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# Connecticut Needlework Women

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The Ladies' Hand Book of Needle Work

The ladies' hand-book of knitting, netting, and crochet, by the author of 'The ladies' hand-book of fancy needlework and embroidery'.

Women and the Material Culture of Death

The Ladies' Hand-book of Plain Needlework ... By the Author of "The Ladies' Handbook of Fancy Needlework," Etc

Needlework

With Needle and Brush

Connecticut Needlework

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The Ladies' Complete Guide to Needlework and Embroidery

Woman's Day Book of American Needlework

The Ladies' Complete Guide to Needle-Work and Embroidery: Containing Clear and Practical Instructions Whereby Any One Can Easily Learn How to Do All K

The Ladies' Work-Table Book

Victorian Needlework

A Treasury of Needlework Projects from Godey's Lady's Book

When I Am Italian

The "Woman at Home" Book of Fancy Needlework and Crochet, Etc. [With Illustrations.].

Girlhood Embroidery

A Gallery of American Samplers

Needlework and Crafts - Every Woman's Book on the Arts of Plain Sewing, Embroidery, Dressmaking, and Home Crafts

The Ladies' Hand-book of Plain Needlework ... By the Author of "The Ladies' Handbook of Fancy Needlework," Etc

Women's Work

The Ladies' Complete Guide to Needle-Work and Embroidery: Containing Clear and Practical Instructions Whereby Any One Can Easily Learn How to Do All K

The Birth Project

The Ladies' Work-table Book

American Samplers  
Plain & Fancy  
Ladies' Book of Etiquette, and Manual of Politéness  
The Needle's Eye

*Connecticut  
Needlework Women*

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### The Ladies' Hand Book of Needle Work

Holt McDougal

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 ladies' hand-book of knitting, netting, and crochet, by the author of 'The ladies' hand-book of fancy needlework and embroidery'. Pomona Press

Features step-by-step instructions for 95 projects using a variety of needlework and sewing skills.

*Women and the Material Culture of Death* BoD - Books on Demand

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reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

*The Ladies' Hand-book of Plain Needlework ...* By the Author of "The Ladies' Handbook of Fancy Needlework," Etc Good Press

Excerpt from Selections From the Writings of Connecticut Women And she said, I pray you, let me glean and gather after the reapers among the sheaves. T/ze Book of Rut/z. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

*Needlework* Theclassics.Us

Tells the stories of six women and how needlework shaped their lives in the colonies' most important port city.

*With Needle and Brush* Univ. Press of Mississippi

Combines History With Step-By-Step Instruction For Every Type Of Traditional American Needlework.

Connecticut Needlework Forgotten Books 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.

**Findings** Legare Street Press

The Connecticut River Valley was an important center for the teaching and production of embroidered pictures by young women in private academies from the mid-eighteenth to the early nineteenth century. This book identifies the distinctive styles developed by teachers and students at schools throughout the valley, from Connecticut and Massachusetts to Vermont and New Hampshire. Needlework was a means of instilling the values of citizenship, faith, knowledge, and patriotism into girls who would become mothers in the early republic. This book describes and illustrates how these embroideries provide insight into the nature of women's schooling at this time. Over the course of their education, girls undertook progressively more complex and difficult needlework. Before the age of ten, they stitched elementary samplers on linen. As the culmination of their studies, they executed elaborate samplers, memorials, and silk pictures as evidence of the skills and accomplishments befitting a lady. Proudly displayed as enticements to potential suitors, these pieces affirmed a young woman's mastery of the polite arts, which encompassed knowledge of religious and literary themes as well as art and music. This publication has been made possible through the generous support of The Coby Foundation, Ltd., the Connecticut Humanities Council, the Connecticut Commission on Culture and Tourism, Furthermore: a program of the J. M. Kaplan Fund, and several private donors.

*Selections From the Writings of Connecticut Women (Classic Reprint)*  
Wesleyan University Press

Among the enduring stereotypes of early American history has been the colonial

Goodwife, perpetually spinning, sewing, darning, and quilting, answering all of her family's textile needs. But the Goodwife of popular historical imagination obscures as much as she reveals; the icon appears to explain early American women's labor history, while at the same time allowing it to go unexplained. Tensions of class and gender recede, and the largest artisanal trade open to early American women is obscured in the guise of domesticity. In this book, Marla R. Miller illuminates the significance of women's work in the clothing trades of the early Republic. Drawing on diaries, letters, reminiscences, ledgers, and material culture, she explores the contours of working women's lives in rural New England, offering a nuanced view of their varied ranks and roles - skilled and unskilled, black and white, artisanal and laboring - as producers and consumers, clients and crafts-women, employers and employees. By plumbing hierarchies of power and skill, Miller explains how needlework shaped and reflected the circumstances of real women's lives, at once drawing them together and setting them apart.; The heart of the book brings into focus the entwined experiences of six women who lived in and around Hadley, Massachusetts, a thriving agricultural village nestled in a bend in the Connecticut River about halfway between the Connecticut and Vermont borders. Miller's examination of their distinct yet overlapping worlds reveals the myriad ways that the circumstances of everyday lives positioned women in relationship to one another, enlarging and limiting opportunities and shaping the trajectories of days, years, and lifetimes in ways both large and small. "The Needle's Eye" reveals not only how these

women thought about their work, but how they thought about their world.  
*Woman's Day Decorative Needlework for the Home* Palala Press

For Italian immigrants and their descendants, needlework represents a marker of identity, a cultural touchstone as powerful as pasta and Neapolitan music. Out of the artifacts of their memory and imagination, Italian immigrants and their descendants used embroidering, sewing, knitting, and crocheting to help define who they were and who they have become. This book is an interdisciplinary collection of creative work by authors of Italian origin and academic essays. The creative works from thirty-seven contributors include memoir, poetry, and visual arts while the collection as a whole explores a multitude of experiences about and approaches to needlework and immigration from a transnational perspective, spanning the late nineteenth century to the late twentieth century. At the center of the book, over thirty illustrations represent Italian immigrant women's needlework. The text reveals the many processes by which a simple object, or even the memory of that object, becomes something else through literary, visual, performance, ethnographic, or critical reimagining. While primarily concerned with interpretations of needlework rather than the needlework itself, the editors and contributors to *Embroidered Stories* remain mindful of its history and its associated cultural values, which Italian immigrants brought with them to the United States, Canada, Australia, and Argentina and passed on to their descendants.

*Connecticut Needlework* Createspace  
Independent Publishing Platform  
Fifty full-color and 350 black-and-white

photographs illustrate the Birth Project exhibit, conceived by Judy Chicago, based on nearly one hundred of her works, and needleworked by women across the country. Between 1980 - 1985, Judy Chicago designed dozens of images on the subject of birth and creation to be embellished by needleworkers around the United States, Canada and as far away as New Zealand. Formatted into provocative exhibition units which included both needleworks and documentary materials, these works toured the country and Canada, eventually placed by 'Through the Flower' in numerous institutions where they are on public view or used as part of university curricula. Prior to the Birth Project, few images of birth existed in Western art, a puzzling omission as birth is a central focus of many women's lives and a universal experience of all humanity - as everyone is born. Seeking to fill this void, Judy Chicago created multiple images of birth to be realized through needlework, a visually rich medium which has been ignored or trivialized by the mainstream art community.

*The Ladies' Work-table Book* Franklin Classics Trade Press

This beautiful volume showcases a collection of American samplers from the collections of the National Society of the Colonial Dames of America in the State of Massachusetts. Featuring full-color photographs of each of the samplers, as well as detailed historical and artistic analysis, this book is an invaluable resource for anyone interested in the art and history of embroidery. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America,

and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

*The Illuminated Ladies' Book of Useful and Ornamental Needlework* State University of New York Press

Do unto others as you would others should do to you. You can never be rude if you bear the rule always in mind, for what lady likes to be treated rudely? True Christian politeness will always be the result of an unselfish regard for the feelings of others, and though you may err in the ceremonious points of etiquette, you will never be im polite. Politeness, founded upon such a rule, becomes the expression, in graceful manner, of social virtues. The spirit of politeness consists in a certain attention to forms and ceremonies, which are meant both to please others and ourselves, and to make others pleased with us ;a still clearer definition may be given by saying that politeness is goodness of heart put into daily practice; the.re can be no true, politeness without kindness, purity, singleness of heart, and sensibility. Many believe that politeness is but a mask worn in the world to conceal bad passions and impulses, and to make a show of possessing virtues not really existing in the heart; thus, that politeness is merely hypocrisy and dissimulation. Do not believe this; be certain that those who profess such a doctrine are practising themselves the

deceit they condemn so much.

A Stitch in Time Garden City, N.Y. : Doubleday

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1844 edition. Excerpt: ...

Supposing the stripes to be formed of white and black, the dividing line should be a rich gold colour, working the last row of the white-grounded stripe 2 gold and 2 white, alternately; the next row plain gold colour, and the next 2 gold and 2 black. This explanation is given, as there are scarcely any patterns which it does not apply to, by varying the colours to suit the shade used. examples. No. i. Handsome Pattern For A Table Cover. The Foundation Row, plain black. Second Row, 2 blue, and 2 black, alternately. Third Row, plain blue. Fourth Row, 2 blue, and 2 gold, alternately. Fifth Row, 1 blue, and 3 white. Sixth Row, 2 blue, and 2 gold. Seventh Row, plain blue. Eighth Row, 2 blue, and 2 black. Ninth Row, plain black. Tenth Row, 2 black, and 2 white. Eleventh Row, plain white. Twelfth Row, 3 purple, 2 white, 2 purple, 8 white, and so repeat. Thirteenth Row, 2 green, 2 white, 2 green, 9 white. Fourteenth Row, 2 scarlet, 4 green, 1 white, 3 green, 2 scarlet, 3 white. Fifteenth Row, 5 claret, 2 white, 1 claret, 2 white, 4 claret, 1 white. Sixteenth Row, 3 blue, 2 black, 1 white, 2 black, 3 blue, 4 white. Seventeenth Row, 2 blue, 1 white, 2 blue, 10 white. Eighteenth Row, 3 scarlet, 1 white, 3 scarlet, 8 white. Nineteenth Row, 2 yellow, 2 white, 3 yellow, 8 white. Twentieth plain Row, white. Twenty-first Row, 2 black, 2 white. And so repeat, beginning at the top row. No. ii. This Pattern would be suitable for a Carriage Bag, or if worked in silk would

look neat and pretty as a Purse. The Foundation should be worked in black. First Row, 5 orange, 5 black, 3 orange, 1 black, 4 orange, 7 black. Second Row, 7 scarlet, 5 black, 7 scarlet, 6 black. Third Row, 5 drab, 1 black, 2 drab, 2 black, 4 drab, 2 black, 4 drab. Fourth Row, 6 primrose, 6...

*The Ladies Complete Guide to Needle-Work and Embroidery* Knopf

Examining the compelling and often poignant connection between women and the material culture of death, this collection focuses on the objects women make, the images they keep, the practices they use or are responsible for, and the places they inhabit and construct through ritual and custom. Women's material practices, ranging from wearing mourning jewelry to dressing the dead, stitching memorial samplers to constructing skull boxes, collecting funeral programs to collecting and studying diseased hearts, making and collecting taxidermies, and making sculptures honoring the death, are explored in this collection as well as women's affective responses and sentimental labor that mark their expected and unexpected participation in the social practices surrounding death and the dead. The largely invisible work involved in commemorating and constructing narratives and memorials about the dead—from family members and friends to national figures—calls attention to the role women as memory keepers for families, local communities, and the nation. Women have tended to work collaboratively, making, collecting, and sharing objects that conveyed sentiments about the deceased, whether human or animal, as well as the identity of mourners. Death is about loss, and many of the mourning practices that women have traditionally and are

currently engaged in are about dealing with private grief and public loss as well as working to mitigate the more general anxiety that death engenders about the impermanence of life.

*The Ladies' Work Table* Routledge

Originally published in the 1900s, this book contains extensive detailed information on the many aspects of stitchery and needlecraft. Alongside these detailed answers to many needlecraft questions you will find intricate diagrams and photographic plates. 'Sewing is not just a question of a needle and cotton, but of which needle and what kind of cotton, and how to employ them when you have chosen rightly'. Contents Include: Plain Sewing - Fastenings - Plain-Sewing Trimmings - Your Sewing Machine - Hand Embroidery - How To Work Your Gift Transfers - Home Dressmaking - Mending - Crochet - Raffia Work - Stencilling - Barbola - Simple Ways of Weaving - Gesso-Work - Various Ways of Making and Decorating Lamp-Shades - Poker Work - Artistic Leather Work - An Introduction to Basketry - Basketry - Painting on Glass and China, Etc - Sea-Grass Work  
The Illuminated Ladies' Book of Useful and Ornamental Needlework Bloomsbury Publishing USA

Masterworks from the extraordinary needlework collections of the Connecticut Historical Society  
Embroidered Stories Plume Books  
Marrying two exceptionally popular topics—needlework and women's history—this book provides an authoritative yet entertaining discussion of the diversity and importance of needlework in Victorian women's lives. *Victorian Needlework* explores these ubiquitous pastimes—their practice and their meaning in women's lives. Covering the period from 1837–1901, the book

looks specifically at the crafts themselves examining quilting, embroidery, crochet, knitting, and more. It discusses required skills and the techniques women used as well as the technological innovations that influenced needlework during this period of rapid industrialization. This book is unique in its comprehensive treatment of the topic ranging across class, time, and technique. Readers will learn what needlework meant to "ladies," for whom it was a hobby reflecting refinement and femininity, and discover what such skills could mean as a "suitable" way for a woman to make a living, often through grueling labor. Such insights are illustrated throughout with examples from women's periodicals, needlework guides, pattern books, and personal memoirs that bring the period to life for the modern reader.

**The Illuminated Ladies' Book of Useful and Ornamental Needlework**

Wesleyan University Press

Mary C. Beaudry mines archaeological findings of sewing and needlework to discover what these small traces of

female experience reveal about the societies and cultures in which they were used. Beaudry's geographical and chronological scope is broad: she examines sites in the United States and Great Britain, as well as Australia and Canada, and she ranges from the Middle Ages through the Industrial Revolution. The author describes the social and cultural significance of "findings": pins, needles, thimbles, scissors, and other sewing accessories and tools. Through the fascinating stories that grow out of these findings, Beaudry shows the extent to which such "small things" were deeply entrenched in the construction of gender, personal identity, and social class.

*American Needlework* Yale University Press

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