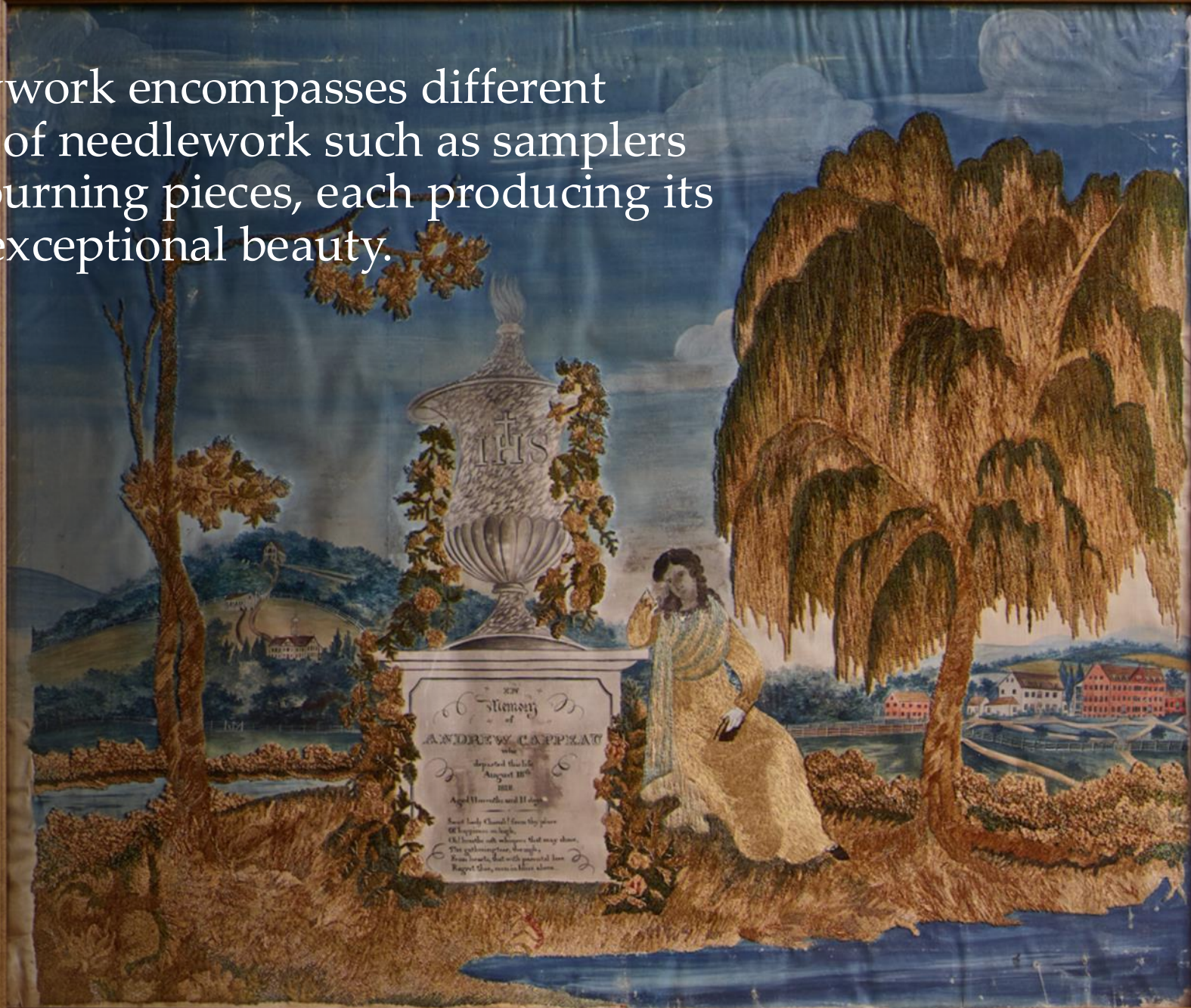


Fancywork

Early American Needlepoint from
St. Joseph's School



Fancywork encompasses different types of needlework such as samplers or mourning pieces, each producing its own exceptional beauty.



Saint Joseph Academy's collection of needlework includes marking samplers and pictorial embroideries made by students throughout the 1800s.



Marking Samplers



Samplers are the most concrete evidence of female education from the early 1800's. The alphabet and numbers, flowers and symbols, and often religious verses demonstrated a student's knowledge and their skill in using a needle and thread.

Mary Ann Margaret Josephine Livers, 1818

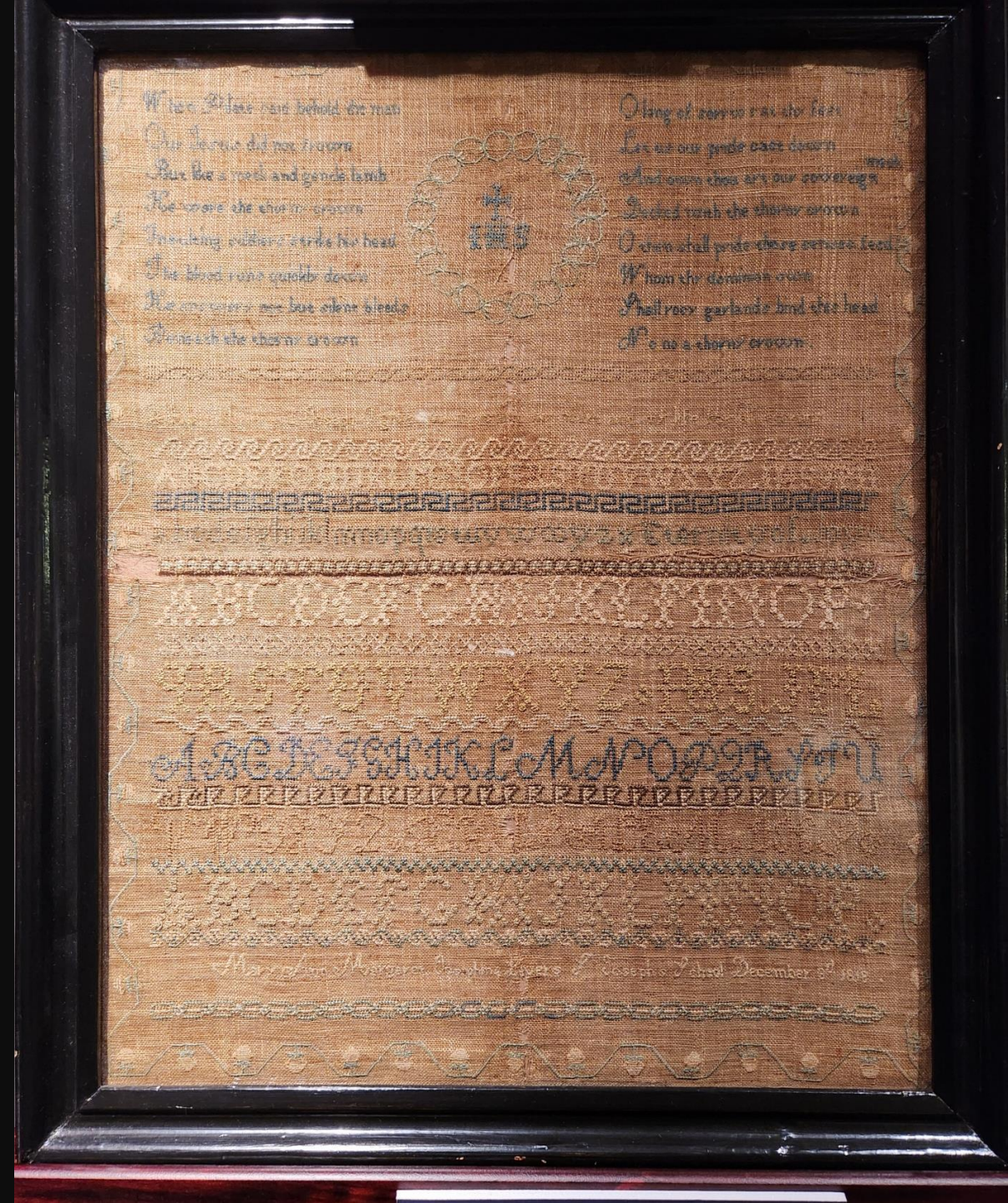
Silk thread on linen
Poem on Ecce Homo

Marking sampler in cross, four-sided,
stem, rice, and Smyrna stitches

Tenets of the Roman Catholic faith are
reflected in a long cross-stitch verse on
the crucifixion.

A native of Emmitsburg, Mary was a
student at St. Joseph's School from
1812-1818.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives,
Emmitsburg, Maryland



Stitcher Unknown, 1840

IHS silk sampler on wool

IHS is Greek abbreviations for the first three letters of Jesus Christ's name.

Note the distinct letter "R", in red.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives,
Emmitsburg, Maryland



Catherine Seton, 1807

Catherine Seton, Mother Seton's middle daughter stitched this piece at the age of seven while living in New York.

It is one of two done by Catherine that has survived until today.

Courtesy of Daughters of Charity, Province of St. Louise,
Provincial Archives, Emmitsburg, Maryland



Rebecca Mary Walker, prior to 1816

A simple needlepoint done on cotton.

A student of Mother Seton, Rebecca stitched this early piece of St. Joseph's School at age eighteen.

Born in Frederick, Maryland, Rebecca grew up near Emmitsburg. She would marry soon after completing this piece.



Mary Jamison, 1812

Stitched on cotton, this piece is the earliest known to exist of St. Joseph's School.

Born in Frederick County, Maryland, Mary was thirteen when she completed this needlework.



Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives,
Emmitsburg, Maryland

Maria Francinia (Fanny) Shorb, 1837-1842

Stitched on linen with chenille and silk thread.

Maria stitched this piece sometime between the age of eleven and sixteen.

Her mother, Margaret McMeal was also a student of St. Joseph Academy. Margaret was a student of Mother Seton.

Fanny's great grandson, Admiral James Watkins, was instrumental in starting the Sea Service mass that has occurred at the Seton Shrine every year since 1977.



Pictorial Embroideries

These samplers usually began on a plain piece of fabric and contained a variety of stitches and artwork including pen and ink and paint.



Sr. Josephine Collins

Ann Collins joined the Sisters of Charity as Sister Josephine Collins in 1822. She was from Philadelphia, highly educated, and gifted with many accomplishments. Her duties included teaching drawing, painting, and fancywork. Sister Josephine is believed to be responsible for the exceptional architectural and mourning embroideries that are sought-after by collectors.

Sister Josephine first taught at Saint Joseph's School from 1822 to 1832 which corresponds to the first stylistic period of Saint Joseph's silk embroideries, characterized by detailed views of the school buildings carefully rendered in paint and stitch.

Juliana Elder, 1821

Silk, Chenille, and watercolor.
It is one of the earliest known embroideries worked in silk on a silk fabric of St. Joseph's House.

One of the most detailed embroidered views of St. Joseph's House as it appeared at the time of Mother Seton's death in 1821.

Born in Baltimore, she grew up in Emmitsburg. She was twelve when she completed this piece.



Barbara Motter, 1822

China silk on homespun cotton with overhand stitching around the perimeter

The town of Emmitsburg stands prominently in the background including Barbara's home parish, Elias Evangelical Lutheran Church. Barbara was nineteen when she completed this piece.

Barbara Motter Premium, July 3, 1822

The premium was awarded to Barbara for her Success and Improvement in Drawing by Sister Rose White.

Courtesy of Will C. Wingo, Great, great son of Barbara Motter



Sally Ann Davis, c. 1823

Silk, chenille, watercolor, and ink on silk ground.

The details of the front porch reveal a sister, dressed in the habit welcoming a student.

She joins the Sisters of Charity in 1825 becoming Sister Mary Gregory Davis. Sally Ann was from Littlestown, PA and was fourteen when she completed this piece.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives, Emmitsburg, Maryland



Mary Armour Jenkins, 1824-1825



Taffeta, Chenille, and watercolor.

Original frame, gold with applied plaster decoration

It uses a combination of French knots, long and short, straight, and stem stitches.

Inscribed MAJ in the lower left-hand corner. A native of Wise County, Virginia, Mary completed this piece at the age of twelve.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives, Emmitsburg, Maryland

Unknown Stitcher, 1824

Silk and watercolor on silk
Notice one lone cross in the
cemetery to the right.

Given by the Sister of Charity
in 1824 to Jesse Seabrooke.

It was returned to the
Daughters of Charity in
memory of Gertrude Seabrooke
Jacobs, Aug 1993



Mary Renald McDonald, 1831-1832



Chenille on silk

Her piece includes the addition of the Dubois building completed in 1826.

She entered the community of the Daughters of Charity as Sister Theresa McDonald in 1846.

A student from Ebensburg, PA, she completed this piece at the age of fifteen.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives, Emmitsburg, Maryland

Ann (Annie) Patterson, 1841

Silk, chenille, and watercolor and ink on silk

Stitched the buildings in white or pale ochre tones.

The red Dubois building has been painted white/ochre.

A weeping willow is symbolic of the fleeting nature of life.

Ann was a boarding student from New York. She was eighteen when this piece was completed.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives, Emmitsburg, Maryland



Mourning Embroideries



The St. Joseph's collection includes Neoclassical as well as Romantic Mourning Embroideries.

Mourning Embroideries were done to honor the death of a loved one. They were a way of expressing grief and remembrance.

Neoclassical

The Neoclassical pieces span from 1826 to 1831 leaning to the neoclassical influence of the time reflecting the culture of ancient Greece and Rome.



Margaret Jane Wood (1831) stitched this pictorial embroidery at St. Joseph's Academy under the instruction of Sister Josephine Collins. Owned by the Museum of Early Southern Decorative Arts.

Romantic

The Romantic Mourning embroideries span from 1832 to 1840. These were more advanced embroideries that included one or more tombs set in a beautiful landscape.



Mary Ann Shultz stitched this Romantic Mourning embroidery at St. Joseph's Academy between 1839-1840. Owned by the Museum of Early Southern Decorative Arts.

Margaret Ann Cappeau, 1827



Silk, chenille, watercolor, and ink on silk.

Worked in long and short, straight, and stem stitches and French knots

A Neoclassical Mourning Embroidery with Emmitsburg in the landscape.

It presents the Dubois Building before it was painted white.

Dedicated to her 11-month-old brother, Andrew Cappeau who died in 1818.

Margaret, a native of Baltimore, was seventeen when she completed this piece.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives, Emmitsburg, Maryland

Oliva Morgan, 1837

Chenille Embroidery. silk and watercolor on silk

The harbor scene is unique to St. Joseph needlework.

It is thought to be Leonardtown in St. Mary's County, Maryland, Oliva's hometown.

It is possible that Oliva had not yet experienced loss as there is no inscription on the urn.

She was seventeen when she completed her needlework.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives, Emmitsburg, Maryland



Mary McGerry, 1826

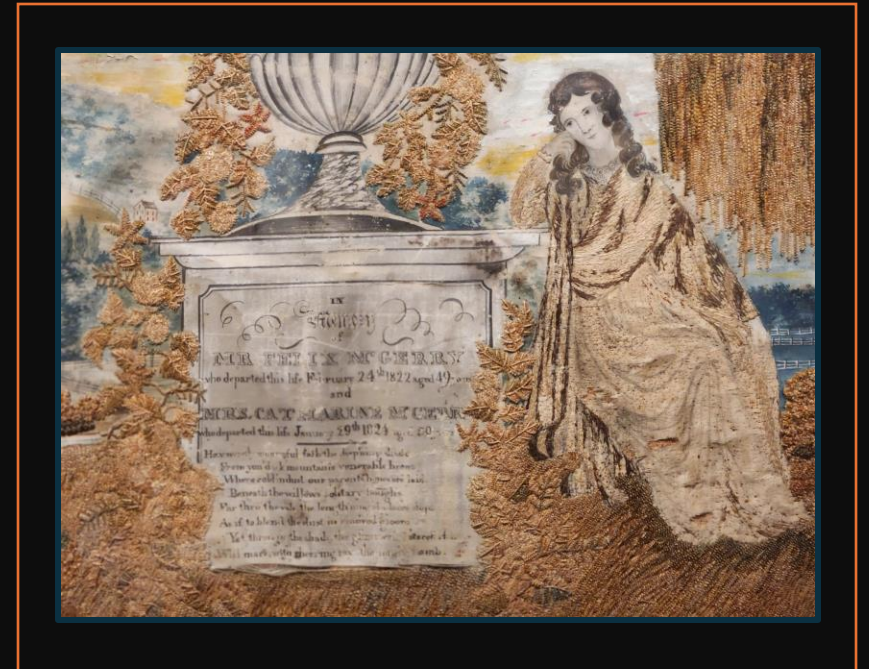
Silk and watercolor on silk

She dedicated her piece to her father, Felix, d. 1822 and her mother, Catherine, d. 1824

She took her vows in 1826 to become Sister Mary Eulalia for the Sisters of Charity.

A native of Emmitsburg, MD, Mary was seventeen when she completed this piece.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives, Emmitsburg, Maryland



Berlin Needlepoint

Berlin wool work is a style of embroidery similar to today's modern needlepoint. It was popular in Europe and America from 1804 to 1875.

It is normally completed with wool yarn on canvas, worked in a single stitch such as cross stitch or tent stitch.

Berlin wool work embroidery was developed in Germany.



Unknown Stitcher, c.1870

Mary with child

Canvas work; silk and wool
on Penelope linen

Berlin Needlework

Courtesy of Daughters of Charity, Province of St. Louise,
Provincial Archives, Emmitsburg, Maryland



Josephine Dandurand, 1851

This piece is titled, The Expulsion of Hagar and Ishmael by Abraham.

Berlin Wool, silk and beads on Penelope linen

J.L. Dandurand, 1851, is marked at the bottom in beads.

Josephine grew up in Baltimore to parents of French descent.

She was eleven years old when she completed this piece.

Courtesy of Daughters of Charity, Province of St. Louise, Provincial Archives, Emmitsburg, Maryland





WORKED AT ST. JOSEPHS-EMMITSBURG

ST. PATRICK.

BY MISS BELLE BARRANGER.



Belle Barranger, c.1861

Tapestry of Saint Patrick

The piece is entirely needlepoint.

When the Academy students were hastily dismissed in April 1861, tradition states that Belle had finished all but the serpent. She and the Sister in charge of the tapestry room worked all night to finish this piece.



Belle's father was charmed with this tapestry, and he asked Belle to have it framed, so it could be hung in the drawing room. When Belle married, her father thought this evidence of her skill should go with her to her new home. Belle did not live long to enjoy her husband and three children. Those children presented this piece to St. Joseph's in 1943. Belle was fifteen when she completed this piece.

Courtesy of Daughters of Charity, Province of St. Louise,
Provincial Archives, Emmitsburg, Maryland

Emily Louisa Harper, 1824-1826

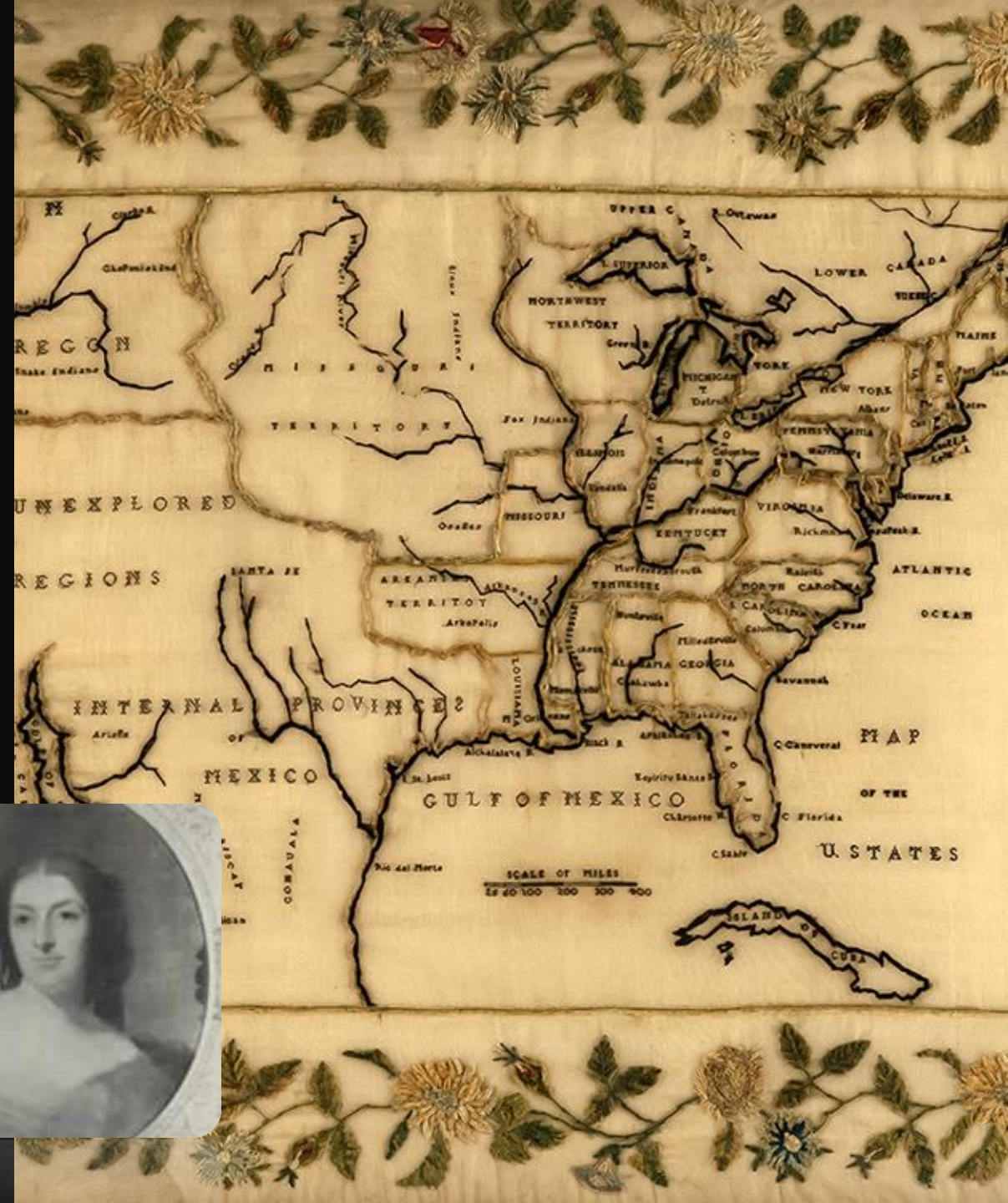
Emily was the granddaughter of Charles Carroll, the only Catholic signer of the Declaration of Independence.


She began her education at St. Joseph's Academy when she was only six years old. She stitched this piece when she was twelve under the guidance of a tutor, possibly Catherine Seton.

This map sampler is the only known example of surviving needlework with a Carroll family provenance.

Stitched on fine silk gauze, with linen underneath. silk chenille thread is used to outline the map and black silk thread is used to stitch rivers and letters. A wide floral border surrounds the map stitched with chenille threads.

Image and Content courtesy of the Museum for Early Southern Decorative Arts, Winston Salem, North Carolina





..you know my old notions, Julia about the needle, that if girls are once turned to a reasonable cultivation of the mind, their good Sense and Pride will afterwards make them needle women and everything necessary, especially where there is a natural turn for work. . .
