

**1830 - 1839**

## **CLOTHING TRENDS**

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# TABLE OF CONTENTS, 1830 - 1829

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## 1830 – 1839 - MEN, WORKING-CLASS

(Work smocks were worn from 1700 through 1900. Some items are duplicated here for convenience.)



### A Farmer wears a work smock and trousers. 1800 to 1900

Of the large Germanic Whitmer family in Fayette, New York, David 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 mobs while translating the *Book of Mormon* from ancient gold plates.

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



### Reversible smock on a potato farmer in America or Britain, ca.1775 - 1850.

A contemporary, watercolor brush drawing of a village potato market shows two sellers in long, smocks. The man in center wears a very plain, long smock which is reversible. It has identical, triangular neck openings front and back that fasten with a single button and allow him to alternate sides to distribute wear. The woman at right rear has a wide tray of bread loaves on her head to sell. All wear a variety of old, crushed hats. Some potatoes are in baskets, but others are in large sacks with one smocked man resting on top of them. It appears that the men wear gaiters – the man on left with very long, over-the-knee gaiters, which may protect him from the dirt of the potato fields or excessive wear on his knees.

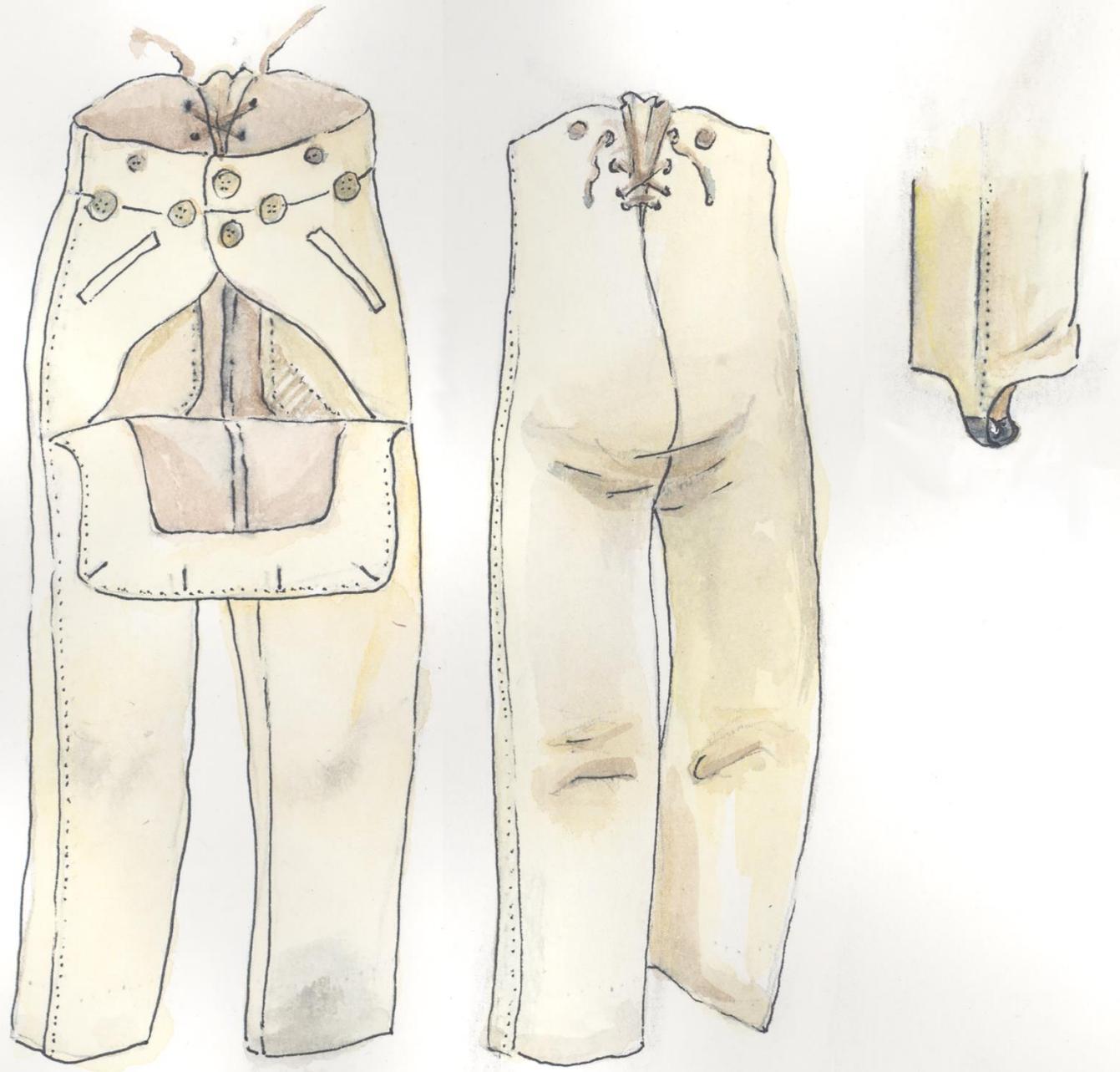
SOURCE: W. H. Pyne, artist, in "*Microcosm*,"

## 1800 to 1850 – Broadfall trousers.

Trousers did not have a center front opening during the first half of the 1800s, and long before. Instead, they had a broad flap that folded up to fasten at the waist.

Sometimes the flap was narrower and closer to the center, as seen in images below. A very narrow flap was usually called a “French fall.”

Often, a wide broadfall opened at the sides into hidden pockets of various designs.





## A shoemaker's clothing of 1829 to 1840.

Much of his shoe sewing with tight linen thread is done in the man's lap. His heavy work shirt and low blousy breeches are well covered by a bib apron of tow linen or leather. His woolen sox are in square-toed tough shoes. The leather tanner and shoemaker pictured here, Jared Carter, made footwear to finance his family, as well as his own missionary work, which was intense and effective. He spread the *Book of Mormon* to a wide population beyond Palmyra, New York.

SOURCE: This quarter life-size, portrait of Jared, drawn by Robert Barrett in ink, is shown in the Grandin Print Shop, Palmyra, New York. The shop is a modern display in the very place where *The Book of Mormon, Another Testament of Jesus Christ* was first printed in 1829.



**1830s to 1860s.  
Tanners work  
hard in  
unpleasant  
stench to  
process hides  
into leather. ca.**

These men wear long leather aprons to protect their clothing from the solutions in the odoriferous tannery. It is a wonder men could even breathe in an environment that took "a lot of getting used to."

Man at left scrapes hair off pelts, another trims fat and tissues from

the inner side, while men on right work the hides in different solutions. The men's shirtsleeves are rolled above the elbows, and most wear caps with or without brims. They all wear gaiters over their ankles and feet for leg protection from the intensely strong solutions.

SOURCE: Seen in Carol Belanger Grafton, Ed., *Trades and Occupations: A Pictorial Archive from Early Sources* (Dover Pictorial Archive) Paperback – August 1, 1990. Up to 10 images may be used at no cost.



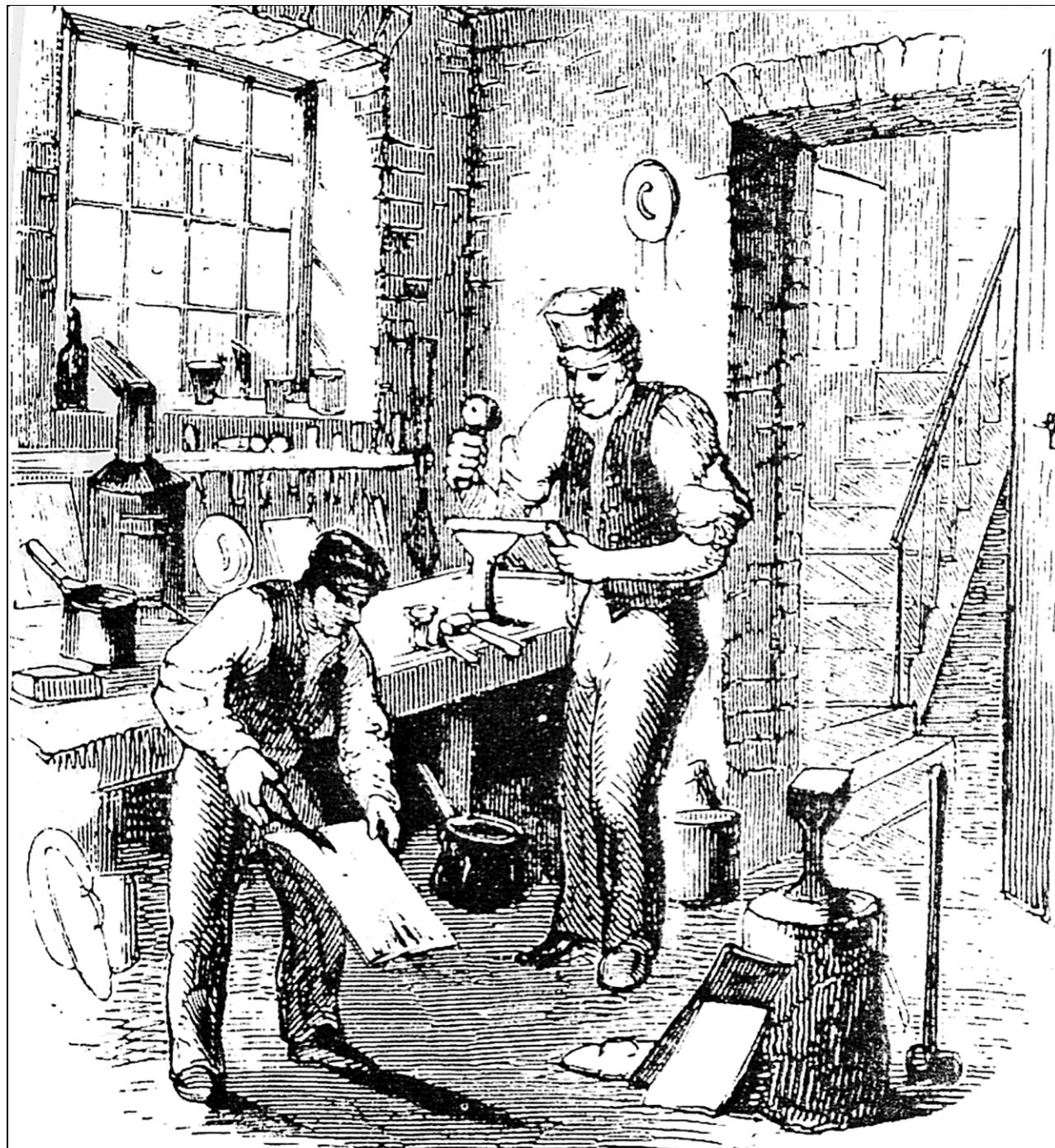
**1830s to '60s  
Workmen  
chopping wood &  
tearing out trees.**

These men are clearing land for new construction. Two wear wide-brimmed felt hats, rough shirts, and waistcoats. The third has One man seems to have a coat, but the shoulder seam indicates a dropped-shoulder shirt, though he does have a tie.

Man on the right wears an apron and a misshapen top hat.

At the back waist of man lower left, we see the center, criss-cross ties that adjust the waistband to fit.

Sketch altered by Carma from W. H. Pyne, artist, in "*Microcosm*,"



### Ca. 1830 – '90. Working men in a Tinsmith's shop.

One young man wears a folded paper hat while his partner has a wool cap. Caps would keep sparks and bits of hot metal from burning his hair. (How to make the ubiquitous workman's paper hat may be found on YouTube).

Both men wear long trousers and vests over their light-colored shirts with rolled-up sleeves, but neither wears a tie.

They must cut sheet metal with snips, hammer out curves for tin containers, and join edges with alloys of lead. A small melting stove is on the bench at left.

SOURCE: Old engraving of American workmen.



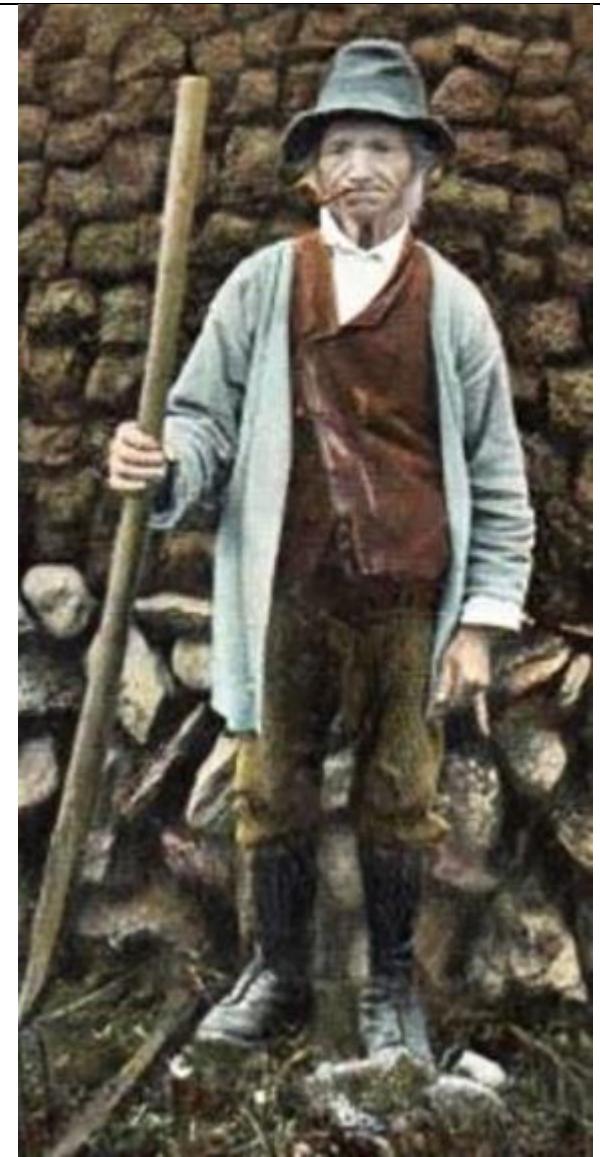
## 1820s to 1850s. Working men.

These men were not able to care about fashion. If their clothes resembled those of wealthier classes, it was generally because they were purchased 4<sup>th</sup> or 5<sup>th</sup> hand.

Left - The short coat is typically worn only by working men and sometimes by children, but has the sleeve and collar style of the 1830s. Similar on top to a tailcoat or frock coat, it has no bottom section. He wears a cloth newsboy cap with a bill slanting down.

Right – In this hand-tinted daguerreotype, a farmer or peat gatherer wears a home-made barn coat. His worn-out waistcoat is shabby and lapped over to fit, probably fastened with a pin. His shirt has no tie. Trousers tuck into high work boots.

His hat might once have been a felt top hat, but has been smashed out of recognition. Still, it keeps his head warm in cold weather.



Found on Pinterest – 1830 working men clothing



### Working men, ca. 1800-1840.

The three men on left are manual workers with rough trousers and vests. Legs are tied up below the knee to avoid wear and mud on hems.

Shirts are dingy with wear and washing, and most wear vests. Three men have flat, billed caps and two have neckerchiefs. One wears an overcoat.

Right man works in an office or store and has better clothes, including a coat, waistcoat, shirt, cravat, and trousers. He even has a watch chain and a bowler hat.

Seen on Pinterest, 1830 working men.



### **Work aprons for various uses, all made of strong, heavy, tow linen and leather, ca. 1830s-1850s.**

Work aprons for men or women, fronts and backs, some with sections of leather for rough wear by carpenters. These were made for demonstrator-docents in an LDS Historic Site at the Kirtland Sawmill and the Ashery. An ashery extracted marketable chemicals from burned wood. Tow linen aprons, bleached white for ladies in Kirtland, and dyed darker for men and women who worked in the sawmill could have been bought at the Newell K. Whitney Store in Kirtland, a general store supplied by home industry and factories elsewhere, even overseas.

SOURCE: Hand-woven tow linen by Thistle Hill Weavers. Bleached, sewn, distressed, and photographed by Carma; free use.

## 1830 – 1839 - WORKING-CLASS WOMEN



**Two young women ca. 1830s to '50s. One flirts while the other watches in jealousy,**

This oil painting, "Jealousy and Flirtation," shows the contrast in two young village girls enamored of the same farm worker. One girl is flamboyantly friendly in her corset/ bodice with an open short-gown over the top and a long white apron.

The envious girl looks on, insecure, in plain, dark clothing. She modestly wears a black bodice with an open purple vest. Her figured turquoise apron covers a black skirt with a ruffle at the hemline. Her pink bonnet is untied.

The man is greatly entertained in a summer jacket with a figured fabric in front. His red scarf symbolizes his amorous intentions toward the girl in the red skirt. His trousers seem worn in the lower legs, and his shoes are rough leather. A brown coat is slung over the back of the chair. His tools lie on the floor behind him.

SOURCE: the Metropolitan Museum of Art, New York City, "Jealousy and Flirtation," an oil painting by Haynes King, a Royal Academy artist. Seen online under the title.



**Short gown of a working woman. An apron is worn over it, and an ankle-length skirt beneath it. Worn 1775 -1910.**

Short gowns are jacket-like garments with no buttons in front worn directly over a chemise with short or long sleeves. Some of the neckline of the chemise can be seen in the front opening of the short gown. This British style extends down to the hips and carried over to America when so many thousands of poor to middle classes emigrated across the Atlantic Ocean.

The strong waistband of a dark gold cotton apron holds the beige short gown closed. Under the apron is a hanging “pocket” bag which is tied with a cord around the waist over the short gown. A red silk handkerchief dangles

from the “pocket” through a slit in the apron. (More such pockets are seen in Women’s Accessories.) The apron’s bound slit in the side lets a woman’s hand reach into the convenient pocket that holds valuables like money, handkerchief, little children’s toys, or small books to take along. Barely above her gold apron, we see a bit of the white cords sewn to the blue pocket and tied in back.

Beneath the short gown, a skirt covers petticoats and chemise. The skirt is black and red striped, very heavy folk cotton. The hem facing on the skirt is made of green cotton scraps and is barely seen at the bottom of both photos, showing how they used anything available for meeting the simple needs of work clothing.

SOURCE: Items designed and sewn by Carma. Photographed by Robert Putnam from an exhibit in the Joseph Smith Memorial Building at BYU Campus, Provo, UT, in 2005. Free use.



hangs down in back to keep her from sunburn. Loose, cloth ties hang in front. Her feet are bare in summer.



### **Mill-girl and farm girl of America. Ca. 1830s on.**

Left - Girl working in an American spinning mill wears a plaid dress of low-price wool or cotton and a long, lightly patterned waist apron. She would have worn one or two petticoats depending on the temperature and whether she had them. Her flat shoes are square-toed from the 1840s to 1870s. Her hair is secured high in rolls or buns in back. Her clothes are sometimes in real danger of being caught in the machinery.

Right – A farm girl brings water from a well. Her plain dress buttons in the front and has long sleeves, rolled to the elbow. Her ankle-length, pleated skirt is held aside to keep water from splashing on it. She may not have a petticoat, and certainly not a corset.

A cloth bonnet has no ornamentation, but a neck-skirt

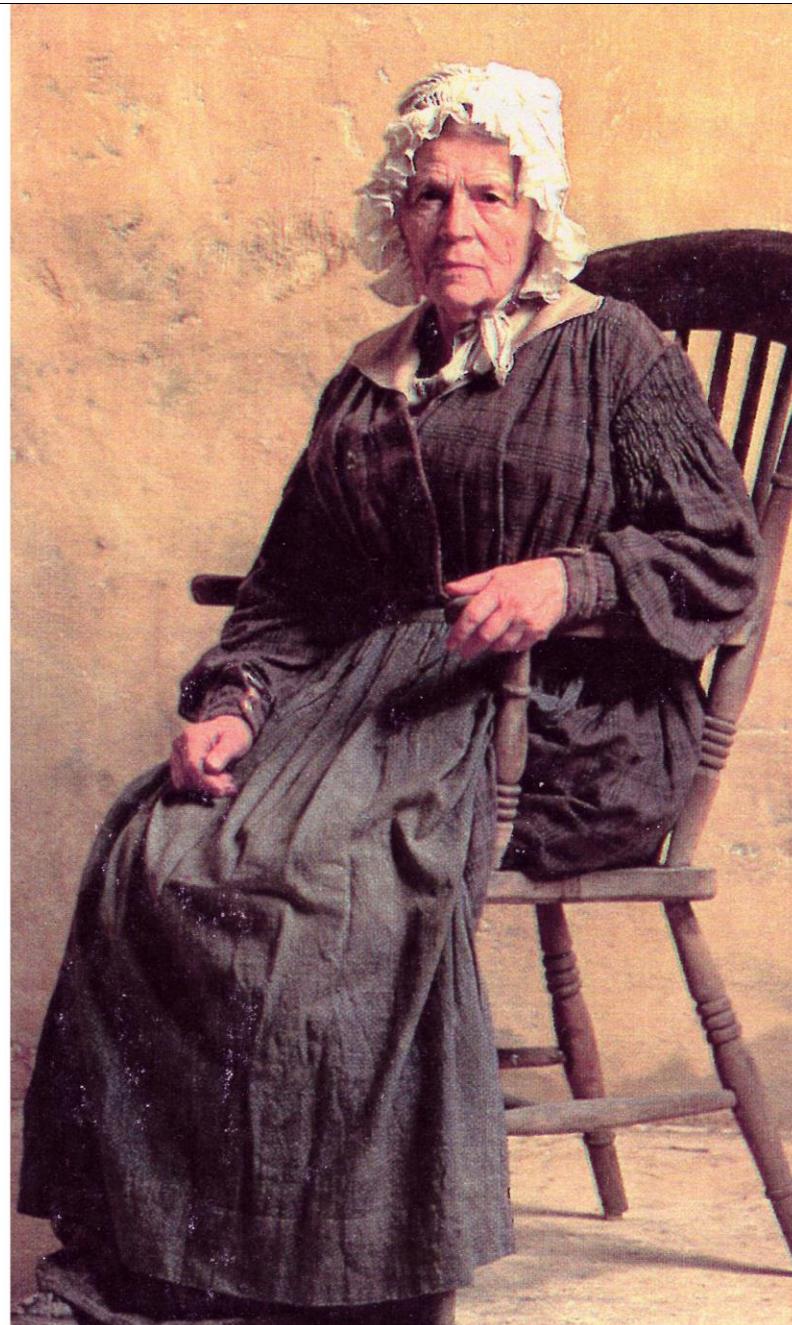


**1830 – '39 Dresses for working women.**

Left – Even the most ordinary working woman tried for fashion. This simple dress has the dropped shoulders and leg-o'-mutton sleeves of the 30s, but of modest width and cut on the bias. Gathers in the bodice and skirt are sewn onto an inset waistband. The cheap, cotton fabric has a light brown check pattern. The neckline and armhole seams have a narrow self-cording.

Right – Sisters working in a mill hold the loom shuttles of their trade. They seek fashion in their dropped-shoulder, full sleeves and narrow waists. Dress fabric is printed, with white ruffles at the necks. Their skirts

are shorter than fashion for safety around the mill machines. Left apron has a pinned-up bib. Right apron is tied at the waist. Both have ankle-high, lace-up shoes. Their naturally-curly hair is center-parted and pulled back.



### Older working women, ca. 1830s.

Left – Farmwife, Mary Whitmer in 1839, wears a print dress with full sleeves poofed at the tops. A white collar with pleated ruffle adorns her neck, tied with a dark ribbon. Pleated ruffles match at her wrists.

Her waist apron is tied in back, and has a band of fancy work above the hem.

She wears a day cap with ruffled lace around her face. Her low shoes have a bow tied on top.

Right – a grandmother wears a dress in plaid grays, with a dingy white collar. Smocking tops her full sleeves that end in a cuff. Over her dress is a long,

gray, waist apron. She wears a ruffled day cap tied under her chin.

Source: This photo is from the film, *Little Dorrit*. Permission from photographer, Lord Snowdon.

# 1830 – 1839 - MEN, MIDDLE & UPPER-CLASS

## MAJOR FEATURES IN MEN'S CLOTHING.

See excellent, full discussion of these fashions on Wikipedia,  
1830s in Western Fashion - [https://en.wikipedia.org/wiki/1830s\\_in\\_Western\\_fashion](https://en.wikipedia.org/wiki/1830s_in_Western_fashion).

IDEAL SILHOUETTE - Broad shoulders and a narrow, tightly-cinched waist was the ideal men's silhouette. In this decade, as seen in fashion plates of the decade. Wealthy men wore the best in fabrics and tailoring. Middle and lower classes tried for the styles, but in cheaper fabrics and tailoring or bought off-the-rack. Used, worn clothing was found in second-hand stores or on street-carts.

COATS - Full skirted frock coats gradually replaced tailcoats. Puffed sleeve tops gradually shrank and then disappeared. Waistcoats or vests were single- or double-breasted, with a rolled shawl or notched collars, and cinched tightly through the waist. Corsets or corset-like garments were worn by many men to draw in the waistline. The most fashionable coats had padded shoulders and chests, gradually decreasing as the 1840s neared.

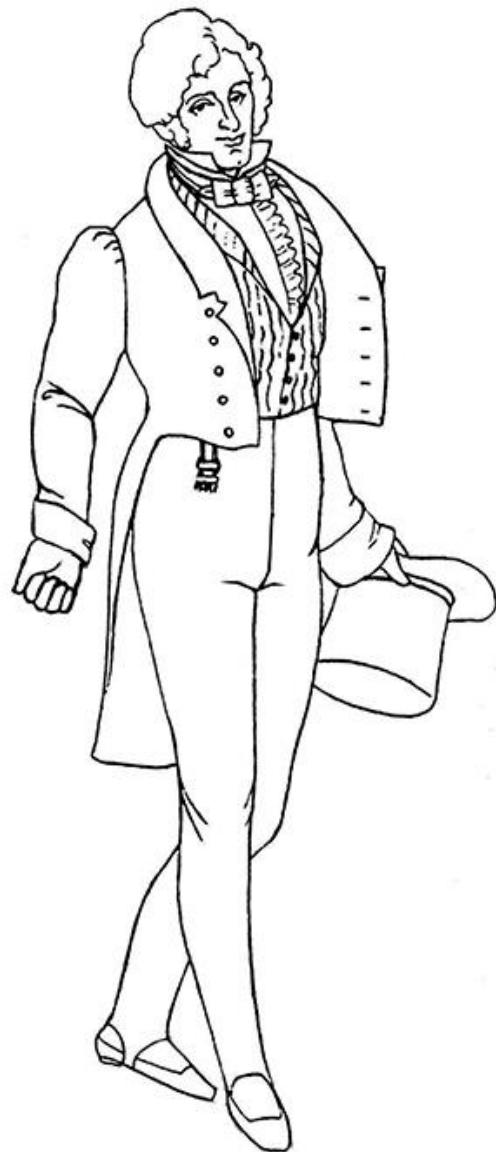
TROUSERS - were the most common legwear, and no longer ballooned out as previously. Breeches remained usual for formal functions and were often worn for horseback riding and other country pursuits, tucked into tall fitted boots.

OUTERWEAR - Cloaks were worn with evening wear. Overcoats with wide sleeves were worn with daywear and were often called *greatcoats*.

HAIR AND HATS - Crowns of top hats were less curvy than in the previous period. Hair was generally parted to one side. Curled hair and sideburns stayed in fashion, and mustaches became prevalent.

## WOMEN'S MAJOR FEATURES PAGE 44

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



## Men's better clothing of 1830-1839.

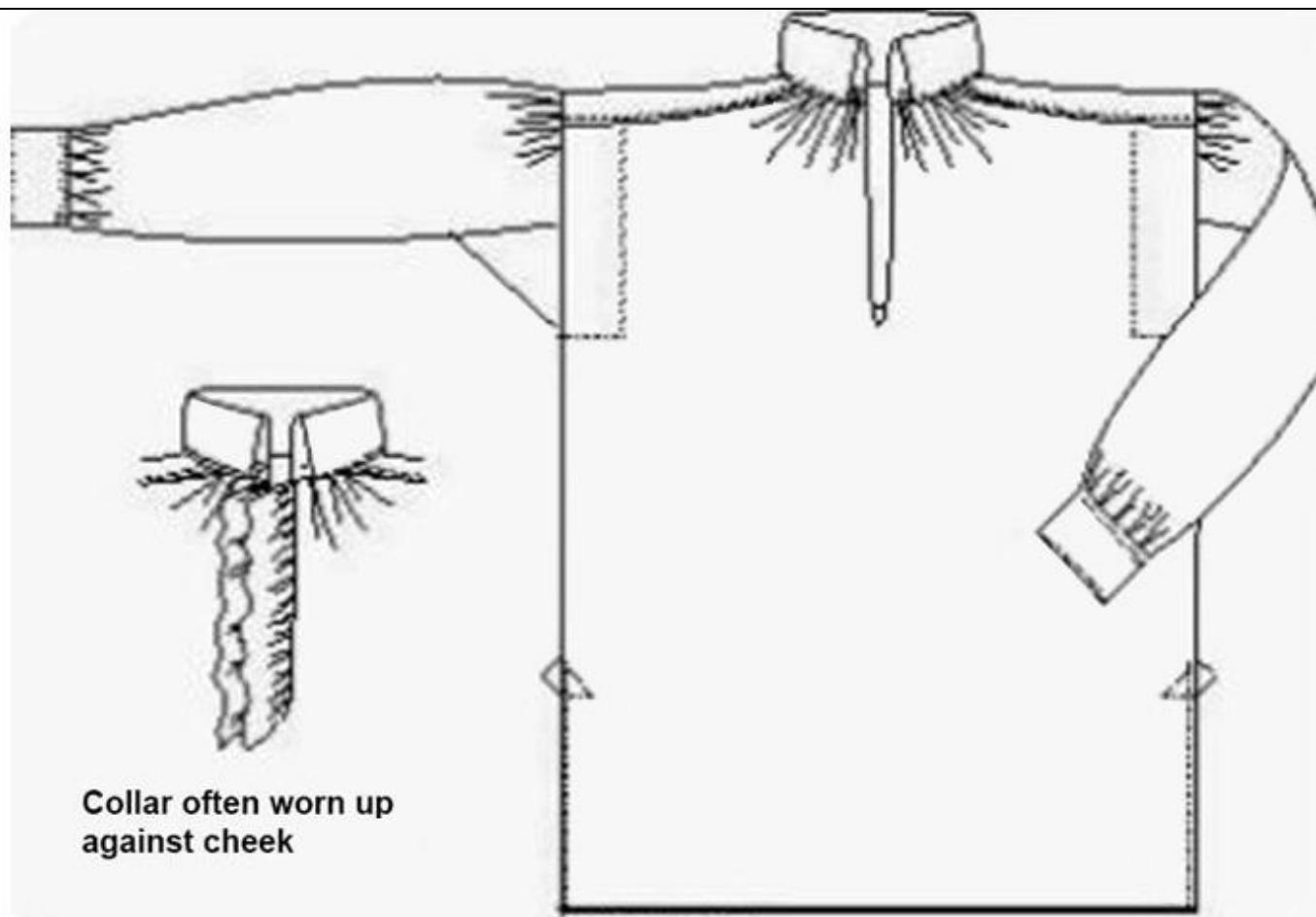
Most men sought these fashions but were set apart by the cost of materials and perfection of fitting vs. ready-made or second-hand clothing.

Men wore tailcoats and frockcoats cut to make shoulders look broad and waistlines look small.

Shoulders were padding up to the high neck and sleeves gathered at the shoulders to emphasize the hourglass look. Waistcoats could be wild and colorful or

tastefully muted. Collars were still turned up, and cravats varied from small ties to elaborate wraps. Trousers were usually straight and strapped under the shoe to avoid wrinkles. Shoes or boots depended on the local. All these have top hats.

Left man drawn by Margaret Weber; free use. Right fashion plates from Pinterest.



collar could be buttoned to the shirt's neck and fastened in back (seen here) ►  
A wide cravat could be wrapped and tied around it.

Ruffles could be sewn onto the shirt front opening, as above left. The opening was fastened closed with hooks or buttons, or with decorative studs.

Men's shirts were all pull-overs such as this until after the mid-century.  
Full-length front openings were not common until later in the 1800s.

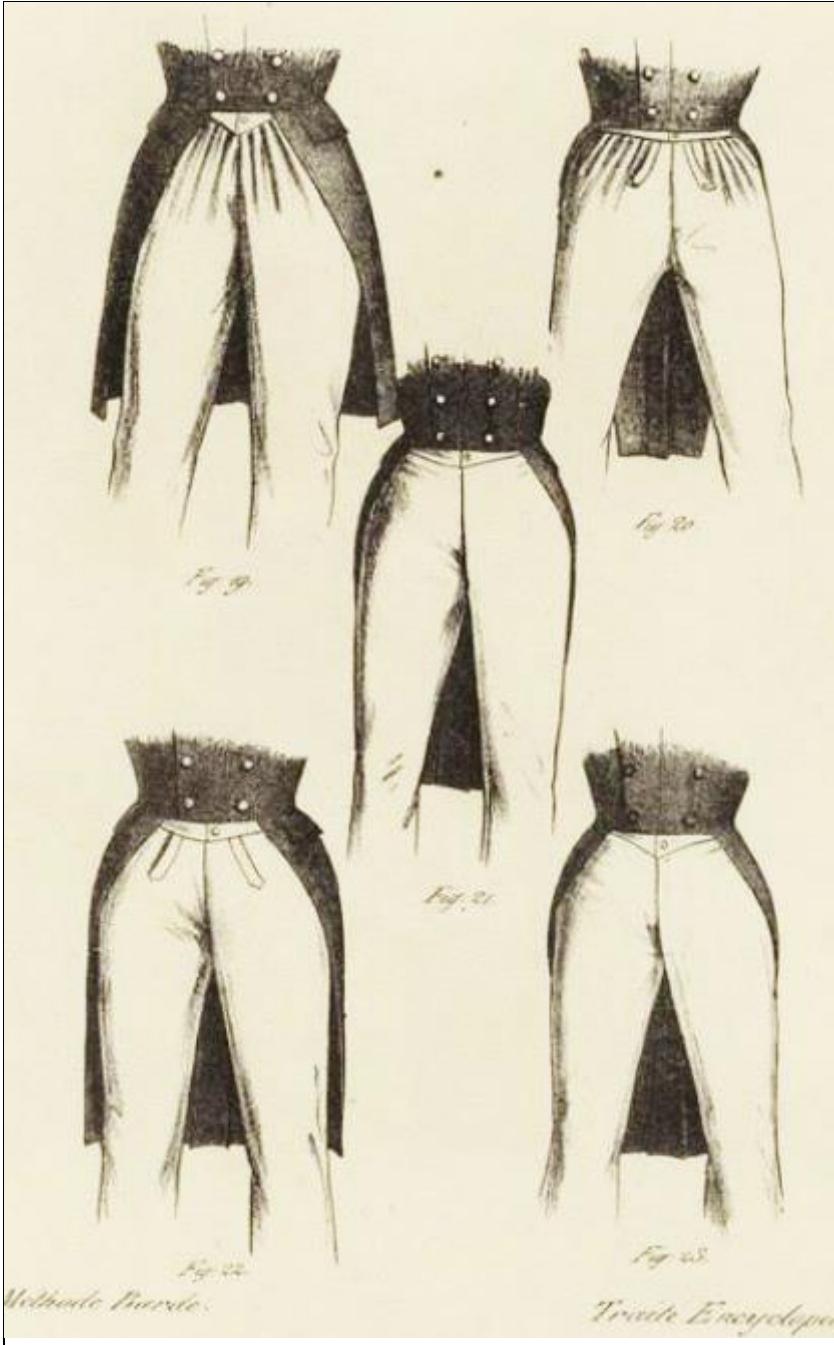
### Men's Basic Shirt, 1800-1840.

The shirt body was one length of cloth, folded in half at the shoulder, and a little wider than his body width. The sleeve was sewn onto the shoulder fold with reinforcements, and a gusset added at the armpit. That's why the shoulder seam draped down onto the upper arm.

The collar was either sewn on permanently or else buttoned on so it could be removed, washed, and changed often. Collars could be worn standing or folded.

From the early to mid-1800s a cheek-high standing





## Mid-1830s Men's trouser styles from fashion plates.

In this illustration, each pair of trousers has distinctive fashioning but all still open with a variety front-fall, though two of them (top right, lower left) have the narrower French fall opening).

Top left – Inward facing pleats with a center-pointed waistband and wide front-fall opening hidden beneath sides of coattails.

Top right – pleats with a straight waistband and French-fall opening.

Center – slightly center-dipped waistband over a smooth front of trousers and wide front-fall opening hidden beneath sides of coattails.

Lower left - slightly center-dipped waistband over smooth trouser front with French-fall opening.

Lower right - Center-pointed waistband over smooth trouser front and wide front-fall opening hidden beneath sides of coattails.

Found on Pinterest from [digitalcollections.nypl.org](https://digitalcollections.nypl.org)



narrowing down fashionably at the ankles. His coat is a claw-hammer style that shows off his pants. Standing men wear shiny silk top hats.

SOURCE: From Victorian magazine, *Ladies' Little Courier*.

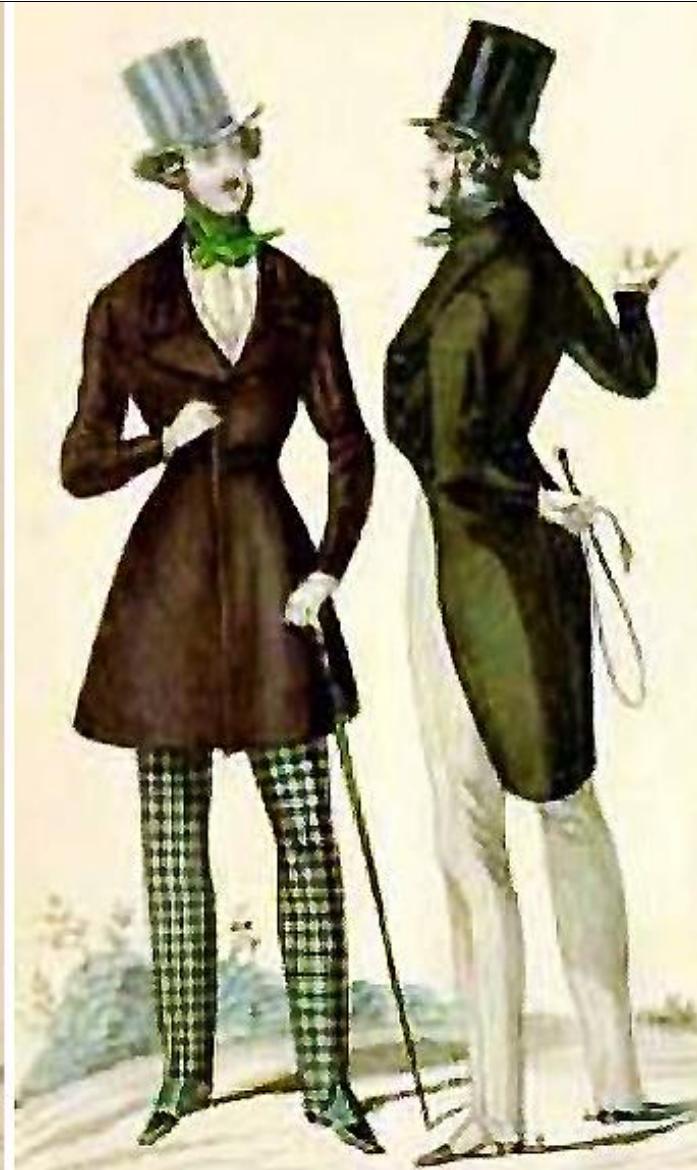
### Elegant men's mustaches and beards with various coats and cravats. Ca. 1838 – '40s.

Three men in a fashion plate wear small mustaches with two having continental jaw-line beards. The mature men all wear longer curls, but the teen has shorter hair.

The man on left wears a tightly fitted frockcoat with a flared skirt. His shirt is completely obscured by a dark silk ascot. White pants are probably strapped under his feet because they are straight with no wrinkles.

The seated man has a pale-colored, satin, double-breasted vest over a white shirt with a high, white, button-on cravat. His frock coat is unbuttoned. His trousers are tight and strapped under pointed-toe shoes. The teen-age boy's frockcoat would be brightly colored with a short skirt to his thighs. His white pants meet black riding boots with pale yellow, turn-over tops.

The man on right wears Cossack pants with fullness at the waistline, and



## Men of 1830s in fashion plates.

Two men are wearing frockcoats, a third has an olive tailcoat, and a fourth has a long cloak with sleeves and an enormous collar, with frogs for closure.

Plaid and checked trousers were becoming popular. All trousers are strapped under the shoes.

Curled hair reaching to the

bottom of ear-length is still popular, as are top hats. All these men have tiny mustaches. Three have chin-line beards. Their shirt collars do not seem to cover their cheeks anymore, and cravats or neckerchiefs are not as wide as previously.

Seen on Pinterest.



**Two Redingotes with large, folded collars, and one outdoor cloak. Ca. 1830s.**

Left - Two young men are in identical Redingotes – an overcoat with a long, full skirt. They have puff-topped sleeves that narrow down to cuffs over the hands.

The right twin does not seem to have a second coat under the redingote, but shows a waistcoat that buttons all the way from waist to chin with a small collar at the top. A cravat is inside that collar, below his chin. We assume they would be great for very cold weather.

Right - The dark blue, double cloak has a solid lower half without a visible opening, which would be handy in a wet storm. It likely opens beneath the upper portion, though that might require stepping in and out of the garment. The top cape allows freedom for his arms to move outside of the cloak, and a velvet collar keeps his neck warm.

The redingotes are from [digitalgallery.nypl.org](http://digitalgallery.nypl.org)



**Cloaks like this were used from 1780s to 1880s. Partially of goat-hair for waterproofing, it has a replaced velvet collar.**

A man's cloak, partly of goat-hair, looks to have a replaced, velvet collar since such a cloak was too valuable to discard when one part wore out. This cloak was very worn. The wool and goat hair spun together into the yarn made it more waterproof. When moisture drops on it, the goat hair swells and becomes water repellent. However, goat hair in fabric does not allow perfect retention of the dyed color, thus the combination. Three wooden toggle buttons close the cloak from neck to waist.

SOURCE: Donated to the Ontario County Historical Society, Canandaigua, New York, NY. Photo by Carma; free use.



**Man's unlined, red, wool cape with black buttons and darker red tape around edges. Ca. 1820-1840.**

A Man's cape would have provided both warmth and fashion. It has 10 black buttons but *no buttonholes*. To look dapper, it was probably thrown over the shoulders. (Or possibly the owner may have died before the buttonholes were made, and it was kept as it was for sentimental reasons. Its present owners have no data on it.)

SOURCE: Ontario County Historical Society Museum in Canandaigua, New York, near Palmyra. The museum contains precious antique items of clothing and artifacts.

Photo by Carma; free use.



## Once fashionable, now shabby clothes of 1830s to 1850s.

This man would *like* to look fashionable, but his once-fine apparel is now worn out, perhaps bought second hand.

Moleskin buff breeches are much worn. An unbuttoned, cotton, striped vest hangs just below the cutaway edge of his old, coat. This coat is tailed and double-breasted, with cheaper buttons made of fabric-covered wooden disks. At his neck is a wrapped a smudgy-white muslin kerchief. He wears coarse, canvas gaiters on his lower legs held together by inexpensive buttons. Even poor people tried to wear a “decent” assembly of clothing, however worn-out or unclean.

SOURCE: Historical and reproduced clothing for actor Max Wall in *Little Dorrit*. Permission from Lord Snowdon, photographer.



### **Man's white linen suit and vest with a summer straw hat, ca. 1830s to 1840s.**

Cap Cresup of California is a dedicated display artist and costume maker. He had this linen suit tailored for him with a teal colored linen vest. The frock coat, snuggly fitted and correct with no shoulder padding, does rise to a collar padded high up in the back of his neck. Pocket flaps are at the waistline. The coat lapels are quite wide in an 1830s style. His vest has shawl-style lapels with a dozen small brass buttons. The tie is black and narrow with a small knot. Because it is a summer dress suit, the legs are straight and narrow.

His hat is of fine, leghorn-weave straw with a square crown and a wide brim--large enough for a Southern planter to wear. The pale straw is achieved by being enclosed in smoking sulfur. The leghorn category comes from split straws for very fine, dense braiding. In the Nineteenth Century, The brim is turned up around the edge.

Black shoes would have been worn with white stockings, or he could have chosen flat-heeled dress slippers with slightly squared toes.

SOURCE: Sewn partly by Cap Cresup himself.  
Photos by Carma; free use.



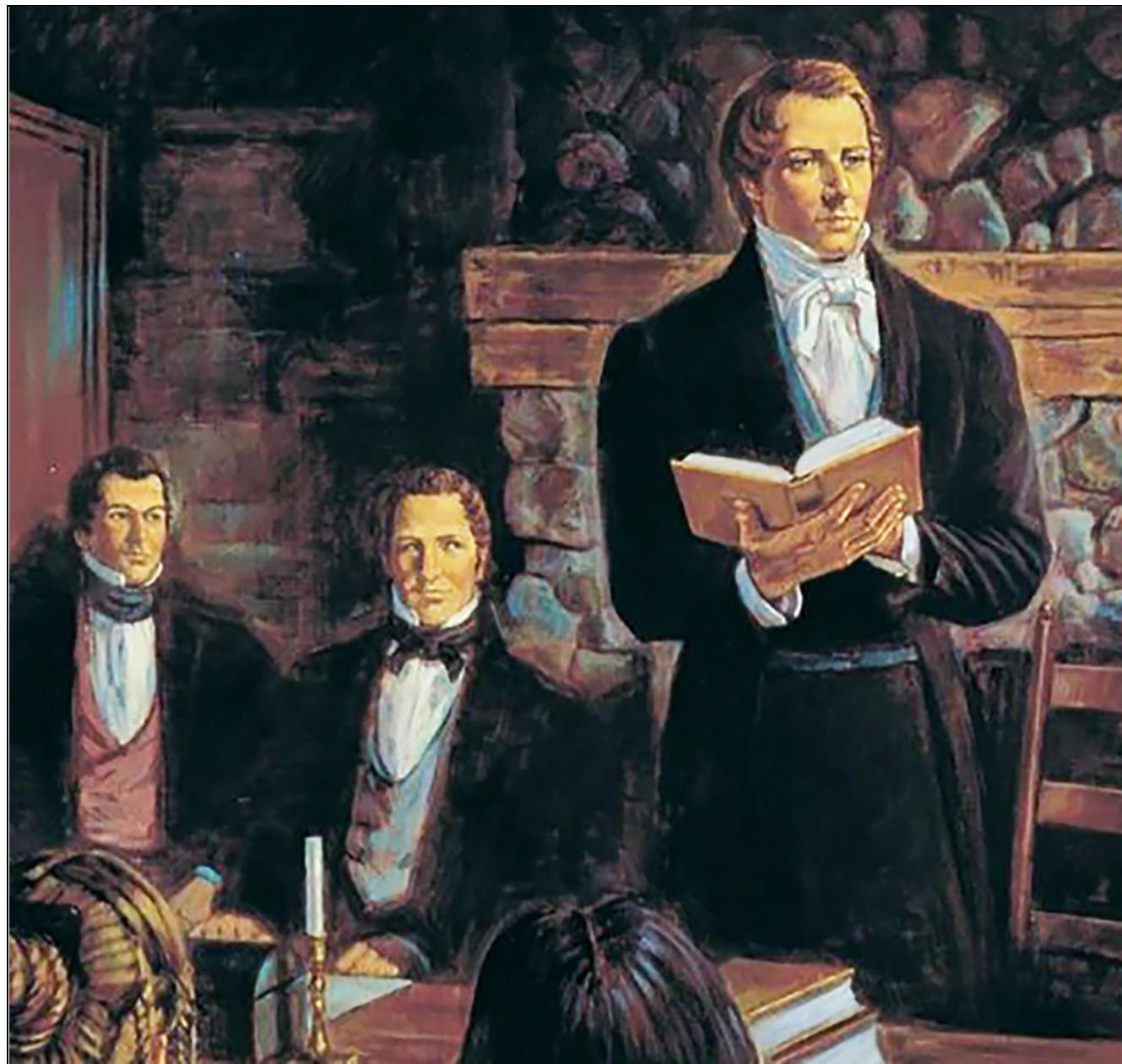
### Modern actor models an 1830s ensemble with dark frockcoat and light, full trousers.

The coat could be any strong, deep color, but has a wide fur collar. The sleeves are gathered at the shoulder seam. His darker waistcoat (possibly also of fur) comes to a small point at center-front below 4 metal buttons.

The trousers are gathered at the waist to become very full through the hips and crotch. It appears that addition fabric was sewn on at the knees to provide a zig-zag pattern at his ankles, which strap under his shoes.

His cravat is indistinct, but his shirt has a ruffled front. The author assumes this is a museum model because the strong horizontal folds in the trousers were not ironed out, and are also a little too long for the model.

Found on Pinterest.



do of all kinds, including travel, farming, and helping his family.

The founding of the Church took place in Fayette, New York at the home of Christian Whitmer Sr.'s family. We see Joseph's brother and co-leader, Hyrum Smith, behind him in a grey vest, and Oliver Cowdery farther left in a rose, double-breasted vest.

SOURCE: Detail of Robert Barrett's oil painting of *Joseph Smith Jr.* By courtesy of the artist.

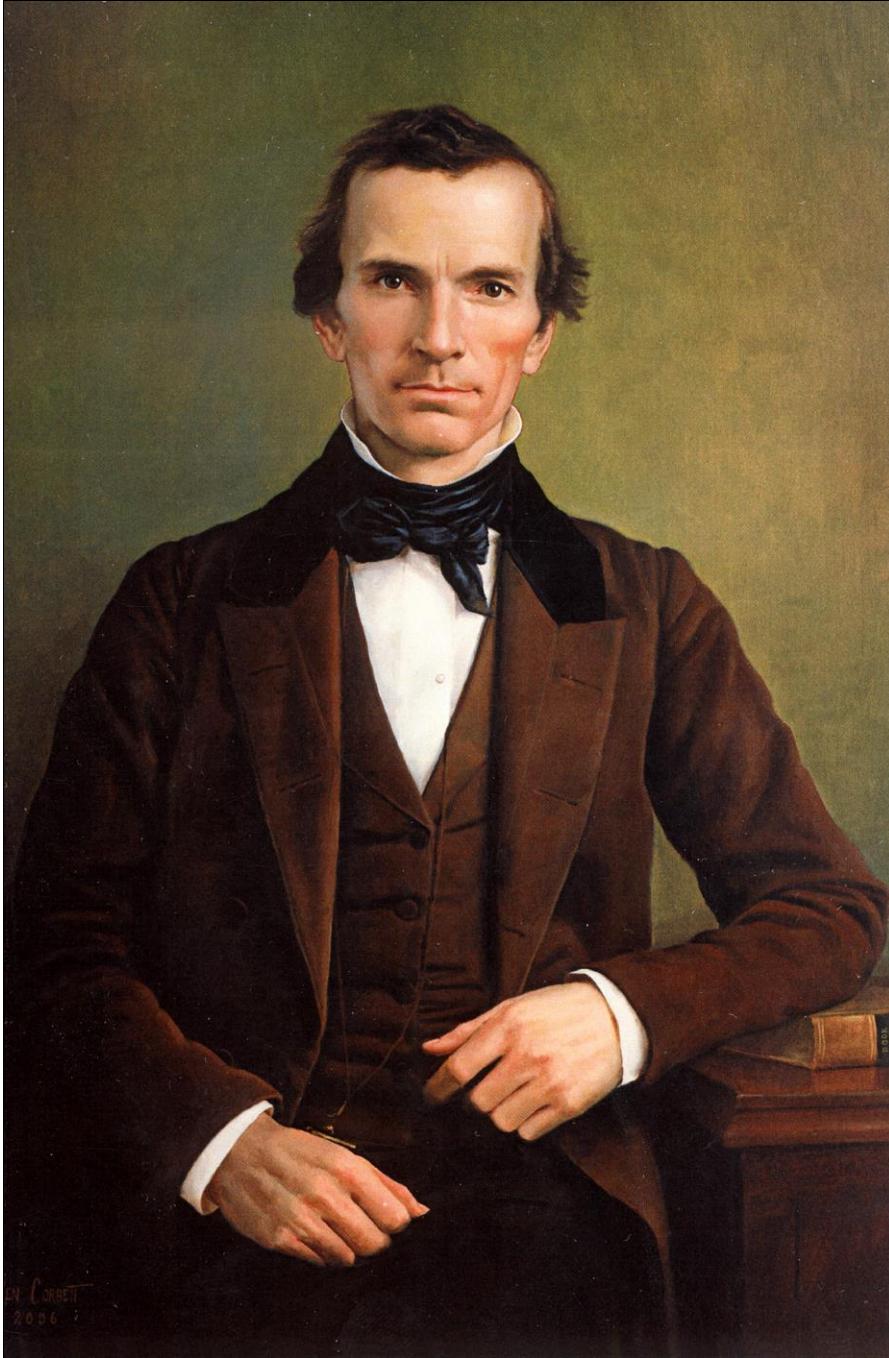
### **Joseph Smith Jr. organizes the Church of Jesus Christ of Latter-day Saints in a meeting on April 6, 1836 (detail of oil painting).**

Joseph, standing, is wearing a ministerial black suit, which was a gift to him from Martin Harris in 1829. Harris was a scribe for Joseph Smith and then a witness of *The Book of Mormon*.

Tops of coat sleeves were fuller in this decade. Artist, Robert Barrett, has painted a blue satin vest,

This event took place in the reconstructed Whitmer house that had a great cobble-rock fireplace. Joseph wears a white tie over his upturned, starched linen collar, worn only for formal occasions. On ordinary days he often preached outdoors, sometimes from a wagon box while wearing any of his ordinary work clothing. He did not always "dress the part" of a prophet, for he had much work to

## 1830 – 1839 MEN, HAIR AND HATS



### Oliver Cowdery in his dark brown, Chesterfield coat, ca. 1839.

Here we see Oliver Cowdery in a finely tailored coat that replaced his much worn-out one. He chose the elegant style of a Chesterfield with a black velvet collar. We are unable to see the buttons but they may have been covered with dark brown heavy silk. His sleeves are fashionably narrow, showing narrow rims of shirt cuffs. The shoulder line is a good demonstration of the *lack of padding* in men's shoulders in the early 1840s which had emphasized a popular sloping line. With a simple black tie over a pleated-bosom shirt, his vest is actually a darker tone of brown than the coat. It was made of heavy silk, not wool. His trousers were very dark, as was the fashion. Oliver appears taut-skinned, thinner than ever before, and we know he was slowly dying of tuberculosis, as so many people in his generation were. His hair is combed straight, but flipping out over the ears. He was not a very large man and had small-boned, graceful hands.

Oliver Cowdery was the primary scribe who wrote the text of the Book of Mormon as Joseph Smith Jr. dictated the 531 pages to him during most of the 65 days before publication. He also testified to his death that he indeed saw the gold plates of the Book of Mormon, shown to him by an angel.

Source - The very fine artist, Ken Corbitt, painted this portrait from daguerreotypes of Cowdery. He took the liberty of including a bound first copy of *The Book of Mormon* in the painting. Carma's husband, Richard L. Anderson, received this painting in thanks for years of accurate research into Cowdery's life.



### 1832 – The young artist, Christen Kobke, in a self-portrait.

Here we see his jacquard-woven silk waistcoat with self-covered buttons and a black velvet collar.

Beneath is a shirt of fine stripes in the standard pattern with a shoulder-seam that falls a few inches over his natural shoulder. If he has a neckcloth, it is barely to be seen, but front pleats are discernable.

His dark gray trousers have a narrow “French Fall” opening in center front.

His hair is side-parted and combed across and down over a fairly high forehead. He has thin sideburns.

This painting is from the Google Art Project, public domain.



### Two extremes of hairstyles.

Left, 1832, the hair is all brushed up and curled, with long sideburns. Right, 1834, the hair is all brushed down and back, with moderate sideburns. Man at left has fashionable sloping shoulders, high collar-back of velvet or fur, and elaborately-wrapped cravat. Man at right cares less about fashion in his silhouette, fabrics, or neckcloth, which is tied in a simple bow. Seen on Pinterest.



### Blacksmith bridegroom in reproduction 1835 clothing and popular, broad, Amish-style hat.

This modern-day groom wanted to have an 1835 style of wedding *outdoors* in an adjoining community and used his own talent of sewing. So he came to Carma to get his trousers correctly cut out in broadfall style. He found a 2<sup>nd</sup>-hand coat without padding in the shoulders and chose an interesting brocade of black and gold woven together for his vest. The vest had a silky back with a cinch buckle he sewed on. His trousers were sturdy cotton in cream color, with strong muslins for pockets and facings. He also put on correctly smooth white stockings with very simple low shoes of black leather. It was a rare and delightful curiosity to see a wedding like this with a "country preacher" performing the wedding service. His wife had a pretty ensemble and it all worked out happily. He was thrilled to have his picture taken as I posed him in various ways in the public park in advance of the wedding. A true romantic at heart!

SOURCE: Provo photo taken by a Mr. Starker, (deceased). Free use.



## Menagerie owner, Edward Cross holding a cub. 1838.

Cross wears the popular sloped shoulders on his double-breasted Chesterfield coat, over a brightly checked red and black waistcoat. His coat buttons are covered in silk.

His wide cravat may be pre-sewn into this style that looked like multiple wraps with a bow in front that would be hooked together at the back of his neck over a white shirt. Pre-arranged and pre-sewn cravats became popular when men could put them on without a valet or time-consuming fuss.

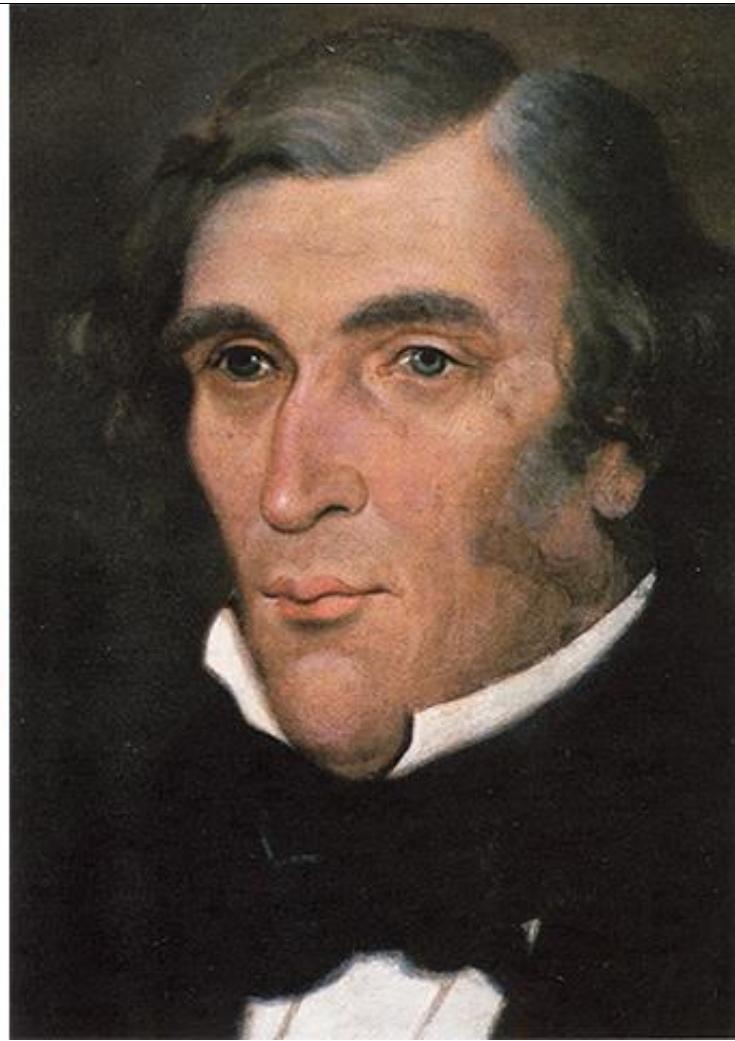
Cross' menagerie was a tourist attraction near Trafalgar square which was written about by the poet Byron. He collected foreign birds and beasts and enjoyed displaying them to the awe-struck populace of London.

His top hat is either silk or brushed beaver.

This might be a lion cub since spotted and striped big-cats have cubs with clearly displayed markings from birth.

Shown on -

<http://walworthsaintpeter.blogspot.com/2014/04/x-is-for-cross-road-walworth-to-z.html>



**Portraits of Wilkes and Smith, two gentlemen of 1838.**

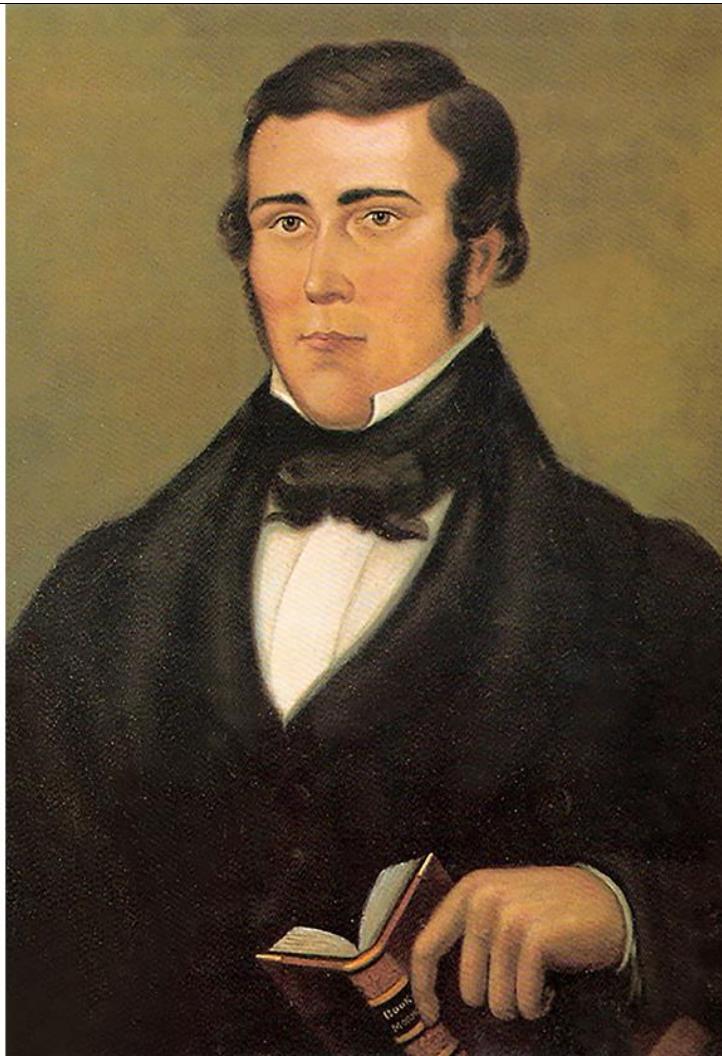
Left – “A Gentleman of the Wilkes Family,” has a side part with hair swept to the side and forward over his temples. His sideburns sink into his collar. He has a wide cravat which may be pre-sewn. The silhouette is of the 30s with a high collar in back, and

gathers at the top of his sleeves.

Painted by Henry Inman and displayed at the MET Museum in New York City.

Right – With gray hair parted on the side and falling in waves below his ears, Patriarch John Smith administered blessings in the Church of Jesus Christ of Latter-day Saints. This uncle of the Prophet, Joseph Smith gave transcribed blessings to church members as he received them from the Lord. Such blessings were to give God’s promises and guidance to the individuals of his day. Patriarchal blessings are still given today by patriarchs called to do so throughout the world-wide Church.

Painting by an unknown artist is held at the Museum of Church History and Art in Salt Lake City.



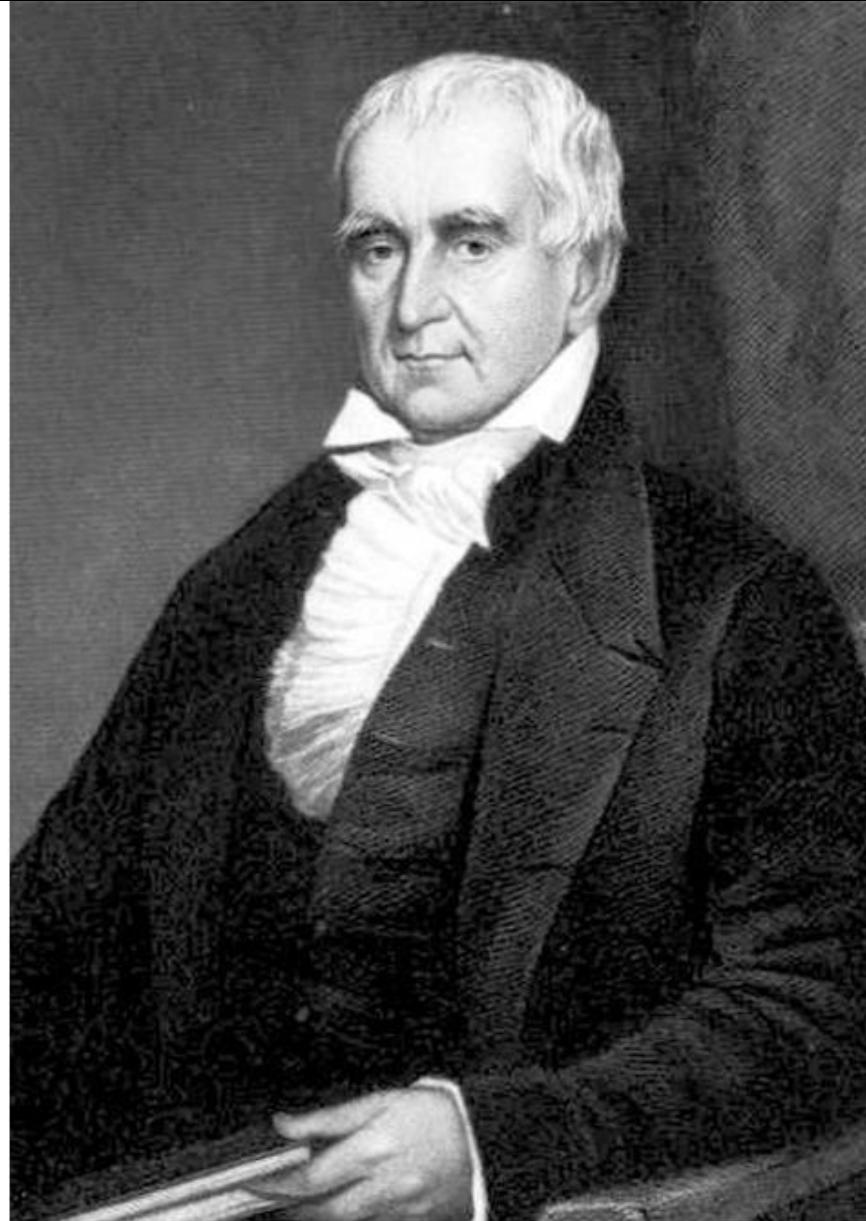
## Portraits - Frederick G. Williams and Charles C. Rich,

Left - Williams has a shaven face and moderate sideburns. His high-padded collar and gathered sleeves indicate the 1830s. His tie is 5 ft. long and 5 inches wide of white lightweight silk wrapped many times around his neck to hold up his starched collar.

Williams was a ship pilot for Commodore Perry, partially trained as a doctor before joining the Church of Jesus Christ LDS. He became one of the First Presidency. Owned by the Williams family of Provo Utah.

Right – Charles Couleson Rich wears a black vest with a shawl collar. The coat lapels are gently rolled and follow the 1930s fashion of padding the upper coat to slope from neck to shoulder. Some gathering in the top of the sleeves makes them stand up a bit. His tie is pre-made black silk in a wide band fastening in back, fronted by a bow with pointed ends. His white linen shirt is the standard pull-over that has pleats in front. A button-on collar stands up, stiff with starch, and wraps from the front to the back, where it becomes narrow, only  $\frac{3}{4}$  inch high, allowing button fastening. His shirt cuffs properly show at the end of his coat sleeves. Charles' hair of gentle waves has ample sideburns and comes down to the top of his collar in back.

Rich was an early and devout follower of Joseph Smith, Jr., and holds an open Book of Mormon. Painting in the Salt Lake City DUP Museum, artist unknown.



### Hair, ties, collars, coats, & waistcoats of well-off gentlemen, 1830s.

Left - a young man in brown coat & black satin vest. Hair is ear-length.

From Pinterest.

Right - Nicholas Brown Jr., businessman and benefactor, combs his hair forward. He shows a beautifully

frilled shirt of ca. 1836. Both his vest and coat have buttonholes up to their collar attachments, though upper buttonholes were never used. Note the very narrow M-cut on his coat lapel. His father and uncles gave fortunes to establish Rhode Island College, which was renamed Brown University in their honor.

From Pinterest. Many images and biographies of Brown on the internet.



**A miniature “*Portrait of a Man*” by  
Nathaniel Jocelyn, 1830.**

This handsome young man wears a fashionable high, padded collar behind his neck, but no padding in the shoulders. His sleeve top, however, shows the slight gathering and lift that typified coat silhouettes of the 1820s to 1830s, as seen in both the previous and following portraits. His coat is double-breasted with brass buttons, and one buttonhole (never used) on his coat lapel.

His shirt collars lie against his jaw, covering his sideburns, and a white silk tie circles his neck elegantly with a soft knot in front. His hair is in tousled curls, as was the fashion of the early part of the century.

This miniature was  $5\frac{1}{2}$  by  $8\frac{1}{2}$  inches and painted with excellent detail.

SOURCE: Internet - Google Art Project.jpg.  
File:Nathaniel Jocelyn - Portrait of a Man.  
Jocelyn did a number of excellent portraits of various sizes. Several of his portraits were associated with the anti-slavery movement.



## Miniature of Scottish Samuel Bell, ca. 1839.

A miniature portrait of Samuel Bell was painted in watercolor on ivory and framed in metal.

Bell was a redhead Scott with blue eyes. His hair is brushed forward over the temples, as was often preferred, (perhaps in an attempt to hide the loss of receding hair.) On each cheekbone, his sideburns extend into small "muttonchops" and are bright, curly orange.

Bell's high coat collar in back shows perfectly the way coats were padded to slope sharply from shoulder to neck, as was done in the late 1830s. Part of a button is seen just below the M-cut of his lapel, which would indicate a double-breasted coat. A high, stand-up shirt collar of stiff white linen lies against his jawbone, and a white silk tie is wrapped around the collar with not much of a knot in front. Note that the very high collar is cut into a dip in the back to avoid discomfort to neck and hairline. White ruffles spill down the bosom of his shirt. He was evidently a landed gentleman to wear such finery. Bell appears to be in his mid-30s.

SOURCE: Courtesy of (the late) Frederick Buchanan of Salt Lake City, a descendant of the Scotsman in the miniature.



**Joseph Fielding, an early LDS leader and missionary. Watercolor profile in late 1830s.**

Joseph Fielding (1797-1863) became President of the British LDS Mission. His modish hair in this watercolor is brushed forward in curls over his temples to cover a receding hairline, and even his long sideburns curl onto the cheeks. He may have been wearing a coat buttoned up to the high neck, leaving only the coat collar to turn down and little of his cravat exposed.

Joseph Fielding was converted to Mormonism by the first missionaries to England and immediately wanted to join the LDS in Nauvoo, Illinois. Not long after he arrived there, his sisters Mary and Mercy Fielding joined him in America. They were all persons of great faith and comfortable wealth.

SOURCE: Courtesy LDS Archives.

Extreme  
Hair—  
  
From  
Fashion  
Fribble  
To  
Proper  
Preacher

Left – A Dandy Man wears elaborate curls, tiny mustache, fancy print neckcloth, and M-cut collar.

Drawn by  
Carma.

Right -Irish  
Missionary  
William Young  
Black combs



his hair straight down and back, trimming it level behind his neck. Joining the Church of Jesus Christ of Latter-day Saints, he traveled with missionaries John Taylor and James McGuffey to spread the gospel in Ireland where they persuaded great numbers of converts to emigrate and join the LDS in Utah. Later, sent by Brigham Young to relocate to Southern Utah, William colonized widely, gave fine leadership, and died at age 99.

## 1830 – ON MEN, UNDERWEAR



### 1820 - 1850. Men's corsets

Several styles were worn during the first half of the 1800s, especially by rotund men. Also seen are men's drawers and stockings before they put on trousers.

Right illustration from the University of Virginia collection. Seen online at --  
[http://exhibits.hsl.virginia.edu/clothes/mens\\_corset/](http://exhibits.hsl.virginia.edu/clothes/mens_corset/) Public domain. Left illustration seen on Pinterest.



Men's corset - Catalogue de corsets de Rainal Freres.

## 1830 – 1839 WOMEN, MIDDLE TO UPPER-CLASS

### 1830 - 1839 MAJOR FEATURES IN WOMEN'S CLOTHING.

An excellent and full discussion of women's fashions is found on Wikipedia under 1830s in Western Fashion - [https://en.wikipedia.org/wiki/1830s\\_in\\_Western\\_fashion](https://en.wikipedia.org/wiki/1830s_in_Western_fashion).

**IDEAL SILHOUETTE** – was The Hourglass, wide at the shoulder, tiny at the waist, large through the skirt.

Fashionable women's clothing styles were wide at the top with distinctive large "leg of mutton" or "gigot" sleeves, over a narrow, natural-position waist, achieved through corseting. The large full or conical skirts below the waist made the waist look even smaller than it was. Middle and lower-class women did their best to assume these styles but in cheaper fabrics and seamstress skills. 2<sup>nd</sup> and 3<sup>rd</sup> hand clothes could be bought from stores or street carts.

**FABRICS** - Heavy stiff fabrics such as brocades came back into style, and many 18th-century gowns were brought down from attics and cut into new garments. Colors were stronger, and prints larger than previously.

**EVOLUTION** - A feminine figure, with its sloping shoulders, rounded bust, narrow waist, and full hips, was emphasized in various ways with the cut and trim of gowns. To about 1835, the small waist was accentuated with a wide belt (a fashion continuing from the 1820s). Later the waist and midriff were unbelted but cut close to the body, and the bodice began to taper to a small point at the front waist. The essential corset now had gores to individually cup the breasts, and dress bodices were styled to emphasize this voluptuous shape. Around 1835, the fashionable skirt-length for middle- and upper-class women's clothes dropped from ankle-length to floor-length

**MORNING & DAY DRESSES** generally had high necklines. Shoulder width was emphasized with tippets or wide collars or macherones that rested on the gigot sleeves. Summer afternoon dresses might have wide, low necklines similar to evening gowns, but with long sleeves. Skirts were pleated into the waistband of the bodice and held out wide with starched petticoats of linen or cotton.

**EVENING GOWNS** had very wide necklines and short, puffed sleeves reaching to the elbow from a dropped shoulder, and were worn with mid-length gloves. The width at the shoulder was often emphasized by gathered or pleated panels of fabric arranged horizontally over the bust and around the shoulders.



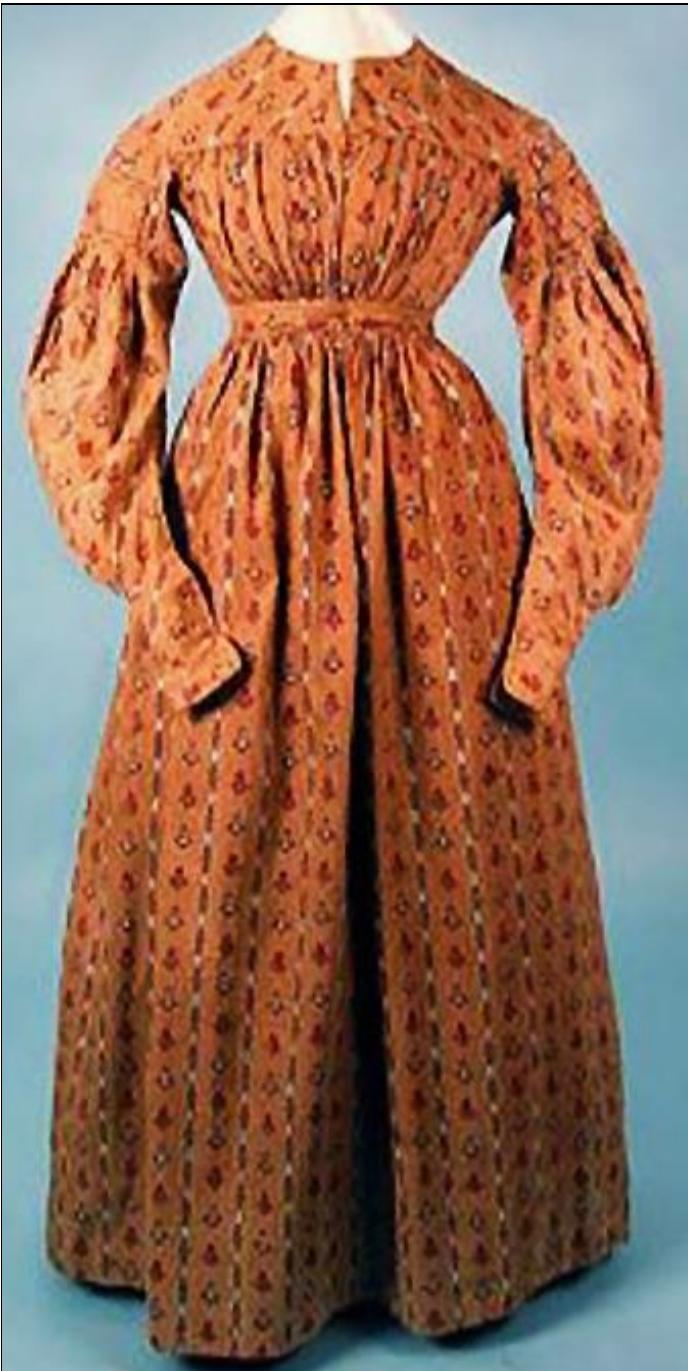
## 1830s Women of means, general trends.

A tiny waistline and sloping shoulders typify this decade. Exaggeration of wide shoulders and big sleeves emphasize the tiny waistline.

Hats started being huge and ornate but modified in size during the decade.

It seems that the more décor a woman could pile on her dress, hat, and hair, the better the show of status.

Middle class and working women sought after the trends, but with much more modesty and lower cost.



**1830s - Common dresses of Middle-class women have the silhouette and features, but not the elaborate décor of wealth.**

Roller printing on fabrics allowed for infinite designs on cotton, linen or silk.

Left – a warmer dress in orange has dense gathering at the yoke and is drawn in by a self-belt. This may be a maternity dress, to be enlarged as needed. Long sleeves have fold-back cuffs.

Right - A wide neckline has a dropped-shoulder arms-eye plus an inset above huge puffs to the elbow. Snug sleeves continue to the wrist with a tiny ruffle of lace. The skirt is pleated onto either the bodice with added belt, or onto an inset belt.

Take it as a given that all sleeve-top seams were dropped during this decade.



### Grey raincoat, and plaid dress.

Left - Grey over-all garment is likely a raincoat since it opens from neck to hem. Under a small lace collar, a cape-like macherone extends far over hugely puffed sleeves reaching the elbows. More lace is at wrists, and it has a self-belt.

From Pinterest

Right - Patty Bartlett Sessions, a highly intelligent, LDS midwife delivered nearly 4000 babies in her lifetime.

Her dress is plaid wool with leg-o'-mutton sleeves and white scalloped cuffs. The small white collar is closed with a broach.

A front opening aids quick dressing when a mother calls. A watch chain drapes her bodice; the watch essential for timing contractions and recording the hour of birth. Her day cap is ruffled with flowers on the sides, but flat on the top. Queen Victoria popularized plaid dresses.    From: <https://mormonbloke.wordpress.com/2015/02/27/trail-of-hope>



**1830 – 39. Middle class, nicer day or evening dresses. Diagonal gathers or pleats on the bodice accentuated the small waistline.**

Left- 1832 Quaker day dress in printed yellow cotton. Bodice has diagonal gathers over bustline with hugely puffed sleeves below. Long cuffs reach halfway to the elbows. The skirt is pleated to the bodice with no belt. Philadelphia Museum of Art.

Right – A dark-yellow, printed, cotton, or silk dress has diagonal pleats on the upper bodice above a fitted and pointed waist. Sleeves are smocked at the top, with wider gathering and huge puffs on lower arms. A narrow cuff is almost covered by the puffs. Neck and waistline edges and bodice seams are trimmed with brown cord.



**1830 - '35 Best Dresses with shorter hem length.**

Left - best, middle-class dress in pale peach with purple and olive print. Popular diagonal gathers are over the bust with vertical self cording and bows. Huge balloon sleeves end in 3 inch cuffs. Self belt and side panel.

From FIDM Museum & Library.

Right – Yellow moiré evening dress with embroidered Xs and self belt. Wide, pointed collars with orange edging extend completely over short, widely puffed, orange sleeves.

From The Museum of Fine Arts, Boston



## Day dress made of sheer barege [bah'-rezh] with an 1838 collar.

**DESCRIPTION:** Sheer wool barege is a fabric that drapes beautifully. This pale, cream colored dress has tiny horizontal line-spots as a black accent. Over the natural waist bodice is a huge, white lawn collar edged with a 1 inch hem and narrow lace. It hangs 3-4 inches over the inset sleeve shoulders and has front points that hang just past the waistline. A downward point is also likely in center back collar.

Sleeves are medium full from armseyes to the deep self-fabric cuffs. The mannequin is probably wearing no more than two modest petticoats under this skirt. One shoe, barely seen, is the same cream color. Over the mannequin's hair is a day cap with a slightly gathered facial ruffle and no tie.





**1830 – ‘50s Woman's plaid cloak from New England. Pretty shawl and hair ornaments.**

Left - Top of cloak has a short shoulder cape. Front arm slits are convenient.

Drawing by Carma.

Right - Detail from a large painting of quilters who wear the full sleeves of the 1830s. Her shawl is printed with sections of flowers surrounded by a wide, colored border, and was seen by the artist at the MET Museum store.

Hair is center-parted with braids looped below her ears and gathered into a high-standing bun in back. A tall comb holds the bun in place, and narrow hair clips secure the side hair above the braids.

The antique Missouri chair shown here is from Carma's own collection

Painting courtesy of Lynde Madsen Mott. Photo by Carma. Free use.



**2 evening dresses.  
Left ca. 1832. Right,  
ca.t 1838**

Left – Silk print dress of pale green stripes and yellow figures. The wide, squarish neckline is surrounded by gathers of self-fabric with cord edging and vertical cords of same. Sleeve caps and cuffs have 3 rows of ruffles. Sleeves are loose but not ballooned. The belted waist is from the beginning of the decade. The hem boasts two rows of fan-shaped poofs, and a wide, cored hem.

Seen on Pinterest

Right – Chocolate brown taffeta has diagonal pleats at a deep V neckline. Poofed sleeves extend to elbows, but are narrow from there to the wrists. A very full skirt is gathered onto the waistline and attaches to a self-belt or

inset. Elegant in its simplicity. From Victoria & Albert Museum, London.



### Riding Habits, ca. 1830-39. A fashion plate.

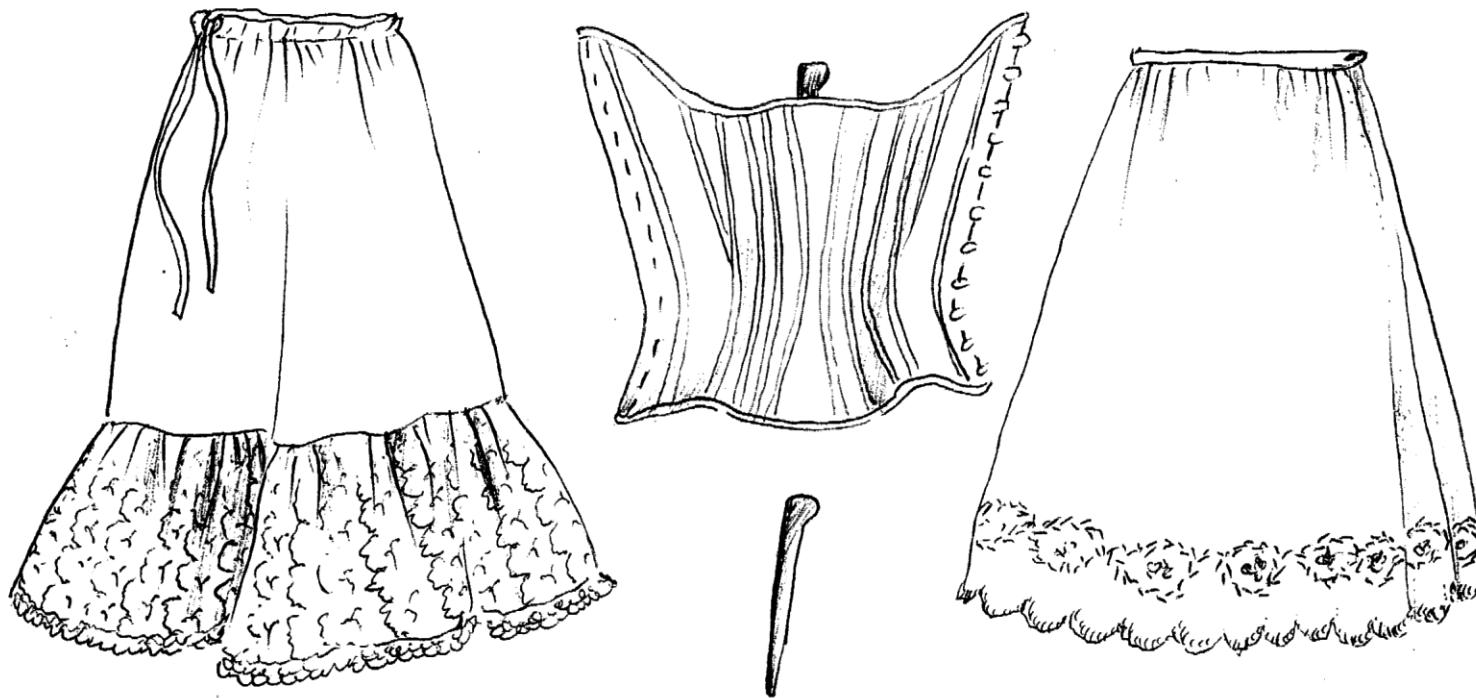
Left – Peacock blue wool riding habit with high, fur neckpiece over a tiny white collar. Very full sleeves end in a narrow cuff, also with tiny cuff. A rear bustle holds out the coat's rear extension and the much-gathered skirt beneath. The woman holds up the elongated side of the skirt that properly hides her ankles and legs as she rides side-saddle.

Both women wear top hats, one with a lace veil streaming behind. Both have attached curls in front of their ears. Both wear corsets cinched tight that will restrict them to a gentle trot. These are not habits for a country fox hunt, but for showing off in the park!

Right – Dark gray or black wool riding habit with curving, horizontal rows of trim on the bodice from neck to waist. A little white collar cradles her chin. Huge puffed sleeves extend from shoulder to narrow at wrist, the “leg-o’-mutton” style, with a small, white cuff. She also holds up her excess skirt.

Found on Pinterest, 1830s Women’s Riding Habit.

## 1830s – WOMEN, UNDERWEAR



### 1830-80s Women's Underwear.

Left - Petticoat with embroidered flounce and drawstring waist. It could be of wool, linen, or cotton.

Center – open corset with whalebones to hold it erect, and hooks with eyes which might fasten in front or in back, as designed.

Below the corset is a “busk”, a stiffer bone that could be inserted into a narrow front pocket to keep the waistline free of horizontal wrinkles.

Right - A white wool petticoat with white embroidery for cooler weather. A woman might wear as many petticoats as needed considering the weather, the fashion of her dress, and whether she had several. Drawings by Carma.

Next to her skin, a woman would wear a chemise, a knee-length gown. Some women might also wear pantalets, which consisted of two separate legs fastened together only at the waist and open at the crotch for convenience. With all those layers above, she needed easy access for toilet functions. Corsets, petticoats, and dresses were added on top of the chemise.



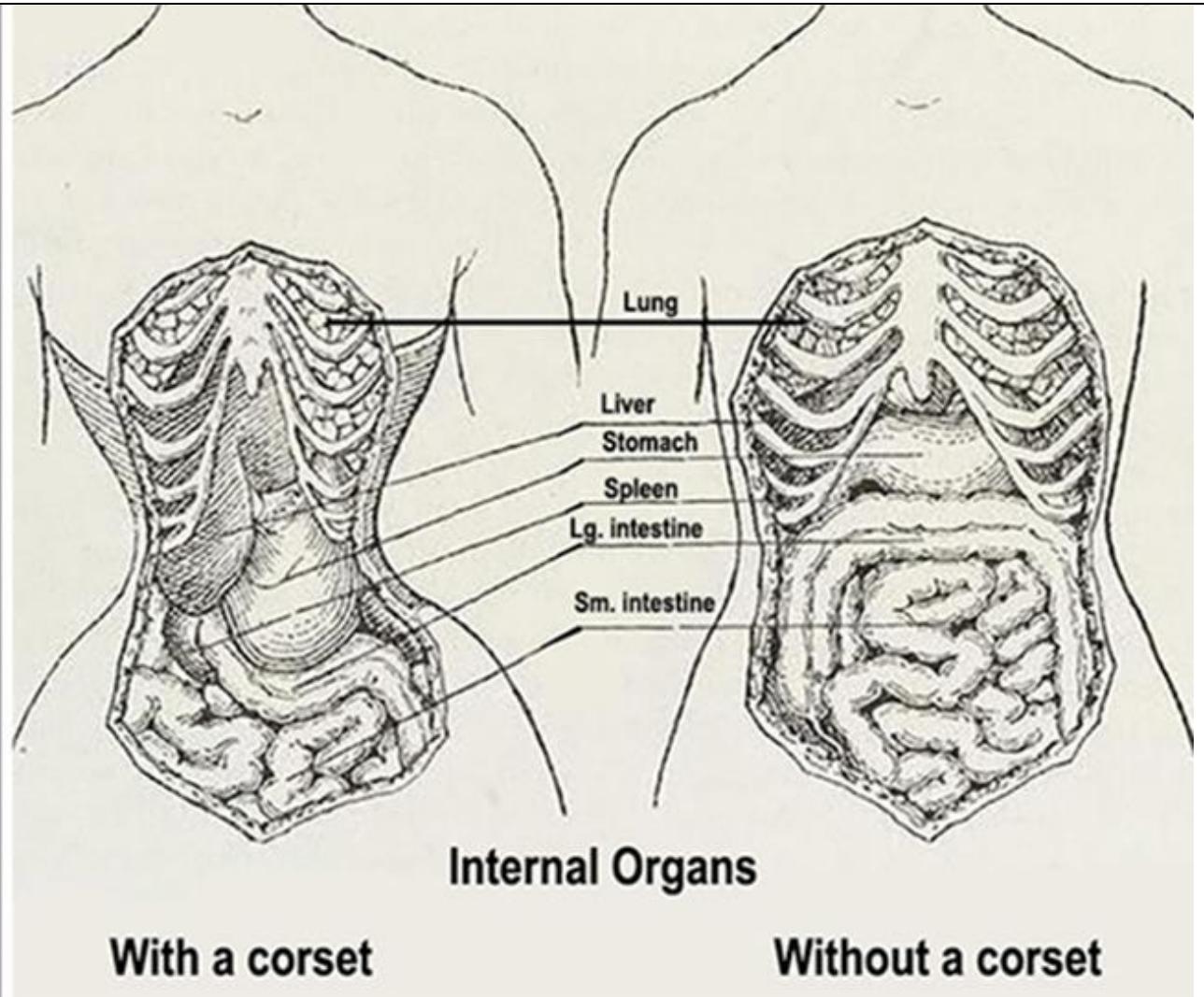
## 1830-1839 Corsets.

Left Upper – cotton and whalebone Corset with lacing to adjust the bust size. The back is also laced up to create as small a waist as a fashionable woman could stand.

From MET Museum. 1835

Left Lower – A corset advertisement showing smooth lines, satin ribbons over the whalebones, with lace and a big bow at the top (not so smooth under a form-fitting dress). This one hooks in front but adjusts in back. From Pinterest.

Right – Late 1830s cotton and whalebone corset with custom-made cups for the bust. Also, attachable sleeve plumpers for the styles of the day. Her chemise shows at the top, and her petticoat at the bottom. From LACMA Image Library



With a corset

Without a corset

**Corsets deform internal organs. 1700s through early 1900.**

Left - Corset that adjusts in the back, but hooks in the front for convenience.

Right – The extent to which internal organs were deformed in the cause of a small waistline. It was very bad for the health of most digestive functions, dangerous during pregnancy, and the root cause of so much fainting, breathlessness, and the idea that women were fragile creatures. Working women wore loose or no corsets.

# MATERNITY

(REGISTERED)

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“H & W”

Soft and pliable, with lacings on each side which can be adjusted to the comfort of the wearer, all steels removable. This waist holds the figure at all times in proper position, bringing physical and mental comfort. It is a boon to the expectant mother.

**Price \$2.00**

At Corset Dept. All Stores  
Or sent prepaid on receipt  
of price. Address

**THE H & W CO.**  
NEWARK, N. J.



## 1830s – 1890s. Maternity Corset

Under the delusion that corsets improved posture and contributed to beauty, corset makers continued to urge corsets on women's bodies even while women were pregnant.

This one, at least, has a few lacings on side and front to enlarge the waist and hips as her pregnancy progresses. It did not, however, provide any support for growing breasts.

Advertisement seen on Pinterest.

## 1830s – WOMEN, ACCESSORIES, SHOES, SOCKS, CHEMISSETTES.



### 1830s-40s. Shoes and stockings.

Left - This slipper has a little kidney-shaped layer of cow hide glued on as the slipper' heel, and crisscrossed ribbons up the ankle. Square toes.

Bootees were made in many variations of leather with buttons, inset elastic, or fancy ribbon rosettes in front. Bootees might have embroidered edges or contrasting bindings to highlight pretty buttons.

A low 1 inch hard leather heel added interest.

Drawn by Carma.

Right - Speckled blue stocking, Emma's style 1830-40.

White wool stocking yarns were spun fine, and then little hanks were string-tied very tightly in 2 or 3 places along 6-inch bundles. The small bundles were dyed in royal blue indigo, and when thoroughly released and rinsed, resulted in a delightful blue and white speckled yarn for knee-high stockings.

This stocking reproduced by Virginia Sorenson.



**1830 – 1870s.  
Slippers for ladies.**

Top - Shoes of silk and kid with heels, plus a brown felt house slipper upper right.

From Metropolitan Museum of Art, NY,  
photo by Carma.



## Straight Last Shoes

**During the early  
half of the 1800s,  
most shoes  
were identical,  
with no right or  
left shoe.**



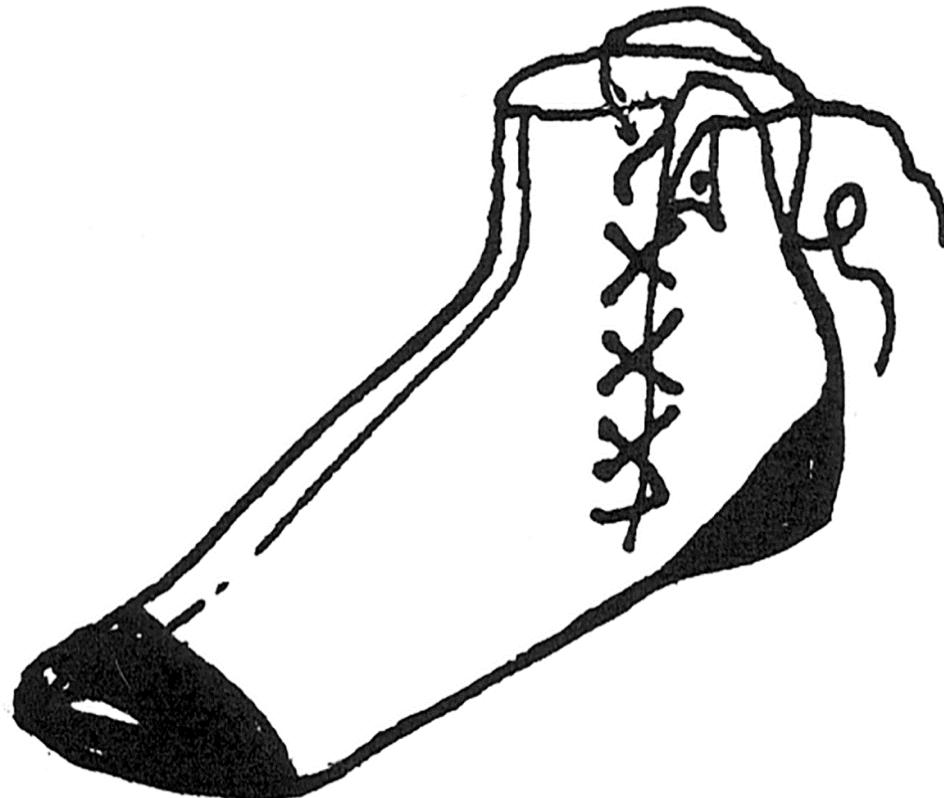
**Ca. 1830s – 40s, 3 pairs antique ladies shoes or booties.**

Far left, fine leather booties in beige with darker fringe around ankle. Lacing is on inner ankle, easier to reach.

Center – Heavy silk twill booties, front laced. A band with a bow is over the square toe.

Right – Well-worn, fine leather booties in blue with darker blue fringe on the ankle. Lacing on the inner ankle was easier to reach. The toe is a flattened, rounded square.

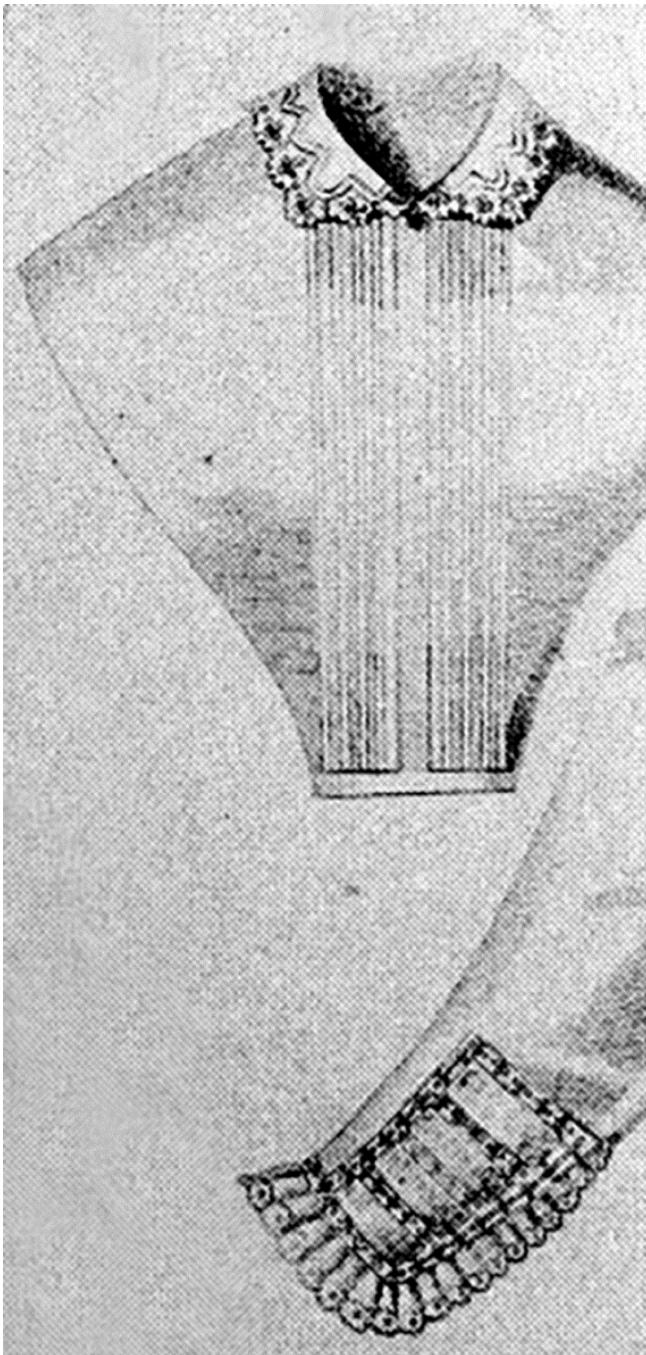
Seen on C. A. Whitaker Auction Co. site.



**Female's shoe of prunella or kidskin for every day or best, with toe and heel caps of stronger leather. 1830-1860.**

If this woman's shoes were common prunella, made of wool and cotton, they were probably undyed and would be the natural grey-lavender color with added leather toe tips and heels to prevent wear. They were always laced up on the *inside* of each foot for convenience using thin cords. If made for a wealthy girl or woman it could be a lovely color of dyed kid leather with patent caps. Heels stayed very low at the back.

SOURCE: Drawn by Carma from general information. Free use.



**Ca. 1820s to 1860s. Chemisette with a collar. A common accessory to fill in a neckline. The partial sleeve is called an “engageant”, and extends from elbow to wrist.**

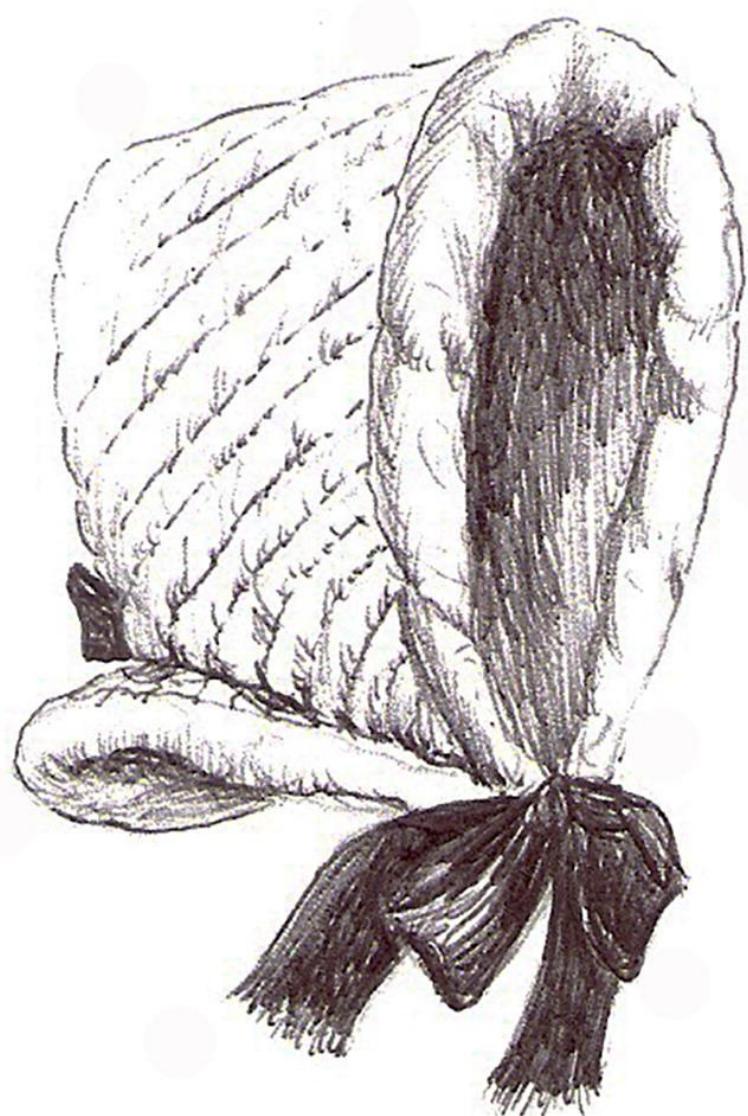
A high-necked chemisette fits into a wide-necked dress for warmth or modesty. Such an accessory can be extremely plain for common use or highly decorated with lace and tucks for the more wealthy.

Chemisettes often had tapes tied around the waistline to hold them in place under the dress. They gave a filled-in effect.

Engageants rise from wrists only to the elbow, where they are held up by drawstrings, or possibly elastic after 1820. They are worn inside wide or bell-shaped sleeves. In this image, the engageant has an elaborate cuff with rows of horizontal lace bordered with fluted edging lace.

SOURCE: Uncertain, but may be from Pat Ernshaw, *Identification of Lace* (Shire Publications; 2nd edition, June 1, 1980). The image is old enough to be public domain.

## WOMEN - HOODS, HATS AND HAIR



### Quilted silk hood, worn like a bonnet, ca. 1835.

This quilted silk hood is a separate head covering, like a bonnet. There is a large soft roll of padding around the face and neck and narrower quilted diagonal lines from front to back. It would be appropriate for winter wear by the less wealthy.

SOURCE: Drawn by Carma from a costume booklet by Catherine Fennelly, *The Garb of Country New Englanders*, (Old Sturbridge Village publisher; First Edition 1966). Free use.

**1839 – '40s  
American  
Day caps**



as a visiting bonnet. Photo by Carma.

Right - Susan McKeen MacArthur, has a sheer, embroidered day cap with shirring along the cheeks, popular in 1840s fashion. A small ribbon decoration surrounds her face. A tiny, sheer bow ties under her chin. A huge gold and translucent broach joins a collar of hand-sewn eyelet with a scalloped edge. The MacArthurs were fairly wealthy and knew Joseph Smith well in Nauvoo. Joseph very much wanted Duncan's horse, which Duncan traded for Joseph's gold pocket watch.

SOURCE: The MacArthur portrait hangs in the Liechty home in Provo, Utah, where Carma photographed it.

Left –  
Delicately quilted lines have wider ruched bands between, and a ruffle and poof at the back to hold a woman's bun. An 8 inch broad ruffle at the base of the day cap will flow over the woman's neck and shoulders. It may be used



### Elaborate day caps. Ca. 1830 – '39.

Left - 1838 Day cap, side-ruffled but flat on top to wear under a bonnet. A pale blue bow ties beneath her chin. Her sheer, double-collar, held with a gold broach, has ruffled lace edging.

Right –woman's ornate indoor cap and neck ruff, puffed sleeves, lace at wrist. From the

mid-30s. Mrs. Edward Kellogg, by Waldo Samuel Lovett. Public domain.

And you can bet that both women have those pretty curls tied-on or attached with a comb. Every woman of any class who prized the fashions of the era had added curls. Even Emma Smith had combs with attached curls over her ears. Remember the Mark Twain story *GIFT OF THE MAGI?* The loving wife sold her beautiful hair to buy a watch chain for her adored husband. Designers who bought hair made lovely, attachable hair additions out of it.



woman in center.

Even poor women might be able to get a second or third-hand bonnet with a somewhat large brim and attach a few fake flowers or a ribbon to appear more in style.

Wealthy women bought finished bonnets from mantua makers, or, feeling artistic, might add her own elaborate furbelows to make it her individual creation. High-class fashions of the time were certainly over-ornamented, as seen on the next pages.

Illustration donated by Nordiska Museet.

## 1830 – '39, Basic Bonnet shapes.

A middle class woman could buy a basic bonnet of straw or fabric like the ones shown at left.

Fashionable hats had very large brims with exaggerated crowns and a little bavonet extension over the back of the neck.

Then a woman could ornament the inside or outside with whatever trims she might be able to afford, like the



### 1830 –'35, Bonnets, one wide flower-crowned straw hat, and one of a unique, squared shape.

Simpler dress designs indicate the early half of the decade. Left woman wears a day cap under her bonnet. Right woman has a watch or glass attached to the cord around her neck. Both have enormous sleeves.



## Fashion plate of bonnets for the wealthy. Ca. 1830 – 1839,

Large brims spread out in great circles to frame the face, with all manner of frills on the inside and outside of the brim. The crowns in the back thrust out enough to be sometimes called “bucket crowns,” which they resembled. They were ornamented with every manner of flowers, feathers, frills, ribbons, and laces. Non-typical bonnets like the two in the lower corners look more like a pile of ruffles and ribbons than actual bonnets.

Occasionally, when the inner brim closed in on the forehead, as does the green hat seen in center bottom, artificial curls in a woman’s natural hair color could be attached to peek out of the inside of the hat. See an example on next page below.

The top left blue hat has a ruffle sewn into the brim to look as if she is wearing her day cap beneath.

Among the wealthy, clothing décor was so over-the-top it was almost indecent. Among the middle-class and poor the décor ranged from moderate to nothing beyond the most basic head covering. Women who could afford trims bought new ones with each season to redecorate their basic hats.

Fashion plate from Pinterest

Add-on hairpieces give glamor and style to a plain, center-part hairstyle. they may be worn to add appeal beneath a bonnet or day cap like the green hat in page above. 1830 – 1850.



Left – 1830s tie-on hairpiece in protective box. From extantgowns.blogspot.com. Seen on Pinterest.

Right - 1830s hairpiece worn under bonnet or day cap. Seen on Pinterest from Ilse Gregoor Costume Design.

And the stylists didn't even have glue guns!

# 1830s – WEALTHIEST WOMEN DRESSES, HAIR & HEADWEAR.



**1831 - '35 – Fashion Plates of three idealized women.**

Left – Stripes of flowers make a dress with huge, ballooned sleeves topped by *mancherons* (ornamental extensions on the upper part of a sleeve). The stripes continue out from her waist (slimmer than her neck!) toward the floor.

Center – A cream day dress with balloon sleeves. An overdress of pink-lined navy is trimmed with zig-zag edging. She wears a turban with plumes.

Right – Pink evening dress with horizontal gathers over the bust

has short balloon sleeves. Giant bows are at shoulders, with artificial, full-blown flowers on the skirt. More flowers are in her hair with added-on curls.

All these dresses are ankle-length for the earlier part of the decade. Sausage curls and upstanding hair tufts abound. Left- on [Wikimedia.org](#), Public Domain. Right- from *Royal Lady's Magazine*, Feb 1831. Found on Pinterest.

1837 –  
Fashion  
plates of  
best-  
dressed  
women.



Left – an evening dress with flounces of lace on the underdress and a solid-color overdress. Much ruffled lace and big bows.

Right – Outerwear for carriage or walking. Left woman has a fur muff and tippet, and a lace veil on her hat. Right woman has balloon sleeves with added gathered over-sleeves, and fabric figures down the front of her skirt. Her hat has lace disks standing straight up in ever-larger sizes.



**1830-1939**  
**High- fashion plate, and**  
**Portrait of a lady with a shawl.**

**Left-**  
--Pink ball gown with huge, elbow-length, horizontal sleeves and macherones.  
--Walking dress with 4 ft. wide macheron of ruffles and lace. Print skirt is ankle length.  
--Carriage or walking dress with Balloon sleeves in mauve. Print macherones extend down in

front to become long ornaments held by her waistband.

Bonnets are decorated with abundant frills, lace, arches, and flowers.

In contrast, the lady on the right wears a simple white dress in sheer over satin. Her dark amber shawl has deeply woven décor on ends and sides. A large brimmed hat lies at her feet. Her hair is elaborate with sausage curls and loops of braids standing up in the back (no doubt, added hairpieces).



**Late 1830s ball gowns in blue and yellow, each with too much décor to describe. Notice their evening head ornamentation**

Left – A structure of blue silk ribbons and many plumes beside a yellow brim attacks the eye. Extra curls are probably pinned or tied on.

Right – Her hair constructions are stacked so high they absolutely must be artificial add-ons. Decorations are threaded throughout.

Below, see popular hairstyles that only wealthy women could obtain with a little or a lot of help from wig-makers.



### 1830-39 Popular hairstyles of the wealthy.

A center part with sausage curls on sides and crowns increase height and glamour, much from added hair constructions. Many seen on Pinterest, [1830s hairstyles](#). Right, Countess Emilia Sommariva Seillere. Bodices of both have horizontal gathers or pleats over the bust, and short, widely puffed sleeves.



### French creole woman with elaborate hair and fashionable bodice. Ca. 1830s.

Women in American cities wanted to be as much in fashion as their budgets would allow. This woman from New Orleans wears the latest styles of dress, jewelry, and hair. She is part of the forgotten Creole culture of America, a home-brewed mixture of African, French, Spanish, and Native American.

She depends on the skills of wigmakers and the hair they buy from the poorer classes to make up her abundant curls and braids. Note the headband across her forehead – very popular in the 1830s.

Her dress has the horizontal pleating over the bustline and enormous puffed sleeves of the era.

Many women and children throughout the 1800s wore coral bead necklaces that were believed to ward off illness. They are seen in many other portraits.

Painted by Julien Hudson, a free African-American artist in New Orleans in the early 1800s.



**1830 – '39, An outrageously elaborate, wealthy-class hairpiece with braids, loops, curls, and a branch of silk dogwood blossoms.**

Left – Settled on a wig stand. Made in her own hair color, this arrangement is quite astonishing.

Right - Worn by a model. Her only natural element is her center part.

A tiny bird hides the attachment point.

“Ostentatious” might be a key descriptor for very wealthy, fashionable women of the later 1830s, who seemed determined to add every expensive embellishment possible to every dress, hairstyle, and hat, to prove their status.

Found online from <http://pgbacg.org>

## 1830 – 1839, CHILDREN (INFANTS, BOYS, GIRLS) 1830-39, INFANTS AND TODDLERS



An antique Christening gown with handmade smocking and embroidery. Ca.1830s.

This Christening gown of fine lawn is simple for the date. Such gowns were usually made with much lace, smocking, ribbons, and skirts a yard long. They were handed down for Christenings through many generations.

Top – Bodice of gown is hand smocked in a semi- V shape surrounded by lace. The sleeves are smocked with double lace ruffles at the hems. A line of lace surrounds the neckline.

Sold at auction on eBay by [Vintage French Linens And Antiques](#) for nearly \$600.



**1830- '39, Infant in a long gown with an African-American nursemaid.**

The baby wears a very long gown with three quarter length sleeves. Embroidery adorns the bottom of the gown.

The nursemaid wears a head-covering of white crochet. Her dress top is typical of the drop-shoulder and wide sleeves of the 1830s. She has a wide white bow around her neck and a white apron over her skirt.



## Woman & toddler, Ca.1834

This German woman has a modest hairstyle, but shows the common dress design of the decade, with pleats across her bosom, and short, puffed sleeves below a dropped sleeve seam. A tiny ruffle of sheer fabric edges her neckline. A coral necklace is common to women and children of the 1800s, believed to be a defense against illness.

Her child's white shirt has a ruffle around the wide neckline, edged with lace. The tie is undone so his little shoulders are bare. Parents loved being able to kiss and caress the shoulders of their little ones. That's why so many children, boys and girls, had wide necklines with exposed shoulders.

Portrait by Wilhelm Bauer, public domain.

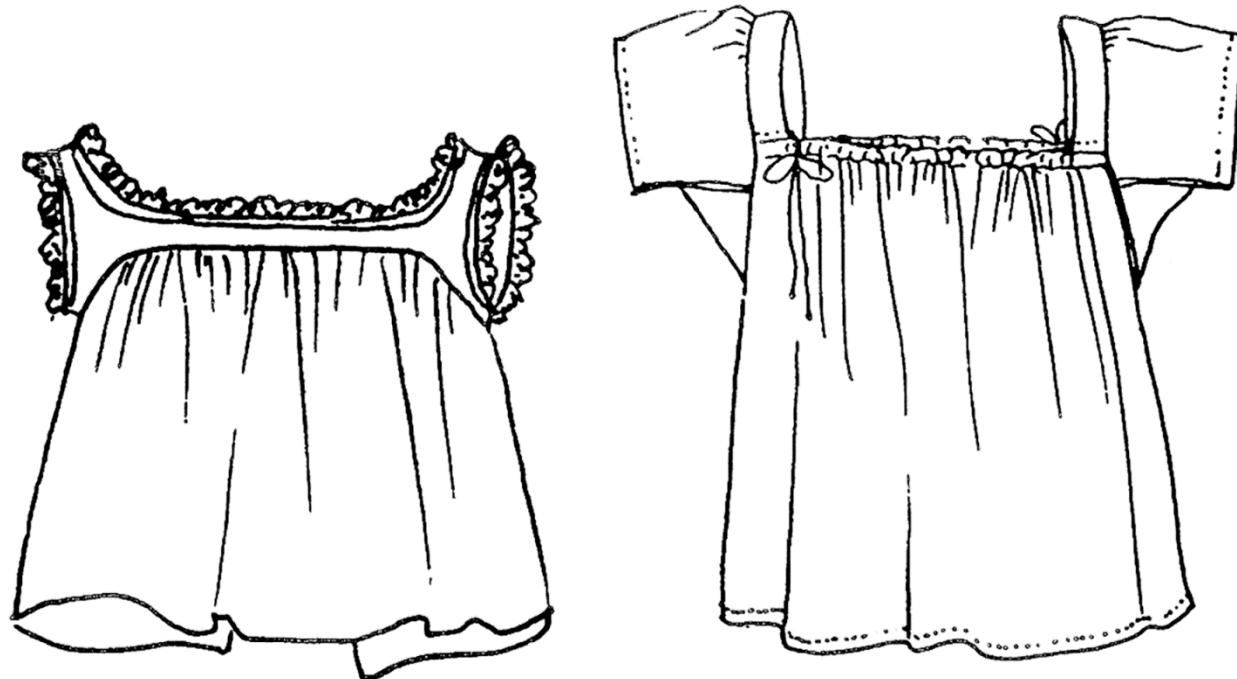


### Infant or toddler boy dress for Joseph Smith III, ca.1834

High-quality cotton is dotted with tiny rosebuds of orange and red on beige background. This is the typical infant style of dress with a set-in waistband and gathers across the chest. There is a straight grain binding of the same fabric across the neckline and over the shoulders. Very short, puffed sleeves are gathered-in at the lower edge by a narrow facing.

Both boys and girls wore dresses until age 4 or 5 to make potty functions easier.

SOURCE: Dress for Joseph Smith III, was made by Lynde Madsen Mott to use in an oil painting. Photo by Carma; free use.



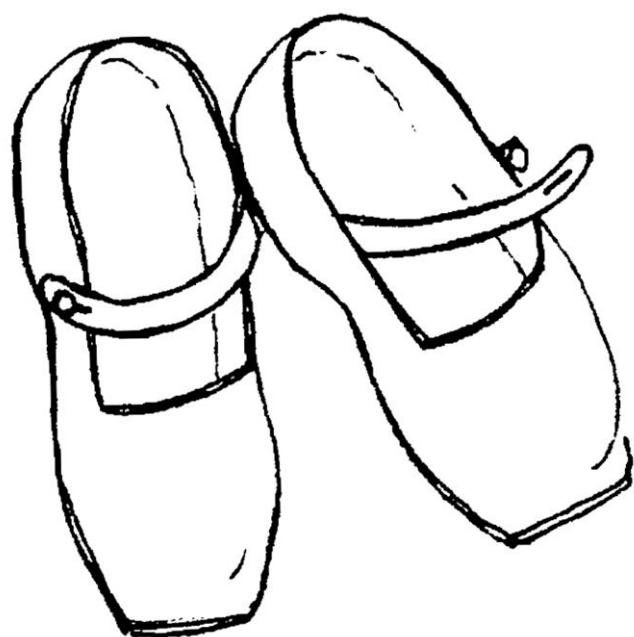
### Toddler undershirts, ca.1830-1860.

Left: A child's small cotton shirt of soft muslin with lace around neck and armholes on a tiny yoke which opens in back. This shirt design must have been widely repeated among wealthy children in the 1800s.

Right: Toddler cotton shirt with half-length flat sleeves and underarm gussets. Drawstrings gather the back and front across the neck openings. Necklines were wide on purpose to show darling little shoulders.

SOURCE: Left shirt was from a Connecticut collection of Winifred Bowers of New York City. Carma recognized the design was like the one in the American costume book by McClellan, 1937, Drawn by C.W. Trout. Given to Carma by Bowers, it was later donated to the Brigham Young University Fine Arts Historical Clothing Collection.

Linen shirt on right was drawn by Carma after C.W. Trout, artist in Elizabeth McClellan, *History of American Costume 1607 - 1870*, Tudor Publishing Company, (New York, 1937 ). Free use.



**Toddler shoes could be worn by boys or girls, ca. most of 1800s.**

Toddler's shoes of soft kidskin or dense woolen Denmark satin were simple square or round-toed, square-vamped best shoes held on by buttoned straps across the instep.

SOURCE: Salt Lake City DUP Museum. Drawn by Margaret Weber.

# Baby Caps



## 1800 - on, Baby Caps.

Hand knitted or crocheted baby caps with ribbons, ruffles, and lace have not changed much through the decades.

Seen on Pinterest.

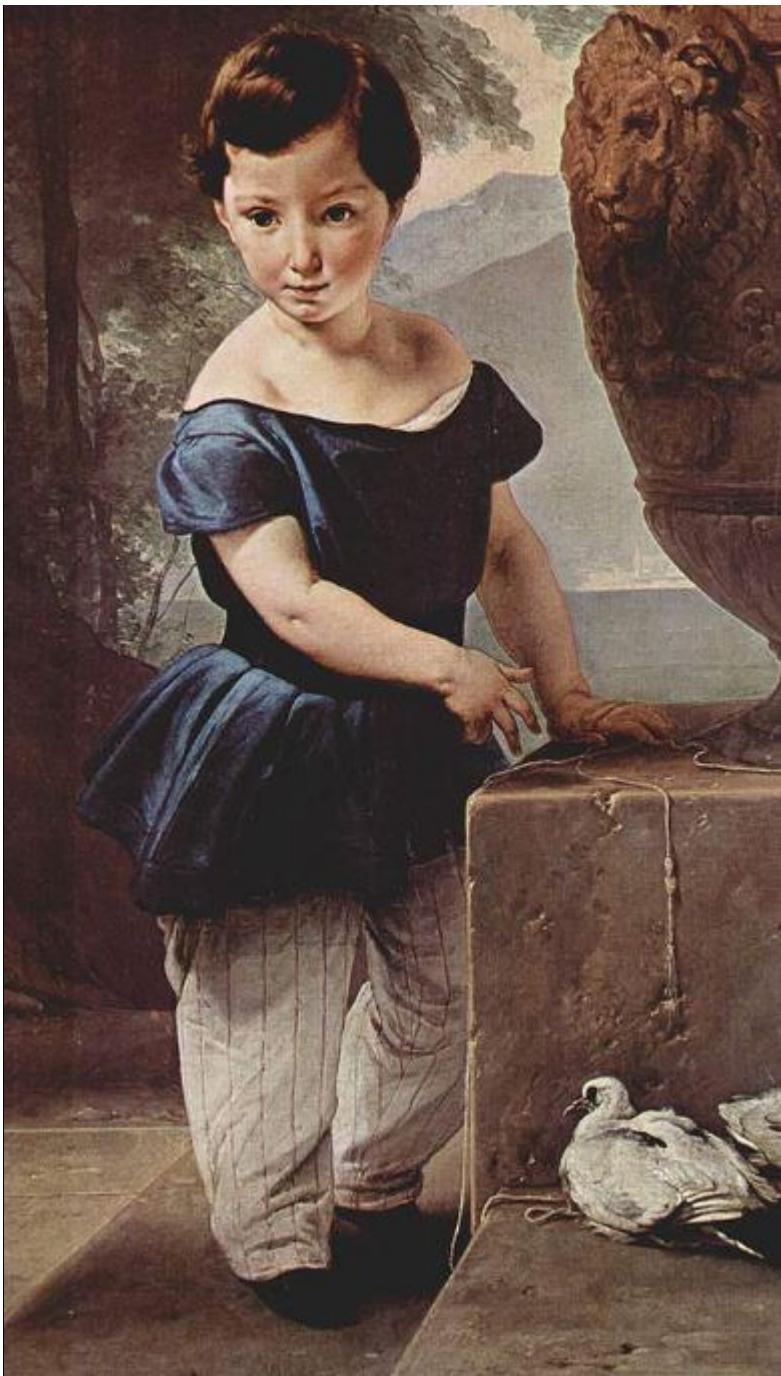
## 1830-39 BOYS, SOME WITH FAMILIES



**Little boy with curls and a fancy collar, ca. 1830s.**

This lovely boy has a wide collar over his black dress. A wide ruffle with an edging of narrow lace surrounds the collar.

Seen on Pinterest. Public Domain



### Boy with doves during the 1830s.

The boy has a dark blue satin dress with his shoulders are exposed, a favorite style on little children. A white lining or undergarment shows at his neckline. He has short cap sleeves. A belt or sash of black gathers a short skirt.

It is unlikely that he wears trousers, as parents found it convenient for toddlers to wear pantalets – which were separate legs attached only at the waistline front and back with buttons or ties, and with no crotch covering. It was easier to change diapers, and easier to help the child learn potty training. (See pantalet design below, pg. 105).

This Spanish child lives in relative wealth, with tame doves on the steps near an outdoor urn.

Seen on Pinterest, Yorck Project. Public domain.



**A sister and brother both wear dresses. Boys wore them until about age 4 to 6 when they were old enough to handle trousers for potty functions. Ca. 1830s.**

The boy's coat-dress has the leg-o'-mutton sleeves of the decade over a white blouse with a wide neckline and a 2-3 inch ruffle. There is obviously some sort of belt to gather in the waistline. His pantalets are plain white, separate leg coverings that button or tie together only at the waistline front and back. (See pantalet design below under girls' underwear). The wide hem of the pantalets allow for lengthening as he grows taller. He has a little dog on wheels as a pull toy.

The sister wears a bold, saffron-yellow dress, also with a wide neckline, and the full, puffed sleeves of the decade. The bodice has black edging to match the black double trim on her skirt bottom. A narrow belt surrounds high waist. She also wears pantalets, but with a bit of trim above the ankle. The trim provides a point for pantalets to be lengthened as she grows taller. Her shoes are bold orange, and she holds her doll.

Found on Pinterest, from [connerprarie.org](http://connerprarie.org)



### A father with his children, Ca. 1837,

While the dresses for the girls are indistinct, the boy wears a common boy's outfit for the decade. A waist-length jacket of blue has sleeves gathered at the top that narrow toward the wrist, just as his father and sisters would wear. The lapels are notched, but show no buttons. The collar of his white shirt shows over the jacket collar. His trousers are buff-colored, and we see the brim of his hat on the floor beside his knee.

Father wears a lightly striped coat of buff a little darker than his trousers. His lapel has a deep V. A little of his patterned waistcoat collar is visible over his white shirt. He has a black cravat and extended sideburns.

The toddler on the left might be boy or girl, but wears a knee-length dress with full, gathered sleeves and dimly visible pantalets. The little girl has a rather large, woven-straw hat with yellow sheer ribbons. It could easily be her mother's. She clasps her doll with one arm.

From the Yorck Project. Public Domain. Found on Pinterest



### Portrait of the children of Josef Kriehuber, dated 1836.

Both boys are dressed in the common clothing of middle and upper-class boys of the decade. Blue, waist-length jackets have lapels and narrow leg-o'-mutton sleeves gathered at the shoulder seam and narrowing at the waist. They have small coat buttons.

Their shirts are white under light yellow waistcoats, and their trousers are buff and strap below the shoe, as does their fathers'.

The girls' dresses are white with wide necklines that expose their shoulders above short, puffed sleeves. The girl on the left wears pantalets and hugs her doll. Both girls have hair curled into short ringlets.

Everything in this portrait has a yellow cast, indicating it might have been done in pastels on a light gold paper.

Seen on Pinterest, marked as public domain.



## Women & children in a high-fashion plate of the 1830s.

The boy, probably age 8 to 10, wears a distinctive, gathered and tucked-in blouse of blue with navy or black trim. The front of that blouse or jacket has buttons down the front, and two layers of macherone collars over slim sleeves. His shirt collar is probably intended to be white.

His trousers have a super-slim waistline gathered fully over his hips. Note the button-front of the trousers, an unusual feature in the 1830s. The trousers might be a light sage green.

The boy's hat has a wide, up-curved brim and a short crown over his curls.

The girl wears a warmer blue dress to her calves. It appears to be satin, and has a waist-length cape over the top. Buttons go from the neckline to the hem, and the neckline has an indistinct ruffle or frill around it. She wears pantaloons, and carries a bonnet shaped like a jockey's cap.

Mother's clothing includes a voluminous blue satin shawl gathered into smocking toward the elbows, and outer lace around the whole thing.



**A very brightly colored fashion plate of two women, a boy, and a girl. Only the children will be described here.**

The boy wears a blue frockcoat gathered in at the waist with a belt and brass buckle. It has narrow leg-o'-mutton sleeves and rolled lapels. His waistcoat and neckerchief are red, and his trousers are gray. He wears a blue bell-crowned or yachting cap. Such headwear for boys was popular as it imitated military hats, but with an exaggerated crown.

The girl wears a dress reminiscent of the Regency style of the 1820s with a high-belted waist, puffed sleeves, and flounces on the hem of her dress. Her large sun-hat has pink ribbon ties and bows on the crown. She has long gloves almost to the elbows, and darker blue slippers with cross ties like both women.

The women's gowns speak for themselves



## Boys of wealth in exaggerated fashions of the 1830s.

Two of the boys wear bell-crown or yachting caps of greatly exaggerated puffs on to. Their balloon-top sleeves go far beyond what was actually worn, as do their cinched-in waists. No boy of any age would have stood for strangling corsets.

The frockcoat skirts have much gathering in the back and an inset waistband with upper and lower points. We see a red waistcoat and the shirt with ruffled yoke and neck wrapped in a gold cravat of some kind.

All the boys have puffy trousers, slimming at the ankles. Such trousers are realistic in the 1830s.

The boy far left wears a “skeleton suit,” a top and trousers buttoned together at the waist. He, too, has exaggerated puffed-top sleeves that would have required stuffing or stiffening to maintain their shapes.

His hat is probably modeled after a Turkish cap, but is orange, more conical, and has a front bill.

Two boys have long, curled hair to their shoulders. The boy in blue has feathers and ornaments attached to his cap.

The author would bet money that no self-respecting lad in the 1830s or any other decade could be forced to wear such overblown and restrictive clothing. But designers could always hope to sway their fashion-conscious mothers.



### Boy's trousers in heavy striped cotton above white stockings and best slip-on shoes. Ca.1830s-1850s

In grey with cream stripes for summer, these heavy, cotton, broadfall trousers were easily washable and could be smoothed out without ironing. *Note:* Costumers must remember there was *no pressed crease* down center front or back of the legs of trousers until the beginning of the 1900s. Trouserse were worn by youths having various-colored cotton or silk knit stockings. For special, dressy occasions, were likely worn with black, square-toed flat shoes were worn, as seen here.

SOURCE: Pattern cut and sewn by Carma for her fashion shows and teaching. Free use.

**Peaked felt hat and typical shirt worn by a school-age boy, ca. 1830 - '50.**

The felt hat was shaped but is unfinished, as was worn by the poorer classes in the mid-1800s. His shirt has minuscule blue and white checks undiscernable in this image. It is a regular pullover cotton shirt of the times.

SOURCE: Shirt made by Carma. The hat came from a second-hand shop and has only rough shaping. Photo by Carma; free use.





### A page boy in a green cap accompanies a woman in her riding habit. Early 1830s,

This young page is the lady's messenger and servant. He has an even more unusual hat that is square-crowned rather than bell-crowned but has a front bill and ties under his chin. He wears a fairly standard short, blue jacket, green waistcoat, and ruffle-fronted shirt with a frill above his orange cravat. A little shirt sleeve shows at his wrists, and he carries a whip. His trousers are buff or white with under-shoe straps.

The Lady's riding habit is usual with a tiny waist, and huge balloon sleeves dropped over her shoulder. She has the usual extra-long hem that will modestly cover her feet as she rides side-saddle. What is unique is that she wears trousers under her skirt, a smart feature this author has never seen illustrated before. They even strap under her shoes.

She wears the usual top hat with a veil, and her hair froths with curls to below her ears. A wide, velvet, bodice opening shows a fancy blouse beneath, with a multi-colored cravat held by a broach. Also unusually, she has no gloves.

Seen on Pinterest, [Children's clothes 1830](#)



Two tattered boys from the play, *Oliver Twist*. Costumes by Sarah Nash, U of Washington. Styles ca. 1830-40.

Boy on left wears a captain's cap, an overlarge sweater vest, a shirt large enough to require rolled-up sleeves, and fingerless gloves. A kerchief ties around his neck. Full-hipped trousers narrow down to his ankles and high-topped shoes.

Boy on right has a torn top hat over a shredded men's tailcoat and trousers ripped off above the ankle. A long, men's waistcoat is tied in with a bright scarf at his waist. Under his tailcoat sleeve, hanging over the wrist is an extra sweater in brown to help keep him warm. He also wears a kerchief knotted around his neck.

Their shoes are a little too perfect for urchins of the 1830s.

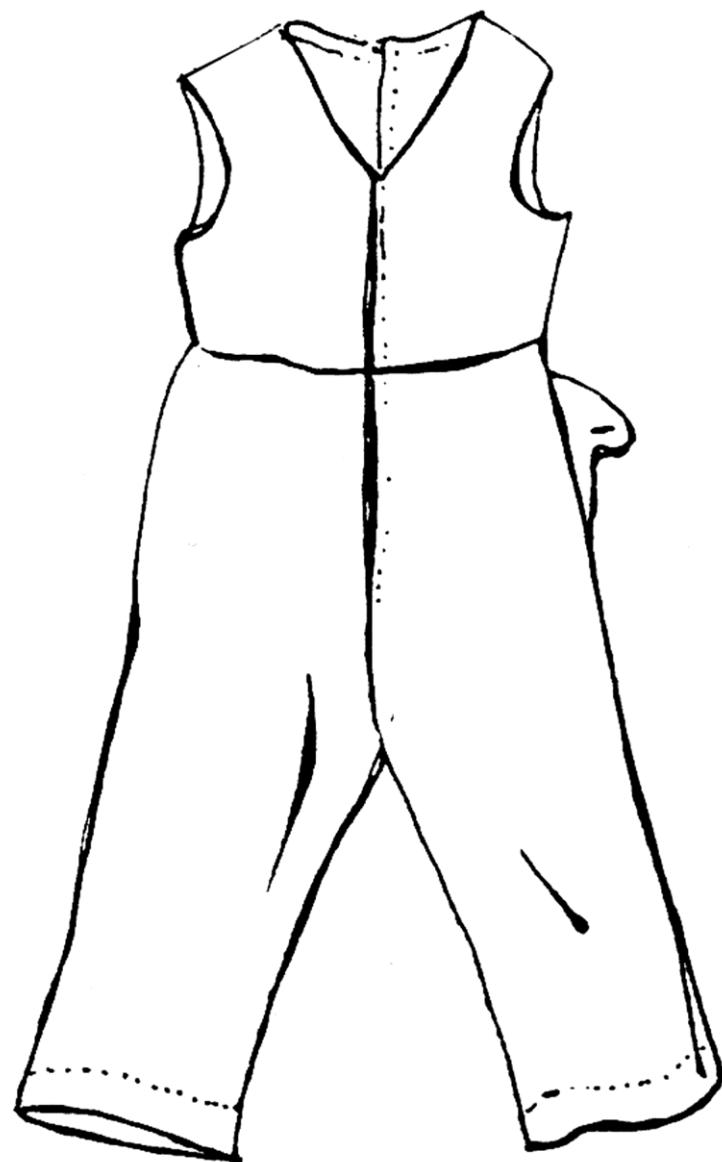
Fifth Avenue Oliver cast. Photo by Mark Kitaoka.



**Boy's flat shoes with  
silk ribbon ties, ca.  
1830s to 1880s**

An amalgamation of common forms of dress shoes for boys. Could be any color of leather depending on the economic status of the boy. Such shoes could also be bought by the poor at second-hand clothes fairs and tied with heavy string.

SOURCE: Drawn by Carma;  
free use.



1830s-60s woven and simplified longjohns.

The opening in the front would be buttoned or fastened with hooks. Notice the rear flap, just showing from the back, which unbuttons so the child can use the facilities.

Drawn by Carma from an antique pair belonging to Henry Augustus Thompson of Charlestown, MA.

## 1830 - 1839 GIRLS, DRESSES, SHOES, UNDERWEAR



**Girl's dress and pantalets. Little Julia Murdock Smith was adopted as a baby with her twin brother by the Joseph Smith, Jr. family, ca. 1830s.**

Julia Murdock Smith is shown here with loving Emma Smith at about age 7 or 8. Julia wears a dress called the French "infant" [say "ahn-fahn"] style with gathers across the chest, a set-in waistband, and another secure band at the top of the gathers at the shoulder area. She has short, puffed sleeves and four tucks on the hemline for lengthening as she grows. Her white pantalets are edged with Ayrshire embroidery, and her stockings *should* be white, commercial, cotton knit in her one-strap shoes.

Her mother, Emma's, dress has bouffant sleeves at the top and diagonal pleating across the corsage of the bodice. The solid blue and flowered stripes alternate in a beautiful example of 1835 fabric.

On April 30, 1831, Emma Smith lost her own premature infant twins in death. The same night, Julia Murdock died giving birth to twins. Following all this grief, John Murdock gave his twins to Joseph and Emma, who wanted to adopt them. The Murdock twins were a balm to Joseph and Emma's broken hearts and John was assured of his children's loving care.

SOURCE: This painting by Lynde Madsen Mott was completed with Carma's advice just in time to be used as the cover picture on a biography of Julia by a descendent, John Murdock, in the 1990s.



A little girl in a pelisse enters a church, greeted by the church's old gravedigger in a smock. Ca. 1839.

A pelisse of white is worn over a dress of pink by a girl of five. The side-fronts make a V-shaped design. A squared collar reaches out to *mancherons* (ornamental flares lying over the upper part of a sleeve) that extend over her leg-o'-mutton sleeves. Her skirt is full and longish for warmth. The moppet wears a silk bonnet and carries a red reticule.

Her bright youth contrasts with the old man in a dark work smock, who may have been digging a grave in a church yard. Compare their age, size, clothing color, and experience with the worlds of life and death.

SOURCE: Detail from painting: *The Contrast, Youth and Age* by John Callcott Horsley in 1839, Original in Victoria and Albert Museum, London, England; public domain copies online.



**Girl in a yellow dress with closely pleated sleeves in upper arms wears golden chain jewelry and holds her doll. Ca. 1839**

This girl of wealth holds her hand-carved wooden doll. She has a slight v-shaped waistline, and sleeves with lower poofs and wide cuffs. Her long pantaloons have tucks and edge lace over black slippers. The flat, woven carpet with wild designs was much in fashion in the early 1800s.

SOURCE: Artist John Brewster of Connecticut was quite uninformed on fashion rules. As a folk artist, he did not paint her face *young enough* for her to be playing with dolls, and he makes her skirt much too long for a young girl. Seen in "American Heritage" April 1960.



### Portrait of a girl in a gray dress from 1834.

This pretty child wears a gathered-waist bodice (rather than fitted) with a black belt and brass buckle barely seen below her flowers. The flowers may be tucked into the belt. The leg-o'-mutton sleeves are very full, descending from a dropped shoulder seam. It is likely sleeves this full may have some sort of ruffled lining or stuffing to hold them out.

Her sheer white collar shows the red kerchief tied beneath it, tied in a plain front knot. Her hair is gathered on top, and she has small silver-ball earrings.

A gold watch sits on the table beside her.

Seen on Pinterest, from the Yorck Project. Public domain.



### Young girl's frock with matching pantaloons, 1838.

This burgundy dress has thin, darker, diagonal stripes throughout. The upper sleeve seams are dropped a few inches, where two ruffles or puffs flare out over slim lower sleeves. The sleeves cover her hands to the knuckles.

Her collar of taupe lace may be detachable. The pink bonnet has ostrich feathers on one side, and her lower hair is caught in a snood underneath. Her self-belt has an fabric ornament or bow on one side.

We see it is a winter dress, as fur hems her full skirt and her matching pantaloons. Her footwear is a pair of matching, square-toed booties (seen pg. 104) with heavy fabric tops and leather toes and heels.

Seen on Pinterest, from *World of Fashion* Dec. 1838.



### A brother and sister from Austria, ca. 1830.

The girl's clothing varies only slightly from its British and American counterparts, having the same full sleeves on a dropped upper-sleeve seam. The fabric is semi-sheer, showing an under-slip or chemise of white. The collar is large with wide-spaced points

Below a wide, white sash is her blue, pleated skirt.

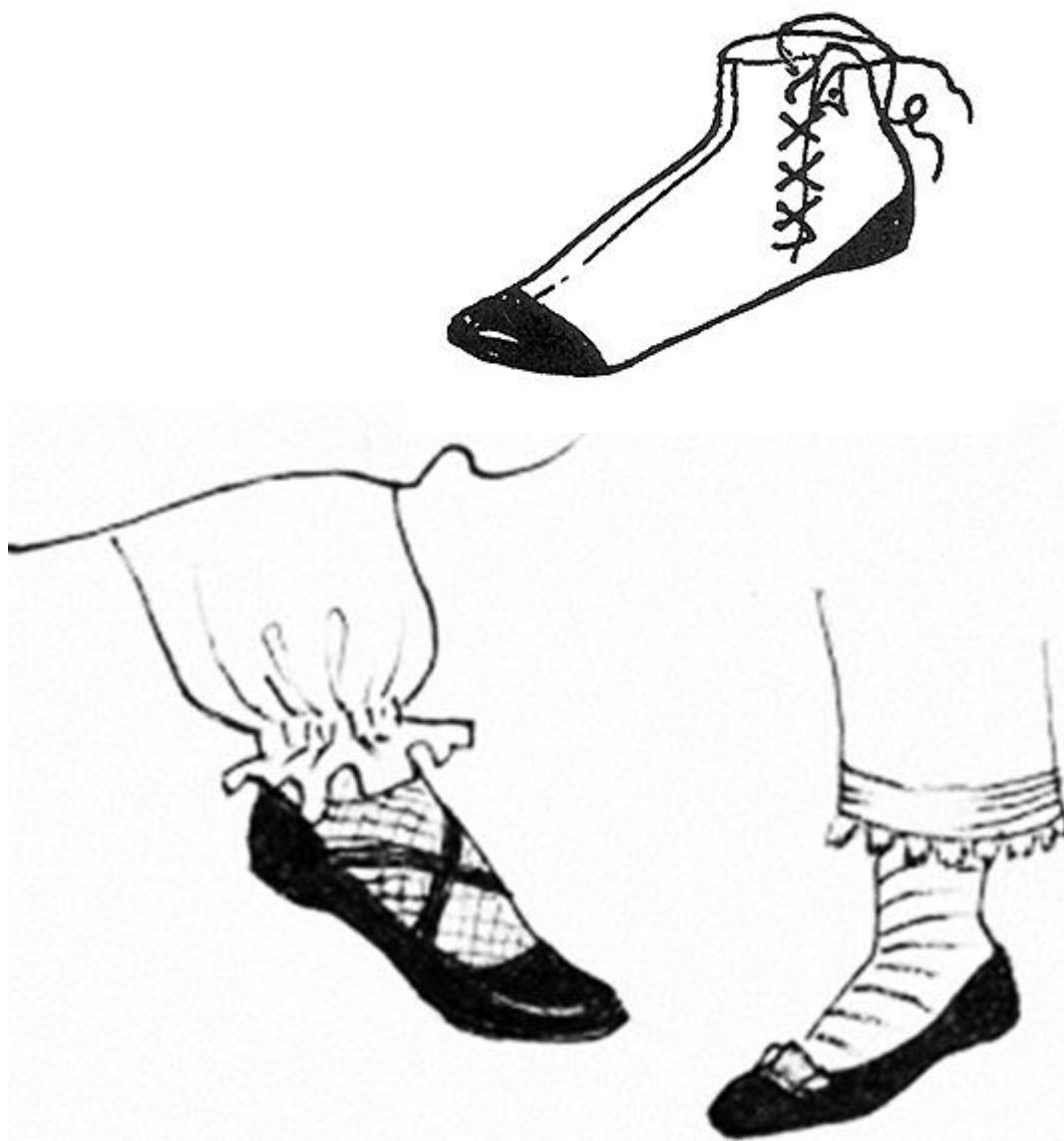
Her hair is center parted, and pulled back, probably into a braid.

The brother's shirt is quite unique, however, looking more like a Cossack blouse than his father's shirts. It is pale peach with brown edging around the neck and down one side of the front. A brown belt gathers it in at the waist. Unusually comfortable!

His hair hangs straight from the center crown all around, and is cut straight into bangs, and straight around his head at

lower ear level.

From [Hermitagemuseum.org](http://Hermitagemuseum.org) Public Domain.



### Girls' footwear, 1820s to 1850s.

Top bootie is made of a tough prunella or kidskin across the arch and ankles, with leather or pattern toes and heels over a thin sole. It laces on the inside of the ankle

Left – a slipper with cross-straps over the instep, common for both girls and women, and often with a very pointed toe or with a square toe.

Left child pantalet is long and gathered around the ankle with a ruffle extending below.

Right – a slipper with an ornament or bow on the top, and striped stockings. Some slippers had very pointed toes, others had square toes. Lasts to form shoes were identical for both feet, with no right or left shoe.

This pantalet is straight with rows of tucks and lace at the bottom. In the right sizes, it could be worn by girls or women.

Drawn by Carma. Free use.

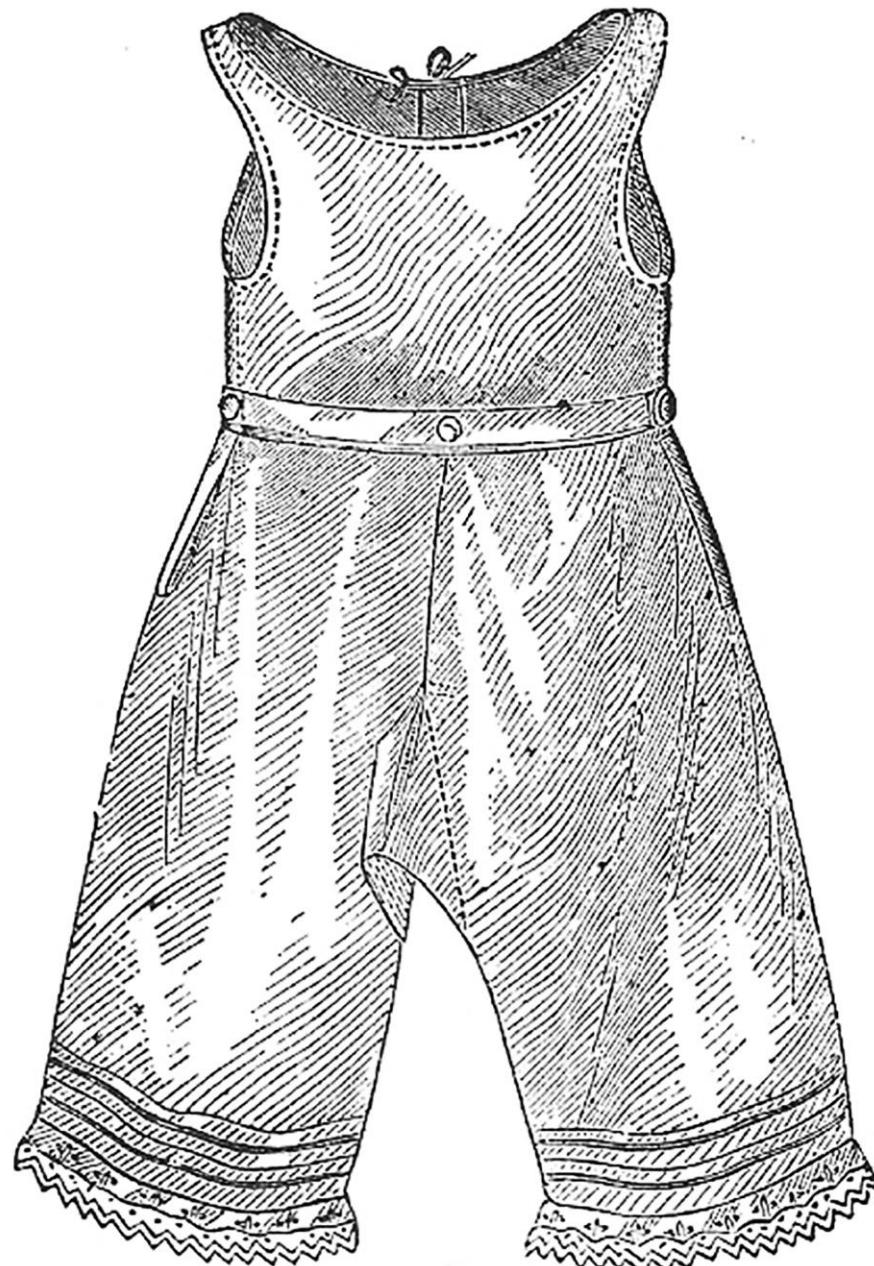


**Child's Pantalets in two legs buttoned at the waist with open crotch. Same general design for women. 1800 on.**

Throughout the 1800s on, children's pantalets were two separate legs buttoned or tied at the waist in front *and* back. They often had decorations at the lower edge. On this pair, a horizontal tuck around the hips allows for lengthening as the child grows. Horizontal hemline tucks are added here for décor and for more lengthening with growth.

An open crotch was convenient on infants and toddlers for changing diapers or potty training without disrobing the entire child. Women wore the open crotch design to facilitate personal functions while the upper body was bound with chemises, corsets, dresses, and other layers over the chest, as well as petticoats and sometimes hoops that must be held aside below the waist.

SOURCE: Made for toddler model Brianna Todd for fashion shows. Sewn and Photo by Carma; free use.



### Connected bodice and drawers for a little child of age 3 to 4. Ca. 1830s-50s

Both girls and boys might wear this joined set of underwear. Top and bottom button together around the waist, but you can barely see the plackets on both sides below the waist that allows the back section to be unbuttoned and lowered, while the front stays together.

These differ from pantalettes in that they have a crotch piece, and thus must be unfastened and lowered for potty functions.

From *Godey's Lady's Book*.

