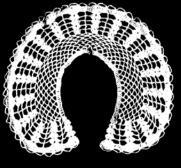
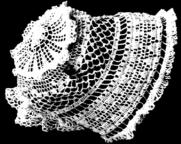
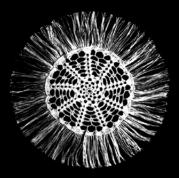


Historic Reflections In Crochet







Nicole H. Scalessa

HISTORIC REFLECTIONS IN CROCHET



by Nicole H. Scalessa

ACKNOWLEDGMENTS

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SOPHIE'S YARNS

Kristin Balmer, Library Company of Philadelphia Conservation Technician, skillfully completed the green and red "Simple Purse" and worked part of the "Half Square Shawl." The author made all remaining items.

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Introduction

n the mid-nineteenth century, after years of the social elite plying their needles on fine embroidery with expensive silks and tapestry wools, crochet had finally established itself as a fashionable and industrious avocation enjoyed by women of all classes. It was a form of useful leisure which could provide women an outlet for charitable impulses or personal profit. Because crochet can be worked with nearly any material, it offered many options of varying costs from economical cottons and yarns to more expensive silk, chenille, and fine German wools.

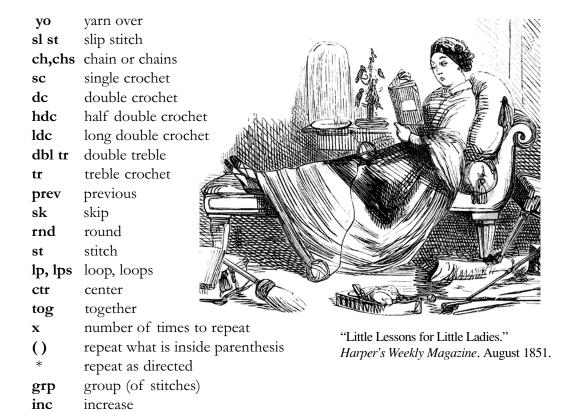
Advances in printing and a growing leisure class created new markets for cheaper books covering a wider range of interests, including female pursuits. The shift from the Enlightenment ideal of intellectual equality of men and women to the Victorian ideal of separate spheres and female domesticity is evident in the content of nineteenth-century publications printed for female audiences. The serious literature of the eighteenth century gave way to practical publications on domestic economy, charity, and fashion in the nineteenth century. In particular, publishers recognized the growing interest of women in decorative arts and provided the patterns, needlework manuals, and periodicals needed to fuel its growth. The earliest pattern publications known in the United States emerged around 1840. The number of publications continued to rise steadily until after the Civil War, when Victorian fashion took a strong hold on the craft, creating a wealth of ornamental and extravagant patterns. But the flamboyance of Victorian fashion ideals required increasingly difficult patterns and eventually led to the decline of crochet's popularity by the turn of the century. In contrast, knitting endured as its patterns remained focused on useful and timeless fashions – even the most ornamental patterns could be easily executed. The need for sweaters, socks, stockings, and other cold weather apparel remained constant, and even as manufactured items became readily available, the strength and character of hand knitted garments was preferred in the nineteenth century. As suppliers of crochet materials struggled to maintain the sales they enjoyed in previous years, they began to incorporate simpler patterns in sales promotions. By adapting the utilitarian quality of knitting and the timeless sense of style and simplicity found in the earliest American patterns, crochet was able to regain its popularity in the twentieth century.

The earliest patterns published in the United States, between 1840 and 1850, were simple, elegant, and full of color. They appeared in the genre of instructional literature, which included manuals of needlework and housewifery. Although the availability of instructional books and patterns promoted the popularity of crochet, they were not always useful to the beginner. Published patterns often assumed the reader had a far broader knowledge of the craft than would be expected today. American crocheters learned their skills initially from family and friends, or hired instructors. This tutelage allowed them to navigate the published instructional books and patterns with greater ease. To this day, the instructional guidelines and patterns remain open to interpretation and often do not correspond well to the illustrations that were provided.

The majority of needlework and crochet authors were anonymous, calling themselves "an American Lady," "Lady of Philadelphia," or "Lady of New York." These authors often "revised and expanded" European editions, resulting in a repetition of patterns among different American publications with varied instructions. Because crochet and knitting standards were not established in the United States until the mid-twentieth century, authors used terms familiar within their sphere of family and friends. Modern crocheters have found these patterns difficult to decipher due to the change in styles, materials, and terminology, with the result that a treasure of patterns, which represents the foundation of modern crochet, has gone unused for nearly a century.

The Library Company of Philadelphia holds a unique collection of crochet patterns published in the United States before 1850, from which this publication is derived. Its significant holdings of books, periodicals, and pamphlets, from the earliest period of American pattern publication up to the turn of the century, offer an unprecedented opportunity for research and translation. Without this ability to cross-reference materials from the nineteenth century it would have been difficult, if not impossible, to recognize the trends in stitches and materials. This opportunity has allowed me to provide a history of crochet in American popular culture from 1840 to 1850, while adapting some of the earliest patterns published in America for the use of crocheters today.

GENERAL INSTRUCTIONS AND STITCH ABBREVIATIONS



Materials

ea

each

The materials used in this publication were chosen for their close resemblence in weight, color, and texture to those used during the nineteenth century. The use of these materials is recommended for accurate period reproductions. Listed below are easily accessible substitutions for materials called for in the translated patterns.

> **DMC Coton Perlé Sz. 8** / Size 20 Cotton **DMC Tapestry Wool** / Any Worsted Weight Rowan Lightweight DK 100% Wool / Any Sport Weight

Size

Sizes given in the instructions represent those of the finished items in the photographs. In the case of edgings and collars the length may vary with your needs and the intended application of the item. Apparel sizing has been determined through the use of voluntary standards of the National Bureau of Standards and are "average."

Special Stitches:

Long Double Crochet, or ldc

Proceed as if to dc, you will have 3 loops on hook. Thread over and pull through first loop, thread over and pull through 2 loops, thread over and pull through remaining two loops. You will have one loop remaining on hook. This stitch was commonly called the long stitch in the nineteenth century. In the twentieth century it has been termed long double crochet, extended double crochet, and the elmer.

Ribbed Crochet

Make all stitches in the back loop of the stitch in the previous row.

Working With Multiple Color Combinations

Maintaining Unworked Threads

When using two or more colors the threads must be carried through the work to avoid large loops on the wrong side. To do this, introduce the colors as they appear in the first row attaching them with a sl st. When colors are not in use they are to be dropped and attached to the work every fourth stitch or as often as every stitch.

This can be done during the single crochet stitch: With one loop on the hook, insert hook in st, catch the thread to be used so that it wraps around the colors not in use and pull the color being used through the stitch of the previous row forming a single crochet.

Changing From One Color To The Next

When completing a single crochet use the color of the next stitch to complete the current single crochet by passing it through the two loops on your hook.

Tassels

Cut an index card, or cardboard, the length of the tassel. Wrap thread or yarn around the card to desired thickness, then cut bottom threads evenly and slide off card. With the threads laying lengthwise tie them together in the center with a piece of thread or yarn twice the length of the completed tassel. Fold the threads so all the ends meet and tie again about an inch from the top. Trim the ends until even and use the thread at the top to secure tassel in place on the article to be ornamented.

SECTION 1: Embellishments

uring the early nineteenth century lace production became mechanized in Europe, after centuries of the cottage industry system dominating the trade. Although the quality of machine-made lace could never surpass that of hand-made lace, the amount of time required to make even a single garment was extensive and the price so high that the market for hand-made lace soon dwindled. Lace-making by hand, using such tools as needles and bobbins, had either become a novel pastime or a prestigious activity practiced by daughters of wealthy families. These changes forced lace-makers into factories to provide for their families, and those who remained working in the cottage industries had to find new ways to earn a profit. Through piecework activities, such as mending and hemming factory laces, families replaced the income lost because of their dying trade. Crochet emerged from lace-making as an alternative that was more profitable as a business and more enjoyable and less tedious as a leisure activity.

Requiring only a hook and some thread, crochet was ideal in many ways. Edgings, insertions, and other lace embellishments could be made with a variety of materials, mistakes could be easily unraveled without jeopardizing work previously completed, and anyone at nearly any age could be taught how to do it. This was a way to handmake lace faster and cheaper than ever before. During the early nineteenth century crochet's popularity spread across the European homes of poor and wealthy alike. It crossed the Atlantic in the skilled hands of immigrants and in the form of pattern books imported to the United States primarily from England. The American lace trade did not develop until well into the nineteenth century when the first manufactories were established around 1840, strongly influenced by European manufacturers and the piecework trade. As a pastime, crochet flourished in America and provided a homemade alternative to manufactured laces.

As with many manufactures, lace-making in all its forms, in both Europe and the

United States, was fraught with problems and controversies. The beauty of lace masked the grim realties of how it was produced. Families who made lace in their homes, in the form of piecework, would often enlist the labor of children as young as three. Families survived on the meager wages provided by their employers through collaboration, but the individual pieceworker could barely make a living. To broaden awareness of the problems surrounding the needlework trade, a proliferation of compelling tales portraying the hardships of needlewomen emerged in the nineteenth century.

The "frugal housewife" of the nineteenth century found she could economically maintain a fashionable home with crocheted laces of her own creation. Women such as Catharine Beecher and Lydia Maria Child promoted domestic economy through their vast number of instructional books and often included needlework as part of that philosophy. At the same time, pattern books for crochet had also secured themselves in the publishing market. American authors often applied popular European lace styles to crochet patterns which were adaptations of such designs as Honiton and Brussels lace. Crochet borrowed the continuous line of loose button hole stitches found in Brussels lace and the heavy guipure bars of Honiton lace, allowing women the ability to create the intricate designs they admired without needing years of training or inordinate amounts of time. The laces these women crafted had an array of uses. They embellished table linens, dress collars, cuffs, hats, draperies, towels, and napkins.

Anything that could be "improved" by a touch of lace had it duly applied. Collars and cuffs, for example, were objects of both beauty and necessity during the nineteenth century. Infrequent bathing and the arduous, even damaging, task of washing clothes required these protective and versatile adornments for women's and children's clothing. Primarily white to avoid the risk of fading caused by frequent bleaching and starching, they were made in crochet, knitting, tatting, and whitework. (Men, in contrast, wore plain cotton or disposable paper collars which required less care.) By 1849 collars and cuffs appeared as a common staple of everyday fashion. Domestic advisors recommended that collars be changed daily, and according to the Household Cyclopedia of Practical Receipts and Daily Wants of 1874, they were to be washed in the following manner: "Plain collars, cuffs, wristbands, should be strung through the button-holes on a piece of bobbin long enough to enable the articles to be easily divided for rubbing, starching, &c." Collars worn by women and children of the early 1840s fit tightly around the neck with the ends meeting in front. This changed by the 1850s, when collars, now available as wide as three inches, were worn laying flat on the shoulders with the ends no longer meeting at

the throat. This later style is represented in the patterns provided here, first published in 1849 in a book entitled The Ladies' Crochet Manual.

The edging, collar, and cuff patterns that follow reflect the influences of European laces on the design of crocheted lace. All but one were published between 1845 and 1849 in publications such as The Ladies' Crochet Manual, The Lady's Worktable Book, and Godey's Lady's Book. The scallop edging pattern was written in manuscript and tucked into the Library Company of Philadelphia's 1846 edition of Miss Lambert's Crochet Sampler. Their simplicity and beauty have withstood the test of time, and influence pattern design even today. Crocheted laces may be applied anywhere in the home, their use limited only by the imagination of the crocheter. The examples pictured have been crocheted with white cotton thread using a steel crochet hook. Thread and hook size can vary depending on the need and purpose of the crocheter. These designs may be used for everything from a simple thread lace edging on a linen towel or doily to a worsted weight yarn edging on an afghan. The skilled crocheter can borrow elements of each edging or collar to create his or her own original patterns as well. The possibilities are endless.



Top, Left to Right: Narrow French, Vandyke, and Leaf Pattern. Bottom, Left to Right: Narrow Brussels, Scallop, and Broad Honiton.

Leaf Pattern Edging

Source: The Ladies' Crochet Manual (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

DMC Coton Perlé Sz. 8 US Size 7 hook Stitches: Ch, sc, sl st Special Stitch:

Long Double Crochet, ldc

Edging

Ch to desired length (divisible by 10, plus 5).

Row 1: Ldc in 5th ch from hook, ch 1, (sk 1 ch, ldc in next ch, ch 1) across. Ch 14, turn.

Row 2: Sc in 9th and 10th ch of prev row, (ch 14, sk 8, sc in next 2 sts) across. Ch 1, turn.

Row 3: Sl st in first 2 sts, sc 12x in 14 ch lp, (ch 4, sc 12x in next 14 ch lp) across. Ch 1, turn.

Row 4: Sl st in next st, sc in next 10 scs, (ch 6, sk next sc, sc in next 10 scs) across. Ch 1, turn.

Row 5: Sl st in next st, sc in next 8 scs, (ch 7, sk next sc, sc in next 8 scs) across. Ch 1, turn.

Row 6: Sl st in next st, sc in next 6 scs, (ch 8, sk next sc, sc in next 6 scs) across. Ch 1, turn.

Row 7: Sl st in next sc, sc in next 4 scs, (ch 10, sk next sc, sc in next 4 scs) across. Ch 1, turn.

Row 8: Sl st in next st, sc in next 2 scs, (ch 12, sk next sc, sc in next 2 scs) across. Fasten off.

NARROW BRUSSELS EDGING

Source: The Ladies' Crochet Manual (New York: D. Appleton & Co., 1849)

Materials Used Photo:

DMC Coton Perlé Sz. 8 US Size 7 hook Stitches: Ch, sc **Special Stitch:** Long Double Crochet, ldc

Edging

Ch to desired length (even no.).

Row 1: Ldc in 4th ch from hook, (ch 1, sk 1 ch, ldc in next ch) across. Ch 6, turn.

Row 2: Sk 3 sts, sc in next 2 sts, (ch 6, sk 3 sts, sc in next 2 sts) across. Ch 2 and turn.

Row 3: Sc in ea ch across, fasten off.

SCALLOP EDGING

Source: Manuscript, Ca. 1846.

Materials Used in Photo:

DMC Coton Perlé Sz. 8 US Size 8 hook Stitches: Ch, sc, tr

Edging

Ch to desired length (even no. plus 7). Row 1: Sc in 8th ch from hook, sc in next 2 chs, (ch 3, sk 2 ch, sc in next

3 ch) across. Ch 5, turn.

Row 2: Sc 3x in next ch 3 lp, (ch 5, sc 3x in next ch 3 lp) across. Ch 7, turn.

Row 3: Tr 3x in next ch 5 lp, (ch 7, tr 3x in next ch 5 lp) across. Ch 5, turn.

Row 4: Sc 3x in next ch 7 loop, (ch 3, sc 3x in next ch 7 lp) across. Ch 5,

Row 5: Sc 3x in next ch 3 lp, (ch 5, sc 3x in next ch 3 lp) across. Ch 5, turn.

Row 6: Sc 3x in next ch 3 lp, (ch 5, sc 3x in next ch 3 lp) across. Ch 3, turn.

Row 7: Tr 8x in next ch 5 lp, (ch 2, sk 1 sc, sc in sc, ch 2, tr 8x in next ch 5 lp) across. Fasten off.

Broad Honiton Edging

Source: *The Ladies' Crochet Manual* (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

DMC Coton Perlé Sz.8 US Size 8 hook Stitches: Ch, sc, sl st

Special Stitch:

Long Double Crochet, ldc

Edging

Ch to desired length (divisible by 10, plus 4).

Row 1: Ldc in 5th ch from hook and in each ch across. Ch 5, turn.

Row 2: Sk 2 sts, ldc in next ldc, (ch 2, sk 2 sts, ldc in next ldc) across. Ch

1, turn.

Row 3: Sc in each st across. Ch 8,

Row 4: Sc twice in 5th st of prev row, (ch 8, sk 4 sts, 2 sc in next st) across. Turn.

Row 5: Sl st in 1st st of ch 8 lp, sc in next 6 scs, (ch 4, sc 6x in next ch 8 lp) across. Turn.

Row 6: Sl st in 1st st, sc in next 4 scs, (ch 6, sk 2 scs, sc in next 4 sc) across. Turn.

Row 7: Sl st in 1st st, sc in next 2 scs, (ch 8, sk 2 scs, sc in next 2 scs) across. Ch 1, turn.

Row 8: Sc in ea st across. Fasten off.

Vandyke Edging

Source: Godey's Lady's Book (July 1847)

Materials Used in Photo:

DMC Coton Perlé Sz.8 US Size 7 Hook

Basic Stitches: Ch, dc,

Vandyke

Ch to desired length (divisible by 25, plus 2).

Row 1: Dc in 4th ch from hook and each ch across. Ch 3, turn.

Row 2: Dc in next 2 dc, ch 2, sk 2 dc, dc in next 2 dc, ch 3, sk 3 dc, dc in next 5 dc, ch 3, sk 3 dc, dc in next 2 dc, ch 2, sk 2 dc, dc in next 3 dc. Ch 3 and turn

Row 3: Dc in next 2 dc, ch 2, dc in next 2 dc, ch 3, sk 1 dc, dc in next 3

dc, ch 3, sk 1 dc, dc in next 2 dc, ch 2, dc in next 3 dc. Ch 3 and turn.

Row 4: Dc in next 2 dc, ch 2, dc in next 2 dc, ch 3, sk 1 dc, dc in dc, ch 3, sk 1 dc, dc in next 2 dc, ch 2, dc in next 3 dc. Ch 3 and turn.

Row 5: Dc in next 2 dc, ch 2, dc in next 2 dc, ch 2, dc in dc, ch 2, dc in next 2 dc, ch 2, dc in next 3 dc. Ch 3 and turn.

Row 6: Dc in next 2 dc, ch 2, dc in next 2 dc, ch 3, sk 1 dc, dc in next 2 dc, ch 2, dc in next 3 dc. Ch 3 and turn.

Row 7: Dc in next 2 dc, ch 2, dc in next 2 dc, ch 3, dc in next 2 dc, ch 2, dc in next 3 dc. Ch 3 and turn.

Row 8: Dc in next 2 dc, ch 2, 3 dc in ch 3 sp, ch 2, sk 2 dcs, dc in next 3 dc. Ch 3 and turn.

Row 9: Dc in next 2 dc, ch 2, sk 1 dc, dc in dc, ch 2, sk 1 dc, dc in next 3 dc. Ch 3 and turn.

Row 10: Dc in next 2 dc, ch 3, sk 1 dc, dc in next 3 dc. Ch 3 and turn.

Row 11: Dc in next 2 dc, dc in ch 3 sp, dc in next 3 dc. Ch 3 and turn.

Row 12: Dc in center and last dc. Fasten off.

After fastening off at the end of Row 12, ch 3 in next dc of Row 2. Continue directions from Row 2-13 for each Vandyke.

Finishing

When all Vandykes are completed commence the following at the top of the 1st dc of Row 2.

Row 1: Ch 5, sc in the bottom of each row along the side of Vandyke. Ch 5, turn. **Row 2:** (Ch 5, sc in next ch 5 sp)

across. Fasten off.

NARROW FRENCH EDGING

Source: The Ladies' Crochet Manual (New York: D. Appleton & Co., 1849)

Materials Used Photo:

DMC Coton Perlé Sz. 8 US Size 7 hook

Basic Stitches: Ch, sc Special Stitch:

Long Double Crochet, ldc

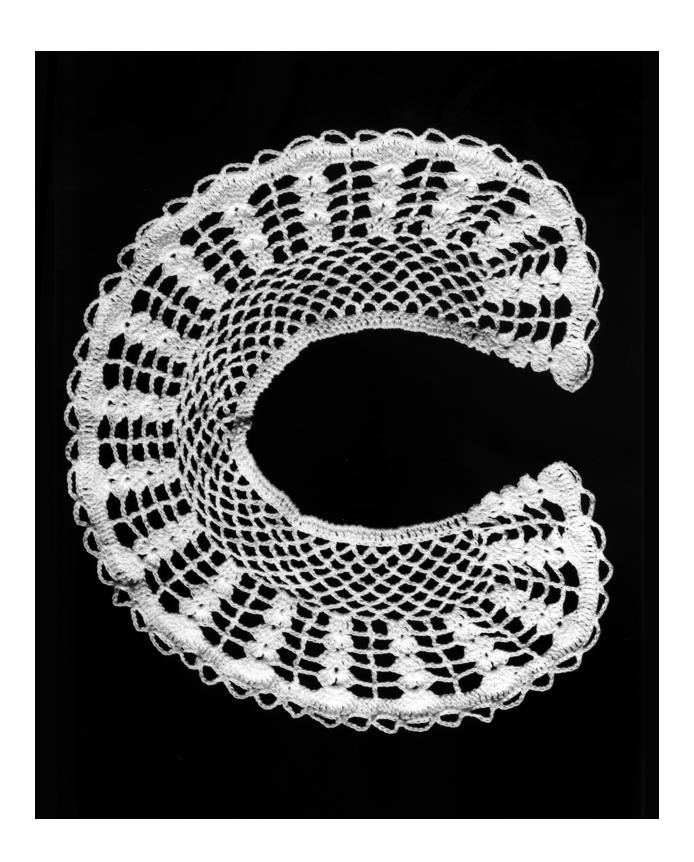
Edging

Ch to desired length (even no.).

Row 1: Ldc in 4th ch from hook, ch 1, sk 1 st, (ldc, ch 1, sk 1 st) across. Ch 2, turn.

Row 2: Sc, (ch 7, skip 3 sts, sc in next 2 sts) across. Ch 2, turn.

Row 3: Sc in next sc, (ch 5, sc in next ch 7 loop, ch 5, sc in next 2 sts) across. Fasten off.



Brussels Lace Collar

Source: The Ladies' Crochet Manual (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

White Crochet Cotton Sz. 30 US Size 8 hook Stitches: Ch, sc, sl st **Special Stitches:** Long Double Crochet, ldc

Collar

Crochet a chain 10" long or length desired for neckline (divisible by 3, plus 4).

Row 1: Ldc in 4th ch from hook and in ea ch across. Ch 5, turn.

Row 2: Sc in 3rd st of prev row, (ch 5, sk 2 sts, sc) across. Ch 5, turn.

Row 3: (Sc in next ch 5 lp, ch 5) across. Ch 5, turn.

Row 4-8: Repeat Row 3. Fasten off when Row 8 is complete.

Border

Row 1: Sl st in 1st st of beg ch, (ch 3, ldc in next ch 5 lp, ch 3, ldc 5x in next ch 5 lp) across. Turn.

Row 2: Sl st in next 3 sts, ch 3, ldc 5x in same st, (ch 3, ldc above single ldc, ch 3, ldc 6x in ctr st of next 5 ldc grp) across. Turn.

Row 3: Sl st in next 3 sts, ch 3, ldc 6x in same st, (ch 3, ldr above single ldr, ch 3, ldr 7x in ctr st of 6 ldr grp) across. Turn.

Row 4: Sl st in next 4 sts, ch 3, ldc 7x

in same st, (ch 3, ldc above single ldc, ch 3, ldc 8x in ctr st of 7 ldc grp) across. Turn.

Row 5: Sl st in next 5 sts, ch 3, ldc 8x in same st, (ch 3, ldc above single ldc, ch 3, ldc 9x in ctr st of 8 ldc grp) across. Ch 3, turn.

Row 6: Ldc in ea st across. Ch 6, turn. Row 7: Sk 4 sts, sc in next 2 sts, (ch 6, sk 4 sts, sc in next 2 sts) across. Fasten off.



PINE PATTERN COLLAR

Source: The Ladies' Crochet Manual (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

White Crochet Cotton Sz. 30 US Size 8 hook Stitches: Ch, sc, sl st **Special Stitches:**

Long Double Crochet, ldc

Collar

Crochet a chain 15" long or desired length for neckline (divisible by 9, plus 3).

Row 1: Ldc in 4th ch from hook and in ea ch across. Ch 5, turn.

Row 2: Ldc in 5th st of prev row, (ch 5, sk 3 sts, sc in next 2 sts, ch 5, sk 3 sts, ldc in next st) across. Turn.

Row 3: Sl st to 2nd st of next ch 5 lp, ch 3, ldc 3x in same sp, ldc in next ldc, ldc 4x in next ch 5 lp, (ch 4, ldc 4x in next ch 5 lp, ldc in next ldc, ldc 4x in next ch 5 lp) across. Turn.

Row 4: Sl st in next 2 ldcs, ch 3, ldc in next 6 ldcs, (ch 6, sk 2 ldcs, ldc in next 7 ldcs) across. Turn.

Row 5: Sl st in next 2 ldcs, ch 3, ldc in next 4 ldcs, (ch 8, sk 2 ldcs, ldc in next 5 ldcs) across. Turn.

Row 6: Sl st in next 2 ldcs, ch 3, ldc in next 2 ldcs, (ch 10, sk 2 ldcs, ldc in next 3 ldcs) across. Turn.

Row 7: Sl st in 2nd ch of prev row, Ch 9, ldc in ctr of ch 10 lp, (ch 6, sk 1 ldc, ldc in next ldc, ch 6, ldc in ctr of next ch 10 lp) across. Ch 3, turn.

Row 8: Ldc 4x in ch 6 lp, ldc in next ldc, ldc 5x in next ch 6 lp, (ch 4, ldc 5x in next ch 6 lp, ldc in next ldc, ldc 5x in next ch 6 lp) across. Turn.

Row 9: Sl st in next 2 ldcs, ch 3, ldc in next 8 ldcs, (ch 6, sk 2 ldcs, ldc in next 9 ldcs) across. Turn.

Row 10: Sl st in next 2 ldcs, ch 3, ldc in next 6 ldcs, (ch 9, sk 2 ldcs, ldc in next 7 ldcs) across. Turn.

Row 11: Sl st in next 2 ldcs, ch 3, ldc in next 4 ldcs, (ch 11, sk 2 ldcs, ldc in next 5 ldcs) across. Turn.

Row 12: Sl st in next 2 ldcs, ch 3, ldc in 2 ldcs, (ch 13, sk 2 ldcs, ldc in next 3 ldcs) across. Turn.

Row 13: Sl st in 2nd ch of prev row, Ch 10, ldc in ctr of ch 13 lp, (ch 8, ldc in ctr ldc of next 3 ldc group, ch 8, ldc in ctr of next ch 13 lp) across. Fasten off.

Collar Border

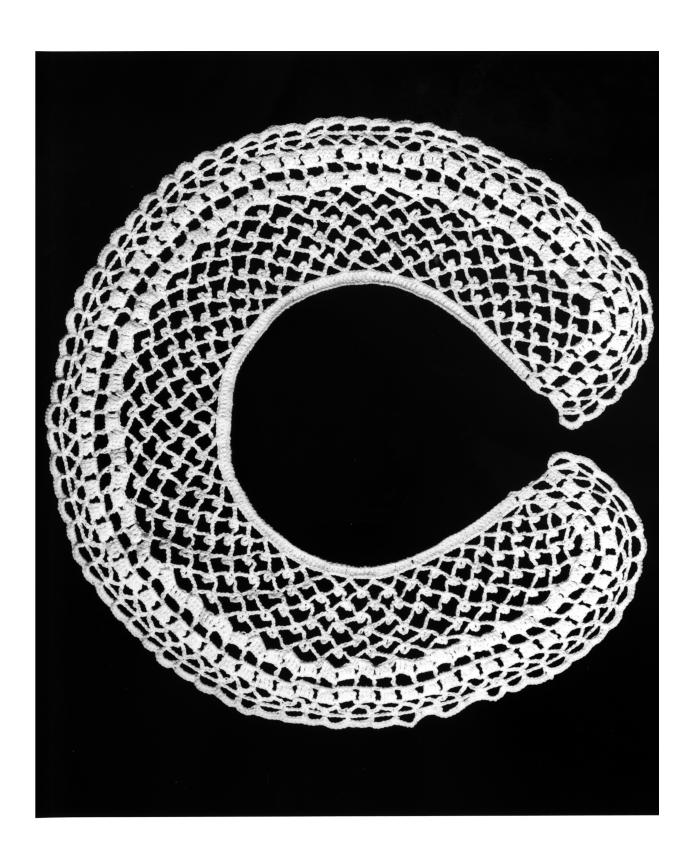
Attach thread in 1st st of Row 1.

Row 1

Collar Side: Ch 3, Ldc 2x in next sp, *(Ch 2, ldc 3x in next sp) 11x.*

Collar Top: In each ch 8 lp (ldc 3x, ch 2, ldc 3x) until you reach the beg of collar's other side then repeat from *. Ch 5, turn.

Row 2: Sc 2x in next ch 2 sp, (ch 3, ldc 2x in next ch 2 sp) across. Ch 5, sc in last ldc in prev row. Fasten off. Row 3: Attach thread between 1st and 2nd ldc of prev row. Ch 1, sc 2x in same sp, (ch 6, sc 3x between next two ldcs) across. Fasten off.



SPIDER-NET COLLAR

Source: The Ladies' Crochet Manual (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

White Crochet Cotton Sz. 10 US Size 7 hook

Basic Stitches: Ch, sc

Special Stitch:

Long Double Crochet, ldc

Collar

Crochet a chain 18" long or length desired for neckline (divisible by 5, plus 4)

Row 1: Ldc in 4th ch from hook, and in ea ch across. Ch 8, turn.

Row 2: Sc in 5th ch of prev row, (ch 8, sk 4 sts, sc in next st) across. Ch 8, turn.

Row 3: Sc in ctr of next ch 8 lp, (ch 4, sc in same sc - picot made, ch 8, sc in ctr of next ch 8 lp) across. Ch 8, turn.

Row 4-9: Repeat Row 3. Fasten off.

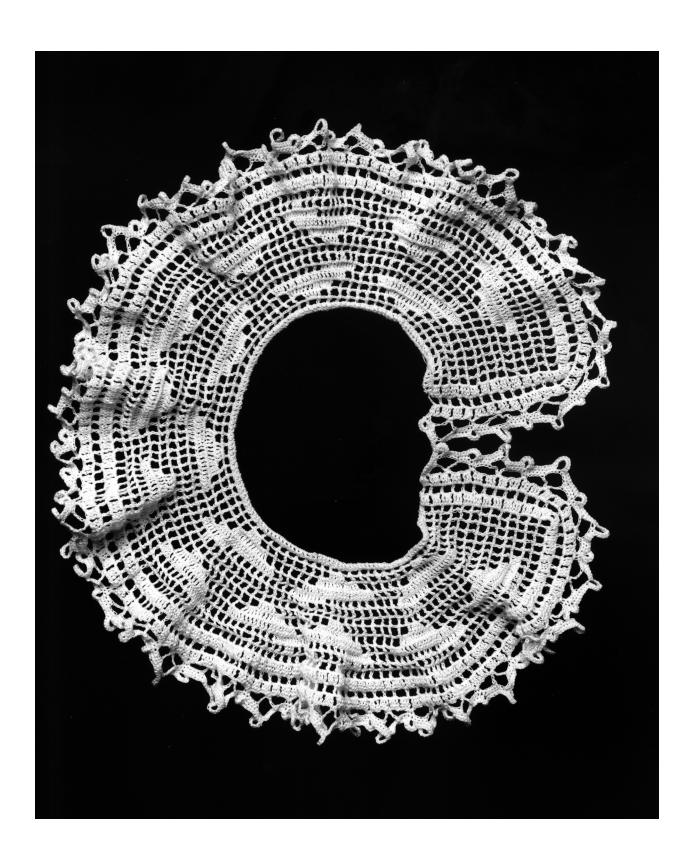
Collar Border

Sl st in 1st st of Collar Row 1. **Row 1:** Ch 3 then ldc 3x in same st. *[(ldc 4x, ch 2) 2x in ea ch 8 sp]. Repeat from * down front and around outside edge. Ch 4, turn. Row 2: Ldc in next ch 2 sp, (ch 4, ldc in next ch 2 sp) across. Ch 3, turn. Row 3: Ldc 3x in next ch 4 sp, (ch 2, ldc 4x in next ch 4 sp) across. Ch 7, turn.

Row 4: Sc in next ch 2 sp, (ch 7, sc in next ch 2 sp) across. Ch 4, turn. Row 5: Sc in ctr of next ch 7 lp, (ch 4, sc in ctr of next ch 7 lp) across. Ch 7, turn.

Row 6: Sc in next sc, (ch 7, sc in next sc) across. Ch 1, turn.

Row 7: Sc in ea st across. Fasten off.



Valenciennes Collar

Source: The Ladies' Crochet Manual (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

White Crochet Cotton Sz. 40 US Size 8 hook Stitches: Ch, sc

Special Stitches:

Long Double Crochet, ldc

Collar

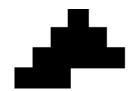
Crochet a ch 12" long or length desired for neckline. (even no., plus 4).

Row 1: Ldc in 3rd ch from hook and in ea ch across. Ch 5 turn.

Row 2: Ldc in 3rd ch of prev row, (ch 2, sk 1 st, ldc in next st) across. Ch 5, turn.

In rows 3-6 a solid square consists of 3 ldcs in a ch 2 sp. The collar motif is created in a style similar to modern filet crochet.

Row 3: Repeat row 2 making a solid square in every 9th square, or ch 2 sp, with 3 ldcs.



Collar Motif (Rows 3-6)

Row 4: Repeat row 2 making a solid square before and after ea filled square of prev row, while making a ldc above ea ldc in prev row.

Row 5: Repeat row 3, except (ldc 3x in ch 2 sp before and after three solid squares of prev row and ldc above ea ldr in prev row.)

Row 6: Repeat row 3, except (ldc 3x in ch 2 sp before the solid squares and ldc above ea ldc in prev row.)

Row 7: Repeat row 3.

Row 8: Repeat rows 3-7. Fasten off.

Border

Sl st in beg ch of collar at neckline. Row 1: Ch 3, ldc 2x in next ch 3 sp, (ch 1, ldc 3x in next ch 3 sp) across. Ch 5, turn.

Row 2: Ldc in ch 1 sp of prev row, (ch 2, ldc in next ch 1 sp) across. Ch

Row 3: Ldc 2x in next ch 2 sp, (ch 1, ldc 3x in next ch 2 sp) across. Ch 8, turn.

Row 4: Sk 6 ldcs, sc 2x in next ch 1 sp, (ch 8, sk 6 ldcs, sc 2x in next ch 1 sp) across. Ch 1, turn.

Row 5: Sc in ea st up to ctr of ch 8 lp, (ch 8, sc in ctr of next ch 8 lp and in ea ch down and up to ctr of next ch 8 lp) across. Ch 5, turn.

Row 6: [Sc in next sc and ea sc across until you reach 4th ch of ch 8 lp (ch 9 and sc in 5th ch - picot made), sc in ea ch that follows until you reach sc above 2 sc grp of Row 4, (ch 5 and sc in next sc - picot made)] across. Ch 1, turn.

Row 7: Sc in ea sc across. Fasten off.

SECTION 2: Ornaments of Dress

he industrial progress of the nineteenth century ushered women's fashion into a new era. Ruffles, flounces, and petticoats grew in size as mechanical marvels of the industrial age manufactured fabrics, trimmings, and threads at increasingly affordable prices. Time which was previously used for the spinning, carding, and weaving of cloth could now be used to make more fashionable wardrobes. In 1869 Charles Leroux wrote in his *Practical Treatise on the Manufacture of Worsteds and Carded Yarns* that "wool is now no longer spun by hand. That branch of industry, which has rendered such service to mankind, has completely and for ever disappeared." Readymade fabric, the sewing machine, and the spread of the written word facilitated and promoted Victorian ideals of fashion, ultimately leading to its democratization by the early twentieth century.

The most arduous and time consuming task of the early American housewife was outfitting her family. Yet during the nineteenth century mechanical innovations gradually emancipated women from their needles. The first practical home sewing machine was patented in 1846 by Elias Howe. But it was not until Isaac M. Singer, of New York City, completed his machine and patented it under I.M. Singer & Co. in 1851 that they entered the consumer market. Wheeler & Wilson and Grover & Baker soon followed in competition. *Eighty Years' Progress of the United States*, published in 1869, estimated that by 1860 Wheeler and Wilson made 55,000 machines, Singer & Co. 40,000, and Grover & Baker 35,000. Sewing machine companies successfully marketed ideas of freedom, family, comfort, and social happiness, which explains why by 1870 there were over 200 sewing machine businesses in America alone.

When Singer first introduced its machine at \$125, the novelty of owning one was a privilege of the wealthy. In an effort to open the market to families of lesser means, the Singer company introduced the installment plan. Only five dollars down was

required to take a machine home, with monthly payments due thereafter. Competitors soon followed suit and by the turn of the century the machines were found in nearly every American home. Sewing machines, by increasing both production and efficiency, afforded many women leisure time, a previously unknown commodity. Middle and upper class women, in particular, used this new found freedom for activities such as fancy needlework. This led to the enormous popularity of pattern books, instructional literature, and periodicals.

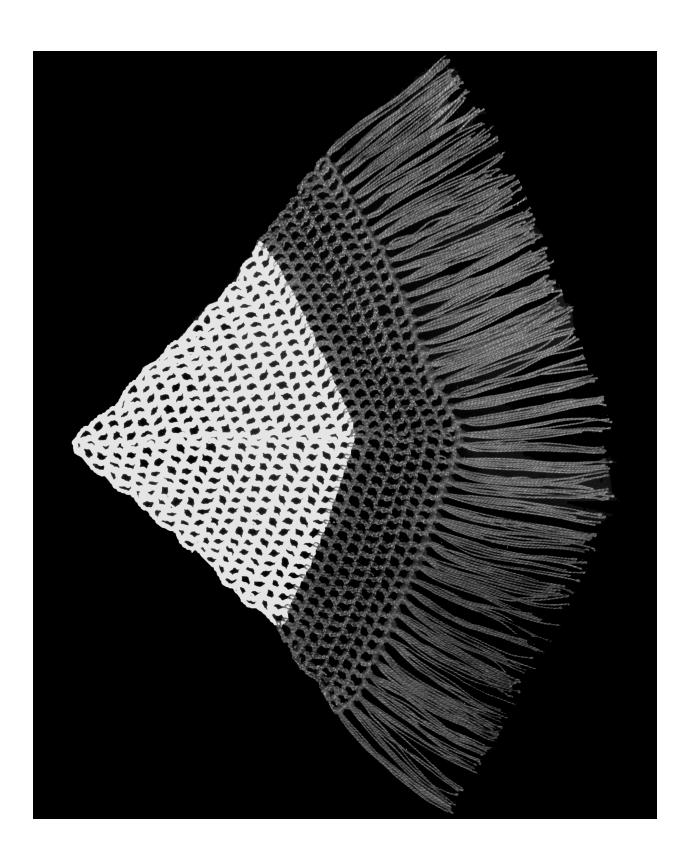
Periodicals, Godey's Lady's Book and Peterson's Magazine among the most popular, reported the fashion trends of both America and Europe to their subscribers. These publications provided the patterns and instructions necessary for women to make fashionable garments and ornaments of dress according to seasonal trends. Sewing machines, coupled with the availability of readymade fabric, enabled women to not only keep up with fashion but also have the time to ornament their dress with fancywork. "Work Department" articles supplied an endless array of fancywork designs using wools, cottons, silks, and chenille. Materials to make these items were most frequently purchased from millinery stores in urban areas. The more economical needle-worker sought out wholesale yarns from manufacturers' overstocks, or as Lydia Marie Child recommended in The Frugal Housewife, "buy your woolen yarn in quantities from some one in the country whom you can trust. The thread stores make profits upon it, of course." The variety of available materials and patterns helped popularize fancy work in the nineteenth century. Some of the most frequently published patterns for the ornament of dress were for shawls, purses, slippers, and gentlemen's caps which were crocheted, knitted, or netted.

Shawls were especially popular in the nineteenth century. Because women's jackets could not accommodate the fashionably large circumference of their skirts, shawls became a necessity for warmth in the cold months. Imported cashmere shawls, which only the wealthy could afford, were the most luxurious — those from France were the softest and had the most vibrant colors, while those from India featured finely woven, intricate patterns. Shawls were so popular that the expensive ones inspired a domestic market in cheaper imitations more affordable to those of moderate means. Crochet and hand knit shawl patterns also emerged in periodicals and instructional literature. Despite varying costs and styles, shawls were subject to specific guidelines of use. In May of 1860 Godey's Lady's Book and Magazine suggested that black and white shawls suited all dress colors, whereas scarlet "should be worn with black, brown, or any undecided color." Blue was to be worn with dark brown or black. The way to wear shawls also had a specific etiquette. While it was acceptable for women living in colder climates to wrap the shawl tightly across the chest, those in warmer climates were advised to drape it over the shoulders — a look

considered far more elegant. Shawls were very versatile, and it was common for a women to own several of these popular fashion accessories.

Purses, like shawls, were both popular and versatile. Women, as a result of the industrial revolution, became members of a consumer market previously dominated by men. Fashion most clearly represented this female consumerism through the conspicuous use of extravagant purses. Vivid color combinations, intricate designs, and metallic embellishments of gold and silver were common. Many of the pattern designs were provided in grid form which would be applied in multiple colors of single crochet in the body of the purse. Three purse shapes remained popular in the nineteenth century. One had a flat circular bottom worked in the round to form the sides. Another, rectangular, was folded with the sides slip-stitched to form a seam. The third was a purse worked in the round with one of the open ends closed with a slip stitch to form a seam. All three of these purse shapes are represented in the patterns which follow. Nearly all purses of these types were closed with a drawstring formed by a sequence of loops at the opening that a ribbon or braid could be drawn through. Tassels were also a common adornment upon completing a purse.

Hand-worked ornaments from patterns, although predominantly designed for women, did not exclude items for men. Caps, slippers, and scarves were common ornaments made for men, who often received them as gifts. Whether creations of thrift or gifts of love, crocheted or knitted ornaments of dress remained an integral part of fashion in the Victorian era.



SMALL HANDKERCHIEF

Source: *The Ladies' Crochet Manual* (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

DMC Coton Perlé Sz. 8 (10 g each of white, red #304, red #321, & red #666) US Size 7 hook Stitches: Ch, sl st

Special Stitches:

Long Double Crochet, ldc

Handkerchief

Row 1: With white, ch 6, join with a sl st to form a ring. Ch 4, turn.

Row 2: In ring (ldc, ch 1, ldc, ch 2, ldc, ch 1, ldc) once. Ch 4, turn.

Row 3: (Ldc, ch 1) in ea ch 1 sp of prev row, (ldc, ch 2, ldc, ch 1) in ch 2 sp at ctr of row to shape. Ch 4, turn.

Row 4: (Repeat Row 3) 16x. Fasten off.

Row 5: With lightest red attach with a sl st and repeat row 3. Fasten off.

Row 6: With light red attach with a sl st and repeat row 3. Fasten off.

Row 7: With medium red attach with a sl st and repeat row 3. Fasten off.

Row 8: With dark red attach with a sl st and repeat row 3. Fasten off.

Row 9: Repeat Row 5

Row 10: Repeat Row 3 using white. Fasten off.

Adding Fringe

Using medium red cut thread in 5" lengths. Take three 5" lengths of thread and attach in each stitch along the short sides of the handkerchief.

To Attach:

- 1. Fold three threads in half, and place hook in a stitch along handkerchief edge.
- 2. Pull loop made by halved threads a quarter of the way through the stitch.
- 3. Catch ends of folded threads on hook and pull through the loop tightly.



Half Square Shawl

Source: My Crochet Sampler By Miss Frances Lambert

(New York: D.M. Peyser, 1846)

Materials Used in Photo:

Mountain Colors Weaver's Wool

(Obsidian 8oz)

Rowan Lightweight DK 100% wool (200g each of green, red, and white,

and 600g of black.) US Size G Hook **Basic Stitches:** Ch, sc

Finished Size:

70" bottom, 63" top, 20" side

Special Instructions:

Decrease every row by skipping one stitch in the center. This will create the triangular effect for a half square shawl. Use a marker at the center and adjust as necessary in every row. Single Crochet Throughout.

Shawl

Ch 340 in black (70")

Row 1 & 2: Green

Row 3: Red

Row 4: Obsidian

Row 5: Red

Row 6: (Repeat Rows 4 and 5) 4x

Row 14 & 15: Green

Row 16 & 17: Black

Row 18: White

Row 19: Obsidian

Row 20: White

Row 21: (Repeat Rows 19 and 20) 4x

Row 29 & 30: Black

Row 31 & 32: Red

Row 33: Green

Row 34: Obsidian

Row 35: Green

Row 36: (Repeat Rows 34 and 35) 4x

Row 44 & 45: Red

Row 46 & 47: White

Row 48: Black

Row 49: Obsidian

Row 50: Black

Row 51: (Repeat Rows 49 and 50) 4x

Row 59 & 60: White

Row 60 & 61: Green

Repeat Rows 3 to 51, Fasten off.

Finishing

Single crochet with black along short sides of shawl. Fasten off.

Add fringe along bottom edge of shawl.

To Attach Fringe:

- 1. Fold three 10" threads in half, and place hook in a stitch along shawl edge.
- 2. Pull loop made by halved threads a quarter of the way through the stitch.
- 3. Catch ends of folded threads on hook and pull through the loop tightly.



PLAIN PURSE

Source: The Hand-Book of Needlework

By Miss Frances Lambert

(New York: Wiley & Putnam, 1842)

Materials Used in Photo:

DMC Coton Perlé Sz. 8

(30g each of gray and scarlet or green and scarlet)

US Size 7 hook

Stitches: Ch, sl st, sc

Color Scheme:

3 rows scarlet, 5 rows Gray.

Special Instructions:

After each color is completed fasten off and weave in ends. When attaching a new color sl st at beginning of row and ch 1.

Purse

ch 141 (or length desired)

Row 1: Sc in 2nd ch from hook and in each stitch across. Ch 1 turn.

Row 2: Repeat Row 1 until purse reaches 8" in length (or length desired).

Finishing

Sides

Fold lengthwise and join seams with a sl st along each side.

Scallop Edge (Red & Gray Purse) Attach thread with a sl st to top edge of purse, ch 1.

Row 1: Sc in ea st around top open-

ing of bag. End with a sl st in beg ch 1.

Row 2: (Ch 5, sk 3 sts, sc in next st) around. Sl st in 5th ch of beg ch 5.

Row 3: Ch 1, sc in ea st around. End with a sl st in beg ch 1. Fasten off.

Plain Edge (Green & Red Purse)
Attach thread with a sl st to top edge of purse, ch 1.

Row 1: Repeat Row 1 of Scallop Edge.

Row 2: Ch 6, sk 3 sts, dc in next st, (ch 3, sk 3 sts, dc in next st) around. End with a sl st in 3rd ch of beg ch 6. Ch 1, turn.

Row 3: Repeat Row 3 of Scallop Edge.

Draw String

Thread a piece of thin silk ribbon through loops in purse edging.

Trim

Trim bag by adding tassels to the drawstring or attach one or two tassel(s) to the bottom of the bag in like colors and materials. See General Instructions for making tassels.



GENTLEMAN'S CAP

Source: A Winter Gift for Ladies (Philadelphia: G.B. Zeiber & Co., 1848)

Materials Used in Photo:

Rowan Lightweight DK 100% wool (50g each of dark red and brown, 25g of green)

US Size F Hook

Stitches: Ch, sl st, sc

Special Stitches: See General Instructions for using multiple colors.

Gauge: 6 sc x 6 rows=1"

Cap

With brown make a chain 24" or length desired for circumference of head. Sl st in beg ch to form a ring, ch 1.

Round 1-3: With brown sc in ea st around. Sl st in beg ch 1, ch 1.

Round 4: Join red, (with brown sc in next st) 2x, (with red sc in next st) 2x, *(with brown sc in next st) 3x, (with red sc in next st) 2x. Repeat from * around. Sl st in beg ch 1, ch 1.

Round 5-6: Repeat Round 4. Fasten off red.

Round 7-9: With brown repeat Round 1. Fasten off brown.

Round 10 - 12: With red repeat Round 1.

Round 13: Join green, (with red sc in next st) 2x, (with green sc in next st) 2x, *(with red sc in next st) 3x, (with green sc in next st) 2x. Repeat from * around. Sl st in beg ch 1, ch 1.

Round 14-15: Repeat Round 13.

Fasten off green after Round 15 is complete.

Round 16-18: With red, repeat Round 1. Fasten off red at end of Round 18. Repeat Rounds 1 - 18 once.

Crown Decreases:

Round 1: Join brown, ch 1. Sc in ea st around skipping every 7th st. Sl st in beg ch 1, ch 1.

Round 2: Sc in ea st around skipping every 6th st. Sl st in beg ch 1, ch 1.

Round 3: Sc in ea st around skipping every 5th st. Sl st in beg ch 1, ch 1.

Round 4: Sc in ea st around skipping every 4th st. Sl st in beg ch 1, ch 1.

Round 5: Sc in ea st around with NO decreases. Sl st in beg ch 1, ch 1.

Round 6: Sc in ea st around skipping every 3rd st. Sl st in beg ch 1, ch 1.

Round 7: Sc in ea st around with NO decreases. Sl st in beg ch 1, ch 1.

Round 8: (Sk 1 st, sc in next st) around. Sl st in beg ch 1, ch 1.

Round 9: Sc in ea st around with NO decreases. Sl st in beg ch 1, ch 1.

Round 10: Repeat Round 8.

Round 11: Repeat Round 9. Fasten off brown leaving 3" for sewing.

Finishing

With a tapestry needle sew the top of the hat closed. Sew a tassel on top if desired.



CHENILLE PURSE

Source: My Crochet Sampler By Miss Frances Lambert (New York: D.M. Peyser, 1846)

Materials Used in Photo:

DK weight chenille (2 skeins, each 88yds/80mm in Red and Blue)

US Size F Hook

Stitches: Ch, sl st, sc, dc

Gauge:

Test gauge by completing the pattern up to and completing Round 4. The circle should measure 1" in diameter.

Size: 6.5" across bottom, height 5."

Special Instructions:

Begin each Round with a ch 1. To increase sc twice in same st.

End every Round with a sl st in beg ch 1



Purse Bottom

Please Note:

Pattern may be made in any combination of colors, with a minimum of two. The original colors suggested by Miss Lambert are provided in this pattern.

Bag	#of Sts
With blue ch 4 and slip stitch in beg ch to form a ring.	in Round
Round 1: 8 sc in ring.	(8)
Round 2: 2 sc in each st around.	(16)
Round 3: Inc in every other st.	(24)
Round 4: Join red and ch 1, (1 blue, 1 red - no inc) around.	(24)
Round 5: (2 red, 1 blue- inc on red sts) 8x.	(40)
Round 6: (2 red, 2 blue - inc on blue sts) 10x.	(60)
Round 7: (2 red, 4 blue - inc on 2nd blue st) 10x.	(70)
Round 8: (2 red, 5 blue - inc on 2nd blue st) 10x.	(80)
Round 9: (2 red, 6 blue - inc on 3rd blue st) 10x.	(90)
Round 10: (2 red, 7 blue - no inc) around.	(90)
Round 11: Repeat 10.	(90)

Round 12: (2 red, 7 blue - inc on 3rd blue st) 10x.	(100)
Round 13: [(5 blue, 5 red - inc on 2nd red st), (5 blue, 5 red - no inc)] 5x.	(105)
Round 14: [(3 blue, 8 red - no inc), (3 blue, 7 red - inc 3rd red st)] 5x.	(110)
Round 15: (1 blue, 10 red - inc 3rd red st) 10x. Fasten off blue.	(120)
Round 16 - 17: Sc red in each st around.	(120)
Round 18: Sc red in each st around - inc in every 30th st.	(124)
Rounds 19 - 21: Repeat Round 18.	(136)
No more increases. Attach gold and ch 1.	
Round 22: (4 gold, 4 red) around. Fasten off red.	(136)
From here on fasten off each color after round is complete.	

Round 23: Sc gold in ea st around.

Round 24: Sc black in ea st around.

Round 25: Sc white in ea st around.

Round 26: Sc gold in ea st around.

Round 27: De blue in ea st around.

Round 28: Dc white in ea st around.

Round 29: Sc gold in ea st around.

Round 30: Sc black in ea st around.

Round 31: Sc gold in ea st around.

Round 32: Dc blue in ea st around.

Round 33: Dc red in ea st around.

Round 34: Sc gold in ea st around.

Round 35: Dc blue in ea st around.

Round 36: Dc white in ea st around.

Round 37: Sc gold in ea st around.

Round 38: Sc black in ea st around.

Round 39: Sc gold in ea st around. Fasten off.

Finishing

After Chenille Bag is complete thread a coordinating ribbon through the dcs of Round 27 for a drawstring.



Sun and Moon Purse

Source: My Crochet Sampler By Miss Frances Lambert. (New York: D. M. Peyser, 1846)

Materials Used in Photo:

DMC Coton Perlé Sz. 8 (40 grams each of violet, gold, and white - 2 strands of each color were crocheted together throughout for thickness)

DMC Cebelia, Size 10 recommended to avoid doubling of thread.

US Size 5 hook.

Stitches: Ch, sl st, sc, tr

Size: The bag photographed is approximately 19" in diameter and 7.5" in length.

Special Stitches: See General Instructions for using multiple colors.

Bag

With white make a chain 19" long, or length desired (divisible by 11).

Round 1: Ch 1, sc in each ch around. Sl st in beg ch 1 to form a ring. Fasten off white.

Round 2: Attach gold. Ch 1, sc in ea st around. Finish round with a sl st in beg ch 1. Fasten off.

Round 3: Attach white. Ch 1, sc in each ch around. Finish round with a sl st in beg ch 1. Fasten off.

Round 4: Attach violet. Ch 1, sc in ea ch around. Finish round with a sl st in beg ch 1. Fasten off.

Round 5: Attach gold. Ch 1, sc in ea ch around. Finish round with a sl st in

beg ch 1. Fasten off.

Round 6: Repeat Row 4. Do Not fasten off violet.

Special Directions for Rounds 7-24

- 1. Sc in each st throughout.
- 2. Begin every row with a **ch 1**, this will count as the first stitch of the pattern sequence.
- 3. End every row with a sl st in the beg ch 1

Begin Sun and Moon Pattern

Round 7: Ch 1, (3 violet, 5 gold, 3 violet) around. Sl st in the beg ch 1, ch 1.

Round 8: (2 violet, 1 gold, 3 violet, 3 gold, 2 violet) around. Sl st in the beg ch 1, ch 1.

Round 9: (1 violet, 4 gold, 2 violet, 3 gold, 1 violet) around. Sl st in the beg ch 1, ch 1.

Round 10: (1 violet, 5 gold, 2 violet, 2 gold, 1 violet) around. Sl st in the beg ch 1, ch 1.

Round 11: Repeat Round 10.

Round 12: Repeat Round 10.

Round 13: Repeat Round 9

Round 14: Repeat Round 8.

Round 15: Repeat Round 7.

Sun and Moon Pattern Complete

Rounds 16-18: Repeat Rounds 4 - 6

Round 19: Repeat Round 3.

Round 20: Repeat Round 2.

Round 21: Repeat Round 3.

Attach gold.

Round 22: Ch 5, sk 1 sc, (tr in next sc, ch 1, sk 1 sc) around. Sl st in beg ch 1.

Rounds 23-24: Repeat Round 22. Repeat Rounds 4 - 24 once.

This band of the "Sun and Moon" pattern may be reversed, simply follow directions in parenthesis backwards.

Repeat Rounds 4-21 once. Fasten off.

Finishing

Bottom Seam

Sl st bottom to close by meeting sides of flattened bag and inserting hook in inside loops of each side's corresponding st.

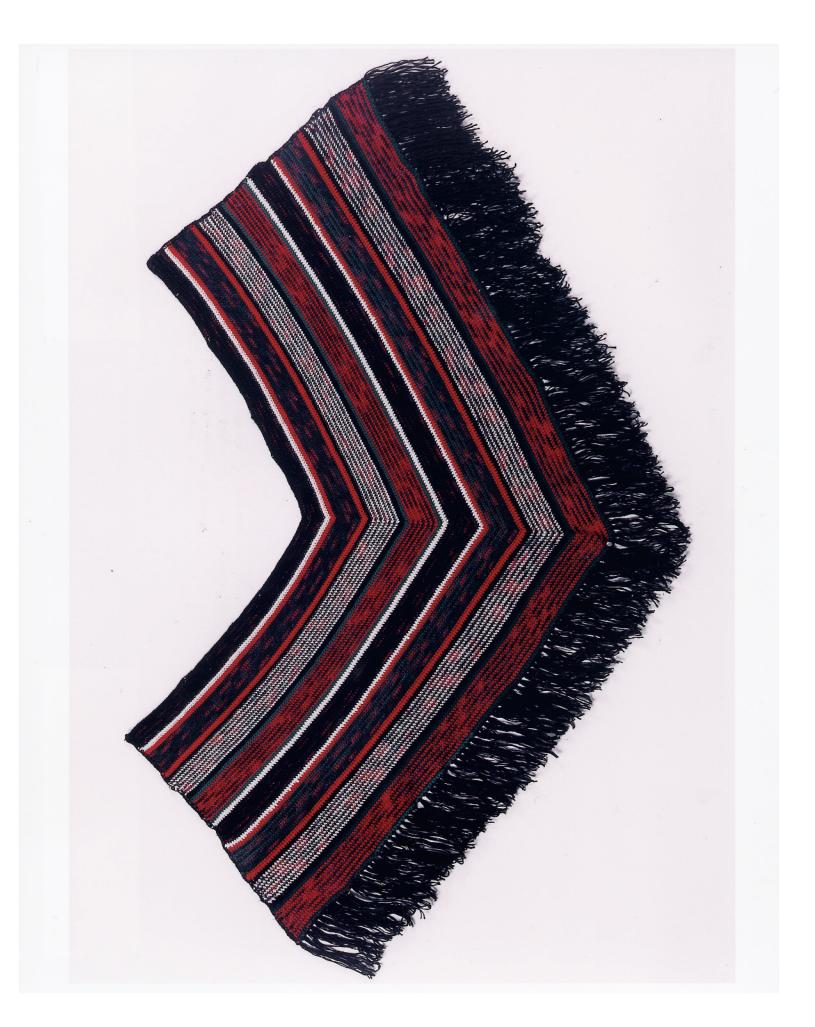
Top Edging

Around bag opening edge: Sl st to attach thread of desired color, ch 1 (sc, ch 5, sk 3 sts) around. Thread coordinating ribbon, or drapery cord, through loops.

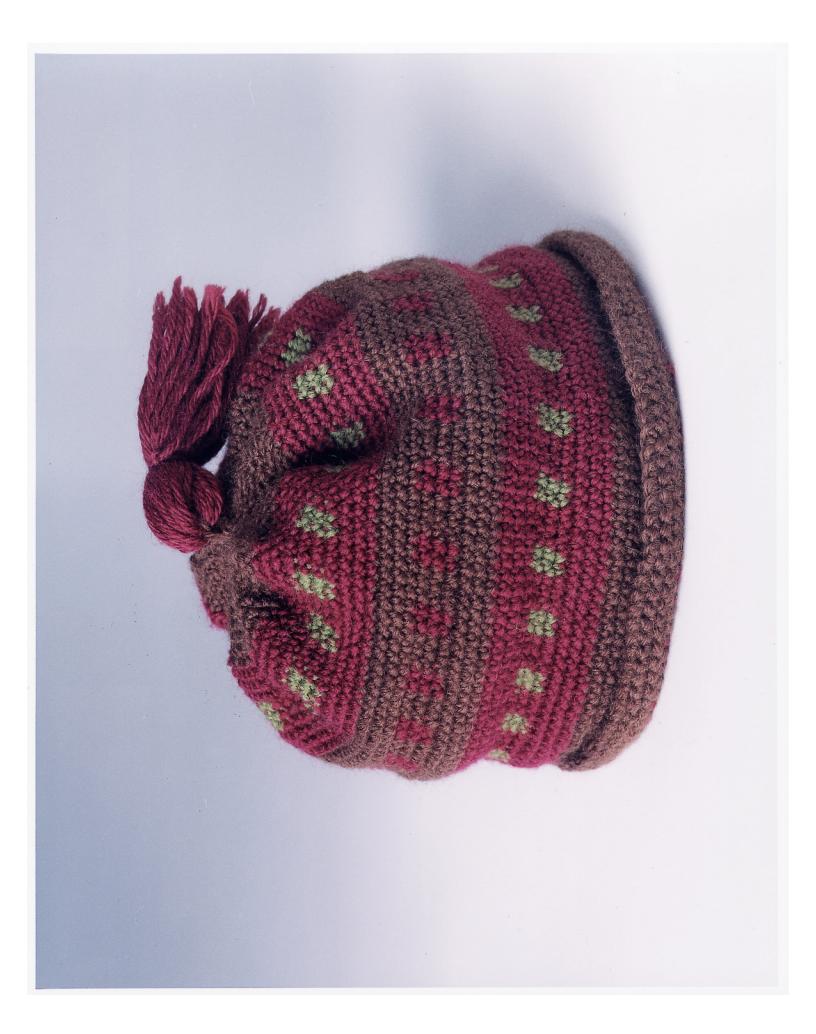






















SECTION 3: A Fashionable Nursery

The preparation of an infant's trousseau is often marked by an interest in taking up crafts such as crochet and knitting. The making of infant's clothing by hand has developed from an act of necessity to one of leisure filling hours of anticipation for the arrival of a newborn. In the nineteenth century a child's dress represented levels of both social standing and maternal affection. In 1830 Virginia Carey wrote in Letters on Female Character, "I have often been called upon by very fond mothers to admire the industry which prompted them to cover the garments of their children with ornamental needle-work; and again I have heard prudent matrons accused of laziness, or even of want of parental affection, because they bestowed no superfluous labour on their children's clothes." Whether such accomplishments are prompted by maternal instinct or popular culture, crocheted and knitted items will always be included in the nursery.

The industrial progress of the early nineteenth century enabled people to join the ranks of a growing middle class, and they increasingly acquired homes and aspired to a material life which emulated that of the wealthy. Nurseries became common among the middle classes and instructional literature promoted their healthful maintenance. The physical characteristics of the nursery had a direct influence on the apparel of the infant. Authors recommended a spacious room with a high ceiling and tight windows. Furniture was minimal by today's standards, but included beds for mother and child, a table, and a few chairs. Shutters were also recommended in place of curtains and paint preferred over wall paper to maintain a clean nursery environment.

Stoves burning wood or coal, placed dangerously close to cribs, provided heat, and windows allowed for ventilation. The use of stoves in the nursery prompted mothers and nurses to clothe infants in wool or flannel, which they believed to be both non-flammable and breathable. Authors championed wool in the eighteenth and

nineteenth centuries as an invaluable asset to the health of adults and children alike. In 1794 William Butchman wrote, "the most decided superiority of the Fleecy Hosiery, consists in the powers which wool is found to possess, over all other articles of clothing, in absorbing and conducting moisture." He continued to profess that wool gave a "degree of elasticity not possessed by cloth of any kind." Because cold drafts combined with wet diapers threatened the health of infants, wool seemed a perfect safeguard providing both warmth and the breathable quality needed to keep them dry. Wool shirts, spensers, slippers, and socks were considered necessities in the middle and upper class infant's trousseau, along with flannel gowns and blankets.

While most women agreed that a child's bodily warmth was best maintained through wool shirts beneath flannel gowns, they debated the use of caps. A conflict arose between health and fashion as women laboriously stitched beautiful infants' caps while medical doctors protested their use as instruments of sickness trapping feverish heat in a child's scalp. The 1848 *Encyclopedia of Domestic Economy* by T. Webster and Mrs. William Parkes supported the health concerns related to caps: "[W]hile the mother is admiring the face and curly hair beneath the heavy hat or bonnet, she is not conscious that the heat and the weight are acting forcibly and prejudiciously on the delicate vessels of the head, often causing headache, if not tendencies to severe diseases." Advisors also associated the use of caps with such ailments as dropsy, eczema, and loss of hair. Crocheted and knitted lace cap patterns, emerging in the 1840s, developed in response to and reconciled practical and aesthetic concerns. Such caps were made of cotton thread with lacy loops, picots, and ruffles that allowed the free flow of air upon the child's head.

As the weather began to warm and the dangers of stoves and cold breezes receded, children were commonly dressed in light closely-woven cotton or linen. Considered good conductors of heat, they were notably more comfortable than the winter wardrobe. In the summer months mothers chose thin linen caps for protection from the sun. Yet a steadfast few believed that even in summer children were susceptible to cold and warned mothers to continue clothing their children in warm flannels and wools, but not to the degree that would cause perspiration.

Throughout the nineteenth century people continued to critique children's clothing. Instructional texts and pattern books tried to answer these concerns by promoting useful and suitable styles which also incorporated colorful wools, silks, and cottons with knitting and crochet. This section presents some of these patterns in the common styles of the period: warm wool booties, a ribbed crochet spenser, and a beautiful lace cap.



Infant's Spenser

Source: *The Ladies' Crochet Manual* (New York: D. Appleton & Co., 1849)

Materials:

Rowan Lightweight DK 100% wool (8 oz of blue, 2 oz of white) 6 medium size white buttons US Size F Hook

Stitches: Ch, sl st, sc Special Stitches:

Ribbed Single Crochet

To Increase: sc 2x in same st To Decrease: skip a stitch. **Gauge:** 5 sc x 5 rows = 1"

Size: Up to Six Months, Spenser

length 13" width 10"

Underarm to cuff edge 6.5"

Ribbed Single Crochet Throughout

Back Panels (Make two)

Ch 80 (13")

Row 1: Sc in 2nd ch from hook and in each ch across. Ch 1, turn.

Row 2-20: Repeat Row 1. You should have 10 ridges.

Row 21: Sk 2 sts, sc in ea st across up to last three stitches, sk 2 sts and sc in last st. Ch 1 and turn.

Row 22: Sc in ea st across. Ch 1, turn. Row 23-36: Repeat Rows 21 and 22 alternately. Fasten off.

Front

Ch 47, or length of short side of back. **Row 1:** Sc in 2nd ch from hook and

in ea ch across, ch 1, turn.

Row 2: Sc in each st across increasing in the first and last two sts. Ch 1, turn.

Row 3: Sc in ea st across. Ch 1, turn.

Rows 4-16: Repeat Rows 2 and 3 alternately.

Rows 17-26: Sc in each st across. Ch 1, turn.

Decreases for V-Neck begin

Row 27: Sc in first st, sk 2 sts, sc in ea st across. Ch 1, turn.

Row 28: Sc in ea st across up to last three sts, sk 2 sts and sc in last st. Ch 1 and turn.

Row 29-36: Repeat Rows 27 and 28 alternately.

Row 37-39: Sc in ea st across. Ch 1, turn.

Increases for V-Neck begin

Row 40: Increase in first 2 sts, sc in ea st across. Ch 1, turn.

Row 41: Sc in ea st across increasing in last two sts. Ch 1, turn.

Row 42-28: Repeat Rows 37 and 38 alternately.

Row 49-59: Sc in ea st across. Ch 1,

Row 60: Sk 2 sts, sc in ea st across up to last three stitches, sk 2 sts and sc in last st. Ch 1 and turn.

Row 61: Sc in ea st across. Ch 1, turn. Rows 62-74: Repeat Rows 60 and 61 alternately. Fasten off.

Arm Sleeve (Make 2)

Ch 26 or until foundation chain is 5" in length

Row 1: Sc in 2nd ch from hook and in ea ch across. Ch 1, turn.

Row 2: Inc in first 2 sts, sc in ea st across. Ch 1, turn.

Row 3: Sc in ea st across. Ch 1, turn.

Rows 4-17: Repeat Rows 2 and 3 alternately.

Row 18-21: Repeat Row 3.

Row 22: Sk 2 sts, sc in ea st across. Ch 1, turn.

Row 23: Repeat Row 3.

Row 24-34: Repeat Rows 22 and 23 alternately. Fasten off.

Cuff

With white sl st in 1st st of straight side. Working across the top of the vertical ribs do the following: Ribbed Single Crochet

Row 1: Ch 1, sc in ea st across. Ch 1, turn

Row 2-7: Repeat Row 1.

Regular Single Crochet

Row 8-9: Sc in ea st across, Ch 1, turn. Fasten off.

Before Assembly of Garment

1. Sl St around the outside edge of each individual garment piece (excluding cuffs). This will assist in accurately aligning stitches for assembly. Two stitches should be made for each rib. 2. Crochet Shoulder Bands.

1st Band - Attach thread to 10th st (or 5th rib) from right-hand side of V-Neck.

Row 1: Ch 1, sc in ea of the next 9 sts. Ch 1, turn.

Row 2: Sc in ea st across (10 scs). Ch

1, turn.

Row 3- 6: Repeat Row 2.

2nd Band - Attach thread to 1st st from left-hand side of V-neck Follow Directions for Rows 1-6 above.

Upon completion, you should have three horizontal ribs along the top of the five vertical ribs at each side of the V-neck.

To Assemble

- When crocheting the garment together make sure to always work on the wrong side so that the seams will be on the inside when completed.
- Always begin on the same side working right to left while joining seams.
- Before you begin, align the front and back panels on top of each other to match the corresponding ribs, pin in place if necessary.
- To join, sl st the inside loops of each piece's corresponding single crochet stitches.
- When joining blue arm sleeve sides together do not join sides of white cuff.

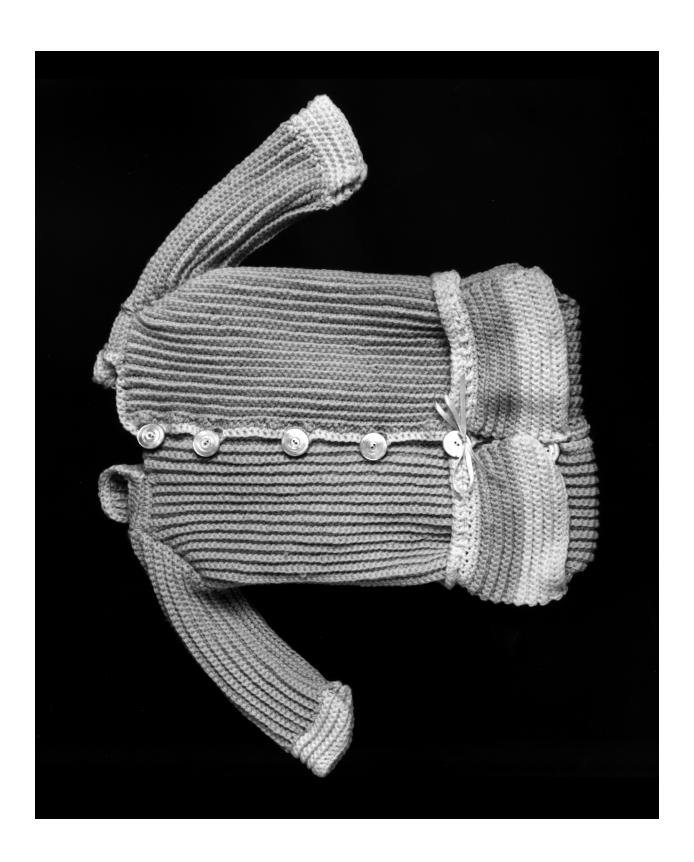
Collar

With blue begin with a sl st at first stitch of neckline.

Ribbed Single Crochet

Row 1: Ch 1, sc in ea st downward stopping at point of V. Ch 1, turn.

Row 2: Sc in ea st across increasing every 6th st. Ch 1, turn.



Row 3: Repeat Row 2. Row 4 - 12: Sc in ea st across. Ch 1, turn. Fasten off.

With blue begin with a sl st at first last stitch of Row 1 and sc up the opposite side of neckline just worked. Repeat Rows 2-12 above and Fasten off.

Upon completion, each side of collar will be six ribs wide.

Collar and Back Edging

With white begin with a sl st at the bottom of the back right panel and sc in ea st up the side and shoulder continuing around the entire collar and down the left back panel. When working down the back left panel (ch 4, sc in next st) every two inches for buttonholes. Sew on buttons with white thread on opposite side of buttonholes.

Waistband and Ruffle:

Waistband:

With White make a chain 20" long. Regular Single Crochet

Row 1: Ch 1, sc in ea st across, Ch 1, turn.

Row 2: (sc, ch 1, sk 1 st) across. Ch 1,

Rows 3-4: Repeat Row 1.

Rear Ruffles:

Work Rows 9-14 in Ribbed Single Crochet.

With Blue make a chain 5" long Row 1: Ch 1, sc in ea st across. Ch 1, turn.

Row 2: Sc in ea st across increasing every other stitch. Ch 1, turn.

Row 3-8: Repeat Row 1. Fasten off

Attach white with a sl st in last st of Row 8.

Rows 9-15: Repeat Row 1. Work Rows 16 and 17 in Regular Single Crochet **Rows 16 -17:** Repeat Row 1.

Finishing

- Join a ruffle to each end of the waistband with a sl st in each corresponding single crochet.
- Thread a matching blue ribbon through Row 2 of the waistband making sure the ends are long enough to tie in a bow in the back.
- With clear thread, stitch the waistband at intervals around the midsection of the Spenser to keep it in place.



INFANT'S SLIPPERS

Source: Godey's Lady's Book (May 1850)

Materials Used in Photo:

Manos Variegated 100% wool (1/2 skein), 1 sheet of 1/16" cork, 16" ribbon, 2 buttons, clear nylon thread, small sharp sewing needle. US Size F Hook

Stitches: Ch, sl st, sc **Special Stitches:**

Ribbed Single Crochet

Slipper

Ch 8.

Row 1: Sc in 2nd ch from hook and in ea ch across. Ch 1, turn.

Begin Ribbed Single Crochet:

Row 2: Sc in ea st across, 2 sc in last ch. Ch 1 turn.

Row 3-13: Repeat row 2. (12 rows or 6 ridges)

Row 14: Sc to middle of row, ch 1, turn.

Row 15 - 44: Sc in ea st across - only in sts made in prev row. Ch 1 and turn. (30 rows or 15 ridges).

Row 45: Sl st end of 30th row (or 15th rib) to half of toe not worked. Sl st around bottom edge of slipper, Fasten off.

Ankle

Attach wool with a sl st to top edge of slipper.

Row 1: Sl st in ea st around.

Row 2: (Ch 4, sk 1 st, sc) around.

Fasten off.

Sole:

Cut two soles, (4 3/8" long, 2 1/8" at widest point of front and back, and 1 3/ 4" at center for arch) from a sheet of 1/ 16" thick cork. With clear nylon thread and a sharp medium size needle that will not crack the cork, catch the outside loop of the sl st around bottom of slipper with your needle to secure sole and whip st around. When completed make a ch of matching wool, the length around sole, and attach in the same manner to hide the edge of the cork. This ch of wool can also be glued but appears more authentic if sewn.

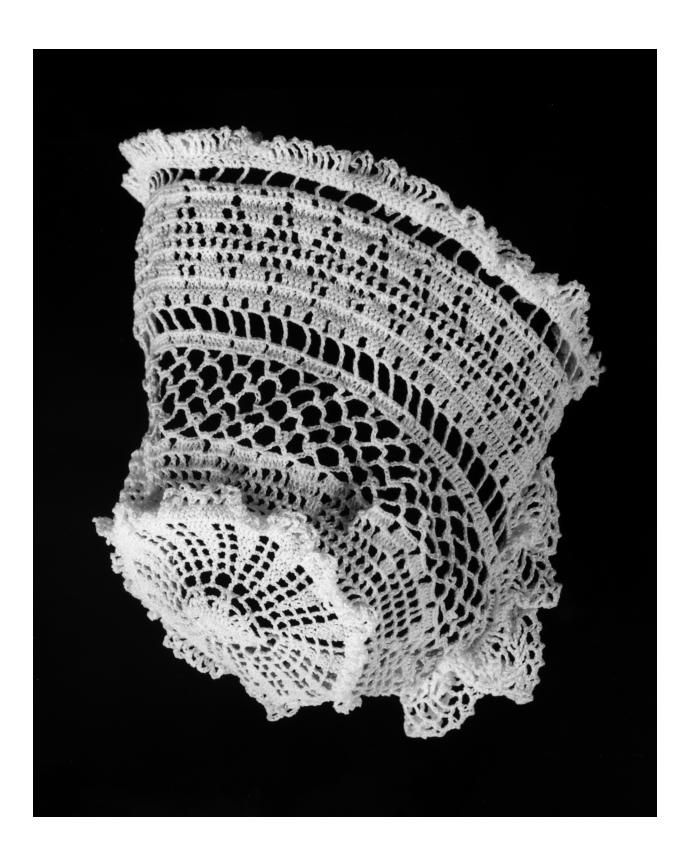
Anklet:

With wool, ch 31, turn.

Row 1: Sc in 2nd ch from hook and in ea ch across. Fasten off leaving 2 inch length of wool.

Finishing:

Sl st 2 inch length of wool in beg ch 1 to form ring. Thread length of wool with needle and attach button. Insert Anklet button in the back loop of ankle edging on slipper.



INFANT'S CAP

Source: The Ladies' Crochet Manual (New York: Appleton & Co., 1849)

Materials Used in Photo:

DMC Coton Perlé Sz. 8 (50g) US Size 7 Hook

Basic Stitches: Ch, sl st, sc

Special Stitches:

Long Double Crochet, ldc **Size:** 6 months to a year

Crown

Ch 2.

Round 1: Sc 12x in 1st ch. Sl st in first sc to form a ring. Ch 3.

Round 2: Ldc in same st as ch 3, ldc 2x in ea sc around. Sl st in 3rd ch of beg ch 3, ch 3. [24 ldcs]

Round 3: Ldc in next 2 ldc, ch 3, (ldc in next 3 ldc, ch 3) 7x. Sl st in 3rd ch of beg ch 3 and in sp before next ldc, ch 3.

Round 4: Ldc in sp between next two ldcs, ch 5. [(ldc in sp between next two ldc) 2x, ch 5] around. Sl st in between first 2 ldcs, ch 8.

Round 5: Ldc in next ch 5 sp, ch 5, (ldc in next ldc, ch 5, ldc in next ch 5 sp, ch 5) around. Sl st in 3rd ch of beg ch 3, ch 5.

Round 6: Ldc in next ch 5 sp, ch 2, (ldc in next ldc, ch 2, ldc in next ch 5 sp, ch 2) around. Sl st in 3rd ch of beg ch 5, ch 3.

Round 7: Ldc in same sp as ch 3, ch 2, ldc in next ldc, ch 2. (ldc 2x in next ldc, ch 2, ldc in ldc, ch 2) around. Sl st

in 3rd ch of beg ch 3, sl st above next ldc, ch 3.

Round 8: Ldc 2x in next ldc, ch 2, ldc in next ldc, ch 2 (ldc in ldc, ldc 2x in next ldc, ch 2, ldc in ldc, ch 2) around. Sl st in 3rd ch of beg ch 3, ch 3.

Round 9: Ldc 2x in next ldc, ldc in next ldc, ch 2, ldc in next ldc, ch 2, (ldc in next ldc, 2 ldcs in next ldc, ldc in next ldc, ch 2, ldc in next ldc, ch 2) around. Sl st in 3rd ch of beg ch 3, ch 3.

Round 10: Ldc in next ldc, ldc 2x in next ldc, ldc in next ldc, ch 2, ldc in next ldc, ch 2, (ldc in next 2 ldcs, ldc 2x in next ldc, ldc in next ldc, ch 2, ldc in next ldc, ch 2) around. Sl st in 3rd ch of beg ch 3, ch 3.

Round 11: Ldc in ea ldc around and ldc 2x in ea ch 2 sp. Sl st in 3rd ch of beg ch 3.

Crown Complete

Middle

Round 12: Ch 5, sk 1 ldc (ldc in ldc, ch 2, sk 1 ldc) around. Sl st in 3rd ch of beg ch 3.

Round 13: Sl st to ch 2 sp, ch 5 (ldc in next ch 2 sp, ch 2) around. Sl st in 3rd ch of beg ch 3.

Round 14: Repeat Round 13. Round 15: Sl st to ch 2 sp, ch 5 (ldc in next ch 2 sp, ch 2) 6x, ldc 4x in next ch 2 sp, ch 2, [(ldc in next ch 2 sp, ch 2) 7x, ldc 4x in next ch 2 sp, ch 2] around. Sl st in 3rd ch of beg ch 5. Round 16: Ch 3, ldc 2x in next ch 2 sp, ch 2, *(ldc in ch 2 sp, ch 2) 6x, sk 2 ldcs, ldc in next ldc, ch 2, (ldc 3x in next ch 2 sp) 2x, ch 2. Repeat from

* around 8x. (ldc in ch 2 sp, ch 2) 6x, sk 2 ldcs, ldc in ldc, ch 2, ldc 3x in next ch 2 sp. Sl st in 3rd ch of beg ch 3.

Round 17: Ch 3, ldc in next 5 sts, ch 2, sk 3 sts, (ldc in next 6 sts, ch 2, sk 2 sts) 34x. Ldc in next 6 sts, ch 2, sk 3 sts. Sl st in 3rd ch of beg ch 3. [36 groups of 6 ldcs].

Round 18: Sl st to ch 2 sp, ch 1, sc 2x in same sp, ch 8, (sc 3x in next ch 2 sp, ch 8) around. Sl st in beg ch 1.

Round 19: Sl st to center of ch 8 lp, ch 8, (sc in 4th ch of next ch 8 lp, ch 4, sc in next ch - picot made, ch 8) around. Sl st in first ch of beg ch 8, ch 4, sl st in same sp.

Round 20: Sl st to ctr of ch 8 lp, sc 3x in same sp, (ch 8, sc 3x in ctr of ch 8 lp) around. Sl st in beg sc.

Round 21-23: Repeat Round 20. Round 24: SI st to ctr of ch 8 lp, sc 4x in same sp, (ch 3, sc 4x in ctr of ch 8 lp) around. SI st in beg sc.

Round 25: SI st in next 3 scs, ch 3, ldc in next sc, ldc 3x in next ch 3 sp, ldc in next sc, ch 1, sk 1 sc, (ldc in next 2 scs, ldc 3x in next ch 3 sp, ldc in next sc, ch 1, sk 1 sc) around. End with a sI st in 3rd ch of beg ch 3. Fasten off. *Middle complete*.

Front

Attach thread to ch 1 sp, ch 7. **Row 26:** (Sk 3 ldcs, dbl tr in sp before next ldc, ch 3, dbl tr in next ch 1 sp, ch 3) 29x. Turn.

Note: 7 groups of 6 remain unworked and should equal 4" in length, this space is for the neck.

Row 27: Sl st to ch 3 sp, ch 3, ldc 2x in same sp, (ch 1, ldc 3x in next ch 3 sp) 57x. Turn. (232 sts).

Row 28: Ch 3, ldc in next 6 sts, ch 1, sk 1 st, (ldc in next 7 sts, ch 1, sk 1 st) 28x. Turn.

Row 29: Sl st in next st, ch 3, ldc in next 4 sts, (ch 2, ldc in ch 1 sp, ch 2, sk 1 st, ldc in next 5 sts) across. Turn.

Row 30: Sl st in next st, ch 3, ldc in next 2 sts, (ch 2, ldc in next ch 2 sp, ch 2, ldc in next ch 2 sp, ch 2, sk 1 ldc, ldc in next 3 sts) across. Turn.

Row 31: Sl st in next st, ch 5, (ldc in next ch 2 sp, ch 2) 3x, sk 1 ldc, ldc in ldc, [ch 2, (ldc in next ch 2 sp, ch 2) 3x, sk 1 ldc, ldc in ldc] across. Turn.

Row 32: Turn, ch 3, ldc 2x in same sp, ch 2, [sk 1 ch 2 sp, (ldc in next ch 2 sp, ch 2) 2x, sk 1 ldc, ldc 3x in next ldc] around. Ch 3, turn.

Row 33: Ch 3, ldc in same sp, ldc in next 2 ldcs, (ldc in ch 2 sp, ch 2) 2x, [ldc in next ch 2 sp, (ldc in next ldc) 3x, (ldc in next ch 2 sp, ch 2) 2x] 27x, ldc in next ch 2 sp, (ldc in ldc) 3x, ldc in same sp as last ldc. Ch 3 and turn.

Row 34: Ldc in same sp as ch 3, (ldc in ldc) 4x, ldc in ch 2 sp, [ch 2, ldc in ch 2 sp, (ldc in ldc) 5x, ldc in ch 2 sp] 27x, ch 2, ldc in ch 2 sp, (ldc in ldc) 5x, ldc in ame sp as last ldc. Ch 3 and turn.

Row 35: Ldc in next 2 ldcs, ch 1, sk 1 ldc, (ldc in ldc) 3x, [ch 1, sk ch 2 sp, (ldc in ldc) 3x, ch 1, sk 1 ldc, (ldc in

ldc) 3x] across. Ch 7, turn.

Row 36: (Dbl tr in ch 1 sp, ch 3) across. Dbl tr in last ldc, ch 3 and turn.

Row 37: Ldc in ea ch across. Do Not Fasten Off.

Border

Work down side of front, across neck, up other side and across front brim.

Row 38: Ch 7, (tr, ch 3) in each st around cap. End with a sl st in 4th ch of beg ch 7. When you work up and down sides of front work (tr, ch 3) 4x in side of each ldc or dtr.

Work down side of front, across neck, up other side, and turn for the following rounds:

Row 39: Sl st to ch 3 sp, ch 7, (tr, ch 3) in each ch 3 sp of prev Round. Turn.

Row 40: Repeat Round 39.

Row 41: Sl st to ch 3 sp, (ch 5, sc in next ch 3 sp) across. Sl st in 1st ch of beg ch 5, turn.

Row 42: Sl st in next ch, ch 1, sc in next 2 chs, (ch 3, sc 3x in next ch 5 sp) across. Sl st in beg ch 1. Fasten off.

Crown Border

Begin with a Ch 6; attach ch to top of first ldc in Round 11 of Crown that has a ch 1 sp above it.

Row 1: (Ch 6, sc in top of next ldc with ch 1 sp above it) around. Sl st in ch 1 of beg ch 6.

Row 2: Sl st to ctr of ch 6 sp, (ch 6,

sc in ctr of next ch 6 sp) around. Fasten Off.

Front Border

Attach thread to bottom of 1st tr in Round 38 of front, ch 7, tr in bottom of next tr in Round 38, (ch 3, tr in bottom of next tr of Round 38) across. Fasten Off. This will create a double border, or two (tr, ch 3) borders parallel to each other.



Infant's Boots

Source: The Ladies' Crochet Manual (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

Rowan Lightweight DK 100% wool (25g each of white and peach)

US Size F Hook **Stitches:** Ch, sl st, sc **Special Stitches:**

Long Double Crochet, ldc **Gauge:** 6 sc x 6 rows=1"

Size: 6 months

Boot

With peach, ch 32.

Round 1: Sl st to form a lp. Ch 1. Round 2: Sc in ea st around. Sl st in beg ch, ch 1. Fasten off peach. Attach white with a sl st.

Rounds 3-8: Repeat Row 2 in white. Row 9: Repeat Row 2 in white. End round with a Ch 4.

Row 10: Sk 1 st, (ldc in next st, ch 1, sk 1 st) in ea st around. Sl st in beg ch, ch 1.

Row 11: Sc in next 12 ldc. Ch 1, turn. **Row 12 - 14:** Sc in next 12 sts. Ch 1,

turn. Fasten off white.

Row 15-18: Attach peach with a sl st, sc in next 12 sts. Ch 1, turn.

Row 19: Sc in next 12 sts. Ch 1.

Row 20: Sc in ea st along side to back heel and up around front ending with a sl st in beg sc. Ch 1.

Row 21: Repeat (Row 20) 7x. Fasten off.

Sole

Fold seams of last row so they meet creating an elongated diamond, a triangular toe and heel should form. Turn boot inside out and sl st in outside loops of row 7 from one end to the other forming a seam. Fasten off.

Finishing

Thread a sufficient chain of crochet through loops in Row 4 and tie in a bow.

SECTION 4: HOUSEHOLD ELEGANCIES

n 1856 Catharine Beecher advised her readers to "have some regular plan for employment of your time, and in this plan have a chief reference to making home pleasant to your husband and children." When she wrote this, the expectations of female domesticity had changed considerably from those of the eighteenth century. During that time the homes of the lower classes were centers of perpetual industry. The means of creating the smallest of necessities was arduous, leaving little or no time for concerns of home decoration. Household appearance and comfort became an essential part of nineteenth-century culture as advances of the industrial age influenced American lifestyles. Families began to move to urban centers where men started to work outside the home while women maintained household affairs with greater convenience. The average urban housewife was often the manager of one or more domestic servants and could purchase many of the necessities that earlier generations labored for. Families came to have both the money and the time necessary to maintain fashionable homes, an image of financial success.

The home as a structure also reflected a family's level of gentility. By the mid nineteenth century parlors were common in middle-class homes. The parlor, reserved for formal entertaining and social calls, was the room that most epitomized propriety and refinement, and was one of the most common elements used by the middle class to signify upper-class aspirations. The library and sitting room, more informal areas meant for family leisure, were also upper-class affectations but filled with less expensive adaptations of fine furniture, carpets, and other decorative elements that women often made by hand. Periodicals and needlework manuals of the nineteenth century set standards of refinement while providing decorative advice for those standards to be carried out. These publications supplied a wide variety of needlework patterns, including drapery embellishments, pillows, table covers, picture frames, and a variety of baskets.

Dining also become imbued with symbols of polite society as table settings were adorned with various articles of female industry. Crocheted table cloths, doilies, and napkins provided a beautiful canvas for the meal to be served. Catherine Sedgwick illustrates this in her 1835 novel, *Home*: "The table was set with scrupulous neatness, 'Mother sees every thing,' was their maxim; and sure she was to see it, if the salt was not freshly stamped, the casters in order, and every napkin, glass, spoon, knife, and dish put on, as the girls said, by plummet and line. These are trifles in detail, but their effect on the comfort and habits of a large family of children can scarcely be magnified." Meals were yet another opportunity for women to comfort their families while instilling values of refined living.

The comfort and refinement of the home became central to the existence of the American housewife as various technological advances allowed women increasing amounts of free time. Needlework offered a unique opportunity for women to fulfill familial expectations of home comfort and fashionable décor while providing a creative outlet for leisure hours. *The Ladies' Work-Table Book*, published in 1845, professed that "Tender and affectionate, it is her highest bliss to minister to the wants, the convenience, or the pleasure of those she loves; and hence, her inventive powers have been, in all ages, called into early and active exercise, in the fabrication of those articles calculated to accomplish those desirable ends. Amongst these, useful and ornamental needlework, knitting, and netting, occupy a distinguished place." The industrious and genteel nature of needlework made it one of the most attractive pastimes of the period. Crochet, knitting, and netting were considered very fashionable accents of nineteenth-century décor for both beauty and usefulness.

This section includes things commonly found in the nineteenth-century home, such as a brioche (cake-like pillow), music stool cover, bread plate doily, and a basket. The popularity and variety of these patterns is reflected in the large number of publications that printed and reprinted them between 1840 and 1850.



BRIOCHE, OR PILLOW

Source: My Crochet Sampler By Miss Frances Lambert (New York: D. M. Peyser, 1846)

Materials Used in Photo:

Mountain Colors Weaver's Wool (Pine Needle Variegated 4 oz) Rowan Lightweight DK (gold 25g, black 50g) Tapestry Needle Clear nylon thread US Size G hook.

Brioche

With black, ch 70.

Stitches: Ch, sl st, sc

Row 1: Sc in 2nd ch from hook and in ea ch across. Fasten off black.

Row 2: Join gold with a sl st in last sc made, ch 1, turn. Sc in ea st across. Fasten off gold.

Row 3: Join black with a sl st in last sc made, ch 1, turn. Sc in ea ch across. Fasten off black.

Row 4: Join variegated with a sl st in last sc made, ch 1, turn. Sc in ea st across leaving last 4 sts un-worked. Ch 1, turn.

Row 5 - 18: Sc in ea st across leaving last 4 sts un-worked. Ch 1, turn. Fasten off variegated.

Row 19: Join black with a sl st in first st of row 4, ch 1. Sc in ea st across to end, including all skipped stitches. Fasten off black.

Row 20: Repeat Row 2.

Row 21: Repeat Row 3.

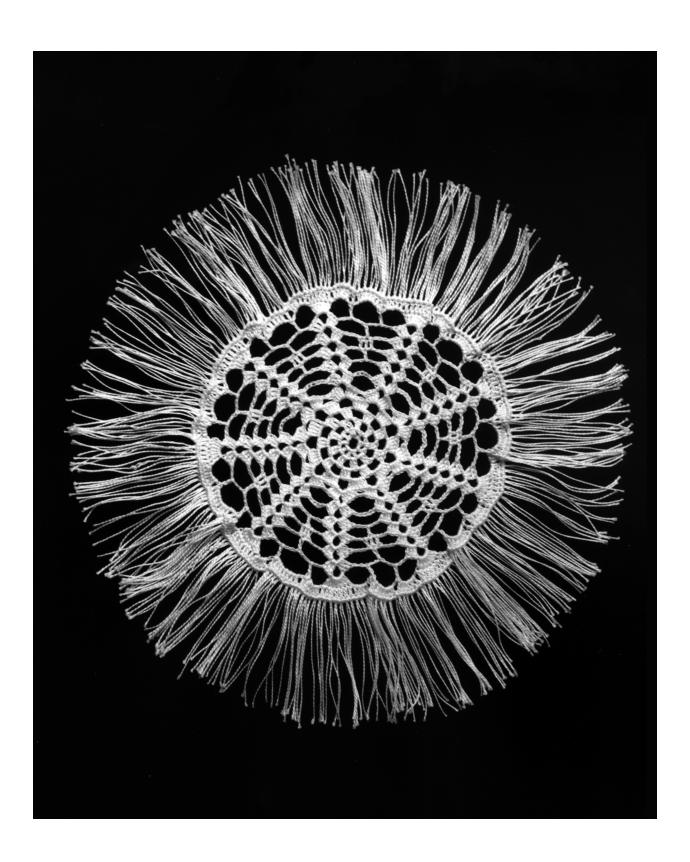
Repeat Rows 4 - 21 Fourteen times.

Repeat Rows 5-18 once.

Finishing

- 1. Meet the seams of the first and last rows, one should be black and the other variegated. On the wrong side sew the seams together with variegated wool and tapestry needle. You will be left with an opening at each end.
- 2. In one opening turn in the edge as if to hem. With a 12" length of black wool and tapestry needle blanket stitch around the perimeter. Do not fasten off.
- 3. With the remaining wool, thread the needle through each of the loops created by the blanket stitch and pull as you would a drawstring. Make a slipknot to fasten in place so hole stays closed. Keep remainder of thread attached to the center of the brioche to be used later. Repeat this on the opposite side, but fasten off thread and weave in ends.
- 4. With the length of wool remaining on the center of the brioche, thread the tapestry needle. While putting pressure on the center of the brioche, push the threaded needle through the center of the brioche and pull it through the other side. Pull the thread tight and secure with a slipknot to form the brioche shape.

- 5. Cut thirty 14" lengths of wool for tassels. Tie a 10" piece of wool around the center of all 30 threads. Proceed to braid the threads on each side of the center knot for 3". Tie a piece of wool at the end of each braid to secure. Tie another piece of wool around the remaining threads a half inch down from the last. Thread the wool in the center of the tassels on a tapestry needle and secure in the center of the brioche.
- 6. The bottom of the brioche may remain as is or a stiff bottom may be added. For the stiff bottom cut a piece of cardboard 6" in diameter. Sew or glue black cloth or velvet to the board, making sure the material overlaps to opposite side at least one inch. Center the board to the bottom of the brioche and with clear nylon thread attach the cloth on the cardboard to the crochet with a whip stitch.



Fringed Doily

Source: Godey's Lady's Book (February 1850)

Materials Used in Photo:

DMC Coton Perlé Sz. 8 (10g of white)

US Size 8 hook Stitches: Ch, sl st Special Stitches:

Long Double Crochet, ldc

Doily

Ch 9, sl st to form a ring.

Round 1: Ch 4, (dc, ch 1) in ea st around. Sl st in beg ch.

Round 2: Sl st in next ch 1 sp, ch 3, dc in same sp, ch 2, (dc 2x in next ch 1 sp, ch 2) 8x. Sl st in 3rd ch of beg ch 3.

Round 3: Ch 6, (dc 3x in next ch 2 sp, ch 3) 8x. Dc 2x in last ch 2 sp, sl st in 3rd ch of beg ch 6.

Round 4: Sl st in ch 3 sp, ch 3, dc 4x in same sp, ch 3, (dc 5x in next ch 3 sp, ch 3) 8x. Sl st in 3rd ch of beg ch 3.

Round 5: Ch 4, [(dc 4x, ch 3, dc 4x, ch 1) in next ch 3 sp] 8x. In last ch 3 sp (dc 4x, ch 3, dc 3x), sl st in 3rd ch of beg ch 6.

Round 6: Sl st in the next 3 dc and ch 3 sp, (ch 3, dc 2x, ch 3, dc 3x, ch 5) in next ch 3 sp. [(dc 3x, ch 3, dc 3x, ch 5) in next ch 3 sp] 8x. Sl st in 3rd ch of beg ch 3.

Round 7: Sl st in the next 2 dc and ch 3 sp, (ch 3, dc 2x, ch 3, dc 3x, ch 5) in next ch 3 sp. [(dc 3x, ch 3, dc 3x, ch 5)

in next ch 3 sp] 8x. Sl st in 3rd ch of beg ch 3.

Round 8: Sl st in the next 2 dc and ch 3 sp, (ch 3, dc 2x, ch 3, dc 3x, ch 3) in ch 3 sp, dc in ch 5 sp, ch 3. [(ch 3, dc 3x, ch 3, dc 3x, ch 3) in next ch 3 sp, dc in next ch 5 sp, ch 3] 8x. Sl st in 3rd ch of beg ch 3.

Round 9: SI st in the next 2 dc and ch 3 sp, (ch 3, dc 2x, ch 3, dc 3x, ch 3) in ch 3 sp, dc in next ch 3 sp, dc in dc, dc in next ch 3 sp, ch 3. [(dc 3x, ch 3, dc 3x, ch 3) in next ch 3 sp, dc in next ch 3 sp, dc in next dc, dc in next ch 3 sp, ch 3] 8x. SI st in 3rd ch of beg ch 3.

Round 10: Sl st in the next 2 dc and ch 3 sp, (ch 3, dc 2x, ch 3, dc 3x, ch 5) in ch 3 sp, sk 1 dc, dc in dc, ch 5. [(dc 3x, ch 3, dc 3x, ch 5) in next ch 3 sp, sk 1 dc, dc in next dc, ch 5, sk next ch 3 sp] 8x. Sl st in 3rd ch of beg ch 3.

Round 11: SI st in next 2 dc and ch 3 sp, (ch 3, dc 6x, ch 5) in ch 3 sp, dc in next ch 5 sp, ch 7, dc in next ch 5 sp, ch 5. (dc 7x in next ch 3 sp, ch 5, dc in next ch 5 sp, ch 7, dc in next ch 5 sp, ch 5) 8x. SI st in 3rd ch of beg ch 3. Fasten off.

Adding Fringe

Cut thread in 6" lengths. Attach one 6" length of thread in each stitch around doily.

To Attach:

1. Fold one thread in half, and place hook in a stitch along doily edge.

- 2. Pull loop made by halved thread a quarter of the way through the stitch.
- 3. Catch ends of the folded thread on hook and pull through the loop tightly.

Bread Plate Napkin

Source: *The Ladies' Crochet Manual* (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

DMC Coton Perlé Sz. 8 (30g of white)
US Size 8 hook
Stitches: Ch, sl st
Special Stitches
Long Double Crochet, ldc

Napkin

Ch 70, or length desired (divisible by 6, plus 4).

Row 1: Ldc in 4th ch from hook, ldc in next 5 sts, (ch 1, sk 1 st, ldc in ea of the next 5 sts) across. Ch 3, turn.

Row 2: Ldc in next 3 sts, (ch 3, sk 2 ldc, ldc in ea of the next 3 sts) across. Ldc in last st. Ch 4, turn.

Row 3: Sk 1 ldc, ldc in next ldc, (ch 2, ldc in next ldc) as sp, ch 2, sk 1 ldc, ldc in next ldc) across. End with a (ch 1, ldc) in last st. Ch 3, turn.

Row 4: Ldc in next ch 1 sp, ldc in next ldc, ldc 2x in next ch 2 sp, (ch 1, ldc 2x in next ch 2 sp, ldc in next ldc, ldc 2x in next ch 2 sp) across. Ch 3, turn.

Repeat Rows 2-4 until napkin is 12" or length desired. Do not fasten off thread.

Border

Round 1: Ch 3, ldc in ea st around outside edge of napkin, ldc 3x in ea corner. End with a sl st in 3rd ch of beg ch 3.

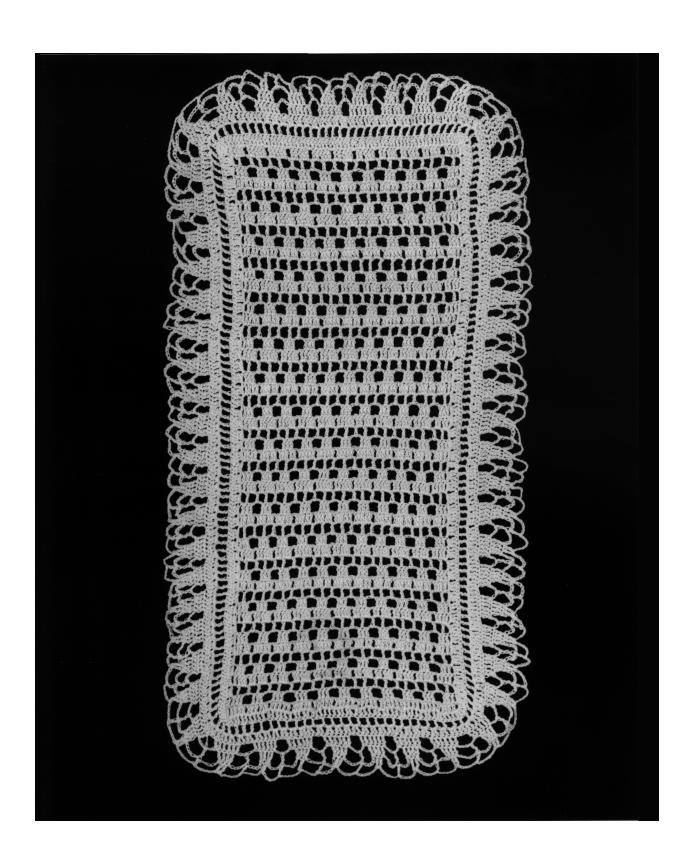
Round 2: Ch 5, sk 1 st, ldc in next st, (ch 2, sk 1 st, ldc in next st) around. SL st in 3rd ch of beg ch 5.

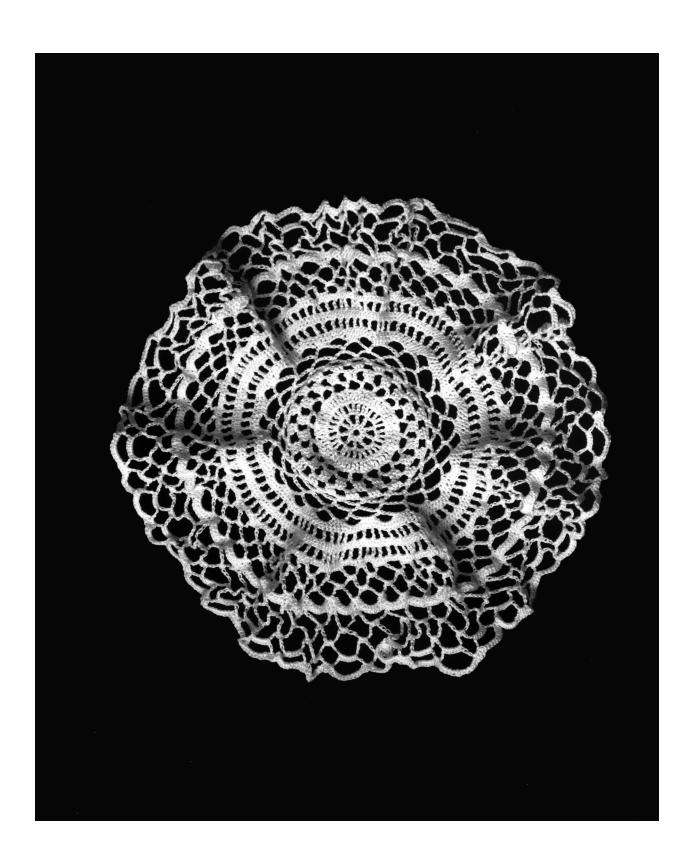
Round 3: Ch 3, ldc in ea st around. Sl st in 3rd ch of beg ch 3.

Round 4: Ch 3, ldc in next 5 sts, ch 5, (sk 2 sts, ldc in next 6 sts, ch 5) around. Sl st in 3rd ch of beg ch 3.

Round 5: Sl st in next st, ch 3, ldc in next 3 sts, ch 6, (ldc in next ch 5 lp, ch 6, sk 1 st, ldc in next 4 sts, ch 6) around. Sl st in 3rd ch of beg ch 3.

Round 6: Sl st in next st, ch 3, ldc in next st, ch 3, sk 1 ldc, (ldc in next ldc, ch 3, sk 1 st, ldc in next 2 sts, ch 3, sk 1 ldc) around. Sl st in 3rd ch of beg ch 3.





Doily for a Salver or Bread Plate

Source: *The Ladies' Crochet Manual* (New York: D. Appleton & Co., 1849)

Materials Used in Photo:

DMC Coton Perlé Sz. 8 (30g of white)

US Size 8 hook Stitches: Ch, sl st Special Stitches:

Long Double Crochet, ldc

Doily

Ch 5, sl st to form a ring.

Round 1: Ch 1, sc 9x in ring. Sl st in beg ch 1.

Round 2: Ch 5. (Ldc, ch 2) in ea ch around. Sl st in 3rd ch of beg ch 5.

Round 3: Ch 4. (Ldc, ch 1) in ea ch around. Sl st in 3rd ch of beg ch 4.

Round 4: Repeat Round 3.

Round 5: (Ch 6, sk 5 sts, sc) around. Sl st in 1st ch of beg ch 6.

Round 6: Sl st in first 2 sts of ch 6 lp, ch 3, ldc 2x in next st, ch 2. (Ldc 3x, ch 2) in ea ch 6 lp. Sl st in 3rd ch of beg ch 3.

Round 7: Sl st to ch 2 sp, ch 3, ldc 2x in same sp, ch 2. (Ldc 3x, ch 2) in ea ch 2 sp around. Sl st in 3rd ch of beg ch 3.

Round 8: Sl st to ch 2 sp, ch 1, sc in same sp, ch 4. (Sc 2x, ch 4) in ea ch 2 sp around. Sl st in beg ch 1.

Round 9: Sl st to ctr of ch 4 sp, ch 7.

(Sc, ch 6) in ea ch 4 sp around. Sl st in 1st ch of beg ch 7.

Round 10: Sl st to ctr of ch 6 lp, ch 9. (Sc, ch 8) in ea ch 6 lp around. Sl st in 1st ch of beg ch 9.

Round 11: Sl st in next 2 sts, ch 1, sc in next 3 sts, ch 5. (Sc 4x, ch 5) in ea ch 8 lp around. Sl st in beg ch 1.

Round 12: Ch 1, sc in ea st around. Sl st in beg ch 1.

Round 13: Repeat Round 12.

Round 14: Ch 5. (Sk 1 st, ldc, ch 2) around. Sl st in 3rd ch of beg ch 5.

Round 15: Repeat Round 12.

Round 16: Repeat Round 12.

Round 17: Repeat Round 14.

Round 18: Repeat Round 12.

Round 19: Repeat Round 12.

Round 20: (Ch 7, sk 4 sts, sc in next 3 sts) around. Sl st in ch 1 of beg ch 7.

Round 21: Sl st to 3rd st of ch 7 lp, ch 1, sc in next 2 sts, ch 7. (Sc 3x, ch 7) in ea ch 7 lp around. Sl st in beg ch 1.

Round 22: Repeat Round 21.

Round 23: Repeat Round 21.

Round 24: Ch 1. Sc in ea st around. Sl st in beg ch 1.

Round 25: Repeat Round 24.

Round 26: Ch 1, sc in next 2 sts, ch 10. (Sk 7sts, sc in next 3 sts, ch 10) around. Sl st in beg ch 1.

Round 27: Sl st in next 5 sts to ctr of ch 10 lp, ch 1, sc 2x in same sp, ch 10. (sc 3x in next ch 10 lp, ch 10) around. Sl st in beg ch 1.

Round 28: Repeat Row 27.

Round 29: Sl st in next 3 sts, ch 1, sc 6x in ch 10 lp, ch 6. (Sc 7x, ch 6) in ea ch 10 lp around. Sl st in beg ch 1.

Round 30: SI st in next 8 sts, ch 1, sc in next 3 sts, ch 9. (Sc 4x, ch 9) in ea ch 6 lp around. SI st in beg ch 1. Round 31: Ch 1. Sc in ea st around. SI st in beg ch 1. Fasten off.

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