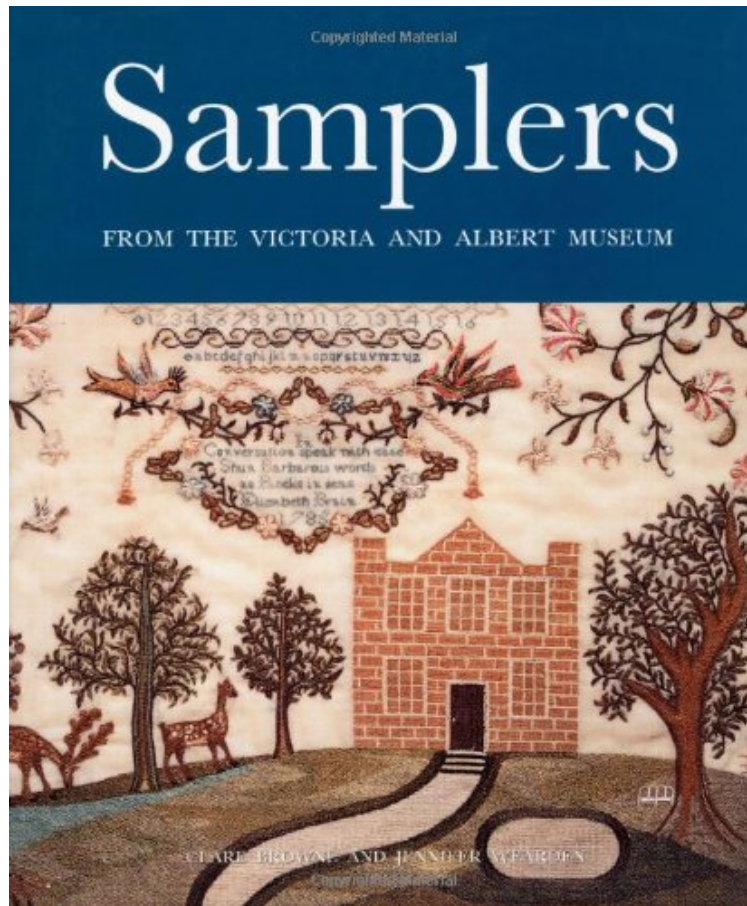


#2331234 in Books Victoria n Albert Museum 1999-01-01Ingredients: Example IngredientsOriginal language:EnglishPDF # 1 12.00 x .75 x 10.25l, #File Name: 1851773096144 pages | File size: 76.Mb



Clare Browne, Jennifer Wearden
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[Pdf free] Samplers: From the Victoria Albert Museum (1st Edition)

Samplers: From the Victoria Albert Museum (1st Edition)

Clare Browne, Jennifer Wearden : Samplers: From the Victoria Albert Museum (1st Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Samplers: From the Victoria Albert Museum (1st Edition):

2 of 2 people found the following review helpful. I saw many of these samplers at the VA Museum in London and was...well...flabbergastedBy Jane in MilwaukeeI have been doing embroidery all my life and in recent years, really got interested in samplers. My wonderful husband of over 20 years is from England so we have the grand natural vacation destination to visit family and friends...and all the historic sites you could want in a country. Hubby is from the far northwest so we've only made it to London twice. Both times, I almost set up a cot at the VA. I wandered around in a breathless daze, mostly remembering the astonishing Syon Cope. Then I raced upstairs to the Department of Textiles and was more astonished: it was empty. This whole huge room, just for me to enjoy. All along the walls are slanted desks for you to place items to examine and appreciate. Filling up the whole middle of the room is a large number of wooden shelves, much like a library's. And like a library, you can pull out items from the shelves: encased in heavy Plexiglas are examples of stitching from 10,000 B.C. to the 20th century. The shelves are arranged in chronological

order so I zoomed to the 1600's and started pulling out samplers--the very ones showcased in this book. I came across the Jane Bostocke sampler and almost cried. (ok, I admit it: I cried.) To be holding something so beautiful and historic--it just blew my mind. It is the oldest stitch-signed and -dated sampler in the English language. I love it that her name is Jane (or "Iane" on the sampler) and that the sampler is dated 1598. I was born in 1958. Not only the earliest, it's the only such sampler from the 16th century: Tudor times. (Which I also love to study...I adore it that Elizabeth I took the throne exactly 400 before I was born in 1558.) The samplers are well-displayed in the slightly oversized book; many cover one entire page. Often, there is the sampler and then a close-up detail on the same page. For example, Plate 23 is an English mid-1600's white work band sampler which is identified as silk thread on linen. At 38 by 6 1/2 inches, it's a standard shaped long, elegant sampler. Without the closeup of one of the bands, you wouldn't be able to see that the maker wove the alphabet into her drawn work. The detail is stunning. There is only a 5-page introduction to the collection, then a 13-page listing of the details of each Plate. Then on over 102 pages the 100 plates are shown in crisp clear color. It's kind of sweet: after the Plates comes an 8-page Glossary showing about two dozen stitches that are included in the samplers (every sampler has every stitch identified). These are usable stitch diagrams but I think a stitcher would be foolhardy to think she could learn to stitch from this. The samplers are too intimidating! Jennifer Wearden and Clare Browne are assistant curators of the Textiles Department at the VA--at least as of the date of this book. Both have written other expert books. The importance of the Victoria Albert Museum cannot be overstated. With over 1,000,000 items, it has the biggest collection of decorative arts in the world. Crazy beautiful. As someone who loves samplers, this is one of my favorite books to browse. And I have about 1,000 needlework books, maybe 100 on samplers. 34 of 37 people found the following review helpful. Absolutely stunning! By A Customer If you have an interest in samplers this book is a MUST! The photography is incredible. There are over 100 color plates of a wide range of samplers from the museum. Every plate has a picture of the sampler in its entirety and many have a close-up of a section of the work which allows you to see the individual stitches in great detail. There are samplers from a wide range of techniques and subject matter. Techniques include cross stitch, blackwork, drawn thread, cutwork, crewel, specialty stitches, and Berlin work. There are band samplers, spot samplers, and darning samplers. There are samplers depicting maps, almanacks, and the solar system. There are samplers from England, Germany, Turkey, Morocco, America, Scandinavia, and West Africa. This is a book you will come back to again and again. 11 of 11 people found the following review helpful. Woof! By JANE Filled with large color plates, most with a detail added to show stitching on a particularly lovely band. These are remarkable samplers, mostly English, all very old and THE GOOD STUFF. The examples of whitework, especially, just don't seem like anything human hands could do. What a great book to dream through!

Embroidered samplers from the Museum's fine collection are used in this lavishly illustrated volume to provide a historical survey of this popular needlework art and a practical guide to the different type of stitches.