



THE SCARLET LETTER

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What's New



Mary Ann Drought



Blessed are the Sons of Peace



German (Saxon) Antique Sampler



Catherine Buchanan 1796



Catherine Buchanan 1798



Beadwork Slips Antique Sampler





MARY ANNE DROUGHT



Mary Ann Drought is a very unusual Irish sampler. The upper third could pass as Scottish with the illuminated alphabets and beautiful, delicate double running stitch motifs. Stitches used to execute the sampler include double running, half cross, counted satin, petit point, tent, outline and cross. The attention to detail is extraordinary. I wish to thank Kathleen Grigg for her excellent execution of the stitched model.

[More about Mary Ann Drought](#)



Mary Ann Drought



BLESSED ARE THE SONS OF PEACE



Blessed Are the Sons of Peace is a needlework picture in the style of the middle eighteenth century. The title of this exciting and vibrant needlework picture comes from a psalm written by Isaac Watts (1674-1748), whose works inspired many verses stitched on samplers and needlework pictures during and long after his death. I wish to thank Sigrid Eckel for so beautifully stitching the model.

[More about Blessed Are the Sons of Peace](#)



Blessed are the Sons of Peace



ANTIQUES



GERMAN (SAXON) SAMPLER, circa 1750

This is a beautiful example of a mid 18th century sampler from Saxony featuring unusual and illuminated alphabets, pattern bands and spot motifs including crowns and flowers.

More about the German (Saxon) Antique Sampler



German (Saxon) Antique Sampler

Two Antique Samplers made by CATHERINE ELIZABETH BUCHANAN

Catherine Buchanan's first sampler, stitched in 1796 when she was ten years old, begins with sectionalized letters of the alphabet. The latter sampler stitched in 1798 features two verses with freehand stitched floral bands above a delightful scene.

More about Catherine Buchanan Antiques



Catherine Buchanan 1798



Catherine Buchanan 1796

BEADWORK SLIPS

Late 19th century beadwork slips applied to cotton muslin ground featuring images of dogs, a cat, a rooster, birds, flowers, a castle, a monkey in a tree, and an elephant, various sections joined by multi colored beads. Very unusual, bright and colorful.



Beadwork Slips Antique Sampler

[More about Beadwork Slips Antique](#)

More Reproduction Sampler Kits



THE MILKMAID



From before the early eighteenth century, a change in attitudes regarding nature in western art evolved, resulting in a bucolic, pastoral ideal: an inhabited landscape, lush with flowers and fruits, featuring shepherds and farming activities, usually with a hint at romance. The actual lives of the shepherds and farm workers depicted were exaggerated and romanticized to the extreme. This ideal sort of landscape as depicted in many eighteenth and early nineteenth century art works can be attributed to the Romantic movement, rather a broad artistic and aesthetic concept that appreciated a return to Nature in its purest elemental sense. Wordsworth defined Romanticism in reference to poetry as "emotion recollected in tranquility". It represents a place to escape from the rigors of the real world: an idealized world where roses grow as tall as trees, and sheep and cows munch languidly in ever-fruited orchards.



The Milkmaid

[More about the Milkmaid](#)



ELEANOR HOLMES



Eleanor Holmes stitched this sampler when she was twelve years old using a variety of stitches including cross over one and two threads of linen, four-sided, eyelet, and cut and drawn work in the outermost border.

[More about Eleanor Holmes](#)

[Eleanor Holmes Antique Sampler](#)



Eleanor Holmes



Betsy Adams's sampler was designed after a piece stitched in eastern Massachusetts in the last quarter of the eighteenth century. It incorporates many traditional sampler motifs popular during that century.

[More about Betsy Adams](#)



Betsy Adams



ANN WALTON



A year before Queen Victoria was crowned, Ann Walton stitched a pair of sweet little samplers depicting a young boy and a girl at play. The boy is holding a hoop and a stick, and the girl holds what appears to be a basket in one hand and a bouquet in the other.

More about Ann Walton



Ann Walton



This highly unusual Scottish sampler retains its brilliant color on both front and back and incorporates many traditional motifs found on Scottish samplers as well as some unique variations. Stitches used in the sampler are eyelet (over sixteen threads), queen and cross.

[More about Margaret Muir](#)



Margaret Muir

EMBROIDERED EMBELLISHMENTS ON CLOTHING: THE PRIMARY FUNCTION OF THE SAMPLER FROM AGES PAST

The first samplers were used as an exercise primarily for mending or embellishing clothing and other household textiles. This project evolved into creating long bands of patterns for the exercise of technique and experimentation of variations on designs that could be used to further mend or embellish household textiles and clothing. This process began thousands of years ago, and only evolved into an upper class artistic pursuit in the early eighteenth century, while still maintaining the utilitarian aspect of the sampler for less affluent girls and women.

I personally enjoy exploring how the patterns on samplers made over the past 400 years appeared on textiles made in different cultures, throughout the millennia, from carpets to tapestries. Patterns from our more modern samplers- going back to the late 16th century- did appear on ancient textiles. There are excellent examples of Egyptian and Coptic textiles in the Ashmolean, Pitt Rivers, Fitzwilliam, and Victoria and Albert Museums that display quite clearly the patterns that appear on our much beloved circa 1600-1850 samplers. Some date back thousands of years.

I have a small collection of clothing made, for the most part, in India and Pakistan. You might recognize some of the motifs and techniques used in these photos of the gorgeous Salwar Khameez, some modeled by myself and my friends.

[More photos of embroidered clothing](#)



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