

Blog #111 - Lots of Stitching:
June 2021

Further to mentioning a couple of things that were accomplished last month - the finishing of stitching the new sampler scissors case (a companion piece to the design, 'Sampler Keep') and the finishing of the stitching of the 'Be Ye Kind' ornamental - completely finished the pieces, wrote the instructions for the scissors case and published the design, but definitely not happy with my 'Be Ye Kind' ornamental worked on the dark fabric. Consequently stitched it again on a different coloured fabric.

Below is the new sampler scissors case design -

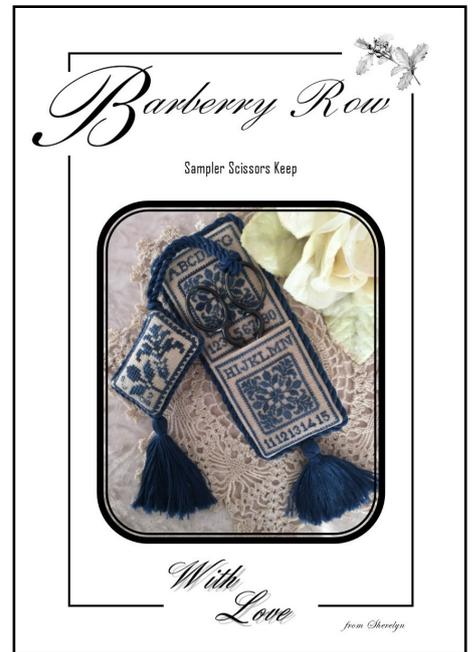


Front View



Back View

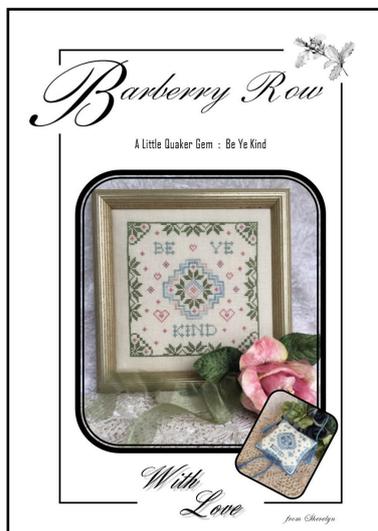
BARB 1028 : Sampler Scissors Keep
\$ 25.00



Pictured to the right is an image of the first of the 'Be Ye' Quaker motif designs and the ornamental on the darker fabric - Belfast Linen : Flax that I am not happy with.



The lower far right image is of the second model of the ornamental that I stitched on a lighter fabric - Belfast Linen : Antique White with the same coloured thread - Sampler Thread : 0210 - Blue Jay with cords created with DMC 334.



Design Code: BARB 2052
Design Title: A Little Quaker Gem : Be Ye Kind
Price: \$25.00

Also during the month of May, created and drafted three more 'Be Ye' designs - Graceful : True : Joyful

And then began and finished the stitching of a couple of these designs. Firstly 'Graceful' and then, 'True'.



Sampler Gathering - the biennial needlework weekend retreat at Taupo - is on the horizon. Planned for the first weekend in August. Once again Heirlooms is to be the sole retailer and so I want to have as many new needlework models stitched as I can for on display as most of the attendees will have been to every previous retreat and will be looking to see what is new.

For this retreat decided to highlight GPA designs - designs by my lovely Italian friend, Giulia. Giulia Punti Antichi.



For those of you who have been receiving my blogs for a long time, you will have read my various words and viewed the wonderful photos of the two times I have stayed with my wonderful friend and her husband, Mario.



2015 & 2017



During the month I managed to stitch three of Giulia's designs plus one of these twice as stitched one piece over one fabric thread and the other piece over two fabric threads.

Forgot to take photos of my stitched pieces and so below are the images as per those on the covers of Giulia's designs.



GPA : BLACK : Black Elegance Pincushion \$ 42.50



GPA : VINE : Stitching in the Vineyard \$ 45.00



GPA : FLACE : Flowers & Lace Sewing Pillow \$ 35.00

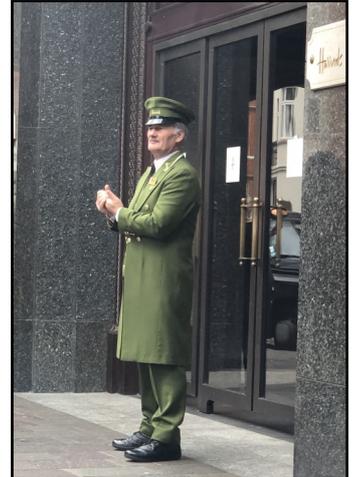
And now to continue on with Melissa's, Ashleigh's and my UK experiences:
Saturday, 5 October 2019

As Ashleigh had previously visited the venues Melissa and I were going to, she headed off on her own to Kew Gardens.



*Melissa and I
headed to our first destination
- Harrods -*

*We wandered many of the floors
looking at all the magnificent items that
were available for purchase
by those who certainly had more
substantial coin in their pockets
than ourselves
and then headed
to the 'Joe Bloggs' gift shop.*



*I bought myself a handbag
with a gold 'HARRODS' label/badge on it as a reminder of my time there.
I've used this handbag as my every day handbag ever since.*

*As I was still tired, after paying for my purchase, I needed to sit down - but no-where to sit.
I ended up sitting on one of the steps of the staircase to the next floor
whilst Melissa had an enjoyable time buying items for her family.*

Not exactly 'the done thing' - but what else could a tired old lady do!



From Harrods we went to the Victoria & Albert Museum.

*The first area we explored was where
all the huge tapestries were hung. Magnificent.*

Our next area was the jewellery.

*Glorious tiaras, necklaces, brooches,
bracelets, earrings, rings, etc.
all sparkling with either diamonds, emeralds, rubies,
sapphires, or combinations of these precious gems
or with other precious items such as gold, silver & pearls.*

*I have to confess that prior to our visit
I wasn't aware that so many of the items were payment
for / in lieu of death duties.*



One of the loveliest items for us two needlework girls was the silver chatelaine.

Isn't it just beautiful?! Exquisite.

How lovely must have been the gentle clink of the pieces amongst the folds of her skirt as the owner of the chatelaine walked about her estate.



The other fascinating display in this area (pictured to the right) was - THE TOWNSHEND GEMS

The accompanying explanation read -

"Jewellers have used coloured gem stones since antiquity. Sometimes the natural crystals were used, or stones were polished as beads or cabochon (domed) shapes. Later, gems were often faceted to bring out their colour and brilliance, though some stones such as opals are usually cabochons because their structure makes faceting difficult.

This exceptional collection of gemstones, set in gold rings was bequeathed by the noted collector, the Reverend Chauncy Hare Townshend.



The display shows many of the gem varieties used in jewellery, with the gems grouped according to their individual species."

On reading the name of the person who gifted these beautiful gems, I wondered if they were any relation of our life-long family friends - the Townshends - prominent business persons who live here in the Hawkes Bay and are descendants of the aristocratic English Townshend family.

But on investigation on my return home, the gem gifting family and the family we know, are not the same. However, if you would like to learn more of our friends family - here are a couple of websites:

www.raynham.co.uk & www.raynhamhall.com



Raynham Hall - Norfolk : Townshend estate for over 400 years

Time for some lunch and then to the needlework area of the museum. And what a feast for the eyes! Absolutely wonderful!!

I can't possibly show you all that Melissa and I saw, but to follow are some of the pieces, and beside some of these pieces I have included a copy of the museums explanation / description / history.



Front & Back views of a pair of embroidered Gauntlets

One definition of the word - gauntlet -

a dress glove extending above the wrist





REPRODUCTION PILLOWCASE

with blackwork embroidery based on a 16th century design

Blackwork was popular in Britain from about 1560-1630. It was used to decorate clothing as well as furnishings. Patterns were worked in black silk thread on fine linen in a variety of stitches. This design is taken from a collection made in about 1608 by Thomas Trevelyan.

Pattern drawn by Mrs. Wendy Rulton.
Embroidery worked by Sheila Powles
Tassels made by Deborah Crum



An embroidered journal cover



Embroidered cushion covers - about 1600



COPE made for Henry VII's household

A cope was a semi-circular cloak worn by a priest during church ceremonies. This one was originally part of a set of copes used in the royal household. It is decorated with the rose, portcullis and other badges of the Tudor dynasty, emphasising the King's authority. Henry VII (1457-1509) left this cope to Westminster Abbey where he had built his own burial chapel.

Italian cloth of gold with cut and uncut velvet, including silver-gilt and silver loops (alluociolato); orphreys (bands) and embroidered in silver-gilt and silk threads, mainly in couched work and split stitch.

Cloth of gold velvet made in Florence, Italy; orphreys and hood embroidered in England and possibly added in the 17th century.





Various pieces of needlework



HANDKERCHIEF
1600-1620

Handkerchiefs were ornamental rather than practical.

The example on display is decorated with cutwork, the earliest form of needle lace.

The best quality linens came from Flanders and some of the finest lace was made there.



WOMAN'S JACKET
1600-1625

Embroidered or knitted jackets or waistcoats were worn by women of the gentry & middle classes for everyday.

This example has been altered with knitted gores added to the side seams.

Silk thread, partially wrapped in silver.

WOMAN'S COIF (CAP)
1600-1625

A coif was informal headwear for women, like the nightcap for men. It would have been worn by itself indoors, or underneath a hat in public. Both men and women wore hats outdoors.

Covering the head was an essential part of dressing respectfully and it protected against chills and disease.

Linen with cutwork, embroidered with white linen thread.



Both pieces made in England

WOMAN'S COLLAR
1630-1650

The collar is made of fairly heavy linen, and would have been worn instead of the folded neckerchiefs seen in portraits of the 1630s and 1640s.

Linen edged with bobbin lace

PINCUSHION AND PINS

Enormous quantities of pins were used for the fastening of clothing. Elizabeth I was supplied with 24,000 'pynnes of diverse sorts' just for her coronation.

Pins secured the petticoat in a ruffle above the farthingale (the hoops that supported the skirt) and held the curves of the ruff in place around the neck. Several dozen might be used for one ensemble. Such a quantity required large pincushions, like the canvas one pictured.



PINCUSHION - 1600-1630
Canvas work in coloured silk, silver and silver-gilt thread; satin back; silver & silk thread tassels.

Made in England

PINS - 1620-1635
Silvered brass

Probably made in Gloucestershire or London



Details of these pics on the next page

PINCUSHION
1600-1650

Satin, silver-gilt thread and pearls

Made in England

- 7 -



BAGS

Small bags were a common dress accessory and often very ornate.

In the days before regular bathing, body odours were masked with 'sweet bags' containing perfumed powder or dried herbs.

Bags also held mirrors or sewing equipment.

Presents or donations of money could be 'gift wrapped' in a bag.



BEADED BAG
1630-1640

Glass beads on a ground of netted silk threads, lined with leather, with silk braid.

Made in England



EMBROIDERED BAG
1600-1650

Satin, silver-gilt thread and pearls

Made in England

Note: Same pattern as the pincushion above



EMBROIDERED BAG
1600-1625

Linen canvas embroidered with silk, silver and silver-gilt thread, pearl and spangles

Made in England



EMBROIDERED BAG

IN THE SHAPE OF A BUNCH OF GRAPES

1600-1650

Silk embroidered with silk

Made in England



EMBROIDERED BAG WITH METAL THREADS

1630-1650

Linen canvas embroidered with silver and silver-gilt thread, pearl, strip and spangles

Made in England

GAMING PURSE : 1660-1680

Gaming or gambling with cards was a popular 17th century pastime. A gentleman or lady who did not participate in games such as 'Quadrille' and 'Basset' would have been considered 'low-bred and hardly fit for conversation' according to *The Compleat Gamester*, published in 1674. Typically a gaming purse had a flat, circular base with sides gathered on a drawstring.

Velvet, embroidered with silver and silver-gilt thread

LACE BORDER : 1620-1640

Lace borders were used to trim collars, cuffs and handkerchiefs. This pattern features characteristic Jacobean motifs such as the English Tudor rose & the Scottish Stuart thistle. Designs for the lace came from contemporary pattern books published in England and continental Europe.

Needle Lace

Both made in England





GLOVE : 1600-1625

Gloves played an essential part in 17th century etiquette.

Both men and women aspired to a narrow hand with long fingers, and gloves were cut to exaggerate these features.

Similar decoration appears on gloves for both sexes, so it is difficult to distinguish women's gloves from men's.

Kid leather and satin, embroidered with silk, silver-gilt threads and seed pearls, with silver-gilt bobbin lace and spangles (sequins).

Made in England



Another Cope



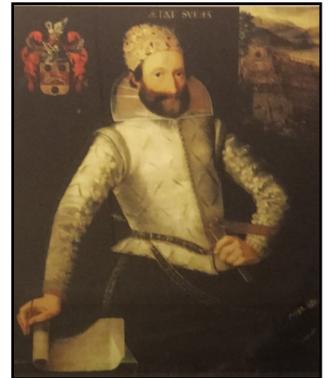
MAN'S NIGHTCAP : 1600-1625

Richly decorated caps were worn informally by aristocratic gentlemen. Despite their name they were worn during the day at home.

Although they occasionally appear in portraits, they were not worn in public. But they could still be elaborately embroidered with metal threads, lace and spangles.

Linen embroidered with silk, silver, silver-gilt thread and spangles, trimmed with silver-gilt bobbin lace.

Made in England



A few other beautiful pieces of needlework / stumpwork, embroidery, crewelwork



ABIGAIL PETT'S BED HANGING : 1680-1700

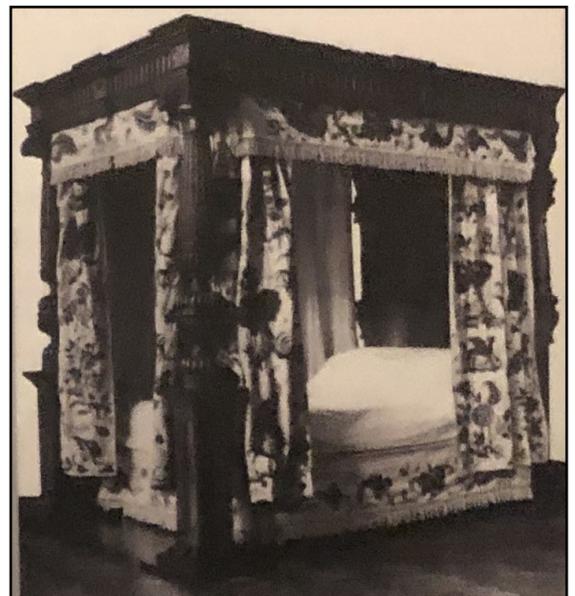
This hanging is one of ten pieces made for a bed (see photograph).

It is known that a woman named Abigail Pett made this curtain because she embroidered her name on a valance from the set.

The leaf design was influenced by imported Indian textiles, while the animals were popular motifs in English embroidery.

Embroidered in crewel wool on a linen and cotton ground

Made in England



EMBROIDERED CASKET : 1650-1680

Mica panels were used to protect the delicate embroidery on the casket pictured to the right.

Mica is a mineral that occurs in thin, almost transparent sheets. It is also very fragile, so the survival of the mica on this casket is very rare. This casket may also once have had a wooden travelling case.

Wood covered with panels of silk embroidery, protected with sheets of mica, held in place by metal braid.

Made in England



EMBROIDERED CASKET : Dated 1671

Martha Edlin embroidered the panels of this casket when she was eleven.

She may have adapted motifs from prints or embroidery pattern books. Alternatively, she could have bought pre-drawn silk panels. The finished panels were probably sent to a cabinet-maker, for assembly as a casket.

Panels of satin embroidered with silks and metal thread

Made in England

MARTHA EDLIN'S EMBROIDERY

This case contains needlework pieces completed by a girl called Martha Edlin (1660-1725).

She often signed and dated her embroideries.

Through her work we have a unique insight into how a young girl's needlework skills developed over several years.

The objects survive as a group because they were passed down through the female line of Martha Edlin's family.



MARTHA EDLIN'S SAMPLER : Dated 1668

This is the earliest of Martha Edlin's needlework, completed when she was eight years old.

Linen embroidered in silks.



MARTHA EDLIN'S EMBROIDERY : 1670-1680

These two little pieces are further evidence of Martha's needlework skills.

She used different stitches and techniques, such as the flame stitch on the smaller pincushion.



Linen embroidered in silks.

Have you noticed that Martha used some of the same motifs or adaptations of these motifs in her sampler, on the casket and on her pincushion?

And finally, although so much more that could be shown, an unusual needlework piece



NEEDLECASE WITH SCISSORS

1660-1690

A skilled needlewoman might have made this little case for herself or as a gift. She used scraps of silk dress fabrics and pieces of red wool. The case contains pockets for scissors, a small mirror, and other sewing tools. It also contains two needles pinned inside

Silk, velvet, flannel, scissors of silver plated brass.

Scissors imported from The Netherlands.

And to finish off our time at the museum, the William Morris area.

Morris believed tapestry to be one of the highest forms of art. He did not begin production until years after other forms of textiles had become staple products of the firm.

Hand-woven tapestries were of wool, silk and mohair on a cotton warp. Morris & Co. Merton Abbey Tapestry Works, near Wimbledon, London.

Embroidery was the first textile technique that Morris adapted for commercial use. He encouraged the use of fine needlework at a time when coarse canvas work kits were universally popular.

Morris & Co.'s designs ranged from small cushion covers that could be made at home, to large hangings.

The sample hanging of the 'Acanthus' design pictured was probably used in the Morris & Co. Oxford Street shop to show to potential clients.

Embroidered in silk on a cotton twill ground in vertical Flame, long & short Satin stitches, with laid and couched work and French Knots.

Designed by William Morris (born in London, 1834, died there in 1896) and embroidered in the Morris & Co. workshops.



'WREATH' WALLPAPER, working drawing : 1876

Morris first achieved his mastery of repeating patterns with wallpapers

This confident drawing pictured demonstrates one of his most important achievements: the ability to stylise natural elements such as flowers but retain a sense of organic growth and movement.

The pencilled notes are instructions to the printer.

Pencil, pen and ink, watercolour and body colour on paper.

Morris & Co. Merton Abbey Tapestry Works, near Wimbledon, London, possibly drawn by George Wardle, and eventually printed in London by Jeffery & Co. for Morris, Marshall, Faulkner & Co.

'STRAWBERRY THIEF' FURNISHING FABRIC : 1883

Morris was inspired to draw this design after finding thrushes stealing fruit in his garden.

This complicated and colourful pattern was printed with the indigo discharge method and took a long time to reproduce. Consequently it was expensive to buy. Despite this it became one of Morris & Co.'s most commercially successful textiles and is now his most recognisable design.

Indigo discharged and block-printed cotton.

Made by Morris & Co. at the Merton Abbey Works, near Wimbledon, London

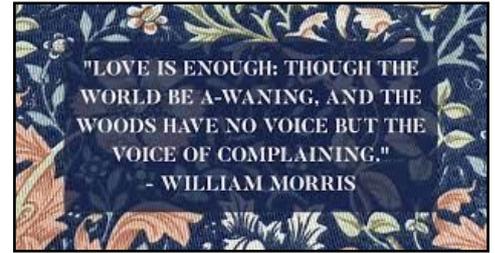
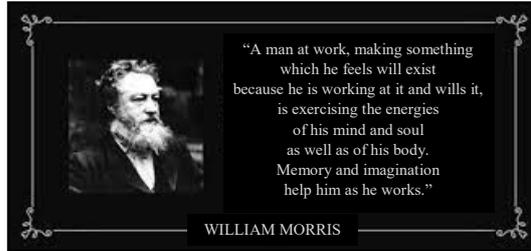
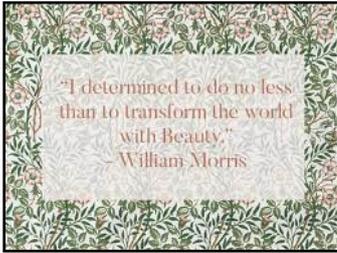


And to close this page
one of
William Morris's
famous quotes



More quotes
on the
next page ...

More quotes by William Morris ...



And so our time at the Victoria & Albert Museum came to a close and Melissa and I headed back to our hotel to meet up with Ashleigh for dinner with our heads full of the awesome, beautiful sights and objects we had seen and our minds spinning with inspiration.

For dinner that evening we walked across the road from the hotel to
as on the corner was the local pub.



Enjoyed a lovely meal there and a glass of wine

before wearily tumbling into bed to get some rest
before repacking my bags the next morning
for our drive to Yorkshire.

Once again, all thanks to Melissa for all the photos
and photographing the information
so that I could remember all that we had seen
and so that I could share it with you.

It's been rather a long epistle this time,
but I do hope you have enjoyed it,
been inspired
and learnt something new.



If you are ever able to visit London -
please add a visit to the V & A Museum
to your itinerary.

I assure you, you won't be disappointed.

Bye for now.

