

# Yarns



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

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February 2015

### In this Issue:

From the President's  
Desk

The Directors Corner

Loving Support for Rich-  
ard Jeryan

Grant News

Recent Donations

Donation Wish List

Coverlet College Heads  
Up for 2015

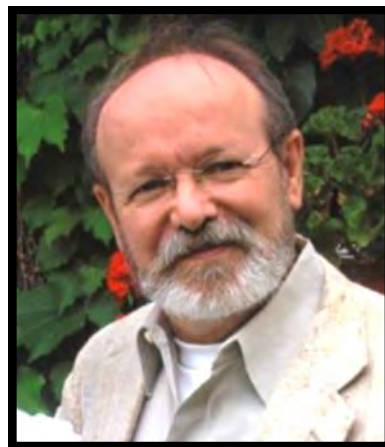
Coverlet College 2014  
Report

A Warm and Wonderful  
Coverlet

Salmon Lake, Fancy  
Coverlet Weaver

### From the President's Desk

By Edward Maeder



**A person's desk** is a reflection of what is going on in their life. We are bombarded with unwanted (and sometimes even 'wanted') mail and the complications of everyday life seem to overwhelm us. Even for those of us who have 'retired', life seems so busy and hectic we try to find some kind of refuge. So we try to escape into a world that gives us pleasure. It might be the joy of food, or music or art, travel or the satisfaction of exploring history. But above all, it is the continued curiosity that we share with others who have common interests. If anyone had told

me a decade ago that I would eventually be involved with anything as esoteric as The National Museum of the American Coverlet, I would have doubted their sanity.

My life has been devoted to the study of textiles and the history of dress and all aspects of this bulwark of our civilization. So when I met Melinda and Laszlo Zongor at the Deerfield Antique Show nearly a decade ago in their booth 'filled' with the most beautiful, sensual, artistic and historically important woven coverlets it was a 'life changing' experience. I'd always had an interest in this art form and as far back as 1965, while an art student at the University of Wisconsin, I studied weaving with the legendary Helen Louise Allen. I actually set up looms with my fellow students and wove samples of 'summer & winter', 'overshot' and of course, 'double-weave.' So those seeds that had been planted fifty years ago

*continued on page 2*

**President's Desk continued:**

were, not quite as dramatic as the beans of our friend Jack, sprouting with a purpose. To be perfectly honest, 'coverlets' have never been the center of my universe, but I have always admired them as wonderful examples of our textile history. So when Melinda and Laszlo told me of their idea for a museum dedicated to this art form I was not only open to the idea but even enthusiastic. The fact that the museum would be an eight-hour drive from where I lived was not even a deterrent. So with great enthusiasm I went to meetings in Bedford, Pennsylvania and out of that sprung the NMAC. The dedicated board members (both nationally and internationally renowned) have given freely their time, expertise and remarkable skills in supporting this endeavor.

The excellence of exhibitions such as 'Stay At Home and Use Me Well' and the recent 'Kaleidoscope: Favorite Coverlets from the John and Janet Simmermaker Collection.' set standards that are as sophisticated as any seen in this country. When Ron Walter proposed the idea of 'Coverlet College' it sounded like a perfect platform to share the collection and our expertise with a wide audience of collectors, students, historians, and weavers. It has been, for me an exciting, if not daunting, annual event and a successful highlight of the museum's development. Along with the very beautiful displays of breathtaking coverlets I believe that this museum is fulfilling its intended role, bringing coverlets to the public in a practical and accessible way that is unique in this country.



## The Director's Corner

By Melinda Zongor

The Year 2014 was certainly an eventful one!

In May, the Museum enjoyed a highly successful showing at the Maryland Sheep & Wool Festival.

In August, Laszlo and I spent a week at Sauder Village in Archbold, Ohio for their wonderful annual hooked rug show, where NMAC coverlets were the feature exhibition. Over 1,000 truly amazing hooked rugs were on display, and a number of the Museum's coverlets were shown paired with the newly made hooked rugs they inspired. It was a wonderful event, with visitors from all over the country. It was great exposure for the Museum, which received nice publicity and generated many new friends and fans.

In September, our third annual Coverlet College had the biggest attendance yet, including a number of "newbies" who are interested in coverlets – what could be better?! Then, from April through September, we had the honor of displaying 92 coverlets from the well-known and much respected Simmermaker collection. The exhibition was called Kaleidoscope in celebration of the wonderful tour de force offered by this extraordinary array of pattern and color, all in the form of important, rare and desirable coverlets.

*continued on page 3*



Feature Exhibition at Sauder Village, Archbold, Ohio, 18th Annual Rug Hooking Week

**Director Corner continued:**

The exhibition drew visitors from far and wide, and the comments were most gratifying and enthusiastic. By the way, a small number of Kaleidoscope catalogs is still available.

So now we look forward to an exciting 2015, with several events already on the calendar. May 2-3 will be the weekend for our sixth year at the Maryland Sheep & Wool Festival. If you haven't been there, you are missing a really fun event – and it's free admission! July 16-19 is the Mid-Atlantic Fiber Arts workshop weekend at Millersville University near Lancaster, PA, and we will be there as vendors. September 25-26-27 is the weekend designated for our fourth annual Coverlet College. The program schedule will be released as soon as it is finalized; but in the meantime, mark your calendar for that weekend. Inquiries are already coming in, so registrations for that weekend will fill up quickly.

More events will no doubt come along this year, and we're off to a great start. We (and we hope you) are looking forward to another exciting and gratifying year at The National Museum of the

American Coverlet. As always, we thank you, Dear Reader, for your enthusiasm, your good will and your continued support. This Museum has come a long way and accomplished much since our opening in 2006, and we hope to stay the course in offering a growing array of interesting, informative programs and enjoyable, relevant exhibitions.

Until we see you next, take good care of yourself, stay warm, drive carefully, and appreciate your loved ones. You only go around once, so make the most of it!



NMAC Exhibition at Sauder Village, Archbold, Ohio, 18th Annual Rug Hooking Week

## The National Museum of the American Coverlet

322 South Juliana Street  
Bedford, PA 15522 814.623.1588

info@coverletmuseum.org  
www.coverletmuseum.org

President, Board of Directors: Edward Maeder  
Director/Curator: Melinda Zongor  
Newsletter Editor: Ron Walter  
Contributors: Edward Maeder, Melinda Zongor,  
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.**



# Loving Support for Richard Jeryan

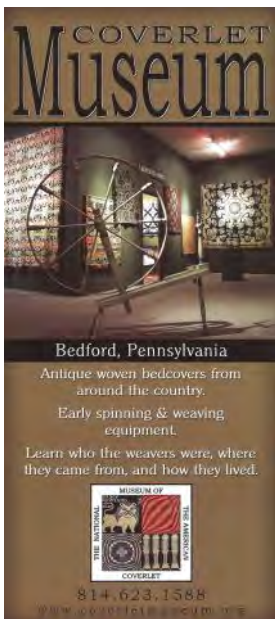


As we put the finishing touches on this issue of YARNS, we must include one most important item: an update on Richard Jeryan's current struggle. He has recently been diagnosed with pancreatic cancer.

Many of you are aware of Richard's unequalled contribution to the weaving world, to the coverlet world, to this Museum, and to those of us, his many friends, who love him. His knowledge, expertise, and enthusiasm for sharing both, make him a "major player" who is a key force in our world. Best of all, he is a truly good guy.

Please join us in keeping Richard and his wife Chris, in your thoughts and hearts as they, and we, fight this fight together.

----All of us at The National Museum of the American Coverlet



## Grant News

We are proud to announce two new grants. The first is through the Community Foundation of the Alleghenies for the purchase of five shelf units for the safe storage of coverlets. The units are steel construction, with six shelves each. The shelves will be paired with unbuffered acid-free conservation/storage boxes, each shelf unit holding 30 coverlets, for a total of 150 coverlets. The units are equipped with high quality casters and can be moved by one person, making it "user friendly" and convenient in the normal course of operations and, perhaps more importantly, easy to evacuate if necessary. The new shelves are much needed additions to the ones already in use at the Museum and are already filled! Shelves like these, along with acid free boxes, are and will be an ongoing need; and the Museum will continue to add more as necessary.

The second grant is from the Bedford County Visitors Bureau and will cover half the cost of reprinting a year's supply of our rack cards. The cards will be partially redesigned and updated. Among other things, the redesigned cards will include our QR code, enabling smart phones to capture the image and link directly to the Museum website. The Visitors Bureau distributes our rack cards throughout Pennsylvania at various locations and welcome stations along Interstate highways and elsewhere, and the Museum offers them at relevant events, other museums, and so on as well as to Museum visitors. They are an important and cost effective way of getting our message out to folks who might not otherwise know about the Museum, and the cards contain our website address and other contact information for those who want to learn more.



NMAC offers sincere thanks to these agencies for their continued faithful support.

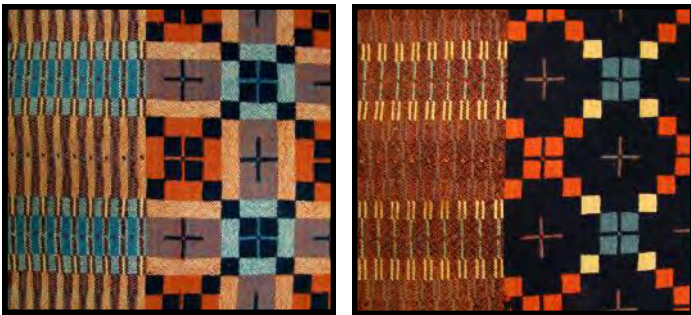
# Recent Donations

By Melinda Zongor

Several nice items arrived at the Museum in the last months of the calendar year 2014. We could write a really long article about all of them – and they well deserve it – but instead we will focus on a couple of them and make you wait for the others to appear on display! (How's that for a teaser?)



This beautiful Hogeland & Sons coverlet is from Gene Wineland of Dunlap, Illinois. He included a complete history and family tree showing its descent through his family. It is currently on display as part of our Warm and Wonderful exhibition – now through April.



The closeup (above left) shows the intriguing detail of a little double weave geometric coverlet from Patricia Ward of Frostburg, MD. This side of the coverlet is all the more interesting and surprising because the other side (above right) is less eye-catching. This coverlet is on display from now through April.

This great New York double weave figured and fancy coverlet is a gift of Susan Allan Moncrieff of Chino, CA. We love the border patterns! You'll have to wait for our next exhibition to see this one!



And last but not least is this beautiful ingrain carpet that came in on December 31, from Ginny and Larry Mutti of Alexandria, PA. There are three large sections, large enough to cover a full room-sized floor. It is not on display yet – we are currently



showing another wonderful one from Jes Horwath of Darien, IL (see below).



## Donation Wish List

Please help us acquire the following:

Unbuffered acid free storage/conservation boxes – to pair with the new shelf units (see grant article). Each box will be inscribed with its Donor's name. Cost is lower for more quantities purchased!

Dehumidifiers – for storage and exhibition areas.

Small chest freezer, preferably energy star certified – for initial quarantine of incoming textiles.

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## Coverlet College Heads Up for 2015

By Ron Walter

We are actively planning the sessions for Coverlet College 2015. We are incorporating many suggestions made by last year's attendees. Though all the details are not finalized we are planning to have two workshops on Friday afternoon, one on Dyes and Dyeing Linen, Cotton and Wool by Karen Clancy of Colonial Williamsburg and the other being an Introduction to Reading Old Weaver Drafts by Pat Hilts.

On Day 1 Karen Clancy will give a presentation to the group on Dyes and Dyeing. Pat Hilts will present The Rediscovery of the American Coverlet and the Revival of American Hand Weaving. We are also planning a Discovery Session for Coverlets brought by attendees relatively new to coverlets. This will be limited to the first sixteen coverlets as determined by the first come first served based on the time of registration for attending Coverlet College 2015 with a limit of one coverlet per registrant. Each coverlet will be photographed and presented to the group by one of our coverlet experts.

After the Day 1 sessions we are planning on having an optional dinner specially prepared by Laszlo and Melinda Zongor. Saturday evening we will have the combined Day 1 & 2 Show and Tell session of coverlets brought by any attendee.

On Day 2 we are planning on doing a session on Early U. S. Figured Coverlet Loom Patents and Licensing Chronology. We will have a presentation on our Celebrated Weaver of the Year. This year we have picked the Van Doren family of fancy weavers; Cornelius William, Garret William and Isaac William wove in Millstone, NJ and Abram William wove in Oakland County, MI. Dr. Virginia Gunn has agreed to do another presentation this year on a topic yet to be determined. We are also planning a presentation on Ingrain Carpets which were so often woven by the figured and fancy coverlet weavers.

We should have the preliminary schedule of all presentations available by the end of February as well as the registration form. So sign up early and bring a friend.

# Coverlet College 2014 Report

By Ron Walter



Edward Maeder presenting the History of Linen, Cotton and Wool on Day 1

Friday evening, September 26, Coverlet College 2014 began with an optional Meet and Greet held at the National Museum of the American Coverlet. The social get-together was attended by many of the attendees and most of the presenters. The sessions started Saturday morning with each person introducing themselves to the group. A quick history of the use of linen, cotton and wool in early times was presented by Edward Maeder. Next basic weave structures were presented by Christine Jeryan who used detailed diagrams to describe how the warp and weft yarns were intertwined to form the coverlet. These weave structures were used to weave geometric as well as fancy coverlets. Geometric coverlets were woven earlier than the figured and fancy coverlets and continued to be woven

during and after the period the figured and fancy coverlets were woven. The fancy coverlets appeared as early as the 1820's. How to catalog your coverlet collection was presented by Bonnie Weidert and Kathy Rug. Bonnie and Kathy explained why to catalog and what features of each coverlet should be recorded in the catalog. Also the use of a microscope to identify the basic fibers of linen, cotton and wool was explained and demonstrated. Then a tour of half of the Kaleidoscope Exhibition of coverlets from the John and Janet Simmermaker collection was led by John Simmermaker. He often told an interesting story how and why many of the coverlets found their way into the collection. Following the tour a catered lunch prepared by the museum founders Laszlo and Melinda Zongor was enjoyed by everyone.

The first session of the afternoon was presented by Ron Walter who described geometric coverlets woven with initials, dates and names. These range in dates from 1771 to the 1850s. Next an introduction to hand looms that allowed geometric coverlets to be woven was presented by Richard Jeryan. He continued by explaining the development of loom attachments that allowed weavers to create the figured and fancy coverlets. The patterns and borders were woven with much more intricate motifs and the weaver could include his name, location, the year and the client's name in the coverlet.

*continued on page 8*



Attendees Examining Coverlets of Various Weave Structures on Day 1



John Simmermaker leading a Tour of the Kaleidoscope Exhibition

### Coverlet College 2014 continued:

Then examples of fancy coverlets were shown by Ron Walter who explained the regional differences by the states where these coverlets were woven. These states included New York, New Jersey, Pennsylvania, Maryland, Ohio, Kentucky, Indiana, Illinois, Iowa, Kansas, Michigan, Virginia, Missouri, Tennessee and Wisconsin. That concluded the day one presentations and everyone went out for a quick dinner so they could return for the Saturday evening combined Day 1 & 2 Show and Tell session.

Day 2 began with a discussion on historic fringes by Edward Maeder. His presentation included a fringed textile fragment from the Cave of the Sandal, Israel Antiquities Authority dated 4500 to 3600 BCE and an altar frontal of St. Catharine circa 1480 from Switzerland now at the Bayerisches National Museum, Munich. This showed fringe hanging at the back of her neck, which was the custom for that time period that required all virgins to have the back of their neck covered by fringe. Gay McGearly then presented a session titled Coverlet Fringe: The Framing of a Coverlet. She showed many pictures of coverlets with complicated fringe. She then explained she could not find instructions for making fringes in old manuscripts so she created instructions and made fringes that matched examples of the fringes she had found on the coverlets. The making of the fringe included weaving and

tying. Next the Coverlet Corridor of Ohio was presented by Dr. Virginia Gunn. She explained that four Ohio counties in a row, Stark, Wayne, Ashland and Richland had more than



JOHN SCHWARTZ WEAVER AND DYER YORK 1837 Coverlet  
shown at Show and Tell

eighty fancy coverlet weavers between 1835 and 1870. All but five were German weavers with some coming through Pennsylvania first. John Simmermaker then led the attendees on a tour of the rest of the coverlets he had not talked about on Day 1. His stories about coverlet collecting were enjoyed by everyone. Everyone then enjoyed another scrumptious lunch prepared by Melinda and Laszlo. Dr. Virginia Gunn started the afternoon with Making Connections: Establishing Reliable Weaver Attribution for Unsigned Jacquard Coverlets. She identified the weaver of many Ohio coverlets by showing a unique trademark in a corner block on unsigned coverlets that matched a unique border or pattern motif the weaver used in a few key signed coverlets.

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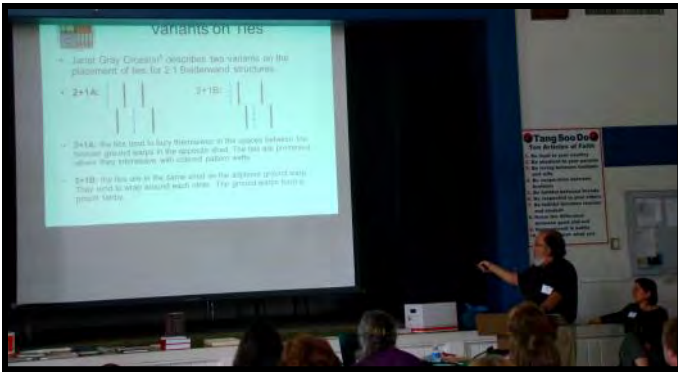


John Simmermaker talking about a David Isaac Grave coverlet woven in 1838 for M. H. while leading his Tour on Day 2



Dr. Virginia Gunn discussing a Coverlet with an Attendee





Richard and Christine Jeryan presenting the  
Tied and True Beiderwand Weave Structure

### Coverlet College 2014 continued:

Next a clear and detailed description of the Beiderwand weave structure and the two variants, Tied and True, was presented by Richard and Christine Jeryan. Their presentation ended with several example coverlets being shown in the back of the room where the attendees closely examined the differences discussed in the presentation. The Celebrated Weaver of the Year: David Isaac Grave was presented by Ron Walter. Many examples of his coverlets were shown. Then attendees were treated to excerpts and summarizations from David Isaac Grave's account book which had been generously shared by John and Janet Simmermaker. The keynote session, John Campbell, Weaver and his Carpet Coverlet Head, was presented by Deborah Livingston-Lowe. This Scottish weaver arrived in NY in 1841, moved to Canada West, now Ontario, in 1854 and died in 1891. His coverlet loom was used by his daughter until 1901 and then remained intact in the weaving room until 1948 when it

was donated by two grandsons. It has a James Peabody carpet coverlet head that uses two lifter boards with keyhole shaped holes. Deborah is one of the volunteer weavers who still weave coverlets today on this loom in the Ontario Science Center in Toronto.

This was the best attended Coverlet College yet and many attendees provided great suggestions to make Coverlet College an even better experience next year.



Christine Jeryan showing the Difference between a Tied  
Beiderwand Coverlet and a True Beiderwand Coverlet

## A Warm and Wonderful Coverlet

by Gay McGearry

In this article I wish to share with you my observations of a warm and wonderful geometric coverlet in the current exhibit at the National Museum of the American Coverlet. I will discuss the traditional characteristics of the coverlet and also describe the features that make it unique.

Since this is my first article for the NMAC Yarns Newsletter, I will digress a moment to share with you a little of my background. My fascination of handwoven coverlets started with my great, great grandmother's figured and fancy coverlet which was draped across my family's sofa in the den. Shortly after I was married my mother gave me a double woven geometric coverlet that had been stored in the attic for years. Both coverlets appeared to be woven with the

same cotton and wool leading me to believe they had a connection. Once I started researching how my two family coverlets were made, I was hooked. I found a way to use my mathematical inclinations to determine and execute the numbered drafting systems used for creating these woven ornaments for nineteenth century rural bedsteads. Since not much was written about coverlets when I started my research in the 1970s, I created my own self taught master's geometric coverlet class by studying, documenting, and weaving coverlet patterns and weave structures. Each time I finished one coverlet project, I wanted to explore the next early coverlet and test my theories by designing my own interpretation of this early art form.

*continued on page 10*

### Warm and Wonderful Coverlet continued:

I found that I could learn important information about a figured and fancy coverlet from the cartouche in the lower corners of the weaver's work. This is where the professional weavers included their name, where they wove the coverlet, when they wove it and sometimes for whom they wove it. For example my family coverlet tells me that the coverlet was woven in New Britain Toun [sic], Bucks County, Pennsylvania in 1841 for my great, great grandmother Margaret Hobensack. Unfortunately the weaver did not include his name. My family geometric double woven coverlet does not provide any written information. But as I stated above both my coverlets use similar yarn. Therefore, I can only surmise that the double woven coverlet might have been woven by the same weaver, during the same period, and for the same person. Often times I only have the extant coverlet to provide any information about a piece I am researching. If I can match the pattern draft that I determine through a process called fabric analysis to one found in a handwritten manuscript, I can theorize who might have woven the coverlet, as well as where and when.

But now I want to get back to sharing my thoughts on the handsome coverlet that Melinda Zongor chose to include in the current show entitled Warm & Wonderful. Photo 1 shows the coverlet how it appears in the show. Melinda could not supply me with any family background for the coverlet, so my only option was to compare the coverlet to other similar coverlets from the nineteenth century and/or to see if it matched written drafts from the period.

I determined that the coverlet was woven in the overshot weave structure. It is aptly called overshot, because the pattern colored weft floats over and under the plain weave cotton cloth in order to create the design. As is traditional for this type of coverlet, the warp and plain weave weft are natural cotton, while pattern weft is wool dyed with madder or cochineal for the red and indigo for the dark blue. The pattern is created with the standard four block variation found in other overshot coverlets. While I could not match the draft to a surviving strip of paper including a similar one I do know that this type of float work was usually woven by immigrants or descendants of immigrants from the British Isles living in the Appalachia area or north of the Pennsylvania German weaving community in New York or the new England territory. I would eliminate the Appalachia area as the source, since coverlets from this area usually do not include border patterns or fringes. It may have been woven by a home weaver or possibly a professional weaver.

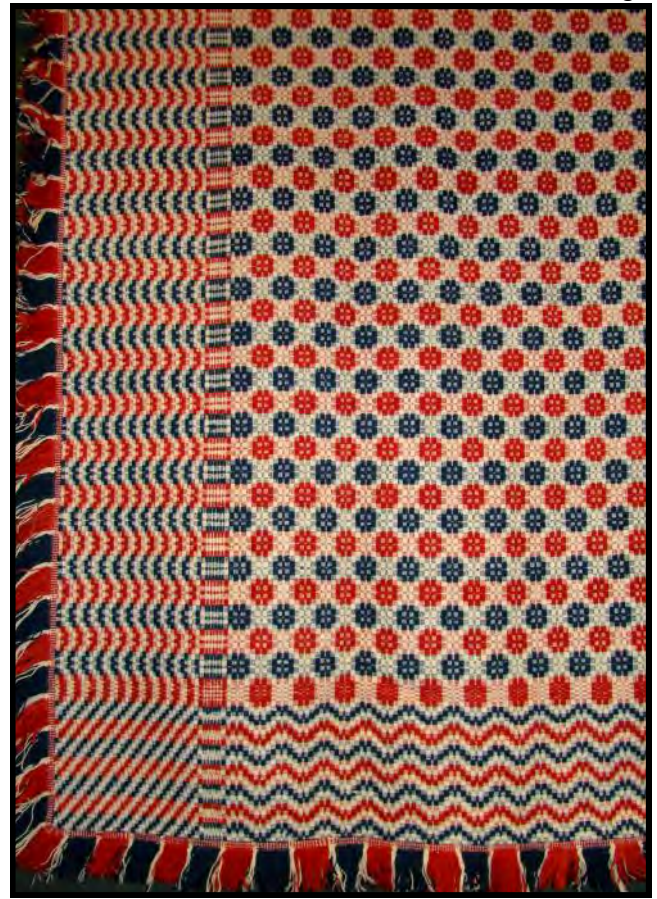


Photo 1: Coverlet with Repetitive Rose Motifs.

Photograph by Ron Walter

As you can see in Photo 1, the coverlet was designed with a main pattern in the center with a border pattern on three sides followed by a tape fringe woven separately and sewn onto the same three sides of the coverlet. The border frames the main pattern with a zig zag repetition of pattern blocks. An attempt to create tree motifs separates the main pattern from the border pattern. Fringe was not used at the top of the coverlet, because it would have tickled the noses of the slumbering occupants of the early bedstead. The nineteenth century weaver of this coverlet employed these design elements to create both a useful and decorative bed covering.

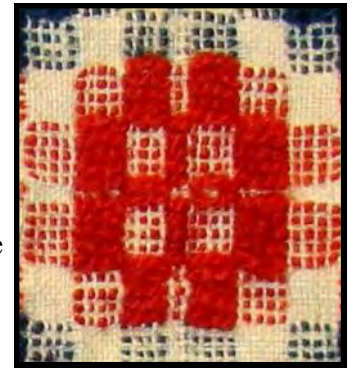
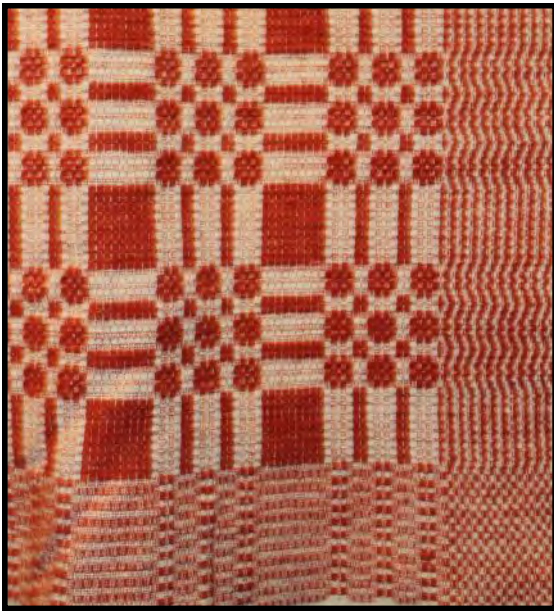


Photo 2: Individual Rose Motif

What I found unique in the coverlet was the repetitive use of small dark blue and red rose motifs, see Photo 2, to form the main pattern. Usually a much larger pattern was used as shown in Photo 3. You can also see this coverlet in the current show.

*continued on page 11*

**Warm and Wonderful Coverlet continued:**



**Photo 3: Overshot Coverlet with Larger Pattern of Nine Roses and a Table**

In the second coverlet the main pattern is much larger and incorporates several motifs in the typical fashion. The pattern also includes the rose motif, but now nine roses are

grouped together and each grouping is separated by a square table motif, see Photo 4.

An early weaver created this pleasing coverlet by employing both traditional and unique features, which revealed his individual artistic talents. He learned his lessons from a master weaver, but he took it a step forward.

I never tire of looking at 19th century geometric coverlets. There is always some special element employed by the early weaver to make it unique like the ones used by the weaver for the museum's coverlet. While I could not find the draft in an early manuscript, I was able to compare it to another overshot coverlet in the show and rely on lessons learned from similar overshot coverlets and their drafts. Please stop by and see the Warm and Wonderful exhibit ending in April 2015 and view the many other warm and wonderful coverlets. Each of you will find your own special bed covering.



**Photo 4: One Repeat of the Larger Pattern**

# Salmon Lake, Fancy Coverlet Weaver

By Ron Walter

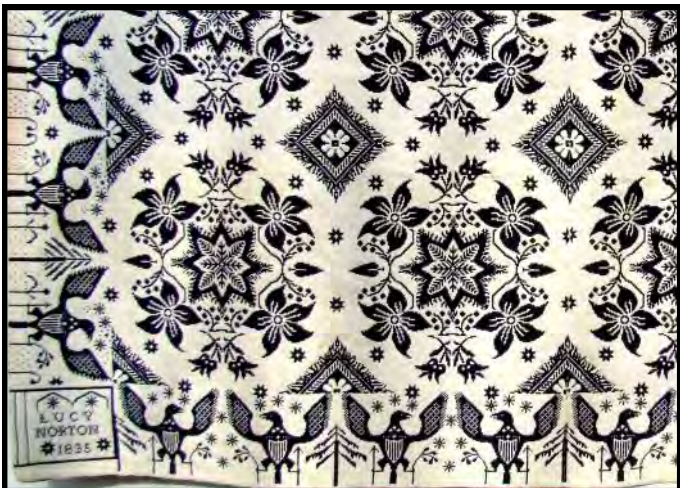
Salmon Lake wove fancy coverlets near the village of Fredonia, town of Pomfret, Chautauqua County, New York, from 1835 to 1852. I have recorded forty coverlets woven by Salmon Lake. He wove a blue and white coverlet in



**Salmon Lake 1837 Coverlet for Mary Ann Cook  
NMAC Collection**

1835 for Lucy Norton and another in 1837 for Mary Ann Cook. He placed the following ad in a local newspaper dated January 31, 1832.

**IN-GRAIN CARPETING AND COVERLET WEAVING**  
**Salmon Lake, late from Skaneateles, informs the public, that he has established the above business between Fredonia and Dunkirk villages, half a mile west of the stage road, in the town of Pomfret, county of Chautauque, N.Y. where CARPETS and COVERLETS of as elegant patterns as any in the state will be woven upon short notice and reasonable terms. The patronage of the public in this vicinity is respectfully solicited.**



**Salmon Lake 1835 Coverlet for Lucy Norton  
Kitty Bell and Ron Walter collection**

*continued on page 12*

**Salmon Lake continued:**

Salmon Lake wove a blue and white coverlet in 1844 for Emeline Pattison and a red and white coverlet in 1846 for Mrs. Wm. Gifford, age 44.

The attribution to Salmon Lake is based on an 1847 coverlet signed **WOVEN BY S. LAKE FREDONIA CHAUT CO N. Y. 1847** and another coverlet he wove in 1852 signed **A PRESENT / TO MY / CHILDREN / 1852 // JAMES / HOYT / LAKE / 1852 // ELIZA / MALINDA / LAKE / 1852 // WOVEN BY / SALMON / LAKE / AGE 68 / 1852**. James Hoyt Lake, son of Salmon and Celesta (Warren) Lake, married Eliza M. Blakesley February 1, 1843 in Conneaut, Ashtabula Co., OH. This coverlet was woven for them nine years after their marriage. It is in the Darwin R. Barton Museum, Fedonia, NY collection. Thanks to Sara Hart for providing images to me.

I found a record on the internet that Salmon Lake's Bible was sold on eBay February 2, 2003. The seller stated one page reads: "Salmon Lake, August 13th 1826, A present from his mother Sarah Lake." Another page reads: "Salmon Lake and Celesta Warren April 5th 1808" and "James Lake & Sarah Fairchild Nov. 5, 1783." I believe this shows Salmon's marriage date and Salmon's parents with their marriage date.

In the 1810 U.S. Census of Arlington, Bennington County, Vermont, Salmon Lake and James Lake are enumerated next to each other. Salmon's age is between 26 and 45, and James' is over 45. This census shows there was a loom in James Lake's household and they produced 50 yards of



Salmon Lake 1844 Coverlet for Emeline Pattison  
NMAC Collection 2007-001-034

Woollen cloth and 100 yards of Linen cloth. While Salmon Lake's household had no loom but produced 20 yards of Woollen cloth and 180 yards of linen cloth. Salmon must have been weaving on his father's *continued on page 13*



Coverlet signed **WOVEN BY S. LAKE FREDONIA CHAUT. CO. N.Y. 1847**  
William Peto collection, McCarl Gallery image



Salmon Lake 1846 Coverlet for Mrs. Wm. Gifford Age 44  
NMAC Collection



loom.



Corner Blocks of coverlet **WOVEN BY SALMON LAKE AGE 68 1852 / A PRESENT TO MY CHILDREN 1852 / JAMES HOYT LAKE 1852 / ELIZA MALINDA LAKE 1852**  
Darwin R. Barton Museum 1066.2, Sara Hart images

**Salmon Lake continued:**

In the 1820 U.S. Census of Marcellus, Onondaga County, NY, Salmon Lake is age 26 to 44 engaged in manufacture and in the 1830 U.S. Census of Skaneateles, Onondaga County, NY, Salmon Lake is age 40 to 49.

*Schedule of the whole number of Persons within the Division allotted to Howard Robinson*

Names of Heads of Families	Free White Males				Free White Females				Total	Slaves	Total
	Under 10	10 to 16	16 to 20	20 to 45	Under 10	10 to 16	16 to 20	20 to 45			
Salmon Lake	1				1				2		2
James Lake											

U. S. Census 1810, Arlington, Bennington County, VT, Salmon Lake age 26 to 44 and James Lake age 45 etc. Note last six columns for Jennies & Spinning Mills, Spindles, Looms, Woollen, Cotton and Linen Cloth.

OF HEADS OF FAMILIES	Males										Females										TOTAL	Slaves	Total
	5	10	15	20	25	30	35	40	45	50	5	10	15	20	25	30	35	40	45	50			
Salmon Lake						2															2		2

U. S. Census 1840, Pomfret, Chautauqua County, NY, Salmon Lake age 50 to 59 with 3 members of household engaged in manufactures and trades.

Warren S. Lake	34	Carpenter & Weaver	2000
Martha M.	26		
Celesta S.	24		
Jenny B.	22		
Emilia S.	14		
William Lake	66	Wagoner	20

U. S. Census 1850, Pomfret, Chautauqua County, NY, Salmon Lake age 66, weaver, living with son Warren S. Lake and family

C. P. Botsford	52	Business	1000
C. S.	47		
H. C.	15		
Oliver	10		
Wagoner	20		
Martha Lake	26		

U. S. Census 1860, Middlebury, Summit County, OH, Salmon Lake age 76 with C. P. Botsford, probably, Celesta his daughter, wife of T. H. Botsford

**SALMON LAKE,**  
 Ingrain Carpet and Coverlet Weaver,  
**STILL** remains at the old place, two miles North-west of Fredonia, where he will be happy to serve all who may favor him with their custom—also  
**W. S. LAKE,**  
 FANCY CARPET WEAVER,  
 will give his entire attention to the weaving of Fancy Striped Carpeting during the winter season of each year.  
 Pomfret, Dec. 18, 1849. G.W.

Ad Salmon Lake, Ingrain Carpet and Coverlet Weaver, and son, W. S. Lake, Fancy Carpet Weaver, during the winter season, Pomfret, 1849

the 1840 U.S. Census we find Salmon Lake in Pomfret, Chautauqua County, NY, age between 50 and 60, with two sons ages between 20 and 30 and three persons in the household are engaged in Manufacture and trades. Salmon is in Pomfret in 1850 as a weaver age 44 living with his son Warren S. Lake. In the 1860 U.S. Census he is age 76 liv-

ing with his daughter Celesta and her husband, Thaddeus H. Botsford's family in Middlebury, Summit County, Ohio.

Salmon Lake was born 1784 in Connecticut. He married Celesta Warren in 1808. Celesta was born 1793 and died 1845. I did not find a full listing of their children but I know daughter, Celesta P. Lake, 1813-1899, married Thaddeus H. Botsford; son, Warren S. Lake, 1817-1858, married in 1846 to Martha M. Carson and son, James H. Lake, 1820-1893, married in 1843 to Eliza M. Blakesley. Salmon died in 1864 and he and his wife Celesta are both buried in Pioneer Cemetery, Fredonia, NY.

His Obituary reads:

Died, in Middlebury, Summit Co., Ohio, January 15, 1864, Mr. Salmon Lake (father of Jas. H. Lake of this village) aged 79½ years. He was formerly for many years a resident of this town, having emigrated from Skaneateles to his farm on Brigham St. (now in Dunkirk, since the division of Pomfret,) in the Spring of 1831.

He was eminently a good man, and very remarkable for his self-culture. Possessing nothing more than ordinary advantages for mental improvement in his youth, yet such was his love of knowledge, that he afterward took up the study of the Latin, Greek and Hebrew Languages and became a proficient therein. He also became deeply versed in Astronomy and Anatomy to both of which sciences he was particularly devoted. He was an honest and patriotic citizen, a useful and genial friend, leading always an exemplary life, and dies deeply mourned by a large circle of relatives and acquaintances.



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