

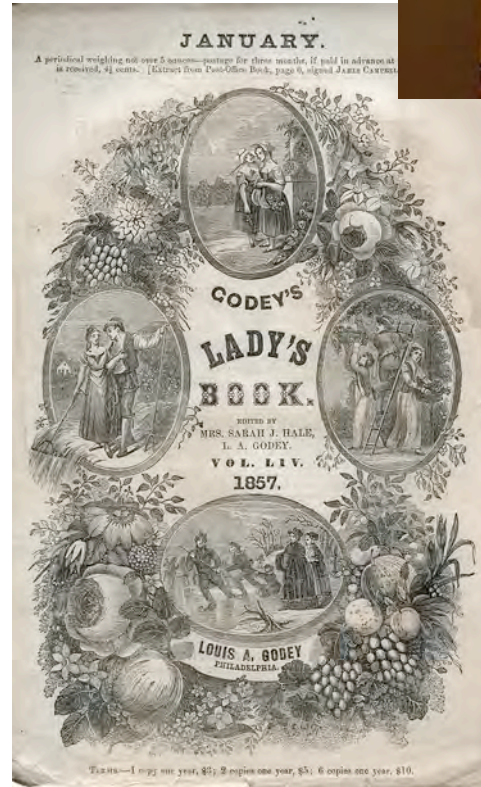
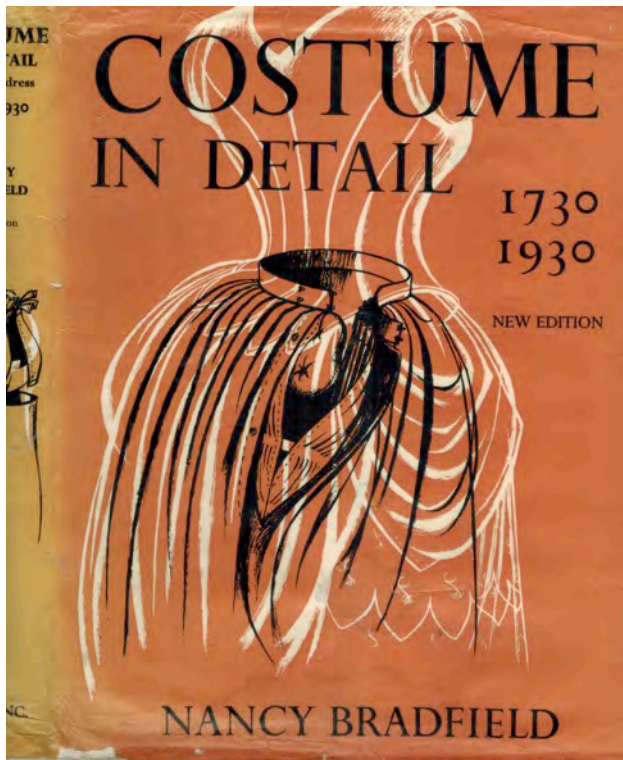
What Men and Women Wore in New Castle

Silhouettes:
1860-1920



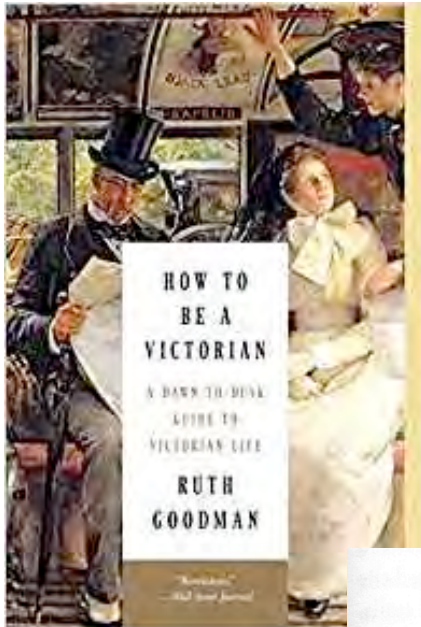
The Height of Fashion: Delaware Women Dress Up”
By Susan Hannell, Peggy Litchko & Betsy Martino 2014

Plus Fashion Plates from
other sources.



A 'Gibson Girl'

Comparison of clothing men's clothing worn in New Castle with that worn in Victorian England



In England, according to Ruth Goodman:

- Hats were rarely removed in public
- Waistcoats & jackets were both to be worn at all times
- Shirts not to be seen except in very informal situations.
- Pants became straight legged similar to modern ones
- Underpants & undershirt or 'union suit' were worn

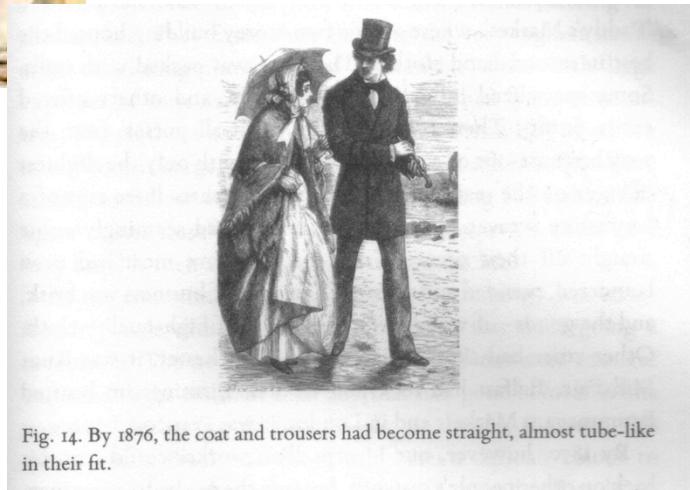


Fig. 14. By 1876, the coat and trousers had become straight, almost tube-like in their fit.

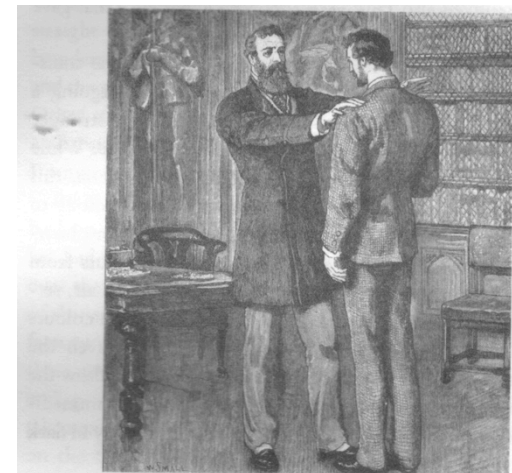


Fig. 15. 1884 was a time of baggy trousers and loose-fit coats for mature men while the modern lounge suit was emerging as the fashion of the young.

Men's and boys clothing in New Castle c1878, late Victorian times. EVERY ONE of the people was wearing a hat, almost all were wearing a jacket and many were wearing a waistcoat ("vest").



Neckwear in portraits of men from New Castle was a cravat or ruffle until about 1830. Coats were single or double breasted and full cut except for two seamen with youthful figures. [Cutaway jackets emphasize one's midriff]

1759



d1798



c1804



<1811



c1830?



1830



1840-1850?



1785



c1805



In 1815, Mrs. James McCullough (builder of 30 the Strand) sent her husband a package including cravats and yellow cotton pants, and comments that he needs new ruffles on his shirts. (He particularly liked “a handsomely plaited ruffle”)

Historical Reminiscences of the McCulloughs

48

REMINISCENCES.

their grandmother, Mrs. Crow, who took care of them from their mother's death. Two of them married Gillespies, (brothers,) and left the place.

We now subjoin the other letter, written just before our father gave up the sea.

MAY 18, 1815.

MY DEAR JAMES:—I send with this a bundle of clothes. It contains four shirts, four pairs nankeen pantaloons, three cravats, three pocket handkerchiefs, two pairs stockings. I wish to know if you don't want some butter put up to take with you. It can be had here at present for eighteen cents per pound. Write, and let me know, and I will get it for you. I should like to know if you mean to come down and see us, and when? I want you to get me a large water bucket; our girl let the large one fall, and broke it, and there is not one to be had in New Castle. Two or three of your shirts want new ruffles; get the cambrie, and I will have them done. If you intend to get anything for sea shirts and sheets, you had better get it, and the children can help make them.”

From this letter we learn how poorly supplied

REMINISCENCES.

49

were the stores of our native town half a century back. The fact is, that there was then very little communication with the city. This was before steamboats were regularly employed on the Delaware. A packet then plied between Philadelphia and New Castle twice or thrice a week, and to go to the city was quite an event. Now, by the railroad, the city can thus frequently be visited in a day. Then, also, all gentlemen wore shirt ruffles; bosomed shirts were things unknown. Our father particularly prided himself in a nicely ironed shirt, with a handsomely plaited ruffle; and before he felt the need of devoting his early Sabbath hours to the task of instructing the young, *hours* were spent in beating his coat and pantaloons on a line in the yard, and seeing that Kitty had his boots nicely polished for church—for we think, that even then, he neglected not the outward forms of religion. Our mother's death was made, in the hands of God, the main instrument of his “effectual calling.” Soon after this, was family worship instituted by him, and of the prayer meetings held in the church he became and continued an active leader. Candor and straight-forwardness were his peculiar traits,



Nankeen trousers:
(yellow cotton)



“ARABELLA MARIA. “Only to think, Julia dear, that our Mothers wore such ridiculous fashions as these!”

BOTH. “Ha! ha! ha! ha!”

c1759, Anna Dorothea Finney

Amstel House, 2 E 4th, by John Hesselius



Lace trimmed satin dress

Panniers under skirt, or dome-shaped hoops,

One piece; not separate bodice and skirt

Bodice closed with hook & loop

No stomacher

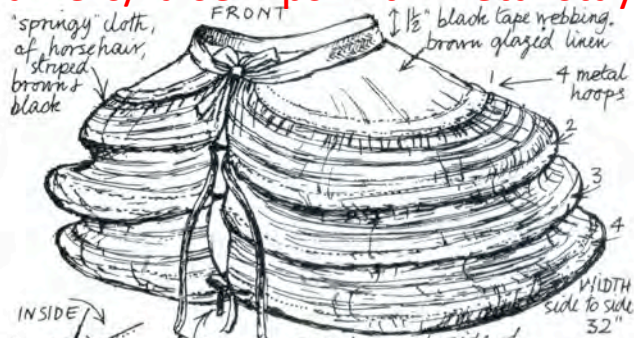
Worn over a stiff corset of whalebone strips



Paniers/false hips with metal stays

Mid-18th c.

Pair of 'false hips' or 'panniers,' of brown and black striped horsehair, over four pairs of metal hoops, with tape ties.

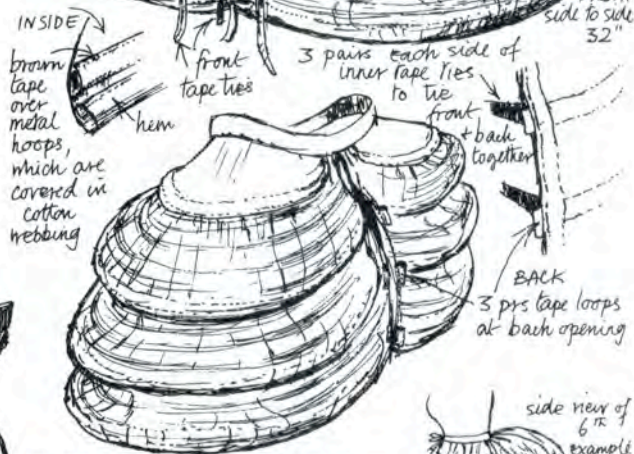


2nd half 18th c.

Linen stays, close narrow boning, of dark grey whalebone; front with stiffened centre panel. Fawn cotton stays, half-boned, wide and narrow whalebone. Snowshill Collection

"aids to beauty" hair raised on pads-chemise stays & panniers

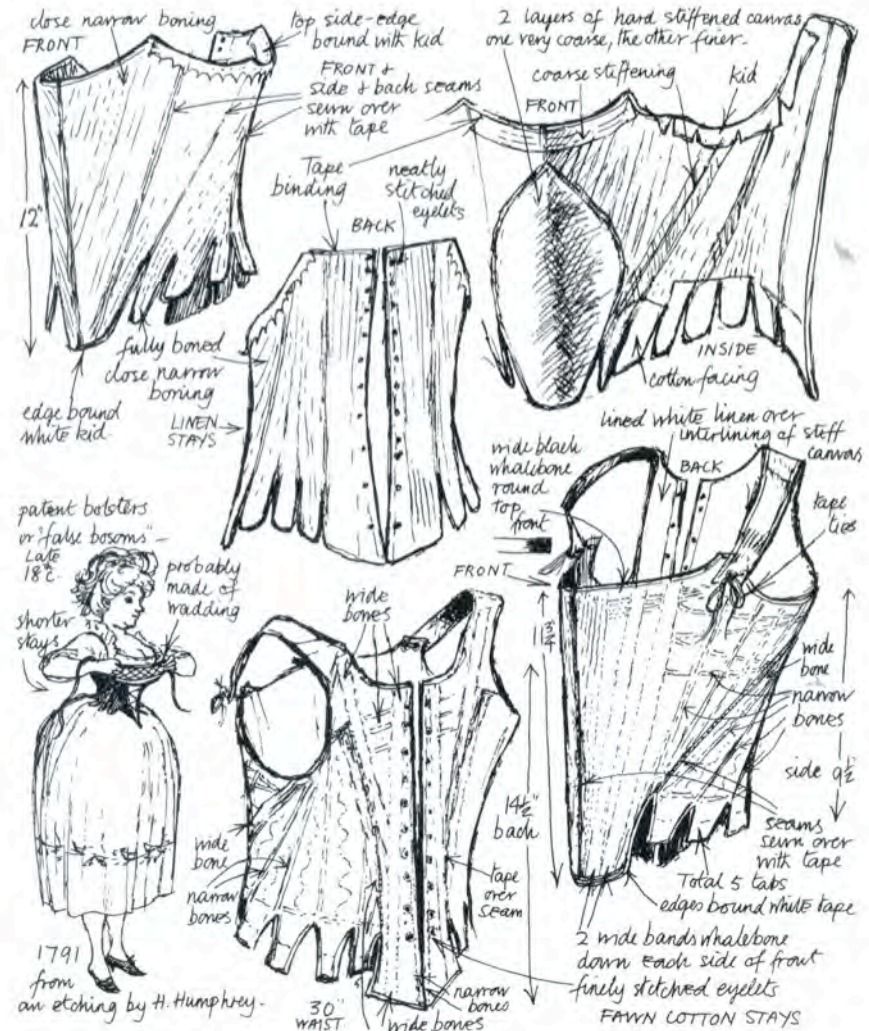
1775-80 from an engraving by T.F. de Göz



In the last quarter of the 18th century - 'false rumps' or 'bums' or 'culs postiche'



These side-hoops or 'false hips,' 1740's-60's, are of the earlier style; improved hinged ones appeared c. 1750. They continued to be worn under Court dresses long after they went out of use for day wear; but the 'false rumps,' fashionable during the '80's, do in some examples



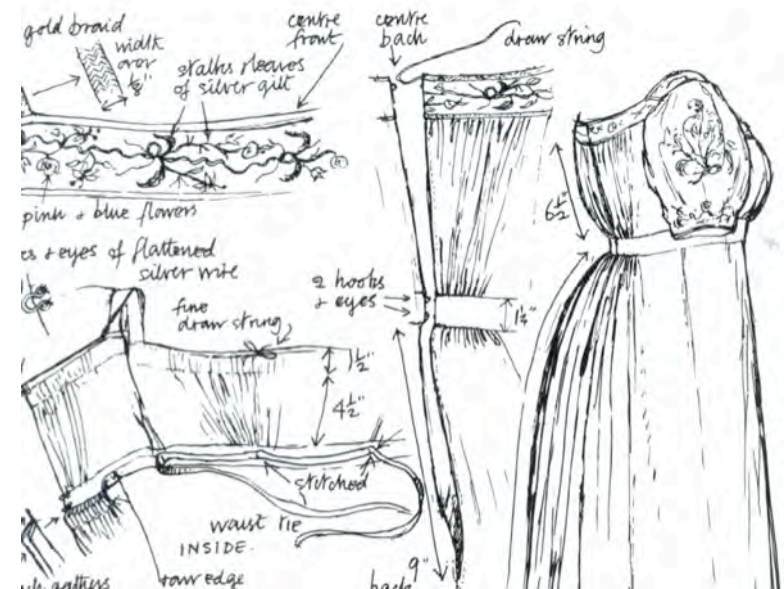
have width at the side as well as at the back. The terms 'pannier' and 'bustle' were not actually used during the 18th century. Both the pairs of stays show the rising waistline; they are extremely finely stitched.

c1813, Mary Van Leuvenigh Van Dyke

2 The Strand, 300, 400 Delaware, by John Crawley

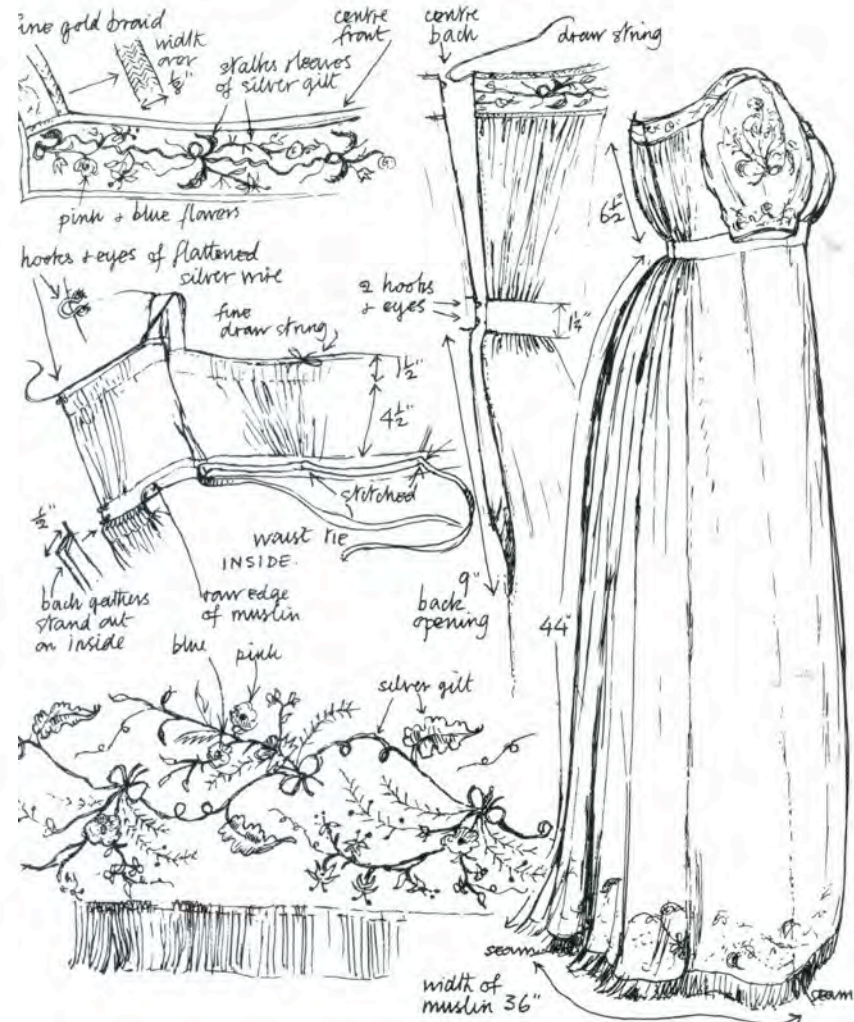
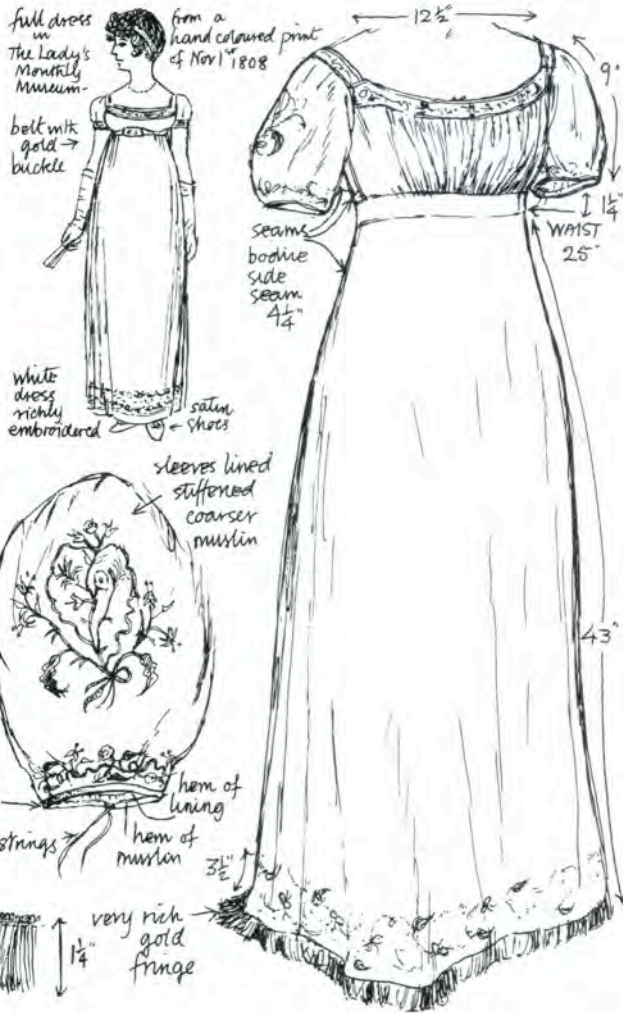


- High waist
- Lace/gauze scarf
- Short sleeve, shocking bare arm
- Extraordinary cap
- Style: empire, regency (federal period)



c. 1806-09

Full evening dress in plain white muslin, richly embroidered at neck, sleeves, and hem, with heavy gold fringe at hem. High-waisted and back fastening with hooks and eyes of flattened silver wire and draw-string. Tape tie inside. Only sleeves are lined with stiffer coarser muslin. from Lullingstone Castle in Kent; now at Snowhill Collection



1811
from a drawing by Ingres
full dress
"Madame Panckowicz, nel Bochet."



A very simple dress made of the plainest possible muslin, but heavy with the weight of the gold fringe at the hem. The embroidery is exquisite, being sewn with single very fine strands of coloured silks in pink, blue, yellow, green, and grey, for the flowers, buds, and fern, with

the leaves and stalk in silver-gilt thread. *The Lady's Monthly Museum* 1808 fashion-plate shows a very simple fashionable dress, of 'fine leno over white satin,' belted, and with long buff gloves and a tiny fan.

1830-40? Hannah Booth

212 Delaware



Elaborate cap

Lace collar

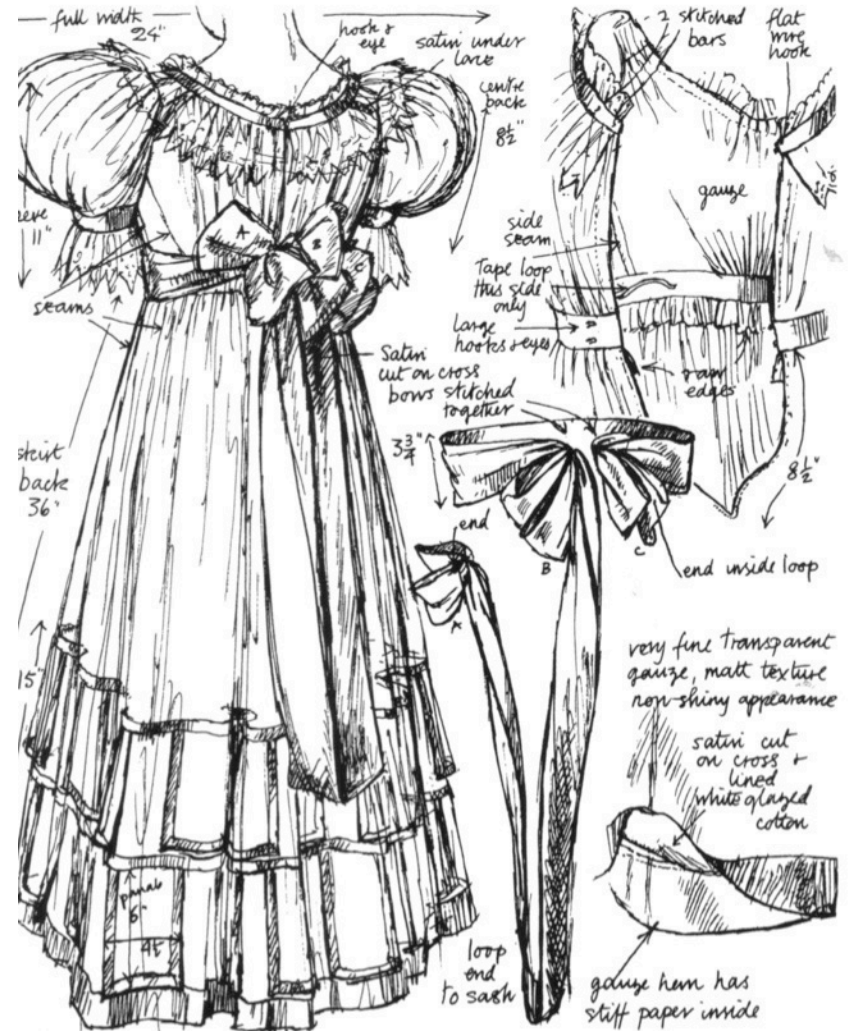
Satin sash?

'Leg of mutton' (gigot) sleeves



1828-30

Primrose-yellow gauze over-dress, trimmed with golden-yellow satin cut on the cross, and fine blonde lace. An evening gown with very full puffed sleeves, edged with the lace. Wide satin sash with bow and long hanging loop. Decorated from hem to knee-level with panels edged in satin. The under-dress is missing. Snowhill Collection



A matching satin under-dress with short puffed sleeves would have completed this lovely gauze evening dress. The gathering of the bodice and skirt on to the ribbon waistband is full and close, and the dress hangs wide at the hem, measuring all round 96". With these

wider skirts, decoration reaches knee-level, and then is used no more as the width increases; this is particularly so on day dresses. Extra waist-petticoats are worn, often with rows of thick piping above the flounced hem.

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Silhouettes – 1860 - 1920



1860



1870



1880



1890



1900



1910



1920

1860s



Women's fashion changed in many ways during the 1860s.

- ☞ The round full skirts popular during the Civil War became flatter in front and fuller in back.
- ☞ Cage crinolines (or hoops) changed from large and circular to oval with a flat front.
- ☞ White collars were added, often fastened with a brooch.
- ☞ Shoes were more visible under skirt hems.
- ☞ Sewing machines were in widespread use.



Godeys Ladys Book

Philadelphia magazine, 150,000 circ. In 1860

New Castle people would know what fashion is fashionable



1860



1875

1870s



By the 1870s...

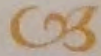
- ☞ Dresses fit closer to the body with boning sewn into the bodice.
- ☞ Skirts were elaborate with the inclusion of trims, ruffles, extra fabric and trains that were described as a "mermaid style."
- ☞ Bustles were used until about 1877.
- ☞ Tightly-laced corsets featured metal stays.
- ☞ Women required different outfits for each activity of the day - morning, visiting, walking and dinner.



Gift of Mrs. T. Coleman Dupont of Wilmington and Buena Vista; "possibly belonged to her grandmother, Dorcas Van Dyke Dupont" (but b1803-d1838).



1880s



By the 1880s more women worked outside the home. Many sewed their own clothing or purchased mail-order and ready-made clothing.

- ✧ Corsets and boning in bodices became more restrictive.
- ✧ The bustle made a resurgence. It was now worn high and very large.
- ✧ Boots were taller and buttoned on the outside. Square toes were being phased out.



1890s



In the 1890s women were heavily influenced by fashion magazines and department stores.

- ❧ Bustles disappeared. Dresses were narrow at the waist and tight at the hips.
- ❧ Corsets were still tight, and blouses were full producing a tiny waist line known as the "wasp waist."
- ❧ High, stand up collars were popular.
- ❧ Shoes had pointed toes - despite complaints about the health of the foot.
- ❧ In 1895-1896, enormous sleeves puffed out from the shoulder to elbow. Sleeves were tight below the elbow. These were called "leg-of-mutton" sleeves.



Gibson Girls – 1895 -- composite American girls by Charles Dana Gibson



Tall, slender, ample bosom, exaggerated S-curve torso, hair piled high on her head, she dominated comical little men

1910s



In the second decade of the 1900s...

- ☞ The "Lingerie" dress (displayed here), first appearing about 1898, was worn until about 1920.
- ☞ The reliance on corsets and boning decreased as the decade progressed.
- ☞ The "Hobble Skirt" was so tight that it restricted a woman's ability to walk.
- ☞ By the end of the decade, hemlines were higher - 5" to 7" from the floor.



1920s



By the 1920s young women, known as flappers, enjoyed their independence and a good time...

- ☞ Corsets and boning was gone. Clothing was worn loose and busts flattened.
- ☞ Hemlines crept upwards. At their most extreme they were just 1" below the knee.
- ☞ Synthetic materials were used more frequently.
- ☞ Bobbed hair, cloche hats (below), modern stockings were hallmarks of this decade.



Margaret Janvier Holcomb



Margaret Holcomb lived from 1907 to 1995. She was very involved with *A Day in Old New Castle*, as her mother was one of the founders of the event in 1924. She spoke French and was a world traveler, working in the libraries of cruise ships.

In 1941, Margaret married Thomas Holcomb II. For some time they lived at Walnut Hill, the Holcomb family estate on Route 273. She later lived at Harmony House, the Janvier home at Third and Harmony Streets (next door), where she was an avid gardener.

Margaret was about 18 years old when she wore this dress.





- 1860
- 1870
- 1880
- 1890
- 1900
- 1910
- 1920

What date?





1920, Flapper



- 1860
- 1870
- 1880
- 1890
- 1900
- 1910
- 1920

What date?



1920, Flapper



1860, civil war, hoops



- 1860
- 1870
- 1880
- 1890
- 1900
- 1910

What date?





1920, Flapper



1910, hobble skirt



1860, civil war, hoops



- 1870
- 1880
- 1890
- 1900
- 1910

What date?





1920, Flapper



1870



1880



1890



1900

1910, hobble skirt 1860, civil war, hoops

What date?



1900, S-shape





1920, Flapper



1910, hobble skirt



1860, civil war, hoops



1900, S-shape



- 1870
- 1880
- 1890

What date?



1890 wasp waist



1920, Flapper



1910, hobble skirt



1860, civil war, hoops



1880 big bustle



1900, S-shape

1870

1880

What date?



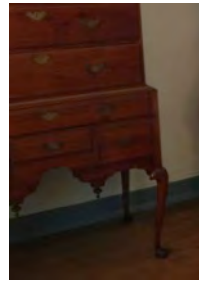
1890, no bustle
Wasp waisted

Parallels between architecture, furniture and clothing:

1700's (Georgian, Chippendale)



Projecting horizontal elements



Heavily carved legs



Hoops & panniers

Early 1800's (Federal, Sheraton, Empire)



Flat, fanlight only ornamentation



Uncarved, flat, veneered



Simple drop

Late Victorian



Porches, projecting windows, multicolor, asymmetrical cross gables



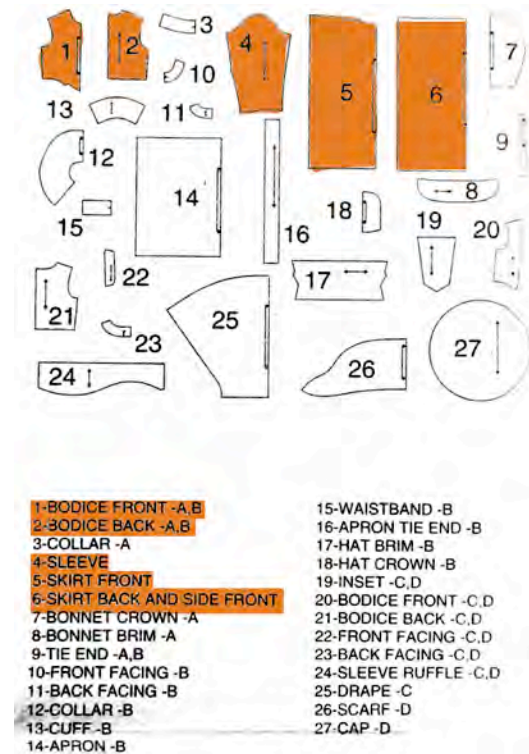
OMG



New Castle resident Lisa Samson Made a A Civil War Era Dress from Simplicity Pattern 3723



[Blog about Simplicity Pattern](https://thepragmaticcostumer.wordpress.com/2014/10/28/one-pattern-to-rule-them-all-a-civil-war-era-dress-made-from-simplicity-3723-part-1/)



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Rita Meek in modern Victorian style silk ball dress. Made by Thomas Tear, New Castle

Worn in 2016 at the 4th annual Fezziwig's Ball, the 2nd Saturday in December at the Arsenal in New Castle.

James Meek in modern tails rented from Jos. Bank.