

# *Embroidery: The Thread of History*

A WINTERTHUR CONFERENCE

OCTOBER 19–20, 2018

## WORKSHOP KITS



Photo courtesy of Canby Robertson

### *The French Thrush*

**Canby Robertson**, Designer and Teacher

Bows of ribbon, garlands of flowers, and small insects and animals are part of iconic 19th-century French embroidery design. This small 2.5” x 4” thrush is an adaptation of an original embroidery in a private collection. Stitched in Au ver a Soie and Gloriana silk threads on a silk file ground fabric, stitches used are split, satin, coral knot, seed, stem, couching, and running.

Students need to bring a 6” wooden embroidery hoop, preferably with hardware that can be tightened and wrapped rings, light and magnification, sharp embroidery scissors, and your usual embroidery tool kit.

**Skill level:** Intermediate

3 hours

Kit: \$130.00



Sampler by Elizabeth Forwood, 1813, New Castle County, DE. Museum purchase with funds drawn from the Centenary Fund 2016.16

### *The Elizabeth Forwood Sampler*

**Margriet Hogue**, The Essamplaire, Alberta, Canada

This is an opportunity to work a Delaware sampler that has only recently been discovered. Elizabeth was born 28 December, Brandywine Hundred, New Castle County, 1801. She was the sixth of ten children to Jehu Forwood (1764–1850) and Mary Robinson (1770–1838). Elizabeth completed her first known sampler on or about August 16, 1813. She completed a pictorial sampler with drawn work prior to her December 1813 birthday. On April 10, 1837, she married Jesse Kendall [Kendell] (1793–1874), silversmith/farmer. She had one child, Mary (1838–1868), known from marriage. Elizabeth, Jesse, and Mary were listed in the 1850 census as Rendle/Kendle in Division I, New Castle, 1868. Elizabeth Forwood Kendall died on December 12. She was buried with her husband and daughter at Newark Union Cemetery, Wilmington.

The sampler is worked using cross stitch, stem, queen, satin, cross over one, and pulled and drawn work. Please bring a light, scissors, and magnification if you need it.

**Skill level:** Intermediate

3 hours

Kit: \$140.00



Photo courtesy of Roberta Chase

## *Aesthetic Movement Tea Cosy*

**Roberta Chase**, Teacher of Embroidery

The Aesthetic Movement in the United Kingdom inspired this stylized poppy design during the later years of the 19th century. This movement, later called “Arts and Crafts” in the United States and “Art Nouveau” in France, grew out of the revulsion for mass-produced goods for the home during the rise of the Industrial Revolution. It also encouraged an interest in historical embroidery, seen as a means of improving the standard of contemporary design.

The Aesthetic Movement for embroidery celebrated handwoven ground fabrics, sinuous design lines, and straightforward execution of needlework stitches. This particular design was influenced by in-depth studies of such authentic pieces. Embroiderers from this period often used appliqué for larger design shapes, embellishing the edges simply, as we have done. The ground fabric is an exquisite linen. The fiber we have selected for the appliqué is a high quality non-felted wool that has a smooth, flat finish that provides a showcase for the variety of silk embroidery threads involved.

Quality design, quality materials, and embroidery stitches are basic. All of this is acknowledged in the development of this kitted design, from the selection of the beautiful materials and design to the final concept of making something that is useful.

Please bring: a small pair of scissors (to clip embroidery threads) and a 5" or 6" screw-type embroidery hoop.

**Skill level:** Beginner

3 hours

Kit: \$150.00



Photo courtesy of Katherine Diuguid

## *Cornflower*

**Katherine Diuguid**, Studio Artist Specializing in Hand Embroidery, Dressmaking, and Textiles, Mooresville, NC

The Cornflower workshop introduces students to contemporary goldwork embroidery and thread-mixing techniques. As part of Katherine’s “Weeds” series, it explores the manipulation of traditional techniques and materials by utilizing her metal “weeds” (threads and wires that have tarnished or have been damaged and should not be used for formal, traditional goldwork embroidery) in formal compositions inspired by beautiful Victorian botanical illustration. Each composition in the series captures the beauty of weeds and noxious wildflowers native to North Carolina that Katherine has photographed and sketched in fields and yards near her house. This workshop will introduce students to contemporary goldwork embroidery through an elegant cornflower design. Thread mixing and shading will be discussed for the blossom.

**Skill level:** All skill levels, hand sewing or embroidery experience is recommended

3 hours

Kit: \$130



Photo courtesy of Joanne Harvey

### *The Margaret Hawdan Sampler*

Joanne Harvey, Owner of the Exemplary, Dearborn, MI

The exquisite sampler worked by Margaret Hawdan is part of a small yet important grouping of early Boston samplers. This grouping also includes various motifs that can be found on early Newport, Rhode Island, samplers worked between the early 1720s and the 1730s. There are only a relatively small number of these embroideries that are known at the present time. Margaret's sampler, along with the other known examples, raises many questions concerning the origin and the location of their design elements for needlework historians. The design elements of this grouping of Boston and Newport samplers of this early period are very similar. Margaret was the daughter of James Hawdan and Joanna Leach. Her father was a very wealthy Quaker merchant in early Boston. He may have had ties to commerce in Newport as well. Little genealogical information is known about Margaret. During the class, we shall view early Boston and Newport samplers and embroideries.

The sampler will be worked on 35-count linen using D.M.C. floss. The embroidery techniques are cross stitch, cross stitch variation, satin stitch, long-armed cross, double running, back stitch, and other accent stitches.

**Skill level:** Intermediate

3 hours

Kit: \$88.50 (retail price)

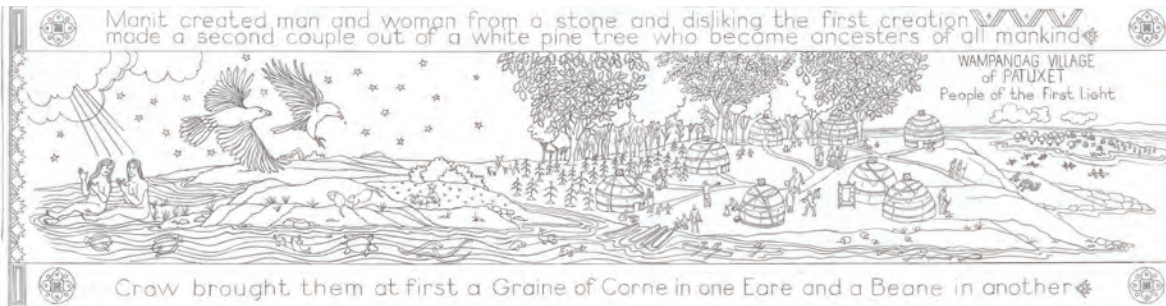


Photo courtesy of Elizabeth Creeden and Denise DeMore

### *The Plymouth Tapestry: An Opportunity to Take Part in Stitching a Historic Tapestry*

Elizabeth Creeden, of Wellingsley Studio

Denise DeMore in association with Pilgrim Hall Museum, Plymouth, MA

A large-scale embroidered tapestry telling the story of Plymouth, Massachusetts, is being created for Pilgrim Hall Museum, in honor of the 400th anniversary of the 1620 founding of Plymouth Colony. The Plymouth Tapestry will portray the experiences, familiar and unfamiliar, of the English settlers who arrived on the Mayflower, and the Wampanoag families who inhabited the region for millennia before their arrival. The tapestry is a visual exploration of history, memory, and cosmology, depicting the culture and everyday life of the Wampanoag, English, and American peoples who have inhabited this unique place.

The multimedia thread-on-linen embroidery will be comprised of twenty, six-foot-long panels. Three of these panels will be at Winterthur, where embroiderers (beginner to experienced) will have an opportunity to participate in the project. Elizabeth Creeden, who designed and drew the tapestry, will lead the work. For those who wish to learn more or simply witness the work in progress, she will also be available to describe the steps required to plan such a heroically scaled project.

The Plymouth Tapestry is a signature project of Pilgrim Hall Museum, repository of many of the real 17th-century belongings of the Pilgrims and will be exhibited in conjunction with Plymouth's 400th anniversary commemoration in 2020.

**Skill level:** Intermediate

1 ½ hours (may sign up for more than one session)



Photo courtesy of Elizabeth Creeden and Denise DeMore

### *Stuart Silk Purl Flower*

**Patricia Wilson Nguyen**, Owner, Thistle Threads,  
Arlington, MA

During the 1600s, textiles and decorative arts of the Far East influenced the English floral design aesthetic. This is reflected in a more fantastical shape to flowers seen on embroidered cushions, covers, and pictures. Often these fantasy flowers were embroidered with an equally fantastic thread: silk covered purl. This 3" x 4" project includes a fantasy flower filled in with silk-covered purl, using three different ways to apply silk purl. The flower and its leaves are outlined in 1 ½ gilt twist, a heavy gold thread, and the surrounding space is sprinkled with gilt spangles.

Please bring a pair of fine scissors for cutting metal as well as a frame, hoop, or Q-snap capable of keeping a 9" x 10" piece of linen taut with a working area of 3" x 4" minimum.

**Skill level:** Intermediate

1 ½ hours

Kit: \$160.00



Pocketbook for Mary Remington by Sarah C. Cook, 1811–1815,  
Warwick, RI. Museum purchase 1957.67.9

### *Implements of Loving Labor*

**Joanne Harvey**, Owner of the Exemplary, Dearborn, MI

Needlework tools and other feminine curiosities have held a fascination for many a student of historical embroideries. With the aid of these implements, needlework items from purely functional to highly sophisticated were made possible. We shall look at the wide range of these tools fashioned with both expert craftsmanship and stunning beauty to those made out of necessity with thriftiness in mind. Among such tools and items we will explore are: work boxes, pockets, work bags, clamps, tambour tools, tape measures, needle books, needle cases, huswifs, pincushions, and pattern sources.

Our keepsake project will be a small queen stitch pincushion adapted from a pocketbook in the Winterthur collection. The pincushion will be worked in silk upon linen with cording and backing materials included.

**Skill level:** Intermediate

1 ½ hours

Kit: \$48.50 (retail)