



1. Mezzotint, "Charity" published by P Stampa, London, 1802. This popular illustration served as the design source for the Conn needlework picture shown in #2. Friends of the Museum purchase.

2. Needlework "Charity" silk on silk, worked by Sarah Marshall at Miss Patten's School, Hartford, Conn 1806. Gift of Miss Sara Richardson



3. Needlework Mourning Picture, "In Memory of an Affectionate Father and Mother," designed & painted by Samuel Folwell and possibly stitched at Mrs Ann Eliz Folwell's Needlework School, Phila ca 1810, Friends of the Museum purchase.



DAR MUSEUM VISITED by Michael Berry

Mr Berry is curator of collections for the Daughters of American Revolution Museum in Washington D.C.

The Daughters of the American Revolution Museum is housed in Memorial Continental Hall, a National Historic Landmark. Located adjacent to the White House Elipse in Washington, this building is an important example of the Beaux Arts tradition in American architecture.

The Museum contains an extensive collection of American decorative arts. The purpose of the Museum is to collect, exhibit and preserve household objects made or used in America prior to 1830. (1830 was determined in order to exclude products of Victorian industrialization.) For objects made by

hand in the earlier tradition, such as quilts and coverlets, the collection extends to the end of the 19th century.

The Museum Gallery has several areas of permanent installations, in addition to spaces designed for special exhibitions. Among the collections displayed in the permanent exhibit space are the types of ceramics used by Americans in colonial and Federal America: China export porcelain, English delft, salt-glazed stoneware, creamware and pearlware. Another area of the gallery contains a selection of the Museum's collection of American samplers and needlework pictures. An area devoted to American silver displays the objects according to region and maker. These pieces range in date from the mid-17th century to the mid 18th century.

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In addition to the Gallery, the DAR Museum maintains 30 period rooms which trace the history of American decorative arts from the 17th to the 19th century. The earliest room recreated is a mid-17th century interior from the Massachusetts Bay Colony, while the most contemporary is a high-style Victorian parlor from Missouri. A California adobe room reflects the life style of the early settlers of that state. The newly installed Texas Room reproduces a stencilled room from a German immigrant's house in Alleyton, Texas.

While many people are familiar with the quilt collection at the DAR Museum, the closely related group of American needlework pictures is less well-known. Immediately after the American Revolution, schools for young ladies sprang up all up and down the eastern sea coast. At these academies, young girls were taught both academic and social skills, among which the needlework arts played an important part. Possibly the most appealing results of this training were the needlework pictures popular during the first quarter of the 19th century.

The sources of the designs of these needlework pictures were many and varied. Some of these were probably the products of the needleworker's imagination. In most cases, however, the girls copied and adapted popular prints and engravings. The ways in which a particular student personalized the printed design source are often indicative of regional tastes and private preferences. For example, when Sarah Marshall, a student at Miss Patten's School in Hartford, Connecticut copied the mezzotint, "Charity", (fig 1), she made several significant changes (fig 2). The English house from the mezzotint was converted to a typically American Federal structure. Young Miss Marshall even added a "2" to the front door, possibly a clue to Sarah Marshall's street address. In the mezzotint the central figure has brown hair. In the needlework picture, Sarah Marshall gave this figure bright red hair. The needleworker totally deviated from the mezzotint when she included the exotic palm tree to the left in the picture.

Besides imagination and printed sources, the 19th century needleworker had access to another design source: local artists. In Philadelphia, Samuel Folwell, miniaturist, silhouettist, hairworker and art teacher painted designs directly on satin for his wife's needlework students. In 1813 Mrs Folwell, in advertising her needlework school, suggested that

her husband's artistic talents should be an added inducement:

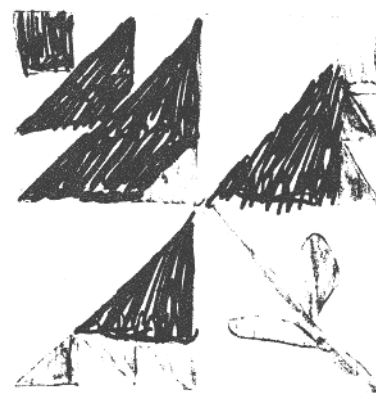
Mr. Folwell, being a Master of Drawing, those Ladies under her tuition will have a double advantage of shading which is all the merit of a picture.

A great deal of research is being done on the designs of Samuel Folwell. Not only did he paint designs for his wife's students, but he probably also supplied them to local needleworkers. The Folwell style had several standard components: the seated figure with one knee bent and head propped on her arm, the garland-draped tureen shaped urn, and the sharp, arrow-like leaves covering the concentric and almost parallel branches of the willow (fig 3). The DAR Museum is open Monday through Friday from 8:30 am to 4:00 pm and on Sun days from 1:00 to 5:00 pm.

Many quilt lovers know of the Smithsonian Institution quilt collection and bemoan its lack of availability. The DAR Museum is not as well known but makes its quilt collection available to visitors. Many times quilts are on exhibit and the personnel is also very happy to show quilts from the collection by appointment.

A slide show of some of the quilts from the museum collection with a narrative is available for rent or purchase. See the Classified Section on pg 20.

Help Wanted



Libby's Lily

Can anyone tell me the name of this pattern which I call "Libby's Lily"? I decided upon this name because it looks as much like a lily as anything and "lily" is alliterative with "Libby" the friend who owns the old, very faded original.

Priscilla Rose, Georgetown, MD