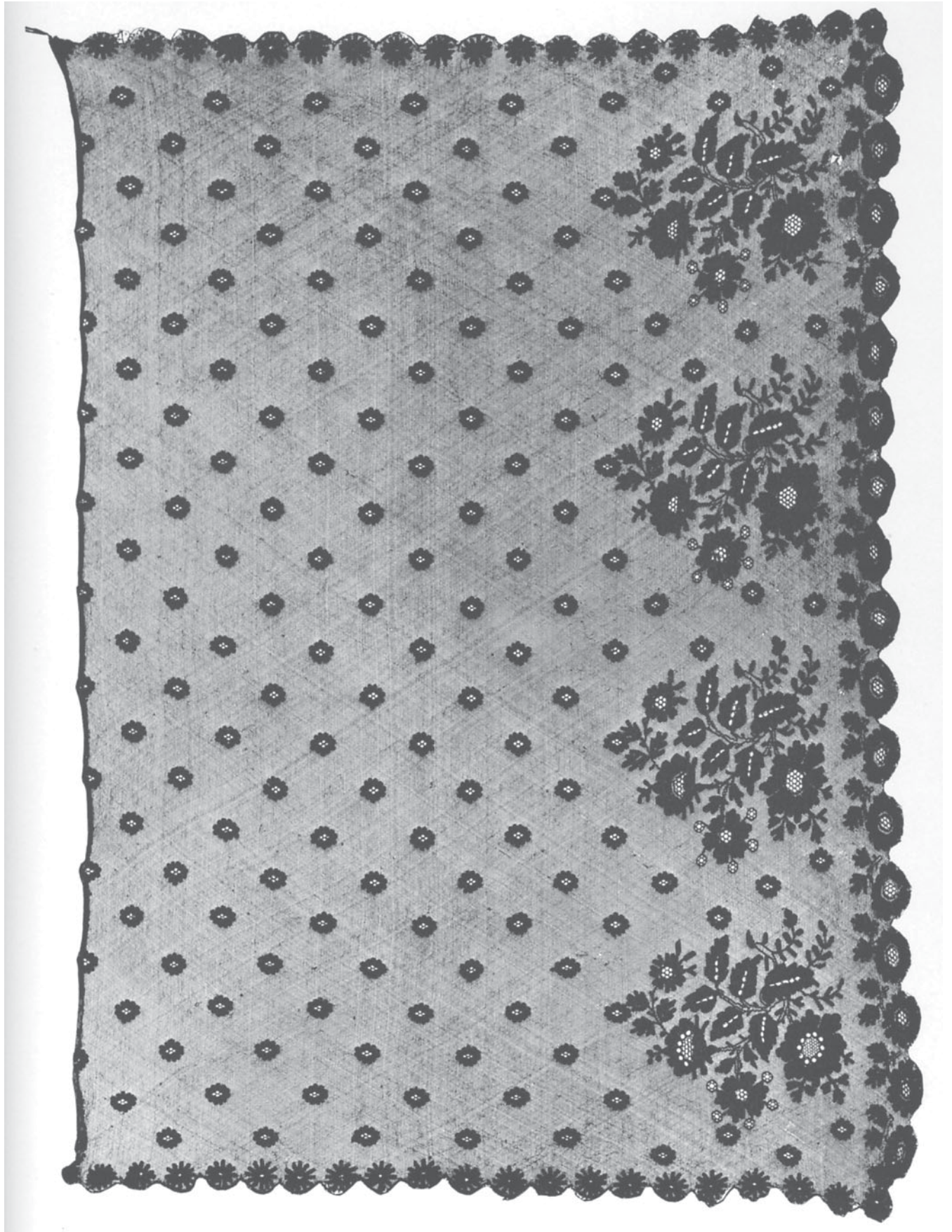


## *Plate 49.*

Black lace veil, 27 inches long by 36 inches wide. Made by Polly Marsh, daughter of Elisha and Rhoda Kilbourn Marsh, about 1830. She was born December 9, 1804, and died January 8, 1892. She lived about three miles north of Litchfield, Connecticut, on the Goshen road, in a farmhouse where she took great pride in her parlor with its sanded floor and curtains of thin blue and white linen, which she had spun, woven, and dyed herself. She was a direct descendant of John Marsh, who went in May, 1715, alone on horseback, westward through the wilderness from Hartford, Connecticut, to find a suitable site for a new settlement. He chose what is now the town of Litchfield, Connecticut, situated on a long, high ridge running north and south. It took him five days to make the trip.

“Her entire life was spent in Litchfield and . . . must have been uneventful. She did not marry, and the laborious duties of a farming household left little time for outside interest. [She was] modest and retiring by nature. Her . . . industry and devotion to her home leave many memories fondly cherished by her kin.”

Owned by Polly Marsh's niece, Mrs. Lewis Marsh.



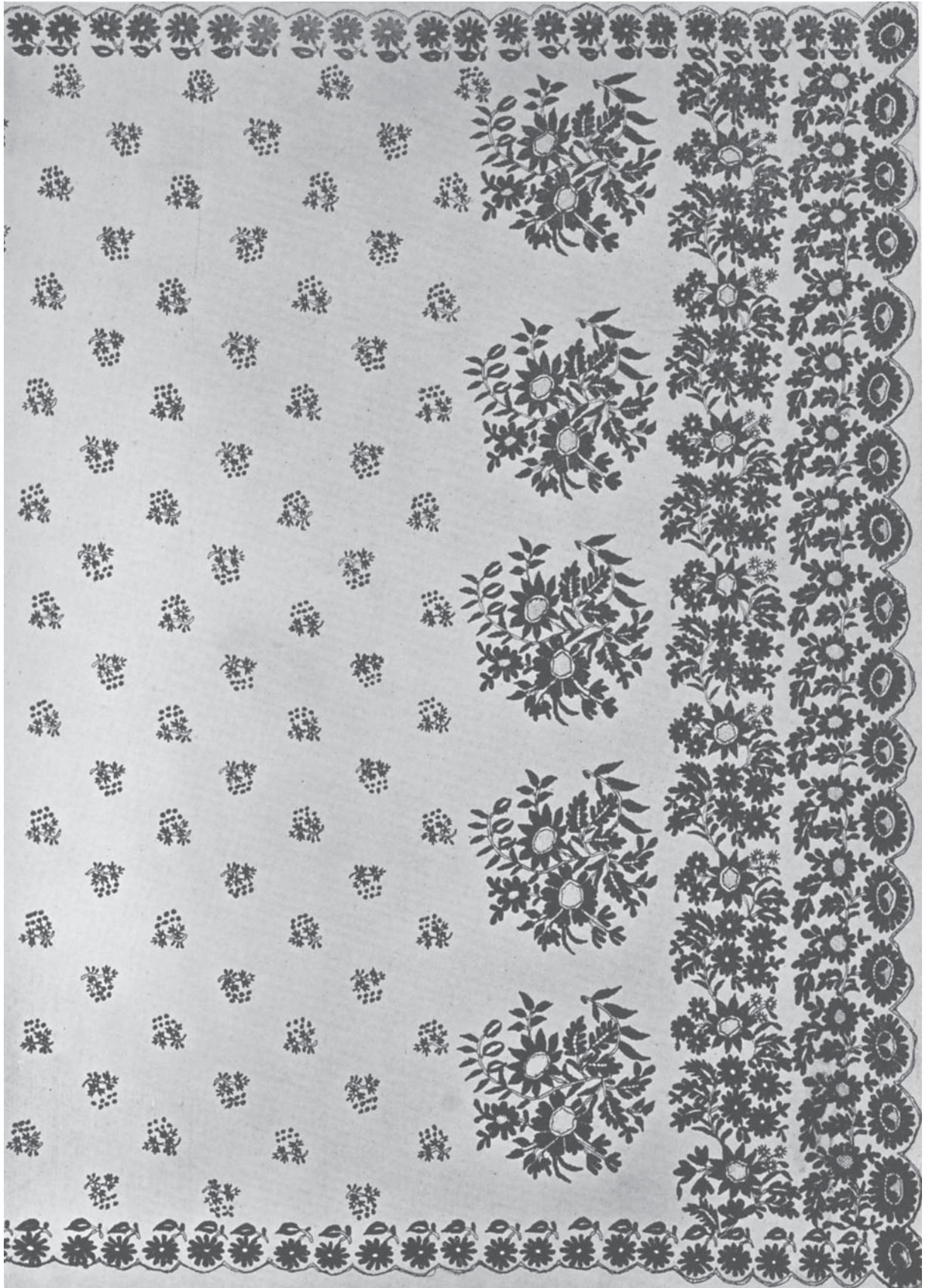
*Plate 50.*

Detail of a second black lace veil, 34 inches long by 42 inches wide, made by the same Miss Marsh. (See Plate 49.) Owned by her niece, Mrs. Lewis Marsh.



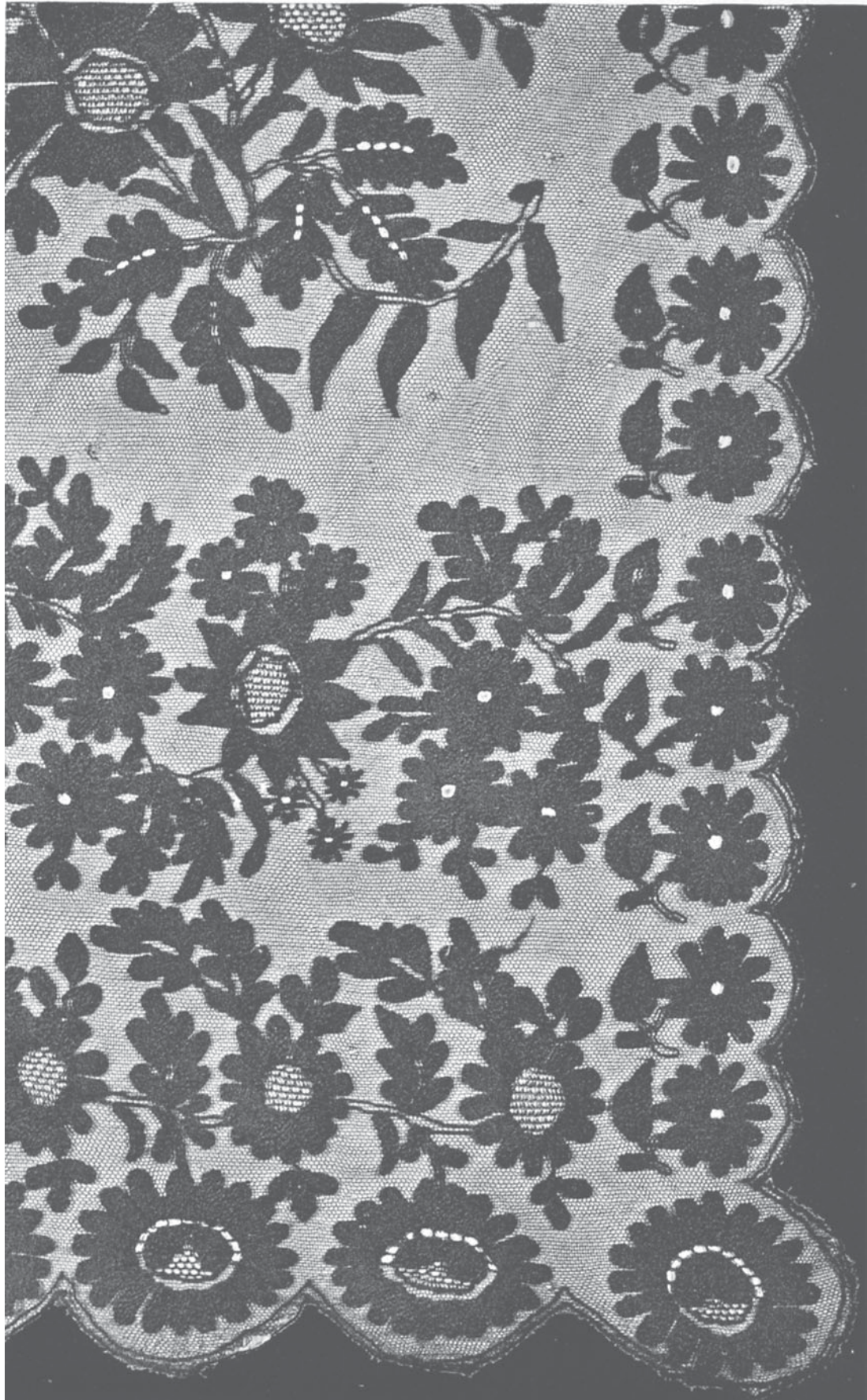
*Plate 51.*

Black lace veil. Made by either Caroline or Elizabeth Hannah Canfield, of Sharon, Connecticut, and New York City, about 1830. (See also Plate 52.) Forty inches wide by 38 inches long. Given by the daughter of one and niece of the other, Mrs. Edward W. Seymour, to the Litchfield Historical Society. (See also Frontispiece and Plates 32, 33, 35, 54, 55, and 76-81.)



*Plate 52.*

Detail of veil shown in Plate 51.





*Plate 53.*

Detail of black lace veil, 44 inches wide by 23 inches long. Made by Louisa Lewis (Mrs. Henry Phelps), of Litchfield, Connecticut, about 1825. Given by her daughter, Miss Mary Phelps, to the Litchfield Historical Society. (See also Plates 83 and 84.)



*Plate 54.*

Black veil. Made by Elizabeth Hannah Canfield about 1825. Owned by the Litchfield Historical Society; given by the maker's granddaughter, the author. (See Plates 33, 35, 51, 52, and 55; also the description of Plate 81.)



*Plate 55.*

Detail of veil shown in Plate 54.



*Plate 56.*

Lace pillow and bobbins with black trimming lace. Begun by Miss Nina Hall Brisbane, of Charleston, South Carolina, born February 15, 1842, died at Brooklyn, New York, February 13, 1921. She learned to make pillow bobbin lace from nuns in a convent at St. Augustine about 1870. She gave her pillow to the Litchfield Historical Society while temporarily living in Litchfield.





*Plate 57.*

Costume of 1825: gown, shawl, bonnet, and veil; showing how veils were then worn. The veil was made by Mary Bacon (Mrs. Chauncey Whittlesey; see Plate 71 and description). Lent by Mrs. Edward W. Preston, of Roxbury, Connecticut. (From *Chronicles of a Pioneer School*, by E. N. Vanderpoel.)



*Plate 58.*

Cap. Worked by Miss Elsie Philips, niece of the first mayor of Boston, Massachusetts. Owned by the Museum of Fine Arts, Boston, Massachusetts.



*Plate 59.*

Lace flounce on dress skirt. Made by Mrs. Charles Sever (Charlotte Webster), of Boston, between 1830 and 1834. Given to the Museum of Fine Arts, Boston, Massachusetts, by her daughter, Mrs. Walter H. Cowing.



*Plate 60.*

Veil. Worked by Delia I. Beals, of Pavilion, Genesee County, New York, from her seventh to her tenth year, 1834-1837, and worn later by her at her wedding. The design was drawn by her mother. The lace of the ground is too fine to photograph well. Owned by the Museum of Fine Arts, Boston. (See also Plate 61.)





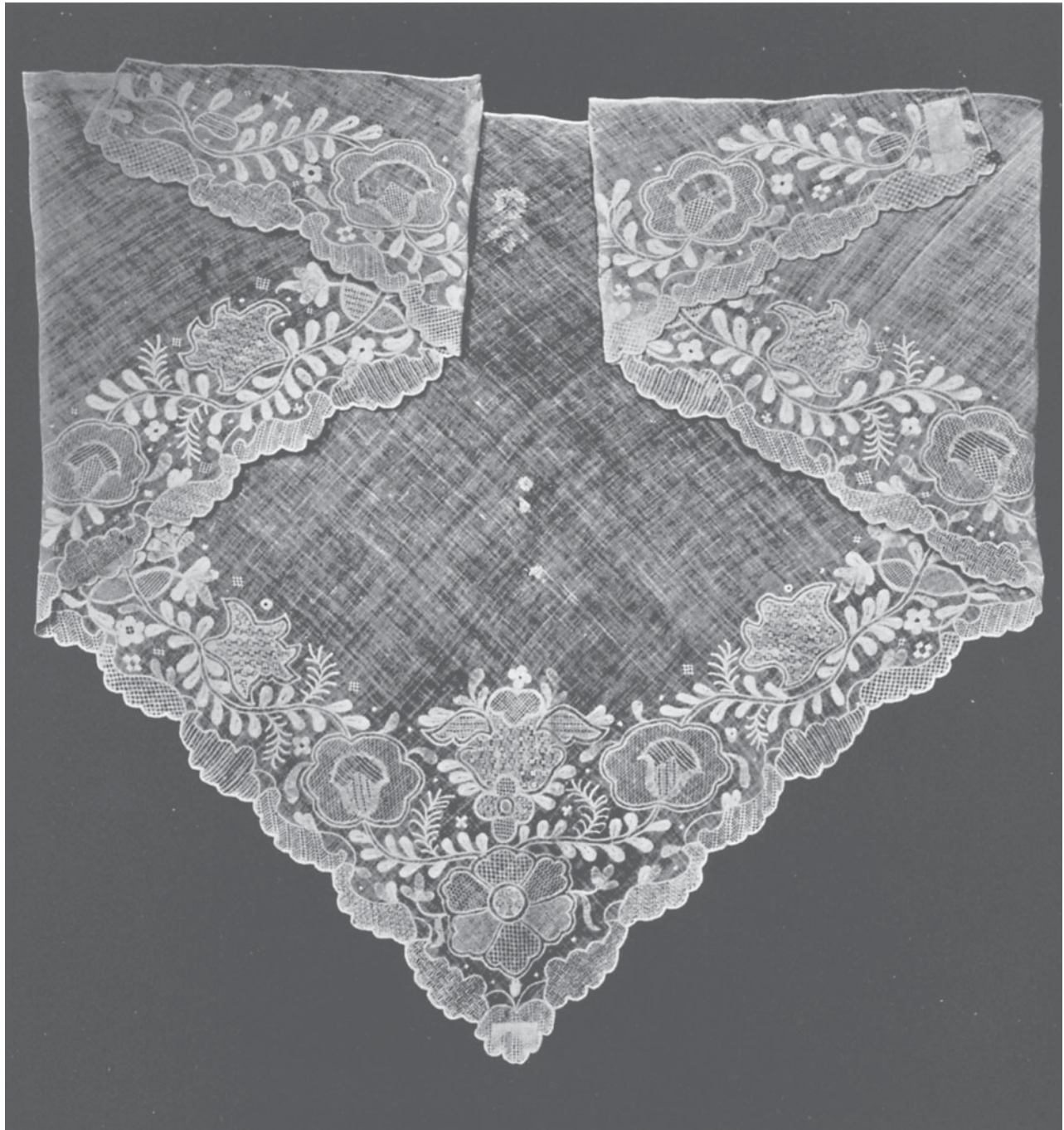
*Plate 61.*

Detail of veil shown in Plate 60.



*Plate 62.*

Embroidered kerchief. Worked by Rachel Leonard in 1752. The date and her initials are worked on the ends. Owned by the Museum of Fine Arts, Boston.



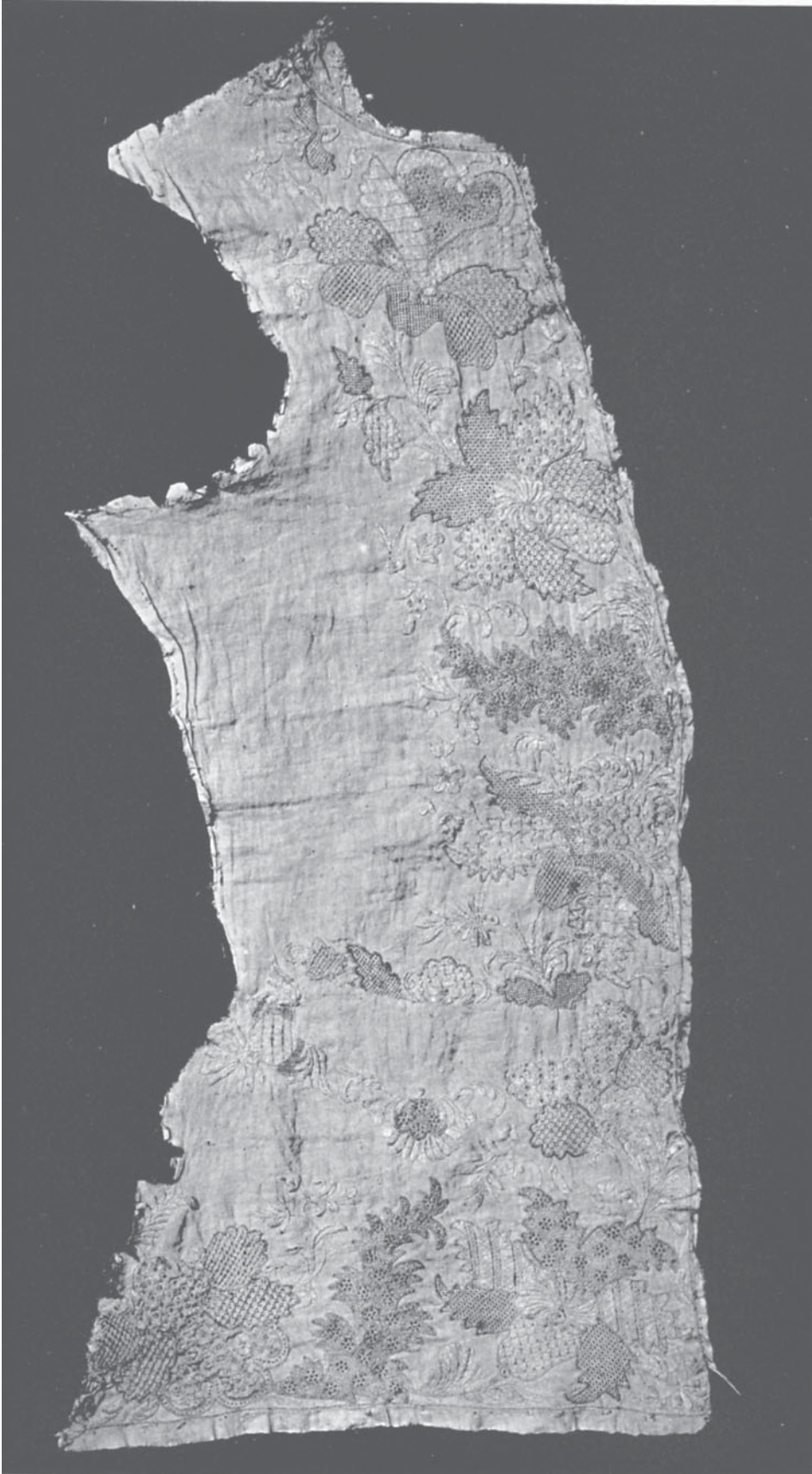
*Plate 63.*

Infant's embroidered cap. Lent to the Museum of Fine Arts, Boston, by Miss Katherine Egbert. Maker unknown. Made about 1820.



*Plate 64.*

Part of a man's embroidered white linen waistcoat. Lent to the Museum of Fine Arts, Boston, by Mr. William S. Eaton. Maker unknown. A magnifying glass should be used with this plate for appreciation of the delicacy of the stitches.





## *Plate 65.*

Wedding-dress and marriage reception-dress of Catherine Van Houten. She made the lace herself.

*(Plates 65-70 show laces and embroideries made by the same hand. Catherine Van Houten, daughter of Garrabrant and Jane Van Houten, was born June 8, 1806, and died March 9, 1874. She lived all her life at 113 Water Street, Paterson, New Jersey. She attended Miss DeLancey's private school in Orange, New Jersey, and it was there that she learned to make lace. In June, 1830, she married Ralph Doremus.*

*The collection represented by Plates 65-70 is owned by her daughter, Mrs. William Nelson. It consists of the articles shown and, in addition, four lady's caps, two infant's caps, four infant's dresses, one infant's shirt, and a black lace veil about 36 by 42 inches—all the work of Mrs. Doremus; also slippers, gloves, and openwork silk stockings for the wedding, black satin slippers, and a housewife—"housewife" being the old name for a needlebook. See also description of Plate 76.)*



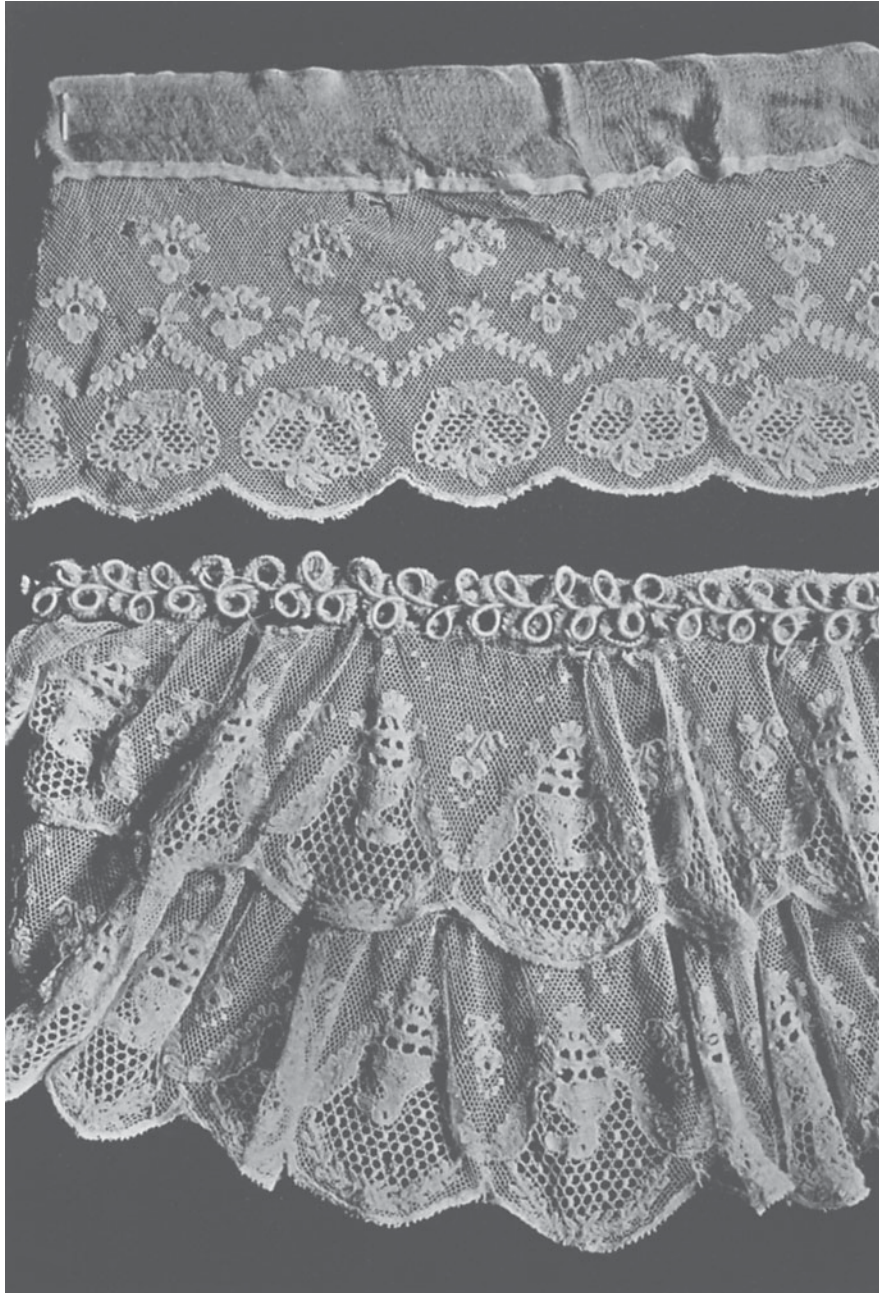
*Plate 66.*

Detail of skirt of wedding-dress shown in Plate 65.



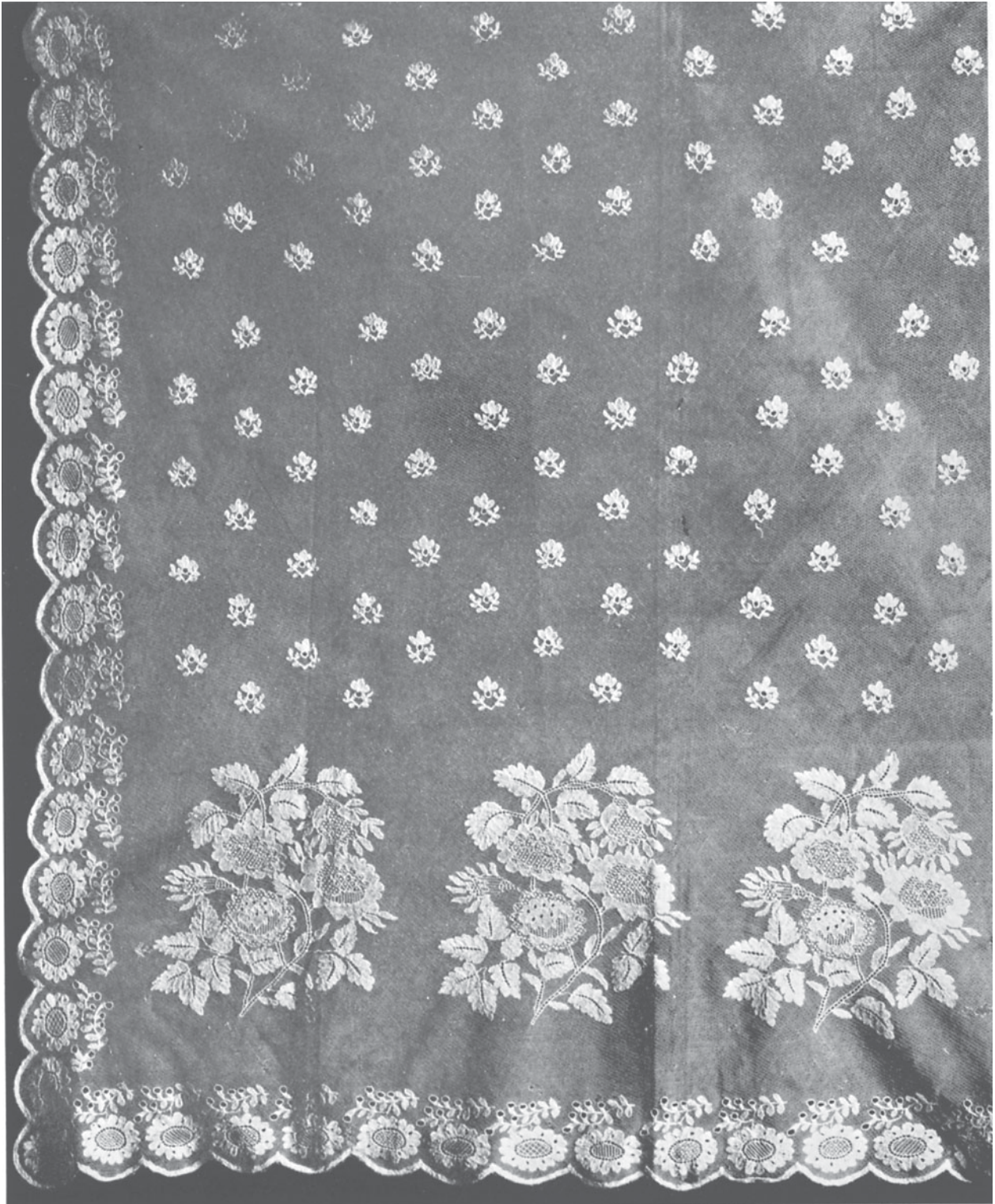
*Plate 67.*

Details of lace on waist of wedding-dress shown in Plate 65. Designs: crowns and spread eagles.



*Plate 68.*

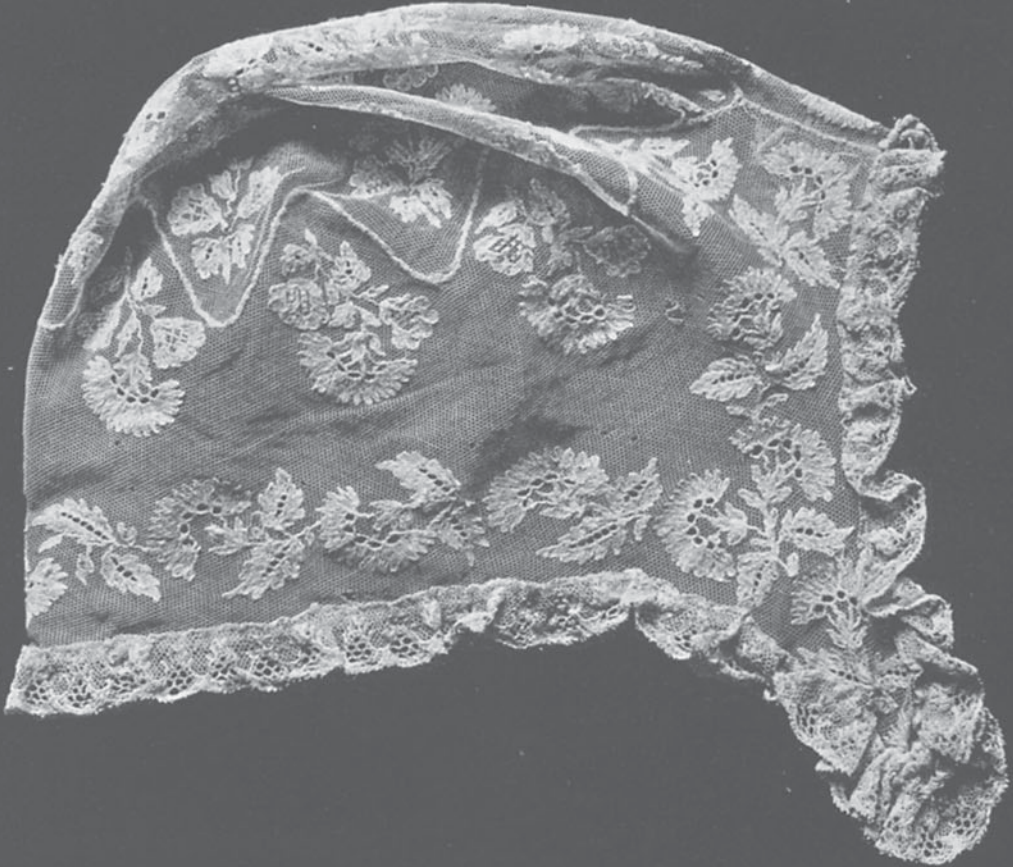
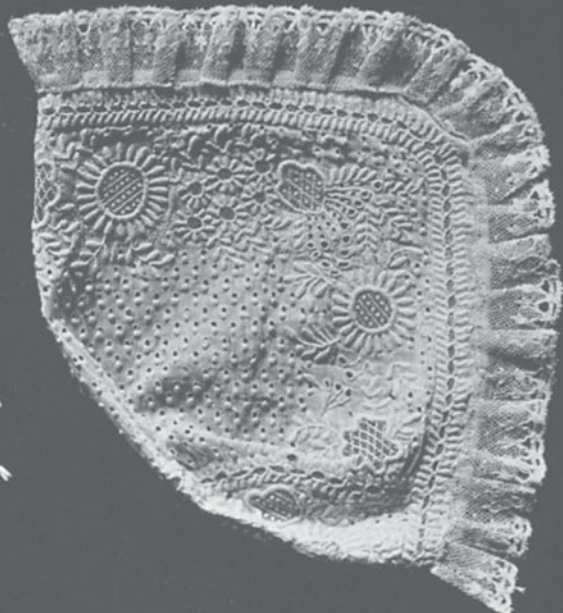
Wedding veil. (See description of Plate 65.)





*Plate 69.*

Lady's and infant's caps. (See description of Plate 65.)



*Plate 70.*

The back of a collar or cape, about one-half size. Miss Van Houten saw the model from which she embroidered this in the trousseau of a friend, who had just brought it back from Paris. She said it was the only thing for which she envied her friend, who replied, "Then make one like it yourself"; and she did so, in the six weeks before her marriage. It has long lappets in front. (See description of Plate 65.)



*Plate 71.*

Two pieces of white lace. Made by Mary Bacon, born February 9, 1787, in Roxbury, Connecticut. She married, November 13, 1815, Chauncey Whittlesey, also of Roxbury. She was a pupil at Miss Sarah Pierce's Female Academy in Litchfield, Connecticut, in her fifteenth year (see Foreword). Besides painting in water-colors and embroidering pictures in silk, she learned to make lace. (See also Plate 57.) These laces and two views of Quebec, painted in water-colors, are owned by the Litchfield Historical Society.

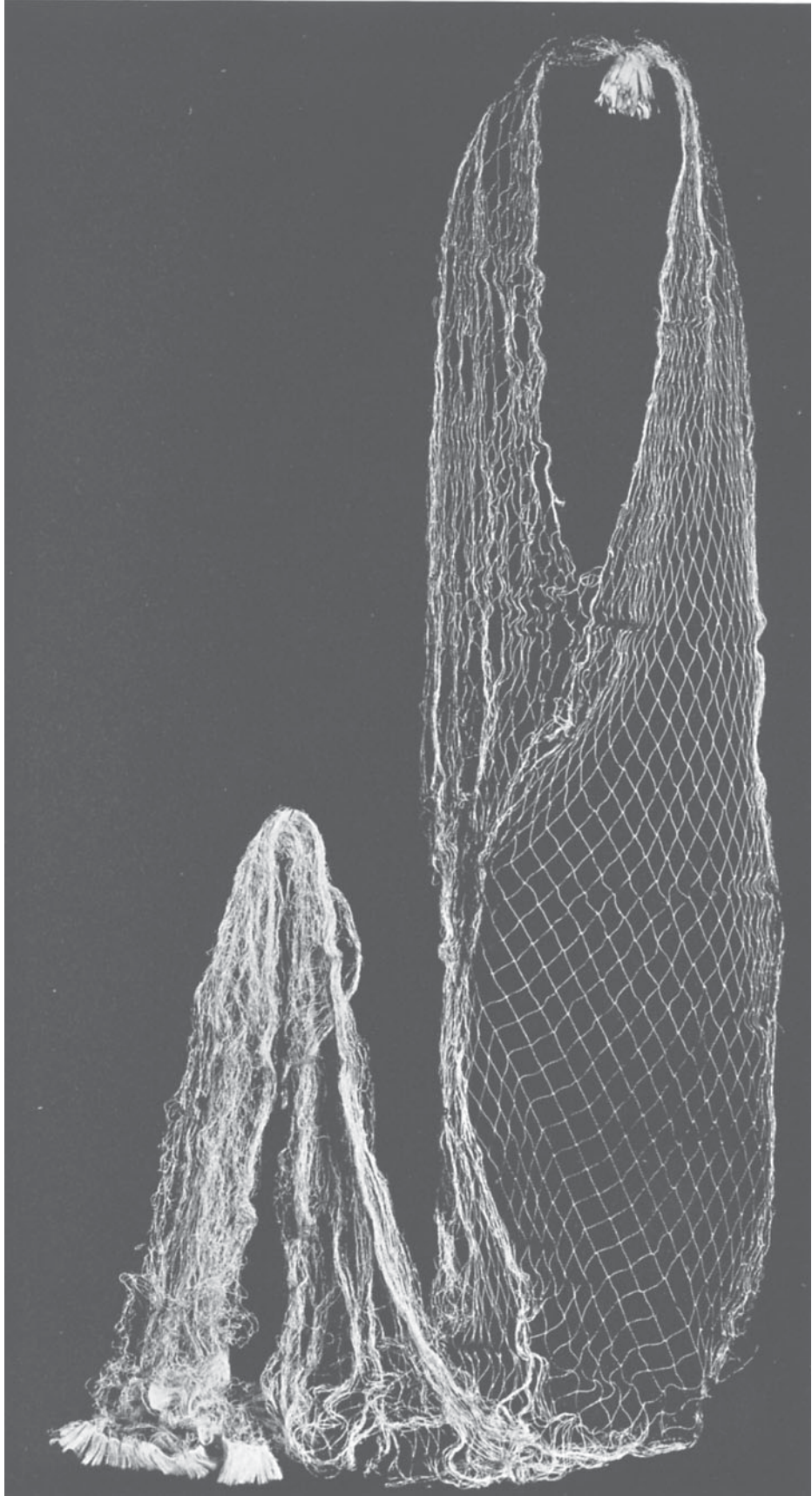


## *Plate 72.*

Silk net wedding veil. Made and worn by Martha Harness when she married Isaac Darst on the plantation of her family, Moorefield, Virginia, June 17, 1817. Mulberry trees had been planted and silkworms raised quite extensively at that time in the United States, a speculation which failed grievously about 1830. However, this little bride made a success in growing her silkworms, reeling the silk from the cocoons and spinning it into a fine thread which she netted with a fine mesh into a veil, tubular in form, which enveloped her from head to foot except her face. When she wore it, it stretched to enclose her figure; when pulled off it was about seven feet long and edged at the bottom with a soft, narrow fringe of the silk.

Mrs. Harness died early, and her daughter, becoming mistress of the plantation while very young, carried at her belt the inevitable bunch of keys which every southern matron kept on her person in the days of slavery. The yearly store of supplies was kept on the plantation under lock and key. Some writers have assumed that the welfare of the slaves was not considered by their masters; but this mistress of the house, like many others, superintended the clothing of all the colored people each season before she attended to her own wardrobe, although she liked to dress well. Her husband was a good business man, and her ability contributed greatly to his success in the many enterprises in which he engaged. Two brothers brought her, from their trips on horseback to Philadelphia, many gifts, including pieces of dainty silverware. Her grandchildren remembered with delight her habit of keeping in her corner cupboard glass jars filled with sticks of lemon, vanilla, and peppermint candy as well as raisins, annis and caraway seed, and stick cinnamon.

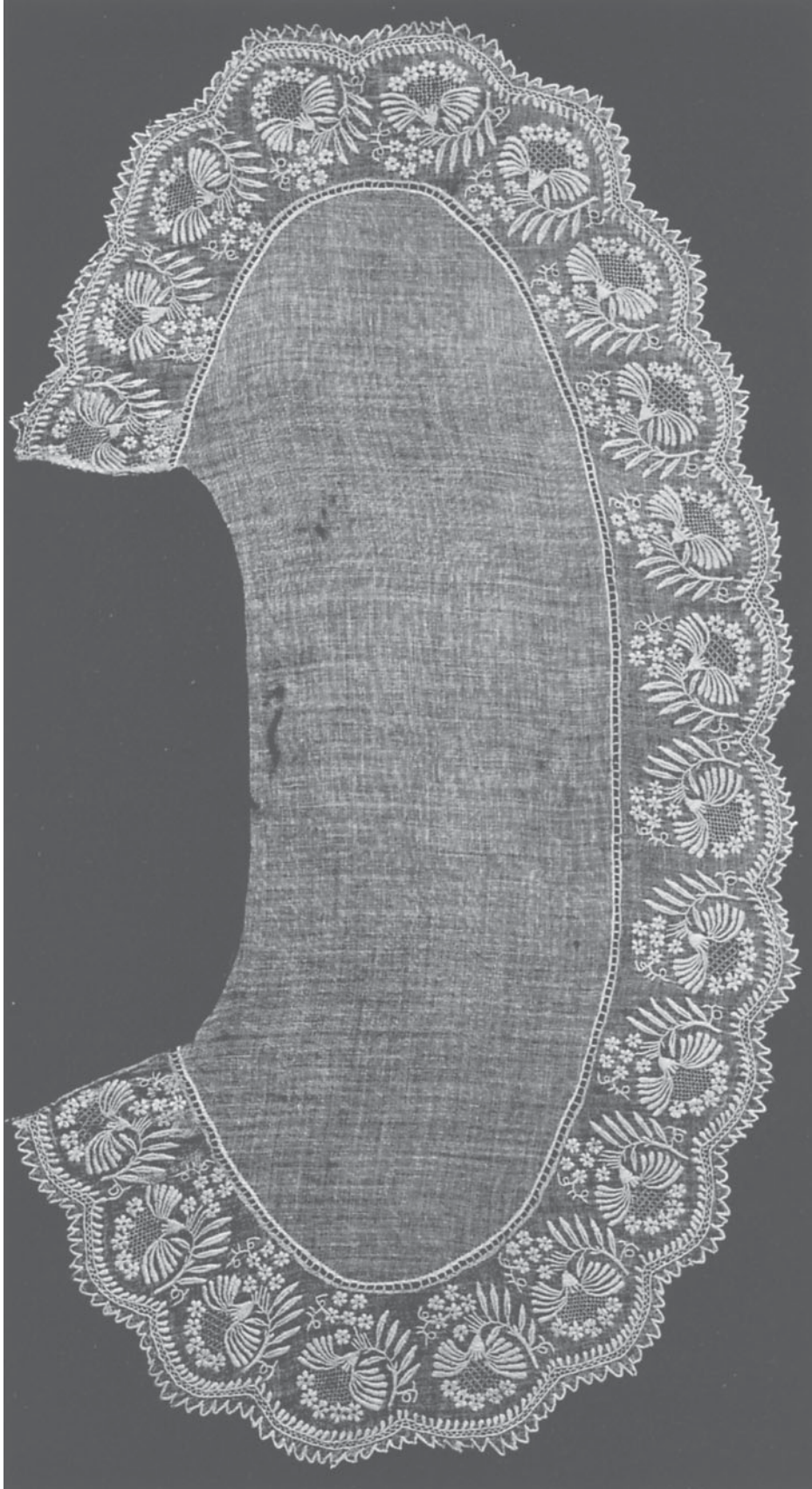
The veil kept well till two years ago, when it began to fall to pieces; so that it has been difficult to reproduce it. It is owned by the maker's great-granddaughter, Mrs. G. Glen Gould.





*Plate 73.*

The upper or outer one of two collars made to be worn together; about three-quarters size. In order that this upper piece might be even more elaborately ornamented than the under one, the edging was cut from the collar, both the edging and the collar were hemmed, and the two were then fastened together with a dainty open-work stitch. Embroidered by Elizabeth Taylor, daughter of Eldad Taylor and Thankful Day, his wife. She married Andrew Perkins, of Norwich, Connecticut, about 1745. This collar and portraits of Mr. and Mrs. Perkins done in pastel are owned by the Litchfield Historical Society. Given by their great-granddaughter, Mrs. W. W. Rockhill.



## *Plate 74.*

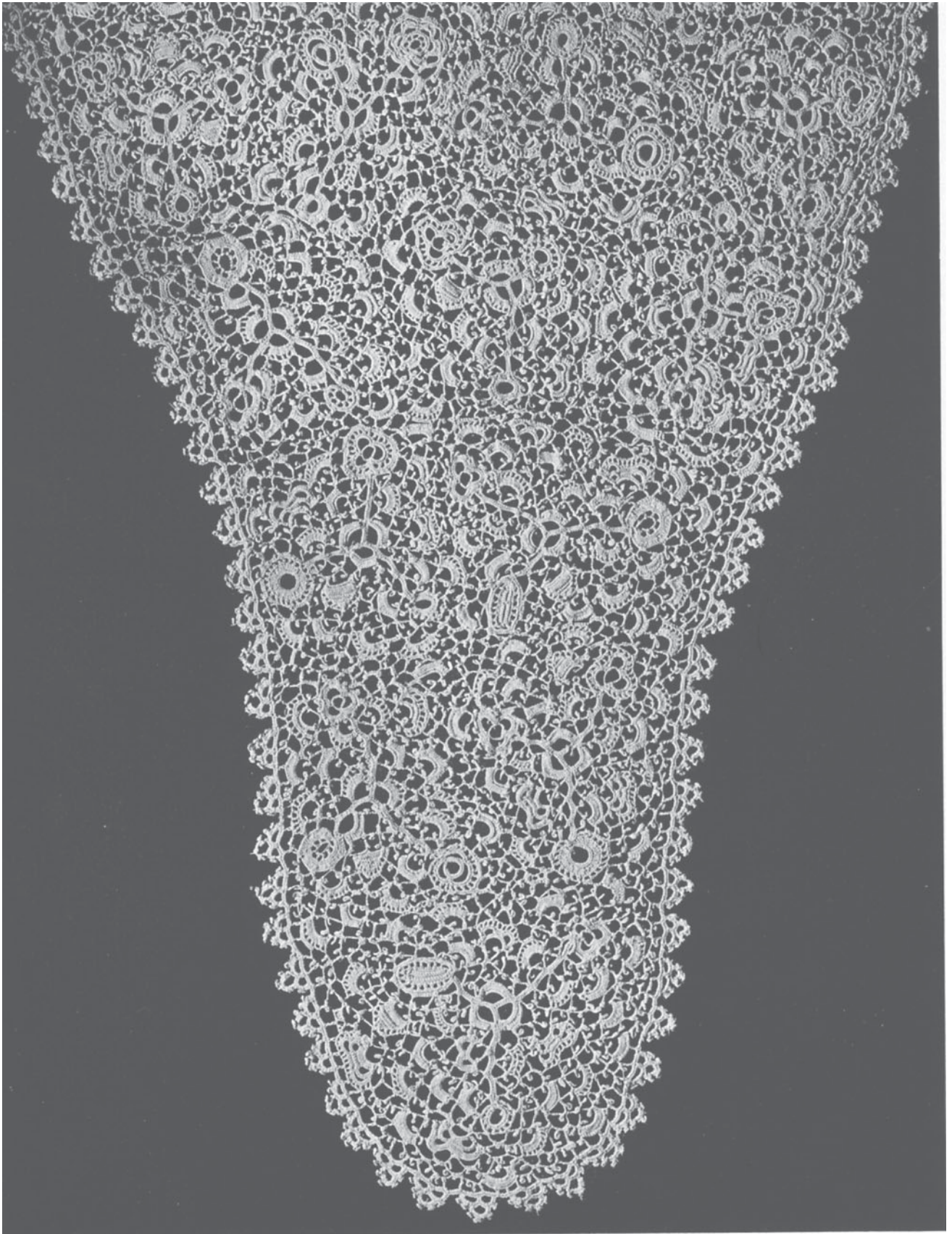
*Figure 1* (at top). Lace cap. Worked about 1810 by Sybil (Bradley) Hotchkiss, of East Haven, Connecticut, grandmother of Samuel H. Street, of Woodbridge, Connecticut.

*Figure 2.* Collar, embroidered, and lace. Made about 1820 by Elizabeth, or Betsey, Peck, who married Camp Newton, of Woodbridge, Connecticut, in 1798. She was aunt of Mrs. Samuel H. Street, of Woodbridge, Connecticut, who owns both pieces. (See also Plate 46, *Figure 1.*)



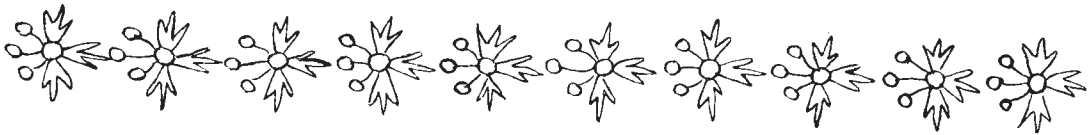
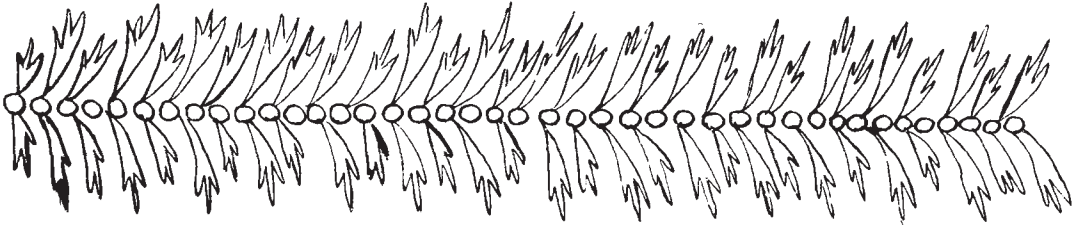
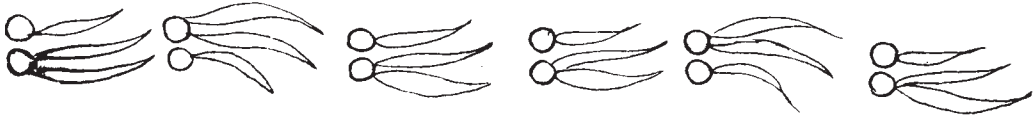
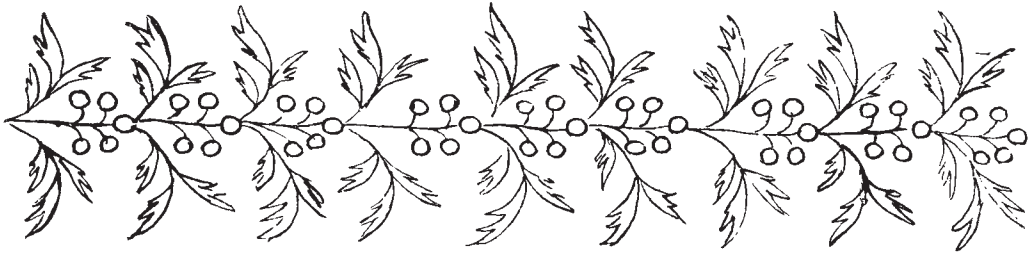
*Plate 75.*

Fichu for the head. About three-quarters size. Made by Sarah McCoon Vail, of Troy, New York, in 1830, soon after her marriage to Judge George Gould, Presiding Justice of the Court of Appeals of the State of New York. He was the son of Judge James Gould, of Litchfield, Connecticut, Assistant to Judge Tapping Reeve, who founded the first law school in the United States, at Litchfield. Mrs. Gould learned to make this lace at the school of Madame O'Kill in New York City. Given to the Litchfield Historical Society by Mrs. Gould's granddaughter, Miss Natalie Lincoln.



## *Plate 76.*

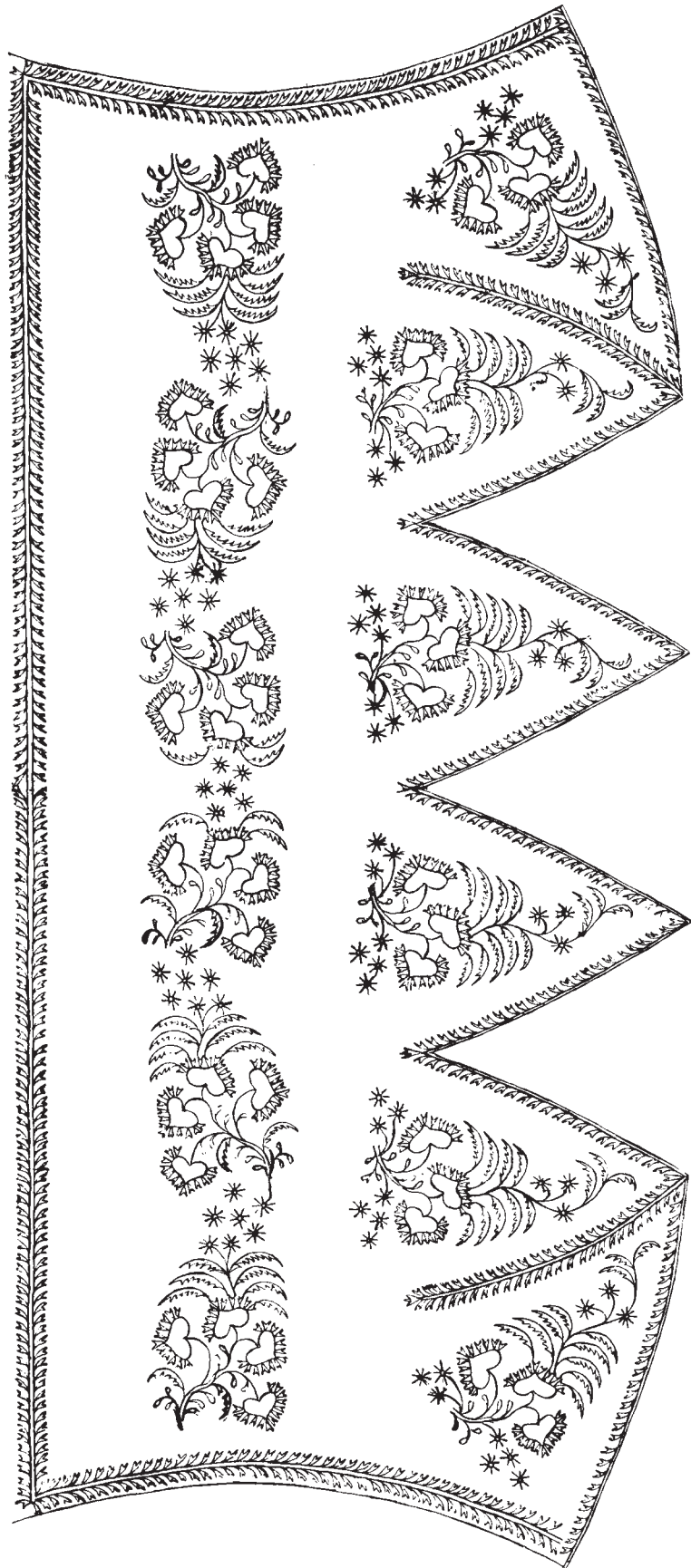
A page of borders. From the pattern book of Caroline Canfield, daughter of Judge Judson Canfield and his wife, Mabel Ruggles, of Sharon, Connecticut, and sister of Elizabeth Hannah Canfield. (See Plates 33, 35, 51, 52, 54, and 55; also the description of Plate 81.) She married William Mackay, of Boston and New York, a direct descendant of William Mackay of the group concerned in the "Boston tea-party." The designs were drawn in pencil and then traced over in ink. (See also Frontispiece and Plates 51, 52, and 77-81.) Owned by the Litchfield Historical Society. Patterns similar to those shown in Plates 76-78 were found also in the collection of Catherine Van Houten (Mrs. Ralph Doremus); see Plates 65-70.





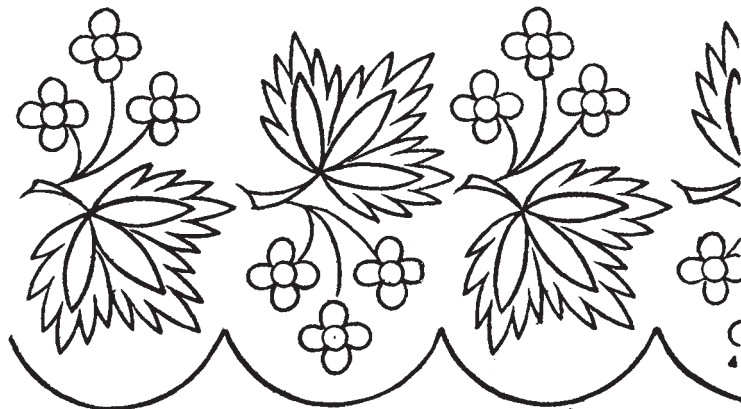
*Plate 77.*

Design for a cap. From the pattern book of Caroline Canfield. (See description of Plate 76.) Owned by the Litchfield Historical Society.



*Plate 78.*

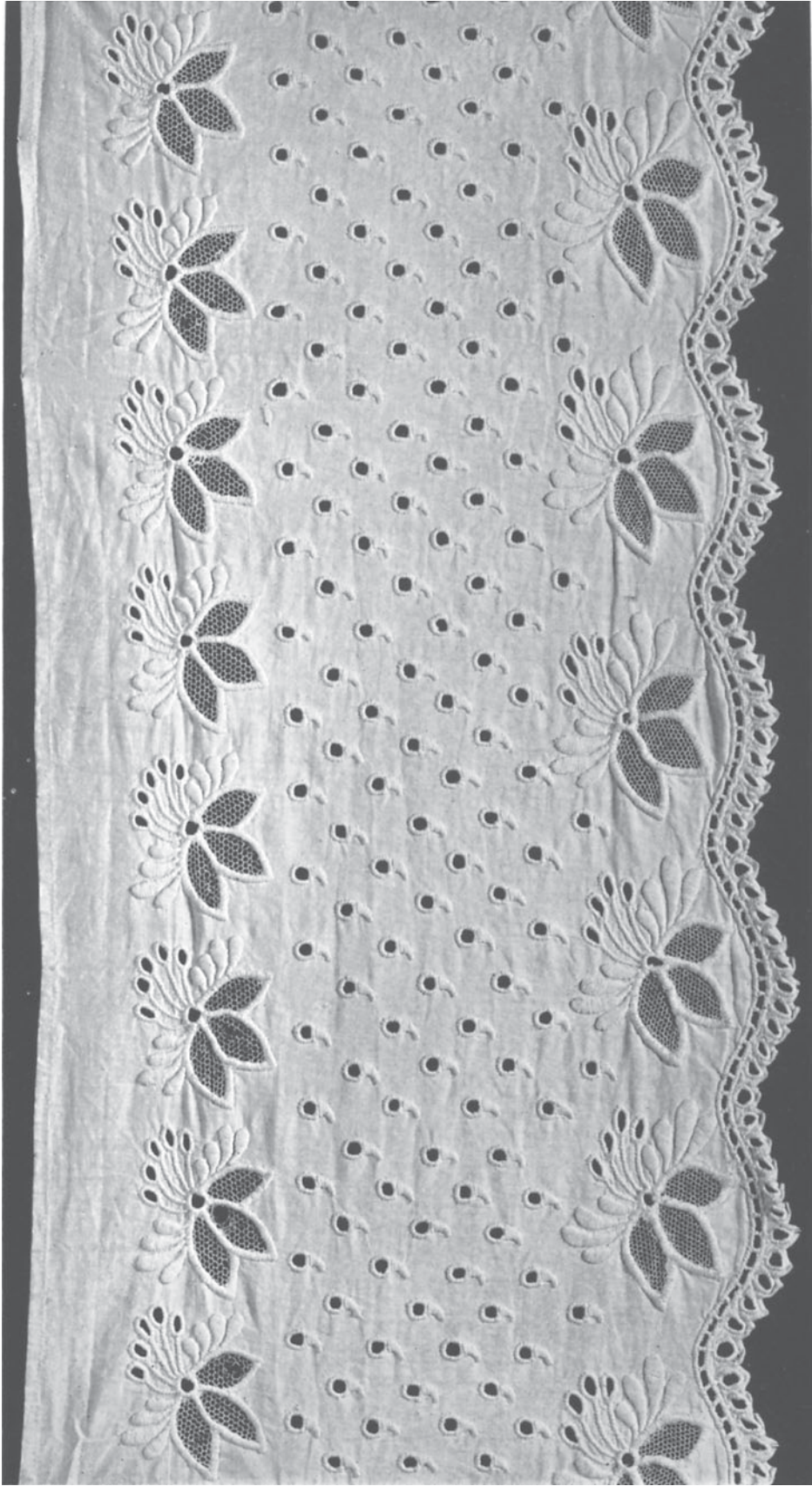
Copy of a design from Paris, whence came much of the inspiration for early American work in lace. From the pattern book of Caroline Canfield. (See description of Plate 76.) Owned by the Litchfield Historical Society.



MARTIN AU PALAIS DE JUSTICE N° 4. A PARIS.

*Plate 79.*

**Ruffle.** Embroidered by Caroline Canfield for her wedding petticoat. It is  $6\frac{3}{4}$  inches wide,  $2\frac{1}{2}$  yards long. (See description of Plate 76.) Owned by the Litchfield Historical Society.



*Plate 80.*

Part of a design for a dress. Drawn by Caroline Canfield, and sent to India by her brother-in-law, George Mackay (he was supercargo on a sailing vessel that ran between the United States and India), to be embroidered there on India mull. (See also Plate 81.) Owned by the Litchfield Historical Society. (See description of Plate 76.)

