



Pickled Fish and Salted Provisions

A Peek Inside Mrs. Derby's Clothes Press: Women's Clothing in the 18th Century

In the parlor of the Derby House is a portrait of Elizabeth Crowninshield Derby, wearing her finest apparel. But what exactly is she wearing? And what else would she wear? This edition of *Pickled Fish* focuses on women's clothing in the years between 1760 and 1780, when the Derby Family were living in the "little brick house" on Derby Street.

Like today, women in the 18th century dressed up or down depending on their social status or the work they were doing.

Like today, women dressed up or down depending on the situation, and also like today, the shape of most garments was common to upper and lower classes, but differentiated by expense of fabric, quality of workmanship, and how well the garment fit. Number of garments was also determined by a woman's class and income level; and as we shall see, recent scholarship has caused us to revise the number of garments owned by women of the upper classes in Essex County.

Unfortunately, the portrait and two items of clothing are all that remain of Elizabeth's wardrobe. Few family receipts have survived, and even the detailed inventory of Elias Hasket Derby's estate in 1799 does not include any clothing, male or female. However, because many other articles (continued on page 8)



Pastel portrait of Elizabeth Crowninshield Derby, c. 1780, by Benjamin Blythe. She seems to be wearing a loose robe over her gown in imitation of fashionable portraits. National Park Service.

From the Editors

In 2012, the Derby House will be turning 250. The “little brick house” as it is referred to in the Derby papers, has witnessed major changes to Derby Street and Derby Wharf, from the golden age of the China Trade through economic depressions and recoveries, the ebb and flow of new communities, and the foundation of the first National Historic Site in the National Park system. Today it has been returned to its mid-eighteenth century appearance as an historic house museum visited by thousands of people every year.

This is the first in a series of *Pickled Fish* focused on the Derby House, the Derbys, and the time in which they lived in the house. Our aim with this series is to present information that will put the house and its residents in context, and highlight some new scholarship on the house and the family.

We begin with Elizabeth Crowninshield Derby. Although we have little direct evidence of what exactly was in Mrs. Derby's wardrobe, as we shall see we can get a good idea of the types of clothing she would have worn on a daily basis and for special occasions from other sources. She is still a voiceless figure, and will remain so until we find letters or other documents in her handwriting. Perhaps now, however, we can begin to see her a little more clearly, wearing a bright cotton gown that catches the early morning sun as she greets the children in the bedroom upstairs, or perhaps in a silk gown that softly shimmers in the candlelight as she raises a glass at the card table during an evening party.

As always, we invite submissions from staff, volunteers, and friends of Salem Maritime NHS. This publication is by and for you, designed to assist in the understanding and interpretation of any area of the site's history, be it an artifact, building, person, or event.

Dave Kayser
Museum Curator

Emily Murphy
Park Historian & Public Affairs Officer

A Firm Foundation: Undergarments

The Shift

The layer of clothing directly against the skin was the shift, a knee-length loose garment with a scoop neck (usually with a drawstring to adjust the neckline), and elbow length sleeves. The sleeves and neckline sometimes had a decorative ruffle that would peek out at the neck and elbows of the gown. Because shifts absorbed perspiration, they would have been changed every day and laundered often. A woman like Elizabeth Derby would have most likely had at least a dozen shifts, since she would have changed into a clean shift for sleeping.¹

Shifts were almost always made of linen, and a wealthy woman from an urban

1 Baumgarten, Linda. *Eighteenth Century Clothing at Williamsburg* (Williamsburg, VA: Colonial Williamsburg Foundation, 1986), 15.

port like Salem would have hers made of the finest Irish linen imported into the town. There are several receipts in the Derby papers that are probably related to purchases for household use by Elizabeth rather than export by Hasket, including one from Salem shopkeeper John Good which included the purchase in May 1773, of 22 yards of linen at 18 shillings a yard, along with other purchases of wool and cotton cloth that were probably for outer garments for the family. In contrast, the cost for two of the Derby sons at a boarding school to prepare them for Harvard was only 12 shillings a week.²

(continued on page 3)

2 Phillips Library, Peabody Essex Museum, Derby Papers Mss 37, Box 16, Folder 8. Receipt, John Gool for fabric dated May 7, 1773; Receipt, Joseph Hale “for boarding your two sons”



In this c. 1775 British cartoon poking fun at elderly ladies who try to dress in the height of fashion, you can see the lady's shift, stays, pockets, and underpetticoat. She is already wearing her stockings and shoes. Cartoons are a wonderful source for the historian of material culture, because the artists often add small domestic touches like the chamber pot sitting at lower right near the bed curtain. Library of Congress

Undergarments (continued)

(continued from page 2)

Stays

Over the shift, the 18th century woman wore stays. Unlike the later 19th century corsets, 18th century stays were not meant to constrict the waist tightly, but to ensure the proper upright posture and give the body a conical shape from shoulder to waist. They were made out of two layers of heavy linen, with a fashion fabric, usually a linen or wool, on top. Boning (which could be whalebone, wood, reeds, or even metal) was placed between the layers of heavy linen, and the stays were usually laced up the back.³

Among the middle and upper classes, girls began wearing stays as soon as they could walk. In March of 1763, Mary Vial Holyoke recorded “Poll began her shoes

³ Baumgarten, Linda, *What Clothes Reveal: The Language of Clothing in Colonial and Federal America* (Williamsburg, VA: Colonial Williamsburg Foundation, 2002), 121-122, 211.



Anstis Derby was about ten years old when this portrait was drawn by Benjamin Blythe. Her upright posture and stiff torso are caused by her stays. Like her mother, she is wearing a draped robe over her fitted gown, imitating portraits by artists like John Singleton Copley. National Park Service

& stays.” Her daughter Mary (or Polly) was only 18 months old at the time. The portrait in the Derby House of Anstis Derby at about the age of ten clearly shows the stiff torso and upright posture caused by her stays.⁴

For everyday wear, Mrs. Derby would probably have a set of stays that fit firmly but not tightly, and might have been front lacing to allow her to loosen her stays during pregnancy and breast feed more easily. However, if Mrs. Derby were going to an assembly or an evening party she might wear a more tightly laced set of high fashion stays, with straps that pulled her shoulders back to enhance her bust and waistline and force her to carry her arms in a graceful curve away from her torso. Gowns would be fit to a set of stays, so that she would wear her more formal stays under more formal gowns.⁵

⁴ Dow, George Francis, ed. *The Holyoke Diaries, 1709-1856* (Salem: Peabody Essex Museum, 1911), 55.

⁵ For a discussion of the wearing of stays during pregnancy (and the fact that women had active social lives throughout their pregnancies), see Baumgarten, *What Clothes Reveal*, 147-149.

Stockings

Both women and men wore stockings, which came up above the knee. Women would tie their stockings either above or below the knee with garters, which could be ribbons or woven wool tapes. Most of the stockings worn by the Derby family would have been made of fine wool, linen, cotton, or silk thread, knitted professionally in England on stocking frames. These machines produced flat pieces that were then seamed from the bottom of the foot up the back of the leg to make the finished stocking. Stockings (also called hose) were imported in huge quantities and often bought by the dozen.⁶

It seems that during the period of non-importation the Derbys did what they could to make their imported stockings last; in December 1768, Joseph Hood dyed a number of stockings for the Derbys for 1 shilling 10 pence.⁷

Pockets

An 18th century woman wore her pockets tied around her waist. Pockets were shaped like bags, narrow at the top and wider at the bottom, with a slit on one side. In an era where private space was almost non-existent, and houses like the Derbys’ had a constant flow of visitors and employees, a pocket was a secure place for a woman to keep important items close at hand.⁸

Even though they were hidden under multiple layers of petticoat and gown material, pockets were often embroidered with colorful designs. Some scholars believe that they were often worked as practice pieces for girls to learn embroidery and as gifts for friends.⁹

⁶ Baumgarten, *Eighteenth Century Clothing*, 48;
⁷ Phillips Library, Peabody Essex Museum, Derby Papers Mss 37, Box 16, Folder 8. Receipt, Estate of Joseph Hood (Deceased), July 1769.

⁸ For images, see Baumgarten, *Language*, 58
⁹ Yolanda Van De Krol, “Ladies’ Pockets,” *The Magazine Antiques*, vol. 149 (March 1996), p. 439-445. And notes on talk by Yolanda Van De Krol, <http://www.18cnewenglandlife.org/pockets.htm>



National Park Service
U.S. Department of the Interior

Salem Maritime National Historic Site was designated in 1937, the first National Historic Site in the National Park Service system. The nine acre site includes the homes of merchants and mariners, the Salem Custom House in which the famous author Nathaniel Hawthorne worked, and a replica of the three-masted cargo vessel *Friendship*. Today, the rangers and volunteers of Salem Maritime NHS continue to inform and inspire visitors with the maritime history of New England and the United States.

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The National Park Service cares for the special places saved by the American people so that all may experience our heritage.

A Proper Presentation: Petticoats and Gowns

Petticoats

Petticoats were also referred to as “coats” in 18th century documents. A petticoat was two squares of fabric, seamed on each side up to about 8 inches from the top to leave a slit to access the pocket underneath and then pleated to a waistband that tied on each side. A woman like Elizabeth Derby would have probably worn two or three petticoats both for warmth and to make her skirts more full. If she were wearing a formal gown, she might also wear a petticoat with oval hoops of wood sewn into it in order to provide stiffness for the very wide skirts that remained popular for formal wear.¹⁰

Some petticoats, particularly ones that were worn as the first layer, were embroidered near the hem. A petticoat in our collection might be one such petticoat, although further research needs to be done to determine if it is a later piece

10 Baumgarten, *Eighteenth Century*, 19

with a repurposed piece of 18th century crewel work. “The top layer of petticoat was meant to be seen beneath the open front of the gown, and could be in a matching or contrasting fabric, in silk, wool, or cotton depending on the gown fabric.

Another important type of petticoat was the quilted petticoat, which consisted of a layer of wool batting sandwiched between layers of wool or silk (wool was almost always used as the backing layer). These petticoats would have seen a lot of use, since they performed the double function of keeping the wearer warm and, because of the stiffness of the quilting, keeping the wearer’s skirts away from her ankles as well.¹² Professionally quilted petticoats were popular, many

11 A very similar petticoat is pictured in Baumgarten, *Eighteenth Century*, 17.

12 Baumgarten, *What Clothes Reveal*, 89; *Eighteenth Century*, 23

coming from the area around Marseilles, France, but many colonial women also quilted their own petticoats. On June 19, 1764, Mary Vial Holyoke recorded “Put black Coat in the frame.” She must have had help quilting (although sadly she does not say who of her friends or relations helped her) for two days later she states “Took Coat out of the frame. Made & wore it.” Sixteen years later, she was still as good with the needle, for between November 14 and 18 she—and most likely a couple of other women—quilted two black stuff (a term for good English wool) petticoats and made a winter gown.¹³

In our collection, we have a quilted silk petticoat that, according to family tradition, belonged to Mrs. Derby. It is an excellent example of a high-end silk petticoat, professionally quilted and perhaps imported. (continued on page 5)

13 Dow, George Francis, ed. *The Holyoke Diaries*, 61, 104-105



Detail of the crewel work on what is possibly an underpetticoat. Crewel work was a popular type of embroidery for middle- and upper-class 18th century women. It can be found on bed hangings as well as garments.

NPS collections



Detail of the quilting on the petticoat.

Quilted silk petticoat, c. 1760-1780. This petticoat supposedly belonged to Elizabeth Derby.

Because the gown covered most of the upper part of the petticoat, the most complex quilting was near the hem. Quilted petticoats became fashionable again in the 1830s, and like many petticoats from this era, this petticoat had its original waistband made of ties replaced with a wide grosgrain ribbon.

NPS collections



A Very large Assortment of

Goods, suitable for all Seasons, imported from the first Hands, and to be Sold at as low Rates as can any where be had, by JONATHAN & JOHN AMORY, in Kingstreet, a little below the Town House, and at Salem, at the House where the Honorable Timothy Lindall, Esq; deceased, lately dwelt, consisting of the following Articles, viz. A fine assortment of calicoes & chints, English & India patches, changeable, grey, black & cloth colour lutestring, scarlet ditto, pink colour'd & green English damask, pillow lawns, $\frac{1}{4}$, $\frac{1}{2}$, yard wide & apron width Manchester check, plain flower'd & striped dimity; a variety of sattins, thicklets and cotton velvets, figur'd cotton waistcoat shapes of most colours, green, blue & black hair shapes, worsted and hair plushes, black & crimson hair flag, bed-ticks and bed bunts, blue & white & dark striped cotton gowns, cotton hollands, cambricks & muslins, long lawns, clear and flower'd lawns, strip'd and flower'd bordered lawn handkerchiefs & aprons, napkining and clouting diaper, table cloths, tandem & nuns hollands, dowls of all prices, $\frac{1}{4}$, $\frac{1}{2}$ & yard-wide Irish linens, Irish sheeting, $\frac{1}{4}$, $\frac{1}{2}$ & yard-wide garlix, oznabrigs, ticklenburg; a variety of black figur'd silk for capuchins and cardinals with trimmings, handsome blue figur'd silk for ditto, green & blue India damask, white gauze, black, scarlet, crimson & cloth-colour'd India taffaties, black English ditto, black & cloth colour'd padusoy, white burdet, rich double sattins, pink, blue and black pelong sattins; a large assortment of fashionable cloth colour'd, black, claret, purple, blue, green, buff and scarlet broad-cloths, blue drab ditto for mens roqueles, drab colour'd & blue Devonshire kerseys, Yorkshire plains, scarlet, green, blue & cloth-colour'd rattens, plain & napt beaver coatings, half-thicks, $\frac{1}{4}$ & yard-wide flannels, plain & striped swanikin, green and blue padua serge, green & red yard-wide baize, scarlet whitney, embos'd ferges, drab, pink & crimson Colchester baize, black, scarlet & crimson gimp & snail trimming, black fringe, alamode, grizets, broglios, drab & green & white, half- and yard-wide

CALIMANCO, CHINTZ, AND LUSTRING Fabric in 18th century America

The advertisement at left, from the Amorys of Salem and Boston, shows the wide variety of fabrics available to Americans in the 1760s. The Amorys list almost 100 different weights, weaves, and widths of cotton, silk, linen, or wool fabric. England had an advanced system of textile manufacture that by the mid 1600s was producing some of the finest fabric the world has ever seen, particularly wool fabric.

In fact, by the early 1700s, the textile manufacturers were powerful enough to get an act through Parliament to protect the industry from the influx of Chinese silks and Indian cottons that were flooding into the country through the efforts of the East India Company. These acts banned the sale of Chinese silk in England, and the sale or wearing of Indian cottons. Indeed, the famous furniture manufacturer Thomas Chippendale had his shop raided by customs officials because he had Indian cotton chintz bed hangings that he was mounting on a bed for a client. However, it was not illegal to bring these fabrics into the country in order to re-export them to British colonies, as can be seen from the Amorys advertising both English and "India" (Chinese silk was called India because of the East India Co.) fabrics.

Therefore, women in America could wear the fashionable Indian-made chintz (a fine cotton fabric painted with vines and florals, then glazed to give it a sheen), while their sisters in Britain had to make do with British-made copies, or one of the fine silk fabrics like lustring, which was also glazed, or a colorful lightweight glazed wool like calamanco.¹



Left: Advertisement, Boston Gazette, May 21, 1764. Right, detail of damaged chintz, c. 1780 from the Salem Maritime collection.

¹ Baumgarten, *What Clothes Reveal*, 79, 83; for definitions of fabrics, see Montgomery, *Florence Textiles in America*, (New York: Norton, 2007)

Petticoats and Gowns (continued)

(continued from page 4)

Gowns

The gown was the top layer of a woman's outfit. The eighteenth century gown had elbow length sleeves, a low scooped neck, and long skirts that were open at the front so that the petticoat was visible. Gowns were used for both formal and "undress" or informal wear.¹⁴

The iconic dress of the mid-to-late 18th century is the formal gown called the robe à la Française, known more familiarly to its 18th century wearers as a sack dress. This is the type of gown featured in films like *Dangerous Liaisons*, *Marie Antoinette*, and *The Duchess*. In this style of gown, the back of the dress is pleated at the shoulder line and falls in loose pleats to the floor, sometimes forming a short train. This style of dress would have been worn over hoops, also called pan-



This reproduction sack dress shows the multiple pleats that fall from the shoulders into a small train at the back. At the hips, the dress is held out by hoops. This is the formal dress of the 1760s and 1770s. Courtesy of Hallie Larkin

¹⁴ Rushton, Pauline. *18th Century Costume in National Museums Liverpool* (Liverpool: National Museums Liverpool, 2004), 9.

niers, to hold out the sides, and the ends of the sleeves would have been finished with at least two layers of self-fabric elbow ruffles, lined with lace-trimmed cotton or muslin ruffles. Self-fabric trim, either pleated or gathered, would have been applied to the front of the dress, often with handmade silk "fly fringe" trim sewn to the edge of the pleated trim. The matching petticoat would probably also have self-fabric trim applied to the front, where it would be seen. Altogether, a single dress could be made of as much as twenty yards of the finest silk, and since the dress was mainly large panels of fabric pleated and stitched to shape, these dresses were often passed down and remade in new styles.¹⁵

For everyday wear, Elizabeth Derby would have worn an open gown, also called a (continued on page 6)

¹⁵ Baumgarten, *What Clothes Reveal*, 112, 187-199.

Petticoats and Gowns (continued)

(continued from page 5)

robe a l'Anglaise, gown en forreau, or just a "gown" in women's writings and inventories. These gowns had the back pleats stitched down, and usually did not have the long ruffles at the end of the sleeves that would be found on formal gowns. Everyday gowns could be made of wool, cotton chintz, or silk. For someone of Mrs. Derby's class, linen gowns were apparently not that common, according to research by clothing historian Carrie Midura. Instead, the majority of their wardrobes were silk and wool gowns. Midura's study of probate inventories in Essex County has found that on aver-

age, women like Mrs. Derby would have owned eight or nine gowns, three of silk, two or three of wool, and two or three of cotton. A gown in the Peabody Essex Museum that was owned by Mrs. Derby is made of brocaded silk.¹⁶

Another garment associated with 18th century women's wear were short unfitted or fitted garments called "bedgowns" "short gowns" or "jackets." These garments were worn as working garments by

¹⁶ Rushton, 9-15, Conversation with Carrie Midura about her unpublished research, December 2009, E-mail from Ms Midura with research results from the Essex County Probate Records, January 11, 2010.

lower class women, or as casual wear by upper class women in England and the southern colonies, and today are often worn by female reenactors. However, these garments do not seem to have been very popular in Essex County, at least among those upper-middle and upper class women whose estates were inventoried in the probate records. Additionally, there are very few mentions of them in Massachusetts runaway ads, which indicates they may not have been very common even among working class women.¹⁷

¹⁷ Baumgarten, *What Clothes Reveal*, 116-121; Conversation with Carrie Midura, December 2009.



Bottom left: reproduction cotton chintz gown by Hallie Larkin. The careful cutting of prints and brocade to create a symmetrical pattern is very common in 18th century dresses. This dress is shown with two different petticoats (silk quilted on the left, and the gown fabric on the right) to show how a woman could mix and match her looks. Top left: a detail of the reproduction silk damask sack seen on page 5, showing the type of trim that would be found on a formal dress. Courtesy of Hallie Larkin
Top center: Blue silk brocade gown, c. 1770-1785. This dress is dated by the style of the gown, but the fabric dates from c. 1737. Expensive gowns were often passed down through generations and remade in new styles. Top right: a silk damask gown, c. 1775-1780 shown with the skirts gathered into a polonaise at the back. Division of Home and Community Life, National Museum of American History, Smithsonian Institution.

Further Reading

Books

There are a great many references for those interested in 18th century clothing. These are a few of the best books available today:

Arnold, Janet. *Patterns of Fashion: English-women's Dresses & Their Construction, vol. 1, c. 1660–1860*. London: Wace, 1964.

Baumgarten, Linda. *Costume Close Up: Clothing Construction and Pattern, 1750-1790*. Williamsburg, VA: Colonial Williamsburg Foundation, 2000.

Baumgarten, Linda. *Eighteenth Century Clothing at Williamsburg*. Williamsburg, VA: Colonial Williamsburg Foundation, 1986.

Baumgarten, Linda. *What Clothes Reveal: The Language of Clothing in Colonial and Federal America*. Williamsburg, VA: Colonial Williamsburg Foundation, 2002.

Burnston, Sharon Ann. *Fitting & Proper: 18th Century Clothing from the Collection of the Chester County Historical Society*. Texarkana, TX: Scurlock Pub Co, 2000)

Hart, Avril, and Susan North. *Fashion in Detail: From the 17th and 18th Centuries*. New York: Rizzoli, 1998.

Koda, Harold, and Andrew Bolton. *Dangerous Liaisons: Fashion and Furniture in the Eighteenth Century*. New Haven: Yale University Press, 2006.

Montgomery, Florence M. *Textiles in America, 1650-1870*. New York: Norton & Co., 1984.

Ribeiro, Aileen. *The Art of Dress: Fashion in England and France, 1750–1820*. New Haven: Yale University Press, 1995.

(continued on page 8)



Winter, engraved by C. Corbitt after a painting by Robert Pyle, c. 1760 . NPS collections.

Finishing the Look: Accessories

Cap, Kerchief, and Apron

To finish her look, a woman would have worn a cap, kerchief, and apron. For everyday wear, these would have been linen, and provided protection for the dress and hair from dirt. For fancier occasions, Mrs. Derby might wear a “suit” of cap, kerchief, sleeve ruffles, and possibly apron made from very fine (almost transparent) linen, cotton, or lace. The linen or cotton could be plain, but often it was either edged with lace or embroidered with white-on-white “Dresden” work.¹⁸ One receipt in the Derby Papers from Salem shopkeeper John Gool included the purchase in January 1773 of 3 yards of linen at 52 shillings a yard, a very expensive linen indeed that was probably intended for just such a suit of linen.¹⁹



Linen shoes with embroidery on the toes from the collections of Salem Maritime. Buckles would have been attached to the flaps. NPS collections.

Shoes

Shoes were made of a variety of fabrics, from leather to calamanco wool. Shoes could also be made of silk to match a gown. They had pointed toes, fastened with a buckle, and they were straight lasted, meaning that they did not have a right or left. In the mid-18th century, all women's shoes had heels, although the heel became thinner over the course of the century.²⁰ A pair of embroidered linen shoes in Salem Maritime's collection probably dates from the 1780s.

¹⁸ For a treatise on white work, see Toomer, Heather. *Embroidered with White: The 18th Century Fashion for Dresden Lace and Other Whiteworked Accessories*, (Heather Toomer Antique Lace, 2008)

¹⁹ Phillips Library, Peabody Essex Museum, Derby Papers Mss 37, Box 16, Folder 8. Receipt, John Gool for fabric dated May 7, 1773

²⁰ Baumgarten, *Eighteenth Century*, 47.



Green silk calash from the collections of Salem Maritime. NPS collections.

Outerwear

If Mrs. Derby was going out during the day, she would probably wear a light shawl or cloak to protect her gown from dust, or in winter a heavier cloak for warmth.²¹ On her head she could wear a flat straw hat, possibly covered with silk (these were worn both summer and winter), or a silk bonnet.

The woman in the c. 1760 British print “Winter” in the hallway of the Derby House sports a lovely silk bonnet, worn over a white linen cap. She is also wearing a cloak trimmed with ermine fur. Fur trim was popular for winter cloaks; in December and January 1772 Salem shopkeeper James Hastie advertised “ermine trim for cloaks.”²²

Another popular choice for a head covering was a calash bonnet. Calashes first became popular in the late 1760s as hairstyles became taller, since the ribs of the bonnet held the fabric away from the hair. Salem Maritime has a beautiful green silk calash of the type Mrs. Derby might have worn.²³

²¹ Burnston, *Fitting and Proper*, 32-34, shows a grey silk cloak worn in Chester County, PA, 1780-1800.

²² *Essex Gazette*, December 15, 1772 and January 12, 1773.

²³ Burnston, *Fitting and Proper*, 41-43.



National Park Service
U.S. Department of the Interior

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EXPERIENCE YOUR AMERICA™

Pickled Fish and Salted Provisions is Salem Maritime National Historic Site's occasional newsletter, written by and for the site's employees, volunteers, and friends. Founded in 1999 by former Park Historian John Frayler, the newsletter presents research on topics related to Salem Maritime, designed to assist in the understanding and interpretation of any area of the site's history, be it an artifact, building, person, or event.

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Mrs. Derby's Clothes Press (continued)

(continued from page 1)

of clothing have survived from members of the Derbys' socio-economic class, there have been several studies of women's clothing done in recent years that examine the construction and meaning of garments in 18th century society.

In addition, there are some other primary sources about women in Salem at this time, most notably the diary of Mary Vial Holyoke, the wife of the most prominent doctor in Salem. Mary's diary includes many mentions of work on her clothing, usually related to her many pregnancies.

From all of these sources, we can get a good idea of what Mrs. Derby's clothes press might have contained. For further reading, the bibliography included in this issue will provide more in-depth (and lavishly illustrated) books and web sites.

Further Reading (continued)

(continued from page 7)

Rushton, Pauline. *18th Century Costume in National Museums Liverpool*. Liverpool: National Museums Liverpool, 2004.

Web Sites

These museums have on-line collections. Most of these sites have an advanced search, which allows you to set a date range. A keyword search for "gown," etc. is usually effective.

Museum of Fine Arts, Boston. www.mfa.org

Metropolitan Museum of Art, www.met.org

Kent State Costume Museum, www.dept.kent.edu/museum

Victoria & Albert Museum, London www.vam.ac.uk

Kyoto Costume Institute, Japan www.kci.or.jp

American History Museum, Smithsonian Institution, Washington, DC, americanhistory.si.edu/collections/