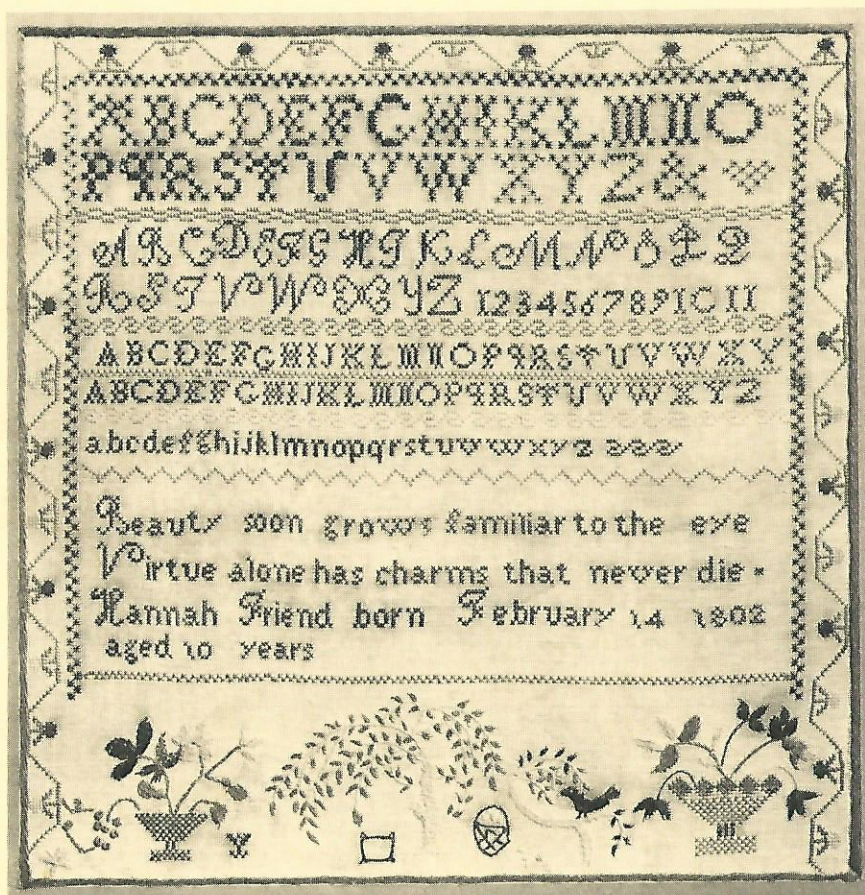


The Decorator

Volume XXVIII No. 1

Buffalo, New York

Fall 1973



Journal of the
HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

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Esther Stevens Brazer*

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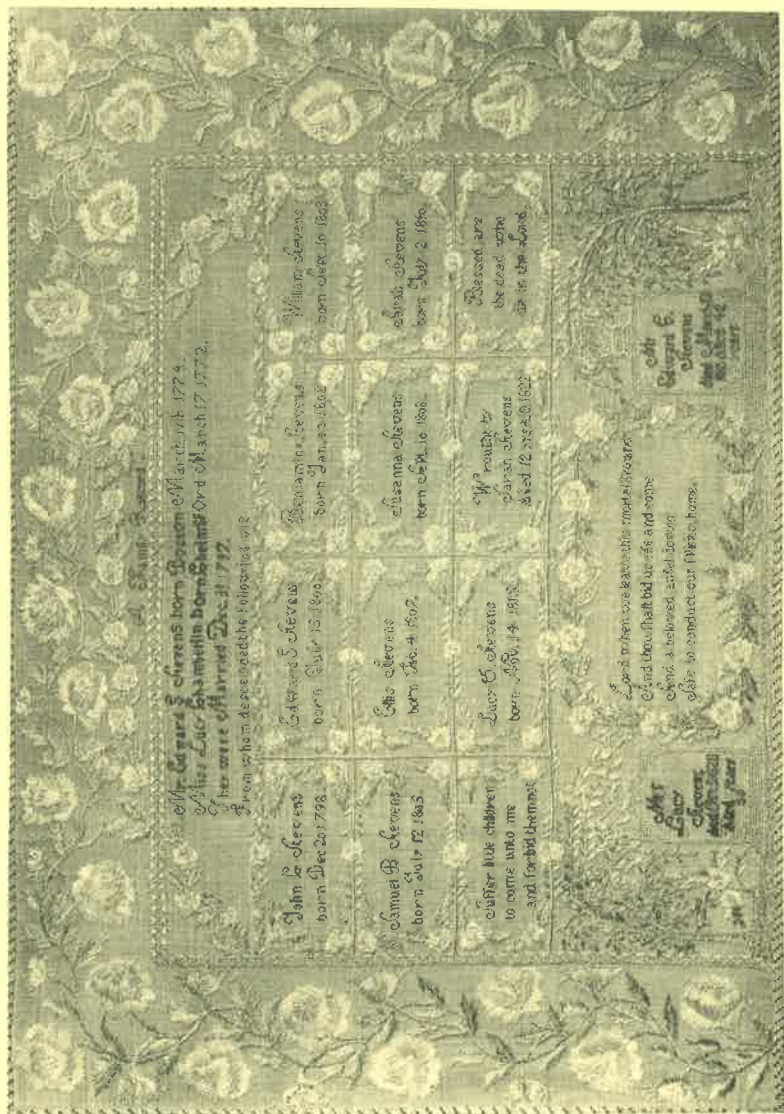


Fig. 12 — Sampler by Sarah Stevens, 1822, silk on linen; 21 3/4 by 29 1/4 inches. Cross, stem, French knot, flat stitches. Estate of Sarah E. Caldwell. Courtesy, DAR Museum

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Sampler by Hannah Friend, 1812, silk on linen: 16 9/16 by 16 1/4 inches. Star, eyelet, cross, flat, French knot, buttonhole, satin, split stitches. Gift of Miss Mary L. Trafton. Courtesy DAR Museum.

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Original Stencilled Cradle
Courtesy, Anne Avery

EDITORIAL

The history of civilized man is a continuing record of his efforts to improve and beautify his surroundings and to enhance his person as well. Such seems to be a part of man's nature. Since early man adapted pre-historic symbols to decorative purposes, variations of these forms have continued to be used by his descendents — now some 5000 years later. This evolution of the decorative art forms from early Egyptian times to the present is intertwined with changing cultures, migrations, growths and declines of civilizations, wars and commercial pursuits as well as the natural resources and climate of the various lands. To study any one area of decoration is fascinating but perhaps none more so than that of fancy needlework or embroidery, dating as it does from early Egyptian times. The recent revival of the late sixteenth and seventeenth century styles of embroidery known as Bargello, Hungarian Point or Florentine is a good example of fancy needlework assuming slight variations whether worked in England, Germany, Italy or here in America throughout the eighteenth century. This particular form of needlework was used to decorate all manner of household furnishings as well as items of personal apparel. Museums contain many examples of bed spreads, wall hangings, curtains, chair seats and backs as well as purses, wallets, shoes, vests — all testifying to the popularity of decorative needlework.

Since all young ladies were expected to be proficient needlewomen their training started in early childhood. It is the early needlework of these young girls that we find very interesting. As untrained artists they created their samplers from the experiences of their young lives and each sampler is unique.

Elisabeth Donaghy Garrett, Director-Curator at the Daughters of American Revolution Museum in Washington, has chosen to discuss fourteen samplers from the collection at the museum, all worked between 1739 and 1836. After reading Mrs. Garrett's "A Century of Samplers from the DAR Museum Collections" we will never again look at samplers with the same vision. Elisabeth Donaghy Garrett, born in Burlington, Vermont, is a graduate of Connecticut College for Women, New London, Conn. 1968 with a B.A. in Art History; M.A. 1970 from the University of Delaware in the Winterthur Program in Early American Culture. She worked summers with the Metropolitan Museum, the Delaware State Arts Council, the New Haven Colony Historical Society, the National Register of Historic Sites and since October 1971 has been Director-Curator at the DAR Museum. She is married to Wendell Garrett, editor of Antiques Magazine and lives in Washington and New York.

We want to express our gratitude both to Mrs. Garrett and the DAR Museum for allowing us to see and learn about these choice samplers and we look forward to another visit to this most interesting museum in the near future.

Avis Heatherington



Original Victorian Child's Chair
Courtesy, Annabelle Schwab

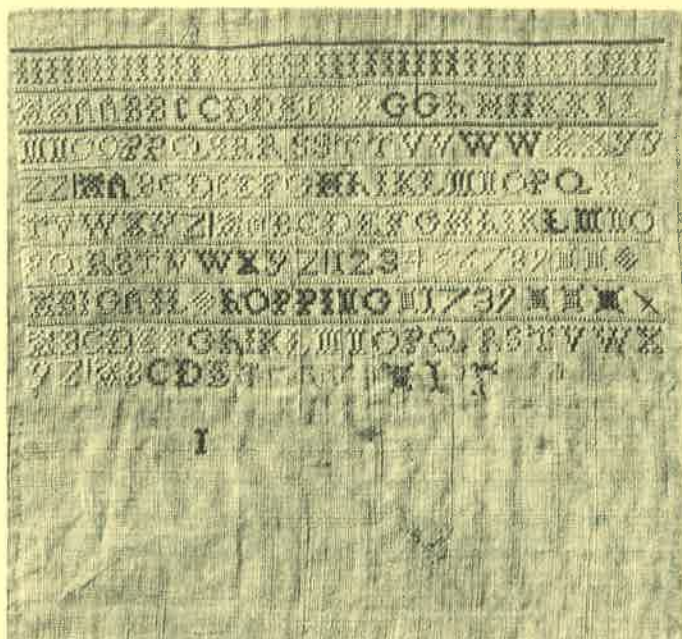


Fig. 1 — Sampler by Abigail Hopping, 1739, silk on linen; 8¾ by 8 inches (in frame). Cross stitch. Gift of Mrs. Wales C. Brewster.
Courtesy, DAR Museum

A CENTURY OF SAMPLERS FROM THE DAUGHTERS OF AMERICAN REVOLUTION MUSEUM COLLECTIONS

Elisabeth Donaghy Garrett, Director-Curator

The first gift to enter the nascent Daughters of the American Revolution Museum was a beaded bag in 1890. Today, this eighty-three-year-old Museum can boast the largest collection of early American needlework in the District of Columbia. From the collection of some eighty samplers and needlework pictures in the DAR Museum, I have selected fourteen examples for discussion and illustration here. From a geographic region spanning Maine to Virginia, and covering the century from 1739 to around 1836, all of these samplers were worked by young girls. Some of these needlework pieces were stitched in schools under the guidance of an instructress, others were done at home under the watchful eye of a mother. At least one example, Eliza Woodrow's sampler (fig. 6), was nothing more than a young girl's spontaneous expression of affection.

The great proportion of samplers in the DAR Museum collection are from New England and Pennsylvania, and this reflects the large number



Fig. 2 — Sampler by Judith Townsend, 1803, silk on linen; 17 by 13 inches.
 Cross, eyelet, star eyelet stitches. Gift of Mrs. Humphrey Swain.
 Courtesy, DAR Museum

of samplers from these two areas in other collections, tending to confirm the view that more were made in Pennsylvania and New England than in other areas, especially the South. As with the other decorative arts, samplers reveal certain regional characteristics, distinctions which are again sub-divided by the creative individuality of the children who made them. The geometric designs of Judith Townsend's (fig. 2) and Elizabeth Rowland's (fig. 3) samplers suggest that they were made in Pennsylvania, New Jersey, or New York. Ann West's sampler (fig. 11) with its strong horizontals and compartmented divisions suggests Philadelphia, as does Susannah Razor's Dresden type sampler. The distinctive broad-stitched trailing flowers in the samplers of Sarah Perry (fig. 13), Sarah Stevens (fig. 12), and Anna Hale Smith (fig. 9) point to New England as the place of origin.

Many of the samplers in the DAR Museum were given by descendents of the young ladies who worked them. In most cases family histories were

unfortunately not received with the samplers, but the sampler itself does give us a girl's name and usually a birth and/or completion date. These clues have allowed some mysteries to be solved through genealogical research.

The specific reasons for making these samplers appear to be various. Some are concerned with training a versatile seamstress, teaching the child a large vocabulary of stitches. Religious verses and maxims, re-created through needle and thread, were useful in implanting certain religious truths in a child's mind. When little Abigail Hopping of Charlestown, Massachusetts, worked her sampler in 1739 (fig. 1) she was combining the task of learning to do cross stitch with the goals of the copybook as she worked nine rows of letters and numbers, the eighth row reading, "ABIGAIL HOPPING 1793." She was born in Charlestown in 1726 to William Hopping and his third wife, Abigail Johnson.¹ Despite the red, green, yellow, white, beige, and blue silks with which she was given to work her sampler, Abigail apparently became bored with this tedious exercise in cross stitch and left it unfinished. This little practice piece, the



Fig. 3 — Sampler by Sarah W. Rowand (or Rowland), 1810, silk on linen; 17½ by 18 11/16 inches (in frame). Cross, star eyelet, satin, and buttonhole stitches. Gift of Mrs. Fred W. Holt. Courtesy, DAR Museum

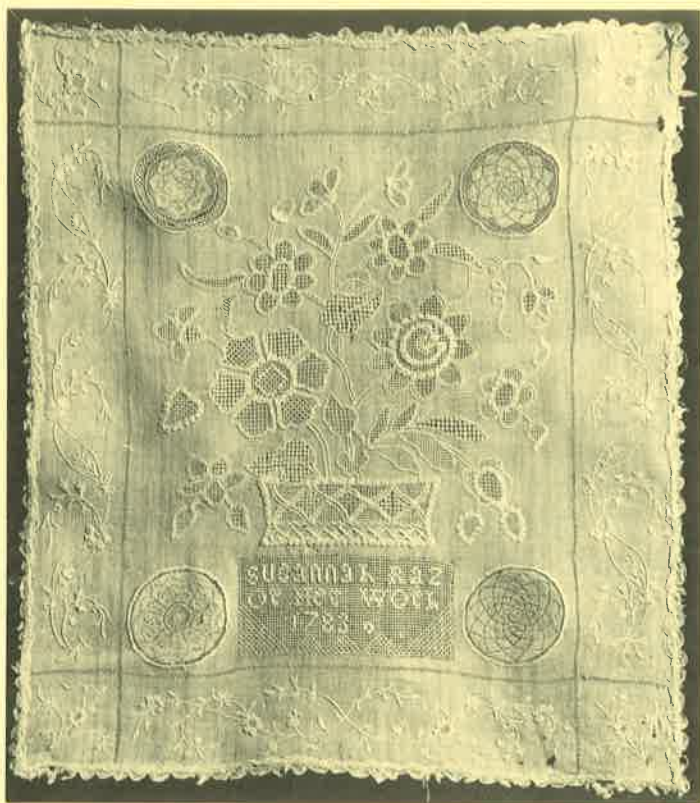


Fig. 4 — Dresden type and drawn work sampler by Susannah Razor, 1783; $16\frac{3}{4}$ by $14\frac{3}{8}$ inches. Gift of Mrs. Juliet Thorp Whitehead.
Courtesy, DAR Museum

earliest dated sampler in the DAR collection, retains the borderless strict horizontal organization of the earliest American samplers, but shares the short broad proportions which were characteristic of the early eighteenth century.

Sixty-four years later, in 1803, Judith Townsend (fig. 2) of Cape May County, New Jersey, followed the same borderless horizontal organization found in the sampler by Abigail Hopping. Judith's alphabets and numbers, her fourteen very handsome geometric medallion devices and birds were worked in cross, eyelet, and star eyelet stitches in brown, green, black, and blue silks. The medallions suggest the work of some of the Quaker schools but, from surviving historical evidence, Judith was apparently not a Quaker. The sampler was received with the information that she was from Cape May County, New Jersey. The sampler itself tells us that it was worked in 1803 by Judith Townsend Aged Twelve Years. The *Cape May County Marriage Records* lists one Judith Townsend who married Hum-

phrey Swain on February 10, 1811.² The *Cape May County Cemetery Records* reveal further that buried in the Asbury Methodist Episcopal Cemetery in Swainton, New Jersey, were Humphrey Swain, Died 1857, age 67 years 10 days, and Judith, his widow, died 9/7/1861 age 70 years 8 months.³ Judith's age at her death would concur with her being twelve years of age in 1803 when she worked her sampler. These facts, coupled with the fact that the sampler was given by a Mrs. Swain, strongly suggest that this is the same Judith. The wills of Judith's father, Elijah Townsend of Middel Township, dated July 17, 1819, and of her mother, Judith Townsend, dated September 18, 1824, suggest that this was not a wealthy family. Mrs. Townsend's will is particularly interesting because of the importance placed on textiles:

To sons Enoch Townsend, Jehu Townsend, John Townsend, Elijah Townsend and Eli Townsend all my Cedar Swamp.

To daughter Judith Swain all my right in Cripple, situated in Upper Township adjoining lands of Eli Leaming et al; also all my wearing apparel and one young brindle cow.

To son Enoch Townsend my bed that now stands in the new house, with bolster, pillows, pillow cases, two coverlids, one blanket, one sheet.

To daughter Letitia Townsend my green Calico gown [sic.].

To son Eli Townsend all the rest of the movable property.⁴

This wearing apparel and bed furniture, all hand sewn, emphasize the importance to this household of twelve-year-old Judith learning her sewing stitches in 1803.

Another sampler with geometric medallions and devices typical of the Quaker schools, such as the Westtown Boarding School, Chester County, Pennsylvania, and the Nine Partners Boarding School in New York City, is the sampler signed in 1810 by Sarah W. Rowand (fig. 3) who quite possibly inadvertently forgot the "l" in her family name. Several Rowlands attended the Westtown Boarding School.⁵ Sarah's sampler is worked in green, blue, yellow, brown, pink, gold, and white.

The all-white linen Dresden and drawn work sampler by Susannah Razor of Philadelphia was worked in 1783 (fig. 4). Margaret Schiffer in her book, *Historical Needlework of Pennsylvania*, writes on this type of sampler:

Dresden-type samplers were embroidered, in the Philadelphia area, during the latter half of the eighteenth century. A Dresden sampler was worked on a linen or cotton ground. Sections of the ground were cut out and filled in with needle-made lace, using the buttonhole or hollie point stitch. Hollie point is a twisted buttonhole stitch much used in church work of the religious houses during the Middle Ages. It was also known as nun's stitch. In the more elaborate

Dresden samplers hollie point lace, drawn work and darned lace are combined and worked in linen thread.⁶

In the center of her sampler Susannah Razor has four cut-out circles, one in each inner corner, filled with hollie point. The wonderful basket, flowers, leaves, and the rectangle with her name and the date are worked in darned lace. The outlining, stems, and detailing are embroidered in buttonhole, chain, stem and, back stitches. Drawn work forms a border of squares and rectangles filled with embroidered trailing flowers, some with darned lace centers. To finish her particularly fine Dresden sampler, Susannah added a white silk quilled ribbon edging sewn on with a pink thread. Quilled ribbon edging appears to have been particularly popular with the Pennsylvania Germans.⁷ Susannah Razor was born on January 12, 1767 and died on September 12, 1853. She was the daughter of Baltus and Mary Lucken Razor who were married in Philadelphia on February 6, 1743. Susannah was married in Philadelphia on November 27, 1790 to Joseph Miller.⁸

Another interesting example of Philadelphia needlework was made by Martha Gray, "June ye 7th, 1779" (fig. 5). Worked in wool cross and tent stitches on a coarse linen backing, Martha has depicted a white two-handled cup with yellow daffodils, a red rose and carnation, white flowers and blue leaves on a rose/red background. Martha Gray was the grand

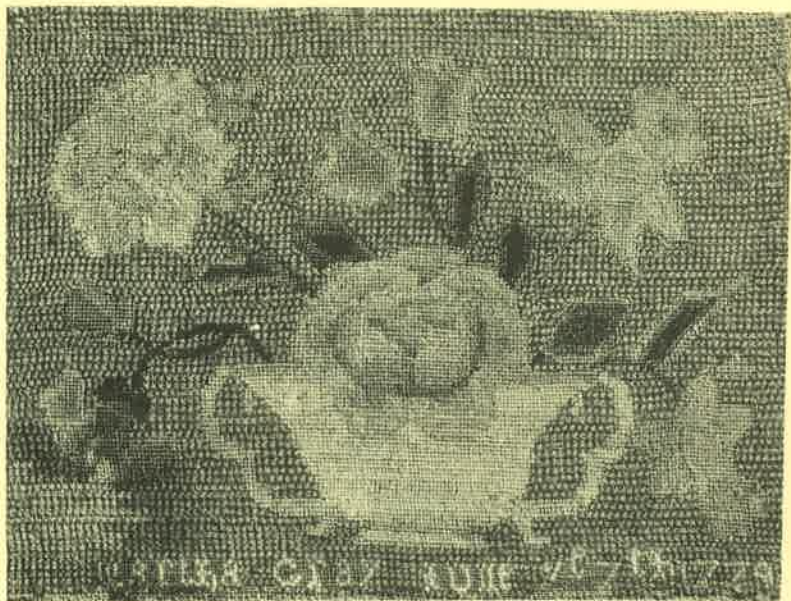


Fig. 5 — Sampler by Martha Gray, 1779, wool on coarse linen, cross and tent stitches, 7 by 9½ inches. Gift of Mrs. C. Edward Murray.
Courtesy, DAR Museum

neice of James Coultas, prominent Philadelphia gentleman and High Sheriff of Philadelphia between 1755 and 1758. Between 1741 and 1758 he built Whitby Hall which was one of the finest examples of Philadelphia eighteenth century domestic architecture. Here, Martha and her husband, Evan Thomas, ultimately lived. Martha's father, George Gray, was born in Philadelphia in 1725 and was very active as a patriot serving as a member of the Pennsylvania Assembly, Speaker of the Assembly, member of the Committee of Safety and the Constitutional Convention, author of the "Treason Resolutions."⁹ Her mother, Martha Ibbetson Gray, was the daughter of a noted English Methodist preacher, and she also played a prominent role in the Revolution, feeding and nursing the American soldiers during the British occupation of Philadelphia in 1777.¹⁰ Martha Gray's tranquil and simple bouquet of flowers seems an ironically peaceful work to emerge from Revolutionary War Period Philadelphia.

One of the most charming and romantic samplers (fig. 6) in the DAR Museum collection was cross stitched in blue and cream silk on muslin by



Fig. 6 — Sampler by Eliza Woodrow, circa 1808, silk on muslin; $8\frac{3}{8}$ by $7\frac{3}{8}$ inches. Cross stitch. Gift of Mrs. Mary S. Perry. Courtesy, DAR Museum

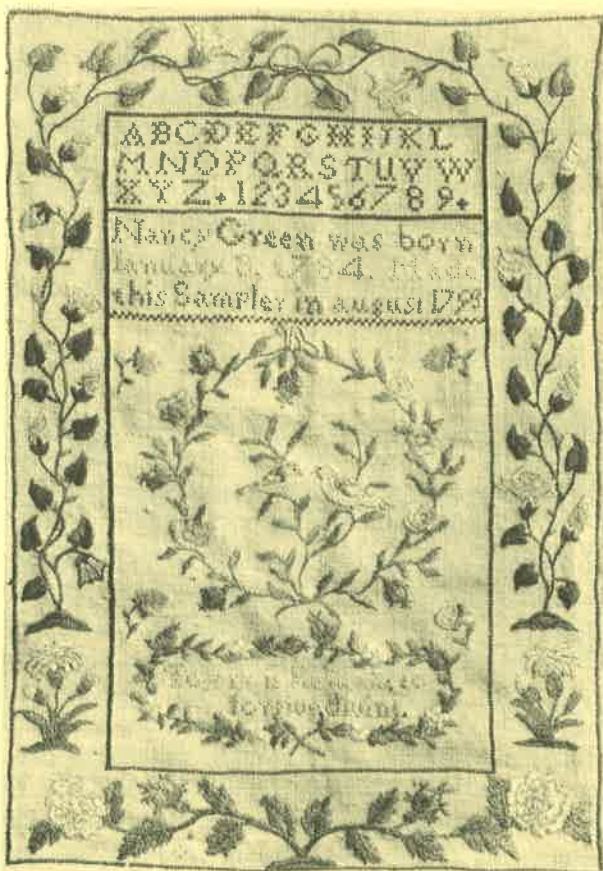


Fig. 7 — Sampler by Nancy Green, 1793, silk on linen; 11½ by 8 1/16 inches. Cross, satin, flat, French knot, stem stitches. Courtesy, DAR Museum

Eliza Woodrow, probably in 1808. It looks very much like the silk on muslin samplers which one finds from Pennsylvania. Eliza and her family, however, were Quakers from Culpeper County, Virginia, members of the Crooked Run Meeting.¹¹ In the upper corners of this sampler are two wreaths with the initials FS and MS. Between the wreaths are two doves gazing at each other and below is the poem:

When this you see remember me
Though many miles apart,
When I do see you once again,
It will ease my troubled heart.

Below these lines are the initials EWW, two baskets of flowers and four floral sprigs. In 1808 Eliza's sister, Mary Woodrow, married Francis Shinn and in the same year Eliza married his older brother, George Shinn, all

members of the Crooked Run Meeting.¹² Soon after their marriage Eliza and George Shinn and the Woodrow family moved to Hillsboro, Ohio, where Eliza's children were all born. Francis and Mary Shinn apparently stayed behind until 1811 or 1812 as their first two children were born in Culpeper County, Virginia.¹³ The sampler was probably a combination wedding and farewell present from Eliza to her sister whom she believed would eventually move to Ohio. Eliza's father, Joshua Woodrow, opened up a hatter's business in Hillsboro. The hats were much sought after in all the neighboring towns and in 1820 Francis Shinn purchased the entire business.¹⁴

A little New England sampler by Nancy Green who "was born January 3, 1784, Made this sampler in august 1793," (fig. 7) also has a floral wreath and doves. The generous maxim in the floral cartouche reads, "To err is human; to forgive divine." Worked in cross, satin, stem, flat, and French knot stitches in silks of varying tones of greens, blues, and pinks, this sampler is a delightful and well-executed work for a little girl of nine.

In 1812 ten year old Hannah Friend of Alfred, Maine, worked her sampler with a strawberry border, Roman and script alphabets, baskets of flowers, willow trees, a bird, and a basket of fruit or eggs with the contents spilling out onto the ground (Cover Photo). Born on the romantic date of February 14, 1802, Hannah does not seem to have been particularly romantically inclined and warns through her sampler that "Beauty soon grows familiar to the eye, Virtue alone has charms that never die." Presumably maiden virtue followed Hannah through life. She died unmarried, June 1, 1873, in Alfred, Maine, aged seventy-one years.¹⁵

In another New England sampler of 1827 Betsey Dow likewise warned that "Beauty soon grows familiar to the eye, Virtue alone has charms that never die" (fig. 8). Worked in buttonhole, cross, flat, stem, open cretan, florentine, herringbone, and closed herringbone stitches, Betsey created quite a bravura piece of stitchery. Among the browns, blues, greens, yellow, black, and pink colors of this sampler a wonderful plum purple stands out dramatically. Having completed her alphabets, Betsey stitched a picture, with the perspective of a child, portraying the side view of a house with side door, gables, and end chimney. Perched on the house, on a basket and in trees or nesting on the ground are many-toned birds. Flowers spring from the ground. What appears to be a cat has climbed a tree and a dog and perhaps a lion wait in the background.

A particularly colorful sampler was finished in 1830 by eleven-year-old Anna Hale Smith of Alstead, New Hampshire (fig. 9). Anna Hale Smith was born October 30, 1818, and died unmarried in Alstead on May 27, 1841. She was the daughter of Bia Hale Smith and Ralph Emerson Smith. The donor, a descendent of Bia Hale Smith, believed that the

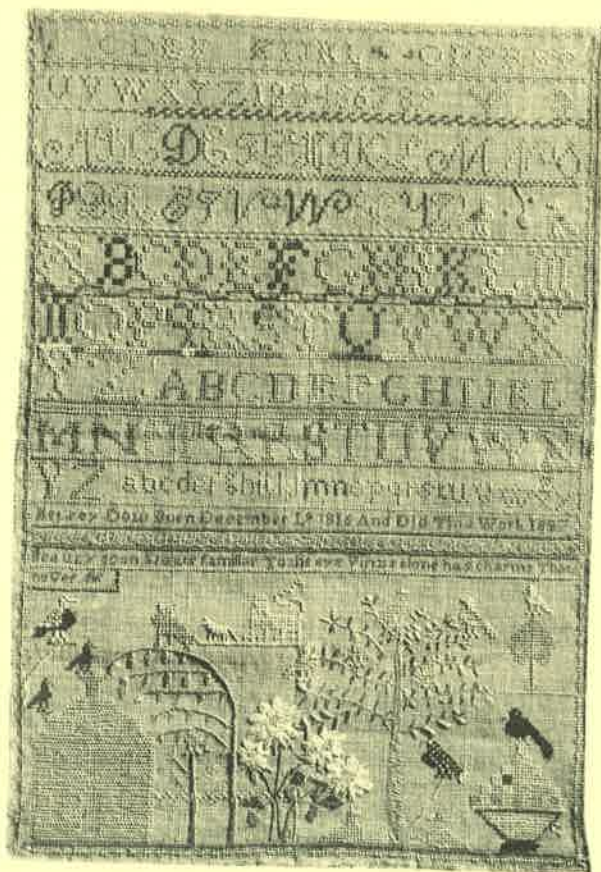


Fig. 8 — Sampler by Betsey Dow, 1827, silk on linen; 22 $\frac{1}{8}$ by 14 $\frac{11}{16}$ inches. Buttonhole, cross, flat, stem, open cretan, florentine, herringbone, closed herringbone, stitches. Gift of Mrs. Rachel Wheat. Courtesy, DAR Museum

sampler had been started by a sister of Bia Hale who died young. Bia did have an older sister, Anna Hale, who died in 1801 aged eleven.¹⁶ Her niece and namesake, Anna Hale Smith, then completed the sampler in 1830 also aged eleven. Amidst the riot of flowers trailing up the borders and springing from a chevroned-basket are alphabets, numbers, and the poem:

If every one's internal care
Were written on his brow
Those often would our pity share
Who raise our envy now.

Worked in satin, hem, French knot, stem, flat, cross and buttonhole stitches, the sampler boasts silks in yellow, cream, blue, apricot, black, brown and green.

Another marvelous example of New Hampshire needlework is “Anna Lyford’s Sampler Wrought in the 13th Year of her age August 27th AD 1806” in Northfield, New Hampshire (fig. 10). Colorful blues, pinks, greens, browns, yellow, black, and orange silks bring this sampler to life. In the upper center are alphabets, numbers, an urn filled with flowers, and Anna’s name, age, and the date. All around this are flowers, leaves, berries, and little birds; below is a hilly ground, two trees each with a bird facing the other, and a basket of flowers in the center. Birds, walking, perching, eating, and flying are interspersed throughout the pattern of the sampler. With her cross, satin, stem, flat, bullion, chain, and hem stitches, Anna has created a sampler with a fluidity and full-bodied sprightliness reminiscent of the best eighteenth-century crewel work designs. She left her sampler unfinished, never embroidering some of the inked-in stems and leaves, and abandoning her effort to cross stitch the background in white.

Anna Lyford was born in Northfield, New Hampshire, on December 9, 1793, and married Ebenezer Morrison on February 10, 1814.¹⁷ Ebenezer Morrison was a tanner in Northfield where their six sons and one daughter were born. The family later moved to Sanbornton Bridge where Ebenezer, with two of his sons, erected a steam tannery. Ebenezer and Anna Lyford



Fig. 9 — Sampler by Anna Hale Smith, 1830, silk on linen; 16 $\frac{3}{8}$ by 17 $\frac{1}{8}$ inches.
Satin, hem, French knot, stem, flat, cross, buttonhole stitches.
Gift of Miss Maybelle Still. Courtesy, DAR Museum



Fig. 10 — Sampler by Anna Lyford, 1806, silk on linen; 17 3/16 by 17 inches.
 Cross, satin, stem, flat, bullion, chain, hem stitches. Gift of Ella J. Morrison.
 Courtesy, DAR Museum

Morrison were buried in Hodgdon Cemetery in Northfield, New Hampshire, with their baby daughter, Mary, who had drowned in a tan pit.¹⁰

Two very similar examples have been previously published. One by Hannah Foster (1784-1873) of Canterbury, New Hampshire, reads "Hannah Foster her sampler wrought in the twelfth year of her age AD 1796." Hannah Foster's sampler was illustrated in the exhibition catalogue to the Exhibit entitled "The Decorative Arts of New Hampshire," held this past summer at the New Hampshire Historical Society.¹⁹ Appha Woodman's sampler reading "Appha Woodman her sampler wrought in the fourteenth year of her age AD 1787," is illustrated by Bolton and Coe in their book, *American Samplers*.²⁰ Appha was born in Sanbornton, New Hampshire, on May 2, 1773. In each of these samplers there is a rectangle or square with at least one sawtooth border and containing alphabets, the child's name, her age, and the date. In the Lyford and Foster examples there are also numbers. Each has borders of flowers, berries, and birds. In the lower part of the samplers are a hilly ground with two trees, two birds facing each other and, in the center, a basket of flowers. Clearly these three samplers were made at a school in the area. Northfield, Sanbornton, and Canterbury are neighboring towns in south central New Hampshire near

pink, and the geometric border are typical of Philadelphia samplers as early as the 1730's. There are the strawberry borders, the alphabets and numbers, the religious verses and the oft-quoted, "Beauty is a Flower That Fadeth Away, But Virtue is a Thing that Will Never Decay." Somewhat innovative, however, is the inclusion of the "Family Register:"

Charles West and Hannah His Wife Was Married the 4th of the 4 Month 1752

Names and Ages of Their Children:

Isaac West Was Born 7 mo 1 dy 1753

Hannah West Was Born 5 mo 20 dy 1755

Sarah West Was Born 6 mo 25 dy 1757

Prudence West Was Born 7 mo 16 dy 1759

Charles West Was Born 8 mo 22 dy 1761

Lydia West Was Born 10 mo 29 dy 1763

Elizabeth West Was Born 4 mo 16 dy 1766

Mary West Was Born 8 mo 10 dy 1769

Samuel West Was Born 4 mo 13 dy 1772

Ann West Was Born 5 mo 25 dy 1774

In the manuscript records of the Philadelphia Monthly Meeting are listed the marriage of Charles and Hannah West 4/4/1752, the births of their daughters Hannah and Sarah and the family deaths.²³ It appears that when Ann finished her sampler in 1783 she had lost her father, her brother Isaac, and her four sisters Sarah, Prudence, Lydia and Elizabeth. Encompassed around with the real specter of death, how grateful indeed little Ann must have been when, in the final verse on her sampler, she concluded by thanking her omnipresent and omniscient Lord, "Glory to thee who safe hast kept and hast refreshd me while i slept."

In New England, a twelve year old child from the greater Boston region, Sarah Stevens, stitched a combination family register and mourning sampler in 1822 (fig. 12, Frontispiece). Within a floral border, so typical of Massachusetts stitchery, there is a large rectangle entitled, "A Family Record." Within this at the top are recorded the births and marriage of Sarah's parents. Below this are twelve small rectangles recording the births of nine children and some verses:

Mr. Edward G. Stevens born Boston March 11th 1774

Miss Lucy Chamberlin born Chelmsford March 17 1772

They were married Dec. 31 1797

From whom descended the following viz

John C Stevens born Dec. 20 1798

Edward G Stevens born July 15 1800

Benjamin Stevens born Jan. 22 1802

William Stevens born Sept. 10 1803

Samuel B Stevens born July 12 1805

Ellis Stevens born Feb. 4 1807

Susanna Stevens born Sept. 10 1808

Sarah Stevens born July 2 1810

Lucy G Stevens born Nov. 14 1815

Below are two willow trees weeping over a pair of memorial urns which are inscribed, "Mr. Edward G. Stevens died March 13 1815 Aged 42 years," and "Mrs. Lucy Stevens died Oct. 5 1828 Aged years 56." The death date and age at death for Sarah's mother was added later, probably in 1828. Sarah's father had died when she was five, leaving eight small children and a daughter, Lucy, who would be born eight months later. Research into the family shows that six of the children were named after their parents and both sets of grandparents.²⁴

Likewise boasting a broad-stitched floral border, the family register by Sarah Perry of Limerick, Maine, has a history of having been worked at an as yet unidentified school in Ipswich, Massachusetts before she was twelve years old (fig. 13). Research into the family suggests that Sarah's ancestors moved from Ipswich to Stratham, New Hampshire, and from there to Limerick, Maine; perhaps there were relatives still living in Ipswich with whom the child stayed while attending school. Worked in pink, green, blue, white, yellow, black, brown, and grey silks are the dates of the family births and deaths. Within a heart flanked by a pair of doves are recorded the parents' births and marriage, with February spelled phonetically:

Daniel Perry born Dec 26 1786

Mary Barker born April 13 1791

Married February 10 1810

Below are recorded the births and deaths of their thirteen children:

Alpheus Perry born June 5 1811 Died April 16 1825

Erastus Perry born June 22 1812 Died Dec 30 1836

Lynthia Perry born Nov 25 1813

Hannah Perry born Sept 15 1815 Died Jan 5 1819

Olivia Perry born Dec 1816 Died June 5 1818

James Perry born Aug 12 1818 Died Sept 1 1829

Hannah Perry born nov 26 1819

Albion Perry born march 26 1821 Died July 9 1842

Olivia Perry born Sept 15 1822

Sarah Perry born march 16 1824

Charles Perry born Sept 23 1825

Clarissa Perry born march 2 1827

A Jackson Perry born June 6 1829

In a rectangle at the bottom is a quaint landscape scene with a cottage by a river: the trees have been given a full-foliated appearance by clipping



Fig. 13 — Sampler by Sarah Barker Perry, circa 1836, silk and silk chenille on linen; 21¼ by 17½ inches. Satin, flat, stem, cross, French knot stitches. Gift of Mrs. Charles H. Raynor. Courtesy, DAR Museum

the threads. The sampler probably dates from 1836 with the death of Albion on July 9, 1842, having been added later in 1842. Perhaps Sarah would have added the deaths of all the children in time, but she died Sarah Barker Perry Webster in 1852. In the Limerick, Maine, Baptist Church cemetery are inscriptions for Albion and James, who both died by drowning, Olivia Perry Fish, Erastus, and Mary Perry.²⁵ One wonders how Mary and Daniel Perry selected the names of their children. A. Jackson, of course, is easy. This last-born child, born on June 6, 1829, was undoubtedly named for the "Hero of New Orleans," "Old Hickory" Andrew Jackson who became America's seventh president in 1829.

These selections from the DAR Museum sampler collection cover the century from 1739, long before the movement for independence launched the colonies on a course of separation from the mother country, to 1836, when Andrew Jackson was serving as a young nation's seventh president. They are the decorative and eloquent expressions of fourteen young girls who mirrored through needle and thread, silk and linen, the values young Americans placed on their own times and time immemorial.

FOOTNOTES

1. *Genealogical Records*, Genealogical Records Committee, District of Columbia DAR, Vol. 29, Part 2, typed manuscript, (1934-1936), p. 95.
2. *Cape May County New Jersey Marriage Records*, (Merchantville, New Jersey, 1931), p. 26.
3. Cape May Patriots Chapter DAR, *Cemetery Records Cape May County New Jersey*, typed manuscript, volume One, (Cape May Court House), p. 57.
4. Cape May Patriots Chapter DAR, *Cape May County Wills, Will Book A, 1804-1863*, typed manuscript, volume One, (Cape May Court House, 1941), p. 64.
5. W. Watson and Sarah B. Dewees, *History of the Westtown Boarding School 1799-1899*, (Philadelphia).
6. Margaret B. Schiffer, *Historical Needlework of Pennsylvania*, (New York, 1968), pp. 26-27.
7. Ethel Bolton and Eva Coe, *American Samplers*, (Boston, 1921), p. 94.
8. Wisconsin Genealogical Records Committee Collections, 1932, 1933, 1934, typed manuscript, (Madison, 1934), p. 51.
9. Henry Simpson, *The Lives of Eminent Philadelphians Now Deceased*, (Philadelphia, 1859), pp. 449-450.
10. Charles W. Shields, MARTHA IBBETSON GRAY, *Journal of American History*, Vol. 7, pp. 1249-1252.
11. Josiah H. Shinn, *The Shinn Family in Europe and America*, (Chicago, 1903), p. 181.
12. Shinn, p. 119.
13. Shinn, p. 182.
14. Shinn, p. 181.
15. Cemetery Inscriptions at Alfred, Maine, *The New England Historical and Genealogical Register*, Vol. XCI, (Boston, 1937), p. 226.
16. Notes of Maybelle H. Still, (Alstead, New Hampshire).
17. Lucy R. H. Cross, *History of Northfield, New Hampshire 1780-1905*, Part 2, (Concord, New Hampshire, 1905), p. 232.
18. Cross, p. 232.
Marion Lang Driscoll, *Northfield New Hampshire Cemetery Records*, (Tilton, New Hampshire, 1936), p. 16.
19. The New Hampshire Historical Society, *The Decorative Arts of New Hampshire: A Sesquicentennial Exhibition*, (Concord, New Hampshire, 1973), p. 63.
20. Bolton and Coe, pp. 88, facing 364.
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22. William W. Hinshaw, *Encyclopaedia of American Quaker Genealogy*, Vol. II, (Ann Arbor, 1938), p. 434.
23. Hinshaw, p. 434.
24. *The New England Historical and Genealogical Register*, Vol. XC, (Boston, 1936), p. 390.
Vital Records of Chelmsford, Massachusetts, (Salem, 1914), p. 43.
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Interior of the John Tarrant Kenney Museum, Riverton, Connecticut

THE JOHN TARRANT KENNEY MUSEUM IN RIVERTON, CONNECTICUT

by Catherine Hutter

For anyone interested in early American decorated furniture, the John Tarrant Kenney Museum in Riverton, Connecticut, will be a delight as well as an education. In the former Old Union Church, built in 1823, John Kenney has found a uniquely fitting home for his superlative collection of decorated furniture. Even those who have been researching in this field for years will find pieces never seen before, not only in their ornamentation but also in style and make. There are chairs of every kind, settees, bureaus, dressing tables, a unique swinging cradle, a country painted sleigh — all displayed to advantage for close study. The graining on some of the pieces is outstanding and in many cases unique. There are original Hitchcock chairs, Hitchcock type chairs and examples of the faithful reproductions made in the factory which John Kenney built on the shell of Lambert Hitchcock's 1826 manufactory.

Traditional accessory pieces enhance the furniture and walls of the building, which lends itself so well to this exhibit. Mirrors with stenciled frames and reverse painted insets, clocks, painted window shades — the



Country Empire Bureau
 Painted Scenes, New England
 Rocker, signed Alford and Hitchcock
 Little Lady Dummy Board
 Boston Rocker
 Drum, used by Hitchcocksville
 guards, Windsor, Conn. 1828
 Original Desk Box, New England



Two signed Hitchcock chairs, the first to be reproduced in the restored factory.
 Buttonback Chair signed, "L. Hitchcock Crown-top Chair signed "Hitchcock
 and Alford"



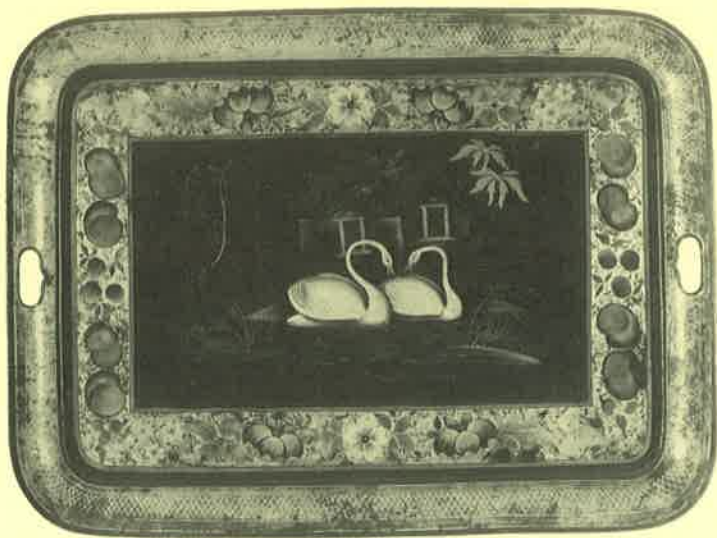
Original Empire Side Chair, one of set of four with matching settee, New York State
 Original Step-down Windsor, slat simulates marquetry with nacre, New England
 Original Hitchcock Type Chair

Kenney collection has them — cornices, decorated tin and wood, complete the collection assembled by John Kenney throughout the years.

With the purchase of the church in 1970, from the Episcopal Diocese of Hartford, and its transformation into a museum that opened its doors to the public in the summer of 1972, John Kenney realized a dream. In a way the story of his life is a tale of dreams realized — first, the factory itself, then the book on Lambert Hitchcock and furniture making past and present, which in Part Two, *The Second Mowing*, tells all about the Kenney manufactory today in a most readable and pictorial way, and now the museum. Many of the articles illustrated in the book may be found in the museum, as well as innumerable pieces acquired since then.

I had the privilege of working with Mr. Kenney on his wonderful book, and I can recall seeing many of the pieces now in the museum, stacked in the attic over the factory store, how they were brought down one by one and dusted off. "Our" Bernice Perry photographed them. Both of us agree that it was one of the most enjoyable assignments of our respective careers! With John Kenney we talked about the day when they would stand, hopefully, in the church-museum, as they do today, but even with my imagination I wasn't able to visualize just how beautiful it would be. I can only recommend that you go and see for yourselves.

The museum is open May 1 to November 30, Tues. through Sat. from 10 to 5. Dec. 1 to April 30, Sat. only from 10 to 5.



Original Stencilled and Freehand Bronze Tray
Courtesy, Lewis Cook

PRESIDENT'S REPORT

A warm friendly enthusiasm pervaded the Fall Meeting, held at the Statler Hilton Hotel, in Buffalo, New York, which proved the exception to the general belief that a meeting in a large hotel in a large city lacks this quality. The splendid co-operation between the hotel management and the Society was due to the untiring efforts of the Meeting Chairman, Mrs. Gartley G. Weller, and resulted in exceptional service, excellent cuisine, and a fine choice of conveniently-located meeting rooms.

The theme of the meeting, "The Erie Canal", was in evidence everywhere as members wore attractive name tags depicting a typical Erie Canal scene of bygone days. Enlarged framed theorems of this scene were presented to guests at the head table each evening. Our thanks go to Mrs. C. Burton Newman, Hospitality Chairman, her hostesses, and members of the Florence E. Wright Chapter for their cordiality and these colorful momentos.

The response of our members to the Endowment Fund Auction far surpassed our optimum expectations. The first evening was FUN (d) NIGHT from beginning to end as Auctioneer Robert Keegan carried on past the midnight hour. Remaining pieces were disposed of the following day in a silent auction. Mrs. Ernest Greenhill who was responsible for entering articles, recording sales, collecting monies, and crediting donors with their accumulated sales did a superb job and to her and her many assistants the Society is most grateful. The auction plus the Endowment

Fund sales added over \$2,800 to the Fund. This was certainly a profitable undertaking and, hopefully, as we complete the first quarter period, a presage of a most successful drive.

An interesting and varied program, planned by Mrs. Kenneth R. Nado, Program Chairman, got underway with a stimulating talk, "Working For An A Award", in which Mrs. Donald Steele hoped to inspire more members to submit work for judging. A Gallery Talk followed in which Mr. and Mrs. Robert Keegan ably discussed many of the choice originals shared by members.

The business meeting the next morning made all aware of the tremendous amount of work accomplished by the many working committees. A surprise event during the proceedings was the presentation by Mrs. D. C. Morey of a large book containing the Werner stencils from the Genesee, New York area. We are honored that Mrs. Morey who is not a member entrusted this collection to our Society for preservation.

Mrs. Bert Goodwin gave an instructive as well as amusing talk on a project undertaken with a group of her students to stencil a bedcover for a Restoration, another allied craft in which our members can be proficient. Enjoyable, too, was the delightful demonstration and attractive display by Mrs. Donald Cooney of Tinsel Painting, an area in which our creative members may excel. In the afternoon we were privileged to visit the show room and tour the factory of the Kittinger Furniture Company where custom-made pieces and Williamsburg reproductions showed the ultimate in fine craftsmanship.

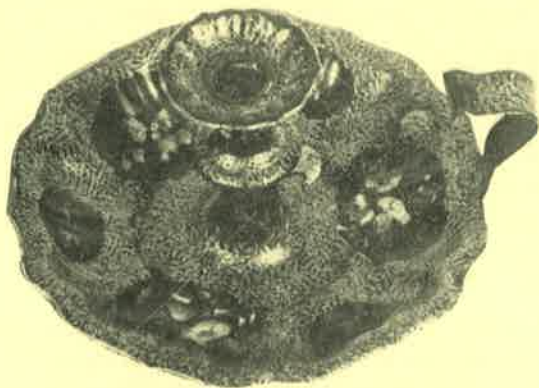
Following the tour, a Reception was held to honor the charter members attending the meeting. They were introduced by Mrs. S. Burton Heath, the Society's first president, who reminisced about early activities in which they were involved.

In keeping with our interests, the banquet speaker was Mr. Richard Barons, assistant Curator at the Genesee Country Museum in Mumford, New York, a restoration village in the making, who presented an illustrated lecture on "The Arts and Crafts of Western New York", covering the various crafts and types of architecture peculiar to the area.

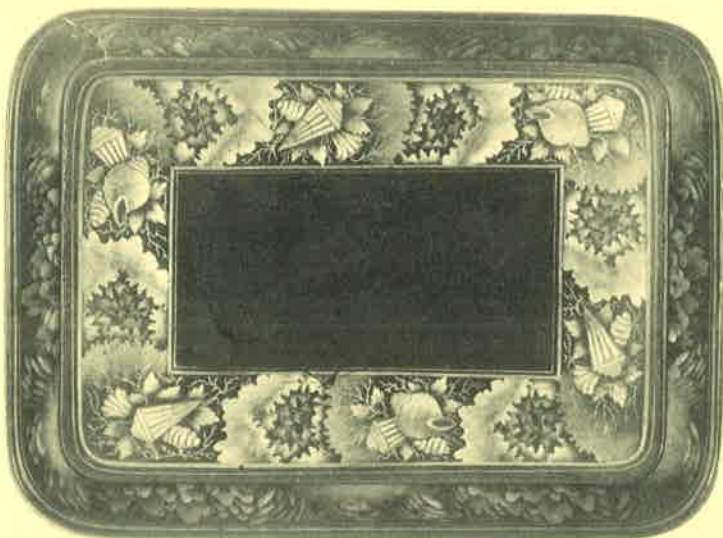
Through the co-operation of the members of the local chapter of the National Association of Watch and Clock Collectors, a valuable collection of clocks was on display in the Exhibition. On the last morning a member of that group, Mr. Reginald Sanderson, presented an illustrated talk on "Clock Tablets" which was well researched and most helpful to our members whose work covers this type of decoration. Appropriately, a well-organized demonstration on "Gold Leaf on Glass" followed in which Mrs. Robert Hutchings shared the many fine details of this technique.

In behalf of the Society, I wish to thank all who worked to make this meeting a rewarding one, educationally, financially, fraternally, and socially.

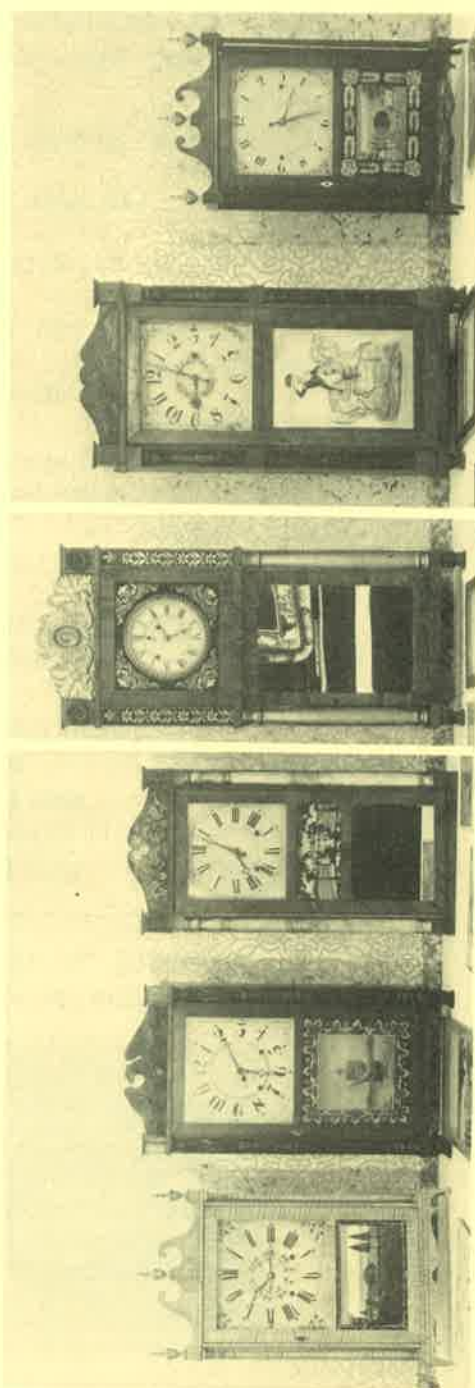
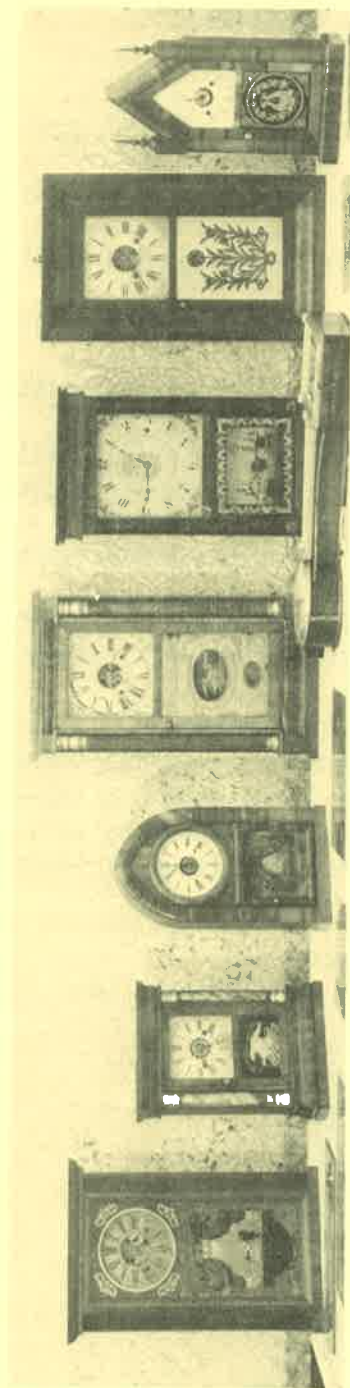
Mona D. Rowell



Original Candlestick (Stormont)
Courtesy, Mrs. W. H. Martel



Original Stencilled Papier Mache Tray
Courtesy, Mrs. S. R. Lees



Original Clocks—Courtesy, Reginald Sanderson—The Buffalo and Erie Co. Historical Society—Arthur Nensteil

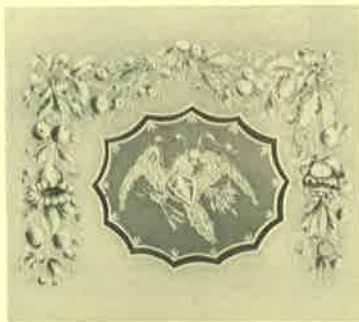
APPLICANTS ACCEPTED AS MEMBERS

at Buffalo, New York — September, 1973

- Mrs. Beatrice Burke Casmer —
P.O. Box 178, University Station, Syracuse, N.Y. 13210
- Mrs. Clarence E. Colby (Jean) —
2 Old Salem Rd., Marblehead, Mass. 01945
- Mrs. Ralph D. Fuller (Donna) —
Ramsgate Rd., R. D. #1, Chittenango, N.Y. 13037
- Mrs. C. J. Gearin, Jr. (Mary Jeanne) —
Quarters 2363, Fort Lewis, Washington 98433
- Mrs. Warren C. Hodgkiss (Jane) —
735 Valley Forge Rd., Devon, Pa. 19333
- Mrs. John F. Dalzell (Elaine) —
64 Sycamore Avenue, Berkeley Heights, N.J. 07922
- Mrs. D. M. Lyon (Estelle) — 3845 Rippleton Rd., Cazenovia, N.Y. 13035
- Mrs. John R. Osborne (Kathleen) —
East Lake Rd., Cazenovia, N.Y. 13035
- Mrs. Donald L. Schading (Jean) —
110 Huntington Meadow, Rochester, N.Y. 14625
- Mrs. Walter Scott (Eleanor) — 214 Whistle Stop, Pittsford, N.Y. 14534
- Mrs. Floyd C. Sterner (Dorothy) —
330 Stony Point Rd., Rochester, N.Y. 14624
- Mrs. Donald Waldman (Peggy) — 16 Sage Dr., Warren N.J. 07060
- Mr. Lewis E. Cook — 6503 Rte. 19, Gainsville, N.Y. 14066
- Mrs. Ruth Mattison — 11 Chadwick Pl., Niantic, Conn. 06357
- Mrs. C. J. Kaminski (Eillen) — 1404 Jamison Rd., Elma, N.Y. 14059

MEMBERS "A" AWARDS

CORRECTION: BALTIMORE, MARYLAND, SPRING, 1973



Gold Leaf Glass Panel - Lillian Boland

MEMBERS "A" AWARDS

Buffalo, New York, September, 1973

Country Painting



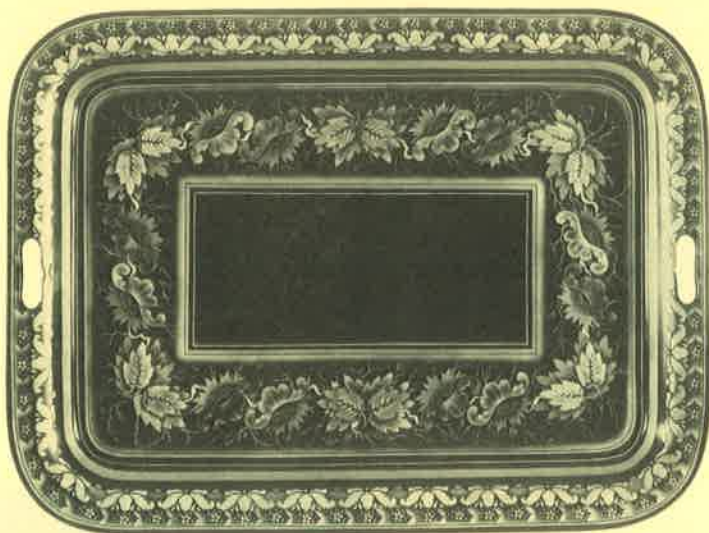
Avis Clintzman



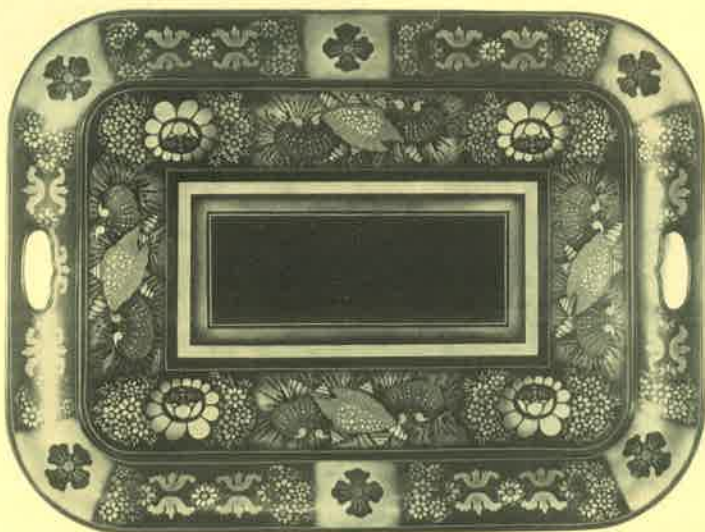
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Total credit for the text, illustrations, layout and design must go to Clarence P. Hornung. However, those of you who are familiar with the earlier *Index of American Design* by Erwin Christiansen will recognize the source roots, namely the massive WPA born work project involving the needy artists of the Depression era.

Over the period of the project, still unfinished, more than 17,000 water color paintings were amassed. The compendium of crafts covers the entire country from New England, where perhaps some of the objects were more tenderly treasured — to Texas and the Far West. Not “just anything” was recorded and many of the things that were have long vanished . . . but the entire gamut of American craftsmanship is displayed. Guns, weathervanes, coverlets, ships’ figureheads, cigarstore Indians — Objects in metal, wood, textile, paper and glass.

The book itself has been over four years in the printing (done in Japan) but has been a passion of Mr. Hornung for over 30 years. He has haunted the repository of the original works, the National Gallery of Art and hounded the publishing field to achieve his ambition.

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NOTICES FROM TRUSTEES

SPRING MEETING

May 15, 16, 17, 1974

Treadway Inn, Chicopee, Mass.

Meeting Chairman, Mrs. Joseph Welch
Program Chairman, Mrs. Leonard S. Porter
Hospitality, Mrs. Charles Varney
Publicity, Mrs. Glenn Treadway

FALL MEETING

September 16, 17, 18, 1974

Basin Harbor Club, Vergennes, Vermont

Meeting and Program Chairman
Dr. Edward Stannard

POLICY

USE OF SOCIETY NAME AND SEAL From July 1969 Trustees Meeting:

- a. **ADVERTISING:** The name of the Society may be used in personal publicity by Certified Teachers, who are required to list the categories to which they are certified, Master Teachers, and Master Craftsmen.
- b. **PERSONAL PUBLICITY:** Members who do not qualify under "a", may state their membership in and awards received by the Society in newspaper and magazine articles provided that the articles are for educational or public relations matters.
- c. **EXHIBITIONS:** Chapters may sponsor Exhibitions in the name of the Society with written permission of the Exhibition Chairman of the Society, provided that only originals, "A" and "B" awards, approved portfolios of Certified Teachers, and applicants pieces accepted within the last five years, are exhibited. Added Sept. 16, 1970, July 19, 1972.
- d. **OPINIONS OR CRITICISMS:** Members should not use the name of the Society when writing personal opinions or criticisms to newspapers and magazines. Any matter requiring action by the Society should be referred to the President.
- e. **14.04:** Taping of H.S.E.A.D. functions is not permitted.

The Official Seal

The Official Seal of the Historical Society of Early American Decoration, Inc. shall not be duplicated or used by individuals or chapters.

(Exception: Upon application, Chapters will be granted permission to use the seal for the cover of their yearly program. Passed by the membership at Fall Meeting, 1966.)

NOTICE:—

The By-Laws of the Historical Society of Early American Decoration, Inc., as revised July 19, 1961, provide in ARTICLE VI — Section 5, as follows:

Any member having voting privileges may vote in person or by absentee ballot filed with the secretary before the opening of such meeting but such absentee ballot shall only be allowable upon the election of trustees. The nominating committee shall file with the secretary at least 60 days before the annual meeting its report on nominations for trustees, which report shall be open to examination by any member prior to such annual meeting. Additional nominations for elections of trustees may be made in writing by the petition of any member with voting privileges signed by 20 or more other members with similar privileges and filed with the secretary at least 35 days before such annual meeting. No person shall be eligible for election as a trustee unless so nominated by said committee or by petition as above set forth. The secretary shall provide absentee ballots to any members applying for the same.

CHANGE OF ADDRESS

Please notify Membership Chairman promptly of any change of address.

TEACHER CERTIFICATION

Teachers interested in Certification may have the new Minimum Requirements Form by writing to the Teacher Certification Chairman.

Notice: Please notify the chairman of the Teacher Certification Committee at least eight weeks before a meeting if you wish an appointment for an interview or plan to submit work to complete a category.

Teachers must now submit any incomplete work for certification within two meetings of their interviews.

TOUR FOR 1974

We are planning to return to England and Wales to visit the places of special interest to our members. Then London, Normandy, Brittany, Paris, Geneva. The 22 day tour will leave New York on May 21st. For further information write to Mrs. Edwin W. Rowell, 101 Townsend Street, Pepperell, Mass. 01463.

CERTIFIED TEACHERS

Members who have been certified as teachers by the Historical Society of Early American Decoration, and who can be recommended by the Society:

- MRS. CHESTER ARMSTRONG, Ithaca, N. Y. — Certified in: stencilling, country painting, metal leaf, freehand bronze, glass painting.
- MRS. F. EARL BACH, Glen Falls, N. Y.—Certified in: stencilling, country painting, freehand bronze.
- MRS. RAY H. BARTLETT, Crescent Beach, Conn.—Certified in: stencilling.
- MRS. JANE A. BOLSTER, Berwyn, Pa. — Certified in: country painting, stencilling.
- MRS. JOHN BURKE, Melbourne Beach, Florida—Certified in. stencilling, country painting.
- MRS. JOHN CLARK, Norwell, Mass.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. CHARLES COFFIN, Northville, N. Y.—Certified in: country painting.
- MRS. WAYNE F. FRY, Delmar, N. Y. — Certified in: stencilling, country painting.
- MRS. PAUL GROSS, Lakeview Towers, Sebring, Florida—Certified in: country painting, stencilling, lace edge painting, glass painting, gold leaf, freehand bronze, Chippendale.
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- MRS. WILLIAM MARTIN, Tryon, N. C.—Certified in: stencilling, country painting, metal leaf, freehand bronze.
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- MRS. DONALD STARK, Glens Falls, New York—Certified in: country painting.
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- MRS. HAROLD SYVERSEN, Closter, N. J.—Certified in: stencilling, country painting.
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- MRS. HAROLD WHITE, Stuart, Fla.—Certified in: country painting, stencilling, freehand bronze, lace edge painting, metal leaf, glass painting.
- MRS. HERBERT WILLEY, Norwich, Conn.—Certified in: stencilling, country painting, lace edge painting.
- MRS. HARRY R. WILSON, New York, N. Y.—Certified in: stencilling.

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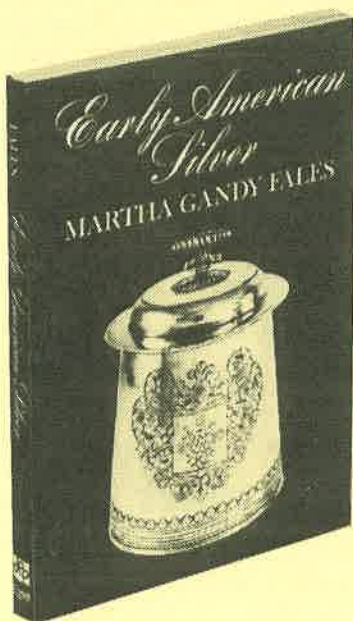
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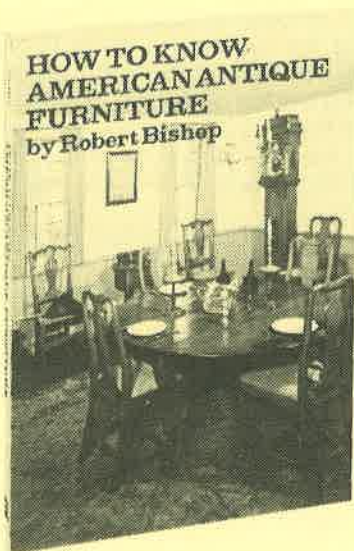
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