

SAMPLER & ANTIQUE NEEDLEWORK

Volume II



Sampler And Antique Needlework A Year In Stitches Volume Ii

Camilla Rothe



Sampler And Antique Needlework A Year In Stitches Volume Ii:

Tennessee Samplers Jennifer Core, Janet S. Hasson, 2025-07-29 This extensive study nearly twenty years in the making is a major contribution to the understanding of American textile material culture Candace J Adelson Senior Curator of Fashion and Textiles Emeritus Tennessee State Museum Containing dozens of beautiful full color photographs Jennifer C Core and Janet S Hasson s study of samplers embroideries that are first attempts at a new technique color combination or unusual material provides vivid descriptions of this nineteenth century Tennessee art form in its many varieties The authors not only catalogue and describe samplers from each of Tennessee s major regions West Middle and East but also incorporate research on the sampler makers and their families This research provides fascinating insight into the stitchers their teachers and their academies Including a chapter on female education on the Tennessee frontier and another on embroideries and needlework focused on mourning the volume draws on oral histories of the embroiderers descendants family Bibles diaries scrapbooks cemetery records and other primary sources Photos of the samplers are accompanied by detailed descriptions of styles thread count materials used frames and motifs Ultimately the study provides a glimpse of the lives of girls and young women in nineteenth century Tennessee including the role of this ornamental art in their education Providing important historical context on Tennessee education economy and domestic life Core and Hasson describe how embroidery came to be a crucial primary source in revealing the lives of girls and young women during a time when little was recorded about them This book is an authoritative record of the material culture produced in the daily routine of school rooms It is for all who see beauty in sometimes overlooked handiwork and understand the importance of curating preserving and analyzing it [A Stitch in Time](#) Aimee E. Newell, 2014-03-15 Drawing from 167 examples of decorative needlework primarily samplers and quilts from 114 collections across the United States made by individual women aged forty years and over between 1820 and 1860 this exquisitely illustrated book explores how women experienced social and cultural change in antebellum America The book is filled with individual examples stories and over eighty fine color photographs that illuminate the role that samplers and needlework played in the culture of the time For example in October 1852 Amy Fiske 1785 1859 of Sturbridge Massachusetts stitched a sampler But she was not a schoolgirl making a sampler to learn her letters Instead as she explained The above is what I have taken from my sampler that I wrought when I was nine years old It was w rough t on fine cloth and it tattered to pieces My age at this time is 66 years Situated at the intersection of women s history material culture study and the history of aging this book brings together objects diaries letters portraits and prescriptive literature to consider how middle class American women experienced the aging process Chapters explore the physical and mental effects of old age on antebellum women and their needlework technological developments related to needlework during the antebellum period and the tensions that arose from the increased mechanization of textile production and how gift needlework functioned among friends and family members Far from being solely decorative ornaments or functional household textiles these

samplers and quilts served their own ends They offered aging women a means of coping of sharing and of expressing themselves These threads of time provide a valuable and revealing source for the lives of mature antebellum women Publication of this book was made possible in part through generous funding from the Coby Foundation Ltd and from the Quilters Guild of Dallas Helena Hibbs Endowment Fund **Piecework** ,2000 Stitching the World: Embroidered Maps and Women's Geographical Education Judith A. Tyner,2016-12-05 From the late eighteenth century until about 1840 schoolgirls in the British Isles and the United States created embroidered map samplers and even silk globes Hundreds of British maps were made and although American examples are more rare they form a significant collection of artefacts Descriptions of these samplers stated that they were designed to teach needlework and geography The focus of this book is not on stitches and techniques used in drafting the maps but rather why they were developed how they diffused from the British Isles to the United States and why they were made for such a brief time The events of the late eighteenth and early nineteenth centuries stimulated an explosion of interest in geography The American and French Revolutions the wars between France and England the War of 1812 Captain Cook's voyages and the explorations of Lewis and Clark made the study of places exciting and important Geography was the first science taught to girls in school This period also coincided with major changes in educational theories and practices especially for girls and this book uses needlework maps and globes to chart a broader discussion of women's geographic education In this light map samplers and embroidered globes represent a transition in women's education from accomplishments in the eighteenth century to challenging geographic education and conventional map drawing in schools and academies of the second half of the nineteenth century There has been little serious study of these maps by cartographers and moreover historians of cartography have largely neglected the role of women in mapping Children's maps have not been studied although they might have much to offer about geographical teaching and perceptions of a period and map samplers have been dismissed because they are the work of schoolgirls Needlework historians likewise have not done in depth studies of map samplers until recently Stitching the World is an interdisciplinary work drawing on cartography needlework and material culture This book for the first time provides a critical analysis of these artefacts showing that they offer significant insights into both eighteenth and nineteenth century geographic thought and cartography in the USA and the UK and into the development of female education **Subject Guide to Books in Print** ,1996 **Sampler and Antique Needlework** Darlene O'Steen,1996-06-01 **The Pocket** Barbara Burman,Ariane Fennetaux,2020-04-24 A New York Times Best Art Book of 2019 A riveting book few stones are left unturned Roberta Smith's Top Art Books of 2019 The New York Times This fascinating and enlightening study of the tie on pocket combines materiality and gender to provide new insight into the social history of women's everyday lives from duchesses and country gentry to prostitutes and washerwomen and to explore their consumption practices sociability mobility privacy and identity A wealth of evidence reveals unexpected facets of the past bringing women's stories into intimate focus What particularly interests

Burman and Fennetaux is the way in which women of all classes have historically used these tie on pockets as a supplementary body part to help them negotiate their way through a world that was not built to suit them Kathryn Hughes The Guardian A brilliant book Ulinka Rublack Times Literary Supplement **Antiques Roadshow Primer** Carol Prisant,1999-01-01 Tells how to investigate the history of furniture silver jewelry clocks toys and books and how to select an appraiser My Crochet Sampler Miss Lambert,2019-11-22 In My Crochet Sampler Miss Lambert presents a comprehensive and accessible guide to the art of crochet blending instruction with artistry This meticulously crafted manual features a variety of patterns that range from beginner friendly stitches to more complex designs appealing to crafters of all skill levels Written in a clear instructional style enriched with illustrations Lambert contextualizes each pattern within broader trends in textile crafts reflecting a dedication to both technique and creativity The book is a testament to crochet s evolution as both a practical skill and an expressive art form set against the backdrop of contemporary crafting movements Miss Lambert influenced by her own experiences as a passionate crocheter and educator channels her expertise and love for fiber arts into this work She has consistently sought to democratize crafting believing that the joys of crochet should be accessible to all Lambert s background in art and design informs her approach allowing her to provide not only technical instruction but also insights into the aesthetic dimensions of crochet thus fostering a deeper appreciation for the craft I highly recommend My Crochet Sampler to anyone looking to deepen their understanding of crochet while expanding their creative horizons Whether you are a beginner eager to learn or an experienced artisan seeking fresh inspiration Lambert s guide serves as both a practical resource and an artistic companion encouraging a journey of exploration and self expression through the art of crochet **Cross Stitch Collection Issue April 2015** Magazines Global, Cross Stitch Collection Issue April 2015 *Connecticut Needlework* Susan P. Schoelwer,2012-01-01 Winner of the Connecticut Book Award 2011 Winner of the Connecticut League of History Organizations Award of Merit 2012 Connecticut women have long been noted for their creation of colorful and distinctive needlework including samplers and family registers bed rugs and memorial pictures crewel embroidered bed hangings and garments silk embroidered pictures of classical or religious scenes quilted petticoats and bedcovers and whitework dresses and linens This volume offers the first regional study encompassing the full range of needle arts produced prior to 1840 Seventy entries showcase more than one hundred fascinating examples many never before published from the Connecticut Historical Society s extensive collection of this early American art form Produced almost exclusively by women and girls the needle arts provide an illuminating vantage point for exploring early American women s history and education including family based traditions predating the establishment of formal academies after the American Revolution Extensive genealogical research reveals unseen family connections linking various types of needlework similar to the multi generational male workshops documented for other artisan trades such as woodworking or metalsmithing Photographs of stitches reverse sides sketches design sources and related works enhance our understanding and

appreciation of this fragile art form and the talented women who created it An exhibition of needlework in this book will be held at the Connecticut Historical Society in late fall 2010 Funding for this project has been provided by the Coby Foundation Ltd and the National Endowment for the Arts

Sewing Vintage Style Mary Jo Hiney,2005 Step into a bygone era with the nostalgic projects in this unique sewing collection A keepsake in its own right this beautifully designed and illustrated volume shows how to recycle precious textile fragments of the past and transform them into tasteful treasures for today Master a range of needlework techniques including crazy quilt trapunto pin tucking monogrammed embroidery redwork and cutwork Create a lasting legacy in your own home with stylish vintage projects from an embroidered sundress to an organza pintucked pillow a fabric covered box to a cross stitch sampler Pattern transferring tips and stitch glossaries are included Whether newly created or refashioned with antique embellishments all the pieces contain an echo of the elegance of an earlier time

Art in Needlework Lewis Foreman Day,Mary Buckle,1917 , *Colorful Stitchery* Kristin Nicholas,2014-09-23 Embroidery has never looked this good or been so colorful 65 projects to stitch your way to a more colorful home With inspiration and encouragement from designer and colorist Kristin Nicholas would be and experienced stitchers alike will find dozens of embroidery projects that add exuberance to every room in the house Nicholas s collection opens with pillow covers in dancing colors on unexpected patterns and fabrics such as stripes and plaids velvets and corduroys For kitchens she offers a joyfully polka dotted tea cozy or jewel bright purchased napkins and tablecloth creatively stitched with floral motifs Personalized wedding gifts include a luxurious monogrammed cashmere throw and his and hers hot water bottle covers or for the perfect baby gift a cozy matching blanket and teddy bear set Many projects feature fabrics from flea markets and thrift shops with complete how to on hand felting and hand dyeing sweaters and blankets for the very softest most colorful look With her ribbon stitched craft boxes perfect for scrapbookers embroidered stationery and even a pair of espadrilles the author explores an exciting world of embroidering on unexpected surfaces and materials

Knitting Around the World Lela Nargi,2011-10-24 Here is the history of knitting around the globe examining styles techniques and particular styles countries and regions including England Ireland Scotland Norway Sweden Finland Estonia Latvia Iceland Japan Australia Canada United States Peru Bolivia and more Highlighted are 20 profiles of historically significant knitters who are using particular techniques today plus 20 patterns that exemplify knitting traditions from around the world

Dress Culture in Late Victorian Women's Fiction Christine Bayles Kortsch,2016-05-13 In her immensely readable and richly documented book Christine Bayles Kortsch asks us to shift our understanding of late Victorian literary culture by examining its inextricable relationship with the material culture of dress and sewing Even as the Education Acts of 1870 1880 and 1891 extended the privilege of print literacy to greater numbers of the populace stitching samplers continued to be a way of acculturating girls in both print literacy and what Kortsch terms dress culture Kortsch explores nineteenth century women s education sewing and needlework mainstream fashion alternative dress movements working class labor in the

textile industry and forms of social activism showing how dual literacy in dress and print cultures linked women writers with their readers Focusing on Victorian novels written between 1870 and 1900 Kortsch examines fiction by writers such as Olive Schreiner Ella Hepworth Dixon Margaret Oliphant Sarah Grand and Gertrude Dix with attention to influential predecessors like Elizabeth Gaskell Charlotte Bront and George Eliot Periodicals with their juxtaposition of journalism fiction and articles on dress and sewing are particularly fertile sites for exploring the close linkages between print and dress cultures Informed by her examinations of costume collections in British and American museums Kortsch's book broadens our view of New Woman fiction and its relationship both to dress culture and to contemporary women's fiction [Cross Stitch Collection January 2015](#) Magazines Global, Cross Stitch Collection January 2015

The Complete Idiot's Guide to Needlework Mary Young, 2000-11-09 This guide is for anyone who is interested in learning or re learning the art of embroidery or needlepoint Containing a history of needlecrafts as well as an updated look at its uses for your home and wardrobe it explains how to deal with such concepts as color balance scale and texture and how to incorporate your own personal style Everything you need to know about the art of embroidery including needle and thread types materials stitch types frames techniques enlarging or reducing designs monogramming and project ideas is in this book [Material Literacy in 18th-Century Britain](#) Bloomsbury Publishing, 2020-09-03 The eighteenth century has been hailed for its revolution in consumer culture but Material Literacy in Eighteenth Century Britain repositions Britain as a nation of makers It brings new attention to eighteenth century craftswomen and men with its focus on the material knowledge possessed not only by professional artisans and amateur makers but also by skilled consumers This edited collection gathers together a group of interdisciplinary scholars working in the fields of art history history literature and museum studies to unearth the tactile and tacit knowledge that underpinned fashion tailoring and textile production It invites us into the workshops drawing rooms and backrooms of a broad range of creators and uncovers how production and tacit knowledge extended beyond the factories and machines which dominate industrial histories This book illuminates for the first time the material literacies learnt enacted and understood by British producers and consumers The skills required for sewing embroidering and the textile arts were possessed by a large proportion of the British population men women and children professional and amateur alike Building on previous studies of shoppers and consumption in the period as well as narratives of manufacture these essays document the multiplicity of small producers behind Britain's consumer revolution reshaping our understanding of the dynamics between making and objects consumption and production It demonstrates how material knowledge formed an essential part of daily life for eighteenth century Britons Craft technique practice and production the contributors show constituted forms of tactile languages that joined makers together whether they produced objects for profit or pleasure

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