



# THE SCARLET LETTER



It's been an extraordinary gardening summer here at Smoke Ham Farm, home of The Scarlet Letter. Our challenge this month is to identify this vegetable. The first person to do so wins his/her choice of any graph. Check the [Newsletter Puzzles page](#) to see if it has been identified yet.

This month I'd like to feature some of the extraordinary seventeenth century band sampler reproductions in TSL's collection. Click on the photo to read details of each sampler.



*Boxer Band*



*SB*



*AW 1662*



*Pattern Record*



*Boscobel Oak*



*Mery Cox*



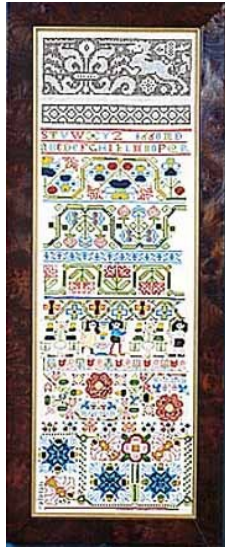
*EH*



*EK*



*Mary Hurst*



*MD*



*Elizabeth Pain*



*Joanna Warren*

And seven of my newest designs are featured at the end of this newsletter:

MARY HOOD  
CAMEL AND LION  
M. REES  
SAXON ALPHABET  
MARY HICKS  
ESTHER CHARLTON  
MOSES IN THE BULRUSHES



*The Gallery*

On Sunday, September 10th, The Scarlet Letter will host a small Open House, limited to fifty guests. I wish I could accommodate more, but space is quite limited here. A reservation is required. You can tour the gallery and the workshop, the historic buildings of Smoke Ham Farm, the gardens, and the animals. Beverages will be provided, and live music from my talented neighbor who plays Native American flutes, and piano. Please contact me to secure a reservation

All the best,  
Marsha



*Sampler models on display*



*Charts*



*Books for sale*



*More models on display*



## What's New



**MARY HOOD**

1768



This English sampler retained its vibrant original color when I acquired it, having been conserved and de-accessioned by the Metropolitan Museum of Art. It features bold- original!- primary colors in its four sided floral border, verses, and scene with a lovely but asymmetrical brick house with dormer windows, flanked by trees.

### More about Mary Hood



*Camel and Lion*

This design was inspired by an early eighteenth century English needlework picture executed in tent stitch: a magnificent example of the art of "needle painting" by the meticulous employment of silk threads on fine linen. This exotic scene illustrates foreign creatures new to the English people. This type of depiction was popular with the upper middle class audience, intrigued by the fascinating discoveries being made by explorers and men of science.

### More about Camel and Lion







*Elizabeth Hicks*

This beautiful, petite, energetic sampler expressed three fine verses and, at the end, one of the truest "signatures" I've ever read on a piece of needlework. The three verses on the sampler are separated by floral and geometric pattern bands executed in cross and counted satin stitches. The color on the front of the sampler is very nearly as bright as the back. The antique has been cleaned and conserved and is available for sale.

#### [More about Elizabeth Hicks](#)



*Saxon Alphabet*

This partial German band sampler (the lower half was evidently removed at some point in its journey to the 21st century) was probably made in Saxony, in the area of Dresden, as the style resembles others that The Scarlet Letter have reproduced from that region (titled SDW, IRS, JCS and IES 1707, to name four). It has been arranged in two columns, the left side in finer stitches than the right. The sampler features a number of horizontal pattern bands very precisely stitched, as well as elaborate alphabets which were usually used as training exercises for embellishments to towels, cuffs, pillow cases, and other household textiles.

### More about the Saxon Alphabet Sampler



*M. Rees*

This elaborate English sampler features a fearsome tiger beneath a tropical plantation house or gazebo, covered in lush trellises and vines. This was probably stitched in either Africa or India (more likely the latter) by a British girl whose father was in the employ of an enterprise such as the East India Company, as the sampler was made before British rule in India but during the period when the EIC flourished there (1757-1858).

### More about M. Rees





*Esther Charlton*

This English sampler features imposing, symmetrical red brick mansion houses flanking Adam and Eve and the Tree of Life in the upper register. In the middle register "Solomon's Temple"-like structures flank potted flowers and a large stylized tulip popping from a cornucopia of blossoms. The lower register depicts a pastoral scene with a shepherd, shepherdess and their sheep.

### **More about Esther Charlton**



*Moses in the Bullrushes*

This beautiful depiction of the Old Testament story of Moses was likely made in the late seventeenth or very early eighteenth century. The lively mix of biblical story has been interpreted by the needle worker through her contemporary lens (note the rambling red brick late Tudor/early Stuart buildings and the fashionable clothing of the women-apart from their rather clumsy sandals) as they gather the baby from

the river.

[More about Moses in the Bulrushes.](#)



*Elizabeth Hicks*



*M. Rees*

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