1860 - 1869

CLOTHING TRENDS

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1860 - 1869 Major features in men's clothing.

Below is modified from Wikipedia. Full article is at en.wikipedia.org/wiki/1860s_in_Western_fashion
It shows many excellent images and illustrations with sources. Excerpts of the article are modified in each section below – women, children, etc.

Styles were similar to the previous decade for all economic classes.

Working men, including farmers and laborers, still wore **country smocks** and trousers, or **shirts with vests** and neckerchiefs over trousers. Most wore coats in cooler weather, but poorer men bought coats second or third hand from used clothing stores or clothing street carts. Thus, they were fashions of the previous years.

Middle and upper-class men, including professionals and wealthy men wore **frock coats** with an all-around skirt that met in front. These were usually single-breasted and knee-length. Also, loosely fitted, mid-thigh ***sack coats*** became popular for less-formal business occasions or home wear.

Linen or cotton **shirts** had high upstanding or turnover **collars**. **Neckties** were wider and tied in a bow or a looped, loose knot, often fastened with a stickpin. Lower working classes usually tied a **handkerchief** around their necks.

Full-length **trousers** were generally of a contrasting fabric. Costumes consisting of a coat, waistcoat, and trousers of the same fabric were called a "**ditto suit**," or simply "suit", and were a novelty at this time.

Men's formal **evening dress** remained a dark tail coat and trousers, with a white cravat;
Top hats briefly became the very tall "stovepipe" shape, but a variety of other hat shapes were popular. During this time, the **bowler hat** gained popularity as informal head-wear. Stetson hats with wide brims (cowboy hats) were popular among cowboys and settlers.

NOTE- Images have been cropped to best show the clothing, rather than the overall portrait, photo, or illustration. This book/website was originally made for the Church of Jesus Christ, LDS, so there will be some images of early members, but also lots of fashion plates and museum clothing images.

1860 – 1869 - MEN, WORKING-CLASS CLOTHING.

(Working smocks were worn from 1700 through 1900)

Farmers still wore work smocks and trousers. 1800 – 1900 on.

DESCRIPTION: A Farmer in New York, David Whitmer 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 under his tough linen smock. He also wears a broad-brimmed, low crowned hat and heavy leather work shoes.

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

Details of Smock construction can be found in the 1800-1820 appendix.

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

1860 working men.

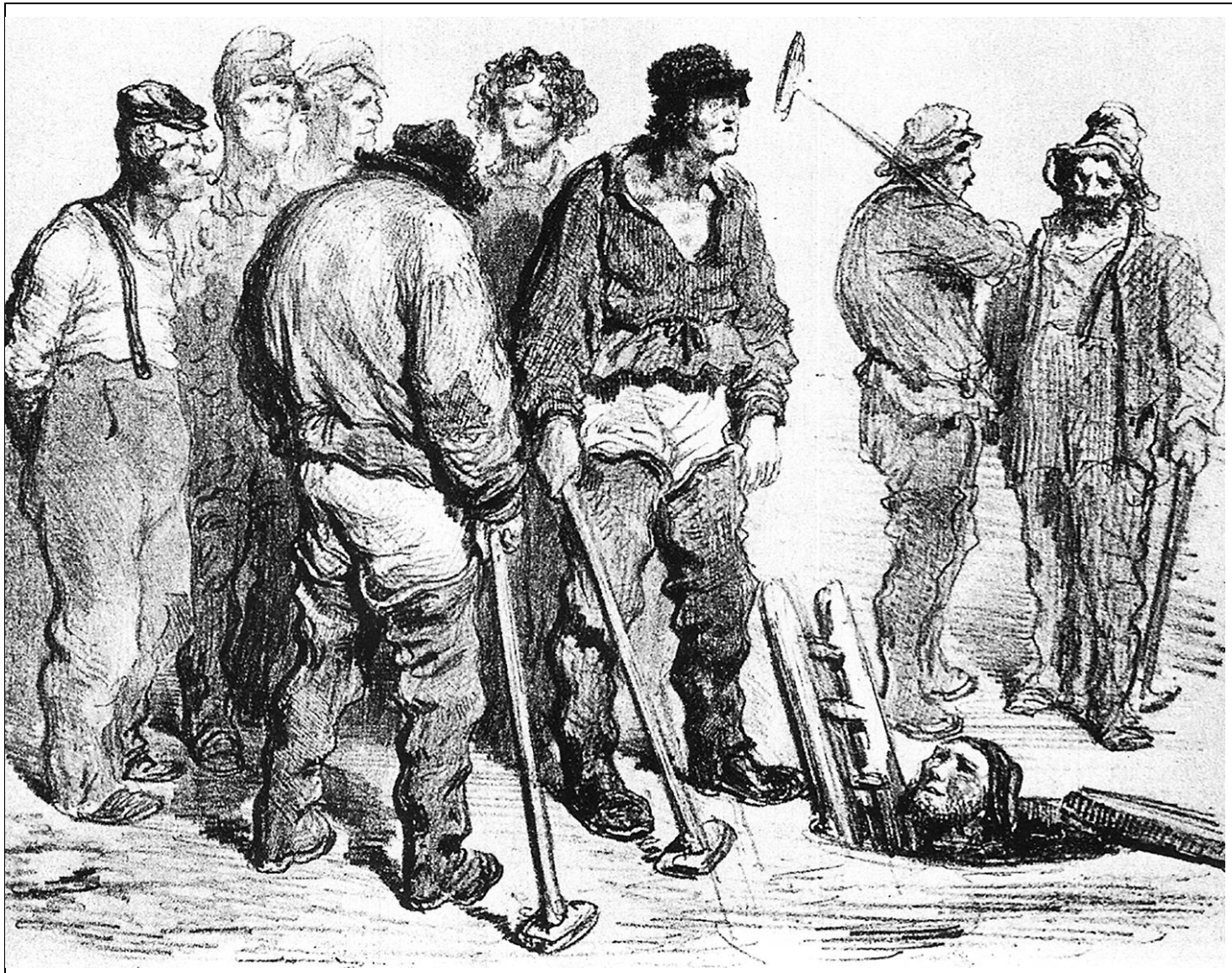
These men wear cotton shirts with and without collars. The head openings only extend half way down the chest, as shirts of the time were all pull-on styles. Fully button-front shirts didn't become common until the early 1900s.

The shoulder seam rests down over the shoulder 2 or 3 inches, as required by the standard shirt pattern seen elsewhere in this book. The modern reproduction shirts here have fuller sleeves, gathered at shoulder and cuff, which is wider than daguerreotypes of actual shirts of the decade.

Men aspiring to any fashion at all wore vests over their shirts, as the bare shirt often doubled as a night shirt, and was, therefore, "underwear." Suspenders of all kinds held up trousers, which were now uniformly front buttoned under a fly– no more broadfall trousers, and no zippers yet.

A scarf tied around the neck under the collar was standard, and men always wore hats out-of-doors. The hat top left is called a "pilot cap."

SOURCE: United American Costume Display.



Rumpled workmen cleaning a sewer, ca. 1860.

Wearing dirty hip boots of heavy leather, the center man has an open shirt over thick underwear and a narrow tie around his waist. The man next left has a similar shirt with many patches on the sleeve. The ties around waists may serve to keep their shirts out of the liquid waste below. The man far left in suspenders over a wooly sweater or underwear has a small clay pipe.

All men wear battered caps of thick cloth or leather, some with brims. The man far right wears a handkerchief over his nose and mouth (probably a very new worker). Some men hold sledge hammers or picks.

Rubber was being used for boots by then but was not a common material yet. Leather could be treated with a mixture of oil, wax, turpentine, and pitch to be quite water-proof and more pliable, even before 1835. (*Wiki.*)

SOURCE: Kybalova, Ludmila, Olga Herbenova, and Milena Lamarova. ***Das Grosse Bilderlexicon der Mode***. (Prague, Bertelsmann Lexicon, 1966). For additional authentic clothing of the poor in 1860, please view the BBC production: *Victorian Slum House* on YouTube.

1860-70 men. A poor immigrant's work clothing

Beneath this cotton shirt is the man's long-underwear top. The shirt opening only buttons half-way down the chest

The shoulder seam rests down over the shoulder a few inches, as required by the standard shirt pattern seen elsewhere in this book. This modern reproduction shirt has fuller sleeves, gathered at the shoulder seam with rolled-up cuffs.

Men wishing to look fully dressed wore vests over their shirts, this vest having a rounded collar.

His fly-front trousers are buttoned and slim. A pilot cap rests above the manakin.

SOURCE: United American Costume Display

1860s men. Poor man's clothing.

This outfit, though poor and raged, aspires to a little fashion. His cotton shirt has a collar and buttons half-way down his chest.

The shoulder seam of his sleeves is smooth at the top and hangs straight to his torn sleeve hems. This straight sack coat extends to mid-thigh with no seams or fitted darts.

A checkered vest is worn over the shirt and has a round collar. His bow-tie is a bit more formal than the usual scarf around the neck, but probably buttons-on at the back of the neck.

His trousers are a buttoned front-fly (no zippers yet) and are patched with mismatched fabric.

The hat is a pilot cap.

SOURCE: United American Costume Display

1860s men. Poor man's clothes.

This cotton shirt has a collar over his florid bow tie. Men aspiring to decent dress all wore vests over their shirts. This green, checked vest has 7 buttons, a side pocket, and no collar treatment.

The coat's shoulder seams rest down over the shoulders because the coat is too wide for the manakin, but is a smooth seam. This single-breasted coat has buttons and holes only on one side, and only as high as the coat should button. (former decades often had buttonholes all the way to the top of the coat front.) the lapel's edges are worn and ragged.

The trouser has a fly-front with tears and a darker patch.

The hat is a bowler, increasingly popular among all classes, but especially with the less wealthy.

SOURCE: United American Costume Display

1860-70s, men's lower to middle-class clothing.

This gold cotton shirt collar is folded over his red and blue neckwear tied in a bow. Men aspiring to decent dress all wore vests over their shirts. This pea-green checked vest has 7 buttons, two, low, side pockets, and a plain, curved neck opening.

The coat's shoulder seams rest down over the shoulders because the coat is too wide for the manakin, but are smooth seams over straight sleeves.

This single-breasted, two-button coat has wide, flabby lapels and collar with no stiffening. The lower coat front seems to have been cut at a flared angle below the buttons.

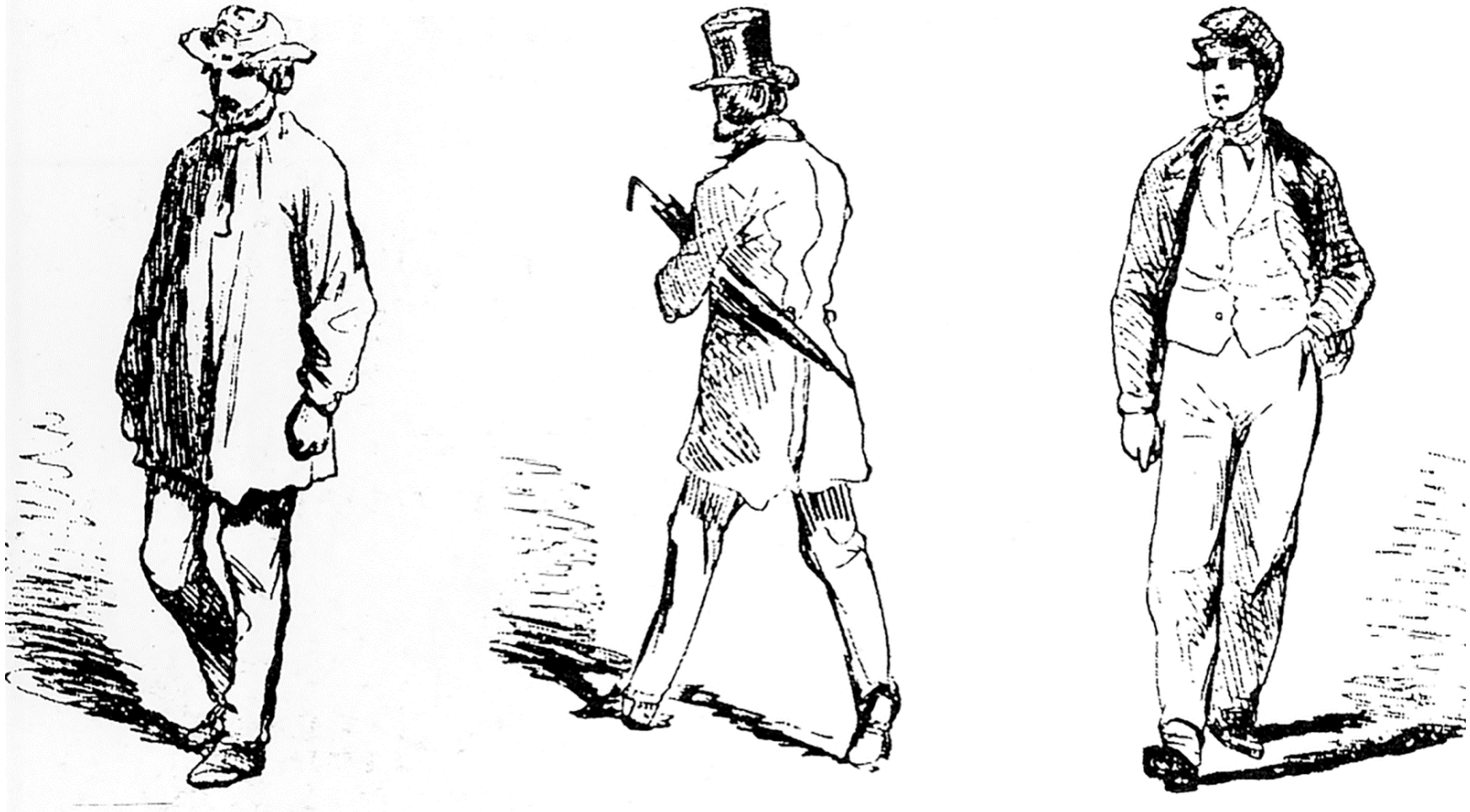
The beige hat is a bowler, increasingly popular among all classes, but especially with the less wealthy. Light brown ribbon surrounds the crown and edges the brim.

SOURCE: United American Costume Display

Thomas Job on a mule, ca. 1860s.

Thomas Job, a settler and scholar, wears an old tailored coat with light-colored work trousers. Riding boots rest in his stirrups. His hat is a high crowned felt, much worn. His hair is short, and his chin shaven.

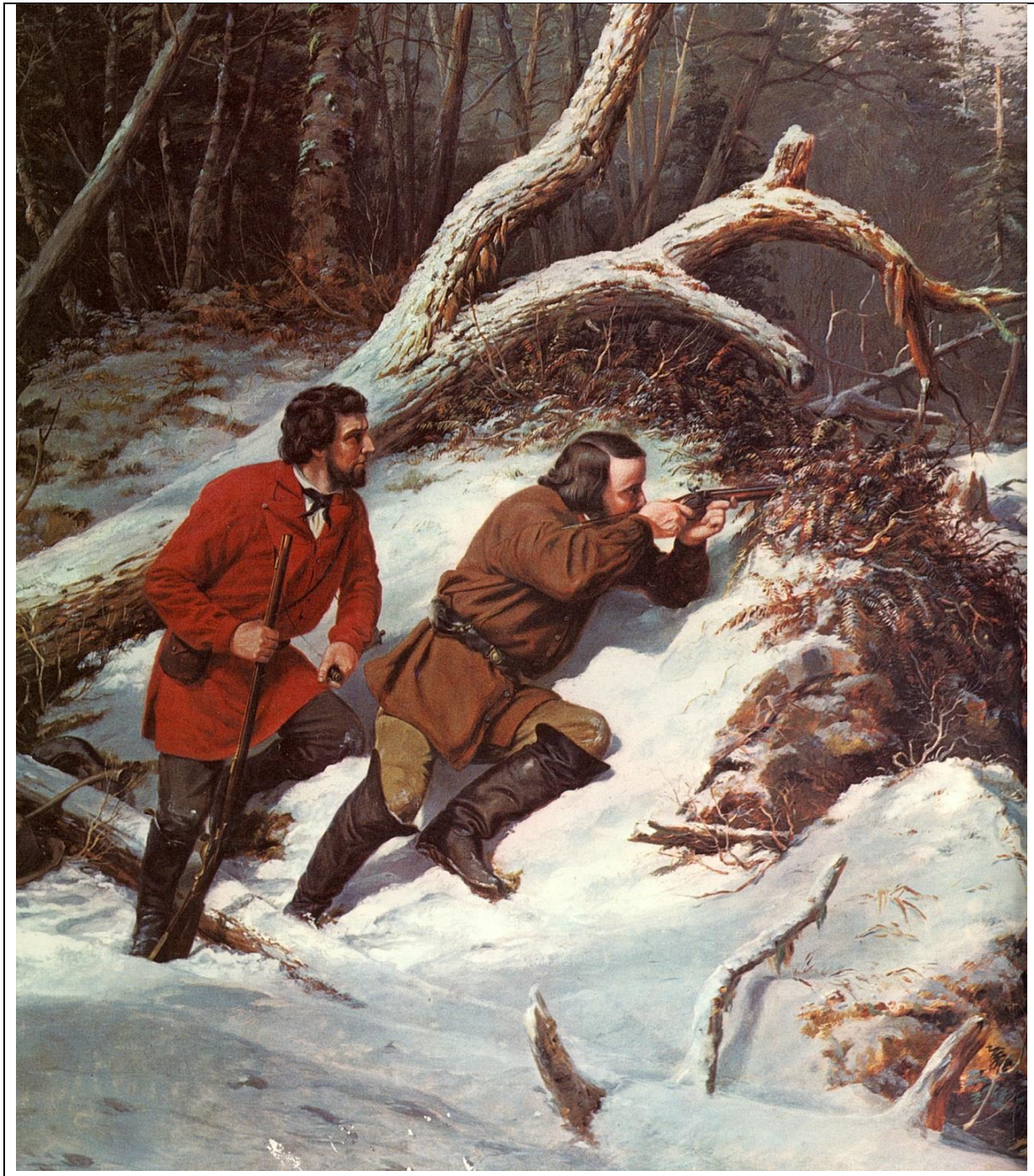
SOURCE: Compliments of author, Bliss J. Brimley**, *Book of Thomas* Job,** (American Bible Society, 1987). Free use.



Farmer, gentleman, and laborer, ca. 1863.

Drawings made from instant photographs illustrate human locomotion also show clothing of the 1860s. Left: Farmer in a battered hat and a worker's smock shuffles along. Center: a well-dressed man in a shiny topper, business coat, and umbrella strides in narrow, fashionable trousers. Right: young workman with a strong body has a slouchy coat, minimal tie, simple vest, and wide trousers. He wears a wooly, front-brimmed cap.

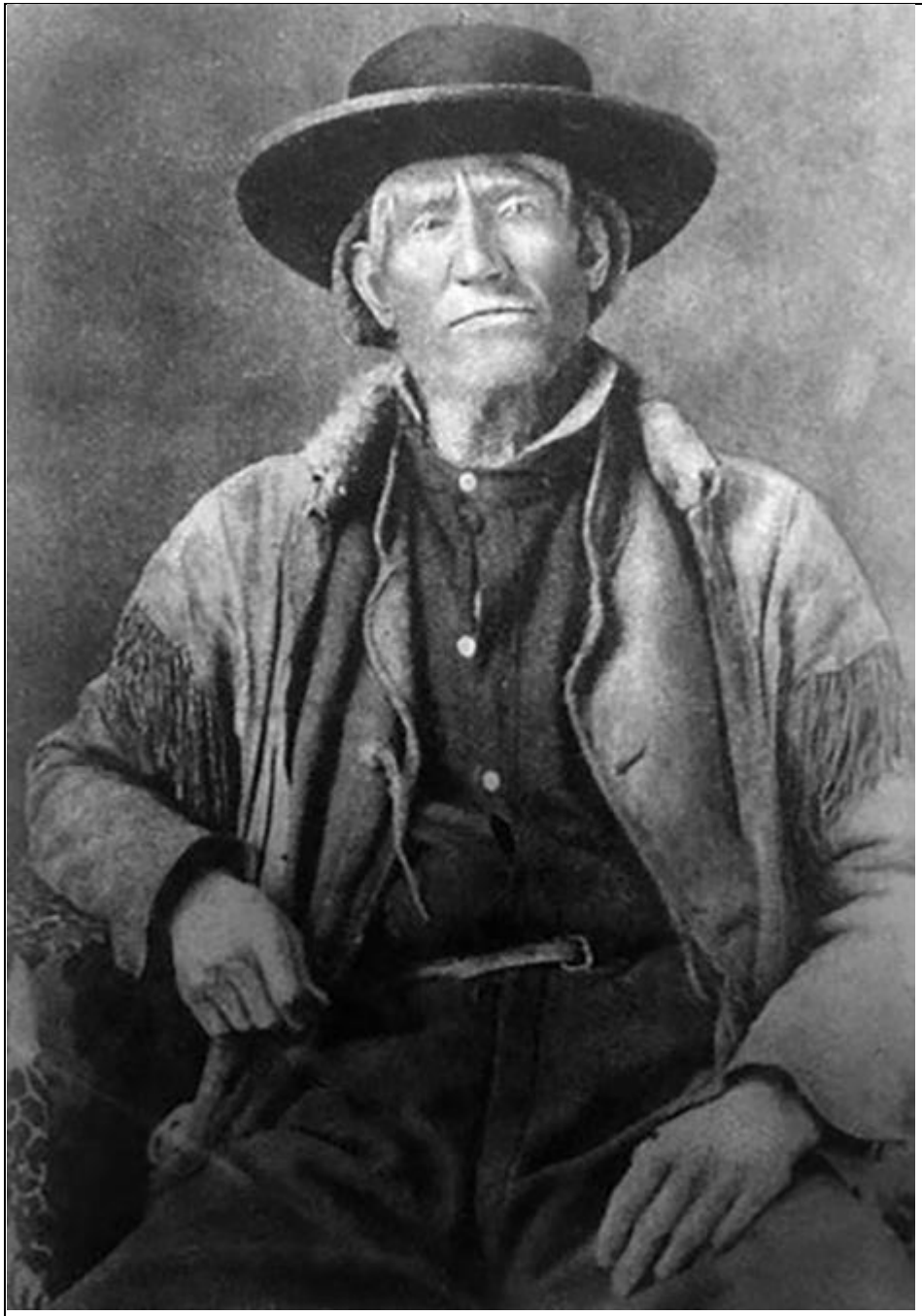
SOURCE: Drawn by Oliver Wendell Holmes, former Supreme Court Justice, studying human locomotion. From "Atlantic Monthly Magazine," 1863.



Hunting shirts of 1869 in Eastern U.S.

Detail of a painting of young hunters in the American Adirondack mountains, wearing warm winter clothing. Red and brown hunting shirts are long, heavy, wool tunics worn over other shirts and underwear. They open at the neck only with a collar and short placket and are gathered into cuffs at the wrists. Strong leather belts are necessary to hold a powder horn, bullet bag, knife, and other hunting accouterments. Their breeches reach down to wool stockings inside of knee-high boots. Sometimes winter hunting boots even covered the knees. Oddly, these men are not wearing headgear or gloves, which would certainly be necessary for warmth. But we can see longer hair on one, and a chin beard on the other.

SOURCE: Detail of "The first Snow; Deer Shooting on the Shattagee" by Arthur Fitzwilliam Tait 1855. *American Heritage Magazine,* August 1969.



Jim Bridger in a leather jacket and painted-black hat, 1840-80s.

Bridger's fringed, buckskin jacket of many years' wear was a signature piece over as many as 3 other shirts and coats, depending on weather. His straw hat is waterproofed with black paint and has an attached neck-hanging behind to block sunburn or snow. One wool coat ties shut through buttonholes. A narrow belt holds up loose trousers with a button front opening, a male convenience which was popular from mid-century on.

Jim, a Virginian, was an explorer exceedingly familiar with the west. One year older than Joseph Smith, Bridger became a hunter, trapper, trader, Indian fighter, and guide who preceded Brigham Young across the plains by many years. He was one of the first white explorers to see the Great Salt Lake. As the Church of Jesus Christ LDS members began their westward trek, Bridger met Brigham Young and discussed the Salt Lake Valley. Drawing a very accurate map on the ground for President Young, Bridger none-the-less expressed severe doubts that Salt Lake Valley could support agriculture at all.

SOURCE: Photo and information from assorted internet sites. See Wikipedia. Public Domain. Free use.

1850 – 1859 - WOMEN, WORKING-CLASS

1860s day dress on Jane Manning James, free-born, and first African-American convert.

This professional photo was taken when Jane Elizabeth Manning James was an older woman. Her 1860s dress of silk satin has a lace collar and a front placket that opens with small buttons. Her sleeves are roomy and have ornamentation sewn at the tops. She carries a handkerchief and her earrings are simple globe droplets.

Jane joined the Church of Jesus Christ LDS in Connecticut. After spreading the gospel to many other mostly black converts, she led a group of family and friends westward to gather with the Prophet Joseph Smith in Nauvoo, Illinois. The last half (400 miles) of their journey was made on foot because half of them could not afford train fare. Many arrived with worn-out shoes. Jane's trunk of clothing was lost or stolen along the way.

After her friends found immediate jobs in Nauvoo to work in Church homes, the young Jane Manning lived with the Joseph Smith Jr. family as a "daughter" and helped Emma Smith with her home and hotel labors. She married another black Latter-day Saint, Isaac James.

After traveling west with the Church, a daughter, Mary Ann, was born to Jane in May 1848—the first black child born in Utah. Despite daunting hardships, Jane was a great missionary and an exemplary Christian all her life.

SOURCE: Church of Jesus Christ LDS Archives. Information on Wikipedia. Free use.

Cleaning woman from Upplans, Denmark, 1860s.

This Danish woman came to America where she supported herself by cleaning homes.

She wears a simple gingham dress under a plain apron, and with a scarf over her hair. S popular at the time, gathers or pleats at her center waistline flare out toward the shoulders. Her waistband is inset. Sleeves are plain at the shoulders, but flare out a little to be gathered into cuffs at the wrist.

Unlike most people in daguerreotypes, she seems to be smiling.

Said to be from “New Rococo,” which has not been identified online.

Marianne Able wore a pioneer prairie dress of 1860s.

This is an original dress of high-quality cotton twill. It is a wrapper dress that expands at the waist during pregnancy. Three bone buttons fasten the yoke. Full sleeves are gathered at the shoulder seam and above the wide cuff.

This original hat was woven of Cuban palm leaves, 150 years old.

SOURCE – Judelka Castro, Putnam Publishers.

Working emigrants to America leave Plymouth, England, 1863.

Mixed nationalities of LDS emigrants to America gather on the docks at Plymouth, England. Most wear headgear of some kind, from the tallest top hat to small children's caps. Many men wear top hats, pilot caps, or tam o'shanters with coats and warm sweaters. Virtually all the women wear a shawl, apron, and bonnet, some with day caps underneath. One carries a basket of food, and a jolly woman has put an empty basket over her head for shade against the bright sun. On the extreme left appears a woman's hat with an unusual brim flopped forward. There are few children in this picture, but all wear indistinct coats, trousers, and caps.

SOURCE: Daguerreotype from Mary Bywater Cross, *Quilts and Women of the Mormon Migration, Treasures of Transition*, (Nashville, Tennessee, Rutledge Hill Press, 1996). Original image from Church of Jesus Christ LDS archives, used by Cross.

Permission from Lindsey Leslie at Rutledge Hill Press, Nashville Tennessee.

1860 MEN, UPPER AND MIDDLE-CLASS

1860 - 1869 Major features in men's clothing.

Below is modified from Wikipedia. The full article is at en.wikipedia.org/wiki/1860s_in_Western_fashion . It shows many excellent images and illustrations with sources. Excerpts of the article are modified in each section here – women, children, etc.

Men's styles were similar to the previous decade.

For best wear, **frock coats** with an all-around skirt meeting in front were usually single-breasted and knee-length. Loosely fitted, mid-thigh ***sack coats*** became popular for less-formal business occasions or home wear.

Linen or cotton shirts had high, upstanding or turnover **collars**. **Neckties** were wider and tied in a bow or looped, loose knot, fastened with a stickpin. Lower working classes usually tied a handkerchief around their necks

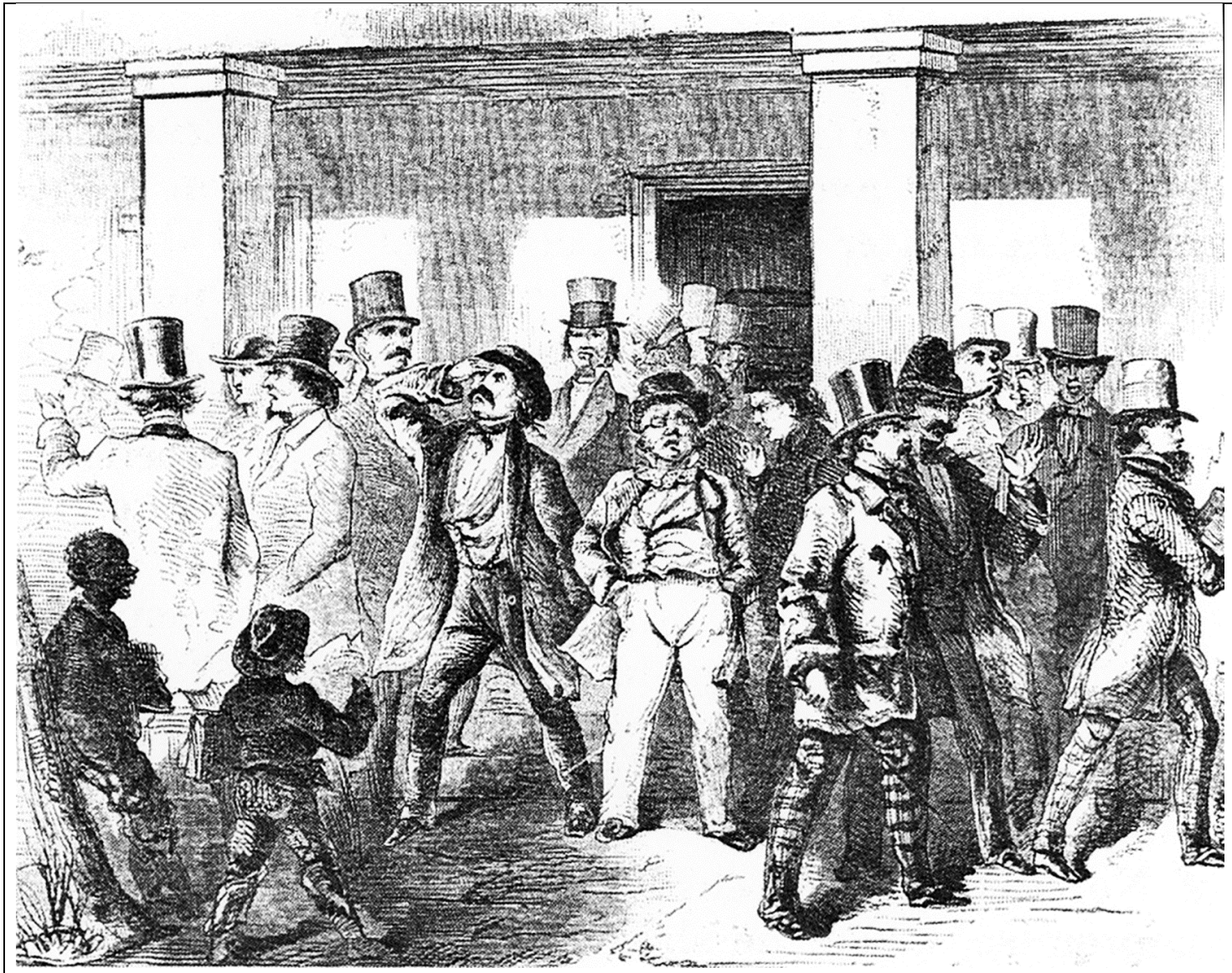
Full-length trousers had generally been of a contrasting fabric. Now, costumes consisting of a coat, waistcoat, and trousers of the same fabric were called a "**ditto suit**," or simply "**suit**" and were just coming into fashion at this time.

Men's formal **evening dress** remained a dark tail coat and trousers, with a white cravat.

Men's **hairstyles** were gradually changing, allowing for **facial hair** of beards, mustaches, long sideburns, and muttonchop whiskers. There was great variety in style and hair length for men.

Top hats briefly became the very tall "stovepipe" shape, but a variety of other hat shapes were popular. During this time, the **bowler hat** gained popularity as informal head-wear. Stetson hats with wide brims **(cowboy hats)** were popular among cowboys and settlers. Working men still wore slouch hats of many kinds, and a lower style of the pilot cap was often seen among them.

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



A variety of coats, hats and trousers in Missouri, ca. 1861.

A City Council Meeting adjourns after discussing slavery. This print shows men's coats of both rich and poor, some with shawl collars and some with notched collars. A variety of medium to white trousers are seen, as well as two pairs in large plaid on fashionably, slim trousers.

An abundance of top hats mix with ordinary felt, broad-brimmed hats. Most men wear different heights of felt or silk top hats, but one man on far right, and one just coming out of the doorway, seem to wear tall straw hats. There are many styles of mustaches, as well as some chin beards, and one pair of spectacles. Most seem to be working-class to higher-class men. There are a young slave and a newspaper boy in the foreground.

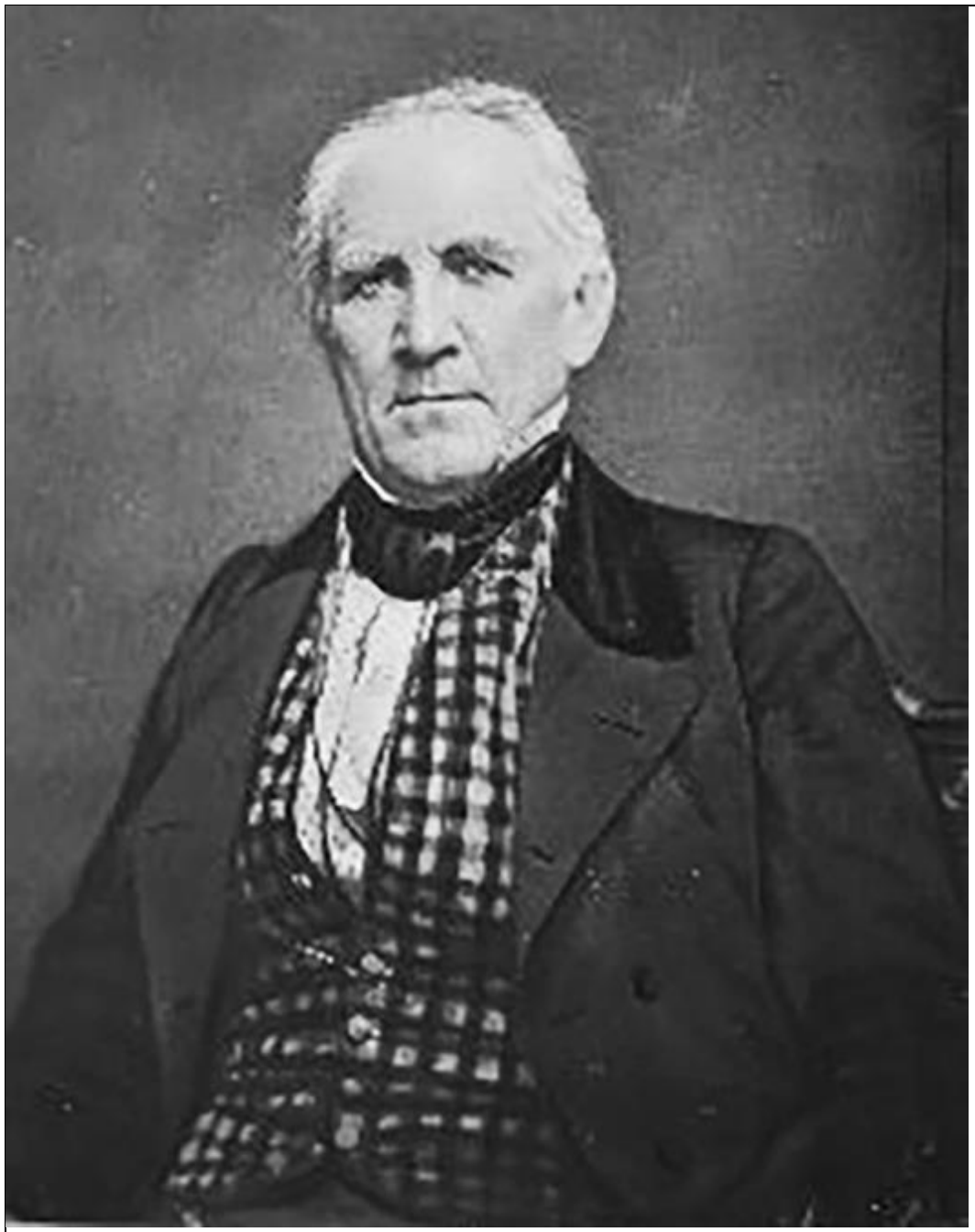
SOURCE: "Debate Over Slavery in Missouri, " an illustration in the *Review of the State Historical Society of Missouri* at the University of Missouri, Columbia, in the Ellis Library.

Men's summer linen clothing. 1850s-60s.

John Van Cott wears a very pale colored suit, perhaps white or natural linen, best for its "breathability" in the hot, humid weather of Mid-American summers. His double breasted vest seems to be of figured silk with a double chain across for his pocket watch. There is no fullness at the top of his coat sleeves, indicating this is an 1840 to 1860s suit with matching coat and trousers. He could go on wearing those light colored trousers in moderate fall weather with a darker coat.

Van Cott was born in Canaan, New York, from ancestors that came from Holland. He accepted the teachings of the Prophet Joseph Smith in Nauvoo just before Joseph was martyred. On missions to preach the gospel in 1852, Van Cott went to England, and later to Scandinavia, twice as Mission President. He became very influential with the Scandinavians, who were joining the Church in thousands in the last half of the Century. He retired to Sanpete County, Utah, among the numerous Scandinavians there, enjoyed their neat and thrifty ways of farming, and tried to perfect his Danish language skills with them. He died in Salt Lake City, 1883.

SOURCE: Data from the Internet, but image source unknown. Retouched for clarity by Carma.



Sam Houston in a bold checkered vest and a coat with velvet collar, ca. early 1860s.

As governor of the new state of Texas, Houston wears a favorite checked vest, which is seen in several daguerreotypes over a multi-year period. Later color artists have shown the vest in red and white, and some in royal blue and white. In either case, it was a highly visible symbol of his powerful personality!

His double-breasted coat is a deep color, like chocolate or indigo, with a black velvet collar and fabric-covered buttons. As the usual style, buttonholes appear all the way to the lapel top but were not used. A shirt with lace ruffles is below a wide, black, silk cravat, tied with a double knot in front. A watch chain is draped across his chest.

SOURCE: Online under “Sam Houston Images.”

Joseph F. Smith in men's suit, Newest LDS Apostle, 1866.

Joseph F. Smith is shown as an LDS apostle at age 27, wearing a suit with a matching coat, vest, and trousers. His coat has a velvet collar above regular fabric lapels, called a "Chesterfield." The sleeves are long and comfortable but narrow down to his wrists. He wears a double-breasted vest with a wide shawl collar and fabric-covered buttons. His shirt likely has tucks down the front which we cannot see, but the collar is partially folded over a dark, square knot tie.

In the new mode of suit, the vest, coat, and trousers were made of the same fabric, which unity had not been seen in earlier decades. His face is clean-shaven with hair parted on one side and combed straight back.

Joseph was the nephew of Prophet Joseph Smith, and son of Patriarch Hyrum Smith, both of whom were assassinated in the boy's youth. After walking to Utah Territory with his mother and siblings, Joseph was left an orphan at the death of his mother when he was 13. At 15 he was sent to the Sandwich Islands (Hawaii) as a missionary, earning his transportation as a dock worker in California. At age 22 he served a Church mission to Great Britain.

Later, after serving seven terms in the Utah territorial House of Representatives, Smith became the newest President and Prophet of the Church of Jesus Christ of Latter-day Saints in 1901. He died of pneumonia in 1918.

SOURCE: Online articles provide history. The source of this image is unknown but is probably in the LDS Historic Archives.

Erastus Snow, Chesterfield Coat, velvet collar. 1861.

DESCRIPTION: A coat with a velvet collar is called a "Chesterfield." Classically, it was knee length. Still striking and popular into the 21st century, a Chesterfield coat may be of various lengths on men and women.

Snow's hair is conveniently short and has no sideburns. On his shirt is a jeweled button at the collar, but we see no tie in this portrait. What vest we can see has a long opening at the bosom. The sleeves of his coat are very roomy, and, at this date, still, no padding was used on the shoulders.

An LDS Apostle, Snow spent most of his life leading the Church of Jesus Christ LDS in the burning hot desert summers of southern St. George, Utah. Apostles traveled around the Utah territory conducting meetings and official actions for the Saints. Snow loved his people in their efforts to farm and build up the South of Utah. A bronze bust of him stands in a prominent place in the gardens of the St. George Tabernacle.

SOURCE: Online at - http://signaturebookslibrary.org/establishing-zion-%E2%80%93-photos/14-erastus-snow/

Heber C. Kimball with M-cut coat lapel and brightly patterned silk tie. 1860s.

DESCRIPTION: Kimball has a tie decorated flamboyantly in colored silk, with his narrow collar barely turned down over it. His double-breasted vest has a simple notched collar and is draped with a gold chain holding his pocket watch lower down. Note that Heber's coat (not vest) has an M-cut lapel, very fashionable during that era.

An intelligent and energetic man, Heber was in the habit of being clean-shaven on the lip, cheek, and chin, with neatly clipped sideburns reaching down to become “muttonchops” below his chin-line.

We have no pictures from younger years when Heber was a maker of common, "red pottery" items for ordinary people. But a few from his later life show him as a vigorous and persuasive missionary and Apostle for the Church of Jesus Christ LDS.

SOURCE: Seen in- Orson f. Whitney, *Life of Heber C. Kimball.* (Salt Lake City, UT. Stevens & Wallis Inc. Publishers, 1945) Public Domain.

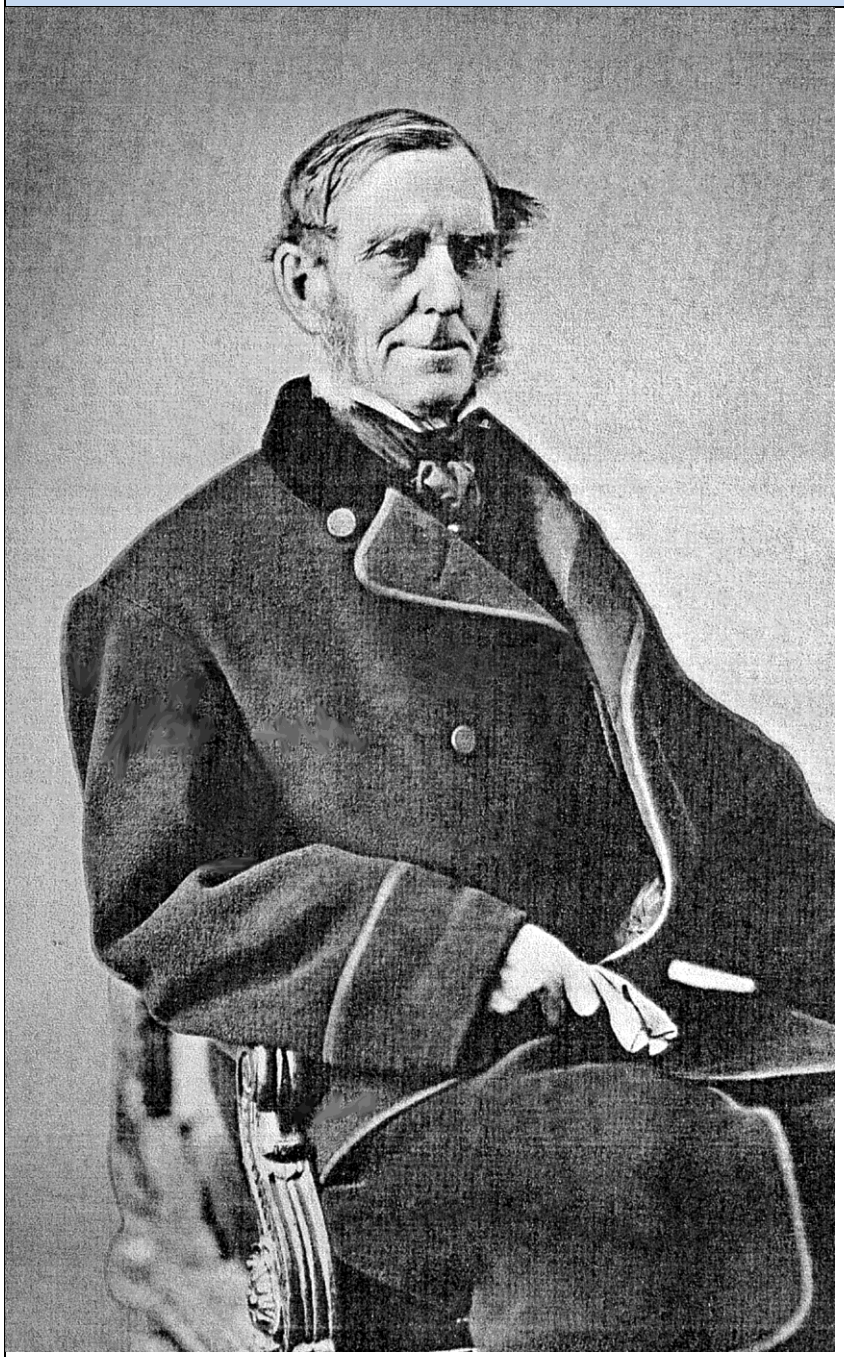
Actor, Salt Lake Theater. 1860s

While fabric was available for costumes, lace and decorations were scarce. All the white portions of this costume are made of ruffled and punctured paper, worn VERY carefully.

The actor plays a Shakspearian nobleman.

Source has become lost.

1860s Men's Outerwear



Overcoat of Henry Stanberry, ca. 1860.

Stanberry was US President Andrew Johnson's U.S. Attorney General until 1866. The greatcoat worn here appears much too big for him, but plenty warm. The lapels of this coat can button up to the throat in extreme cold but seldom do. All edges of the opening and cuffs are bound with heavy silk tape of a lighter tone. His dark Chesterfield collar is silk velvet and the cravat ties in a large knot of silk. He holds a light-colored glove.

Henry's hair and sideburns are graying and his blunt-cut hair flares out at the temple and whiskers below.

Stanbury resigned as Attorney General in order to defend Andrew Johnson at his impeachment trial – which Stanbury barely won despite being exceedingly ill at the time.

SOURCE: Tanner Marshall Carrington, *History of Court Lawyers in Ohio,* (American Historical Society, 1934). Images of Stanberry in this is coat are found many places online under his name. Public Domain.

Man's heavy woolen coat, ca. 1860s.

DESCRIPTION: Jens Christian Andersen Weibye's heavy, double-breasted coat has 1 ½ inch buttons and buttonholes on its lapels up to the velvet collar. The buttons are covered with the wool of the coat. The same wool binding surrounds the silk-velvet collar. Under his mustache and short beard is a simple, narrow tie in a small bow knot.

Jens was president of a company of 210 Saints traveling to Zion on the *Franklin*. Measles spread through the passengers, resulting in 3 adults and 43 children buried at sea, one of whom was Hans' darling 1-year-old daughter. Still, they tried to keep up their spirits and obtain needed exercise by dancing on deck almost every night. There would be people in the company who could play instruments for much-needed music, which inspired their healing and faith.

SOURCE: Church of Jesus Christ LDS Archives and Mormon immigration indexes on the Internet. Free use.

Man’s long frock coat, ca. mid-1800s.

A frock coat was usually of wool broadcloth, or cheaper wool, or heavy linen, with interior waist pockets. Lined with silk in the body, or cambric in printed colors in the sleeves, it could be as short as the knees in the earlier 1800s but later was usually to the calf with the coat skirt attached to the fitted waistline.

A full lining would be in any wool coat, but linen coats for summer had little lining. The center-back vent is slit to the waist. Strong muslin pockets hang inside at the waistline seam with outside flaps.

In the back, the right side laps over the left about two inches. A high slit in the coat skirt is good when riding a horse or driving a team from a wooden seat. A welt pocket is on the left breast. Sometimes there were deep *interior breast pockets* for documents. Sleeves are cut in two pieces, upper and lower portions, so they fit very well. Buttons were of metal or bone.

SOURCE: Carma's design and drawing for a historic reenactment, Free use.

Winter Ice Skating, a detail, ca. 1860.

Winter Ice Skating, a detail from a Currier and Ives illustration, could easily represent any happy group celebrating the winter with pleasure. Metal skates that could be attached to shoes were brought west by many pioneers who went to the Rocky Mountains. In the latter half of the 1800s, skates were made in Utah and Idaho and on up into Alberta, Canada. Scandinavians were especially good skaters.

This image shows all ages, from a prosperous father in a long coat to children in shorter jackets. There are many woolen short capes with simple knitted caps or hoods as well as full-length cloaks. Adults wear any kind of felt hats and warm bonnets. All but toddlers could participate in the fun.

SOURCE: A beloved sport is illustrated in colored prints by Currier and Ives. Public Domain.

Men's Facial Hair, 1860-1869

There are probably correct names for all these facial hairstyles, but we don't know them. Here are our descriptions --

Top left to right – Huge muttonchops running into his mustache. Full beard and mustache. Six-month's-growth muttonchops with slim mustache. Chinline beard only.

Lower left to right --Tidy mustache with columns of beard shooting out each side of his jaw. Thin, turned up mustache. Heptagonal beard, trimmed neatly to 1.5 inches on all sides, amazes the man at its perfection. Little tuft of hair on chin bottom, overshadowed by escaping top hair.

Source – among hundreds of facial hairstyles shown on Google at 1860s Facial Hair Styles

1850 – 1855 MEN, Military – U.S. Civil War

U.S. Civil War Uniforms of North and South. Early 1861-65.

The Confederate officer in the center wears a gray felt hat and the buff coat and blue trousers of the army.

The two on the right wear the kepi hats and blue uniforms of the Union Army. Slouch caps were favored. Many wear boots, though sometimes the soldiers wore white gaiters over strong shoes.

Far-left are two men in Zouave uniforms featuring full gathered pants (often red or white) and colorful jackets of blue or red with ornate tape designs (see color reproductions online). Zouave troops were originally French African soldiers who enlisted on both sides of the war.

Some American soldiers wore dramatic imitation Zouave uniforms.

SOURCE: Found in many books and on the Internet under: “Civil War Uniforms” and “Zouave uniforms.” Original drawings and Daguerreotypes may be public domain.

American Civil War uniform imitates Zouave Turkish attire. 1861-65.

Some regiments of Union soldiers wore distinctive uniforms and chose this Zouave design. This is Private Francis Brownell in a Zouave Uniform. The uniform featured a red or blue woolen jacket elaborately decorated with Turkish tapes, with a dark shirt beneath. A wide red belt is over rather full Turkish trousers, which appeared in certain chosen colors of white, red. blue or very dark red. Gaiters of canvas reached from upper calves to their last button at the ankles to gaiters made which partially cover his shoes. He wears a haversack over one shoulder, with his bedroll on the floor. His 4 ft. rifle has a long bayonet affixed. A felt fez with a tassel is often worn, although this soldier has a Union cap. He affects a small Turkish beard and mustache. This colorful costume verges on “fighting for fighting’s sake with splendor!”

SOURCE: Online: https://en.wikipedia.org/wiki/Zouave. This site shows many dozens of original photos and color reproductions of Zouave uniforms of the Civil War. (Brownell from Library of Congress.)

Illustration of Zouave Uniform in U.S. Civil War. 1861-65.

As with other Zouave uniforms, this one features ballooning red trousers, a royal blue coat, and belt, with red and white decorative tapes festooning the front. His fez is red with an elaborate tassel, and his gaiters are white. He has a chin line beard and wide mustache. He holds a very long rifle with an impressive bayonet.

SOURCE: unknown. Many authentic or reproduced Zouave uniforms are found online.

General Thomas L. Kane in military uniform. 1850s - 60s.

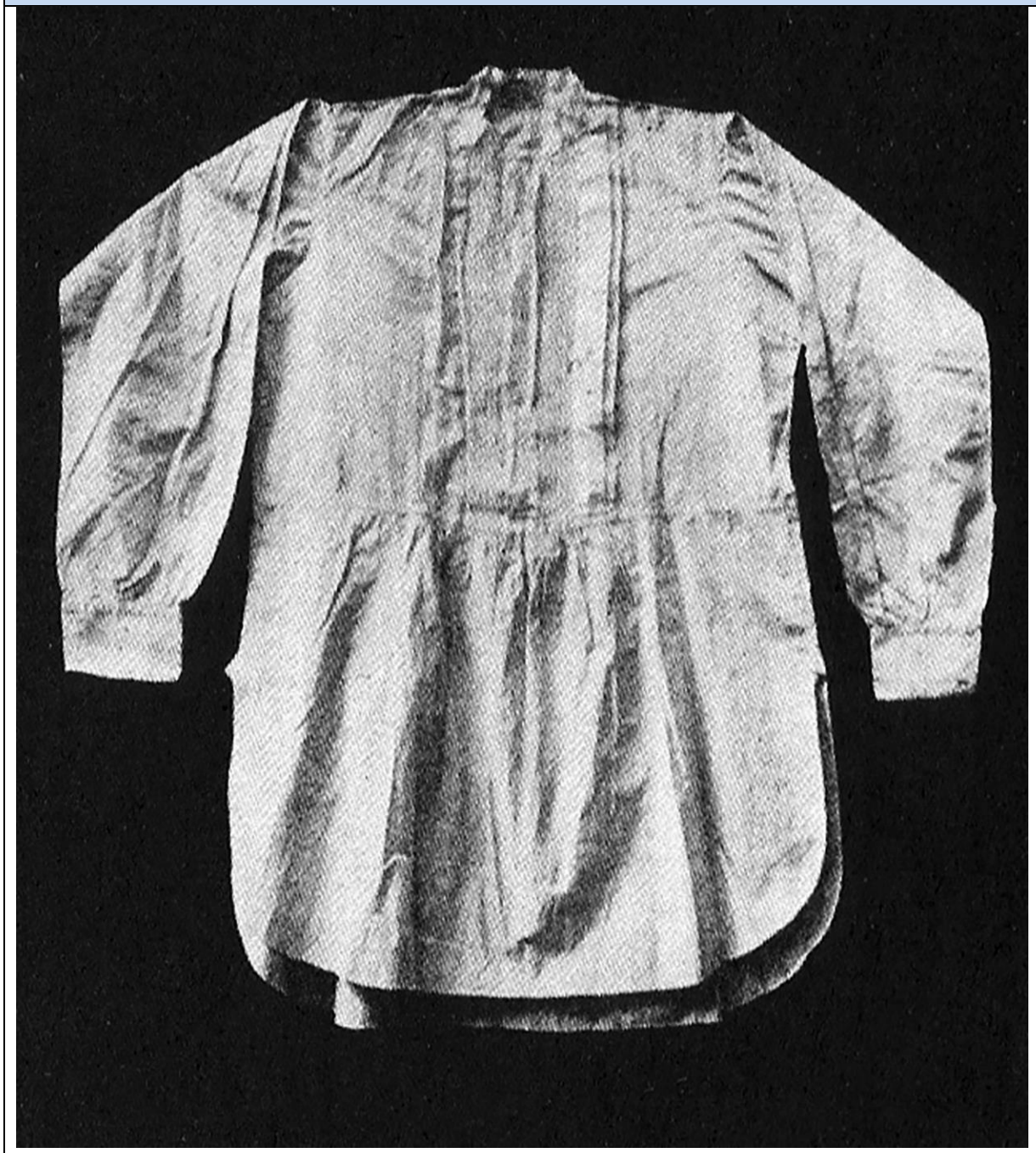
Kane, (1822-83), is shown here as a Brigadier General, with rank displayed on his shoulders in gold stars. Uniforms of his day very often had stand-up collars, as begun in the 1700s. His coat and trousers are of heavy navy wool, but the greatest cost in his uniform was his *many* gold buttons and other ornamentation. He only wore this most formal uniform for special and official occasions.

Kane helped the Church of Jesus Christ LDS members politically and defensively in their mid-west history. He was very concerned about the host of illegalities forced upon innocent Church members, eventually watching mobs drive them out of their beautiful city of Nauvoo, Illinois/

Brigham Young very much depended upon Kane during their western exodus from the United States. Kane was instrumental in financially aiding the Church of Jesus Christ LDS by seeing to the recruitment of 500 men for the Mormon Battalion in the short-lived Spanish American War. The Church of Jesus Christ LDS volunteers received cash payments, most of which helped the Saints purchase much-needed supplies and provided transportation for several hundred families to the Salt Lake Valley.

SOURCE: Photo on Internet under Thomas L. Kane. Historical details from the internet at http://eom.byu.edu/index.php/Mormon_Battalion. Free use.

1860 – 1869 MEN, ACCESSORIES



1860s-70s Man's evening dress shirt

Four vertical tucks and an inserted button placket in this shirtfront indicate a wealthier owner. Also of note are the armholes, which are cut in a curve from the top of the shoulder to the underarm, as in modern armholes. This was a result of having less expensive, factory-made textiles, rather than those arduously woven at home. A little wasted cloth to make the sleeve fit better was not a great loss as the textile industry progressed in the later 1800s.

The lower front below the breastbone, is attached as a separate piece. It is cut wider and gathered to accommodate fuller girth, as is the out-curving cut of the lower side seams.

As usual with better shirts, it has only a collar band to receive a stiffened and ironed collar which will be buttoned on.

SOURCE – This museum piece is seen in Cunnington, *History Of Underclothes,* p 159 b. Dover publications.

1860s Brigham Young's top hat, cane, and boots.

DESCRIPTION: A common, much-worn top hat of silk plush over very dense and strong, paper “hat board." It is photographed lying on President Young’s navy, broadfall trousers of quality wool. The gold head of his cane is below, with his two-color boots at the bottom.

SOURCE: from a Church History exhibit in Salt Lake City MCHA in earlier years of the Museum. Photo by Carma. Free use.

Top hat and beard of late 1860s through 1870s.

Andrew Peter Fillerup, an immigrant from Denmark, has a typical mustache and beard of 1867. His hat is a fine topper of brushed silk. Round-lenses in gold spectacles were a popular style.

Called "A. P," Fillerup had a brilliant mind for organization and was much involved with missionary work back in Denmark. He later organized the Provo Woolen Mills, utilizing wool grown in Utah, plus other wools that were superior to Utah's. Such mills went some way to making Church members self-sustainable, both in using Utah wool and employing their own teens to attend to mill machinery.

When Utah connected to wider world markets, better woolens became available. Eventually, the mills in Utah closed down, and the buildings were used for other purposes.

SOURCE: Frank Ellwood Esshom, *Pioneers and Prominent Men of Utah,* (Salt Lake City, Utah, Western Epics Inc. 1966). Free use.

1861 George A. Smith in a wig.

Smith, one of the first pioneers to arrive in the Salt Lake Valley, had naturally waving hair, combed back and cut at collar length. Below a well-shaven face, a graying, under-the-chin beard is barely seen.

This highly intelligent and good-humored LDS apostle is well dressed in a fine, tailored, double-breasted coat with buttonholes to the top of the lapels (not used). His tie is a horizontal bow, which came into fashion in the 1850s.

Later, when he lost much hair, he was famous for wearing a wig, which he would remove to mop his brow, then slap back onto his head without missing a word.

SOURCE: LDS Church Archives and Wikipedia.

1860 – 1869 - COUPLES & FAMILIES

A beautiful family of the upper-middle class, 1860s.

Mother is wearing a black bodice with narrow white collar and cuffs. Her skirt is striped light and medium gray-blue with a wide, blue, ribbon sash tied in a bow. A braid wraps her head, with a blue bow holding the lower hair. Baby wears a short white dress with double puffed sleeves and a blue sash. Her hat brim is filled with ruffles, and a white fur-lined cape flows behind her. Black mary-jane shoes cover white stockings. Father wears a gray suit with edge-bound lapels and loose sleeves. His light gray vest buttons high with a gold watch chain draping it. A stiff white collar is folded over a navy cravat. He has side-parted hair and a medium-size mustache. A pink rose decks his lapel.

SOURCE – internet, fashionhistory.fitnyc.edu-1860-1869

1865 Western Settler couple in best clothes, ca. 1865.

John Henry Smith and Sarah Farr Smith in a studio photo portrait. This tall, large-boned man wears his very best coat of slim lapels with formal buttonholes all the way to the top. His matching trousers are of the same wool, in the new style of "suit." Previously, trousers were a lighter color. The trousers have a buttoned, center front opening, which became the fashion in 1848 and onward.

The vest has small checks, probably a fine wool. Under his soft, turned-down collar, a small, fringed, neckerchief is tied in a knot. Sort, uneven hair is combed straight back. Square-toed boots are unpolished, indicating a working man on dusty roads.

Sarah's dress is white and dark plaid silk with a white belt at the natural waist. Black velvet ribbons lie in 2 diagonal stripes over her shoulders, with more of the ribbon making designs on the outsides of her sleeves down to wide white cuffs. Velvet covered buttons on the center front are below a matching, flat, velvet, ribbon bow at the neckline. Her collar is narrow and white. Sarah's waved hair is caught neatly behind her head in a black, silk, chenille snood. Her only jewelry is a pair of round droplet earrings.

John Henry did far-reaching missionary work and was later called as a Church Apostle by President John Taylor. He became a counselor in the First Presidency of the Church of Jesus Christ LDS. A prominent politician in Utah, Smith played an important role in the transition from Utah as a territory to a state of the United States.

SOURCE- Marlo John Pusey, *Builders of the Kingdom*.

African-British couple in 1862. James Pinson Labulo Davies and Sarah Forbes Bonetta Davies.

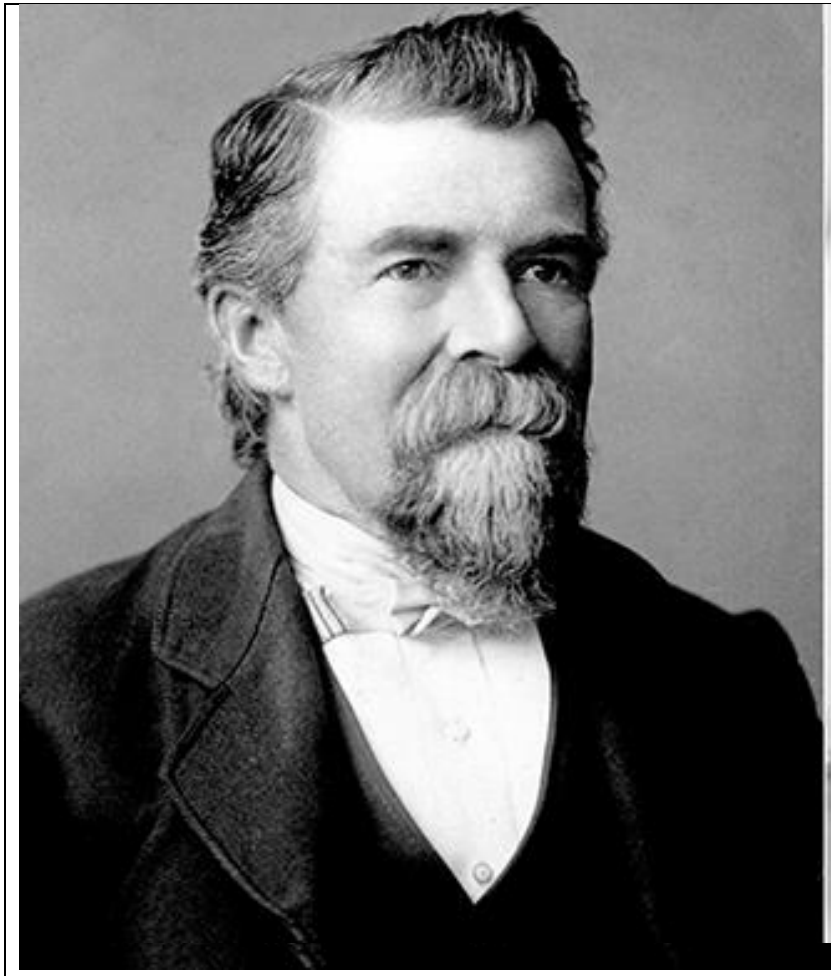
James wears a frockcoat of wide lapels with matching vest and trousers. His bowtie is narrow.

Sarah wears a dress of horizontal decorative stripes with a tiny lace collar and 11 front buttons. Her bell sleeve hems are decorated with large ribbons over simple engageants. Ribbons form her belt. Her back hair is in a snood behind globe drop earrings.

Davies was an African merchant-sailor, naval officer, businessman, pioneer industrialist, statesman, and philanthropist of Yoruba descent. After completing his secondary education he enlisted with the British navy, working his way up to lieutenant.

In August 1862 he wed Sarah Forbes Bonetta, godchild to Queen Victoria. Born a princess into a west-African Yoruba dynasty, she was captured as a child during a slave hunt in which her parents were killed. She was a 'gift' to Queen Victoria, who became her protector. Intelligent and dignified, Sarah was highly regarded in the royal household and social gatherings.

SOURCE- National Portrait Gallery in London. Seen on fashionhistory.fitnyc.edu 1860-1869,



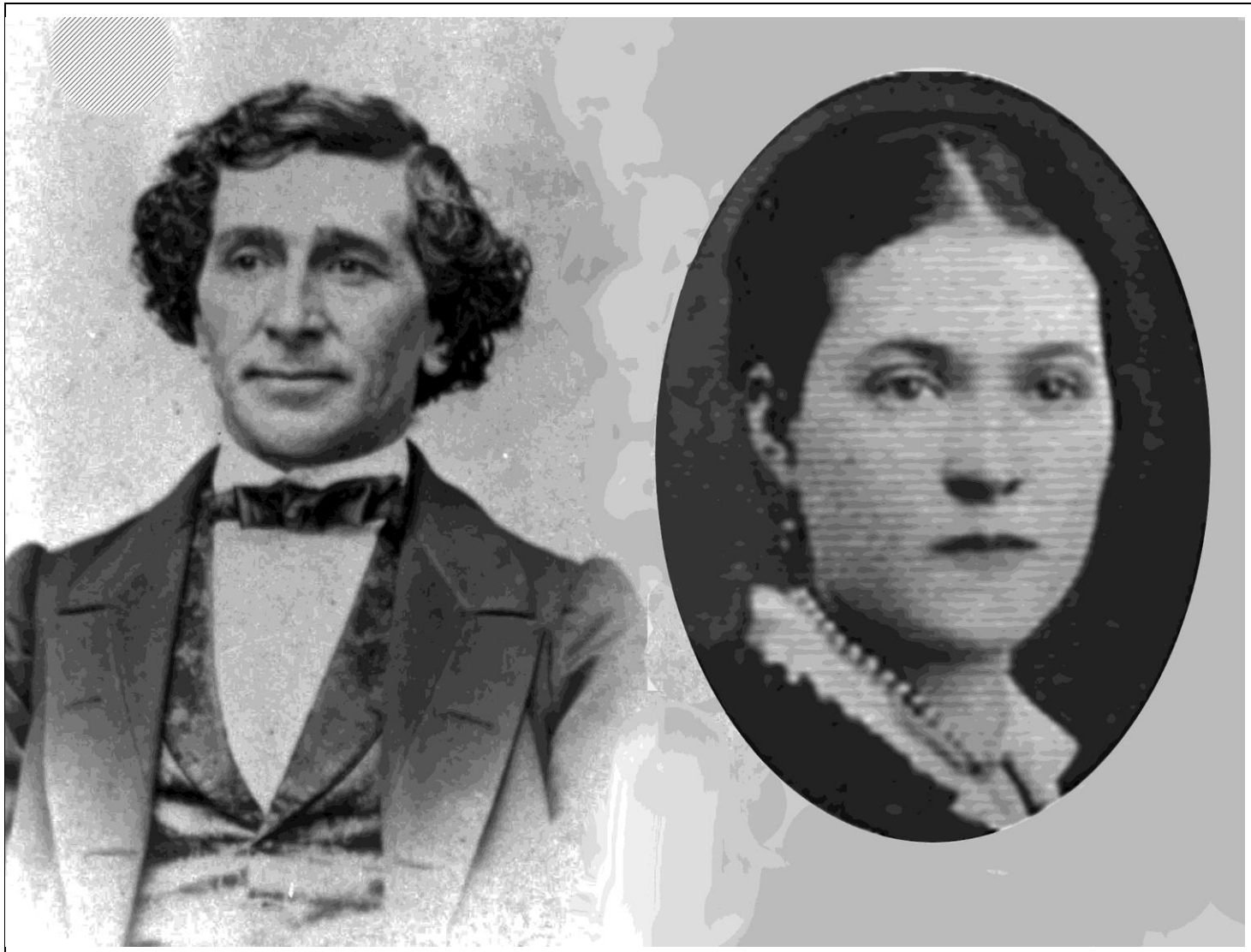
1860s Hair and neckwear of Francis and Ann Elizabeth (Betsy) Webster.

These two survivors of the harsh Martin and Willey handcart company were ever-after staunch in defending their faith in God.

Francis wears a well-shaped goatee and mustache, and combed-back hair cut at collar length. He has a small,l white, satin tie, and light shirt studs. His coat lapels are attractively top-stitched.

Betsy's center-parted hair is combed down and pinned into rolls and curls at sides and back. At the front of her embroidered collar is a 3 inch light tie fastened with a dark, clover broach, which may have been mourning jewelry.

Webster is the man who famously stopped a Sunday school teacher from criticizing Church authorities who allowed the Martin and Willey hand-carters to start out across the plains too late in the season, resulting in many casualties and deaths. Francis stated that none of the survivors ever wavered in Church belief. Francis and Betsy were grateful, with so many others, for the chance to grow deeply intimate with their God during the hard journey. Though expecting a baby, Betsy and Francis sold their wagon, using the proceeds to buy handcarts for destitute pioneers to travel with them to Utah. SOURCE: Francis Webster Journal, *BYU Studies* 7 June 2013, Courtesy Special Collections, Sherratt Library, Southern Utah University.



Henry and Flora Maiben, actors in Salt Lake Theater, 1860s to 1880s.

Henry Maiben, a talented actor and comedian in the old Salt Lake Theater of the late 1800s, and his wife Flora Louise Maddison, an occasional actress. In this image, Henry wears fashionable clothing representing a role for the late 1830s with a horizontal satin tie, a padded-up collar in back, and gathers at the top of his sleeves. The vest is of figured satin. His curly hair is cut to the ear lobes.

Acting in many kinds of parts, Maiben was much applauded by lovers of drama *and* comedy. Like others in the early theater, he also built sets, painted scenery, and helped in all phases of the background production.

Occasionally, his wife, the beautiful Flora Louise Maddison, took parts on stage as well, even while producing twelve children. Flora, a convert who had been raised with servants who worked for the British royal family, was a woman of much refinement and good education. Here, she wears pearl earrings and necklace. Her hair is center-parted and pulled back into a high bun on the back of her head.

SOURCE: Courtesy of descendants: Lorie Nicholes Davis and James W. Nicholes. Free use.

1850-1859 WOMEN, Middle to upper -class

1860 - 1869 Major features in women's clothing.

Below is modified from Wikipedia. The full article is at en.wikipedia.org/wiki/1860s_in_Western_fashion . It shows many excellent images and illustrations with sources. Excerpts of the article are modified in each section here – women, children, etc.

Skirts reached their greatest width, held out by crinoline hoops and additional starched petticoats. After about 1862 the silhouette of the crinoline changed from bell-shaped to slightly flatter at the front and more outstanding behind. The skirt was largely decorated by flounces, puffs, and strips that covered much of the skirt. Lace became popular to use all over the dress. Any part of the dress could be embroidered in silver, gold, and colors. Such massive skirts required gauze lining for stiffening.

Wide, 3/4th length pagoda **sleeves** demanded undersleeves, called **engageants**, that reached from elbow to wrist. High necklines with **lace or tatted collars** completed a demure daytime look.
Evening gowns had low necklines and short sleeves and were worn with short gloves or crocheted fingerless mitts.
As the decade progressed, sleeves narrowed and huge skirts began less popular – possibly due to Civil War shortages in America, around 1864, circular **hoops** of the 1850s decreased in size at the front and sides but increased at the back.

Due to great skirt sizes, outer garments had to be square **shawls** folded into a triangle, or hip-length and knee-length **jackets**, fitted or unfitted. A ¾ -length capes (with or without sleeves) was also worn.

With emphasis was placed on a tiny waist, a **corset** was used to help mold the body to the desired shape. Corsets longer than before, descending onto the hips. They might be reinforced with many strips of whalebone, cording, or pieces of leather. A made-to-order corset was more comfortable. Wider skirts made waists look smaller.

Hair was parted in the middle and smoothed, waved, or poofed over the ears. From there it could be braided, coiled, and pinned into a roll or low bun at the back of the neck. Decorative hairnets, called snoods, held hair in place. For the wealthy, added hairpieces of elaborate formations were available.

Fashion **Bonnets** for outdoor wear had small brims that revealed the face. By mid-century, Spoon Bonnets featured increasingly high brims that allowed more elaborate under-trimmings.

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

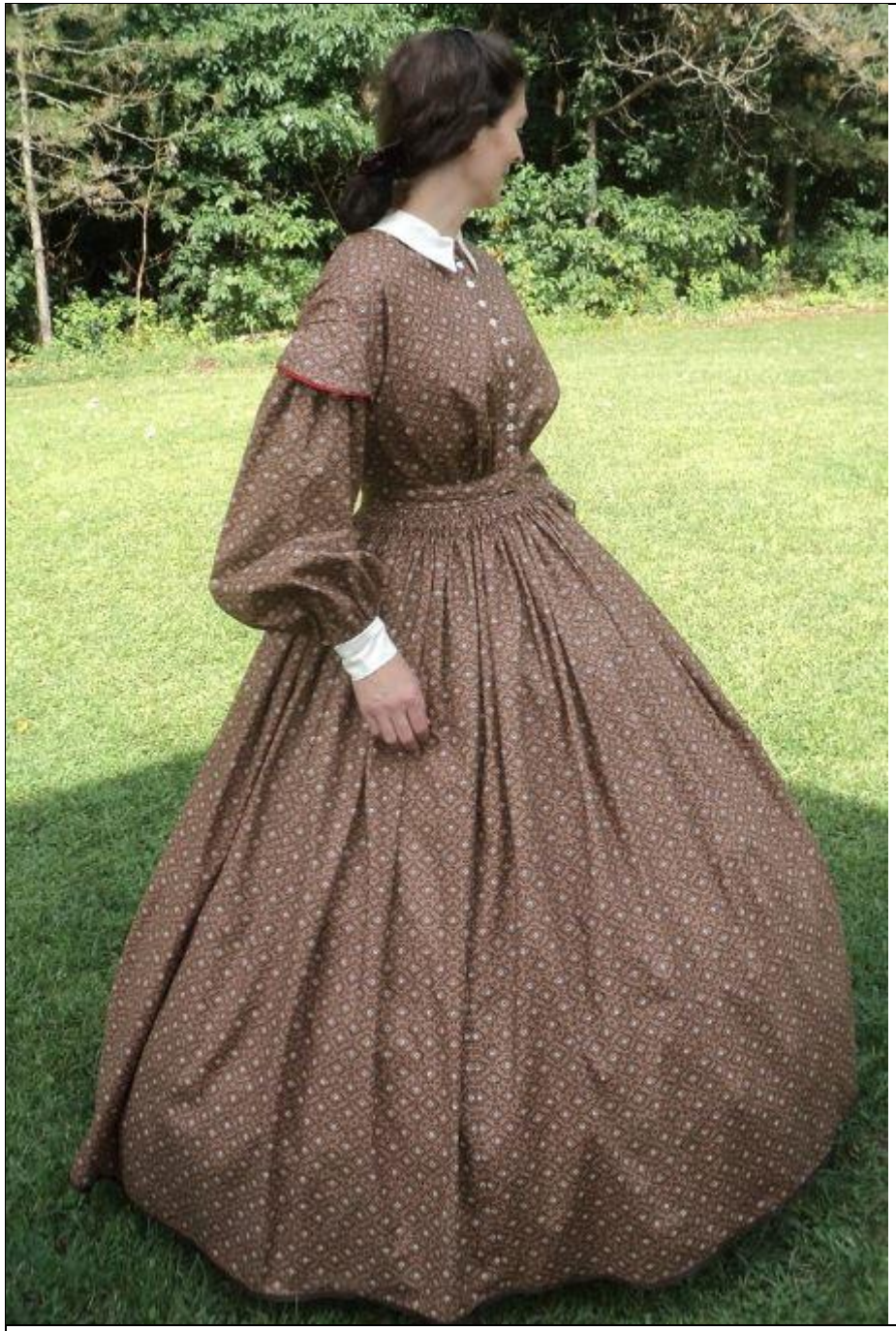
***The Extremes of Fashion,* 1860s.**

DESCRIPTION: On this stairway, we see women dressed in the heights and depths of fashion in the 1860s.

Ornate headgear and huge skirts were the mode of the wealthy. The poor beggar woman on the right must limp down the stairs with the aid of her cane, wearing her black ragged wool shawl and an old crumpled bonnet, a patched dress, and shabby shoes.

By contrast, the fashionable women wear elegant silk cloaks and shawls over their voluminous hooped skirts with flower-bedecked bonnets. The woman in the upper-center holds a dainty parasol.

SOURCE: A detail of *The Extremes of Fashion by Gustave Dore* lithograph, 1860. Seen in Kybalova, Ludmila, Olga Herbenova, and Milena Lamarova. ***Das Grosse Bilderlexicon der Mode,*** (Prague: Bertelsmann Lexicon, 1966.)



Day dress for a middle-class woman of 1860s.

A modest, brown, printed cotton day dress displays the features of the decade.

Her neckline is high with a white collar and matching cuffs. Eleven white buttons open her dress front. Soft pleats or gathers begin at the center waist front, up to the bustline. A narrow, self-belt circles above a slightly lowered waist seam.

Her sleeves have dropped caps over full, gathered sleeves from armhole to wrist. The cap sleeves have a red decoration or binding on the edges.

A wide skirt is gathered to the lowered waist seam. She is wearing crinoline hoops and petticoats to hold it out. Her hair is properly parted in the middle, and drawn back and down into a little snood-sack behind her head

This dress is made to order from Etsy. It may be from a commercial pattern.

SOURCE -- www.etsy.comlisting638909369.JPG

Modest day dress of the 1860s.

Soft green cotton makes an easy-to-wear dress for this redhead. Her small, white, collar has an edging of dark green, as do her sleeve caps and cuffs.

Her shoulder seams extend down a few inches on her upper arm to meet the sleeve cap. The sleeves are comfortably loose. Eight dark green buttons reflect the edging on the dress. Two darts on each side of the buttons fit the bodice.

We cannot see a waistline treatment, but the very full skirt seems to be gathered into the waistline. She could wear crinoline hoops or simply 2 or 3 petticoats to hold it out.

A black bonnet has no visible decoration inside or out, so this ensemble might be appropriate for a working woman or one of straightened means.

Her hair is center-parted and coiled back and down to a snood in the back.

SOURCE – has been lost. It might be a made-to-order Etsy dress since the photography looks similar. And it may be associated with a modern sewing pattern listed under “historical clothing.”

Green and plaid dress with a bodice of Trompe l'oeil design for lapels and vest. 1860s

Trompe l'oeil (tromploy) means “fools the eye.” This bodice is not an actual coat over a vest. It is a one-piece top with faux lapels and vest sewn together and worn over a white blouse. It has real sleeves and cuffs and appears to have engageants, which might also be sewn into the bodice. The black ribbon-tie under the collar is real.

A coat and vest worn over a tiny waist and swelling bust such as this model has would gap apart to flop around in all directions. Thus, we know it is trompe l'oeil.

The skirt is green with wide plaid bands and black velvet ribbons in three rows. The plaid fabric is echoed on the lapels and cuffs of the bodice. The skirt is not illustrated as wide as many skirts of the 1860s, so it may be a day dress.

The cap is of sheer ruffles with flower embellishments over her center-parted, waving side hair. She wears yellow gloves the color of her faux vest.

Such wide skirts had to be sewn in several A-line panels, as a straight stretch of fabric would be too long at the top to gather into a tiny waistline.

SOURCE – From the internet, but the original source has been lost.

Save

1860s Civil War dress and pattern.

This 1860s “on-order” dress is uniquely suited for historical reenactments of all kinds. Made here with a choice blue and lavender plaid fabric, the dress features a small waistline with hand-made trim to add a touch of elegance. Further, the neatly gather trim on the sleeves adds just the right finish. A lovely day dress for middle and upper-classes, it has a graceful appearance

SOURCE – Etsy.com. This dress can be ordered to a customer’s specifications and measurements at –

https://www.pinterest.com/piand n/662592163919617569/

It may also be available as Simplicity Pattern 3725.

Zouave jacket and skirt reproduction from a Civil War design, on Etsy order.

Click Link to order- etsy.com

A pretty, three-piece day-dress can be worn indoors or outdoors. The bolero-style jacket is from the Civil War era.

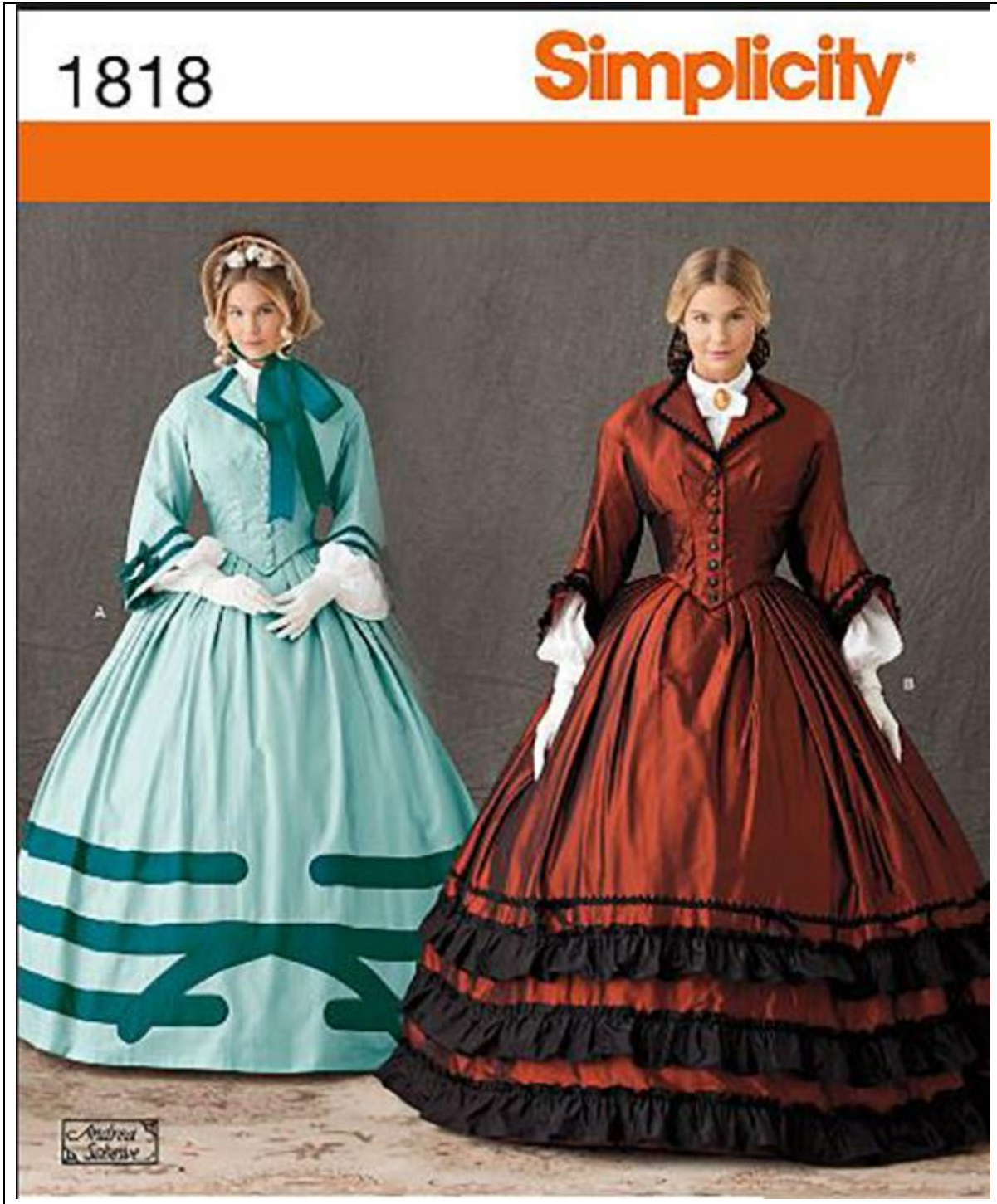
Zouaves were actually Moroccan volunteer units from the French Foreign Legion. Considered daredevils, they caught the attention of America just before the American Civil War broke out. American soldiers copied the style, and women's fashion mimicked the soldiers. The woman's version is basically an altered bolero with popular pagoda sleeves. It is basically a short fitted jacket worn open and usually seen with a complimentary or contrasting skirt and blouse. This jacket is undecorated but can sport added cord trim in black. See Zouave uniforms online for many ideas of cording designs.

The blouse, sold separately, has a Chinese collar, front buttons, and long sleeves gathered at the wrist with elastic – which would have been authentic in the 1860s. She has a broach at the neck of the jacket. Her belt is brown leather with studs, not included in the purchase.

The skirt is a cotton plaid fabric with an inset of cotton fabric matching the jacket, 3/4 down the skirt. The skirt and jacket can be purchased as a set or separately from the Etsy link at top. $125 ·

The lower-classes of 1860s might try to ape the latest fashions, but in inferior fabrics and constructions, and much less decoration. Poor-class women would probably not wear crinoline hoops. Their clothing, bought 2nd or 3rd hand, would lag behind current fashions.

SOURCE - pinterest.com/pin/825214331718709175/



1860s dresses of the Civil War, a pattern.

The same 1860 dress with different trims makes strikingly different day dresses.

Left, an aqua cotton (or other fabric) shows bold geometric designs on the lower skirt, lower pagoda sleeves, and as binding on her lapels. It ends in a pointed waist. Eight buttons down the front make dressing easier.

The skirt is separate from the jacket and has deep pleats facing inward on each side of center.

The blouse is sleeveless and tucks into the separate skirt. Separate engageants gather into a cuff at the wrists. She wears proper white gloves.

Aqua woman wears an authentic-looking bonnet with flowers inside the high brim. Center parted hair has two rather modern ringlets in front of her ears, but a huge bow under the chin. The bonnet would be worn outdoors but removed indoors.

The woman in red has skirt trims of black ruffles and braid with bows, duplicated on her pagoda sleeves. Her hair is authentically swagged down and back from a center part, and caught in a snood behind. A broach is at her throat.

This pattern is shown and may be purchased online, Simplicity 1818, with instructions.

an antique image may be public domain.

An elaborate day dress or dinner gown of the 1860s has much beaded decore.

A daguerreotype captures a woman's elegant and expensive dress, of which she is rightfully proud.

The pattern is simple enough with a fitted bodice, loose sleeves, and white scalloped collar and engageants. Her collar is secured with a cameo broach.

The skirt is very full and seems to be both flared and pleated from the waistline. She wears crinolines and petticoats to maintain the smooth, cup-shape of the skirt.

But the most striking element of the dress is the profusion of design added in long strings of beads over all the seams, and carefully sewn to the dress fabric (silk) in chains and curlicue designs on the skirt and sleeves. The beads stand out three-dimensionally to attract the eye. Triple strings of beads drape over her bustline and her upper arms. There is even a chain for her hidden pocket watch.

Her center-parted hair hangs below her ears in ringlets, which may continue around to the back; or the back hair may be in a bun or twist.

SOURCE—Online, but the site has been lost. Such

A striking green dress pattern for the Civil War era.

This bodice is well-fitted with darts, and the sleeve tops are almost at the shoulders. A small white collar is typical.

Sleeves are gathered at the center top with bows of black lace, and flare down in pagoda style to wide black lace cuffs. Very full engageants may gather into wrist cuffs or be gathered by elastic. (Rubber was being used in this decade.)

A front placket hides hooks to fasten beneath the black tassels, which continue down the length of the dress. There are crinoline hoops and petticoats beneath the skirt, not included in the pattern.

The waistline treatment is not clear, but may be inset and lowered – as hinted by the back view behind this model. That waist seam has black lace along it, with black lace loops hanging down every 4-6 inches.

Her hairdo is very authentic, rolled into sausages on the sides, and tucked into a snood in back.

SOURCE -- Simplicity Sewing Pattern 2887, Museum Curator OOP Historical Civil War Dress Costume 1860's, Southern Belle. Available online.

1860s summer dress with short, puffed sleeves.

A tinted daguerreotype shows a Civil War-era dress on a young woman. Dark lace seems to outline a jacket on her bodice, but it is only an edging to lace that covers her bustline from front to back. In the center front, about a dozen little buttons rest in a ruffle of lace. Short, puffed sleeves gather at the top and the bottom, with a dark trim outlining the bottom gather, a short ruffle extending below.

The fabric of her dress is figured and shows clearly on her sleeves. A sheer overskirt covers the skirt so the pattern is vague. Below the hem of the overskirt is a ruffle with black edging above the last 3 inches of the skirt. She wears a crinoline beneath or fullness.

The girl wears bracelets on both arms. Her dark hair is center-parted and tucked behind her ears. From there it seems to fall straight in the back, possibly in a long snood.

SOURCE – This old daguerreotype was found online, but the source is lost. Owing to its age, it may be public domain.

Mourning dress, probably alpaca, from an image on a visiting card. Ca. 1860s.

DESCRIPTION: This wealthy person's dress of enormous skirt must have many petticoats under it. Beautifully made, not in mourning crepe but apparently thicker alpaca wool, it would be delightfully soft to the touch. The fabric may be dark gray or black threads interwoven with gray. The bodice has a natural waistline with a slight dip center front. Four diagonal pleats rise from each side of the center front opening (probably fastened with many hooks). The wide sleeves have soft pleats at the dropped shoulders and are pleated into narrow cuffs.

The woman is also wearing a black lace and silk mourning cap with an emphasis of ruffling against the cheeks. It is tied with black silk ribbons that have shiny edges.

She holds a small book, possibly a prayer book from her church, or an album of sympathy cards from friends who mourn with her.

It took appreciable wealth to afford visiting cards bearing an image of the owner, as the rest of her clothing attests. Well-to-do friends and guests traded such cards around and collected them in albums (see Wikipedia).

SOURCE: Carte de Visite [visiting card] 1860, State Historical Society of Wisconsin, daguerreotypes #WHi [X3] 45125

1864 dress of Austrian princess Pauline Metternich.

This dress of relative simplicity was of exquisite materials. It is light-colored, heavy silk with a white collar, a dark sash and neck bow, and varying, dark arrow-stripes at the hem. Her sleeves are loose but not gathered, and have several tabs at the wrists held with buttons matching the sash. She was at the forefront of the new silhouette that made dresses stand out less in front, but voluminous and trailing in the back.

Her hair is center-parted but rolled into sausage curls at the top corners of her head. Longer hair is gathered in back into a snood.

Pauline was a famous Austrian socialite, mainly active in Vienna and Paris. Stunning as a bride (see Wikipedia), she was known for her great charm and elegance as well as for her international social life. She was an important promoter of the work of the German composer Richard Wagner and the Czech composer Smetana, as well as several artists and writers of the times. She knew all the great and famous throughout Europe and was instrumental in the creation of the haute couture industry.

She was a great friend of the Empress Eugénie (Napoleon III's wife), and an enemy of Empress Elisabeth of Austria (the beautiful Sissi). Her life and multiple talents read like the most amazing high-society adventure-romance.

SOURCE – Image from media.getty.edu. Bio from Wikipedia.

1860s Ballgowns. These gowns are elaborate with layers of ruffles, lace, ribbons, and every kind of trim. Necklines are low and wide, showing the curves of shoulders, but the bustline is essentially covered with long capelets of gathered lace bound in place by cording. For the middle-class, the general features would be the same, but with less effusive décor. The woman in rose pink has satin panniers reminiscent of the 1760s and Marie Antoinette. Diamond-crossed rose braid over its gathered base would have taken a dressmaker months to achieve. All hair is center-parted, then gathered into ringlets, waves, buns, and twists, all augmented with added hairpieces. Hundreds of gowns and hairstyles are on Google – 1860s ball gowns.

SOURCE – Fashion plate is seen at - byronsmuse.wordpress.com

1860 WOMEN, Settlers in the West.

Best dress of printed purple designs, Ca. 1860.

DESCRIPTION: Elizabeth Job's flamboyant, best dress is made of white cotton from England or Wales, printed in purple. It is similar to other such dress fabrics of English design seen in books of Victorian period styles.

Though only one original sleeve was found in Thomas Job's trunk (right), the dress was re-imagined in a watercolor illustration. The painting shows off the beautiful double-flounce and upper shirring of the sleeve, with one large puff above a flaring bell.

Perhaps the rest of the dress was somehow ruined, used for a child's dress or not sewn together; it has never been found. Elizabeth holds a necklace of small round black beads. A comb fastens her high back curls in place.

SOURCE: Watercolor figure by Carma to explain the original single sleeve found in Fairview, Utah Museum. Free use.

1865 Plaid day dress with lined bodice and skirt. 1865.

Pioneers and settlers had less use for the exaggerated fashion of giant crinoline hoops but did wear several petticoats to make their skirts stand out moderately.

This dress of red, white, and gray plaid has an inset waistband and sleeves cut on the bias. A wide, bias band accentuates the hem. As often seen, pleats start at the center waist and flare out toward the shoulders, making the waist look smaller. She would usually wear a corset underneath.

Notice that an inexpensive gingham facing lines the hem (and perhaps the entire dress) to save on expensive outer fabric. The lace collar was added years later.

SOURCE: Fairview, Utah museum. Photo by Carma. Free use.

1860s day dresses on 10 teen daughters of Brigham young.

Nicknamed "The Big Ten," these late teenagers wore many styles over their tight little corsets, happily dominating youthful fashion in Salt Lake City. All show the shoulder-wide necklines of the day and sleeves of many styles, depending on the amount of fabric available at the time of construction. Fabrics range from solids to plaids to flamboyant prints with a multitude of trim treatments. It is certain that these dresses would be handed down to little sisters and re-used, if not totally re-made. Hair is always center-parted but then falls in ringlets, braids, twists, and pinned-up side curls. None of them wear visible jewelry.

Many of these girls grew up with abundant music lessons and chances for public speaking, acting, and ballet dancing on the stages of Salt Lake Theatrical sites. President Young and their mothers encouraged such cultural achievements, and the city people loved their performances.

SOURCE: George D. Pyper, *Romance of an Old Playhouse*, (Salt Lake City, Seagull Press, 1928). Free use.

Three-tiered wedding dress, ca. 1869.

"Susa" [Susan Amelia] Young, daughter of Brigham Young, made this actual dress for her sixteenth birthday and her marriage on that day to Jacob F. Gates. It was a three-tiered style that Susa preferred, although it was less popular by 1869. It avoids petticoats and more fullness because it was in a time of narrowing skirts toward the 1870s. Although Queen Victoria started the fashion of white wedding dresses in 1840 Great Britain, wedding dresses among the common people in America were rarely white, as the bride intended to get good use out of this best dress in her future.

Susa emphasized her bodice seams and flounce edges with narrow black velvet ribbons. A fringe decorates the bottom of the bodice and the upper arms -- probably recycled from someone else in the Young family. Sleeves are full and gathered from upper arms to wrists. She wears white lace gloves. Susa chose a flowery fabric with pink and turquoise figures in it, which have faded in the past 150 years to general beige tones. The tiers were sewn to a cone-shaped base made of the ugliest fabric in the *Brigham Young Family Store*, which economy must have pleased the Prophet, who encouraged economy in everything.

The model's hairstyle is in curls down her back (it would have been ringlets, if authentic). The bonnet was small, with tiny rosebuds over and under the brim, and a pink lace bow beneath one ear. Fashion, in general, paired large skirts with small bonnets, and narrow skirts with larger bonnets.

SOURCE: Dress and bonnet were donated to Carma by Susa's own granddaughter, who had charge of the precious antique clothing. The model is Rachel H. Jones, Carma's granddaughter. This ensemble was modeled in many historical fashion shows but now belongs to the BYU Fine Arts Collection of Historical Clothing. Free use.

1850 Women, Hair, Bodices & Bonnets

1860s hairstyles from Genesee Country Village and Museum, part 1

1860s hairstyles from Genesee Country Village and Museum, part 2.

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A snood holds long hair in back, ca. 1850-60s

Louisa Molt wears her hair in a snood, a common, netted, fashion accessory of the mid-1800s. A fancy comb with a bow holds the edge of the snood in place on top of her head.

Louise wears a medium-colored wool dress with a self-fabric collar outlined in a dark crocheted trim. The collar is centered with a crocheted flower. Four-inch lace panels parallel each side of a buttoned front placket.

Louisa, a Utah settler, was born in Dresden, Germany.

SOURCE: Fairview Museum, Fairview, Utah. Free use.

Best silk satin dress over large petticoats, 1866. Simple hairstyle.

Eliza R. Snow wears a bodice with vertical velvet ribbons down both sides of center buttons, as well as attached to her upper sleeves. Black lace cap-sleeves with ornate edges extend from the sleeve seam over the ribbons. The full lower sleeves are gathered just above the wrists with black lace ruffles. Small, white engageants show at the wrist next to black, spotted-lace, fingerless gloves.

Her belt is probably a stiffened backing covered with velvet and is clasped with a vertical, oblong buckle. A gold chain drops past her waistline and tucks between the pleats of her skirt. It likely holds a flattened pocket watch to put in a tiny skirt pocket. Eliza's white collar is embroidered with scalloped edges and has a broach in the center front. She wears a lace cap or snood over the crown and back of her head, with a top-center bow. Hair is center-parted, waves down the sides, and is collected in a back arrangement, possibly a snood. Note her long, droplet earrings.

Eliza was a strong and brilliant woman, an acclaimed and published poetess, and 2nd General President of the Women's Relief Society. A sister of Church President Lorenzo Snow, she had met and received autographs from Queen Victoria of England, Victor Hugo, Susan B. Anthony, and President Abraham Lincoln. SOURCE: Church of Jesus Christ LDS Archives, Salt Lake City. This image ca. 1866.

Day dress and hair design show wealth, 1867. Hair has a full-cover snood

Hannah Tapfield King is very well-turned-out in a day dress with wide front bands of black silk ornamented with white clovers. They add interest down the bodice and in a large front section of the skirt. Ruffles of the same fabric outline the skirt panel.

Sleeves of solid-color silk begin at her low-shoulder with wide pleats down to small pleats at narrow wrist cuffs. Very obvious is a hexagonal belt buckle with a perforated design inside its rim.

Her hair has side curls in rolls, one of which sits forward over her cheeks on each side. Much of her hairstyle is indistinct due to a full-hair snood which covers the style from forehead to back neck. A side hair ornament, possibly of metal, keeps the snood and curls in place.

Growing up in Cambridgeshire, England, Hannah found it difficult to draw close to women who were not as well educated as she, or could not match her own level of creative expression in writing. Her talents found full range in Salt Lake City, Utah, where she contributed much to the *Woman's Exponent* and intellectual organizations. She became one of the general directors of local Relief Societies throughout Utah territory. Though she bore ten children in wealth with her husband, Thomas Owen King, only four children lived to maturity.

SOURCE: Courtesy of Church of Jesus Christ LDS, Church History Library.

Emma Smith in the plainest hairstyle, with knitted shawl and neck scarf, ca. 1860s.

Emma Hale Smith, In her later years, wife of the Prophet Joseph Smith. Emma wears a dark dress that has some gathering at the neck of the bodice. A silky scarf is tucked into the V-neckline and held with a graceful flower broach. As she grew older Emma enjoyed this comforting knitted shoulder shawl with its dark stripe around the outer edge and tied by a cord with pom-poms at the lower front.

At her throat, we see an inch of the popular hollow gold beads that Joseph gave her. Earrings seem to be double gold ball pendants. Her sleeves are long to the wrist for a woman's day dress in cooler seasons. She most frequently wore black.

Her hair is parted in the center with two sections draped to the back with ends incorporated into a bun on the back of her head. Probably from a Daguerreotype.

SOURCE: From ''The Saints' Advocate'' Plano, Illinois, vol.2, no.4, (October 1879). Found many places online. Public domain.

Hairstyle & fancy bodice for a high-society evening, ca. 1860s.

A multitude of shorter ringlets surround the head of this young woman in a fashion plate. Her back hair may be drawn up in a bun or other style. Artificial roses decorate her hair.

This green dress has overlapping bands of silk and lace from shoulders to a low-pointed waist. Five bands of gathered lace are inset in front, each centered with a rose-red satin bow. Her sleeves are six flounces from shoulder to lower arm, the top three matching the green and lace bands of the bodice, and the lower three being exclusively lace. Her green skirt is deeply pleated at the waistline, and seems to have tiers or flounces below. She wears buff gloves, gold bracelets, and carries roses in hand.

Her family is obviously wealthy.

From Pinterest.

1860 painting of Henriette Sophie Rosenmaier, showing elaborately braided hair.

Henriette's dark, shining hair has a thick braid descending from brow height, down in front of her ears, and up behind into a bun made of more twisted braids.

It is unlikely that her hair would be this thick without the help of hairpiece augmentation, which was very commonly used in wealthier classes.

Such hairpieces are shown below.

From Pinterest, hairstyles 1860s.

Added hairpieces for the wealthy for evening wear. Ca. 1960s.

1860 Hairpieces for the wealthy for day or evening.

Lower-class women in need of money often sold their long tresses to wigmakers, who assembled all manner of hairstyle augmentations for wealthier women to wear. Wigmakers could attach hairstyles to removable foundations.

A tiny spoon bonnet of blue-dyed straw, 1860s.

The 1860s were a period of the smallest bonnets of the entire 1800s. This image is called a spoon bonnet because the crown is shaped like a large spoon rising to a narrow brim in the front. Carma made herself this bonnet from a royal blue straw hat, retaining only part of the brim. The gold bavolet ruffle at the neck is a soft, delustered satin. The same fabric lines the inside brim of the bonnet, shirred from the edge to the crown.

The border of the brim displays a repeated design of pleated blue ribbons, with identical ribbons spaced twice on the center part of the crown and around the edge of the crown. At the base of each pleated ribbon is cording of the gold fabric.

On each side of the bonnet are white flowers tinged with gold and brown. They are placed at the point where sheer ribbons tie the bonnet under the chin. The sheer ribbons also form rosettes toward the side-back of the bonnet. Red-haired Carma wears it with a blue, quality-calico dress of printed tiny white flowers. Fingerless white crocheted lace gloves are worn with this, but not shown.

SOURCE: Carma totally hand-sewed this bonnet and models it herself. Free use.

More elaborate spoon-bonnets for daywear of the wealthy.

Such hats are called “spoon bonnets” because the crown is rounded and worn well-back, like the bottom of a large spoon. These brims rise high in the front to allow for masses of decorations on top of the head.

Unlike headwear earlier in the century, the stress in the 1860s was on height rather than width. The inner brim is lined with masses of ruffles and flowers that are often duplicated on the back and crowns of the bonnets.

Bows under the chin are wide and shining, or possibly sheer. There are bavolet ruffles over the back of the neck, but more for ornamentation than protection from the sun.

A few curls or waves of front hair are seen beneath the profusion of ornamentation.

The smaller bonnets are in contrast to the voluminously full skirts of the decade.

SOURCE: Google 1860 Bonnets. From Pinterest.

Mode Illustree on Pinterest

Fancy spoon-bonnets for daywear of the well-to-do.

Such hats are called “spoon bonnets” because the crown is rounded like the bottom of a large spoon, and are worn well-back. These brims rise high in the front to allow for masses of decorations on top of the head.

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The general shape was copied by the middle and lower classes, but with less ornamentation.

SOURCE: Google 1860 Bonnets. From, La

Two veiled and brimmed bonnets, with two spoon bonnets. 1860s.

Some occasions called for veils when a lady wished either to protect her complexion (as when riding or walking in the sun) or to protect her appearance, (as when her looks were not the best, or she desired privacy.)

The two hats on top are brimmed to hold out the lace veils, but still have flowers and bows for beauty.

The two lower spoon bonnets are less decorated, but still in the “spoon” mode.

SOURCE: Google 1860 Bonnets. From Godies Ladies Book 1863, p. 216.

Woman's Leghorn hat with feathers and ribbon, 1860s.

Livorno Italy was once called “Leghorn.” There they grow a fine wheat with extremely slender stems of straw that are woven into special straw hats. Thus the hats are called “Leghorn.” The straw is bleached and dyed and woven into lightweight hats, often with wide brims to shade from bright sunlight.

In the 1860s, plus before and after, women liked to wear wide-brimmed, decorated sun hats. They ornamentation it with all kinds of flowers, netting, ribbons, feathers, and other pretty things.

This Leghorn hat has a wide, deliberately-rumpled ribbon around the crown with an off-center bow in the back. The brim is decorated asymmetrically with small, fluffy feathers sewn onto the straw.

SOURCE: From Mr. Godey's Ladies Book. For scores of images from dozens of decades, Google – Leghorn Hats.

Underwear

Antique chemise of fine white linen, 1860s

A chemise was worn next to the skin under corsets, crinolines, and petticoats. This one has short sleeves, embroidery, filet lace, drawn work, crochet lace, and pintucks at the hem. Note the wide and deep neckline to fit the styles of the 1860s.

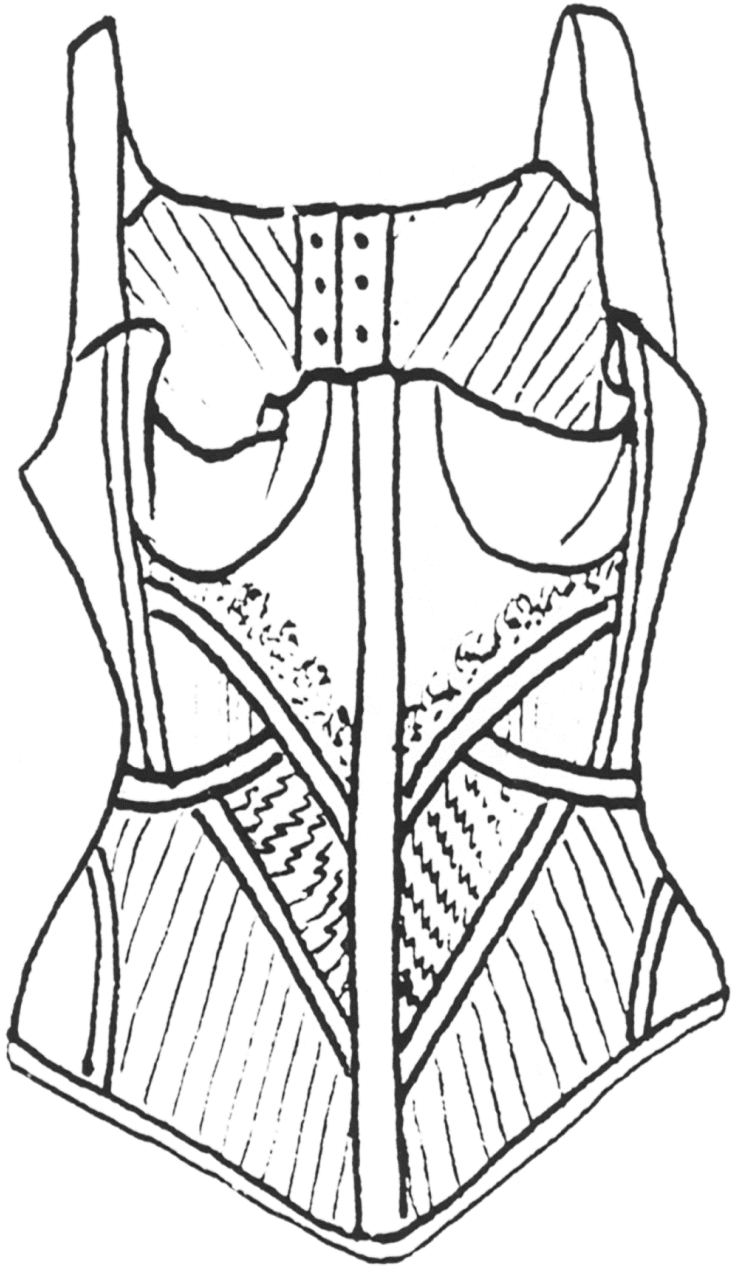
SOURCE: In 2020, it was for sale on Etsy from LacisMuseum -- etsy.com/listing/860636057/1860s-l-antique-white-linen-chemise. This authentic garment was priced over $300.

Woman's Pantalets, before and after 1860.

Throughout the late 1700s to late 1800s, women who could afford underwear for their legs wore pantalets, which were more-or-less like this pattern, with differing decoration at the hems. They were two separate legs held together at the waistline with a band or fastening. They may have been attached together a few inches farther down, as well, but they had to be open at the lower crotch.

Because a woman wore at lease a chemise, corset, and tight-fitting dress on her upper torso, and many petticoats, hoops, and sometimes padding – ALL underneath her outer skirt-- toilet functions required both of a woman's hands to hold her lower clothing aside from the body, toilet, or commode as she sat. Thus a split crotch was quite necessary under the circumstances. Sometimes a split crotch was made with overlapping flaps to hide the split. With long skirts of many layers, privacy was pretty much ensured.

SOURCE: These pantalets are at the MET Museum in New York City. Public domain.



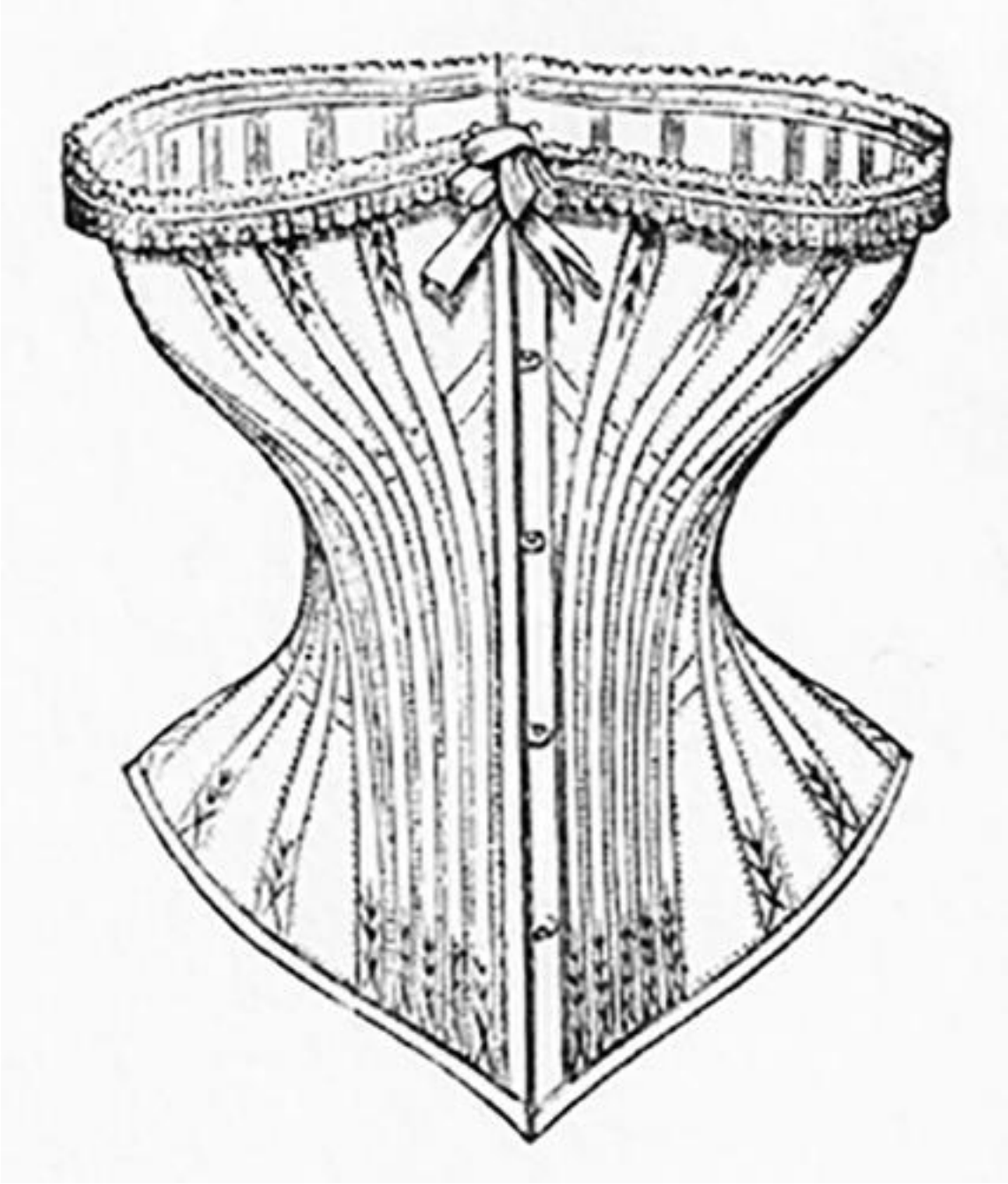
Corset fully constructed of pre-made sections. Ca. 1860s -70s.

DESCRIPTION: This garment is made up of pre-manufactured sections. The back has eyelets to hold adjustment cords. Often there was a line of hooks in the front so that once the corset was adjusted, a woman could put it on by herself.

A woman could choose the sections that took her fancy from a catalog or advertisement, and easily pay a local seamstress to sew the sections together.

This corset has straps to aid bust support, which was unusual but lessened the need for excessive midriff boning. Bust cups are cut low to accommodate the popular, deep, scoop-neck dresses.

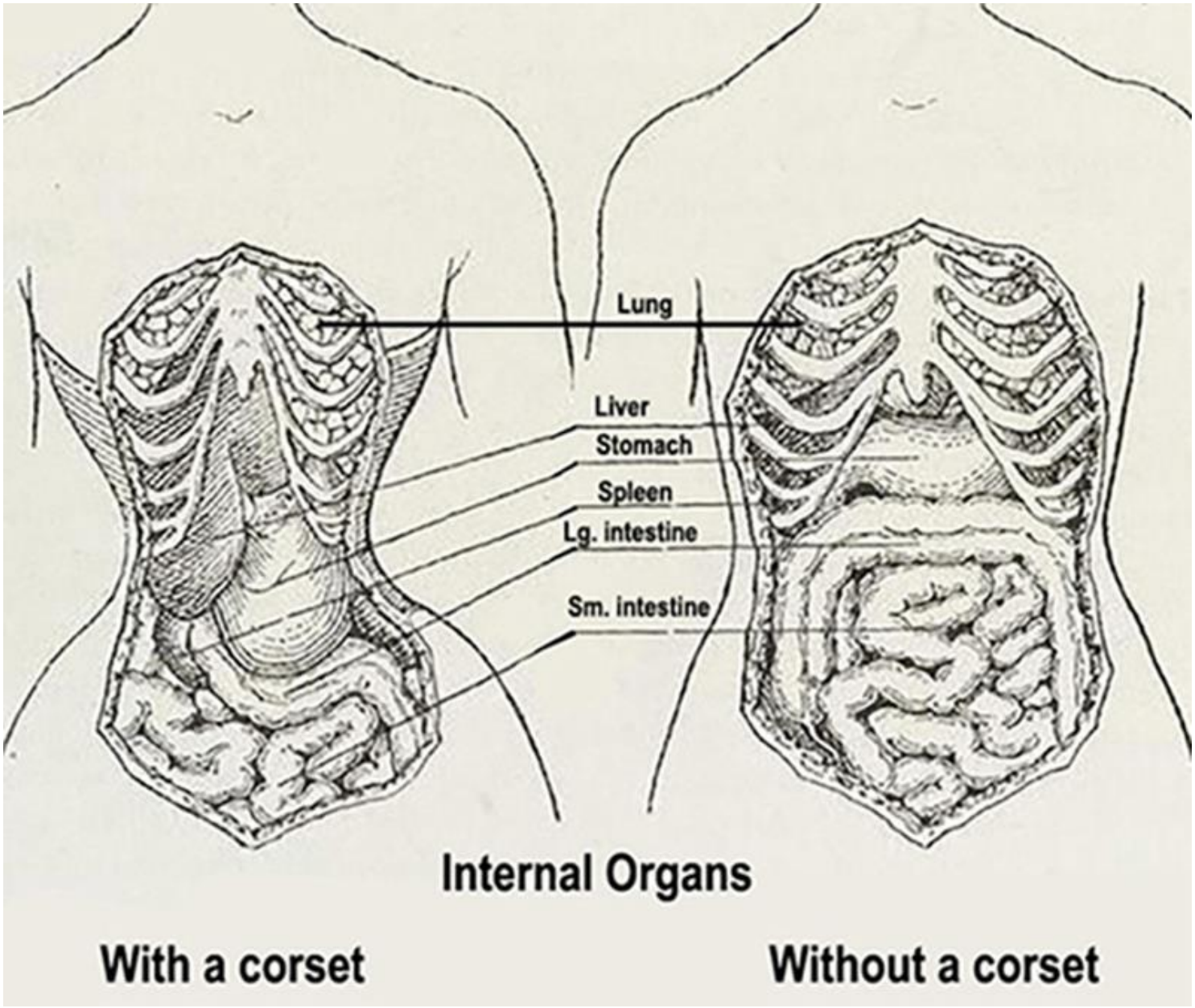
SOURCE: Composite was drawn by Carma. Free use.



1860 Women's Corset.

DESCRIPTION: This corset, pictured in *Godey's Ladies' Book,* uses various sized "whale bones" to hold the body upright. (The "baleen" is the bendable gristle of whales' "teeth," which does not chew fish, but serves as a lattice in the whale's mouth to strain millions of tiny fish from seawater.) Since the corset has buttons or hooks up the front, there must be some lacing in the back to make it adjustable. This would be an expensive corset of the 1830s to 60s, and, if expensive, would also add trims of ribbon or lace.

SOURCE: Louis A. Godey, *Godey's Lady's Book and Magazine,* (Philadelphia, Louis A. Godey, publisher, 1840.) Original copies held at Brigham Young University's Harold B. Lee Library, Special Collections. FREE USE. Reprint copies from Amazon.



Internal organs were deformed by Corsets.

Deformation by corset was used to obtain a fashionably small waistline.

Corsets were very bad for the health of digestive functions, dangerous during pregnancy, a problem for stomach, liver, and spleen, and the root cause of so much fainting, breathlessness, and the idea that women were fragile creatures.

Working women wore loose or no corsets.

This image is online in several places to illustrate the harm of Corsets in the 1800s.

(Fashion rarely chooses intelligence over style.)

The crinoline or hoop skirt of 1860-70

A most important item of underwear for women of the 1860s was the hoop skirt or crinoline. Although they had been introduced a decade earlier, the 1860s were the hay-day of hoopery! Women of all classes wore them as they could afford to.

Many construction materials had been tried to support this exaggerated fullness of skirts (sometimes up to 6 ft across!). First: multiple petticoats of stiff, horsehair fabric were tried but were too heavy. Also whalebone (often fragile), and brass wire (ridgid), with, finally, thin strips of flexible steel covered in fabric padding. The steel rings did not extend over the stomach front but ended at the side hips. This allowed a girl to sit down without the hoops flying up over her head. As she sat, she gracefully gathered the lower back hoops up and under her knees. (What price beauty?)

This illustration shows the half-girl in her bedroom (right) with a hoopskirt over her chemise and corset. Over that she wore one to three petticoats to prevent the steel hoops from pressing through her gown. On left she is in public, dressed here in a multi-tiered skirt, shawl, and bonnet, and carrying a parasol.

SOURCE: A fascinating, illustrated history of the hoop skirt or crinoline is online at http://www.victoriana.com/Victorian-Fashion/crinoline.htm. This illustration is from *Punch Magazine. It* appears there and elsewhere online.

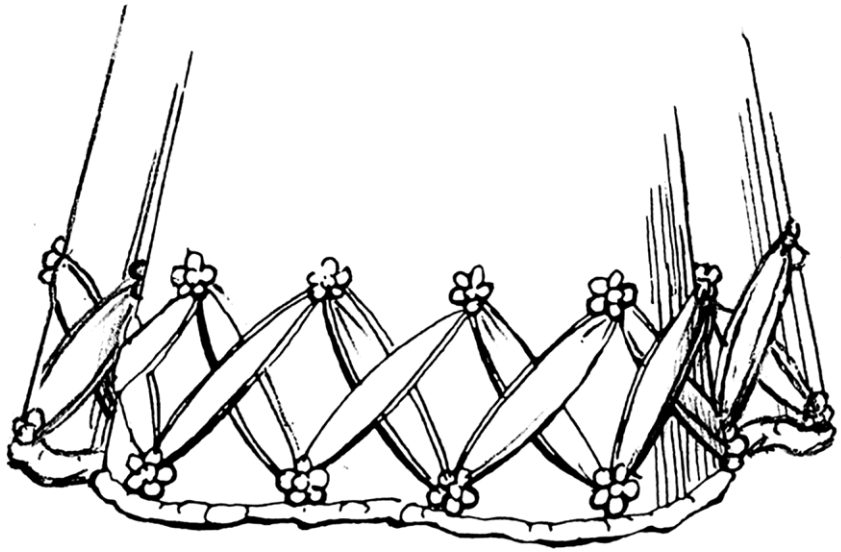
Satirizing huge crinolines in the 1860s.

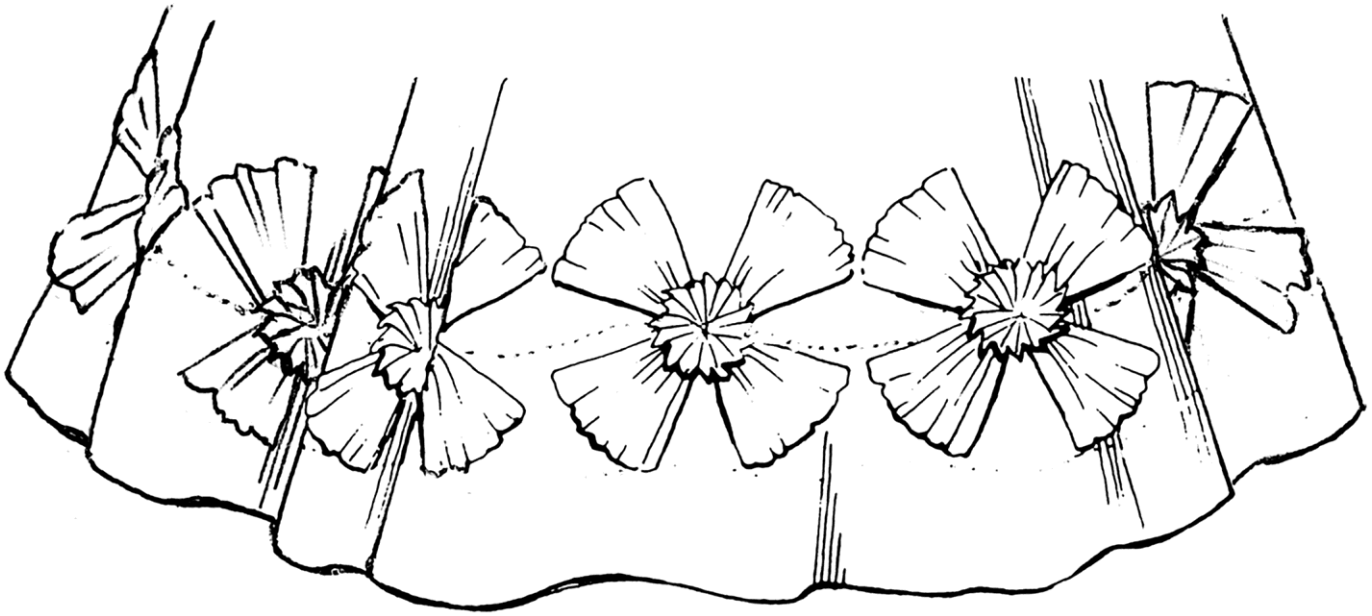
This daguerreotype was a satire purposely arranged to make fun of giant, hoop crinolines, this one 7 ft. in diameter. She couldn't get close to her maids, let alone a dancing or dining partner.

It took two maids on stools with poles holding up the dress, to lower it down onto the super-fashionable young woman. A keen eye will see that the hem of the dress couldn't possibly cover those hoops.

SOURCE – Online in many places.

1850 Women, Accessories

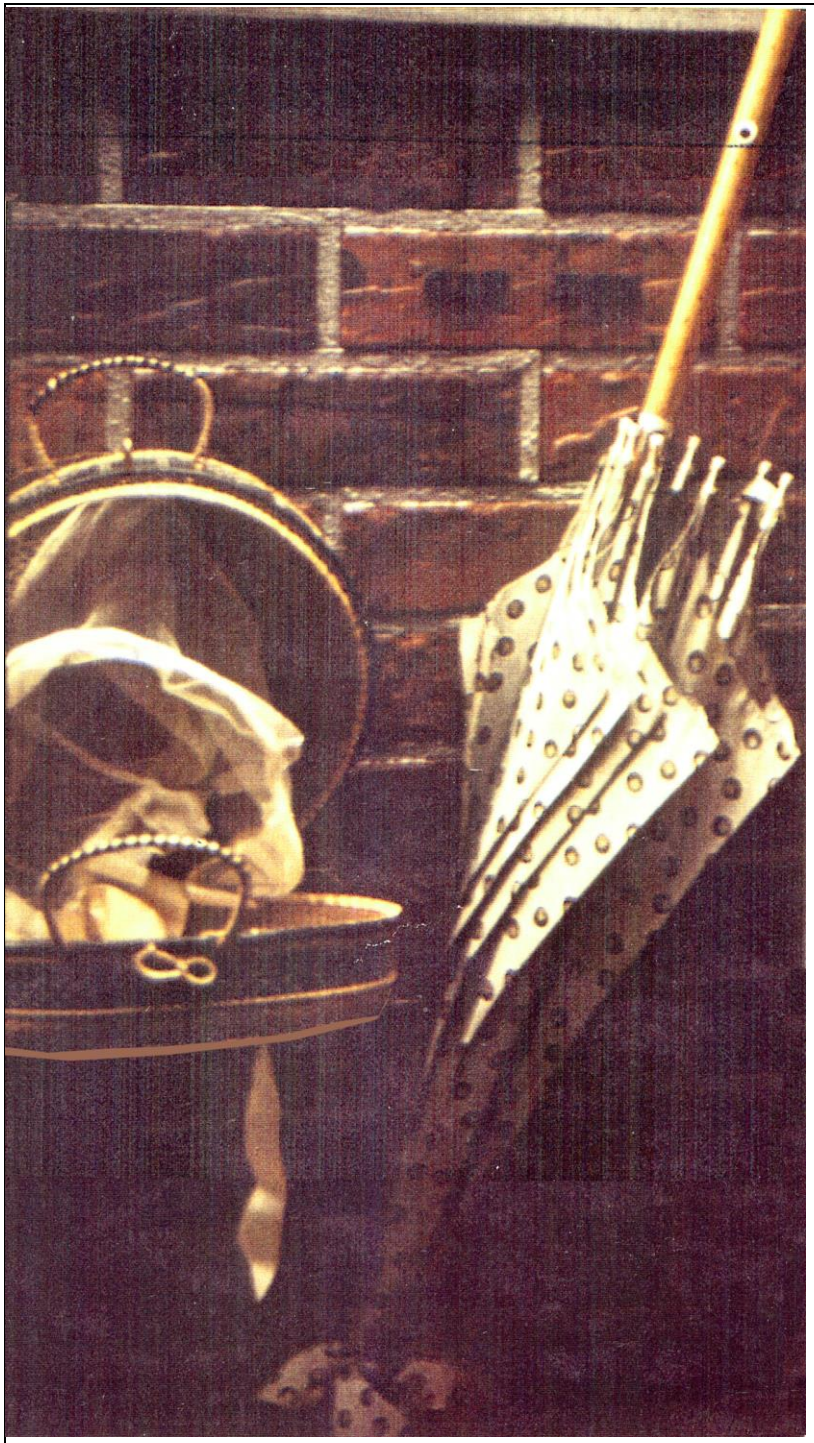




Samples of hemline decors, 1815 through 1860s.

DESCRIPTION; From the early 1800s when skirts were narrower, these designs for hemlines made of the dress fabric itself became very popular-- which continued as types of designs on large skirts. In the later 1800s, such decorations could be found on skirts over many petticoats. These embellishments required much more yardage of dress fabrics. The lower design is called “the windmill.”

SOURCE: Rudolph Ackermann and Stella Blum, Ackermann's Costume Plates. *Women's Fashions in England*



Day cap carrying basket and umbrella, ca. 1860s.

DESCRIPTION: Women's traveling accessories included an umbrella and a special basket for carrying day caps without crushing them in transit. Before the 1860s, most women wore day caps in America, but such headgear was worn more rigorously in the British isles. This American day cap basket is made of fine split reeds and is woven only deep enough to prevent one or a few caps from being wrinkled. One very sheer cap is within. The basket has two looped, reed rings for slipping over a wrist. Such baskets became a specialized art in the 1800s. (The table on which it sits is hidden in shadow.)

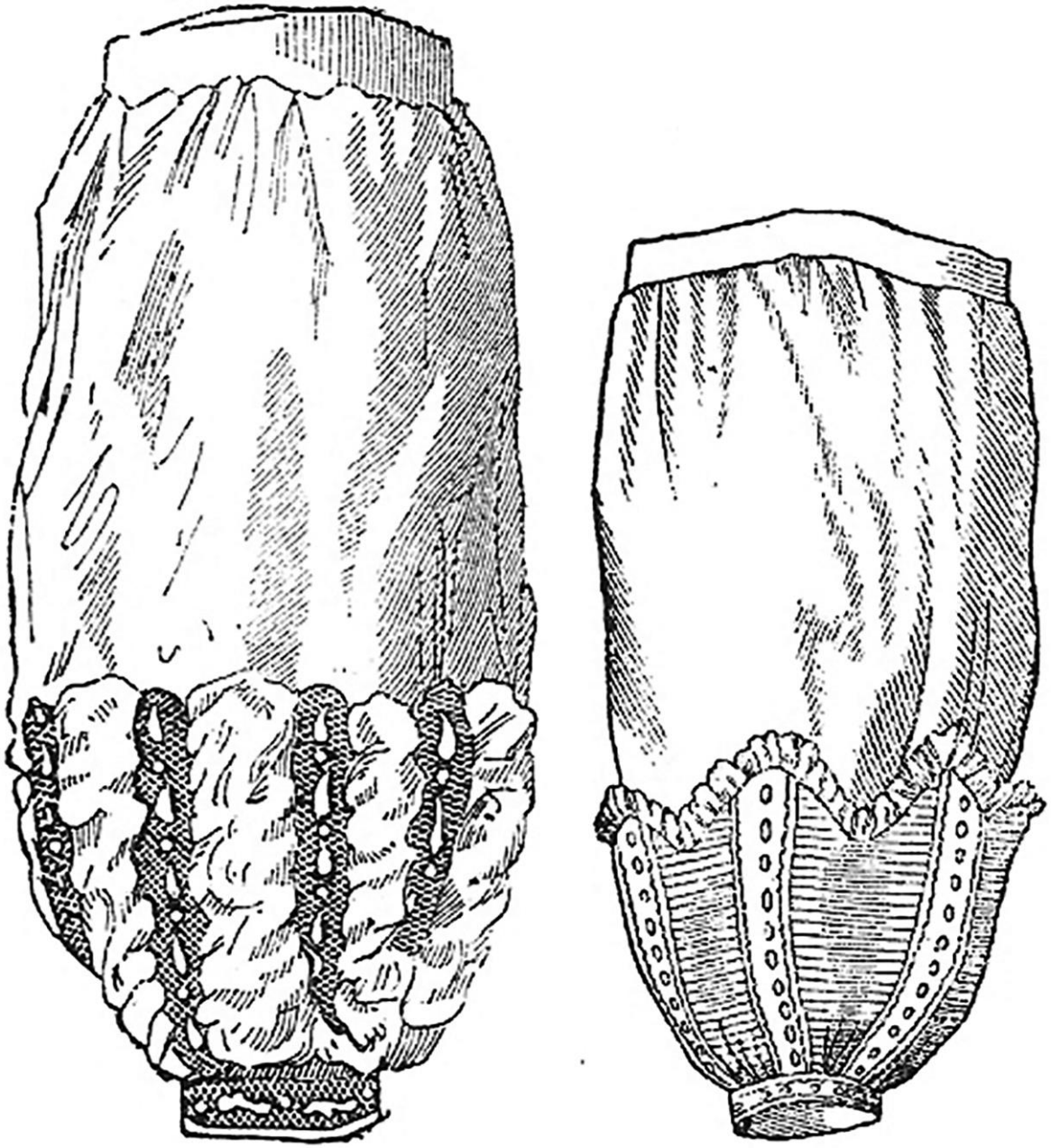
Travelers of the 1800s seldom traveled without umbrellas, since most climates have intermittent rain, and travel meant being much outdoors in the weather. From the 1840s to 60s, dots (called “spots” in Britain) were very fashionable, as on this umbrella.

SOURCE: Wisconsin Historical Society, Madison, Wisconsin exhibit. Photo by Carma. Free use.

1860s beaded bag in taupe and black.

A silver-plated clasp holds the bag beneath. Tiny black and silvered-taupe beads are tightly sewn onto striped designs on the base cloth. Loose strings of silvered, transparent beads swag between the black stripes. This was a work of long hours and artistry.

SOURCE: This purse belonged to Jane Treharne Ashton, a Welsh pioneer of 1852, Ashton Lloyd 9 DUP 11385

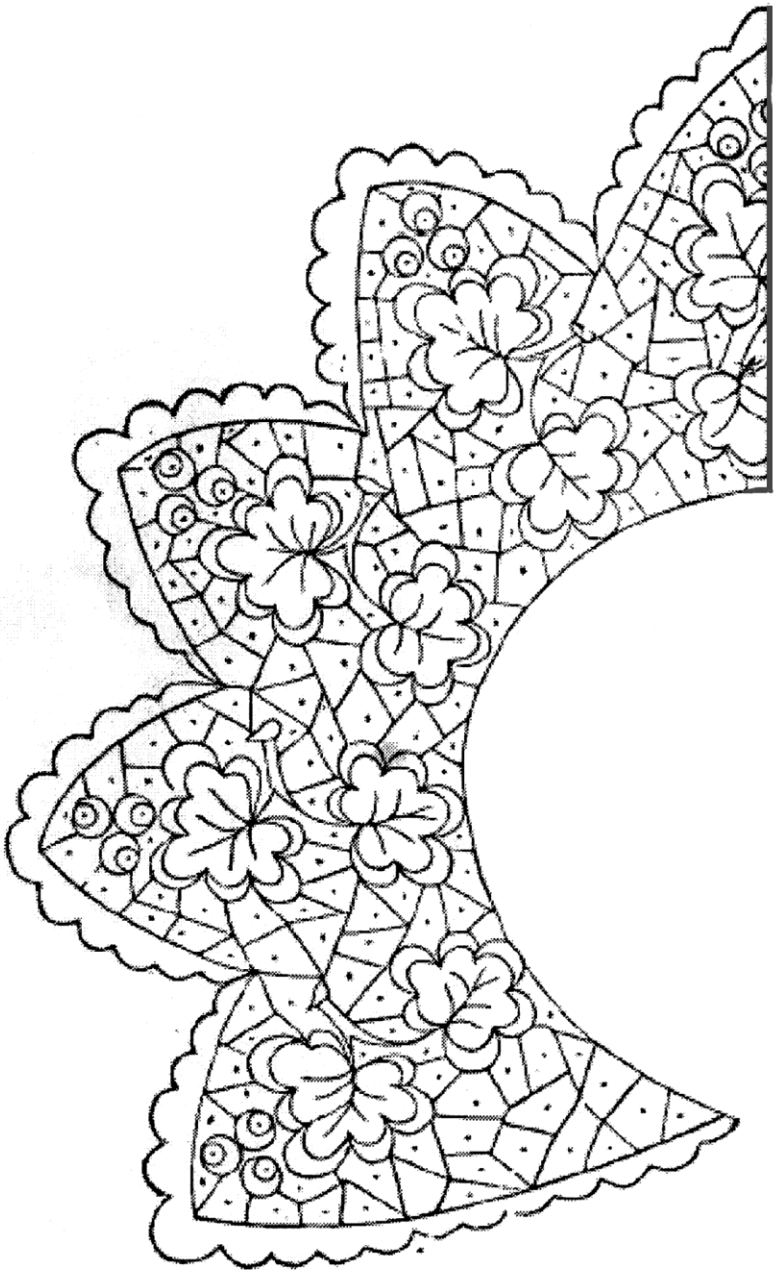


Engageants worn beneath bell sleeves, ca. 1864.

DESCRIPTION: "False sleeves," called engageants, are of finest muslin made for covering the forearms when large bell sleeves are used in a quality day dress or jacket. On left is a sleeve with several gatherings of a sheer fabric above the small banded cuff covered in lace. Lace is interwoven with narrow ribbons in the lower edge.

On right are tulip shapes made of finely, horizontal, pin-tucked fabric with narrow lace on the edges of petals. Two-sided insertions make stripes down to a very narrow cuff. Such engageants were worn by people of wealth in America, Britain, and Europe, according *to What People Wore,* by Douglas Gorsaline, (New York, Bonanza Books, 1951, 1952).

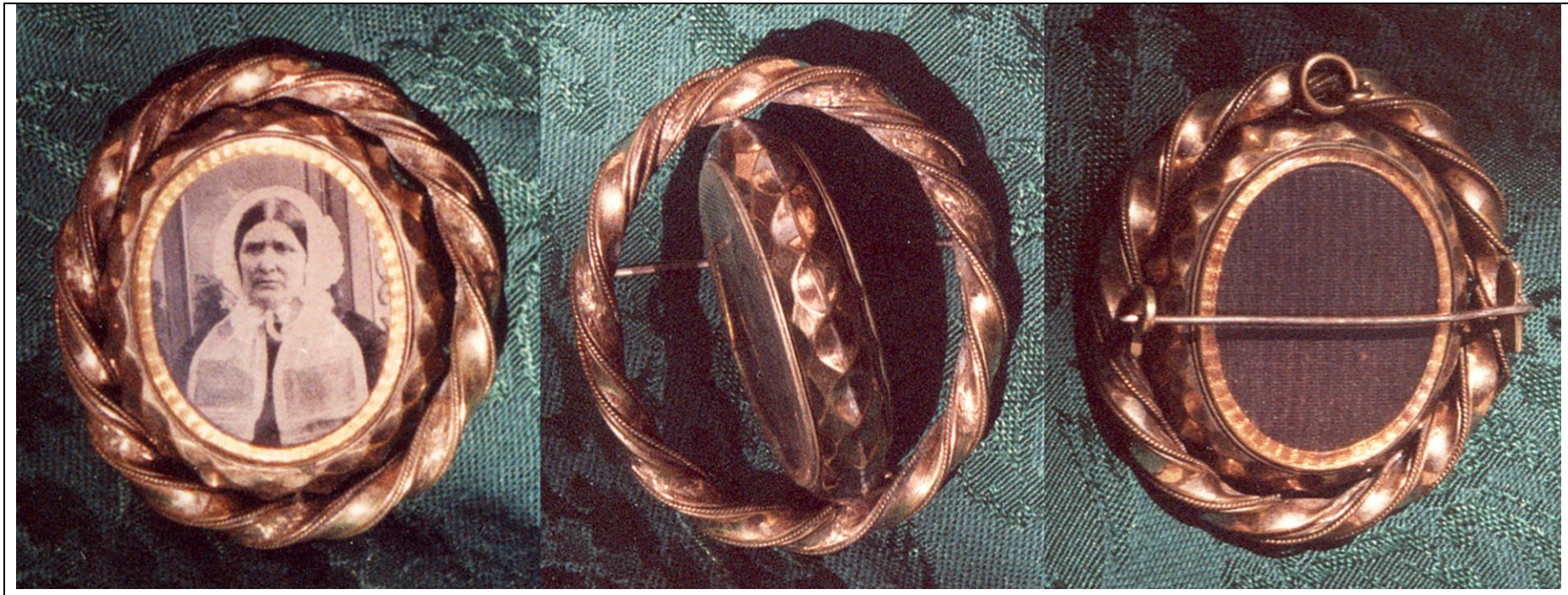
SOURCE- Louis A. Godey, *Godey's Lady's Book and Magazine,* **(**Philadelphia, Louis A. Godey, publisher, 1840.) Original copies held at Brigham Young University's Harold B. Lee Library



Lace half-collar for a better dress, ca. 1864.

DESCRIPTION: A scalloped collar of machine embroidered Honiton lace is very useful and pretty for dressing up a wool, silk, or better calico day dress. As machines to make lace became more precise, pretty lace became more affordable and more exact than handmade lace. Such lace collars often came in two halves, as above, so they could be fit onto different sizes and shapes of necklines.

SOURCE: Louis A. Godey, *Godey's Lady's Book and Magazine,* **(**Philadelphia, Louis A. Godey, publisher, 1864). Original copies held at Brigham Young University's Harold B. Lee Library, Special Collections. Free use.



Rotating Broach with photo and woven hair (right). 1860s.

DESCRIPTION: A rose-gold, Scandinavian broach has a rotating center image of a wife or loved one on one side, which turns over to show a hair sample on the other. The hair sample has been carefully woven as if it were fabric. It is brunette hair, laboriously and lovingly done by a man's true love for him to carry with him.

Attached to the frame around the photo is the pin for the back of the broach. A small ring attached to the top back of the frame allows this broach to be hung on a chain around the neck. In the image, a woman wears a day cap with large ruffled sides and a huge bow of the same fabric spreading over her dark bodice.

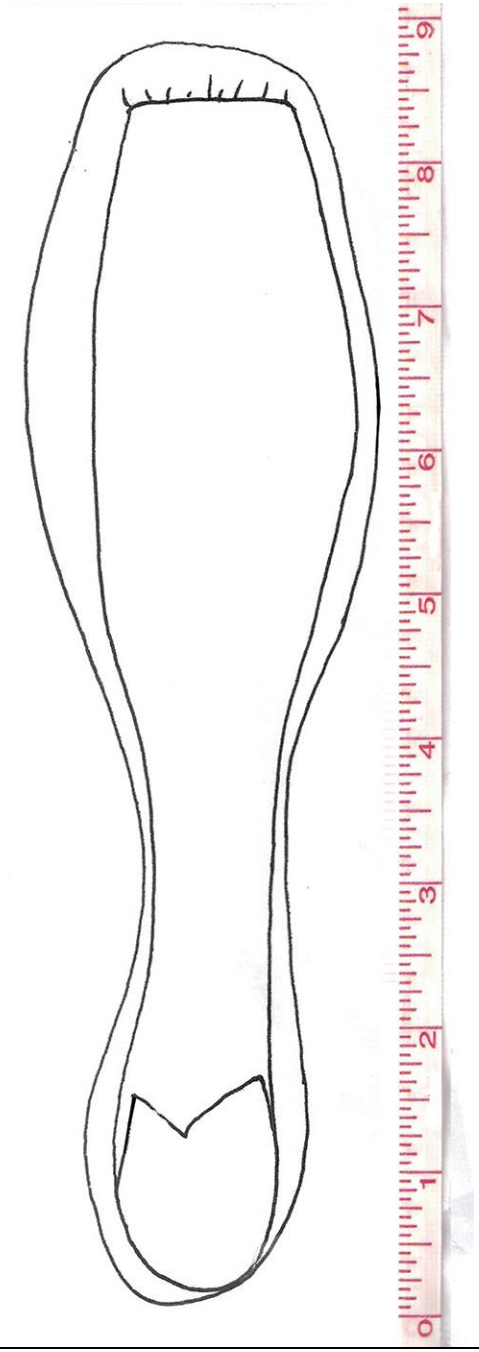
SOURCE: Purchased from an antique shop in Provo. The antique shop acquired it from Spanish Fork, a growing city of Utah County which is populated largely by descendants of Norway. Photo by Carma. Free use.

Pioneer settler's best dress apron, ca. 1860s.

DESCRIPTION: Green silk apron with red trim around border and pockets, Mary Judd Winegar, wife of Alvin Winegar wore it in the late 1800s. Self-binding at the waist continues back to become the waistline ties.

Mary was originally from a very comfortable North Carolina family and married on the way to Missouri. She'd probably had silk aprons all her life. After living in Nauvoo, she traveled across the plains with her family and settled in Salt Lake City.

SOURCE: Lynn Dial in Murray, Utah, owns many antiques of Winegar clothing and documentary items from pioneer ancestors related to himself and Carma. Photo by Carma. Free use.



Small, slender shoe sole of 1865.

DESCRIPTION: A tiny, slender, wedding shoe is made with a kid-suede sole and white silk-satin upper (just showing beyond the sole). Due to inferior nutrition during past centuries, bones throughout the body were considerably smaller. The sole of this shoe is 8 ¾ inches long (21 cm.), and only 1 ½ inches (4 cm) wide! It would be no longer than a modern American woman's size 5 shoes, and as narrow as a child's toddler size, though the upper shoe would expand to slightly wider when worn.

Small feet were considered a sign of gentility. Thus, fashion *illustrations* show both men's and women's feet as no longer than their hands, and barely half as wide.

SOURCE: Costume collection in the Western Reserve University, Cleveland, Ohio. Carma's scale drawing. Free use.

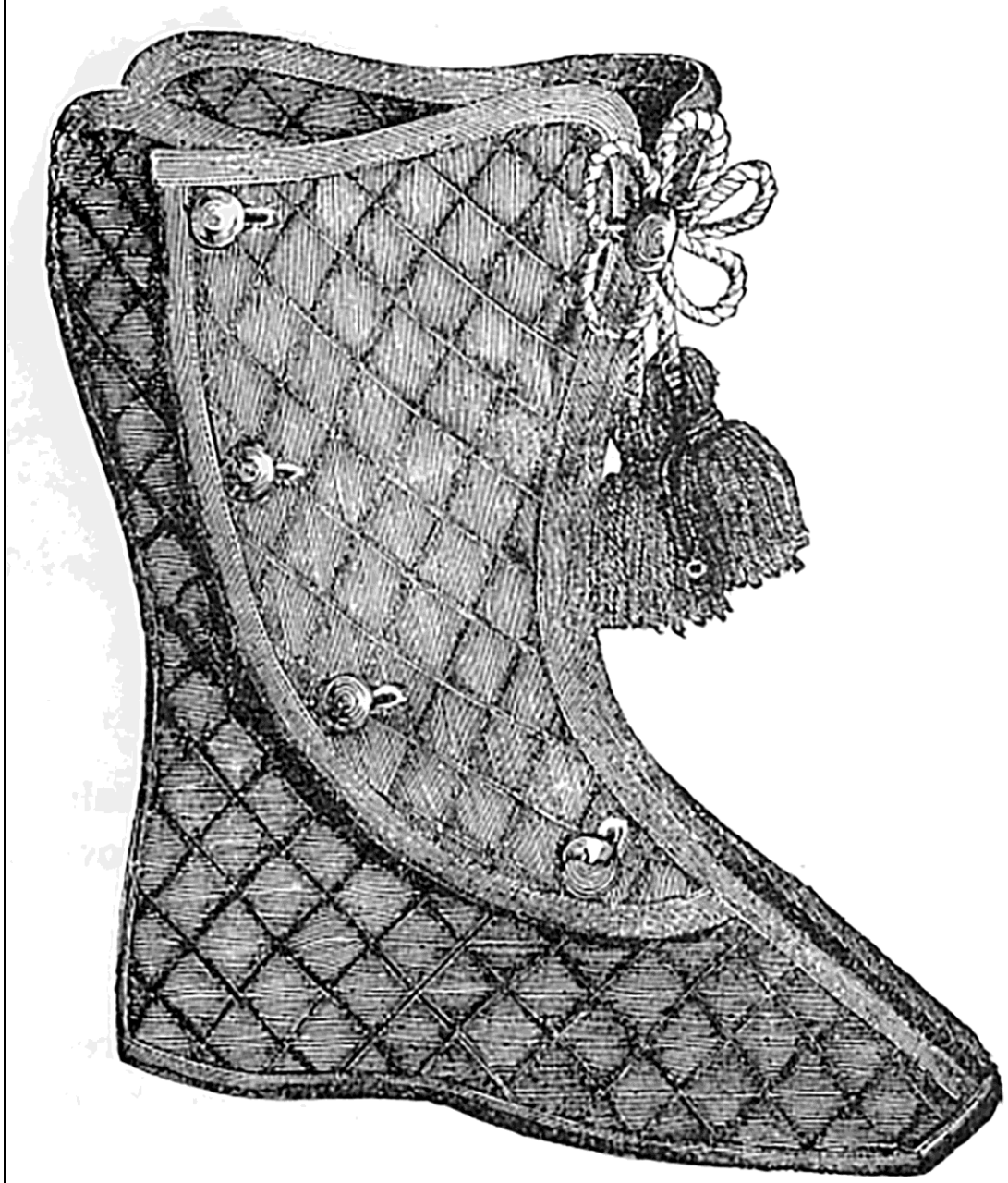
Women's shoes of the Civil War Period, 1863-1868,

The two top and center shoes are for best dress, with the fancier ones worn for balls and special occasions.
The boots or booties are more sturdy for walking or housework. These booties fasten on the top, rather than on the inside of the foot, which might indicate either the help of a maid or ownership of a button-hook. If one wore large crinolines, putting on booties must have been a challenge.

People of less wealth would also wear booties, but without decorations, but merely fastenings.

Women's shoes of the 1860s, including booties and a best-dress slipper.

The top shoe is a sensible shoe for routine duties. The slipper center bottom may have been for best-dress, or actually a bedroom slipper. The booties on left have elastic inserts at the ankle, making them easy to put on. The booties on the right show laces, but probably had elastic inserts on the other sides.



Washable gaiter boot with buttons and tassels. Ca. 1860.

These pique quilted gaiters were for added warmth, protection, and style in 1860s winters. With the muddy streets of the time, and wet winters on both sides of the Atlantic, washability would have been a great asset. Gaiters worn over the ankles and shoe tops would have been white for little children, but any color for teens and women. The edges are bound in cotton tape, and four brass buttons hold them closed. A yarn flower and large tassels embellish a deep scallop on the top front border.

SOURCE: Louis A. Godey, *Godey's Lady's Book and Magazine,* (Philadelphia, Louis A. Godey, publisher, 1840.) Original copies held at Brigham Young University's Harold B. Lee Library, Special Collections. Free use.

1850 – 1859, CHILDREN, Infants to Adolescents

1860 - 1869 Major features in children's clothing.

Below is modified from Wikipedia. The full article is at en.wikipedia.org/wiki/1860s_in_Western_fashion . It shows many excellent images and illustrations with sources. Excerpts of the article are modified in each section here – women, children, etc.

Both boys and girls wore **skirts** from the time they could walk until they reached age 5 or 6 and were fully potty-trained and could handle such functions without adult supervision. Restrictive clothing made that harder.

Very small girls wore their skirts just below knee-length over **pantalets**. Skirts became gradually longer as girls grew up. Young girls wore washable **pinafores** over their dresses for work and play to keep them clean, rather like Alice in Wonderland.

Girls in their later teens when they "came out" in society, their skirt hems fell to the ground like their mothers. Older girls wore hoops to hold out their skirts

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

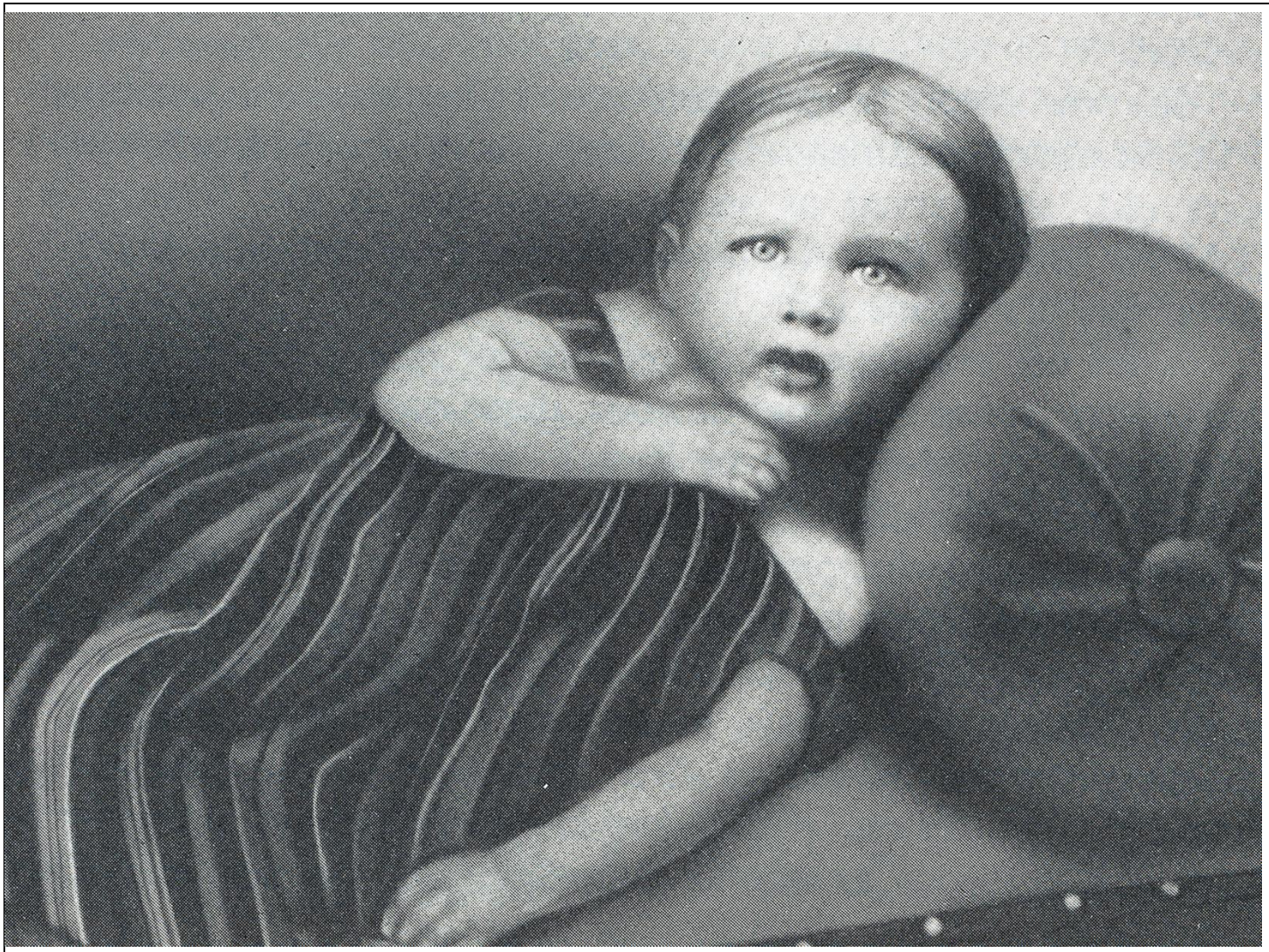
Toddler boy in embroidered dress, ca. 1860.

DESCRIPTION: In 1860 Heber J. Grant wears a wool dress. Embroidery is around his skirt and down the front of his bodice. Tucks on each side of the embroidery can be let out as his body grows. His sleeves are split and corded on the edge with a frill of lace and tied together on his shoulders with large bows of white striped ribbons. As usual, baby shoulders are bare and exposed for kisses from loving parents. His necklace of tiny coral beads is thought to protect him from illness.

Pantalets are white with hems of scalloped eyelet embroidery over black stockings and indistinct black shoes.

Heber's hair is combed straight down on each side but has a "curlicue" on top. He is seated here in a chair with a broad, pointed backrest, next to a table with a flowered cloth and a book.

SOURCE: M. J. Haslam, *Heber J. Grant Exemplar to the Saints,* (American Fork, UT, Covenant Communications, 2003).



Toddler girl dress of dark stripes with a wide neckline, ca. 1869.

DESCRIPTION: Almost two-year-old, Margaret Jane Neel, rests on a couch with a bolster. This little darling wears a striped dress of several deep colors which is pleated on the stripes up to the neckline. The wide neckline extends well over her shoulders, as most baby and children's dresses did – little shoulders being so soft and adorable. Her eyes were a light blue and her eyebrows non-existent, but sweet lips were red as roses.

Her mother was Scottish Julia Ann Baird, and her sister was Millie Mae Neel, both of whom appear elsewhere on this website.

Margaret was born seven years before her Irish father, young Tipton Smith Neel, died in Kansas. But her educated, reddish-haired mother became a member of the Church of Jesus Christ LDS, and, as a widow, took her little family to Utah, where she raised them by her sewing skills and growing their own food.

SOURCE: *The Neel/Parker Family*, Margaret Iretta Parker Anderson, Maurine Parker Fuhreman (copyright 1985 by Maurine Parker Fuhreman).

Baby petticoat with crocheted edges, ca. 1860-80.

DESCRIPTION: Of lovely, soft, creamy wool, this infant petticoat has decorations and finishing of hand-stitched borders and seams. Petticoat shoulder tabs (center) have no finishing buttons. Crocheted lace beautifies the hem, all expertly done. The narrow and waving lines of drawn thread work around all borders may have been made by a special, early Utah machine. The petticoat is in pristine condition because the infant for whom it was made died before it was worn.

SOURCE: Donated by Ann Chambers of Provo to Carma's collections. Free use.

Baby stocking with fancy upper edge, ca. 1860 to 1870

Description: This baby stocking, knitted of white cotton, has a fancy, knitted top edge rising to the knee. Probably, garters were put around the legs over which the lacework of the knitting was turned down to cover the garter. Or parents may have used a fancy knitted garter below the lace and tied it in a bow.

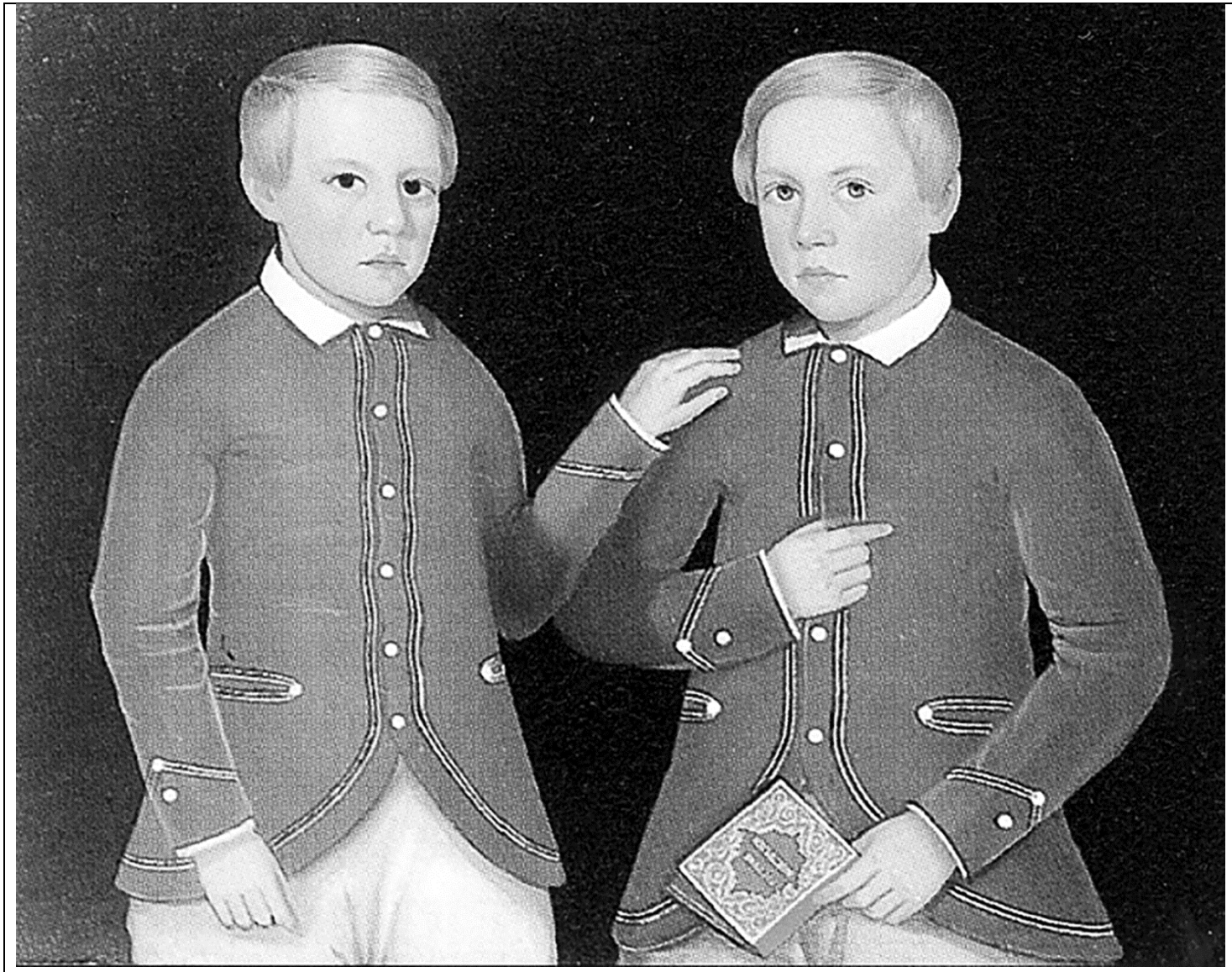
SOURCE: Fairview Museum, Utah. Photo by Carma. Free use.

1860 BOYS

Boy in checked jacket and skirt with pantalets. 1860.

Little boys throughout the 1800s wore dresses and skirts with pantalets to assist both parent and child in potty training and toilet functions. By the time they were 4 through 8, they would graduate to knickers or britches – an important date known as being “breached.”

This lad of 4 or 5 has a matching checked jacket and skirt. A white shirt is under his jacket, which is closed with a bow tie at the neck. His pantalettes and stockings are white, and his ankle shoes are black and laced high. In his hand is a billed cap to cover his unusually short hair.



Schoolboys in matching coats, ca. 1860.

DESCRIPTION: These Two wealthy brothers have matching coats in drab green wool. White shirts and trousers are of different weights of linen. Narrow sleeves have a wool or silk chevron piping. The jacket neck binding would match the double row of piping down the front, on the cuffs, and around the welt pockets. Buttons are small and brass. A line of white shirt shows at the cuffs and in small linen collars. Their trousers are pure white, indicating a HEAVY cotton or wool fabric. Both boys have ear-length hair with neat side parts.

This folk art is far more realistic than usual.

SOURCE: By 1850 Ammi Phillips, a self-taught, itinerant portrait painter in the North Eastern U.S., exhibits his high-level folk artwork in America. From *Antiques Handbook*

Wealthy schoolboy of Europe or America. Ca. 1860 on.

DESCRIPTION: A boy of wealth is dressed in international European or American clothing to have his daguerreotype taken. A stiff, white, “Eton” collar and knotted tie are seen with a high-buttoned vest. His coat has a single lapel and cuffs. His dark trousers hang loose to his knees, with heavy knee-stockings and ankle-high, laced shoes.

Such uniform clothing was typical of exclusive and expensive boys’ schools.

SOURCE: Internet search term: “1800 schoolboy.”

1860 GIRLS

Girls' day dresses and aprons, ca. 1860s.

DESCRIPTION: While making cookies, one little girl wears straight short sleeves and the other wears rolled up sleeves. Both have cover-all aprons tied in back at waist and neck to protect clothing.

The dresses are about mid-calf, with shoes and slippers for their feet. Shoulder-length hair is neatly parted in the middle, one hairdo tied back with a ribbon.

In the foreground "Grama Trooley" has rolled up sleeves and wears a waist apron. Her ruffled white day cap does not need to be tied under the chin

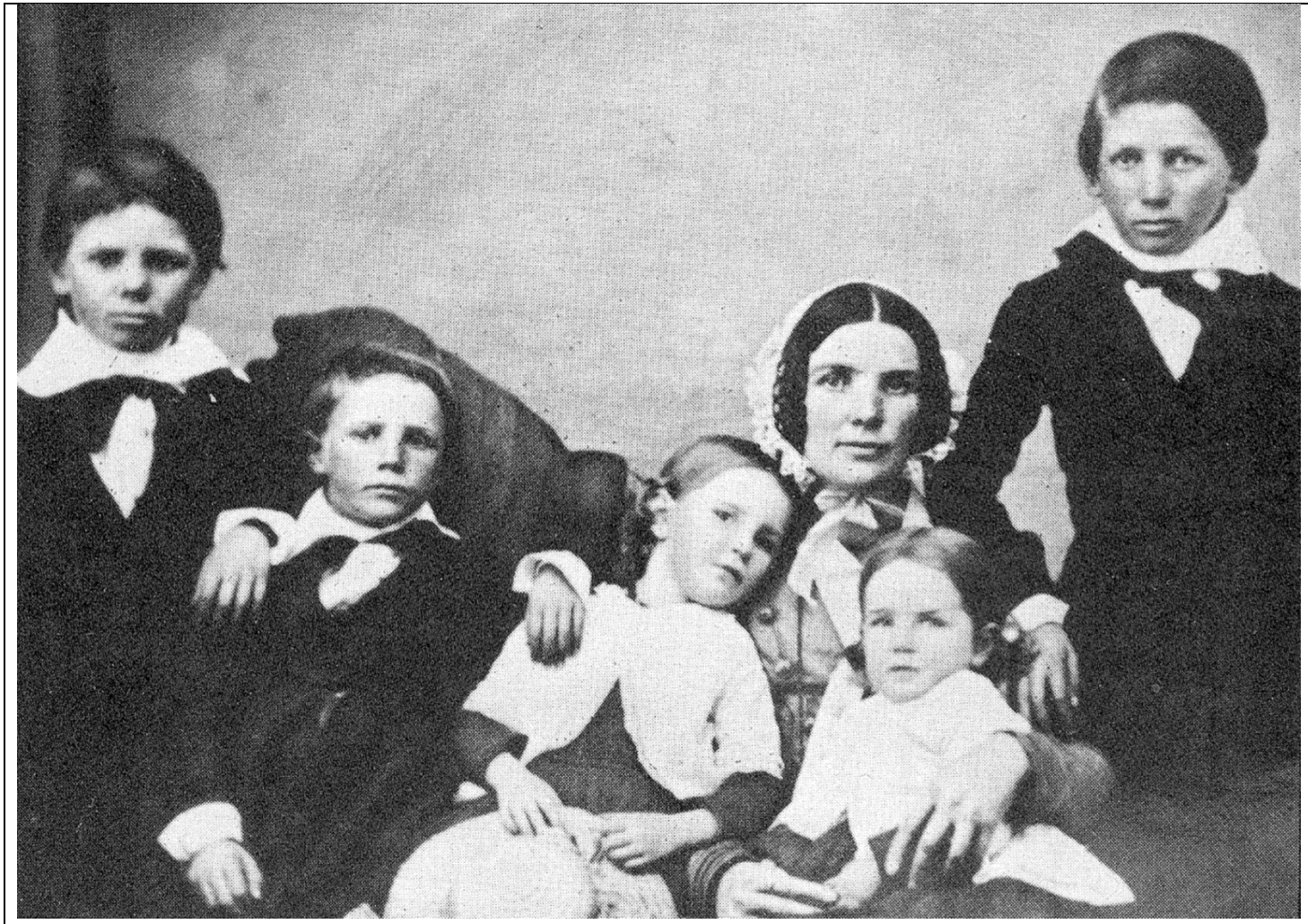
SOURCE From an old broken book published in the mid-1900s that Carma bought: *Grandma Trooley's Old Fashioned Picture Book for Boys and Girls* (Americana Review; 1st Edition 1960). This publisher cannot be found today by online search, and the author was anonymous. Free use.

Tintype of sisters in plaid dresses, 1863.

DESCRIPTION: Nancy Irene and Mary Eliza Sanders, have slightly differing silk plaids, but enough for these daughters' dresses to look nearly alike. They are yokes with pleats down the bodice fronts. White collars accent the necks and ribbons are across elbow-length puffed sleeves. Both girls have dark matching belts with differing gold clasps. Skirt fullness is gathered into soft, pleated clusters, and both have horizontal tucks in the skirts for lengthening the dresses later. Pantalets show beneath the younger girl’s dress, with white stockings and ankle laced shoes.

The older girl's beads are likely of coral, much desired in the 1800s. Though the oldest is probably only 10, her ears are pierced for earrings-- perhaps when a female relative died and the earrings were gifted to the girl. Her hair seems to be long, probably smoothed back into a braid. The smaller girl sits in her high chair with straight, shoulder-length hair. Short sleeves indicate summer dresses.

SOURCE: Photo labeled with names, but source unknown.



Mary Hales Horne and 5 eldest children, ca. 1850 to 1865.

Mary wears a white day cap with few ruffles, and has made white boleros with crocheted trims for her daughters to wear over their medium-toned dresses. Her oldest girl holds Mary's large summer straw hat with small flowers around the crown. Each son wears a large white collar spread out over his dark jacket, with silky ties in front bows. All boys have side parts and full hair.

A original, long-time leader in the Church of Jesus Christ LDS Relief Society in Salt Lake City, Mary Isabella set in motion the Retrenchment Society which banished excess expenditures on fancy clothing. She promoted broad education of the highest order for women. She also contributed greatly to systematically promote the acquisition of materials to build the Salt Lake Temple, helping import materials that could not be obtained in the west. Though she is young here, the Hornes were eventually the parents of 15 children, including three sets of twins.

Mary traveled in company with priesthood leaders to far settlements that needed direction and encouragement for their families in the sparsely-settled west.

SOURCE: Church of Jesus Christ LDS Archives. Free use.

Girl's bodice for plaid dress, hand-stitched, ca. 1860.

DESCRIPTION: Some of this bodice for a young girl's plaid dress was hand-stitched to match the mother's dress of the same fabric, shown elsewhere. But the dress was never finished.

Effort was taken to match the plaids wherever possible. There is a front dart from waist to bust, and curved princess seams in back. Note that the shoulder seam wraps over the shoulder and onto the back, which was common in all dresses of the mid-1800s. This was to give the shoulder silhouette a smooth line. Dress bodices in the mid-1800s were always lined in white muslin to give them strength for wearing, as well as seams wide enough to enable altering to accommodate dress sizes.

SOURCE: This and other parts of the plaid silk dress and accessories are found in the Fairview, Utah Museum.

Girl's shawl of red, blue, indigo, and cream wool, ca. 1860s onward.

DESCRIPTION: A red, blue, and indigo shawl was made by a professional weaver who could change colors both in the original warp and the weft shuttled through on the loom. It is light-weight wool with striped edges and self-fringed on all sides.

SOURCE: Fairview, Utah Museum. Photo by Carma.

Child and teen in aprons labor in a tile factory, 1860s into the 1900s.

DESCRIPTION: Both the teen standing (left) and the little girl (center) in this tile production line wear all-over aprons. The teen wears a white cap to prevent hair from falling into the clay or glaze. The little girl is her assistant. Neither of them would wear petticoats except for warmth – if they owned petticoats at all.

Poor children were often denied schooling among British mill children. Boys and girls had to help their needy families by earning low wages as assistants. Adults worked in underpaid jobs as well. Child labor was abolished in the U.S. in 1938.

SOURCE: From a detail of an English ceramic tile production line of 1862. David Sekers, *The Potteries*, (*Shire Publications #62*, Shire Publications Ltd. Cromwell House, Church St., Princes Risborough, Aylesbury, Bucks, HP179AJ, UK.

Young Love in tiered skirt and pantalets of 1861.

Adolescents meet at the fence between properties. She wears a skirt with 2 ruffled tiers and a blouse or short jacket with sleeves gathered into wrist cuffs. A wide ribbon bow serves as a sash. Her pantalets are trimmed in *broderie Anglaise.* Little ankle booties have slight high heels and patent leather toes. Her hair is in ringlets all around with a ribbon on top.

SOURCE: Detail of painting by William Maw Egly of England. Seen in Pat Earnshaw, *Identification of Lace*, (Originally by Shire Publications; 2nd edition, June 1, 1980, now by Bloomsbury Publishing, London.).

END OF 1860's CLOTHING