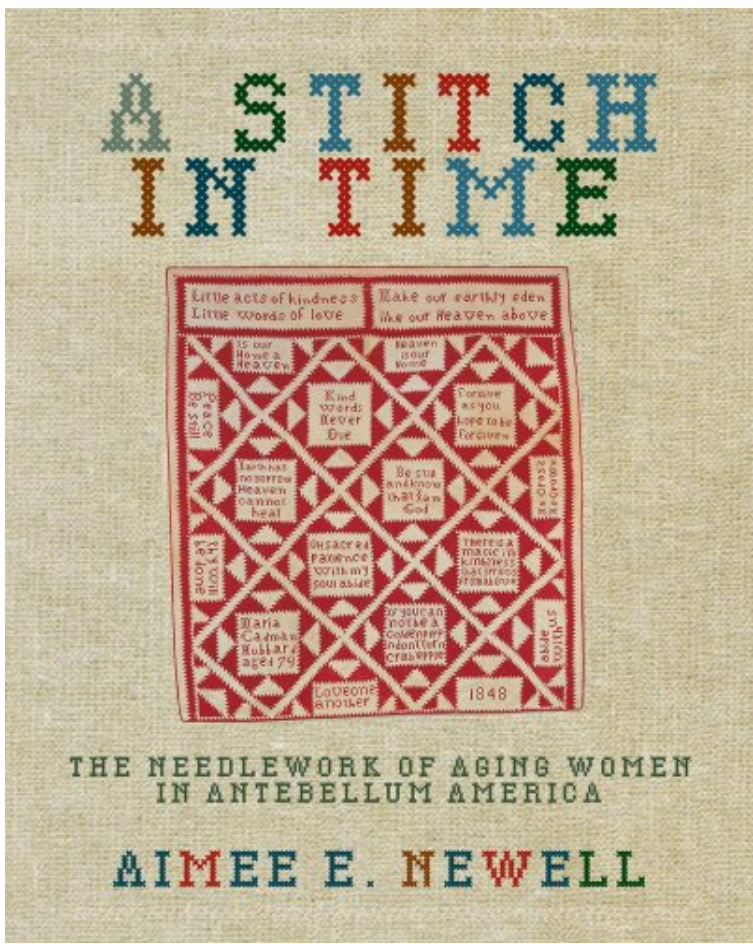


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(Get free) A Stitch in Time: The Needlework of Aging Women in Antebellum America

A Stitch in Time: The Needlework of Aging Women in Antebellum America

Aimee E. Newell : A Stitch in Time: The Needlework of Aging Women in Antebellum America before purchasing it in order to gage whether or not it would be worth my time, and all praised A Stitch in Time: The Needlework of Aging Women in Antebellum America:

2 of 2 people found the following review helpful. Quilts and samplers exploredBy PeachcakeThis book has been well researched, but is very readable. It focuses not only on samplers but also quilts. Focused on the work of women over 40 it is an interesting read for those of use who are 40 and older. The photographs are terrific and I found several famous women's quilts--Martha Washington and the wife of Francis Scott Key. I've been reading every page and am so glad I found this book on as I missed it when it first came out.0 of 0 people found the following review helpful. Five StarsBy Jennifer KeysGreat book. History of needlework in previous centuries.4 of 6 people found the following review helpful. Great needlework bookBy RobinVery informative and interesting. Great research!

A welcome contribution to available literature on American nineteenth-century needlework. Her careful review of existing anthropological, historical and needlework literature coupled with a thoughtful analyses of the existing quilts and samplers that formed the core of her study has shown that womens needlework can help us to better understand the lives and times of the women who made them. Textile History 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 womens 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.

The book looks at a field of study that many would think has been well covered from a completely new angle, focusing on older makers rather than styles, fashion, or the education of girls. [It] brings together anthropological, sociological, and psychological work with decorative arts and straight history. Diane L. Fagan Affleck, author of *Just New from the Mills: Printed Cottons in America, Late Nineteenth and Early Twentieth Centuries*