



# Boston Massacre

## Women's Clothing Guidelines

Hallie Larkin  
 &  
 Stephanie Smith

## GENERAL GUIDELINES

Since this event lands in the time between the French and Indian War and Revolutionary War, many re-enactors do not have date specific apparel for 1770. Styles had not yet begun the drastic and rapid changes of the mid to late 1770s, therefore looking at garments and styles of the of the 1760s is appropriate. Clothing from the Rev War period will need to be retrofitted or hidden if it is an obvious later 1770s style.

All visible seams should be hand-finished, ideally the entire garment should be handsewn using 18th century methods, but machine stitching is acceptable if it is part of the interior construction of the garments. Fabrics should be of a quality that suits the level of society portrayed and as close to 18th century fabrics as possible. We have access to quality 18thc reproduction or imitative fabrics in our re-enacting community and choosing the correct fabrics for your individual impression is a priority.

Details in individual garments should be based upon original artifacts whenever possible. Look for guidance on how to wear your clothing from period prints and portraits. Because the lower classes could not afford their portraits painted, the details about working class clothing are being adapted in these guidelines from the British print culture, c1750-1770.

The date, and location of this event also contributes an additional variable of dressing for the season. Late winter weather can be accommodated by using the fabrics and outer clothing in use by New England women and documented in inventories and newspaper advertisements.

### Women's Clothing

During the 1760s-mid 1770s open front gowns with robings and a stomacher are the primary outer garments for working women. The other option would be a bedgown. There are few jackets depicted among the English lower classes at this time. Jackets should be avoided unless you can provide documentation for wearing a jacket in New England in the late 1760s-1770.

Fabrics should reflect the level of society being portrayed, plain, striped or printed linen for gowns. Plain linen in shades of brown, blue, white, and natural are the most common. Striped linens with other colors in the stripe and natural or white grounds, worsteds, linsey woolsey, and woolens in solid colors or stripes. Because this event takes place during late winter, outer garments such as cloaks and hoods are also needed.

Clothing from the Rev War period might need to be retrofitted. Front closing gowns can be temporarily converted to open front gowns, by turning in the bodice fronts and placing robings over the turn in. Add matching larger sleeve cuffs and a handkerchief to cover the back of the neck. Use matching fabric if you can, often the back of matching petticoats can be a source of extra fabric. Large handkerchiefs can assist in hiding a closed front gown. Bedgowns from the Rev War period are accurate.

A new cap or an existing lappet cap will add a great deal to bring your impression to the late 1760s as well as tilting the hat brim forward or forward and back. Mitts in natural or white linen or leather are also a nice addition. While worsted mitts are often advertised it is difficult to document what these mitts looked like since no examples survive, they may have been whole cloth or knitted. Hand knit mitts in worsted yarn would be the ideal.

The 18th century shoes and stockings you already have will do, as well as existing pockets and petticoats.

Petticoats should be pleated to a waistband or tape and not on a drawstring.

Keep in mind the styles for lower classes are slower to change than for the wealthy. Many of the images in these guidelines are earlier than the 1770s but are still good references for how to wear and add accessories to your gowns and bedgowns.

## Gowns

The open front gown with robings, optional stomacher and cuffs in the English style, referred to as “en fourreau” was the dominant style of the 1760s and into the 1770s for the lower as well as the upper classes. Gowns closing at center front and bumrolls are not appropriate. Hoops should be worn for upper class impressions only. Multiple petticoats and quilted petticoats provide shaping to the gowns of the lower classes. Aprons are worn with both gowns and bedgowns.

The gown worn by the rural farmer’s wife in “The Recruiting Sergeant” has a number of details to emulate. A plain white handkerchief fills in the neckline, secured with a simple bow at center front. A check linen

apron has the apron strings visibly traveling around the waist, outside the gown bodice and tied in front.

Mitts with a turned up point cover the forearms, and a quilted petticoat in a simple diamond design is worn as an upper petticoat.

Her hat is slightly turned up at the front, and hanging scissors and heart shaped pincushion hang from her waist.

Pockets are not often visible but in this instance we see hers on top of the petticoat and under the apron. Her skirts are pulled up and pinned behind.

The petticoat is hemmed above the shoe tops at approximately mid-ankle.



*The Recruiting Sergeant, 1769*





## Gown Fabrics and Construction

A selection of winter fabrics for warmth and layering, taken from New Hampshire inventories. Modern alternatives for gown and bedgowns are lightweight woolens, striped woolens, plain or striped worsteds.

“a Woollen Gown and Quilted Coat”  
“Tabby Gown”  
Margaret Chambers, Portsmouth, NH, 1762

“1 Russel Gown”  
Sarah Redman, Nottingham, NH, 25 January 1762

“One Camblet gown”  
Hannah Horney, Portsmouth, NH, 1765

“1 Stuff Gown”  
“1 linen and wooling gown”  
Ann Jones, Durham, NH, 22 August 1764

“1 Woolen Gown”  
“1 Calimanco Gown”  
Martha Chapman, Greenland, NH, 1768

Ordinary working class gowns do not survive but this example of an English gown from the John Bright Collection does show us the details that make a gown 1750s-60s. Large pleats taper down the back to flare into the gown skirts. The skirt pleats are 1 inch or larger, usually facing the pocket slit from the back and the front as well. While this example is silk, we can use the construction details with a humbler fabric.



## Shifts

Shift sleeves reach past the elbow in the late 1760s-1770. The neckline should be low in front and not up around the neck or gathered tightly on a drawstring. Sleeves are banded and fuller than the mid 1770s. Avoid lace ruffles of polyester. Small fine linen ruffles at the edge of the armband are an option. A 1750s or 1770s shift is acceptable, as long as it meets the above requirements.

Shifts with drawstring necklines can be easily converted by loosening the drawstrings and allowing the material to create a more open neckline and hide the drawstrings. The bosom can then be covered with a handkerchief. Sleeves that are too long can be shortened to below the elbow and a small narrow armband added. Shifts without armbands can easily be altered to accommodate one. Bands are similar to the wristbands on men's shirts with two buttonholes to accommodate sleeve buttons.



Gown sleeves are slightly shorter and fuller than later 1770s styles and the width of the gown sleeve is reflected in the fuller shift sleeves. Ruffles attached to the armbands are an option, but should be no wider than a scant 1 inch and made from a finer linen than the shift body linen fabric.

Shift fabrics for the lower classes can be cheaper and coarser linens such as oznabrigs, cotton/line blends or unbleached (brown) linen. Middlin' and upper class shifts should be of a finer white linen, with few imperfections or slubs, known as Holland.

### *Historic New England*



This print of a woman wearing a simple gown shows the shift sleeves are extending down just past the elbow with narrow sleeve bands. Another nice detail from this image is the handkerchief filling in the stomacher portion of the gown and secured with two ribbon ties. Also notice the handkerchief is worn quite high around the neck.

*A seated figure, Paul Sandby, 1760-1770*



## Stays-Jumps

Stays are necessary when wearing a gown. Jumps or an adequate sports bra are acceptable under a bed-gown only. Stays can also take the place of a stomacher in an open front gown. There was a fashion in the 1760s of applying faux criss cross lacing to the front of the stays, which then took the place of a stomacher. That is a very easy adaptation to change the look of your gown.



*At Sandpit Gate, 1752*



*The Author and His Family, 1760*

Stays are usually covered by an outer garment unless the woman is engaged in some sort of work, which often is depicted as laundry. The working woman above is one of those examples, her stays are back and front lacing. Note she is wearing her handkerchief which fills in her neckline.

The woman with her handkerchief askew is showing her stays, you can see the vertical lines of the stays channels. The stays are decorated with faux crisscross lacing or actually laced closed.



*1760s Stays, MFA Boston, Accession: 44.347*

## Keeping Warm

692, 693, 694. CHRISTIANA FLIGGARD, SIDNEY M<sup>c</sup> DANIEL, and MARY the wife of JOHN COCKLIN otherwise MARY M<sup>c</sup> DANIEL, were indicted, the two first for stealing 11 pewter plates, value 10 s. a copper pottage-pot, value 3s. a copper saucepan, value 1 s. a brass ladle, value 3d. a pair of black worsted stockings, value 3d. a cheque apron, value 2d. and a flannel shift, value 1d. the property of John Conner, August the 6th; and the other for receiving the above goods, well-knowing them to have been stolen, against the statute, &c.

All Turned New Cotton

Keeping warm can begin with a warmer shift than plain linen. Wear a flannel or even a light weight woolen shift as an underlayer. A light lofty fabric will provide the most insulation. Avoid worsted or all cotton fabrics.

“two woollen shifts”

*Inventory: Hannah Piper, Pembroke, NH. 26 January 1780.*

Make a handkerchief of a light weight woolen or worsted, wear one or layer on another.

I had a pretty good Camlet quilted Coat, that I thought might do tolerably well; and I bought two Flannel Under-coats, not so good as my Swan-skin and fine Linen ones; but what would keep me warm, if any Neighbour should get me to go out to help 'em to milk, now-and-then, as sometimes I us'd to do formerly; for I am resolv'd to do all your good Neighbours what Kindness I can; and hope to make myself as much belov'd about you, as I am here.

A flannel underpetticoat is an excellent option. Swanskin was also a popular fabric for underpetticoats as noted in this except from Pamela. We can substitute a light weight woolen fabric for swanskin.

Waistcoats are another add on for warmth, quilted or of flannel, or woolen fabric these will cover and insulate the upper body. Wear under your stays to allow your gown to fit properly. Surviving women's waistcoats are mainly from the first two quarters of the 18th century, and there is very limited information about the use, and appearance of later waistcoats. There is still much research to be done on the wearing of this garment. Whether it was worn over or under stays and exactly when it was worn is still an assumption and more work on the subject is needed.



“1 Baize Waistcoat”

*Elizabeth Newmarch, Portsmouth, NH, 30 May 1764*

*Colonial Williamsburg, Acc. No. 1971-1566*



## Quilted Petticoats

Quilted petticoats were worn by all classes in a variety of fabrics. For the lower sorts a quilted petticoat in a woolen or worsted fabric is appropriate. These petticoats were available for sale readymade and not necessarily always home production. Simple diamond patterns can be seen on images of working class women.

**“quilted in large diamonds, single”**  
*Pennsylvania Packet, 8 August 1778.*



**“black shalloon quilted petticoat”**  
*Mary Pray, Portsmouth, NH, 19 April 1766*

**“green stuff quilted coat”**  
*Boston Evening Post, 14 November 1774*

**“one black Russell quilted Petticoat”**  
*Boston Gazette, 28 March 1774*

**“1 Callimanco quilted petticoat”**  
*Elizabeth Newmarch, Portsmouth, NH, 30 May 1764*

*A Ladies Maid Buying a Leek; Lewis Walpole Library, 1772*

“  
found for middlin’ and upper class petticoats. Silk Taffeta, satin and glazed worsted fabrics are the fabrics

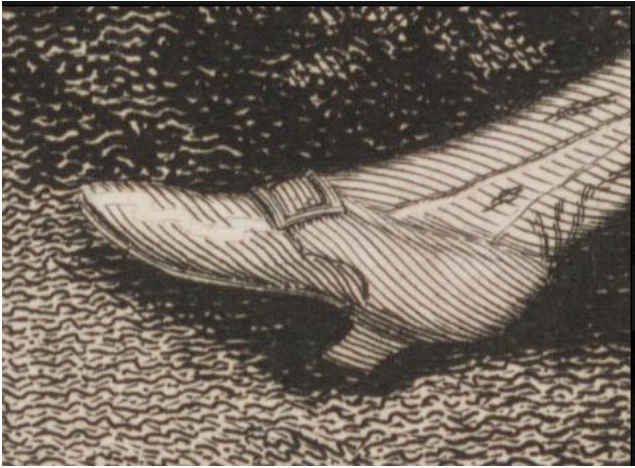


More elaborate designs and are found on the more expensive petticoats of the upper classes. This is an American example.  
*Museum of Fine Arts Boston, Accession: 59.454*

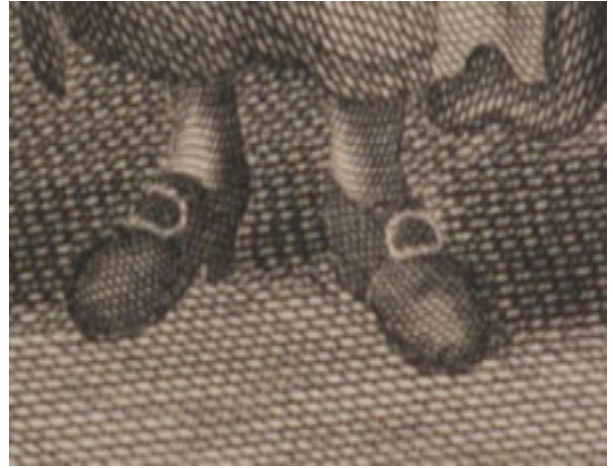


## Shoes

18th century shoes with appropriate buckles or two hole laced style.



*Female Bruiser, 1770*



*Statute Hall, 1770*



*John Bull and Sister Peg, 1760*

Shaped, handmade wool or thread over the knee stockings with a stitched back seam and a common heel are recommend for the lower and middlin'. The best color choices are: white, blue, grey, black, brown, mixed.

Machine made back seamed stockings in wool, linen or cotton are the second best choice.

Silk Stockings are appropriate for the upper classes in white. The stockings can be plain or clocked.



*An example of a common heeled stocking.  
South Union Mills*



## Caps, and Hair

The hair is worn close to the head, cut short or worn in a soft pouf over the front of the head. Caps are relatively small, and worn framing the face, slightly set back, allowing some hair to show. Lappet caps tied under the chin and also left open are worn by both the young and old. Caps should be linen for the lower sorts, silk gauze or lace for the upper classes. Ruffles on caps should be of a finer linen than the body of the cap. Even the poorest of women are depicted wearing a ribbon of some sort on their caps.



*A Coach Overturned, c1770*



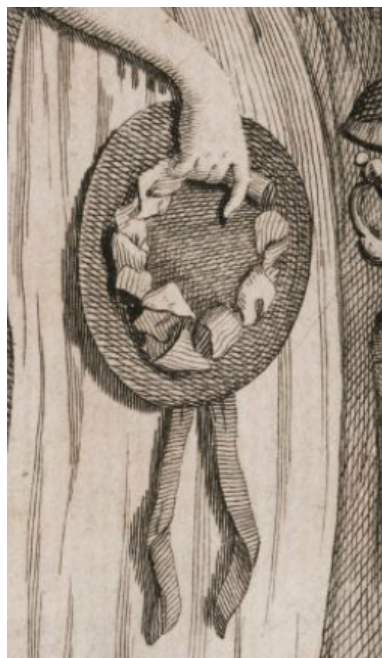
*Servant's Hall, c1770*

## Hats, Hoods and Bonnets

Low crown hats of straw or chip are the style. Flowers on hats were not yet in vogue. Feathers should be reserved for children and riding hats. Hat decorations should be of ribbons in small puffs, or ribbons and bows. Shaping of the hats by tilting up the front and or the back is still found in some prints but by 1770 most hats have lost sharp turn ups. Both of the hats below are from the same print, and show us a hat with the back slightly turned up and also a hat that is completely flat.



*Statute Hall, 1770*



## Bonnets

While few images of bonnets exist from the late 1760s, there are still numerous mentions in newspaper advertisements. The advertisement below is describing a “Woman’s plain black Sattin Bonnet”. Black is the most frequently noted color of bonnets.

**LOST, about 16 Days ago, between the Rev. Mr. Stilman’s Meeting-House in Back-Street and the Orange-Tree, a Woman’s plain black Sattin Bonnet. — Whoever has found the same, and will bring it to Green & Russell, shall receive a suitable Reward. Boston, Jan. 28, 1764.**

What exactly did the late 1760s bonnet look like? There are some images that depict small cauls at the back of the head with wide round brims around the face. The brims appear to evolve in size over time.



Both of these women are from prints by Paul Sandby, c1760, Somerset Gardens. Both have cauls to the back of the head and wide brims.

This bonnet is from Statue Hall, c1770. The brim is less forward around the face, but the caul of the bonnet is still small and to the back of the head.



“hats and bonnets, quilted and plain”

*Boston Newsletter, October 7, 1769*



## Hoods

Hoods are rare survivors and also rare in artwork, but they are mentioned in New England inventories along with numerous notations of Riding Hoods. Hoods morph into the calash in the 1770s.

### “1 Velvet hood”

*Martha Chapman, Greenland, NH, 1768*

### “1 Velvett Whood”

*Susanna Pitman, Portsmouth, NH, 22 October 1768*

New-fashion figur'd fatten and mode cloaks and  
hatts ;  
Arcadian Wedding, }  
Accomplish'd Maid, }  
Favorite, } Caps and Hoods, all in the  
Village Nymph, } newest Taste.  
Soho Fly, }  
Sesbian Dame, }  
White Perfian handkerchiefs lac'd.

*Boston Gazette, May 11, 1767*



*Museum of Fine Arts Boston, Accession: 99.664.19*



*Christies, 1760s*

This hood from the Museum of Fine Arts Boston is an example of a later 18th c silk version and similar to the hood worn by the woman in this French portrait c 1760s. Suggest fabrics for a lower class hood would be camblet (worsted) and silk velvet for the middlin' and upper classes.

## Cloaks

Woolen or broadcloth short and long cloaks with or without hoods are suggested. The size of the hood should reflect the smaller hairstyles of the late 1760s. The fabrics should be in line with your impression, for the lower sorts woolens are a good choice. Broadcloth is a good choice for the middlin' and upper classes. Red/scarlet is the most popular cloak color but there are mentions of other colors for women's cloaks, such as blue, black, brown, and purple.



*London Cries, Paul Sandby, 1760*

Found by a young Woman,  
about 6 or 7 Weeks ago, near the Rev'd, Dr. Sewall's  
Meeting House, a Lady's black Cloak, very good,  
the Person who has lost the same may here of it again,  
by Inquiring of Green. & Russell, and paying the  
Charge.  
Boston, Dec. 11, 1769.

## “A Lady's black Cloak”

The most distinctive feature of an 18th century cloak is the configuration of the pleats at the back of the hood/head of the cloak. Many surviving red cloaks are trimmed at center front and on the hood. The most popular choices are black or red silk trimming. Other cloaks have trims of red plush or gimp. Trimmings would be appropriate for upper class and middlin' cloaks.





# Working Class

## Gowns

Fabric type and quality are the major difference between the gowns of the lower, middlin' and upper classes. The style remains consistent over all three groups, with the major difference being in simpler cuffs as sleeve treatments and the lack of decoration on the gowns of the lower classes.



*London Cries: Black Heart Cherries, 1759*



*London Cries: A Milkmaid, 1759*

Although both of these prints are 10 years earlier than our target date, we can still use the details of how these working class women are wearing their gowns and accessories. On both figures the gown skirts are pulled up and pinned out of the way. The petticoats are hemmed at a high ankle length and the aprons are as long as the petticoats they cover. The cherry seller has her pocket visible and available for transactions and those who are doing a street vendor or seller could copy this detail. The cherry seller is pairing a brown gown, with a striped petticoat and a solid blue apron.



The milkmaid has her yoke slung over her shoulder as well as her cape. A simple straw hat is slightly turned up at the back, sporting a small bow.

In the detail image you can see that in place of a cap she is wearing a handkerchief over her head and tied under the chin.



## Bedgowns

The simple English Bedgown is not depicted in artwork or prints as frequently as full gowns or mentioned as frequently in runaway advertisements or inventories in New England.



*Two Women Holding a Basket, Paul Sandby, 1759*

A rare view of the back of a bedgown in this print. The turned up cuffs of the bedgown are of a solid fabric, contrasting with the simple dotted print of the fashion fabric of the bedgown.

A small circular pincushion extends from under the bedgown. Her petticoats are at mid-ankle.

When fabrics are mentioned for bedgowns in the newspaper advertisements, striped linsey (linsey woolsey) is the most frequently mentioned all linen is the second most noted fabric.

Striped linens are more frequently listed than solids. Solid colors are noted as blue and brown. For our use linseys are difficult to obtain, a good substitute would be a light striped woolen or woolen flannel.

Bedgowns are wrapper style garments that are tied closed at the waist with an apron. The usual handkerchief fills in the neckline.

The bedgown in this illustration appears to be knee length.



*The Mutual Embrace*

## Petticoats

Two petticoats, consisting of under-petticoat and top petticoat are recommended. Petticoats do not have to match the gown fabric. Avoid wearing a printed gown with a petticoat of a non-matching printed fabric. Avoid drawstring waistbands. Hems can be ferreted with tape or a regular turned hem. The petticoat length for the working classes is shoetop or higher.



*Sandpit Gate, 1752*

“1 Black Calaminco Petty Coat”

“1 Swansdown Petty Coat”

“1 White Flannel Ditto”

*Mary Sibson, Portsmouth, NH, 1777*

This image shows an unusual turned up petticoat which is hemmed and bound with ribbon or tape and appears to be lined. Underneath the top petticoat is a striped petticoat.

The apron appears to be tucked into the waistband and is of a wide blue check.

Another detail once again is a hanging pincushion in the shape of a heart.

Petticoats are generally between 100 and 120 inches wide and should be mounted onto a waistband or tape. Tape ties hold the petticoats in place.

“1 Callimanco quilted petticoat”

“1 Shalloon petticoat”

“1 Embossd. Serge ditto”

“1 Green baize. ditto”

“1 red Baize ditto”

“1 flannel ditto”

*Elizabeth Newmarch, Portsmouth, NH, 30 May 1764*



## -Aprons

Linen aprons in white, or colored checked fabrics are appropriate, blue and white check is the most common color combination. Woolen aprons are also noted in New England inventories. A varied selection of check styles are found in aprons in art prints. Aprons are worn with gowns and bedgowns.



*The Kitchen at Sandpit Gate, 1752*



*Ascent to the Round Tower, Paul Sandby, 1770*

“3 woolen aprons”

*Martha Chapman, Greenland, NH, 1768*

“check aprons”

*Sarah Weed, Poplin, NH, 7 June 1774*

“4 white linnen aprons”

*Susanna Pitman, Portsmouth, NH, 22 October 1768*



## Handkerchiefs

Check linen or cotton fabrics as well as simple white, striped or printed handkerchiefs. Handkerchiefs for the lower sorts are larger and cover a good portion of the gown front.



*Oyster Woman, Henry Robert Morland, 1769*



*Ballad Singer, Henry Robert Morland, 1769*

Note the Oyster Woman's handkerchief is large enough to be crossed in front. She is wearing another handkerchief tied under the chin. The Ballad singer is wearing a dark handkerchief with a spotted design, a lappet cap and a silk hat tilted at both front and back.

**“muslin handkerchiefs”**

*Boston Post Boy, October 29, 1764*

**“check handkerchiefs, linen and spotted ditto”**

*New Hampshire Gazette, November 9, 1764*

**“Bandanno handkerchiefs”**

*Newport Mercury, June 17, 1765*

**“black Barcelona Handkerchiefs”**

*Boston Newsletter, May 28, 1767*

## Children's Clothing

### Babies

A cap and gown are the minimal requirements for babies. Undercaps, petticoats, mitts and stockings are nice additions but not a requirement. Children's clothing was often white linen, diaper, dimity or made from existing adult worn out garments. Caps should be white linen. Blankets should be flannel or other woolen fabrics.



*The wife of Bob Nunn, Paul Sandby, 1755*



*William Adam and His Nurse, Paul Sandby, 1752*

### Girls

Girls are wearing back lacing gowns, aprons with a bib, shift, stockings, shoes and a cap. Older girls can also wear a bedgown, apron, shift and petticoat combination. Sneakers are not acceptable.



*Woman and Child Holding a Doll, Paul Sandby, 1760*



*Two Girls Holding a Basket, Paul Sandby, 1760*



## Boys



Young boys need breeches, jacket or coat, shirt, stockings and shoes. Jackets can be worn without waistcoats. Period shoes and stockings are required. Sneakers are not acceptable. A young boy below the age of 4 or 5 should be dressed in gown and petticoats.

*The Author and His Family, 1760*



Hanging scissors and/or a pincushion from the waist are practical accessories for the working class. Avoid hanging “chatelaines” or equipages. Unless you are actively involved in an impression that involves cutting, such as an oyster seller, avoid hanging a knife.

*The Methodist taylor caught in adultery, 1768*



*View from Saint Sebastians, 1769*

## Baskets

Baskets for vendor impressions and working women should be as close to period examples as possible.



*Cottage Girl, Paul Sandby, 1770*



*A Scene from a London Street, 1770*



*Two Girls Holding a Basket, Paul Sandby*



*London Cries: Muffin Man 1759*



*Tythe Pig*



## Middlin' Class

Gown fabrics can be of a better quality and accessories such as sleeve ruffles, silk hats and fine handkerchiefs, and aprons can be added, bringing even a simple gown to the next level.



Both of these women are from the same print, "Statute Hall", c 1769. They are servants in their Sunday best and display many of the details you can incorporate into a middlin' impression. A fine cap set back on the head, sleeve ruffles, sleeve flounces and more elaborate cuffs and fine aprons. Small neck decorations and decorated hats complete a finer appearance than a working class woman. Note also the length of the gowns and petticoats which are just skimming the shoe tops, a longer length than the gowns and petticoats of the working woman. .



Suggested gown fabrics are fine plain or striped worsteds, worsted damasks, glazed worsteds, quality striped linen, reproduction chintz and calicoes. Any print needs to be documented to the time period of the 1760s. Later prints are not acceptable.

This flowered worsted gown from the Colonial Williamsburg collection is a rare example. Note the simple cuffs and wide pleating of the skirts. A fine white handkerchief filling in the center front is a good detail to copy.

## Upper Class

Silks such as taffetas, satins, brocades and damasks were a popular fabric choice for the wealthy often in colors of blue, brown, pink, red and green. Damasks are an ideal choice for an upper class undress impression paired a silk quilted or matching petticoat at this time period.



*Statute Hall, 1770*

Silk cloaks, fur muffs, sheer aprons, silk mitts and fine caps are the elements needed to complete the impression.

Small hoops or hip pads can be worn to fill out the side skirts of the gown. Avoid large hoops or bumrolls.

## Jane Eustis

HAS to Sell at her Shop the North Side of the Towne House, BOSTON.

Superfine, white, scarlet, green

and blue Broad Cloth, trimmings for ditto, buff-colour and black worsted breeches patterns, India nankens, furr trimmings for cloaks, furr muffs and tippetts, a great variety plain, figur'd and striped silks, plain and figur'd sattins of all colours, silk, leather and worsted gloves of most sorts, silk, thread, cotton and worsted holl—a large assortment cap laces, cambricks, lawns, Irish linens, black and white, plain and flower'd gauze, plain and flower'd muslin, brocaded shoes and clogs, spices, fresh Hyson Tea, china and glass ware, a new-fashion black sprig'd sattin Cloak lin'd and trim'd with ermine, and a great variety of other Goods too many to be enumerated, all which will be sold at the lowest Rates, and for Cash only.

Fur muffs are larger than the later 1770s versions, see the above print for an idea of the scale. Avoid using modern furs such as ranch mink.

“Furr trimmings for cloaks, furr muffs and tippetts”

*Boston Gazette and Newsletter, February 6, 1769*



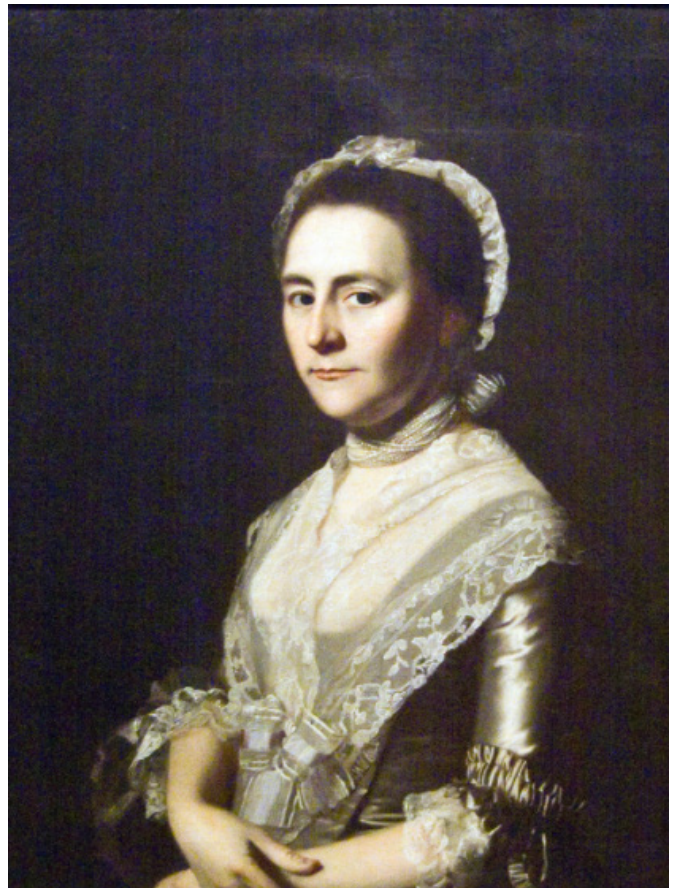


*Mrs. James Russel, John Singleton Copley, ARTNC*

Both of these portraits painted by Copley show in detail the quality of the clothing worn by the very elite and wealthy women of Massachusetts. Lace, silk satin, silk ribbons and a dignified demeanor clearly communicate the status of this woman in Boston Society.

Notice the hair on both women is softly combed back and the caps are sitting far back on the head, and both are wearing a ribbon bow at the lowest point of the handkerchief to secure it in place.

Any upper class impression has to include the same type and quality as that depicted in the portraits. If you have not the means, the time or the accessories, then a middin' impression would be more appropriate.



*Mrs. Alexander Cumming, John Singleton Copley, Brooklyn Museum of Art*

## Riding Habits

Riding habits of worsted or fine woolen fabrics have the additional advantage of being warm. This example from the John Bright Collection is a fine worsted trimmed with silk satin, mid century.



*Museum of London, 1763*



*John Bright Collection*



*Mrs. Epes Sergeant, John Singleton Copley, 1764*



## Clothing Patterns for Women, Infants & Girls

Larkin & Smith

English Gown, Bedgown, Mitts, Silk Hat, Stays, Girls Gown, Caps, Sleeve Ruffles

JP Ryan

Stays

Kannik's Korner

Bedgown, Infant

Mill Farm

Bedgown, Mitts, Infant, Boys Coat, Waistcoat, Infant

Henry Cooke

Boy's Jacket

### Not Acceptable

French or English "sleeveless bodice"

Revolutionary War Gowns

Modern eyeglasses

Heavy modern makeup

Modern Shoes

Undocumented cotton prints.

Baize: Heavy woolen, often napped.

Bandanno: Patterned Handkerchief.

Barcelona: Twilled silk.

Callimanco: Glazed worsted, plain, striped or flowered.

Camblet: Plain weave, worsted often mixed with other fibers.

Diaper: Linen woven in a diamond pattern.

Dimity: Patterned linen.

Flannel: Soft and springy woolen.

Russell: Worsted damask.

Serge: Twilled worsted and woolen.

Shalloon: Inexpensive twilled worsted.

Stuff: Worsted.

Swansdown: Woolen, similar to flannel

Textiles in America, Florence Montgomery, 2007

# Tho's Hickling

Has just imported in Capt. Marshall from London, a large Assortment of English and India GOODS, consisting of the following Articles, which he sells at the very lowest Rates by Wholesale or Retail, at his Shop at the Corner of Black Horse-Lane, leading to Charlestown-Ferry:

<p><b>A</b> General Assortment of superfine Cloths with a great variety of inferior ditto Yorkshire Flains Blue, grey and green Ratens Knappt Linen-stocks Prizes Blue &amp; dr. b. color'd Kersey black, blue &amp; cloth-color'd Serges—Beastkins pink, crimson, scarlet, green and clo h colour'd Col- chester B-aize white, blue, green and red drapery B-aize 3 qr 7-8th and yard wide white Flannels blue, red and strip'd Duffels Blankets—Swainskins flavored Serge Swainskin for lining cloths Patchet, Calices and Linens plain &amp; musquoyed Bengal black and colour'd Taffety black and colour'd ell wide Persians black, blue, white and pink narrow ditto Bandannoes silk and lungee Romals black barcelona ravats atamode Handkerchiefs wide and narrow Alamo Pliether—Lotion-Holland 3-qr and 7-8 Dowd-f yd-wide, 7-8 and 3-qr Cot- ton Checks Apron ditto—Furniture ditto blue &amp; white and dark cot- ton Gowns crimson-and-white, purple- and-white, yellow and- white Gingham for mens waistcoats pink, purple, crimson, blue and black figur'd Modes scarlet, cloth col'd, &amp; black Sattins plain and sprig'd, white and black Gauzes black sprig'd batin black and white Cat gut Harlequin Gauze yd-wide and 7 q Lawns ditto Lambri-ld silk and worsted Meelinburg Venetian Poplins coloured Taberets Brilliant—colour'd Crapes Irish Camblets Dorsettees rich Ingle Lutefrings figur'd ditto plain and sprig'd Messianets Tobinet, Musines rich Shewetts barley corn Florets rich Dunitreens—Grizzets pink and brown Broglio's worsted Stuffs black, white, blue, pink, crimson, green and cloth- colour'd Tammites Camblets of all prices black, white, blue, green, scarlet, crimson and cloth colour'd Shalloons Durants of all colours Buroys Callimancoes of all colours black plata Ruffel black Everlasting drab, green and crimson worsted Groggrams worsted Damaska 3-qr and 7-8th Garlix shire and book Mulin yd-wide, 7-8th and 3-qr. Irish-Linens Irish Sheeting</p>	<p>Tickenburz—Oznabrigs Ravens Duck Russia Drabs English and Russia Diapers fine naj via Diaper Russia Linens brown &amp; yellow Hollands yellow Canvas India Dimity—long Lawn Scotch Plaid white and dyed Jeans pillow Bullians figurd Dunities English and Scotch Plaids black, olive and drab-co- lour'd Cotton-Velvets cotton-velvet Shapes women's black Velvet Velvet for Capes men's Buckram Ivery Corbels Woolstigs and Crewells Fray Buckrams men's Riding Gloves men's and women's black, glaz'd &amp; shammy Gloves women's glaz'd &amp; unglaz'd pompadour ditto men's and women's white glaz'd Kid and Lamb Gloves and Mitts women's black, cloth col'd and white silk Mitts black satin Hats chipt Hat and Bonnets men's black, white, spotted- and musquered rib'd &amp; plain silk H. Sc. which will be sold near the ster- ling C. J. L. thread, cotton and worsted ditto—women's thread, cotton and worsted H. Sc. knit Under-waistcoats black, scarlet and crimson Gins and snail Trimming col'd and black Gimps fl. &amp; Trimming white Cap Lace black bone Lace women's callimancoe and ruffel Shoes Clogs and Gol. shoes strip'd Camblets strip'd, scarlet and green worsted Caps crimson and green mock- velvet ditto black, crimson and cloth- col'd knit Breeches-Pieces white water'd Tobby white and colour'd Thread A large Assortment of fashionable plain and fi- gur'd Ribbons black satin, c. city and pa- deusy ditto poute-colour'd Muffs and Tippets, of a peculiar kind likewise of a number of com- mon Muffs and Tippets hoefehair &amp; mohair Buttons double and single gilt ditto black glass and horn ditto Mohair, Silk and hair and silk Twitt Cozd, braid Strapping and Galloon black and colour'd silk Fer- rets—silk and worsted Binding for men's Cloaths basket-work twist Buttons silk Knite Garters white and strip'd Tapes broad and narrow Quillies strip'd and letter'd Garters cotton and thread Laces Pins—narrow Pretties chequ'd, flower'd and pot- ted Linen Handker- chiefs.</p>
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