

# Collection Highlights

## Samplers

Traditionally, 18th and 19th century samplers were needlework on a background of linen, worked with threads of linen, silk or cotton. These works were the result of young girls' honing their embroidery skills, and practicing their ABC's and 123's. By mid-19th century, these simple pieces transformed into more sophisticated works and completed to be displayed in the home, rather than mere "practice pieces" for young girls. Inspirational poems, biblical verses, and intricate flower and bird motifs adorned these later works.

The BCHS has a large array of samplers within its collection. Ranging in date from the late 18th century to early 20th century, it collectively represents the transition from simple cross-stitched *Alphabet Samplers* to elaborate rococo and eyelet motif *Spot Samplers*.



19071

**Sampler, 1846**

Maker: Uree C. Fell, Buckingham, Pa  
Wool thread on cotton canvas ground. Tent stitch used. Thread colors: white, pink, red, magenta, various shades of green, orange, yellow, tan, cream, light and dark blue. Border on four sides, horizontal bands and vertical bands are slightly different geometrical flowering vines. Design elements are scattered but balanced, with maker's name and date at the bottom. Central design is a pair of birds inside a round strawberry vine shape. Design includes basket of flowers, paired birds, carnations, strawberries, roses and a lion with a very long tail. "Uree C. Fell/1846"



17680

**Sampler, 1809**

Maker: Susanna Twining, Wrightstown, Pa.

The sampler is made with silk thread on a linen background. The stitches used are cross and eyelet. The threads colors are green, black, salmon, pink, blue and yellow. Border is a conventionalized alternating flower vine. The first, second and third alphabets are upper case. The third alphabet is eyelet stitch and all other alphabet are cross stitch. Mid-way border is a non-flowering alternating vine. Lower half of the design area is proportionally balanced. There are two circular vines at upper right and upper left of design area.

There are two lovebirds in vine enclosure. In lower right corner there is a swan and in lower left corner there is a bird with outspread wings. Two baskets flank maker's name in lower center.



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**Sampler, 19th Century**

Unidentified Maker

In center of sampler is a poem done in cross-stitch. Beneath poem is an embroidered rose with flowers. On either side of the rose are flowers done in similar style. Top of poem is an alphabet done in capital letters "A-P" and below poem and flower basket are capital letters "Q-Z." Border is meandering green vine with pink, red, blue, tan, and yellow flowers. Poem "SENSIBILITY/Ne're let my soul with haughty scorn/ The prayer of injur'd virtue spurn/Ne're let my heart with sour neglect/Treat modest worth with disrespect/But let my breast like wax receive/ Each fair impression thou canst give



16643

**Sampler, ca. 1808**

Maker: Elizabeth Stewart

Sampler worked in a variety of stitches. Flower vine design bordering a scene of a brick house with two chimneys and a lawn filled with several pine trees, a willow, a variety of animals and a small barn. Threads in a various shades of greens, golds, beiges, and browns on a linen background. Above house is a poem: "If I am right thy grace impart/still in the right to stay/If I am wrong oh teach me how/to find the better way/ES 1810