

1820 - 1829

CLOTHING TRENDS

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1820 - 1829 MAJOR FEATURES IN CLOTHING.

Modified from Wikipedia. See: https://en.wikipedia.org/wiki/1820s_in_Western_fashion

NOTE: Many public domain images are found on Wikimedia Commons under “1820s fashion.”

MEN-

OVERALL - Men's fashions changed: by the mid-1820s coats featured broad shoulders with puffed sleeves, a narrow waist, and full coat-skirts. Trousers were fashionable day wear, while breeches were still in use at court functions and in the country.

By the mid-1820s, men's fashion plates show a shapely silhouette with broad shoulders emphasized with puffs at the sleeve top, a narrow waist, and very curvy hips.

For upper-class men, excellence in fabric, fit, and finish were of utmost importance as opposed to ornamentation. Padding was usually necessary for the stylish silhouette. To achieve a small waist, many men of middle and upper classes began wearing corsets, usually referred to as "girdles", "belts" or "vests" Men of lesser wealth followed the styles, but with less expensive fabric and tailoring. The poor bought 2nd and 3rd hand clothing, which lagged in style.

SHIRTS - were of linen or cotton, with tall standing collars and silk cravats tied in a soft bow.

COATS – The upper coat body was cut straight across the waist, with tails or skirt added below. Tails on coats were of varied styles and lengths. Frock coats had very full skirts below the same nipped-in waist. All Coats were padded at the chest and shoulders. Very fashionable sleeves were gathered or pleated at the top into a slightly puffed "leg of mutton" shape, all these features to make a man's figure look more "hourglass." Double-breasted coats were very much in fashion, and waistcoats were buttoned higher on the chest.

TROUSERS - became more full and loose, gathered or pleated at the small waistline, and often strapped under the foot as "stirrup pants." The straps held the trouser legs smooth. Light-colored trousers were worn for day, tapering toward the ankles.

HATS - Tall, silk hats again came into style but flared out from the hatband to the top. Curled hair and sideburns were fashionable.

FOOTWEAR - included boots for outdoors and shoes or slippers for indoors.

WOMEN-

DRESSES - During the 1820s in America and greater Europe, fashionable women's clothing styles moved away from the classically influenced "Empire"/"Regency" styles with their very high waistlines and rather straight, draped skirts. 1820s skirts flared to cone-shape, increasingly wider at the bottom, and with more ornamentation around the skirt hem. Corsets lowered the waist a few inches, with belts accentuated a defined waistline. There was visual emphasis on wide sloping shoulders achieved by huge puffed-top sleeves and outward-extended collars. Bolder colors were in vogue as well as fabrics with large bold checkerboard or plaid patterns.

HAIR - In the early decade, hair was parted in the center front and styled into tight curls over the temples. As the decade went on, these curls became more elaborate and expansive. The bun on the back became a looped knot worn high on top of the head. Hairpieces were added to augment curls, loops, and braids.

HEAD-WEAR - The decade also saw ornate bonnets and elaborate large-circumference hats. As the Prince Regent became enamored of eastern design, women also adopted turbans. Conservative or older women wore indoor caps of fancy linen or lace (descended from the earlier mob cap), which covered the ears and often tied under the chin. Usually called day caps or cornettes, they were worn under bonnets when out-of-doors.

OUTERWEAR - Shawls remained popular. Cloaks and full-length coats were worn in cold or wet weather.

FOOTWEAR - Women wore flat-soled slippers. Later, cloth booties up to the ankle laced on the inside.

CHILDREN-

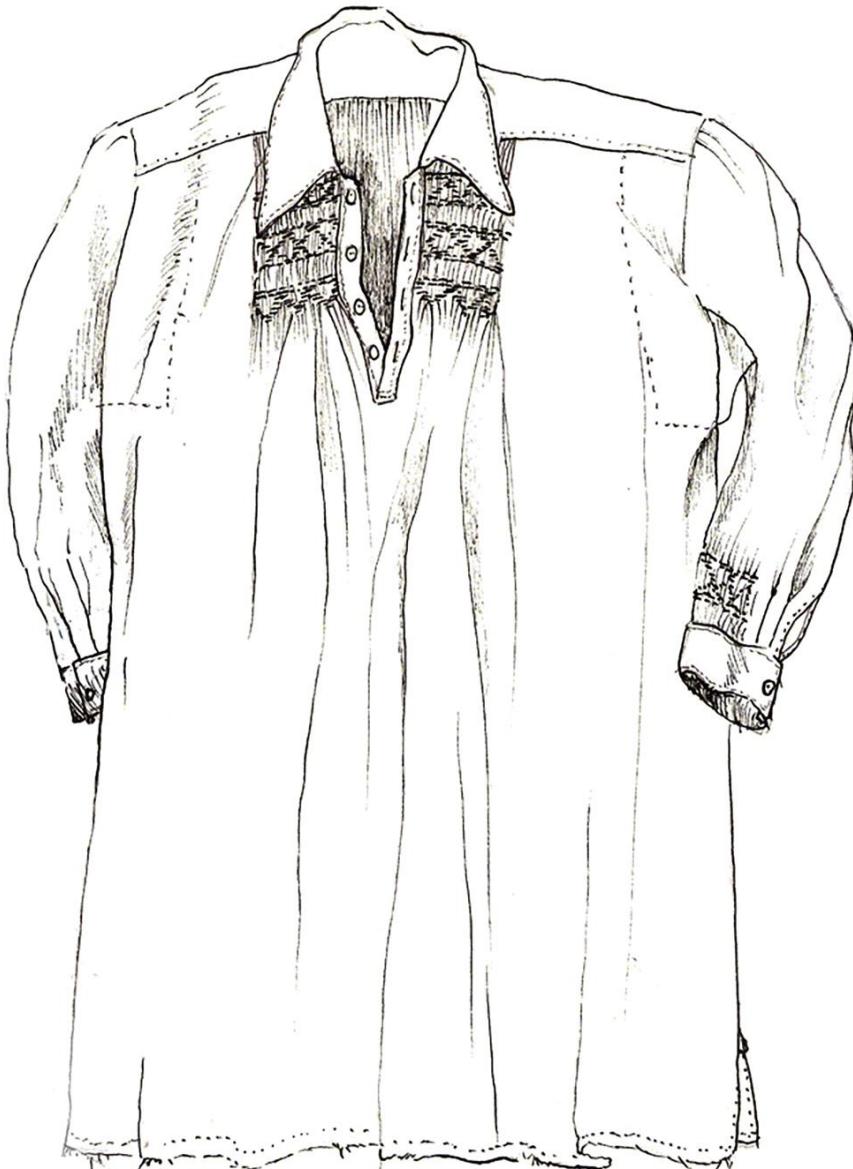
Infants wore extra-long dresses and knitted or crocheted caps. Toddler boys and girls both wore little dresses to make changing diapers and potty training easier. Generally, as children grew, their clothing was styled after what their parents wore, though if young boys had skirts or tails on their coats, those features were much smaller in proportion than their elders.

**NOTE- Images have been cropped to best show the clothing,
rather than the overall portrait, photo, or illustration.**

1820 – 1829 - MEN, WORKING - CLASS CLOTHING.

(Working smocks and breeches continue from 1700 through 1900.

Duplicated from 1800 - 1819 for convenience.



American Smock with less smocking than European styles, and no additional embroidery. 1700 – 1900 on.

DESCRIPTION: Smocks were the most common working man's clothing of the 1700s & 1800s in both the old world and the new. This is a linen smock from America with smocking in front and a placket of four buttons. There is a little smocking at the collar line in center back. (It is not a "round smock," which would have a placket on the back neck as well, to allow wearing it reversed.

On the shoulders are double layers of linen that cover all raw edges, and are called the "straps," for reinforcing the smock. Sometimes, a strongly made smock could be used for future generations. Nothing went to waste or was thrown away if there was still some use in it.

American smock fronts have varied smocking designs, with only two inches of smocking on the cuff-lines of the sleeves. Note that the smocking does not go all the way around the cuffs, but is centered, and is there simply for beauty's sake. Other pleats in the sleeve fabric attach to the side of the cuff opening.

Under the rectangular arm sections are the usual seven-inch squares sewn into the sleeves and body as folded, triangular gussets. On the shoulders, the long "straps," and (continued ▼)

(continued from above ▲)

the facings inside the smock, cover the raw seams of sleeve insertions and are pressed inward toward the neckline. This completely covers the raw edges of the sleeves and straps.

All raw edges of the fabric are turned under with small, hand whip-stitching that is hardly seen on the outside of the smock. This adds strength to the garment. Such construction will survive generations of work and washing.

At the bottom of the side seam (French-seamed) is a tiny gusset at the top of the side slit to prevent side-seam tearing. There is plenty of room within this smock for a farmer to comfortably lift hay, drive a team, etc. The smock could be any neutral color of linen or dyed to a dark navy blue or brown for little boys' smocks. In New England, Nova Scotia or Canada smocks could even be wool, subtly striped, and much longer. Wool would protect men better than linen from cold, rain, snow, and dirt.

SOURCE: Drawn by Carma from a smock made by a Nauvoo missionary's wife using Carma's measurements and sewing tutelage. Free use.

SMOCK PATTERN IN APPENDIX. (Many pattern companies have a ready-made smock pattern listed under *Historic Costumes*.)



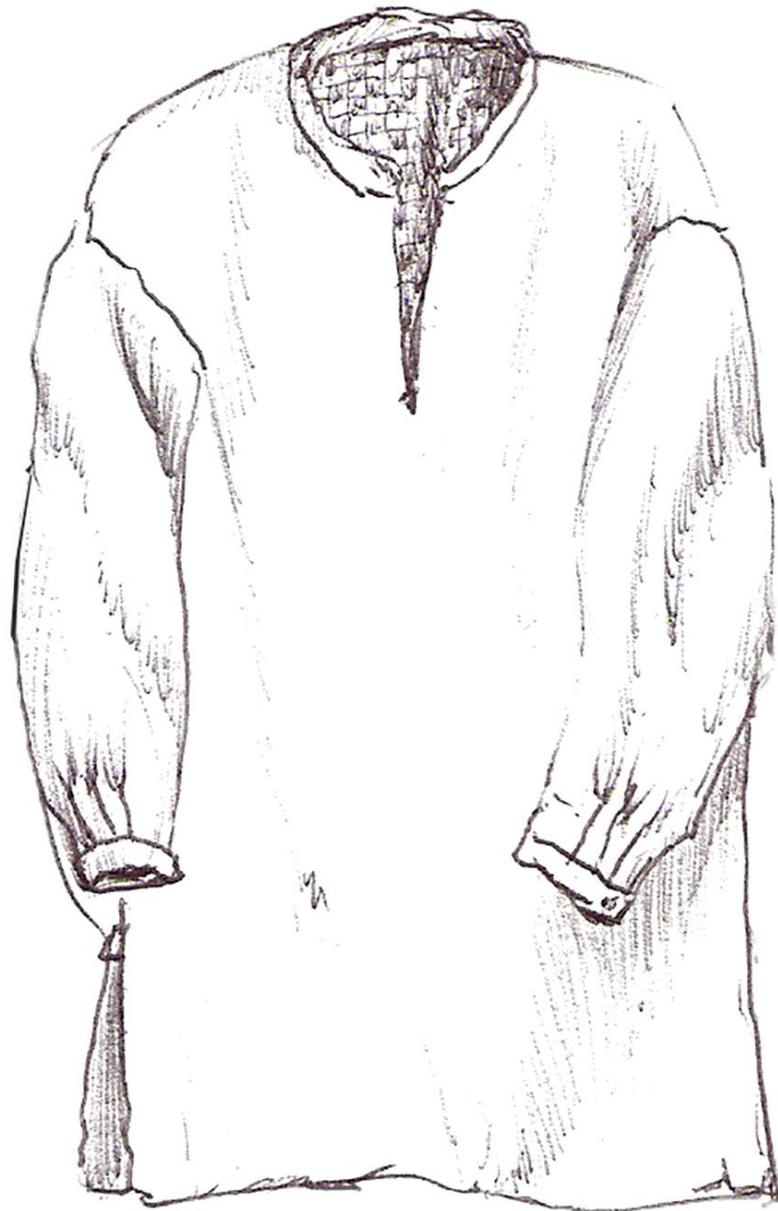
A farmer wears a work smock and trousers. 1800 – 1900 on.

DESCRIPTION: Of the large Germanic Whitmer family in Fayette, New York, David Whitmer had a strong mind and body. Here he wears the usual American linen smock to cover his clothing while working. If the day were hot, a farmer might wear nothing on his torso except his tough linen smock. He also wears a broad-brimmed, low crowned hat and heavy leather work shoes.

David's family hosted Joseph Smith, Jr. for one month while the Prophet used this safe place to get away from life-threatening mobs while translating the *Book of Mormon* from ancient gold plates into English.

SOURCE: This ink drawing, a portrait by Robert Barrett, is displayed in the Grandin Print Shop, Palmyra, New York. The clothing was carefully coached by Carma for the artist.

Photo by Carma; free use



A very simple man's woolen work smock is fully lined. 1700s to 1870s

DESCRIPTION: This drab-colored woolen smock has no fancy stitching on it, but is a straight, hanging tunic with broad shoulders. It is fully lined with yellow and brown plaid fabric for warmth. Its sleeves have small sleeve pleats at the narrow, sewn-on cuffs. A simple 1 inch binding at the neck is of the same tunic fabric. This over-smock was used as an additional two layers of fabric that could be conveniently pulled on over the head for cold farm work.

SOURCE: Drawn by Carma when this American smock was a recent acquisition at Old Sturbridge Historic Village in Sturbridge, New York. Free use.



Smock from Old Sturbridge Village collection, 1830s to 40s, but typical of 1700-1900.

DESCRIPTION: This man's calf-length smock had been repaired, as we can see a carefully reinforced seam just left of bottom center. A tear had taken place from the front hem and upward about 15 inches. Perhaps that split in the fabric was there when the smock was *first made*, many years before, and had been sewn up to prevent fraying. Then the fabric could still be used as good linen to create a long-sleeved smock for a man.

This design has only a square of smocking stitches in top front, no wider than the flat collar spreads. All stitching and openings are identical on front and back, making it a reversible "Round Smock."

The sleeves have the expected section of smocking near the narrow cuffs, but not all the way around the cuffs. It had lasted a long time by being used on both, reversible sides for many years, or more than one generation. The owner donated it to the historic village. It is definitely a New England type of smock and is badly tacked up for this display. The shoulder width would have dropped a little off the farmer's shoulders when worn.

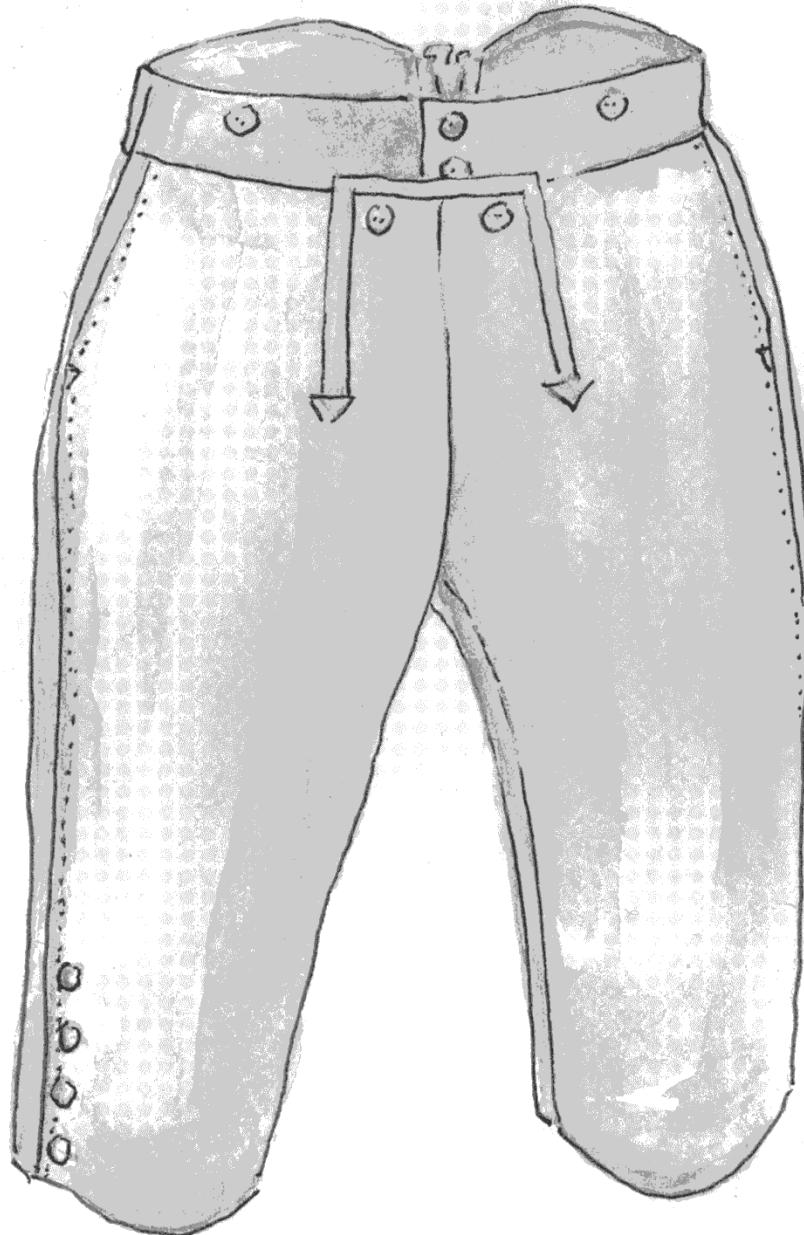
SOURCE: Old Sturbridge Village, a wonderful national park in Massachusetts showing historical



A blue and white striped smock over regular clothes, 1830s to 40s.

DESCRIPTION: A woolen smock with a squarish neckline binding added protection and warmth when worn over everything a man normally had on, even his coat, shirt, and tie. He could then go about his business in town or around his lands in very cold weather in Britain, Canada, or Northern U.S. and still keep his underneath clothing clean.

SOURCE: Booklet from Old Sturbridge Village, Sturbridge, Mass.



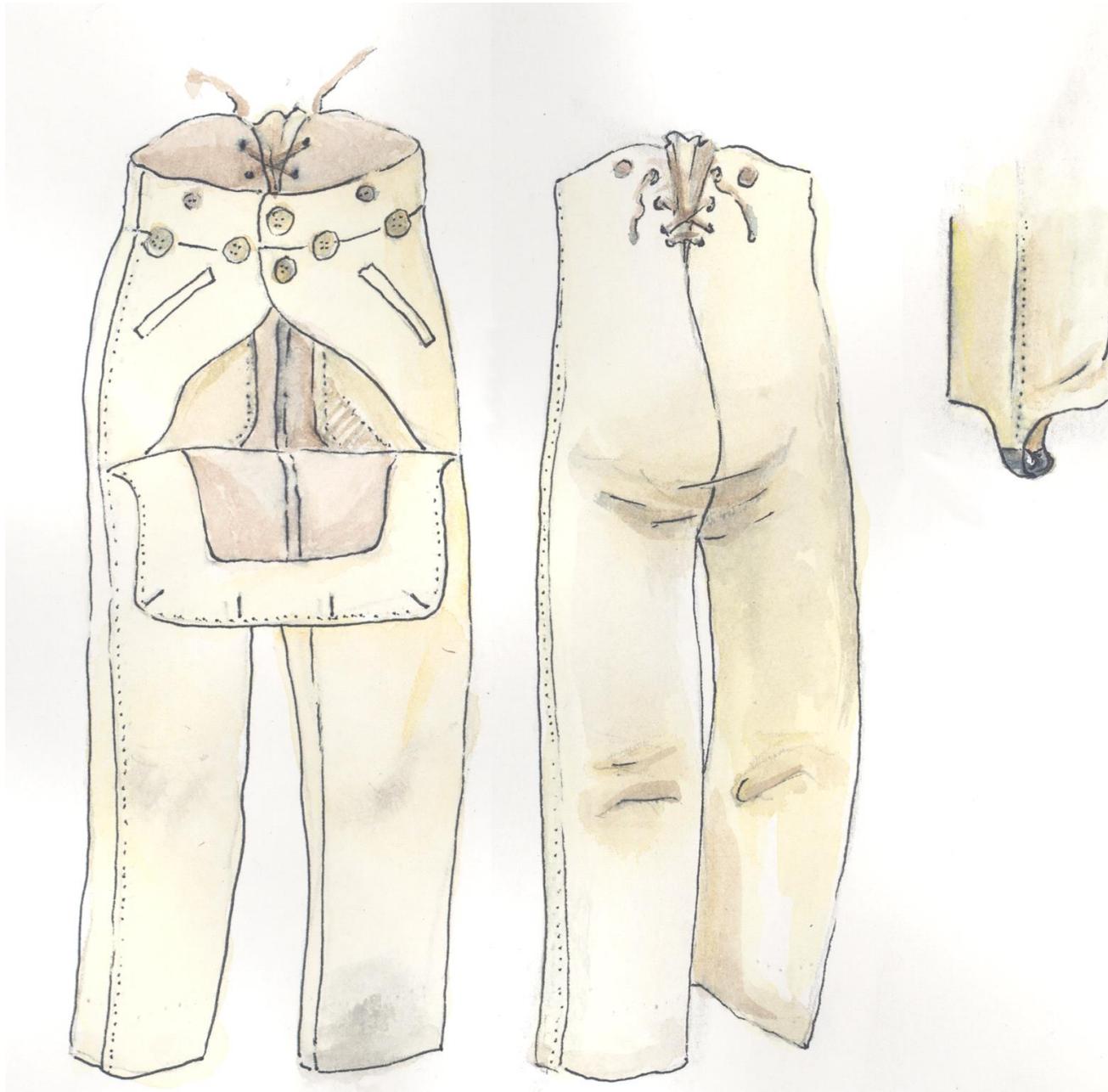
Breeches with a close-up of knee plackets, ca:1700s to Mid-1800.

DESCRIPTION: These particular breeches show a narrow front opening with two buttons, called a “French fall.” This is *not* a “**broad** fall” that extends widely from side to side, as in most breeches of the day. The French Fall is narrow.

There is also a placket at the knees with 4 buttons to close the breech knee over high stockings. Breeches could be made of woven wool, of wool densely machine knitted, of leather, or lined silk or heavy work cloth.

SOURCE: Watercolor and Photo by Carma; free use.

Pattern in Appendix

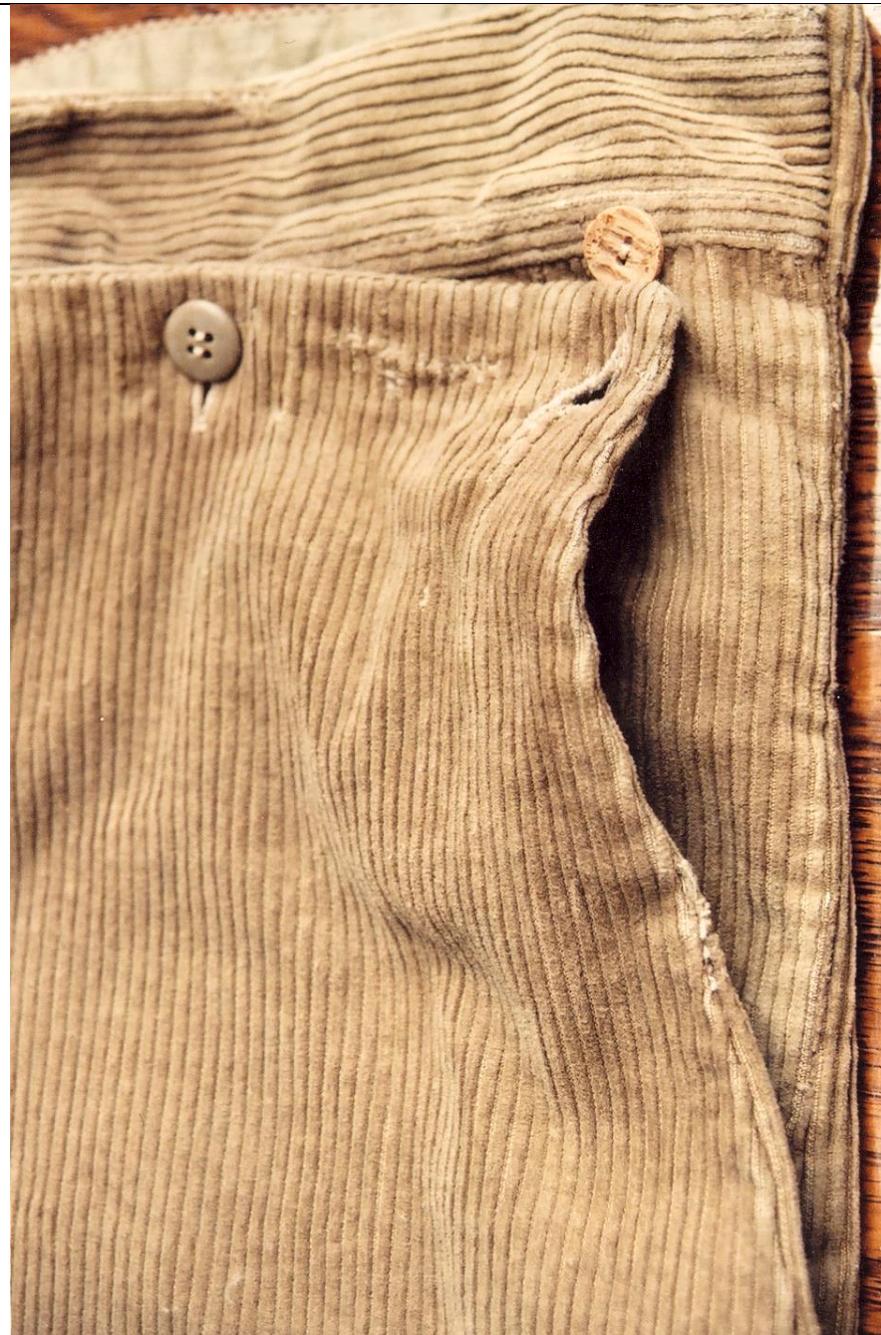


“Broadfall” trousers with a strapped-under variation on the hem. 1800-1860.

DESCRIPTION: Broadfall trousers were usually loose in the seat. Most men wanted room to sit comfortably in spite of looking a little baggy in back, even in the best clothing. The strapped-under hem has black elastic under the shoe.

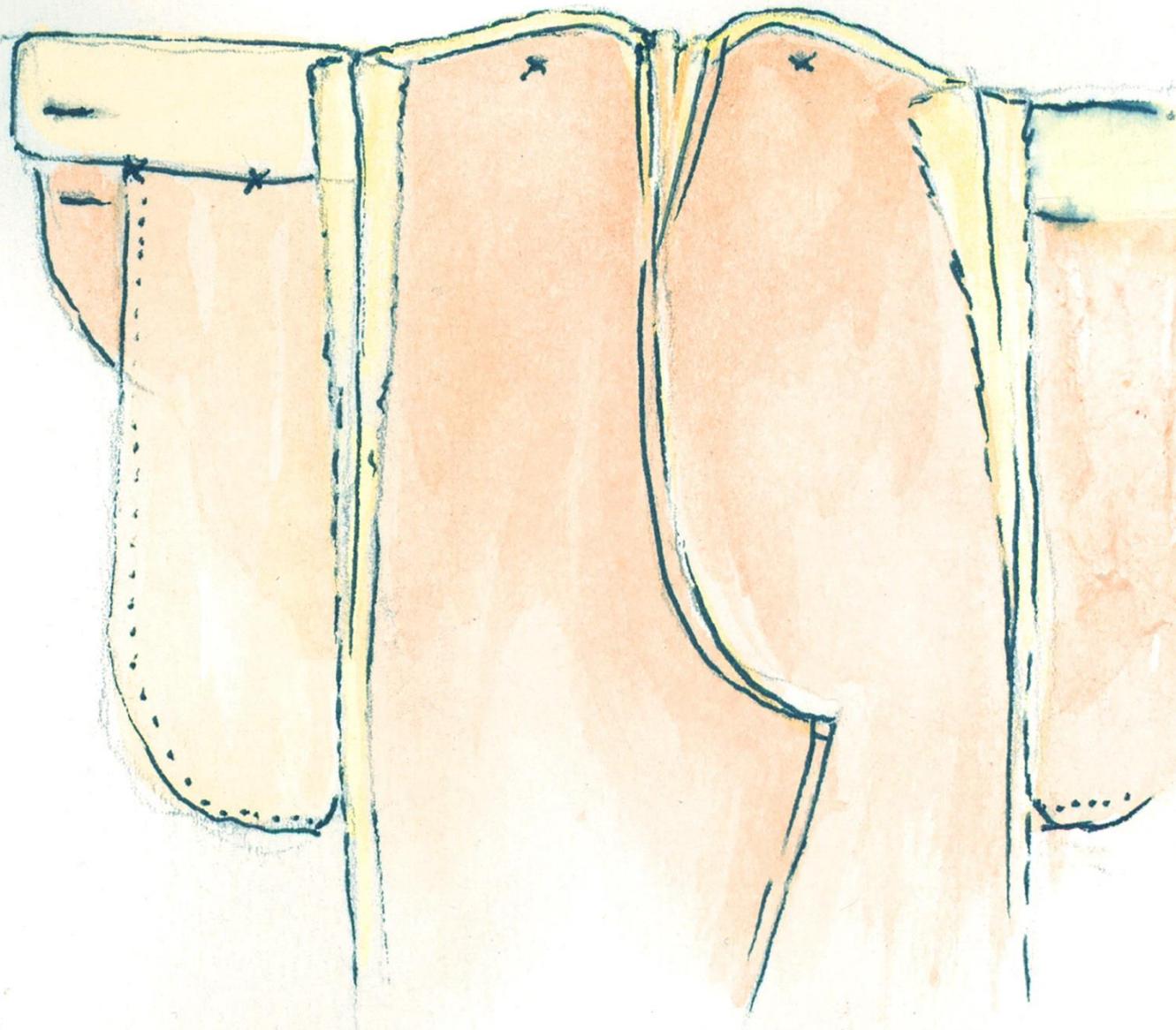
SOURCE: Watercolor illustrations by Carma; free use.

Pattern in Appendix.



Trouser pocket on drab corduroy, showing pocket access

The same front-fall opening that allowed access to the man, also allowed his hand to reach into his pocket, as seen in the image above.



Broadfall trousers, inside-back sewing diagram. 1800-1860.

DESCRIPTION: Inside of waistline shows inner seams of trousers, muslin pockets hanging down, and two buttons inside the top back to fasten onto separate suspenders.

At top of center-back waist is a bias cut triangle, a single layer of cloth, roll-hemmed, to let out or cinch in waistline using a tiny belt sewn onto the outside. These trousers could be taken in for a more slender man only by the *side seams* at the top, and down to the lower hip.

SOURCE: Watercolor sewing diagram by Carma.

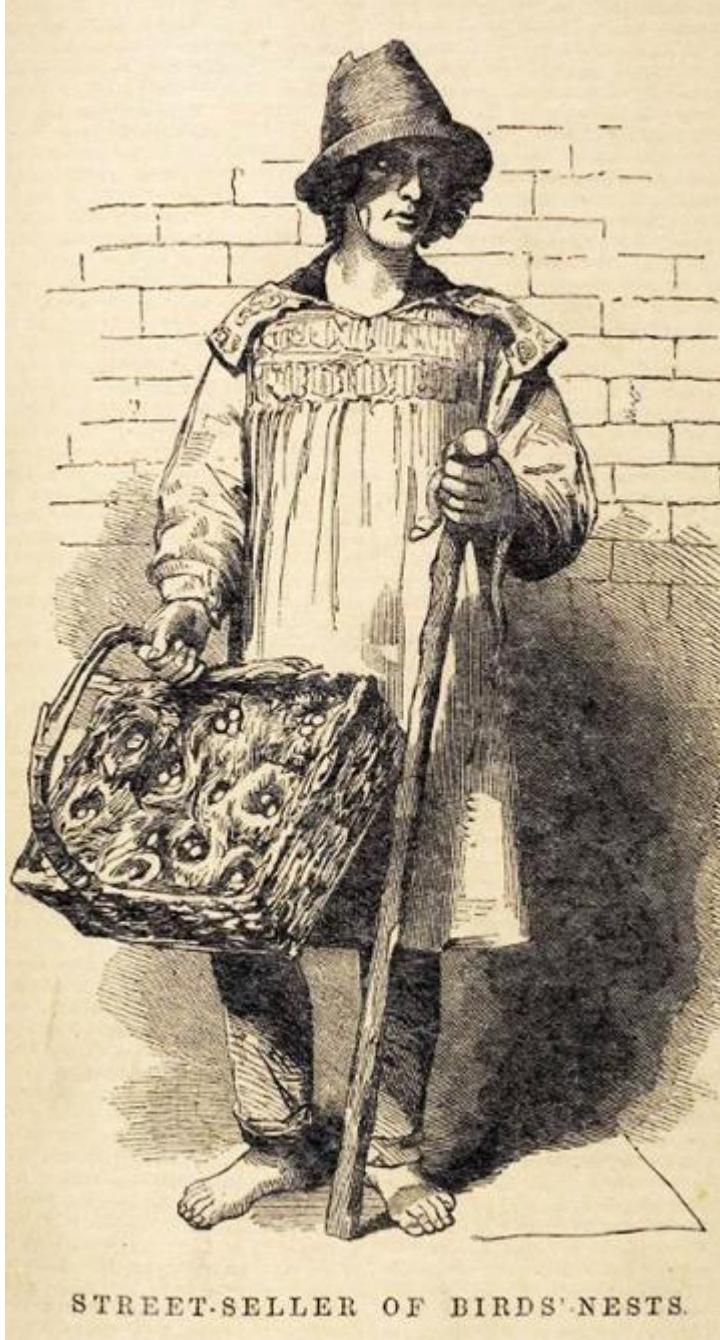
Pattern in Appendix

Man in a smock sells bird's nests on street, ca. 1820.

From the country, this poor working man comes to the city to sell birds nests with eggs as ornaments for middle and upper-class home décor. Barefoot and with a heavy walking stick, he stands on the street calling out his wares. This may be a sporadic business he engages in when the farm work does not demand his immediate attention.

His hat is an odd-shaped felt with a folded-up brim. His straight trousers are rolled at the ankles, a sign he has bought them second or third hand.

From Pinterest, public domain.



STREET-SELLER OF BIRDS' NESTS.



Workingman with basket and walking stick. Ca. 1820-1850.

This small image of a shabbily dressed man shows him in all the right elements of coat, waistcoat, cravat, trousers, boots, and hat. All clothing is likely bought second hand. His walking stick is a tree branch. A crushed hat is felt, and his boots seem to be of rough animal skins. Sheepskin, worn fun-side in would look like this and be warm in cold weather.

His woven reed basket may be for collecting and then selling what he finds. The carts in the background may haul coal from the mines. If so, he might collect small chunks that have fallen out, and take them to a nearby village to sell.

Found on Pinterest, 1820 working men clothing.



A working-class man with a sack of fish persuades a village housewife to buy. Ca. 1810-1829.

Left- The man wears a blue coat without tails or skirt, but with buttoned wrists. His soiled white waistcoat, brown trousers, and laced shoes complete his clothing. A bandana covers his hair under his hat as he sells fish door to door.

Right- The housewife wears a white bodice over a red-striped skirt, shorter than ankle-length for busy housework. A plaid neck shawl is tucked into a long white apron. A scarf covers her hair, except for curls in front, which are her small bow to 1920s fashion. She wears white stockings in gray slippers.

Found on Pinterest, 1820 working men clothing.



Public domain.

Working-Class man and women argue. Ca. 1820.

We guess the date from her waistline rather than any clothing of his. The poor could not change fashions except at wide intervals, so this could be clothing of any date from 1800 to the late 1830s.

He wears a top hat, a knotted scarf around his folded-down collar, a once-white waistcoat, and a red cummerbund*, which is not typical fashion. Neither is his short blue coat, which may once have had tails or a frock-skirt, but no longer does. His front-fall trousers are loose-legged as in 1820s. A handkerchief dangles from a front pocket.

The woman chewing out the man wears a knotted scarf over her hair, and a shawl tucked in beneath her apron. Her blouse sleeves are rolled to the elbow for hard work, and her apron (and everything else) is quite grubby. She wears stockings and wooden shoes with typical up-tipped points.

Found on Pinterest under 1820 working-class clothing.

**Cummerbund* is the original spelling, but so many people mispronounce and misspell it as *cumBerbund*, that Webster now lists that as a secondary spelling. That's how language evolves.



Working men and women in cold weather. Ca. 1820

A male overseer in the background watches working people caring for his fields.

Workers seem to be women, judging from skirts and shawls. Coats, hats, and headscarves, indicate late fall and cold weather. Note two women with attached, long sleeves which allowed clothes to serve dual seasons. High to waist-length bodices indicate the date.

From 95th-rifles.co.uk.



Young man and woman tussle playfully, Ca. 1823.

Informal middle-class couple take time out to flirt.

He wears a waistcoat and loose cravat over his shirt, and long, loose trousers, but no coat or hat.

Her blue dress has gathered puffs at the shoulders and a brown belt, both indicative of the 1820s. A small ruffle edges the hem of her skirt. A green checked neck scarf lies around her shoulders. Her hair is coming loose as they play. He has given her flowers.

Found on Pinterest.



Women in short-gowns hike up their skirts to fill casks with water.

Standing in a stream, working women need water. Perhaps the stream is their only water source, and casks on straps are easier to carry than buckets. Who knows?

Each wears a day cap with ruffles around the face and under the chin. These are not the mobcaps of old. Each has a neck scarf tucked into the opening of her short gown.

Found on Pinterest,
1820 working women
clothing.



1820 Working woman with a wheelbarrow

This strong woman wheels a barrow for her employment. Below her crushed, once-black bonnet is a red checked headscarf. Thrown back over her shoulders as the day warms is a red, hooded cloak,

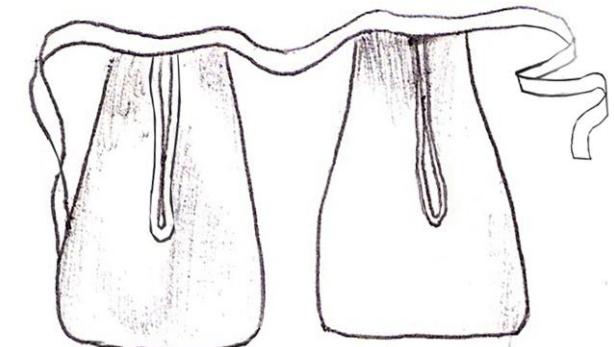
She wears a taupe short-gown bunched up in back and held with her apron. A yellow neck-shawl is tucked into the apron. The white bag seen under her hand is a “pocket”, a tied-on bag she can use to keep her valuables in and (usually) out of sight.

Found at 95th-rifles.co.uk

**“Pockets” are to be tied on under an apron or skirt.
1700s and 1800s.**

A slit in the apron or skirt allowed the woman to reach inside to place or retrieve her necessities. Hidden from sight, a pocket was less likely to be snatched by wiley thieves. Pockets were even used by the more well-to-do,

But were made of fancier materials.





Nursemaid for wealthier children. 1800-1829 on.

Though the young woman is dressed nicely, her apron gives the hint of a servant rather than a mother. Both children are well dressed. The boy is in a well-fitting blue suit with a white shirt beneath, and a toy whip to carry on his walk.

The little girl has a gathered, high-waisted frock, and is wrapped in a rather elaborate shawl, which a poor maid would not have for her own.

The young woman's day cap has ear-flaps, but no ruffles over the front. It appears to be sheer over the crown of the head and has a tie under her chin. She wears white stockings and black slippers.

Seen on Pinterest, 1820 women clothing.



A housemaid is sweeping in an all-over apron, with a water bucket standing by for the mopping. 1825.

A day cap with ruffles around the face and under the chin, and a slightly lower waistline than the previous decade, indicate the mid-1820s. Her puffed sleeves were also fashionable. A long, cover-all apron with small straps show she is employed by someone who has their servant's clothing made by a seamstress. Most home-made aprons for the working classes had a bib *pinned* to the bodice, which is the source of the word, "pinafore."

Seen on Pinterest, 1820 women clothing.



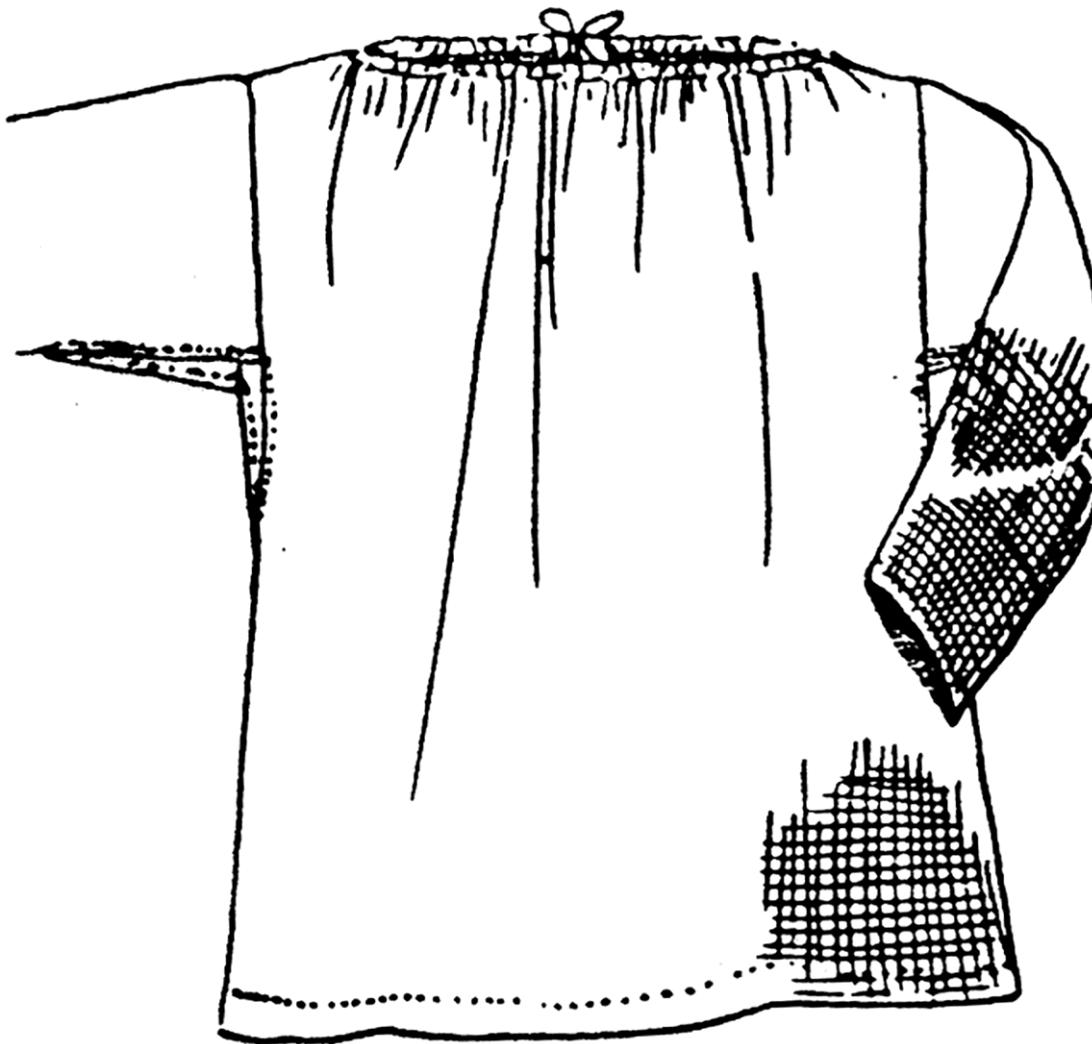
Milk seller with buckets on a yoke. 1800-1829 and on.

The woman wears a flat straw bonnet and a brown short-gown bunched-up to her waist. Her lavender neckcloth helps pad her shoulders against the weight of milk. She has a long apron over her red skirt.

Each bucket hangs by a leather strap from the fitted wooden yoke. The smaller, empty containers hanging around the main buckets are for measuring out the amount of milk any customer requests as the woman traveled up and down residential streets calling out her song of fresh milk for sale.

A woman on the left sells some sort of greens as her child clings to her skirt.

Seen on Pinterest, 1820 women clothing.



Poor boy's work shirt, day shirt, or nightgown if cut longer. Ca. 1820-1850.

Unlike a man's shirt, this child's shirt has only a drawstring around the neck. It might be made of any kind of cheap fabric. This one is a gray-tan gingham, partially illustrated, with a blue drawstring. Gussets under the arms keep it from tearing or binding.

From the collection of W Bowers given to Carma, who illustrated it here.

(Read Fashion Trends for Men, page 2 above)



1821



1828

This fashion period was called the “Romantic Era.” Two from fashion plates.

Left – 1821. Very long collar with M-cut attaches to double-breasted coat. Long, elaborate, dark cravat tops a striped waistcoat. His clingy trousers of 1821 tuck into boots with slouched ankles. Fashionable top hat curves out toward the top.

Right- 1828. Coat has large buttons and very puffed sleeve tops with folded down cuffs. Tails attach to waist seam. Both shirt and coat have high collars. Trousers are strapped under shoes. Curled hair has sideburns and lined top hat is carried.

Both men have very cinched waistlines and very high shirt collars that barely show over their cravats.

The same general features would be seen on middle and upper-class clothing but less expensive garb would be made with lesser fabrics and tailoring.



1820-40s Conservative outfit of breeches, orange cravatt & top hat on dummy. Scottish hunting outfit is on right.

Left - A conservative man in the early 1820s might still wear breeches with stockings and shoes. His tweed coat sleeves have a slight gather at the shoulders, and a piped cuff. The coat is double-breasted with a moderate collar. His waistcoat is white with brass buttons, and his printed cravat is a scarf that wraps around twice and ties in a plain knot. His top hat is rather low .

Right – This hunting man wears the typical scarlet jacket, still called a “hunting pink” (supposedly after the taylor, Pinque). His coat has tails, and sleeves are gathered at the tops. The collar is wide and rides high on the back of the neck after the trend of the decade. By tradition, his trousers, shirt and waistcoat are white, but his narrow tie is black. His black top hat flares out (however did they keep them on while jumping hedges?), and he wears Wellington boots.

Hunting colors have remained the same, though the jacket styles change with current fashion. Some favor jodhpur pants with a flared thigh, and top-hats have been replaced with high, billed caps.

Reproduction outfit sewn by Carma for display.
Hunting outfit is in a Scottish museum.



1820 & 22 men in longer frockcoats, an alternative to tailcoats.

A frockcoat had a skirt that completely surrounded the body, like a “frock” for women, that was attached at a waist seam. It would be warm in cold weather. Frockcoats of this decade ranged from upper thigh-length to calf length. An overcoat might also be of a frock design and reach to the ankles.

Both these frockcoats have a very long, one-piece collar that reaches from the top coat button, all the way up, around the neck and back down. The lapel portion of the coat body was minimal – perhaps an inch.

Coat collars were padded and stiffened to stand far up behind the neck, often as high as the ears, to frame the face and cravat. Tops of the sleeves are gathered to poof out and make the shoulders look wider. Waists were nipped in, often with men wearing corsets or girdles.

Both carry whips and have high, flared top hats. Both men wear loose trousers strapped below the foot to prevent creases.



1825 & 27 men's complete attire.

These tail coats have very wide lapels and collars, often with an “M-cut” where the two meet. A waistcoat may be cut straight across, or into points, as on right, and buttoned half way up the chest. Sleeves were gathered at the shoulders. The man on left has shirt sleeves folded up over his coat sleeve cuffs, which have multiple buttons. Man on right has folded down coat cuffs with just a line of shirt cuff showing at the bottom.

Shirts had high collars, often with ruffled fronts, and a wide cravat was wrapped around the collar and tied in front.

Though full trousers were becoming popular, both of these are slender but not tight, as in the earlier decades. They are strapped under the shoes.

Both have top-hats and waved hair. Left man holds an eyeglass and both hold gloves.



Ca.1821-25 - Men in high fashion coats and flared top hats.

Left – The coat is cut and padded to emphasize wide shoulders and a small waist. Though double-breasted, it is not intended to button. The collar is padded and stiffened to rise high behind the neck. The shirt collar covers the bottom of his cheek and whiskers and is wrapped in a high, elaborate neckcloth arranged above his cream waistcoat. Sleeve cuffs fold down over his knuckles.

A narrow, French-fall opening on his clingy trousers has fobs on each side

Right – This coat fastens in front, showing a waistcoat below and above. The sleeves are extra poofy with gathers at the shoulders, narrowing down to cuffs at the wrists, folded over the knuckles.

An elaborate cravat wrapped over high collars is tucked into his white waistcloth.

Trousers balloon out from a pleated waistline and narrow down to the strapped-under ankle.

From *Paris Mode*, plate 74.



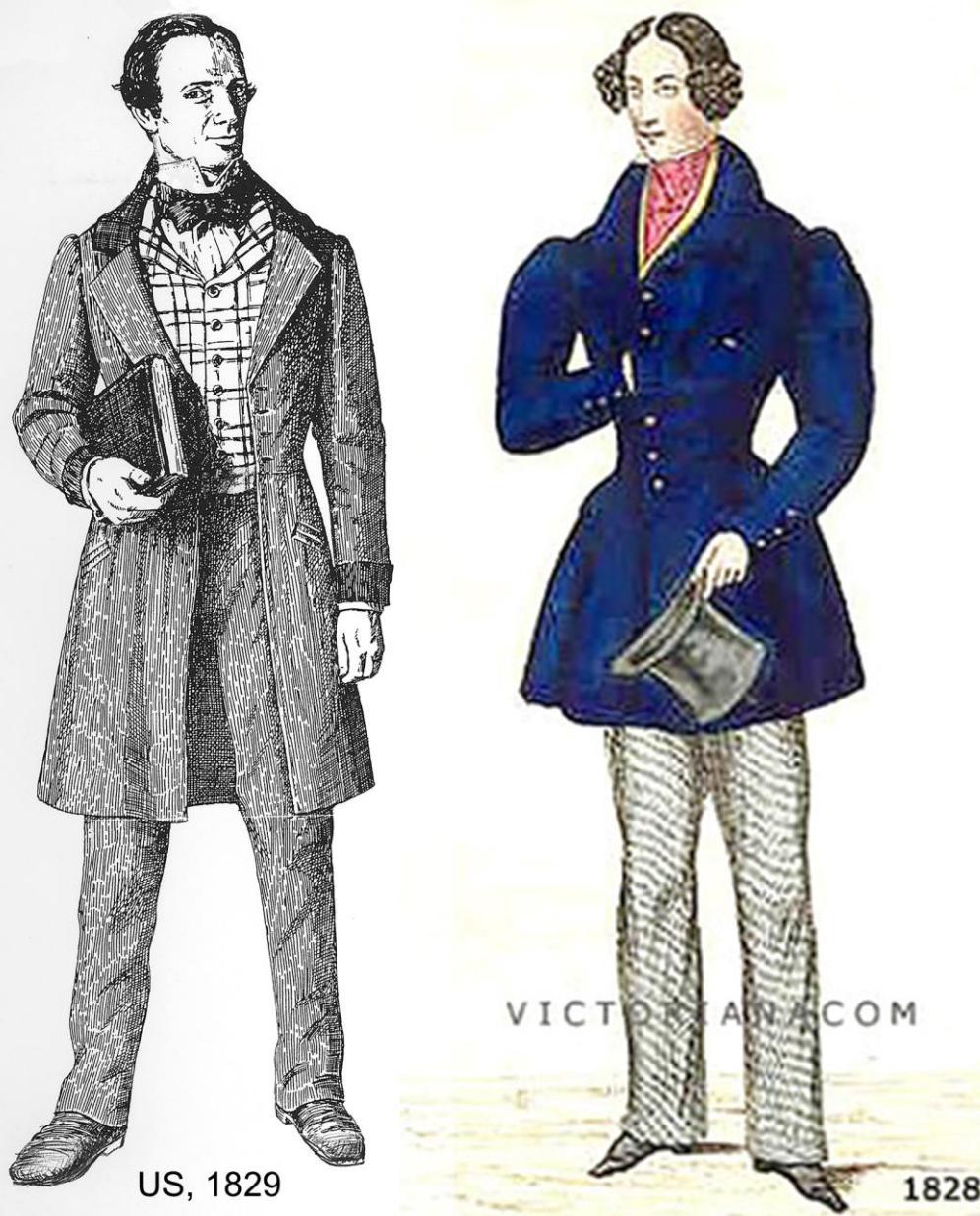
1826-27 Men's fashion plates show complete outfits.

Left – The prized hourglass figure has well-padded shoulders and neck with very puffed sleeves that narrow to folded-down wrist cuffs. The front is double breasted over a fancy cravat. His hair is all curls.

The French-fall trousers are slim but not tight and are strapped under his heeled shoes.

Right – A narrow-waisted blue coat is not meant to button, but to show the thin-lapeled waistcoat beneath. The back view shows shorter, oval tails on this coat. His high-collared shirt is pleated in front, bound around the neck with a narrow red tie in a knot.

Striped, brown, French-fall trousers are very full, pleated at the waist and strapped under his shoes.



1828 -29. Frockcoat in America and British fashion plate.

Left- 1829 American, Oliver Cowdery in a modern drawing by Robert Barrett. Hung in Palmyra, NY at Grandin Printshop. Authentic body proportions. The skirt of the coat is a smooth flare. Waistcoat is plaid. Cravat is a simple bow over turned-up collar. Turned up cuffs and collar are of velvet. Trousers are straight, and shoes are realistic width. His hair is combed back but flipped up over his ears.

British fashion plate shows very full sleeve tops to emphasize shoulder width. He has buttoned sleeve hems, voluminous, rolled, high collar, a yellow waistcoat and red print cravat. The skirt of the coat is sewn onto a small waistline. It is either cut for extra flare, or pleated to spread out widely. It is a few inches below crotch length.

His trousers are straight and without straps under his tiny, pointed feet. His hair is center-parted and combed straight to ear length, where it becomes very curly.

1820 – 1829 - MEN, MILITARY. SEE - Google, Nation military uniforms 1820s to see an exhaustive assortment for each country. Eg: American military uniforms 1820s.

1820's

Headdresses and Hairstyles

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1820 – 1823



1823 – 1826



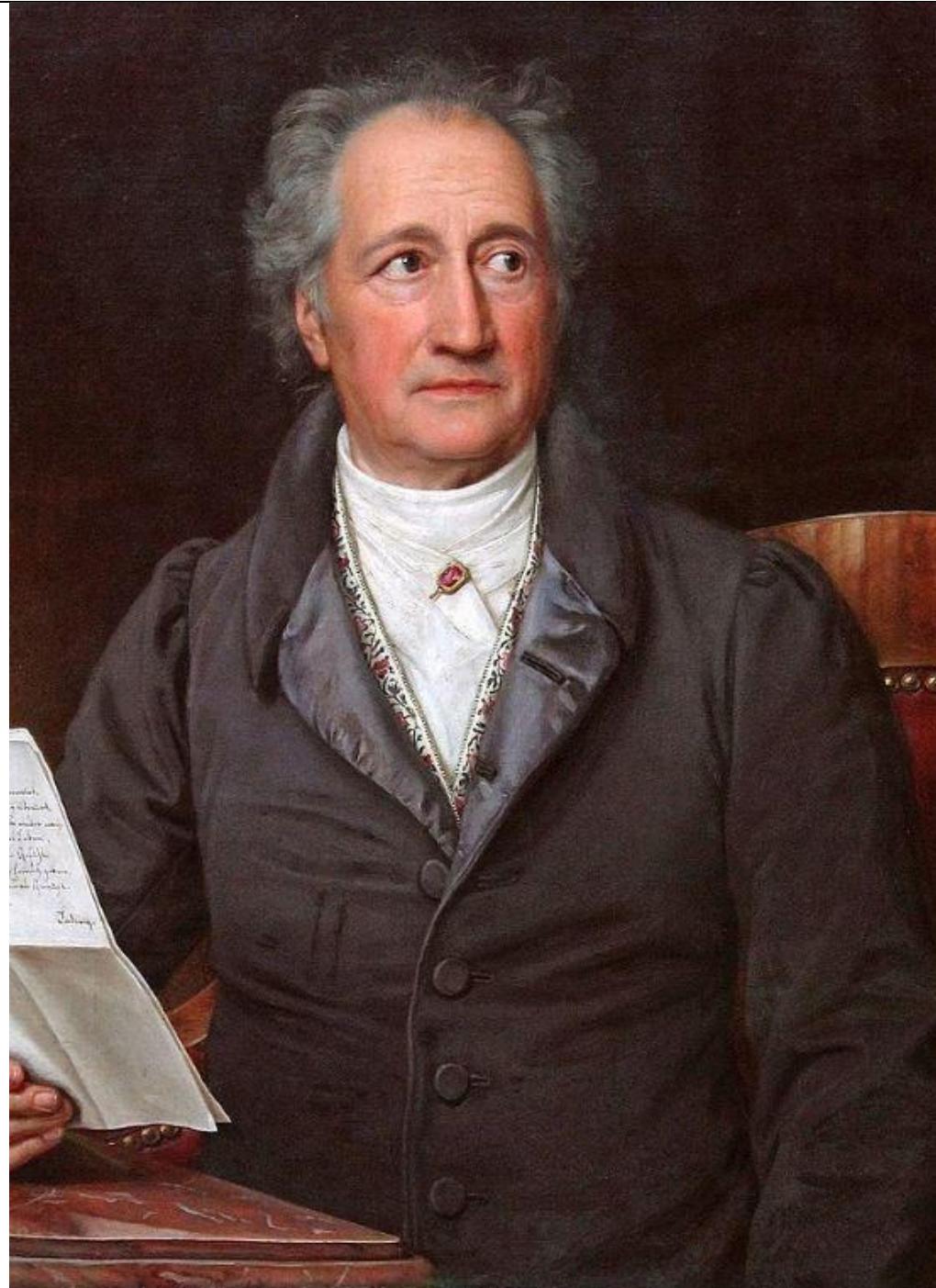
1827 – 1829



1821

Spencer Joshua Alwyne Compton,
2nd Marquess of Northampton
by Sir Henry Raeburn

1820s Hairstyles from paintings of the specific years. Two men have mustaches, several have sideburns, but not yet full-blown "muttonchops" or chin line beards. All collars touch or lap onto the cheeks. Cravats are long, usually wide, and with only a few styles of ties. Curled hair is favored, but does not fall into the face. Sites at top.



Older man's coat, shirt, cravat, and hair. Ca. 1828.

This gentleman shows receding but curled hair, clean-shaven face, high, rolled coat collar, satin lining of coat body, covered buttons, gathered sleeve tops, intricately folded cravat with ruby stick pin, ornate print or weaving on waistcoat. Buttons and holes continue to top of coat, but are not expected to be buttoned.

His torso is natural; he is likely not wearing any waist constriction.

Found on Pinterest, 1820 Men's clothing.



1828 Man's Portrait shows :

curled hair, clean-shaven face, no sideburns, high, rolled coat collar. His chin-high shirt collar is loose for comfort. A striking green and yellow striped silk cravat is intricately folded and tied over an equally striking printed or woven green and yellow waistcoat.

Found on Pinterest, 1820 Men's clothing.



1820-40. Outerwear: Man's red wool cape,

This middle-class cape was a layer of wool lined with light cotton. Though it has buttons, it had no buttonholes and was merely thrown over the shoulders.

Source: Ontario County Historical Society, Canandaigua, NY. Photo by Carma. Free use.



1820-80 Outerwear - Brown cloak, partly goat-hair, with velvet collar.

Goat hair was particularly waterproof, so a cloak of that wool would be useful in wet weather. The buttons are of wood. Likely, the velvet collar was replaced when it became worn. Clothing of this era was saved and repaired throughout its whole life.

Source: Ontario County Historical Society, Canandaigua, NY.
Photo by Carma. Free use.



Trouser front-fall opening, and how it worked.

Though variations of the front-fall were worn from the mid-1700s onward, this style was the mainstay of men's breeches and trousers until the mid-1850s. More narrowly spaced openings were called "French-fall" (examples below).

Though variations of the front fall were worn from the mid-1700s onward, the style was the mainstay of men's breeches and trousers until the mid-1850s



1820 – 1829 - MEN's CORSETRY



Man's waist-cincher front and back. 1820-1829

Several styles similar to this were usually referred to as a "girdle", "belt" or "vest."

The term "corset" was reserved mostly for women, though they served the same purpose.

The source has been lost.



The Carlton Waist-Cincher for men. An illustration of painful extremes.

This illustrated advertisement follows the styles of the fashion plates of the decade but is quite anatomically incorrect. His waistline as shown here is 4 to 6 inches lower than an actual man's would be, thus either crushing the hips or stretching and dislocating the spine.

It looks as if it's made of metal, but if it were, it would be a torture device of horrifying brutality, causing lifelong disabilities of bone and organs. Historically, however, for the coveted prize of "in-fashion beauty," many torture devices have continued throughout history. Pointed shoes and very high heels are instances.

1800-1819 – MEN & WOMEN, MIDDLE & UPPER-CLASS



***Family eating in a
Cafe***, a French
painting John
James Chalon.
Ca. early 1820s.

Father and mother are in the styles of the decade. High collars and wide shoulders on the man, with tight trousers and slippers.

Mother has a green silk gown, high in the waist, a neck ruff, large puffs at the sleeve tops, and ruffles at skirt hem.

The children wear clothing seen more closely below. The boy wears a military-styled cap.

The gentleman left rear is dressed in the

clothing of the late 1700s, as many older people were slow in following modern fashions. He has a long frockcoat and wears breeches with long stockings and slippers. He wears a white, curled wig and a top hat.



Early 1820s, Children play a game while parents watch.

Boys and girls are dressed much like miniature adults, except for the boys' billed caps, which flare out widely at the top. A baby front left has a plumed turban like an adult. It may be a party, and the game/dance looks like "Go in and out the windows, as we have done before." (Song online.)

1800-1819 –WOMEN, MIDDLE & UPPER-CLASS

Fashion silhouettes for years of the 1820s.



Flared or gathered skirts had elaborate decor at the hem. Puffed and decorated sleeves made shoulders seem wider and emphasized the hourglass figure. Small waistlines were corseted, with belts or waistline decor. Hairstyles featured sausage curls and upstanding buns, loops, and braids. Large hats were beplumed and highly decorated.

Middle and working-class women followed these styles, but with less expensive fabrics and much less décor.

Image from Pinterest, 1800 Women clothing.



1820s



1825

1820s Simple, cotton print dresses. Long sleeves

Worn by middle classes and simplified further for working classes.

Lower waistline than 1810s, with full sleeves on dropped shoulders.

Source: Both in the MET museum.
Found on Pinterest- 1800 women clothing.



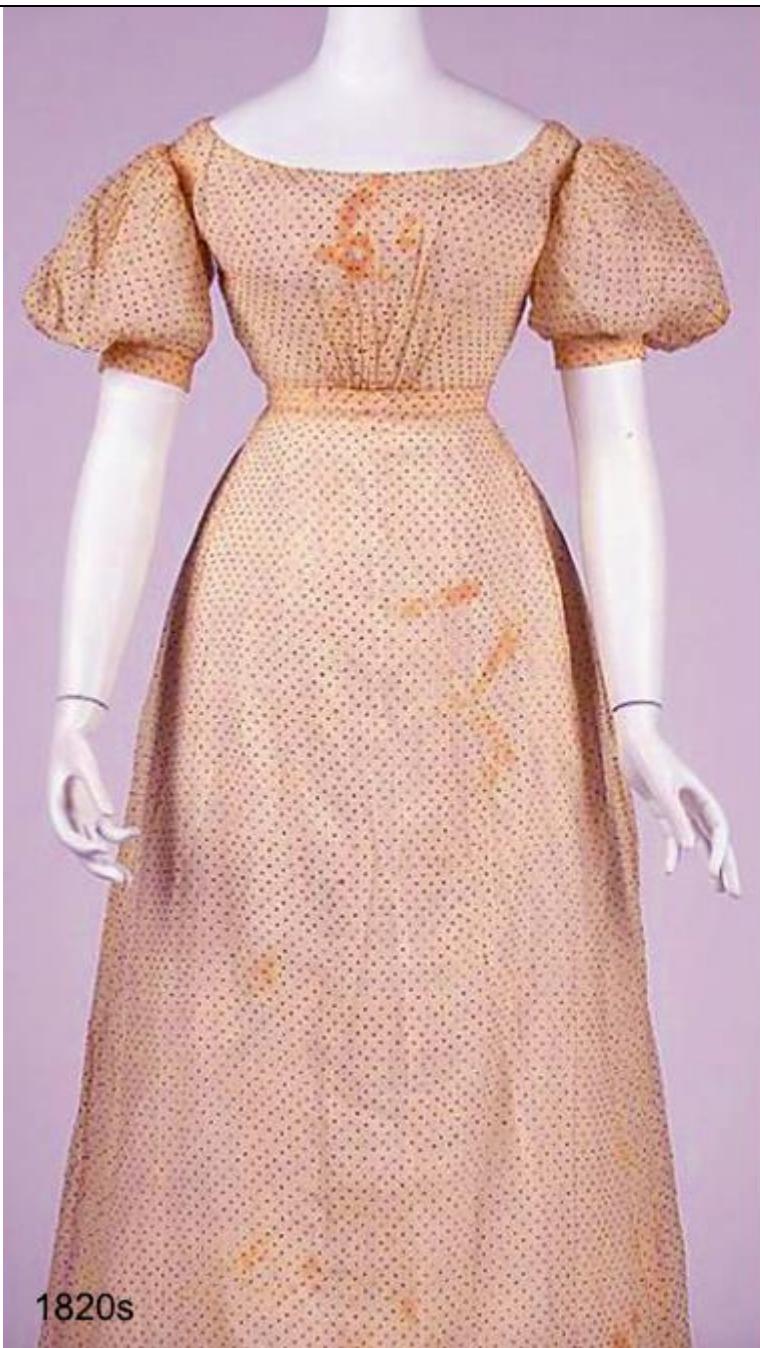
1820s, Simple, cotton print dresses. Short sleeves

Worn by middle-classes and simplified further for working women.

Slightly lower waistline than 1810s, wide, full sleeves on dropped shoulders. Gathered, pleated, or A-line skirt.

Left dress has both popular waistline plus a point on the bodice below it. It also boasts a brightly colored band around skirt hem.

Source: Online
[shadowofmyhand.blogspot.com201409a-trip-to-bath.html](http://shadowofmyhand.blogspot.com/2014/09/a-trip-to-bath.html).



1820s, Simple print dresses.

Worn by middle classes and simplified further for working classes.

Slightly lower waistline than 1810s, wide, full sleeves on dropped shoulder seams. Pleated or flared skirt.

Sources:
Left – cotton dress from the MET museum.

Right - 1827 Woman's yellow silk and cotton dress, Europe, LACMA image library.



1820 - Two women of fashion. Evening and Morning dress.

Left – This lady wears an evening ensemble of a huge, ornate turban, a bodice with ruffles and lace, and a skirt with a deep flounce of lace. She holds a fan in her elbow-length gloves.

Right – The lady's morning bonnet has feathers, bows, and flowers and reaches far out over her face. Her blue spencer (bodice length jacket) has a neck ruff, plus sheer shoulder puffs over slim sleeves that cover her hands to the knuckles. A long, slightly flared skirt has 4 rows of ruffled flounces.

The bust-high waistlines show it is barely into the 1820s.

Found on Pinterest, 1820 women clothing.



Ca. 1822, Day gowns for women of wealth.

Left – Dress of gold delustered silk with hem and cuffs of gold satin. Leg-of-mutton sleeves descend from a shoulder yoke. The upper back is tightly gathered at the yoke and held fast at the waist by a belt of the same fabric. Hem décor is a wide band of satin gathered top and bottom between attached satin cording.

Right – Dress of lavender silk may be sheer over a solid lining. A cream lace scarf lies around her neck, crossed at bosom, and circled again to tie at the lower back. Leg-of-mutton sleeves are tied thrice with a lace bow below the elbow. Hem décor appears to be S-shaped ribbons attached with a button at the top of each. Long sausage curls adorn her head in rows front to back.

Pinterest – Iwas Arts Decoratifs, France.



1822 – 24. Portraits of two young ladies of wealth.

Left - Blue silk with lace and satin touches, a portrait of Colette Versavel, by Joseph-François Ducq.

Right – Red velvet with satin touches painted by Eduard Friedrich Leybold.

Both women have shawls with deeply embroidered ends. Each woman is trimmed out of her larger portrait to make clothing more visible.

Hair is more ornate than 1810s, but far simpler than later 1820s, shown below.



1820-25. Early-decade women's evening gowns. Wide décolletage, short, ornamented puffed sleeves with elaborate décor at hem. Longer evening gloves, always. Shawls and fans usual. Curled hair, piled high in back. Fashion plates from Pinterest. Right- from the book *Dance, A Very Social History*, by Wallace, et al.



1824-25 winter carriage and walking dresses.

Left - A carriage dress for cooler weather has wide fur around hem with matching muff. Bonnet has black ostrich plumes. Chains on bodices hold watches tucked into pockets or belts.

Right - cold-weather dresses have flared skirts with décor at hems. Sleeves are slim or straight on forearms but puffed or leg-of-mutton at top. These from [victoriana.com/fashion history 1925-](http://victoriana.com/fashion-history-1925-).

Clothing colors are bolder than the earlier Regency era, while hats are larger. The center woman wears a day cap of a wide lace band with front flowers and a black netting extension in back, probably worn indoors. (These grainy images are enlarged from small illustrations.)



Ca. 1825, women's coat and warm over-dress.

Left - gold and rust stripes with diamond back panel and leg of mutton sleeves and a collar with a crenelated border. Coat from The Met Museum, NY.

Right- Coat-dress may be velvet or suede over a white silk dress. Clasped with an orange belt, the coat opening ties with bows below the waist. It has collar and shoulder caps of velvet, heavily embroidered in gold and silver thread, with similar hem decor. She holds a large, cream hat with plumes.

The woman is

Marchesa Florenzi, mistress to the king of Bavaria, a portrait by Heinrich Maria von Hess. Web Gallery of Art.



1827 Fashion plate of women of wealth. Front and back views of same dress in different colors. Skirts are fuller, hats bigger, all more ornate.

The vivid pink dress goes over a cream-colored blouse, probably of silk. The waist is a little lower, and cinched-in with a ribbon belt that ties in back. Wide flanges stretch from shoulders to center waist, emphasizing the hourglass figure.

The skirt bottom is decorated all around with two rows of triangles of the dress fabric, each surrounded by lines of cording. Some sort of stuffing is behind each row of triangles to hold it in a poof.

Above riotously curled hair, her hat is huge and mounted with coordinating ostrich feathers. A bold red and gold ribbon makes a circle from the inner hat down to hang below her waist. A cream and plaid shawl adds even more to the excess.

The impression of these later years of the '20s is that the more frills, feathers, and furbelows a woman could add to her outfit, the better she could display her wealth.

Pinterest: 1820 Women Fashion.



1828, July at the Seaside in walking dress and riding ensemble.

Left – Woman wears relatively simple but expensive outfit of blue and gray checks with dropped shoulder seams and leg-of-mutton sleeves to the knuckles. Her hem is decorated with large, loose pockets. Giant sun-hats were popular, but must be ornamented with giant plumes and a large chin bow. Hair is dressed in horizontal ringlets. Long pantalets barely show at hem.

Right – Striped or finely-pleated blouse is topped with a gathered, lace-trimmed, neck ruff. Leg-of-mutton sleeves end at wrists and waist with blue ribbons and a little ruffle. This is a riding skirt because one side is extra long to modestly cover the feet while mounted. Wide sun hat has plumes. Long pantalets are lace-trimmed over finger-sized feet.

Such all-covering outfits protected ladies from cool, stiff, beach winds, and damaging sunshine. (Quite a stretch from a beach bikini a hundred years later.)

Pinterest – 1820 women clothing.



1829 May. “Newest Fashions for morning and evening.” Over-the-top frills everywhere! Available only to the very wealthy and vain.

Left – the lady is wearing a version of the classic late 1820s “salad plate hat.” Her dress is loaded with lace, embroidery, huge sleeves and ruffles

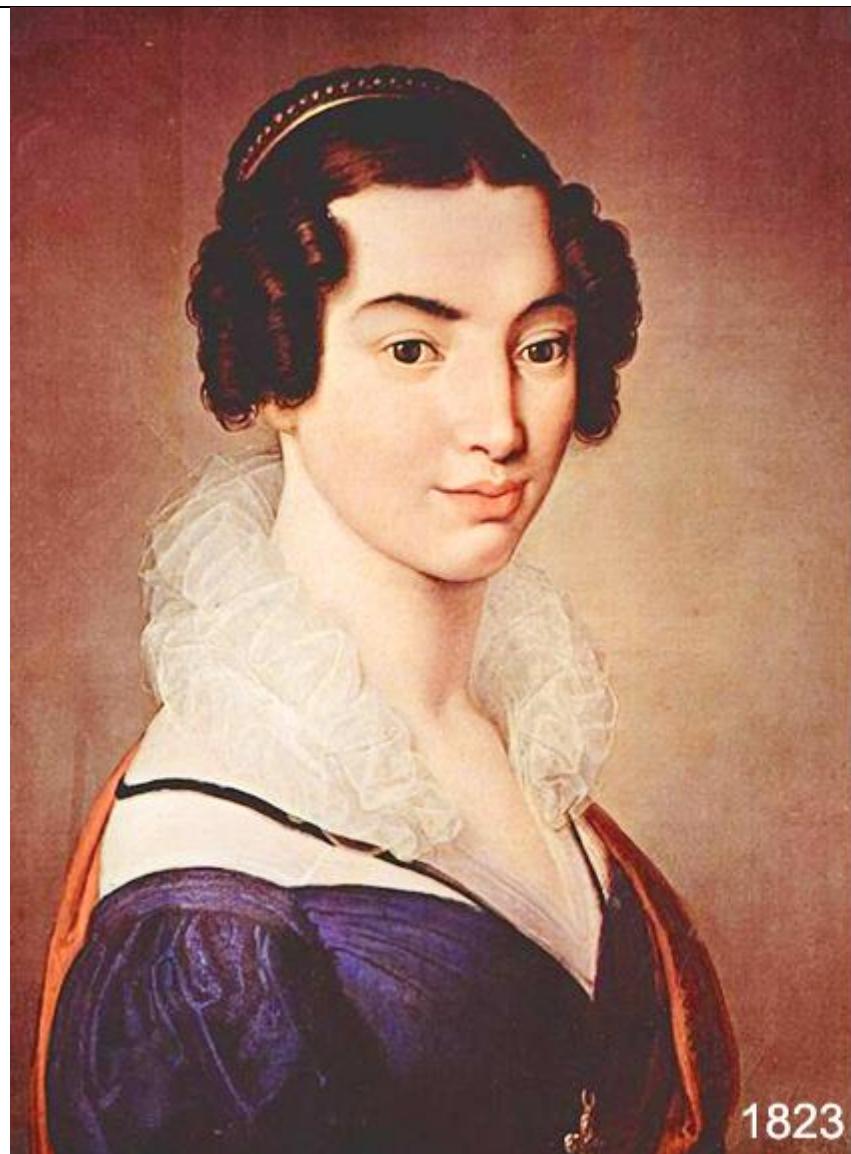
Center- A slightly more restrained dress also has a tip-of-the-shoulder neckline, with leaf décor. Her hat has palm fronds atop and lace beneath the brim, just visible.

Right – Evening dress with smaller sleeve and lower neckline features brighter color than two, left day dresses. Its double-puffed sleeves, waistline ribbon and hem are satin. Ruffs of lace are on neckline, sleeves and skirt. Huge hat features many ostrich feathers, with attached hair curls planted outside of hat brim.

Source: Wikimedia Commons. File:1829-Morning-Evening-Dresses-World-of-Fashion-May.jpg. Public Domain.

By W. Alais - *World of Fashion* (Scanned by H.Churchyard from "Fabric of Society: A Century of People and their Clothes 1770-1870" by Jane Tozer and Sarah Levitt.

1820-29 WOMEN HAIR AND ACCESSORIES



1823



1821

Left – by Francesco Hayez, the Yorck Project.

Right – by Jean Auguste Dominique Ingres.

1820s Hair & accessories.

Both women wear hair center-parted with curls on upper sides. An ornament or band separates a high hair arrangement in back.

Both wear neck ruffs of sheer fabric or lace.



1829



1824

1820s Hair & accessories.

Left – Smooth hair on top with ringlets over ears. A gold cap of sorts covers a high bun in back.

Her dress has small puffed satin sleeves beneath large, sheer, puffed sleeves down to the wrists. Satin belt. Lace ruffle around neck.

Right – High looped knots crown top of head, large curl rolls bedeck sides. A comb holds down each side of her part. Her sheer dress collar has 4 bands of silver in

scallops with pearl buttons. The bodice is pleated diagonally to an off-center gold buckle. Sleeves on both women are very full on top, and narrow down to the wrists.



Mid 1820s Ornate day caps, worn indoors or under bonnets outdoors.

Left - Ruffled collar and sheer linen cap with tight ruffles and bows. Elizabeth Albree Brooks.

Right – Very ornate day cap with lace ruffles and sheer ribbons in bows and hanging down. A small, tightly-gathered ruff is part of her sheer neck inset.

Black dress, crimson shawl with fringe and silver band worn by Sarah Stanton Blake. By Chester Harding, at worcesterart.org.



1827 Women's Hats of several styles

Hats were tall and wide, covered with decorations of lace, ribbons, bows, flowers, and feathers. Hats were meant to show the curls beneath, even if it required wearing attached hairpiece curls to peep below a low brim, or (lower left).

A woman of lesser means could buy a basic style of hat and then redecorate it seasonally or for special occasions. With flowers, ribbons, and feathers, she could make it match any outfit. Middle-class women of the 1800s spent rather a lot of time amusing themselves by redecorating their hats. Even poor women could attach a bit of ribbon or an artificial flower she made herself.

1820s FAMILIES AND CHILDREN



Early 1820s, Children play a game while parents watch. Boys and girls are dressed much like miniature adults, except for boy's billed caps, which flare out widely at the top. Baby in front has plumed turban like an adult. It may be a party, and the game/dance looks like "Go in and out the windows, as we have done before." (Song online.)



1820s family eats at a cafe.

Each family member is dressed as in the early to mid-1820s in clothing styles seen above. Even the dog hopes for a dropped tidbit.

An older man at left clings to clothing of early 1800s, or even late 1700s, with knee-breeches, white stockings, and a powdered wig.

French painting by John James Chalon.



1800s – Dresses for infants and toddlers of both genders.

All small children wore dresses from birth to age 3-5. The purpose of dresses for all tiny children was to ease mother changing diapers, help with potty-training the child, and making toilet functions easier for the child as they grew in skill.

In portraits, boys were generally shown carrying balls and whips while girls carried dolls. Boy at left has scarlet, tie-up shoes, and pantalets as well as a large collar with a scalloped ruffle. His hem seems to be fringed.

Dress on right is of simple, printed cotton for middle or working-class toddlers. It has a wide, slightly gathered neckline, puffed upper sleeves, and straight lower sleeves with a little ruffle at the wrist. Adults loved wide necklines that showed darling little shoulders. This was a feature of children's and girls' dresses well into the late 1800s.

Seen on Pinterest.



painting of blue skeleton suit with a flared ruffle around the neck, and 3 rows of brass buttons. He wears lace-up shoes. By Granger on Pinterest.



1825 – Two boys in skeleton suits, one with his mother.

A common outfit for young boys was a bodice buttoned to trousers, often full and easy to move and play in. Called “skeleton suits,” they were made in all colors and styles and were worn for over half a century.

Left – Red velvet suit with lace collar and cuffs. Mother wears elegant silk gown with lace ruffles and satin trim, and a large, ostrich plume hat. By Francois Kinson.
Right – folk art



1820s girl, adolescent boy, and toddler of either gender. Girls and boys from birth to age 3-5 all wore dresses.

The girl, age 8-10 wears a shorter version of her mother's dresses, but with pantalets. Her hat is floppy, and ties beneath the chin. She wears slippers with criss-cross straps.

The boy, about 12 to 14, wears clothing similar to his father's, but with a brimmed cap that flares out sharply at the top. He has coat, waistcoat and shirt with a bow at the collar. He, too, wears slippers and stockings.

The purpose of dresses for all littlest children was to ease mother changing diapers, potty-training the child, and making toilet functions easier. In portraits, boys were generally shown carrying balls and whips, while girls carried dolls. Mary Jane shoes with straps stayed on a little person's feet.



1823 – teen boy and younger brother both wear similar clothing to their father's.

The older boy has a high collar, striped waistcoat with rolled lapels, and a black coat with rolled lapels and an M-cut where the collar joins the coat front. His trousers are loose and striped and fasten under his shoes. His top hat is tall and wider at the top, as would his father's be. Whether he carries a small pistol or thin cigar is anyone's guess.

The younger boy, a pre-teen, has an open shirt collar beneath his longer curls. His coat is "tailed" but with very short tails that will not get in his way during his play. His trousers are loose with a fall front, but not strapped beneath his shoes. He carries a jump-rope.



cording makes her bodice. An 1820s belt has an oval buckle of paste jewels.

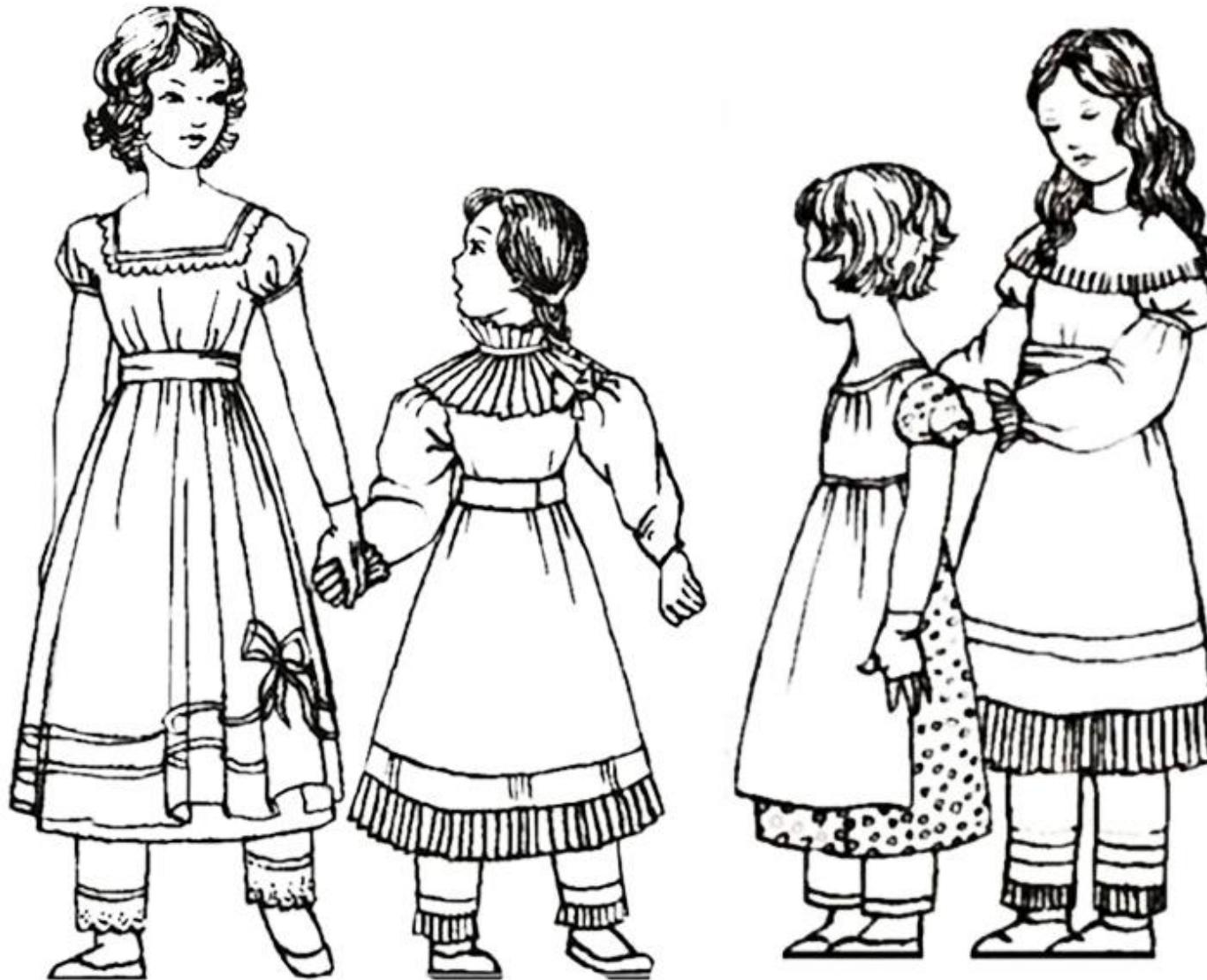
Right – A dark-eyed girl has long, straight bangs and loose, wavy hair. She wears a red satin bonnet of interesting structure with a red frill around the face, and a large, red satin bow under the chin.



1825, Brother and sister and girl in a red satin bonnet.

Left – Boy wears open-neck shirt with a ruffle on his collar, a white waistcoat, and dark green coat with brass buttons.

Girl wears braids and a wide-necked dress with ruffled lace around neckline. Gray silk with puffed features and



apron with straps.

All girls wore shorter skirts and pantalets until they “came out” at age 16 -18. All girls wear slippers and stockings except girl on far right (she may have laces, not shown).

Hair lengths range from very short to long and flowing, to braids.

Found at- https://www.fashion-era.com/childrens_clothes/1820_1830_girls_costume_pictures This site has plenty of excellent illustrations and explanations from all decades of the 1800s.

1825 – Girls’ dresses and pantalets.

Modern line drawings clearly show design features of mid-twenties girls’ dresses.

Waistlines have moved to natural waist. Necklines are varied with added collars on two. Stiff pleats seem common, as do belts. Sleeves are short and puffed, or leg-of-mutton, or “Juliette” style, gathered in with a cord on the upper arm.

Girl far left wears a wrist-length glove. The small girl on right has a fingerless glove and wears an all-over



1820s to 1900s – Children’s corsets; A victory of fashion and \$ales over reality or good sense.

For many decades it was touted by manufacturers and some very ignorant doctors that a corset would help children grow up with good posture. Never mind that it disabled full breathing, development of torso muscles, and normal positioning of internal organs, it was **STYLE!** Hundreds of such ads throughout the 1800s can be found for children from infant age to girls on the brink of womanhood.

Wearing a corset would accustom a young girl to wearing an ever smaller-waisted corset in womanhood, causing any number of health problems. No wonder they were always fainting.

One alleged story tells of an angry husband of the 1880s who cast his unfaithful wife onto the street without her corset. So undeveloped were her torso muscles that she could not even get up and walk to safety, but lay helpless in the road.

But whoever said fashion had anything to do with natural beauty, or natural health? Look what some young people do to their bodies, hair, and outfits in the 21st century, with fluorescent-colored hair, ripped clothing, and tattoos everywhere.

1820s LOWER-CLASS CHILDREN



Ca. 1820s - Peasant children play with a cat.

Finding fun wherever they can, two children tease a kitten.

The girl wears a blue dirndl-style dress with an old white blouse or chemise beneath which is gathered at the neck. Her apron appears to be made of stained rags, and she is barefoot. Still, she has a thin ribbon in her hair.

The boy wears a much faded red cap. His shirt is tucked into trousers of knee breeches which are undoubtedly second-hand. He too has bare feet.

Painting by Luigi Bechi of Florence, Italy.

Found on Pinterest under 1820s poor children.



Ca. 1800-1840. A peasant girl picks grapes.

A young girl in a bright red scarf holds a basket of grapes she has picked in the yearly harvest. She wears a chemise gathered at the neck. Around her waist is a sort of loose corset. Her skirt is dark and indistinguishable.

Found on Pinterest under 1820s poor children. Labeled – “Vendangeuse by William-Adolphe Bouguereau.”



Ca. 1800-1840 - A discouraged peasant boy has broken a pottery jug.

Wearing a yellow jacket over a dirty white undershirt, the boy looks very sad. His too-large trousers and torn and patched, and his feet are bare.

Found on Pinterest under 1820s poor children.



Ca. 1800-1840 - A brother and sister in poverty.

Two children, both scrawny from too little to eat, look tired and defeated. Both have torn and dirty clothing and bare feet. The girl's well-worn skirt and bodice are much too short for her. The little boy seems tearful, and his sister holds him gently.

Found on Pinterest under 1820s poor children.

END OF 1820-29 CLOTHING