

# Yarns



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

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### Richard Jeryan [1945-2015]: Our Colleague, Our Teacher and Our Friend

By Edward Maeder

Richard Jeryan and his wife Chris have been an inspiration and a life-force during the development of the National Museum of the American Coverlet. Stories of this remarkable man had been circulating since the Museum was founded in 2006 and the “impossible dream” of having Richard and Chris on our board became a reality in 2008. From our first meeting I knew that this dynamic duo would have a major influence on our project, and they did.

Richard grew up in the Philadelphia area, received a BS in Mechanical Engineering from Drexel University in 1967 and his MS in Mechanical Engineering and Heat Transfer from MIT in 1969.

His long and industrious career at the Ford Motor Company was a 42 year sojourn of innovation and discovery, and his involvement with The Henry Ford, Greenfield Village weaving program began in 2006. There he brought back to life one of the few Jacquard weaving looms in the country, and his interest in woven coverlets spilled out into the wider world of ‘coverlets’ and ‘coverlet collectors.’ His wife Chris, historian, editor and weaver as well, completed this remarkable team.

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**Richard Jeryan continued:**

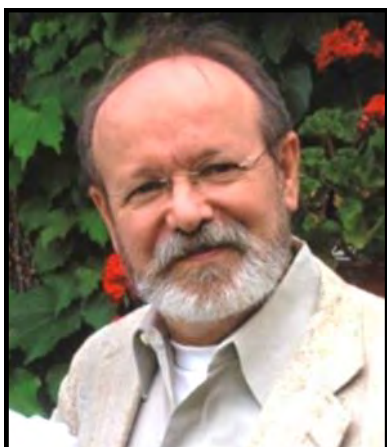
In the six years that Richard and Chris were heavily involved with the NMAC, they worked with Melinda and Laszlo and the other board members to create exhibitions, write and edit publications, design the newsletter and give both moral and financial support in ways too numerous to list. The collection was photographed, catalogued, and stored through the combined efforts of the board of directors working with the Museum staff.

Logic, method and clear understanding of each and every technical aspect of coverlet weaving made Richard a most valuable asset to the NMAC. When the idea of Coverlet College was first conceived by Laszlo Zongor, it was Ron Walter and Richard who spearheaded the plan for our first successful session. A program that would include technical, historical, and

aesthetic presentations for coverlet collectors, weavers, historians and even those who had only recently discovered the ‘world of coverlets’ was devised and has been expanded and developed over the past four years. It now attracts more than forty people from over a dozen states and Canada.

We will miss his deep booming voice, his sense of humor, his love of food and his wonderful stories about his work and his life. We were privileged to have his time, his remarkable expertise, his friendship and his affection for the NMAC during those productive and difficult years. He was and will continue to be an inspiration, both professionally and personally, to those of us who knew him, delighted in his company and knowledge and whose lives he profoundly touched.

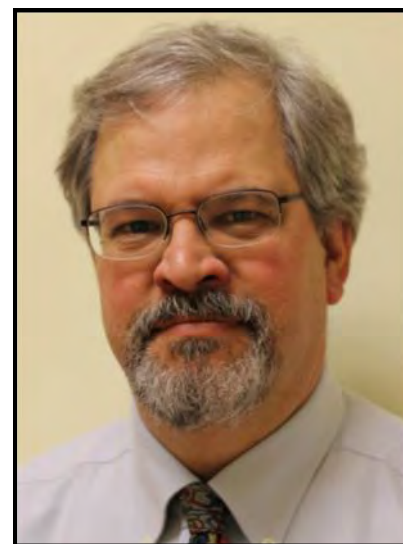
## From the President's Desk By Edward Maeder



### Richard Jeryan Memorial Coverlet College 2015 Scholarship Recipient

We were pleased to award this year's scholarship to Peter A. Wisbey, a Museum Professional.

Peter reports: "Coverlet College was a wonderful experience and has helped me to see my collection here in a whole new light. The time spent at the Coverlet Museum was wonderful. Thank you and everyone else involved in the program for your hospitality, warmth and generosity. I know how time consuming these programs can be."



Peter A. Wisbey has been a museum professional for more than twenty-five years. He was the Executive Director of the Seward House Museum in Auburn, New York for nearly a decade, an Adjunct Faculty, Museums Studies Program at the Rochester Institute of Technology, Rochester, New York and since 2011 the Curator of Collections at the Genesee Country Village & Museum, Mumfordsville, New York. That institution acquired the Susan and Bruce Greene Collection of Historic Costumes and Textiles, one of the finest private collections in the country. A recent large gift of coverlets to the museum's collection inspired him to attend Coverlet College 2015 and we were delighted to offer him the first annual Richard Jeryan Coverlet College Memorial Scholarship. This experience was in preparation for an exhibition of coverlets in his museum

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**From the President's Desk continued:**

"Forty on Forty" in recognition of the Museum's 40th anniversary and will include coverlets from the Virginia Richmond Collection, Spring 2016 through October 2017.

Coverlet College here at NMAC in Bedford, PA offers the only 'hands-on' experience in the specialized field of American Coverlets. This annual event provides networking and collegial exchange with other collectors, weavers, historians and enthusiasts from 12 states and Canada, and supports the Museum's mission to inspire and educate the public about this very American art form.

*Edward Maeder*

President of the Board of Directors



## The Director's Corner

By Melinda Zongor

NMAC has many goals and responsibilities. We, of course, are focused on coverlets and their history, weavers, etc. We are always seeking new pathways for approaching our goals and reaching the public. In addition to our publications and changing exhibitions, some of those pathways include events, classes and outreach programs.

Fall Foliage Festival parking and the upcoming Bedford County Garden Club Open House, in addition to Coverlet College and our new textile program are among those pathways. Each has a specific appeal and each meets a specific need. There is, however, one more must-have ingredient to the life and success of the Museum, and that is financial stability: being able to pay the bills.

The solid reputation, generous and complementary word of mouth and widespread industry respect for NMAC continues to grow; but so do our financial challenges. Our historic building is wonderful for our purposes, but it is expensive to run and maintain. As our Fall/Winter fundraising and membership renewal campaign letters go into the mail, we hope you will dig deep into your resources and help in any way you can. Big or small, every donation counts, and every gift is truly appreciated.

You may be tired of hearing it, (and sometimes we are weary of saying it) but NMAC is a non-profit institution. It runs on admissions, shop sales, memberships, program events, the occasional grant – and your donations. We receive no government or public monies, federal, state or local. We are here because of you and your support. We truly appreciate your continued faith in us, and we do our best to earn it.

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**Director Corner continued:**

My responsibilities as Director/Curator include many wonderful coverlet-related tasks like exhibition planning and coverlet documentation. I also handle donation acknowledgements, email inquiries, general correspondence, memberships, bookkeeping, shop management, visitor relations, publicity, special events (Maryland Sheep & Wool Festival, etc.), building maintenance and more.... but one of my biggest responsibilities, along with our Board, is fundraising. Without that, all else is lost.

Quite frankly, I'd rather spend more time on coverlets than continually having to develop funding, but that's

life at a non-profit. (Don't we all know how that is!) There is so much more that I, and all of us here, would like to accomplish. The reality is, however, that without paying the bills all our good efforts are in jeopardy. Together, dear and cherished friends, let's keep a good thing going!

*Melinda Zongor*

NMAC Director / Curator



## Coming in 2016: NMAC's 10th Anniversary

The year 2016 will mark the tenth anniversary of the founding of this Museum. It seems incredible that

ten years have passed since we first opened the doors in May of 2006.

We have come a long way during our first ten years and we want to celebrate with you. An event is scheduled for June 4, 2016. Details will be forthcoming as we plan for this important milestone.

### The National Museum of the American Coverlet

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Gay McGeary, Ron Walter

### 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.**





# Garden Club Open House

By Melinda Zongor

We at the Coverlet Museum are very proud of the fact that we enjoy visitors who travel here from around the world. However, as you know, people have a tendency to overlook attractions, museums and venues in their own backyard, and this area is no exception.

In our continuing effort to reach out to our local community, the Coverlet Museum will be a part of the 2015 Biennial Christmas House Tour sponsored by the Bedford County Garden Club. The Tour usually includes four private houses, all decorated for Christmas and opened to the public. Each Biennial Tour features different properties.

This year's event is scheduled for the weekend of De-

cember 5 and 6 from 1 pm to 4 pm and, based on past years' attendance, is expected to draw as many as 500 people.

Cookies and hot cider, supplied by the Garden Club, will be offered at the Coverlet Museum, and Museum personnel will be on hand to answer questions and escort visitors through the exhibition.

Although there is no direct admission revenue for the Museum (the House Tour ticket price is a fundraiser for the Garden Club), we hope to raise local awareness and hopefully draw attention to the Museum Shop as well as the current and changing exhibitions, events and programs.



their kiosks in the downtown area and offer their wares. It is a huge event, drawing elbow-to-elbow crowds from Pittsburgh, Harrisburg, and the general population from many miles around.

## Fall Foliage Festival Parking

By Melinda Zongor

Each year, the first two weekends of October mark the Fall Foliage Festival here in Bedford. Approximately 250 craft and food vendors set up

There is a big need for parking, with cars lining the streets and private backyards everywhere you look. The Bedford County Fairground, which is about a mile outside of town, offers parking and shuttle buses for transportation to the Festival. All parking is for a small fee – generally \$5.

The Coverlet Museum partners with the Bedford Lions to park cars in our three large lots. The fee is \$5 which we split with the Lions. We provide the parking lots, and they provide the labor. It is a great outreach program for us, and it generates much appreciated revenue and goodwill for both the Lions and the Museum.

### MARK YOUR CALENDAR

Great things are in the planning stages for 2016. The following dates have already been set, and we'll keep you informed of more events as they are finalized:

**May 7-8, 2016 – Maryland Sheep & Wool Festival**

**June 4, 2016 – NMAC Tenth Anniversary Celebration**

**September 23-24-25, 2016 – COVERLET COLLEGE 2016**



## ShopforMuseums.com

### Help Benefit the Museum through Your Online Shopping

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

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

Two very important details:

- (1) You **MUST** go to shopformuseums.com first and not directly to the store website, or it won't work.
- (2) In the dropdown list of Museum Partners, we are listed under the letter **N** as National Museum of the American Coverlet (The).

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

## 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.



# IT'S OPEN!

Current exhibition:

## LIONS AND TIGERS – NO BEARS – OH, MY!

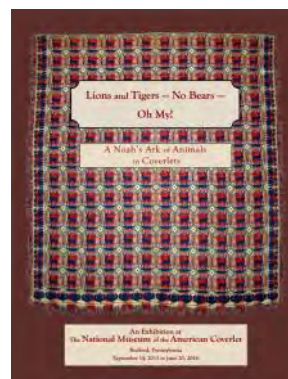
A Noah's Ark of Animals in Coverlets

The new, current exhibition features animals as they are depicted in coverlets. Museum visitors can explore a surprising variety of creatures large and small, animal and insect, land and sea. (Sorry, we have yet to see a bear in a coverlet, but there are many other unexpected critters lurking among the yarns!) From butterflies to pussycats, from foxes to horses and from monkeys to giraffes, the display includes critters both wild and domesticated – more than 6,800 in all - and no animals have been harmed in the process!



The exhibition includes coverlets from several private sources as well as the Museum's permanent collection. We are proud and honored to share 100 great coverlets, with their amazing imagery, for the enjoyment of all "dyed in the wool" animal lovers!

To help place the coverlet animals into historical context, the exhibition also includes animals depicted in other media. Currier & Ives prints, woodcuts, tin cookie cutters, children's Staffordshire plates and mugs, Britains (lead children's toys) and schoolgirl samplers are on display – all from the same period as the coverlets.



Special Note:  
A catalog with full color images of every coverlet is available at \$34 (10% discount for Museum members). Postage is \$3.



# RECENT COVERLET DONATIONS

by Melinda Zongor

The year 2015 has been, and continues to be, a banner year for coverlet donations. A number of fine textiles have come into the Museum collection, and it is difficult to choose just a few to highlight here!



We asked dear friend Nancy Hillenburg if we could borrow her red hollow lion coverlet for the current exhibition. She enthusiastically said yes, but that she wanted it back when the exhibition is finished. She told us that it would eventually be given to the Museum permanently, but she wasn't ready to donate it outright quite yet, because it is her favorite coverlet in all the world.

Fast Forward: When she came into the Museum to bring us the coverlet, she placed it in my arms and said it is ours. She had decided that now is the time. We know what this means to her. It means a lot to us too. We cannot adequately express our gratitude and appreciation for this heartfelt gift. It is prominently displayed in the current Noah's Ark exhibition.

The Andrew Kump Hanover, PA 1839 figured and fancy coverlet, a gift of Lona Gayle Hull, has a nice combination of features. The unusual inner border pattern of leafy vines joins with a lovely rendition of the lily and starburst centerfield motifs, great fringe,



and seldom-seen overall olive green wool. Andrew Kump worked in Hanover, York County, Pennsylvania between the years 1834 and 1853. He was 28 years old when he wove this coverlet. He had a large following and produced many coverlets, but this one is different from most.



Frank Masters and Elizabeth Gault's gift of nine wonderful coverlets includes this very unusual geometric worked in brick red, olive green and chocolate brown. The warm colors appear in bigger, bulkier stripes than one might normally expect, and it is very uncommon to see a geometric pattern worked in a tied Beiderwand variation as opposed to overshoot (float work).

# Cat Track & Snail Trail, Dog Paw, Turtle Shell & a few Eagles

By Gay McGearry

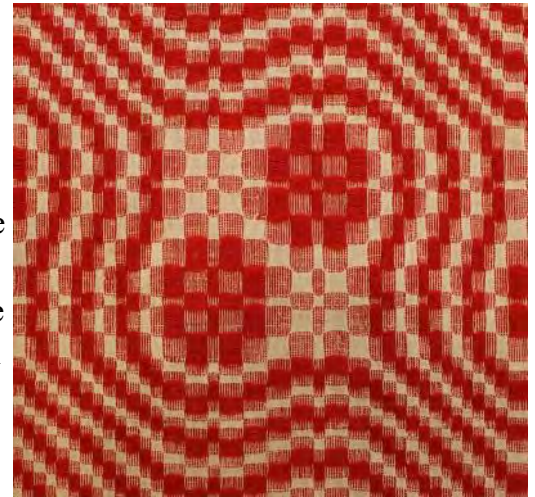
The current exhibition at the National Museum of the American Coverlet is titled *Lions and Tigers - No Bears - Oh My!* - A Noah's Ark of Animals in Coverlets. Included in the exhibition are many handsome figured and fancy coverlets with images such as the famous Tyler lion and lesser known coverlets with peacocks, giraffes and baboons, just to name a few.<sup>1</sup> Unfortunately, the list of animal images in geometric coverlets is short. However, it includes four unique styles of coverlets: cat track & snake trail, dog paw, eagles and turtle shell.

## Cat Track & Snail Trail

When you look at a close-up image of a Cat Track & Snail Trail coverlet woven in the overshot weave structure, it is easy to see how the images of the pattern contributed to its name. The stand alone images look like the track mark that a cat would leave behind. Lines swirl around the individual tracks reveal the trail

that a snail would make.

Secondary sources revealed that the Cat Track coverlets were mainly woven using the overshot weave by Anglo-Saxon



Cat Track & Snail Trail Pattern

mountaineer women living in the Southern Appalachian Mountains of Western North Carolina, Eastern Kentucky, East Tennessee and Southwest Virginia<sup>2</sup> in the nineteenth and early twentieth century. However Weaver Rose, William Henry Harrison Rose, also included this pattern in his repertoire of patterns when he was weaving in Rhode Island during the later period when the Appalachian weavers were weaving.<sup>3</sup>

I also found the cat track pattern design, although it certainly was not called that, in Johann Michael Frickinger's 1767 publications of German linen patterns. Many German immigrant weavers brought their linen publications with them to this country. In addition, I found a connection between the German publications and a Pennsylvania German manuscript in Adam Shertel's handwritten pattern book from Reading, Pennsylvania. More than likely he copied the drawing of the cat track pattern and a draft when he was working as a journeyman for a master weaver.

The pattern was passed down from one weaver to another.

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<sup>1</sup>There is an index of animal images in the last page of the exhibition catalog.

<sup>2</sup>Kathleen Curtis Wilson, *Textile Art from Southern Appalachia, Tennessee*, The Overmountain Press (2001), p. xii.

<sup>3</sup>Isadora M. Safner, *The Weaving Roses*, Interweave Press (1985), p. 1.



Dog Paw Coverlets in the Exhibition

## Cat Track & Snail Trail, Dog Paw, etc. continued: Dog Paw

A close-up of a Dog Paw coverlet reveals the image of a dog's paw. The pattern is formed by a circle of cross



Dog Paw Pattern

motifs, separated by a larger cross motif. The weave structure is technically interesting, because it shows a transition from the point twill weave to the tied Beiderwand weave. The circle of cross motifs is also used to weave geometric double woven coverlets. Furthermore, I found groupings of the dog paw style block design in the corners of figured and fancy coverlets. But what does that mean? It shows a sophistication in the pattern design and the weave structure which would require the expertise of a professional weaver to produce it. In fact I have found the pattern draft in eight manuscripts belonging to nineteenth century Pennsylvania German professional weavers. Like the cat track pattern, I can also trace the block pattern back to Johann Michael Frickinger's 1767 publication on German Linen Weaving.

The name of the pattern is derived from Jacob Angstadt's manuscript, one of the Pennsylvania German manuscripts with the pattern draft. The other weavers did not include a name except to label the number of the draft.

## Eagles

The eagles coverlets are unique for two reasons: the eagles motif and the star work weave structure. First the eagle motif is a well known national emblem.

Second the star work weave structure has been shown<sup>4</sup> to be the development and enlargement of the point twill motifs found in German linen weaving. The Pennsylvania German coverlet weavers enlarged the smaller patterns and formed block designs appropriate for the American coverlet.

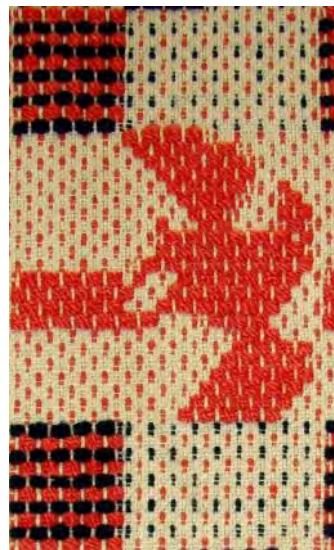
The eagle coverlets in the exhibition were woven by professional weavers who understood the complexity of creating the eagle motif in star work.

The eagle motifs in the Jeryan coverlet and the privately owned coverlet are almost exact. Both take the same number of shafts and treadles to form the combined block design.



Eagle Pattern

*continued on page 12*



Eagle: Jeryan Coverlet



Eagle: Privately Owned Coverlet

<sup>4</sup> Pat Hilts links the Hin und Wieder patterns used by German linen weavers who immigrated to Pennsylvania to "star and diamond" patterns. Furthermore, she believes these weavers invented the star work weave structure for coverlets. Patricia Hilts, "Seventeenth and Eighteenth Century Twills: The German Linen Traditions," *ARS TEXTRINA* 3 (May 1985), p. 149.

### Cat Track & Snail Trail, Dog Paw, etc. continued:

The third eagle coverlet has an even more elaborate pattern. It can also be traced to a similar eagle pattern in the Pennsylvania German manuscript dated 1818 and owned by John Smith, a weaver from Lebanon County, Pennsylvania. All three coverlets can be seen in the current exhibition.



Eagle coverlet: attributed to John Smith

### Turtle Shell

Finally, the turtle shell pattern is more obscure. It requires imagination to see the turtle shell in the woven motif. However, it is unique because the same block design is found in two Pennsylvania German manuscripts, but written using different shafts for the tie-downs and the pattern.<sup>5</sup> They even use different names for the pattern. Christian Frey, Adams County, Pennsylvania - 1833, calls it "No. 11 Turtle Shell," while Henry Small, Franklin County, Pennsylvania calls it "Turchel Shell Patron No. 14."

What is even more special, is that William Leinbach, a 21st century coverlet weaver, found the coverlet



Turtle Shell Pattern coverlet

shown above that is woven in the exact thread by thread pattern draft. This connection shows that Christian Frey or Henry Small might have woven it in Adams or Franklin County in the mid 19th century giving this coverlet a possible provenance.<sup>6</sup>

### Conclusion

While there are only a few geometric coverlets with animal images, the ones that do exist are very special. They are fine examples of the genre they represent. Please visit the Museum's exhibition. You will have the opportunity to view fine examples of coverlets with animal images. You can also see the coverlets in the exhibition catalog currently on sale in the Museum Gift Shop. For further information about the topic of this article, view my Coverlet College presentation [Cat Track & Dog Paw](#) on my webpage.

<sup>5</sup>Tandy and Charles Hersh, *Rural Pennsylvania German Weaving 1833-1857* (2001) pp. 50-52.

<sup>6</sup>Gay McGeary discusses the drafts and coverlet in her article "A Tale of Two Weavers and a Turtle Shell Pattern" in the October 2006 issue of the *Complex Weavers Journal*.

## Donation Wish List

Please help us acquire the following:

Unbuffered acid free storage/conservation boxes. Each box will be inscribed with its Donor's name. Cost \$25 and can be lower for more quantities purchased!

Dehumidifiers – for storage and exhibition areas.

Recent donations covered the purchase of two steel storage shelf units and a chest freezer.

Thank You!

# REPORT ON COVERLET COLLEGE 2015

by Ron Walter

This year we had an enthusiastic group of attendees. We added Friday afternoon workshops and both were filled to capacity. Pat Hilts presented a workshop on Understanding and Using Early Weavers' Notations. Karen Clancy held a I'm Dying to Dye with 18th Century Professional Dyes workshop. The attendees in this workshop had a hands on experience dying linen, wool and cotton.



Meet and Greet: Bonnie Wachhaus, Nancy Hillenburg and Edward Maeder



Karen Clancy starting her 18th Century Dying Workshop



Attendees Dying in Karen Clancy's Workshop

Friday evening we held a meet and greet in the museum giving the attendees a glimpse of the new coverlet exhibition Lions and Tigers - No Bears, Oh My! and a chance to

meet other attendees and the presenters. Many attendees new to coverlets brought in coverlets to be entered in the Day 1 Discovery Session Saturday.

The Day 1 sessions started off with the introduction of the Richard Jeryan Memorial Scholarship recipient Peter Wisbey. Peter is the curator of collections at the Genesee Country Village and Museum where we are sure he will utilize his new found knowledge in cataloging the large donation of New York coverlets they recently received. After the attendees introduced themselves Edward Maeder gave a brief history of the use of flax, wool and cotton *continued on page 14*



Pat Hilts starting her Understanding Early Weavers' Notation Workshop



Peter Wisbey receiving his Richard Jeryan Memorial Scholarship Certificate

## Coverlet College 2015 continued:

in his presentation *Threads to the Forefront: A Closer Look at Coverlet Fibers* presentation.

Next Karen Clancy, supervisor of the Weaving and Dying program at Colonial Williamsburg presented *The Practical 18th Century Professional Dyer*. Her



Karen Clancy presenting *The Practical 18th Century Professional Dyer*

presentation included 18th century ads by professional dyers, mordants and dye stuffs such as Indigo, Fustick, Cochineal, Smooth Sumac, Madder Root, Weld, Woad, Logwood and others.

Ron Walter presented *Types of Geometric Coverlets and Basic Weave Structures*. His presentation included photographs of various geometric coverlets, descriptions of the main characteristics that distinguish each weave structure and a close-up of both sides of the weave structure. A lab session followed the presentation showing coverlets woven in each of the weave structures discussed. Ron also presented *How to Examine, Photograph and Describe a Coverlet*. He stressed the important aspects to look for when examining a coverlet and to be sure to photograph and record these details when describing the coverlet.



Attendees examining Coverlets in a Lab Session



Ted Wachhaus presenting *Hi! My name is Ted. I collect Coverlets.*

Pat Hilts, our noted textile historian and weaver, presented the *Rediscovery of the American Coverlet and the Revival of American Handweaving*. She explained how William Wade inspired Elisa Calvert Hall to write *A Book of Handwoven Coverlets* in 1912 and that rekindled the interest in not only preserving the textiles created by our ancestors but also recording the processes and patterns they used to weave them.

Ron then presented an *Introduction to Looms and Loom Attachments* beginning with a discussion of the draw loom and John Kay's invention of the flying shuttle, eventually leading to the development of the patterning loom attachments such as the Jacquard attachment controlled by holes punched in cards and the Conger and Deterich figured cloth attachment controlled by wooden pegs.

Ted Wachhaus followed with his presentation *Hi! My name is Ted. I collect coverlets*. His enthusiastic presentation on how he became interested in coverlets and what types of coverlets he collects was enjoyed by all the attendees.

The last presentation for Day 1 was the *Discovery Session for Coverlets* brought by Attendees New to Coverlets. We had an interesting group of fourteen coverlets to discuss. There were six geometric coverlets, four overshoot and two double weave, and eight figured and fancy coverlets, five signed by the weaver and three not signed.

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Discovery Session Twill Weave Coverlet



Discovery Session All Wool Double Weave Coverlet

Next we had our Show and Tell Session of coverlets brought in by attendees. This is always a fun time to see some interesting coverlets and hear some expert opinions from other attendees. One of my favorite ones was a blue and white double weave woven in 1840 in Dutchess County, NY with a different inscription woven at the bottom of each half. There also were among many other coverlets an 1848

**Coverlet College 2015 continued:**

One was an unusual unsigned purple and white all wool double weave woven in three panels with no borders and the centerfield motifs all aligned in rows and columns. Another was a red, blue and white twill looking weave structure with birds in the borders and a unusual centerfield containing flowers. That ended the first day of presentations.

Most attendees selected the optional dinner prepared by Melinda and Laszlo and they weren't disappointed. There was plenty to eat and the attendees were all engaged in friendly conversations.



After Dinner Conversations

LOGAN CO. OHIO BY I.M. and an 1835 BENTON NY woven for MARY MEAD.

Day 2 started with Edward Maeder announcing a raffle for a mounted poster designed specially for the Lions and Tigers - No Bears - Oh My! Coverlet exhibition. The sessions started with Edward Maeder presenting "All Creatures Great and Small" a short historical overview of animal images created by man.

Next Gay McGeary presented *continued on page 16*



I.M. 1848 LOGAN CO. OHIO PYNA ROSC



BENTON NY 1845 for MARY MEAD



Show and Tell Coverlet with Inscription: CYNTHA A PEARCE PAWLINGS D. Co. N.Y 1840 NEW FASHION LAFAYETTE WOVE IN BEEKMAN D. Co. 1840

Coverlet College 2015 continued:



Pat Hilts & Noah's Ark Animals in Coverlets Poster

Cats Track & Dog Paw & a Few Eagles & a Turtle. These are names of geometric coverlet patterns. She had example coverlets that the attendees could examine at the end of her presentation.

Ron Walter presented a summary of the animals that were woven into the coverlets of the Lions and Tigers - No Bears - Oh My! Coverlet exhibition.

There are 100 coverlets in the exhibition and they have 6,814 animals woven into them. There was a total of 37 animal categories with the most animals of one category being eagles with a total of 1740 eagles woven into 37 of the coverlets. There were nine animal categories that appeared on only one coverlet in the exhibition. Ron also showed many other



Gay presenting Cat Tracks & Dog Paw & a few Eagles & a Turtle Shell



Attendees examining Gay's Geometric Turtle Shell Pattern Coverlet

coverlet examples with animals woven into them that were not in the exhibition. The most interesting one was an 1834 Benton NY coverlet with tigers woven into the side borders.

Melinda lead a tour of the museum exhibition with interesting stories about some of the coverlets.

Ron presented Early U.S. Loom Patents and Licensing Chronology. He discussed patents, newspaper ads and sale agreements for the Horace Baker 1827 patent, the George Deterich and Jonathan Conger 1831 patent

*continued on page 17*



1834 Benton NY Coverlet for Mary Whitaker has Tiger Side Borders



Melinda discussing the three Hollow Lion Coverlets



Melinda leading the Tour of the Current Exhibition



**Coverlet College 2015 continued:**

and the Emanuel Meily Jr. and John & Samuel Mellinger 1835 patent.

Next Sandra Rux of Kittery Pointe, Maine and Curator Emerita for the Portsmouth, NH Historical Society, presented the Evolution of Ingrain Carpet Weaving in New England 1820 to 1840. Sandra discussed how the carpeting being made in Kidderminster, England and Kilmarnock, Scotland in the late 18th century came to be made in NY about 1820. The equipment in an ingrain factory in Medford, MA in 1827 being run by Scottish carpet weavers was purchased for a factory in Lowell, MA in 1828 and was run by the same weavers. She had several examples of carpet available for the attendees to examine at the end of her presentation.



Carpet Samples displayed by Sandra Rux

The final session was the Van Doren Family: Celebrated Weavers of the Year presented by Ron. Isaac William Van Doren (1798-1869) wove coverlets in Millstone, NJ from 1848-1855 with 11 coverlets recorded; Cornelius William Van Doren (1802-1855)



1835 Cornelius William Van Doren, Millstone, Liberty for Daniel Davison

wove coverlets in Millstone, NJ in 1835 with two coverlets recorded; Peter Sutphen Van Doren (1806-1899) wove coverlets in Millstone, NJ from 1838-1847 with 15 coverlets recorded; Abram William Van Doren (1808-1884) wove coverlets in Avon, MI from 1844-1851 with 35 coverlets recorded and Garret William Van Doren (1811-1862) wove coverlets in Millstone, NJ from 1835-1842 with 27 coverlets recorded.



1849 Abram William Van Doren, Avon, Michigan for Electa McDonald



1855 Isaac William Van Doren, Millstone, NJ Liberty for Louisa Updike



1835 Peter Sutphen Van Doren, Millstone, NJ Liberty for S. A. Studdiford



1838 George William Van Doren, Millstone, Liberty for S. S. Garretson