



# Northern Comfort New Englands Early Quilts 17801850

**Rachel May**



## **Northern Comfort New England's Early Quilts 1780-1850:**

Early American Decorative Arts, 1620-1860 Rosemary Troy Krill, 2010-08-16 Winterthur Museum is world renowned for its decorative arts collections and its exceptional educational programs Adapted from the training materials developed at the museum the revised and enhanced Early American Decorative Arts 1620-1860 A Handbook for Interpreters is an indispensable guide for anyone involved with interpretation of decorative arts collections Early American Decorative Arts 1620-1860 elucidates the principles of public interpretation explains how to analyze objects and defines the concept of style Eighteen chapters provide comprehensive descriptions of decorative arts including furniture ceramics textiles paintings and prints metalwork glass and other objects Many museums and historic sites display such collections to thousands of visitors annually Guides interpreters educators and collection managers will find this book a helpful summary and a guide to further research This enhanced edition includes now includes a CD featuring beautiful color images of the more than 170 black and white photographs in the book bringing the Winterthur collections to life on your computer and in your classroom Published in cooperation with Winterthur Museum Garden Library

*Quilts of the Ohio Western Reserve* Ricky Clark, 2005 The Western Reserve of Ohio was once part of Connecticut In some areas rivers and streams still bear the original New England names and subtle reminders of early Connecticut's culture and values are still to be found This book is a tribute to the quilts and quilters from the past and the present who have made the Western Reserve their home In *Quilts of the Ohio Western Reserve* Ricky Clark one of America's foremost quilt historians has assembled exquisite examples of calamanco T shaped and borderless pieced quilts to show the influence of Connecticut aesthetics and history on the making of early quilts in this region BOOK JACKET

*Northern Comfort* Lynne Z. Bassett, Jack Larkin, Old Sturbridge Village, 1998 Drawing upon the collection of the Old Sturbridge Village museum this book examines the textures colors and designs of dozens of remarkable quilts and the New England women who made them Full color illustrations

*Maine Quilts* Lauren LaBar, 2021-05-01 Quilting has a rich history in Maine and America and its popularity has surged in recent years as people return to traditional handcrafts The history of quilting in Maine is a story of community and Maine State Museum curator Laurie LaBar coaxes stories out of objects and uses those stories to enlighten entertain and bring new voices to Maine history The first book of its kind *Maine Quilts 250 Years of Comfort and Community* is the accompanying volume to a major two year exhibit at the Maine State Museum Stories abound and lesser known aspects of the state's history are brought to light but the star attractions are the quilts themselves Ranging from surviving Colonial era quilts to present day creations more than 150 are presented in full color

*Massachusetts Quilts* Lynne Z. Bassett, 2009 The definitive treasury of Massachusetts's historic quilts and a tribute to the creative spirit of their makers

*Crazy Quilts* Cindy Brick, 2011-03-15 Here's your chance to get up close and personal with an amazing collection of crazies Quilter's Newsletter Magazine Made from the finest silks satins and velvets and stitched together with elaborate embroidery the crazy quilt is a testament to quilters rich imagination and artistry This

beautiful book traces the bewitching history of Crazies from their earliest origins to the present day Distinguished quilting teacher and appraiser Cindy Brick follows the crazy quilt from colonial times the Civil War the Victorian era and through today decoding the mystery and meaning of these curious quilts Also included is a detailed how to section on constructing crazy quilts Brick offers methods for planning piecing and embroidering or embellishing your quilt and gives numerous helpful tips that only an expert could provide

*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

The Hidden Half of the Family Christina K. Schaefer, 1999 Offers information on finding female ancestors in each state highlighting those laws both federal and state that indicate when a woman could own real estate in her own name devise a will and enter into contracts In addition entries contain information on marriage and divorce law immigration citizenship passports suffrage and slave manumission Material is included on African American Native American and Asian American women as well as patterns of European immigration Period covered is from the 1600s to the outbreak of WWII Annotation copyrighted by Book News Inc Portland OR

American Folk Art for Kids Richard Panchyk, 2004-09-01 Drawing on the natural folk art tendencies of children who love to collect buttons bottle caps shells and Popsicle sticks to create beautiful imperfect art this activity guide teaches kids about the history of this organic art and offers inspiration for them to create their own masterpieces The full breadth of American folk art is surveyed including painting sculpture decorative arts and

textiles from the 17th century through today Making bubblegum wrapper chains rag dolls bottle cap sculptures decoupage boxes and folk paintings are just a few of the activities designed to bring out the artist in every child Along the way kids learn about the lives of Americans throughout history and their casual relationships to everyday art as they cut stencils sew needlepoint samplers draw calligraphy birds and design quilts Important folk artists such as the last surviving Shakers the legendary Grandma Moses and the Reverend Howard Finster are also explored in sidebars throughout the book

**Four Centuries of Quilts** Linda Baumgarten, Kimberly Smith Ivey, 2014-10-28 An exquisite and authoritative look at four centuries of quilts and quilting from around the world Quilts are among the most utilitarian of art objects yet the best among them possess a formal beauty that rivals anything made on canvas This landmark book drawn from the world renowned collection of the Colonial Williamsburg Foundation highlights the splendor and craft of quilts with more than 300 superb color images and details Fascinating essays by two noted scholars trace the evolution of quilting styles and trends as they relate to the social political and economic issues of their time The collection includes quilts made by diverse religious and cultural groups over 400 years and across continents from the Mediterranean England France America and Polynesia The earliest quilts were made in India and the Mediterranean for export to the west and date to the late 16th century Examples from 18th to 20th century America many made by Amish and African American quilters reflect the multicultural nature of American society and include boldly colored and patterned worsteds and brilliant pieced and applique d works of art Grand in scope and handsomely produced *Four Centuries of Quilts* The Colonial Williamsburg Collection is sure to be one of the most useful and beloved references on quilts and quilting for years to come

*An American Quilt* Rachel May, 2018-05-01 Rachel May s rich new book explores the far reach of slavery from New England to the Caribbean the role it played in the growth of mercantile America and the bonds between the agrarian south and the industrial north in the antebellum era all through the discovery of a remarkable quilt While studying objects in a textile collection May opened a veritable treasure trove a carefully folded unfinished quilt made of 1830s era fabrics its backing containing fragile aged papers with the dates 1798 1808 and 1813 the words shuger rum casks and West Indies repeated over and over along with friendship kindness government and incident The quilt top sent her on a journey to piece together the story of Minerva Eliza Jane and Juba the enslaved women behind the quilt and their owner Susan Crouch May brilliantly stitches together the often silenced legacy of slavery by revealing the lives of these urban enslaved women and their world Beautifully written and richly imagined *An American Quilt* is a luminous historical examination and an appreciation of a craft that provides such a tactile connection to the past

*Tennessee Delta Quiltmaking* Teri Klassen, 2024-01-12 Tennessee Delta Quiltmaking is an excellent study of quilting in rural West Tennessee Both black and white quilters inhabit the small farm region and their quilting traditions are largely shared across racial lines A study that highlights shared culture rather than seeking to distinguish racial or ethnic contributions is a welcome direction in cultural research Alan Jabbour former director of the American Folklore Society Library of Congress Prior to the 1960s

quiltmaking thrived in the Tennessee Delta as a crucial source of warm bedcovers among cash poor yet self sufficient farm households As agriculture mechanized rural workers switched to factory jobs and could afford nicer houses and blankets Quiltmaking survived because women both black and white reinvented it as a hobby that met personal and social needs Though scholars have studied quilt styles with rural southern roots few have considered black and white quiltmakers together or as part of a shared regional culture In Tennessee Delta Quiltmaking Teri Klassen traces how mid twentieth century common quilts developed from nineteenth century styles Through interviews with people from rural households Klassen uncovers the ways in which designs and labor were shared and the ways in which quiltmaking was part of the small farm culture that was common to blacks and whites While quiltmaking was a creative form passed down in families limited means and accessible materials made it both a necessity and a highly evolved custom in southwestern Tennessee s upper Delta region For families in this region the quilt symbolized homemaker competence and self reliance a trait especially valued by sharecroppers and tenant farmers who owned no land The culture of quiltmaking reflected living conditions and values of these folk and Klassen details numerous changes in this culture from how it contributed to small farm stability to how industrialization affected the practice By considering quiltmaking s practical aesthetic and social aspects in a historical mixed race context Tennessee Delta Quiltmaking makes a unique contribution to the study of the Tennessee Delta and the understanding of common quilt design TERI KLASSEN is a postdoctoral research associate at the Mathers Museum of World Cultures at Indiana University Her articles have appeared in Journal of American Folklore Midwestern Folklore and Journalism Quarterly     Gee's Bend William Arnett,2006 In 2002 Gee s Bend burst into international prominence through the success of Tinwood s Quilts of Gee s Bend exhibition and book which revealed an important and previously invisible art tradition from the African American South Critics and popular audiences alike marveled at these quilts that combined the best of contemporary design with a deeply rooted ethnic heritage and compelling human stories about the women Gee s Bend The Architecture of the Quilt is a major book and museum exhibition that will premiere at the Museum of Fine Arts Houston MFAH in June 2006 before traveling to seven American museums through 2008 The book s 330 color illustrations and insightful text bring home the exciting experience to readers while displaying all the cultural heritage and craftsmanship that have gone into these remarkable quilts     Historical New Hampshire ,1998     **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.

*The Power of Objects in Eighteenth-Century British America* Jennifer Van Horn, 2017-02-23. Over the course of the eighteenth century, Anglo-Americans purchased an unprecedented number and array of goods. *The Power of Objects in Eighteenth-Century British America* investigates these diverse artifacts, from portraits and city views to gravestones, dressing furniture, and prosthetic devices, to explore how elite American consumers assembled objects to form a new civil society on the margins of the British Empire. In this interdisciplinary transatlantic study, artifacts emerge as key players in the formation of Anglo-American communities and eventually of American citizenship. Deftly interweaving analysis of images with furniture, architecture, clothing, and literary works, Van Horn reconstructs the networks of goods that bound together consumers in Boston, New York, Philadelphia, and Charleston. Moving beyond emulation and the desire for social status as the primary motivators for consumption, Van Horn shows that Anglo-Americans' material choices were intimately bound up with their efforts to distance themselves from Native Americans and African Americans. She also traces women's contested place in forging provincial culture. As encountered through a woman's application of makeup at her dressing table or an amputee's donning of a wooden leg after the Revolutionary War, material artifacts were far from passive markers of rank or political identification. They made Anglo-American society.

**Textiles in New England II** Peter Benes, 2001. *Local/Global* Janice Helland, 2017-07-05. *Local Global Women Artists in the Nineteenth Century* is the first book to investigate women artists working in disparate parts of the world. This major new book offers a dazzling array of compelling essays on art, architecture, and design by leading writers: Joan Kerr on art in Australia by residents, migrants, and visitors; Ka Bo Tsang on the imperial court in China; Gayatri Sinha on South Asian artists; Mary Roberts on harem portraiture of the Ottoman empire; Griselda Pollock on Parisian studios; Lynne Walker on women patron-builders in Britain; Shy Ghle Bhreathnach Lynch and Julie Anne Stevens on Irish women artists; Ruth Phillips on souvenir art by native and settler women; Janet Berlo on North American textiles; Kristina Huneault on white settler identity in Canada; Charmaine Nelson on neo-classical sculpture in North America; and Stacie Widdifield on Mexico. This pioneering collection addresses issues at the heart of feminist and post-colonial studies: the nature of difference, discrepant modernities, and cross-cultural encounters. Written in a lively and accessible style, this

lavishly illustrated volume offers fresh perspectives on women art and identity It is essential reading for anyone interested in the history of women artists and the art of the nineteenth century      **Hanging Ruth Blay** Carolyn Marvin, 2010-06-04 The true story of a woman hanged in colonial Portsmouth for burying her stillborn out of wedlock baby On a cold December morning in 1768 thirty one year old Ruth Blay approached the gallows for her execution Standing on the high ground in the northwest corner of what is now Portsmouth s old South Cemetery she would have had a clear view across the pasture to the harbor and open sea The eighteenth century hanging of a schoolteacher for concealing the birth of a child out of wedlock has appeared in local legend over the last few centuries but the full account of Ruth s story has never been told Drawing on over two years of investigative research author Carolyn Marvin brings to light the dramatic details of Ruth s life and the cruel injustice of colonial Portsmouth s moral code As Marvin uncovers the real flesh and blood woman who suffered the ultimate punishment her readers come to understand Ruth as an individual and a woman of her time      **Art Index** Alice Maria Dougan, Margaret Furlong, 1999

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