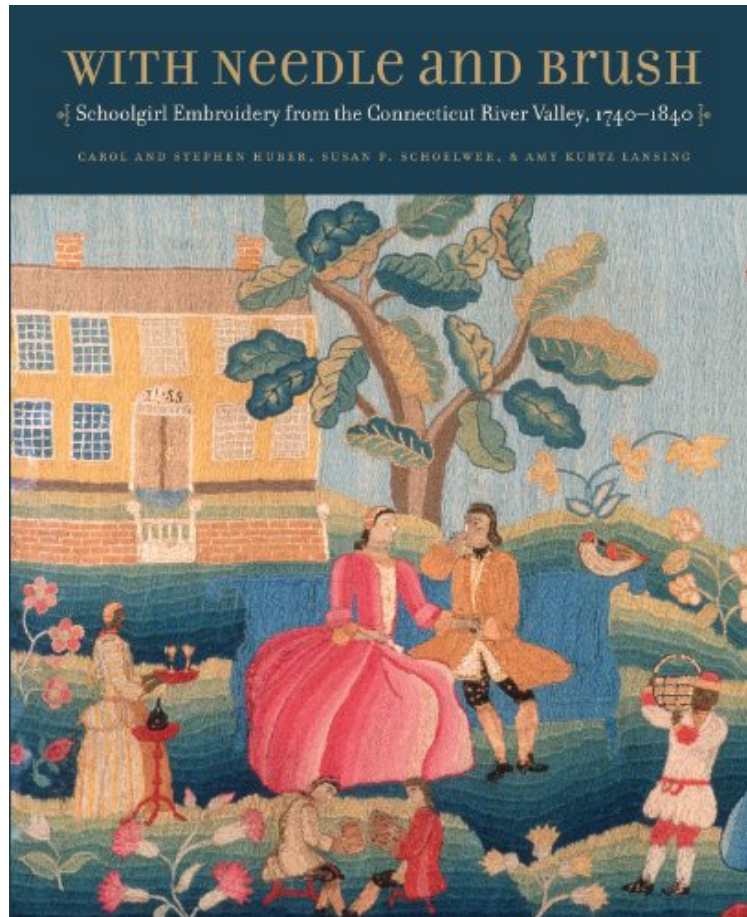


[Free pdf] With Needle and Brush: Schoolgirl Embroidery from the Connecticut River Valley, 1740ndash;1840

With Needle and Brush: Schoolgirl Embroidery from the Connecticut River Valley, 1740ndash;1840

Carol Huber, Stephen Huber, Susan P. Schoelwer, Amy Kurtz Lansing
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Carol Huber, Stephen Huber, Susan P. Schoelwer, Amy Kurtz Lansing : With Needle and Brush: Schoolgirl Embroidery from the Connecticut River Valley, 1740ndash;1840 before purchasing it in order to gage whether or not it would be worth my time, and all praised With Needle and Brush: Schoolgirl Embroidery from the Connecticut River Valley, 1740ndash;1840:

9 of 9 people found the following review helpful. Extraordinary work of scholarship and beautiful photosBy Jane in MilwaukeeWith Needle and Brush is a delightful find, written about a subject I've been reading up on quite a bit recently. I visited the Victoria Albert Museum in London a few years ago and lingered over the 200-400 year old stitcheries. Both the decorative framed pictures and samplers, as well as the intricately embroidered articles like boxes and shoes are fascinating. I include in Images above several such things so you get a feel what you are getting in this book.I agree with the other reviewer that the pictures are disappointingly small. There are some exceptions but the majority of pictures take up only about a quarter of each page. If the three quarters were then filled with interesting

text, I wouldn't mind. But see above: often there is blank space on a page where either a larger picture of the whole piece or details of said piece could have been inserted. That said, I give this book 5 stars just because all the handiwork is shown in color photos instead of bw or, worse, merely discussed and not pictured at all. We need to understand the scholarship of the authors; their expertise is unquestionable. Carol and Stephen Huber have been collecting and researching stitched pieces for 4 decades. Their book: *Samplers: How to Compare Value* is required reading if you want to invest in these embroideries and the bulk of the items in this book are from their own collection. Amy Kurtz Lansing is a curator at the Griswold museum and Susan Schoelwer is also a museum curator and the author of *Connecticut Needlework: Women, Art, and Family, 1740-1840*. I learned some things I never knew: although I have several of Betty Ring's books, I didn't realize that American samplers dated back to the 17th century...but none are known to have survived. The oldest item here is from 1740. I also didn't realize that girls as young as 3 years old had a progression from making samplers to literally learn their alphabet, to canvaswork pictures with more types of stitches to silk embroideries of the highest refinement. What also struck me for the first time was that the schools for girls are almost exclusively run by women. Whereas in Charles Dickens, we always see school run by evil and violent men, boarding and refinement schools provided work for widows and unmarried women to earn a living. These talented ladies would have been among the working poor, if lucky, but for these socially acceptable, even prominent, places of education. I have all of the following these schoolgirl embroidery, historic sampler and needlework books and highly recommend them: *Girlhood Embroidery: American Samplers Pictorial Needlework, 1650-1850* *American Needlework Treasures: Samplers and Silk Embroideries from the Collection of Betty Ring* *Needlework: An Historical Survey* *Samplers (Shire Collections)* *Historic Samplers: Selected from Museums and Historic Homes (With 30 Cross-Stitch Charts for Authentic Reproduction)* *Quaker School Girl Samplers from Ackworth* *Samplers, All Creatures Great And Small. A Collection of Fine Antique Needlework Samplers Depicting Animals, Birds and Insects* 10 of 11 people found the following review helpful. Fascinating and Detailed Text But Very Small Photographs By SLS With Needle And Brush is published by the Florence Griswold Museum and stems from an exhibition at that same museum. It features schoolgirl needlework samplers, coats of arms, memorials, and scenic pictorials, all of which demonstrate that the Connecticut River - the largest river in New England - and its environs bred a sophisticated culture despite this watershed's agricultural roots. Schools such as Goodrich, Patten, and Deerfield produced female students whose projects demonstrated their education and patriotism, registered significant family dates and events, and also proved their worth to potential suitors. 71 plates are described here, each on their own separate page and in full color. The text includes background on each identified stitcher, materials used, dimensions, any inscriptions in the patterns, and the occasional documentation affixed to the backs of the frames. Women of this era were clearly quite familiar with mixed media; the silk, cotton, and wool threadwork is embellished not only by watercolor painting, but also metallic threads, gold foil, gilt paper, graphite, ink, beads, spangles, and surprises such as chenille, fringe, and human hair. While the introductory sections and the text accompanying each plate are ample and instructive, most of the beautiful photographs are woefully small in size. This is a shame, as students and admirers of the needle arts lust for full-page spreads and glossy close-ups. Certainly, the artists deserved as much. 5 of 5 people found the following review helpful. If you love samplers you'll love this book By NJTeddy So many beautiful Samplers, each with a full color photograph and a detailed history. I am in love with samplers and see them as moments in history as told by women. I just can't say enough good things about this book. I read it from cover to cover and loved having the sampler photograph right next to the article. It made it so much easier to appreciate the special things the article brings to light about each piece without having to hunt images down. Every photograph was in full color and very nicely done again making it easier to see the points of interest presented by each description....Great Book

First book to explore schoolgirl needlework of the Connecticut River Valley

“The Hubers have brought together an exquisite collection of schoolgirl embroideries and watercolors, enhancing our understanding of early female education and regional artistic style. Their introduction and gloriously illustrated catalogue provides significant historic, stylistic, and family context. Susan Schoelwer’s insightful essay on the Patten School in Hartford reveals its family background, duration, and wide influence.” (Gloria Seaman Allen, author of *A Maryland Sampling: Girlhood Embroidery 1738–1860*) “With *Needle and Brush* presents a stunning group of schoolgirl artwork from the Connecticut River Valley. The sheer beauty of the needlework is underpinned by new and important research, and I am particularly delighted to see connections made between needlework and watercolors. This book is a very important contribution to the field.” (Linda Eaton, director of collections and senior curator of textiles, Winterthur Museum) About the Author CAROL AND STEPHEN HUBER are leading experts and dealers in the field of American and schoolgirl needlework, with a gallery in Old Saybrook, Connecticut. The Hubers have contributed articles to publications such as *Antiques and Fine Arts* and are the authors of *How to Compare and Value Samplers*. They have lectured extensively for the Winterthur Program in Early American Culture, the Bard Graduate Center, and the Peabody Essex Museum, among others, and have advised museums and historical societies on their collections. SUSAN P. SCHOELWER is a curator at George

Washington's Mount Vernon Estate Gardens, Mount Vernon, Virginia and the author of Connecticut Needlework. AMY KURTZ LANSING is the curator at the Florence Griswold Museum in Old Lyme, Connecticut.