

Gertrude Smith House Dolls by Pete Ballard

Ann c. 1811

Ball Costume is of peacock blue georgette woven with silver and gold thread in an over-all pattern of dots. The border is of metallic thread. This is an East Indian sari material, popular at this time because of Napoleon's invasion of Egypt and the exotic materials he found there from the East. The **gown** is the "empire" style, a style that originated in ancient Greece and was revived in England after the French Revolution; it was made popular by the Empress Josephine of France. The "empire" style has the **bodice** ending just at the bust line, where the skirt begins and falls straight to the floor. The line is simple. She wears a **train** that is suitable for "entering" a ballroom and promenading. For dancing the train, which is detachable at the shoulders, is removed. She is wearing a parue of **jewelry**, a tiara, necklaces, earrings, and hair ornament of gold filigree, sapphire blue crystals, pearls and gold beads. Her **hair** is dressed in the Grecian style with a fringe of curls around the face and coils of hair wrapped toward the back. Following the whimsical style of the day, it is wrapped with a bandeau of matching material with a jeweled **broach** at the back of the head. In her white gloved hand she carries a **fan** of peacock feathers on a base of gilt straw.





Donna c. 1821

Summer Walking Costume is of white cotton printed with green leaves, roses and varied blue flowers. Trim is of rose sarsnet, in this case a “faux” sarsnet. In this decade sarsnet was a popular material of thin silk with a taffeta weave and a slight sheen. This is the closest match to be found. **Bodice** has a short waist, popular in the decade. Front has a stomacher, a V-shaped insertion in front, of white batiste with embroidery and cutwork. Bodice is edged at the neck with a double row of rose cording and a wide, decorative pleating of white printed material scalloped and edged with rose cording with decorative rosettes at the front closing. **Sleeves** are long, loose and puffed at the wrist with decorative rose cording. Bodice is belted at the high waist and closed with a mother-of-pearl buckle. **Skirt** is long, to the floor, with a high waist gathered at the back

and straight in front. The hem has a rouleau, a round wadded cording, that gives the skirt a bell shape at the hem. Under this is a dust ruffle of white, embroidered cotton. Near the hem the skirt is decorated with a wide flounce of pleated and scalloped white printed material edged with rose cording. The flounce is centered with a wide tuck of rose material with decorative covered buttons at the front closing. **Bonnet** is of rose material lined under the brim and covered on top with white lace. The under brim has ribbon loops of rose material with long ties hanging down the back until needed. The upper brim is decorated with rose ribbon in a loop and rose and pink ostrich feathers. She is holding a walking stick **Parasol** of rose material; she is also holding a **Monocle**, a popular accessory of the day, on a silver chain, and carrying a **Reticule** – a purse of white crochet. A **Necklace** of coral beads and a **Boa** of rose ostrich and marabou feathers, with tassels at the ends, complete the ensemble.

Rosemary c. 1831

Fall Costume is of pea-green satin. **Skirt** is the “romantic length” to above the foot, and undecorated. **Bodice** is undecorated and has *gigot du muton*, or leg-of-mutton sleeves with cuffs of black, embroidered lace. A **canezou**, a short cape of a style popular in the 1830’s with short or long ends held at the waist with a belt, is trimmed all around with a ruffle of black, embroidered net. It is closed down the front with matching satin bow-ties. A **reticule** or small purse is of gold metal and held by a clip on the belt. **Bonnet** is of matching satin trimmed around the brim and base of the crown with black lace. It is decorated with a demi veil of embroidered net, matching satin ribbon bow with long ends and black ostrich and coque feathers. The under brim is decorated with poppy-red gathered silk and matching ties. Under the bonnet she wears a **cornette**, a cap of fine linen or cotton and lace. Her cap is of white cotton batiste and lace, decorated all around with a ruche of white cotton gauze. A cornette can be worn indoors or outdoors under a bonnet. **Muff** is of black, Hudson Bay seal lined with poppy red silk. **Slippers** are dark green tied with black satin ribbons. **Gloves** are poppy red.





Iola c. 1841

Fall Costume is of garnet taffeta. **Bodice** is fitted to just below the waist and is without decoration. The sleeves are straight and fitted to the wrist. **Skirt** is simple, decorated only with two tucks. **Sash** of Indian red taffeta loops at the waist with tassels at the ends. **Cape** is a short cape, decorated with two simple tucks. **Bonnet** is of darker garnet taffeta, lined and edged around the brim with Indian red taffeta. The under brim is edged with a small white pleating. The top brim is decorated with bows and ends of wide French silk dotted ribbon and red berries. It ties under the chin. **Muff** is of brown ermine. **Gloves** are poppy color.

Jane c. 1851

Spring Costume is of gray cotton plaid with light gray, black and blue. **Skirt** is decorated with three tiers of ruffles, each edged with a trimming of pale lilac. **Bodice** is fitted to below the waist in front and back and decorated in front with a narrow panel of black buttons edged with pale lilac trimming. **Sleeves** are small, bell shaped and edged with pale lilac trimming. The under sleeves are full, white cotton with a panel of white lace. The short cuffs are of white lace. **Gloves** are petunia purple. **Bonnet** is of lilac faille, edged on the under brim with white lace. The top brim is covered with cream embroidered net with a ruffle or "bavolet" back. It is decorated with lilac faille ribbon with a picot edge. Purple and lilac colored silk flowers also decorate the bonnet. Ribbons tie under the chin. **Shawl** is of white, embroidered net. She carries a **bandbox**, beautifully reproduced for the doll by Jane Van Hoven.





Gayle c. 1861

At Home Costume is of slate gray taffeta plaid with light gray, dark gray and blue and with an all-over pattern of black velvet dots. Skirt is hooped and undecorated. The short overskirt is divided at the front and edged all around with black velvet. Bodice is fitted to the waist with a decorative band of black velvet, pointed at the back and shoulders then coming to a point at the waist front. The points are decorated with medallions of jet and caviar beads. Collar is of white crochet lace. A jabot of gathered white dotted net is pinned with a medallion of jet and caviar beads. The lower portion of the jabot is held in place with a crosspiece of black velvet ribbon, anchored with matching jet medallions and caviar beads. Sleeves are large, bell sleeves, slashed in front to the elbow, edged with black velvet and on the underside with white lace. The sleeve is held in place with a crossbar of

black velvet and medallions of jet and caviar beads. The full under sleeves are of white cotton with white crochet lace cuffs. Sash is of black velvet and ties at the waist with long ends at the back. Handkerchief is of drawn white linen.

Robyn c. 1873

Winter Visiting Costume is of deep sapphire blue velvet and deep sapphire blue taffeta with a border all around of mink fur. **Skirt** has a deep box-pleated flounce of velvet; each pleat is centered at the top with a medallion of jet and caviar beads. The over skirt of draped taffeta is bordered with mink and ends with an ample train also bordered with mink. The **basquine** or fitted jacket-like bodice, ends with a short skirt or peplum and is of velvet. The over sleeve is bell-shaped. The under sleeve is of taffeta and straight to the wrist and gathered at the cuff. The basquine is trimmed all around with mink. At the basquine back is a flounce of lace and ribbon loops and ends. **Bonnet** is of taffeta edged with black lace. The under brim is decorated with a flounce of black lace, pansies, and violets. The over brim is trimmed with puffs



of taffeta decorated with violets. At the back is a flounce of black lace, violets, and a bow of velvet ribbon. The bonnet ties under the chin with velvet ribbons. **Muff** is of mink, held around the neck with a blue velvet cord, and has a small bouquet of pansies and violets held with pea-green velvet ribbon.

Patricia c. 1885



Reception costume with **bodice** and **train** of powder blue moiré. **Bodice**, the cuirass style, is “scooped” to the bosom in front and edged all around with a narrow gathering of white net. The high collar at the back ends at the neck front. The bodice is closed with covered moiré buttons down the front. An insertion, or dickey, is of white lace over cream satin, gathered at the neck with a narrow cord of moiré. The elbow length **sleeves** end with wide cuffs of lace and powder blue satin loops. **Train** is of matching moiré and draped in the style of the tournure or bustle, decorated down the back with wide loops of blue satin. The wide, circular train is edged with a wide dust pleating of cream satin and an all over gathering of pale blue tulle under a gathering of wide white lace gathered with moiré piping. **Skirt** front is of rows of gathered white lace over gathered pale blue tulle. The hem has a dust pleating of cream satin. A draping of moiré is

over the hips. Hair is dressed high and decorated with roses and pearls. **Fan** is of rose colored ostrich feathers with white mother-of-pearl sticks. **Bracelet** is of pearls. **Pin** at the neck is antique and of real seed pearls mounted on mother-of-pearl. **Nosegay** at the bosom is of silk roses and blue ribbon, edged with white lace.

Wilma c. 1891

Ball Costume for a young lady is of pale mauve satin. **Skirt** is undecorated but for a loop for dancing toward the back of the full train and has a dust ruffle of white lace and pleated satin under the hem. **Bodice** is the “cuirass” style, boned to fit smoothly over the torso, ending with satin piping and a fringe of silver caviar beads. **Sleeves** are short, full, puffed sleeves of satin under pink tulle, spangled with silver sequins. A **Cuff** of spangled satin is over each sleeve. A **Yoke** of wide white lace over pink tulle, spangled with silver sequins, outlines the décolletage and falls to the waist in front. Piping of satin trimmed with a fringe of silver caviar beads is arranged across the bust. **Gloves** are white and elbow length. A **Nosegay** of pink roses, leaves and white lace and a **fan** are her accessories.



Kate c. 1904

Summer Afternoon Costume is of sky blue “lingerie” cotton. **Skirt** is fitted to below the knees and flares up to the upper back creating an apron effect edged all around with a wide tuck, ending at the upper back with a bow-knot with ends to the back hem. **Blouse** or “waist” is full in front, drooping a bit over the belt; bishop sleeves, full to the elbow, are fitted to the wrists, covered with white net tuckings and edged with white lace; high necked Gibson collar has fine white lace over blue cotton, the wide, double yoke is of white lace edged at its width with a wide sky blue tuck, edged with crochet balls; crochet ball tassels decorate the front. **Belt** of matching material has large mother-of-pearl buckle. **Hat** of matching sky blue cotton is pleated around the under brim with white tulle with embroidered white lace at the edge;

the crown is covered with the same tulle and white lace. The top brim is decorated with white dotted tulle and sky blue ostrich feathers. Face veil of blue tulle is pinned to back of hat with pearl hatpins. **Parasol**, enameled cream, is of matching material, flounced and edged with white lace. **Handbag** of white crochet has carved ivory clasps.

Louisa c. 1906

Afternoon Costume for Fall. Overgown is cream embroidered net, scalloped at the hem. Bodice is fitted with a high, Gibson collar and capped sleeves edged with velvet piping. Undergown is of cinnamon taffeta with wide pleating at the hem. Bishop sleeve is cinnamon taffeta, full to the elbow and fitted at the lower arm with pleated net and lace. Belt of cinnamon taffeta is decorated in front with lace medallions and pearl buttons in front and back. She wears a pearl brooch and earrings. Hat is of chocolate velvet with matching ostrich feathers. The underbrim has a large medallion of cream lace. She wears a scarf of stone martin furs.



Gertrude c. 1908

High School Graduation Costume is of white cotton material. **Bodice** or “waist” is of white cotton with a high Gibson collar and matching yoke of embroidery and lace insertion. Collar and yoke have button front. Wide panels of embroidered cotton edge the yoke from front to back. Bishop sleeves are white cotton cutwork and embroidery, ending at the wrists with wide, embroidered cuffs. **Skirt** is gathered at the waist and extends to the ankle, with cutwork and embroidery, and is scalloped at the hem. Sash is of white cotton and belted with a mother-of-pearl buckle. **Hairbow** is of wide, petal-pink, silk satin. She carries her high school diploma.

Virginia c. 1909

Dinner Costume of wine velvet has an empire skirt, banded at the corsage with scarlet “peau de soir” and caught at the lower left with a medallion of black bugle beads.

Bodice

has a choker collar of black net over pink chiffon, embroidered with jet black bugle beads and black caviar beads with bertha of black bugle beads on black net; over sleeve is of wine velvet, under sleeve is of scarlet “peau de soir” and the fitted sleeve is of black net embroidered with jet black bugle beads and black caviar beads.

Gainsborough Hat of wine velvet has under brim of crimson “peau de soir”; large crown is trimmed with a wide band of crimson “peau de soir” and caught at the side with a buckle of diamante. The hat is trimmed with ostrich plumes and held on the head with a large diamante hatpin.

Lorgnette has long, gold metal chain. **Boa** is of wine colored ostrich feathers with wine silk tassels at the ends.



Cynthia c. 1909

Bridal Costume is of ivory satin. **Bodice** is white embroidered tulle over ivory satin. The yoke has a high Gibson collar edged with satin and short, lace undersleeves. The overbodice is of ivory satin with a portrait neckline and short sleeves. The bodice is draped to the left and caught with a corsage of ribbon and rose buds with long ribbons with lovers’ knots. **Skirt** is of white embroidered tulle over ivory satin. The overskirt is of ivory satin cut to a high waist and divided at the left, floor length in front with a long train in the back.

Bridal Cap is of ivory embroidered tulle, gathered at the top with a circle of pearls. A short, ivory tulle nose veil in front is caught at the sides with ivory satin bows, as is a band of lace under the chin. The veil is arranged in a long train at the back. She carries a bridal bouquet with ivory satin ribbons tied with lovers’ knots.

Miriam c. 1911

Summer Visiting Costume is of peach chiffon woven with silk stripes and printed in tones of peach with a floral pattern. **Skirt** has a high waist and is trimmed at the hem with a wide band of panne peach velvet. The skirt divides at the left side to the knees with decorative velvet buttons. **Bodice** has kimono sleeves edged with peach panne velvet. Bodice folds across the front to the left side. A sash is tied with a bow and velvet florettes and has tasseled ends. A collar of fine lace has a wide flounce with a high necked, Gibson collar edged with peach satin piping. A brooch of silver filigree is at the throat. **Cartwheel Hat** is of natural straw decorated with peach taffeta ribbon, peach tulle, peach coque feathers and silk roses. **Fan** is of natural straw.



Sylvia c. 1913

Afternoon Costume is of silk printed in a pattern of black and gray. **Skirt** blouses briefly to two flounces edged with double rows of black velvet then continues to the floor. **Bodice** has an under bodice of fine white lace over white satin with undersleeves of white organdy edged with matching lace. Over bodice is of matching printed silk with kimono sleeves and a wide portrait neckline edged in the thinnest black gauze flounce, edged with black lace. Bodice ends at the high waist with a wide sash of black velvet with a wide bow and large mother-of-pearl buckle. She wears a cameo pin at the throat and a necklace of jet. **Toque** is of black velvet draped to the high back with a large loop. It is decorated with black coque feathers. She wears a black face veil. **Muff** is of black fox.



Lucille c. 1919

Ball Costume or “robe de style” of black velvet with lilac taffeta underdressed has a sleeveless bodice that wraps to the hips at the sides with velvet crushed around the hips. The overskirt is of black chiffon embroidered all over with paillettes or small sequins, to lay on the material like fish scales. The embroidery is of white , silver-gray, gold and rose paillettes with floral designs in black with silver beads. The underskirt is of black velvet, uneven at the hem and lined with lilac taffeta. **Fan** is of ombre ostrich willow plumes in red. **Shoes** of lilac are decorated with silver and rhinestones. **Jewelry** of multi-bracelets and large earrings were a fad of the time as were fancy combs for the hair.

The “robe de style” was revived at this period by the House of Lanvin in Paris. It echoes the wide pannier skirt of the 18th Century. It uses small pads or small hoops to widen the hips. The style was

popular off and on during the 1920’s.