

### *Plate 81.*

From one of two dresses worked in India on India mull. After designs drawn by Caroline Canfield. (See description of Plate 80.) The dress shown here was worn by Caroline Canfield's sister, Mrs. Frederick Augustus Tallmadge, at the inauguration ball of President Tyler, April 4, 1841. Later it was worn by Miss Frederica Pirrson when she married Frederick W. Tepper. The muslin insertion at the bottom is a later addition, of French design and make. Owned by the Litchfield Historical Society. (See description of Plate 76.)



*Plate 82.*

White mull dress. Embroidered by Ruth Freeman Packard, daughter of the Reverend Asa Packard and Nancy Quincy, of Marlboro, Massachusetts, about 1818. Nancy Quincy was the daughter of Colonel Josiah Quincy (1708-1784), of Braintree, Massachusetts. Ruth Freeman Packard married the Reverend George Trask, of Framingham, Massachusetts. The embroidery is 14 inches deep and the width of the skirt 3 yards. It contains seventeen of the designs sometimes called palm leaves. The dress is now in the possession of Mrs. Trask's daughter, Mrs. Ruth Quincy Powell, of Scranton, Pennsylvania.



*Plate 83.*

India mull dress skirt, 2 yards wide, embroidered, with lace stitches introduced. Worked by Louisa Lewis about 1820, when she married Henry Phelps. They lived on the north side of the square in Litchfield, Connecticut. Owned by the Litchfield Historical Society; given by Mrs. Phelps's daughter, Miss Mary Phelps. (See also Plates 53 and 84.)



*Plate 84.*

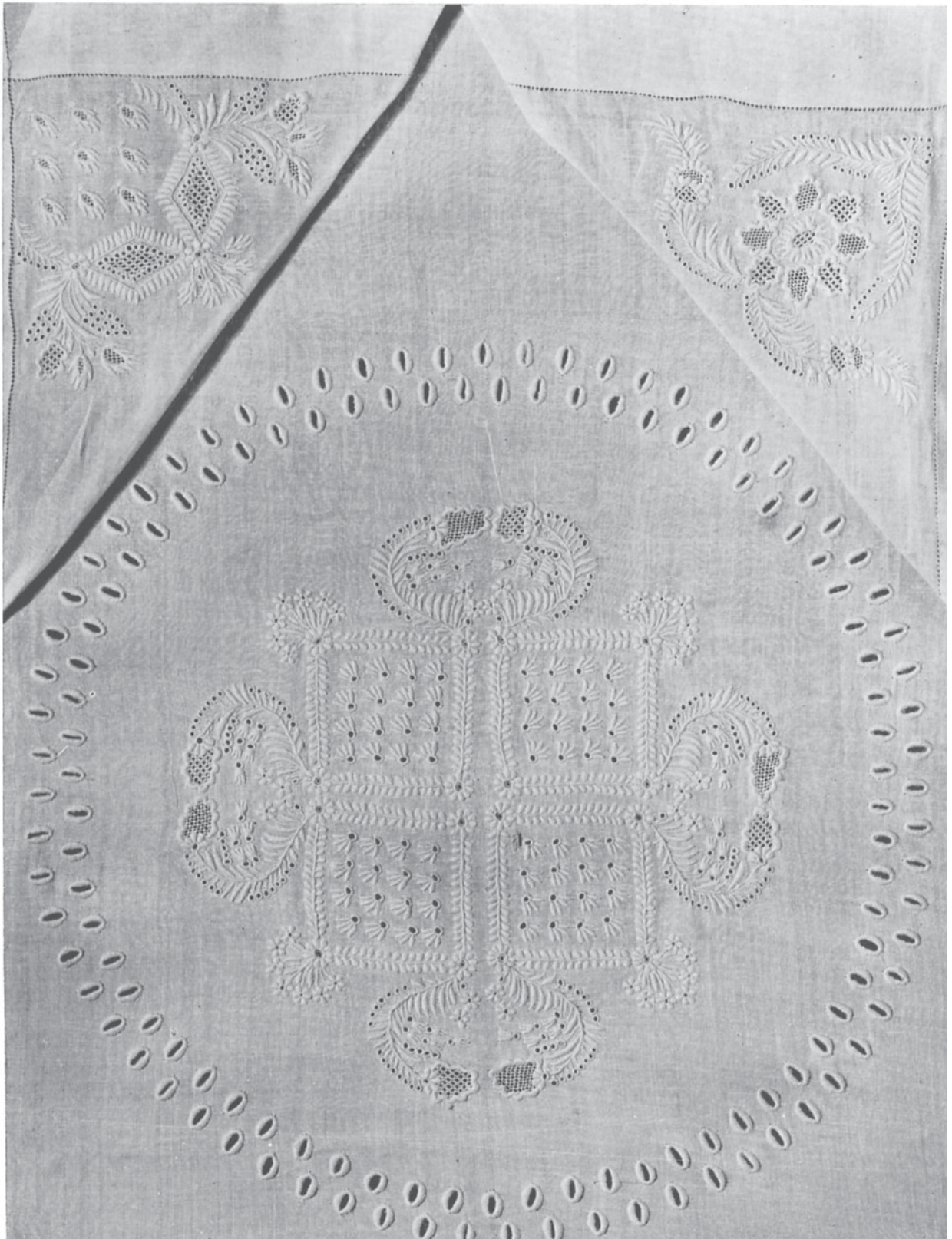
A second skirt, similar to the preceding in work and design, on India mull, 2 yards and 6 inches wide. Worked by the same hand about the same date. Owned by the Litchfield Historical Society; given by Mrs. Phelps's daughter, Miss Mary Phelps. (See also Plates 53 and 83.)





*Plate 85.*

Handkerchief, worked in the center with a large design and with similar designs on the four corners, with fine lace stitches introduced. Made by Mrs. Mitchell (Eliza Brock) for her sister, Frances Brock, for her wedding. Their home was on the island of Nantucket, Massachusetts, where Frances was married in 1833 to Thomas Dawes Eliot, a lawyer of New Bedford, Massachusetts. Owned by her daughter, Miss Edith Eliot.



*Plate 86.*

Part of bed curtains. Made by Polly Cheney, of Litchfield, Connecticut, in 1740. She raised, spun, and wove the flax into linen and embroidered it with crewels of wool dyed by herself in various shades of blue; presumably from her own patterns, as designs were rare at that time in the United States. These strips are 21 inches wide and 40 inches long. Owned by the Litchfield Historical Society.



*Plate 87.*

Waist of infant's dress. Worked about 1839 by Miss Elizabeth W. Davenport, daughter of John Alfred Davenport, for her niece, Elizabeth Davenport Wheeler. It was made when the family lived in either New York or Brooklyn, whence they moved to New Haven. Owned by the Litchfield Historical Society; given by Elizabeth Davenport Wheeler's niece, Miss Emily Wheeler.



*Plate 88.*

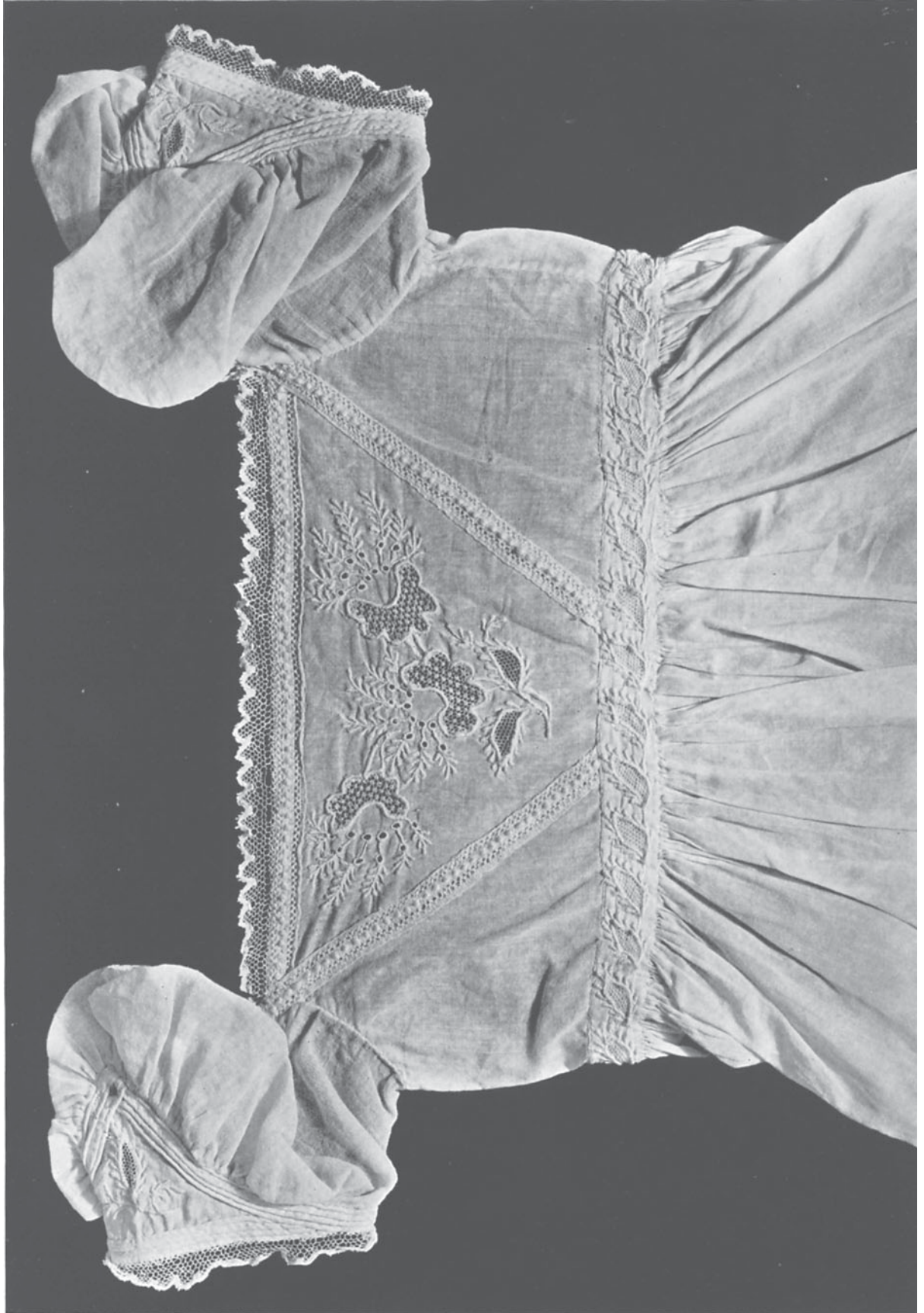
Front of skirt of dress shown in Plate 87.





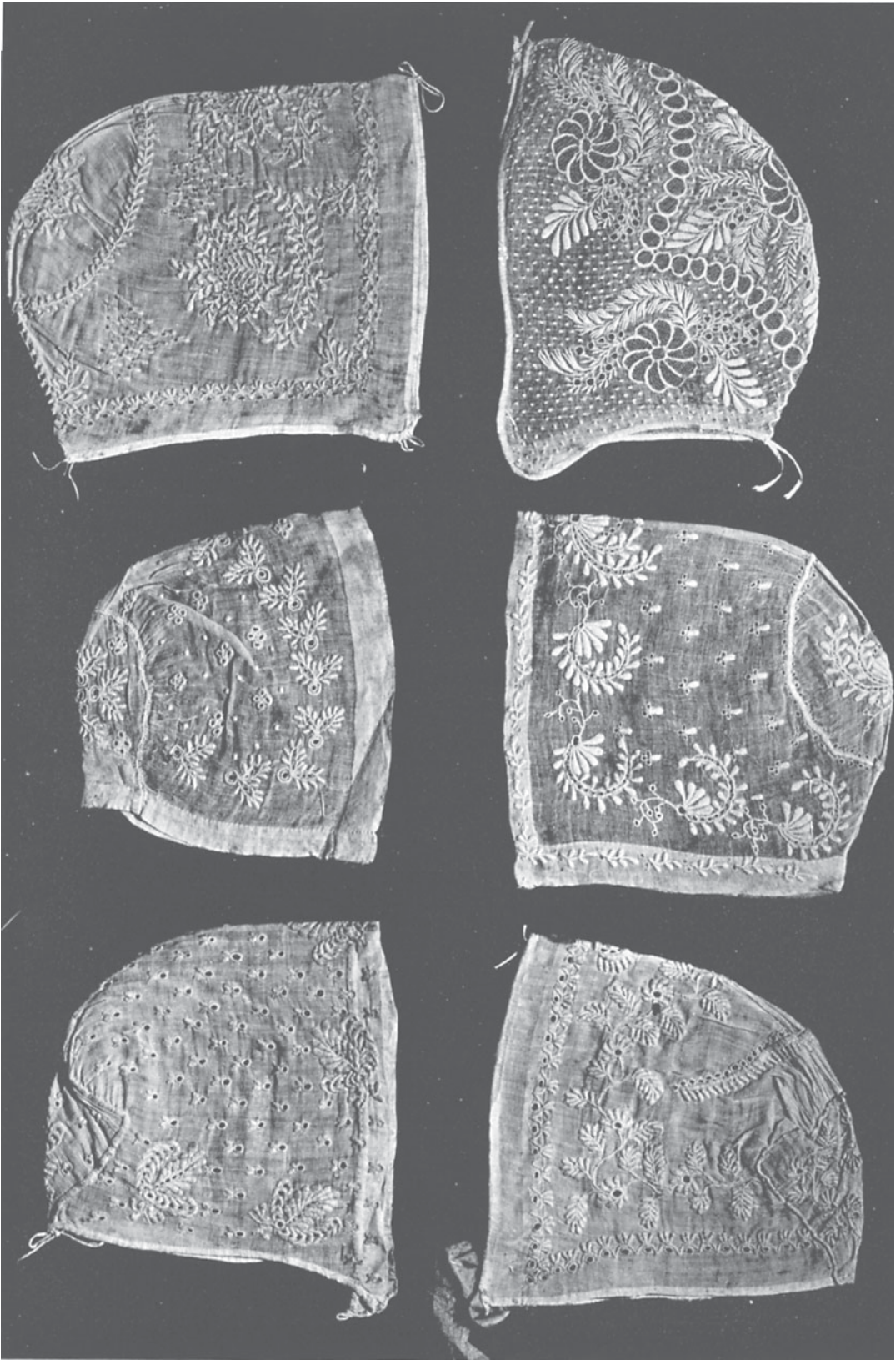
*Plate 89.*

Infant's dress. Worked by Mary W. Peck (Mrs. Edward D. Mansfield), probably about 1831. Owned by the Litchfield Historical Society. See also Plates 30 and 31.



*Plate 90.*

Six infant's caps. Made, embroidered, and worked with lace stitches by Mary Ann Laidlaw, wife of Dr. Henry Buel, of Litchfield, Connecticut, about 1860. Owned by her daughters, Mrs. Francis H. Blake and Miss Katharine L. Buel.



## *Plate 91.*

*Figure 1* (at top). Knitted lace from a pillow case. A great deal of this kind of lace has been made in the United States for trimming underwear and bed linen. This specimen was made by Mrs. Wilson Tingley White, born April 15, 1838. She married at nineteen and lived in Cumberland, Rhode Island, until her husband's death in 1918. This piece of lace she made in 1909. It is owned by her daughter, Mrs. Charles William Follett, of North Attleborough, Massachusetts, at whose home Mrs. White died December 25, 1923.

*Figure 2.* Lace made on a pillow with bobbins by a California Indian girl. Given to the Litchfield Historical Society by Miss Edith Beach.

*Figure 3.* Insertion from one of a pair of pillow-biers (the early name of pillow-cases). Once owned by Sarah Chedsey, born 1670, daughter of John Chedsey, deacon of First Congregational Church of New Haven, Connecticut, 1675-1688. The pillow-cases are marked S. C. She probably made both lace and pillow-cases, but there is no further proof than that they bore her initials and were cherished and handed down carefully through a series of Sarahs, as follows:

Sarah Chedsey, who married Samuel Alling;

Sarah Alling, who married David Punderson;

David Punderson, who married Thankful Todd;

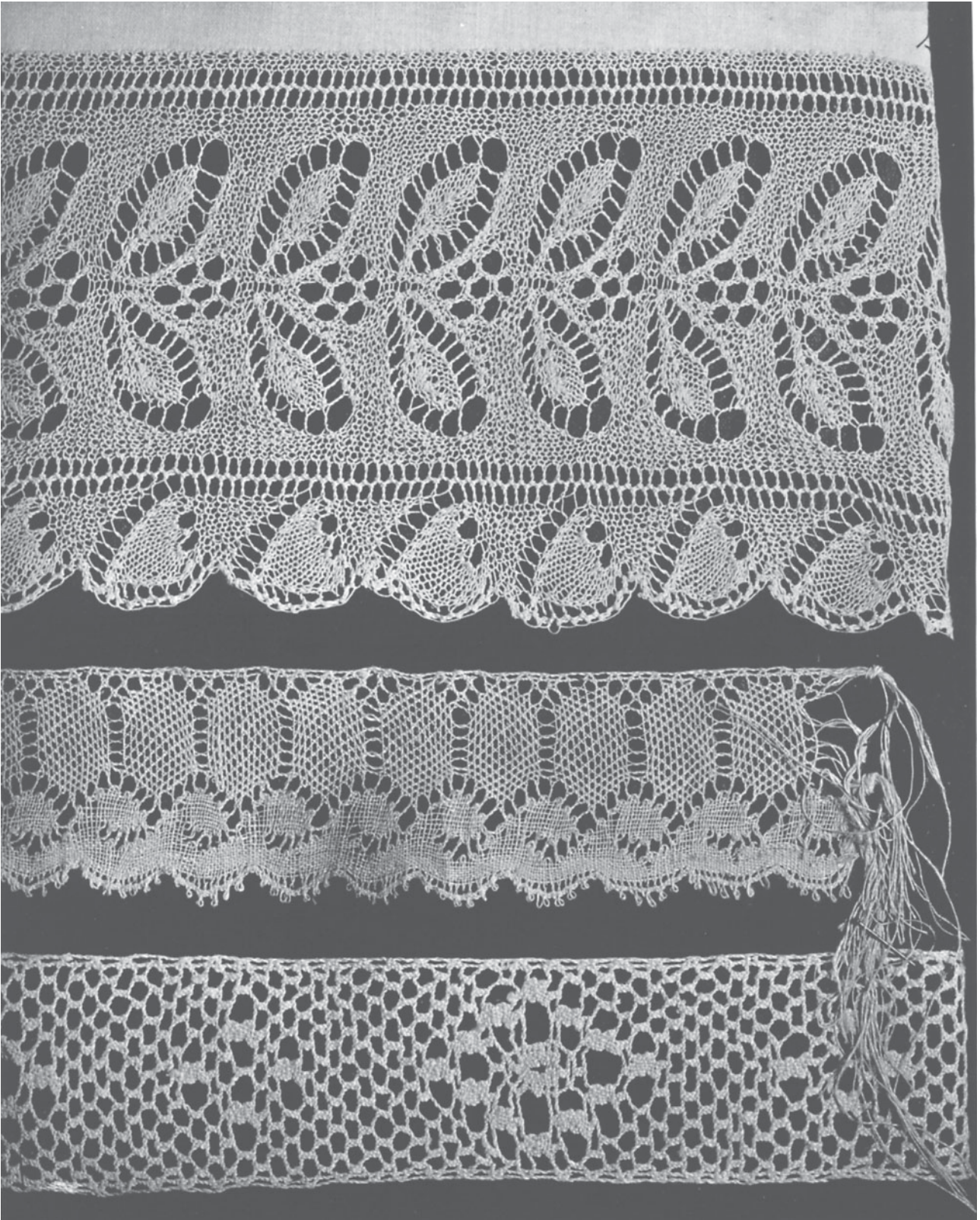
Sarah Punderson, who married Zechariah Thompson;

Sarah Thompson, who married General John Hubbard (See Plate 20, *Figure 2*);

Sarah Thompson, who was a niece of Sarah Hubbard;

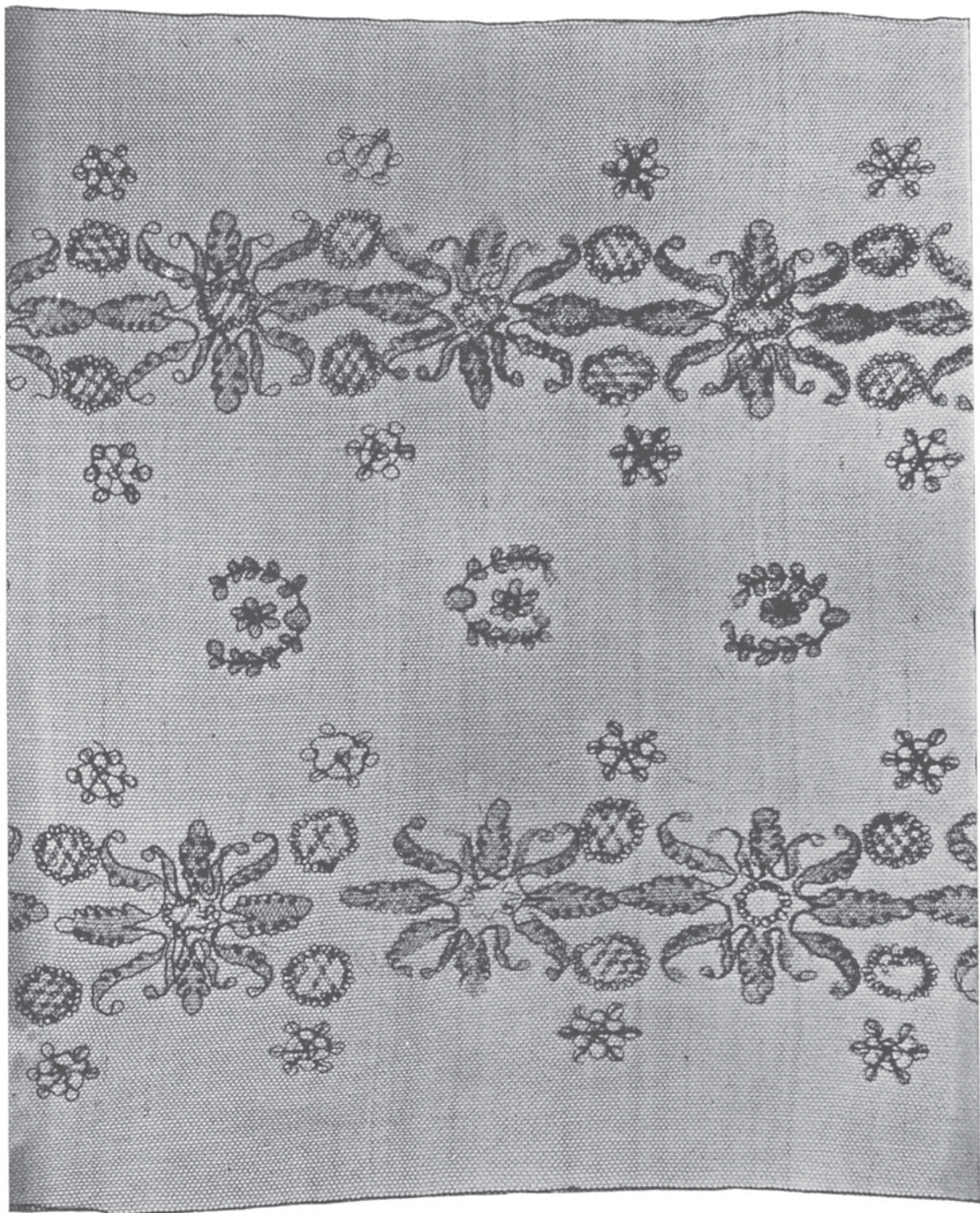
Sarah Thompson, who was a niece of Sarah E. Thompson;

Esther H. Thompson, who gave this lace to the Litchfield Historical Society.



*Plate 92.*

Black lace scarf, 3 yards long. Worked by Pamela Parsons, born April 8, 1767, died July 5, 1813. She was the daughter of Zenas Parsons, of Springfield, Massachusetts, and great-great-granddaughter of Joseph Parsons, who came from England in Winthrop's fleet, 1630, with Mr. Pyncheon. (See also Plate 46, *Figure 2*.) Owned by Mrs. Charles B. Curtis. (See descriptions of Plates 93-96.)





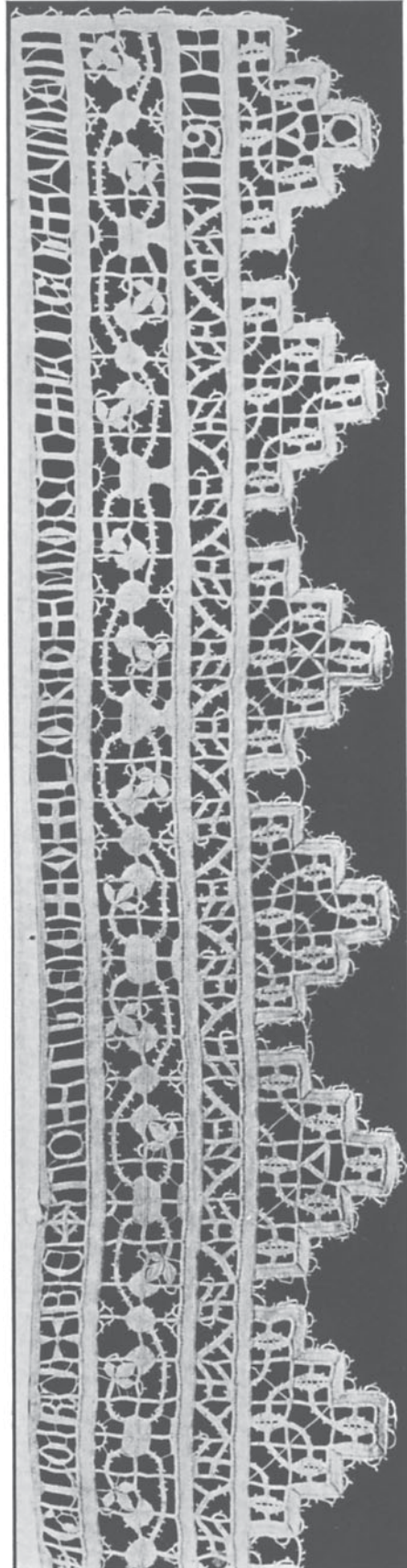
*Plate 93.*

Infant's cap. Worked in 1815 by Isabella Woodbridge Sheldon, of Hartford, after she became the wife of George Lecky Cornell, of Red Hook, Long Island (where South Brooklyn now is), for her daughter Sarah. Owned by her granddaughter, Isabel Douglas Curtis (Mrs. Charles B. Curtis). Mrs. Cornell was a niece of Pamela Parsons. (See Plate 92.)



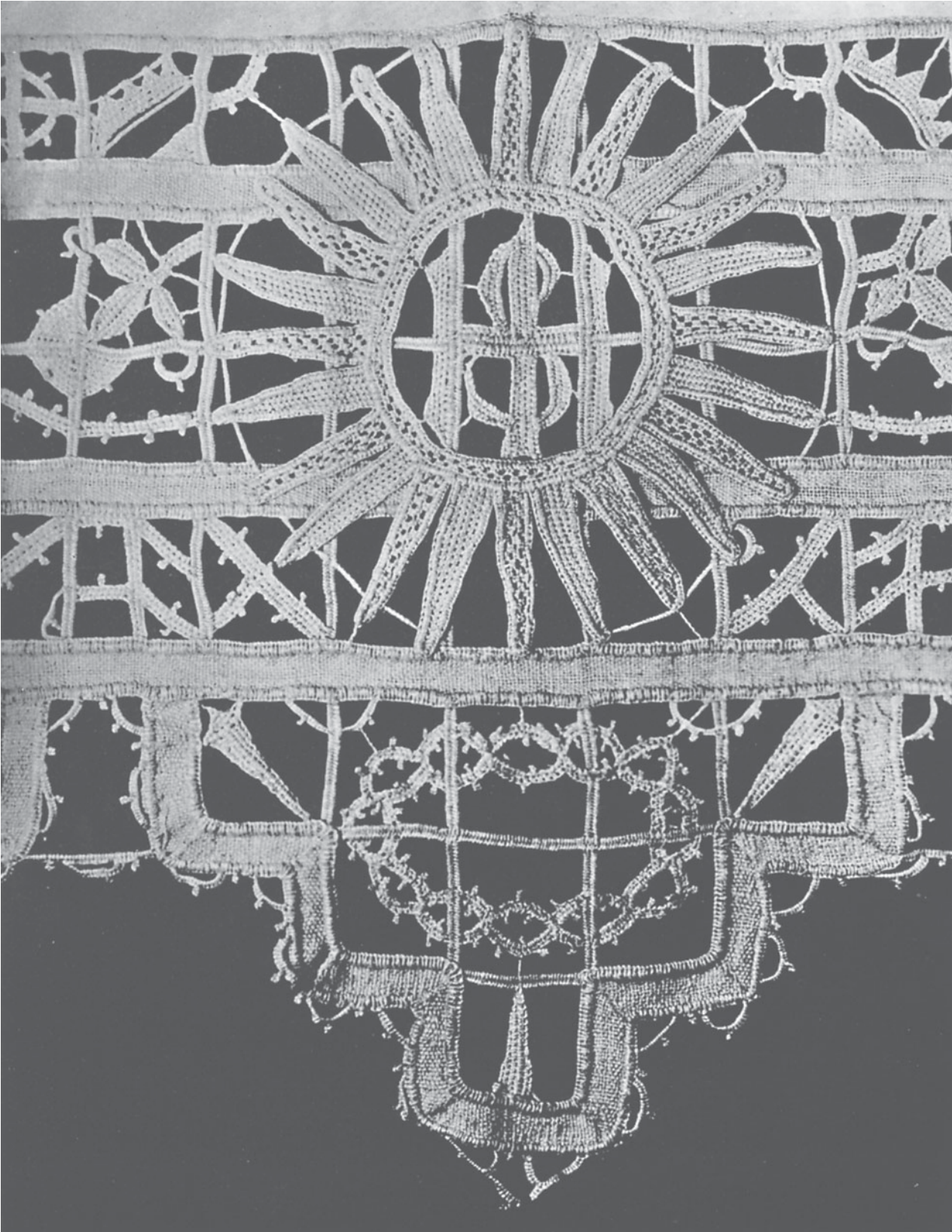
*Plate 94.*

Altar cloth of Greek design, 92 inches long. Worked by Isabel Douglas Curtis—Mrs. Charles B. Curtis, granddaughter of Isabella Woodbridge Sheldon (Mrs. George Lecky Cornell); see Plate 93—in 1911 for Christ Church, Rye, Westchester County, New York. It has on the top the words: “Holy, holy, holy,” etc. The center contains symbols, such as I H S, the crown of thorns, etc. Owned by the church named.



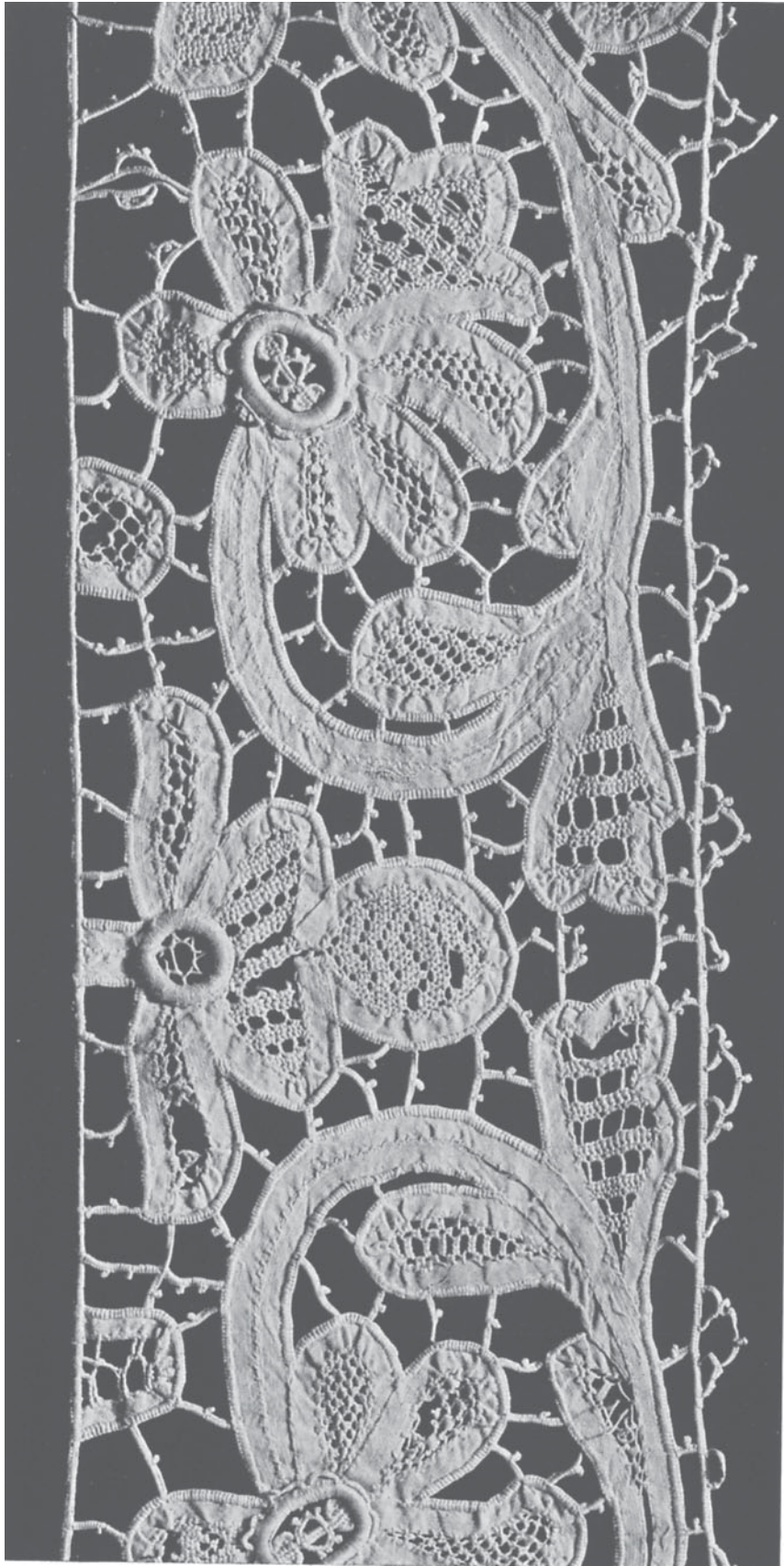
*Plate 95.*

Detail of altar cloth shown in Plate 94.



*Plate 96.*

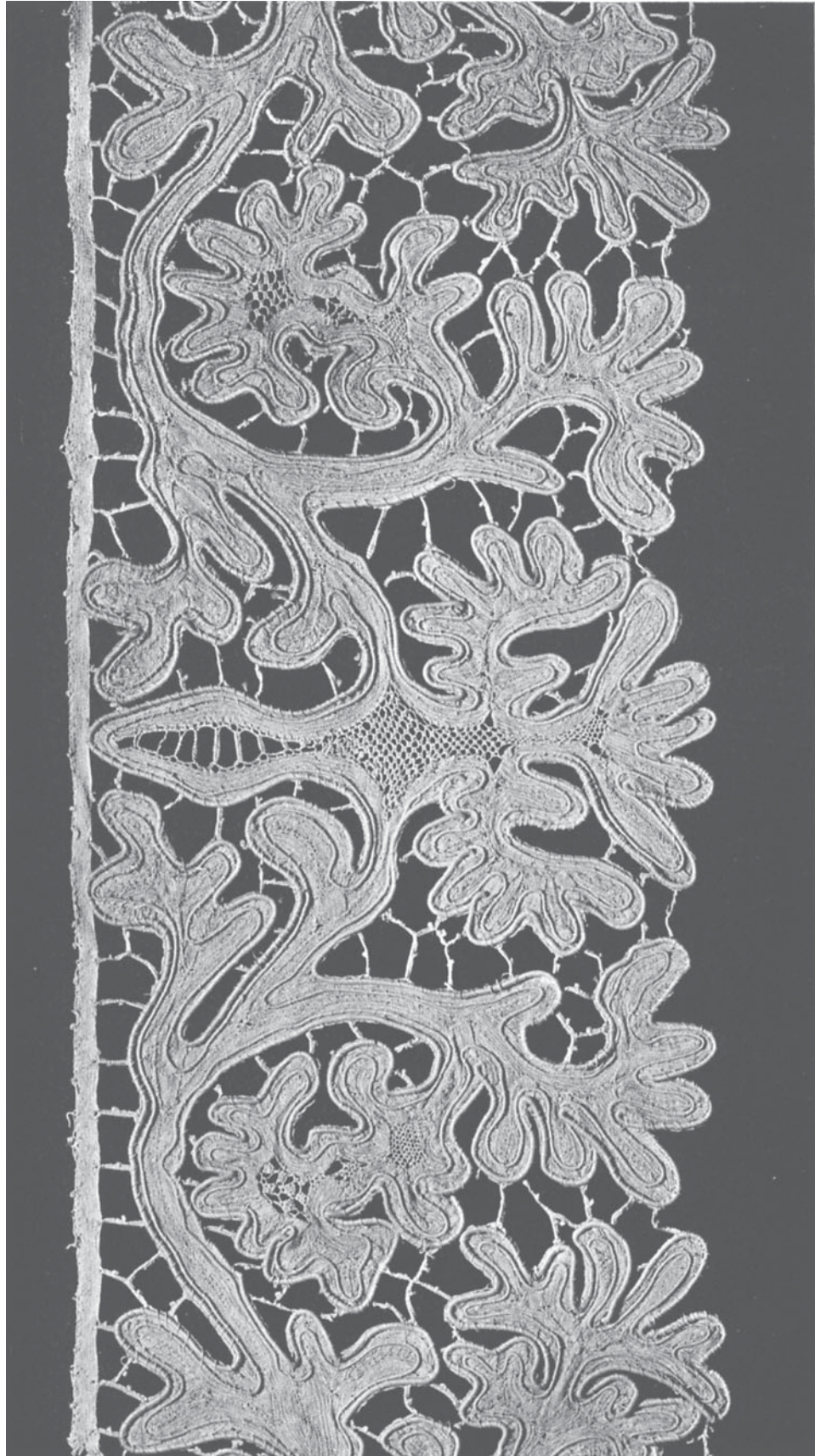
Sample from tape lace. Made for window-curtains by Isabel Douglas Curtis (Mrs. Charles B. Curtis), of New York City, about 1895. Owned by the Litchfield Historical Society.





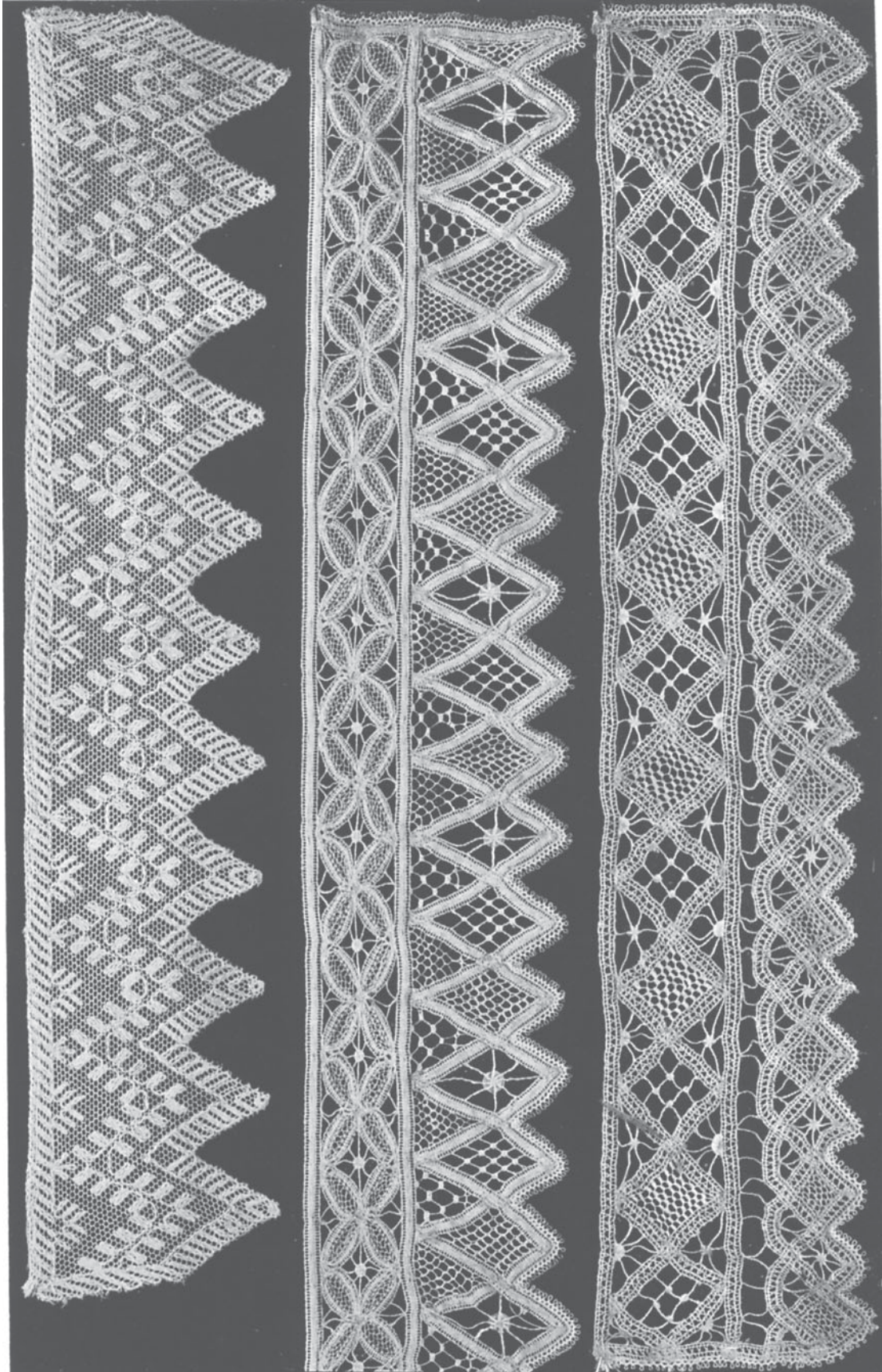
*Plate 97.*

Tape lace, 6 inches wide, 2 yards long. Made by Rachel Tracy Noyes, daughter of William Curtis Noyes and his first wife, Anne Tracy. She married Charles Edward Whitehead, of New York City. The lace was made about 1880. She died in 1900. Owned by the Litchfield Historical Society.



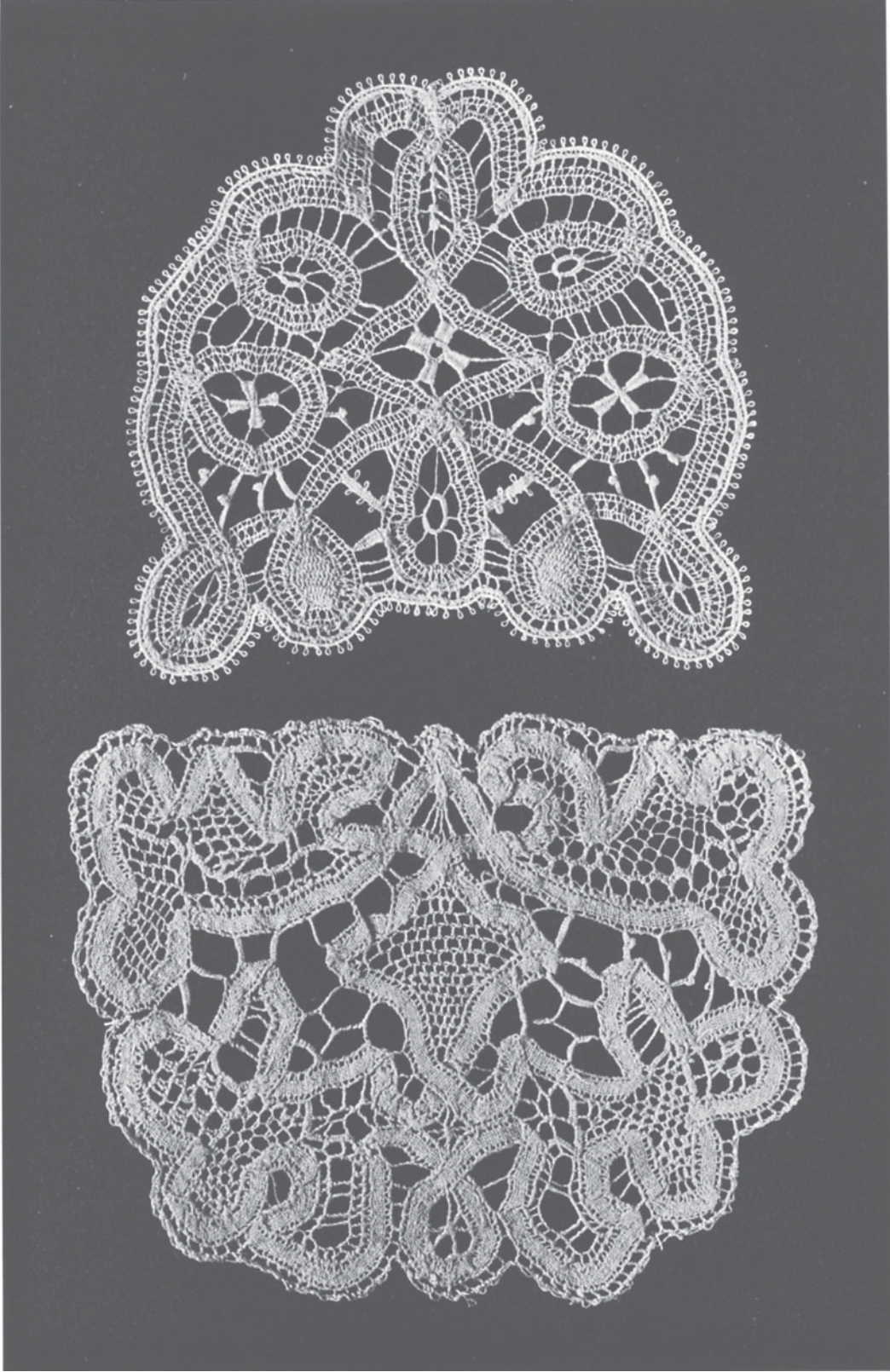
*Plate 98.*

Tape lace and darned net. Made 1881-1885 by Miss Esther Thompson, of Litchfield, Connecticut, when she was a teacher in Middletown, Connecticut. Owned by Miss Thompson.



*Plate 99.*

Tape laces. Made by Mrs. Butterworth, a friend of Miss Esther Thompson.  
Owned by Miss Thompson.



*Plate 100.*

Half-tone of photostat copy of photograph in the New York Public Library, of a table cover, 42 inches square. Made by Mrs. Hannah MacLaren Shepherd-Wolff. Three thousand hours were spent on this lace, which was finished in 1910 when the maker was eighty years old.





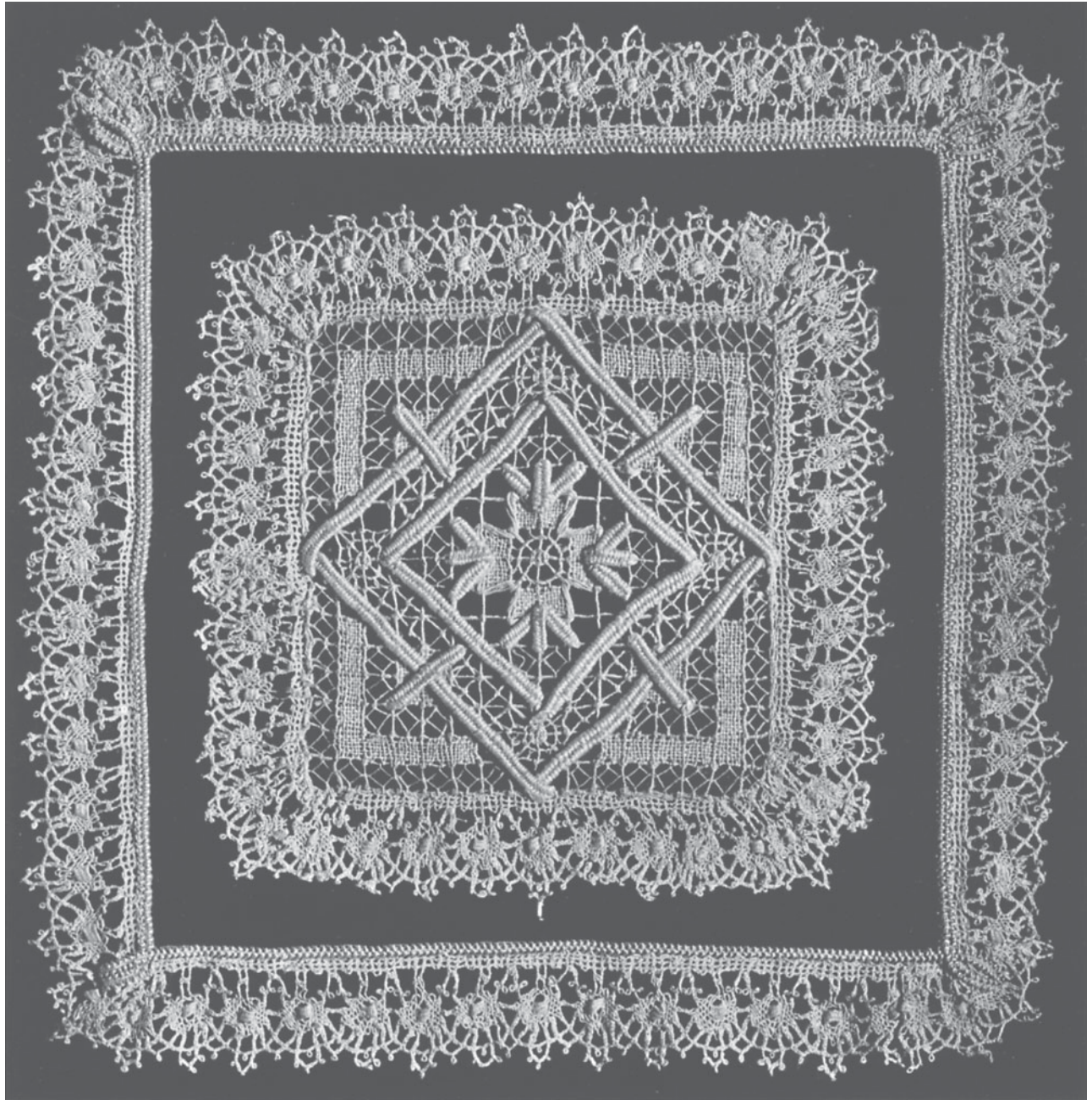
*Plate 101.*

“Lavoro a maglia quadra,” or “lakis,” darned netting, or filet, still in the frame. Made by Mrs. Edward Rowland (Sarah Belknap), of Waterbury, Connecticut, born June 27, 1837, for a lace exhibition at the Hartford Athenæum in February, 1907. Mrs. Rowland learned to make lace in Florence, Italy. Owned by Miss Edith Beach, of West Hartford, Connecticut.



*Plate 102.*

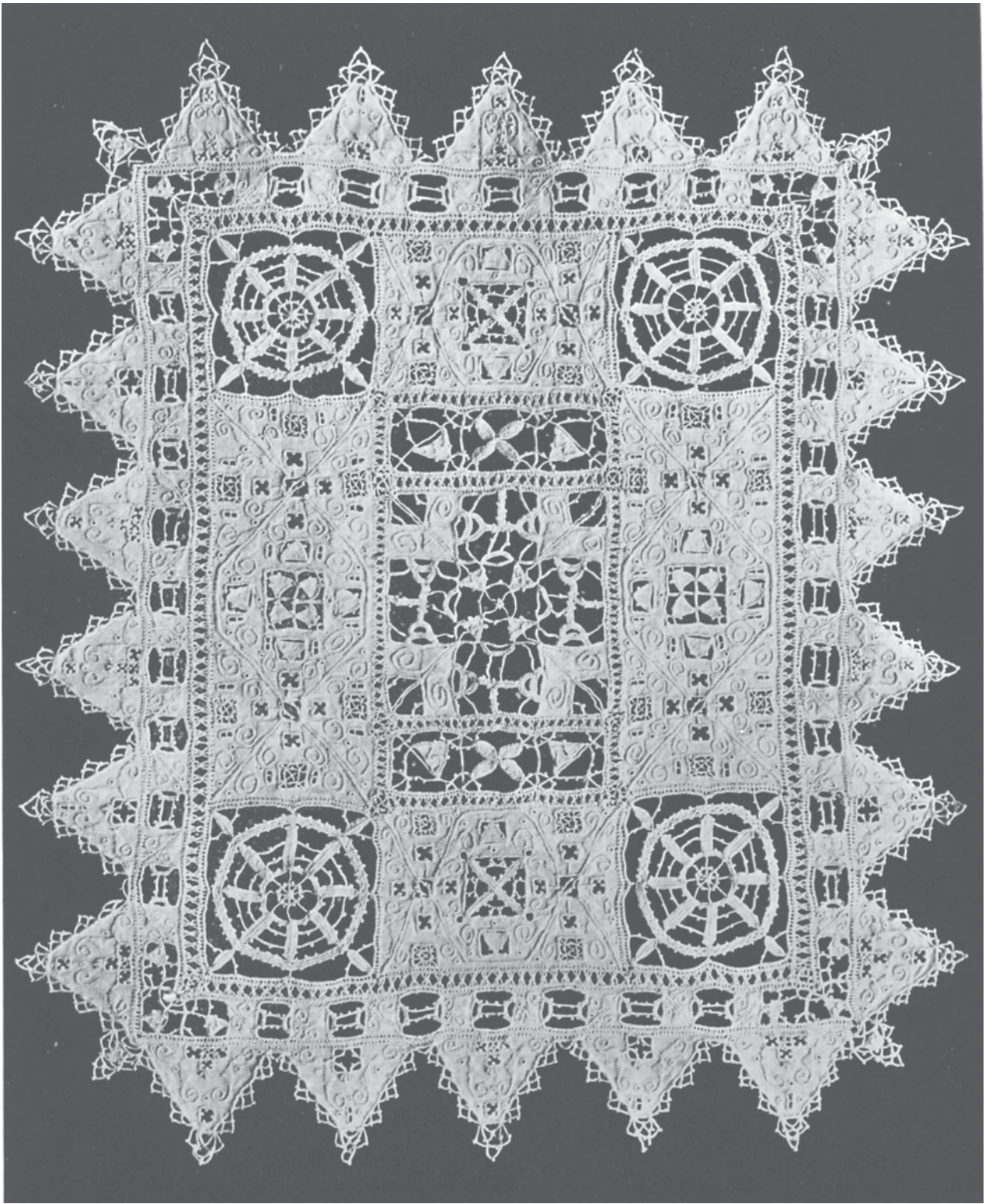
The same kind of lace as that shown in Plate 101, sewed on satin and trimmed with pillow and bobbin lace. Made by Elsie Belknap, born in Hartford, Connecticut, November 4, 1863; married Mr. R. E. K. Whiting; died September 23, 1907. She was taught to make lace by Miss Edith Beach. Owned by Miss Edith Beach, of West Hartford, Connecticut.



## *Plate 103.*

Chalice-veil. Designed and embroidered from a number of pieces of sixteenth-century Italian cut-work—reticella and punto reale—by Miss Margaret Taylor Johnstone, of New York and Paris. Exhibited at the Société Nationale des Beaux Arts, and also at the Musée des Arts Décoratifs, in the early years of this century. It is signed M. T. J. in the border. Original photograph reduced one-third.

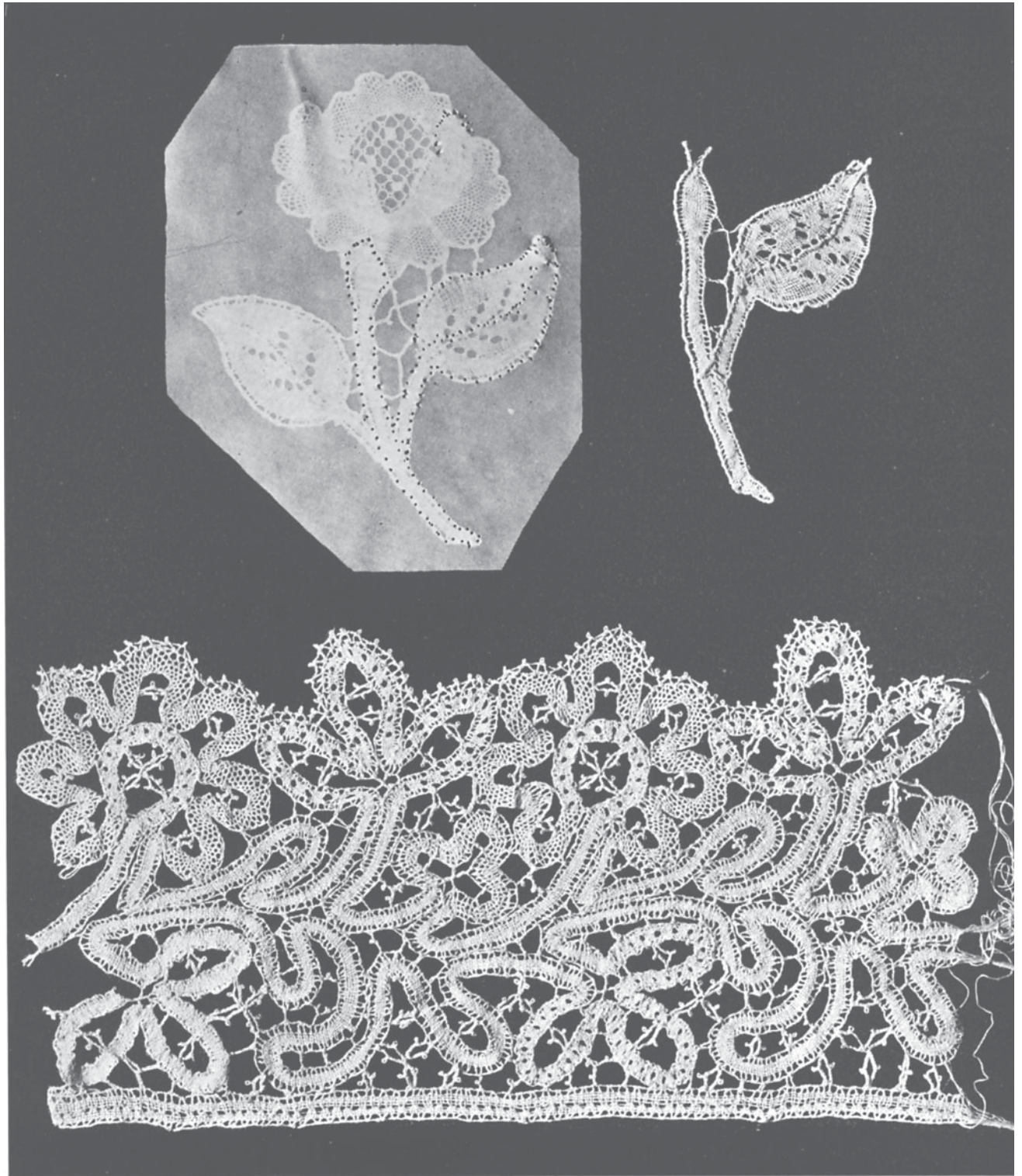
Some thirty years ago Miss Johnstone gathered together a little class of workers at the Society of Decorative Art in New York City and taught them these stitches. The work prospered, with the aid of designs found in various public and private collections, and continued for over a quarter of a century, when this association, which had been the mother-society of beautiful embroidery in New York, ceased to exist. Miss Johnstone also prepared the rearrangement of the Lace Collection in the Metropolitan Museum of Art, New York City, in 1906-1907, on lines suggested by her to the expert, Frau Kubasek, of Vienna, who was brought to New York by the Museum for this purpose. She brought with her a trunk of four hundred specimens of embroidery and lace collected by Miss Johnstone from friends in Paris and New York, and labelled and classified according to her own extended classification. These specimens were accepted for the Museum by the Director, Sir Caspar Purdon Clarke, whose love of decorative art was a benefit to the Museum. Since that time the collection of laces has so increased that it is probably surpassed only by that in the Victoria and Albert Museum, of London.



## *Plate 104.*

*Figure 1.* Blue paper pattern for lace to be made on a pillow with thread on bobbins. Part of the design was worked and is shown in the small piece of lace beside the pattern. Made and owned by Miss Edith Beach, of West Hartford, Connecticut.

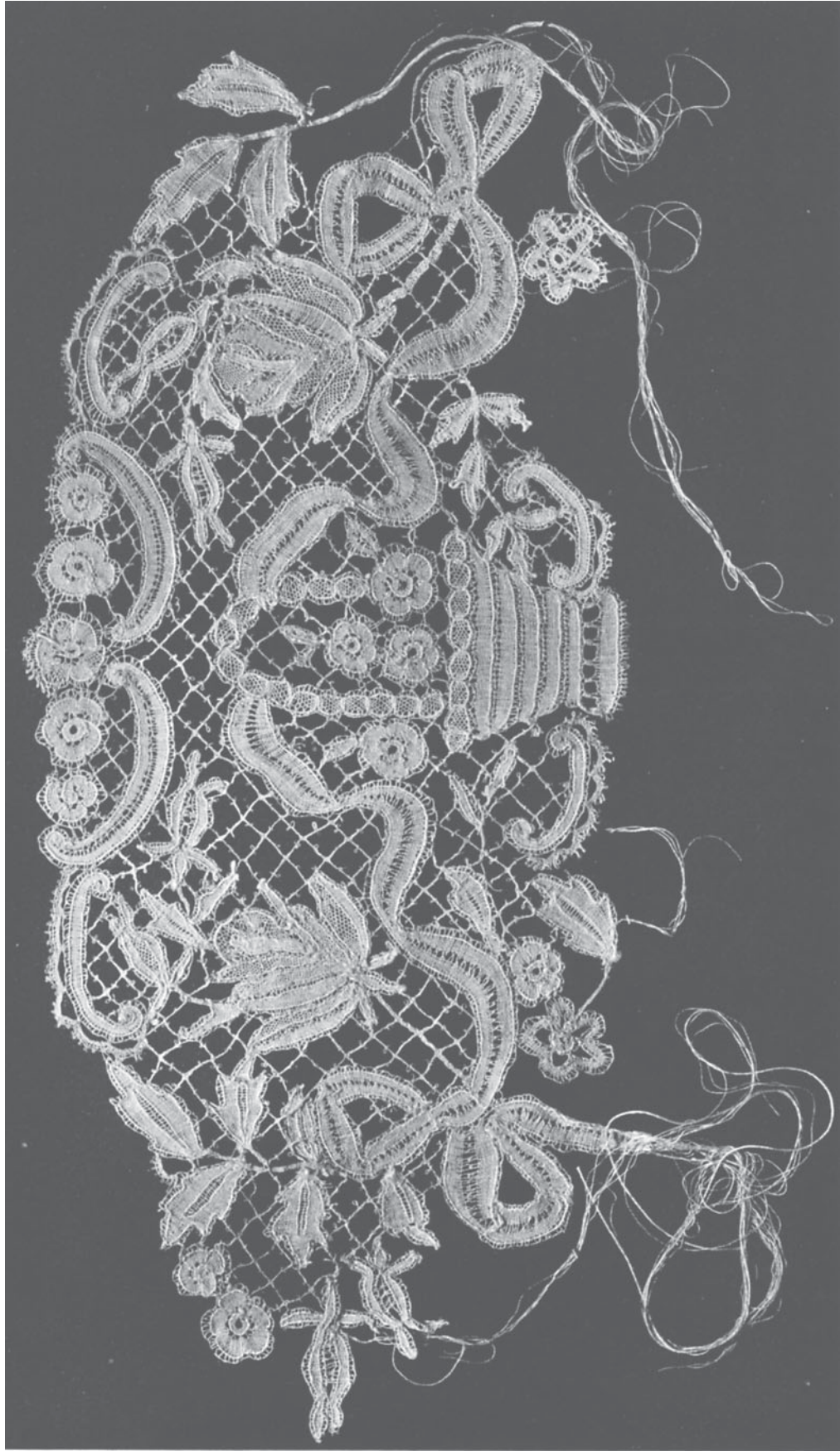
*Figure 2.* Lace made on a pillow with thread on bobbins. Although similar in appearance to tape lace, it is quite different, being entirely worked with linen thread on bobbins, on a pillow. Made and owned by Miss Edith Beach.





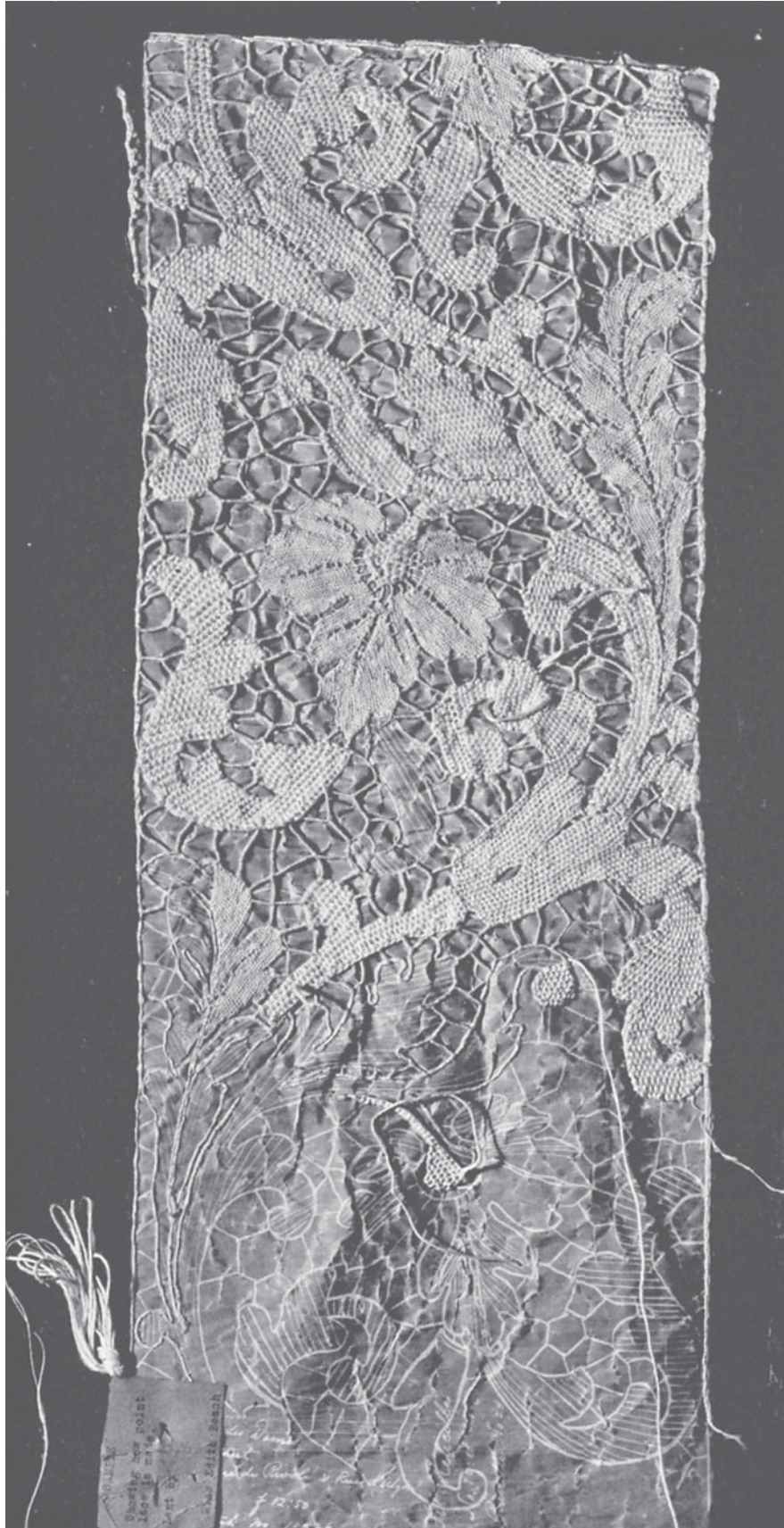
*Plate 105.*

Lace, unfinished, being made for a fan, on a pillow with thread on bobbins. The design is adapted for this purpose from one in *The Art of Bobbin Lace*, by Louisa A. Tebbs, Chapman and Hall, Ltd., London, 1908. Made and owned by Miss Edith Beach, of West Hartford, Connecticut.



*Plate 106.*

Blue paper pattern for making Venetian point lace (needle-point), and the lace in process of making. It consists mainly of very fine, close buttonholing with a sewing needle. Owned by Miss Edith Beach, of West Hartford, Connecticut. These laces have been made since 1904 by Miss Beach. She was taught lace-making by her aunt, Sarah Belknap (Mrs. Edward Rowland) ; see Plate 101.



Showing how point  
Lace is made  
Lace by  
The English Museum

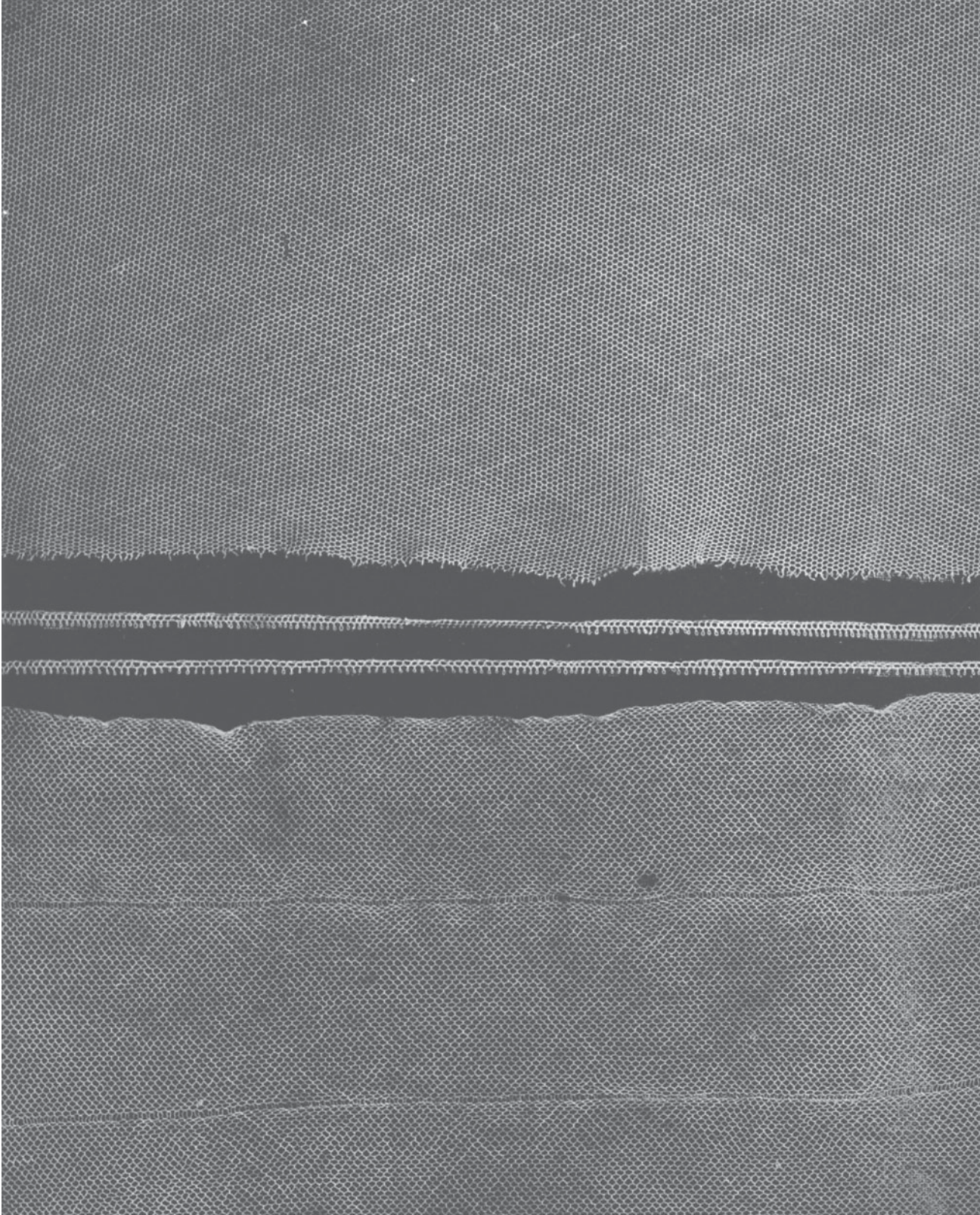
## *Plate 107.*

*Figure 1* (at top). Machine-made net in the piece.

*Figure 2.* The same kind of net with stitches dropped at regular intervals to serve as guides for cutting it into footing, or strips for embroidering or darning as trimming lace.

Between *Figures 1* and *2* are shown samples of beading, or purling, to be sewn on the edge of the trimming lace.

*(Plates 107-109 show net made by machine at the "lace shop" established and operated by Dean Walker in Medway, Massachusetts, between 1818 and 1827. See Introduction, pp. 4-5; also Plate 110 and caption. The originals shown are in the possession of Dean Walker's granddaughter, Miss Sophia A. Walker, of New York City.)*



*Plate 108.*

*Figure 1* (at top). Trimming lace on machine-made net. Darned by Clarissa Richardson, about 1830, on net made by Dean Walker at the "lace shop." (See caption of Plate 107.) It consists of two pieces of straight-edge fagotted together.

*Figure 2.* Trimming lace on machine-made net. Darned by Julia Adams (Mrs. Horatio Mason) on net made at Dean Walker's "lace shop." Purling is added to the waved edge.





*Plate 109.*

Cap embroidered on machine-made net. Made about 1820 by Julia Adams (Mrs. Horatio Mason), the maternal grandmother of the present owner, Miss Sophia A. Walker, of New York City. (See caption of Plate 108, *Figure 2*.) The net was made by Dean Walker at the "lace shop" in Medway. The frill of the cap has been removed for another use.



*Plate 110.*

Silver medal awarded to Dean Walker in 1825 by the Franklin Institute of the State of Pennsylvania, for the net made at his "lace shop" in Medway, Massachusetts. (See Introduction, pp. 4-5; also Plates 107-109 and captions.) Owned by William T. Walker, a great-grandson of Dean Walker.



