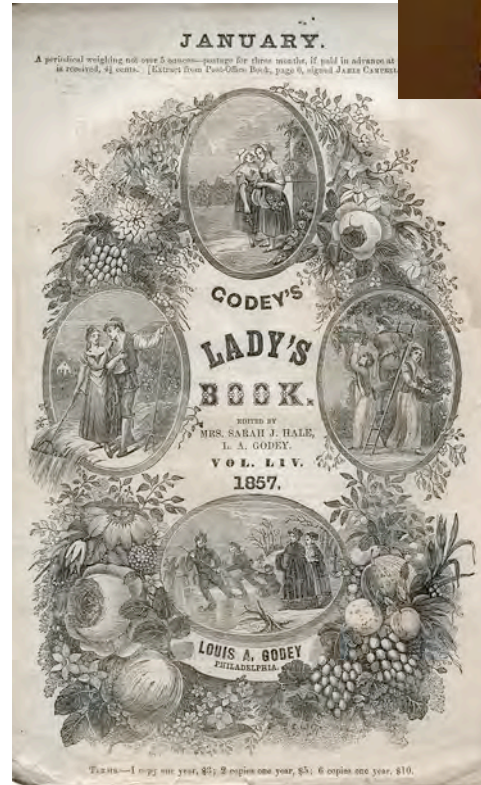
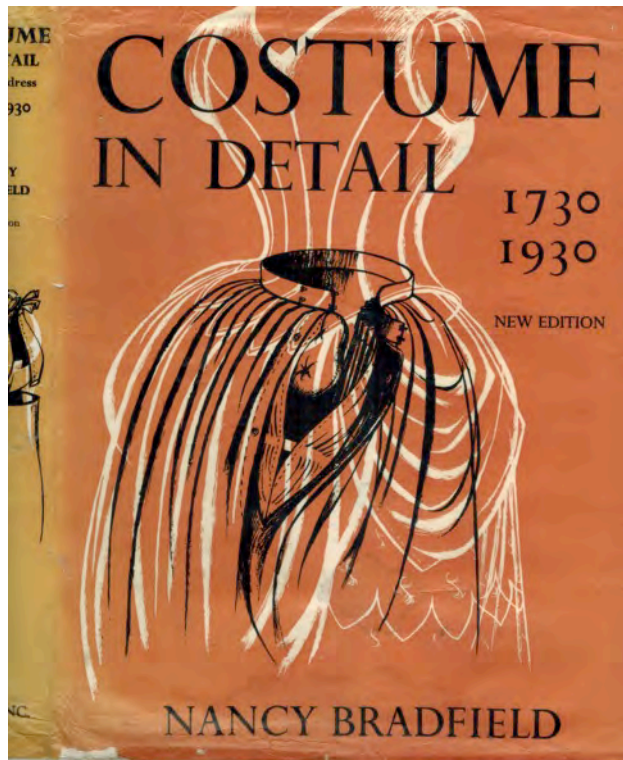


# What Women Wore in New Castle

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

Plus Fashion Plates from  
other sources.

Silhouettes:  
1860-1920



A 'Gibson Girl'



“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 4<sup>th</sup>, 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

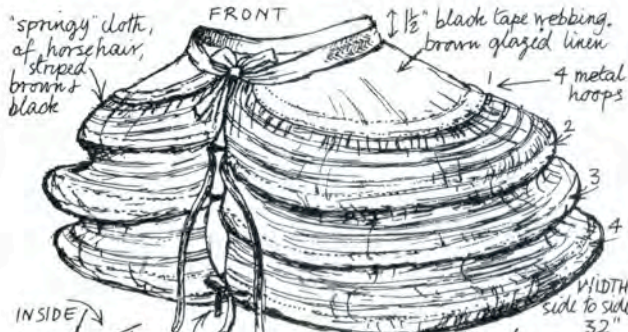
No stomacher

Worn over a stiff corset of whalebone strips



Mid-18th c.

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

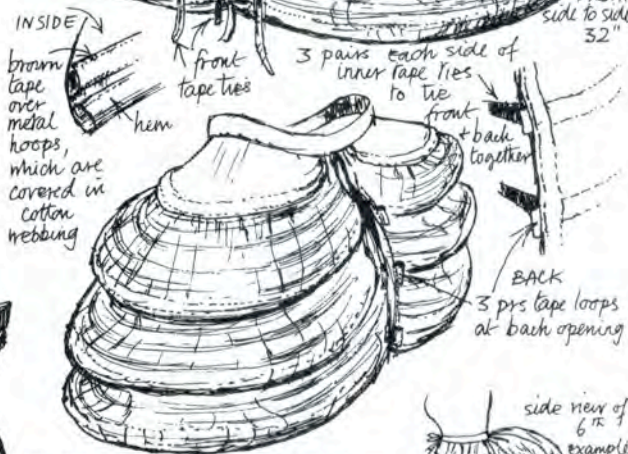


2nd half 18th c.

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

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

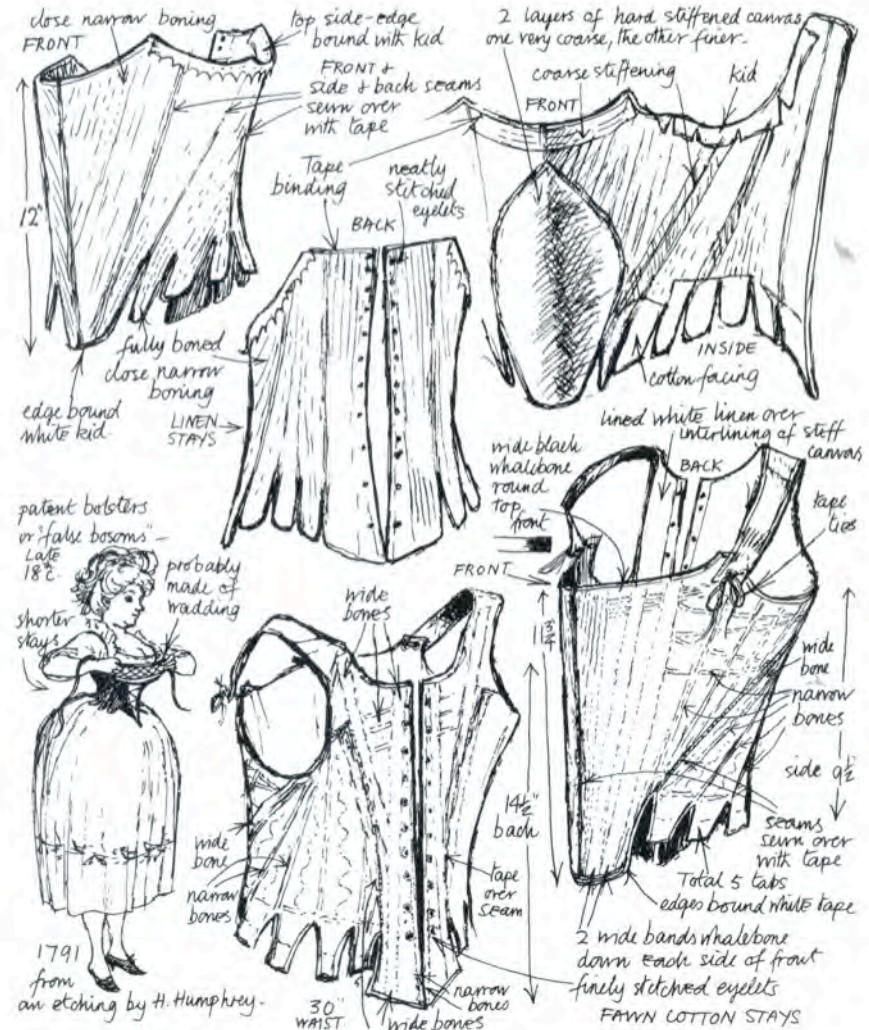
1775-80 from an engraving by T.F. de Goy



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



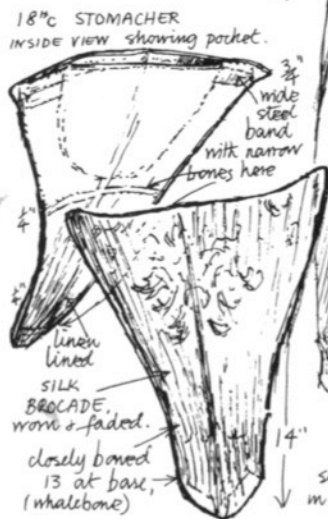
These side-hoops or 'false hips,' 1740's-60's, are of the earlier style; improved hinged ones appeared c. 1750. They continued to be worn under Court dresses long after they went out of use for day wear; but the 'false rumps,' fashionable during the '80's, do in some examples



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.

# 1730-40

Green and pink silk striped floral brocade, open robe with wide, loose sleeves and deep cuffs below the elbow. Front folds on bodice are missing. Bodice is linen-lined, sleeves half lined in green silk. A rich, heavy brocade, coarsely sewn together. Separate 18th-c. boned stomacher, with steel band across front and pocket in lining. Snowhill Collection



During the 1730's dresses are plain and untrimmied, with long fitting bodice sewn to a wide fully gathered or pleated skirt, worn over a dome-shaped hooped petticoat. By the '40's the skirt widens and opens in front to show the petticoat. The bodice usually has folded back edges

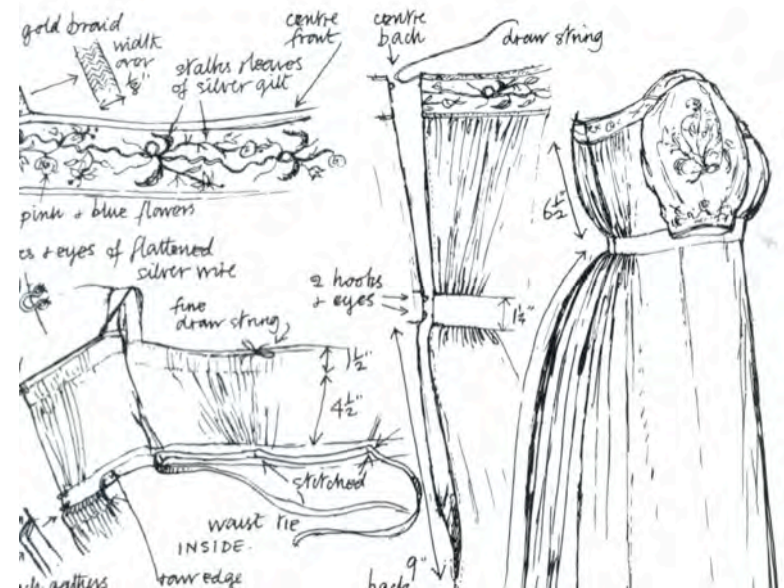
with a separate stomacher. The example shown here does not match this dress, but it has an interesting feature, the pocket in the lining; this would be for herbs, giving the wearer a pleasant fragrance. Deep cuffs are typical of this date.

# c1813, Mary Van Leuvenigh Van Dyke

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

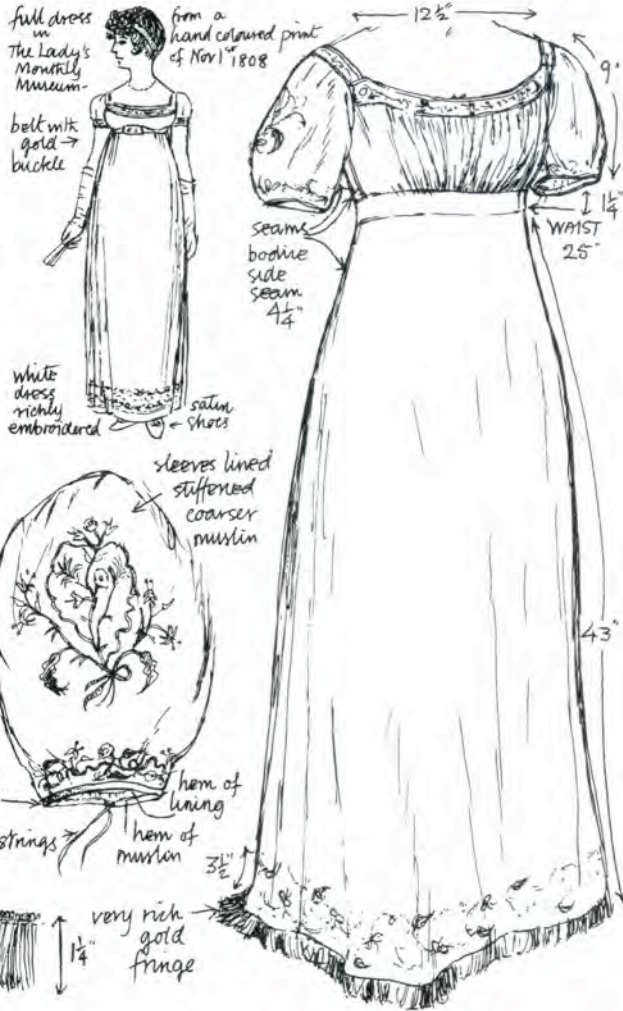


- High waist
- Lace/gauze scarf
- Short sleeve
- Extraordinary cap
- Construction method??



c. 1806-09

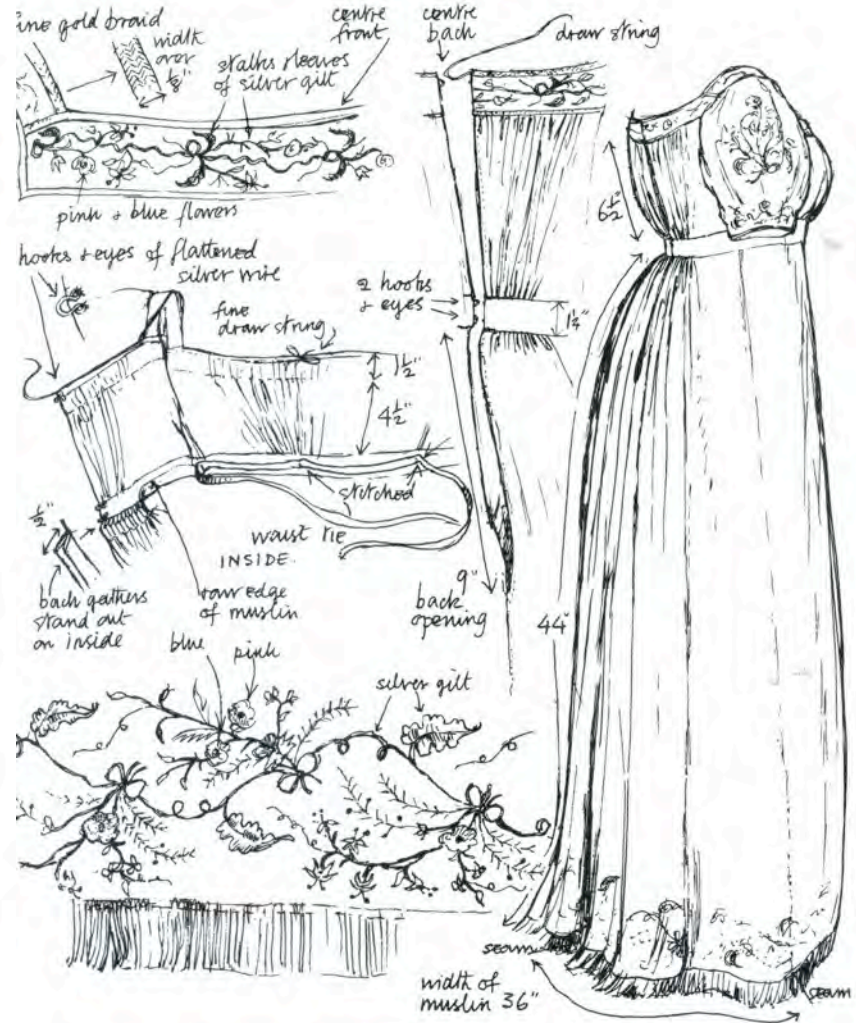
Full evening dress in plain white muslin, richly embroidered at neck, sleeves, and hem, with heavy gold fringe at hem. High-waisted and back fastening with hooks and eyes of flattened silver wire and draw-string. Tape tie inside. Only sleeves are lined with stiffer coarser muslin. from Lullingstone Castle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



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



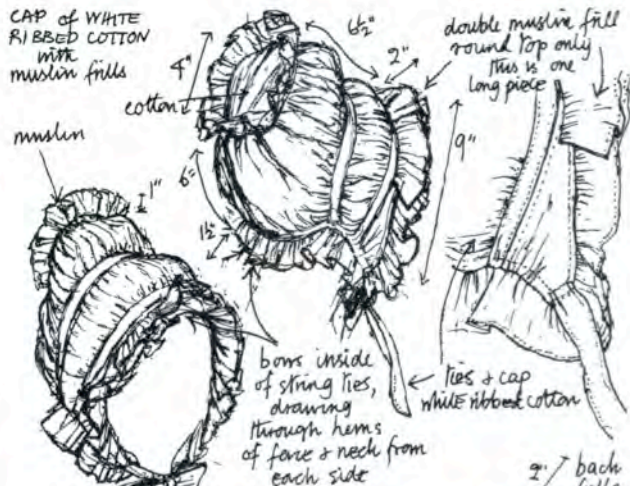
DETAIL  
twist of 2 strands loop ends  
very rich gold fringe 1 1/4"



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.

## 1820-30

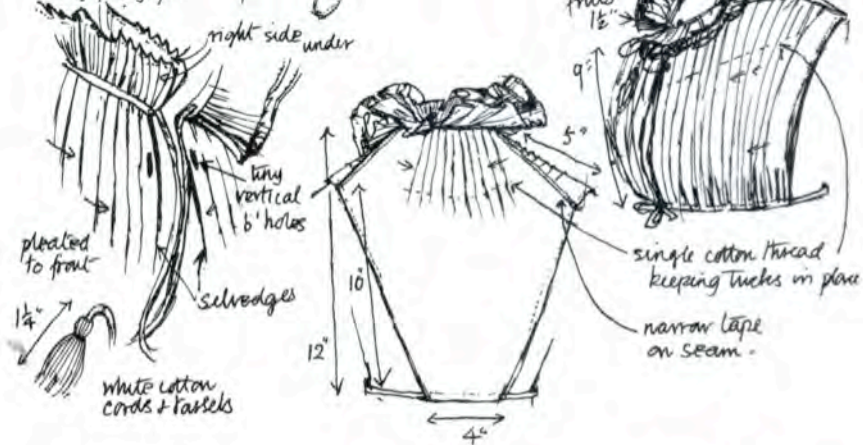
Ribbed white cotton cap with muslin frills, finely gathered crown, all beautifully sewn. Second cap, all of net, embroidered net frill, and fully gathered crown pulled up by draw-strings in seam.



## 1800-25

Two white lawn tuckers, double pleated frills, cord ties with tassels. Shoulder frills on one tucker. Snowyhill Collection

WHITE LAWN TUCKER with tucked front & back + very finely pleated frills



The remarkably fine sewing, pleating, and gathering on these accessories have to be seen to be believed. Both caps have the frill round the face and neck in one long piece, overlapping over the forehead, so that it need have no join. The 1822 study shows both cap and tuckers.



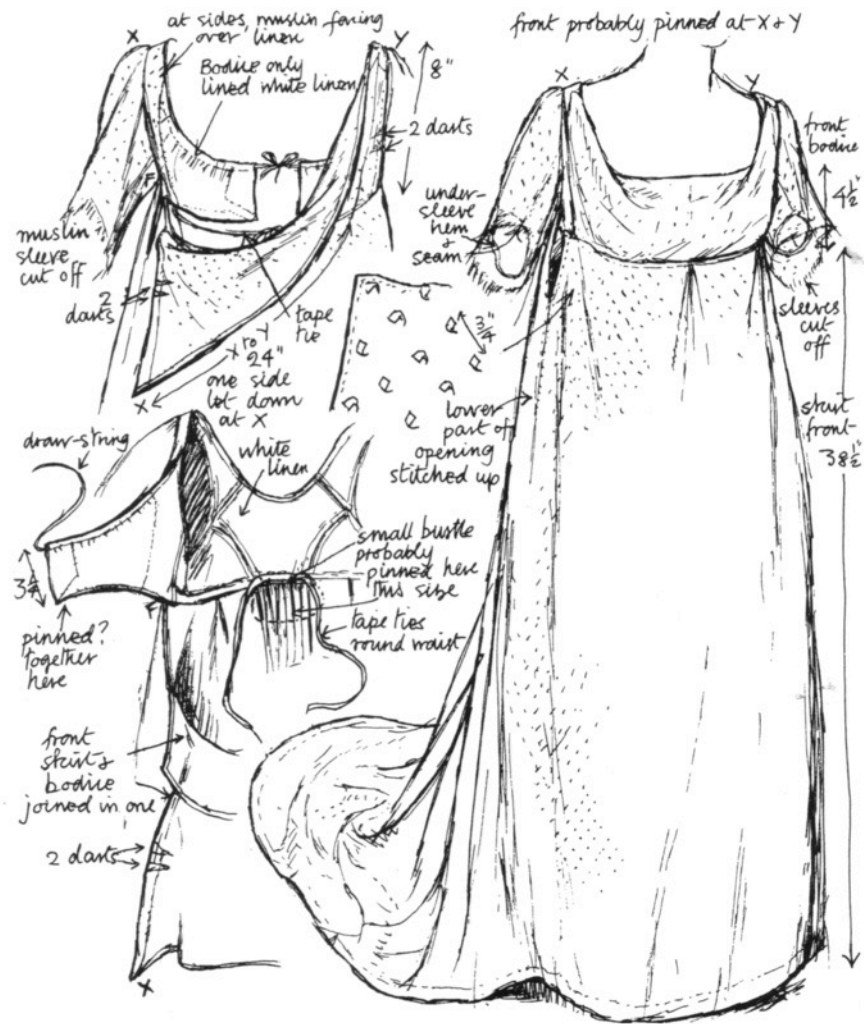
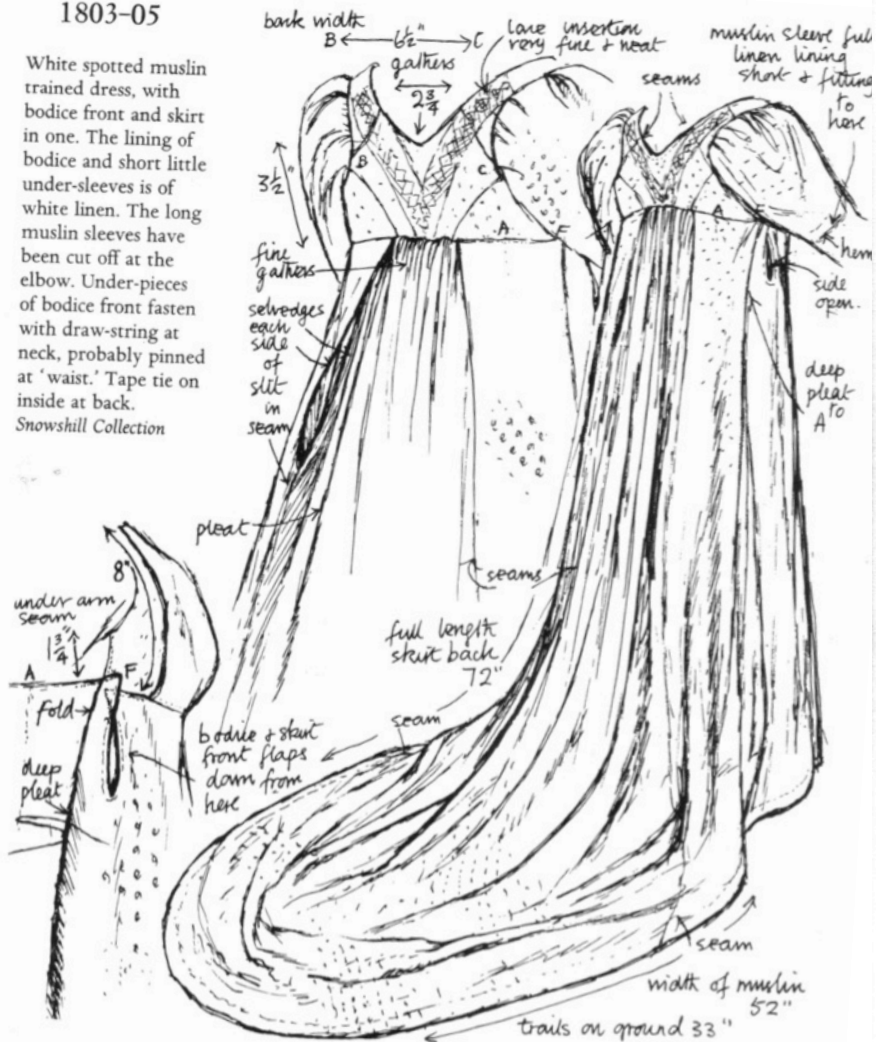
The cap is very similar to these shown here, but slightly different with inside gathering on the upper part of the crown. The tucker with the shoulder frills was probably worn outside the dress.



1803-05

White spotted muslin trained dress, with bodice front and skirt in one. The lining of bodice and short little under-sleeves is of white linen. The long muslin sleeves have been cut off at the elbow. Under-pieces of bodice front fasten with draw-string at neck, probably pinned at 'waist.' Tape tie on inside at back.

Snowhill Collection

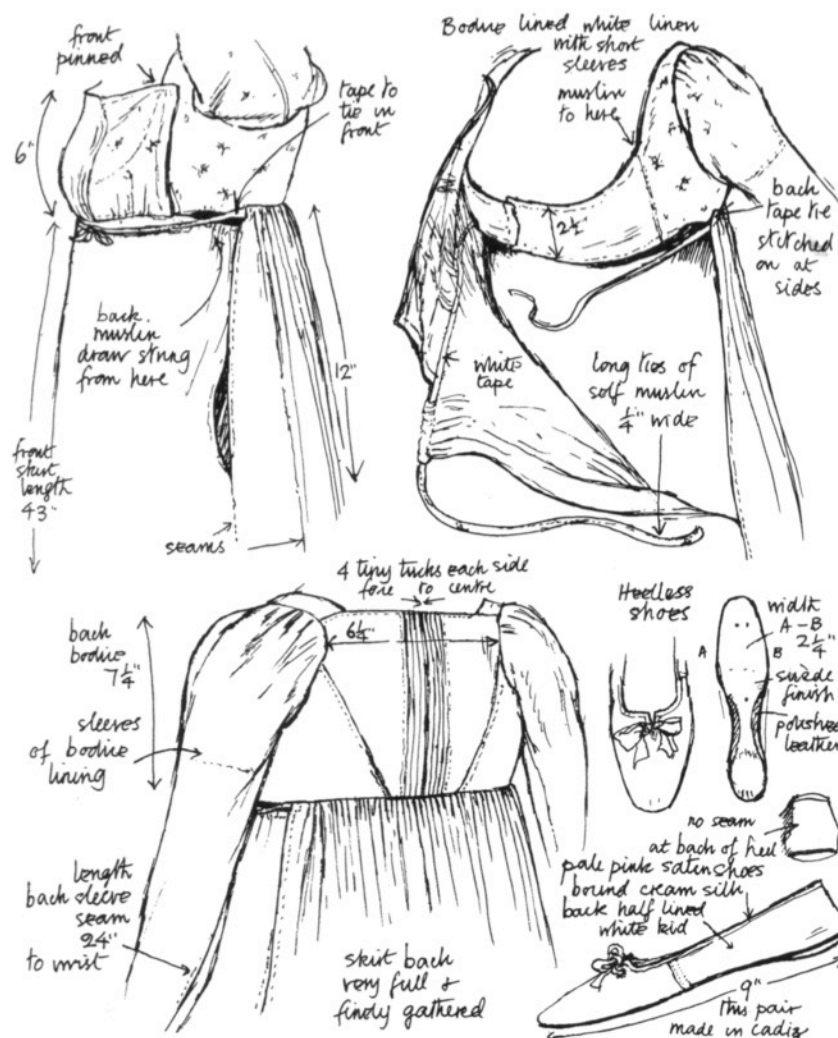


This graceful trained dress is a good example of the style and construction found 1800-10, and it could have been used for day or evening wear until c. 1806, when day dresses with trains are no longer fashionable, although the skirt is often slightly longer at the back than

at the front. A small bustle pad would still have been needed under this dress to hold out the back gathlers. A chemise and waist-petticoat would probably have been the only underwear, with stockings gartered at the knee.

c. 1810

White muslin dress embroidered in tiny flower motif of brown and blue-grey. The sleeves are very long. Apron-front bodice and skirt, pinned at shoulder. White linen lining to bodice back, with tiny sleeves and narrow under-pieces at front. Frilled hem. Pink satin shoes, no heels, no shaping for left or right feet. Snowhill Collection



White muslin dresses with dainty spot, sprig, or check patterns continue to be in fashion until the '20's. During the years of war with France there is little change, but after 1815 there are hints of new styles to come. There is an increased use of frills at the hemline, and more

decoration on the bodice. The waistline reaches its highest level c. 1815-20, then gradually lowers as the hemline increases in width. These heelless shoes, called 'straights,' remain with little change for 50 years. See also Regency dresses pp. 372-374.

# 1830-40? Hannah Booth

212 Delaware



Elaborate cap

Lace collar

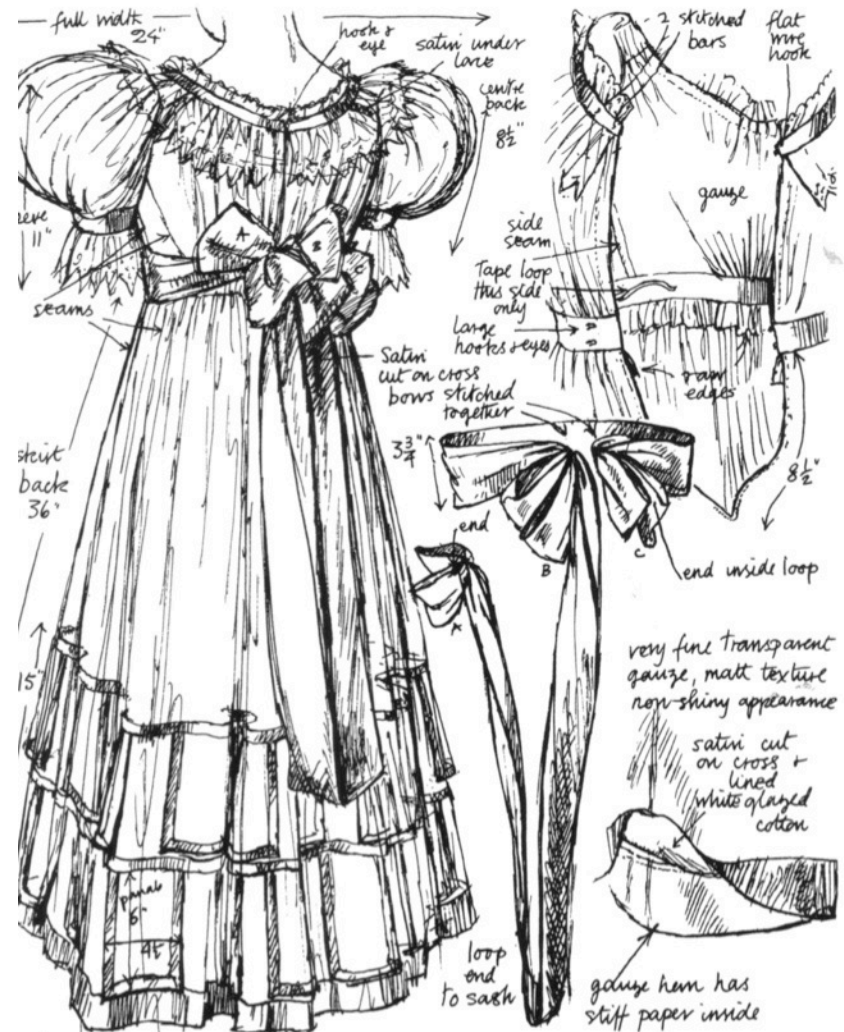
Satin sash?

'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.

# The Height of Fashion: Delaware Women Dress Up”

By Susan Hannell, Peggy Litchko & Betsy Martino 2014



# Display in the Old Library, E3rd



Thanks to Susan Hannell

# 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.





# Mary Robeson



## Mary Robeson



Mary Robeson grew up in the home of her grandparents on The Strand. In 1857, at the age of 24, she married a distant cousin, John W. Janvier of New Jersey, in the parlor of that home.

The couple moved to New Jersey, where she was still living in 1920 at the age of 87.

The photograph behind Mary's dress is one of several photos that she took of New Castle in 1891.



# Godeys Ladys Book

Philadelphia magazine, 150,000 circ. In 1860



1860



1875

1870s



By the 1870s...

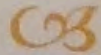
- ☞ Dresses fit closer to the body with boning sewn into the bodice.
- ☞ Skirts were elaborate with the inclusion of trims, ruffles, extra fabric and trains that were described as a "mermaid style."
- ☞ Bustles were used until about 1877.
- ☞ Tightly-laced corsets featured metal stays.
- ☞ Women required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



# Agnes Hewlett Megginson

03

At age 101, Agnes was the last of her family to live in the house shown here, which had been built by her father, and still stands, on the Wilmington Road.

Clothing from the 1880s, including this bodice, was found in the house.



## Mary Clark



Mary Clark was born in Delaware in 1861. By 1870 her family had moved north, and Mary was living in Lynn, Massachusetts with her family. Her father was a leather merchant and Mary attended school.

In 1883, at 24, she married Oliver Kimball, a 28-year old shoe manufacturer who was perhaps a business associate of her father's.

By 1900, the couple lived with Mary's parents in Newton, Massachusetts.



Gift of Mary Lightner

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.



## Alice duPont



Alice duPont was born in 1863, the granddaughter of Dorcas Van Dyke duPont and great-great granddaughter of Governor Nicholas Van Dyke who lived in the Amstel House during the American Revolution. This family connection led Alice to assist with the purchase and furnishing of the Amstel House as a museum in 1929.

Alice's husband, T. Coleman duPont, resigned his presidency of the DuPont Company in 1915. In 1911, he personally financed the construction of the DuPont Highway (Route 13).

The duPonts lived in Wilmington and at Buena Vista, south of New Castle. Mrs. duPont was an avid gardener. After her death in 1937, her daughter donated one of her gardens to the City of Wilmington as a public park - Valley Garden Park.





# 1900s



After the turn of the century...

- ☞ The "S" shaped figure produced by corsets and boning forced the body to tilt forward.
- ☞ The front of a garment puffed above the waist, and was called "pigeon" or "pouched."
- ☞ Shirtwaists (or blouses) were very popular, as seen in the "Gibson Girl" pictures of Charles Dana Gibson.
- ☞ Both boots and shoes were worn.





THE LADIES' HOME JOURNAL



APRIL 1895 TEN CENTS

The Curtis Publishing Company Philadelphia

# Florence Bayard Hilles

183

Florence Bayard of New Castle was born in 1885, the daughter of a Wilmington attorney. Her father was a three-term U.S. senator who became Secretary of State under President Grover Cleveland in 1885. He also served as Ambassador to Great Britain from 1893 to 1897.

Mrs. Hilles is known for activities supporting women's equality and voting rights. She was Chairman of Delaware's National Women's Party and was arrested while picketing for women's suffrage at the White House in July 1917.

A library in the Sewall-Beelmont House in Washington, D.C. was named for her in 1943. It is still known for its collection of archives and artifacts related to the fight for women's suffrage and equality.



Florence Bayard Hilles

Courtesy of Library of Congress, Prints & Photographs Division

Mrs. Hilles' Turkey Feather Fan  
All the rage in the late 1800's.



# Ida Addicks



Ida Carr Wilson lived from 1850 to 1931. In 1898 she married J. Edward Addicks, the owner of several gasworks plants. The couple lived in one of her homes in Claymont, Delaware, near today's Archmere Academy.

Mr. Addicks' struggle with Henry Algernon duPont over Delaware's U.S. Senate seat was one of the situations that led to election reform and the 17<sup>th</sup> Amendment to the Constitution in 1913. Interestingly, Delaware rejected the amendment in 1913, and did not ratify it until 2010.



J. Edward Addicks  
Courtesy of Library of Congress  
Photo by Photographic Services



# Elizabeth Janvier Everett



"Bessie" Janvier was born in 1876. As an adult, she lived with her brother, Francis deHaes Janvier, on The Strand.

At age 31, she married William Everett at the Janvier summer home, Monk barns, behind today's New Castle Police station.

The couple then moved to Pittsburgh.



Monk barns, 1937

Courtesy of Library of Congress, Prints & Photographs Division, HABS DE-48



# 1910s



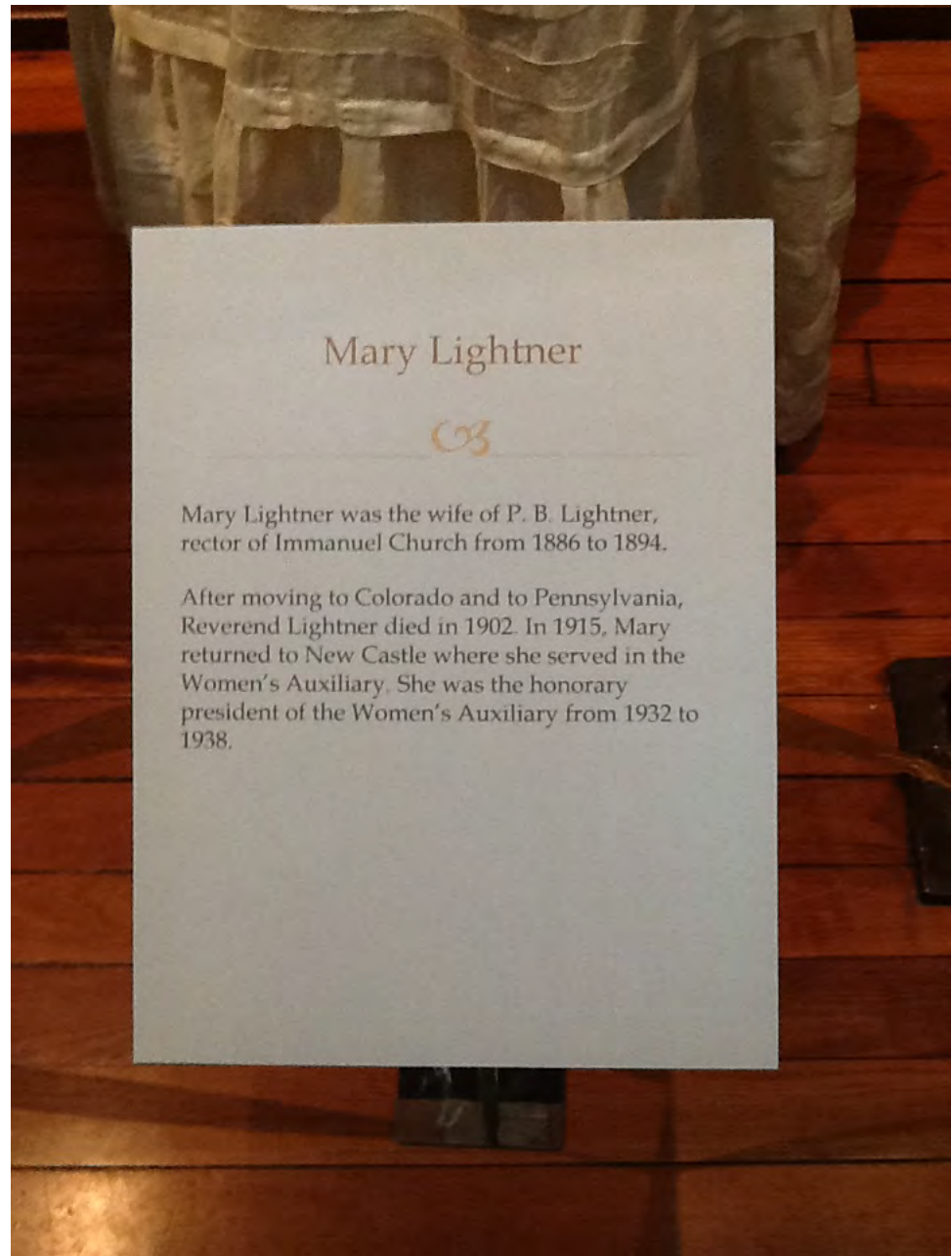
In the second decade of the 1900s...

- ☞ 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.





“Lingerie dress”



## Mary Lightner



Mary Lightner was the wife of P. B. Lightner, rector of Immanuel Church from 1886 to 1894.

After moving to Colorado and to Pennsylvania, Reverend Lightner died in 1902. In 1915, Mary returned to New Castle where she served in the Women's Auxiliary. She was the honorary president of the Women's Auxiliary from 1932 to 1938.

# 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.



# Silhouettes – 1860 - 1920



1860



1870



1880



1890



1900



1910



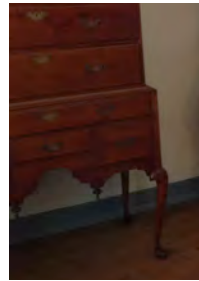
1920

# 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

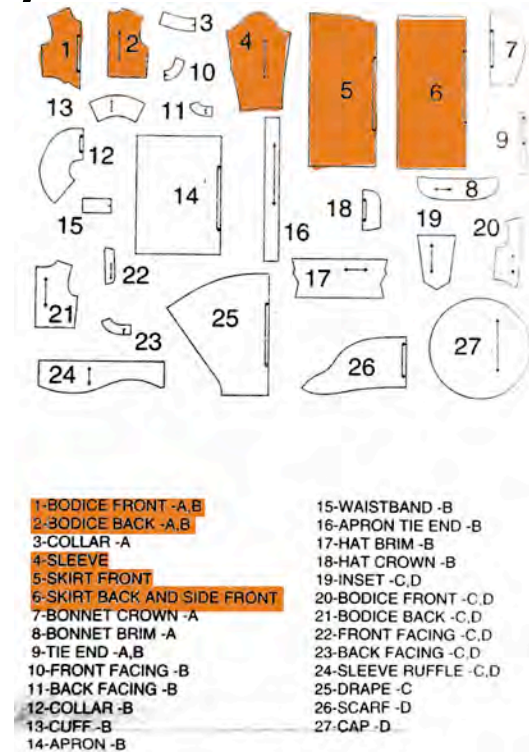




# Lisa Samson talks about: One Pattern to Rule Them All: A Civil War Era Dress Made from Simplicity 3723



[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/>