For the AGM ACORSO - with additions added July, 2021.

ACORSO RIG: ‘Tailored clothes for women, 1750-1930.’

Vêtements sur mesure pour femmes, 1750-1930

**AIMS:** A material culture, comparative study of the design, manufacture, retailing and consumption of tailored garments for and by women, at all market levels in the 1750-1920 period. We look at this in the context of the struggle by women of all social classes for social, economic and political inclusion in the 1750-1920 period.

1820 Cloak, USA, Met Mus. No 2009.300.8032 ; 1867, Promenade Suit, USA, *Godey’s*, NYPL.

Tessie Reynolds, Brighton cyclist, 1890.
'Man or Woman?' We will assess the gendered hostility to women in tailored clothes.

- Walking Dress, 1880, Augustine Martin, Paris, bought in Philadelphia. (Drexel Univ Coll. USA)
- Cartoon, 1880, by Linley Sambourne in Punch magazine, London.
Our RIG Membership:

- 32 members = England, Scotland, N. Ireland, USA France, Austria, Italy, Germany, Spain.
- 12 Museum curators/staff in England, Scotland, N. Ireland, Austria, Spain.
- 18 University lecturers or PhD /MA students in UK, USA, UK, Germany, Austria, Italy.
- 2 Freelance dress historians
Activities: 2020-2021

Jan. 2020: Study Day at Vienna Academy of Fine Art at invitation of Prof Elke Gaugele. Visit by 7 RIG members to Dress Collection, Vienna Museum.

May. 2020- 9-strong Steering Committee set up – meets virtually monthly via TEAMS: 7 from UK, 1 USA, 1 Germany.

Sept. 2020 RIG TEAMS IMAGE AND TEXT RESEARCH SITE established - with c. 20 specific themed research folders matching our research aims. Open only to Members.

Nov. 2020 Virtual RIG Research Meeting ‘Early tailored clothes for women, 1800-1875’ attended by 30.

Nov. 2020 Decision to widen dates of our research from 1750-1920- later extended to 1930.

Jan. 2021 Presentation to ACORSO AGM and formal, free Membership system established. We are now a group of 30 researchers.

Jan. 2021 Members invited to join specific Small Interest Research Groups to divide up research.

Feb 2021 10 Small Research Interest Groups set up and start work - meeting monthly.

From May 2021- Planning for Autumn 2021 conference.
From Feb. 2021: Examples of some of the research topics of our Small Interest Groups (SIGS.)

• Glossaries of Terms: for tailored garments, the blouse; fabrics;

• Range of manufacturers of fabrics and garments: qualities and prices from couture to mass production and second hand - from mid 18th century East Coast, USA to the East End of London 1888 and the couture tailoring trades in London Paris, New York, Vienna from c. the 1870s.

• Development of the blouse to be worn under costumes/ suits.

• Development of waterproofing for outdoor clothing.

• Development of manufacturing methods and related technology in UK and USA

• Cutting Systems and Paper Patterns from the early 19th century onwards.

• ...... ... and more
‘The shared expertise among our group means that we truly can advance this project by tapping into, and complementing, each other’s research.’

(Sarah Johnson Jan 2021)
Presentations of research interests by 6 Members of our group:

• Cally Blackman
• Sarah Johnson
• Marie McLoughlin
• Hannah Rumball
• Suzanne Rowland
• Lou Taylor
CALLY BLACKMAN, Senior Lecturer, Central St. Martins. [Author 100 Years of Fashion Illustration (2007); co-author of A Portrait of Fashion (2015); contributor to exhibition catalogues for the V&A and Palais Galliera.]

‘WALKING TO WORKING AMAZONS: the development of the riding habit from the 1660s to the early twentieth century.’

1770 Caroline Vernon, by François-Xavier Vispré, Attingham Park, NT, UK
"...the Queen's ladies of honour were dressed in their riding garbs, with coats and doublets with deep skirts, just for all the world like men...with periwigs and with hats so that, only for a long petticoat dragging under their men's coats, nobody could take them for women in any point whatever..."

Samuel Pepys 12th June 1666

1670 Woman in Hunting Dress, Nicolas Bonnart, (in masculine style except for the skirt.)
c1675 Mary of Modena by Verelst

c1690 Duchess de Bourgoyn by Gobert
1744 Princess Amalia von Preussen en Amazone by Pesne

1745 A Country Dance by Hogarth
By mid 18th century fashionable women wear riding habits for walking and traveling for ease of movement – see left image

c. 1740 Detail, Arthur Devis, 1890.
Trevelyan Conversation Piece, Wallington, NT

1775 Riding Habit. V and A. no 269.-B
1775. Duchess of Gordon by Garner
- 1780: Lady Worsley by Reynolds
- 1788 ‘Tally Ho’ by Dighton
Left: 1826, Riding Habit USA. (Met NY C.I.41.145.2a,b) Centre: ‘Sept heure du matin’, Deveria. 1829. (Carnavalet Mus.Paris.) Right; 1895-1900 Travelling ensemble, Siebenma ready-to-wear, Paris (Mus. Art Deco. UF55.54.1)
Dr. Sarah Johnson, Independent Scholar
New York

‘Tailoring for Women in the USA, 1754-1869.’

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My research aim is to bridge mid-18\textsuperscript{th}-mid-19\textsuperscript{th} century studies of women’s tailoring to the second half of the 19C, when we know women begin to wear “modern” two-piece suits.

Tailors’ advertisements in American newspapers from 1754 led to this re-examination of earlier women’s travelling clothing, including Josephs, cloaks, pelisses, and to riding habits as noted by Cally Blackman.
Use of press advertisements to track tailors making garments for women on East coast USA from mid 18th century to early 19th century - riding habits, Josephs, cloaks, pelisses.....
Ad. for Reeves and Ottawell: Makers of Ladies Riding Habits and Josephs, beginning in 1754, Annapolis, Maryland, USA, (from the Maryland Gazette, [Annapolis, MD], 7 Nov 1754, p.2.)
Charleston, 1767: Ad. for Andrew Taylor, making ‘Ladies Riding Habits, Cardinal Cloaks and Josephs’ and Mrs. Taylor’s Mantuamaking Bufinefs. (The South Carolina Gazette, and Country Journal, [Charleston, SC], 17 Feb 1767, p.3)
British Women’s Riding Coats, ca. 1760
(Metropolitan Museum: Cl: brown - 1976.147.1; blue - 1976.147.2)
LEFT. Ad. For Thomas Stokes, Merchant Taylor, New York, 1810 *(NY Evening Post, 23rd Feb. 1810)*


Daniel Blowe: View of the USA forming a complete Emigrant’s Directory through every part of the Republic..., (London, 1820,) cites start-up costs for tailors in the USA -£ 500-2000 pounds, with women and boys hedging in.
Ad. for Mrs. Martineau, Fashionable Dress Making, Importer
(New York Evening Post, 27 Nov. 1830, p.1)

Fashion Plate: Redingote -  (La Mode 1836 Palais Galliera G16300)

Pelisse, quilted silk, 1830, English, (Met. NY, no 13.49.18)
‘Increased Import tariffs on textiles, 5% in 1789. 33.3% in 1825’

‘Tariff Plaids’

J. Hunter & Co. ad, *The Evening Post* (NY, NY), 15 Jun 1832 p1;
Call to increase tariff on ready-made clothing to keep pace with tariffs on textiles.

20th Congress, 1st Session [190]
‘Memorial of Certain Merchant Tailors of Boston Praying that Additional Duty be imposed on Ready-made Clothing when Imported into the United States.’

May 5, 1828, printed by order of the Senate of the United States, (Washington, DC: Duff Green, 1828)
Examples of ready-made tailored clothes for women in America

- Josephs from James G. Wilson, New York, 1835;

- ladies travelling suits, and winter cloaks at ‘one half’ the cost of imported garments, by Gregson and Elliott, Broadway, New York, 1861.
James G. Wilson, Fall & Winter Fashions, New York, 1835-36. Black Riding Habit, and on right, green walking dress or ‘Joseph’, - an early example of specific tailored walking dress for women. (Collection of New York Historical Soc.)

Right: Walking Dress, 1863-65, Europe or USA, (MET, NY, no 1977.292.10)
Bottom: Wanted Ad 1869 for ‘ladies suit trimmers.’ (NY Daily Herald, 28 May 1869,p.12)
Other examples of tailored garments for women from early to mid. 19th century:
Left: 1816, Carrick Coat, Paris, *Costume Parisien*.
Centre: 1862, Mrs. Lincoln’s Walking Dress, USA, Chicago Mus.
Right: 1870, Dolman worn by Anna Schulz, Berlin, photo by H. Lehman and Co. (State Museum. Berlin, no 14135,)
English Tailoring and French Couture

Creed had a Paris establishment from 1854
Redfern had one from c1880
Tailored outfit worn by Empress Eugénie to the opening of the Suez Canal in 1869.


She and her husband Napoleon III, sailed to the canal on the Imperial yacht, L’Aigle.
1860 Creed Riding jacket. Museum of London

HENRY CREED & SONS, Conduit Street, London and Rue de la Paix, Paris.

Riding Habit and Paletot makers to the Queen and the Royal Princesses
‘....it was, in fact, my father who created the vogue for tailor-mades for women’... Charles Creed

During the First World War Carmel Snow had her Red Cross uniforms made at Creed. ...‘known for its crisp, elegant tailoring ‘a la Anglais’ and beautiful fabrics.

1917 Drawing from a sketch in Creed archive of suit in which Mata Hari was shot.

1918 H.Creed and Co. (Met Museum, NY C1.43.7.7)
John Redfern 1820-1895

1. Riding habit
   1912
   V&A T1933.

2. Riding Jacket 1885-86
   V&A T430. 1990
Rue de la Paix

Birthplace of French couture. Home to English Tailoring from 1854

Above. Jean Béraud. 1907

Right. Worth. Rue de la Paix
JOHN REDFERN: Trans Atlantic Diffusion of Couture

Left: 1887, London. (John Williamson Cutting Book Univ. of Brighton).

Centre: 1885-9, New York, Advertisement, 210, Fifth Ave, and also in n. Rhode Island and Saratoga Springs. (Wikimedia Commons.)

Right: 1887-9 walking dress and label, Paris 242, Rue de Rivoli,

(Met. Mus. No 49.3.32)

English Tailoring dominates French Couture for 100 years
Dr. Hannah Rumball: The Ulster and Waterproofing

Ad, John G. McGee, Waterproof Ulster, Belfast, 1869
Ad. Mackintosh Warehouse, Waterproof Coats, Capes.. 1883 (BR.LIB. Evan 6629)
The Ulster is a style of tailored overcoat that has been available to men since 1866 and to women since at least 1871. It, “fitted close at the chest, buttoned down the front and fell to either three-quarters length, or fully to the ankles.” In its early incarnations, the coat regularly featured a detachable hood, or a cape covering the shoulders and yoke. In fact, its popularity proved so total that by the early 1870s, McGee & Co. had extended their own Ulster Coat designs to include a version for women, known as the Ladies Ulster. The earliest example I have been able to find is an advert for it from 1871 – here on the right. Born as a practical, waterproof men’s overcoat, it became, by the end of the long nineteenth century, a highly fashionable item in a woman’s active-wear wardrobe.

Jack McCoy, “The Ulster Coat” Irish Arts Review, 2.4. (Winter 1985): 19. By the time of the invention of the men’s Ulster coat, McGee & Co. had, according to McCoy, been established for over twenty-years and was already a flourishing, well reputed tailor and gentleman’s outfitters.


Dr Hannah Rumball
Waterproof fabrics were crucial in the garments’ production because they realised the Ulster’s full potential as a practical, utilitarian, winter overcoat; transforming the garment from an item consumed for warmth and later fashionability, to one which could boast of its ability to keep the wearer dry. Its waterproof qualities were crucial in its advertisement.

This 1876 Ladies Ulster with Russian Hood in Harpers Bazaar was recommended to be made up using “cloth in blue or gray” and “English water-proof cloth.”

“Lady’s Ulster with Russian Hood” Harpers Bazar, 12th September 1876: 797
By the 1880s, everyone was making Ladies Ulster’s…

But they all seemed to be tweed, or quite a ‘woolly’ textured material…

*A Plaid wool coat with detachable postilion cape, c.1889. Sold on AntiqueDress.com as ‘item 3809’. *
My questions:

Was rubber involved at all in the production of Ulsters? Perhaps via the “double texture method”?

If it wasn’t, a) why did McGee buy a rubber warehouse? And b) why does most academic waterproofing literature emphasise rubber as the waterproofing mechanism of choice in C19th?

If only alum was being used, was the Ulster really “waterproof”, as we would understand the notion today? (How can I find out?)

Or was rubber used in the 1870s, and then dropped in the 1880s for alum treated tweed fabrics, and if so, why?
Dr. Suzanne Rowland: Research Fellow, Univ. of Brighton: [s.rowland3@brighton.ac.uk]

‘The Development of Blouses worn beneath women’s tailored clothes, c.1750-1914’.
The riding habit shirt, from c.1750

Fine linen riding habit shirts, worn in Britain from around the mid-18th century, were undergarments first designed to be worn under equestrian tailored costumes. The front opening habit shirt had a narrow band collar which was covered by a separate stock or cravat tied around the neck. Some shirts were bibs, secured around the waist with ties, others were bodices with sleeves.

Muslin shirt, c. 1880. Killerton, Devon. NT 1359348.

Godey’s Lady’s Book, Habit-shirt, 1861

Wool riding habit (269 to B-1890) English, 1770-1775 (made), V&A

Back view

Habit-shirt, 1850. NYPL
The Garibaldi was the first blouse-type bodice worn as fashionable outerwear. Named after the Italian military commander Giuseppe Garibaldi whose troops famously wore red woollen shirts, the fashionable Garibaldi first appeared in the early 1860s.

In 1861 London department store Peter Robinson’s advertised ‘upwards of two hundred’ Ladies’ Garibaldi shirts at a cost of 6s. 6d, which indicates their popularity with the British middle classes. A Garibaldi at Worthing Museum reveals a fashionable, yet practical garment made from medium-weight linen with a high round neck, and long, full sleeves, lined with stiff muslin to help keep their shape.

Garibaldi bodice ‘made of blue Cashmere and studded with jet beads,’ *The Queen*, 2 Feb. 1867.
The tailor-made shirt, worn c.1890-1920

Masculinised shirts, many worn with suits and a version of the male tie, were key signifiers of the ‘New Woman.’ This new kind of independent young woman keenly adopted the tailor-made shirt as part of her professional and sporting wardrobe.

The tailor-made shirt remained in fashion from at least the early 1890s to the end of the 1910s with little change in its design and construction. Sleeves were its most changeable feature. In 1895 full, leg-of-mutton sleeves, that narrowed into deep cuffs reflected dominant fashion trends. Although plain in cut, this type of shirt was also manufactured in fancy prints and stripes.
In general blouses during the first decade of the twentieth century blouses fastened down the centre back with metal hooks and bars, while tailor-made shirts were front-fastening. Sleeves dating from 1901-1905 were mostly long, bell-shaped and gathered into a band at the wrist, sometimes with a flounced cuff. This style suited the flared jacket and coat sleeve also popular at this time. I have started to map blouse design to jacket fashion and I am interested to find out whether the blouse influenced the suit or vice versa. In the example from 1904, it appears as if the sleeve has been split to reveal a glimpse of bell sleeve and cuff, thus suggesting the jacket was designed to compliment the blouse.
The Magyar blouse - impractical for wearing under a jacket

Unlike its elaborate Edwardian predecessor, the blouse of the 1910s was simpler in style and shape. All-in-one sleeves, cut to fall to the mid-forearm, were commonly known as Magyar cut blouses in reference to the origin of this style in Hungarian folk blouses.

Due to discomfort when worn under jackets, Magyar sleeves were not universally popular with consumers. By 1914, the need for practical working clothes prevailed and the Magyar shape was rejected in favour of the set-in sleeve.

‘Perhaps it is a case of “other towns other tastes,” but our experience in this matter is that 50% of our customers object to this cut.’ *The Drapers’ Record*, July 27, 1912, 488.
Conclusion:

The blouse is a direct descendent of male and female underwear and dress bodices, and a product of rolling innovation rather than Edwardian invention. For all classes, the blouse offered a practical and versatile alternative to the fitted bodices of the late 19th century.

By the Edwardian period the highly decorative blouse was a garment of excess and experimentation for designers and makers, while the smart tailor-made shirt offered continuity and functionality. By rejecting the Magyar cut as uncomfortable and impractical to wear under a jacket or coat, customers encouraged designers and manufacturers to produce neat semi-fitted styles.

Thus, the development of the blouse cannot be separated from the changing roles of women and their working and sporting activities.

Lou Taylor: The development of cheaper made-to-measure and ready-made Tailored garments for Middle Class women. This grew from c. 1850-1880s out of the masculine tailoring trade, on both sides of the Atlantic.

Liz Tregenza, Laura Jones, Clare Rose, Sarah Johnson, Lou Taylor, Mary Charlton are looking at UK developments.

H and D. Nichol, Regent St. and Cornhill, London and Manchester, 1862. Nov. 8, the Lady (NYPL DIG.COLL no 803559)
As upper and middle class women grew more active – travelling, walking, playing sports, demanding emancipation, and the right to higher education etc. the demand for more practical walking/travelling clothing grew through the 1860s-80s.
Left: July 1870 Petersons, USA (NYPLDIG COLL,828143)
Centre: Hunting Jacket, 1881, Revue de la Mode, Paris, Frick Museum
Right. 1881 travelling - unknown magazine. Univ. of Brighton DHTC
Charles Baker, wholesale clothier, product for cheaper end of middle class market: 1883, Fleet Street, Tottenham Court Road and Holborn, London - Ladies Ulsters from £2.14.6d to £1.19.6d
Catering to middle class women in the USA and Canada:

**Left:** Three piece, 1878, (Maryland Historical Soc. 1946.54.15)

**Right:** Carriage dress-1885, (C.62.552.2a-b. Agnes Etherington Coll. Queens Univ. Kingston, Canada.)
Right: Louis Adler, Chicago, 1885-6 (Chicago Hist Soc.)
Left: Catalogue: H. O'Neill and Co, NY, 6th Ave 1890-91 (Winterthur library no 18909100hone)
As technology improves and social demand broadens, factory production widens into **mass wholesale tailoring for women**, at cheapest levels from the 1890's, across UK, Europe and USA.

Left: J. and W. Campbell, Garment Factory, Glasgow, Scotland, 1898.
Right: Richman clothing factory, Cleveland Ohio, 1918.
Development of mass-made cheap wholesale tailored clothes for working class women from c 1890-95 in Britain... John Noble, Manchester, 10/6d costume in Cheviot serge, 1897. (Univ. of Brighton Teaching Collection)
Allen Foster, Golden Square London. ‘Walking Suit’ in serge, at 10/6d, 1897.
Left: Garment worker strikers, New York, 1909, in mass-made, tailored ready-to-wear (Kheel Centre archives, Cornell Univ. Lib.)

Right: Costermonger fruit seller, East End of London, drawn by Phil May, 1896, in ready-to-wear tailored coat, prob. made locally.
Lou Taylor, Univ of Brighton
[E.P.Taylor@brighton.ac.uk]

Second Hand Tailored Clothes for Women: Collecting, Renovating, Consuming in France, England and America. ... a huge and largely Jewish Trade, catering to poorest in society; building on research of Madelaine Ginsburg, Beverly Lemire, Manuel Charpy, Lucy Norris....

*Carreau du Temple – Paris*
Mid 19th century
Gustave Dore, *London Pilgrimage*, 1872
Left: Wentworth Street, Whitechapel
Right: Dudley Street Seven Dials. (British Library Wf1/1856)
Cleaning, redyeing, patching... nothing was wasted: Ladies riding habit skirts could be remodeled into children’s coats....


Concluding Comments:

We have been surprised at how little international published research we have found on some of the themes discussed here.

We hope to develop a clearer understanding of the diffusion of tailored clothes for women, Trans-Manche and Trans-Atlantique, 1750-1930, related to styles, functions, people, making, retailing, new technologies and related gendered and economic social consequences.
We will hold a virtual international conference on Sept 18th and 25th 2021:

‘Women’s Tailored Clothes across Britain, Europe and America, 1750-1920.’

Day 1 Sept. 18th ‘Tailored clothes for women in Ireland-1750-1920 in the context of Irish social history.’

Day 2: ‘The Transnational Diffusion of Women’s Tailoring style across Britain, Europe and America: 1750-1920.’

We thank ACORSO for some financial support.
For further information contact the conference organiser, Dr. Suzanne Rowland:
S.Rowland2@brighton.ac.uk
Final Outcomes – Résultats:

- Learned journal articles by members of our RIG

- A special edition of ‘Apparences’?

- A Second Research day

- A final conference

- Possibly a book.
We hope to make new contacts with curators in museums across Europe- to help us.

Si vous souhaitez travailler avec nous, veuillez contacter Lou Taylor: [E.P.Taylor@brighton.ac.uk]

Merci de votre attention