



CATALOGUE OF SAMPLERS

IN

FRIENDS HISTORICAL LIBRARY DUBLIN

Compiled by Clodagh Grubb, April 2022

CATALOGUE of SAMPLERS in FRIENDS HISTORICAL LIBRARY DUBLIN
Quaker House Bloomfield Stocking Lane FHL D

Throughout the world, embroidery has been used for centuries to adorn textiles. Rich fabrics were highly esteemed as gifts. Sumptuous clothing & hangings were very portable & visible items of propaganda & power used by princes & prelates in Medieval times. Heraldic banners identified a group (Embroidered crests on blazers are a survival of this).

Stitches used in medieval embroidery & samplers;--Stem stitch, Back stitch, Chain stitch, Split stitch, Satin stitch, Buttonhole stitch, Cross stitch and Couching stitch.

A sampler was originally a strip of fabric kept with her sewing kit upon which a woman stitched designs & techniques she saw and thought might be useful for clothing & furnishings.

Spot samplers would have motifs randomly placed.

Band samplers would have bands of border patterns possibly including needle lace.

Following the invention of printing, books of patterns were published. Gradually the original purpose of samplers was superseded & now used as exercises for girls, some as young as five, they were planned. **Alphabets, darning, extracts, friendship, Dresden work & map samplers** etc. might be worked as competence was acquired from practising plain sewing daily. Girls as young as six could sew well, an essential skill for the household economy as well as the possibility of work outside the home.

The Samplers in this catalogue are basically arranged in chronological order except for some groups such as schools or maps. Number in brackets is from Acquisitions book???????? & on Pink filing cards in LC cupboard.

Sampler position in the Archive room is indicated in **Blue colour**

Unframed samplers in two Cabinets (Cab A & Cab B). Drawers numbered 1--5

e.g. c.1670 Stumpwork panel (175 FHL D)	34 x 45.5cms.	Cab A 1
Date	Name	Acquisition no.
		Size
		Position in Archive room

Cab A 1 = Sampler Cabinet A (in Archive room) Drawer 1

Framed samplers on Shelves of Stack A 2 See below—f indicates shelf

1738 Sarah Pennington Stack A 2 f 21.5 x 17cms. Sampler size. Frame 33 x 26cms.

BOOKS on Irish Samplers :--

Grubb, Clodagh *Samplers, Sewing & Simplicity in Quaker Ireland* FHL D 2020

Crawford, Heather *Needlework Samplers of Northern Ireland* Crawfordsburn Allingham 1989

O'Callaghan, M.C. *Irish Needlework Samplers* Amazon



c. 1670 Stumpwork panel(175 FHL D) 34 x 45.5cms.

Cab A 1

A type of pictorial embroidery, partly 3-dimensional, sometimes worked by well-to-do girls in the British Isles after they had completed band and cutwork samplers. Called stumpwork as designs often derived from contemporary “estampes”(popular engravings & prints). Only made for a very brief period during the second half of the 17th C. & very fragile. Can be partly three dimensional involving much raised work, applique, detached buttonhole stitch, needlepoint lace, darned silk pile and beadwork. Made as small panels, mirror frames or decorated caskets. **Maybe a gift Margaret Pim & Caleb Beale’s marriage 1756**

Three clouds stitched separately as slips. Below on the left is a large castle, a popular image referring to Henry VIII’s Palace of Nonesuch. Windows have mica for glass. Open door of the castle is needlelace (detached button hole stitch) supported by wire; this technique also used for foliage & bird’s wings. Motifs from earlier samplers & pattern books were utilised to make up the picture, Bottom row has a leopard, rocky landscape with trees, two fish in sea, bird on an oak sprig, & a seated stag. The seated stag from heraldry can be found on the oldest dated English sampler by Jane Bostocke 1596, also on a sampler in FHL D by a six year old Ann White in 1786, and as late as 2003 A.D. in an Austrian cushion design. Other motifs of flowers, birds and insects, often outlined in black stitching, are scattered around. In the centre of the landscape is an oval cartouche with slightly raised ornamental frame decorated with 3-dimensional leaves. This contains a very large country house with trees, a

meadow, a small bird and clouds. Several chimneys a sign of wealth in 1665 being subject to the Hearth Tax. Ground white satin weave silk.



1729-50 Elizabeth Pim (1718-88) (366FHL D) 36.5 x 30.cms. Cab B

1

Parents Mary & John Pim, she m. George Newenham, a wealthy Cork merchant, 1748.

An important piece as an example of a Spot Sampler Sampler. Her medallions predate those of Ackworth by many years. Cross stitched in wool on linen it belongs to the tradition of collecting useful patterns for upholstery, purses etc. Elizabeth Pim from age 11, worked motifs for 21 years! The earliest one 1729 (bottom right) & the next motif both have stylised pairs of **stylised identical flowers suitable for a repeat** pattern (ignore surrounding matter)

Others motifs are from Turkish carpets. Very expensive so often placed carefully on the table, not floor. English embroiderers copied them. The V&A has one in cross stitch with large octagons where the outer border supports a circle of stylised trees whose crowns almost touch the centre square in which is a geometric star. Elizabeth has octagons with trees, tulips, or carnations growing towards the centre from a modified geometric border.

Another carpet design was a central medallion, of an octagon, a square and a diamond superimposed; top of the right-hand page has an octagon containing a diamond, a star, a square, & in the centre, a flower. Maybe a copy of actual *turkey work* such as is known from Irish Quaker inventories. Other possible sources Holland or Germany. An early C.16th German sampler has a pattern from a carpet. Dutch samplers, dated 1640 & 1663, have motifs similar to some of Elizabeth's. **Colours** common on C. 17th Dutch samplers -- greenish yellow, light blue, golden yellow, natural, a warm dark red & a lighter, bright red closer to crimson. Very like Pim's thread, maybe imported from the Netherlands. Dutch dyers known for fine quality dyeing. Quaker Cork merchant's extensive trade with Rotterdam.

Vase of flowers with 2 facing birds is a Tree of Life symbol. Carnations (fertility) in a vase

with water (essential to life) have as guardians 2 birds. In 1730 2 facing peacocks guard a schematic tree (roots & branches) & carnation top. **Alphabet** letters embroidered randomly.



1738 Sarah Pennington (inherited by Christopher Nuzum, his mother a Goodbody).
21.5 x 17cms. Sampler size. Frame 33 x 26cms. Stack A 2 f

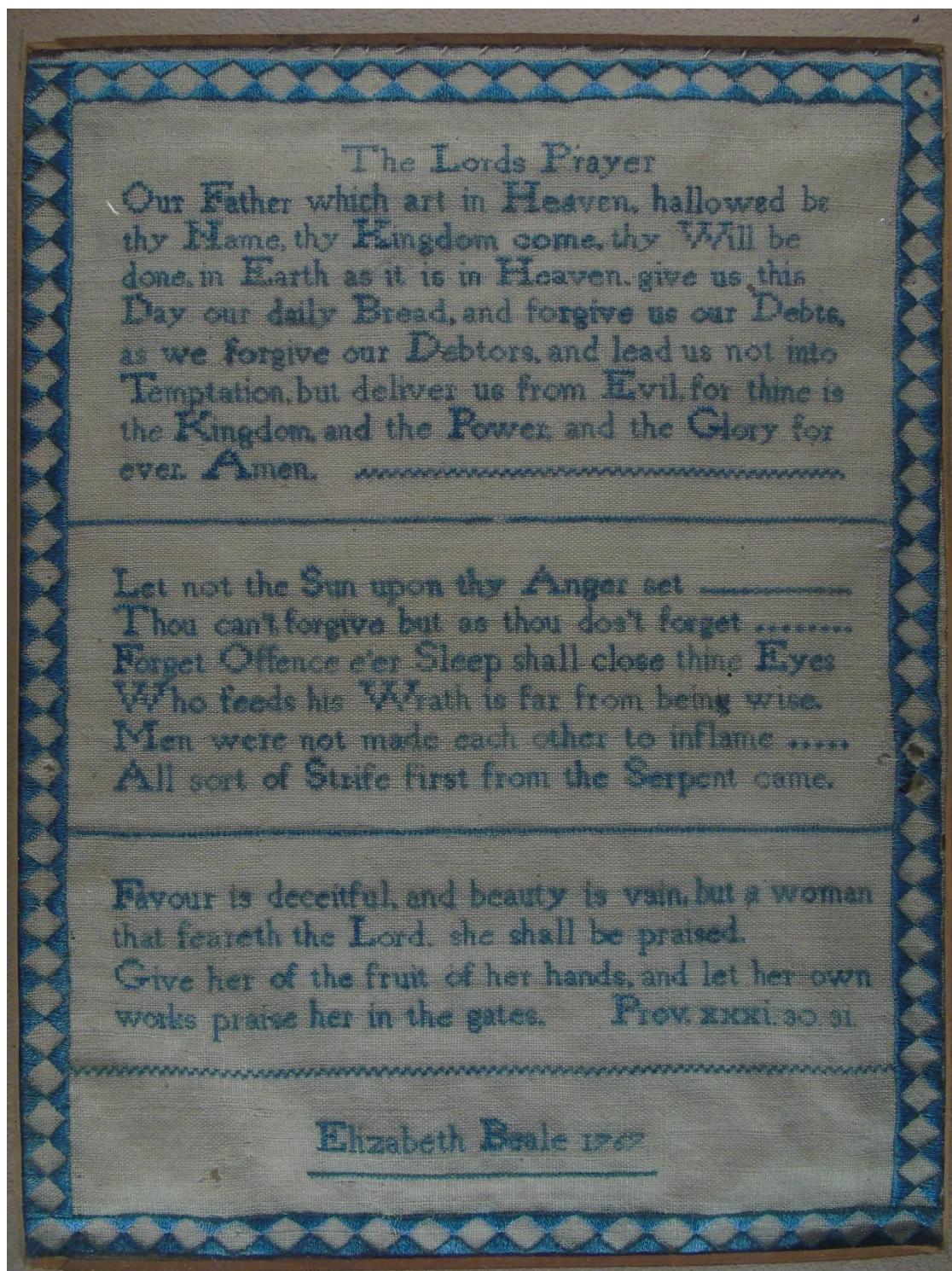
Alphabet marking sampler with fabric surround of floral patchwork of 18th or 19thC. Top third bands of simple divisions include stylised flowers in double running like C.17 samplers. Alphabets in green and yellow cross stitch. Old fashioned, with the arbitrary

division of words sometimes in the middle simply to fit available space. Practice for marking laundry —Names repeated of Peter Pennington & Sarah Pennington. Pairs of initials.



1765 Ann Wright (1752-1834) (425 FHL D) Born in Wexford, m. Jas. Flanagan settled in Waterford. **41 x 20cms. Cab A 3** Alphabets, nos. & a lot of different divisions. Linen fabric 28 threads to the inch, selvedge top and bottom woven on half-sized loom (domestic?)
Stitches Cross, over 2 threads each way, half-cross, eyelet, 3-sided and chain

Colours 4 blues, 2 yellows, 2 pinks, 2 greens, tan, purple, and white. Interesting points are the huge range of colours, the 3-sided and chain stitches, J & U included in some alphabets.

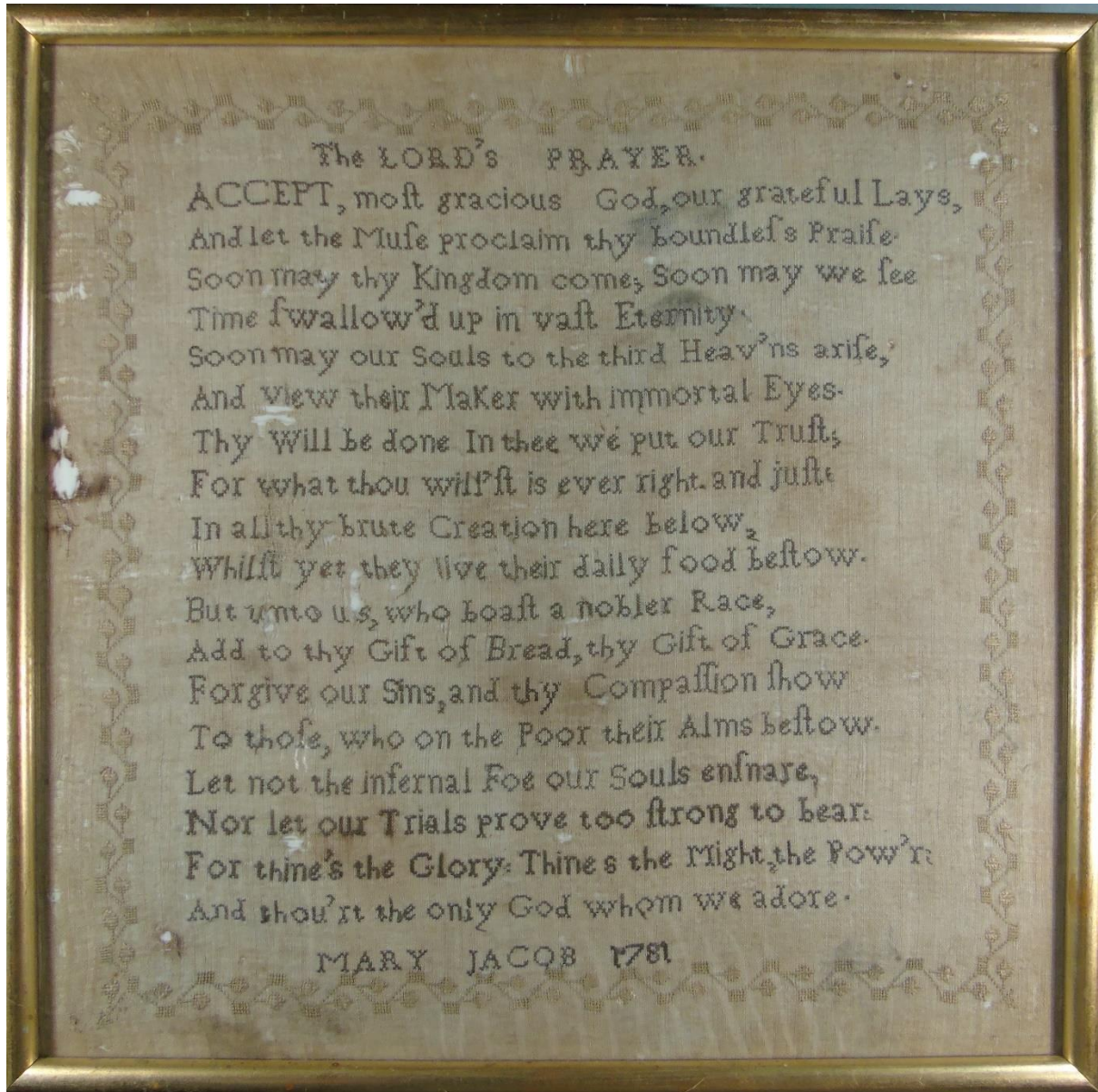


1767 Elizabeth Beale (1757-1824) (445 FHLd) Dau. of Margaret Pim & Caleb Beale she m. Richard Abell, Cork merchant of beef & butter. 2 silhouettes in FHLd. Son studied medicine in Edinburgh. **25 x 18cm Stack A 2 g**

Blue silk on wool. Satin stitched geometric border. Text of Lord's Prayer is from the King James Bible as is Proverbs, chapt.31 v. 30-31. King Lemuel's mother says princes must abstain from drunkenness, judge fairly, and plead the cause of the poor and needy. Then a

beautiful description of the ideal wife. A wise woman she is equally competent at buying a field to plant a vineyard as managing the household & she is superb at spinning and weaving!

The paraphrase of *Let not the Sun go down upon thy Wrath* is in rhyming couplets.



1781 Mary Jacob (1769--1832) (502 FHLD) 35 x 35 cms. Given by Belinda Jacob.

Lord's Prayer in couplets, an educational technique used for easy memorising at that period. Framed with a stylised monochrome brown leaf-and-bud border.

Fifth Daughter of Joseph Jacob of Waterford & Hannah Strangman, ancestors of all Quaker Jacob families in Ireland. Waterford was a busy port & Jacobs supplied the sailing ships with Ships Biscuits (Hard tack) for their long voyages. With the advent of steam ships they turned to making Sweet Table Biscuits

Married 1787 William, son of Thos. & Elizabeth White of Cork. As Mary White made 2 Map samplers in Waterford 1813 & 1814, both in FHLD. Note about Jacob family & history of sampler. **Stack A 2 g**



Ann White (1782—1869) (366a FHL D aged 6. 54 x 30cms Cab A 1

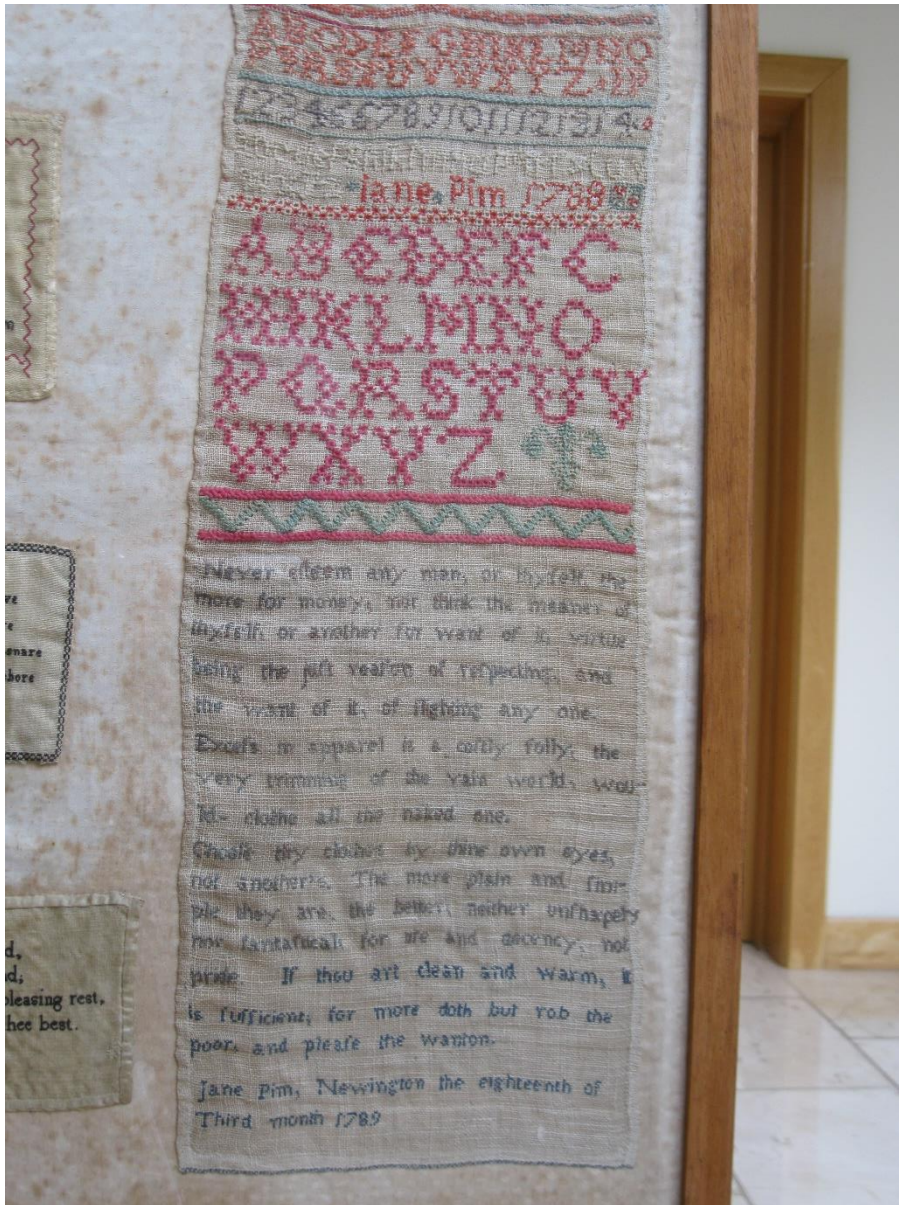
Daughter of Thos. & Hannah White. m. Thos. Waring. Their dau. Eliz. m. Thos Harvey, grandson of Elizabeth Pim (1718-88). Their dau. Henriette Harvey m. Louis Jacob (1841-1907). Maisie Jacob of Waterford donated Ann White & E.Pim samplers to FHL D in the 1990's. Correspondence in FHL D.

Polychrome... Variety of stitches, including eyelet, satin. This sampler looks back to old motifs, and forward to alphabets with decorative divisions, and possibly text in a floral arcaded frame. Within this frame the space is then divided up into bands. Two wide ones each have two trees flanking a bird while another has, placed symmetrically between two trees, a seated stag like the stumpwork from Sibmacher's pattern book.

Below name a narrow band with its series of 2 facing birds with a flower between is Italian Renaissance in origin. Can be found right across Europe from Dutch samplers, Hungarian linen to Azemmour, Morocco.

There are two different capital alphabets, one eyelet stitched. Two more wide bands, separated from each other, each contain texts of improving poems.

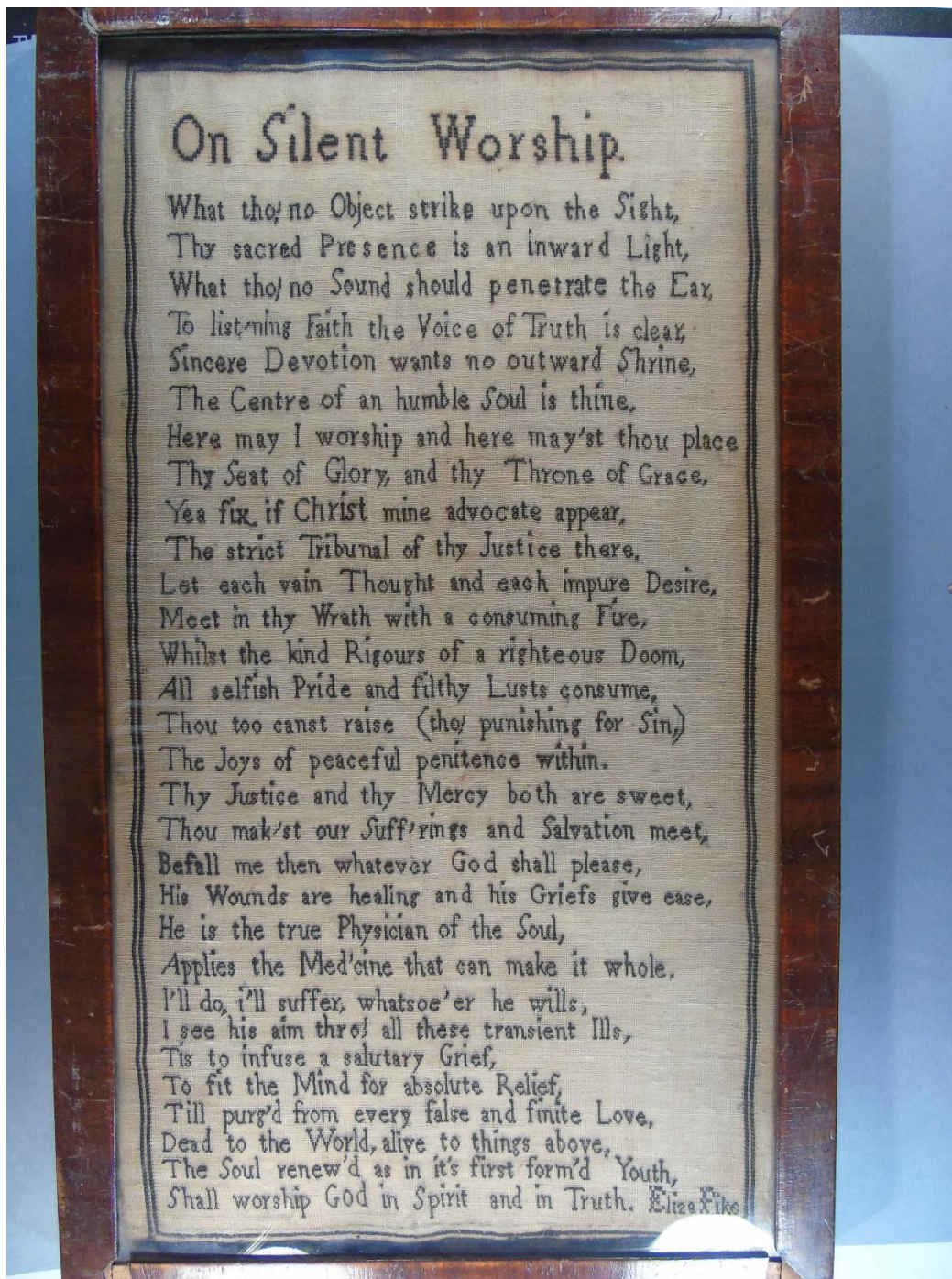
A number of divisions in different designs and stitches, satin, eyelet, etc.



1788-9 Jane Pim (457 FHLd) Newington 54 x 21cms. Cab A 3

1778-1838 dau. of James Pim(Mountrath) & Deborah Robinson. In 1829 Jane, aged 51, m. Robert Goodbody & looked after his children, most of whom did very well in business & manufacturing

3 alphabets, 1 row of numbers, 6 divisions, faded flower in vase, flower
Text of Penn's *Reflections & Maxims* nos.73, 74, 75 & 253 on Apparel & Respect.



Elizabeth Pike (359 FHL D) 45 x 25cms

Stack A 2 f

Monochrome. Text of long poem, "On Silent Worship". The first 8 lines gives the feeling of sitting in a Quaker meeting for Worship. The last two lines speak of the renewal of spiritual energy

Written on back Left by Isabella nee Alexander Garratt (d.1862) to her dau. Maria who m. Richard Grubb. Isabella's mother-in-law was Mary Pike whose sister was an Elizabeth Pike (1752-) See below for another Elizabeth Pike.

1792 Eliza Pike (93) Dresden whitework sampler (photo & letter sent to Isabel Grubb in 1920's) Said to be made 1792 Suir Island (Clonmel School) by Elizabeth Pike (1774-1834 of Dungannon. A niece of Mary Pike (see above) she m. Joseph Barrington. **Cab A 2**

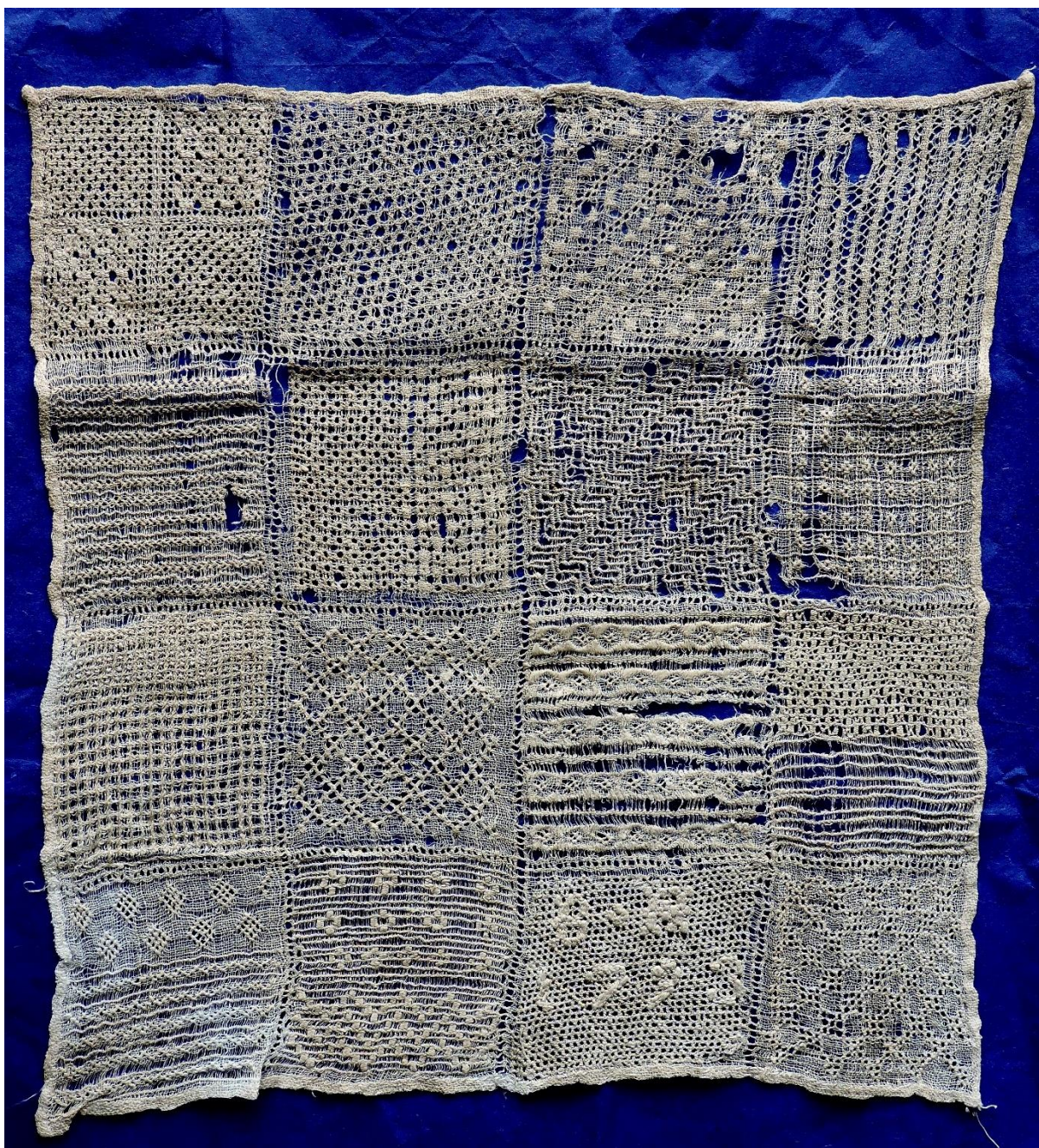


23 x 21cms Pulled thread work on white linen.

DRESDEN WHITEWORK SAMPLERS (CLOTHING related)

These pieces of work are fairly similar, almost square, small and made of a loosely woven fabric marked into squares, with each one showing different patterns, stitched with white thread. Dresden whitework, which evolved during the C.18th in the south of Denmark and Dresden in Germany, was a form of delicate pulled work where the weave was distorted to form holes and patterns and could be worked to imitate lace. Could decorate clothing and neck handkerchiefs worn over the shoulders. It was far less costly & could be worked by an amateur..

. See Pages 111—121 in Marsh, Gail, *18th Century Embroidery Technique*, East Sussex, Guild of Master Craftsmen 2006

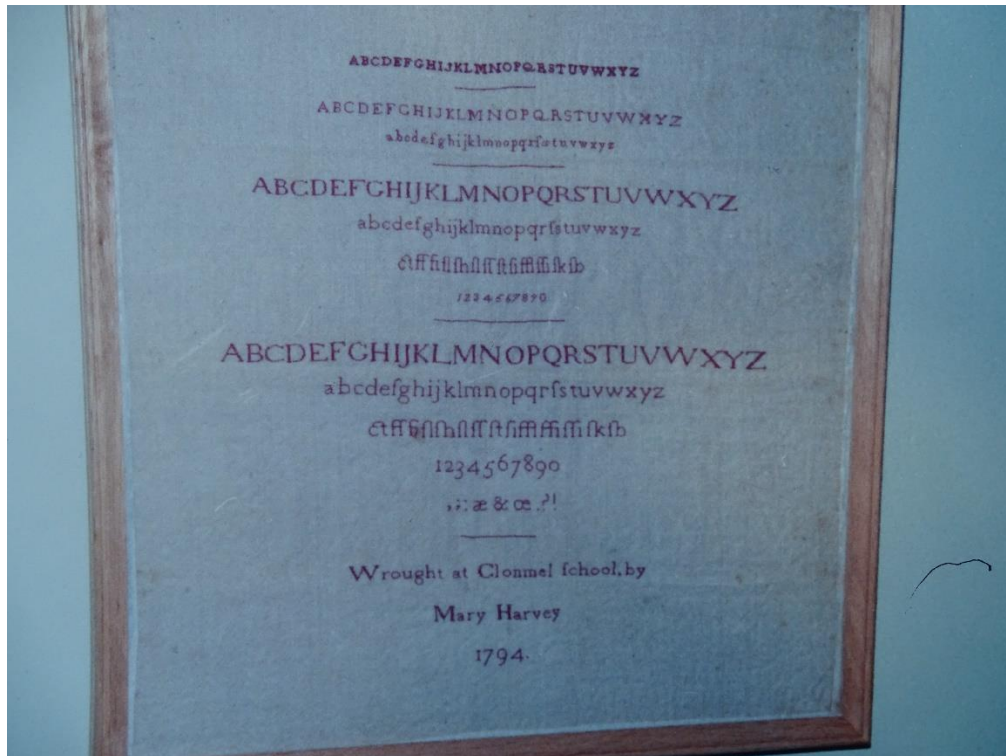


1793 B. R (527 FHLD) (from the descendants of the Goff family in Wexford) **Cab A 2**
27.5 x 28.5cms. Dresden whitework sampler. Pulled thread work including button-hole eyelets, on loosely woven strong gauze. 16 different squares. These might serve as ideas for decorating the muslin dresses of this period – photo Rebecca Goff Samplers in *Samplers, Sewing & Simplicity* p.68. Also look at V & A. *Samplers* plate 64.

A similar sampler from 1769 by M.B. donated to the National Museum Dublin is also of Quaker provenance. Donor, Heather Goodbody, thought it might be M. Beale?

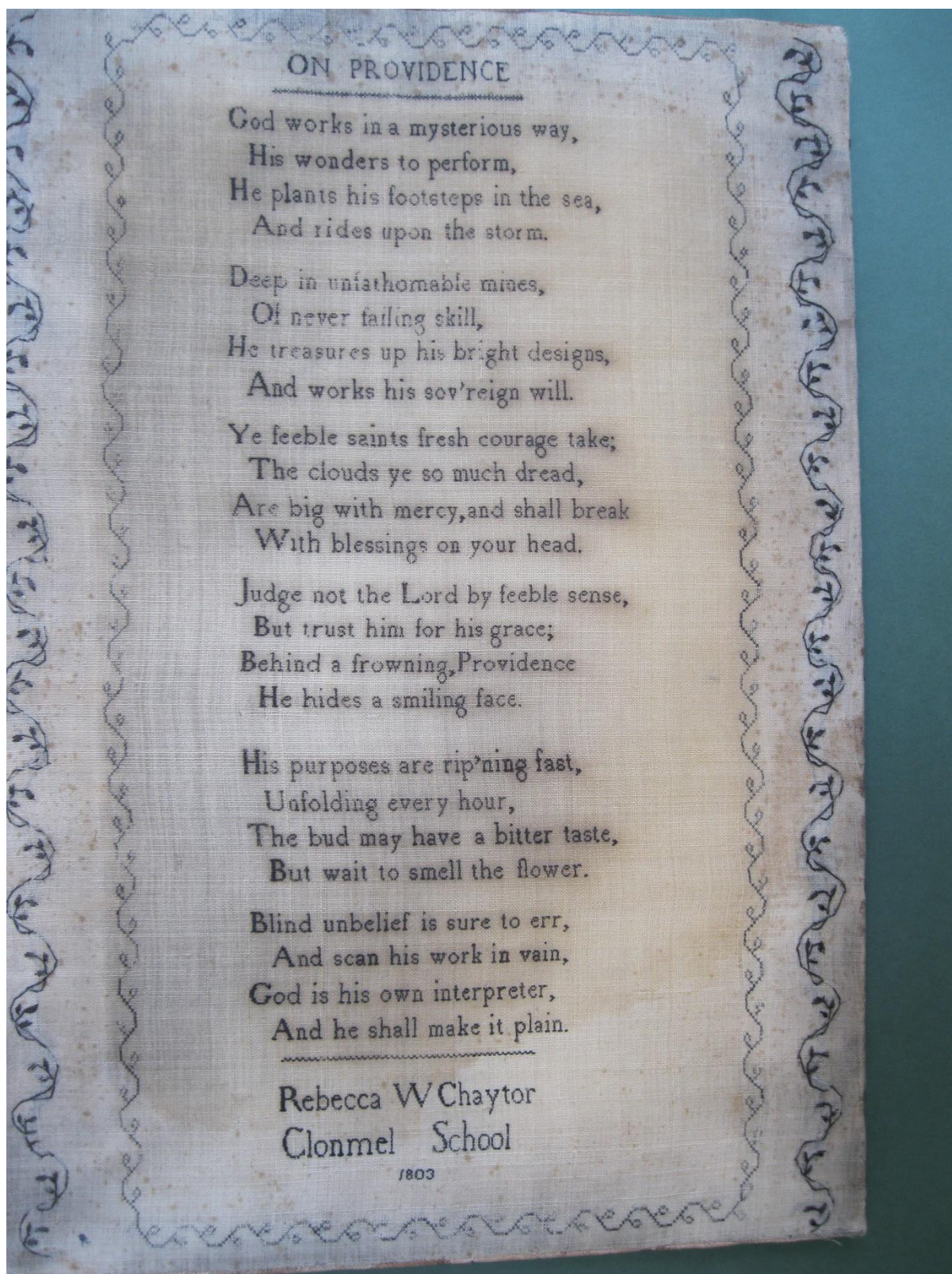
CLONMEL SCHOOL (also known as SUIR ISLAND to distinguish it from the Clonmel Charitable school)

Sarah Tuke Grubb, one of the founders of York School in 1785, established with her wealthy miller husband, Robert Grubb, Clonmel School 3 years later as a private school to give a higher standard of education to girls in an exclusively Quaker atmosphere with an emphasis on quality and simplicity. Important in FHL D is an elegant beautifully spaced sampler of Roman lettering in the **plain style of York School**. Sarah died in 1790 and by the early C.19th the girls were engaging in fancier samplers.



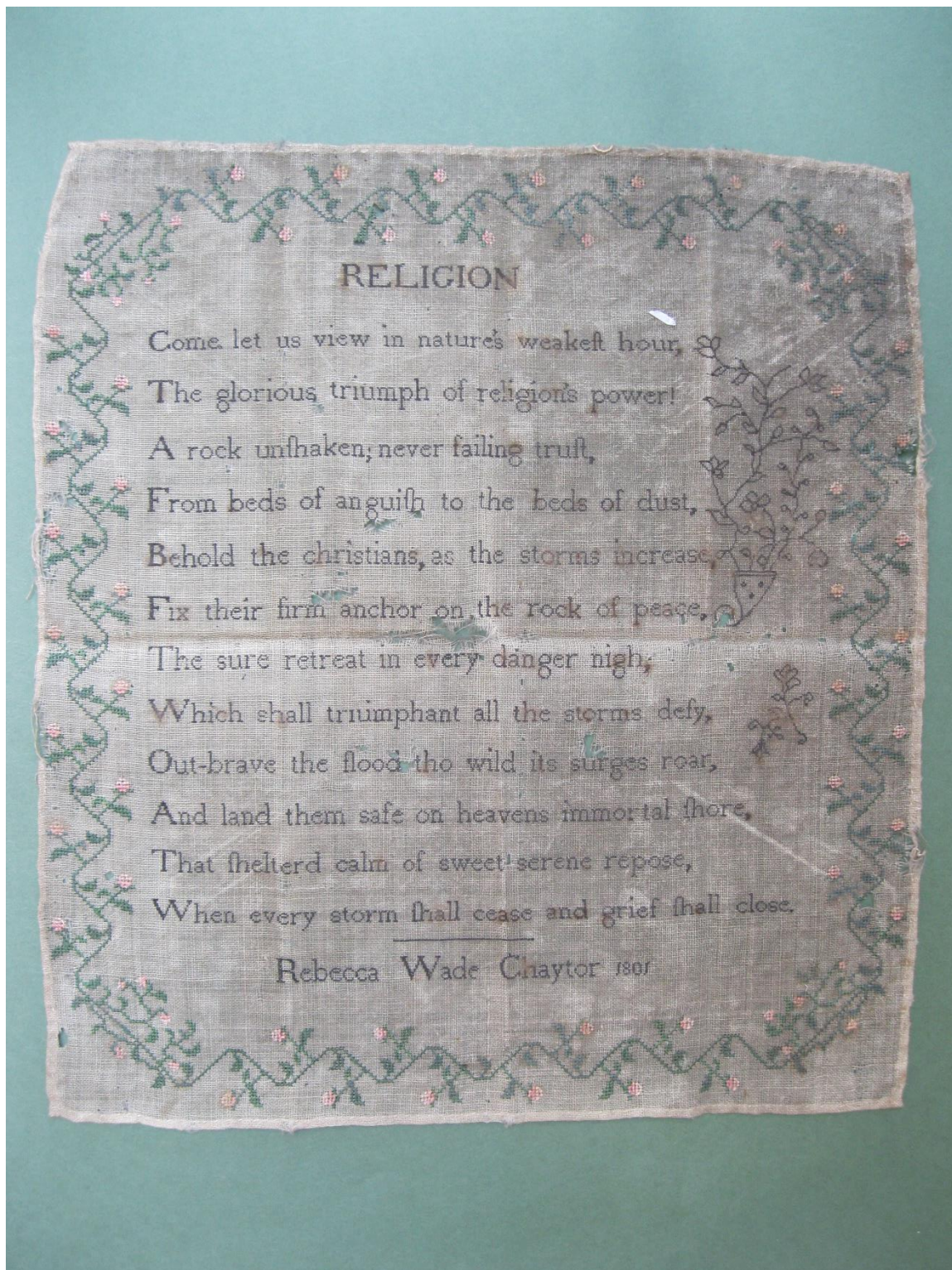
1794 Mary Harvey Photo of Alphabet Sampler *Wrought at Clonmel School*. Stitched in red silk a colour used for marking clothes & which was also common in the Isle of Man.

Cab B 5



1803 Rebecca Chaytor (1790-1830) (82 FHLd) In 1807 m. Robert Davis in Clonmel. Their dau. Sarah Davis worked an alphabet sampler at Clonmel School (198 FHLd) **Cab B 3**

40 x 26cms Text of *On Providence* Hymn by William Cowper published 1779.
Six verses in a delicate leaf-and-bud frame. Two vertical very simple foliate borders in blue.



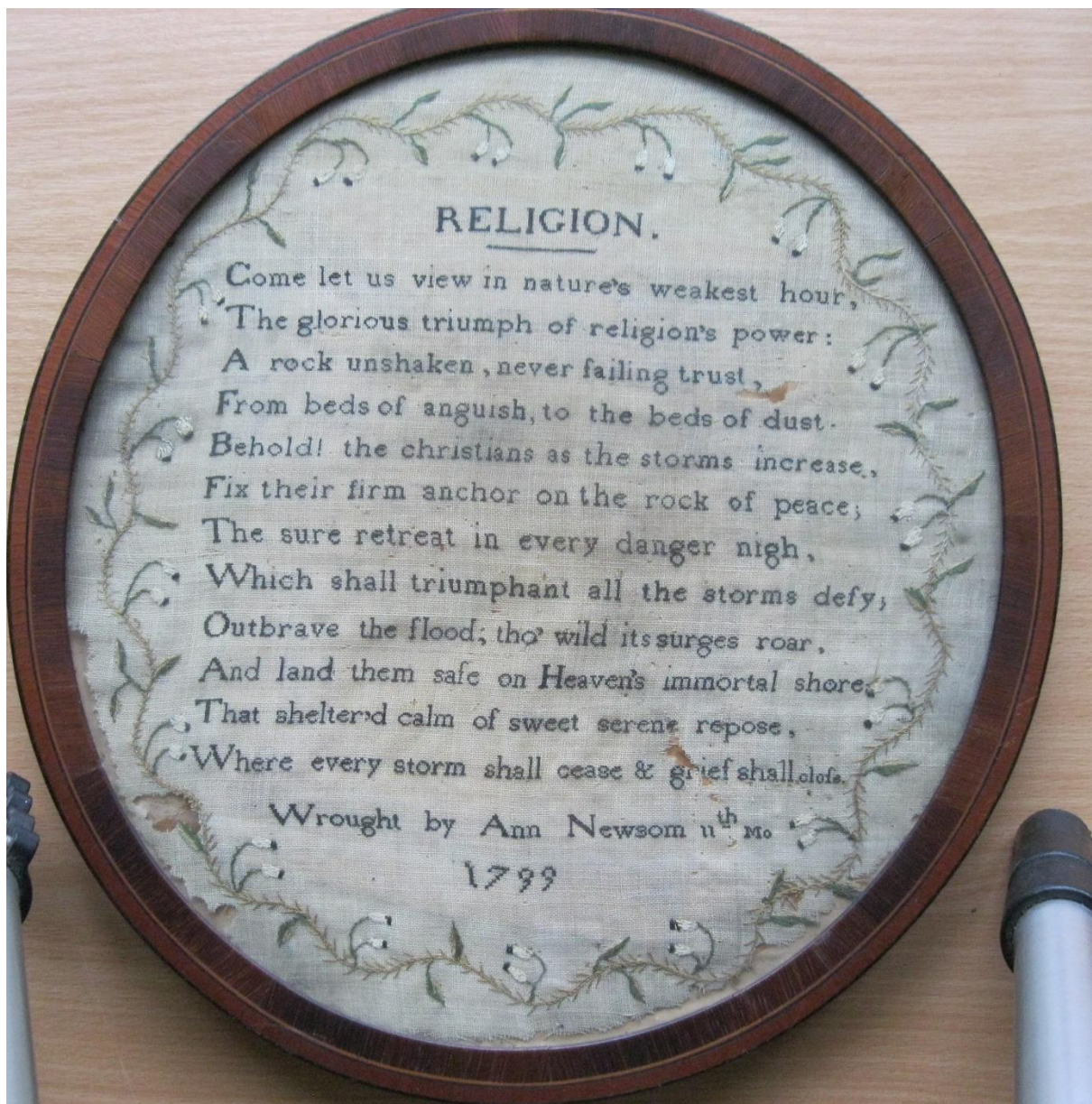
1805 Rebecca Wade Chaytor (200 FHLD)

33 x 30cms

Cab B 3

Text of "Religion" *Come let us view in nature's weakest hour.*

On very fine tammy with stylised floral border. See Ann Newsom's interpretation below
N.B. Motif of horn of plenty filled with flowers similar to Ackworth .



1799 Anne Newsom (1788-1856) (FHLD) Dau. of Samuel Newsom & Sarah Roberts (Dublin). **34 x 31cms** **Stack A 2 g**

Oval shape fashionable for embroidery & pictures late C.18th. A stylised border of flowers frames text of poem *Religion*. The same year this poem worked without any border by Sarah Goodbody at Clonmell School where Rebecca Chaytor framed it with an arcaded leaf-and-bud border in 1805. Moth holes, wool or tammy. Cross stitch & satin stitch.



1824 Sarah Davis (1811-72) (198 FHLD)

34 x 22cms

Cab B 3

Polychrome. Various Alphabets & nos. Very fine bands include both geometric & floral
Influence of Mountmellick School or other Irish samplers?

Dau. of Robert Davis & Rebecca Chaytor (see nos. 82 & 200 in FHLD)



n.d. Sarah Ridgway (91 FHL D) Clonmel School

Cab B 3

28 x 28 cms.

Possibly Sarah (1782-1866) dau. of Henry Ridgway & Elizabeth Penrose?

Darning sampler. Red on white linen. Using colour shows the accuracy of the work. As well as marking samplers all girls, both rich & poor, learnt different darns for mending including complex ones for damask & other woven fabrics.

Wave darn, Single diamond darn, Double running reinforcement, Twill darn, Double diamond darn. However few of these samplers have survived.

In 1796 Sarah Gatchell (1780-1811) worked a similar sampler in blue thread in Clonmel School. It is now in the National Museum Dublin.

OFFICIAL SCHOOLS (Run by Friends Committees)

MOUNTMELICK SCHOOL Opened Jan.1786 (or possibly a bit earlier) as an official co- educational boarding school run by a committee of Friends to give subsidised education for poorer Quakers up to 15 years. But then also accepted others who paid fees according to a sliding scale.

List of pupils 1786-1886 is incomplete as put together as best they could for *One Hundred Years of Mountmellick School* See p.1. Samplers still extant have produced the names of at least 20 more girls to date. **Plain sewing & mending** were essential skills for all girls both for household textiles & dressmaking. Samplers done in free time.

Surviving work includes **Alphabet samplers** with many different fonts as Irish Quakers enjoyed working a great number of different alphabets besides Roman. Anthony Benezet's *Pennsylvania Spelling Book*, used in Ireland, had a page of *Samplar Letters* which were very popular. Secretary script showed the capitals of hand writing. Like something out of a fairy tale were the extraordinary capital letters decorated with double running, of Scottish, Dutch or N. German origin.

Alphabets often separated by a variety of **divisions both geometric & foliate**. The foliate could range from a very simple scrolling leaf-and-bud (see Eliz. Hogg border) to the more elaborate bands by Margaret Watson 1808. Foliate bands were used to frame **texts of poems**.

Poems and maps also still survive as do tiny **friendship samplers** made by girls as *A token of Love* for their friends.



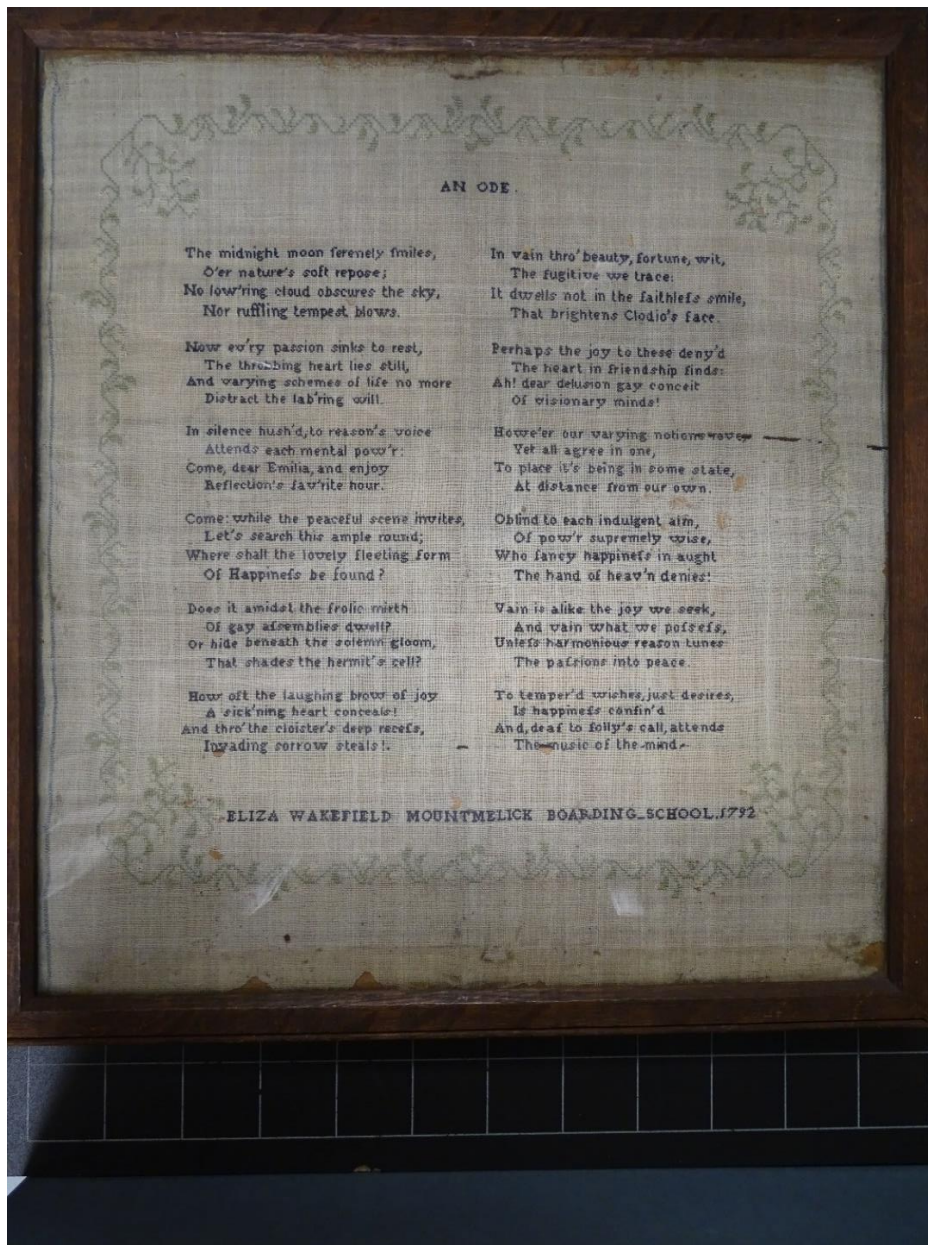
1790 Elizabeth Hogg (1779-97) (501 FHLD) Photo.

Cab B 4

Polychrome. Last alphabet from Benezet's Pennsylvanian Spelling Book much used in Ireland. Geometric divisions including satin stitched saw-tooth. Arcaded floral border.

Born to Jas. Hogg & Mary Greer the youngest of 13 children, many of whom died before reaching five. She lived to the age of eighteen.

Two other Elizabeth Hoggs were in M'tmellick in this period. One entered in 1792 the Provincial School & the Pupils' Clothing Cash Book 1794-7 has a no. of entries for her. The other, an orphan, was at Ann Shannon's private school in 1791(letter in Portfolio 46 ,supplemental Richardson Letters, Folder 15, No. 142).



1792 Eliza. Wakefield (1776- 1854) (83 FHLD) Stack A 2 h
 35 x 32cms. Text of *An Ode* with framing borders (similar to H Banfield)
 Tammy cloth with blue selvege. Moth damage
 Dau. of Joseph Wakefield & Hannah Christy, she m. William Strangman



1793 Elizabeth Flanagan (1782-1862) (514 FHLD) 41.5 x27.5cms.

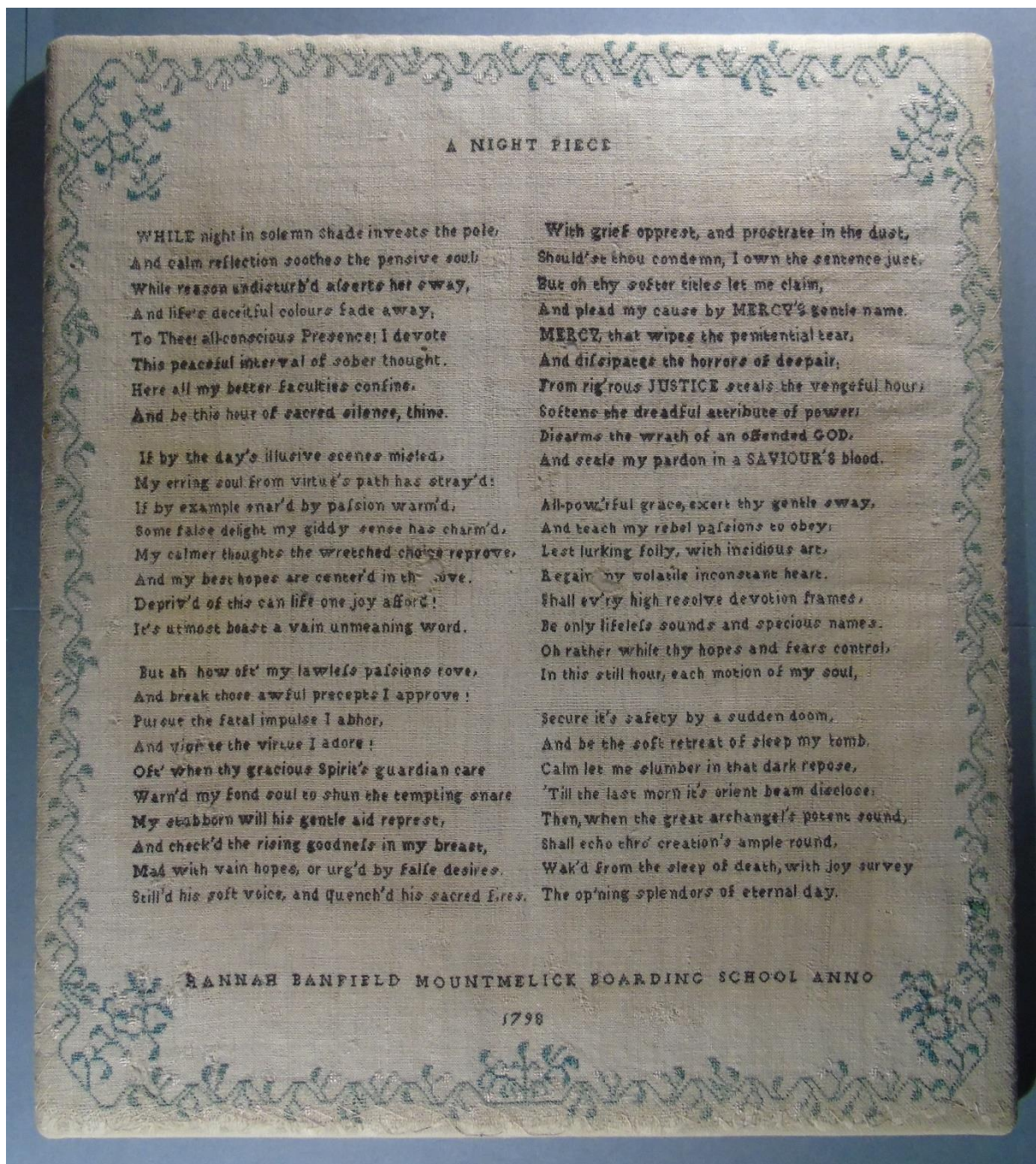
Cab A

4 Monochrome black on White linen. Donor Glyn Douglas (great-grandmother a Flanagan).

Elizabeth's mother was Anne Wright (1752-1834) whose very colourful alphabet sampler is also in FHLD. Elizabeth's sister Jane's sampler of an alphabet & scene with 2 dogs is with another descendant (illustr. p.149 in *Samplers, Sewing & Simplicity*)

Alphabets. Ligatures. Numbers. NB. Fancy capitals for texts. Very elegant symmetrical layout reminiscent of Suir Island & York School (see Mary Harvey 1794 & Mary Unthank 1797.

Mountmellick Pupils Clothing Cashbook indicates the fabrics she got to make her clothes (*Samplers, Sewing & Simplicity in Quaker Ireland* pgs. 39-40). Leaving school went to be a servant in Waterford. Died unmarried, buried in co. Wicklow.



1798 Hannah Banfield (1782-1853) (510 FHL D)

Cab B

4

34.4 x 30cms.

(A fine terrace built by Banfield can be seen in Clonmel.)

Stylised leaf & bud border frames the text of a poem by Elizabeth Carter (later in Lindley Murray's sequel to his "The English Reader" for the highest class of reader. Poetry approved of by Quakers but not novels. (See technical analysis by Cliona Devitt, who restored it). A year before in 1797 she made a Polychrome Alphabet sampler with Decorative divisions. Very similar to 1802 Sarah Williams (90) FHL D & others that still exist. Hannah m.1811 Thos. Greer Grubb, 2 sons d. young, 2 daughters d. spinsters....inherited thro Deborah Grubb? Donated by Sam Grubb's family.

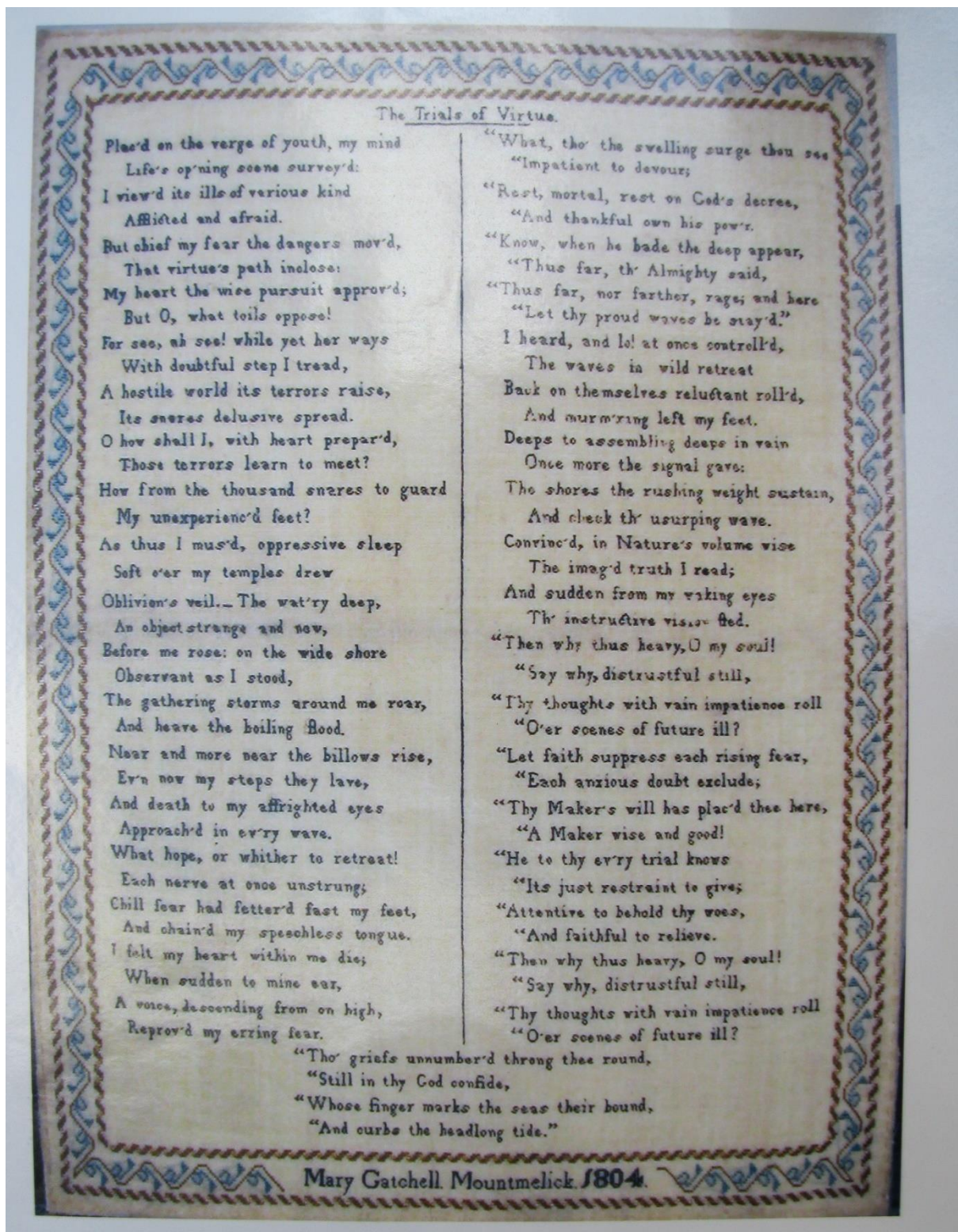


1802 Sarah Williams (90 FHLD) (1792-1818 dau. of Benj & Sarah) or (1788-1825) dau. of Joseph & Esther)?

32 x 25.5cms **Stack A 2 h**

Polychrome. A number of similar samplers from M'tmountlick still exist.

8 Alphabets including Benezet one & 11 rows of decorative divisions. Leaf-and-bud framing border of yellow flowers, green leaves. Coronets! Pulled eyelets. Satin stitch.



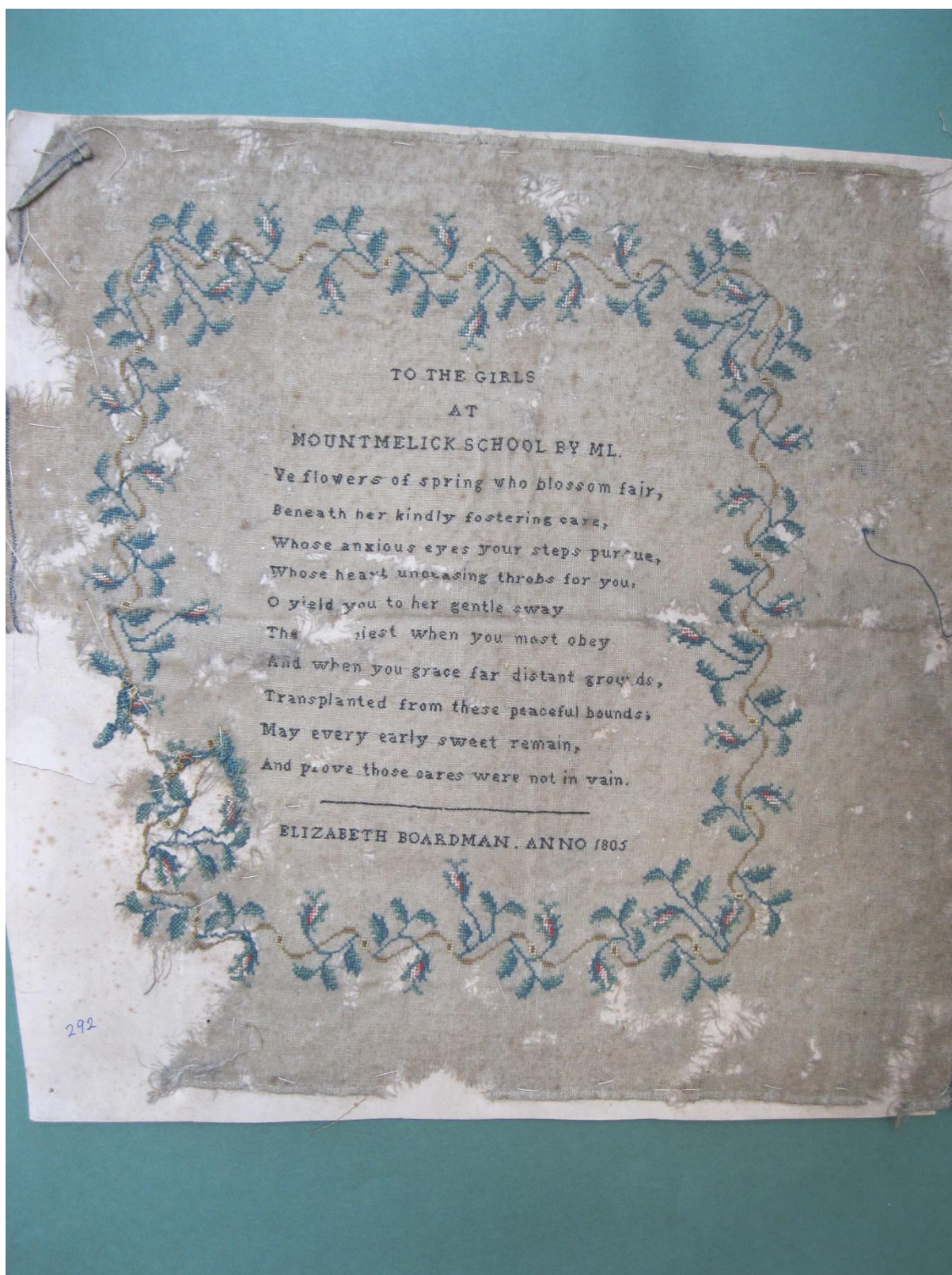
*1804 Mary Gatchell ... Photo (484 FHLD) .

Cab B

4

Text of poem,

Trials of Virtue. Blue/brown framing border of leaves can be found as a monochrome division band on many alphabet samplers. Sold in USA by Finkel & dau.



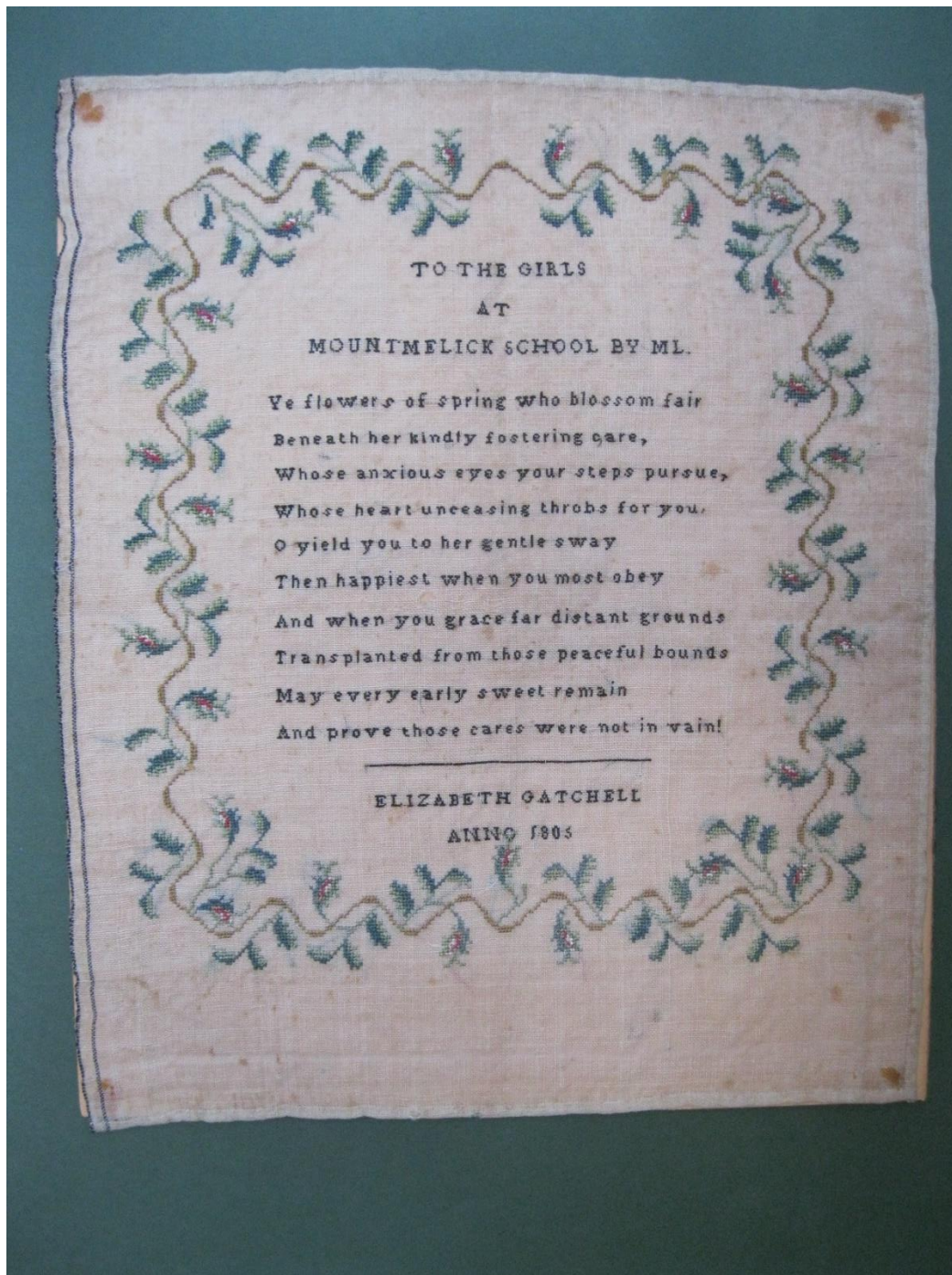
1805 Elizabeth Boardman (1797-1857) (292 FHL) Age 8. 33 x 34cms

Cab B

4

Text of poem: *To the girls of Mountmellick by M.L.* Poem possibly by Mary Leadbeater?

Very fine tammy (wool) badly damaged by moth & from being folded.
 Eliz. Gatchell (92 FHLD), age 12, also made a similar one in 1805 but better drawn and spaced.



1805 Elizabeth Gatchell (1793-1834) (92 FHLD) Age 12. She m. Joseph Walpole

32 x 26cms Text of poem *To the Girls of Mountmellick* by M.L. **Cab B 4**

We are very lucky to have these 2 samplers both worked in 1805 for comparison. Both show blue selvedge at side. A third one similar, except it is dedicated to *To the pupils of Anne Shannon* was auctioned in England. It was made at M'tmelick in 1816 by J Robinson, most probably the Jane Robinson whose Alphabet sampler (Elizabeth Fellers coll.) is similar to

those of Margaret Watson 1808 & Hannah Thompson 1810. The floral border framing the poem can be seen as a band design on these & other samplers.



1808 Margaret Watson (1796-1853) (318 FHLD) Against wall facing Stacks A 1 & 2

54 x

33cms Dau. of Margaret Wright (1767-1821) & William Watson(1771-1801) tape manufacturer in Dublin. She m. Joseph Waring.

10 Alphabets with wide variety of lettering, including Benezet (Pennsylvanian Spelling Book), secretary script & Holbein decorated. About 15 dividing decorative rows, both geometric & foliate. Classical stylised framing border. Four 3cm wide floral bands, The

following year she used one of floral band designs as a frame for a poem “*An Address to the Deity*” on a sampler now in Waterford.



1810 Sarah Walpole (199 FHLD) 41 x 33cms Cab A 4

Various Alphabets including Benezet, secretary script and one in eyelets
Geometric Division bands including a Greek key pattern. All in Monochrome on tammy (fine wool) damaged by moth & folding. Framing border of leaf- and-bud.

Possibly Sarah (1796-1863) dau. of John Walpole & Sarah Williams.
Or Sarah (1798-1870) dau. of Robert Walpole & Jane Lamb.

Susannah Corlett Poem with floral framing border being restored for the Glorney Foundation.

MAPS

GEOGRAPHY was taught at Irish Quaker schools & map drawing at Ballitore & other schools. Unable to take part in many professions many Quakers became merchants. Knowledge of the world & commerce were important. The schoolmaster John Gough's best-seller *Practical Arithmetick in Four Books* dealt with the realities of local & international commerce (1767 Dublin:16 editions). 6 copies of John Walker's comprehensive *Elements of geography* 1792 Dublin (ran to a no. of editions) were bought for Mountmellick School in 1794.

There as in other schools, a number of map samplers were worked. Popular between 1770 and the early 1800's across Europe and in the Americas. They would be drawn by hand on cloth, linen, silk or cotton. However very quickly publishers such as R. Laurie & J. Whittle realised there was a new market & printed maps on fine linens such as *An outline map of the World for Ladies Needlework & Young Students in Geography*. Being quite expensive it was most probably a benefactor who bought maps for the Mountmellick girls to enjoy working in the evening. The Irish girls favoured couching the boundaries. Various stitches such as cross, satin, straight & eyelet stitches used for the flower decorated cartouches & oval framing borders.

It is worth noticing how the boundaries of countries have been altered by wars & treaties.. Names of cities have changed for linguistic, political or other reasons.



1813 Ann Rhodes, (223 FHLD) Mountmellick Against wall facing Stacks A 1 & 2
54 x 48cms. Oval Printed Map of England & Wales with a border of freely drawn flowers. Boundaries couched in silk.



1814 Mary White (502 FHL D) A New Map of IRELAND Published by R H Laurie 53 Fleet St. London, "where may be had England, Scotland and Europe on the same plan".

47 x 42 Oval Against wall facing Stacks A 1 & 2

Harp shaped cartouche adorned with Kathleen Mavourneen & shamrocks gives a flavour of Irish nationalism. A later edition of this map has a free-flowing floral oval surround plus four big shamrocks.

Longitude & latitude marked & north indicated. A scale of Irish miles & English miles.

County names resulting from the Plantations. The lords of England and Wales had been subdued by the Tudor monarchs but not so Ireland. Brian O'Connor was Lord of Offaly, and the O'Mores, lords of Leix. However their support for the Earls of Kildare, and insurrections against Henry VIII resulted in confiscation of their lands. Loyal English settlers were planted on these lands in the reign of his daughter Mary (married to King Philip of Spain). She renamed these areas Kings County and Queens County. Castles were built at Maryborough and Philipstown (now Portlaoise and Daingean) to control the area.

Philip claimed the throne after Mary's death. The Armada to take England 1588 was a miserable failure, but the Spanish continued to support Irish chieftains against Elizabeth

After the rebellion and subsequent Flight of the Earls in 1607 from Ulster their lands were forfeited. Large areas were given to loyal Protestant English and Lowland Scots to settle and develop castles, towns and mixed farming. The city of London's companies got the County of Coleraine. They rebuilt Coleraine and Derry (renamed Londonderry).

Waterford was an important port. The Jacob family made ships biscuits (*hard tack*)-a bit like Ryevita-which would last the long voyages of the sailing ships. When the demand ceased with the advent of steamships Jacobs turned to making table biscuits in Dublin & Liverpool. As Mary Jacob she worked a sampler (1781) & later married **White** & made these 2 maps.

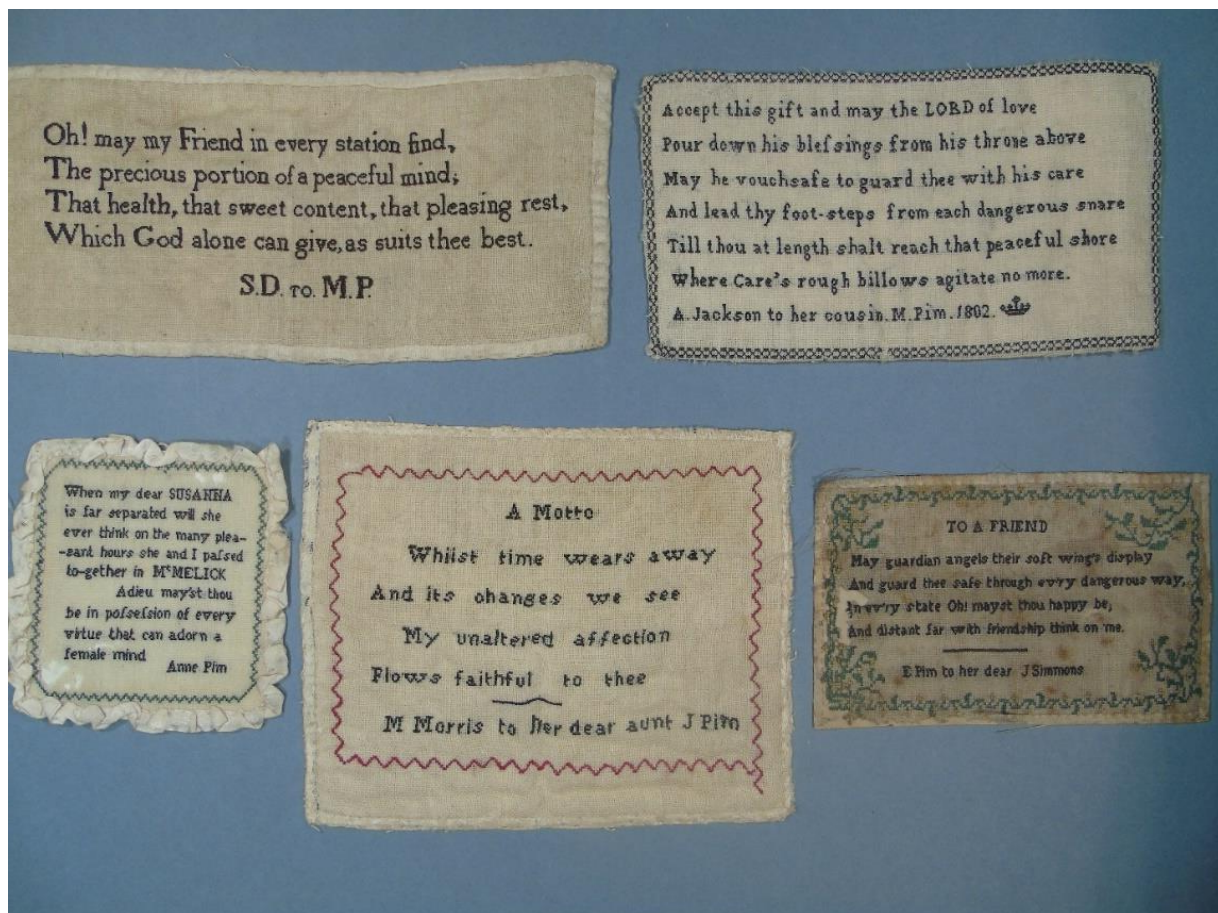


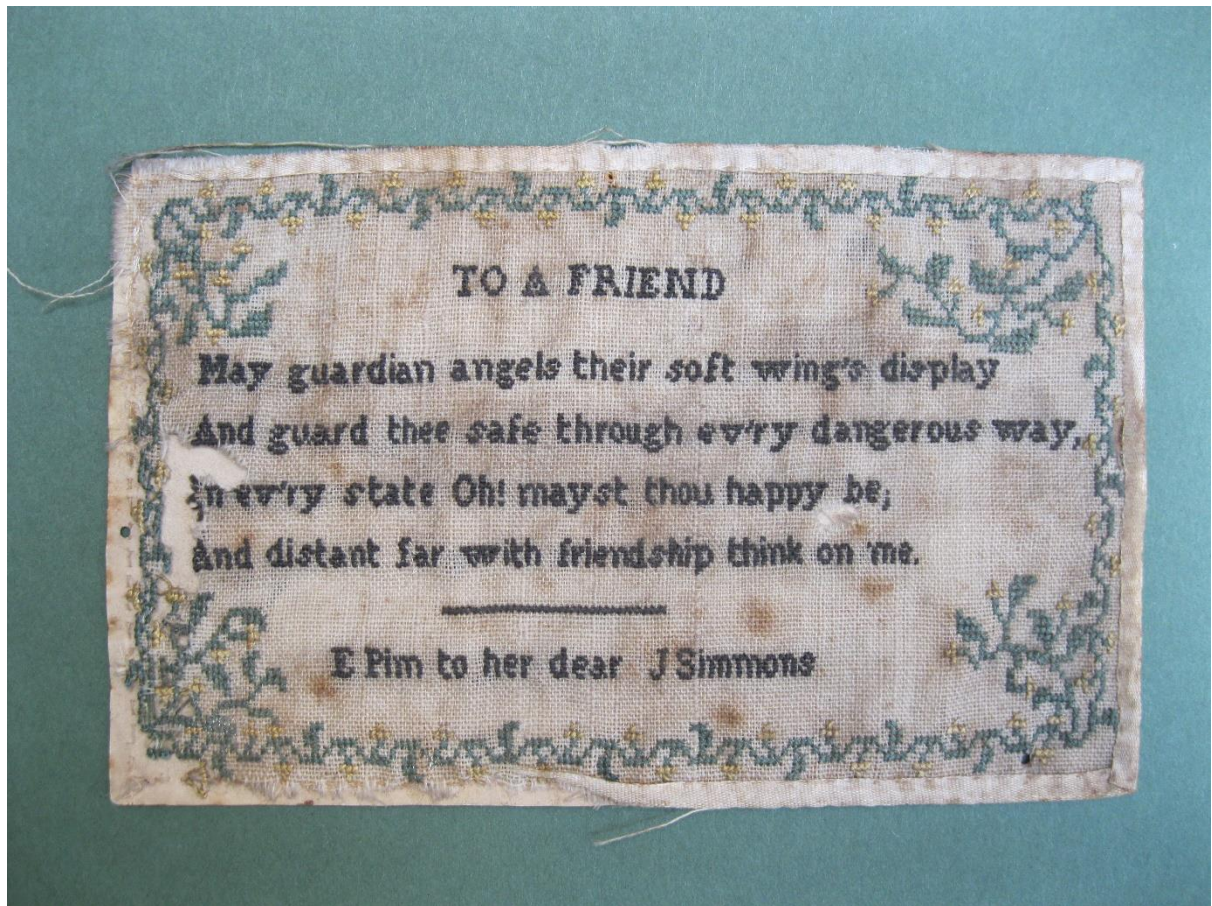
1813 Mary White (1769-1832) (502 FHL) Waterford Oval 62 x 54cms.
Map Europe & N. Africa, countries, towns. Against wall facing Stacks A 1 & 2

In oval on rectangular cloth. Outlines couched in silk. Cartouche- garland of leaves & flowers with embroidered bow. Longitude & Latitude. Note the boundaries were rather different then. The Turks ruled Rumania, Bulgaria and the Balkans including Greece. Finland was ceded by the Swedes to Russia by 1808. Germany and Italy were not countries but collections of independent small states. Buda is the capital of Hungary but later will be joined to Pest by a bridge over the Danube.

FRIENDSHIP SAMPLERS----A TOKEN of LOVE Cab A 2 & Cab B 4

Most of the Friendship Samplers are very small as their function was similar to a greeting card. The names or initials of the maker and the recipient were accompanied by an expression of friendship or love, and maybe a short poem. Usually done in cross stitch these seem to have been popular little gifts made by girls, especially in the late C.18 & early C.19, a period of much sentimental affection or “sensibility”





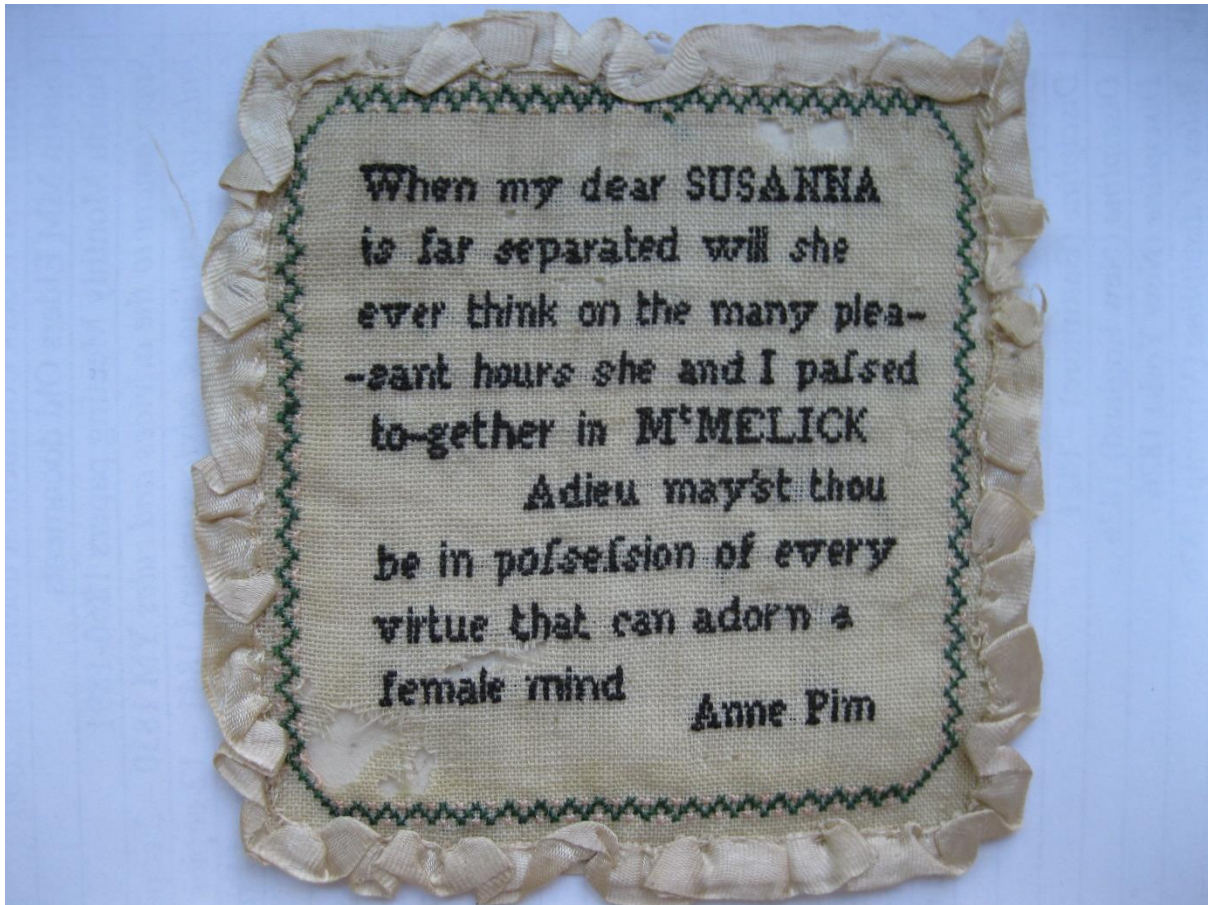
Late 18th century (84 FHL) E. Pim to J. Simmons. In tiny envelope.

Cab B 4

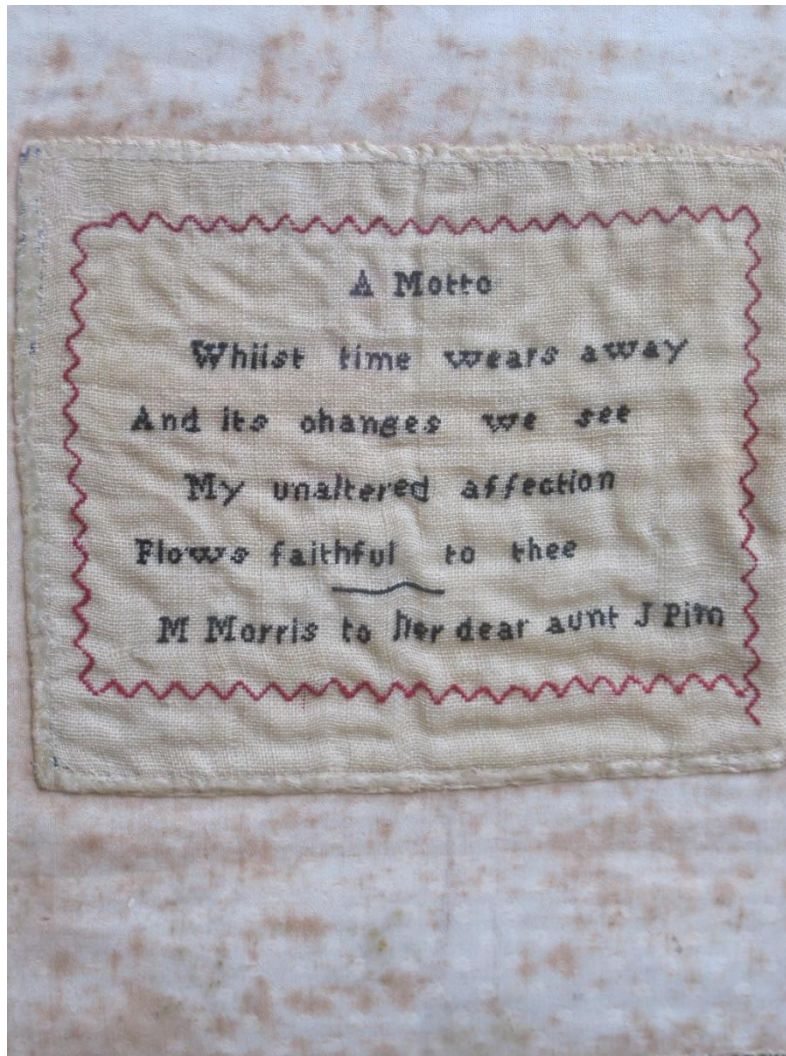
8.3 x 13.2cms

Leaf-and-bud border

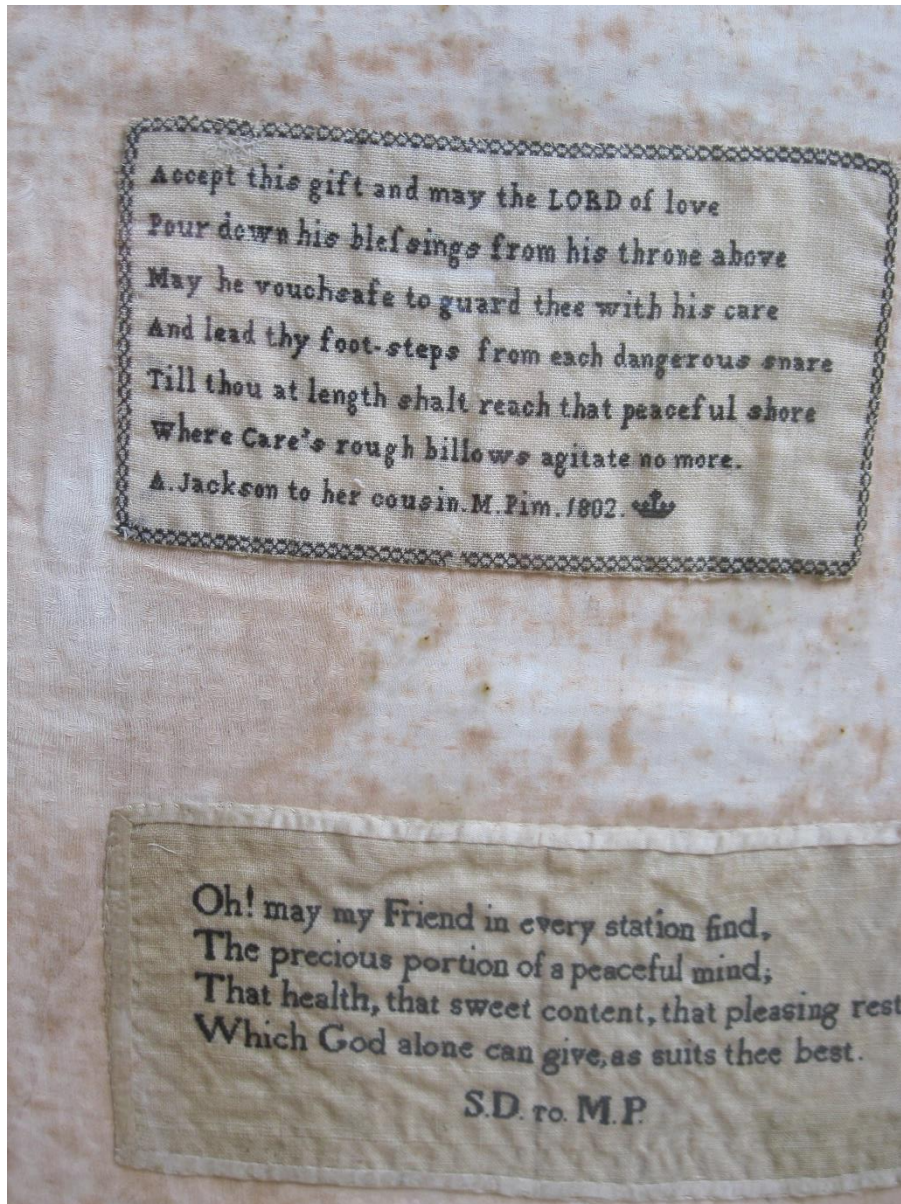
E. Pim most probably was the Elizabeth Pim(1781- 1799) who made *A map of Ireland* sampler in 1794 at M'tmellick School. The little poem *TO A FRIEND* is framed with a floral border often found on samplers there. Jane Simmons(1782- 1819), dau. of Isaac Simmons & Eliz. nee Pim, had a sister Eliza who made a sampler at M'tmellick School in 1800 so Jane may have been a pupil there too. . [A Jane Simmons, made a sampler 1788 at Pimsdale ???](#)
[Surely the same one as she was 6 in 1788 so born in 1782. Inherited by Goodbodys](#)



n.d. Anne Pim to Susanna remembering happy times at M'tmellick. A farewell **Cab B 4**
6 cms. x 6 cms. Tiny with pleated ribbon edging. Note how the letter "s" sometimes uses the
old fashioned version of "f". Did Susanna emigrate to England or America? (donated
Michael Goodbody July 2015)
Note how the letter "s" sometimes uses the old fashioned version of "f".

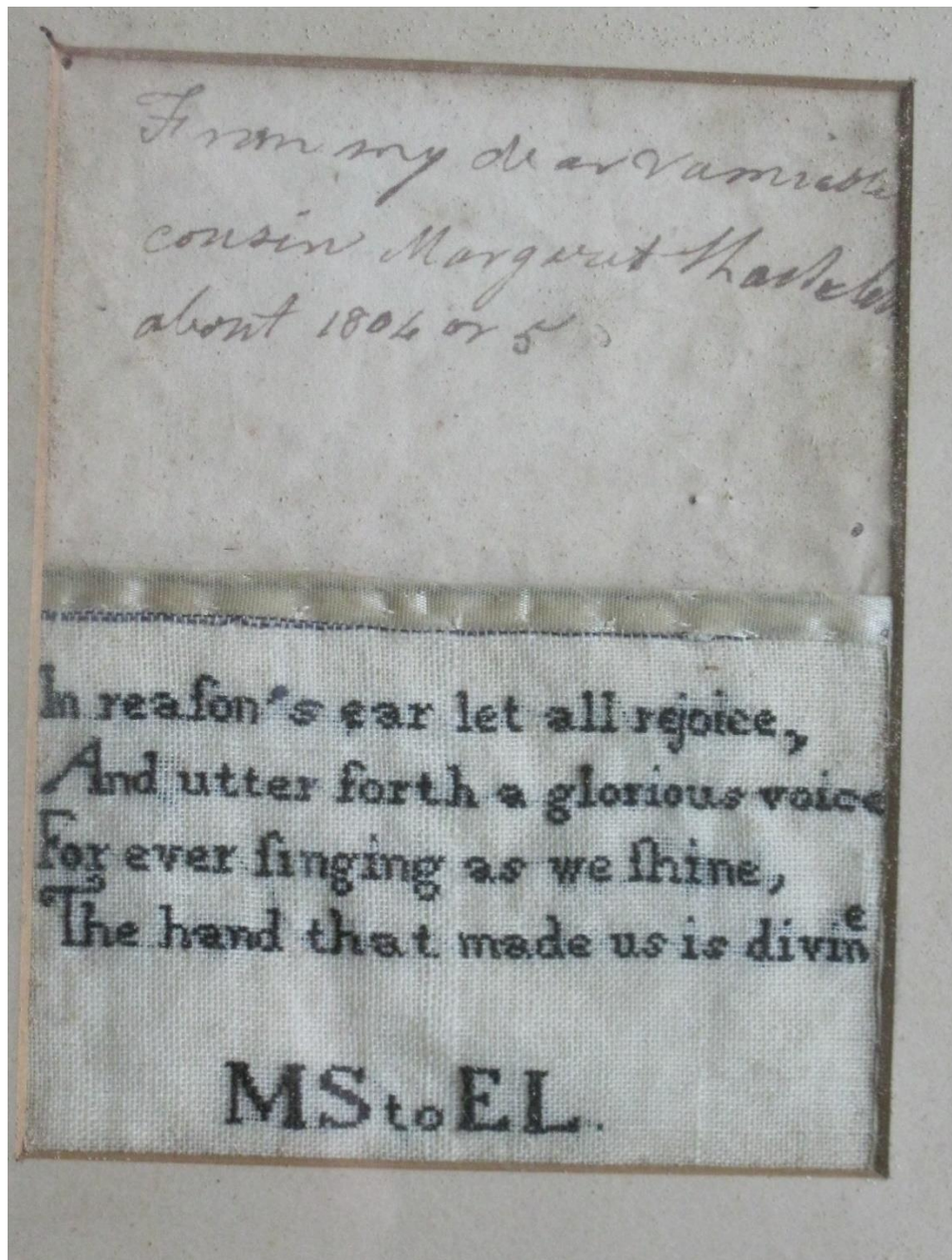


M. Morris to her dear Aunt J. Pim...(457 FHLD) **A Motto**
Cab A 2
13 x 15.5cms
Whilst time wears away
And it's changes we see
My unaltered affection
Flows faithful to thee



1802 A. Jackson to her cousin M.Pim (457 FHLD) Poem of Blessing? Boat?
 Cab A 2 9 x 16.5cms

n.d. S.D. to M.P.(?M.Pim?) (457 FHLD 9.5 x 20cms Oh! May my Friend in every
 station find' Cab A 2



1804-5 M.S to E.L (Margaret Shackleton to Elizabeth Leadbeater) (381 FHLD)

7 x 11cms

In reason's ear let all rejoice, **Cab A 2**
 And utter forth a glorious voice
 For ever singing as we shine,
 The hand that made us is divine

Note with it *From my dear & amiable cousin Margaret Shackleton about 1804 or 1805*
 Margaret (1795- 1817) and her sister, Betsy Shackleton, went to Mollie Webster's little school. Very well taught. A lot of sewing, all stitches for plain & fancy & marking samplers. Then studied classics etc. with boys in Ballitore School



A Token of Love from Sarah Grubb to Hannah Grubb (513 FHLD) c.1790 Clonmel The Grubb families, successful millers, had at least 5 Sarahs & 4 Hannahs at this period so identification impossible! **Cab A**

2

17 X 11cms. A VERY RARE SAMPLER as it is KNITTED.

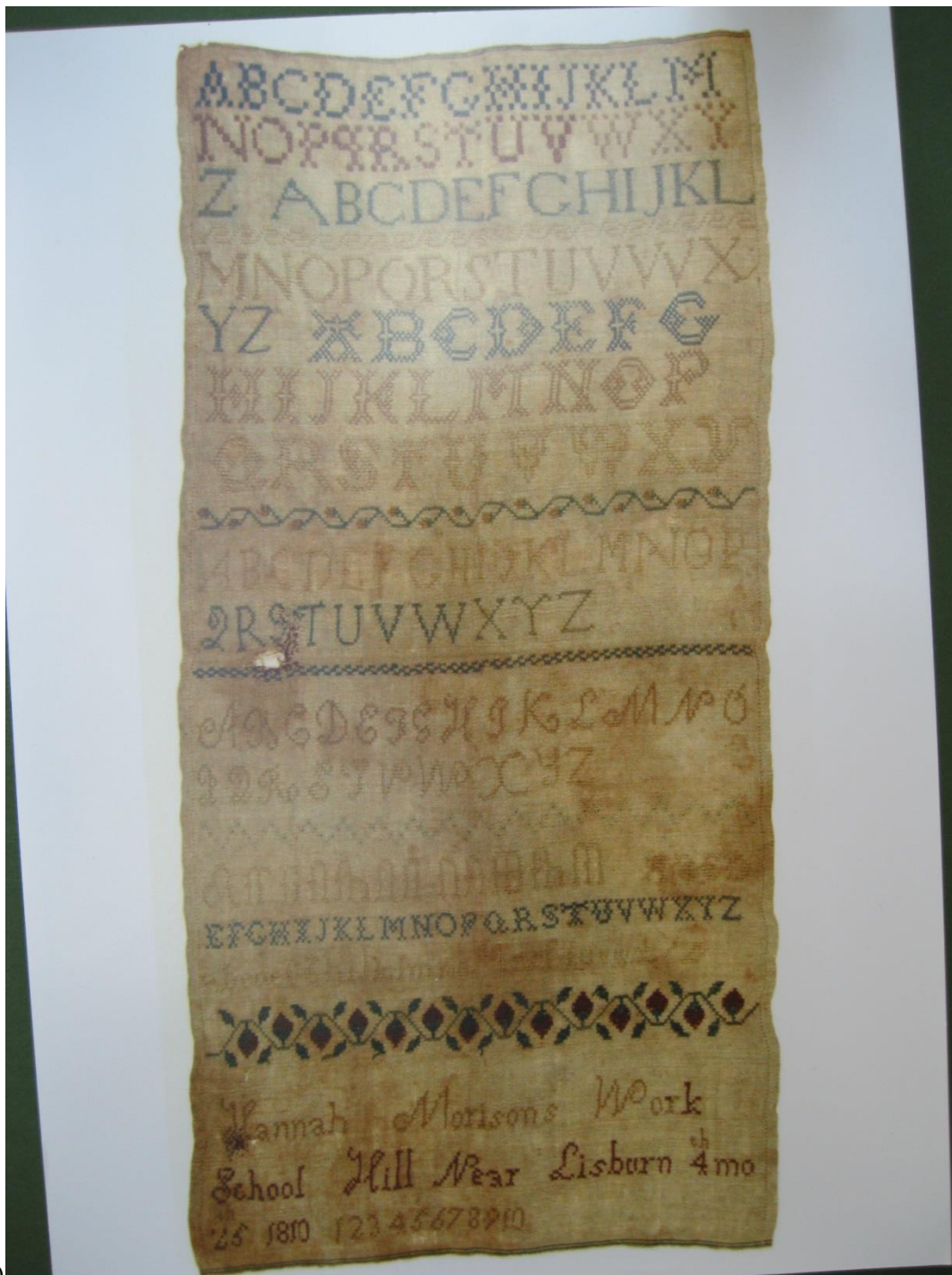
In their play hours Mary Creeth & the other girls at Friends School Lisburn knited little silk pin-cushions (pin-balls) in sampler patterns often sitting up late in bed. Welcome as gifts because dresses were often fastened with pins then. Stocking stitch with silk in several colours, it is the same technique as for knitting the clocked stockings fashionable in the 18th C. Mary Leadbeater's cousin, Debbie Carleton used cotton..

The framing border is found as a pattern on Susanna Taylor's alphabet sampler c.1810 Mountmellick School. Very faded can be seen a tulip, 2 carnations & roses guarded by 2 tiny peacocks similar to those by Elizabeth Pim in 1730. The tree-of-life/vase motif is now heavily stylised with a heart shape in the centre—see *Samplers, Sewing & Simplicity in Quaker Ireland* pgs.143-4 for comparison to E. European embroidery.

FRIENDS SCHOOL LISBURN (Prospect Hill or School Hill near Lisburn)

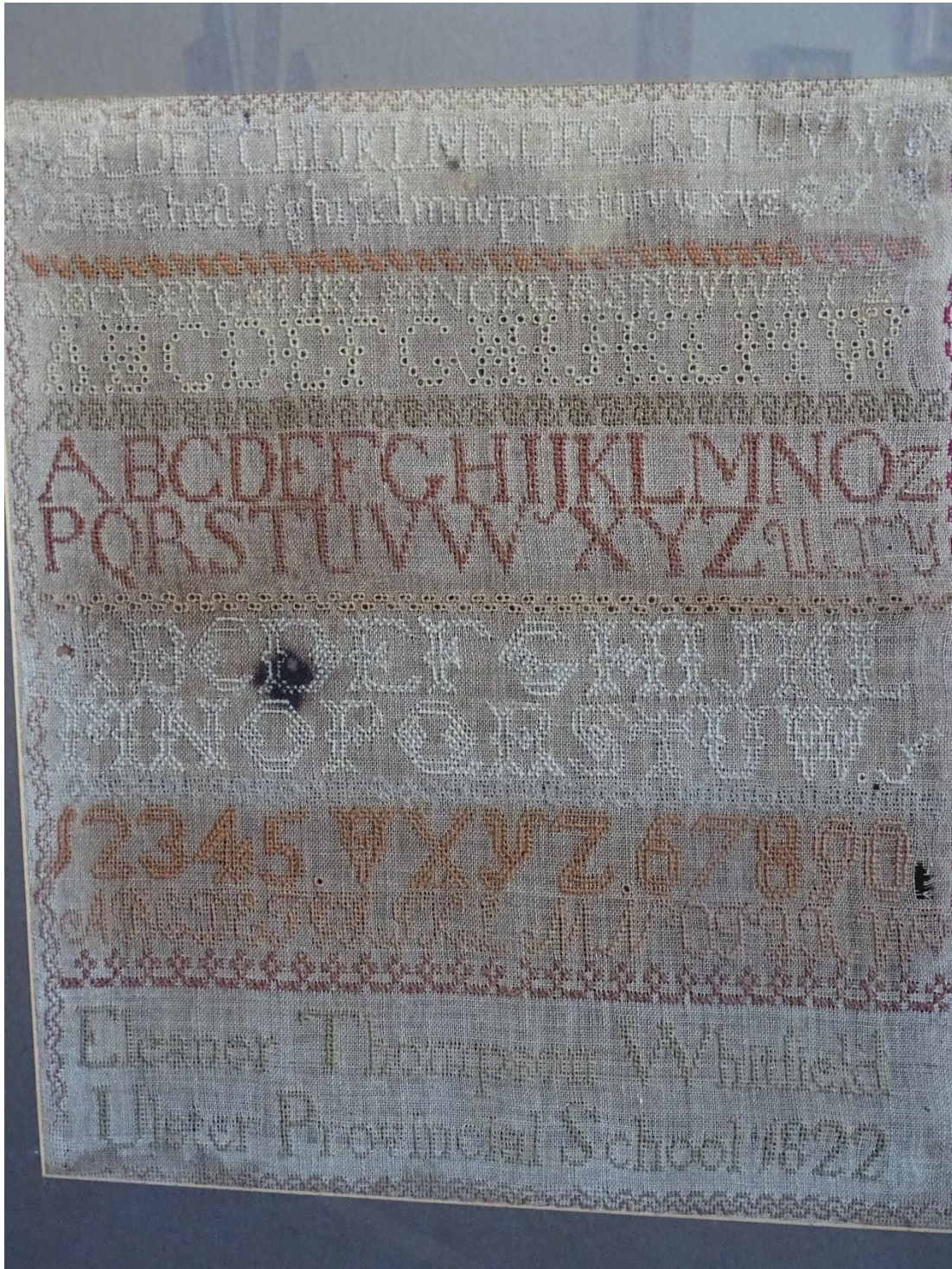
School, founded after a bequest. 20 years later in 1794 was put under an official Committee & became the Ulster Provincial School. Like Mountmellick & Newtown it was co-educational & boarding, providing subsidised schooling as needed.

Irish Quakers enjoyed working a great number of different alphabets besides Roman; one from Anthony Benezet's Pennsylvania Spelling Book was very popular, also Secretary script capitols & Holbein decorated ones.



1810 Hannah Morison School Hill Near Lisburn (Photo) Cab B 2

Band sampler with a number of the alphabets favoured by Irish Quaker girls & divisions including a stylised strawberry band Given to Lisburn Linen Museum by an American donor.



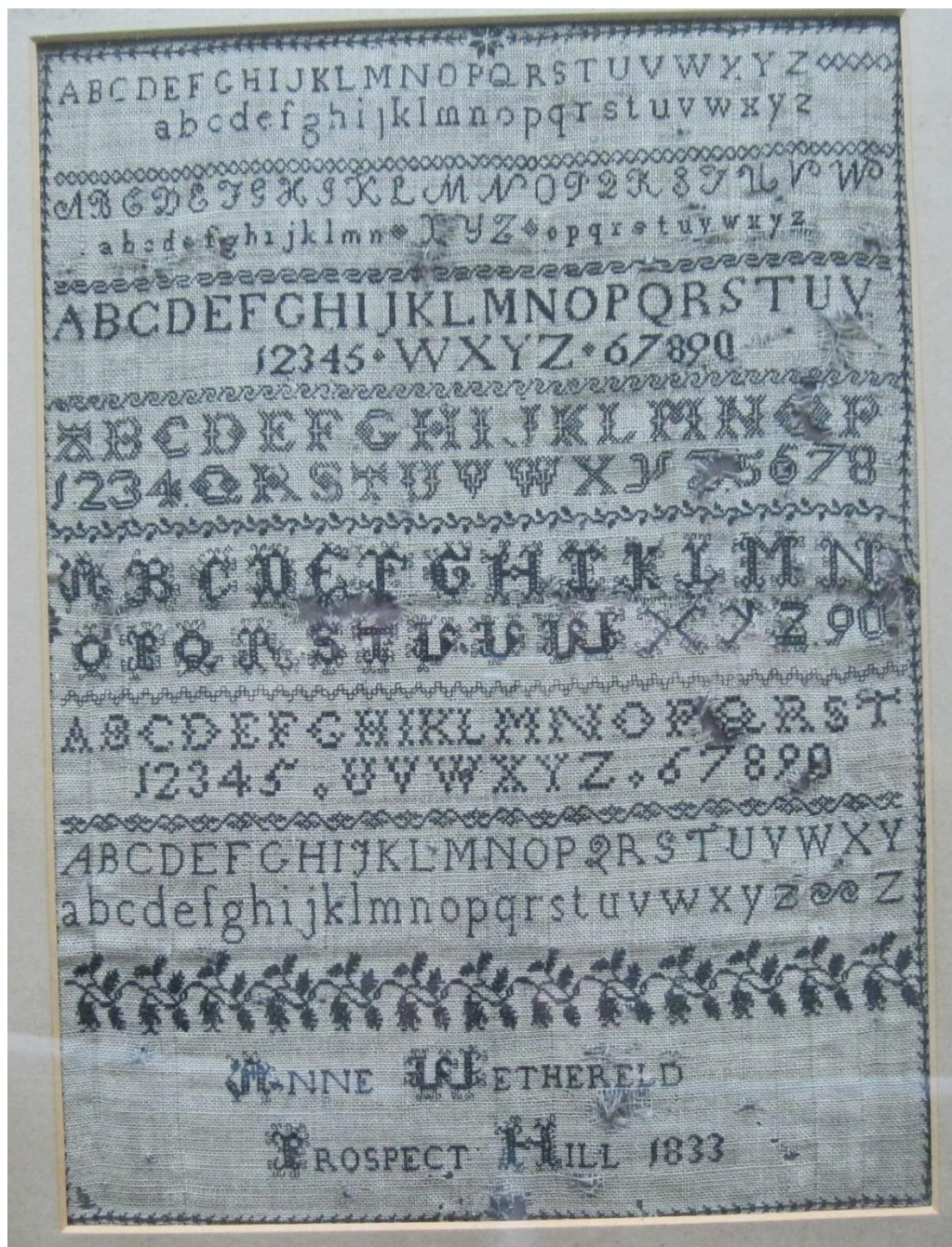
1822 Eleanor Thompson Whitfield Ulster Provincial School (517FHL D)

38 x 34cms.

Against wall facing Stacks A 1 & 2

Polychrome sampler with geometric divisions. Besides a Roman alphabet there is also one specifically for Samplers in Anthony Benezet's Pennsylvania Spelling Book (very popular with Irish Quakers) Alphabet in eyelet stitch found often in Ireland

Dau. of Jacob Whitfield & Margaret Thompson she m. William Halliday 1832 in Dublin.



1833 Anne Wethereld Prospect Hill (446 FHLD) 29 x 21cms

Cab C

2

Born

1819 to George & Susanna Wethereld of Mulladry nr. Richhill. m. Joshua Abell of Dublin 1839.

Monochrome sampler with 11 Alphabets, including the Holbein decorated letters, similar to Elizabeth Sinton. Anne also has many different examples of divisions but adds above her name a floral band which usually would be worked in colour.

The framing border is of particular interest. A very simple design used for early Ackworth text samplers it often included a bellflower & Candia Power's one 1788 taken to Philadelphia

would influence Westtown School work. Wethereld & Eliz. Sinton substitute a carnation for the bellflower.



1835 Elizabeth Sinton (1822-91) Prospect Hill (397 FHLD) Entered the school 1833 Associated with Tannamore house, Tandragee. She m. Will. Wardell at Moyallon 1853 **29.4 x 23.75cms.** Superbly worked & spaced monochrome with 11 alphabets in a variety of fonts from Roman, Benezet sampler letters, Secretary script to Holbein decorated capitols. A number of borders, simple, geometric or floral act as divisions. The one below her name, here with a carnation, is found on other Quaker samplers. Note the use of 4-sided stitch.

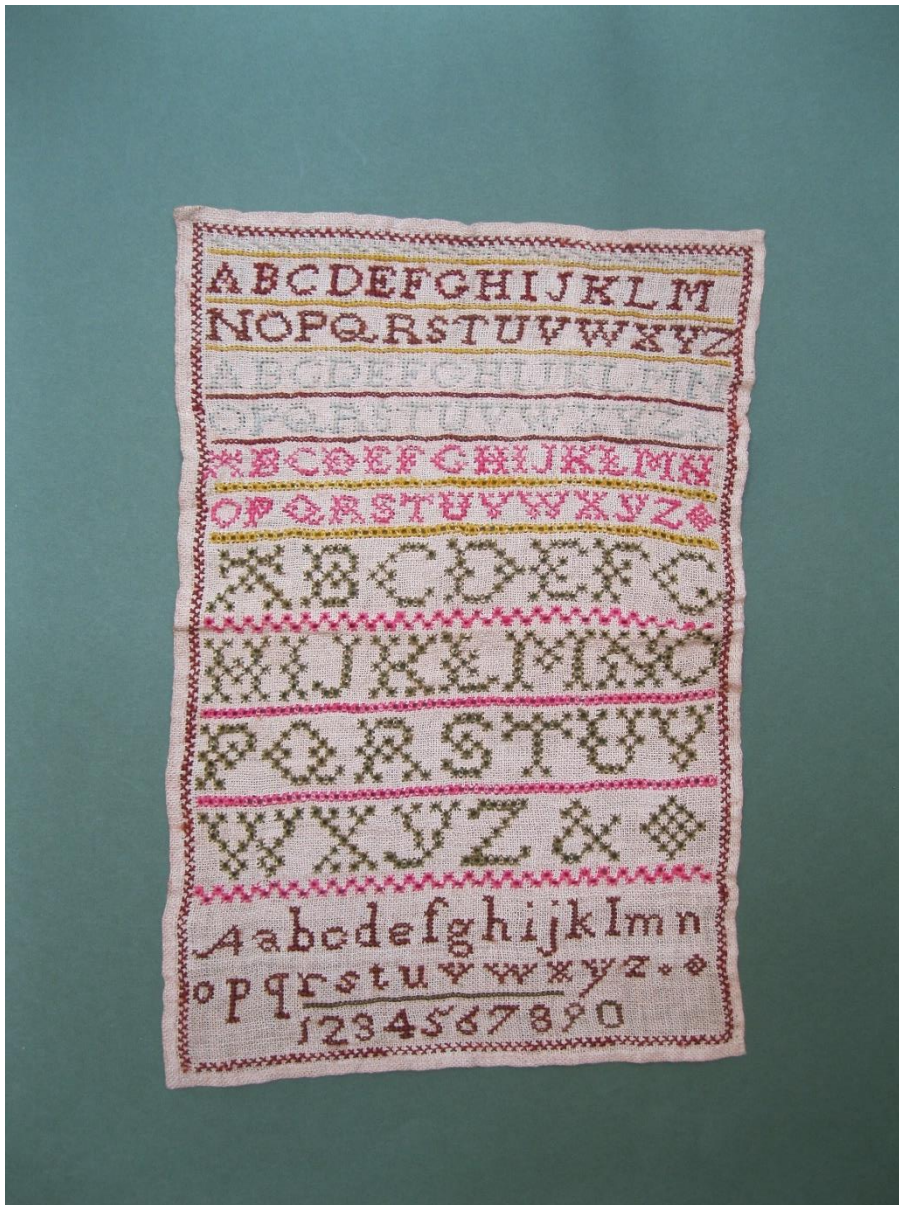
In 1989 Heather Crawford commented, “the best example I have ever seen of Irish sampler work in any collection. A piece to be treasured!” **Cab C1**

OTHER SAMPLERS from 1800 onwards



n.d. Jane Green (516 FHL D) Done in her 14th year or the 14th year of 1800 i.e. 1814?
43 X 43cms. Cab C 2

The format of alphabets combined with a no. of darns occurs in northern Europe & also in the north of Ireland. The colour range maroon, plum & purple is often found in the north of Ireland & also the use of 4-sided stitch. Note Florentine work to left of darns. The provenance was Don Finlay, Australian designer. But his mother from Waterford was a Malcolmson, a Quaker family inter-married with Greens in the North. Several Jane Greens are known of.



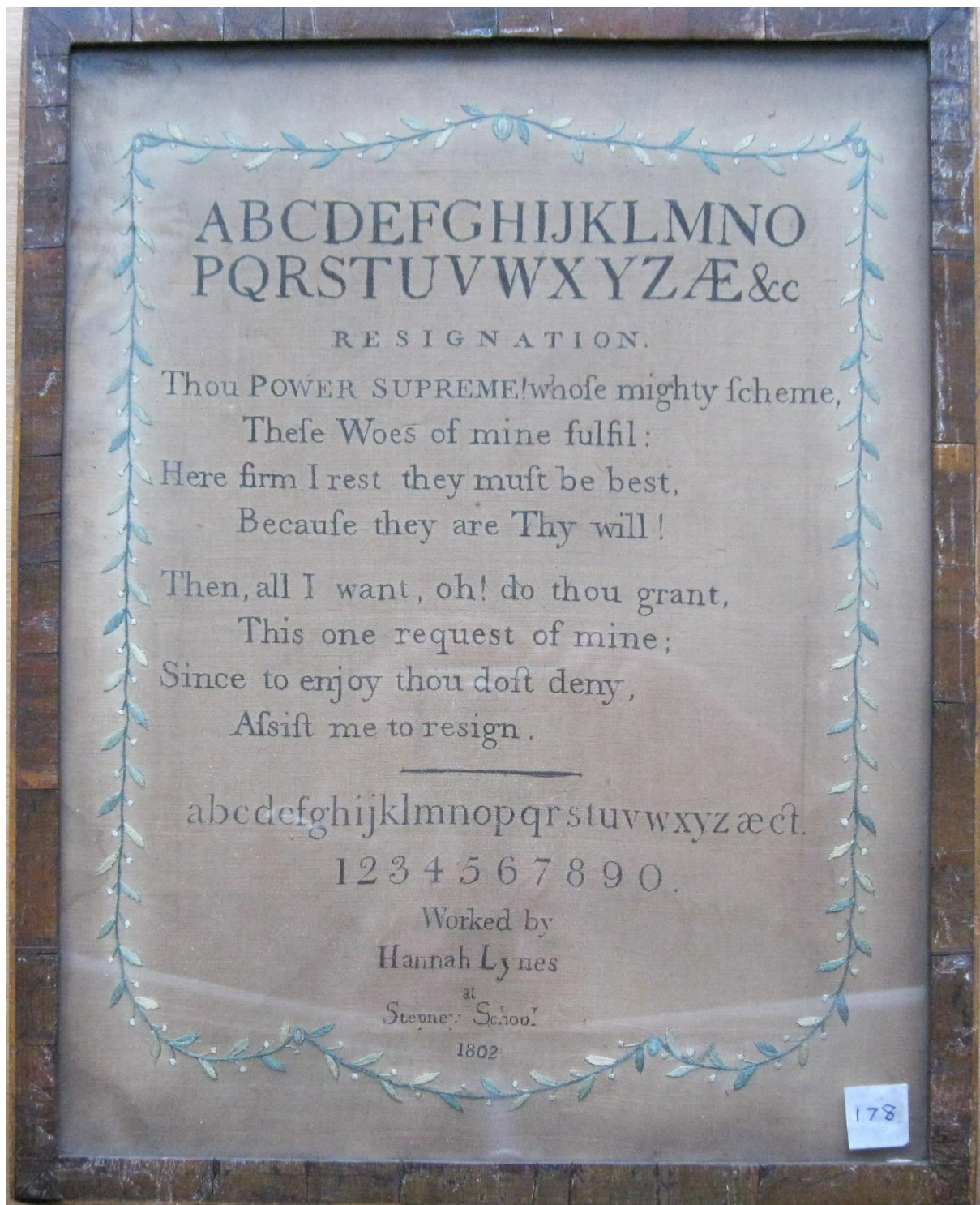
n.d. No name (424 FHLD) Alphabet

Cab A 3

30.5 x 20.5cms Given with the Ann Wright sampler to FHLD
30 threads to the inch Linen.

Stitches: Cross, worked over 2 threads each way, and Eyelet.

Colours: brown, pink, yellow, green, duck egg blue

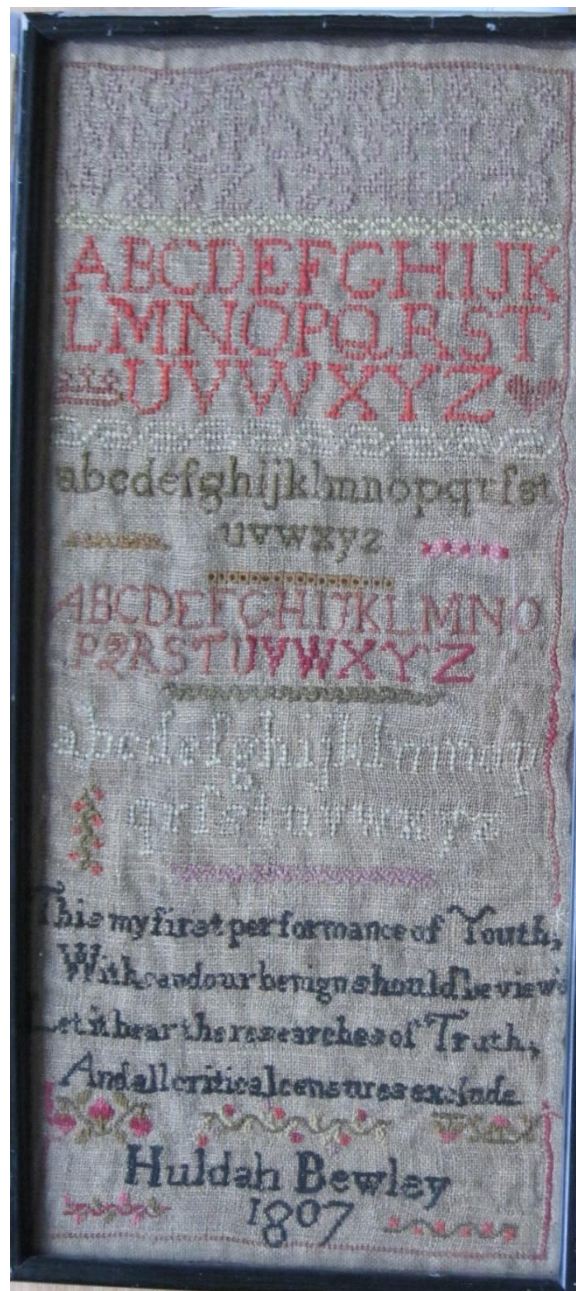


I802 Hannah Lynes (178 FHLD) Stepney School

Stack A 2 j

32 x 25 cms. 2 alphabets, numbers & poem "Resignation" within simple leaf border in blue(s) & white.

. Was she a relation of Sarah (1773-1842) dau. of Mason & Hannah Lynes(Wapping) ?
 Sarah left Clerkenwell school age 14 to be governess for Sarah Pim Grubb, miller of Clonmel.
 She m. John Grubb & she became an eminent minister.



1807 Huldah Bewley (1799-1837) (500 FHLD)

Stack A 2 i

44 x 19.5cms

Alphabet, nos. & text of poem Polychrome on scrim. Geometric band divisions including a Greek key version called *Running-dog* by Crawford. Various stylized floral arcaded/scrolling bands e.g. strawberry bands, leaf-&-bud.

Dau. of Elizabeth Fayle & Sam. Bewley (1764-1837) an important Dublin business man and one of prime movers in setting up the Kildare Place Society, the for-runner of the Irish National Schools, based on the Quaker Lancastrian system

Her brother Samuel Bewley Junior, age 9, made a monochrome alphabet sampler 1815 with geometric divisions.



1814 Deborah Moore (1804-69)(87 FHL D) *To Aunt Mary Poole, Waterford.*
 Dau. of Benjamin & Sarah Moore. A shipping agent in Waterford his first wife was Hannah Fennell.

32 X 11.5cms In cross-stitch & eyelet-stitch includes a Secretary script alphabet (for handwriting). Geometric divisions. Blue selvage

Cab A

4



1816 Deborah Fisher (80 FHLD) Limerick.

Cab A 3

25 X 23cms

On loose weave linen this is a very basic sampler for a girl age seven!

Born 1809 dau. of Benjamin Clarke Fisher, a Limerick linen draper, & Mary Unthank. They had 11 girls & 1 boy!

Later with her sister Mary attended Suir Island School, Clonmel. Married Josiah Gough 1831



1816 Mary Fisher (313 FHLD)

Cab A 3

26 x 21cms

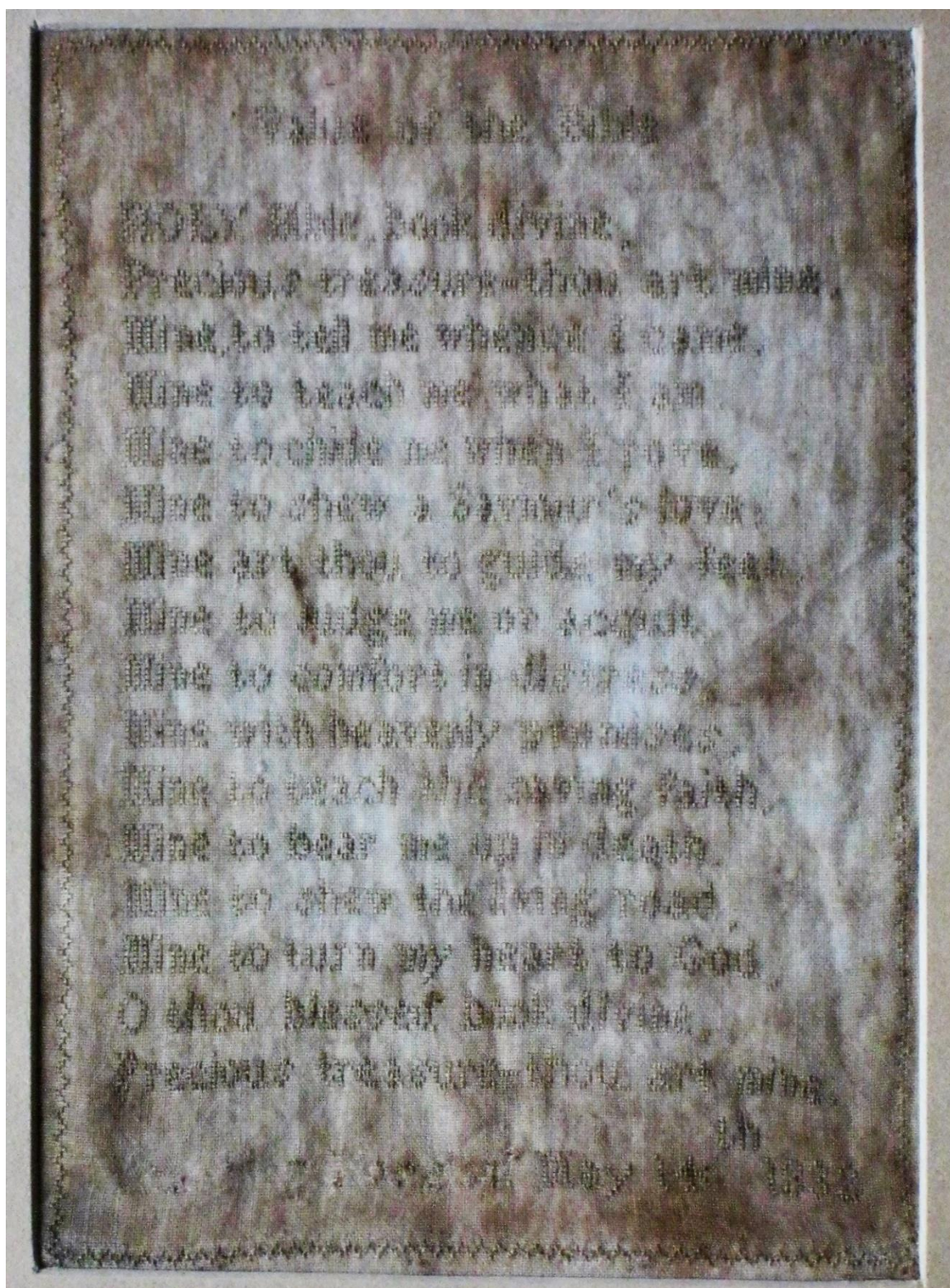
3 Alphabets + nos. Blue & grey on linen scrim. 4 simple decorative bands

Born 1810. Sister of Deborah Fisher & also went on to Suir Island School.

m. Thos Webb of Dublin 1838 Given by descendant Stella Webb history on back



1816 Isabella Pim (214)FHL D Alphabets 20 x 15.5cms. Cab A 3
 . Either Isabella Born 1807 in M'tmellick Dau. of Jas. Pim & Huldah(JMcC) m.1850
 Jas. Perry Obelisk Park
 Or Isabella,sister of Anne Pim M'tmellick(n.d. friendship token donated by M.Goodbody)
 & at Suir Island?



1832 (220 FHLD) Text Value of the Bible

Cab B 5

16 lines worked on a sampler 10 x 7cms.(magnified here) Very faded monotone. The wave of Evangelism in C.19 led to a renewed & literal dependence on the words of the Holy Scriptures. The same text was worked also 1832 by an Anglican in Sligo.

Note suggests maker is Abigail Wright, sister of Amelia Wright (1793-1866), and daughter of Thos. & Mary. Abigail m. Henry O'Neill of Dublin.



1834 Charlotte Strangman 1825-85 (485 FHL D)

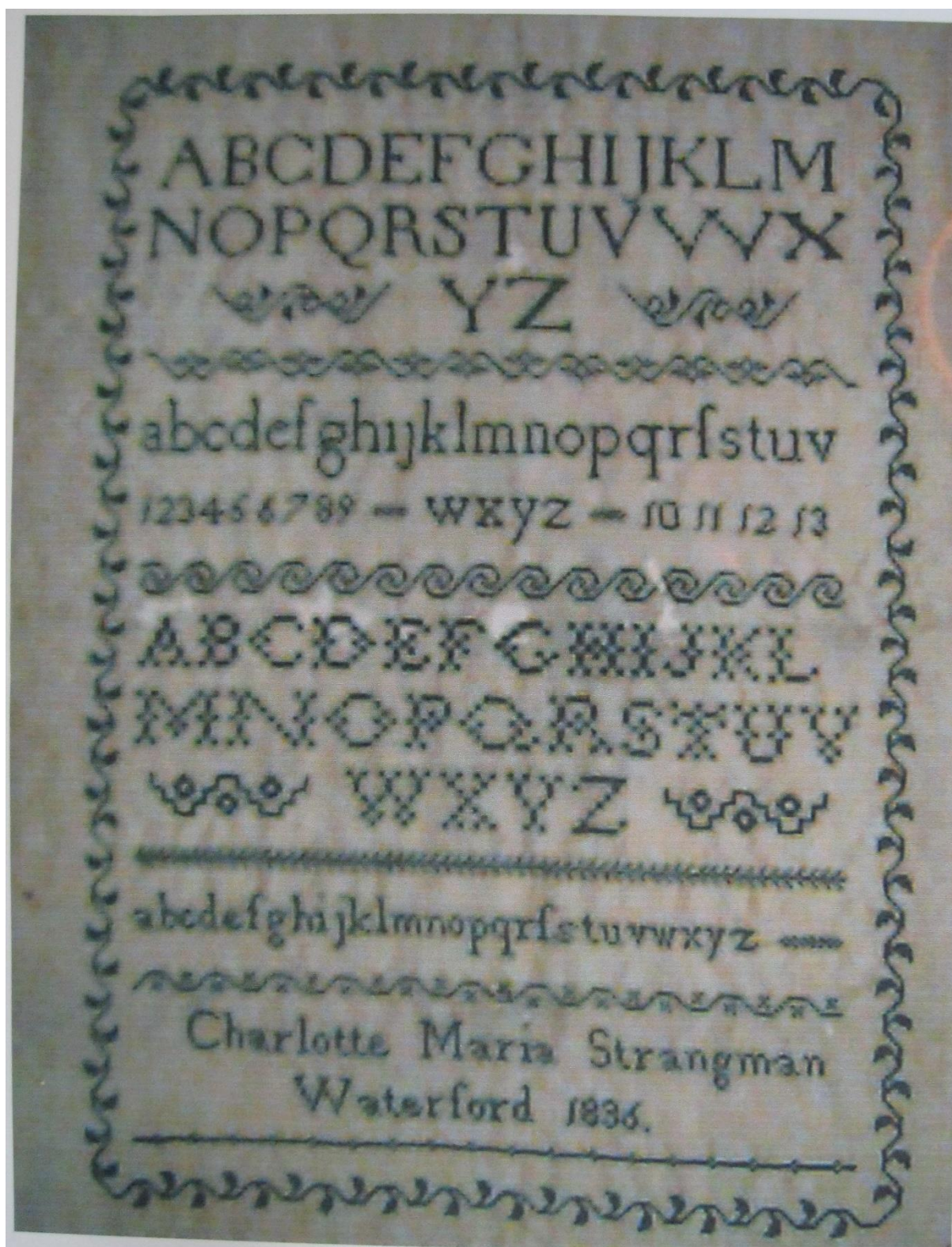
Cab B 5

30cms. x 26cms. Alphabets & geometric divisions

She & Isabella, daughters of Joshua Strangman & Anna Wakefield nee Pim. Became orphans in 1837 when the ten children split up amongst family. Charlotte at Newtown 1837- 184-. She d. unm. in Waterford .



1835 Isabella Strangman (216 FHLD) Summer Hill School Waterford **Cab B 5**
 Sister of Charlotte, Isabella died 1843.
32.5 x 29cms 3 Alphabets including Secretary script. Geometric divisions & bands



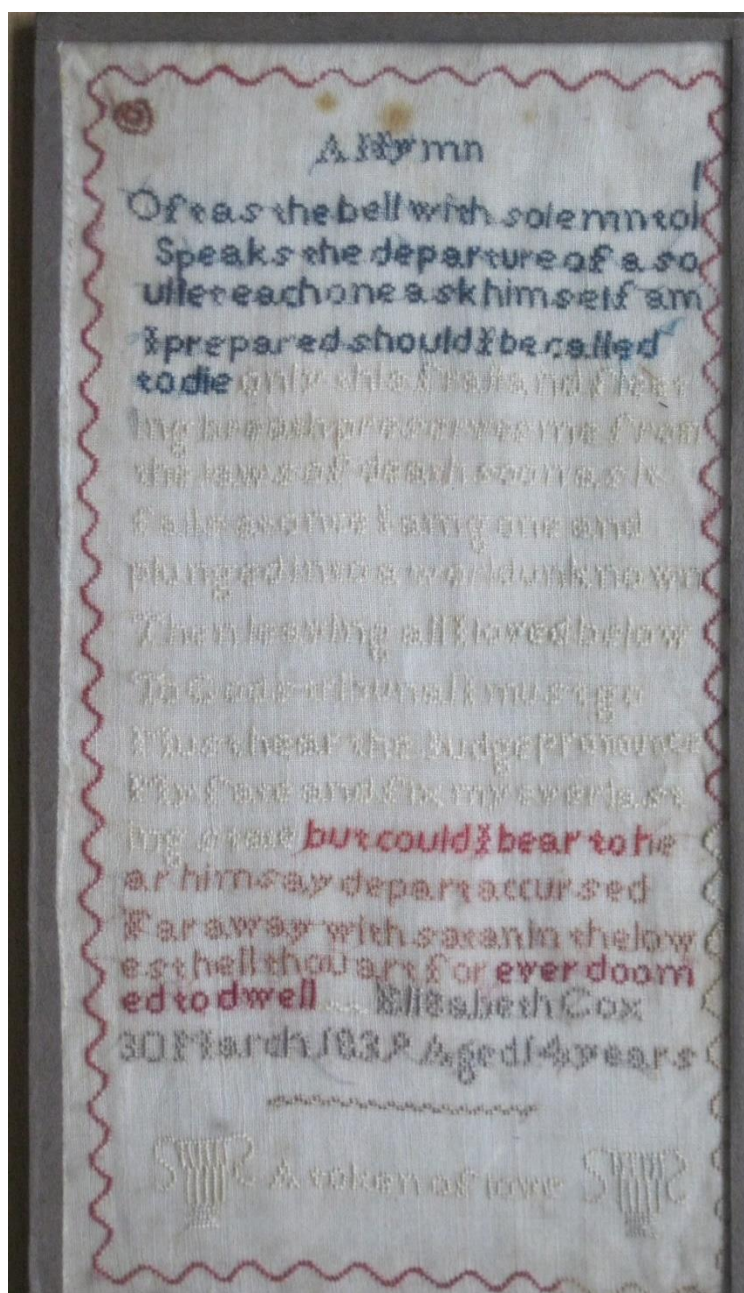
1836 Charlotte Maria Strangman 1825-85 (485 FHL) Waterford (Photo FHL)
 Cab B 5



1838 Elizabeth Andrews (Glorney Foundation being restored)

Exact provenance uncertain –hung for many years together with a Mountmellick sampler in a Quaker Dublin businessman’s office. A marriage certificate for a Pim wedding at Monkstown meeting was signed by three Andrews in 1906.

With no alphabet but an Adam & Eve, paired motifs & a large important building & text it evokes a model popular in England then. In the sky are angels & birds. Unusual are two post-mills (windmills). These continued in use in Britain (also depicted in samplers there) but had been superseded in Ireland by water-mills Set in an arcaded border of alternatively reversed flowers.



1839 Elizabeth Cox age 14 years (85 FHL) A Hymn (on Death) Cab A 4
23 X 12 cms.

At the bottom is the legend A Token of Love flanked by two vases of a type associated with the Tree of Life as a vase of flowers. However her text is all about death including the possibility of God saying, *"Depart accursed. Faraway with Satan in the lowest hell thou art fore ever doomed to dwell."*

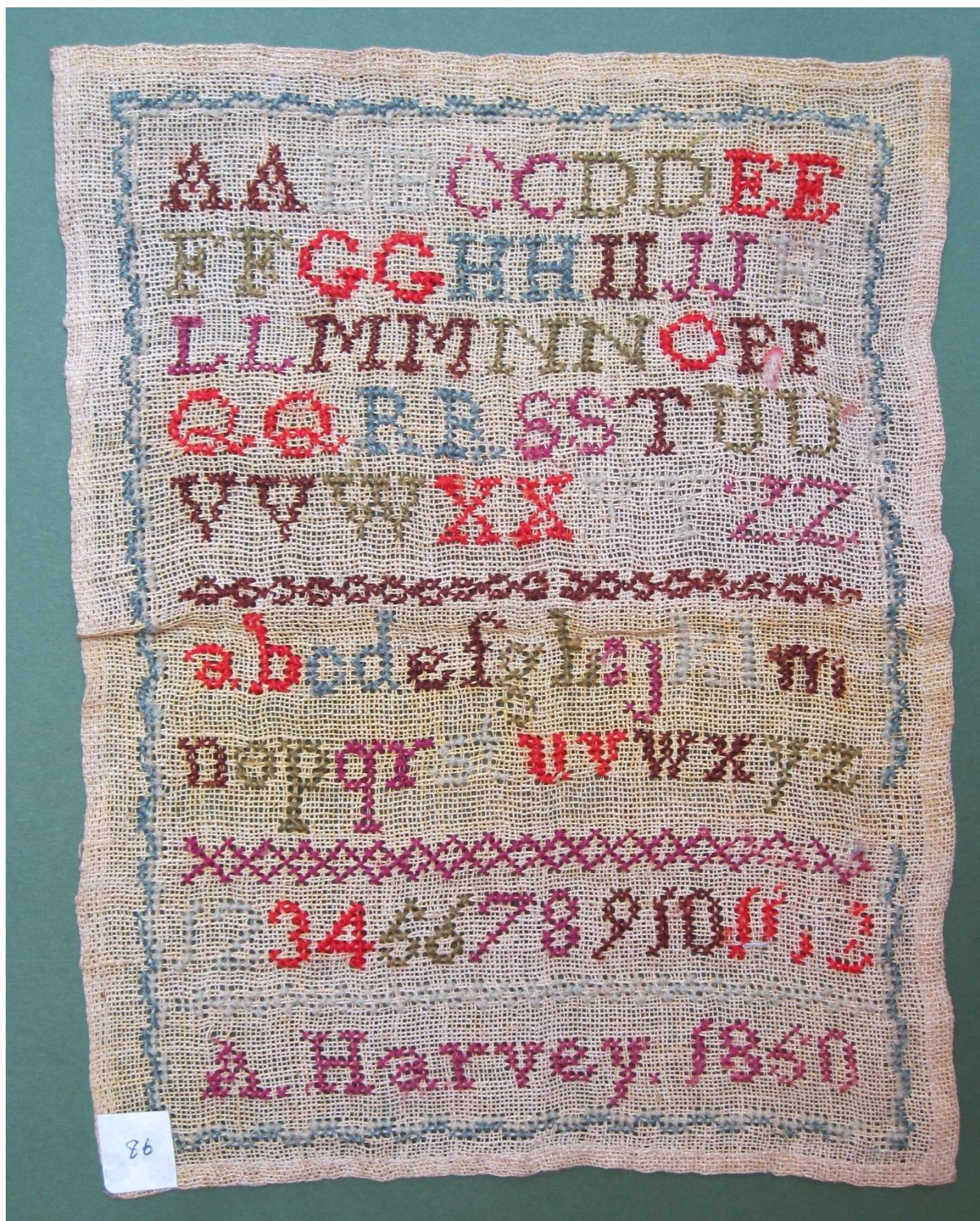
Unusually the date given is March, as Friends usually avoided names of days & months as associated with pagan gods.

Did she have difficulty getting enough threads of the right colours?

Joshua Strangman Grubb m. an Eliza Cox of Rathmines, maybe Eliza Harriett Cox b. 1825 dau. of Henry Cox of Peel's Court, John St. Westminster Meeting?



1840 Ruth Allen (351) FHL b. 1825 dau. of Ephraim & Ruth Allen of Grange/Richill
39 x 30.5cms. Five alphabets including Secretary script. About 10 different examples of band divisions, including foliate & Greek scroll.
 Given to FHL with her Album & a fruit knife. She m. Timothy Bulla. **Cab A 6**



1850 A. Harvey (1840-1927 (86 FHLD) Cab B 5 27 x 20.5cms Polychrome.
 Basic sampler of numbers & alphabets on loose weave scrim.
 Pairs of letters in different colours Numbers Very simple divisions.
 Dau. of Thos. Smyth Harvey & Elizabeth Waring.
 Married (1) John Walpole. (2) Abraham Shackleton

BROOKFIELD SCHOOL

Brookfield Agriculture School opened 1836 in Ulster for children of disowned Friends but who continued to attend meetings. Families often also very poor & needy. Basic elementary subjects with, practical farming for the boys & household skills including sewing for girls. Girls might then become servants, or apprentices to dressmakers, milliners & drapers.



1865 Sarah Ann Baird (293 FHLD) Dau. of James & Sarah Baird (Concranny nr. Lurgan)
27 x 27cms Entered Brookfield School 1858 age 11. Apprenticed as a teacher there age 15.
A teaching sampler of alphabets & spot motifs on commercial canvas. House motifs influenced by Berlin wool work. Under house is *Home Sweet Home* **Cab B 6**



1870 Mabel Wigham(1860-72) (89 FHL D) Killiney.

Cab B 5

33 x 24cms Polychrome Alphabet + nos.

Stylised Strawberry arcade band. Second floral band influenced by Berlin woolwork

Dau.of Henry & Hannah Wigham. She died aged 12 in 1872. Her brother, Leonard, made his sampler 2 years later.



1874 Leonard Wigham (88) Killiney Age 8 Basic alphabet & nos.

Cab B 5

27 x 17cms Basic alphabet & nos. His stylised strawberry band pattern is different from his sister. Versions of strawberry bands (either of vertical or horizontal berries) popular since the C17th. He m.Caroline Nicholson 1893. As a Quaker missionary in China he founded a school there.



1880's Alice Outing Loose weave cotton sampler Wool threads **Cab B 5**
24 x 24.5 cms. 2 alphabets, nos. & simple geometric divisions, typical of marking
 samplers done in schools then.

Alice m. a Knight of London & lived in Belfast. Dau. Emily Kathleen m. a Macquillan
 & their dau. Norah m. a Tutty. Their dau Joy donated sampler to FHLd.



1887 Hilda Barclay (321 FHL D)
2 Alphabets but no divisions

Polychrome on scrim

Cab A 6 32 x 27cms



1894-6 Hilda Barclay Examples of plain sewing techniques made into a demonstration collective piece. 'Done between 1894 & 1896 at the Mount when they began to learn to sew!' (handwritten note).

An active suffragette, Hilda m. Leonard Webb, a Dublin solicitor. Their dau. Stella, also a lawyer, after W.W. II joined British Friends Service Council, & seconded to UNRRA to help with legal problems of displaced persons. **Cab A 6**



Specimens of plain needlework.(FHLD) Tiny stitches on very fine linen or cotton.

5.5 x 5.5cms.....hemming (2 Samples)

7.5 x 6cms.....folded over, topstitched

6.5 x 6.5cms.....3 pieces sewn together& hemmed

5.5 x 5.5cms.....3 pieces sewn together with run& fell seams.

6.5 x 6.5cms.....2 layers topstitched together, with 5 buttonholes

6 x 8cms.....herringbone (hemming or embroidery)

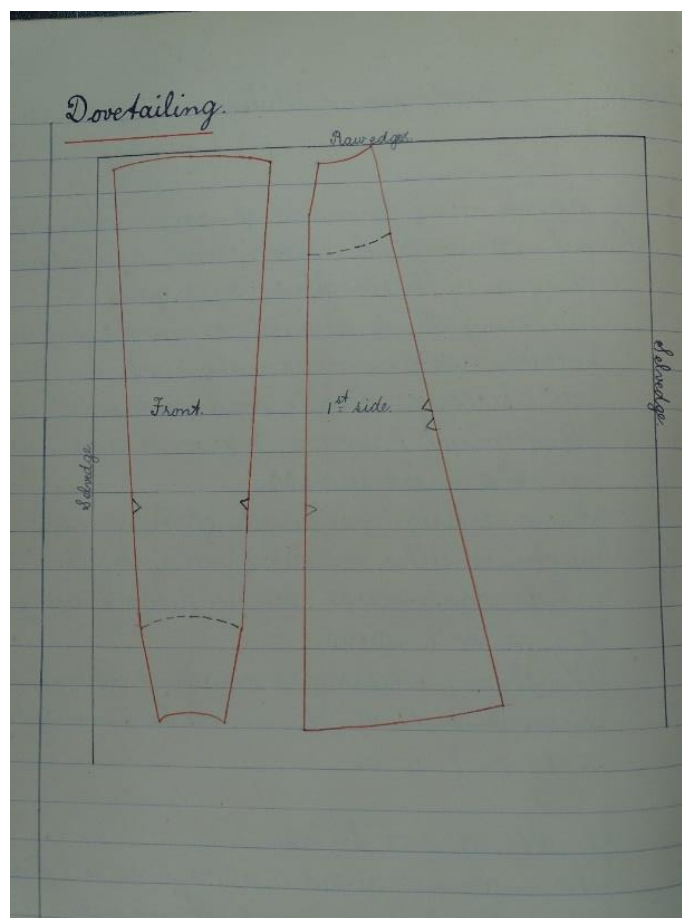
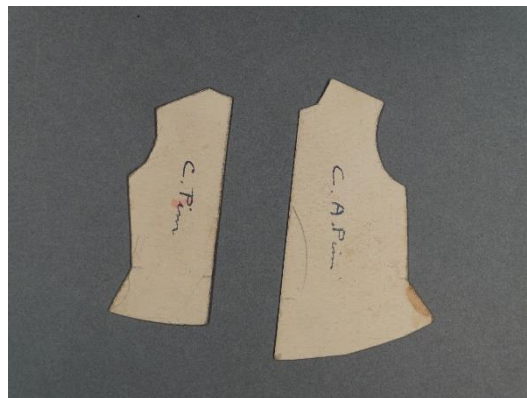
Assorted practice pieces/samplers of 10 x 10 –12 x 12cms

Unknown School—maybe a small private or a charity school----Quaker-run!

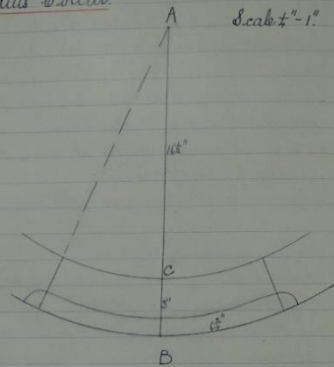
1911 Carrie Pim (aged 18)

Domestic science note-book of 82 pages done at the Mount School. **Stack A 5 shelf**

Plain sewing needed for making & repair of clothes, curtains & blinds for the home. Pattern making was also taught. Besides notes contains beautifully worked specimens of different techniques describes. Returned to home to Ann Grove House, Mountmellick where her ability to run the kitchen & considerable sewing skills were very useful.



Radius collar



Scale $\frac{1}{4}" = 1"$

band, if to be worn with a turned down or linen collar. Tucked blouses and those with insertion and lace should always have a straight collar.

Radius collar Pattern

Neck measure required. Average $13\frac{1}{2}"$

AB = neck measurement + 2"

AC = radius should be swung to this measure.

BC = depth of collar above, from 2"-3"

Another radius should be swung.

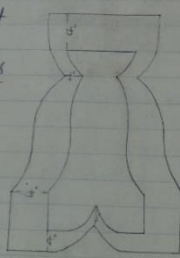
The half neck should be measured right and left of B.

With ruler at A and through these points the ends of collar should be ruled in.

The middle of collar comes in the middle of top pleat at one side, and in the middle of hem the other side, to this should be added $\frac{1}{2}"$ turnings, $\frac{1}{2}"$ width of top pleat and $\frac{1}{2}"$ in the side hem.

This collar should be cut double if material is thin.

The New Foot with Turnings



cut open, and the centre of the worn foot should be placed to a straight rib, and pinned in place.

The join across toe and the sides of the heel must be straight.

Where the foot is joined to itself $\frac{1}{2}"$ turnings should be allowed, that is at the toe and heel seams.

Where the foot is joined to the leg $\frac{1}{2}"$ turnings should be allowed because there is no turning on leg.

To make up foot.

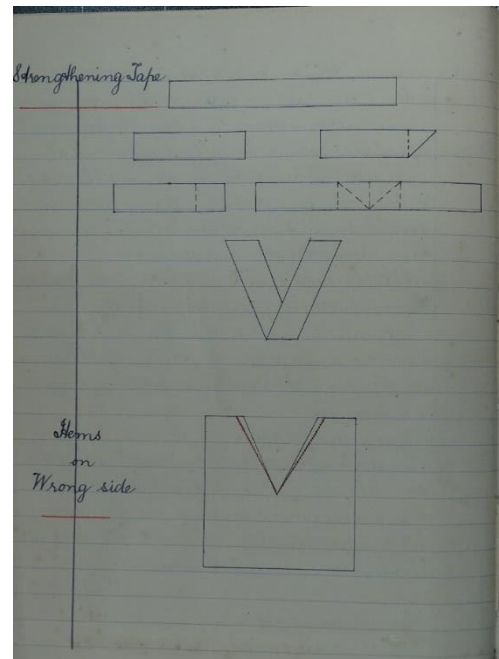
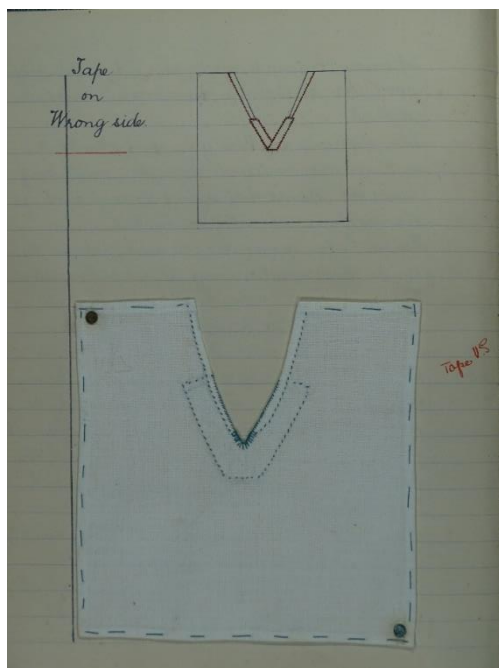
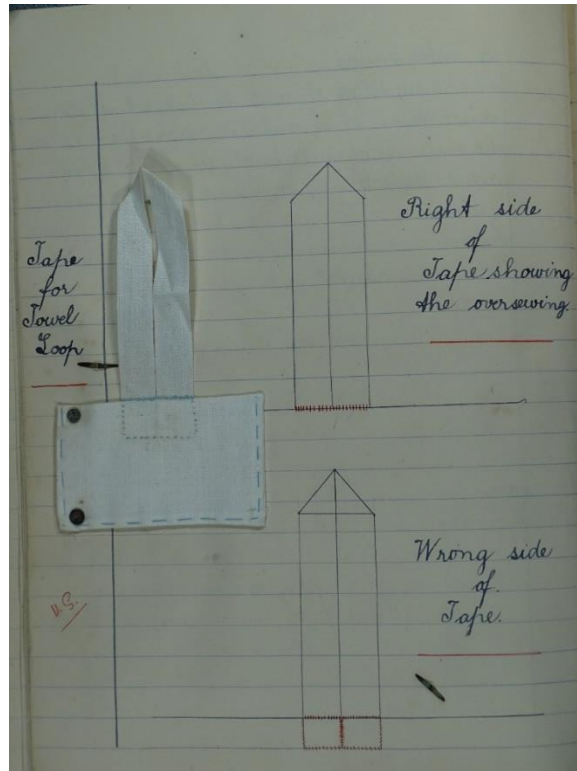
The right sides should be folded together, and the heel seam machined or back stitched $\frac{1}{2}"$ below the raw edges.

The turnings should be pressed open, and each side herring boned.

Very fine silk or cotton should be used to match the stockings in colour.

Great care should be taken to round the heel seam.

The toe seam should be joined across to instep of leg with the same kind



CLONMEL CHARITY SCHOOL 1789—1863 (217 FHL D)

Cab A 5

The non-denominational Clonmel Charitable School was set up 1789 by a number of wealthy citizens concerned at the lack of education for the poor. Anne Grubb (1759-1818), continued as superintendent of the girls after the Catholic priests opened their own school for boys in 1804. According to the annual reports the important subjects of sewing & knitting were taught to a high standard. Both Protestant & Catholic poor girls attended. It closed in 1863. Reading & writing were taught but needle work was especially important to give these very poor girls a means to earn a living.. Anne's niece, Susanna Grubb (1820-1911) retrieved a Teacher's folio book of samples of Needlework together with 14 unmounted Tiny Samplers which were given to FHL D in 1920.



My sins are many
like the stars or sand
upon the shore but yet
the mercies of my
God are infinitely more

Maryanne



I am glad I ever saw the day
Sing Glory Glory Glory
When first we met to sing
And pray of Glory Glory
I hope to meet you when I
Die in Glory Glory Glory

Mary Jane



'Tis religion that angels weeps at
Pleasure while we live religion must
Supply solid comfort when we die

After death his joys shall be as living
As eternally be the living God my friend
Then my bliss shall never end

Elizabeth Fitzgerald



Prayer is the soul's sincere
Desire unuttered and
Expressed the motion of
The hidden fire that
Kindles in the breast


Catherine



A Hymn

Jesus lover of my soul
Let me to thy bosom fly
While the nearer waters roll
While the tempest still is high
Hide me O my Saviour hide
Till the storm of life be past
Safe into the haven guide
O receive my soul at last

Charlotte Kasdell





William of Orange on his white horse. Cross stitch. **Cab A 5** The Protestant William of Orange defeated James 11 at the Battle of the Boyne in 1690. (Celebrated on 12th July in the north of Ireland)

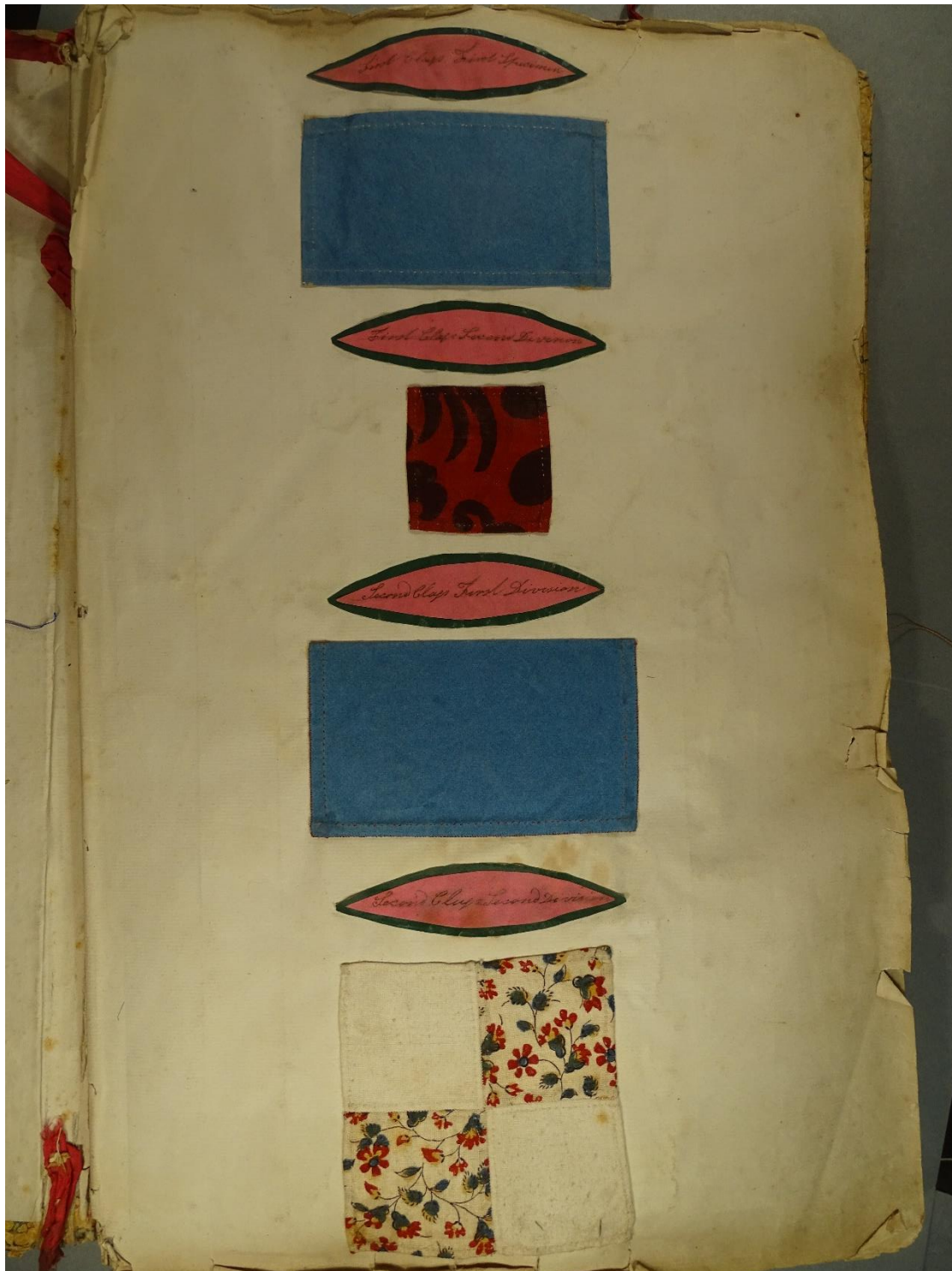
TEACHER'S FOLIO BOOK.

1826/7 Mary Armstrong (217 FHL D) Folio Book of Plain Sewing Samples made as a student teacher at Kildare Place. **This folio is very important for the history of female education in Ireland.** In 1811 a group of Dublin business men set up the Kildare Place Society to provide basic education for the poor. Based on the Quaker Lancaster Schools this system was adopted for Irish primary schools. The sewing curriculum was modelled on that of Joseph Lancaster's sisters' school at Borough Rd. School, Southwark, London. This would be used by Irish National Schools for the C.19. Printed books of instruction accompanied by sewn examples worked by Kildare Place pupils were later sold in the British Isles & Canada for much of C.19th. Sewing Skills were as important for girls to make a living as the 3 "R"s. Mary, a 23 year old teacher, had been recommended for the three month training by the rector of St. Werburgh's, Dublin. Her folio was found in the Clonmel Charitable School (1789—1863) where she most probably had worked. Similar folios are held in the archives of Kildare Place Society & the Church of Ireland Training College at D.C.U. & the N.M.I, together with the printed books of instruction.

Mary's 1827 folio contains samples of sewing from the basics, construction of clothing and mending, together with knitting stockings, caps and gloves. The standard of sewing was very high with embroidery and lace taught to the best pupils who might be able to scrape a living from these skills.

Mary includes Ayrshire embroidery & Limerick Lace. Both of these would employ thousands & thousands of women; much was exported.

Mary Armstrong shows four lettering samplers. Embroidering letters was used to mark laundry before the development of commercially woven nametapes. Three samplers are teaching letters for marking. The last is a poem looking forward to the afterlife & finishes with the vases & flowers associated with the Tree of Life, and it was obviously designed to be suitable as a gift.



I.

Hemming First folding hems on paper.
 Hemming calico
 Patchwork Joining pieces & hemming

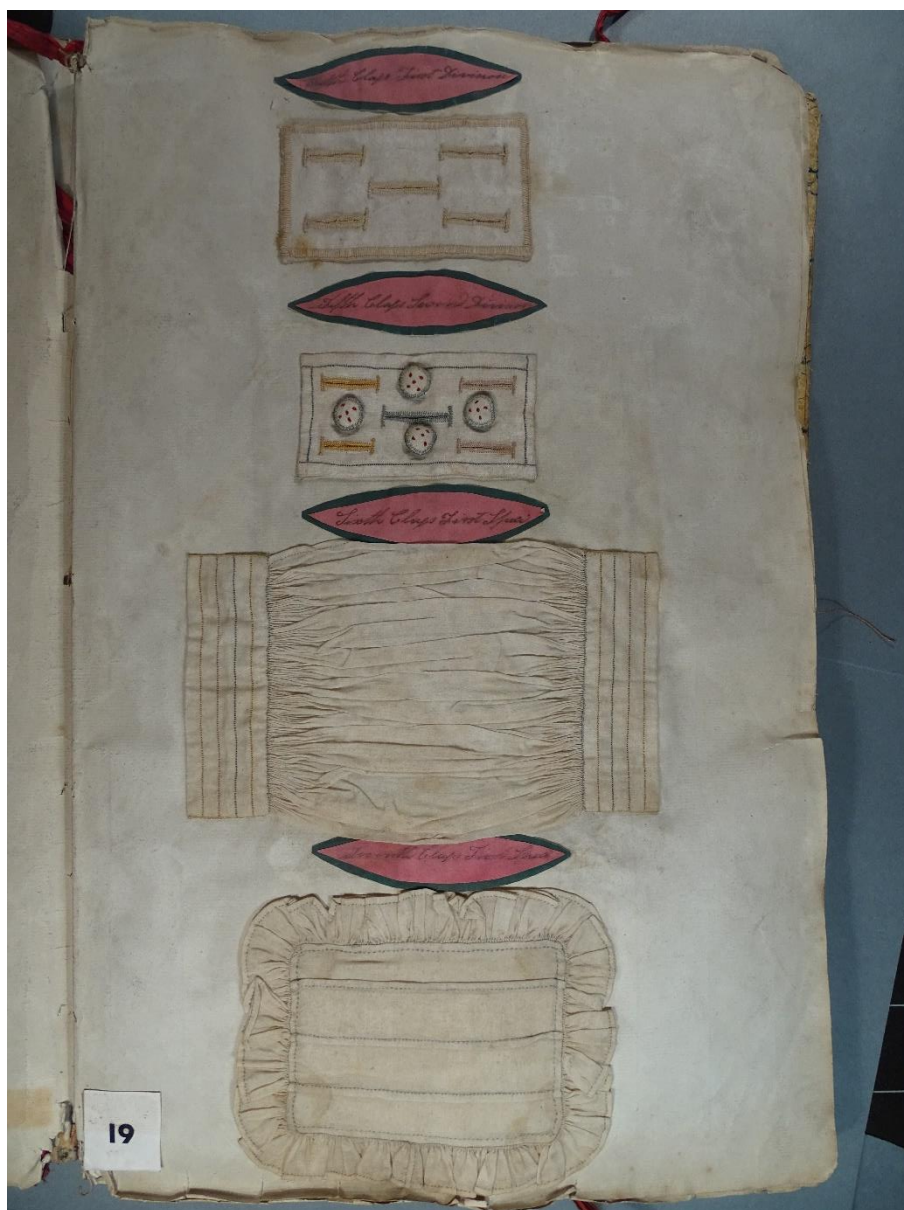


3rd Class 1st Division Hemmed –run-and-fell seam – top stitched corner

3rd Class 2nd Division Diagonal joins

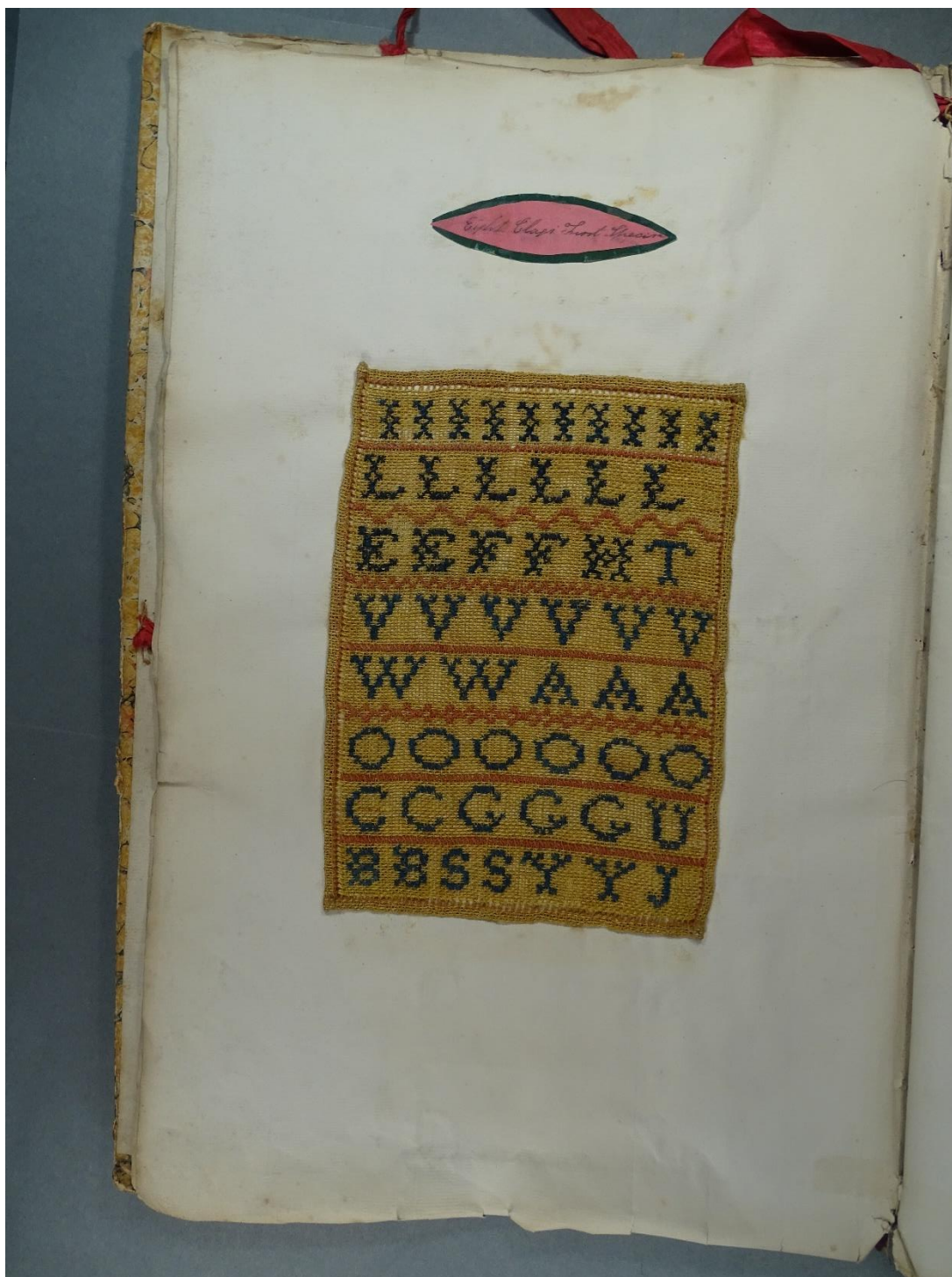
4th Class 1st Division Folded piece—edge top stitched

4th Class 2nd Division Folded piece—edge top stitched the same in finer fabric

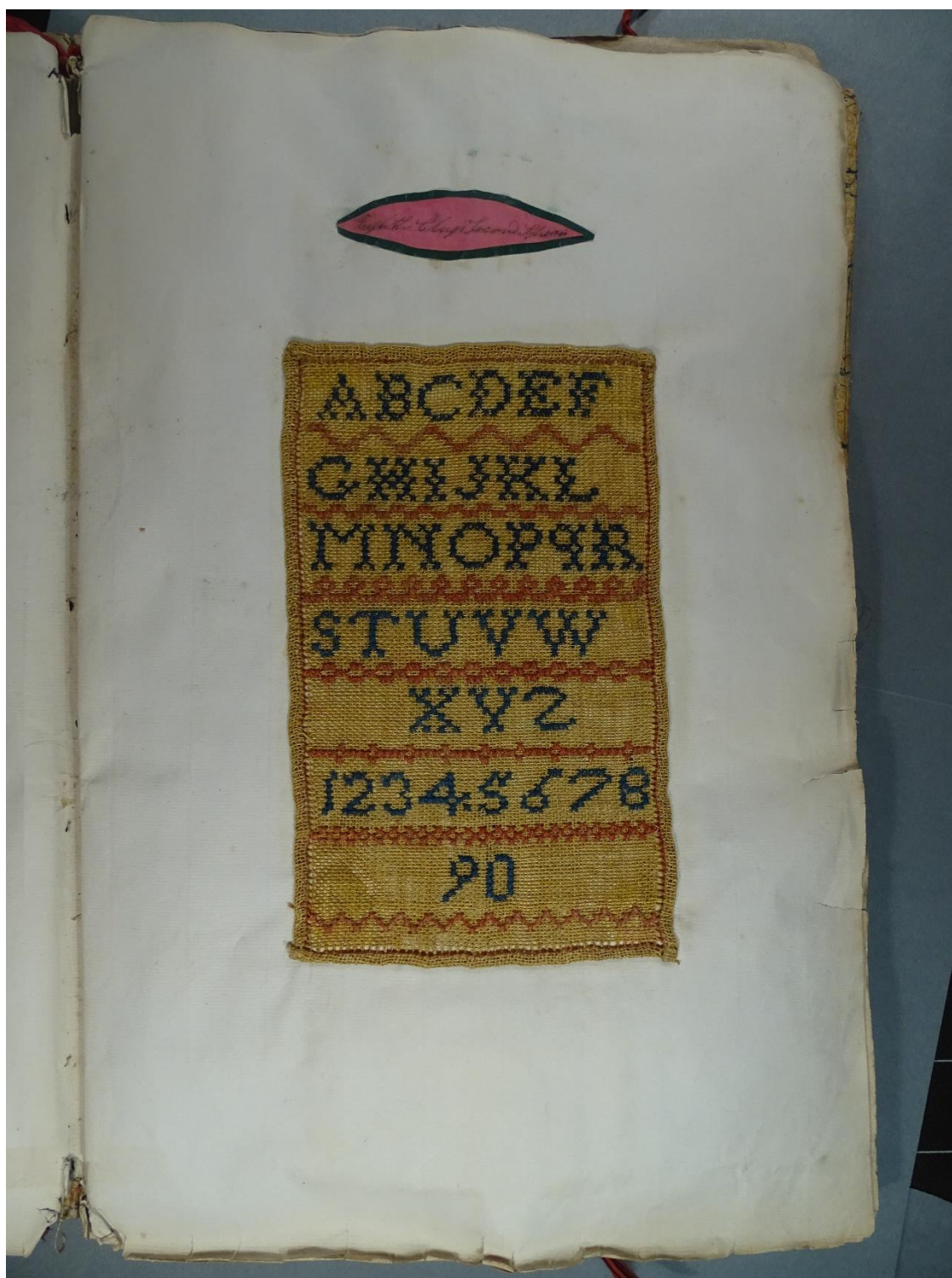


5th class 1st Division
 5th class 3rd Division
 6th class 1st Division

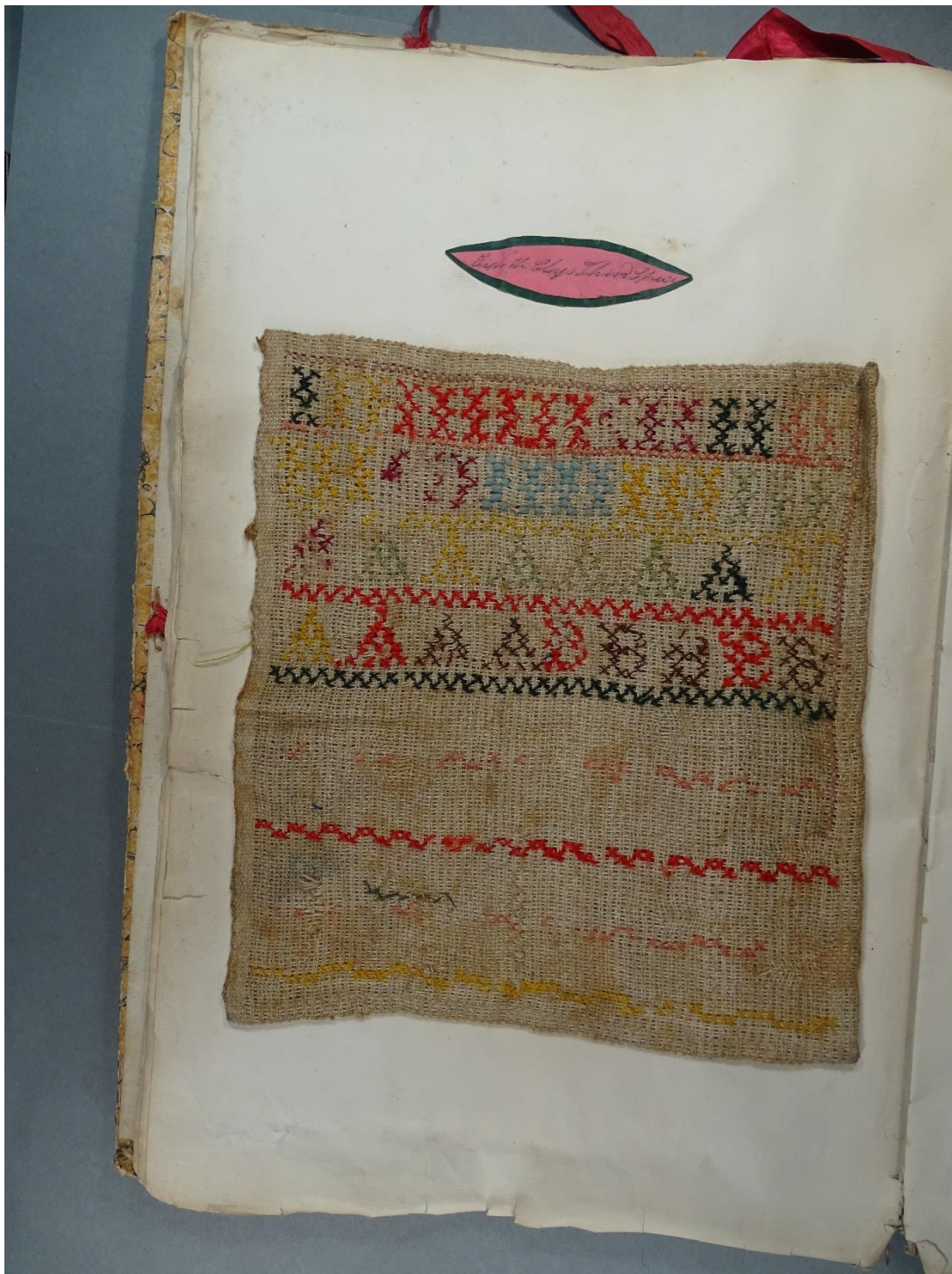
Buttonholes
 Cloth buttons & Buttonholes



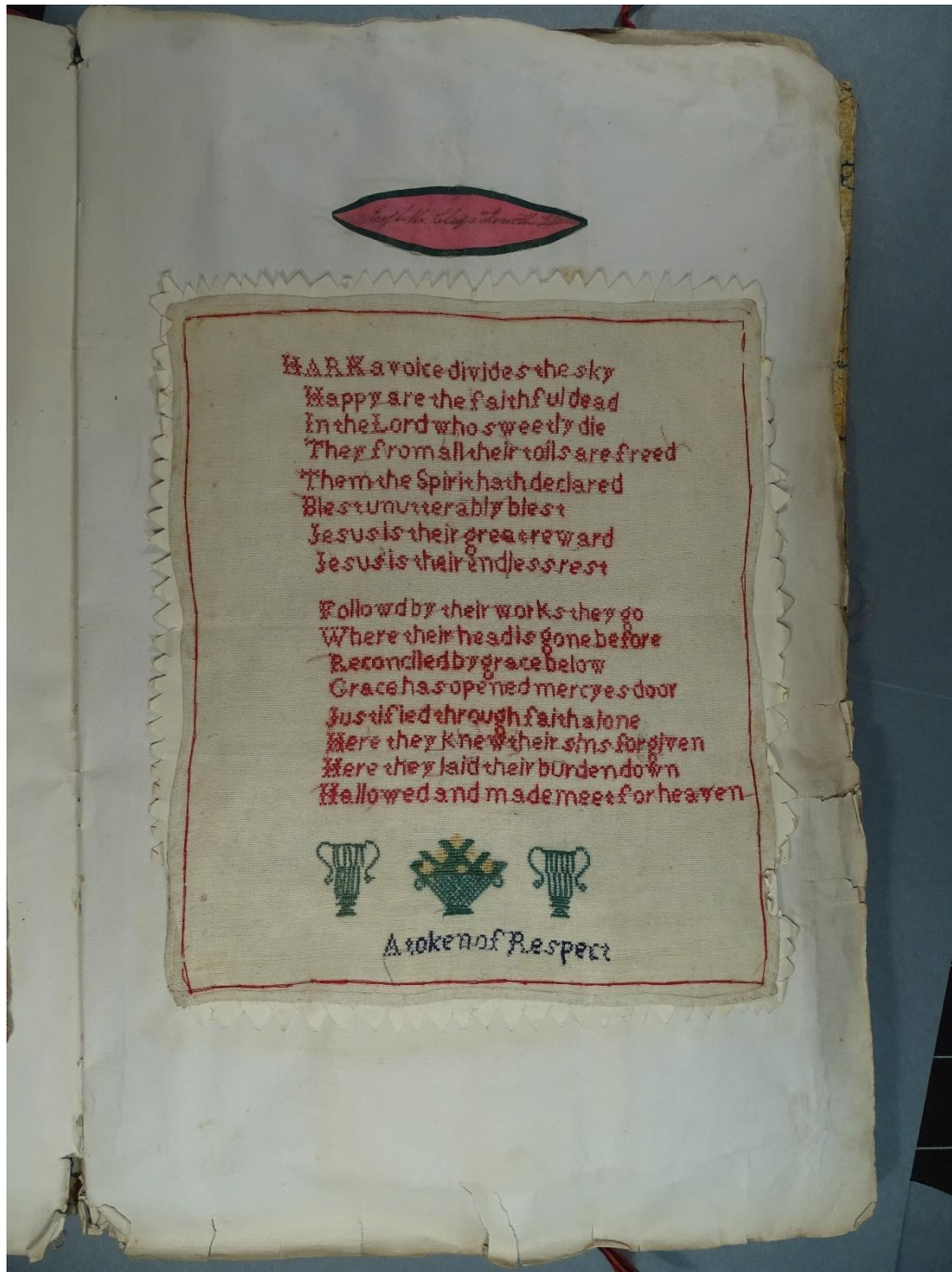
8th Class First specimen. Sampler of letters for marking clothes.



8th Class Second specimen. Sampler of letters for marking clothes.



8th Class Third specimen. Sampler of letters for marking clothes.



8th Class Fourth specimen

A sampler made as a presentational piece, a religious text with below two vases which can hold water & a basket of flowers. These are descendants of symbols for the tree of life. From the Tree of Life with its roots in water it became a vase of flowers.



9th class 5 specimens of darns

Used for different purposes from mending linens to the repair of clothes

Included are Wave Darn, Bird-eye Darn & Double-Diamond Darn.

Fabric was expensive & everything was darned or patched. Worn sheets would be cut & sides-to-middle. Coats would be unpicked & reassembled with the fresher reverse side outside. Economies still employed in the 1950's

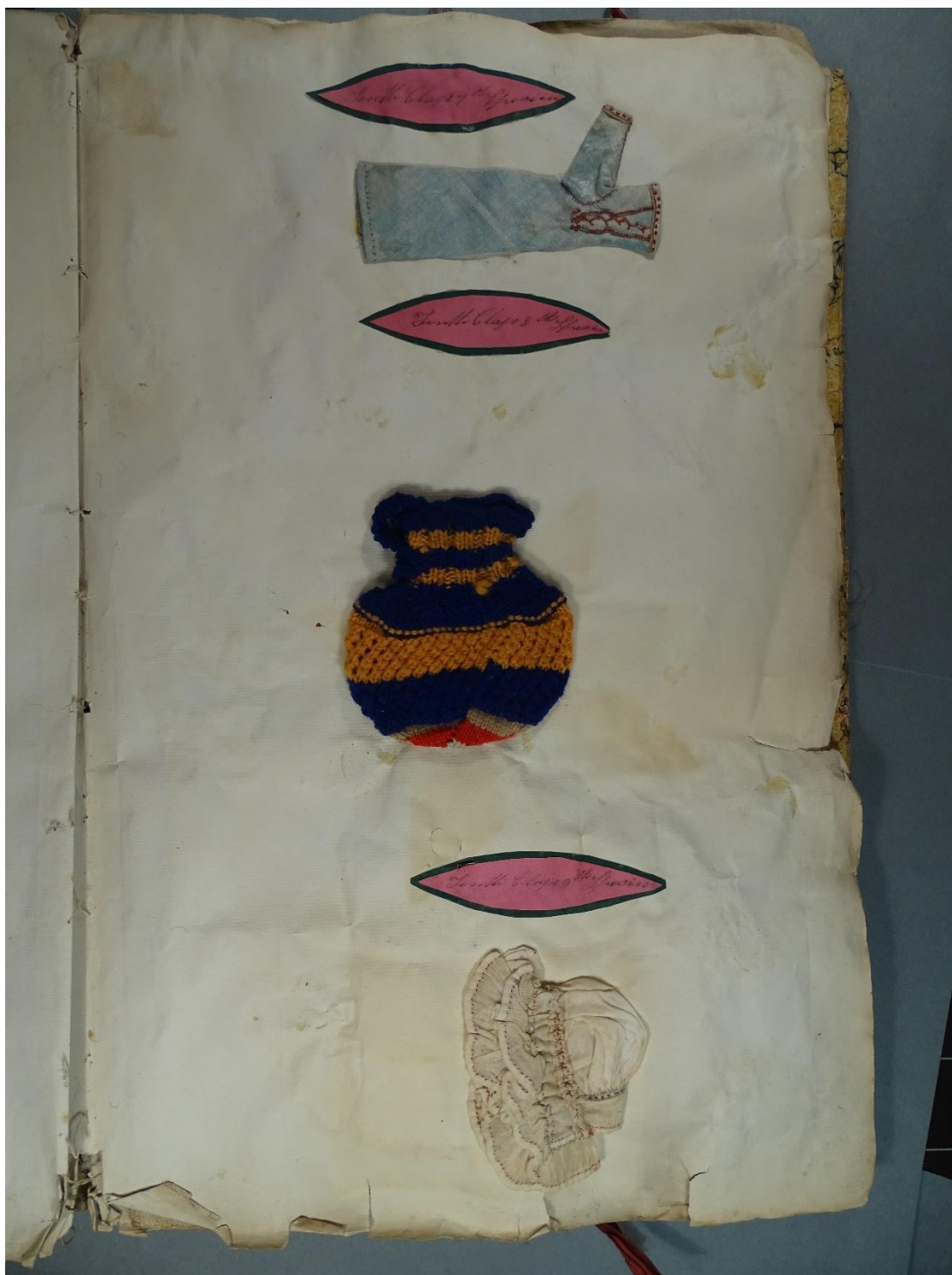


10th Class Specimens

- Heart Piece (front opening of shirt/shift)
 - Herringbone stitch on fine cotton
 - Herringbone stitch on flannel or blanketing
- Later teaching folios would also have a miniature shirt or dress with 10th Class Specimens



10th Class Fourth Specimen
Fifth Specimen. Star (precision cutting & joining)
Sixth Specimen. Heavy stocking fabric with hemming & lines of stitches



- 10th Class Seventh Specimen. Long fabric mitten with red embroidery
 Eighth Specimen. Knitted purse?
 Ninth Specimen. Very fine miniature cap complete with piping, frills & embroidered back of the cap



Specimens of knitting including stocking, long mitten, glove, shawl.
The cap is Scotch knitting, which is very firm & made with only one needle. Most probably brought here by the Vikings.



More knitting specimens including slipper & shawl



12th Class Specimens of Whitework which included stitches used in Ayrshire Embroidery. Thousands of outworkers earned a pittance embroidering baby clothes, collars, pelerines, handkerchiefs & caps which sold well especially in America.



12th Class Specimens of Whitework & Lace.

Limerick lace (centre) had a base of machine made net with the design in needle-run or tambour work. Suitable for both small pieces & large wedding veils it sold internationally, providing much employment in C.19th Ireland

The large Limerick lace wedding veil worn by Jane Godsey Shaw is held in FHL D



12th Class Specimens. Cross stitch work for upholstery



12th Class Specimen. Knitted stocking purse

OTHER 18th & 19th CENTURY EMBROIDERIES



EMBROIDERED LETTER PURSE (173 FHL D)

Cab B 1

10 x 18cms open Multi-coloured embroidery in Florentine stitch (also called Irish stitch).
(Earlier a similar letter **purse** was worked in 1749 for Samuel Sandwith)

. Belonged to Jos, Sandwith (1757-1841) married to Jane Wilson of Edenderry. They had “*a country house, Barnhill, at Dunleary(sic) & showed hospitality to Friends in bad health who wished to try country air & sea bathing.*”

In 1773

Jane Sandwith completed a **superb corded quilt** now also in FHL D.

Will Sandwith of Coladine Wexford apprenticed as a seaman & became ship owner in Philadelphia. His daughter Elizabeth m. Henry Drinkwater, a leading Quaker there.



Late C.18th—Early C.19th. EMBROIDERED PICTURE (518) [Stack A 2 j \(museum\)](#)
25 x 31cms. Romantic vogue. Needle painting in wool & chenille on white satin. Ruins & Church, island in lake. Thompson family, Wexford.



C.19th TWO EMBROIDERED PICTURES

30 x 23cms. Goldfinch on a branch of a Rose Bush.

Stack A 2 j

Though Quakers had many fine botanical artists this design may be a commercial one.

- (a) member of Myers family , Cork (94 FHLD)
- (b) member of Clibborn family of Anner Mills Clonmel (342 FHLD)



BOOKMARKS (172 FHLD) & (209 FHLD) Cab B 6

Commercially printed /punched card ready for simple embroidery

“We part to hope to meet again” in cross stitch and a sailing ship outlined in running stitch. (172) On punched card (20.5cms. long) mounted on pale blue ribbon 16/9/1868.

11th month 21st 1860 with picture of child. (209

Backstitch ornamental border & punched card 17cms long mounted on dark blue ribbon.

Bookmark (209) Pressed card with mock lace edging & decorative motif on end. **17 cms.**
Mounted on fancy ribbon with integral leaves.

‘At the last there’s nothing worth anything but the Joys of God’s Salvation .’

Completely embroidered book marker with initial “C” in centre.

24cms.x 10cms. The larger cross stitch of the design contrasts with tiny cross stitch background. Rather thick for a book mark?

2015 Token of Love sent to FHL D by Elizabeth Feller.



Worked from a motif found on Ackworth samplers, mounted on a card. Elizabeth and Micheal Feller donated 2 volumes illustrating their collection of needlework which included some Irish Quaker ones. Diameter 6.2cms. **Cab B 1**

CATALOGUE OF TEXTILES IN FHL D In Boxes on Shelves Stacks A

Apart from samplers FHL D holds household linens such as damask tablecloths, Mountmellick quilts, pillow shams & nightdress cases, as well as peasant embroidered cloths which were brought back from Poland by Quakers in relief work there after World War I (1914-18)

*WHITEWORK

CORDED QUILT 1773 worked by Jane nee Wilson Sandwith.

270 x 260cms. Magnificent corded quilt. Technique found on 16th C. European work. English examples exist from 17th C. & 18th C. 2 layers of fabric, back-stitched channels for cotton cord. (Avril Colby..*Quilting*. 1972) Slow to work as it needed great accuracy -- poorer people more likely to use the faster running stitch for their warmer wadded quilts.

Covered with scrolling floral designs like C. 16th & C.17th work. As it is composed of 2 different types of fabric, soft cotton cord & sewing thread. As these may all have different shrinkage rates, it should never be cleaned unless by an expert in Historical Textile Conservation.

MOUNTMELICK WHITEWORK Stacks A

In Boxes on Shelves

In the 1820's Johanna Carter, a Protestant, ran a school of 7 Catholics and 8 Protestants in a small thatched cottage. Her income was £9 a year. She had the idea of using easily available materials of robust white cotton fabric and thick thread. This was much quicker to work than most whitework and bolder. Being also very washable it was good for household linens, tray cloths, dressing table cloths, pillow shams and bed spreads etc.). Well drawn naturalistic design, based on Irish hedgerows and flowers in garden, were worked with intelligently chosen stitches to be almost in relief, and when framed by a border of buttonholing with a deep knitted fringe, made for work of a considerable charm. This gave desperately needed employment to women in Mountmellick. Anne Jellico also did designs and organised workshops to give employment. Later the girls in the Quaker school had to sew nightdress cases and brush and comb bags for themselves. It became very popular with the middle classes especially after 1890 Weldon's published 8 booklets of instruction. Doreen Edmundson's aunts worked a child's coat for her in 1912(p. 17. Jane Houston-Almqvist. Mountmellick Work 1985)

Three very large bedspreads, use Mountmellick technique but designs have the earlier centrally placed basket of flowers describes as typical, "*the usual basket of flowers as the basis of the design*" on bed furnishings in the early C.18th. [Clabburn 1981 Masterpieces no.54]

1879 BEDSPREAD (210 FHL D) Jane Newsom(1804--91) for the marriage of her son John, Templebawn, Cork, to Sophia Alexander of Limerick **270 x 270cms.** Mountmellick technique easy to work for an older person in her 70's Magnificent Mountmellick technique but design of the scrolling vine with bunches of grapes is a very ancient one eg. A Roman mosaic of Bacchus from the 3rd C. AD. in Sousse Museum, Tunisia, which also has a 6th C. AD. Christian Byzantine mosaic version of the scrolling vine growing from an urn or vase. In more modern times a vase or a basket filled with flowers or even fruit occurs frequently as a motif on samplers and table cloths.

Stitches *[see p.19] **identified by Jane Houston-Almqvist** as *Padded Satin, Overcasting, Bullion, French Knot, Seeding, Indian Filling, Cable Plait, Buttonhole, Diamond Trellis, Cretan, Double Feather, Snail Trail.*

Surround around Design encircling the basket the same on these two

BEDSPREAD (423 FHL D) Basket of flowers in centre. **Emily Bennis? Check design**
270 x 270cms. In more modern times a vase or a basket filled with flowers or even fruit occurs frequently as a motif on samplers and table cloths.

BEDSPREAD without fringe in FHL D. Where from? In Acquisitions?

PILLOW SHAMS, NIGHTDRESS CASES & EMBROIDERED CLOTHS These cloths could be made for sideboards, side tables or **thrown over the pillows by day when they were called PILLOW SHAMS**

CLOTH (96a FHL D) Embroidered on 3 sides. Freely drawn hedgerow ferns, leaves, flowers & berries. Heavy fringe.

70 x 142cms. Cash's nametape "A.C.Shannon" (for laundry)

CLOTH (96 FHL D) Very similar to (96a FHL D) **430 x 212cms.SIZE**

NIGHTDRESS CASE (FHL D)

46 x 50 cms.

NIGHTDRESS CASE (505 FHL D) This & (506 FHL D) made by Mrs. A.G.Roe for trousseau in 19th C.

40 x 51 cms. Very heavy embroidery—almost 3 D. Cream colour now—always. Heavy fringe.

From Georgia (check) Shannon nee Roe, Roscrea.

CLOTH (506 FHL D) Similar in materials & working to (505 FHL D)

60 x 70 cms.

LINEN INDUSTRY & TABLECLOTHS. NEEDS FHL D Nos. to complete

Quakers were heavily involved in the linen industry in the north of Ireland

1876 CLOTH depicting Penn & Indians Treaty (211 FHL D) Linen & silk.

Stored on cardboard tube in Strong room.

3.18m. x 2.28m. (10ft 8ins. X 7ft 6ins.)

Richardson's Bessbrook Spinning co. was awarded a medal at the Philadelphia Exhibition which celebrated the centenary of American Independence. Woven in brown & cream on a loom specially adapted by Henry Barcroft to make possible wider cloth with asymmetrical design. An attached piece of fabric

carries the info. that this cloth was given by Lydia Clibborn Pike to Jane Newsom in 1883. Lydia's husband was Ebenezer Pike.

Also from Richardsons Bessbrook very **finely woven cloth for sieving flour.** in **FHLD** CHECK where, Description, cat. No.

Handkerchief of very fine linen with monogram JMW & 24 embroidered on it. **SIZE** One of 2 dozen given to his bride, Jane Marion Wakefield, before their marriage in 1853 by John Grubb Richardson,

1855 Damask white linen tablecloth ((330 FHLD)

Box labelled Damask

Linen Stack A (Museum) Strong room

. **430 x 212cms (4.30m x 2.12m)** Date and an indiscipherable monogram are done in marking ink. Some unmended holes which suggests still used in C20th when the skill of damask darning was no longer taught.

Damask white linen tablecloth (FHLD) Found badly stained with strong coffee. Washed August 2021

272 x 174cms (2.72 x 1.74m)

Box labelled

Damask Linen Stack A (Museum) Strong room.

Damask white linen tablecloth (FHLD) Worn, frayed corners & small holes unmended .

. **210 x 178cms (2.10 x 1.78m)**

Box labelled Damask

Linen Stack A (Museum) Strong room.

Linen hand towel (FHLD) SIZE

Box labelled Damask Linen

Stack A (Museum) Strong room.

POLISH PEASANT EMBROIDERED CLOTHS given to Quakers working at relief work after World War 1

Stored in Carton A Embroidery

Stack A in Archive

Room(Museum section)

(314 FHLD) Stella Webb?

(322 FHLD) & (323 FHLD) Anna Wigham?

(349 FHLD) Geof Wigham?

(438 FHLD) 2 from Isabel Grubb via Maurice Wigham?

Apron with blue embroidery

SIZES COMMENTS