

1820s Clothing and the Davenport House Museum

Christmas Interpretation

2011

- Would attending to attire have played a role in the Davenports' lives?

“Clothing is often compared to language that allows people to speak through what they put on their bodies and how they arrange the elements. Most scholars agree that, although it can and does say things, clothing’s message is more subtle and unclear; it shifts with time and place and is without fixed rules of grammar like a true language. Yet spoken and written communication can be misunderstood, too, because words have meanings only insofar as human beings assign them and agree on the linguistic rules. The uncodified rules that dictated what to wear for various occasions in the past, or that govern what people wear today, are almost as rigid as grammatical rules.” Baumgarten.

“Clothing styles continued to evolve, sometimes slowly and at other times with dramatic speed. Societal roles and mores, current events, and professional fashion designers all influenced clothing. Knowing the evolution of high fashion does not necessarily tell the scholar how ordinary people dressed for everyday Nevertheless, fashionable styles are a barometer for predicting social evolution and the standing and attitudes of those who wear the clothes.” Baumgarten.

HERE IS WHAT WE KNOW ABOUT THE DAVENPORT HOUSEHOLD AND CLOTHING.

From Susan Mason Mays' research:

1

Slaves

“In Acct. Current”
“Nov. 4th 1827 – To Paid for 2 Jack-
ets for David & Jack. 5.25
Jany. 12, 1828 “ “ C. Cannon
Clothes for servants 7.50

Children 11/1/27 – 1/1/29 (14 mos.)

“In Acct. Current” 28.69 ½
clothes & shoes
Nov. 1 1827 Paid Mr. Hills for 6 pr
childrens Blk stockings . 2.25
Nov. 1 “ “ Mr. Clark “ 1
cap for Isaiah . 2 –
Nov. 1 “ “ Mr. Foley clothes
for Cornelia . 2.32
Nov. 22 “ “ dying clothes for chil-
dren . 3.87 ½
“ “ “ O. Johnson 2 pr Shoes for
children . 2.25
“ “ “ I. R. Herbert 1 Plaid Cloak
for Isaiah 5.25
Jany 1. 1828 To Paid George New
Hall 1 pair shoes . 1.12 ½
“ 12, 1828 “ D. Foley clothes for
children . 6.37 ½

“A house struck by lightning in the 6th instant . . . All persons+ in the house, nine in number were in one room and no one received any injury except Mr. Raymond, owner of the house, and a Mr. Davenport, both of whom were standing, and were knocked down apparently dead, and remained so for some time. The hair on the heads of both was burnt, and they were marked on the skin from head to foot. Mr. Davenport who had a child in his arms had the skin torn from his . . . breast and one leg., and a number of blisters under **his shirt, vest, pantaloons and one stocking** were considerably scorched, while the child received no injury. The tea-table, at which Mrs. Davenport was sitting, was struck and `one leg split, and the dishes broken, but Mr. D(avenport) appeared unhurt - The house was

very much shattered. The persons injured are recovering.” 6/26/1821 p. 2 c. 5. Savannah Gazette.

Silhouettes. 1823. *Galley of Cuttings - MASTER HANKES with Common Scissors*

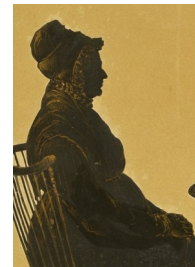
SARAH DAVENPORT, age 40: two piece bodice and skirt with lacy fi-
chu/corsage) and matching lacy
cuffs. Her head is
adorned with drop
earrings upswept
hair held in place
with a comb and
what looks a
feather ornamentation.



CORNELIA DAVENPORT, age 4: a
long sleeved frock with
ruching in rows above
the hem and lacy trim.
Lace trimmed panta-
loons. Her long hair is
done in sausage curls.



SUSANNAH CLARK,



age 67. A velvet
spencer with a ruff
collar at the neck-
line. On her head is
a segmented cap
with ruffled trim.
She is holding eye-
glasses.

Clothing and adornments on Isaiah Davenport's Estate Inven- tory:

- 1 gold watch chain & seal
100.00
- 1 spinning
wheel .50



VENDORS AND THEIR WARES IN SAVANNAH IN THE 1820S

Clothing Ware-House

James Wilson,
Merchant Tailor

Informs his friends and former customers of the late firm of Thompson and Wilson, that he has taken the brick store on Johnson's Square, opposite the State Bank; where he intends keeping a general assortment of the best Cloths, Casimeres, Vestings and Trimmings; and assures the public that all orders he may be favored with shall be punctually attended to and his work shall be equal, (certainly not inferior) to any in this city. N.B. Ladies Habits and Pelisses made in the latest fashions.

James Wilson

May 15, 1821. Georgian.

John Prentice

Intending for future to reside at the north, and personally superintended the manufacture of clothes for the southern market, informs his friends in Savannah, that he has connected himself with Mr. George Peckham, and that the business in this place will hereafter be conducted under the firm of George Peckham & Co. From this arrangement they flatter themselves that they can furnish all kinds of READY MADE CLOTHING of the latest fashions, and of the best-materials, as cheap as they can be furnished in New-York.

January 1, 1820. Columbia Museum.

Mrs. C. Judah

Would inform her friends and the public generally, that she has taken a store in Luccna's buildings, in the rear of Broughton street, where she has on hand a general assortment of HATS and BONNETS, of the latest fashions. She would also inform the Ladies that she alters and cleans Leghorns in the most fashionable style.

January 19, 1820. Columbia Museum.

Canton Crape Dresses, &c,

An invoice of elegant Canton Crape Dresses assorted colours, -- 3 ½ black Levantine shawls and figured Barcelona Hdkfs just received

For sale by

John Lathrop & Co

April 13, 1820. Columbia Museum.

Miss Le Count,

Ladies Dress Maker,

Informs her friend and the public, that she has removed in York-street, opposite the Court-house where she will be happy to receive their favor.

April 4, 1820, Savannah Republican.

French Goods

Fourteen boxes - just landing from the Brig Providence, consisting of thread Lace, Bombazeen, Kid Gloves, Corsets, Violin Strings, Boot Cords, Linen Cambric and Lawn, Booth Brushes, Pearls, Beads, Pocket Combs, Paper Hangings, Chip Flatts for Bonnet and Trimming, Perfumery, Visiting Cards, Whips, Gingham, Pins, &c.

For sale by

Blanchard, Brothers & co.

At Mr. J. Guenin's counting room.

May 31, 1820. Columbia Museum.

Hoag & Jarvis

Have received by Emily & Vigilant from N.York

A fresh supply of Hats

From the factory of White, Brothers & Co. and J. & L. Brewster, which are opening at their new store, Market Square

--

White, Brothers & C.

Offer for sale at the Wholsale Hat ware-house, No 71 Liberty street, being the only store in N. York where Hats of their manufacture are sold

50 cases gentlemen's black and drab Beaver, 1st quality, No D

35 cases gentlemen's black and

Misses Lyons & Hoult,
BEING about to leave Savannah, will dispose of the remainder of their Stock, consisting of an assortment of fashionable
MILLINERY.
Also the unexpected Lease of the Store now occupied by them in Johnson's square, on such terms as to render it an object worthy the attention of any person wishing to continue the business during the summer months.
June 17 1820

drab Castors, 1st quality, No B
30 cases gentlemen's black and drab Castors, 2d quality, No A
25 cases men's & boy's black and drab Rorams
18 do ladies' do do & white hats
24 do red, green and black morocco Caps, containing 1, 2, and 3 dozen each

Also

45 cases men's & boy's fine and coarse wool Hats containing 75 and 150 each

With a general assortment of misses' fancy and glazed Hats N.B. HOAG & JARVIS are the only persons legally authorized to sell their HATS in Savannah New York, Jan. 14 1820

→orders from back country addressed to Hoag & Jarvis can be filed either in Savannah; or at the Factory of White, Brothers & Co. N.York

February 18, 1820. Savannah Republican.

Killiam & Hills, merchant Taylors, have just received per late arrivals, and are now opening at their store at the corner of Whitaker street and the Bay, a large an extensive assortment of the most fashionable.

READYMADE CLOTHING.

Which are warranted to be made up in the best manner and in the most fashionable style.

Among which are Superfine dress coats

“ Waterloo frock do





“ Loose do
 Plaid Cloaks
 Pantaloon and Vests
 Fine Shirts
 Wrappers & Drawers
 Also on hand.
 Superfine Cloths and
 Cassimeres, with trim-
 mings for the same,
 which will be made up
 to any pattern, in the

latest improved New-York fashions,
 at short notice, and on reasonable
 terms, as they have in their employ
 the best of workmen, and from their
 long experience in the business their
 customer may rely upon having jus-
 tice and satisfaction done them.
 January 1, 1820. [Columbia Museum.](#)

Dry Goods.

- 1 do women's cotton Hose
- 1 do Carlisle Gingham
- 1 do extra super London Prints &
 printed Muslins
- 1 do three cord wire Thread
- 1 do buff found Prints
- 2 cases silk Umbrellas

Just received from Charleston and
 for sale by the package or smaller
 quantity. Apply at the store of

Mr. J. Thomas

No. 13 Bottom's range
 February 12, 1820. [Savannah Republican.](#)

Choice selection of Groceries.

Enoch S. Jenny
 (Anigaux's wharf)

- Also
- 1800 pair prime negro Shoes
- 900 do first quality retailing men's
 do
- 300 do do do boy's do
- 100 do men's fine do



1 trunk men's
 Wellington Boots for
 retailing.
 February 12, 1820. [Savannah
 Republican.](#)

John Douglass
 No. 9, Gibbons Building
 Has just received from
 New-York, by the ship

Ellen, a fresh supply of
SHOES AND BOOTS,
 Consisting of Ladies' Morocco
 boots, buckles shoes. Walking
 shoes and slippers, heels and sprigs.
 Gentlemen's shoes & of different
 quantities and ?apes,
 Children's leather boots, misses
 Morocco slippers and sa[n]dals ?,
 which in an addition to this former
 stock makes it complete.

An additional supply of Negro
SHOES – all of whithal is offered
 for sale as above on reasonable
 terms.

January 4, 1820. [Columbia Museum.](#)

New Clothing

- A New supply of Gentlemen's
 Clothing has been received by
 the subscriber, which they will
 dispose of extremely low.
- Gentlemen's double mill'd cassi-
 mere Pantaloon from 8 to 10
 dollars
- Do superfine cloth do do 8 to 12
 dolls
- Do single mill'd cassimere do 5 to
 8 dolls
- Superfine fine, black, green and
 other fancy color cloth Coats,
 from 25 to 30 dollars
- Second cloth do do from 10 to 20
 dolls
- Supf blue, grey, drab, brown, bottle
 green, &c Surtout Coats, from
 25 to 32 dolls
- Fancy swansdown Vests, from 2 to
 3 dolls
- Black florentine do from 3 to 5
 dolls.
- Buff and black cassimere do 3.50
 to 5 dolls
- Cotton, merino and lamb's wool
 knitted Shirts, from 1.50 to 3
 dolls
- Worsted do do do Drawers from
 1.50 to 3 dolls
- Gentlemen's frill'd Linen shirts
 from 4 ½ to 5 dolls
- Extra and small size plaid Cloaks,
 full and half wings, from 12 to
 20 dolls
- Boys' Dresses, of a superior quality,
 from 7 to 12 dolls

Youths fine Coats and
 Pantaloon, 20 dolls
 A few gentlemen's hats,
 new fashion, 7 dolls
 Gentlemen's kid Gloves,
 75 cents
 Patent Suspenders, 50
 cents.



Also
 40 very fine Livery Suits, new
 mode, 20 dolls
 House servants' Coats and Panta-
 loons, 16 dolls.
 Boys Suits \$4.50
 White and blue plain suits from 4 to
 7 dolls
 Lion skin Great Coats, from 7 to 12
 dolls
 Twill'd Fearnoughts, Monkey Jack-
 ets and Trowsers suitable for
 boatmen, from 8 to 9 dls.
 Red Shirts, 16 dolls 50 per dozen
 Striped do 15 dolls
 Check do 10 dolls
 Negro Caps, Gloves, &c.
 Negro do 50 cents
CHANET & SETZE.
 Corner of Bay and Drayton street
 January 4, 1820. [Columbia Museum.](#)

By Watts & Joyner

Tomorrow, (Thursday,) 2d inst,
 Will be sold at 10 o'clock precisely,
 at their
 Auction room, without reserve, a
 large and generous
 Assortment of
 English, French, German, and Do-
 mestic
 Dry Goods,
 Among which are –
 1 bales Scotch Osnaburgs
 2 cases 8-4 superfine damask
 Shawls
 1 case 6 -4 Carlisle Gingham
 1 case undressed Chambrics
 1 bale 3-4 Diaper
 1 bale superfine Cloths
 1 bale second and servants do
 1 case superior silk Umbrellas
 1 case plain and twilled Derries
 1 case plate Furniture
 1 case chintz do
 2 cases furniture and plain Dimity
 2 cases cotton Hose

2 case nun's thread
 1 case Suspenders
 1 case linen cambric and cambric hdkfs
 Florences – Levantines
 Kid, beaver and silk Gloves
 Ribbons and Trimmings
 Silk Hdkfs and Shawls – thread
 Laces
 50 pieces German Sacking
 50 pieces light Duck, &c

...
 March 1, 1820. Columbia Museum.

Tortoise Shell,
 Ivory and Horn
 Combs,



...
 The subscribers offer
 for sale by the dozen, an invoice
 of Tortoise Shell Combs of all
 sizes,
 Very fine Ivory Combs of all sizes
 Mock tortoise shell combs do do

BLANCHARD BROTHERS & CO.

Anderson's Building on the Bay
 November 19, 1822. Georgian.

**Cheap Seasonable
 GOODS,**

For cash or town acceptances, only
 The subscriber begs leave to inform
 his friends and the public, that
 the has received and is opening
 his Store, in Mrs. Prey's Build-
 ing, opposite the store of Messrs.
 Andrew Low & Co. and exten-

sive and gen-
 eral assortment
 of
**SEASON-
 ABLE DRY
 GOODS,**
 Consisting
 Partly of
 ...
 Blue and
 White Planes
 Low-priced 6
 4 Mit and Blue



Cloths
 Green Baize and Plain
 and Printed Cassi-
 meres
 Hirst's Black and Blue
 Broadcloth, very
 fine
 Scarlet, Black and
 Mixt Pelisse Cloths
 Super Black, Blue and Mixt Cassi-
 meres
 Low priced do do do and Sattinetts
 Black and Colored Plain and Figured
 Bombazetts
 Black and Colored Valencia Vest-
 ings
 English, French, and India Silk do
 Ladies', Gentlemen's, and Chil-
 dren's White, Black, and Col-
 ored Worsted Hose
 Do do and do White Cotton do
 4-4 and 7-8 Linen, in whole and half
 pieces, very fine
 3-4 do suitable for children
 Long Lawn and Linen Cambric
 Hhdfs. With White and Colored
 Borders
 8-8, 8-10, 9-10, 10-12, 10-14, and 10
 -15 quarter elegant Damask Ta-
 ble Cloths
 Fine Linen Cambrics
 5-4 Irish Sheeting, Dutch Rolls, and
 Russia Sheeting
 Black Linens
 3-4 Bird's Eye and Russia Diapers,
 very cheap
 6-4, 7-1, 8-4, 9-4 and 10-4 Table
 Diaper
 Furniture Chintz, handsome patterns
 4-4 Printed Cambric and Calico
 6-4 Medium Muslim and Cotton
 Cambric, very fine
 Fine 6-8 do do suitable for Gentle-
 men's Cravats
 Real India Spriged Muslin
 6-4 and 4-4 Book and Mull, Plain,
 Figured and Tamboured do.
 very fine
 Elegant Flounces, Inserting and
 Scalloped Trimmings
 Double Ground Lace, Footing and
 Edging



4-4, 6-4, 7-4, 8-4, and long Black,
 White, and Colored Merino and
 Cashmere Shawls
 Plaid and Striped Silks
 Blue, Black, and Colored Levantine
 6-4 and 3-4 do Bombazeens, very
 fine
 Worsted do
 An assortment of Plush
 Ladies' and Gentlemen's Black and
 White Silk Hose and Gloves
 1 Bale Real Scotch Tartan Plaid
 An assortment of Plaid and Watch
 Ribbons
 White and Colored Castor and Kid
 Gloves
 Merino Plaids and Trimmings
 Coronation, Gilt and Pearl Buttons
 Linen Tapes and Robbins
 Black, White, and Colored Silk
 Braids
 Black Italian Lustestring
 Black and Colored Sinchews and
 Sarsnets
 Marked Canvass
 Black and Colored Italian Sewing
 Silk
 6-4, 4-9, 3 4 Waltham Bleached and
 Brown Sheeting
 Colored Homespun
 4-4 and 3-4 Linen Cotton Bedtick
 Black and Colored Nankeens, and
 Canton Crapes and Dresses
 Black and Colored Italian Crapes
 10-4, 11-4, and 12-4 Marseilles
 Quilts and Counterpanes
 Oil Cloth
 Sewing and Floss Cotton Balls
 Green Table Covers
 Ladies Leghorn
 and Chip
 Bonnets
 With a variety of
 other arti-
 cles, will be
 sold very
 low on the
 above-
 mentioned
 terms.

William Turner
 December 11, 1821.



ADVERTISEMENTS OF RUNAWAY SLAVES

These often note clothing worn when last seen.

Fifty Dollars' Reward

Ranaway from the subscriber on the morning of the 15th inst. A negro man named RALPH.-- Ralph is about 25 years of age, 5 feet 6 or 8 inches high; dark complexion and very well made; speaks slow and stutters a little. **He had on when he left home negro cloth clothes, a black hat with crap? on it, and took with him a twilled blanket with one black stripe on each end, blue cloth coat, cord pantaloons and some fine cloths.** . . .

BURWELL ATKINS, Camden County
March 25, 1820. Savannah Republican.

Fifteen Dollars Reward.

Ranaway from the subscriber on Wednesday 12th inst. A negro man named August . . . August is about 30 years of age and 5 feet 4 or 5 inches high, large head and shoulders prominent breast, with small legs and feet, speaks the Spanish language, and tolerable English, is an intelligent fellow. **Had on when he went away a black Bombozette Coatee, Check Shirt; and ether Stockinette Pantaloons or Russia Duck Trowsers, and carried with him several other articles of waring apparel.**

GEORGE W. COLLINS.
July 8, 1819. Savannah Republican.

Fifty Dollars Reward

RANWAY from the Plantation of Doct. Thos. Leavitt, in Burke county, on the 19th July, my negro Man named LEW, about 24 or 25 years of age, 5 feet 4 or 5 inches, thick self, pleasant countenance, with a small scare over the left eye. He has lost one upper fore tooth, and the toe next to the little toe from one of his feet, probably the right foot, had on when he went away, **a homespun shirt, and light mixed cassimere pantaloons, but as he carried with him different suits of clothing, he has probably changed them.** . . .

JOHN B. MORRISON.
August 8, 1820, Savannah Republican.

Thirty Dollars Reward.

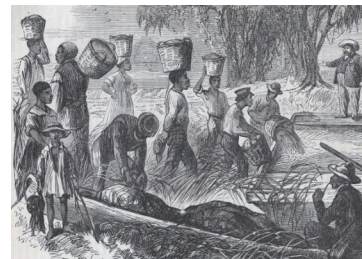
Ranaway from the subscriber in September last, two negroes, BOB about thirty years of age, five feet six or eight inches high, a little inclined to yellow, speaks quick and intelligent, **has holes in his ears, and wears whiskers,** his hair is rather long and but little inclined to kink, he may easily be known by two wens on his back, he is African born, his upper fore-teeth wide apart, he is well know in Savannah, as he drove my wagon for ten or twelve years, **he has blue cassimere pantaloons and waist coat, a blue green coat.**

SILLER, a woman about forty years of age African born, about five feet eight or nine inches high, wears **small gold ear rings, had a mixt homespun frock,** speaks rather slow and mild: -- Twenty Dollars will be paid for apprehending the said Bob, and lodging him any jail in the state, so I got him and Ten Dollars for Siller, or one hundred for proof that will lead to conviction of their being harbored or taken out of the state by any white person, or fifty dollars if having harbored by a negro.

ROBERT BURTON, Effingham county.
February 12, 1825, Savannah Republican .

Detect the Villain!

A Man who called himself John M. Grason, of Emanuel county, in this State, sold me a negro man by the name of BOB, and about 23 years of age, stout well made, 5 feet 9 or 10 inches high, his complexion a little yellow -- he remained with me but four days -- had on when he went away an **old blue broad cloth coat a new pair of copperas pantaloons, a striped vest, and a tolerable good felt hat.** He is a keen shrewd fellow, and [has] ready answers when spoken to, says he was raised by Joh Alfriend, Screven County. From the short time the negro stayed with me, I am induced to believe he was conveyed away by the said John M. Grason. I will give One Hundred Dollars reward



for the apprehension of said Grason and negro, or fifty dollars for either, if confined to any jail, where I can get hold of them.

William Davis,
Twiggs County
September 23, 1820, Savannah Republican.

RUNAWAY

FROM the subscriber, on the 10th instant, negro fellow named JEFFERY, about 3? Years old, and about five feet ten inches high, dark complected, and tolerable small eyes. **He had on when he went away, a brown coatee, with a small velvet collar— he took all his clothes with him; among them were one blue and one black broad cloth coat.** He will no doubt try to get to Savannah, where he was raised; and formerly owned by Samuel Goldsmith. A reward of twenty five dollars will be given to any person who will deliver him to me in August, and all reasonable expenses paid, or ten dollars to have him lodged in any jail in Georgia or South Carolina.

ROBERT LANG

Ten Dollars Reward

Will be paid for apprehending my fellow Billy, of the late property of Mr. Michael Long—who absconded yesterday morning; he is an African by birth, dark complexion, his stature is short with broad and rather round shoulders and short neck, his pronunciation is indistinct and stuttering, **his wardrobe consists of a blue cloth coat with yellow metal bottom, rather large for his person, black hat, a short sailor jacket, pretty well worn, a pair of new homespun Trowsers, and black cloth vest.**

Should he be taken up in the country, all reasonable charges will be paid.
June 4, 1823. Savannah Daily Republican.

HISTORY OF CLOTHING/EARLY 19TH CENTURY

WITH EMPHASIS ON THE 1820s



MEN'S OUTERWEAR

1815-1835

Long pants worn for all but formal occasions and country sporting events

Tight pantaloons and loose trousers both fashionable

Men's styles had feminine silhouettes with raised, narrow waist and full chest.

Coat sleeves gathered at top of arm

By mid-1820s, full-skirted frock coats coexist with tailcoats cut across the waist



Transformation of the male silhouette - "The years just round 1800 saw a sharp transformation of the silhouettes of both sexes, one which Americans shared with the people of Great Britain and Western Europe. For men, knee breeches, 'long, broad-tailed coats,' and cocked or low-crowned hats gave way to pantaloons, 'short, snug, close-fitting' coats, and tall 'stove-pipe' hats with narrow brims. By 1815 adherents to traditional garb had dwindled to 'a few old gentlemen,' who in clinging to their buckled shoes, knee breeches, cocked hats and wigs 'became objects of curiosity, almost derision to the boys in the street.' With a speed that must have shocked them, they came to be symbols of a seemingly ancient past." Larson.

Ready to wear - "... ready-to-wear shops had begun to appear in America by 1800. Tailors made up extra stock in their spare time to sell over the counter. The famous firm of Brooks Brothers was founded in 1818. By 1825 many tailors were selling garments manufactured by pioneers in factory production. However, the real transition of factory-made apparel was slow." Most clothes were custom-made – the

norm. Payne.

The urban life – with its dirt – influenced men's fashion – no embroidered satin or delicate colors. Payne. Early 19th century – In England – "... this was the period of fine fabric, expert cutting and skillful tailoring, fastidious grooming and debonair comportment, making it one of the most pleasing periods in the history of men's clothing." George Bryan Brummell – Beau Brummell, an arbiter of taste.. Payne

Fashionable men - 1820-50 "... men now turned with enthusiasm toward an effeminate figure, characterized by pinched waist, rounded hips, and bosoming chest." Payne.

In Fremin Cerveau's celebrated city portrait of Savannah 1837, Revolutionary war veteran Sheftall Sheftall (Cocked-hat Sheftall) is the only person in knee breeches. "On Bay Street to the east of Bull and in front of the offices of the Savannah Georgian is the unmistakable figure of this survivor of the Revolution. He was the only figure of this survivor of the Revolution. He was the only man in town who continued to wear the fashions of his youth – knee-breeches and cocked hat of the Continental line." Waring.

Early century – "crisp high shirt collar, faultless cravat, freshly pleated ruffles, high-collared white waistcoat under a coat with smartly shaped, smoothly rolling collar and lapels." Payne.

Trousers - "One notable change in men's costume grew directly out of the French Revolution. The peasant class had for centuries worn long rather shapeless pantaloons. When the revolution began it became imprudent to appear in rich attire. Knee breeches, symbol of the aristocracy, became suspect and disappeared. During the 1790s trousers were lengthened to the calf, and by 1800 to the ankle. For court wear, however, knee breeches remained

obligatory until 1830, and conservatives continued to wear them much later." Payne.

Shorter coat/Longer pants -

"Men's shorter coats and longer pants were in reality an embellished version of the working costume of sailors and laborers. As a whole society donned working dress, the new men's fashion defined a transition into commercial and industrial ways." Larson.

Trousers - "Long trousers or 'pantaloons' were adopted by all but the most conservative or most formal men after about 1800. These pants were made with high waist and narrow 'fall' which buttoned over the pockets in the front. The seat of the trousers were often baggy, no doubt to accommodate the length of the shirttail." Nylander.

Trousers - "The design of trousers in the twenties contributed to the effeminate figure. ... The fop of the twenties wore trousers almost skin-tight below the knee, ending 2 or 3 inches above the anklebone." Payne.

Neckware - "Collars brushed the ear lobes, framing the chin. With all the thicknesses of the folded cravat encircling the neck twice. ..." Payne.

Neckware - "The all-enveloping cravat was sobered in the twenties into a flat surfaced layer, still high and stiffened, and finished off with a formal flat bow. By 1827 separate collars became available." Payne.

Waistcoat - "Waistcoats remained the only gay, colorful, individual article in men's wardrobes long after the rest of the costume had been neutralized. ..." Payne.

"Waistcoat collars were lowered along with the coat collar at the end of the period. Throughout the period the waistline was straight and near normal position." Payne.

“During the twenties and thirties men had the satisfaction of wearing two [waistcoats] at a time, and we had such combinations as white velvet over rose-colored silk brocaded in gold. Stripes, colored velvets, plaids, and figured silks also added a touch of gaiety to the scene.” Payne

Cut of coats and sleeves - Shoulder seams lengthened
“Leg-of-mutton sleeves followed the mode of women’s wear.” Payne.

Coats - “During the early part of the twenties tail coats occupied first place among coats. Cut in both single- and double-breasted styles and fitted closely at the waist, they were unique because the leg-of-mutton sleeves which tapered to a narrow



wrist and extended to the knuckles. The collar, rolling high at the back, still joined the lapels in a W-notch. “Payne.

Frock Coat – “By the mid-twenties the frock coat was as popular as the tail coat for day-time wear. Its front edge was continuous

from the lapel to the hem, which was well down toward the knees. This cut added to the svelte appearance of the waist. Probably because of its more practical nature it eventually relegated the tail coat to evening and formal wear.” Payne.

Topcoat – “The topcoat, or redingote, as it continued to be called in France, was styled like the frock coat but was lengthened to midcalf.” Payne.

“Even with fashions ‘Laborers’ dress,’ as Hawthorne noted, and the working clothes of craftsmen and farmers—frocks, leather aprons, heavy boots and shoes – even in store-bought fabrics, were still highly recognizable and distinct from the clothing of ministers, lawyers and merchants.” Larson.

Handkerchiefs - “Handkerchiefs were worn around the neck of both men and women.” Nylander.

LADIES OUTERWEAR
1815-1830

Bright colors return to fashion
Waistlines lowered, often with inset waistbands between bodice and skirt

Skirts become fuller, often padded and stiffened at hems

Puffed sleeves gradually become huge by 1830

Corsets create hourglass shape



“While the everyday clothing of most men was dictated by their occupation, women’s clothing was in large part affected by their biology. Without effective birth control, married women expected to bear five to ten or more children, of whom several would likely die in infancy or early childhood. As a result, many women were pregnant or nursing a child much of their married life.” Baumgartern.

“By, 1820, women’s fashion had retreated from trim simplicity and turned to much more covered –up and voluminous styles that were not to be seriously challenged again until the early twentieth century. But men never returned to anything remotely like the ways of dress.” Larson.

Silhouette – “During the 1820s and 1830s, women returned to gowns with fitted bodices, increasingly lower waistlines, and full skirts. Corsets, which had never entirely gone out of fashion, were newly shaped with cups for the breasts, transforming women’s torsos from eighteenth-century cones to nineteenth-century hourglasses. Sleeves became very full and gathered at the upper arm.” Baumgartern.

Full Skirts/High Necklines -
“For women, there was a shift from the full skirts, long sleeves and high necks of the late eighteenth century to the strikingly simple ‘classical’ mode, which fit the figure much more closely and exposed far more of the arms and upper body. Younger, fashionable men and women changed first; older Americans and those in the countryside followed more slowly.” Larson.

“By 1820, the classical influence on costume was pretty well played out. There then ensued a series of swellings and protuberances that lasted the rest of the century.” Payne.

Voluminous sleeves - “steady increase in sleeve volume, by 1830 the breath across the upper part of the body was gargantuan. To keep the costume somewhat in balance the skirt widened also, but the top-heavy look was accentuated by some of the most unique and startling millinery in history.” Payne.

Sleeves: “Already swollen at the top by 1820, they continued to grow until they required support of some kind, usually down filled formed or stiff linings. . . the majority were the leg-of-mutton type largest at the top, diminishing gradually to the wrist. An offshoot of this style was a sheer tapering sleeve worn over a short but very full puffed sleeve. Sleeves called “gigots” were very full to the elbow and smoothly fitted from there to the wrist. “ Payne.

Necklines - “New turn by the addition of a bertha or falling ruffle, or a shaped band mounted to the widened edge.” Payne
“Lengthening and dropping of shoulder seams, and straightening and widening of necklines contributed further to the expansiveness of the shoulder area.” Payne.

“High necks also continued to display the Betsy of the previous decade, often made in two or three

tiers.” Payne.

Skirts - “Spreading contours and the conspicuous horizontal decoration of court dress were typical of skirts throughout the decade. Ornamentation might be provided by gathered or pleated ruffles, appliquéd designs in self- or contrasting fabric, tucks, or rouleaus of silk or fur.” Payne.

“As the decade advanced, skirts continued to widen. At first this was accomplished by going, later by gathered or pleated fullness of the waistline.” Payne.

Ball gowns - “Ball gowns, perhaps in response to the vogue for sprightly dancing, were shorter than any other costume. Dancing slippers were tied ballet fashion, with ribbons crossing the instep width.



Toward the end of the period the belt dipped

sharply downward in center front, inaugurating another cycle of pointed waistlines.” Payne.

Colorful Fabrics - “The tendency toward more colorful fabrics than those of the empire period continued. Muslin declined in popularity, in favor of satin, velvet, gros de Naples, lute-string, Irish poplin, and machine-made lace. Bobinet, a machine-made fabric resembling the net background of lace, had been produced successfully in 1809, and patterned lace, within the next decade. . . .” Payne.

Richer tones – “Popular colors during the twenties were richer in tone than their immediate predecessors: dark green, purple, bright rose, cherry, and dark ruby are mentioned on fashion plates of the era. Plaids were made in combinations of red, green and black.” Payne.

Mourning Costume - “The degree and period of mourning were determined by the nearness of the

relationship.” Payne.

Fastenings - “Practically all of the dresses of this era fastened down the center back with buttons, lacing or concealed closings of hooks and eyes. Pelisse robes and walking dresses were closed down center front and often decorated with bows which did not necessarily function.” Payne

Wraps – “The redingote or pelisse which was comparable to our modern coat dress, continued use during the twenties. In this decade it evolved into distinct garments: the walking or carriage dress made of firm material and appropriate for outdoor wear, and a true outer wrap of warm fabric, more voluminous in cut than earlier.”

“Spencers, which gave as much warmth as was needed for middle weather, lengthened as the waistline dropped.” Payne.

“Shawls, fur pelerines, and boas contributed variety to wraps.” Payne.

Accessories - “The wearing of jewelry increased during these years, but was still within modest bounds as compared with the sixteenth century. Matched bracelets and rings were now worn, as well as the earrings and necklaces of previous years. Cameos continued in favor.” Payne.

“**Parasols** and **gloves** remained indispensable.” Payne.

HAIRS AND HEADCOVERS

Generally speaking - Wearing something on the head - “Neither men nor women went without some form of head covering when outdoors.” Nylander.

Hats – “. . . fashionable millinery was a most important feature of the well-dressed woman. Milliners provided elaborate bonnets embellished with a wide variety of trimmings. While many of the basic hat shapes remained in fashion for up to a decade, almost every season saw new

linings, trimmings, ribbons and flowers being added to the old bonnet frame.”

Nylander.

Hats - “While straw bonnets and gypsy hats began to be imported from Italy in large numbers, ex-



cept in periods of war and embargo, New England women and girls mastered the skills of straw braiding so successfully that it is impossible to distinguish between an American and European straw hat. Indeed, the term ‘Leghorn’ bonnet was used for women’s straw hats regardless of their origin.” Nylander.

Hats - “In the early years of this decade hats followed much the same curve as hairdress. Bonnets differed little from those observed earlier. By 1826 however, the brim had been lifted and the crown brought forward; once more the wide-brimmed hat was in the limelight. . . . Bulky turbans . . . were seen frequently in the latter half of the decade.” Payne.

Caps – “Women general wore caps while doing their housework. For afternoon, when calls might be made or received, most married women wore elaborately embroidered and embellished ‘dress caps.’ Still more elaborately decorated caps and headdresses would be worn to evening parties and balls. For such formal occasions, some young women discarded caps in favor of elaborately carved tortoise shell combs, pile of false curls, artificial flowers, and even turbans. Such caps and hair ornaments were considered part of fashionable dress. The simple day cap were considered practical and fashionable; they were not imbued with any symbolic significance.” Nylander.

Ladies headdress – “Loaded to capacity with ribbons and feathers, these broad-brimmed hats appeared to take off in flight . . .” Payne.

Ladies- early decade/late decade “At their best, costumes of the early twenties had feminine grace, pleasing combinations of color and texture, and variations in decoration without exaggeration. . . . During the latter half of the twenties, however, taste took a holiday.” Payne.

Ladies Evening Wear – “The hair was brushed sleek, drawn up to the crown of the head, and manipulated by separate strands and braids into standing loops which required wire, hairdressing, and high-backed combs to hold them erect. Flowers and feather were generously intertwined.” Payne.

Curls: “The hairdress of the early twenties was a relatively subdued affair, with curls from the center part concentrated over the temples. By 1826 sausage curls reminiscent of the formal arrangements of the eighteenth century, were massed at each side of the forehead.” Payne.

Men - Top Hat – “Top hat, usually black or dark gray, had reached its characteristic shape by 1798 and dominated the entire nineteenth century.” Payne.

“The high silk or beaver hat reigned supreme during this period, varying from year to year in height and flare of crown and width and roll of brim.” Payne.

Men’s Hair - “After 1800, wig and powder went decisively out of fashion among the ‘better sort,’ spurred in part by President Jefferson’s determinedly casual style—much to the dismay of city barbers. American farmers and workingmen gave up their queues, and joined the well-to-do in adapting simply kept short hair.” Larson

Curls - “Curls in abundance adorn the beau . . . and sideburns meet the edges of his high collar.” Payne

“In general men wore their hair rather full and long.” Payne.



Men - Clean Shaven and AntiBeard - “As they had been since late in the seventeenth century, virtually all American men were clean-shaven until the late 1820, when ‘a portion of the young men,’ . . . primarily city gentlemen of fashion, began to sport mustaches.” Called by a writer as “young exquisites”

“Beards remained far less accepted, customarily worn only by a tiny minority of Orthodox Jews.” [bearded men saw persecution] Larson
“The chin was often clean-shaven.” Payne.

WOMEN’S WORK

Women’s work “Darning socks, mending tears and holes were part of a woman’s work load. . . . In addition to plain sewing, many women found time to embellish some garments and accessories with fine embroidery. . . .” Nylander.

Seamstress - “Working as a seamstress was a way for a single woman or a widow to earn a respectable, if meager, living.” Nylander.

UNDERWEAR

Men - Underwear - “Underneath their trousers, men and boys wore only their shirts, which usually extended to midhigh and sometimes went to the knee. Women and girls also wore longer shirts, often genteelly called ‘chemises’ by 1830, with knee-length stockings, under dresses and petticoats.” Larson.

Drawers - “Only a small minority of men – who seem to have worn them primarily for winter warmth – wore drawers, and very few women had adapted them.” Larson.

“Some men did not wear any drawers under their breeches. Instead, they relied on the long tails of shirts and on linings sewn into breeches to

serve the function of drawers.” Baumgartern.

Women – Underwear

“Custom, modesty, and the necessity to keep warm before the development of efficient central heating meant that most women continued to wear shifts and stays, as they had in the eighteenth century. The nineteenth century equivalents were called different names, chemise and corset and followed the new fashion for natural bustlines and high waistlines.” Baumgartern.

“Without drawers, women were potentially vulnerable to complete and embarrassing exposure.” Payne.

“Women wore petticoats under their dresses or gowns, and some wore flexible stays to enhance their figures. Doctors continued to warn about the dangers of tight lacing, but the early 19th century was actually a time of moderation in this aspect of women’s dress. Most stays were of cotton, without whalebone; the rigid and constricting corsets widely worn in the eighteenth century and later in the nineteenth were only adopted by a few ‘fashionable.’” Larson

Nightclothes - “Although the more affluent had nightshirts and nightgowns, the majority of men and women slept in their daytime shirts.” Larson.

CHILDREN

“The basic item of infant’s apparel was a napkin or clout, period terms for a diaper. (The American use of the term diaper for a baby’s napkin was derived from the linen fabric originally used to make it.) New mothers could purchase piece goods for making diapers, although poorer families had to use recycled linen or rags. Because safety pins had not yet been invented, diapers



were secured with straight pins. Enlightened mothers sewed tape ties to their children's napkins to avoid using dangerous pins." Baumgartern.

"... mothers dressed their infants in 'nappies' or diapers and long, often white, gowns. Up to the middle of the eighteenth century, young children of both sexes had worn women's gowns and petticoats, until boys put on adult male clothing around the age of seven." Larson.

"The practicality of frocks for active children is questionable. Although made of washable material, light-colored dresses soiled easily and required frequent washing and ironing, no easy tasks in an era before automatic washers or permanent-press fabrics. The frocks of poor children were usually made of dark printed cottons that did not show soil as easily."



Baumgartern.

"Parents now put all children between infancy and three or four years

old into loose-fitting muslin frocks that were clearly unlike the clothes of adult women. Between four and ten or eleven, girls stayed in frocks while boys donned 'skeleton suits,' tight-fitting pantaloons and jackets that were distinctively masculine but very different from the clothes of their fathers and brothers. Older boys and girls continued to wear slightly simplified and less formal versions of adult attire. But in the 1830s, American families again blurred the distinction between the sexes up to age ten; they abandoned skeleton suits to dress boys in trousers and 'surtouts' or long coats, while also giving girls trousers to wear under their frocks, perhaps to retain children longer in sexless innocence." Larson.

Families of more modest means - "All American children wore dress-like garments in their earliest years and put on approximations of adult clothing when they began to do serious work. In many ordinary households, young children wore only long shirts of towcloth or cotton most of the time, heavier and coarser versions of the garments which more prosperous children wore beneath their outer clothes." Larson.

"In poor white families as well as slave households, children might well have to wait for dresses or jacket and pantaloons until they became old enough to work in the fields." Larson.

SHOES

Shod and barefoot - "I had no shoes until the ground began to freeze' . . . those (shoes) he did wear were usually vastly oversized and had to be stuffed with rags, since they were made to last him for two or three years. Even crude footwear was costly enough so that among the poor and middling families children and many adults went unshod except in cold weather. Barefoot men driving teams and shoeless women working in their gardens could be seen almost everywhere." Larson.

"Shoelessness diminished with the rapid growth of American ready-made shoe production. The organization of New England handcraft shoe manufacture on an increasingly large scale, accelerating in the mid-1820s, provided steadily lower-priced men's, women's and children's footwear." Larson

Women's Fashionable Footwear

- "Shoes showed little change from the low slipper and the side-laced shoe carrying through the decade. . . Ackerman's . . . mentions both boots and shoes of purple leather and black kid for daytime wear and white satin shoes with diamond

buckles for evening." "The low heelless slipper, square-toed in the earlier years of the decade, became more pointed at the end. For sturdier wear shoes with leather toe caps and slight heels had practical advantages." Payne.

Men's Footwear: Half boots were worn under the wide-legged trousers of the early twenties, though such trousers as those of the dandy . . . could hardly have accommodated them." Payne.

3 types of boots (a favorite footwear):



Hessian "with heart-shaped, **Wellington** "a boot with a higher top, cut away back of the knee", **jockey boot**, with a turned down top of lighter leather"

Boots were worn under trousers, which were strapped beneath the instep.

Slippers - "for indoor and formal wear"

Conservative men wore low shoes and long hose with knee breeches. Payne

SLAVES

What They Received - "Slaves might receive a gown or two, or a single pair of pants and a shirt. Although they were often responsible for sewing their own dresses with the cloth given them by their mistresses, slave women rarely had the time or materials to mend their own or their families' clothes. Since plantation work was hard on clothes as well as muscles 'ragged' and 'miserably clothed' slaves could be seen in the fields of many plantations." Larson.

Shoes - "Plantation owners were buying 'slave brogans' - shoes made especially for the Southern market - by the barrelful." Shoes for the first time. Larson

What they Received and When -

“On most plantations for which records survive, field slaves received only two suits of clothing per year, one for winter and another for summer. A man’s winter ration usually consisted of a waistcoat with sleeves, breeches or trousers, and two shirts. A woman generally received a jacket, petticoat, and two shifts. For summer, female slaves who worked outdoors received linen petticoats to wear with their shifts; men got summer breeches or trousers with shirts.” Baumgarten.

Skirts and Female Slaves -

“Given the apparent expense and inconvenience of full skirts, the modern observer might wonder why eighteenth century working-women wore skirts, not trousers. Today, pants seem practical, comfortable, and the logical choice for active physical labor. Why did slaveholders, most of whom viewed slaves as subhuman, distinguish between garment for men and for women? With the power to choose any style for their laborers, slaveholders could have dictated unisex uniforms to streamline clothing production. Nevertheless, they gave girls and women petticoats, or skirts, to wear while working in the fields alongside men in trousers. The answer lies in the eighteenth-century mind . With respect to clothing, female slaves were considered women first, and slaves second. Even in the hierarchical society of the eighteenth century, gender spoke louder than issues of social class and freedom. Only in the twentieth century were trousers



accepted as mainstream wearing apparel for women. Only then did advances in personal hygiene and easy-care clothing coin-

cide with a growing belief that women were men’s equal.” Baumgarten

“Although slaveholders considered it their responsibility to provide wearing apparel for their laborers, the style and quality of clothing varied greatly and depended on the occupations, as well as the workers’ perceived importance and status within the white community.” Baumgarten.

Hand-me-Downs - “Tradition has it that slaves routinely received hand-me-down clothing from whites. In actuality, only favored or close personal servants, a small percentage of the total slave population, benefited from the practice.” “The majority of slaves, however, did not receive their master’s used clothing.” Baumgarten.

Lack of Individuality - “One of the characteristics of field slaves’ clothing was its lack of individuality.” Baumgarten. “The fact that textiles were ordered in bulk and all the suites made at the same time helps explain the uniformity of field slaves’ clothing.” Baumgarten. “Additional ready-made clothing ordered by the dozens such as fear-nothing jackets, plaid hose, and knitted Monmouth caps, also added to the impression of uniformity and lack of individual sizing.” Baumgarten.

Lack of Individuality - “The uniformity of clothing provided by slaveholders went beyond economics. Cognizant of the fact that distinctive clothing could instill individuality, dignity, and cultural identity, some slavesholders tried to prevent such personal expression.” Baumgarten.

Earned Monday - “. . . slaves throughout the colonies partici-



pated in the market economy through money they earned by selling chickens, growing crops in their garden, playing the banjo or fiddle, or earning tips for household service. Newspaper account complained of slave women who affected ‘gaiety in dress,’ or who were ‘very fond of dressing well.’” Baumgarten.

Ornamentation and Jewelry - “Slaves, both male and female, sometimes used earrings as ornamentation, a practice carried over from Africa.” “The custom of men’s wearing jewelry in one or both ears was especially prevalent in South Carolina, an area with many newly arrived slaves; a few men born in America continued the costume.” Baumgarten

Handkerchiefs - “Whereas Anglo-Americans traditionally carried handkerchiefs in their pockets or wore them about their necks and shoulders, African-Americans often wrapped them around their heads in a distinctively African manner.” Baumgarten.

TEXTILES REVOLUTION

Industry - “The continued growth of British textile manufacturing, and the rapid emergence in the American Northeast, . . . ‘greatly cheapened and multiplied almost every species of clothing worn.’” Larson.

Fabrics . . . New England women no longer had to spin and weave the textiles they would use. Instead, large amounts of American plain and printed cottons, wool and mixed fabrics became available along with the textiles that had traditionally been imported from Europe. These products of American factories competed successfully with handmade textiles, so that this time-consuming chore was rapidly, and probably gratefully, abandoned in many household. Nylander.

Growing abundance - “All sorts of cotton fabrics are now so cheap,” claimed Mrs. Farrar in the *Young Lady’s Friend* in 1836, “that there is not excuse for any person’s not being well provided.” She left many poor Americans, white and black, out of her reckoning, who might dress more comfortably than in previous generations but were far from being “well provided,” but testified truly to the variety and abundance in dress that mass production had made widely available. The shelves of American stores bore eloquent supporting testimony; they were weighed down with a profusion of textiles which had replaced the products of household spinning and weaving.” Larson.

Hygiene and the Quantity of Clothing - “The state of Americans’ personal hygiene depended not only on how often they bathed, but on how frequently they could wash their shirts, the garments that lay closest to their skins. Cheaper cotton fabrics also meant more and cheaper shirts, making greater cleanliness possible.” Larson.

Homespun - “Yet Americans by the millions were still wearing homespun in the 1830s. . . . To wear homespun became less a sign of humble status than of rusticity, of distance from the network of stores and the commercial economy it stood for.” Larson.

Growth of wardrobe - “Personal wardrobes grew larger. Women were more likely to own more than one or two dresses, men to have more than a single jacket and pair of two of pantaloons.” Larson

FASHION

“Clothing styles continued to evolve, sometimes slowly and at other times with dramatic speed. Societal roles and mores, current events, and professional fashion designers all influenced clothing. Knowing the evolution of high fashion does not necessarily tell the scholar how ordinary people dressed for everyday Nevertheless, fashionable styles are a barometer for predicting social evolution and the standing and attitudes of those who wear the clothes.” Baumgartner

Availability and Attention to Fashion; Fashion Plates and Style - “The ascendancy of machine-made and machine-printed textiles and expansion of the web of commerce provided entry to the world of fashion for a widening circle of American women, who in city and countryside could now buy cloth in a kaleidoscopic variety of colors and patterns with hair combs, ribbons, buttons and other accoutrements. High style, for Americans, emerged from fashionable houses and dressmakers’ shops of what Americans recognized as “the centers of fashion” – Paris and Long. Annual changes in bonnet styles and the cut of gowns traveled in a month or so to New York, and then to other American cities, via illustrated magazines, “fashion plates” or large colored engravings, private letters and stylishly dressed foreign visitors.” Larson.

Fashion Plates – “New styles were transmitted from city to country in a variety of ways. Fashion plates illustrating the newest styles were included in French and English magazines like Ackerman’s Repository for many years before they began to appear in American publications. The earliest American fashion

plates were lithographed by William Pendleton in Boston in 1828 for the publication in Cotton’s Athenaeum.” Nylander.

Display of Finery - “New styles, and the yearly attention and embellishment of dress that they entailed, became an ever more important part of many women’s work and conversation. American city women, from the wives of the nation’s wealthiest men to those of clerks and master carpenters, were well known for their display of finery.” Larson

Engagement in Fashion - “Widespread engagement in fashion was part of Americans’ participation in the drama of economic acquisition.”



FROM THE PAPERS

From the N.Y. National Advocate 25th ult.

Dandy Hats -- Our city has been much amused with a low tripod kind of hat, made of fine beaver, and worn by our Bang ups. ___ Some call the Touch, others the Gape and the Stare, the real name is the Bolingbroke. It is about 6 inches in crown, and 4 in rim, shaped like an inverted cone. It is real tippy. We yesterday saw one of the fancy dressed quite unique, blue frock, black silk Wellington cravat, buff waistcoat, Cossack pantaloons, high heel boots, black ribbon and eye glass, bushy hair frizzed and surmounted with one of these little tippy hats. He looked like an hour glass, and minced his steps along Broadway in the real Jemmy Jump style. The ladies were highly amused, and more glasses were directed toward him, than would be to the Emperor Iturbide, had he just landed; while our [boy] insensible to all this curiously danced up the street, humming the favorite air of, "Look dear mad'am, I'm quite the thing; natus hay, tippity ho!"
October 7, 1823. Savannah Republican.

A Delicate Mistake!

When Dr. S. Johnson lodged at Kettle Hall, in the University of Oxford, at a Mr. Thompson's, a cabinet maker, the maid, by an unfortunate mistake, bought him one day a CHEMISE of Mrs. Thompson's, to put on, instead of his own shirt. The Dr. contemplating on nothing but Ramblers and Idlers, and colossal dictionaries, shoved his arms, head and shoulders into the lady's linen before he discovered his error. "Who has cut off the sleeves of my shirt? Who has cut off the sleeves of my shirt?" exclaimed the enraged and hampered moralist, with Stentorian vociferation, danc-ing and tugging and raring for freedom. This roar brought up poor Mrs. Thompson, who with the most consummate delicacy, shutting her two chaste eyes, slipped her hand into the room, and delivered her giant guest from his enchanted castle.
August 3, 1820. Columbia Museum.

Epigram.

Wit's a feather, Pope has said,
And ladies never doubt it,
So those who've least within their head
Display the most without it.
August 3, 1820. Columbia Museum.

A Question Answered.

What is the reason, can you guess,

Why men are poor, and women thinner?
So much do they for dinner dress,
That nothing's left to dress for dinner."
August 24, 1820, Columbia Museum.

London fashions for February. –

Opera Dress – dress of white satten with chinamsters, set on three rows without stalks—next to hems, a clochette trimmed of crape, forming full platts or quiltings. The bust trimmed with bouffant puffings of silk net confined by bows of white satin Andalusian mantle of pink satin, trimmed with ermine without spots – a high standing up collar, lined with spotted ermine finishes the cloak. – The hair arranged in long ringlets, and ornamented with small red roses, and white Spanish bows, the latter very sparingly adopted. Necklace of two rows of very large pearls.

Walking Dress – Pelisse of gros de Naples the colour of the marshmallow blossom, festooned down the front with three large wrought buttons. Black velvet bonnet, tied with marshmallow-coloured ribbands, and crowned with a large full-bloom rose and bows of velvet. Long black Chantilly lace veil; the pelisse is made with narrow French collar, surmounted by a double frill of Urling's lace. A double gold chain with a watch depending. Black kid half-boots, and yellow gloves.

March 26, 1824, The Georgian.

WORDS FROM THE PERIOD:

Margaret Bayard Smith, Forty Years of Washington Society.

"After breakfast I went forth on a shopping expedition and procured most of the winter clothing for the family, self included. One article I could not get, -- curls, French curls, parted on the forehead, you know how. You must get them for me either in New York or Phila. Now remember CURLS!" p. 142.

"The ladies of the Cabinet in their best bibs and tuckers. Most of them in new dresses just from Paris." p. 248

Mrs. Basil Hall. The Aristocratic Journey. 1827-1828.

New York City - "And the most disagreeable part of the manners of Americans is that you are called upon to admire and be surprised to such a degree that by the time I came home, I was perfectly worn out. Another thing too, which is very puzzling is the constant appeal that is made whether their manners and society are not exactly the same

as those in London. What can I say? I can't tell people who are doing their best to amuse and please me that they are not within a hundred degrees of the polish and refinement of English society; the very question show their deficiency, from what can be more ill-bred than to ask anyone what they think of yourself, and it is, in fact, neither more or less." p. 23

New York - "The women do not bear the test of evening dress. They have not, and, tho' they have plenty of good clothes on, the taste is not good. There was too great a mixture of flowers and pearls and different kinds of ornaments in the hair. They hold themselves ill, I saw but one person who danced well." p. 23

Charleston - "Then the ladies I can compare to nothing I ever saw except girls at the circus or strolling players at the Dundee Theatre, dressed in my cast-off finery fitted up according to their own taste. Such heads, such fabrications of silver muslin and tinsel, such feathers and such flowers it would require the pen of a poet or the pencil of a painter to do justice to." p. 208

Louisville, KY - "We had all gone out together but after walking bout a hundred yards Mrs. Cownie and her little charge parted with use and turned into a shop in search of something they wished to purchase. This proved to be a milliner's shop, and the old lady was so delighted with Eliza's frock—one which her Aunt Katherine worked for her—that she begged Mrs. Cownie as the greatest favour to let her see some more of her dresses. Mrs. Cownie very good-naturedly returned home for three of the child's prettiest frocks and nothing could exceed the admiration, not only of the milliner, but of the numerous ladies for whom she sent to see these beautiful things. Now you must know that they have all been worn and washed for a twelve-month, and I could not but imagine what would be the amazement of the Louisville ladies could they have seen the clothes of the children of some of my friends who understand the subject so much better than I do that my little girlie's modest equipment could not possibly bear comparison with their's. However, as those ladies knew no better they were sufficiently astonished with what they saw. Patterns were taken and a request made that one of the frocks might be sent to a lady at some distance, but Mrs. Cownie not liking to lose sight of her property could not carry her good nature so far. They had seen Basil and me walk past and the next petition was for a loan of my bonnet to copy, a bonnet which I got the beginning of last summer, but the milliner says that a thing being made from an English pattern or from what is worn by anyone well known gets sale so much better and sooner than on account of intrinsic value." p. 267 .

GLOSSARY OF CLOTHING TERMS

Bombasine – A textile having a twilled appearance with a silk warp and a worsted weft. It was usually black, and, because it was lusterless, was often used for mourning

Boots - Wellington boots/Hessian/Jockey Boots

Cambric – A very fine thin linen

Casemire (cashmere). A soft woolen fabric with a twill weave originally imported from Kashmir and made of the under hair of Tibetan goats. Later it was imitated in Europe.

Chamois. Soft, pliable leather from chamois (goatlike antelopes) as well as from sheep and goats

Chemisette. A dickey or fill-in for a low-cut bodice, usually made of fine linen or cotton and often lace trimmed

Corsage. Bodice or upper part of a women's dress

Crape (French crepe). A thin, crinkled silk, cotton or wool.

En gigot. Sleeves shaped like a leg of mutton with fullness at the shoulder narrowing toward the wrist.

En grand bouches. Large curls

Fearnaughts, Monkey Jackets

Fichu. Kerchief or small scarf, generally of thin, filmy material, that was worn around the neckline.

Gigot de mouton. Literally, leg of mutton, referring to sleeve shapes which are large at the shoulder and fit closely at the wrist.

Gingham. Plain-woven fabric made from dyed cotton or cotton-blend yarn. Checks or stripes. [Dorothy in the Wizard of Oz]

Kilmarnock and Scotch Caps

Leghorn. A plaited Italian wheat straw used in hats.

Morocco boots

Nankeen. A yellowish-brown cotton material

Negrd 4hoes

Negro jackets and pantaloons

Osnaburgs – course type of plain textile fabric; fabric most common in slave garments (flax, tow or jute)

Pelerine. A cape-collar or short cape, matching or contrasting

Pelisse. An outdoor garment such as a coat or cloak.

Reticule. Lady's small handbag.

Ruche. Pleated or closely ruffled strip of lace, net or some soft fabric to be used as trimming

Sandals

Ruff. Collar which evolved from the small fabric ruffle at the draw-string neck of the shirt or chemise sembling those work in 16th and 17th century Old Masters paintings, revived in the 1820s.

Sarsnet (sarcentet). A thin silk with a taffeta weave and a slight sheen

Spencer. A short jacket, often of contrasting color or material, and ending at a high waistline just below the bust.

Surtout - "the surtout great coat was close fitting and similar in cut to a frock coat. When there were no outside pockets a small one was sometimes placed in the lining of the skirt for a handkerchief. One form of surtout was the Wellington coat, a kind of half and half great coat and undercoat (ie frock coat) meeting close and square below the knees (1828, Creevery Memoirs)".

Tucker. A lace or lawn edging used (tucked in) around the low-cut neckline

Waterloo frock

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