

Yarns



The Newsletter of The National Museum of the American Coverlet

Volume 15, Number 1

December 2024

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From the President's Desk

By Marty Schlabach

Several changes have occurred within the NMAC Board since the last newsletter. We are sorry to have lost Roxana Laing and Tracy Lewis who stepped down from the Board. We have since welcomed Sara Bixler, Laura Enoch, Cathy Spence, and Cassie Dickson to the Board. See brief bios elsewhere in the newsletter.

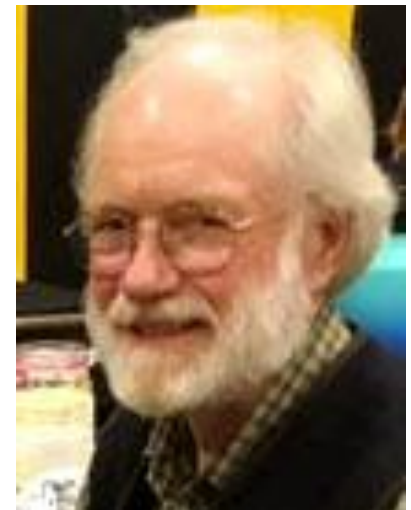
The beginning of the year saw the election of new officers. Ron Walter was elected Secretary, Sara Bixler was elected Vice President, and I was elected President. It is an honor, but we collectively, the Board, Museum staff and members, face significant challenges in sustaining the Museum and moving it forward.

Many volunteers have contributed their time and expertise to the museum. Assistance by volunteers range from building and grounds upkeep to exhibit installation to welcoming visitors at the front desk. For their many contributions, we are very grateful. In particular I would like to acknowledge Jacquie Roach for the many hours she has given to the museum at the front desk, in the library and in many additional ways.

There are many opportunities to volunteer for the Museum including and in addition to becoming a Board member. Some volunteer roles require physical presence at the Museum, but some can be done remotely. If you are interested, please reach out to Melinda or a Board member for further information and to share how you can contribute to the success of the Museum.

We are saddened by the passing of Co-Founder and daily presence in the Museum, Laszlo Zongor. He was a significant contributor to both the vision as well as the day-to-day operations of the Museum. See the tribute to him in this issue of the newsletter.

Two successful events that benefited the museum were hosted at the Museum this year. In May the rug Hook-In organized by Keith Kemmer honoring Barbara Carroll brought many fiber enthusiasts to the Museum for the weekend, sharing their knowledge and experience. The annual Coverlet College in September was another great success; excellent presentations and workshops, sharing new 'finds', and renewing old friendships and gaining new. Both generated much-needed income for the Museum.



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From the President's Desk *continued from page 1*

The current exhibition has two themes. The coverlet community benefits tremendously from Melinda's knowledge of the collection, her imagination in suggesting exhibit themes and then her creativity in selecting coverlets and arranging them in exhibits. We are also very fortunate to have Ron's expertise and dedication in all aspects of producing an exhibit from photography, to installation, to compiling the exhibit catalog. If you have not yet purchased an exhibition catalog, I hope you do soon.

Last year the Museum's request for support to resolve the property tax issue was very successful and we thank everyone who contributed, whether it was a large or small gift.

This year, we again have another large and expensive project thrust upon the Museum. You will note elsewhere in the newsletter further description of the sewer line replacement project, its resolution, and a request to help cover the cost.

I conclude my first 'From the President' column with my deepest gratitude to all who help sustain and grow the museum. Your monetary, sweat labor, and all forms of contribution are greatly appreciated and essential. Please reach out and encourage others to become members, as well as find ways you can extend your support of the Museum.

Marty Schlabach
President of the Board of Directors

The Director's Corner

By Melinda Zongor



Well, it's been quite a year here at the Coverlet Museum. Events and happenings have certainly made the time fly. As 2024 slides to an end, I am grateful that we're still here and moving forward in spite of a few glitches along the way.

There was the Bedford Borough property tax challenge, during which we found ourselves facing the threat of a huge annual tax bill that we really and truly cannot afford. As a non-profit institution we have always been exempt from property tax, so this was a total surprise! After hiring a tax attorney and some delicate and extended negotiations, we rejoiced that things were pretty much resolved and our bill was lowered to approximately \$800. The attorney fee was \$5,000 but a full-scale tax bill would have been more than that every year! (See details in accompanying article.)

And we had the sewer line mandate. Virtually everyone in town had to replace the sewer lines from their buildings/homes to the street, and that included us. In our case, it meant digging two lines, one from the rear building and one from the (front) original building, joining the two, and running to the street. We got the

job done just in time to meet the deadline after which we would have been faced with huge fines and/or shutoff. Cost: \$20,600, some of which we had to borrow.

On behalf of the Museum Board of Directors, I cannot possibly express how grateful I am, and we are, for the generosity of our members and donors who contributed toward dealing with these expenses. We would not be here today without your continued support, and the need continues as we finish paying off the outstanding balances.

Then there was the passing of my husband, Museum Co-Founder, Laszlo Zongor. As a consequence, my workload has doubled, and, for the time being at least, I now 'man' the front desk, greeting visitors as he used to do, in addition to my already overwhelming duties as Director/Curator. We are working on a solution to that while I am dealing with the obvious personal aspects of losing my life partner. It still doesn't seem real yet, but I offer sincere thanks for all the very kind cards, letters and general support from all the dear folks who contacted me. It meant, and still means, more to me than I can say.

On the upside, for three days in May we hosted a magical HOOK-IN and RUG SHOW in memory of Barb Carroll, a much-loved and longtime member and supporter who passed away two years ago. The event was conceived and organized as a fundraiser for the Coverlet Museum by Keith Kemmer, Barb's protégé. About 60 folks enjoyed a wonderful long weekend of rug hooking and camaraderie, and the sale of Barb's "stash" of wool resulted in enough funding for the Museum to cover almost the entire cost of the sewer line replacement.

In September we held our 13th annual Coverlet College – it is hard to believe there have been that many! The story on that, and details pertaining to all the other things I've outlined here, appear in this Newsletter.

continued on next page

The Director's Corner *continued from page 2*

And yes, the collection continues to grow, with great coverlets coming in from donors around the country. It never ceases to amaze us how many there are out there, and how they still come in to our humble Museum.

As we move into the new year, let us all look forward to more achievements and more successful outcomes to any challenges that might come along. Remember, the Coverlet Museum is here for you! We hope to see you here. Have a Warm and Wonderful Holiday Season, a Very Merry Christmas and a Very Happy New Year! Love and best wishes to you!

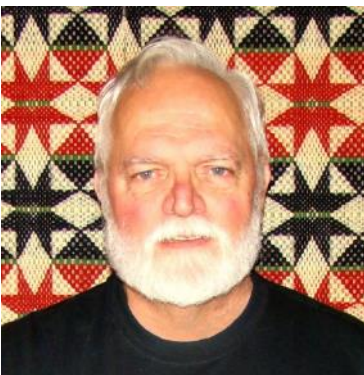
Melinda Zongor

NMAC Director / Curator

NMAC Board Members



Marty Schlabach (New York State) – Marty and his wife Mary Jean Welser live in the Finger Lakes region of NY state. He retired from Cornell University in 2016 after 29 years as a librarian. He is currently the President of the Interlaken Public Library Board of Trustees and is actively involved in other local historical and antiques organizations. Marty and Mary Jean have been collecting coverlets for a bit more than 10 years and their interest in historic textiles also extends to quilts and other utilitarian textiles. Marty particularly enjoys researching the history of coverlets and the coverlet weavers. Their collection and his research focus on New York weavers and their coverlets. Since 2021, Marty has facilitated a monthly online Coverlet Study Group, with the Zoom session hosted by the Interlaken Public Library. He has been a NMAC Board member since 2021.



Ron Walter (Pennsylvania) – Ron Walter is a respected coverlet historian with broad experience in early textile tools and techniques. He researches American textiles and textile-related tools used in the home and on the farm from about 1750 to 1875. His special interests are fiber processing tools including decorated and dated hetchels and their makers, and spinning wheels, yarn winders and their makers. His obsession is collecting coverlets and images of coverlets, both geometric and fancy, as well as researching the weavers who produced them. He is a member of the NMAC Board of Directors, editor of the NMAC Yarns newsletter, the CCGA (Colonial Coverlet Guild of America) president and the CCGA Newsletter editor.



Sara Bixler (Pennsylvania) – Sara Bixler holds a Bachelor of Fine Art and a Bachelor of Science in K-12 education; although she gives full credit for the depth of her knowledge to her apprenticeship with her father, Tom Knisely. Sara is a frequent contributor to *Handwoven Magazine* and *Weaving Today*. She is owner of Red Stone Glen Fiber Arts Center in York Haven, Pennsylvania, a mecca of weaving support and fiber arts education. Sara is best known for her work with color theory studies and surface embellishment in weaving.

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NMAC Board Members *continued from page 4*



Laura Enoch (Ohio) – A lifetime resident of Ohio, Laura has lived in Medina county for over 50 years. She is a spinner, weaver, dyer, rug hooker and antique textile collector. She is currently the president of the Medina Spinning & Weaving Guild. She and her husband, Keith, owned and operated Rose And Thistle Antiques in Burbank, Ohio, for 20 years retiring in 2016. She and Keith are Charter Members of the National Museum of the American Coverlet.



Cathy Spence (Maryland) - Being a collector has been my avocation, teaching was my chosen vocation. I am honored to be a member of the Board at the National Museum of the America Coverlet. After visiting the museum for several years, I am looking forward to becoming involved with the leadership. I am a board member of The Fiber Arts Center Of The Eastern Shore. I have been collecting antique quilts and coverlets for 20 years. I enjoy the history of fabrics and give talks to local organizations sharing my collections. I mostly enjoy the history of weaving in America and the weavers who created the beautiful keepsakes. I am on the Board of Directors of the Historical Society of Caroline County.



Cassie Dickson (North Carolina) - A member of the Southern Highland Craft Guild and a traditional pattern weaver who specializes in the weaving of coverlets and the processing of the flax plant to linen cloth. She has been spinning, weaving, and natural dyeing for over 40 years. She has raised silkworms for the past 28 years and processes silk cocoons to silk fabric. Cassie presents to museums, colleges, guilds, and regional fiber events.

**The National Museum
of the
American Coverlet**

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President, Board of Directors: Marty Schlabach

Director/Curator: Melinda Zongor

Newsletter Editor: Ron Walter

**Contributors: Melinda Zongor,
Marty Schlabach, 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 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.

The Current Exhibition

By Melinda Zongor

The Four Seasons in Color and Pattern

To everything there is a season. In planning this exhibition, it was decided that we would have some fun with choosing a season where each coverlet might fit. This is an informal look at the wonderful array of delightful color combinations and pattern motifs that pop up, sometimes in unexpected ways. Spring flowers, fruit trees, cornucopias, birds in flight or feeding their young in the nest; bright or warm colors, pale yellows and soft pinks, or light browns and mellow oranges, all impart feelings of mood and comfort.

Each of our four main display areas is devoted to a different season, taking the visitor through the year in coverlets from Spring to Summer and Fall to Winter.

Depending upon which details one focuses on, many of the coverlets could easily suggest more than one season. Your mission, should you choose to accept it, is to think about how you might have arranged them!

Old or New — Original or Reproduction?

As a bonus display, we used our long hallway space to address one of the more common questions we are asked, and that is, “How do you know they’re really old – they look so good?” While most coverlet aficionados have no problem distinguishing old versus new based on materials, size, pattern and just plain “feel,” for the less confident or less experienced observer, it is useful to point out some of the differences. On occasion we have seen online sources and auction houses mistakenly offering reproductions and copies as old. It doesn’t happen often, but it does happen – so knowledge is a good thing. After all, a good reproduction can be quite alright, but a collector should know what he is getting!

This Four Seasons and Old or New exhibitions will be in place until the beginning of June 2025.

To everything there is a season. This year’s exhibition has one irony. We experienced a different kind of season this time around – and that is the loss of one of this Museum’s co-founders, my beloved husband Laszlo, who passed away on February 27th at the age of 93. The Coverlet Museum was his idea. For 18 years he greeted and treated every museum visitor like family while answering questions and explaining what they were about to see. Laszlo wanted no “big deal” ceremonies upon his passing, but it seems appropriate to dedicate this exhibition to his memory.

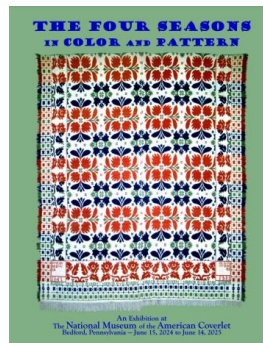


Harbor Scene Reproduction Stuck Collection

Harbor Scene - Old Coverlet



H. & A. Seifert A.D. 1850 Coverlet - Spring



Overshot Coverlet with Fishnet Fringe - Spring

REMEMBERING LASZLO ZONGOR *by Betty Doig, Ron Walter, and Melinda Zongor*

Coverlet Museum Co-Founder Laszlo Zongor died on February 27, 2024, at the age of 93. Born in Hungary in 1930, he became a journalist. In October 1956, the Soviet Union ordered its troops to crush a developing rebellion in Budapest, the capital of the Soviet satellite state of Hungary. With his life in danger, Laszlo fled Hungary and emigrated to the United States, starting out in the Philadelphia area. There he learned English, married, started an American family and eventually became an antiques dealer. After his wife's passing, it was the antiques business that led him to Melinda and the coverlet world.

Longtime friend Betty Doig said, "Laszlo was his own person, smart, opinionated, confident, and curious. He was blessed with the ability to tell good stories as well as being a good listener.

Jim and I learned over the years there is something special about collecting coverlets — you encounter the most unusual characters ever. Certainly, Laszlo would be at the top of our list. Almost every adjective I can think of fits.

One experience I remember well. We shared a booth with Laszlo and Melinda at the Heart of Country antique show in Nashville. We just stayed out of their way and took direction from them, mostly from the 'big guy.' We watched in amazement at how he operated and took charge. Towards the end of setup, a neighboring dealer sidled over and quietly said, 'I think you two are going to have a very interesting show.' He was so right.

"We still love him and will miss him forever."

Wife Melinda added, "For years, every day was an adventure. You never knew what would happen. Not one to sit still for long, he would ask me, 'Are you ready?' I learned to grab a sweater and, no questions asked, we'd be off to some unplanned day of antique hunting, auction going, sightseeing exploration or running into friends for a great dinner." In spite of being on the road quite a bit, we bought a small farm where we grew hay and had a menagerie of horses, steers, chickens, guinea hens, dogs and itinerant cats. Not one to miss out on the fun, my mother moved in with us, and it was a busy and wonderful life as we travelled together all over the country on our endless errands.

After years of promoting coverlets and their historical importance, we agreed that there was a need to bring them to a wider audience. The Museum was Laszlo's idea. The site was chosen after about three years of looking, his mobility issues put an end to our farming, and the Museum quickly grew to require our full-time attention. For 18 years Laszlo greeted and treated every museum visitor like family while answering questions and explaining what they were about to see. Returning visitors — and there are many — continue to ask for him and genuinely miss seeing him at the front desk.

The hooked rug has a label attached to the back reading: "'LASZLO' On March 17, 2013, I had occasion to visit The National Museum of the American Coverlet in Bedford, PA, with Theresa Rapstine, Carolyn Rapstine, and Libbey Lundgren and we were on our way to a week of rug hooking at Woolley Fox, in Ligonier, PA, with Barbara Carroll. We stopped at the museum and we were given a tour by Laszlo Zongor. Laszlo explained the history of the American coverlets which we thoroughly enjoyed. We then travelled on to Ligonier and when we arrived at Woolley Fox, we were able to view new patterns that had been inspired by historic American coverlets and there was a pattern named 'Laszlo'.

'Laszlo' was designed and color planned by Barbara Carroll and hooked by Debra Wootan Burcin, Lampeter, PA. The rug was completed on August 5, 2013, and displayed at the National Museum of the American Coverlet through the month of September 2013."



Laszlo Zongor, May 29, 2006 - photo by Ken Sepeda



Hooked Rug LASZLO 2012 PENN. - Designed by Barbara Carroll & Hooked by Debra Burcin

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REMEMBERING LASZLO ZONGOR *continued from page 6*

Coverlet College attendees already miss his great cooking. He personally catered the Saturday evening dinner for several years, and I truly appreciated his nice meals each night after work.

We were married for 33 years, together 24 hours a day for virtually all that time. Laszlo was a big presence indeed. It's a lot quieter here these days.

The river rocks, shown here, were the idea of Laszlo's daughters, Lynda and Mari. One of their most cherished memories of their dad was him teaching them how to skip stones over the water. They suggested the rocks, with a Museum logo imprinted on one side and his dates and a relevant quote on the other.

The logo proved too involved, but the lion portion was just right and it has special significance. A few years earlier, a dear friend, Barb Carroll, a renowned and much-loved hooked rug teacher and designer, designed a hooked rug using the lion and named the rug Laszlo! Another dear friend, Jim Dawson, who is a well-known and respected antique book expert, suggested the phrase 'Now comes good sailing,' the last words of Henry David Thoreau. Having lived on the Eastern Shore of Maryland for many years, Laszlo was a Chesapeake sailor and a 'book man' who appreciated Thoreau, so that sentiment was a perfect fit.

Produced in time for Coverlet College, the river rocks were offered to interested attendees and a few others. (A very limited number are still available for the asking.)

Laszlo didn't want any special events or ceremonies on his passing, but we are so grateful for those who participated in the creation of the river rocks. They were done with love and we think he would have been pleased.



Now Comes Good Sailing - Laszlo Zongor 1930-2024

Barb Carroll Memorial Hook-In and Rug Show Museum Fundraiser

In May we were honored and thrilled to host a Barbara Carroll Memorial Hook-in and Fundraiser for the Coverlet Museum. Barb was a much-loved designer and teacher of rug hooking. Her artistry was well known and respected, with students, friends and admirers travelling from around the country and Europe to learn from and work with her.

Barb was a long-time friend of the Coverlet Museum. Her Woolley Fox hooked rug designs were truly "Cool Beans." We did many fun things together, including several joint events here at NMAC and elsewhere, and always enjoyed a wonderful response from the public.

Here is a link to the 2013 rug show at NMAC- lots of great pictures – it's worth checking out:

<https://rughookingwithbarbcarroll.weebly.com/2013-national-museum-of-american-coverlets-workshop--hook-in.html>



Another case in point was the August 16-October 27, 2019 exhibition A Celebration of Texture and Pattern: HOOKED RUGS & HISTORIC COVERLETS at the Southern Alleghenies Museum of Art in Ligonier, Pennsylvania. (Catalogs for that exhibition are still available



in the NMAC shop.) During the 2019 Coverlet College we hired a small bus and took attendees to see that exhibition. It was a resounding success.

Sadly Barb passed away two years ago and many hearts were broken. In an effort to help heal from the loss, some of Barb's ardent followers decided to hold a hook-in in her memory and make it a fundraiser for the Coverlet Museum at the same time.

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Barb Carroll Memorial Hook-In and Rug Show Museum Fundraiser *continued from page 7*

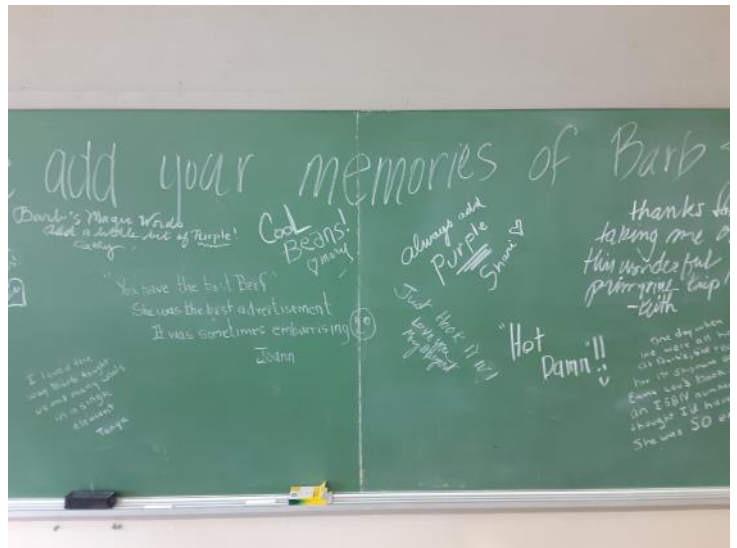


Keith Kemmer and Melinda at the SAMA Exhibition - Coverlet College 2019

From May 17 to 19, 2024 we and they celebrated Barb's contribution to the rug hooking world and to the Coverlet Museum. We enjoyed three full days of rug hooking, vendors, tasty lunches and more. Registration included access to the Coverlet Museum and its exhibition as well as a Rug Show focusing on hooked rugs all color planned, designed or taught by Barb.

Organized and hosted by Keith Kemmer, a great "hooker" and designer in his own right, this was guaranteed to be a fun time and it sure was, with great people and wonderful things to see. Even better, we hear they decided to make this an annual event and next year it will be held May 16-17-18, 2025.

Oh – and one more thing. The event raised more than \$15,000 for the Museum. That's a tidy figure to be sure, more than we ever anticipated!



Property Tax Issue Resolved

by Melinda Zongor

We offer a heartfelt thank you to all those who donated during our fundraising effort early this year. We were facing a very real challenge. As a non-profit institution, the Coverlet Museum has been deemed exempt from property tax all these years. However in late 2023 we were notified that as of 2024 we would be charged county and borough property tax – an annual bill that we truly cannot afford.

Initially no explanation was offered. After several inquiries and an appearance before the tax bureau, we discovered that they were concerned about our renting a small portion of our space to a karate school as a way of raising funding. The karate school folks are here three nights a week, using our multi-purpose (former cafeteria/auditorium/gym) space. It is the same space where we hold our annual Coverlet College gathering.

The karate school is NOT non-profit, so it was determined that the space they use makes the Museum liable for property tax. Since that area accounts for less than 10% of our overall floorspace, we felt that charging us property tax at a much higher rate, which was their plan, was unfair, unequitable and punitive.

We hired an attorney who specializes in property tax issues. He came in from Harrisburg and we knew this would be costly, but he was the best one for the job. He was very sympathetic and assured us that we had a case. Ultimately, after much discussion and a few trips to Bedford from Harrisburg, he held out for, and negotiated, a tax bill equivalent to 90% exempt and 10% taxable, proportionate to the floor space in question, which will mean an annual bill of about \$800 as opposed to several thousand.

The total legal expenditure was nearly \$5,000, but since this was a one-time occurrence rather than an annual one, we are relieved that it will save us considerable money going forward. We hope you will agree and we thank you again for your assistance in working through this critical situation. This good outcome could not have been achieved without your help.

Research Library Improvements

by Melinda Zongor

With the help of Meg and Steve Barney, overseen by our intrepid lead volunteer Jacquie Roach, the Museum research library has enjoyed some miraculous improvements recently. The reference collection has grown so fast that boxes of books were sitting around uncatalogued and things were getting out of control. Our three heroes set about putting everything on shelves in the correct alphabetical order, and the titles are now recorded on our library software. This has been a long time coming. It will be a continuing job, of course, but in the meantime, it is purely delightful to be able to find things in a more organized way. Our next goal will probably be to squeeze more shelving into the already-cramped space. What a wonderful problem to have!



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 maybe 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.

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.

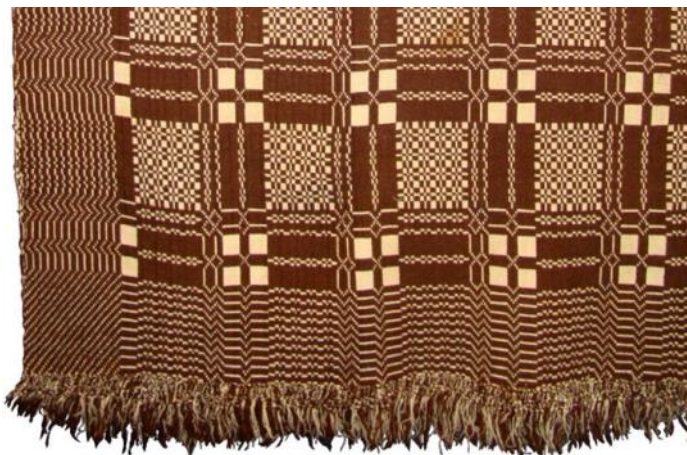
Your membership includes:

- 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
- for rates go to the NMAC Website Membership Page.

For rates go to the [Membership page on NMAC Website](#)

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.



Mark Your Calendar !!!

BARB CARROLL MEMORIAL

Hook-In and Fundraiser

May 16-17-18, 2025

COVERLET COLLEGE 2025

September 26-27-28, 2025

Shop News

At the Museum gift shop, we try to have things that pertain to the general mission: textile- or weaving-related items, such as baskets (Fair Trade one-of-a-kind baskets handmade in Ghana) along with wool and cotton yarns, potholder looms and the occasional textile tool, not to mention reference books and exhibition catalogs, current and past. We still carry notecards with coverlet images and cross-stitch patterns based on coverlet motifs.

Our volunteers continue to supply us with unique goodies such as the wonderful handmade sheep magnets and pins shown here. There is even the occasional “period” coverlet. (No, we never sell coverlets from our collection, but folks who are downsizing sometimes bring us coverlets to sell as fundraisers.)

We have unique hand-decorated redware Christmas ornaments pressed from antique cookie cutters by River Rat Pottery, potters Bob and Sally Hughes, and provided by Ron Walter in memory of his beloved wife Kitty Bell.



There is also an air of whimsy in a few goodies, like fun socks for cat and dog lovers, gardeners and all manner of awesome folks.

We are now pleased to offer the original Kit-Cat Klocks that you might remember from when you were a kid. The eyes and tail move left and right! Shown here, they are battery operated (safe for a bathroom, which is where I have mine), and they are still made in America!

And we have finally re-ordered our logo mugs. They are a really nice wheat color with the Museum logo on one side and the address, phone number, and website on the other side.



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Shop News *continued from page 11*

Baskets, Notecards, Pot Holder Looms, etc. Can't decide? Gift Certificates are available in any denomination.



Figured Coverlets from the Museum Collection

Coverlet: 2020.009.001 – Fancy Tied Beiderwand
 Weaver: Samuel B. Muselman
 Location: Milford, Bucks County, Pennsylvania
 Date: 1842
 Client: Anna Clymer

**S.B. MUSSELMAN COVERLET WEAVER MILFORD BUCKS CO No 308
 THIS COVERLET BELONGS TO ME aNnA CLYMER 1842
 PENNSYLVAN**



The National Museum of the American Coverlet
 322 S Juliana Street, Bedford, PA 15522
 www.coverletmuseum.org

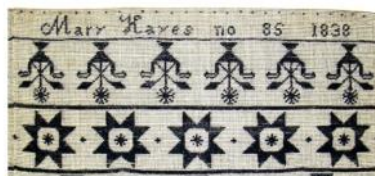
Notecard (other side blank)



Figured Coverlets from the Museum Collection

Coverlet: 2021.012.001 Geometric Looped Weft Weave
 Weaver: Hannah Leathers Wilson, attributed
 Location: Farmington, Strafford County, New Hampshire
 Date: 1838
 Client: Mary Hayes

Mary Hayes no 85 1838



The National Museum of the American Coverlet
 322 S Juliana Street, Bedford, PA 15522
 www.coverletmuseum.org

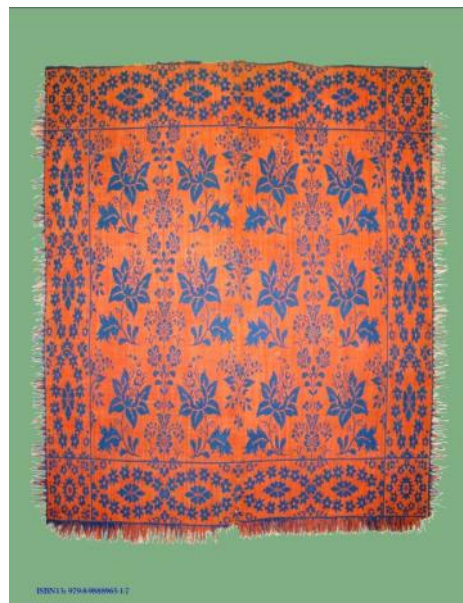
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Shop News *continued from page 12*

Exhibition Catalogs:

The current exhibition **The Four Seasons in Color and Pattern** catalog includes color pictures of the 70 coverlets on display, and the **Old or New?** exhibition contains 9 old coverlets, 10 modern coverlets, and a group of 15 modern double weave samples. Each textile has descriptive information and some include new research. Price is \$35 plus \$3 postage.



Past Exhibition Catalogs Available

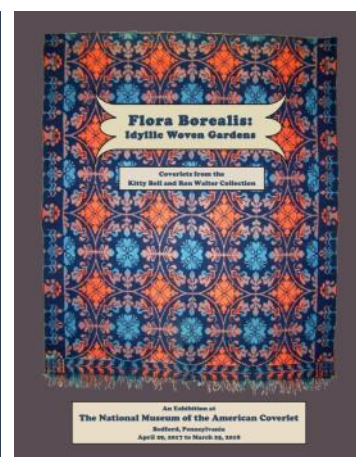
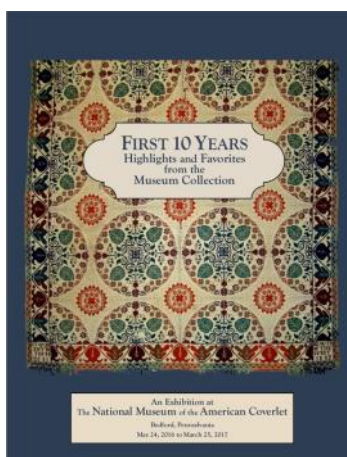
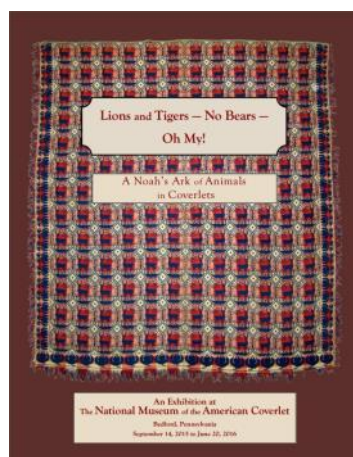
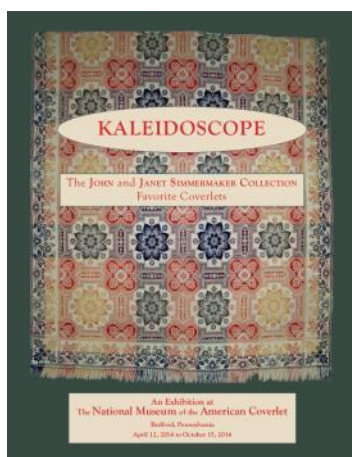
Includes color pictures, descriptions, and index.

**Kaleidoscope:
John and Janet
Simmermaker
Collection
Favorite Coverlets**
Includes 90 coverlets

**Lions and Tigers -
No Bears - Oh My! --
A Noah's Ark
of Animals
in Coverlets**
Includes 100 coverlets

**The First 10 Years:
Highlights and
Favorites
from the
Museum Collection**
Includes 90 coverlets

**Flora Borealis
Idyllic Woven Garden
Coverlets from the
Kitty Bell and Ron
Walter Collection**
Includes 95 coverlets



continued on next page

Shop News *continued from page 13*

Past Exhibition Catalogs Available

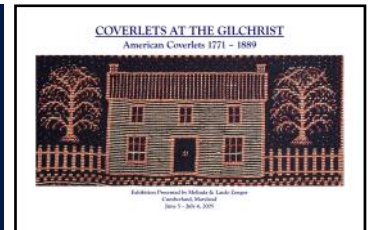
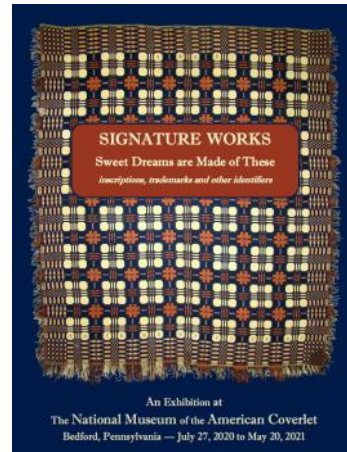
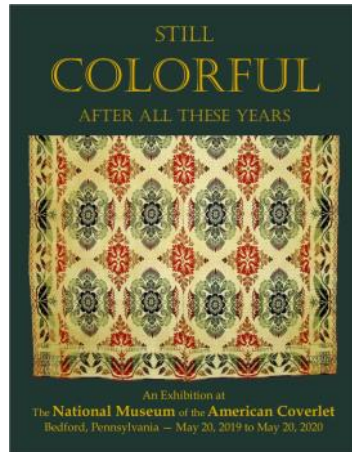
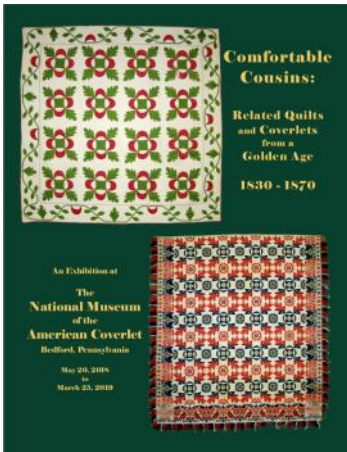
Includes color pictures, descriptions, and index.

**Comfortable Cousins:
Quilts & Coverlets
Dr. Virginia Gunn
Collection**
23 quilts & 38 coverlets

**Still Colorful
After All
These Years
Jude Fera
Collection part 1**
Includes 94 coverlets

**Signature Works
Sweet Dreams are
Made of These
Jude Fera
Collection part 2**
Includes 98 coverlets

**Coverlets at
the Gilchrist
American Coverlets
1771-1889
Reprint**
64 coverlets & 2 Carpets

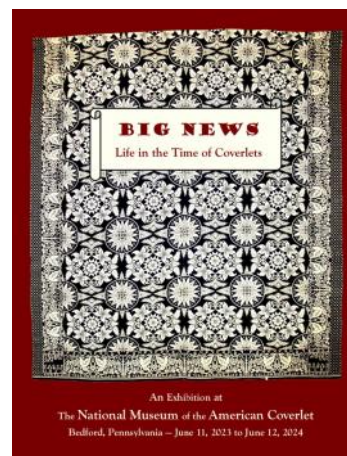
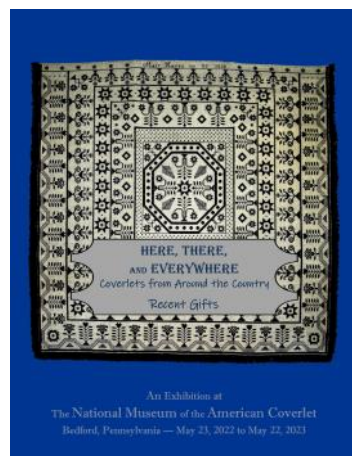
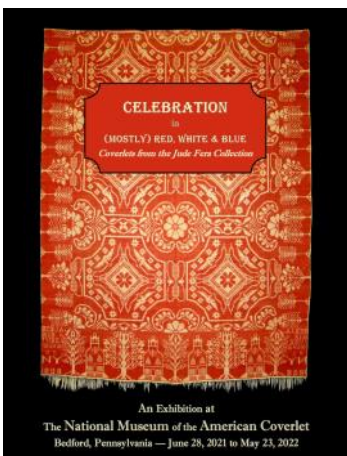


**Celebration
In (Mostly)
Red, White & Blue
from Jude Fera
Collection part 3**
Includes 83 coverlets

**Here, There,
Everywhere:
Coverlets from
the Country
Recent Gifts**
Includes 85 coverlets

**Big News:
Life in the
Time
of
Coverlets**
Includes 77 coverlets

**A Celebration of
Texture & Pattern:
Hooked Rugs &
Historic Coverlets
SAMA**
21 Rugs & 24 Coverlets



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.
except SAMA (Southern Alleghenies Museum of Art) Hooked Rugs & Historic Coverlets \$25
Call the Museum at 814.623.1588 for information – and yes, we accept credit cards.

Sewer Line Replacement

by Melinda Zongor

As mentioned in the Director’s Corner, Bedford residents were required by law to replace the sewer lines from their homes/businesses to the street. This was an unfunded mandate, meaning that the cost was to be borne by each resident.

The Coverlet Museum is blessed with a very expansive front lawn but in this case, it worked against us. We had to dig lines from both the front and rear buildings all the way to a wye before the main line on Juliana Street. The work was completed just in time to avoid fines and penalties and a possible shutoff.

Cost: \$20,600 out of pocket. With our tight budget, we NEVER have that kind of \$\$ sitting around here, so thank goodness our May Hook-In event raised enough to cover the cost almost entirely, with a loan of \$5,600 yet to be repaid. Once again, we are so grateful!



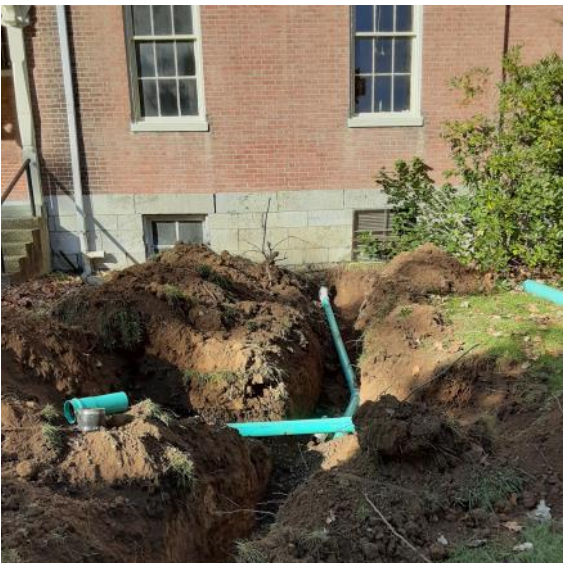
Museum Annex toward Museum Corner



Museum Annex to Museum Corner



Museum Corner to Wye Near Juliana Street



Museum Front toward Wye near Juliana Street



Museum Front toward Wye near Juliana St.



Museum Front toward Wye near Juliana St.

Coverlet College 2024 Summary

by Ron Walter

The National Museum of the American Coverlet in Bedford, Pennsylvania, held Coverlet College September 27-28-29, 2024. We had a total of 52 attendees including 11 presenters. Some of the attendees only stayed one day. Two optional workshops were held concurrently Friday afternoon starting at 1:00 p.m. Cassie Dickson led a **Amish Knot Rag Rug** workshop. Amish knot rugs, also known as toothbrush rugs, were a beautiful way of salvaging worn-out fabrics. Fabric strips connected by using a blanket stitch, are worked around the outside to form an oval or circular rug.



Amish Knot Rag Rug Workshop Led by Cassie Dickson

Melissa Weaver Dunning led a workshop on L'Amour de Maman - Acadian Weaving of French Canada and Louisiana. L'Amour de Maman (A Mother's Love) is the charming French phrase for a hand-woven wedding dowry, and this workshop highlighted fabrics and techniques from the early French settlements in maritime Canada that were carried along to modern day Cajun Louisiana.

The Coverlet Market opened at 4:00 p.m. Friday, where attendees could offer coverlets and weaving-related objects for sale. Coverlets, books, textiles, etc. were offered and many of the objects were sold.

Friday evening Ron Walter presented **The Keynote Address - Coverlet Weavers of the Year: Hausman Brothers, Jacob, Solomon, and Benjamin.** These brothers, sons of Johan Jacob and Maria Catharina (Moser) Hausman, wove figured and fancy coverlets in Pennsylvania. Jacob Hausman wove fancy coverlets from 1832 to 1862 signed with locations Trexlertown (Lehigh Co.), Lobachsville (Berks Co.) and Friedensburg, Oley, (Berks Co.). Solomon Hausman wove in Trexlertown from 1832 to 1850, and Benjamin Hausman wove cov-

erlets from 1836 to 1848 signed with locations Allentown, (Lehigh Co.), Lancaster City (Lancaster Co.), and York, (York Co.). Examples of their coverlets and information on some related Hausman family coverlet weavers were presented.

continued on next page



Three Geometric Coverlets and a Fancy Coverlet Displayed on Large Rack



S. J. HAUSMON LIBERTY 1832 Double Weave Coverlet.

Coverlet College Summary *continued from page 16*

Saturday started with the attendees introducing themselves and their interests, which included spinning, weaving, coverlets, collector, etc.

Next Bonnie Weidert presented **The Making of a Weaver**. She explained how and why people wove in the past, describing both home and professional weavers. Then she told her story, explaining her process for weaving coverlets for her children including adding initials and dates.



Spring - Double Weave

Summer - Satin Weave

Ron Walter presented a virtual tour of the **FOUR SEASONS Exhibition Highlights Part 1**. This part included the coverlets displayed on the Show Wall and in the Red Room (Spring), Room 1 (Summer) and Room 2 (Fall). He pointed out what to look for on some of the coverlets and included Melinda's comments as to why she placed each coverlet in that season.

We broke for lunch served in the all-purpose room followed by the attendees taking their tour of the first part of the Four Seasons exhibition.

We started the afternoon with Victor Hilts presentation, **Why Did Many Early Pennsylvania Weavers identify Themselves in Their Advertisements as a "Diaper and Coverlet Weaver."** He presented many weaver advertisements dating from the 1730s to the 1820s placed by Pennsylvania weavers referring themselves as a "diaper and coverlet weaver." He explained what they meant by the term "diaper" and how diaper weaving related to coverlet weaving.

L'Amour de Maman - Acadian Weaving of French Canada and Louisiana was presented by Melissa Weaver Dunning. The earliest European settlers arrived in Maritime Canada beginning in 1632 and were known as Acadians. Caught in the political conflict between France and England, the Acadians were forcibly removed from their homeland in 1755 and many spent ten long years imprisoned or homeless before eventually settling in Louisiana where they became known as Cajuns.

continued on next page



Overshot Lovers Knot GAW 8 21 86 BRW — Double Weave CAW BRW 2013

Weft-Faced Ribbed Coverlets was presented by Cassie Dickson. She discussed a coverlet found inside an 18th century quilted counterpane that is considered to be the oldest coverlet textile in the Smithsonian collection. It is woven with a linen warp and a fine hand-spun wool weft, natural dyed in brown, blue, and gold. It takes two pattern shots to complete one row of weaving, and there are around 60 pattern wefts per inch. She also presented many other weft-faced ribbed textiles, one of the earliest methods of weaving coverlets. She stated they were woven with 24 to 40 warp ends per inch and 45 to 100 weft picks per inch.

Gay McGearry discussed several **Geometric Coverlets in the Four Seasons Exhibition**. Below and above right are six of the coverlets, an Overshot (Spring), a Turned Twill (Summer), a Double Weave (Spring), a Satin Weave (Summer), a Star Work (Fall), and a Gebrochene (Winter).



Spring - Overshot



Summer - Turned Twill



Fall - Star Work



Winter - Gebrochene

Coverlet College Summary *continued from page 17*

250 years later, Cajun weavers were following the same weaving traditions as their Acadian foremothers. Their beautiful fabrics are created on two-shaft looms!

lection to share with the other attendees. We had a lot of interesting coverlets to see. I photographed 28 coverlets not including the uncut strip brought by John Simmermaker. Several geometric coverlets got our expert attendees into deep discussions as to what weave structure they were and how they were woven.



Acadian / Cajun Woven Fabrics

Diana Buck presented **The Evolution of the Varafeldur to the Rya Coverlet in Iceland**. She presented the evolutionary process of textile production of the Varafeldur (pile weave) in the Viking Age to the Rya, as we currently know it. Varafeldurs were pile weave cloaks that were woven on a warp weighted loom. They were woven in plain or twill weave. During the weaving process, tog, the outer coat from the short-tailed sheep, is wrapped into the weaving to create the pile weave affect. Varafeldurs served as outerwear for bad weather. The Varafeldur evolved into a pile weave which involved inserting yarn instead of tog into the weave, producing an item used for coverlets or rugs, depending upon the choice of materials.

After returning from dinner on our own, we had the Show and Tell session, where attendees bring a couple coverlets from their col-



Varafeldur (pile weave) Tog Filled



Rya (pile weave) Yarn Filled



Rya on a Warp Weighted Loom



Solomon Kuter, 1841, Lehigh Co., PA



Reproduction John Klinhinz, 1848



Jacob Daron, 1842 for Mary Bixlar



Middletown, Frederick Co., MD



Overshot — Both Sides



NY Style 1835 for HANNAH CEOH

continued on next page

Coverlet College Summary continued from page 18

More Show and Tell session coverlets including a Benjamin June 1833 coverlet, a red, dark blue, and



Hollow Lion, New York



Grapevine Border, Ohio



Man on Horse Holding Flag, 1854



Uncut Strip J. Witmer 1843 Barbara Shenk



Benjamin June, 1833 for E. E.



David Isaac Grave, 1836 for A. T.



Tyler 1838, Jefferson NY, Sophronia Rice



Tyler 1848 Niagara NY, Elizabeth Wyant



Unusual Overshot



Geometric Turned Twill



William Hicks, Horses Border



Tyrone 1836 Deziar Bailey M.J.B. (child's) OH Style Flowers Bottom Border



light blue David Isaac Grave 1836 coverlet, a child-sized coverlet woven in 1836 in Tyrone, NY, attributed to Henry LaTourette. There were two Harry Tyler coverlets, an unusual overshot, a William Hicks coverlet with horses in the side borders, a geometric turned twill coverlet and a dark blue, light blue, and white weft-faced coverlet.

continued on next page



Geometric Weft-Faced

Coverlet College Summary *continued from page 19*

Sunday started with a presentation on **Varick, Seneca County, NY, Coverlets** given by Marty Schlabach. Fortunately Marty was able to substitute for Patricia Donald because she was unable to make travel arrangements with hurricane Helene hitting the Atlanta area. Most likely the weaver of these coverlets is Thomas Sinclair aka St. Clair. Marty stated he has recorded 12 VARICK coverlets dating from 1835 to 1840.



Varick N. York 1837

Varick 1839

Varick 1840

Next Emily Barth, the curator of the Foster and Muriel McCarl Coverlet Gallery at Saint Vincent College in Latrobe, Pennsylvania, presented **A Rose by any Other Name: A Descriptive Framework for Coverlet Pattern Analysis**. She explained that historic pattern names, occasionally woven into the textile itself or published in weavers' ads, can be recorded in coverlet databases. But the vast majority of patterns have no documented names, and there is currently no standardized terminology for describing or referencing historically unnamed coverlet patterns. Her ongoing research project, The Coverlet Pattern Index, aims to produce a searchable 'field guide' to figured & fancy coverlet patterns. Her survey of commonly recurring motifs in centerfield patterns and borders, and their layouts will produce a systematic and potentially universal naming convention for coverlet cataloging and research.

The third presentation Sunday morning was **Coverlet Names, Do they mean Anything? Can we learn anything from them?** presented by Pat Hilts. She explained the names of geometric coverlet patterns often seem puzzling and mysterious, and it is easy to dismiss them. Most coverlet enthusiasts are familiar with names associated with 19th-century geometric coverlets. She said the earliest weaving manuscript she has found was from Oslo, Norway, written in Danish and drafts were dated from 1580 to 1636. One pattern name was "Star with a Wreath." Many early German manuscript drafts did not have names. However, weavers have been naming patterns at least since the 17th-century. Thomas Jackson's Manuscript from England and Wales, begun in 1711, and had a pattern named "Beads and Diamonds." In Connecticut, Silas Burton's manuscript dating from 1775 to 1827 had

"Double Compass and Large Square" and "Chariot Wheels" patterns.

Ron Walter presented a virtual tour of the **FOUR SEASONS Exhibition Highlights Part 2**. This part included the coverlets displayed in Room 3 (Winter) including Melinda's comment as to why she placed each coverlet in that season. Then in the long Hallway back to the entrance of Room 1 the exhibition compared original and reproduction examples. He pointed out what to look for on some of the coverlets.

We broke for lunch served in the all-purpose room followed by the attendees taking their tour of the last part of the Four Seasons exhibition and the comparison of original versus the reproduction examples.

After lunch, **Woven Together: An Exhibition of Indiana Coverlets** was presented by Mary Figueroa, the Curator of History at Indiana State Museum and Historic Sites. The exhibition **Woven Together**, featuring coverlets selected from the John and Janet Simmermaker Family Collection, ran from February 3 to June 30, 2024, in the Indiana State Museum. In addition to celebrating a Hoosier family's decades-long dedication to building the finest collection of Indiana Jacquard coverlets, the show aimed to educate visitors through hands-on interactives that emphasized the history, artistry, and labor of weaving. Mary's presentation included many of the finest examples of Indiana's fancy coverlet weavers from the Simmermaker's collection.



Samuel Stinger 1856

Thomas Cranston

Charles Adolph 1849



James Craig & Mathew Young

Muir family 1859

Matthew Rattray 1860

At the end of Coverlet College a large group of attendees helped clear out the all-purpose room.