

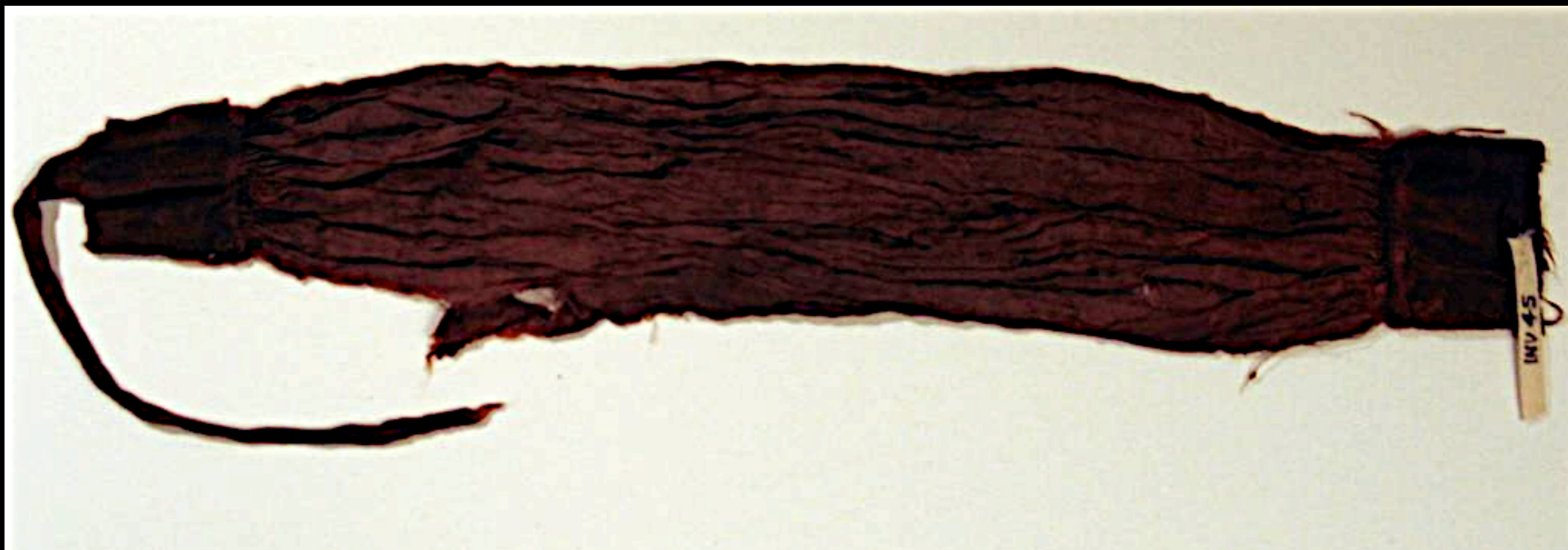
18th Century Material Culture
Male & Female Dress
Covering the Neck



Neck Stocks
&
Buckles



4 Buttonhole Pleated Linen Neck Stock
Worn by a Member of the Robbins Family
Lexington, Massachusetts
4th Quarter of the 18th Century
(Museum of Fine Arts, Boston)



Silk Stock
Found in the Shipwreck of the H.M.S. Invincible
1758
(Chatham Dockyard)



Detail: White, Likely Linen, Neck Stock worn Under a Fold Down Shirt Collar
Unknown Sitter by Thomas Gainsborough c. 1750
(Yale Center for British Art)



Detail: White, Likely Linen, Neck Stock worn Over the Shirt Collar
Andrew Oliver of Boston, Massachusetts, by John Singleton Copley c. 1758
(Museum of Fine Arts, Boston)



English Silver Neck Stock Buckle with Pastes

c. 1770

(Victoria & Albert Museum)



English Silver Neck Stock Buckle with Pastes

c. 1770

(Victoria & Albert Museum)



English Silver Neck Stock Buckle

c. 1780

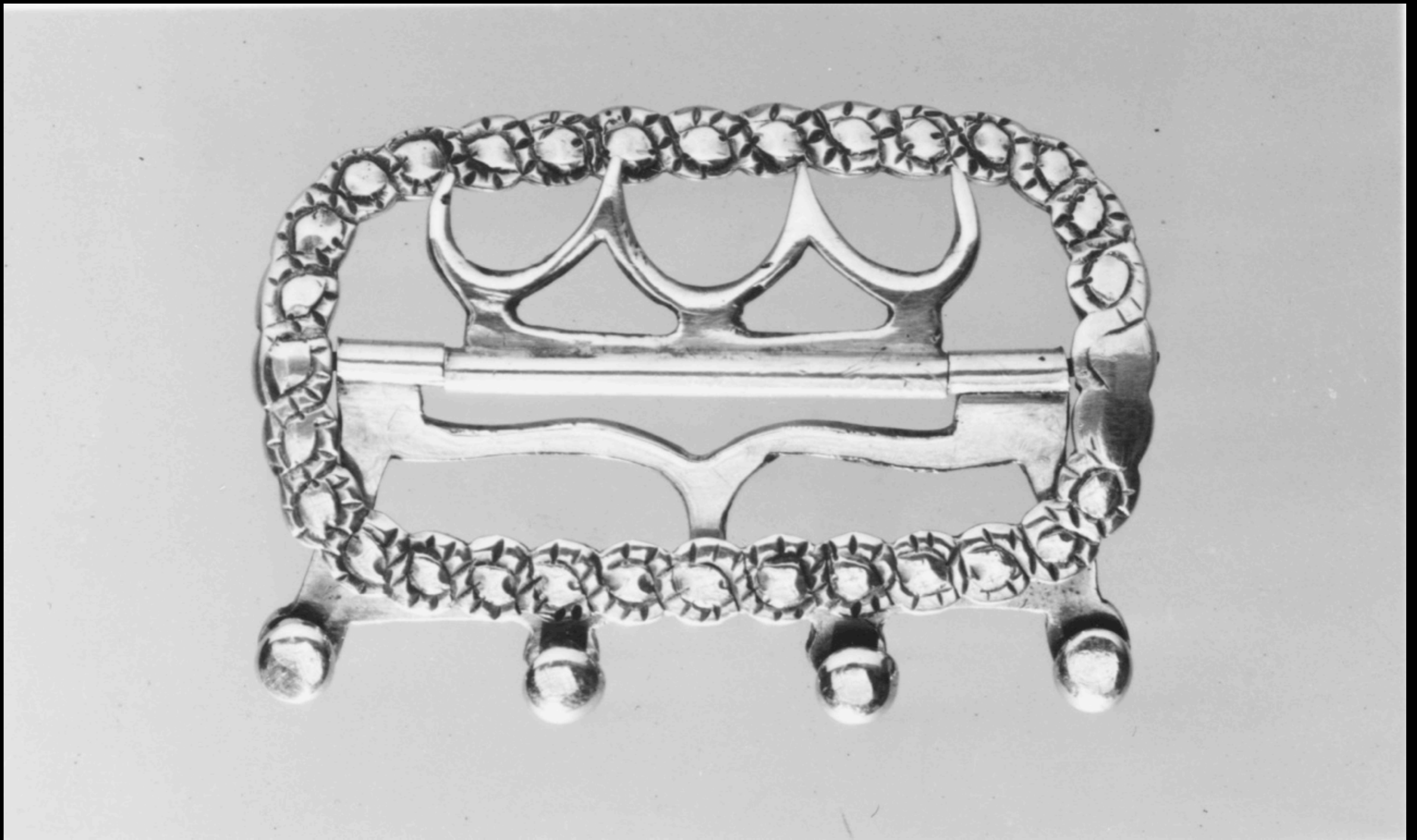
(Victoria & Albert Museum)



English Silver Neck Stock Buckle

c. 1780

(Victoria & Albert Museum)



New York Silver Neck Buckle
Probably Otto Parisien (1725 - 1811) c. 1765 - 1785
(Metropolitan Museum of Art)



Massachusetts Silver Neck Stock Buckle
By William Little (1745 -1816) c. 1770
(Private Collection)



Massachusetts Silver Neck Stock Buckle
By William Little (1745 -1816) c. 1770
(Private Collection)



English Silver Neck Stock Buckle
c. 1775 - 1800
(Snowhill Wade Costume Collection)



Silver Neck Stock Buckle
18th Century



Silver Neck Stock Buckle
by William Cattell, London c. 1775.



Brass Neck Stock Buckle
&
Roller Buckle
(National Park Service - Guilford Courthouse)



Brass Neck Stock Buckle
Made by William Green c. 1770
(Fort Ticonderoga Museum - Courtesy Chris Fox)



Silver & Brass Neck Stock Buckle owned by William Cowper
Note that the Studs Face Inwards
18th Century
(Cowper & Newton Museum, OLNEY)

“Neck Cloths”, “Handkerchiefs”, “Kerchiefs” & “Neckerchiefs”

According to the research of Ruth Hodges, an analysis of Boston Newspapers printed between 1764 and 1774 reveals that the most common term representing neck coverings for both men and woman during this period was “Handkerchief” (1845 hits). “Neck Cloth” also appears in these papers, but to a lesser degree (93 hits). The terms “Kerchief” and “Neckerchief” do not appear in any accounts, despite the fact that Samuel Johnson’s 1768 Dictionary defines the following:

HANDKERCHIEF, n.s. A piece of silk or linen used to wipe the face, or cover the neck.

KERCHIEF, n.s. A head dress of a woman; any loose cloth used in dress.

NECKCLOTH, n.s. That which men wear on their necks.

NECKERCHIEF, n.s. A gorget; handkerchief for a woman’s neck.

Whether the exclusion of the term “Neckerchief” from the New England dialogue is purely a regional phenomenon will only be determined through further study. The 18th Century Material Culture Resource Center greatly appreciates Ruth Hodges and Paul Dickfoss for their input on period neck coverings.

Plain

Neck Cloths, Handkerchiefs,
Kerchiefs & Neckerchiefs



Detail: Black (Likely Silk) Neck Cloth Tied in a Bow & Worn Over the Shirt Collar
Unknown Huntsman by William Hoare of Bath c. 1770s
(Private Collection)



Detail: Black Neck Cloth (or Stock) worn Under the Shirt Collar
Peter Legh (1723-1794) by Edward Penny c. 1750
(Grosvenor Museum)



Neck Cloth Tied in a Bow
"Twenty Thousand I've got... How Lucky's my Lot" by Carington Bowles 1781
(RareOldPrints.com))



Detail: White Neck Cloth
"The English Coachman" by Carington Bowles 1769
(The British Museum)



Detail: White Neck Cloth worn Over the Shirt Collar and Tucked Into the Waistcoat
George Morland by Henry Robert Morland c. 1779
(Yale Center for British Art)

Striped
Neck Cloths, Handkerchiefs,
Kerchiefs & Neckerchiefs



Detail: Alternating Thin & Thick Dark Striped Tan Neck Cloth
From "Watson and the Shark" by John Singleton Copley 1778
(Museum of Fine Arts, Boston)



American Plain Weave Linen Handkerchief Bordered with Four Pink Stripes
18th - Early 19th Century
(Museum of Fine Arts, Boston)



American White Cotton Handkerchief Bordered with 6 Corded White Stripes
c. 1790 - Early 19th Century
(Colonial Williamsburg)

Checked

Neck Cloths, Handkerchiefs,
Kerchiefs & Neckerchiefs



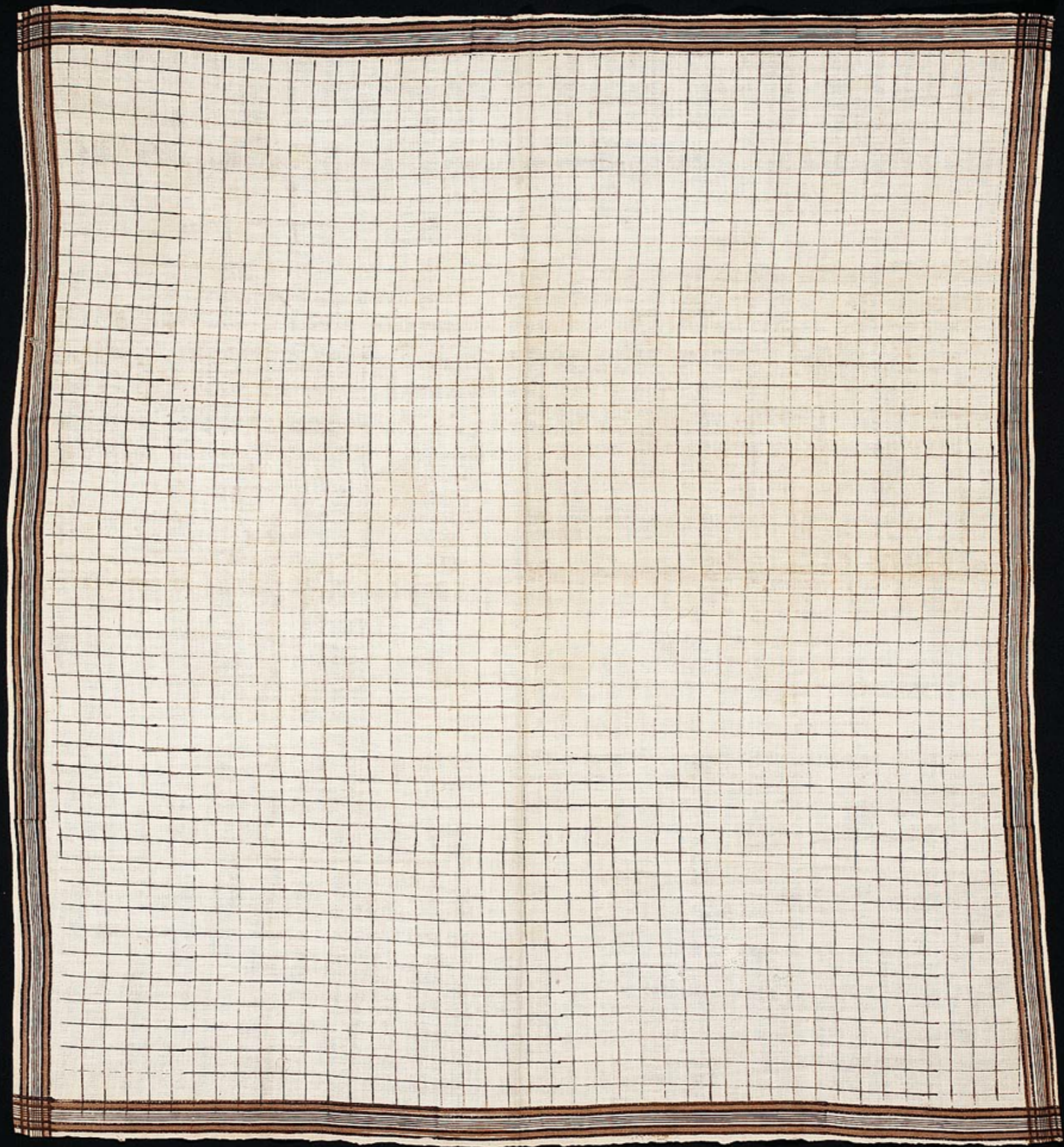
Detail: White Line Check on a Maroon or Brown Neck Cloth
From "Watson and the Shark" by John Singleton Copley 1778
(Museum of Fine Arts, Boston)



American Checked Linen Neck Cloth

c. 1750

(Metropolitan Museum of Art)



American Block Printed Cotton Handkerchief Worn by a Member of the Robbins Family of Lexington, Massachusetts
Made in Massachusetts - Late 18th to Early 19th Century
(Museum of Fine Arts, Boston)



American Neck Cloth of Checked Linen Embroidered "E M"
c. 1780 - 1820
(Colonial Williamsburg)



American Linen Handkerchief
18th Century
(Museum of Fine Arts, Boston)



American Wool Handkerchief
Late 18th to Early 19th Century
(Museum of Fine Arts, Boston)



American Wool Handkerchief
Late 18th to Early 19th Century
(Museum of Fine Arts, Boston)

Spotted & “Birdseye”
Neck Cloths, Handkerchiefs,
Kerchiefs & Neckerchiefs



Printed Red Neck Cloth with White Dots & Striped Border
18th Century
(Cowper & Newton Museum, OLNEY)



Printed Red Neck Cloth with White Dots & Border
18th Century
(Cowper & Newton Museum, OLNEY)



“The Elopement”
by John Collett
(National Maritime Museum)



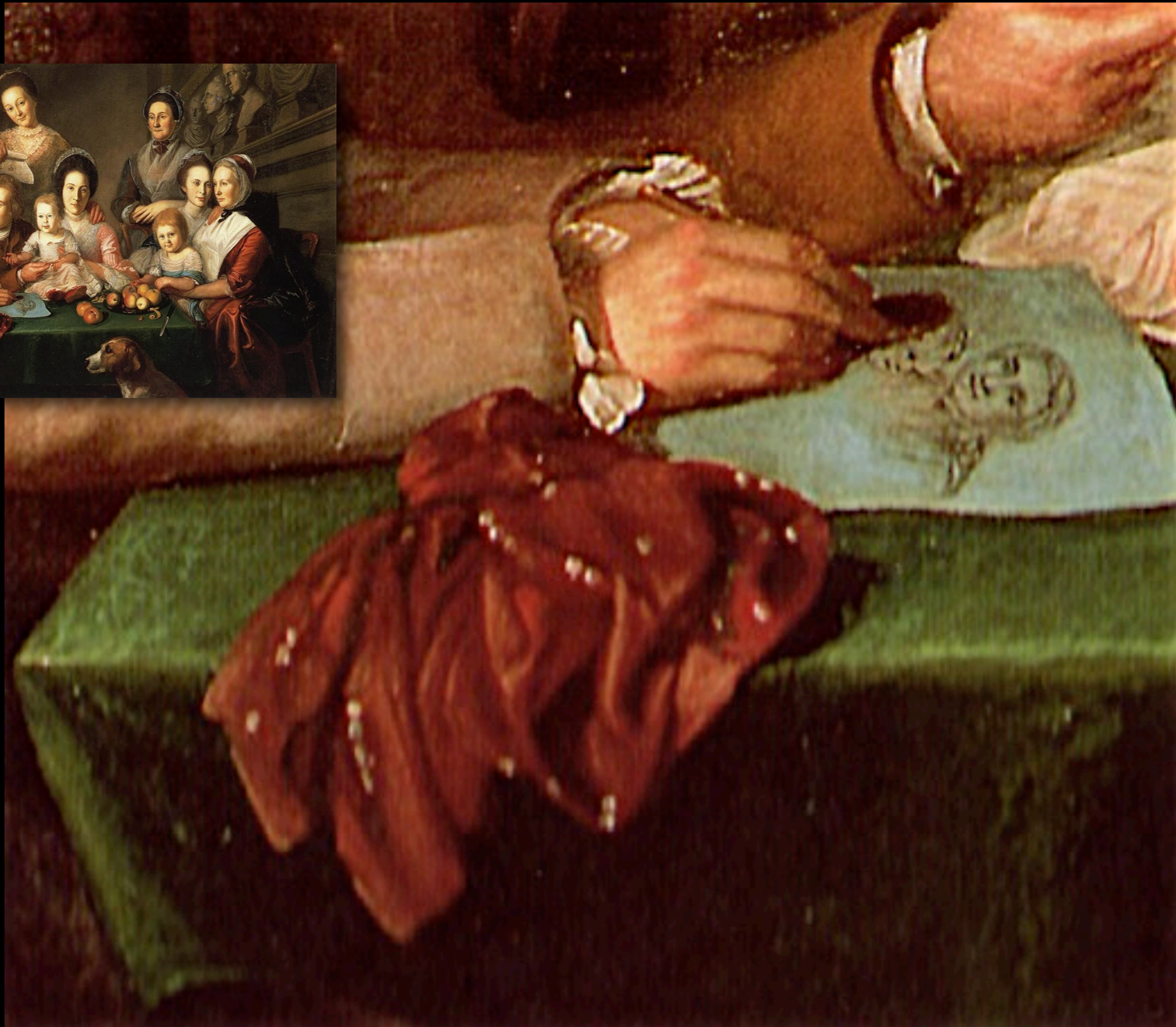
“Sticker-Up of Bills...”
by Lt. Gabriel Bay - 1774
(National Maritime Museum)



BACHELORS FARE. or BREAD and CHEESE with KISSES.

From the Original Picture by John Collet in the possession of Carington Bowles
Printed by Carington Bowles at No. 17, Strand, London, 1777.

Detail: Spotted Blue & Plain Red Neck Cloths
“BACHELOR’S FARE, or BREAD and CHEESE with KISSES”
Printed by Carington Bowles 1777
(The British Museum)



Detail: Red Neck Cloth with Resist or Tie-Dyed "Bandannoe" Diamonds
"Watson and the Shark" by John Singleton Copley 1778
(Museum of Fine Arts, Boston)



Detail: Spotted Red Neck Cloth
"An ENGLISH SLOOP engaging a DUTCH MAN of WAR"
by Carington Bowles 1781
(The British Museum)



Detail: Spotted Brown & Red Neck Cloths
"The SAILOR'S PRESENT, or, The JEALOUS CLOWN"
Printed by Carington Bowles 1778
(The British Museum)



Detail: Plain and Spotted Neck Cloths
“The SAILOR riding to PORTSMOUTH”
Published by Carington Bowles after Robert Dighton 1782
(The British Museum)



The Market Girl
by Henry Walton c. 1776 - 1777
(Yale Center for British Art)



“A City Shower”
by Edward Penny 1764
(The Museum of London)



“MY WIFE AND YOUR WIFE”
 by Carington Bowles 1779
 (The British Museum)



Detail: Spotted Neck Cloth Tucked into a Jacket (Note the Striped Shirt)
"A STUDENT of the STABLE"
by John Raphael Smith after Benjamin van der Gucht 1783
(The British Museum)



“YOUTH AND AGE”
From: “A Collection of Drolleries” 1770 - 1797 c. 1785
(Lewis Walpole Library)

“Tie” or “Bandannoe” Resist Dyeing

From: A Woodrunner’s Diary (<http://woodsrunnersdiary.blogspot.com>):

“Bandhani (there are several similar spellings) means to tie or dye tie. Bandhani is in fact an ancient form of tie dyeing where spots of material are bound or wound with thread then dyed to produce a series of white spots in a variety of designs. This art form was widely used in the east, but in the late 17th century and early 18th century, Bandhani was exported to the New World in the form of large handkerchiefs. From the name Bandhani, came the name Bandana or Bandanna or Bandannoe.”



Cloth Bound and Ready for Dyeing



Resist or Tie-Dyed "Bandannoe" Silk Neck Cloth
(Possibly Red or Blue)
From the General Carleton Shipwreck of 1785
Selvedge Ends with Rolled Hem Sides
36" Long x 8" Wide
(Polish Maritime Museum)

For Further Information on the Wreck of the General Carleton see:
Babits, Lawrence and Brenckle, Matthew; "Sailor Clothing."
In Ossowski, Waldemar, ed.; "The General Carleton Shipwreck, 1785."



“SLIGHT of HAND by a MONKEY... or the LADY'S HEAD UNLOADED”
by Carington Bowles 1776
(Lewis Walpole Library)



Detail: Red Neck Cloth with Resist or Tie-Dyed "Bandannoe" Diamonds
"Watson and the Shark" by John Singleton Copley 1778
(Museum of Fine Arts, Boston)



Indian Export Birdseye Resist Dyed Handkerchief
18th or Early 19th Century
(Museum of Fine Arts, Boston)



Sample of Resist Dyed Birdseye Cloth made in Manchester, England, as a Simulation of Imported Indian Goods

c. 1750

(Musées des Arts Dséoratifs)

Pictured in "Textiles in America" by Florence Montgomery



Sample of Resist Dyed Birdseye Cloth made in Manchester, England, as a Simulation of Imported Indian Goods

c. 1750

(Musées des Arts Dséoratifs)

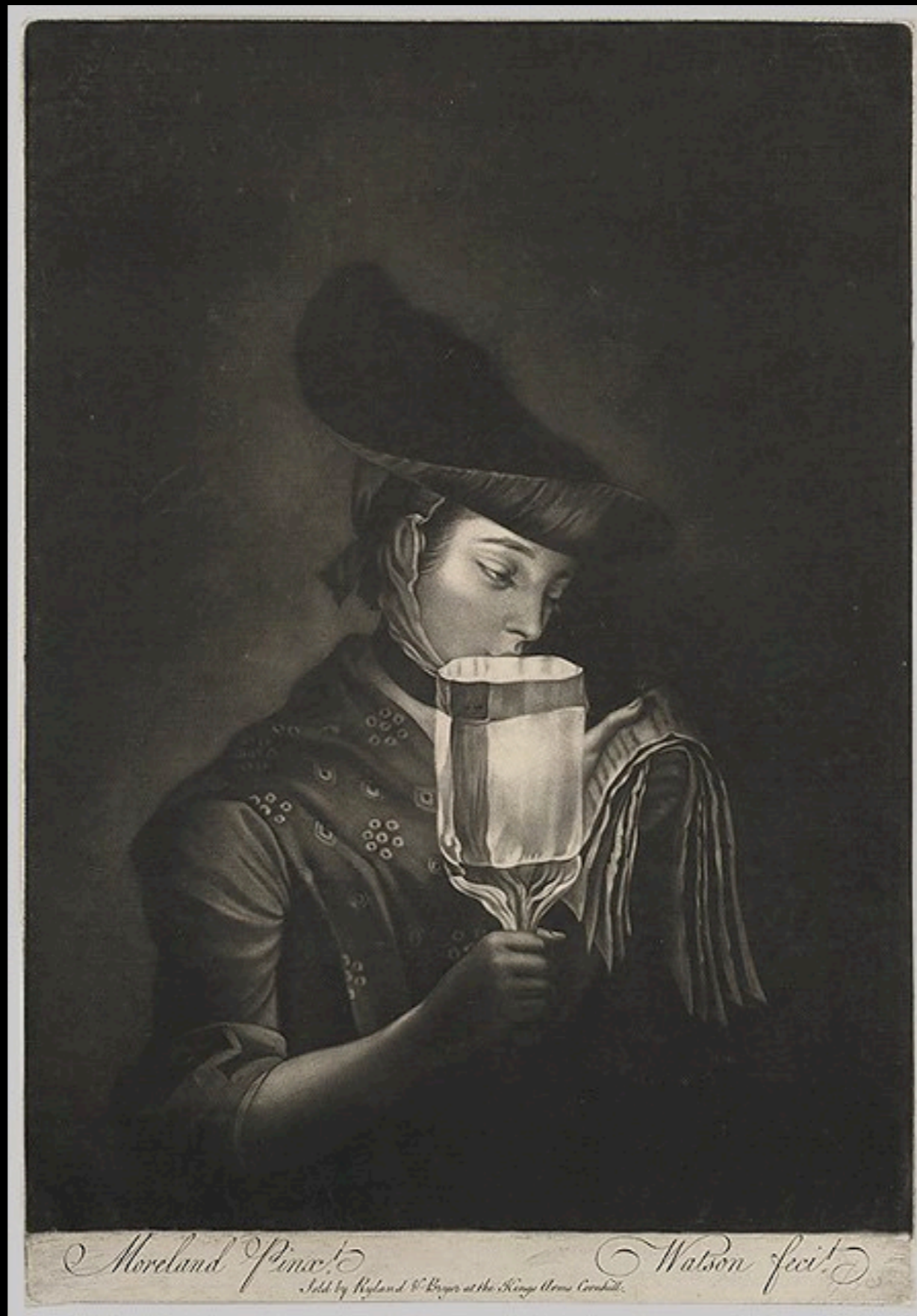
Pictured in "Textiles in America" by Florence Montgomery



The Ballad Singer
by Henry Robert Morland 1764
(Yale Center for British Art)



Detail: Resist or Tie-Dyed "Bandannoe" Brown Neck Handkerchief
"The Ballad Singer" by Henry Robert Morland 1764
(Yale Center for British Art)



“Moreland Pinact. Watson feci!”
by Hyland & Boyer at the Kings Arms, Cornhill c. 1769



Detail: Resist or Tie-Dyed "Bandannoe" Red Handkerchief
William, Sixth Baron Craven by Francis Cotes 1768
(Worcester Art Museum)



Detail: "The Letter Woman"
by Philip Dawe after Henry Morland, Published by C. Bowles, London 1769
(Christie's Auction House)



Detail: White and Striped Neck Cloths & Resist Dyed Handkerchief
“The MODERN BEAU in DISTRESS”
(Yale Center for British Art)



The Stanley Children of New Bern, North Carolina
by Charles Wilson Peale 1782
(Tryon Palace)



The Stanley Children of New Bern, North Carolina
by Charles Wilson Peale 1782
(Tryon Palace)



Portrait of a Woman and Boy
by English School (Possibly by John Hoppner) c. 4th Quarter 18th Century
(Grogan & Co. Auctioneers)



Detail: Brown Handkerchief with Resist or Tie-Dyed "Bandannoe" Diamonds
Timothy Matlack by Charles Wilson Peale c. 1790
(Museum of Fine Arts, Boston)

Printed
Neck Cloths, Handkerchiefs,
Kerchiefs & Neckerchiefs



“The Young Sportsman”
by Robert Pine c. 1766
(Art Gallery of New South Wales)



Detail: Printed Neck Cloth Tucked into the Waistcoat
Andrew Wilkinson by Andrew Wilkinson 1755
(National Portrait Gallery)



Indian Export Handkerchief
18th Century
(Victoria & Albert Museum)



Indian Export Printed Cotton Handkerchief from the Coromandel Coast
c. 1710 - 1720
(Victoria & Albert Museum)



Indian Export Printed Cotton Handkerchief from Pulcat on the Comandel Coast
18th Century
(Victoria & Albert Museum)



Indian Export Cotton Muslin Handkerchief
1738
(Victoria & Albert Museum)



Indian Export Cotton Muslin Handkerchief
1738
(Victoria & Albert Museum)



Neck Cloth or Handkerchief
18th Century
(Victoria & Albert Museum)



Turkish Silk Embroidered Bohça Made for Export
Early 18th Century
(Museum of Fine Arts, Boston)



English Copper Plate Printed Silk Handkerchief
"AN ACCOUNT OF 5 MOST GLORIOUS VICTORIES" of the British Forces c. 1707
(Victoria & Albert Museum)



English Plate Printed Silk Handkerchief Commemorating the Battle of Blenheim in 1704

c. 1705

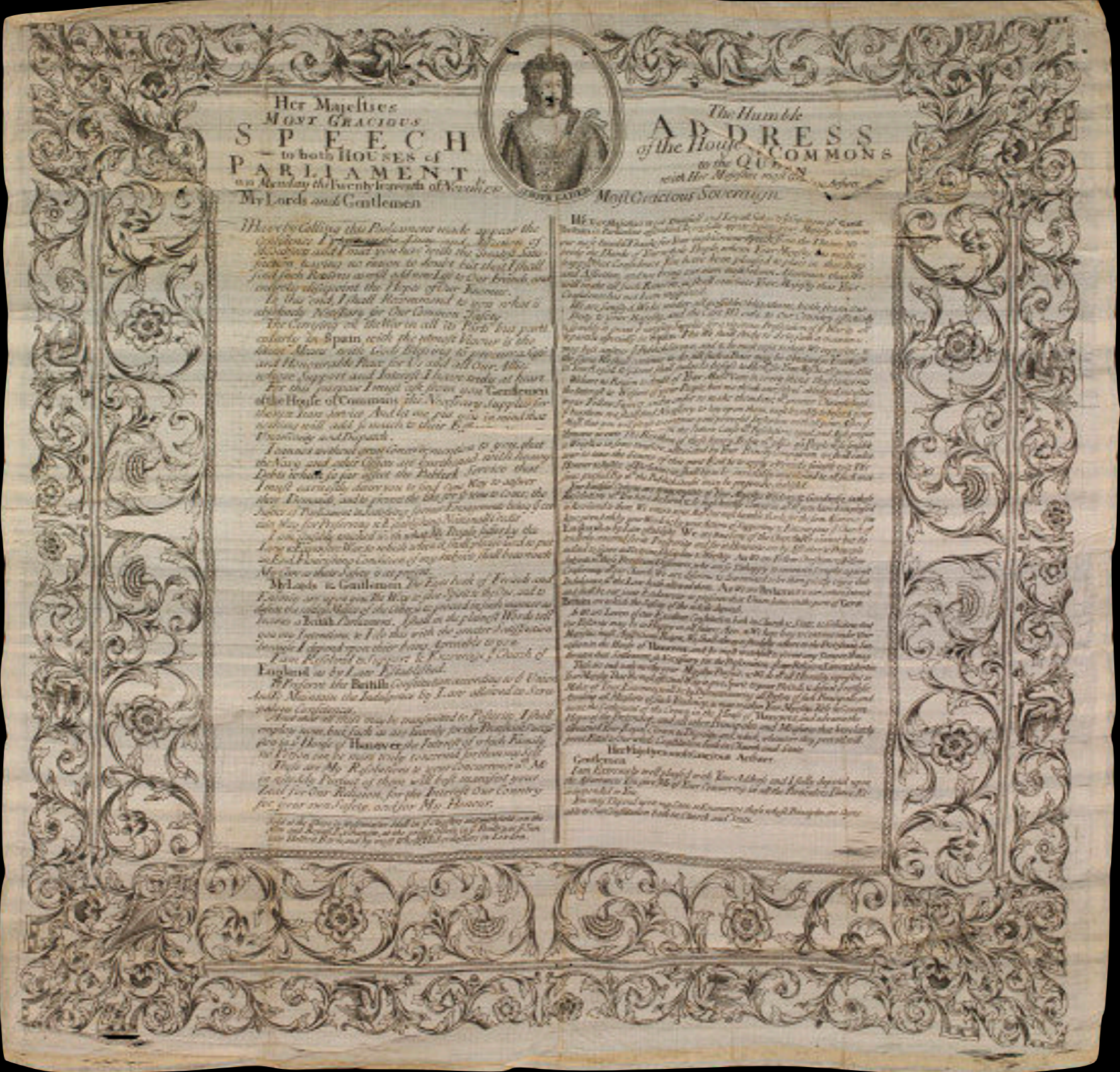
(Victoria & Albert Museum)



English Plate Printed Silk Handkerchief Commemorating Doctor Sacheverell

1710

(Victoria & Albert Museum)



Her Majesty
MOST GRACIOUS
S P E E C H
 to both HOUSES of
PARLIAMENT
 on Monday the Twentieth of November
 My Lords and Gentlemen

The Humble
ADDRESS
 of the House of
COMMONS
 to the QUEEN
 with Her Majesty's Answer
 Most Gracious Sovereign

When I called the Parliament to meet, I was
 assured that you had with the greatest
 satisfaction, having no reason to doubt but that I should
 find such Readiness, as would add new Light to our former
 and chiefly distinguish the Progress of our Reformation.
 In this I shall be encouraged to you, what is
 absolutely necessary for our Common Safety.
 The Carriage of the War in all its Parts has put
 us into a more difficult Situation, than we were
 in the last Campaign, and the more difficult, because
 the Enemy's Forces are now more numerous, and
 more formidable than ever. We are therefore
 obliged to call for your Assistance, and I have
 no doubt but that you will be ready to supply
 us with all the Supplies necessary for our
 Service. And let me put you in mind, that
 nothing will add so much to their
 Success, as if you will
 be ready to supply us with
 all the Supplies necessary
 for our Service. And let me
 put you in mind, that
 nothing will add so much
 to their Success, as if you
 will be ready to supply us
 with all the Supplies
 necessary for our Service.

He that is called to the Bar, and is
 obliged to answer the Charge
 against him, is bound to
 answer it, and to do so
 with all the Readiness
 and Diligence that he
 can. And I have no
 doubt but that you will
 be ready to do so, and
 to supply us with all
 the Supplies necessary
 for our Service. And let
 me put you in mind,
 that nothing will add
 so much to their
 Success, as if you will
 be ready to supply us
 with all the Supplies
 necessary for our Service.

*Printed by W. Stansfeld, at the Press of the
 University of London, in the Strand, 1710.*

*Printed by W. Stansfeld, at the Press of the
 University of London, in the Strand, 1710.*

English Plate Printed Silk Handkerchief Commemorating the Speech of Queen Anne of 1710
 1710
 (Victoria & Albert Museum)



English Copper Plate Printed Silk Handkerchief Commemorating the Treaty of Utrecht

c. 1713

(Victoria & Albert Museum)



English Copper Plate Printed Cotton Handkerchief

“PRESENT TASTE OF THE NOBILITY AND GENTRY EXHIBITED IN THE GRAND MASQUERADE BALL IN 1771”
(Victoria & Albert Museum)



English Plate Printed Handkerchief, "The Right Hon.ble John Wilkes, Esq.r"
Printed Linen 1775
(The British Museum)



English Plate Printed Cotton Handkerchief Depicting General George Washington

c. 1776 - 1777

(New York Historical Society)



English Plate Printed Quilted Handkerchief Depicting General George Washington

c. 1776 - 1777
(Winterthur)



English Plate Printed Quilted Handkerchief Depicting General George Washington

c. 1776 - 1777
(Winterthur)



English Plate Printed Quilted Handkerchief Depicting General George Washington

c. 1776 - 1777
(Winterthur)



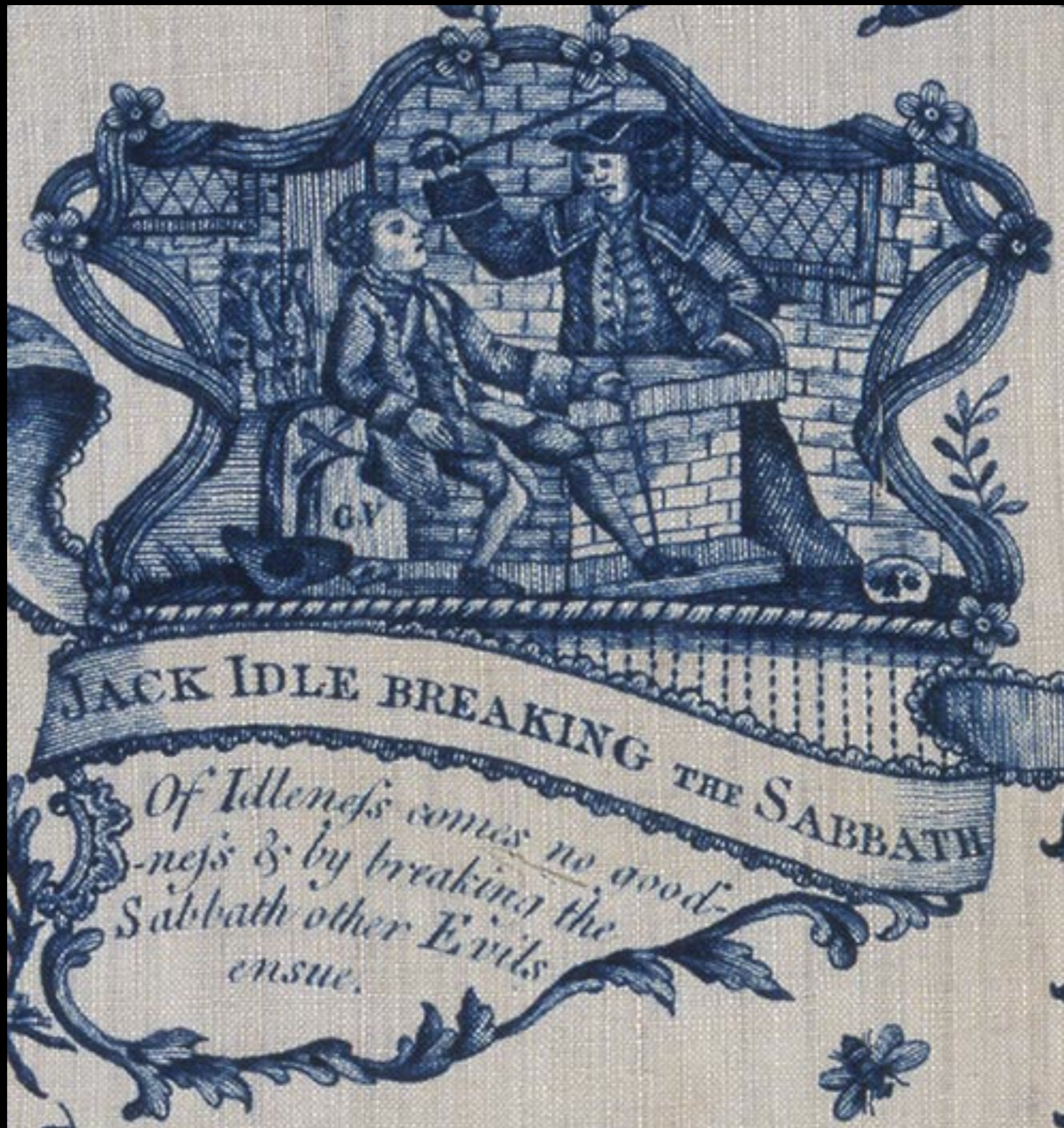
English Plate Printed Cotton Handkerchief of "INDUSTRY AND IDLENESS"

c. 1775
(Colonial Williamsburg)



English Plate Printed Cotton Handkerchief of "INDUSTRY AND IDLENESS"

c. 1775
(Colonial Williamsburg)



English Plate Printed Cotton Handkerchief of "INDUSTRY AND IDLENESS"

c. 1775
(Colonial Williamsburg)



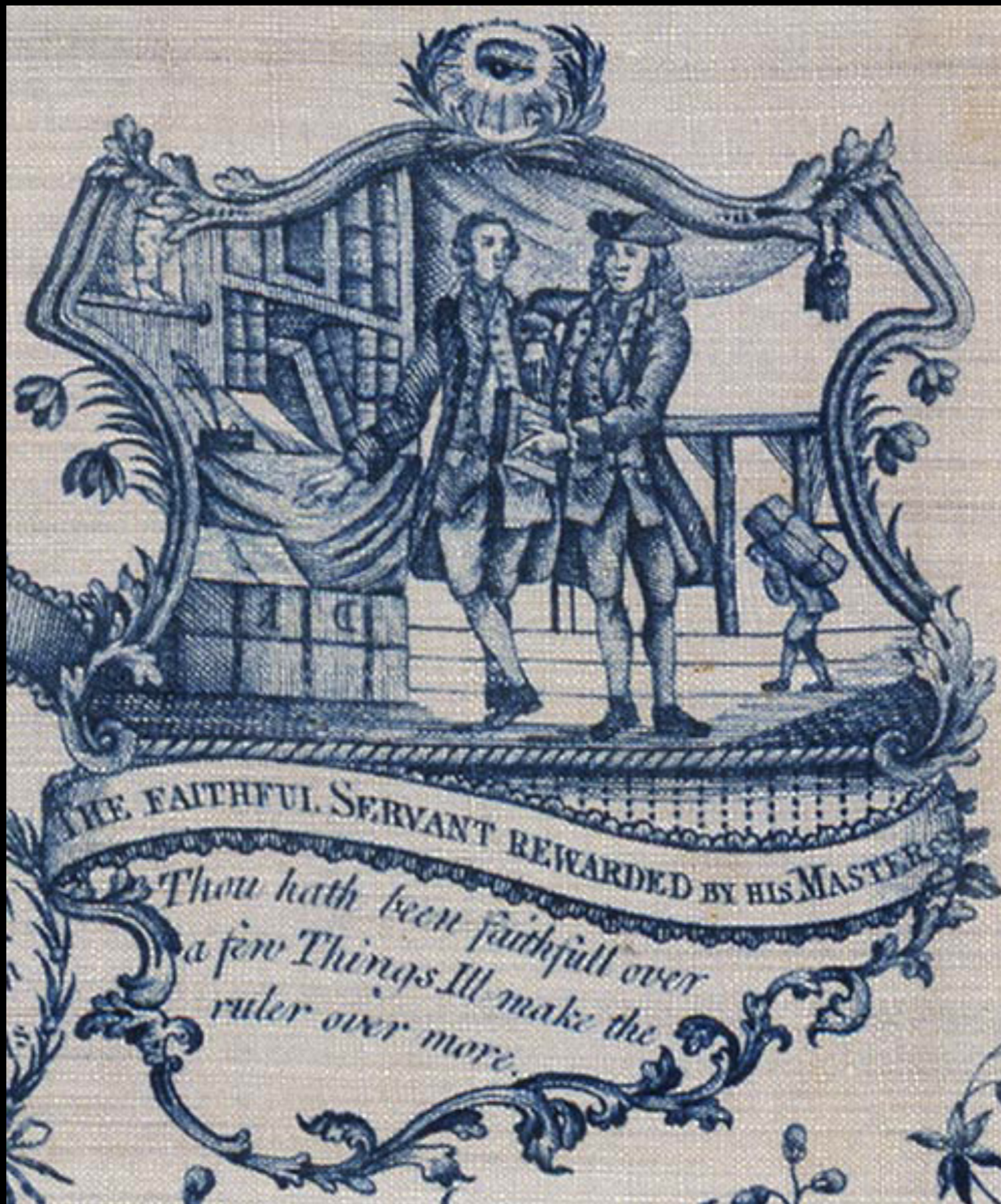
English Plate Printed Cotton Handkerchief of "INDUSTRY AND IDLENESS"

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English Plate Printed Cotton Handkerchief of "INDUSTRY AND IDLENESS"

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English Plate Printed Cotton Handkerchief of "INDUSTRY AND IDLENESS"

c. 1775

(Colonial Williamsburg)



English Plate Printed Cotton Handkerchief of "INDUSTRY AND IDLENESS"

c. 1775
(Colonial Williamsburg)



English Plate Printed Cotton Handkerchief of "INDUSTRY AND IDLENESS"

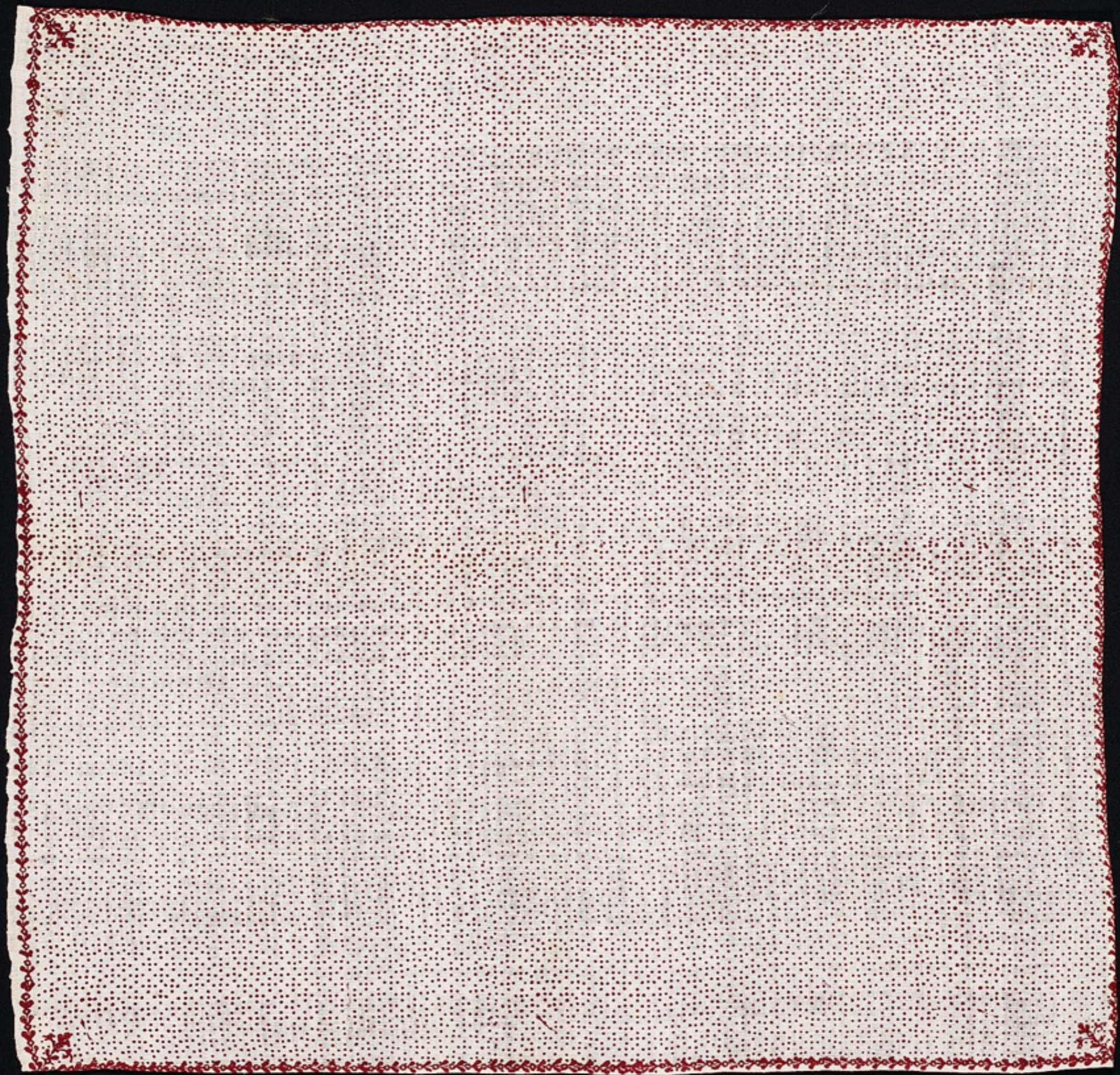
c. 1775
(Colonial Williamsburg)



English Copper Plate Printed Handkerchief Depicting the Cab Rates in Hackney, London
18th Century
(Christies)



English Plate Printed Cotton Handkerchief Commemorating the Signing of the Magna Carta
by C. Warren c. 1785
(Victoria & Albert)



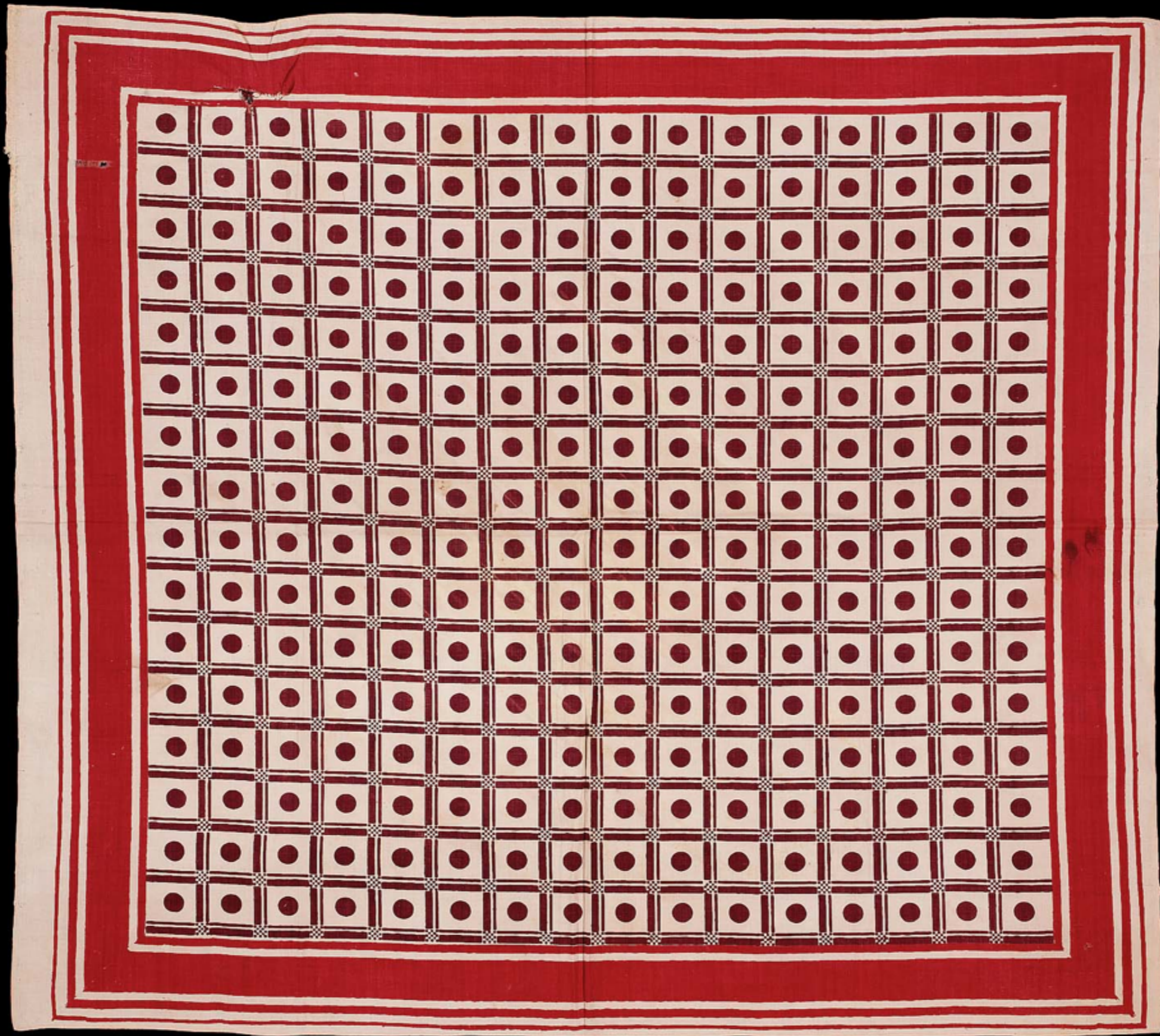
American Block Printed Cotton Handkerchief Worn by a Member of the Robbins Family of Lexington, Massachusetts
Made in Massachusetts - Late 18th to Early 19th Century
(Museum of Fine Arts, Boston)



Alsace, France, Block Printed Cotton Handkerchief
by Mulhouse c. 1783
(Victoria & Albert)



French Block Printed Cotton Neck Cloth or Handkerchief
c. 1780 - 1799
(Victoria & Albert Museum)



French Block Printed Cotton Neck Cloth or Handkerchief
Late 18th Century
(Museum of Fine Arts, Boston)



German Copper Plate Printed Cotton Handkerchief from Frideau- Map of Poland, Lithuania & East Prussia

1775

(Museum of Fine Arts, Boston)

Lace

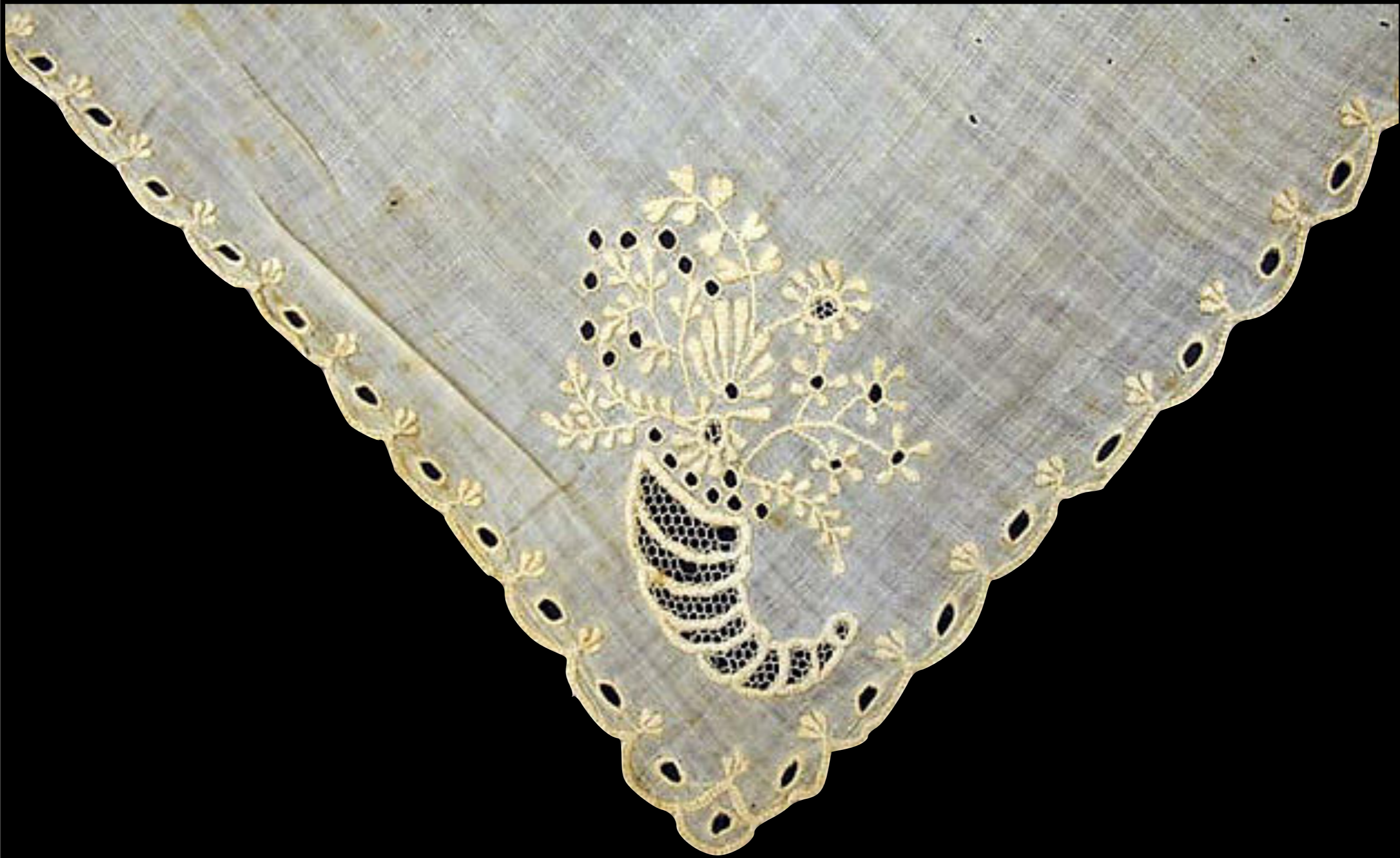
Handkerchiefs / Cravats



A Fine White Neck Cloth or Cravat / Roller
Man Smoking a Pipe with a White Cravat by John Collier a.k.a. "Tim Bobbin"
(Rochdale Arts & Heritage Service)



American Fine Cotton Handkerchief
c. 1760
(Metropolitan Museum of Art)



American Fine Cotton Handkerchief
c. 1760
(Metropolitan Museum of Art)



American Fine Cotton Handkerchief
Late 18th to Early 19th Century
(Museum of Fine Arts, Boston)



American or French Fine Linen with Cotton Embroidery Handkerchief
18th Century
(Museum of Fine Arts, Boston)



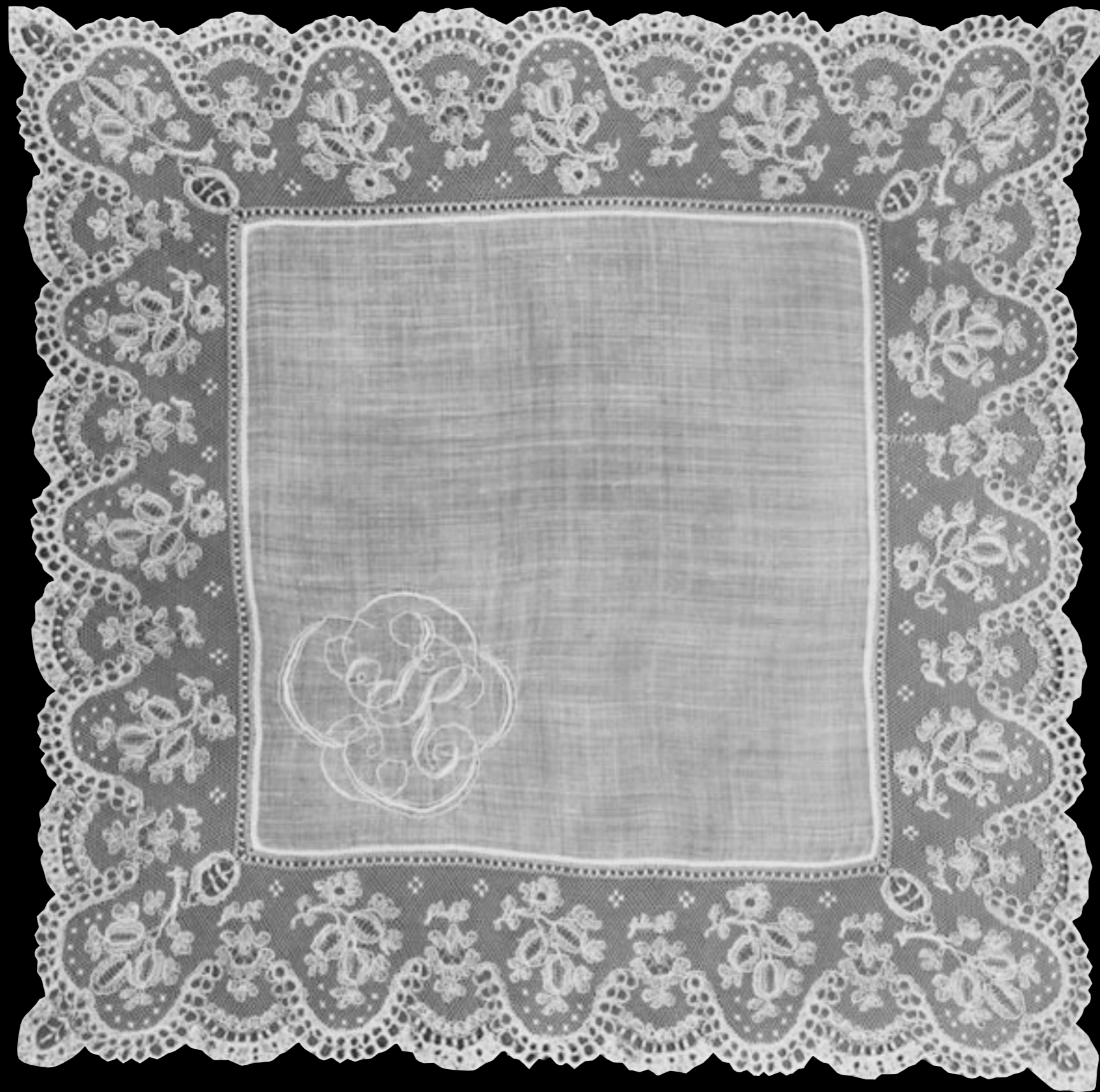
European Fine Cotton Handkerchief
18th Century
(Metropolitan Museum of Art)



European Fine Cotton Handkerchief
18th Century
(Metropolitan Museum of Art)



European Fine Cotton Handkerchief
18th Century
(Metropolitan Museum of Art)



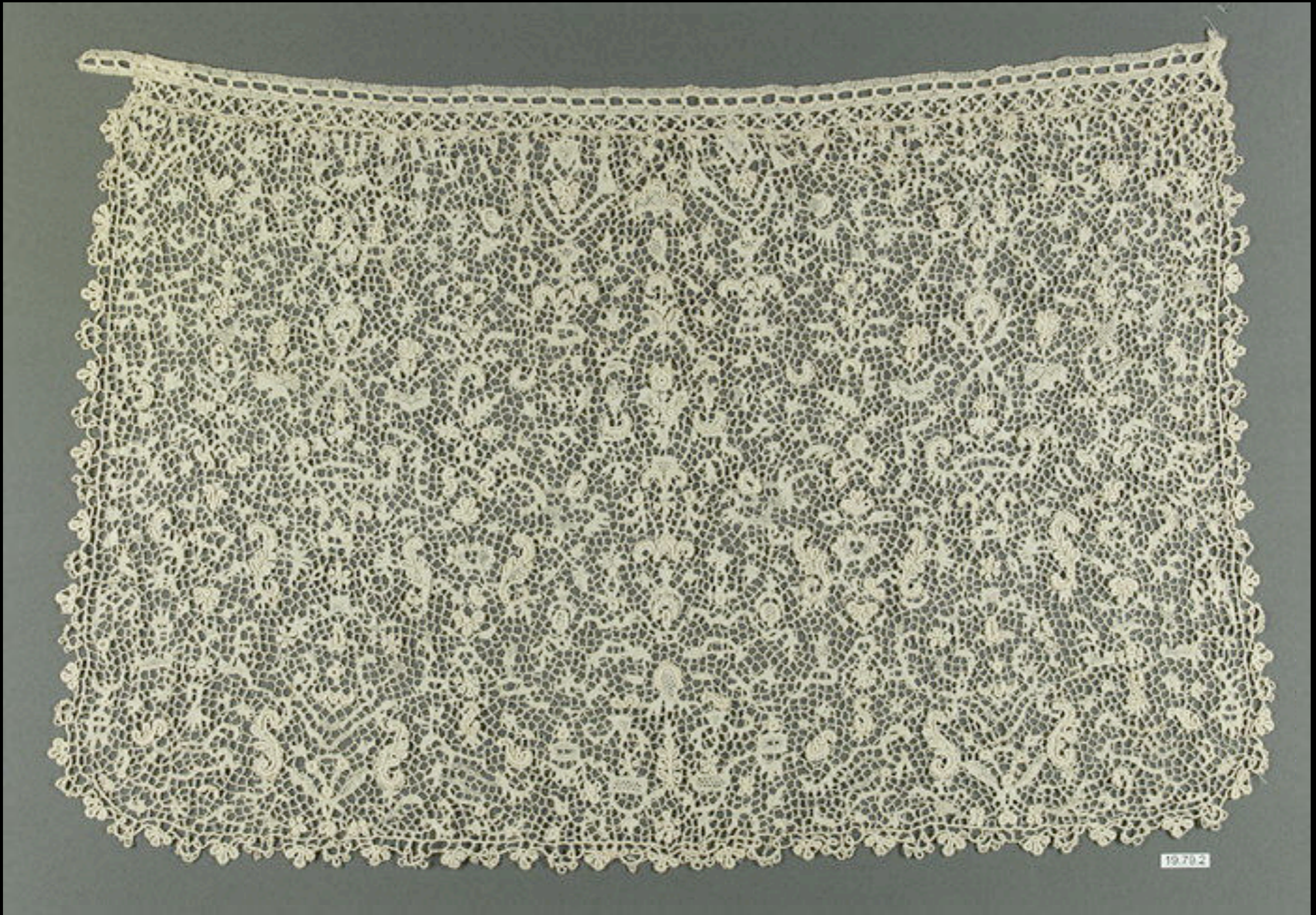
Bobbin Lace Cravat or Handkerchief Made in Denmark
18th Century
(Victoria & Albert Museum)



French Fine Linen Handkerchief
c. 4th Quarter 18th Century
(Metropolitan Museum of Art)



French Cravat
18th Century
(Metropolitan Museum of Art)



French Cravat
18th Century
(Metropolitan Museum of Art)



French Cravat
18th Century
(Metropolitan Museum of Art)



American or European Fine Cotton Kerchief
c. "1700 - 1945"
(Metropolitan Museum of Art)



American Fine Cotton Kerchief
c. "1700 - 1942"
(Metropolitan Museum of Art)



American Fine Cotton Kerchief
c. "1700 - 1942"
(Metropolitan Museum of Art)



American or European Fine Cotton Kerchief
18th Century
(Metropolitan Museum of Art)



Belgian Linen Bobbin Lace Kerchief
c. 1730 - 1750
(Victoria & Albert)

Acknowledgements

Without the help of our friends who generously support us with their research and materials, none of these slideshows would be possible. We would like to personally thank and recognize Sharon Burnston, Paul Dickfoss, William Hettinger III, Neal Hurst, Ruth Hodges, Adam Hodges-LeClaire, James Mullins, Steve Rayner & Ward Oles for their contributions to this edition.

Acknowledgements

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Thank you!

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