

Latest Sampler Reproductions

Nicola Parkman
of
'Hands Across the Sea Samplers'

has released several new sampler reproductions.

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All of these new designs available at the Needlework Gallery.

As per Nicola's exacting standards

every pattern is

- * Beautifully presented
- * Printed on the highest quality paper in a booklet format
- * Colourful with easy to read charts and instructions
- * Filled with historical content and/or provenance of the needleworker

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See next few pages for details of these new designs

from the design studios of
Hands Across the Sea Samplers

Hands Across the Sea Samplers

Eliza Johnson 1828

"If life was a thing that money could buy"



HATS : EJ - Eliza Johnson 1828 ~ \$ 59.50

Hands Across the Sea Samplers



Eliza Johnson 1828 *"If life was a thing that money could buy"*

HATS : EJ - Eliz Johnson 1828

\$ 59.50

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Design Size : 301w x 393h

Fabric: Lakeside Linen

Threads: Au Ver A Soie or DMC Stranded Cotton

Needlework Techniques: Cross Stitch (over one and two fabric threads)

What Nicola has to say

"When we first saw Eliza's pretty sampler, we were both excited, intrigued, and puzzled. Eliza tells us that she was 13 when she finished her sampler on June 12, 1828 which was a Thursday. George IV sat upon the British throne, he was considered to be 'The First Gentleman of Europe' and an object of contempt and ridicule. He was known for his manners and charm but also for his drunkenness, spendthrift ways, and scandalous love life.

Eliza chose a very pretty fine material called 'tiffany fabric' to stitch her sampler. Tiffany fabric is often used on darning samplers. The fine linen had become fragile over the years, and her sampler was stabilised and conserved some years ago. We were unable to access the reverse of her sampler to view the colours without causing damage. Therefore, we have reproduced Eliza with the beautiful oranges, pinks, and greens we see on the front of her sampler today.

Within her pretty carnation border, there are certain motifs that you only occasionally see in English and Scottish Samplers. The Pelican in its Piety takes centre stage and keeps company with The Spies of Canaan, two ladies dressed in pink 'to make the boys wink' and a manor house with two terriers keeping a lookout. Eliza was certainly imaginative and filled her sampler with an assortment of motifs, including a solitary large black dog, two strutting peacocks, two mischievous squirrels, two resting deer, two parrots, two owls, baskets of fruit, several varieties of flowers in baskets, a tree laden with tempting red apples, a crown, a lion and a unicorn. There are several motifs that suggest Eliza was Scottish.

The Pelican in its Piety is a motif of a mother bird feeding her fledglings that we usually see in Dutch and German samplers. A renowned English sampler that features this motif - Jane Bostock, which was worked in 1598. This is the earliest dated sampler that has survived, and is in the collection of the Victoria and Albert Museum in London. The motif 'CE Pelican' can be found in a

Hands Across the Sea Samplers



Eliza Johnson 1828

"If life was a thing that money could buy"

What Nicola has to say continued

1587 needlework pattern book by Federico de Vinciolo, a pattern designer and lace maker from Venice who worked at the court of Henry II of France. The Pelican piercing its breast to feed its young with its blood became a popular symbol of the sacrifice of Christ during the late medieval and early Renaissance period. It can also be found on many kinds of sculptures, manuscripts, stained glass windows, and church engravings, and church vestments.

The unicorn that Eliza has stitched has long been associated with Scotland, a land famed for its deep history of myths and legends. The unicorn was first used on the Scottish royal coat of arms by William I in the 12th century. In the 15th century, when King James III was on the throne, unicorns appeared on gold coins. When Scotland and England unified under the reign of James VI of Scotland in 1603, the Scottish Royal Arms had two unicorns supporting a shield. When James VI became James I of England and Ireland, he replaced the unicorn on the left of the shield with a lion, the national animal of England to show that the countries were indeed united.

Eliza chose the following verse for her sampler.

If life was a thing
That money could buy
The rich they would live
But the poor they would die.

These words can be found on many old gravestones in Britain. One such gravestone from 1798 can be found in the village of Tysoe, Warwickshire. It records the full verse.

The World is a round place,
Full of crooked streets,
Death is the market-place,
Where all men meet.

If life were a thing that money could buy
The rich man would live, and the poor man would die.

Today, Eliza is remembered through the needlework she wrought as a child. We wonder what she would think of the world today!"

Hands Across the Sea Samplers

Jane Fiddes 1835

"Sing me a song of a lass that is gone"



HATS : JF - Jane Fiddes 1835 ~ \$ 59.50

Hands Across the Sea Samplers



Jane Fiddes 1835

HATS : JF - Jane Fiddes 1835

\$ 59.50

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Design Size : 201w x 246h

Fabric: 40 count

Threads: Au Ver A Soie or DMC Stranded Cotton

Needlework Techniques: Cross Stitch (over one and over two threads), Satin, Four-Sided, Plait, Stem, Double Running and Algerian Eyelets

What Nicola has to say

"On first viewing the sampler, when it was listed in an auction catalogue, we thought that the sampler was Scottish. There are numerous sets of initials throughout the sampler with a house with lawn below executed in Turkey work, and both features are characteristic of Scottish samplers.

When the sampler arrived, in an old but not necessarily original frame, we discovered on the backing board a label that indicated that the sampler had been framed in Dublin, Ireland. Was Jane born in Ireland, did she or one of her descendants marry an Irishman, was the sampler acquired by a collector who took the sampler to Ireland? Regrettably, we shall never know as we cannot link the initials Jane diligently stitched to the Janes that appear in family records.

This charming sampler has been mainly executed with cross stitch over two threads with a small amount over one thread for Patch the dog. Other stitches used are double running stitch, satin stitch, Algerian eyelet stitch, four-sided stitch, plait stitch and stem stitch. Jane's sampler has been rated as suitable for intermediate and advanced needleworkers but is not beyond a confident beginner. The sampler is an ideal choice for those who wish to expand their repertoire of stitches".

Hands Across the Sea Samplers

Jane Surtees ~ 1811

"Make much of precious time"



HATS : JS - Jane Surtees ~ 1811 ~ \$ 56.00

Hands Across the Sea Samplers



Jane Surtees ~ 1811

HATS : JS - Jane Surtees ~ 1811

\$ 56.00

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Design Size : 178w x 238h

Fabric: Lakeside Linen

Threads: Au Ver A Soie or DMC Stranded Cotton

Needlework Techniques: Cross Stitch (over one and over two threads), & Satin

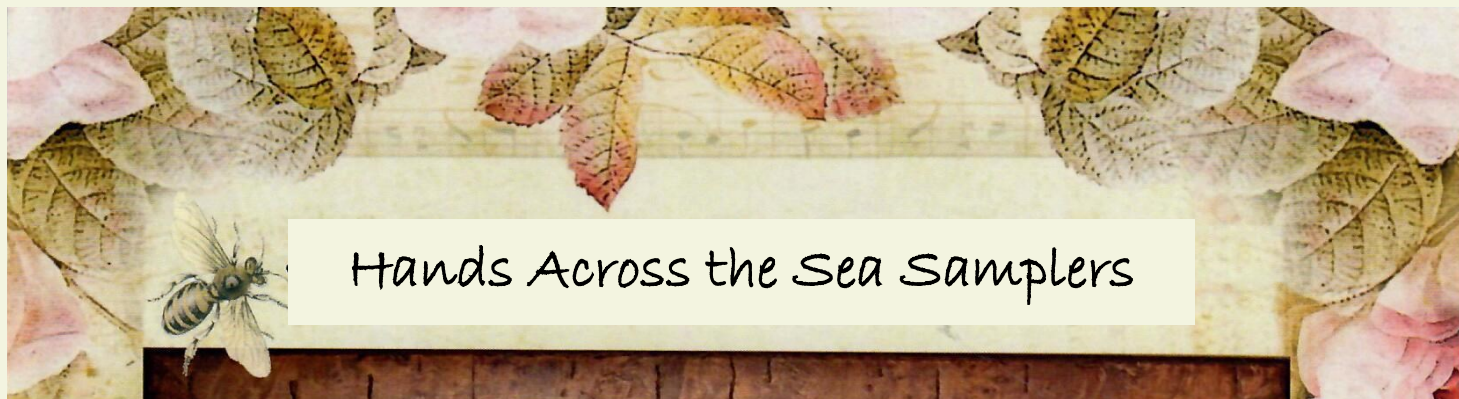
What Nicola has to say

"Jane tells us that she marked her sampler in 1811. So much has changed in the world in the ensuing years, particularly in the Western World!

In the family history records there are several possible Janes from the great northern counties of England. The North of England or 'Up North', as anyone south of the Midlands calls it, has a distinct feel from 'Down South'; it is an area that inspires. It has a stunning landscape filled with ancient castles, unspoilt beaches, rolling hills, attractive dales, rugged moorland, peatlands, tumbling upland rivers, and a cultural heritage all of its own.

Unfortunately we are unable to say with certainty which of the Janes stitched this delightful sampler. Jane was born when Great Britain was ruled by the Hanoverians. By 1811, George III had reigned for some 51 years. The verse Jane chose to painstakingly stitch on her sampler seems so apt for George's life.

This verse appears on several documented samplers and can be found in 'A Guide to the English Tongue' by Thomas Dyche, an English schoolmaster and lexicographer".



Hands Across the Sea Samplers

Mary 395 ~ 1869

"A Bristol Orphanage Sampler"



HATS : MARY - Mary 395 ~ 1869 ~ \$ 59.50

Hands Across the Sea Samplers



Mary 395 ~ 1869

HATS : MARY - Mary 395 ~ 1869

\$ 59.50

Design Size : 378w x 396h

Fabric: 52/60 Legacy Linen

Threads: Au Ver A Soie or DMC Stranded Cotton

Needlework Techniques: Cross Stitch

What Nicola has to say

"It is with great pleasure and grateful thanks to Claudia Dutcher Kistler of Dutch Treat Designs that I am able to present to you the reproduction of Mary's enchanting Bristol Orphanage Sampler. Regrettably, Mary did not record her surname on the sampler she so diligently stitched. The only clues she left behind are the year she finished her sampler (1869) and the number of the bed she occupied (395). Each orphan has a heart-wrenching story to tell but our little girl, identifying herself by a bed number, has touched me deeply from the first moment I saw her.

With the help of the George Müller Charitable Trust we are going to tell you within the booklet the story of a Mary in their care that was the right age, at the right time, to make her the prime candidate to have stitched this sampler."

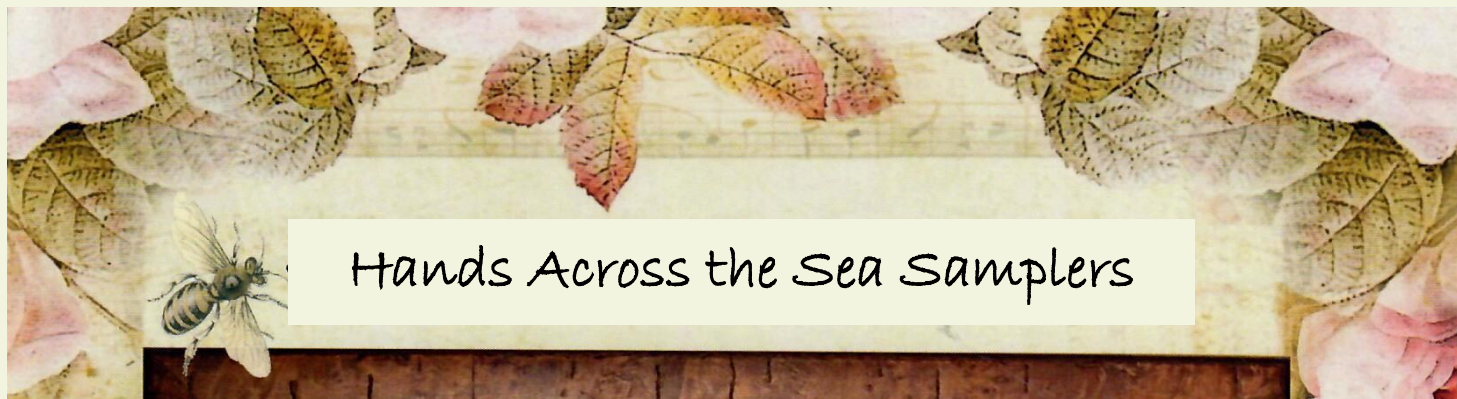
Claudia Dutcher Kistler of Dutch Treat Designs is a Bristol sampler collector and lecturer on Bristol orphan needlework.

What Claudia has to say

"I am the proud owner of Mary 395 and am happy to have Nicola Parkman of Hands Across the Sea Samplers reproduce her for you to stitch.

There are similar characteristics featured in every sampler that was stitched by a girl living in George Müller's orphanage in Bristol. These samplers all share many of the same alphabets and motifs, but each girl made her sampler unique. It is by these similarities that we know these pieces are Bristol orphan samplers. Mary 395 contains many of the elements that confirm that this sampler was stitched in the orphanage.

Mary's sampler was done in plain cross stitch with red cotton thread on high-count fabric. Most of these samplers were worked only in cross stitch which filled up most of the girl's fabric. These samplers might not showcase the most challenging needlework



Hands Across the Sea Samplers



Mary 395 ~ 1869

HATS : MARY - Mary 395 ~ 1869

\$ 59.50

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Design Size : 378w x 396h

Fabric: 52/60 Legacy Linen

Threads: Au Ver A Soie or DMC Stranded Cotton

Needlework Techniques: Cross Stitch

What Claudia has to say continued

techniques, unless you agree that doing cross stitch on fabric where the common thread count was 70+ threads per inch present enough of a challenge. The format of many earlier (1860 - 1870) Bristol samplers was similar to how Mary stitched hers: alphabets at the top with motifs at the bottom. Her sampler is a pattern source for documenting many Bristol motif patterns because she stitched so many of them.

The one thing Mary did not stitch was her last name on her sampler. The number '395' was her bed number at the time she stitched her sampler, The George Müller Charitable Trust still has the records for the children they cared for, but none of those records include their bed numbers. The children were moved within the houses as they got older, so they did not keep the same bed or number. Mary left us no other clues. Sometimes girls stitched the initials of their friends or relatives after the alphabet rows. Mary left us her intricate motif filled sampler which was her resume with a needle.

So who was this girl that stitched this sampler? With the help of the Trust we have made an educated guess as to who our Mary was. If Mary Stead did not stitch this sampler, she stitched one similar to it. All of the girls had to stitch a red thread sampler before they left the Homes. Mary Elizabeth Stead was 15 years old in 1869, which would have been the right age to complete a sampler. She shows up on the 1871 census, age 17, living at the orphanage. She was released from the orphanage in 1872 at the age of 18. The story of the life of Mary Elizabeth Stead, that we have been able to find, is shared in the design booklet.

Every sampler has a story. The stories about the lives of the girls before they entered the orphanage are provided from the orphan records available from the George Müller Charitable Trust. You can learn more about the amazing work that Mr. Müller was able to do for the orphans of England on their website at www.mullers.org.

Hands Across the Sea Samplers

Mary Ann Diaper ~ 1826

"learn little maid each useful art"



HATS : MAD - Mary Ann Diaper ~ 1826 ~ \$ 59.50

Hands Across the Sea Samplers



Mary Ann Diaper ~ 1826

"learn little maid each useful art"

HATS : MAD - Mary Ann Diaper ~ 1826

\$ 59.50

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Design Size : 300w x 382h

Fabric: 40 count Lakeside Linen

Threads: Au Ver A Soie or DMC Stranded Cotton

Needlework Techniques: Cross Stitch (over one and two fabric threads) & Satin Stitch

What Nicola has to say

"Mary Ann, at only eight years of age, finished her sampler in the year 1826. An amazing achievement for one so young.

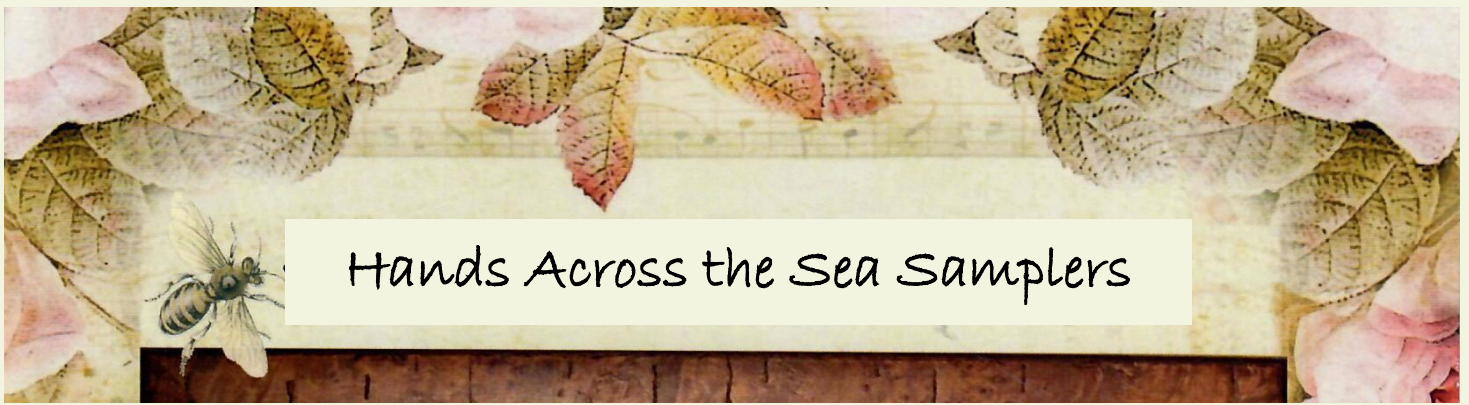
Mary Ann has stitched two verses on her sampler -

Learn little Maid, each useful Art,
Which may adorn thy Youth,
Learn to improve thy tender Heart,
In virtue Grace and Truth
Shun every vice with studious care,
Each Female folly flee,
That every grace which Crown the fair
May all attend on thee.

And -

Mary Ann Diaper is my Name,
and in this I wrought the Same,
And by this you plainly see
What care my Parent took of me.

This sampler has been mainly executed in cross stitch over two linen threads with a small amount of cross stitch over one linen thread for the verse and dedication. There is a small amount of satin stitch".



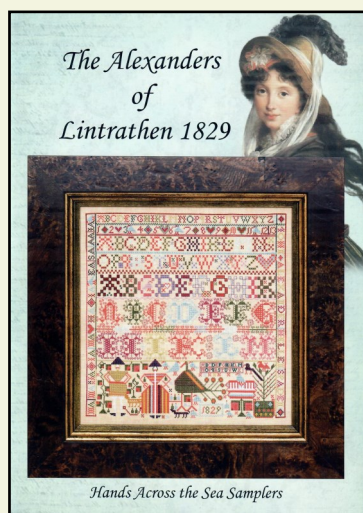
Hands Across the Sea Samplers

The Alexanders of Lintrathen 1829



HATS : ALEX - The Alexanders of Lintrathen 1829 ~ \$ 59.50

Hands Across the Sea Samplers



The Alexanders of Lintrathen 1829

HATS : ALEX - The Alexanders of Lintrathen 1829

\$ 59.50

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Design Size : 215w x 203h

Fabric: 46 count Overdyed Linen (Cocoa) by Weeks Dye Works

Threads: Au Ver A Soie or DMC Stranded Cotton

Needlework Techniques: Cross Stitch (over one and two fabric threads), Algerian Eyelet & Backstitch

What Nicola has to say

"There are times when I look at a sampler and my heart will skip a beat; this sampler caused my heart to skip several. There is so much going on in the sampler that my eyes ping ponged back and forth trying to absorb all that a child crammed into a piece of linen measuring 16 by 17 inches. The maker certainly had an eye for detail, and there are many extra touches worked into the sampler awaiting discovery.

At first, I thought that there was no name contained within the sampler, but a closer examination revealed, in the right-hand border, the names of John Alexander and Helen Spaden. The left-hand border revealed the initials: MA, MA, JA, JA, MA, HA and JA. They are the children of John Alexander and Helen Spaden (Splading), who married on the 23rd of December, 1797. The Alexander children were baptised in the church at Bridgend of Lintrathren.

There are a further four sets of initials, all worked in black. We suspect that they are deceased forebearers of John Alexander. The date 1829 has been recorded on the sampler, and we believe that it was most probably Jean, the youngest daughter, that stitched the sampler when she was 14 years of age.

We know of one other sampler that was stitched at Lintrathen. That sampler is in the Leslie B. Durst Collection. It does not bear the maker's name but was probably stitched either by Betty or Jannet Fenton in 1825. The two samplers have much in common, and we believe that they were taught either in the same school or by the same needlework teacher.

In the 1851 census, Jean Alexander can be found living with her sister Mary. She is listed as a handloom weaver of linen. Handloom weaving was a family business; the trade being handed down through the generations. It is possible that the linen the sampler was stitched on was woven by an Alexander. Whilst the 1851 census contains the last official mention of Jean Alexander, the survival of the sampler she stitched as a child is her lasting legacy. Her sampler is a primary historical source document in its own right.

So often a woman's needlework contains the only words of hers that survive!"