

18th Century Material Culture

Textile Production



Hemp & Flax Processing



Flax Production - Using a Hemp Stone Hitched to a Beast of Burden to Crush the Straw
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Production - Using a Hemp Stone Hitched to a Beast of Burden to Crush the Straw
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Production - Using a Flax Break to Crush the Straw which Separates the Fiber from the Bark
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Initial Removal of the Flax Seeds and Straw Bark with a Ripple after Crushing
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - The Fiber Beginning to Take Shape
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Beating the Flax and Separating the Waste from the Long Fibers with a Scutching Board or Brake and Knife
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Beating the Flax and Separating the Waste from the Long Fibers with a Scutching Board or Brake and Knife
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Splitting and Straightening the Flax Fibers with a Heckle
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Pulling the Flax Fibers

(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Refining the Flax Fibers by Pulling them through the Iron Combs of a Heckle
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Refining the Flax Fibers by Pulling them through the Iron Combs of a Heckle
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Refining the Fibers through Smaller & Tighter Heckle Combs
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Refining the Fibers through Smaller & Tighter Heckle Combs
(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Processed Flax Fibers

(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Processed Flax Fibers

(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Processing - Processed Flax Fibers

(Colonial Williamsburg Foundation - Dave Dooly Photograph - From "Flax & Hemp in Colonial America" by Ben Swenson)



Flax Sticks
(Private Collection)

Flax Breaks



Flax Break
Late 18th - Early 19th Century
(Private Collection)

Ripples



American Wrought Iron Flax Ripple
Late 18th - Early 19th Century
(Private Collection)



American Wrought Iron Flax Ripple Marked "HS"
Early to Mid 18th Century
(Jonathan B. Pons)



American Wrought Iron Flax Ripple
Late 18th to Early 19th Century
(Jonathan B. Pons)



American Wrought Iron Flax Ripple
Late 18th Century
(Private Collection)



American Wrought Iron & Wood Flax Ripple
Late 18th to Early 19th Century
(Private Collection)

Scutching Tools



(22.5" Long)

Scutching Knives
18th Century
(Mara Riley Collection)

Hatchels

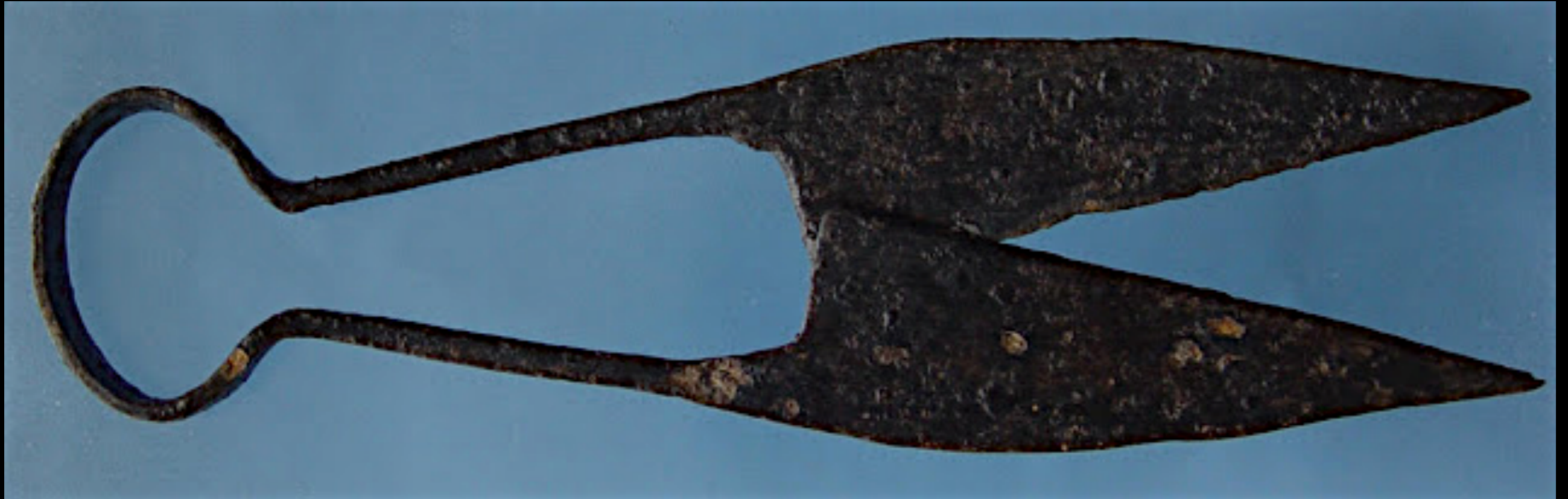


Cased Flax Hatchel
1785
(Private Collection)



American Sycamore Flax Hatchel
Late 18th - Early 19th Century
(Private Collection)

Wool Sheers



Wool Sheers
18th Century



Wool Sheers
Owned by George Washington
18th Century
(Mount Vernon)



English Wool Sheers
by Wilkinsons 18th Century
(Laurel Leaf Farm)

Hand Held Wool Combs



Iron & Wood Wool Comb: Used by Lydia, Daughter of Thomas Olney & Wife of Joseph Williams, Son of Roger Williams
18th Century
(Rhode Island Historical Society)



Wool Comb
18th Century
(Mara Riley Collection)



Wooden Wool Combs
Late 18th Century - Early 19th Century
(Private Collection)



Hand Comb Found in Maine
18th Century
(Private Collection)

Spinning



Dutch Woman with a Spindle & Whorl
c. 1650
(Rijksmuseum)



Dutch Woman with a Spindle & Whorl
c. 1650
(Rijksmuseum)



Austrian Woman Holding Flax and a Spindle
by Christian Seybold c. 1730
(Museum of Fine Arts, Boston)



Three Ladies of the Lemman Family
by Benjamin Ferrers c. 1728
(Tate)



Three Ladies of the Lemman Family
by Benjamin Ferrers c. 1728
(Tate)



“Rural Life” - A Girl Spinning Thread
by John Faber (1695 - 1756)
(Yale Center for British Art)



A Woman with Distaff
by Paul Sandby c. 1765
(The British Museum)



A Kitchen Maid Spinning
by Hugues Taraval 1783
(The Anthanaeum)



Detail: A Kitchen Maid Spinning
by Hugues Taraval 1783
(The Anthanaeum)



The Wool Winder
by Jean Baptiste Greuze 1759
(The Frick Collection)



“Domestick Employment, Winding of Cotton”
by James Watson after Johann Kaspar Hellmann, printed for John Bowles 1762
(The British Museum)



Scottish Woman Using a Distaff and a Spindle with Whorl
18th Century
(National Galleries of Scotland)



French Woman Holding a Distaff
by François Boucher c. 1730
(The University of North Carolina at Chapel Hill)



German Hard Paste Porcelain Figure of a Girl Spinning
c. 1757 - 1759
(Museum of Fine Arts, Boston)

Spindles



Scottish Spindle
Early 18th Century
(Glasgow Museums)



Scottish Spindle
Early 18th Century
(Museum of Fine Arts, Boston)



Scottish Spindle
18th Century
(University of Edinburgh - West Highland Museum)



Dutch Lead Spindle Whorls
c. Late 16th to 17th Century
(De West Frisiae)

Distaffs



Scottish Distaff
Early 18th Century
(Museum of Fine Arts, Boston)

Spinning Wheels



Dutch Spinner
by Quirijn van Brekelenkam 1653
(Metropolitan Museum of Art)



Eine häußliche Haiduckin, wie sie mit ihrem jungen Haiducken
unquartiert wird.

Reiß du mein Sohn! Reiß du, und halt den Sägel fest,
Weil es sonst ungeschickt bey andern Leuthen läßt.
Ihr müßet ungenant ins neu Quartier umwandern.
Wohl redlich helfts bey Uns: von einem Ort zum andern.

C. P. Mey.

Max. Gleditsch sculp. 1740

Eine häußliche Haiduckin
Nurnberg c. 1740



“Domestick Amusement: The Lovely Spinner”
by Heilmann & F. Wilson 1764
(Lewis Walpole Library)



Françoise-Marie Pouget

c. 1775

(Private Collection)



Archduchess Marie Christine of Austria (1742 - 1798)
Self portrait c. 1765
(Palace of Schönbrunn)



Spinning Wheel
Late 18th Century
(Private Collection)



Sold at N^o 59 Holborn Hill.

Lord Lovat a Spinning.

According to the Act of Proscription 1746.

“Lord Lovat a Spinning.”

c. 1746

(Lewis Walpole Library)



Girl at a Spinning Wheel
by Francis Hayman c. 1725-1750
(English Heritage, Marble Hill House)



Frances Ann Acland, Lady Hoare
by Francis Cotes c. 1766 - 1770
(The National Trust)



Printed for & Sold by CARINGTON BOWLES, at St. Paul's Church-Yard LONDON.

JOCKEY and JENNY.

*Till he's awa' so close he prae'd —
His wanton thoughts I quickly awa'd*

*Then pu'd it hame from my Bed and Bed
And angry turn'd my spinning Wheel.*

From the Famous Scotch Air in the Overture to Thomas and Sally.

485

“JOCKEY and JENNY”
by Carington Bowles 1782
(The British Museum)



Printed for & Sold by C. & W. DODDINGTONS, at No 66 in St Pauls Church Yard LONDON.

Till better years no close he press'd, —
His wanton thoughts Equally press'd. | *Then push'd him from my Rock and Bed,*
And angry bound my Spinning Wheel —

From the Epilogue to the Quixote by Thomas and Sally
Printed in the last line

“JOCKEY and JENNY”
by Carington Bowles 1782
(Private Collection)



“JEMMY’S RETURN”
by Sayer & Bennett 1784
(National Maritime Museum)



JEMMY'S RETURN

*It had no time to get to the door
When she saw the man who had been
I saw my Jemmy with the old
Still he had the look of a man who
I saw him in the street with the
I saw him in the street with the
I saw him in the street with the*

“JEMMY'S RETURN”
by Sayer & Bennett 1784
(Private Collection)



H. Wigstead Del.
RUSTIC COURTSHIP
London Published by R. Smith, No. 15, Pall Mall, 1785.

"RUSTIC COURTSHIP"
by Henry Wigstead, Published by Raphael Smith 1785
(The British Museum)



“The INTRODUCTION of AULD ROBIN GREY to JENNY”
by Robert Sayer 1788
(Private Collection)



English or Scottish Spinning Wheel

c. 1700

(Victoria & Albert)



Welsh Ash & Beech Spinning Wheel
18th Century
(Christie's Auctions)



Scottish Spinning Wheel
Early 18th Century
(Glasgow Museums)



Spinning Wheel
Owned by Sir Richard Arkwright, Textile Manufacturing Machinery Inventor (1732 - 1792)
(Private Collection)



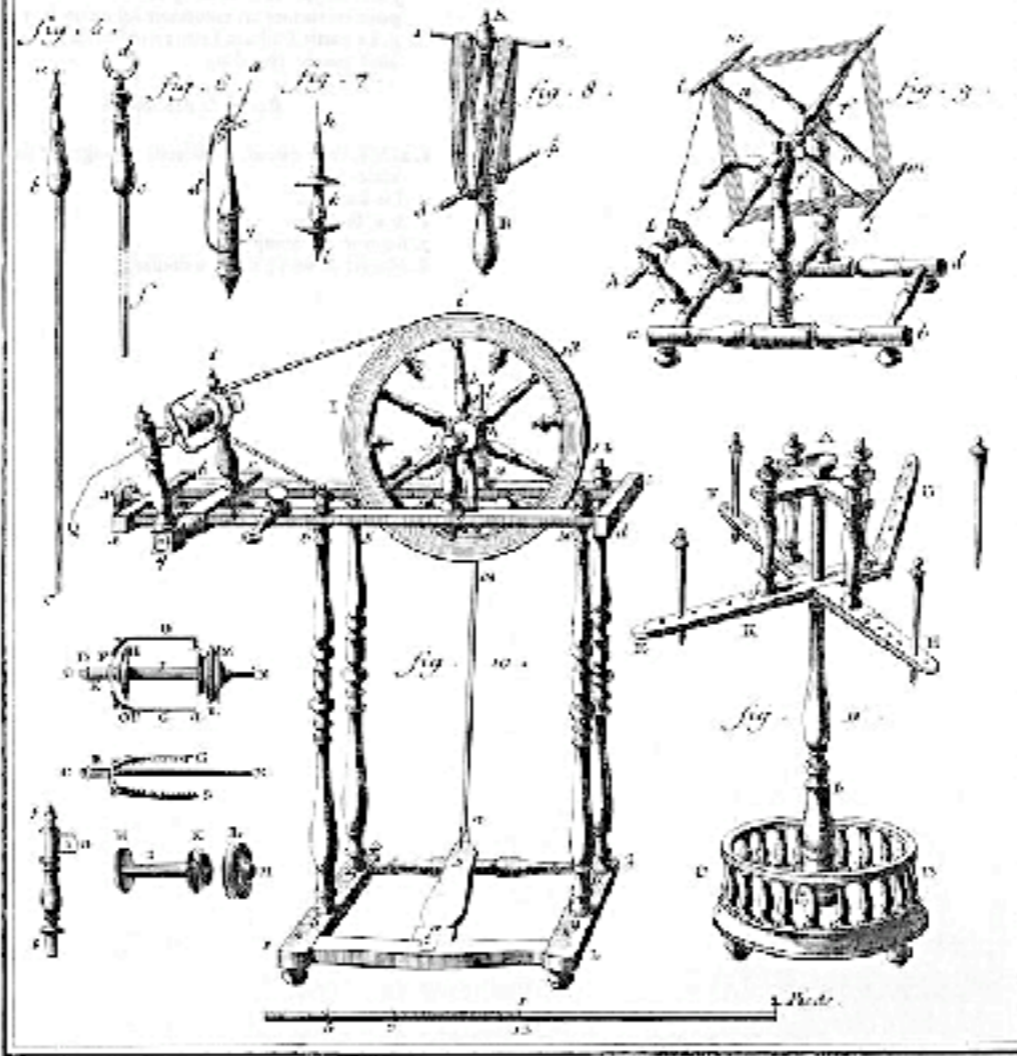
American Oak & Maple Spinning Wheel from Connecticut
Obadiah Higginbotham of Pomfret, Connecticut c. 1780 - 1803
(Old Sturbridge Village)



American Oak & Maple Spinning Wheel from Connecticut
Obadiah Higginbotham of Pomfret, Connecticut c. 1780 - 1803
(Old Sturbridge Village)



American Oak & Maple Spinning Wheel from Pennsylvania
Late 18th Century
(Pook & Pook)



Fil. Rouet, Dévidoirs.

“Fil...”

The Encyclopedia of Diderot & d'Alembert 1751
(University of Michigan)



French Flax Spinning Wheel of Oak, Fruitwood, & Lignum Vitea
c. 1770
(Private Collection)



French Flax Spinning Wheel of Oak, Fruitwood, & Lignum Vitea

c. 1770

(Private Collection)



French Flax Spinning Wheel of Oak, Fruitwood, & Lignum Vitea

c. 1770

(Private Collection)



A Woman Winding Yarn
by Pehr Hillström
(Private Collection)



Upright Spinning Wheel
c. 1760
(Private Collection)



English Mahogany Spinning Wheel
by John Planta at Fullneck Near Leeds Late 18th Century
(Dunbar Sloane Ltd.)

Yarn Winders



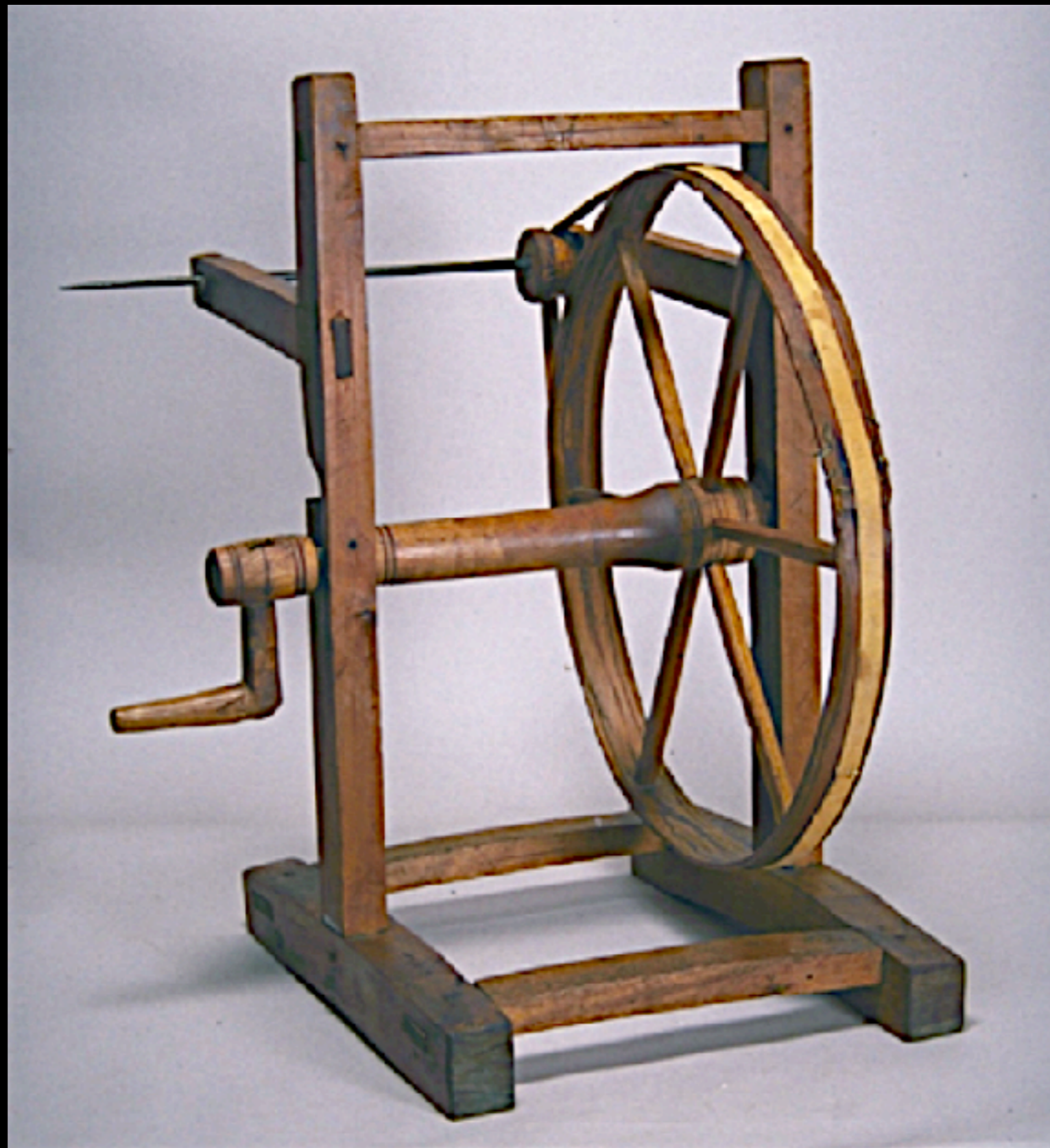
American Winder, Quill, or Pirn from New England
Early 18th Century
(American Textile History Museum)



American Winder, Quill, or Pirn
18th Century
(American Textile History Museum)



American Winder, Quill, or Pirn
c. 1750
(American Textile History Museum)



American Winder
c. 1750
(American Textile History Museum)



Chip Carved Yarn Winder
18th Century
(Private Collection)



American Winder from Pennsylvania (Pennsylvania - German)
Late 18th Century
(Philadelphia Museum of Art)

Hand Reels



Portrait of a Girl
English School 18th Century
(Christie's)



Wooden Hand Reel (Niddy Noddy) from Maine
Marked "1777"
(Guilford Courthouse National Military Park)

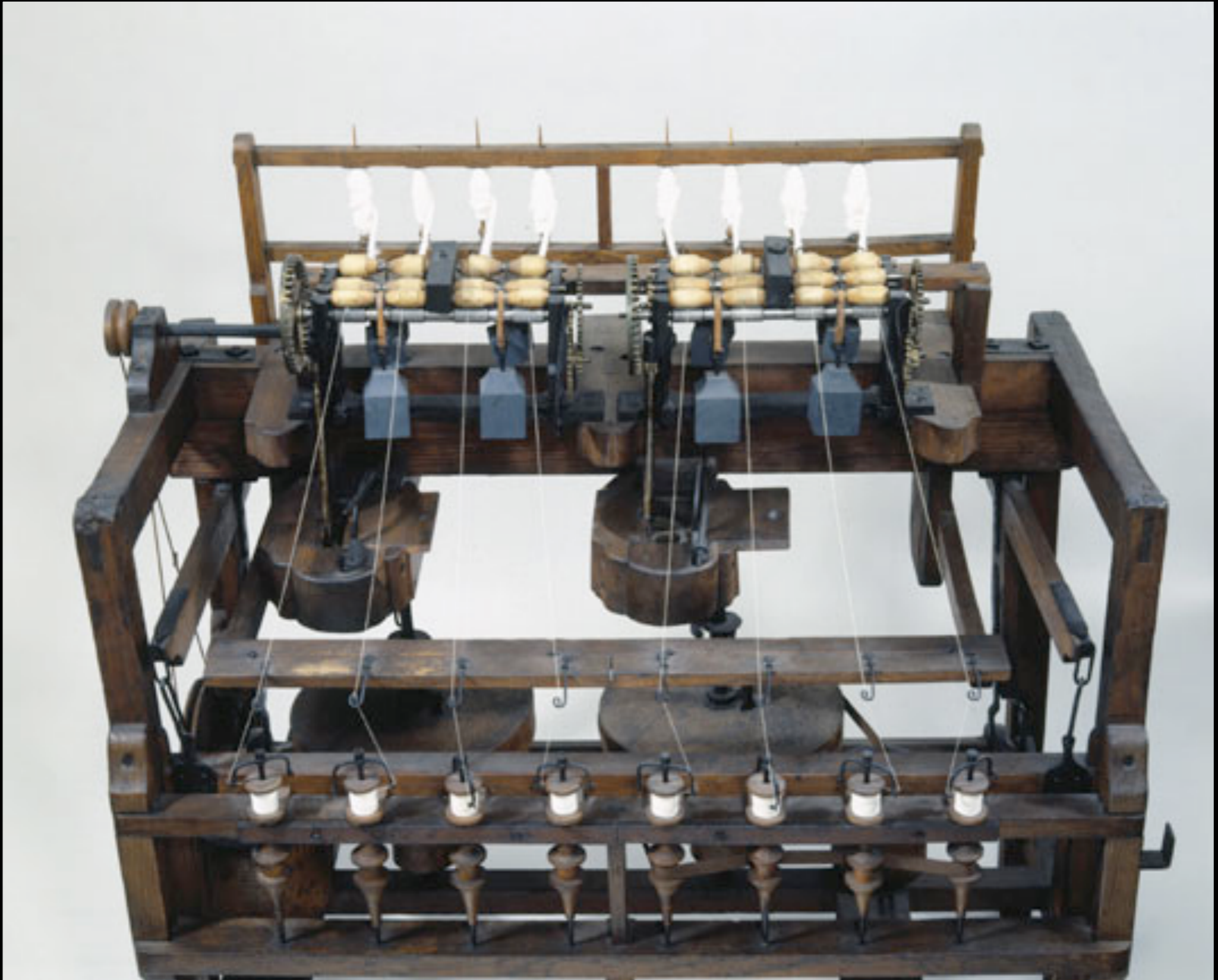


Wooden Hand Reels (Niddy Noddies)
18th Century
(National Museum of Scotland)

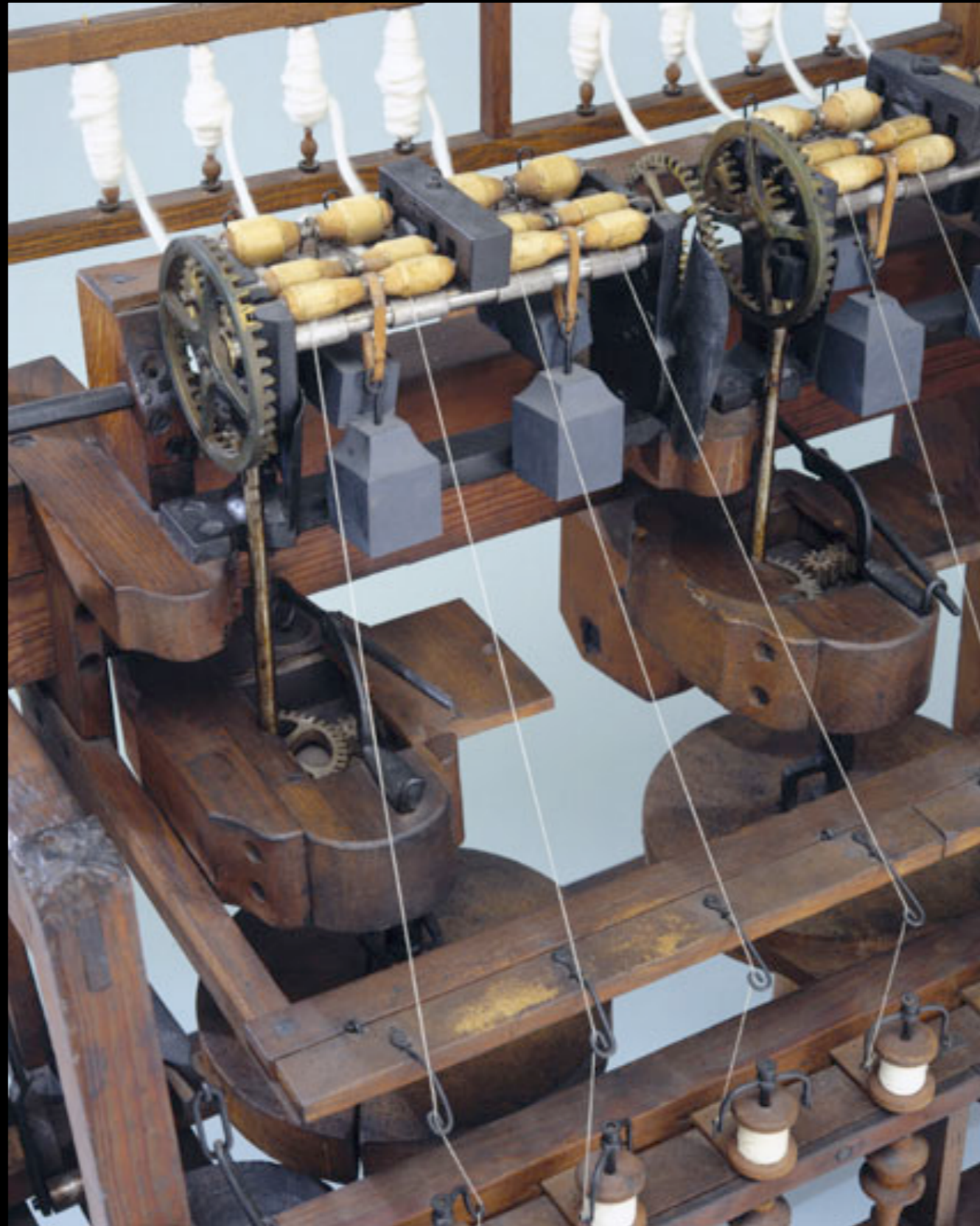
Spinning Machines



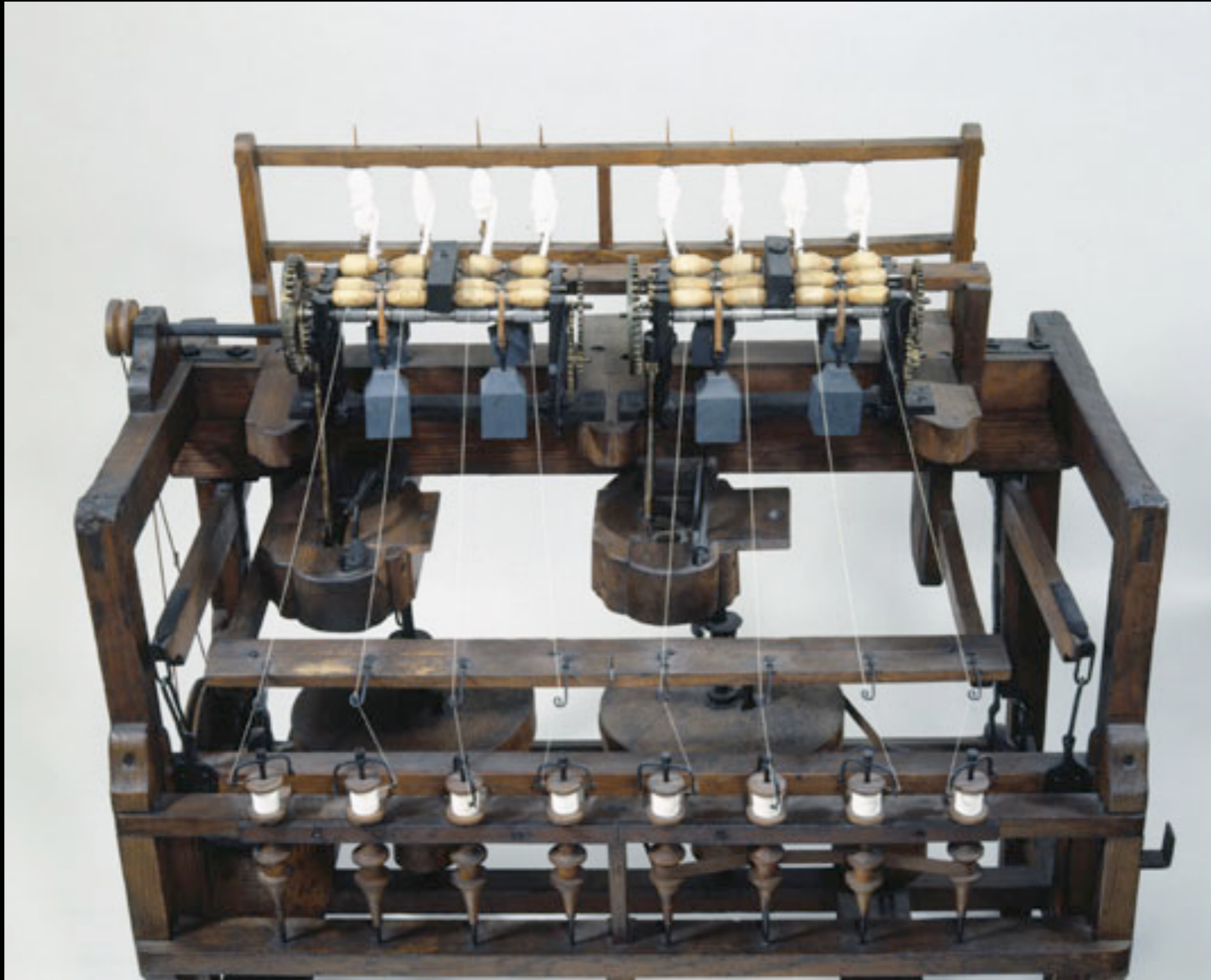
Sir Richard Arkwright's Improved Water Frame for Spinning Cotton
Used at Arkwright's Cromford Mill at Matlock Bath in Derbyshire - Driven by Water 1775
(SCM)



Sir Richard Arkwright's Improved Water Frame for Spinning Cotton
Used at Arkwright's Cromford Mill at Matlock Bath in Derbyshire - Driven by Water 1775
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Sir Richard Arkwright's Improved Water Frame for Spinning Cotton
Used at Arkwright's Cromford Mill at Matlock Bath in Derbyshire - Driven by Water 1775
(SCM)

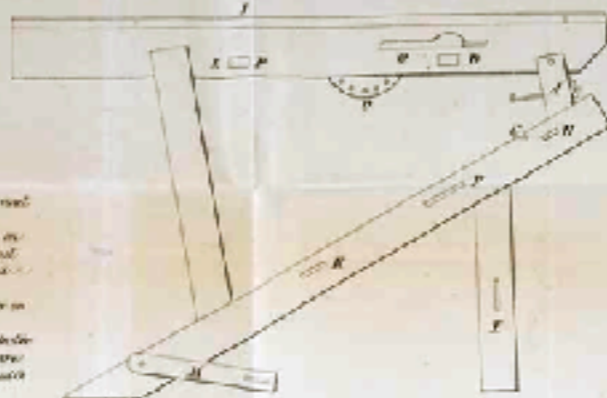


Sir Richard Arkwright's Improved Water Frame for Spinning Cotton
Used at Arkwright's Cromford Mill at Matlock Bath in Derbyshire - Driven by Water 1775
(SCM)



Sir Richard Arkwright (1732-92) - Inventor of the Spinning Jenny
by Joseph Wright of Derby
c. 1783 - 1785

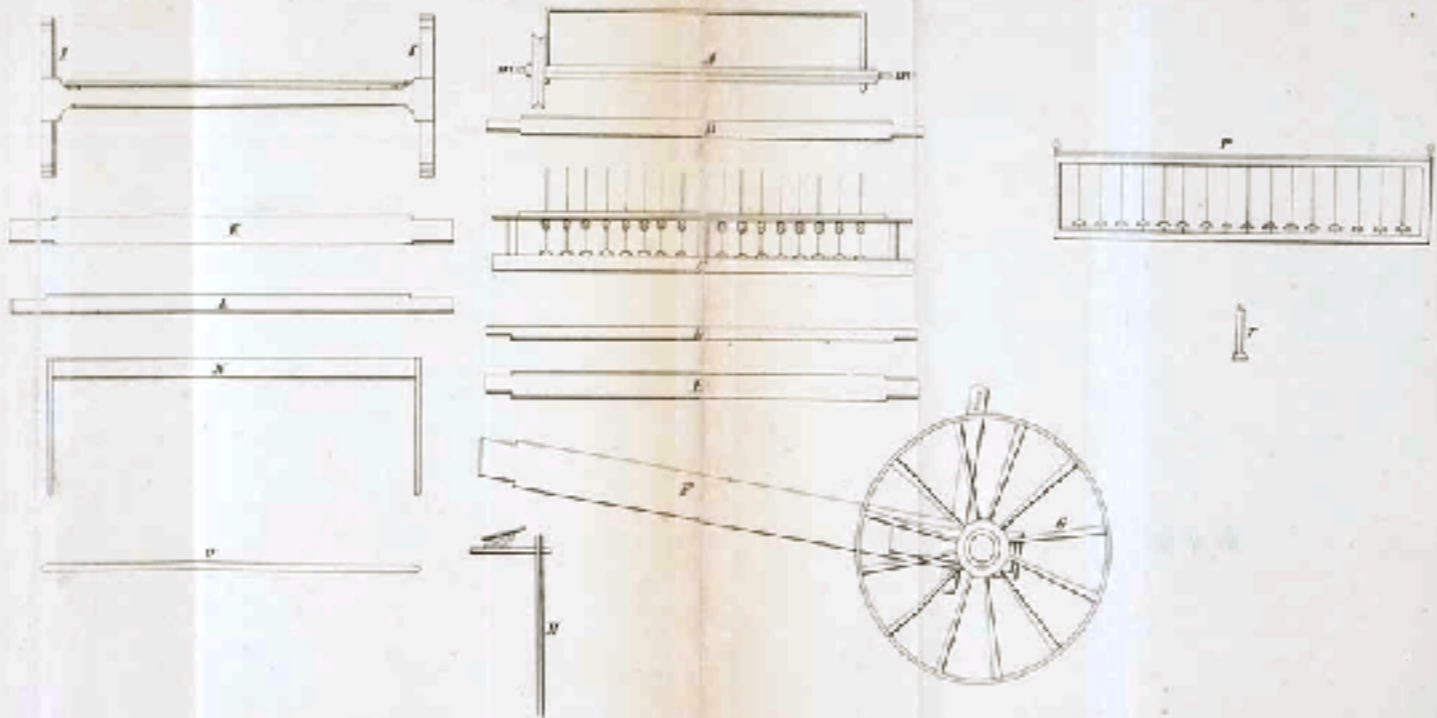
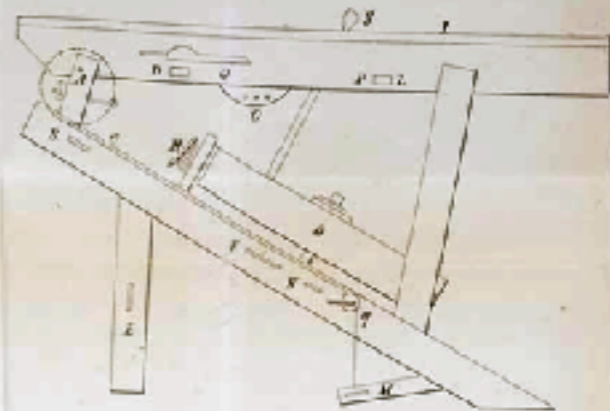
FIG. 1.



- An Explanation
of the Invented Sections*
- 1. is a frame of the left hand side of the Machine and FIG. 2. the right hand side.
 - 2. is an iron or wood which runs the pressure Bar A in the frame so as to support the Spindle and draw down in a proper position the long strand in the Spindle.
 - 3. is an iron plate to which is slipped the cross Bar in Bar B.
 - 4. is a wheel in the frame in which stands the spindle Bar C containing the Spindle which operates and turns round by means of a long gear wheel the small or middle Bar in which is placed the Bar D.
 - 5. is a wheel in the eye of the Machine in which is put the Bar E.
 - 6. is a wheel in which is slipped the Bar F which supports the Flax or Wool G.
 - 7. is the Flax or Wool when condensed which is drawn round by the Spindle G.
 - 8. is the Flax or Wool which is the Wheel Bar to keep down the Flax or Wool.
 - 9. is the Flax which stays the Spindle and which are placed together in the left hand in the middle.
 - 10. are three wheels in a line in the upper part of the Machine H. It has also the Flax or Wool to keep the Spindle in a proper position as it is drawn down round in the middle of the great distance.
 - 11. is a wheel in which slips the Bar I.
 - 12. is a wheel in which slips the Bar J which together with the other wheels support the side of the Machine steady and in a proper position from end to end.
 - 13. is a wheel which supports the Spindle Bar K and is connected in the part of the Spindle Bar is connected in a way which you see the Spindle G and is fixed to the wheel in which you see the pressure Bar when the Spindle is set up by the bar.
 - 14. is a wheel in which is put the Bar L to support the Spindle because the Spindle Bar and the Flax.
 - 15. is a wheel which is set up to keep the Spindle Bar P containing the Spindle with a proper strain called Spindle T in a proper position.
 - 16. are three wheels which are put in the part of the Flax when they are set which would be put over without support when together with the Spindle G and the Spindle T is set at the Flax and the Spindle T is set in a proper position as you see in any proper degree of tension.

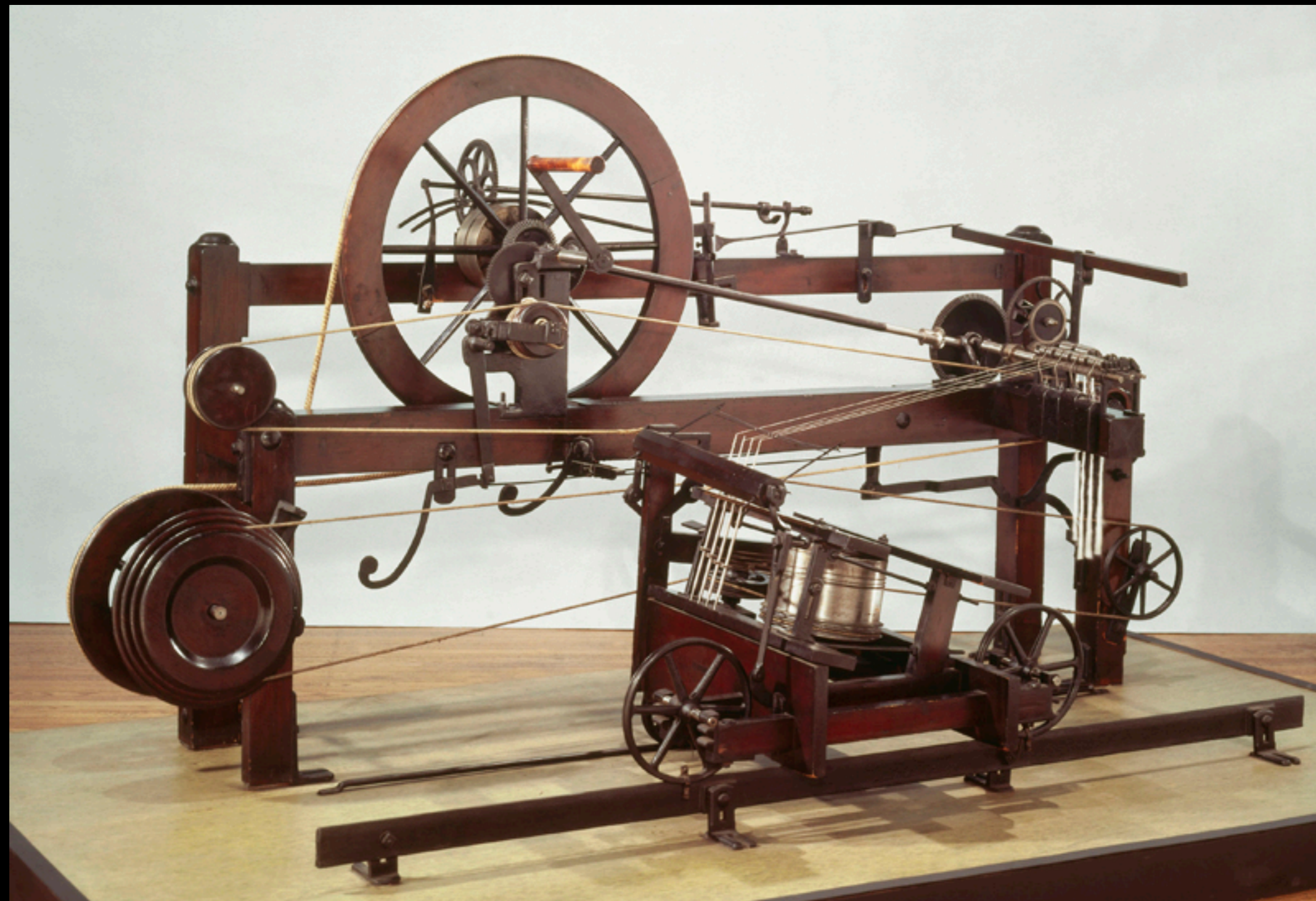
James Hargreaves (1770)

FIG. 2.



The wheel being a wheel.

Drawn in Steel by W. & A. S.



Crompton's Mule Spinning Frame

c. 1772 - 1779

(SCM)



Sir Richard Arkwright's Prototype Spinning Machine
England 1769
(SCM)



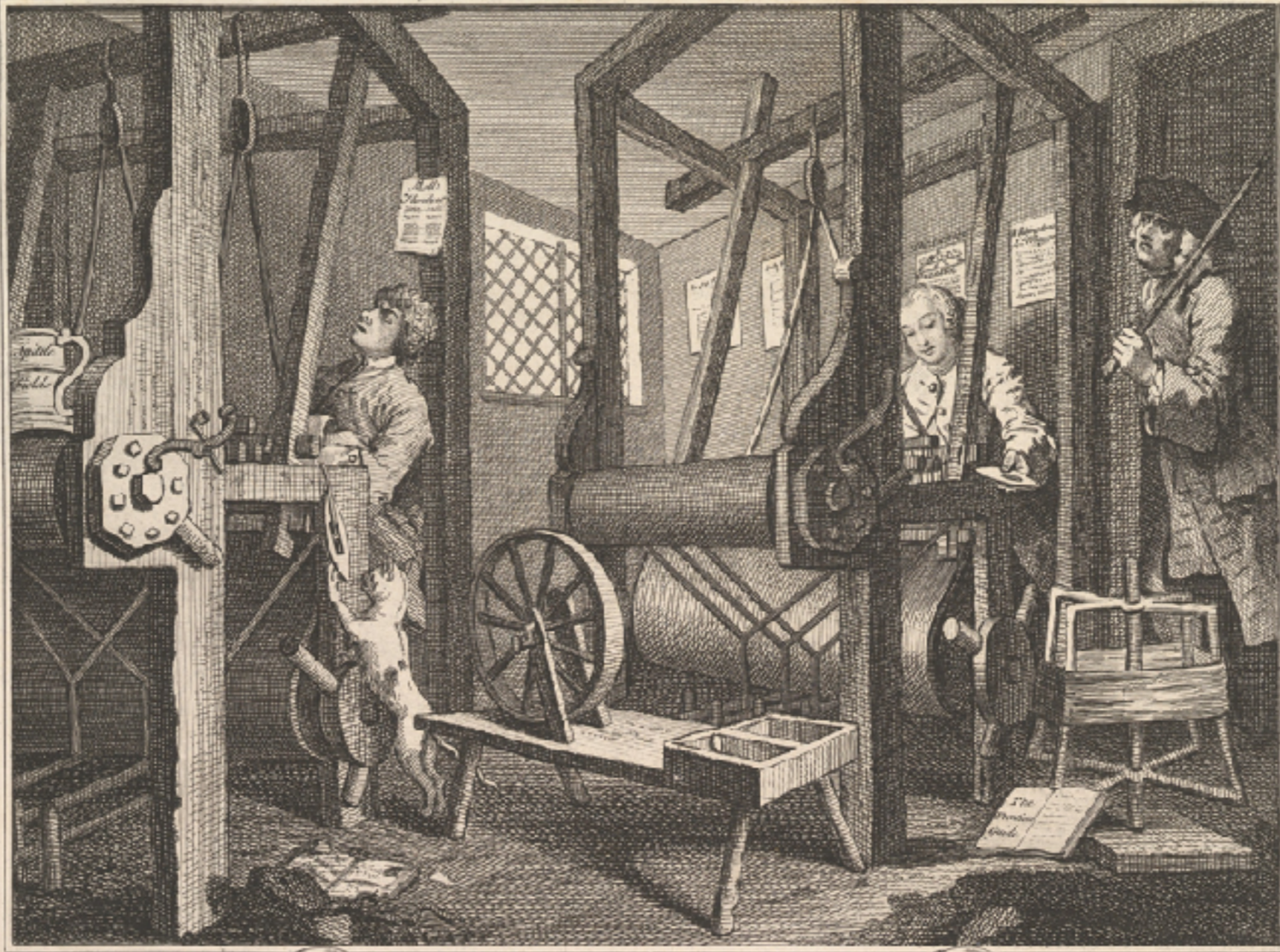
Sir Richard Arkwright's Prototype Spinning Machine
England 1769
(SCM)

Looms

The Fellow' Prentices

INDUSTRY and IDLENESS

at their Looms.



Proverbs chap. 23. v. 21.
The Drunkard shall come to
Poverty, & downy sleep shall
seize a Man as he goes.

Proverbs ch. 10. Ver. 4.
The hand of the diligent
maketh rich.

Designed & Engraved by W. Hogarth.

Plate I

Published according to Act of Parliament 30. Sept. 1747.

“INDUSTRY and IDLENESS
by William Hogarth 1747
(Metropolitan Museum of Art)



Dutch Ribbon Loom from Basel
1776
(Historisches Museum Basel)



John Kay, or His Son - Inventor of the Flying Shuttle

c. 1750s

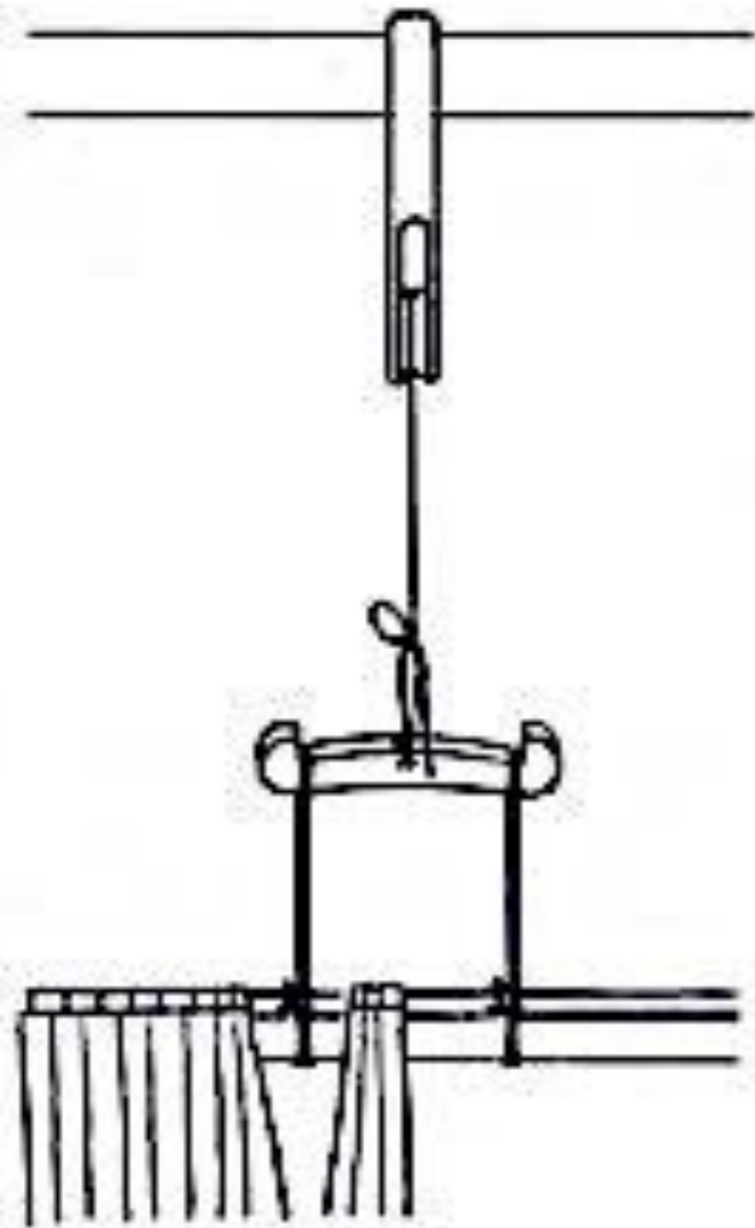
(Private Collection)



PJ September 23 1768

Copyright Fort Ticonderoga Museum

Loom Horse Owned by the Weaver Phineas Jakeways of Canaan, Connecticut
"PJ September 23 1768"
(Fort Ticonderoga)



A counterbalance loom



Loom Horse
18th Century

(Courtesy Adam Hodges - LeClair)

Weaving Tools



Weaving Temple
18th Century
(Mara Riley Collection)



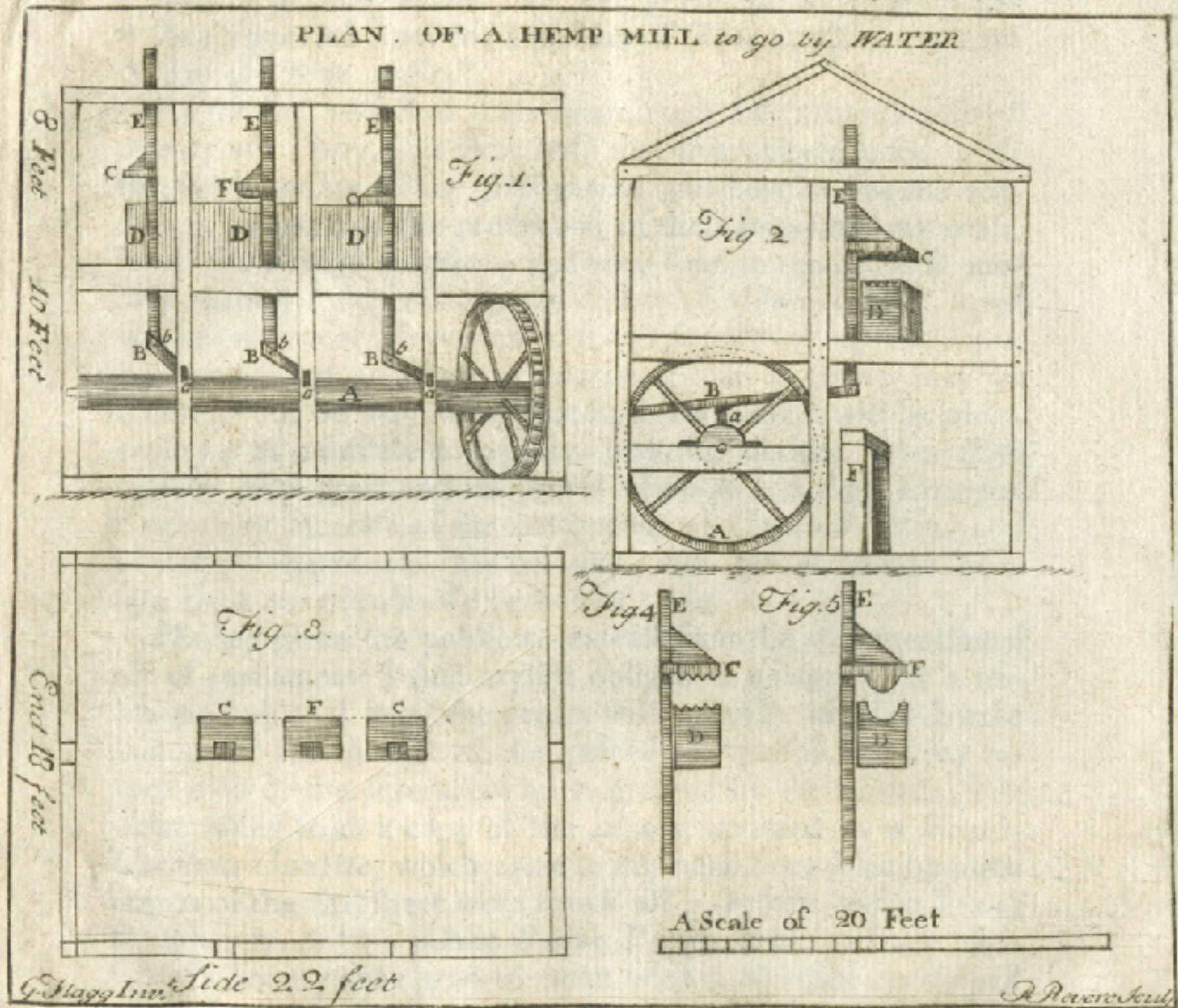
(11" & 13" Long)

Weaving Shuttles
18th Century
(Mara Riley Collection)



Weaving Raddle
18th Century
(Mara Riley Collection)

Linen Production



“PLAN OF A HEMP MILL to Go by WATER”
 by G. Flagg. Printed by Paul Revere 1765
 (The American Antiquarian Society)



Irish Sail Linen Manufacturing - "All the Bubbles" Playing Cards
Tho. Bowles, Print Seller in St. Paul's Churchard & Eman. Bowen Next to the King of Spain's Head c. 1720 - 1745
(Games et al.)



“A Plate representing the common Method of Beetling, Scutching and Hackling the Flax”
by William Hincks 1783
(The British Library)



“View taken near Scaroa in the County of Downe, representing Ploughing, Sowing the Flax Seed and Harrowing / Irish Linen Industry”
 Plate I by William Hicks 1791
 (The British Museum)



To the **RIGHT HON.^{BLE} and HON.^{BLE}**
AND Glorious Volunteers OF IRELAND,
This View taken near Hillsborough
Representing Pulling the Flax when grown, Steeking or putting it up
to Dry, Ripling or saving the seed, and Boiling or burying it in Water.
Dedicated with zealous wishes for the everlasting harmony & happiness of
England & Ireland by their obedient Servant **W. HINCKS.**

"View taken near Hillsborough in the County of Downe"
 by William Hincks 1783
 (The British Library)



To the *RIGHT HON.^{RES.} and HON.^{RES.}*
AND Glorious Volunteers OF IRELAND,
This View taken near Hillsborough
Representing Pulling the Flax when grown, Hooking or putting it up
to Dry, Ripling or saving the Seed, and Boging or burying it in Water.
Engraved in Ireland, by their obedient Servant, W^m HICKS.

“View taken near Hillsborough in the County of Downe, Representing Pulling the Flax when grown,
 Hooking or putting it up to Dry, Ripling or saving the Seed, and Boging or burying it in Water / Irish Linen Industry”
 Plate II by William Hicks 1791
 (The British Museum)



“View taken in the County of Down of taking the Flax out of the Bog”
by William Hincks 1783
(The British Library)



Plate III

To the RIGHT HON^{BLE} and HON^{BLE} the
 AND DUBLIN SOCIETY the ENCOURAGERS
 THIS VIEW TAKEN IN
 Representing taking the Flax out of the Bog when it has been a sufficient
 spreading it to dry, storing
 to to them with all due Respect DEDICATED



TRUSTEES of the LINDEN MANUFACTURE

of the ARTS and MANUFACTURES of IRELAND

THE COUNTY OF South

have to separate the Flax which is the Flax from the Stem, strengthen it
 by retting and breaking it

by their obedient Amiable Servant, W^M HICKS

at Dublin June 28 1791

“View Taken in the County of Louth Representing taking the Flax out of the Bog / Irish Linen Industry”
 Plate III by William Hicks 1791
 (The British Museum)



Plate IV

W. Hincks delin. & fecit

To the Right Honorable
 EARL of ANTRIM, VISCOUNT DUNLUCE, BARON of ANTRIM,
 KNIGHT of the Most Honorable
 This Plate, representing the common Method of
 Is Inscrubed by his Lordships
 London, Printed as the Act directs



Randal William W. Donnell,
 LORD LIEUTENANT of the COUNTY of ANTRIM, and
 Military Order of the BATH,
 Beetling, Scutching and Hackling the Flax?
 grateful humble Servant. W. HINCKS.
 by W. Hincks, June 21st 1783.

- 1 Beetling
- 2 Scutching
- 3 Hackling

“A Plate representing the common Method of Beetling, Scutching and Hackling the Flax”
 by William Hincks 1783
 (The British Library)



To the Right Honorable
 EARL of ANTRIM, VISCOUNT DUNLUCE, BARON of ANTRIM,
 K. NIGHT of the Most Honorable
This Plate representing the common Method of
Scutching, Hackling and Hacking the Flax
is Inscribed by his Lordships
 LONDON, Printed by the Author, 1791.



Randal William De Donnell,
 LORD LIEUTENANT of the COUNTY of ANTRIM, and
 Military Order of the B. A. T. U.
Scutching, Hackling and Hacking the Flax
 grateful humble Servant, W. HICKS.

“The common Method of Beetling, Scutching and Hackling the Flax / Irish Linen Industry”
 Plate IV by William Hicks 1791
 (The British Museum)



“A Perspective View of the Scutch Mill, with the Method of Breaking the Flax”
by William Hincks 1783
(The British Library)



Plate V

TO THE RIGHT HON^{BLE} WILLIS
 This PLATE representing a PERSPECTIVE VIEW of a
with good Rollers, and Scutching it with Blades
Great Improvements in the Method
 Is most respectfully Dedicated by his Lordships



HILL, EARL OF HILLSBOROUGH,
 SCUTCH MILL, with the Method of Breaking the FLAX
fast on a Shaft, both turn'd by the Main Wheel
of Breaking and Scutching of Flax.
obedient and much obliged humble Servant, W. Hicks
 by W. P. Birch, Engraver, 1791

“A Perspective View of a Scutch Mill, with the Method of Breaking the Flax / Irish Linen Industry”
 Plate V by William Hicks 1791
 (The British Museum)



To the RIGHT HON.^{BLE} The EARL of MOIRA,
 THIS Plate, TAKEN ON THE SPOT
Representing Spinning, Reeling with
the Clock Reel, and Boiling the Yarn,
 Is most respectfully Dedicated by his Lordships
much obliged & humble Servant, W. Hincks.

- 1. Spinning
- 2. Reeling
- 3. Boiling the Yarn



“Plate taken in the County of Downe. Representing Spinning, Reeling with the Clock Reel, and Boiling the Yarn”
 by William Hincks 1783
 (The British Library)

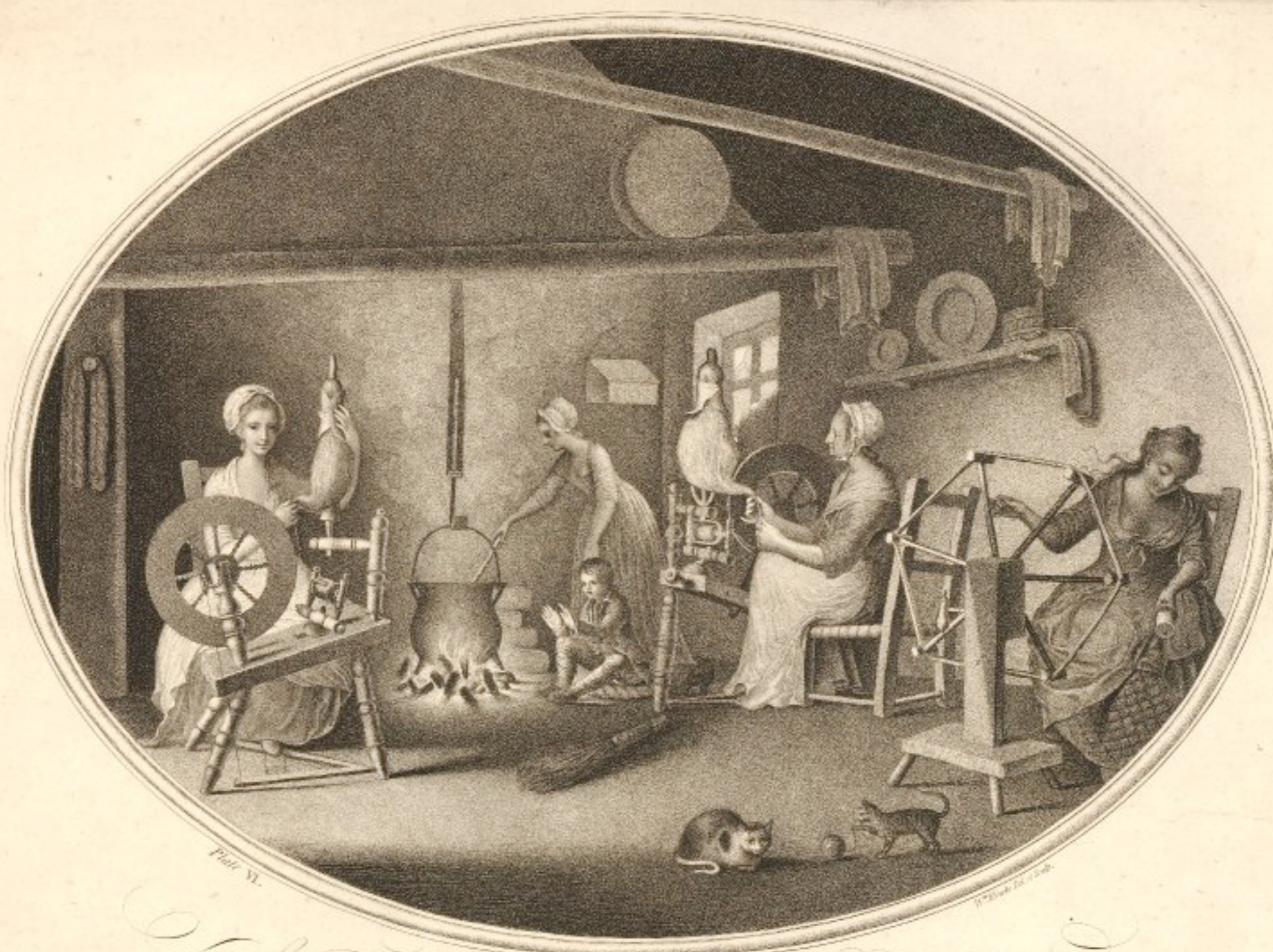


Plate VI.

W. Hicks del. & sculp.

To the RIGHT HON.^{BLE} The EARL of MOIRA,
 THIS Plate, TAKEN ON THE SPOT
*Representing Spinning, Reeling with
 the Clock Reel, and Boiling the Yarn*
 Is most respectfully Dedicated by his Lordships
 much obliged & humble Servant, W. Hicks.

1. Spinning
 2. Reeling
 3. Boiling the
 Yarn or Thread



“Spinning, Reeling with the Clock Reel, and Boiling the Yarn / Irish Linen Industry”
 Plate VI by William Hicks 1791
 (The British Museum)



“Plate representing Winding, Warping with a new improved Warping Mill and Weaving”
by William Hincks 1783
(The British Library)



Plate VII
 To the RIGHT HON.^{BLE} the EARL of HERTFORD,
 AND BARON of KILLALTAGH in IRELAND, and
 This Plate representing Winding, Warping with
 a new improved Warping Mill, and Weaving
 To most respectfully Inscribed by his Lordships
 most obedient humble Servant W^m Hicks.
 London, Published at the Art Directors
 VISC^T BEAUCHAMP, LORD CONWAY, BARON of BAGLEY,
 KNIGHT of the MOST NOBLE ORDER of the GARTER;
 by W. Hilliard, Engraver to the King 1791.

"Winding, Warping with a new improved Warping Mill, and Weaving / Irish Linen Industry"
 Plate VII by William Hicks 1791
 (The British Museum)



Plate VIII

W^m Hincks delin & sculp

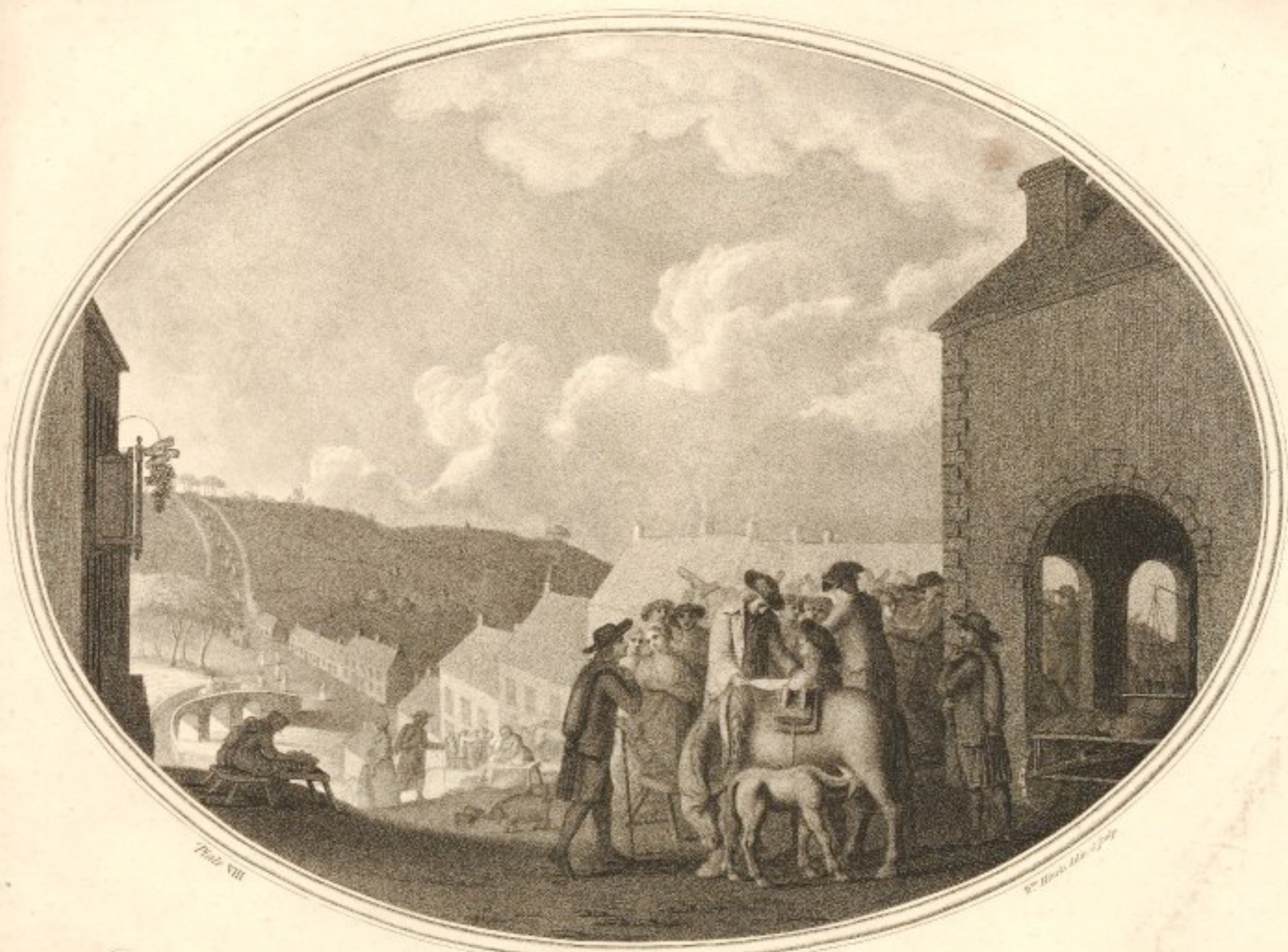
To the *RIGHT HON^{BLE} ARTHUR*
 And *BARON of OLDER-FLEET*
This Plate representing the Brown Linen Market
The Weavers holding up their Pieces of Linen to View
Is most respectfully DEDICATED by his



TREVOR, VISCOUNT DUNGANNON
 in the COUNTY of ANTRIM;
at Banbridge, in the County of Downe.
the Bleachers devoted on Terms examining its Quality;
Lordships most obedient Servant W^m Hincks.

London, Published at the Art Directors by W^m Hincks, Aug^r 18. 1783.

“Plate representing the Brown Linen Market at Banbridge in the County of Downe.”
 by William Hincks 1783
 (The British Library)



To the **RIGHT HON^{BLE} ARTHUR**
 And **BARON of OLDER-FLEET**
This Plate representing the Brown-Linen Market
The Weavers holding up their Pieces of Linen to View
 Is most respectfully **DEDICATED** by his



TREVOR, VISCOUNT DUNGANNON
 in the **COUNTY of ANTRIM;**
at Banbridge, in the County of Downe,
the Bleachers elevated on Forms examining its Quality;
 Lordships most obedient Servant, **W^m Hincks.**

London: PUBLISHED by the Art Director

at R. D. and Spink's, in the Strand

“The Brown Linen Market at Banbridge, in the County of Downe / Irish Linen Industry”
 Plate VIII by William Hicks 1791
 (The British Museum)



“Plate representing a complete perspective view of all the Machinery of a Bleach Mill.”

by William Hincks 1783

(The British Library)

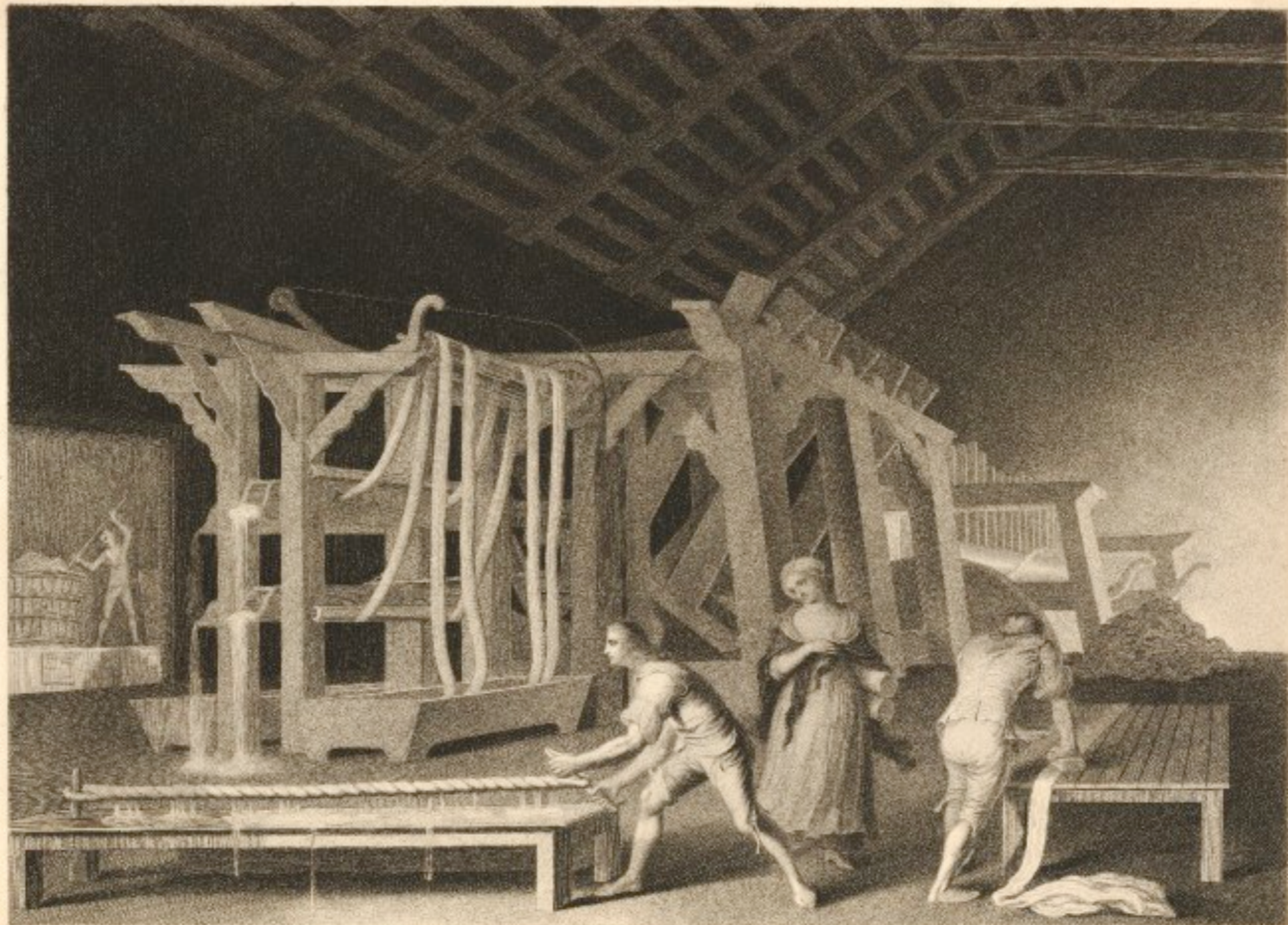


Plate IX

To the RIGHT HON^{BLE}
 THIS PLATE REPRESENTING A COMPLETE PERSPECTIVE
 upon the Newest and most

Consisting of the Wash-Mill, Rolling-Works moved by a Crank, and Rolling
 Engine for Glazing the Cloth, with a View of the Bodony Wheel.
 As most respectfully described by his Lordship's
 Obedient humble Servant W^m Hicks

London, Printed at the Artillery



LORD BANGOR,
 View OF ALL THE MACHINERY OF A BLEACH MILL,
 approved Constructions.

By W^m Hicks Surveyor of the Works of the
 His Majesty's Ordnance

W^m Hicks delin et sculp

“A Complete Perspective View of all the Machinery of a Bleach Mill / Irish Linen Industry”
 Plate IX by William Hicks 1791
 (The British Museum)



To the RIGHT HON.^{BLE} LORD
 AND KNIGHT OF THE SHIRE
This Perspective View of a Bleach Green
Shewing the methods of Wet & Dry Bleaching, and the
most gratefully Dedicated by his Lordships
 London, Publish'd as the Act directs


VISC. KILWARLIN and FAIRFORD,
 FOR THE COUNTY OF DOWNE:
Green taken in the County of Downne,
outside View of a Bleach Mill, on the most approved construction:
very respectful humble Servant: W. HINCKS.
 by W. Hincks, Aug. 28. 1783.

"The Perspective View of a Bleach Green taken in the County of Downne"
 by William Hincks 1783
 (The British Library)



To the RIGHT HON^{OR} LORD
 AND KNIGHT OF THE SHIRE
 His Majesty's Secretary of State
 His Majesty's Secretary of State
 His Majesty's Secretary of State

VISC^{OUNT} KNEWCASTLE and FAIRFORD,
 His Majesty's Secretary of State
 His Majesty's Secretary of State
 His Majesty's Secretary of State

Printed by W. HICKS, at the Sign of the Three Crowns, in the Strand, London.

“This Perspective View of a Bleach Green taken in the County of Downe / Irish Linen Industry”
 Plate X by William Hicks 1791
 (The British Museum)



“A Perspective View of a Lapping Room with the Measuring, Crisping or Folding the Cloth in Lengths”
by William Hincks 1783
(The British Library)

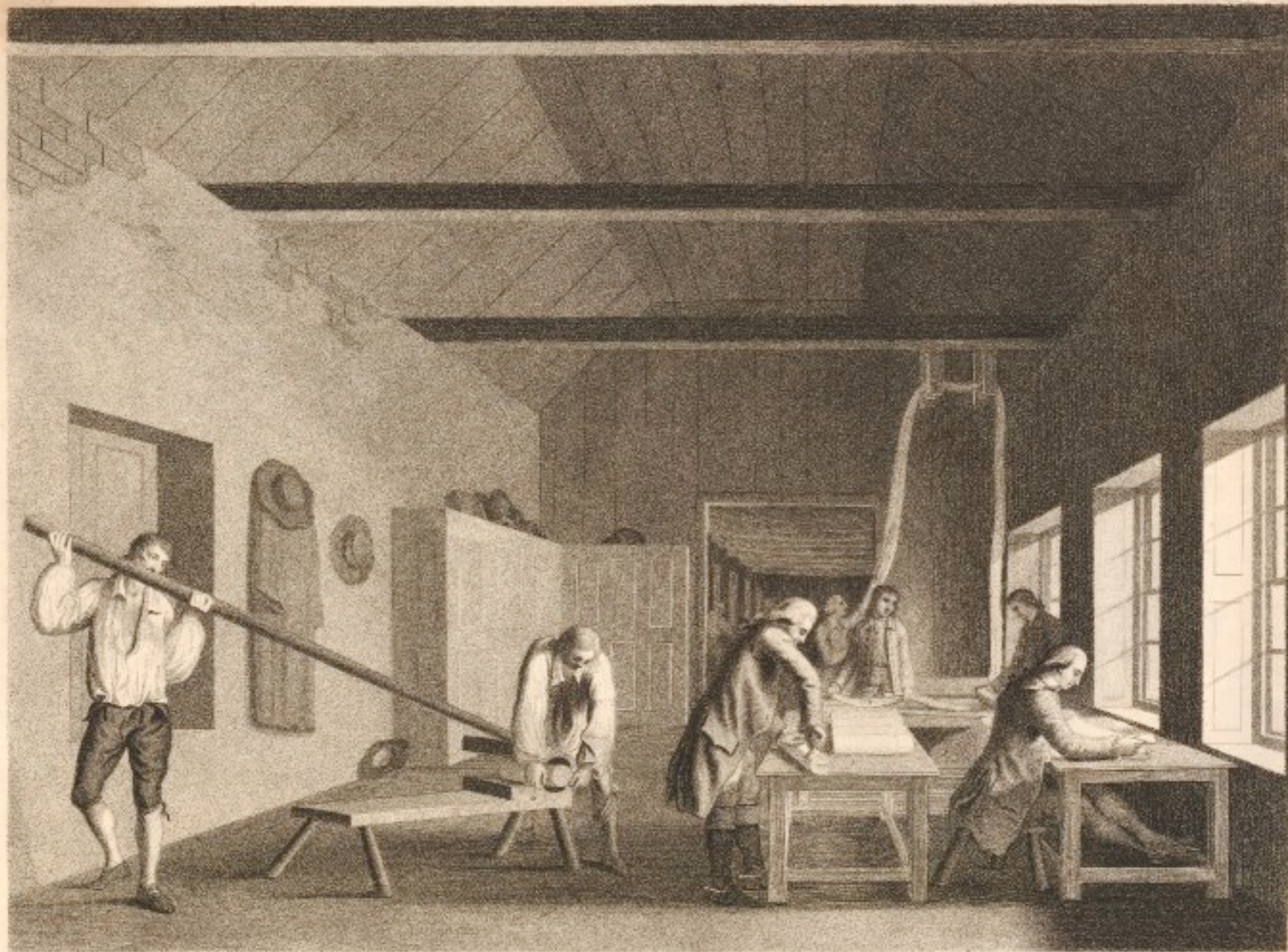


Plate XI

TO THE RIGHT HON^{BLE} LORD
 This PLATE representing a Perspective View of a Lapping Room.

*Measuring the tops or Lengths, tying in the clips, acting by the
 and sealing it preparatory*
 To most humbly INSCRIBED by his LORDSHIP'S

- 1. Measuring
- 2. Tying
- 3. Sealing the top

LONDON: PRINTED in the Strand



VISCOUNT KINGSBOROUGH,
 with the Measuring, Crisping or Folding the Cloth in Lengths,
*Mechanic power of the Laver to press the Cloth round & firm,
 to its going to the Linnen Hall,*
 obedient humble Servant, W. Hicks.

W. Hicks delinavit

W. Hicks sculpit

“a Perspective View of a Lapping Room, with the Measuring Crisping or Folding the Cloth in Lengths / Irish Linen Industry”
 Plate XI by William Hicks 1791
 (The British Museum)



Plate XII.

W. Hincks del. & sculp.

To the VERY RESPECTABLE the LINEN
 The CONDUCTORS of that GREAT and
This Perspective View of
 with the Bales and Bales of Linen ready for
 Is Dedicated by their obedient
 MERCHANTS and MANUFACTURERS of Ireland,
 BENEFICIAL STAPLE of our COUNTRY;
 the Linen Hall in Dublin
 Exportation, the Emblems of their Industry,
 humble Servant, W. Hincks.



“Perspective View of the Linen Hall in Dublin”
 by William Hincks 1783
 (The British Library)



To the VERY RESPECTABLE the LINEN
 The CONDUCTORS of that GREAT and
This Perspective View of
with the Boxes and Bales of Linen ready for
To Dedicated by their obedient
 London Published by the Art Director



.MERCHANTS and MANUFACTURERS of Ireland,
 BENEFICIAL STAPLE of our COUNTRY;
the Linen Hall in Dublin
Expectation, the Emblems of their Industry
humble Servant, Wm Hicks.
 at Dublin, Spencers Court, No. 24. 1791

“the Linen Hall in Dublin, with the Boxes and Bales of Linen ready for Exportation, the Emblems of their Industry / Irish Linen Industry”
 Plate XII by William Hicks 1791
 (The British Museum)



Stamp for Thomas Armstrong, Linen Bleacher of Coolany, Ireland

c. 1770

(Colonial Williamsburg Foundation - Courtesy Neal Hurst)

Advertisements
&
Trade Cards

John and Thomas Luckle,
 N.º 20-Clements Lane, Cannon Street,
 LONDON.

Sell the following Articles, Wholesale.

All Sorts of Mohair and Twist, Gold & Silver, Gilt & Plated Horn and Metal	} Buttons	Shirt Buttons.....	Yellow Linens
		Collar Velvets.....	Ravenducks.....
Sewing Silks.....		Shammy Skins	Russia Drabs & Sheet I ^o
Silk & Mohair Twist...		Ferrets.....	Thicksets & Corderoys
Knee Garters		Buckrams all Sorts....	White & dyed Jeans.....
White & colour'd Thread		Dy'd & glaz'd Linens....	Herringbones.....
Stay Tapes.....		Brown Hollands.....	White & dy'd Pillows.....
Coat Shoe & Quality		Shalloons	Figurd & Corded Dimities
Binding		Brown Sprigs.....	White & dy'd Home made
		Natural and dyed	and every Article in the
		Scotch Sheetings....	Trimming Branch.....

on the most reasonable Terms.



Trade Card for Jane Eustus
"Near the Town House Boston" 1769



Thomas S *Smith*

M E R C E R,
 At the Queen's Head,
Opposite Somerset House, in the STRAND,
London.

S E L L S.

<i>Genoa & Dutch Velvets. Brocades. Damasks. Paduasoy. Rasdemores.</i>	<i>Sattins. Tabbys. Armozcons. Ducapes. Sergedusoy. Mantuas.</i>	<i>Strip'd & Plain Lustrings. Sarsenets. Persians. Poplins. Broglies.</i>	<i>Strip'd & Plain Irish Stuffs. Venetian and Dresden Poplins. Stuff Damasks. Cainblets. Callimanco's &c.</i>
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NORWICH CRAPE S & BOMBAZEENS.
Variety of Silk Hatts Capuchins and Shades &c.

“Thomas Smith, mercer, at the Queen's Head, opposite Somerset House, in the Strand, London.”

“Sells Genoa & Dutch Velvets. Brocades. Damasks ...”

(Lewis Walpole Library)

Irish Linens.

WILLIAM SCOTT,

At his **IRISH LINEN** Store in Ann-street,

Near the Draw-Bridge, **BOSTON,**

Has just Imported from **IRELAND,**

A LARGE quantity of 3-4, 7-8

and yard wide linens of all prices, diaper
clouting, ditto huckabuck, dowlafs, table cloths,
sheetings, white ticking, brown and yellow hol-
and, &c.

Purnell & Ward,
Haberdashers,
At the Star & Falcon the Corner of Syer's Buildings
facing Furnival's Inn Holbourn, London,

SELL

All Sorts of Threads	Satin Pincushions	Perriwig Ribbons
Tapes Bindings	Stay Straps	Raw Silk & Cawls
Pins Needles	Ferrets & French Cord	Shoe Gallooms
Fans Necklaces	Satin Stomachers	Shoe Lace & Breed
Plains & Figurd Ribbons	Dimity Stomachers	Silk & Worst ^d Leaders
Velvet Caps	French Mittens	Stay Goods of all Sorts
Silk and Linnen	Silk Thread and	Leghorn Chip and
Handkerchiefs	Worsted Fringes	Horse hair Hatts
Muslins & Lawns	Capuchins & Shades	Thread & Worsted
Cypres & Fren ^d Gauze	Black Lace	Bed Lace
Paris Nett & Cat-gut	Bags & Roles	Worsted Qualitys
Silk & Thr ^d Chim ^d Laces	Silk & Thread Purles	and Gartering

With all sorts of Haberdashery Goods Wholesale & Retail
at the (Lowest) Prices

“Purnell & Ward, haberdashers, at the Star & Falcon the corner of Syer's buildings facing Furnival's Inn Holbourn, London ...”
 (Lewis Walpole Library)



Austin and Davenport's
MERCERY WAREHOUSE,

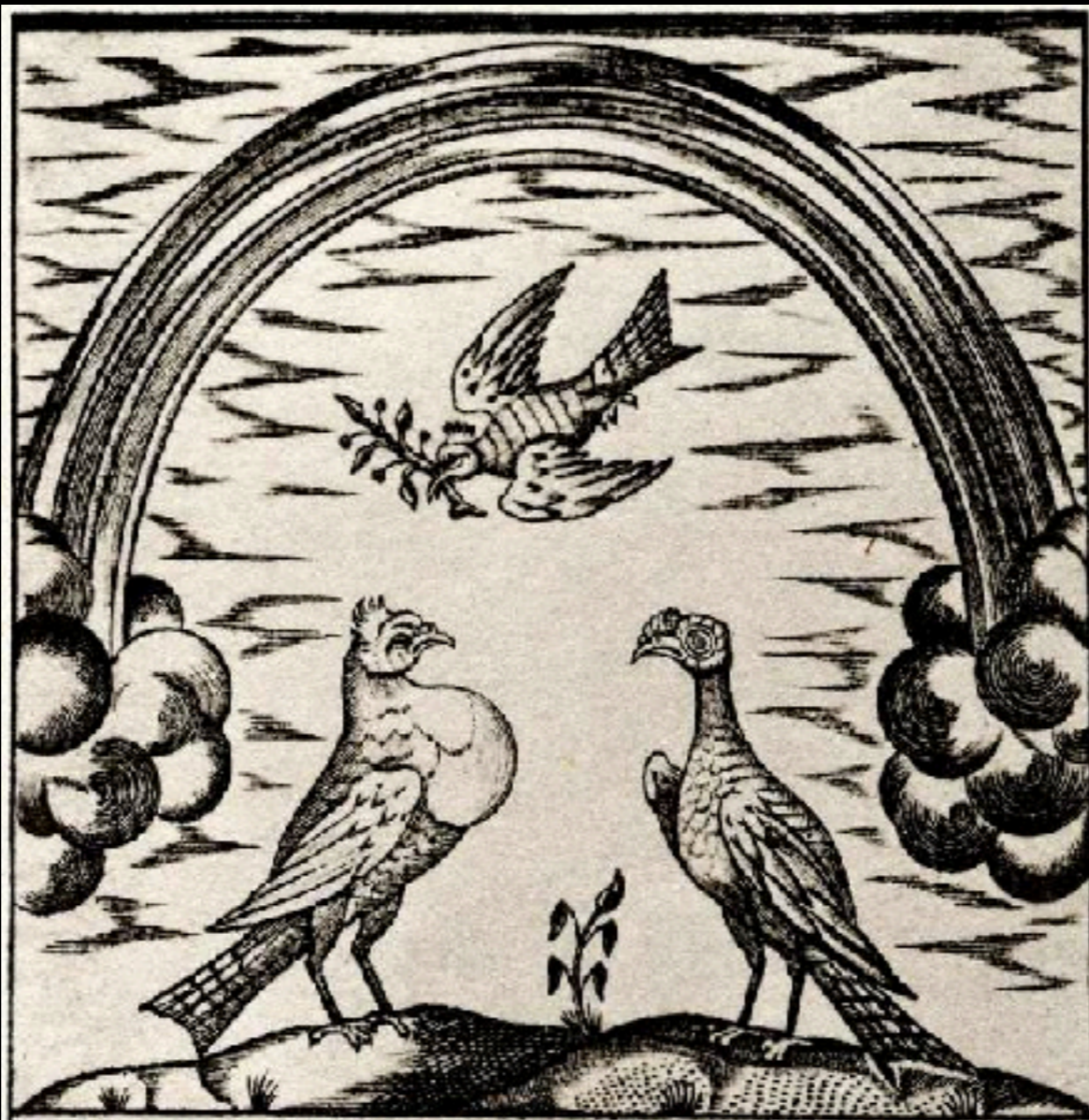
At the Old Indian Queen **N^o. 18** *two Doors from*
 Bartlett's Buildings, *facing* Hatton Garden **HOLBORN.**

Sell all Sorts of Mercery Goods, in Silk and Worsted, Viza

<i>Brocades</i>	<i>Tobind, striped and plain Lin</i>	<i>Holland, Crapes</i>
<i>Tissues</i>	<i>trunks</i>	<i>Sarsets</i>
<i>Damasks</i>	<i>Figured Silks for Gentlemen</i>	<i>Passions</i>
<i>Sattens</i>	<i>Wear</i>	<i>Figured Silks for Cardinals</i>
<i>Tabbies</i>	<i>Genoa and Dutch Velvets</i>	<i>&c.</i>
<i>Pucopies</i>	<i>Shag Velvets with rich Tors</i>	<i>Double and Single Alpacas</i>
<i>Roodamores</i>	<i>dissons for Linings</i>	<i>Raw Shags</i>
<i>Amozens</i>	<i>Black Silks</i>	<i>Manchester Velvets</i>
<i>Geograms</i>	<i>Almodes</i>	<i>Princes Stuffs</i>
	<i>Bombazeens (and Norwich Crapes (of a Curious Mixture) for Mourning.</i>	
<i>Gravelt Poptins</i>	<i>Prussian Tobines</i>	<i>Superfine Tummies</i>
<i>Wresdens</i>	<i>Worsted Damasks</i>	<i>Figured Plain and Striped</i>
<i>Bartins</i>	<i>Camblets</i>	<i>yard wide Stuffs</i>
<i>Chomidovins</i>	<i>Camblettes</i>	<i>Pronelloc</i>
<i>Mesinet</i>	<i>Callimancoes</i>	<i>Striped Camblets Callimancoes</i>
<i>Silyants</i>	<i>Cravettes</i>	<i>Flannels Boys Laces</i>
<i>Figured plain, Striped and</i>	<i>Puffsels</i>	<i>and Trimmings of all</i>
<i>Tobind Venetians</i>	<i>Overlastings</i>	<i>Sorts</i>
<i>Plain and Corded Poptins</i>	<i>Scotch Plaids</i>	

With great Apartments of Toy-clinet, by his MAJESTY'S Letters Patent
Gentlemen's Morning Gowns, Cardinals Hats, Bonnets, Quilted Coats, with
a Variety of other sorts of Ready-made Goods.

N^o. All the above Goods sold Wholesale and Retail at the most Reasonable Rates.



John Wildblood at the Rainbow &
3 pidgeons in S^t Clements Lane
In Lombard Street London who
Married the Widdow Harrinton
Silk Dyer

Trade Card
18th Century
(Bishopsgate Institute)

Tape Looms



American Oak Tape Loom from Massachusetts
c. 1680 - 1720
(Museum of Fine Arts, Boston)



American Knee - Held Tape Loom
18th Century
(Private Collection)



American Tape Loom
18th Century
(Skinner)



American Tape Loom
1766
(Winterthur)



American Tape Loom
18th Century
(Jordan Antiques & Antiquarian Books)



American Knee - Held Tape Loom in Green Paint
Late 18th - Early 19th Century
(Northeast Auctions)



American Knee - Held Tape Loom
Late 18th - Early 19th Century
(Private Collection)



English or American Tape Loom

c. 1750 - 1800

(Winterthur)



English or American Tape Loom

c. 1750 - 1800

(Winterthur)



American Knee - Held Tape Loom
Late 18th - Early 19th Century
(Private Collection)



Tape Loom of Oak and Maple
Dated "anno 1737"
(Willis Henry Auctions)



American Tape Loom of Ash
Late 18th - Early 19th Century
(Donolson Antiques)



American Chestnut Tape Loom from New England
Late 18th Century - Early 19th Century
(Northeast Auctions - The SueMacKay & Peter Field Collection)



American Tape Loom Found in Ipswich, Massachusetts
17th Century
(Peter Eaton Antiques)



American Tape Loom from New England
18th Century
(Skinner)



American Pine Tape Loom from New England
Late 18th Century - Early 19th Century
(Northeast Auctions - The SueMacKay & Peter Field Collection)



American Tape Loom
18th Century
(Sharon Platt)



English Mahogany Tape Loom Table
c. 1760
(M. Ford Creech Antiques & Fine Arts)



English Mahogany Tape Loom Table
c. 1760
(M. Ford Creech Antiques & Fine Arts)



English Mahogany Tape Loom Table
c. 1760
(M. Ford Creech Antiques & Fine Arts)



American Table Top Tape Loom from New England
c. 1765 - 1785
(Winterthur)



American Mahogany Table Top Tape Loom

c. 1750 - 1775
(Winterthur)



Tape Loom of Oak and Maple
Dated "anno 1737"
(Willis Henry Auctions)



Tape Loom of Oak and Maple
Dated "anno 1737"
(Willis Henry Auctions)



Tape Loom of Oak and Maple
Dated "anno 1737"
(Willis Henry Auctions)



American Tape Loom from Pennsylvania

1794

(Philadelphia Museum of Art)



Thomas & Sarah Mifflin
by John Singleton Copley
(Philadelphia Museum of Art)



Detail: Thomas & Sarah Mifflin
by John Singleton Copley
(Philadelphia Museum of Art)



A Table Top Tape Loom in Use
(Sarah Woodward - Colonial Williamsburg Foundation)

Bale Seals For Cloth



English Lead Bale Seal for Cloth

Front: "SF" = Merchant Mark of Samuel Foote(1625-1691)

Reverse: 22/66 "JIVERTON.BENJ.DICKINGSON"

17th Century

(Private Collection via De West - Frisiae 4)



English Lead Bale Seal for Cloth Used in Boston, Massachusetts
Recovered from the Katherine Nanny Naylor Cross Street Privy Archeology Site
17th Century (Privy In Use From 1660 - 1716)
(Massachusetts Historical Commission - City of Boston Archeology Program)



Lead Bale Seals for Cloth
c. 16th - 18th Century
(London Mudlark)



English Lead Bale Seals for Cloth
c. 16th - 18th Century
(London Mudlark)



English Lead Bale Seal for Cloth
1637
(London Mudlark)



Lead Bale Seal for Cloth Bearing a Merchant's Mark
Found in the Ditch of the Southwest Bastion of Fort Stanwix where Tents were Occupied by Families of the 1st New York Regiment
18th Century
(Fort Stanwix)

Lace



“The LACE WEARER, REWARDING the LACE MAKER”
by Carington Bowles 1783
(The British Museum)



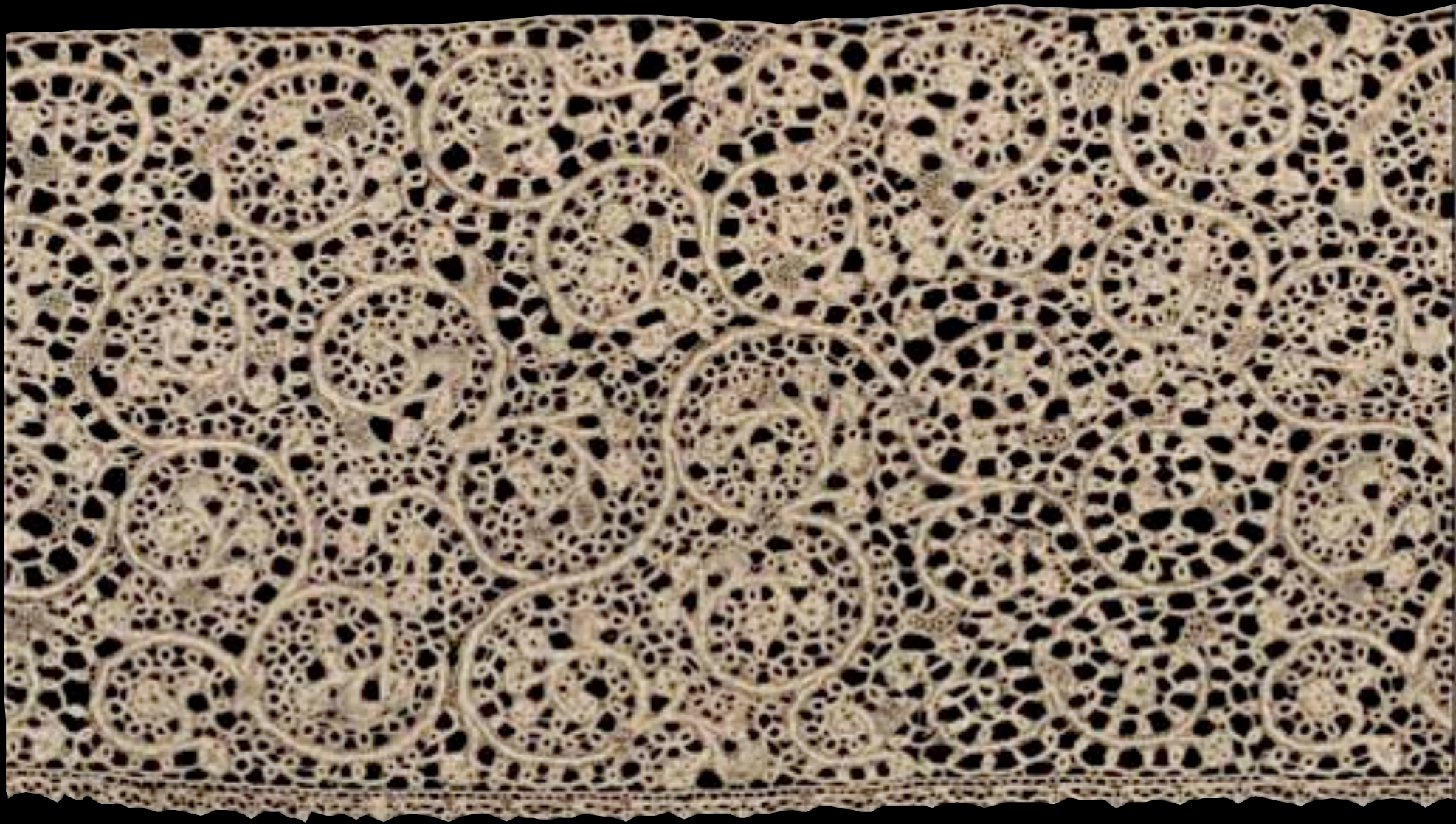
Flemish Bobbin Lace
c. 1625



Border of English Needle Lace
2nd Quarter 17th Century



Border of Bobbin Lace
Early 17th Century



A Flounce of English Bobbin Lace
1st Half 18th Century



Border of Potten Kant Lace
Early 18th Century



Potten Kant Lace on a Point de Paris Ground
Early 18th Century
Flemish, Probably Antwerp



A Length of Fine Mechlin Lace Edging

c. 1740



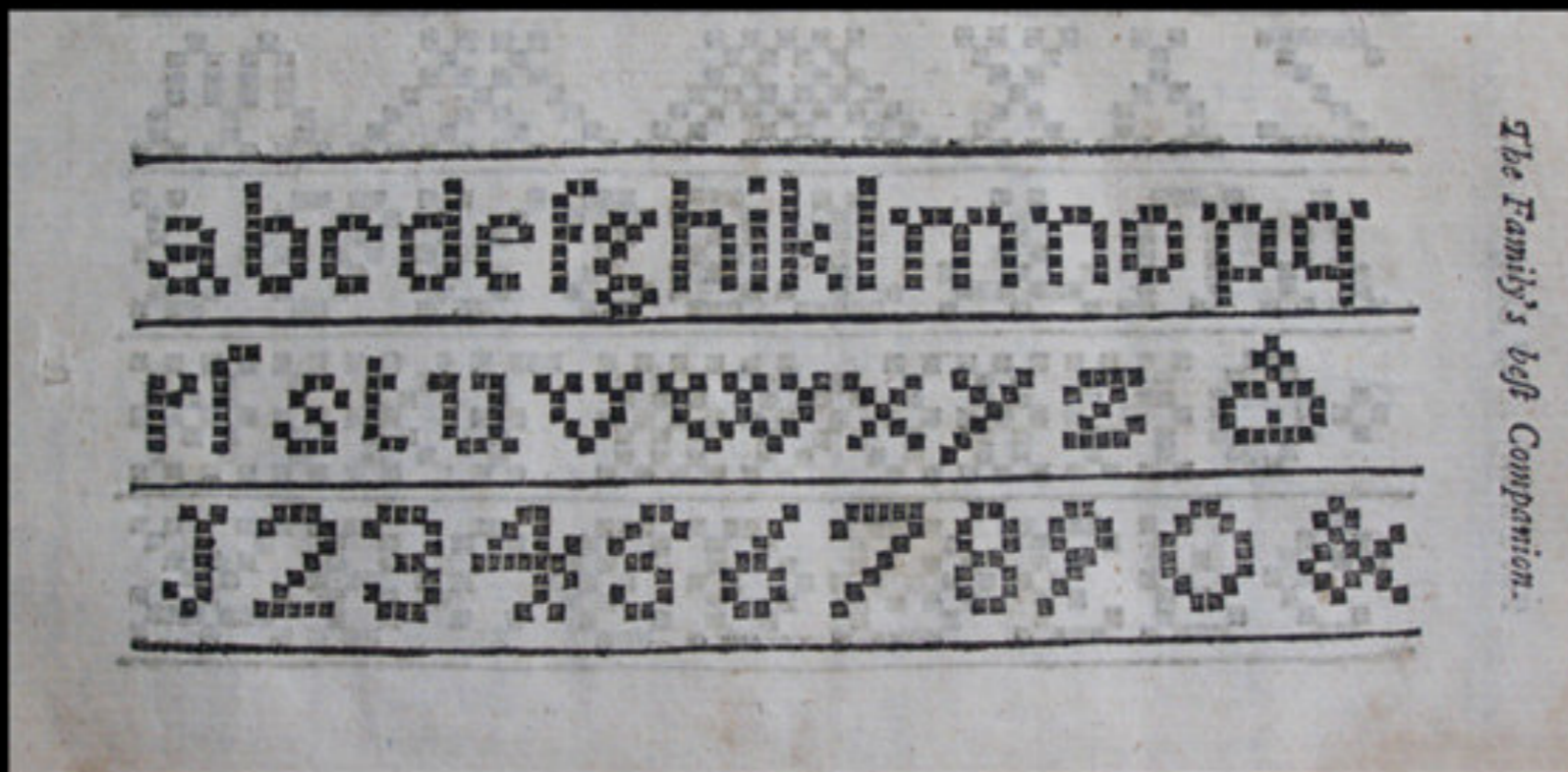
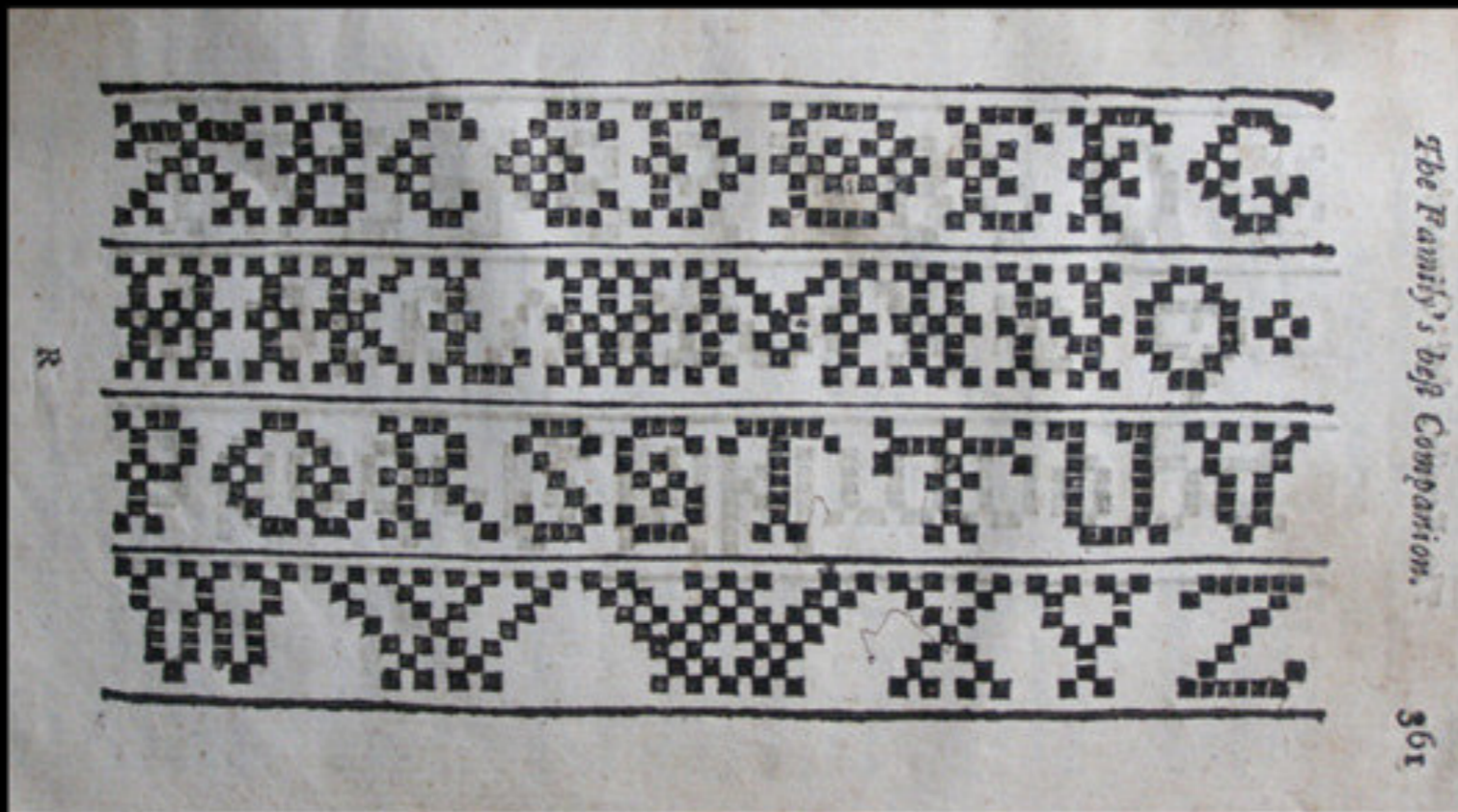
Panel of English Embroidered Muslin
18th Century



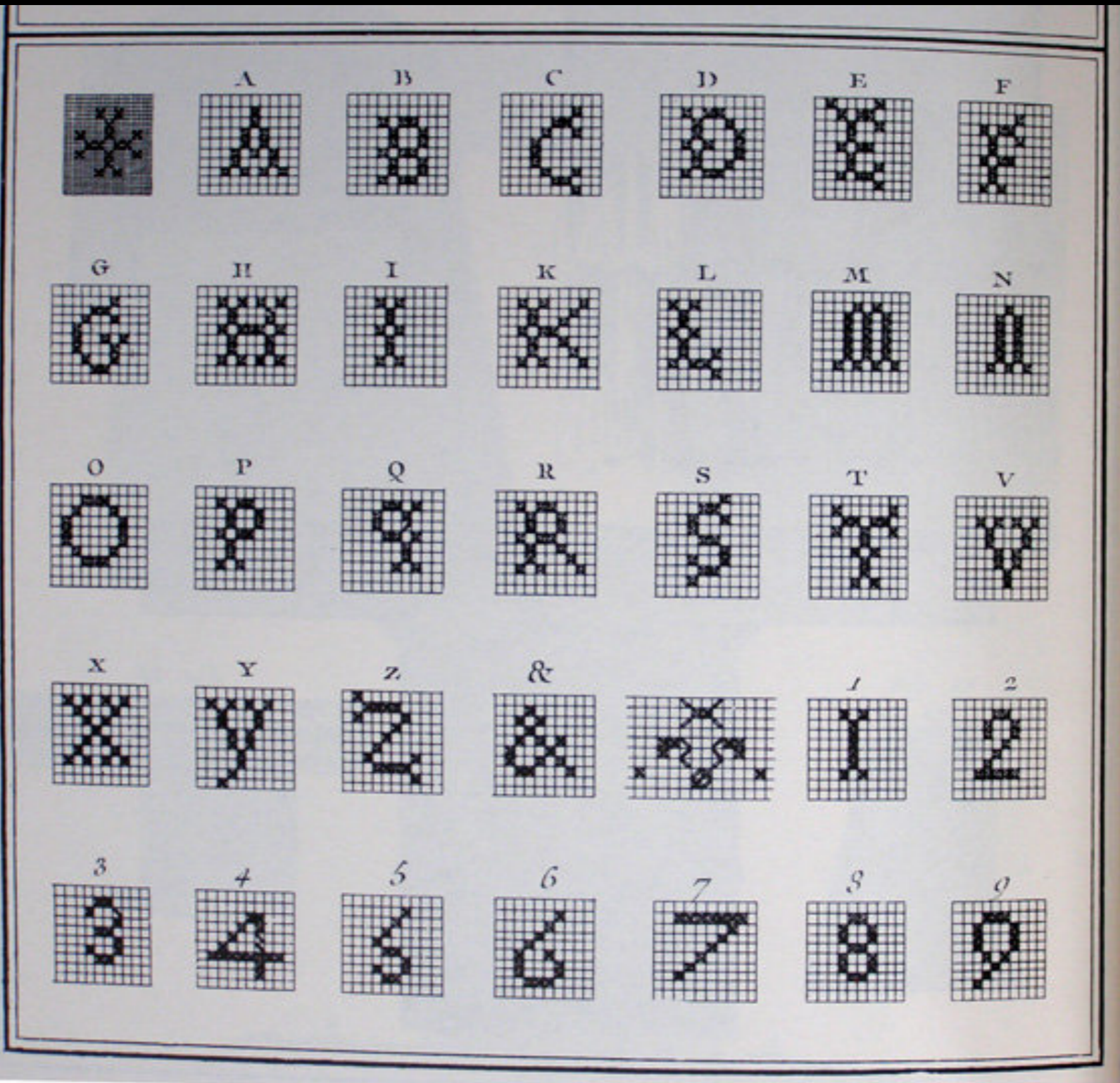
An undone sleeve ruffle, with the distinctive pearls of whip gathering.



A Lacemaker
by Johann Anton de Peters



Patterns for "marking on linen"
published in "The Family's Best Companion" as part of
"The Instructor: or, Young Man's Best Companion" by George Fisher, London, 1779.



Patterns for Making Letters & Numbers
 Denis Diderot c. 1760s

Dye Pots



American Lead Glazed Interior Earthenware Dye Pot
Probably Charlestown, Massachusetts c. 1740 - 1745
(City of Boston Archeology Program / Early American Ceramics by Justin W. Thomas)



American Lead Glazed Interior Earthenware Dye Pot Shards Found in Charlestown, Massachusetts
Likely Made in Charlestown, Massachusetts c. 1740 - 1745
(City of Boston Archeology Program / Early American Ceramics by Justin W. Thomas)



American Lead Glazed Interior Earthenware Dye Pot from Massachusetts
Likely Manufactured in Charlestown, Massachusetts c. 1740 - 1745
(Early American Ceramics by Justin W. Thomas)



American Lead Glazed Interior Earthenware Dye Pot from Massachusetts or New Hampshire
Likely Manufactured in Either Charlestown, Massachusetts, or Portsmouth, New Hampshire c. 1740 - 1775
(Early American Ceramics by Justin W. Thomas)



American Lead Glazed Interior Earthenware Dye Pot from New Hampshire
Likely Manufactured by Samuel Marshall of Portsmouth, New Hampshire c. 1720 - 1750
(Strawberry Banke Archeology Project / Early American Ceramics by Justin W. Thomas)



American Lead Glazed Interior Earthenware Dye Pot from Massachusetts
Found in and Likely Manufactured in Charlestown, Massachusetts c. 1740 - 1775
(City of Boston Archeology Program / Early American Ceramics by Justin W. Thomas)

Acknowledgements

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Thank you!

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