



Embroidery: The Thread of History

A WINTERTHUR CONFERENCE

OCTOBER 19–20, 2018

Whether made for pleasure and enjoyment or learned as a skill to earn a living, embroidery has served as a type of historical record with the delicately stitched “documents” chronicling the past and present for the future. Join Winterthur staff, visiting scholars, designers, and fellow “textilians” for lectures and hands-on workshops as we consider needlework from a historian’s perspective. *Registration is limited.*

Registration open

For information and registration, please call 800.448.3883 or visit winterthur.org/conferences.

EMBROIDERY: THE THREAD OF HISTORY

SCHEDULE

All lectures will be held in Copeland Lecture Hall, located in the Visitor Center.

FRIDAY, OCTOBER 19

8:15 am

Registration and coffee

8:45 am

Welcome Remarks

Linda Eaton, John L. and Marjorie P. McGraw Director of Collections & Senior Curator of Textiles, Winterthur Museum, Winterthur, DE

9:00 am

Materials for Historically Inspired Needlework

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

Historic embroidery is defined not only by techniques used in the past but by the materials available or created for their making. It is not only the design and form that says ‘I am of this period’ but the linens, silks, ribbons, braids, gold and silk threads, special tools, and needles—all things that the conservator and curator uses as markers of a decade or century when examining pieces in their collections.

Creating threads and other materials for modern adaptations results in questions and challenges which are useful to examine and can help in understanding embroideries of a period. If the beginning assumption is to make the material as authentic as possible, every choice that deviates from the accurate reproduction teaches one about the resources, machines, techniques, economics, and logistics of the past. This can then reveal the stories seen in the thread choices of a particular embroiderer of a different time because one then knows the forces that were in play during their fabrication. Amateurs, professionals, well-stocked merchants, teacher-directed choices, centralized manufacture, and imports are examples of themes that can be seen in the embroidery when you are informed by modern reproductions. This talk will discuss the examination of historic threads and materials with the goals of reproduction, as well as the factors that have to be considered when manufacturing these materials to enable 17th-century embroidery techniques.

9:45 am

Material Witnesses: Evidence in Embroideries

Virginia Whelan, Textile Conservator, Filaments Conservation Studio, Merion Station, PA

When considering treatment options for an embroidery, the textile conservator begins by examining its materials, stitching techniques, construction, and condition. Surprising threads of evidence can be discovered during this initial investigation to reveal a broader account, rich with insights into a community, its

geography, industries, and societal expectations. Using examples from her twenty-year career in textile conservation, Virginia Whelan will present case studies that detail how the process of conserving an embroidery for the future can uncover evidence of a fascinating narrative, resonating with historical significance.

10:30 am

Break

11:00 am

The Price of Beauty: Embroidery and Louis XIV's Versailles

Joan DeJean, Trustee Professor, University of Pennsylvania, Philadelphia, PA

In the 1680s, Louis XIV, the wealthiest monarch in Europe, lavished vast resources on a new palace at Versailles. Interior decoration and fashion became the essence of Versailles and its luster because the Sun King was willing to pay the astronomically high price of the embroidery featured in both. Louis XIV used embroidery to make Versailles gleam, and the Sun King's court embroiderers made a fortune from their creations, some of the greatest embroidery of all time.

11:45 am

Needle Crusaders: The Ayrshire Whitework Industry in Nineteenth-Century Scotland

Sally Tuckett, Lecturer in Dress and Textile Histories, University of Glasgow, UK

The Ayrshire whitework industry employed thousands of Scottish and Irish women in the mid-nineteenth century. Considered a popular alternative to lace, the rise and fall of this specific type of needlework was inextricably entwined with long- and short-term factors, from long-standing traditions in textile manufacture to the “capricious” nature of fashion. Tuckett will explore the rise and fall of the Ayrshire whitework industry, and some of the myths and stories that have been associated with the surviving examples today.

12:30 pm

Lunch

2:00 pm

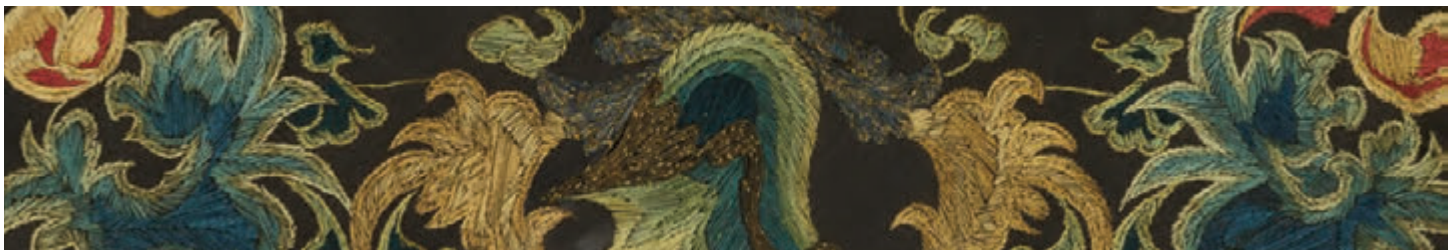
Workshop Session 1

3:45 pm

Workshop Session 2

5:15–6:45 pm

Reception in Galleries Reception Atrium



EMBROIDERY: THE THREAD OF HISTORY

SCHEDULE

All lectures will be held in Copeland Lecture Hall, located in the Visitor Center.

SATURDAY, OCTOBER 20

9:00 am

Workshop Session 3

10:45 am

Workshop Session 4

12:15 pm

Lunch

1:30 pm

Embroidered Evidence: Family Record Samplers in the Revolutionary War Pension Files of the National Archives, Washington, DC

Kathleen Staples, Independent Scholar, Greenville, SC

The National Archives and Records Administration (NARA) in Washington, DC, stores roughly eighty thousand files of applications and supporting materials submitted between 1818 and 1878 by veterans and/or their widows seeking a Revolutionary War pension. In the 1970s, NARA began microfilming these pension files. Found among the tens of thousands of manuscript and typed papers, illuminated fraktur, and family bible records were six embroidered samplers. Representatives of the War Department accepted these textiles-turned-texts as legal proof—equal in value to sworn depositions and court documents—in determining the eligibility of the claimants. This presentation explores not only how these samplers came to be used as legal documents but also the larger issue of how family record samplers functioned in the social fabric of America's first hundred years.

2:15 pm

Embroidered Narratives: Storytelling Through the Eye of the Needle

Susan Boardman, Artist, Nantucket, MA

The impetus for my embroidered narratives has always been words. For years I have drawn inspiration from women's journals, diaries, and letters in the collection of the Nantucket Historical Association. Inspiration continues to come from stories humble and grand, historic and contemporary, which contribute to the rich fabric of Nantucket life. Through images of my work, I will describe my creative process from inspiration to completion.

3:00 pm

Break

3:30 pm

Collecting for Love or Money: A Discussion of Needlework Donations to The Met and the Art Institute of Chicago

Melinda Watt, Chair and **Christa C. Mayer Thurman**, Curator of Textiles, Art Institute of Chicago

Like most museum collections, the collections of textiles and needlework at both The Met and the Art Institute of Chicago were formed in large part by the generosity of donors. This talk will

explore the goals of some of the individuals who amassed diverse collections of European embroideries and how the works they acquired functioned in their own lives.

4:15 pm

Fine and Beautiful: Historic Commissions from the RSN Studio

Dr. Susan Kay-Williams, Chief Executive of the Royal School of Needlework, Hampton Court Palace, UK

This fully illustrated lecture will feature a wide variety of historic commissions the Royal School of Needlework has undertaken for a range of public and private clients from wall-hangings that measure six feet to sumptuous gowns, from colours and standards to the jupon of the Black Prince, and from ecclesiastical vestments to four-panel screens. It will show elements of the making process and take us from runway shows to the high altar and from public exhibitions to royal galas. It will feature a wide variety of techniques and materials to show just what can be achieved with a needle and thread today.



TOUR AND WORKSHOP SESSIONS

FRIDAY, OCTOBER 19, 2:00 and 3:45 pm

SATURDAY, OCTOBER 20, 9:00 and 10:45 am

Participants will register for four sessions on a first-come, first-served basis. Space is limited per session and varies. Please choose from the following:

3-HOUR SESSIONS

(Each of these counts as 2 sessions)

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

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, 1801, Brandywine Hundred, New Castle County. 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

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



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

The Margaret Hawdan Sampler

Joanne Harvey, Owner of the Examplary, 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)

Delaware Samplers at the Delaware Historical Society

Jennifer Potts, Curator of Objects, Delaware Historical Society
Cynthia Steinhoff, co-author of *Delaware Discoveries: Girlhood Embroidery, 1750–1850*

The Delaware Historical Society was founded in 1864 and serves as the statewide, non-profit organization that preserves, explores, shares, and promotes Delaware history, heritage, and culture to strengthen our community. This field trip offers an opportunity to see their collection of Delaware samplers, which are not on display

to the public. Cynthia Steinhoff will also talk about the recent research and publication on Delaware samplers, putting these examples into context. There is a limit of 20 participants on this field trip.

3 hours

1 ½-HOUR SESSIONS

(Each of these counts as 1 session)

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)

No kit



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

Implements of Loving Labor

Joanne Harvey, Owner of the Examplary, 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)



Details and Dilemmas in Needlework Preservation

Laura Mina, Associate Conservator of Textiles and Head of the Textile Lab, Winterthur

Katherine Sahlmel, Associate Conservator of Textiles, Winterthur

This workshop will include a behind-the-scenes look at needlework examples in the Winterthur collection from a conservation perspective. Each piece will be considered in detail including fabrics, threads, dyes, and mounts. We will discuss the dilemmas posed by different details, and how they inform choices for preservation, conservation, and display.

1 ½ hours

Name that Needleworker! Uncovering Identities through Documentary Evidence

Emily Guthrie, Library Director, NEH Librarian for the Printed Book and Periodical Collection, Winterthur

The details of the lives of the average 18th- or 19th-century woman are notoriously difficult to trace. We see their names stitched into samplers and written on books. We find evidence of their luminous talents through sketches in the margins of pattern books and in the embroidered "documents" they left for the posterity. Yet too many records include only the name of the maker, followed by the words "about whom nothing is known." This workshop will guide participants in using documentary evidence, including pattern books as well as electronic genealogical resources to begin to reveal the lives of these talented women. An array of embroidery pattern books, with a history of female ownership will be on display. Time will be allotted for participants to take photographs and look through the books on their own.

1 ½ hours

Needlework at Winterthur

Tours of Winterthur with our outstanding specialist guides.

1 ½ hours

Cover: **sampler** (detail). Gift of Mrs. H. K. Bramhall in memory of Emily Tybout du Pont 1992.5. Inside: **needlework coat of arms** (detail), made by Hannah Hodges, Boston, Mass., 1790–91. Bequest of Henry Francis du Pont 1967.1393 a; **genealogical sampler**, made by Betsey S. McLaughlin, 1830–35, Portland, Maine. Gift of Judy and John Herdeg, 2014.5; **needlework mourning picture**, made by Elizabeth Lane, northeastern United States, 1817. Bequest of Henry Francis du Pont 1957.784 a–c; **sampler**, 1843, Leipzig, Germany. Gift of Mary E. Riley 2008.33.2; **A View of New York**, **needlework picture**, made by Mary Bowen, Harlem, N.Y., 1807. Bequest of Henry Francis du Pont 1964.776 a–b.

EMBROIDERY: THE THREAD OF HISTORY A WINTERTHUR CONFERENCE OCTOBER 19–20, 2018

REGISTRATION FORM

3 WAYS TO REGISTER

Registration opens April 24, 2018.

- Print, complete form, and mail with payment to Winterthur Information and Tours Office, 5105 Kennett Pike, Winterthur, Delaware 19735.
- Print, complete form, and fax to 302.888.4953.
- Call 800.448.3883 for up-to-date workshop/tour availability.

REGISTRATION FEE INCLUDES:

- Friday and Saturday lectures, coffee breaks, and lunches
- Total of six hours of workshop time (kit costs not included)
- Friday evening reception
- General admission to Winterthur (Thursday–Sunday)

- Winterthur Members and professionals working for nonprofit organizations.....\$400
Member number _____; professionals, please include business card.
- Nonmembers\$455
- Graduate students & beginning professionals (include copy of valid ID).....\$200
- Scholarship recipient, sponsored by the Winterthur Scholarship Fund*\$0
- I (We) would like to make a gift to the Winterthur Scholarship Fund**\$ _____
- TOTAL ENCLOSED**\$ _____

REGISTRATION PAYMENT

- Check enclosed, payable to **Winterthur Museum**
- Charge my Visa MasterCard American Express Discover

Account number _____ Exp. date _____

Cardholder name _____

Signature _____

Name (as you would like it to appear on your name tag and the participant list) _____

Address _____

City _____ State _____ Zip _____

Daytime telephone _____

E-mail _____

TOUR/WORKSHOP PREFERENCES

Friday, October 19, and Saturday, October 20

Please indicate your preferences in order below. We will accommodate your workshop preferences on a first-registered, first-served basis.

Friday Workshops, October 19, 2:00 and 3:45 pm

Session 1: Preference 1 _____
Preference 2 _____
Alternate _____

Session 2: Preference 1 _____
Preference 2 _____
Alternate _____

Saturday Workshops, October 20, 9:00 and 10:45 am

Session 1: Preference 1 _____
Preference 2 _____
Alternate _____

Session 2: Preference 1 _____
Preference 2 _____
Alternate _____

KIT PRICES

The French Thrush with Canby Robertson Kit: **\$130**

Cornflower with Katherine Diuguid Kit: **\$130**

The Margaret Hawden Sampler with Joanne Harvey Kit: **\$88.50**

Implements of Loving Labor with Joanne Harvey Kit: **\$48.50**

Elizabeth Forwood Sampler with Margriet Hogue: **\$140**

Tea Cosy with Roberta Chase: **\$150**

Stuart Silk Purl Flower with Patricia Wilson Nguyen: **\$160**

INFORMATION

Lectures will be held in Copeland Lecture Hall, located in the Visitor Center. For information about the conference, including lecture and workshop descriptions, as well as travel directions, please visit winterthur.org/embroidery.

LODGING

Lodging is the responsibility of the registrant. Winterthur will provide a list of local accommodations upon request. Winterthur is located on Route 52 in Delaware, 6 miles northwest of Wilmington, and 36 miles southwest of Philadelphia, Pennsylvania.

CANCELLATION POLICY

Winterthur reserves the right to cancel the conference or workshops. Should Winterthur cancel, participants will be issued a full refund. Participants who cancel by September 28, 2018, regardless of the reason, will be issued a full refund minus a **\$50 handling fee. No refunds after September 28, 2018.** Questions? Call Winterthur's Information and Tours Office at 800.448.3883.

* Awards from the Winterthur Scholarship Fund provide conference registration fees for students and young professionals in the decorative arts and related studies programs. Your gift is tax deductible; receipt will be provided.

* The Winterthur Scholarship Fund has generously underwritten scholarships for graduate students and beginning professionals in the decorative arts or related fields wishing to attend the 2018 *Embroidery: The Thread of History*. Recipients must have less than five years of experience in their field. *Scholarship opportunities are available. Please direct inquiries to 302.888.4996 or jmccuskey@winterthur.org.*

** Your gift is tax deductible; receipt will be provided.

For more information, please call 800.448.3883 or visit winterthur.org/conferences.

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