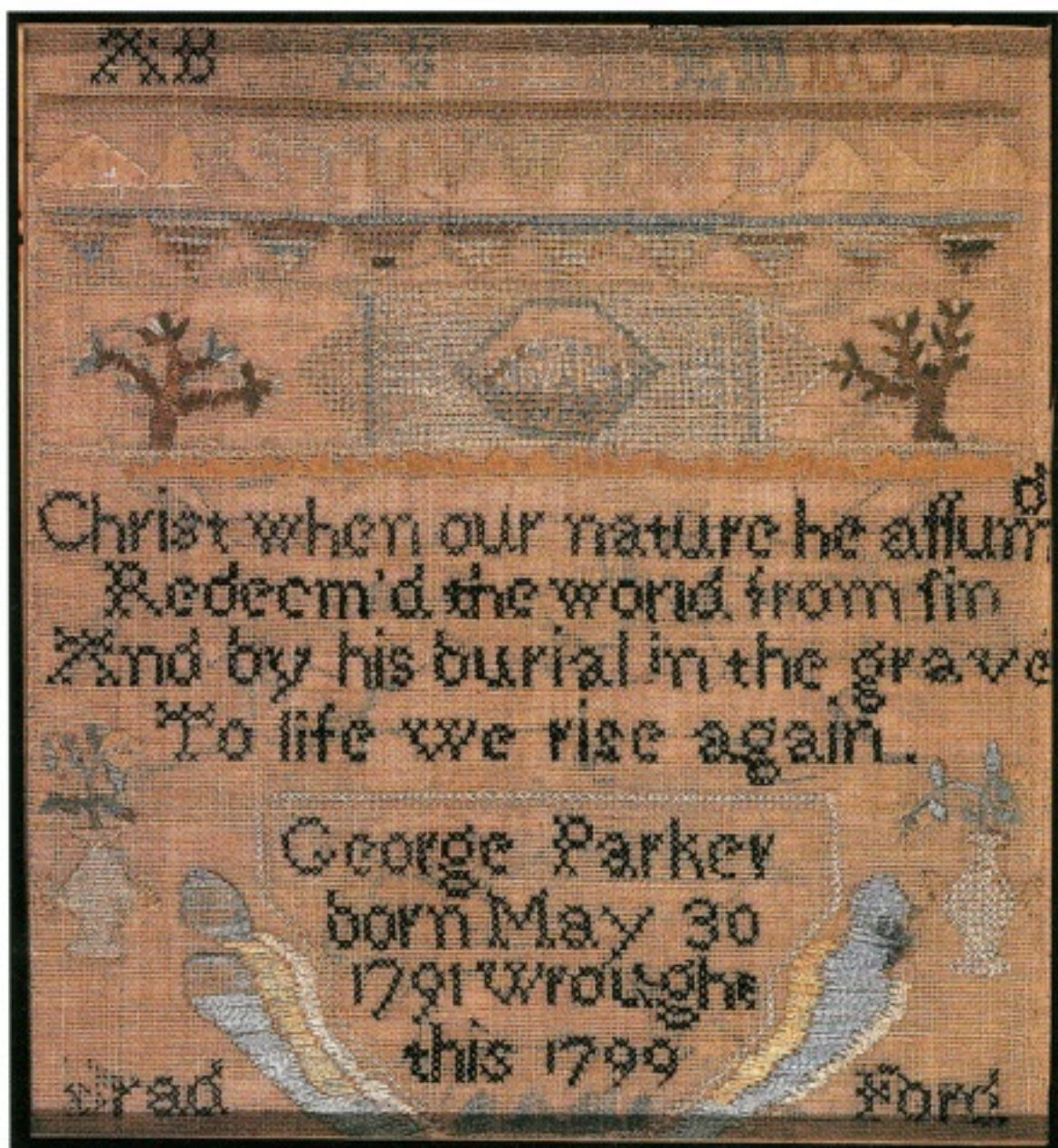


Five American Boys:

Their Samplers & Their Lives

by Glee Krueger



Sampler by George Parker (1791–1825). Little George was only eight years old in 1799 when he completed his sampler in Bradford, Essex County, Massachusetts. Worked in silk on linen, the piece measures 12-inches by 11-inches. From the collection of Glee Krueger. Photograph by Robert Berthelson.

Three boys' samplers of 1770 to 1790 vintage were cited in the text of the 1921 classic book, *American Samplers* by Ethel Stanwood Bolton and Eva Johnston Coe; but no illustrations appeared of the stitchery made by Nicholas Blücker (Bleecker) of Albany, New York; Gideon Freeborn of Rhode Island; or Lemuel Vose of Milton, Massachusetts.

In recent years, despite research emphasis on girls' efforts, a number of young boys' samplers have surfaced. Five of these date from the end of the eighteenth century through 1868, and the materials used vary widely with time and place.

One of the samplers was created by an eight-year old. His inscription in a cartouche in the lower portion of his sampler reads, "George Parker / born May 30 / 1791 wrought / this 1799." The lettering is framed by two small double-handled vases with drooping flowers in each. At the base, he added his town of "Brad Ford" (Essex County, Massachusetts).

Almost a square shape, 12-inches high by 11-inches wide, this borderless sampler employs nine stitches—more than other examples currently known to have been worked by boys. The top two rows of alphabet have uppercase block letters in alternating colors. Just below is a row of horizontally striped triangles that separate the alphabet above from a decorative band with its central basket

enclosed by two short trees or shrubs. The center contains a verse worked in black cross-stitches that reads:

Christ when our nature he
assum'd
Redeem'd the world from
sin
And by his burial in the grave
To life we rise again.

The young artisan was the sixth child of eight and the fourth son of Moses Parker, Esq. (20 April 1756–9 July 1837) of Bradford and his wife, Sarah Eaton (11 May 1754–11 December 1847) of Haverhill, Massachusetts. The parents were married May 24, 1781, at Haverhill. George's father was a "trader" or merchant, and he bought his house in 1779 from Thomas Savory. He kept his goods in the house nearest the street before he built the store on the opposite corner. Prior to 1807, he also kept a public house. The parents were members of the Congregational Church in Groveland and are buried there. After the death of Moses, his widow went to live with her daughter Sarah (Sally) and her husband Eliphalet Atwood. The Moses Parker house was left to tenants, and it still stands today at 245 Main Street across from the common in front of the Congregational Church.

George was enrolled as a pupil of the Bradford Academy in 1804, a year after it opened. Later, he was

accepted at Harvard College where he graduated in 1812. While there, the Harvard University Archives notes, he was "punished for whispering at public worship" and "fined \$2.00 for making an indecent noise at public worship." Aside from such infractions, he completed his studies and went on to receive a master's degree in 1815. His occupation is unknown; but his obituary notes that he was unmarried when he died in Baltimore, on September 30, 1825. Perhaps he had become a merchant as his father had before him.

Twenty-two years after George Parker created his sampler, another eight-year old, Frederick William Tuttle of Hartford, Connecticut, would tackle a narrow (4¼-inches high by 15¼-inches wide) little strip of dark green linsey-woolsey and cross stitch five rows on it. It is fascinating that he used the same fabric ground with its linen warp and wool weft as his oldest sister, Esther, who had worked her large linsey-woolsey sampler in 1812.

Frederick merely stitched a row of uppercase block letters in bright yellow silks followed by the lowercase alphabet and then added numbers one to twenty on the third line. His full inscription echoes his national pride as he stitched, "Frederic William Tuttle Aged 8 Years Wrought In the 45th Year of the / Independence of the United States of America February 22nd AD 1821."



Sampler by Frederick William Tuttle (1812–1895). The young stitcher was eight years old when he finished his sampler on February 22, 1821, in Hartford, Connecticut. Stitched in silk on linsey-woolsey, the work measures 4¼-inches by 15¼-inches. Gift of Jane Tuttle to the Connecticut Historical Society. The Connecticut Historical Society, Hartford, Connecticut, Acc. No. 2419.

Frederick William Tuttle's family figured prominently in the daily life of Hartford. His father, Samuel, was a grocer who sold a diverse range of staples, grass seed, gypsum, and grindstones, specializing in the latter. The firm, S. Tuttle & Sons, grocers, operated at 267 Main Street from 1838 through 1853 as listed in *Geer's Hartford City Directories*. The parents, Samuel Tuttle (23 June 1773–5 July 1850) and Betsy Hotchkiss (2 May 1779–2 August 1831) reared a large family of ten, six boys and four girls. Frederick William, their seventh child and fourth son, was born in Hartford on April 8, 1812. On November 1, 1838, Frederick would marry Sarah Ramsay (3 December 1817–9 June 1895), the daughter of Jonathan Ramsay and Sarah (Allyn). Frederick and Sarah had four girls: Sarah and Catherine, who both died young, then Grace and Jane, the youngest, who gave Frederick Tuttle's sampler to The Connecticut Historical Society for their collection.

Frederick William Tuttle apparently chose to reverse his name and later used his middle name, William, as his first. The Hartford directories

recorded "William F." under his father's commercial listings and William's residence at 16 Market Street in 1840. Later his residence changed to Windsor Road. From 1846 to 1854, he resided at 21 Village Street.

The oldest Tuttle son, Miles Ammi, and his brother, Samuel Isaac, also assisted their father in the grocery business. After the death of their father in 1850, William continued the firm with Samuel and Miles; but when Miles died in Paris in 1858, William withdrew from the firm. He succeeded his brother as director of Aetna Insurance Company of Hartford and the Farmer's and Mechanics National Bank, holding these offices for 37 years. He was a member of Christ Church and a warden, vestryman, and Sunday School teacher. He was also a director of the Hartford Hospital. He participated in numerous clubs and societies before his death, February 22, 1895.

All of William's childhood was spent in Hartford schools. The first one he attended was kept by Miss Rebecca M. Butler on North Main Street, followed by the Center District School. Finally, at the age of

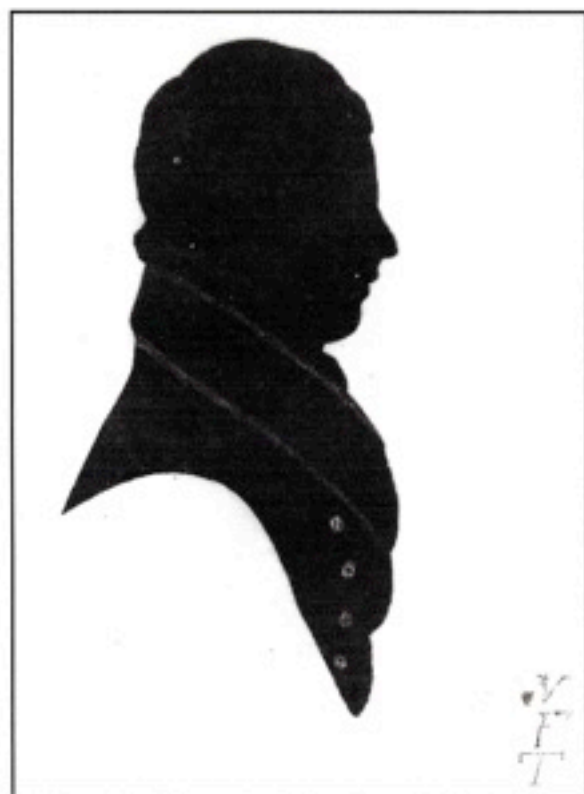
twelve, he became the pupil of George Jaffrey Patten, from whose Literary School he graduated at age fifteen. At that time, he began clerking for his father. Both of them probably sat for the silhouettist Master Jarvis (sometimes called "Jervis") F. Hanks on his visit to Hartford, June 16 through 23 of 1828. Both father and son's silhouettes are stamped on the reverse, "Gallery of Cuttings / Cut by / MASTER HANKES / with Common Scissors." Master Hanks advertised in *The Connecticut Mirror*, June 16, 1828, his vast exhibit of papyrotomia or gallery of paper cuttings at Allyn's Hall, Main Street where admittance of 25 cents entitled each visitor to see the exhibition of cuttings and sit for a correct likeness "Bust" cut in a few seconds.

William's earliest teacher, Miss Rebecca M. Butler (b. 1788) was the daughter of Norman Butler (1763–1838) and his wife Martha (Patty) Olcott (ca. 1763–5 August 1806). The parents married December 3, 1786. Norman's father was Moses Butler who married Sarah Howard. The son, Norman, and his wife Patty occupied the Moses Butler Tavern with their daughters, Rebecca and Cornelia.

Rebecca was a gifted pupil of the Hartford teacher, Lydia Bull Royse. Her handsomely executed silk embroidery is in the Butler-McCook House, part of the collection of the Antiquarian & Landmarks Society, Inc. It is inscribed on the wood frame back board, "Wrought by Rebecca M. Butler at Mrs. Lydia Royse School, Hartford, Conn. in the summer of 1805 / began the 7 day of June completed the 18th of September." Also in the collection is an oil portrait of Rebecca's mother, Patty, by Rev. Joseph Steward that fetched 12½-cents at the auction of Moses Butler "moveables" held May 22, 1851.

Rebecca died July 1, 1849. Her sister died two years later in December 1851. They were the last of the Butler family to occupy the Moses Butler Tavern at the southwest corner of Main and Elm. After their deaths, the land became the property of the South Baptist Society. In 1854, a new church was dedicated. It is more than

Silhouette of Frederick William Tuttle. The paper cutting is the work of Master Jarvis H. Hanks in Hartford, Connecticut, June 16–23, 1828. It is stamped "Gallery of Cuttings / Cut by / MASTER HANKES / with Common Scissors." The Connecticut Historical Society, Hartford, Connecticut, Acc. No. 1939.275.

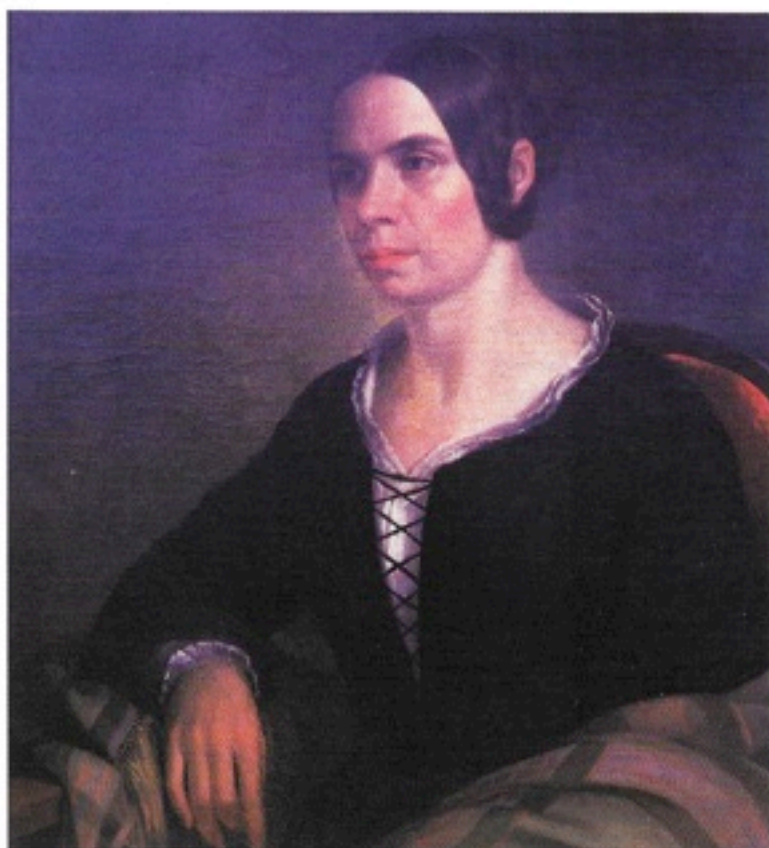




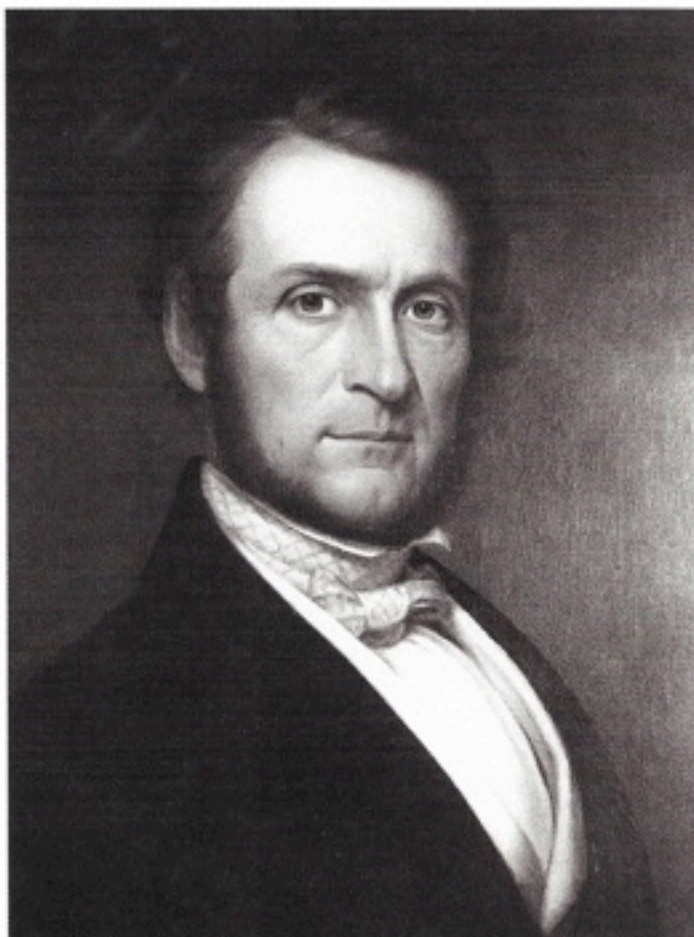
Sampler by Nathaniel Palmer Stanton (1851–1910). Worked by Nathaniel at Miss Sheffield's School in Stonington, Connecticut, the sampler is stitched using wool on perforated paper. It measures 8¼-inches by 10½-inches. Old Lighthouse Museum, The Stonington Historical Society, Stonington, Connecticut. Photograph by Robert Berthelson.

likely that Rebecca M. Butler was the teacher responsible for instructing young Tuttle with his sampler as well as other young boys and girls. The Hartford city directories first record Rebecca as a "Single woman" in 1838, and she remains at the 70 Main Street address through each listing until her death in 1849.

Another Connecticut lad would stitch a sampler. However, this piece was stitched with wools on perforated paper. The maker inscribed his sampler, "Nathaniel Palmer Stanton's Sampler / wrought at Miss Sheffield School for / his dear mother Stonington Apr 26th / 1861." It contains four alphabets,



Nancy Lord Palmer Stanton (1813–1897). This oil-on-canvas painting by Phineas Stanton (1817–1867) depicts the mother of Nathaniel Palmer Stanton. Gift of Raynham Townshend and his sister, Mrs. Juliet Townshend Newton, to the Stonington Historical Society, Stonington, Connecticut. Photograph by Robert Berthelson.



Charles Thompson Stanton (1797–1880). A prosperous ship owner, Charles Thompson Stanton sat for the artist Phineas Stanton for this oil-on-canvas painting. Gift of Raynham Townshend and his sister, Mrs. Juliet Townshend Newton to the Stonington Historical Society, Stonington, Connecticut. Photograph by Robert Berthelson.

numbers one to thirteen, and his initials "NPS" on the top.

Nathaniel's sampler resembles a smaller (4-inches by 8½-inches), less ambitious one made in the 1850s. Currently unidentified, it was also worked with wool on perforated paper made by William C. Lathrop and is in the Rochester Museum & Science Center Collections, Rochester, New York.

The teacher responsible for Nathaniel Palmer Stanton's sampler was Miss Lucy Ann Sheffield who died December 3, 1864. The 1860 census records her as a teacher, aged 62, living with a 12-year-old girl named Annie Butts or Button (?). Lucy Ann Sheffield's name does not appear in the 1850 census. She was the only daughter of William Sheffield and Elizabeth (Eeles) who were married May 25, 1785, in Stonington. Lucy Ann is buried in the Robinson Cemetery in Stonington borough with the inscription to her "for fraternal love." She appears to have lived with her brother, Joseph B. Sheffield, of

Saugerties, New York, and may have taught there previously. Henry Robinson Palmer, in his book *Stonington By the Sea*, notes "Miss Lucy Ann Sheffield also kept a select school for young misses and boys."

Her earnest pupil, Nathaniel, was a twin, born April 15, 1851, to the prosperous ship owner, Charles Thompson Stanton (8 December 1797–21 April 1880) and his second wife, Nancy Lord Palmer (3 November 1813–5 September 1897). The parents married October 17, 1836, after the death of his first wife, Ann Adelaide Palmer, Nancy's sister. Nancy and Charles Stanton raised seven children in Stonington. The youngest were the twins, Nathaniel Palmer and Joseph Warren.

Nathaniel never married but remained in Stonington his entire life, where he served his community as the deputy collector of the port of Stonington and was remembered fondly by its residents. He died December 15, 1906, and is buried in Stonington.

Two other brothers worked samplers in the maritime community of Norwalk, Connecticut, and completed them four months apart.

The older brother signed his needlework sampler, "Manice De / Forest Lockw / ood Aged 10 yrs / 6 Mos Aug. 20 1868." His cross-stitched sampler has a black border and black horizontal lines under rows of both upper and lowercase block letter alphabets and is followed by the usual numerals, one to nine and zero. It is worked in commercially dyed wool yarns on canvas and has a bold combination of colors: white, dark green, yellow, pale blue, lavender, and black.

It is likely that both Manice and Buckingham were encouraged by their maiden aunt, Julia Abigail (b. January 18, 1809) and worked these samplers under her guidance rather than at a school.

Manice DeForest was the oldest son, born February 26, 1858, to William Buckingham Eliphalet Lockwood (23 December 1822–30 March 1897) and Mary Catherine Manice (1 October 1832–10 March 1869).



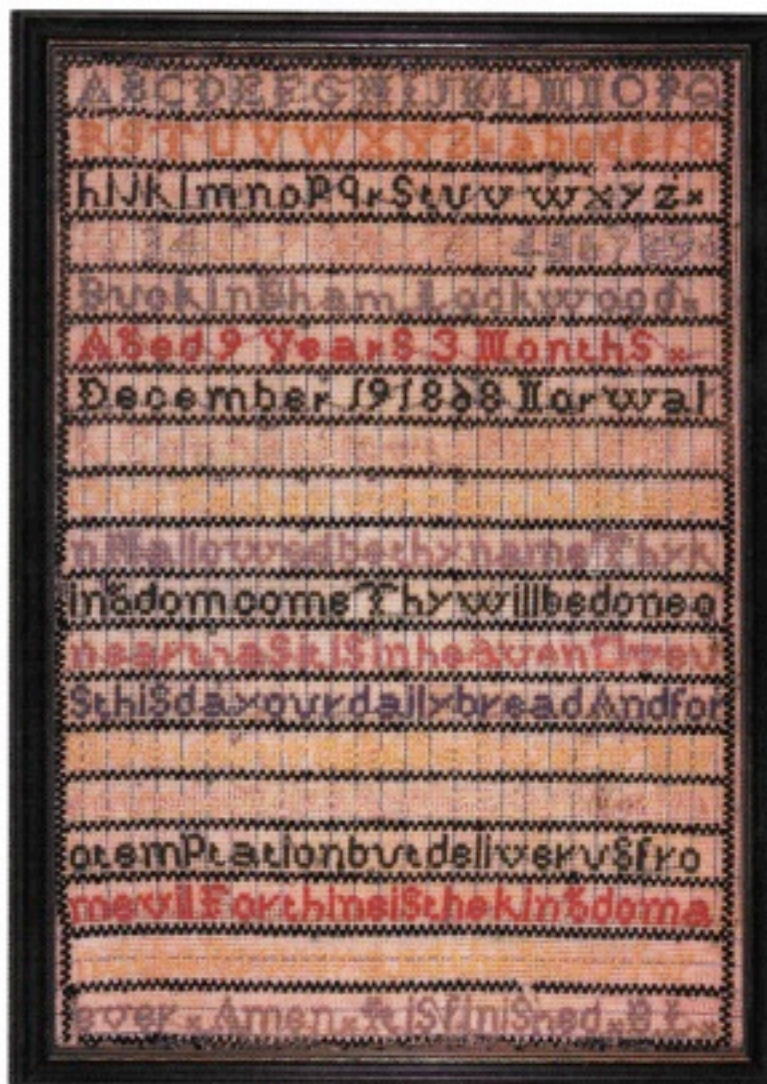
Sampler by Manice DeForest Lockwood (1858–1946). This work, stitched at age ten and one half by Manice DeForest, was worked using wool on canvas. The sampler measures 17¾-inches by 15-inches. Norwalk Museum, Norwalk, Connecticut. Photograph by Robert Berthelson.

Sampler by Buckingham Lockwood (1859–1910). Young Buckingham was very specific about his age when he stitched his sampler, noting that he was “9 Years 3 Months.” His sampler, wool on canvas, measures 24¾-inches by 17-inches. Norwalk Museum, Norwalk, Connecticut. Photograph by Robert Berthelson.

The parents were married June 12, 1856, at Oaklands, Long Island, New York. Mary was the daughter of DeForest and Catherine (Booth) Manice.

Their son, Manice DeForest, was married November 24, 1880, to Annie, daughter of John S. and Sarah J. (Pentz) Lawrence of New York. They had three children, Mary Catherine, who died as an infant, Manice DeForest Jr., and George Lawrence. They lived at 23 North Avenue in Norwalk. The *Norwalk Hour* of August 15, 1946, recorded the death of Manice DeForest Lockwood at Norwalk Hospital the day before.

As his brother had, Buckingham chose the same bright aniline-dyed wools on canvas. His sampler reads, “Buckingham Lockwood / Aged 9 Years 3 Months / December 19 1868 Norwalk Connecticut.” This inscription is followed by the Lord’s Prayer and ends with a resounding “Amen. It is finished. B. L.” Obviously,





The Lockwood brothers. These boys, two of whom are documented to have stitched samplers, are the great-grandchildren of Eliphalet Lockwood. They are, from left, Buckingham, Manice DeForest, and William Lockwood. Photograph by Whitney & Beckwith, circa 1868. Courtesy of Manice DeForest Lockwood, Jr., Norwalk Museum, Norwalk, Connecticut.

Buckingham was happy to conclude his sampler ordeal!

Buckingham was born September 19, 1859, and died unmarried in Norwalk on February 1, 1910. Both boys are pictured circa 1868 by Whitney & Beckwith with their little brother William (b. 16 November 1862) who is perched on a footstool at the right. Manice is in the center with Buckingham at the left.

The Lockwoods lived a life of leisure and ease as wealthy great-grandchildren of Eliphalet Lockwood, the founder and dynamo of E. Lockwood and Sons, the most successful mercantile business in early nineteenth-century Norwalk. Eliphalet and his sons William and Buckingham St. John were shrewd, hardworking business men who converted a country store into a multifaceted empire. They had a fleet of ships that sailed the West Indies and the coastal trade routes, a saw mill, the Danbury and Norwalk turnpike, as well as an uncommon venture, a rolling and slitting mill.

The family store near the west end of the bridge was the core of their business. All variety of stock was available: Palm Sope (sic), Geneva (gin), spectacles, Poland starch, callimanco (worsted wool fabric), indigo, Scotch

snuff, kirseymire (twilled woolen cloth), plaster of Paris, tobacco, even silver-handled buggy whips, etc.

The Lockwoods were also bookkeepers for the Norwalk First Society (Congregational Church) and paid Ben Negro \$2.33 every three months to ring the church bell. They also supplied the wine used for the church services.

Between 1789 and 1820, Eliphalet and sons William and Buckingham St. John Lockwood were owners or part-owners of at least a dozen sloops and two schooners that sailed to Savannah, Charleston, and north again to New York and Boston and up the Hudson River to both Troy and Albany. Rum and sugar were among the products returning to the Norwalk wharf from the West Indies voyages. This is the rich legacy created by the great-grandfather Eliphalet for his great-grandsons Manice DeForest, Buckingham, and William.

This article on boys' samplers and their lives will hopefully focus attention of some of the forgotten children who stitched in both the eighteenth and most of the nineteenth centuries. It appears that the age range of the sampler makers is often

ten years and younger. Their goal was a simple alphabetical type almost devoid of decoration. By comparison, the several pieces worked by young English boys, and seen by the author, are more elaborate and expertly worked.

Since this introductory sampling is small, we look forward to learning more about other examples that can be documented as American pieces.

Editor's Note: Glee Krueger is the author of *New England Samplers to 1840; A Gallery of American Samplers, The Theodore H. Kapnek Collection*; "A Middletown Cameo: Mary Wright Alsop and Her Needlework," *The Connecticut Historical Society Bulletin* 52, Nos. 3 & 4, Summer Fall 1987; and *To Ornament Their Minds: Sarah Pierce's Litchfield Academy 1792-1833*, with Theodore Sizer, Nancy Sizer, Sally Schwager, and Lynne Templeton Brickley.

She will speak on American samplers April 12, 2000, at the Museum of Fine Art, Boston. If you have information about other samplers stitched by boys, please contact the author through this magazine, or write to her at Post Office Box 443, Westport, Connecticut 06881.

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