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TEACHER INSTITUTE

Eighteenth-Century Clothing

Introduction

How do we know what people wore more than two hundred years ago? In this lesson, students employ visual literacy and interpretation skills to examine the social structure of eighteenth-century Williamsburg using primary sources. Students research proper clothing terms, the origins of different styles, and garment functions. Classroom adaptations include suggestions for creating an eighteenth-century appearance.

Objectives

- To introduce eighteenth-century clothing designs, textiles, terms, and functions.
- To investigate the origins of eighteenth-century clothing designs using primary sources.
- To compare the clothing and accessories of different social levels in the Williamsburg community, and to understand their importance in social events and ceremonies.
- To explore ways to create an eighteenth-century appearance for modern-day students.

Materials

- Primary Source Images
- Clothing Line Drawings
- Glossary of Eighteenth-Century Clothing
- Fibers Used in Eighteenth-Century Clothing and Domestic Furnishings (Teacher Background)
- Classroom Colonial Clothing Patterns
- Sources for Eighteenth-Century Clothing and Patterns
- Suggested Modern Adaptations for Eighteenth-Century Clothing

Setting the Stage

1. Ask students what kinds of clothing are popular today.
    a. Why do people wear the things they do? (For instance, you might ask, ‘why are many of you wearing jeans today?’ or ‘why did you wear a coat today?’)
    b. Is there a difference between what adults and children wear?
    c. Do people wear different things to work than at home?
    d. Does your clothing depend on what kind of work you do?

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    e. Does our clothing show our social status?
2. Explain that in the eighteenth century, clothing served many of the same functions it does today: it's practical, but it also shows our personal style and our social class.

Strategy

1. Divide students into six teams. Distribute one primary source image to each team. Direct students to look at the prints and write a statement about the clothing in the picture. Repeat the process until each team reviews all the prints.
2. Ask students to share their inferences.
3. Discuss with the class:
    a. Do the garments look expensive to you? How can you tell?
    b. What can you learn about the people in the pictures from the clothing they wear?

Classes with access to computers/laptops and the internet:

4. Project the website http://history.org/history/clothing/men/anatomymen.cfm for the class and work through it piece by piece.
5. Project the website http://history.org/history/clothing/women/anatomy.cfm for the class and work through it piece by piece.
6. Remind students that people in the eighteenth century were only using buttons, pins and ties to fasten their clothes, and they didn't have zippers or press studs. Also remind students that wool and linen were the most common fabrics, followed by cotton and silk (there was no polyester). Refer to the article "Fibers Used in Eighteenth-Century Clothing and Domestic-Furnishings" for more information.
7. Have the class work through the "Dress the Part" activity at http://www.history.org/History/teaching/dayInTheLife/webactivities/dress/dress.cfm independently.
8. Bring the class back together for a discussion of what they learned. How was clothing different for each social class? Why did each social class differ in their clothing?

Classes without access to computers/laptops and the internet:

4. Divide the class into groups of 4-5 students. Distribute the Glossary and a Clothing Line Drawings packet to each team.
5. Direct students to match the proper clothing term to the numbers on the clothing designs.
6. Go over the line drawings with the students using the overhead, document camera, or projector.
7. Remind students that people in the eighteenth century were only using buttons, pins and ties to fasten their clothes, and they didn't have zippers or press studs. Also remind students that wool and linen were the most common fabrics, followed by cotton and silk (there was no polyester). Refer to the article "Fibers Used in Eighteenth-Century Clothing and Domestic-Furnishings" for more information.
8. Discuss with students:
    a. How does eighteenth-century clothing differ from twenty-first-century clothing?
    b. Describe any similarities in clothing from the two centuries.

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c. What types of fabrics were used in Virginia?
d. How was the clothing made?
e. Where did people living in Williamsburg get their clothing?

Assessment

Revisit the primary source images. Ask students to make new inferences about the people in each picture based on the information they have learned. Ensure that students associate correct terms with clothing designs, and that they

- know how garments were worn
- can define the function of each garment
- can determine who might have worn the garment and under what circumstances or for what purpose (such as gender, social level, special occasion or everyday work, and so on)
- can equate, if possible, the eighteenth-century style to a twenty-first-century counterpart

Extension Activity

To demonstrate what they have learned, students can develop ways to adapt 21st-century clothing to an 18th-century style by designing clothing for either a doll or for themselves. Descriptions of adaptations, as well as easy classroom patterns, can be found in the resources section.

Students can draw a picture of themselves in eighteenth-century clothing. First, they should take a photo of their faces and glue it to a large piece of paper. Then they can then draw an eighteenth-century outfit underneath. On the back, they should write an ordered list of what order they would put on each piece of clothing to be dressed like their drawing (including the hidden layers!).

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Eighteenth-Century Clothing Primary Source Images

Johann Bernard Basedow, "Plate XIX," *Elementare*, 1770.

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John Collet, "High Life Below Stairs," 1772

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Matthew Pratt, "Portrait of Sir William Randolph (of Chitower)," circa 1773

Philip Mercier, "Youthful Amusement," circa 1775

Pater and Simon, "The Toilet," circa 1740-1755

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John Rose, "The Old Plantation," circa 1785-1790

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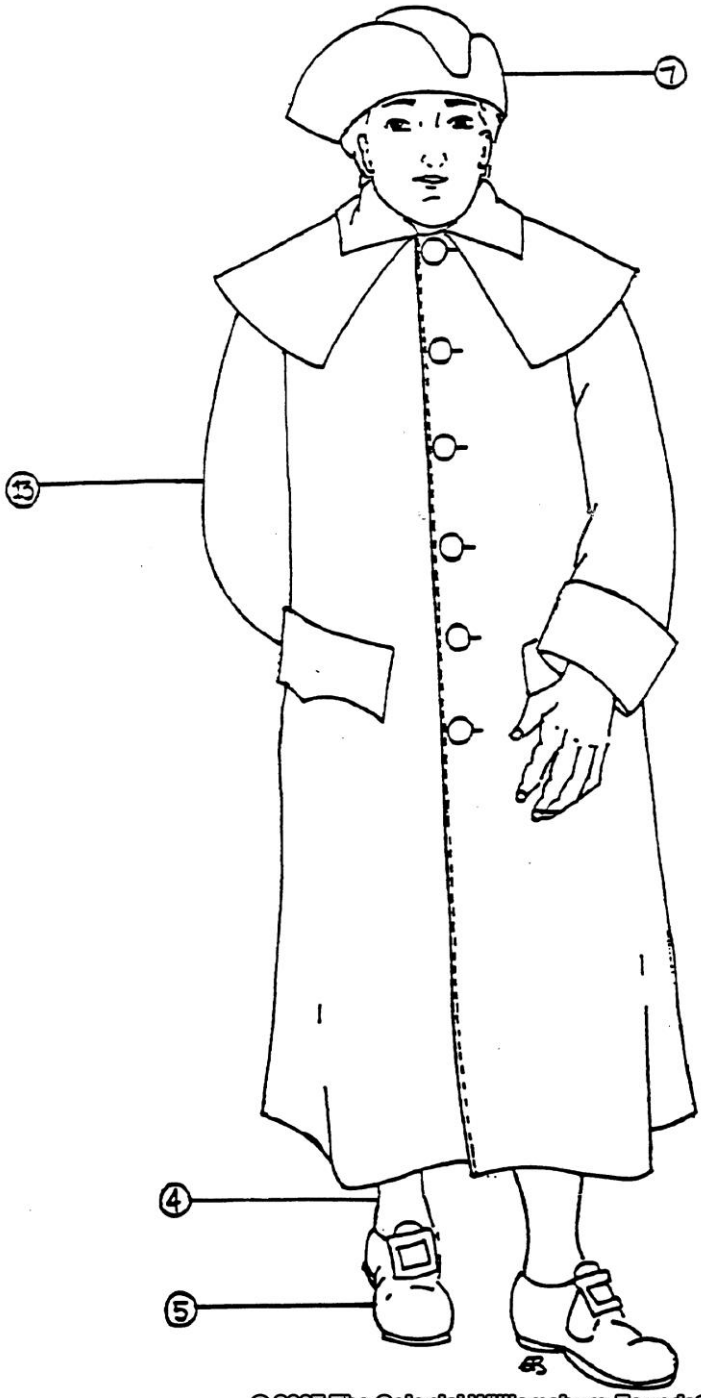
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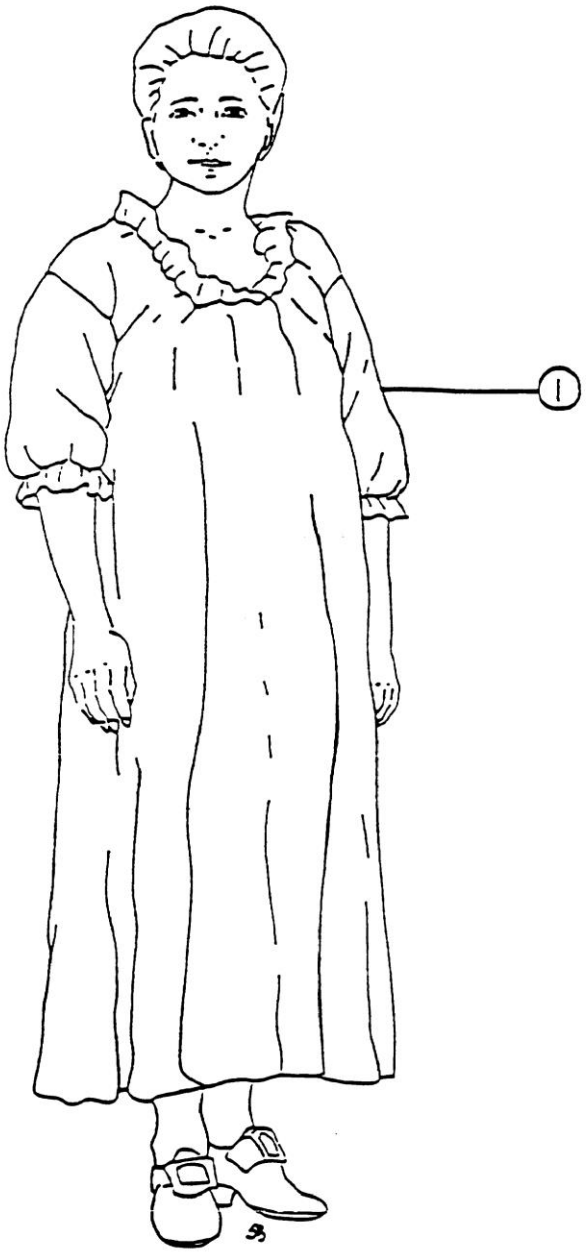

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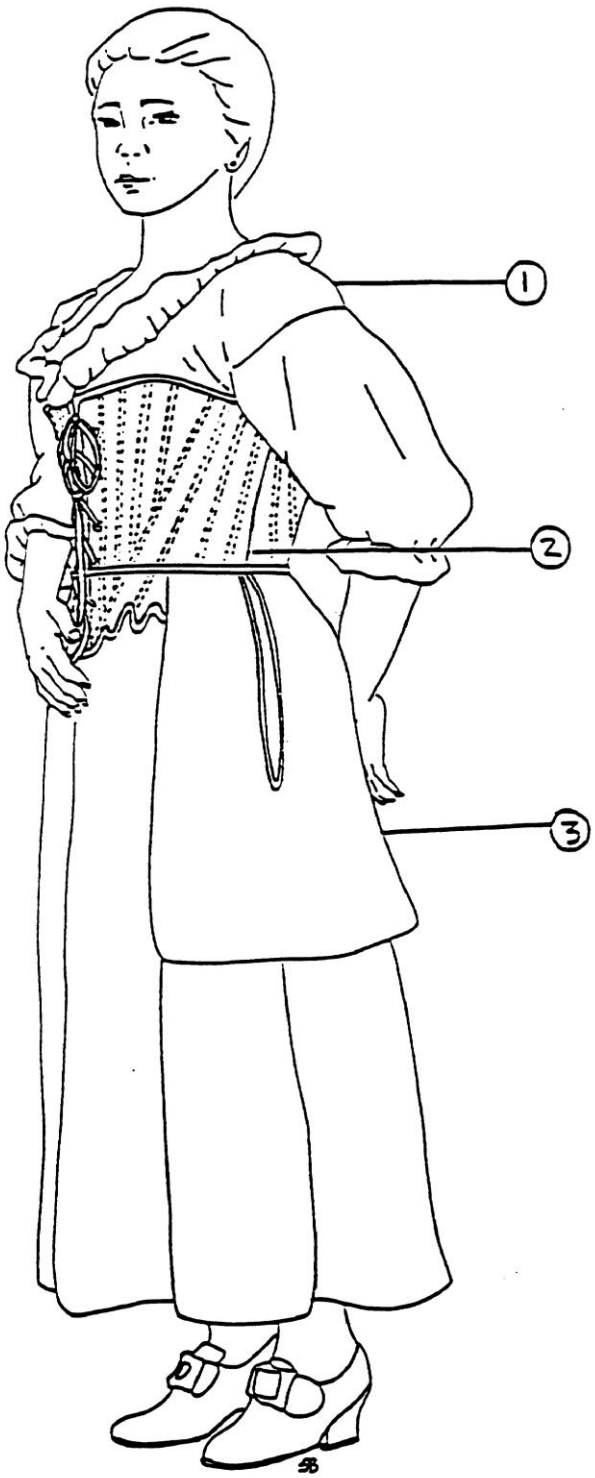

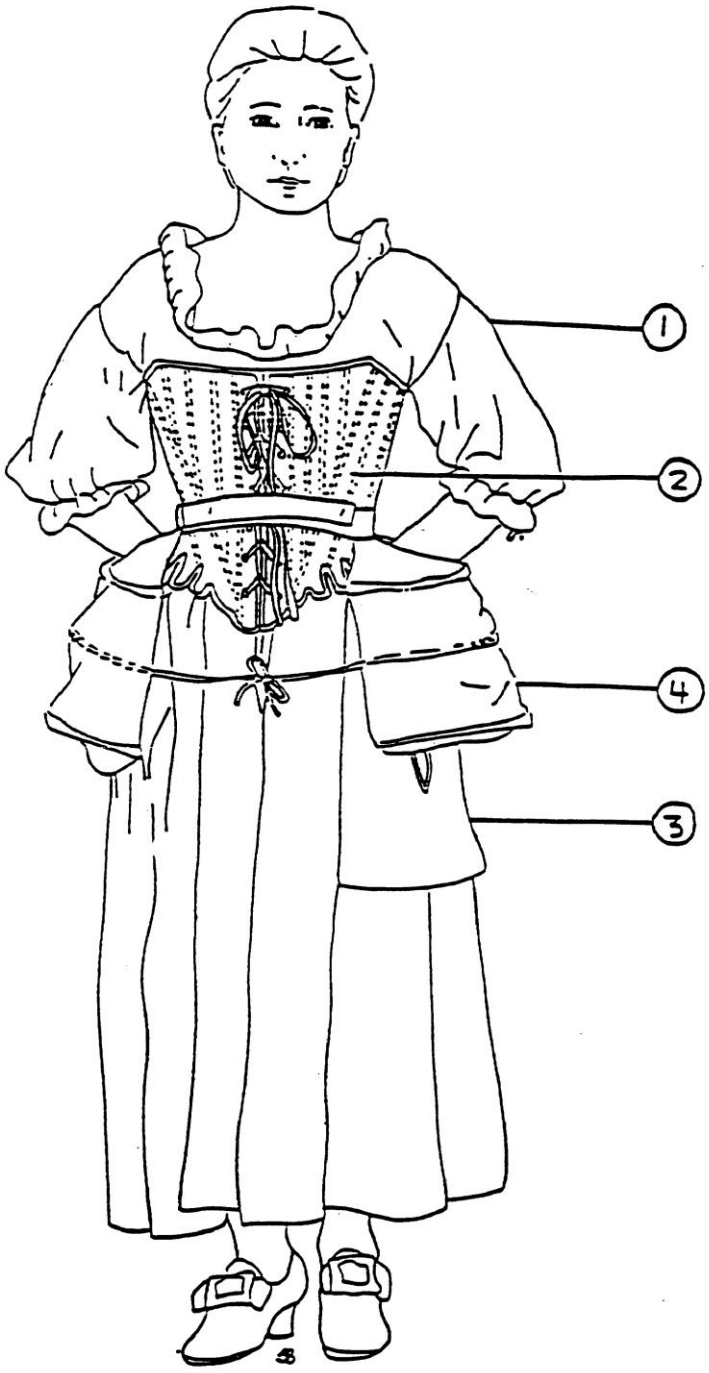

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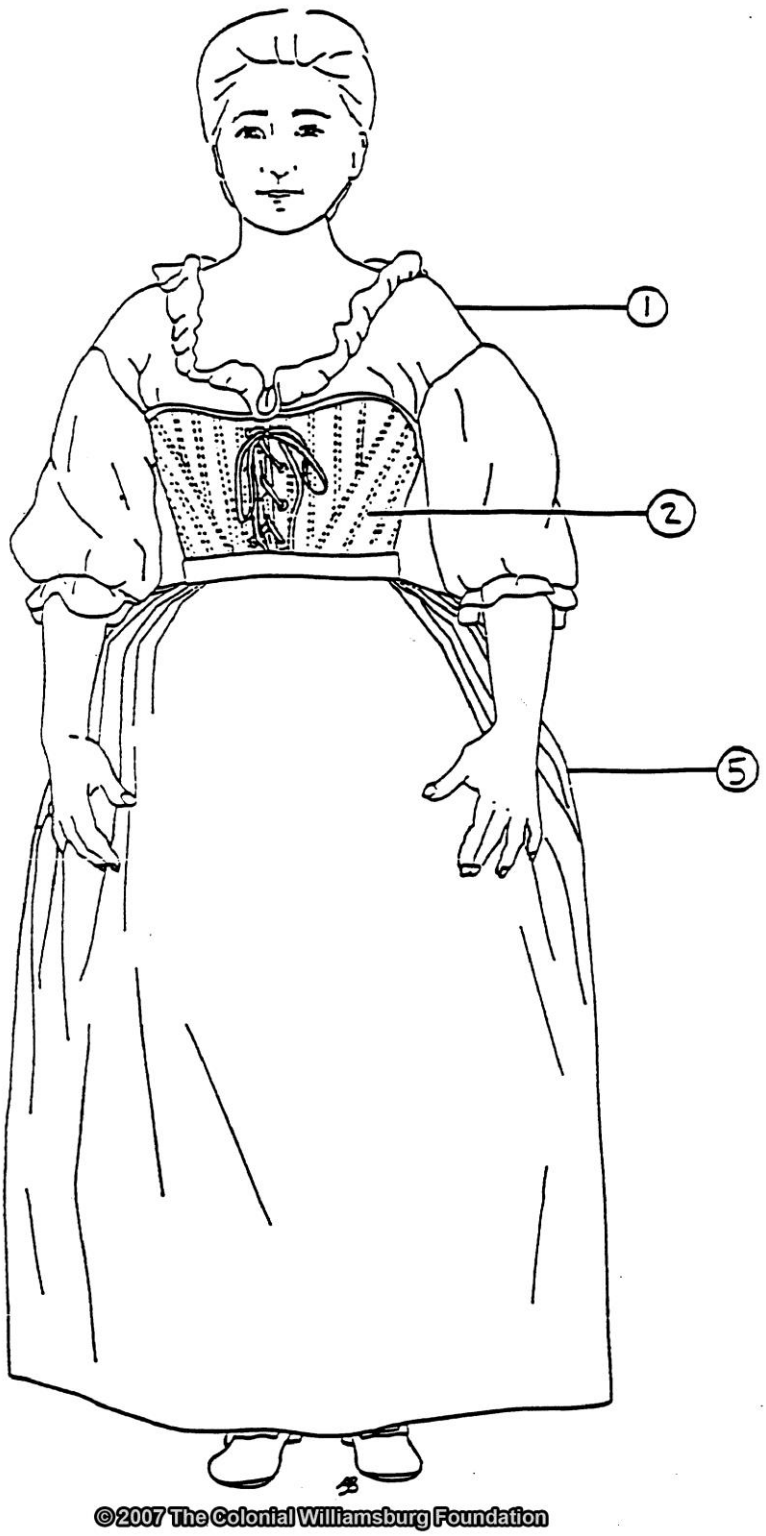
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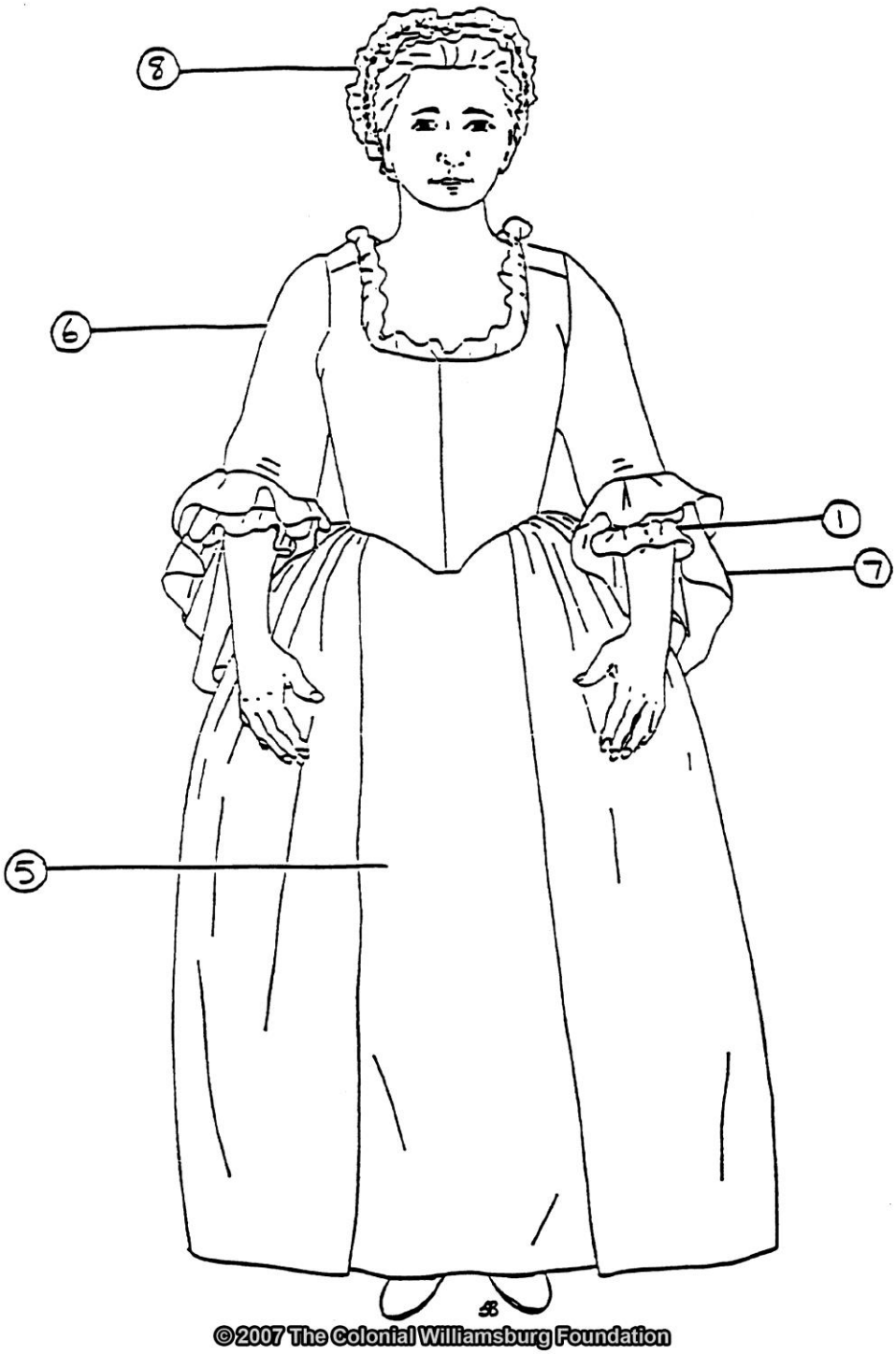
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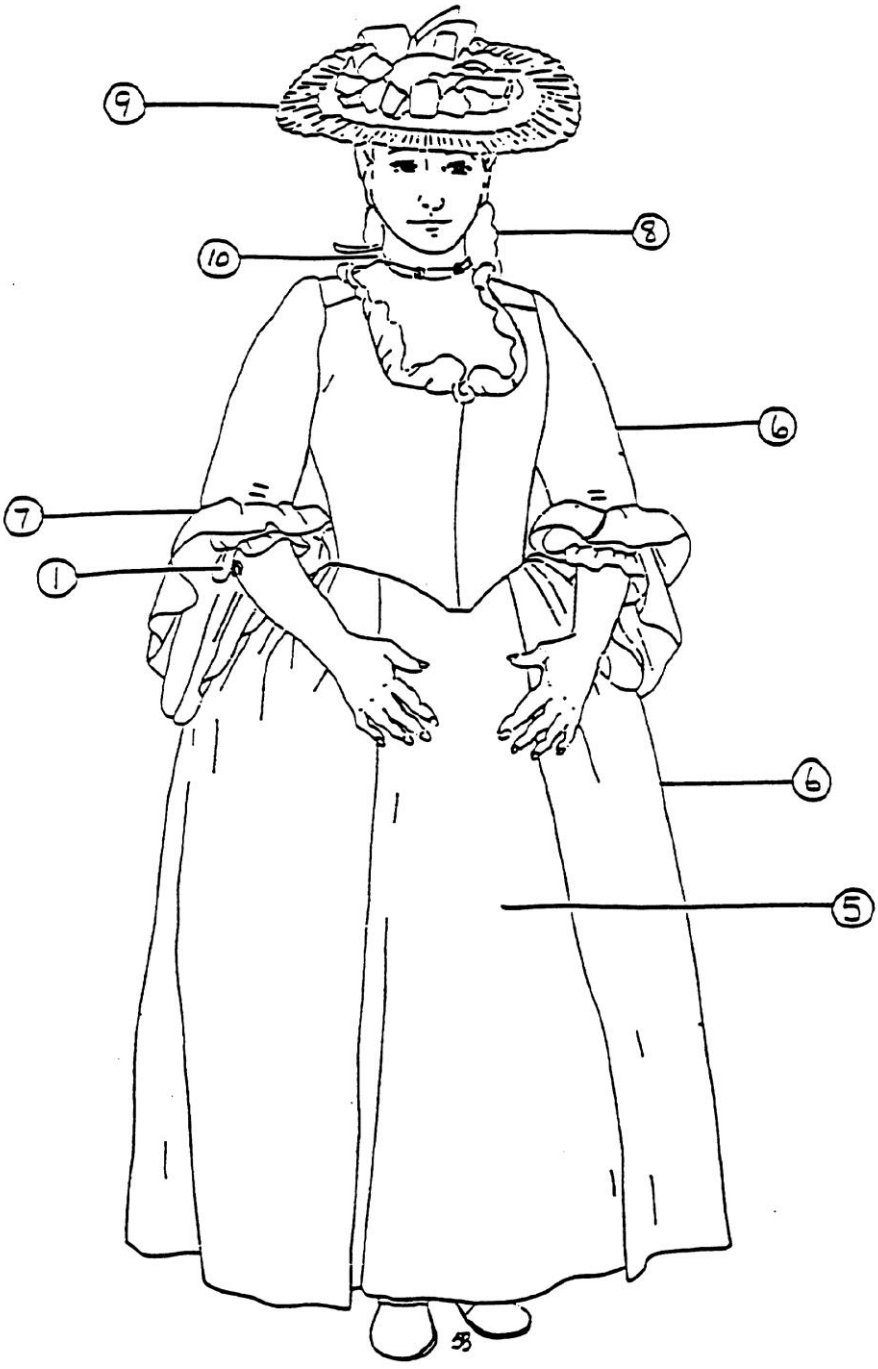
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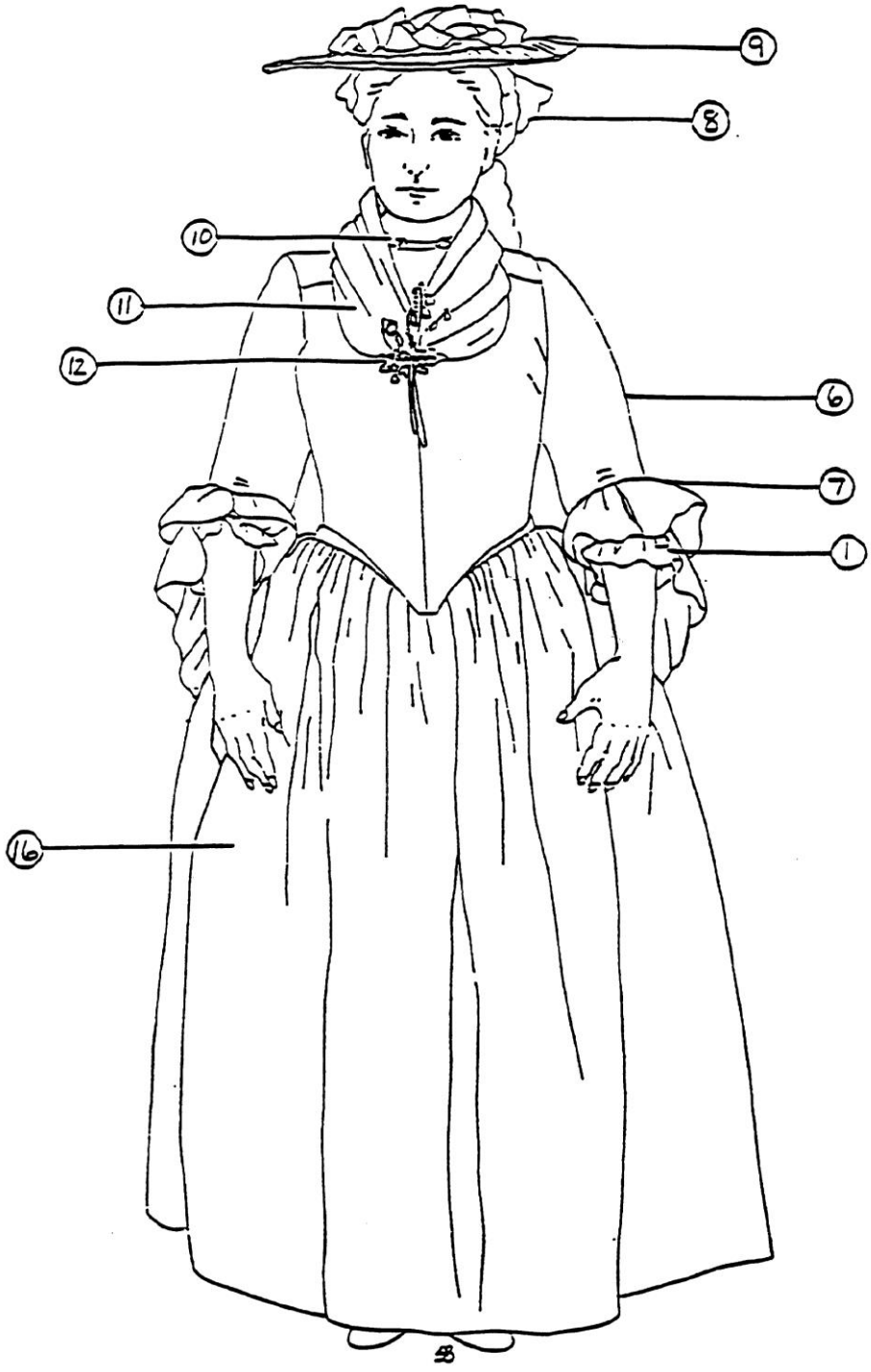

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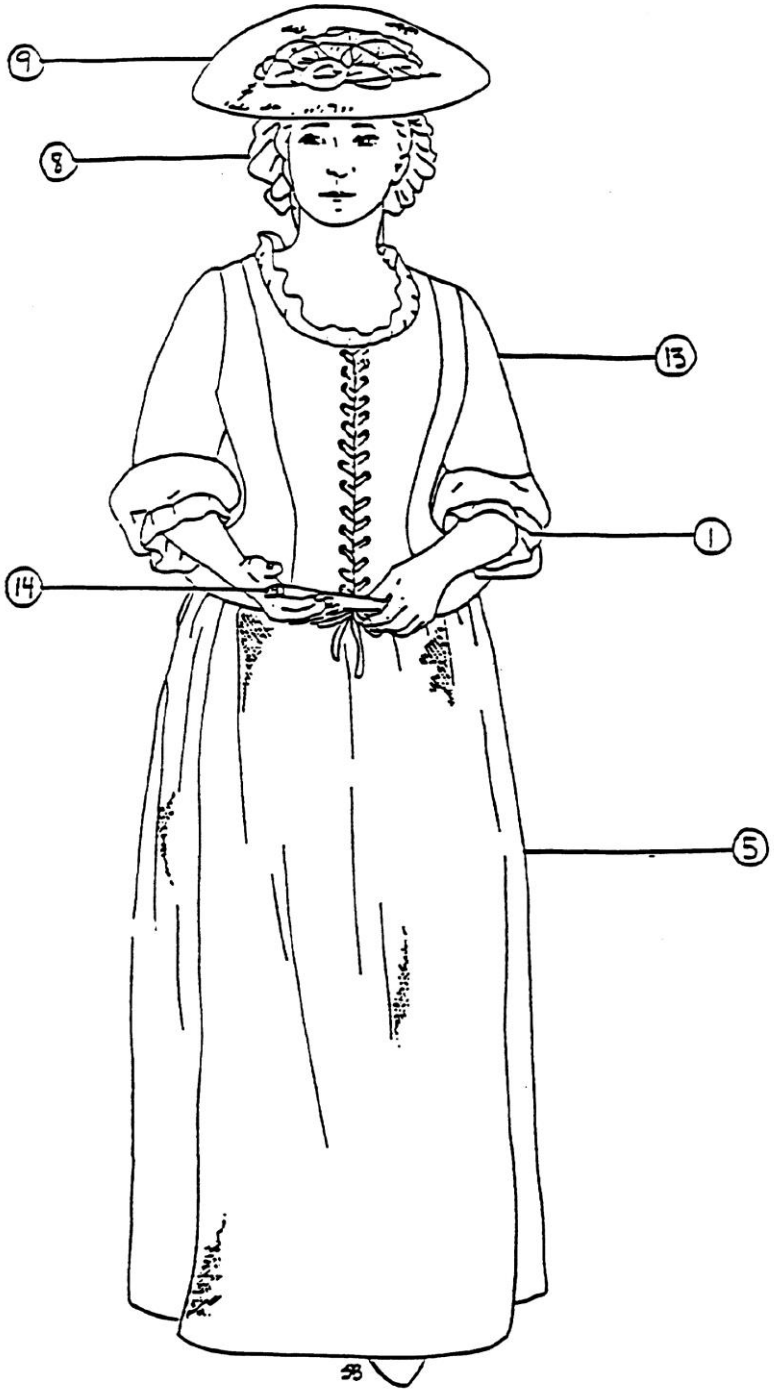

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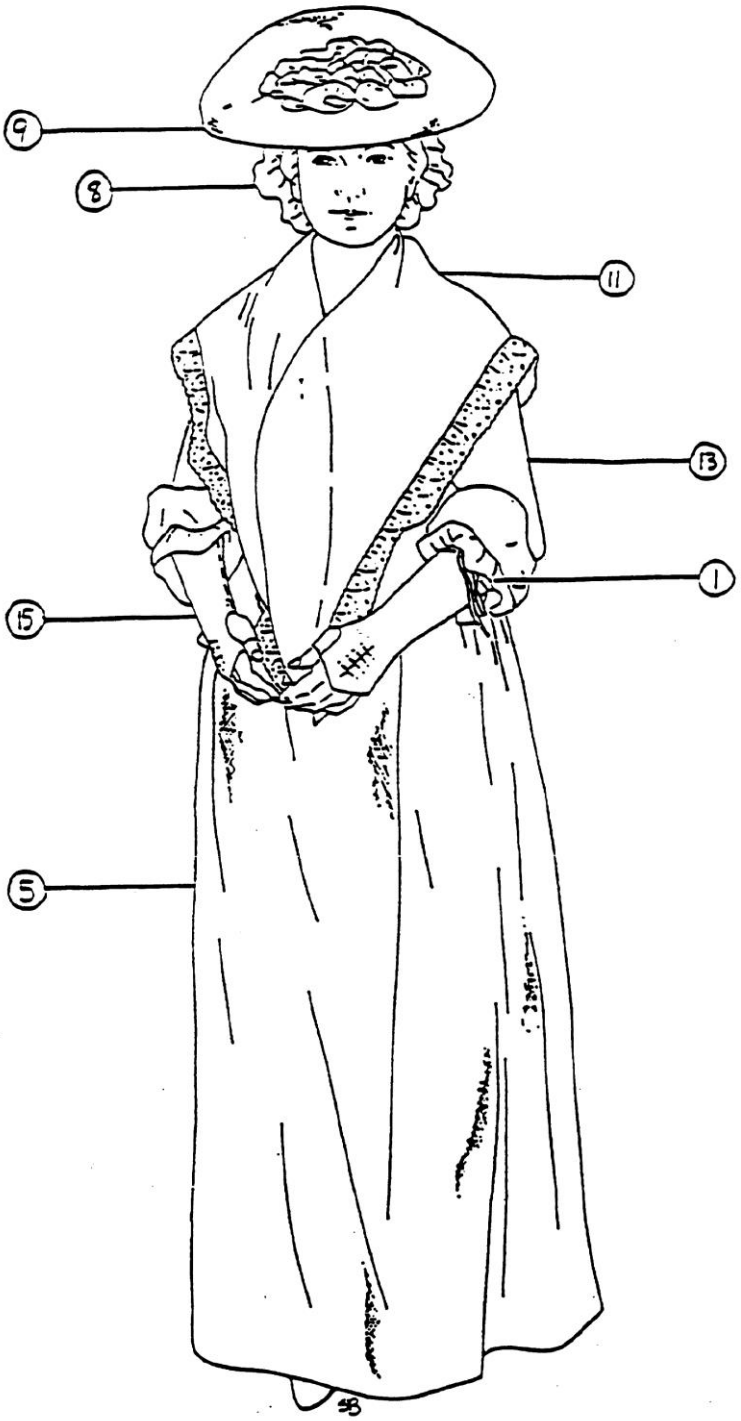
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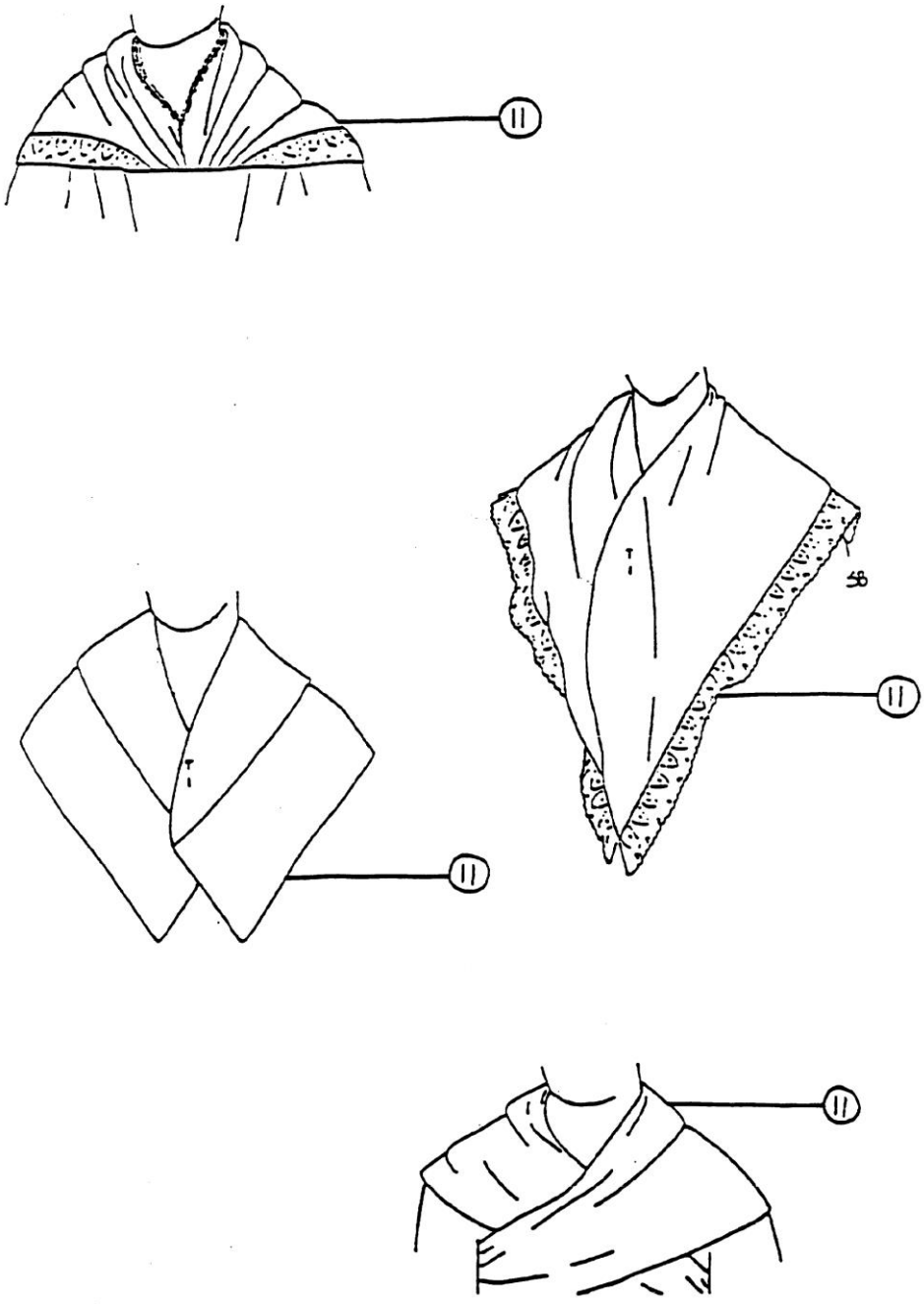

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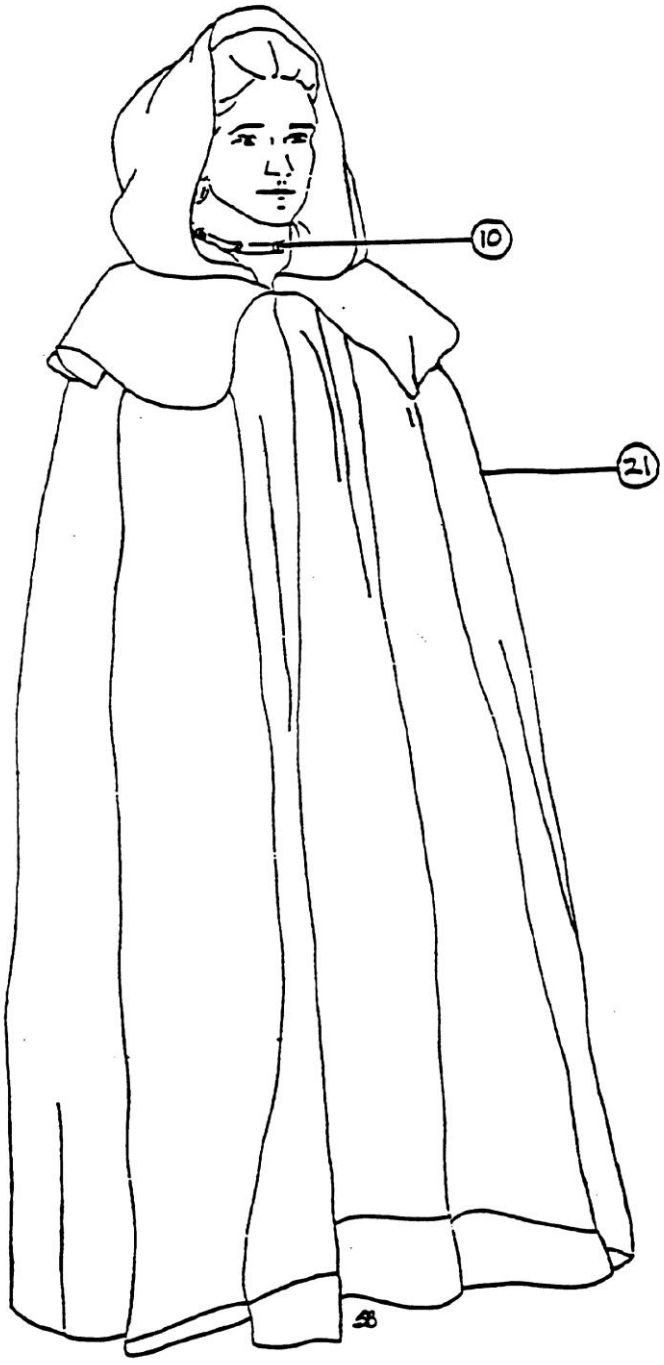

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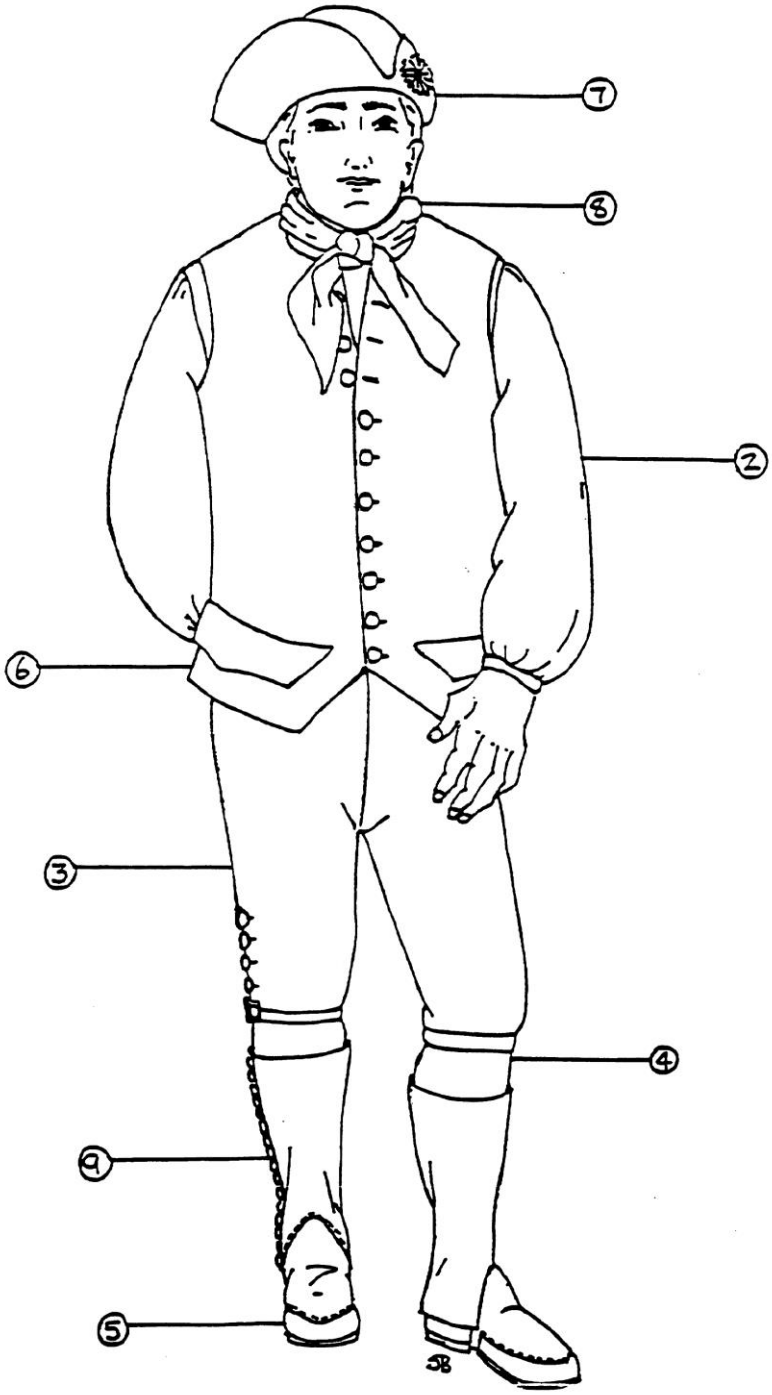

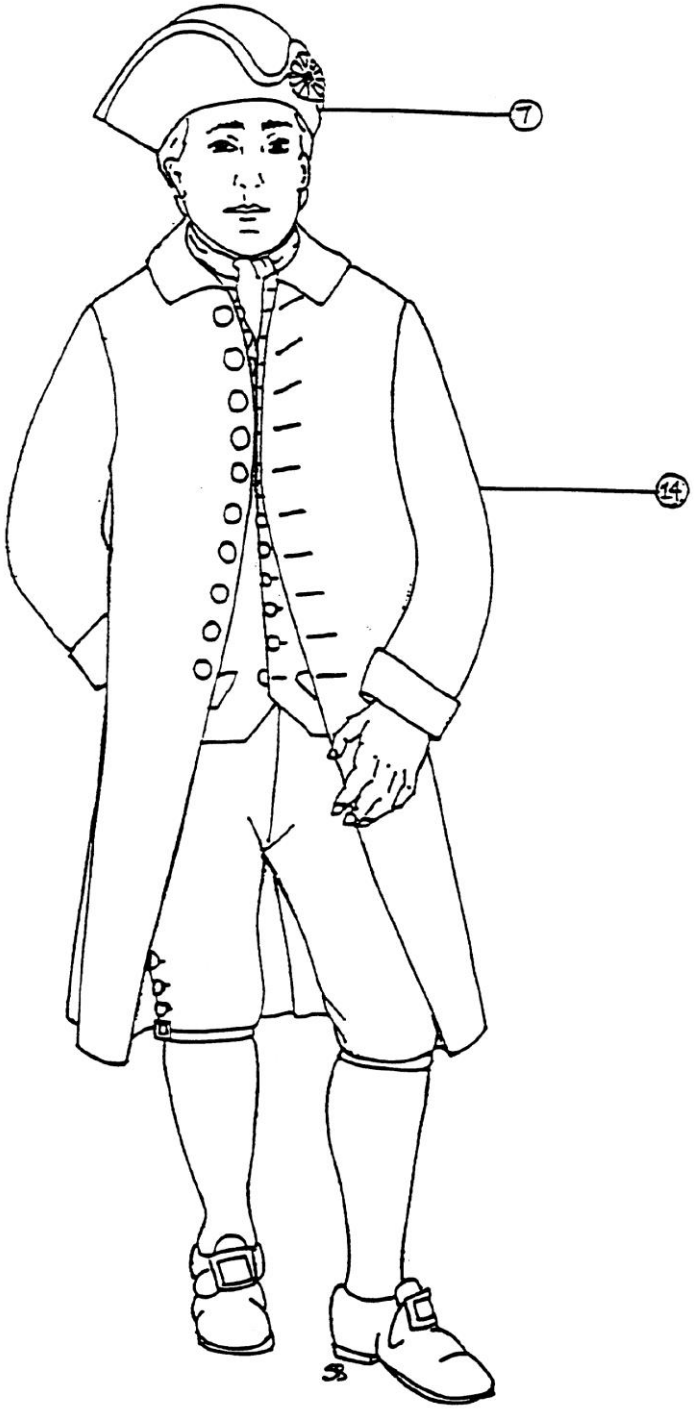
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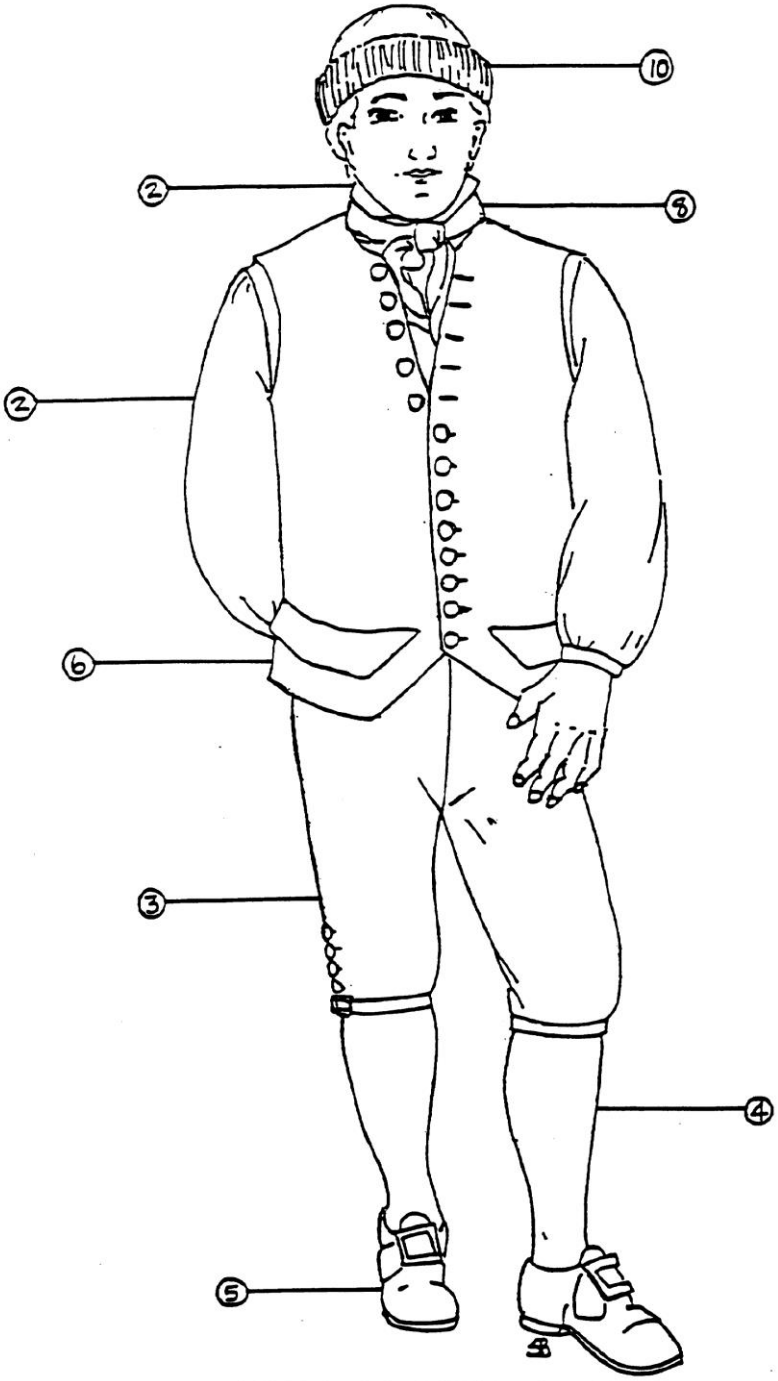
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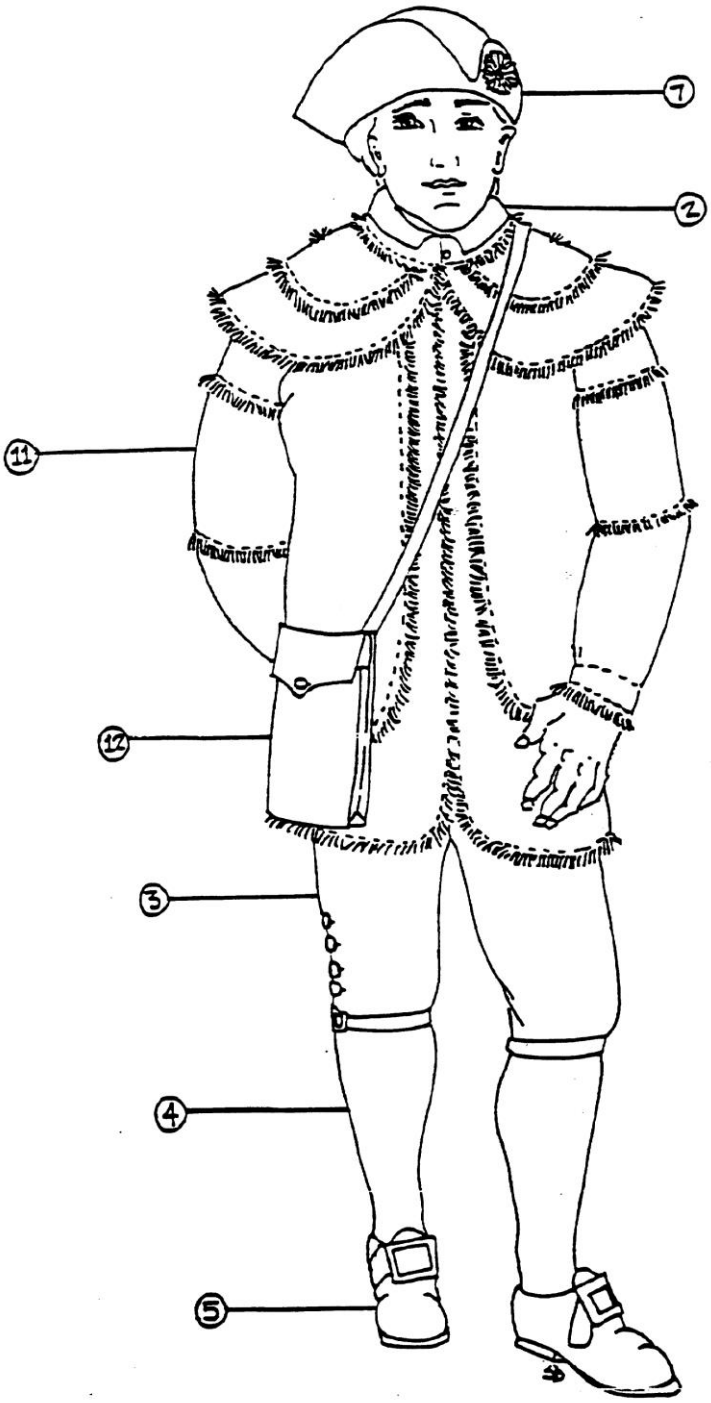

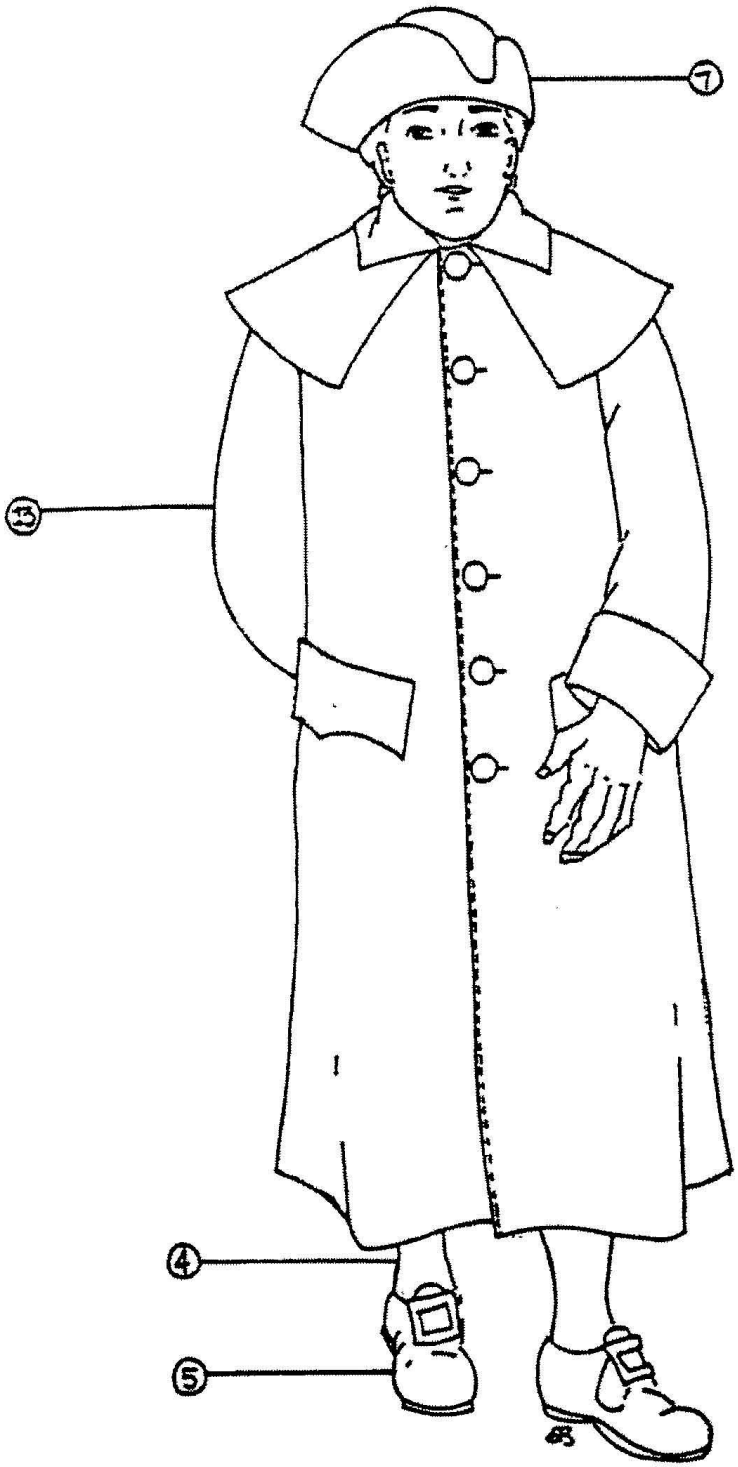

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Glossary of Eighteenth-Century Clothing: Women

1. Shift
The shift was the basic eighteenth-century woman's undergarment, made of linen and edged with plain linen or lace at the neck and sleeves. The neck and sleeves are gathered with drawstrings, though the sleeves could also be cuffed and buttoned. In the eighteenth century, the shift was worn next to the skin. Its modern equivalent is underwear.

2. Stays
An eighteenth-century undergarment reinforced with narrow strips of whalebone, metal, or wood. In the eighteenth century, the ideal feminine form featured a conical shape. Stays embrace the chest and upper torso, creating this conical form. The main female outer garment, the gown, was actually fitted to the stays, not to the woman—therefore stays were a very important garment. Stays improved posture and supported the body. Most women went "stayless" only in private chambers. Enslaved women generally did not wear stays in the fields. Children wore stays from the time they were very young. Boys stopped wearing stays when they began wearing breeches around age 7.

The rough modern equivalents for stays are shaping garments, corsets and bras.

3. Pocket
In the eighteenth century, a pocket was a small, flat bag or pair of such bags attached to a strip of fabric tape. The pocket was tied or pinned around the waist, over the shift or stays and under the petticoat and gown, and was reached through slits in the petticoat and gown.

Even though pockets were sometimes richly ornamented with colored needlework patterns, they were an undergarment and worn under petticoats. Pockets today are attached to the insides of garments.

4. Hoops
In the eighteenth century, hoops were elliptical, not round, and spread out toward the sides. Small side hoops called "pocket hoops" were worn from about 1720 to about 1775. They were used to create the illusion of a small waist by making the hips appear larger. A pair of pocket hoops was constructed separately with a casing at the top of each. A fabric tape was passed through the casing and tied around the waist, so that each hoop hung squarely over each hip. The hoops usually were made of bent wood or wire enclosed in cotton or linen. The openings in the top could be reached through slits in the gown and petticoat, providing additional space for pockets.

For many years, the fashionable gown was worn with fabric of the skirts draped over these side hoops. With the increasing use of soft muslins and cottons in the later eighteenth century, hoops fell out of fashion, and the side draperies moved farther to the back. This garment has no twenty-first-century equivalent.

5. Petticoat
The under-skirt of the gown. A petticoat was attached to a waistband made of narrow tapes tied

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at the sides. Petticoats were also worn with a jacket or a short gown as outer garments. Quilted petticoats were also worn for both warmth and fashion. Sometimes, for added warmth, women also wore under-petticoats of cotton, linen, or wool flannel.

6. Gown
A general term for a woman's dress. Generally consists of a separate petticoat and an outer piece that has a bodice and an open-front skirt.

- **robe a la française**—a style of gown originally from France. The essential feature was the loose-flowing sack-back (lengths of cloth stitched down at the neckline and hanging to the hemline).
- **robe a l'anglaise**—an anglicized version of the robe a la française: the sack-back was stitched down from neckline to waistline, forming a smooth fitting bodice.
- **polonaise**—a gown style with the overskirt looped up in the back to form three or more swags, partially uncovering the petticoat in the front.
- **stomacher**—some gowns included a long triangular-shaped panel that forms the front of an open, low-necked bodice. The stomacher descended to a sharp rounded point at the waist and the upper, horizontal border formed the top of the dress at the chest. Stomachers could be changed out to alter the look of a gown.

7. Sleeve Ruffles
The ruffles attached to the sleeve of the gown, to cover the elbows while allowing for movement of the arms.

8. Cap
This head covering was always worn by nearly all women—in public, often with a hat on top. For a woman to be seen capless was for her to be seen in a state of undress.

Caps protected the hair from dirt acquired through everyday activities—smoke from fireplaces, grease from cooking, dust from travel, and so on. It was generally thought to be unhealthy to wash hair too often—it was better to put on a clean cap instead.

- **plain cap**—a plain cap with gathered crown and frill. Caps varied in shape and size and with changing hair styles. They were usually made of fine linen or cotton. Pins were used to keep the cap pinned in the hair.
- **wired cap**—caps that were wired in the brim to form a fashionable shape, such as an extended brim, a heart shapes, or circular shapes. These caps were more fashionable than functional. A hat could not be worn with the heart-shaped cap.
- **lappets**—streamers, either extending from the cap or attached to it, hanging down at the front or behind, or pinned up. Lappets on caps were popular in the early eighteenth century. Their popularity began to fade by the mid-eighteenth century, except for formal wear.

9. Hat
Straw hats, or silk-covered straw hats, were worn over caps. The angles at which the hat sat on the head were important—flat upon the head, or tilted forward with the front brim just above eye

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level. Sometimes the back brim was bent up to emphasize this fashionable tilt. Interior ribbons were tied under the chin or at the back of the head. Pins anchored the hat even more firmly.

10. Neck Ribbon
Some women accessorized by wearing a ribbon around the neck. The neck ribbon was appropriately worn in the area beneath the chin, but well above the base of the throat, and tied at the back. A neck-ribbon might be plain or decorated with rosettes or some other ornamentation.

11. Kerchief
Any square or triangle of linen or other fabric, folded around the neck and shoulders, worn for warmth or fashion. Kerchiefs were also used to cover the chest for modesty. Many methods of folding and wearing kerchiefs existed in the eighteenth century. Today, some women accessorize with scarves.

12. Breast Knot
Fresh flowers gathered in a small knot or bouquet and then pinned to the front of a gown. In the eighteenth century, a popular way to accessorize a gown, either with or without a kerchief. Can also be a gauze bow, pinned to the front of the gown.

13. Jacket
A woman's jacket fitted closely to the body and was worn with a petticoat as an alternative to the gown. It is similar to the short gown and bed gown, which were wrapped around the torso and pinned.

14. Fan
An accessory which was both functional and fashionable, fans could be plain or highly decorated.

15. Mitts
Fingerless, usually elbow-length gloves. The fingers emerged together through a single opening. The back was pointed or rounded to cover the back of the hand. Mitts usually had a decorative lining that was visible when the point was turned back. They were made of fabric or kidskin leather.

16. Apron
An outer garment used to protect the clothing and as a decorative feature. An apron was gathered onto a waistband or featured ties or a drawstring. Some aprons had an attached bib that extended up from the waist to protect the bodice of the gown. Such a bib, pinned to the bodice with straight pins in each upper corner, was often called a pinner. ("Pinner" foreshadows the more modern term "pinafore".)

Decorative aprons were usually without bibs, and were made of fine materials and often embroidered. Some decorative aprons were worn with stomacher-front gowns, and tied under the point so the fashionable conical shape was visible.

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17. Tucker
A separate, frilled band of linen, muslin, or lace that edged the neck opening of a gown. To twenty-first-century eyes the tucker looks like a large, gathered collar.

18. Hairstyle
Women generally pulled their hair back in the eighteenth century, sweeping it back from the face and off the neck. The effect was frequently softened with strategically placed side-curls and small curled tendrils of hair. For formal occasions, women would ornament their hair with feathers, pearls, bows, and other objects.

19. Curls
Extra hairpieces consisting of long, columnar curls were sometimes affixed to the back or side of the head. These side-curls fashionably trailed down one side of the neck.

20. Pearls
Single or multiple strands of pearls constituted a fashion accessory in the eighteenth century just as today. The pearls fit closely to the neck in the area beneath the chin and above the collarbone, or base of the neck. The strands of pearls were tied with a ribbon at the back of the neck.

21. Cloak
A loose outer garment of varying length, falling from the neck over the shoulders.

22. Cape
An oversized turned-down collar extending slightly over the shoulder. This feature added an extra layer of warmth to the chest. Additionally, the cape helped deflect rain.

23. Hood
A loose, soft covering shaped to fit over the head. Sometimes a hood was worn as a separate garment, but more often, the hood was attached to an outdoor garment such as a cloak.

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Glossary of Eighteenth-Century Clothing: Men

1. Cravat or Stock
Cravat: a length of white linen, sometimes edged with lace, folded and tied loosely around the throat.
Stock: a pleated or gathered neckcloth or strip of leather wrapped around the neck and fastened with a buckle or tie at the back.

2. Shirt
In the eighteenth century, an undergarment covering the upper part of the body, worn next to the skin. The shirt was knee-length and served as both underwear and sleepwear.

3. Breeches
An outer garment covering a man's hips and legs to below the knee. . For dress wear, men wore breeches (rather than trousers) from the late sixteenth century until the late eighteenth century. Working men sometimes wore long trousers.

4. Stockings
A knitted or woven covering for the leg and foot. During the eighteenth century, stockings were held up by leather garters fastened around the leg just below the knee.

5. Shoes and Buckles
Men's shoes were usually made of black leather. A buckle fastening was the fashion until the 1790s; sizes and styles varied from small, jeweled buckles in the early years to the larger square, plain metal designs in the mid-eighteenth century. Shoes were also fastened with ties of string or leather tape.

6. Waistcoat or "Vest"
A men's garment worn over the shirt, buttoned up the center front. Some waistcoats had sleeves while others were sleeveless. After about 1750, waistcoats got shorter until they reached the waist by 1800.

7. Hat
Towards the end of the 17th century the vast wigs then worn by some men made it impractical for them to wear the fashionable broad-brimmed hat unless necessary. Custom dictated, however, that hats should then be carried beneath the arm. Rapidly, the hat began to be folded to make it easier to carry. In the 18th century this habit and changing fashions led to many sorts of folded (called "cocked") hats - cocked on one, two, or three sides. It was the hat with three sides cocked that dominated fashion and was seen in many variations of adornment and proportion. While beaver felt was the preferred material others, including wool and camel's down, were available.

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8. Kerchief
A square or triangle of linen or other material folded and tied around the neck. Usually worn by middling-sort tradesmen or by enslaved men.

9. Spatterdashes or leggings
Leggings of leather or cloth, buttoned on the outer side of the leg and worn to protect the stockings from being splashed while riding or walking.

10. Cap
A workingman's head covering, usually of knitted wool with a turned up brim. This style of cap has been used by many peoples in different ages.

11. Hunting Shirt
An outer garment constructed of coarsely woven linen, worn by tradesmen and farmers, who formed the bulk of the militia. The garment was durable and comfortably warm for outdoor work, hunting, or fighting.

12. Carrying Bag
In the eighteenth century, both men and women carried bags because clothing for both was too fitted and slender to feature deep pockets. Materials were leather, silk, wool and linen.

13. Greatcoat
An outdoor coat worn over indoor attire for warmth or protection from the rain.

14. Coat
A man's outer garment worn over the breeches and waistcoat. Gentry men always wore a coat in public. Coats helped men's posture by keeping their shoulders back and their arms at their sides.

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Fibers Used in Eighteenth-Century Clothing and Domestic Furnishings

The most commonly used fibers in the eighteenth century were linen, wool, silk, and cotton. Other fibers, such as mohair, were used occasionally but not in great quantities. Some fabrics, such as linsey woolsey, were combinations of fibers; silk and wool combinations were also known. These "mixed" cloths were not mixed or spun together; rather they were woven together, constructed of one fiber in each direction.

Linen is a plant fiber and is exceptionally long and strong. The linen fiber is contained in the stalk of the flax plant and is released from the plant through a process of retting (soaking to loosen the fiber from the woody tissue), beating to loosen the plant fibers, and hackling (combing). There are many different varieties of flax; some that were used in the past no longer exist. Flax is a cool-weather crop and needs steady amounts of rainfall. The quality of flax fiber is influenced greatly by climate. Linen was available in many different qualities, usually either bleached or unbleached rather than colored, because it takes dyes poorly. Linen can be gossamer thin or heavy weight. In the eighteenth century, linen was the most common cloth in the American colonies, used for clothing and domestic needs.

Wool is a protein fiber, most commonly the product of sheep. Different sheep breeds provide different qualities of wool, from the softest and finest so very coarse and scratchy. The wool of each animal is also divided into different qualities, meaning that, to have a uniform article produced from a single sheep, the wool must be thoroughly blended. Because it is a protein fiber, wool readily takes dyes. Its insulating qualities make it ideal for extreme cold. Woolen cloth is made of brushed wool yarns, with fuzzy fibers that go in all directions, trapping air and increasing warmth. Worsted cloth is made of combed wools with fibers arranged in parallel positions, giving the cloth great density and strength and making it virtually wrinkle-free. In the eighteenth century, wool fit well into anyone's budget. England's economy was based on wool, and mutton was very desirable as food.

Silk is the fiber produced by silkworms for their cocoons. The cocoons can be gathered in the wild or silkworms can be raised domestically. Silk fiber is either reeled off the cocoon in a continuous strand, or may be cut and chopped and then spun. If the silk fiber is reeled, the resulting fabric is lustrous. If the silk is cut, the fabric surface is dull. Silk takes dyes easily and produces lustrous deep or pastel shades. Silk is very lightweight, making it an excellent thermal fabric.

Cotton, like linen, is a plant fiber, is particularly comfortable in warm climates. In the eighteenth century, cotton was highly desired and expensive. The cotton that could be grown in Virginia was the hairy seeded type, and until the modification of the cotton gin in 1796, the seeds had to be removed by hand, making American cotton far too expensive to produce: it cost less to buy imported cotton. The majority of cotton used in the American colonies was imported from India and, as a finished product, often featured printed designs. Wood block prints and copperplate prints were in vogue. Some of the most fashionable chintzes (printed cottons) were as valuable as plain silks.

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Classroom Colonial Clothing Patterns

Colonial Three-Cornered Hat

Objective

Students construct a three-cornered hat resembling those worn by men and boys in the eighteenth century.

Materials

- Poster board or cardstock pattern for hat (see next page)
- black construction paper
- white construction paper (4" x 6") for peruke (wig) (optional)
- scraps of bright construction paper for cockade
- gold seals

Strategy

1. Have students trace patterns onto black construction paper. Each student will need to trace three pieces.
2. Cut out the patterned construction paper.
3. Staple the three cut papers into a triangle-shaped hat.
4. Cut white paper into strips to represent hair. Attach it to back of hat with staples or glue. Curl ends on a pencil.
5. Add gold seal and ribbon to front left side of hat.

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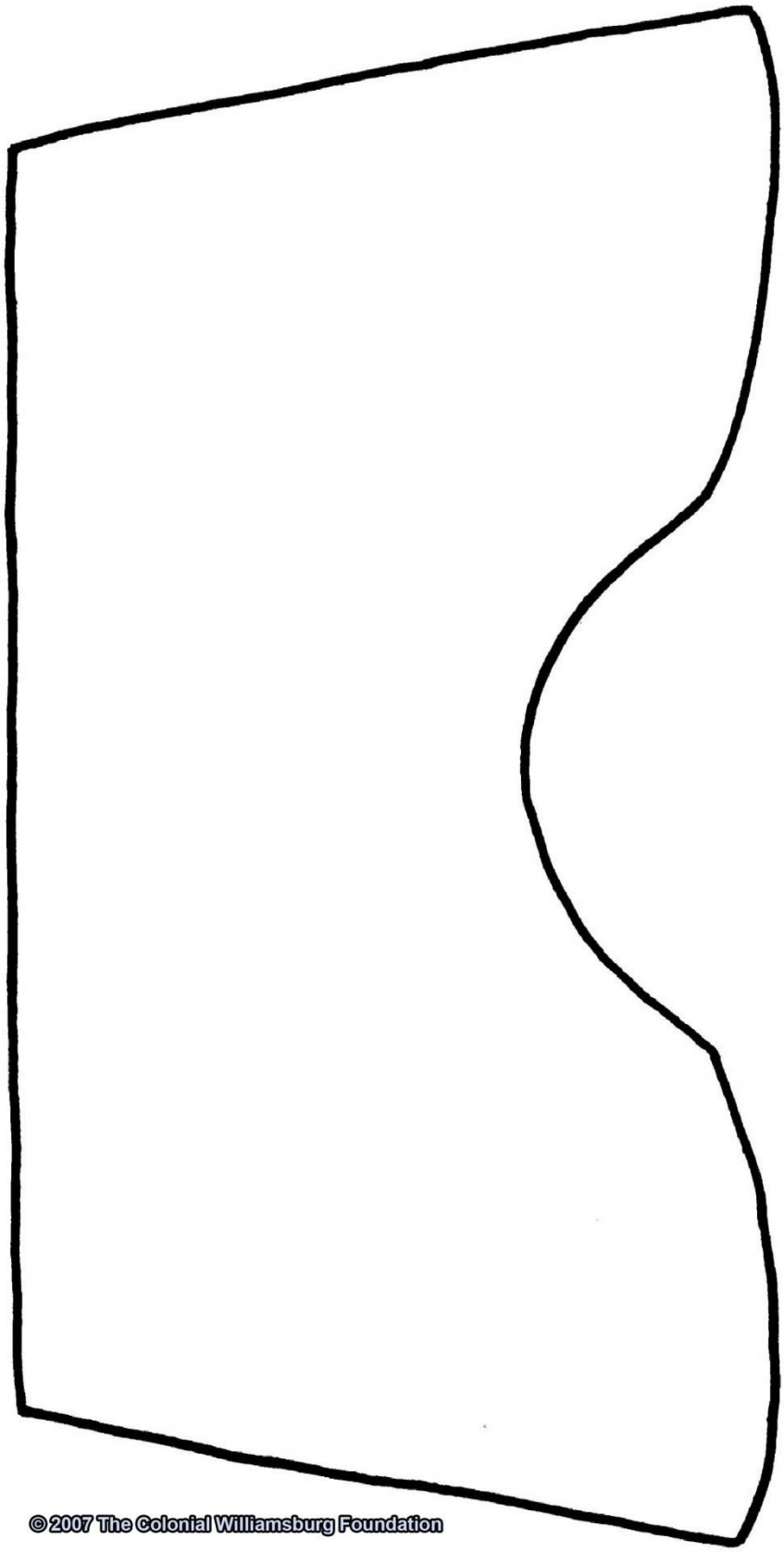
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Colonial Three-Cornered Hats

Follow these instructions to make papier-mâché tri-cornered hats (known as *cocked hats*), worn by men and boys in the eighteenth century.

Materials

- newspaper cut or torn into 1-inch-wide strips
- wheat paste or flour
- round balloons
- masking tape
- black permanent marker
- measuring tape
- small plastic tubs (such as those used for margarine)
- poster board or card stock
- black or gray spray paint (matte)
- scissors

Time Needed

Up to 5–7 days

Strategy

1. Measure around the student's head where hat will rest (just above the brow).
2. Blow up balloon to size of student's head.
3. Using black permanent marker, indicate a line around the circumference of the balloon where the hat brim will rest.
4. Place a strip of masking tape near bottom of balloon, and write student's name.
5. Using a small plastic tub as a "collar" in which to rest the balloon, apply two layers of papier-mâché strips on the top of the balloon. Be careful not to use too much paste: smooth each wet strip of paper between two fingers to remove excess paste before applying. Also, smooth each strip carefully after it is applied to avoid ridges, which will make the hat rough and uneven. Let dry overnight.
6. Repeat step five once on each of the next three to four days until the desired hat thickness is achieved.
7. Pop the balloon and trim the edge of the "hat" crown until straight.
8. Cut out a three- to four-inch circle of poster board or card stock, making the inner edge of the circle slightly smaller than the outside edge of the papier-mâché crown of the hat. (Hint: It should look like a wide band.) You may wish to make two patterns for students to trace: one for larger heads, one for smaller heads. Make a series of short cuts around the inner circle allowing the "brim" to be carefully pushed down around the edge of the "crown." Attach the circle with masking tape. Pull up the brim at 3 evenly spaced sections of the outside of the brim, and staple it onto the "crown" about 2 inches above the bottom edge.

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9. Use an outdoor area on a day with no wind, or a well-ventilated room, to spray paint the hats matte black or gray. Two coats on both the top and the bottom of the brim will cover it well. Let each coat dry thoroughly between applications. A quick-drying spray paint is recommended.
10. Using a permanent marker, write each student's name on the inside of the hat.

This plan was written by Ginny Unanue, Carlsbad Unified School District, Nevada.

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Three-Cornered Hats

Materials

- liquid starch
- newspaper
- medium to large round balloons
- string
- pie tin
- 1" paintbrush

Note: This pattern requires students to use mathematics. It is helpful to stress mathematical vocabulary, helping students problem-solve by using geometry, measuring, and fractions with their partners.

Strategy

1. Have students work in pairs. Each partner uses string to measure the circumference of the other's head around the lower forehead (brow). Once the string has been measured and cut to length, the team takes turns blowing up a balloon and measuring the circumference with the string. Once the balloon is the same circumference as the student's head, tie it off. Keep the string.
2. Cut or tear newspapers in strips approximately two inches wide. Fill a pie tin with liquid starch. Apply starch to the top three-quarters of each balloon. Then dip the paper strip through the pie tin and apply to the balloon. Overlap paper each time you apply. Completely cover the top three-quarters of the balloon. When finished, tie the string or yarn to the tied end of the balloon, and hang upside-down from the ceiling or an indoor clothesline. Allow one day to dry. Each hat must be sturdy and very dry before going on to the next step.
3. After the paper is dry, pop the balloon and remove it. What remains is a mold for the crown of the hat. Carefully trim each mold to a flat half sphere, with the widest part at the base and level all the way around. (**Note:** Be sure to assist students, many of whom have trouble judging how much to cut and how to make the object level.)
4. Spread two to three full sheets of newspaper on a working surface at least 18" by 18", but larger if possible. Place the crown mold in the center of this paper. Using more two-inch strips, dip them in the starch. Start at the middle of the crown mold and form them over the crown, flush with the sides and outward at least four inches. Continue applying strips all the way around the mold, overlapping and brushing each strip with starch onto the mold and the open newspaper. Once students have applied strips 360 degrees around the mold, then have them put strips over the crown, with the center of each strip placed on the center of the crown. Let dry overnight. (**Note:** It is important that the strips don't flare out from the crown mold, but remain flush with it, making a sharp 90-degree angle from the crown mold onto the base paper.)
5. Cut a circle around the crown mold at about four inches away from the 90-degree angle. The brim should not be wider than the height of the crown; have students figure out with

each other how to do this. Turn the hat upside-down, and cut out the newspaper of the inside of the crown mold.

6. Holding the hat by the inside crown, paint the entire outside with black tempura paint. While the paint is wet, pin the sides to the crown at three equally spaced intervals.
7. Paint the outside brim, now pinned in place. Let this become very dry. Then unpin the sides. You now have a three-cornered hat that can be worn during study of the colonial period.

This lesson was written by Sally Haggerty, San Diego County Schools, California.

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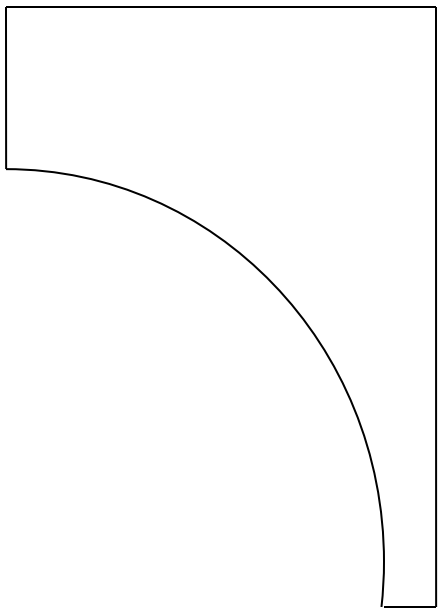
Colonial Wig

Materials

- brown lunch bags (4 1/2" by 7" at bottom)
- masking tape
- white glue
- cotton balls

Strategy

1. Cut off about three and a half inches of the bag at the opening end.
2. Cut open the bag along one of the folded sides. Stop about 1/2 inch to 3/4 inch from the bottom.
3. Cut sides as shown in illustration.
4. Place bag on student's head, and form the wig's shape by crunching bag to head.
5. Tape the wig together at the four "corners" of the head (two pieces of tape in front, two in back).
6. Tuck in the folded portion at the back of the head and tape down.
7. Mark the bag to desired shape around the hairline, ears, back, or ponytail. Take the bag off the student's head to cut.
8. Once cut to the desired shape, place bag on student's head for cotton ball application. Dip cotton (polyester) balls into small amount of glue and place the ball on the wig base. For best results, place closely together and in a pattern, such as rows across or rows down.
9. Student must wear the completed wig for approximately 30 minutes until the glue sets. Store the wigs on liter bottles until completely dry.
10. If desired, add a bow of yarn as a ponytail.



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Colonial Cap

Materials

- 1 yard cheap muslin, 45” wide, for every four caps (can also use old sheets)
- 18” circle, cut from tag board
- 15” circle, cut from tag board
- Pencils
- Satin ribbon, 1/8” wide, cut into 24” pieces
- Large-eyed needles

Strategy

1. Lay the 18” pattern on the fabric. Cut around it.
2. Center the 15” pattern on the circle of fabric. Draw around it with pencil.
3. Stitch along the pencil line with the ribbon, with each stitch about an inch long and an inch apart.
4. Place cap on head. Pull ribbon so cap sits firmly. Tie extra ribbon in a bow.

Note: more advanced students can be given thread to hem or attach lace to the edge of the cap.

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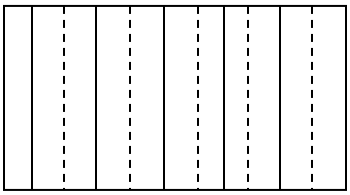
Ladies' Fan

Materials

- 8.5 x 11" sheets of paper (white or colored)
- Colored pencils, markers
- Cardboard
- Brads
- Scissors
- Glue sticks

Strategy

1. Have students draw a design on their paper.
2. Ask students to fold their paper back and forth, short end to short end, in 1" strips, like the diagram below.



3. Cut (or have the students cut) the cardboard into 12" x 1" strips.
4. Have student should connect two cardboard strips together by placing a brad ½" from the bottom, pushing through both layers, and fastening. This will be the frame of the fan.
5. Have students glue their folded paper to the touching sides of the cardboard strips. This will be easiest to do if they fold their paper up all the way, swivel apart the cardboard strips, and glue one side at a time.

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The Colonial Williamsburg Costume Design Center

Source List

This downloadable PDF file lists suppliers of clothing, patterns, fabric, notions, shoes, costume rentals, and an extensive bibliography.

http://www.history.org/history/clothing/designcenter/sourcecover.cfm

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Suggested Modern Clothing Adaptations

Side hoops

Use two fanny packs (one on each side).

Petticoat

1. Use gathered cotton or linen skirt. OR
2. Sew two large aprons together. OR
3. Cut the bottom half off of a full length, prom-type dress; fold the waist over to recreate the petticoat appearance.

Shift

Use a long-sleeved blouse with a round neck; add a ruffle around the neck; shorten the sleeves and use elastic to create a ruffle at the elbow. Or, locate a ruffled shirt.

Apron

Use an old pillow case – place the open end at the bottom and cut two holes in the top corners. Lace and tie strings on either side.

Breeches

Cut off sweat pants below the knee; use elastic for draw strings at the waist and the knee. Or, roll up the legs of suit pants and fasten them up with rubber bands.

Buckles

Cut a piece of cardboard (shoe box or cereal box thickness) in the shape of a buckle; cover with aluminum foil. Lace the buckle through the shoe laces of a black shoe.

Man's Hat

See patterns from the classroom extensions in the resources section.

Waistcoat

Use a men's suit vest.

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