

# Yarns



## The Newsletter of The National Museum of the American Coverlet

Volume 14, Number 1

March 2022

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### From the President's Desk

By Ron Walter

#### A New President.

After fifteen years of direction under Edward Maeder we have taken a bold step, we elected a new president of the board of directors, only our second president. It is sad to see Edward retire but he has served a long time and has some business to take care of at home. He has a long drive to get to Bedford from Massachusetts.

Happily the museum survived the pandemic and we have much catching up to do. The Board of Directors has several new members. This newsletter is a long one because we have been doing much effort in getting a few things done and haven't been able to spend time getting information out to the members and the public in general.

Luckily we were able to hold our yearly fundraiser, Coverlet College, through this time. We include articles about our 2020 and 2021 events. Thanks to all who made these possible and those who were able to attend. I know these events were successful because of all who volunteer their time and especially because most of the attendees lend a hand in making things happen.

We planned the next exhibition, highlighting coverlets, mostly donated over the last five years, and the photography is done for the new exhibition catalog.

With deep appreciation.



*Ron Walter*

President of the Board of Directors

# The Director's Corner

By Melinda Zongor



Welcome back to YARNS, everyone! It's been a while since our last issue and we're very happy to offer some exciting updates on museum activities. After all the challenges of the pandemic, we are still here and anxious to move forward toward some kind of normalcy. The last two years have not been easy, and we are still climbing out of the abyss, but we are determined to weather the storm and we hope you will continue to hang in there with us.

I don't know about you, but I'm pretty sick of all the craziness out there. I am celebrating the appearance of warmer weather and hopefully a new lease on life. Somehow the anticipation of a fresh start and the sights and sounds of Spring really make one feel that all things are possible!

There is a lot going on here at the coverlet museum. We have welcomed three new Board members, Coverlet College 2022 is already in the planning stages, and preparation for the next exhibition is well underway.

More details on these and other developments are elsewhere in this newsletter, including (among other things), some interesting background on the current exhibition, updates on progress with the roof replacement, some great publicity in Early American Life magazine, and our new Instagram account. So stay tuned, folks, as we charge into 2022 with a whole new energy!

*Melinda Zongor*

NMAC Director / Curator

## Board Member Updates

By Melinda Zongor

We are pleased to welcome and introduce new board members Marty Schlabach, Tracy Lewis and Roxana Laing. They are already making real contributions here, offering ideas and assistance and moving us forward in our mission.



**Marty Schlabach** (New York State) – Marty came to coverlets through his wife, Mary Jean Welsler. She has been interested in and collected textiles for many years, with a particular interest in quilts. About 2011, while pawing through a pile of textiles at a local estate sale, Mary Jean came across two whole cloth, early 19<sup>th</sup> century quilts and one geometric overshoot coverlet. Thus started their interest in, exploration of and collection of coverlets. As a retired librarian, Marty particularly enjoys the historical research associated with learning about coverlets. Marty and Mary Jean live in the Finger Lakes area of New York and spend substantial time gardening and restoring their 1840s Greek Revival farmhouse.



**Tracy Lewis** (Maryland) – Tracy is a relatively new coverlet collector and historian. With Master's degrees in American History and Library Science, she teaches history for the Frederick (MD) Community College Institute for Learning in Retirement (ILR). Her courses include the early history of the Virginia colony and pirates in the Chesapeake Bay. A native Marylander, she has developed an affinity for figured and fancy coverlets woven in the north central part of the state. She wrote an article for the Third Quarter 2021 Colonial Coverlet Guild of America newsletter titled "Attributed to Abraham Young," a weaver from Walkersville, MD. Tracy is a knitter and novice weaver. She is also a natural dyer, who uses dye materials foraged from around her home. She belongs to the Weavers' Guild of Greater Baltimore as well as the Colonial Coverlet Guild of America.

*continued on next page*

**Board Member Updates** continued:

**Roxana Laing** (Maryland) – It was many years ago that Roxana encountered her first coverlet at her family’s 1842 Gothic Revival farmhouse in New York’s Hudson Valley, but she credits a chance visit to NMAC with bringing coverlets’ historic and artistic importance into complete focus. She has three decades of professional experience in non-profit development and has also volunteered as program director for her county’s fine art association. She has a passion for American history and homespun textiles and enjoys learning historically-based skills such as tape weaving and primitive rug hooking. As a lifelong knitter, she also delights in the process of transforming locally sourced fleeces into finished yarns, and one of her favorite pastimes is spinning on her small collection of early American spinning wheels, the oldest of which is dated 1781.

**More Board News:**

With the unanimous support of the Board, Ron Walter (former board VP) was elected to serve as President in place of Edward Maeder, who has retired (read our tribute to him on page 4). Marty Schlabach is Vice President, and Tracy Lewis is Secretary/Treasurer. Virginia Gunn continues on the Board as well, and we are thrilled still to have her!

New to our list of *Honorary* Board Members is Cassie Dickson.



**Cassie Dickson** (North Carolina) – A Mississippi native, Cassie has lived in western North Carolina for the past 30 years. As a heritage member of the Southern Highland Craft Guild, she specializes in the weaving of historical coverlets and linens. In addition, she spins, natural dyes, grows and processes the flax plant to linen cloth and raises silkworms for yarns and fabrics. Honors include being interviewed by The Smithsonian National Museum of Natural History for the National Woven Coverlet Project and weaving an historical coverlet for The Arlington House in Washington, D.C. She is a regular presenter at the Coverlet Museum’s annual Coverlet College, held each September.

All in all, we are grateful for the participation of these, and so many more, wonderful, talented and enthusiastic folks. Their contributions are many and we can’t thank them enough!

## The National Museum of the American Coverlet

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Director/Curator: Melinda Zongor

Newsletter Editor: Ron Walter

Contributors: Melinda Zongor,  
Marty Schlabach, Roxana Laing

## 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 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, [National Museum of the American Coverlet](#). We post messages there too!



**INSTAGRAM:** We now have an Instagram page, [coverletmuseum](#), check it out! We post coverlets there too!

**Yup** – We’re all over the place.

# Tribute to Edward Maeder

By Melinda Zongor



Our longtime Board President Edward Maeder has decided to move on to greener pastures. Since his retirement from Historic Deerfield (MA), Edward is busier now, with more projects going, than he has ever been. Edward was involved with the coverlet museum from its first days. He participated in our first planning meeting back on December 3, 2005, he was an obvious choice for Board President, and he served in that capacity for 15 years. He saw us grow from an idea to a full-fledged museum. He advised us regarding museum practices and procedures, he helped set up our storage system, he participated in early

photography sessions documenting the coverlets, he hand sewed numerous labels with accession numbers onto the coverlets, he supplied the fabrics used on our display platforms, he sewed the stage curtain in our multi-purpose room, his presence and presentations at Coverlet College have been a mainstay, and the list goes on.

Laszlo and I first met Edward at the Deerfield Antiques Show, where we were participating as antiques dealers (specializing in coverlets, of course). Edward was a very present and visible figure at the show, visiting with anyone and everyone. He seemed to know them all. He stopped by our space and introduced himself and we hit it off immediately. I still remember that we started talking about how George Washington was sworn in wearing an American-made suit, and all of a sudden we were both talking at the same time, finishing each other's sentences! We were very excited to discover each other – fellow textile addicts who “get it” on so many levels and in so many ways. He stopped back several more times to visit and share stories, and I knew we'd be great friends!

I have always marveled at his memory – how he can remember the smallest details, dates and factoids while I can't recall what I had for breakfast. His brain is a world-class repository of everything textile, from day one of ancient history until the current moment. And of course, very few folks can recite the Jabberwocky backwards!

When it came time to start the Coverlet Museum, we knew that the best, only and obvious choice for Board President would be Edward. And the rest is history. We thank Edward for his support, his assistance, and most importantly, his friendship. We wish him all the best in his current and future endeavors.

*more pictures on next page*



Edward & Jude Opening Ceremony 5-26-2007



Edward & Melinda Opening Ceremony 5-26-2007



Edward & Kitty Bell Walter 7-20-2009



Edward & Richard Jeryan 7-24-2009

Edward 9-24-2009

Tribute to Edward Maeder continued:



Edward Sewing Labels 1-10-2010



Edward Sewing Labels 5-23-2010



Edward with Jack Gallery Sign 4-21-2012



Edward & Jeryans 4-21-2012



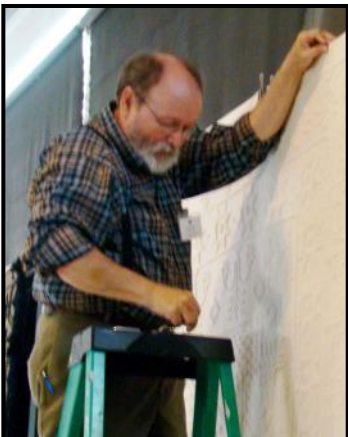
Edward & Trish Herr CC 9-29-2012



Edward, Christine Jeryan, & Richard Jeryan Coverlet College 5-23-2013



Edward Sewing CC 9-25-2014



Edward Hanging Coverlet CC 2016



Edward, Kristin Miller, & Melinda CC 2018 Scholarship



Edward & Kathy Rug CC 2019 Scholarship



Edward & K. Schoonmaker CC 2016 Scholarship



Edward & Christmas Scarf 2017



Edward & Bonny Weidert CC 2019 Poster Winner

## We are in Early American Life magazine!



The coverlet museum is the subject of an 8-page feature article in the April issue of **Early American Life**!

Executive Editor Jeanmarie Andrews and all the folks at this great magazine have been delightful. They worked hard to get it right and we can't thank them enough for their interest. As you can imagine, this coverage is great for the museum in many ways and we certainly



could not achieve this kind of publicity via paid advertising.

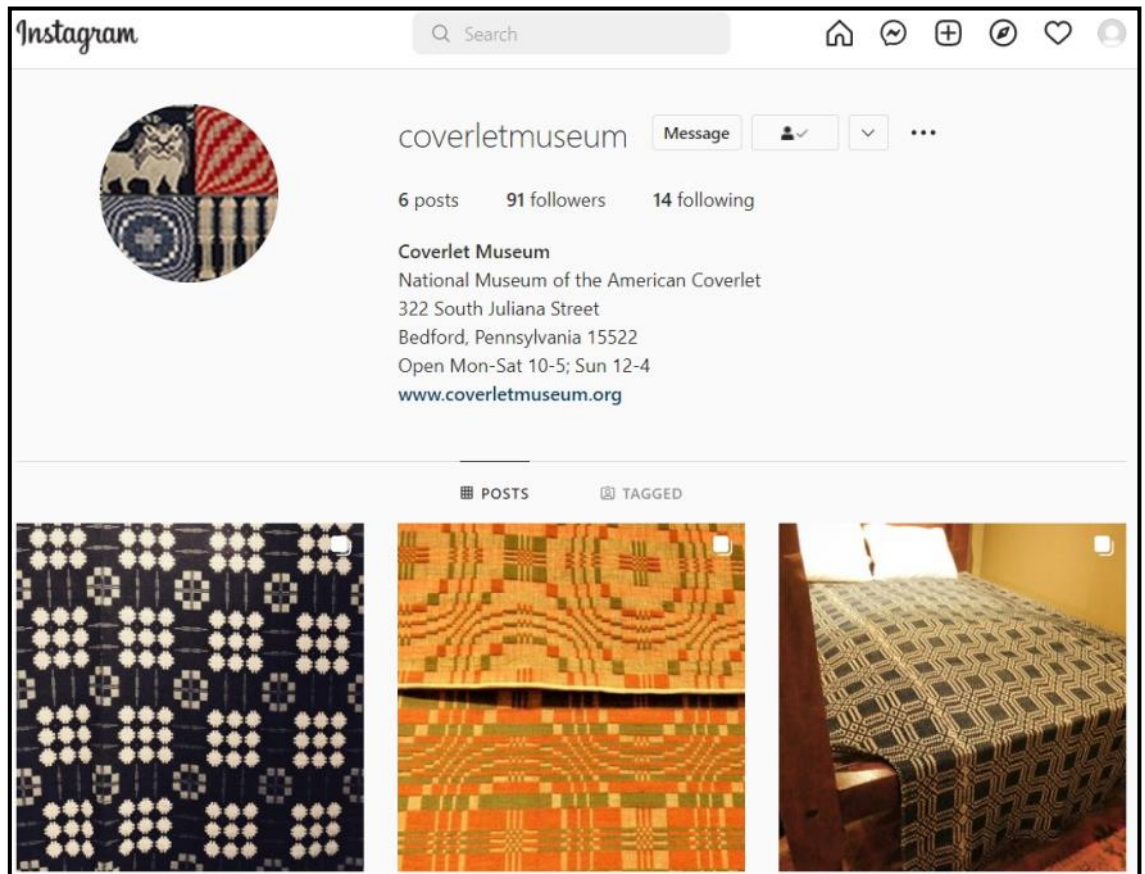
A few copies are available for purchase here at the museum (just give us a call) or you might find it on your local newsstand. This issue can also be ordered directly from the publisher.

We also want to send a shout out to David Neuhardt, an Ohio collector. The article that follows ours in **Early American Life** is about his collection, and he very generously mentions that he has been here to Coverlet College three times !!!



## We are now on Instagram!

Thanks to our newest Board member, Roxana Laing, we are now on Instagram. She has brought us into the current world of social messaging by creating our very own page, #coverletmuseum. There is also a page for #nationalmuseumoftheamericancoverlet. Roxana will be adding posts on a regular basis and will be bringing in important influencers who can and will help get the word out about our existence, our exhibitions, our activities and so on. Until recently, I admit that I didn't fully appreciate the value of this – I thought Instagram was primarily for teens who spend their time posting selfies – but I have been disabused of that notion. For you folks who are as “out of it” as I was, this Instagram thing is a really cool addition to our array of promotional tools. I am very excited about this and personally very grateful to Roxana for her input, her enthusiasm and her assistance with this and many other things that you'll soon be seeing. Hats off to Roxana!



## CELEBRATION

### Last Call - Current Exhibition Closes May 20

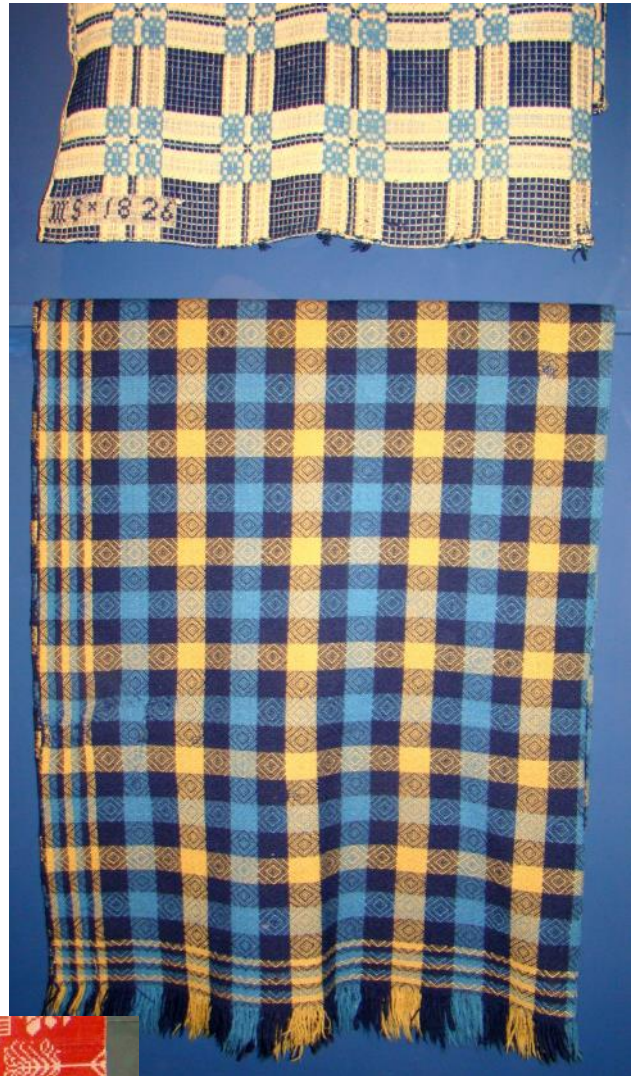
By Melinda Zongor

Last year we had many things to celebrate as we opened the current exhibition. In addition to the (hopeful) waning of the pandemic and the approach of our Nation's July 4 birthday, there were things you may not have known about. The year 2021 was the 250<sup>th</sup> anniversary of the establishment of the coverlet museum's home town, Bedford, Pennsylvania, in 1771. (Coincidentally the earliest dated coverlet in our collection is dated 1771.) It was also the 15<sup>th</sup> anniversary of the Museum itself.

There was something else to celebrate: The wonderfully generous gift of 83 more coverlets from the collection of Jude Fera. The **SIGNATURE WORKS** exhibition, just prior to the current one, focused on 94 coverlets from Jude's donation of 158, back in March of 2020.\* The current exhibition, **CELEBRATION in (MOSTLY) RED, WHITE & BLUE**, shows another 83 coverlets that she gifted to the Museum in March of 2021. This latest gift brings the total to 241 coverlets from a single collector.

That said, the most significant aspect of Jude's gift is the overall quality of these coverlets. It is not just their number, but also their importance, condition and visual appeal. Jude's many years of collecting, her knowledge and her selectiveness have certainly resulted in a group of textiles that is unique in its focus and exciting to see.

We have enjoyed sharing this exhibition with the public. If you haven't seen it already, we hope you will try to do so before May 20.



Celebration Coverlets —1826 Overshot for MS  
above an All Wool Point Twill

\*The description of our previous exhibition, **SIGNATURE WORKS**, includes more of the background story on Jude and her collecting. We hope you will enjoy reading it once again, this time with even greater appreciation for her wonderful gifts to this Museum!



Celebration Coverlet by Benjamin June



Celebration Coverlets by William Fisher (top) and James Alexander (bottom)



Signature Works Overshot Coverlet with Leno Fringe



Signature Works Geometric Coverlets



Signature Works Coverlet by J. Satler



## SIGNATURE WORKS SWEET DREAMS ARE MADE OF THESE

*inscriptions, trademarks and identifiers*

### Tribute to Jude Fera

By Melinda Zongor, NMAC Director/Curator

*Reprint of 2020-2021 exhibition description*

The National Museum of the American Coverlet is pleased and honored to offer this new exhibition entitled **SIGNATURE WORKS - Sweet Dreams are Made of These**. The exhibition focuses on inscriptions, trademarks and other identifiers.



The entire exhibition is comprised of coverlets recently donated by our friend Jude Fera, (pictured at left) who has very generously given the Museum 158 of her cherished coverlets along with one panel of ingrain carpet.

This gift represents the magnificent and steadfast support of someone who has been “on board” with the coverlet museum from its inception. The very first planning meeting for what was to become NMAC was held on December 3, 2005 with a small group of interested folks to assess the concept and viability of a coverlet museum – Jude Fera was one of those people. When the doors opened a few months later, Jude enrolled as a Charter Member and served on the initial board of directors. Her input was, and still is, valued and appreciated.

Over many years Jude has been a knowledgeable, careful and selective collector who assembled an outstanding group of textiles. Her collection is as important as it is sizeable. Although she acquired a large and varied assortment of coverlets both geometric and figured – and from many states of origin - Jude, a Connecticut resident, has always had a special interest in New England coverlets, and particularly signed, labelled and/or dated geometrics.

Having grown up in Connecticut myself (Dad was from New York State and Mom was from Rhode Island), I especially appreciate her choices!

It is useful to note that New England coverlets don’t seem to make their way to us here in Pennsylvania as often as coverlets from other parts of the country. The Fera coverlets, how in the NMAC permanent collection, are significant and welcome additions to our efforts to show and preserve coverlets from around the country.

Although figured and fancy coverlets, those with realistic, curvilinear patterns, often bear inscriptions (name/date/location, etc.), it is rare to see geometric coverlets (patterns based on circles and squares), especially those of overshot weave structure, having inscriptions, either woven or embroidered. In this important collection, which is comprised mostly of geometrics, several are inscribed with initials and/or dates, some in the weave and some embroidered, while others have early handwritten labels sewn on. *These coverlets are truly uncommon.*

Jude not only has had an eye for these outstanding examples, but wherever possible she has also kept notes of their origins and histories in her written inventory. It is unusual to have this information come along with any coverlet, let alone a geometric, and even more unusual for a collector to be organized enough to document it.

For this exhibition Museum personnel selected 94 coverlets from the Fera collection, including a variety of examples, many of which are Jude’s most precious New England geometrics.

Jude Fera’s contribution to the Museum and its mission of preservation and education is an exciting and meaningful one. This new exhibition is a must-see tribute to Jude, her service and her generosity. We hope you will enjoy seeing these great coverlets as much as we enjoy working with them.

Attendees to Coverlet College 2020 will learn more about our friend Jude, her collection and what makes New England coverlets special.

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## New Exhibition Coming Soon

We frequently talk about the distinctive regional characteristics in coverlets; that is, how immigrant weavers frequently settled here in places that reminded them of home, or where they already knew someone and were more likely to find folks who spoke their language. In the process they brought with them their traditional color sense, their favorite pattern motifs and so on. To help illustrate this point, coverlets in the next museum exhibition will be arranged by region.

Room by room, the coverlets will represent New England, New York/Long Island/New Jersey, Pennsylvania, the South, and Ohio and points west. This promises to be a fun and dramatic way of illustrating the sheer diversity of color scheme, weave structure, patterning and overall approach of weavers who came from their native homes to become proud Americans and bless us with their talents!

In doing so, we will concentrate primarily on coverlets gifted to the museum during the past five years. In many if not most cases, this will be the first time on display for these recent gifts!

### HERE, THERE AND EVERYWHERE

*coverlets from around the country*  
Recent Gifts

will be installed May 20 - 22. Photography for the full color catalogs is now complete, and preparations are moving forward. We are excited about this one, so we hope you can make a visit to Bedford!



## Safeguard Their Future

By Roxana Laing

Imagine yourself at the museum, standing in front of the most stunning coverlet you've ever seen. Suddenly, this blissful moment is interrupted by the sound of dripping water coming from the ceiling. The trickling turns into a small torrent, threatening the many coverlets in its path. Moments later, the water begins shorting out ceiling lights, causing thousands of dollars' worth of damage, and forcing a museum closure for an untold amount time — perhaps indefinitely.

This frightening scenario might have become a reality were it not for **a bequest made possible by a thoughtful friend of the museum** several years ago. Thanks to the generosity and foresight of Robert (Bob) Leese, we were able to make much needed repairs to a large section of our roof, potentially saving the museum and its collection from catastrophic damage. But there is so much more to be done!

The coverlets that find their way through our doors are magnificent examples of American history, but without your support and the museum you've helped nurture, they would be doomed to become relics of the past, and lost to the destructive forces of time.

**Please consider creating a lasting legacy of historic coverlet preservation, education, and research by remembering The National Museum of the American Coverlet in your will or living trust.** You may also make a legacy gift by naming the museum a sole or percentage beneficiary of your qualified retirement account, commercial annuity, insurance policy, or other beneficiary designation account. No matter how you choose to leave a legacy, you can be assured your gift — no matter the amount — will make a meaningful difference for generations to come.

**Questions?** Give us a call at (814) 623-1588 or email us at [info@coverletmuseum.org](mailto:info@coverletmuseum.org). We would love to hear from you!

## Roof Progress

As many readers know, the roof of the NMAC main building has been a years-long project. For cost reasons, the replacement is being accomplished in eight sections, made possible by a combination of donation and grant funding. In late 2020 longtime member / donor Nancy Hillenburg provided the match for another successful grant application.

Of course, nothing is ever simple. By the time we received the grant funding, the cost had gone up significantly, there was a 12-week backorder for the materials and, since winter weather waits for no man, everything was placed on hold until Spring.

In March of 2021 the desperately needed work finally got underway, and we were thrilled to see the south end of the main roof being protected. The two classrooms under that section are now dry and safe, and what a relief it is!



Once again, we thank and celebrate the Community Foundation for the Alleghenies and Nancy Hillenburg for their wonderfully generous, continued support. Six of the eight sections are now done. Two more yet to go, and the main roof replacement will be complete!

Take a look at these pictures to appreciate the skill and sheer bravery of the guys who go up on our VERY high roof! Thank you, George Beckett & Sons!



## Want to see more articles in Yarns?

By Marty Schlabach

Consider writing an article and submitting it for publication in the *YARNS* Newsletter of the National Museum of the American Coverlet. You, the membership, have a wide array of coverlet-related interests. You may be a weaver or collector or curator or researcher or dealer. Or perhaps you've recently visited a local historical society to see their coverlets. Or share your experiences and expertise in an area of weaving or collecting with the readership of *YARNS*. Send your article and photos to [info@coverletmuseum.org](mailto:info@coverletmuseum.org).

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## Coverlet Study Group Formed

By Marty Schlabach

An online Coverlet Study Group was recently formed open to anyone with an interest in 19th century American woven coverlets. The group meets monthly on the first Friday at noon via Zoom. Each gathering begins with a brief presentation, 10-20 minutes, followed by discussion and potentially time for other sharing and questions on other topics. The participants are from a dozen or more states with a wide range of coverlet-related interests including, weavers, dyers, collectors, museum curators, researchers, dealers, and those who are just interested and want to learn more.

Presentation topics thus far have included:

A recent acquisition of a Niagara County, NY, coverlet.

An exploration of who wove coverlets with the inscription **ANNO DOMINI**.

A discussion of an 1888 book describing dyeing and weaving in the blockaded south during the civil war.

and a discussion of a three panel boutonne weave structure coverlet assembled with small bobbin lace sections where the panels are joined and the central panel signed **ANO DE 1821 IN RI**.

To join the mailing list and receive the announcements and links to the online study group, contact Marty Schlabach, [MLS5@cornell.edu](mailto:MLS5@cornell.edu).

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## Join Us at Coverlet College 2022

Coverlet College 2022 will be here sooner than you think! Save the weekend of September 23-24-25 for your annual visit. Enjoy a full schedule of presentations, optional hands-on opportunities, guided tours and show-and-tells. This will be our eleventh year covering both "basic" and "advanced" topics (we use these terms loosely). If you want to know more about coverlets, this is the series for you. There is something for everyone, including collectors, researchers, antiques dealers and just regular folks, including "newbies."



Don't be intimidated. We welcome folks at all levels of expertise or the lack of it. Meet and share with other "coverlet people" and have a nice time, some good food and a full weekend away from all your normal distractions.

Our 2022 program schedule and registration form will be posted on the museum website as soon as it is complete. Presentations change each year, but you can get an idea of how it works by looking at last year's program on our [webpage](#).

Questions? Call the museum at 814.623.1588 or email us at [info@coverletmuseum.org](mailto:info@coverletmuseum.org).

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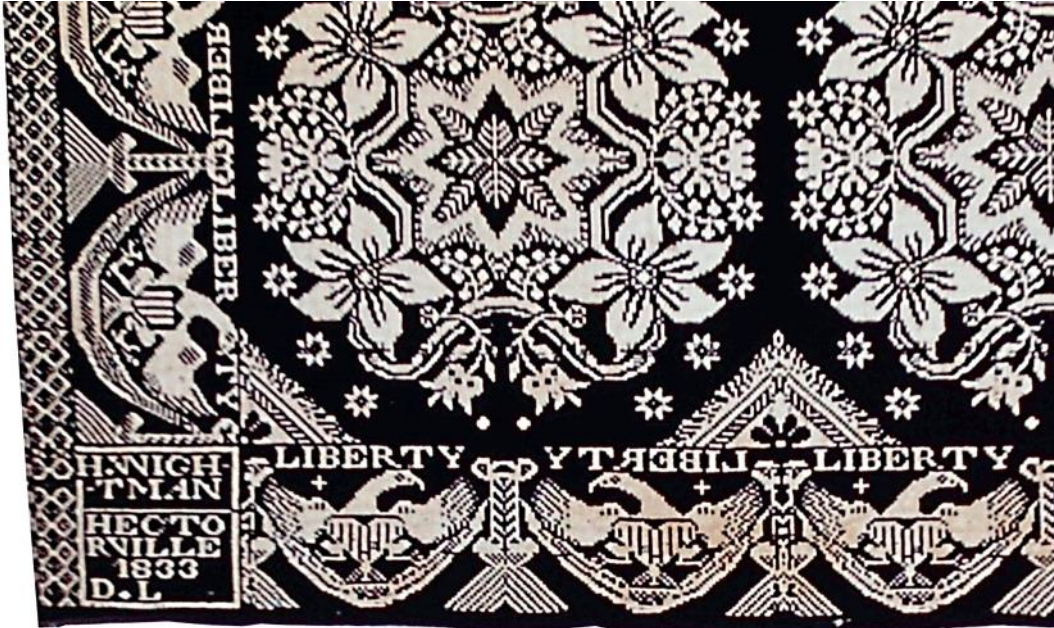
# Where the Heck is Hectorville?

by Marty Schlabach & Ron Walter

reprinted from *The Backbone: A Publication of the Backbone Ridge History Group of Schuyler, Seneca, and Tompkins Counties in NY.*

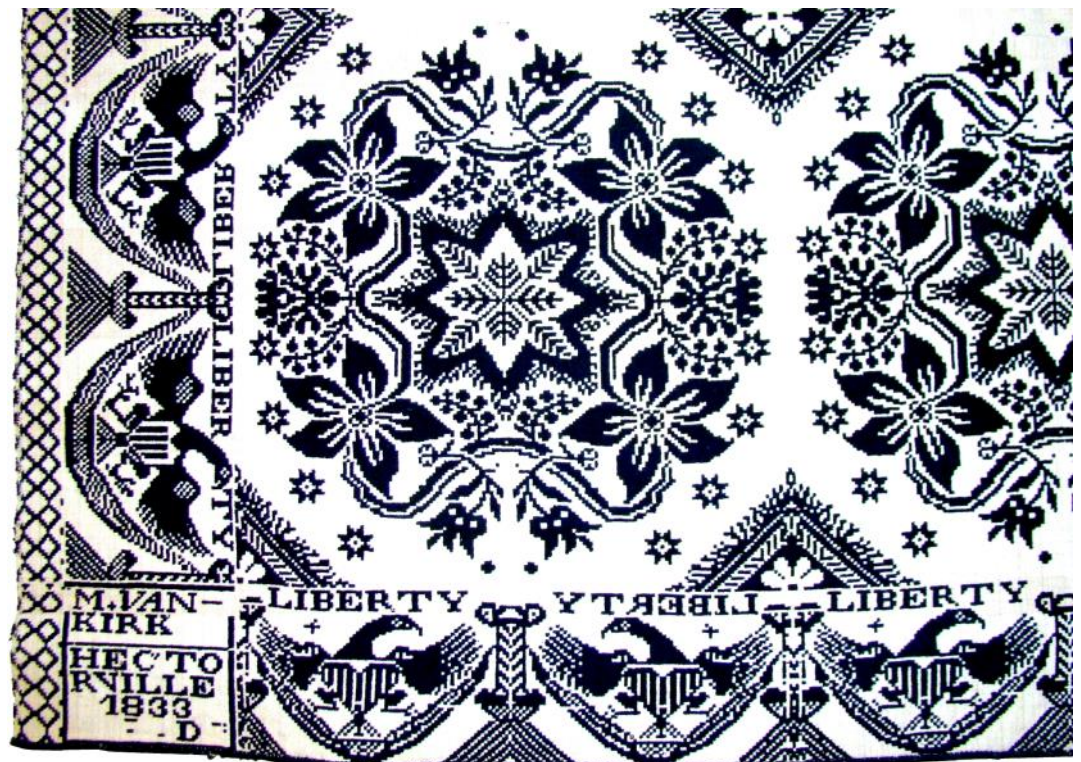
Many small towns in the Finger Lakes region had professional weavers in the early 19th century. A wide array of types of cloth were woven for local customers. Among the textiles they wove were bedcovers called coverlets. Some coverlets had text woven into them, often including some combination of date, weaver's name, recipient's name, or place name.

Two coverlets extant today have a place name of Hectorville. While the coverlets do not give the state, researchers are confident it was woven in New York State. But where is Hectorville?



D. L. 1833 HECTORVILLE LIBERTY Coverlet for H. WIGHTMAN  
Warm and Wonderful exhibition, McCarl Gallery slide image

These coverlets are attributed to David LaTourette. David was a member of a large family of weavers, primarily in New York and Indiana. In NY, David and his brother Henry are well documented as weavers of coverlets.



D [L] 1833 HECTORVILLE LIBERTY for M. VAN-KIRK D  
(Ron & Kitty Bell Walter Collection, Photo: Ron Walter)

*continued on next page*

**Where the Heck is Hectorville?** continued:

David LaTourette was born July 12, 1778 at Bound Brook, Somerset County, NJ. He was the oldest son of John G. LaTourette Sr. and Elizabeth (Bond) LaTourette. David LaTourette was married September 9, 1805, to Hannah Hegeman in Lodi, NY. She was born June 19, 1791 in Dutchess County, NY. David died July 7, 1852 in Hector, Tompkins County, NY and is buried in the McIntyre Settlement Cemetery in Hector, Schuyler County, NY. His wife Hannah died May 24, 1868 in Oregon City, Clackamas County, OR and is buried there in the Mountain View Cemetery.

David and his younger brother Henry moved from NJ to what today is Lodi, NY, probably between 1800 and 1804. At that time, it was part of the town of Ovid, NY. They both were farmers and they also established a weaving business. Their father and grandfather had been weavers.

The story is told that one morning in 1805 David told his brother Henry, "I am going to have a wife before night". He rode his horse to a residence where Hannah Hegeman was living with friends. He was acquainted with her from church. They were married before the end of the day, as he had promised his brother. They had 13 children between 1807 and 1830.

David and Henry were both listed on the 1813 Ovid Tax Assessment Rolls. David was living in military lot 36 and Henry was in lot 56. Lots 46 and 56 are now in the Town of Lodi, NY. The town of Ovid originally encompassed what is today the towns of Lodi and Covert plus the current town of Ovid. Lodi was separated from Ovid in 1817, but was included in the town of Covert. The town of Covert was at that time part of Tompkins County. In 1819 the town of Covert reverted to Seneca County. In 1826 the town of Lodi was formed by separating off the western portion of the town of Covert. In 1837 the northern boundary of Lodi was moved about 1 mile north, the present town line, transferring some of the town of Ovid to the town of Lodi.

Hence, lots 46 & 56, the documented location of the LaTourette's residences in 1813, were in the town of Ovid at the time. From 1817-1826 lots 46 and 56 were in the town of Covert. From 1826 to the present they have been in the town of Lodi.

1813 Ovid Tax Assessment Rolls

	St. Lots	St. Acres	1/2 Improvmt	2/3 Improvmt	Buildings	Stoves	Oxen	Cows	3 year old	2 year old	1 year old	Wagon	Clock	Mills
<i>Papillon</i>														
Lamerex Daniel	28	100		50		2	4	5	7	5	5			
Loujay Ezra	90	100												
Loutherotte David	46	5		5			1							

	St. Lots	St. Acres	1/2 Improvmt	2/3 Improvmt	Buildings	Stoves	Oxen	Cows	3 year old	2 year old	1 year old	Wagon	Clock	Mills	Stalls
<i>Papillon</i>															
Lattourette Henry	56	10		4				2							

Loutherotte David, lot 46, Lattourette Henry, lot 56  
Source: Rare & Manuscript Collections, Cornell University Library

### Where the Heck is Hectorville? continued:

Lots 46 and 56 are not marked on this map, but have been noted by the authors. They are at the southeast of the village of Lodi in the town of Lodi and can be found between lots 45 & 47 and 55 & 57 respectively.



Lots 46 & 56 Highlighted in Red — Source: Gibson, Wm. T., Topographical Map Seneca County, NY, made for J. Delafield, Esq. Pres. Ag. Soc., 1850

Confirming this information is the U.S. Census, where in 1810 David LaTourette was in the town of Ovid. In the 1820 US Census he was in the town of Covert. In the 1830 census he was in the town of Lodi. But, he probably had not moved during that 20+ year time period.

In the 1840 U.S. Census David was living in the town of Hector, which at that time was part of Tompkins County, NY. He was also found in Hector, Tompkins County, in the 1850 U.S. Census and he was listed as a 71-year-old weaver, the first year of the U.S. Census that listed occupation.

David's brother Henry LaTourette, also a weaver, has at least 25 known coverlets attributed to him. He wove in Hector and then later in Tyrone, NY. Tyrone is now in Schuyler County, but at that time was part of Steuben County.

But very few coverlets have been attributed to David LaTourette. The two 'Hectorville' coverlets shown are the only known coverlets attributed to him. He was apparently weaving as soon as he moved from NJ to Seneca County, NY, in the early 1800s and is still listed as a weaver in the 1850 U.S. census.

## Where the Heck is Hectorville? continued:

But very few coverlets have been attributed to David LaTourette. The two 'Hectorville' coverlets shown are the only known coverlets attributed to him. He was apparently weaving as soon as he moved from NJ to Seneca County, NY, in the early 1800s and is still listed as a weaver in the 1850 U.S. census. What was he weaving? Most weaving shops wove a variety of items. His brother Henry advertised in 1825 that he was weaving coverlets, table linen, etc. 'at his old stand in M'Intyre's Settlement, Hector'. William Beaty advertised in the *Trumansburg Advertiser* in 1833 that he was weaving 'patent coverlets, flowered carpeting, striped carpet, float, damask & point coverlets, diaper, kerseys and sattinet.' Perhaps David LaTourette was predominately weaving other textiles and only occasionally coverlets.

Where is Hectorville, the placename David LaTourette wove into two coverlets? Why would he put in the extra effort it would have taken to weave a longer name, rather than just Hector?

So far, neither author has found a historic use of the placename Hectorville in the town of Hector. We have both searched many different sources but have come up empty.

Are you familiar with a place in the town of Hector called Hectorville? Please contact one of the authors with your suggestions or other comments or questions about 19th century American coverlets.

Marty Schlabach, Interlaken, NY, [MLS5@cornell.edu](mailto:MLS5@cornell.edu)  
Ron Walter, Hilltown, PA, [rewalter2@verizon.net](mailto:rewalter2@verizon.net)

Henry Latourrette, brother to  
David Latourrette, weaver in Hector, NY

Beaty & Serrine, weavers in  
Farmerville, NY, now called Interlaken

**WEAVING.**

**T**HE subscriber informs the publick, that he carries on, at his old stand in M'Intyre's Settlement, Hector, the weaving of **Coverlets, Table Linen, &c.** in the **BEST STYLE AND PATTERNS**—and will execute all orders with punctuality.

**HENRY LATOURRETTE.**  
Hector, August 15, 1825.—'18w2\*

Source: *Ithaca Journal*, August 1825

## WEAVING.

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**HENRY LATOURRETTE.**

Hector, August 15, 1825.—'18w2\*

**WEAVING.**

**T**HE subscribers respectfully inform the public, that they still carry on the **Weaving Business** in Farmerville, Seneca County,—and that they have Machinery in readiness for Weaving **PATENT COVERLETS,** *Flowered Carpeting, Striped Carpet, Float, Damask & Point Coverlets ; Diaper, Kersey's, and Sattinet.*

☞ All kinds of **COUNTRY WORK** will be done with care, neatness, and at short notice. Every call attended to with pleasure—and they solicit a liberal share of public patronage.

**BEATY & SIRRINE.**  
Farmerville, July 9, 1833. 54wS

*Trumansburg Advertiser*, July 10, 1833

## Weaving Business

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*Flowered Carpeting, Striped Carpet, Float, Damask & Point Coverlets; Diaper, Kerseys, & Sattinet.*

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**BEATY & SIRRINE.**

Farmersville, July 9, 1833. 54wS



# Shop News



Items in the Museum shop include handwoven textiles, reference materials, exhibition catalogs, and fun stuff. They make great gifts at any time of the year.

**Gift Certificates** can be for any amount, to be used for admissions, shop purchases, donations, or any combination.

**Handwoven Textiles** – We have a few lovely handwoven scarves woven by our friend Ann Jones. Prices are \$78 and \$95.

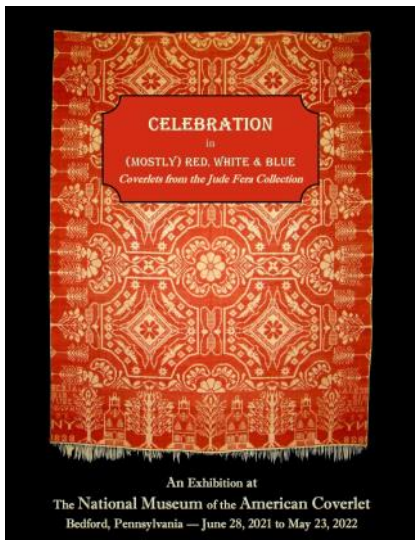
**Handmade African Market Baskets** – Already proving to be very popular – each one is unique. Priced at \$24, \$36 and \$52.



## Catalogs and Books:



**A Celebration of Texture and Pattern: Hooked Rugs and Historic Coverlets** held at the Ligonier, PA, branch of the Southern Alleghenies Museum of Art. This was a very popular exhibition, and the catalog is now in the second printing with very limited numbers still available. Price is \$25 plus \$3 postage.



Also available are catalogs for the current exhibition in Bedford: **Celebration in (Mostly) Red, White & Blue - Jude Fera Collection Part 2** includes color pictures of all 83 coverlets on display, with descriptive information and new research. Price is \$35 plus \$3 postage.

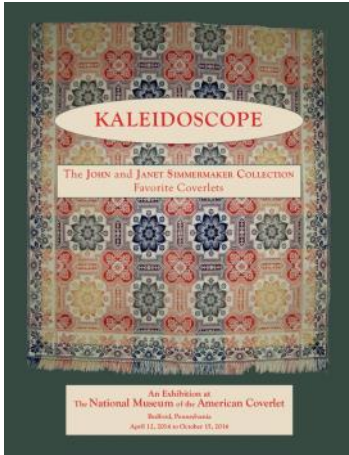


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# Shop News (continued)

## Past Exhibition Catalogs Available

**Kaleidoscope:  
John and Janet  
Simmermaker  
Collection  
Favorite Coverlets**



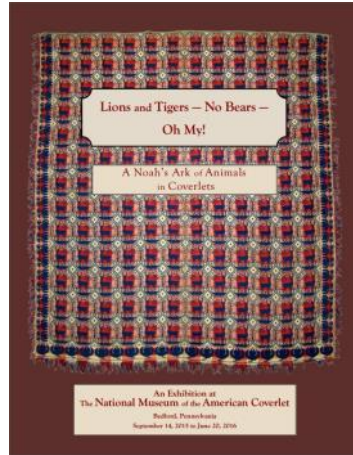
Includes color pictures of all 90 coverlets, descriptions and index.

**Comfortable Cousins:  
Quilts & Coverlets  
Dr. Virginia Gunn  
Collection**



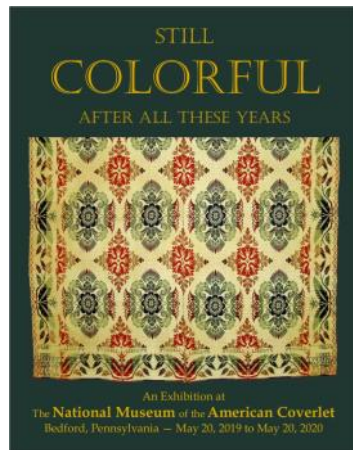
Includes color pictures all 23 quilts & 38 coverlets, descriptions and index.

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



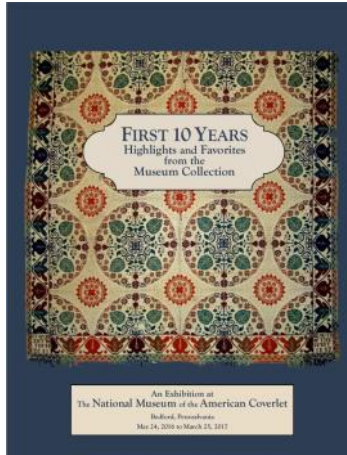
Includes color pictures of all 100 coverlets, descriptions and index.

**Still Colorful  
After  
Made of These  
Jude Fera  
Collection part 1**



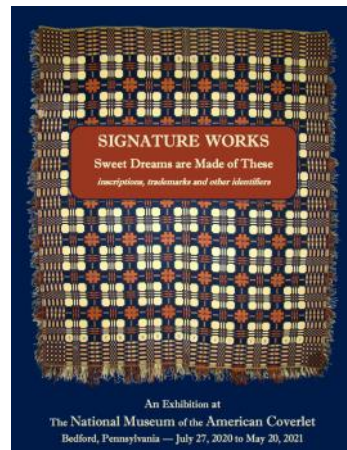
Includes color pictures all 94 coverlets, descriptions and index.

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



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

**Signature Works  
Sweet Dreams are  
White & Blue)  
Jude Fera  
Collection part 2**



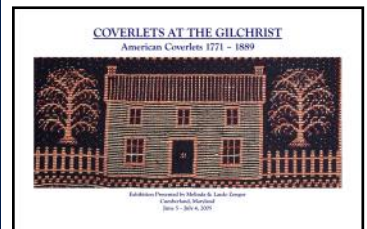
Includes color pictures all 98 coverlets, descriptions and index.

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



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

**Coverlets at  
the Gilchrist  
American Coverlets  
1771-1889  
Reprint**



Includes color pictures all 64 coverlets & 2 carpets, 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.

*continued on next page*

## Shop News (continued)

### References

In the reference book department, some old favorites are still on hand too. Among these, we are pleased to offer a few more copies of:

**Preserving Textiles: A Guide for the Nonspecialist**, 1999, 92 pages, a wonderful book on proper care and storage, by NMAC board member Harold F. Mailand. These books are long out of print and hard to find, so get them while we have them! Price is \$24.

**Edward Maeder** - We still have a few copies of books written by Edward Maeder, well-known and respected textile historian and former President of the NMAC Board.

**Walk This Way, Footwear from the Stuart Weitzman Collection of Historic Shoes** uses over 180 illustrations of “posters photographs, film stills, and other images... to create the historic and cultural context for the collection.” “Stuart Weitzman is best known for his elegant and innovative shoe designs, employing rare materials and unexpected constructions – from his diamond-encrusted ‘Million dollar sandals’ to the engineering wonder of his improbably high heels”, as well as “historic examples spanning two centuries and several continents.” Price is \$30.

**American Style and Spirit, Fashions and Lives of the Roddis Family 1850-1995** a lavishly illustrated exploration of “more than 200 perfectly preserved garments and accessories, complemented by archival objects, family photographs, and letters, spanning almost 150 years. The book is packed with evocative descriptions of the garments’ original owners; when the clothes were made or bought; and even where they were worn – all by members of the Roddis family of Marshfield, Wisconsin.” Price is \$45 – and we have only two copies left!

### Tasha Tudor

Catalogs of the amazing **Tasha Tudor Historic Costume Collection**. Exhibited and sold at auction in 2007, the auction catalogs include pictures of this “extraordinary group of fashions and accessories that date from the mid 1700s to the early 20th century,” (as quoted from the Foreword by Edward Maeder). Illustrating and celebrating a lifetime of collecting, these catalogs have become important collector’s items, and we have been gifted a number of copies. Price is \$25.

### Ornaments



We are honored to offer a selection of custom redware ornaments, handmade and cut from Ron and Kitty Bell Walter’s collection of rare cookie cutters by River Rat Pottery, potters Bob and Sally Hughes. These lovely hand-done ornaments were created in memory of Ron’s beloved wife Kitty Bell. The ornaments offer a unique addition to your Christmas decorations.

Price \$20 each.

Other gift items include little felted sheep ornaments, paper Moravian stars, woven bookmarks, pin cushion / paper weights – all made locally by hand.

*continued on next page*

# Shop News (continued)

## Fun Stuff

Last but not least, we couldn't resist some light hearted and humorous goodies – crazy socks, animal-themed items, and country style ornaments. Always in season, they are fun “ice breakers” in the shop – but they make great stocking stuffers too!



We are ordering more of the Harrisville Potholder Looms and bags of extra loops. We expect them to be back in stock shortly.

So stop in at the Museum shop or give us a call. Most things can be shipped and as always, all materials qualify for a 10% membership discount – helps toward postage!

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**COVERLET COLLEGE**  
**2022**  
*September 23-24-25, 2022*  
*Save the Date !!!*

# 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.

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## SHOP THROUGH AMAZON SMILE AND SUPPORT THE MUSEUM

Support NMAC through AmazonSmile at <https://smile.amazon.com>.

Select this museum and 0.5 percent of your purchase price will be donated!

It's not a lot, but it's easy and free and it all helps.

Remember – you must go through AmazonSmile!

# Coverlet College 2020 Summary

by Ron Walter

Coverlet College 2020 was held at the National Museum of the American Coverlet in Bedford, Pennsylvania, September 25-26-27, 2020. Two optional workshops were held concurrently Friday afternoon starting at 1:00 p.m. Cassie Dickson led a **Deerfield Blues** workshop, where attendees learned about Deerfield embroidery, an 1896 to 1926 revival of patterns and stitches done on linen using various shades of blue.



Deerfield Blues Workshop led by Cassie Dickson



Jude Fera Coverlets not in the Current Exhibition Workshop led by Gay McGeary and Melinda Zongor

**The Jude Fera Coverlets not in the Current Exhibition** workshop was led by Gay McGeary and Melinda Zongor. This workshop gave attendees a behind-the-scenes look at many of the coverlets donated by Jude Fera that we could not include in the current coverlet exhibition titled Signature Works.

Friday evening **The Keynote Address - Archibald Davidson: Celebrated Coverlet Weaver of the Year** was presented by Ron Walter. Several coverlets woven by Archibald Davidson were displayed on the large display rack in the all-purpose room. Upper right is an 1832 A. Davidson coverlet woven for Bartho Green with an odd border of trees and eagles holding large U.S. flags. Upper left is an 1833 A. Davidson coverlet woven for Anna Hanmer with a Union border. Lower right is an 1835 A. Davidson Liberty & Independence woven for M.S. Lower left is an 1836 A. Davidson Liberty & Independence woven for Elizabeth Higgins. Ron discussed 90 coverlets signed A. DAVIDSON or ARCH<sup>D</sup> DAVIDSON woven at the Ithaca Carpet Factory in Ithaca, NY, 1831-1848 and by his sons: 11 woven by J[ames J.] DAVIDSON, Asbury, NJ, 1834-1837; 9 by A[rchibald] J[r.] & J[ames J.] DAVIDSON, Asbury, NJ, 1835-1837; and 18 by J[ohn] M. DAVIDSON, Lodi and Ovid, NY, 1836-1840.



Upper right is an 1832 A. Davidson coverlet woven for Bartho Green with an odd border of trees and eagles holding large U.S. flags. Upper left is an 1833 A. Davidson coverlet woven for Anna Hanmer with a Union border. Lower right is an 1835 A. Davidson Liberty & Independence woven for M.S. Lower left is an 1836 A. Davidson Liberty & Independence woven for Elizabeth Higgins. Ron discussed 90 coverlets signed A. DAVIDSON or ARCH<sup>D</sup> DAVIDSON woven at the Ithaca Carpet Factory in Ithaca, NY, 1831-1848 and by his sons: 11 woven by J[ames J.] DAVIDSON, Asbury, NJ, 1834-1837; 9 by A[rchibald] J[r.] & J[ames J.] DAVIDSON, Asbury, NJ, 1835-1837; and 18 by J[ohn] M. DAVIDSON, Lodi and Ovid, NY, 1836-1840.

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**Coverlet College 2020 continued:**

Saturday began with Edward Maeder’s presentation **A Brief History of Fibers Used in Coverlet Weaving** via a voice-over recorded PowerPoint presentation.

Next Cassie Dickson presented **The Overshot Coverlet - Looking for the Pattern**. She went through many overshot images identifying the motifs that when combined create a named centerfield, although the names can often be regional. Motifs can be stars, roses, tables, window sash tables, my favorite the hammerhead, radiating motifs e.g., bowknot or sunrise, etc.



Hammerhead Motifs in Flourishing Wave

**Interesting Geometric Coverlets in the Signature Works Exhibition** was presented by Gay McGeary. The exhibition of coverlets donated to NMAC from Jude Fera’s collection contains many fine examples of geometric coverlets collected in New England and often not found in the Mid-Atlantic region. Gay picked the best to discuss in detail with the coverlet college attendees.



Overshot with Leno Fringe



Overshot with Corners Cut Out

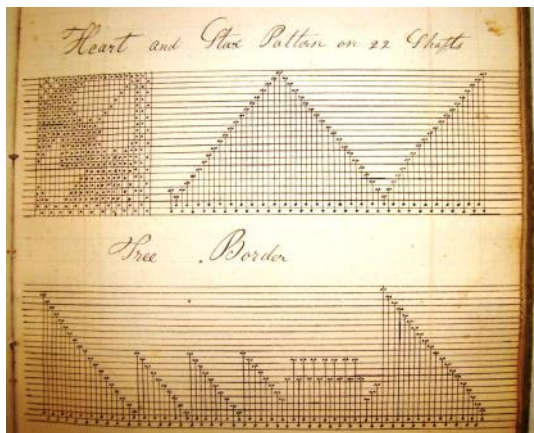
Then Ron Walter presented a **Signature Works Exhibition Highlights Part 1 Tour** via a PowerPoint tour of the exhibition. He showed images of groups of the coverlets as they are positioned in the museum in the Lobby, Red Room, Room 1 and Room 2 locations. He pointed out many details for the attendees to look for when they did their walk-through after the lunch break.

Lunch was served followed by the attendees Part 1 walk-through.

The first presentation in the afternoon was a **Tribute to Jude Fera** given by Melinda Zongor, Museum Director / Curator. Jude was a

Charter NMAC member and a Charter NMAC Board of Directors member. This year she and her husband donated a large portion of her collection to NMAC. Jude started collecting in June 1979 and we know she had amassed a collection of 186 coverlets by 2006 and continued to collect since then.

Next **19th Century Coverlet Drafts** was presented by Gay McGeary. Gay started by showing it takes two or more points or blocks of change to create a motif. You can create a star or rose with two blocks or a classic snowball with three combined blocks. Many of the geometric coverlets in the U. S. are four block designs.



Christian King Heart and Star Pattern



Coverlet Woven in Same Pattern

Gay then described the Johannes Zahn 1807 manuscript and the Christian King Draughts and Cording Book. She continued by showing examples from many other weaver manuscripts.

*continued on next page*

**Coverlet College 2020 continued:**

The last session Saturday was a Discovery Session for Coverlets brought by Attendees New to Coverlets. Only one coverlet was brought in by an attendee. It was a nice red and white coverlet with the corner block having the words **MORNING GLORY** repeated in four squares. Looking up in *Keep Me Warm One Night: Early Handweaving in Eastern Canada* by Dorothy K. Burnham and Harold B. Burnham, it was shown this coverlet was woven by Edward Graf of Gasline, Southern Ontario, Canada.

Then attendees were shown three coverlets from the Linda and Dennis Moyer collection. A 10-shaft float work coverlet with white linen ground, a blue and tan wool and white linen double weave coverlet, and a S. B. Musselman child's coverlet.

The picture to the show: Becky Edwards, winner of the Signature Works Exhibition poster raffle, receiving the poster from Ron Walter (photo by Ted Wachhaus); two pictures of attendees enjoying deep discussions during break time, one showing Justin Squizzero, Cassie Dickson and Bill Leinbach, who each have woven many coverlets, were especially excited to meet each other with Bonnie Wachhaus listening to their discussion. Also Gay McGeary explaining some weaver drafts Marty Schlabach and Mary Jean Welser had brought while Ted and Bonnie Wachhaus are enjoying the discussion.

After dinner we had the anticipated show-and-tell session shown on the bottom right.

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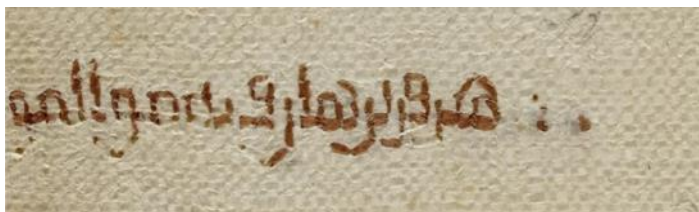
**Coverlet College 2020 continued:**

John Simmermaker telling us about his Peter Grimm coverlet. Among the other coverlets John brought was the red and white Hugh Gilchrist coverlet shown at the bottom on the right. It was one of my favorite coverlets. The show-and-tell session was more



restrained than the usual chaos. Because of the pandemic we used two racks to hang the coverlets at the front of the all-purpose room.

Sunday morning started with Edward Maeder presenting Authorship & Identification via a voice-over recorded PowerPoint presentation. The world's oldest autograph signature was on a lexical list of titles and professions written in ancient Sumerian pictographic script on clay tablets from Sumer 3,100 BCE signed on the back by the scribe, Gar. Ama. A picture of one of the earliest dated textiles 900-901 CE, created in the Island City of Tinnis, noted center for linen production and fine textile with embroidered names of rulers and dates of production (the Ashmolean Museum, Oxford University). *continued on next page*



**Coverlet College 2020 continued:**



Next Ron Walter presented a **Tour of 2009 Coverlet Exhibition Jude Fera Arranged in Lebanon, CT** showing coverlets from Jude's collection she exhibited July 11 to August 23, 2009 at the Jonathan Trumbull, Jr., House. Sheryl DeJong followed with an interesting presentation titled: **Coverlets in the Index of**

**American Design.** The Index of American Design was a WPA (Works Progress Administration) Federal Art Project and consists of many watercolor renderings of American decorative art objects (now online at the National Gallery of Art). Sheryl presented images of many paintings of coverlets produced by artists from 1939 to 1942 and matched them to coverlet images. She identified the weaver and gave a brief biography.



The Painting



The Coverlet by James Alexander

**Signature Works Exhibition Highlights Part 2 Tour** was presented next by Ron Walter via a Power-Point presentation. He showed images of groups of the coverlets as they are positioned in the museum in Room 3 and the long hallway. He pointed out many details for the attendees to look for when they took their walk-through after the lunch break.

Lunch was served followed by the attendees Part 2 walk-through of the Signature Works exhibition.

Next was the much anticipated presentation by Justin Squizzero titled: **Fancy Weaving for the 21st Century.** Justin lives in Newbury, VT. He weaves in "The Burroughs Garret", in his house, on a 19th-century farm (checkout his website at <https://www.theburroughsgarret.com/>). His single-lift 500 hook Jacquard head is a rare surviving example dating from the 1860s. He purchased it in December 2019 from Roy Orr, who in the 1990s purchased it from Ian Dale of Angus Handloom Weavers in Scotland. Roy imported the head, harness, and an 1880s piano cutter

**Signature Works Exhibition**



Room 3 - Overshot Coverlet on Bed



Hallway - Two Long Island Coverlets

for card punching. Possibly the RS&O brand could be that of Rye, Son and Ogden of Manchester, England. Justin has been weaving coverlets adapted from John Campbell's Rose and Stars. He is developing an adaption of the Agriculture and Manufactures coverlets. He showed the point paper of his design. He will need to add another half repeat of the centerfield motif to each coverlet half to make efficient use of his 500 hook Jacquard head. We had three of Justin's coverlets exhibited on the large rack in the meeting room. The full-sized coverlet at the top is No. 8, which was just finished before Coverlet College 2020.



Jacquard Head is Signed by an RS&O Brand



Three Justin Squizzero Coverlets woven in 2020

# Coverlet College 2021 Summary

by Ron Walter

Coverlet College 2021 was held at the National Museum of the American Coverlet in Bedford, PA, September 24-26, 2021. Starting Friday afternoon two optional workshops were enjoyed by many attendees.



Cassie Dickson Winding Silk from a Cocoon  
All About Silk Workshop



Kathy King Explaining the Adjustment of a Loom  
NMAC Loom Restoration Workshop

Cassie Dickson led an **All About Silk workshop** explaining several ways of processing the cocoons for use in making cloth. Cassie has been raising silkworms and processing their silk to make fabrics for 32 years.

Kathy King led a **NMAC Loom Restoration workshop** about how she and several other volunteers have been restoring six looms to a usable condition for weaving period-appropriate drafts and yarn.

Friday evening the **Keynote address: William Lunn: Celebrated Coverlet Weaver of the Year**, was presented by Ron Walter. He discussed the many styles of fancy coverlets produced by William Lunn, who worked in Muskingum County, Ohio, from 1833 to 1856. In the 1850 U.S. Census for Products of Industry in Muskingum County, Ohio, William Lunn, Weaver, reported Capital Invested \$300; raw material used, Woolen Yarn \$490 and Cotton Yarn \$330; he used Hand Power; had 2 Male employees costing a total \$30 per month, and produced 169 coverlets with an annual value \$1200 (about \$7 per coverlet).

Saturday Sessions began with the attendees introducing themselves and explaining how they got their first coverlet. Some attendees have not collected cov-



Attendees Introducing Themselves

erlets but had other coverlet-related interests.

Cassie Dickson presented **Stars and Crosses: A Diversity of Designs** showing how overshot coverlets were woven in many designs by using only a limited number of motifs. Cassie focused on two motifs, stars and crosses, and how they appeared in some well-known overshot coverlet patterns.



Dog Tracks and Cross

*continued on next page*



Signed WM LUNN, 1837, LIBERTY TREE, SEA FL, Coverlet for LC — Ted Wachhaus image



Star Motifs in King's Flower Variations

Coverlet College 2021 continued:



Cassie Showing Her Overshot Coverlet Weavings to Attendees During a Break

Gay McGear's presentation, **Join the Celebration**, shared her exploration of the geometric coverlets from the current exhibition of coverlets from Jude Fera's collection titled "**Celebration in (Mostly) Red, White & Blue.**" She discussed some of her favorite overshot, summer & winter, tied Beiderwand and double weave coverlets and explained what details made them a favorite.

**An Overview of York County, PA, Coverlets and Their Weavers** was given by Byron LeCates. Byron brought many coverlets from his collection with the help of a son and grandson.

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Andrew Kump, Hanover, York County, PA, 1846 Child's Coverlet



B. Hausman, York, 1847



Byron LeCates at the Podium



Two Dated Overshot Coverlets Woven in the Double Chariot Wheel Pattern



Summer & Winter with Leno Fringe



Tied Beiderwand Snowball and Roses



John Schwartz, York, 1847



Mathias Mann for S. Lokenbaugh



Double Weave with Tree Border



Double Weave with Steeple Borders



John Wildin, York County, 1838

David Stauch, Weigelstown, 1834

Coverlet College 2021 continued:



Martin Hoke in Dover 1834 for M. R. Child's Coverlet

Tracy Lewis's presentation, **Handwoven in the Old Line State: Maryland Coverlet Weavers and Their Work**, was a survey of several central Maryland coverlet weavers. Of the many Maryland weavers she discussed, Jacob Gernand wove in Graceham, Frederick Co., MD, and signed coverlets **JACOB GERNAND** and **JB GERNAND**. Most are not dated, though he dated a few 1835 and 1836. His son William H. Gernand wove in Graceham, then about 1851



Jacob Gernand, Graceham



JB Gernand, Graceham



Joshua Corick, Middletown



W. H. Gernand, Westminster, 1871

he moved to Westminster, Carroll Co., MD, where he continued to weave. In 1855 he bought Andrew Kump's weaving equipment and wove coverlets in the style of Andrew Kump.

Joshua Corick wove in Middletown, Frederick Co., MD. He was the son of Andrew Corick, who also wove in Middletown. Neither Joshua nor Andrew Corick dated their coverlets.

For our **Discovery Session for Coverlets Brought by Attendees New to Coverlets**, two attendees brought a coverlet. Roxana Laing brought a nice red, blue, and white overshot coverlet with alternating rows of red and blue roses and geometric borders. Leslie Huston brought a red, blue, and white double weave coverlet half in a Roses and Slates centerfield with double trees borders. Gay McGeary stated it was five block design requiring 20 shafts to weave the coverlet.



Overshot Coverlet — Roxana Laing



Double Weave Coverlet — Leslie Huston

During the discovery session we also showed several other coverlets, including Samuel Butterfield and James Cunningham coverlets woven in New Hartford, Oneida Co., NY, a John Schwartz, York Co., PA, coverlet, an unsigned fancy coverlet attributed to York Co., PA, and an unusual geometric four tie coverlet.

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Washington 1837 Samuel Butterfield



Washington 1837 Samuel Butterfield



Excelsior James Cunningham



Excelsior



Excelsior (bottom and top corners) for Mary Van Horn



Coverlet College 2021 continued:



John Schwartz, York, 1846  
Five Shaft Damask



Fancy 1:3 / 3:1 Twill  
York County, PA, All Wool



Four Tie  
Combination Weave



Bonnie Weidert 8-21-86



Bonnie Weidert 2003



D. Conger, Wolcott, NY, 1856

After many attendees enjoyed a dinner served in the all-purpose room, we held the Show and Tell session. Many interesting coverlets were shown and discussed by the attendees. The Josiah Sherman coverlet inscription reads **WEAVING OF ALL KINDS AT PORTAGE, NY, BY J. SHERMAN FOR R. S. B. AD 1846.**

The Daniel Conger coverlet reads **D. CONGER MANUFACTURER, WOLCOTT NY, 1856.** The Jonathan Garber coverlet reads **JONATHAN GARBER, FREDERICK CO. MD, ASBURY NICKADEMAS, 1842.**



Point Twill & Star Work



Star Work



Reading, NY, 1834, S & W



Jonathan Garber 1842



Delhi 1845



Matthew Rattray 1851



J. Sherman, 1846



Double Weave



Fancy, Blue, Tan, & White



Fancy signed W. S.



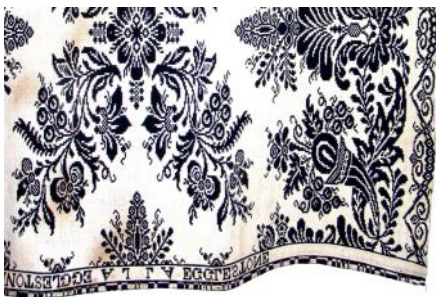
Thomas Cranston



Fancy with Portrait Motifs



Ernst Gwytsh 1846



Bergen County, NJ, for L A Egglestone

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**Coverlet College 2021 continued:**

Sunday's presentations started with John De Jong presenting **The Cheney Brothers Silk Mills, South Manchester, CT.** He explained how they designed and produced 50 inch wide upholstery and drapery fabric, with the look of early tap-  
stry, using Jacquard looms from about 1915 to 1930.



John De Jong at the Podium

ues with a focus on New York weavers and their coverlets from central and western NY. He included these three New York coverlets in his presentation.

In a very entertaining presentation scheduled as **Hear the Story of a Coverlet Purchased at Auction**, Ted suggested a better title might be **Is that what I think it is ???**, but then decided he would call it **The Ted Show !!!**

Ted found this picture of a coverlet on Auction Zip scheduled to sell eight days later. He thought the auction was close to Edward Maeder so he emailed him asking if he was close to the auction and could he check out the coverlet. Edward responded: "auction house less than three miles away; I'll check it out & call."

Edward called four days later and told Ted he would see the coverlet on Thursday the day before the sale. On Thursday Edward sent pictures and said he would go to the auction. Ted emailed me and asked if I would partner with them to help buy the coverlet so we could donate the coverlet to the museum. I agreed. Edward was able to purchase the coverlet and excitedly called Ted reporting that he bought the coverlet at a reasonable price and he would pack and ship it to Ted.

Ted had found a second Hannah Leathers Wilson coverlet for NMAC. She wove coverlets from 1831 to 1861 in a looped weft weave structure, in three panels, with each panel about 3 feet wide. They are approximately 9.5 feet square including the applied fringe.



Bethany Genesee County, NY, 1838



Ted Wachhaus at the Podium



Cheney Silk Mill Room for Drawing, Painting, and Creating Punch Cards

Marty Schlabach's presentation, **Birth & Evolution of a Coverlet Enthusiast**, was an interesting discussion of how he and his wife found their interest in coverlets. Of course, he first blames his wife as many of us do, then he gives her all the credit. It started with a chance find of a geometric overshot coverlet at a local estate sale and now contin-



Marty Schlabach at the Podium



Picture of Coverlet Ted found at Auction



Hannah Leathers Wilson coverlet no. 85, 1838



Salmon Lake 1838 for Celesta Lake



J M Davidson, 1839, Lodi

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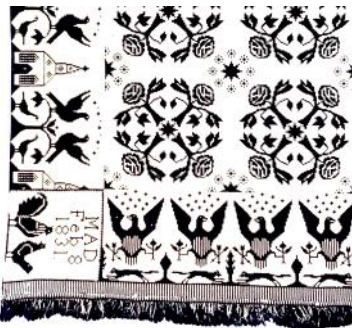
Coverlet College 2021 continued:



Ted Presenting the Coverlet to Melinda, Director of NMAC

She numbered them, with the highest number recorded being no. 181. Donna-Belle Garvin researched these coverlets and eventually identified the weaver as Hannah Leathers Wilson. Donna has now recorded 28 examples of these coverlets.

The last presentation, **Bergen County Coverlet Weavers Update**, was given by Ron Walter. He summarized the coverlet weavers including some new information recently reported in the book, *Stitched & Woven: Bergen County Quilts & Coverlets 1800-1976*. Additional research corrected the identification of N. Young, identified I. Christie, and identified H.S. as Henry Spier.



Feb 8 1831 for M. A. D.



MARCH 3 1835 for JANE DEMARAY



N. Y. Pinebrook, FEB 14 1835



N Y, JAN 14 1835 for C. M. DOREMUS

The earliest style Bergen County coverlets, 1830 to February 1833, were unsigned and woven with corner blocks containing client initials, a year or full date, and sometimes a trademark. They continued to be woven until 1838 with a client's name.

David D. Haring wove signed coverlets from 1833 to



David D. Haring, Tappan, May 14 1834



D.D.H, April 4 1835 for ELLEN SIP



N.Y. Wever, 1837, P. L. Sanford



H.S. Wever, 1844, Margaret Demerest

1835 with client names and a year or date, in oval cartouches in each coverlet half near the top and bottom. His signature was, **David D. Haring Weaver** with a 4-leaf rose at each corner in 1834 and **David D. Haring TAPPAN** in 1835 with a 4-leaf rose at each corner. He also signed coverlets in 1834 and 1835 with **DDH** at each corner without the 4-leaf rose.

James D. Christie wove coverlets signed **I. Christie Weaver** from 1834 to 1835. His signature was at the corner of the coverlet below a 3-leaf rose trademark and the client name and date were woven in an oval cartouche in each coverlet half near the top and bottom with the phrase "The Property of <client name>," using all capital first letters followed by lower-cased letters.



I. Christie, 1835, for Eliza Westervelt

Nicholas Young wove signed coverlets with client names and a year or date, using all capital letters, in oval cartouches in each coverlet half near the top and bottom and wove a 4-leaf rose in the corner. In 1834 he signed coverlets **N. Young PINEBROOK**, in 1835 he signed coverlets **N Y PINEBROOK**, in 1835 and 1836 he signed coverlets **N Y**.

He wove coverlets 1837 to 1842 signed **N Y WEV-**

**ER** with a pear on a 2-leaf branch in each corner and 1837 to 1841 signed **N YOUNG WEVER** with a tulip flower in each corner block.

Henry Spier wove coverlets 1843 signed **H S WEVER** with a pear on a 2-leaf branch in each corner block and in 1844 with a tulip flower in each corner block.