

# American Architecture in Samplers (1800–1850)

by Glee Krueger

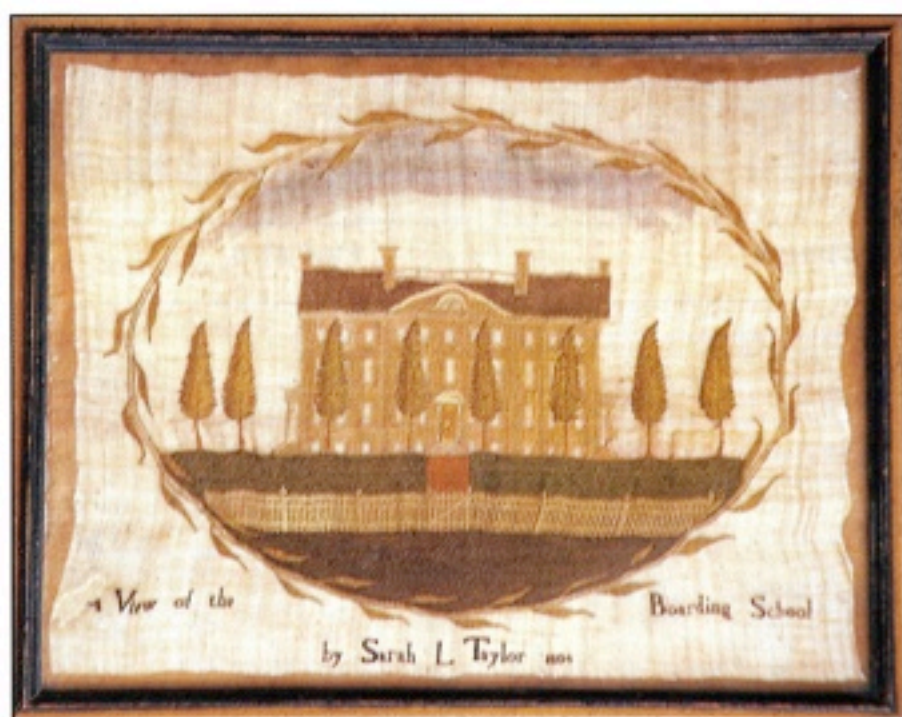


Figure 1. Sarah L. Taylor sampler. Inscribed: "A View of the Boarding School by Sarah L. Taylor 1804." Silk on linen. 9 $\frac{3}{4}$  inches by 12 $\frac{3}{4}$  inches. Collection of Joyce and William Subjack. Photo courtesy Sam's Camera Shop, Williamsburg, Virginia.

While some eighteenth-century samplers displayed only stylized dwellings, a surprising number depicted specific buildings, such as private schools, college buildings, private residences, churches, temples, and much-loved public buildings. Nineteenth-century American samplers continued this delightful tradition.

One of the earliest nineteenth-century examples is a product of Westtown, the much-revered Quaker school still in existence today in Westtown, Chester County, Pennsylvania. The school opened its doors May 6, 1799, under the direction of the Philadelphia Yearly Meeting of the Society of Friends. Here, the female students

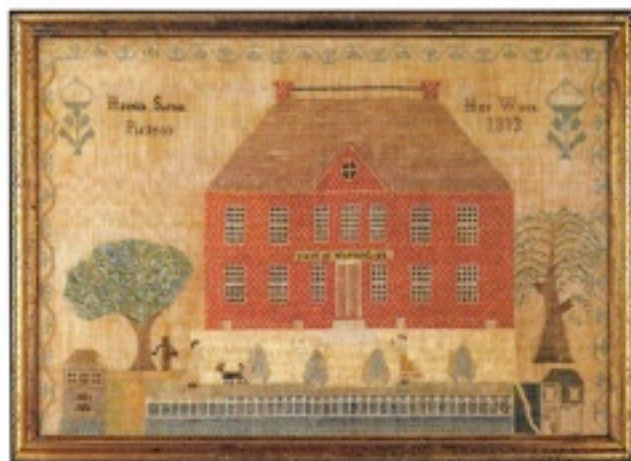


Figure 2. Hannah Sophia Pidgeon sampler. Inscribed: "Hannah Sophia Pidgeon Her Work 1813, View of Wartons Inn." Silk on linen. 17 $\frac{1}{2}$  inches by 25 $\frac{3}{4}$  inches. Collection of Joyce and William Subjack. Photo courtesy Tracy Goodnow Art & Antiques.

executed a variety of samplers, beginning with the mandatory darning sampler. Marking, extract, and medallion samplers followed.

A rare sampler surviving from Westtown is a pictorial view of the brick school building. This sampler was stitched by pupil Sarah L. Taylor (Figure 1). Sarah was born February 28, 1782, in East Bradford, Chester County, and entered

Westtown in the fifth month of 1804. She married Ezra Cope on April 16, 1807, in East Bradford.

Her pictorial sampler is inscribed in dark brown cross stitches, "A View of the Boarding School/by Sarah L. Taylor 1804." Within a graceful oval

wreath, Sarah depicted a frontal view of the school with its central bay and door, steeply pitched roof above four stories, and four chimneys dotting the roofline. The school is framed by eight slender trees, and the sampler also shows a central path leading to a white fence enclosing the property. This is a representation of the original building, demolished in 1887 when it was replaced by the building still in use today.

The sampler is almost identical in format to one attributed to Deborah Philips, also stitched in 1804.<sup>1</sup> The similarities could be due to the instructor. Martha Barker taught both grammar and sewing from the seventh month 1800 to the eighth month 1808.<sup>2</sup> Martha Sharpless is also recorded as a sewing instructress from the third month 1803 to the eleventh month 1809.<sup>3</sup> Both the Deborah Philips and the Sarah L. Taylor samplers appear to be the earliest of this type of frontal view of Westtown.

But depictions of the school were discouraged as a "superfluous" part of the curriculum because of a careful adherence to Quaker doctrines, which encouraged a direct, utilitarian concept of education. The minutes of the Acting Committee for Westtown School held "the 11th of the 5th month 1804" give evidence of strong disapproval:

The same Committee also stated that the girls have latterly [sic] got into the practice of making very superfluous Needle Work, called in the School, fine pattern Samplers & Views of the Boarding School, which are designed for the purpose of framing and Exhibiting as pictures, as this kind of Employment appears to be contrary to the Rules adopted for the Government of the school and the original design of the Institution, the Visiting Committee are therefore Requested to Encourage the mistresses to use Exertion to prevent such unnecessary [sic] works with the needle in the future.<sup>4</sup>



Figure 3. Abigail J. Smith sampler. Inscribed "Abigail J. Smith Philadelphia/Pennsylvania Aged 12 184-" and "Old State House or Independence Hall." Silk on cotton. 22<sup>15</sup>/<sub>16</sub> inches by 22<sup>5</sup>/<sub>8</sub> inches. Collection of Ann Gearing Heckmann. Photo courtesy Jeff Wells.

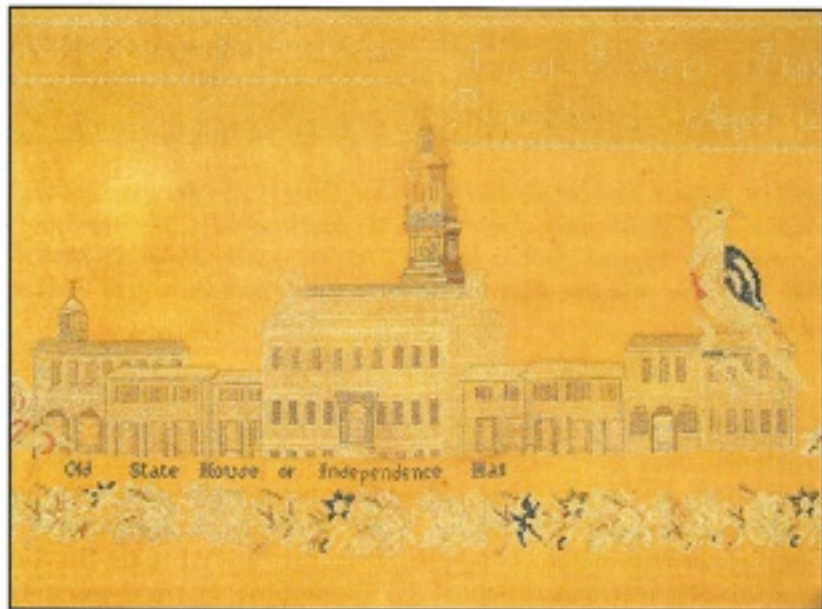


Figure 3a. Abigail J. Smith sampler. Detail showing architectural rendering on sampler.

Of strong contrast to the serene Quaker work is the large, dramatic sampler stitched by Hannah Sophia Pidgeon in 1813 (Figure 2). Both bold in scale and vibrant in color, it is inscribed over the central door, "View of Warton'S [sic] inn." This is a two-story brick building with a deep hip roof, central door, and a gallery connecting the two end chimneys.

The building Hannah embroidered is known as Walnut Grove, which was built for Charles Wharton. Several

Wharton generations occupied this home. In 1778, during the British occupation, Walnut Grove was the scene of the flamboyant Meschianza Ball, a famous farewell party thrown in honor of departing General Sir William Howe.<sup>5</sup>

In 1823, the property was sold to the city, which opened it as an asylum for poor children. Later, it became a coachmaker's shop. Once again, the property was sold to the city of Philadelphia.<sup>6</sup>



Figure 4. Julia A. Beecher sampler. Inscribed "Julia A. Beecher wrought this sampler in 1829 11 years of age under the tuition of M. C. Spencer" and "United States Capitol." Silk on linen. 17 inches by 17½ inches. Collection of the Mattatuck Museum, Waterbury, Connecticut. Photo courtesy M. Finkel & Daughter.

Hannah Sophia Pidgeon, the embroideress, was born at Chews Landing, New Jersey, on May 11, 1803. She and her family lived at Fifth Avenue below Washington Avenue, Philadelphia, where Wharton School now stands.<sup>7</sup> This sampler is one of two Hannah stitched in 1813, both showing sizable brick dwellings. The other is described in *American Samplers*. When it was published in 1921, Mrs. Edward Ogg was the owner; but the sampler's whereabouts are currently unknown.<sup>8</sup>

### Independence Hall

A New England child, Abigail J. Smith, followed the lead of these two previous sampler makers by recreating in silk stitches a broad treatment of Philadelphia's Independence Hall (Figure 3). Abigail worked on a brownish cotton ground, using red, pink, blue, olive, brown, and gray.

Her sampler was framed with a floral border on all four sides. She filled the upper portion with upper- and lowercase alphabets and the inscription, "Abigail J. Smith Philadelphia/Pennsylvania Aged 12 184-." Carefully embroidered below is a twelve-inch-wide rendering of the buildings forming Independence Hall with the inscription below of "Old State House or Independence Hall."

Abigail J. Smith was born in 1834 to Andrew P. Smith (1808–November 5, 1864), a carriage maker, and his wife, Almira Ann Root (1809–December 27, 1868). Her parents were married in Cornwall, Connecticut, on August 14, 1830. Daughter Abbie was married by Rev. Mr. Vaill to Seth Whiting, on May 10, 1865. Both were from Litchfield. Abbie died January 23, 1869, a young woman of 35, and is buried in the

Milton cemetery with her husband and parents. The August 2, 1850, census records list Andrew (age 41), Almira (39), daughter Abbie J. (sixteen), and Andrew's younger brother, Chester (age 36). Abbie served as executrix to her father's estate, which noted that Andrew was the holder of a patent on a pneumatic churn.<sup>9</sup>

### The Capitol

Another New England daughter, Julia Ann Beecher of Naugatuck, Connecticut, embroidered an exquisite floral-bordered sampler (Figure 4) with the following inscription, "Julia A. Beecher wrought this sampler in 1829 11 years of age under the tuition of M. C. Spencer." These words occupy two floral cartouches that flank a large vase of flowers. Below these design elements are the words, "United States Capitol." Three domes of the capitol building are stitched directly beneath.

The maker, Julia Ann Beecher, was the daughter of Daniel Beecher, Jr. (circa 1763–March 29, 1848), a prominent resident, a Mason, and innkeeper, and his third wife, Clarissa Porter (1777–November 1, 1840). Julia was baptized September 6, 1818, in the Naugatuck Congregational Church. She married Gustavus Spencer, an 1835 Yale graduate, in 1837. She died January 27, 1843, aged 24. Gustavus was the youngest son of Deacon Calvin and Esther (Lewis) Spencer. Julia's husband taught circa 1835–1836 in the select school conducted in the house of Daniel Beecher before becoming a merchant and a manufacturer.

Julia's teacher was Mary Curtis Spencer, the first of eleven children born to Ansel Spencer (October 21, 1763–September 5, 1850), a Revolutionary War pensioner, and his second wife, Loly Benham (January 22, 1773–October 15, 1860). They were married at Waterbury, February 18, 1792. Daughter Mary Curtis was born December 20, 1792; died October 1, 1871; and is buried in Prospect, Connecticut. She married James Stent, who was also from

Waterbury. Mary Curtis was a cousin of the aforementioned Gustavus Spencer.<sup>10</sup> She was also the instructor for two other samplers that also depict specific buildings.

### Yale

One of these samplers was worked by eleven-year-old Emily Clark of New Haven and was also dated 1832.<sup>11</sup> It bears the initials "M. C. Spencer" and depicts Yale College buildings at the base with the notation "Yale College" directly above the rendering in silk stitches.

A third sampler embroidered by Mary Harris also displays an assortment of Yale College buildings. It is also dated 1832, under the tuition of preceptress Mary Curtis Spencer.<sup>12</sup>

Pupil Harriett Dector of Elizabeth Town, New Jersey, worked a crisp view of the east front of Mount Vernon under the guidance of Miss Maria M. Barton in 1838 (Figure 5). Harriett's sampler of Mount Vernon has three doorways, tall columns, the octagonal cupola, colonnade arches, the dormers, and a Palladian window. She framed her composition with a double border, an inner one of stylized honeysuckle and an outer fretwork border. Her representation of Mount Vernon derives from the work of Frances Jukes (1747-1812), an aquatint engraving based on the drawing of Alexander Robertson (1772-1841). It was entitled, "Mount Vernon in Virginia. The Seat of the late Lieut. George Washington," and was issued in London, March 31, 1800.<sup>13</sup>

The sampler maker, Harriett Dector, was the daughter of Louisa and Joseph Dector of Elizabeth Town (formerly Essex, now Union County) in northern New Jersey. Harriett became the wife of Napoleon N. A. Denaismes. The couple are recorded in her father's will of 1855.<sup>14</sup>

Harriett's teacher was Miss Maria M. Barton, born circa 1807. She is recorded in both the 1840 and 1850 census as an Elizabeth Town teacher. The 1861 inventory of her estate lists fourteen rush seat chairs and a mahogany table,<sup>15</sup> possibly used by her pupils.

### Mount Vernon

Another sampler of similar appearance also depicts Mount Vernon. It was worked by Anne E. Storms, aged twelve, of Elizabeth, New Jersey, in 1832.<sup>16</sup> Although the teacher's name is omitted, the similarity in technique in the two Mount Vernon samplers is unmistakable. Though Mount Vernon is the frequent subject of silk embroideries, some from the Hartford school of Mrs. Ruth Patten and her three daughters (Ruth, Jr.; Sarah; and Mary), it is less frequently a sampler subject. An exception is the 1815 work of Catharine Schrack, aged fourteen, of Philadelphia, who based her view of Mount Vernon on the line engraving of Samuel Seymour (1796-1832) published in Philadelphia, March 15, 1812. It was based on the drawing of William Russell Birch.<sup>17</sup>

### A Remembrance of Fire

A unique and charming 6½-inch by 8-inch sampler created in Portland, Maine, was possibly stitched by a family member of the redware potter, Benjamin Dodge (Figure 6). Though unsigned by its maker, four lines of text relay this historic tragedy: "The dwelling house were

[sic]/shop and stable &c of Benjamin/Dodge was consumed by fire/Portland June 15, 1822."

The *Eastern Argus*, Tuesday, June 18, 1822, recorded this major local Portland fire following a period of excessive drought:

### FIRE

It has become our painful duty to record one of the most extensive ravages by fire, which Portland has experienced since the town was laid in ashes during the revolutionary war. On Saturday last, between three and four o'clock in the afternoon, a joiner's shop on Main street a few doors to the westward of Green street, was discovered to be on fire.

The lengthy account continued to note that upwards of twenty buildings were destroyed, of which fourteen or fifteen were houses, and that Messrs. Benjamin Dodge, Daniel Green and Joseph Gould sustained the heaviest losses.

The owner of the dwelling and stable was Benjamin Dodge, who came to Portland Maine, after apprenticing



Figure 5. Harriett Dector sampler. Inscribed "Harriett Dector Elizabeth Town New Jersey Taught by Miss Barton S. D. 1838." Silk on linen. 16½ inches by 20½ inches. Collection of Joyce and William Subjack. Photo courtesy Sam's Camera Shop, Williamsburg, Virginia.

in Exeter, New Hampshire, an active pottery-making center where his father, Jabez Dodge, had settled around 1771. Benjamin was born in Exeter, May 1, 1774, and was probably trained as a potter by his father. Benjamin advertised "various sorts of earthenware" in the May 18, 1795, issue of the *Eastern Herald*. This is the earliest record of a Portland earthenware pottery.<sup>18</sup>

On April 16, 1797, Benjamin Dodge married Abigail Gilman (born 1772), the daughter of Dr. Nathaniel Gilman of Exeter. They had four children, of which one was Benjamin, born December 18, 1802. Benjamin, Jr., learned the potter's trade from his father and eventually succeeded him in the business.

Dodge's first house in Portland was on Maine (Main) Street, now Congress, which he probably rented to serve as both house and shop. He made numerous land transactions and occupied land situated near Daniel Green's brickyard and northeast of the Green Street land that was occupied by the Portland Post Office in 1973.<sup>19</sup>

The earliest Portland city directories of 1823 and 1827 cite Benjamin

Dodge as both "potter and inn holder." They give his address as the corner of Maine and Green. Dodge operated the inn until 1836, when he sold it to Alpheus Drake, also an innkeeper. Benjamin Dodge, Sr., died June 1, 1838; and his bachelor son continued to live with his mother. Benjamin, Jr., died October 14, 1875, thereby ending one of the lengthiest careers in redware pottery making in Maine.<sup>20</sup>

### The Ithiel Town House

Another New England residence was illustrated on a sampler by Susan E. Conklin of Kingston, New York (Figure 7). Susan's inscription reads, "Susan E. Conklin, Kingston, Nov. 8th, 1840." Included nearby is her teacher, "S. F. Stewart Precept'rs." Above these words is the central design, a handsome mansion, with its designation directly beneath, "Residence of Ithiel Town, Esq. New-Haven, Ct." (Figure 7).

The dwelling of Ithiel Town on Hillhouse Avenue was the subject of an article by author and Norwich and Hartford teacher, Lydia Huntley Sigourney, entitled, "Residence of Ithiel Town, Esq." It appeared in *The Ladies' Companion, a Monthly Magazine*, in

January of 1839. A wood engraving by Town's partner, Alexander Jackson Davis, accompanied the article and illustrated Town's residence as young Susan Conklin embroidered it (Figure 8).

Ithiel Town inspired the author with his multiple architectural feats. Lydia Sigourney admired his home, his vast library in particular. She stated:

It is a fair object to the eye, but its most striking feature is the noble library which it contains, and accommodation afforded for its tasteful arrangement. In the second storey, is a spacious apartment, forty-five feet in length, twenty-three in breadth, and twenty-two in height, with two sky-lights, six feet square, three windows at one end and three sash-doors, opening upon the balcony. There, in the lobbies, and study are arranged, in Egyptian, Grecian and Gothic cases of fine symmetry, between nine to ten thousand volumes.<sup>21</sup>

Ithiel Town, prominent nineteenth-century American architect, was born in 1784 in Thompson, Connecticut. His father, Archelaus, was a farmer who died when his son was eight years old. Ithiel had only little schooling and worked as a house carpenter. He went to Boston and there planned an improvement to Bulfinch's State House, an effort that brought him recognition. In 1810, the twenty-six-year-old arrived in New Haven, where he prepared to do both designing and building. In 1812, he was chosen to design and build the Center Church on the green and then Trinity Church. He completed both in 1815.

Though acquiring fame for these churches, he is also remembered as a bridge engineer, in particular, for the "Town Truss," which he patented. This engineering feat was used throughout the South and New England.

Town designed buildings in many states. For Hartford, he designed the Christ Church, the old City Hall, and the early museum, the Wadsworth Atheneum. In New York, he was responsible for Astor House, as well

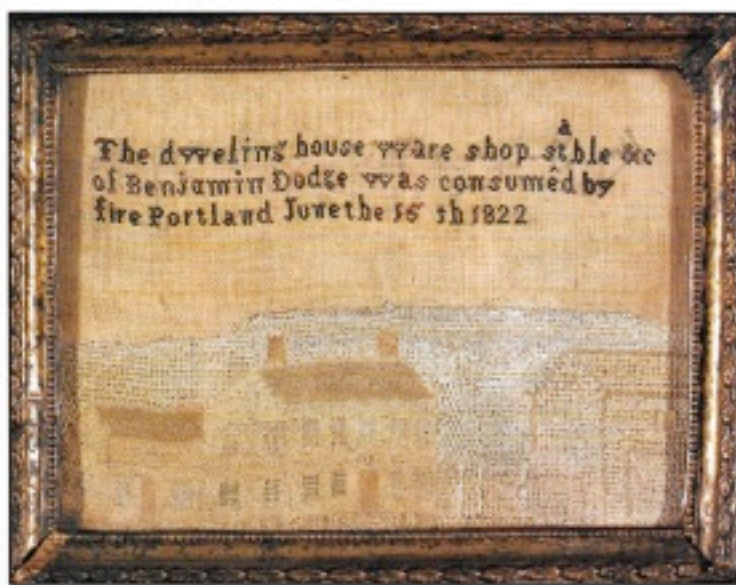


Figure 6. Anonymous Portland, Maine embroiderer. Inscribed "The dwelling house ware [sic] shop and stable &c of Benjamin Dodge was consumed by fire Portland June the 15 th 1822." Silk on linen. 6½ inches by 8 inches. Collection of Rick and Kathy Saccone, K & R Antiques. Photo courtesy Gerry Raymonds Photography.



Figure 7. Susan E. Conklin sampler. Inscribed "Residence of Ithiel Town, Esq. New Haven, Ct." and "Susan E. Conklin, Kingston, Nov. 8th 1840 S. F. Stewart Precept'rs." Silk on linen. 17 1/4 inches by 26 3/4 inches. Collection of Ralph and Glee Krueger. Photo courtesy Ralph Krueger.



Figure 7a. Susan E. Conklin sampler. Detail showing architectural rendering on sampler.



Figure 8. Alexander Jackson Davis (1826–1910). Wood engraving of Ithiel Town residence, Hillhouse Avenue, New Haven, Connecticut. From *The Ladies' Companion*, Vol. X (January 1839). 5½ inches by 7¼ inches. Collection of Stacy Whittaker. Photo courtesy Ralph Krueger.



Figure 9. Ann Eckford sampler. Inscribed "Ann Eckford/Temple of Nauvoo." Silk on linen. 18 inches by 12 inches. Collection of Museum of Church History and Art, Salt Lake City, Utah. Photo courtesy Museum of Church History and Art. Nauvoo Temple sampler, copyright by Intellectual Reserve, Inc. Used by permission.

as the Merchants Exchange, the United States Custom House, and the U. S. Patent Office with Alexander Jackson Davis, his partner between 1819 and 1843. Together he and Davis created many public buildings, such as the State Capitol of North Carolina and the Capitol of Indiana. Town became a great friend of Nathaniel Jocelyn, the artist, and Samuel F. B. Morse, the artist and inventor. This talented trio toured Europe in 1829.<sup>22</sup>

The young student, Susan E. Conklin, is thought to be the daughter of David Conklin (born 1795) of Kingston, New York, and his wife, Eleanor (Masten) Conklin. Susan Elizabeth was born December 14, 1829. She was baptized February 5, 1830, in the Old Dutch Church of Kingston.<sup>23</sup> The teacher, S. F. Stewart, has not been identified; but the choice of her pupil's subject matter, the depiction of a nineteenth-century architect's residence, is rare. Obviously, the choice was influenced by Lydia Huntley Sigourney's article about

Town's New Haven dwelling, with its outstanding library.

### The Temple of Nauvoo

A Scottish child, Ann Eckford, created a fascinating and unusual sampler that depicted a monumental structure on the Mississippi River bluff at Nauvoo, Illinois (Figure 9). The temple's style was to meet the exact expectations of the Mormon leader, Joseph Smith, who insisted the design be in accord with his vision.<sup>24</sup>

The Temple of Nauvoo was erected with five years of labor at a cost of over \$750,000 in cash and labor. It was completed in April 1846, two years after the death of Joseph Smith.<sup>25</sup> Both Joseph and his brother Hyrum were in the jail at Carthage, Missouri, awaiting a charge of treason, when they were assassinated by an angry non-Mormon mob. Their bodies were brought back to Nauvoo for a secret burial by the grief-stricken Mormons.<sup>26</sup>

In spite of opposition, the temple was completed according to Joseph

Smith's vision. Massive in scale for this age, it was 128 feet long, 88 feet wide, and 60 feet to the top of the cornice. There was a terraced octagonal belfry and clock tower extending above the front facade, topped by a tower dome with a gilded figure of the angel Moroni. The temple reached a height of 158½ feet above ground level, an impressive sight on the bluff. Thirty pilasters were along the four sides of the building. Each pilaster base was carved with inverted crescent moons. The capitals were complete with human features and two hand-held trumpets. Presumably, the hands were those of God. Above each pilaster was a five-pointed star. These carved suns, moons, and stars, far from being ornamental, symbolized the three divisions of Glory—the celestial, terrestrial, and telestial—into which people would be separated in the afterlife, because of their earthly deeds, according to the Mormon faith. In the middle of the attic face was the gilt inscription: "The House of the Lord Built by the Church of Jesus Christ of Latter Day Saints Commenced April 8, 1841, Holiness to the Lord."<sup>27</sup>

Both the second and third floors of the temple contained immense auditoriums. These received light through tall round-topped windows. There was a mezzanine between these two rooms, composed of rows of small offices lit by circular windows. The attic above the three floors had a large hall framed by twelve small rooms, for the Apostles. One impressive part of the temple was the wooden font, which was replaced by a stone one in 1843. It had eighteen stone steps leading into the basin, and there were twelve carved stone oxen with horns and ears of tin.<sup>28</sup>

An engraving taken from a lithograph by W. Murphy was published by A. Gast & Co. of St. Louis, Missouri (Figure 10). It depicted the Mormon Temple of Nauvoo as it appeared between 1846 and 1848. The great edifice was dedicated May 1, 1846. On the night of October 8, 1848, an arsonist set fire to the temple.<sup>29</sup>

In Ann Eckford's sampler, she inscribed above the temple roofline

"HOLINESS TO THE/LORD THE HOUSE OF/THE LORD BUILT BY/THE CHURCH OF JESUS/CHRIST OF LATTER DAY/SAINTS COMMENCED/APRIL 6. A.D. 1841." Just below, she placed her name "ANN ECKFORD." Below the foundation of the building, she stitched, "TEMPLE OF NAUVOO." Stitched neatly within the strawberry-vine border are the following names of missionaries, apostles, and two presidents of the Mormon faith: Ezra T. Benson, President Brigham Young, Heber C. Kimbell, Orson Hyde, Parley P. Pratt, Orson Pratt, Willard Richards, Wilford Woodruff, John Taylor, George A. Smith, and Amasa Lyman. To the right of the

angel Moroni weathervane are the names, "George Miller PHQ and Newel K. Whitney. John Smith PAP Patriarch."

The gifted young stitcher, Ann Eckford, was born March 8, 1836, the eighth child of Alexander Eckford and his wife Ann Robinson (or Robertson) in Corstorphine, Midlothian, Scotland. The Eckford family moved to England about 1837, where, in time, three more daughters were born. The first, Jean (or Jane) was born October 7, 1838, at Blaconcum Crabwall, Chester, Cheshire, England. Like her older sister Ann, Jean embroidered a Temple of Nauvoo sampler. She inscribed it, "Jean Eckford age 12 1851." Although



Figure 10. A. Gast & Co., St. Louis Missouri. Engraving of Temple of Nauvoo, Nauvoo, Illinois. From the lithography of William Murphy. Collection of Illinois State Historical Library, Old State Capitol Building, Springfield, Illinois. Photo Courtesy Illinois State Historical Library.



this sampler is undated, it is thought that it was also made in 1851, when she was fifteen. Amazingly, another sampler of Ann Eckford has come to light, also depicting the Temple of Nauvoo, which will be included in the ongoing research of Loree Romriell.<sup>30</sup>

On March 31, 1855, the parents set sail for America from Liverpool, with their three youngest daughters, Jean, Margaret, and Agnes. The ship, the *Juventa*, was operated by a Latter-day Saint emigrating company. They landed in Philadelphia and traveled on to St. Louis, Missouri. Two years later, on September 22, 1857, Ann married Thomas Williams in the Register Office at Liverpool, Lancashire, England. A daughter, Annie Laurie Williams, was born September 13, 1858, and three more daughters and a son were born in Salt Lake City between 1863 and 1870. Husband Thomas had been a co-editor of the *Millennial Star*. He became a clerk in the office of Brigham Young in the 1860s. Thomas Williams took Zina Precindia Young, the daughter of Brigham Young, as a plural wife on October 12, 1868. Thomas died July 17, 1874, at Salt Lake City. The United States Census of 1880 records Annie at age 45 as head of the family with six dependents, including her sister Margaret. Annie Eckford Williams died at 1158 East 12th Street in Los Angeles, California, on October 29, 1918, and was buried in Rosedale, Los Angeles.<sup>31</sup>

#### Other Locations

Whether studying the early Quaker school sampler of Westtown made by Sarah L. Taylor, or considering the Mormon child Ann Eckford's rendering of the Temple of Nauvoo, these nine examples represent only a small number of specific buildings stitched in the first half of the nineteenth century. In *Ohio Is My Dwelling Place: School-girl Embroideries 1800-1850*, there is a Hamilton County sampler by S. E. Wheeler that depicts the Medical College of Ohio. The growing research in many states, particularly

in the South, should bring to light many other memorable buildings in samplers. Nor should one think that these samplers do not have counterparts in England and Europe.

A sampler with a very decorative brick house is attributed to Lourentia de Roubaïj, dated 1753. It is currently in the Rijksmuseum, Amsterdam. It bears the inscription "DIT HUYS IS GESTICT DOOR MYN GROTTVADERENDAT IN 'TLIGT" (This house and what lies in it was founded by my grandfather.) Research places the house at number 14 Egelantiergracht, a building recorded in 1742 as belonging to Willem de Roubaïj, a stocking-dyer. It was Willem's father, Jacob, an indigo-dyer, who purchased this home in 1693 and altered it four years later. This eighteenth-century sampler initialed "LDR" bears witness to the continuing fascination with particular buildings, be they Dutch, English, Welsh, or American.<sup>32</sup>

**Editor's Note:** The author thanks the following individuals and institutions for their assistance as she researched the topic of American architecture in samplers: Marjorie Conder, Curator of Textiles, Museum of Church History and Art, Salt Lake City, Utah; Amy Finkel; Tracy Goodnow; Ann Gearing Heckmann; Carol Huber, Illinois State Historical Society, Springfield, Illinois; Judith E. Johnson, Reference Librarian and Genealogist, Connecticut Historical Society, Hartford, Connecticut; Teresa Knutson, Conservator of Textiles and Costumes, Art Conservation Center, University of Denver, Denver, Colorado; Museum of Church History and Art; Portland Room, Portland City Library, Portland, Maine; Loree Romriell, Guest Curator of *With Every Stitch: Historical and Contemporary Samplers and Needlework*, Museum of Church History and Art; Rick and Kathy Saccone; Joyce and William Subjack; Lynn Tinley; Sarah J. Weatherwax, Curator of Prints and Photography, Library Company of Philadelphia; and Stacy Whittaker.

#### ENDNOTES

1. Margaret B. Schiffer, *Historical Needlework of Pennsylvania*, pp. 49, 52; Margaret B. Schiffer, *Arts and Crafts of Chester County, Pennsylvania*, pp. 193-195.

2. Helen G. Hole, *Westtown Through the Years 1799-1942*, p. 384.

3. *Ibid.*

4. A. L. S. from Lynn Tinley to author, March 5, 2003, citing Acting Committee Minutes 11th of the 5th month of 1904, archives at Westtown School.

5. A. L. S. from Sarah J. Weatherwax, Curator of Prints and Photographs, The Library Company of Philadelphia, to author, August 15, 2000.

6. *Ibid.*

7. Ethel Stanwood Bolton and Eva Johnston Coe, *American Samplers*, p. 208.

8. *Ibid.*

9. A. L. S. from Ann Gearing Heckmann to author, February 4, 2001; report of Teresa Knutson, Conservator of Textiles & Costumes, Conservation Center, University of Denver, Colorado, September 25, 2000.

10. A. L. S. from Amy Finkel to author, October 4, 2000 and October 11, 2000; Helen S. Ullman, *Naugatuck Connecticut Congregational Church Records 1781-1901*, pp. 7, 10, 11; Joseph Anderson, editor, *The Town and City of Waterbury, Connecticut, From the Aboriginal Period to the Year Eighteen Hundred and Ninety-Five*, pp. 220, 548, 569, 645, 1120, 1121; Constance McL. Green, *History of Naugatuck Connecticut*, pp. 69, 77, 87, 89. A. L. S. from Judith Ellen Johnson to author, November 9, 2001; *Obituary Record of Graduates of Yale College Deceased during the Academical Year ending in June 1886*, 301; Harold L. Spencer, Jr., and Donald Lines Jacobus, *A Spencer Genealogy the Descent from Gerard of Haddam, Conn.*, pp. 140-143.

11. Glee Krueger, *New England Samplers to 1840*, p. 38, Figure 80.

12. Stephen and Carol Huber, color photocopy of Mary Harris 1832 sampler depicting Yale College buildings with M. C. Spencer, *Antiques and the Arts Weekly*, March 14, 2003, Illustration 42.

13. Morris Finkel & Daughter, *Samplings: A selected offering of antique samplers and needlework*, Vol. XIV, p. 15; Davida Tenebaum Deutsch and Betty Ring, "Homage to Washington in Needlework and Prints," *The Magazine Antiques*, February 1981, pp. 406, 408.

14. Morris Finkel & Daughter, *Samplings: A selected offering of antique samplers and needlework*, Vol. XIV, p. 15

15. *Ibid.*

16. Stephen and Carol Huber, *The Sampler Engagement Calendar 2003*, Figure 51; *Antiques and the Arts Weekly*, September 13, 2002, p. 32; examination of sampler at Hartford, Connecticut, March 2002.

17. Glee Krueger, *A Gallery of American Samplers: The Theodore H. Kapnek Collection*, pp. 16, 17, 50, 51, Figure 69.

18. M. Lelyn Branin, *The Early Potters and Potteries of Maine*, p. 43.

19. *Ibid.*, pp. 44, 45.

20. *Ibid.*, pp. 46-50.

21. Lydia Huntley Sigourney, "Residence of Ithiel Town, Esq.," *The Ladies Companion, a Monthly Magazine*, Vol. 10 (January 1839), pp. 123-128.

22. George Dudley Seymour, *New Haven*, pp. 236-238, 696-706.; Carole Rifkin, *A Field Guide to American Architecture*, pp. 180-182; Adolf K. Placzek, *Macmillan Encyclopedia of Architects*, pp. 220-225; Joseph J. Thorndike, Jr., *Three Centuries of Notable American Architects*, pp. 69-73.

23. A. L. S. from Carrie Dudley to the author, August 8, 2001, and August 29, 2001.

24. Betty I. Madden, *Art, Crafts, and Architecture in Early Illinois*, p. 202.

25. *Ibid.*, pp. 202, 203.

26. *Ibid.*, p. 204.

27. *Ibid.*, pp. 203, 204.

28. *Ibid.*, p. 204.

29. *Ibid.*, pp. 203.

30. FAX March 31, 2003, to author from Loree Romreill, pp. 2-4.

31. *Ibid.*

32. Frieda Sorber, Redactie, Patricia Wardle, "An Ornament of Education: Amsterdam Samplers in the Rijksmuseum." *Borduurwerk en merklappen* (bulletin 1994), Vlaamse Vereniging voor Oud en Hedendaags Textiel, Vrieselhof; Provinciaal Textielmuseum, Vrieselhof, pp. 30, 31.

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