
THE RISE AND FALL OF
The Sleeve
1825-1840

A catalogue of the costume and accessories in the
Charles Stewart and Royal Scottish Museum collections.

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Fashion in Britain 1825-1840

The period between the ending of the Regency in 1820 and the reign of Queen Victoria starting in 1837 is one which has no obvious distinction of style or name. To historians it is late Georgian or Hanoverian, and for the costume historian it tends to get labelled Regency if the period is considered at all. Yet the late 1820's and the 1830's produced some of the most interesting women's clothes up to that date in terms of cut and construction, and in men's clothes tailoring techniques were greatly improved. The quality of the cloth in the surviving coats is testimony to the fine woollen materials which Britain was becoming noted for. In women's clothes it is the beautiful, delicate printed cottons which particularly stand out, and these dress prints reflect the expertise of the Calico printer.

The most notable aspect of women's dress at this period was the gradual development of the sleeve into a very large full balloon-like shape, known as the gigot, and its more rapid reduction to the tight sleeve of the early Victorian years. To balance the sleeve the skirts grew fuller, and on the head enormous overtrimmed hats were popular, to be followed in the 1830's by the large bonnet with its halo-like brim.

Men's clothes became more restrained in colour except for the waistcoat which continued to be the main source of colour in an outfit. The sleeves also tended to get fuller at the top and to fit the lower arm. Some men were tightly corseted and padded to achieve the narrow waist and broad chest of the ideal male shape.

Children continued with their own fashions but again tended to follow the general full sleeve style. Towards the end of the period older children were beginning to be dressed like miniature adults again, a trend which continued through the century.

Two other trends also influenced the period and can be seen reflected in the clothes. Romanticism is seen in the picturesqueness of the dress, particularly of women, as well as in the conscious harking back to mediaeval and Tudor styles, seen here most notably in the tartan silk dress (cat. no. 18). The Romantic ideal of the period was Count D'Orsay, who appears to have been the real-life counterpart of all the heroes of Disraeli's or Mrs Gore's high society novels.

The young ladies brought up on the teachings of Selina Trimmer, Marie Edgworth and Hannah More were becoming the mothers of young girls in the late 1820's and 1830's, and their moral influence was felt in dress. Clothes became fuller and did not cling to the figures as they had done earlier on. Fastenings on dresses were more substantial and tight fitting gloves were worn nearly all the time by



Fashion plate from *La Belle Assemblée* for April 1826 showing a morning dress of silk *gros de Naples* and a hat in the Valois shape. The bodice is similar to that of cat. no. 1.

the well-brought up girl. The contrast in upbringing between the two heiresses to the throne of the early nineteenth century illustrates the gradual change in the moral climate. Princess Charlotte of Wales (1796-1817) was boisterous, considered by some of her contemporaries to be a hoyden, her cousin Princess Victoria of Kent (1819-1901) was by contrast a quiet, well brought up young girl. With her accession as queen in 1837 the last traces of the raffish air of the Regency period disappeared from Court circles. Clothes became drabber in colour and the tight fitting sleeve restricted the arm movements. In contrast to the 1830's the 1840's was a period of rather dull fashion.

Our image of this period is dependent on the fashion plates, the hand coloured engravings which were sold in the better fashion magazines of the day. These sometimes appear to be caricatures, so grotesque do some of the creations appear. Nevertheless the majority of prints of this period are charming. Most fashion plates originated in France and therefore show French fashions. They were reproduced in British magazines, sometimes several months later. There was also a tendency to take a hat from one plate and a dress from another plate and combine the two.

It is not quite clear how far the plates show an actual dress and how far they are imaginary. Some do give dressmakers names but this is still not a guarantee that the dresses were in existence. Most women who did not make their own clothes would have had them made by a local dressmaker. For a special occasion they might have gone to a London establishment. Ready made dresses were not available at this period although cloaks and mantles, for example, were. However some dressmakers might well have had dresses partially made up and in stock, especially during the Season or before a large social event, for Lady Grosvenor who at the last minute ransacked the smart shops to find a suitable dress for the Coronation in 1838 "succeeded in finding at length at Macadams a maize and silver gown, after going to all the other shops". (Quoted in *Lady Elizabeth and the Grosvenors*, by Gervase Huxley, 1965, p. 78).

If the fashion plates appear to exaggerate, the surviving dresses do confirm the broad outline of fashion changes. The two collections discussed in this catalogue are representative of the surviving material but not necessarily totally representative of all the fashions of the period. The reasons for the survival of clothes are complex, but in Britain those belonging to the very highest and the very lowest strata do not tend to survive, whilst those belonging in between are found in varying numbers according to sex and material.

Surviving costume in Britain is not as overtrimmed as the French fashion plates would lead us to expect. This may be an accident of survival or it may be a genuine dislike by British women of anything too showy. If the wardrobes of some of the leading Society hostesses of the day had come down to us we might have been able to answer the question, as it is we can only guess.

Any division of time into a period of dress is fairly arbitrary because fashion is a continuous process developing on the trends of past years, working through to the limit of a particular style or detail, and then developing another line out of the old. The choice of 1825 is not the start of the sleeve getting larger but the rise from then on is rapid. By 1840 the last vestiges of the full sleeve are disappearing fast.

Primary Sources

The fashion magazines of the period are an indispensable source for the main garments. The plates, though, rarely reveal the details of accessories and never illustrate or mention underwear. The main magazines were Ackermann's *Repository of the Arts*, until 1829, *La Belle Assemblée*, which became the *Court Magazine* later in the 1830's, and the *Ladies Magazine*. However there were many more which can be found listed in V. Holland's *Hand Coloured Fashion Plates, 1770-1899*, 1955.

Specialist books written in the period include *The Workwoman's Guide*, by A Lady, 1839, 2nd ed, 1840. It is the main authority for all types of underwear for men, women and children, as well as for various aspects of household furnishing. Patterns were not given for dresses in the ladies magazines but dressmakers could obtain them from the late 1830's.

For men's fashions there were various books for tailors which gave patterns. These include *The Tailor's Masterpiece*, by George Walker, 1838, who also gave a pattern for a woman's riding habit. A more specialised topic was covered in H. Le Blanc's *The Art of the Cravat*, 3rd ed, 1828.

Etiquette and how-to-dress books were beginning to be produced to help the growing number of newly rich enter the ranks of Society. These include *Etiquette for the Ladies: Eighty Maxims on Dress, Manners and Accomplishment*, 1838, and H. F. Meller's, *Hints for the Improvement of the Manners and Appearance of Both Sexes; with details of the Etiquette of Polished Society*. For men useful advice was given in *The Whole Art of Dress*, by a Cavalry Officer, 1830. Even ladies' maids had their own text book, *The Duties of a Lady's Maid*, 1825.

Although many of these books are less than explicit on points which today we would appreciate knowing they give a good idea of what was considered the correct behaviour though what was actually accepted is less easy to know. The nice gradation of behaviour through all levels of society is, as always, difficult to appreciate over this length of time. Perhaps the novels of Disraeli and Mrs Gore, who belong to the group of authors labelled by Hazlitt the 'Silver Fork Society' and who wrote about contemporary high society, give a picture nearer the truth. If we look at a modern etiquette book we see how some of its recommendations are out of step with reality; so must those of the 1830's have been.

This period is not an era of great portrait painting from the costume point of view. Some of the lesser known artists such as A. E. Chalon



Fashion plate from *La Belle Assemblée* for May 1826 showing a dress of *gros de Naples* with a matching fichu-pelerine (see cat. no. 6). The parasol is 'one of the newest made and is in the Chinese form'.



Fashion plate from the *Lady's Magazine* for April 1829 showing a Parisian evening dress of painted white Greek velvet with figured blond sleeves and a Greek turban. This shows the elaborate fashion that Paris seemed to favour.

probably produced better work for showing costume. A contemporary considered Sir William Etty "a clever painter, but he does not patronise milliners. All his ladies are literally in *undress*" (Ladies Penny Gazette, 15 December 1832, p. 59).

Secondary Sources

The main secondary source is still C. W. Cunnington's *Englishwomen's Clothing in the Nineteenth Century*. The author attempts a full analysis of the styles and gives year by year details taken from contemporary magazines.

Janet Arnold's *Patterns of Fashion I, 1660-1860*, 1964, is the main source for patterns of surviving garments. There are also a number of quotations from fashion magazines on aspects of dressmaking which are useful. Norah Waugh's *The Cut of Women's Clothes* gives further details and some more patterns. Her companion volume, *The Cut of Men's Clothes*, and C. W. & P. Cunnington's *Handbook of English Costume in the Nineteenth Century*, are the main sources for men's clothes of this period.

Two museums have published catalogues of their material which cover part of this period; *Catalogue of the Costume Collection part II, 1800-1830*, 1968 Worthing Museum, and *Catalogue of the Costume Collection part two, 1800-1830*, 1968, Worcestershire County Museum. Whilst the Gallery of English Costume, Platt Hall, Manchester, covers this time span in several of its small picture books.

The Collections

In 1977 the Royal Scottish Museum was given the collection of European fashionable dress built up by Charles Stewart of Shambellie over a number of years. This collection, whilst it covered the same ground as the Museum's own collection, was nevertheless not a duplication but rather an amplification of the Royal Scottish Museum's material.

The source of most of the Museum's pieces was inevitably Scottish as most of the donors lived in or near Edinburgh, and until recently the Museum did not regularly purchase costume pieces. Mr Stewart's collection was made up mainly by purchases in London and the pieces came from a wider geographical area. During recent years efforts have been made to fill in the gaps in the collections. This exhibition catalogue serves to highlight the fairly comprehensive range of material which the Royal Scottish Museum now has for the period under review. It is a collection of typical rather than unique pieces and it also reflects the vagaries of survival.

Catalogue

When this catalogue and exhibition were first decided upon the number of items falling into the range 1825-40 in the Royal Scottish Museum and Stewart collections was thought to be small. Since then the addition of some interesting items, such as the sleeve supporters, and a magnificent gift of children's clothes as well as a reassessment

of other pieces has led to a larger quantity of material being available. For this reason the catalogue entries have been limited to the best examples of each type, particularly the accessories, where duplication would be tedious (for example, purses) but the registration numbers of other items in each category are given. All the main garments are listed separately.

One or two categories have not been listed as they deserve more detailed treatment at another time. These include all the woven and printed shawls, babies' long robes and a unique item, a cloak worn at the Eglinton Tournament, which would fit more comfortably in a fancy dress catalogue.

Incomplete garments, such as bodices of dresses, have not been included.

All 1977 Registration numbers after 312 are Charles Stewart collection, all the other numbers are Royal Scottish Museum collection. Items with numbers 1978 onwards must be regarded as additions to both collections.

This is not a critical study of the period, merely a catalogue of the museum's holdings dated as precisely as the present generally available material allows. Many of the photographs were taken before conservation work could be done on the objects. The black and white photographs are no more than record shots of the garments but it is hoped that they will be found helpful.

Unless otherwise stated the items are assumed to have been made in Britain. CB and CF refer to centre back and centre front. Garments are usually measured from centre back neck to hem.

Women's clothes

Workmanship in women's dress showed a fairly high degree of competence at this period. No. 3, a plain white cotton dress of about 1825, must rank as one of the most technically perfect examples of plain sewing in existence, though it is unfortunately impossible to show this skill in photographs or by display. All clothes were hand sewn and the increasing yardage, not to mention the piped edges and seams, must have made them more time-consuming to make. In 1827 10 to 12 yards of silk were needed for an evening dress (the silk was 18 to 22 inches wide) whilst a pelisse with capes would require 30 yards of silk. (C. W. Cunnington *Englishwomen's Clothing in the 19th century*, p. 82).

In 1824 the duty on imported silks and wools was considerably reduced so that silk became a much cheaper material. Plain fine white cotton was always an expensive fabric. Printed cottons were found in a variety of qualities to suit most pockets. There are no really cheap prints in this collection but no. 23 is a fairly good example of the lower price ranges, whilst no. 15 and no. 22 are two of the more expensive printed cottons. Printed woollen and cotton cloths for dresses are some of the most attractive fabrics to be found at this period and each new technical advance in calico printing added to the range available.



Fashion plate from the *Lady's Magazine* for October 1829 showing a dress of painted Indian taffeta and the hair in a plait *en serpent*. This is the English version of current fashion and is less elaborate than the French.



Fashion plate from the *Court Magazine* for October 1836 signed SSG. This shows a white muslin evening dress and a walking dress of lilac organdie. Note the long parasol.

Dresses for women were nearly always in one piece with bodice and skirt joined to an inset waistband one, or one and a half, inches deep. The waistband's bottom edge usually sits on the natural waistline so that dresses tend to appear slightly high waisted. There was often a separate belt which was fastened by a decorative buckle at the centre front.

There was a great variety of bodice shapes (see Cunnington for a detailed analysis) but usually the back bodice seams were cut with curves from under the arm to the waist. Most dresses opened down the centre back and fastened with drawstrings at the neck, and sometimes at the waist, with usually two heavy flat brass or black japanned hooks with eyes or worked loops on the waistband, and smaller ones between neck and waist. Bodice fronts had the fullness either gathered or pleated or else there were bust darts. When cut on the cross there was often a centre front seam.

Bodices, but not always sleeves, are lined, sometimes only at the back, or back and sides. Sleeves could be lined, although white cotton ones were sometimes not lined, and for the period of really large sleeves they might also have a buckram inner sleeve. Bodices were rarely boned until the late 1830's when some light boning was inserted. Skirts of silk or woollen dresses were usually lined but those of white cotton and lighter fabrics were not. Each part was lined in the most suitable fabric and this could mean three different materials in the same dress.

Many seams and edges were piped using crossway strips in contrasting material; sometimes they were corded. Neck and sleeve edges, centre front, back and armhole seams were all regularly treated in this way.

Special dresses for nursing mothers started to appear at this period. With backfastening it was not so easy for women to nurse their children as it had been with the front openings popular earlier in the century. Usually the dresses have special openings so that the operation could be conducted discreetly and without too much rearrangement to the dress. Special flaps were also incorporated in the corsets.

Outdoors women could wear dresses with capes such as numbers 6 and 29 especially in summer or when being driven in a carriage. Pelisse-robcs (No. 33) were special dresses designed for outdoor wear but not to be worn over another dress. Pelisses on the other hand were intended to be worn over a dress. Cloaks were worn in colder weather and were often warmly interlined or padded. They did however tend to crush the large sleeves. Spencers, the short jackets so popular earlier in the century, were not popular after about 1825.

Various shawls and mantles were also worn both indoors and out. Kashmir, and the European varieties which are loosely known today as Paisley shawls, were particularly popular. These were in either the stole shape, a long rectangular piece, or square. Darned net, lace and embroidered stoles and shawls were popular for evening wear where appearance rather than warmth was more important.

Catalogue

Women's Clothes

Note all dresses open down centre back and have an inset waistband unless stated otherwise.



Dresses

1. **Material:** white cotton embroidered in white cotton thread in satin and eyelet stitches with needlelace fillings.
Bodice: round neck, yoke front and back with embroidered band; below, bodice is gathered gently to yoke and into waist. Fastened by thread buttons.
Sleeve: full shaped sleeve to wrist; four bands of embroidery, fastened by three thread buttons.
Skirt: shaped, gathered tightly at CB. Band of embroidery 10 ins up from hem with embroidered frill below.
CB length 132 cm.
About 1825.
Reputed to be the wedding dress of Miss Emily Hobson (1793-1869) who married Thomas Appach (1792-1879) of Stamford Hill, London in 1825.
1977.537

2. Material: cream machine-made net embroidered in cream cotton thread in darning stitches with flower sprays, trimmed with cream satin rouleaux and buttons. Bodice: low, round neckline. Nine vertical satin bands from neck converging at centre front waist with ruched net inbetween, and seven bands down the back. Fastened by two brass hooks and eyes. Sleeves: full, short puffed sleeves trimmed with vertical V shapes of net with net frills, satin bands and three buttons. Skirt: gored, with fullness gathered at centre back. At knee level a double rouleaux with padded triangles above. Below a deep embroidered border. Lining: the original underdress, probably of cream satin is missing. CB length 128 cm. About 1825-6 (See *La Belle Assemblée*, June 1826, for a fashion plate of a very similar dress of Urling's lace). Belonged to Miss Emily Hobson (see cat. no. 1). 1977.471





3. Material: white cotton, trimmed with embroidered edgings in white cotton in satin stitch, and cording.

Bodice: low wide neckline with embroidered frill. Minutely gathered at neck over each bust with further gathers at waist. Fastened by two brass hooks.

Sleeve: short, very full puffed sleeves tightly gathered into armhole and the bottom into an embroidered band.

Skirt: gored. Tightly gathered at centre back. Pocket openings in side seams. At hem there are ten rows of cording and an embroidered frill.

CB length 135 cm.

About 1825.

A superb example of plain sewing with exquisite stitching and detailing. Belonged to a member of either the Steuart or Tawse families, lawyers in Edinburgh.

Given by Miss C. Nisbet.

1981.559



4. Material: pale pink silk with small pattern of three leaves, trimmed with a pinky mauve silk.

Bodice: cut on cross with bust darts; a low round neck. Three rouleaux of plain silk forming a V at front, over shoulders and down back. A graduated series of vandykes in plain silk follow the same line, the largest over the top of the sleeves. Fastened by brass hooks and eyes.

Sleeve: full shaped sleeve tightly gathered into the armhole. Tight below the elbow, ending in a deep wristband of seven vandykes, fastened by covered button and buttonhole.

Skirt: plain full skirt pleated at front, cartridge pleated at back, with padded hem. Pocket opening in right side.

Lined: bodice and sleeves in white silk, skirt in bright blue cotton.

Alterations: appears to have been lengthened at waist by another waistband being inserted.

CB length 118.5 cm.

About 1826-8.

1977.538



5. Material: rose pink silk crepe trimmed with cream satin and cream silk applied embroidery.

Bodice: round neck, piped centre seam with satin piping in zig-zags either side. Robings of vandyke points from the waist over the shoulders and down the back. White net collar over top of sleeve.

Sleeves: missing.

Skirt: full gathered skirt. At knee level is a deep band of zig-zags of applied cream silk thread-covered card shapes with flowers in spaces below.

Lined: bodice in cream silk.

CB length 125.5 cm.

About 1826-9.

Given to donor by Miss Grizel Bell of New Galloway. It probably belonged to her Aunt Wright.

1977.547



6. Day dress, belt and cape.

Material: dark purple and black shot silk with a woven design of small fruit on a vermicular patterned ground, trimmed with a dull black silk taffeta.

Bodice: high round neck. Piped centre front and side seams. Small pelerine collar applied from waist at front, over shoulders to back divided on shoulders with rounded ends. Fastened by black japanned hooks and eyes.

Sleeve: full at top, tight from elbow to wrist, with narrow band.

Skirt: full, pleated at back and sides. At hem a band of applied shapes; hem edge padded. Pocket opening in right and left sides.

Cape: small shoulder cape ending over top of sleeves. Rounded at back above waist with long pointed ends at front. Fastened by hook and eye.

Lined: bodice and sleeves in white cotton, skirt in brown glazed cotton, cape in lightweight black silk.

CB length 126 cm.

Cape 22.5 cm.

About 1827.

1977.549 A & B



7. Material: fine white cotton trimmed with narrow bands of embroidery.

Bodice: plain bodice cut on the cross with bust fullness gathered into waistband, and a shallow scooped neckline edged with embroidery. Fastened by four hooks and eyes.

Sleeve: full shaped sleeve tightly gathered at top into the armhole with a band of embroidery at wrist.

Skirt: tightly gathered at back and sides. A band of embroidery above the hem.

CB length 139 cm.

About 1828.

1977.548



8. Material: brown silk gauze with satin stripes in white, pink and red trimmed with pink satin.

Bodice: low wide neckline. CF panel with satin edges and laced pink cord across. Modern fastenings.

Sleeves: long sleeves in two parts. The top is a short puffed sleeve, the lower part tapers to the wrist where there is a pink satin cuff trimmed with a puff of gauze and a satin button. Decoration missing round bottom of puffed sleeve.

Skirt: gored, slightly gathered at CB. At hem there are S shapes of box pleated gauze, and a padded satin rouleau below.

CB length 120 cm.

About 1828.

Part of the donor's grandmother's trousseau in 1828.

Given by Mrs. M. H. J. Chalmers.

1965.937



9. Material: ivory watered silk (moiré) trimmed with cream satin. Bodice: wide V neckline, bodice fullness pleated following line of neck, either side centre front seam, which is a boned strip of satin. Back similar. Fastened by eight black japanned hooks and eyes.

Sleeves: very full gigot sleeve cut in two parts with piped outer seam. Gathered at top, and ending at wrist in narrow band fastened by a mirror glass button.

Skirt: plain, box pleated front and sides, cartridge pleated at back.

Lining: bodice lined in cream silk but only partially at the front; sleeves and skirt lined in lightweight cream silk.

Repair: right sleeve missing and replaced by one in cream corded silk.

CB length 125.5 cm.

About 1828-30.

1977.545



10. Nursing dress (?).

Material: grey beige silk with a woven pattern in vertical lines of flowers and leaves, with some petals in yellow, blue or pink. Bodice: shallow V neck. Fullness pleated from neck towards centre from waist, and from shoulders to waist at back. Piped strap on shoulders. Fastened by nine hooks and worked loops at back. Also open down front and fastened by four hooks and loops.

Sleeve: very full upper sleeve tapering to fairly tight on lower arm. Deep cuffband.

Skirt: plain full skirt cartridge pleated at back, deep pleats for the rest. Padded hem edge.

Lined: bodice in white cotton, sleeves in white silk with book muslin as well from shoulder to elbow, skirt in glazed white cotton.

Alterations: the dress appears to have been altered at least once probably not long after its original making. The neck opening at the front may indicate use as a nursing dress.

CB length 115 cm.

About 1830.

1977.542



11. Ball Dress

Material: white satin embroidered in gilt strip with a design of leaves and fruit, trimmed with white silk bobbin lace.

Bodice: V neckline, crossed pleated bodice. Fastened by ten brass hooks. Bone down centre back. Strap and bow on shoulders.

Sleeves: large very full short puffed sleeves, double pleated into armhole, tightly gathered into pleats at bottom. Left sleeve missing but replaced with a reproduction.

Skirt: deep unpressed pleats with cartridge pleating at back. Deep hem. Embroidery starts about a foot up from hem and is 18 inches deep.

Lining: bodice back lined in silk, sleeves in buckram, skirt unlined.

CB length 144 cm.

About 1829-33.

Belonged to Kythé Caroline Smith of Nottingham, who married Sir Francis Alexander MacKenzie, 5th baronet and XII Laird of Gairloch in 1829, and died in 1834.

Given by Mrs M MacKenzie of Gairloch

1980.1012



12. Material: white cotton trimmed with broderie anglaise style embroidery.

Bodice: deep V neckline at front, crossed at waist. Neck edge across back and down fronts has vertical bands of inset embroidery with the cotton tightly gathered in between. Fastened by four modern buttons and two brass hooks and eyes. Separate modesty piece, a triangle of pleated cotton edged with embroidery.

Sleeves: full gigot tightly gathered at top. At wrist trimmed like the neck edge, missing bottom edge.

Skirt: full, gathered, cartridge pleated at CB. About a foot from the waist is a 10 inch deep band of embroidery consisting of large diamond shapes in cutwork with leaves above and below. Deep hem.

CB length 117 cm.

About 1830.

Given by Mrs. L. J. Bartlett.

1977.1 & A



13. Evening dress.

Material: Indian muslin embroidered in iridescent green beetles-wing cases and gold thread.

Bodice: low wide neckline with shallow V at front. Plain bodice with a pleated band across the front with three bands of embroidery. Boned centre front seam. Boned back edges, fastened by a silk lace through ten pairs of worked eyelet holes.

Sleeves: missing, replaced using pattern on page 60-61 of Janet Arnold, *Patterns of Fashion I, 1660-1860*, 1964; as a model.

Skirt: full gathered skirt completely covered in embroidery.

Lining: bodice lined in cream satin with bones at centre, over bust and down the side seams. Skirt has a deep hem of plain muslin.

CB length: 120 cm.

About 1830.

Bought by donor together with another beetlewing embroidered dress of about 1854. Found with unpicked skirts.

A label was pinned to the dress "Indian Beetles Wing dress worn by Lady Strange at the Tuilleries at the Court of Louis Philippe and by Miss Strange at Brussels at the Court of King Leopold I-1854".

1977.544

14. Material: mid-green silk woven with small sprigs of leaves, trimmed with lightly ribbed silk.

Bodice: with scooped neckline. V shaped bands of both silks across front and back. Modern fastenings.

Sleeves: full gigot with narrow cuffs fastened by a hook and eye.

Skirt: full, plain gathered skirt.

Lining: bodice in white cotton, skirt in a coarser woven cotton.

CB length 127 cm.

About 1830-5.

Badly faded and very fragile.

Given by Miss K Aldridge.

1966.434



15. Probably a nursing dress
Material: fine white cotton woven with heavier cotton stripes and printed in colours with vertical bands of small and large flower bouquets.

Bodice: low round neck. Large shaped collar falling over top of sleeves. Open down front and fastened by brass hooks.

Sleeves: very full, one piece sleeve, tight below the elbow; the lower fullness confined by three narrow bands. Open at wrist and fastened by two brass hooks and eyes.

Skirt: gathered to a separate waistband at front and tied with tapes.

Lining: bodice in white cotton, sleeves in a coarser white cotton.

CB length 130.5 cm.

About 1830-36.

1980.905



16. Material: black satin trimmed with black bobbin lace of East Midlands type.

Bodice: fairly low round neckline trimmed by four inch deep lace frill. Plain bodice with centre front seam and bust darts. Fastened by covered buttons in a concealed opening.

Sleeves: full gigot sleeve, the fullness pleated into the armhole and held down by a row of stitching. Tight fitting from elbow to wrist.

Skirt: full skirt pleated into waist. An attached belt which would have been fastened by a decorative buckle at centre front. Light padding at hem.

Lining: bodice and sleeves lined in mauve glazed cotton, skirt in beige glazed cotton.

CB length 125.5 cm.

About 1832-6.

1977.534

17. Wedding Dress

Material: white watered silk (moiré) trimmed with cream satin rouleaux and cream gauze ribbons.

Bodice: low scooped neck line. V shaped decoration at centre front of satin rouleaux.

Sleeves: very full short puffed sleeves, the top held down in pleated gathers for about one and half inches from armhole, the bottom gathered with a band. A gauze bow is sewn down in the centre of the puff.

Skirt: deep pleats at sides, gathered at centre back. Belt missing.

Lining: bodice, sleeves and skirt lined in cream silk.

CB length 115 cm.

1832.

The dress worn by Sarah Justina Davidson of Tulloch for her wedding to Cluny Macpherson of Cluny, Chief of Clan Chattan at St George's Hanover Square, London in December 1832.

Given by Mrs A. C. Macpherson of Cluny.

1934.386



18. Material: twilled silk of Old Clan Chattan tartan, trimmed with bands of white satin embroidered in green and pink with flowers, red and green satin piping, and narrow needlerun net lace.

Bodice: wide V neckline, pleated at front and back with lace inbetween each pleat. Centre front seam. Gathered at waist below each bust. Fastened by six japanned hooks.

Sleeves: very full, divided into three parts. The top is a large puff held above the elbow by an embroidered band; the second part is another puff, held below the elbow by an embroidered band; the lower part tapers to the wrist. A very deep cuff of satin with vandyke points trimmed with satin piping, fastened by three hooks.

Skirt: gored, gathered at sides and back. Padded edge to hem. Deep satin embroidered band at hem with deep curved vandyke points above. Separate belt with a pointed centre front waist.

Lining: bodice in white glazed cotton, sleeves in fine muslin with buckram inner sleeve at top.

CB length 118 cm.

About 1832-3.

Worn by Sarah Justina Davidson of Tulloch (see no. 17.)

Despite the elements in this dress of the medievalism which was popular at the time, the puffed 'Tudor' sleeves and pointed waist, it



is a fashionable dress. The embroidery sits somewhat oddly with the tartan silk. It may have been worn when the Macphersons visited

Scotland in the summer of 1833 after their marriage. Given by Mrs A. C. Macpherson of Cluny. 1934.387



19. Wedding dress

Material: cream silk woven with a trailing floral design in satin; trimmed with cream silk bobbin lace.

Bodice: wide shallow neckline with a collar falling over the shoulders trimmed with cream satin rouleaux and lace. Piped centre front and bust seams. No inset waistband. Fastened by about fourteen brass hooks. Bones down centre front and sides.

Sleeves: full gigot tightly gathered into pleats at the top. Very tight fitting on lower arm and fastened by two buttons, lace edging to wrist. Four tape ties for sleeve supporters.

Skirt: full, pleated all round with cartridge pleating at centre back. Trimming of lace at hem probably later.

Lining: bodice lined at the front with muslin and lightly padded over the bust. The back lined in white cotton, the skirt and sleeves in muslin.

CB length 118 cm.

French, about 1834.

The sleeve supporters 1983.63 A & B are associated with this dress.

1983.63



20. Material: cream silk crepe with narrow vertical pale yellow satin stripes.

Bodice: wide low neckline. Bodice fullness comes from shoulders and is gathered at centre front into two straps slightly separated. Modern fastenings at back.

Sleeves: very full gigot, tight at the wrist.

Skirt: full, plain skirt gathered at waist.

Lining: cream silk lining remains at top of sleeve.

Alterations: the silk is very limp. Bodice has been made larger at centre front by inserting extra strap. New waistbands to bodice and skirt, several machine sewn seams. Makeup marks inside neck. Probably used for theatrical purposes.

CB length 118 cm.

About 1835.

1977.540



21. Nursing dress.

Material: white cotton trimmed with bands of white embroidery in satin, buttonhole and eyelet stitches.

Bodice: wide, shallow neckline edged with embroidery. Bodice is cut to a wide V from shoulder to waist at front, the gap covered by a band of material only attached to the bodice at the neckline. The bottom is tightly gathered and sewn to a tape which originally extended into ties. Back of bodice is gathered. Fastened by two hooks and worked loops. Over the top of the sleeve is a three part epaulette.

Sleeves: full to elbow, with a seam there hidden by a deep frill of embroidery. Lower part of sleeve tight with embroidered wrist band, fastened by three brass hooks.

Skirt: full, gathered with a centre front panel marked by an inset band of embroidery, which also marks the top of a very deep hem all round. Below this line the panel has twenty-one graduated tucks.

CB length 120.5 cm.

About 1835-8.

1977.539



22. Material: white cotton with heavier cotton stripes printed in vertical stripes of maroon, and with orchid-like flowers on the white stripe.

Bodice: square neckline, gathered at neck and waist. Modern fastenings.

Sleeves: full sleeve gathered into the armhole and below the elbow. The lower sleeve is tight fitting. One hook at wrist.

Skirt: plain, full gathered skirt.

Lining: bodice and sleeves in white cotton, and a band at hem.

CB length 127 cm.

About 1836.

1980.906



23. Day dress.

Material: white cotton printed in pink with dots and a delicate branch and rose spray design in darker pink.

Bodice: low wide neckline, piped centre front seam and bust darts. Decorated by double crossway strips and covered buttons with six inverted V-shapes down centre. Fastened by eight brass hooks and eyes.

Sleeves: tight upper sleeves finished by two bands of ruched cotton. Fuller lower sleeve, tight at wrist and fastened by a brass hook.

Skirt: cartridge pleated all round. Two deep tucks above hem.

Alterations: made larger at a later date using material from frills on the shoulders.

CB length 116.5 cm.

About 1836-8.

Belonged to either Mrs Mary Baldwin, died 1856 aged 46 or to Mrs Godfrey, née Catherine Roberts (1801-1890).

1977.543



24. Material: pale green material with a cotton warp and wool weft, printed in red, dark green, beige and black with a large flower spray design, trimmed with dark green silk piping.

Bodice: low scooped neckline. Centre front seam and bust darts. Panel from shoulders over each bust to waist of pleated silk and the printed fabric. Fastened by five hooks and eyes.

Sleeves: full. Tightly gathered arm at the top with a ruched band below, then full to the wrist where there is a cuff fastened by two hooks.

Skirt: full, pleated all round, cartridge pleated at centre back.

From left of centre front in a curve to the hem is a narrow panel of printed fabric piped in silk with five small silk rosettes down the length. Plain separate belt of printed fabric.

Lining: bodice in white cotton, sleeves and skirt in white glazed cotton.

CB length 133.5 cm.

About 1836-40.

Given by Mrs L. Potter.

According to donor this was a trousseau dress of Faith Grayson married in 1830, but this is too early a date for it.

1961.448 & A



25. Material: white cotton trimmed with narrow bands of white embroidery.

Bodice: wide, low neckline edged with embroidery. Piped centre front seam with fullness gathered towards centre of waist. Fastenings modern.

Sleeves: long sleeves with band of embroidery at armhole. Tight at top with small puff below. Below this, sleeve is shaped and full, tight on lower part of arm with bands of embroidery. Fastened at wrist with two small mother of pearl buttons.

Skirt: plain, fullness cartridge pleated.

Lining: partial lining to back of bodice with five hooks and eyes fastening it at centre back. Modern extension in cotton to rest of back and sides.

CB length 128 cm.

About 1837.

1977.541



26. Material: cotton and silk in light brown and fawn wide vertical stripes separated by narrow black ones and with narrow white horizontal stripes.

Bodice: wide neckline. Front of bodice is pleated horizontally. Side pieces extend into three "fingers" from waist to neck. Falling collar at back. Fastened by eight brass hooks and eyes.

Sleeves: long full sleeves, tight at the top with a ruched band above a frill. Rest of sleeve full ending in a deep tight cuff fastened by two brass hooks.

Skirt: full, cartridge pleated all round. Pocket opening in right hand side.

Lining: bodice and sleeves in white cotton, skirt in glazed white cotton.

CB length 127 cm.

About 1837.

Given by Miss A. Maishman.

1975.355



27. Material: white cotton, trimmed with narrow bobbin lace of Bucks point type.
Bodice: low, neckline almost off shoulders with a frill below. Centre front seam and bust darts, hidden by a lace edged V shaped frill. Fastened by eight brass hooks.
Sleeves: tight over the shoulder with pleated gathers. Three frills to the elbow. Lower sleeve very tight and shaped. Wrist opening fastened by a hook.
Skirt: plain, very full, cartridge pleated all round.
Lining: bodice in heavy white cotton, top of sleeves in finer cotton.
CB length 121 cm.
About 1837-40.
Given by Mrs M. E. W. Beattie.
1975.344



28. Material: white cotton with thicker threads forming stripes, printed with a small design of Prince of Wales feathers, roses and leaves in colours.
Bodice: low, round neckline. Centre front seam with mock curved seams at back.
Sleeve: full length sleeve pleated at the top and held down to upper arm by a band. Tight at wrist, fastened by thread button and worked hole.
Skirt: full, tightly gathered to waistband.
Lining: bodice lined completely in strong white cotton, sleeves in a lighter weight. Skirt hem only lined.
CB length 122.5 cm.
About 1837-8.
There are three blue threads in the selvedge of the cotton which means that it was made between 1774 and 1811. The Prince of Wales feathers therefore refer to George IV (1762-1830) when he was Prince.
1977.531



29. Day dress and cape.

Material: fine white cotton with a check in thicker threads, printed with pattern of small diamond shapes and 'flowers' in purple, beige, red and green.

Bodice: wide, low neckline. Fullness gathered on shoulders and at centre front seam. Fastened by seven hooks.

Sleeve: full shaped sleeve, gathers holding down top to the upper arm and ending in a frill. Gathers at wrist with deep wrist band fastened by two hooks.

Skirt: full, gathered.

Cape: shoulder cape with high neck. Ending at waist with a point at centre front and back. Frill round bottom edge.

Lining: bodice is lined at back and partially at front in white cotton. Two cased bones down centre front. Deep cotton band at hem. Cape lined in white twilled cotton.

CB length 122 cm.

Cape 30.5 cm.

About 1837-9.

Belonged to Miss Penelope McCulloch.

1977.530 & A



30. Wedding dress (?)

Material: lightweight ivory satin with a woven design of stylised flowers, trimmed with cream gauze ribbons and handmade silk bobbin lace.

Bodice: low, wide V neckline, centre front seam and curved seams over bust. Across the front is a band of small pleats edged with lace, with bows of gauze ribbon and silk tassels at centre front and back and on shoulders. Fastened by seven brass hooks.

Sleeves: missing. Originally made for detachable sleeves, presumably a short and a long pair were supplied. Five brass hooks in each armhole.

Skirt: full, with panel effect down front created by scalloped lines of piping. Five pairs of gauze bows and leaf shapes are applied down the sides.

Lining: bodice lined in white cotton, skirt in tarlatan.

CB length 117.5 cm.

About 1837-9.

1977.546



31. Material: dark wine-red satin trimmed with matching velvet.
Bodice: tight fitting with pointed waist at front. V neckline. Pleated satin and velvet bands from shoulders to waist at front. Fastened by seven japanned hooks.

Sleeves: in two parts. The top is ruched with a pleated satin and velvet band above the elbow. Under this panel the lower sleeve is slightly gathered, then becomes tight fitting. Wrist is finished with pleated bands of satin.

Skirt: full, cartridge pleated all round. Five deep bands of satin sewn from knee to hem.

Lining: bodice in natural linen, sleeves in white cotton, skirt in red glazed cotton.

CB length 140 cm.

About 1838-41.

Given by Miss Elizabeth S. Dempster.

1972.102



32. Material: black satin.

Bodice: wide, V neckline. Pointed waist at front, two long bust darts. Wide bertha collar edged with a ruche and frill, open at centre front and 'laced' with narrow black cord. Fastened by seven black japanned hooks.

Sleeves: long, shaped sleeve with tight upper arm trimmed with band similar to bertha and laced. Similar band below shaped to a point. Lower sleeve is slightly gathered to top part. Cuff at wrist trimmed like bertha, fastened by one hook.

Skirt: full, attached to a narrow band with deep pleats.

Lining: bodice lined in natural linen with cased bones in front and dart seams. Sleeves lined in beige twilled cotton, skirt in brown glazed cotton with black braid at hem. Pocket of linen at right hand front; watch pocket at left.

CB length 124 cm.

About 1839-41.

1977.532



Outdoor Garments

33. Pelisse-robe

Material: pinky-beige silk with a small woven leaf design, trimmed with pink satin piping.

Bodice: round collar. Open down centre front to the knees, edges piped and fastened by nine japanned hooks and eyes.

Sleeves: fairly full at the top tapering to the wrist where there is a deep tight cuff decorated by a vertical band of five covered buttons with triangles of silk inbetween.

Skirt: gored, with the fullness gathered at the back. Hem has three padded rolls. Attached belt fastening at front with two hooks and eyes.

Lining: bodice and sleeves in white cotton, skirt in white silk. CB length 145 cm.

About 1824-6.

Given by Miss A. Maishman.

1975.356



34. Pelisse

Material: pale green-grey slightly corded silk.

Bodice: high neck, open all the way down centre front, fastened at waist by two large brass hooks and eyes. Plain bodice, bust darts.

Sleeves: long, full at top slightly gathered into arm-hole, shaped, tight at wrist. Cuff with deep point at front.

Skirt: full, pleated into waistband at front, cart-ridge pleated at centre back. Decorated with wide rouleaux of silk down both fronts and round top of deep padded hem.

Lining: white glazed cotton, short inner puffed sleeve of buckram.

Possibly had a separate belt and cape collar originally. CB length 129 cm.

About 1826-8.

1977.535



35. Cloak

Material: dark purply-black silk, with brownish-purple velvet collar.

Full length cloak with round yoke, and high neck finished with a large velvet collar. Open down centre front and fastened by seven black japanned hooks and eyes. Cloak is attached to yoke by deep pleats, caught in at waist at back and covered by band of velvet. Openings for arms in front covered by shaped flap.

Lining: completely inter-lined with white woollen cloth, lined in glazed red cotton, the front edges and collar in red silk.

CB length 128 cm.

About 1830-35.

1977.533



The main sports of women at this period were archery and riding. Special outfits for archery have been recorded, especially for those who belonged to a club (see Anne Buck, 'Dress for Archery 1790-1825, in *Documenta Textilia*, ed M. Flury-Lemberg and K. Stolleis, Munich, 1981, p. 393-404). Otherwise ordinary dress would have been worn.

Riding was practised both as a form of exercise and as a smart social event, but women always rode side saddle at this period. Habit jackets followed the fashionable bodice line but because of the need for a more voluminous skirt the habit skirt had a fashion of its own and in the 1830's it tended to be very long. Underneath many women wore chamois leather or cloth breeches for decency, especially if they were hunting, where falls could result in embarrassing situations. Top hats with veils were usual, and boots.

For the fashionable ride in Hyde Park smart habits were demanded but for riding in the country a more serviceable outfit was probably worn. Habits were not now worn for travelling as they had been in the past; the very long skirt would have made this impractical.

As with most riding habits the jackets tend to survive better than the skirts.

36. Habit jacket of very fine quality black woollen cloth with a napped surface, with bobble buttons covered in black silk net. V neckline with large turn down collar heavily padded so that it stands away from the neck. Slightly notched lapel. Single breasted, closely fitting the figure, finishing at the waist, with small mock coat tails at back. Fastened by twelve buttons. Decorated with row of buttons from armhole in curve over bust to centre front waist.
Sleeves: long full one piece sleeve. Fullness gathered down at top for about 5 ins. Tight on lower arm. Cuff with a deep point trimmed with 5 buttons.
Lining: black twilled silk. Padded with black woollen material like plush.
CB length 39.5 cm.
About 1838.
1977.615

It is very difficult at present to date these garments with much confidence. The surviving pieces rarely have dated labels, unlike good tailor-made items of the later nineteenth century. Nor is there a modern study of men's tailoring at this period. There are several contemporary tailoring books surviving but the location of most copies does not make it easy to compare their patterns with the garments.

The survival of woollen cloth coats is greater than that of trousers, but a surprising number of linen or cotton trousers are found. Waistcoats also present certain problems of dating and unlike earlier or later nineteenth century pieces they do not appear to survive in quantity.

The pieces listed here are considered to belong to this period but none of them is accurately dated in any way. Comparisons with other published pieces is given where this is known. The points to look for in dating given in C. W. & P. Cunnington, *Handbook of English Clothing in the 19th century*, and Norah Waugh, *The Cut of Men's Clothes*, have been used.

Men's clothes were divided into dress and undress. Dress clothes were worn at dinner or for evening entertainments and at this period consisted of a dress coat, pantaloons, pumps, silk stockings, white cravat, white cambric handkerchief and tight kid gloves. Undress was morning or everyday clothes.

According to H. F. Mellers in *Hints for the Improvement of Manners and Appearance etc*, the dress coat should not be buttoned, and its collar should be loose and rolling. In colour only blue and black were allowed, with blue being preferred for balls. Dress pantaloons were either black or white, and if the former they should always be made of the finest kerseymere. For undress Mellers favoured the frockcoat. "Brown and green are the most fashionable colours; but are greatly improved by the relief of a black velvet collar." For linen he approved of the shirt with "broad plain plaits (i.e. pleats), fastened with plain or engine-turned gold-studs." The style is similar to No. 72. Frills "have long been out of fashion."

Coats

Three types:

Morning Coat. Cut with sloping fronts like an eighteenth century coat. Usually found only in Court Suits at this period.

37. Dark blue silk in a very firm weave with black velvet collar, seven gilt metal bobble buttons, lined in white silk. Pockets in tails, two buttons at wrist.

CB length 93 cm.

1825 (?).

Reputed to be the wedding coat of Thomas Appach (1792-1879) in 1825, but a little difficult to believe he wore this coat for such an occasion at this date. See cat. no. 1 for his wife's wedding dress.

1977.599

Tail Coat. A development of the morning coat but with the fronts cut sharply away usually in a straight line at the waist, and the tails reduced to the back.

38. Dark brown woollen cloth, double breasted, large collar with M notch. Black silk covered buttons, square cut fronts, button stand, no side bodies, centre back vent with tack over, pocket flaps below waist seam, large pocket in each tail. Shaped sleeve gathered at the top; round cuff with 2 buttons at wrist. Pocket inside left tail. Body and tails lined with cloth, sleeves in cotton. CB length 90.5 cm.
About 1830-40.
1977.600
39. Cotton finely checked in orange and red. Single breasted, high roll collar. Fastened by four buttons. Square cut fronts, waist seam, centre back vent with tack over, large pocket flaps below waist seam, pocket in right hand tail. Long shaped sleeve full at top coming over hand; vent at wrist. Pocket inside left tail. Checked cotton lining across back and front and over most of tails. Extra piece of material inside at the top of each sleeve to give more fullness. CB length 88.5 cm.
American, about 1825-30.
Belonged to an ancestor of Philippa Fendall Wendall of New York, wife of 12th Earl of Galloway.
1979.113



Frock Coat. A coat with full skirts all round and worn mostly for sports and informal wear. Also used for overcoats.

40. Overcoat, light fawn cloth with a cape, darker fawn velvet collar. Double breasted, 6 buttons covered in fawn silk network. Button stand, no side bodies, waist seam, centre back vent and tack over; side edge in back pleats. Pocket in each tail. Shaped sleeve, 3 buttons at wrist. Cord edges to fronts etc. Lined throughout in fawn twilled silk and padded on chest and back. Vertical pocket in left breast.

CB length 101 cm.

About 1820-40.

See: Norah Waugh, *Cut of Men's Clothes* p. 126-7 for pattern of a similar coat in the Victoria and Albert Museum.

1977.602

41. Dull mid green fine woollen cloth. Single breasted with turn down collar and small rever. No button stand or side bodies, waist seam. Centre back vent and tack over. Short full skirts to mid thigh. Long curved welted top pocket on left breast; below waist seam 2 deep pockets with large flap. Shaped tight sleeve with gathered top. Round cuff, 3 buttons at wrist. Partially lined in the cloth, sleeves in cotton, light padding on chest. Buttons: 5 of six large flat gilt metal buttons engraved with a sporting bird or animal. Smaller ones at wrist.

CB length 88 cm.

About 1830-40.

A sports coat, perhaps for hunting as it lacks the deep "poachers" pockets of shooting coats (see 1977.604).

1977.603

42. Dark brown cotton velvet, single breasted, collar and small rever. No button stand or side bodies, waist seam. Centre back vent and tack over. Short full skirt. Pockets: flaps and pockets below waist seam; on inside let into front skirts are two deep "poachers" pockets. Shaped sleeve, round cuff, 2 buttons on wrist. Lined in brown twilled cotton with velvet facings to body and skirts, back skirts unlined.

Buttons: five gilt metal buttons engraved with sporting animals.

CB length 83 cm.

About 1830-50.

A shooting coat.

1977.604



43. Caped cloak, of fine navy blue woollen cloth with black velvet collar and facings. Full cloak tightly gathered into neck, with a deep collar standing away from the neck. Armholes in cloak fastened by a button. Almost circular cape falling to waist. Open down centre front, fastened by four silk covered buttons. Fronts faced in velvet, lined in black twilled silk.
CB length 131.5 cm.
About 1840.
Possibly belonged to 2nd or 3rd Lord Bagot.
1978.544

44. **Breeches**

Dark brown twilled silk with small falls. Watch pocket. Six brown stained bone braces buttons. V let into back of waist with black ribbon tie. Four silk covered buttons at knee. A hole in the knee band to slip through one end of buckle. Lined throughout in dark brown glazed cotton.

Presumably for Court wear.

Length 87 cm.

About 1840.

1978.522



45. **Pantaloons**

Fine black twilled wool cloth cut to fit the legs tightly with fly front opening. Six braces buttons which like fly buttons are black japanned metal stamped "Kreisa, Bury St., London".

3 buttons at ankles stamped on back "Fast Flexible".

Length 105 cm.

About 1830-50.

1978.523

Trousers

Of white or deep cream cotton or linen, with straight legs, buttons inside leg ends for straps under the foot. Whole or half falls, six buttons for braces, usually brass or bone with four holes. Centre back vent with or without material fill in; worked eyelet holes for tape ties. Watch pocket let into the top edge of the trousers on the right hand side, two pockets either let into the waistband, or at the sides, particularly with whole falls.

All about 1830-40.

46-

49. 1977.601, 1977.606, 1977.607, 1979.112

50. **Mochettos**

Deep cream cotton, legs in two parts, cut to fit and to the shape of the lower leg with gaiter bottoms over the foot fastened by 7 cloth covered buttons. Strap to go under foot. Whole falls, brass buttons, 6 braces buttons, watch pocket.

Length down sides 113 cm.

About 1830-40.

Marked "Frank Gregory" and "K2" on the waistband. He was probably an actor in Sir Henry Irving's company.

1977.605

Waistcoats

Usually white for evening parties or weddings, silk for formal or dress wear, woollen cloth ones for day and informal wear, linen for sports. All are sleeveless. All have some means of tightening at the back to get a good fit, usually laced tabs.

Evening

51. Pale cream silk woven with self coloured pattern of tiny spots and ribbons, and toning coloured flower sprays. Single breasted, shawl collar. Five silk covered buttons, slightly pointed waist, 2 pockets. Back and lining of white cotton, two tabs, boned edge, 3 brass eyelets, lace missing.
Length 44 cm.
About 1830-40.
Stamped inside 'The Artists' Costume Supply/13 Upper Phillimore Place, Kensington W8'.
1977.608
52. Cream satin woven with tiny purple floral design. Single breasted, long low roll collar. Four satin covered buttons. Two pockets. Back of cream twilled silk with two pairs of silk ribbon ties at back. Lined white cotton. Loop of ribbon to fasten onto trouser button inside on right hand side.
Length 56 cm.
About 1830-40.
Given by Mrs Legge and Miss Lambert.
1931.184

Dress

53. Chestnut brown satin, faded, embroidered in coloured silk threads with flower sprays in satin stitch, single breasted, shawl collar. Six satin covered buttons, slightly pointed waist, 2 pockets, bound silk ribbon edge. Back of dark brown twilled cotton, two tabs, boned edge, three brass eyelets, lace missing. Lined beige cotton.
Length 47 cm.
About 1830-40.
1977.609
54. Black satin embroidered in coloured silks and green chenille with floral sprays down collar and fronts and along bottom. One spray of roses above pockets. Single breasted, roll collar. Five satin covered buttons. Piped black cord edges. Two pockets: black leather inside at waist. Dark brown twilled cotton back with two tabs, boned edge, three brass eyelets, brown lace. Lined white twilled cotton.
Length 56 cm.
About 1837.
Given by Mr W. F. Vernon.
1890.4

Day

55. Mid green twilled wool woven with a tiny trailing design; a shawl pattern. Double breasted, small notched collar and revers, eight fabric covered buttons, slightly pointed waist, two pockets, bound dark green silk edges. Back of mid green shot silk with tiny diamond pattern, two tabs with three worked eyelets and silk ribbon lace. Lined beige twilled cotton. Length 48 cm.
About 1830-40.
Given by Mrs Oswald, ex Auchencruive.
1977.610

Shooting

56. Natural linen front and back. Single breasted, with collar, buttons. Front pockets. Two tape ties at back. Lined in same linen. Length 59 cm.
About 1830-40.
1978.540

Underwaistcoats

One or more waistcoats were sometimes worn. To cut down on bulk, these were usually reduced to either collars (1977.612) or were made of lining material except for the collar and a strip down the front (1977.611).

57. Slip, of duck egg blue satin; a three inch broad strip of satin with semi-circle cut out for the neck so that the points form a stand up collar, with long tape ties to go round the waist. Total length 104.5 cm.
About 1820-30.
1977.612
58. Brown twilled cotton with light turquoise blue corded silk shawl or roll collar and strip down the front. Five silk covered buttons. Tightened at the back by a pair of beige silk ribbon ties. Length 41.5 cm.
About 1830-40.
1977.611

Underwear

Underwear was made of white linen or cotton throughout this period with occasional pieces made of flannel for extra warmth. Dating underwear is not easy. Many pieces were named, dated and numbered, others are only initialled and numbered. From dated pieces and the patterns given in books such as *The Workwoman's Guide*, 1839, it is possible to give a general indication of date. However older men did tend to prefer to have their shirts made in a style they were familiar with and comfortable in rather than following new styles.

Underwear was worn to protect the clothes from body sweat and to protect the body from running dyes and the roughness of coarse fabrics. It was not particularly comfortable to wear; the chemise must have bunched painfully round the waist under a corset. Linen and cotton are cold for winter but given the laundry facilities of the time were preferable to wool.

Although there were various methods available for cleaning fabrics such as silk and wool they were not as reliable as modern dry cleaning is. It was therefore preferable to prevent the garments from becoming dirty in the first place, and chemises and shirts both covered the areas in closest contact with the outer wear.

Underwear and nightwear were not considered sexy items to be on show in the way that modern underwear is seen. It was on the whole plain and although a glimpse of a snowy petticoat was alluring the emphasis was on the whiteness of the garment not on its decoration. As most underwear was made at home and was voluminous, the tendency to keep it simple and practical was strong. To get the desired whiteness all linens and cottons were boiled and bleached, which could lead to less robust or over-decorated garments wearing out very quickly.

Most underwear was made in sets of six to twelve of the same garment at a time. This was because the items were made up of very simple pieces of cloth and in order to save on the fabric every scrap was utilised. *The Workwoman's Guide* gives various diagrams for laying out the pieces of shirts and chemises on a length of cloth in the most economical way. A large household might well buy a complete bolt of cloth. This would be a considerable saving over buying a few yards to make one shirt.

It was important to have at least half a dozen of most pieces of underwear because washing was very much more time consuming before the advent of large commercial laundries and handy domestic appliances. Some households washed only once a month when sheets, towels and underwear belonging to family, visitors and servants would all be washed, dried and ironed in a mammoth operation lasting up to a week and disrupting the whole household. The song "Dashing away with a smoothing iron" is a good picture of these washdays.

Although underclothes and bedlinen might only be washed once a month this did not mean they were only changed then. More frequent changes of underwear took place and therefore large

quantities were needed. Similarly when travelling it was not easy to get clothes washed quickly so several sets of underlinen had to be taken.

For men, underwear consisted of a shirt and underpants. Shirts in the first thirty years of the 19th century were full, made of a width of fabric with square cut ends. The general style had the fullness gathered into the neck where two triangular gussets were let in at each side to relieve the strain. These gussets were placed each side of a shoulder strap, sewn along the shoulder from neck to armhole, again to relieve strain and to strengthen this part. Collars were attached at this period and fairly deep, fastening with one or two buttons and buttonholes. The front was usually slit to the chest and closed by two or more buttons. Sleeves were full, sometimes gathered into the armhole, and the strain relieved by a square underarm gusset. Sometimes a band of material was sewn on the inside over the shoulder and beside the armhole to give more strength to this area. Large patches over the shoulders to the chest can also be seen on more working or everyday shirts. Wrists usually ended in a cuff fastened by one button. There were side vents at the bottom of the shirt with small triangular gussets to prevent the seams splitting.

Shirt number 72 in the collection is of a different construction with an inset front panel which is gathered and with vertical straps holding the gathers down. The sleeves are narrower. This style is more like the mid 19th century shirts. Shirts with these inset panels are shown in *The Workwoman's Guide* of 1839 but the Museum also has a schoolgirl's sewing exercise book of 1838 with a miniature shirt in it made in the same way as the earlier style.

Underpants (drawers) were usually made like breeches, but with the introduction of trousers longer ones were necessary. These were cut to fit the leg and were similar in cut to pantaloons. For men's drawers white stockinet was sometimes used. If the weather was cold or if a person was elderly he might well wear white flannel waistcoats over the shirt, or have flannel drawers.

Women's underwear consisted of a chemise, or shift as it was still sometimes known. At this period the necklines were low and the sleeves short. There was often a flap at the neck to tie over the top of the corset and the shoulders button back over the corset straps to stop them from slipping. The chemise was nearly always gored in the skirt to give fullness. The sleeves, like the shirts, had square underarm gussets to relieve the strain. Drawers were not usually worn by women at this period although some did wear them. *The Workwoman's Guide* gives two patterns, one on a bodice and the other without. They are of the open leg variety, basically just two tubes of cloth coming below the knee and attached to a waistband. It was not until the cage crinoline came into fashion in the late 1850's that drawers became widespread.

Over the chemise the corset was worn. This was shaped over the bust and reached down over the hips. It was usually of a strong cotton

with bones and laced down the back. There are no corsets in either collection.

Later in the century camisoles were worn over the corset but at this period the chemise flap or the full length petticoat appears to be more usual. These protected the dress bodice from the corset, which in wear could rub against the dress. The full length petticoat also provided a lining for the fine cotton dresses which were very popular and which were not usually lined. Top petticoats could have decorative embroidery or narrow lace edgings. Other petticoats were usually plain.

Other pieces which were worn under dresses were puffs of down in cotton bags to help keep out the large full sleeves. Frills of starched cloth were sometimes worn at the back below the waist to keep out the skirt fullness. These were known as bustles.

Nightwear for women was a nightdress cut like a shirt but reaching to the feet and with a gored skirt. The construction with shoulder strap and triangular gores and the fullness gathered into the neck was similar to the men's shirts. The collars sometimes had frills of fine muslin round them. Men wore nightshirts, cut longer, and sometimes with side vents like day shirts.

Dressing jackets were worn by women and were probably used when they sat to do their hair before putting on their dress. Dressing gowns or wrappers were made of cotton, linen or flannel. As bathrooms did not exist dressing gowns were not used as we use them today. Surviving examples tend to be suitable for wearing inside bedrooms or boudoirs over underwear but before putting on a dress and they could be worn as negligées for comfort when the corset was not worn.

Marking linen

In a large household all underclothing was marked with the various individuals' names or initials so that items were returned from the laundry to the right person. Smaller households might send their washing out to a washer woman so they too would need to be marked. Marking could be done by using marking ink or by embroidery, usually in cross-stitch in red, black or blue threads.

The most usual marks found are initials and a number below, but dates are sometimes added. The number usually indicates the number of that type of garment in the individual's wardrobe, but sometimes it indicates how many there are in one set. For example, all nightdresses might be numbered 12, indicating that there should be twelve nightdresses in total for that individual. In a large household it was perhaps simpler to count up to 12 rather than look at the numbers on each item to check that they had been returned from the laundry. *The Workwoman's Guide* does not mention how to mark underwear but household linen is dealt with. The writer suggests that the husband's and wife's initials both appear viz.

E.L.M.

G.C.

8

.37

Standing for Edward and Louisa Montague, Glass Cloth, Number 8, 1837. The dating of household linen was perhaps common so that a check could be kept that items were being used in rotation rather than the top pieces on the pile always being used first.

Chemises

59. White linen, short puffed sleeves with frill; square neck, flaps to turn down at the back and front and tied by tapes under the arms; shoulders buttoned back. Side gores from shoulders. Marked ^{ED} in black cross stitch

2

Length 112 cm

About 1835-40.

Possibly belonged to Elizabeth Duncan, who later married a farmer at Shiel Walls Farm, near Denny, Stirling.

Given by Mr D. A. F. Ballingall.

1978.172

60. White linen. Similar to no. 59 but sleeves not gathered or frilled. Marked 'ED' in black cross stitch.

Length 113.5 cm

About 1840.

Given by Mr D. A. F. Ballingall.

1978.173

61. White linen. Short full puffed sleeve. Square neck with flap on front only. Wide on the shoulders, no turnbacks. Side gores from the knees. Marked ^{ASJ} in blue cross stitch.

5

Length: 104.5 cm.

About 1820-40.

See *The Workwoman's Guide* plate 6 for a similar sleeve.

1982.219

Petticoat

62. White cotton and linen trimmed with white embroidery. Full length with a wide, shallow neck. The bodice of cotton is tight fitting, open down centre back and fastened by a button and two brass hooks and eyes. Long shaped sleeve. Skirt of fine linen tightly gathered. Seven narrow tucks at hem. Hem edge trimmed with embroidery.

Length 135.5 cm.

About 1830-35.

Probably a new bodice was added to an existing skirt. This petticoat would possibly form an underdress for a fine muslin dress.

1977.574

Underwear Catalogue Women





Nightdresses

63. White linen. Cut like a man's shirt with shoulder straps and gussets at neck. Large turn down collar edged with white muslin frill. Slit at centre front with a frill. Fastened with two pairs of tapes. Square underarm gusset. Frill at wrist, fastened by a Dorset button. Originally marked in ink below the slit 'B. Mackay 1824'. A later patch covers this. The collar is set in as if it should be worn as a stand collar.

Length 138 cm.

1824.

From the collection of Mrs Doris Langley Moore.

1980.88

64. Similar nightdress from same source but with no remains of a name or date. The linen is slightly coarser.

Linen 133.5 cm.

About 1824-30.

1980.89

65. White linen trimmed with narrow fine white muslin frills. Central panel goes over shoulders, no seams. Side gores from each shoulder with no side seams. Reinforcing piece round armhole in side and a narrow shoulder piece. Wide triangular gussets at neck. Collar with frill. Frill down centre front opening, fastened by three thread buttons. Square underarm gusset. Long sleeves with frill on cuff and the thread button. Frill round hem, part missing.

Marked 'CB' in ink.

Length 138 cm.

About 1830-50.

1977.617

Wrappers

66. Fine white cotton open down centre front. Large collar. Large gigot sleeves trimmed with narrow white cotton braid and embroidered white cotton frills in satin, eyelet and button hole stitches.

CB length 142 cm.

About 1830-5.

From either the Stuart or Tawse families of Edinburgh.

Given by Miss C. Nisbet.

1981.558





67. Cotton printed in stripes of purple shading to mauve with checks and a meander pattern in white. Open down centre front. Cut with a round yoke and collar. Narrow sleeves. Fullness gathered to yoke. Attached belt.
 CB length 144 cm.
 About 1840.
 1977.572

The large sleeves demanded some kind of extra support. Buckram lining sleeves are found in dresses but as the *Beau Monde* pointed out 'stiff muslin gigots are no longer used under long sleeves, because the noise they make is disagreeable and their shape ungraceful;' (quoted in *The Ladies Penny Gazette*, 8/12/1832, p 49). Softer alternatives were down-filled puffs.

68. Sleeve puffs of glazed white cotton, filled with down. Short puffed sleeve pleated into a band on the shoulder.
 Maximum diameter 32 cm.
 About 1830-5.
 Similar to a pair in Worthing Museum (see *Catalogue of Costume Collection*, part II, no. 68).
 1981.510 & A

69. Sleeve puffs of white cotton with a collapsible whalebone framework. Short puffed sleeves gathered into a deep band at the top with four tapes to tie to those in the dress. Three hoops of whalebone joined by struts. Sleeve gathered into a band at the bottom.
 Maximum diameter about 27 cm.
 French, about 1830-5.
 Associated with wedding dress 1983.63.
 1983.63 & A

Men

Shirts

Style 1

70. Fine white linen with deep collar dished at the back. Slit at centre front with frill. Deep cuffs, fastened with linen covered buttons with white network cover. Small needlelace panel with a heart at base of front slit.
 Exquisitely sewn shirt.
 Probably Dutch: from the collection of Mrs E. Canter Cremers van de Does.
 About 1815-30.
 Length 108.5 cm.
 1979.406
71. Coarse linen, much patched and worn. Collar with two buttons. Two buttons to front slit. Strengthening pieces down armhole and across shoulders.
 Marked GB4.
 Length 82.5 cm.
 About 1820-40.

Believed to have been worn by George Bell, factor on an estate in Dumfriesshire.

Given by Miss C. B. Mills.

1975.174

Style 2

72. Printed cotton shirt with inset front band. The material is printed in blue with the head of William IV crowned ^{WR}, and
IV

an anchor in stripes with blue lines and ermine tails inbetween. Back longer than front. Two button collar, three buttons down front, deep cuffs, with one button. Large triangular gusset at sides. Marked "F.B. . . .r" in red cross stitch.

Length 104.5 cm.

About 1830-37.

1977.154

Drawers

73. Knee length of white machine-knitted cotton. Deep white cotton waistband open down front. Fastened by two 4-hole white bone buttons. Four tape loops for braces to go through. Tape ties at knee.

Marked 'M MacGregor' in ink.

Length 72 cm.

About 1820-40.

Probably belonged to Sir Malcolm MacGregor, 21st Chief of Clan Gregor.

1982.796

74. Ankle length of white machine-knitted wool on a deep white linen waistband. Open down centre front and fastened by two 4-hole white bone buttons. Tight fitting to leg. Tape ties at ankle.

Length 111 cm.

About 1820-40.

From same source as no. 73.

1982.797

Neckwear

One important aspect of a man's wardrobe at this period was neckwear.

"*Neckclothiana*", published in 1818, seems to have been the first treatise on neckwear, to be followed by H. Le Blanc's "*The Art of Tying the Cravat*" which reached its third edition in 1828.

There were three different items which could be worn round the neck.

1. Cravats, of white muslin but could be black silk. Cravats were usually a yard square, and white ones were starched. They were folded across the grain to a depth of 3 or 4 ins. One end would then be turned up, the other end down. The cravat was

then placed round the neck over the upturned collar with the ends to the back, crossed at the back and brought round to tie at the front in a number of different knots.

According to Le Blanc the "Noeud Gordien" was "the Sovereign of Cravat ties" and the neckcloth was folded in a slightly different way. He gives another thirty one different styles which could be used.

2. Stocks were mostly used by military men. These were a shaped piece of black silk stiffened by whalebone and buckled or tied at the back of neck.
3. Handkerchiefs of coloured silk were worn either loosely knotted or tied in a flowing bow. These were only recommended by Le Blanc for informal wear, such as riding or early in the morning.

Although black cravats were general day wear by the late 1820's Le Blanc considered that only plain white could be worn for balls or soirées, although white spotted muslin could be used for half dress.

When travelling Le Blanc considered it desirable to have a box 18 ins. long by 6 ins. wide and 12 ins. deep. This would hold the necessary cravats; a dozen at least of plain white, the same number of spotted and striped white, a dozen coloured cravats, three dozen at least of shirt collars, two whalebone stiffeners, two black silk cravats, a small iron to smooth the cravats if necessary and "As many copies as possible, of this important and useful work [ie *The Art of Tying The Cravat*], taking the precaution of having them *well bound*, that they may occupy less room".

From this passage it is also obvious that shirts without collars were worn. A pattern for a separate collar is given in *The Workwoman's Guide* but there do not appear to be any surviving dated shirts of this period without an attached collar.

There are no cravats, stocks or coloured silk handkerchiefs which can be dated to this period in either collection.

Children's Clothes

Clothes for the child past the toddler stage are rare survivors in any period. The Museum is fortunate in possessing a gift of a group of children's dresses dating from about 1830-5, which allow this section to be fuller than it would have been otherwise.

Boys and girls both wore dresses up to the age of four or five, when boys were usually breeched. There are sometimes differences to be seen in boy's and girl's dresses, and boys could wear trousers underneath matching the dress. If little girls wore trousers they tended to be white whatever the dress was made of.

Once out of dresses little boys could wear skeleton or combination suits, or trousers and waist-length jackets.

There is no children's underwear of this period in either collection. *The Workwoman's Guide* gives a good deal of information on this aspect of children's dress.

75. Dress of white cotton. Low square neck with scalloped edge. Piped cord lines from neck to waist converging at centre front. Short full puffed sleeves trimmed like the neckline. Full skirt with two large tucks at hem. Open at centre back.
CB length 42 cm.
About 1828-30.
Worn by a girl from a London Quaker family.
Given by Mrs M. A. Fox.
1968.458

76. Dress and belt of twilled white cotton tambour embroidered in mauve wool in a leaf and trellis design.
Low square neckline, collar at the back forming robings down the front. Open down the centre back. Very full short puffed sleeves. Full gathered skirt.
Length 52.8 cm.
1981.565 & A

77. Similar dress of fine white cotton tambour embroidered in brown wool with a leaf on stem design.
Length 56.5 cm.
1981.566

78. Similar dress of fine white cotton tambour embroidered in red wool with a design of flower heads, leaves and a chain.
Length 55 cm.
1981.567



79. Similar dress of twilled white cotton embroidered with meandering lines in red wool braid.
Length 52 cm.
1981.568

80. A dress which is the same as no. 79 but with the embroidery reversed.
Length 55 cm.
1981.569

81. Dress of heavy dark cream cotton with a brushed surface embroidered in cream wool braid in a loop design.
Low square neck, collar at back forming epaulettes over sleeves. Short full puffed sleeves. Open down centre back. Wide attached belt. Full skirt with unpressed box pleats.
Length 54.5 cm.
1981.563



82. Dress and cape of heavy cream cotton with a brushed surface embroidered in bright red wool braid in a loop design.
High neck to dress with round collar. The front of the bodice decorated à la Hussar. Open down centre back. Long full sleeves. Full box-pleated skirt. Shoulder cape and collar edged with braid loops and fastened by a button.
Dress length 64.5 cm. Cape length 18 cm.
1981.564 & A

76 to 82 are all from the same family, either the Steuarts or the

Tawses of Edinburgh, and date to about 1830-35. They may all have belonged to the same child or to two children. 76 to 78 may have been embroidered in India for Europeans.

Given by Miss C. Nisbet.

83. Dress of white cotton embroidered all over with white spots and an edging of flower and leaf patterns.

Low square neckline and short puffed sleeves. Bodice and skirt gathered to a waistband. Open down centre front, edges scalloped, and joined where they meet.

Alterations: dress taken up at the front. Bodice embroidery less neat than skirt and may indicate that a new one was made.

CB length 51 cm.

About 1825.

For a child of one to two years old.

Given by Mrs Oswald, ex Auchencruive.

1977.621

84. Dress and trousers for a boy, of printed cotton with narrow green wool braid embroidery.

Low square neckline, collar at back forming robings at front. V-shaped panel at front filled with braid loops. Very full short puffed sleeves. Open down centre back. Full gathered skirt open from waist to hem. Trousers are on a white cotton waistband with shoulder straps. False fly front. Open down back and lower part of front. Straight tubular legs.

Dress length 53 cm.

Trouser length 62 cm.

Watercolour of the little boy wearing the outfit, signed J. Kennedy, 1835'.
17 × 19.8 cm.

1835.

1981.373 A & B



85. Combination suit for a boy, of pale beige linen. A one piece garment with high neck, long full sleeves and ankle length legs. High waist, trouser part gathered on. Open down centre front and fastened by seven buttons (some modern). Open at crotch where two legs meet.

CB length 101 cm.

About 1830.

1977.619

86. Trousers for a boy, of heavy white satin weave cotton with narrow pale and dark blue stripes. Straight legs, deep waistband, open at each side. Four braces buttons of brass. Pocket in each side seam. Lined white twilled cotton. Small opening in centre front seam at crotch.

Length 71 cm.

About 1830-50.

1977.620

87. Trousers for a boy, of heavy white cotton (nankeen?). Straight legs, waistband open at each side. Four braces buttons of brass stamped "GB & RAS Patent". Pocket in each side seam. Fullness darted into waistband. Small opening in centre front seam at crotch.

Length 69 cm.

About 1820-40.

1977.614



88. One-piece suit for a boy, of cream cotton trimmed with pink wool braid. Low neckline with a collar, trimmed with loops of braid. Bodice gathered to a waistband. Scalloped peplum round waist, trimmed with braid. Open down centre back and fastened by a drawstring and two buttons. Legs cut straight to ankle. Triangular gusset at crotch with a slit at centre front.

Length 71.5 cm.

About 1820-30.

See catalogue *Clothes from Scottish Country Houses: 18th-20th centuries*, Merchant Hall, Edinburgh, 1969, cat. no. 46. From the Rattrays of Blairgowrie. It originally had a label "2 of Willy's dresses".

1978.545

Whitework

The 1830's were the great period of white embroidery on white muslin known generally as whitework but especially at this period almost synonymous with the type known as Ayrshire embroidery. Nearly all the whitework was done by professional embroiderers, worked, as in Ayrshire, in cottages scattered over a wide area and collected by middlemen who sold the pieces to large retailers. Here the pieces were made up into baby robes, caps, women's collars, shawls, undersleeves or handkerchiefs, and then sold to the public. Vast quantities of whitework were made and sold and it survives in large numbers today.

An interesting piece in the Museum's collection is 1942.3 which shows a large pelerine worked in satin stitch on fine cotton with a small leaf design. The piece has not been made up and it shows the width of the material and how the garment was laid out and embroidered whilst the fabric was stretched on a frame.

Apart from baby robes and caps, the two collections both have some splendid examples of the large collars known as pelerines worn in the 1830's. These came in 3 basic types:

Type 1. A collar and cape just covering the shoulders and tops of the sleeves.

89. Fine white cotton muslin shoulder cape with narrow upright collar and deep frill round bottom edge.
CB length 29 cm.
About 1830.
1977.561

Type 2. A collar and cape with hanging ends to the waist either pointed or round. The largest number fall into this group. Some are also made in embroidered net.

- 90- 1962.503, 1977.557, 1977.558, 1977.559, 1977.560, 1977.562.
100. 1977.563, 1977.564, 1977.565, 1977.566, 1978.84.

Type 3. A collar and cape with very long hanging ends to the knees known as a fichu-pelerine.

101. Pale cream net embroidered in cotton with small flower sprays and leaves. Large shoulder cape and collar with rounded ends. The lappets broaden out to square cut ends.
CB length 38 cm.
1977.556
102. White muslin embroidered in white cotton. Large round shoulder cape and collar with scalloped edges all round.
CB length 35 cm.
1980.11
103. Unmade-up pelerine. Very large piece of fine white muslin, slightly stiffened, no selvages. Embroidered to shapes of cape and collar. Probably Ayrshire. Embroidered in one corner is 'TGI' in red thread, presumably a design number.
Size of material 100 × 64 ins. Depth of pelerine cape 92 cm.
Given by the Trustees of the late Miss Ranolina Stewart.
1942.3

Throughout the period there were also small single collars often completely covered in embroidery.

- 104-106 1932.43, 1975.227, 1980.14

Where low necked dresses were worn in the daytime a fill-in known as a chemisette was often worn. These could also be embroidered although they were usually plain.

If the dress was to be worn in the evening then the chemisette would be removed.

- The very wide low necks where the shoulders were nearly exposed could be filled in with shallow necked chemisettes
107. which often had embroidered edges, for example 1886.90.

Pocket handkerchiefs for women were also embroidered in whitework. These can be difficult to date as the style persisted for a long time but they tended to be larger at this period. Initials, names and small motifs were regularly given in the women's magazines suitable for embroidering on handkerchiefs. Lace edges were also common.

Headwear

Women

Both hairdressing and headwear were elaborate during the 1820's and 1830's. For balls complicated arrangements with loops of hair (an Apollo knot) trimmed with feathers, flowers and jewellery were popular. Combs of tortoiseshell decorated with gilt balls or jewels were worn, as well as ornamental pins. Turbans were also popular with some forms of evening dress.

During the day all married women wore caps of muslin or lawn often trimmed with coloured ribbons or flowers. There are as yet no caps which can be dated to this period in either collection.

In the late 1820's the main outdoor item for wearing on the head was a hat. These tended to have large crowns and brims and to be weighed down by ribbon loops, feathers and artificial flowers. In the 1830's the bonnet became more popular with the brim getting deeper so that the woman wearing it could not see to the side without turning her head. From the front this creates a halo-like effect. Like the hats they were elaborately trimmed. Caps were often worn under the hats, and bonnet veils of lace or darned net were usually worn. In the 1830's these needed to be large to cover the brim and be drawn over the face when a woman wished to be anonymous or to discourage the stares of passersby; it could in effect be used as a kind of purdah. If not being used they were draped back. Some of these large veils are mistakenly labelled as aprons which they resemble in size. There is usually a ribbon along one short side with borders on the other three.

There are no hats of the 1820's in the collections but there are several bonnet veils.

Bonnets

There were three main types of bonnet construction. In summer straw was popular either in openwork designs or in a close woven plait. In winter the straw or buckram muslin shapes were covered in silk, satin or velvet. Another type was the drawn bonnet where a usually thin twilled silk was gathered over various cane or whalebone hoops which gave it its shape. All types were lavishly trimmed with feathers, flowers and ribbons.

108. Drawn bonnet of pale blue watered silk with deep brim and gathered crown, gathered over whalebone hoops (crown lined



in buckram). Remains of original cream silk lining in crown. Trimmings missing.

Size ht 34.5 cm.

About 1833-36.

1980.81

109. Straw bonnet of narrow bands of plaited straw criss-crossed in an openwork pattern. Deep brim. Original trimmings missing. Size front to back 34 cm.

About 1835.

1980.908

110. Bonnet of pale yellow silk satin over a straw base with buckram crown. Wired brim. Trimmed with matching ribbon and modern silk ribbon loops. Sides of crown lined in white silk, brim in yellow satin. Satin ribbon ties.

Length front to back, 27 cm.

About 1835.

1977.484



Men

Men wore tall hats in varying styles. The brims tended to be smaller and more down curving in the 1830's. Chapeau bras, the crescentric folding hats, were carried with court wear but were being replaced in dress wear with folding opera hats. Caps were not fashionable wear. Colours were mainly black, grey or brown, with beaver and silk being popular fabrics.

Hair was worn fairly long and curls were popular. Sideburns and moustaches but not beards were becoming more fashionable.

111. Top hat of fine straw plait. Straight sides to crown, large brim slightly curled at edges. White cotton ribbon hat band. Lined in fine white silk over white paper. Stamped in gold in crown "GOETZ, GENEVE".

Ht 17.5 cm.

Swiss, about 1830-50.

1983.66

Shoes, stockings and garters

Shoes for women were generally the soft silk or satin ballet type shoe in various colours. The life of these shoes was limited and so they were bought in quantity. Sometimes linen holders are found with pockets for six or more pairs of shoes and occasionally they are found with unused pairs in them. White or cream survive in most numbers but black and dark green are also found. The geranium colour was rare.

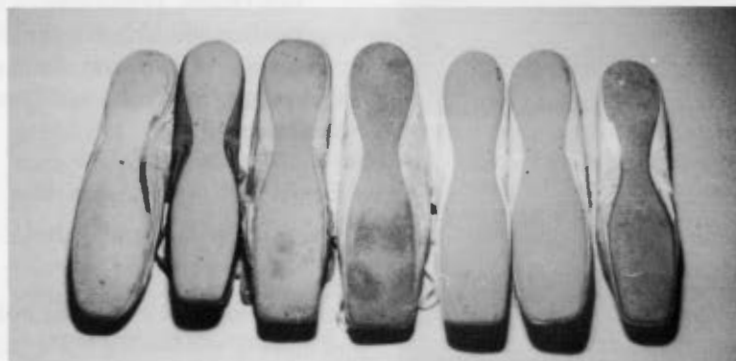
All the shoes have been dated by Miss June Swann, Keeper of Shoe Collections, Central Museum, Northampton.

112. Cream satin, straights, with paper label in one shoe "Droit".
Length 23.2 cm.
Early 1830's.
1977.550 & A

113. Cream satin, straights with paper label "Esté, rue de la Paix 13, Paris".
Marked "Mrs J. Broel" in ink.

Length 23.8 cm.
1830-40.
1977.537 & A.

114. Deep cream satin, elastic ties, straights, remains of label in red, "...TT../no 74/...../LO..".
Length 21.5 cm.
About 1840.
1977.552 & A.



115. Cream silk, straights, with paper label "A Paris, no. 22 Rue de la Paix, Second Magasin à Gauche, Par la Boulevard, MELNOTTE, Cordonier pour les Dames, Breveté de S.M. la Reine, et de S.A.R. la Pse L. d'Orleans, 164 Regent Street, London".
Length 23.3 cm.
About 1832.

Melnotte was at this combination of addresses from 1832-42.
1977.553 & A

116. Geranium red satin, straights, with paper label "A Paris, no. 22 Rue de la Paix, Second Magasin à Gauche, Par la Boulevard, MELNOTTE, Cordonier pour les Dames, 186 Regent Street, London".
Length 23.4 cm.
About 1830.
1977.554 & A

Left to right: 117, 118, 116, 115, 112, 113, 114

117. Geranium red silk, shaped, marked inside in ink "Miss Hobson".
Length 22.3 cm.
About 1825.
Belonged to Emily Hobson (see cat. no. 1).
1977.555 & A

118. Dark green satin, straights, with paper label "Gelot, Cordonnier Breveté de S.A.R. Madame Duchess d'Angouleme, à Lyons Rue Clermont no. 24, et à Paris Boulevarddes Italiens no. 11".
About 1830.
1977.498 & A.

119. An unusual pair in the Stewart Collection is of dark green leather with a small strap across the instep and with gold stamp decoration similar to bookbinders' stamps. One has a paper label printed with the Royal coat of Arms and "BILTON Fashionable Boot and Shoe manufacturer, 206 Tottenham Ct Road. Elegance with Durability and [Economy?]." Edwin Bilton was at this address from 1835 to 1840. The style is unique.
1977.491 & A.

Pair of green leather shoes, about 1835-40, Cat. no. 119, and a pair of garters, about 1830, Cat. no. 122.



120. White silk stockings with decorative holes along the sides of the foot and up the ankles; embroidered clocks.

Two thin blue lines round the top with six diamond shapes in holes and a C.
Length 62.5 cm.

About 1830.

Given by Mrs J. D. Bowie.
1938.442 B and C.

121. White silk machine-knitted stockings with white embroidered decorative clocks. At the top "47" in holes.

Length 78.5 cm.
1837.

Worn by the donor's great grandmother at her marriage to Archibald Craig, wool merchant, at Selkirk on 16 March 1837.

Given by Miss B. Craig-Brown.

1966,701 & A



122. Pair of white silk garters the centre part slightly padded and embroidered in chenille threads with a peacock and flowers, and "a la" on one, and "plus belle" on the other, in chain stitch. Six rows of coiled springs sewn between the silk on either side. Fastened by a flat white metal hook and bar with stamped decoration.

Length 29.7 cm × 2.7 cm.

About 1830.

1958.298 & A

There are no shoes or stockings for men in either collection.

Stockings were of silk or cotton. Silk with lace fronts were worn for evening wear. White or pale cream were the usual colours for women although black would be worn for mourning. 'Shotted', black and white mixed, were also popular for day wear.

Women gartered their stockings above or below the knee either with a ribbon or with special garters. Before rubber elastic was introduced, elasticity was obtained by the use of small metal springs.

According to *The Workwoman's Guide* some women sewed tapes to the top of their stockings and threaded tape or ribbon through them which they then looped to buttons on the corset.

Aprons

Black silk aprons embroidered in coloured silks were popular for wearing at home whilst sewing in the drawing room. There is a charming watercolour by Chalon of Queen Victoria, shortly after her accession, wearing one of these (Scottish National Portrait Gallery Collection).



123. Black silk embroidered in coloured silks with trailing flowers, tightly gathered at waist. Black cord ties. Very fragile.
Length 60.5 cm.
About 1830-40.
Given by Mrs Alison Glen.
1969.60

Shawls

124. Long shawl of pink silk embroidered in coloured silks along all sides with a trailing rose and carnation design. At each short end is a deep band of scattered flower heads. Fringes sewn to short ends. Lined in lightweight pink silk.
63.5 cm × 270 cm.
About 1830-40.
1977.631

Gloves and Mittens

According to Maxim no. II in *Etiquette for Ladies*, 1837 'It is not considered proper for ladies to wear gloves during dinner. To appear in public without them—to sit in church or in a place of public amusement destitute of these appendages, is decidedly vulgar. Some gentlemen insist on stripping off their gloves before shaking hands; a piece of barbarity, of which no lady will be guilty'.

Gloves were of various coloured kids and fitted like a second skin. They were not worn for warmth but as a barrier against dirt and touching the sweaty palms of another person. Because they were so tight fitting they took time to get on and were not removed unless completely necessary. White kid gloves survive most commonly and were probably worn more often than coloured gloves except for mourning, when black was worn. Where possible they were bought by the dozen as their life was not long. They are difficult to date precisely.



125. Short wrist length gloves for a woman, of white kid fastened at the wrist with a small bronze hook and catch.
Length 18 cm.
Possibly French; about 1830-50.
1977.598

126. Short wrist length gloves for a woman, of white kid embroidered on the backs in silver thread with exotic flowers, fastened by a kid button.

Length: 20 cm.

Possibly French; about 1830-50.

1982.225 & A

Mittens were worn throughout the period and were generally black or white netted silk or cotton. Some were embroidered in colours with flowers. Wrist, over the wrist and mid forearm lengths are found. There is little or no change in style for mittens throughout the nineteenth century. There are several pairs in both collections but none with any firm dates.

Bags and reticules

Bags were either flat, two sided, sometimes cut in hexagons, or were the round reticule type with a drawstring at the top.

127. Reticule, knitted white cotton in stocking and openwork stitches, with small coloured beads in a rose design and geometric patterns. Drawstring missing.

Length 29 cm.

Dutch or German; about 1810-30.

1977.579

128. Reticule, dark green knitted silk with band of white beads round centre with coloured roses. Green crochet top with cord drawstring.

Length 21 cm.

German?; about 1820-40.

1963.61

129. Reticule, netted with coloured beads in a design of large flowers on an opalescent bead ground. Dark blue silk top scalloped edge with draw ribbons of paler blue silk. Lined white silk.

Length 23.3 cm.

About 1830-50.

1977.582

130. Reticule, red velvet embroidered in clear, white and pearl beads with white bead loop fringe.

Ht 14 cm.

About 1835-50.

Worked by Lucy Harvey, née Pigott who was married in 1849.

1977.584

131. Reticule, of bright emerald green satin embroidered with tiny coloured glass beads. Green wool handles and chenille tassels.

Ht 16 cm.

About 1830-40.

1977.585

The following flat bags are all of purple satin, embroidered in white and opalescent beads, with cord handles.

About 1835-50.

Bags.

Cat. nos. top row left to right

139, 132

bottom row 138, 127.



132-

135. 1961.152, 1977.583, 1977.586, 1977.587.

136. Flat bag of fine canvas embroidered in coloured silks with a pheasant on each side. Greek key borders in red. Green cord and tassels.

Ht 14.5 cm.

About 1840.

1969.19

137. Flat bag, canvas embroidered in coloured wools in diamond shapes. Blue cord edging and tassels.

Ht 15 cm. W 20 cm.

About 1840.

1971.693

138. Flat bag, hexagonal, mid green twilled woollen fabric embroidered in chain stitch. Green silk ribbon loop handles.

Ht 21 × 20 cm.

1969.18

139. Flat bag, pentagonal, of fine cream canvas embroidered in coloured silks and tiny gilt beads. Cream cord handles and chenille tassels.

Ht 15.7 cm.

About 1835-50.

1977.581

Purses

Long Purses. These were netted, knitted or crocheted tubes with a slit down the centre. Decorative metal bobbles or acorns were sewn at the ends and the money was kept in each end of the purse by metal rings called sliders.

140- 1937.317, 1963.424, 1977.588, 1977.594, 1977.595, 1977.596.
145.

They can all be dated up to 1850.

Purses on inverted U-shaped metal frames. The frames usually have a small pressed design and a press button spring catch. They are made of gilt or silvered metal and some are of hallmarked silver. These frames were reused so that the material part of the purse can be of a different date to the frame. Again they are netted, knitted or crocheted and decorated with beads. There is sometimes a decorative acorn at the base.

146- 1977.589, 1977.590, 1977.591, 1977.592, 1977.593.

150. They can all be dated up to 1850 at least.



Purses.

Top row left to right 151, 146, 142
bottom row 144, 143.

151. Drawstring purse, crocheted in black silk with blue silk and gilt metal threads in a zig-zag pattern. It looks vaguely like a parasol in shape.

Length 10 cm.

British, about 1830-50.

1977.597

All these styles were used by both men and women.

Fans



Fans. Cat. nos. 152, 153, 154

Fans of this period are not well represented in either collection.

152. Horn sticks and guards inlaid with silver gilt strips. White satin leaf embroidered with gilt spangles. Net across the top of the leaf embroidered with gilt spangles, green chenille leaves and a gilt flower.

Length 24 cm.

First quarter 19th century.

Given by Miss E. C. Rodger.

1965.955

153. Plain bone sticks and guards. Paper leaf painted with a roundel showing a river scene outlined with silver spangles.

Length 25.2 cm.

About 1820-40.

Given by Miss M. Maishman.

1975.364

The following are small horn brisé fans with pierced and painted decoration all dating to about 1820-30, and about 15 cm. long.

154- 1892.595, 1977.623.

156. 1977.624.

157. 1977.625 is a tortoiseshell brisé of the same type.

Umbrellas and parasols

Umbrellas and parasols were generally heavier than their mid-century counterparts. There were usually eight spokes of brass attached to a ring on the shaft. These spokes were joined to the whalebone ribs by a U-shaped piece of brass. Shafts were often of bamboo and the brass sliders which push the cover open were sometimes embossed with a Crown and London, or a maker's name. Ivory or bone turned tips were usual to the end of the ribs. Recovering of older frames can disguise the date of a piece. The umbrellas and parasols given here are thought to date up to about 1840 but it has not been possible to be more specific.

Umbrellas

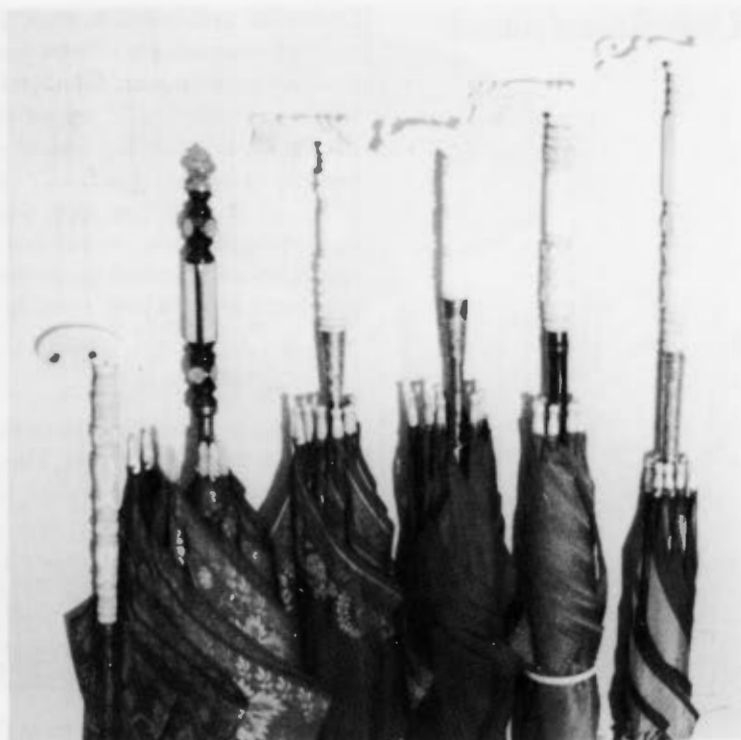
Umbrellas were generally more dumpy in appearance and were only carried by men, never ladies. The covers are usually plain with only a short handle beyond the cover, finished with a hooked end.

158. Dark green cotton cover with white stripe round bottom edge. Rough heavy wooden shaft with a natural hooked end forming the handle. Large round turned wood ferrule with flat base.
Ht 89.5 cm.
1882.34
159. Dark brown silk cover with satin border pattern. Bamboo shaft with black wood hooked handle inserted. Brass shod ferrule. Brass slider inscribed "HIGH SCHOOL".
Ht 100 cm.
Belonged to Dr Boyd, High School, Edinburgh.
Given by Mrs Murray.
1887.526
160. Brown silk cover with cream border stripe. Brass shaft with ivory handle carved with a blank escutcheon and having a horn tip. Long brass ferrule engraved with a Gothic design. Brass slider with crown embossed on it.
Ht 91.5 cm.
Given by Miss Maria Stewart.
1942.34

Parasols

Parasols were basically pagoda shaped and the covers of surviving examples tended to be plain dark colours in silk, with sometimes a contrasting woven border or design. There was usually an ivory or bone ring to hold the cover in place when folded. Carved hooked handles were usual, and two of the parasols in the collection have hinged shafts, a feature which became much commoner in the mid 19th century.

From the fashion plates it would appear that parasols became smaller and daintier in the 1830's.



Left to right: 162, 167, 163, 164, 161, 165

161. Green silk cover with woven zig-zag border.
Bamboo shaft with carved ivory or bone handle and hook end which unscrews.
Long ferrule with carved ivory tip.
Ht 90 cm.
Bequeathed by Miss A. E. Simon.
1958.573
162. Brown silk cover. Brass shaft hinged near handle with sliding tube embossed with crown and flowers and 'J. CRAWFORD No 28 CHEAPSIDE'. Carved ivory handle with plain flat hook, inscribed 'Sarah'. Small turned ivory ferrule. Cover held closed by brass hook and elastic with ivory stop.
Ht 74.5 cm.
Given by Nelson Hedderwick family.
1963.465
163. Brown silk cover woven with border of green leaves and white flowers. Brass shaft and slider. Long carved ivory ferrule.
Ht 87.5 cm.
Given by Miss K. M. Dickie.
1965.521
164. Dark green silk (in shreds). Brass shaft with curved ivory handle and flat hook. Turned ivory ferrule.
Ht 87 cm.
1977.567

165. Dark brown silk cover with cream band. Brass shaft. Where shaft and ivory handle meet the shaft is hinged. Brass slider with crown and LONDON embossed on it. Ivory ferrule.
Ht 92 cm.
1977.568
166. Brown silk with narrow cream selvedge. Brass shaft. Carved ivory handle with hook end missing. Ferrule missing.
Ht 83 cm.
1977.569
167. Dark green silk cover, woven border of vines, grapes and birds in white. Brass shaft. Handle of turned wood inlaid with mother of pearl and tortoiseshell. Black metal ferrule.
Ht 86.8 cm.
1977.570

Men's Accessories

Apart from various items of jewellery, and the other accessories such as shoes already noted men had one or two pieces which were peculiar to them.

Although smoking was still not acceptable in public, in private men smoked pipes, cigars and cigarettes. Tobacco pouches were often made like the women's beaded reticules but were lined in white kid.

168. Tobacco pouch. Netted bead pouch like a woman's reticule. Large floral design in coloured beads. Lined in white kid (the usual difference between reticules and tobacco pouches). Drawstring missing.
Length 15.5 cm.
About 1830-50.
1977.580
169. Tobacco pouch. Purple beads with gilt bead decoration of tiny spot motif all over. Fringe of looped beads at bottom. Purple silk crochet with gilt cord possibly later. Lined in white kid.
Length 21 cm.
About 1830-50
Given by Mrs C. W. Macfie.
1953.360

Braces were worn by men to hold up their trousers and breeches. Like women's garters the springs are of coiled metal before the introduction of elastic. They are often embroidered although they would be covered by the waistcoat.

170. One of a pair of braces.
Broad band of canvas embroidered with roses and at the back 'May you ever possess health peace' and at the front 'Friendships offering plenty happiness.' Soft cream sueded leather straps with two buttonholes at front and one at back.
1977.499 & A

For those who did not smoke snuff taking was still indulged in. Large yard square silk or cotton handkerchiefs usually in bright or dark colours with white spots were popular as the colour hid the brown mucus from the nose which snuff taking produced. These handkerchiefs or bandannas could also be worn round the neck for sporting wear. In her book *Promenades des Londres*, 1840, the French writer Flora Tristan has an amusing section on 'Pockets'.

". . . in England, tailors make the pockets of men's coats so that they open from *underneath* the coat-tails; the only country where this is done!

I had not thought of an explanation for so inconvenient a practice, but on noticing the irritation this eccentric fashion was causing one of my English acquaintances, I asked him the reason for it. 'What! Can you not guess?' he replied. 'If my back pockets opened on the outside as they do in Paris, we should lose four or five handkerchiefs every day.'

Earlier Flora Tristan had written a section on "Stolen Silk Handkerchiefs" describing a visit to Field Lane where she claims that about twenty shops were possibly selling four or five thousand stolen handkerchiefs a week. (*The London Journal of Flora Tristan*, translated by Jean Hawkes, 1982, pp 266-268 and 174-176.)