THE HISTORY AND USE OF WOOLEN FABRICS

by

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INTRODUCTION

Statement of Problem

This study represents an endeavor to trace the history and use of fabrics made of wool, which have been used for clothing and household purposes from the earliest times to the present period.

Much has been written on clothing and clothing fabrics, and there is considerable information available on the different textile fibers from which fabrics are made, but in no case has all of the available data been consciously assembled and connected with the name of the fabric. In this connection it seemed worth while to collect, evaluate, and tabulate in an organized form all of the available information on fabrics made of wool, since there is this wealth of scattered material which has been only partially organized and assembled.

Purpose

Wool has been employed for many centuries as a fabric. Due to its warmth, its adaptability, and its wearing qualities, it has always had a wide variety of practical uses. The purpose of this investigation is to secure information

in regard to the origin and use of the different fabrics made of wool, including a history of their introduction into the various countries, where and by whom they were used, the length and return of their fashionability, and for what types of purposes they were generally used. For such a study, information in regard to the fiber and weave and the variations in cost will aid in a description of the materials.

Procedure

Since the major part of the information was secured from books, periodicals, illustrative material, and magazines, it was necessary to determine what fabrics should be studied. The procedure, then, in this investigation, was to choose a certain number of fabrics made of wool, either staple or novelty, and to give a description of each, including the origin of the word, different forms of the word, the composition and description of the fabric, and ways in which it may be used, as a background for the study. The problem itself consisted of a historical study of these fabrics, including the chronological use, the period changes in the fabrics affected by fashion and other factors, and the historical use in the United States, France, and England. This was followed by a tabulation of information concerning

each fabric under the following headings: name and origin, varying use, correlation of names, date and length of period used, and variations in cost. The discussion was concerned with the findings not suitable for tabulation, and with the items included in the tabulated data which needed explanation. Since information was secured in regard to seventy fabrics, it was deemed advisable to summarize the data in regard to the seventeenth century. Although only the outstanding points regarding one century were summarized, they, with the information previously organized in regard to all of the materials, were used as a basis for the conclusion.

Explanatory note: Much of the information used in the study was secured from authors who have written more than one book. For convenience in the tabulations, references to these were designated as follows:

McClellan, Historic Dress in America, 1607-1800, Vol. I
McClellan, Historic Dress in America, 1800-1870, Vol. II
Earle, Two Centuries of Costume in America, 1910, (a)
Earle, Costume of Colonial Times, 1894, (b)
Earle, The Sabbath in Puritan New England, 1909 (c)
Earle, Home Life in Colonial Days, 1913 (d)
Earle, Child Life in Colonial Days, 1899 (e)
Earle, Colonial Dames and Goodwives, 1924 (f)
Earle, Two Centuries of Costume in America, 1903 I (g)
Earle, Two Centuries of Costume in America, 1903 II (h)
Earle, Customs and Fashions in Old New England, 1902 (i)

Review of Literature

In order to become familiar with the different materials made of wool which are described in any of the different books that relate to clothing and textiles, it was necessary to make a study of such books as "Fabrics and How to Know Them," by Denny; "History of Costume in England," by Fairholt; "Costume of Colonial Times," by Earle; and "A New English Dictionary on Historical Principles," by Murray.

It was found advisable, in order to organize all of the material on the different fabrics, to arrange the names of the fabrics in alphabetical order, since it is hoped that this work will be helpful for reference as well as being a historical study.

The fabrics made of wool chosen for this investigation, arranged alphabetically, are as follows: Algerine cloth, allapine, alpaca, astrakhan, barege, barracan, batiste, bayes, beaver, blanket, bombazine, broadcloth, bureau or birrus, callimanco, camel's hair, camlet, cashmere, cassimere, challis, chinchilla cloth, crape, delaine, drugget, duffels, durant, Empress cloth, felt, flannel, foulard, frieze, grenadine, grogram, habit cloth, homespun, jersey,

kendal, kersey, kerseymere, lady's cloth, lasting, linsey-woolsey, merino, mohair, mousseline-de-laine, nun's veiling, paragon, paramatta, penistone, perpetuana, poil de chevre, poplin, prunella, ratteen, reps, russel, sagathy, say, serge, shag, shalloon, shepherd's check, plaid, or tartan, stamin, taffeta, taminy, thibet cloth, tricot, tweed, valencia, velour, and wadmoll.

Algerine Cloth

Very little information was found in regard to the origin of this name. Funk and Wagnalls (1925:70) say that Algerine means "an inhabitant of Algiers or Algeria. Algerian, of or pertaining to Algeria or its inhabitants," but we are not told how the name came to be applied to the fabric.

The only forms of the word found were Algerine cloth and Algerian fabric or tissue.

Very little descriptive material was found in regard to this fabric. According to Godey, (1859:59:383-384) Algerine cloth is "a light and warm woollen fabric; a woollen material at once thick and light, in gray, and drab, chequed and striped with black," while Funk and Wagnalls (1925:70) describe Algerine as "a soft woolen fabric or shawl, with bright stripes." They also define Algerian stripe as "a cream-colored textile fabric woven in alternate stripes of silk and cotton."

Algerine cloth was used principally for cloaks and wraps. (Godey, 1859:59:383-384).

Allapine

Whitney and Smith (1911: I:158) tell us that Alpine is equal to French alpin, from the Latin Alpinus, from Alpes. Alp is singular from plural alps, from the Latin alpes, high mountains, specifically those of Switzerland; said to be of Celtic origin."Of, pertaining to, or connected with the Alps,

or any lofty mountain; very high; elevated."

They also say that an Alpine hat is a "soft felt hat with a deep dent in the crown and rolled brim: originally a traveling-hat, and used in mountain-climbing, whence the name" (Whitney and Smith; 1911; I; Supplement).

The forms given by McClellan (1904:I:381) are: "allapine, spelled often ellapine, allpine, and alpine," while Whitney and Smith (1911:I:Supplement) say: Allapine is another spelling of alepine."

Very little information in regard to its composition and description was available.

McClellan (1904:I:381) says it was "a strong woolen stuff", and Whitney and Smith (1911:I:158) describe it as "a French fabric having a silk warp and merino-wool filling."

Allapine was generally used for men's wear. (Earle 1894:46).

Alpaca

According to Whitney and Smith (1911:I:157), "French alpaca is an erroneous transfer of Spanish el paco: el, the; paco, Peruvian paco, native name of the animal," while Denny (1923:15) tells us that "alpaca is an animal somewhat like the Angora goat, only smaller, which lives in South America. The name of a fabric originally made of this fibre."

Murray (1888:I:Part I:252) says the word was adopted from Spanish alpaca or al-paco, formed on al, Arabic article often prefixed to names, and paco, probably a native Peruvian name."

According to Murray (1888:I:Part I:252) there are two forms of the word: alpaca and alpaco.

According to the descriptions given by the following modern authors, alpaca is still of interest. Woolman (1926:22) mentions materials having "a combination of cotton with worsted in the weaving, as in alpaca, mohair, and brilliantine, where the warp is cotton."

Denny (1923:15-16) tells us that "alpaca is a smooth, thin wiry fabric of cotton warp, and worsted filling (may

be alpaca or any lustrous wool slightly twisted). Yarn-dyed. Often two color effects with white cotton warp and colored filling. Excellent wearing quality."

Small (1925:327) describes alpaca as "a smooth, lustrous, wiry fabric. Originally made with cotton warp and filling of pure alpaca. Now made with cotton warp and filling of mohair or any lustrous wool. Different grades and weights called Angora, brilliantine, sicilian, mohair, and Palm Beach cloth."

Dyer (1923:21,299) says: "Alpaca goat hair is not so fine nor so scarce as cashmere, but is too expensive to use except for high-priced fabrics. There is much difference of opinion as to the distinctions between mohair, brilliantine, alpaca, and Sicilian cloth. In some stores these designations are used interchangeably. However, mohair and brilliantine are by many considered higher in quality."

Dooley (1924:146-147) describes alpaca as "a thin fabric of close texture made from the fibers of an animal of the llama species; mixed with silk or with cotton. It is usually woven with cotton warp and mohair filling. Imitations of all cotton are manufactured and sold under this name. Corded alpaca. Corded weave, lengthwise of the piece, cotton warp, alpaca filling; one of the first products of the American loom."

Whitney and Smith (1911:I:157) describe alpaca as "a fabric manufactured from the hair or wool of the alpaca, either wholly or in part, or made in imitation of this. The material sold under the name of alpaca for women's dresses and outer clothing contains now little if any alpaca-wool; it is a fabric of cotton and wool, with a hard, somewhat shining surface, generally, though not always, dyed black."

According to Denny, (1923:16) alpaca is used for "petticoats, dresses, men's summer suits or office coats. A light-weight alpaca is used for linings," while Whitney and Smith (1911:I:157) say it is "used for clothing in warm climates, for coat-linings, and very largely for umbrellas." Small (1925:301-302) says: "Alpaca wool is manufactured into beautiful yarns and fabrics....being particularly popular for knitted sports garments."

Astrakhan

Astrakhan was derived from Astrakhan (Russian Astrakhanu), a city and government (province) of Russia. (Whitney and Smith, 1911:I:356).

Murray (1888:I:Pt.1:523) tells us that Astrakhan is "the skin of still-born or very young lambs from Astrakhan in Russia, the wool of which resembles fur."

There are two forms of the word: Astrachan, Astrakhan.

Denny (1923, 17,19) describes Astrachan as follows: "Imitation of Astrachan fur, the pelts of young lambs from the province of Astrakhans. A heavy coating with a curly pile, resembling fur. May be either knitted or woven (pile) fabric. The knitted fabric usually inferior or cheaper. The back may be of cotton in cheaper grades. Mohair yarn or some lustrous wool forms the pile. Similar to Karakul or imitation Persian Lamb. Yarn or piece-dyed. Good quality wears very well. Width , 52 inches."

Dooley (1924; 147,148) gives the following information in regard to Astrakhan. "Originally a fabric manufactured from Astrakhan fiber which has a curly, wavy surface. Today the name is applied to a curly-faced cloth resembling Astrakhan fleece. Most of the Astrakhan fabrics are woolen fabrics with a curly pile. The best grades are woven, while cheaper grades are knitted in structure and then napped. In order to give luster to the fabric the pile effect is made of mohair warp . The curl is given to the mohair by steaming it on spindles under tension. Mohair retains its shape when pressed under heat. When the tension is removed the mohair curls. This fabric is quite expensive, but cheaper than the real fur. It is unbecoming to stout persons although it is stylish for elderly women, and has been used for both young and old."

Dyer (1923:261-262) describes Astrakhan as "a heavy pile fabric made to imitate the fleece of the Astrakhan sheep. Its base is cotton, entirely covered by a long curled pile. It is constructed so very carefully that often it can hardly be distinguished from the real Astrakhan fur. The cloth is very durable and warm; it is always considered in good style, especially for elderly women. It is quite

expensive, but much less so than the fur which it imitates. When it is used in place of fur, the back has to be lined, thus increasing the cost. Caracul is somewhat similar to Astrakhan."

Darby (1922:94-95) adds that "the warp yarns of Astrakhan are used for pile and usually are either luster wool or mohair, while the ground warp may be either cotton or wool. Woolen yarns, very often spun from mill waste, used for the filling. After it leaves the loom the fabric is crabbed, scoured, dyed and finished without pressing. The cheaper grades are woven without a pile and get a napped finish."

Blanco (1917:3) says: "There are three varieties of this kind of fabric, each produced on a different principle: (1) on the weft principle, in which, owing to shrinkage of the ground texture, the pile weft is thrown up and forms a curly loop; (2) on the warp texture principle, in which a thick curly warp yarn is brought over wires to form the necessary loops; and (3) the cheapest form, as a knitted fabric." He further describes the process of manufacture.

Whitney and Smith (1911:I:356) add that Astrakhan is "a rough woollen fabric with a long and closely curled pile in imitation of the Astrakhan fur."

Its chief uses are for men's and women's coats, caps, muffs, trimmings (Denny:1923:19). Women's and children's coats, dress trimmings, scarfs and neckpieces. (Dyer, 1923: 262).

Barege

Whitney and Smith (1911:I:451) tell us that barege is "from French barege, so called from Bareges, a watering-place in the Pyrenees," while Murray (1888:I:Pt.2:669) says barege is "French, from Bareges or Barege, a village in the Hautes Pyrenees, France."

Barege is the only form of the word found.

Murray (1888:I:Pt. 2:669) describes barege as "a light, silky dress-fabric, resembling gauze, originally made at Bareges," and Whitney and Smith (1911:I:451) tell us that barege is "a thin gauze-like fabric usually made of silk and worsted, but, in the inferior sorts, with cotton in place of silk. In reality bareges were never made in the village

from which they have their name, the seat of the manufacture being at Bagneres-de-Bigorre in the Pyrenees."

Its chief use is for women's dresses. (Whitney and Smith, 1911:I:451).

Barracan, barragan, barragons, barraken

Whitney and Smith (1911:I:457) inform us that Barracan was derived from the French barracan, baracan, now bouracan, parallel with Provencal barracan, parallel with Spanish barragan (when also English barragan) parallel with Portuguese barrengana, parallel with Italian baracane, parallel with Dutch barkan, parallel with Middle High German barchant, barchat, German barchent, fustian, berkan, barracan, parallel with Polish barchan, barakan (medieval Latin barcanus), derived from Turkish barrakan, from Arabic barrakan, barkan, a kind of black gown, derived from Persian barak, a stuff made of camel's hair."

According to Murray (1888:I:Part II:678) this name originated "from Persial barak 'a blanket or garment of camel's hair'."

Earle (1894:53) gives the following forms of the word: "Barragons, also written barraken, barracan, and barragan" while Whitney and Smith (1911:I:457) give the following additional forms: "baracan, barrakan, barragon."

Whitney and Smith (1911:I:457) describe barracan as "a thick, strong stuff made in the Levant, properly of camel's hair. The name is used throughout the Mediterranean countries; the use of it by Byron ('the striped white gauze baracan that bound her,' Don Juan iii,70) and others to denote a delicate material is apparently an error."

Murray (1888:I:Pt.2:678) describes this fabric as "originally coarse camlet; still in Spain 'a sort of waterproof cloth of coarse wool or goat's hair', also 'the name of a coarse black woollen garment still used in Morocco' (Marsh). Vaguely employed by European writers (see Du Cange barracanus): in some passages taken as 'a fine cloth of silk or other delicate material'." Gilbert White described it in his Selborne as "a genteel corded stuff much in vogue for summer wear." (Earle, 1894:53).

This fabric was used for garments, especially for summer wear. (Whitney and Smith, 1911:I:458).

Batiste

Whitney and Smith (1911:I:475) say that the word batiste is derived "from French batiste, from Old French baptiste; so called, it is said, from its inventor, one Baptiste, a linen-weaver of Cambrai in French Flanders."

Murray (1888:I:Pt.2:702) tells us that "batiste is also seventeenth century baptist. French batiste parallel with Baptiste, according to Littre' and Scheler from the alleged original maker, Baptiste of Cambray; according to others, from its use in wiping the heads of children after baptism," while Watson (1916:96) says that batiste is "the French word for lawn."

Two forms of the word are batiste and baptiste, which is the French word for cambric." (Murray, 1888:I:Pt.2:702).

Denny (1923:19) describes wool batiste as a "light weight, fine, smooth fabric similar to nun's veiling, only finer. Lends itself to draping effects and shirring. Plain colors. Weave, plain. Width 40, 44 inches." Dyer (1923: 264) adds that "It is somewhat wiry but softer than most worsteds. It is durable, washes well, does not wrinkle badly, and is warm for its weight. It is limited in use because of its softness and light weight, and is not suitable for tailoring," while Dooley (1924:148) says that wool batiste "is a soft, light weight worsted fabric resembling cotton batiste. In order to make it light in weight it is woven as a plain weave."

This material is used for children's dresses and negligees (Denny, 1923:19), and for house dresses, kimonos and coats. (Dyer, 1923:264).

Bayes or bays

The origin of this name was not found in the literature read.

There are, however, many forms of the word. Blanco (1917:6) says that Bayetas is "Spanish for Baize." Fairholt (1896:II:34-35) mentions bays or baize, while Whitney

and Smith (1911:I:423-482) give the following forms: "Baize, early modern English also bays, bayes, bease, baies, bay, usually in the plural bays, now, as singular, baize." McClellan (1904:381) mentions baise, while Earle(1-1910:90-91) mentions "bayes, baize, bays, and bayze."

Planche (1876:I:29) tells us that "bays or baize was a well-known woollen manufacture, first made in England at Sandwich, Colchester and Norwich, in the reign of Queen Elizabeth. It was still considered a novelty in the following reign."

Whitney and Smith (1911:I:423,482) say that "baize is a coarse woolen stuff with a nap on one side, and dyed in plain colors, usually red or green. Baize (or bay) was first manufactured in England in 1561, under letters patent issued to certain refugees from the Netherlands, who had settled at Sandwich and other places and were skilled in weaving." It is also described as "any article, as a table-cover, a curtain, etc., made of baize; specifically, in theaters, the plain curtain lowered at the end of a play." They define bay as "a light woolen fabric (originally of a bay color, reddish or brownish-red), the manufacture of which was introduced into England in 1561 by refugees from France and the Netherlands."

Fairholt (1895:II:34-35) describes bays or baize as "a coarse woollen manufacture; fabricated in England, at Colchester, during the reign of Elizabeth and occasionally used for the garments of country-people", while Blanco (1917:4) describes baize as "a coarse, harsh, loosely woven woolen fabric of plain weave, having a long nap on both sides like flannel. Baize is generally dyed in bright colors and is known under the name Bayetas. Average width 66 to 67 inches, length 30 to 45 yards per piece."

The American author, Earle (1894:49,59) adds that "baize or bayes was called Colchester baize as late certainly as 1775."

Whitney and Smith (1911:I:423,482) say that "baize is now chiefly used for linings, table-covers, curtains, etc.; but when first introduced it was a much thinner and finer material, and was used for clothing."

Beaver

Denny (1923:20) tells us that beaver was "originally made in England to resemble beaver fur, hence the name," and Murray (1888:I:Pt.2:745) says that beaver is "one of the animal names common to the Aryan family."

Murray (1888:I:Pt.2:745) gives the following forms of the word: "Old English beofor, earlier befor, etc. Early modern English also beavor, bever, from Medieval English bever," and Whitney and Smith (1911:I:496) give: "Beofor, befor, (byfor, befer), beuer, bever, bevere, bevyr, beauer, beavor, beaver." Beavers is a form of the name added by Blanco (1917:6).

Denny (1923:20) describes beaver as "a fine, woolen fabric with a napped finish similar to broadcloth. The length of the nap varies greatly. A kind of beaver cloth used in millinery is a pile fabric some-what resembling hatter's plush. The thirty- and thirty-two ounce beavers used for uniforms and overcoats may be compared with kersey. They do not have the hard finish of melton but always show a nap. Weave - twill. Width, 52, 60 inches." Beaver is described by Watson (1916:96) as being "similar to Kersey, but with a longer nap, soft thick nap inside. Fur beaver is a long napped cloth imitation fur." Castor beaver is a heavy, milled, face-finished, all-wool cloth lighter in weight than ordinary beaver."

Blanco (1917:6) describes beavers as "a heavy cloth manufactured of fine wool with a finish on face made to imitate the appearance of the beaver's fur. When the surface is made with a long and dense nap this fabric becomes known as Fur Beaver", while Murray (1888:I:Pt.2:745) says beaver is "a felted cloth."

Dooley (1924:148) tells us that beaver is "a heavy cloth manufactured of fine wool, with a finish on the surface resembling the fur of the animal of that name", and Dyer (1923:264-265) describes beaver cloth as follows: "A heavy, deep-pile fabric with cotton back and tan silk pile, made to imitate beaver fur. Some people do not like any material that is made to imitate a more expensive one, and so imitation fur meets with their disapproval; but in this case the material is not unlike plush, except that the pile is sometimes longer and it always comes in the characteris-

tic beaver-tan color. It comes in many grades, the price being dependent upon stock used, the construction of the cloth, and the quality of the pile. As with any other pile fabric the pile wears off or presses down and becomes shabby. The pile in the less expensive grades looks stiff and unattractive. It provides a warm, attractive covering which, though not so rich and beautiful as fur, is not unattractive in the better graades. Compared with fur it is inexpensive, and therefore many people are enabled to have the effect and color of beaver when perhaps they could not afford the fur itself."

According to Darby (1922:95) beaver is "A soft, heavy woolen fabric napped on the face or on both sides. It is made either with a plain weave, using one set of hard-twist warp yarns and two sets of filling yarns, or else with a double-cloth weave. For the yarns which show on the face, it is customary to use a fine wool of good felting quality, such as Australian merino or Ohio fine delaine. These yarns are spun to fine counts. After it leaves the loom the fabric is closely felted, wet napped on one or both sides, shorn, steamed, dyed, wet brushed, shorn again to even the nap, and pressed."

Whitney and Smith (1911:I:496) say that beaver is "used for garments by both sexes, and the thickest quality is used for overcoats", while Denny (1923:20) says it is "used for uniforms and overcoats", and Dyer (1923:265) lists as its uses: "Coats, trimmings, collars, cuffs, muffs, scarfs, hats for children."

Blanket

The word blanket, according to Murray (1888:I:Part II: 902) is from "Old French blankete, blanquette, blanket, from blanc, white, and diminutive suffix -ette. (The Thomas Blanket to whom gossip attributes the origin of the name, if he really existed, doubtless took his name from the article)" Whitney and Smith (1911:I:577) tell us that blanket is "from Medieval English blanket, blonket, from Old French blanket, also feminine blankete, blanquette, diminutive of blanc, white."

The different forms of the word found are: Blenket, blankette, blankett, blanquet, blanchet, blancket, blanket (Murray, 1888:I:Part II:902) and blanketing (Dyer, 1923: 266).

Murray (1888:I:Part II:902) describes blanket as "a white or undyed woollen stuff used for clothing; a large oblong sheet of soft loose woolen cloth," while Dooley (1924:149) says blanket is "a term applied to any thick wool, cotton and wool, or cotton fabric with a short nap on each side."

Dyer (1923:266) describes blanketing as "a name given to any thick, heavy cotton or wool and cotton, or all-wool flannel with a short nap on each side. Soft, smooth, warm good qualities are durable."

Whitney and Smith (1911:I:577 and Supplement) give the following information concerning blankets: In printing, a blanket is "a sheet of woolen cloth, white baize or rubber, laid between the outer and inner tympans of a hand-press, or on a machine-cylinder, to moderate and equalize the pressure on the type." The different kinds of blankets are: "Army blanket, a coarse, extra strong wool blanket of a grey-brown color, napped on both sides, 60 to 90 inches in size, and weighing nine pounds a pair. Navy blanket, a heavy white blanket of wool, napped on both sides, 60 to 72 inches in size, and weighing 10 pounds a pair. Spanish blanket, a showy wool blanket, with a white body and stripes of strong, contrasting colors, from 7 to 10 inches in width, running from list to list through the entire blanket."

Whitney and Smith (1911:I:577) tell us that "the covering for a horse....was usually made of coarser material and closer texture, and was sometimes worn as a garment, especially among rude or uncivilized people." The ordinary uses of blankets are for "bathrobes, lounging robes, blankets" (Dyer, 1923:266), and for bedclothing (Dooley, 1924:149).

Bombazine

Planche (1876:I:46) says bombazine is "so-called from 'bombax' or 'bombix', the ancient name for cotton." Whitney and Smith (1911:I:617) say bombazine or bombasine comes from "French bombasin (obsolete), equal to Spanish bombasi, equal to Portueguese bombazina (probably from English), equal to Italian bambagino, from Medieval English bombasinum, properly bombycinum, a silk texture, neuter of bombasinus, bombacinus, properly (as Latin) bombycinus, made of silk or cotton, from bombax, properly (as Latin) bombyx, silk, cotton.

The additional forms mentioned by Murray (1888:I:Pt.2:978) are bombasyne, bombasin, bumbazine, bombazin, bumbazine, bombazeen, bombazine, bombasine."

Whitney and Smith (1911:I:617) give the following forms: "Bombazeen. Same as bombazine. Bombazet, bombazette (a sort of thin woolen cloth), also spelled bombasin. Bombazine, bombasine (also bombazin, bombasin, bombazeen, formerly bumbazine, bumbasine."

McClellan (1904:382) adds "bomberzeen, or bombax", and Fairholt (1896:II:56) adds "bombax, or bombix, in modern language Bombaxin, also "boratto, similar to, or perhaps identical with, bombazine."

The different authorities give a number of interesting items in describing the fabric.

Fairholt (1896:II:54-55) says bombasin was "a mixture of silk and wool, first manufactured in this country (England) in the reign of Elizabeth.....Bombasin was afterwards made of silk alone." He also refers to "bombax, or bombix, in modern language Bombasin" as "a sort of fine silk or cotton cloth." Whitney and Smith (1911:I:617) tell us that bombazine, bombasine was "originally a stuff woven of silk and wool, made in England as early as the reign of Elizabeth; afterward, a stuff made of silk alone, but apparently always of one color, and inexpensive. In modern usage, a stuff of which the warp is silk and the weft worsted. An imitation of it is made of cotton and worsted." Funk and Wagnalls define bombazine as "a fine twilled fabric with silk warp and worsted filling." McClellan (1904:382) tells us that "bombasin, bomberzeen, or bombax was a mixture of silk and cotton," and Blanco (1917:7) says that bombazine "is the name given to a twilled fabric of which the warp is of silk and the filling is worsted," while Planche (1876:I:46) says "bombazine is a stuff composed of silk and cotton."

Murray (1888:I:Pt.2:978) describes bombasine as "a twilled or corded dress-material, composed of silk and worsted; sometimes also of cotton and worsted, or of worsted alone."

Its general uses are for clothing and dresses.

Broadcloth

In discussing the origin of the name, Murray (1888:I: Part II:1117) says broadcloth is "from broad and cloth. In Act I, Richard III, 1482, 'broad cloths', two yards within the lists, are distinguished from 'streits', one yard within the lists," while Whitney and Smith (1911:I:689) inform us that broadcloth was "so called from its breadth, which is usually 60 inches."

The word is written as broadcloth or broad cloth.

Murray (1888:I:Part II:1117) describes broadcloth as a "fine, plain-wool, dressed, double width, black cloth, used chiefly for men's garments. The term is now used to imply quality rather than width, which may vary considerably; the 'double' merely represents that the piece is creased or folded double, i. e. with its two 'lists' brought together; a process not adopted with cloth of less than 54 inches." Whitney and Smith (1911:I:689) tell us that broadcloth is " a fine woolen cloth, commonly black, with a finished surface, mostly used in making men's garments."

Denny (1923:23) describes broadcloth as follows: "A smooth, rich looking, lustrous woolen fabric. The nap lies in one direction. For this reason more cloth is required in cutting garments. Cloth is fulled after weaving, napped, sheared, polished. Chiffon broadcloth is lighter weight with high lustre. Stock-dyed or piece-dyed. Good quality wears very well. Width, 50 ,54 inches."

Dyer (1923:268) says of broadcloth: "A soft, lustrous, woolen fabric, recognized by its smooth, glossy surface. It is a napped material, but the nap has been sheared close and pressed. The weave cannot be detected on the right side owing to the large amount of felting it receives, and to the thick, short nap, but the wrong side shows that it is a twill.....Broadcloth is soft and pliable, but usually quite firm; the felting makes it rather lightweight but warm; it is exceedingly dressy; soft enough to fall in graceful folks; keeps its shape easily if well cared for; gives good service and does not wear shiny. It wrinkles more easily than a worsted, is likely to catch lint, but is more easily kept in good repair than a velour. It is considered an expensive fabric, but it is poor economy to buy a cheap grade since it is likely to split and soon wear shabby, not having been given the careful and beautiful fin-

ish of the more expensive grades. If one cannot afford a good broadcloth it is better to buy a different material."

According to Blanco (1917:8) "broadcloth is a soft, closely woven material made with an all-wool warp and filling having a satin finish. The beauty of broadcloth depends on its even, nappy, lustrous surface. The three main points that go towards fixing its value are the quality of the wool used, the uniformity of the nap, and the perfection of finish. It is most often twill woven, double plain, but it is also met with in a plain weave." McClellan (1904: 383) adds that broadcloth is "always regarded with respect by the lower classes."

Dooley (1924:150-151,152) describes modern broadcloth as "a soft, closely woven material with a satin finish. The best qualities are called satin broadcloth. In America, among the first products manufactured by the colonial woolen mills were black and colored broadcloths, and these (with satinets) formed the distinctive character of American woolen fabrics at that time. They were honestly made of pure, fine-fibered Saxony wool, and sold as high as $6.50 per yard....It is commonly twill woven, but is sometimes plain. It must have a bright, beaver finish, and be close and felty in weave. Sometimes a worsted warp and woolen filling are used. As the fabric is always fulled, it is possible to make an inferior cloth of good appearance by adding gelatine for a luster. The best broadcloths have a natural luster due to the lustered wools used. The inferior grades may be determined by wetting the fabric with the finger. If the luster does not return, gelatine has been used in finishing. The broadcloth used for women's clothing is of a lighter weight and is generally piece dyed. Chiffon broadcloth.....has a very 'shiny' surface. Doeskin fabrics are usually broadcloth fabrics heavily fulled, with a short nap that is pressed. The price depends on the quality of wool used, uniformity of nap, and perfection of finish. Since broadcloth has a nap, it does not wear shiny as a worsted. Since it is softer than a worsted, it drapes well (falls in graceful folds) but wrinkles easily and 'catches the dirt'. As far as wearing qualities are concerned it is an expensive fabric."

McClellan (1910:439) says that Georgian cloth was "a light weight broadcloth fashionable in 1806 and after."

Darby (1922:96) says broadcloth "is used for suits and

coats;" Denny (1923:23) for "dresses, suits, coats;" Dooley (1924:150), "for coats, suits, and skirts;" McClellan (1904:383), says it is "used mostly for men's garments," while Dyer (1923:269) says it is used for "children's coats and bonnets and men's dress suits. Chiffon broadcloth is especially desirable for dresses and lightweight suits."

Bureau, Birrus, Burellus, Burel, Burreau

Murray (1888:I:Pt.2:1184,1196) says burreau is a "variation of Burrio, Scotch. Obsolte (hangman)." Burel, obsolete except historical. Old French burel (now bureau), a kind of cloth, diminutive of bure, feminine 'coarse (brown) woollen cloth, bay, baize', of uncertain origin, referred by Diez, Littre' and others to an adjective which appears in Old French as buire 'dark brown'. "French bureau, (writing desk, office, from bureau), coarse woollen stuff, baize (for covering writing-desks.)"

Planche (1876:I:43) says that "table-covers were made of the fabric, whence the word bureau."

Murray (1888:I:Pt.2:1196,1184) gives the following forms: "Borel, burel, borelle, burell, burrell, burail, bureau, burreau," and Planche (1876:I:43) adds: "Birrus, burellus."

Planche (1876:I:43) describes birrus, burreau, burellus as "a coarse woollen cloth," while Murray (1888:I:Pt.2:1184) says burel "is a coarse woolen cloth (probably originally of brown colour); frieze; a garment of this fabric; (plain) clothing, and bureau is "a coarse woollen stuff, baize."

Planche (1876:I:43) says that "birrus, burreau, or burrellus was worn by the lower orders in the thirteenth century. A richer sort appears to have been manufactured in the twelfth century, according to the Statutes of the Order of Cluny, in which 'pretiosos burrellos' are, with other stuffs, forbidden to be worn by the monks. A large wrapping cloak was worn by the military at the end of the twelfth century, and called in Latin birrus, being made of coarse woollen stuff so named, much used for the garments of the middle and lower classes of both sexes."

Calamanco

Whitney and Smith (1911:II:757) tell us that "calamanco is equal to Dutch kalamink, which is equal to German Kalmank, kalmang, derived from Spanish calamaco, equal to French calemande, calmande, from Medieval Latin calamancus, calamacus, calamaucas, transpositions of camelaucum, from a Greek word meaning a head-covering.

Planche (1876:I:70,71) says: "The derivation of this word is very uncertain; but the probabilities are in favor of its having the same source as "camlet,' 'calimanco', and other stuffs which were imitated from a finer material made of camel's hair. Camail, French; camallus, Latin; cameglio, Italian.... It has been suggested that 'camail' was simply a corruption of 'cap-mail.'"

Earle (1894:75-76) says that "the name is said to have meant, originally, a head-covering made of camel's hair; later, by derivation, a vestment of the Pope."

Murray (1893:II:Part I:23) tells us that calamanco is "of unknown origin."

Murray (1893:II:Pt.I:23) gives the following forms: "Calamance, calimanco, callamanco, callimanco, calamanca, calamanco.

Wright (1898:I:489) says that calamanco is "written calaminca (Shropshire), calimanco (Scotland), callamanco (Warwickshire), callimanco (East Lancashire), callimanky (Durham), kalamanca (Lancashire)."

Wright (1898:I:489) describes calamanco or callimanco as "a woolen stuff, glossy on the surface and woven so that the pattern is seen only on one side", while Planche (1876: I:70) says calimanco was "a glazed woollen stuff."

McClellan (1904:I:383) tells us that callimanco was "according to Fairholt, a glazed linen fabric showing a pattern on one side only, but described by some writers as a fashionable woolen material with a fine gloss", and Murray (1888:II, Pt. I:23) describes calamanco as "a woollen stuff of Flanders, glossy on the surface, and woven with a satin twill and chequered in the warp, so that the checks are seen on one side only; much used in the 18th century."

Earle (1894:75-76) states that callimanco "was a substantial and fashionable woollen stuff....It was a woollen stuff of fine gloss, either ribbed or plain....James Fontaine, a Huguenot settler of Virginia, gives in his memoirs a careful account of his attempt to manufacture callimanco in 1694, and says it was made of an extremely fine double twisted worsted thread."

Earle (1894:75-76) tells us that callimanco "was used for many articles of men's and women's attire, and largely used in the middle of the last century for women's shoes."

Camel's Hair

Small (1925:303-304) says that "all cloth called camel's hair was originally made of the hair of the camel, as its name implies."

Two forms of the word are camel's hair cloth and camel's hair.

Dooley (1924:152) describes camel's hair cloth as "a new fabric, made of camel's hair and wool, used for coats, scarfs, etc. Camels' hair is warmer, softer, and lighter than wool. Most of the so-called camels' hair and camels' wool fabrics are made of wool. It is usually dyed in a tan color which soils easily."

Watson (1916:97) says that camel's hair cloth is "a beautiful soft, silky fabric, usually woven like cheviot of hair of camel and goat," and Blanco (1917:10) describes camel's hair as "a loosely woven fabric of long-fibre wool."

Small (1925:303-304) describes camel's hair cloth as follows: "All cloth called camel's hair was originally made of the hair of the camel, as its name implies. Only the fine, soft hair which grows on certain parts of the camel's body is used in this way. As there are relatively few camels in the world compared with the leading fiber-bearing animals, there can be but a limited supply of this fiber in the market at any one time. There are fine knitted garments, sweaters, scarfs, etc., made entirely of camel's hair, and certain pieces of woven materials where camel's hair is used entirely or in part for the yarns. Such fabrics are exquisite in texture and command a distinctive price. Camel's hair is also much used in Oriental rugs. But camel's hair

has now become a trade name and the medium-priced materials called camel's hair probably contain very little, if any, of the coat of that strange beast of burden. The fabrics are usually fine, soft, and more or less napped and are made from high grade sheep's wool.... Camels produce two kinds of fiber. The soft wool hair is fine, strong, and tan in color. This is the fiber used in making the high-grade articles mentioned. Most of our camel's hair comes from China and Russia."

Dyer (1923:271-272) describes camel's hair cloth as "a very soft, silky, heavy woolen fabric, usually tan in color and made of camel's hair and wool... This cloth is used only in very expensive coats and it is safe to say that practically all material called "camel's hair' is wool, with perhaps a little camel's hair mixed with it, and even then it is always rather expensive. The fabric is especially delightful to touch because of its soft, silky feel. It is very durable, and though it usually comes only in brown or tan it is practically always considered good style. It is warm, comfortable, and attractive. Because of its light color it is not becoming to all complexions. It soils quickly."

The chief uses of camel's hair cloth, according to Dyer (1923:272) are for "winter and fall coats, sport jackets or coat-scarfs," and Small (1925:303,304) adds: "There are fine knitted garments, sweaters, scarfs, etc., made entirely of camel's hair, and certain pieces of woven materials.... Camel's hair is also much used in Oriental rugs.....The fabrics....are manufactured into robes, blankets, coats, and dress goods."

Camlet

Planche, an English writer, (1876:I:72) says: "The derivation of the word is uncertain, some etymologists deducing it from 'camel,' presuming, for there is no proof, that it was originally manufactured from the hair of that animal; others, from the river Camlet, in Montgomeryshire, where its manufacture in this country (England) they assert, first began."

Fairholt (1896:II:109) tells us: "It was originally manufactured of the hair of the camel, and from thence its name is derived."

Murray (1893:II:Pt.I:50) writes as follows: "The ultimate origin of the word is obscure; at the earliest known date the word was associated (by Europeans) with camel, as if stuff made of camel's hair; but there is reason to think it was originally the Arabic khamlat, from khaml; khaml, khamlat, is explained by Lane as 'the nap or pile or villous substance on the surface of cloth;' khamlat, by Johnson, as 'camelot, silk and camel's hair, also all silk or velvet, especially pily and plushy.' According to Littre, the Journal officiel of 1874, camelot is so called from the Arabic seil el kemel, the Angora goat."

Murray (1893:II, Pt. I:50) gives the following forms of the word: "Chamlyt, chamelet, chamlett, chamelot, chambelot, chamblet, chamlet, camblet, chamolet, camelott, camlott, camelot, camlet. Littre cites chamelot thirteenth century, camelot sixteenth century; Anglo-French statutes of Edward IV have chamelett, and the spelling with cham- was the prevalent one in England till after the Restoration."

An additional form by Earle (1894:77) is camilet.

Whitney and Smith (1911:II:778) refer to early modern English forms of the word as camblet, chamlet, and camelot.

Planche (1876:I:72) describes camlet or camelott as "a mixed stuff of wool and silk, used for gowns in the reign of Elizabeth." Camlet is also described (Earle, 1894:77) as being a stuff either of hair, of silk, or of wool, or of all these materials in various combinations, in universal use from early colonial days, especially for cloaks and petticoats. Camlets were also plain, twilled, or of double or single warp, and they frequently were watered.

Wright (1898:I:499) says: "Camlet, also written camblet, is a fine woollen material, a kind of close waterproof cloth," while Fairholt (1896:II:109) adds: "It is classed among the 'rich silks and stuffs' in the 'Roman de la Rose!"

Whitney and Smith (1911:II:778) describe camlet as follows: "A rich stuff used for dresses as early as the thirteenth century. It was more costly and finer than cameline. It is frequently mentioned as in use in both England and France down to the end of the seventeenth century. A very durable plain cloth used for cloaks and the like; a

water-proof material in common use before the introduction of india-rubber. All the kinds of camlet are in a certain sense imitations of Oriental camel's-hair cloth; they are made of hair, especially that of goats, with wool or silk, and present a veined or wavy appearance."

Murray (1893:II:Pt. I:50) gives the following information on the subject: "A name originally applied to some beautiful and costly eastern fabric, afterwards to imitations and substitutes, the nature of which has changed many times over. 'A kind of stuff originally made by a mixture of silk and camel's hair; it is now made with wool and silk.' (J) 'A light stuff, formerly much used for female apparel, made of long wool, hard spun, sometimes mixed in the loom with cotton or linen yarn.'(Ure). It is uncertain whether it was ever made of camel's hair; but in the sixteenth and seventeenth centuries it was made of the hair of the Angora goat. According to Beck, Draper's Dict., 'In the production (of camlets), the changes have been rung with all materials in nearly every possible combination; sometimes of wool, sometimes of silk, sometimes of hair with wool or silk, at others of silk and wool warp and hair woof. Those of our day have had cotton and linen introduced into their composition. They have been made plain and twilled, of single warp and weft, or double warp, and sometimes with double weft also.'" This was in London about 1882.

Camlets (Woollen) is described by Blanco (1917:10-11) as "an all-wool plain-woven fabric free from any ornamentation of weave produced either by combination of weave or extra warp or weft threads. It is invariably woven with the plain one-over and one-under weave from worsted yarns, which make the fabric somewhat lustrous. In width averaging 30 to 31 inches and in length 60 to 61 yards. Camlets are only divisible into two kinds, Dutch and English. The former variety appears to be no longer made, and one manufacturer states that practically 99% of the Camlets imported into China are of the English variety. Not unlike an alpaca in feel, though somewhat less lustrous, Camlets may be compared to a very fine wool Bunting."

The same author adds: "Camlets, Dutch (Woollen). This heading apparently covers a type of material which has almost disappeared from the market. Originally a rough cloth made from camel's hair, it was known as either Camlet or Camelot. A somewhat ancient description is 'a rough fabric

composed of wool and cotton, or hair and silk with a wavy or variegated surface.' A firm of manufacturers in Bradford, written to for information under this heading, writes as follows: 'This is a very ancient heading, and Camlets now are only made in this country, and although there are about three qualities shipped to China, practically speaking 99% are in the quality of the sample shown.' The sample in question shows the fabric to be a plain, all-wool, fairly loosely plain-woven fabric dyed a bright vermilion. Both warp and weft are of worsted yarn and hence it is a somewhat lustrous fabric; in width it averages between 30 and 31 inches, in length from 60 to 61 yards, and its average value during the ten years 1904-14 was 40 s. 5 d. per piece. Camlet somewhat resembles a fine bunting and has a harsh handle; somewhat stiff, it has the feel of an alpaca fabric."

Earle (1894:77) says that camlet was "in universal use from early colonial days, especially for cloaks and petticoats."

Cashmere

Whitney and Smith (1911:II:843) give the following information in regard to the origin of the word: "Cashmere, so called because first made in Cashmere (French Cachemire, German Kaschmir), now commonly written Kashmire, representing Kashmir, the native name of a state and valley in the Himalaya Mountains north of the Panjab."

Godey (1835:XI:245) says that"Cashmere or Cassimere is one of the Northern provinces of India within the Ganges.... The famous Cashmere shawls derive their name from this country," while Murray (1893:II:Part I:149) says: "Cashmere or Kashmir is the name of a kingdom in the Western Himalayas."

Small (1925:302-303) tells us that cashmere was "named from the little cashmere goat that perhaps originally furnished the fiber for its manufacture."

Murray (1893:II:Pt.I:149) gives the following forms of the word: "Cashmere, also cashmeer, cachemire, and cachemere."

Whitney and Smith (1911:II:843) tell us that "cashmere is also written cachemere (and with altered form and sense

casimire, cassimere, kerseymere.) Cashmere,(French Cachemire German Kaschmir) is now commonly written Kashmir, representing Kashmir, the native name of a state and valley in the Himalaya Mountains, north of the Panjab."

Small (1925:302-303) tells us that "Cashmere material was a common fabric years ago. It was a fine, soft, lightweight wool material and was used for the 'best dresses' of those days. The amount of Cashmere wool that can be produced is exceedingly limited, as an entire fleece weighs only about one-half pound. Another reason for its scarcity is that these goats are never sheared, the fiber being obtained from the live animals by frequent combings during the shedding season.... When we buy cashmere stockings or cashmere piece goods at the store, we ought not to expect them to contain any of the fiber of this little animal. This particular name is given to materials containing fine, soft wool fibers, resembling in those respects the fiber of the Cashmere goat."

Denny (1923:27) describes cashmere as "a light weight dress fabric originally made from the fine soft wool of the Cashmere goat, but now (both in England and America) from soft, native woools. It is similar to henrietta, but not as closely woven or as highly finished. Piece-dyed. Wears well. Weave - twill, filling on the face. Width, 42 inches."

Blanco (1917:12) tells us that cashmere is "a cloth made from the hair of the Cashmere goat. The face of the fabric is twilled, the twills or diagonal lines being uneven and irregular owing to the unevenness of the yarn. Cashmere was originally made from hand-spun yarn. In the knitted goods trade the word Cashmere, when applied to hosiery or underwear, means goods made of fine worsted yarns spun from Saxony or other soft wools. Cashmere has been described as being a lightly woven woollen fabric of twilled construction and soft finish, having the twill on the 'right' side, i. e., on the face of the fabric. It is sometimes woven with a cotton warp and fine Botany wool weft. An all-cotton variety, woven in the same way as the true Cashmere, is also met with: it is known as Cotton Cashmere. Cashmere Double is a Cashmere cloth having as a distinctive feature a twill face and a Poplin-corded effect on the reverse."

Whitney and Smith (1911:II:843) describe cashmere as

"a fine and soft woolen fabric....It differs from Merino in being twilled on one side only. Made of the dress-fabric so named. Cashmere-shawl, or India shawl, a shawl originally made in the valley of Cashmere, and afterward in the Panjab, from the fine downy wool found about the roots of the hair of the wild goat of Tibet and the Himalayas. It is also known as the camel's - hair shawl, from the popular notion that the finest were formerly made of that material. Cashmerette (Diminutive of cashmere) is a textile fabric for women's dresses, made with a soft and glossy surface, in imitation of cashmere."

Murray (1893:II:Pt.I:149) adds: "Also applied to a woollen fabric made in France and England in imitation of the true Cashmere. Cashmerette, a fabric made in imitation of Cashmere, with a soft and glossy surface, for ladies' dresses", while Skeat (1882:97) says cashmere is "a rich kind of stuff (India). A rich kind of shawl. Also a name given to the stuff of which they are made, and to imitations of it."

Denny (1923:27) lists as uses of cashmere: "Dresses, negligees and infants' wear."

Small (1925:302-303) adds: "This beautiful fiber can be found in the rare old India and Cashmere shawls and in some of the other fine, beautiful fabrics manufactured in and around the province of Cashmire."

Cassimere

Murray (1893:II:Pt.I:151) says that cassimere is "another form of Cashmere," while Dooley (1924:153) says "the name is a variation of Cashmere".

Murray (1893:II:Pt. I:151) gives the forms as "kassimere and cashimire. Another form of Cashmere; the country was called Keshimur by Marco Polo, Queximir by Barros, Kachemire by Bernier, Cassimer by Herbert, 1665."

Skeat (1882:97) says cassimere is "also spelt kerseymere in Webster. These terms are nothing but corruptions of Cashmere, and distinct from Kersey. Cashmere is spelt Cassimer in Herbert's Travels, 1665, 70."

Murray (1893:II:Pt.I:151) describes cassimere as "a

thin fine twilled woollen cloth, " while Skeat (1882:97) says Cassimere is "a twilled cloth of fine wool. (India)." Denny (1923:27) tells us that cassimere is "a general term applied to woolen or worsted cloth for men's suits. Soft finished but not napped. Weave - plain or twill," and Dyer (1923:273) describes cassimere as "a soft woolen material in medium weight....Although very satisfactory in so far as warmth and service are concerned, it has lost favor because it is impossible to make a woolen fabric into the clean-cut, attractive patterns which have appealed so greatly to men recently, and which can be produced in worsteds. Cassimeres do not get shiny so quickly as worsteds, are warmer, and as serviceable as worsteds of equal weight. However, they are more expensive and do not make up into such smart clothing."

Dooley (1924:153) says: "Originally cassimere was made of Cashmere wool; now usually a twill in woolen fabric made in different weights, qualities, and designs....It is a closely woven fabric, with a clear finish that does not cover up the weave. It is finished by napping, shearing, brushing, wetting and pressing," and Watson (1916:97) says that "cassimere is a general term for all-wool fabrics woven either plain or twilled, coarse or fine, of woolen yarn. The pattern is always woven plain and distinct and the cloth is never napped."

Darby (1922:96) describes cassimere as "a twilled woolen or worsted fabric made in a variety of weights, qualities and designs. Many different grades of wool, waste and shoddy are used in its composition. As a rule it is closely woven from hard-spun yarns and receives what is known as a clear finish, or, in other words, a finish which does not obscure the weave. This consists of a light, dry napping and a close shearing. Subsequently, the fabric is brushed, sprayed and heavily pressed."

Cassimere is "used mostly for men's suits," according to Darby (1922:96); "for men's suits and coats" (Dyer,1923: 273); as well as "for men's shirtings." (Dooley, 1924:153).

Challis

Murray (1893:II:Part I:255) says of challis that "the name is apparently of English origin, and not improbably from the surname Challis", while Whitney and Smith (1911:II: 914) tell us that the "origin is undetermined."

Whitney and Smith (1911:II:914) give the following forms of the word: "Challis, also challi, chally, chalis (obsolete)," while Murray (1893:II:Pt.i:255) says: "In modern French challis, chalys, chaly." Dooley (1924:153) adds that it "is also spelled challie."

Whitney and Smith (1911:II:914) tell us that challis is "a name originally given to a choice fabric of silk and wool, first manufactured at Norwich, England, about 1832. It was thin, soft, fine, and without gloss. The name is now applied to a fabric resembling muslin-de-laine, a light all-wool material, woven without twill, and either plain or figured. French challis is sometimes made with a glossy finish resembling that of alpaca."

Blanco (1917:13) says: "Challis is the name given to a light-weight plain or figured material made either of cotton or wool or a mixture of both. An all-wool Challis has, when plain-woven, the appearance of a Muslin Delaine. Usually printed," while Murray (1893:II:Pt.1:255) describes challis as "a fine silk and worsted fabric, very pliable and without gloss, used for ladies' dresses, 'introduced at Norwich about 1832, where it speedily became fashionable.' (Beck, Draper's Dict.)."

Dooley (1924:153-154) gives the following description: "Challis. A name given to a superior dress fabric of silk and wool.....In texture the original material was soft, thin, fine, and finished without gloss. When first introduced it ranked among the best and most elegant silk and wool textures manufactured. It was composed of fine materials, and instead of giving it a glossy surface, such as is usually produced from silk and fine wool, the object was to make it without luster. The name is now applied to an extremely light-weight summer dress fabric, composed of either cotton or wool, or a mixture of these....In structure it is plain woven, the ornamental patterns being produced by printing and dyeing. It is not sized. All wool challis does not differ essentially from the old-fashioned muslin delaine. Most challis patterns are copied from the French silks, and this accounts in part for their tasteful designs and artistic effects. French challis is a material similar to the above, though usually characterized by a more glossy finish, and is softer than the domestic. This fabric is light and soft for tailoring. Since it is woolen, it has all the properties of a woolen fabric, but not a worsted

fabric. It is warm and does not shine, but does not show a smart-cut outline as is the case with a worsted."

Denny (1923:27) tells us that challis was "originally a silk and wool fabric.....A light-weight dress fabric of wool or cotton and wool.....Soft, smooth yarns. Always printed (direct or discharge). Wears and launders well", and Dyer (1923:273-274) describes wool challis as "a lightweight, woolen fabric in a plain weave, in plain colors or with a small printed design. There are domestic and imported challis, the latter usually being finer and softer than the home product. Challis wears well; can be washed; does not catch the dirt so quickly as a cotton fabric; is rather inexpensive for wool; the designs are usually small, neat, and attractive. It is not dressy, is too light and soft for tailoring, and is not at all unusual or distinctive. It is not often found in ready-to-wear clothing; it is a serviceable fabric."

According to Denny (1923:27) challis is used for negligees and dresses, and Dyer (1923:273-274) adds that "it is quite popular for children's dresses, kimonos, and winter house dresses."

Chinchilla

In regard to the origin of the name chinchilla, Denny (1923:29) tells us that it "is derived from fur of Chinchilla, a small squirrel-like animal found in the mountains of South America," while Dooley (1924:155) says: "The name is Spanish, for a fur-bearing animal of the mink family."

Murray (1893:II:Pt.1:352) gives two forms of the word: "chinchilla, also chinchille."

Murray (1893:II:Pt.1:352) describes chinchilla as "a cloth with a long nap gathered in little tufts, in imitation of this (chinchilla) fur", and Denny (1923:29) tells us that chinchilla is a name derived from the fur of Chinchilla, but the fabric no longer resembles this fur. It is a "double cloth having one or two sets of warp, one to four sets of filling. May be all wool or cotton back, or cotton yarns used in joining back to face of cloth. Not as heavy or shaggy as Frieze. After fulling, the face is napped and rubbed by a special machine into little tufts or nubs. Excellent for wear....Weave - twill (double cloth). Width, 54 inches."

Dooley (1924:155-156) describes chinchilla as follows: "Originally a heavy coating with a rough, wavy face..... Chinchilla is a soft, heavy woolen fabric, with a curled pile, used for overcoatings. It is loosely woven as a double or three-ply cloth. It may be felted or napped, or, by using a special machine, given a short curly nap resembling Astrakhan. Sometimes the long pile is formed by floats of filling threads. In this case it is not felted. The short curly pile is formed by two cylinders, one of which is stationary while the upper moves with rotary motions, forming the pile into little curly nobs. They are seldom pressed. They are usually sold in solid color with fancy (colored) backs. The nap catches the dirt and is therefore difficult to keep clean. Various grades are on the market, due to difference in composition and care in finishing."

Dyer (1923:277) gives the following description of chinchilla: "A heavy cloth made of wool or of wool and cotton. It is recognized by the heavy nap which is in the form of tufts. The best grades resemble Astrakhan. In the cheaper grades, however, the curls on the surface simply look like a heavy, irregular nap. Much chinchilla is made from rather poor stock. The more cotton there is in it, the heavier and more lifeless it feels. It is frequently made as a double cloth: the outside chinchilla, the inside plain cloaking. This gives extra warmth. In the better grades it is expensive, although economical to cut as it comes fifty-four inches wide. The cheaper grades, though durable, are so heavy that garments made of them are burdensome. Because of the napped surface, chinchilla catches lint and dust."

Chinchilla cloth is used for "boys' and men's reefers, overcoats, and winter caps; women's and girls' winter coats", (Dyer, 1923:277) and for men's and women's overcoats, (Denny, 1923:29).

Crape

Murray (1893:II:Pt.II:1140) says that the word crape is "an anglicized spelling of Modern French crepe, in sixteenth century crespe, (equal to tissu crespe), use of crespe adjective, crisp, crisped, minutely curled or frizzled", while Planche (1876:I:146-147) says that "the well-known manufacture, crape, derives its name..... immediately from the French crepe, and through the French from the Latin crispus, frizzled or curled, indicative of its texture."

Whitney and Smith (1911:II:1333) give the following forms of the word: Crape. "The same word as French crepe, recently borrowed (in the 18th century), but spelled (perhaps first in trade use) after English analogies, equal to Dutch krep, krip, equal to German krepp, equal to Danish krep, equal to Portuguese crepe, which is derived from French crepe, formerly crespe, crape, a silk tissue curled into minute wrinkles."

Crepon is also mentioned by Denny (1923:33), and crape-cloth by Watson (1916:98).

Denny (1923:33) describes crepe or crepon as a "rather wiry fabric with crepy surface. Surface effect due to treatment of yarns (differing in the degree of twist, or left and right hand twist in same fabric) or having some warp yarns slacker than others. Good wearing quality. Only found when crepy fabrics are popular. Weave plain. Width, 36, 40, 50, 54 inches", while Dooley (1924:158) says: "The name (crepe) is applied to a class of crinkled fabrics made of woolen, worsted, silk or cotton. It is a soft draping fabric, produced either by a fancy twill weave or by highly twisted yarns of left and right hand twists, arranged in both warp and filling. The additional twist in the yarn causes the fabric to crumple up when unwound from the bobbin in weaving. The fabric is washed, dyed, brushed, sheared, and pressed."

Watson (1916:98) tells us that crape cloth is "a stout, worsted fabric with surface in imitation of silk crape, used for dress coats. Crepe is a light weight silk, silk and wool, or all wool or cotton cloth of irregular weave."

Darby (1922:97) tells us that "crepe yarns have twice or three times the amount of twist given to yarns for other fabrics. Sometimes the crepe yarns are given both a regular and reverse twist. Occasionally the crepe effect is produced by means of a fancy twill weave. Crepes are made in a variety of weights and qualities, and with either woolen or worsted yarns. After coming from the loom they are crabbed, piece-dyed, brushed, sheared and pressed."

Blanco (1917:19) says "the name crape is also applied to a sort of thin worsted material of which the dress of the clergy is sometimes made. Crepon is a dress fabric of

silk or wool in which the design is produced by using yarns having a different degree of stretch, so that portions of the fabric are crisped, crinkled, or apparently blistered, either irregularly or in set designs."

Murray (1893:II:Pt.2:1140,1141) describes crape as "a thick transparent gauze-like fabric, plain woven, without any twill, of highly twisted raw silk or other staple, and mechanically embossed, so as to have a crisped or minutely wrinkled surface. The name originally comprised fine worsed fabrics; but it is now chiefly limited to a black silk (or imitation silk) fabric much used for ladies' mourning dresses, and for funereal trimming and draping. Sometimes specifically called English crape (crepe anglais). For similar fabrics of other colours or material the French form crepe (which has retained the wider meaning of the word) is now used by preference, though the English form also occurs with qualifications, as in Canton or China crape equal to crepe de Chine, crape-lesse (obsolete) equal to crepe lisse, a kind of crape without any wrinkling or 'figure'; crape-cloth, a woollen material to which a crape-like appearance is given, used for mourning. The 'crape' for which Norwich was formerly famous, was a plain cloth of silk warp and worsted weft, which afterwards degenerated into bombazine. In the 18th century, 'a sort of thin worsted stuff, of which the dress of the clergy is sometimes made.' (Bailey, 1755); hence, sometimes put for those who dressed in 'crape', the clergy, a clergyman."

Whitney and Smith (1911:II:1333) tell us that "Australian crape is a French goods made of cotton and wool in imitation of crape. Bird's-eye crape is a thin material made for East Indian markets."

Crape is used "for dress fabrics", according to Darby (1922:97). Murray (1893:II:Part II:1140-1141) says it is used for "ladies' mourning dresses, and for funereal trimming and draping. A band of crape is worn round a hat in token of mourning," while Whitney and Smith (1911:II:1333) state that "the black has a peculiarly somber appearance, from its rough surface without gloss, and is hence considered especially appropriate for mourning dress."

Delaine

Dooley (1924:158) tells us that delaine is "from the

French 'of wool'," while Murray (1897:III:Pt.1:154) says delaine is "short for muslin delaine, French mousseline de laine, literally 'woollen muslin', so called as being a woollen tissue of great thinness or fineness. Originally called in full mousseline- or muslin-de-laine."

Blanco (1917:21) explains delaine as "a term applied to plain-woven materials made 'of wool'. The term probably originated in France."

Different forms of the word are delaine, mousseline-de-laine, muslin-delaine. (Murray, 1897:III:Pt.1:154).

Dooley (1924:158) says that "delaine applies to the most primitive weave of plain wool yarn. Thirty years ago delaine was the staple dress goods stock. It was made in solid colors," while Blanco (1917:21) says that "The term probably originated in France and was applied there to all plain-woven fabrics of light weight made of wool. As used at present, the term may be combined with another name, and then purely designates the nature of the material used in the manufacture of the fabric, such as in Muslin Delaine."

Murray (1897:III:Pt.1:154) tells us that delaine is "a kind of light textile fabric, chiefly used for women's dresses; originally made of wool, now more commonly of wool and cotton, and generally printed", and Whitney and Smith (1911:III:1513) describe it as "a light textile fabric, originally of wool, afterward more commonly of mixed materials, and frequently printed."

McClellan (1910:223) says that "a material called delaine, a merino without the twill, with figures or spots stamped in contrasting colous, was popular for house dresses. It was like the fashionable challis of today, but delaines are mentioned in old letters and books up to the sixties."

Delaine was used chiefly for women's dresses (Dooley, 1924:158)(Murray, 1897:III:Pt. 1:154)

Drugget

Little information was found in regard to the origin of the word drugget. Murray (1897:III:Pt.I:687) says: "Ulterior origin unknown. Littre suggests derivation from drogue; drug as 'a stuff of little value'; some English

writers have assumed a derivation from Drogheda in Ireland, but this is mere wanton conjecture, without any historical basis", and Whitney and Smith (1911:III:1781) say: "Origin unknown. There is nothing to show a connection with drug."

Wright (1898:II:179) gives the following forms: "Drogget (Scotland, Ireland) Also written dhrogget, Ulster; drogat, drogit, Scotland; droggit, Edinburgh; drugget" while Murray (1897:III:Pt. I:687) gives the following additional forms: "Drugget, also Scotch, droggitt, drogatt, druggit."

Murray (1897:III:Pt. I:687) gives the following description of drugget: "Formerly, a kind of stuff, all of wool, or mixed of wool and silk or wool and linen, used for wearing apparel. Now, a coarse woollen stuff used for floor-coverings, table-cloths, etc," while Wright (1898:II:179) tells us it is "a coarse woollen cloth; a cloth made of a mixture of flax and wool."

Whitney and Smith (1911:III:1781) describe drugget as follows: "Formerly a kind of stuff half silk, half wool. A coarse woolen material, felted or woven, either of one color or printed on one side.....A striped woolen or woolen and cotton fabric, commonly twilled, formerly used in some parts of Great Britain, especially for women's clothing."

Funk and Wagnall (1925:765) define drugget as "a coarse woolen felted or woven fabric, often printed on one side, and used usually for rugs or table-covers; hence, a rug, even when made of other material."

Drugget was used for women's clothing, also "as a protection for a carpet, as a carpet-lining, or, especially in summer, as a rug or carpet, generally covering only the middle portion of a floor. A finer fabric of the same sort is used for table- and piano covers." (Whitney and Smith, (1911:III:1781).

Duffels

In regard to the origin of the name, Whitney and Smith (1911:II:1793) tell us that "duffle, duffel, is derived from Dutch duffel, parallel with Low German duffel.....Usually referred to Duffel, a town near Antwerp," while Earle

(1894:103-104) says that "Duffle was woollen stuff originally made in Duffel, a town in Flanders." Murray (1897:III: Part I:706) states that duffel was "named from Duffel, a town of Brabant, between Antwerp and Mechlin."

Murray (1897:III:Part I:706) gives the following forms of the word: "Duffle, duffel, duffield, and duffl." An additional form mentioned by Earle (1894:103-104) is "Dutch Duffals;" Earle (1-1910:178) also says that "Duffels was called match-cloth," since "the 'Duffield Matchcoat' was made of duffels."

Whitney and Smith (1911:III:1793) describe duffel as "a coarse woolen cloth having a thick nap or frieze, generally knotted or tufted."

Earle (1894:103-104) says "'Duffle' was woollen stuff ....It had a thick tufted or knotted nap....It was excluded from England for a time, to favor home manufacturers..... In the Colonial Documents of New York I read, 'Duffel cannot be called cloth, it is worse than a sorte called wadmoll, and not ever worne by any Christians, only by the Indians.' Duffels formed so large a part of a trader's stock that the name finally became a general term applied to the entire outfit of a sportsman or camper", while Fairholt (1896:II:151) describes duffel as "a coarse woolen cloth mentioned by De Foe as made at Whitney,(England), and exported to America for winter wear."

Duffel was used for cloaks (McClellan, 1904:288), and according to Earle (1894:103-104) was made at Whitney, England, purposely for winter wear in America. Certainly 'coats of duffels' are constantly mentioned. The matchcoats sold to the Indians were made of it, and it supplanted fur garments and in time affected the fur trade."

Durant

Whitney and Smith (1911:III:1801) state that the word durant is "from durante, a kind of strong cloth, from Latin durant(t-)s, lasting, present participle of durare, last. Same as durance."

The different forms of the word given by Whitney and Smith (1911:III:1801) are durant and durance, the latter form being obsolete. "Sometimes written durant, and also called everlasting."

Earle (1894:104) describes durant as "a close-grained woollen stuff, so named from its strength and wearing qualities", while Whitney and Smith (1911:III:1801) define durance as "any material supposed to be of remarkable durability, as buff-leather; especially, a strong cloth made to replace and partly to imitate buff-leather; a variety of tammy."

McClellan (1904:86) refers to a "dress of 'good strong black stuff' to 'wear every day'" and adds that "we are left to conjecture that the dress.....was made of durant."

In regard to the uses of durant, McClellan (1904:319) says that "Everlasting or durant, made of worsted, was a fabric of great use for breeches, and sometimes for vests."

Empress Cloth

Watson (1916:98) tells us that Empress Cloth was named for the Empress Eugenia.

Empress cloth is sometimes called Electrol cloth or Beretz. (Watson, 1916:98).

Murray (1897:III:Pt. II:132) tells us that Empress cloth is "a woollen fabric differing from merino chiefly in not being twilled. (Apparently not known as a trade term in England.)"

Whitney and Smith (1911:III:1905) describe Empress cloth as "a woolen stuff for women's wear, having a finely repped or corded surface", and Watson (1916:98) tells us that it was "a heavy dress goods with napped or corded surface", while Dooley (1924:159-160) describes it as "similar to poplin; made of hard twisted worsted filling and cotton warp. It was made popular in the early seventies of the last century by the Empress Eugenie of France. Empress cloth was once a staple in all well-regulated dress goods lines."

This fabric was used for dress goods (Dooley:1924: 159-160) and for women's wear (Whitney and Smith, 1911:III: 1905).

Felt

Skeat (1882:206) says regarding the origin of felt that the root is uncertain.

Murray (1901:IV:Part I:149) lists the following forms of the word felt: "Also feltte, feelte, (fealt), felte, fylt."

Planche (1876:I:190) describes felt as "a sort of coarse wool, or wool and hair.....The term 'felt' appears to have signified at a very early period a material formed of wool not woven but compacted together, suitable even for a garment of defence."

Denny (1923:44) describes wool felt as "a solid, heavy material closer and thicker than melton. It may be woven of woolen yarns, shrunken and pressed, but is usually formed by felting wool fibres with heat, moisture and pressure. Quality depends upon ingredients used. Opportunity to use harsh, coarse, broken and inferior fibres. Very strong unless too thin and porous. Felt may be hard and board-like or spongy and elastic, depending upon its use. Weave - plain, twill or pressed fibres. Width, 54, 72 inches", while Dooley (1924:160) says felt is a "fabric made by rolling or pressing a pulpy mass or mixture of wool into a flat mat. The name is from the process. To felt is to mix and press into shape. While some felts are made by pressing the carded slivers, others are made by weaving or knitting, followed by heavy napping. This nap is then pressed into the body of the cloth. Felts are often classified according to their finish, as soft, hard, compact, rough, and fuzzy."

Murray (1901:IV:Pt.I:149) describes felt as "a kind of cloth or stuff made of wool, or of wool and fur or hair, fulled or wrought into a compact substance by rolling and pressure, with lees or size."

Whitney and Smith (1901:IV:2177) say that felt is "an unwoven fabric of short hair or wool, or of wool and fur, agglutinated or matted together, with the aid usually of moisture and heat, by rolling, beating, and pressure. The property of felting results chiefly from the serrated or

jagged structure of wool and most hairs, as well as from the crimped or wavy form natural to some animal fibers. The manufacture of felt is thought to have originated at a very early date in the western part of Asia, and the best and most durable felt is still made in Persia and the neighboring countries. Felt floor-mats an inch or more thick and of admirable texture and printed in rich designs in color are used upon marble and tiled floors in Persia. In Europe, throughout the middle ages and later, felt was a usual material for hats, and was also used for stuffing or bombasting garments for both defense and fashion.....Broadcloth and other fulled woolen fabrics are partially felted by the process of fulling; and the familiar shrinkage of woolen garments in washing results from an unsought felting, which draws the fibers of the fabric closer together."

Denny (1923:44) gives the following uses for felt: "Biliard table covers, pennants, hats, slippers, pads, filter cloth, lining of fur rugs, show-case linings, counter mats, chair pads, insoles, ink pads, polishers for finishing furniture, automobiles and marble, parts of pianos, sewing machines, laundry machinery, vacuum cleaners, artificial limbs, blackboard erasers, and corn plasters", while Whitney and Smith (1911:IV:2177) add: "In Europe, throughout the middle ages and later, felt was a usual material for hats, and was also used for stuffing or bombasting garments for both defense and fashion. Felt is now in general use not only for hats, but for clothing and upholstery, carpets, table-covers, and mats, jackets for steam-boilers, and lining for roofs and walls."

Flannel

Whitney and Smith (1911:IV:2253) discuss the origin of the word flannel as follows: "Origin doubtful; referred by Diez and others to Old French faline, a pillow-case, a feather-bed, modern dialect flaine, a kind of ticking. The asserted derivation from Welsh gwlanen, flannel (Wedgewood, Skeat, and others), is improbable."

Murray (1901:IV:Pt.I:285) says the word is "Of uncertain etymology. Apparently first recorded in England, whence the continental forms were probably adopted: French flanelle (late seventeenth century), Italian frannella, frenella, fiannella, Spanish flanela, franela, Portuguese farinella (influenced by farina flour) German flaneli

(1715), Dutch flanel, flennel. As flannel was already in the sixteenth century a well-known production of Wales, a Welsh origin for the word seems antecedently likely. Some scholars have conjectured that the form flannen is the original, and is a corruption of Welse gwlanen, 'a flannel' (O. Pughe), from gwlan, wool. This is plausible, but involves some difficulties: the Welsh word is not originally a name for the material, but.....means literally an article or piece of material made of wool; and the assumed change of flannen into flannel is perhaps less explicable than would be the contrary change, which might be ascribed to the analogy of linen, woollen. Another suggestion is that the word is an Anglo-French diminutive of Old French flaine, blanket or coverlet."

Murray (1901:IV:Part I:285) gives the following forms of the word: (Dialectal) flan(n) en, flan(n)ing, flan(n)ell, (flannion), (dialectal) flannin, Scotch flainen, flannel.

Whitney and Smith (1911:IV:2253) describe flannel as "a warm loosely woven woolen stuff used especially for undergarments, bed-covering, etc., but also to some extent for outer garments, in styles adapted for that purpose. Some flannels have both sides alike; others have a long nap on one side and none on the other." They describe the different kinds of flannel as follows: "Elastic flannel, a kind of Jersey cloth woven in the stocking-loom, and having a soft pile on one face. Gauze flannel, flannel of a loose and porous texture. Zephyr flannel, a woolen stuff with a slight admixture of silk, fine and very soft. Welsh flannel, flannel made from the wool of Welsh sheep."

Denny (1923:45) describes flannel as "a light-weight, soft, woolen fabric with napped surface. With more fulling and finishing, it may become broadcloth. Plain color, striped or plaid. Weave - plain or twill. Width, 36, 42 inches. Flannel (Baby) Loosely woven woolen material in white. All wool or warp of cotton or silk. Smooth or napped surface. Yarn- or piece-dyed. Width, 27, 30, 36 inches. Viyella and Clydella are trade named fabrics made in England. Woven of cotton and wool mixed in the yarn. Non-shrinking. Clydella contains less wool than Viyella. Viyella is made in different weights and widths. Weave, twill. Width, 31,46 inches."

Watson (1916:98) describes flannel as "a soft, light weight woolen fabric of which the yarn is but lightly twisted, plain weave or twilled", and Blanco (1917:35) gives the following description of "Flannel (woollen). The true Woollen Flannel should be an all-wool fabric, into the making of which no fibres other than wool enter. Woven with either a plain or twill weave, Flannel is a soft-finished material, which, in the better grades, should be of a non-shrinking character. When a very small percentage of cotton is found in so-called all-wool Flannel, it is sometimes due to cotton having remained in the machines used for the carding of the wool prior to making it into yarn. In some countries as much as 1 per cent of cotton is allowed in an all-wool Flannel. When a higher percentage is found the fabric is no longer considered an all-wool Flannel. When cotton is made to form part of Flannel it is scribbled or carded with the wool to increase the strength of the thread and improve its spinning properties. Such yarns are known as Carded Unions and when woven will produce Woollen Flannel, which is distinct from an all-wool Flannel. Inasmuch as the term "woollen" is commonly used in opposition to 'all-wool,' and that it is recognised in England that wastes, shoddy, and blends of material other than wool are referred to as 'woollen,' the term Woollen Flannel is applicable to a fabric that is not an all-wool material."

Dooley (1924:160-161) says: "Wales appears to have been the original home of flannel, and history informs us that this was the only textile produced in that country for hundreds of years. Today a flannel may be a fabric constructed either of cotton or wool, or of an intermixture of these fibres, and is a coarse-threaded, loosely woven, light-weight cloth, more or less spongy and elastic, with an unfinished, lusterless, nappy surface. It may be plain or twill woven, made of plain or worsted yarn. Ladies' cloth opera flannel is made of woolen yarn and looks like broadcloth. Generally speaking, all grades of plain colored flannel are piece dyed, the soft open texture of the goods permitting the fibers to absorb the dye as readily in the web as in the yarn. Flannels are subjected to several finishing operations, such as fulling, teaseling, pressing, and stretching. Flannels do not require a great deal of fulling. All that is necessary is enough to give a degree of stability and body to the goods. There are many kinds of flannel."

Baby flannel is used "mostly for babies, shirts, bands,

binders, and petticoats; also interlinings, women's petticoats, and shirtings. French flannel, for sport coats, blouses, middies, skirts, shirts, and trousers, and sometimes collars and vestees." (Dyer, 1923:286-287).

Foulard de Laines

Whitney and Smith (1911:IV:2350) say that foulard is "French, of unknown origin."

Two forms of the word were found: Foulard de laine and foulard de laines.

Godey (1861:63:456) says: "The newest fabric is perhaps the foulard de laines, a cloth resembling alpaca, in glossiness of texture, and all wool; on it are produced the favorite foulard designs, chintz patterns, in very bright colors."

The foulards of 1863 (Godey, 1863:66:588) are described as being "particularly rich, resembling heavy silks, both in style and price."

Foulard de laines was used chiefly for women's and children's dresses (Godey, 1862:64:385) (Godey, 1862:65:311).

Frieze

Murray (1901:IV:Pt.I:547) says the word frieze is "Adopted from French frise (from 15th century), from friser (16th century) to curl (hair, etc.)", and Whitney and Smith (1911:IV:2380) tell us that frieze is derived from "medieval English frise, equal to Old French frize, frise, frisse, French frise, equal to Portuguese Spanish frisa, derived from medieval Latin frisius, in full pannus frisius, (modern French drap de Frise), as if cloth made in Friesland, but there appears to be no evidence for an immediate connection except the similarity of spelling. Some etymologists derive the word from frizz, which others, on the contrary, derive from frieze."

Denny (1923:46) says it "originated in Ireland, while Dooley (1924:163) states that "it was named after the people of Friesland in Holland in the thirteenth century."

Murray (1901:IV:Pt.I:547) gives the following forms of the word: "Fres(s)e, fryce, fryse, friese, fryze, frees(e, -z(e, frise, frize, freise, -ze, frieze; also frieze-cloth. (Obsolete)."

Murray (1901:IV:Part I:547) defines frieze as "a kind of coarse woollen cloth, with a nap usually on one side only; now especially of Irish manufacture", while Darby (1922:98) describes frieze as "a coarse, heavy, harsh-feeling woolen fabric with an irregular nap. The name was applied originally to a rough fabric made in Friesland, and later came to be identified with an overcoating fabric made in Ireland from coarse native wool. Ordinarily, frieze is made from coarse wool, wool waste and shoddy. The lower grades contain a very large percentage of shoddy. It is dyed in the stock, woven with a plain or twill weave, well fulled, napped, sheared and pressed."

Denny (1923:46) tells us that frieze is "similar to Chinchilla, but a lower grade fabric. Woolen yarns of coarse quality wool. Shoddy is often employed in the modern fabric and mixed colors are used. Yarn- or piece-dyed .....Weave, double cloth with twill construction; width, 54 inches", and Dyer (1923:288) describes it as "a heavy, rough wool fabric with a nap, usually felted so that it is very warm. Good for overcoats for hard wear, because it is so durable."

Dooley (1924:163) says: "Frieze is a coarse, heavy cloth with a curly surface and was made at first of lamb's wool. It is now made from coarse grades of wool. It is thick and heavily napped, and is used in the manufacture of warm outer garments, particularly for men's wear, and is expected to be durable. It is famous today as an Irish fabric. Irish frieze has extraordinary durability, and the fibers are the longest and strongest made. The weave is plain, small twill, or herringbone. When not of a solid color it is usually a mixture, the colors being mixed in the raw state. The wool is dyed in the raw state in mass, then doubled after spinning. The qualities vary according to the composition. Wool waste and shoddy are extensively used."

Whitney and Smith (1911:IV:2380) describe it as "a thick and warm woolen cloth used for rough outer garments since the fourteenth century. The modern material of this name is covered with a nap forming little tufts, and is especially used in Ireland, whence it is exported for overcoating."

We are told that frieze was "used for rough outer garments since the fourteenth century." (Whitney and Smith, 1911:IV:2380). Calthrop (1907:77) says that "the homespun frieze that the peasant wore upon his back was hung by the nobleman upon his walls", while Bruce (1907:II:8) says it was used for coats in Virginia. Dyer (1923:288) says it is "good for overcoats for hard wear, because it is so durable", and Dooley (1924:163) says it"is used in the manufacture of warm outer garments, particularly for men's wear."

Grenadine

Whitney and Smith (1911:IV:2621) say, in regard to the origin of the word grenadine, "Derived from French grenadine, from grenadine, dimimutive of grenade, a pomegranate, grenade."

Murray (1901:IV:Pt.II:409) says grenadine is "adopted from French grenadine: form of the name of the Spanish city Granada", while Dooley (1924:164) tells us that "the name is an adaptation of Granada."

Two forms of the word found were grenadine and grenadin. (Murray (1901:IV:Pt.II:409).

Whitney and Smith (1901:IV:2621) define grenadine as "a thin fabric of silk, or of silk and wool, sometimes in meshes or openwork, resembling barege. Grenadine crepon, a thin material made wholly of wool, transparent, but having a kind of check pattern made of coarser threads or cards."

Dyer (1923:291) describes grenadine thus: "A cloth of very open texture constructed in the gauze weave, usually made of silk and worsted. Often has fancy stripes of different weaves. It has not been used much in recent years. The term 'grenadine' weave is, however, often applied to openwork fabrics with fancy stripes", while Dooley (1924: 164) says: "Originally a plain, openwork, net-like fabric of silk, mohair, cotton, or wool. We have grenadines in Jacquards and in set patterns."

Denny (1923:50,52) says that grenadine is "usually silk or cotton, sometimes of worsted yarn. An open gauze-like fabric similar tomarquisette, except that the latter

has two warp yarns twisted about two filling yarns. Grenadine has two warps twisted around one filling. It is commonly known as marquisette. The term grenadine as now used covers many lace-like effects in weave. Some are leno-fabrics; that is, a combination of plain and gauze weaves which form window-like patterns in the cloth. These open spaces are not always produced by gauze weave, but by other contrivances for spacing warp and filling yarns. Piece-dyed, sometimes printed. Finished soft or stiff. Durable if not too open....Weave - gauze. Width, 40"."

Grenadine is used for women's summer dresses (Whitney and Smith, 1911:IV:2621), and for dresses and trimmings. (Denny, 1923:52).

Grogram

Murray (1901:IV:Pt.II:440) says grogram is an "adaptation of French gros grain, large or coarse grain."

Whitney and Smith (1911:IV:2630-2632) tell us that grogram is "derived from Old French gros-grain, from gros, coarse, gross, and grain, grain: gros, a textile fabric stronger or heavier than others of the same material."

Different forms of the word given by Murray (1901:IV: Part II:440) are "Grogeram, -an(e, grogran(e, grograin(e, -ayn(e, growgraine, grogrein(e, -eyn, grogane, grogaram, -arom, -eraine, -erin, -eron, -oram, -oran, grograme, -gran (t, -gren, -grum."

Murray (1901:IV:Part II:440) defines grogram as "a coarse fabric of silk, of mohair and wool, or of these mixed with silk; often stiffened with gum", and Whitney and Smith (1911:IV:2630-2640) define it as "a coarse textile fabric formerly in use, made originally of silk and mohair, afterward of silk and wool, and usually stiffened with gum. Grogram-yarn. A coarse yarn of wool or silk, formerly used as the woof of various fabrics."

Fairholt (1896:II:197) says grogram is "a coarse woollen cloth", while Planche (1876:I:231) says "Stuffs of various descriptions have received the name of 'grogram,' which is derived from the texture and not the material itself, a variation in it being caused by the warp threads passing

over two of the shoots, and taking up only one. Cotgrave calls the grogram woven at Lisle camelot, camlet. Bailey says: 'A sort of stuff all silk; it is, in reality, no more than a taffety coarser and thicker than ordinary.' Grogram is named amongst the woollen cloths woven in England in the time of Charles II, and some sort of grogram was known, if not made, in this country, as early as the reign of Elizabeth."

McClellan (1904:386) describes grograms as "a rough fabric of silk and wool with a diagonal weave."

Fairholt (1896:II:197) tells us that grogram was used for gowns and coats. Earle (1894:120-121) mentions waistcoats, cloaks and suits of grogram.

Habit Cloth

Whitney and Smith (1911:IV:2673) define habit as "A costume worn by women when riding on horseback; a riding habit." No doubt habit cloth derives its name from the fact that it was used for habits.

The only form of the name found was habit cloth.

Murray (1901:V:Pt.I:5) defines habit-cloth as "a light broadcloth used for riding-habits and other outer garments."

Blanco (1917:40) describes it as follows: "Habit Cloth (Woollen). An all-wool cloth similar to Medium, Broad, and Russian Cloth. Average width, 54 to 74 inches. In the better grades it is a high-priced fabric..... Met with in dark shades of green or else in black."

Godey (1850:41:318) refers to it as "a light material, known by the Parisians as 'habit cloth,' Stone colors, green, and brown, of different shades are mostly worn. For one who dresses on a moderate income, we would recommend the cloth by all means, as far less costly (than velvet), and often producing quite as elegant an effect."

Habit cloth is generally used for riding habits(Blanco, 1917:40). It has also been used for cloaks (Godey,1850:41:318), and travelling-dresses. (Godey,1852:44:96) (Godey, 1852:45:493).

Homespun

Whitney and Smith (1911:IV:2865) tell us that the word homespun is derived from home and spun, past participle of spin." As an adjective it means "spun or wrought at home; of domestic manufacture."

Darby (1922:98,101) says; "The original homespun, as the name implies, was made from yarns spun on the old spinning wheel."

Only one form of the word, homespun, was found.

Whitney and Smith (1911:IV:2865) tell us that homespun is "cloth made at home; home-made clothing. Also a coarse and loosely woven woolen material, made in imitation of actual home-made cloth", and Denny (1923:53) describes it as "a loose, rough woolen material of plain or twill weave and coarse yarn. Formerly made on hand looms at home from hand spun yarns. Now imitated by machine. Revived from time to time. Fabric resembles a tweed in general character. Weave, plain or twill. Width, 48, 54 inches."

Dyer (1923:293) says homespun is "a coarse, rough wool fabric in a plain weave. A medium grade of wool is generally used and the yarns and cloth are made to imitate as nearly as possible hand-spun yarns and hand-woven cloth. The yarns are made of mixed colors so the effect is variegated. A solid color is seldom used. Very practical, durable, warm, not at all dressy", while Dooley (1924:165) describes this fabric as follows: "It is soft but rather clumsy. A general term used to designate cloth spun or wrought at home. The homespun of the present day is a woolen fabric in imitation of those fabrics made by hand before the introduction of textile machinery. It is made of a coarse, rough, and uneven yarn of long staple; usually of plain twill weave and no felting. It was woven by the early settlers of the Eastern and Southern States.....The difference in quality is due to the kind of wool used and the care in finishing. It is dyed in the stock, and various colors of wools are blended to produce the mixed color. Sometimes camel's hair, mohair, and alpaca are mixed with a poor quality of wool to give body to the cloth."

Darby (1922:98,101) says: "The original homespun, as the name implies, was made from yarns on the old spinning wheel. Such yarns were rough and irregular, and the fabric

woven from them had, consequently, a rough, nubby appearance. The homespun familiar to commerce is an imitation of the original article. The yarns are spun into coarse sizes from medium-grade wool of fairly long staple, which is dyed in the stock and blended to produce mixed color effects in the yarn.....The weave may be either plain or twill. After leaving the loom, the fabric is fulled, washed, dried and brushed, lightly sheared, steamed and pressed."

Its chief uses are for everyday and sport suits, separate skirts, raincoats, motor coats, (Dyer, 1923:293); for woolen suiting for men's wear and in various kinds of coarse, spongy, shaggy cloth for women's sport clothes, (Dooley,1924:165); and for suits and dresses. (Darby, 1922: 101).

Jersey

Whitney and Smith (1911:V:3227) tell us that the word is "so-called from Jersey, formerly also Jarsey, (derived from French Jersey), one of the Channel Islands."

Murray (1901:V:Pt.II:570) says Jersey is "The name of the largest of the Channel Islands: it is used attributively and elliptically, especially in reference to the knitting of stockings and other worsted articles, which was long a staple industry of Jersey."

Murray (1901:V:Pt.II:570) gives the following forms: "Jersey, also iarzie, ierdseie, iarnsey, jars(e)y", and Whitney and Smith (1911:V:3227) say: "Formerly also jarsey, jarsy, jarzie."

Whitney and Smith (1911:V:3227) define jersey cloth as "woolen stockinet. Jersey flannel, a fabric resembling stockinet, but with a long and soft pile on one side", while Denny (1923:56) describes jersey cloth as "a knitted fabric of wool, silk or artificial silk. In wool, it tends to cling to the figure, and stretches badly. Does not wrinkle. May have smooth finish but is often napped to give rough surface. Yarn-dyed.....Width, 54 inches. Knitted in tubular form."

Dyer (1923:294) describes it as follows: "Wool Jersey (sometimes called stockinet) is a knitted fabric, made of soft-twisted yarns. It may be all-wool or mixed with cotton. It usually has a nap, the amount varying in pieces of

different weights and finishes. This fabric is distinguished by its knitted construction and its elasticity. The names 'Heather' and 'Heather Mixture' used in many stores mean Jersey made of mixed yarn-dyed wools in an attractive, variegated effect and with pleasing color combinations that are very popular, but heather mixtures may also be found in worsteds, tweeds, etc. A very satisfactory fabric for every day; wears well; is comfortable, lightweight, exceedingly durable, moderate in price, and does not require much care. Because of its elasticity it does not wrinkle nor become shiny. For an all-round suit or dress for everyday wear, nothing can be recommended more highly than Jersey, although its popularity depends somewhat upon fashion. It gets out of shape, being likely to sag or bulge in those places which are subject to wear. If it has a decided nap, this may wear off. Because it is a knitted fabric, it is apt to cling to the figure. These difficulties may be somewhat forestalled if the customer is careful not to get too tight a fit through the shoulders and sleeves, and to see that the skirt is wide enough to prevent pulling when the wearer walks or sits. The cheaper jerseys pull out of shape more readily than the expensive ones. Jersey is not considered especially dressy, and is rather difficult for an inexperienced sewer to work on."

Concerning the uses of jersey, Dyer (1923:294) says: "It has wide variety of uses depending on its quality; dresses, suits, skirts, sweaters, blouses, petticoats, bathing-suits, and sport garments."

Kendal

Whitney and Smith (1911:V:3274) tell us that "Kendal is so-called from Kendal, a town in Westmoreland, England, where it was first made."

The different forms of the name found were Kendal green, kendall and kendal. Funk and Wagnalls (1925:345) add: "Often in the plural."

Whitney and Smith (1911:V:3274) describe kendal as "a coarse woolen cloth", while Murray (1901:V:Pt.II:672) says it is "a species of green woollen cloth. Obsolete."

Funk and Wagnalls (1925:1345) define kendal as "a coarse woolen cloth, colored green with dye from the woodwaxen."

Kendal was used for coats and gowns. (Planche,1876:319).

Kersey

Skeat (1882:315) in discussing the origin of the word, says: "The word is certainly English, and the same word as the personal name Kersey; perhaps named from Kersey, three miles from Hadleigh, in the south of Suffolk, where a woollen trade was once carried on. A little weaving still goes on at Hadleigh. The usual pretence, that the cloth came from Jersey, and was named after it, is a pure fiction; there is nothing to shew that Jersey was ever called Kersey, and the 'corruption' from j to k is, phonetically impossible. I find that the island was already called Jersey in a charter of Edward III, cited in Falle's Account of Jersey, 1694. The place of the manufacture of kersey is now the North of England, but it was once made in the South.(Philip's Dict.)"

Planche (1876:319 says that kersey was "made originally at Kersey in Suffolk, whence its name."

Whitney and Smith (1911:V:3277) state that kersey is "said to be so called from Kersey, a village near Hadleigh in Suffolk, England, where a woollen trade was once carried on", while Murray (1901:V:Part II:678) says kersey is "Now rare. Possibly named from the village of Kersey in Suffolk (compare Kendal, Worsted, etc., as names of fabrics); though evidence actually connecting the original manufacture of the cloth with that place has not been found."

Murray (1901:V:Part II:678) lists the following forms of the word: "Kerseye, carsey, kersay, carsy(e, carsoye, carssey, caresye, cassaye, kersay, karsey, karsie, carsie, carzie, kersie, kersy, kerzie", while an additional form mentioned by Whitney and Smith (1911:V:3277) is carsaye.

Skeat (1882:313) says, in regard to the different forms used: "The French carize, 'kersie' (Cotgrave), Dutch karsaai, Swedish kersing, are mere corruptions of the English word", while Earle (1894:100,104) mentions Hampshire kersies, and says that Dussens (sometimes spelled dozens) was a kersey."

Murray (1901:V:Pt.II:678) defines kersey as "a kind of coarse narrow cloth, woven from long wool and usually ribbed. A make or variety of kersey. In the sixteenth and seventeenth centuries kerseys are commonly contrasted with cloths or broad-cloths; the size of the latter was fixed by the

statute of 1465 as 24 yards long and 2 wide, while a kersey was only 18 yards long and a yard and a nail in width. The act of 1552 enumerates various kinds of kerseys, as ordinary, sorting, Devonshire (called dozens), and check kerseys, and fixes their length as between 17 and 18 yards; in 1557 this was reduced to between 16 and 17. About 1618 we find three kersies reckoned as equal to one cloth."

Fairholt (1896:II:264) says that kersey was "a coarse, narrow woollen cloth; it was sometimes of fine fabric and used for better purposes", while Whitney and Smith (1911:V: 3277) describe kersey as "a compactly felted woolen cloth, with a fine nap and smooth face; also a kind of coarse woolen cloth diagonally ribbed or twilled with cotton warp and wool weft. Cloth of this name is mentioned as early as the reign of Edward III. There were throughout the fifteenth and sixteenth centuries a coarse and a fine quality, and the finer was dyed in various colors. Devon kerseys were woolen cloths made in Devonshire, England, and famous in the fourteenth century."

Dyer (1923:295) says kersey is "a heavily felted, handsomely finished, wool fabric, recognized by its thick, compact feel. Comes with a high finish closely resembling a broadcloth and also with an undressed finish. Wonderfully durable and warm. Croise' is a trade name for a fabric similar to kersey."

Dooley (1924:166-168) describes kersey as follows: "Originally used for overcoatings, is a very heavy, felted, satin finish woolen cloth made with the cotton weave or cross twill for face, and four-harness satin for back. It was originally made with fine Merino lamb's wool for face, and somewhat coarser grade for back. The cheaper grades are manufactured from a fine-fibered wool and shoddy, with low grades of shoddy and mungo for back. It is named from an English town, Kersey, where from the eleventh to the fifteenth century a large woolen trade was carried on. The Kersey of early history was a coarse cloth, known under different names, and before knitting was used for stockings. Today the Kersey has a thick, compact nap resembling broadcloth. It is very durable and warm. The qualities vary according to composition and finish. The lower grades contain a large percentage of shoddy and are really inferior grades of broadcloth. The better grades are made of good long staple wool and may be of a dull or lustrous finish. The

latter finish is due to heavy hot pressing. It resembles broadcloth, although it has a heavier compact nap."

Planche (1876:319) says: "There were various kinds of kerseys; ordinary kerseys; sorting kerseys, Devonshire kerseys, (called washers or wash whites), check kerseys, kerseys called 'dozens,' and kerseys called 'straits'; all ..... varying according to the texture, in length, breadth, and weight of the piece, which was strictly regulated by statutes."

Earle (1894:20,104,146,254) tells us that kersey was used for petticoats, suits, breeches and waistcoats, and Dyer (1923:295) says it is used for coats and sport suits.

Kerseymere

In discussing the origin of the name, Murray (1901:V: Part II:678) says that kerseymere is "a corruption of Cassimere, due to erroneous association with kersey."

Skeat (1882:313) states that kerseymere is "a modern corrupt spelling of cassimere, an old name for the cloth, also called Cashmere. The corruption is clearly due to confusion with kersey, a coarse cloth of a very different texture," while Dooley (1924:168) simply says: "Same derivative of name as Kersey."

Fairholt (1896:II:265) states that "this manufacture obtained its name from the position of its original factory on the mere or miry brook, which runs through the village of Kersey in Suffolk."

The forms of the word are kerseymere, also karsimir, a corruption of cassimere. (Murray, 1901:V:Part II:678).

Watson (1916:99) describes kerseymere as "A fine, twilled, woolen cloth of peculiar texture, one thread of warp and two of woof being always above", while Dooley (1924:168) says kerseymere is "light weight twilled worsted."

Blanco (1917:45) states that kerseymere is seldom met

with under this name. It "is a fine woollen cloth of a serge-like character, woven with a three-shaft weft-faced twill weave."

Kerseymere has been used for suits, riding habits, breeches or trousers and waistcoats, according to McClellan (1910: 28,33,148,138,361-3,368), while Fairholt (1896:II: 265) says it has been used for hose.

Ladies' Cloth

Dyer (1923:287) gives the following explanation of the origin of the name: "When broadcloth was first made in a weight suitable for women's wear, it was called 'ladies' cloth" to distinguish it from the broadcloth used for men's wear."

Two forms of the word were found: Ladies' cloth and lady's cloth.

Denny (1923:58) describes ladies' cloth as "a dress flannel with a broadcloth finish. Lighter weight, less fulled and napped than broadcloth but similar in appearance. Very little used at present. Weave, plain or twill. Width 50, 54 inches."

Blanco (1917:45) describes it as "a dress fabric of plain weave, similar to a Flannel in construction but with a high-finished surface which gives the fabric a Broadcloth effect", while Dyer (1923:287-288) tells us that "what is now called ladies' cloth is a very heavy and superior grade of French flannel, with a finish similar to broadcloth. It is lighter in weight than broadcloth, and inferior in quality but is heavier than an ordinary French flannel."

Watson (1916:99) describes ladies' cloth as "a fine, wide, wool flannel, slightly napped, similar to broadcloth."

Ladies' cloth is used for women's dresses, lightweight suits, and wraps. (Dyer, 1923:288).

Lasting

Murray (1908:VI:88) explains the origin of the word as an "elliptical use of Lasting, participial adjective."

The following forms of the word were found: "Lasting, also called everlasting, and formerly durance." (Whitney and Smith, 1911:V:3362).

Lasting, or everlasting, was described in 1822-1835 as "a stout closely-woven worsted stuff, dyed black and other colours, and very much used for ladies' shoes." (Murray, 1897:III:Part II:342).

Murray (1908:VI:88) defines lasting as "a durable kind of cloth; equal to Everlasting." He describes Everlasting as "a material used in the sixteenth and seventeenth centuries for the dress of sergeants and catchpoles, apparently idential with Durance. In later times, strong twilled woollen stuff, called also Lasting." (Murray, 1897:Pt.II:342).

Whitney and Smith (1911:V:3362) describe lasting as "a strong and durable woolen or worsted fabric; also called everlasting, and formerly durance. It is usually black..... It is woven either with a double twill or with a satin-twill (then called Denmark satin). Draw-bays, prunella, and serge de berry are varieties of lasting", while Funk and Wagnalls (1925:1392) define lasting as "A 3-to 7- shaft twilled fabric with double warp and single filling, formerly used for linings, and now for the uppers of women's shoes, and for covering buttons."

Blanco (1917:46,109-110) describes Lastings as "a plain twill or kindred weave fabric firmly woven from hard-twisted wool or cotton yarns. Smooth in appearance but having a somewhat hard handle. Lasting is a fine, durable, generally piece-dyed material, of which there are several varieties, such as the Printed and the Figured. It is sometimes employed in the making of uppers for boots and shoes... Woollen Lastings, Plain. A plain twill or kindred weave fabric firmly woven from hard-twisted yarns. It is woven from strong wool and can be described as a fine, durable fabric of a somewhat hard handle, smooth in appearance, and free from any ornamentation produced either by weaving or printing. Worsted Lastings. A smooth, warp-faced, sateen-weave fabric woven from worsted warp and weft, having a plain-weave effect on the back of the fabric. Generally piece-dyed black. Worsted Lastings average 30 to 31 inches in width and 29 to 30 yards in length per piece. Met with in three grades of quality. Average Bradford price for the best grade was, for the ten years ended 1914, about 31 s. 5 d. per piece."

Lasting was used for linings, for the uppers of women's shoes and boots, and in covering buttons. (Funk and Wagnalls 1925:1392)

Linsey-Woolsey

Fairholt (1896:II:272-273) tells us that linsey-woolsey was "a coarse woolen manufacture first constructed in the parish of Linsey in Suffolk." Linsey-woolsey is used as a term for gibberish in "All's Well That Ends Well."

Whitney and Smith (1911:V:3469) discuss the origin as follows: "Early modern English lynsey-wolsey, linsiewoolsie, lynsewulse, lynsye woolsye; late Middle English lynsy wolsye; linsel and wool; the term -sey being a reduction of -sel in the first element, repeated in the second, and perhaps due in part to imitation of jersey and kersey."

Murray (1908:VI:321) gives the following forms of the word: "Lynsy-, lylse-, lince-, lynse-, linsi(e, -y(e, lin(t)sie-, lincy-, linzy-, lynsey-, lindsey-, linsey-; -wolsye, -wolse, -woolsy(e, -wulse(y, -wo(o)lsie, -y, -wolsey, -woolsey," while Whitney and Smith (1911:X:6932) tell us that "wincey, also winsey, is supposed to be an abbreviation of linsey-winsey, which is supposed to be a riming variation of linsey-woolsey, a word subject to much manipulation."

Murray (1908:VI:321) describes linsey-woolsey as follows: "Originally a textile material, woven from a mixture of wool and flax; now, a dress material of coarse inferior wool, woven upon a cotton warp. Also plural. Pieces or kinds of this material."

Whitney and Smith (1911:V:3469) describe linsey-woolsey as "a coarse and stout material of which the warp is linen and the woof woolen. A similar material into which cotton enters either with or without linen. The attempt has been made to reserve the word linsey for a mixture of linen and wool and woolsey for a mixture of cotton and wool. The compound term would then signify a stuff made of all three materials in certain proportions." These authorities describe "wincey, also winsey, as a strong and durable cloth, plain or twilled, composed of a cotton warp and a woolen weft. Heavy winceys.....are sometimes made entirely of wool." (Whitney and Smith, 1911:X:6932).

Dooley(1924:168) describes linsey woolsey as a "coarse cloth of linen and wool used as skirtings by the British peasantry."

Linsey-Woolsey was used for dresses. Heavy winceys have been much worn as skirtings, and a lighter kind is used for men's shirts. (Whitney and Smith, 1911:X:6932).

Merino

Murray (1908:VI:357) tells us that the name merino is "an adaptation of Spanish merino, adjective, the distinctive epithet of 'a breed of sheep which is pastured in winter in Estremadura and in summer in la montana' (Spanish Acad.); also applied to the wool of these sheep."

Whitney and Smith (1911:3717) say that the word merino is from "Spanish merino, roving from pasture to pasture; (said of sheep); merino, an inspector of sheepwalks, a shepherd of merino sheep, also a royal judge."

Merino was the only form of the name found.

Whitney and Smith (1911:VI:3717) tell us that merino is "a thin woolen cloth, twilled on both sides. Now to some extent superseded by Cashmere. It was originally made of the wool of the merino sheep. There is a variety which has an admixture of silk." Also, "A variety of tricot or knitted material for undergarments (U.S.)," while Murray (1908:VI:357) describes merino as "a soft woollen material resembling, but finer than, French cashmere, originally manufactured of merino wool, and later of a fine wool mixed with cotton."

Funk and Wagnalls (1925:1555) define merino as "a fine French all-wool dress fabric for women, twilled on both sides; originally made of merino wool", while Dooley (1924: 169) describes it as "a fabric woven of the wool of the Merino sheep, twilled on both sides, the twill being uneven. Merino resembles Cashmere." Blanco (1917:51) says: Merino is "applied to hosiery or underwear made of part cotton and part wool mixed together. The word 'merino' on a box label is often misleading, as it frequently happens that goods so called are composed wholly of cotton."

Watson (1916:100) describes merino as "a thin woolen fabric made of the fine wool of the marion sheep."

Merino is used for women's and children's wear, vestings, and underclothing (Watson, 1916:100), and is used especially for women's dresses (Whitney and Smith, VI:2717).

Mohair

Murray (1908:VI:Pt.II:580-581) says that the name mohair is "ultimately an adoption of Arabic muxayyar, cloth of goat's hair, (literally 'select, choice,' passive or past participle of Xayyara, to choose). The history of the forms is obscure, the word having come into England by more than one channel. The present form is probably due to association with hair."

Murray (1908:VI:Pt.II:580-581) gives the following forms of the word: "Mocayare, moochary, mockaire, mohaire, moher, moehair, mowhayre, moyhair, mowhair, mohair."

Earle (1894:84,89) mentions "moehaire" and "mohere."

Murray (1908:VI:Pt.II:580-581) says that mohair is "properly, a kind of fine camlet made from the hair of the Angora goat, sometimes watered. Also, yarn made from this hair. In modern use often applied to a fabric in imitation of the true mohair, in the eighteenth century wholly of silk, but now usually of a mixture of wool and cotton."

Watson (1916:90) describes mohair as "a material made from the hair of the Angora goat, woven with silk, wool, worsted, or cotton warp. It is a dust-shedding material, does not shrink, and bears hard wear well", while Dooley (1924:170) tells us that "there is a large number of fabrics on the market composed of all mohair or in part with cotton, wool, or silk.....For these, mohair is used because of its physical properties of luster, stiffness, coolness, resistance to rain and dust. Since it is stiff it will not wrinkle and does not require a lining to hold its shape."

Blanco (1917:52,83) says: "Mohair is a lustrous wool obtained from the Angora goat. The hair is often pure white, fine, wavy, and of good length, being the most lustrous of the wool or hair class fibres.....The name Mohair is used to designate a lustrous fabric made from this class of material. Mohair Brilliantine is a typical lustre dress fabric, plain woven, free from ornamentation, cotton warp and mohair weft; width, 30 to 31 inches; length, 30 to 35

yards per piece. Finer in weave appearance than Lustre Orleans, with a fairly extensive range of qualities. Like most lustre fabrics, it is cross-dyed. Sicilienna is a mohair of heavy weight."

Dyer (1923:299) describes this fabric as "a shiny, stiff, wiry cloth made of Angora goat hair, and with either cotton, wool, or silk filling. It wears well, is cool, sheds and resists soil, water, and dust; does not wrinkle so quickly as a soft cloth; is not dressy. There is much difference of opinion as to the distinctions between mohair, brilliantine, alpaca, and Sicilian cloth. In some stores these designations are used interchangeably. However, mohair and brilliantine are by many considered higher in quality. Both are frequently found with fancy patterns."

Dooley (1924:170) describes Mohair Brilliantine as "a dress fabric resembling alpaca, of superior quality, and sometimes finished on both sides. The name is from the Arabic mukayyan, cloth of goat's hair. It is made from the long, silky hair of the Angora goat of Asia Minor, a species of which is being introduced into the United States. The fabric has a hard, wiry feel, and if made from the pure material has a high luster. It has cotton warp and luster worsted filling. The weave is plain ground, or with a small Jazquard figure, and when a very lustrous fabric is wanted, the warp yarn is of finer counts than the filling yarn. The warp and filling yarns are dyed previous to weaving. They may be of the same color or different colors. The contrast of colors in connection with the weave gives the fabric a pretty effect. Fabrics made with dyed yarns are usually given a dry finish, that is, simply run through the press and cylinder heated, after which they are rolled and then packed. Those made with undyed filling are first scoured, then dyed, after which they are run through a rotary press with fifty or sixty pounds of steam heat."

Mohair is used for summer suitings, bathing suitings and linings, and mohair brilliantine for dress goods, (Dooley, 1924:170); for men's summer suits, auto dusters, bathing suits, linings for men's coats, suits, and coats and dresses for elderly women. In heavier qualities used for upholstery and draping. (Dyer, 1923:299).

"Angora wool is used for such materials as mohair, brilliantine, Sicilian cloth, and Palm Beach cloth, which

are made into suits, dresses, coats, linings and automobile tops. It is manufactured into braids and trimmings..... The smooth character of the fiber causes mohair to be a good material for pile fabrics. All the plush used for the seats and cushions in the steam and electric cars and in the luxuriously furnished boats, and for the plush furniture which was so fashionable in the childhood days of our parents.....was made from the hair of the Angora goat....." (Small(1925:299-300).

Mousseline-de-laine

Whitney and Smith (1908:VI:3880) give the following origin of the name: "French mousseline, muslin; de, of; laine (derived from Latin lana), wool," while Murray (1908: VI:Pt.II:720) tells us that the term means "muslin of wool."

Whitney and Smith (1911:VI:3880) state that mousseline-de-laine is also called muslin-delaine and Murray (1908:VI: Pt. II:720) says that mousseline is "often short for mousseline-de-laine."

Whitney and Smith (1911:VI:3880) define mousseline-de-laine as "an untwilled woolen cloth made in many colors and printed with varied patterns", while Murray (1908:VI:Pt.II: 720) says it is "a dress material originally composed wholly of wool, but afterwards of wool and cotton."

Dooley (1924:171) says: "This name is French for wool muslin and is applied to a fine, light, plain woven worsted fabric.....It is made of fine worsted warp and filling or cotton warp and worsted filling. It may be dyed or printed. The qualities vary according to the composition."

Mousseline-de-laine was used chiefly for dresses. (Dooley:1924:171).

Nun's Veiling

Denny (1923:72) states that nun's veiling was "originally made in black only and used for nun's veils." No doubt the name was derived from its use.

The two forms of the word found were nun's veiling and nuns' veiling.

Denny (1923:72) describes this fabric as "a soft light-weight fabric similar to voile only closer and softer. Worsted yarns - also made in silk. Piece-dyed. Wears well.....Weave, plain. Width, 36, 42 inches."

Dyer (1923:301) describes it as "a lightweight wool fabric, made with a plain weave, in plain colors. In many stores, nun's veiling is considered the same as wool batiste, but the genuine is more wiry and has a more open mesh than wool batiste. It has the same uses as batiste."

Nun's veiling is used for nun's veils, house dresses, negligees, kimonos, children's dresses and coats. (Dyer, 1923:264).

Paragon

Murray (1909:VII. Pt. I:453) says paragon is an "adoption of Old French paragon (fifteenth century)", while Whitney and Smith (1911:VII:4276) say: "Paragon derived from Old French paragon, French parangon."

Murray (1909:VII. Part I:453) gives the following forms of the word: "Paragon, also parageon, peragon, parragon, and paragone."

Murray (1909:VII, Pt. I:453) describes paragon as "a kind of double camlet; a stuff used for dress and upholstery in the seventeenth and early eighteenth century. Obsolete. (Compare French parangon de Venise, the finest silk stuffs from Venice)".

Whitney and Smith (1911:VII:4276) describe paragon as "a stuff, embroidered or plain."

Paragon was used for dress and upholstery in the seventeenth century. (Whitney and Smith, 1911:VII:4276).

Paramatta

Whitney and Smith (1911:VII:4279) say: "Paramatta is said to have been made originally with wool brought from Paramatta in Australia."

Murray (1909:VII:Part I:458) tells us that the name is "formed on Paramatta (properly Parramatta), a town in New

South Wales. There formerly existed at Parramatta a convict establishment in which clothing materials were produced;.....perhaps the modern stuff (which according to Beck, Draper's Dictionary was invented at Bradford) was an imitation of these; there is no evidence for the assertion that the fabric was originally made of wool imported from Parramatta."

Paramatta was "also called paramat." (Whitney and Smith, 1911:VII:4279).

Murray (1909:VII:Part I:458) describes paramatta as "a light dress fabric having a weft of combed merino wool and a warp formerly of silk, but now generally of cotton."

Whitney and Smith (1911:VII:4279) say it is "A light dress-fabric, the weft of which is combed merino wool and the warp cotton."

Paramatta was used for dresses. (Godey, 1855:50:92, 187).

Penistone

Whitney and Smith (1911:VII:4374) say that the name is derived "From the village of Penistone in Yorkshire, England."

Murray (1909:VII:Part I:642) says penistone is the "Name of a small town in the West Riding of Yorkshire, where the cloth so named was made."

Murray (1909:VII:Part I:642) lists the following forms: "Pen(n)estone, penniestone, pennystone, pennistone, penyston, pen(n)iston, penistone."

Whitney and Smith (1911:VII:4374) name the following additional forms: "Peniston, peneston, forest whites", and Earle (1894:180-181) adds "Penystones, penstow, penesstons, pensten."

Whitney and Smith (1911:VII:4374) define penistone as "a coarse woolen stuff or frieze."

Earle (1894:180-181) describes penistone as "a coarse woollen stuff or frieze made in England in the seventeenth and eighteenth centuries."

Penistone was formerly used for garments and linings. (Murray, 1909:VII:Part I:642). Earle (1894:180-181) says it "was much used for coarse garments by the earliest planters."

Perpetuana

Fairholt (1896:II:322) says of perpetuana: "A woollen fabric deriving its name, like Lasting and Sempiternum, from its supposed durable nature."

Murray (1909:VII:Part I:716) says that perpetuana is "obsolete. Apparently a factitious trade name formed on Italian or Spanish perpetuo, Latin perpetuus, with Romanic ending -ana. Hence French perpetuane. Compare the similar names everlasting, durance, lasting, etc."

Whitney and Smith (1911:VII:4410) say:"Perpetuana is derived from Spanish perpetuan."

Murray (1909:VII:Part I:715-716) gives the following forms: "Perpetuana, obsolete. Also perpetuano, perpetuanno, perpetuno, perpetuanee, Perpet, obsolete. Abbreviation of Perpetuana."

Whitney and Smith (1911:VII:4410) add "perpetuane."

Earle (1894:181-182) says perpetuana was "more frequently spelt 'ppetuna.' Perpets were advertised."

Earle (1894:181) describes perpetuana as "a glossy woolen stuff.....It much resembled lasting."

Fairholt (1896:II:322) says: "It was a glossy kind of stuff like parchment."

Murray (1909:VII:Part I:716) describes perpetuana as "a durable fabric of wool manufactured in England from the sixteenth century. Compare the similar names everlasting, durance, lasting, etc."

Whitney and Smith (1911:VII:4410) describe it as "a woolen stuff so called, stuff of wool, or wool and silk, mentioned in the seventeenth century: it was similar to lasting. Perpetuano, so called from the lasting thereof, though but counterfeit of the cloth of the Israelites, which endured in the wilderness forty years. Fuller, Worthies."

Perpetuana was used for petticoats and waistcoats (Earle, 1-1910:110) and "rich pptuna" for hoods. (Earle, 1909:91).

Poil de Chevre

The origin of this name was not found.

Two forms of the word, foil de chevre and poil de chevre, were found.

Poil de Chevre is described (Godey, 1858:56:574) as a new material of cotton and wool. It is less costly than Valencia and challais. "The patterns and colors of the checques are more varied, and it is preferred by many." In 1859 this fabric is described as "of silk and woolen." (Godey, 1859:58:287), while in 1861 (Godey, 1861:63:544) is referred to as "the new poil de chevre (a worsted and silk material, very soft) of gray and lilac."

Poil de chevre was used for travelling-dresses and dresses for home wear. (Godey, 1858:56:574) (Godey, 1861: 63:544)

Poplin

In discussing the origin of the name poplin Whitney and Smith (1911:VII:4622) say: "Equal to Spanish populina, popelens, from French popeline, formerly papeline, poplin; origin obscure", while Murray (1909:VII:Part II:1121) says that poplin is an "adaptation of popeline, for earlier papeline (1667 in Hatz.- Darm.), adaptation of Italian papalina, feminine of papalino, adjective, papal;.....applied to this material because manufactured at Avignon, until 1791 a papal town, which still has manufactures of silk goods."

Dooley (1924:80) says poplin was "named from 'papeline' a fifteenth century fabric woven at Avignon, France, in compliment to the reigning pope."

Poplin was the only form of the word found.

Whitney and Smith (1911:VII:4622) describe poplin as "a fabric having a silk warp and a weft of wool heavier than the silk, which gives it a corded surface somewhat resembling that of rep. It may be watered, brocaded, or plain.

Irish poplin is a light variety of poplin, sometimes also called single poplin, made in Dublin, and celebrated for its uniformly fine quality. Terry poplin is a very durable fabric in which, by throwing up to the surface alternate threads of the silk warp, an appearance somewhat resembling Terry velvet is obtained."

Murray (1909:VII:Part II:1121) says that poplin is "a mixed woven fabric, consisting of a silk warp and worsted weft,-----now made chiefly in Ireland."

Darby (1922:104) describes poplin as "a strong, durable fabric with fine cross-ribs, made originally with an organzine warp and woolen filling, but now made of all worsted silk and worsted, or cotton and worsted. The average poplin is made with worsted yarns spun on the French system from medium grade crossbred wool. The rib is produced by using a larger size yarn for the filling than for the warp. All-wool poplins are piece-dyed; but silk or cotton-mixed poplins are yarn-dyed. The goods are not felted, but are scoured, crabbed, brushed, sheared, sprayed and pressed, resulting in a clear, somewhat lustrous finish."

Blanco (1917:64) says that poplin is "a fabric having a silk warp and a wool weft, with a corded surface. Goods in which a similar effect is produced, but made in all silk, all wool, or cotton, are also called Poplins. It is a warp-ribbed fabric with a plain weave and was originally made with a fine silk warp and a comparatively thick gassed worsted weft which gave the ribbed effect, with the silk warp threads thrown to the surface and completely hiding the worsted weft. It is similar to, but generally softer finished than, Repp or Rep."

Dooley, (1924:172) describes poplin as "a strong, durable fabric, with a fine rib effect in the filling, composed of all worsted, silk and worsted, or cotton and worsted..... Most of the poplins are made of French spun yarn, and the rib effect is produced by using a larger sized yarn in the filling than in the warp. The all-wool fabrics are piece dyed, but the union fabrics are yarn dyed. The finish is clear and lustrous. The value of the fabric depends on the composition and grade of yarn."

Dyer (1923:305) says: "Its warp yarns are so fine and numerous as to cover completely the coarser filling yarns.

These because of their coarseness, form ribs across the goods. If a poor quality of yarn is used in the warp, the coarser filling may cut it. As a rule, however, a good quality of warp is used, and since that is thrown to the surface, it gets most of the wear. Less expensive filling yarns can be used without greatly lessening its durability. It usually comes in plain colors, dyed in the yarn, but recently some printed poplins have been put on the market. Poplin is one of the most satisfactory materials that can be purchased. Cotton poplin, in the better qualities, is mercerized so that it has luster, looks well, and as a rule is exceedingly durable, launders well, and, being a staple, is always in demand. Wool poplin and silk poplin being more or less wiry on account of their cord, keep clean and do not wrinkle easily. Some people object to silk and wool poplin on the ground that the filling-wise cord makes the seams of a garment bulky. Tailors and dressmakers overcome this by making up the goods with the filling threads going up and down. An additional advantage in this is that the poplin then falls in much softer and more graceful folds."

Denny (1923:80) states that poplin was "Originally made in silk for church vestments and hangings. Now made of worsted yarns. Similar to panama only has corded effect. Corded effect produced by heavy filling yarn. Also made in silk and wool, in silk and cotton, and all cotton. Piece-dyed. Excellent wearing quality. Does not wrinkle. Weave-plain or corded. Width 44", 48", 54"."

According to Dyer (1923:305-306) the uses for poplin are: General, dresses and coats for women and children, suits, separate skirts; Special, silk-and-wool - infants' coats, bonnets, sacques. Cotton - waists, middies, smocks, men's shirts, children's rompers and play suits. Silk - men's ties, draperies, bags. Dooley (1924:172) adds that poplin is used for shirtings while Denny (1923:80) says it is used for "dresses, skirts, suits."

Prunella

Murray (1909:VII:Part II:1536) says that prunella is "Of uncertain history: identical with modern French prunelle but this is cited by Littre' only from 1780, though it may occur earlier. Littre' derives the name from prunelle, sloe, in reference to its dark colour. The forms prunella, prunello have the appearance of Italian or Spanish, but do not occur in dictionaries of these languages in the seven-

teenth century; they may have been merely English grandiose alterations, as in some words in -ada, -ado. The form prunelle follows the French."

Whitney and Smith (1911:VII:4810) say that prunella is "derived from French prunelle, a stuff so called, supposed to be so named from its color, from prunelle, plum."

Dooley (1924:172-173) says: "From the French prunelle, which means plum, a stout worsted material named from its color, which is a purplish shade similar to that of a ripe plum. The name was originally applied to a kind of lasting of which clergymen's gowns were made."

The following forms of the word were found: "Prunella, also prunello, prenel, prunelle." (Murray, 1909:VII:Part II: 1536). Whitney and Smith (1911:VII:4810) add: "Also called everlasting."

Murray (1909:VII:Part II:1536) describes prunella as "a strong stuff, originally silk, afterwards worsted, formerly used for graduates', clergyman's, and barrister's gowns; later for the uppers of women's shoes", while Whitney and Smith (1911:VII:4810) define it as "a kind of lasting of which clergymen's gowns were once made, now rarely used except for the uppers of women's shoes. Also called everlasting."

Darby (1922:104) describes prunella as "a strong, warp-face fabric made in a satin weave, usually with a worsted face and cotton back. As a rule it comes in black and white stripes. The worsted yarns are spun from a fairly coarse, long-staple, crossbred wool of ½-blood or lower. After being woven it is scoured, crabbed, dyed, dried, brushed, sheared, sprayed and pressed."

Dooley (1924:172) says prunella is "a stout worsted material.....The name was originally applied to a kind of lasting of which clergymen's gowns were made. It is now used to denote a variety of rich, twilled, lustrous worsted cloth. Prunella is dyed either in piece or yarn state and is hand finished.....The fabric is very closely woven, with a pronounced steep twilled effect -- more so than other similar fabrics. Because of this it is very serviceable, nearly waterproof, resists dust, and can be easily cleaned."

Dyer (1923:306) describes prunella as follows:

"Prunella is the name of a twill-weave formation and also of a cloth. The latter is recognized by its firm construction and twilled effect, and its rather lustrous finish. The weave is more pronounced in prunella than in cashmere or Henrietta, and the cloth is heavier in weight. It is warm without being bulky. In the fine grades it is so closely woven that it is almost waterproof and it can be made entirely so by slight waterproofing. It is a very durable and attractive fabric, and is especially serviceable, for it resists dust and is easily brushed," while Denny (1923: 81) describes it as "a strong, smooth finished cloth. Worsted yarns. Yarn dyed. Plain or striped.....Formerly used for scholastic and ecclesiastical gowns. A fabric similar to prunella is called moleskin. Weave -- twill or satin. Width 42", 54"."

According to Dyer (1923:306), prunella is used for "dresses, suits, and separate skirts," while Darby (1922: 104) says it is used chiefly for skirts and shoe tops. According to Denny (1923:81) it is used for dress goods, and a heavy grade for women's shoe tops, while striped prunella is used for sport skirts. It was formerly used for scholastic and ecclesiastical gowns.

Ratteen

Murray (1910:VIII:Part I:171) says ratteen is an "adaptation of French ratine (1642), of unknown origin."

Whitney and Smith (1911:VIII:4973) discuss the origin of the word as follows: "Ratteen. Also rateen; parallel with Dutch ratijn, parallel with German, Swedish, Danish ratin, derived from French ratine, a kind of cloth....; origin uncertain; probably, (like French rate,milt, spleen) so called from its loose cellular texture and likeness to a honeycomb, derived from Low German rate, honeycomb."

Murray (1910:VIII:Part I:171) names the following forms: "Ratteen. Also ratine, ratin, rateen."

Fairholt (1896:II:342) says: "Howell's dictionary makes rash the same as the French burail, which again, according to a French dictionary, was a kind of ratine. From this it would seem that burel, ratteen, and rash were all names for a coarse woollen stuff."

Fairholt (1896:II:342) describes ratteen as "a rough woollen cloth, chiefly used for travelling-coats, etc," while Earle (1894:196) says it is "a heavy stuff resembling drugget."

Whitney and Smith (1911:VIII:4973) describe it as "a kind of stuff, usually thick and resembling drugget or frieze," and Murray (1910:VIII:Part I:171) says it is "a thick twilled woollen cloth, usually friezed or with a curled nap, but sometimes dressed; a frieze or drugget. Now only historical."

Blanco (1922:71) describes ratine as follows: "A wool material similar to a Chinchilla, but having smaller tufts with wider spacings between. This material is always plain woven and is of comparatively recent creation; it can be described as a very rough surface dress fabric, properly in part of wool, but now also made entirely of cotton. The characteristic rough surface is caused by the use of special fancy weft threads twisted together so as to produce knob effects at intervals in the thread. A more expensive fabric is made of filling threads composed of braided yarns. The trade now applies the name to imitation effects produced by terry weaves, Turkish Towelling fabrics, boucle' and bourette effects."

Ratteen was used for travelling-coats and frocks, (Fairholt, 1896:II:342); for coats, (Murray, 1910:VIII: Part I:171); and was "chiefly employed for linings." (Whitney and Smith, 1911:VIII:4973).

Reps

Murray (1910:VIII:Part I:491) says that "reps is a variant of Rep. Rep, also repp, is an adaptation of French reps, or unknown origin."

Whitney and Smith (1911:VIII:5080) says of rep: "Origin unknown; supposed to be a corruption of rib."

Denny (1923:83) states that rep is "probably a corruption of the word 'rib'."

Whitney and Smith (1911:VIII:5080) give the following forms of the word: Rep, also repp, reps.

Murray (1910:VIII:Part I:455) says rep is "a textile fabric (of wool, silk, or cotton) having a corded surface",

while Whitney and Smith (1911:VIII:5080) describe rep"as a corded fabric the cords of which run across the width of the stuff.....Woolen rep is.....about a yard and a half wide. It is sometimes figured, but more often dyed in plain colors."

Dyer, (1923:307) describes rep as "a corded material similar to poplin. The name rep is applied to any material where the cord runs fillingwise", and Denny (1923:83) says: "Rep closely resembles poplin. Rep has a heavier cord (filling yarn) and is a wider fabric.....Cotton rep is usually mercerized. Piece-dyed or yarn-dyed. Silk or wool may be used in combination with each other or with cotton. Variations in effect are produced by dyeing warp one color and filling another or by using an unevenly spun filling which gives variety in texture. When a Jacquard figure is introduced on a rep background it is called armure..... Weave--plain. Width, 27", 36", 50"."

Godey (1861:63:456) describes reps as follows: "The variety of reps is infinite, from the cotton and woolen mixture selling at twenty-five cents a yard, to the richest finest silk and woollen, at a dollar eighty. One of the best styles in reps is a diagonal cheque, the cheque raised from the body of the stuff, and having the effect of satin; in the middle of each cheque or diamond is a small bright figure.....The effect is quite as handsome as if the material were a heavy brocaded silk, and it will be found far more serviceable. These goods have in a great measure taken the place of plain cashmeres and merinoes for street dresses, and, in fact, have superseded the showy silks so unsuitable for inclement weather."

The reps of 1861 are described as follows: (Godey, 1861:63:455) "Stripes in everything have gone by, what is called 'a set figure' having taken its place. Even the expensive reps in woollen and woollen and silk, that last year were all brocaded, are many of them printed in this style; the ground a dark, rich, decided color, the figure green, purple, Magenta, rose sublime, or any of these shades, toned with white and black."

Godey (1865:71:457) also described the reps of 1865 as follows: "The greatest variety prevails in French reps and satin-laines for curtains and furniture covering. They are of all the best shades of scarlet, Magenta, blue, fawn, green, and maroon, while others are of different colors most

harmoniously combined. Some are of a delicate patterned ground with medallions; others are crossed in diamond form. In our opinion, however, the plain reps with heavy cord and the fine patterns are decidedly the richest."

"Silk rep is used for women's dresses, ecclesiastical vestments, etc., and is narrow; woolen rep is used for upholstery and curtains." (Whitney and Smith, 1911:VIII: 5080). According to Denny (1923:83) rep is used for "upholstery and drapery purposes. Lighter weight skirts and suits."

Russel

Murray (1910:VIII:Part I:924) says the word russel is "Of obscure origin; possibly from Rijssel, the Flemish name of Lille."

Murray (1910:VIII:Part I:924) gives the following forms of the word russel: "Scotch ryssil(l)is, rissillis, rissillis, ristlis; ryssel, Scotch ryssill, russelles, russels; rossell, russell, rustell, russel. Russell was commonly called Russell cord." An additional form mentioned by Fairholt (1896:II:353-354) is "Brighton Nap", while Planche (1876:I:438) refers to "russels, called russel satins and satins reverses", which were used about 1554.

Planche (1876:I:438) in describing russel, says: "Mr. Fairholt says 'it was something like baize, but with knots over the surface, and was also termed Brington nap,' but he has not given us his authority," while Earle (1894:206-207) describes russel as "a woollen cloth like baize much used in New England. It had a close-grained twill and was very durable."

Fairholt (1896:II:353-354) says russels was "a black woollen cloth, first manufactured at Norwich," while Murray (1910:VIII:Part I:924) describes it as "a kind of woollen fabric formerly used for articles of attire, especially in the sixteenth century. Russell, a ribbed or corded fabric, usually made with a cotton warp and woollen weft. Commonly called Russell cord."

Whitney and Smith (1911:VIII:5278) describe russel as "a stuff in the sixteenth century, a material mentioned as made out of England from English wool. In the eighteenth century, a twilled woolen material. Used for garments. Dict. of Needlework. Russell cord. A kind of rep made of cotton and wool, or sometimes wholly of wool."

Concerning the use of russel, Murray (1910:VIII:Part I: 924) says that it was "a kind of woollen fabric formerly used for articles of attire, especially in the sixteenth century", while Earle (1894:206-207) says that "it finally seemed to be assigned wholly to the manufacture of women's and children's shoes."

Sagathy

Whitney and Smith (1911:VIII:5302) inform us that the word sagathy is "obsolete. Also sagathee; derived from French sagatis, parallel with Spanish sagati; origin unknown."

Concerning the different forms of the word, Murray (1910:VIII:Part II:33) says sagathy is "Obsolete except historical. Also sagathea, saggathe, sagathee, segathy, sagathoy, sagathay. In French sagatis (Boiste 1840; not in Littre or Hatz. -Darm.), Spanish sagati", while additional forms mentioned by Earle (1894:210) are sagathees and saggathies.

Earle (1894:210) says sagathy "was a woollen stuff, and was said to be durable."

Fairholt (1896:II:356) describes it as "a kind of serge, a light woollen stuff", while Murray (1910:VIII:Part II:33) simply defines it as "a woollen stuff."

In regard to the uses for sagathy, Earle (1894:210) states that it was "used chiefly for men's garments", and refers to a "light cloth-colour'd Sagathy coat lined with lead colour'd Allapine," which was worn by a Philadelphia runaway in 1752.

Say

Whitney and Smith (1910:VIII:5364) give the following information regarding the origin: "Say, early modern English also saye, saie; derived from Middle English say, saie, derived from French saie, feminine equal to Spanish saya, equal to Italian saja; compare Latin saga, plural of sagum, a military cloak. A cloth of fine texture resembling serge, all wool or partly of silk. Erroneously, silk (French soie). Say, obsolete. Early modern English also sey, saye, saie; derived from Middle English say, saie, saye, a kind of serge. In the sixteenth century it seems to have been a fine thin cloth used for outer garments."

Skeat (1882:527) discusses the origin as follows: "Say. A kind of serge. (French, from Latin, from the Greek). 'Say, a delicate serge or woollen cloth;' Halliwell. 'Saye clothe, serge;' Palsgrave. Middle English saie; in Wycliff, Exod. XXVI, 9, the later version has saie where the earlier has sarge, i. e. serge, from the Old French, saie; Cotgrave has saye, 'a long-skirted jacket, coat, or cassock;' also sayete, 'the stuffe sew.' Florio has Italian saio, 'a long side coate,' and saietta, 'a kind of fine serge or cloth for coates; it is also called rash.' Neumann has Spanish saya, sayo, a tunic; sayete, a thin light stuff. The stuff say was so called because used for making a kind of coat or tunic called in Latin saga, sagum, or sagus; compare Low Latin sagum, a mantle, a kind of cloth (Ducange)."

Murray (1910:VIII:Part II:149) gives the following forms: "Saye, seeay, seye, see, sea, saie, sey, say."

Wright (1898:V:230) defines say as "A woollen cloth, a kind of serge. Scotland, A woollen cloth formerly made by families for their own use (Jam)."

Murray (1910:VIII:Part II:149) describes say as "a cloth of fine texture, resembling serge; in the sixteenth century sometimes partly of silk, subsequently entirely of wool", while Earle (1894:212) says: "Originally a silk material--soie.....It came at a later date to be applied to a thin worsted stuff. Benjamin Franklin enumerated say with woollen stuffs, such as cloth, kerseys, serges, and friezes."

Fairholt (1896:II:358) says say was "a woollen cloth."

McClellan (Glossary, p. 392) describes say or soy (from the French soie) as "originally a silk and wool material."

According to Fairholt, say was used for external garments at the time of Elizabeth. "Both hood and gown of green and yellow saye" are mentioned.

Serge

Whitney and Smith (1911:VIII:5507) say serge is from "Middle English, serge, sarge - German sarsche, Medieval Latin, serga, sarga, sargea."

Murray (1910:VIII:Part II:494) says serge is an "adoption of Old French serge, serge (modern French serge). From French the word has passed into all the Teutonic languages: German sarsche, serge, Dutch sargie, Danish sars, sarge, Swedish sars."

Murray (1910:VIII:Part II:494) gives the following forms: "Sarge, surge, searge, saierge, serg, sharge, serge."

Murray (1910:VIII: Part II:494) says that "the material originally designated by the name must have been silk, though there is no evidence of this in the early English (and apparently not in the Romanic) uses of the word. But names of textile fabrics often come to be applied to materials cheaper and coarser than those which they originally designated. A woollen fabric, the name of which has probably differed considerably at different periods. The name now denotes a very durable twilled cloth of worsted, or with the warp of worsted and the woof of wool, extensively used for clothing and for other purposes. Certain imported varieties were formerly known by French designations indicating the place of manufacture, as serge de Ghent, serge de Nismes, serge de Ro(h)an, serge de Shaloon."

Whitney and Smith (1910:VIII:5507) describes serve as "A woolen cloth in use throughout the middle ages, apparently of coarser texture than say. A kind of twilled fabric, woven originally of silk, but now commonly of worsted. It is remarkably strong and durable", while Watson (1916:101) describes serge as "a lining of cotton or linen warp and a wool or mohair filling, woven three-leaf twill. Serge, a fine, diagonal twilled, worsted - both all worsted and with a worsted warp and woolen filling."

Darby (1922:104-105) says: "The name was applied originally to a twilled worsted fabric made from medium-count, two-ply yarns (about 32's) with a very distinct twill and a somewhat harsh feel. Nowadays the name covers almost every variety of clear-finished twilled worsteds, especially piece-dyes in navy and black. Usually it is made with a two-ply warp and single filling, while the best grades are made with a two-ply yarn in both warp and filling. All kinds of raw stock are used in serges, from low crossbred wool in the cheaper grades to fine Australian merino in the best grades. There also is a large production of cotton-warp serges. Serge is not fulled after weaving, but is crabbed,

dyed, closely sheared, sprayed and pressed.....Storm serge is a name applied to a light serge (about seven ounces to the yard), made with single yarns in warp and filling, and used for women's coats."

Dooley (1924:173-175) describes serge as follows: "Under this name are classed a large number of fabrics of twill construction with a pronounced diagonal effect. In weight and texture a modern serge resembles flannel, except that it is twill woven and composed of fine yarn finished with a smoother surface.....Serges are woven of worsted, of silk, or of cotton yarn, and variously dyed, finished, and ornamented, as silke serge, serge suiting, storm serge, mohair serge, etc. The wearing qualities of serge are good, but it gets a shine easily.....Serge suiting.....is a variety of light, wiry, worsted yarn woven with a flat twill, and dyed black or in shades of blue, fifty-four inches in width. Mohair serge is woven with a cotton warp and a mohair filling, thirty-two inches in width. This is dyed in a variety of colors.....Storm serge, designed to withstand exposure to stormy weather, is a coarse variety of worsted dress goods produced in a wide range of colors and qualities. The twill is wider, the texture stouter, and the surface rougher and cleaner than that of ordinary serge.... Serge de Barry is a high grade dress goods of fine texture, with fine twill and wiry feel. The qualities of serge fabrics vary with the composition, ply of yarn, and finish. All kinds of wool are used, from low grade to fine Australian. Sometimes a cotton warp is used."

Murray (1910:VIII:Part II:494) says that "Before the sixteenth century serge is mentioned chiefly as material for hangings, bed-covers, and the like; afterwards it is often referred to as worn by the poorer classes (both men and women), perhaps rather on account of its durability than of its price, which seems not to have been extremely low."

According to Watson (1916:101), serge is used for "men's and women's suits," while Whitney and Smith (1911: VIII:5507) say that silk serges are used chiefly for tailors' linings, and Serge de Berry, a soft woolen material, is used for women's dresses. Denny (1923:88) gives the following uses for serge: "Dresses, suits, coats, caps."

Shag

Whitney and Smith (1911:VIII:5543) say that the word

shag is derived from "medieval English shagge (theoretical), from Anglo-Saxon sceacga, hair, parallel with Icelandic skegg, parallel with Swedish skagg, a beard, parallel with Danish skaeg, a barb, beard, wattle; perhaps akin to Icelandic skaga, jut out skagi, a cape, headland (whence English skaw).....Hence, shagged, shaggy."

Murray (1910:VIII:Part II:597) gives the following forms of the word: "Sceacga, shage, shagge, shagg, shag."

Murray (1910:VIII:Part II:597) describes shag as follows: "A cloth having a velvet nap on one side, usually of worsted, but sometimes of silk. Also, a kind or variety of this", while Whitney and Smith (1911:VIII:5543) define shag as "any cloth having a long nap . Made of the cloth called shag."

Fairholt (1896:II:363-364) says shag is "a shaggy cloth, with a velvet nap on one side; generally of worsted, but sometimes of silk."

Earle (1894:215) describes shag as "a heavy woollen cloth with a long nap".

Planche (1876:I:450) says shag is "a sort of stuff like plush."

According to Fairholt (1896:II:352,363-364) "shag for lining is mentioned", also "shag ruffs", and "Pepys in 1663 bought a new shag gown", while Earle (1894:215) says: "It was much used, to quote Carlyle's phrase 'for petticoats and other indispensable garments.'"

Shalloon

Whitney and Smith (1911:VIII:5546) says the word shalloon is "Derived from Middle English chalon, chaloun, a coverlet, parallel with (Spanish chalon, chalun, parallel with Middle High German schalune, German schalun, shalloon), from Old French chalons, so called from Chalons, French Chalons-sur-Marne, a town in France, derived from Latin Catalauni, a tribe that lived in the neighborhood. For similar cloth-names of local origin, see cambric, muslin, worsted, etc."

Murray (1910:VIII:Part II:613) says shalloon is "adopted from French Chalon, which had been earlier adopted as

Chalon", and Fairholt (1891:II:364) describes shalloon as "a woollen stuff, first imported from Chalons, in France, where it was originally manufactured and of which its name is a corruption."

Murray (1909:VIII:Part II:613) lists as forms of the word: "shaloon, saloon, shalloon."

"Murray (1909:VIII:Part II:613) defines shalloon as "a closely woven woollen material chiefly used for linings", while Whitney and Smith (1911:VIII:5546) describe it as "a light woolen stuff."

Earle (1894:216) says that "Phillips gave, in 1706, this definition of the material: 'Shalloon, a sort of woolen stuff.....so called from Chalons, a city of France where it was first made.' It was in texture not unlike our modern challis."

According to Earle (1894:216) Shalloon was "chiefly used for the linings of coats."

Shepherd's Check or Plaid

Murray (1909:VII:Part II:935) says plaid is "The same word as Gaelic plaide, Irish ploid, blanket; ulterior etymology uncertain. The quotations clearly bespeak a Scottish origin, and even in the sixteenth century associate the plaid with the Highlands; but the want of early evidence for the word in Celtic leaves it doubtful whether the name originated in Gaelic or Lowland Scotch. Gaelic etymologists suggest derivation from peall, sheep-skin, adaptation of Latin pell-is, but this is phonetically improbable. The Scotch spelling plaid is now usual, although the word is very generally pronounced plad in England."

Murray (1909:VII:Part II:935) gives the following forms of the word plaid: "Also plyd, playde, pladde, plad, pleid, plaide, (pladd), (dialetic) plod."

Whitney and Smith (1911:VII:4524) say that Shepherd's Plaid is the same as shepherd's tartan. Denny (1923:89) mentions shepherd's check or shepherd's plaid.

Whitney and Smith (1911:VII:4524) describe plaid as "in general, any fabric having a pattern consisting of colored bars or stripes crossing each other in imitation of the

Scottish tartan. Shepherd's plaid. Same as shepherd's tartan."

Murray (1909:VII:Part II:935) describes plaid as "A long piece of twilled woollen cloth, usually having a chequered or tartan pattern, forming the outer article of the Highland costume, and formerly worn in all parts of Scotland and the North of England, in cold or stormyweather instead of a cloak or mantle. The Lowland 'shepherd's plaid,' of a black chequer pattern on white, is commonly called a Maud. The woollen cloth of which plaids are made: later, applied to other fabrics with a tartan pattern."

Dooley (1924:176) says:"Shepherd Plaid: A fabric composed of woolen or worsted yarns, with uniform checks of white and black or some other color, used for suitings, and for coats for men and women and children. Such a fabric is more or less a sport fabric as the checks are tiresome to the eyes. The different qualities depend on the composition and color. The worsted holds its shape but is inclined to become shiny with constant wear. The woolens and cottons do not hold their shape."

Dyer (1923:310) describes shepherd's check as follows: "Shepherd's check or plaid may be made of woolen or worsted yarns, all-wool, part-wool, all-cotton, or all-silk. It is always woven in uniform checks of white and a color, such as black, blue, red, brown, or green; but is most frequently seen in black and white. There may be small stripes of other colors running through the material, but the checks are the more conspicuous. It is always popular, and for spring especially it is a staple fabric in good style. It does not quickly become shiny, wears well, keeps its shape if of good quality, does not wrinkle nor show wear. The small checks, however, are hard on the eyes of the person working with the fabric; it is not dressy, being essentially a fabric for business or sport wear, nor is it adapted to stout people, as it makes a conspicuous and sometimes flashy garment. Shepherd's check made of woolen yarn, being softer and less wiry than that made of worsted yarn, wrinkles and shows spots more readily. A check with a large percentage of cotton in it is less likely to have a clear and distinct color and more likely to lose its shape, to get dirty, and to take on a cockled appearance if it becomes damp."

Denny (1923:89) describes shepherd's check or shep-

herd's plaid as follows: "Name of all fabrics with small even checks in black and white. Made in all wool, all cotton, and various combinations of wool and cotton.....Weave - usually twill (serge); sometimes plain or basket. Width, 36", 40", 48", 52", 54", 58"."

According to Dyer (1923:310), shepherd's check or plaid is used for "Suits and coats for men, women, and children, dresses for women and children, separate skirts, caps and capes", while Dooley (1924:176) says that shepherd plaid is "used for suitings, and for coats for men and women and children." Denny (1923:89) says it is used for "men's suits in heavy weight, but largely for children's wear, also women's suits and dresses."

Stamin

Whitney and Smith (1911:IX:5894-5895) discuss the origin of stamin and stamine as follows: "Derived from Medieval English stamin, stamyn, derived from Old French estamine, French etamine, from Medieval Latin stamina, staminea, stamineum (also stamina, after Old French) a woolen cloth, bolting cloth, derived from Latin stamineus, consisting of threads, from stamen, a thread fiber (whence Old French estame, parallel with Italian stame, yarn, worsted .....Hence by irregular variation, stammel, tamin, tamine, taminy, tammy, tamis. Stammel. Early Modern English also stamel, stamell; a variant of stamin."

Murray (1919:IX:Part I:790-792) discusses the different forms of this word as follows: "Stamin is obsolete. Early Middle English stamin, adoption of Old French estamine, parallel with estamine (twelfth century; hence modern French etamine), apparently a derivative of estame. The other Romance languages have in the same sense a cognate word of differing formation.....Medieval Latin had staminea, stamineum, stamen, a rough woolen undergarment worn by monks. Stamele, stamell; stammel. Now only archaic or historical. Also stamele, stammill, erroneously stanel, (stamel) stammell. The English word may be adopted from the French estamel(le, though recorded earlier, but it may be an independent alteration of stamin. Forms of stamin (obsolete) are stamyn, stamyne, stamyng, stamen, stamine, stammyne, Scotch steinmming."

Earle (1894:236-237) says stamin is "a heavy cloth like

linsey-woolsey, or taminy. Stammel, a woollen cloth, possibly called also stamin. It was like flannel.....; and being red, the name also was applied to the color red."

Whitney and Smith (1911:IX:5894-5895) describe stamin, stamine, as "a woolen cloth, or linsey-woolsey. It is mentioned as a cloth for common wear; but its cost was not so low as to indicate the coarsest kind of cloth. Stammel, a kind of woolen cloth, of a red color: red linsey-woolsey; probably same as stamin."

Murray (1919:IX:Pt.I:790-792) describes stamin as "a coarse cloth of worsted; in earliest use usually an under garment made of this worn by ascetics. In later use, a kind of woollen or worsted cloth, for outer garments, curtains, etc., for which Norfolk was formerly noted; parallel with Tamin, Tammy. Stammel, a coarse woolen cloth, or linsey-woolsey, usually dyed red; an under-garment of this material, worn by ascetics. More fully stammel colour: the shade of red in which the cloth was commonly dyed."

Whitney and Smith (1911:IX:5894-5895) say that stamin "is mentioned as a cloth for common wear", while Earle (1894:237) says stammel was "much used for petticoats."

Taffeta

Murray (1919:IX:Part II:24) says that the word taffeta or taffety is "Adoption of Old French taffetas, taphetas (1317 in Hatz. D) or Medieval Latin taffata."

Murray (1919:IX:Part II:24) gives the following forms of the word taffeta or taffety: "Tapheta, tafeta, taffata, tafata, taffatas, taffita, taffyta, taffeta, taffetas. B. taffaty, tafete, tafetie, Scotch taffate, taffati, taffatis, taffeti, taffetti, taffete, taffetee, tapheit, taphite, taphettye, taftais, tafteis, teffites, taffatie, taffetie, taffitie, taffity, taffety."

Murray (1919:IX:Part II:24) says that taffeta or taffety is "a name applied at different times to different fabrics. In early times apparently a plain-wove glossy silk (of any colour); in more recent times, a light thin silk or union stuff of decided brightness or lustre. In the sixteenth century mention is also made of 'linen taffety'. In recent times the name has been misapplied to various mixtures of silk and wool, and even cotton and jute, thin fine woollen material, etc."

Denny (1923:93-94) describes wool taffeta as "a fine, smooth, closely woven, light-weight wool fabric, much lighter and finer than panama. Similar to nun's veiling, but has a smoother surface and harder twisted yarns. Like wool batiste, only closer and stronger. Washes and wears excellently. Plain color or light stripes. Often made with cotton warp and fine wool filling.....Weave, plain.Width 40, 52 inches."

Denny (1923:94) says that wool taffeta is used for men's shirts and women's and children's dresses.

Tamin or Tamine

In regard to the origin of the name tamin or tamine, Murray (1919:IX:Part II:67) says: "Apparently aphetic derivative of French etamine (in Old French estamine.)"

Murray (1919:IX:Part II:67-68) gives the following forms of the words: "Tamin. Obsolete. Also tamine. Stamin. Tammy, also tammey, tamy. Tammel. Obsolete, rare. Apparently an alteration of Stammel, an analogy of tamin for stamin."

Earle (1894:244-245) says that "Taminy...was spelt also tammin, tammy, tamin, estaminee, and estamine." Mixt Estamains are also mentioned.

Murray (1919:IX:Part II:67) describes tamin and tamine as "a thin woollen stuff: parallel with stamin. Tammy, also tammey, tamy, a fine worsted cloth of good quality, often with a glazed finish. Much mentioned in the seventeenth and eighteenth centuries, but apparently obsolete before 1858. The name has been recently revived as a trade-term."

Earle (1894:244-245) says that taminy is "a woolen stuff like alpaca, made in Norfolk.....Red Tammy was worth at that date (1653) 2 s. 10 d. per yard."

Tamminy was used for petticoats and waistcoats, as well as for other garments. (Earle, 1894:244-245) Bradley (1912:179) says that in England "for children a material called 'Tammy', probably a mixture, was considered more suitable than real silk." Reference is also made to a girl's coat of Tammy.

Whitney and Smith (1911:VIII:6193) state that the origin of the word tartan is uncertain: "Compare Middle Dutch tireteyn, Duth tirelijn, derived from French tiretaine, tirtaine, dialetic tredaine, tridaine, tartan ('linsie-woolsie,' Cotgrave), derived from Spanish tiritane, a sort of thin silk, a thin woolen cloth, probably so called from its flimsiness, from tiritar, tremble, shiver."

Planche (1876:I:503) says of tartan: "This word, so entirely associated with our popular ideas of the national costume of Scotland, is derived by Mr. Logan ('History of the Gael', two volumes, Lond) from the Gaelic taratin or tarsuin, 'across,' 'over,' 'through', 'past', and would apply to the crossing of the threads in the weaving of any sort of cloth. With the exception of tarsnan, which signifies 'a cross-beam,' the root tars or tart, in all its combinations expresses things which cross minutely as to deceive the sense, as the spokes of a wheel in motion, light shining through glass, etc., and not to such strongly-marked chequers as distinguish the Highland plaid. That variegated pattern has also a Gaelic name of its own, Cath-dath, commonly translated 'war colour,' but ingeniously rendered by a friend of Mr. Logan 'the strife of colours,'--an etymology which has certainly the high merit of being as probable as it is poetical and characteristic. The epithet is exactly such as a Highland senachie would have applied to the splendid breacan of his chieftain. The word 'tartan,' therefore, whatever may have been its original, I believe to have been the name of the material itself and not of the pattern it might be worked in, as it was sometimes of one colour only."

Murray (1919:99) gives as forms of the word tartan, tartane, tertane and teartane. Scotch tartan, Highland tartan, tartan, tartans, clan tartan, and shepherd's tartan were also found.

Whitney and Smith (1911:VIII:6193) describe tartan as "a woolen or worsted cloth woven with lines or stripes of different colors crossing each other at right angles so as to form a definite pattern. This vareigated cloth was formerly the distinctive dress of the Scottish Highlanders, the different clans having each its peculair tartan. More recently fancy tartans of various fabrics and with great variety in the patterns have been largely manufactured, especially for women's dresses. Clan Tartan, the specific

variety of tartan dress formerly worn by a Highland clan. Shepherd's tartan. A woolen cloth made into small checkers of black and white. "The check peculiar to this cloth. Also shepherd's plaid."

Dooley (1924:177) says tartans are "plaids of the Scottish clans worn by men in the Highlands of Scotland as a diagonal scarf, fastened on one shoulder and crossing the body. Each clan had a distinctive tartan or plaid", while Watson (1916:97) describes clan tartan as "the plaids of the various highland clans of Scotland."

Denny (1923:94) says tartan was "Originally Scotch plaids in woolens or worsted with distinctive designs and colors for each Highland Clan. Now, plaid wool or wool and cotton goods."

According to Godey (1836:12:69) tartan "was a fine woollen cloth, much used for ladies' robes, and generally of a scarlet colour." Planche (1876:II:121) says it was used for linings by James III of Scotland in 1471, and Godey (1859:58:105) (1864:68:315) refers to its use for mantillas and wraps, while in 1864 Godey (1864:68:211) mentions "the Tartanic Mania which now rages so furiously in Paris for every article of dress."

Thibet Cloth

Murray (1926:X:Part I:2) says "Tibet, Thibet is the name of a country in central Asia; used attributively of wool obtained thence, or of cloth or garments made from this or in imitation of it, applied (usually thibet) to a heavy stuff made wholly or partly of goats' hair; a fine stuff used for women's dresses.....Tibet cloth, or a gown or shawl made of it."

Whitney and Smith (1911:IX:6326) tell us that "Tibet cloth, also Thibet cloth, is so called from Tibet in Asia."

Whitney and Smith (1911:IX:6326) give the following forms of the name: "Tibet, thibet (short for Tibet cloth). Tibet cloth (Also Thibet cloth)...also tibet."

Whitney and Smith (1911:IX:6326) say that "Tibet, thibet (short for Tibet cloth), is a woolen stuff usually printed in colors. Tibet cloth (also Thibet cloth) is a

woolen stuff usually printed in colors. Tibet cloth (also Thibet cloth) is a heavy material made wholly or in part of goat's hair. A delicate woolen stuff for women's dresses."

Dooley (1924:177) describes Thibet as "a heavy coarse weave of goat's hair, made by the Thibetans in Asia for men's wear. Today it refers to a thick, heavy overcoating. It is naturally warm and durable, although rather expensive."

Dyer (1923:315) describes thibet as "thick, heavy, shaggy-looking winter coating; warm, very durable, and expensive."

Thibet Cloth is used for men's and boys' overcoats (Dyer, 1923:315);and for shawls and women's dresses (Murray, 1926:X:Part I:2). Thibet Cloth was also used for cloaks (Godey, 1851:42:70,132), and in black shawls for mourning (Godey,1854:49:288).

Tricot

Murray (1926:X:Part I:350) says that the word"tricot is from French tricot, knitting, knitted work, formed on tricoter, to knit: of uncertain origin." Denny (1923:99) says tricot is "French for knitted."

Tricot was the only form of the word found.

Whitney and Smith (1911:X:6472) define tricot as "a cloth used for women's garments", and Murray (1926:X:Part I: 350) describes tricot as "a woollen fabric, knitted by hand, or by machinery in imitation of hand-knitting; also, name of a woollen fabric."

Dooley (1924:177-178) says: "Originally a name given to fabrics made of woolen yarn or thread by hand knitting, from the French word meaning knitting. The term was later applied to materials made on a knitting frame and now known as jersey cloth. Since 1840 the name tricot has been applied to finely woven woolen cloth, the weave of which is intended to imitate the face effect of a knitted fabric. The fabric is composed of woolen and worsted fibers, sometimes with cotton warp woven so as to hide the cotton in finishing. The tricot line is similar to the rib line in a ribbed cloth except that it is not so pronounced. All tricots are constructed with two sets of warp thread and are

characterized by a texture which, while dense, is singularly elastic, in this respect being somewhat similar to heavy jersey cloth. Tricots are commonly dyed in plain colors, and are finished clear so as to show the filling. When intended for trousers they are ornamented with small, neat patterns", while Watson (1916:101) describes tricot as "a double-twill cloth having both a warp and filling effect."

Denny (1923:99) describes tricot as "A kind of soft flannel finished to give an inconspicuous stripe like a knitted effect. Slightly napped. Practically off the market. Weave - plain. Width, 27", 54"."

Tricot is used for women's garments, (Whitney and Smith, 1911:X:6472) and for winter mantles. (Godey, 1859:59:477).

Tweed

In discussing the origin of the name tweed, Whitney and Smith (1911:X:6549) say that it is "said to be an accidental perversion of tweel for twill. It was the word 'tweels' having been blotted or imperfectly written on an invoice which gave rise to the now familiar name of these goods. The word was read as tweeds by the late James Locke of London, and it was so appropriate, from the goods being made on the banks of the Tweed, that it was at once adopted, and has been continued ever since. Border Advertiser. (Im. Dictionary)."

Murray (1926:X:Part I:521) says in regard to the origin of tweed: "A trade name, originating in an accidental misreading of tweel, Scotch form of Twill (or a misunderstanding of an abbreviated tweeled, Twilled), helped by association with the River Tweed. The form appears to have originated in or about 1831, but published statements are not quite in accord as to the circumstances which gave rise to it. The more important of these accounts are to be found in James Locke's Tweed & Don (1860) 37, in a paper by D. Watson.....and in A. Barlow's Weaving (1878)49. Barlow and others attribute the misreading of the word to James Locke himself (who was a London merchant), but Locke in his own book does not claim to have been the originator of the name, which had become fully current by 1850."

Two forms of the name are tweed or tweeds.

Whitney and Smith (1911:X:6549) define tweed as "a twilled fabric, principally for men's wear, having an unfinished surface. The best quality is made wholly of wool, but in inferior kinds cotton, etc., are introduced. The manufacture is largely carried on in the south of Scotland. The word is sometimes used in the plural."

Blanco (1917:80) describes tweed as "rough, unfinished fabric of soft, open, and flexible texture, woven on a plain weave from wool or cotton and wool, usually of yarn of two or more shades. Originally the product of the weavers on the banks of the River Tweed.. The face of the cloth presents an unfinished appearance rather than a sharp and clearly defined pattern."

Murray (1926:X: Part I:521) says that tweed is "a twilled woollen cloth of somewhat rough surface, and of great variety of texture, originally and still chiefly made in the south of Scotland (usually of two or more colours combined in the same yarn); inferior kinds are made of wool with a mixture of shoddy or cotton. In plural, cloths or garments of this kind."

Watson (1916:88-90-101) describes tweeds as follows: "Tweeds and homespuns are names given to coarse cloth of which the wool is spun by hand and woven on hand looms. These goods vary according to the locality in which they are made. The wool is mixed without regard to color, the yarn being spun and twisted in the most primitive manner, giving the cloth an uneven, unfinished appearance. These are among the best wearing cloths on the market and are especially suitable for suits that will receive hard wear. Scotland and Ireland are famous for their tweeds and homespuns and what are known at the 'cottage industries' have been recently revived in those countries as the products of their hand looms have become deservedly popular abroad. The 'Harris Tweeds,' made on the Island of Lewis and Harris, north of Scotland, are in the old style by the 'crofters.' After weaving, the goods are 'waulked' -- milled or felted -- with the bare feet, accompanied by singing and waulking song and beating time with the feet. The dyeing is done in pots in the old-fashioned way and until recently the dyestuffs were obtained from mosses, lichens, heather, broom, and other plants. Now, however, some of the best aniline dyes are being used. A peculiar characteristic of the Harris tweed is the peat smoke smell caused by the fabric being woven in the crofters' cottages, where there is always a

strong odor of peat 'reek' from the peat which is burned for fuel. The ordinary so-called Harris tweeds sold in this country are made on the southern border of Scotland, in factories, and are but imitations of the real Harris tweeds. The light colored tweeds - natural color of wool - come from the island of St. Kilda. This island stands out in mid ocean, barren and wild, devoid of plants or shrubs of any kind for making dyestuffs. The industry is maintained by nobility to help the islanders and the fabrics are fashionable and high priced. Tweed is much like homespun in appearance, both being either twilled or plain. They are made from rough worsted yarn spun at home. In tweed the yarn is harder twisted, giving a more distinct twill. It is generally more compact, less rough, and better finished than homespun."

Darby(1922:105) says that tweed is "a somewhat rough woolen fabric similar to cheviot. It originated in Scotland, where it was made from homespun yarns of coarse cheviot wool. Later the Scottish tweed makers began to copy the colors of the heather, bracken and grasses on the moors, and produced the heather mixtures which are characteristic of Scotch tweeds. This range of colors was enlarged by Sir John Lovat, who copied the blends of colors in the rocks of the Highlands during the hunting season (in the fall), and originated the famous Lovat shades. Tweeds are made, as a rule, from fairly coarse, medium-grade wools (usually about one-fourth blood grade, and are stock-dyed. Some qualities are made from Saxony or fine Australian merino. They are woven either in a plain or twill weave, with two-ply warp and heavy single filling or two-ply yarns in both warp and filling. In the so-called Bannockburn tweeds the ply yarns contain two single yarns of different colors. Most tweeds are woven with checks, twills or herringgone patterns. The goods are slightly fulled after weaving, and subsequently are scoured, dried, steam-brushed, lightly shorn and pressed."

According to Darby (1922:105), tweed is used for dresses, suits and coats, and Dyer (1923:316) says it is used for men's, women's, and boys' suits and overcoats, raincoats, and motor coats."

Valencia

Murray (1928:X:Part II:20) says that Valencia, also Valentia, means "of, or pertaining to, cultivated in or ob-

tained from, Valencia, a province and town of eastern Spain."

Murray (1928:X:Part II:20) gives the following forms of the word: Valencia also Valentia. Chiefly in the plural.

Whitney and Smith (1911:X:6687) define valencia as "a linen cloth resembling pique, used for waistcoats, etc.," while Murray (1928:X:Part II:20) says it is "a mixed fabric mainly employed for waistcoats, having a wool weft with a warp of silk, silk and cotton, or linen, and usually striped."

The Valencias of 1858 are described as follows: (Godey, 1858:56:574) "The Valencias are of course a thinner material than those for summer wear, and are the most elegant of all the fabrics we have mentioned. They come in checques and Bayadere stripes."

Valencias were used chiefly for dresses. (Godey, 1858: 56:574).

Velour

Denny (1923:103) says that velour is "so called because of velvety texture", while Murray (1928:X:Part II:87) says that velour is from "French velours (Old French velour, velous) velvet."

Whitney and Smith (1911:X:6714) give the following forms of the word: "Velours (also velour). Same as velure, the more common form in trade use," while Blanco (1917:96) says "the name is French for Velvet, hence its use in connexion with a pile-surface fabric."

Denny (1923:103) describes velour as "a soft woolen fabric with a nap raised and sheared to absorb light like dull velvet. Quality depends upon quality of woolen yarns used.....A good velour wears well. The cheaper grades 'wear off' badly and wrinkle. All velours catch lint and dust. Weave - twill. Width, 50", 54"."

In describing velours, Dooley (1924:179) says: "This term is applied to a group of fine woolen fabrics with a soft, velvety nap.....They are made from good felting wools that are stock dyed, and the yarn is woven by a plain weave

.....A velour is a napped and not a pile fabric. The qualities vary according to the composition and the grade of yarn. Like all napped fabrics, it catches the dirt and is hard to keep clean. The nap wears off and it looks shabby. On the other hand, it looks warmer than a smooth-faced fabric and makes an excellent winter material."

Blanco (1917:96) describes velour as follows: "This name is given to a soft, thick, nappy flannel used in the making of dressing-gowns, etc., made from either wool or cotton or a combination of both. As a cotton fabric, it is of the coarse, stiff, pile variety.....As a woollen and worsted term, there is a considerable diversity of opinion as to the precise cloth designated by the term Velour. Some manufacturers would class as Velours any cloth having a soft velvety nap, others make finer distinctions, classing one as a 'face-finished Cashmere,' a second as a 'Saxony,' with Velour slightly different from either of these."

Dyer (1923:316-317) says "The term velour is used for a variety of woolen fabrics which have a short, soft, thick, woolly nap and also for a drapery fabric which has a pile weave. Trade names such as peach-bloom, kitten's ear, duvet de laine, veldyne, are given to fabrics somewhat resembling velour. While there is a distinction between these fabrics they are all similar enough to velour to have the same characteristics, wearing qualities, and points of excellence. A velour may be made of cotton, wool, or a mixture of these two fibers. The wool velours are much more satisfactory as fabrics than cotton velour. Drapery velour is recognized by the pile with its ridges and stripes, has a velvety feel and a rich, dressy appearance. Clothing velour is lightweight, but warm; drapes gracefully; does not become shiny with wear; and if of good quality, wears well; comes in a variety of prices and qualities, and though some velours are very expensive, very satisfactory grades may be procured at moderate prices. It is liable to wrinkle, but can be pressed. It catches the lint and is fairly hard to brush. The nap may wear off or rub off. Owing to the fuzzy, napped surface, it looks warmer than a smooth-finished fabric, and therefore is more appropriate for fall and winter than for summer wear. If made of cotton it becomes shabby very quickly, catching the dirt and dust, and washing partly destroys its beauty."

Darby (1922:105) says woolen velours "are used for coats, suits, and dresses"; Denny (1923:103) says velour is

used for dresses and coats, and Dyer (1923:317) gives the following uses: "Suits, coats, dresses, capes, children's dresses, bags, table-covers, cushions, portieres, draperies, and upholstery."

Wadmal

Whitney and Smith (1911:X:6798) says that wadmal is derived from Icelandic Vadhmal (parallel with Danish vadmel, parallel with Swedish vadmal), a woolen stuff, derived from vadhr, (alleged) cloth and mal, a measure."

The different forms of the word given by Whitney and Smith (1911:X:6798) are as follows: "Wadmal, obsolete. Also wadmoll, wadmolle, and irregularly wadmeal, woodmel, and (representing Iceland) wadmaal." Murray (1928:X:Part II:4) says wadmal is "obsolete except in wadmiltilt."

Planche (1876:I:519) describes wadmoll or wadmal as "A very thick coarse kind of woollen cloth, manufactured in England temp. Charles II," while Whitney and Smith (1911:X:6798) describe it as "a thick woolen cloth."

Murray (1928:X:II:4-5) describes wadmal as "a kind of woollen cloth. In England, a coarse woollen material. In Scotland, a woollen fabric woven in Orkney and Shetland. Now only Historical. A woollen fabric worn by country people in Scandinavia and Iceland."

Earle (1894:253-254) describes "wadmol, originally weadmel," as "a coarse heavy stuff made of Iceland wool, and brought from Iceland to Suffolk and Norfolk, England. It came to mean a very coarse, felted woollen stuff.....The name does not appear later than the year 1700. And I have never seen it in inventories of the Southern colonies."

Murray (1928:X:Part II:4) says that in England wadmal was "used principally for covering horse-collars, and other rough purposes; also (especially in the southwest) for petticoats, mittens, etc. In Scotland, down to the seventeenth century the taxes of Orkney and Shetland were paid in wadmal and other commodities." Earle (1894:253-254) mentions "wadmoll mittens, and a woadmell petticoat," and Planche (1876:485-486) refers to "stockings of wadmol" among the imports.

INVESTIGATION

Introductory Statements

A survey of the published material concerning the fabrics, revealed the fact that there was some information which was easily accessible, and much that could only be secured through a detailed study of the historical books concerned with civil affairs and individual costume, a definite perusal of fashion magazines, and a careful reading of the various books on textiles and textile fabrics.

There was such a wealth of material found that it seemed advisable, in order to make the information of use, to arrange the greater part of it in tabular form. Therefore, using the alphabetical list of fabric names previously arranged, and the outstanding items selected for comparison, the included tabulations were made.

In order to read intelligently the tabulations which have been made, a few explanatory statements are necessary. The figures included in column one show the date nearest to the use of the fabric as found in the literature studied. In case no specific date was given, the century in which it was used is named. Column two, which includes the information in regard to the locality, contains the name of the

town, state, or country in which the fabric was used. Column three mentions the person most closely connected with the fabric in each case, while column four names the article or garment. As a general rule, the spelling as found in the literature was used in the tabulations. The occasion for the wearing of the garment is given in column five, and the color and price for each use is given in columns six and seven, respectively. Column eight gives the spelling of the fabric, with descriptive adjectives, while column nine contains any fiber variations. Since the greater number of items in regard to each fabric is found on different pages of the various books studied, it seemed advisable to include in column ten the source of information in each case. The remarks in column eleven give additional information which is closely connected with the items included in the tabulations.

Since most of the information concerning each fabric has been tabulated, as can be seen in the following pages, a brief explanation of the list is all that is advisable at this time. This discussion includes specific details in regard to the various materials which could not be included in the tabulations.

Discussion

The information which was found concerning Algerine cloth, allapine, alpaca, and astrakhan was practically all included in the tabulations. Since there is considerable additional information in regard to barege the following quotations are given. This fabric is well described in a discussion of dress goods for May, 1850: (Godey, 1850:40: 360)

"Here is the old style, with plain buff or green grounds, and a neat flower in bright colors. But there are several new varieties, as the cashmere barege, a cashmere pattern on a white ground; and palm patterns of the same, lie beside it. The greatest novelty, however, is an all-wool barege, a white ground with a neat, delicate vine of green foliage and bright rose-buds. The soft texture is attributed to the peculiar kind of wool from which it is manufactured by the peasants in the mountain districts of Switzerland. But since ladies complain, and with truth, that bareges do not wear well, the gallant French manufacturers have aroused their inventive faculties to produce a variety of substitutes. Among them we find silk Alabarines, very little more expensive than barege, and much stronger."

In discussing Philadelphia fashions for April, 1851, Godey (1851:42:271) gives the following additional information in regard to barege:

"Nicer (than cotton) dresses for the little girls will be found in the barege de laine, an entirely new fabric, of woolen and cotton, being not so heavy as mousselines or so frail as bareges, and at the same time, cool and durable. The patterns are larger, in more varied colors, a beautiful shade of green, violet, and blue being introduced. It is cheap, and has the same effect as an all-wool barege."

In the fashion notes for August, 1857, (Godey:1857:55:189) we are also told that,

"shawls of light texture, suitable for the present season, are constantly appearing. The new tissue, or barege shawls, are superior in pattern and colors to those produced on their first introduction, and may be mentioned as among the favorite novelties of the present season."

Again in the fashion notes for August, 1864, (Godey:1864:69:185) we read that

"for a cool, pretty, and serviceable thin dress we would select the grenadine bareges. They require no laundress (a great consideration away from home), they trim up beautifully, and are very fresh-looking."

Since barege is so often mentioned in the period from 1815 to 1868, this information in regard to its characteristics is of interest.

Data concerning barracan, batiste, bayes or baize, and beaver were next tabulated, but in many of the references to beaver it was not possible to determine whether the material referred to was the skin of the beaver or beaver cloth. It is possible that several of the references to beaver hats were to beaver skins, but probably many were to beaver cloth as well, and in several instances beaver cloth is distinctly mentioned so that there is no doubt as to the meaning. It will also be noted that the word "castor" is used many times instead of beaver. Planche (1876:I:87) tells us that this is simply another name for a beaver hat,

and occurs as early as 1688. It will be noted from a glance at the tabulated material that there are more references to the use of beaver for hats than for any other article of dress. Bruce (1907:II:188) says that

"silk stockings, beaver hats, red slippers, green scarfs, and gold lace appeared to be as natural articles of apparel to the Virginians in the early part of the(seventeenth) century.....as they did to Englishmen in the largest towns of the kingdom in the same age."

In regard to beaver cloth, we are told in the notes on New York and Philadelphia fashions for November, 1858 (Godey:1858:57:478) that, according to Mr. Brodie, a prominent merchant of the day

"black beaver is the chief heavy material in use, the reason for the preference over ladies' cloth being the fact that it falls more evenly over the front expanse of crinoline."

We find blanket, bombazine, and broadcloth named next in the tabulations. Earle (1910:257) gives an interesting bit of information in regard to the durable character of broadcloth made in colonial days, in her description of a broadcloth cloak. She says it is

"a full, long cloak of rich scarlet broadcloth, which is the oldest cloak I know. It has an interesting and romantic history. No relic in Salem is more noteworthy than this. It has survived since witchcraft days; and with right care.....will last a thousand years. It was worn by Judge Curwen, one of the judges in those dark hours for Salem, and is still owned by Miss Bessie Curwen, his descendant."

If this coat will last a thousand years, with even the best of care, the broadcloth must have been of excellent quality.

No comments are necessary in regard to bureau or birrus, callimanco, camel's hair cloth, and camlet, but since cashmere has been used for more than one thousand years, a word in regard to its use may not be out of place. The following item from a discussion of the Philadelphia fashions for November, 1851 (Godey, 1851:43:316) is of interest:

"Cashmeres, of most exquisite fineness, and of beautiful variety, are worn for promenade or street dresses. They are scarcely suitable for a dinner or evening dress, be the party ever so small, from their near approach to chintzes in pattern. The most startling contrasts of color are produced in them. A deep green, brown, or stone ground is enlivened by bouquets or wreaths of the most brilliant flowers in their natural tints, blending every color of the rainbow."

Since cashmere shawls are so frequently mentioned, we quote the following in regard to the value placed upon these garments: (Godey:1855:51:572)

"Shawls are perhaps the most economical wraps, for those who cannot afford to change every year, or do not care to follow out all the changes of fashion. A handsome shawl is almost as good an investment as silver; if properly kept and cared for, it may last from mother to daughter; and among fashionable and wealthy people, a cashmere is considered as valuable and acceptable a legacy as diamonds or lace. We know this doctrine is contrary to the common American fashion of novelty and change; but see whether it is better to expend from ten to twenty dollars a year for mantillas, which are worthless as soon as the shape goes out of fashion, or the silk is faded or tarnished; or to lay aside a certain sum, and purchase a French cashmere, if India cannot be afforded, or is not cared for, at a cost of twenty or twenty-five or even a hundred dollars, that will last you a lifetime, and be again the fashion in your daughter's day. For young girls, the plain centered, India bordered cashmere shawls, costing from $8 to $15, are much in demand. They come in the most delicate colors; white, pale blue,

green, lavender, etc.; or in the most brilliant, as crimson, currant color, and Sevres blue. Gold-bordered shawls and scarfs are a more transient fashion, they are exceedingly showy, and, for that reason generally popular. Highland shawls, of the softest texture and most brilliant plaids, are to be worn in their place as much as ever. The most fashionable women wear them for carriage and travelling wraps, and we recommend them as suitable and comfortable, for any moderate wear in the country, where greater warmth and less show are advisable -- for church, drives, and even calls. We do not consider the more elegant ones unsuitable, especially for tall school-girls, who would outgrow a cloak in one season, be it ever so elegant."

Godey (1860:60:189-190) also says that

"the passion for India shawls still continues, and, in fact, is greater than ever. The daily prints advertise them in all manner of attractiveness, and one scarcely meets an acquaintance without an India scarf spread over her shoulders. Judges of the article pretend to say that the real India shawl can be detected by its having a less evenly woven web, as also from its brighter colors. It is likewise said that the border of the genuine Cashmere shawl is invariably woven in small pieces, which are afterwards sewed together, as the whole border is subsequently sewed on the centre....Almost invariably those that are imported come with the borders and centres separate; and the price paid for a real Cashmere in Paris or London is almost fabulous, a long shawl costing from $1000 to $5000, according to the quality. Nor is this exorbitant, when the actual expense of producing it is considered. In the first place, the wool itself is very costly.....and as it is only the inner and finer coating which is used for the fine shawls, the quantity produced is limited, and, therefore, high-priced. The down, called poshm, is collected from flocks of goats on the plains of Thibet, and brought to the confines of Cashmere on the backs of sheep. It is then cleaned, and one-fourth of it--being all that is fitted for the shawls-- is carried on men's backs the remainder of the distance to Cashmere. When arrived at Cashmere, it passes into the hands of the merchants, who sell it in small quantities to the weavers, at the rate of about two rupees per pound. The thread is dyed a great variety of colors, and then stiffened with rice-water.....The shawls are washed after being woven, to remove the rice-stiffening, and a fine pale yellow color is imparted by means of sulphur fumes. To make a pair of

large and handsome Cashmere shawls requires the labor of twelve or fourteen men for half a year.

"Now it is very seldom that there are fortunes in this country large enough to sustain such an investment; therefore, the French manufacturers and the American importers very generously burden their consciences with an imposition, and the French-India draperies sell readily enough at prices ranging from one to five hundred dollars--quite a difference. They look much richer and feel softer, of course, under the name, and they have the shadow of a claim to it, in fact, for the wool is from the same species of goat, that has been acclimated in this country and in England, and the style has been exactly copied by the ingenuity of French designers, who give us the same well-known patterns that have been handed down from generation to generation of Hindoos. English shawls grow more desirable every year, and are comparatively inexpensive. The superfine Thibets, or Cashmeres manufactured at Huddersfield, and sold at from fifteen to twenty-one shillings per yard, are equal in delicacy and softness of texture to those imported from the North of India. Shawls which require borders are supplied with them in London, the borders being made of all patterns at Paisley, Edinburgh, and Norwich, at those places borders being a considerable and particular branch of manufacture. A good Paisley shawl is now almost as highly valued as a real Cashmere."

Cassimere and challis need no word of explanation. There were many references to the use of chinchilla, but since it was often impossible to know whether the reference was to the use of fur or cloth, only definite references to chinchilla cloth are given. In many instances the information concerning crape did not designate whether the material was silk or wool, but the majority of the items included in the tabulation apparently referred to the use of crape made from wool.

Delaine, drugget, duffels, durant, and Empress cloth

need no explanation. In regard to the origin and use of felt, Fairholt (1896:II:165) gives the following:

"Its peculiar property is believed to have been known in early times, and the process of felting used for the tents of the Tartar, as well as for articles of their clothing. At what time felted wool was first used for hats it would be difficult to say; but there is a legend that St. Clement, fourth bishop of Rome, first discovered this property of wool by placing some in his sandals during his travels, which became a compact substance by heat, moisture, and friction; and which the saint afterwards turned to useful account. Hats of felt were worn in England in the Middle Ages, and by the commonalty until the reign of Elizabeth, when beaver hats became fashionable, as well as others of velvet, taffety, etc. The manufacture of hats of felt is said to have been brought to England by Spaniards and Dutchmen in the reign of Henry VIII. In 1552 the making of felt hats, thrummed hats, etc., was granted by law to the exclusive use and benefit of Norwich, and the corporate and market towns of Norfolk. Felt is still the material in commonest use by our peasantry."

Flannel, foulard, frieze, grenadine, grogram, and habit cloth need no particular explanation. In connection with the study of homespun, many incidents are related which are interesting from the historical standpoint: Earle (1913:237:248-249) states that in Virginia

"homespun stuff for the wear of negroes was known and sold as 'Virginia cloth.' Vast quantities of homespun cloth were made on Virginia plantations, thousands of yards annually at Mount Vernon for slave-wear, and for the housemistress as well.....When the poet Whittier set out from the Quaker farmhouse to go to Boston to seek his fortune, he wore a homespun suit every part of which, even the horn buttons, was of domestic manufacture. Many a man born since Whittier has grown to manhood clothed for every-day wear wholly with homespun; and many a boy is living who was sent to college dressed wholly in a 'full-cloth' suit, with horn buttons or buttons made of discs of heavy leather."

Earle (1910:741) adds that

"at Harvard, it is interesting to read that in 1768, in Liberty Days, the whole class graduated in homespun and home-made suits -- that they might take their degrees dressed in the manufactures of the country."

Earle (1924:241-242) also says that,

"as a result of a patriotic interest in Newport, Rhode Island, the President and the first graduating class of Brown University, then called Rhode Island College, were clothed at Commencement in 1769, in fabrics of American homespun manufacture."

Jersey, kendal, kersey, kerseymere, lady's cloth and lasting or everlasting need no particular explanation. As was explained in the description of the material, it will be noted that after 1864 the term winsey or wincey is used with linsey-woolsey, since these terms appear to be different forms of the same word. Additional information in regard to this material is given in a discussion of the most popular materials for winter wear in the fashion notes for November, 1865. Godey (1865:71:457) tells us that

"linseys or winseys,.....though worn for some time both in Paris and London, were first introduced here last year; but in such small quantities as to be seen but by few. This year, however, they have been imported to a considerable extent, and bid fair to be the fashionable material for walking and demi-toilette suits. Some are of cotton and wool, others of cotton and silk; the latter are the softest, and make the most stylish dress. They are mostly self-colored of the different shades of gray, brown and purple. Some are striped, others mottled.....The preference is decidedly to plain linseys."

The following comment in regard to merinos and cashmeres from the fashion notes of November, 1850, may be of

interest: (Godey, 1850:41:318)

"It will be noticed that the favorite materials for walking costumes are merinos, cashmeres, and silks. The first are exquisitely fine and soft, falling to the figure almost like mousseline. Plain colors are most in favor, and most of all, a new rich hue of dark brown; this is the most distingue' of the multitude of shades that pile the counters of our merchants. Among them are every variety of greens, blues, crimson , corn color, purples, browns, and scarlets. The same hues are in cashmere, with the advantage of being lighter and a trifle less costly."

Practically all of the available information concerning mousseline-de-laine, nun's veiling, paragon, paramatta, penistone, and perpetuana was included in the tabulation. An item in regard to foil de chevre was included with poil de chevre, since the name is similar and it is probable that both names refer to the same fabric.

The following paragraph concerning mohair was found in a discussion of the New York and Philadelphia fashions for March, 1860: (Godey, 1860:60:288)

"Speaking of the great use of mohair in the fabrics intended for street and travelling wear, we are told that the English manufacturers have produced some of the most beautiful specimens of mohair that have ever been seen, and at a comparatively moderate price. As may be supposed, one of the more urgent stimulants to the improvement of this fabric has been the augmented price of silk; and it may be here remarked that, so successful have been the skilled efforts to give mohair a glossy surface,that, at a short distance, it is scarcely possible to distinguish it from silk. The durability of mohair is not one of its minor claims to the favor of the wearer; it can be readily cleaned, and will not 'spot' or change color when exposed to damp or wet weather. As we have before announced, the price is moderate, although that is greatly dependent upon the quality of the raw material and by the manufacture."

The following information in regard to poplins occurs in a discussion of the N. Y. and Philadelphia Fashions for December, 1862. (Godey, 1862:65:618)

"Among the many rich fabrics which claim our attention for the winter season are the poplins. Besides the ordinary forms of double, single, and triple poplins, are many special varieties, as for instance the Terry poplin, closely resembling the velvet of that name. The Bayadere poplins, which have a narrow silver stripe running across them, and every variety of plaid and watered patterns. The figured poplins are presented this year under a new and improved form - namely, plain rich grounds of different colors, but chiefly dark shades, calculated to set off the patterns woven on them, which usually consist of bright tinted flowers, represented with all the sharpness and precision of hand embroidery. Among the most commendable for design is a black poplin, on which is raised a gold vine leaf, shaded off with brown silk.....Plain poplins of the shade called cuir, and all the new shades of brown, green, blue, and purple, are much in favor. For the plain poplins and reps braiding is the prettiest trimming."

In the fashion notes for November, 1864, poplins are again described as follows: (Godey, 1864:67:491)

"Poplins seem to prevail; some are all wool, others cotton and wool, and others again silk and wool. There are, however, so many different makes of poplin that, though the goods may be composed of the same materials, they have not a shadow of resemblance. A very pretty style is what is termed Pekin, a rather low-priced material, and very suitable for travelling or school dresses. The grounds are of all the shades of smoke, cuir, wood, cheveux, gizelle, and other colors. They are striped in all sizes and styles, and the stripes generally black. Nouveautes is a poplin with detached figures, generally in silk, and though very pretty, yet without the richness of a plain material. Another style is an all wool poplin, with stripes of self colors, the stripe being formed merely of a thick cord at short distances. This is a novel and pretty style. The most elegant and probably the most expensive poplins of the season are the Irish. They are of all shades and colors, and particularly rich in quality. Plaids are brought out in all the

makes of poplins and other goods. They are from the simple half inch size - suitable for children - to a large plaid a quarter of a yard in width. They are very brilliant, and comprise all the clan plaids, as well as any quantity of fancy ones. The blue and green combination, so fashionable a few years since, is generally preferred to the gay plaids, except for children."

The poplins of 1868 were described as follows: (Godey, 1868:77:555)

"Poplins are in great demand this winter; we see an endless variety of styles and colors. The Irish poplins are the handsomest; they come in plain and changeable goods, and in white and all light shades for evening wear; these are as handsome as a very elegant silk, and much more economical, as after they are soiled they can be dyed for a street dress, and look equal to new, an advantage not obtained in a silk, which never looks well after being dyed. Some of the poplins are as handsome as silks, and almost as expensive; but that is no consideration now in purchasing a walking suit, for they are made and trimmed so very handsomely, as to make them useless for travelling or ordinary wear; hence the necessity for something plainer for general use."

All of the information which was assembled concerning prunella, ratteen reps, russel, sagathy, and say is tabulated, but we add the following items in regard to serge (Godey, 1870:81:485) from the fashion notes for November, 1870:

"The woollen goods seen develop no very great novelties. All the old favorite serge, Biarritz cloth, and velours, are reproduced, but with decided improvement in the fabric, as they no longer have that harsh, coarse roughness so disagreeable to the touch, but are soft, smooth and light, forming graceful draperies like cashmere. This softness is a conspicuous feature in all new woollen goods, and is required for the voluminous draping that is seen in all costumes. Thick, soft, all wool serges, with heavy distinct

twill, are brought out in dark, stylish cloth colors, olive and bottle green, maroon and leaf brown, garnet, dahlia, puce color, marine blue, and several shades of gray."

There was no additional information of particular interest concerning shag and shalloon, but we quote the following in regard to shepherd's checks, plaids and tartans: (Webb:1907:312-313,351)

"Queen Boadicea wore a tunic apparently of plaid, the colours of which had a mixture of blue, red, and yellow. The real shepherd's plaid of Scotland is of a plainer character, being merely black and white, but it is in the special tartans of the Scotch clans that we find the system of colored lines and squares carried to great perfection. These tartans, as we may judge, date back to times of which we have no record, but they have been used continuously in historic times. In the accounts of King James III of Scotland, in 1471, there are several entries with regard to money spent on tartans. The tartans, of course, were a distinguishing mark of the various Scottish clans, but sometimes when attempts have been made to identify the patterns, confusion has arisen owing to the fact that many clans had more than one tartan; in fact, there may be the common clan tartan; that which was worn only by the chief and his heir; a dress tartan; a fourth for hunting, and a fifth for mourning. For instance, while the dress tartan of the MacPhersons consists chiefly of black and white, with thin lines of red and yellow, the hunting tartan of the same clan is black and buff, with lines of blue and red. Similarly, in the Royal Stuart tartans, we find that the ordinary Royal Stuart has large red squares, the hunting tartan is mostly green and blue, while the dress Stuart has a large amount of white in its composition. There was, of course, a wonderful variety in colours, and it is interesting to note that all the dyes required were obtained from common native plants."

Stamin, taffeta, tamine, thibet cloth and tricot occur next in the tabulation. Information in regard to tweeds, quoted from a recent authority* informs us that "tweeds,

*Home Economics Division, A Guide to Chic in Tweeds, Vogue Pattern Service, January, 1929.

the new, wonderfully soft, wonderfully varied, beautifully made tweeds, are perfect expressions of the uses to which they are put. Their suppleness, their softness, their lightness have made possible entirely new types of woollen costumes. They are no longer the rough, bulky, grimly serviceable woollens that once suggested photographs in a British pictorial paper of England on a rainy day. They are better woven, better designed, better in colour, and made into well-cut clothes with a chic surpassed in no other field of fashion. A tweed suit is no longer a classic garment with a Norfolk-like coat, for country wear only. Tweed fashions now change with the seasons, and every season offers tweed costumes with a wide diversity of new lines and details. There are still rough tweeds for the country, but there are other tweeds for town, still others for travel and some versatile enough for both. The fabrics now clased as tweeds are outgrowths of the checked kersies worn by the ancient Britons. From time immemorial, housewives of Great Britain sat at their cottage looms weaving woollens. Black-and-white mixtures were their favorites, then came the plaids of the Highland shepherds. The lords of the manors were attracted by these woollens, bought them and had them made into suits in which they stalked about the moors, with a total disregard for the conventional. Following this, a vogue for twills, or 'tweels' as the Scotch pronounced it, spread among the students at Oxford and Cambridge, and from this came the vogue among townsmen for wearing tweeds. Newest of all, there is a black rough tweed-like woollen that all Paris is wearing in suits and coats.....Dresses are the newest form that the tweed mode takes, and never has there been a smarter, more practical fashion for between season wear.....With many tweeds as sheer and soft as silk, there is no longer a limit to the ways in which their woollens may be cut and fitted."

There was very little additional material of interest concerning the fabrics which conclude this part of the study. Valencia, velour, and wadmoll are added here to complete the list of fabrics which were included in the tabulation.

In accordance with the procedure previously explained, the pages containing the organized material concerning the fabrics follow this discussion.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
					Algerine Cloth					
1859	United States	Women	Cloaks	Fall			Plaid, light, warm	Woollen	Godey 59:383	
1859	United States	Women	Negligee - outer garment		Gray, drab		Thick, light	Woollen	Godey 59:383	Chequed and striped with black. Indispensable garment.
1859 (About)	United States	Little girls	Burnous		Gray		Plaided		Godey 59:568	Striped black.
1859)	United States	Women	Arab mantle, burnous	Theatre			Algerian burnous	Mixture silk and goat's hair	McClellan II:254	Favorite garment. Graceful wrap
1860			Zouave jackets				Algerian fabric		Godey 61:192	
1862		Women	Arab bournous	Evening dress	White		Algerine tissue		Godey 64:104	Radiant toilet.
					Allapine					
1st half 18th century	United States	Capt. Wm. Templer	Coat and breeches	Best suit		Not cheap 25 pounds	Strong and good durable Allapine	Woollen	Earle(b):46	Used exclusively for men's wear. Mentioned in inventories.
1st half 18th century	United States	Men	Garments	Very popular			Strong	Woollen	McClellan I:381	Spelled ellapine, allpine and alpine.
1739-1742	Boston		Allapine	Advertised in Boston News Letter					Earle(b):46	Not found in newspapers of later dates.
1741	United States	Wm. Bennet	Jacket and breeches			Worth 9 pounds	Speckled		Earle(b):46	
1745	Philadelphia	Ladies	Allopeens				Single		Godey 11:146	Mentioned in "Watson's Annals of Philadelphia."
1763	Philadelphia	Runaway	Lining for coat	Wore away	Lead		Allapine		Earle (b):210	Light cloth-colour'd sagathy coat.
1771			Allopeen	Imported					McClellan I:249	Mentioned in invoice. For sale.
					Alpaca					
1859-1860	France	Men	Suits	Seashore or country	White		Light weight		Sage:204	Alpaca, nankeen and foulard.
1838	England		Alpaca	Approved material			Alpaca		Murray I, Pt. 1:252	Decided trade
1854	United States	Women	Dresses	Deep mourning	Black		Alpaca		Godey 42:190	For parents or children
1854	United States	Women	Goods	Mourning			Fine alpacas		Godey 49:569	Bombazines and cashmere d'ecoue
1856	United States	Little girls	Dresses	Out-doors					Godey 52:65	Cashmere, Valencia and merino.
1859	England	Woman or girl	Dress				Light alpacas	Woollen	Murray I, Pt. 1:252	Mentioned with Carmelite
1859	United States	Women		Deep mourning			Alpaca		Godey 58:287, 288	Variety of material; formerly bombazine only.
1861	United States	Women			Black		Best quality, soft, silky		Godey 63:360	Much in favor

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1862	France	Men	Sailor's jackets, pilot jackets, jerseys	Travelling, country, or town			Light cloth, English textures		Challamel:241	Made in silk poplin, alpaca and black silk.
1862	United States	Women	Dress		Unbleached				Godey 64:312	New dress materials. Also woollen organdie.
1862	United States	Boy 4-7	Harrie Sack		Drab or black				Godey 64:590	Patterns from Madame Demorest's Establishment, Broadway, N.Y.
1862	United States	Woman	Dresses	Travelling or walking					Godey 65:210	With mohair glace and lutongs, principal styles.
1862	United States	Woman	Home-dress		Slate				Godey 65:323	Illustrated
1862	United States	Woman			Light lavender		Rich quality		Godey 65:413	Shown in steel fashion plate, October.
1862	United States	Woman	Jackets, morning robes, children's dresses and coats	Evening	White		Admired for clearness and beauty of texture		Godey 65:618	White no longer confined to thin materials or evening dresses.
1862	United States	Woman or girl	Dresses		Black				Godey 65:618	Quite fashionable.
1863	United States	Woman or girl	Dresses		Black				Godey 66:106	Being made up with fluted ruffles.
1863	United States	Boy 3-5	Sack		Drab				Godey 66:186	
1863	United States	Girl or woman	Dresses		Black or dark cuir				Godey 66:213	
1863	United States	Woman	Suit(Dress and wrap)	Spring	Gray				Godey 66:316	Skirt has fluting of alpaca
1863	United States	Women	Dresses	Traveling	Cuir, Havanne, buff, mode		Cross bars, stripes, figures and grecques		Godey 66:408	With Valencias, poplins and Orleans.
1863	United States	Little girl	Costume	Spring	Silver gray				Godey 66:480	New spring costume.
1863	United States	Woman	Morning costume	Watering place	White		Alpaca		Godey 66:499	Very stylish.
1863	United States	Woman	Dress	Home	Dark cuir				Godey 66:317	Trimmed with braiding and black ribbon.
1863	United States	Woman	Dress		Gray, mode or steel				Godey 66:318	Spring material. Very pretty dress.
1863	United States	Woman	Dress		Steel				Godey 66:329	Braided with heavy mohair braid.
1863	United States	Young lady	Dress	Spring	Nankeen-colored				Godey 66:330	Usually buff.
1863	United States	Woman	Dress	Home	Violet				Godey 66:384	Novelty for April.
1863	United States	Woman or girl	Soutache Robe		Mode				Godey 66:499	One of newest and prettiest of spring styles.
1863	United States	Women	Dresses	Spring					Godey 66:500	With poplins, India silks, mohair and lustres.
1863	United States	Child	Zouave jacket and dress		Cuir		Nothing thinner		Godey 66:587	
1863	United States	Woman	Wraps and dresses		All shades				Godey 66:588	Universally adopted.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1863	United States	Woman	Robes				Stamped to imitate braiding		Godey 66:588	New robes.
1863	United States	Women	Dresses		Buff, gray, cuir				Godey 66:588	Trimmed with silk.
1863	United States	Women	Riding-habits	Watering places and riding	Cuir and every shade				Godey 67:107	Habits of every variety. Alpacas, merinos of every shade.
1863	United States	Women	Dresses		Ashes of roses		Alpaca		Godey 67:108	Pretty braided dresses.
1863	United States	Women	Dresses	Seaside or travelling					Godey 67:197	Now merely used for travelling or seaside.
1863	United States		Dresses	Fall			Pretty and serviceable material		Godey 67:288	Will be worn throughout fall.
1863	United States	Women	Riding jacket	Riding					Godey 67:362	Made of cloth or alpaca; Novelty for October.
1863	United States	Women	Dress		Black				Godey 67:362	Novelty for October.
1863	United States	Women	Dress	Home	Black				Godey 67:468	
1864	United States	Woman	Dress		Bright blue					
1864	United States	Children	Dress		White		Alpaca		Godey 68:315	For March.
1864	United States	Women	Dress	Walking	Brown		Alpaca		Godey 68:407	For April.
1864	United States	Women	Travelling dress	Travelling costume	Steel		Alpaca		Godey 68:474	In novelties for May.
1864	United States	Child	Skirt	Walking-dress	White		Alpaca		Godey 68:499	For May.
1864	United States	Boy	Pants	Boy's costume	Steel		Alpaca		Godey 68:589	Loose pants.
1864	United States	Woman or girl	Dress		White		Alpaca		Godey 69:95	For July.
1864	United States	Woman	Robe-dress		Ground grayish pearl		Resembles alpaca		Godey 69:185	Ornamental designs in Ophelia purple.
1864	United States	Women or girls	Robes				Alpaca		Godey 69:185	Alpacas and mohairs have appeared in robes.
1864	United States	Woman	Mourning dress and materials	Mourning			Alpaca		Godey 69:186	Alpaca worn where trimming on skirt is allowable; in deep mourning, no trimming.
1864	United States	Woman	Dress	Morning	White		Alpaca		Godey 69:275	
1864	United States	Woman	Dress and coat		Black		Alpaca		Godey 69:275	The Marie Rose (Dress and coat)
1864	United States	Women			Self-colors		Alpaca		Godey 69:365	Alpacas, merinos and poplins of new and always pretty colors.
1864	United States	Women	Waists		White		Alpaca		Godey 69:366	Much worn during winter.
1864	United States	Women	Dresses	Walking, travelling and ordinary dress	Gray, cuir, purple, green		Alpaca		Godey 69:451	Few novelties. Suited to cooler seasons (now).
1865	United States	Child	Dress		White		Alpaca		Godey 70:197	
1865	United States	Children	Dresses		White		Alpaca		Godey 70:197	Charming dresses at Mme. Demorest's, Broadway, N. Y.
1865	United States	Child	Dress		White		Figured alpaca		Godey 70:291	Fashion plate for March.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1865	United States	Woman	Vest	Morning-dresses	White		Alpaca		Godey 70:291	New and stylish. Dress buttoned to throat with mother-of-pearl buttons.
1865	United States	Woman	Underskirt	Morning-dresses	White		Alpaca		Godey 70:291	New and stylish morning dresses.
1865	United States	Little girl	Dress	Spring	White		Alpaca		Godey 70:307	
1865	United States	Child	Dress		White				Godey 70:383	Steel fashion plate for April.
1865	United States	Woman	Dress	Travelling or demi toilette	New shades		Good quality glacé and plain		Godey 70:474	No nicer material for these purposes than alpaca.
1865	United States	Woman	Dress	Morning costume Watering place	White		Alpaca		Godey 70:563	Trimmed rose-colored velvet ribbon and goat's hair tassels.
1865	United States	Woman	Dress and mantle	Promenade	Brown		Alpaca		Godey 70:563	Steel fashion plate for June.
1865	United States	Woman	Dress		Cuir		Glacé alpaca		Godey 71:95	Steel fashion plate for July.
1865	United States	Woman	Pattern robes		Grown, stone drab or gray		Glacé alpaca		Godey 71:95	Steel fashion plate for August.
1865	United States	Woman	Dress		White				Godey 71:185	Bound and braided with Magenta velvet.
1865	United States	Woman	Dress and wraps	Suits	Light, dust-color		Glacé		Godey 71:185	Fashionable, very pretty suits.
1865	United States	Woman	Garibaldi waist	Morning wear					Godey 71:186	Of muslin or alpaca. Very convenient style. For August.
1865	United States	Woman	Dress		Pearl				Godey 71:349	Novelty for October.
1865	United States	Child	Dress	For party	White				Godey 71:368	
1865	United States	Children	Dress		White				Godey 71:369	Children's fashions.
1865	United States	Woman	Dress		White				Godey 71:369	Most morning
1865	United States	Woman	Dress	Morning toilets	White				Godey 71:370	Most elegant morning toilets of white alpaca, pongee, or cashmere.
1865	United States	Children	Suits	Walking	White or gray				Godey 71:370	Alpaca, cashmere, or poplin.
1865	United States	Women			Black grounds		Cross bars of magenta blue, green, purple or gold		Godey 71:457	
1865	United States	Women	Dresses	Winter wear					Godey 71:457	Most popular materials are epingles, serges, poplins, reps and linseys.
1866	United States	Women		Winter	Black ground		Effect of Foulard silk. More durability		Godey 72:104	Small dots of white or colors. Very desirable styles of alpaca have appeared.
1866	United States	Women	Dress		White				Godey 72:291	Trimmed with bands of blue.
1866	United States	Child	Suit		White				Godey 72:382	Trimmed with solferino velvet.
1866	United States	Woman	Dress	Croquet	Black				Godey 72:382	Probably sport outfit(April)
1866	United States	Girls	Dress		Pearl				Godey 72:382	Trimmed with points of green silk. Latest style of dresses.
1866	United States	Child	Dress		Blue				Godey 72:474	Embroidered with black zephyr.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1866	United States	Woman	Robe(Madeline)		White		Mohair alpaca		Godey 72:475	Style suitable for silk, goat's hair, alpaca or any kind of wool goods.
1866	United States	Woman	Morning robes and toilets		Gray, tea, coffee, and tobacco color		Alpaca		Godey 72:475	Winsey crape, poplin, and goat's hair cloth. Materials most sought after.
1866	United States	Woman	Breakfast sacks		White		Patterns not elaborate		Godey 72:475	White cashmere or alpaca. Decorated with silk or velvet.
1866	United States	Children	Dresses and sacks				Mohair alpaca		Godey 72:475	Exceedingly pretty and suited to little folks.
1866	United States	Children			Buff or White	75¢ to $1.37 ½ yard	Desirable material	Moahair alpaca	Godey 72:475	Spotted materials. Spots size pin head to quarter.
1866	United States	Woman	Dress		White		Alpaca		Godey 72:562	Gold colored cord and ball fringe, trimming.
1866	United States	Young lady	Dress	Dinner	White		Serviceable		Godey 72:564	Will clean, wash, or dye.
1866	United States	Woman	Basque corsage				Alpaca		Godey 73:18	Suitable for silk reps or alpaca.
1866	United States		Fancy jacket		White		Alpaca		Godey 73:70	Dotted with black beads and braided with black braid.
1866	United States	Child	Dress		White		Alpaca		Godey 73:94	Trimmed bands of blue silk braided.
1866	United States	Woman	Dress		White		Alpaca		Godey 73:106	Trimmed blue silk cord to simulate a basque.
1866	United States	Boy	Suit		Brown		Alpaca		Godey 73:184	Trimmed with blue silk cord.
1866	United States	Children	Suit-frock and casaque	Promenade	Gray		Alpaca		Godey 73:184	
1866	United States	Child	Dress		Black and white		Striped alpaca		Godey 73:274	Richly ornamented with rose-colored cashmere.
1866	United States	Woman	Dress	Watering-place costume	White		Alpaca		Godey 73:456	
1866	United States	Woman			Wine, green, purple, brown		Very fine quality		Godey 73:456	
1866	United States	Women	Dress	Morning	White		Alpaca		Godey 76:200	Trimmed with blue velvet garniture.
1866	United States	Child 8-9	Costume		White		Alpaca		Godey 76:292	Silk, poplin, or alpaca. Charming costume.
1866	United States	Young girl	Dress		Saffron		Alpaca		Godey 76:383	
1866	United States	Women	Dress	Walking			Alpaca		Godey 76:200	Very good costume
1866	United States	Woman	Dress	Travelling	Black		Alpaca poplin		Godey 76:566	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1868	United States	Girl of 5 years	Dress		White				Godey 76:383	
1868	United States	Woman or girl	Dress		White				Godey 77:95	Shown in steel fashion plate.
1868	United States	Little girl	Dress		White				Godey 77:188	
1868	United States	Girl of 12	Dress						Godey 77:189	
1868	United States	Woman	Bodice		White or pearl gray				Godey 77:280	
1868	United States	Woman	Bodice						Godey 77:465	New bodices.
1869	England		Umbrellas					Alpaca weft Cotton warp	Murray I, Pt. 1:252	
1870	United States	Woman	Waist		White				Godey 80:493	
1870	United States	Woman	Suit		Black	No more than ordinary alpaca	Buffalo brand. Durable, serviceable	Silk substitute	Godey 80:493	Looks like silk alpaca or grosgrain silk. Will outwear cheap silk.
1870	United States	Woman	Dress	Morning	White				Godey 80:584	
1870	United States	Woman	Suit	Walking	Black				Godey 81:386	
1872	France	Women	Dresses	Public promenades	Light shades				Challamel 254	Worldly spirit revising. Black and dark shades worn less daily.
1876	England	Women	Dresses	Hotel clerks and shop women	Black				White 227 228	Dress invariably same. Unornamented serge or alpaca.

Astrakhan

1830-1860	France	Women	Mantles	Cold weather			Astrakhan		Sage 201	Heavily braided or embroidered
1861	United States	Women	Wrap	Winter	Dark brown		Astrachan cloth shaggy		Godey 63:456	Lappels turning back in front.
1862	United States	Women	Cloaks or sacques		Pale brown and white		Astrachan cloth		Godey 64:106	Entirely new material.
1868	United States	Women	Muff and dress trimmings	Lessen expense of suit			Astrachan cloth		Godey 76:105	Instead of bands of chinchella fur.
1868	United States	Ladies	Skirt, sack medallions	Costume	Blue		Astrachan cloth		Godey 76:108	Good model.
1868	United States	Women	Dress trimming	Carriage	Black or gray		Astrachan cloth		Godey 76:200	Substitute for fur.
1868	United States	Women	Trimming for paletot	Wrap			Astrachan cloth		Godey 76:202	Sack shape paletot prevails.
1868	United States	Young girls and children	Cloaks		All colors blue and purple		Astrachan cloth		Godey 77:555	Novelty this season.
1868	United States	Ladies	Cloak	Any colored dress	Black		Astrachan cloth		Godey 77:555	Tricot, astrakan or plain cloth.
1870	United States	Girl of 10	Sacque		Black		Astrakan		Godey 80:300	With dress of poplin
1870	United States	Boy of 12	Cap		Black		Astrakan		Godey 81:566	
1880	France				White		"Astrakan down		Challamel:284	New materials

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
						Barege				
1815-1830	France	Women	Costumes				Checked barege	Wool-and-silk	Sage 1926:173	Machinery made materials. Plentiful and less expensive.
About 1822	United States	Women	Dresses					Barege silk	McClellan II:161	Long sleeves or full short sleeves.
1823	Paris	Woman	Dress scarf	Over evening robe	Flame			Barege silk	McClellan II:164	Is much in favor
1827	England	Younger women	Drapery scarves	Theatricals					Cathrop:445	Scarves of lace, barege or tulle. Generally so attired.
1830-1860	E	Women	Dresses		Light		Light		Sage:188	Organdy, batiste, muslin among favorites.
1841	England	Duchess of Sutherland	Dress		Brown		Gauze or barege		McClellan I:221	Over light blue satin.
1842	United States	Woman	Dress	Mourning	Black				McClellan I:224	Deep hem fold same width above it.
1842	Paris	Women	Dresses, corsages		Light		Light textures		McClellan II:225	"Can anything be prettier?"
1842	Paris	Women	Dress	Paris plate of fashions	Light green				Godey 25:252	Paris fashions. Skirt long and full. Ample folks.
1843	United States	Woman	Dress		Light fawn				Godey 26:192	Fashions, skirt, three plain flounces.
1843	United States	Woman	Dress				Figured barege		Godey 26:192	Two deep flounces, scanty.
1845	United States	Women	Scarfs						Godey 31:179	Of lace, embroidered muslin, and barege, much in vogue.
1847	United States	Women	Flounces				Very light weight		Godey 35:184	Lady looks like receding angel or dissolving view.
1848	United States	Woman or girl	Dress		Pink				Godey 37:60	Silk slip of same hue.
1848	United States	Women	Dresses	Dinner	White, novelty fawn		Fine pattern of brilliant color		Godey 37:60	Like grenadines. Too glaring for street.
1848	United States	Woman	Dresses	Mourning	Black				Godey 37:60	Bareges, grenadines and silk tissue. Probably deep mourning.
1848	United States	Woman	Veils	On journey	Green				Godey 37:119	More serviceable than sunshades and parasols.
1849	United States	Woman	Dresses	White ground flower in colors			Entirely new pattern of exquisite fineness		Godey 38:300	Imported.
1849	United States	Woman	Dress				Thin barege		Godey 39:228	Out of place in rural districts for walking.
1850	United States	Woman	Dress	Morning	Rose		Crape barege, thin material		Godey 40L360	No figure or embroidery.
1850	United States	Woman	Dress		Grey				McClellan I:198	Bonnet of fancy straw with white ribbon.
1850	United States	Woman	Dresses	Buff or green grounds			Plain ground, bright flower		Godey 40:360	Old style.
1850	United States	Woman	Dresses		White ground		Cashmere pattern, white ground		Godey 40:360	New variety, cashmere barege.

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1850	United States	Woman	Dresses		White ground, green foliage		Soft texture	All-wool barege	Godey 40:360	Texture due to wool from Switzerland. Novelty.
1851	London	Woman	Shawls						Murray I, Pt. 2:669	And silks. From Times.
1851	United States	Woman	Dresses		Plain		Patterns or figures		Godey 42:271	Will be worn
1851	United States	Little girls	Dresses		Varied, green, violet, blue	Cheap	Cool and durable	Barege de laine, woolen and cotton	Godey 42:271.	Entirely new fabric. Not as heavy as mousseline nor so frail as bareges.
1852	United States	Woman	"Infant waist"				Thin tissues		Godey 45:106	For bareges, organdy, muslins and any thin tissues.
1852	United States	Woman	Flounces				Very light		Godey 45:492	Muslin, gauze or barege
1853	United States	Woman	Skirt	Dinner-dress	Delicate rose		Barege		Godey 46:478	Made full and plain.
1853	United States	Woman	Dress	Morning	Pink				Godey 46:572	Fashion plate for June.
1853	United States	Woman	Dresses or robes	Dinner or evening	Bright rose		Elegant diverse designs		Godey 47:190	Elegant dresses. Colors beautiful.
1853	United States	Women	Mantles		White				Godey 47:96	Satin-edged ribbon trimming.
1854	United States	Women	Dresses	Deep mourning, summer					Godey 48:190	Silk tissues and grenadines, deep mourning.
1854	United States	Women					Thin materials		Godey 48:293	Tissue, barege, or silk.
1854	United States	Little girl	Dress		Pink				Godey 48:572	Every variety of trimming in shape of gauze ribbons.
1855	United States	Women	Dresses	Mourning					Godey 49:192	Pretty way to make cashmere or mousselines in fall.
1855	United States	Women	Robe dress	Walking	Black				Godey 50:187	
1855	United States	Women	Shawls	White dresses and mild weather	Variety		Variety of designs and colors		Godey 50:187	Black silk mantle.
1855	United States	Women	Dresses	Pattern dress	Gray				Godey 50:384	Have recently obtained much of fashionable favor.
1855	United States	Women	Dress	Slight mourning	Pear-gray				Godey 50:480	Ruches of pink ribbon set on in waves.
1855	United States	Women	Dress		Dust-colored				Godey 50:480	
1855	United States	Women	Dress		Violet				Godey 50:480	Trimmed with flounces.
1855	United States	Women	Mantle				Thin material		Godey 50:480	One of these new dresses.
1855	United States	Women	Dress	Mourning					Godey 50:545	Novelties of silk or thin material.
1855	United States	Women	Dinner dress	Watering-place					Godey 50:573	
1855	United States	School girl	Dress	School	Pomona green				Godey 50:574	More suitable for dinner than heavy silks.
1855	United States	Girl 10-12	Skirt		Blue		Crossbarred		Godey 51:96	
									Godey 51:96	

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1855	United States	Little girls	Spencers	With colored skirts						
1855	United States	Woman	Skirt	Walking-dress	Lilac				Godey 51:96	Of barege or any summer tissues.
1856	United States	Women	Dresses	Out-door costume, mourning					Godey 52:384	Fashions for April.
1857	United States	Woman	Skirt				Barege		Godey 53:288	And silk
1857	United States	Woman	Shawls					Barege-de-laine	Godey 54:356	
							Light texture		Godey 55:189	Superior in pattern and colors to first ones. Favorite novelties.
1857	United States	Watering-place belles	Robe skirt	Promenade dress	Ground white				Godey 55:191	Pattern stripes of blue.
1857	United States	Watering-place belles	Dress	Dinner and promenade					Godey 55:192	Delicate robe dresses of silk, barege, or organdy.
1857	United States	Women	Dresses	Evening	Pink				Godey 55:192	Among plainer ones, three flounces.
1858	United States	Ladies	Shawls				Light and thin		Godey 56:496	Barege to lightest gossamer shawls of European manufacture.
1858	United States	Women	Dresses	Mourning	Black		Barege		Godey 56:572	And silk tissues.
1858	United States	Women	Dress	Carriage drive	Pale fawn				Godey 57:65	Novelties for July.
1858	United States	Women	Robe dresses	Dinner-dress					Godey 57:96	Organdy, lawn, grenadine, barege, or silk.
1858	United States	Women	Mantles						Godey 57:191	August, month of lawns and organdies, of lace and barege mantles.
1858	United States	Women	Drapery body	Evening costume	Plain		English barege		Godey57:543	Makes up extremely well.
1859	United States	Women	Dresses	Summer-deep mourning				Silk		
							Light, plain or striped.	and wool	Godey 58:287-8	Or small bars or cheques.
1859	United States	Women	Dress patterns	Spring			Printed		Godey 58:480	With newest and most fashionable fabrics imported this season.
1859	United States	Woman	Robes						Godey 58:480	Choice importations.
1859	United States	Women	Dress	Travelling			(Cord gives stiff-	Silk cord		New style of goods. Has advan-
							(ness and prevents	interwoven	Godey 58:362	tage over old barege goods.
1859	United States	Woman	Robe	Summer			(clinging		Godey 58:574	Double skirt
1859	United States	Children	Capelines or drawn hats	Country and sea-side					Godey 58:574	Large variety.
1859	United States	Woman	Dress		Pale stone		Polka spot	In satin	Godey 59:95	Fashion plate for July.
1859	United States	Child	Dress	Walking	Blue				Godey 59:95	
1859	United States	Child	Hoods or capelines	Sea voyage or seashore					Godey 59:95	Silk or barege.
1859	United States	Young women	Mantles	Watering-places	White		Delicate		Godey 59:96	Especial mention; youthful bride-like.
1859	United States	Women	Shawls	Summer	White or clear ground-tint		Light shawls		Godey 59:96	Challie and grenadine. Much worn.
1859	United States	Woman	Dress	Visiting	White ground		Barege Anglais		Godey 59:191	Figure purple.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1859	United States	Women	Mantles						Godey 59:192	Muslins, bareges and laces.
1860	United States	Women	Beatrice robe		All				Godey 60:480	Of silk, muslin, or barege.
1860	United States	Women	Dress and mantle	Promenade			Barege Anglais		Godey 60:480	Distinguished for its usefulness.
1860	United States	Women	Dress				Barege Anglais		Godey 60:573	Fashion plate for June.
1860	United States	Women	Dress		White				Godey 61:95	Shaded with emerald green.
1860	United States	Women	General serviceable wear	Summer			Barege Anglais		Godey 61:96	Very much in favor.
1860	United States	Women	Mantles	Undress summer, mantle			Barege Anglais		Godey 61:96	Trimmed contrasting colors.
1860	Philadelphia	Women	Bonnets and mantles				Barege Anglais		Godey 61:287	And all thin materials.
1861	United States	Women		Mourning		31-62½¢	Crape bareges		Godey 62:287	Fashions for March.
1861	United States	Women	Dress	Street and in and out of mourning	Black, purple, gray and white		New designs printed figure		Godey 62:287	Also white and lilac. Popular fabric for street dress.
1861	United States	Women	Shawls	Same material as dresses					Godey 62:384	Grenadine or muslin worn.
1861	United States	Women	Dresses			12½-37½¢	Barege Anglais		Godey 62:480	Very few flounced dresses.
1861	United States	Women	Dresses				Barege Anglais		Godey 63:96	Novelties, grenadines, barege and organdies.
1862	United States	Women	Dresses	Deep mourning					Godey 65:210	Now in vogue. Trimmed with crepe.
1862	United States	Women	Shawls	Like dresses for mourning			Grenadine barege		Godey 65:210	
1862	United States	Women	Dresses	Dressy toilets			Barege		Godey 64:617	Barege and grenadine predominate.
1862	United States	Women	Dress and scarf	Dressy toilets	Black				Godey 64:617	Edged with ruching of seagreen silk.
1862	United States	Women	Dress	Dressy toilets	Lavender				Godey 64:617	
1862	United States	Young girls	Dress						Godey 65:16	Toilette for July
1862	United States	Women	Dress				Grenadine barege		Godey 65:107	
1862	United States	Women	Shawls	Watering-place and street			Barege	Silk stripes various sizes	Godey 65:108	Shawls of every variety worn.
1862	United States	Women	Shawls		White				Godey 65:120	Entirely of white barege. Truly beautiful.
1862	United States	Women	Mantles				Thin barege		Godey 65:210	Very stylish. August.
1863	United States	Women	Garden hat						Godey 66:384	Novelties for April.
1863	United States	Women	New robe				Pattern varied. Braided leaves and palms		Godey 66:588	Chain-stitched. Have embroidered shawls to match.
1863	United States	Women	Elegant dresses			50¢-$1.00			Godey 66:588	Elaborate trimming. Makes dresses expensive.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1863	United States	Women	Dress		Cuir		Black figure		Godey 66:588	
1863	United States	Young lady	Dress		White		Blue dots		Godey 66:588	Charming.
1863	United States	Women	Wraps	Same material as dress					Godey 66:588	Trimmed to match dress.
1863	United States	Women	Mantle	Summer	White				Godey 67:83	Novelties for July.
1863	United States	Women	Dress		White		Grenadine barege, purple spots		Godey 67:106	
1863	United States	Women	Dress		White				Godey 67:106	
1863	United States	Women	Wraps	Summer	White				Godey 67:108	Always fashionable and pretty for summer.
1863	United States	Women	Wraps	Summer	White		Barege Anglais		Godey 67:108	Convenient. In graceful forms.
1863	United States	Women			Every shade of cuir				Godey 67:197	Color suitable for old and young.
1863	UnitedStates	Women	Shawls				Plain, plaids, checks, stripes		Godey 67:198	Barege and grenadine shawls of all styles.
1864	United States	Women	Dresses	Independent of laundress	Delicate shades		Thin goods, grenadine barege		Godey 68:590	Beautiful, of appropriate patterns.
1864	United States	Women	Wraps	Warm weather		Inexpensive	Barege		Godey 69:95	Attractive, pretty, convenient.
1864	United States	Women	Thin dress				Grenadine bareges		Godey 69:185	Fresh looking; require no laundress.
1864	United States	Women	Square veils	Travelling					Godey 69:556	Grenadine or barege. Generally worn.
1864	England-	Miss Carr	Dress		Slate		Bareges all spotted		Murray I, Pt. 2:669	
1866	United States	Women	Dresses						Godey 72:475	Rage for spotted materials.
1866	United States	Woman	Dresses				Coarse. Canvas Hernani		Godey 72:475	More fashionable; similar.
1866	United States	Women	Dresses			Inexpensive	Plain iron bareges		Godey 72:475	
1868	United States	Woman	Suits and sack or shawl	Mourning	Black	$3.50-$7.00 per yard	Barege Hernani, double twisted, open mesh, heavy	Silk and wool	Godey 76:566	2 yards wide. Goods unusually elegant. Much black worn. Wear to village meeting-house.
20th Century	New England	Daughters of puritans	Dress	Hot Sundays	Green-striped		Barege		Earle(c):42	Wear to village meeting-house.

Barracan

987-1270	France		Garments				Variety of camelin	Camel's hair warp	Challamel:37	Appearance of bars, hence name barracan.
1607-1800	United States		Garments	Summer wear			Corded stuff	Originally camel's hair	McClellan I:382	Barragon or barracan

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1838	England		Petticoate				Barracan		Murray I, Pt. 2:678	
1765-1785	Boston			Advertised Evening Post	Various		Various figures	Originally camel's hair	Earle (b):53	Lancaster Wills Barragons, barracan, barragan, made originally at Levant.
1787	England		Garments	Summer wear			Genteel corded stuff		Whitney and Smith I:458	Much in vogue. Described by Gilbert White in his Selborne.
1840	England		Barragans	Liverpool Journal					Murray I, Pt. 2:679	Great stock of Fustians, in Beaverteens, moleskins, barragans.
						Batiste				
1600	France	Men	Short trousers or "rhingraves"				Batiste		Lester 1925:123	Or linen. Trimmed with lace, ruffles and ribbon.
1839	United States	Women	Wrappers	Morning			Scotch batiste		Godey 19:190	A few worn, not many.
1843	United States	Women	Dress				Plain batiste		Godey 26:204	Two broad tucks on skirt.
1843	United States	Women	Dress	fall	White		Batiste		Godey 27:192	Body and sleeves fitting close to figure.
1844	Paris	Women	Dresses				Batiste		Godey 28:14	From French "Going A Shopping".
1855	United States	Women	Dresses	Morning	Delicate		Light	Batiste-de-laine	Godey 50:384	In measure, takes place of barege-de-laines.
1855	United States	Women	Dresses and skirts				Batiste		Godey 50:480	Once more in favor. Handsome Style, 18 tucks on skirt.
1859	Philadelphia	Women	Dresses	Travelling			Thickness for spring to gauzy texture	Batiste-de-laine	Godey 58:362	Newest materials. July and August.
1859	United States	Children	Dress and cape	Spring	Salmon		Batiste	Wool	Godey 58:479	Dress looks like wool.
1870	United States	Women	Pelerine	Over dress or paletat of same	Gray		Batiste	Batiste-de-laine	Godey 80L396	Lined with gray silk.
						Bayes				
1553-1558	England	Gentlemen's page	Lining for cloke		Crimson				Calthrop:285	Reign of Mary.
1583-1603	England	Country people	Garments				Coarse, bays or baize	Woollen	Fairholt II: 34-35	Fabricated during reign of Elizabeth.
About 1600	England		Drapery	"Use of Man's body"			Baize, bays	Wholly of wool	Planche I:29	Considered novelty. First made at Sandwich, Colchester, and Norwich, in reign of Elizabeth.
1607-1800	United States	Servants and negro slaves	Clothing		All		Coarse	Woollen	McClellan I:381	Advertised in Colonial papers.
1632	New York	Dr. Jacob de lange and wife	Body of under petticoat		Red		Bay		McClellan I:133	Left lists of wardrobes.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1699	United States						Bays		Earle (d):192	Vessels to England forbidden to take any, also any Bay or woolen yarn.
1737	United States	Peter Faneuil				5 shillings a yard			Earle (b)49,50	
1775	Connecticut				Blue and white		Coarse baize	Woollen	Earle (b):49,50	Advertised for sale in Connecticut Courant, December 11, 1775.
1776-1800	Boston	Magistrate and Colonel	Lining for camlet cloaks	Instead of						
1778	Philadelphia	Ann Warder	Lining for coat	Rich cloth	Green		Baize Baize		McClellan I:251-2 Earle (M):606	At time of American Revolution. "Long coats lined with baize down to toes".
1787	Near Philadelphia	Marie Dickinson	"Gowns"	Negligee	Green		Baize		McClellan I:258	Ancestor of tea gown. Guests disrobed and donned this gown.
Colonial Times	United States	Servants and negroes	Petticoats and jackets	Worn by runaways					Earle (b):49,50	
	London	Sergeant Erasmus Earle	Doublet	For his wife	Blue		Bayes		Earle(a):90,91	
					Beaver					
1327-1377	England	King	Hat		Black				Cathrop :111	With cotehardie of plain black velvet.
1340-1400	England	Merchant	"Bever hat"				Flaundrish bever hat	Skin of beaver	Planche II:90	In Chaucer's Canterbury Tales.
1459	England	Sir John Fastolfe	"Hatte of bever"						Planché II:90	"Lyned with damaske".
1556-1610	England	Every serving man and country man	"Bever hats"		Varied	24,30, 40 shillings each	Good	"Certain kind of fine hair"	Planche I:256	"Earliest notice of beaver hat" - Fairholt.
1603-1625	England	Women	Man's hat						Colthrop:333	Fine band and rose or feather.
1610	England	Ambassador to France	Cloak and hose	To court of France			Fine beaver		Parsons :178.	Richly embroidered in silver and gold.
1620-1640	England and United States	Men	Hat			Expensive	Beaver		Lester,1925:164	Purchased only by wealthy.
Colonial Days	United States	Women	Tall hat	As common as hood			Beaver		Lester,1925:165	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1620-1700	United States	English colonists	Beaver hat				Beaver		McClellan I:96	Wore beaver or felt hat.
1621	Virginia	Collier's wife	"Bever hat"	With "silken sute"					Earle (b):5	"Wears her rough bever hat with a faire perle hatband."
1625-1649	England	Chas. I	Beaver hat	Portrait			Beaver		Planche II:233	Portrait by Vandyke. Plume of feathers.
1625-1649	England	Lady	Hat	Riding in country					Cathrop:354	Wide-brimmed. In general wear.
1628	France	Gallant	Beaver hats						Planche II:252,253	Describing a gallant of the day.
1634	Massachusetts	Wealthy men	Hats						Earle(b):125-130	Law forbade wearing, save by wealthy men.
1643-1662	Paris	Boys or men	"Chapeaux"	Royal pages			Les petits chapeaux		Planche II:255	Succeeded broad-brimmed castors of reign of Louis XIII.
1660-1663	England	Men				4-6 pounds			Earle(b):125-130	
1647	United States	Lass	"Demi-castor hatt"			24 shillings			Earle(b):125-130	Comelyest fashion hatt. Letter written by lover to lass.
1650	United States	Robert Saltonstall	"Hatt"	Left by will	Black				Earle(b):125-130	
1658	Springfield, Massachusetts		Demi-castor			1 pound 6 shillings			Earle(b):125;130	
1660-1700	United States	Men	Beaver or castor						McClellan I:64	Typical dress of all English Colonies in America, 1660-1700.
1661	England	Samuel Pepys	Beaver (hat)			4 pounds 5 shillings			Planche I:259	Enormous price for hat at that time.
1661	England	Lord	New beaver hat						Diary,S.Pepys:79	Page exchanged new hat for old; My Lord angry.
1661	England	Samuel Pepys	Beaver (Hat)	To Lord Mayor's feast					Diary,S.Pepys:105	With half cloth stockings and new coat ready to go.
1662	England	Samuel Pepys	Beaver (hat)	Mentioned					Diary,S.Pepys:125	Borrowed a hat to save his beaver when riding.
1663	England	Samuel Pepys	New beaver (hat)	Lord's Day					Diary,S.Pepys;231	"Altogether is very noble."
1672	England	Duchess of Portsmouth	Hat	Masquerade	Black		Beaver		Earle(a);184	To wear with suit of men's clothes.
1675	England	Page	Castor	Pages wear	Black	10 shillings			Fairholt II:237	"Sould to MadamGivin."
1688	England	Youth of 15	Castor(hat)	Advertisement missing youth	Black				Planche I:87	Silver twisted hat-band.
1694	United States		Beaverettes		Black	2 pounds			Earle(b):125-130	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
17th Century	United States	Runaways	Castor hats	Advertised					Earle(b):125-130	
17th Century	United States	Governor Peperell	6 dozen castor hats	Ordered from England					Earle(b):125-130	Largely imported. This number ordered in one invoice.
17th Century	United States	Puritan women	Hats	Bequeathed by will			Beaver and castor		Earle(b):125-130	
17th Century	South Carolina	Women	Hats				Fine beaverett		Earle(b):125-130	With tabby linings. Sold in North Carolina and Northern States.
17th Century	United States	Goodmen	Hats	Wore in icy meetinghouse					Earle(c):89	Wore fur caps or beaver hats.
17th Century	England		Hat						Hughes:186	Beaver or felt now in general use. Small and large worn.
17th Century	England	Gentlemen of England	Beaver		Black				Planche II:239	"Buttoned on left side with a jewel of 1200 pounds value."
1700-1800	United States	Women	Hats	Winter			Beaver		McClellanI:214;21	With short cloaks. Worn over a lace cap.
About 1700-1800	Apennines	Women	Hats		Black		Beaver		Planche II:314	Round hat high crown, black plume. Worn universally.
1704	Boston	Madam Sarah Knight	Hat	Horseback journey			Beaver or beaverette		Earle(f):157	Rode Boston to New York and return.
1719	England	Ladies	Hats	Advertised	Black and white		Beaver		McClellan I:190	Trimmed with gold or silver lace.
1719	United States	Fashionable lady	Beaver	For forest		3 pounds	Beaver		Godey 57:511,512	With feather.
1738	United States	Peter Fanenil	Two beaver coats	Sleighing			Fine		Earle(b):88	Bought large, fine, well painted beaver coats for sleighing.
1740-1772	United States	Irish servant	New castor hat	Runaway			Castor		McClellan I:245	Red great coat.
1740-1772	Boston	Men and boys	Hats	Advertised for sale			Castor		McClellan I:245-247	"A good assortment" for sale.
1762	France	Man	Cocked hat	Carried under arm	Black		Warm beaver		Planche I:260	Mark of gentility, professional rank and distinction.
1744	France and Italy	Venetian lady	Bodice	Inventory of trousseau			Beaver		Parsons:227	Embroidered with gold and flowers.
1744	France and Italy	Venetian lady	Drawers	Inventory of trousseau			Beaver		Parsons:227	Trimmed in gold, burnished clasps.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
18th Century	England	Gentleman	Little hat	Riding-habit			Beaver		Parsons:251,252	Edged with silver and a feather.
1759	United States	George Washington and Wife	Two hats	Ordered from England		21 shillings	Beaver		Earle(b):41	"Best plain hats".
1759	Washington, D.C.	Servants	Six castor beavers	At Mt. Vernon			Castor beavers		McClellan I:244	Ordered by Washington from England.
1762	London	Men	Hat	Worn by Quakers					Planche I:261	From"London Chronicle", 1762
1769	Boston	Adult and boy of 12	2 great coats or jackets	Lost	Light mixture		"Plain and knapt" beaver		Earle(b):242,243 McClellan I:249	Advertised in Boston Gazette.
1771	United States		Beaver coating	Invoice for sale						
1783	United States	Women	Hats	Riding	White				Earle(b):125-130	Newest fashion.
Until American Revolution	United States	Every apprentice	Hat	When given freedom		$6.00	Real beaver		Godey 11:147	
1787	United States	Women	Hat	With morning dress	Black		Beaver		Earle(h):574	With feathers and "scarlet great coat most elegant".
1776-1800	Philadelphia	Quaker women	Hats		White		Beaver		Earle(h):603	Large hats, no crown, silk cords under chin.
1776-1800	United States	Quaker gentlemen	Hat		Black		Beaver		Earle(h)II:610	Broad brim, rolled behind, point in front.
1789-1804	France		Hats				Beaver		Challamel:184	The French Republic.
Late 18th Century	United States	Quaker women	Hat	Adopted			Beaver		Lester:172	Black hoods worn for long time.
18th Century	United States	John Singleton Copley, Jr.	Hat	Portrait			Beaver		Earle(a):289,290	American boy became Lord Chancellor of England.
18th Century	United States	Grandmother	Hat				Beaver		Earle(h):II:567	
18th Century	France	Women	Hats				Beaver		Earle(h)II:574	Great hats.
	England	British cavaliers	Hat				Beaver		Rhead:127	Broad-leafed Flemish hat and plume.
1800	United States	Woman	Cap	Riding habit			Beaver		McClellan II:148	Plume and feathers in front.
1800-1835	United States	Children	Hats	Over caps, out-of-doors	Grey,white				McClellan II:299	Demurely tied under chin.
1800-1870	United States	Quaker men	Hats						McClellan II:327	Worn greater part of century
1801-1810	UnitedStates	Little boy in frocks	Stove pipe hat	Winter					McClellan II:310	Worn for several years

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1803	United States	Men	Hats						McClellan II:355	Rolling brims.
1806	United States	Man	Hat	Walking dress					McClellan II:78	Rolling brim.
1807	United States	Man	High hat	Walking suit					McClellan II:360	And high stock of white linen.
1808	United States	Children	Hat	Outdoor garments	Dove				McClellan II:300	With coat of scarlet kerseymere
1809	United States	Little Quaker girl	Bonnets		Drab				McClellan II:301	Austerely plain costume.
1812	England and United States	Woman	Beaver	With riding habit	Black				McClellan II:101	Fashionable. Sketch from England Magazine of Fashions.
1812	United States	Woman	Hat	Riding habit	Black		Beaver		McClellan II:148	Hat, gold cord and tassels and feather. Habit, bright green cloth.
1815-1830	United States	Women	Hat						Sage:180	Often bell shape.
1816	United States	Woman	Hat	Riding habit	Black				McClellan II:148	
1817	United States	Woman	Gloves and shoes	Mourning dress			Beaver		McClellan II:127	Very elaborate dress.
1819	England	Ladies of fashion	Hats		Black		Beaver		McClellan II:136	Bonnets had long been worn by young and old.
1820	United States	Quaker	Hats	Members congress			Best beaver		McClellan II:387, 388	Observation by Hon. Stratford Canning, Minister from Great Britain.
1820-1830	England	Men	Hats				Beaver		Hughes:254	Mode most varied.
1823	United States	Woman	Bonnets	Winter			Substantial materials		McClellan II:162	Much in favor.
1826	United States	Gentlemen	Hat		Black				McClellan II:188	From an old print
1830	United States		High hats	Daytime and evening	Gray Black				McClellan II:399	Still beaver.
1830	Philadelphia	Quaker gentleman	Hat		Grey				McClellan II:356	Broad brim.
	Massachusetts	Salem women	Hats				Beaver		Earle(a):67,68	
1835-1870	United States	Girls	Bonnet				Beaver		McClellan II:314	Wore straw till Thanksgiving.
1845	United States	Women	Hats	Riding habits			Beaver		Godey 31:179	Small round beaver hats preferred.
1847	United States	Ladies	Hat	Riding	Black				Godey 35:60	Beaver, very light silk or cassimer.
1847	Philadelphia	Children	Beavers						Godey 35:275	All varieties.
1847	United States	Women	Bonnet		Mouse-colored				Godey 35:276	Plume.
1847	United States	Ladies	Hat	Riding	Black		Fine		Godey 35:276	Plume.
1848	United States	Children	Hat	Spring					Godey 36:252	Fancy hat for April.
1848	United States	Lady	Bonnet	Full dress, autumn and winter					Godey 37:324	Plume, Muffet and tippet.
1848-1851	France	Women	Bonnets	Generally worn			Very expensive-soon lost color		Challamel:214	Given up because expensive. Unsuitable for full dress and lost color.

Date	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1850	United States	School girl	Bonnet	School	Lead		Beaver		Godey 40:224	Bows and strings of ribbon.
1850	United States	Women	Hat	Riding habit			Beaver		Godey 40:421	Small hat. Light veil attached. Very pretty effect.
1850	Philadelphia	Women	Jenny Lind hat	Riding	Black		Beaver		Godey 41:388	Low crown, turned up each side.
1851	United States	Women	Hat	Equestrian habit	Black		Beaver		Godey 43:63	
1851	United States	Women	Hat	Riding dresses			Beaver		Godey 43:316	Broad-leaved; has feather.
1851	United States	Ladies	Hat		Fawn or stone				Godey 43:332	New styles. Elegant shape. Trimmed with satin.
1851	United States	Ladies	Bonnets				Dull surface		Godey 43:378	Always trimmed with satin to relieve dull surface.
1852	United States	Ladies	Bonnets	Travelling					Godey 45:493	November fashions.
1853	United States	Boy	Hat	With dark coat	White				Godey 46:92	Plumes, coat dark blue, pelisse cloth.
1853	United States	Woman	Hat	Riding	Brown				Godey 46:188	New style.
1854	United States	Children	Bonnets						Godey 48:92	Satin makes glossy contrast.
1855	United States	Ladies	Hat	Riding			Smooth or rich napped		Godey 50:392	Beaver or straw. Entirely new in style.
1856	United States	Women	Cloaks	Travelling and walking			Beaver		Godey 52:94	Stylish and serviceable.
1856	United States	Women	Mantle. The Jenny Bell	Travelling	Dark gray		Beaver		Godey 53:477	Requires no lining.
1857	United States	Women	Basquine	With street dress	Fawn		Beaver cloth		Godey 55:477	
1858	United States	Little girl	Basquine	Covering black silk jacket	Gray		Beaver cloth		Godey 56:64	In novelties for January.
1858	United States	Woman	Cloak		Black		Beaver cloth		Godey 57:478	Black beaver chief heavy material.
1858	United States	Women	Raglan(Cloak or mantle)		Black		Almost as silken as ladies' cloth-lustrous.		Godey 57:569-570	Raglans in many colors and varieties.
1858	United States	Women	The valentia(Cloak)				Fine beaver cloth		Godey 57:570	Neatest of moderately trimmed cloaks.
1858	United States	Women	Pardessus(wrap)				Ribbed beaver cloth		Godey 57:570	Heaviest fabric of season.
1858	United States	Children	Hats		"Natural beaver", New color				Godey 57:570	Light brown or fawn.
1858	United States	Children	Raglans		Gray or brown				Godey 57:570	Jaunty little affairs.
1859	UnitedStates	Child	Street basque	Street dress			Fine French beaver		Godey 57:191	Latest fashions.
1859	Paris	Women	Hats	Riding habits			Beaver		Godey 58:383	Beavers(hats) of last 10 years. Velvet hats of Louis XIII. Out in Paris.
1859	United States	Woman	The Alsatian (Mantle)	Mourning	Black		Beaver		Godey 59:477	Plain mantle.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1859	United States	Woman	Plainer garments	Invariably black			Several grades beaver cloth		Godey 59:477	All unlined beaver and tricot cloth.
1859	United States	Young ladies	Hat	Winter	Black		Beaver		McClellan II:254	Plume, with gray merino pelisse.
1860	France	Mounted dame	Hat	Riding habit					Earle(h):628	Heavy hat, feathers over eyes, and parasol.
1861	United States	Young ladies	Spanish hats	Travelling or riding					Godey 62:288	Round brimmed. Fashionable. Admirable riding hat.
1864	United States	Woman	The Nevada(wrap)	Winter	Gray		Beaver cloth		Godey 69:479	
1870	United States	Woman	Hats	Riding habits			Glossy beaver		Godey 81:387	For October.
1870	United States	Gentleman	Hat	Walking suit	Gray		Beaver		McClellan II:380	Dark blue coat.
1875	France	Women	Gloves				Beave		Challamel:265	Linen collars and cuffs and kid boots. Fashionable.
						Blanket				
13th Century	England	People	Hose	Humbler class			Blankets	Wool	Planche I:484	Henry III ordered three pairs for sister Isabella.
1363	England	Labourers and lower classes	Garments	Poor people		Up to 12 pence the yard	Blankets	Wool	Planche II:92,93	Blankets and russets, 37th year of Edward III.
14th Century	England	Carters and ploughmen	Clothing				Blankets	Woollen	Fairholt II:51	Act of 37, Edward III.
1452	England	Isabel Gregory	Lining for gowne	Russet gowne	White		Blanket	Woollen	Fairholt II:51	In her will.
1533	England	Sir. W. Ponnyng-ton	2 pairs blankets			5 shillings,4 pence	Blanket	Woollen	Fairholt II:51	In his will.
1704	French Canadian Colony	Madame de Repentigny	Blankets				Coarse blanket	Nettle and linden bark	Earle(d):211	Ship lost. No cloth and wool to Quebec.
American Revolution	United States	American Officers	Dutch blankets	For great coats			Blanket	Wool	McClellan I:319	Were introduced by officers.
1771	United States		8 qr. blankets	Imported			Blanket		McClellan I:249	For sale.
About 1813	United States	Young Indian	Blanket	Worn over clothes	Grey		Blanket	Wool	Brooke:141	On Indian Reservation.
1832	Washington, D.C.	Indians	Blanket	Only garment			Blanket	Woold	McClellan I:404	Girls wore blanket over clothes.
1858	United States	Baby	Blankets	For first child		$54 blanket $8 plain	Blanket	Wool	Godey 56:384	Order from Western City.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
Close 18th Century	United States		Blankets				Felted blanket	Deerhair, cow's hair and wool	Earle(d);211	
Close 19th Century	United States	Women	Bags and coarse garments				Blanket	Nettles	Earle(d);211	At Richfield Springs.
						Bombazine				
18th Century	Continent (Europe)						Fine cloth. Bombax or bombix	Silk or cotton	Fairholt II;56	Modern bombazine. Possibly used then in England.
1572	England		"Doblat"	Clothing	White		Bombasyne.Elegant	Silk and worsted	Murray I. Pt.2; 978	
1575	Norwich,England		Specimen bombazines	Dutch elders presented in court			"Elegant stuff"	Silk and cotton	Planche I;46	
1575	Norwich,England		Specimen bombazines	Dutch elders presented in court			Novel work	Silk and wool	Fairholt II;54,55	First manufactured in England in reign of Elizabeth, Norwich, famous since.
44 and 45 of Elizabeth	England						Boratt -similar to bombazine	Silk and fine wool	Fairholt II;85	Perhaps identical with bombazine.
1668	England	Samuel Pepys	Suit	To King's playhouse	Black		Summer wear. Bombazin.		Pepys;655	Dated May 30, 1668.
1771	United States		Bombazeen	Imported to sell			Bombazeen		McClellan I;249	
1808	United States	Women	Dresses and garments	With crape and deep mourning	Black		Bombazine		McClellan I;75,76	Also popular in colors.
1808	United States	Women	Dresses		White, blue,red		Surface irritating to touch,bomazeen		McClellan I;75,76 McClellanII;75,76	Required self-restrain to be a saint in it. Universal there.
1808	England	Jane Austen	Garments	Mourning	Black		Bombazáen			
1836	Paris	Ladies	Robes	Mourning death Charles the Tenth	Deepest kind		Bombasin		Godey 14;189	From Paris correspondence.
1838	United States	Widow	Dress	Mourning			Bombazine		McClellan II;328	Portrait of Queen Adelaide. Trimming of crepe.
1841	United States	Ladies	Dresses and veils	Mourning	Black				Godey 23;170-174	
1844	United States	Ladies		Mourning			Bombazine		Godey 28;244	Suitable with crepe.
1854	United States	Women	Hats	Deepest mourning	Black		Bombazine		Godey 48;190	
1854	United States	Women	Goods	Mourning			Bombazine		Godey 49;569	Fine alpacas and all-wool
1855	United States	Woman	Dinner-dress	Mourning	Black		Bombazine		Godey 50;92	Crape collar and cuffs and fan.
1855	United States	Woman	Walking dress, mantle and bonnet	Mourning	Black		Bombazine		Godey 50;92	Trimmed with crape.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1857	United States	Women	Mantles	Mourning			Bombazines		Godey 54:192	Or any materials now taking its place are the general wear.
1857	United States	Women	Garments	First mourning	Black		Bombazine		Godey 54:574	
1858	United States	Widows	Summer mantles	Mourning					Godey 56:572	Without lining, with crape fold.
1858	Philadelphia	Women	Dress materials	New importations					Godey 57:478	Catalogue of new importations.
1859	United States	Women		Deep mourning			Thick		Godey 58:287	Retains highest place in thick materials for mourning.
1864	United States	Women	Dresses	Mourning					Godey 69:186	Used now comparatively little for dresses.
1864	United States	Women	Bonnets	Deep mourning					Godey 69:186	Crape, silk, bombazine, only styles admissible.
1870	United States	Women	Suits	Mourning	Black				Godey 81:292	Nothing very different. Made same as colored suits.
							Broadcloth			
1482 1483	England		Clothes				Broad clothes	Woollen	Murray I Pt.2,: 1117	Act I, Richard III.
Fifteenth Century	London	Apprentices	Breeches and stockings		White				Planche I:470	Prior to reign of Queen Mary.
Fifteenth Century	London	Men	Tippet				Broadcloth		Planche I:206	
1577		England		Broad clothes	Wares				Murray I Pt.2: 1117	"Carried out of Realme. For most part brode clothes."
1607-1800	United States	Men	Garments				Fine cloth, smooth surface	Woolen	McClellan I:383	"Always regarded with respect by lower classes."
1630	Salem, Mass.	Jonathan Corwin	Coat	Tailor's bill for making	Black	9 shillings (Making)	Broad cloth		Earle(g):92	For making garments.
1660-1700	English Colonies-United States	Men	Coat				Broadcloth		McClellan I:64,67	Lined with calico or coarse linen. Less expensive with progress of century.
1660-1700	English Colonies-United States	Men	Breeches	Dress occasions			Broadcloth		McClellan I:64,67	Mentioned with drugget and serge.
1666	Virginia	Servant	Suit	For service over 12 months			Broadcloth		Bruce II:49	One of canvas, one of frieze, and one of kersey.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
17th Century	Virginia	Emigrant to Virginia	Suit	Needed for comfort			Broadcloth		Bruce II:186	One of canvas and one of frieze.
1675	Virginia		Broadcloth	For sale in store			Broadcloth		Bruce II:384	Merchandise in Isaac Cullen's store.
1675	Virginia	Host	Coat and breeches	Wore	Dark red		Broadcloth		McClellan I:63	Host of Virginia hospitality.
1678	Henrico,Va.		Broadcloth	Inventory-goods in store			Broadcloth		Bruce II:382	Large quantity of broadcloth.
1679	Salem, Mass.	Jonathan Corwin	"Hatt"	Tailor's bill		14 s.	Broadcloth		Earle (h):235	Bill of Wm. Sweatland for work.
1679	Salem, Mass.	Jonathan Corwin	Coat	Bill for making	Black	9 s.	Broadcloth		Earle (b):20-22	Bill of Wm. Sweatland for work.
1679	Salem, Mass.	Mrs. Jonathan Corwin	"Gowne"	Bill for making	Black	18 s.	Broadcloth		Earle(b): 20-22	Bill of Wm. Sweatland for work.
1682	New York	Dr. Jacob de Lange and wife	Coat	List of wardrobe	Black	1 lb. 10 S.	Broadcloth		Earle (b)25,27, 28	Wardrobe abundant, not so rich.
1682	New York	Dr. Jacob de Lange and wife	Suit	List of wardrobe	Black	1 lb. 15 s.	Broadcloth		Earle (b)25,27, 28	
1684	New London	Gabriel Harris	Coat				Broadcloth		Earle (b):88	With red lining. Showy articles of attire.
Witchcraft days	Salem, Mass.	Judge Curwen	Full long cloak and hood	Judge's garb	Scarlet		Broadcloth		Earle (a):257	"With care will last a thousand years. Noteworthy relic."
17th Century	Boston	Girls	"London Ryding Hood"	Riding costume	Scarlet		Broadcloth	Woollen	Earle (a):251	Packages of stuff found in old trunk. Probably lined with silk.
1685	England	Private soldiers	Coats	Coronation of James II	Red		Broadcloth		Planche II:282	
1685-1700	England	Gentleman	Costume		Red				McClellan I:74	Trimmed with gold braid and gold buttons.
Colonial days	United States						Broadcloth	Close woollen	Earle(d):322	Hand woven.
17th Century	Virginia	Men	Breeches	Dress up occasions			Broadcloth		Bruce II:192	Breeches of finest quality were plush or broadcloth.
17th Century	Virginia	Men	Suit	Occasionally			Broadcloth		Bruce II:192	Plush, broadcloth or kersey.
Time Chas.I.	England	Judges and sergeants	Sergeant's coat	When riding circuit			Good broadcloth		McClellan I:148, 151, 155	With sleeves and face d with velvet.
17th Century	England and Virginia	Planters	Many ells cloths	Garments and articles	Black		Good broadcloth	Wool	Bruce II:188,189	Kept much cloth on hand.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
17th Century	Virginia	Ralph Wormeley	Saddle cloth				Broadcloth		Bruce II:239	Crimson velvet saddle.
1700	South Carolina	Rich indigo planter	Suit	Portrait	Grayish buff		Broadcloth		Earle(h):483,484	Copley painted portraits for 200 pounds.
1700-1800	United States	Quaker	Clothing			Costliest	Finest broadcloth		McClellan I:226	Wore finest and costliest raiment that could be produced.
1720	London	Richard Rider		Broad Clothier			Broadcloth		Murray I Pt.: 1117	A dealer in broadcloth.
1738	Philadelphia	Benjamin Franklin	Breeches	Stolen			Broadcloth		Godey 11:146	Advertised. Lined with leather.
1740-1772	United States	Irish hostler	New breeches	Ran away with	Copper		Broadcloth	Woollen	McClellan I:245	Lined with leather.
1750 to American Revolution	New England	Country women	Shoes	Old and young women wore			Broadcloth		Earle(a):501	Shoes were of broadcloth, and thick or thin leather.
1759	United States	George Washington	Great coat and loose hood	Ordered from England			Broadcloth to turn good shower		McClellan I:316	Ordered for himself.
1759	Mt. Vernon	Servants	25 yards broadcloth	Washington ordered		7 s. 6 d.			McClellan I:244	Ordered from England.
1759	Mt. Vernon	Servants	15 yards broadcloth	Washington ordered			Coarse, double, thick		McClellan I:244	Ordered from England.
1759	Mt. Vernon	Servants	6 yards broadcloth	Washington ordered	Scarlet		Broadcloth		McClellan I:244	Ordered from England.
1761	Boston		Broadcloths	Imported for sale			Broadcloth	Woollen	McClellan I:247	Advertised by John and Thomas Stevenson.
1766-1769	Providence, R.I.	Men and women	Clothing		Blue, black and claret		Broadcloth		Walton:138	
1770	Massachusetts	Mr. Toby	Best piece broadcloth	Premium for making		4 guineas	Broadcloth		Walton:128	Made more than 500 yards in one year. Premium paid for best.
1773	United States	Governor Hutchinson	Suit	Wrote to London for	Scarlet		Broadcloth		Earle(a):405-406	To be sent at first opportunity.
1773	Rhode Island	Girl	3 yards broadcloth	In articles desired	Scarlet		Broadcloth		Earle(a):719	Mentioned in letter to cousin.
1774	Virginia	Mr. Lane	Suit	Best Virginia society	Black		Superior broadcloth		Earle (a):719	With laced ruffles and black silk stockings.
1776-1800	Rural New England	Women	Cloaks	Wraps	Scarlet		Broadcloth		McClellan I:263	Wore this for a considerable time.
1785	New England	Joseph Gay	Knee-breeches	First Sabbath after marriage	White		Broadcloth		Earle(c):233,234	Rose and stood during sermon.
1785	United States	Bride	Cape	Midwinter in church			Broadcloth		Earle(c):233,234	Or camlet roquels.
1789	Hartford, Conn.		Broadcloth			$5 per yard	Good, not first quality		Walton:164	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1790	Germantown United States	Mr. Johnson	Suit	Picture of	Brown		Broadcloth	Woollen	McClellan I:333	Time of Republic under Washington and Adams.
1790	United States	Quaker gentleman	Coat		Brown		Broadcloth	Woollen	McClellan I:338	Time of Republic under Washington and Adams.
1792	Massachusetts		Broadcloth				Broadcloth		Walton:166	All cording, spinning and weaving done by hand.
1794	United States	Gentleman	Coat and breeches	Wardrobe	Light		Broadcloth		McClellan I:331	Fashionable. Coat with pearl buttons.
1794-1859	United States		Broadcloth	Made			Broadcloth		Walton:165,166	First woolen mill in United States with power machinery
18th Century	Baltimore	Citizen	5½ yards broadcloth	Mourning attire	Black		Broadcloth		Earle(c):719	
1800	Rural New England	Women	Cloaks	Church, riding, walking	Scarlet		Broadcloth		McClellan I:263	Comely and comfortable.
1802	London		Pantaloons				Mixed broadcloth		McClellan II:353, 354	All the rage with the fashionable. Made loose.
1804	Pittsfield, United States		2 pieces broadcloth	Bought for imported goods	Gray mixed		Broadcloth		Walton:167	
About 1806	France	Men	Coats		Dark green, dark blue, brown and wine-colored		Broadcloth		Sage 1926 :170	
1806	United States		Riding costume		Dark, lavendar, blossom		Fine broadcloth		McClellan II:61	
1808	London	Woman	Spanish habit or Polish riding dress	Riding costume			Superfine Georgian cloth		McClellan II:74	Or thin kerseymere.
1808		James Madison	Suit	Inauguration suit	Black		Broadcloth	Woollen	Walton:167	13 yards. Made by John Schoefield.
1810	United States		Habit	Riding			Georgian cloth		McClellan II:148	With military frogs.
1812	United States	Woman	Dress	Riding			Georgian cloth, light-weight broadcloth			Trimmed with frogs..
1812	United States	Woman	Hat and mantle	Kutusoff costume	Pink		Broadcloth		McClellan II:101 McClellan II:118	Fashionable.
1815-1830	United States	Men	Overcoats		Gray, buff, green or blue		Broadcloth		Sage 1926:182	With long full skirts.
1820	United States		Coat	Walking-suit	Green		Broadcloth		McClellan II:138	Silver buttons, black velvet colar.
1820	United States	Gentleman	Coat	Full dress	Blue		Broadcloth		McClellan II:138	Edged with white satin and silver buttons

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1821	United States	President Monroe	Plain suit	Inauguration	Black		Broadcloth		McClellan II:394	For his second term.
1832	United States		Broadcloth	Dyed by Tassard	Lafayette blue		Broadcloth	Woollen	Walton:218	First use in America by Prussian blue.
1837	Philadelphia		Coat		Bottle green		Broadcloth		McClellan II:286	With white silk waistcoat.
Before 1830	United States	Clergymen	Suit	English church	Black		Broadcloth		McClellan II:427,428	Black or white stock.
18th Century	Philadelphia	Men	Coat and breeches	Winter			"Broad cloth"		Godey XI:145	Desirable of same material. Silk camlet for summer.
1845	United States	Women	Riding-habits		Royal blue Rifle green blue-black		Broadcloth		Godey 30:283	Broadcloth most desirable in every respect. Exempt from mutations of fashion.
1850-1870	United States	Clergyman	Ordinary frock suit	All ranks and denominations			Broadcloth		McClellan II:429	Wore nothing more distinctive.
1852	United States	Women	Henry III Manteau	Cloak or mantle			Broadcloth		Godey 45:476,7	Any material may be used.
1853	United States	Women	Riding-dress	Equestrian costume spring	Black		Light broadcloth		Godey 46:188	Pelisse cloth. New style.
1853	United States	Women	Rachel Cloak	Winter			Broadcloth		Godey 47:461	Velvet or silk
1855	United States	Women	Spanish wrapper	Cloak or mantle			Broadcloth		Godey 51:480	Cloak or mantle.
1855	Philadelphia		Suit		Black		Broadcloth		McClellan II:336	
1860	United States	Albert Edward, Prince of Wales	Frock coat	Public functions			Broadcloth		Nystrom:85	For 30 years used for formal occasions.
1860-1870		Men	Frock coats		Black		Shiny broadcloth		McClellan II:424	Loose pantaloons and careless neckties.
1863	United States	Gentlemen	Coats	Civilian wear			Broadcloth		Rhodes V:355	
1865	United States	Woman	Basque	Jockey			Broadcloth		McClellan II:281	Cut in latest fashion.
19th Century	Stamboul		Over-jacket			$25	Fine broadcloth		Haight II:253, 254	Fine gold bullion Black silk braids.
1924	United States England	Girl 12-20	Frock	Best	Red and gray		Broadcloth		Story, 1924:32	If desired.
1925	United States	Children-girls	Coats				Broadcloth	Woolen	The Trend, 1925	No more perfect medium than broadcloth.
1925-1926	United States	Child and 16-year old	Coats				Broadcloth	Woolen	The Trend, Botany Worsted Mills	Nothing better.
1929	United States	Women	Suit	Formal	Black		Broadcloth	Woolen	Women's Wear Daily, 1929, June 25, Sec.3, p.11	Collar and cuffs of coat, black lynx.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1929	United States	Women	Coat	Formal	Black		Broadcloth	Woollen	Women's Wear Daily, 1929, June 25, Sec. 3, page 11.	
Modern	Egypt	Men	Long coats	Out-of-doors	Green, blue, violet, red		Broadcloth	Woollen	Sage, 1926:11	Color is supplied by men.
						Bureau				
987-1270	France		Garments				Bureau. Material coarser than camelin	Camel's hair	Challamel:37	Materials were greatly increased in number.
12th Century	England	Military men	Cloak	Wrapping			Birrus. Coarse stuff	Woollen	Planche I:103	End of 12th Century. Latin birrus.
12th Century			Burrellos				Burrellos. Richer stuff.		Planche I:43	Forbidden to monks.
12th Century			Table covers				Bureau		Planche I:43	Origin of word bureau.
1250	England	Commonalty	Garments	Dress			Birrus, bureau, coarse	Woollen	Planche II:74	Dress same as at time of Conquest.
13th Century	England	Both sexes	Garments	Middle and lower classes			Birrus. Coarse stuff.	Woollen	Planche I:103	
1500-1800	France		Clothing	Plain	Originally brown		Coarse burel	Woollen	Murray I. Pt.2: 1184	Resembles baize and frieze.
1600	France	Queen Elizabeth	Burrell	12 yards remnants	Black		Burrell		Murray I, Pt.2: 1184	In Queen's wardrobe.
						Callimanco				
1592	England		Cloth				Callimanco	Woollen	Earle(b):75,76	Woven in England.
1602-1603	Norwich, England		Draperies				Callimanco	Woollen	Fairholt I:248	
1602-1603	England	Woman	Coat				Callimanco		Fairholt II:108	
1660-1700	English Colonies in America	Men	Breeches				Callimanco		McClellan I:64,67	With hair buttons.
1666	United States	Women	"Gounds"				Fine gloss	Woolen	McClellan I:383	Fashionable. Popular in colonies.
1666	Boston	Martha Emmons	"Gound"	Left by will			Callimanco	Woolen	Earle(b):75	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1690-1709	Virginia	Wm. Goodridge	Pair britches	Tailor's bill		60 pounds tobacco for 2 pairs	Callimanco		Bruce II:473	
							Extremely fine double thread		Earle(b):75,76	
1704	Boston	Madam Sarah Knight	Round-gown	Journey on horseback			Callimanco	Woollen	Earle(f):157	Travelled to New York and return from Boston.
1727	New England	Merchant	Dressing gown	In country house			Callimanco		Earle(b):171,172	Called "night-gown".
1737	United States	Woman	Gown	Winter			Flowered callimanco		Earle(b):75,76	
1738	New England		Banjans	Advertisement			Callimanco		Earle(b):51	
1740	United States		Shoes		White		Callimanco		Earle(a):384	Advertisement.
1742	Boston		Fabrics	Advertised	White		Callimanco		Earle(b):224	Advertised for sale.
1748	Boston		Shoes	Advertised		52s. 6d. a pair	Callimanco		Earle(b):224	Imported.
1759	United States	George Washington and wife	4 pairs shoes	Ordered	White		Callimanco		Earle(b):41	In articles sent for.
1761	United States	Washington's step-children	4 pairs shoes				Callimanco	Woolen	Earle(e):56,57	Washington ordered from London agent.
1761	United States	Washington's step-children	12 yards callimanco		Green		Callimanco		Earle(e):56,57	Washington ordered from London agent.
1763	Boston	Women	Shoes	Advertised	"All colours"	38 s. a pair	Callimanco		Earle(b):224	Cheaper by quantity. Made in Lynn.
1771	United States		Callimancoes	Imported			Callimancoes		McClellan I:249	
1773	Rhode Island	Girl	2 pair shoes	Articles desired			Callimanco		Earle(h):715	
During American Revolution	United States	Mrs. John Hancock	Shoes	Gift to her	Black		Callimanco		Earle(h):715	Wife of wealthy American officer.
1778	Philadelphia	Mrs. Bache	Common petticoat			15 lbs.				"Could once have gotten for 15 shillings."
	United States	Ladies	Petticoats	After they gave up hoops		15 s.	Callimanco		McClellan I:256	Quilted and inlaid with wool.
1789	Lexington	Pert minx	Gown	Washington's visit	Green		Callimanco		McClellan I:222	"Most lovely gown. Plumes to her hatt."
1790	England	Woman	Gown				Callimanco		Earle(b):75,76	"A gude calemanco or camlet gown."
18th Century	Baltimore	Citizen	8½ yards callimanco	Item in funeral expenses	Black		Callimanco		Murray I:489	
1853	United States	Children	Slip	Fancy costume children's balls			Striped callimanco	Woollen	Earle(h):651	
									Godey 46:189,190	A sheperdess.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
Middle 19th Century		Woman	Shoes				Callimanco	Woollen	Earle(b):75,76	
Middle 19th Century		Men and women	Many articles of attire				Callimanco	Woollen	Earle(b):75,76	
					Camel's Hair					
1750 to Revolution	Plymouth Colony	Plain country women	Wrappers	Summer			Camel's hair goods		Earle(h):501	One calico gown, no shoes and hose.
1852	Palestine and Syria		Cloak				Camel's hair cloth. Very coarse and heavy		Godey 45:326	Most ancient dress of people of of this country.
1858	United States	Women	Opera cloaks of bournous form	Opera	White		Extremely soft and silky	Camel's hair	Godey 56:192	New texture. Could be mistaken for white velvet.
1860	United States	Women	French shawls	Spring-like	White ground			French camel's hair	Godey 60:384	Border of palms, grave colors, black predominating.
1860	United States	Women	Shawls			Moderate	Fine, long glossy wool, lustrous.	Fleece of cashmere goat in France and U.S.	Godey 61:189,190	Replace real cashmere. Supersede striped shawls of past season.
1860	United States	Women	Tassels	Ornaments				Fleece of cashmere goat in France and England	Godey 61:189,190	Adapted to mohairs for wraps.
1863	United States	Women	Scarfs	Indoor collars					Godey 66:106	Tied in large bow, very stylish.
1864	United States	Women	Shawl					Camel's hair	Godey 68:315	Muslin handkerchief to protect shawl.
1924	United States England	Girl 6-12	Coat	School			Camel's hair material		Story:30	Cheviot, tweed, poplin, and velour.
					Camlet					
56 B.C. to 7enth Century	Gaul	Gallo-Romans	Camlett	For garments			Coarse material	Sometimes silk warp Camel's hair	Sage 1926:45	Men and women.
428-732	France	Men and women	Garments				Coarse material	Sometimes silk warp. Camel's hair	Challamel:22	First part of Merovingian period wore skins of animals.
Close of 15th Century		Pygamalion's statue	Robe	Decorated statute	Divers		Camelot		Rhead:136	
1532-1533	England		Chamblet	Materials mentioned			Chamblet		Murray II,Pt.1: 50	October 24, Henry VIII. "Silke, chamblet or taffata".
Before 1413	England	Henry IV.	7 yards chamlett	Inventory of wardrobe	Red		Chamlett		Murray II,Pt.1:50	From Draper's Dictionary.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1423	England	Henry V	One henke (Cloak) one chaperon	Inventory of his wardrobe		26 s. 6 d.			Planche I:288	At his decease.
1461-1515	France	Women	Garments				Cloths finer quality	Woolen camelot	Challamel:70	Wool plentiful in France.
1484	England	None under degree esquire or gentleman	Doublet or gowns				Camlet		Planche II:133	Forbidden to wear damask or satin with camlet gowns. Penalty 40 shillings.
15th century			"Une piecede camelot"		Violet		de soye brochee d'or		Planche I:72	Inventory Charles the Bold, Duke of Bergundy.
1500-1700	France		Garments				Very elegant material	Camlot	Lester:109	Silk, satin, damask, serge and camlot.
1515-1548	Paris	Ladies	Fine vasquine (Corset)	Over chemise			Rich	Silk camlet	Challamel:73	Details Parisian dress. Court of France.
1515-1548	Paris	Ladies	Dresses	According to season			Camlet	(Probably silk)	Challamel:73	Cloth of gold, silk serge or camlet.
1526	England		Kyrtell	Lancaster wills			Chamlett		Murray II, Pt. 1, 50	
1558-1602	England	Women	Gowns				Mixed stuff	Wool and silk	Planche I:72	Reign of Elizabeth
1558-1602	England	Common people	Camblet sleeves	Holiday suit	Blue		Camblet		Cathrop:301,302	"Russet jacket, faced red worsted. Marvellous seemly."
1561	Fontainbleau, France		Silk camlet	Forbidden to widows				Silk camlet	Challamel:98	Allow widows use of all silken stuffs except serge and silk.
1561	Fontainbleau, France	Bourgeoise	Camlets	Made use of			Cloth stuffs or camlets		Challamel:99	
1578			Chambelot	Will buy			Chambelot		Murray II, Pt. 1: 50	From Florio, First Fruites 10.
1583	England		Doublets	Mentioned by Stubbes			Chamlet		Rhead, 125,126	Velvet, gray grane, chambelot. "Doublets of satin, silk, chamlet, gold and silver."
1596			Chamelot	From Spenser, Fairy Queen			Chamelot, like water		Murray II, Pt. 1: 50	
1600-1700	United States	Women	Hoods				Camlet		McClellan I:68	Sarsanet, or velvet trimmed with fur.
1601	England		Garment	Richest and bravest wearing			Waved water chamelot		Murray II, Pt.1: 50	From beginning so esteemed.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1602-1603	Norwich, England		Draperies	Sold there			Chambletts	Woollen	Fairholt I:248	
1606	United States	Son of Governor Winthrop	"Very good cloake"		Purple, red, or striped		Camblet		Earle(h):259	"I would make a hard shift rather than not have cloak."
1608	Venice	Members of Council of Tenne	"Gownes"		Black		Chamlett		Planche II:274	Long sleeves to ground.
1608	Venice	Called Savi	"Gownes"		Red		Chamlett		Planche II:274	Long sleeves to ground.
1608	Venice	Chief of Council of Tenne	Gowns		Red		Chamlet		Planche II:274	Long sleeves, of cloth, chamlet or damask.
1615	England		Garment	Mentioned by Shakespeare			Chamblet		Murray II, Pt.1: 50	Henry VIII, "You i' the chamblet, get up o' the rail."
1615				Great store of			Chamolets		Murray II, Pt.1: 50	And grogerams. G. Sandys Trav.15.
1620-1640	Massachusetts	Puritan gentlewoman	Hood	Ordinary dress	Dark		Camlet		McClellan I:97	Silk or camlet.
1620-1781	United States	Puritan women	Hood Cloaks, petticoats	Outdoor costume	Dark		Camlet	Of hair, silk or wool or all	Lester:165	Silk or camlet.
1620-1781	United States	Women	Dresses	Over stiffened petticoats of durant			Camlet All materials durable	Of hair, silk or wool or all	Lester:165	In general use.
1624	England	Woman	Gown		Azure		Kind of water chamolet		Lester:174	Camlet or moire(watered)camlet
1634	England		Chamlets		Gold or silver		Chamlets		Murray II, Pt.1: 50	From Bacon. New Atl. (1650)
1635	England		Camblet				Camblet	Camel's hair	Murray II: Pt.1: 50	Other of cloth of gold. Sir T.Herbert Travels 146.
1641	New Netherlands	Wife of settler	Two jackets	In inventory	Black		Camlet		Murray II, Pt.1: 50	Swan, Spec. M.(1670)398.
1652	United States	Dorothie King	Water chamlett gown		"Haire coulleur"		Chemlett		McClellan I:130	Wife of Dutch settler, respectable and well-to-do.
1660	England	Samuel Pepys	Cloak			Much money	Camlet		Earle(b):77 Diary of S.Pepys: 39	With gold buttons. Fine cloak.
1660	England	Samuel Pepys	Camlet cloak		Black				Diary of S. Pepys:41	With silver buttons.
1664	England	Evelyn	Chambletts	Materials manufactured			Chambletts		Murray II, Pt.1: 50	"Silke, grograms and chambletts." Evelyn's Diary.
1665	England	Samuel Pepys	New silk suit	Lord's Day			Very rich camelot and noble	Silk camelot	Diary of S. Pepys:314	"Tried it, and pleases me."
1665	England	Samuel Pepys	Camelot suit		Above 24 lbs.		Camelot	Silk camelot	Diary of S. Pepys:315	"Best I ever wore in my life."
1667	England	Samuel Pepys	Fine camlot cloak		"Very stuff almost 6 lbs."		Camlot		Diary of S. Pepys:393	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
17th Century	England		Camlets		Various	As much as cendal	Camelots	Silk and wool	Planche I:72	
1600-1700	English Colonies in America	Person riding	Camlet cloak	Riding			Camlet		McClellan I:64,67	Buttons made from silk thread, brass and pewter, silver, mohair.
1672	England	Duchess of Portsmouth	Suit of men's clothes	Masquerade	Scarlet	59 pounds			Earle(a):184	$1400 is a goodly sum, but a goodly suit.
1680	France	Females, lower orders	Dutch camlet	Unable to purchase expensive stuff		Inexpensive	Dutch camlet	Mixture of silk and wool	Planche II:259	From tradeswomen, shopkeeper, work-women, etc., downward.
1682	Boston	Col. Thomas Richbell	"One haire Coate"	Inventory of rich wardrobe		2 pounds		"Haire chamlett"	Earle(b):18,19	"With Froggs."
1682	England	Robber(Man)	(over)coat	Robbed Lord Windsor	Dark			Hair camblet	Planche II:241	"One of swell mob of that date."
Colonial Days	United States		Roquelaures and great coats	In all colonies			Camlet		McClellan I:320	Cloth or camlet.
Colonial Days	United States	Girls	Riding hood	Ancient hood	Blue		Camblet		Earle(a):251	Scraps and pattern in old trunk.
	United States	Women	Cloaks	Lost and advertised	Bright		Camlet		Early(a):265	Some silk, some camlet, generally simply "cloth".
Early Colonial Days	United States	Women	Cloaks and petticoats	Universal use			Plain, twilled or of double and single warp	Hair, silk, or wool or all combined	Early(b):77	Frequently watered.
1690-1750	England	Women of all ranks	Hood	General wear	Drab		Camlet		McClellan I:185	This hood belonged to Colonial Quakeress.
	United States									
1696	England		Curtains				Camlet	Goat's hair	Murray II, Pt.1: 50	
Colonial Days	Connecticut	Parson's wife	Many hoods				Camlet		Earle(b):134	Silk, serge, gauze and camlet.
Colonial Days	New England	Minister	Long camlet cloaks	Worn in pulpits			Camlet		Earle(c):88	In icy meeting house. Covered heads with skull caps.
Colonial Days	New England	Goodwives	Hoods	Meetinghouse			Camlet		Earle(c):91	Wore close caps, mufflers, veils, and hoods.
17th Century	Virginia	Men	Coat				Camlet		Bruce II:191	Less expensive with progress of century.
Colonial Days	New England	Bride	Roquelo	Worn in church in midwinter			Camlet		Earle(c):234	Mrs. Rose threw aside wrap to show gown.
Last Quarter 17th Century	New England	Women	Short gown	Ordinary dress			Camlet		McClellan I:100	Well, if not handsomely, dressed.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1704	Boston	Woman	Hood	Riding	"Grayish"		Camlet		Earle(f):157	"Faced with a crimson coulour'd Persian."
1704	Boston	Madam Sarah Knight	Camlet round-gown	Journey on horseback			Camlet		Earle(f):157	Camlet or colimanc
1705-1715	France		Rain cloaks or waterproofs	Visits, walks, in wet weather			Camlet		Challamel:149	
1706	Great Britain	Men	Waistcoats		Blue		Camlet		Goodman I:202	Enormous pockets, embroidered with silver lace.
1706	Boston	Winthrop	Camblett	Materials purchased		"Very cheap as times goe"	Camblett, very good		Earle(b):36	"It was ye genteelest thing I had seen anywhere."
1707	England	Fair equestrian	Coat and waist-coat	Riding habit	Blue		Camlet		Planche I:520	Described by Addison. Trimmed with silver.
1711	England	Lady	Riding-dress	Advertised in Spectator	Blue		Camlet		Earle(a):620	
17th Century	United States	Frances Fontayne	Doublets				Camlet		Earle(a):94	Husband bought camlet and lace, also patterns for his wife.
1714	United States	Lady	Coat, waistcoat and petticoat	Riding suit	Blue		Camlet		McClellan I:186	By these alone her sex was recognized.
1717	Boston	Indian girl, runaway	Riding hood	Wore off	Red		Camblet		Earle(a):251	Faced with blue, gaily attired.
1720	New England	Men	Cloak				Striped camlet		McClellan I:303	Drugget was also used. Lined with plain color.
1725	Massachusetts	Woman	Colonial costume	Ordinary attire	Fawn		Moiré camlet		McClellan I:207	"Opens over stiffened petticoat of durant."
1727	Norwich, England		Camlets	Mentioned by DeFoe			Camlets		Murray II:Pt.1, 50	DeFoe mentions in Eng. Tradesman.
1736-1764	Boston	Women	Camlets for Roquelos cloaks	Advertised in "Post" and "News Letter"	Peculiar		"Paculiar Fabrick"		Earle(b):205	
1744	France and Italy	Venetian lady	Riding habit	Inventory of trousseau	Blue		Camelot		Parsons:225,226	Embroidered in gold and silver
1744	France and Italy	Venetian lady	Petticoats	Inventory of trousseau	White		Camelot		Parsons:227	Embroidered in gold and silver.
1744	France and Italy	Venetian lady	Bodice	Inventory of trousseau	Rose		Limouisine camelot		Parsons:227	Silver braid.
1744	France and Italy	Venetian lady	Cloaks	Inventory of trousseau			Camelot		Parsons:227	Embroidered in gold.
1750	England		Camelet				Camlet	Wool	Murray II, Pt.1, 50	"Of wool, the camlet makers alone take 80,000 lbs."
1756	Holland		Camblets	Make camblets			Inferior to those of Great Britain		Murray II, Pt.1, 50	Nugent, Gr. Tour I, 98.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1757	Norwich-England	Mrs. White	Gowns	From inventory	Blue		Camlet		McClellan I:200, 201	
1757	Norwich-England	Mrs. White	Riding-hood	From inventory			Camlet		McClellan I:200, 201	Inventory of her effects.
1761	Boston		Camblets	Imported			Camblets		McClellan I:247	
1774	England		Stuffs	Well-known			Camlet	Hair of Angora goat	Murray II, Pt.1, 50	From Goldsmith in Natural History II.
American Revolution	Boston	Magistrate and Colonel	Cloaks	Instead of rich cloth	Brown		Camlet		McClellan I:251, 252	"Lined with green baize."
American Revolution	Boston	Greatest lady in the land	Riding hood	Riding			Camlet		McClellan I:251, 252	
1780-1789	France		Camlets	Spring and autumn			Camlets, light cloth		Challamel:176	Habitually worn. Light cloth, light velvets and silks.
1789	France	Women	"Long clokes"		White		Camblet		Murray II, Pt.1, 50	Jour. France V.
18th Century	England and United States	Gentlemen	Coat and waistcoat	Riding habit	Blue		Camlet		Parsons:251,252	Pictured by Addison. Trimmed with silver.
Last Century	England	Parson	Cloak	Warm outer clothing	Blue	Expensive	Camblet		Fairholt II:109	Of lasting wear.
1812	Scotland		Camblets	Woven					Murray II, Pt.1: 50	Elphinstone, Acc.Caubul(1842) II,87.
1815	England		Tents		Black		Coarse camlet		Murray II, Pt.1: 50	
1847		Man	Cloak		Black		Camlet		Murray II,Pt.1: 50	With silver buttons.
					Cashmere					
About 53 B.C. to 500 A.D.	Roman Empire	Roman women	Stola, and palla or cloak				Cashmere		Godey 8:115	Materials were silk, cashmere and linen.
Restoration										
1270-1350	Paris	Bourgoise	Shawl			Expensive	Cashmere		Challamel:43	Price would renew whole wardrobe of court lady.
1740-1750	Buckingham Palace	Her Majesty	Shawl	Grand Bal Costume	Red		Cashmere		Godey 31:131	With plaid blue and white silk dress.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1780-1789	France		Cashmere	Gained livelihood working in			Cashmere		Challamel;177	Many mechanics gained lievelihood by working in silk, wool, cloth and cashmere.
1792-1802	France	Women	Shawls	From Egypt			Cashmere		Sage;162	Were the rage. Goats imported from Thibet into France.
1795-1804	France	Women	Cashmere scarf	Over thin gowns			Light weight		Sage;160	Cashmere or silk.
About 1807	France	Women	Enormous numbers of shawls	Universal innovation			Cashmere	Goat's hair	Parsons;292	At least two renewals in later 19th Century.
1809	United States	Mother and child	Dress	Mourning	Black		Cashmere		McClellan II;118	
1812	United States	Women	Scarf	Accessory			Persian border		McClellan II;442	Cashmere or silk.
1814	United States	Women	Shawls	New modes		Very expen-sive	Cachemire		McClellan II;116	Much admired. "Most graceful and becoming."
1815-1830	United States		Materials	Costumes			Heavier materials, cashmere		Sage;173	Merino.
1820-1830	England	Women	Shawls				Cashmere		Bradley;197	Simplicity reigned with women.
1821	Paris	Women	Dresses	Parisian tea-parties	White		Cachemire		McClellan II;154	Trimmed with 3 bands satin.
1822	United States	Girl	Gown		Buff		Cashmere		McClellan II;238	
1823	United States	Women	Gown	Costume	White		Cashmere		McClellan II;165	Shoes to match. Embroidered in jonquil-colored silk.
1824-1830	France	Women	Scarfs				Barege cashmere		Challamel;202	
About 1827	England	Women	Shawls	Outdoor costume for morning walk	White ground colored flowers		Cachemire		Calthrop;445,446	For chilly September mornings.
1830	United States	Women	Scarfs				Cachemire		McClellan II;183	Worn universally. Silk or lace.
1830	United States	Men	Dressing gown				Printed cachemire		McClellan II;399	Fashionable.
1830-1840	United States	Women	Morning-dress				Cashmere		McClellan II;201	
1830-1860	France	Men	Waistcoats or vests				Figured cashmere		Sage 1926;203	Cashmere close second to velvet as favorite material.
1833	United States	Women	Dress	Evening	White		Cachemire a colonnes		Godey VI;145	Latest fashions.
1833	Paris	Woman	Petticoat	Riding habit	Dark green		Cashmere		Godey VII;169	For a country party.
1833	London	Woman	Scarf	With carriage dress			Cashmere		Godey VIII;1	London fashions for November.
1834	United States	Woman	Scarf	With carriage dress			Cashmere		Godey VIII;1	Philadelphia fashions.
1834	United States	Women	Morning dresses	Robe kind	Black grounds, small rose-buds		Cashmere		Godey IX;1	Coming much into favor.
1834	United States	Women	Dresses				Satin cachemire, soft and lustrous	Silk and wool	Godey IX;65	Or white grounds, vivid colors, very elegant.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1835	United States	Women	Shawl	With silk coat dress			Gay border		Godey 10:1	In prevailing fashions.
1836	United States	Women	Dress		Lilac		Cashmere satin		Godey 13:13	Philadelphia fashions.
1836	Paris	Women	Robes	Mourning for Chas. Tenth	Deepest kind		Cashmere		Godey 14:189	Bombasin or cashmere.
1836	Philadelphia	Women	French shawl	Walking dress			Egyptian pattern		Godey 12:97	
1836	Philadelphia	Women	Robe	Spring	Cream with red flowers		Satin cashmere	Silk and wool	Godey 12:97	
1836	Philadelphia		Splendid shawl	Spring	Center green Corners purple		Probably cashmere		Godey 12:97	
1837	United States	Women	Mantles	New material for			Cashmere	Silk with mixture of cashmere wool	Godey 14:95	Several new materials have appeared of silk and wool.
1838	United States	Women	Large square shawl	With dress of brocaded satin	White		Finest cashmere		Godey 16:192	Rich border, embroidered with colored floss silks.
1838	United States Paris	French Court	Arab mantelet or shawl				Cashmere		Godey 17:48	Newest fashions. Months before worn in Paris.
1838	United States	Women	High dress				Cashmere		Godey 17:48	Single deep flounce.
1839	United States	Women	Shawls				Cashmere		Godey 19:190	Cashmere is in request. Shawls are indispensable.
1840	United States	Women	Cashmere	For dresses			Elegant cashmere		Godey 20:236,237	Women are tempted to lay aside cloaks and furs.
1840	United States	Women	Manteau	Promenade dress	White		Cashmere		Godey 20:48	Lined with blue satin. Trimmed with orange.
1840	United States	Women	Small aprons				Cashmere		Godey 20:48	Aprons in high favor. Silk, satin and cashmere used.
1840	United States	Women	Unique cloak	Spring	Cream		Cashmere		Godey 20:144	Or silk, lined with blue satin, silk cords and tassels.
1840	Paris	Women	Long shawls as scarfs	In place of square	White, black, and blue grounds		Cachemire. Patterns of palms or rosettes		McClellan II, 213,214	Most desirable combinations.
1840	United States	Women	Riding habits		Black or blue		Casimier. Very slight kind cloth		Godey 20:144	Or double merino.
1841	United States	Women	Dress		White		Fine cashmere		Godey 22:285	Colored floss silk trim.
1842	United States	Women	Dresses	Winter season			Cachemire		Godey 25:252	Immense capes much worn.
1843	United States	Women	House gowns	Winter			Cashmere		McClellan II:227	Cashmere very popular.
1843	United States	Women	Border in cashmere	For evening dresses			Cashmere		Godey 26:108	On edge of hem and on short sleeves.
1844	United States	Women	Dainty gown		White		Cashmere		McClellan II:227	
1844	United States	Women	Scarf				Rich cashmere		Godey 28:104	
1844	United States	Women	Robe de chambre		Light green		Cashmere		Godey 28:104	Facings velvet. Always embroidered with silk of two shades.
1844	United States	Women	Robe de chambre		Dark blue		Cashmere		Godey 28:104	Lined with orange satin.
1844	United States	Women	Shawl	With white silk dress			Rich cashmere		Godey 19:141	Not pointed at corners.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1844	United States	Women	Cloaks	Winter	Red		Cashmere		Godey 28:104	Have just appeared. One of cashmere particularly mentioned.
1844	United States	Women	Robe de chambre	Spring	Pink		Cachmeire		Godey 28:152	Some of most elegant made in pink cashmere.
1844	United States	Women	Dress	Morning	White		Cashmere		Godey 28:200	Front of skirt faced with pink.
1845	United States	Women	Vest	Riding-habit	Buff		Cashmere		Godey 30:283	Prevailing styles. Cashmere or cassimere used.
1846	London	Nogendernauth Tagore	Shawl turban	Visitor at Polish Ball			Cashmere		Godey 33:144	Of tasteful and picturesque form.
1846	England	Prince of Wales	Pelouse	Christening of princess	White		Cashmere		Godey 38:188	Bordered with silver.
1847	England	Mrs. Geo.Bancroft	Shawl	Drawing-room			Cachemire		McClellan II:235	In letter written to Boston.
1847	United States	Ladies	Boots	Strong double or cork sole			Cashmère		Godey 35:104	Cloth, kerseymere, and cashmere best.
1848	United States	Little girl	Dress	From fashion plate of date	Pink		Cashmere		McClellan II:238	Trimmed with pink velvet ribbon.
1848	United States	Women	Mantles				Cashmere		McClellan II:234	Popular favorites.
1848	United States	Women	Jacket	Daytime wear in house			Cachemire		McClellan II:234	Imported from Russia. Called pardessus and casogne.
1848	United States	Women	Dresses	Street	Plain		Crepe cashmeres, elegant material		Godey 37:252	Broad satin stripe. Fall gracefully.
1848	United States	Women	Dresses	Street	Brilliant crimson predominating				Godey 37:252	In cheque patterns.
1848	United States	Women	Dresses	Street	Plain		Cashmeres	Silk cashmeres	Godey 37:252	Again quite the rage. With bands and knots of therry velvet color of dress.
1848	Philadelphia	Women	Dresses				Plaids or rather cheques		Godey 37:323	Their day nearly past, although still somewhat worn. Come principally in cashmeres, raw silks and Oregon cloths.
1848	United States	Women	Dress	Winter	Plain blue		Cashmere		Godey 37:393	Demi-sleeves and under sleeves of drawn muslin.
1848	United States	Women	Cloaks	Winter			Cashmere de barege	Woolen	Godey 37:394	Entire new style.
1849	United States	Women	Riding-dress	Country	Pale drab		Cashmere		Godey 38:72	Leghorn hat and full skirt. Close row silk buttons.
1849	Philadelphia	Women	Dress	Walking	Dark green		Cashmere		Godey 38:72	Three bias folks on skirt.
1849	Philadelphia	Women	Long shawl	Walking costume	White		Cashmere		Godey 38:72	Folded carelessly.
1849	Philadelphia	Women	Dresses	Morning			Cashmere		Godey 38:72	Lined with Florence silk. Prettiest styles are of cashmere.
1849	United States	Woman	Dress	Morning	Pink		Small satin figure or dot		Godey 38:228	
1849	United States	Woman	Dress	Walking	Palest drab		Cashmere		Godey 38:228	An entirely new costume.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1849	United States	Woman	Scarfs	Same as dress, if silk or cashmere			Cashmere		Godey 38:228	
1849	United States	Unmarried ladies	Dresses	Winter	Crimson, scarlet		Cashmere		Godey 38:156	Cashmere and merino are the rage.
1849	United States	Matrons	Dresses		Purple, dark green and maroon		Cashmere		Godey 38:156	More matronly colors. Light gaiters, same shade as dress.
1849	United States	Women	Showy dresses	Morning	Gay		Chintzes of cashmere and palm-leaf patterns		Godey 38:156	Now imported.
1849	United States	Women	Dress	Walking	Garnet		Rich and elegant material		Godey 38:299	Well suited to early spring.
1849	United States	Boy	Small jacket		Dark		Cashmere		Godey 38:370	Of velvet, cloth, or cashmere.
1849	United States	Girl 5-6	Dress	Half-mourning costume	Slate		Cashmere		Godey 39:155	For August.
1849	United States	Girl 4-5	Boot tops	Boots black leather	Gray		Cashmere		Godey 39:228	With silk dress.
1849	United States	Woman	Dress		Fawn		Cashmere		Godey 39:298	Full flowing skirt.
1849	United States	Woman	Dress	Costume for second mourning	Lead		Cashmere		Godey 39:298	Deep tucks on skirt
1849	Philadelphia	Woman	New style sack (wrap)	Street for October, opera and concert, winter	Plain		Cashmere		Godey 39:298	Velvet favorite; some in cashmere and flannel.
1849	Philadelphia	Woman	Dress stuff				Cashmeres of every variety and very rich		Godey 39:298	Are now opened. The Clementine has appearance of silk damask.
1849	Philadelphia	Woman	Dress	City morning toilette	Plain		Cashmere		Godey 39:370	
1849	Philadelphia	Woman	Cloaks, mantelets, and sacques	Winter	Plain		Plain and embroidered cashmere		Godey 39:470	Extremely pretty.
1849	Philadelphia	Woman	Cloaks, mantelets, and sacques	Winter			Cashmere de baize		Godey 39:470	Decidedly most tasteful.
1849	Philadelphia	Woman	Dress		Maroon		Cashmere		Godey 39:470	In steel fashion plate.
1849	United States	Woman	Dress		Rose		Cashmere of exquisite fineness		Godey 39:470	
1850	United States	Woman	Plignoir		Pink		Cashmere		McClellan II:198	
1850	United States	Woman	Aram's mantelet				Cashmere		Godey 40:143	Mantelet quite rage Paris and London. Fine French cloth most fashionable. May be of cashmere or merino.
1850	United States	Woman	Dress	Walking	Claret		Cashmere		Godey 40:143	Or merino.
1850	United States	Woman	Dress	Morning	Plain crimson		Cashmere		Godey 40:154	
1850	United States	Woman	Very new costume		Dark		Cashmere		Godey 40:154	Indescribably ugly costume.
1850	United States	School girl	Dress	School	Green plaid		Cashmere		Godey 40:224	
1850	United States	"Blue bonnet" small girl	Neat dress and sacque		Pink		Cashmere		Godey 40:224	Bewitching little girl.
1850	United States	Invalid or convalescent	Dressing-gown		White or light		Cashmere		Godey 40:295	Rich embroidery surrounding.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1850	United States	Women	Dressing gown	Indispensable for sick-room and traveling			Cashmere		Godey 40:295	For comfort. Of cashmere or printed flannel.
1850	United States	Women	Opera cloak	New opera costume	White		Cashmere		Godey 40:352	Folds of white satin.
1850	United States	Women	Riding-habit		Dark brown		Cashmere		Godey 40:421	Skirt much longer in back then front. Beaver hat. For June.
1850	United States	Women	Scarf	With silk walking dress			Light cashmere		Godey 40:421	Gives graceful air to costume. Heavy silk fringe.
1850	United States	Women	Best material	Travelling dresses	Dark is standard		Called cashmere de baize	Silk and worsted	Godey 40:422	Does not wrinkle easily nor retain dust. Imported.
1850	United States	Women	Wrapper(Coat)	Wrap			Cashmere		Godey 41:125	Of garnet-colored silk or cashmere.
1850	United States	School girl	Dress	School			Cashmere-de-baize		Godey 41:190	Low in neck, laced boddice.
1850	United States	Young girl	Dress		Dark		Plain cashmere		Godey 41:190	Small children. Entirely new pattern.
1850	United States	Woman	Evening-dress	Half-mourning	White		Spotted in black		Godey 41:255	
1850	United States	Woman	Closely fitting morning dress				Plain cashmere		Godey 41:318	Sleeves short at wrist to display puff of muslin around hand.
1850	United States	Woman	Cashmeres	Dresses	Bright		Figured cashmeres		Godey 41:318	Figured by no means in so good taste as plain. Wall-paperish effect.
1850	United States	Woman.	Shawls			Enormous	Figured cashmeres		Godey 41:318	India shawls. Will always be worn by those who can afford.
1850	United States	Woman	Walking-dress		Green		Imported cashmeres Woolens		Godey 41:388	Almost only woolens imported, with merino.
1851	United States	Woman	Walking-dress	Walking-costume	Any dark, bright		Plain cashmere		Godey 42:132	
1851	United States	Boy 3-6	Boots		Gray		Cashmere		Godey 42:205	Tipped with black leather.
1851	United States	Woman	Scarfs	Of past winter			Cashmere		Godey 42:397	Fashions for June.
1851	United States	Rider	Vest	Equestrian habit	Straw		Cashmere		Godey 43:63	Double-gilt buttons.
1851	United States	Child	Dress and sacque	Walking-dress	Dark		Cashmere		Godey 43:64	
1851	United States	Woman	Walking-dress		Violet		Cashmere		Godey 43:255	
1851	United States	Women	Dress materials	Fall	Bright, gay		Large figures and broad plaids		Godey 43:255	Worn same as ever. Also large palm-leaf patterns.
1851	United States	Women	Dress		Dark grounds Brilliantflowers		Thibet cashmere		Godey 43:315	
1851	United States	Women	Dress		Rich brown		Cashmere		Godey 43:316	
1851	United States	Women	Dresses	Promenade or street	Startling contrasts		Most exquisite fineness and variety		Godey 43:316	Not suitable for dinner or evening; resemble chintz patterns.
1851	United States	Women	Square shawls		Crimson, cherry, green, etc.	$30-$35	French cashmere		Godey 43:316	Prettiest articles on market.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1851	United States	Women	Cloaks	Sacques	Bright	Less expensive than satin	Cashmere		Godey 42:71	Or velvet, lined with quilted silk or satin.
1851	United States	Women	Riding-habit	Mid-summer	Neat and serviceable color		Cashmere de baize, plain or mixed		Godey 43:64	Comfortable for twilight rides.
1851	United States	Women	Dressing-gowns	Winter			Cashmere		Godey 43:378	Entire new styles. Lined in quilted silk.
1852	United States	Women	Double dressing gowns	Steamboat, travelling on Lakes			Cashmere		Godey 44:170	Or Mousseline
1852	United States	Women	Dinner dress	Hotel			Cashmere		Godey 44:170	Or silk, all sufficient.
1852	United States	Women	Morningdress	Hotel			Cashmere		Godey 44:170	Or mousseline; never silk; might attract attention strangers.
1852	United States	Child	Cap and cloak	Morning calls			Embroidered cashmere		Godey 44:235	In excellent taste.
1852	United States	Child	Walking dress		Pink		Cashmere		Godey 44:413	
1852	United States	Women	Shawls			More reasonable	Cashmere		Godey 44:520	Will always continue to be worn more or less.
1852	Philadelphia	Women	Scarfs	Neck			Cashmere		Godey 44:520	Very common.
1852	United States	Child	Winter cloaks	Plain-colored	White	$10-$25	Cashmere		Godey 45:205-206	Price according to material and decoration.
1852	United States	Child in arms	Mantle		Pink		Cashmere		Godey 45:398	
1852	United States	Woman	Henri III Manteau	Winter wrap			Cashmere		Godey 45:476	Silk, satin, velvet. Even cashmere.
1852	United States	Woman	Alboni cloak				Cashmere		Godey 45:477	
1852	United States	Woman	Cloak	Evening or opera	Light		Cashmere		Godey 45:477	Any soft and warm material.
1852	United States	Young mother	Cloak	City	Stone		Cashmere		Godey 45:492	
1852	United States	Young mother	Cloak	Travelling or country			Cashmere		Godey 45:492	Or fine flannel plaids more serviceable.
1852	United States	Women	Cashmeres	In shops	Plain		Cashmere		Godey 45:493	Just as many plain merinos, cashmeres and silks as ever.
1852	United States	Women	Opera cloak		Straw		Cashmere		Godey 45:587	
1852	United States	Quakeress	Shawl (square)		Gray		Cashmere		Earle(h):609	Plainness pleased.
1853	United States	Woman	Dress		Sea-green		Cashmere		Godey 46:92	Fitting closely to figure.
1853	United States	Woman	Walking dress		Brown		Cashmere		Godey 46:188	Skirt - 5 flounces.
1853	United States	Woman	Walking dress		Steel		Cashmere		Godey 46:286	Rows black velvet ribbon ft. in depth.
1853	United States	Boy	Tunic dress	General wear	Green		Cashmere		Godey 46:364	Black silk braid and steel buttons
1853	Court of France	Princess Ypsilanti	Opera cloak		White		Cashmere		Godey 46:381	Lined rose-colored velvet.
1853	United States	Small children	Long cloak		White		Cashmere		Godey 46:381	Imported from Paris.
1853	Philadelphia	Small children	Short sacque and cloak			$10	Cashmere		Godey 46:382	Scallops, lined with silk.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1853	Philadelphia	Small children	Short sacque and cloak			$15-$45,$50	Cashmere		Godey 46:382	Much more elegant in finish and ornament.
1853	Philadelphia	Child in arms	Hood (warm)	Winter wear	White		Cashmere		Godey 46:382,383	Certainly the best.
1853	United States	Invalid	Robe de Chambre or dressing gown	Invalid			Plain cashmere		Godey 46:458	Lined with Florence silk.
1853	United States	Lad	Dress	June wear	Blue		Cashmere		Godey 46:490	Open jacket, close at throat.
1853	United States	Woman	Shawl	Morning and evenings, June		$3-$5	Palm patterned		Godey 46:572	Would afford all necessary warmth and protection.
1853	United States	Women	Basque of dresses		Black		Fine cashmere		Godey 47:96	Few made all of same material or velvet.
1853	United States	Women	Cloak	Winter	Pink		Cashmere		Godey 47:477	November fashions.
1853	United States	Women	Dress materials	Winter months	Brilliant	75¢-$1	Cashmere de bege Large figures	Silk and wool mixed	Godey 47:478	Many new and tasteful varieties.
1853	United States	Women	Embroidered robes	Winter months		$3-$5	Cashmere de bege	Silk and wool	Godey 47:478	Mousselines.
1853	United States	Women	Dresses				Cashmere		Godey 47:568	Closed to throat; many open or closed.
1854	United States	Boy	Skirt and jacket	Children's dress	Dark		Cashmere		Godey 48:92	January.
1854	United States	Children	Dress and loose jacket	Children's dress	Fawn		Cashmere		Godey 48:92	Embroidered.
1854	United States	Woman	Dress	Morning or home	Violet		Cashmere		Godey 48:189	Steel Fashion Plate for February.
1854	United States	Woman	Dress	Deep mourning	Black		Cashmere		Godey 48:190	Prefer cashmeres or plain mousselines to bombazine, for constant wear.
1854	Philadelphia	Boys 2-5	Dress (Loose Sacque)	Summer and spring	Plain		Cashmere		Godey 48:283	Or mousseline de laine.
1854	United States	Girl 3-4		Walking-spring wear	Any shade to suit complexion		Light, plain cashmere			Very simple and childlike.
1854	United States	Woman	Dress	Dinner	Rose		Cashmere		Godey 48:284	Mousseline and French gingham.
1854	United States	Child	Dress	April	Plain white		Cashmere		Godey 48:381	Steel Fashion Plate, April
1854	United States	Woman	Dresses	Spring			Light spring cashmeres		Godey 48:381	Flounced.
1854	United States	Woman	Dress	Morning at fashionable country house or watering place, or for dinner	Pink		Cashmere		Godey 48:382	Silks and mousselines
				Home dress	Pink		Cashmere		Godey 48:479	Tafetta or mousseline
1854	United States	Children	Over-jacket	Street			Cashmere		Godey 48:479	As home dress, very tasteful and simple (May).
1854	United States	Little girl	Dress	Travelling			Cashmere		Godey 48:547	Or any suitable material.
									Godey 49:77	Or nankeen. One of prettiest dresses of year.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1854	United States	Woman	Dress	Travelling	Mixed, changeable, checks or stripes					
							Cashmere de bege	Silk and wool	Godey 49:93	Favorite. Fawn generally prevailing hue. July.
1854	United States	Lady	Blouse	Dress suit			Cashmere		Godey 49:191	White cambric frills at neck and sleeves.
1854	United States	Woman	Peignoir	Winter wear			Plain cashmere		Godey 49:477	Flounces scalloped in needle-work.
1854	Philadelphia	Woman	Materials	Displayed in shops	More than usual					
							Cashmeres	All wool	Godey 49:477	Mousselines and merinos. November, 1854.
1854	Philadelphia	Woman	Materials	Dresses	Satin, striped, plaid					
							Cashmere d'econe		Godey 49:569	
1854	Philadelphia	Women	Materials	Mourning goods			Cashmere d'econe		Godey 49:569	Bombazines, delaines, alpacas, and Tamire cloth.
1854	Philadelphia	Women	Only a cashmere				Cashmere of finest fabric. First cousin to a chintz.		Godey 49:570.	Never be admitted as an evening dress.
1854	United States	Woman	Riding dress	Suited to road			Cashmere		Godey 48:572	Cashmere, merino, or habit-cloth.
1855	London	Women	Genuine cashmere shawls			100-200 pounds	Very fine, soft and silky, like down	Hair or wool from goat of Thibet	Godey 50:285	Manufacturing in cashmere decreased of late because of decline of Persian and Mogul empires.
1855	India		Genuine cashmere shawls	In common use				Hair or wool from goat of Thibet	Godey 50:285	The long and the small square.
1855	Asia	Asiatics	Long, very narrow shawl	As girdle	Mixture of black			Hair or wool from goat of Thibet	Godey 50:285	
1855	United States	Little girls 6-14 or 10-12	Dresses	Walking	Any		Plain cashmere		Godey 50:263	Novelties-March. Merino.
1855	United States	Woman	Sacque	Travelling			Plain cashmere		Godey 50:354	Same material as drss-any desirable material.
1855	United States	Infant	Shoes, 2 pairs, (called socks)		Bluebird egg color and white		Fine cashmere		Godey 50:354	The more prominent pair. Neat socks.
1855	United States	Children	Skirt	Fancy dress for party	White		Cashemere		Godey 50:383	Deep border ruby-colored velvet.
1855	New York and Philadelphia	Bride	Dressing gown	Bridal wardrobe. Morning wear	White		Cashmere		Godey 50:480	Lined rose-colored silk.
1855	New York and Philadelphia	Bride	Peignoir	Loose morning robe	Blue		Cashmere		Godey 50:480	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1855	United States	Step-daughter	Morning-dress	Mourning	Steel		Cashmere		Godey 51:192	August
1855	Boston and New York	Women	Cashmere shawls	Imported by India stores in Boston and New York			Cashmere		Godey 51:192	August.
1855	United States	Women	Dress		Pink		Cashmere		Godey 51:288	Or mousseline (September)
1855	United States	Girl-12	Walking dress	October	Pale gray		Cashmere		Godey 51:383	Juvenile Fashion Plate.
1855	New York and Philadelphia	Women	Cashmeres	Walking dresses			Cashmere		Godey 51:384	Taffetas and mousselines.
1855	United States	Women	Basque and skirt	Morning dress	Coffee		Cashmere		Godey 51:544	December.
1855	United States	Child	Dress		Green		Cashmere		Godey 51:571	December.
1855	United States	Woman	Shawl	Last a lifetime		$20-$25-$100	French cashmere		Godey 51:572	Will be again the fashion in her daughter's day.
1855	United States	Young girls	Shawl		Delicate shades	$8-$15	Cashmere		Godey 51:572	Plain centered, India bordered, much in demand.
1855	United States	Women	Dress materials	Travelling			Cashmere de bege		Godey 50:384	Mohairs and the like.
1855	United States	Boys	Sacque and trousers	Summer			Cashmere de bege		Godey 50:574	Mousseline, mohair, linen, etc.
1855	United States	Fashionable women	Highland shawls	Carriage and travelling wraps	Brilliant plaids		Softest texture		Godey 51:572	Any moderate wear, in country, church, drives or calls, where warmth and less show are advisable.
1855	United States	Tall school girls	Elegant highland shawls						Godey 52:572	Outgrow cloak one season.
1855	Philadelphia	Women	Cashmeres	Seen along Broadway		$300 up			McClellan, II:252, 253	Probably refers to shawls.
1856	United States	Little girl	Dress	Birthday party	Pink		Cashmere		Godey 53:383	Or chally.
1856	United States	Little girl 8-10	Boots		Brown		Cashmere		Godey 52:383	
1856	United States	Lad 12-14	Pantaloons		Drab		Bars of black		Godey 52:66	Pretty, simple and in good taste.
1856	United States	Girl 10-12	Boots				Cashmere		Godey 52:66	
1856	United States	Children	Dress and shawl mantilla		Plain Green		Cashmere		Godey 52:66	Or merino.
1856	United States	Children	Boots		Black		Cashmere		Godey 52:66	
1856	United States	Women	Opera cloaks		White		Cashmere		Godey 52:94	Or silk. For January.
1856	United States	Boy 9 years	Trousers		Gray		Cashmere		Godey 52:384	For April.
1856	United States	Boy	Blouse	Boy's dress			Cashmere		Godey 52:480	Or velvet or cloth.
1856	United States	Boy	Boots	With blue poplin dress			Cashmere		Godey 52:480	
1856	United States	Young lady-14	Boots		Brown		Cashmere		Godey 52:544	
1856	United States	Boy of 6	Boots		Brown		Cashmere		Godey 52:544	Tipped with bronzed leather.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1856	United States	Boy of 4	Boots		Black		Cashmere		Godey 52:544	
1856	United States	Gentlemen	Dressing-gown				Great variety materials		Godey 53:449	Merino and French chintz. Figured very handsome.
1856	United States	Women	Dresses			50¢-$2 a yd.	Plaid cashmeres		Godey 53:478	And Valencias.
1856	United States	Women	Walking-dress		Blue		Cashmeres		Godey 53:571	For December
1856	United States	Children under three	Dress and cloak		Plain		Cashmere, light and fine		Godey 53:572	Cannot be turned.
1856	United States	Children under three	Dress and cloak		Delicate		Plaid		Godey 53:572	Almost as handsome as poplins.
1856	United States	Boy	Boots				Cashmere		Godey 52:480	Blouse, dark blue poplin.
1857	Paris and United States	Ladies	Blouse	As opera cloak	White, blue or scarlet		Cashmere		Godey 54:288	Blouses of superior elegance have been introduced.
1857	United States	Child 6-8	Dress				Plain cashmere		Godey 54:451	Challie, poplin or mousseline fashionable.
1857	United States	Woman, bride as hostess	Morning dress or Robe de Chambre	Watering-place	Soft dove		Cashmere		Godey 54:479	Fashionable Hostess receiving morning calls.
1857	United States	Child	Dress		Scarlet		Cashmere		Godey 54:479	
1857	United States	Young gentleman	Knee breeches	Emerging from frocks			Cashmere		Godey 54:574	Continue to be worn much as ever. Marseilles, jeans, etc.
1857	United States	Child	Dress		Blue		Cashmere		Godey 55:95	
1857	United States	Baby girl	Dainty hood		White		Cashmere		Godey 54:66	Nursery Department.
1857	United States	Boy	Hat		White		Cashmere		Godey 54:66	Nursery Department.
1857	United States	Juvenile figure	Dress		Pink		Cashmere		Godey 54:93	January.
1857	United States	Woman	Scarf	For Capitol or public office visiting or morning dress			Cashmere		Godey 54:94	For hotel, breakfast and early drawing-room calls.
1857	Paris and United States	Woman	Opera cloaks	Just received from Paris	White		Cashmere		Godey 55:189	Trimmed rows of scarlet braid.
1857	United States	Woman	Jackets	Indoor negligee	Black		Cashmere		Godey 55:189	Gold and silver embroidery.
1857	New York and Philadelphia	Woman	Peignoirs		Colored border		Delicate cashmere		Godey 55:191	Are also worn.
1857	New York and Philadelphia	Woman	Staple materials	Home wear			Cashmere		Godey 55:384	And flannel.
1857	New York and Philadelphia	Woman	Pretty fabrics	Several				Silk and worsted united	Godey 55:384	Several pretty fabrics of silk and worsted united.
1857	New York and Philadelphia	Little boys	Jacket and trousers	New dresses	Blue		Cashmere		Godey 55:384	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1857	New York and Philadelphia	Women	Robes-de-chambre		Varied		Figured cashmers		Godey 55:570	Lined with silk.
1858	New York and Philadelphia	Little boys	Loose jacket and trousers	Dress	Gray		Cashmere		Godey 57:192	Most admired dresses recently prepared for little boys.
1858	United States	Girl	Dress	New Year's Day	Blue		Cashmere		Godey 56:65	Novelties for January.
1858	United States	Women	Dressing gowns or Robes de chambre		Any		Plain, very fine		Godey 56:192	Fashions for February.
1858	United States	Young infant	Bonnet or hood		White		Cashmere		Godey 56:257	Or silk. Novelties for March.
1858	United States	Girl of 12	Dress	Walking	Stone		Cashmere		Godey 56:287	Felt hat, flowing black plume.
1858	United States	Boy	Tunic	Walking-dress	Green		Cashmere		Godey 56:287	
1858	United States	Women	Robes	Morning-dresses	White or plain		Rich Pompadour patterns		Godey 57:96	Trimmings put on flat.
1858	United States	Women	Opera cloaks		White		Ever reliable cashmere		Godey 57:96	An exquisite model.
1858	United States	Boy.	Tunic dress		Blue		Cashmere		Godey 57:287	"And black velvet."
1858	United States	Girl 8-10	Dress		Rose		Cashmere		Godey 57:287	
1858	United States	Woman	Dressing-gown	October	Fawn		Cashmere		Godey 57:383	Silk or cashmere if preferred.
1858	United States	Woman	Robes or dress patterns		High colors		Showy patterns		Godey 57:384	Borders for trimming. All more costly wool cashmeres now come in this form.
1858	United States	Older child	Hood	Novelties for November	Crimson pink or blue		Cashmere		Godey 57:447	Or Satin.
1858	United States	Child	Sacque		White		Cashmere		Godey 57:449	Or merino.
1858	United States	Boy	Sack or blouse and trousers		Garnet		Cashmere		Godey 57:449	Or merino
1858	United States	Woman	Dress		Royal blue		Cashmere		Godey 57:569	
1848	United States	Woman	Imported robes				Cashmere		Godey 57:570	Richest cashmeres, mousselines, and all silk and wool fabrics have double skirts.
1859	United States	Woman	Hood	Evening wear	Any		Cashmere		Godey 58:65 -	January, 1869
1859	France	Ladies	Zouave jackets, Turkish and green	Autumn in country	Black		Cashmere		Challamel:235	
1859	United States	Woman	Walking dress		Brown		Cashmere		Godey 58:65)	Or merino.
1859	UnitedStates		Dress	February	White		Cashmere		Godey 58:192	Quilted linings, silk or satin. Borders pink or blue silk plush.
1859	New York, Philadelphia and Rio,S.A.	Opera-loving dames	Opera cloaks	February	White		Fine cashmere		Godey 59:95	
1859	United States	Children	Dresses	Later in season	Rose		Fine cashmere		Godey 59:95	July. Simple and childlike dress.
1859	United States	Woman	Sortie de bal		White		Cashmere		Godey 59:192	Most elegant. Five rows cherry velvet.
1859	United States	Woman	Shawls	Outer garments for September-October			Every variety		Godey 59:288	Centers of cashmere. Merino, or Thibet. May be changed at extra cost.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1859	United States	Infant	Shoe		White		Cashmere		Godey 59:353	Novelties for October.
1859	United States	Woman	Walking dress		French gray		Cashmere		Godey 59:383	
1859	United States	Children	Dresses		Pale blue		Cashmere		Godey59:541	
1859	United States	Women	Morning dresses and printed robes		Purple,blue maroon,green, black,ground		Printed cashmere		Godey 59:567	Are very elegant.
1859	United States	Women	Morning dresses		Bright shades		Cashmere	All-wool	Godey 59:567	Very pretty
1860	United States	Child	Sacque	Street			Cashmere		Godey 60:65	Novelties for January.
1860	United States	Baby	Shoe		White		Cashmere		Godey 60:66	Or fine white flannel.
1860	Paris or London	Women	Indian shawls		Variety	$1000-$5000	Fine,rich,soft		Godey 60:189	
1860	United States	Women	French-India shawls			$100-$500	Cashmere		Godey 60:190	
1860	England	Women	French-India shawls				Soft, delicate texture		Godey 60:190	Passion for India shawls greater than ever.
1860	United States	Woman	Zouave Jacket	Dinner or evening dress			Cashmere		Godey 61:160	Or Lyons velvet.
1860	United States	Child	Boot		White		Cashmere		Godey 61:353	
1860	United States	Woman	Sacque robe	Breakfast robe	White		Cashmere		Godey 61:475	
1860	United States	Woman	Sortie de bal	New style hood	Blue		Cashmere		Godey 61:475,6	Blue and gold ornaments in braid. Extremely warm, comfortable and becoming.
1860	United States	Woman	"Hug Me Tight"	Under cloak			Cashmere		Godey 61:544	Merino or cloth, lined with silk.
1860	United States	Woman	Syrian Robede Chambre		Red		Finest quality		Godey 61:569	Favorite color in camel's hair shawls. Best and newest style.
1860	United States	Woman	Opera hood	Winter	White		Finest quality		Godey 61:569	December.
1860	United States	Brides	Bridal cloaks	Weddings in church (December)	White		Finest quality		Godey 61:569	Lined richly quilted satin.
1860	United States	Ladies in town	Sortie de bal	Go out in public	Pink,maize, blue,rose,scarlet,white.		Finest quality		Godey 61:569	Few ladies can dispense with one.
1861	United States	Very young child	Cloak	Street			Finest quality		Godey 62:91	
1861	United States	Lady	Wrapper	Pattern			Finest quality		Godey 62:355	Cashmere suggested.
1861	United States	Robe de chambre			Light-oak		Finest quality		Godey 62:383	Trimmed velvet
1861	United States	Child	Walking-dress		Blue		Finest quality		Godey 62:383	
1861	United States	Women	Wraps, etc.	Summer travelling	Gray		New material entirely unlike old.	Mixed wool and silk	Godey 63:96	Suitable for summer travelling wear.
1861	United States	Young girl	Zouave jacket and vest		White		Fine cashmere		Godey 63:179	
1861	United States	Woman	Robe	Breakfast	Mineral gray		Cashmere		Godey 63:263	
1861	United States	Woman	Trimmed shawl				Square of lama		Godey 63:264	
1861	United States	Woman	Cashmeres		Maroon,bright leaf		French manufacture		Godey 63:456	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1862	United States	Woman	Morning robe		Blue		Cashmere		Godey 64:118	Trimmed with silk.
1862	United States	Child 2 years	Pelisse		White		Cashmere		Godey 64:180	
1862	United States	Child under 1 yr	Capote(Cap)		White or colored		Cashmere		Godey 64:181	February
1862	United States	Ladies	Capelines(Hood)	Evening			Cashmere satin		Godey 64:207	More stylish and novel than knit hood.
1862	United States	Ladies	Shawl	New spring style	Striped		Very rich and stylish Cachmire		Godey 64:209	February.
1862	United States	Ladies	Shawls	New description	Varied		Cashmere		Godey 64:309	Of one color prove last year's date.
1862	United States	Child	Skirt	Costume	Drab		Cachmerine		Godey 64:311	Bordered with blue.
1862	United States	Woman	Joupon latiere		Red, gray or white		Cachmerine		Godey 64:312	Soft flannel.
1862	New York and Philadelphia	Woman	Hood		White		Cashmere		Godey 65:190	
1862	United States	Woman	Veste or chemise Russe		White	Cashmere			Godey 65:225	Or of Nansouk.
1862	United States	Woman	Veste or chemise Russe		White or colored		Cashmere		Godey 65:414	Or nainsook.
1862	New York and Philadelphia	Woman	Travelling dress		Smoke		Cashmere		Godey 65:414	Very pretty.
1862	New York and Philadelphia	Young ladies	Chemises or vestes Russes				Cashmere		Godey 65:516	Or merino, richly braided.
1862	United States	Child	Coat	Winter	Buff		Cashmere		Godey 65:592	Novelties for December.
1863	United States	Woman	The Princess Capuchon(Hood)	Winter	White		Cashmere		Godey 66:19	
1863	United States	Infant	Wrapper		Corn		Cashmere		Godey 66:187	Lined with flannel, trimmed band wool de laine
1863	United States	Child	Travelling dress	Spring	Gray		Cashmere		Godey 66:227	
1863	United States	Woman	Tucked waist		Gray or crimson		Cashmere		Godey 66:293	
1863	United States	Woman	Chemisette	Worn with zouave (bodice for dress) on cold days	White		Cashmere		Godey 66:318	March
1863	Philadelphia	Woman	Shawls and scarfs	May		$100-$2000	Camel's hair		Godey 66:431	
1863	Philadelphia	Woman	Shawl or scarf	May		$50	Cashmeres		Godey 66:431	
1863	United States	Woman	Cashmere shawls and talmas		White		Cashmere		Godey 67:287	Among richest styles to be found at our French modistes.
1863	United States	Child 3-5	Dress		Blue		Cashmere		Godey 67:363	Applications of white merino. Novelties for October.
1863	Greece	Greek girl	Scarf		Scarlet		Cashmere		Godey 67:409	
1863	United States	Little girl 2-4	Dress		Blue		Cashmere		Godey 67:465	Novelties for November.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1863	Lorraine	Peasant girl	Corsage		Blue		Cashmere		Godey 67:490	Sleeves turned up with white cashmere
1863	United States	Women	India shawl	On all promenades		All prices	Cashmere		Godey 67:390	Ever-fashionable. One most graceful and convenient wraps.
1863	France	Women	"Senorita" jackets		Light		Cashmere		Challamel:242	Were in great favor.
1863	United States	Women	Robes de chambre	Lounging robe	Various		Gorgeous Persian		Challamel 67:491	Never a more elegant assortment.
1863	United States	Women	Robes de chambre	Lounging robe	White ground		Cashmere		Godey 67:592	
1864	England and United States	Women	Under-petticoats				Cashmere		Challamel:272	In place of white skirt.
1864	United States	Women	waists	Winter	White		Cashmere		Godey 69:366	Alpaca, cashmere and mohair take place of white muslin.
1864	United States	Children	Dresses	Fall			Printed cashmere		Godey 67:49	
1864	United States	Baby	Hood		Pink		Cashmere		Godey 69:73	Novelties for July.
1864	United States	Women	Mantles		White		Cashmere		Godey 69:95	
1864	United States	Women	Skirt		Blue and white Black and white Scarlet and white		Cashmere		Godey 69:276	Very pretty and novel style.
1864	United States	Women	Wrapper		White		Cashmere		Godey 69:365	October
1864	United States	Children	Dress		Napoleon blue		Cashmere		Godey 69:365	
1864	United States	Women	Skirt		Gray		Cashmere		Godey 69:365	
1864	United States	Women	Garibaldi and sack		White		Cashmere		Godey 69:365	
1865	United States	Women	Robe	Morning dress	Lavender		Cashmere		Godey 70:14	Rich bordering of violine purple and black.
1865	United States	Women	Robe	Morning dress	Purple		Cashmere		Godey 70:15	Deep bordering of black.
1865	United States	Women	Morning dress	Morning dress	Brilliant		Cashmere		Godey 70:16	Richest of Persian borders.
1865	United States	Women	Morning robe		Blue		Cashmere		Godey 70:105	Steel Fashion Plate, January.
1865	United States	Women	Vest	Coatee dress	White		Cashmere		Godey 70:120	Dress black poplin.
1865	United States	Women	Petticoat		White		Cashmere		Godey 70:196	Dress silver gray poplin.
1865	United States	Women	Morning robe		Blue		Cashmere		Godey 70:291	Made to simulate open dress.
1865	United States	Women	Sashes	Over morning robes	Blue		Cashmere		Godey 70:292	
1865	United States	Children	Trimming for dresses	Bright borderings			Cashmere		Godey 70:292	
1865	United States	Children	Sashes				Cashmere		Godey 70:292	Tied at back in large bow.
1865	United States	Woman	Morning robe		Azurline blue		Cashmere		Godey 71:200	Braided with black mohair braid.
1865	United States	Children	Newest walking suits		White or gray		Cashmere		Godey 71:370	Alpaca, cashmere or poplin.
1865	United States	Women	Skirts		White		Cashmere		Godey 71:185	Alpaca and delaine
1865	United States	Women	Morning toilets	Fall	White		Cashmere		Godey 71:370	Alpaca or pongee.
1865	United States	Children	Walking suits		White or gray		Cashmere		Godey 71:370	Alpaca or poplin.
1865	United States	Women	Morning toilets		White		Cashmere		Godey 71:370	Most elegant toilets. Alpaca, pongee or cashmere.
1866	United States	Women	Opera hood				Cashmere		Godey 72:179	
1866	United States	Little girl	Petticoat	Walking suit	Scarlet		Cashmere		Godey 72:268	Trimmed black velvet.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1866	United States	Woman	Dress		Gray		Cashmere		Godey 72,268	Rosettes of scarlet velvet.
1866	United States	Girl	Dress		White		Cashmere		Godey 72:268	Novelties for March
1866	New York and Philadelphia	Woman	Shawls		Black	6000 francs	Cashmere		Godey 72:291	Choicest is black cashmere.
1866	United States	Child	Trim for dress		Rose		Cashmere		Godey 73:274	Black and white alpaca dress richly ornamented.
1866	United States	Women	Sacks	Breakfast	White		Not elaborate patterns		Godey 72:475	Or alpaca.
1866	United States	Children	Dresses and sacks				Cashmere		Godey 72:475	And alpaca. Suited to little folks.
1866	United States	Women	Double capes	Wraps for seaside	Bright		Cashmere		Godey 73:185	
1866	United States	Women	Senorita or zouave jackets	Morning wear at seaside	Scarlet or blue		Cashmere		Godey 73:186	Scarlet trimmed with black; blue trimmed with white, are very popular.
1866	United States	Women	Talmas and sacks	Late importations	Black		Cashmere		Godey 73:276	White or gilt beads.
1866	United States	Women	Talmas and sacks	Late importations	White		Cashmere		Godey 73:276	Black, coral or blue beads, deep goat's hair fringe.
1866	United States	Women	Fancy Ball Italian peasant	Costume Dress:						
				Skirt	Scarlet		Cashmere		Godey 73:366	Costume for fancy ball
				Corsage	Orange		Cashmere		Godey 73:366	Costume for fancy ball
1866	United States	Woman	The Macbeth jacket				Cashmere		Godey 73:368	Silk or velvet.
1866	United States	Woman	Sultana jacket	October			Cashmere		Godey 73:367	Or silk.
1866	United States	Little girl	Red-riding hood		Scarlet		Cashmere		Godey 73:435	Flannel or cloth. Novelties for November.
1866	United States	Child	Skirt		Scarlet		Cashmere		Godey 73:455	Steel Fashion Plate, November.
1866	United States	Children	Dress	Winter suits	Blue		Cashmere		Godey 73:475	December.
1866	United States	Women or child	Jacket with hood	Morning wear	White		Cashmere		Godey 73:478	
1866	United States	Child	Dress		Magenta		Cashmere		Godey 73:526,527	Novelties for December
1866	United States	Child	Peplum		White		Cashmere		Godey 73:547	
1868	United States	Woman	Opera cloaks	Indispensable			Cashmere		Godey 76:292	Trimmed quilted silk or bright hued satin.
1868	United States	Woman	Costume		Gray		Cashmere		Godey 77:282	
1868	United States	Elderly lady	Jacket with cape		Black		Cashmere		Godey 77:372	
1868	United States	Lady	Underskirt		Gray		Cashmere		Godey 77:373	
1868	United States	Woman	Waist	Morning	Scarlet		Cashmere		Godey 77:554	Worm with almost any skirt.
1868	United States	Woman	Gloves		Mixed	$1.50-$1.75	Cashmere		Godey 77:555	Almost as nice as kid.
1868	United States	Infants	Gloves		Gray	$1.20	Cashmere		Godey 77:555	
1870	United States	Women	Habits	Riding	Black		Soft, flowing, graceful cashmere		Godey 81:387	Summer cashmere. Twilled surface holds dust.
1870	United States	Woman	Morning robe		White		Cashmere		Godey 80:105	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1870	United States	Woman	Walking dress		Purple		Cashmere		Godey 80:106	
			Mantle		Purple		Cashmere		Godey 80:106	
1870	United States	Woman	Jacket	Scarlet			Cashmere		Godey 80:106	
1870	United States	Little girls 8-10	First skirt	Pretty costumes	Gray		Cashmere		Godey 80:108	
			Second skirt	Pretty costumes	Blue		Cashmere		Godey 80:108	
1870	United States	Woman	Suit		Black		Cashmere		Godey 80:203	
1870	United States	Woman	New sort of pelerine	Over shoulder	White		Cashmere		Godey 80:204	
1870	United States	Woman	Bodice	Simulate jacket	White		Cashmere		Godey 80:205	
1870	United States	Woman	Walking dress		Black		Cashmere		Godey 80:299	
1870	United States	Woman	Morning robe		Pink		Cashmere		Godey 80:300	
1870	United States	Woman	Opera Cloak		White		Cashmere		Godey 80:300	
1870	United States	Woman	House jacket				Cashmere		Godey 80:300	Velvet or silk
1870	United States	Girl of 3	Dress-cloak	Suit	White		Cashmere		Godey 80:300	
1870	United States	Woman	Walking suit		Blue		Cashmere		Godey 80:301	
1870	United States	Woman	Waist		White		Cashmere		Godey 80:397	
1870	United States	Woman	Robe	Morning	White		Cashmere		Godey 81:290	September
1870	United States	Girl 8-10	Robe	Morning			Cashmere		Godey 81:99	Satin or poplin
1870	United States	Boy 3	Suit		Blue		Cashmere		Godey 81:99	July
1870-1874	France	Women	Gowns				"Irish" cashmere	Mixed with satin	Challamel:253	Dignified styles.
Third Republic	France	Women	Skirt	"Cloth costume" morning wear			Cashmere		Challamel:253	Silk or Orleans.
1870	United States	Girl of 4	Dress		White		Cashmere		Godey 81:316	October
1870	United States	Woman	Housedress		Pale lilac		Cashmere		Godey 81:386	Steel fashion plate.
1870	United States	Infants	Boots				Cashmere		Godey 81:386	Or quilted flannel.
1870	United States	Woman	Talma		Black		Cashmere		Godey 81:387	
1870	United States	Woman	Embroidered habit-skirts	Breakfast or plain house toilet	Black or white		Cashmere		Godey 81:388	Are pretty, with silk skirts.
1870	United States	Woman	Wraps	Cool mornings			Cashmere		Godey 81:388	Or any soft material. October.
1870	United States	Woman	Paletots-	Cool mornings	Black		Cashmere		Godey 81:388	Most in favor.
1870	United States	Woman	Dress	Walking	Black		Cashmere		Godey 81:484	
1870	United States	Girl	Travelling costume		Brown		Cashmere		Godey 81:484	
1870	United States	Little girl			Gray		Cashmere		Godey 81:485	
1870	United States	Woman	Casaques and overskirts	Overdress			Cashmere		Godey 81:485	And a new fabric of wool and silk with crinkle like China crape.
1870	United States	Woman	Costumes			High	Cashmere		Godey 81:485	Very popular. If well made, quite as elegant as silk.
1870	United States	Woman	Dress	House	Garnet		Cashmere		Godey 81:504	
1870	United States	Woman	Dress	Suit	Purple		Cashmere		Godey 81:566	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1870	United States	Little girl of 6	Dress		White		Cashmere		Godey 81:566	
1870	United States	Woman	Dress	House	Purple		Cashmere		Godey 81:566	And cashmere
1870	United States	Woman	Dress	House	Grey		Cashmere		Godey 81:567	December.
1870	United States	Young lady	Sack		Black		Cashmere		Godey 81:567	
1870	United States	Young misses	Cashmeres				Cashmere		Godey 81:567	As popular for them as for their elders.
1870	United States	Miss of 14	Dress				Entirely of cashmere		Godey 81:567	
			Skirt		Grey		Entirely of cashmere		Godey 81:567	
			Polonaise		Blue		Entirely of cashmere		Godey 81:567	
1877	France	Women	Costume	Ordinary wear	Fawn		Scotch cashmere		Challamel:272	
19th Century	New England	Many daughters of Puritans	Scarf	Hot summer Sundays-village meeting house	Purple and white		Delicate time-yellowed	Wool	Earle(c):42	Or silk cape.
19th Century	United States	Selina	Dress	For best	Wine-red		Cashmere		Ferber:21,22	Couldn't resist it.
20th Century	United States	Women	Shawls	Wore		300 pounds	Finest quality	Wool of Thibetan goat	Glazier:34	Full flowered field.
1925	New Jersey	Women	Garments	Fall and winter		in Kashmir	Cashmere homespuns	Wool	The Trend,1925	
1925	United States	Women	Staple dress fabrics	Formal wear			Fine cashmeres	Wool	The Trend,1925	
1929	United States	Women	Formal costumes	Favorites			Cashmeres		Women's Wear Daily, June 25, 1929, p.11, Section 3.	
Modern Egypt		Men	Scarfs	Out-of-doors			Cashmere		Sage:11	Over shoulder in daytime; over head and neck at night.

Cassimere

1775-1785	United States	Member Governor's Foot Guard	Waistcoat and breeches	Military uniform	Buff		Cassimere		McClellan I:359	Leggings brown leather.
1789	United States	Quaker minister	Coat		Light		Old cazemar		Earle(h):611	
1789	United States		Cassimeres	Turned out					Walton:164	Serges and everlastings.
1794	United States	Gentleman	Facing for undervest	Fashionable wardrobe	Red		Cassimere		McClellan II:331	
1800-1810	United States	Men	Pantaloons	With half boots	Light		Double-milled cassimere		McClellan II:351	Or nankeen trousers and gaiters.
1814-1829	United States	Diplomats	Breeches, costumes		White		Cassimere		McClellan II:417	Gold knee buckles and white silk stockings.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1840	United States	Women	Riding habits		Black or blue		Very slight kind cassimier		Godey 20:144	Or double merino
1844	United States	Men	Wardrobe				Cassimeres		Godey 28:53	Well-made. Cloths of Lowell and Middlesex.
1853	United States	Lad	Trousers	Neat suit			Plaid cassimere		Godey 46:91	
1856	United States	Infant	Hat	New styles			Fine cassimere		Godey 52:199	With plume.
1861	United States	Boy of 5	Zouave suit		Light checke d		French cassimere		Godey 63:335	
1863	United States	Lady	Vest		Buff, fawn, white		Cassimere		Godey 67:363	Or fine cloth.
1864	United States	Little boy	Suit		Light		Cassimere		Godey 68:567	Novelties for June
1868	United States	Little boy	Suit		Fawn		Cassimere		Godey 76:475	
1868	United States	Boy of 8	Pants and blouse	Garibaldi suit	Light		Cassimere		Godey 77:281	
1868	United States	Boy of 6	Jacket		Gray		Cassimere		Godey 77:372	
1868	United States	Little boy	First jacket		Light		Cassimere		Godey 77:373	Trimmed with black velvet.
1870	United States	Boy	Suit		Pale buff		Cassimere		Godey 80:492	
1870	United States	Boy of 8	Suit	Children's dresses	Black and white		Striped cassimere		Godey 81:316	

Challis

1832	United States	Woman	Dress	In-door	Striped lilac and fawn		Striped alternately. Chaly		Godey V:169	
1832	United States	Young lady	Frock		Rose		Chaly		Godey V:169	
1833	United States	Woman	Dress	Morning dress	White ground Small bouquets		Chaly		Godey 7:1	
1833	Paris	Women	Peignoirs (Women's wrapper)	Morning dress			Large Gothic pattern		Godey 7:169	Letter translated from French. Very pretty.
1855	United States	Children over 3	Dresses	Fall			Chales		Godey 51:453	Moire, rich poplins, and chales most in favor.
1856	United States	Child	Dress		Pink		Challis		Godey 52:479	May fashions
1856	United States	Woman	Dress	Walking	Fawn		Chally		Godey 53:383	October.
1856	United States	Little girl	Dress	Birthday party	Pink		Chally		Godey 53:383	Or cashmere. October.
1856	United States	Women	Robes	Spring			Chally-Rich and delicate in design		Godey 52:384	Fashions for April.
1857	United States	Woman	Skirt (Robe)	Walking-dress	White		Challi-Very delicate		Godey 54:383	Dress intended for Southern friends present month (April).
1857	United States	Child	Dress	Juvenile costumes	Lavender		Challie		Godey 54:383	
1857	United States	Little girl	Dress	Juvenile fashions	Plaid		Challie		Godey 54:451	Novelties for May
1857	United States	Little girl 6-8	Dress				Challie-plain		Godey 54:451	Material poplin, cashmere or mousseline.
1857	United States	Woman	Morning dress or Robe de Chambre	Watering-place later in season	Dove		Challie		Godey 54:479	Or cashmere. May.
1857	United States	Little girl	Dress				Chalis		Godey 55:169	Also worn.
1857	United States	Watering-place belles	Robe skirt	Promenade dress	White		Challis		Godey 55:191	Fashion Plate for August.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1857	United States	Bride. Fashionable hostess	Morning dress, or Robe de Chambre	Receiving morning calls	Dove		Challie		Godey 54:479	
1857	United States	Boys	Dresses	Summer			Chalis-Large patterns		Godey 55:73	Most used.
1857	United States	Little girls-10	Dress	Juvenile picnic party	Dove		Challie		Godey 55:95	
1857	United States	Woman	Dress	Travelling	Dust		Challie-Light		Godey 55:96	Or mohair.
1858	United States	Child	Walking-dress		Pink		Challie		Godey 56:383	April.
1858	United States	Woman	Robe		Pink		Challie		Godey 56:479	May.
1858	United States	Women		Lightness, even deep mourning.			Challais-plain		Godey 56:572	Wool grenadines, etc.(June) Comparative lightness, noticeable feature.
1858	United States	Women	Dress material	Mourning	Unrelieved by lighter shades		Challais		Godey 56:572	Canton cloth and wool grenadines.
1858	United States	Women	Dress		Neutral tint		Challais		Godey 56:573	Fashion plate for June.
1858	United States	Women	Dress	Travelling	Purple)Black Brown)Blue White					Valencias and Poil de Chevre. Among favorites. Will wash;
1858	United States	Women	Skirt		Cheques		Challais		Godey 56:574	have ladylike quietness.
1858	United States	Young ladies 10-14	Robe	Dresses	Green		Challais		Godey 57:95	Fashion Plate for July.
1858	United States	Little girl	Dress		Mouse		Challais		Godey 57:95	Border of flounces, bretelles, and sleeves, bright tartan plaid. Prettiest styles.
1858	United States	Child	Dress	Party	Rose		Challais		Godey 57:191	July
1859	United States		Dress		White		Challais	Silk and wool	Godey 58:287	March
1859	United States	Woman	Dress	Carriage	Pink		Challais		Godey 58:287	March
1859	United States	Child	Dress		Fawn-shaded with black		Challais		Godey 58:383	April
1859	United States	Little girl of 8	Dress		Pink		Challais		Godey 58:383	April
1859	United States	Child	Tunic and skirt	Dress	Mouse		Challais		Godey 58:479	Fashion Plate for May.
1859	United States	Women	Fabrics		Lavender		Challais		Godey 58:575	June.
1859	United States	Women	Shawls	Summer	White or clear, delicate ground-tint		Challies	Silk and linen or linen and worsted	Godey 59:96	Known by different names.
1859	United States	Women	Dress				Challie-printed patterns		Godey 59:96	Barege and grenadine. Much worn.
1859	United States	Women	Dress		French gray		Challais		Godey 59:287	Fashion Plate for September.
1860	United States	Little girl 6-8	Dress	Novelties for April	Solid colored		Challais		Godey 60:353	Or mohair.
1860	United States	Women	Dress		Blue		Challais		Godey 60:383	Fashion Plate for April
1860	United States	Child	Dress		Pink		Challais		Godey 60:383	Fashion Plate for April
1862	United States	Child Dress	Dress		Light blue		Challais		Godey 64:386	Novelties for April

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
20th Century	United States and England	Child 6-12	Frocks	School			Challis		Story:28,29	Include tweed, jersey, crepe, and homespun.
1925	United States	Girl	Frocks	Box party	Blended reds		Challis-striped			Challis much featured in children's wear.
					Chinchilla					
1809	United States	Women	Trim for long mantles	With bonnet of same			Chinchilla	(Probably fur)	McClellan II:84, 85	Very fashionable. Of Devonshire or reddish-brown velvet. Trimmed leopard skin or chinchilla.
1862	United States	Women	Sacque	Fashions for January	Gray and white		Chinchilla cloth	Woollen velvet	Godey 64:106	As its name denotes
1862	United States	Boy of 3	Cap	Fashions for January				(Perhaps fur)	Godey 64:106	Dark maroon, black, or green figures.
1862	United States	Women	Trim for walking dresses	Spring			Chinchilla cloth		Godey 64:227	Black silk sack, violet silk dress.
1863	United States	Women	The Calpe	Winter			Chinchilla cloth	Fur-like appearance	Godey 67:509	December
1866	United States	Women	Trim for coat	Skating costume and street wear			Chinchilla cloth		Godey 72:199	Bands of Astrakan or chinchilla.
1863	United States	Women	The Calpe (Coat or wrap)	Sleighing or skating			Chinchilla cloth		Godey 67:509	Fur-like appearance. Serviceable garment. Will be great favorite.
1864	United States	Women	Cloth	Winter	Maroon, purple, plum, blue, and gray		Chinchilla		Godey 68:210	And velours and lamb's wool.
					Crape					
1688	England	Judith Simes	Lining for gown	Left home	Black		Crape		Planche I:396	Advertised as wearing these.
1688	England	Judith Simes	Petticoat	Left home	Black		Crape		Planche I:396	Advertised as wearing these.
1700-1800	Massachusetts	Women	Cover for large cushion	Over which hair combed	Black		Crape		McClellan I:217	Laid across head, hair combed over.
1774	Virginia	Jenny Washington	"Hair craped up"	Dance			Crape		McClellan I:234	
1774	Virginia	Miss Hale	"Hair craped up"				Crape		McClellan I:237	
Time of Revolution	Boston	Many inhabitants	Piece about hat Piece about arm	Discontinue black clothes	Black		Crape		McClellan I:251	Heavy duties on these black garments; hence discontinued.
1795	New Jersey	Madame Sartori	Gown	Picture	Mauve		Crepe		McClellan I:253	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1789	France		"Osaka" crape "Tchilka" and "Crepon"	New stuffs			"Crepon"		Challamel:283	"Nomenclature bewildering".
1800-1835	America	Children	Pantalets	Death of a parent Mourning			Crape		McClellan I:303	"General custom, children in mourning. Could anything be more hideous?"
1800-1870	America	Women	Gowns				Crape		McClellan I:94	Nets, muslins, gauzes, and crapes. Favorite materials.
1804	Philadelphia		Empress dress	In Memorial Hall			Crape(silk)		McClellan I:55	
1808	England	Jane Austen	Gown and bonnet garments	Mourning			Crape		McClellan I:75,76	And bombazeen. Universal there.
1844	America	Women	Crape material	Mourning	Black		Crape		Godey:28:245	"Makes up very sombre, and interesting".
1847	England	Mrs.Geo.Bancroft	Petticoat	Queen's Birthday Drawing Room	White		Crape		Bancroft:111	Dressed in white mourning.
1849	Philadelphia	Women	Bonnet	Mourning			Drawn crape		Godey 38:440	June
1852	Philadelphia	Women	Crape shawls	Laid aside with cold weather			Crape		Godey 44:521	Fashions for June.
Late 18th Century	America	Women	Crepe shawl		Flowers printed in color				McClellan I:239	
18th Century	Baltimore	Citizen	11 yards crape 41 yards crape	Funeral expenses	Black				Earle(h):651	Among other materials.
1854	United States	Women	Drawn hats	Mourning	Black		Crape		Godey 48:190	"When heat of weather too great for bombazine and silk."
1854	United States	Women	Double crape veils	Mourning	Black		Crape		Godey 48:190	
1856	United States	Women	Dresses	Mourning for evening	Black		Crape		Godey 53:288	"And barege and silk for out-door costumes."
1857	United States	Women	Dresses	Evening	White		Crape	Wool	Godey 54:94	"And a dress of white silk."
1857	United States	Widows	Double crape veil	Mourning	Black		Crape		Godey 54:192	
1857	United States	Women	Crape collars	Mourning	Black		Crape		Godey 54:192	Worn by all.
1857	United States	Women	Bonnet	Mourning	Black		Crape		Godey 54:192	Entirely of crape, or bombazine. With folds English crape.
1857	United States	Women	Single thickness veil 1x2 yards	Other than widows Deep mourning	Black		Crape		Godey 54:192	
1857	United States	Women	Trim for cloth cloaks and mantles	Mourning	Black		Crape		Godey 54:192	
1857	United States	Women	Undersleeves				Crape		Godey 54:192	Tissue, or grenadine.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1857	United States	Women	Crape collar and cuff	Mourning			Crape		Godey 54:357	
1857	United States	Women	Trim for silk (black)mantles	Second mourning			Crape		Godey 54:575	Follow the bombazine of the first mourning.
1857	United States	Women	Deep crape flounce, body of silk mantle	Second mourning			Crape		Godey 54:574	One of most suitable and elegant mantles for second mourning.
1858	United States	Women	Double crape bonnets	Summer, widow's mourning			Crape		Godey 56:572	"A great improvement on the inevitable bombazines of old times"
1858	United States	Women	Double crape veil	Widow's mourning			Crape		Godey 56:572	That rrial to helath and spirits.
1858	United States	Women	Collars and sleeves	Mourning	Black		Crape		Godey 56:572	Still in vogue.
1858	United States	Women	Dresses	Visiting or Carriages. Second dress-mourning	Plain black		English crape		Godey 57:192	"Made over black silk, light mantle and bonnet of same. Nothing could be in better taste."
1861	United States	Women	Crape collars and cuffs	First mourning	Black		Crape		Godey 62:288	Still continue to be worn, on grenadine or crape sleeves.
1864	United States	Women	Crepe plaids	Full suits			Richest of	All-wool plaids	Godey 69:556	"Plaids in all kinds of goods."
1865	United States	Women	Dress	Over white silk	White		Crepe		Godey 71:549	Steel fashion plate for December.
	Paris	All Paris	Garments	Two years of war-mourning	Black		Crepe		Ferber:267	"Two years of war had robbed Paris of its husbands, brothers, sons". All Paris walked in black.
	America	Women	Hats, gloves, slippers	Borrowed mourning from Paris	Black		Crepe		Ferber:267	Only black was 'good' this year.
20th Century	England and America	Child 6-12	Frocks	School			Crepe		Story:28,29	Jersey, tweed, homespun, and challie and poplin.
1929	America	Women	Blouses and dresses	Chief media			Crepe	Wool	Women's Wear Daily, June 25, 1929, Sec.3:11	Especially featured for linings and dresses.

Delaine

1800-1860	America	Women	Dresses	House			Merino without twill. Delaine		McClellan II:232	Figures on spots stamped in contrasting colors. "Like fashionable challis of today."
1845	Boston	Woman	Gown				Delaine		McClellan II:232	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1854	America	Women	Delaine	Mourning goods			Delaine	All wool	Godey 49:569	Bombazines, fine alpacas, and Tamire cloth.
1857	United States	Little girls	Dresses		Pink,blue, gray,fawn		French de laines		Godey 55:169	Always look well.
1861	United States	Nurse	Dress	April	Brown		De laine		Godey 62:383	
1862	United States	Women	Materials	Fashions for May	Mode-color		Delaine		Godey 64:518	Braided either in tablier, in lozenges, or a wide band above hem.
1864	United States	Women	Robe dress		Stone		Delaine		Godey 68:328	
1864	United States	Women	Fancy wrapper	Novelties for May	Pearl		Delaine		Godey 68:476,477	
1864	United States	Women	Skirt	September	White		Delaine		Godey 69:276	Or cashmere. Very pretty.
1864	United States	Women	Double width de laines		All choice shades	Not expensive	Excellent quality		Godey 69:556	Make up very prettily and hang well.
1864	United States	Women	Materials	Mourning	Black		More durable and handsomer than bombazine	All-wool	Godey 69:186	Queen's cloth. Yamise and merinos much preferred. Lustreless.
1864	United States	Children	Materials				Printed	All-wool	Godey 67:491	And cashmere d'Ecosse, or printed merinoes, pretty and suitable.
1865	America	Woman	Skirts		White		Delaine		Godey 71:185	Alpaca and cashmere. Fashionable.
1865	United States	Women	Robe dress				Delaine	All wool	Godey 71:476	December
1865	United States	Women	Morning dress		Mauve		Delaine		Godey 70:80	Trimmed with purple velvet.
1866	United States	Women	Underskirt	Fancy dress	Gray		Delaine	Wool	Godey 72:20	Bright Persian bordering.
1866	United States	Women	Tunic	Fancy dress	Violet		Delaine	Wool	Godey 72:20	
1866	United States	Women	Long tight sleeves	Fancy dress	Gray		Delaine	Wool	Godey 72:20	Same as skirt.
1866	United States	Women	Robe dress		Pearl		Delaine	Wool	Godey 72:304	
1866	United States	Women	Skirt	Robe dress	Steel		Delaine		Godey 72:304	
1866	United States	Women	Garibaldi waist	Robe dress	Blue		Delaine		Godey 72:304	
1866	United States	Women	Skirt	Robe dress	Fawn		Delaine		Godey 72:396	
1866	United States	Women	Jacket	Over fawn-colored corsage	Black		Delaine		Godey 72:396	
1866	America	Women	Materials		Dark		Delaine		Godey 73:456	Are of double width.
1866	America	Women	Morning-dress	Princess style	Gray		Delaine		Godey 73:546	Steel Fashion Plate, December.
1868	America	Women	Morning-dress		Stone		Delaine		Godey 76:382	
1868	America	Women	Morning-dress		Blue		Delaine		Godey 76:382	
1868	America	Little girl	Dress		Gray		Delaine		Godey 77:372	
1868	America	Girl	Frock		Gray		Toil de laine		Godey 77:464	

Drugget

		Gauls	Garments	Winter wear			Rough drugget		Whitney & Smith III:1781	Prepared with vinegar, so tough as to resist stroke of sword.
1620-1670	Massachusetts	Puritancolonist	Lining for cloak				Drugget		McClellan I:97	Or fustian.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Place	Descriptive Term	Fiber Variations	Source	Remarks
1660-1700	English Colonies in America	Men	Coats				Drugget		McClellan I:64	Broadcloth, camlet or serge
1679	United States	English colonists	Waistcoats		White, black, blue		Drugget		McClellan I:67	Great variety of color. Dimity flannel, or penistone.
1682	New York	Widow of Dr. Jacob de Lange	2 petticoats	List of wardrobe	Colored	1 lb. 2 s.	Drugget		Earle(b):25,26	Gray lining.
1682	New York	Widow of Dr. Jacob de Lange	2 petticoats	List of wardrobe	Colored	18 s.	Drugget		Earle(b):25,26	White lining.
1682	New York	Widow of Dr. Jacob de Lange	1 petticoat	List of wardrobe	Colored	8 s.	Drugget		Earle(b):25,26	Pointed lace
1695	New York	Wm. Merrett	Coat	Broadway, Sunday morning	Salmon		Drugget	Silk	McClellan I:147	With silver brocade waistcoat and small clothes.
1697	England	Men	Spanish coats and waistcoats				Drugget	Silk	Planche I:520	Fashionable. Lined with Persian silk.
1698	United States		Druggets	Wool made into			Druggets		Walton:212	Serges and camlets.
1698	Pennsylvania		Manufactures				Drugget		Earle(d):190	Serges and coverlets.
1699	American Colonies		Druggets				Druggets		Earle(d):192	Vessels sailing to England forbidden to take any.
Colonial Times	Boston	Wait Winthrop and Fitz-John	Drugget	Mentioned			Drugget		Earle(b):37	" Drugget most in wear for suits. Not a piece in town."
17th Century	Virginia	Home of wealthy planters	Drugget carpet	In "Red room"			Drugget		Bruce II:183	The home of Mrs. Elizabeth Digges.
17th Century	Virginia		Drugget	Many ells on hand			Drugget	Part of silk, wool or cotton	Bruce II:188,189	To supply household needs and for clothing.
17th Century	Virginia	Men	Coats				Drugget		Bruce II:191	Less expensive as century progressed. Of broadcloth, camlet, fustian, or serge.
17th Century	Virginia		Valances	From bed to floor			French production	Gold and silver threads	Bruce II:164	
Before 18th Century	United States	Most of population	Outer clothing	Winter			Drugget	Coarse linen and wool	Walton:131	Kerseys, linsey-woolseys and serges.
Reign Wm. and Mary, About 1700	England		Buttons	Worn			Drugget		Planche I:68	Makers of mohair, silk, and thread buttons injured by wearing of these buttons.
1703	England	Servant	Coat				Drugget	All wool or half wool and half silk	Fairholt II:150	Sometimes of silk and wool. Of nature of baize.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Description Term	Fiber Variations	Source	Remarks
1703	England	Youth	Waistcoat	Middle ranks of life	Light		Drugget		Goodman I:194	Fair complexion, light brown lank hair.
1703	London	Man	Waistcoat	Advertised			Light drugget		Whitney and Smith III:1781	
1704	United States	Woman	Petticoat	Warmth			Drugget		Earle(f):157	
1704	United States	Negro	New coat	Deserter	Light		Drugget		Earle(b):88	"Buttons, holes and linings of black."
1713	United States	Women	Heavy coats and petticoats			12 s. a yard	Drugget	Wool	Earle(b):102	Much used.
1720	New England	Men	Cloak				Drugget		McClellan I:303	Lined with plain color
1745	Philadelphia	Women	Druggets	Advertised for sale			Druggets		Godey 11:146	From "Watson's Annals of Philadelphia."
	Great Britain	Women	Clothing				Drugget		Whitney and Smith III:1781	
1836	United States		Cover for carpet				Drugget		Godey 13:234	Formerly so used.
1846	London	Men	Square-cut coats				Drugget		Planche II:311	From "The Book of Costume."
1856	United States	Women	Plain dresses	Fall			Druggets	Wool and silk	Godey53:384	With poplins and clouded alpacas.
1857	United States	Woman	Walking-dress		Brown		Rich moire drouget		Godey 54:383	Figured velvet shamrocks in black.
1860	United States	Women	Druggets	Fall			Druggets		Godey 61:475	Favorite color in reps, poplins and druggets.
1862	United States	Women	Dress materials	Finish winter season			Serviceable druggets		Godey 64:209	Have entirely replaced silk in walking dress-a sensible change.
1924	India		Very good rugs	Druggets of Victorian days			Druggets in East India designs		House and Garden 46:86,126	Still procurable. Made under western supervision.
1924	India		Druggets	Rugs for porches	Earth		Coarse drugget	Short wool	House and Garden 46:86,126	Useful for porches.
20th Century	Pinehurst, SouthCarolina	Old settlers, Scotch stock	Drugget	Weave			Drugget	Cotton warp, wool filling	Earle(d):250	Missions in mountains encourage spinning and weaving.
					Duffels					
	Whitney-England	Americans	Duffels	Winter wear			Coarse duffels	Woollen	Fairholt II:151	Made at Whitney, exported to America.
1656 and after	United States		Duffels	Sold at market by Dutch			Duffels		McClellan I:126	Laces,flax,linen, and duffels sold every Saturday.
1672	United States	Hull	Duffals	Ordered	White,blue, striped		Dutch duffals		Earle(b):103,104	
Few years later	United States	Sewall	Duffal	Ordered	"Good steel blew"				Earle(b):103,104	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1675	United States	Winthrop	Duffels			Cheap at 4 s. yd.	None of the best duffels		Earle(b):103,104	"Best is 5 s. 6 d. or 6 s."
1678	Henrico, Virginia	Colonel Francis Eppes	Duffield	Inventory of store	White		Duffield		Bruce II:382	Large quantity serge, kersey, rugs, etc.
1683	Virginia	Wm. Byrd	Duffields	Mentioned	Too light. Dark blue better					Wm. Byrd wrote, "Worst I ever saw."
	Scotland	Females	Surtout	Riding		Duffields Duffels			Earle(b):103,104 Earle(h):623	Surtout or "Joseph". From Jamieson's Scottish Dictionary.
17th Century	United States		Coats				Duffels		Earle(b):103,104	Are constantly mentioned.
About 1700	United States	Men	"Duffield" matchcoat	Sold to Indians			Duffels	Woolen	Earle(a):178	Duffels called match-cloth.
1759	United States	Washington's step-son	Coat	Ordered	Light		Duffels		McClellan I:288	Washington ordered for step-son of 6.
17th Century	Virginia	Women	Aprons	Planters' families	Blue		Duffield		Bruce II:193	Were of muslin, silk, serge, and blue duffield.

Durant

1620-1700	Massachusetts	Margaret Winthrop	Gown	Everyday wear	Black		Good, strong stuff		McClellan I:86	"Governor Winthrop's wife. Probably durant."
1725	Massachusetts	Colonist	Stiffened petticoat	Everyday costume			Durant		McClellan I:207	Original gown very interesting.
1771	America		Durant	List of goods imported			Durant		McClellan I:249	
1776	Connecticut		Durant	Advertised in Connecticut Courant			Close grained durant	Woollen	Earle(b):104	Named from strength and wearing qualities.
1787	America		Durant			3 s. 6 d.			Earle(a):296	
Late 17th Century	America	Tradeswoman	Mantle	Outdoor costume			Durant		McClellan I:76	Trimmed with bands of gimp.
18th Century	Philadelphia	Men	Breeches and vests				Durant or everlasting	Worsted	McClellan I:319	Watson's "Annals of Philadelphia." A fabric of great use.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
							Empress Cloth			
1863	United States	In shops	Dresses	Imported			Deep, rich design. Empress cloth		Godey 66:105	Braided. Very beautiful.
1864	United States	Young lady	Waist	Suit	Black		Fine quality Empress cloth		Godey 68:105	With "Tartan" plaid suit.
1864	New York	Pupils-physical culture	Dress	Gymnastics	Russian gray		Fine quality Empress cloth		Godey 68:105	For light parlor gymnastics.
1864	United States	Young lady	Full pants	Costume	Black		Empress cloth		Godey 68:105	
							Felt			
Homeric Age			Pedila	Felt-lined for winter			Felt		Seymour:170	Hesiod advises
55 B.C. to 10th Century		Gaul	Franks	Garments			Felt		Sage 44,45	Decided change in dress; spinning and weaving introduced.
55 B.C. to 10th Century			Gauls and Anglo-Saxons	Felt			Felt	Wool	Sage:40	Felting of wool and fur led to discovery. First material for them.
Ancient Romans		Rome	Men	Petasus	Worn on journey		Felt		Aiken:61	Much like felt hats now used.
428-752	France	Both sexes	Garments						Challamel:22	Men and women wore skins of animals.
	France	Gallo-Roman lady	Felts				Felts		Challamel:16	Delighted in all luxuries that contribute to cleanliness and elegance.
After Norman Conquest		Travelers and Pilgrims	Hat	Extra cover, bad weather			Felt		Planche:255	Or some such material
1270-1350	France		Hat				Felt		Challamel:41	Numerous makers of felt hats. Influence of Crusades.
13th Century	England		Hats				Felt		Fairholt II:222	Commonly worn at this time.
Edward III	England	Men	Round caps				Felt		Calthrop:106	Felt and fur, rolled-up brim and peak.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
Henry VI 1483-	London	Lydgate	Hattes				Fine felt		Fairholt II:222	In "London Lackpenny."
1558	France	Men	Flat caps				Felt		Sage:89	Velvet and fur.
15th Century	England	Travellers	Hoods	Wore under hat			Felt		Fairholt II:227	Hats finally drove hoods out.
15th Century	England	Civilians and military people	Hats				Felt		Planche II:137	Large hats worn slung behind back.
15th Century	Ireland	Nobility	Caps				Felt		Planche II:122	
16th Century	England	Men	Round hat	Exchanged for hood			Coarse felt		Bradley:117,118	Single jewel in front.
1547- 1558	France		Hats				Very fine felt		Challamel:86	Made in rich materials
1561- 1626	London	Francis Bacon	Plain felt hat				Felt		Earle(h)229	In contrast with laced ruff and cuffs.
16th Century	Scotland	Mary, Queen of Scots	Little felt hat	Riding attire	Gray		Roram, wool or felt		Earle(h):578,579	Facing of long beaver fur.
1548	England		Hats		Gay		Felted		Fairholt II:222, 223	From Skelton.
1558- 1614	France	Women	Hats				Felt		Sage:107	Rich materials, wide brims, high crowns.
Until reign of Elizabeth	England	Commonalty	Hats				Felt		Fairholt II:165	In middle ages till reign of Elizabeth beaver became fashionable.
Middle Ages	England		Hats				Felt		Fairholt II:165	
1596	New England	Handsome widow	Hat				Sober felt		Earle(a):52,56	"Exchanged showy hatt for sober felt."
Renaissance	Ireland	People	Hat	With gray cloak			Felt		Parsons:134	Astonished to find things so simple and cheap.
1602- 1603	Norwich, England		Draperies	Sold there			Felts	Woollen	Fairholt I:248	
1620- 1670	Massachusetts	Puritan colonist	Hat		Black		Felt		McClellan:I:97	Narrow ribbon and small silver buckle.
1629	Jamestown, Virginia	Thomas Warnet	Hat	In bequeathed articles			Felt		Bruce II:187	Many articles of showy clothing.
1639	Maine	Colonists	Haling-hands (gloves or mittens)	Bought 6 paire		6 d.	Felting	Woolen stuff	Earle(b):122,123	Sent to colonists for use on fishing vessels.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1640	United States	Patroon	Hat				Felt		McClellan I:127	Plumes of two colours.
1643-1789	France		Hats	To match costume			Felt		Sage:130	Or velvet. Often carried in hand.
Early 17th Century	France		Hats				Felt		Sage:122	High crowns, broad brims, plumes.
1695	New York	Wm. Bayard	Hat	Broadway, Sunday morning			Felt		McClellan I:144	Wide flapping brim, band of gold lace.
17th Century	England	Men	Hat		Black		Felt		Hughes:186	Beaver or felt, large and small, in general use. Three-cornered.
1727-1760	England	Clergy or country man	Hats				Soft felt		McClellan I:307 308	Flaps down in case of wind, rain or sun.
1789-1814	France	All men	Hats	Youngand old	Black		Felt		Sage:155	Dark colors worn by all men.
1789	France	Women	Hats				Felt		Sage:158	French Revolution. Flame-colored ribbon.
1789-1804	France	Women	Hats				Felt		Challamel:184	French Revolution. Flame-colored ribbon.
Colonial Days Until American Revolution	United States	Women	Irish stockings	Imported			Good felting		Earle(b):140	"More serviceable than knit ones".
After Revolution	United States	Men	Hats	Every day			Called felts	Wool	Godey 11:147	
	United States	Men	Roram hats				Felts	Wool	Godey 11:147	Fur faced upon wool felts.
1802-1807	United States		Spanish hat				Felt		McClellan I:333	Much worn. Soft brim, drooping plume.
1800-1825	France	Men	High hat	In Empire period			Felt	Wool	Nystrom:312	At first felt, later beaver.
1800-1820	United States	Women	Roram hat	Stolen	Gray	Felt	Or wool		Earle(h):578;579	
1800-1870	United States	Yeoman	Hat				Felt		McClellan I:444	Triangular points
1835	United States	Boys and young men	Felts				Felts		McClellan I:320	
1850	United States		Hats				Soft felt		Aiken:61,62	Not worn here till 1850.
1851	Hungary	Louis Kossuth	Hat	National costume			Soft felt		Nystrom:84,85	Visited United States and introduced soft hat.
1851-1860	United States	Men	Hat				Soft felt		Nystrom:84,85	Adopted by men.
1851	United States	Child 3-6	Hat		Gray		Felt		Godey 42:205	
1852	United States	Child over 2	Hat	Fall			Felt		Godey 45:205	And velvet caps.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1853	United States		Felt in shoes				Felt		Godey 46:156	Between insole and outsole.
1855	United States	Ladies	Hat	Riding costume	Gray or black		Felt		Godey 51:286	Inclined over forehead.
1857	United States	Ladies	Hat	Riding costume			Felt		Godey 55:191	
1857	United States	Ladies	Hat	Riding	Gray		Felt		Godey 59:255	Plain felt.
1859	United States	Men	Hat				Soft felt		McClellan II:254	In fashion plate.
1859	United States	Ladies	Riding hat	Autumn			Plain felt		Godey 59:255	Or beaver.
1859	United States	Children	Scotch or Glengary cap		White		Felt		Godey 59:568	Silk or black beaver, a plume falling to left.
1860	United States	Children	Felt hats		White		Felt		Godey 60:191	Black and crimson beaver.
1860	New York and Philadelphia	Women	Riding-hats				Felt		Godey 61:192	Most charming herons' plumes.
1861	United States	Older boys	Tudor felt-hats		Gray		Of best quality felt		Godey 63:180	
1861	United States	Children	Hats		Black, brown and gray		Felts		Godey 63:456	And beavers trimmed with rich shades of velvet.
1862	United States	School-boys	Turban-shaped hats	Winter	Deep gray		Soft felt		Godey 64:106	
1862	United States	Ladies and children	Tudor hat	Summer			Felt		Godey 65:21	Velvet and all kinds of straw.
1862	United States	Woman or miss	Restori hat	Riding or for Miss	Black		Felt		Godey 65:413	Crown 3 inches high, bulging out at back.
1862	United States	Boy	Hat		Black		Felt		Godey 65:413	Plain crown three inches high.
1862	United States	Children	Hat		Gray		Felt		Godey 65:413	Trimmed various ways.
1862	United States	Babies	Hat		White		Felt		Godey 65:413,414	Every imaginable shape. Trimmed blue, cerise, or white velvet. Tiny plumes.
1862	United States	Children	Hat	Black and white hats			Felt		Godey 65:515	Of matetot or Canotier style. Exquisite white hats.
1863	United States	Women	Riding hats	White			Felt		Godey 67:107	Most stylish of season.
1863	United States	Women	Hats		Gray, cuir and black		Felt		Godey 67:593	And beaver.
1864	United States	Women	Hats		Black		Felt		Godey 69:556	With small vizor. Most fashionable.
1863	United States	Women	Bonnet		Ashes of roses		Real French felt		Godey 67:594	Very pretty and quiet looking.
1865	United States	Women	Hat		Gray		Felt		Godey 71:434	Band of peacock's feathers and an aigrette of spun glass.
1866	United States	Young lady	Derby hat	Walking suit	Gray		Felt		Godey 72:127	Latest styles.
1866	United States	Girl	Hat		Brown		Felt		Godey 73:435	Trimmed brown velvet and a cerise feather.
1866	United States	Women	Felts	Winter	White and gray				Godey 73:548	Of such fine quality as almost to resemble a velvet.
1868	United States	Women	Felts		White		French felt		Godey 77:393	
1870	United States	Women	Felts		Gray, black, white, brown		Felt		Godey 81:485	
1870	United States	Women	Bonnets				Felt		Godey 81:486	

Dates	Locality	Person wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1870	United States	Women	Hats		Yellow, brown, and wood tints		Fine felt		Godey 81:486	In deepest bottle-green, gray and black.
1870	United States	Young ladies and misses	Hats				Felt		Godey 81:568	Is most worn.
1872	France	Women	"Sailor" hat				Felt		Challamel:254	Favorites.
1873	France		Felt slippers		Every shade		Felt		Challamel:259	Braided in wool.
1874	France	Ladies	Bonnets or hats				Felt		Challamel:259	Low crown, wide brim, long natural ostrich feather.
About 1880	England	Women	Felt hat	With dark carriage dress	Soft gray		Felt		White:217	Broad-leafed hat with feather.
About 1880	Westminster England	Women	Round felt hats				Felt		White:217	
	America	Women	Irish stockings	Imported			Good felt		Earle(b):140	Must have been of cloth or felting - "More serviceable than knit ones."
20th Century	England	Daniel Lewis	Round felt hat	Sunday					Williams:205	
1924	United States	Girl 6-12	Felt hats				Soft felt		Story:30	Only a band or a little feather for trimming.

Flannel

1602-1603	Norwich, England		Draperies				Flannel	Woollen	Fairholt I:248	After battle of Worcester.
1651	England	Commonalty	Stockings	Disguise for King Charles			Flannel		Goodman I:203	After battle of Worcester.
1661	England	Lady	Petticoat		White		Flannel		McClellan I:171	Started for Virginia.
1667	Virginia		Bales of flannel	Inventory			Flannel		Bruce II:382	And serge or kersey
1679	England	Charles II	Trousers				Flannel		Planche II:240	Inventory of his apparel.
1679	United States		Waistcoats				Flannel		McClellan I:64,67	Drugget or penistone.
1698	Virginia	Wm. Philips	Flannel	Manufactured			Flannel		Bruce II:470	
1727-1760	England	Humble people	Flannel				Flannel		Calthrop:429	
1738	Boston	Madam Usher	One shift				Flannel		Earle(b):218	
1740-1772	United States	Negro man	Shirt	Servant or slave			Flannel		McClellan I:245	Runaway negro.
1760	Narragan Sett		Flannel	Weaving			Flannel		Earle(b):218	
1768	United States	Little boy	Breeches	Winter	Yellow		Flannel		Earle(a):318	Warmer than nankeen.
1771	United States		Flannel	Imported goods			Flannel		McClellan I:249	
1774	Boston	Lord Percy's regiment	Flannel	Worn			Flannel		Godey 4:168	Worn next skin.
1794	United States	Gentlemen	Two vests	Fashionable wardrobe			Flannel		McClellan I:331	
1794	United States	Gentlemen	One pair drawers	Fashionable wardrobe			Flannel		McClellan I:331	
Colonial Days	United States	Lady Alice Lisle	Shift	Underclothing			Flannel	Woollen	Earle(h):469	Only reference Earle found to woollen underclothing.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
Colonial Days	United States	Infant	Barrow-coat	Wrap			Flannel	Woollen	Earle(a):311	Square of flannel to wrap baby in.
17th Century	France	Country-woman	Petticoat or skirt		White		Flannel		Planche II:310	
17th Century	United States	Babies	"Sheet"	Wraps	Whitest wool		Thin, close-woven		Earle(e):21,22	Some have seen a century of use with generations of forbears.
1805	United States	Ralph W. Emerson	Garments	As child of two	Yellow		Flannel		Earle(h):319	Dressed wholly in flannel by night and day.
1832	United States	Women	Petticoat	Spring and fall			Flannel		Godey 5:53	
1837-1901		Victorian woman	Petticoat				Flannel		Bradley:253	Women wore three petticoats.
1840	United States	Women	Undress mantles		Dark ground		Soft, fine, warm, double flannel	Woollen	Godey 20:96	Convenient and comfortable envelope.
1846	England	Peasants	Jackets				Flannel		Planche II:310	Violet-colored breeches. From "Book of Costume."
1849	United States	Women	Saque(wrap)	Street, concert and opera	Plain		Flannel		Godey 39:298	Lined with silk.
1850	United States	Women	Dressing-gown	Sick-room and travelling			Printed flannel		Godey 40:295	Or cashmere or chintz.
1850	Spain	Women	Veils	For cap or hat	Blue or pink		Flannel		Godey 40:395	In texture, unlike those worn by other nations.
1851	United States	Women	Dressing-gowns	Need no lining			Printed flannel		Godey 43:378	Printed flannel preferred.
1852	United States	Child	Dress	Morning calls			Coarse Flannel		Godey 44:235	Too coarse for ordinary skirts.
1852	United States	Infant	Bands	Next skin			Fine flannel		Godey 44:235	
1852	United States	Infant	Skirts				Flannel		Godey 44:235	Washes better than silk.
Early Fifties	United States	Women	Petticoat	Typical outfit			Flannel		Nystrom:271,272	
Fifties	United States	Men	Underwear	Frequently desired	Red		Flannel	Pure wool	Nystrom:342	Underwear weighing 4 pounds was in common use.
Fifties	United States	Men	Shirts	Winter			Flannel		Nystrom:342	Now wear cotton all year.
1854	United States	Infant	Underclothing				Flannel		Godey 48:423	May be repaired.
19th Century	United States	Selina	Old flannel				Flannel		Ferber:128	Kept diamond sewed in hem.
19th Century	United States	Women	Coats and cloaks	Outside	Plaid		Heavy durable flannel		Godey 53:572	
19th Century	United States	Man	Pants	Tennis			Flannel		Ferber:264	
1858	United States	Women	Metropolitan gymnastic costume		Two colors contrasting		Fine flannel		Godey 56:68	Or French merino.
1858	United States	Babies	Binder	Support back					McClellan I:382	
1858	United States	Infants	Skirt				Flannel		Godey 56:69	
1858	United States	Woman	Skirt				Flannel		Godey 57:355	Embroidery for skirt.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1859	United States	Children in nursery	Garments		Excellent		Printed flannel		Godey 59:567	Nothing more serviceable.
1860	United States	Infant	Boot				Fine flannel		Godey 60:359,360	Frequently made in fine merino and silk.
1860	United States	Infant	Night dress and undergarments				Flannel		Godey 60:371	Best night dress is a simple muslin or flannel gown.
1860	England	Men	Garments	Varsity cricket match	White		Flannel		Brooke:39	Harvard-Yale baseball match reminded him of England.
1861	United States	Woman	Sleeved chemise short petticoat	Under-costume			Light		Godey 62:288	Sits well and tells no tales while horse shows his best paces.
1861	United States	Boys	Zouave suits	Dress	Blue and gray		Flannel		Godey 63:179	
1862	United States	Woman	Morning robe				Striped horizontally		Godey 64:115	Named La Marquise.
1862	United States	Woman	Garibaldi shirt				Flannel		Godey 64:228	Of velvet, merino, cambrics, lawns.
1862	United States	Woman	The Capeline or Hood				Flannel		Godey 64:287	A square of flannel, trimmed with velvet. Easily made and comfortable.
1862	United States	Child	Garibaldi shirt		Blue		Flannel		Godey 64:311	
1862	United States	Ladies	Garibaldi shirt				Printed flannel		Godey 64:21	One of Parisian novelties of season.
1863	United States	Little girls	Red Riding Hood (talma)	Watering-place wrap	Red		Flannel		Godey 66:318	Or merino. Needed at watering-place for evening.
1863	United States	Infant	Lining for wrapper		White		Flannel		Godey 66:187	
1863	United States	Gentleman	Shirt				Flannel		Godey 67:178	
1864	United States	Gentlemen	Invalid wrappers or dressing gowns				Gay Persian or Turkish design		Godey 68:104	Quilted with silk.
1864	Abroad	Women	Skirts	Instead of white	High colors		Flannel		68:104-Godey	
1864	United States	Women	Skating costume		Dark gray, brown or black		French flannel		Godey 68:211	Bordering in a bright color.
1864	United States	Women	Costume for skating		Humboldt purple Cuir-colored, black and gray.		Flannel		Godey 68:211	Very handsome costumes.
1864	United States	Women	Skirts				Flannel			Highly ornamented with colored silks or wools
							Pearl colored flannel			Trimmed dark blue flannel.
1864	United States	Women	Dresses	Bathing	Scarlet		Soft and fine		Godey 69:95	Scarlet flannel trim for black cloth suit.
1865	United States	Men	Shirting		Gray ground, black and scarlet fawn and blue		Many stripes		Godey 71:457	Exceedingly pretty.
1866	United States	Little girl	Red-riding hood	Novelty	Scarlet		Flannel		Godey 73:435	Cashmere, or cloth.
1866	United States	Children	Sacks and coats		White		Flannel		Godey 73:456	Polka spots of blue, scarlet, or violet. Much in favor.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1866	United States	Lady	The Titania In-door jacket		White		Fine flannel		Godey 73:476	Very new and stylish pattern.
1868	United States	Very young infant	Petticoat				Flannel		Godey 76:201	
1868	United States	Women	Dresses	Bathing	Purple		Flannel		Godey 77:97	Trimmed in white flannel.
1868	United States	Women	Blouse and trousers	Bathing	Red		Flannel		Godey 77:97	Trimmed in white flannel.
1868	United States	Women	Costume	Bathing	White and lilac striped Flannel				Godey 77:97	
1868	United States	Women	Costume	Bathing	Darkish gray		Flannel		Godey 77:97	Trimmed strips of lighter gray flannel.
1868	United States	Women	Dress	Bathing	Red trimmed in white		Flannel		Godey 77:97	These are really dresses.
1868	United States	Bride	6 skirts	Needed			Flannel		Godey 77:97	Hints on purchasing a trousseau.
1870	United States	Woman	Dressing jacket				Flannel		Godey 80:106	Figured cambric, brillante, or pique.
1870	United States	Infant	Flannel shoe		White		Flannel		Godey 80:373	
1870	United States	Infant	Boots				Flannel		Godey 81:386	Quilted flannel or cashmere.
1870	United States	Woman	Crinoline				Flannel		Godey 81:387	
1870	United States	Gentleman	Jacket	Smoking	Gray		Flannel		Godey 81:567	
1870	United States	Child 1-3	Jacket		Red		Flannel		Godey 81:194	
1870	United States	Boy	Sailor suits		Navy blue		Coarse looking flannel		Godey 81:568	Now in favor.
1873	France	Ladies	Lining for silk cloak	For warmth			Flannel		Challamel:260	Or with fur and slightly wadded.
1880	France	Men	Lining for overalls	For warmth			Flannel		Challamel:283	Very cold winter.
1924	United States	Baby	Gertrudes, 3	Simple layette			Flannel		Story:21,24,25	
1924	United States	Baby	Kimona	Simple layette			Flannel		Story:21,24,25	
1924	United States	Baby	2 flannel squares	Simple layette			Flannel		Story:21,24,25	
1924	United States		Petticoat	Simple layette			Flannel		Story:21,24,25	
1924	United States	Child 6-12	Coat dress	Traveling			Flannel		Story:21,24,25,31	Or twill or Canton crepe.
1924	United States	Business woman	Shirt(Flannel)	Sport costume			Flannel		Story:10	Has her favorite retreat in Canadian woods.
1924	United States		Separate trousers	Sports, heavy work, etc.			Flannel		Nystrom:415	Manufacturing confined largely to flannel.
1925	United States	Girl	Frocks	Box party			Dotted flannel		The Trend 1925-26	
1925	United States	Women	Coat and dress	Jacket frock			Plain and patterned		The Trend, fall and winter 1925-26	
	United States		Flannel sheets	100 years old	White		Closely woven flannel	Worsted	Earle(d):238	54" wide.
1926	United States	Women	Sport suit	Sport costume			Flannel		Sage:215	Silk or knitted
20th Century	London	Men	Jackets				Flannel		Calthrop:93	Man now goes to office clad according to thermometer.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
							Foulard			
1861	United States	Women			Bright		Foulard de laines	Wool	Godey 63:456	Favorite foulard designs. Newest fabric. Chintz patterns, in very bright colors.
1862	United States	Ladies	Garibaldi shirt	Morning breakfast or demi-toilette			Foulard		Godey 64:21	Pretty and elegant; in great demand. Parisian novelty.
1862	United States	Child	Walking suit		Azurline blue		Foulard de laine		Godey 64:385	Novelties for April.
1862	United States	Woman	Dress		Violet		Foulard		Godey 65:311	(Looks like wool). In Fashion Plate for September.
1863	United States	Woman	Foulards				Rich foulards		Godey 66:588	Both in styles and price, resemble heavy silks.
1864	United States	Women	Entire suits	Including parasol			Foulard		Godey 68:407	Greatly in favor.
1864	United States	Women	Dress	Walking, travelling or ordinary dress	Gray, cuir, purple, green, plum, brown		Foulards		Godey 69:451	Few novelties. Change is a great variation of what we already had.
1864	United States	Women	Robe foulards	Dress goods			Stripesand plaids		Godey 68:590	Among novelties in dress goods.
1864	United States	Women	Dress goods				Foulard		Godey 68:590	An extensive display.
End 19th Century	United States	Women	Foulards	New materials			Pompadour foulards		Lester:210	
							Frieze			
1216-1272	England	Humble persons	Hoods	Stage picture of times			Frieze		Calthrop:69	In homespun tunics and cloth or frieze hoods over heads.
Conquest to Reign Edward I	England	Country-folk or peasant	Garments				Homespun frieze		Calthrop:77	Villages grew wool and hemp for yarn and fabrics for coats and shirts.
Conquest to Reign Edward I	England	Nobleman	Frieze	Hung on walls			Frieze		Calthrop:77	
1369	London	Citizens	Gowns	Wore in rain			Frieze		Calthrop:120,121	Silk dresses, velvet and homespun. Hurry along as rain falls.
1399	England		Frieze of Coventry	Mentioned			Coarse frieze	woollen	Planche I:192	In first year of reign of Henry IV.
Fourteenth Century	England		Irish frieze	Highly esteemed in England			Irish frieze		Planche II:94	Statute passed in reign of Edward III exempts it from duty.
1555	England	King's fool	Lining for cap and coat	Wardrobe of Henry VIII			Frieze		Planche I:81	Cap fringed with red crule.
1573	Canterbury, England	Country gentleman	"Brychos"	Extract from a will			Frieze		Goodman I:196	Wardrobe of country gentlemen.
1573	Canterbury, England	Country gentleman	Jerkin				Frieze		Goodman I:196	"With silk buttons."

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
16th Century	Canterbury England	Men	Tights				Frieze		Hughes:140	Of wool, worsted, fine cloth, frieze and canvas. Worn up to this time.
16th Century	England	Lower classes	Doublets, jerkins and gowns				Coarse, thick warm frieze		Fairholt II:171	Much used. Often mentioned by writers of 16th century.
16th Century	England	Commonalty	Jerkins and gowns				Frieze		Planche I:192	Much used.
	Ireland	Man and woman	Rough mantles				Frieze		Planche II:245	From Speed's "Map of Ireland".
16th Century	Scotland	Mary Queen of Scots	Highland mantle	Wardrobe inventory	Black		Frieze		Godey 51:427	"Passamented with gold and lined with black taffety".
1607-1700	United States	Workingman	Breeches and jerkin	Typical costume			Frieze		McClellan I:53	Hose coarse wool, shoes of tanned leather.
1630	United States	Engineer	Suit	Needful			Frieze		Earle(a):30	List of things planters should provide.
1641	United States	Settler of importance	"Jerkines"	Left at his death			Frize		Earle(a):166	Wardrobe was varied, ample and rich.
1660-1700	United States	English colonists	Great-coat	Cold weather			Frieze		McClellan I:64,67	Over ordinary coat.
1682	England	Thief	Coat				Frieze		Planche II:241	"Waistcoat and breeches speckled with red, green, and orange color"
1694	Virginia	Servants	Two coats	Runaways			Frieze		Bruce II:8	
17th Century	United States	Goodmen	Stockings	Icy meetinghouse			Frieze		Earle(c):89	
17th Century	Virginia	Planters	Suits				Frieze		Earle(d):287	Outfit for planters called a "Particular of Apparell".
17th Century	Virginia	Emigrant to Virginia	One suit				Frieze		Bruce II:186	One of canvas, one of broadcloth.
17th Century	New Hampshire	Settlers	Garments				"Ffrise"		Earle(b):111	"Have seen the word but rarely in colonial inventories."
End of 17th Century	United States	Man	Coat	Work clothes			Frieze		McClellan I:76	Under which is a woolen jerkin.
1699	United States		Frizes	Mentioned			Frizes		Earle(d):192	Vessels to England forbidden to take any.
1700	United States	Servants	10 yards frieze	For garments			Frieze		McClellan I:244	Domestics were always clothed by their masters.
1702-1714	England	Country men	Coats				Frieze		Calthrop:404	Country women in black hoods and cloaks.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1703	Great Britain	Youth	Coat	Middle ranks of life	Brown		Frieze		Goodman I:194	Black buttons and button-holes.
1720	United States	Runaways	Jacket	Inventories of garb	Almost black		Frieze		Earle(b):143	Double breasted
1877	France	Women	Dress stuffs				Frisé		Challamel:275	Had curious designations in year 1877.
19th Century	England	School girls	Coat	Winter, in garden	Gray		Frieze		Bronte,:45	From Jane Eyre, By Charlotte Bronte.
						Grenadine				
1848	United States	Women	Dresses		White	More costly than bareges	Grenadines		Godey 37:60	Principal materials now worn. Bareges can scarcely be distinguished from grenadines.
1848	United States	Women	Dresses	Mourning	Plain black		Grenadines		Godey 37:60	Bareges, grenadines, and silk tissue may be worn.
1849	United States	Women	Grenadines				Grenadines		Godey 38:300	Still continue favorites. Silks and crapes with Foulard grenadines will be worn as the season advances.
1849	United States	Women	Dresses				Grenadines		Godey 38:370	Will be the favorite material.
1849	United States	Women	Carriage dress		Pink		Grenadine		Godey38:440	Very full, over a slip of glace silk.
1849	United States	Women	Dress	Dinner	Pale blue		Cross-barred grenadine		Godey 39:227	And skirt of embroidered muslin.
1849	United States	Women	Dress				Cobweb grenadine		Godey 39:228	Out of place on a dusty road-side walk.
1850	United States	Women	Veils	Traveling costume	Green or blue		Grenadine		Godey 40:422	Most in favor. Barege costs less and is quite as serviceable.
1851	United States	Women	Dresses	Have been imported	Plain		Figure grenadines		Godey 42:271	Will be worn. Useless to attempt description of patterns.
1851	United States	Women	Walking dress				Light grenadine		Godey 42:397	
1851	United States	Women	Grenadines				Grenadines		Godey 43:128	And silks conceal poverty of undergarments.
1853	United States	Women	Mantles	Summer	White		Grenadine		Godey 47:96	Are also worn(bareges).
1853	United States	Women	Grenadines	Summer tissues		Most costly	Grenadines		Godey 47:190	
1853	United States	Women	Robe-dress		Blue		Grenadine		Godey 47:286	
1854	United States	Women	Grenadines	Deep mourning			Grenadine		Godey 48:190	Bareges, silk tissues, and grenadines so considered.
1854	United States	Women	Drawn hats	Mourning			Grenadine		Godey 48:190	Appropriate when too hot for bombazine and silk. Also crepe.
1855	United States	Step-mother	Evening-dress	Mourning	Black		Grenadine		Godey 51:192	Made over black silk.
1855	United States	Step-daughter	Evening robe-dress	Mourning	Lavender		Grenadine		Godey 51:192	

Dated	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1857	United States	Woman	Home-dress		White and lavender		Striped grenadine		Godey 55:287	
1858	United States	Child	Dress	Child's fete or "party by daylight"	Rose		Grenadine		Godey 56:545	Novelties for June.
1858	United States	Woman	Dress	Out-door fetes	Rose		Grenadine		Godey 56:573	
1858	United States	Widows	Dresses	Mourning	Black		Grenadine	Wool	Godey 56:572	Plain challais and wool grenadines allowed.
1858	United States	Woman	Dress		Pink		Barred grenadine		Godey 57:95	
1858	United States	Woman	Robe dresses	Dinner-dress			Grenadine		Godey 57:96	Organdy, lawn, barege, balzorine and Chinee silk.
1858	United States	Woman	Undersleeves and collars	Deeper mourning			Grenadine		Godey 57:192	Much used. Keeps shape and color better than black crape.
1859	United States	Woman	Summer shawls		White		Printed grenadine		Godey 59:96	Challie, barege and grenadine much worn.
1859	United States	Woman	Dress	Early September	Rose		Grenadine		Godey 59:287	Fashion Plate for September.
1861	United States	Woman	Dresses	Summer wear mourning	Black	50¢-$1	Barege grenadine	Wool and silk	Godey 62:287	Real grenadine, always in vogue. 75¢ to $1.50 according to quality.
1861	United States	Woman	Crape or grenadine sleeves	First mourning			Grenadine		Godey 62:288	Black crape collars and cuffs on these sleeves still continue to be worn.
1861	United States	Woman	Shawls	Same as dresses			Grenadine		Godey 62:384	Barege, grenadine or muslin much worn.
1861	United States	Woman	Dresses	A few novelties			Grenadines		Godey 63:96	Stewart has novelties in barege, Anglais and organdies.
1862	United States	Woman	Dress	Home	Stripes of black, mauve and white					
1862	United States	Woman	Dress				Grenadine	Woollen	Godey 64:311	Fahion-Plate for March.
1862	United States	Woman	Shawls				Grenadine barege		Godey 65:107	Fashion-Plate for July.
1863	United States	Woman	Dresses				Fancy bordered grenadine		Godey 65:108	Of every variety are worn.
1863	United States	Woman	Wraps	Same as dress		$50-$100	Grenadines		Godey 66:588	Elegant. Elaborately trimmed.
1866	United States	Woman	Grenadines				Grenadines		Godey 66:588	Bareges and grenadines made with scraps of same.
1870	United States	Woman	Suits	September wear	Black		Grenadine		Godey 72:475	Perfect rage for spotted materials.
						Less than silk	Grenadine		Godey 81:291	
						Lowest priced-square mesh grenadine				Silk and wool is cooler than
						More expensive-silk and wool canvas			Godey 81:291	the all wool grenadine.
1877	France	Men	Malesherbe(Cravat)				Guipure and grenadine		Challamel:275	"La Valliere" cravat succeeded by longer one and by this one.
1879	France	Women	New stuffs				Striped grandines		Challemel:283	And Italian silks. Nomenclature bewildering.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
						Grogram				
1583	England		Doublet				Grograine		Planche I:176	Satin, taffeta and camlet.
1605	England		"Gowne"				Grogarom		Fairholt II:197	From "Eastward Hoe".
Reign Charles II	England		Grogram	Woven in England			Grogram	Woollen	Planche I:231	Known, if not made, as early as reign of Elizabeth.
1638	Maryland	Capt.Clayborne	Doublett				Stitcht grogram		Earle(b):120,121	
1673	England	Women	Gowns				Grogram	Silk	Fairholt,II,197	
	England	Admiral Vernon	Coat				Grogram		Fairholt II,197	Liquor called grog, from grogram coat.
1685-1689	England	Country men	Suit	Doublet dropped	Black		Grogram		Calthrop:380,381	Noticeable change in dress of ordinary citizens.
	New England		10 yards grogram	Sent by bearer			Turkey grogram		Whitney & Smith IV:2630	
Colonial Days	England		Gowns			40 s. a yd.	Grogram		Earle(a):93	From Stubbes.
	Colonies		Gowns				Grogram	Silk and wool	McClellan I:387	Much used.
16th & 17th Centuries	England	Country women	Gowns				Rough fabric grogram		McClellan I:387	
17th Century	United States	Man	Suit	Sent by Gov.Winthrop			Turkey grogram	Silk and wool	Earle(b):120,121	Stiffened stuff, much like mohair.
1733	Massachusetts	Governor Jonathan Belcher	Suit	Wrote London tailor Yellow			Grogram	Silk and mohair	Earle(h):402,403	Sent out tailor, made in London.
Until Revolutionary War	United States		Waistocats and cloaks	We read of			Grogram		Earle(b):120,121	And sometimes garments of silk grograham.
						Habit Cloth				
1850	United States	Women	Cloaks	Velvet and cloth	Stone,green and brown	Less than velvet	Light material		Godey 41:318	Produce elegant effect. Lined throughout with silk. Named by (Parisians
1851	United States	Woman	Skirt	Riding habit	Blue		Habit-cloth		Godey 42:271	
1851	United States	Women	Skirt	Riding dresses	Cinnamon		Habit cloth		Godey 43:316	Costume is more picturesque than serviceable.
1852	Philadelphia	Bride	Travelling dress	For trousseau	Fawn		Light and glossy		Godey 44:96	Rich dress. Thick enough for protection in inclement weather.
1852	Philadelphia	Woman	Riding habit		Gray		Light habit cloth		Godey 45:398	New styles.
1852	United States	Woman	Travelling dress and sacque	Fall	Mode-colored		Habit-cloth		Godey 45:493	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1854	United States	Woman	Riding dress				Heavy habit cloth		Godey 48:572	Good style. Suited to road, becoming to figure. Heavy and keeps in place well. Cashmere or merino.
1855	United States	Lady	Riding cap				Light habit cloth		Godey 50:392	Plaited on top.
1856	United States	Woman	The Marion mantle				Habit cloth		Godey 53:384	Or velvet cloth, a single thickness.
1857	United States	Woman	Dress	Street	Fawn		Habit cloth		Godey 55:477	
1858	United States	Lady	Riding dress	Desirable	Mauve		Habit cloth		Godey 56:573	La Equestrienne. Black felt hat and plume.
						Homespun				
1616	England	Grandmother	Gown	Wore			Coarse homespun		Murray V Pt. 1, 353	From Times' Whistle.
1620-1640	United States	Puritan gentlewoman	Petticoats	Ordinary dress			Homespun		McClellan I:97	Of homespun or linsey-woolsey.
Early Days	Virginia		1 yard homespun	Premium paid for		6 lbs. tobacco	Homespun cloth	Woollen	Earle(d):189	To person bringing to courthouse 1 yard cloth made wholly in family.
Early Days	United States		Sheet or blanket				Homespun	Wool	Earle(d):206	Wool sent to mills to be carded.
Colonial Days	Virginia	Negroes	Homespun				Homespun	Linen or wool	Earle(d):237	Known and sold as "Virginia cloth"
	Mt. Vernon	House mistress and slaves	Homespun cloth	Made annually			Homespun		Earle(d):237	Thousands of yards made.
17th Century	Boston	33 ladies of Boston	Homespun	Wore to spinning match			Homespun	Probably linen and wool	Earle(f):242	Neatly dressed principally in homespun.
17th Century	Boston	J. G. Whittier	Suit	Wore from Quaker farm			Homespun		Earle(d):248,249	Every part of domestic manufacture.
17th Century	Virginia	Dames	Clothing	Plain dress			Homespun		Earle(a):113	All but homespun ordered from England.
17th Century	Virginia	Black slaves	Stuff and clothes				Homespun		Earle(a):117	Vast variety of attireon plantations.
17th Century	United States	Quaker women	Cloak	Plain Quakerish dress	Dull Blue		Homespun cloth		Earle(h):612	Originally made in three colors.
17th Century	New England	Colonial baby	Blanket	Wrapped in			Homespun		Earle(e):21	Baby wrapped in blanket in cradle.
17th Century	Southern Colonies	Negroes	Clothing	Colonists wove			Homespun		Earle(d)12-14	Spinning house contained hand loom.
17th Century	New York State		Curtains	To cover bed			Homespun		Earle(d):55,56	Bed hooked to wall and covered by day with curtains.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
17th Century	New England	Parson and family	Clothing	Rural district			Homespun		Earle(d):305	Wife spun,wove,cut and made garments.
17th Century	New Hampshire	Baby	Slip	Pioneer settlement	gray		Homespun	Woollen	Earle(e):37	Babies shared in wearing homespun.
Last quarter 17th Century	New England	Women	Petticoat	Ordinary dress			Homespun		McClellan I:100	Short camlet gown over it.
	Louisiana	Descendants of Acadians	Homespun	Weave and wear			Heavy homespun	Cotton and wool	Earle(d):250	Missions in mountains encourage spinning and weaving.
1732	United States	George Washington	Suit	Inauguration			Homespun	Woolen	Humphrey:68	Wore suit woven at Mt. Vernon.
1732	United States	Mrs. George Washington	Clothing	Followed to New York			Homespun		Humphrey:68	Also clad in homespun.
1750	United States	Colonists	All kinds of garments	Made by them			Homespun	Hemp,flax and wool	Walton:134	
Near American Revolution	United States	Colonists	Garments				Homespun	Cotton and wool	Walton:137	
American Revolution	United States	Colonists	Garments				Homespun	Fine wool and choice flax	McClellan I:252	Wool and flax were in higher estimation then silk and laces.
1775	United States	Soldiers	13,000 warm coats	Winter			Home-made homespun	All wool	Earle(d):247,248	Every soldier volunteering 8 months given coat made by women.
1768	Harvard	Graduating Class	Suits	Commencement			Homespun		Earle(h):741	Took their degrees dressed in manufactures of the country.
1769	Rhode Island	President and first graduating Class	Clothes	Rhode Island College			Homespun		Earle(f):241,242	Wore at Commencement.
1796	United States	Farmers	Clothing				Plain,decent		Murray V Pt.1, 353	Mostly clothed in homespun.
20th Century	United States and England	Child 6-12	Frocks	School			Homespun	Woolen	Story:28,29	Jersey,tweed and crepe.
						Jersey				
Wm. the First Conquest	England	Norman Men	Tunic	Close-fitting			In form of a knitted jersey		Calthrop:3	Fitted close as a jersey.
to Edward I-1272	England	Country-folk	Jerseys	Workdays	Blue		Jerseys		Calthrop:77	Corduroys or blue shirts and old Sunday clothes.
1579	England	Fool	Neather stockings			Shoes, stocks and cap,3 s, 10 d.	Jersey		Fairholt II:384	Worsted, crewell, silk and such like. Household book of Lord North.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1616	England	Lady	Fabric stockings		Carnation		Jersey	Woollen	Fairholt II:262	In "The Scornful Lady".
1647	England	Lady	Fabric stockings			9 s.	Jersey		Fairholt II:262	In "The Woman Hater."
Previous to 1740	Boston	People	Knit hose				Jersey		Earle(b):141-142	
1880		People	The jersey	Kilted skirt			Jersey		Sage:211	Styles show change. Period of the jersey and skirt.
1880	France	Women	Jersey bodice				Jersey		Challamel:285	Must be mentioned.
1907	London	Infants	Knickerbocker suits	Bad for them			Jersey		Webb:165	Bad physically. They look like woollen monkeys."
		Women	Jersey bodices				Jersey		Robida:255,256	Mould bust and hips very becomingly.
		Women	Jersey	Walking and country costume			Jersey		Robida:255,256	Admirably adapted to this.
	Europe, England, France, elsewhere	Women and children	Jerseys	Sailors' costume	Dark blue		Jersey		Robida:255,256	Jersey worn as obligatory uniform, gold anchors.
	Children		Jersey	Sailors' costume	Dark blue		Jersey		Robida:255,256	Still wear jersey garment. Becoming and convenient.
		Tourists and cyclists	Jersey	Sailors' costume	Dark blue		Jersey		Robida;255,256	Is being adopted.
20th Century	United States and England	Sylvia-Ann	Jersey dresses	To school			Jersey		Story:28	Or serge dresses. Linen collars and cuffs.
20th Century	United States and England	Child 6-12	School frocks				Jersey	Woolen	Story:28,29	Include tweed, homespun, challis, crepe, and poplin.
20th Century	America		Sweaters and jersey garments				Jersey		Nystrom:379,380	Originated in America.

Kendal

1331	England	John Kempe	Cloth-weaving	Established at Kendal			Kendal		Murray V:Pt.2:672	A letter of protection to John Kempe.
1389	England	Countryman of 50	Coate				Very coarse	Woollen	Planche I:319	First made in Kendal.
1576	England	Minstrel	Long gown	Entertainment Queen Elizabeth	Green		"Kendal green"	Woollen	Planche I:319	"Kendal Green" same as Kendal.
About 1581	England	Serving-man	Coat	Summer			Kendal	Woollen	Planche I:319	From Stafford "Briefe conceipte of England Policye," 1581.
15th Century	England	3 knaves	Garments	Let drive at me	Green		In Kendal green	Woollen	Planche I:319	King Henry IV, Part I, Act ii, Sc. 4.
15th and 16th Century	England	Twelve noblemen	Short coats				Kentish Kendal	Woollen	Planche I:319	King and his noblemen.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
					Kersey					
14th Century	Suffolk and Essex, England		Kerseys				Kerseys	Woollen	Planche I:319	Mentioned in 15th of Edward III.
1565	England		Kerseys	Began to make			Devonshire kerseys	Woollen	Planche I:319,320	According to Stow.
	England		Carsey Lose		White		Carsey		Planche I:319,320	Patched on either knee. From Hall's "Satires".
	England		Superior clothing				Fine kerseys		Planche I:319,320	As our kerseymere.
1578	England	Englishman	Hosen	Contented himself at home	Russet		Fine carsey		Earle(a):1	Happy in England when Englishman was known abroad by his own cloth.
1581	England	Serving men	Hosen	Summer			Finest kersey		Planche I:319,320	Finest that may be gotten for money for coat. Strange dye for hose.
1599	Ireland	Officers and men	Stockings	Serving in Ireland			Kersey		Planche II:220	Probably English men.
1558-1603	England	Shepherd and common people	Stockings		Gray		Kersey		Calthrop:301,302	Tied with different colored lace.
16th Century		John Whitcomb	Sloppes on breeches	Presented himself to Henry VIII.	White		Kersie		Planche I:470	Whitcomb, the famous clothier.
1628	United States	Colonist	"Sutes"	Attire of colonist			Norden dussens or hampsheere kersies		Earle(b):100	"Apparell for 100 men furnished by Massachusetts Bay Company."
1628	United States	Colonist	Lining for dublet	For suit		2 s.10 d. to 3 s. a yard	Gedleyman kerseys		Earle(b):100	Doublet and hose formed a suit. "4½ yards to a suite."
17th Century	England	Apprentice	Doublet and breeches			Not over 2 s. 6 d.	Kersey		Earle(a):65	Cloth, fustian, "English stuff", or leather could be used.
1640	United States		7 yards kersey	Sold for		1 lb. 8 s.	Kersey		Earle(b):146	
1662	Saco, Maine	Leadlaw	1 yard kersey			10 s.	Kersey		Earle(b):146	
1663	United States	Elizabeth Cutler	"Carsey Houp"	Mentioned in will	"Morone coulor'd"	16 s.	Carsey		Earle(b):135	
	United States	Pilgrims on Mayflower	Garments				Kersey		Earle(b):146	Made from kersey or carsey.
	United States	Massachusetts Puritans	Garments				Kersey		Earle(b):146	
	United States	Virginia Cavaliers	Garments				Kersey		Earle(b):146	And Maine fishermen wore garments of kersey.
1664	Boston	Jane Humphrey	Waistcoats		Green, white, gray, blue		Kersey		Earle(b):254	Also "Murry coloured".
1666	Virginia	Servant	Suit	For 12 months service			Kersey		Bruce II:49	And one suit of broadcloth.
1669	Virginia	Discharged servant	One suit				Kersey		Bruce II:41	Received two suits, one of kersey and one of cotton.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
17th Century	Virginia	Freed negro slave	Coat	Was to receive each year			Kersey		Bruce II:123	From Parke's estate.
About 1681	Virginia	Fitzhugh	Kerseys	From London merchant			Kersey		Bruce II:341	Received quantity of kerseys.
Later	Virginia	Fitzhugh	Kerseys	From London merchant			Kersey		Bruce II:341	Proceeds of tobacco shipped to London, in kerseys.
Later	Virginia	Former apprentice	Coat				Kersey		Bruce II:407	Brock agreed to give a serge suit.
1692	United States	Settler	Kerseys	Mentioned in letter to England			Kerseys		Earle(b):146	"Kerseys and Course Linens are a Drug."
	United States	Colonists	"Sute"	Variety			Hampshire kerseys		Earle(c):325	No lack of variety.
1699	England		Kersey				Kersey		Earle(d):192	Vessels to England forbidden to take kersey.
17th Century	England		Long and short stockings	Exports			Kersey		Planche I:485,486	Exports in book of rates.
17th Century	United States		Kerseys	Common wear			Hampshire kerseys		McClellan I:96	
17th Century	Salem and Boston	Puritan forbears	Garments	Summer planting	Russet		Honest kersey		Earle(a):5	See sturdy Puritan forbears.
17th Century	Virginia	Indentured servant	Suit	Wore			Kersey		Earle(a):110	"Strong hose, a shirt, French shoes, and a good hat."
17th Century	Virginia		Kersey				Kersey		Bruce II:189,190	According to width.
Before 18th Century	United States		Outer clothing	Winter			Kerseys	Linen and wool	Walton:131	Coarse linen and wool made into kersey, serges, etc.
1704	Boston	Eloping servant	Breeches	Wore	Gray		Homespun Devonshire kersey		Earle(b):146	
1704	United States	Indian maid	"Peticote"	Wore			Kersey		Earle(b):146	Wore when she ran away.
1704 to latter part 19th Century	United States	Runaways	Dress of runaways	Advertised			Devonshire carsey		Earle(b):146	Especially mentioned in dress of runaways.

Kerseymere

1798	England	Man	Kerseymeres		Purple		Kerseymere		Murray V. Pt. 2: 678	Requisite to senatorial toga.
	England	Men	Knee breeches		Drab		Kerseymere		Planche I:48	
1801	United States	Women	Riding dress	Habit	Dark blue		Kerseymere		McClellan II:33	White beaver hat and two feathers.
1802	England		Karsimir cloth				Karsimir		Murray V. Pt. 2: 678	Best calculated for retaining moisture - Medical Journal.
1806	United States	Small boy	Suit	From a print	Brown		Kerseymere		McClellan II:248	
1807	United States	Men	Pantaloons or breeches and gaiters		Light		Kerseymere		McClellan II:248	Fashionable.
1807	United States	Gentlemen	Waistcoats		Buff		Kerseymere		McClellan II:362	From "Follies of our Grandfathers."

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1807	United States	Gentlemen	Waistcoats		Pearl		Kerseymere		McClellan II:362	From "Follies of our grandfathers."
1807	United States	Gentlemen	Waistcoats		Scarlet		Kerseymere		McClellan II:362	Rejected for several years; again coming into notice.
1807	United States	Men	Breeches				Kerseymere		McClellan II:362	Brown top boots.
1807	United States	Men	Gaiters	Shooting dress			Kerseymere		McClellan II:362	To come up to knees.
1807	United States	Men	Pantaloons		Drab		Kerseymere		McClellan II:363	With Hessian boots.
1807	United States	Men	Pantaloons		Drab		Kerseymere		McClellan II:363	Still worn.
1807	United States	Men	Breeches		Drab		Kerseymere		McClellan II:363	With gilt buttons and brown top boots.
1807	United States	Gentlemen	Breeches	Evening dress	Pearl		Kerseymere		McClellan II:367	
1808	London	Women	Spanish habit or Polish riding dress				Thin kerseymere		McClellan II:74	Or superfine Georgian cloth.
1808	United States	Gentlemen	Short trousers	Dress suit	Buff		Kerseymere		McClellan II:78	From portrait by Sully.
1808	United States	Men	Waistcoat and breeches	Evening dress	Black		Kerseymere		McClellan II:367, 368	Considered genteel.
1808	United States	Children	Wrapping coat		Scarlet		Fine kerseymere		McClellan II:300	Dove colors, beaver hat and feathers.
1809	United States	Men	Waistcoats and small clothes				Kerseymere		McClellan II:367	Much more fashionable than silk.
1809	United States	Men	Breeches	Evening suit	Light brown		Kerseymere		McClellan II:367	Strings to the knees.
1815-1830	France	Ladies	Cloaks	From English	Green		Kerseymere		Challamel:199	Straw bonnets and green gauze veils.
1816	United States	Gentleman	Waistcoat and trousers	Evening dress	White		Kerseymere		McClellan II:138	White silk stockings and black slippers.
1816-1817	France		Coats	19thCentury styles			Kerseymere		Parsons:296	Were worn, with double collars.
1818	United States	Woman	Caroline Spencer		White		Kerseymere		McClellan II:436	Trimmed with light blue satin.
1830	United States		Waistcoat		White		Kerseymere		McClellan II:420	
1832	United States	Boy	Tunic	From portrait	Brown		Kerseymere		McClellan II:238	White pantaloons and high hat.
1833	United States	Small boy	Leg-of-mutton trousers	From print	Green		Kerseymere		McClellan II:248	
1833	United States	Boy	Suit	Portrait	Brown		Kerseymere		McClellan II:248	
1836	London	Men	Breeches	Portrait	Light		Kerseymere		Godey 13:183	Named Timothy Tomkins.
1843	Spain	Man	Kerseymere	Sixty years of age	Gray		Kerseymere		Murray V. Pt II:678	From Borrow "Bible in Spain"
1847	United States	Lady	Ladies' boots	Double or cork sole			Kerseymere		Godey 35:104	Best combine strength with delicate texture.
1848	England	Man	Kerseymeres		Black		Kerseymere		Murray V. Pt:678	From Thackeray "Book of Snobs."
1854	UnitedStates	Infant	Shoe		White		Kerseymere		Godey 49:550	Embroidered.
1855	United States	Boy	Trousers	Dress	Gray		Kerseymere		Godey 51:96	
1856	United States	Lad of 12	Trousers				Plain kerseymere		Godey 52:383	
1857	United States	Lad	Trousers	Suit	Gray		Plain kerseymere		Godey 54:383	
1858	United States	Lad	Jacket and trousers	Novelties for January	Black		Kerseymere		Godey 56:64	Jacket looks like long cape.
1859	United States	Lad 10 or 12	Trousers	Children's dress	Lavender		Kerseymere		Godey 58:287	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1860	United States	Lad	Trousers	Suit	Gray		Kerseymere		Godey 60:191	Designs of latest fashions.
1867	United States	Lad	Blouse and trousers		Dark		Kerseymere		Godey 62:91	
1876	United States	Man	Kerseymere				Kerseymere		Murray V. Pt. 2: 678	In Daniel Deronda by George Eliot.
					Lady's Cloth					
1854	United States	Woman	Jacket	Riding-dress	Light brown		Fine lady's cloth		Godey 48:364	Or Merino.
1855	United States	Woman	"Le Caprice" wrap	Winter	Any		Lady's cloth		Godey 51:484	One of the novelties for December.
1856	United States	Woman	Cloak	Travelling	Gray		Lady's cloth		Godey 53:294	September.
1856	United States	Woman	Pelisse or basque mantle		Black		Fine lady's cloth		Godey 53:478	One of newest and most ladylike in Brodies' collection.
1857	United States	Woman	The shawl. Josephine.							
			A Talma	For Southern woman	Drab		Lady's cloth		Godey 54:4	All that the most fastidious could desire.
1857	United States	Woman	Long full skirt	Equestrian habit	Green		Ladies' cloth		Godey 54:383	For spring and summer.
1857	United States	Children	Pardessus or coat	Spring	Mouse		Fine ladies' cloth		Godey 54:452	
1857	United States	Watering-place belles	Skirt	Riding-habit	Green		Ladies' cloth		Godey 55:191	Quite full, long and plain.
1857	America	Woman	Basque	Walking-dress	Mode		Ladies' cloth		Godey 55:477	With dress of green Valencia.
1858	United States	Juveniles	Street basque				Light ladies' cloth		Godey 56:257	Novelties for March.
1858	United States	Woman	La Grange, new spring mantle	(April) Opening of season	Fawn		Ladies' cloth		Godey 56:383	Weather too variable for sick and too forward for heavier clothes.
1858	United States	Woman	Riding-habit	Summer	Dark green		Ladies' cloth		Godey 57:191.	
1858	United States	Woman	Fall travelling wraps	Morning calls, shopping, or general wear	Gray and tan		Ladies' cloth		Godey 57:384	In country, for driving, or excursions to town.
1858	United States	Woman	Carriage-wrap		Brown		Ladies' cloth		Godey 57:477	Fashion Plate for November.
1858	United States	Elderly lady	A Raglan(cloak or mantle)	Wishing lightness			Ladies' cloth		Godey 57:570	Displaying a richly-quilted silk lining.
1858	United States	Children	Coat-dresses				Ladies' cloth		Godey 57:570	Flannel, poplin, raw silk and woollen plaids.
1859	United States	Woman	Riding-habit				Lady's cloth		Godey 58:383	Most desirable this season of year (April).
1859	United States	Woman	Casaques and raglans	Out-of-doors overdress			Ladies' cloth		Godey 58:384	Silk or unlined ladies' cloth.
1859	New York and Philadelphia	Woman	Wraps	Travelling			Ladies' cloths		Godey 58:480	And fabrics of silk and linen manufactured under different names.
1859	United States	Woman	Fall cloaks	Travelling	Gray or ashes of roses		Ladies' cloth		Godey 59:383	
1859	New York and Philadelphia	Woman	Garments	Winter			Ladies' cloth		Godey 59:477	On Broadway, silk or ladies' cloth the only wear.
1860	America	Woman	Pardessus cloak	Spring walking costume	Dark brown		Ladies' cloth		Godey 60L383	Latest styles.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1862	France and England		Short paletot	So popular in France and England	Tan, drab, stone		Ladies' summer cloth		Godey 64:311	Also some broken plaids and stripes of delicate tones.
1870	America	Women	Riding-habit	Fall	Black preferred		Ladies' cloth		Godey 81:387	The material most used.
19th Century	America	Selina	Dress	For teaching	Brown		Ladies' cloth		Ferber,1924:21, 33	Very tight and basqued above. Very flounced and bustled below.
						Lasting				
16th and 17th Centuries	England	Sergeants and catchpoles	Dress				Everlasting		Murray III, Pt.2 342	Later strong twilled woolen stuff called also lasting.
1740	United States		Shoes	Advertised	Red		Everlasting		Earle(a):384	Also black velvet, white damask, and red morocco.
Prior to 1732	Philadelphia	Samuel Wetherell, Jr.	Everlastings	Made and sold			Everlasting		Walton:140	First to make on a commercial scale.
1782	England		Lastings	Making and sale mentioned			Lastings		Murray VI:88	Pennant "Journ.Chester to London."
1789	United States		Everlastings	Made			Everlasting		Walton:164	At Hartford Mill and in households.
Colonial Days	United States	Women	Pumps	Wore			Lasting		Earle(b):193	And prunella.
18th Century	Philadelphia	Men	Breeches and vests				Everlasting	Worsted	Godey 11:145	Fabric of great use. From "Watson's Annals of Philadelphia."
1822-1835	England	Ladies	Ladies shoes		Black		Everlasting	Worsted	Murray III Pt.2: 342	Very much used.
1837	England		Pantaloons	Made of			Everlasting		Murray III Pt.2: 342	Hawthorne "Twice-Told Tales."
1845	United States	Women	Lasting buttons	Trim for riding-habits			Lasting		Godey 30:284	Jet buttons, glass, silk and velvet worn.
1857	England		Lastings	Different sorts			Lastings		Murray VI:88	Prunellas wrought with three heads. Also serge de Berry.
1864	United States	Women	Boots				Lasting		Godey 69:276	Trimmed with velvet rosettes.
1866	United States	Women	Boots	Walking or home wear			Lasting		Godey 73:96	Or kid.
1868	United States	Women	Boots and slippers	Match dress			Lasting		Godey 77:98	Or silk
1868	United States	Women	Fashionable walking boot		Black		Lasting		Godey 77:373	Congress gaiter, with bands of patent leather.
1871	England		Lastings	Branch of trade			Lastings		Murray VI:88	Damasks and lastings have much benefitted by the war.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1872-1876	England		Lasting cloth				Similar to prunella		Murray VI:88	Has property of not readily catching fire.
1878	England	Ladies	Ladies' boots				Lasting		Murray VI:88	Made of hard twisted yarn.
1892	England		Lasting-shoes				Lasting		Murray VI:88	Tops or uppers of lasting.
1895	England	Man	Suit	Clothed in			Lasting		Murray VI:88	Affected by London apprentices in days of Queen Elizabeth.
				Linsey-Woolsey						
Reign of Henry VIII	England		Lyle-wulse	Mentioned by Skelton			Coarse linsey-woolsey	Woollen	Planche I:341	"To weve all in one loom a webb of lylse-wulse."
1602-1603	England		Materials	Sold at Norwich			Linsey-woolseyes		Fairholt I:248	Bayes, felts, serges, etc., in reign of Elizabeth.
1607	Virginia	Maid	Maid's costume	First women in Virginia			Linsey-woolsey		McClellan I:47	Cuffs and falling band of plain linen.
1620-1640	Massachusetts	Puritan gentlewoman	Petticoats	Ordinary dress			Linsey-woolsey		McClellan I:98	
1621-1700	Manhattan Colony	Dutch women	Linsey-woolsey	Every family made			Coarse	Warp linen Woof wool	McClellan I:126,129	They kept it to be finished off by itinerant weavers.
1621-1700	Manhattan Colony	Man	Ordinary working				Linsey-woolsey		McClellan I:126, 129	With hose of hand-knitted yarn.
1656	United States	Dutch	Linsey-woolsey	Sold at markets			Linsey-woolsey		McClellan I:126	Sold by farmers' wives on Saturday.
1682	Virginia	One yard of	Premium paid for			6 pounds of tobacco	3/4 yards wide linsey-woolsey		Bruce II:462,463	To encourage manufacture of wool kept in Virginia.
1682-1683	England	Female Servant	Apron	Wore			Linsey-woolsey		Planche II:241	Red petticoat, red handkerchief, black hood, white hat.
17th Century	United States	Puritans	Linsey-woolsey	Domestic industry			Linsey-woolsey	Flax and wool	Walton 1912:27	Gave its name jointly to fabric of flax and wool.
17th Century	New World	Men	Coats	Horseman's	Tan		Linsey-woolsey		Earle(a):94	They wore what was worn in England.
17th Century	United States	Countrywomen	Mantles	Wrapped in			Linsey-woolsey		Earle (b):203	Called West Country Rockets.
17th Century	United States	Earliest settlers		For garments			Linsey-woolsey		Earle(c):326	Choice of materials. Red cursey, etc.
17th Century	Virginia		Curtains	Around bed	Red, white, or green		Linsey-woolsey		Bruce II:163	Prints, or kidderminster.
17th Century	Virginia		Valances	From bed to floor			Linsey-woolsey		Bruce II:164	Or of drugget or serge.

Dates	Locality	Person Wearing	Article or Garment	Occasions	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
Early Days	Colonies		Linsey-woolsey				Linsey-woolsey	Cotton warp	Earle(d):206,207	East India cotton for warp.
17th Century	Virginia	People of Virginia	Garments				Linsey-woolsey		Bruce II:188,189	Kept on hand for garments and household needs.
Before 18th Century	New England and New York	Colonists	Outer clothing	Winter wear			Linsey-woolsey	Coarse linen	Walton:131	Hempen cloth or linen for warm weather.
18th Century	England and America	English country people	Costumes				Homespun linsey-woolsey	McClellan II:243		Much in use for both sexes. Picturesque costumes.
18th Century	New Amsterdam	Dutch housewife	Petticoats				Striped linsey-woolsey		Parsons:270-271	Striped with variety of gorgeous dyes.
1756	New York		Linsey-woolsey	Was being made			Linsey-woolsey	Linen in warp Woolen in woof	Walton:135	Reported by Governor Moore
1767	New York		Linsey-woolsey	Was being made			Linsey-woolsey		Walton:138	Reported to British Board of Trade.
1808	Rhode Island	Men and women	Garments	Woven in homes			Sort of linsey-woolsey			Largely used, woven on hand looms in homes.
1829	New York	Ordinary man	Vest	Sunday costume	Deep blue		Linsey-woolsey	Warp of cotton	Walton:186 McClellan II:333	New Lebanon, New York. Pantaloons blue linen, stout shoes, and grey stockings.
1850	Tennessee	Women and children	Garments	Winter			Linsey-woolsey		Earle(d):209,210	Women spun and wove all clothing.
1864	United States	Women	Full suits	Much worn			Linsey-woolsey	Mixed material	Godey 69:556	Very fashionable.
1865	United States	Women	Dress	Walking	Black and green		Linsey-woolsey		Godey 70:384	Very stylish.
1865	United States	Women	Dress and sack		Gray		Linsey		Godey 71:457	In Steel fashion plate for November.
1865	United States	Women	Popular materials	Winter wear			Linseys or winseys		Godey 71:457	Included in most popular materials.
	Paris and London	Women	Winseys	Winter wear			Winseys	Cotton and wool Cotton and silk	Godey 71:457	Introduced United States 1864.
1865	United States	Women	Suits	Walking and demi-toilette	Gray, brown, purple		Winseys	Cotton and silk	Godey 71:457	Imported this year. Winseys bid fair to be fashionable.
1866	United States	Women	Full suit		Mauve		Linsey		Godey 72:291	Trimmed with silk cord and white llama fringe.
1866	France	Empress	Garments	Wore			Linsey-woolsey		Godey 72:291	To teach simplicity of dress.
1866	United States	Women	Full suits dress and sack	Travelling		75¢ yard	Winsey or linsey-woolsey		Godey 72:383	Not beautiful. Good one, double width and silk chain. 75¢ yard.
1866	United States	Women	Stuff petticoats				Winsey		Godey 72:383	Or moreen.
1866	New York and Philadelphia	Little girl	Walking dress	Very stylish	Pearl		Winsey		Godey 72:383	In Demorest establishment.
1866	America	Misses	Walking suit		Gray		Linsey		Godey 72:398	Trimmed black velvet and large mother-of-pearl buttons.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1866	America	Women	Morning robes		Gray, tea, coffee and tobacco		Winsey		Godey 72:475	Crape, alpaca, poplins and goat's hair cloth, much sought after.
1868	America		Dress	Walking suit	Frog		Winsey		Godey 76:106	
1868	America		Dress Materials	Variety			Winseys		Godey 76:107	Poplins, reps, velours and winseys.
1868	America	Woman	Walking dress	Suitable for			Winsey		Godey 76:200	Poplin, alpaca, silk or velveteen
1868	America	Little girl	Walking suit				Winsey		Godey 76:291	Trimmed bands of Magenta velvet.
1868	America	Woman	Travelling-dress		Violet		Winsey		Godey 76:382	Trimming of black alpaca braid.
1868	America	Woman	Travelling dresses				Winsey		Godey 76:383	Still continue fashionable.
1868	America	Woman	Suits				Scotch Winsey		Godey 77:555	And serge.
1870	America	Woman	suit		Green		Winsey		Godey 80:105	
1870	America	Woman	Winsey		Ground black		Winsey	Woolen	Godey 81:485	With a shading of pansey, garnet or green.
	America	Woman	Skirtings				Heavy winseys	Woolen weft Cotton warp	Whitney & Smith, 1911, Vol.X, p.6932	
	America	Men	Shirts				Winsey			Plain or twilled. Much worn

Merino

1800-1835	United States	Boy under 4	Queer tunics	Before trousers			Merino		McClellan II:309	Over white trousers to ankle.
1800-1870	United and England	Babies	Bonnet and long cloaks	Outdoor garments	Fawn		Merino		McClellan II:300-301	Made in England and sent to Philadelphia, 1834.
1804-1814	France	Women	Coats	Worn			Merino		Challamel:192	Of cloth, merino or velvet.
1808	London	Women	French coat	Walking dress	Bright marone or crimson		Merino		McClellan II:74	From Bell's Court and Fashionable magazine.
1809	United States	President Madison	Suit	First inauguration			Merino	Wool	McClellan II:369	Wholly American manufacture. Gifts from manufacturers.
1813	London	Women	High dress	Walking	Ruby		Merino		McClellan II:106	Probably from same magazine as above.
1814-1830	France	Woman	Popular material	Evening	White		Merino		Parsons:296	With silver stripes.
1815-1830	France	Women	Many dresses		White		Fine merino		Challamel:199	Wide stripes of dead silver, called "Chefs".
1819	England	Women	Dresses				Merino		McClellan II:136	Bordered with velvet. Pelerine of same material.
1821	United States	Female children	Pantaloons	Winter			Merino		Earle(h):775	With short petticoats.
1821	Paris	Ladies	Dresses				Merino		McClellan II:153, 154	Five stripes satin trimming on border of dresses.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1822	Paris	Ladies	Half-dress	Much worn			Merino		McClellan II:156	Braided satin trimmings.
1823	England	Women	Gowns	Home-dress			Merino		Murray VI:357	Velvet, merinos and gros de Naples.
1824-1830	France	Women	Gowns	In favor			Merino		Challamel:202	Trimmed with satin.
1830	United States	Men	Redingote vest	Fashionable			Merino		McClellan II:399	Peculiar garment.
1832	United States	Woman	Pelisee	Walking-dress	Purple		Merino		Godey IV:1	Trimmed with black velvet.
1833	England	Boy of 10	Suit	Portrait	Green		Merino		McClellan II:309, 310	Leg-of-mutton sleeves worn even by boys.
1840	United States	Woman	Riding habits		Black or blue		Double merino		Godey 20:144	Made in casimier or in double merino.
1840	United States	Woman	Dress	Street wear	Dark		Plain merino		Godey 20:236,237	Better than lilac satin for street.
1840-1850	New England	Augusta Hare	Shawl	Mourning	Black		Merino		McClellan II:213	From "Stories of New England" by Miss Whitney.
1842	United States	Woman	Pelisse and coats	Winter			Merino		Godey 25:308	Have again made their appearance.
1842	England	Women	Merinos				Merinos		Murray VI:357	Valuable business.
1843	United States	Woman	Wrap or mantle	Latest French fashion			Merino		Godey 26:108	Graceful garment and will be popular.
1843	United States	Woman	Dress	Winter			Thibet merino		Godey 26:60	Six tucks, braided.
1844	Paris	Grisettes	Spencers				Merino		Godey 28:14	
1844	United States	Woman	Dress	Winter			Merino		Godey 29:272	
1847	United States	Woman	High dress	Fall and winter	Plain		Merino		Godey 35:245	Or silk.
1848	United States	Little boys	Waist		Blue		Merino		McClellan II:238	Scalloped yellow silk, gilt buttons down back.
1848	United States	Women	Dresses	Street			French merinos		Godey 37:25	Again quite the rage.
1848	Philadelphia	Ladies	Short jacket and skirt	Jack Sheppard riding habit	Gray, blue or green		Merino		Godey 37:323	No difference in long skirt, as indeed there can be none.
1849	Philadelphia	Unmarried ladies	Dresses		Crimson and scarlet		Merino		Godey 38:156	Cashmere and merino the rage.
1849	Philadelphia	Older women	Dresses	Matronly colors	Purple, green and maroon		Merino		Godey 38:156	Worn by those little older.
1849	United States	Bride	Travelling dress	Trousseau	Stone		Merinos		Godey 38:440	In cool weather. Linen poplins in summer.
1849	United States	Woman	Waist	Riding habit	Dark		Merino		Godey 39:156	Or cloth, closed to throat, dark mother of pearl buttons.
1849	United States	Children 5-7-	Thick jackets	Travelling	Dark green		Merino		Godey 39:228	Buttoned to throats in August. Linen aprons more comfortable.
1849	United States	Little girls 3-5	Frock	Winter	Any		Merino		Godey 39:365	Trimmed with velvet.
1850	United States	Woman	Walking-dress	Sociable calls	Stone		Merino		Godey 41:318	
1850	United States	Child	Dress	Light green	M		Merino		Godey 41:318	Skirt not very short, but full.
1850	United States	Women	Walking costumes		Plain	Costlier than cashmere	Fime merino		Godey 41:318	Favorite materials.
1850	United States	Women	cloaks				Merino		Godey 41:318	Cloaks of velvet and cloth. Merino not worn nearly as much as in past seasons.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1850	United States	Woman	Aramis mantelet (cloak)	Quite the rage in Paris and London			Cashmere or merino		Godey 40:143	Fine French cloth most fashionable.
1850	United States	Woman	Walking-dress		Claret		Cashmere or merino		Godey 40:143	
1850	United States	Woman	Merinos				Cashmere or merino		Godey 41:388	Cashmere and merinos almost only woolen materials now imported.
1851	United States	New England belle	Drapery (Wrap)	Cold weather			Merino		Godey 42:206	Or cashmere.
1851	United States	Boy 3-6	Dress or frock		Crimson		French merino		Godey 42:205	
1851	United States	Women	Riding-habit	Spring and autumn			Merinos		Godey 43:64	Better, still, cloths, only proper materials spring and fall. Cashmere de baize summer.
1851	United States	Women	The Gilet, or vest				Merinos		Godey 43:378	Silks, merinos and cashmere made en Gilet.
1851	United States	Women	Dress	Promenade	Stone		Merino		Godey 42:70	Steel Fashion Plate.
1851	Philadelphia	Women	Dress				Merinos		Godey 43:255	Will be worn same as ever. Silks cashmeres and mousselines.
1851	United States	Women	Traveling dresses	Winter (December)	Dark		Merinos		Godey 43:378	Principally of this. Since every one goes to Washington.
1852	United States	Child	Dress		Blue		French merino		Godey 44:170	Steel Fashion Plate.
1852	United States	Woman	Traveling dress	Winter	Dark		Merino		Godey 44:170	Choose color that will not easily spot or stain.
1852	Philadelphia	Woman	Dress	Imported	Red stone		Fine merinos		Godey 45:398	Will be worn as much as ever.
1852	Philadelphia	Woman	Riding habits		Brown		Merino		Godey 45:398	Side bodies and a short basque.
1852	United States	Woman	Cloaks				Merino		Godey 45:587	Cloth and merino cloaks distinguished by trimming lengthwise of cape.
1852	United States	Child	Cloaks	Winter	Plain	$10-$25	Merino		Godey 45:205	Cashmeres. Composed mostly of these.
1852	United States	Woman	Henry III Manteau (Cloak or mantle)				Even merino		Godey 45:476	Any material; silk, satin, velvet or cashmere.
1853	United States	Little boy	Suit	Daguerreotype	Brown		Merino		McClellan II:238	Gold braid and gilt buttons.
1853	United States	Lad	Jacket	Neat suit	Claret		Merino		Godey 46:91	
1853	United States	Little girl	Dress	Winter	Stone		Merino		Godey 46:91	Embroidered
1853	United States	Little girl	Dress	Winter	Fawn		Merino		Godey 46:91	Black velvet ribbon bars.
1853	United States	Little child	Walking-coat	Stone colored			Merino		Godey 46:91	Also made in fine French flannel.
1853	United States	Little girl	Dress	Winter	Claret		Merino		Godey 46:92	
1853	United States	Boy	Loose sacque	Traveling			Merino		Godey 46:92	Or cloth. Most comfortable garment.
1853	United States	Woman	Talma or circular cloak½	Popular			Merino		Godey 46:92	Velvet, merino and cloth.
1853	United States	Woman	Walking-dresses	Mild days			Merino		Godey 46:92	Imitation of Talma. For winter.
1853	Washington	Woman	Morning-dress	At public table			Merino		Godey 46:190	Cannot be too simple. Cashmere, silk or mousseline.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1853	United States	Women	Merinos				Merinos		Godey 47:379	Prevailing styles. French cloth and brocades.
1853	United States	Child	Coat and dress	Fall	Plum		Merino		Godey 47:379	Beaver hat, ostrich plume.
1853	United States	Woman	New cloaks	Spanish mantle			Merino		Godey 47:461	Any cloak material, silk, velvet, cashmere
1853	United States	Woman	Robes	Very novel	All	$18	Merinos		Godey 47:478	Worn as usual. And cashmeres.
1854	United States	Child	Dress	Winter			French merino		Godey 48:71	Or light silk.
1854	United States	Woman	Show off figure to advantage				French merino		Godey 48:168	Or silk. Exceedingly pretty and elegant.
1854	United States	Woman	Dresses	For street			Merino		Godey 48:190	Small collars still worn with cloth dresses.
1854	United States	Woman	Jacket	Riding-dress			Merino		Godey 48:364	Or very fine lady's cloth.
1854	China	Thibetians	Merino	Manufacture stuffs			Finest possible merino		Godey 48:432	From coarsest cloths to fine merino. Exported.
1854	United States	Woman	Riding-dress	Suited to road and becoming			Merino		Godey 48:572	Habit cloth, cashmere, or merino.
1855	United States	Young lady	Walking-dress		Brown		Merino		Godey 50:188	Skirt very full and plain.
1855	United States	Little girl	Dress	Toilette for children	Pink		French merino		Godey 51:453	Blue would look as well.
1855	United States	Young gentleman	Cloak	Fashionable			Merino		Godey 51:541	Or cloth. Generally worn in Paris.
1856	United States	Woman	Dress and shawl mantilla	Winter	Plain green		Merino		Godey 52:66	Or cashmere.
1856	United States	Boys and girls under 3	Dress and cloak		All		Merino		Godey 53:572	
1856	United States	Gentlemen	Dressing-gowns				Variety of materials.			
1857	United States	Women	Dress	Most appropriate for season(June)			Merino		Godey 53:449	Cashmere, French chintz.
1857	United States	Child	Dress	Winter	Crimson		French merino		Godey 54:8	One of warmest and most comfortable we have seen.
1857	United States	Child	Walking-dress	Winter			Merino		Godey 54:93	With three skirts.
1857	United States	Child	Pelisse	Outdoor dress. Winter			Appropriate		Godey 55:73	Cashmere and French twill.
1857	United States	Woman	Street-dress		Dark		Merino		Godey 55:74	Most suitable dress.
1858	United States	Little girl	Full skirt	Dress	Fawn		Merino		Godey 55:477	Or habit-cloth.
1858	United States	Child	Street sacque		Crimson		Merino		Godey 56:64	Novelties for January.
1858	United States	Women	Favorite morning and home-dresses	On street or walking costume	Fawn	Cheap	Merino		Godey 56:64	Flowing sleeves.
1858	United States	Infant	Coat	Spring	White		Merino		Godey 56:192	Country women do not distinguish between promenade and carriage dress.
1858	United States	Infant	New style cloak	In long clothes	Any delicate color		Merino		Godey 56:455	Or cashmere.
1858	United States	Women	Dress	Walking dresses	Dark		Plain merino		Godey 57:447	Or cashmere.
1858	United States	Women	Gymnastic costume		Any two		French merino		Godey 57:447	And silks. Excellent style.
1859	United States	Child	Pelisse	Winter	Gray		Merino		Godey 56:68	Or fine flannel.
1859	United States	Women	Morning negligee				Plain merino		McClellan II:254	Black beaver hat and plumes.
									Godey 58:191	Flannel or cashmere.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1859	United States	Women	Sortie du bal (Opera cloak)		Scarlet		Merino		Godey 59:488	For the gay portion of our friends
1859	United States	Young ladies	Zouave jacket	Morning-dress			Plain merino		Godey 59:567	Or cashmere.
1859	United States	Children	Garments	Suited children's wear			French merino		Godey 59:567	
1860	United States	Infant	Boots				Fine merino		Godey 60:359,360	As well as silk.
1860	United States	Little girl	House-dress		Napoleon blue		Fine merino		Godey 60:191	Or cashmere.
1860	United States	Little girl	Street dress		Crimson		Fine merino		Godey 60:191	Round white felt hat.
1860	United States	Women and children	Home dress		Rich chocolate		Fine merino		Godey 61:384	Plain merinos superseded by rep goods and cashmeres.
1860	United States	Women	"Hug Me Tight"	Under cloak			Fine merino		Godey 61:544	Or cloth, lined silk.
1861	United States	Young lady	Dress		Plain		Fine merino		Godey 62:5	Trimmed very bright silk or poplin.
1861	United States	Woman	Dress				French merino		Godey 62:104	
1861	United States	Little girl	Coat dress		Dark blue		Merino		Godey 62:91	
1861	United States	Women	Dresses	Winter			Printed or brocaded merino		Godey 63:455	Plain merinos, cashmeres, mousselines behind times.
1861	United States	Little girl	Dress	Winter	Rose or blue		French merino		Godey 62:107	
1861	United States	Women	Riding-habit				Merino		Godey 62:288	Of soft cloth, merino or velvet according to taste of wearer.
1861	United States	Infant	Shoe	Embroidered	White		French merino		Godey 62:298	Or cashmere.
1861	United States	Women	Merinoes		Maroon ground, Leaves in colors.		French merino		Godey 63:456	Cashmeres, merinoes, and mousselines.
1862	United States	Women	Garibaldi shirt	Morning breakfast or demi-toilette			Merino		Godey 64:21	Pretties and most elegant garment a lady can put on for these occasions.
1862	United States	Child 3	Zouave dress				Merino		Godey 64:493	Or cloth or poplin.
1862	United States	Boy 5	Vincent coat				Merino		Godey 64:494	In cloth or merino.
1862	United States	Woman	Sortie de Bal or opera cloak		White		Merino		Godey 64:528	Embroidered.
1862	New York	Woman	Jaunty gilet or veste	Fall and winter			Merino		Godey 65:414	
1862	United States	Woman	Merinos		Black and rich purple		Merino	Wool	Godey 65:414	Very pretty materials.
1862	United States	Woman	Opera hood		White		Merino		Godey 65:487	
1862	United States	Young ladies	Chemises or vestes russes	Will be much worn			Merino		Godey 65:516	Or cashmere.
1863	United States	Women	Colored or Balmoral skirts		Brilliant		Merino		Godey 66:105	Colored petticoat only suitable unpleasant weather.
1863	United States	Misses	Dresses	Preferred to poplins	Brilliant		Merinos		Godey 66:105	Perfect rage for them. No wardrobe complete without.
1863	United States	Women	Dresses	Among numerous merino dresses	Rose de chine		Merinos		Godey 66:106	Pretty medium dress.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1863	United States	Women	Dresses	Among numerous merino dresses	Green		Merinos		Godey 66:106	
1863	United States	Women	Travelling dress		Humboldt purple		Merinos		Godey 66:106	Elegantly braided.
1863	United States	Women	Figaro jacket				Merinos		Godey 66:124	Cloth or velvet.
1863	United States	Child	Dress		Buff		Merinos		Godey 66:213	Gray beaver hat.
1863	United States		Merinos	Newest			Printed merinos		Godey 66:214	And cashmeres. Deception complete.
1863	United States		Merinos	A morning at Stewarts			Merino	Wool	Godey 66:430	Opposite are reps, poplins and fancy fabrics.
1863	United States	Child 5	Dress		Blue		Merino		Godey 66:477	And black and white shepherd's check.
1863	Alsace	Peasant	Skirt		Orange		Merino		Godey 67:490	White cashmere waist.
1863	Alsace	Court jester	Skirt		Yellow		Merino		Godey 67:490	Or silk.
1863	United States	Little girl-10	Dress		Steel		Merino		Godey 67:507	
1863	United States	Woman	Riding habits	Every variety	All		Merinos		Godey 67:107	And alpacas
1863	United States	Child 3-5	Applications of merino		White		Merinos		Godey 67:363	On blue cashmere dress.
1864	United States	Woman	Yoke waist		Rose		Merino		Godey 68:81	
1864	United States	Infant	Hat		White		Merino		Godey 68:80	
1864	United States	Woman	Costume	Skating	Gray		Merino		Godey 68:211	One black flannel, bands scarlet merino.
1864	United States	Woman	Dress materials	Mourning			Lusterless merinos		Godey 69:186	Delaines and Queen's cloth.
1864	United States	Woman	Dress goods	Walking, traveling, ordinary wear			Merinos		Godey 69:451	Foulards, Queen's cloth, etc.
1864	United States	Girls	School dresses				Printed merinos		Godey 69:451	Cashmeres and flannels.
1864	United States	Women	Dressing gowns and wrappers				Printed merinos		Godey 69:451	Cashmeres and flannels.
1864	United States	Children	Printed merinos	Suitable			Striped and plaided merinos		Godey 67:491	Or powdered with small figures.
1864	United States	Women	Dress	Salmon-colored			Merino		Godey 69:249	
1864	United States	Boy or girl-2	Dress		Pink		Merino		Godey 69:249	
1864	United States	Child	Dress		Solferino		Merino		Godey 69:365	
1864	United States	Girl 2-6	Coat		Dark blue		Merino		Godey 69:428	
1864	United States	Woman	Robe	New style	Blue		Merino		Godey 69:482	
1865	United States	Woman	Sortie de Bal		White		Merino		Godey 70:18	Pink fringe
1865	United States	Little boy	Winter suit		Leather-colored		Merino		Godey 70:173	Trimmed with velvet and buttons
1865	United States		Most popular materials				Merinos		Godey 71:457	Alpacas, poplins, reps, serges, etc.
1865	United States		Merinos				Merinos		Godey 71:457	Polka spots bright colors.
1866	United States	Child	Dress		Blue		Merino		Godey 72:78	Trimmed quilting of white and black ribbon.
1866	United States	Woman	Opera hood				Merino		Godey 72:179	Or cashmere

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1868	United States	Little girl	Underskirt	Suit	Cherry		Merinos		Godey 76:107	
1868	United States	Children	Underskirt and high waist	Winter costumes	Blue		Merinos		Godey 76:107	Over dress of poplin.
1868	United States	Girl 8-10	Skirt		Gray		Merinos		Godey 76:107	Over skirt of velvet.
1868	United States	Woman	Underskirt		Black		Merino		Godey 76:200	Upper skirt of poplin.
1868	United States	Little girl	Underskirt	Fancy suit	White		Merino		Godey 76:201	Overdress blue silk.
1868	United States	Infant	Cloak		White		Merino		Godey 76:291	
1869	England		Merino				Merino	Cotton and wool	Murray VI, Pt. 1 357	
1870	United States	Infant	Circular cloak		White				Godey 80:396	E. A. Parkes, Practical Hygiene Made with a hood.
1870	United States	Infant	Cloaks		White		Merino		Godey 80:398	Embroidered. Describes handsomest cloaks.
1870	United States	Child	Pelisse	Just done with long clothes			Merino		Godey 80:398	Sleeves and cape, best wrapping for such a child.
1875	England		Merinos				Merino		Murray VI, Pt. 1 357	Shook her head over these, and thick cloth cloaks. "What Katy did at school."
1898	England		Skirt		Black		Merino		Murray VI, Pt. 1 357	G. B. Shaw Plays II.
19th Century	Probably France	Woman	Coats	Short waists, higher necks			Merino		Parsons:293	For all gowns were "indecently low." Velvet and cloth.
					Mohair.					
1666	Boston	Martha Emmons	Petticotes		Red		Moehaire		Earle(b):183	And tamminy.
1666	Boston	Martha Emmons	"Coate"	Outer garment			"Turkey mohere"		Earle(b):89	
1689-1702	England	Thousands men, women and children	Buttons	Depended on making			Mohair		Planche I:68	Injured by buttons on serge, drugget, frieze, camlet, etc.
Colonial Days	United States		Wigs				Mohair		Earle(d):296	Thread and silk, human hair, horse hair, goat's hair.
Colonial Days	United States	Priscilla Alden	"Peticote"	Church	"blew"		"Mohere"		Earle(c):325	In Quakeress gown, pleasant to behold; in this, pretty indeed.
1702	England		Curtains		Crimson		Mohair		Murray VI, Pt. 2, 581	From Willis and Clark, Cambridge.
1703	United States	Mayor Pyncheon	"Moehaire cloke"			1 pound	Moehaire		Earle(b):84	"and mohere answereable". Buttons made to match stuffs.
1737	United States	Sir.Wm.Pepperell	"Mohere buttons"	Ordered from London			Mohere		Earle(b):70	
1742-1743	England		Curtains or drapes	Room hung with			Mohair		Murray VI, Pt. 2 581	Mrs. Delany in Life and Carr, 1861.
1752	Virginia		Wigs	Mohair stained for			Mohair		Earle(b):260	Virginia Gazette advertised.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1773	Massachusetts	Governor Hutchinson	Button hole	Broadcloth suit			"Plain Mohair"		Earle(h):406	Wrote to London for
	United States	Men	Mohair buttons	From tailor's lists			Mohair		Earle(h):410	For men's garments.
1806	France	Women	Large shawls	Much worn			Mohair		McClellan II:61	Of various shapes.
18th Century	England		Mohair				Wholly of silk		Murray VI, Pt. 2 580,581	Now usually mixture of wool and cotton.
1831	Spain	Woman	Petticoat				Mohair		Murray VI, Pt. 2 581	A. S. Mackenzie, Year in Spain, II, 214.
1856	United States	Women	Jacket	Morning wear			Mohair		Godey 53:66	Cashmere de bege, or any other suitable material.
1857	United States	Women	Dress	Travelling costume	Dust-color		Mohair		Godey 55:96	Challie or any of light materials.
1859	United States	Women	Skirt	Walking-dress	Brown and black		Mohair		Godey 58:383	For April. Narrow horizontal stripes.
1859	United States	Women	Walking-dress	Country ramble	Russet		Mohair		Godey 58:573	Plain and full.
1859	United States	Women	Walking-dress		Brown and white		Mohair		Godey 59:95	Narrow Bayadere stripes.
1859	United States	Women	Travelling-dresses	Universally of mohair	Brown, drab,		Mohair		Godey 59:96	One sheet shows 13 mohair designs (or of silk and linen)
1859	United States	Woman	Wrap or shawl				"Mohair fabrics"		Godey 59:100	
1859	United States	Women	Dress	New fall style			Mohair		Godey 59:383	Many new styles of this material.
1860	United States	Women	Fabrics	Street and travelling wear			Durable mohair		Godey 60:288	Can scarecely be distinguished from silk. Beautiful specimens.
1860	United States	Little girl 6-8	Dress	Novelties-April	Solid color		Mohair		Godey 60:353	Challais, or tissues.
1861	England	Woman	Dress	Very pretty	Grey		Mohair		Murray VI. Pt. 2 581	England Wom. Dom. Mag. III:69.
1862	United States	Women	Mohair braid		Black		Mohair		Godey 65:108	Much braiding. Mohair most suitable.
1862	United States	Women	Mohair braid	Buff figure dress	Black		Mohair		Godey 65:181	In novelties for August.
1862	United States	Women	Trim for wrap or mantle		Black		Mohair		Godey 65:428	The Titian wrap of gray cloth.
1863	United States	Women	Carriage dress				Fine mohair		Godey 66:186	Or slate colored silk.
1863	United States	Women	Braid	For talmas and sacks			Heavy mohair		Godey 66:214	Arabesque patterns fashionable.
1863	United States	Women	Walking suit	Spring	Gray		Mohair lustre		Godey 66:499	Braided with black.
1863	United States	Women	Walking suits	Spring	Buff		Mohair lustre		Godey 66:500	
1863	United States	Women	Mohair braid	For fancy paletot			Mohair		Godey 67:18	Or silk braid used.
1863	United States	Women	Shawl	Summer			Mohair		Godey 67:198	Excellent imitation of guipure lace.
1864	United States	Women	Mohair braid	White pique jacket	Black		Mohair		Godey 68:384	In novelties for April.
1864	United States	Women	Robedress	Seaside	Pearl		Mohair		Godey 69:17	
1864	United States	Little girl	Suit	Spring	Buff		Mohair		Godey 68:407	Very pretty.
1864	United States	Robe	Summer dress	Steel	Mo		Mohair		Godey 68:513	
1864	United States	Women	Walking-dress	June novelties	Cuir		Mohair		Godey 68:567	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term,	Fiber Variations	Source	Remarks
1864	United States	Women	Lace shawls	Very popular	White and black		Mohair	Yak or mohair	Godey 68:590	Superior to those last year. Can hardly be distinguished from thread lace.
1864	United States	Women	Robes	Summer			Mohairs		Godey 69:185	And alpacas (August).
1864	United States	Women	Waists	Winter	White		Mohair		Godey 69:368	Alpaca and cashmere take place of muslin.
1864	United States	Woman	Robe	Summer and fall	Gray		Mohair		Godey 69:19	
1865	United States	Woman	Spring suit		Cuir		Mohair		Godey 70:383	
1865	United States	Woman	Mohairs		Spring		Plain checked mohair		Godey 70:474	And black and white combinations.
1865	United States	Girl 6-12	Dress	Buff			Mohair		Godey 70:542	
1865	United States	Women	Mohair lace	Handsome assortment			Mohair		Godey 70:565	Can hardly be detected from thread lace.
1865	United States	Women	Shawls and circles or rotondles		White		Mohair lace		Godey 70:565	
1865	United States	Woman	Mantle		Black and white		Mohair lace		Godey 71:19	
1865	United States	Little boy	Dress	Walking suit	Black and white		Mohair		Godey 71:72	
1866	United States	Woman	Dress		Buff		Mohair		Godey 73:184	
1866	United States	Women	Talmas, rotondes and shawls	Various styles			Mohair lace		Godey 73:96	Some perfectly plain.
1866	United States	Women	Mohair braid	On travelling and promenade suits			Mohair braid		Godey 73:185	
1866	United States	Women	Sultana cloth	Travelling material	Gray		Mohair		Godey 73:367	Striped with perpendicular lines, alternately chenee.
1866	United States	Boy	Mohair braid	White pique dress	Black		Mohair		Godey 76:107	Scald braid well before using to prevent running.
1866	United States	Woman	Waking-dress		Pearl		Mohair		Godey 77:95	
1884	England	Woman	French dress goods				Mohair glace	Goat's hair and cotton	Murray VI, Pt. 2, 581	Knight Dict. Mech. Suppl.
1884	England	Woman	Mohair	Early morning outdoor wear			Mohair		Murray VI, Pt. 2, 581	West Daily Press. June.

Mousseline de Laine

1834	London and Paris	Women	Dresses		Varied		Mousseline de Laine		Godey 9:65	Exceedingly fashionable in London and Paris.
1835	United States	Women	Dresses				Mousseline de Laine		McClellan. II:204,	Continued in favor. Printed cambries, organdies.
1835	England	Women	Mousselines de laine				Mousseline de Laine		Murray VI. Pt. 2, 720	From Court Mag. VI.
1836	Philadelphia	Lady	Robe	Walking dress	Green		Mousseline de Laine		Godey 12:97	
1838	United States	Woman	Dress	Dinner or evening			Mousseline de Laine		Godey 17:240	Embroidered all over in bouquets.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1839	United States	Woman	Elegant dress	Fall fashions			Mousseline de laine		Godey 19:141	Any other pretty seasonable material.
1840	England	Woman or girl	Dress	Dressed in	Yellow		Mousseline de laine		Murray VI, Pt. 2: 720	Thackeray. Shabby Genteel Story.
1842	United States	Woman	Dress	December fashions	Brown		Thibet mousseline de laine		Godey 25:308	
1842	France or England	Woman	Dresses				Mousseline de laine		McClellan II:224	Batiste and tissue bayadere.
1845	United States	Woman	House gowns	Winter			Mousseline de laine		McClellan II:227	And cashmere, popular in winter.
1845	United States	Woman	House dress	Daguerreotype			Mousseline de laine		McClellan II:168	Hair in Polish braids.
1848	Philadelphia	Woman	Dresses	Street			Mousseline de laine		Godey 37:252	For October.
1848	Philadelphia	Woman	Dresses		Brilliant		Texture softer than before		Godey 37:323	Unsurpassed. Hold sway over all new goods.
1849	United States	Woman	Dress	Neat costume			Fine mousseline de laine		Godey 39:83	Or green silk.
1849	United States	Woman	Dress stuffs	October morning dresses	Dark		Plain mouselines		Godey 39:298	Figures in brillian colors.
1849	United States	Woman	Dress	Morning	Dark		Mousseline		Godey 39:370	With crimson rosettes on slippers.
1849	United States	Woman	Cloaks, sacques and mantelets	Much worn			Mousselines		Godey 39:470	And embroidered cashmeres.
1850	United States	Women and children	Dresses	Similar to former seasons	Bright, fresh colors		Mousselines de laine		Godey 40:47	Admirable for children(May)
1850	United States	Women	Dresses		White		Mousselines de laine or cashmere		Godey 41:388	For those who take cold changing from thick to thin.
1850	United States	Women	Dresses				Plain mousseline de laine		Godey 41:318	Figured, wall-paperish effect.
1850	United States	Women	Dresses	Winter			Mousseline de laine		Godey 41:318	
1851	Philadelphia	Women	Party-dresses	Winter "sociables"			Light mousseline		Godey 42:71	Silk or cashmere. Short sleeves, pretty collar.
1851	United States	Children					Simple mousseline		Godey 42:206	Pretty and child-like.
1851	Philadelphia	Women	Dresses	Fall and winter	Gay		Mousselines		Godey 43:255	Silks, cashmeres, merinos.
1851	United States	Women	Dresses	Spring, morning	Brown, blue, green, violet		Mousseline de laines		Godey 42:271	Not so much in demand for these as French cambrics and ginghams.
1851	United States	Women	Walking dresses		purple and green		Mousseline		Godey 42:397	Neat pattern.
1851	United States	Women	Coat-dress				Mousseline de laine		Godey 43:192	
1851	United States	Women	Dresses				Mousseline de laine		Godey 43:316	Rival cashmeres in softness and delicacy of texture.
1852	United States	Women	Morning dress	Hotel			Mousselines		Godey 44:170	Or cashmere. Never of silk.
1852	United States	Women	Dressing-gowns	Steamboat travelling			Mousselines		Godey 44:170	Too ill to dress and undress, on Lakes.
1852	United States	Women	Dress goods	Winter	Bright		Mousselines		Godey 45:398	Shop windows full of silks and merinoes.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1852	United States	Women	Dress	Morning or home-dress	Stone		Crape mousselines	(Perhaps silk)	Godey 44:235	For March.
1853	Washington, D.C.	Women visitors	Dress	Not to be worn			Figured mousselines		Godey 46:190	No Spartan simplicity on part of visitors.
1853	United States	Women	Skirts	Evening-dresses	Fancy-colored		Mousselines		Godey 46:190	Or cashmeres.
1853	Washington	Women	Morning dress	Washington visitor			Mousseline		Godey 46:190	Better than anything more pretentious.
1853	United States	Women	Robe de chambre	Dressing gown			Plain mousseline		Godey 46:458	Or cashmere, lined with Florence silk.
1853	United States	Women	Skirt	Dinner-dress	Rose		Plain mousseline		Godey 46:478	Or barege, full and plain.
1853	United States	Little girl 6-8	Dress				Mousseline		Godey 47:382	China silk, merino, or mousseline
1853	United States	Women	Mousselines	Small checks, black	or dark shade		Mousseline		Godey 47:478	Have a decided novelty in these.
1853	United States	Children	Mousselines		Crimson, buff, blue		Mousselines		Godey 47:478	Beautiful.
1853	United States		Mousselines		Drab, green, stone, tan		Mousselines		Godey 47:478	In excellent taste.
1853	United States	Women	Dresses	Winter			Mousselines		Godey 47:568	Merinoes, cashmeres and chintzes.
1853	United States	Women	Mousselines				Mousselines		Godey 47:478	Woven in patterns, a disposition.
1854	United States	Women	Mousselines	Deep mourning	Black		Mousselines		Godey 48:190	Cashmere, alpaca, etc.
1854	United States	Child 3-4	Walking-dress	Spring wear			Checked mousseline		Godey 48:284	Cashmere, silk and French gingham, pretty.
1854	United States	Woman	Suit	Mourning	Black		Mousseline de laine		Godey 49:288	Plainest mourning always most lady like and most fashionable.
1854	United States	Woman	Mousseline de laine			Silk as cheap	Mousseline de laine		Godey 49:570	
1855	United States	A sister	Mourning dress				Plain mousseline de laine		Godey 50:187	Plain linen collar and cuffs.
1855	United States	Women	Mousselines	April and May	Bright		Mousseline de laine		Godey 50:384	Most suitable wear
1855	United States	Boys	Sacque and trousers	Spring			Plain mousseline		Godey 50:574	Cashmere, cashmere de bège, mohair, linen or nankeen.
1856	United States	Women	Mousselines				Mousselines	All wool	Godey 53:478	Find counter piled with cashmeres and merinos.
1856	United States	Women or children	Dresses and cloaks	Between cold and warm weather			Mousselines	All wool	Godey 53:572	For December
1856	United States	Women or children	Dresses and cloaks		Polka spots	Half less than all-wool	Mousselines	Mixed cotton	Godey 53:572	Look extremely well.
1858	United States	Woman	Robedress	Spring	Ground lead-color		Fine mousseline	All wool	Godey 56:383	Barred with black.
1858	United States	Girl 10-12	Dress		Pale green		Mousseline		Godey 56:383	Or challie, plain barege and tissues.
1858	United States	Child 4-5	Dress		Blue		Mousseline		Godey 56:383	Or challie
1858	United States	Women	Plainer fabrics	Spring		20-30¢	Fair mousselines	Cotton and wool	Godey 56:480	Pretty styles.
1858	United States	Women	Mousselines	Travelling dresses	Rich		Mousselines	All wool	Godey 56:480	Challies and valencias.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1858	United States	Little girl	Party dress	Novelties-June			Mousselines		Godey 56:547	Or challais.
1858	United States	Women	Dress materials	Second mourning	Gray		Mousselines		Godey 57:192	Madonna or silk tissues and stripes, plaids and figures on white ground.
1858	United States	Women	Imported robes				Richest mousselines		Godey 57:570	And cashmeres, have double skirts.
1859	United States	Any age	Tight dresses		Plain		Mousseline		Godey 58	And merino or black silk.
1859	United States	Women	Dresses	Deep mourning	Plain	$1.25-1.90	Mousselines	All wool	Godey 58:287	
1859	United States	Women	Dresses	Morning	Bright		Mousselines	All wool	Godey 59:567	On same colored ground.
1860	United States	Women	Home dress	Spring	Fawn		Mousselines	All wool	Godey 60:287	
1860	United States	Women	Mousselines	Fall	All		Mousselaine de laine		Godey 61:384	Plain colors in favor(October)
1861	United States	Women	American mousselines	Greatly improved		18-25¢ yard	Mousselaine de laine		Godey 63:455	Do not compete with French and German in quality.
1861	United States	Women	Mousselines	Winter dress goods	Small gay figures		Printed or brocaded		Godey 63:455	Plain merinos, cashmeres and mousselines behind times.
1861	United States	Women	Mousselines	French manufacture	Marroon ground Green leaf		Mousselines		Godey 63:456	
1861	England	3 damsels	Gowns	Decked out in			Fine mousseline de laine		Murray VI, Pt. 2: 720	Mrs. H. Wood - East Lynne (1881) 99.
1862	United States	Women	Garibaldi shirt	Morning, breakfast, or demi-toilette			Printed mousselin de laine		Godey 64:21	Prettiest and most elegant garment lady can put on.
1870	United States	Women	Dresses	House and street			Mousseline de laine		Godey 81:388	Much used. Trimmed bands of embroidery in colors.
					Nun's Veiling					
1814	United States	Women	Drapery in full dress (Veils)				Nun's veils		McClellan II:117	Manner of wearing depends on taste of wearer.
19th Century	United States	Women	Veils	Mourning			Nun's veiling		Earle(h):650	In nearly all cases, has replaced crape for mourning wear.
1883	England	Lady Florence Maxwell	Toilette		Cream		Nun's veiling		Murray VI:262	
					Paragon					
1660	England	Pepy's wife	Paragon	For petticoat					Murray VII, Pt. 1: 453	
1660	Lower Norfolk, Virginia	Mrs. Sarah Willoughby	Pair bodices		Red		Paragon		Earle(a):114	Gay wardrobe, valued at 14 pounds.
1685	Scotland	Lass	Gown	From country town			Paragon		Rheod:226	From Roxburgh Ballads.
Late 17th Century	America	Tradeswoman	Gown	Outdoor costume			Paragon	Woolen	McClellan I:76	Or linsey-woolsey mantle of durant.
17th and 18th century	England		Dress and upholstery	Used for			Paragon		Murray VII, Pt. 1: 453	Kind of double camlet.

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					Paramatta					
1834	England		Parramatta			1 s. 8 d. per yard	Paramatta		Murray VII, Pt. 1:458	J. D. Lang - State N. S. Wales in Tait's Mag. I.410.
1844	England		Parramatta				Paramatta	Worsted and cotton warp	Murray VII, Pt. 1:458	Now made. G. Dodd Textile Manufacturer.
1846	England		Paramatta				Peculiar tweed		Murray VII, Pt. 1:458	Made in colony chiefly at Paramatta.
1855	America	Mother	Morning dress	Mourning			Parametta		Godey 50:92	Plain crape collar and cuffs.
1855	America	Grandmother	Morning dress				Parametta or Spanish cloth		Godey 50:187	Plain crape collar and cuffs and robings of crape.
1858	England		Paramatta				Kind of bombazine	Weft worsted Warp cotton	Murray VII, Pt. 1:458	Simmonds Dict. Trade.
1859	America	Women	Dresses	Deep mourning			Parametta		Godey 58:287	Mousselines, alpacas, grenadines, etc.
1901	England	A King's Counsel	Gown	Mourning			Paramatta		Murray VII. Pt. 1:458	Proper stuff when mourning is prescribed.
1909	England		Dress fabric				Light paramatta		Murray VII, Pt. 1:458	
					Penistone					
1551-1552	England		Clothes	Act 5 and 6, Edward VI.			Penistone		Fairholt II:514	Also called Forest whites. Mentioned by De Foe.
1576	England		Bagge		White		Pennystone or Karsie		Murray VII, Pt. 1, 642	Baker-Jewell of Health
About 1600	England		Coarse cloths	Made in North Part			Penistones		Murray VII, Pt. 1:642	
1616	England		Peniston		Red		Peniston		Murray VII, Pt. 1:642	For four petticoats.
17th and 18th Centuries	England		Penistone	Made in England			Penistone		Earle(b):180,181	Or frieze.
17th and 18th Centuries	United States	Earliest planters	Coarse garments	Much used			Penistone		Earle(b):180,181	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1656	Boston	Anne Leverett	Petticoat	Bequeathed to heirs	Red		Penniston		Earle(b):180,181	
1659	Boston	Dame	Peniston	Bequeathed to heirs		40 s.	Peniston		Earle(b):180,181	Kersey and cotton
1672	United States	Hull	Penystone	Asks for	Red		Penystone		Earle(b):180,181	And flannel.
1694-1697	York County, Virginia	Edward Moss	Coat	Expenditures for servant		60 lbs. Tobacco	Peniston		Bruce,Economic Hist.,Va.II:9	
1750	United States	Runaway servants	Josey (coat)	Wore a			Penistone		Earle(a):623,624	In advertisements of servants and slaves.
1778	England		Cloths				Penistons		Earle(b)180,181	Brought from Yorkshire and Lancashire
Till 1780	United States			Frequently	Red		Penistone		Earle(b):180,181	Sometimes applied to red flannel
1679	United States	Men	Waistcoats		White,black, blue		Variety; penistone		McClellan I:63	
1834	England	Stormstaid devils	Great coats		Blue		Penistone		Murray VII, Pt. 1 642	Shivering on bank. M. Scott-Cruise Midge.
17th Century	Virginia		Penistone		Different hues		Coarse penistone	Woollen	Bruce:II:188,189	
					Perpetuana					
1601	England		Perpetuana	Mentioned			Perpetuana	Woollen	Fairholt II:322	In "Cynthia's Revels"
1602	England		Perpetuana				Perpetuana		Fairholt II:322	Like parchment. Glossy stuff.
1602-1603	England		Perpetuana	List sold at Norwich			Perpetuana		Fairholt I:248	Callimancoes, chambletts, russells, serges, sayes etc.
17th Century	America	Earliest settlers	Garments	Choice of materials	Red		Ppetuna		Earle(c):326	Cursey, linsey-woolsey, Dutch serges, etc.
17th Century	America	Colonists	Coats	Horsemen	Brown		Perpetuana		Earle(a):4	What was worn in England.
17th Century	America	Goodwives	Hoods	Wore to icy meeting houses			"rich pptuna"		Earle(b):9	
17th Century	America	Colonists	Materials	Diverse kinds			Perpetuanes		Earle(b):181-182	Bradford in Plymouth Plantation and other stuffs.
1629	America		12 yards ppetuna	Letter Governor Endocott's	Red	10 s.	Ppetuna		Earle(b):181-182	
1711	Boston		"perpets"	Advertised			Were perpetuana		Earle(b):181-182	
17th Century	Virginia	Servant	Petticoat-waistcoat				Perpetuana		Earle(a):110	Or callimancoe

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
					Poil de Chevre					
1839	America	Females	Dress	Summer	Bright		Foil de chevre		Godey:18:287	New material for dress. Fresh as muslin.
1858	America	Women	Dresses	Travelling	Varied		Poil de chevre	Cotton and wool	Godey 56:574	Among favorites. Preferred to valencias and challais by many.
1858	America	Women	Dresses	Travelling			Poil de chevre	Cotton and wool	Godey 56:574	Valencias, challais and Poil de chevre amongfavorites.
1859	America	Women	Travelling dress	Morning dress, shopping,driving			Poil de chevre	Silk and wool	Godey 58:287	Though challais and other varieties are favored.
1861	America	Bride	Plain dress	Home wear	Gray and lilac		Poil de chevre	Worsted and silk	Godey 63:544	Very soft.
1862	America	Women	Elegante sleeve	Pretty	Gray		Poir de chevre		Godey 65:385	Green silk at wrist.
1864	America	Women	Dresses	Walking and travelling	Gray and cuir		Poil-de-chevre		Godey 69:451	And ordinary dress.
1872	France	Women	Dresses	Public promenades	Grey		Poil-de-chevre		Challamel:254	Or goat's hair dresses. In summer.
					Poplin					
1750	America	Young woman	Gown	Country			Poplin		Earle(h):II,501	One calico gown and one of camel's hair.
1677	France	Women	Outer garment	Superseded costly stuffs			Poplin		Blanche II:256	Cloth and camlet superseded velvet, satin and brocades.
1837	England	Queen Victoria	Gown	Court mourning	Black		Poplin		McClellan II:211	Exhibited at Kensington Palace.
1849	America	Bride	Travelling dress	Summer	Poplin		Poplins	Linen	Godey 38:440	Plain linen collars and cuffs
1849	America	Women	Dress stuffs	Great novelties	Black, green, blue, violet	$2 yd.	Watered poplins	Silk and linen	Godey 39:298	Infinitely richer than silks.
1852	America	Women	Skirt		Plaid		Poplin		Godey 44:83,84	With vest of white marseilles.
1853	America	Women	Walking dress		Plaid		Poplin		Godey 47:568	Skirt very full and wide.
1853	America		British dress goods	Industrial Fair	Plain,plaid		Poplin	Irish	Godey 47:379	
1855	America	Children over 3	Dresses				Rich poplins			Moire, and chale's most in favor.
1855	America	Young lady 12	Dress	Winter	Dark blue		Poplin		Godey 50:161	
1855	America	Boy 12	Tunic	Costume	Deep purple		Plaid poplin		Godey 51:96	
1855	America	Young lady of 14	Skirt	Dress			Plaid poplin		Godey 51:382	With closely-fitting basque
1855	America	Woman	Home-dress		Svres blue		Poplin	Probably wool	Godey 51:571	Skirt full and plain.
1856	America	Boy 3	Skirt	From an Ambrotype			Plaid poplin		McClellan II:238	
1856	Philadelphia	Woman	Gown	Worn in Philadelphia		Blue	Poplin		McClellan II:336	Trimmed black velvet ribbon.
1856	America	Little girl 10-12	Frock	Winter	Blue		Poplin	Probably wool	Godey 52:66	At once simple and in good taste.
1856	America	Women	Trimming				Plaid poplin		Godey 52:94	Dressing gowns. Plain cashmere or mousseline.
1856	America	Child	Walking dress	Spring	Deep blue		Albert poplin		Godey 52:288	Plain cashmere or mousseline.
1856	America	Boy	Blouse	Dress	Dark blue		Poplin		Godey 52:480	
1856	America	Women	Plain dresses				Plaid poplins		Godey 53:384	
1856	America	Women	Poplins		Varied		Poplins	Zephyr Wools	Godey 53:478	Soft and bright.

Dates	Locality	PersonWearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1856	America	Children	Poplins			Most costly			Godey 53:572	Handsomest of all.
1857	America	Child	Dress		Light green		Poplin		Godey 54:383	
1857	America	Boy 2-5	Blouse or sacque		Blue,black stone		Poplin		Godey 54:452	
1857	America	Women	Dresses	Second mourning	Black		Poplins		Godey 54:574	Silks, grenadines and tissues. Silver white seen.
1857	America	Women	Dresses	Fall and winter	Dark		Poplins		Godey 55:288	Will be worn.
1857	America	Boys and girls	Garments		Poplins		Poplins		Godey 55:384	
1858	America	Women	Dress		Dark green		Poplin		Godey 56:94	
1858	America	Boy	Jacket and skirt	Dress	Grey		Poplin	Like wool	Godey 57:95	Skirt slightly full.
1858	America	Girls 10-12	Dresses				Poplin		Godey 57:192	And silk
1858	America	Girl 12	Walking-dress				Plaid poplin		Godey 57:384	
1859	America	Child	Walking-dress		Lavender		Poplin		Godey 58:93	
1859	America	Woman	Morning wrapper	Morning, dinner walking-dress			Plaid poplin	Probably wool	Godey 58:93	Cashmere or silk.
1859	America	Woman	Dresses	Street	Brown and maroon		Poplins		Godey 58:94	Are favorites.
1859	America	Child	Walking-dress		Blue		Poplin		Godey 58:191	
1859	America	Woman	Walking-dress	Spring	Dark blue Mauve		Poplin Spring poplinette		Godey 58:191 Godey 58:479	Sacque pardessus of same.
1859	America	Children	Tunic	Fall			Irish poplin		Godey 59:191	Plain, cashmeres, merinos, etc.
1859	America	Boy	Tunic and skirt				Plaid poplin		Godey 59:383	Little girls dress of gray cashmere.
1859	America	Little girl		Gray			Irish poplin		Godey 59:541	Richly quilted facing of silk.
1859	America	Woman	Carriage-dress		Mauve		Poplin	Probably wool	Godey 59:567	
1859	America	Women	Walking dresses	Favorite materials			Irish, French, plain poplins		Godey 59:567	Too heavy for trimming.
1859	America	Women	Walking coats		Gray		Poplin		Godey 59:568	
1860	America	Women	Fancy gaiters	Morocco boots			Poplin		Godey 60:192	Or silk
1860	America	Young lady	Dress and mantle	Walking dress	Grey		Light poplin	Must be wool	Godey 60:287	Lighter than for winter. Crossed by silk bar.
1860	America	Women	Dress goods	Spring			Light poplin	Silk and worsted	Godey 60:288	Silks predominate.
1860	America	Women	Poplins	Fall			Plaid poplin(French)		Godey 61:384	Good and serviceable
1860	America	Little girl	Dress	Suitable for			Poplin	Probably wool	Godey 61:447	
1860	America	Woman	Walking-dress		Gray		Poplin		Godey 61:475	Made up plainly
1860	America	Child	Dress		Plum		Poplin		Godey 61:475	And one of tartan poplin.
1860	America	Boy 4-5	Coat		Dark green		Poplin		Godey 61:542	
1860	America	Boy	Dress	Promenade	Gray		Poplin		Godey 61:569	
1861	America	Young lady	Walking-dress		Steel		Poplin		Godey 62:4	
1861	America	Little girl	Coat-dress		Pearl gray		Plain poplin		Godey 62:91	
1861	America	Woman	Travelling dress-goods	In or out of mourning			Syrian poplin		Godey 62:288	General spring wear.
1861	America	Women	Walking-dress		Lavender		French poplin	Looks like wool	Godey 63:359	Made quite plain
1861	America	Women	Walking-dress		Rich brown		Poplin		Godey 63:455	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1861	America	Boy	Dress				Poplin		Godey 63:455	
1861	America	Women	Poplins	Winter	Brown, maroon,mauve		Plain poplin		Godey 63:456	Only plain goods worn.
1861	America	Women	Poplins	Favorites			Plain poplin		Godey 63:546	For winter fabrics.
1862	America	Woman	Dress	Visiting or home	Gray		Irish poplin		Godey 64:209	
1862	America	Woman	Marine jacket		Dark		Poplin	Probably wool	Godey 64:20	
1862	America	Boy	Suit	Spring	Gray		Poplin		Godey 64:319	Trimmed rose sublime velvet.
1862	America	Girl	Suit	Spring	Steel		Poplin		Godey 64:429	Trimmed blue silk.
1862	America	Boy	Zouave suit	Spring	Brown		Poplin	Looks like wool	Godey64:429	
1862	America	Boy	Jacket and skirt	Summer	Steel and white		Summer poplin		Godey 64:617	
1862	America	Child	Skirt	Dress	Mauve		Poplinette		Godey 65:107	
1862	America	Woman	Dress		Lavender		Poplin		Godey 65:311	
1862	America	Women	Arabella sleeve	Good and stylish			Poplin		Godey 65:386	Handsome in poplin or silk.
1862	America	Woman	Dress		Dark cuir		Poplin		Godey 65:413	
1862	America	Boy	Dress		Magenta		Poplin	Looks like wool	Godey 65:617	
1862	America	Women	Rich fabrics	Winter Season	Brown		Poplins		Godey 65:618	
1863	America	Women	Dress	Winter	Garnet		Poplin	Probably wool	Godey66:13	
1863	America	Women	Carriage dress	Winter	Maize		Fine poplin		Godey 66:106	
1863	America	Women	Dress	Light tan			French poplin		Godey 66:213	
1863	America	Women	Dress		Lavender		Poplin		Godey 66:213	Black velvet figures.
1863	America	Child	Dress		Cuir		Poplin		Godey 66:213	
1863	America	Woman	Talma and dress	Spring travelling costume	Mode		Summer poplin		Godey 66:226	
1863	America	Woman	Dress	Summer	Gray		Summer poplin		Godey 66:317	
1863	America	Child	Dress	Summer	White		Poplin		Godey 66:317	
1863	America	Woman	Dress	Fashionable	Brown		Poplin		Godey 66:317	
1863	America	Boy 3-4	Dress	Costume	Azurline blue		Poplin		Godey 66:390	Striped with black.
1863	America	Woman	Dress	Fall	Violet		Poplin		Godey 67:299	
1863	America	Boy	Spring costume		Gray		Summer poplin		Godey 66:479	
1863	America	Woman	Walking suit	Spring	Ashes of roses		Spring poplin		Godey 66:500	
1863	America	Miss	Dress		Waterloo blue		Poplin		Godey 67:506	
1863	America	Child	Dress		Cuir		Poplin		Godey 67:591	
1863	America	Woman	Robes de chambre	Most sylish	Lilac		Poplin		Godey 67:594	
1864	America	Girl 10	Dress	Black and white checked			Poplin		Godey 68:20	
1864	America	Woman	Dress		Light cuir		Poplin		Godey 68:103	
1864	America	Child	Dress		Magenta		Poplin		Godey 68:103	
1864	America	Little boy	Dress		Walnut		Poplin		Godey 68:186	
1864	America	Misses	Dress		Oak		Poplin		Godey 68:210	
1864	America	Little boy	Dress		Pearl		Poplin		Godey 68:210	
1864	America	Woman	Walking dress		Smoke gray		Poplin		Godey 68:407	
1864	America	Little girl	Skirt and jacket	Walking dress	Smoke colored		Poplin		Godey 68:427	
1864	Paris	Women	Dress and petticoat				Poplin		Godey 68:495	
1864	America	Women	New material	Travelling or promenade			Plain poplin		Godey 68:500	Plain is prettiest.
1864	America	Women	Summer dress	June	Pearl		Crepe poplin		Godey 68:570	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1864	America	Little girl	Walking suit		Logwood		Poplin		Godey 69:341	Novelties for October
1864	America	Children	Dress		Gray		Poplin		Godey 69:365	
1864	America	Women	Dress		Violet		Poplin		Godey 69:378	
1864	America	Women	Dress	Promenade	Mixed black and gold		Poplin		Godey 69:452	
1864	America	Women	Visiting dress		Pearl		Irish poplin		Godey 69:555	
1864	America	Women	Poplins	Prevail			Poplins	Some all wool Some cotton-wool Some silk-wool	Godey 67:491	
1865	America	Woman	Dress		Silver gray		Poplin		Godey 70:196	
1865	America	Woman	Dress		Cuir		Poplin		Godey 70:197	
1865	America	Bride	Travelling dress	Trousseau	New shade dust-colored		Poplin		Godey 71:277	Dress and paletot same material
1865	America	Woman	Dress	Dinner toilet	Coffee-		Poplin		Godey 71:368	
1865	America	Child	Dress		Bright		Poplin		Godey 71:435	
1865	America	Young lady	Dress and sack	Promenade suit	Violet		Poplin		Godey 71:457	
1865	America	Little boy	Suit		Crimson		Poplin		Godey 71-549	Trimmed with velvet to match.
1865	America	Woman	Suit	Promenade	Purple		Poplin		Godey 71:549	
1866	America	Woman	Dress	Dinner	Violet		Irish poplin		Godey 72:102	
1866	America	Children	Dress		Bright blue		Poplin		Godey 72:216	
1866	America	Children	Skirt	Promenade suits	Lawn		Poplin		Godey 73:200	
1866	America		Poplins	Have appeared	Plain		Poplins		Godey 73:456	Dark grounds, striped with gold color.
1866	America	Women	Dress	Morning	Scarlet		Poplin		Godey 73:474	Cut in Princess shape.
1866	America	Children	Dress	Winter suit	White		Poplin		Godey 73:475	
1866	America	Women	Morning robes	Materials sought	Gray,tea		Light poplins		Godey 72:475	Winsey, alpaca, and goat's hair cloth.
1866	America	Child	Dress		Stone		Poplin		Godey 76:105	Underskirt of plain poplin.
1868	America	Woman	Dress		Gray		Poplin		Godey 76:106	
1868	America	Children	Over-dress	Winter costumes	Blue and white		Striped poplin		Godey 76:107	
1868	America	Ladies	Walking-dress				Bismark poplin		Godey 76:108	
1868	America	Ladies	Walking-dress				Poplin		Godey 76:132	Trimmed with bands of satin, Bows of poplin.
1868	America	Ladies	Dinner dress		Gray		Irish poplin		Godey 76:132	
1868	America	Women	Irish poplins	Much infavor	White		Poplin		Godey 76:202	White for wedding toilettes.
1868	America	Women	Suit	Walking			Bismark poplin		Godey 76:291	
1868	America	Child	Dress		Scarlet		Poplin		Godey 76:382	
1868	America	Women	Robe		Gray		Poplin		Godey 76:291	
1868	America	Women	New goods	Walking and travel-ling suits	Pearl		Bonjour poplins		Godey 76:383	Heavier than alpacas and do not rumple so easily.
1868	America	Little boys-2	Dresses		Light plaid		Poplin		Godey 76:384	Not tall enough to wear Scotch dress
1868	America	Women	Poplins	Dress goods			Poplins	Wool	Godey 76:475	
1868	America	Women	Walking dress		Stone		Poplin		Godey 77:280	
1868	America	Women	Dress		Violet		Poplin		Godey 77:280	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1868	America	Little boy	Dress		Gray		Poplin		Godey 77:371	
1868	America	Woman	Dress		Cuir		Poplin		Godey 77:464	Underskirt of blue poplin.
1868	America	Girl of 8	Walking dress		Pearl		Poplin		Godey 77:464	
1868	America		Common poplin				Poplin		Godey 77:465	
1868	America		Poplins		White		Poplin	Wool	Godey 77:555	Endless variety
1870	America	Woman	Carriage dress	Winter	Gray		Irish poplin	Wool	Godey 80:105	
1870	America	Girl 10	Dress		Blue		Poplin		Godey 80:300	
1870	America		American poplins		Plain		Poplins	Wool	Godey 80:493	Similar to all wool delaines. Popular, home or street wear.
1870	America	Girl 8	Suit		Gray		Poplin		Godey 81:316	Ruffle of scarlet and gray striped poplin.
1870	America	Boy - 1	Cloak		Blue		Poplin		Godey 81:387	
1870	America	Woman	Dress	Visiting	Maroon		Irish poplin		Godey 81:484	
1870	America	Woman	Poplins	Fashionable			Poplins		Godey 81:486	Black and white checks revived after obscurity of several years.
1870	America	Boy of 3	Skirt	Highland suit			Poplin		Godey 81:568	
1870	America	Children			Clan		French poplins		Godey 81:567	
1870	America	Girl 4-6	Pelisse	Out-door wear			Poplin		Godey 81:567	December.

Prunella

1607-1640	England	Planter's wife	Gown	Usual costume		Prunella		McClellan I:50	Opening over a brocaded petticoat
Formerly	England	Clergymen	Gowns			Prunella		Murray VII, Pt.2 1536	Later for uppers of women's shoes.
1660	Virginia	Planter's wife	Petticoat			Prunella		McClellan I:71	
1688	England	Bachelors of Art	Full gown	Graduation		Prunella		Murray VII, Pt. 2, 1536	
17th century	United States	Colonists	Clogs	Named for sale		Prunella		Earle(b):84	Brocaded, velvet, damask and prunella clogs.
17th century	United States	Women	Pumps			Prunella		Earle(b):193	Lasting and morocco
17th century	United States	Ladies	Thin shoes			Prunella		Earle(a):367	Frail morocco slippers, thin shoes and unpaved streets.
1710	London		"prenels"		Black	"prenels"		Murray VII, Pt. 2:1536	From London Gazette.
1773	Rhode Island	Girl	2 pair shoes	Articles desired		Prunella		Earle(h):716	
1789-1814	France	Ladies	Boots		Dark	Prunella		Sage:171	Ladies of royalist party.
1815-1830	France	Women	High shoes			"twilled material"		Sage:180	Was much used.
1829	New York	Shaker women	Shoes	Fashion	Brilliant	Prunella		McClellan II:334	Sharp-toed and high heeled shoes.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1830-1860	France	Women	Shoes		Black		Prunella		Sage;191	Narrow toes and no heels. Not much change in style.
1831	United States	Women	Brodequins	Walking-dress			Prunella		Godey 2;225	
1847	United States	Ladies	Boots	Single sole			Prunella	Twilled silk	Godey 35;104	Is best
1848	United States	Congress boot	Boot	Upper part			Prunella		Godey 37;120	
1849	United States	Ladies	Gaiters and slippers				Prunella		Godey 39;228	Of no use on unpaved roads.
1849	United States		Shoes or slippers	Mentioned			Prunella		Godey 39;156	
1853	United States		Boots and shoes	Mentioned			Prunella		Godey 46;156	Cashmere, prunella or cloth form outside.
1857	England		Prunella	Mentioned			Prunella		Murray VII, Pt. 2;1536	All sorts of lastings, as prunella
1888	United States	Man	Shoes	Mentioned			Prunella		Harpers;Vol. 77;845	A linen duster for a coat.
					Ratteen					
1670	England	Antony	Garments	Court her in			Ratteen		Fairholt II;342	Swift
	England		Travelling coats				Ratteen		Fairholt II;342	
1685	London		Coat lining		Scarlet		Ratteen		Murray VIII, Pt.1;171	From London Gazette.
1721	England		Ratines	Mentioned			Ratines		Murray VIII, Pt. 1;171	Cloths and serges
1774	England	Gentlemen	Frocks	Fashionable			Ratteen		Fairholt II;342	Westminster Magazine
1748	Boston		Ratteen	Advertised in Boston			Heavy ratteen		Earle(b);196	Boston Independent Advertiser
1755	England	Capt.P.Drake	Coat	Brought from Dublin			Ratteen		Murray VIII, Pt. 1;171	
1760-1789	France	Women	Winter dress	Restricted to			Ratteen		Challamel;176	Velvet, satin and cloth.
17th Century	America		Rattinet	Frequently imported			Rattinet		Earle(b);196	Similar to ratteen
1785	England	Man	Garments	Was much worn	Brown		Ratteen		Murray VIII. Pt.1;171	I recommended him to have brown ratteen. Bellamy, Apol.
1809	England		Cushion and coverlet	"Under head, over me"			Ratteen		Murray VIII, Pt. 1;171	
1850	England	Goldsmith	Half-dress suit	Lined with satin			Ratteen		Murray VIII, Pt.1, 171	Washington Irving, of Goldsmith.
					Woollen Reps					
1834	United States	Woman	Slippers	Carriage dress	Black		Reps		Godey VIII;1	
1858	United States	Child	Cloak	Winter	Blue and brown		Reps		Godey 57;569	Introduced the past spring.
1859	UnitedStates	Child	Cloak				Reps		Godey 58;191	Black beaver hat with plumes.
1859	United States	Woman	Winter mantle	Chief novelties	Black		Reps		Godey 59;477	In perfect taste.
1859	United States				Varied		Reps		Godey 58;192	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1860	United States	Woman	Burnous	Spring	Brown and white		Zebra cloth	Silk and worsted	Godey 60:288	Stripes furnish name
1860	United States	Woman	The clotilde(Wrap)	Tourist			From Zebra cloth	Silk and worsted	Godey 60:490	
1860	United States	Woman					Reps	Silk and worsted	Godey 61:384	Most popular and serviceable.
1860	United States	Women			Plain		Reps		Godey 61:384	Mousseline and cashmere
1860	United States	Women	Walking dress		Rich tan		Reps		Godey 61:475	
1860	United States	Women			Black		Reps		Godey 61:476	Whether in cloth, reps, or velvet
1860	United States	Juveniles	Coat		Gray		Reps		Godey 61:542	
1860	England	Woman	Rep				Reps		Murray VIII, Pt. 1:455	Mrs. Gaskell "Right At Last"
1861	United States	Woman	Expensive reps		Dark		"Set Figure"		Godey 63:455	Brocaded last year.
1861	United States				Variety		Reps	Cotton-woollen	Godey 63:456	
1861	United States		The Alpine	Novelty in reps			Reps		Godey 64:209	
1862	United States	Women	Dress	Finish winter season	Purple		Reps		Godey 64P209	Poplins, drougets
1863	United States	Women	Dress				Reps		Godey 66:125	
1863	United States	Women	Dress		Mode		Reps		Godey 66:317	Plaiting of reps on bottom of skirt.
1864	America	Woman	Robe Psyche	Dress			Reps		Godey 68:118	Imitate braiding by printing.
1864	America		Travelling bag	Lady's	Violet		Reps	Woollen	Godey 69:537	Other woolen material.
1864	America	Women	Dress and petticoat	Winter	Cuir		Reps		Godey 69:555	
1865	America	Woman	Dress	Walking costume	pearl		Reps		Godey 71:368	
1865	America	Woman	Dress		Blue		Reps		Godey 71:457	
1865	America		Curtains		Scarlet		French reps		Godey 71:457	Plain reps, having cord and fine patterns decidedly the best
1865	America	Women		Winter			Reps		Godey 71:457	
1866	America	Women	Home dress		Ruby		Reps		Godey 72:102	Trimmed velvet buttons and ruby silk cord.
1866	America	America	Women	Dress	Brown		Heavy		Godey 73:455	
1868	America	Women	Walking		Cuir		Reps		Godey 76:31	Trimmed with bands of brown satin
1868	America	Women	Dress		Blue		Reps		Godey 76:105	
1868	America	Women	Dress		Wine		Reps		Godey 76:106	
1868	America	Women	Walking		Brown		Reps		Godey 76:106	
1868	America	Little girl	Underskirt	Suit	Dark gray		Reps		Godey 76:107	Made perfectly plain
1868	America	Little girl	Boots		Gray		Reps		Godey 76:107	
1868	America	Woman	Jacket	Wrap	Gray		Reps		Godey 76:201	Or poplin.
1868	America	Woman	Dress materials	Variety			Reps		Godey 76:107	Poplins, velours and winseys.
1870	America	Girl 10	Suit	Winter	Maroon		Reps		Godey 80:107	
1870	America	Woman	Costume	Winter	Maroon		Reps		Godey 81:567	
1877	Egypt		Cushioned divan				Reps		Murray VIII, Pt.1:491	A. B. Edwards "Up Nile".
1883	America		Parlour suites		Green		Rep	Woollen	Murray VIII: Pt. 1:491	Harpers' Magazine, March, 538.
1898			Curtains		Maroon		Rep		Murray VIII, Pt. 1:455	
1911	United States	Women	Dresses				Rep	Silk	Whitney & Smith, VIII:5080	
1911	United States		Ecclesiastical vestments				Reps	Silk	Whitney & Smith, VIII:5080	Sometimes figured.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1911	United States		Upholstery and Curtains		Plain		Rep	Woolen	Whitney & Smith VIII:5080	More often plain.
1925	United States	Women	Dress fabrics	Formal wear			Reps	Woolen	The Trend:1925	
						Russel				
Time of Henry VIII	England		Russels	First manufactured	Black		Russel	Woolen cloth	Fairholt II:353	Knots over surface.
1554	England		Russels	Made abroad			Russels		Planche I:438	Also satin reverses
16th Century	England		Articles of attire	Formerly used			Russel	Woolen fabric	Murray VIII: Pt. 1,924	
1602-1603	England		Russells	Sold			Russells		Fairholt I:248	With many other materials.
1710	London		Russerines	For sale			Russerines		Murray VIII: Pt. 1:924	Black prenels and russerines.
1742	Boston	Girls	Shoes	Advertised	Black		Russel		Earle(b):223	
1748	Boston		Shoes	Boston Advertiser			Russel		Earle(b):223	Great variety imported
1764	Boston		Shoes	Advertised			Russel		Earle(b):224	Neat Made Russel shoes advertised by Jolley Allen
1771	United States	Women	Shoes	Imported			Russel		McClellan I:249	
17th Century	New England		Garments				Russel	Woollen cloth	Earle(b):206,207	Very durable.
17th Century	New England	Women and children	Shoes				Russel	Woolen cloth	Earle(b):206,207	Finally assigned wholly to manufacture of shoes.
17th Century	New England	Little girls	Shoes	After elders			Russel		Earle(b):225	Silk damask, red morocco and russel shoes.
18th Century	Philadelphia	Ladies	Petticoats	Hoops discarded			Russel		Godey 11:145	Thickly quilted.
						Sagathy				
Reign of Queen Anne	England	Men	Clothes				Sagathy	Woollen	Whitney & Smith VIII,5302	J. Ashton. Social Life in Reign of Queen Anne I. 151.
1710	England		Sagathy	Scotch plaid			Sagathy		Murray VIII, Pt. 2:33	Making a panegyric on pieces of sagathy. The Tatler
1715	Boston		Winter goods	Advertised			Saggathies		Earle (b):210	"All sorts of winter goods"
1715	United States	Men	Garments	Used chiefly for			Sagathy		Earle(b):210	

Dates	Locality	Person Wearing	Article or Garment	Occasion *	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1738	United States	BenjaminFranklin	Coat	Stolen			Sagathee		Godey 11:146	From "Watson's Annals of Philadelphia".
	England		Sagathy				Light sagathy	Woollen	Fairholt II:356	Kind of serge
1752	Philadelphia	Runaway	Coat		Light		Sagathy		Earle(b):210	Lined with lead colour'd allapine.
						Say				
Time of Rufus 1558-	England		Stockings				Say	Woollen	Fairholt II:358	From Strutt
1603	England		External garments				Say		Fairholt II:358	
1578	England	Hood	Hood and gown		Green and yellow		Saye		Fairholt II:358	Appears also in earliest New England inventories.
1602- 1608	England		Sayes	Sold at Norwich			Sayes		Fairholt I:248	Listed with serges, russels.
1629	America				Green		Say		Earle(b):212	
1724	England	Woman	Apron		Green				Wright:II:230	Ramsay Tea-Table Misc.
	America	Benjamin Franklin	Say				Say		Earle(b):212	Such as kerseys, serges
1768	Boston		Say	Advertised	Black				Earle(b):212	Originally silk. Later a thin worsted stuff.
Before 1845	England	Children	Frock	Used for	Green		Say		Goodman:I:194	
19th Century	Aberdeen	Rascal	[illegible]	Clad in			Sey		Wright:V:230	From Anderson's Rhymes, 1867.
19th Century	England		Says	Worsted stuffs			Says	Worsted stuffs	Wright V:230	Included shalloons, everlastings
19th Century	England		Says	Manufactured at Sudbury			Says		Wright V:230	From Marshall Review, 1811
						Serge				
14th and 15th centuries	France		Serge				Serge	Wool	Sage:69	
1380- 1641	France	French women	Undergarments	Until reign of Charles VI			Coarse serge	Woollen	Challamel:57	Linen chemises luxuries until time of Louis XI.
15th Century	France	Fine ladies	Undergarments				Coarse serge	Woollen material	Challamel:57	Parts visible to eye of fine linen.
1515- 1545	France	Ladies	Dresses	According to season			Serge	Silk	Challamel:73	Cloth of gold and silver.
1533	France	Men	Stockings		White, black or scarlet		Milled serge		Planche II:155	Or stamine

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term, Fiber Variations	Source	Remarks
1560-1574	France		Silk serge	Forbidden to widows			Serge	Silk	Challamel:98	Allowed use of all silken stuffs except serge and silk camlet.
16th Century	France		Dress	Grave and formal	Black		Serge		Planche II:310	Sombre appearance
1602-1603	England		Serges	Sold at Norwich			Serges		Fairholt I:248	Listed with russels.
1607-1700	United States	Women	Petticoats				Serge	Woolen	McClellan I:68	Or flannel or tabby.
1607-1700	United States	Women	Aprons				Serge		McClellan I:68	Or muslin, silk, serge and duffel.
1647	England		Serge	Sold at		6 s.a yard	Serge		Bruce II:189,190	Toward end of century declined to two and three shillings.
1647	Virginia		Serge	According to quality		3-5 s.	Serge		Bruce II:189,190	
1660-1688	England		Liveries	Pepys and wife			Serge		Bradley:154	Went through town with new liveries of serge.
1660-1700	United States	Men	Coat				Serge		McClellan I:64, 67	Typical of all colonies.
1656	United States	Woman	Gown	Mentioned in will			Searge		Murray VIII, Pt. I:642	"And read penniston petticote"
1664	Boston	Jane Humphrey	Waistcoats		Green, white, gray, blue		Serge		Earle(b):254	Of kersey, serge and fustian.
1667	Virginia		Serge	In Hubbard store			Holland serge		McClellan I:73	Full suits for adults and youths.
1667	Virginia		Serge	Inventory of store			Serge		Bruce II:382	And kersey
1678	Henrico, Virginia			Inventory of store			Serge		Bruce II:384	And kersey, broadcloth, rugs, and white duffield.
1679	United States	Men	Breeches	In inventories			Serge		McClellan I:64,67	Lined with linen or worsted.
1680	France	Women	Serge	Lower orders			Serge		Planche II:259	Unable to buy expense stuffs; used this.
1681	France	Women	Lining for coat		Blue		Serge		Planche II:241	Coat left in coach.
1682	United States	Dr. Jacob de Lange and wife	Lining for coat	In wardrobe lists	Red		Serge		McClellan I:133, 134	Wardrobe abundant but not rich.
1682	United States	Dr. Jacob de Lange and wife	Suit	In wardrobe lists	Colored		Serge		McClellan I:133, 134	With silver buttons.
1685	England	Lass	Petticoat				Serge		Rhead:226	
1690-1709	New England	Man	Suite	For making			Serge		Earle(b):115	Making waistcoat, serge suite, coat and 2 waistcoats. 185 pounds tobacco.
1698	Pennsylvania		Serges	Among manufactures			Serge		Earle(d):190	Druggets and coverlets.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1699	United States			Not sent to England			Serge		Earle(d):192	Prohibited on vessels to England
17th Century	United States	Virginia Planters	Serge	On hand			Serge		Bruce II:189	Many ells for household needs and garments.
17th Century	(Virginia) United States		Coat				Serge		Bruce II:191	Less expensive with progress of century.
17th Century	Virginia		Valances	From bed to floor	Scarlet		Serge		Bruce II:164	Like all cloths dyed this color.
17th Century		Child	Sport clothes		Yellow		Serge		Earle(a):318	
17th Century	New England		Curtains				Serge		Earle(i):8	
17th Century late	United States	Lady	Shoe		Blue		Serge	Silk	McClellan I:217	Bound with white ribbon
17th century	New England	Boy of 10	One pair britches	School			Serge		Earle(d):288	
17th Century	New England and New York		Serges	Winter outerclothing			Serge	Linen-wool	Walton:131	
17th Century	Boston	Winthrop Brothers		Mentioned in letter			Fine serge		Earle(b):38	"As fine as I could get."
17th Century	England	Judge Sewall	Muffs	Bought			German serge		Earle(b)163	
17th Century	United States	Earliest settlers		Garments			Dutch serges		Earle(c):326	Cursey, calico and English jeans
17th Century	Connecticut	Parson's wife	Hoods				Serge		Earle(b):134	And camlet, silk and gauze.
17th Century	Goodwives	Hoods	All kinds				Serge		Earle(c):91	
17th Century	United States	Apprentice	Suit				Serge		Bruce II:407	Employer agreed to give a coat of kersey and a serge suit.
17th Century	United States	Country-woman	Serge	Made Long Island			Serge		Earle(a):264	White in summer; red in winter.
1705	United States			Serge			Serge		Earle(d):191	"That any man might wear."
1713	Massachusetts			Made			Coarse serges	Wool	Walton:132	
1736	Virginia	Child of 9	Suit			Green	German serge		Earle(e):55	Came across seas.
1757	United States		Coat				German serge		Earle(h):407	Called Thunder and Lightening Coat
1789	Connecticut		Sergings	For sale			Sergings		Walton:164	Great variety. Dyed in the grain.
1857	America	Women	Dress fabrics	Mourning			Serviceable serge	Mixed	Godey 54:192	Mohair and serges for travelling
1865	America	Women	Popular materials	Winter wear			Serges		Godey 71:457	Alpacas, poplins, reps, merinos,
1865	America	Women	Serge	In vogue abroad			Serge		Godey 71:457	Thread-like stripes crossing diagonally.
1868	America	Women	Suits				Serge		Godey 77:555	And Scotch winsey.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1868	America	Child	Frock	Gray			Serge		Godey 77:465	
1868	America	Woman	Suit		Bear's Ear		Serge		Godey 77:554	
1870	America	Woman	Suit	Dress	Elderberry		Serge		Godey 80:203	
1870	America	Brides	Dress	Travelling			Serge		Godey 80:206	Of small means married in travelling dress and hat. Dress of poplin, cloth or serge.
1870	America	Women	Paletot	Complete costumes			Serge		Godey 8p:206	And cashmere much employed.
1870	America	Boys up to 4-5	Plaited skirt				Light serge		Godey 80:302	Or in lighter goods, poplin and serge.
1870	America	Boy 4	Dress	(Called suit)	Light brown		Serge		Godey 80:396	
1870	America	Woman	Costume	Sea-bathing	Black		Serge		Godey 81:98	
1870	America	Woman	Dress		Ecru		Serge		Godey 81:290	
1870	America	Girl of 7	Dress		Pale blue		Serge		Godey 81:316	
1870	America	Woman	Walking dress		Purple		Serge		Godey 81:386	Shown in steel fashion plate.
1870	America	Woman	Walking suit		Havana brown		Serge		Godey 81:386	
1870	America	Woman	House-dress		Green		Serge		Godey 81:484	
1870	America	Girl of 8	Suit		Blue		Serge		Godey 81:484	
1870	America	Woman	Walking suit		Blue		Serge		Godey 81:484	
1870	America	Woman	Woollen goods	No very great novelties	Dark		Serge	All-wool	Godey 81:485	Softness conspicuous in all new woollen goods.
1870	America	Children		Pretty stuff	Gay		Crape finished serge		Godey 81:486	Old favorites. In a bright color in broken plaids or blacks on white.
1870	America	Women	Walking-suit		Golden brown		Serge		Godey 81:566	
1870	America	Little girl of twelve	Dress		Blue		Serge		Godey 81:566	
1870	America	Woman	Walking-dress		Dark green		Serge		Godey 81:566	
1876	England	Shop women	Dress	Invariably the same	Black		Unornamented serge		White:228	Or alpaca.
1876	England	Women	Dress	Managers	Black		Serge		White:227	Or alpaca.
1924	America and England	Sylvia-Ann	Dresses	To school-coldest season			Serge		Story:28	Wool jersey or serge dresses, linen collars and cuffs.
					Shag					
1607	England			For lining			Shaggy cloth		Fairholt II:363-364	Mentioned in Beaumont and Fletcher's "Woman Hater."
1611	England		Shag ruffs	Mentioned			Shag		Fairholt II:352	In "Roaring Girl".
1631	London		Hungarian shag bands	Mentioned			Shag		Earle(b):215	In Dekker's "Match Me inLondon."
1632	N. Hampshire	George Vaughan	90 yards shag	Received shag		18 d.	Shag		Earle(b):215	
1663	England	Pepys	New shag gown				Shag		Fairholt II:363-364	Trimmed with gold buttons and twist.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1681	England		Facing for cape	Left in coach	Blue		Shag		Planche II:241	Lined with blue serge.
1688	England	Young man	Breeches		Purple		Shag		Planche II:241	"In a coat of the still favourite sad colour."
17th Century	New England		Shag	Much used			Heavy shag		Earle(b):215	Possibly too heavy for Virginia and the Carolinas.
17th Century	America	Pyncheon	Shagg	Wrote from Springfield "Tawny, murry, liveri culler" for			Shagg		Earle(b):215	
	Ireland	Irishman	Shag	Mentioned			Shagg		Earle(a):215	From "A Challenge for Beauty".
1703	England	Youth	Breeches	Middle rank of life	Red		Shag		Planche I:58	Striped with black stripes.
1769	Massachusetts	Governor Hutchinson	Facing for	Under waiscoats			"Faced with cheap silk or shag"		Earle(h):405	Sends to London for.
1771	America		Shagg	Imported	Red		Shagg		McClellan I:249	
1773	Massachusetts	Governor Hutchinson	Surtout		Fashionable		Light shag		Earle(h):406	His wardrobe needed further replenishing.
1790	Connecticut		Shag	Advertised			Shag		Earle(b):215	And other indispensable garments
1790	America		Petticoats	Much used			Shag		Earle(b):215	
					Shalloon					
1676	London		Instead of shalloon	Glazed calico for lining men's coats			Shalloon		Goodman:202	When glazed, calico used instead of shalloon for linings.
1681	England		Waistcoats				Shalloon		Planche II:241	"Faced and bordered with flowered silk, buttons small and of silver.
1685	England	First troop of guards	Lining for coats and cloaks	Coronation of King and Queen	Blue		Shalloon		Planche II:282	Coats and cloaks of scarlet cloth.
1685	England	First troop Horse Grenadiers	Lined with shalloon	Coronation James II	Blue		Shalloon		Planche II:282	All of red cloth, lined with blue shalloon.
1699	America		Shalloons	Forbidden to take to England			Shalloons		Earle(d):192	Serge, kersey, druggets, etc.
1706	America		Linings	Chiefly used for			Shalloons		Earle(b):216	"So called from Chalons, France, where was first made." Philips.
1720	England	Hannibal	Garments	Be clad	Blue		Shalloon	Woollen stuff	Fairholt II:364	By Swift, 1720.
1737	America	Peter Faneuil	Shalloons	Ordered		4 s. 6 d. per yard	Shalloons		Earle (B):216	
1740	America	Governor Belcher	Lining for jockey coat	"Sent to Gov." Belcher			Shalloon		Earle(b):39	"Same colour with waistcoat and breeches."
1759	Mt. Vernon	Servants	30 yards shalloon	Washington ordered from England	Red		Shalloon		McClellan I:244	With broadcloth, and castor beavers.
1773	Massachusetts	Governor Hutchinson	Lining for coat	Ordered from London			Shalloon		Earle(h):406	Suit of scarlet broadcloth.
1787	America	Women	Dress materials				Shalloon		Earle(h):297	Beside cambric, linen, etc.

Dates	Locality	PersonWearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
18th Century	Baltimore	Baltimore citizen	7½ yards shalloon	Items in funeral expenses						With crape, broadcloth, etc.
							Shalloon		Earle(h):651	
1676	England		Shalloons				Shallon	Worsted	Wright:V:230	Tammies, everlastings, etc.
				Shepherd's Check or Plaids or Tartans						
1066-1067	Scotland	QueenBoadicea	Tunic				Chequered stuff		Calthrop:3	Probably of nature of Scotch plaids. Are several entries regarding money wpent on tartans.
Before 14th Century	Scotland	Highlanders	Betted Plaid	Wore			Plaid		Planche II:58	Lowlanders were mail-clad men.
1471	Scotland	King James III	Tartans	Wardrobe accounts			Tartans		Webb,312:313	
1471	Scotland	King James III	Lining for gown	Wardrobe account	Blue		Tartane		Planche II:121	"An elne and one halve of tarlane to lyne his gowne of cloth of gold."
1471	Scotland	Queen	Lining for collars	Wardrobe account			Double tartane		Planche II:121	"Helve an elne to lyne collars to her Lady the Queen."
1485	England	Henry Earl of Richmond	Banner	Displayed	Yellow		Tarterne		Planche II:121	Tartan signified the stuff not color.
15th Century	Scotlend		Tartan	Manufactured			Tartan		Planche II:177	Of one or two colors.
1578		Femeles	Mantle	Woven	Different		Tartan		Planche II:177	Evidence of the tartan but no name.
1598	Edinburgh	Women	Cloaks	Women of country			Coarse tartan (plodden)		Planche II:177	Vulgarly called plodden
16th Century	Scotland	Inhabitants	Short mantles		Brown		Plaids		Planche II:176,177	Nearly the color of the heather.
1603-1625	England	Man	Saddle cloth	Riding down street			Scotch plaid		Calthrop:328,330	In reign of James the First.
1604	Scotland	Women	Plaids	Church			Scotch plaids		Planche II:244	Covered heads and slept through sermon.
Before George III	England	Scotch regiment	Plaid	UNiform			Scotch plaids		Planche II:244	"Forbidden under payne of escheat of said plaids."
Before 1653		Girl	Coat				Tartan		Earle(h):623	
1662	England	Comedian	Plaid	As Scotch Highlander			Scotch plaid		Planche II:243	From Evelyn's Diary, Portrait by a Scotsman.
1738	Boston	Shopkeeper	Scotch plaids	Advertised			Scotch plaids		Earle(h):436	Perhaps Scotch plaid banian.
	United States	Man	Vast waistcoat	Riding habit			Plaid		Earle(h):627	Wife wears Scotch cap and long veil.
	New England	Puritan minister	Gown	Not typical Puritan			Plaid		Earle(c):285	Unconventional. No coat.
1745	Scotland		Tartan	Act forbade wearing			Tartan		Webb:351	As part of Highland dress; penalty 6 months imprisonment.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
End of 18th Century	Connecticut	Gentleman	Gown	Inventory			Plaid		McClellan I:332	"One plaid gown" mentioned.
1800-1870	United States		Huntley Scarf				Scotch tartan	Silk or wool	McClellan II:439	Ends fastened on left shoulder.
1814	United States			Walking costume			Scotch plaid or tartan		McClellan II:114	Scarf and bonnet called Huntley costume.
1815-1830	France	Women	Dresses	Fashion			Plaid		Challamel:198	
1815-1830	France	Women	Tam-o'-shanter	Very popular			Scotch plaid	Silk or wool	Sage:180	Or of gauze.
1819	Paris	Everyone	Long sashes	All the rage			Scotch plaid		McClellan II:135	See nothing but sashes tied in the back.
1820	Paris	Women	Cravat-scarf	Outdoor costume			Scotch plaid		McClellan II:144	No other ornament worn.
1820	Paris	Women	Ribbon				Scotch plaid ribbon		McClellan II:144	Ornament for latest ridicule.
1821	United States	Women	Fringes	Trimmings			Scotch plaid		McClellan II:152,153	
	Scotland		Shawl	Called belted plaid			Plaid		Webb:72	Covered whole person.
1824-1830	France		Garments	Changes in fashion			Scotch plaids		Challamel:201,202	Changed fashions due to incidents or plays or novels.
1831	United States	Men	Trousers	Almost disappeared	Brown, blue and fawn		Plaids		Godey 3:354	Cambridge mixtures favorite.
1835-1850	United States	Children	Garments	Very fashionable			Plaids		McClellan II:312	And graduated stripes.
1840	United States	Baron Stockmar	Stock and waistcoat	Portrait			Plaid		McClellan II:410	
1844	United States	James Russell Lowell	Waistcoat	Daguerreotype			Plaid		McClellan II:410	
1846	Paris	Bride	Dress	Traveling			Rich plaid	Woolen	Godey 33:20,21	
1849	United States	Boy 5-7	Pelisse	Fall	Dark		Checkered	Woolen fabric	Godey 39:365	In general use as children's clothing.
1849	United States	Girl 3-5	Dress	Fall	Dark		Checkered	Woolen fabric	Godey 39:365	
1850	United States	Gentleman	Pantaloons	Walking dress	Brown and white		Plaid	Probably wool	McClellan II:336	From portrait of that date.
1850	England	Lord Carlisle	Shawl	Travelling garb			Scotch plaid		McClellan II:415, 416	Favorite garment in fifties.
1850	United States	Little boys	Dresses and saques	Street dresses	Dark green and blue		Plaids	Woolen	Godey 41:190	
1850	United States	Women	Shawls	Moring promenades, evening, wraps, and traveling	Bright or plain		Tartan	Woolen	Godey 41:318	Indispensable to toilet of every lady.
1851	United States	Woman	Dress	Promenade	Bright		Plaid	Worsted	Godey 43:315	Bars of satin.
1852	United States	Woman	Cloak	Travelling			Plaid		Godey 45:493	Or cashmere or merino.
1853	United States	Woman	Shawls	Wraps	Green, crimson threads		Plaids	Woolen	Godey 47:478	Larger plaids and mixed centres.
1853	United States	Woman	Shawls	Winter	Brilliant		Tartan plaids	Woolen	Godey 47:478	Delicate or gorgeous in shading, to suit taste.
1854	England	English Princes	Highland suit	Visit to Balmoral			Scotch tartan		McClellan II:320	Soon popular for boys 5-10 all world over.
1854	United States	Boys	Highland dress	Portrait			Scotch plaids		McClellan II:208	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks.
1856	United States	Women	Street	Queen Victoria	High		Tartans or plaids		Godey 52:94	She wore dress of Stuart tartans to Paris.
1856	United States	Woman	Mantelet		Gray		Scotch plaid		Godey 52:100	A species of Scotch plaid.
1857	United States	Woman	Shawl	Winter			Plaid		Godey 54:190	Should form part of every lady's wardrobe.
1857	United States	Women	Dresses	Morning			Plaids		Godey 54:192	Variety of plaids.
1857	United States	Boys under 5	Dress	Winter			Plaid	Woollen	Godey 55:74	
1858	United States	Women	Mantles	Winter			Tartan plaids		Godey 57:478	To enliven unvaried hue.
1859	United States	Ladies	Mantilla	Cannot afford velvet			Good Scotch tartan	Wool	Godey 58:105	Will supply its place very well
1859	United States	Women	Morning-dress	Second mourning	Black and white		Shepherd's plaid		Godey 58:288	Or gray madonna cloth
1859	United States	Ladies	Working-dress	Summer			Shepherd's plaid		Godey 59:73	Sun-bonnet of same for mild weather.
1861	United States	Children	Street dress	Summer			Shepherd's plaid	Silk-cotton Silk-wool	Godey 63:179	Very neat and serviceable dress.
1862	United States	Women	Mantles	Spring	Black and white		Shepherd's checks		Godey 64:518	Black and white check predominate in every style of goods.
1862	United States	Women	Dresses and wraps	All the rage	Black and white		Plaids		Godey 64:518	Favorite materials.
1863	United States	Women	Kilt	Highland dress	Bright		Plaid	Wool	Godey 67:490	
1864	United States	Young lady	Skirt	Gymnastic costume			Tartan plaid		Godey 68:104	Pretty costume.
1864	Paris	Women	Every article of dress	Mania rages			Tartans		Godey 68:211	Not so generally adopted here for cloaks; will be introduced in spring.
1864	United States	Women	Wraps	Spring	Variegated		Tartan		Godey 68:315	All clans represented.
1864	United States	Woman	Scotch dress	Winter	Brilliant		Bias plaid	Wool	Godey 68:18	
1864	United States	Women	Dresses	Very fashionable			Plaids		Godey 68:104	As the Stuart, Rob Roy, Macdonald, Maclean and others.
1864	United States	Women	Skating costume	Winter	Gay		Plaids	Woollen	Godey 68:211	The Stuart makes pretty relief to any color.
1864	United States	Women	Cloak	Spring	Blue and green		Fine plaids		Godey 68:288	Heavy twisted wool chenille fringe
1864	France	Women	Dresses	Nothing but plaid			Plaids	Silk	Godey 68:211	Silk, velvet or poplin dresses, bonnets, cloaks, parasols, and fans.
1864	United States	Women	Plaids	Not yet discarded	Black and white		Plaids		Godey 68:315	With woollen chenille fringe
1864	United States	Women	Stuart plaids	Most fashionable	Red,green,yellow		Stuart plaids		Godey 68:500	
1864	United States	Women	Campbell plaids	Most fashionable	Blue,green,yellow		Campbell plaids		Godey 68:500	Beside these, is an infinite variety of brilliant fancy plaids.
1864	United States	Women	Rob Roy plaids	Most fashionable	Red and black		Rob Roy plaids		Godey 68:500	
1864	United States	Women	Douglas plaids	Most fashionable	Violet,green, yellow, blue		Douglas plaids		Godey 68:500	
1864	United States	Children	Tartan	Much worn	Tartan		Tartan		Godey 69:452	
1868	United States	Children	Plaid goods	Dresses			Plaid		Godey 77:373	Worn more by children than by adults.
1868	United States	Women	Round cloak	Travelling. Cool weather			Scotch plaid		Godey 77:373, 374	Desirable wrap for travelling.
1868	United States	Young person	Wrap	Winter	Bright		Plaid		Godey 77:555,556	Plaids worn more than at first expected.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1868	United States	Women	Dresses	Demi-toilettes	Gay		Plaids		Godey 77:556,556	Can never be used for full dress
1868	United States	Women	Highland costumes	Morning, promenades and travelling	Blue and green		Plaids		Godey 77:556	Among importations from Paris
1868	United States	Women	Scarf	Travelling	Gay		Plaids		Godey 77:556	Knotted on right shoulder and tied under left arm.
1870	United States	Woman	Basquine	New outdoor covering	Green and black		Plaid		Godey 80:107	
1870	United States	Children	Suit	Dress	Green and black		Plaid		Godey 80:107	
1870	United States	Children	Dress goods		Black and white		Fancy plaids		Godey 81:567	Plaids retain popularity. Fancy plaids preferred.
1875	France	Women	Apron tunics				Scotch plaids		Challamel:264	Gowns of checked material costing 15 to 18 francs the yard.
1893	England		Plaids	Were made			Plaids	Woollen cloth	Murray VII, Pt. 2:935	From History of English dress by Hill.
1919	London		Scotch plaids	Parish fashions	Vivid		Scotch plaids		Parsons:333-335	A disquieting rumor.
1924	United States and England	Girl 6-12	Smart skirt	School girl			Plaid	Wool	Story:29	Wears her kilt with grace of Ellen Douglas.
1924	United States and England	Girl 6-12	Top-coat	Travelling			Plaid or checks		Story:31,32	Should be selected.
					Stamin					
13th Century			Clothing	Ranked with Brunetta and camelot	Red and green	15 s.	Stanium		Planche I:478,480	Red and green forbidden to clergy.
1400				Had woven			Apparently tapestry		Whitney & Smith, IX:5894,5895	From Chaucer's "Good Woman."
				Mentioned for common wear					Whitney & Smith, IX:5894,5895	Cost not so low as to indicate coarsest kind.
1500	England		Stamin				Coarse stamin	Worsted	Fairholt II:278	Manufactured in Norfolk at this time.
1533	England	Men	Stockings	Of Stamine	Scarlet, white, or black		Stamine		Planche II:155	
1558-1603	England	Country woman	Petticoat	Walks along	Red		Stamell		Calthrop:313	"Guarded or strapped with black or rides to market in her over-guarded skirts."
1558-1603	England	Countryhaymaker	Petticoat	Dress of	Red		Stamell		Planche I:479,480	In Delany's "Pleasant History of Thomas of Reading."
1594		Bonny damsel	Stammel	So stately in her	Red		Stammel		Planche I:478,480	Here means a species of cloth.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
Reign Henry VIII	England		Stamin	Made several places			Stamin	Worsted	Planche I:478-480	"Made in Norfolk, Norwich, Yarmouth and Lynn."
1606	England	Stamel weaver		Mentioned			Stamel	Fine worsted	Planche I:479	From "The Return from Parnassus."
1621	England	Young maid	Petticote				Fresh stammell		Planche I:479	From "Times Curtaine Drawne."
1628	England	Woman	Petticote	Makes request for			Finest stammell		Planche I:479	"or for a hat of the newest fashion."
	England	200 Maidens	Petticoats	In Chamber close by	Red		Stammel		Planche I:479	History of John of Whitcomb.
1677	England	Sweetheart	Petticoat	Countryman promises	Red		"A brave stamell"		Planche I:479	Guarded with black velvet. From "The Triumphant Widow."
17th Century	America		Stamin	Like linsey-woolsey			Stamin		Earle(b):236	Or taminy
17th Century	America	Women	Petticoats	Applied to color red	Red		Stamin	Woolen	Earle(b):237	Read of sending for stammel dyes.
					Tafetta					
1858	America	Women	Dress materials	Summer stuffs	Colored figures, white ground		Tafettas-de-laine		Godey 57:192	Goat's hair cloth.
1860	America	Women	Dress	Morning at home or abroad	Black		Tafetta		Godey 60:287	"Most useful and ladylike robe."
1862	America	Women	New materials	Popular for early spring wear	Spring		Taffeta d' Annecy	Cotton and wool	Godey 64:415	Sometimes bar or stripe of silk. In stripes and checks.
1862	America	Women	New Materials				Taffeta de Suez	Cotton and wool	Godey 64:415	Thinner
1862	America	Women	Walking dress	Seaside			Taffeta d' Annecy	Cotton and wool	Godey 64:517	A Redingote dress
1862	America	Little girl	Dress				Taffeta de Suez	Cotton and wool	Godey 64:517	Boy's dress of taffeta d' Annecy, chamois color.
1863	America	Women	Dress	New spring	Cuir		Taffetas	Wool	Godey 66:587	Barred with black.
1863	America	Women	New robes	Spring or summer			Taffetas	Wool	Godey 66:588	Stamped to imitate braiding
1864	United States	Women	Dresses	No laundering	New		Taffetas	Goat's hair	Godey 68:590	
1925-26	United States	Materials	Fall and winter	Light, medium,			Taffeta-de-laine	Wool	The Trend, 1925-26	Of sturdy wearing qualities.
					Tamine					
1611	England		Estamine				The stuff tamine		Murray IX, Pt. 2:67	Also a strayner, searce, boulter or boulting cloth.
1653	France	People	Stockings				Tamine		Murray IX: Pt. 2:67	Or of cloth-serge.
1653	England		Taming	Made 1653 and after			Tamine	Woolen	McClellan I:393	
1653	Springfield, Massachusetts		Tammy	From accounts of John Pyncheon	Red		Tamine	Woolen	Earle(b):244-245	Also spelt tammin, taminy, etaminee and estamine.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1666	Boston	Martha Emmons	Petticoat	Died 1666	Red		Tamminy	Woolen	Earle(b):244-245	
1666	Boston	Neighbor	"Wast cote"	Had			Taminy	Woolen		
1703	Boston	Deliverance Parkeman	"Mixt Estamains"	Sent to		18 s. a Yard	Taminys	Woolen	Earle(b):244-245	
1737	England	Taminy			Yellow		Taminy		Murray IX. Pt. 2:67	Ochtertyre House Bks.(1907)
1775	Connecticut		Tamiony and Taminy	Advertised			Taminy			
1755	England		Taminy				Taminy	Woollen stuff	Murray IX. Pt. 2:67	
1822			Tamine				Tamine	Woollen	Murray IX, Pt. 2:67	"Probably the same that is now called tammy." Nares.
1854	America	Women	Tamese cloth	Deep mourning	Black		Tamese cloth		Godey 48:190	Usually worn for parents or children. Also alpaca, cashmere.
1876	England		Tammies	Description of stuffs made			Tammies	Worsted	Wright V:230	Shalloons, everlastings, calimancoes, moreeno, and serges.

Thibet Cloth

1851	America	Pedestrian	cloak	One of most graceful of season	Stone		Thibet cloth		Godey 42:70	Trimmed with fold of same corded with satin.
1851	America	Woman	Cloak	Winter walking			Thibet cloth		Godey 42:132	Edged with sable
1851	America	Woman	Skirt	Equestrian habit	Brown		Thibet cloth		Godey 43:63	Brown so fashionable for dresses the past season.
1853	Philadelphia and New York		Thibet cloth	Mentioned			Thibet cloth		Godey 47:568	Speaks of printed flannel as soft almost as Thibet Cloth.
1854	America	Women	Shawls	Deep mourning	Black		Thibet cloth		Murray X, Part.1 2	And cashmere shawls.
1857	America	Women	Long shawls	Are the general wear			Thibet cloth		Godey 49:288	When shawls are worn.
1857	England		Shawls of all kinds				Thibet cloth		Murray X, Pt. 1, 2	Silk fringe.
1858	England		Thibet cloth				Thibet cloth		Murray X, Pt. 1, 2	Simmonds Dict. Trade.
1862	America	Woman	Wrap	"The Mignonnette"	Black		Thibet cloth		Godey 64:221	Or Canton crape.
1864	America	Woman	Thibet shawl	For fall	Black		Thibet cloth		Godey 69:186	Edged with wide fold of crape or silk is the most desirable.
1864	America	Woman	Thibet fringe	Quite a novelty			Thibet cloth	Or goat's hair	Godey 69:452	Decidedly most stylish trimming yet introduced this season.
1900	America	Woman	Gown		Black		Thibet cloth		Murray X, Part 1,2	Mary E. Wilkins - Love of Parson Lord. "I don't care about this old Thibet."

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
					Tricot					
1859	America	Women	Plainer garments		Black		Tricot		Godey 59:477	Beaver and tricot cloths, all unlined. Great variety.
1859	America	Women	Burnous	Shawl shaped			Tricot		Godey 59:477	And ample in the back.
1859	America	Boy of 6	Paletot(Wrap)	Walking dress	Brown		Tricot cloth		Godey 60:191	Curled plush collar and lappets
1861	America	Women	Winter wrap	At Beodie	Gray		Tricot		Godey 63:456	Wide loose sleeves with lappets of cloth, bound with purple.
1868	America	Ladies	Cloak	With any colored dress	Black		Tricot		Godey 77:555	For those who do not desire a cloak to match every dress.
1898	England	Women	Walking dress	Mourning			Tricot	Woollen	Murray X, Pt. 1:350	From Daily News, March 6.
1904	England		Tricots				Tricot	Woollen	Murray X, Pt. 1:350	Diagonals running straight across.
					Tweed					
1830	England	Men	Shooting suits	Hunting costume			Tweeds		McClellan II:432	Discarded blue evening swallow tails and underwaistcoats and wore sensible suits of tweeds and homespuns.
1839	American	Gentleman	Suit	Morning	Mixed tweed		Tweed		McClellan II:229	From a print of that date.
In Fifties	England	Men	Suits	Much in use			Tweed		Hughes:274	Similar to present shapes, heavier in cut and with braided edges.
1856	America	Women	Winter cloak		Drab		Tweed		Godey 52:161	One most worn this winter.
	America	Men of 50-60	Suits	Golf links or lake			Scotch tweed		Ferber:288	Rich men - on Saturday afternoon at sports in imported stockings and suits.
	England		Tweeds				Tweeds		Ferber:343	"England does gardens and dogs and tweeds and walking shoes and pipes and leisure better than we do."
1857	America	Women	The Eureka(Wrap)	Takes place of Talma	Gray		Tweeds		Godey 55:72	With a beautiful trimming.
1862	America	Boy	Suit	Photograph	Grey		Tweed		McClellan II:248	And striped stockings.
20th century	London	Ex-army officer	Mufti tweed	Recognize on street			Tweed		Webb:316	"His instinct for dress is so ingrained, is easy to recognize him."
1929	America	Women	Suits	Sports	Black and white		Tweed		Women's Wear Daily, June 25,1929, Sec.3.p.11	Herringbone strips and small nubbed mixtures, favorite medium.
					Valencias					
1856	United States	Girl 8-10	Skirt		Blue and brown		Valencias		Godey 52:383	Children's Fashions, April.
1856	United States	Young girl	Skirt	Walking dress			Valencia		Godey 52:383	
1856	United States		Valencias	For sale			Valencias		Godey 53:478	

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1856	United States	Women or children	Trim for merinos and cashmeres				Valencia		Godey 53:572	Plain merinos and cashmeres have crosswise bands.
1857	United States	Woman	Walking-dress	Fall	Green		Valencia		Godey 55:477	Basque of mode-colored ladies' cloth.
1858	United States	Women	Valencias	Travelling dresses	Plain		Valencia		Godey 56:480	And challis
1858	United States	Women	Materials	Travelling dresses			Valencia		Godey 56:574	Among favorites. Come in checques and Bayadere stripes.
1858	United States	Older boy	Dress				Valencia		Godey 57:384	Black felt hat.
1858	United States	Women	Dress materials	Mourning			Valencias		Godey 57:478	Mousselines, Shepherd's plaids, poplins, and bombazines.
1858	United States	Child	Dress	Winter			Plaid		Godey 57:569	
1859	United States	Woman	Jacket	Riding-habit			Valencia	Wool-silk	Godey 58:383	Poplins, valencias, challies, etc. Much the same.
1861	United States	Woman	Goods	Travelling-dress and general spring wear	Gray	62½¢	Valencias		Godey 62:288	And Syrian poplin. Worn by people in and out of mourning.
1863	United States	Children					Valencias		Godey 66:408	Figured or plaided in most lovely colors.
1863	United States	Women	Toil de Valence	For fall			Valencia		Godey 67:491	New materials. Some plain, some with silk ribbon-like stripe.

Velour

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
About 1400	England	Officer	Gown	Mustard villars			Moitie velours	Woollen	Planche I:376	Mustard villars. Corruption of Moitie velours.
1834	Paris	Women	Robes				Velours epingle		Godey 9:2	Under dress of grosde naples. Paris correspondence.
1834	England	Countess of Surrey	Bodice	Of Queen of England	Black		Velours epingle		Godey 9:2	Elegant dress. Line with black satin.
1845	England	Duchess of Gloucester	Train	Queen's last ball	Rich white		Velours epingle		Godey 31:179,180	Lined white satin.
1851	United States	Woman	Mantle		Brown		Velours		Godey 43:315	Edged with therry velvet Ribbon of same shade.
1855	United States	Slippers	Melon pattern		Velours epingle		Velour		Godey 50:457	Black cloth, claret or green
1859	United States	Woman	Burnose, or cloak	Coming season(Spring)			Velours		Godey 58:362	velvet, or velours.
1859	United States	Woman	Woollen tissues				Velours delaine	Woollen	Godey 58:192	And reps
1861	United States	Woman	Evening dress	Among richest fabrics			Velours epingle	Uncut velvet	Godey 62:91	Velvet has regained its place.
1861	United States	Women	Street dresses	Favorite material			Ottoman velours		Godey 62:92	Offers sensible, suitable resistance to mud and mire.
1863	United States	Women	Mantles		Blue		Drap de velours		Godey 66:214	Bands of sable, mink and chinchilla for bordering.
1864	United States	Women	Cloaks	Novelty	Blue		Velours		Godey 68:210	
1866	United States	Women	Dress	Winter	Blue		Velours		Godey 73:547	Trimmed with heavy silk cord.
1866	United States	Women	Dress	Street or evening	White		Drap de velours		Godey 73:548	Tasteful affair.
1868	United States	Women	Walking dress	Promenade costume	Brown		Velours		Godey 76:106	
1868	United States	Women	Walking costume	Winter	Light		Bismark velours		Godey 76:106	
1868	United States	Women	Suit	Promenade costume	Gray		Velours		Godey 76:106	
1868	United States	Women	Dress materials	Great variety			Velours		Godey 76:107	Poplins, reps, velours and winseys.
1870	United States	Women	Woollen goods	No great novelties			Velours		Godey 81:485	All the old favorites.

Dates	Locality	Person Wearing	Article or Garment	Occasion	Color	Price	Descriptive Term	Fiber Variations	Source	Remarks
1864	United States	Women	Cloth	Winter	Maroon, purple, blue, plum, gray		Velour catele		Godey 68:210	Kinds of cloth.
					Wadmoll					
1436	England		Wadmole	Imports from Spain					Murray X, Pt.II:4	"iren, wolle and gotefel".
16th Century	England		Wadmoll	Manufactured			Very coarse cloth		Fairholt II:407	
	England		Three pieces	Inventories of Henry V.			De Wadmol rouge		Fairholt II:407	
1502	England		Wardemole	Dyeing	Blewe and murrey		Wardemole		Murray X, Pt.II:4	For the Quene's barge
About 1580	England		Wedmoles	Of Wales			Wedmoles		Murray X, Pt.II:4	For all the ports of Galicia.. Flaninge and wedmole of Wales.
1598	England		Watmoles	Sale			Watmoles	Woolen	Murray X, Pt.II:4	Market house for sale of woolen bayes, flanels, and such like.
1633	Massachusets	Wm.Wright	2 pair Stockings	Made of cotton and woollen cloth			Wadmoll		Earle(a):I:33	Also cloth and linen stockings for all weathers.
About 1660	England	Men and children	Stockings	Among imports			Wadmol		Planche I:485,6	Stockings of leather, of silk, of woollen and of worsted.
1662	England	Mittens					Wadmol		Murray X, Pt.II:4	
1695	England		Covering of collars	Of cart-horses			"Woadmel"		Murray X, Pt.II:4	In Oxfordshire called waddenell.
	England		Weadmel	Originally			Weadmel	Iceland wool	Earle(b):253,254	Brought from Iceland.
			Mittens and petticoat	Read of			Wadmoll		Earle(b):254	
To 17th Century	Scotland		Wadmal	Taxes paid in this and other commodities			Wadmal		Murray X, Part II:4	Taxes of Orkney and Shetland
	Scandanavia and Iceland	Country people	Garments				Wadmal	Woollen	Murray X, Part II:5	
Early 18th Century	England	Womman	Upper garment	Much used in the Zetland Islands	Dark		Wadmaal		Whitney & Smith, X:6798	
1750	England		Woodmeil				Woodmeil	Island Wool		Island wool supplied to carpenters of ships for lining of Ports, etc.

TABLE I. FABRICS AND DATES SHOWING PERIOD OF USE

Fabric	First Date	Last Date	Span of Years
Algerine Cloth	1859	1862	3
Allapine	1750	1771	21
Alpaca	1830	1876	46
Astrakhan	1830	1880	50
Barege	1815	1900	85
Barracan	987	1840	853
Batiste	1600	1870	270
Bayes	1553	1787	234
Beaver	1400	1875	475
Blanket	13th Century	19th Century	600
Bombazine	13th Century	1870	670
Broadcloth	1482	1929	447
Bureau, birrus	987	1600	613
Callimanco	1592	1850	258
Camel's Hair	1750	1924	174
Camlet	55 B.C.	1847	1902
Cashmere	53 B.C.	1929	1982
Cassimere	1775	1870	95
Challis	1832	1925	93
Chinchilla Cloth	1809	1864	55
Crape	1688	1929	241
Delaine	1800	1868	68
Drugget	1620	1924	304
Duffels	1656	1759	103
Durant	1620	1787	167
Empress Cloth	1863	1864	1
Felt	9 B.C.	1924	1933
Flannel	1602	1926	324
Foulard de Laines	1861	1864	3
Frieze	1216	1877	661
Grenadine	1848	1879	31
Grogram	1583	1775	192
Habit Cloth	1850	1858	8
Homespun	1616	1900	284
Jersey	1087	1907	820
Kendal	1331	1581	250

Table I - Continued:

Fabric	First Date	Last Date	Span of Years
Kersey	14th Century	19th Century	500
Kerseymere	1798	1876	78
Ladies' Cloth	1854	1880	26
Lasting	1500	1895	395
Linsey-woolsey	1500	1870	370
Merino	1800	1898	98
Mohair	1666	1884	218
Mousseline de Laine	1834	1870	36
Nun's Veiling	1814	1883	69
Paragon	1660	1700	40
Paramatta	1834	1909	75
Penistone	1551	1834	283
Perpetuana	1601	1711	110
Poil de Chevre	1839	1872	33
Poplin	1750	1870	120
Prunella	1607	1888	281
Ratteen	1670	1850	180
Reps	1834	1925	91
Russel	1500	1771	271
Sagathy	1700	1752	52
Say	1558	1800	242
Serge	1380	1924	544
Shag	1607	1790	183
Shalloon	1676	1876	200
Shepherd's checks, plaids, or tartans	1087	1924	837
Stamin	1400	1677	277
Taffeta	1858	1925	67
Tamine	1611	1876	265
Thibet Cloth	1851	1900	49
Tricot	1859	1904	45
Tweed	1830	1929	99
Valencias	1856	1863	7
Velour	1400	1870	470
Wadmoll	1436	1750	314

TABLE II. SUMMARY OF SEVENTEENTH CENTURY TABULATIONS

Name	Dates	Span of Years	Locality	Use: Person Wearing	Use: Garments	Use: Other Uses	Price	Descriptive Terms: Fiber	Descriptive Terms: Fabric	Color	Weave	Design	Other Qualities	Remarks
Batiste	1600-1870	270	France and United States	Men, women and children	Dresses, wraps			Batiste de laine or wool	Light, gauzy texture, Scotch batiste, plain batiste	White, gray, salmon	Plain	Plain		Used principally for dresses.
Crape	1688-1929	241	England, France, United States	Women and children	Veils, shawls bonnets, hats dresses and petticoats	On arm or hat for mourning		Woolen, worsted, silk or cotton	English crape, drawn crape, rich, light weight.	Chiefly black, white, mauve	Plain	Crape and plain, printed	Wiry	Much worn for mourning, even by children.
Drugget	1620-1924	304	England, United States, India	Men, women and servants	Coats, waistcoats, petticoats, dresses, suits	Rugs, valences, table covers, linings	12s. Yard	All wool, wool and silk, wool and cotton, wool and linen	Coarse, rough, light, rich, serviceable	Light, brown, earth, white, black, blue	Twill	Striped, printed		Formerly used for garments; now, floor coverings.
Duffels	1656-1759	103	England, United States	Men, women, children	Coats, surtouts, aprons		4-6s. Yard	Woolen	Coarse, Dutch, thick nap or frieze	Light, white, blue		Striped	Knotted or tufted	Coats are constantly mentioned. Used for winter wear.
Durant	1620-1787	167	United States	Men and women	Gowns, vests, mantles, breeches		3s. 6d.	Worsted woolen	Good strong stuff, lasting, close-grained	Black			Called everlasting	Named from strength and wearing qualities.
Flannel	1602-1926	324	France, England, United States, Spain	Men, women, children	Stockings, trousers, dresses, shirts, underwear, veils	Sheets, draperies, linings		Woolen worsted	Coarse, thick, soft, fine, light, thin	Plain, white, red, blue, yellow, gray	Plain or twill	Printed, striped: Excellent designs	Plain and patterned, French	Useful fabric.
Homespun	1616-1900	284	England, United States	Everyone	Suits, cloaks, coats, frock, petticoats, all garments	Curtains, sheets or blankets		Wool, cotton and wool, linen and wool	Coarse, heavy, plain, decent	Gray, russet, dull blue	Plain, twill	Plain		Originally made in homes.
Mohair	1666-1884	218	England, United States, France, Spain	Men, women, children	Dresses, suits, shawls, mantles, petticoats	Buttons, wigs, drapes	Moderate	Goat's hair and cotton, wool and cotton, silk, mohair	Lustrous, fine, durable, serviceable, heavy	Brown, black, gray, buff, blue, light	Plain twill	Plain, checks, exquisite, stripes	Easily cleaned	Much used for walking and travelling dresses.
Paragon	1660-1700	40	England, Scotland, United States	Women	Gowns, petticoats, bodices,	Upholstery		Woolen	Kind of double camlet	Red		Plain	Embroidered	Used for dress and upholstery, 17th Century.
Perpetuana	1601-1711	110	England and United States	Colonists, servants	Coats, hoods, petticoats, waistcoats		12 yds, 16 s.	Wool, wool and silk	Durable, rich, glossy	Red, brown			Like parchment	Resembled lasting.
Prunella	1607-1888	281	England and United States	Men, women, girls	Gowns, shoes, boots, mantles			Originally silk, worsted, twilled silk back	Strong, rich, lustrous, serviceable, satin finish	Black, blue, dark	Twill and satin	Black and white stripe	Closely woven, easily cleaned	Used largely for shoes. Resists dust. Nearly waterproof.
Ratteen	1670-1850	180	England and France, United States	Men and women	Coats, dresses, suits	Coat lining, cushion and coverlet			Heavy, rough. Resembles drugget	Scarlet, brown	Twill	Friezed or with curled nap	Thick, curled nap	
Shag	1607-1790	183	England, United States, Ireland	Mostly men	Suits, breeches, petticoats, ruffs, gowns	Linings	18 d. yard	Woollen Generally worsted, sometimes woollen, sometimes silk	Long velvet nap, light, shaggy, heavy					Frequently imported.
Shalloon	**1676-1876**	**200**	England and United States	Men, women, troops	Dresses, waistcoats	Linings	4s.6d. yard	Woollen, worsted	Texture like modern challis, closely woven	Purple	Pile		Like plush	Much used in New England.
Tamine	**1611-1876**	**265**	England, France, United States	Women	Stockings, petticoats, coats		2-18 s. yard	Woollen, worsted	Glazed like alpaca, fine cloth, thin	Blue, red			Light	Used chiefly for linings.
										Red and yellow			Good quality	Much mentioned 17th and 18th centuries.

Summary

A survey of the tabulated information shows that all of the fabrics studied had many points of interest, although for various reasons some were more outstanding than others. Table I is composed of the names of the fabrics listed alphabetically, and gives the first and the last dates concerning their use, which was found in the literature studied. In this table the span of years (determined by the first and the last dates found in the literature), covered the use of the fabrics.

Since seventy fabrics were selected for the study, it was not thought advisable at this time to summarize all of the information in regard to each one. In order to indicate the value of such a summary, the fabrics with the first use mentioned in the seventeenth century were listed and the significant information summarized (Table II). A person who is interested in any one of the other fabrics could tabulate the information included in this study by a method similar to the above.

As shown in Table II, the fabric which was used the least number of years was paragon. This material was used for a period of about forty years, while homespun was in use for about two hundred eighty-four years. There are

several of the fabrics listed in this table which have been in use within the last twenty-five years, and even in the stores of today one would find wool crape, flannel, and homespun.

With one or two possible exceptions, all of the fabrics listed in this table have been worn by men, women, and children, both in England and the United States, while several have been worn in France and Spain as well. The fabrics of the seventeenth century were used for practically all kinds of outer garments, of which dresses were perhaps the most common, while flannel was used for underclothing also. In addition, homespun and flannel have both been used for sheets or blankets, and drugget, homespun and mohair for curtains and drapes. Drugget has also been used for carpets and rugs as well as for clothing. Paragon was used for upholstery in addition to clothing. Flannel has been used for baby's boots, and prunella was once popular for women's boots, shoes and gaiters. Batiste was used for men's trousers in addition to women's dresses and wraps. Crape and flannel have been worn for veils, while flannel, ratteen, shag and shalloon have been used as linings for various garments. Crape, drugget, homespun, mohair, paragon, perpetuana, shag and tamine have all been used for petticoats.

Table II shows that the plain and the twill weaves were standbys in the seventeenth century and that the manufacturers mixed cotton and wool, silk and wool, and linen and wool, just as they do today. Six of the fabrics summarized are spoken of as plain in design, while the others are described as figured or striped.

The colors used in these fabrics were many and varied, with white, black and gray predominating.

CONCLUSIONS

1. A study of this character, since it is based on information secured through reading, requires careful manipulation, and unless systematically tabulated is of little value for future information or as an investigation.

2. Practically all of the information secured was of definite value in the investigation and was used in the thesis.

3. Through this study one is impressed with the fact that a fabric which is worth while and suited to a definite purpose returns repeatedly as a popular fabric.

4. Too much stress cannot be placed upon the necessity of allowing sufficient time for an investigation of this kind because of the enormous amount of reading, the assimilation of material, and the collection of helpful illustrations.

5. Information of this nature can be secured from encyclopedias, from dictionaries, from books of history, books on the costume of various countries, from the fashion magazines of different periods, and from contemporary literature.

6. The student of historic costume may find this information of value, since he is interested in knowing not only the nature of the material used for clothing, but also in the name and other descriptive items concerning the fabric.

7. The student of textiles should find this material helpful since the historical and economic value of each fabric is suggested.

8. The person engaged in business could be exceedingly interesting should he include some of these items in his sales talk, and at the same time he could give valuable information on the fabric which he sells.

9. The problem should be of value to the investigator interested in a study of the origin and development of names. At the same time, it develops an interest in the literature, history and biography of the people in different countries and periods.

10. Similar studies could well be made of cotton, linen,

or silk fabrics, although in such a study, it would probably be more worth while to limit the scope and make a more intensive study of a smaller number of fabrics.

11. Another interesting problem would be to discover the influences exerted by the economic and political conditions of the country on the character of the fibers and fabrics used; such as, for example, the effect of war on color, or of a particular discovery on design.

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