

Yarns



The Newsletter of The National Museum of the American Coverlet

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In the issue

President's Message
Director's Corner
Board of Directors
Museum Giving
Coverlet College
Rug Hooking
MD Sheep and Wool
Kaleidoscope
CCGA Meeting
NMAC's White Oak
Recent Donation
Coverlet or Painting?
Tale of Two Weavers

From the President

By Edward Maeder



I INTENDED TO BEGIN MY MESSAGE with a discussion about blueberry season here in New England and then realized that I was thinking about indigo! So I have decided to share with you an experience that began last November when I spoke at a conference at Smith College.

A local historian from Maine approached me with a photograph of what looked like a double oil portrait of two delightful children that had been painted on what she thought was a coverlet! There was to be a symposium in late June 2014, inspired by this work and several other “finds” in local historical buildings. The theme was “Keeping Warm in Colonial Maine” and, of course, it revolved around wool, quilts, coverlets, and woolen clothing.

Part of the program included practical workshops. One of these gave participants a chance to try their hand at natural dyeing using indigo, fustian, and madder. We were given samples of wool, silk, cotton, and linen to try our hands.

Even though I have been in the world of textiles for more than six decades, this workshop was informative, delightful, and entirely worthwhile. I'm hoping that we can lure this dyeing “genius” to Bedford so she can offer her skills and knowledge to one of our Coverlet College programs—perhaps next year?

Continued on page 2

President, cont'd: There are so many subtle techniques that must be understood and used to successfully dye natural fibers. One fact that is not known to the general public, and even to many textile historians, is that the oxidation that produced the blue in indigo dyeing continues to take place for many months

after the physical act of dyeing has been accomplished. But I digress—no surprise! So, for a report on that workshop and the revelations regarding the portrait see “When is a Coverlet NOT a Coverlet?” on page 13 of this issue



The Director's Corner

By Melinda Zongor



It is always fascinating and interesting when we see a coverlet from one source or collection that relates to a coverlet in another. Like puzzle pieces, sometimes the smallest details, when compared, can provide the key to an important discovery, match up, or identification. A pattern motif or corner block design in one can help identify the maker of another, especially if a weaver has changed his trademark over the years. Sometimes we see sister coverlets, made for relatives. Sometimes we see identical pattern motifs, but in wholly different color combinations not

previously associated with a particular region or weaver. The list goes on. One thing that is sure—none of us will ever see them all—and there is always something wonderful around the corner, offering new clues and insights. Some of the Simmermaker textiles in the current exhibition are related either to each other, to coverlets in the Museum collection, or even to the Museum itself.

Irony, Intrigue and Relationships: Those of you who have visited the Museum may remember the cotton/linen Henry Clay (1777-1852) campaign piece inscribed HENRY CLAY / THE AMERICAN SYSTEM, and the curious coverlet with the animal corner block inscribed FREE TRADE / OH NO!! As it turns out, the odd corner block of the FREE TRADE coverlet depicts a version of a political cartoon referring to Henry Clay and his political stance (the American System, sometimes also referred to as the Monkey System) against, among other things, free trade with the British.

In researching the Henry Clay connection between these two textiles, we discovered that Clay was a good friend of John Crittenden (1787-1863), the man responsible for the historic oak tree on the front lawn of this Museum! (See article on page 10.)

The connections between Clay and Crittenden were extensive and long lasting. Both were United States Senators and members of the Whig Party, a political movement that urged compromise on the issue of slavery, and each man supported the other in securing professional appointments and elections to political office. Further, Crittenden knew Abraham Lincoln (1809-1865) and supported Zachary Taylor (1784-1850; *also depicted in coverlets now on display*) for the presidential nomination.

We could write a much longer article on this subject and all the connections. It's really very interesting and involved, but suffice it to say that it's a small world and you never know where coverlet or tree research will take you! That's what happens when you start to read about the background inspiration for a coverlet. History comes alive, and you are reminded that coverlet weavers, owners, and the people whom they sometimes depicted were real folks, many of whom lived in turbulent times, critical in our nation's development.

When you enjoy and admire your coverlets, think about the lives of *all* these people, many of whom toiled long and hard under trying circumstances. Think of the risks, challenges, triumphs, and losses that they experienced in their personal and professional lives. They, like the artifacts they left behind, are special.

Changes in the Board of Directors

We have changes in our Board of Directors! Richard and Christine Jeryan have moved on to other exciting new honors and responsibilities. Richard is now the President of Complex Weavers, an international weaving organization dedicated to expanding the boundaries of handweaving. Chris will be editing their Newsletter. Their very busy travel schedule continues to take them anywhere that is weaving-related (which means just about everywhere).



The Jeryans remain involved and active friends of NMAC, and they will continue as presenters and participants at Coverlet College and other important events here. Richard and Chris also remain the editors of this newsletter, *Yarns*.

All of us here sincerely appreciate and thank them for their great work on behalf of the Museum, especially considering their many trips all the way to Pennsylvania from Michigan! We wish them the best of success and good fortune with their new endeavors, and, although they are no longer on the NMAC Board, we are very happy that we are not saying Goodbye!



Our newest Board member is Gay McGeary. Gay's fascination with weaving and the design of early American coverlets began in 1972. A retired accountant for the Commonwealth of Pennsylvania, she calls herself a "numbers person," intrigued by the complex weave structures used by the Pennsylvania Germans to craft something both useful and beautiful. By collecting and analyzing the physical techniques of early weavers, she uses their examples as inspiration for her own work.

Gay lives with her husband in Carlisle, Pennsylvania, in a limestone home filled with looms, coverlets, antiques, and cats. She is a juried member of the Pennsylvania Guild of Craftsmen (Yellow Breeches Chapter) and exhibits her work at Guild-related shows, as well as in local galleries.

Gay shares her research as a regular contributor to various weaving periodicals, including the *Complex Weavers Journal*. She is the chair of the Complex Weavers Early American Coverlets Study Group and edits that group's newsletter. She enjoys giving workshops and lectures to interest groups, including the annual Weaving History Conference at Clayton, New York, and at various other regional weaving guilds.

Gay is well known to many of you. She is a founding member of the National Museum of the American Coverlet and is a presenter at the annual Coverlet College, both in 2013 and 2014. We welcome Gay in her new capacity as NMAC Board member.





DONATE ITEMS FOR FUNDRAISING! — Have anything you can spare? Rooms full? Know a hoarder with class? Help the Museum in its ongoing fundraising efforts by donating items that can be sold either in our Museum shop or at auction. We are looking for interesting objects, antiques, and miscellaneous curiosities – use your imagination, get organized, created open space at home and support the Museum all at once!! We will be most grateful, and you’ll get an acknowledgement that you can use for tax purposes.



ShopforMuseums.com

Help Benefit the Museum through Your Online Shopping

ShopforMuseums.com is a fundraising website where you can shop your favorite online stores and, at **no extra cost to you**, have a portion of your purchase amount donated to the museum, park, zoo, aquarium, or other related organization of your choice.

You simply go the Shop for Museums website (<http://shopformuseums.com>), register, choose a museum partner to support (hopefully, us), then select a store and start shopping.

Two very important details:

You **MUST** go to shopformuseums.com first and not directly to the store website, or it won’t work.

In the dropdown list of Museum Partners, we are listed under the letter **N** as National Museum of the American Coverlet (The).

An amazing variety of stores is listed—yes, even eBay and Amazon are on there—and it’s easy to do. So think about this great resource for all your holiday and year-round online shopping!

Coverlet College 2014

By Ron Walter

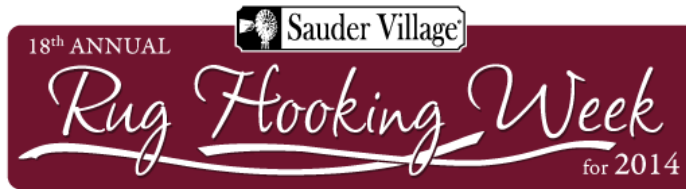
Coverlet College 2014 is September 27 and 28. Two information-packed days of presentations will include something for everyone—from the novice interested in learning about coverlets to the experienced collector and historian. A highlight of this year's Coverlet College is a tour of the Kaleidoscope coverlet exhibition led by John Simmermaker. Mr. Simmermaker will tour half of the exhibition each day and tell interesting stories about why and how he added these coverlets to his collection. A Show and Tell session is scheduled for Saturday evening, and there are always exciting coverlets to see and discuss.

Day 1 includes seven presentations—Coverlet Fibers (Edward Maeder), Coverlet Weave Structures (Chris Jeryan), Collection Cataloging (Bonnie Weidert and Kathy Rug), Geometric Coverlet with Initials, Dates and Names (Ron Walter), Looms and Fancy Loom Attachments (Richard Jeryan), Fancy Coverlets from New York, New Jersey, Pennsylvania and Maryland (Ron Walter), and Fancy Coverlet from Ohio, Kentucky, Indiana, Illinois, and further West (Ron Walter). These sessions are designed to provide an introduction to coverlets for those new to coverlet study. The Day 1 schedule also features two hands-on lab sessions.

Day 2 is full of presentations given by recognized coverlet experts and historians. Dr. Virginia Gunn, who among many other interests has spent years researching Ohio coverlets and their weavers, will give two sessions on Ohio coverlets. Deborah Livingston-Lowe, who has not only studied John Campbell but also is one of the weavers operating his loom today at the Ontario Science Centre in Toronto, will discuss John Campbell and his fancy coverlet loom. Gay McGeary, an experienced weaver of coverlets and a historian of coverlet weave structures and patterns, will explore coverlet fringes and their manufacture. Coverlet historian Ron Walter will present the celebrated weaver of the year, David Isaac Grave of Indiana. Chris and Richard Jeryan, coverlet historians and Jacquard weavers, will untangle the often confusing Beiderwand weave structure frequently seen in Pennsylvania and Ohio coverlets. The detailed schedule and registration form are available online at the Museum's website, www.coverletmuseum.org. And most important of all, plan to attend, you won't be disappointed!

A scene from Coverlet College 2013 is below.





As this newsletter goes “to press,” the Zongors are leaving for their trip to Sauder Village in Archbold, Ohio. They will attend the annual hooked rug week, offering an exhibition and several coverlet-related events, such as book signings, discovery hours, presentations, and more. We’ll tell you all about this event in the next newsletter. (This event was listed in the Museum website Calendar of Events and in eNotes. If you do not get our eNotes, please update your contact information with us.)

Hooked Rug Patterns

Our good friends Woolley Fox of Ligonier, Pennsylvania have created 22 new hooked rug patterns inspired by, and based on, coverlet motifs. Profits from sale of these patterns (available in your choice of linen or monks cloth) go to support NMAC. This is a wonderfully generous and inventive way of creating your own artistic project while helping the Museum at the same time.

For copyright reasons we cannot show you the pattern outlines here or anywhere online, but we can show images of a few recently completed rugs. You also can see more completed examples on the Woolley Fox website at www.woolleyfox.com . Contact them directly at 724.238.3004.



DVDs from the September 2013 hooked rug exhibition are still available. All 141 rugs are shown, along with images of the coverlets that were on display at that time. This is a great permanent record of that very popular exhibition. Price is \$15 (we apologize for a price error in earlier publicity & Facebook entries). Please note that there is no sound on these DVDs, as we felt that a musical background might distract.

The National Museum of the American Coverlet

322 South Juliana Street
Bedford, PA 15522 814.623.1588
info@coverletmuseum.org
www.coverletmuseum.org

Edward Maeder, President, Board of Directors
Melinda Zongor, Director/Curator
Christine and Richard Jeryan, Newsletter Editors
Contributors: Edward Maeder, Mike Pasquerette,
Ron Walter, Melinda Zongor

We Need Your Email Address

If you are a member (past or present), donor, and/or event participant and are not receiving our eNotes, we do not have your current email address. Please make sure to update your contact information with us, as email is the best way for us to get you important time sensitive announcements. **FACEBOOK:** While you're at it, check out our Facebook page if you're "into" social media. We post messages there too! Yup – we're all over the place. Find us under National Museum of the American Coverlet.



By Mike Pasquerette

The Museum was proud to successfully participate in the 41st Maryland Sheep and Wool Festival once again. The festival—held May 3-4, 2014 at the Howard County Fairgrounds outside Baltimore, Maryland—is one of the largest of its kind, attracting over 250 vendors, more than 1,000 sheep, and over 50,000 visitors.

Festival activities feature sheep dog and sheep shearing demonstrations. The Parade of Breeds showcases the large variety of sheep breeds, and the ever popular Sheep to Shawl Contest demonstrates shearing, carding, spinning, and weaving a final wool product in just a few hours. There are auctions and sales for sheep equipment, fiber equipment, and fleeces. And, of course, there are many, many vendors, selling a wide variety of fleece, yarn, and roving.

This concentration of fiber enthusiasts in one place at one time gives the Museum a unique opportunity to promote its mission and raise its profile. Additionally the Museum's booth contains many items from the gift shop, so visitors can take a part of NMAC home with them.



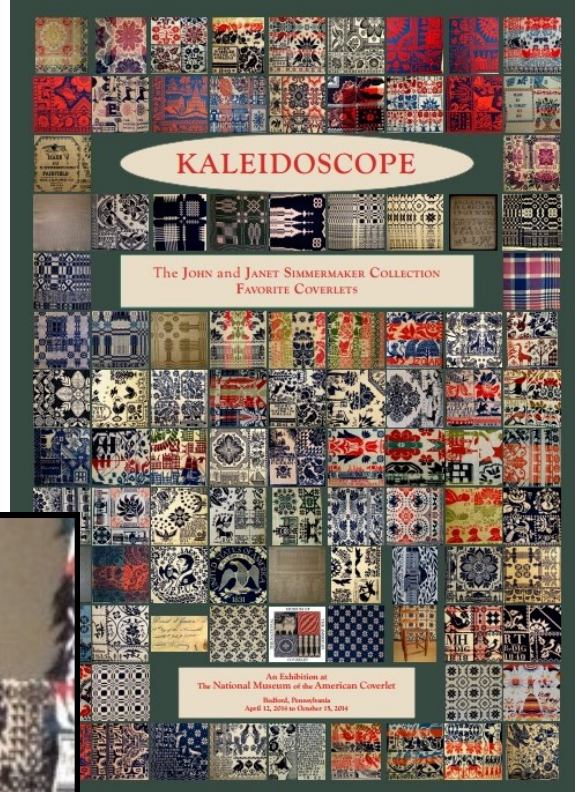
Next year's festival is scheduled as always for the first full weekend in May—May 2-3, 2015. We hope you can make plans now to visit us and the festival next year!

Kaleidoscope: the Simmermaker Exhibition

The National Museum of the American Coverlet’s current exhibition—Kaleidoscope: Favorite Coverlets from the John and Janet Simmermaker Collection—is believed to be the largest coverlet exhibition ever on display. It includes 90 coverlets of which 20 are displayed fully open. Many of these coverlets are unusual and rarely seen. In fact, some are the only coverlet known showing a particular pattern or border. This exhibition runs until mid-October, and it is definitely a must-see for any coverlet lover.

A catalog of the exhibition also is available. It includes a color photograph of each of the 90 coverlets as well as a brief description of each one. As in the physical exhibition, 20 of the coverlets are shown fully open in the catalog.

The cost of the catalog is \$30; exhibition posters and DVDs also are available for \$25 and \$15, respectively (postage added if applicable). As always, Museum members receive a 10% discount on these prices. To place an order for any of the Kaleidoscope items call the Museum at 814.623.1588.



NMAC Hosts CCGA Annual Meeting

On Saturday, April 12, 2014, NMAC hosted the 90th Annual Meeting of the Colonial Coverlet Guild of America. The CCGA is a national non-profit group of coverlet enthusiasts. The annual meeting coincided with the opening of the current Museum exhibition—Kaleidoscope: Favorite Coverlets from the Collection of John and Janet Simmermaker.

The meeting and exhibition opening were attended by approximately 50 people, including several members of the Simmermaker family, gathering to spend the day with 90 wonderful coverlets and a full program schedule. A tour of the exhibition was led by Mr. Simmermaker, followed by a presentation from Ron Walter, who offered

interesting background information and new research on some of the coverlets. In addition, Melinda Zongor talked about the logistics of preparing the exhibition itself. The meeting also included a show-and-tell and detailed discussion of coverlets brought by visitors, a great lunch (if we say so ourselves), and the genuine camaraderie that comes with people sharing an interest.



Betty and Jim Doig were presented with a special cake in honor of their long service as Co-Presidents of the CCGA. For many years, their tireless efforts have been the key to the longevity of the Guild, and they are much loved and appreciated.

Donation Wish List

New Roof – Yes, we still need to finish work on the roof. Thanks to the wonderful support of many generous folks, the rear half of the main building and the two front porch roofs are done, with all the shingles replaced. However the building's front half is still in real need of attention. Any assistance is most gratefully appreciated.



It's Official!

NMAC's White Swamp Oak Largest in Bedford County

We've always known that a wonderful, historic tree—known as the Crittenden Oak—on the NMAC property is a spectacularly large one. Now it's official. According to the Woodland Owners of the Southern Alleghenies, the White Swamp Oak (*Quercus bicolor*) at the north end of our front lawn is the largest of its kind in Bedford County and the seventh largest on record in the entire Commonwealth of Pennsylvania.

The measuring system is a bit complex. Dave Scamardella, Bedford County Service Forester, calculated the tree's height, spread, and girth and totaled those numbers to determine overall size. The tree's actual measurements are 149 inches (12.4 feet) in circumference and 98 feet in height, with a 102-foot crown spread.



Mr. Scamardella works out of the McConnellsburg district office of the Pennsylvania Bureau of Forestry. He and his associate, Laura Jackson, were quite interested in our documents and made copies for their own records in hopes of developing further information on the tree's history.

Our tree was featured in a Street Tree Walk held in Bedford on Saturday, July 19. The walk was led by Mr. Scamardella and arborist Ben Tresselt, Jr. Both gentlemen were enthusiastic in their assessment of the tree. Most importantly, they assure us that it is healthy.



Acorn to a Mighty Tree: At the suggestion of Dave Scamardella, we hope to salvage some of the acorns, germinate them, and offer the seedlings for sale as a fundraiser. Unfortunately this type of tree only really produces acorns about every other year, and we know from experience that our sizeable local squirrel contingent almost always gets there first! We're up to the challenge, however, so you will hear more about this as we progress. Mr. Scamardella says that this is a good year for acorns. He spotted a number of them when he checked the tree a few weeks ago, and the acorns should begin to drop around the end of September. We'll keep you posted!

Crittenden Oak Historic Background: Our beautiful tree is actually quite historic. According to an early printed and framed document in NMAC's possession, the Crittenden Oak,

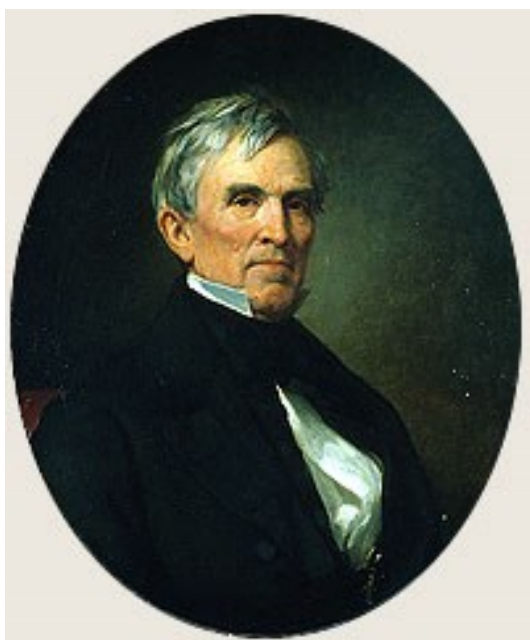
“...was grown to a height of four feet in the U.S. Botanical Garden in Washington, D.C. when obtained by John M. Reynolds in 1908. Mr. Reynolds

was then a representative in Congress, and presented the tree to the school where it was planted by the children of Miss Elizabeth Bain's room.

The tree was grown from an acorn which fell from an oak brought from Kentucky and planted in the Botanical Garden in 1861 by John J. Crittenden. At that time, Mr. Crittenden was a Kentucky Senator, re-elected four times. During his term he struggled to have Congress adopt what he had proposed as the 'Crittenden Compromise.'

The Compromise provided for an amendment to the Constitution, to prevent secession and war by permanently crystallizing the free and slave communities as they stood, dividing the boundaries on the line of the Missouri Compromise. By this, there would be no need to further the Civil War. The federal power could uphold slavery only where it already existed. It was impossible in the temper of those days, even to promote peace, to pass through Congress any measure that would permanently recognize the institution of Human Slavery.

Senator Crittenden was a leader in the great Peace Conference, as well as the champion of the measure that bore his name. Unfortunately, his proposed compromise lost in the Senate two days before Lincoln's inauguration in 1861 by one vote. Through the Senator's influence the State of Kentucky remained loyal to the Union in the Civil War."



John Crittenden

George Peter Alexander Healy (1813–1894)
Oil on canvas, 1857
National Portrait Gallery, Smithsonian Institution



Henry Clay

by Allyn Cox
Oil on canvas, 1958
Sight (oval) measurement
Height: 22.63 inches (57.5 cm)
Width: 19.5 inches (49.5 cm)
Unsigned
U. S. Senate Cat. no. 32.00007.000

Recent Donation

At the April 2014 Colonial Coverlet Guild of America Annual Meeting, Jes Horwath presented the Museum with a beautiful 19th century (circa 1820-1840) ingrain carpet. It is room sized (approximately 103 inches x 154 inches) and comprised of three panels joined. As seen in this image, it features a floral tile patterns in dark teal, olive green, salmon pink, red, brown, and natural wool yarns. Many of the weavers who created coverlets during the 19th century also wove ingrain carpets, occasionally using the same motifs in both products.



Membership Renewals

The National Museum of the American Coverlet is your museum. It is here *for you* and *because of you*. By renewing your Membership, you help this Museum continue in its mission of education, exhibition, and conservation, introducing the public to American woven coverlets. Your membership includes

- A full year of free admission
- Reduced rates for events and programs,
- A 10% discount on your Museum Shop purchases, and
- Free access to the reference library

Take advantage of these “perks”— visit frequently and make the most of your membership. Meet other people who share your interests in early textiles. Come and enjoy the beautiful town of Bedford, Pennsylvania, with all its myriad attractions



Your support and membership are truly appreciated. We hope to see you often. Let us know what we can do for you.

When is a Coverlet NOT a Coverlet?

by Edward Maeder

Two years ago Perry Palmer, a docent at Pownalborough Court House (1761) in Dresden, Maine, made a remarkable discovery. She was able to have a good look in the attic of the newly electrified third floor and saw what looked like a woven coverlet stretched over a frame leaning

against the wall. When she turned it around she discovered a double portrait of two children, painted in oil in an original mid-19th century gilt frame.

This discovery sparked the idea of a symposium on “Keeping Warm in Colonial Maine,” which took place June 28 and 29, 2014. Topics included clothes, coverlets, bed rugs, quilts, and natural dyeing. More than two dozen enthusiastic participants enjoyed the information, camaraderie, gorgeous scenery, and good food.

As one of the speakers, I wanted to share with the members of The National Museum of the American Coverlet some information about this exciting find. The two children in the double portrait are Alice Hooper (born 1843) and her younger brother Harrie Hooper (born 1845), the two youngest children of Thomas Hooper and his wife Rebecca Johnson Hooper, who were descendants of Samuel Goodwin (1716-1802). Generations of the landlord’s family lived in the court house, tavern, and post office for nearly a century. The current house was kept as a private summer house until it was acquired by the Lincoln County Historical Association in 1954.

The painting was the work of Henry Cheever Pratt (1803-1880), a Boston painter who trained with Samuel F. B. Morse (1791-1872). He was known to have painted landscapes in Maine with Thomas Cole (1801-1848), and in 1850 was appointed to travel with John Russell Bartlett (1805-1886) [the Boundary Commissioner for the United States Government to the Southwest] to record views, 30

of which were later incorporated into Bartlett’s, *A Personal Narrative of Explorations and Incidents in Texas, New Mexico, California, Sonora and Chihuahua*, published in 1854.



According to family tradition, Alice and Harrie were the children of Pratt’s wife’s sister, and she wanted him to paint their portrait before he left for the Southwest. Their clothing and hairstyles are perfect for the period of the painting, c.1848, when the children would have been six and four, respectively. It seems obvious that he used the only textile he could find that would be large and sturdy enough to be stretched as a canvas for this work. My European colleagues thought it might be linen because the use of patterned linen, in the form of twills and even diaper motifs, for painter’s canvas was not unusual in Venice as early as the 15th and 16th centuries. It can be seen in many of the paintings by Tintoretto (1518-1594). But to find what must certainly have been a bed curtain with a linen warp and worsted wool weft, in a complex twill that must have required a loom with eight shafts, as the “canvas” for a family portrait, is remarkable.

This is just a quick look at what I thought would interest the loyal members of The National Museum of the American Coverlet. A more complete publication will be forthcoming after the conservation work has been completed.

I want to thank Perry Palmer and reporter Susan Johns of the *Wiscasset Newspaper*

for sharing their information about this noteworthy discovery. Photos by Edward Maeder.

<http://www.wiscassetnewspaper.com/article/painting-bedspread-find-19th-century-go-display/34134>



A Tale of Two Weavers—John Shawda and John Lantz

By Ron Walter

This is the story of two coverlets that came to The National Museum of the American Coverlet in 2010 and their weavers. Throughout this article I use the names as they appear in the historical record. As a researcher, it's important to keep an open mind when examining census, tax, and church records. As you will see, both the Shawda and the Clauss surnames are difficult names to research. When I know an approximate birth date and a location, I search by first name only in an attempt to find a specific record. In researching Shawda and Clauss, I found records with the following surnames: Shawda, Shawde, Shawder, Shada, Schade, Shade, Shorder, Clause, Clauss, Clous, Clouss, Klauss, and Kloss.



John Shawda // 1830 // C. CLOUS
Collection of National Museum of the
American Coverlet 2010.007.001



John Lantz // 1831
Collection of National Museum of the
American Coverlet 2010.008.001

John Shawda was born on November 18, 1788, probably the son of John and Maria Margaret (Hoffman) Shade of Bethlehem Township, Northampton County, Pennsylvania. He married Susanna Klauss—daughter of Henry and Elizabeth (?) Clause of Bethlehem Township, Northampton County, Pennsylvania—on April 26, 1816. Weaver John Shada of the Borough of Easton bought four contiguous lots on the southwest corner of Hamilton and Lehi Streets in Easton from Jacob Opp and his wife Elizabeth by Indenture dated July 19, 1816. John Shorder / Shada was taxed in Easton as a weaver from 1816 to 1830 (Easton, Pennsylvania Tax Assessment Lists).

With the help of Peggy Foy and Peter Jensen, I was able to find the following information, which I have summarized from Patent Assignments Liber B page 217:

Horace Baker of the North Salem, Westchester County, NY for one hundred dollars received of John Shawda of Easton, Northampton County, PA do sell and assign the full and exclusive right of making, using and vending within Northampton County and not elsewhere my patented improvement on the Loom for weaving figured goods, patented August 30th 1827 so far as the same may be applied to the weaving of figured cloth. I have hereunto set my hand and seal at Easton this 29th day of July A.D. 1830. *Horace Baker*

I know of only two John Shawda Coverlets both dated 1830; one woven for Mary Best (shown below) and the other for C. Clous (shown on page 14). The John Shawda 1830 coverlet woven for Mary Best was listed—with a description only and no photograph—as Coverlet 21 in the exhibition catalog *Warm and Wonderful: The Jacquard Coverlet* (Hirschl & Adler Folk, 1988). The exhibition ran from February 27 to March 26, 1988, and the guest curator was Melinda Ventre whom we now know as Melinda Zongor. This coverlet appeared later as lot 357 in a Sotheby's auction held on January 16, 1999.

According to family tradition, the John Shawda coverlet woven in 1830 with the inscription C. CLOUS was woven for Maria Clous, the wife of Aaron Wuensch. In searching historical records, I found a Maria Clauss—the daughter of Daniel and Dorothy (?) Clauss—who was born on August 21, 1813. She married Adam Winsch in about 1830 and died on October 8, 1844. But this coverlet is inscribed C. CLOUS, and I couldn't find a second given name for Maria that would tie her directly to the coverlet's inscription.

Based on my research, I believe this coverlet was woven for Catharine Clous, the sister of Susanna (Clauss) Shawda, John Shawda's wife. Later, Catharine married John Lantz, who was probably John Shawda's apprentice.

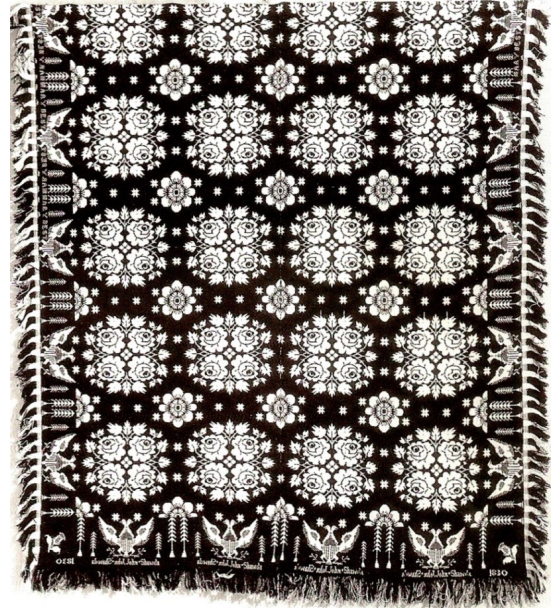
The 1830 U.S. Census of Easton Township, Northampton County, PA includes John Shawder 2100201-0010010.

John Shawder, age 40 to < 50
 wife Susanna, age 30 to < 40
 daughter Sabina, 10 < 15
 son William, 5 to < 10
 son Edward, < 5
 son George, < 5
 and 2 males, 20 < 30, probably apprentices
 and one being John Lantz.

John Shade died in Easton Borough on February 1, 1831, age 42 years, 2 months, 20 days. His estate was taxed from 1831 to 1839. The inventory taken March 11, 1831 included a Wevers [sic] loom at \$25 and a loom with patten [sic] gears at \$50

The same Patent Assignments record cited above also contains the following information on page 218:

Susanna Shada Widow, and Henry Clauss, Administrators of John Shada, sold for \$50 the rights for the said Horace Baker Letter Patent and invention purchased by John Shada to John Lantz of Bethlehem Township, Northampton County and have hereunto set their hands and seals at Easton this 15th day of January A.D. 1838. *Henry Clauss Susanna her X mark Shada*



John Shawda // 1830 // MARY BEST
 Sotheby's Auction, January 16, 1999, lot 357. Sotheby's photo

John Lantz, who purchased the patent rights from John Shawda's widow, was born on March 18, 1809, the son of John and Hanna (Stemm) Lantz. On November 22, 1832, he married Catharine Clauss, a daughter of Henry and Elizabeth (?) Clause and the sister of Susanna Clauss, the wife of John Shawda. Catharine Clauss was born on November 6, 1809.

John Lantz was taxed as a weaver from 1831 to 1835 in the Easton, Pennsylvania Tax Assessment Lists. The 1836 tax list states that he removed to Bethlehem. John Lantz must have apprenticed with John Shada and took over his weaving shop upon John Shada's death. By Indenture dated December 29, 1832, John Lantz bought lots 5 & 6 in the Division of John Shada's real estate for \$320 from Susanna Shada and Henry Clauss Administrators of John Shada deceased. Then in 1836, John Lantz removed to Bethlehem Township, Northampton County, Pennsylvania, where he continued to weave fancy coverlets until at least 1840. In the 1840 Census of Bethlehem Township, he was listed as engaged in manufacture, which would have included weaving. He was a weaver there in the 1850 U.S. Census and a carpet weaver there in the 1860 and 1870 U.S. Censuses.

John Lantz died near Durham Church, Bucks County, Pennsylvania on March 24, 1890; his wife Catharine died on January 27, 1896. They both are buried in the Durham Cemetery in Bucks County.

I have recorded two John Lantz coverlets woven in Easton between 1831 and 1833 and five coverlets woven in Bethlehem Township between 1838 and 1840. The following names are woven in the Bethlehem Township coverlets: Jacob Greazy 1838, Jamima Kemer 1839, A. Transue 1839, and Sallaa Richard 1840.



John Lantz // 1833

Ex. Kay Hawthorne Collection
And So To Sleep page 29, Collection of ATHM
1998.59.23



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