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Chintz Appliqué Albums: Memory and Meaning in Nineteenth Century Quilts of the Delaware River Valley

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Chintz Appliqué Albums: Memory and Meaning

in Mid-nineteenth Century Quilts of the Delaware River Valley

by

Carolyn K. Ducey

A DISSERTATION

Presented to the Faculty of

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Chintz Appliqué Albums: Memory and Meaning

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by

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University of Nebraska, 2010

Advisor: Patricia Crews

This study examined two sub-sets of a unique style of chintz appliqué album quilt that developed in the 1840s in Delaware River Valley, specifically Philadelphia, Pennsylvania, and Trenton, New Jersey. The two groups provide examples of two distinct roles that the album quilts played in the lives of their makers: one acting as a literal record of familial ties, serving to preserve memory and reinforce family structure and the other representing the work of the members of the First Baptist Church of Philadelphia, providing a vehicle to recognize and appreciate dedicated service and playing a role in encouraging interest and support for international missions.

Historical and genealogical research of the inscribed details substantiated the connection between each group of quilts and provided an opportunity to uncover rich details of the economic position and societal roles of the individuals whose names are inscribed on the quilts, and offered a means to better understand the cultural environment in which they were made. Research of the sub-sets, now identified as the Fish/Perrine Album quilts (a group of three quilts) and the First Baptist Church Album Quilts, (a group of five quilts and a sixth non-extant quilt known through written sources) has advanced the study of quilt history by placing the quilts in the larger context of American quiltmaking; women’s history, through investigation of expectations placed on women by the emergence of the American middle class, urbanization, and the expansion of the American consumer culture, and social history, which revealed the importance for nineteenth century individuals, of maintaining family connections and preserving memory. The quiltmaking activities of these individuals served to solidify their roles as wives and mothers and as productive citizens of their communities and the world.
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Dedication:

This dissertation is dedicated to my parents

Donald and Darlene Haselhorst Ducey

who taught all eight of their children the importance of education.
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CHAPTER ONE
INTRODUCTION, LITERATURE REVIEW AND SOURCES

Chintz appliqué, a quilt genre that originated in the late eighteenth century in England and the United States, comprises some of the largest and most beautiful quilts made in the nineteenth century. The style grew in popularity in the United States, reaching its zenith in the mid-1800s.

Chintz appliqué quilts were composed of polychrome floral motifs carefully cut out of polished cotton yardage called chintz, which were layered upon a neutral cotton background and stitched in place using a variety of appliqué techniques. Early chintz appliqué quilts closely mimicked the medallion style of palampores, painted and printed cotton cloths that were imported from India beginning in the 1600s. The central medallion designs typically featured a tree of life motif or a floral design as the central focus.

The format of chintz appliqué remained consistent for decades, until, in the 1840s, when a new style emerged in the United States. In contrast to earlier overall or medallion designs, the new format, known as “albums” to their makers, featured quilt layouts made in a block-style. Each album block featured a unique chintz motif. Often each block was inscribed with a signature, date and/or religious or sentimental phrase that commemorated an important transitional life event, including weddings, births, deaths, or moves to distant places, among others.

In the Delaware River Valley area, including Philadelphia, Pennsylvania, and Trenton, New Jersey, a unique style developed. The albums were constructed with the individual blocks abutting one another, without sashing, or fabric strips demarcating the blocks. Borders were used only rarely. Nearly every block of the documented Delaware River Valley quilts was inscribed or stamped with information that included in some cases, a single name or in other cases, assorted combinations of names, dates, locations, drawings, stamps, sentimental verses and/or scriptural text.

During the course of this study, two distinct sub-sets of quilts emerged from within a group of approximately fifteen quilts classified as Delaware River Valley album quilts. One group represents the way Delaware River Valley albums function within a family setting. The quilts – probably made
by members of the Fish family of Trenton, New Jersey – hold tantalizing hints that implied they were created by related individuals, including common or shared names inscribed on the quilts, the overall format and the evidence of shared fabrics.

The second group, which includes a quilt that holds a dedicatory block indicating it was made by member of the Sewing Society of the First Baptist Church of Philadelphia, appears to be linked to two additional quilts, due to the presence of shared names. A record of a fourth quilt, known only by a letter found in the records of the First Baptist Church, indicated that the women made multiple album quilts. I resolved to attempt to discover if indeed the quilts were made by the same individuals, and if so, what role did the quilts hold within the church activities.

The research of these two groups illuminates both the history of individual lives and the history of a religious organization, and the function of the quilts within them. This study also situates the quilts within the larger context of chintz appliqué quilts and American quiltmaking overall. This project adds to the knowledge of quilt history, women's history, and social and cultural history.

The three family quilts are found in the collections of the International Quilt Study Center & Museum (IQSC), the Daughters of the American Revolution Museum (DAR), and the Denver Art Museum (DAM). Two of the First Baptist Church quilts are located in the collection of the IQSC and the third is held in the collection of the Philadelphia Museum of Art (PMA).

**History of the Project**

This project began with the construction of a searchable database to compile information and photos of all chintz appliqué quilts that could be gleaned from published and on-line sources, including state survey books, catalogs of museum collections, quilt history books, and exhibition catalogs. Information was also accumulated from museum curators and from collectors with notable private collections. Databases such as the International Quilt Study Center’s Collection Database and the Alliance for American Quilts’ Index were also searched for chintz appliqué examples. Also
included were quilts of any time period or location having a majority of chintz appliqué blocks, (in contrast to appliqué that was constructed of small scale cotton print fabrics or calico).

Eventually, I located more than 300 quilts, which I entered into a database, enabling me to sort them chronologically and regionally and categorize them according to aesthetic properties. This analysis yielded information that supported existing research about American signature quilts of the first half of the nineteenth century (including both medallion and album quilt formats). The focus of this study, therefore, was narrowed to chintz appliqué quilts that appeared to have common formats and similar inscriptions and were made during the 1840s in the Delaware River Valley, specifically Trenton, New Jersey, and Philadelphia, Pennsylvania. Through the course of on-going research, the project was further narrowed to the aforementioned two sub-sets of quilts, which, for the ease of reporting, will be referred to as the Trenton album quilts and the First Baptist Church album quilts. This study attempts to prove a relationship among the individuals who inscribed each quilt within the two groups. It also attempts to answer questions about the quilts in a larger cultural and social context. Specifically, this research addresses the following questions:

- Who were the individuals whose names are inscribed on the quilts? What was the socio-economic status and religious affiliation of those involved in the quilts’ production?
  Were these quilts made as symbols of wealth and privilege that commemorated familial relationships and honor public service?
- Is there evidence of intersecting or overlapping relationships between the various individuals whose names are inscribed on the quilts?
- Why did these inscribed album quilts appear suddenly in the 1840s? What meanings can this shared time-frame indicate?
- What is the importance of these album quilts in the lives of the individuals included on each quilt? What nineteenth century values did the quilts convey?
In the course of this research, two additional extant quilts related to the First Baptist Church were discovered. The previously mentioned quilt which is known only through letters in the First Baptist Church records is included in this report, though the location of the quilt, or whether the quilt survives at all, is unknown. New information about the quilt surfaced during this study and significantly contributed to the overall conclusions.

**Literature Review**

The academic study of American quiltmaking is a burgeoning field. Prior to the last thirty years, little scholarly research focused on quilts and their sociological, historical and aesthetic origins. The initial foray into quilt history was by author and designer Marie Webster who wrote *Quilts: Their Story and How to Make Them* in 1915. Numerous other books followed in the 1920s, including the first to focus on chintz fabrics and their various production means and uses, titled *The Chintz Book*. Written by early twentieth-century English collector and historian MacIver Percival, the book describes in great detail the techniques used in dyeing chintz fabrics, the design influences that inspired the brightly colored fabrics, and the introduction of chintz into the Western market. The book also introduced the pioneer manufacturers of printed calico and chintz fabrics in England, with numerous illustrations portraying facets of printed cotton production. The revival of interest in chintz was only one indication of the interest in all areas of early American quiltmaking that was inspired by the Colonial Revival movement.

The first important book to examine cut-out chintz appliqué quilts was William Rush Dunton’s *Old Quilts*, published in 1946. Dunton, a psychologist who became interested in quiltmaking for its therapeutic benefits, systematically recorded hundreds of quilts, particularly Maryland quilts made in the album style and chintz appliqué quilts from the South, including areas of North and South Carolina. He provided intricate details about each quilt’s construction, comparing and contrasting techniques and styles. Unfortunately, Dunton did not identify who owned the quilts...
nor did he cite his resources regarding attributions such as names and origins, thereby limiting the
value of his accumulated records.

In 1970 America experienced a revival of interest in quilts and other hand-made arts, inspired
by the United States bicentennial celebration and the burgeoning feminist movement. Artists and
historians encouraged an appreciation of hand-crafted and under-valued crafts, particularly
quiltmaking. Authors John Irwin, Keeper of the Indian section at the Victoria and Albert Museum in
London, and Katharine Brett, former curator of the Department of Textiles at the Royal Ontario
Museum in Toronto, published the first major book to focus on the origins of printed and dyed
cottons of India and the impact of their introduction into the Western market, titled *The Origins of
Chintz*. This seminal volume drew upon the collections of both museums to establish a
comprehensive history of printed and painted cottons. It presented the significance of chintz and the
patterns of trade that brought the cloth to Europe. Irwin and Brett uncovered rare primary documents
that described the complicated coloring process of mordant printing that originated in India.

Two additional textile authors also published works in 1970. Alice Beer wrote *Trade Goods: A
Study of Indian Chintz*, in which she explored the introduction of Indian cotton textiles into the Dutch
and English market in the seventeenth and eighteenth centuries, and described the technical
production of chintz. Beer provided an extensive and detailed catalog of painted and printed quilts,
panels and assorted textiles manufactured in India for the Dutch and English markets. Textile
historian Florence Montgomery published her first book *Printed Textiles: English and American
Cottons and Linens 1700-1850*, as well. Her book defined the style and aesthetics of fabric
designers working at the height of chintz’s popularity and includes more than 400 examples and
detailed descriptions of printed textiles from the Winterthur Museum Collection in London. In 1984,
Montgomery followed her first publication with *Textiles in America, 1650-1870: a dictionary based
on original documents, prints and paintings, commercial records, American merchants' papers,*
shopkeepers’ advertisements, and pattern books with original swatches of cloth. This book features North American manufacturers and samples of their wares.

The most significant design found in both early Indian imports and in later European-influenced quilts was the flowering tree or tree of life. Irwin and Brett describe the pattern found in chintz fabrics as a composite of influences that include Assyrian reliefs and Sassanian religious textiles, modifications inspired by Persian and Chinese design sources and changes instigated by European merchants. These arborescent designs, featuring twisting tree branches adorned with a variety of flowers, were popular from the late 1700s through the first quarter of the nineteenth century. Large-scale floral patterns are also found in abundance in chintz designs. Jack L. Lindsey, Assistant Curator of American Art at the Philadelphia Museum of Art, described the use of Dutch floral engravings of the late seventeenth and early eighteenth centuries in chintz designs and identifies English botanical engravings that became patterns for fabric designs.

New research emerged in the 1980s that focused directly on chintz appliqué quilts and related quilt styles including signature quilts and album quilts. Researchers examined inscribed quilts of the first half of the nineteenth century and proposed chronological developments and regional characteristics in these quilts, beginning with the early central medallion style, which evolved into the development of a block format, or album, with singular designs of both chintz motifs, and the emergence of album quilts with designs constructed with no chintz fabrics. Researchers also found a strong regional quality in early nineteenth century quilts due, perhaps, to the close proximity of quiltmakers and the sharing of quilt patterns, and explored the significance of signature quilts in the lives of the individual quiltmakers and recipients.

Jane Bentley Kolter, Curator of Exhibits at Independence National Historical Park, Philadelphia and author of *Forget Me Not*, published in 1985, stated that the chintz appliqué signature quilt originated in the Delaware Valley, comprising Philadelphia, Pennsylvania, Baltimore, Maryland, and New Jersey, and was then disseminated to New York, Ohio and Virginia.
Kolter also described the chronological development of the album quilt, from the earliest style found in chintz appliqué through to the development of the contemporary album styles found in the 20th century. Independent scholar Linda Lipsett, in her 1985 book Remember Me: Women and their Friendship Quilts described the fad for signed quilts that reached its zenith in the 1830s and 1840s. She illustrated how the sentimental fad for paper autograph albums spread to quilts, promoted by women’s magazines like Godey’s Ladies Magazine and the development of improved technology for inked inscriptions. Autographs albums were described in detail by Sandi Fox, former Collections Curator at the Los Angeles County Museum of Art, in For Purpose and Pleasure: Quilting Together in Nineteenth-Century America. Fox also included illustrations of album pages and examples of many inscriptions found on various quilts of the 1840s and 1850s.

Quilt scholar and author Barbara Brackman in “Signature Quilts: Nineteenth Century Trends,” a paper presented to the American Quilt Study Group in 1989 and published in its annual monograph Uncoverings, was the first to survey a number of signed quilts. Brackman used a folklore approach developed by geographer and anthropologist Fred B. Kniffin. The approach suggested that an artifact’s development could be plotted via time, space, geography, dissemination routes and the diffusion of cultures. Brackman applied this model to a survey of about two hundred quilts and found, as did Kolter, “a definite regional origin for the signature quilt style.” Brackman identifies the style’s origin as the Midlands and Chesapeake Bay area. In the Philadelphia Museum of Art Bulletin, Jack Lindsey also described a strong regional quality in early 19th century quilts, and attributed the common appliqué designs to English and German quilters of the Delaware Valley.

Lucy Bullard and Betty J. Shiell, independent authors, in their 1983 book Chintz Quilts: Unfading Glory, drew upon the chintz quilts of the Shelburne, Vermont, and Charleston, South Carolina, museums, and outlined the functional purpose of chintz quilts. They described the development of the album style and its use in friendship quilts, given as gifts to departing friends and neighbors, often as they ventured West; presentation quilts, made for ministers or officials in
recognition of service; and bride’s quilts and mourning quilts, both of which commemorate important life passages. Many of these chintz appliqué quilts were inscribed with signatures. Jessica Nicoll expanded on this research in her book, *A Mirror to Show Thy Friends to Thee: Delaware Valley Signature Quilts, 1840-1855*, published in 1989. \(^{23}\) Nicoll described the significance of signature quilts, specifically, to both the maker and the recipient of the quilt. “Signature quilts reinforce familial and community ties threatened by... the mobile society of mid-century America.”\(^{24}\) Nicoll, however, focuses her research on signature quilts made by Quaker women in a pieced-block format, limiting the value of her research to this project.

Numerous authors examine the design inspirations found in the colorful chintz fabrics used to create quilted masterpieces. Gloria Seaman Allen, former director and chief curator at the Daughters of the American Revolution Museum (DAR) and Nancy Tuckhorn, former textile curator at the DAR, in the 1995 volume, *A Maryland Album: Quiltmaking Traditions 1634-1934*, identify classical design influences found in chintz motifs.\(^{25}\) Trophies, columns, helmets, and baskets of flowers proliferate in chintz fabrics and reflect the interest in classical art that was prevalent in the early decades of the 19th century.

In 1988, *North Carolina Quilts* was published by editors Ellen Eanes and R.H. Roberson.\(^{26}\) It included a comprehensive chapter, richly illustrated, that focused on the chintz appliqué quilts of the state. Most of the chintz appliqué quilts of the area incorporated chintz yardage that was produced specifically for the construction of center medallion quilts. The fabric included a central panel and coordinated floral sprays and wreaths that were cut from yardage and appliquéd in place on a white ground. These fabrics appear predominantly in quilts of North and South Carolina and reflect trade routes and relationships between England and the south. The book is limited to the quilts of North Carolina and, therefore, provides only a part, albeit a vital part, of the story of chintz appliqué quilts.

In 1997, the exhibition *Calico and Chintz: Antique Quilts from the Collection of Patricia S. Smith* was organized by the Renwick Gallery of the Smithsonian Institution in Washington, D.C.\(^{27}\)
Curator Jeremy Adamson re-examined chintz’s use in quilts through the origin and history of printed textiles in quilts prior to 1850. The invaluable information builds on the foundation of Irwin and Brett’s *Origin of Chintz*; however the exhibition does not directly address cut-out chintz appliqué quilts, with the exception of one example. The catalog features quilts that are composed of chintz yardage, rather than cut-out designs.

Lastly, in 2008, Rosemary Crill, Senior Curator for South Asia at the Victoria and Albert Museum, in London, authored a book titled *Chintz: Indian Textiles for the West*. In her Author’s note, Crill explains that she relied on the Irwin and Brett volume *Origins of Chintz* for much of the information in her book, which details the complex process of creating chintz fabrics and the popularity of the fabrics and their aesthetic and political impact. The book illustrates the entire Victoria and Albert Collection in rich color photos with stunning detail for the first time, but does not add new information to that published by Irwin and Brett.

**Research Approach and Sources**

My research on the two subsets of chintz appliqué album quilts of the Delaware River Valley was a combination of object-based material culture research and traditional historical research and analysis. Each quilt was examined for clues in technical details such as fiber identification, overall size, format, individual block size, quilting designs, binding method, appliqué technique and identification of chintz designs and motifs. Information regarding the individuals who inscribed the quilts was sought through examination of primary sources, including census records, birth and death certificates, church records and membership, city directories, and diaries. These records helped to identify the makers and/or recipients of the quilts and provided additional clues that illuminated social or religious connections. Local newspapers, Baptist church publications, city histories and other publications were also examined in an effort to identify the makers and their social and cultural milieu. Historical records at the Library Company of Philadelphia and the Historical Society of
Pennsylvania proved particularly valuable, as did First Baptist Church archival material at the Archives Ministry at the First Baptist Church, recently moved to Atlanta, Georgia.

Funding from the American Quilt Study Group, the Lincoln Quilters Guild of Lincoln, Nebraska, and the Geeta Khandelwal International Research Fellowship provided support for travel and research.
CHAPTER TWO
CHINTZ APPLIQUÉ QUILTS

Chintz appliqué is one of the earliest and most influential international quilt styles known in quiltmaking. Initially inspired by the painted and printed cottons of India, famous since ancient times for their lively beauty and lasting qualities, chintz appliqué quilts became a distinctive genre of European and American quiltmaking in the early decades of the nineteenth century when inventive women found they could imitate the look of costly Indian textiles by cutting and applying pieces of chintz to neutral backgrounds. The style matured and evolved in the United States as women produced distinctive quilts whose combination of formal design, brilliant fabrics, and often very large sizes make them instantly recognizable today.

A Brief History of Chintz

Chintz, a polished fabric of verdant foliage and flowers colored in multiple rich hues, was a fascinating mystery to Europeans when it was first introduced from India in the 1600s, an era of maritime exploration and trade. Chintz was unlike anything Europeans had known. Its exotic designs brought visions of strange cultures, unknown lands and spectacular flora and fauna whose unusual beauty excited their imagination. The word chintz first appeared in merchant records in the seventeenth century. It was derived from the Indian word *chint*, meaning “to sprinkle or spray,” a reference to the speckled background seen on many early chintz fabrics. Indian dyers had been producing brightly colored printed cottons for centuries and, by the time trade with Europe began in earnest, had mastered the complicated mordant dyeing process required to produce colorfast cottons. Mordants—metallic compounds used to fix dyes to fibers—were necessary when coloring cotton, as the fibers have no inherent affinity for most natural dyes. Aluminum, iron, or tin mordants, alone or in combination, interacted with the chemical composition of dyes and created a permanent coloration.

One of the most widely used natural dyes was derived from the madder root. It yielded a colorfast red when used with aluminum, a purplish black when used with irons and a variety of intermediate shades when used with a combination of the two. After the mordants and dyes were
combined in the printing process, a highly polished finish was produced through a process of starching or waxing, beetling (pounding the surface of a textile with wooden mallets to make it smooth), and chanking, or polishing the fabric surface with a shell in order to produce a glossy finish.

Printed cottons came to Europe first as a novelty used as barter in the three-way trade for spices that began in Europe and the Netherlands in the late 1500s. In the sixteenth century, merchants discovered a sea route to the Spice Islands—today known as the Maluku Islands (formerly the Moluccas) and the Banda Islands, located between Indonesia and Australia. Spice Islanders were not interested in European and Dutch bullion. Consequently, merchants sailed to India to trade their gold for block-printed and painted cottons that were highly desired by the inhabitants of the Spice Islands. European merchants began to carry a few of the exotic textiles back to their European home ports. The textiles, called palampores, quickly drew attention because they were brightly-colored, colorfast and washable. Recognizing their customers’ interest in cotton, merchants requested modifications in the colors of the cotton prints, encouraging Indian dyers to use a white background rather than the traditional red ground popular in eastern markets, and providing patterns for floral motifs they knew would interest a European clientele. The textiles continued to gain popularity throughout the seventeenth century.

The overwhelming popularity of these printed cottons strained the important wool and silk markets in England and France in the final years of the seventeenth century. Great debates ensued regarding control of the influx of Indian cotton textiles. Finally, in the early years of the eighteenth century, the governments of England and France intervened, and enacted laws that forbade the import of printed cotton textiles. The laws made it difficult to obtain the desirable Indian fabrics, though a loophole allowed merchants to export the textiles; therefore English ships continued to supply the American colonies with a wide variety of English and Indian textiles. Indian cottons were also available in England through a flourishing black market. At the same time, European manufacturers, recognizing the high demand for printed cotton fabrics, strove to master the complex methods
required for mordant dyeing. New mechanized processes led to faster and less expensive cotton spinning, weaving and printing. By the time the government bans were lifted on Indian imports in Great Britain in the mid-1770s, British manufacturers had cornered the market on printed cottons, effectively eliminating India from the trade. Chintz was used in Europe for upper-class women’s gowns and men’s banyans—long jackets or robes worn when relaxing at home. Eventually chintz became popular for home décor in which it was used to decorate one of the most important household furniture items, the bed. Bedcoverings included curtains and valances that draped the bed and a whole cloth quilt. In some cases, matching draperies and wall coverings were also used to create a fashionable bedroom. The popularity of chintz quickly made it a staple of the well-furnished home - a craze that swept through the privileged classes of England and France and lasted for decades. Chintz appliqué became stylish for use in quilts in the late eighteenth century and remained popular until the 1850s when it was replaced by appliqué designs made primarily of red and green calico fabrics.

What are Chintz Appliqué Quilts?

Chintz appliqué quilts, whose decorative technique is often referred to as broderie perse, were constructed of motifs cut from chintz fabrics, which were stitched in place on a neutral background. These distinctive quilts were produced most often in the United States, but they were also made in England and the Netherlands. In the United States, chintz appliqué quilts were popular in the Delaware River Valley area of Maryland, Pennsylvania, and New Jersey, as well as in Virginia, North Carolina and South Carolina. Made to cover fashionable high-post beds, the quilts often measured eight to ten feet square, and occasionally as large as eleven feet square. They were typically created by women of upper and upper middle class society who had the means to purchase the expensive fabric and the time to devote to such an ambitious task.

American chintz appliqué quilts were an outgrowth of English needlework traditions. Surviving eighteenth-century English quilts incorporated both patchwork and representational appliqué executed with a paper template technique in which the seam allowance of a fabric was
folded over a paper shape and then stitched to a ground fabric. Later quiltmakers may have been inspired to cut designs from colorful chintz fabrics as a means of emulating their predecessors. The most direct link to English design, however, was the use of the center medallion format (a design with a central focus that is typically surrounded by successive borders), which was used in English quilts and embroidery throughout the eighteenth and early nineteenth century. The format likely originated from the similar designs found in hand-painted and block-printed Indian cotton *palampores*. *Palampore* designs were quickly adapted to European taste; however, the overall format remained constant. During the period when Indian textiles were not available in England due to the government’s ban on imported Indian textiles, women continued to use the center medallion format in embroidered quilts and bed hangings.

British textile designers were also a particularly strong influence on American chintz appliqué quilts as they were almost exclusively constructed of British printed fabrics. Prior to the American Revolution, trade between the British colonies and other countries was forbidden. The British saw the fledgling cities and settlements as the source of raw materials, and in turn, as a market for their manufactured goods. Even after the Revolutionary War, Americans continued to follow habits established over many decades and remained Great Britain’s greatest market. The British maintained tight control of textile production throughout the first decades of the nineteenth century until the 1830s when the United States became a player in the cotton printing industry.

Chintz motifs cut out for use in appliqué quilts were typically floral designs. Many different variations were popular: single flowers, small floral sprays, flowers growing on large trees or twisting branches or bouquets gathered together in ornate vases or urns. Unusual birds, like the Bird of Paradise or peacock, were often incorporated in the fabric designs, adding a colorful effect. As the nineteenth century wore on, specialty fabrics printed for use in quilts and home furnishing featured wreaths, bouquets and fruit baskets. Quiltmakers employed a variety of techniques to stitch the chintz appliqué motifs in place. Most often they used a blind or invisible appliqué running stitch sewn along
the folded edge of the fabric. Other techniques included a herringbone stitch, feather stitch or blanket stitch, which added additional decorative designs to the floral sprays and bouquets. The quilts were normally backed with a fine white cotton or muslin.

The central medallion format of chintz appliqué quilts remained consistent from their inception in the late 1770s until the 1840, when a radical change in style appeared. The new quilts, called albums, featured single floral or avian elements set in individual blocks. The sudden appearance of the new album format was inspired by several factors: consumerism supported by a growing middle class, urbanization, and increased mobility in American life, which meant separation from family and friends. Similar to popular paper autograph albums, album quilts often included inscribed signatures, emotive or religious phrases, dates, and locations that reminded the recipient of special and significant events. Album quilts retained their popularity throughout the 1840s, but with the introduction of inexpensive calico fabrics produced in the United States, the use of cut-out chintz motifs declined. By the 1850s, appliqué designs using shapes cut from small scale calico prints replicated the elaborate floral arrangements previously found in chintz quilts. Chintz largely disappeared from quilts, though large floral figured designs have had repeated periods of popularity as a fashionable home furnishing choice.

**Chintz Appliqué Quilts in Context**

Chintz appliqué quilts were made during a period of rapid changes in all aspects of American society. Manufactured goods became plentiful and cheaper. Factory work encouraged individual autonomy. Family-oriented rural communities that had produced all of life’s necessities evolved into urban consumer centers that were home to employees whose paychecks provided funds to purchase fashionable items. Class and occupational distinctions crystallized as the division between urban and rural life widened, and the structure of the American family was profoundly altered.

Women were particularly affected by the cultural shift from an agrarian-based society to a mechanized, urban lifestyle. Prior to industrialization, women’s contributions to the family economy
were necessary for survival. As the middle class developed and processes involved in textile and food production were removed from the home, expectations of a woman’s role within the family changed. Writers stated that the survival of the democratic nation lay in the character of its new generation; thus child rearing became women’s primary role and concern. The so-called ‘cult of domesticity’ dictated that mothers act as moral guides, providing instruction to their children and husbands. Their work was venerated by society. Nineteenth-century author Henry E. Woodbury wrote:

...if there be a word dearer than any other to the noble generous heart, is not that word Mother? ...That ministering angel who regarded not only the physical, but also these nobler, more exalted requirements of her child—the moral and the intellectual—is she not worthy of the highest honor and purest affection...?36

Religion played a vital role in establishing women as the family’s moral leader. Church membership provided a sense of community, self-esteem, and identity to women. Religious activities were valued because they did not take a woman away from the “proper sphere” of her home, and, unlike participation in other societies or movements, church work was not perceived as making women less domestic. Often religious activities comprised the sum of women’s social activity. Charles Dickens, in his book American Notes for General Circulation, reporting on a visit to America in 1842, noted that activities favored by Europeans, such as plays and performances, were considered a distraction. He wrote, “The church, the chapel, and the lecture-room, are the only means of excitement excepted; and to the church, the chapel, and the lecture-room, the ladies resort in crowds.”37 Botany and gardening were also considered acceptable pastimes for women. Gardening, in particular, was seen as an important activity for women as they nurtured the next generation of democratic citizens. Andrew Jackson Downing wrote in his 1842 book, Cottage Residences, that beautiful homes and gardens would ultimately serve a moral purpose as “an unfailing barrier against vice, immorality and bad habits.”38

As the middle class developed and the ‘cult of domesticity’ flourished, a consumer society emerged. Consumerism became a means of establishing status and itself a means of self fulfillment and gratification. The latest European fashions were imported by socially conscious Americans and
rapidly integrated into their lives. Ironically, though the middle class urban population distrusted elite traditions (a remnant of Revolutionary thought), both upper and middle class citizens did their best to imitate the fashions and trends of the very monarchy from which they had lately detached. English fashions were those most emulated by American society.

It was into this culture of new wealth, class and consumption that began in the late eighteenth century and flourished in the nineteenth that chintz appliqué quiltmaking was born in America. American quiltmaking increased and, as the nineteenth century unfolded, eventually overshadowed European traditions. Ultimately, quiltmaking became so closely associated with the American tradition that its English origins were nearly forgotten.

**Chintz Appliqué Quilts**

Chintz appliqué quilts acted as status symbols. Making a large and time-consuming quilt indicated that its maker had both the funds to purchase the fabrics and the time to lavish upon its creation. The first chintz appliqué quilts made in the United States in the last quarter of the eighteenth century are closely related to their English predecessors. This is not surprising; many of the early quilters were, in fact, English emigrants who carried the traditions of British quiltmaking with them to America. In addition, the majority of fabrics found in quilts of this early era were manufactured from American cotton that was woven and printed in Britain and shipped back to the United States. The British government tried desperately to prevent the development of cotton manufacturing and printing in America. In fact, during the last decade of the eighteenth century, the British government outlawed the exportation of machinery necessary for its production. Still, the technology and skills inevitably made their way to America and a few talented individuals managed to begin printing cotton fabrics in the 1770s, though in relatively small quantities.

Trade between England and America naturally slowed during the War of 1812. British textile printers continued to produce cotton fabrics but could not ship them to the United States until access to American consumers resumed. Finally in 1815 trade was re-instated and hundreds of yards of
printed fabrics were delivered to the United States.\textsuperscript{41} Evidence of this “dumping” of fabrics can be seen in the appearance of the same chintz fabrics in multiple quilts. One of the most widely seen is a print of a pheasant posed under a palm tree (Figure 2.1) produced at the Bannister Hall Company of Lancashire, England, circa 1815. Other printed designs, including additional game bird variations produced in multiple colorways, a floral-decorated urn with ornate handles, a bountiful bouquet of calla lilies and tulips, an elegant wicker basket, and a peacock poised on a classical pedestal (Figures 2.2 - 2.5), are found again and again in chintz appliqué quilts.

Figure 2.1
Detail: Chintz yardage. Byron and Sara Rhodes Dillow Collection

Figure 2.2
Detail: IQSC 1997.007.0306
The tree of life pattern, or a stylized version of the same, was the favored quilt design of American quiltmakers in the period from approximately 1775 to the 1820s. The quilt (Figure 2.6), made circa 1780-1800, features a tree of life depicted quite literally, with English roses and tulips among brightly colored birds perched on the tree branches. The quiltmaker expanded the limbs of the tree with the addition of artfully appliquéd chintz fabrics. The outer border is carefully applied as well, creating a frame of flowers and foliage. All of the appliqué is sewn with a decorative
herringbone stitch. The quilt is a summer spread, without batting or quilting, and is bound with a woven tape.

Figure 2.6
Medallion
Maker unknown, possibly made in United States or United Kingdom
1780-1800
83.5” x 83.5”
Byron and Sara Rhodes Dillow Collection 2008.040.0001
(Photo courtesy of the International Quilt Study Center & Museum)

Chintz appliqué quilts made in the United States were often exceedingly large. Such sizeable spreads were needed to accommodate the fashionable four-poster beds often piled high with feather mattresses or ticks and accommodating a trundle bed underneath. A circa 1800 medallion quilt is extraordinarily large even for that era: nearly eleven feet square (Figure 2.7). The center square is composed of slender branches blossoming with pink and blue flowers and two long-tailed exotic birds. Inspirations for these avian images were drawn from published sources like Robert Sayer’s A
New Book of Birds and John J. Audubon’s Birds of America. Furthermore, the import of figurative Chinese silk textiles and lacquerware in the 1700s prompted the increased use of birds in decorative arts. Parrots, peacocks and imaginary birds with colorful plumage are found on many of the examples of late eighteenth- and early-nineteenth century chintz appliqué. Chinoiserie, from the French word ‘chinois,’ meaning Chinese, was a popular decorative style inspired by art and design from China, Japan and other Asian countries that became popular in the mid-1700s when engravings, like those of Jean Pillement’s Livre de Chinois, were published. The designs, however, were freely re-interpreted through the addition of exaggerated, imaginary details. Distinctive chintz fabrics, used in the borders of this quilt, demonstrate fashionable chinoiserie designs.

Figure 2.7
Tree of Life
Maker unknown, probably made in United States
1790-1810
123” x 132”
Purchase made possible through the James Foundation Acquisition Fund
2007.034.0001
(Photo courtesy of the International Quilt Study Center & Museum)
Throughout the 1820s and 1830s chintz appliqué quilts were produced in increasing numbers. Roller printing technology, patented in 1783 and in general use in England by the first decades of the nineteenth century, enabled textile printers to produce printed fabric in faster and more economical ways, and thus made it more affordable for quiltmaking. Chintz, however, remained an expensive fabric choice. Authors Gloria Allen and Nancy Tuckhorn provided an analysis of the cost of chintz fabrics: “In 1817, chintz sold for sixty to seventy cents per yard and calico for twenty-five to fifty cents. Chintz was costly when compared with the staples of sugar at seventeen cents a pound and coffee at thirty cents a pound, but not nearly as expensive as Imperial tea at $3.25 a pound.”

In the central coastal region surrounding the Delaware River Valley, as well as in Virginia, North Carolina and South Carolina, quiltmakers turned almost exclusively to a framed medallion design format for their quilts, featuring wreaths or floral bouquets gathered in baskets or vases, rather than the traditional tree of life designs that were more common in the 1775-1820 period. Borders comprised of strips of chintz, patchwork configurations of square, diamond, and octagonal shapes, or combinations of the two, were incorporated into the framed medallion format. Often borders of triangles were cut from a single long piece of fabric that was appliquéd onto the neutral off-white background.

Chintz appliqué used in combination with pieced patterns, such as the Star of Bethlehem or Rising Star, (Figure 2.8), were also popular in the 1820s and 1830s. In this pristine example, the bright blue, yellow, and pink of the calico fabrics are repeated in the sprays of flowers that fill the white space between the “arms” of the star and the wide outer border. Different species of exotic flowers are combined on a single stem, illustrating how quiltmakers often sought to create striking visual effects rather than realistic representations of plants. In one corner of the quilt, for example, delicate bluebells, lilacs, and tulips bloom on the same stem.
The consistent use of floral print fabrics in chintz appliqué quilts reflects quiltmakers’ interest in botany and their love of flowers in keeping with the genteel conventions of the day. Women were captivated by new plants, such as nasturtiums and zinnias, discovered by explorers traveling the world. Mail order seed companies began operation in 1806, offering many new and inexpensive options for creating colorful gardens.\textsuperscript{46} Publications such as “The Gardener’s Magazine,” produced by Englishman J. C. Loudon in the 1830s and 1840s and widely distributed in the United States, offered suggestions for fashionable gardens. The magazine described a popular gardening trend called basket gardens, wherein flower beds were planted and enclosed by a wicker, wood, or iron framework.\textsuperscript{47}
This garden design may have inspired the many wicker baskets found in cotton printed textiles. Printed textile designs also show the influence of botanical drawings such as those of English engraver Robert Furber. His series, *The Twelve Months of Flowers*, published in 1730, contains many designs that are similar to those found in later chintz fabrics. In fact, Furber’s illustration for “Winter,” featuring the “Fruits of the Season,” a bounty of pineapples, grapes, peaches and pears is nearly identical to a printed cotton panel used in a distinctive style of cut-out chintz appliqué quilt that emerged in North and South Carolina during the late 1820s and 1830s. (Figure 2.9) Bannister Hall Printworks in Lancashire, England, manufactured these printed panels especially for home decor and quilting, and shipped them in large numbers to Southern ports.48 The panels included a single large-scale design framed by a series of smaller coordinating printed designs that could be cut out and used in a variety of ways.

Figure 2.9
Medallion
Maker unknown, probably made in United States
1830-1850
111” x 109.5”
Purchase made possible through the James Foundation Acquisition Fund
2007.040.0001
(Photo courtesy of the International Quilt Study Center & Museum)
Chintz appliqué designs were also influenced by neoclassical designs that swept Europe and America in the late eighteenth and early nineteenth century. Common designs of the era include medallions, baskets of flowers and fruit, eagles, swags, garlands, grapevines and lyres. These popular images were publicized in such magazines as "Household Furniture and Interior Decoration" and the journal "The Repository of Arts," both published in the early decades of the nineteenth century.

In the early 1840s, the overall composition of chintz appliqué quilts changed dramatically. Center medallion quilts fell from fashion and quiltmakers turned to album quilts, or quilts composed of individual blocks. Often the album blocks, each featuring a unique chintz motif, were inscribed with signatures, dates and religious or sentimental phrases that commemorated significant life events, including weddings, births, deaths, and moves to distant places, among others.

The word album comes from the German "stammbuch. Paper albums were first noted in Germany in the Middle Ages, where they functioned as genealogical tables of noble and aristocratic families. They were also known as "Geschlechterbuchs," or genealogical guides for individual families. They developed into friendship books in the 16th century among university students, immortalizing the owner’s friends, relatives, and teachers, and other figures of authority with mottos, adages of friendship, coats of arms, drawings, locks of hair, and/or pressed flowers. They were also used as letters of recommendation when students changed universities.

The production of paper friendship albums experienced resurgence in the early nineteenth century as the era of Romanticism developed as a reaction to the philosophy of the Enlightenment. Philosophers of the eighteenth century Enlightenment had touted man's uniformity through an understanding of science and commonalities among species, while those who followed the tenets of Romanticism promoted expression of the unique qualities of individuals. The emergence of the Romantic age was also encouraged by the rapidly changing world of the industrial age where mechanization led to a loss of individuality. Memory and emotion that once belonging to private life
became publicly acknowledged and even celebrated. Albums also became more popular in as epidemics that ravaged entire cities and communities killed thousands: an ever-present awareness of one's own mortality spurred the desire to capture the essence of family and friendship through the written word. This interest spread throughout American culture via novels, poetry, religious tracts, and popular women’s magazines and manifested itself in diaries, letters, scrapbooks, autograph albums, and signature quilts.

The bulk of the surviving chintz appliqué album quilts of the 1840s came from the Delaware River Valley area and from Baltimore, Maryland. Though album styles also developed in North Carolina and South Carolina, fewer from these areas survive. The album style in chintz appliqué quilts appeared suddenly. This reflected the increased popularity of paper autograph albums in the 1830s and 1840s. Although earlier research had also attributed the style to the development of washable, non-corrosive inks in the 1830s, new information indicates that the search for reliable ink continued throughout the nineteenth century. Therefore, scholar Barbara Brackman argues that “The development of the signature style appears to be due more to taste rather than technology.”

A pair of album quilts that feature an unusual figural chintz fabric with a depiction of Britain’s Queen Victoria are believed to be linked by family relationships (Figure 2.10 and Figure 2.11). The common name found on both quilts is the Sturgeon family of Philadelphia, Pennsylvania. The first quilt features a basket block with William Rodgers Sturgeon’s name and his birth date of September 26, 1843. Additional blocks are inscribed with the names of Elizabeth and Debby Schaffer and Helen and Josephine Craig. The second quilt, likely made in Springfield, Ohio, includes the Sturgeon name on a block inscribed “Richard and Helen Sturgeon, Philadelphia, Pennsylvania,” as well as their children William, Birdie and Helen. Another block includes the name of Theresa Sturgeon, of Shippensburg, Pennsylvania, sister to Richard Sturgeon. The quilts are also linked by the use of two chintz fabrics. The first depicts Queen Victoria wearing a fur-trimmed red cape over an elaborate gown. Victoria stands between an overflowing urn engraved with the initials “V. R.”
(Victoria Regina) and a balustrade upon which a lion, a symbol of English royalty, rests. This fabric may have been printed to commemorate Victoria’s coronation in 1837. The second fabric contains a bouquet of calla lilies surrounded by tiger lilies and tulips.

Figure 2.10
Medallion
Maker unknown, probably made in Shippensburg, Pennsylvania
Dated 1843 and 1844
93” x 110”
Ardis and Robert James Collection 1997.007.0479
(Photo courtesy of the International Quilt Study Center & Museum)
In the 1850s, as the use of chintz in album quilts declined, a hybrid style developed, featuring appliqué designs constructed of both chintz and calico fabrics. The strong influence of German decorative arts may have contributed to the growing interest in designs of red and green calico fabrics, a color combination often found in Germanic influenced decorative arts in the New World. The cost of printed calicoes, much less than imported chintz fabric, may also have played a role in the demise of chintz appliqué. This transition, from chintz appliqué to appliquéd motifs created from a variety of calico fabrics, is reflected in an album quilt believed to have been made about 1850 in Pennsylvania (Figure 2.12). Only about one third of the blocks are chintz appliqué, the remainder are constructed using a variety of calico fabrics. The chintz blocks include unusual prints of a man riding an elephant seated in an elaborate howdah and figures strolling beneath the swaying fronds of a palm.
tree, while at the bottom of the quilt escorts play cymbals and a triangle while accompanying a man riding a stately camel. The unusual images indicate the enduring popularity of “exotic” chinoiserie images. Three of the quilt blocks are inscribed. The first, in the upper left simply reads “Carrie.” The name is encircled by a hand-drawn wreath that is held in the beak of an exotic long-tailed bird. Two additional chintz appliqué blocks contain the names “Elizabeth Stackhouse” and “C. A. Shreeve.” No additional information about these individuals is known.

Figure 2.12
Album
Maker unknown, possibly made in Pennsylvania
1840-1860
98” x 98”
Ardis and Robert James Collection 1997.007.0890
(Photo courtesy of the International Quilt Study Center & Museum)

Conclusion

Chintz appliqué quilts are some of the most beautifully crafted, vibrantly colored, and largest quilts made in America. Initially created to showcase fashionable Indian textiles, they became
expressions of personal needlework skills, social position and family histories. Treasured and preserved in the families for whom they were made, many act as records of their times and makers and provide a glimpse of their makers’ lives and the society in which they were made. Their combination of great aesthetic impact and historical importance give them an iconic position in the history of American quiltmaking.
CHAPTER THREE
THE FISH/PERRINE FAMILY ALBUM QUILTS

This chapter concerning the research of Delaware River Valley area album quilts focuses on three album quilts, dated between 1841 and 1843, from Trenton, New Jersey, which are inscribed with names, dates and locations. The quilts are located in the collections of the International Quilt Study Center & Museum (IQSC), the Daughters of the American Revolution Museum (DAR) and the Denver Art Museum (DAM). Preliminary historic research identified common names on both the album quilts at the DAR and the IQSC. The DAM quilt, though inscribed with common names, had not been linked to the other two albums quilts. 54

The goals of this research project were to compile conclusive evidence that demonstrated the quilts were made by related individuals, to determine what the specific relationship between them was, and to discover information about the makers’ and recipients’ economic, social and cultural milieu. It was postulated that an analysis of the technical aspects of the quilts – the common techniques, fabrics, quilting and finishing – might provide evidence that would prove or disprove a connection between the quilts. Lastly, it was also hypothesized that analysis of the various names and their placement on the quilts might help to identify the makers and recipients of the quilts.

Overview of the Album Quilts

The three album quilts are composed of a series of blocks that each hold a single chintz appliqué design. Most blocks also include an inscribed or stamped name and/or random combinations of dates and locations, as well. A small number of family blocks contain brief messages, for example, “From your affectionate mother” or “Presented by my niece....” The bulk of the inscriptions appear to be unique signatures. In many cases, the inscriptions are blurred, or marred by blotches of ink, perhaps indicating an inexperienced hand at work. A small number of names appear to be created with stamps or stencils. Dates found on the individual quilts range between 1841 and 1843. Some blocks hold only a year's date, for example, 1842 or 1843, while others include exact dates. The dates
overlap, indicating that blocks for each quilt were under construction at the same time. The location cited most often on each quilt was Trenton, New Jersey. Other townships in the area were listed as well, such as South Amboy, Birmingham, and Titusville, New Jersey.

The three album quilts are identical in their overall format, which consists of a total of 73 blocks, with a large center block framed within a nine-by-nine grid of smaller blocks. The single difference in the quilts’ construction is the addition of chintz borders in the DAR and DAM album quilts. The IQSC quilt has no border.

An in-depth analysis of each album quilt follows. The first quilt to be considered is the DAR album quilt, as it holds the earliest date of the three quilts. Analysis of the IQSC album quilt follows, due to similarities between it and the DAR quilt. Lastly, results of the DAM album quilt's analysis is reported.

**The DAR Album Quilt**

- Attributed to Emma Fish and her mother Maria Fish in DAR records
- Dated: 1841 – 1843
- Made in Trenton, New Jersey; other locations inscribed on quilt: Allentown, NJ; Birmingham, NJ; Ewing, NJ; Pennington, NJ; Princeton, NJ, South Amboy, NJ; Titusville, NJ; Philadelphia, PA; Dansville, Illinois
- Overall size: 104” x 94”;
- Block size 27” square (center), all others approximately 9” square
- Appliqué technique: primarily needle turn or invisible appliqué stitch; occasional blanket stitch
- Quilting design: Single row of stitches that echo the square seams of each block, diagonal line in the outer border
- Binding: Knife-edge along top; fringe on three sides
- Inscription techniques: primarily handwritten; some stamped or stenciled
- Accession number: Daughters of the American Revolution Museum, Washington, DC #5254

The DAR album quilt (Figure 3.1) has at its center, a large chintz appliqué block inscribed “Aunt Eliza Moore, Trenton, New Jersey, March 4, 1843.” Moore's block is framed by smaller chintz appliqué blocks that include combinations of names, dates and locations signed by numerous individuals. In a few cases, it appears that a stamp or stencil may have been used. Records of the Daughters of the American Revolution Museum attributed the creation of this quilt to Emma Fish and
her mother, Maria Moore Fish, who were believed to have made the quilt for Emma's aunt Eliza Moore.

Figure 3.1
DAR Album
Daughters of the American Revolution Museum, Washington, DC #5254
(Photo courtesy of the Daughters of the American Revolution Museum)

A number of blocks contain information that points to a different conclusion. The blocks, signed by family members, also include a reference to their relationship to the quilt's recipient, Emma Fish. The most significant is the inscription in the center block, in which Eliza Moore describes herself as “Aunt.” A second block in the upper left corner reads: “Presented by my niece Emily Augusta” (Figure 3.2). Identification of Eliza Moore and Emily Augusta (Fish) through historic records indicates that Eliza Moore was the sister of Maria Moore Fish. Emily Augusta is Maria Moore's granddaughter. When these relationships are considered, the only individuals found on the quilt who fit the category of a niece or nephew of Aunt Eliza, and the aunt or uncle of Emily, are the children of Benjamin and Maria Moore Fish. This includes Emma Fish and her surviving siblings, all
of whom were men. Thus, we can assume that Emma Fish is the recipient and also one of the makers of the quilt. This fact is reinforced by another block that reads: “To my daughter from her father” (Figure 3.3).

Figure 3.2
Detail: DAR #5254

Figure 3.3
Detail: DAR #5254

What then, does the presence of Aunt Eliza Moore's name in the center block mean? Typically, the name inscribed in the center block of an album quilt is assumed to be the recipient. In the case of the DAR quilt, it appears that there was a close connection between Eliza Moore and her niece Emma Fish. The relationship between these two women is substantiated by the repeated use of a chintz fabric that features two peacocks perched upon a pedestal. The fabric was used in the center
block that Eliza signed and repeated again in two small blocks positioned at the upper corners of the center block. These strategically placed blocks were signed Emma Fish and again, Eliza Moore.

Emma Fish was sixteen when the quilt was begun in 1841. Her unmarried aunt, Eliza Moore, apparently remained close to her sister and her family. In 1860, Eliza Moore was found on a Philadelphia census with Asa Fish, Emma's uncle, whose wife had died in 1859. In 1870, Eliza is listed in the Trenton, New Jersey, census in the household of her brother-in-law Benjamin Fish. Fish's wife Maria Moore Fish had died in 1865. Apparently she was handling the household of the wealthy Benjamin Fish, after the death of his wife, Maria Moore Fish. Perhaps in the 1840s Eliza was staying with her sister and decided to make an album quilt to commemorate Emma's coming-of-age or as an item that would become a part of Emma’s household once she married and she encouraged Emma to participate.

**Who signed the DAR Album Quilt?**

(The names in bold are inscribed on the quilt.)

The DAR quilt includes the names of Emma Fish's parents, Benjamin J. and Maria Moore Fish, and her siblings and their spouses: Asa Israel and his wife Rachel A. (Anna) Fish, Jonathan S. and Emmeline H. Fish, and their children Emily Augusta and Frances Marie; and Emma's unmarried brother Augustine Fish. Extended paternal family members include Emma Fish's uncles Asa and Israel Fish and the wife of her uncle Nathan, Mary Fish. Mary's daughter Elizabeth and her husband Abraham Skirm are also found on Emma Fish's quilt. The only unidentified Fish family member is Anna Delia Fish.

Emma Fish's quilt also includes a variety of family names related to the maternal side of her family, the Moore’s. They include Emma's aunts Phoebe Moore Elvis, Ann Moore Parker and Eliza Moore, uncles Charles and William J. Moore, and uncle Benjamin Moore, his wife Rebecca and their children Caroline, Georgiana, Maria and Sarah. (Those who remain unidentified are Abigail Moore, and Mrs. Hannah Moore.)
The family of Mary and Samuel Stryker and their children, Elizabeth, Mary and William, are also included on Emma Fish's quilt. At the time of the quilt's creation, they were not related to the Fish family. However, five years later, in 1848, Emma Fish married John S. Chambers, Mary Stryker's nephew. Perhaps Emma Fish's friends Elizabeth and Mary Stryker were responsible for introducing her to their cousin, John, who became Emma's husband.

The Fish Family

One hundred years before the DAR quilt was created, the central families of the quilt, the Fish and Moore families, were linked by the 1728 marriage of Benjamin Fish (1), born May 12, 1697 in New York, and Sarah Sackett Moore, born September 29, 1706. Benjamin and Sarah Fish had a son, Benjamin (2), born on August 10, 1740 in New Jersey. In 1764, Benjamin (2) married Abigail Howell, who was born on March 15, 1750. Benjamin and Abigail were the parents of Benjamin Fish (3), whose name is found on all three of the album quilts under discussion. [See Appendix: Fish Family Sources]

Benjamin J. Fish (3) was born in 1785 in New Jersey. He moved to Trenton in 1808 (Figure 3.4). On April 7, 1812, Fish married Maria Moore, who was born in 1792 and was the daughter of William Sackett Moore. Benjamin Fish became a leading businessman of Trenton, New Jersey. He initially sold lumber, but in about 1825, established the Union Line and Steamboat Company. In 1830, Fish was elected a director of the Camden and Amboy Railroad Company. He continued in that position until his death in 1880 at age 95.57
Benjamin Fish was a founding member of the Nottingham Township Committee and a director of the Trenton Banking Company for more than fifty years. Fish was recorded in the 1850 census of Trenton, New Jersey, as a merchant, age 65. His real estate was valued at $20,000.00. In the 1860 Census, Fish’s listing indicated that he'd become a successful lumber merchant. His real estate was valued at $50,000.00 and his personal estate at $100,000.00. The success carried into the 1870s, where the 94 year old Fish was listed with a real estate value of $80,000.00 and a personal estate value of $100,000.00. (Today, when calculated for inflation, these amounts would have ranged between $510,000.00 and $2,240,000.00). Fish died in 1880. His obituary described him as a railroad “magnate.”

Fish was an active member of the First Presbyterian Church of Trenton. He was elected a trustee on December 8, 1825. At the time of his death in 1880, he was president of the church’s board.
Emma Marie Fish, daughter of Benjamin Fish (3) was born on December 27, 1825. In 1848 she married John Story Chambers, who was born in 1823. John Story Chambers was the son of Elizabeth Scudder and John Chambers. He attended the Trenton Academy and Lawrenceville High School and then became a farmer. In 1843, he joined the army, and served as a corporal in the Mercer Brigade. In 1856 he became treasurer of the Trenton Gas Light Company. Emma and John Chambers had four sons: John, William, Benjamin and Thomas Chambers.  

Emma and her husband John were faithful members of the First Presbyterian Church of Trenton. Emma was “for many years an interested member of the society for organizing charity (which spring from the old Dorcas society), of the Female Tract Society, assisting her husband in his religious work.” John Chambers was the clerk for the board of trustees of the First Presbyterian Church for sixteen years and became a church elder in 1866.

Eliza Moore was born in 1797 and died in 1880. In the 1860 Philadelphia Census, Eliza Moore was listed at age 61 in the household of Asa I. Fish, age 40. In the 1870 Trenton, New Jersey census, Moore was found living with her brother-in-law, Benjamin Fish, age 85, listed as a superintendent and director, and his son Benjamin, age 48, listed as a freight agent.

**Dates of the DAR Album Quilt**

The dates of the DAR quilt span two years, from February 1841 to March, 1844. However, only a single block contains an 1841 date. The next specific date is December, 1842, just short of two years later. Most of the blocks fall into a brief period between December, 1842 and March, 1843, (the same time that the bulk of the IQSC and DAM blocks were dated). The last dated block, from Charles Moore, either Emma Fish's uncle or cousin, was dated January 9, 1844.

**Locations found on the DAR Album Quilt**

The greatest number of blocks with a designated location on the DAR quilt are inscribed Trenton, New Jersey. A number of members of the Moore family signed their blocks Philadelphia, Pennsylvania. All of the other cities, with the exception of a single block inscribed Dansville, Illinois
(home to Emma’s uncle William J. Moore), are found in the area around Trenton, New Jersey. They include Allentown, Birmingham, Ewing, Pennington, Princeton, South Amboy, and Titusville, New Jersey.

**Technical analysis of the DAR Album Quilt**

The DAR quilt contains 69 names. Nine of the chintz appliqué blocks have no inscriptions. Two of the blocks are illegible. Nine blocks include the names of both a husband and wife, while all others hold a single name. Of the 69 names, all but twenty names, or slightly more than 2/3 of the total, have been identified as members of the Fish/Moore family. Many of the inked inscriptions appear to be the unique signatures of individuals. Many are smeared or blurred. On a number of blocks that feature two signatures, the inscriptions appear to be written in a completely different hand (Figure 3.5).

![Figure 3.5 Detail: DAR #5254](image)

The DAR quilt includes multiple blocks that feature identical chintz designs. The peacock design found in the center block is repeated twice in smaller blocks. Though the majority of blocks appear to be placed randomly, the blocks that frame the center square are an exception. The majority of the blocks placed opposite each other often are identical. For example, the previously mentioned peacock blocks are placed at the upper corners of the center block. A woven basket design is used at the top and bottom and two bouquets of blooming roses are featured opposite each other at the lower corners (Figure 3.6).
The DAR quilt is quite large, measuring approximately 104” x 100”. The outer border of the quilt is cut from a chintz design and appliquéd in place. The quilting design is very simple: the body of the quilt is quilted with a single line that echoes the square seams that join the blocks and the outer border holds diagonal lines of quilting.

**What does this information tell us about the DAR Album Quilt?**

The names inscribed on the blocks of the DAR album quilt provide evidence that supports the hypothesis that the recipient of the quilt was Emma Fish. The center block signed by Eliza Moore indicates that she was a central figure and likely guided Emma Fish in the creation of their special album quilt. The careful planning of the specific chintz blocks, especially the two small peacock blocks signed by Eliza Moore and Emma Fish, and the repetition of additional identical blocks, both surrounding the center block and randomly placed on the quilt, also indicate that Eliza and Emma may have begun the appliquéd of the chintz designs and then asked Emma’s sister-in-law Emmeline Fish and her cousin Anna E. Perrine to contribute sewn blocks as well. The blocks were then signed by other family and friends. Maria Moore Fish, to whom the quilt was originally attributed, likely contributed to the quilt; however the inclusion of Eliza Moore’s signature on the center block indicates that she was the primary mentor to Emma Fish and a major contributor to the quilt.
More than half of the individuals named on the quilt have proven to be family members. Thus, the album quilt acts as a tangible record of Emma Fish's family, and as a sentimental device that captured pivotal years in young Emma's life as she prepared to become a wife and mother.

The IQSC Album Quilt
- Attributed to Maria Moore Fish in IQSC records
- Dated: 1843
- Location: Trenton, New Jersey; other locations inscribed on quilt: South Trenton, NJ; Dansville, Illinois
- Overall size: 93.5” x 93.5”; Block size: 30” square (center); all others 10” square
- Appliqué technique: primarily needle turn or invisible appliqué stitch; occasional blanket stitch
- Quilting Design: Single row of stitches that echo the outer edge of each block.
- Binding: Knife-edge along top; fringe on three sides
- Inscription technique: handwritten, and stamped or stenciled; no blank blocks, two illegible (see chart).
- Accession number: International Quilt Study Center 2005.053.0003

The center block of the IQSC album quilt (Figure 3.7) is composed of a chintz design of a large eagle with its wings spread and perched upon a thick tree branch. The name Emmeline Fish is inscribed under the eagle's wing on the right. Her husband's name, Jonathan Fish, is found in the same spot on the left. Emmeline Fish is Emma Fish's sister-in-law. She married Jonathan S. Fish sometime before 1840.
A paper label accompanied the IQSC album quilt. It read: "Made by my great-great grandmother, Maria M. Fish, wife of Benjamin Fish and given to her daughter Emmeline Fish on occasion of her first wedding anniversary. Made in 1843 - 91 years ago. Mrs. Raymond Z Carendon." However, by the time the quilt had been started, Emmeline and Jonathan Fish had been married for at least three years, as their first daughter was born in 1840. In addition, Maria Moore did not inscribe a block on the quilt. These facts raise questions about the provenance recorded on the paper label that accompanied the quilt.

A comparison of the technical elements of the IQSC quilt and the DAR album quilt reveals numerous indications that the quilts were planned and created together. Identical fabrics are used in both quilts, and many of the identical designs were placed symmetrically around the center block of
the quilt, as in the DAR quilt (Figure 3.8). These details will be discussed further in the conclusion concerning all three Trenton album quilts.

![Figure 3.8 Detail: IQSC 2005.053.0003](image)

**Who signed the IQSC Album Quilt?**

(The names in bold are inscribed on the quilt.)

The names inscribed and stamped on the IQSC album quilt include Emmeline and Jonathan Fish, her parents, John and Lydia Howell and Jonathan Fish's parents, Benjamin and Maria M. Fish. (A block on the quilt that reads “Father and Mother,” could refer to either pair.) Jonathan and Emmeline's daughters were also included on blocks of the quilt, though they were too young to actually sign their own names: Emily Augusta was born in 1840 and Frances Maria in 1842. Emmeline's brothers Peter, and his wife Adelaide; Benjamin; Charles, his wife Mary Ann and his daughter Sarah; and Theodore also inscribed blocks on her quilt.

Emmeline’s extended family is represented as well. Her maternal grandmother is included in a block labeled “Grandmother Taylor.” Her aunt and uncle, Anna and Benjamin Taylor and her aunt Eliza Taylor were also represented by inscribed blocks. (Carmen and Susan Howell have not been identified nor have members of the Taylor family, including Mary, William, Leticia, and Henry Taylor.)
Jonathan Fish's siblings also contributed to Emmeline’s quilt, including Asa, his wife Eliza, and their children, Mary and Eliza; and Benjamin M. Fish. Assorted other family members were also included: Jonathan's aunts, Phoebe Moore Elvis and Ann Moore Parker and his uncle, William J. Moore, of Dansville, Illinois. And, as in the DAR quilt, Jonathan's sister, Emma Fish and his aunt Eliza Moore added blocks to the quilt.

Anna E. Perrine's name is found on the IQSC album quilt in two blocks. One is inscribed with her name only, while the second is inscribed with her husband name, Lewis Perrine, as well. Anna was related to Emmeline Fish in two ways; first, through their maternal ancestry: Anna was Ann Taylor Pratt's daughter, and Emmeline Howell Fish was the daughter of Lydia Taylor Howell, meaning that the two young women were first cousins. Second, Adelaide Pratt married Peter Howell, Emmeline's brother, making them sister-in-laws as well as first cousins.

The Jonathan Fish Family

Jonathan Sackett Fish was born in Trenton on May 19, 1815. He married Emmeline Howell, (born in 1815), sometime before 1840. At the time the quilt blocks were inscribed, Jonathan and Emmeline had two daughters: Emily Augusta, born 1840 and Frances Maria, born circa 1842. It appears that Frances may have died young as she is not listed in the 1850 census for East Ward, Trenton, and Mercer County, New Jersey. Her parents and sister Emily are the only persons listed in the Fish household at that time.

Jonathan Fish was first listed in the 1850 census as a coal merchant with an estate valued at $12,000.00. In 1860, described as a clerk, his estate value had risen to $37,000.00 and his personal estate was valued at $36,000.00. (Today's these values equal approximately $917,000.00). In 1870, however, he was listed as a superintendent for the Raritan and Amboy Railroad, and his personal estate was listed only as $500.00. A conflicting report from a second source indicates that Fish became an engineer for the Fire Department of Trenton, a position he held until 1877. Further
research is needed to resolve these contradictory reports. Jonathan and Emmeline Fish, no doubt benefited from the wealth accumulated by Jonathan's father, Benjamin Fish.

Emmeline Howell was the daughter of Dr. John and Lydia Howell, both of whom inscribed blocks for her quilt. John and Lydia Howell had the following children: Peter Howell, born 1806, who became a physician like his father and about 1835 married Adelaide Pratt, who was born in 1810 in Bridesburg, New Jersey. Emmeline's other brother Charles Howell, born in 1804, married Mary Cunningham. He was described in 1850 as a landlord, with an estate value of $5,000.00. Theodore, born about 1818 in New Jersey, married Elizabeth King (date unknown). He was a farmer, with an estate value of $7000.00.

**Dates of the IQSC Album Quilt**

A number of the blocks on the IQSC album quilt include only the year 1843. All blocks with specific dates recorded are listed in February 1843. They include single blocks dated February 2, 10, 12, and 23, 1843. One exception exists: a single block dated April 14, 1843.

**Locations found on the IQSC Album Quilt**

Very few locations are included on the IQSC album quilt. They include three references to Trenton and South Trenton, New Jersey, and one mention of Dansville, Illinois, home to Jonathan and Emmeline’s uncle William J. Moore.

**Technical analysis of the IQSC Album Quilt**

The IQSC album quilt contains 73 names. Some blocks include random combinations of names, dates and locations. As with the DAR quilt, most of the inked names appear to be unique signatures, while a small number incorporate stamps or stencils that frame the individual names. In fact, two different individuals appear to have used the same stamp for their individual blocks: Mary Jones, and Ann Dancer (Figure 3.9). Inked and embroidered details are used on a number of blocks to add additional design elements to the chintz appliqué. For example, Eliza Moore’s block has inked thorns on the rose stems of her block, while Eliza Austin added the same type of detail using a short,
single embroidery stitch. Anna Perrine lavishly embellished her chintz bouquet with inked leaves and lilies of the valley blossoms (Figure 3.10).

Figure 3.9

Figure 3.10
Detail: IQSC 2005.053.0003
Both the DAR and the IQSC album quilts are constructed identically, except for the addition of an outer border on the DAR quilt. Both of the center designs are framed by a cut-out chintz floral wreath that softens the quilts' square format. In both quilts, the identical floral wreath is used, however, elements have been combined in a different composition and the angle and color of the wreath circle is slightly different (Figure 3.11). Whether this is the result of exposure to light and/or washing, or if the designs were printed in different colorways is difficult to determine without a side-by-side examination of the quilts.

A.

B.

Figure 3.11
Detail: A. DAR #5254; B. IQSC 2005.053.0003
As previously mentioned, a number of identical fabrics are found throughout the DAR and IQSC quilts. Many are placed opposite each other, framing the center block, including a woven basket print at top and bottom. Emmeline's aunt Ann Moore Parker (Eliza Moore's sister) incorporated the fabric used multiple times in the DAR quilt, a pair of peacocks standing on a pedestal. Additional identical fabrics are carefully placed around the center block, including a distinctive palm tree design found at the top and bottom, a bouquet of roses with a yellow center bloom on both sides and stylized, fanciful blooms found amidst large leaves placed in opposite corners. [See Appendix: Shared Fabrics in Fish/Perrine Quilts] These shared blocks and the similar symmetrical placement of fabrics in the DAR and IQSC album quilts indicate that the makers of the quilts likely created their quilt blocks from shared resources.

**What does this information tell us about the IQSC Album Quilt?**

Contrary to the note that accompanied the quilt that stated that the quilt was made by Maria Moore for her daughter Emmeline, the evidence suggests that the IQSC Album quilt was made by Emmeline Fish in conjunction with the DAR quilt made by Emma Fish and the DAM quilt made by Anna E. Perrine; the three young women’s names were amongst only five names found on all three quilts. Emma and Emmeline were related by marriage and both quilts appear to have been planned and executed together under the tutelage of their aunt Eliza Moore and their mother (or mother-in-law) Maria Moore. The similar format, identical fabrics, the placement of symmetrical blocks around the center square and the identical finishing of fringe on three sides of the quilt supports this hypothesis. The fact that Maria Fish was apparently not involved with the DAM quilt points to Eliza Moore as a central figure in their creation.

The IQSC quilt includes many of the same common names found on the DAR quilt, which reinforces the young women's strong familial connection and a network of close friends. However, in each quilt, the maker also focused many blocks on individuals specific to her own family. Emmeline Howell Fish included many members of her family, the Howells.
It appears that these women were participating in an activity that was considered appropriate for young women of their social circle, and following a popular trend of creating album quilts in a style unique to the Delaware River Valley area in the 1840s.

**The DAM Album Quilt**
- Attributed to Anna E. Perrine
- Dated 1842 and 1843
- Location: Trenton, New Jersey; Other locations inscribed on quilt: Bridesburg, and Centerville, NJ, and Greenville, PA
- Overall size: 114” x 120” Block Sizes: 27” (center); all others approximately 9”
- Appliqué technique: needle turn or invisible appliqué stitch; blanket stitch
- Quilting design: pictorial designs, primarily leaves that appear to emerge from seam lines.
- Binding: Knife-edge along top; Fringed added on three sides
- Inscription technique: handwritten and stamped or stenciled; 20 blank blocks
- Accession number: Denver Art Museum #1985-300

The center block of the DAM album quilt reads Anna E. Perrine, November 13, 1842 (Figure 3.12). The album is identical in its overall construction to the two Fish quilts except for the addition of three elaborate multiple borders. The common names and dates of the quilt and similarity of design indicates that this quilt was made at the same period as the DAR and IQSC quilts and was made as one of a trio of surviving quilts. Historic research has revealed that Anna Perrine is both Emmeline Fish’s sister-in-law and her first cousin. It is likely that Perrine made the quilt with the assistance of Eliza Moore and Emmeline and Emma Fish, as all three inscribed the quilt.
Who signed the DAM Album Quilt?

(The names in bold are inscribed on the quilt.)

The DAM album blocks are inscribed with names of Anna Perrine's family and friends. They include Anna's husband Lewis Perrine and her young daughter Mary. Her mother is identified in a block that reads: “Anna Pratt, my Mother.” Anna's aunt, (and Emmeline Howell Fish's mother), Lydia Howell also included a block. Lewis Perrine's sisters Mary, Theodosia and Allison Ely Perrine also are represented on the quilt. (Two of the Howell names, Atholinda and Elinore, have not been identified.)

The names of Emma Fish and Mrs. E. (Emmeline) Fish are included on this third album quilt. Eliza Moore and Benjamin Fish also signed blocks for this quilt (though he rather formally inscribed Mr. Benjamin Fish). The Stryker family, who also included their names on blocks for Emmeline Fish's quilt, inscribed blocks for Anna Perrine's quilt.
The Perrine Family

Anna Eliza Pratt was born in 1823. On May 4, 1842, she married Lewis Perrine who was born in 1815. Lewis and Anna E. Perrine had one daughter: Mary Agnes, born 1843, who is included in the inscribed album blocks. They also had the following children who were born after the quilts’ construction and thus do not have their names inscribed on the quilts: Henry P., born 1846, Anna, born in 1848, and Lewis Jr., born in 1859.

Anna Pratt Perrine was the granddaughter of Henry Pratt, who was one of the founders of Northern Philadelphia railroad and lived in Fairmount Park in the Lemon Hill house, (which still exists as a part of the Philadelphia Museum of Art). Ann Eliza’s Perrine’s’ obituary, published in the New York Times on May 4, 1895, reads:

Mrs. Anna Perrine, widow of Gen. Lewis Perrine, died Thursday at her home in Trenton, New Jersey. She was the daughter of James D. and Anna Pratt, and granddaughter of Henry Pratt, a prominent Philadelphia owner of what is now Fairmount Park. Mrs. Perrine was born in 1823. She leaves three children – Mrs. Mary A. Bell, widow of Lieut. J.E. Bell; Capt. H.P. Perrine, United States Army, and Col. Lewis Perrine."

Lewis Perrine graduated from Princeton in 1838 and was admitted to the New Jersey bar as an attorney in 1841. Perrine became the quartermaster General for the State of New Jersey in 1855, a position he held for nearly 40 years. He was described in a history of Mercer county, New Jersey, as “being known...for his useful service in public affairs, in connection with the development of the railroad interests and in increasing the efficiency of its military organization.” Perrine was also one of the incorporators of the Camden and Amboy Railroad and was a director in the United New Jersey Railroad Company.

Dates of the DAM Album Quilt

An interesting pattern is seen among the exact dates inscribed on the DAM album quilt. They date one month apart (with the exception of October), including September 15, 1842; November 13, 1842; December 13, 1842; and January 20, 1843. Was there a monthly meeting that these young women attended, and thus inscribed blocks for the quilt? The dates do not correspond to the date of
completion, as Ann Perrine's daughter, Mary Agnes, who was born in October, 1843, was included on the quilt.

**Locations found on the DAM Album Quilt**

Only five blocks on the DAM Album quilt list locations including Trenton, Bridesburg, and Centerville, New Jersey and Greenmill, Pennsylvania. The blocks from Trenton were inscribed by Benjamin and Emma Fish. Elinore Pratt, likely a member of Anna Perrine's family listed her location as Bridesburg, New Jersey and Theodosia Perrine, her sister-in-law, included Centerville, New Jersey. All of these towns were in the metropolitan area surrounding Trenton, New Jersey and Philadelphia, Pennsylvania.

**Technical analysis of the DAM Album Quilt**

Only 49 names are inscribed on the DAM album quilt. Twenty blocks contain no inscriptions. The quilt was constructed in a manner identical to that of the DAR and IQSC quilts. The overall structure of the body of the quilt was a large center block featuring a chintz motif that framed by smaller uniform sized chintz appliqué blocks. The most significant difference in the format of the three quilts was that Anna Perrine's quilt was framed by three chintz outer borders. (Emma Fish included a single border in her quilt. Emmeline's quilt has no borders.) The first border of the Perrine quilt was a narrow strip of chintz fabric pieced in place. The second was a lavish chintz design that has been cut out and appliquéd in place. Finally a third wide strip of chintz was pieced around three sides of the quilt. Fringe was added to the three sides as well, with the top of the quilt completed with a knife-edge finish. A number of shared fabrics on the Perrine quilt indicate that this quilt was planned and the blocks created in conjunction with the DAR and IQSC album quilts. [See Appendix: Shared Fabrics in Fish/Perrine Quilts] These shared fabrics will be further discussed in the Trenton Album Quilts conclusion.

A marked difference between the three quilts is found in the quilting. The DAM quilt was lavishly quilted with pictorial leaf designs that echo the floral designs in the various chintz fabrics.
The quilted leaves are stitched as if growing from the seams between the blocks and between the borders. The DAR and IQSC quilts were minimally quilted. It is obvious that the quilter of the DAM quilt was not the same as the person or persons who quilted the DAR and IQSC quilts as the quality of the quilting is much finer, composed of smaller stitches, and the quantity of the quilting is markedly different. The DAR and IQSC quilts are minimally quilted with a single line that echoes the seams between the blocks.

**What does this tell us about the DAM Album quilt?**

The dates of the DAM quilt indicate that it was under construction at the same time as the DAR and IQSC quilts. Anna and Lewis Perrine were married in May of 1842, so perhaps the quilt was started as a commemoration of that event. However, the earliest specific date of September, 1842, occurred after the May date of Perrine's wedding. The last dates in February, 1843, signed by Emma Fish and Eliza Moore, were inscribed more than a year and a half after Anna's marriage. It appears more likely that Anna Perrine was simply making a quilt along with her cousin and family friend, as a treasured memento of their family and friends.

**The Trenton Album Quilts: Conclusion**

Compelling evidence of connections between the DAR, IQSC and DAM album quilts has come to light through careful examination and analysis. Each album quilt holds names that, when examined through historic records, reveal interwoven family ties. The creation of these quilts likely reinforced the close relationships between the young women who made the quilts and for the significant people who contributed to the quilt by inscribing their names on blocks. The ability to link these three quilts together clarifies the development of this unique style of quiltmaking in the Delaware River Valley and promotes an understanding of the values and interests of the young makers and/or recipients.

Five individuals signed all three quilts: Emma Fish, Emmeline Fish, Anna Perrine, Eliza Moore and Benjamin Fish (Figure 3.13). (Emma Fish's block, in fact, is placed in the identical
position on both the DAR quilt and the IQSC quilt.) Eliza Moore was obviously central to the
creation of the earliest quilt, the DAR quilt, as she signed its large center block. It appears likely that
she played a role in planning the other two quilts, which are identical in format to the DAR quilt, and
which both hold a block inscribed with her signature and dates that are only weeks apart.

A.

B.

C.

D.
The DAR quilt was begun when Emma Fish was sixteen years old. Emma’s young age would have given her the time and the impetus for creating a quilt, as she was likely beginning to make household textiles for her upcoming transition into married life. I believe that Eliza Moore played a particularly significant role in the creation of this quilt due to the placement of her name in the center block, which is typically, (and in the case of the other two Fish/Perrine quilts), reserved for the maker and/or recipient of the quilt. Eliza, age 44 at the time the quilt was begun, had never married and in both the 1860 and 1870 censuses, was found to be living with her sister and her family. She likely had the sewing experience necessary to plan the overall design of the quilt and to guide Emma in the use of the cut-out pieces of chintz fabric combined in a multitude of different compositions. I also believe Emma’s father, Benjamin Fish, the fifth individual whose name is found on all three album quilts, may also have contributed to the purchase of fabrics for Emma Fish’s quilt, and subsequently for the additional two quilts by Emmeline Fish and Anna Perrine. As a wealthy business leader in Trenton, New Jersey, he could easily have provided the funds required to purchase the costly chintz fabrics, thread, and woven fringe. (Anna Perrine’s father and husband were also wealthy and could have afforded the materials for the quilts, however, when comparing the common fabrics in the three quilts, it appears many of the fabrics were purchased together.)

I believe that Eliza Moore and Emma Fish created the DAR quilt together, due to the existence of a block signed by Emma, and due to the distinctive inscriptions from Emma’s family members found on blocks of the quilt, including those reading “Presented by my niece…” and “From
my Affectionate Mother” and “From my Father.” and by the fact that Eliza Moore signed her name Aunt Eliza Moore [author’s emphasis]. The fact that Emma Fish used the same fabric in the block holding her names, as her aunt did in the center block featuring a pair of peacocks, also suggests that the pair worked closely together on the quilt.

The IQSC quilt, inscribed with Jonathan and Emmeline Fish’s names in the center block, was likely made by Emmeline Fish with Eliza and Maria Moore’s guidance. In fact, due to the exact structure and placement of blocks and the close relationships between the Fish women and Anna Perrine, I believe that all three quilts were made under the tutelage of Eliza Moore, and that all three young women contributed to each other’s quilts. Emma and Emmeline Fish were the only young women of the same generation in the Fish family. Anna Perrine, cousin and sister-in-law of Emmeline, was of the same generation as well. Emmeline Fish, a young mother of two children may have been moved by the birth of her young daughters to create a quilt that would serve as a tangible record of significant family members and friends. Anna Perrine’s quilt may represent a commemorative piece to mark her May, 1842 wedding.

The most compelling evidence that the three young women worked together is seen in the numerous fabrics which they appear to have shared amongst themselves as they created individual blocks. The number of shared fabrics found on each quilt is too large to simply have been happenstance: it is likely that the women purchased their yardage together and shared it as they constructed their quilts. Finally, the identical format of each quilt indicates that the quilts had a common designer, who I believe was Eliza Moore, one of the five individuals who signed all three quilts. The overlapping dates, which occur most often during the period of December, 1842, through January, 1843, also provide evidence that supports the hypothesis that the quilts were planned and executed together.
I believe the three album quilts were made for and by these three young women under the tutelage of Eliza Moore. I will provide further compelling evidence of the link between the quilts as I compare and contrast the common names, shared dates and identical format and fabrics of the quilts.

**Who were the Individuals who contributed to the Fish/Perrine Album quilts?**

A total of 187 names are found on the three quilts. Of those, 32 names could not be identified. Eighty-five of the remaining 155 names, or 55%, have been identified as members of the families of Emma Fish, Emmeline Fish, or Anna Perrine. Census records of those who inscribed the three quilts have proven particularly valuable as they provided the various occupations of the male heads of households, and in many cases, a monetary value for the individual's real estate. In a limited number, an individual's personal estate value was included as well. [See Appendix: Occupations of Individuals Named on the Fish/Perrine Quilts]

This information illustrates the economic status of those who collaborated in the quilts’ creation. The Fish family, for example, was one of great wealth. Benjamin Fish had real estate valued at $50,000.00 and a personal estate valued at $100,000.00. Additional family members were also wealthy, including Benjamin's sons Jonathan Fish, husband of Emmeline Fish and Israel, Augustine and Benjamin Fish, Jr. Lewis Perrine, Anna Perrine's husband, was wealthy as well, as was Peter Howell, Emmeline Howell Fish's brother. He was a doctor with a declared value of $12,000.00. Thus, it is evident that the central figures of these quilts were upper class, prominent Trenton citizens. Additional individuals were recorded in census records at levels that were middle-class, rather than upper-class: a small number of women were listed as heads of household and declared estate values of their own, including sisters Clara and Sarah Leake who each owned real estate valued at $1,700.00 and Susan Mount, who declared a real estate value of $2,200.00. Many other individuals listed in census records as merchants, physicians and manufactures had real estate values between $10,000.00 and $20,000.00. A number of those listed as farmers or storekeepers ranged between $3,000.00 and $7,000.00.
Only limited information about the religious affiliations of the individuals found on these album quilts has come to light. It appears that they hailed from a number of different churches. Benjamin Fish was a member of the First Presbyterian Church of Trenton, as was John Voorhees. Catharine Ely's husband George Ely was listed in the 1850 Hamilton Township, New Jersey census as a Presbyterian clergyman. A number of individuals were affiliated with the Catholic church of St. Michael's in Trenton: Samuel Stryker was a vestryman while William and Margaretta Benjamin and Mary Forman were members of the church, and were buried in the church graveyard. The Baptist faith was represented as well: Benjamin Wesley Titus was a deacon in the First Baptist Church of Trenton and Sarah Quigley was buried in the church's graveyard.

It appears many of the families that inscribed the Fish and Perrine quilts were linked by their involvement with significant businesses of the Trenton area. A number of the men were members of the first board of directors of the Bank of Trenton, which was incorporated in 1834. They included Charles Parker, Jasper S. Scudder, John McKelway, and Robert Chambers, among others. John Beatty was the Trenton Banking Company’s third president and on October 17, 1853, Joseph Brearley, a “merchant of generous means and keen business ability,” became president of the Trenton Banking Company. He served until 1870.

A number of men whose spouses inscribed the three quilts were members of the Trenton Saving Fund Society: Peter D. Vroom, General William S. Stryker, John H. Scudder, John S. Chambers, Lewis Parker, Jr., Jonathan H. Blackwell, Benjamin Fish, Henry C. Moore, Thomas J. Stryker, Jasper S. Scudder, and Charles Parker. The Saving Fund Society was incorporated by an act of the New Jersey Legislature on March 7, 1844. It was a cooperative movement originally intended for the benefit of the wage-earners of Trenton.

The individuals who inscribed blocks may also have been neighbors. In the 1850 Trenton, New Jersey, census Lewis and Anna Perrine, both Jonathan Fish and his father Benjamin Fish and the members of their households, as well as Charles and Lydia Ann Moore all appear on the same page.
**Dates of the DAR, IQSC and DAM Album Quilts**

The dates of the DAR, IQSC and DAM quilts overlap, spanning a little more than two years. The earliest date, found on the DAR quilt, is February 1841. The latest date, found on the IQSC quilt is April, 1843. Most of the exact dates on the three quilts fall into a brief period between December, 1842 and February, 1843. The dates of the DAR quilt represented a flurry of activity in early 1843, including January 11, 14, 20, and 30; and February 2, 3, 5, 6, 10, 12 and 23. All of the dates on the IQSC quilt were in February, 1843, with the exception of a single date of April 14, 1843. The dates on the DAM quilt occur monthly, beginning in September, 1842, and ending in January 1843.

Eliza Moore included exact dates on each of the blocks she signed for the three album quilt. All three fall within a one month period: she signed the DAR quilt on January 14, 1843; the DAM quilt on January 20, 1843; and the IQSC quilt on February 10, 1843. Benjamin Fish dated the DAR quilt on January 14, 1843 (the same date as Eliza Moore) and the IQSC quilt approximately one month later on February 23, 1843. He did not date the block he inscribed for the DAM quilt.

The dates of the three album quilts indicate that the quilts were constructed during the same period, however, there is no consistent pattern between the quilts. The dates of the DAM quilt may indicate a monthly meeting of an organization or church, however the random dates of the DAR and IQSC do not support this conclusion.

**Shared Format and Fabrics**

Study of the techniques and materials of the Fish quilts have provided support to the conclusion that the quilts were planned and constructed by these young women as they worked side by side. The format of all three of the quilts is identical, except for the addition of outer borders (Figure 3.14). The DAR quilt is framed by a single strip of chintz fabric pieced in place and the DAM quilt includes three borders. The IQSC quilt has no borders. All three quilts are finished on three sides with different woven fringes. All three quilts share four identical chintz fabrics appliquéd to nine or ten inch blocks that are found throughout the body of the quilts. [See Appendix: Shared Fabrics in
Fish/Perrine Quilts] In some cases the chintz element was oriented differently or was slightly different in its composition due to the addition of chintz details from another fabric or the cutting away of parts of the original design.
At first glance it appears that the DAR and IQSC are most similar due to the use of the matching center wreath fabric and the repeated fabrics prominently positioned around the center block. However, a closer examination indicates these two quilts have only four matching blocks (in addition to the four matching fabrics found on all three quilts). So, the greatest number of shared fabrics occurs between the IQSC quilt and the DAM quilt, which share eight additional cut-out motifs. The DAR and DAM quilts have only one additional shared fabric. This fact supports the hypothesis that the DAR quilt was begun first with the help of Eliza Moore, and was followed by the IQSC and DAM quilts. It appears that the IQSC and DAM makers purchased additional chintz fabrics at the same time to complete their quilts.

Each quilt also has multiple identical fabrics unique to that quilt and used multiple times. For example, the DAR quilt includes one fabric that was used twice and another that was used six times. The IQSC quilt contains three fabrics that were used twice and one fabric that was used four times. The DAM quilt holds only two chintz fabrics that were duplicated; they were used in the upper and lower corners of the center square.
The multiple use of the same fabrics is significant, as it provides evidence of how the quilts were created. The number of repeated chintz motifs, inscribed primarily with names of unrelated individuals, implies that either the blocks were made by one person or the makers provided the fabric to the various persons signing the quilts. It seems unlikely that so many people would have individually purchased the same fabrics. Thus, I believe the quilts’ makers, along with Eliza Moore, created the individual blocks and then requested signatures from family and friends. This conclusion is also supported by the fact that it is unlikely that men and young children would have needlework skills required to appliqué the chintz fabrics.

**Conclusion**

The evidence that the three Fish/Perrine album quilts were planned and executed together is indisputable. The dates of the quilts overlap, with the bulk of the blocks dated within a limited time frame. The similar format and shared chintz fabrics found in all three quilts indicates that the planning of the quilts’ overall design and the purchase of fabrics for their construction was shared as well. I believe that the evidence convincingly supports my assertions as to the makers and owners of the three quilts, thus I will now refer to the DAR quilt as the Emma Fish quilt, the IQSC quilt as the Emmeline Fish quilt and the DAM quilt as the Anna Perrine quilt. These three young women with the guidance and assistance of Eliza Moore created a lasting legacy of family and friends that has now, 165 years after their work was completed, come to light once more.
CHAPTER FOUR
THE FIRST BAPTIST CHURCH ALBUM QUILTS

This chapter of the study of chintz appliqué album quilts of the Delaware River Valley area initially focused on three quilts attributed to member of the First Baptist Church (FBC). Two were identified when they became part of the International Quilt Study Center and Museum Collection. The first quilt FBC-1 (IQSC) was from the Byron and Sara Rhodes Dillow Collection, which was donated to the IQSC in 2008. It provided the basis for the study of this group of quilts as it included a dedicatory inscription on the center block that stated it was made “...for Ann Rhees...By the Ladies of the Sewing Circle” of the First Baptist Church of Philadelphia. Preliminary research by historian Xenia Cord had identified Ann Rhees as a founding member of the First Baptist Church Sunday School. A second album FBC-5 (IQSC) was acquired by the IQSC from a dealer when it was discovered that many of the names inscribed on it were also found on the previously mentioned quilt.

The collection of the Philadelphia Museum of Art held a third quilt, FBC-2 (PMA), that Dilys Blum, Curator of Costume and Textiles, had tentatively connected to the First Baptist Church Sewing Society. In her research, Blum had discovered minutes of the Sewing Society that included a letter describing yet another album quilt, FBC-6 (location unknown), that the members made for an important missionary, Deborah Wade, and presented to her in May 1846.

The goals of this research project were to compile sufficient evidence to persuasively demonstrate that the quilts were made by members of the First Baptist Church, to identify the makers’ and recipients’ economic, social and cultural milieu, and to attempt to clarify the purpose behind the quilts’ creation. In order to do so, a comparison of names, signatures styles and aesthetic aspects was conducted, including a trip to the Philadelphia Museum of Art to photograph the individual blocks of the FBC-2 (PMA) quilt. The trip yielded a second quilt in the Philadelphia Museum of Art collection FBC-4 (PMA) with a potential link to the Sewing Society, which Dilys Blum made available for consideration. Thus the project grew to include five quilts.
In addition to examination of the quilts at the Philadelphia Museum of Art, the trip to Philadelphia provided an opportunity to examine the records of the First Baptist Church. The records were invaluable in identifying family names found on multiple quilts. The trip to Philadelphia also paid off in an introduction to Beryl Russell, archivist of the First Baptist Church in Philadelphia. Russell had discovered a sixth quilt, FBC-3 (GMA) that was identified as made by members of the First Baptist Church. The quilt was in the collection of the Georgia Museum of Art. Thus, this chapter eventually encompassed six quilts with potential links to the First Baptist Church Sewing Society.

This chapter incorporates a slightly different methodological approach than that used for the Fish family quilts of the previous chapter. In both cases, historical and genealogical records were used to establish the identity of the persons whose names are found on the quilts. However, in the case of the Fish quilts, the construction and placement of the shared fabrics became integral to demonstrating a shared provenance. In the case of the First Baptist Quilts, it was the church records that became the basis for solidifying the connection between the quilts. The records provided evidence of long-standing relationships within the church, proof of involvement in a variety of organizations over decades of time and solidified familial relationships that were confirmed by birth and marriage records. Church activities also helped to define possible purposes behind the quilts’ construction. The most telling evidence came from two sources that were mentioned in the church records: one, a memorial volume listed under the family name of church member Ann Rhees, and second, the 1898 report of the Bicentennial celebration of the First Baptist Church. These sources led to a much greater knowledge of these quilts’ place in history and their role in the lives of those who made and received them. A fascinating story of personal devotion, religious commitment, and dedication in support of international mission work emerged. A short history of the Baptist church will set the stage for the analysis of the quilts.
The History of the Baptist Church

The Baptist church was founded in Holland in 1609 as an outgrowth of the British Separatist movement, which began as a protest of the heavy hand of the British state. Queen Mary Tudor (born 1516, died 1558) insisted that the entire country follow the same religion and worship practices. However, in the mid-1500s, Separatists turned away from the state-mandated religion and began to meet for prayers and readings of the Bible. In the first decade of the 1600s a distinguished Separatist group established two new congregations in Britain. In 1609, both groups were forced to flee to Holland due to persecution from the Church of England. There, the first Baptist Church was established by John Smyth, an Anglican priest and Thomas Helwys, a wealthy layman. The group eventually split and Smyth led a group of church members to America where he formed the American Congregationalists. Helwys and his fellow Baptists returned in Britain about 1611 where he wrote “A Short Declaration of the Mistery [sic] of Iniquity,” the first claim for religious freedom published in the English language. In it, Helwys stated that “The King is a mortall [sic] man and not God, therefore hath no power over immortal soules [sic] of his subject to make lawes [sic] and ordinances for them and to set spiritual Lords over them.” King James I had Helwys imprisoned for his views where he died about 1616. The Baptist movement prospered however, and by 1650 had at least 47 active churches in England and Wales.

The Baptist Church in Philadelphia

The first Baptists arrived in the Philadelphia area in 1688 and founded the Pennepek and Philadelphia churches. Ten years later, in 1698, the First Baptist Church of Philadelphia was founded. It was the eleventh Baptist congregation in the United States. The Pennepek and Philadelphia churches were ministered by the same pastor until the First Baptist Church of Philadelphia was constituted with fifty-six members and its own full-time minister on May 15, 1746.
Church membership fell during the Revolutionary period, but began a period of growth under the leadership of Reverend Thomas Ustick, who was pastor from 1781 to his death in 1803. A number of new churches opened during this period of prosperity, including the Roxborough Church, a “daughter” church which was formed in 1789 by a group of individuals from the First Baptist church. Approximately one third of the church members were granted permission to create the new church. 

The First Baptist Church became involved in missionary efforts early in the 1800s. The first American Baptist missionaries, the Reverend Adoniram Judson and his wife Ann, sailed from America in 1812 to create a mission in India as a representative of the Congregationalist American Board of Commissioners for Foreign Missions. However, during the long sea journey, the Judsons became convinced of the validity of “believer” baptism and converted to the Baptist faith. Soon after their arrival, they chose to end their affiliation with the American Board and, with the support of the Baptist Missionary Union, traveled to Burma to establish a Baptist mission.

The First Baptist Church Foreign Missions

The “crowning event” of this period for the First Baptist Church occurred in 1814, during Dr. Henry Holcombe’s tenure as pastor, when the “General Missionary Convention of the Baptist Denomination of the United States for Foreign Missions” was formed. The first meeting of the organization was attended by thirty-six delegates who were appointed from eleven states and the District of Columbia. Their goal was to devise a shared plan that would raise funds to support foreign missions. The first convention took place on May 18, 1814, at the La Grange Church in Philadelphia. Following meetings took place only once every three years, and thus the Convention became known as “the Triennial Convention.” The Judson’s mission was the first supported by the American Baptist Foreign Missionary, which was formed in 1814. Other foreign missions soon followed. Missionaries were sent around the world to promote spiritual awakening in the local “heathens.” Multiple Protestant denominations, including Presbyterians, and other Congregationalists joined the Baptists in their support of the missionaries.
The First Baptist Church Sunday School

A second major accomplishment of the First Baptist Church was the establishment of a Sunday School program. In the fall of 1815, church member Ann Rhees, (recipient of the FBC-1 (IQSC) quilt) suggested to her fellow female church members that underprivileged children could benefit from a school in the church. The women requested permission from their pastor, Henry Holcombe, a pivotal leader of the church from 1812 to 1824. Holcombe encouraged the women, stating: "Well, sisters, you can but try; blossoms are sweet and beautiful even if they produce no fruit." He directed them to meet with Deacon Joseph Keen, Sr. who encouraged them and opened the first day of the school with a prayer. Twenty children were enrolled and taught by Ann Rhees, the founder, and by Sarah Ogden, Emily Ramage, and Mary Hallman. Other church members involved in the Sunday School included Hetty Bruce, who was the superintendent of the girls' school from 1826 to 1852, Susan Ingels, Susan B. Keen, and Elizabeth Taylor Moore. The Sunday School outlined their purpose in a constitution and by-laws adopted in 1819:

Anxiously solicitous for the welfare of the rising generation, and willing to become their servants for Christ's sake, a number of persons in connection with the First Baptist Church in Philadelphia organized this Sunday school with the design of instructing the children in the first principles of English education and endeavor with a divine blessing to impress on their young and tender minds the important truths of the gospel, by teaching them to commit to memory the Bible, Hymns, and the Catechism.

The Sunday School met an hour and a half in the morning and an hour in the afternoon. One of their rules was that the scholars must attend the church service; another was that no conversation be allowed between teachers, superintendent, and officers during school hours, unless indispensable.

Two of the early superintendents of the Sunday School included James M. Bird, who served the school from 1815 to 1821 and Joseph Keen, Jr. who served from 1827 to 1830. In 1842, five active Sunday Schools were supervised by the following individuals: Hetty Bruce, School Number I; George W. Reed, School Number 2; Park Cassady, Schuylkill Branch; H. (Hannah or Harriett) Rigdon, the Infant School; and Ann Semple, School Number No. 5, Vine Street.
Sunday School attendees were taught sewing skills for a variety of purposes, including making gifts for the teachers and to create items that were sold to support a Burmese missionary or native preacher. Mrs. T. Seymour Scott, who delivered a presentation at the Women’s Meeting during the Bicentennial Celebration of the Founding of the First Baptist Church on December 7, 1898, described one of the school’s sewing projects:

One quaint custom was to give a beautiful pin cushion to any teacher who might be getting married. Every one gave something toward the purchase of material, and the cushion was made by the one of greatest genius and expertness in the fabrication of cushions. If any money was over, it went into the Missionary Fund. The girls' school in those old times gave its collections to the Grande Ligne Mission.⁹⁴

Each class was, in fact, a missionary circle. Contributions raised by the students were directed to the missionary societies of New York and Boston. Miss M. Virginia Ashton recollected at the First Baptist Church’s Bicentennial celebration that:

The very week after my admission into the church Miss Bruce said I must be a collector for the American Baptist Home Mission Society, and though my youth would seem to have excused me, she put a little book into my hand and took me to call on those who were to be my subscribers.⁹⁵

Dissension in Philadelphia

The Baptist community of Philadelphia suffered through a period of dissension from 1816 to 1835. Reverend Holcombe of the First Baptist Church and Reverend William Staughton of the Sansom Street Church disagreed over issues including the admission to the Philadelphia Baptist Association of an independent African Baptist Church. The issue grew contentious and in 1818, in protest, the First Baptist Church decided to leave the Philadelphia Baptist Association.⁹⁶

In 1824, the First Baptist Church was rocked again by the controversial opinions of Reverend Henry Holcombe in his book *Primitive Theology*.⁹⁷ Church deacons and a minority of the membership felt that Holcombe’s book “watered down” the church’s mandate, teaching that “faith was attainable from human means rather than as a free gift of the sovereign God.”⁹⁸
between the two groups continued until 1826, when 59 members left to found a new church. (Reverend Holcombe died in May, 1824, at the height of the controversy.)

William Brantly served as minister of the First Baptist Church after the death of Henry Holcombe, arriving in Philadelphia in the spring of 1826. During his tenure extensive improvements were made in the church and the school-house and 600 new members of the First Church were baptized.99

The First Baptist Church remained independent of the regional Baptist association until 1832, when it united with six local churches to form the Central Union Baptist Association.100 The association was made up of the Pennepek (Lower Dublin), Frankford, Holmesburg, Mariners, Seventh Street, and Camden churches. Delegates from the First Baptist Church included Rev. William T. Brantly, D.D., William W. Keen, Joseph Keen, Elijah Griffiths, John Davis, James W. Bird, William S. Hansell, and Benjamin Rhees Loxley among others.

William Brantly resigned as pastor in November of 1837 and was replaced by Reverend George Ide of Boston. Ide was elected “by a large and unanimous vote” and began his term on November 19, 1837.101

Women and Missions

The women of the First Baptist Church became more strongly involved in supporting missions in 1827, when they formed the Female Missionary Society of the First Baptist Church. The goals of the group were to keep “informed about the relocation of American Indians to reservations in the West, and collect funds to support the Judsons in Burma.”102 The society's first directress was Margaret M. Brantly, the pastor’s wife, and its second, Ann Rhees. The following records of the First Baptist Church are transcribed from the minutes of the February 20th, 1827 meeting:

[The] Missionary Society of the First Baptist Church convened in the meeting house and after hearing the Constitution proceeded to adopt it article by article. Mrs. M. M. Brantly was chosen first Directress, Mrs. Rhees, second, Mrs. Budd, treasurer, and Mrs. Chandler, secretary. Mrs. Griffiths, Mrs. Hellings, Mrs. Hansell, Miss Forde,
and Mrs. S. Keen were nominated to form the Board. It was resolved to postpone further nominations until the 27 [sic]. Society adjourned. M.R. Chandler, secretary.\textsuperscript{103}

The society’s records list subscriptions to the Female Missionary Society from 1829 through 1834. No records were found that indicate whether the Society continued to operate in the same capacity after 1834, or if the organization was abandoned. In June of 1834, however, a significant event occurred that may have lead to changes within the women’s organization: the visit to the First Baptist Church of the much-admired missionary, Deborah Lapham Wade.

Jonathan and Deborah Wade had traveled to Burma with Adoniram Judson’s wife Ann in 1822.\textsuperscript{104} Wade, who had committed her life to living and working in Burma, was greatly admired by the women of the Female Missionary Society. Ann Rhees, directress of the Female Missionary Society described the impact of Wade’s visit in a letter to her daughter, Eliza, dated June 13, 1834:

\begin{quote}
We have been much gratified with the long expected visit of Brother and Sister Wade and the Burman & Karen converts. On Wednesday, it being our regular mission meeting Sister Wade met with us. We had a large number of all denominations present, among them many of your old friends. Your unworthy mother had the honor of sitting by her side and after making a few remarks… I introduced her to the ladies of Philadelphia…

Those of us who stay at home surrounded as we are by so many precious privileges owe a large debt of gratitude to those who are willing to give up all for Christ…..\textsuperscript{105}
\end{quote}

As they had with the Sunday School, the women of the First Baptist Church Female Missionary Society turned to their needles as a means of supporting missionary efforts. Ann Rhees, who was recovering from an unnamed illness in 1838, described one project to her daughter Eliza: “You would laugh to see me sitting up in bed sewing little bags to put Persian scent in, they are for the Karen society & sell as fast as I can make them. By this means we are able to pay a much larger subscription than our means would justify.”\textsuperscript{106}

\textbf{The Evangelical Sewing Society}

Between 1834 and 1839, no additional records of the Female Missionary Society were found. The severe financial depression that overwhelmed Philadelphia at the end of the 1830s likely caused a
drop in support for missions and other church efforts. In 1839, however, a new women’s organization, the Evangelical Sewing Society was created. (It was often referred to as the Dorcas Society.) Mrs. T. Seymour Scott, described the first meeting of the society in her report at the Bicentennial Celebration of the First Baptist Church in 1898:

...September 10, 1839, we find a group of earnest women gathered at the hospitable home of Deacon William S. Hansell, (who) met at the suggestion of the pastor, Rev. George Barton Ide, to organize a society, the object of which was to assist pious young men in the preparation for the gospel ministry, by furnishing them with clothing, & c. [sic] and also to promote social and religious intercourse among the members of the church and congregation.

The “prime activity” of the Sewing Society was to provided support for “...the poor in the vicinity, to needy scholars in the Sunday schools...to State and city missionaries, to the Baptist Orphanage, to the Indians, to missionaries South and West...and to foreign missionaries.” For the first three years the society met one Sunday each month at the home of one of its members. In 1842 the name was changed to the "Sewing Society of the First Baptist Church." Meetings were held weekly in the lecture room of the church.

In January 1845 Ann Rhees wrote again to her daughter about her involvement in the Sewing Society:

My dear E.
I have been very busy since I returned home with our Dorcas Society. We have about twenty ladies, meet every Thursday afternoon at two o’clock and sew till nine, & have distributed a great number of garments which have been gratefully received. I have had all to purchase & see to the cutting & I often feel weary at the close of the meeting – but I hope I am not laboring in vain.

The Sewing Society engaged in great amounts of needlework. Mrs. Scott reported at the 1898 Bicentennial Celebration that:

Every year a box went to India as part of the foreign work, as well as boxes … sent to most of the States and territories of the West and South, to Canada, Ireland, and Africa—and when we speak of boxes, we mean boxes filled with useful clothing, adapted to the needs of the recipients, and creditable to the donors, as letters laden with thanks, good wishes, and even tears of gratitude abundantly testify.
A Pivotal Year - 1846

In 1845, the General Missionary Convention of the Baptist Denomination of the United States for Foreign Missions, (the Triennial Convention) disbanded after more than thirty years of service. Northern and Southern Baptists separated due to disagreements over the issue of slavery. In May 1846, the Foreign Missionary Society of the Northern Baptists was formed, operating under the name of the "American Baptist Missionary Union," while the southern states operated as the “Southern Baptist Association.”

Another event that occurred in 1846 had a significant impact on the members of the First Baptist Church Sewing Society and may have prompted the members to renew efforts to provide support for foreign missions. Adoniram Judson, the most famous and revered missionary of the Baptist church returned to the United States and visited the Philadelphia Baptist church. In a letter dated January 8, 1846 Ann Rhees described the occasion: “We have had great pleasure in the visit of Dr. Judson, Mr. Abbot and Kincade, they appear like humble devoted servants of Christ and anxious to return to their fields of labor.”

Judson was revered for his selfless role in spreading the gospel. During his visit to the United States he rallied support for the Burmese missions through descriptions of the difficult and unusual circumstances that he and the fellow missionaries endured. Church records indicate that he “…gave a thrilling account of torture and sufferings at Ava” when describing how he and fellow missionary Reverend Jonathan Wade were arrested and imprisoned after war broke out between Burma and Britain in 1824. Wade and his fellow missionaries were imprisoned, evidently due to suspicions prompted by the fact that they spoke the same language as the British. Deborah Wade’s autobiography reported that “Messrs. Wade and Hough were seized and hurried away to bonds and imprisonment, to insult and threatened death.” These stirring accounts of suffering on behalf of their religious ideals of the Baptist beliefs incited even greater admiration and support from church members.
Records published in the Baptist Missionary Magazine list donations from a variety of churches and organizations, including regular monetary donations from the First Baptist Church. In 1849, a $100.00 donation was given by treasurer Mary Hallman on behalf of the Female Missionary Society.\textsuperscript{118} Other members gave their own donations, including a donation of $382.19 for “support of Samuel J. Smith of Bangkok,” by Reverend Thomas Griffiths, Jane Seddinger and Mary Weatherly.\textsuperscript{119} Donations were also made specifically for orphaned children in Burma, who were given the name of their benefactor. For example, a donation made in 1850 by Thomas Wattson was to provide support for a Burmese child to be named Thomas Wattson.\textsuperscript{120}

Members of the Sewing Society, officially named the Dorcas Society after 1857,\textsuperscript{121} remained active in supporting missionary and church efforts beyond the end of the nineteenth century. The First Baptist Church Dorcas Society was described as “a power in the church and the world.”\textsuperscript{122} Mrs. T. Seymour Scott wrote that:

…this church may be the sun…and the Sunday-School, the moon…yet somehow Dorcas seems the center of it all, and without her ceaseless activity our church life would be somewhat at a standstill. Yes! the Dorcas Society is the center around which entwines the home life of the church.”\textsuperscript{123}

**The First Baptist Church Album Quilts**

The five surviving First Baptist Church quilt and the non-extant Deborah Wade quilt (known through letters written by Ann Rhees to Wade) under study are constructed of unique blocks composed of chintz appliqué designs sewn to a neutral ground. The blocks are stitched directly together, without sashing, or fabric strips to delineate the individual blocks, which makes them stand apart from album quilts made in other regions of the United States.\textsuperscript{124} The FBC-2 (PMA) and FBC-3 (GMA) quilts are quite large, measuring 87” x 106”, and 85” x 102”, respectively. The FBC-1 (IQSC) quilt measures 91” x 85”, and the FBC-4 (PMA) measures 75” by 85”. The FBC-5 (IQSC) quilt is notably smaller, with a measurement of 34 inches square.\textsuperscript{125} The overall design and size of the individual blocks varies somewhat between quilts, though most are composed of a combination of
large blocks that measure approximately seventeen inches and small blocks that measure
approximately eight and one half inches.

Each of the blocks of the five quilts is inscribed with diverse combinations of names, dates,
locations, sentimental or biblical phrases and/or intricate ink drawings. Some blocks are simply
inscribed with a single name in contrast to blocks that hold, for example, a combination of names
such as a husband and wife or parents and their children. There is no consistent pattern of block
inscriptions on the individual quilts or on the quilts as a group.

The inscriptions and the illustrations that accompany them are applied to the quilts in a
variety of ways. Some appear to be actual signatures, while others incorporate a consistent style or
design that appears to be produced through the use of stencils or stamps. The styles of writing include
a variety of styles, including copperplate or English roundhouse and a variation of a German or
fraktur script, embellished with loops and curlicues. [See Appendix: Writing Styles] The detailed
illustrations appear to be the work of a skilled artist or printer.

The earliest date found on all five quilts is 1846. The majority of the dates range between
1846 and 1850. A single exception was found on the FBC-5 (IQSC) quilt which appears to include a
single block dated 1842. The FBC-3 (GMA) quilt includes dates ranging from 1846 to 1858.

A detailed examination of each of the five extant quilts in this study follows. The names
found on each quilt were logged and compared and attempts were made to locate them within both
historical records and the records of the First Baptist Church. Examination of the overall design of
each quilt and the placement of specific blocks provided evidence that identified the central figures of
each quilt. The first quilt is the FBC-1 (IQSC) quilt, with its dedicatory inscription that indicates that
it was made for Ann Rhees by members of the First Baptist Church, family and friends in honor of
her decades of work on behalf of the church. Thus, the quilt will henceforth be referred to as the Ann
Rhees quilt. Its analysis will form the basis for comparison with the other quilts that appear to be
linked through common names to the First Baptist Church of Philadelphia.
**FBC-1 (IQSC) Rhees Album Quilt**

- Made by members of the First Baptist Church Evangelical Sewing Society as well as additional church members, Rhees family members and friends of Ann Rhees
- Dated 1846
- Made in Philadelphia, PA, also inscribed Elizabethtown and Salem, New Jersey
- Size: 91” x 84”
- Block size/s: center block, approximately 17 inches, smaller blocks 8.5 inches
- Appliqué technique: needle turn or invisible appliqué stitch; blanket stitch
- Binding: Tape binding
- Quilting: Individual quilting in each block, varying between diagonal lines and cross-hatching
- Accession number: IQSCM 2008.040.0004

The center dedication block of the Ann Rhees quilt (FBC-1 IQSC) reads “Presented to Mrs. Ann Rhees/By the Ladies of the Sewing Circle/And other attached relatives and friends” (Figure 4.1). This dedication and the long verse that accompanies it expressed the church members’ appreciation and gratitude for the important work that Ann Rhees accomplished in more than forty years of active duty in the church. It reads:

> We bring a simple gift of love  
> To thee, who well that love mayst claim  
> Love pure as angels feel above,  
> And offered now in Jesus name.

> …Accept our gift. Familiar names  
> Are traced upon its ample page,  
> And every friend some notice claims  
> And would some transient thought engage.

Other lines of the verse celebrate the fact that Ann has survived to live a long, full life, yet appear to anticipate her impending death:

> Many who then thy friendship shared,  
> Partook each joy and soothed each woe,  
> Have passed away, but thou art spared  
> To tread with us the courts below.

> Granted be every earnest prayer  
> That on its spotless surface glows;  
> Till, freed from toil and sin and care  
> The rest of Heaven, thy spirit knows.
The Rhees Album quilt includes 106 blocks placed within a ten-by-eleven grid, which frame the large dedicatory center block. The quilt has no borders, and is completed with a tape binding edge. The dates found on the quilt are primarily the year 1846, though a small number give specific dates ranging from March 6, 1846, to May 9, 1846. Many of the blocks include the location of Philadelphia, though a small number are inscribed with Elizabethtown and Salem, New Jersey.

The inscriptions found on the Rhees album quilt include examples of all of the previously mentioned styles, including a fluid English roundhouse, an elaborate variation of a German script, signatures, stamps and/or stenciled names. Intricate inscriptions are included as well - the block that
holds Mary A. Jackson’s name includes an illustration of ships sailing the high seas to accompany her poignant verse (Figure 4.2):

Mother, may favoring breezes gently swell
The sails that waft thee, to thy destined haven
And tho’ no canvas(s) my frail bark propel
O, may it anchor by thy side in Heaven.

Figure 4.2
FBC-1 Detail: IQSC 2008.040.0004

A memorial block dedicated to the First Baptist Church’s former pastor William Brantly is also decorated with a detailed illustration. It includes a tombstone complete with Brantly’s name and birth and death dates and the following line arched across the block: “Remember the words that I spoke, while I was yet with you” (Figure 4.3). No name accompanies the drawing and verse, however. A second memorial block holds a triangular tombstone that reads: “Sacred to the Memory of Hannah Shewell” and is inscribed with the name of Thomas Shewell, Hannah’s husband (Figure 4.4). A third memorial block is signed Frances Hoff and is dedicated to the former First Baptist Church pastor Henry Holcombe and his wife Frances, Hoff’s parents. The verse printed on the block is framed by an appliquéd brown calico fabric of swags tied in a series of bows.
Who signed the Rhees Album Quilt?

(The names in bold are inscribed on the quilt.)

Rhees’ immediate family, including her children, their spouses and her grandchildren are represented on blocks of her quilt. They include her son John L. Rhees and his wife Rebecca M. Rhees and their children: Rebecca A., Morgan J., Henry Holcombe, Alice B., and Catherine L. Rhees; daughter-in-law Margaret and her children Ann L., Henry S., and William J Rhees; son Morgan J. and Grace W. Rhees and their daughters, Mary E. and Annie E., (a block which reads “Ann in Heaven” honors their deceased child); daughter Mary A. Jackson and her children Anne
R., Martha W., James, and Jane; and daughter, Elizabeth (Eliza) Murray, her husband, Reverend Nicholas Murray and their children Elizabeth C., Mary J., Rosa, Nicholas and Margaret Murray.

Other family members include Rhees' sister Elizabeth Loxley Jones and her daughters Catharine and Charlotte Jones Smith, as well as her husband Cyrus and their children Henry, Lloyd, and Uselma; Rhees' sister Jane Loxley Clarke and her daughters Elizabeth and Marian; and Rhees' brother George W. Loxley and his daughters Ann R. and Elizabeth and son Benjamin Loxley. (A number of Rhees family members have not been identified: M.J. Loxley, and Annie D., Cassandra and Thomas E. Rhees, Florence, Thomas and Mary Jones and Elizabeth Smith may also be members of Rhees' extended family, but have not been found in historic records.)

Many of the blocks from Rhees' grandchildren include poems or verses specifically dedicated to “grandmother.” Jane Jackson’s block reads: “And can I ever cease to be/affectionate and kind to thee/Dear Grandmother.” William J. Rhees wrote: “To my Grandmother/ Thou hast watched o’er my childhood, thou’st guiding my youth/ With sweet lessons of love, from the volume of truth…” Rosa Murray's block contained the following verse: “I, ROSA MURRAY [sic], wish to know/Why patch a quilt for Grandma so/I must not be considered bold/To wish her one made of pure gold.” (Figure 4.5) (Many of Rhees' grandchildren were too young to sew their own block. Their blocks were likely made by female members of their family. (This is likely the case for many of the blocks inscribed by men as well.)

Figure 4.5
FBC-1 Detail: IQSC 2008.040.0004
More than ninety names have been identified through the records of the First Baptist Church as affiliated with the church. [See Appendix: Church Membership] The names include the **Auner**, **Easby**, **Hallman**, **Hoff**, **Keen**, **Keyser**, **Levering**, **Wattson**, **Weatherly**, and **West** families.

Memorials devoted to two former ministers, **William Brantly** and **Henry Holcombe**, were included as was a block inscribed with the name of the then current First Baptist Church minister Reverend **George Ide**.

**The Rhees Family**

Ann Loxley Rhees (Figure 4.6) was the daughter of Colonel Benjamin Loxley and Catherine Cox of Freehold, New Jersey. Benjamin Loxley was the Keeper of the King’s stores in Philadelphia, but resigned to “assist the cause of Independence.”¹²⁷ Loxley was a delegate to the Provincial Convention of Philadelphia in 1775 and Captain of the First Artillery Company of Philadelphia, fighting in numerous battles, including those at Amboy, New Jersey and Valley Forge, Pennsylvania.¹²⁸

![Figure 4.6](image)

Ann Loxley Rhees
Photograph, circa 1847, age 72
Ann Rhees became a member of the First Baptist Church when she was baptized at age nineteen. A year later, she married Reverend Morgan John Rhees. The couple moved to western Pennsylvania, where they hoped to establish a new religious community. The couple also began their family, with three sons and two daughters born between 1796 and 1804. In 1804, John Morgan Rhees died suddenly. Ann Rhees returned to Philadelphia with her children. She never remarried, choosing instead to devote herself to raising her young family and supporting the First Baptist Church.

The first record of Ann’s commitment to the First Baptist Church after her husband's death was her role in founding the church's Sunday School in 1815. Church member John H. Scott delivered a lecture titled “The Story of the Bible School” as a part of the Bicentennial celebration of the First Baptist Church in 1898.

In the fall of 1815 the Providence of God brought under the notice of Mrs. Ann Rhees a mother and three children who resided in her vicinity, whose father had enlisted in the State service, leaving them destitute except for his half-pay. It occurred to Mrs. Rhees that it would be well to open a school in the church. She suggested the idea to two female friends, and they embarked in the enterprise together.

Rhees continued to immerse herself in the activities of various organizations of the First Baptist Church. Records indicate that she held leadership roles in many of these organizations: in addition to being a founding member of the Church’s first Sunday School, she was second Directress of the Female Missionary Society (as well as a subscriber from 1829 to 1834). Rhees also was pivotal in the development of the Evangelical Sewing Society, which began operations in 1839; she served as the organization’s first president and held that position for eight years.

Ann Rhees remained active in the First Baptist Church until physical limitations prevented her from participating: She remained at home, in her room for the last year of her life, writing in January, 1849, just three months before her death:

My dear kind daughter,

…I find myself very feeble…scarcely able to be up since you left us. It is now a year since I have been a prisoner in my room & tho’ the subject of much severe pain and
distressing feelings, it becomes my will to record the varied and multiplied blessings of which I have been the recipient… I hope you will take care of yourself & be assured of the unceasing affection of your affectionate mother.\textsuperscript{132}

Ann Rhees died April 11, 1849, at age 74. Her obituary stated, “There are but few, perhaps not one of the charitable institutions of her church or of its domestic or foreign missionary fields which do not contain in some way or form some record of her charity.”\textsuperscript{133} Indeed, there appear to be very few organizations of the First Baptist Church in which Rhees was not involved.

Morgan J. and Ann Rhees had five children. Their eldest son, John L. Rhees (Figure 4.7) was born in Philadelphia in December, 1796 and died on April 4, 1870 in Mt. Holly, New Jersey. John Loxley married Rebekah (Rebecca) McElwee on December 25, 1821. Rebecca was born on January 7, 1798 in Philadelphia and died August 20, 1856 in Burlington, New Jersey. She and John had the following children: Rebecca A., born about 1823 in Philadelphia; Morgan J., born July 15, 1824; Henry Holcombe, born about 1829; Alice B., born about 1830 in New Jersey; Catherine Loxley (Kate), born about 1835, Lilly born about 1837; Ellen DuVal born about 1841.

Figure 4.7
John Loxley Rhees
Photograph, n.d.
John Loxley Rhees advertised his services in providing “medicines and all necessary information” for practicing homeopathic medicine in the Burlington Mirror in 1849. [See Appendix: Rhees Family Sources] However, in the 1850 census, he is listed as a schoolteacher with a real estate value of $2,000.00. In an 1854 announcement of his daughter Alice's marriage in the Burlington Mirror, he was referred to as “Reverend” Rhees, however in the obituaries of his wife in 1856, and his daughter Ellen in 1861, no such reference is found. In the 1860 census, Rhees’ occupation is listed as “Books and Stationary,” and his real estate is valued at $3,000.00, and personal estate at $300.00.

Ann Rhees’ second child, Benjamin Rush Rhees (Figure 4.8) was born in Somerset, Pennsylvania, on August 24, 1798 and died October 9, 1831. Benjamin was a graduate of the University of Pennsylvania and became an instructor in the Institutes of Medicine and Medical Jurisprudence in Philadelphia. On July 28, 1825, he married Margaret Grace Evans, who was born October 5, 1800 and died July 28, 1866.

![Benjamin Rush Rhees](image)

Figure 4.8
Benjamin Rush Rhees
(Drawing, n. d.)
In 1830, Benjamin Rhees became ill with consumption, or tuberculosis. He evidently was ill for some time, and aware that he was near death. In October, 1830, he penned the following poem to his wife:

To My Beloved Margaret

You say my dearest earthly love,
It grieves your heart to see,
The cheerful look depart from him
Who is dear to thee.

...may I yield to him alone
All that his hand has given,
He can uphold them on the earth,
And bear them safe to Heaven.\textsuperscript{136}

Ann Rhees was devastated by the loss of her son, but her faith sustained her. She wrote to her daughter Eliza: “Sometimes I think of my beloved son with a bursting heart, but while I feel that we are to meet no more, I would not recall him to this polluted earth if were possible; so the Lord gave and the Lord hath taken away.”\textsuperscript{137} Benjamin and Margaret G. Rhees had the following children: Ann Loxley, born about 1826; Henry Shippen, born about 1828; and William Jones, born May 13, 1830. In the 1850 census, Margaret, age 50, was recorded as living in the household of E. W. Shippen, likely a relative on the maternal side of her family, along with her son William, age 20.

Benjamin and Margaret Rhees’ son William was involved in numerous church organizations, including acting as a founder of the “Young Men’s Christian Association,” and a teacher and superintendent of the church’s Sunday School. He became a Chief Clerk of the Smithsonian Institution, and acted as the director of the Smithsonian Institution when his superior, Professor Baird was absent. Rhees had “a large following of devoted friends and admirers, who are strongly attached to him by his high standards of honor, his gentle disposition, and his innate gentility.”\textsuperscript{138}

Morgan and Ann Rhees’ third son, Morgan John Rhees (Figure 4.9) was born October 25, 1802 in Somerset, Pennsylvania. He died January 15, 1853 in Williamsburg, New York. Morgan married Grace Wallis Evans on August 10, 1830. Grace was born on August 21, 1805, in
Pennsylvania and died March 9, 1857. Morgan John Rhees, Jr. was ordained a Baptist minister in 1829. The Rhees’ were “dismissed,” or given permission by their church to move to a new congregation, on October 4, 1830. Evidently the family moved to Trenton, New Jersey, where Rhees became the pastor of the Trenton Baptist church. Morgan Rhees became involved in the Baptist church on a national level when he became corresponding secretary of the American Baptist Publication Society in 1840.139

Another move appears to have disrupted the family – the 1850 census recorded Morgan J. and Grace Rhees and their children living in Williamsburg, New York, where he served as the pastor of the First Baptist Church. That same year, Rhees became the recording secretary of the American Baptist Missionary Union.140 Morgan and Grace had the following children: Benjamin Rush, born about 1831; John Evans born about 1833; Ann, born November 25, 1835 and died about 1836, Mary Erwin, born about 1839 (these three children were born in New Jersey); Annie E. born in April, 1842 (born in Pennsylvania).
Ann Rhees' eldest daughter, Mary Ann Rhees Jackson (Figure 4.10) was born in Somerset, Pennsylvania, in 1803. She married Reverend Timothy Jackson in 1823. Jackson was born about 1797 in Sussex, New Jersey. His death date is unknown. (He may have died prior to the creation of Ann Rhees' quilt, as his name in not included.) Mary Ann Jackson succeeded Ann Rhees as president of the First Baptist Church’s Evangelical Sewing Society. Timothy and Mary Ann’s Rhees Jackson’s children were: Anne R., born about 1824; Martha W. born about 1826; James, born about 1828; and Jane, born about 1830.

The Rhees' youngest child, Elizabeth Rhees Murray (Figure 4.11) was born November 30, 1804, in Somerset, Pennsylvania. She died March 7, 1871. She married Reverend Nicholas Murray in 1831. Murray was born December, 1802 in Wales and died February 4, 1861. He was a Presbyterian minister. Ann Rhees was not, evidently, disappointed that her daughter married outside the Baptist church, though she felt compelled to reassure Eliza in a letter dated 1842:
I pray that he (Nicholas Murray) may be instrumental in gathering many into the fold of the Redeemer. We will not contend about names, make as many Presbyterian Christians as you can; only see that they are on the rock.\[^{142}\]

Figure 4.11
Eliza Rhees Murray
Photograph, n. d.

The Murrays eventually settled in Elizabethtown, New Jersey, where they were recorded on the 1850 census. Their children include: Elizabeth C., born about 1832; Mary J., born about 1837; Rosa, born about 1840; Nicholas, born about 1842; Margaret, born about 1844, Catherine L., born about 1846 and Thomas C. born about 1850.
FBC-2 (PMA) Album Quilt

- Made by members of the First Baptist Church Evangelical Sewing Society as well as additional church members and Wattson family members
- Dated 1846-1850
- Location: Made in Philadelphia, PA, also inscribed West Philadelphia and Maryland
- Size: 87” x 106”
- Block size/s: center blocks, approximately 17 inches, smaller blocks 8.5 inches
- Appliqué technique: needle turn or invisible appliqué stitch
- Binding: Back folded over to top.
- Quilting: Pictorial quilting that enhances each inscription. Appears to be the work of one quilter. In the large center blocks, the quilting goes across the chintz, helping to secure it to the ground. In the smaller blocks the quilting encircles the chintz motifs.
- Accession number: PMA #1982-134-1

Note: One block is created with red and green calico fabrics appliquéd in a stylized wreath.

The FBC-2 (PMA) album quilt (Figure 4.12) has a unique overall design in contrast to the other quilts in this study. A series of twelve large blocks, placed in a three-by-four block grid, are sewn together to create the body of the quilt. The rectangle created by the large blocks is framed by 42 smaller blocks arranged in two vertical rows on both sides and a single row at its base.
The large blocks in the center of the quilt are inscribed with the names of immediate and extended members of the Mary and Thomas Wattson family. The outer blocks are inscribed with names that are also found on the Ann Rhees quilt and identified as members of the First Baptist Church. Due to the placement of the Wattson family blocks, which represent all of the children of Thomas and Mary Brown, as well as their parents, and Thomas's and Mary's siblings in the center of the quilt, it is obvious that this quilt was made to honor the family, thus this quilt will be referred to as the Wattson Album Quilt.

**Who Signed the Wattson Album Quilt?**

(The names in bold are inscribed on the quilt.)

The large blocks of this album quilt include the immediate family of Mary and Thomas Wattson. Their names are inscribed together on a block that is in the upper center of the quilt (Figure 4.13). The inscription on their block relates to a steadfast love for each other and for their faith:

```
Our love hath been no common love
With helpful smiles and tears;
Our faith is faith to meet above,
Our trust the trust of years.

And being one though life’s long day
Where faith so oft hath striven,
When love no more shall weep and pray
We must be one in heaven.
```

Figure 4.13
FBC-2 Detail: PMA #1982-134-1
Other large blocks represent Thomas and Mary Wattson’s living children, their spouses and a number of their grandchildren: Susan and John Thomas Ricketts and their children Mary L., Joseph, Emma, Thomas W., Lewis W., and Charles; Thomas B. and Sarah Wattson; Joseph Wattson, who died at age 18 while pursuing a naval career; William, who died as an infant; Edwin and Caroline Wattson; (Mary) Elizabeth W. and Washington Butcher, and their children Henry, Laura and Rosalie; Emma W. and Frank Hansell and their son (Standish) Frank Hansell; Hannah W. and J. Warren Merrill; and Henry Wattson and William Wattson.

The block directly above Thomas and Mary Wattson’s block holds the name of Thomas Wattson’s unmarried sister, Elizabeth Wattson. Other large blocks include the names of Mary Brown’s brother-in-law Thomas and his children, Hannah M., Henry, James, Joseph, and Sarah Shewell.

A number of the inscribed blocks were memorial blocks. They were delineated by inscriptions and detailed illustrations included with the various names. The memorial blocks in the Wattson quilt were dedicated to Mary Wattson’s deceased parents, Thomas and Susan Brown, Henry and Frances Holcombe, Hannah B. Shewell (Mary Brown Wattson’s sister), Sarah West (Figure 4.14) and Elijah J. and Ann Griffiths. (The Griffiths both died in 1847, after inscribing a block for Ann Rhees’ album quilt in 1846.)

Figure 4.14
FBC-2 Detail: PMA #1982-134-1
Approximately 68 of the 85 names inscribed on the Wattson quilt have been identified as members of the First Baptist Church. Family names affiliated with the church and found on both the Rhees and Wattson quilts include the following: Auner, Bruce, Cassady, Clark, Easby, Estell, Griffiths, Hallman, Harrison, Hoff, Holcombe, Jones, Keen, Keyser, Levering, Peterson, Rhees, Seddinger, Sempla, Shewell, Wattson, and West.

The quilt does not have a dedication or specific inscription that indicates its purpose. Mary Wattson’s daughter, Elizabeth Wattson Butcher and her family, however, inscribed a verse on the quilt that implies that the quilt was made for their mother. It reads: “May the warmest feeling swell, There, dear mother, thou shalt dwell.” A second block signed by Mary C. & Jane C. Harrison, fellow First Baptist Church members, also appears to refer to a single female figure: “A woman that feareth the Lord, She shall be praised.”

A highly unusual block is included in this quilt. It is the only one of its kind found in the album quilts of this study. It is a floral design composed of stylized design motifs cut from red and green calico fabrics. The design includes no chintz appliqué. It is inscribed with the name Louisa Hambleton and the location “Maryland.” Thomas Wattson was born in Maryland – Louisa Hambleton is likely a family member, though no connection has been established. The appliqué style she used was popular in Baltimore in the 1840s (Figure 4.15), in contrast to the more popular chintz appliqué style seen in the Delaware river Valley area.¹⁴³

![Figure 4.15](FBC-2 Detail: PMA #1982-134-1)
The Wattson Family

Thomas Wattson was born July 28, 1788 in Elkton, Maryland. He was the son of Joseph and Sinay Wattson. He married Mary Brown, daughter of Thomas and Susan Brown, who was born in York, England, on November 27, 1790. The couple was married by Reverend Henry Holcombe, at No. 17 Swanson St., in Philadelphia, on May 6, 1813. [See Appendix: Wattson Family Sources]

In 1810 Thomas Wattson founded a bakery that remained in the Wattson family for three generations, at the same location of 157-161 North Front Street in Philadelphia. In the 1830s, the business went through a significant improvement in production when steam power was introduced under the direction of Wattson’s son-in-law John T. Ricketts. In 1850, Wattson was listed as a baker. No value was given for his estate. In 1860, Wattson was recorded as a “gentleman,” with a real estate value of $10,000 ($254,000 today) and a personal value of $21,000.

Mary and Thomas Wattson had a long and devoted record of service to the First Baptist Church. Thomas became a member of the church on November 8, 1813. Mary was baptized on October 3, 1834 and succeeded Ann Rhees as the second leader of the Evangelical Sewing Society in 1847. Thomas Wattson was appointed as a member of the First Baptist Church Committee of Supervision on January 15, 1844. In 1846, he became the first chairman of Baptist University of Lewisburg in Lewisburg, Pennsylvania (known today as Bucknell University). In 1850 Wattson served as a member of the Board of Managers of the American Baptist Missionary Union and also on the committee “On Burmese Missions.”

Thomas was consistently listed in the Baptist Missionary Magazine of 1849 and 1850 when the year’s subscriptions were listed, often making donations as large as $100.00 (equal to $2500.00 today). Both Thomas and Mary died in 1874. He died on February 20th and Mary died on November 14th (Figure 4.16).
Figure 4.16
Wattson Tombstone
Laurel Hill Cemetery, Philadelphia, PA.

Thomas and Mary Wattson were the parents of ten children. Their eldest child, Susan Wattson Ricketts, was born on February 20, 1814 and died on August 16, 1843 in Philadelphia. She and John Thomas Ricketts, of Washington, who was born October 10, 1805 and died in 1862, were married by Reverend William Brantly at the First Baptist Church on May 7 1833. John and Susan Ricketts had the following children: Mary, born about 1834, Joseph, born about 1836, Emma, born about 1837, Thomas W., born about 1839, Lewis W., born about 1841 and Charles Ricketts, born about 1843.

Thomas B. Wattson was born August 9th, 1815, in Philadelphia. He died in 1892. On May 23, 1839, he married Sarah Butcher. Sarah's brother William married Thomas' sister, Mary Elizabeth Wattson. Two of the Wattson children died before reaching adulthood. Joseph M. Wattson was born March 31, 1817 in Philadelphia and at age 18 set sail on board the Brig James Harper. He died aboard ship on August 19, 1835, while sailing in the Indonesian sea. The verse on the block that holds he
and his brother William’s names reads: “The sea shall give up its dead” (Figure 4.17). William B. Wattson, was born Jan. 17, 1819 and died just after his first birthday.

Figure 4.17  
FBC-2 Detail: PMA #1982-134-1

Edwin “Ned” Wattson was born January 26, 1821. He died on August 10, 1873 in Philadelphia. On February 17, 1842 he married Caroline M. Howe. Edwin is listed on the 1850 census as a biscuit baker.

Mary (Elizabeth) Wattson Butcher was born September 21, 1822 and died December 26, 1912. She and William Washington Butcher, who was born about 1814 and died about 1873, were married by Reverend George Ide on May 27, 1841 at the First Baptist Church. Mary was a member of the Evangelical Sewing Society and in 1844 became the president of the Women’s Home Missionary Society.\textsuperscript{150} William was listed on the 1850 census as a merchant, with a real estate value of $15,000.00. William and Elizabeth had the following children: Laura Wattson Butcher, born about 1842; Henry Clay Butcher, born about 1844; and Rosalie Butcher, born about 1849. Two additional children, Mary Butcher, born about 1851, and Howard Butcher, born about 1856, were not included on the quilt.

Emma Wattson, who was born on December 19, 1824 and died before 1900, married Standish F. Hansell, born about 1821 and died September 5, 1890. They were married by Reverend George Ide on October 14, 1845.\textsuperscript{151} In 1850, Emma, age 26 and her husband, Standish, age 28, were living in Thomas Wattson’s household. Standish was listed as a saddler. No estate value was recorded. They had the following children: Frank Butcher Hansell born about 1847, William W., born about 1850, Susan L., born about 1855 and Mary W. Hansell, born about 1857.
Standish Hansell’s parents, Elinor (Ellen) and William Sutton Hansell, were leaders in the First Baptist Church. Ellen Hansell was nominated to serve as a member of the Female Missionary Society’s board, and was a subscriber from 1829 to 1834. She was also a founding member of the Evangelical Sewing Society and held the first meeting at her home in 1839. William Hansell, appointed a deacon of the church was admitted as a Life Member of the American Baptist Missionary Union in July, 1846.\footnote{152}

The Wattson’s daughter, Hannah Wattson Merrill was born on December 31, 1826. She died in 1908. She married Joseph Warren Merrill of Charleston, South Carolina in a ceremony performed by Reverend George Ide at her sister Elizabeth Butcher’s home on June 13, 1848. Hannah Merrill was a treasurer of the Female Missionary Society.

The Wattson’s youngest sons were not married when the album quilt was created. Henry Wattson, born on July 30, 1830, married Margaret E. Lawshe on May 24, 1852. He died in San Francisco on February 15, 1870. William Wattson was born on July 5, 1832 and died in 1903. He married Ellen M. Davis on January 26, 1860.

**FBC-3 (GMA) Album**

- Made by members of the First Baptist Church Evangelical Sewing Society as well as additional church members, and Holcombe family members and friends
- Dated 1846 - 1847
- Location: Made in Philadelphia, Pennsylvania; also inscribed Doylestown, PA and New Hope, Pennsylvania
- Size: 85” x 102”
- Block size: 17”
- Appliqué technique: needle turn or invisible appliqué stitch; blanket stitch
- Binding: unknown
- Quilting: double line of quilting forming diagonal grids
- Accession number: GMOA 2002.58

Note: Each of the thirty blocks has appliqué stars of red calico fabric, which encircle the point where the seams of the blocks meet.

The FBC-3 (GMA) quilt includes two blocks in the center of the quilt that are dedicated to Henry Holcombe, the esteemed leader of the First Baptist Church from 1812 to 1824, and his wife,
Frances Holcombe (Figure 4.18). The first, which includes the names of Henry and Frances Holcombe and their children, also includes the following poignant verse:

Come to us, loved ones, come  
Here still is room  
Will one loved voice be waiting when we raise  
Our kindred hymn of gratitude and praise of  
Our dear one far away?

Will you not hear the strain that calls you home?  
Oft do we hover o’er your world of pain  
To watch your coming, Shall we look in vain?  
Come to us, loved ones, come!

The second dedicatory block includes a very personal inscription – a poem written to Frances Holcombe, in which the first letter of each line, reading vertically, spells her name. The poem reads:

Far from my own bright southern home  
Region of light and love I come.  
And like the passage bird whose wing  
Northward returns to meet the spring  
Carol for thee my simple lay  
Early and late and day by day  
Smile on and cheer thy onward way.
Hither I come thy love to claim
Of old bestowed on him whose name
Links me to thee: to thy (illegible) care
Commended by my Father’s prayer
O, could that father’s spirit see
My happy home his bliss would be
(Blest as he is) enhanced by mine
Ever, dear Aunt, my bliss be thine.

The author of the poem is unknown, but the reference to “aunt” indicates that it is likely an unidentified niece of Frances Holcombe’s. The reference to “my own bright southern home” likely references the South Carolina region where the Holcombes lived before Henry became pastor of the First Baptist Church in Philadelphia. The Holcombe album quilt appears to be a memorial quilt, dedicated to Henry and Frances Holcombe, who had died in 1824 and in 1837, respectively. Thus, as the quilt was made to honor the Holcombes, the quilt will be referred to as the Holcombe Album quilt.

Of the 54 names on the Holcombe quilt, 31 have been identified as members of the First Baptist Church of Philadelphia. A number of those names were found on the two quilts previously presented in this study, including the family names of Easby, Harrison, Hoff, Holcombe, and Wattson.

The Holcombe Album quilt is unique in its design when compared to other extant albums in this study. The chintz appliqué blocks are uniformly large, measuring seventeen inches square. At the blocks’ intersection, chintz butterflies or hummingbirds have been sewn over the seams. They are framed by a circle of pieced stars. A second pieced element, a Greek key border, is also an unusual design component. In contrast, the other albums of this study are entirely chintz appliqué, with the exception of the single red and green appliqué block on the Wattson quilt.

**Who signed the Holcombe Album Quilt?**

(The names in bold are inscribed on the quilt.)
The Holcombe quilt is signed by Henry and France Holcombe's children John G., Robert L., Sarah, Eliza, Frances H., Henry W., William H., James T., Henry, and Benjamin T. Holcombe. (Though some of the Holcombe’s children were deceased or had married, they were all inscribed on the quilt with the family name.) The Holcombe's grandchildren Henry and Mary Tucker also included blocks. (Frances Holcombe Murray and Frances Hoff Burtt, may also be family members, though no documentation of the names has been found).

The Rheed family name is found in numerous blocks of the Holcombe quilt. Ann Rheed’s name is found twice on the quilt. One block simply includes the name and a date 1846. The second block reads: “Bright and lasting bliss below/In all romance and dream/Only the joys celestial flow/In an eternal dream.” It is likely that one block was inscribed by the matriarch of the First Baptist Church. The other may have been made by her Rheed's granddaughter Ann, who was Margaret G. Rheed’s daughter. Margaret Rheed, wife of Benjamin Rheed, inscribed a block that included her son William J. Rheed’s name. Margaret’s poignant inscription references the fact that she is a widow, and her son, without a father: “A judge of the Widow and Father of the Fatherless/Is GOD [sic] in his holy Habitation.”

Additional Rheed family members who made blocks for the Holcombe album included Ann Rheed’s daughter and granddaughter, Mary Rheed Jackson and Anna Rheed Jackson. Her daughter-in-law, Rebecca M. Rheed, wife of John Loxley Rheed and granddaughter Rebecca A. Rheed each contributed as well. Additional church members made blocks for the Holcombe quilt. They include Christiana, Elizabeth and Maria Clevenger, Rev. John C. and Mary C. Harrison, Susan Keyser, and Mary Weatherly. Church members Annie and Fanny Freymuth inscribed their block with the first two verses of “My Country Tis of Thee.”154

Mary Ann Jackson, Ann Rheed daughter, and Margaret and Rebecca Rheed, Ann’s daughter-in-laws, had grown up under the ministry of Henry Holcombe. Ann Rheed had working alongside Frances Holcombe in a number of the church’s organizations. It is likely that the Holcombe and
Rhees children had known each other since the Holcombe’s arrival in Philadelphia in 1812, and thus grew to adulthood together.

**The Holcombe Family**

Henry Holcombe was the son of Grimes and Elizabeth Holcombe. He was born in Prince Edward County, Virginia, September 22, 1762. He grew up in South Carolina and as a young man, served in the United States Cavalry. During that time, Holcombe turned to the study of the Bible. Holcombe married Frances Tanner in 1786. Frances Tanner Holcombe was born in 1767 in North Carolina and died in Philadelphia in 1837.

Holcombe was ordained a minister and preached at various Baptist churches in South Carolina and Georgia. In 1812, the First Baptist Church of Philadelphia issued an invitation to Holcombe to accept the position of pastor. Holcombe accepted, and remained pastor until his death. Holcombe oversaw the formation of significant organizations within the First Baptist Church, including in 1814, the General Missionary Convention of the Baptist Denomination of the United States for Foreign Missions and the First Baptist Church Sunday School. He died in 1824 in Philadelphia, during his term as minister of the church.

Little information has been located about the children of Henry and Frances Holcombe, with the exception of one daughter, Frances Holcombe Tucker Hoff, born in 1797 and died 1877, who was a devout First Baptist Church member. Frances Hoff was a member of the First Baptist Church Female Missionary Society in 1829, 1830 and 1831. Frances Henrietta married Germaine Tucker of Georgia. They had one son, Henry Holcombe Tucker. In 1828, Frances H. Tucker married for the second time to John Hoff of Philadelphia. Frances's only child, Henry Tucker married (date unknown) Mary Tucker, who died in 1847. Henry Holcombe Tucker became a Baptist minister and served as president of Mercer University in Macon, Georgia, from 1866 to 1871 and then chancellor of the University of Georgia from 1874 to 1878.
Frances H. Hoff and all of the remaining Holcombe children were born in South Carolina. They include John Grimes, born in 1787 and died as an infant; Robert Lynn, born in 1789, death date unknown; Sarah, born on May 22, 1791 and died Dec. 25, 1864; Anne, born in 1793 and died 1877; Elizabeth, born in 1793 and died 1824; Henry William, born in 1800; James Tatnall, born in 1805; and Benjamin Tanner, born in 1807.

**FBC-4 (PMA) Album Quilt**
- Made by members of the First Baptist Church Evangelical Sewing Society, and members of the Roxborough Baptist Church and Manayunk Baptist Churches of Philadelphia
- Dated 1846 - 1858
- Location: Philadelphia, PA
- Size: 76” x 85.5”
- Block size: approximately 9.5” x 9.5”
- Appliqué technique: needle turn or invisible appliqué stitch; blanket stitch
- Binding: knife edge, with double row of machine stitches
- Quilting: None
- Accession number: PMA 1991-167-1

The FBC-4 (PMA) Album (no overall photograph available) is composed solely of chintz appliqué blocks that have been stitched together without sashing, or delineation between the blocks. Each block is inscribed with diverse combinations of names, dates, locations, and scriptural or sentimental verses, in the same manner as were the other quilts of this study. However, there are marked differences between the previously described First Baptist Church quilts and the FBC-4 (PMA) quilt. The first difference is the fact that only a handful of blocks made by members of the First Baptist Church were included in this quilt. Nine names have inscriptions that indicate they are affiliated with the Roxborough Baptist Church and an additional nine are linked to the Manayunk Baptist Church, both of Philadelphia. These churches are closely related to the First Baptist Church: The Roxborough Church is a ‘daughter’ church, meaning that its founding members left the First Baptist Church in 1789 to create a new church. The Manayunk Church was a daughter church of the Roxborough and was founded in 1851.

The second difference when comparing these quilts is the long range of dates inscribed on the FBC-4 (PMA) quilt: the dates span twelve years, from 1846 to 1858. The longest range between dates
on the other First Baptist Church albums is four years. The third difference found in the FBC-4 (PMA) quilt is the complete lack of quilting stitches (the stitches that hold the three layers of the quilt - top, batting and backing - together). There is great variation between the three earlier quilts, in regard to amount and detail of the quilted patterns, however the FBC-4 (PMA) quilt has no quilting whatsoever.

Four of six blocks of the FBC-4 (PMA) quilt that have dates of 1846 or 1847 were inscribed by confirmed members of the First Baptist Church. With the exception of M.E. (Melissa) Levering, inscribed “Roxborough, 1858,” neither current nor former First Baptist Church members created blocks dated after 1847. The next date found on the quilt was 1851, when about eleven inscriptions were applied to blocks. They do not include any church affiliation, though some include the location of Philadelphia. Next was a series of blocks dated 1854 and 1855. All of the blocks dated 1854 or later have a church affiliation of the Roxborough or Manayunk church included on the block. Finally, a large number of blocks were inscribed in 1858, the final date found on the quilt. These blocks include a church affiliation as well.

Joseph and Sarah Keen, were named on a block that included a verse that refers to a relationship steeped in religious faith and enduring love:

How blest the sacred tie, that binds,
In sweet communion kindred minds,
How swift the heavenly course they run,
Whose hearts, whose faith, whose hopes are one.

Susan Keyser, who was the secretary of the First Baptist Church Sewing Society for thirty-two years, inscribed a block for this quilt, dated 1847, with a verse titled “Memory.” The lines of the verse speak of old friends and shared church experiences. It reads:

When day has cast its shadow
O’er life’s declining way,
When evening twilight gathers
Round our retiring day.
Guests that as youth we cherished
Shall come to us once more,
And we shall hold communion
As in the days before.

Many of the inscriptions found on the FBC-4 (PMA) quilt appear to be actual signatures (Figures 4.20 and 4.21). A number of blocks contain illustrations of decorated banners that display the individuals’ names. The banners are embellished with different designs, including a depiction of two birds perched on nest within a bower of leaves and a harp and sheet music (Figure 4.23). The banner that holds Margaret Watkinson’s name is framed by blooming flowers and appears to be a stamped design, as does Lizzie Everly’s inscription of an eagle with outspread wings (Figure 4.24). Sallie Atkinson’s block depicts an anchor with the word hope spelled out on the banner that flows over the base (Figure 4.25).
There was no single block that holds prominence over others in the Watkinson quilt. The central figures of this quilt were discovered when records of the quilt’s provenance were found in the files of the Philadelphia Museum of Art. In the file, a notation reads “Margaret Keen Watkinson was the owner of the album quilt.” This is supported by the inclusion of Margaret and William
Watkinson's children and grandchildren on the quilt, as well as their parents and assorted siblings. The bulk of the related Watkinson names and Keen names are placed in the sixth row and the eight (or bottom) row. This information indicates that the FBC-4 (PMA) quilt was likely made for Margaret Watkinson, thus, the quilt will now be referred to as the Watkinson Album Quilt.

The quilt is finished with a knife-edge finish in which the front and back fabrics are turned under and stitched together with a double row of machine stitching. Sewing machines were available beginning at mid-century, however they were not commonly used until after the Civil war.158 (This clue again provides evidence of a later completion date that will be discussed in the next section.)

Who signed the Watkinson Album Quilt?

(The names in bold are inscribed on the quilt.)

The Watkinson album quilt was inscribed twice by Margaret Keen Watkinson. One block includes only Margaret's name, while the second block includes both her name and her husband Reverend William E. Watkinson. Their children Caroline (Carrie) K., Adelaide, (Addie), and Howard H. Watkinson also inscribed blocks. Margaret’s parents, Joseph and Sarah Keen, were also named on a block, as were her siblings, including Mary H., birth date unknown, Anna R., born about 1840 and Susan Keen, born about 1842. Margaret’s uncle William and his wife Susan Keen also participated. (Other family members that have not been identified include Edwin and Matilda Keen.)

William Watkinson’s family is represented as well. Priscilla, Lavinia and Mark Watkinson (who is found on the quilt with Bella Watkinson), were living in William and Margaret Watkinson's household in 1850. Presumably they were members of William's family.

Analysis of those named on the quilt indicates that the dates found on the quilt, ranging between 1846 and 1858, do not accurately represent the quilt's completion date. The presence of blocks inscribed with the names of Margaret Watkinson’s grandchildren Margaret (Maggie) and Adelaide (Addie) Romine indicates the final completion date must be pushed back to the mid-1870s,
as Maggie was born in 1873 and Addie was born between 1873 and 1878, the year of her mother, Carrie Romine's, death.

Forty-five of the eighty-four names on the Watkinson quilt have ties to one of three Baptist churches in Philadelphia. The First Baptist Church is represented by Charles and Elizabeth Auner, Mary Hallman, Susan Keyser, Hetty Levering and Ann Semple. The following were members of the Manayunk congregation: Caroline Bailiff, Emma and Jennie Bannister, Anamanda, Juliet and Maggie Jones, Sarah Knowlton, Alice Ott and Amanda Scheetz. The Roxborough church was represented by the following: M.E. Levering, Sophie Mattis, Emma Roose, Emma and Mary Sheldrake, Emily and Richard Wetherill, and Sarah Widner.

The Watkinson Family

Margaret Keen Watkinson was raised in a family that was involved in numerous church activities over decades of time. Her mother, Sarah Iredell Keen, who was born in 1795 and died in 1878, was a founding member of the First Baptist Church's Female Missionary Society's Board of Directresses and a subscriber from 1829-1834. She was also a member of the First Baptist Church Evangelical Sewing Society. Margaret’s father, Joseph Keen Jr., born in September, 1793 and died in 1863, was a superintendent of the church’s Sunday School from April 10, 1827, to April 26, 1830.

Watkinson’s grandfather, Joseph Keen, Sr., born in 1762 in Philadelphia and died in 1821, was also deeply committed to the First Baptist Church. He was baptized on April 5, 1790, and became a deacon on November 25, 1799. When Reverend Henry Holcombe granted permission for the formation of a church Sunday School he suggested the founders “enlist the help of Deacon Joseph Keen.”

Margaret Watkinson’s uncle, William Keen was born September 4, 1797 and married Susan Budd on February 20, 1823. Susan was a superintendent of the Sunday School from 1826 to 1852,
and in 1827, was nominated to the founding board of the Female Missionary Society. Susan was
baptized on October 24, 1831 and was a founding member of the Evangelical Sewing Society. 163

Family records found in the quilt file at the Philadelphia Museum of Art indicate that Joseph
and Sarah Keen and their family moved to Chicago in 1844, where, a few years later, their daughter
Margaret married William W. Watkinson. The notes also indicate that William was ordained a Baptist
minister in Chicago in 1851. These records conflict with information found in the 1850 Philadelphia
census, where William and Margaret are listed, with William's occupation recorded as a merchant.
Another factor that conflicts with family information is the inclusion of a block in the Wattson quilt
that is inscribed with the names of Joseph and Sarah Keen, the date of 1847 and the location of
Philadelphia. It is possible that the Keen family moved to Illinois for only a short time, however
further research is needed to clarify this information.

It appears the Watkinsons became members of the Roxborough Baptist church upon their
return to Philadelphia, as many members of the church contributed blocks dated 1851. Also that year,
the Manayunk Baptist Church was founded when a group of Roxborough church members were
given permission to launch a new church. According to information in the quilt file, in 1854,
Margaret’s husband, William was ordained as the pastor of the Manayunk church. This explains the
inclusion of blocks that are inscribed with the names of the Manayunk church members and dates of
1854, 1855 and 1858. These dates correspond to the Watkinson's time at the Manayunk church.
Members of the Roxborough church also contributed blocks during this short period. After leaving
the Manayunk congregation, William Watkinson was assigned to the Baptist church in West Chester,
Pennsylvania. He and Margaret and their daughters Carrie and Addie were found in the 1860 census,
with an estate value of $800.00.

William and Margaret’s daughter Caroline (Carrie) Keen Watkinson was born on September
11, 1848, and married Reverend Edward C. Romine in 1870. She died in 1878. William and
Margaret’s second daughter, Adelaide, (Addie), was born in 1849 and died in 1862 at age 13. They also had a son, Howard, who was born about 1865.

Carrie Watkinson Romine and Edward Romine had two daughters. Margaret (Maggie) Keen Romine, their first child, was born in 1873 and died in 1934. Their second daughter was named Adelaide (birth date unknown), in honor of Margaret’s deceased sister. Adelaide (Addie) Romine died in 1928.

In 1870, Margaret and William were recorded in the census of Mercer County, New Jersey. They were living with their son Howard, age 5, and their married daughter Carrie Romine, age 21 and her husband, Edward, age 27, who listed as a Baptist minister.

**FBC-5 (IQSC) Album Quilt**
- Made by members of the Evangelical Sewing Society of the First Baptist Church as well as Easby family members
- Dated 1842, 1847 and 1849
- Location: Made in Philadelphia, Pennsylvania
- Size: 34” x 34”
- Block size: center block, approximately 17”, smaller blocks, 8.5”
- Appliqué technique: needle turn or invisible appliqué stitch; blanket stitch
- Binding: knife-edge
- Quilting: None
- Accession number: IQSC 2009.006.0001

The FBC-5 (IQSC) quilt is composed of a large center block surrounded by twelve smaller blocks (Figure 4-25). The technique used to construct the FBC-5 (IQSC) quilt is the same as seen in the other quilts of this study: the blocks are sewn together abutting one another, without sashing or borders. However, this quilt is unique among the other four quilts, due to its size – it is only 34 inches square. The individual block sizes are consistent in size with those of the other First Baptist Church quilts, but the number of total blocks is dramatically different. The quilt is composed of only twelve blocks. Like the previously discussed Watkinson quilt, the FBC-5 (IQSC) quilt has no quilting whatsoever. No particular reason can explain the small size of this piece. It is possible that additional blocks were not completed, or perhaps, if a family member was commissioning blocks, they had funds only for a limited number of blocks.
Another interesting note regarding this small quilt is the fact that Harriett Easby, who included blocks for all four of the previously discussed quilts, did not make a block for this piece, which features the inscribed names of all of her children. Though there is no dedicatory block to indicate its purpose, the inscribed verses, which discuss the “sunset hour” and “peaceful slumber,” may indicate the quilt was made for Harriett Easby, who was in her late 50s when the quilt was begun.

The center block of this small quilt was inscribed with the name Jane Easby and the date 1847. It reads:

Oh! Let us live, so that flower by flower,
Shutting in turn may leave
A lingerer still, for the sunset hour,
A charm for the shaded eve.\textsuperscript{164}
Jane Easby's sisters also inscribed blocks, but they include only names and dates. These Easby family members are unique to this particular quilt. A lengthy verse was penned by another unique contributor, Anne Silver. It appears that she added the verse by hand. It reads:

God keep thee ever dearest, may no clouds
Of sorrow cast its shadow on thy brow.
Or if it comes, still beaming through its shroud
Thy love and hope shine beautiful as now
Till when the time that joins our hearts is risen
It blendeth with the better light of heaven

Ann Rhees, a colleague of Harriet Easby's in a number of church activities also added a personal verse. The verse was written in a circular pattern that enclosed a chintz design of a bird perched atop an elaborate bouquet. The verse reads:

By Friendship offering cover'd from the cold
May peaceful slumber over thee enfold
And as each morn from quietneth gives rise
May Heavens bright sunlight meet your seeking eyes.

The date of 1842, found on Ann Rhees block, is the earliest date of all of the First Baptist Church quilt blocks (Figure 4.26). This is the only block of that date. It predates all other blocks of the First Baptist Church quilts by four years. Other dates included on this quilt are 1846, 1847 and 1849.

![Image](image-url)

Figure 4.26
FBC-5 Detail: 2009.006.0001

As seen in the previously described quilts, the inscriptions found on the blocks range from the structured fraktur style of writing to a flowing script that appears to be written by hand (Figure 4.27).
A single illustration, consisting of a cornucopia overflowing with blooming flowers, was drawn on the block inscribed with the name Amelia Parewater (Figure 4.28).

Of the fourteen names found on the Easby quilts, only six individuals, related to the immediate Easby and Rhees families have been identified through the records of the First Baptist Church. Ann Rhees’ brother was an early member of the church, however it is likely that he and his son belonged to another Baptist church in Philadelphia as no records of their involvement in the First Baptist Church have been located. Due to the majority of Easby family members on this quilt, and the central location of Jane Easby's block, this quilt will now be referred to as the Easby Album quilt.
Who signed the Easby Album Quilt?

(The names in bold are inscribed on the quilt.)

Jane Easby inscribed her name on two blocks of the Easby album quilt. The first was the large center block, which is dated 1847 (Figure 4.29). The second was a block, dated two years later that she shared with Elizabeth Easby. A third block includes Christiana and Martha Easby and the date 1849. It appears that these young women may be sisters, as they are all found in the same household in the 1850 census. In fact, Jane and Christiana, both recorded at age 22, may have been twins, however, they did not inscribe their names on the same block.

![Image](Image)

Figure 4.29
FBC-5 Detail: 2009.006.0001

Ann Rhees and a number of her family members contributed blocks to the Easby quilt, including her granddaughter Martha W. Jackson, age 20, and her brother George Washington (G.W.) Loxley and her nephew Benjamin Rush (B.R.) Loxley. In the 1850 census, Benjamin was listed as a minister. His father, George, age 72 was living with him at that time. This the only other block, with the exception of one for the Rhees album quilt, that Ann Rhees' brother inscribed.

The Easby Family

No information beyond the 1850 census has been located for the Easby family. Jane, Elizabeth, Christiana and Martha were all listed in the household of John and Harriett Easby, both age 60. Church records reveal that Harriett Easby was a long-standing member of the First Baptist Church. She was a superintendent of the First Baptist Church Sunday School and succeeded Ann
Rhees as the leader of the Evangelical Sewing Society in the years following Mary Ann Jackson's and Mary Wattson’s terms. 165

**FBC-6 (location unknown) Album Quilt**

- Made by members of the First Baptist Church Evangelical Sewing Society
- Probably made circa 1846 (letter accompanying the gift of the quilt was dated May 17, 1846)
- Location: Philadelphia, Pennsylvania
  
  Note: No extant quilt

The Wade album quilt is known only through archival materials that include copies of a letter written by Ann Rhees on behalf of the Sewing Society to renowned Baptist missionary Deborah Wade. The letter accompanied an album quilt made by made by Society members in honor of Wades' exemplary service to the international mission of the Baptist church.

**Who was Deborah Wade?**

Deborah Lapham was born in Nelson, New York, on January 10, 1801. At age eighteen, her family moved to Hamilton, New York, where she met Jonathan Wade. Wade was a student at the Hamilton Literary and Theological Institution and was ordained a minister in New York in 1822. Shortly afterward, he and Deborah were married. Later that year, the couple met Ann Judson, wife of renowned missionary Adoniram Judson, who, “after ten years in Burma… returned to the U.S. to restore her wasted energies, bringing fresh tidings of the little mission at Rangoon.” The Wades were inspired by Mrs. Judson's devotion and decided that they would become missionaries as well. They left the United States on June 22, 1822 to work with the Judsons in Burma.

Ann Rhees first met Sister Deborah Wade in 1834 during her visit to the United States. In a letter she wrote, she reminded Wade of their first meeting:

…You will no doubt be surprised at receiving a letter from one so little known to you & [sic] who may have entirely passed from your recollection. Whilst this may readily occur on your part from the multiplicity of your important engagements, not so with her who addresses you. I never can forget the few interviews I was privileged to enjoy with you during your short stay in Philadelphia, especially the visit you made to our little female society of the First Church; when I was permitted to sit by your side and listen to your voice....
The letter continued, describing the purpose for the quilt’s creation:

…permit me in behalf of the sisters of our Sewing Society to present for your acceptance an Album bed quilt. Inscribed on it you will find, when you have leisure to examine it, many precious promises from the word of life & sentiments warm from Christian hearts. Receive it as it is intended, not for any value in itself, but as a small token of affection for the Master’s sake & the high estimation in which you are regarded by us.\textsuperscript{166}

Jonathan and Deborah Wade remained in Burma, except for visits to the United States in 1834 and 1850, until their deaths. Deborah died in Burma in 1868, after more than forty years of service to the Baptist faith.\textsuperscript{167} To date, no information about the location or survival of her quilt is known.

\textbf{Conclusion: The First Baptist Church connection}

This study of six chintz appliqué album quilts made by the members of the First Baptist Church, the Roxborough church and the Manayunk church in Philadelphia has identified the quiltmakers and helped to provide evidence about the possible purposes behind the individual quilts’ creation. There are approximately 390 individual names inscribed on the five extant quilts. Of those, 130 share family surnames. Approximately 55\% of the members of those families were documented as having a strong, lasting relationship with the First Baptist Church, the Roxborough Baptist Church and/or the Manayunk Baptist Church of Philadelphia throughout the first half of the nineteenth century. Two family names, Easby and Rhees, are found on four of the five quilts. Three of five quilts include the following family names: Auner, Hallman, Hoff, Holcombe, Keen, Keyser, Levering, Wattson, and West. Other significant church families that inscribed blocks on the quilts include Brantly, Brown, Bruce, Cassady, Ide, Seddinger, Semple, Ustick, and Weatherly.

\textbf{Who signed the Album Quilts?}

The First Baptist Church album quilts contain inscribed names that fall into three primary groups. The first is composed of the immediate and extended family members of the individual for whom each quilt was made. Family members from distant cities were included in the projects. Many
of these individuals had been associated with the First Baptist Church as children of the central figure, though most no longer were members.

The second and largest group of individuals whose names are inscribed on blocks on the First Baptist Church quilts represents a literal “who’s who” of the church in the years of the first half of the nineteenth century, many of whom were members of multiple church organizations. In particular, many of the quilt inscribers were members of the first Sunday School, the Female Missionary Society, and the Evangelical Sewing Society. These devoted individuals, who inscribed blocks for multiple quilts, left a tangible legacy that honored their service to the church.

The third group of names inscribed on the First Baptist Church quilts represents blocks that acted as memorials to deceased family members or significant church members. For example, Ann Rhees’ quilt includes a block dedicated to “Anne in Heaven,” her namesake and granddaughter who died as an infant. Thomas and Mary Wattson’s quilt includes memorials to each of their parents and to their two deceased sons. The Holcombe album, in fact, may have been made specifically as a memorial to honor the former minister of the First Baptist Church, Henry Holcombe and his wife Frances, who both died long before the quilt was begun. The Holcombes were also memorialized on both the Rhees and Wattson quilts. A second significant minister of the First Baptist church, William Brantly, was also included on the Rhees album.

The individuals who contributed their time and efforts in the creation of the album quilts represent a range of economic circumstances. Twenty-six men noted their occupation on the 1850 and 1860 census records; however, nearly half of those did not state a value for their estates. [See Appendix: First Baptist Church Occupations] Of those that did, four of the twenty-six individuals had real estate or personal value listed at $15,000 or higher (values that today would range from $380,000 to $700,000). The men were listed as a baker, currier, merchant and a gentleman. Two additional individuals valued their estate at $10,000 (valued in 2009 at $254,725). These individuals were recorded as merchants. Nine individuals listed estate values that ranged between $500 and $4,000,
(valued in 2009 between $12,000 and $102,000). They included a cooper, a saddler, a clerk, a schoolteacher and four different ministers. (Two of the ministers were Ann Rhees’ son and son-in-law. Rhees’ deceased husband was also a Baptist minister).

Why were the quilts made?

This question is the most difficult to answer, as only one of the extant quilts has a dedicatory block that explains its purpose. However, diligent research of primary sources, including records of the First Baptist Church, the transcriptions of church leader Ann Rhees' letters, and the personal recollections of church members in reports given during the 1898 Bicentennial Celebration of the First Baptist Church have yielded information that further illuminates the quilts, the quiltmakers and the purpose for their creation, as well as adding to the knowledge of chintz appliqué quilts and American quiltmaking in general.

Examination of the extant quilts made by the members of the First Baptist Sewing Society reveal a variety of reasons for the quilts' creation. The Rhees and Wade quilts were made as gifts of appreciation and esteem, particularly for work supporting the church's missionary effort. The remaining quilts do not include a dedicatory block to indicate their purpose. It appears, instead, that the quilts may have been commissioned by members of wealthy families who could afford to have a quilt made to honor the memory of their family, and their role within the church. The Holcombe quilt was likely inspired by Henry and Frances's daughter Frances Hoff, as a memorial to her parent’s devoted service to the church. The Wattson quilt, upon which the entire family is found was most likely paid for by the wealthy business owner, to honor his family. The Watkinson quilt may have begun as a family memorial, but as it took decades to complete, its purpose evolved. It acted as a memory device of not only service to the First Baptist Church, but also as a memory of William Watkinson's first pastorship of a Baptist church. The small Easby quilt leaves many possibilities. It may have been small, due to the fact that the Easby's daughters had limited funds, and yet wanted to create a gift for their mother. The creation of the quilt may have been limited due to other reasons.
Perhaps at some point, blocks were damaged, and the quilt top was cut down to a smaller size. This story may never completely be understood.

I believe that the Sewing Society may have been commissioned to make these quilts by wealthy family members who were interested in preserving the memory of family members. Thus, the quilts may have also served as fundraisers for the Sewing Society, in a similar manner as the Persian scent bags that Ann Rhees mentioned in a letter to her daughter, with the money likely directed towards missionary efforts.

**The Album Quilts and the Baptist Missionary Effort**

Church records provide proof that women used their needles in a variety of ways to support the church. In fact, this was a long-standing tradition that began with members of the Sunday school, an organization founded in 1814. Sunday School students had a tradition of making gifts for teachers who were preparing for marriage, and if any funds remained, gave the money to support missionary efforts. Sunday school members were, in fact, encouraged to raise subscriptions for the mission efforts.

The members of the First Baptist Church Evangelical Sewing Society used their needle skills to fashion a variety of objects, including clothing that was sent to missions in the United States and abroad, scented Persian bags and quilts. The group of women met weekly, and sewed from two pm. until 9:00 pm on Thursday afternoons.

A letter written by Ann Rhees to Deborah Wade describes the manner in which the quilts were created. She wrote that individual Sewing Society members created the unique album blocks, which were then sewn together by church member and milliner Jane Seddinger. The letter states: “Our good sister Seddinger has pieced the squares together as they were sent to her…” Apparently, Ann Rhees made an exception of the quilt made for missionary Deborah Wade and completed it herself. Her letter continued:
…it has given me [sic] much pleasure to do (your quilt) & whatever imperfections you may find in the arrangement you will readily excuse from one who has passed the bounds of “three score and ten.”

This letter indicates that the Sewing Society made a number of album quilts as gifts for visiting missionaries. Rhees wrote, “For each of our brethren that visited us, the sisters of our church have made a quilt…” When giving Deborah Wade’s quilt, Rhees penned:

…permit me in behalf of the sisters of our Sewing Society to present for your acceptance an Album bed quilt. Receive it as intended...as a small token of affection...& the high estimation in which you are regarded by us.

First Baptist Church records and personal letters written by Ann Rhees indicate that she was particularly interested in and committed to supporting the work of the First Baptist Church foreign missionaries. For her devoted service, Rhees received an album quilt from the members of the First Baptist Sewing Society. Rhees was surprised in November of 1846, when she received an album quilt from the members of the Sewing Society. She described the occasion to her daughter Eliza in a letter dated December 7, 1846 (Figure 4.30):

I have been much gratified by the kind expressions of regard made to me by the ladies of the Sewing Society in a beautiful Album quilt presented on Thanksgiving Day…Mrs. Hoff and Mrs. Harrison rode down with it. Mrs. Hoff laid it on my lap observing that as the organ of the society she had the pleasure of presenting it to me. Supposing it to be a donation for the society I replied “I thank you not only for myself but the ladies and it shall be distributed to the best advantage,” when Mrs. Harrison came forward & said, you are not to give any part of it away. I looked surprised, when they opened it, and to my astonishment found it was designed for me. – It is beautiful. – Mr. Hoff says it is the most intellectual and moral quilt that was ever made...Whilst I am gratified and obliged I do feel humbled; how little have I merited such an expression, how undeserving such a gift, but it is according to gospel principles not for works of righteousness that I have done, but free & unmerited…”

Figure 4.30
Excerpt of “A Memorial of an Affectionate Mother,” Eliza Rhees Murray
Rhees wrote a stirring “thank you” letter to the members of the Evangelical Sewing Society (the letter is not dated):

Reply to the Ladies who presented The ALBUM [sic] quilt.

My dear Sisters,

I am at a loss for language suitable to express to you the grateful emotions of my heart...My design in addressing you at this time is to express my thanks for the elegant Album Quilt received by the hands of your Committee, as a token of your kind regard. So beautifully designed, so secretly accomplished & so delicately presented, its value is only enhanced by the interesting sentiments it contains & especially the many beloved names as signatures to each beautiful patch. 171 (Figure 4.31).

Figure 4.31
Excerpt of “A Memorial of an Affectionate Mother,” Eliza Rhees Murray

A publication of the many reports and presentations given during the Bicentennial Celebration of the First Baptist Church in 1898 also provides evidence that album quilts played a valuable role in supporting missionary work. Virginia Ashton, who delivered a lecture focusing on the work of the women of the congregation, described album quilts as “…an institution (that) … helped to (create) a real and personal interest in the missionary and his or her work.”172 This quote confirms that the quilts were somehow involved in supporting the missionary efforts of the church.

The dates of the First Baptist Church quilts – all begun in 1846 (with the exception of one block on the Easby quilt) also points to the use of album quilts within the church’s missionary organization. It was in 1846 that Adoniram Judson, the most esteemed Baptist missionary of the first half of the nineteenth century visited the church. Ann Rhees reported the visit in a letter to her daughter, “We have had great pleasure in the visit of Dr. Judson, Mr. Abbot and Kincade, they appear like humble devoted servants of Christ and anxious to return to their fields of labor.”173 The stirring
reports of the missionaries' suffering on behalf of their religious ideals incited great admiration from the church members and likely elicited higher donations and devotion to supporting them. Ann Rhees wrote in a letter to Deborah Wade that:

The visit of Dr. Judson, has excited a deeper interest in the Missionary cause & seems to have drawn us nearer to the field of your labor. All the brethren who have visited us, have been hailed with the warmest emotion of Christian affection & we believe their visit will result in good to the cause & hope it will have a happy effect on themselves.  

A second event, the formation of the Foreign Missionary Society of the Northern Baptists, called the American Baptist Missionary Union in 1846, also prompted renewed efforts to raise funds for the missions as well.

Analysis of the quilts' content indicates four significant purposes for which the quilts were made: to provide a sentimental record of family, to enforce the identity of the Baptist church members and provide them a community through which they could become involved in their community and on a national and international level. The third purpose of the album quilts is to provide a means of memorializing deceased individuals, both family and church members. The final purpose of the quilts was to support and promote a connection between the church members and the international missionaries who were supported by the church members' donations.
CHAPTER 5
SUMMARY AND CONCLUSIONS

“What is an Album? What this book?
But a faint emblem of our lives.
Page by page, and day by day,
It tells of some delight or care.

More and more, upon our features, you may trace.
The sigh, the sparkling smile, the tear;
The plaint of grief and song of joy,
Are blended, intermingled here.”  

This study examined two sub-sets of a unique style of chintz appliqué album quilt that developed in the 1840s in Delaware River Valley, specifically Philadelphia, Pennsylvania, and Trenton, New Jersey. The two groups provide examples of two distinct roles that the quilts played in the lives of their makers: one acting as a literal record of familial ties, serving to preserve memory and reinforce family structure and the other representing the work of the First Baptist Church community, providing a vehicle to recognize and appreciate dedicated service and playing a role in encouraging interest and support for international missions.

The quilts were initially linked by their aesthetically similar composition of individual chintz appliqué blocks sewn abutting one another, without sashing to demarcate the blocks. The blocks were inscribed or stamped with unique combinations of names, dates, locations, drawings, decorative designs, sentimental verses and/or scriptural text. This inscribed information provided the initial evidence of relationships between the quilts of each sub-set. Historical and genealogical research of the inscribed details substantiated the connection between them and provided an opportunity to uncover rich details of individual lives, as well as larger cultural and social aspects of the time in which they were made. Research of the sub-sets, now identified as the Fish/Perrine album quilts (a group of three quilts) and the First Baptist Church album quilts, (a group of five quilts and a sixth non-extant quilt know through written sources) has promoted a better understanding of cultural expectations placed on women by the emergence of the American middle class, urbanization, and the expansion of the American consumer culture. The quiltmaking activities of these individuals served to
solidify their roles as wives and mothers, and as productive citizens of their communities and the world.

The research questions posed for this study were considered through a combination of object-based material culture research and historical research. The material, construction, design and format of each quilt was compared and contrasted in order to find commonalities between them. The various names inscribed on each quilt were identified through examination of historical primary sources, including census records, birth and death certificates, wills, newspapers and city directories. Church records, including organizational membership, baptismal records, and local and national publications also proved invaluable in clarifying the identity of the quiltmakers.

**Who were the individuals whose names are inscribed on the quilts?**

Evidence was discovered during this research project that irrefutably linked the three Fish/Perrine quilts through familial bonds. The relationships were solidified by close examination of each quilt, which revealed similar formats and shared fabrics among the three quilts. Links were also substantiated between the five quilts (and a sixth identified only through written sources) of the First Baptist Church of Philadelphia. Membership in the church and related organizations, particularly the Evangelical Sewing Society, were found through research of a combination of historic records and membership records and archives of the church. Both individuals and church organizations were linked as well, to the missionary work of the church, through the records of the American Baptist Missionary Union.

Research of census records provided pictures of individual families and identified the occupation and economic status of the head of the household. Most often these were the eldest male in the home, but many women as well were found to be in charge of multiple family members, with modest estate values. Published genealogical sources for the city of Trenton, New Jersey, and Philadelphia, Pennsylvania, provided access to civic records and business achievements that involved the patriarchs of the families of the makers of these album quilts. In the case of the First Baptist
Church quilts, family relationships were also confirmed by archival records of marriages and baptisms that took place within the church. Archival materials such as minutes of the many church organizations also identified individuals and defined the multiple roles they played within the church. Fascinating links to the mission efforts of the Baptist church were found in national donation listings as well.

The Fish/Perrine quilts and the First Baptist Church quilts were made by women who embodied the ideals of womanhood of the 1840s. The makers adhered to a new ideology of womanhood and to the new role of women within the home that arose out of the development of the "cult of domesticity" in the early nineteenth century. Women were expected to uphold the values of stability, morality, and democracy by making the home a special place, a refuge from the world where her husband could escape from the highly competitive, unstable, and often immoral world of business and industry. Society placed the responsibility of teaching and sustaining high moral character on the woman of the household.

The makers of the Fish album quilts dedicated themselves to a socially approved female activity: the creation of a functional, yet beautiful item for the home. Nineteenth century etiquette manuals listed sewing as a proper occupation for women of the period. Various needlework techniques were taught in school along with scholarly pursuits and were considered a necessity for women of refined upbringing. The Cult of Domesticity and its ensuing expectations were not easily adhered to by women of working class status. For young women of wealth, however, the creation of an album quilt served both to occupy their time with an appropriate activity and as a marker of social position and status.

The women of the First Baptist Church created album quilts that fulfilled society’s expectation that women perform benevolent acts directed towards the poor and needy. Sara Ellis, an English author who commented on women's roles in society, described this view of women’s philanthropy:
What shall I do to gratify myself—to be admired or to vary the tenor of my existence?” are not the questions which a woman of right feelings asks on first awakening to the avocations of the day. Much more congenial to the highest attributes of woman’s character, are inquiries such as these: “How shall I endeavor through this day to turn the time, the health, and the means permitted me to enjoy, to the best account?”

Membership in benevolent groups gave women influence outside the domestic realm, allowing them to exhibit their family's social status and to establish contact with women like themselves. Through church membership and participation in church associations like the First Baptist Church’s Female Missionary Society and the Evangelical Sewing Society, women found outlets for their unused energies, developed a sense of group identity and self esteem, and learned important organizational skills. The religious activities promoted by various organizations enabled women to socialize and interact outside the home. They were valued because they did not take a woman away from the “proper sphere” of her home. It was believed that, unlike participation in other societies or movements, church work did not make women less domestic or submissive. Often church-related activities comprised the sum of women’s social activity. Frances Trollope, in her report of a visit to America, noted that activities favored by Europeans, such as plays and performances, were considered a distraction. She wrote:

…. It is in the churches and chapels of the town that the ladies are to be seen in full costume: and I am tempted to believe that a stranger from the continent of Europe would be inclined, on first reconnoitering the city, to suppose that the places of worship were the theatres and cafes of the place…”

Trollope noted that these events were the avenue for women’s displays of fashion and wealth, a component of their role according to the Cult of Domesticity:

… the Episcopalian, Catholic, Unitarian, [and] Quaker...Presbyterians of all varieties; of Baptists of I know not how many divisions; and of Methodists of more denominations than I can remember…are, for the most part, lodged in the houses of their respective followers, and every evening that is not spent in the churches and meeting-houses, is devoted to what would be called parties by others, but which they designate as prayermeetings.

Church records identified the majority of the makers of the First Baptist Church quilts as long-standing members of the church. Children of this core group of supporters branched off into new
Baptist churches as they married and began their own families, particularly the Roxborough and Manayunk Baptist Churches of Philadelphia. There were close links to other Protestant denominations, as seen in the example of Ann Rhees’ youngest daughter, Mary Ann Jackson, who married a Presbyterian minister and joined him in leading a church in New Jersey. The Fish/Perrine quilters represent a wider religious base, including Catholics and several Protestant denominations: Presbyterians, Methodists and Baptists.

The economic status of the two groups involved in making these two groups of album quilts differs dramatically. Emma Fish, Emmeline Howell Fish and Anna Perrine, were members of wealthy families, Benjamin Fish, father to Emma Fish and father-in-law to Emmeline Fish, was a successful railway businessman. Emmeline Howell Fish’s husband, Jonathan Fish, was a coal merchant and Anna Perrine’s husband, Lewis Perrine, was a prominent Trenton attorney. Census records reveal that these wealthy families were able to hire servants to help with the day-to-day duties of their households, enabling the women to lavish time and effort on expensive album quilts. Census records of the First Baptist Church members provide a very different picture. Only a small number of the individuals who created blocks for the First Baptist Church quilts were wealthy individuals: Thomas Wattson owned a cracker factory, for example, and made large yearly contributions to the church’s missionary society. Most of the individuals, however, listed moderate estate values, with occupations such as saddlers, teachers and ministers. Their contributions to the church likely came in donations of time and energy.

**Why did these inscribed album quilts appear suddenly in the 1840s? What meanings can this shared time-frame indicate?**

No evidence was discovered that offered insights into the reason for the sudden appearance of albums quilts in the 1840s. However, evidence of the popularity of papers albums can be found in publications like *Godey’s Ladies Magazine* and in the many examples of annuals and “Remembrancers” that exist in archival collections today. The trend of signing paper autographs
experienced a resurgence in popularity in the 1830s and 1840s as rapid societal changes occurred in the U.S. Urbanization led to widespread epidemics in cities: entire families were destroyed by the raging diseases. Ann Rhees, in a letter to her daughter in 1842 wrote a stirring letter of her heartbreak as two of her young grandchildren died:

> How shall I find language to express the emotions that swell my bosom at this moment? This solemn moment, when I suppose you are conveying to the silent tomb that loved and lovely one I so lately saw in such bloom and sweetness. It is indeed true that my precious Anne has gone to join her lovely brother in the world of bliss and you, my afflicted children, are called to resign another precious jewel. Oh! It is hard, I feel it is so and deeply sympathize with you...

Within a ten year period, between 1831 and 1842, Rhees’ son and five of her grandchildren succumbed to illness.

Sentimental records of family and friends also were popular due to the uncertainty of travel and the finality of moves to the Western regions of the United States. The awareness that one might never see one’s family member again prompted sentiments like “Remember Me” and “In grief or in glee, til life’s dream be over, sweet memories of thee” to be inscribed on paper albums and quilts alike. Ann Rhees expressed her despair when considering that she might never again see or hear from her son when he left Philadelphia for unknown eastern lands in the early 1820s. She wrote: “Oh, what would I give to know that you have had a safe and pleasant passage...but I must remain for a long time ignorant of every circumstance that concerns you...” As the American West opened to settlement, numerous families were separated by time and space and said final good-byes to loved ones. A poem titled “The Land of the West,” included a verse expressing awareness of the finality of these life changes:

> Oh! Think not the tears that unconsciously fell  
> In sweet flowing streams from the friends you love best,  
> Foreboded to you an eternal farewell,  
> To the Land of the West.

The records of the First Baptist Church also expressed the loss of family and friends as the left home for new opportunities. Church members were simply listed with the poignant phrase “Went west.”
What is the importance of these album quilts in the lives of the individuals included on each quilt? What nineteenth century values did the quilts convey?

The album quilts of the Delaware River Valley, made by Fish family members and by members of the First Baptist Church, were assembled by women representing both upper- and middle-class families. The Fish quilts were the work of upper class young women who were aware of current fashion and strove to create quilts that reflected appropriate social activities and expectations for women of the mid-nineteenth century. The First Baptist Church quilts represent men and women who committed themselves unselfishly to their church for decades. The quilts signify values that their activities espoused: support and education for the poor, the consistent effort to convert individuals to their faith and the esteem in which they held both their leader and those who worked alongside them in the community.

These album quilts memorialized significant events in individuals’ lives and preserved personal family history in a similar way as the careful recording of births and deaths did when written in a family Bible. They provided a tangible memory of the time in which they were made. Album quilts literally transported the owners back (as they have for us, as well) to the memories and feelings of the times in which they were made and prompted hope that each individual would leave a mark upon the lives that they touched and that would be remembered as time passed. A verse, found in *Godey's Ladies Magazine* expresses this sentiment. It reads:

Have you an ancient album, the repository of mementoes of early affection?
Turn over its leaves, stained by the finger of time.
Sit down and ponder upon the names enrolled on them.
Each speaks, each says Remember Me...  

**Further studies**

The number of extant quilts made in the Delaware River Valley during the 1840s and early 1850s continues to grow as quilts from individual homes and private collections become known. The accumulation of a number of these albums will provide evidence of further relationships among the quilters and may help to reveal how the album became such a significant icon of this time period.
As this research project progressed a number of fascinating future research questions have arisen. For example, a quilt in the collection of the International Quilt Study Center & Museum was made for the Reverend William J. Nice and his wife Elizabeth in 1852, upon completion of their service to the Freehold Baptist Church of Raritan Township, New Jersey. William and Elizabeth Nice were members of the First Baptist Church in Philadelphia until 1842 when church records indicate that they were released to New Jersey. Did Elizabeth carry the tradition of creating albums to New Jersey with her? Another quilt was discovered in one of the first historic records of chintz appliqué quilts by Dr. Rush Dunton titled “Old Quilts.” The quilt is identified as belonging to the Clark family of New Lisbon, New Jersey and includes the names of the Cleavenger family, whose names were also found on quilts made by the members of the First Baptist Church. Were the Cleavgengers the connection between quilts of Philadelphia and those of New Jersey?

Research of the interdenominational use of these quilts as fundraisers and gifts of appreciation is a rich area yet to be explored. Organizations of the Presbyterian, Quaker and Jewish faiths are now known to have made albums in the brief decade of their popularity. As seen in the records of the First Baptist Church, more information exists, simply waiting for the next researcher. Opportunities abound, in large part due to the presence of historic materials on the Internet. Undoubtedly, exciting future research will help to reveal additional quilts and to elucidate the roles that the Delaware River Valley album quilts played in individual lives and in formal organizations.
**ENDNOTES**

1. Chintz appliqué quilts are sometimes referred to as *broderie perse* quilts. The French term, translated as Persian embroidery, is listed in an 1882 volume titled *The Dictionary of Needlework*. See Lucy Bullard and Betty Jo Shiell, *Chintz Quilts, Unfading Glory* (Florida: Serendipity Publishers, 1983), 28. However, since no earlier reference to this name can be found, we cannot be sure it was a term used by the actual quilters and therefore the descriptive term chintz appliqué quilts is used.

2. In addition to the three Fish/Perrine quilts (Album Quilt #5254 from the Daughters of the American Revolution Museum; Album Quilt 2005.053.0003 from the International Quilt Study Center; and Album Quilt #1985-300 from the Denver Art Museum) and the five First Baptist Church quilts (Album Quilt 2008.040.0004 and Album Quilt 2009.006.0001 from the International Quilt Study Center; Album Quilt #1982-134-1 and Album Quilt #1991-167-1 from the Philadelphia Museum of Art; and Album Quilt GMOA 2002.58 from the Georgia Museum of Art), the following quilts from the Delaware River Valley were documented in the chintz appliqué database: Album Quilt (1997.007.0479) and Album Quilt (2001.015.0001) from the International Quilt Study Center & Museum; the Sarah Flickwir Album Quilt and Album Quilt made by the Ladies of the Third Presbyterian Church of Philadelphia from the Philadelphia Museum of Art; the Boardman Quilt from the Los Angeles County Museum of Art; the Eastwood Quilt from the Burlington County Historical Society New Jersey; and the Cory Presentation Quilt from the Shelburne Museum.

3. My thanks to Nao Nomura, former Collections Manager at the International Quilt Study Center & Museum, who created the database that enabled me to record and document this unique style of quilt.

4. The occasion was mentioned in the May 17, 1846 minutes of the Female Missionary Society. Dilys Blum and Jack Lindsey cite minutes of the First Baptist Church’s Evangelical Sewing Society that describe a quilt made for Sister Deborah Wade of the Karen Mission in Burma. The record reads, “Permit me in behalf of the Sisters of the Sewing Society, to present for your acceptance, an Album bedquilt.” See Dilys Blum and Jack Lindsey, *Nineteenth-century Appliqué Quilts* (Philadelphia Museum of Art Bulletin, Fall, 1989), 16.


15. Blum and Lindsey, 10.


20. Brackman, 35.


Crill, 9.

Mattiebelle Gittinger explains that alizarin, the coloring matter of the madder root, was also available in a number of other plants: “Equally important for Indian dyers was (madder’s) presence in several small trees and shrubs of the genus Morinda, and in a plant called chay. See *Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles* (The Textile Museum, Washington, D. C., 1982), 21.


Crill, 25.

Carter Houck reports that Mary Gostelow suggests, in *A World of Embroidery* (London: Mills and Boon, 1975), that the term *broderie perse* “first gained currency in England with the Great Exhibition of 1851 in London’s Crystal Palace. At that time all things Eastern or Oriental were very fashionable in both England and America. The French name probably appealed to the public. It is now commonly used to describe delicatecutout designs of print fabric, usually chintz, applied to a solid foundation fabric with fine embroidery stitches. The process seems to have preceded the name.” Because no evidence of the use of the term can be found at the time of the quilts’ creation, the International Quilt Study Center & Museum uses the descriptive term “chintz appliqué.” See Carter Houck, *The Quilt Encyclopedia Illustrated* (Harry N. Abrams, Inc.: New York, 1991), 34. An 1882 source described the method used for *broderie perse*: “Stretch the background upon a frame or clothes horse, and paste the chintz flowers into position upon it. Transfer the outline of the design to the material with the aid of a carbonized tracing paper, if required. When the pasting is finished and dry, take the work out of the frame and BUTTON HOLE [sic] loosely all round the leaves and flowers.” See S.F.A. Caulfield and Blanche C. Saward, *The Dictionary of Needlework: An Artistic Encyclopaedia of Artistic, Plain and Fancy Needlework* (New York, Arno Press, 1972), 10.

A small number of chintz appliqué quilts are attributed to New York and New England, but these seem to be exceptions rather than a reflection of a popular style. (Conclusions based on an analysis of the chintz appliqué database).


While France was also heavily involved in the printed textile market, Great Britain’s tight control of the American market meant that most fabrics found in chintz appliqué quilts are from Britain. Many fabrics were identified in Florence Montgomery’s *Printed Textiles* as manufactured in the northern area of England. See Florence Montgomery, *Printed Textiles: English and American Cottons and Linens, 1700-1850* (New York: Viking Press/Winterthur Museum, 1970).


Blum and Lindsey, *Nineteenth-century Appliqué Quilts*, 16.


Allen and Tuckhorn, 50.


Curtis, 18.

Florence Montgomery, *Printed Textiles*, 139.


Allen and Tuckhorn, 40.

Quilt historian, Barbara Brackman, in her 1989 book *Clues in the Calico*, dated the invention of a non-corrosive inks specifically for textiles to the mid-1830s, based on advertising claims made in the 1890s for Payson’s Indelible Ink, marketed as “the oldest and best ink for marking linen, silk and cotton with a common pen without preparation. Payson’s has been a household word for over 65 years.” She went on to credit non-corrosive ink as contributing “to the fad for autograph quilts, which developed soon after Payson’s was invented.” However, Brackman in a more recent publication cites evidence presented by the textile historian Margaret Ordoñez “that indicates that there is no such clear-cut date for non-corrosive, commercial inks. She notes “the search for permanent inks that did not damage paper and fabric was ongoing throughout the nineteenth and into the twentieth century.” See Barbara Brackman, *Clues in the Calico* (EPM Publishing: McLean, Virginia, 1989); and Brackman, “The Quilt Detective: Clues in the Needlework, A Digital Newsletter,” no. 29, (September, 2005) http://www.barbarabrackman.com/Clues%20in%20Techniques%20.pdf. See also Margaret Ordoñez, “Ink Damage on Nineteenth-Century Cotton Signature Quilts,” in *Uncoverings 13* (1993):148-168.

The five names inscribed on the center medallion Queen Victoria quilt have not been found in extensive research of census records from the Philadelphia area. This lack of documentation in census records has lead to the supposition that perhaps these names represent children who died young. This memorial purpose may also be the reason that the quilt appears to never have been washed or used.

Special thanks go to curators Alden O’Brien of the Daughters of the American Revolution Museum and Alice Zrebiec of the Denver Art Museum, who generously shared their research concerning the Fish/Perrine quilts in their collections.


Cooley et al., *Genealogy of Early Settlers*, 73.

Lee, 99.

Cooley et al., Genealogy of Early Settlers, 36.

The note accompanying the quilt is now in the following file at the International Quilt Study Center & Museum: Admin., 2005.053.0003.


Lee, Genealogical and Personal Memorial of Mercer County, 384, 385.


Bellis, n.p.


Walker and Traver, n.p.

Walker and Traver, n.p.

Walker and Traver, n.p.

Inscription transcribed from IQSC Album 2008.040.0004.


Thompson, 3. Members of one group moved further, leaving Holland for Massachusetts on the Mayflower. They established American Congregationalism.
79 Thompson, 4.

80 Thompson, 5. Pennepek is now known as the Twenty-Third Ward of Philadelphia.


82 Thompson, Philadelphia's First Baptists, 55.


89 Spencer, 186.


91 John Scott, 370.

92 John Scott, 370.
John Scott, 373.


Ashton, 325.

Thompson, Philadelphia's First Baptists, 21.


Thompson, Philadelphia's First Baptists, 21.

Thompson, 22.

Thompson, 24.


Eliza Rhees Murray, Memorial of an Affectionate Mother: Extracts from the Private Correspondence of My Mother (Morgan J. Rhees papers; Box and Folder; Rare Book and Manuscript Library, MICROFLM F d 8370, Columbia University Library, New York, NY). Letter to Eliza Murray from Ann Rhees, April 27, 1819.

Murray, Letter to Eliza Murray from Ann Rhees, 1839.

The Sewing Society was popularly known as the Dorcas Society. Many churches adopted this naming convention which was based on the Biblical story of Dorcas. Dorcas was a disciple of Joppa found in the Bible, Book of Acts 9:36-42. Dorcas was a dressmaker, who made clothes for the poor in her village.

Mrs. Seymour Scott, 320.

Mrs. Seymour Scott, 317.


Thompson, *Philadelphia's First Baptists*, 27.


n. a., *Mrs. Deborah B. Lapham Wade*, 50.

Ann Rhee’s granddaughter Rebecca A. Rhee had a copy of Judson’s memoirs, *The Judson Offering*, signed by the author. The inscription penned on the inside cover reads: “To Miss Rebecca Ann Rhee with the utmost affectionate remembrance and fervent prayers of her sincere friend and brother in the Lord Jesus. A Judson, Phil., May 24, 1846.”


Mrs. Seymour Scott, “Address: The Dorcas Society,” 318.

Mrs. Seymour Scott, 315.

Mrs. Seymour Scott, 315.

Album quilts were made in the Baltimore, MD area as well as in North Carolina and South Carolina. For information and images of these album quilts see: D. Blum and J. Lindsey, *Nineteenth-century Appliquéd Quilts*. (Philadelphia: Philadelphia Museum of Art, 1989), C. Ducey, *Chintz Appliquéd: From Imitation to Icon* (Lincoln, NE: International Quilt Study Center & Museum, 2008),

The FBC-5 (IQSC) quilt is too small to be considered a quilt, however, for the purposes of this paper it will be referred to as such. The FBC-5 (IQSC), FBC-4 (PMA) and the FBC-3 (GMA) quilts are not quilted, however, for the purpose of this paper, these are also referred to as quilts.

All inscriptions taken from individual quilts were recorded by the author, with the exception of the Holcombe quilt of Atlanta which was not available for examination due to museum renovation.


Griffiths, 82.


John Scott, 384.

Mrs. Seymour Scott, “Address: The Dorcas Society,” 318.


Griffiths, 83.

Griffiths, 83.


n. a., “American Baptist Missionary Union,” 239.
Mrs. Seymour Scott, “Address: The Dorcas Society,” 318.

Murray. Memorial of an Affectionate Mother, Letter to Eliza Murray from Ann Rhee, 1842.

For information on the distinctive style of Baltimore album quilts, typically made between 1845 and 1855, see: D Katzenberg, Baltimore Album Quilts (Baltimore: Baltimore Museum of Art, 1981) and J. Goldborough, Lavish Legacies: Baltimore Album and Related Quilts in the Collection of the Maryland Historical Society. (Baltimore: Maryland Historical Society, 1994).


Mrs. Seymour Scott, “Address: The Dorcas Society,” 318.


Mrs. Seymour Scott, “Address: The Dorcas Society,” 319.


Mrs. Seymour Scott, “Address: The Dorcas Society,” 316.

n. a., First Baptist Church of Philadelphia: Minutes, 1760-1850, n.p.

The origin of the music for the song “My Country tis of Thee” is a mystery. It is attributed to various seventeenth-century sources including the English composer John Bull, the French court composer Jean-Baptiste Lully, and even a military hymn from Thesaurus Musicus. The version that became a U.S. tradition was written by Samuel Francis Smith while he was studying at Andover.
Theological Seminary in 1831. For more information see:


157 A handwritten note found in the quilt’s file listed Margaret Watkinson as the quilt’s “owner.” Margaret Keen married William Watkinson about 1847. Margaret Watkinson passed the quilt to her daughter Caroline (Carrie) Watkinson Romine, who gave it to her daughter Margaret Romine Holcombe. Margaret Holcombe’s daughter Louise Holcombe Boyd left the quilt to her son, Robert Boyd, Jr. In 1991, he and his wife Shirley gave the Keen quilt to the Philadelphia Museum of Art. (Information accessed in Philadelphia Museum of Art quilt file, July 17, 2009).

158 Mary Bellis. “Stitches – the History of Sewing Machines.” Sewing machines become widely used after 1850. For more information on the history of the sewing machine, see:
http://inventors.about.com/od/ssstartinventions/a/sewing_machine.htm

159 Mrs. Seymour Scott, “Address: The Dorcas Society,” 319.


161 n. a., *First Baptist Church of Philadelphia: Baptisms, marriages, deaths*, n.p.


163 n. a., *First Baptist Church of Philadelphia: Baptisms, marriages, deaths*, n.p.

164 The same verse is also found on the Holcombe block inscribed by Mary A. Jackson.

165 Mrs. Seymour Scott, “Address: The Dorcas Society,” 318.


167 n. a., *Mrs. Deborah B. Lapham Wade*.


169 Murray, Letter to Deborah Wade from Ann Rhees, May 17, 1846.

170 Murray, Letter to Eliza Murray from Ann Rhees, December 7, 1846.

171 Murray, Letter to Ladies of Sewing Society from Ann Rhees, n.d.

Murray, Memorial of an Affectionate Mother, Letter to Eliza Murray from Ann Rhees, January 8, 1846.

Murray, Letter to Deborah Wade from Ann Rhees, May 17, 1846.

Thompson, Philadelphia’s First Baptists, 27.

Murray, Memorial of an Affectionate Mother, n. p.


Authors of A Maryland Album, Gloria Seaman Allen and Nancy Tuckhorn, compared the cost of chintz to other common items. They found that “…in 1817, chintz sold for sixty to seventy cents per yard and calico for twenty-five to fifty cents...The cost was high when compared with...sugar at seventeen cents a pound and coffee at thirty cents a pound.” See A Maryland Album: Quiltmaking Traditions 1634-1934. (Rutledge Press: Nashville, TN, 1995), 50.

Murray, Memorial of an Affectionate Mother, Ann Rhees letter, dated January 16, 1842.

Murray, Ann Rhees letter, dated April 27, 1819.

Murray, n. d.


n. a., “Remember Me” Godey’s Lady’s Book (July, 1835), n. p. Available from: http://www.accessible.com.library.unl.edu/accessible/print?AADocList=64&AADocStyle=STYLED&AAStyleFile=&AABeanName=toc1&AANextPage=/printFullDocFromXML.jsp&AACheck=2.214.64.0.64
BIBLIOGRAPHY

Primary Sources:

Note: Citations for historical records consulted to identify and document the individuals found on the Fish/Perrine quilts are located in Appendix E: Fish/Perrine Primary Sources and Appendix F. Primary Sources for Individuals Unrelated to Fish/Perrine Families. Citations consulted regarding the First Baptist Church quilts are located in Appendix J. First Baptist Church Primary Sources, Appendix L. Primary Sources for Individuals Who Were First Baptist Church Members and Appendix M. Primary Sources for Individuals without Membership in First Baptist Church.


Murray, Eliza Rhees. *Memorial of an Affectionate Mother: Extracts from the Private Correspondence of My Mother.* Morgan J. Rhees papers; Box and Folder; Rare Book and Manuscript Library, MICROFLM F d 8370, Columbia University Library, New York, NY, 1849.
Rhees, William Jones. “Gathered Fragments from the Pen of Dr. B. Rush Rhees.” Poem written to Margaret Evan Rhees by Benjamin Rush Rhees, n.d., in Murray, *Memorial of an Affectionate Mother*. Morgan J. Rhees papers; Box and Folder; Rare Book and Manuscript Library, Columbia University Library, New York, NY, 1849.

Secondary Sources:


Webster, Marie. *Quilts: Their Story and How to Make Them*, Marion, Marion, Indiana: M. D. Webster, 1915.


### Appendix A.1: Table Illustrating Location of Names - Emma Fish Album Quilt
Daughters of the American Revolution Museum #5254

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Note: not to scale
## Appendix A.2: Table Illustrating Location of Names - Emmeline Fish Album Quilt

International Quilt Study Center 2005.053.0003

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<tr>
<th>Name</th>
<th>Aunt Eliza</th>
<th>Benjamin Fish</th>
<th>Catharine Spackman</th>
<th>Susan Howell</th>
<th>Asa I. (F.) Fish</th>
<th>Ann Dancer</th>
<th>Deborah H. Cunningham</th>
<th>Augustine H. Fish</th>
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<td>Benjamin Fish</td>
<td>Catharine Spackman</td>
<td>Susan Howell</td>
<td>Asa I. (F.) Fish</td>
<td>Ann Dancer</td>
<td>Deborah H. Cunningham</td>
<td>Augustine H. Fish</td>
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<tr>
<td>Ann Moore Parker</td>
<td>Thomas Cain</td>
<td>Mary Taylor</td>
<td>Mary Hayden</td>
<td>Rebecca Justice</td>
<td>Elizabeth Fagans</td>
<td>Eliza Moore</td>
<td>Clara Leake</td>
<td>Benjamin Taylor</td>
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<tr>
<td>Mary Taylor</td>
<td>Anna (no family name)</td>
<td>Mrs. D. Baker</td>
<td>William Spackman</td>
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<td>Emma M. Fish</td>
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<td>Rebecca Ferris</td>
<td>Jonathan Fish</td>
<td>Sarah Stockham</td>
<td>Jonathan Fish</td>
<td>Emmeline H. Fish</td>
<td>Rebecca Riley</td>
<td>Benjamin Taylor</td>
<td>Rebecca Harlow</td>
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<td>Ann Eliza Perrine</td>
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<td>Edmund and Rebecca Dallos</td>
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<td>Charles? Howell</td>
<td>Benjamin and Maria M. Fish</td>
<td>Leticia Taylor</td>
<td>Jonathan Fish</td>
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<td>Elizabeth Justice</td>
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<td>Catharine Ely</td>
<td>Margaret Appleton</td>
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<td>Mary Forman</td>
<td>Henry Taylor</td>
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Note: not to scale
### Appendix A.3: Table Illustrating Location of Names - Fish/Perrine Album Quilt
Denver Art Museum #1985-300

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<th>C. Wisener</th>
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<td>Mary Waugh</td>
<td>Lewis Justice</td>
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<td>Susan Howell</td>
<td>Margaret &amp; Mr. Kelway</td>
<td>Emma A. (?) Fish</td>
<td>Mahlon Hutchins</td>
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Note: Not to scale
Appendix B: Compilation of All Dates Found on Fish/Perrine Quilts:

1841  Emma Fish Album
      Feb. 1841 Beatty

1842  Anna Perrine Album
      Susan Winters
      Anna Perrine Album
      September 15, 1842, S. Parker, E. and Mrs. Mary Stryker
      Anna Perrine Album
      Nov. 13, 1842, Anna E. Perrine
      Emma Fish Album
      Dec. 1842, Asa I. Fish, Father, Mother
      Anna Perrine Album
      Dec. 13th, 1842, Anna Hamilton

1843  Emmeline Fish Album
      Howells, Morris, Moores, Titus
      Emma Fish Album
      Jan. 1843 Elizabeth Fagans, Emma Fish
      Emma Fish Album
      Jan. 11, 1843 Anna Hamilton
      Emma Fish Album
      Jan. 14, 1843 Benjamin Fish, Eliza Moore, B.W. Titus
      Anna Perrine Album
      Jan. 20, 1843 Eliza Moore
      Emma Fish Album
      Jan. 30, 1843 Mary Anne Moore
      Emmeline Fish Album
      Feb. 2, 1843 Emma M. Fish
      Emma Fish Album
      Feb. 3, 1843 Anna Delia Fish
      Emma Fish Album
      Feb. 5, 1843 Abraham and Eliza Shirm
      Emma Fish Album
      Feb. 6, 1843 Anna Fish
      Emmeline Fish Album
      Feb. 10, 1843 Eliza Moore
      Emmeline Fish Album
      Feb. 12, 1843 Ann Moore Parker
      Emmeline Fish Album
      Feb. 23, 1843 Benjamin and Maria Fish
      Emmeline Fish Album
      April 14, 1843 Asa I. Fish

Dates of individual quilts:

Emma Fish Album
Overall: Feb. 1841 – Feb. 6, 1843
    Approximately two year period
Individual dates on quilt:
   Feb. 1841 Beatty
   Dec. 1842 Asa I. Fish; Father, Mother
   Jan. 1843 Elizabeth Fagans
   Jan. 11, 1843 Anna Hamilton
   Jan. 14, 1843 Benjamin Fish, Eliza Moore, B. W. Titus
   Jan. 30, 1843 Mary Anne Moore
   Feb. 3, 1843 Anna Delia Fish
   Feb. 5, 1843 Abraham and Eliza Shirm
   Feb. 6, 1843 Anna Fish

**Emmeline Fish Album**
Overall: 1843, Month(s): February and April
   Approximately 2 and one half month period

Individual dates on quilt:
   1843 Fagans, Ferris, Moore, Mount
   Feb. 2, 1843 Emma M. Fish
   Feb. 10, 1843 Eliza Moore
   Feb. 12, 1843 Ann Moore Parker
   Feb. 23, 1843 Benjamin and Maria Fish
   April 14, 1843 Asa I. Fish

**Anna E. Perrine Album**
1842, month(s): September, November, December; 1843, month(s): January
   Approximately 4 month period

Individual dates on quilt:
   1842, Winters
   September 15, 1842, Sarah S. Parker, Elizabeth Stryker, Mrs. Mary Stryker,
   Nov. 13, 1842, Anna E. Perrine
   Dec. 13, 1842, Anna Hamilton
   Jan. 20, 1843 Eliza Moore
Appendix C: Shared Fabrics in Fish/Perrine Quilts

Four fabrics common to all three quilts

A. Detail: DAR

A. Detail: IQSC

A. Detail: DAM

B. Detail: IQSC

B. Detail DAR
B. Detail: DAM

C. Detail: DAR

C. Detail: IQSC

C. Detail: DAM

D. Detail: IQSC
Two fabrics common to the DAR and IQSC Quilts
Eight fabrics common to the IQSC and DAM quilts
E. Detail: DAM

F. Detail: IQSC

G. Detail: DAM

G. Detail: IQSC

G. Detail: DAM
H. Detail: IQSC (Vase only)

H. Detail: DAM (Vase only)

One fabric common to the DAR and DAM quilts

A. Detail: DAR

A: Detail: DAM
### Appendix D: Occupation of Individuals Named on the Fish/Perrine Quilts

<table>
<thead>
<tr>
<th>Name</th>
<th>Occupation</th>
<th>Real estate value</th>
<th>Personal value</th>
<th>Year</th>
<th>Location</th>
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<tbody>
<tr>
<td>Baker, Daniel</td>
<td>Keeper, New Jersey penitentiary</td>
<td>$5000.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ Census</td>
</tr>
<tr>
<td>Benjamin, William</td>
<td>Storekeeper</td>
<td>$2000.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ Census</td>
</tr>
<tr>
<td>Bilger, John</td>
<td>Farmer</td>
<td>$6500.00</td>
<td>$250.00</td>
<td>1850</td>
<td>Halltown, NJ Census</td>
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<tr>
<td>Cain, Thomas</td>
<td>Soap and candle manufacturing</td>
<td>$15000.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ Census</td>
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<td>Chambers, Robert</td>
<td>Merchant</td>
<td></td>
<td></td>
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<td>Cunningham, Joseph</td>
<td>Landlord</td>
<td>$10000.00</td>
<td>?</td>
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<td>Hamilton Township, New Jersey</td>
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<td>Ely, George</td>
<td>Presbyterian minister</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Fish, Augustine</td>
<td>Presbyterian minister</td>
<td>$15000.00</td>
<td>$5000.00</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Fish, Benjamin (b. 1785)</td>
<td>Merchant</td>
<td>$20000.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ census</td>
</tr>
<tr>
<td>Fish, Benjamin (b. 1785)</td>
<td>Lumber Merchant</td>
<td>$50000.00</td>
<td>$100,000.00</td>
<td>1860</td>
<td>Trenton, NJ census</td>
</tr>
<tr>
<td>Fish, Benjamin (b. 1785)</td>
<td>Superintendent</td>
<td>$80000.00</td>
<td>$100000.00</td>
<td>1870</td>
<td>Trenton, NJ census</td>
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<tr>
<td>Fish, Jr., Benjamin</td>
<td>Merchant</td>
<td>$20000.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ census</td>
</tr>
<tr>
<td>Fish, Israel</td>
<td>Farmer</td>
<td>$11000.00</td>
<td>?</td>
<td>?</td>
<td></td>
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<tr>
<td>Fish, Jonathan</td>
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<td>$37000.00</td>
<td>$36000.00</td>
<td>1860</td>
<td>Trenton, NJ census</td>
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<tr>
<td>Hall, Edward</td>
<td>Physician</td>
<td></td>
<td></td>
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<td>Trenton Historical Society</td>
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<tr>
<td>Hamilton, James</td>
<td>Manufacturer</td>
<td>$3000.00</td>
<td></td>
<td>1850</td>
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<td>Hamilton, Samuel</td>
<td>Attorney at law</td>
<td>$20000.00</td>
<td></td>
<td>1850</td>
<td>Census</td>
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<td>Hayden, Benjamin</td>
<td>Owner, cedar ware and basket store (cooper)</td>
<td>$40000.00</td>
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<td>1844; 1850</td>
<td>Business Directory of Trenton and Vicinity, 1844; Trenton, NJ census</td>
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<td>Hearst, William</td>
<td>Retired farmer</td>
<td>$3000.00</td>
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<td>1850?</td>
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<td>Hill, Thomas</td>
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<td>$4500.00</td>
<td>?</td>
<td>?</td>
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<td>Howell, John</td>
<td>Physician</td>
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<td></td>
<td>1850</td>
<td>?</td>
</tr>
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<td>Howell, Peter</td>
<td>Physician</td>
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<td>?</td>
<td>?</td>
<td></td>
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<td>Howell, Theodore</td>
<td>Farmer</td>
<td>$7000.00</td>
<td>?</td>
<td>?</td>
<td></td>
</tr>
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<td>Justice, Joseph</td>
<td>Sheriff</td>
<td>?</td>
<td>Nottingham Township, NJ</td>
<td></td>
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<td>Leake, Clara</td>
<td></td>
<td>$1700.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ census</td>
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<td>Leake, Sarah</td>
<td></td>
<td>$1700.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ census</td>
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<td>Mount, Susan</td>
<td></td>
<td>$2200.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ census</td>
</tr>
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<td>Perrine, Lewis</td>
<td>Attorney</td>
<td>$18000.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ census</td>
</tr>
<tr>
<td>Riley, Rebecca</td>
<td></td>
<td>$2000.00</td>
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<td>1850</td>
<td>NJ?</td>
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<td>Stryker, Samuel</td>
<td>Merchant</td>
<td>$20000.00</td>
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<tr>
<td>Titus, Benjamin</td>
<td>Clerk</td>
<td>$2000.00</td>
<td></td>
<td>1850</td>
<td>?</td>
</tr>
<tr>
<td>Vroom, Peter</td>
<td>Attorney</td>
<td>$15000.00</td>
<td></td>
<td>1850</td>
<td>Trenton, NJ census</td>
</tr>
</tbody>
</table>
Appendix E.1: Primary Sources for Fish Family

The following census records and additional sources were documented for members of the Fish family:

Asa Fish
1850. Benjamin Fish, age 65, Maria M., age 56, Asa J., age 30, Benjamin M. age 27, Augustine H., age 20, and five servants.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 162A; Image: 343.

1870. Asa Fish, age 50, and Anna Fish, age 45, are recorded with two servants.

Source: 1870 Census

Augustine Fish
1850. Augustine, age 20, Benjamin Fish, age 65, Maria M., age 56, Asa J., age 30, Benjamin M., age 27, and five servants.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 162A; Image: 343.

1860. Augustine, age 31, with Sarah P., age 28, and three servants

Source: 1860 Census
Trenton Ward 1, Mercer, New Jersey; Roll M653_698; Page: 26; Image: 368; Family History Library Film: 803698.

1870. A.H. Fish, age 41, with S.P., age 37, and two servants.

Source: 1870 Census

Benjamin Fish
1850. Benjamin age 65, Maria M., age 56, Asa J., age 30, Benjamin M. age 27, Augustine H., age 20, and five servants.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 162A; Image: 343.

1860. Benjamin, age 75, Maria M, age 68, Benjamin M, age 24, and two servants.

Source: 1860 Census
Trenton Ward 1, Mercer, New Jersey; Roll M653_698; Page: 26; Image: 27; Family History Library Film: 803698.

1870. Benjamin, age 85, Benjamin M, age 48, Eliza Moore, age 70, and two servants
1880. Benjamin, age 95, and three servants.

Source: 1880 Census
Trenton, Mercer, New Jersey; Roll T9_788; Family History Film: 1254788; Page: 172.1000;
Enumeration District: 98; Image: 0345.

Fish, Green and Company, lumber merchants, Front & Willow Streets

Fish & Co., coal and wood merchants and proprietors of the New York and Philadelphia packets,
office Trenton Bason.

Source: Business Directory of Trenton and Vicinity, 1844.

Additional Sources:
Lee, Francis Bazley. History of Trenton, New Jersey: the record of its earliest settlement and corporate
progress. (Trenton, New Jersey: unknown, 1895).

“Memorable Yesterdays for Trenton: When South Trenton was a Township,” by “An Old Inhabitant”,

Benjamin Moore Fish, Jr.

1850. Benjamin age 65, Maria M., age 56, Asa J., age 30, Benjamin M. age 27, Augustine H., age
20, and five servants.
Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 162A; Image: 343.

1860. Benjamin, age 75, Maria M, age 68, Benjamin M, age 24, and two servants

Source: 1860 Census
Trenton Ward 1, Mercer, New Jersey; Roll M653_698; Page: 26; Image: 27; Family History Library
Film: 803698.

1870. Benjamin, age 85, Benjamin M, age 48, Eliza Moore, age 70, and two servants

Source: 1870 Census
Trenton Ward 1, Mercer, New Jersey; Roll M593_872; Page: 292A; Image: 50; Family History Library
Film: 552371.

Additional Sources:

“Married July 19, 1820
In Mount Holly, on July 15, 1820 by Matthew McHenry, Esq., Mr. Benjamin Moore, Jr. to Miss Rebecca
Ann Voorhees, both of Lumberton.”
Burlington Mirror, page 3
http://index.burlco.lib.nj.us/Mirror/
**Emma Fish Chambers**

1850. John S., age 26, Emma M., age 24, John S., age 2, William M., age 1, and two servants.

Source: 1850 Census  
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 189A; Image: 397.

1860. John S., age 36, Emma M., age 34, John S., age 12, William M., age 11, Benjamin F., age 9, Thomas S., age 8, plus two servants

Source: 1860 Census  
Trenton Ward 7, Mercer, New Jersey; Roll M593_872; Page: 552A; Image: 572; Family History Library Film: 552371.


Source: 1870 Census  
Trenton Ward 7, Mercer, New Jersey; Roll M593_872; Page: 552A; Image: 572; Family History Library Film: 552371.

1880. John S., age 55, Emma M. age 53, Benjamin, age 29, Thomas S., age 27, John S., age 31, Mary Voorhees, age 29, Sarah Hall, age 54

Source: 1880 Census  
Place: Trenton, Mercer, New Jersey; Roll T9_789; Family History Film: 1254789; Page: 403.3000; Enumeration District: 108; Image: 0007.

**Israel Fish**

1850. Israel, age 79, with his wife Mary, age 81

Source: 1850 Census  
Ewing, Mercer, New Jersey; Roll M432_454; Page: 234B; Image: 485.

**Jonathan and Emmeline Fish**

1850. Jonathan, age 36, Emeline, age 36, Emily A., age 10, and two servants

Source: 1850 Census  
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 162A; Image: 343.

1860. Jonathan, age 46, Emeline, age 44, Emily A., age 10, Phoebe Elvish, age 67, and two servants

Source: 1860 Census  
Trenton Ward 1, Mercer, New Jersey; Roll M653_698; Page: 26; Image: 27; Family History Library Film: 803698.

1870. Jonathan, age 57, Emeline, age 57, Elizabeth Scudder, 24

Source: 1870 Census  
Trenton Ward 1, Mercer, New Jersey; Roll M593_872; Page: 286B; Image: 39; Family History Library Film: 552371.
http://books.google.com/books?id=dNgMAAAAYAAJ&printsec=frontcover&dq=genealogical+and+personal+memorial+of=Mercer+County%3B+cd=1#v=onepage&q&f=false

Abraham and Eliza Fish Shirm

Eliza is the married daughter of Nathan Fish, Benjamin’s brother.

Appendix E.2: Primary Sources for Howell Family

Benjamin Howell

Benjamin Howell, owner of a “Livery Stable, in Hanover, above Warren, opposite railroad


Charles Howell

1850. Charles Howell, age 42, John, age 14, Emma, age 12, Jo. Lacker, age 50, Henry M. Lewis, age 36, Lucy Ann Lewis, age 37; Henry Lewis, age 1; John A. Johnson, age 19

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 184B; Image: 388.

John Howell (father of Emmeline Howell Fish)

1850. John, age 76, Lydia, age 61 and James, age 40.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 185A; Image: 389.

Peter and Adelaide Howell

1850. Peter (P.F.) age 44, Adelaide, age 32, Anna, 14, Edmund 1, Anna Taylor, age 20, Elizabeth Button, age 14, Ann Duncan, age 18, George Cox, age 24, (black), and Margaret Driscul, age 23.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 161A; Image: 341.

―Physician, Green Street, below Second‖


Theodore Howell

Theodore Howell, age 32, Elizabeth, age 28; Elijah, age 11; Mary, age 2; Julia, age 1; Richard Howell, age 62, plus two servants

Source: 1850 Census
Ewing, Mercer, New Jersey; Roll M432_454; Page: 233B; Image: 483.
Appendix E.3: Primary Sources for Moore Family

Ann Moore (married Lewis Parker)
Lewis Parker “grocery, provision, and liquor store, foot of Ferry St., South Trenton”
Source: *Business Directory of Trenton and Vicinity, 1844*

Benjamin Moore, Jr.
Married July 19, 1820
“In Mount Holly, on July 15, 1820 by Matthew McHenry, Esq., Mr. *Benjamin Moore, Jr.* to Miss Rebecca Ann Voorhees, both of Lumberton.”
Source: Burlington Mirror (newspaper), page 3; http://index.burlco.lib.nj.us/Mirror/

Eliza Moore
Asa Fish, age 40, Eliza Moore, age 61 plus two servants
Source: 1860 Census

Benjamin Fish, age 85, Benjamin Fish, age 48, Eliza Moore, age 70, plus two servants
Source: 1870 Census
Trenton Ward 1, Mercer, New Jersey; Roll M593_872; Page: 292A; Image: 50; Family History Library Film: 552371.
Appendix E.4: Primary Sources for Perrine Family

Lewis Perrine

Lewis, age 33, Anna, age 26, Mary, age 7, Henry, age 4, plus two servants

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 162A; Image: 343.

Lewis age 46, Anna age 36, Mary A., age 16, Henry P., age 14, Louis, age 1,

Source: 1860 Census
Trenton Ward 1, Mercer, New Jersey; Roll M653_698; Page: 35; Image: 36; Family History Library Film: 803698.

Lewis, age 63, Anna E., age 56, Mary B., age 33, Annie P., age 9, (granddaughter), Lewis, age 20, plus two servants

Source: 1880 Census
Trenton, Mercer, New Jersey; Roll T9_788; Family History Film: 1254788; Page: 172.2000; Enumeration District: 98; Image: 0346.

Attorney at law, East 2d above Green St.

Source: Business Directory of Trenton and vicinity, 1844
Appendix F: Primary Sources for Individuals Unrelated to Fish/Perrine Families

**Jane Armstrong** was recorded with John and children Silas, 7, Ruth, 5, and Georgiana, 3, in the 1850 census for Morris County, Pennsylvania.

Source: 1850 Census
Morris, Morris, New Jersey; Roll M432_458; Page: 62a; Image: 130.

**Lydia L. Atkinson** was recorded on the 1850 census for Hopewell Township, Lydia was recorded at age 25, living with Elizabeth, 70, and Gertrude McLinahan, 23. In the 1860 census, Atkinson was running a Boarding House that included residents with the names of Ely, Titus, and Taylor, which were found on the Fish/Perrine quilts.

Source: 1850 Census
Hopewell, Mercer, New Jersey; Roll M432_454; Page: 89b; Image: 191.

Source: 1860 Census
Trenton Ward 2, Mercer, New Jersey; Roll M653_698; Page:780; Image:261; Family History Library Film:803698.

**Eliza Austin** was listed on the 1850 census for Trenton, New Jersey, at age 39, with Benjamin, Hannah, and Mary Hayden, John Austin, age 8, and Cynthia Brearley (Black).

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 185a; Image: 389.

**Daniel and Catherine Baker** were recorded on the 1850 Nottingham Township, Mercer County, New Jersey census. Catherine was listed as age 64 and her husband Daniel as age 69. Daniel was identified as “keeper of (illegible)”, at the New Jersey State Penitentiary, with an estate value of $5,000.00.

Source: 1850 Census
Nottingham, Mercer, New Jersey; Roll M432_454; Page: 337A; Image: 689.

**Emeline E Beatty**, age 30, was recorded with her husband John and children James, Elizabeth, Virginia, Mary, and Sarah in the 1850 census.

Source: 1850 Census
Trenton West Ward, Mercer, New Jersey; Roll M432_454; Page: 204B; Image: 428.

**Margaretta Benjamin**, age 40, was found, with her husband, William, age 46, on the 1850 census of Trenton, New Jersey. William was listed as a storekeeper, with real estate valued at $2000.00.

Source: 1850 Census
Trenton West Ward, Mercer, New Jersey; Roll M432_454; Page: 221b; Image: 462.

Both William and Margaretta were buried in the graveyard of St. Michael’s church. Their tombstones read: “William A. Benjamin / died / May 15th, 1875 / in the 71st year of / his age. Margaretta E. /widow of William A. Benjamin /died Nov. 19th, 1885 / in the 77th year of her age.”
Mary A. Bilger was found in the 1850 census, living with John Bilgar who was identified as a farmer. The value of his real estate was $6500.00 and his personal estate, $250.00.

Source: 1870 Census
Hilltown, Bucks, Pennsylvania; Roll M593_1313; Page: 306A; Image: 617.

Cynthia Brearley

1850. Benjamin Hayden, age Hannah, age, Mary, and Eliza Austin, John Austin, Cynthia Brearley age 40

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 185A; Image: 389.

Thomas Cain was found at age 35 with his wife Elizabeth Green Cain listed on the West Ward, Trenton, Mercer County, New Jersey census. His estate was valued at $15,000.00.

Source: 1850 Census
Trenton West Ward, Mercer, New Jersey; Roll M432_454; Page: 201b; Image: 422.

Thomas Cain was identified as owner of the Thomas Cain’s soap and candle manufactory, located at No. 25 West Second Street in Trenton.

Source: Business Directory of Trenton and Vicinity, 1844.

Margaret M. Chambers was the daughter of Robert Chambers who was listed as a merchant of Trenton, director of the Trenton Banking Company and of the Mechanics’ and Manufacturer’s Bank. Margaret Chambers married Dr. Edwards Hall, a New York physician.


Margaret Chambers Hall, recounted a story told to her by her grandmother and namesake, Margaret Van Dyke Houghton. Her father, in the British army during the Revolutionary War, traveled to the U.S., bringing “beautiful things from England.” He brought Margaret a red French calico dress. During a search at an outpost, the dress and other items were seized by the American army. The items were immediately put up for auction, and Margaret’s mother bought them all. They were stopped at a second outpost, where the same thing happened, “except that no red French calico was captured. Grandmother laughed merrily as she recalled how she made sure of that, and kept it covered under her arm.”


Rebecca Dallos was found on the 1850 Trenton, New Jersey census, age 58.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 190a; Image: 399.
Note: **Edmond Dallos** was not located.

**Catharine Ely**, age 38, was recorded with George Ely, age 42, in the 1850 Hamilton Township, New Jersey census. Her husband was listed as a Presbyterian clergyman.

Source: 1850 Census
Hamilton, Mercer, New Jersey; Roll M432_454; Page: 257b; Image: 531.

**Elizabeth Ely** was found on the Trenton census at age 27, living with Rebecca Ely, age 59.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 185A; Image: 389.

**Sarah Ely**
New Jersey Marriage Record: Married to John Perrine, 1805.

Source: *U.S. and International Marriage Records, 1560-1900*; Electronic Database; Number of Pages: 1; Submitter Code: TLH.

**Elizabeth Fagans** was recorded on the 1850 Hamilton Township, New Jersey census, at age 16, with James Fagans, age 39, and Martha Fagans.

Source: 1850 Census
Hamilton, Mercer, New Jersey; Roll M432_454; Page: 266a; Image: 548.

**Rebecca Ferris** was recorded on the 1850 Alloways Creek Township, New Jersey census, age 27, with Mrs. James Ferris.

Source: 1850 Census
Lower Alloways Creek, Salem, New Jersey; Roll M432_462; Page: 15A; Image: 35.

**Mary Forman**, age 45 and **Sidney Forman** (female), age 32, shared a household in the East Ward, Trenton, New Jersey census in 1850.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 169a; Image: 357.

Forman was buried in the graveyard of St. Michael’s church. Her tombstone reads: “Sacred to the memory of Mary Forman, born May 18, 1803, died May 8, 1874.”


**Anna S. Hamilton**, age 50, wife of James Hamilton, age 56, was listed on the 1850 Trenton census. James was listed as a manufacturer with a real estate value of $3000.00.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 161a; Image: 341.

**Mrs. Eliza Hamilton** was recorded on the 1850 Trenton census, age 54. She was the wife of Samuel R. Hamilton, who was identified as an attorney at law, with his estate valued at $20,000.00.
Note: no information was located for C.C. and F.M. Hamilton.

**Hannah** and **Mary Hayden** were found on the East Ward, Trenton, Mercer County, New Jersey census. They were listed on the census with Benjamin Hayden, Eliza and John Austin and Cynthia Brearley.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 185a; Image: 389.

**Benjamin Hayden** was owner of a cedar ware and basket store at No. 93 Warren Street in Trenton.

Source: Business Directory of Trenton and Vicinity, 1844.

**Mary Hearst** was recorded on the 1870 census at age 69. She was the wife of William Hearst, who was listed as a retired farmer, with an estate value of $3000.00, and a personal estate valued at $9000.00.

Source: 1870 Census
Newtown, Bucks, Pennsylvania; Roll M593_1314; Page: 450A; Image: 30.

**Elinora Hill**, age 46, was the wife of Thomas Hill, who was listed as a farmer with his estate valued at $4500.00 in the 1850 census, along with **Margaret Hill**, age 16.

Source: 1850 Census
Little Britain, Lancaster, Pennsylvania; Roll M432_787; Page: 3A; Image: 12.

**Rebecca Justice**, age 31, in the 1850 census, was living with Joseph Justice, who was listed as Sheriff, along with Theodocia Justice, age 62, **Sarah Justice**, age 35, John Justice, age 33, and Elizabeth Van Maker, age 22.

Source: 1850 Census
Nottingham, Mercer, New Jersey; Roll M432_454; Page: 310A; Image: 635.

Note: No information was located for **Elizabeth Justice** and **Lewis Justice**.

**Clara** and **Sarah Leake** were listed on the 1850 Trenton, New Jersey census. Clara, age 62, had an estate valued at $1,700.00. Sarah Leake, age 60, also had an estate value of $1,700.00.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 185B; Image: 390.

**Mira Mount**, age 35, was listed as the head of her household in the 1850 Trenton, New Jersey census.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 183B; Image: 386.

**Mrs. Susan Mount**, age 35, was recorded on the 1850 Trenton, New Jersey census with her husband Joseph, who was listed as a clerk, and son William.
Sarah Quigley was buried in the graveyard of the First Baptist Church of Trenton. Her tombstone contains only birth and death dates: “Born November 12, 1822, died April 4, 1876.


Note: No information was found for Susan Quigley.

Katherine Reeder, age 64, was listed in the 1850 Trenton, New Jersey census in the household of William and Lucretia Clark.

Source: 1850 Census
Trenton East Ward, Mercer, New Jersey; Roll M432_454; Page: 165B; Image: 350.

Rebecca Riley, age 36, was recorded as the head of household, with her estate valued at $2000.00, in the 1850 census. The listing also included Robert Riley, a laborer, age 37 and Rebecca, age 81.

Source: 1850 Census
Ocean, Monmouth, New Jersey; Roll M432_456; Page: 83B; Image: 175.

Elizabeth Hart Titus married B. (Benjamin) Wesley Titus, who was a deacon in the First Baptist Church of Trenton. He was a merchant. Their children were: Fernando, Edward, Rev. Albert C., Anna, Sarah, John, Chandler, and Howard.

Source: 1870 Census
Jersey City Ward 3, Hudson, New Jersey; Roll M593_866; Page: 177A; Image: 358.

Titus & Brothers, French and English dry goods store, No. 61 Warren St.
Titus, Jones & Co., dry goods, grocery and provision store, No. 68 Warren St.

Source: Business Directory of Trenton and Vicinity, 1844.

Virginia Voorhees married Mr. Voorhees. He was a member of the Trenton Presbyterian church.


Maria E. Vroom,
1850. Maria M. (age 35) or Maria (age 24) were both listed in the household of Peter, listed as an attorney, with as estate value of $15,000.00.

Source: 1850 Census
Trenton West Ward, Mercer, New Jersey; Roll M432_454; Page: 229B; Image: 478.

Counselor at law, No. 43 West 2nd St.

Source: Business Directory of Trenton and Vicinity, 1844
Appendix G: Individuals on Fish/Perrine Quilts without Documentation

Mary P. and P. E. Blackwell
Elizabeth H. M. Calla
Mahala Carpenter
Elizabeth Conoley
Ann Danser/Dancer
Louisa Flitchcraft
B. Wesley and Titus Foster
Rebecca Harlow
Mahlon Hutchins
Ann James
Mrs. Isabella M. Kelway, Mr. Kelway, Margaret Kelway
Hannah A. Large
Susan Long
Hetty T. Machette
Emma McGowan
H. K. Mendenhall
Sarah H. Morris
Rebecca A. Morton
Mrs. Prudence Patterson
Rebecca Ferris South
Ellen Skillman
Catharine and William Spackman
Sarah Stockham
Emaline and Mary Waugh
Susan Winters
Cornelia Wisener
Appendix H.1: Table Illustrating Location of Names - Rhees Album Quilt
International Quilt Study Center 2008.040.0004

<table>
<thead>
<tr>
<th>Caroline Hackett</th>
<th>Emma Hess</th>
<th>Mary H. Mitchell</th>
<th>Jane H. Stewart</th>
<th>Eliza Bright</th>
<th>Grace Oakford</th>
<th>Rebecca Carlile</th>
<th>Maria V. Groff</th>
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<tr>
<td>C.A. Ogden</td>
<td>Mary H. Jones</td>
<td>Thomas and Florence Jones</td>
<td>Elizabeth Vrendenberg</td>
<td>Melissa V. Letty</td>
<td>Levering</td>
<td>Susan H. Peterson</td>
<td>Abraham and Elizabeth West</td>
<td>Mary McMichael</td>
<td>Abigail Wilson</td>
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<tr>
<td>Elizabeth W. Moore</td>
<td>Ann L. Yardley</td>
<td>Mary Evans Erwin</td>
<td>George W. Loxley</td>
<td>Anna R. Jackson</td>
<td>James Jackson</td>
<td>Jane Jackson</td>
<td>Catherine L. Jones</td>
<td>Hannah Minefield</td>
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<td>Thomas W. and Annie D. Evans</td>
<td>Harriett Easby</td>
<td>Marian Clarke</td>
<td>Margaret G. Rhees</td>
<td>Rhees children*</td>
<td>Mary A. Jackson</td>
<td>Martha W. Jackson</td>
<td>Henry C. Talbot And Uselma Smith</td>
<td>Sarah Dare Wilson</td>
<td>Frances Wilson</td>
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<tr>
<td>Susan Gourley</td>
<td>Sarah Yeardsley</td>
<td>Jane Clark</td>
<td>William J. Rhees</td>
<td>Presented to Ann Rhees</td>
<td>John L. Rhees</td>
<td>Charlotte Smith</td>
<td>Ellen Hansell</td>
<td>Matilda Keen</td>
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<tr>
<td>James and Maria Bird</td>
<td>Rebecca Anna Griffiths</td>
<td>Nicholas and Margaret Murray</td>
<td>Rosa Murray</td>
<td>Rev. N. Murray and Elizabeth Murray</td>
<td>Morgan J. and Grace W. Rhees</td>
<td>Mary E. Rhees Anna L. Rhees</td>
<td>Eliza Jones</td>
<td>Mary Weatherly</td>
<td>Joseph and Sarah B. Keen</td>
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<tr>
<td>Charles and Elizabeth Auner</td>
<td>M. McClung</td>
<td>Margaretta McMichael</td>
<td>Kezia Carlile</td>
<td>Emily Fagan</td>
<td>Elizabeth W. Smith</td>
<td>Hannah Estell</td>
<td>Ann Oakford</td>
<td>James and Elizabeth Bryan</td>
<td>Susan Budd</td>
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Note: not to scale
### Appendix H.2: Table Illustrating Location of Names - Wattson Album Quilt

Philadelphia Museum of Art #1982-134-1

<table>
<thead>
<tr>
<th>Frances Hoff Holcombe</th>
<th>Christiana Rigdon</th>
<th>William and Joseph Wattson, Thomas and Susan Brown, Elizabeth Wattson</th>
<th>Thomas and Susan Brown, Elizabeth Wattson</th>
<th>Thomas B. and Sarah Wattson</th>
<th>A.J. and E. Griffiths</th>
<th>Mrs. Hetty Levering</th>
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<tr>
<td>R. M. Rhee</td>
<td>Joseph and Sarah B. Keen</td>
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<td>E.H. Butcher</td>
<td>Susan B. Keen</td>
<td>John T. and Susan L. Ricketts, Mary L. Joseph W. Emma</td>
<td>Thomas and Mary B. Wattson</td>
<td>Edwin and Caroline Wattson</td>
<td>Ann Rhees</td>
<td>Christine M. Cleavenger</td>
</tr>
<tr>
<td>Mary C. and Jane Harrison</td>
<td>Harriett Rigdon Easby</td>
<td>Thomas Lewis W. Charles</td>
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<td>Mary Hallman</td>
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<tr>
<td>Charles and Elizabeth Auner</td>
<td>Jane L. Seddinger</td>
<td>Standish F. and Emma W. Hansell, Frank Watson Hansell</td>
<td>Thomas and Hannah B. Shewell</td>
<td>Washington and Mary E. Butcher, Henry Clay</td>
<td>Laura Rosalie</td>
<td>Margaret G. Rhees</td>
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<tr>
<td>Hetty Bruce</td>
<td>Susan Gourley</td>
<td>Henry H. Watson</td>
<td>J. Warren and Hannah B. Merrill</td>
<td>William B. Wattson</td>
<td>Rhoda Estell</td>
<td>Mary H. Jackson</td>
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<td>Lemuel and Susan Peterson</td>
<td>E.B.H.</td>
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<td>Thomas Watson Merrill</td>
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<td>Louisa Hambleton</td>
<td>Ann Dobbins</td>
<td>Miss Hannah Estell</td>
<td>Maria Groff</td>
<td>Miss Mc Michael</td>
<td>Morton Mc Michael</td>
<td>John And ? Mc Michael</td>
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Note: not to scale
### Appendix H.3: Table Illustrating Location of Names - Holcombe Album Quilt
Georgia Museum of Art 2002.58

<table>
<thead>
<tr>
<th>Name</th>
<th>Artist</th>
<th>Quilt Location</th>
<th>Illustrator</th>
<th>Illustrator Notes</th>
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<tr>
<td>Clara C. Rionse/Ronnse</td>
<td>Mrs. Conrad Meyer</td>
<td>Sarah Davis Butler</td>
<td>Esther Burtt and Frances Hoff Burtt</td>
<td>Sarah Burden</td>
</tr>
<tr>
<td>Anna Rhee Jackson</td>
<td>Mary H. Jackson</td>
<td>Frances Holcombe Murray</td>
<td>Anna and Fannie Freymuth (lyrics “My country tis of thee…”</td>
<td>Susan Keyser</td>
</tr>
<tr>
<td>Margaret G. Rhee and William T. Rhee</td>
<td>F H R O A L N C C O E E M B S E</td>
<td>Henry and Frances Holcombe and John, Robert, Sarah, Eliza, Frances, Henry William, James, Henry, Benjamin</td>
<td>Mary Weatherly</td>
<td>John and Harriett Easby</td>
</tr>
<tr>
<td>Catharine L. Jones</td>
<td>Ann Rhee</td>
<td>?? Emily, Margarita, John Philip</td>
<td>Christiane and Elizabeth Clevenger</td>
<td>Elizabeth Bassett</td>
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<tr>
<td>Ann Rhee</td>
<td>Rebecca Rhee</td>
<td>Frances Hoff Henry Holcombe Mary Catharine Tucker Henry and Mary</td>
<td>Mary Wattson</td>
<td>Maria Clevenger</td>
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<tr>
<td>Anne Nightengale</td>
<td>Julia Davis and John and Jane Davis</td>
<td>Rebecca Rhee</td>
<td>Maria K. Davis</td>
<td>John and Mary Harrison</td>
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Note: not to scale
## Appendix H.4: Table Illustrating Location of Names - Watkinson Album Quilt

Philadelphia Museum of Art 1991-167-1

<table>
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<tr>
<th>Blank</th>
<th>A. Amanda Scheetz</th>
<th>M. E. Levering</th>
<th>Sarah Knowlton</th>
<th>Mary Justin</th>
<th>Susan D. Keen</th>
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<td></td>
<td>Mary J. Flanagin</td>
<td>Sophie Mattis</td>
<td>Mary E. Sheldrake</td>
<td>Jennie Bannister</td>
<td>Addie and Maggie Romine</td>
<td>S. W. Patten</td>
<td>Mrs. Hetty Levering</td>
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<td></td>
<td>Ann Sempla</td>
<td>Margaret K. Watkinson</td>
<td>Anna R. Keen</td>
<td>Emma D. Roose</td>
<td>Howard H. Watkinson</td>
<td>Hannah Rafsnyder</td>
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<td>Charles and Elizabeth Auner</td>
<td>Martha Groom</td>
<td>Mary A. Keen</td>
<td>Emeline Hoopes</td>
<td>Mary H. Watkinson</td>
<td>Hannah L. Anderson</td>
<td>Margaret F. Lamb</td>
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<td>Catharine and James Durnell</td>
<td>Richard and Emily Weatherill</td>
<td>Emma Johnson</td>
<td>Mary F. Eastwood</td>
<td>William and Margaret Watkinson</td>
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<td></td>
<td>Catharine Stecker</td>
<td>Sarah Widner</td>
<td>Carrie K. Watkinson</td>
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<td></td>
<td>Mary Hallman</td>
<td>William and Elizabeth Taylor</td>
<td>Adelaide Watkinson</td>
<td>Emma C. Sheldrake</td>
<td>Sarah B. and Joseph Keen</td>
<td>Aaron H. Burtis</td>
<td>Mark and Belle Watkinson</td>
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<tr>
<td></td>
<td>Adelaide and ? Lamb</td>
<td>Emeline Clark</td>
<td>Sarah Watkinson</td>
<td>Juliet Jones</td>
<td>Sarah B. and Joseph Keen</td>
<td>Ruth Barton</td>
<td>John B. Watkinson</td>
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<tr>
<td></td>
<td>H.H. Flanagin</td>
<td>Sophia C. Stecker</td>
<td>Lizzie W. Everly</td>
<td>Jane H. Snyder</td>
<td>Andrew and Sallie Taylor</td>
<td>Lavinia D. Watkinson</td>
<td>Edwin H. Keen</td>
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Note: not to scale
## Appendix H.5: Table Illustrating Location of Names - Easby Album Quilt

International Quilt Study Center & Museum 2009.006.0001

<table>
<thead>
<tr>
<th>Name</th>
<th>Martha Easby</th>
<th>Anne Silver</th>
<th>Sarah Engard</th>
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</thead>
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<tr>
<td>Amelia Pirewater</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Christiana Easby</td>
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<td></td>
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<tr>
<td>Martha W. Jackson</td>
<td>Jane Easby</td>
<td>Elizabeth Easby</td>
<td>Jane Easby</td>
</tr>
<tr>
<td>B.K. Loxley</td>
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<td>Caroline Hopkins</td>
<td></td>
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<tr>
<td>G. W. Loxley</td>
<td>Ann Rhees</td>
<td>Ellen Kelly</td>
<td>Emmeline West</td>
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</tbody>
</table>

Note: Not to scale
Appendix I: Writing Styles

Fraktur writing style
Source: http://www.library.yale.edu/cataloging/music/fraktur.htm

Copperplate writing style
Source: www.scribblers.biz/blog/?p=394
Appendix J.1: Primary Sources for Rhees Family

Benjamin Rush Rhees

Ann Rhees letter, April, 1819:
Oh, my beloved child, how shall I address you? My roving imagination would fain pursue your watery course, and realize you tossing on the rolling billows. Could I persuade myself that you are now enjoying a clear sky and wafted by friendly breezes, pressing on your way to your destined port, how it would lighten my anxious heart; but a long and tedious state of suspense must ensue before any intelligence can be obtained & while I am comfortably seated by the fire-side, where so often you have enjoyed the sweets of retirement and study, you my dear Rush, may be tossing on raging billows which threaten to overwhelm you. Oh! Could the roaring boisterous winds convey the breakings of maternal affection across the mighty deep, you should hear many a fervent petition for your safety.

Source: “A Memorial for an Affectionate Mother,” p. 122

Ann Rhees letter, April 27, 1819:
Once more. My very dear son, I am privileged with an opportunity of addressing to you a few lines. Capt. Hewit sails tomorrow for Canton, where I hope by the good pleasures of the Lord, you will have arrived before him. Oh, what would I give to know that you have had a safe & pleasant passage across the great deep…But I must remain for a long, long time ignorant of every circumstance that concerns you & knowing into whose hands I have committed you, must hope that all is well. Farewell my dear Rush, farewell, the falling tear bespeaks it is your affectionate Mother.

Source: “A Memorial for an Affectionate Mother,” p. 125 and 126

Elizabeth Jones Rhees Murray
1850. Nicholas, age 47, Eliza J., age 4, Mary, age 13, Rosa, age 10, Nicholas, age 8, Margaret, age 6, Catharine, age 4, Thomas C., age 0, and three servants.

Source: 1850 Census
Elizabeth, Essex, New Jersey; Roll M432_449; Page: 19B; Image: 46.

1860. Nicholas, age 56, (Presbyterian minister) Eliza, age 52, Mary, age 21, Rosa, age 19, Nicholas, age 17, Thomas, age 10, and 2 servants

Source: 1860 Census
Elizabeth, New Jersey; roll m653_710; page: 509; image: 507; family history library film: 803710.

“OBITUARIES”
At Elizabeth, June 1st, LIZZIE CLARKE (sic) eldest daughter of Rev. Dr. Murray.

Source: Burlington Mirror, June 10, 1858, pg. 3
http://index.burlco.lib.nj.us/Mirror/njmirror.phtml
John Loxley Rhees
1850. John Loxley, age 53, R.M., age 51, Rebecca A., age 27, Holcombe H., age 21, Alice B., age 19, Kate L., age 15, Lillias E., age 13 and Ellen D. Rhees, age 9, and one servant.

Source: 1850 Census
Mount Holly, Burlington, New Jersey; Roll M432_444; Page: 408B; Image:253.


Source: 1860 Census
Northampton, Burlington, New Jersey; Roll M653_684; Page: 572; Image: 572; Family History Library Film: 803684

“Notice” of John Rhees’ homeopathic practice on May 10, 1849:
The friends of the Homeopathic system and practice of medicine are informed that they can procure the medicines and all necessary information concerning them at the residence of J. Loxley Rhees, in Garden Street, Mount Holly.
Source: Burlington Mirror, May 10, 1849, p. 3.

Source: http://index.burlco.lib.nj.us/Mirror/njmirror.phtml

Rebecca M. Rhees noted details of her family life in a small book titled The Ladies Annual Remembrancer 1831. She mentions simple details of her life, including on one day, the fact that her daughter is walking, and on another, that she has her first tooth. She also notes new items, like the hat that her husband purchased for her at a cost of $1.75.


“MARRIED”
“In this town on the 8th inst. (March, 1854), by the Rev. R. B. Westbrook, Mr. Edward Parson to Miss Alice B., daughter of Rev. J. Loxley Rhees. Accompanying the above notice we received some delicious cake, from a corner of which we was peeping a “mint-drop” about the size of a gold dollar. Printers’ marriage fees we predict will become quite popular. All right. Marriage with those who remember so honorable a profession, is like the ivy that clings to the majestic oak, continually extending the fibres (sic) of its heart more closely and tenaciously to the object of its embrace. We wish our young friends a full share of happiness. “Long may they live—their paths on earth/ Be ever bright and green;/May each well know the other’s worth,/ And hold it in esteem.”


“OBITUARIES”
“In this town (Mount Holly), on Thursday last (August 21, 1856), Mrs. Rebecca M. Rhees, wife of Mr. J. Loxley Rhees.”

“OBITUARIES”
“In this town (Mount Holly), on Saturday, the 11 inst. (May 1861), Ellen du Val Rhees, youngest daughter of J. Loxley Rhees.”

Source: Burlington Mirror, May 16, 1861, Page 2
http://index.burlco.lib.nj.us/Mirror/njmirror.phtml

Margaret Rhees
1850. E.W. Shippen, age 50, Franklin Shippen, age 13, Joseph Shippen, age 10, Sarah Shippen, age 20, Margaret Rhees, age 50, William J Rhees, age 20, and one servant.

Source: 1850 Census

1860. William J, age 30, Laura C., age 25, Fannie A., age 3, Margaret, age 60, and one servant

Source: 1860 Census

Morgan John Rhees
1850. Morgan J., age 47, Grace, age 45, B. Rush, age 19, John, age 17, Mary, age 11 Ann, age 8, plus one servant.

Source: 1850 Census
Williamsburg, Kings, New York; Roll M432_522; Page: 461A; Image: 653.

“Married”
On Tuesday evening, August 10, 1830, by the Rev. W.T. Brantly, the Rev. Morgan J. Rhees to Miss Grace Wallis Evans, daughter of the late John Evans, Esq., of Allentown, PA.

Source: Burlington Mirror, August 18, 1830, page 3
http://index.burlco.lib.nj.us/Mirror/njmirror.phtml

December, 12, 1838
Morgan and Grace were here today. I never saw Morgan looks sweeter, he is a dear son to me. They feel the loss of their sweet little Anne, but for her what a blessed change….


Eliza Loxley Jones, Ann Rhees’ sister
1850. William Young, age 70, Eliza Jones, age 81, Catharine, age 35, Ellen DuVal, age 52, and two servants.

Source: 1850 Census
George W. Loxley, Ann Rhees’ brother
1850. Benjamin R., age 50, Mary J., age 48, Ann R., age 26, Elizabeth, age 21, Benjamin, age 9, Christiana, age 51, George W., age 72

Source: 1850 Census

November, 1847
George Loxley seated in front with his son Benjamin and his wife Mary J., and his grandchildren Ann, Elizabeth and Benjamin, and possibly sister-in-law Christiana Ogden.

Source: Ancestry.com

Marian Clarke, Ann Rhees’ niece
1850. Marian Clark, age 40, Mary Hallman, age 65, Hannah Minefield, age 45

Source: 1850 Census
Appendix J.2: Primary Sources for Wattson Family

**Mary (Elizabeth) Wattson Butcher**

Mary and William Washington Butcher were married by Reverend George Ide on May 27, 1841 at the First Baptist Church.


Mary Wattson Butcher was a member of the Sewing Society. In 1844, she became the president of the Women's Home Missionary Society.


1850. Washington, age 35, Mary, age 30, Laura, age 8, Harry, age 5, Rosalie, age 2, and three servants.

Source: 1850 Census

**Emma Wattson Hansell**

“Mrs. F. S. Hansell was a leader of the Evangelical Sewing Society. Mrs. Ann Rhees was the first president for eight years, and succeeding her were Mrs. M. S. Jackson, Mrs. Thomas Wattson, Mrs. H. Easby, Mrs. A. S. Larcombe, beloved leader for twelve years, then Miss Mary Weatherly, and Mrs. S. F. Hansell.


Emma Hansell’s certificate of membership in the First Baptist Missionary Society, dated 1873, is in the quilt’s file.


1850. Thomas, age 60, Mary, age 58, William, age 17, Standish F. Hansell, age 28, Emma W. Hansell, age 25, Franke Hansell, age 3, and two servants.

Source: 1850 Census
1870. S., age 49, Emma, age 44, Frank, age 22, William, age 19, Susan, age 15, Mary, age 13, and two servants.

Source: 1870 Census
Family History Library Film: 552894.

**Hannah Brown Wattson Merrill**

Hannah Merrill was married to Joseph Warren Merrill of Charleston, South Carolina by Reverend George Ide at her sister Elizabeth Butcher’s home on June 13, 1848.


Hannah Merrill was a treasurer of the Female Missionary Society.


**Susan Wattson Ricketts (married John Ricketts)**

1850. John, age 44, Mary L., age 16, Joseph, age 14, Emma, age 13, Lewis W., age 9, Charles, age 7, Elizabeth Wattson, age 60, and two servants

Source: 1850 Census

**Edwin Wattson**

Edwin, age 28, Caroline, age 25, Eliza, age 7, Caroline, age 5, Thomas Wattson, age 0, and two servants

Source: 1850 Census
Spring Garden Ward 1, Philadelphia, Pennsylvania; Roll M432_818; Page: 361A; Image: 162.

**Thomas and Mary Wattson**

Thomas and Mary B. Wattson were married by Reverend Henry Holcombe, at No. 17 Swanson St., in Philadelphia, on May 6, 1813.


Thomas Wattson founded, in 1810, a bakery that passed through three generations of his family without changing its location at 157-161 North Front Street in Philadelphia. In the 1830s, the business went through a significant improvement in production when steam power was
introduced. Wattson’s son-in-law John T. Ricketts guided the change to steam-power and machinery.


Thomas Wattson was accepted from the Sansom St. Church on November 8, 1813. On January 15, 1844, he was appointed as a member of the First Baptist Church Committee of Supervision. In 1846, Wattson became the first chairman of Baptist University of Lewisburg in Lewisburg, Pennsylvania (Known today as Bucknell University after the name was changed in 1881). In 1850, Wattson served as a member of the Board of Managers of the American Baptist Missionary Union and on the committee “On Burmese Missions.”


Mary Wattson was baptized on October 3, 1834.


Mary Wattson became the second leader of the Evangelical Sewing Society. She is described in a presentation at the First Baptist Church’s Bicentennial Celebration, titled “Reminiscences of Women’s Work,” by Miss M. Virginia Ashton: “There is a succession of photographs developed in the "dark chambers" of the mind… Mrs. Wattson, with her sweet, placid face framed in the becoming matronly white cap…”


1850. Thomas, age 60, Mary, age 58, William, age 17, Standish F. Hansell, age 28, Emma W. Hansell, age 25, Franke Hansell, age 3, and two servants.

Source: 1850 Census

1860. Thomas, age 71, Mary, age 69, and one servant

Source: 1860 Census
Thomas B. Wattson

1850. Thomas, age 33, Sarah, age 31, Fanny, age 10, John B., age 3, plus two servants

Source: 1850 Census

Hannah B. Shewell, sister of Mary Brown Wattson

Thomas Shewell and Hannah Brown were married on January 8, 1822.


Hannah Shewell was nominated to serve on the board of the Missionary Society.

Source: *Missionary Society of the First Baptist Church minutes.* Tuesday evening, February 20th, 1827.
Appendix J.3: Primary Sources for Holcombe Family

Frances Holcombe Tucker Hoff
Frances Hoff was a member of the First Baptist Church Female Missionary Society in 1829, 1830 and 1831.

Source: Missionary Society of the First Baptist Church minutes. Tuesday evening, February 20th, 1827.

1850. Henry, age 31, Frances H., age 54, Amanda Wright, age 12, Francis Holcombe, age 7, Benjamin Holcombe, age 5

Source: 1850 Census
La Grange, Troup, Georgia; Roll M432_84; Page: 116B; Image: 119.

Henry Holcombe


Henry H. Tucker
Henry, age 31, Frances H. age 54, Amanda Wright, age 12, Francis Holcombe, age 7, Benjamin Holcombe, age 5

Source: 1850 Census
La Grange, Troup, Georgia; Roll M432_84; Page: 116B; Image: 119.
Appendix J.4: Primary Sources for Watkinson Family

Margaret Keen Watkinson
1850. William, age 28, Margaret, age 30, Caroline, age 2, Priscilla, age 44, Lavinia, age 32, Mark, age 25, and one servant.

Source: 1850 Census
Spring Garden Ward 1, Philadelphia, Pennsylvania; Roll M432_818; Page: 327B; Image: 94.

1860. William, age 39, Margaret, age 41, Caroline, age 12, Adelaide, age 10, plus one servant

Source: 1860 Census
West Chester, Chester, Pennsylvania; Roll M653_1094; Page: 685; Image: 232; Family History Library Film: 805094.

1870. William, age 48, Margaret, age 51, Howard, age 5, Edward Romine, age 27, Caroline Romine, age 21

Source: 1870 Census
Hamilton, Mercer, New Jersey; Roll M593_871; Page: 70A; Image: 144; Family History Library Film: 552370.


Joseph and Sarah Keen, Jr. (Margaret Watkinson’s parents)
1860. Joseph, age 62, Sarah, age 53, Annie, age 20, Susan, age 18, one servant

Source: 1860 Census
Philadelphia Ward 14 Division 1, Philadelphia, Pennsylvania; Roll M653_1164; Page: 164; Image: 168; Family History Library Film: 805164.
Appendix J.5: Primary Sources for Easby Family

Harriett Easby

Harriett Easby was a long-standing member of the First Baptist Church, and acted as the leader of the Evangelical Sewing Society in the years following Mary Ann Jackson and Mary Wattson’s terms.


1850. John, age 60, Harriet, age 60, Elizabeth, age 24, Jane, age 22, Christiana, age 22, Margaret, age 20 and one servant.

Source: 1850 Census
Appendix J.6: Primary Sources for Deborah Wade

(Currently the location of the quilt mentioned in the letter below is unknown.)

Letter to Sister Wade

Dear Sister Wade,
You will no doubt be surprised at receiving a letter from one so little know to you & (sic) who may have entirely passed from your recollection. Whilst this may readily occur on your part from the multiplicity of your important engagements, not so with her who addresses you. I never can forget the few interviews I was privileged to enjoy with you during your short stay in Philadelphia, especially the visit you made to our little female society of the First Church; when I was permitted to sit by your side and listen to your voice.

The visit of Dr. Judson has excited a deeper interest in the Missionary cause, and seems to have drawn us nearer to the field of your labor. All the brethren who have visited us, have been hailed with the warmest emotion of Christian affection, and we believe their visit will result in good to the cause...

Having thus my dear Sister introduced myself to you, permit me in behalf of the sisters of our Sewing Society to present for your acceptance an Album bed quilt. Inscribed on it you will find, when you have leisure to examine it, many precious promises from the word of life & sentiments warm from Christian hearts. Receive it as it is intended, not for any value in itself, but as a small token of affection for the Master’s sake & the high estimation in which you are regarded by us. When our humble names appear before you, pray for us.

In the center of the quilt you will find the dedication to yourself and a monument in memory of our beloved sisters Ann and Sarah Judson, whose memory is sweet to us all. For each of our brethren that visited us, the sisters of our church have made a quilt...

…I remain your Sister in the Gospel of Christ.
Ann Rhees


Biography

Deborah Lapham was born in Nelson, New York on January 10, 1801. When Deborah was eighteen her family moved to Hamilton, New York, where Deborah met Jonathan Wade. Wade was a student (the first student!) at the Hamilton Literary and Theological Institution. He was ordained in New York in 1822. Shortly afterward, Deborah and Jonathan were married.

In 1822, Deborah and Jonathan Wade met Mrs. Adoniram Judson, who “after ten years in Burma…returned to the U.S. to restore her wasted energies, bringing fresh tidings of the little mission at Rangoon.” Mrs. Judson enthralled audiences with tales of courage and faith as she described she and her husband’s attempts to establish a mission in Burma. The Wades were greatly influenced by Mrs. Judson’s narrative and decided that they would join the Judsons in their missionary efforts. They sailed June 22, 1822 and reached Rangoon Dec.5th, 1823.
Mrs. Wade was in charge of the Karen schools in Tavoy. These included “day-schools that were in part supported by the Government, boarding schools for the Karen children from the jungle, and a normal-school for the training of teachers and preachers.”

In the early 1830s, Wade was suffering from a debilitating illness that was exacerbated by the excessive heat of Burma. She decided to return to the U.S. to recover, arriving in Boston in 1833. She then spent a year in Hamilton, New York and toured the Atlantic coast, visiting various missionary organizations, including the Female Missionary Society of the First Baptist Church in Philadelphia.

On July 2, 1834, Mrs. Wade returned to Burma along with “the largest company of missionaries that had yet been sent out by the Baptist Convention.” She continued her work until a second return visit to the U.S. in 1848. She remained until 1850, when she returned to Burma with a number of additional missionaries:

Wade remained in Burma until her death on October 5th, 1868 in Tavoy, Burma. The report of her death read “It was a life of loving, humble, earnest service…It involved self-sacrifice, weariness, and suffering…and included forty –five years of missionary toil in a heathen land.”

Source: n. a., Mrs. Deborah B. Lapham Wade. Women’s Baptist Missionary of the West. (Chicago, James G. Guilbert, 1881), pg. 2.

Mrs. Wade’s presentation at the First Baptist Church in 1834:

In neat, but inexpensive attire, she stood before these audiences of the gay and fashionable…with pleasant voice and a face beaming with Christian affection, and won all hearts by the simple story of her own heart-felt experiences. She spoke to them of the character of heathen worship, the degradation of heathen women, the marvelous change wrought in them by the power of the gospel, the increasing facilities for reaching them by the press, also of the pain of refusing the call for books, or tracts, (from lack of means to print them), that would show them the way to be saved. This was followed by a plea to American women, to lay aside all superfluities in dress and living, that they might share in this blessed work for Christ.

There are some, yet living, who remember that homecoming, and the year of blessed awakening to the cause of missions, that followed in our American churches. (Her) presence, and earnest words, had given an impulse to missionary zeal, that appeared in larger contributions, and in a more confident faith in the results of missionary labor.

# Appendix K: Occupation of Individuals Named on the First Baptist Church Quilts

<table>
<thead>
<tr>
<th>Name</th>
<th>Occupation</th>
<th>Real estate value</th>
<th>Personal value</th>
<th>Year</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan, James</td>
<td>Physician</td>
<td>------------------</td>
<td>----------------</td>
<td>------</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Butcher, Washington</td>
<td>Merchant</td>
<td>$15,000.00</td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Cassady, Park</td>
<td>Baker</td>
<td>$30,000.00</td>
<td>$2,000.00</td>
<td>1860</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Cleavenger, William</td>
<td>Baker</td>
<td>$30,000.00</td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Easby, John</td>
<td>Cooper</td>
<td>$4,000.00</td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Foster, Thomas</td>
<td>Merchant</td>
<td>$10,000.00</td>
<td></td>
<td>1860</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Freymuth, Anna</td>
<td></td>
<td>$2,500.00</td>
<td>$500.00</td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Griffiths, Elijah</td>
<td>Physician</td>
<td></td>
<td></td>
<td>1846</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Hansell, Standish F.</td>
<td>Saddler</td>
<td></td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Hansell, William</td>
<td>Saddler</td>
<td></td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Ide, George</td>
<td>Minister</td>
<td></td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Jackson, Timothy</td>
<td>??</td>
<td></td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Keen, Joseph</td>
<td>Currier</td>
<td>$25,000.00</td>
<td>$500.00</td>
<td>1860</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Levering, Charles</td>
<td>Currier</td>
<td>$3,000.00</td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Loxley, Benjamin</td>
<td>Minister</td>
<td>$4,000.00</td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Murray, Nicholas</td>
<td>Minister</td>
<td></td>
<td></td>
<td>1850</td>
<td>Essex, New Jersey</td>
</tr>
<tr>
<td>Rhees, John Loxley</td>
<td>Schoolteacher</td>
<td>$2,000.00</td>
<td></td>
<td>1850</td>
<td>Burlington, New Jersey</td>
</tr>
<tr>
<td>Rhees, Morgan J.</td>
<td>Minister</td>
<td></td>
<td></td>
<td>1850</td>
<td>Kings, New York</td>
</tr>
<tr>
<td>Rhees, William J.</td>
<td>Clerk</td>
<td></td>
<td></td>
<td>1850</td>
<td>Crawford, Pennsylvania</td>
</tr>
<tr>
<td>Rhees, William J.</td>
<td>Clerk, Smithsonian</td>
<td>$3,000.00</td>
<td>$1,000.00</td>
<td>1860</td>
<td>Washington, District of Columbia</td>
</tr>
<tr>
<td>Rickett, John</td>
<td>Baker</td>
<td></td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Tucker, Henry H.</td>
<td>Minister</td>
<td>$2,500.00</td>
<td></td>
<td>1850</td>
<td>Troup, Georgia</td>
</tr>
<tr>
<td>Watkinson, William</td>
<td>Merchant</td>
<td></td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Watkinson, William</td>
<td>Minister</td>
<td></td>
<td>$500.00</td>
<td>1860</td>
<td>Chester, Pennsylvania</td>
</tr>
<tr>
<td>Wattson, Edwin</td>
<td>Biscuit baker</td>
<td></td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Wattson, Thomas</td>
<td>Baker</td>
<td></td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Wattson, Thomas B.</td>
<td>Shipping merchant</td>
<td>$10,000.00</td>
<td>$21,000.00</td>
<td>1860</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Wattson, William</td>
<td>Clerk</td>
<td></td>
<td></td>
<td>1850</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
</tbody>
</table>
Appendix L: Primary Sources for Individuals Who Were First Baptist Church members

Note: All church information is from the following sources, unless otherwise noted:


Charles and Elizabeth Auner [Rhees, Wattson, Keen quilts].
Charles Auner was born about 1801 in Pennsylvania. He was admitted as a Life Member of the American Baptist Missionary Union on July 20, 1846.

Source: *First Baptist Church of Philadelphia: Minutes, 1760-1850*.

1850. Charles, age 49, Elizabeth, age 49, Israel, age 24, Charles, age 20, Elizabeth, age 19, Margaretta, age 15, Joseph, age 12, and Margaret Harfield, age 40.

Source: 1850 Census

James and Maria C. Bird [Rhees quilt]
James Bird was recorded in the First Baptist Church records in 1819, when he received $150.00 for teaching music. One year later, he became the first superintendent of the First Baptist Church Sunday School. He remained in that position until 1821.

Source: *First Baptist Church of Philadelphia: Minutes, 1760-1850*.

Reverend William and Margaretta Brantly [Rhees quilt].
Mrs. Margaretta Brantly, wife of Reverend William Brantley, was chosen as the first Directress of the Female Missionary Society and was also a subscriber from 1829 to 1834.

Source: *Missionary Society of the First Baptist Church minutes*. Tuesday evening, February 20th, 1827.

Reverend William Brantly was acting as pastor at a Baptist church in Georgia in 1824, when, after the death of the esteemed Henry Holcombe, he was invited to serve as pastor of the first Baptist church in Philadelphia. He accepted the call, but on March 7, 1825, resigned on account of difficulties within the church membership (see First Baptist Church history). After the general reconciliation of October 24, 1825, he again became the leader of the First Baptist Church. He arrived in Philadelphia in the spring of 1826 and remained acting as pastor until 1837.

One of the most significant accomplishments of Brantly's term was the formation in 1832 of a new Baptist Association. The association comprised seven local churches: Pennepek (then, as now, known as Lower Dublin), the Frankford, Holmesburg, Mariner's, Seventh Street, and Camden Churches. Reverend Brantly lead a group of delegates from the First Baptist Church, including many individuals whose names are inscribed on the First Baptist Church quilts: Joseph Keen, Elijah Griffiths, John Davis, James W. Bird, William S. Hansell, and Benjamin R. Loxley.
After having been settled in Philadelphia for nearly twelve years, Dr. Brantly's health began to fail. He resigned from his position as pastor of the First Baptist Church and, in search of a more agreeable climate, moved to Charleston, South Carolina where he was elected president of the College of Charleston. In July of 1844, he was “attacked with a paralysis,” from which he never recovered.” He died in Augusta, Georgia in March, 1845. The block that includes his name is a memorial, reading “In Memory of Reverend W. T. Brantly.”

http://baptisthistoryhomepage.com/brantly.w.t.bio.html

Hetty Bruce [Rhees, Wattson quilts]
Hetty Bruce was baptized on August 8, 1814. She was superintendent of the Girls Sunday school from 1826 to 1852, and a subscriber of the Female Missionary Society from 1829-1834.

Source: First Baptist Church of Philadelphia: Baptisms, marriages, deaths.
Source: Missionary Society of the First Baptist Church minutes. Tuesday evening, February 20th, 1827.

Bruce was described by Virginia Ashton during the Bicentennial Celebration of 1898:
There is a tender memory of Miss Hetty Bruce, with voice so low and sweet—that " most excellent thing in woman,"—so shrinking and unobtrusive, and yet strong in her convictions about right and wrong, never hesitating to avow and stand by them if need be. Miss Hetty's interest was in the Home Mission.”


1860. Hetty Bruce, age 41, Mary Bruce, age 20, Margaret and Thomas Foster, age 30, Ann Foster, age 5.
Source: 1860 Census
Philadelphia Ward 15, Philadelphia, Pennsylvania; Roll M653_1165; Page 532; Image:538; Family History Library Film:805165.

Kezia and Rebecca Carlile [Rhees quilt].
Kezia Carlile was baptized at the First Baptist Church on May 29, 1817. Rebecca Carlile was baptized on August 7, 1826. She was a teacher of the First Baptist Church Sunday school. In 1829, church minutes indicate that she requested use of a room for her schoolchildren. Rebecca was also a subscriber of the Female Missionary Society.

Source: First Baptist Church of Philadelphia: Baptisms, marriages, deaths.
Source: Missionary Society of the First Baptist Church minutes. Tuesday evening, February 20th, 1827.

Park and Sarah Cassady [Rhees, Wattson quilts].
Church records indicate that Park Cassady was baptized on December 3, 1832. In 1841 he was assigned to the church’s Finance Committee. At a meeting of the American Baptist Missionary Union in July 1846, he became a life member through his financial donation.

Source: First Baptist Church of Philadelphia: Minutes, 1760-1850.
1850. Park, age 40, Sarah, age 45.

Source: 1850 Census

1860. Park Cassady, age 50, Sarah, age 60.

Source: 1860 Census
Philadelphia Ward 15, Philadelphia, Pennsylvania; Roll M653_1165; Page: 152; Image: 156; Family History Library Film: 805165

**Christiana, Elizabeth** and **Maria Cleavenger** [Wattson, Holcombe quilts].

Christiana Cleavenger was born about 1800. She was a subscriber to the Female Missionary Society from 1829 to 1834.

Source: *First Baptist Church of Philadelphia: Minutes, 1760-1850.*

1850. Christiana, William, age 50, Elizabeth, age 25, Maria, age 23, and Mary Ann Boardley, age 40 (black)

Source: 1850 Census

**Sarah Dare** [Rhees quilt]

Sarah Dare was baptized as a member of the First Baptist Church on November 2, 1818.

Source: *First Baptist Church of Philadelphia: Baptisms, marriages, deaths.*

**Ann Dobbins** [Rhees, Wattson quilts]

Ann Dobbins was granted permission by the First Baptist Church elders for baptism on May 5, 1806, after her “religious experience (was) heard.” Her baptism followed on Friday ‘at usual place at Schuykill.’”

Source: *First Baptist Church of Philadelphia: Baptisms, marriages, deaths.*

**Hannah** and **Rhoda Estell** [Rhees, Wattson quilts]

Rhoda Estell was a subscriber of the church’s Missionary Society from 1829 to 1834.

Source: *Missionary Society of the First Baptist Church minutes.* Tuesday evening, February 20th, 1827.

1850. Rhoda Estell, age 74, Mary Jones, and Rebecca Carlile.

Source: 1850 Census

**Margaret** and **Thomas Foster** [Rhees quilt].

This couple joined the church in 1842 and 1843, respectively. Thomas was baptized on February 11, 1842 and on January 14, 1844 was appointed to the Committee of Supervision. That same year he became a representative of the American Baptist Missionary Union. (An individual
named Anne Foster inscribed her name on the Keen quilt, however no relationship has been proven.)

Source: *First Baptist Church of Philadelphia: Minutes, 1760-1850.*

Margaret Foster was described by Virginia Ashton during the Bicentennial Celebration of 1898: There is a succession of photographs developed in the "dark chambers" of the mind — of ...Mrs. Foster, with her wonderfully clear and well-stored mind; whose memorials are the Immanuel Mission and the Orphanage...


1860. Thomas Foster, Ann, age 5, and Hetty Bruce, age 41 and Mary Bruce, age 20


**Susan Gourley** [Rhees, Wattson quilts].
Susan Gourley was admitted to the First Baptist Church from Wales in November, 1812.

Source: *First Baptist Church of Philadelphia: Minutes, 1760-1850.*

**Jane Graham** [Rhees, Wattson quilts].
Jane Graham was dismissed from the Fifth Baptist Church on April 9, 1838.

Source: *First Baptist Church of Philadelphia: Minutes, 1760-1850.*

**Ann J. and Elijah Griffiths** [Rhees, Wattson quilts].
Ann McCurrrack married Elijah Griffiths on September 10, 1815. She was a subscriber of the Female Missionary Society in 1829 and 1830 and one of the original members of the Society’s board.

Source: *First Baptist Church of Philadelphia: Baptisms, marriages, deaths.*
Source: *Missionary Society of the First Baptist Church minutes.* Tuesday evening, February 20th, 1827.

Elijah Griffiths, a doctor, became a member of the First Baptist Church on February 3, 1817. In 1832, he was appointed to a committee set up to assist in the disposition of a monument to Benjamin Rush Rhees in the church’s burying ground. In March, 1832, he and his family moved to Woodstown, New Jersey. A letter written that same year, to the members of the First Baptist Church, states that he “Wrote on behalf of his son, that he was approved to attend the Hamilton Institution for Theological instruction.” The Griffiths both died in 1847, and therefore, are memorialized on the Wattson quilt.

Source: *First Baptist Church of Philadelphia: Minutes, 1760-1850.*

Two additional names, **Rebecca Anne** and **Ann Griffiths**, were also included on the Rhees quilt, but have not been identified.
Maria Groff [Rhees, Wattson quilts]
Maria Groff was admitted to the First Baptist Church from Bridgeport, New Jersey

Source: First Baptist Church of Philadelphia: Minutes, 1760-1850.

Caroline Hackett [Rhees quilt]
Caroline Hackett was baptized in the First Baptist Church on April 6, 1829.

Source: First Baptist Church of Philadelphia: Baptisms, marriages, deaths.

Mary Hallman [Rhees, Wattson, Keen quilts]
Mary Hallman was one of the co-founders of the first Sunday School at the First Baptist Church, along with Ann Rhees, Emily Ramage, and Sarah Ogden. She also was the Assistant Directress of the First Baptist Sunday School in 1819. She was nominated to the Female Missionary Society’s board in 1827, and was a subscriber in 1829 and 1830. She was also a member of the Evangelical Sewing Society. On July 20, 1846, she became a Life Member of the American Baptist Missionary Union.

Source: Missionary Society of the First Baptist Church minutes. Tuesday evening, February 20th, 1827. First Baptist Church of Philadelphia: Minutes, 1760-1850.

Virginia Ashton, author of an address given at the First Baptist Church Bicentennial celebration wrote:

Miss Mary Hallman, was the treasurer of Evangelical Sewing Society for eighteen (18) years…Who would ever forget her having once seen and known her? The short figure, clad in a black stuff gown and cloak and plain bonnet, and her inseparable companion, the black bag, which always carried a Bible and tracts and some good book for "Anxious Inquirers," or "Helps for a Young Christian." Hers was not the face of a heroine of romance, and yet in youth she had suffered for conscience' sake. Her strong and vigorous mind delighted in the "knotty points " of doctrine, and was almost masculine in character.


George Ide [Rhees quilt]
Reverend George Ide became pastor of the First Baptist Church in 1837 following the resignation of Reverend William Brantley. Ide is identified in the Bicentennial Celebration of the church, as the individual who suggested that the women form the Evangelical Sewing Society: “September 10, 1839, we find a group of earnest women gathered at the hospitable home of Deacon William S. Hansell, met at the suggestion of the pastor, Reverend George Barton Ide.” On July 20, 1846, he was admitted as a Life Member of the American Baptist Missionary Union. He remained pastor of the First Baptist Church until 1852.

Source: First Baptist Church of Philadelphia: Minutes, 1760-1850
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1850. George, age 45, George O., age 19, Harriett E., age 16, and William C. Ide, age 15, and three servants

Source: 1850 Census
Philadelphia South Mulberry Ward, Philadelphia, Pennsylvania; Roll M432_815; Page:244A; Image:64.

Susan Keyser [Rhees, Wattson, Keen, Holcombe quilts].
Susan Keyser was the secretary of the Evangelical Sewing Society for thirty two years.


Virginia Ashton, author of an address given at the First Baptist Church Bicentennial celebration wrote: “There is a succession of photographs developed in the "dark chambers" of the mind — Of Mrs. Keyser, whose name will be often spoken during these retrospective days…”


Hetty and Melissa Levering [Rhees, Wattson, Keen quilts].
Hetty and Melissa Levering left the Spruce St. Church in Philadelphia to become members of the First Baptist Church on January 10, 1845.

Source: First Baptist Church of Philadelphia: Minutes, 1760-1850.

1860. Charles Levering, age 66, Melissa, age 38, Caroline, age 40. Martha, age 26, Sarah E. Levering, age 10.

Source: 1860 Census

Heman and Hetty Lincoln [Rhees quilt].
Heman Lincoln was the chairman of the Executive committee of the American Baptist Missionary Union in 1850.


M. Mc Clung (McClurg) [Rhees quilt].
Mary Hellings McClurg was baptized as a member of the First Baptist Church on December 29, 1837. In 1848, she left the church and joined the Baptist church of Wilmington, Delaware.

Source: First Baptist Church of Philadelphia: Baptisms, marriages, deaths.
Martha Meyer [Rhees, Holcombe quilts]
Martha Meyer was a member of the Evangelical Sewing Society.


Hannah Minefield [Rhees quilt].
Hannah Minefield was baptized as a member of the First Baptist Church on July 7, 1831.

Source: *First Baptist Church of Philadelphia: Baptisms, marriages, deaths*.

Hannah, Margareta, and Mary Mitchell [Rhees quilt].
Hannah Mitchell became a member of the First Baptist church on July 7, 1828. She was baptized on May 6, 1842. No further information regarding Margareta or Mary Mitchell is known.

Source: *First Baptist Church of Philadelphia: Baptisms, marriages, deaths*.

Susan B. and Lemuel Peterson [Rhees, Wattson quilts].
In the *Bicentennial Celebration*, a mention of a Susie Peterson is made. It describes her 'short ministry,” which was “one of joy and gladness.”


Rachel M. Rhoads [Rhees quilt].
First Baptist Church records indicate that Rachel Masher married Thomas Rhoads on January 21, 1837.

Source: *First Baptist Church of Philadelphia: Baptisms, marriages, deaths*.

Jane and Matthias Seddinger [Rhees, Wattson].
Jane Seddinger was baptized on September 4, 1827. She was a member of the Evangelical Sewing Society, and was a milliner. She was responsible for sewing the blocks of First Baptist Church album quilts together.

Source: Ann Rhees letter, dated May 17, 1846

Virginia Ashton described Seddinger in the 1898 Bicentennial Celebration:
And then her strong opposite in manner and outward character, whose face is always called up in my memory by the other, because of their very antithesis, Mrs. Jane Seddinger, whose interest was in the Foreign Mission work…was quick, alert, her voice far-reaching. She was most indefatigable in all Christian activities. Almost every foreign missionary was entertained at her house—the Kincaids, the Browns, Mrs. Ingalls, Mrs. Vinton, and hosts of others. At my own home we felt it to be a great privilege when she brought them to "take tea" with us. She was actively interested in the soldiers and the hospitals during the civil war, and was
one of the leaders in the "Fair" we held in 1862, at the church, for the benefit of the Sunday-school and sick and wounded soldiers.


Matthias Seddinger was appointed to Committee on Finances on December 20, 1841.

Source: First Baptist Church of Philadelphia: Minutes, 1760-1850.

Ann Semple [Wattson, Keen quilts].

Ann Semple was the first secretary of the Evangelical Sewing Society.


In 1842, she was the superintendent of the First Baptist Church’s Sunday School No. 5 on Vine Street.


Susan Ustick [Rhees quilt].

Susan Ustick was baptized on October 7, 1811.

Source: First Baptist Church of Philadelphia: Baptisms, marriages, deaths.

Mary Weatherly [Rhees, Holcombe quilts].

Mary Weatherly was a subscriber to the Missionary Society of the First Baptist Church from 1829 to 1834.

Source: Missionary Society of the First Baptist Church minutes. Tuesday evening, February 20th, 1827.

Weatherly was a leader of the Evangelical Sewing Society following Ann Rhees' term.


Abraham and Elizabeth West. [Rhees, Wattson, Easby quilts].

Abraham West was baptized in the First Baptist Church on March 24, 1840. He and his wife Elizabeth moved to the Central Baptist Church in Philadelphia on June 13, 1842, however, on May 11, 1844, they rejoined the First Baptist Church. (Emeline West inscribed a block for the Easby quilt, however no documentation of this individual has been found.)

Source: First Baptist Church of Philadelphia: Minutes, 1760-1850.
Sarah West [Wattson quilt].

Sarah West was a subscriber of the First Baptist Church Missionary Society in 1829, 1830, and 1831. A memorial to her is included on the Wattson quilt.

Source: Missionary Society of the First Baptist Church minutes. Tuesday evening, February 20th, 1827.
Appendix M: Primary Sources for Individuals without Membership in First Baptist Church:

James and Elizabeth Bryan. [Rhees quilt]

1850. James Bryan, M.D. age 40, Elizabeth, age 33 and Mary E. Bryan, age 9, Catharine McGintley, age 20 and Bridget Doherty, age 21.

Source: 1850 Census

Ann Freymuth [Holcombe quilt]

1860. Ann Freymuth, age 70, Fanny, age 30, Mary, age 35, Ellen, age 31 and Fanny Cowden, age 18

Source: 1860 Census
Appendix N: Compilation of Names Associated with Roxborough and/or Manuyunk Church

The following individuals were inscribed on the Watkinson quilt with a notation of the Manayunk or Roxborough churches, a “daughter” and “granddaughter” church, respectively, of the First Baptist Church in Philadelphia.

**Manayunk Church**
Caroline Bailiff
Emma and Jennie Bannister
Anamanda, Juliet and Maggie Jones
Sarah Knowlton
Alice Ott
Amanda Scheetz

**Roxborough Church**
M.E. Levering
Sophie Mattis
Emma Roose
Emma and Mary Sheldrake
Emily and Richard Wetherill
Sarah Widner
Appendix O: Individuals on First Baptist Church Quilts without Documentation

Anderson, Hannah L.
Atkinson, Sallie M.
Bailiff, Caroline
Bannister, Emma E. and Jennie
Barton, Ruth
Bassett, Elizabeth
Bright, Elizabeth
Burden, Sarah
Burtis, Aaron, Ancelia, and Mary W.
Burtt, Esther P.
Butler, Sarah Davis
Carpenter, Maxine
Clark, Emeline
Creswell, C.A. and S.J.
Curtis, Ann
Davis, Jane, John, Julia, and Maria K.
Durnell, James and Catherine
Eastwood, Mary F.
Engard, Sarah L.
Erwin, Mary E.
Everly, Lizzie W.
Flanagan, H.H. and Mary J.
Geiger, H.
Gilmer, Esther
Groom, Martha A.
Hall, Margaretta
Hambleton, Louisa
Harrison, Rev. John C. and Mary C.,
Henley, Elizabeth
Hess, Emma
Hoopes, Emeline
Hopkins, Caroline
Howe, Margaretta
Jakman, Jane W.
Johnson, Emma,
Jones, Anamanda, Juliet, Maggie E.
Jones, Florence and Thomas
Justin, Mary P.
Kelly, Ellen
Kerwood, Jane
Lamb, Adelaide, Margaret F., and
Rastase/Rostain
Lang, Sarah, (Ann Rhees’ “earliest friend”)
Mason, Caroline
Matthews, C.B., E.B., and M.A.
Mattis, Sophie
McClung, M.
McCougha, Ann
McMichael, Mary, Margaretta, Mrs. Morton
Miss M. Michaels
Moulder, Martha
Nightengale, Anne L.
Nugent, Elizabeth, George
Oakford, Anne and Grace
Ott, Alice
Patten, S. W.
Parewater/Pirewater, Amelia T.
Perkins, Sarah
Peterson, Susan B. and Lemuel
Rafsnnyder, Hannah and Rebecca
Reed, Isaac and L.H.
Rionese, Ronnse, Carla,(Clara) D.
Rittenhouse, Susan B.
Roose, Emma D.
Sagan, Emily
Scheetz, A. Amanda
Sheldrake, Emma C. and Mary H.
Silver, Anne
Smith, Ann Elizabeth
Snyder, Jane H.
Stecker, Catharine and Sophia C.
Jane Stewart
Tayler, Andrew, Sallie
Taylor, B. R.
Taylor, Elizabeth, William
Vredenbergen, Elizabeth
Webb, Maria
West, Emeline
Wetherill, Emily, Richard
Widner, Sarah
Wilson, Frances and Abigail
Yardley, Ann
Yeardsley, Sarah