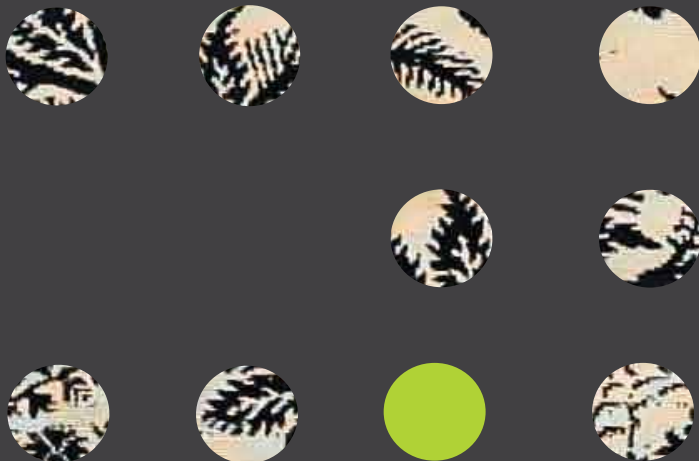




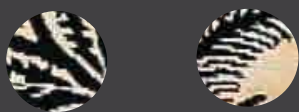
# WOVEN TOGETHER

## GALLERY GUIDE

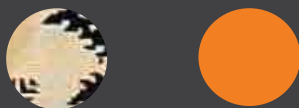




Explore 32 beautiful blankets that adorned Hoosier beds in the mid-1800s. Skilled weavers used the Jacquard loom to create intricate patterns. They looked different than the simple geometric blankets made by pioneer women. These “figured and fancy” coverlets brought patterns of nature, patriotism and progress into Indiana homes. **Observe the styles, advancements and artistry of 19th-century Hoosier coverlets.**



Coverlet photographs by Gina Byroad



# Gallery Map

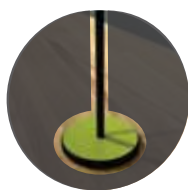


PURPLE

BLUE

ORANGE

## HOW TO USE



Find the section **color**



Flip to the correct **section**



Use the **photo** to find the coverlet

PINK

GREEN

# Samuel Stinger

1856  
Rush County

double weave  
dyed blue wool,  
dyed pink wool,  
dyed yellow-  
green wool,  
natural cotton



Vivid colors distinguish this coverlet. Stinger oversaw the dyeing process within his shop which allowed him to achieve stunning hues. The blue, pink, and yellow-green wool produce an optical illusion of additional colors. From a distance, the crossing of differently colored threads creates the appearance of purple, gray and gold. Upon close inspection, only four distinct colors of yarn are included.

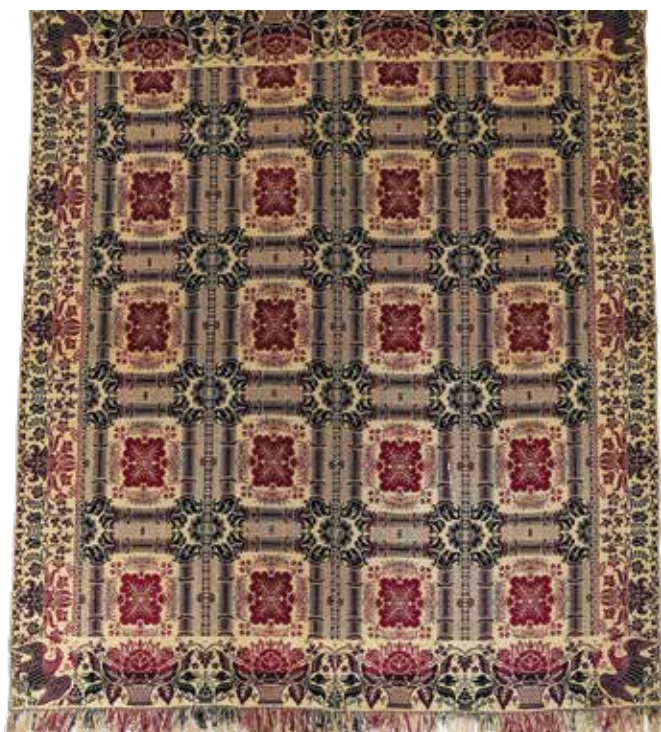


Flower baskets alongside Gothic houses border the sides. Many of Stinger's coverlets feature elaborate designs. His ornate motifs were only rivaled by Thomas Cranston. It's no wonder that Stinger is considered one of Indiana's best weavers.

# Thomas Cranston

around 1858–1881  
Switzerland or  
Jefferson County

double weave  
dyed blue wool,  
dyed purple wool,  
natural cotton



**reverse side**

Cranston had a knack for attractive designs. The pattern of columns set in a grid give the centerfield a three-dimensional feel. Among his fellow Indiana weavers, only Samuel Stinger rivaled Cranston's attention to composition.



The impressive purple color was likely achieved by using one of the first synthetic dyes. Chemist William Henry Perkins invented the dye while attempting to discover a treatment for malaria. After the chemist patented his formula, it became common in fashion during the late 1850s and early 1860s.

William Craig, Sr.,  
William Craig, Jr.,  
or James Craig

1848

Decatur County

double weave  
dyed teal wool,  
natural cotton



The center pattern of the coverlet showcases the expertise of the weaver. They made it with particular attention to consistent tension. Almost all coverlets were woven in two panels that were sewn together. Perfectly aligning the panels required skill, especially when the design was meant to appear continuous, like this one.





Most Indiana Jacquard coverlets have a centerfield, side borders, and a bottom border with a weaver's block on each side. This coverlet exemplifies the Craigs' commitment to quality and finish by including a top border and two extra weaver's blocks.

# Samuel Stinger

1850

Rush County

double weave  
dyed dark blue wool,  
dyed light blue cotton



A large motif fills the center field and is only repeated a few times. The pinecone crosses with fern leaves are comparably sizeable to typical Indiana coverlet motifs. Most of the state's weavers used a greater number of small designs to fill the centerfield.



A dyed cotton warp is unusual for a double weave. It is likely that Stinger originally wove this in blue and natural cotton. A previous owner of this coverlet may have re-dyed it in blue at a later date, turning the natural cotton to light blue. This piece would have looked different with natural cotton motifs.

William Craig, Sr.,  
William Craig, Jr.,  
or James Craig

1851

Decatur County

double weave  
dyed dark blue wool,  
died lavender wool,  
natural cotton



Borders on all four sides, like we see here, are uncommon. Even more rare is the repetition of the same border on all four sides. On the other hand, lilies and daisy bouquets were popular motifs with Scottish weavers in Indiana.



The muted lavender color is the result of a difficult dying process. The dyer could have used a mixture of indigo and cochineal in a two-step process. The finicky method often led to an uneven appearance of the dyed wool. Close examination of the lavender sections reveal a variegated effect.

# Thomas Cranston

around 1858–1881  
Switzerland or  
Jefferson County

double weave  
dyed blue wool,  
dyed orange wool,  
dyed purple wool,  
natural cotton



A partridge sits in all four corners. Cranston merged the border into his weaver's blocks, unlike other weavers. Typically, lines separated the weaver's blocks. Instead, Cranston crafted his leaf design to seamlessly enter the corner blocks.



Tiny specs of color dot the centerfield. They add to the design, but more importantly, they reinforce the coverlet's structure. The dots bind the front and back of the coverlet together in areas that don't have a motif serving as the join. Without these, the coverlet layers could be separated.

# Matthew Rattray

1860

Wayne County

double weave  
dyed dark blue wool,  
dyed light blue wool,  
dyed red wool



Three bird motifs appear in this coverlet. Birds of paradise line the side borders. Birds feed their young on tree branches on the bottom border. A bird sits with open wings in each corner block.





Two shades of blue enhance the vibrant red. Scarlet-hued red tones were achieved using cochineal, a natural dye native to Central America. The dye comes from dried and pulverized bugs.

James  
“Canada Jim”  
Craig  
&  
Matthew  
Young

around 1852–1864  
Washington County

double weave  
natural wool,  
dyed blue wool,  
dyed pink wool



The courthouse in the corner weaver's block is the same logo that James Craig's relatives used. What sets Craig & Young weaver's blocks apart from other makers is the lack of a creation date to pinpoint the exact year the coverlet was made.



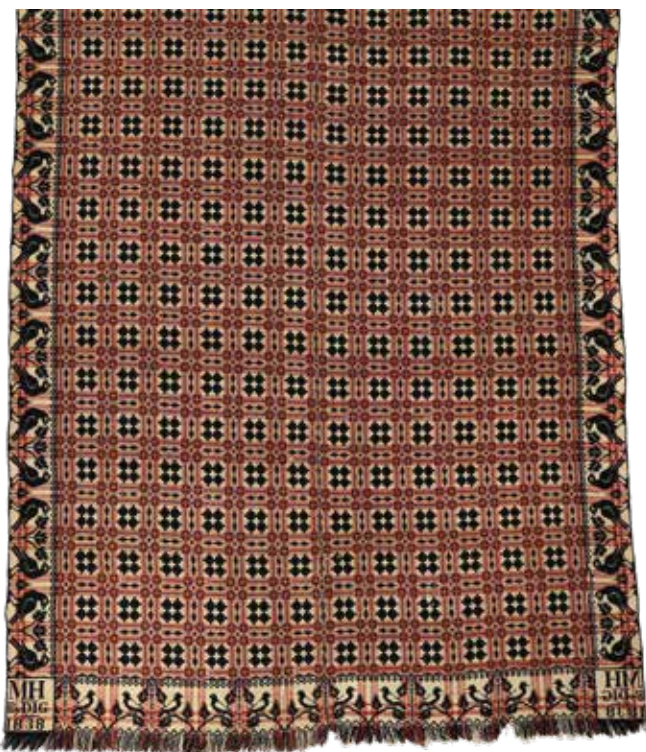
Craig & Young were known for punchy colors. The consistency of bold colors indicates a talented dyer. The weaver crossed pink and blue threads to give the appearance of purple from far away. Upon closer examination, you can see the two different threads.

# David Issac Grave

1838

Wayne County

double weave  
dyed blue wool,  
dyed red wool,  
natural cotton



The centerfield diverges from a typical Jacquard coverlet. Unlike the elaborate patterns with curvy large motifs, Grave opted for a simple, geometric design. This pattern looks more like an earlier design before weavers used a Jacquard loom.



Grave often added his client's initials to commissioned coverlets. The initials "MH" appear prominently in the weaver's block. Grave's order book reveals Harmon Hill purchased this coverlet, likely for his wife, Mary. The Graves and Hills knew each other from their Quaker meetings.

# J. F. Mauer

1872

Grant County

double weave  
dyed blue wool,  
dyed red wool



reverse side

A variety of motifs stand out on this coverlet. The centerfield features a primary design of flowers and snowballs along with an unusual wreathed hexagonal medallion. The side borders showcase distinctive buildings and keys. The bottom border is a blend of a bouquet and a variation of the commonly used double rose<sup>o</sup> pattern.



Deep red was attained through a dye process using madder. It originally came from a root in West Asia. Europeans used this natural dye before bringing it to the Americas. The distinctive crimson, or brick-red, hue of madder-dyed fibers make it distinguishable from other red dyes.

# John Muir

1857

Putnam County

double weave  
dyed dark green wool,  
dyed light green wool,  
dyed pink wool



This all-wool triumph stands out in technique and color. Only a skilled weaver can handle wool for the warp, because it's more fragile than cotton. This method allowed for bolder colors only achieved with dyed wool. Green is an unusual color in coverlets, and it is exceptionally rare to have two shades of green in a single coverlet.





The dark green wool underwent a two-step dyeing process with separate blue and yellow dye baths. This method frequently led to uneven coloring. Occasionally, one dye would fade faster than the other, resulting in one color becoming more prominent.

# Charles Adolph

1849

Wayne or  
Henry County

double weave  
dyed dark blue wool,  
dyed light blue wool



This all-wool masterpiece defies convention by using wool instead of cotton for the warp. Only a skilled weaver can handle wool for the warp because it's more fragile than cotton. Adolph did this to be able to use two beautiful wool blues that could not be achieved with dyed cotton.



The side borders are designed to depict and honor U.S. President Zachary Taylor. Notably, this coverlet shares a striking resemblance with Samuel Graham's earlier coverlets that presented the same profile of Taylor. Adolph may have adapted Graham's punch cards for this coverlet after Taylor won the election.

# James S. Hogeland & Sons

1857

Tippecanoe County

tied Beiderwand 2:1

dyed blue wool,

dyed red wool,

natural cotton



A center seam is notably missing from this coverlet. The power loom that the Hogeland Woolen Mills used could handle larger coverlets. It was the only loom of its kind in the state. Coverlets from elsewhere in Indiana were made on smaller looms in two lengthwise panels that the weaver later stitched together.



Detailed patterns stand out on this Beiderwand, or single weave. The centerfield features elaborate wreathed rosebuds and eight-point sunbursts. Intricate leaves, flowers and fruit spill out of the vases to fill the borders with detail as well.

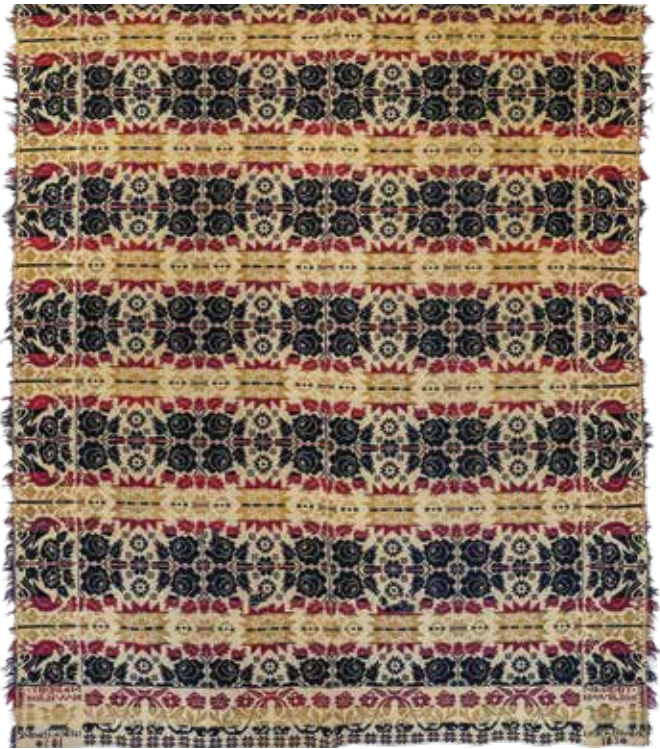
Hugh  
Wilson

1850

Hendricks County

tied Beiderwand 2:1

dyed blue wool,  
died purple wool,  
died gold wool,  
died pale blue cotton,  
natural cotton



This color scheme is remarkably rare for Beiderwands, or single weaves. The unusual colors, yellow and purple, were not as easy to get as blue. The exceptional dyeing process, a trademark of Wilson coverlets, took place in the Wilson dye shed.



Wilson's weaver's block tells us about him and where he worked. The writing on the edge presents an intriguing detail of Wilson's past. The weaver struggled to cross out "Kentucky," offering material evidence of his career transition from Kentucky to Hendricks County, Indiana.

# William Hicks

about 1858  
Madison County

tied Beiderwand 2:1  
dyed blue wool,  
dyed red wool,  
dyed gold wool,  
dyed pale blue cotton,  
natural cotton



Horses and peacocks represented Hicks' love of the circus. Hicks would go to great lengths to watch the circus that trained miles from his home. Animals are a common motif in coverlets, but horses appear infrequently.





In typical Beiderwand style, bright stripes of colors cross this coverlet. The gold is particularly interesting because it was uncommon. The dyer may have gotten this hue by infusing black oak bark into a red dye bath.

# Aaron Osburn

1860

DeKalb County

tied Beiderwand 2:1  
dyed teal wool,  
natural cotton



This unassuming coverlet has the standard two-tone coloring. The teal tone to the blue is striking. The simple pattern is characteristic of an inexperienced weaver.



Baskets of tulips decorate the bottom border. Osbun got this pattern from his mentor, Jacob Snyder. Likewise, Osbun's weaver's block is an exact match to Snyder's, with the only distinction being the name.

# Samuel Graham

1845  
Henry County

double weave  
dyed blue wool,  
dyed red wool



**sample**

Two similar coverlets show off Graham's design and skill. The smaller one could have been a child's coverlet. It's more likely that Graham made it as a sample. The compact size allowed him to travel with it and expand his customer base.





**standard coverlet**

There are slight variations between the two coverlets. The side borders and bottom borders have been switched. Also, the reduced scale on the smaller coverlet indicates that Graham likely used different Jacquard cards.

# Enos Michael

1852  
Steuben County

tied Beiderwand 2:1  
dyed red wool,  
dyed pale blue cotton,  
natural cotton



Red and white coverlets are uncommon in Indiana. A red that is scarlet in hue, like this, is typically from cochineal dye. Two colors show prominently, though there's also a pale blue thread used for the warp. Most Beiderwands, or single weaves, had a supplementary cotton warp this color.





A range of motifs catch the eye on this coverlet. Cabbage roses line the bottom and side borders. A group of four leaves, eight-pointed stars, floral medallions and snowflake-like medallions make up the centerfield. "H. Purdy" shows how Michael often included the client's name in the weaver's block.

# Daniel Fisher or Levi Fisher

1855

St. Joseph County

tied Beiderwand 2:1  
dyed blue wool,  
dyed red wool,  
dyed green wool,  
dyed pale blue cotton,  
natural cotton



Distelfinks, or stylized Pennsylvania German goldfinches, border this coverlet. This pattern motif can symbolize good luck. Weavers commonly used broad stripes of color in Beiderwand, or single weave, coverlets.







The Fishers were one of the few Indiana weavers that utilized a motto in their weaver's block. Typical weaver's blocks contained an icon, identifying letters and the creation date. In this example, the Fishers wove "Fear God and Keep His Commandments" into the corner block.

# Henry Adolph

1841  
Wayne County

tied Beiderwand 2:1  
dyed blue wool,  
dyed pale blue cotton,  
natural cotton



reverse side

Blue-dyed wool paired with natural cotton was a common color combination. Dyers used indigo, a natural plant dye, for blue. The center patterns reveal a fascinating detail — an "H" woven into the petals of the large flower. It could have been a personalized touch at a client's request.





Wolf, moon and stars along the border set this coverlet apart. No other coverlet in the Simmermaker collection shares this border motif. The uniqueness of it suggests that Adolf himself may have meticulously crafted the Jacquard cards for this design.

J. Snider

1866

Miami County

tied Beiderwand 4:1  
dyed dark blue wool,  
dyed light blue wool,  
dyed red wool,  
dyed gold wool



An all-wool technical feat, this coverlet has wool instead of cotton for the warp. This method was difficult for any coverlet, but was especially rare for a tied Beiderwand, or single weave. Instead of cotton tie-downs, Snider used a more fragile wool thread.





Typical Beiderwand coverlets have broad, horizontal stripes. This example has especially bold colors because it is all wool. The red and gold highlight the two hues of blues. Various dyeing processes would have been used to achieve such a colorful coverlet.

# Charles Adolph

1845

Wayne County

double weave  
dyed blue wool,  
natural cotton



This coverlet exemplifies the most used color combination of blue and white. This common blue came from indigo, a natural plant dye. Stylized clovers, 16-point rosettes and octagonal carpet medallions make up the centerfield. The carpet medallions are named for popular 19th-century woven carpet styles.



The hunter, dog and stag border set this coverlet apart. Adolph may have only woven a few coverlets with this exact pattern. The rarity of the border motif suggests that Adolf may have personally created the Jacquard cards for this design.

# Josiah Slaybaugh

1878

Kosciusko County

tied Beiderwand 2:1  
dyed blue wool,  
dyed red wool,  
dyed green wool,  
natural cotton



The most recently created coverlet showcases a departure from tradition. Slaybaugh used a synthetic red dye to achieve vibrant colors. Representative of a new era, synthetic dyes became commonplace at the end of the 19th century.







Coverlet production declined after the Civil War. Less people wanted them and new technologies brought other textiles onto the market. Slaybaugh's coverlet would have been out of fashion by the time he made this.

# Gabriel Gilmour, Joseph Gilmour, or William Gilmour

1840

Decatur or Union County

double weave  
dyed blue wool,  
natural cotton



An applied fringe sets this coverlet apart. This decorative feature would have added cost because of the extra labor involved. The fringe was made separately and then sewn onto the coverlet after it was removed from the loom.



Simple houses with fences and trees line the bottom border. The Gilmour brothers likely drafted this coverlet design themselves. The sailboat in the weaver's block was also a unique motif associated with the brothers. It may have symbolized their overseas journey to the U.S.

# Sarah LaTourette

1850

Fountain County

double weave  
dyed blue wool,  
dyed red wool



LaTourette was the only known woman to operate the Jacquard loom. It took strength to maneuver the heavy machine, but LaTourette crafted expert coverlets. Her talent is evident in handling this all-wool coverlet, a task reserved for skilled weavers.



The centerfield is closely packed with medallions alternating with seashell motifs, similar to a Craig & Young coverlet. The side borders showcase a distinctive dentil, or blocky, pattern. An exclusive LaTourette floral vine design with narrow leaf bands traverses the bottom border.

# David Issac Grave

1846

Wayne County

tied Beiderwand 2:1

dyed blue wool,

dyed red wool,

natural cotton



This Beiderwand, or single weave, features three common patterns. Notably, it does not have broad horizontal stripes of color that typically repeat across a Beiderwand. Instead, it has a single strip of red at the bottom where the word "Indiana" appears highlighted.



Grave often added his client's initials to commissioned coverlets. Grave's order book indicates that George Wilt purchased this coverlet. He may have bought it for his wife or daughter with the initials "RW."

## Sarah LaTourette or Henry LaTourette

1862

Fountain County

double weave  
dyed black wool,  
natural cotton



This rare black and white coverlet still required dye. Indigo (for blue) combined with madder (for red) made a distinctive black hue. It stood out among coverlets that typically incorporated colors other than black.





LaTourettes' distinct floral vine pattern on the bottom border boasts narrow leaf bands and eight-pointed stars. The centerfield features a "Frenchman's Fancy" pattern with a common mandala. This variation of the design is exclusive to Indiana weavers.

# William Craig, Sr.

1857

Decatur County

double weave  
dyed blue wool,  
dyed red wool



Initials in the weaver's block offer a clear identification of the skilled maker and the creation location. "WV" refers to the weaver, not to be confused with William Craig, Sr. "DC" points to Decatur County and "IA" serves as the early abbreviation for Indiana.



A small, repeated scene along the border tells a common story of Indiana weavers. It depicts a farmer, house and animal that symbolize the makers' dual roles in farming and weaving. The Craigs, like most weavers, farmed in addition to operating their weaving business.

# Samuel Stinger

1853

Rush County

double weave  
dyed blue wool,  
dyed red wool,  
natural cotton



Grapevines along the bottom border were one of Stinger's most popular motifs. It's a common design among weavers but Stinger added more detail for an elegant finished look. He is known as one of Indiana's best weavers for his intricate patterns.



Stinger's coverlets exhibit a unique durability. His well-constructed works rarely display signs of wear. He wove so tightly that the motifs appear almost raised, like applique quilting. These valued heirlooms have exceptional quality that will continue to endure the test of time.

# John Muir

1859

Putnam County

double weave

dyed blue wool, dyed red wool,  
dyed gold wool, natural cotton



The unique charm of this coverlet lies in its unconventional combination of colors. The mesmerizing golden color may have been achieved by infusing black oak bark into a red dye bath.



The combination of dark blue, gold and red fibers woven with a white warp and weft, creates a visual illusion. The coverlet appears to have more colors. From a distance, shades of gray, mauve and orange appear. Closer inspection reveals the individual colors of the yarn.

# Charles Adolph

1862

Henry County

double weave  
dyed blue wool,  
natural cotton



The checkered and diamond pattern across the center is unlike the typical Jacquard coverlet. Jacquard weavers usually took advantage of the new technology to weave elaborate, non-geometric patterns. The borders, on the other hand, feature a common Jacquard pattern — the elegant bird of paradise.





The client who ordered this coverlet asked for an unusually long statement in the corner blocks. The text comes from the first two stanzas of a hymn titled, "Warning to Prepare for Death." One version of the story reveals that the client wanted the coverlet to be a special wedding gift for his 15-year-old daughter.



# GLOSSARY

## **Centerfield**

The center area of a coverlet design. It typically is the biggest area of a coverlet and is bordered on at least three sides.

## **Coverlet**


A woven bedspread popular in Indiana during the 1800s.

## **Double weave**

A type of coverlet that consists of two layers of cloth. Each layer is woven at the same time. The two layers are connected by the threads that cross and bind the two layers together. Double weaves have the same pattern with opposite colors on each side.

## **Jacquard**

A style referring to the elaborate patterns created with the Jacquard loom.





## **Tied Beiderwand**

A type of coverlet that has one layer of cloth. This weave produces a ribbed effect. The ribs can be two (2:1), three (3:1), or four (4:1) threads wide. Each rib is separated by a “tied-down” thread, which is often dyed light blue. Beiderwand is a German term. Weavers with German or French heritage made most of the coverlets in this style.

## **Warp**

The vertical threads of the textile. The weaver arrange them on the loom before making the coverlet.

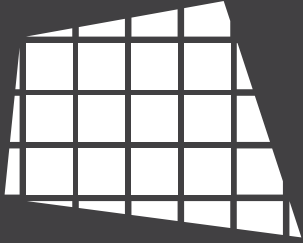
## **Weft**

The horizontal threads that get woven in. The weaver passes the weft over and under the warp thread.

## **Weaver's block**

A weaver's logo or trademark that they put in at least one corner of the coverlet. A typical weaver's block had the weaver's name, the location they wove, and the creation date.





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