

Yarns



The Newsletter of The National Museum of the American Coverlet

Volume 13, Number 2

December 2019

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From the President's Desk

By Edward Maeder

Some Observations on the Subject of Storage.

How does a museum care for many hundreds of objects when they are not on display? This seemingly simple question is one that has caused great consternation in the museum world.

One of the most frequently asked questions directed at museum professionals such as curators and collection managers is, "How do you store your collection?" It's often difficult to convey to visitors who see a beautiful display of objects, such as the brilliantly colored coverlets now on display at NMAC, all carefully organized into a story or theme, that these are just a "tip of the iceberg" of a collection and that museums, particularly those that specialize in textiles, need a broad backup of objects to maintain the ever changing and ongoing exhibition schedule.

All light is damaging to textiles but we are fortunate that woven coverlets, our specialty, were usually made with time-tested dyes on fibers (such as wool), that can maintain vivid colors for decades and even centuries if they are properly cared for.

Environment and housing systems can affect the well-being of coverlets.

There are those who believe all textiles, no matter what the size, should be stored flat. This can result in huge expenses for the purchase of equipment with cumbersome and awkward drawers. The materials used for storage of this type are metal components with inert coatings, always custom-made and needing large spaces for housing. In the best of all worlds, and in a land of limitless resources, this may seem like a good idea,



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The Director's Corner

By Melinda Zongor



Merry Christmas and Best Wishes for a Warm and Happy Holiday Season!

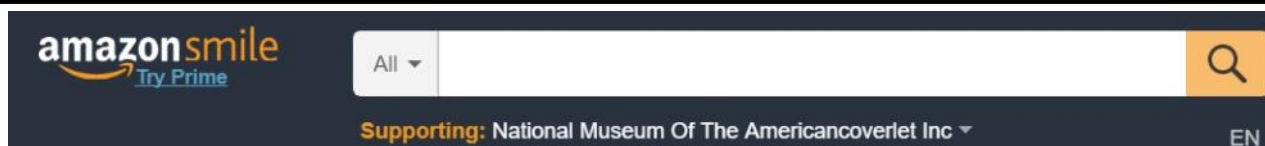
Thank you for your continued support of this unique museum. As I have said repeatedly, without you, there is no us.

This museum is a big project with many aspects to our day-to-day existence. From exhibition planning and installation, to shop management, sales and inventory, catalog photography and production, collections documentation, member and visitor relations, fundraising, bookkeeping, event planning and presentation, building maintenance and repairs and so much more, all are made possible in some part by the contributions of donors, volunteers, Board members, visitors and fans. I wish I could thank you personally, one on one and face to face, for your assistance, large or small, in this effort.

Laszlo and I are here every day keeping the home fires burning, but we are always mindful that your participation is what makes the Coverlet Museum viable. You are the key and we truly appreciate you!

Melinda Zongor

NMAC Director / Curator



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!

The National Museum of the American Coverlet

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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**.



From the President's Desk continued:

but for the most part it is impractical if not impossible.

Then there are the proponents of rolling. Several decades ago there was a strong tendency to roll every type of textile on acid-free cardboard rollers, which ranged in size from a few inches to a foot or more in diameter. This can work well for simple, flat-woven textiles such as silk damasks or linen; however, any large textile that has more than one layer, such as a quilt, should never be rolled. The reason is simple. The layer next to the roll will be squeezed and compressed by the outer layer, which, in turn will be stretched. A similar effect is imposed on woven coverlets, especially those that use double weave techniques in their production. Then there is the difficulty of access to the pieces, for study or photography.

It is advisable to store objects in a way that protects them but also allows ease of access. If we look at how household textiles, and bed coverings in particular, have been stored in the houses for which they were made and used, it's clear that folding them is the traditional, time-honored way.

A word on the subject of acid-free storage containers. Acid is recognized as a great villain in the world of museums. Conservators are quick to point out the horrors wreaked by the acid effect from wood frames and commercial tissue and paper products, pointing out the brown discoloring caused, particularly in cellulose-based textiles such as cotton and linen goods.

Cellulose fibers such as cotton and linen prefer an alkaline environment. In contrast, protein fibers such as wool and silk hate this environment and prefer an acidic surrounding. "Buffered" and "unbuffered" papers are available for addressing these needs in storage, but they are often mistakenly used with the wrong fibers. In addition, the dilemma of properly storing large textiles primarily woven of wool and cotton together, is a subject of constant discussion.

The goal should be creating a neutral and inert environment. Therefore, unbuffered paper and tissue is a healthy solution to storing these textiles. *[Caution is advised here. Beware of the tissue that comes from the dry cleaner. It is impossible to determine by visual inspection whether a paper product is acid free, buffered, unbuffered, or none of the above. The only way to be sure is to use materials obtained from a conservation supplier. ...And no, we never recommend dry cleaning your coverlets! Melinda Zongor]*

Acid-free, often referred to as "conservation grade" storage boxes are a good compromise, as they provide a kind of neutral environment that is halfway between alkaline and acidic.

In this museum with limited resources and several hundred textile objects, after much careful thought and

discussion, the solution was to fold the coverlets in a particular way that is similar to how they would traditionally have been stored. Each piece has a museum identification number sewn onto the back edge and the pieces are folded so that this number is readily accessible when the boxes are opened. To identify the contents, the outside of each box is labelled with photos and accession numbers of the coverlets therein.



You can help! In several issues of our newsletters we have encouraged our members and friends to donate toward storage boxes in the name of a family member or friend as a tribute to that person and a generous gift to the National Museum of the American Coverlet. A gift of \$100 will purchase three storage boxes and help preserve nine colorful coverlets for decades. Please do so with a check today!

With deep appreciation.

Edward

Edward Maeder

President of the Board of Directors



Shop News

Items in the Museum shop include handwoven textiles, reference materials, exhibition catalogs, posters and fun stuff – and 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

Our friend Ann Jones still supplies us with her lovely handwoven scarves. Prices are \$78 and \$95.



These just in: a private donor has brought in three “period” coverlets to be offered for sale, with the proceeds going to support the museum. Call us at 814.623.1588 for details.

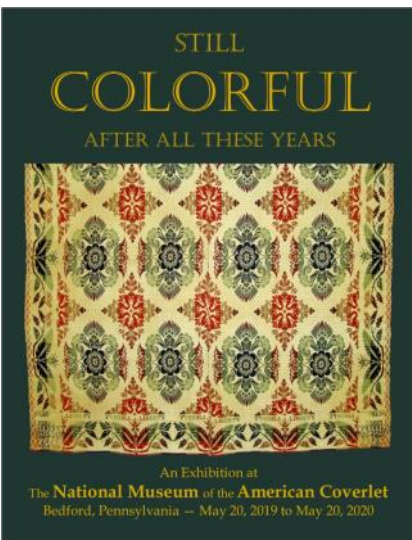


Catalogs and Books:

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: **Still Colorful After All These Years** includes color pictures of all 98 coverlets on display, with descriptive information and new research. Price is \$35 plus \$3 postage.



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Shop News (continued)

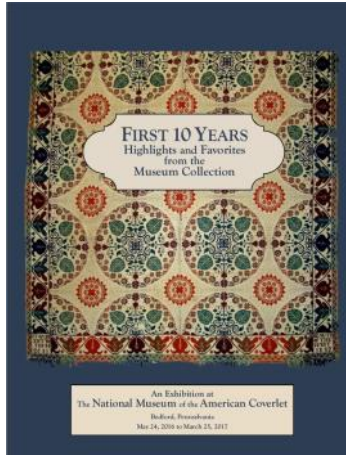
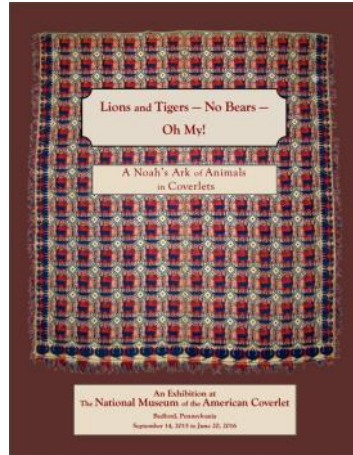
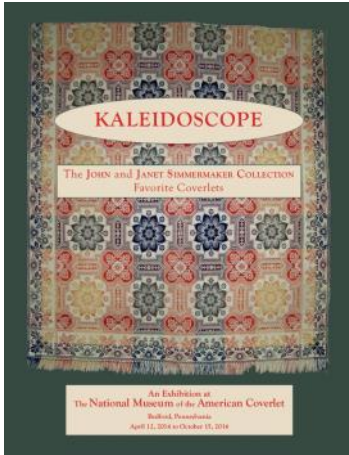
Past Exhibition Catalogs Available

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

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

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

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



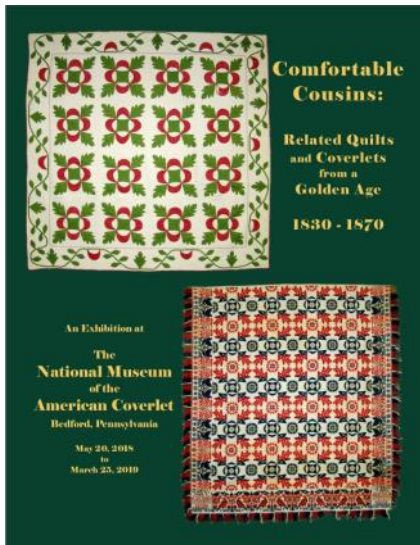
Includes color pictures of all 90 coverlets, descriptions and index.

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

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

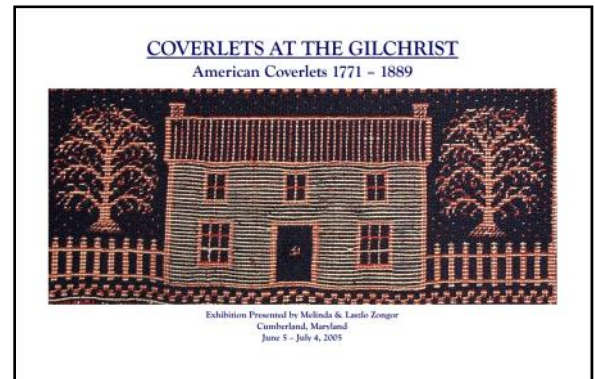
Includes color pictures of all 95 coverlets, descriptions and index.

Comfortable Cousins: Related Quilts and Coverlets from a Golden Age



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

This catalog includes an extensive article by renowned expert Virginia Gunn, whose quilts (yes, we said quilts) are shown in partnership with the coverlets.



Coverlets At The Gilchrist is also available in a third edition. The **Gilchrist** reprint offers several new editorial notes and clarifications, including a new update in the preface section, and the weavers of several previously unidentified coverlets in that exhibition have now been identified.

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

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 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

New materials include 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 \$15.

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 are a VERY limited edition with less than a half dozen of each still available. 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!



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!

COVERLET COLLEGE

2020

September 25-26-27, 2020

Save the Date !!!

Coverlet College 2019

by Ron Walter

The National Museum of the American Coverlet held Coverlet College 2019 on September 20th to 22nd. This was our eighth annual coverlet college with 15 sessions given to 44 attendees by 9 renowned presenters over the three days. In addition on Friday an optional field trip to the Southern Alleghenies Museum of Art in Ligonier, PA, to view their current exhibition titled: **A Celebration of Texture and Pattern: Hooked Rug & Historic Coverlets** was enjoyed by a total of 34 attendees and presenters. The contemporary hooked rugs were made from patterns designed by Barb Carroll of Woolley Fox based on motifs woven in coverlets dating from about 1836 to 1876. Each hooked rug was exhibited next to an antique coverlet which included the inspirational motifs. The group was addressed by Kristin Miller, the curator at the art museum, Keith Kemmer, a noted rug hooker and an associate of Barb Carroll, and Melinda Zongor, NMAC Director / Curator. Barb and Melinda were

the guest curators of the exhibition.

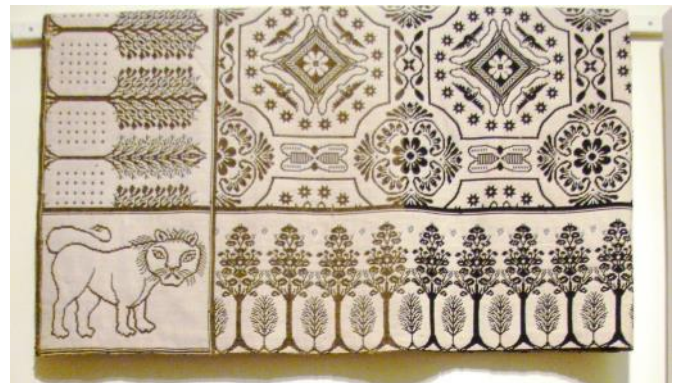
All who attended enjoyed learning about how the hooked rug patterns were developed, how the rugs were hooked and walking through the exhibition seeing how the motifs were hooked in the rugs and comparing the hooked motifs to the inspirational motifs woven in the coverlets. The hookers faithfully copied the motifs and their selection of colors not only in the motifs but in the background was phenomenal.



Kirstin Miller Addressing the Group



Keith Kemmer and Melinda Zongor Addressing the Group



Prince Hooked Rug by Keith Kemmer
Inspired by Hollow Lion Coverlet



Cranston Flower Basket Hooked by Penny Gessner
Inspired by Thomas Cranston Coverlet Border

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Coverlet College 2019 continued:

Friday evening Ron Walter presented the Keynote Address titled: **The LaTourette Family – Celebrated Weavers of the Year.** John LaTourette, Sr., and his wife Elizabeth raised 10 children in Somerset County, NJ. Three of their sons became fancy coverlet weavers. David LaTourette 1778-1852 wove in Hectorville, NY, on the eastern side of Seneca Lake, which was part of Cayuga Co. in 1802, part of Tompkins Co. in 1817 and part of Schuyler Co. in 1854. Two coverlets signed **D.L. HECTORVILLE** are attributed to him. Henry LaTourette 1785-1841 wove in Tyrone, NY, on the western side of Seneca Lake, which was part of Steuben Co. in 1796 and part of Schuyler Co. in 1854. Twenty four coverlets are attributed to Henry LaTourette: ten coverlets 1834-1835 signed **H.L. TYRONE**, six coverlets 1836-1838 signed **TYRONE**, two coverlets 1838 signed **HL** in a rose blossom and six coverlets 1839 with empty rose blossoms. John LaTourette, Jr., 1793-1849 married Sarah Schenck in 1816 and moved to Germantown, OH, where they had seven children. Then in 1828 they moved to Fountain Co., IN, where they had seven more children. John wove fancy coverlets and his wife did the coloring, i.e., dyeing. John wove from 1842 to 1848. His signature trademark was a blossom in the corner over the year woven. His daughter Sara 1824-1914 and his son Henry 1832-1892 continued weaving the fancy coverlets. Sara is said to have add-



ed the word “YEAR” above the blossom trademark and wove until 1870 when she married. Henry is said to have woven the 1871 dated coverlets. Not all their coverlets dated between 1849 and 1871 have the word “YEAR” woven in the corner.

After the keynote address, a reception in the lobby of the museum allowed attendees to meet the presenters and each other.

On Saturday the sessions began with a few opening remarks and then each attendee introduced themselves to the group. Next Edward Maeder presented **A Brief History of Fibers Used in Coverlet Weaving** explaining, in a historical context, the uses of wool, cotton, and linen in early textiles that were later used in weaving American coverlets.

The Coverlet College 2019 Scholarship winners were announced and Edward Maeder presented them with their certificates.

The Story of Bates Mills of Lewiston, Maine was presented by Jacqueline Field. Bates Manufacturing Company was founded in Lewiston, Maine, in 1850 and continued to operate until 1990. Their Jacquard loom operated by the Maine Heritage Weavers in Monmouth, Maine, is still weaving terry loop bedspreads today. Through the 1950s to 1980s their high-end woven bedspreads produced the looks of overshot, double weave,

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Kathy Rug, Recipient of the Kitty Bill Walter Memorial Scholarship



Trish Boyle, Recipient of the Richard Jeryan Memorial Scholarship No. 1



Jacqueline Larson Carmichael, Recipient of the Richard Jeryan Memorial Scholarship No 2

Coverlet College 2019 continued:
 patchwork quilts (using loom quilting), candle-wick, pom pom, chenille, terry loop / terry tuft, Marseilles quilts, and Matelasse (padded look).

Keith Kemmer presented **Scraps to Warm the Heart – History of Hooked Rugs and Their Connections with Woven Goods.** Keith presented a history of rug hooking techniques from

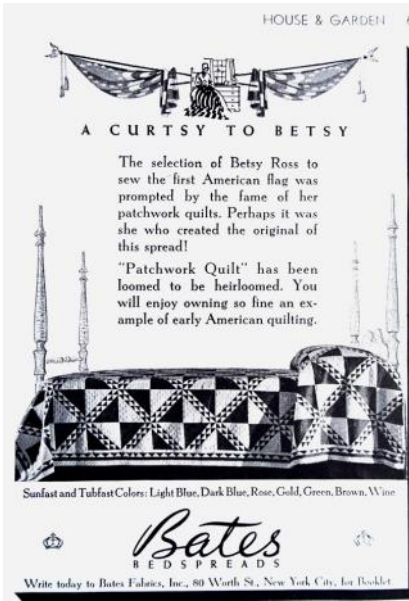


Jacqueline Field

Exploring Recent Donations – the Rawson Collection was presented by Gay McGeary. Nancy Rawson, a Colorado resident, was an NMAC Charter member, and an active member of Complex Weavers, Early American Coverlets & Counterpanes Study Group. From 1990 to 2014 she collected geometric coverlets. The donation included



Keith Kemmer



Lion Hooked Rug from a E. S. Frost & Co., Biddeford, ME, Pattern No. 7

Tied Beiderwand Coverlet
 Bates Double Weave Spread

“A Curtsy To Betsy” Patchwork Quilt
 Bates “Loomed To Be Heirloomed” Spread Ad

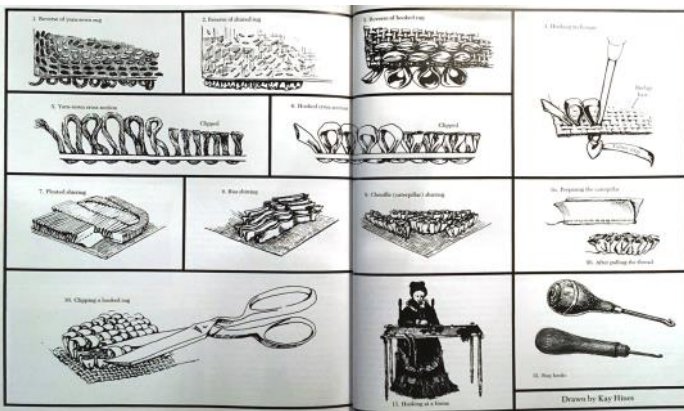
about 1800 by showing examples of hooked rugs made by a variety of hooking techniques. E. S. Frost & Co. from Biddeford, ME, produced hooked rug patterns on burlap from 1870 to 1900. Today the patterns are printed on linen, monk’s cloth and rug warp backings. Barb Carroll patterns inspired by coverlet motifs are available at the Woolley Fox website.

many coverlets and two notebooks of documentation, analyses and provenance / acquisition information. The weave structures included in the collection were examples overshoot, multi-shaft float work, summer winter, double weave, tied Beiderwand, star work, block twill, and gebrochene. Some of the overshoot coverlets have applied fancy tied fringe.



Gay McGeary

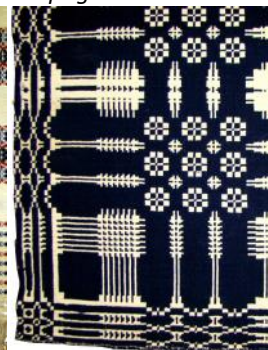
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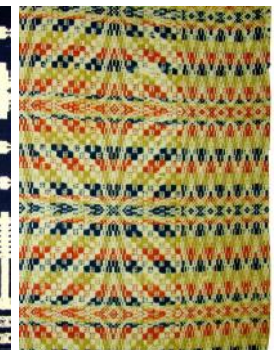
Various Rug Hooking Techniques Drawn by Kay Hines



Overshot



Double Weave



Multi-Shaft Float Work

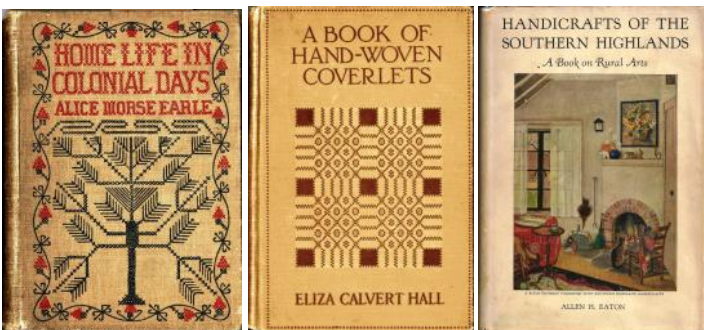
Coverlet College 2019 continued:



Attendees Examining Some of the Nancy Rawson Donated Coverlets

A catered lunch was followed by a tour of part of the current coverlet exhibition, **Still Colorful After All These Years**, lead by Ron Walter and Melinda Zongor. Attendees learned why each of the coverlets was included in the exhibition.

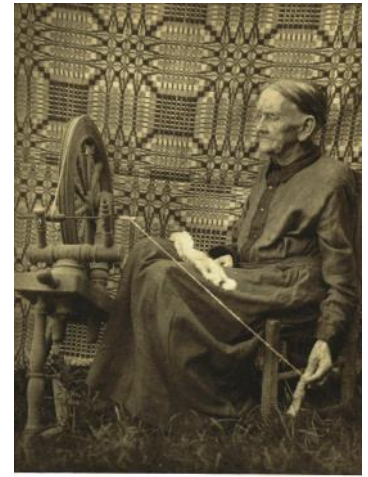
Virginia Gunn presented **Colonial Revival Taster-makers: Romanticizing and Promoting Hand Weaving and Coverlets 1893-1943**. Virginia showed an overview of many magazine articles by different authors and images from many books. These were aimed at the upper-middle class and their efforts helped a new generation to revive an interest in the old ways our ancestors did things to live comfortably. This created a revival in hand weaving and an interest in collecting old hand woven coverlets. Books like **Home Life in Colonial Days** by Alice Morse Earle, 1898; **A Book of Hand-Woven Coverlets** by Eliza Calvert Hall, 1912; and **Handicraft of the Southern Highlands** by Allen H. Eaton, 1837, educated the readers to the ways things had to be done in the olden days.



American Fancy – Exuberance in the Arts 1790-1840 – A 19th Century Cultural Phenomenon was presented by Sumpter Priddy. Between 1790 and 1840, millions of middle-class Americans throughout the nation encountered "Fancy": they rode in a Fancy



OLD-TIME WEAVERS HAVE HIGH STANDARDS
AUNT TISH HAYS OF HORDMAN, KENTUCKY, WHO HELD IN THE REVIVAL OF HANDICRAFTS, IS A WINNER OF MANY PRIZES FOR EXCELLENT COVERLETS SUCH AS THE ONE IN THE PICTURE



AN OLD-TIME SPINNER AND WEAVER
AUNT LOU KITCHEN OF SHOOTIN' CREEK, NORTH CAROLINA, SPINNING YARN ON THE LOW WHEEL. SHE HAS WOVEN MANY A MOUNTAIN COVERLET SIMILAR TO THE ONE IN THE BACKGROUND

Aunt Tish Hays, Weaver in KY and Aunt Lou Kitchen, Weaver in NC from Handicraft of the Southern Highlands

sleigh, dressed up in Fancy clothes, blew their noses in Fancy handkerchiefs, bought goods at Fancy shops, ate at Fancy tables on Fancy dishes, and slept under Fancy coverlets. Whether experienced in the form of painted surfaces, kaleidoscopic quilts, or imaginary landscapes, Fancy engaged the emotions and expanded the imagination, expressing the core of human fancy.

The last session of the day was the **Discovery Session for Coverlets** brought by Attendees New to Coverlets. Six coverlets were brought in by four attendees new to coverlets. Three of these coverlets are shown below.



Attrib. James Irvin Agri. & Manuf. 1837 for M. E. G. Attrib. Indiana
Discovery Session Coverlets

Prior to the start of the last session, Ron Walter made a special presentation to Melinda Zongor, Director / Curator of NMAC. Ron stated: "Pat and Vic Hiltz, Bonnie and Ted Wachhaus, Gay McGeary and I have pooled resources and expertise to purchase and publish the **Draughts and Cording Book** by Christian King. We wish to donate the manuscript to the National Museum of the American Coverlet and reserve access to the manuscript for us to finalize the publication. ... All profits from the publication will be donated to the museum."

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Coverlet College 2019 continued:



Melinda Accepting the Christian King "Draughts and Cording Book" - Photo by Marty Schlabach



Show and Tell Coverlet

Vic Hilts then told the attendees that NMAC has the weaving draft book John King, younger brother of Christian, in their library on long term loan. Vic and Pat have done considerable research on Christian and John King and their coverlets. Several years ago Pat gave a presentation at NMAC about John King's draft book during a King Family reunion. Many King family members attended the presentation.

Bonnie Weidert won the raffle for the mounted poster showing all the coverlets in the current exhibition, **Still Colorful After All These Years**.

Most attendees and presenters remained at the museum and enjoyed dinner planned, prepared, and served by Melinda and Laszlo Zongor. The many informal discussions continued our exchange of coverlet knowledge during this time.

The evening activity was the much anticipated coverlet show and tell when attendees have the opportunity to bring a couple of their favorite coverlets or a few recent acquisitions that they would like to show or learn more about from the other attendees and presenters. The show and tell session had many interesting coverlets and by the end all were excited to see so many unusual coverlets.

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Show and Tell Coverlets



Show and Tell Coverlets



Edward Maeder Presenting Mounted Poster to Bonnie Weidert



Chris Jeryan, Pat Hilts and Gay McGeary Examining Show and Tell Coverlets

Coverlet College 2019 continued:



Sunday morning sessions began with **The Fashion In Color: Its Impact on Clothing and Domestic Textiles From Early Sources to 1900** presented by Edward Maeder. Color, either natural or imposed, has been a major component in textiles for at least 10,000 years or more. Tyrian purple dye from about 600-500 BCE, came from a mucous secretion of sea snails, *bolinus brandaris*. The color did not fade but instead became brighter with weathering and sunlight. Kermes red is a rich crimson dye derived from the dried bodies of a scale insect, *kermes vermilio*, that live on the sap of the kermes oak.



Secretions from Sea Snails Produced Tyrian Purple



Insects on Kermes Oak Produced Kermes Red



Show and Tell Coverlets

Next Virginia Gunn presented **Exploring the “Ark Factory”**: Coverlet Weavers of Asbury, New Jersey, 1820s-1840s. Virginia connects William McClelland coverlets woven in Ashland, Ohio, to coverlets woven in Asbury, Warren County, NJ. William was born in NJ, married Eliza Wiggins in Asbury in 1831, and in 1834 headed west to Ashland with Eliza’s brother, Charles accompanying them. Virginia showed a picture of an 1839 Ashland coverlet signed McClelland and C. Wiggins.

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Wm McCLELLAN 1842 ASHLAND



C VAN NORTWIC 1845 ASBURY

Coverlet College 2019 continued:

See how close the 1842 Ashland, Ohio, coverlet border matches the 1845 Asbury coverlet woven by Christian Van Nortwic. Virginia presented much more research linking the two locations.

Next Gay McGearry presented **Exploring Recent Donations #2: Strickler Collection**. Gay explained that Carol Strickler was a well-known author, researcher, collector and weaver. Carol wrote a book titled, **American Woven Coverlets**. Her entire collection was recently gifted to NMAC by Carol’s daughter, Janet.



Queen’s Anne Lace

Walnuts



Attendees Examining Coverlets from the Carol Strickler Collection

The presentation, **Great Grandmother, how did you get that color?** was presented by Cassie Dickson. Cassie explained how the old time spinners and weavers used their knowledge of plant dyes to create beautiful, lasting colors. They knew what time of year to gather the natural flower, bark, nut, root, etc., what pot to use, and what mordant to add. Cassie prepared a card for each attendee with thirty-eight samples of wool dyed with different combinations of plant and

PLANT	Mordant ALUM	Mordant Copper	Mordant Iron	Indigo Over-dye
Cochineal				
Madder				
Black Oak				
Fustic				
Osage Orange				
Weld				
Queen Anne’s Lace				
CUTCH <small>alum/copper</small>	Madder +Weld <small>weld added to madder bath</small>	Walnut <small>alum/iron</small>	Indigo <small># of dips builds color</small>	Logwood Black <small>iron, copper, fustic</small>

Cassie’s Samples of Dyed Wool Handout

mordant ingredients. A couple books she recommended are, **The Dye Pot** by Mary Frances Davidson and **Natural Dyes and Home Dyeing** by Rita J. Adrosko. She presented an early recipe to dye purple: “Git maple bark and copperas. Boil until you get a good ooze and put in just a little grain of copperas.” She also said it is best to grow a bed of madder for three to five years so the plants grow a good root system. Madder produces a red dye. A yellow dye could be made from black oak. You remove the outer bark and use the inner bark. You gather the inner bark in May when the sap is up in the tree. A butter yellow dye can be prepared using Queen Anne’s Lace stems and flowers. It is best to use fresh stems and flowers. For walnuts crack the hulls, boil the nuts and hulls, strain the dye solution and let it cool before using.



Indigo Pot



Madder Root

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Coverlet College 2019 continued:

After lunch attendees took a tour of the remainder of the current coverlet exhibition “**Still Colorful After All These Years**” led by Melinda Zongor & Ron Walter.



Melinda Leading a Tour of the Current Exhibition

The last presentation of Coverlet College 2019 titled, **Bedford, Blair and Somerset County Fancy Coverlet Weavers**, was presented by Ron Walter. Bedford County fancy weavers included the “Little Bird Border” coverlet weaver wove 1840 to 1861, John Bottenfield wove 1844 to 1845, Ignatz Brand wove 1846 to 1847, John Keagy dated coverlets 1849 to



N. Beaver
Keagy,s Factory



J. Keagy Globe Factory
Mary Mock 1855



J. Gordon
Keagy,s Factory

1855, John Keagy and Peter Longenecker 1850, Nicholas Beaver (Keagy’s Factory) not dated, James Gordon (Keagy’s Factory) not dated. Blair County fancy weavers included Joseph Shafer 1846 to 1847 and John Dendler 1850. Somerset County fancy weavers included Aaron Casebeer & Alexander Hoffman 1848, Lewis Weighley 1852 to 1859, Owen Morgan & Son (William) 1869 and William S. Morgan 1870 to 1872.



Little Bird Border
1843



John Bottenfield 1845
Wood Berry



Ignatz Brand 1847
Wood Berry



J. Shafer, Martinsburg
1849 for C. Stoner



John Dengler 1850
Newry, Blair Co.



Casebeer & Hoffman
1848 for J. Liston



J. Keagy 1849
Woodberry



Keagy & Longnecker
1850



J. Keagy Globe Factory
Morrison's Cove



Lewis Weighley 1856



Morgan & Son 1869
Somerset Co.



Wm. S. Morgan 1872
Somerset Co.

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.

