

Yarns



The Newsletter of The National Museum of the American Coverlet

Volume 12, Number 2

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From the President's Desk

By Edward Maeder

At the moment my desk is piled high with books, papers, photographs, period magazines and a long list of projects. I would never have imagined, when I "retired" ten years ago that my life would be even busier than it has always been. It's been a busy year for me. I published a book about a collection of historic shoes, *WALK THIS WAY: Footwear from the Stuart Weitzman Collection of Historic Shoes*, The New-York Historical Society and the exhibition opened on April 17th, coincidentally my birthday. It has been well received and it looks like it will travel in 2020 and 2021 to four museums across the country. As most of you will know, my life and interests extend well beyond the world of coverlets, and I hope that my thoughts and observations about context, will broaden and enrich our appreciation and understanding into this fascinating realm.

At the moment I'm working as a contributor to a three-volume encyclopedia of Film/Television Costume designers, that is being published by Bloomsbury Press in London. During the fifteen years I was living in Los Angeles and put together the book and exhibition *HOLLYWOOD AND HISTORY: Costume Design in Film* (1987) I was fortunate to meet many of the designers from the 1930s and 40s who were still alive.

One of my treasured friends was Walter Plunkett, designer of costumes for *Gone With the Wind* (1939), and I will be writing a series of biographies on a number of these often forgotten artists. My work will include several essays on the importance of costume in several films including *Now Voyager* (1942) and *Pillow Talk* (1959). This may seem far removed from the world of coverlets, but I never cease to be both amazed and

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From the President's Desk continued:

amused to see woven coverlets in a wide variety of films from as early as the 1920s to the present.

Although quilts have gained huge prominence in this country over the past three or four decades, coverlets have not gained similar notoriety. Interestingly, we can see in Walter Plunkett's innovative costumes for the highly successful *Seven Brides for Seven Brothers* (1954), how household textiles played an important role.

For those of you who know the story, seven local girls (if I can use that term?) were kidnapped and taken through a mountain pass to a family of seven brothers. They were "snowed in" over the winter and the designer was tasked with what to use for their dresses

in the spring. Walter decided that quilts, tablecloths and bed linens were the answer; and the lovely ladies are decked out in charming and stylish attire, ready for the spring thaw to open the snow-filled pass, enabling the townsfolk to recover their stolen daughters. It's one of the few times in cinematic history where bed-covers have played such an important role.

I don't know if anyone has ever done a survey of coverlets in films, but perhaps there is a topic for a future presentation at Coverlet College?

Edward Maeder

President of the Board of Directors

The Director's Corner

By Melinda Zongor



I would like to dedicate this issue of **YARNS** to Ron Walter. His longtime friendship and his association with this Museum have been an integral part in our continued growth and success, and his importance cannot be overstated.

Laszlo and I have known Ron and his loving wife Kitty Bell since 2002 or so – probably even longer – I can't remember exactly when we met. In 2006 upon the founding of NMAC, the Walters became Charter members, and shortly afterward Ron was elected to our Board of Directors.

Ron does all the photography and formatting of our exhibition catalogs, and he writes most of the captions and other material you see therein. Those captions are based on his own expert and diligent research. He is my main "go to" guy if I have an unanswered question about a coverlet's maker or background.

In 2010 for the **STAY AT HOME AND USE ME WELL** exhibition, Ron and Kitty Bell and their sons worked on designing and building the wonderful platforms you see in the NMAC exhibition spaces. The project took most of a summer, many extended trips out from their home in Bucks County, and untold hours of challenging, precise work. As the time drew near for the opening of the exhibition, they brought in a big disparate group of helpers to finish things up –

painting, stretching fabric cover, and moving them into place; and Ron oversaw the whole process. The platforms became permanent fixtures and have enhanced the displays ever since.

In the same year, Ron and his son worked to create a way to block off the windows in the exhibition spaces, protecting the textiles from exposure to sunlight and extreme temperatures while at the same time creating even more wall space for hanging.

As far as we can recall, Ron has participated in almost every exhibition change since the beginning. (Okay, Laszlo and I did first several by ourselves before the Museum grew in space and collection to the point where we needed the help of a crew – but that was pretty early on!)

Ron heads up the production of our **YARNS** periodic newsletter which is now published online. It generally runs about 16 pages in full color, and he does the formatting and virtually all the photography for that too.

In case he ever runs out of things to do, he has taken on the Presidency and lead role in the Coverlet Guild of America (**CCGA**) and he writes, formats and publishes their quarterly newsletter as well.

Since 2012 Ron has served as the chief coordinator of the annual Coverlet College, bringing in guest presenters, organizing the schedule, and working with me on the seemingly unending details that go along with a program of this scale.

All in all, Ron has been a major donor and contributor in too many more ways

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The Director's Corner continued:

for us to mention. I could go on for pages in describing his various talents and all the work he's done here, but I think you get the idea. However, and perhaps most importantly of all, is the fact that anyone and everyone who meets him loves him to pieces. He is a loyal, steadfast and cherished friend and a genuine good guy.

That is why, during the long illness and eventual passing of his wife Kitty Bell, we all tried to alleviate and share the weight of some of his tasks here, while trying our best to support him and Kitty Bell through the unthinkable challenge they were going through. We were no match for the speed and quality of his

work here but at least we tried, and, for his sake, many people were not made aware of the reason for the difference. Through it all Ron has remained a strong, dedicated pillar of this Museum. We celebrate him and his continuing and unflagging support.

Ron Walter is a treasure. We can't possibly adequately express our gratitude and we know you agree. Hats off to our own Mr. Ron. Kitty Bell will be forever in our hearts.

Melinda Zongor

NMAC Director / Curator



The National Museum of the American Coverlet

322 South Juliana Street
Bedford, PA 15522 814.623.1588

info@coverletmuseum.org

<http://www.coverletmuseum.org>

President, Board of Directors: Edward Maeder

Director/Curator: Melinda Zongor

Newsletter Editor: Ron Walter

Contributors: Edward Maeder, Melinda Zongor,
Dr. Virginia Gunn, Ron Walter, Hans Baer

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**.



Remembering Kitty Bell Walter by Christine Jeryan



Kitty Bell Walter
(January 23, 1944 - April 22, 2018)

The lives and partnership of Ron and Kitty Bell Walter prove that famous saying — “Behind every great man is a great woman.” While Kitty Bell preferred to work behind the scenes, supporting Ron in all his endeavors, her contributions were every bit as significant and valuable.

Kitty Bell was born Kathryn Bell Trent on January 23, 1944 in Philadelphia, PA, the daughter of William Carmichael Trent and Kathryn (Kitty) Anna Adams. In one of life’s serendipitous coincidences, Kitty Bell’s mother was the childhood best friend of my husband Richard’s mother, Arpine Jeryan. As a

result, Richard and Kitty Bell often played together as children and are shown sharing a sandbox in one famous family photo. Much later in life they would reestablish this childhood friendship and coverlets played a major role in this reunion.



Kitty Bell graduated from Hatboro Horsham High School in 1961 and from Grove City College in 1965. After graduation, she worked at the Naval Air Development Center in Johnstown, PA. In 1966 — while working in the Vision Lab there — she met Ronald E. Walter. Kitty Bell and Ron were married on September 7, 1968 in the Hatboro Baptist Church. They have three wonderful children — Nathaniel James, born 1970, Jonathan

Trent, born 1973, and Rebecca Jean, born 1976. Kitty Bell stopped working at the Naval Air Development Center when Nathaniel was born, but, when the children grew older, she worked at the Peace Valley Nature Center as a trail guide. Later, she spent 20 years working in the admissions office of Delaware Valley College.

Throughout her life, Kitty Bell was active and engaged in the world around her. She enjoyed tent camping, especially cooking on an open fire, bird watching, walking trails in search of wildflowers, and flower gardening. She loved to cook for family celebrations and made special birthday cakes for family members — including her four deeply loved grandchildren, Stewart, Mason Blue, Dylan, and Averie Bae. Music was important to Kitty Bell, and she was often whistling, humming, or singing as she worked around her house. She was very active in the Cub Scouts, Boy Scouts, and Girl Scouts — even earning the Wood Badge, the highest level of adult Scout leader training available in the Boy Scouts.

Kitty Bell also enjoyed researching and collecting objects — like antique kitchen tools, textile processing tools, and antique textiles — with ties to America’s past. She loved attending KOOKS (Collectors of Old Kitchen Tools) and EAIA (Early American Industries Association) conventions and sharing her knowledge through demonstrations and exhibitions at local historical societies and museums.

And let’s not forget the coverlets! She was Ron’s active and avid partner in everything to do with coverlets — from research and publications to presentations and exhibitions. She was always at Ron’s side, providing material as well as moral support. She gave generously of her time and her talents to both the National Museum of the American Coverlet and the Colonial Coverlet Guild of America.



Kitty Bell faced her final illness as she lived her life — with optimism, good humor, practicality, and grace. She passed away at home in Hilltown, PA on April 22, 2018. She is mourned and deeply missed by all who knew her.



Remembering Craufurd Goodwin

by Melinda Zongor



Laszlo Zongor, Craufurd Goodwin and Edward Maeder
NMAC Opening May 26, 2007

The world has lost another wonderful coverlet collector. Craufurd Goodwin's many talents and accomplishments are discussed in another article here, so I will focus on personal memories of him.

Laszlo and I met Craufurd at a North Carolina auction many years ago in our travelling days. I remember it like it was yesterday. I received an email inquiry from the auctioneer of a small auction house there. She had found us online and wondered if we could tell her something about a coverlet that had come to her establishment to be sold. I asked for pictures. The images clearly showed a green and black double weave coverlet with a lion corner block. I got right back to the auctioneer, asked when it would be coming up for sale, and we drove to North Carolina.

Upon arrival, we found the coverlet to be as advertised. We were thrilled and we determined to go for it. We quickly found ourselves in a one-to-one "battle" with a gentleman who, unlike the rest of the audience, seemed to know what it was. We fought it out and eventually won the coverlet for a high enough price that it drew applause from the crowd. The auctioneer introduced us (more applause), and I went out to the van to catch my breath. Our opponent, the under bidder, ap-

proached me and we shook hands. It was Craufurd. We quickly became friends and he told me of his interest in geometric coverlets from the Piedmont area of North Carolina.

I was immediately interested because Laszlo and I hadn't seen many from that area, and we didn't know of anyone else who was knowledgeable about them. Craufurd said the Tyler coverlet caught his eye because it was different and outside his usual scope of collecting, but that he had decided it was better off in our hands. (That coverlet is now in the NMAC collection and I think of Craufurd every time I look at it.)

Years later when we established the Museum, Craufurd and his lovely wife Nancy were Charter members. Craufurd attended the formal opening celebration program and offered a talk on his collection.

At our recommendation, Craufurd joined the CCGA (Colonial Coverlet Guild of America) and became a contributing member, writing an article for them in 2010. He typically downplayed his expertise in Piedmont coverlets. However, in that article he admitted that at that time he had been collecting and studying them for over 40 years.

We kept in touch sporadically over the years, and we cherished his friendship. We were devastated to learn of his passing. I had spoken with him not long before that, hoping they could visit Bedford once again, but he indicated that his travelling days were over. He did not tell us of his illness.

Craufurd Goodwin was a gentle man in the truest sense of the word. He was a delightful friend who made the world a better place. With deepest affection and condolences to Nancy, we miss him. _____



Craufurd Goodwin Presenting Southern Coverlets from Piedmont Area
NMAC Opening May 26, 2007 - Trish Herr & Jim Doig Holding the Summer and Winter Coverlet

In Memory of Craufurd Goodwin

compiled by Ron Walter

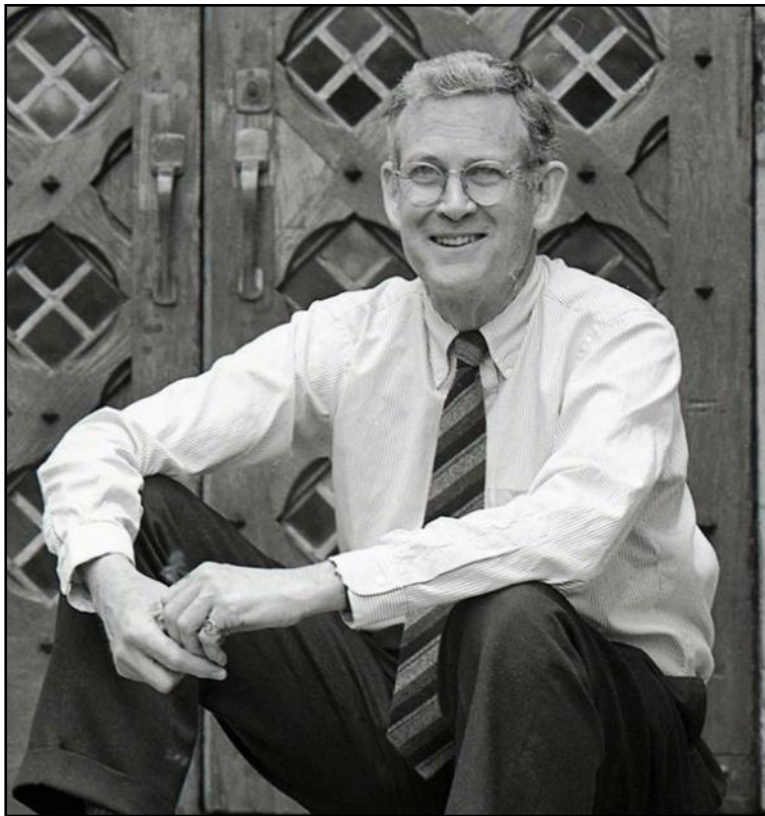
Craufurd Goodwin, a James B. Duke Professor Emeritus of Economics who in more than 50 years at Duke helped shape the university's course during the strife of the 1960s and made Duke a leader in the study of the history of economic thought and boosted the profile of The Graduate School, died Thursday. He was 82.

Goodwin first arrived at Duke in 1955 as a graduate student in economics, receiving a Ph.D. in 1958 following his thesis on Canadian economic policy. He returned as a visiting assistant professor in 1959-60 and joined the regular-rank economics faculty in 1962.

Over the next five decades, Goodwin held several leadership roles at the university, including vice provost, university secretary and dean of the Graduate School.

"One thing I will always remember about Professor Goodwin is that we used to pass each other frequently on Abele Quad, and he always had a ready smile and a warm greeting for me," said Paula McClain, current dean of The Graduate School.

He was married to Nancy Goodwin, herself was a noted writer and gardener. In 1977, the Goodwins moved to Montrose, a 19th century homestead in Hillsborough once owned by a William Alexander Graham, a former North Carolina governor and U. S. senator. It is listed on the National Register of Historic Places. The house drew visitors from around the



Craufurd, Goodwin (May 23, 1934 - April 20, 2017)
Duke photography 29899

country, attracted by its history and the 20 acres of gardens Nancy cultivated at Montrose. The gardens have been nationally recognized by the Garden Conservancy.

Excerpts from "Economist Craufurd Goodwin, Former Graduate School Dean, Dies at Age 82", article by Duke TODAY Staff, published April 21, 2017 in Duke TODAY



Montrose, Home and Gardens, of Nancy and Craufurd Goodwin, Hillsborough, NC
www.southernliving.com/home-garden/gardens/historic-garden-north-carolina



Red Spider Lily (*Lycoris radiata*)
www.montrosegarden.org

Shop News

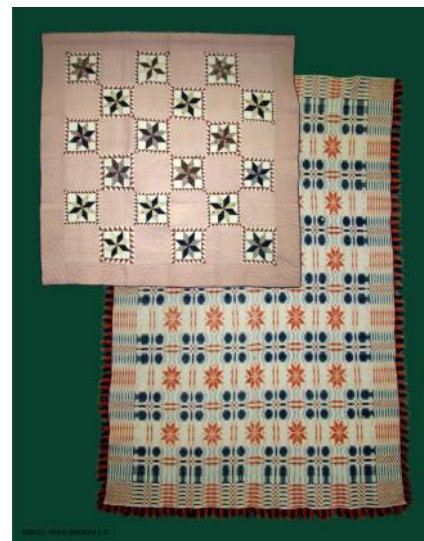
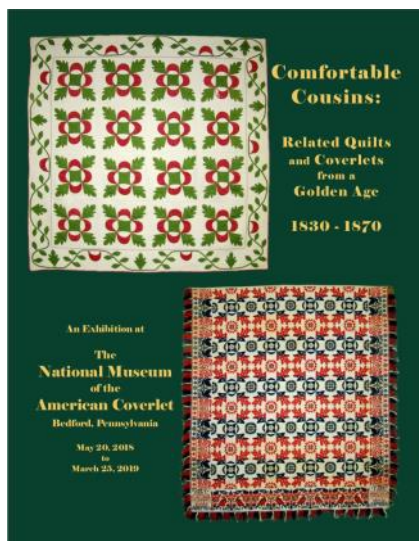
NMAC EXHIBITION CATALOGS

Current Exhibition

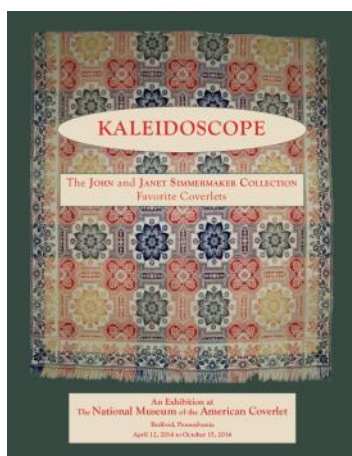
Comfortable Cousins: Related Quilts and Coverlets from a Golden Age

Includes color pictures of all 23 quilts and 38 coverlets on display, with descriptive information and new research.

This catalog includes an extensive article by renowned expert Virginia Gunn, whose quilts (yes, we said quilts) are shown in partnership with the coverlets on display. More on this special exhibition is in the adjacent article on **Comfortable Cousins**.

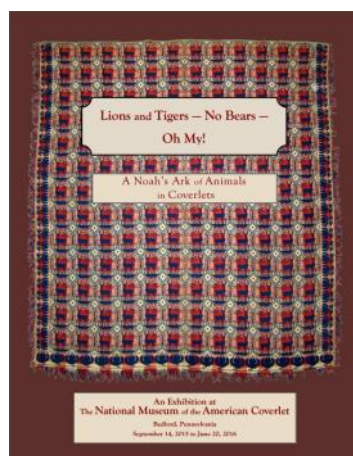


Reprinted copies of past exhibition catalogs are now in stock.



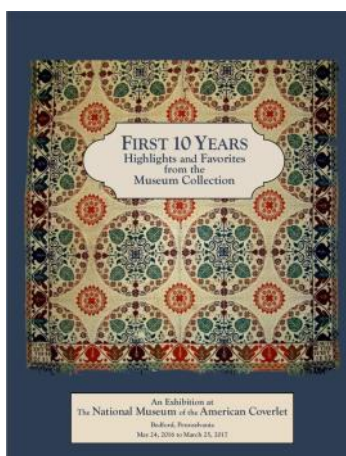
Kaleidoscope: John and Janet Simmermaker Collection

Favorite Coverlets
Includes color pictures
of all 90 coverlets,
descriptions and index.



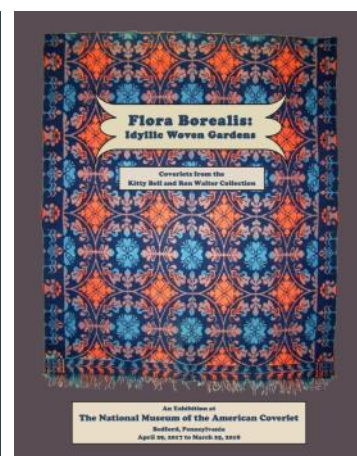
Lions and Tigers - No Bears - Oh My! -- A Noah's Ark of Animals in Coverlets

Includes color pictures
of all 100 coverlets,
descriptions and index.



The First 10 Years: Highlights and Favorites from the Museum Collection

Includes color pictures
of all 90 coverlets,
descriptions and index.



Flora Borealis Idyllic Woven Gardens Coverlets from the Kitty Bell and Ron Walter Collection

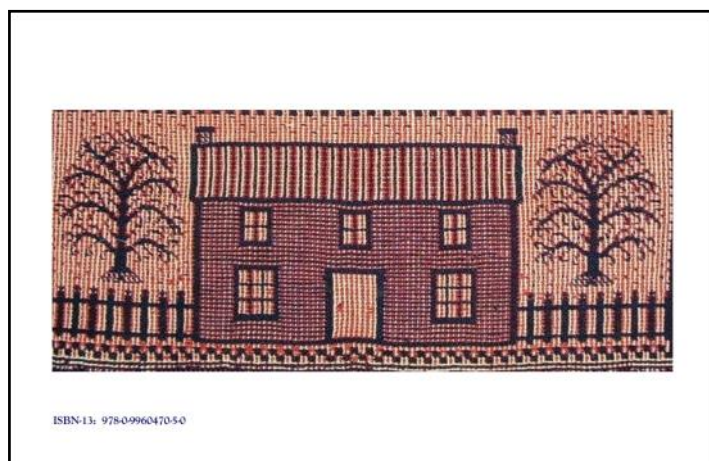
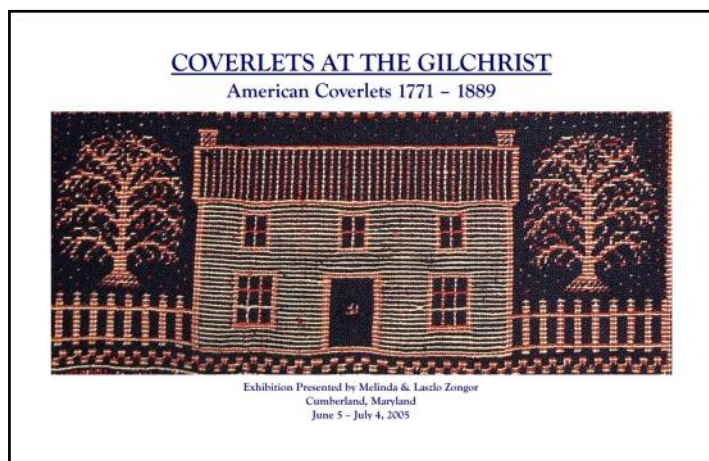
Includes color pictures
of all 95 coverlets,
descriptions and index.

NMAC exhibition catalogs, whether separately or together as a collection, serve as high quality permanent reference materials for anyone interested in seeing beautiful pictures and learning more about coverlets.

Price is \$35 each (minus 10% discount for Museum members), plus \$3 for postage.
Call the Museum at 814.623.1588 for information – and yes, we accept credit cards.

Shop News continued

Gilchrist Catalog



A new third edition of **COVERLETS AT THE GILCHRIST** has now been issued. The **Gilchrist** reprint offers several new editorial notes and clarifications, including a new update in the preface section, and the weavers of several previously unidentified coverlets in that exhibition have now been identified.

The backstory...The **Gilchrist** catalog was produced by popular request after an exhibition presented by Laszlo and Melinda Zongor at the C. William Gilchrist Gallery in Cumberland, Maryland, in June of 2005. It was influential in gaining support for this Coverlet Museum, which was established just months later in early 2006.

The **Gilchrist** catalog is published in 5-1/2"x 8-1/2" spiral-bound format for easy handling and reading. It includes images, details and descriptions of each coverlet in the exhibition.

An additional section called **The Basics** addresses the most common questions posed by folks new to coverlets: pattern types (geometric and figured), identifying origins and makers, weave structures, fringes, reversibility, the weavers, the looms and more. There are also a bibliography of suggested reading, a list of represented weavers in alphabetical order, a list of unidentified weavers by state and a list of represented states both identified and unidentified. Most of the textiles in the **Gilchrist** exhibition now reside at The National Museum of the American Coverlet.

All catalogs
are \$35 each,
plus \$3 postage.
Call the Museum
814.623.1588
for information
and yes, we
accept credit cards.

Handwoven Textiles: We carry handwoven textiles from local weavers. Selection varies and many items are one-of-a-kind.

Think Christmas!
Place your order now!
Always keep in mind
Museum membership
entitles you to a
10% discount on your
Shop purchases.

Shop News continued



Logo Mugs: New items include our Logo Mugs, which are now offered with an ivory / cream colored base. This is an update from the original white ones, and the new color is proving to be very popular. Price remains the same at \$12.

Reference Books: The selection of reference books in the shop is impressive. Just within the last few months, a number of hard-to-find and out-of-print books have come into the Museum. Many go to the Museum shop for sale. If you are looking for something specific, let us know. If we don't have it, we might be able to find one for you.



A Portion of our Expanded Book Section.



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
- free access to the reference library.

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

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



RECENT DONATIONS

Books:

Our reference library is growing, and the selection of books in the shop is impressive. Just within the last few months, a number – almost 60 – of hard-to-find and out-of-print books have come into the Museum. Many of these materials have been placed in the permanent reference library while others, if they are duplicates, go to the Museum shop for sale. If you are looking for something specific, let us know. If we don't have it, we might be able to find one for you.

Coverlet:

Shirley Weinberg of Concord, Massachusetts gifted this wonderful child's coverlet. It is a summer and winter structure, woven in 1838 for Deziar Bailey and made by Henry LaTourette of Tyrone, Steuben (now Schuyler) County, New York. Ms. Weinberg included a rare family history, making the story even more interesting.

You may remember that in our 2014 exhibition **KALEIDOSCOPE**, The John Simmermaker Collection Favorite Coverlets (coverlet #49, page 28 of the catalog) we displayed one half of a full-sized coverlet in this same pattern, same structure, by the same weaver.

A comparison of the two is a great teaching opportunity. Small textiles like this were often woven as samples, but as you can see here, they were sometimes woven for clients too. Turn the little Deziar Bailey crib-sized coverlet 90 degrees and you will see that the side border of the large textile has become the bottom border of the small one. Child's-sized coverlets were woven sideways. That is to say, the warp runs across the piece rather than down the length. The top and foot end of the child's coverlet are actually selvages, while the selvages in the large version are on the sides. Samples were quick to produce in this way. Keep in mind that for a full-sized coverlet, the weaver with a narrow loom is only weaving one-half (panel). The weaver had only to weave a bottom border (with cornerblock, if any), one repeat of his centerfield pattern, and then another border. That was sufficient to offer an example of the quality of his work and/or a choice of pattern if more than one was available, and these samples were often left at distant places where clients could place an order and return later on to pick up the finished coverlet.

Things to keep in mind if you see one offered for sale: As described above, after checking the selvages and the hemmed sides to make sure they are in the right places, there is one more thing to know – and that's even easier to determine. A small child's-sized coverlet like this should never have a center seam. If it does, it has been cut down from a full-sized one and is a fake.

In the case of this specific little textile, we know it is the "real deal" because it passes inspection and it was donated by a descendant of Deziar Bailey, the original owner for whom it was made!



TYRONE 1838 Child's Sized Coverlet Woven for DEZIAR BAILEY
Donation to NMAC Collection



TYRONE 1838 Coverlet Half Woven for EMELINE ELLISON
John and Janet Simmermaker Collection

Current Exhibition

COMFORTABLE COUSINS: Related Quilts and Coverlets from a Golden Age 1830-1870



NMAC is honored to partner with Virginia Gunn, noted expert in both quilts and coverlets, who graciously allowed us to borrow from her collections to augment the current exhibition. According to Virginia, **COMFORTABLE COUSINS: Related Quilts and Coverlets from a Golden Age 1830-1870** is “one of the first in-depth exhibitions that focuses on the visual connections between the designs and motifs featured on figured and fancy coverlets and on appliqued quilts made in America from 1830-1870 – the golden age for Rococo-Revival bed coverings.”

The Rococo-Revival period featured designs inspired by nature. Taken from colorful gardens, elaborate landscapes and a vast array of interior similarly themed decorative objects, it was only natural (pun intended) for the makers of bed covers to incorporate this style as well. For this unique exhibition, quilts and coverlets are paired, demonstrating the commonalities in the motifs seen in these two distinctive types of bed covers.

In the exhibition catalog, Virginia’s fascinating, detailed preface is a great, highly recommended read, explaining the relationships and their development. She discusses the primary makers, both English and German, their backgrounds and traditions, how these translated into their textiles, and how aesthetic tastes eventually changed, bringing the era to an end.

Ironically, for those folks who are new to coverlets, seeing coverlets and quilts side by side has proved to be a great way of learning about their differences as well. All in all, the **COMFORTABLE COUSINS** exhibition has been very well received by enthusiasts of both camps.

The exhibition will be “up” until about April. Full color catalogs are available. For details, see Shop News.



COMFORTABLE COUSINS: Related Quilts and Coverlets from a Golden Age 1830-1870

by Dr. Virginia Gunn, Researcher and Collector of Quilts and Coverlets (Preface from current exhibition catalog)

The National Museum of the American Coverlet is delighted to present one of the first in-depth exhibitions that focuses on the visual connections between the designs and motifs featured on figured and fancy coverlets and on appliqued quilts made in America from 1830 to 1870 – the “golden age” for Rococo-Revival bed coverings.

There has been very little research on the relationships between quilts and woven coverlets. In the 1980s and 1990s quilt scholar Ricky Clark analyzed floral quilts and fancy coverlets made in Ohio and concluded that “virtually every design structure in classic floral quilts is also found in Jacquard coverlets.” In her 2011 study of date-inscribed quilts, quilt scholar Barbara Brackman noted that botanical images with formal symmetries and mirror-image repeats derived from Germanic folk art began to appear in American quilts in the 1830s. The style increased dramatically after 1844 and in the 1850s, continuing through the 1860s.

When a wave of romanticism swept across Europe in the 1820s and 1830s, the artistic pendulum turned away from the simplicity of neo-classicism toward more romantic interpretations of past styles. The aristocracy and the very wealthy no longer shaped the major cultural and artistic choices of an era. Instead, the rapidly expanding middle-classes, which were predominant in the United States, became targeted customers and arbiters of taste. They were happy to embrace updated versions of past styles. Middle-class American women favored the Rococo-Revival styles for interior decoration.

Rococo-Revival designs, which were Victorian interpretations of the elaborate Louis XIV and Louis XV styles of the 17th and 18th centuries, featured a rich array of full-blown flowers and asymmetrical arrangements of scrolls and vines composed of “S” and “C” curves. Art historian Nicholas Pevsner stressed that the “chief characteristic” of mid-Victorian design was the “universal replacement of the straight line by the curve.”

Rococo designs echoed the revival of interest in gardens that featured colorful beds of “bright and gay flowers” set in green lawns. Windows, porches, and verandas let families enjoy nature and the outdoor landscape. Home interiors were naturalized with houseplants, and realistic flower motifs appeared on carpets, upholstery, wallpapers, and decorative objects.

It is not surprising that both quilt makers and coverlet weavers embraced this distinctive style. To fully



appreciate and understand the so-called “red and green” masterpiece appliqued quilts, made by women, and the “figured and fancy” coverlets woven by men, one needs to consider the interconnecting factors that influenced their development.

English immigrants introduced quilts to America in the 18th century. English people slept between linen sheets, under warm blankets, topped with decorative bed coverings or quilts. Middle-class families put effort into decorating and maintaining their homes, wanting them to be stable and comfortable. They believed that the furnishings and upkeep of one’s home attested to the family’s character, refinement, and respectability in the community. In the mid-nineteenth century, the growing numbers of middle-class American quiltmakers developed and perfected a distinctive style of floral applique quilts which reflected the fashionable artistic tastes of the greater European world. This period (1830-1870) is now viewed as the era when bright “red and green” quilts reigned.

During these decades, the composition of the American middle classes experienced a major change with the influx of Germanic families, seeking improved standards of living and political freedom. Between 1820 and 1870 more than two million German immigrants arrived in the United States, making them the largest immigrant group in the country. Most of the men were farmers, craftsmen, or merchants. Some settled in cities, while others sought land and small towns in the Midwestern states. The largest states in the union were now New York, Pennsylvania, and Ohio.

continued on next page

Preface from current exhibition catalog continued:

Germanic people traditionally slept on chaff-filled beds made of tow, topped by a linen sheet. They covered themselves with feather beds, anchored in place by woven coverlets, not quilts. Master male weavers from Germany, under economic stress as the Napoleonic wars ended, immigrated to the United States and successfully established businesses serving Germanic communities, with the majority working in Pennsylvania and Ohio. In the early years (1820-1835), coverlet weavers created sophisticated multi-harness geometric designs. In the mid-1830s, however, they embraced the new figured attachments for their looms and began to weave “figured and fancy” coverlets, which featured repeating floral and scrolled motifs surrounded by elaborate floral borders. Their “English” neighbors began to purchase these coverlets, with their striking arrangements of roses, lilies, tulips, and vases of flowers, mingled with plumes, scrolls, and Dutch doves and American eagles. This interchange helped influence the layouts and designs on floral appliqued quilts.

Germanic women, who noticed the quilts made by their English neighbors, soon embraced American quilt-making traditions and added their own stamp of orange and gold to the red and green palette. Conventional folk-art designs were part of the Germanic heritage. Ornamental floral and scroll motifs decorated their distinctive fraktur, furniture, hymn books, marriage and birth records, and pottery. Soon bright appliqued and pieced quilts joined the colorful coverlets in Germanic bedrooms. Phebe Earle Gibbons, whose husband Joseph was a medical doctor in Lancaster County, described the homes of her Pennsylvania Dutch neighbors for readers of *The Atlantic Monthly* (October 1869). She pointed out that “up-stairs in a neat Dutch farmhouse” one would find “Gay quilts are on the best beds, where green and red calico, perhaps in the form of a basket, are displayed on a white ground; or the beds bear brilliant coverlets of red, white, and blue.” Quilts became a form of German assimilation into the established English society.

As Germanic families migrated westward from their original base in southeastern Pennsylvania, they were instrumental in helping to spread floral applique quilting traditions to western Pennsylvania, Ohio, Indiana, Illinois, Michigan, Wisconsin, Missouri, and Iowa and later to Kansas, Nebraska, the Dakotas, and on to the Far West. As travel improved via canals, roads, and railroads, families, even those living on the edges of

civilization could receive the goods and equipment they wanted or needed.

The makers of quilts and woven coverlets shared their new creations and patterns with family, neighbors, and friends. They often displayed their best pieces at the growing number of city exhibitions, county fairs, and state agricultural and industrial fairs held across the country. As artists copied prize-winning designs or ones they particularly liked, regional favorites in patterns, styles, and colors developed. These favorite styles spread along migration paths as families moved across the country.

With the outbreak of the Civil War in 1861, the production of elegant handmade quilts and fancy coverlets slowed considerably. For the next four years, women and men turned their attention to volunteer efforts for their communities and the nation, helping the government to outfit and care for soldiers in the field and in hospitals. They utilized the efficiencies of their new sewing machines to speed up the production of the large amount of clothing and bedding needed for the war effort.

By the time the war ended, aesthetic tastes were already beginning to change. Since France, the fashion center, had been involved in wars also, military influences of stripes, stars, and braids had already replaced floral trends in fashion. The scrolls and flowers of the Romantic era were also giving way to new interpretations of the Aesthetic era that began developing in England following the 1851 exhibition.

Masterpiece mid-century floral applique quilts and beautiful fancy coverlets were carefully preserved and passed down in families. When Americans were on the move, they were packed in trunks and moved across the country. Some, of course, got worn out with use as pioneers dealt with frontier life. Some were destroyed by poor care. Fortunately, a great number managed to survive. Seeing them reminds us that men and women have always taken time in their busy lives to create beauty in some way. The striking colors, designs, and workmanship of these historic treasures continue to delight and inspire us today. We hope that you will explore and enjoy the artistic connections of a special era as you view our Comfortable Cousins exhibition.

Dr. Virginia Gunn

Coverlet College 2018

September 21-22-23, 2018

by Ron Walter



Cassie Dickson Explaining Flax Processing Tools



Melinda Discussing a Recently Donated Coverlet

Coverlet College 2018 started Friday afternoon, September 21st with two optional workshops. Cassie Dickson hosted a workshop, titled **"The Flax Plant to Linen Cloth,"** which allowed the attendees not only to gain knowledge of the required processes but also to have a hands-on experience with the processes of producing linen cloth from the flax plant.



Retted Flax for Processing by Workshop Attendees

At the same time Melinda Zongor hosted a workshop,

titled **"Preview Recent Donations to Museum"** that gave the attendees a preview of recently donated coverlets and artifacts to the museum that have not yet been on display. Melinda shared some stories about the donated items and why the donors decided to give them to the museum.



Jane Braking Flax

On Friday evening we started all attendees off with our keynote address

"Samuel B. Musselman: Celebrated Weaver of the Year," given by Ron Walter. Samuel B. Musselman wove fancy coverlets in Bucks County, PA, from 1837 to 1860. Ron has recorded one hundred ninety four coverlets woven by Samuel B.



Ted & Pat Examining a Weavers Notebook

Musselman. Most are signed **S. B. MUSSELMAN** and are numbered. The earliest examples woven in 1837 are woven in two pieces and signed **SBMM**. By 1838 his coverlets were woven full width. Coverlets numbered 37 and 38 woven in 1838 are signed **SAMUEL MUSELMN**. The rest of his coverlets are signed with his usual name **S. B. MUSSELMAN**, which he started to use later in 1838. The later ones, after about 1853 are not numbered. Also some woven in 1841 and 1842 were not numbered. He often wove **PENSYLVAN** in the borders except for the ones signed **SBMM** and the ones woven with the special borders, e.g., borders including hunters, roosters and hens, and houses and hens.

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SBMM 1837 No. 14



SBMM 1837 No. 28



SAMUEL MUSELMN 1838 No. 37 for Catherine Sholl



S B MUSELMN 1838 No. 60 for Livina Autherholt

Coverlet College 2018 continued



Kirstin Receiving Kitty Bell Walter Scholarship



Attendees Enjoying Hans Baer's Presentation



Hans Baer Answering Questions

Saturday morning, September 22nd we started with each attendee introducing themselves. Next Melinda Zongor presented The 2018 Kitty Bell Walter Memorial Coverlet College Scholarship to Kirstin Miller. As stated on the certificate: "Kitty Bell Walter's volunteer work was invaluable to the ongoing success of the Coverlet Museum. She unselfishly supported the Museum with her husband, Ron Walter. While Kitty Bell preferred to work behind the scenes, supporting Ron in all his endeavors, her contributions were every bit as significant. No matter what the task, she was always ready and willing to help get the job done."



"There grew there [India] a wonderful tree which bore tiny lambs on the ends of its Branches. These branches were so pliable that they bent down to allow the lambs to feed when they were hungry."

America. Only after the revolution and American Independence were these fibers processed and used in the weaving American coverlets.

Hans Baer presented "**Recreating a 19th Century John Campbell Coverlet.**" His presentation explained the volunteer work he performed from 2010 to 2017 that re-established the capability for weaving one of the four coverlet patterns on the John Campbell Jacquard loom at the Ontario Science Centre in Toronto—a loom John Campbell used until the 1880s. He created a card set for the Single Rose pattern coverlet. From John Campbell's account book they knew he had woven that pattern but the card set had been lost, and the pattern has not been woven since that time.

"**Dressing the Bed 1600-1900,**" was presented by Edward Maeder. He showed many works of art depicting woven bed coverings from the 1300s through the 1600s, when the beds were covered by canopies and curtains. He continued through history showing many early bed hangings and covers in museum settings dating from the 1600s up to 1900.



Bed Covering 14th century - Edward Maeder's Dressing the Bed Presentation
Birth of the Virgin c. 1385, Paolo di Giovanni Fei (1369-1411), Siena Art Gallery

Virginia Gunn discussed "**Quilts and Coverlets of the Victorian Rococo Revival Era.**" Victorian Rococo Revival was the most popular interior style in America from 1830 to 1870. The Neo-Classic designs were replaced with romantic non-linear natural scrolls, S curves and C curves. In quilts and coverlets these often were in the form of flowers, leaves, vines and medallions.

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Coverlet College 2018 continued

In the 1840s colored floral plates were published in books and they inspired the forms that appeared woven in coverlets and the motifs made of cut out pieces of red, green and yellow fabrics appliqued onto squares of white cloth. The squares were sewn together into a large piece that was sewn to a backing cloth



Floral Plate of Rose



Large Rose Motifs in Quilt Centerfield

with a thin layer of filling between. Then sewing called quilting is done in an intricate pattern of stitches often outlining and forming vines, flowers, or medallions.



Large Rose Motifs in Coverlet Centerfield

After a catered lunch enjoyed by all, Virginia Gunn lead the group on a tour of half of the Comfortable Cousins exhibition. Beginning in exhibition room three, the group returned through the hallway and Virginia pointed out the motifs in the quilts that matched motifs in the associated coverlets. She also related details about where the quilts and coverlet were made and showed the intricate quilting done when the quilt was finished.



Virginia Discussing Quilting during the Exhibition Tour



Attendees Enjoying Virginia's Tour of the Exhibition

Returning to the all-purpose room, Marty Schlabach presented **"In the Background: Coverlets Found in Historic Photos."** He showed many images of historic photos he had found with coverlets in the background. Sometimes this was incidental and in other photos the coverlet was included as an accent. Cabinet photos made by studio portrait photographers often included a background, with a piece of furniture, a plant and/or a textile item or fur draped over the chair.

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Westover Landing, VA, Lt. Col. Samuel W. Owen, 3rd Pennsylvania Cavalry Caught Napping - source <http://www.loc.gov/pictures/item/2018666207/>



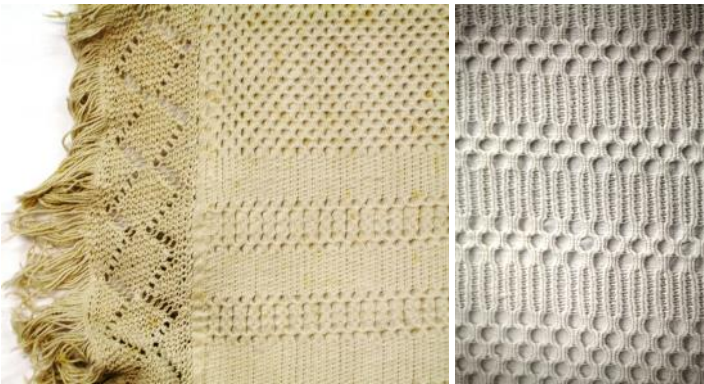
Patient on a Harry Tyler 1842 Coverlet for Mary Ann Taylor - Marty Schlabach

Coverlet College 2018 continued



Kathy Grant Discussing Southern Dimity Counterpanes

The next presentation titled **“Well, that’s not a packing blanket!” – Early American Southern White Dimity Counterpanes** was presented by Kathy Grant. The “Dimity counterpane” is the southern term for white on white cotton and/or linen summer bed coverings. Kathy showed pictures of many examples while explaining they were woven on four shaft looms, they usually have three panels, the back does not match the front, they often have long floats, so when washed they shrink and have a puffed up front. They can usually be found in any historical society south of the Mason Dixon line. Kathy also commented on some of the recently donated drafts of dimity counterpanes in the NMAC 19th century pattern



Two Close-Ups of Southern Dimity Counterpanes from Kathy’s Presentation

draft collection.

The last session on Saturday was a **“Discovery Session for Coverlets brought by Attendees New to Coverlets.”** The coverlet college registration form invites people new to coverlets to declare they would bring in a coverlet they would like more information about. We accept up to sixteen coverlets and this year we had seven coverlets registered, four geometric and three fancy coverlets. With Gay McGeary and Pat Hilts help we were able to come up with some details



1853 Craig Family Indiana Coverlet



Overshot Coverlet

Discovery Session Coverlets



Monks Belt Coverlet



Overshot Coverlet

Discovery Session Coverlets

on each of the coverlets.

As a fundraiser each year, a poster showing every textile in the current exhibition is created. Two posters, each mounted on a backer board, are donated to raffle off to the attendees, one on Saturday and one on Sunday. The Saturday poster was won by Vicki Campbell.

continued on next page



Edward Presenting Comfortable Cousins Poster to Vicki

Coverlet College 2018 continued

Those attendees and presenters who chose to stay together for informal conversation and an enjoyable dinner prepared by Melinda and Laszlo Zongor were not disappointed.

Saturday festivities ended in the evening with a coverlet show and tell session. Most attendees brought one or two of their favorite or recently acquired coverlets to show and discuss. Though it seems like a chaotic time, there always is a good exchange of information between attendees and many stories shared about the coverlets and how they were found.



Lois Wyndham Presenting "Uncovering the Past"

Abraham Betzner aka Ellen (Beemer) Betzner. Abraham and Ellen were married in 1850. A blue and white Nine Snowballs and Four Roses with Tree Border double weave coverlet was woven for Mrs. Samuel Betzner aka Sarah (Surerus) Betzner. Samuel and Sarah were married in 1852. Lois has not been able to identify the weaver of these coverlets.

Next the presentation "So You Have a Collection – How Do You Store It?" was presented by Edward Maeder. Edward recommended when you handle your coverlets wash your hands often instead of wearing cotton gloves. He also stated rolling your textiles with multiple layers such as a double weave coverlet is very dangerous since you stretch the outer layer and scrunch the inner layer. You need to

know what you are doing before attempting to conserve or wash your coverlets. Use cotton sheets to line a storage box that is not acid free. Muslin should be washed to get the sizing out before use. Wood is acidic, so if you store coverlets in wooden trunks and case furniture, use sheets or muslin as a buffer between the coverlets and the wood.



Show and Tell Coverlets - Matching Centerfields and Side Borders
Jacob Kleindinst 1853 Eagle, Nine Stars & Liberty Corner Block



Show and Tell Coverlets
J. Irwin 1853 Pulaski for B.J. Litts Berks County, PA Style

Sunday morning, September 23rd, sessions started with Lois Wyndham presenting "Uncovering the Past: Exploring the History of Two Ontario Coverlets." Lois attended an exhibition at the Dundas Museum that included two geometric double weave coverlets with provenance to the Betzner family of Upper Canada. In the early 1800s the family came from the Lancaster County, PA, area but kept strong ties to the Mennonite community there. The red, blue and white Nine Snowballs and Sixteen Roses with double Tree Borders double weave coverlet was woven for Mrs.



Mrs. Abraham Betzner's (Ellen Beemer)
9 Snowballs & 16 Roses Coverlet



Mrs. Samuel Betzner's (Sara Surerus)
9 Snowballs & 4 Roses Coverlet

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Coverlet College 2018 continued

Then “**Identifying Regional Preferences in Fancy Coverlet Designs: An Ohio Study**” was presented by Virginia Gunn. Virginia used mapping techniques to help place weavers and patterns in county locations. This technique made it possible to identify regional tastes in coverlet designs. A coverlet design was most often introduced by one of the more experienced professional weavers. Then it was adopted or adapted by apprentices or competitors. Popular motifs were usually very similar, but not identical. Designs moved to adjoining counties, but not throughout state. Appearances in distant areas or states usually could be explained by contact with the region of origin. For example the strawberry pattern was woven by eleven weavers in six Ohio counties. Eli M. Slusser wove the earliest coverlet recorded with the strawberry pattern in 1843 in Canton, Stark County, Ohio. Other weavers wove variations of this pattern in Stark County and the adjacent counties of Tuscarawas, Holmes and Wayne starting in 1844, 1845, 1846, 1848, 1849 and 1850. Then a variation of this pattern appeared in two adjacent Ohio counties—Hancock and Putnam—quite a distant west beginning in 1862.

Cassie Dickson presented “**Appalachia Remembered Through Woven Coverlets.**” Cassie started with a discussion about Frances Louisa Goodrich (1856-1944), who received a gift of a mountain “kiver” that led to the beginning of the craft revival of the early 1900s. Frances was among the first to promote a revival of weaving as a cottage industry in the North Carolina mountains where she founded Allandstand Cottage Industries. A diminutive woman, barely five feet tall, she was often seen astride her pony Cherokee, riding into remote coves to visit neighbors and craft workers. Cassie also discussed Ealy Franklin Banks (1827-1920) of Madison County, NC, showing a picture of Ealy with her flax and flax tools including, a flax brake, a scutching knife, hackle and spinning wheel. Next she discussed the flax process



Strawberry Pattern Coverlets in Ohio
Eli M. Slusser 1843 Stark Co. Friedrich Boediker 1867 Hancock Co.

that she goes through each year at her home. She grows the flax, pulls it, hangs it in bunches on a railing with roots up, removes the seeds, dew rets the plants, dries it, brakes it, scutches it, heckles it and ties it into stricks. Then she spins it, dyes some of it and weaves it into textiles. Cassie also weaves traditional coverlets of cotton and wool.

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Cassie Discussing One of her Coverlets Pine Cone Bloom Coverlet on Loom



Cassie Discussing her Blooming Leaf Coverlet with Attendees

Coverlet College 2018 continued



Virginia Leading the Tour in Exhibition Room 2

A catered lunch was followed by a tour of the other half of the Comfortable Cousins exhibition led by Virginia Gunn. Beginning in front of exhibition room one, touring rooms one and two and finishing in the red room. Virginia pointed out the motifs in the quilts that matched motifs in the associated coverlets. She also related details about where the quilts and coverlet

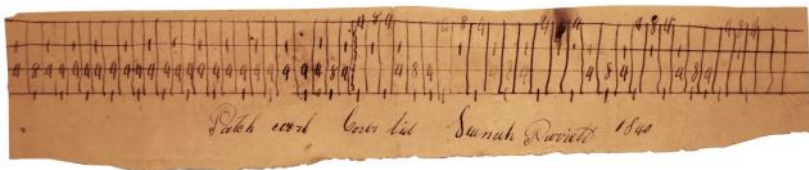
were made and showed the intricate quilting done when the quilt was finished.

The current exhibition poster raffled on Sunday was won by Kathy Grant.

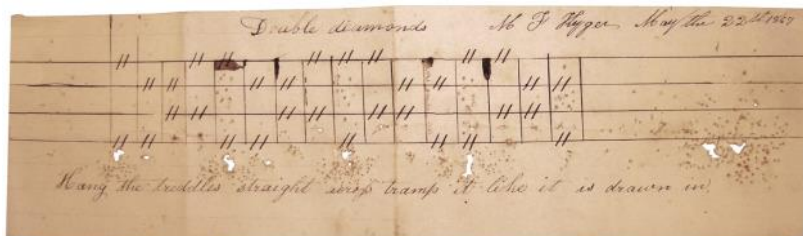
The last presentation of Coverlet College 2018 titled **"Who were the Signers of the Tusing Sisters' Weaving Drafts?"** was presented by Ron Walter. Eighty-eight weaving drafts were



Edward Presenting the Poster to Kathy



Patch work Coverlid Draft- Leannah Parrett 1840



Double diamonds Draft – M. F. Kyger May the 22th 1867
Hang the treddles straight across - tramp it like it is drawn in



Virginia Showing the Quilting on the Sampler Quilt in Exhibition Room 1

sold as the property of two Tusing Sisters of Branch Mountain, Hardy County, WV. These drafts were conserved by Ted Wachhaus and donated to the NMAC. Ron shared his research into who the signers were and where they lived. Leannah Parrett signed eight drafts with five dated 1840 to 1844. Juliann Armentrout signed one draft dated 1853. Permelia E. Bent signed seventeen drafts with one dated 1855 and one dated 1878. M. F. Kyger signed one draft dated 1867. One unsigned draft was dated 1872. Mary Guley signed one draft not dated. Frances Jollett signed two drafts not dated. Elizabeth Michael signed one draft not dated. One draft has the location McGaheysville, Rockingham County, Virginia on the back of it. Fifty-five of the drafts were not signed.



Melinda Showing a Friendship Quilt Made from Overshot Coverlet Blocks Woven by the Pioneer Fiber Crafters Guild 1990 to 1991

Recreating a 19th Century John Campbell Jacquard Coverlet

Presented by Hans Baer - Summary Article by Ron Walter

During Coverlet College 2018 Hans Baer presented “Recreating a 19th Century John Campbell Jacquard Coverlet.” He has been a volunteer from 2010 to 2017 working on projects associated with John Campbell's Jacquard loom which is used as a working exhibition at the Ontario Science Centre, Toronto, Canada.

Hans explained that John Campbell (1806 – 1891) was a Scottish immigrant, who first settled near Syracuse, NY. In 1854 he moved to Ontario, Canada, near London. His 302 page account book covers the years 1859 – 1885. During this time, he wove approximately 1,000 coverlets.

Campbell had punched card sets for four patterns: Stars & Roses, Single Rose, Garland, and Tulip. His loom was likely manufactured around 1850. The Jacquard mechanism was made by James Lightbody of Jersey City, NJ. The loom came to the Ontario Science Centre in the late 1960s. It has a fly shuttle for the tabby weft and a hand shuttle for the pattern weft. It has four journals, or comber boards. Only two sets of cards existed when the loom came to the Ontario Science Centre: Stars & Roses and Garland.

Each pattern has an outer border, an inner border and the main pattern, also known as the centerfield. The loom harnessing is set up to mirror the outer border and the main pattern. Looking at *Keep Me Warm One Night* by Dorothy K. and Harold B. Burnham, most Canadian coverlets woven in the 1800s do not have an inner border.

Each card in the card set has 34 columns, with each column having 8 positions for a hole or no hole, for a total of 272 positions per card. The right-most 20 columns, which define the centerfield, are mirrored by the loom's harnessing, and the left-most 5 columns,



Hans Baer Discussing Recreating a John Campbell Coverlet R.W. photo



A Card Punched for the John Campbell Loom - H.B. photo

which define the outer border, are also mirrored by the loom's harnessing. Each card has about 150 holes.

In 2013 Hans took an inventory of each card set and the condition of each card in the set. The Garland card set includes 544 cards and they all were in good condition, i.e., suitable for weaving. The Stars & Roses card set includes 384 cards. This card set could not be used for weaving because some cards were broken,

many were in very bad shape, and 160 would need to be replaced to make it suitable for weaving. The Single Rose coverlet has not been woven since the 1880s because all of the 384 cards were lost.



The Lower Portion of the John Campbell Loom - H.B. photo



James Lightbody Head on the Loom - H.B. photo

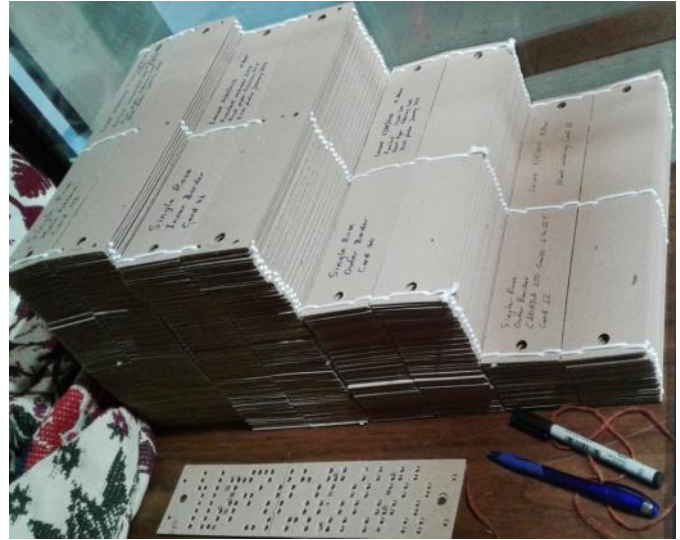
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Recreating a 19th Century John Campbell Jacquard Coverlet *continued*

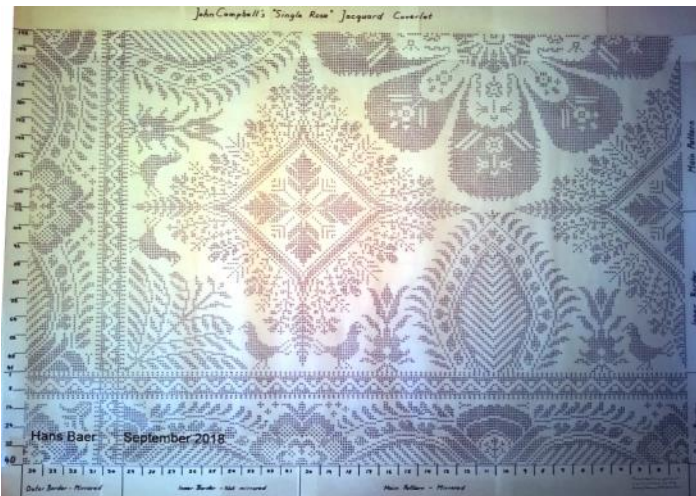
The Tulip coverlet has also not been woven since the 1880s, because all of the 384 cards were lost.

In 2014 and the beginning of 2015 Hans searched for card stock. The Ontario Science Centre had last purchased card stock in 1988 from the Valenta Brothers, Hawthorne, NJ. Only about 40 blank cards remain from this purchase. Repair of Stars & Roses card set would require 160 blank cards. Valenta Brothers had sold their Jacquard card business to David Kline in Red Lion, PA. Hans checked samples from David Kline, worked with Richard Jeryan, tried plastic material (Sintra), checked all major art supply stores in Toronto and worked with Lang Pioneer Village near Peterborough, ON. In mid-2015 he purchased 3000 cards from RTS Packaging in Pickering, ON, and learned that the fiber orientation in the cards was extremely important!

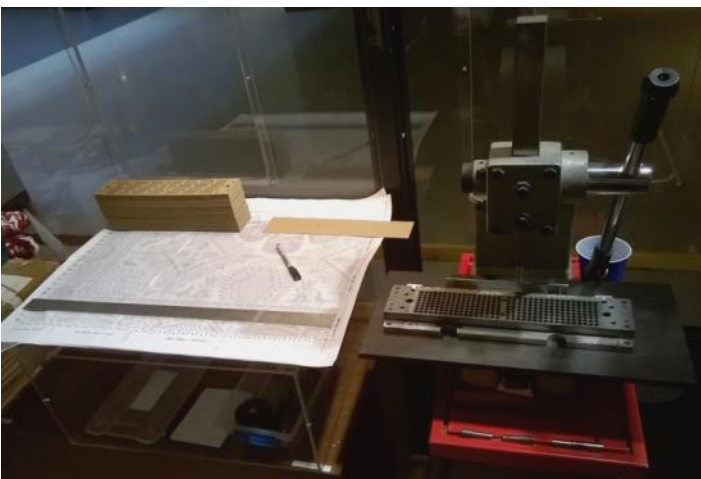
Later in 2015 Hans repaired the Stars & Roses cards. 160 cards were punched and replaced. There was a steep learning curve since neither card punching nor lacing had been done in many years. Hans used a variety of blank cards as replacements for the bad cards and all worked out just fine. He used the remaining



Single Rose Card Set Ready for the John Campbell Loom - H.B. photo



The Single Rose Point Drawing - H.B. photo



Card Punch Used to Punch Cards for the John Campbell Loom - H.B. photo

cards from the 1988 Valenta purchase and began using the new cards purchased from RTS Packaging. By the end of 2015 the Stars & Roses card set was back in the loom and working very nicely again.

Early in 2016 Hans began studying the two lost patterns, the Single Rose and Tulip patterns. The Ontario Science Centre never had card sets for these two patterns but Toronto's Royal Ontario Museum has John Campbell artifacts in storage. Among them are full coverlets woven by John Campbell in the 1860s. During a visit there in January 2016 he took hundreds of close-up photos so he could develop a point paper drawing of the borders and centerfields.

The pattern point paper contains 52,224 points, each of which may result in a hole or no hole being punched in a card contained in the card set. He had to transcribe each warp / weft crossing from the photos to a dot or no dot at that particular position on the paper. After finishing the point paper the punching of the cards could start. It took Hans 10 to 12 minutes to punch a card. After an hour he had to stop for the day, because it was very taxing on his right shoulder. The loom always requires two identical cards following each other, so he always put two blank cards in the metal template when punching a new card.

Two methods of lacing were used on the existing card decks. Often both methods were mixed in a single deck. Method A had one lacing yarn lie on top of the cards, while the other runs underneath, but comes up, around the top yarn, and immediately down again, then on to the next lacing hole or gap between cards. Method B is simpler, the two yarn pieces just change from top to bottom and vice versa at every lacing hole and card gap. Method B is easier to do, faster to do, and easily produces even tension,. Method B was used in the replaced Single Rose card set.

continued on next page

Recreating a 19th Century John Campbell Jacquard Coverlet *continued*

The loom was always producing errors, often more, then after some adjustments, fewer errors. Before starting to weave the Single Rose pattern coverlet, Hans wanted the loom to be in good shape. After about 100 hours of work, the loom was in the best shape he had seen it in his seven years as a volunteer.

In June 2017 Hans and the volunteer weavers were ready to start weaving the Single Rose pattern for the first time in about 130 years. When weaving a John Campbell coverlet you weave two halves, one half at a time. The coverlet consists of three sections. The outer border uses 40 card pairs, and is symmetrical, so you weave with the 40 card pairs twice, once forward and once backwards. The inner border uses 72 card

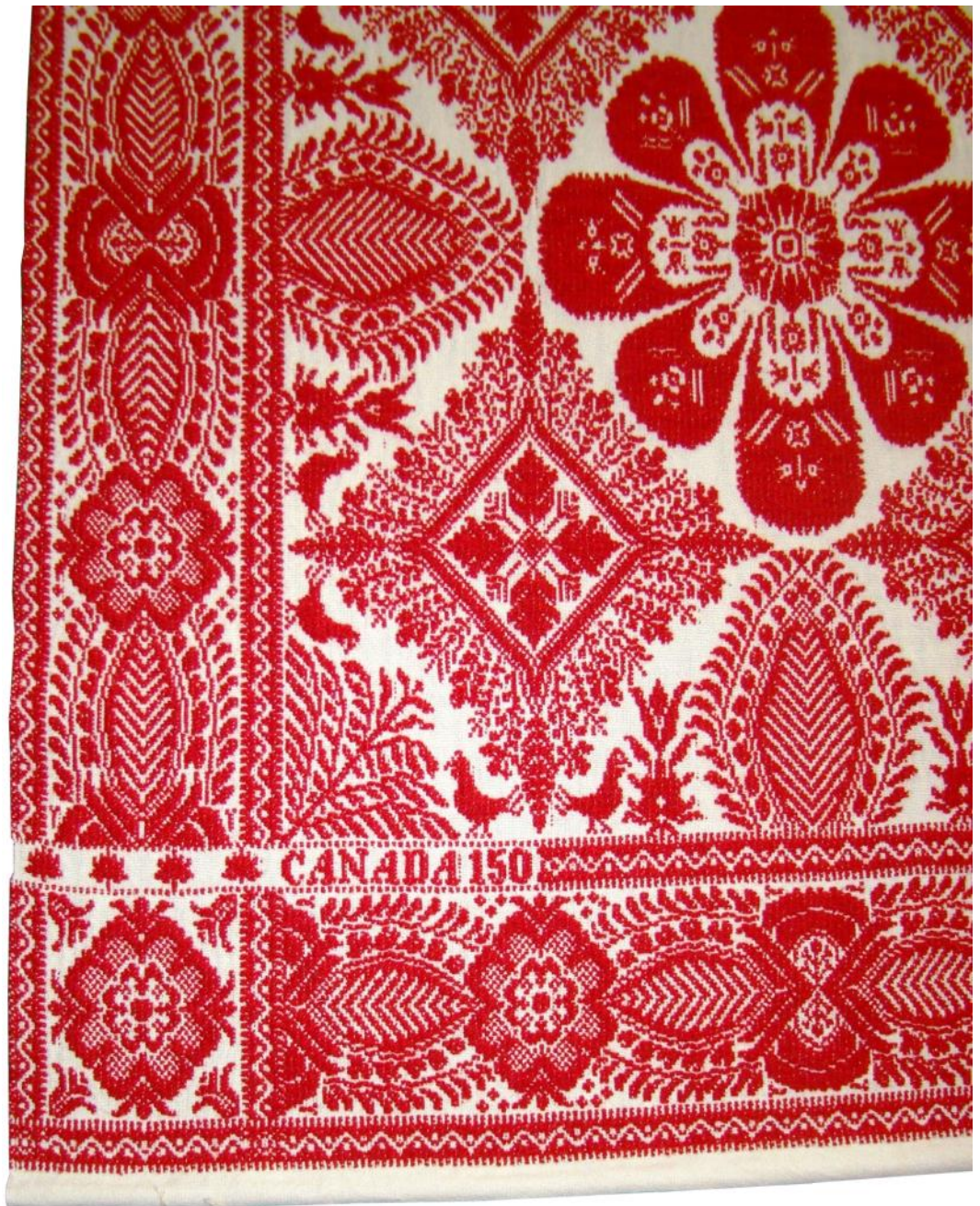
pairs, woven once. The main pattern uses 80 card pairs (160 card pairs are required for the Garland pattern). The 80 (160 for Garland) card pairs are woven nine times (fewer times for Garland), forwards, backwards, forwards, backwards, ... until you get to the desired coverlet length of about 115 inches, which equals 9 feet 7 inches. So to weave the first half of coverlet, you weave 6 inches of tabby, the outer border twice (forward and back), the inner border once, the main pattern, nine times alternating forward and back, and 6 inches of tabby. While weaving the first half, you log progress on a twill tape. Then you weave the second half of coverlet, weaving the same sequence in the reverse order and use the twill tape to adjust beating so the two halves end up the same length.

2017 was Canada's sesquicentennial anniversary. With Single Rose being woven for the first time since the 1880s, Hans created a special 24-card deck for a band in the outer border, with "CANADA 150" and maple leaves. In August

2017 the Single Rose coverlet weaving was completed.

Hans spent a total time on the project of about 800 hours. Every major step took approximately 100 hours, including the search for card stock and creating the Tulip pattern point paper. But the time estimate excludes the finishing of the Single Rose coverlet which would include joining the two halves along the center seam and hemming the top and bottom ends.

Hans provided a summary of this project that was published in Handweavers Guild of America's *Shuttle Spindle & Dyepot* Magazine, Summer, 2018. Any questions you can email Hans, hpbaer@gmail.com.



The CANADA 150 Sesquicentennial Anniversary Edition Single Rose Coverlet - R.W. photo

We Need Dehumidifiers

Relative humidity in our spaces is an important concern. In keeping with the size of our rooms, we have found a well-reviewed, energy-star rated Frigidare 70-pt model at a cost of \$225 each. Any assistance with these purchases will be very much appreciated.

For questions and details, please call us at 814.623.1588.

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