1850 - 1859

CLOTHING TRENDS

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1850 - 1859 Major features in clothing.

Below is modified from Wikipedia. Full article at en.wikipedia.org/wiki/1850s_in_Western_fashion It shows many excellent images and illustrations with sources. Excerpts of the article modified in each section below.

Working Class. Farmers wore smocks of strong fabric with ornate smocking at neck and cuffs, with trousers and work boots.

Working men of other kinds wore flannel shirts and tough trousers with work boots or shoes.

Working women wore dresses with gathered skirts, petticoats for warmth, but rarely crinolines or hoops. Men and women of every class *always* wore hats outdoors. Women usually wore indoor caps to keep hair clean. All women wore shawls or cloaks for warmth.

Men, Middle and Upper-class: linen or cotton shirts had high upstanding or turnover collars, detachable for easy washing and frequent changing, as were detachable cuffs.

Frock coats were single-breasted, heavily padded, and fitted. Waistcoats were cut straight across at the waist. The new *sack coat style* was loosely fitted to mid-thigh. Full-length trousers were day wear. An outfit of coat, waistcoat, and trousers of the same fabric became known as the "suit." Coats and vests were worn outdoors. Social level was shown in the excellence of fabrics and tailoring

Facial hair became extremely popular, with a huge array of styles. Top hats became taller. The bowler hat was invented but usually worn by the lower classes. Workmen's low caps, often called "pilot caps" or "newsboy caps" were popular with lower classes.

Women, Middle and Upper-Class: Full, rounded skirts continued to expand, often emphasized by tiers of flounces gathered tightly at the top and stiffened with horsehair braid at the hem to flare out more broadly. Linen and cotton became common, less expensive than silk, and cooler than wool. Sewing machines allowed women of all classes wider access to homemade to couture clothing.

Bodices featured panels over the shoulders, gathered into a low point at the waist. They generally fastened in back with hooks and eyes. A jacket-style bodice appeared, with a front button and wide, bell-shaped sleeves. False undersleeves, often very ornate, were called *engageants*. Separate small collars of lace or crochet were worn with dresses, Evening ball gowns had very low-cut necklines, off-the-shoulder, with short sleeves. (Think of the film costuming in the original *KING AND I*.) Social level was shown in the excellence of fabrics and expensive ornamentation.

Called a crinoline, A bell-shaped cage of steel wire or bamboo expanded the skirt even farther. Pantalets must be worn under hoops for modesty's sake, as the hoops might suddenly flip up during sitting or dancing.

Cape-like jackets were worn over the wide skirts, as were Indian shawls in Paisley patterns.

Hair was dressed simply, middle-parted, and drawn into a bun or wound braid at the back, with the sides puffed out over the ears or with clusters of curls to either side.

Bonnets became as ornate as women could afford. The indoor or day cap became little more than a lace and ribbon frill worn on the back of the head by middle and upper-class women. Again, social class was shown by expensive materials and elaborate decor.

Children's Clothing was not much changed. Small boys still wore dresses or belted tunics over open-crotch pantalets. Older boys wore skeleton suits or three-piece suits with open collars. Girls' dresses were still knee or calf-length above pantalets but had snug waists and fuller skirts to match their mothers' fashions.

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

1850 – 1859 - 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 except his tough linen smock. He also wears a broad-brimmed, low crowned hat and heavy leather work shoes.

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

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

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

1850s Vest and cap worn by a talented African-American farmhand, ca. 1850s.

DESCRIPTION: This young man working as a servant on Stony Brook farm in Long Island, New York, when it was completely rural. He has time to cheerfully play his banjo, making wonderful music for all to enjoy. The Mount family kept no slaves.

He wears a beige vest with colored, striped lapels edged by gold silk, with red silk fabric for the back. His neckerchief is an edge-striped light red silk. Dark wool pants are horizontally buttoned across the front in a "broad-fall." A string around his neck has a small, gold stick fob. He appears to have a gold chain leading to a vest pocket which has a blue handkerchief and might contain a watch. His pointed cap which flops over at the top is of horizontal knitted black and red stripes.

SOURCE: Painting by William Sidney Mount. Seen in: David Cassidy and Gail Shrott, Janice Gray Armstrong, Ed. *William Sidney Mount, Works in the Collection of The Museum at Stony Brook*. (The Museums at Stony Brook, Stony Brook N.Y. 1983).

1850s Father and son cut logs into planks.

On left is a raw log, half sawed, with a 2-man saw and an ax in front.

Father wears a vest over warm, striped sweater. Striped trousers. He has a pilot's cap and a kerchief tied around his neck. Father and son both wear work boots.

His facial hair has muttonchops and a beard, and his hair is neck length.

Son's jacket is torn and falling apart, but still gives warmth. Sleeve ripped, buttons few. He also wears a pilot cap, later called a newsboys cap.

Woodsawyer's Nooning, Getty Museum. Free use.

1854 warm wool coat and boots are needed while fishing through the ice,

This warm, wool, double-breasted coat is lined with red plaid wool. It has leather buttons and pocket flaps and is held at his waist with a red sash, most likely the sash worn with his local militia uniform in upstate N.Y. Light brown gloves keep his hands warm. He has knee-high leather boots over brown wool trousers.

His hat is a felt Stetson with a brown string around the crown. Facial hair is mutton-chop whiskers, and possibly a beard under his chin.

Fishing Through the Ice, a painting by Arthur Fitzwilliam Tate, 1854, 'American Heritage' August 1969.

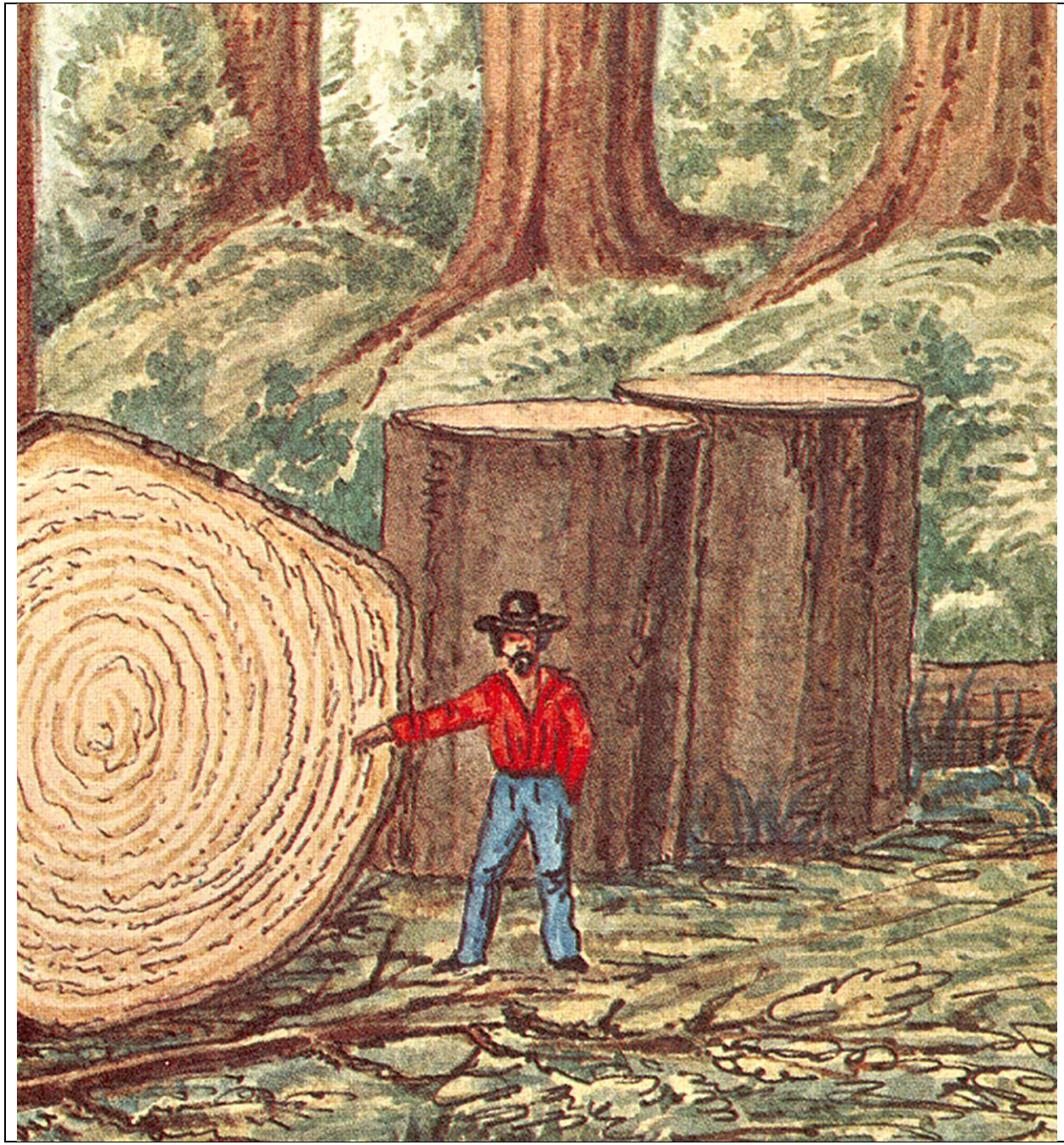
1856 American Hunting Camp in the Adirondacks

. A party of American hunters and campers relax in the very large oil painting. They wear wool shirts in red, black, gray, and white, and one man has a light jacket. They have a variety of hats from a straw boater (back) to bent-up Stetsons, and the man on the right wears a hat similar to a railroad cap. All wear boots and trousers.

Facial hair ranges from a mustache and Van Dyke beards to large muttonchops, under-chin beards, and one clean-shaven.

The men have made a lean-to from broken trees covered with slabs of bark.

By Frederick Rondel, 1856, *Camp in the Adirondacks* in 'American Heritage' August 1969.



Mid-1800s Lumberjack shows the relative circumference of old-growth trees in Minnesota.

The mid-1800s was an active time for lumbering in the big forests of northern states. Almost any healthy man could get a job with meals and rough housing.

Men wore wool shirts and knee-high boots inside or outside of wool trousers. They always wore hats outdoors.

Here we see a man with a beard and mustache.

By Holzhuber, in 'American Heritage' June 1965

1859, A lumberjack and his supervisor in Minnesota forests.

Mid-1800s were an active time for lumbering in the big forests of northern states. Almost any healthy man could get a job with hefty meals and rough housing.

Men wore wool shirts and trousers with knee-high boots worn under or over trousers. They always wore hats outdoors.

These men wear beards and mustaches.

By Holzhuber, in 'American Heritage' June 1965

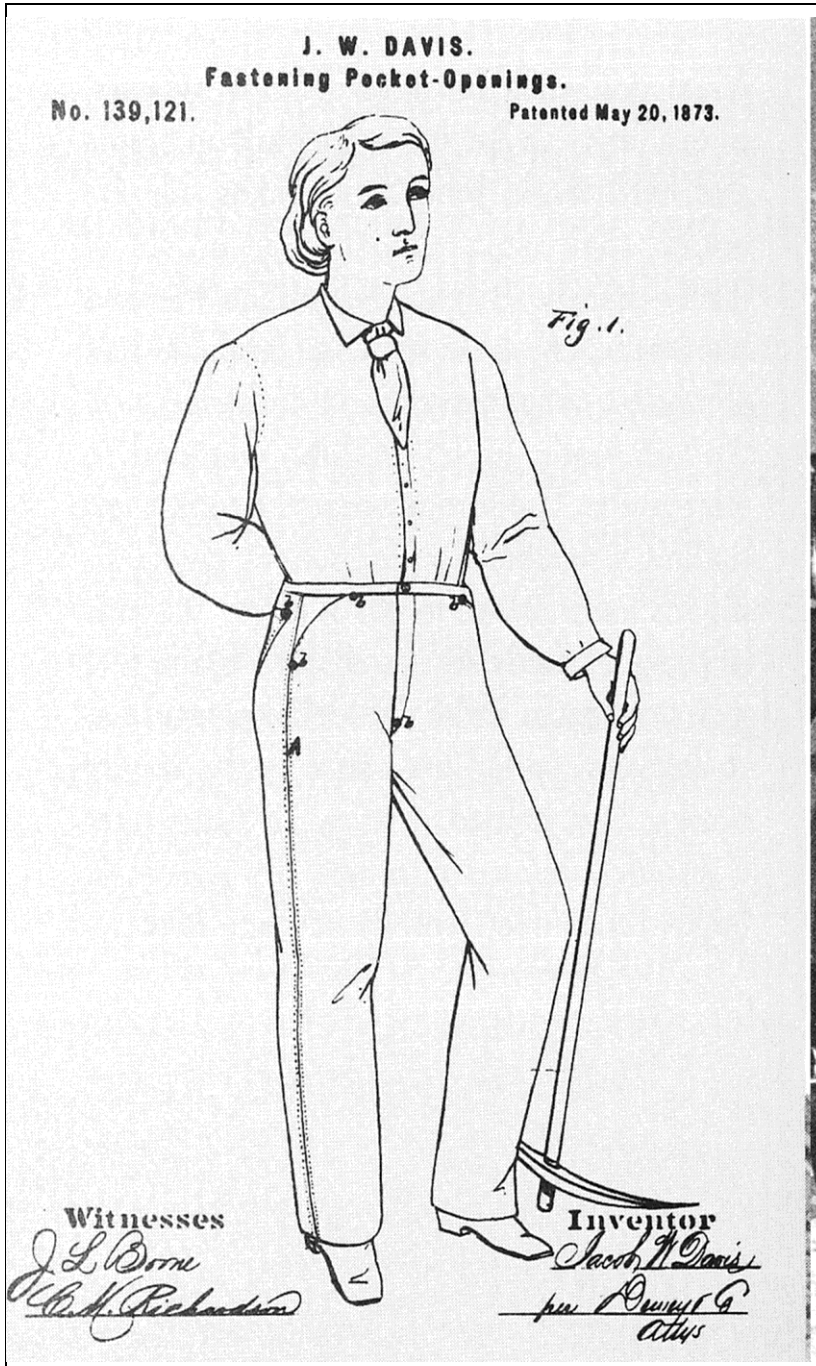
Workmen in rough clothing are cleaning a sewer. Mid-1800s on.

Most of these men wear heavy leather boots treated to be water-resistant, or later, rubber boots.

Their clothing is hard-used and ill-fitting. Many wear underwear as a shirt, sometimes with jackets over the top. They have crushed hats and caps of all kinds.

These are the lowest of the low-class.

Source has been lost, and this was the only image we were able to save.

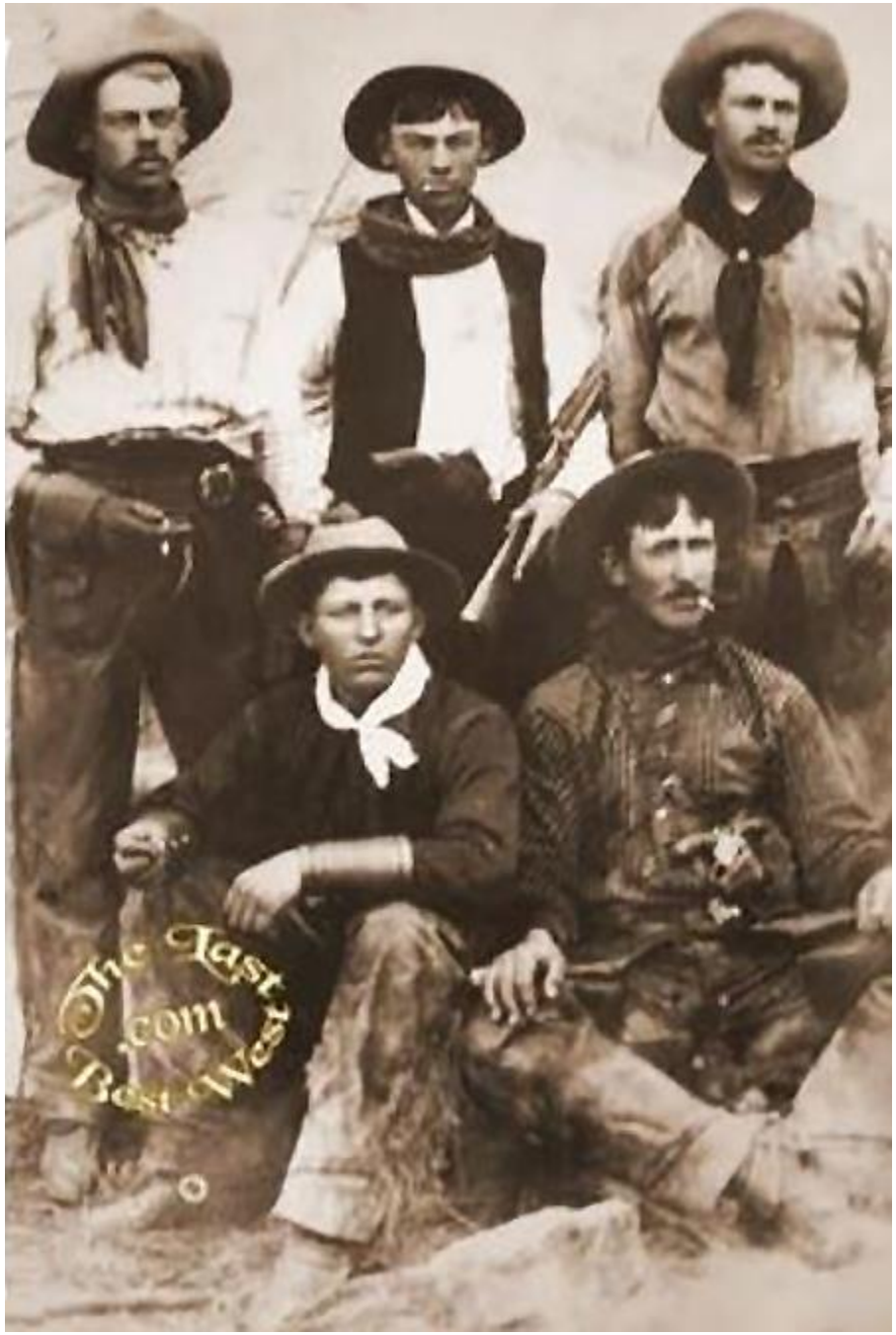


1850 Levi Strauss, Bavarian, fabric dealer, of San Francisco, invents "Levis" of denim with rivets.

Your favorite jeans are named after a Jewish German immigrant from Buttenheim, Germany. Levi Strauss fled to New York at 18 to escape repressive laws against Jews. He moved to San Francisco in 1820 to start a wholesale dry goods business, selling everything from purses to bedding. His business thrived for 20 years before his famous pants were born.

Strauss met Jacob Davis, a tailor from Reno, Nevada, They joined to create and patent the first blue jean of riveted denim. Double stitching, plus copper rivets at stress points, kept their jeans from ripping and made them stronger and more secure. (Illustration is a later brand.)

Sketch is from "The Forty-Niners" Time-Life Books. Info from website levi.com/US/en_US/blog/article/born-out-west/



1840-80s Cowboys throughout the US west.

Cowboys were men who drove cattle across wide ranges to grass and water and later to the rail yards for shipping to slaughterhouses. Glamorized in fiction, they led hard, rough lives, sleeping outdoors and riding horses all of most days.

The most casual of dressers in the mid to late 1800s, they wore long-sleeved shirts against weather and sunburn, sometimes with vests. Neckerchiefs were much used to cover the mouth and nose during dust-storms and the dust kicked up by moving cattle.

Denim jeans, invented by Levi Strauss for Gold Rush miners were favorite trousers because they were tough fabric, double-stitched, and reinforced at all stress points with metal rivets. Over the jeans, they often wore leather chaps, which protected their legs from wild growth, as they rode and worked.

One man here has gloves, though all would have used them, and a few have guns for shooting at preditors of four and two legs. Most cowboys smoked. Hats were wide and flat-brimmed to block harsh sunlight but were bent into any shape the men wanted. They wore “cowboy boots” with pointed toes to slip easily into stirrups, and heels to keep the boots from sliding too far forward Many wore mustaches, but beards were too hot in the summer sun.

Cowboys are still needed today, are just as rugged, and dress pretty much the same way.

From thelastbestwest.com

1850, a pair of brothers relax after a day of mining for gold in California.

Both men wear typical, drop-shoulder shirts, one with a buttoned neckband and an overshirt buttoned below the waist. Long sleeves are gathered at the cuffed wrists.

Waist-high trousers have the newer front opening, and hems are rolled up over bare feet. Likely, they have been wading in streams while panning for the yellow metal. One wears suspenders while the other wears a mustache and chin beard. Their blond hair is short and side-parted. The left brother has such light blue eyes they are barely visible.

A gold pan and a broad-brimmed straw hat can be seen behind their legs.

SOURCE - picture has been lost but is searchable online under California gold miners.

1850 Auction of livestock in America, rich and poor attend.

An auction in a farming community draws many levels of society. Some men wear fine clothing, while others wear shirt sleeves or work smocks.

Hats include toppers, straw hats, and broad-brimmed farmers' hats.

Altered by Carma from Grafton, *Trades And Occupations*

Wooden leg made and worn by John Rowe Moyle, stonemason in Utah Territory, ca. 1855.

Man's accessory: This is the wood and leather leg carved by John while recovered from losing his right leg in a bone-shattering accident when a cow kicked him. With no anesthetics, his lower leg was amputated. Yet somehow he healed!

Afterward, John persisted in walking 22 miles every Monday morning from Alpine, UT to work on the Salt Lake Temple. Then he walked back to Alpine for the weekends with his family. For several years he cut granite stone into measured blocks. He also carved lettering into the granite on the upper east-end of the temple: "

THE SALT LAKE TEMPLE
THE HOUSE OF THE LORD

(painted afterward in gold).

SOURCE: Wooden leg in Salt Lake City DUP Museum. Free use.

1850 – 1859 - WOMEN, WORKING-CLASS CLOTHING.

1850s working women, Possibly garment factory since some have scissors.

They may have aprons over their dresses, or these could be skirts and tucked-in blouses. Hair is typical with a center part and swags of hair poofed over the ears with buns in back. One woman has waves and hanging curls.

Found online: working women, Repository Unknown, Google, 1850 working women.

Mormon handcarts through Iowa, a wood engraving, ca. 1856.

The foremost woman is wearing a short gown over her long skirt, as is the woman on far right. Her shoes are flats, not boots because they had only their fashionable shoes left to wear when sturdier shoes wore out.

She has a wide straw hat to shade her from the sun as she pulls her load of possessions. Her toddler is riding on top of the load while another woman pushes the cart from behind. Canvas covers over their goods were sometimes used as tents overnight in bad weather.

Behind her, a man pulls his own handcart as he enthusiastically waves to the people along the way. He wears high boots and a long-sleeved shirt, probably wool. He has a long British mustache. Other families walk along beside them carrying babies and leading little children as young as 5 and 6 years old. Very small children actually walked all the way to the Rocky Mountains, as recorded in reminiscences.

According to some pioneer diaries, many people in larger populations called out ridicule at the travelers as they passed. SOURCE: Common image in public domain.

Plain working woman, 1859.

This light-colored dress has a bodice closed by white shell buttons -- one missing. Sleeve caplets top long gathered sleeves with buttoned cuffs. Six vertical darts narrow the bodice of the dress, though she wears no corset. The white scalloped collar may be attached to the dress or tied around her neck. Her day cap shows minimal ruching around her face with narrow ties under the chin.

The gathered apron is figured with little clusters of flowers on a dark background.

SOURCE: Daguerreotype by Joseph Covais 1859. From Joan L. Severa, *Dressed for the Photographer, Ordinary Americans and Fashion 1840 - 1900*, (Kent, Ohio, Kent State University, 1995).

1850 – 1859 - COUPLES & FAMILIES, WORKING-CLASS

Original American settler couple considers selling land to a German, ca. 1850.

An original settler husband has longer, unkempt hair and beard. His shawl-collared vest is extra-long and not buttoned. His wife wears a plain day dress and long apron, her hair in a long back braid.

An enterprising German is a buyer of improved lands. In a narrow-sleeved frockcoat and a fine, low-crowned, bowler hat, he bargains with original settlers who have put much labor into their land.

His long trousers are a lighter color than his fashionably darker, straight-hanging box coat. He has a finely trimmed black beard.

Frederic Troutman, *Missouri Historical Review*, 1983, Missouri State Historical Society, Missouri State University. Free use.

English chair-seat maker with wife bringing rushes to him.

This balding working man wears knee-breeches with stockings and buckled shoes from earlier years. No vest is seen but would be worn. He is sitting on the ground in dry weather weaving chair seats, a common type of furniture for speed of production or for a poor-class market.

His wife brings him a bundle of marsh rushes on her back and holds her cutting knife. She wears dark stockings and shoes. Her skirt back is shortened by the load she carries. She doesn't seem to be wearing many petticoats beneath her old woolen skirt. A shawl is tied securely around her upper body, protecting her from both the weather and her burden. She is carrying some load in her white apron. Her hat is probably a worn-out felt with a small brim.

From a trades book of 1850. Specific source for this illustration has been lost, but it is public domain.

A free African-American family prior to the Civil War.

This neatly dressed, middle-class family shows care in dressing. Father has a plain wool coat buttoned at the neck with a small collar. Mother has a dark-colored dress with a small white collar, and ¾ length flared sleeves, but no engageants. Her bonnet has dark inner ruffles, a bow near the top, and long ribbon ties under the chin. Two girls wear matching flowered dresses and straw hats with flowers on top. Their matching coats are a light color.

Found on Google, 1800s Working Women.

1850s-60s FAMILY Emigrants from many countries launch from Liverpool to America.

DESCRIPTION: Left to right, a woman has a long plaid cloak over her shoulder, a warm folk cap, and possessions tied around her waist. A man is in breeches and thick stockings in a disheveled tailcoat and old straw hat. A wealthier man in a fine pale tailcoat and black topper speaks with a man sitting on a piece of luggage. On a strong wooden trunk beside him is another man in a cream wool coat and light felt topper. Two young men standing behind them wear an old topper and a tam o 'shanter cap. The man the cream holds a walking stick and faces a group of mothers with children all bundled in warm clothes. One woman has a plaid shawl and a shallow bonnet and sits just below the tipped carrier cart. At far right by the white horse is a man in light tan trousers, probably a red vest and a brown coat. He faces a small girl in a plaid shawl. We can only see the back of her round- crowned bonnet. Foreground, a young boy in light stockings huddles close to his family's bundles for a nap, ignoring the big horse only inches away.

These emigrants often had a leader among each nationality who could speak English a bit (especially among the Church of Jesus Christ LDS) to translate their needs as a group. . (CONTINUED NEXT PAGE▼)

(Continued from previous page ▲)

The strong wooden boxes and large trunks still in the cart, covered with a tied-down canvas, contain everything from tools of their trades to clothing and precious belongings. Strong cloth bags and belongings wrapped in blankets suffice for the poorer classes

Mostly, it was English emigrants who left for America from Liverpool, but some Scandinavian, French, Swiss, or Italians also went to Liverpool and mixed with other Church of Jesus Christ members who spoke many different languages. The Scots couldn't understand the French and the Germans, and Danes couldn't do much with English--yet.

SOURCE: Illustration done at the time of emigration, from Mary Bywater Cross, Q*uilts and Women of the Migrations, Treasures of Transitions,* (Rutledge Hill Press, 1997), Permission from Lindsley Leslie, given to Carma earlier.

1850-1859 – MEN, MIDDLE AND UPPER- CLASS

1850s Best dressed men in a fashion plate. Styles were standard for middle and upper-classes, but fabric and ornamentation differed.

Coats have tails or skirts, and the button front is not buttoned but shows the fancy vests. Coat collars are medium-wide, with and without notches. Plaids and checks were popular, so the man on the right has a checkered lining that extends to the lapels and cuffs.

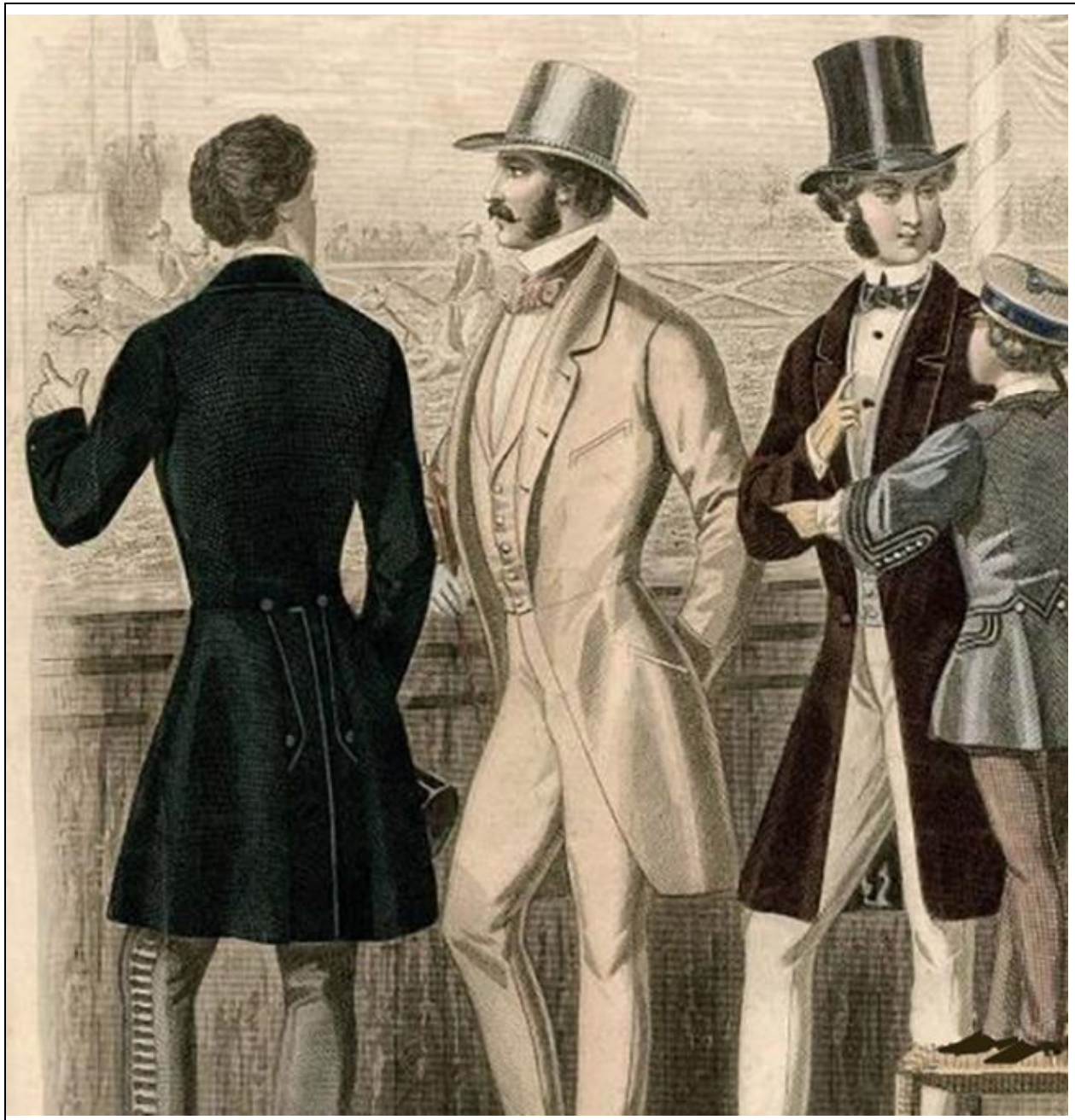
Waistcoats, now called vests, were ornate in fabric and décor and often had lapels of their own. Shirts had smaller collars which sometimes folded over the smaller neckties.

Queen Victoria was wild about plaids, so plaid trousers (and ladies' dresses) became ubiquitous. Center man has buttoned tabs as ornaments down his trouser side seams

Facial hair came in a hundred styles of mustaches, beards, and muttonchop whiskers. Taller tophats were in fashion.

Shoes had square toes and were illustrated as being tiny to show "refinement. The general style was maintained by all, but fabric quality and décor degraded as cost went down. Even the poor tried for some style but may have had to buy 2nd or 3rd-hand clothing.

Found on 1850s Men clothing, Pinterest.



1850s men’s fashion plate, with one boy.

Men’s upper torso was often padded to show a “pouter pigeon profile,” rounded from breast to waistline. Special corsets might be worn to enhance this look.

Coats were well fitted, with snug waist and straight sleeves, often with cuffs. Lapels could be rounded or sharply angled but had buttonholes to the collar, though never used. A trim binding was popular. Waistcoats cut straight across the waistline. Man on left has an ornately trimmed back coat vent.

Shirts had small collars to wear up or folded over smaller ties or cravats.

Trousers were straight-legged, but often with ornamentation on the outer seam. They might be a fall front style or open in center front.

Top hats might be in several mutations of style in height and brim. Muttonchop whiskers are on these men.

The boy wears a pilot's cap with ribbons, a coat with elaborate braid trim, pagoda sleeves, and either a long-sleeved shirt with fully gathered sleeves or engageants. These general styles were worn by all classes, but the fabric was finer, and décor was greater on the clothing of the wealthy.

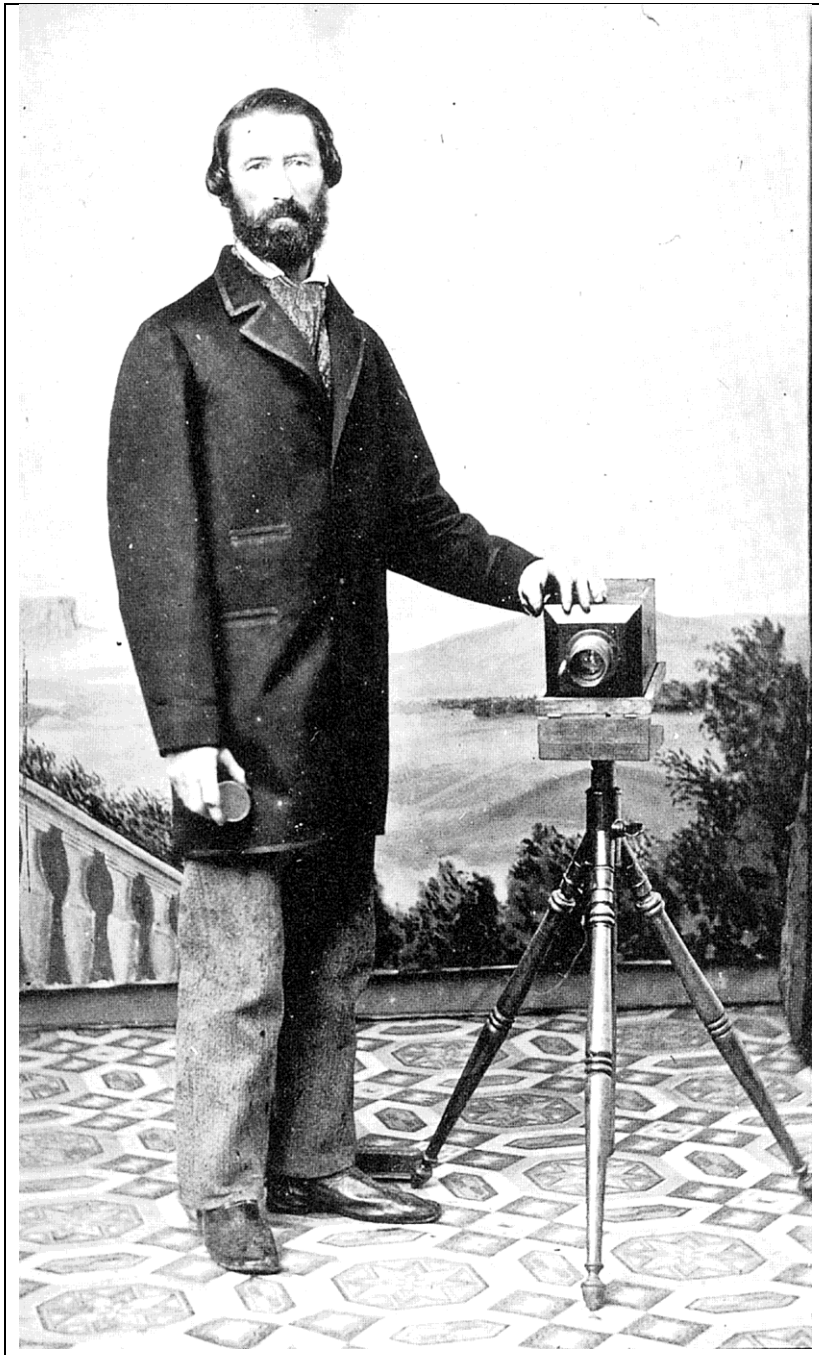
1854 The English mode of matching “suit” on Samuel W. Richards.

While not perfectly clear in this daguerreotype, the coat, waistcoat, and trousers are all of the same fabric. Such matching items were called a “suit.” In this image, his overcoat is of a different fabric. Until the 1850s, all three men’s items were made of different colors and types of fabrics as seen in former decades. We see a long watch-chain draped across his waist.

His collar is folded over a straight square-knot tie.

Hairstyles were still long at the back of the neck, usually parted on the side, and some sort of facial hair was chosen by individual men. Samuel, here, wears a thick, 2-3 inch beard on his lower chin, but no mustache.

While posing for the photographer, a stand was positioned behind the subject, and a clamp was placed on the back of the subject’s head or neck to hold him steady to prevent blurring. One can see the stand directly behind his feet.
That’s also why subjects didn’t smile since it took from one to 3 minutes of exposure for one image plate, and smiles are hard to hold without motion for that long.

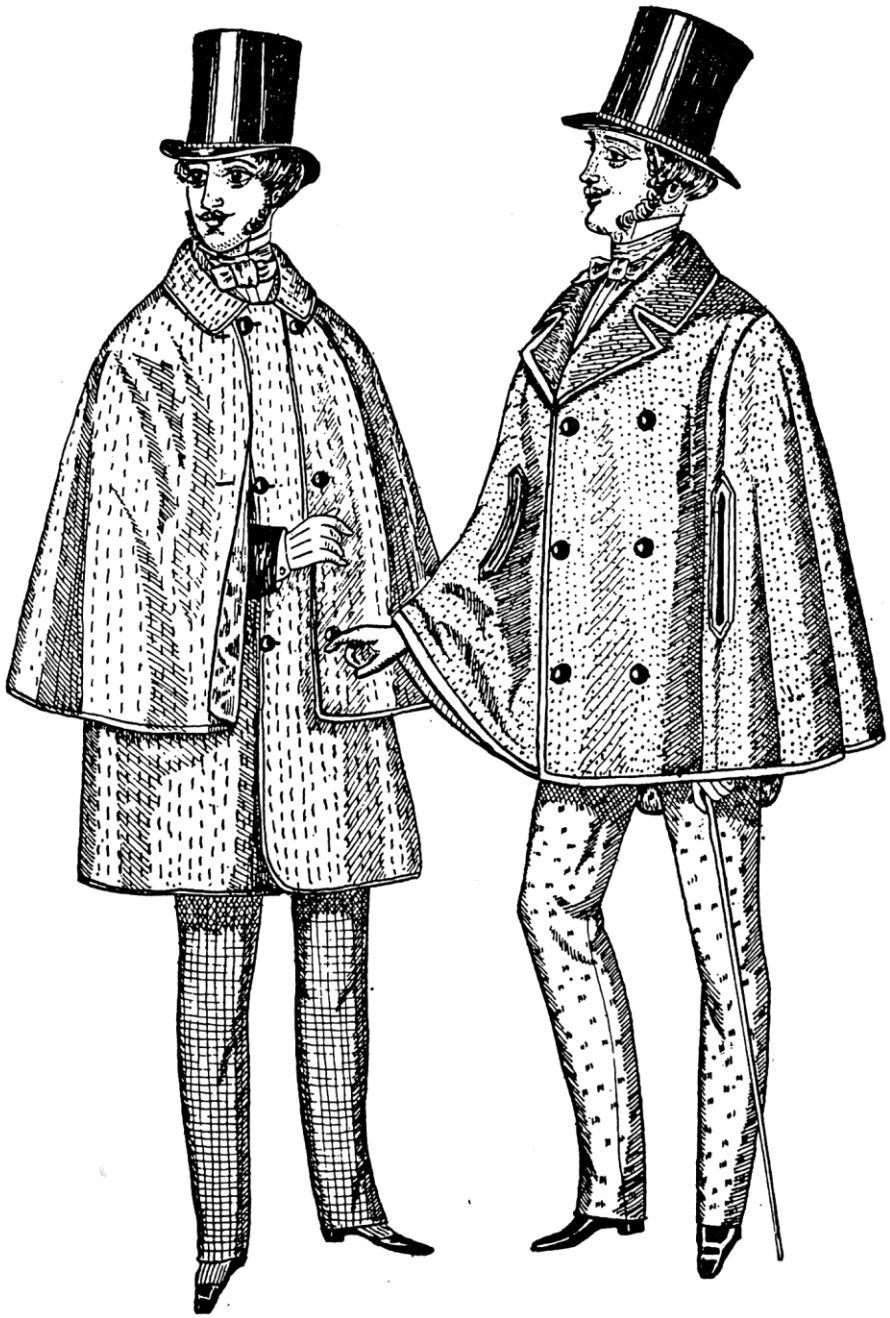


1859 Photographer with beard, mustache, and sack (sacque) coat in his studio.

This tall man is wearing a long coat, which is not fitted to the shape of his body but has the narrower sleeves of the 1850s. Around the lapels, hem, and welt pockets of his coat are bands of silk tape trim.

His glorious new camera is a prized possession (so different than daguerreotype equipment!) and can simply be mounted on a tripod, ready for a client to be immortalized instantly in a true image. The photographer can employ outdoor forms of light to create reproducible photos. (Note the scenic background painting and rock terrace in front.)

Bancroft Library (#1905. 16242) University of California, Berkeley. From Joan Severa, *Dressed for the Photographer,* 1995.



1850s Men's short, caped paletots in two styles, buttons down the front 1854; cloak with arm slits 1852, Cunnington

A “paletot” is, strictly speaking, a double-breasted overcoat for men or women featuring a lapel, though other variations were also called paletots. The two above are *caped* paletots that button down the front. The left style has no arm slits, but the upper cloak of the two lengths allows an arm to reach out from beneath. On right is a paletot with distinct arm slits and a velvet or satin collar. Both paletots and trousers are made of wool tweeds and checks.

Cunnington. Public Domain

Men's long frock coat, usually in wool broadcloth or cheaper wool, or in heavy linen for summer. Ca. 1830s - 1850s.

A frock coat is so-called because, like a woman's frock, it has a complete skirt attached to the fitted waistline. It could be as short as the knees in the earlier 1800s, but later, most fell to calf length. Any wool coat had a full lining of silk in the body or cambric in printed colors in the sleeve. Linen coats for summer had little lining.

The center-back vent is slit to the waist with the right side over lapping the left about two inches, and decorative buttons at the waistline. The high back slit in the coat skirt enables riding a horse or driving a team from a wooden seat.

Strong muslin pockets hang inside at the waistline seam and have outside flaps .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.

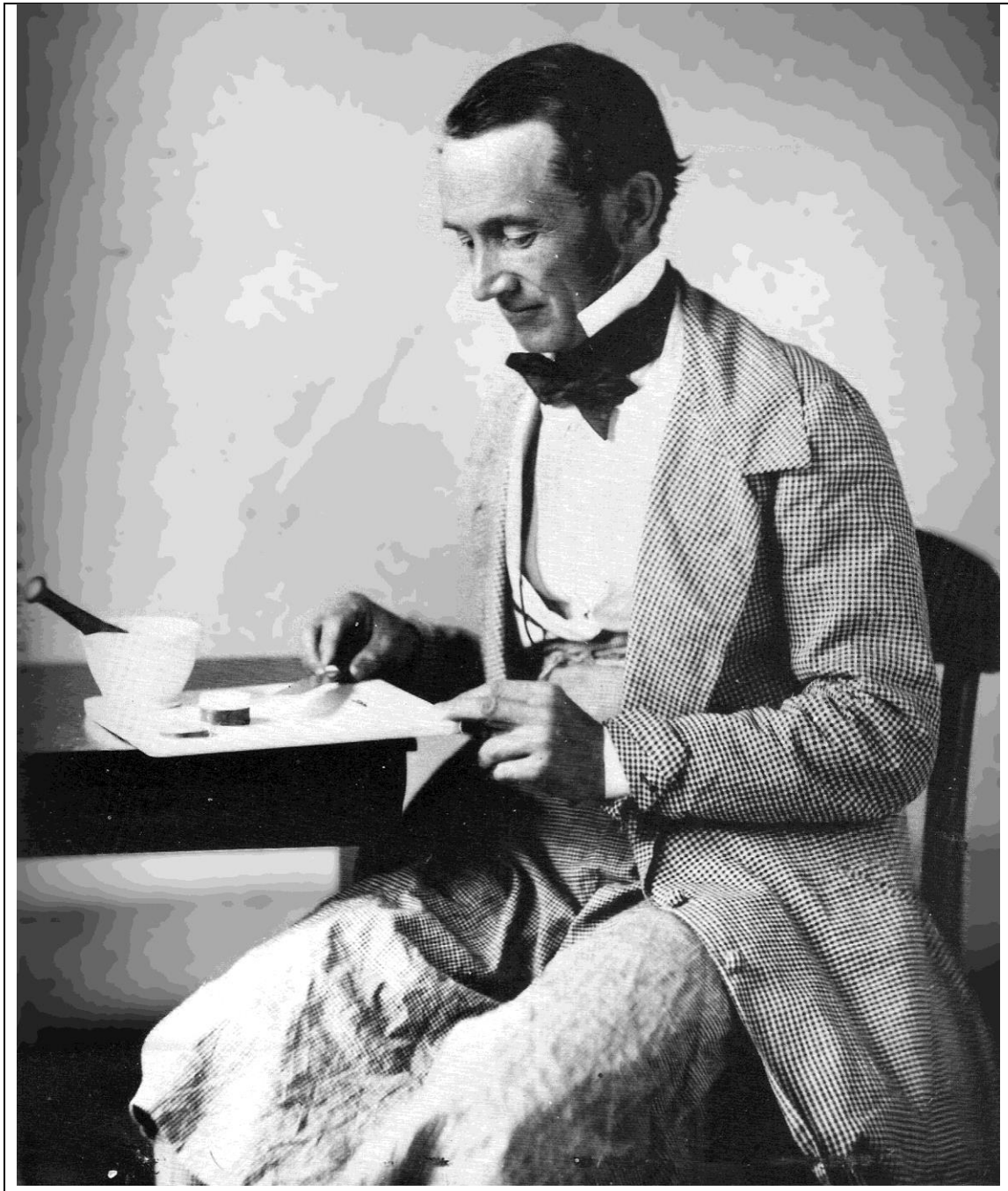
This opera singer highlights the sartorial preferences of stylish gentlemen during the late 1850s.

Most notable is his fancy silk vest with wide lapels, a bold pattern, and metal buttons. This reflected the general delight with bold patterns in clothing during the latter part of this decade. A watch chain drapes below his vest.

His frock coat has a wide velvet collar and turned up sleeves. The lapels have buttonholes to the top, which are for design only, and are never used.

His hairstyle has a high part and is brushed smoothly. His cravat, barely seen, is tied as a soft silk ascot. Facial hair includes a well-trimmed mustache and beard, but only the scantiest sideburns

He is not holding a cell phone.



Apothecary / Pharmacist, Henry Brewer, mixes medicines, ca. 1850.

Working with mortar and pestle to grind minerals and herbs according to a well-known formulary, Brewer wears a linen/cotton checkered coat with narrow, turned-up one-button cuffs. A washable apron of tiny gingham cloth is spread on his lap and legs. His starched collar, black tie, and pale-colored vest show that he is a very respectable, middle-class citizen.

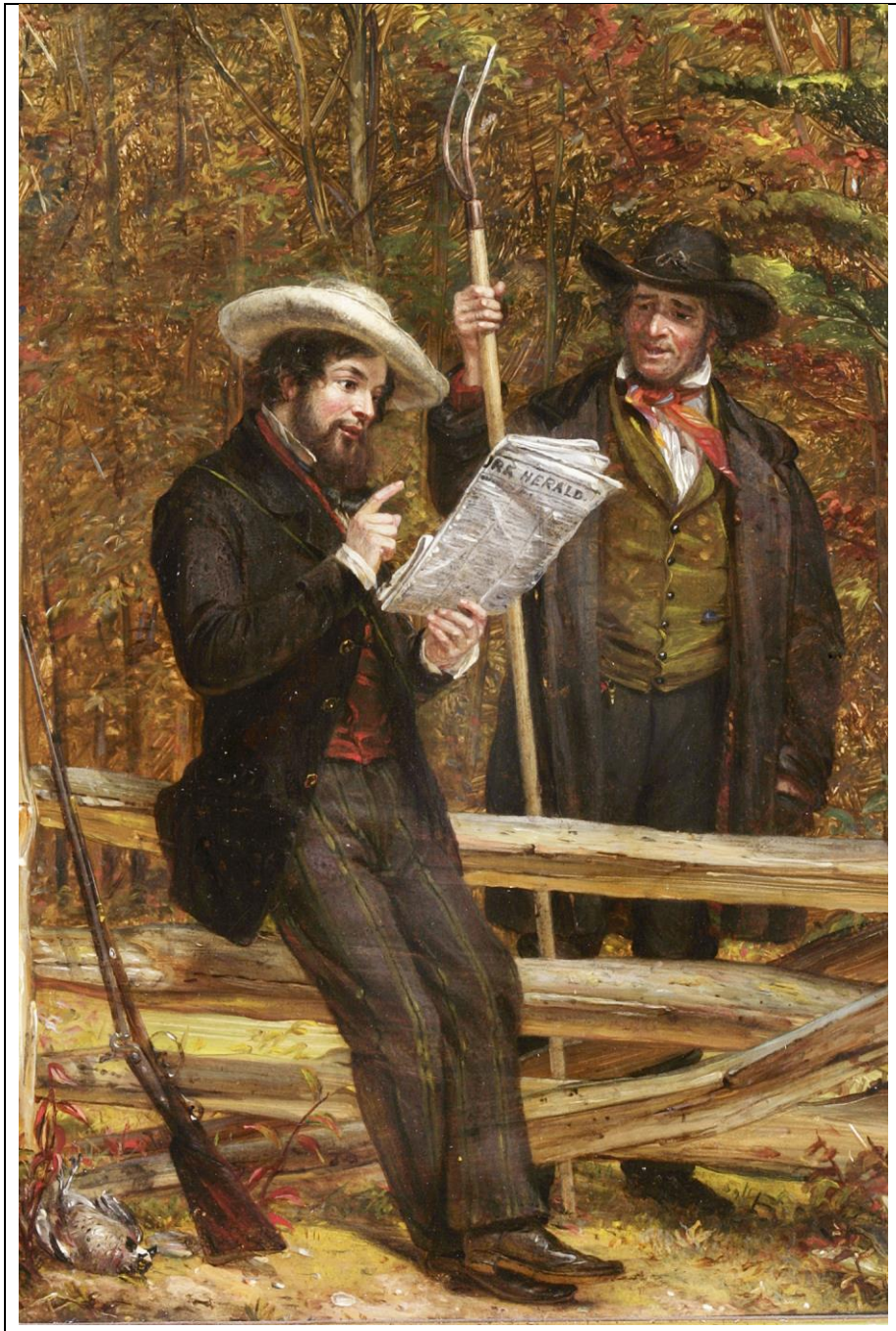
SOURCE: Beaumont Newhall, The Daguerreotype in America, (New York, Dover Publications Inc. 3rd revised ed., 1961).

A musician tunes his violin for a home entertainment, ca. 1840-1850.

The Mount family enjoyed many relaxed music times. This Mount brother wears a felt hat with an upward curved brim and a 4 " high crown. His loose shirt has a soft, silky tie knotted casually, and cuffs are seen at the unbuttoned wrists of his coat. The coat is tobacco-colored wool with loose, wide lapels and binding around the collar. A faint jawline beard mirrors his thin mustache. His chin-length hair curls naturally.

The Mounts' large family had many friends and were constantly promoting music and dancing on rural Long Island in 1840s, New York. William Sydney Mount was so clever in his wealthy farm family, that he invented and made his own violin, a very strangely shallow instrument.

"Just in Tune" is an oil portrait by William Sydney Mount seen in the book by Alfred Frankenstein, *Painter of Rural America, William Sidney Mount, 1807-1868. (*The Suffolk Museum at Stony Brook, Long Island, New York, 1968).



A hunter and gentlemen farmer discuss news from paper. 1853.

Both felt hats are excellent examples of natural, pale wool felt and black felt, usually mixed with some animal fur to give them a sheen, and pressed into shape on molds. The edges of both hat brims are rolled upward.

The man on the left wears a red silk vest below a short chin beard and mustache. His trousers are wool with a double, green, vertical stripe every few inches. His low-heeled boots are almost covered by his trousers. A long rifle leans against a fence post beside a bird he has shot.

The man on the right who listens to the news wears an olive vest, possibly corded silk, and a red and yellow striped neckerchief, and a heavy brown wool coat down to his knees. He carries a 2 pronged pitchfork for farm work.

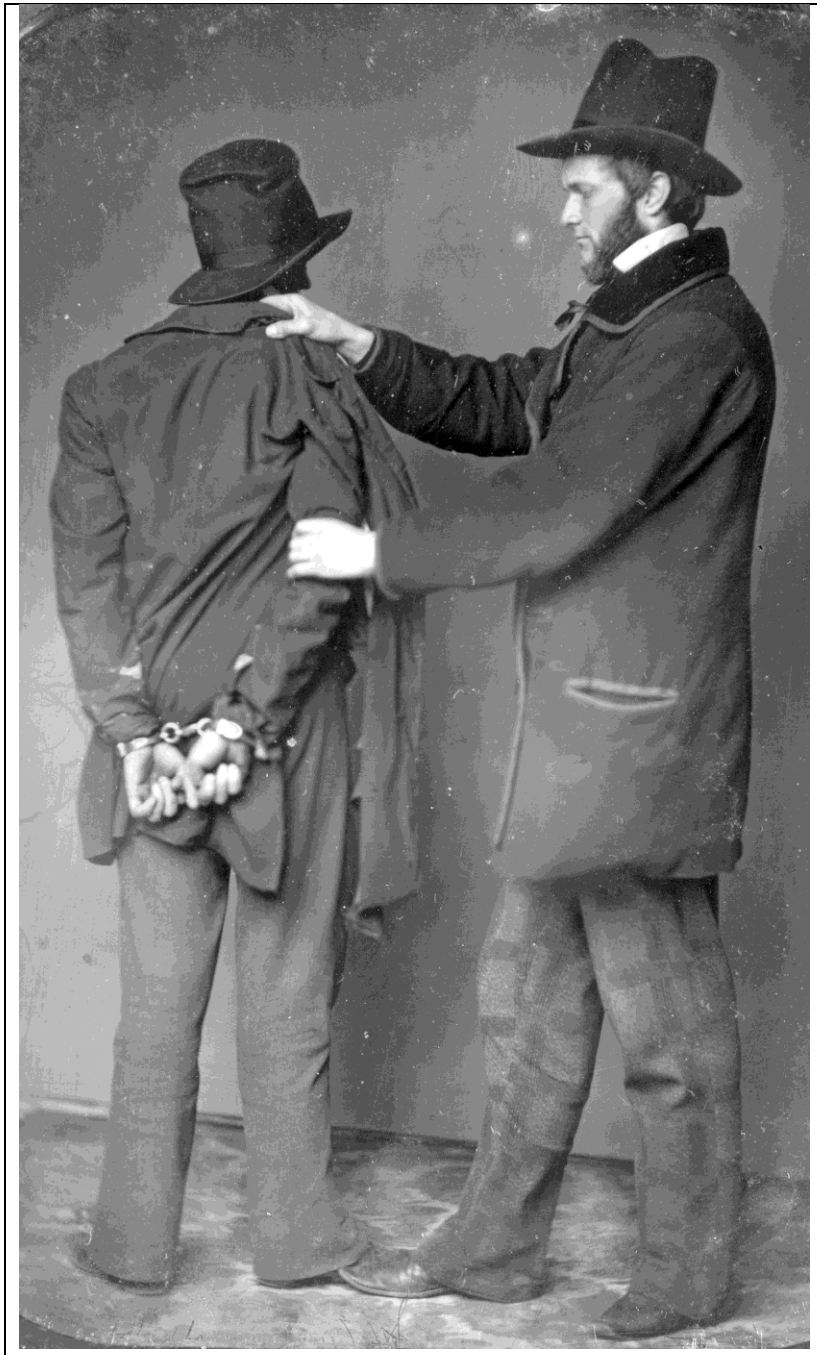
Painting, *The Herald in the Country*, by W. S. Mount, 1853. Found in David Cassidy and Gail Shrott, Janice Gray Armstrong, Ed. *William Sidney Mount, Works in the Collection of The Museum at Stony Brook*. (The Museums at Stony Brook, Stony Brook N.Y. 1983) Also seen online.

Quaker young man, ca. 1850

The Quakers were a religion that renounced any fashion that promoted vanity. Having buttons and buttonholes had often been a sign of wealth and fashion, so were therefore not put on coats. This coat does have a collar and cuff, which must have been seen as essential for warmth. Trousers might have a button for closure, that being “essential.” Zippers were not adopted after their invention.

Hats would usually have a wide, flat, brim, and could have a flat-topped crown, or a slightly conical crown, but no fancy bands, buckles, or ornamentation. Brims could be bent up or down as desired.

Illustration after C.W. Trout.



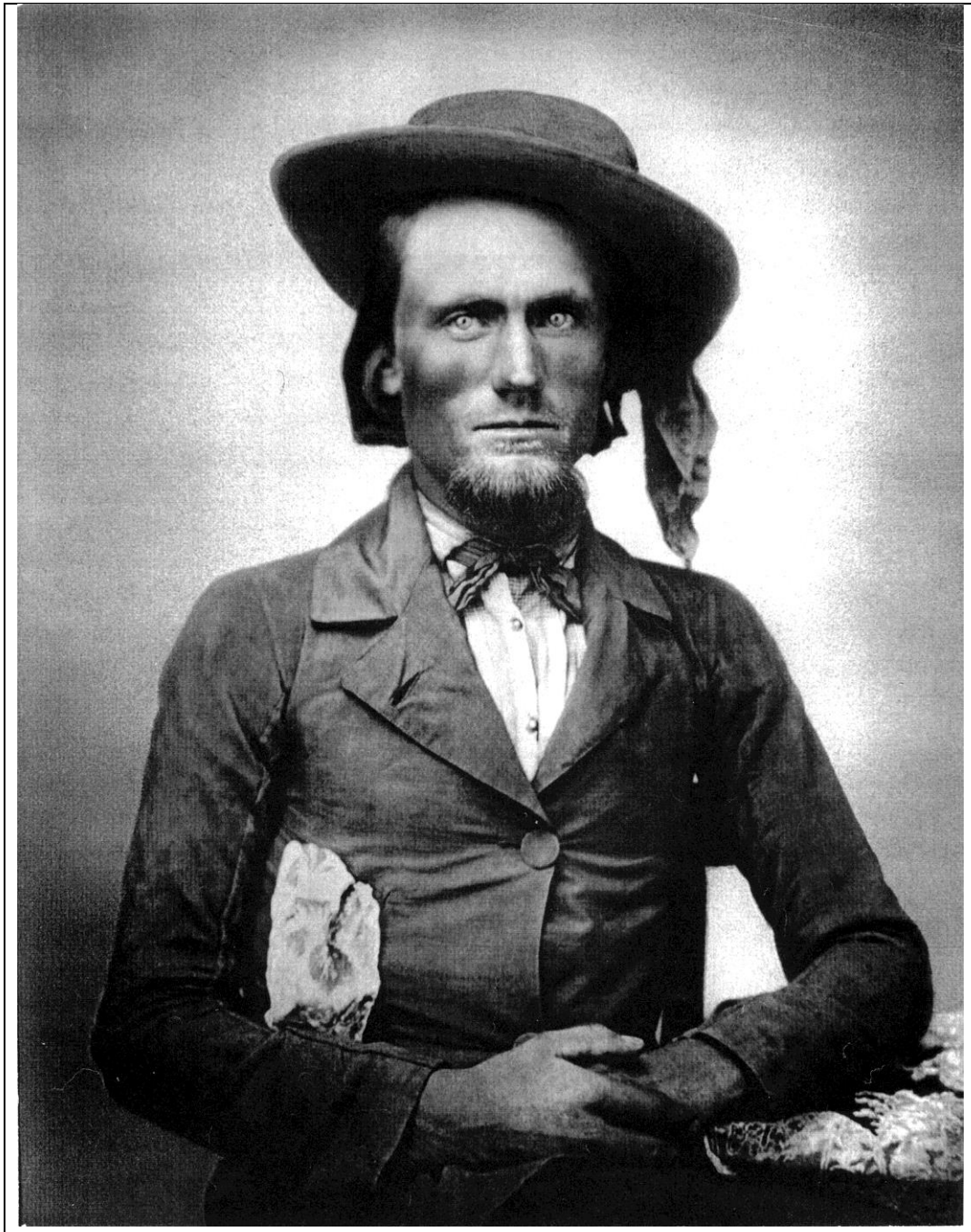
American policeman arrests a criminal. Both wear box coats without curved seams or darts to fit the figure, ca. 1845-60.

DESCRIPTION: Both box coats have straight lines in front and back with very minimal fitting. The officer has a velvet collar with a binding of the same wool as the coat. It is cut straight across the bottom and hangs to mid-thigh. The coat buttons high on his chest, and has welt side pockets. Sleeves are comfortably wide. Undoubtedly it has a warm lining for changing weather.

Policeman's trousers have broad crossbars woven into the fabric and are floor-length.

Each man's top hat is somewhat caved-in on top. This policeman wears a short, full beard only on and below his chin, with no mustache.

Courtesy of American Antiquarian Society, Worcester, Massachusetts.



Levi Gregory Metcalf, a Mormon pioneer came to the Utah Territory in 1858.

DESCRIPTION: This early form of photography shows a man with very pale eyes and a small chin beard. His hair was blunt cut at back-collar length. A sturdy felt hat with brim of five inches was wrapped with an old neckerchief which hangs loosely from a knot on the side.

Beneath his shirt collar of tiny checkered fabric, he has wrapped a much used and wrinkled neckerchief tied in a square knot. His coat, which seems of lightweight wool, is much outgrown and tight across his chest, with large, flat, cloth-covered [wooden] buttons. His right breast pocket on the coat shows too much of his wrinkled white handkerchief draped from it. That handkerchief had been an aid to his poor nose and eyes through dusty wheels of traveling in wagons, or plowing windy fields. His two-piece sleeves (top and bottom halves) are snug on his arms.

Levi Gregory Metcalf was born Oct. 31 [or Nov. 1,] 1831 in Cattaraugus County, New York in the Allegany Mountains. He lived in Paris, Edgar County, Illinois before joining the Church of Jesus Christ LDS and forging west. SOURCE: Donor, Elizabeth Crandall from Springville, Carma's student of historic clothing at BYU. Levi G. Metcalf was Elizabeth's ancestor. Free use.

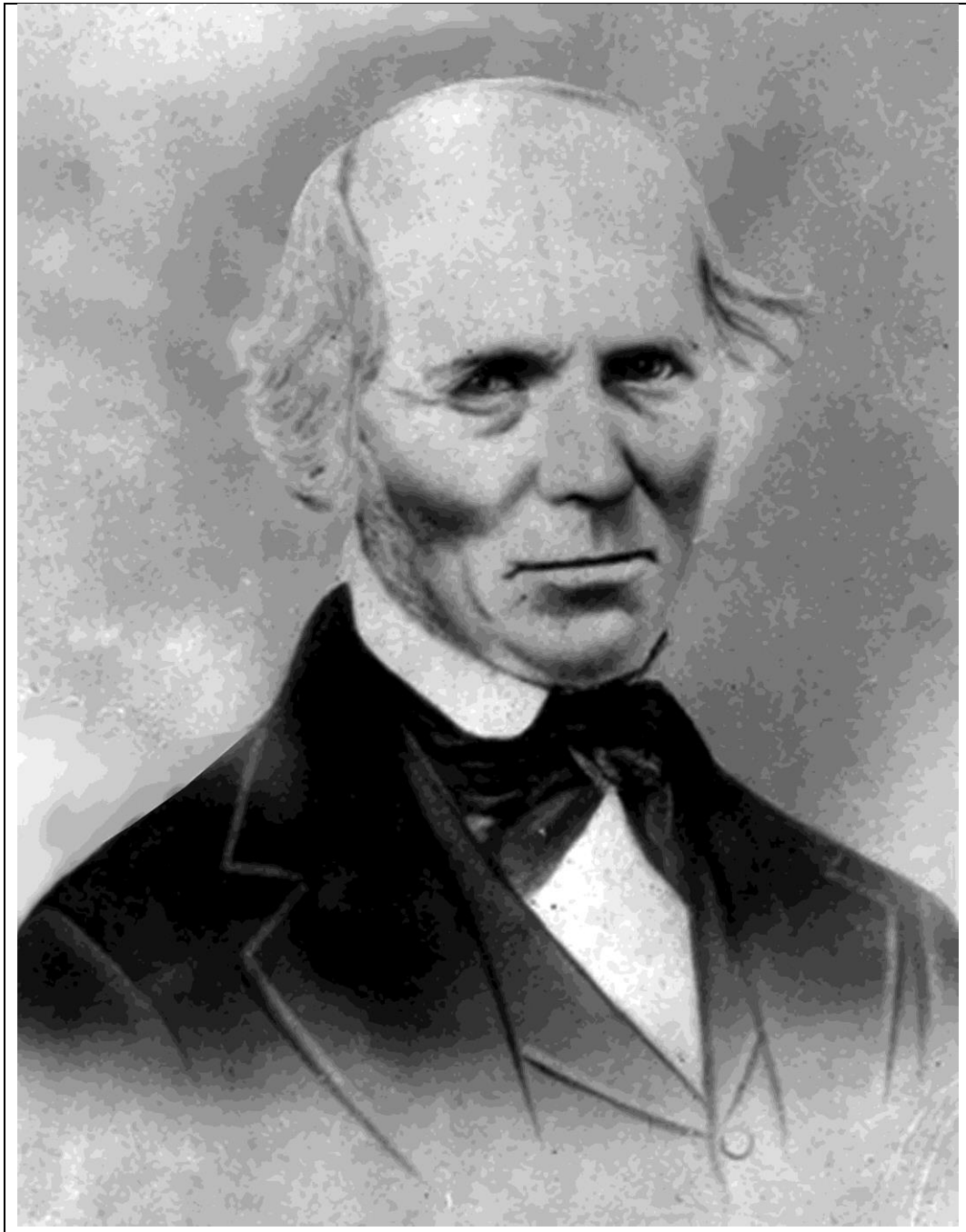
1850 – 1859 MEN, Hair And Shoulders

John Taylor wears curls, and an overcoat with a quilted lining, ca. 1850.

DESCRIPTION: John Taylor wears fine clothing in his middle life. Over his black coat and white silk vest is a beautiful tan overcoat with a quilted lining of sage silk. The many buttons with lapel holes up the entire length of both sides was a standard tailor's device. His cuffs and collar are matching velvet, and two ball-head studs close a white linen shirt in front. His tie is common black silk in a bow knot.

From England, Taylor immigrated to Toronto, Canada, where he married highly educated Leonora Cannon, from the Isle of Man. They soon joined the Church of Jesus Christ LDS growing community in that city. Their labors heightened the spiritual levels of the group. Eventually, Taylor became the president and prophet of the Church of Jesus Christ LDS.

SOURCE: Taylor was painted during a mission to France by the talented Utah artist, Lorus Pratt. From *Biographical Encyclopedia,*(Salt Lake City, 1901, vol. 1). Reprinted on demand by Amazon Digital Services LLC since 2012.
Color image found on the Internet at -- https://www.lds.org/ensign/1971/08/the-government-of-god?lang=eng



Reynolds Cahoon, a wealthy merchant with fine clothes, ca. 1850.

Reynolds Cahoon (1790 –1861) wears a turned-down shirt collar with rounded points, not heavily starched. He has a black or dark silk tie, probably from a long strip of silk. The edges of the coat's collar and lapels have a silk tape binding. His waistcoat is buttoned high with covered buttons. The white hair around Reynold's bald area is earlobe-length with a slight wave. He has long sideburns.

Cahoon was an early leader in the Church of Jesus Christ LDS in Kirtland, Ohio, a Member of the Kirtland temple committee, and a major shopkeeper in the early 1830s. His scrolled handwriting in long ledgers has been preserved. Carma has read in those ledgers what a great many and variety of fabrics and trims he sold to both Church of Jesus Christ LDS and non-LDS in Ohio. He migrated to the West with the major body of the Saints.

SOURCE: Image from internet:
https://en.wikipedia.org/wiki/Reynolds_Cahoon

Joseph F. Smith, the son of Hyrum, was called on a Church mission to Hawaii at age 15. Ca. 1858.

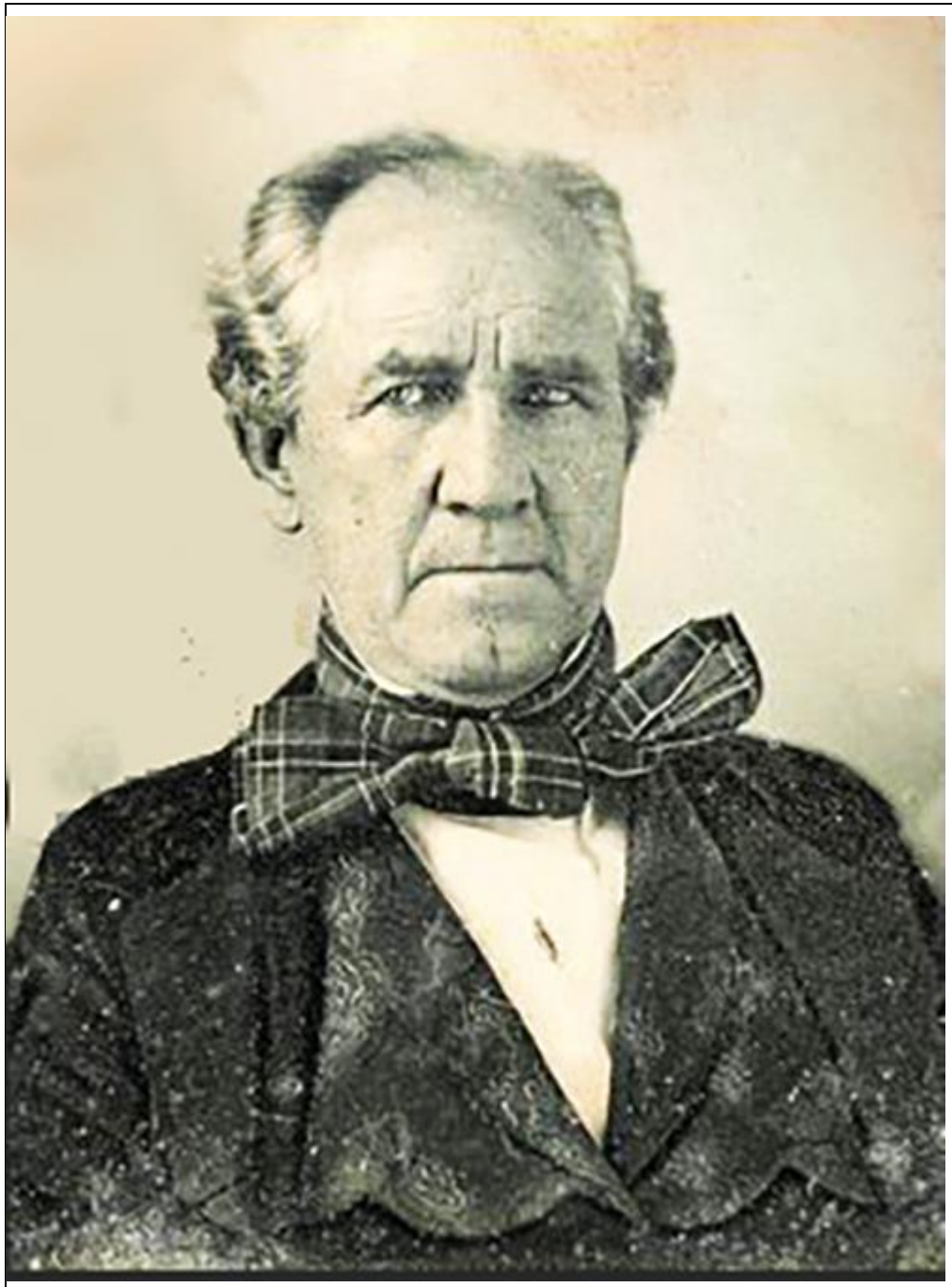
Though maturing, Joseph was not yet a man. He wears a bunchy black tie and a folded down white collar. A small pin decorates the front of his shirt. The ring on his finger belonged to his father, and his suit --from whatever source--is too wide for him; the lapels reach almost to his shoulders. The dark vest is double-breasted. His hair appears to have been chopped off in the most economical way.

After his father was assassinated, Joseph F. walked to Utah with his mother and little sister. President Brigham Young decided to send Joseph F. on a mission (without purse or scrip), announcing his calling in General Conference. Glad to go, but all alone, Joseph worked in San Francisco to earn passage.

During his first year in the Islands, he didn't know the language and nearly starved, but was taken in by a big, kind, "Hawaiian Mama" who nursed him to health.

After learning Hawaiian and serving successfully for 4 years, Joseph simply made his return, grown into a man, with a strong testimony and a powerful drive to be well educated. In 1866 he became an apostle. In 1890 he was called as sixth President and Prophet of the Church of Jesus Christ of Latter-Day Saints.

SOURCE: Joseph. F. Smith at 15 in Hawaii, 1858, Church of Jesus Christ LDS Archives. Also online at -- www.latterdaylight.com/the-latter-day-light-blog/2018/8/13/true-blue-mormon



Huge, plaid silk tie on Sam Houston, pioneer roust-about and colonizer of Texas. Ca. 1850s.

A national fad for men's ties featured an extra-large, blunt-ended, horizontal square knot.

Note also Sam's unusual vest of a fancy print, which boasts both a collar and a scalloped layer over his chest. Houston seems to have enjoyed bold, unusual vests.

Daguerreotype portrait, International Museum of Photography, Rochester, New York.

Another Sam Houston silk tie has an asymmetrical bow, 1850-1852. ►

DESCRIPTION: This horizontal bow came into fashion in the 1850s and is seen on a daguerreotype portrait of Sam Houston,

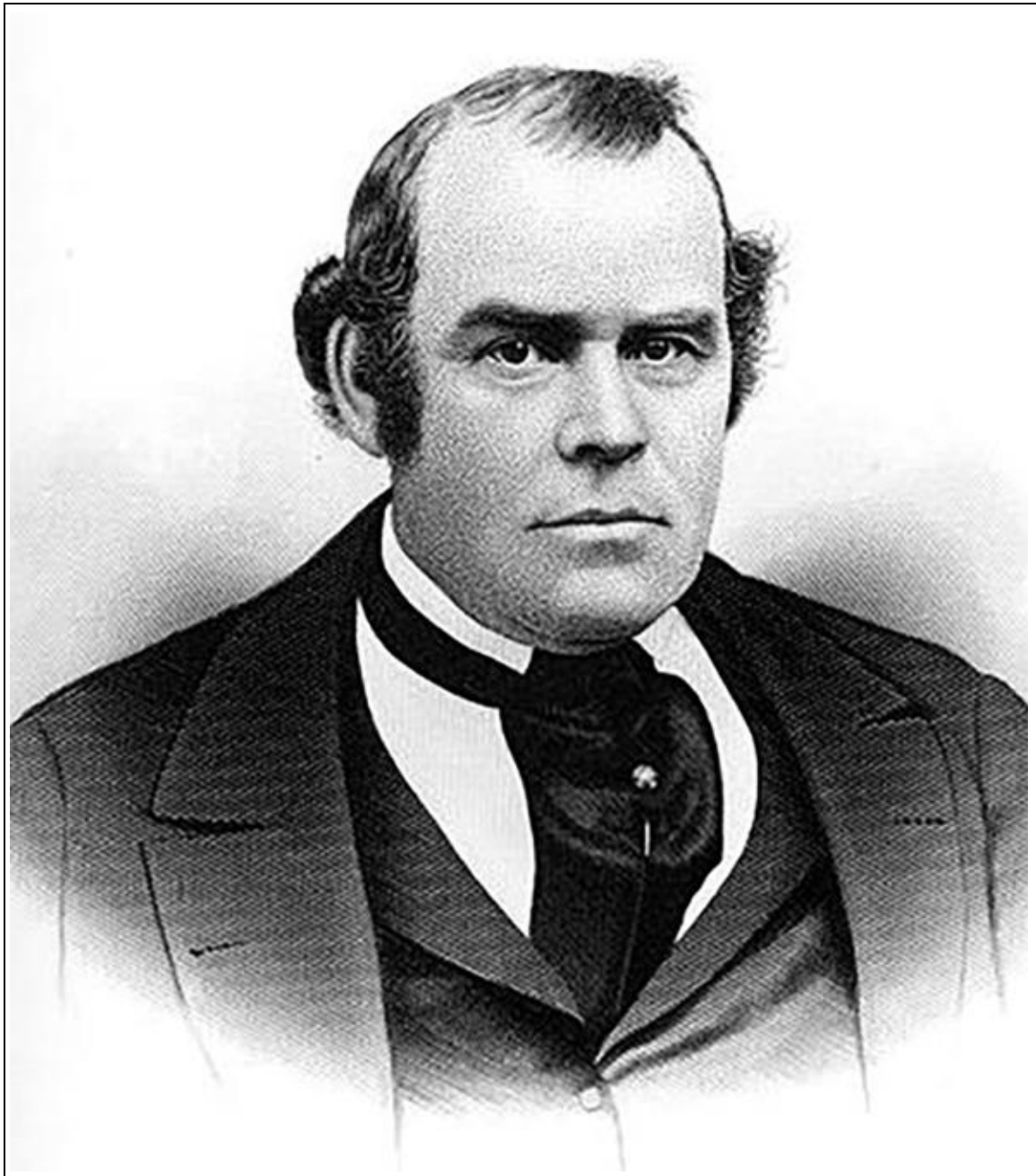
From a display in the State Historical Society of Wisconsin (WHi[X3]35720). Drawn by Carma. Free use.

John Taylor's portrait an in 1850s hair and clothing.

Taylor's blondish, curling hair is parted on the side and combed over. His large, blue eyes, deeply set into his clean-shaven face, indicated his loving manner. A tie of figured silk is done in a square knot over a shirt front with two studs. The very light blue of his eyes appears as white, making him look astonished.

John Taylor, of Milnthorpe, England, immigrated first into Toronto, Canada, and then to America, when he and his wife, Leonora, joined the Church of Jesus Christ LDS in Toronto. He became an apostle, and then Church Prophet and President in 1880. Taylor was with Joseph Smith when that prophet was assassinated in Carthage, Illinois, and was, himself, seriously wounded by the mob. He survived with Willard Richards' help.

SOURCE: Internet:
www.lds.org/manual/teachings-john-taylor/historical-summary?lang=eng
and other internet locations.



LDS Apostle and missionary, Parley P. Pratt, dresses neatly on a middle-class budget, ca. 1850s.

A narrow band of collar is turned down over the wrapped, scarf-style cravat, which is square knotted. With the ends held in place by an ornamented stickpin, it is tucked into a medium-high, small-buttoned vest with a collar. His coat has a simple slash lapel with high buttonholes on each side, which are probably never buttoned.

Though Parley is balding, he still has a considerable puff of hair on top, and rather short, curled hair around and behind his ears. Sideburns are narrow, and only as long as his earlobes.

Pratt married Thankful Halsey in 1827, and thereafter traveled the world on LDS missions, occasionally able to take his wife with him. He had a huge influence in the Eastern US, Canada, and England as a theologian.

With a poetic bent, he wrote words for several hymns; and more pamphlets than any other Church member to explain Church of Jesus Christ LDS beliefs. His autobiography is still widely read and appreciated for his skilled writing and many adventures. It covers his vast missionary work from Chile in South America to the northern hemisphere and in the British Isles.

SOURCE: Widely seen and reported on the internet.

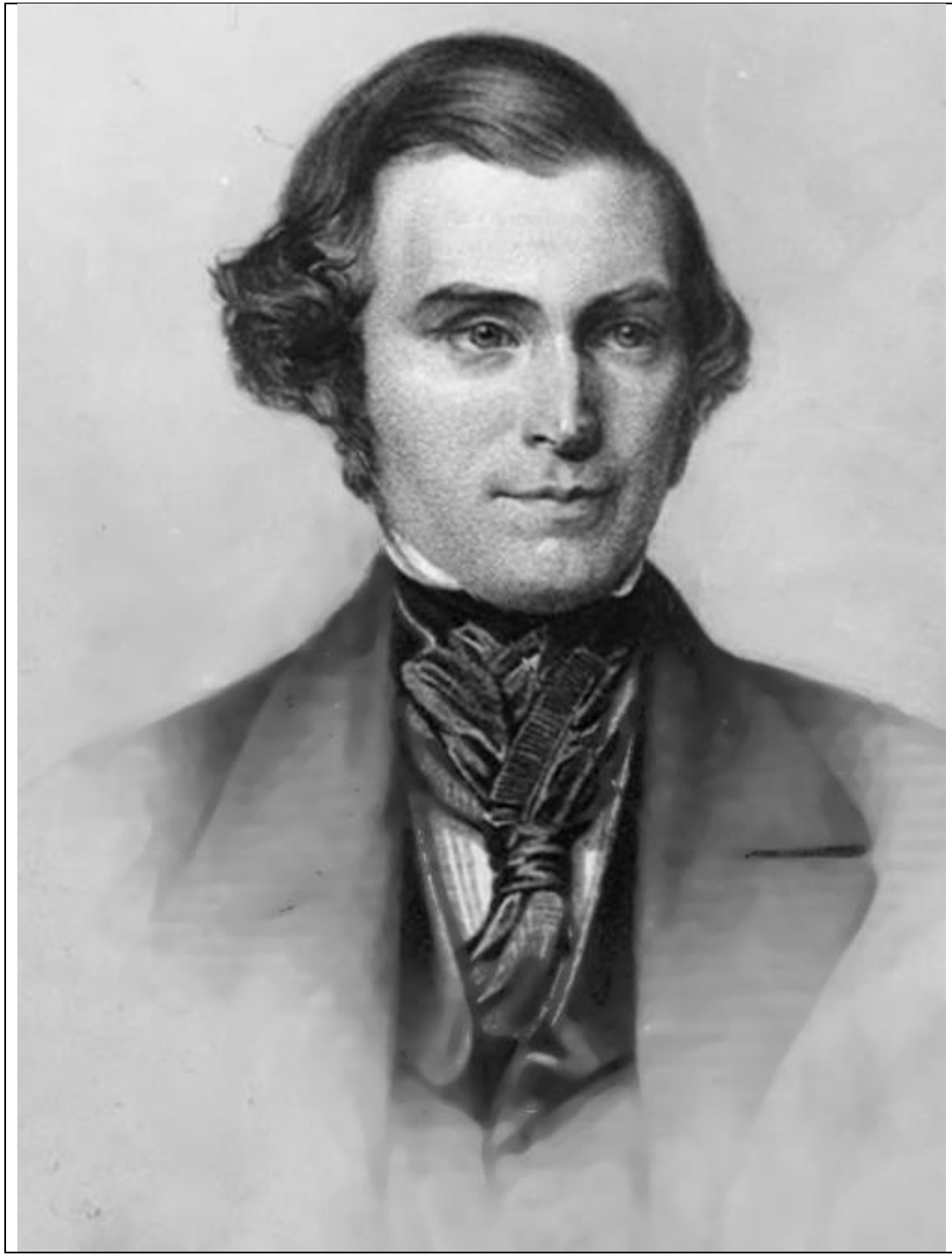
A pre-structured cravat with a front knot we cannot discern is likely buttoned together in back for quick convenience. Ca. 1850s.

William Crisp Wilding, a lifetime shoemaker from England, wears his best clothing for going to church. Also formal occasions such as funerals or weddings. Only a bit of his standing white collar is seen above it. If he wears a mustache, the hair is too light to clearly distinguish. His hair is light and cut to ear length.

Quality clothing was uncommon in the Staffordshire Pottery District of the five towns around Stoke On Trent. William contributed money and effort to the Church after his and his daughter's baptisms. As a widower, he loved doing missionary work in the area around Stoke on Trent in England. His Church-member daughter, Eliza, married Osmond Broad Shaw. They left Britain after three years to join the Saints in Zion. In America, Eliza's husband drove a wagon full of furniture and precious bolts of English fabrics for her work as a "stay-maker." Eliza walked all the way across the plains and wore out 4 pairs of her father's fine shoes made for her trousseau.

When William was 90 years old, his son-in-law, Osmond Broad Shaw, came back to England for an 18 month Church mission, and brought back William to America with him, to live in Salt Lake City. There William lived a very active life of walking *scores of miles* over the early roads of Utah and died at age 101 ½ from falling off a roof he was repairing.

SOURCE: Carma's great-grandfather, from a family history with this photo. Free use.



Young Orson Pratt's clothing is immaculately tailored. Ca. 1851.

DESCRIPTION: Orson's coat has fairly wide lapels, with a vest beneath with shiny satin lapels.

Around his stiffened stand-up collar is a very long, black, silk bias-cut scarf. It is fashionably wrapped across the front, crossed in the back, and then brought forward again to fall in artful disarray before tying in a knot and tucking the ends below the vest's neckline. The cravat appears to have sewn-on ornamentation. Oliver is carefully shaved, American style, and has perfectly smooth hair with long, closely clipped sideburns and slight curls above his ears.

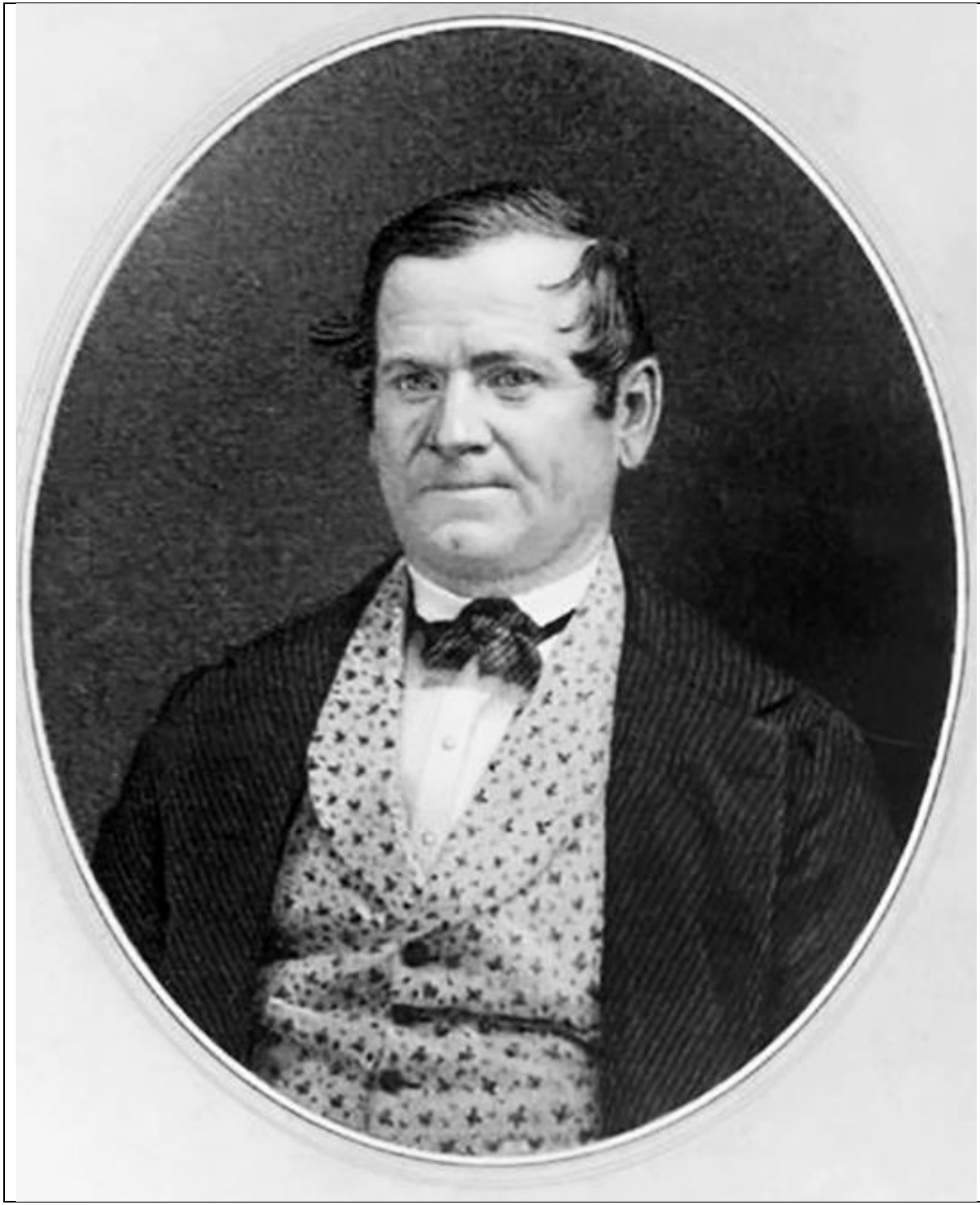
SOURCE: This Orson Pratt detail is cropped from a family painting done by a very skillful, unknown watercolorist in England, 1851. The original watercolor of his whole family together was photographed many years ago by Carma in the Office of the General Director of the Salt Lake City DUP. This detail found on the internet at: https://www.josephsmithpapers.org/person/orson-pratt

Lorenzo Snow in his first known portrait, an engraving, at about age 39, ca. 1853.

DESCRIPTION: Snow wears lengthy natural curls on the top and sides of his head. A continental cropped beard is around his jawline connecting to his sideburns. Over an attractive, horizontal tie, his collar is turned down. Snow always wore the finest in tailoring. The details of the coat and vest are disguised by the moiré effect of scanning this image.

Originating in a highly educated family in Mantua, Ohio, he was a brother of Eliza R. Snow, the Church of Jesus Christ LDS Poetess. He became an apostle in 1849, and the Prophet and President of the LDS in 1898. He felt too old and weak for the calling, but the Lord assured him in a remarkable vision in the Salt Lake City Temple, that he could do the work for a short time. Greatly loved for his gentle faithfulness, he led the widely spreading church for three years until his death in 1901. A protestant minister who met him in his last years said the elderly Snow had the “holiest face I ever saw.”

This engraving by Frederick Piercy is in the Church of Jesus Christ LDS Archives and online.



Orson Hyde in a daguerreotype of 1853 wears a fancy vest.

This member of the twelve apostles of President Joseph Smith was unusual in affording a very handsome silk fabric for his vest. His narrow collar is folded down over a small, plain tie in a square knot. (The moiré lines in the tie and coat fabric are a result of scanning an image that is not printed with dots. The fabrics were actually solid colors.)

Note that he still adopts the earlier fashion of brushing forward his side hair, which was more popular from 1800 to 1830.

Elder Hyde served many exciting and important missions in two hemispheres.

SOURCE: Picture courtesy of Virginia Jeanette Wooley Quealy. Free use. Use

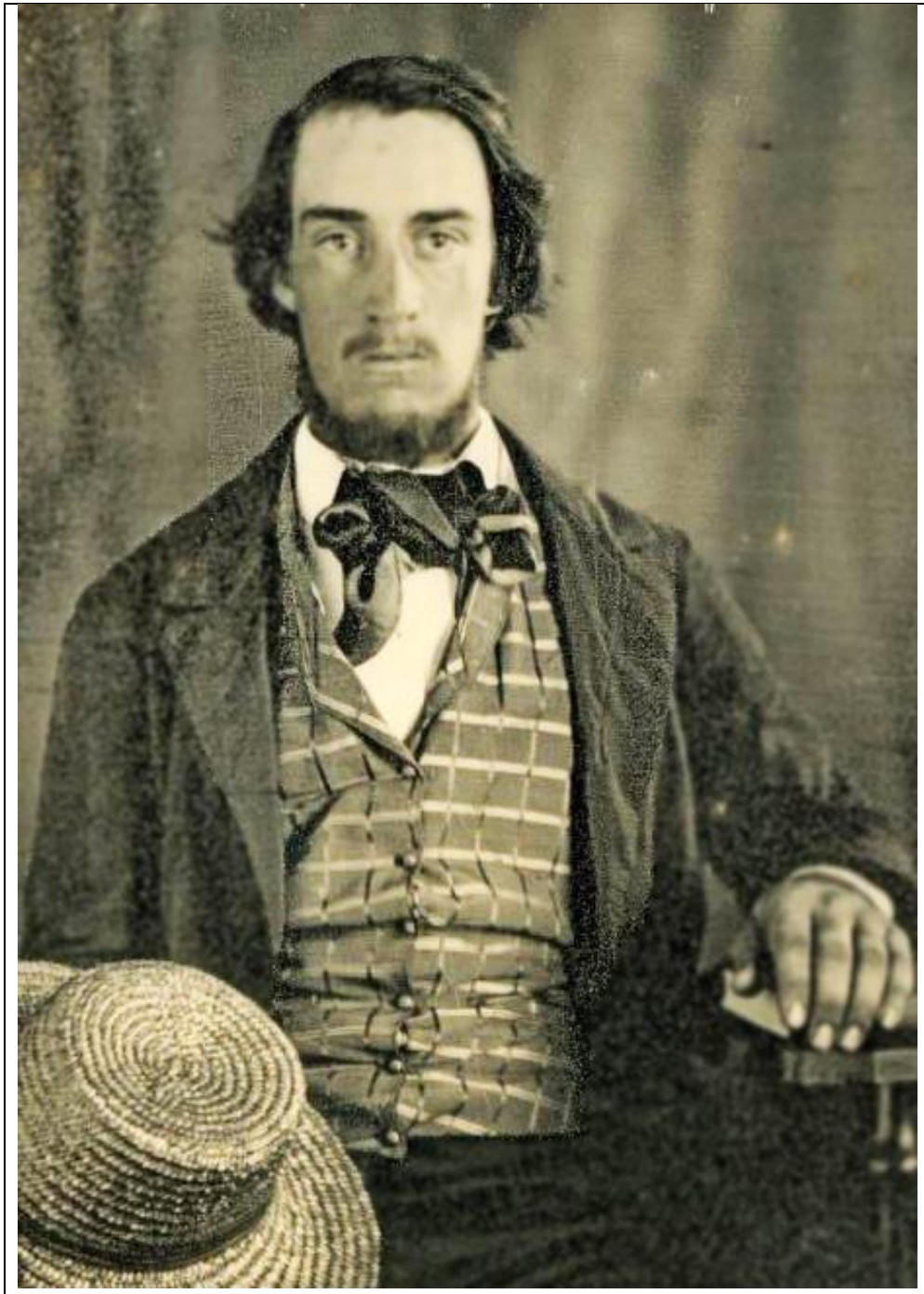
Dan Jones in an enlargement of a small sketch from a group picture ca. 1855.

DESCRIPTION: Dan Jones from Wales wears a very narrow, wrap-around, knotted tie, and short muttonchop whiskers. We see here a high-buttoned vest with a small notched collar. His tie is a narrow piece of hemmed silk, knotted and tucked into the vest.

His sideburns continue into short-cropped muttonchops, but he wears no beard.

He had little money for clothing, so he wore many things people gave him during his numerous Church missions back to his homeland. Jones was instrumental in the conversions of 300 Welch men and women.

SOURCE: Enhanced for clarity by Carma, his bust drawing was taken from a blurry group photograph. Carma enlarged it by Photoshop, then repaired his damaged eyes from the original image. Free use.



Joseph Smith III, son of Joseph Smith Jr., wears a fine, satin striped vest and straw hat, ca. late 1850s.

DESCRIPTION: This detail of Joseph Smith 3rd's professional photograph shows him with his mustache and lower-chin beard, with hair below his earlobes. An intricately- knotted, silk cravat is worn beneath his turned-down collar. His silk vest with a narrow shawl collar is woven in satin cross-stripes and has seven buttons -- an expensive number. He carries a dark straw hat the color of maple syrup for hot summers in Missouri, and his black coat has regular notched lapels.

Smith grew to be a tall man like his forebears. Joseph had dark eyes and features like his mother, Emma Hale Smith. He became the president of the Reorganized Church of Jesus Christ LDS, now called the Community of Christ.

SOURCE: Courtesy of Community of Christ Archives. Also online at – www.pbs.org/mormons/peopleevents/p_smith.html

1850 MEN, ACCESSORIES

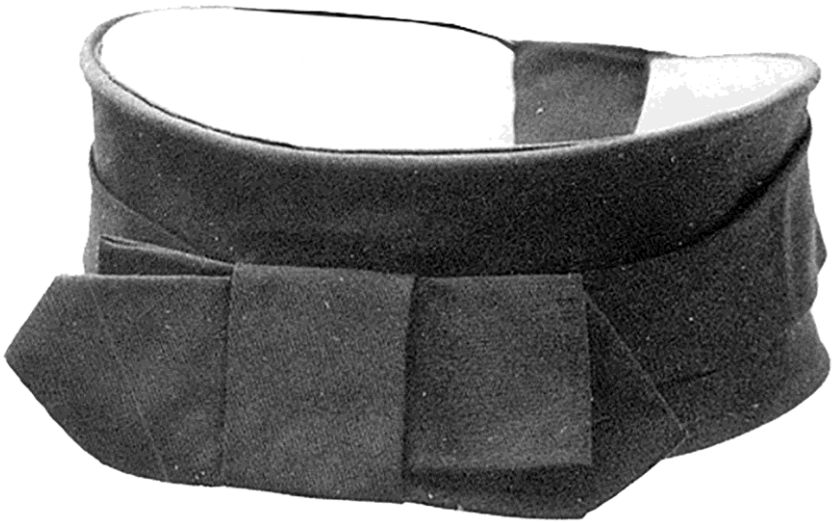
1850s Heavy silk vest with blue-black stripes woven in.

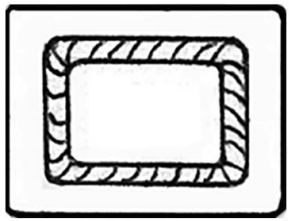
Blue-black stripes are woven into a heavy silk vest

DESCRIPTION: This double-breasted vest is exhibited somewhat folded. Unusually, it has a broad, false collar sewn as part of the structure, standing upward. It is not a real collar folded over. Very small silk-covered buttons hold it closed. It appears to have a conventional white linen back that may be somewhat worn out at the neckline.

The vest must have been made on an early sewing machine with top-stitching, rather than being made by hand stitches, so it was probably brought to Utah from the East Coast where sewing machines were first sold.

Donor, Laura Angell Gregory King, Salt Lake City DUP Museum, # 3479. Worn by Albert Gregory in the 1850s in Utah.





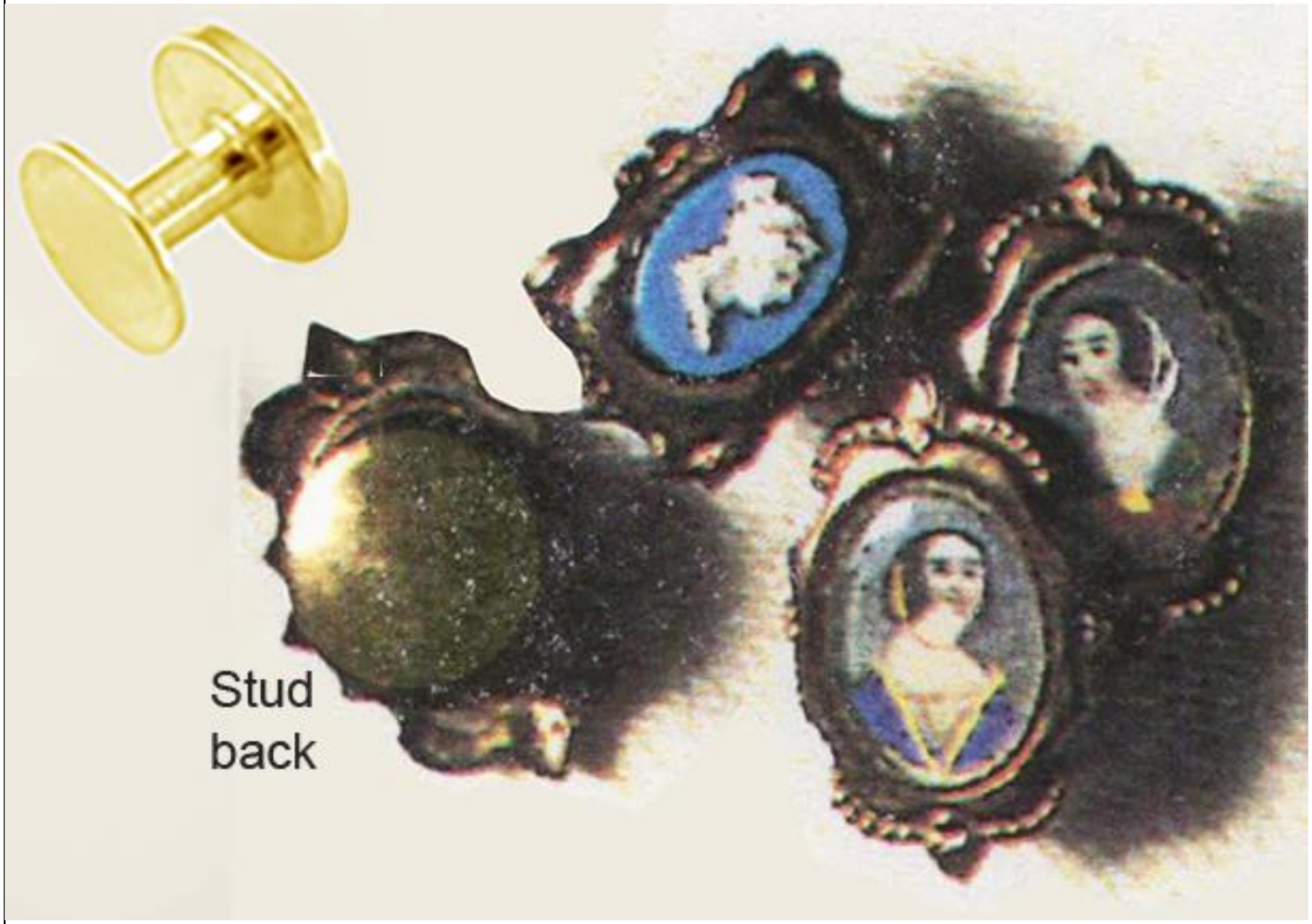
Left – A very high cravat buttons on behind the neck. Ca. 1850-on.

Right – A silver cufflink

DESCRIPTION: This neckwear of black, delustered, silk satin has internal white stiffening fabric to hold the cravat erect. Two buttons at the center back conveniently fasten it closed. A second, narrower tie with a very flat bow is added onto the lower edge.

SOURCE: Exhibit 1984 at Rochester Historical Society, New York. Donation in good condition from the Silas O. Smith family. Photo by Carma from an exhibit catalog. Free use.

Illustrated by Carma from MCHA.



Enlarged cameo studs for man's shirt front, mid-1800s.

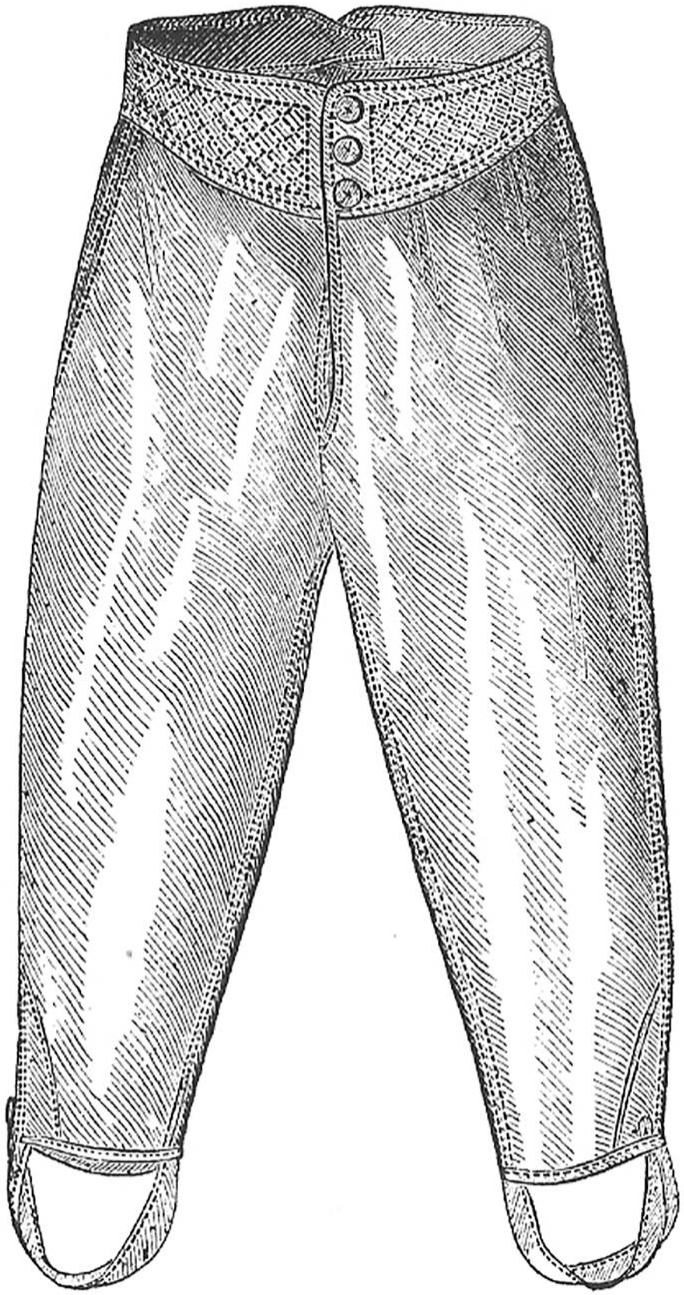
These ornate studs are worn on men's dressy shirt fronts, enlarged 400% for clarity. Each stud would have been about ½ inch tall. They are Wedgewood designs of blue and white, or white on darker Jasperware, all mounted on gold.

The little portraits are tiny paintings mounted on the gold stud front.

A dress shirt has buttonholes on both right and left sides, and the plain side of the stud goes through both buttonholes, leaving only the decorated side visible on the front of the shirt. On top left, see the profile of a plain shirt stud showing how it is used to connect the two buttonholes, rather like 2 buttons attached by a stem.

On the lower left, we faintly see the brassy back of one Wedgewood stud. The dense shadows in the display case limit clear visibility.

SOURCE: from English Manchester Collection of Costumes. Photo by Carma, Free use.



Man's long underdrawers, 1850s to 1870s,

Around the waist is a finely quilted band that becomes deeper in the center front, where three buttons close the band. The placket opening must have an extension of extra fabric inside, though we see no buttons for that illustrated. The center seam was left open. There would be a rear button flap, as well, for toilet convenience. At the leg-hems are fabric straps to go under the feet to keep the underwear from riding up beneath trousers. These drawers could be made of linen/cotton, but more likely merino wool knit for greater warmth. Since trousers tended to be snug, it is assumed that drawers were snug as well, to keep from showing wrinkles through outer trousers - a good reason for knitted underdrawers.

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. Also online. Free use.

Men's knee-length underdrawers could be worn with breeches or trousers. Front and back views, all 1800s.

DESCRIPTION: As with the long underdrawers above, these have a wide waistband, and are open below it in front. Note that the back view has more fabric to ease sitting, and adjustable drawstrings to accommodate waist size. These knee-length underdrawers tie below the knee and would have been cooler to wear in summer.

(Side note: women wore corsets to narrow their waistlines and hold their stomachs in. This author wonders if the wide waistbands helped perform the same duty for men. It is true that corsets did exist for men to achieve the "wasp waist" popular earlier in the century -- as shown on this website in "Men 1830s. But by mid-century, hardly anyone wore breeches, except for the British on formal occasions, and men's corsets were mostly abandoned.)

SOURCE: The Metropolitan Museum of Art, New York City.
https://www.metmuseum.org/art/collection/search/80014266?img=0 Public domain. Free use.

Wedding suspender, one of a pair embroidered on heavy cotton cloth by the bride-to-be. Ca.1850-70.

Suspenders needed stiff backing and leather ends for buttoning onto trousers. A bride's gift to her husband was her embroidered flowers and leaves on a white fabric, made into a real pair of separate suspenders. This kind of gift became traditional among the middle and upper-class brides who had time for embroidering.
Suspenders were also called *galluses.*

SOURCE: drawn by Carma from many different clothing sources in books and clothing collections. FREE USE.

British or American store clerk of mid-1800s with eyeglasses propped on his forehead (detail).

DESCRIPTION: Though spectacles had been in use for over a century, this clerk only needs them to read and write records, and props them on his forehead when serving a customer. His shirt and tie are disheveled, many medium-sized buttons close his high, too-tight vest, and a coat has large buttons down the front. (These buttons are an *oval* trademark of the particular author-artist in his drawing. The unusual oval shape is used for every button in all his illustrations. In reality, the buttons would be round.)

His coat elbows are patched from much wear.

SOURCE: William Johnstone White, edited by Pamela Clabborn, ***Working Class Costume from Sketches of Characters*****,** (London, Dedalus Press for Victoria and Albert Museum, by Costume Society, in care of Department of Textiles. 1977).

Men's wig on George A. Smith after he had lost most of his hair. 2 images, ca. 1850-1870

George A. Smith, a Church apostle and the nephew of Joseph Smith Jr. was called by Brigham Young to preach to the Saints colonizing Southern Utah.

In the upper image, elegantly dressed, George has an under-chin beard of white curls that do not match his wig, which mismatch did not distress him at all.

In the lower image, the wig has undergone long, hard wear and looks frazzled. During later life, While wearing this wig, he was known to become so overheated, he would pull off the wig, mop his dripping brow, then plop it back in place and continue preaching. Great laughter arose from his audiences who loved him for his faith and unabashed humor.

Note his vest in the lower image. Double-breasted, it is buttoned very high with lapels sticking forward, as was often seen in the 70s. His ties in both images do not seem to be tied with much care.

Smith was given an Indian name meaning "man who comes apart," The Indians treated him with awe as they watched him remove glasses, teeth, wig, cane – and even a wooden leg!

He always spoke at great length, one day for three and a half hours! On another occasion when he suffered from a cold, he spoke too long and then required a long very quiet rest.

SOURCE of details: Zora Smith Jarvis, *George A. Smith Family, Ancestry, Biography and Family* (Provo, UT, Brigham Young University Press, 1962). Images from Jarvis book and online.

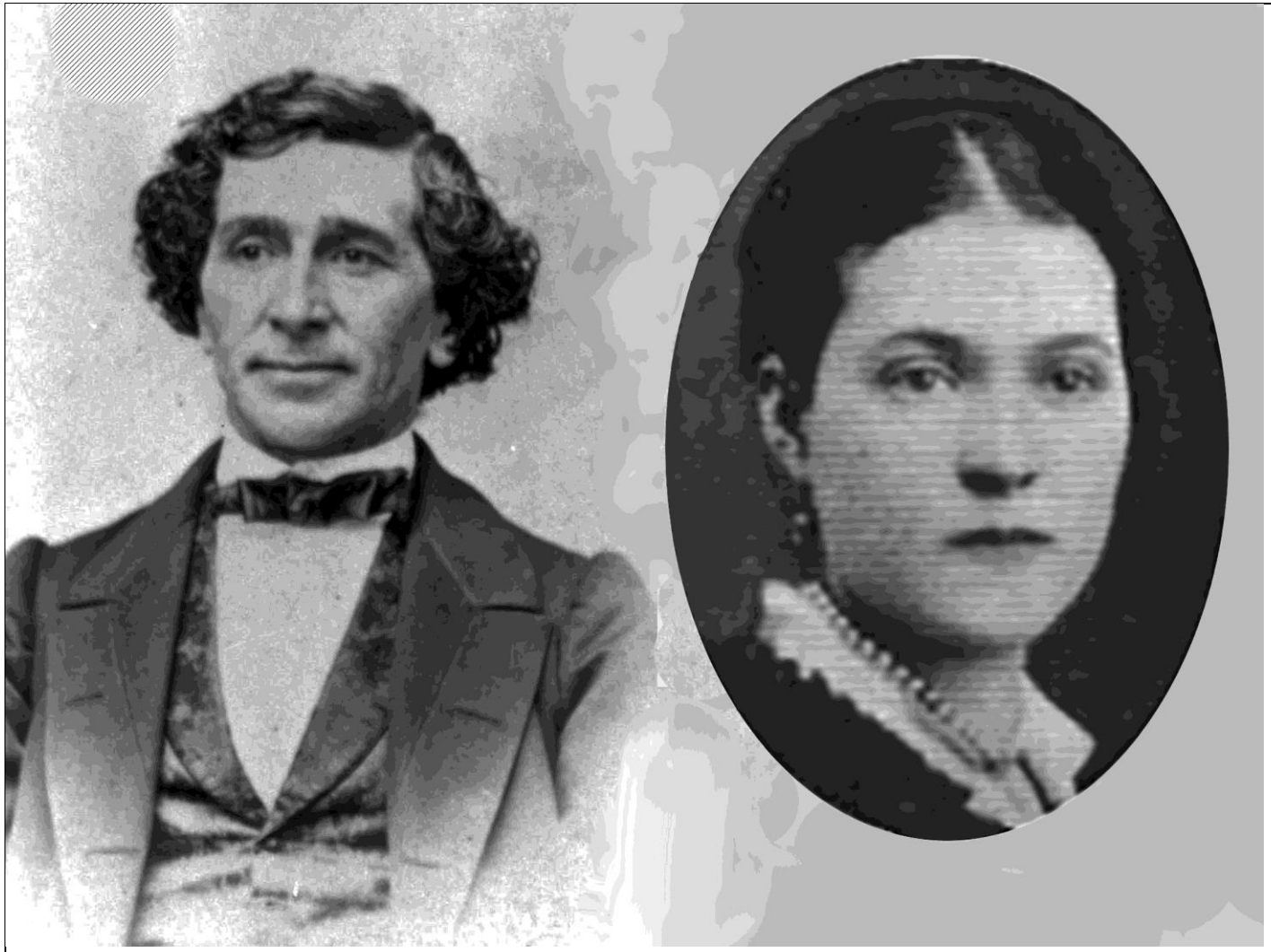
1850-1859, COUPLES AND FAMILIES

William McKee Fausett & wife Ruth in Provo, UT. Ca. 1850s.

This long-term Bishop of the Provo, Utah Ward has a full white beard that makes him look older than his 50 years. His coat has rounded lower corners and sleeves of normal width. His vest buttons up high on his chest. Slightly lighter wool trousers are loose. Wearing a felt hat with a rounded crown, he also holds a useful cane. These were his best clothes during the colonizing years in Utah.

His 2nd wife is Ruth Bailey (Logan) Cloward, formerly widowed. She wears a flat straw hat with stand-up trimmings. The center front of her dark dress has buttons to below her waist with a jacket over the top and a double chain necklace. Her petticoats are moderate during the settling of Utah in the 1850s--Provo being far from a fashion center.

SOURCE: Photo online at-
www.findagrave.com/memorial/12550402/william-mckee-fausett



Henry Maiben, talented actor and comedian in the old Salt Lake Theater and wife Flora Louise Maddison, Ca. 1850s to 1880s.

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.

An actor in many kinds of roles in the Salt Lake Theater, 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 parts 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 of the British royal family, was a woman of much refinement and good education. She was well-received as a sometimes-actress. She wears pearl earrings and necklace in an early portrait.

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

A Family group wears better clothing in ambrotype, 1852.

Though all seem weary of this long photo-sitting, they display very fine middle-class clothing.

Mother's ensemble includes an ornate lace collar and large oval broach. Sleeves of a different fabric show under a darker over-blouse with ribbons. We see her gold watch, two gold finger rings, and bright earrings. Her hair has been swept back and up from a center part in stand-out loops above her ears. She may have deliberate "rats" beneath to hold that shape, though the rest of her hair hangs down straight in back.

One outstanding feature of this family image is that both children wear large, shiny belt buckles. The little boy's hair is swept up into a large curl on top, and his ornate jacket has dark buttons and trim that let his white shirt sleeve show through from elbow to wrist. His shirt has ruffles down the front. The little girl has lacy ruffles on her bodice-front and sleeves and a velvet skirt. Father's clothing is unremarkable, but his hair is puffed out at ear-length, and his beard and mustache are thick and dark.

SOURCE: Charleston, South Carolina Museum, MK 11 ambrotype, Seen in Joan L Severa, *Dressed for the Photographer: Ordinary Americans and Fashion, 1840-1900,* (Kent, Ohio, Kent State University Press, 2005)

American family group in common clothing, ca. 1859.

An ambrotype shows the boy in center in an unusual bias-cut shirt with a white collar and a wide bow tie. His sister on left has a dotted dress and ankle-high shoes.

Father is bald on top with a “comb-over” and flipped-up hair over his ears, a common style. He has very light eyebrows, and a chin-line beard touches his slightly folded-over collar and barrel-knotted tie. The coat and vest are medium-toned fabric, with lighter trousers. The mother has very large stripes running horizontally across her plaid dress, with very full sleeves gathered in at the wrists above fingerless gloves. She has a pretty linen collar with rows of crocheting on the outside edge. Her hair has typical side sections combed down and draped back from a center part into poofs over the ears and gathered into a bun behind.

SOURCE: Ambrotype by Joseph Covais (deceased) in Joan L Severa, *Dressed for the Photographer: Ordinary Americans and Fashion, 1840-1900,* (Kent, Ohio, Kent State University Press, 2005)

Tinted ambrotype of a family with four children. Ca. 1850s.

DESCRIPTION: Sepia-colored to begin with as an ambrotype, this image is also is hand-tinted, showing two of the boys in red shirts. The boys' special buckled belts were fashionable in the 1850s. All three boys have white collars and knotted neckerchiefs with their long trousers. Some of the stockings seem gray-- probably accurate. The baby is in a warm, long-sleeved dress under a light blanket. Mother has a lavender-gray print dress of very full skirt, possibly of wool, with a white collar and broach. The father has a turned-down collar for comfort, a further indication of the date. His dark vest buttons up very high under his medium-dark coat.

SOURCE: Courtesy W. Michael Nielsen, whose ancestors here are un-named.

1850s Family of Julius and Fanny Brooks, the first Jews in Salt Lake City.

The remarkable, German Brooks (Bruchs) were the first Jews to settle in Salt Lake City, and there enjoyed great financial success.

Mother Fanny has a trendy scrolling of cord on her long-sleeved Garibaldi bodice of mid-toned fabric. Wide lace frills extend from her wrists. Dark buttons close the front bodice below a lace piece crossed at the neckline. Her hair has a wide black velvet ribbon bow on top, perhaps attached to some type of clip or snood.

Father Julius wears checked trousers with a dark coat, figured all over. His boots have square toes. A mustache and clipped chin beard expose his collar and bow tie. His hair is cut short. The toddler boy on his lap sits in a dress with a frill around the yoke and a high neck. His ankle-high shoes are laced and tied.

Their daughter wears a silk dress with a bodice draping up to bows on the shoulders and ruffles descending from the bows. Sleeves are short and straight. Her hair is pulled back with a headband.

A standing brother has a jacket of medium wool with black tape bordering all edges. We see a bit of a white shirt collar and cuff. His trousers are ample length, and his hair has a neat side parting.

This image was found and photographed by Carma in the 1950s at a forgotten California university library, and is in the public domain. A brief but interesting bio is at https://ilovehistory.utah.gov/people/difference/brooks.html

An illustrated certificate for a personal event called a "Fractur," in German, ca. 1852.

This is an American-made, illustrated certificate for a personal event. In German it is called a "Fractur," and these types of certificates were common among German-Americans.

Standing on a green lawn is a young father in a black, cutaway tailcoat with royal blue trousers and holding a bouquet. The new young mother wears a red over-blouse with bell-shaped sleeves, much lace and trimming, and a black apron. The belled, cream-colored dress beneath is dotted with tiny roses. Both parents have black hair and finger-sized feet (popular in folk art to signify refinement).

This certificate is for a German-American baby's birth and sprinkling baptism, 1852.

SOURCE: Potter Township, Center City, Pennsylvania, *American Radiance: The Ralph Essmerian Gift to the American Folk Art Museum* (in association with Harry N. Abrams, Inc. 100 Fifth Ave. New York, New York, 10011. Public Domain.

Wedding pictures of Dr. Ezra Williams and Electa Barney Williams, 1857.

In 1857, blond Ezra wore a beard and a white, stiff-starched collar. His tie was either a dark color or black. A small stud fastens the front of his shirt. Smaller coat lapels are very high buttoned in the latest British fashion.

Electa may have naturally curly hair. One large ringlet falls onto her shoulder. (This ringlet may be her own hair or an attached hairpiece.) A lacy neckerchief with scalloped ends is fastened by a broach. Note the large, decorative stitches flaring out from the neckline of her dress. Around her neck is also a necklace of beads. Her earrings are large metal droplets with a jewel in the center and below.

SOURCE: Both on the Internet by individual name. Free use.

Heber C. Kimball, wife Christeen Golden Kimball, and their first daughter, Cornelia, 1853.

Heber, an apostle of the early Church of Jesus Christ LDS, wears a medium-dark suit with matching trousers and coat, an emerging fashion called “the English mode.” Earlier, trousers were a lighter tone than the coat. Buttonholes extend up the flat lapel but are never fastened. A double-breasted satin vest has lapels and tiny cloth buttons. His tie of figured silk is in a horizontal square knot, with a high collar folded down over it. In mid-life, Heber’s hair was dark but rapidly balding. His sideburns are longer, as was the fashion.

Christeen wears a shirred bodice that gathers to the center front above her large skirt of striped fabric. Her raised bust line shows she is obviously wearing a corset, as was usual with women of social status. She has a white insert at the neckline and a gold chain. Lacy engageants are narrow from the elbow to the wrist beneath bell sleeves. Her long hair is parted in the center with braids wrapped back and forth across the crown of her head.

Little Cornelia has a simple dress with pleats across the bodice in *enfant* style. Her naturally curly hair is parted in the center. This little daughter died at four years of age.

SOURCE: Salt Lake City, DUP. Information from Kate B. Carter 1967.

Reverend Charles Grandison Finney and wife Elizabeth Atkinson Finney, ca. 1850.

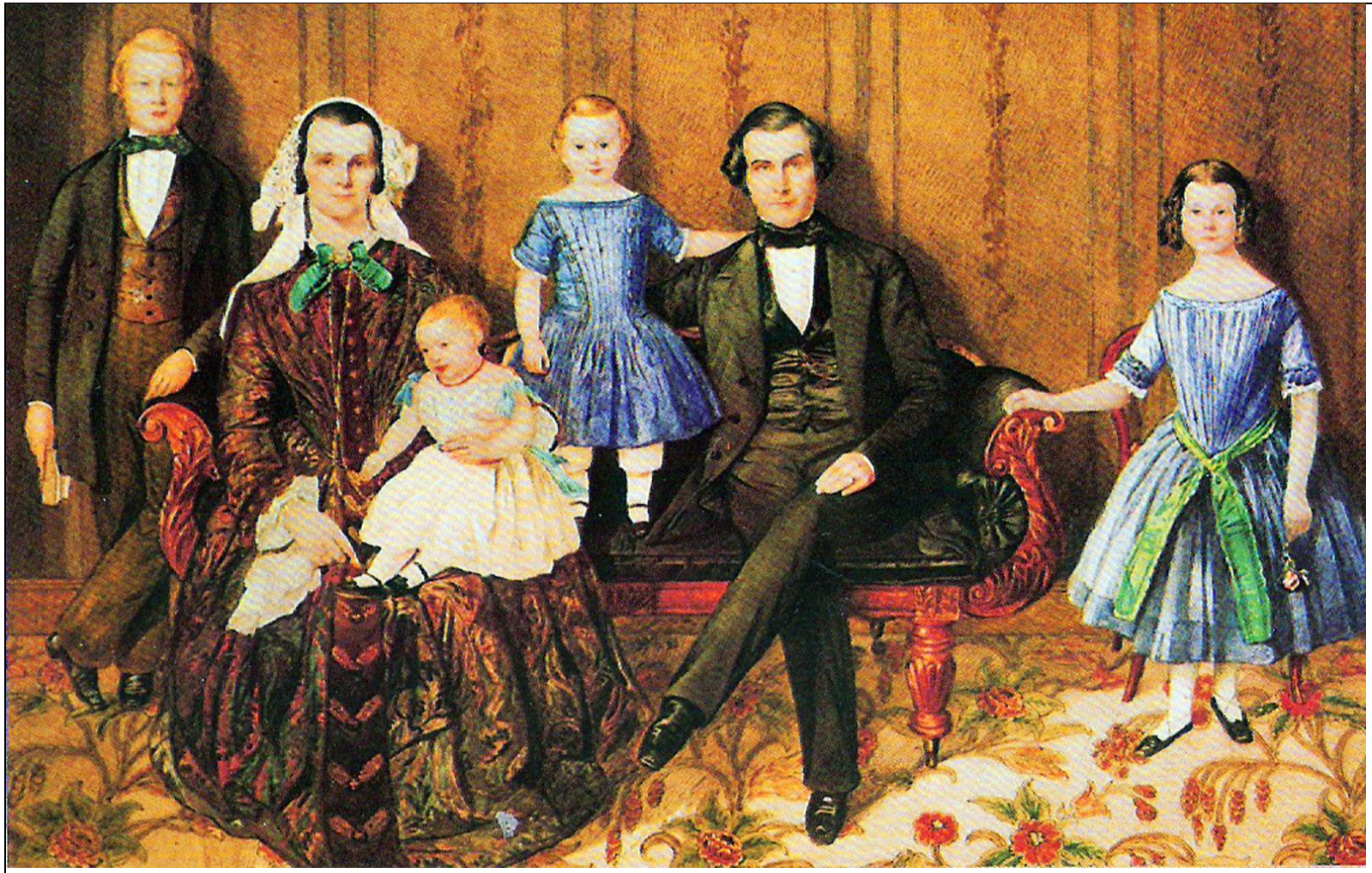
DESCRIPTION: This devout and renowned Christian couple was greatly influential in preaching Christ to many others less devout. He was a Presbyterian called The Great Revivalist.

They are both wearing ministerial black with white collars. His tie is white and clerical, indistinguishable from his collar. His vest has a very high-buttoned collar.

Elizabeth's dress is gathered in from shoulder to center waistline. Her sleeves are narrow, and she holds a folded parasol. Deep, un-pressed pleats fill out her large skirt.

Her modest day cap is flat across the top, with only slight gathering and sheer ribbons at the sides. Small clusters of curls peep out over her cheeks.

SOURCE: A daguerreotype of 1850s seen on the internet. Other images in Nathan O, Hatch, *The Democratization of American Christianity,* (New Haven, Connecticut, Yale University Press; Reprint edition, 1991).



Orson & Sarah Pratt family in England. Ca. 1851.

Orson is seen here in his best English wool suit and black silk-satin vest. He has black square-toed boots. ●His wife Sarah is dressed in a silk figured dress. A front panel has rose silk appliques on black. Many buttons down the bodice are topped by a green ribbon bow and a broach. She wears a white collar and has short engageants under her bell sleeves. Her day cap has wide lace ruffles hanging from the front, a casual fashion of the time. ●Their oldest son standing by his mother is dressed as a man because he is fourteen. ● A little son in a blue dress stands beside his father in pantalets and Mary Jane shoes. ●The older sister wears a blue silk dress with a green sash, a much-loved color combination. ●The red-haired baby has pale blue ribbons on her white batiste dress. Four months from the time of this painting, the baby girl died. Carved, background paneling is a figment of the artist's imagination to add dignity to the sitters. The Pratts were not as wealthy as the painting seems to indicate but they had very fine taste and education.

SOURCE: Photo by Carma of the small watercolor painting by an unknown artist in the office of the President of the Salt Lake City DUP Museum, taken in 2000. Free use.

Boott Cotton Mills in Lowel, Massachusetts, 1852.

DESCRIPTION: Young people and even children and worked in American mills amid dangerous conditions and for long hours. But outside of most mills were some small, park-like areas to make lunch half-hours a little nicer. The adults seen here are probably the owners of the mills with their friends, for we see fine clothing of large skirts and shawls in multi-colors and men in top hats. Women's bonnets are color-coordinated with their clothing, and are still deep brimmed, as they were in the previous decade. The men wear light-colored trousers with darker coats, which was the fashion.

SOURCE: Postcard in color showing a large scene of Boot Cotton Mills in Lowel, Massachusetts, Hand-colored wood engraving from *Gleason's Pictorial*, *Drawing Room Companion*. Published in Boston, 1852. Free use. use.

1850-1859 WOMEN, Middle to upper-class

TYPICAL 1850s dresses

ranged from gowns more moderate than these to very much fuller and more ornate.

Dresses for daytime (**right**) had full skirts with crinoline hoops and tightly corsetted waists. They were quite modest, covering to the neck and wrists, but with fabric quality, sewing, and décor according to what the wearer could afford. Shawls and headpieces were common indoors, and bonnets were absolutely required for outdoor wear.

Evening wear was low-necked or off-shoulder, with short, snug sleeves. Many layers of skirts, overskirts, or flounces were admired. The more decoration one could afford, the better to show wealth. Hairpieces of curls, flowers, feathers, and ribbons were popular.

These styles were worn as much as possible by all classes of women. Lower-classes bought clothing 2nd or 3rd hand clothing from stores or street carts.

SOURCE - Hundreds of examples for every occasion are online at 1850s women's dresses.

Right and left women wear leather gloves.

From a daguerreotype in the George Eastman House Collection.

Dresses and hairstyles of four fashionable women. 1850s.

All women wear white collars of lace or inset fabric, often with a broach, topping silk dresses. All sleeves are “pagoda” flares with various edge decorations and white engageants beneath. All are probably of rich colors. Skirts are very full.

Waistlines are either a soft center point or a “jacket-bottom” W-shaped style, which may mean they are two-piece dresses.

The woman on right has a dotted silk dress with a shawl of silk with velvet trim.

Hairstyles all begin with a center part but are poofed out elaborately on the sides. Two younger girls wear head-bands. Left lady has a dainty band of lace and diagonal sausage curls on the sides, while woman on right has a fancy knot of hair in back over satin-smooth side poofs. All these hairstyles would have required the service of maids or dressers and might have support structures beneath the hair poofs.

Two-piece dress of red and green plaid wool, ca. 1840s and 50s.

This red plaid wool bodice is separate from the skirt. Its waistline is cut to form a pleasant rounded V at the center. It probably had brass hooks or inexpensive buttons up the back since it is simple enough to typify someone who was not wealthy. The separate skirt has un-pressed pleats facing toward the center front and center back. It would have been worn over several petticoats and possibly a crinoline hoop.

The sleeves are fitted smoothly at the slightly-dropped shoulder but are moderately gathered at the narrow cuffs. The high round neckline has a frayed edging but was probably worn with a collar of plain fabric or lace over the top.

This dress was not in a public display, therefore was not shown with the full petticoats or crinoline that would have greatly flared out the skirt.

SOURCE: Brooklyn Museum, Brooklyn, New York. Photo by Carma, Free use.

DIFFERENT FROM PLAID DRESS BELOW.

A wool plaid dress entirely made by a pioneer husband for his wife - sheered, dyed, woven, and sewn, ca. 1850s.

A highly dedicated husband created a wool plaid dress from sheep to shape for his wife.

He clipped the wool from his sheep, cleaned the wool: washed, carded, dyed raw wool in bundles with red, black, and blue colors. Then he spun the wool rolags (carded wool hanks) into threads for the loom, took extra effort to string the loom, and wove the plaid yardage. The fabric was carefully steam pressed to help smooth and shrink the fabric before cutting it

The husband then cut out the dress pieces and hand sewed all parts of the bodice and lining together. Tiny buttons were applied to ribbon designs down the double-tucked bodice front. These were very expensive brass buttons made in the design of a slightly flattened, hollow, cone shape with a shank for sewing on.

SOURCE: A mannequin years ago was just being prepared for display in the Salt Lake City DUP Museum. The skirt, as you can see, has only been pinned onto the bodice at this point. Photo by Carma. Free use.

Rebecca Burlend in a beautiful wool dress having full sleeves and double caplets below the shoulders. 1850s.

DESCRIPTION: In this excellent depiction of a wool dress, Rebecca has comfortably full sleeves, and 1850s caplet sleeves. Stripes of black silk braid line the caplets and edge of her fold-back cuffs. The front bodice opens from neck to waist in mid-century style with tiny buttons and a necessary placket about 8 inches below the waist. Deep pleats on each side of the front buttons give a shawl-like effect and disguise her aging, flat figure. She seems comfortabe *not* wearing a corset but still looking her best.

It appears that the gathering of the skirt is made with cartridge pleating, with probably more fullness in folds of the center back. Her small day cap has cheeky ruffles and a checkered ribbon to tie under the chin. Her hands are covered with necessary gloves which disguise many years of hard work colonizing wilderness land. We see no other jewelry on her. The hem of her dress may have silk tape on the hemline also.

Rebecca Burlend - (1793–1872) wrote *A True Picture of Emigration* with her husband.

SOURCE: Photo on the internet at: https://search.yahoo.com/search;_ylt=AmzuGPSvAsfSYCTv7LzggCKbvZx4?p=Rebecca+Burlend&toggle=1&cop=mss&ei=UTF-8&fr=yfp-t-901-1

Woman's printed, wool challis gown of 1850s, with a broad hat.

Woman's blue-lavender, wool challis gown is printed with pink designs and has black velvet covered bodice buttons. The bell sleeves have more velvet buttons at dropped sleeve tops and a band of velvet applied at the bottom edge. We cannot see engageants, but a woman covered her lower arms during the daytime. A black velvet binding of emphasizes the hem.

A very broad straw hat is an elegant pewter color with a large white flower and leaves on the hatband. Though hats of the 1850s and 60s tended to grow smaller as skirts grew wider, a woman exposed to sunlight would wear a broad-brimmed hat to protect her complexion. The model carries fresh magenta flowers in a fashion show.

Her hair would most certainly NOT be worn down as shown. It would be center-parted and drawn back into a bun, twist or chignon, perhaps with side ringlets. At night hair was braided to keep it in order. Only little girls wore their hair down. It was a mark of womanhood to “put up your hair,” all the way into the 20th century. See authentic hairstyles in the HAIR AND BONNETsection below.

An unknown donor sent the dress to Carma. After use in fashion shows, it was donated to the BYU College of Fine Arts Historical Clothing Collection, as was ALL of Carma’s other historic clothing.

Modeled by April Engles. Photo by United Photo Studio (long gone). Free use.

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Day dress has fabric of unusual vertical stripes and a second flounce. Ca. 1850s.

This mannequin's skirt has two long flounces, the upper one edged by a shiny ribbon which is also printed to add more design! Bell-shaped sleeves, narrow on the upper arm, display batiste engageants beneath.

The mannequin wears a sheer *broderie Anglaise* collar extending four inches around the high neck and closed with a horizontal, oblong broach. She has sheer, black fingerless gloves

It is likely that there are hooks beneath the bodice placket. The bodice may be separate from the waistband of the skirt.

The wig is not in a hairstyle contemporary with the dress (see hairstyles section below).

STYLE: Historic Cherry Hill, Albany, NY. Photo May have come from a book, but Carma doesn't know which. She will gladly give full credit for use of their photos as they desire, or will remove this image from her site.

Irish silk dress with blonde lace from the British film, *'Little Dorrit,'* of ca. 1840s-50s.

DESCRIPTION: In Nauvoo, Salt Lake City, and other large cities, wealthy people brought lovely clothing from Britain or across the plains to be used after their settlement. This wide-necked taffeta dress was for a young marriageable woman. It has elbow-length, straight sleeves with a short, full puff section around the arm above the elbow. The center front bodice is tightly shirred horizontally down to a low center point. The flanges around the shoulders meet in a front V-shape. The back bodice has covered hooks to close the dress.

Most likely this is a two-piece ball gown. Petticoats make it as wide as is danceable. She holds a paper or silk Japanese fan. Added hair-piece ringlets on the sides of her face are held with flowery, horizontal combs or half-wreath. She wears sheer, fingerless gloves, and a short necklace.

SOURCE: Worn by Amelda Brown in the British film, *'Little Dorrit*. Photo by permission of Lord Snowdon. Free use.

1851 Fringe and tassels on women's gown.

DESCRIPTION: In the mid-1800s, and for the next 50 years, many quality dresses in Britain, Europe, and America, in 1 piece and 2 piece gowns for daytime or for balls, began to use heavier trims of fringes and tassels. It is a special golden brocade silk gown with golden silk fringe on the lower edges of double bell-shaped sleeves and on the border of a capelet which meets in the front, its horizontal border of fringe falling over the bodice and tops of the sleeves. This dress only uses fringe for trimming, which calls attention to the heavy and beautiful brocade fabric, all within a limited color range for impact.

It is notable that the Utah Governor's mansion was restored to this period of 1850s to 1870s, the pioneer years, with much furniture and drapery employing heavy fringes, tassels, and heavier fabrics of the era.

SOURCE -This local of this photo is forgotten, possibly from the Crystal Palace International Exposition of 1851. The only attribution known is “K. J. Harris.” Correct information and attribution is sought and welcomed.

1840s-50s Wedding gown cream figured silk of 1840,

DESCRIPTION: Flounces at the wide neck and elbow-length sleeves have fancy-cut (not hemmed) edges. When they became frayed, the edges would be re-cut by extra-sharp embroidery scissors. Below the neck flounce, a pleated drape across the bodice is called a "corsage," and is held in center-front by a loop or a fancy broach. Below a deeply pointed bodice waistline, the skirt is also pleated. The bride wears fingerless lace mitts and carries an ivory fan.

Her hair is center-parted and swooped down over her ears and up into a nest of curls secured by an ornate comb. Dangling earrings might be made of any jewel or pearl.

SOURCE: drawn by Carma after a gown in the Cincinnati Museum of Art, Cincinnati, Ohio. Free use.

Wedding dress bodice made of English lawn with a woven, all-white plaid design. Textile from 1850.

This fabric was a gift to his sweetheart, brought home from a mill center in England to Fairview, Utah, to make his bride a special wedding dress.

Many years later, when her daughter was married, she took part of the enormous skirt fabric and made these wide flared sleeves to change the original narrow style of the first sleeves.

The bodice is fully lined because the fabric is translucent. Top-stitching holds the neckline and arms-eyes in place. The top of the sleeve is a flat semi-circle above the gathering of the lower portion. The skirt was large enough to go over many petticoats. The center bodice, with princess lines, is gathered at the bottom into a belt-like insertion.

If the daughter's dress was made to look antique in style, there may have been engageants worn under these wide sleeves,

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

1850s White wedding dress of the wealthy in white silk and lace, with shoulder flounce,

White wedding dresses became popular after Queen Victoria was married in white.

The bride's bodice has a scalloped lace collar of very fine crochet. Just showing above the collar is a sheer, embroidered, wide-necked chemise. Flowers were often pinned to the center front of the bride's neckline -- artificial sweet peas cascade almost to her waist.

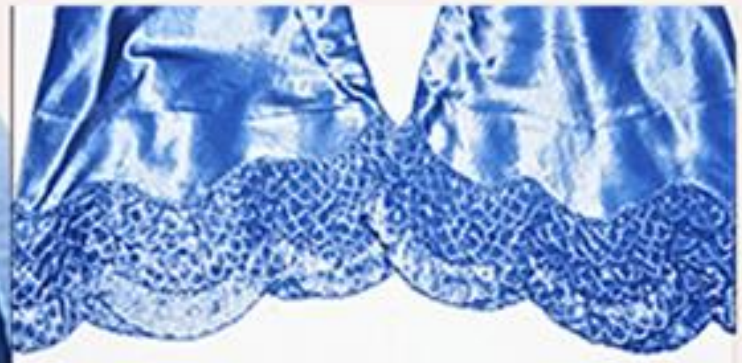
The very deep, narrow, V-shaped, waist point is likely held in place with a busk. Unpressed pleats flare her white silk skirt under more lace. The sleeves are unseen beneath the generous shoulder flounces, though their delicate lace shows below. She is wearing round, pearl earrings, and only a simple bracelet as she holds fresh flowers in her gloveless hands.

The bride's glossy hair is center-parted, then rolled back into two full puffs above her ears. Her back hair would be an elegant twist.

Less wealthy brides wore gowns of colors and prints that could be worn as "best dresses" after the wedding.

SOURCE: Beaumont Newhall, *The* ***Daguerreotype in America*****, (**Mineola, New York, Dover Publications, 3 Revised edition, June 1, 1976).

Shirred bodice point



Bell sleeves, lace border

Blue satin Gown with changed bodices for day & evening, 1850s.

A blue satin evening gown has a separate bodice with a shirred point at the waist and a peplum ruffle to overlap her skirt (pix at right)

For daywear, her jacket has a wide ruffle lining the deep V-neck. Both peplum and bell sleeve-ends have fancy edging. This seems excessive décor on gleaming satin.

A sheer white length extends beyond the jacket sleeves. A sheer blue bonnet for daytime has a short brim to show her side ringlets and a sheer bavolet ruffle covering her back neck.

For a ball, she would remove the jacket and hat, and wear hair ornaments.

SOURCE: Photos by Carma at Woodside Mansion, open to the public in Rochester by the Historical Society of the State of New York. Since these photos were taken, Woodside Mansion was sold and the collection moved to the Rundel Memorial Library in Rochester. Free use.

1850s Maternity dress front & back.

DESCRIPTION: A very elegant maternity dress was probably made by a professional in the mid-1800s. The back looks like an ordinary dress with a fitted bodice and a gathered skirt. Tiny, unseen, fabric belt ends are sewn into the inner side seams and pinned comfortably across the stomach beneath the full front. Thus, the front fabric falls straight from shoulder to hem to ease maternal expansion, but the dress back shows the small waistline.

The dress is of a charming petal design in pastels, spread across the semi-sheer yardage. A larger flower print borders the double sleeve ruffles and is in vertical rows on both sides of the center-front opening. A placket lies beneath the front opening for putting the dress on and off.

At the neckline is a four-inch deep, embroidered white lawn collar and a small broach. The sleeves flow from a gathered shoulder seam to fall in a bell shape. The double ruffles at the sleeve bottoms frame an inset of white lace as a third ruffle.

SOURCE: Historic Cherry Hill, Albany, New York.

Outerwear - 1850s-60s Woman's medium-toned cape of knee-length has black fringe, ca. 1850s-60s.

This cape has dark fringe at the edges of the collar and hem,
DESCRIPTION: This cape is not exceptionally wide. The collar fringe would not trim the front opening of the cape. A darker skirt extends *below her cape hem* and touches the ground. It has considerable petticoats beneath. Her medium-brim bonnet has curled plumes with a ribbon edge and ties.

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 Collection. Free use.

Dress with jacket and 3-flounced skirt is above a crinoline hoop. New style tiny bonnet. 1856.

We see the strong circle of padded wire on the lower edge of a girl's crinoline beneath her three-tiered outer skirt. This sketchy drawing shows very short gloves, and sleeves with a large circular flare from the elbow over engageants. Her jacket may only be waist length with 3 decorative bars across the front where buttons secure it on right and left sides.

A tiny, hooped bonnet with very little brim has a small bavolet ruffle across her neck. Very wide ribbon ties are floating in the breeze. Bootees cover her feet up to her ankles.

SOURCE: from *PUNCH*, Nov. 1856. FREE USE.

Julia Ann Baird in a checkered dress holds a pretty hat in her hand. Ca. late 1850s.

DESCRIPTION: Julia's hair is held neatly in place by little combs and a snood in back. Her dress of brown or black and white checks has a solid dark belt. Sleeves have shirred puffs at the top of dropped shoulder seams. Below, sleeves descend in bells to a dark trim. Gathered white engageants are beneath. A narrow white collar is fastened with a tiny broach. The little hat she holds is dark with white feathers.

Scottish Julia Ann Baird (b. 1839 in Perry, Alabama) was divorced twice from unhappy marriages, and then met a fine "mostly Irish" man, Tipton Smith Neel of Kansas (seen elsewhere in this document). Born in 1833, Tipton met her in Springfield Illinois. Julia added her two daughters, Margaret J. and Millie M. to Neel's first daughter, Sarah F. Neel.

Tipton died suddenly in 1878. In her widowhood, Julia and her daughters were brought happiness in conversion to the Church of Jesus Christ LDS by missionaries. She lived to old age as an Idaho pioneer.

SOURCE: From *Joel Ricks and His Family, a Book of Family Genealogy*.

1850s Well-to-do woman wears a fine woolen dress and batiste day cap.

Her woolen dress has a large skirt, but not huge petticoats. The sleeves are comfortable and loose, gathering into white linen cuffs with a matching 3-inch collar. Black silk braid trims the edge of her short caplets over the sleeves and is likely around the neck or front opening of the bodice. She is sitting down in a corset which would make a fine silhouette when standing, but, when seated, pushes up the bust into an unnatural shelf.

Her fashionable, batiste day cap has double shirring beside the cheeks on the front and back of a black ribbon. Luxuriously wide, black, silk ribbons tie it on. The common hairstyle was a middle part that smoothly drapes back her shiny brown hair and swings it up into a back bun. Her left hand is set on the edge of a table at the photographer's studio beside an open book.

This woman of goodly means and advanced education is thought to be Leonora Cannon Taylor (source of image lost). If so, she came to Toronto, Canada in the early 1850s as a companion to a wealthy traveler friend. Leonora, originally from the British Isle of Man, met John Taylor in the Vancouver Methodist church. A widower, John married her. Very soon Church of Jesus Christ LDS missionaries baptized them both. Taylor, in later years, became the President of the Church of Jesus Christ of Latter-day Saints.

SOURCE and positive identification have been lost.

Bathsheba Bigler Smith in a plaid wool dress, ca. early 1850s.

DESCRIPTION: The colors of this fine wool plaid are unknown, but Bathsheba sewed it with a plain bodice, dropped shoulders, and velvet-covered buttons. Her sleeves are wide but straight with insets of shirring at the shoulders and cuffs, piped above and below each with velvet trim. Her belt has a light-colored buckle which may be silver or gold. The neckline has a small white lace collar with a dark broach of jet and a white center of ivory (or a jewel) and narrow white cuffs. Her hair is center-parted, pulled down and back, and shows a bit of either a bow or carved horn comb that emphasizes her high bun in the back. She wears small, teardrop-hoop earrings.

The very full skirt has un-pressed pleats over voluminous petticoats. Bathsheba was the wife of George A. Smith, apostle, who preached much in St. George, UT.

SOURCE: Vicky Burgess-Olson, *Sister Saints (Studies in Mormon history) p. 201.* (Provo, Utah, Brigham Young University Press; First Edition (1978). Free use.

Hannah Daniels Job wears a simple hairstyle with center-part and small curls above each ear. She has oval, wire spectacles. ca. 1850s.

DESCRIPTION: Hannah looks very neat in her small white collar and cuffs, with a plaid silk tie and broach at her neck. Her shiny bodice must be silk showing dropped shoulder seams with no gathering. Her glasses are a little larger than her eyes, and a watch is tucked into her velvet belt. Her bodice and ornate skirt may be separate pieces, though that was a bit unusual for the time. Hannah was the wife of Thomas Job (seen elsewhere), both of them from Wales.

Carma found many items of historical clothing in a trunk left in Santaquin, Utah by Thomas Job. They were shown to Carma by Elwyn and Faris Peterson, who had possession of the trunk in Eureka, Utah, but did not know about what was in the trunk until Carma asked permission to see, and drove south to photograph items from it.

Photo from Bliss J. Brimley, *Book of Thomas Job*, (American Bible Society, 1987). Free use.

Mourning mother and child in black, gray, and white plaids, ca. 1850s.

DESCRIPTION: The mother's mourning dress is months into the grieving period when white can be properly introduced into clothing. The fabric is an interesting plaid of black, gray, and white with varying widths of vertical stripes, a most beautiful silk. Her black straw bonnet tops a black day cap with ruffles around her face, and black flowers decorations beside her cheeks. The bonnet ties are wide, white, and long, edged with black trim. Her white collar is a crocheted petal design. Black lace fingerless gloves cover her hands. The waist ornament may be part of a belt buckle.

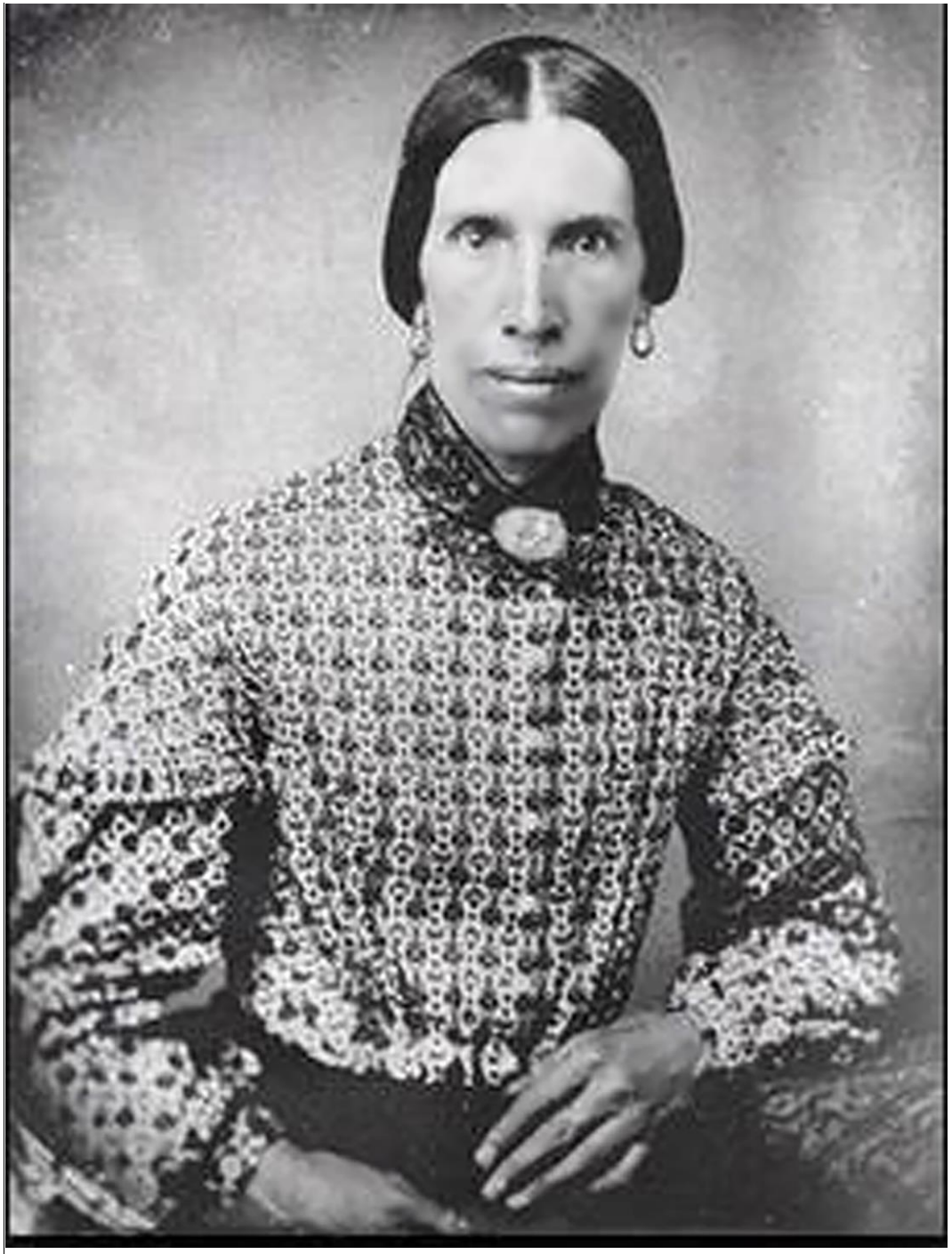
Her sad little girl holds her mother's hand and wears a dark shadow-plaid dress with a wide boat neckline and short sleeves. Her necklace is of tiny black and white beads with a pendant, the kind of jewelry kept in families for future mourning periods.

SOURCE: Beaumont Newhall, *The Daguerreotype in America (note: 1850s towns and portraits, 104 photos),* Dover Publications; 3 Revised edition (June 1, 1976).

Black day dress gauze with satin ruffles from the skirt of a festive dress of 1855 to 65.

This was a very full, floor-length skirt from an expensive day dress or ball gown of black, high-quality, figured gauze. The white flowers appear machine embroidered. The skirt was made in horizontal sections or flounces. At junctures of the four flounces, the strips of fabric are joined by an inserted and ruched ribbon of white on black satin. Those ribbons must have been carefully hand-basted together, then stitched under the sewing foot of an 1860 to 1870 make of sewing machine. Then the ribbons were gathered and sewn over the seams at the top of each flounce.

SOURCE: A large bundle of 1800s scraps was given to Carma in about 1980 from a friend. Only parts of the skirt remained but they were full of obvious beauty and evident excitement. It was not known if there had been a bodice to make this a complete dress. Photo by Carma. Free use.



A modest blouse with many buttons and cap sleeves, worn by talented, intellectual, Martha Spence, ca. 1850s.

This remarkable woman of intelligence and substantial sewing abilities made her own clothing. Flared caplets are sewn into the tops of long, cuffed sleeves. Below small hoop earrings, a lace scarf around her neck is fastened by a large pale broach.

Martha was born in 1812 in Dublin, Ireland, and, as a well-educated young adult, left for the U.S. with her sister. The courageous girls arrived in New York without a cent between them, but Martha immediately worked as a seamstress and tailor.

The sisters accepted Church of Jesus Christ LDS and traveled to Kanesville, Iowa, where Martha was a journalist for *The Frontier Guardian* newspaper. Later, in Utah, Martha married Howard Leland Heywood. She was an intellectual light, much appreciated for her abilities to teach young and old, and one of the most highly qualified teachers in Utah! Her grief was that she could not get books to teach French.

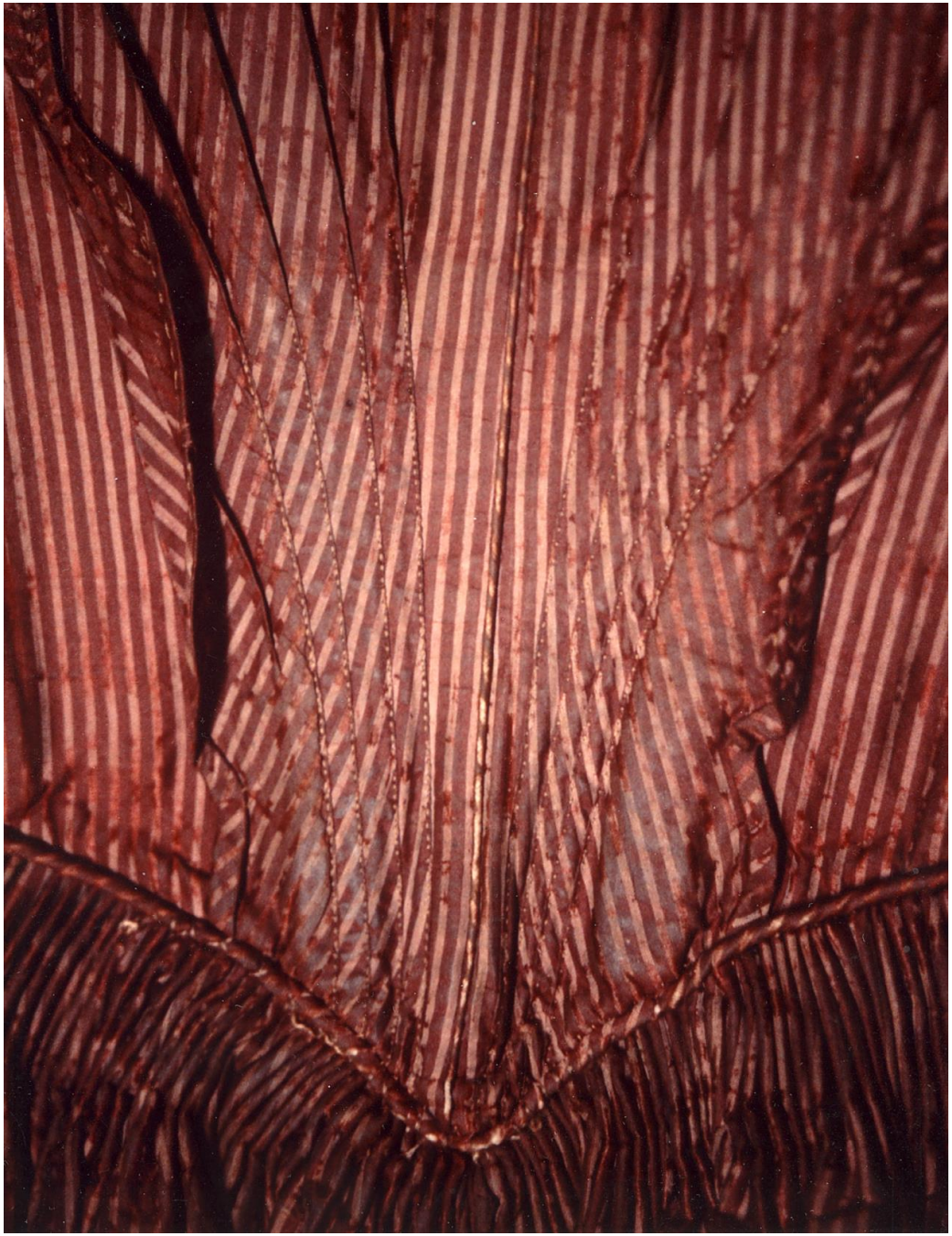
Photo and partial biography on Internet: www.uen.org/utah_history_encyclopedia/h/HEYWOOD_MARTHA.shtml.

An over-blouse, called a canazou, is worn for warmth or enhancement over a daytime dress. 1840s-60s

This light addition to a dress has a V-shaped bodice design with a ribbon bow around the waist and an embroidered collar. Canazous were either sleeveless, like very large collar-shawls, or had short or long straight sleeves. On this example, lines of embroidery and/or lace go from the shoulders to the waistline. Likely, the same decors are in back. Dainty buttons close a front placket.

If the bodice of a dress became damaged, a canazou could be a convenient and pretty cover-up. It might also be used for cooler weather and drafty homes.

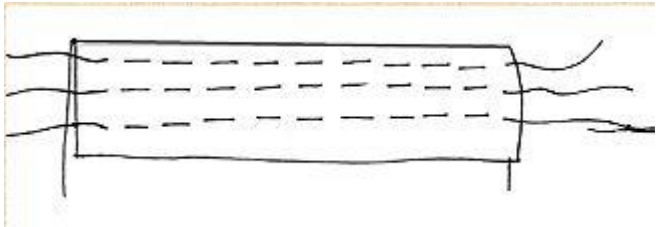
SOURCE: From *The Ladies Self Instructor*, by R. L. Shep, editor, author, *Ladies' Self Instructor in Millinery & Mantua Making, Embroidery & Applique* (1853? Illustrated With the Original Engravings and Additional Illustrations. Revised Edition 1988)



Teen dress with self-piping and cartridge pleated skirt. Ca. 1850s.

DESCRIPTION: Eight bodice darts are emphasized by exceedingly narrow self-piping, called “organ-pipe" pleats, as the darts open into pleats just below the bust line. This silk dress bodice for a teenage girl is entirely hand sewn by amazingly tiny hand stitches, observable with slightly off-color thread.

The gathering of the skirt is an excellent example of “cartridge pleating”, in which several rows of short in-and-out stitches are gathered together to make “cartridge” shaped pleats that extend down onto the skirt 1 or 2 inches.



This dress view also shows quarter-inch self-piping around the waistline where the bodice and skirt meet in a V-shape. Cartridge pleats are more slimming over the hips than regular gathering, as the pleats can be formed to be as narrow as the hips are for that extra two inches. Regular gathering bursts out directly from the waist seam and emphasizes hip-width.

SOURCE: This image is from the huge clothing collection of the State Historical Society of Louisiana, New Orleans. Photo by Carma. Free use. Cartridge pleating directions are online at: http://www.elizabethancostume.net/cartpleat/

1850 Women, Underwear

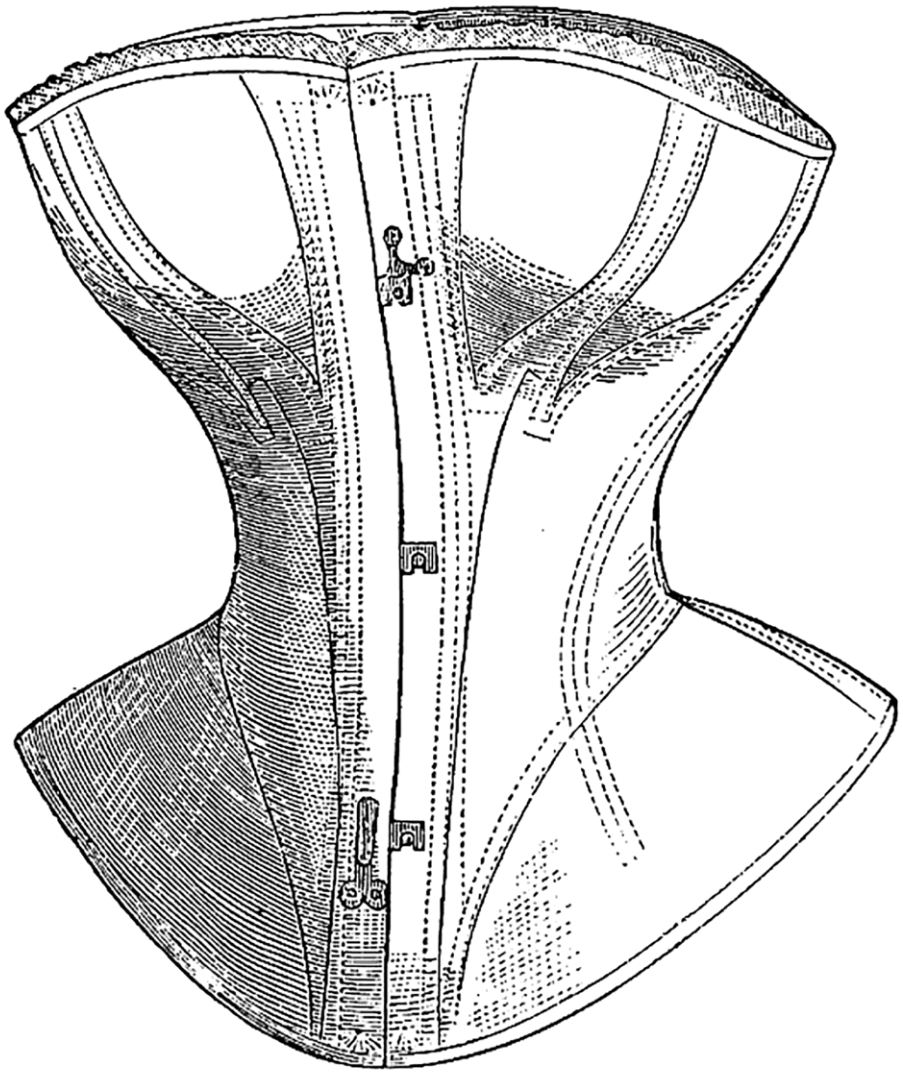
Underwear of the last half of 1800s.

DESCRIPTION: This model wears a knee-length chemise next to her skin. It is embroidered and edged with lace and has tiny puffed sleeves. This chemise is off-the-shoulder to accommodate formal gowns of that period, while day-chemises would have square or higher necklines, especially in cool weather. The model holds a corset, which she will put on over her chemise. Since the shoulders were bare and bras had not yet been invented, the corset supported her breasts, as seen below. Over her corset, she will add petticoats, and perhaps a hooped-skirt.

Her ruffled pantalets descend below the chemise almost to the ankles. Bottom ruffles are embellished with tucks and lace. The pantalets have two separate legs and are open at the crotch to facilitate body functions while the hands and arms are free to hold the gown and petticoats aside. She also wears white silk stockings.

For menstrual needs, women wore cloth pads against the body, held in place by cloth bands. Before toilet paper was invented in 1857, most western people used corncobs, grass, leaves or dirt. Some of the wealthy may have afforded washable rags. (Google)

SOURCE: Photo of an exhibit at Texas Tech University Museum, shown in - Betty J. Mills, *Calico Chronicle*, Texas Women and their Fashions (Lubbock, Texas, Texas Tech Press, 1985).



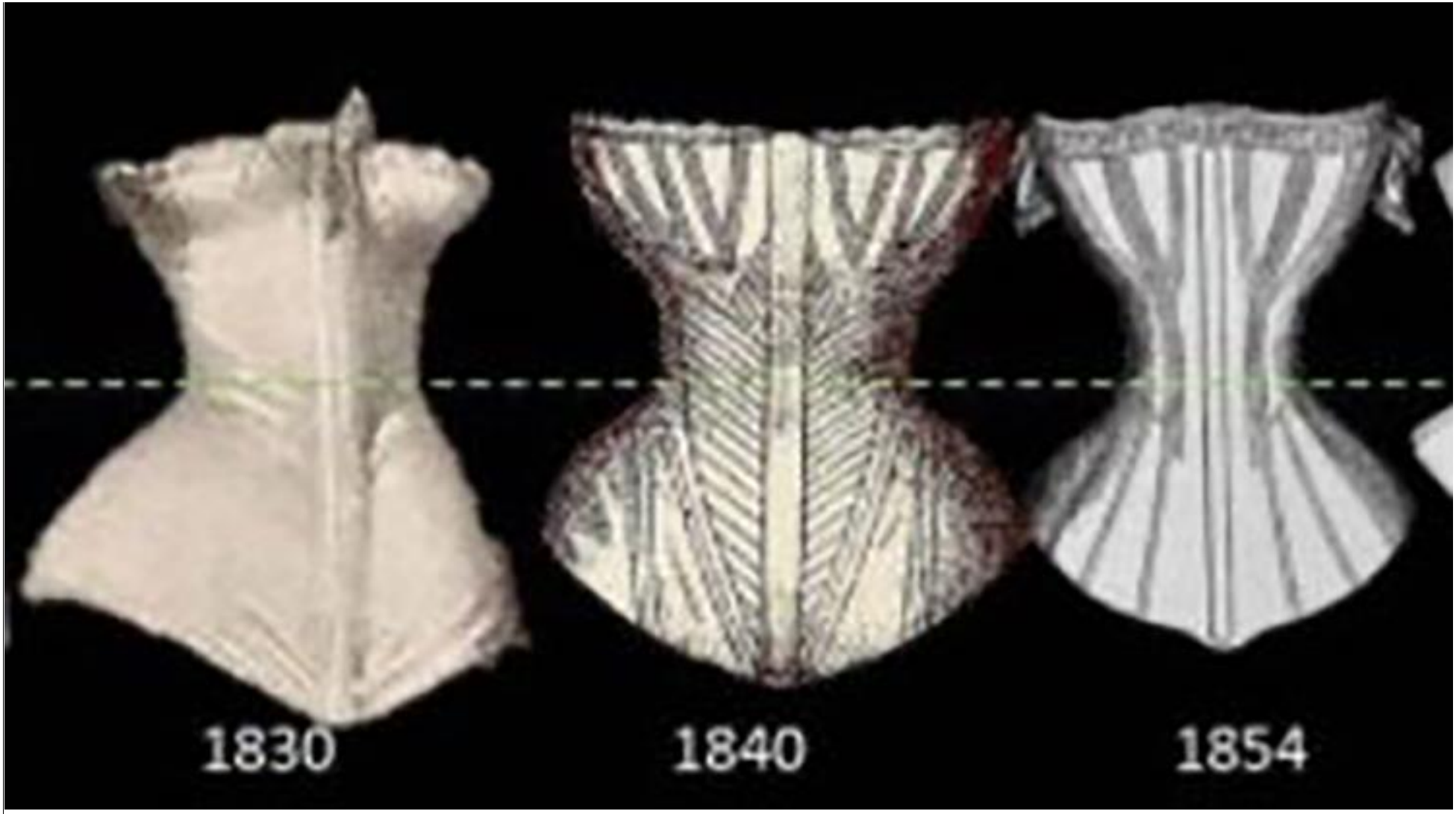
A best corset of late 1850s has adjustable laces in back, and convenient hooks in front.

This corset was made specifically for a certain woman's body measurements. The fabric could be washable cotton or linen on the inside and satin-weave cotton on the outside for a woman of some means. This would not always be white, as some women ordered a cheerful print or favorite color of fabric. Laces in back were adjusted by a friend or maid, then the woman could fasten herself in front.

Flexible stiffness is added in casings of fabric all around that contain insertions of “whalebone” (*baleen*--the long, thin straining "teeth" of a whale's mouth). Baleen was long-lasting and helped ensure a small waist over full hips, with erectness in front to prevent wrinkles. Exaggerated hips were sewn to flare outward, thus further emphasizing the small waistline.

In the early 1800s, corsets flared up and out from the waist to support but not cover the breasts, allowing for a deep décolletage and breasts swelling above a low neckline (much seen in Regency clothing). Later, breasts were covered, allowing for padding over small bosoms. Even today, research shows that a wide ratio of bust & hip to waistline is especially attractive to men -- thus the unhealthy 1800s crushing of waist and ribs. Breathing and eating were difficult, causing a lot of “feminine fainting,” and damage to internal organs.” (But who ever claimed fashion was intelligent?)

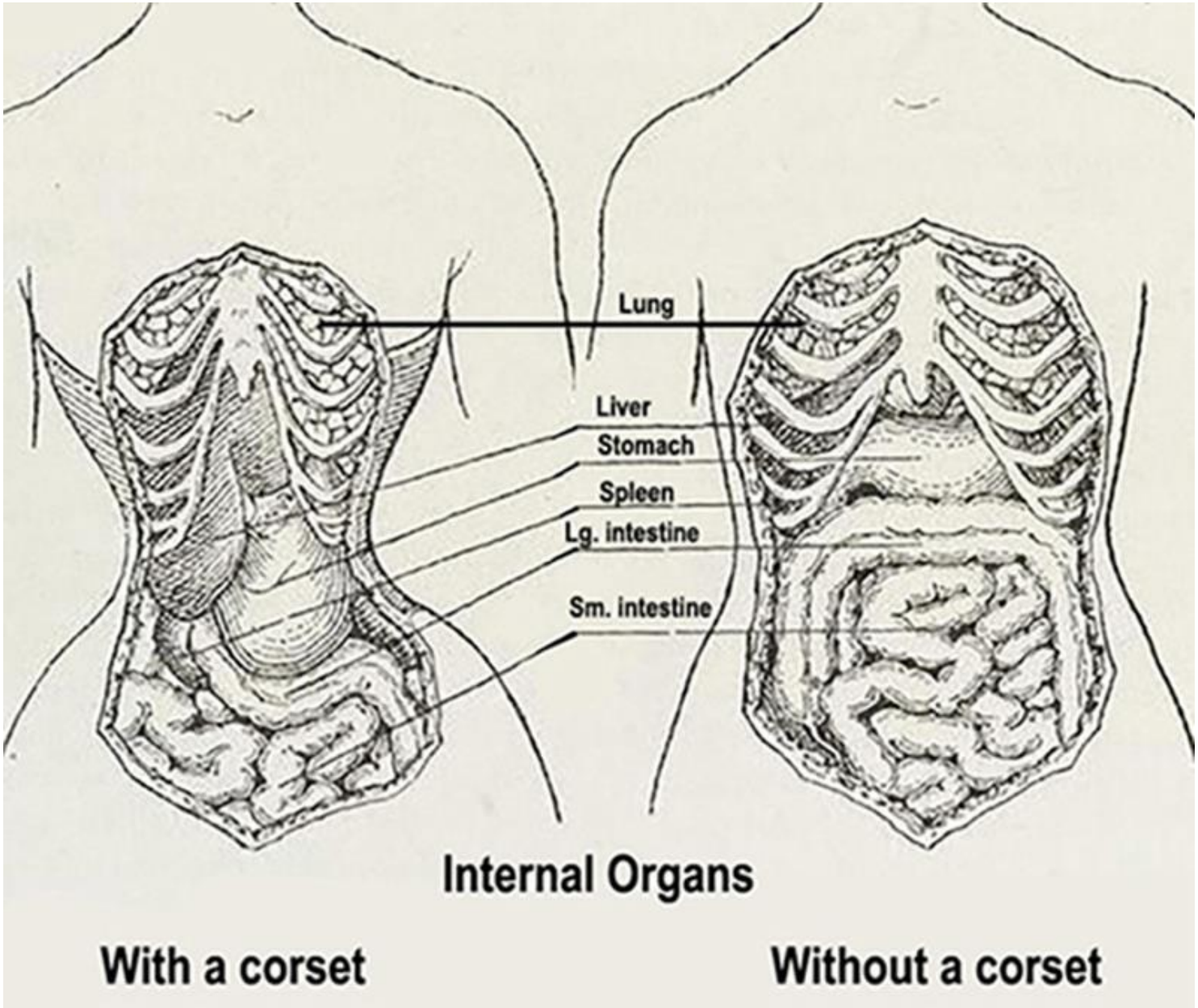
SOURCE: Seen online under “1800s corsets” in scores of styles and colors.



More corset styles, compare between the decades.

Waistlines are cinched ever smaller, while corset tops become higher to match neckline fashions.

SOURCE: online under “1800s corsets” in scores of styles and colors.



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.

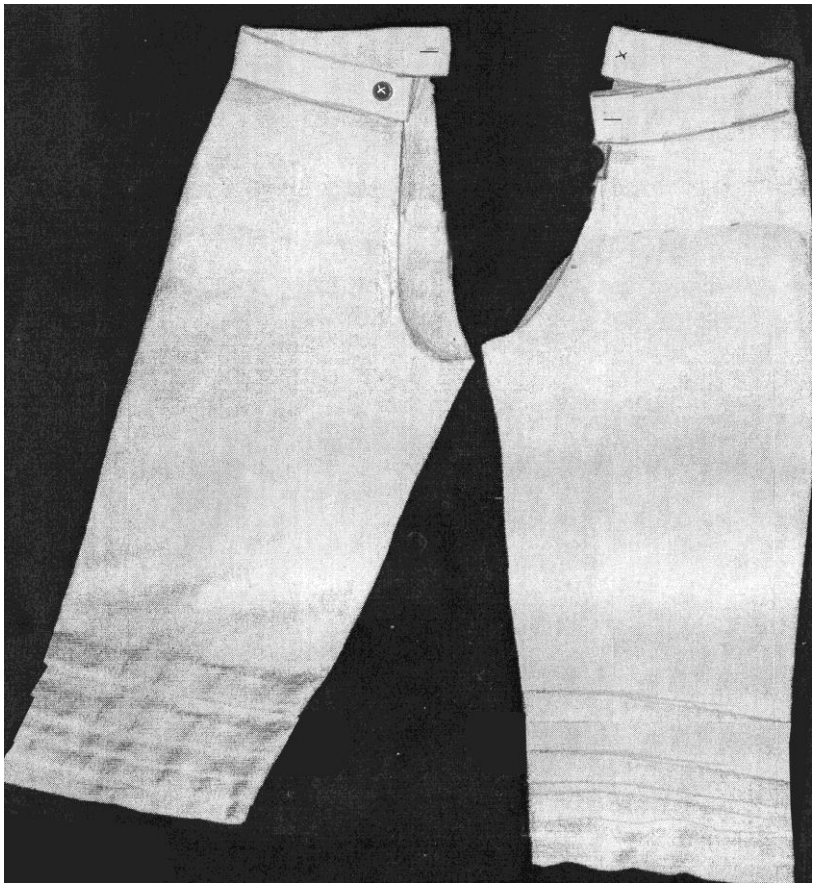
Image online in several places to illustrate the harm of Corsets 1800s.

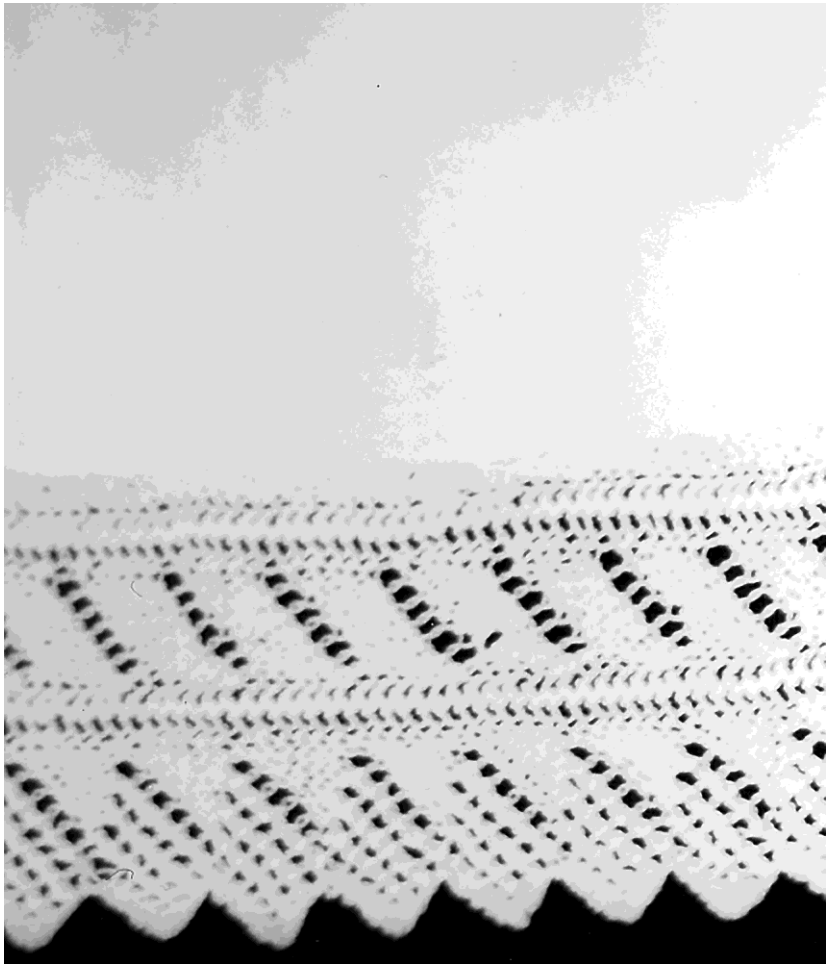
Fashion has never had much to do with intelligence over style.

Pantalets under chemises.

Throughout the 1800s, the most common item of underclothing was a chemise, a sort of slip that reached from shoulder to calf, and might have sleeves, depending on the weather. For the poor, a chemise had no ornamentation other than a drawstring at the top and was often used as a nightgown, as well. The wealthy decorated it with tucks and lace. The top might be cut closer to the neck, or dropped over the shoulder, as here.

Women who could afford them also wore pantalets, leg coverings for each leg, attached to each other only at the waistline front and back, with buttons or ties. This left the crotch open for toilet functions, and a woman's hands free to lift the extensive petticoats and crinolines. (They wore cloth bands and folded cloths for menstruation.) The hem of the pantalet could be ruffled with lace and embroidery as at left.





Woman's pantalet edging of filet crochet, ca. 1850-1900.

DESCRIPTION: This excellent crocheting in a slanted filet pattern makes a repeat design on the edge of strong, white, cotton pantalets.

SOURCE: Donated to Carma from East Coast antique collection by Beverly Warner. Restored with careful sewing in 140 denier thread so repairs would not show, Used in Carma's historical fashion shows. Photo by Carma. Free use.

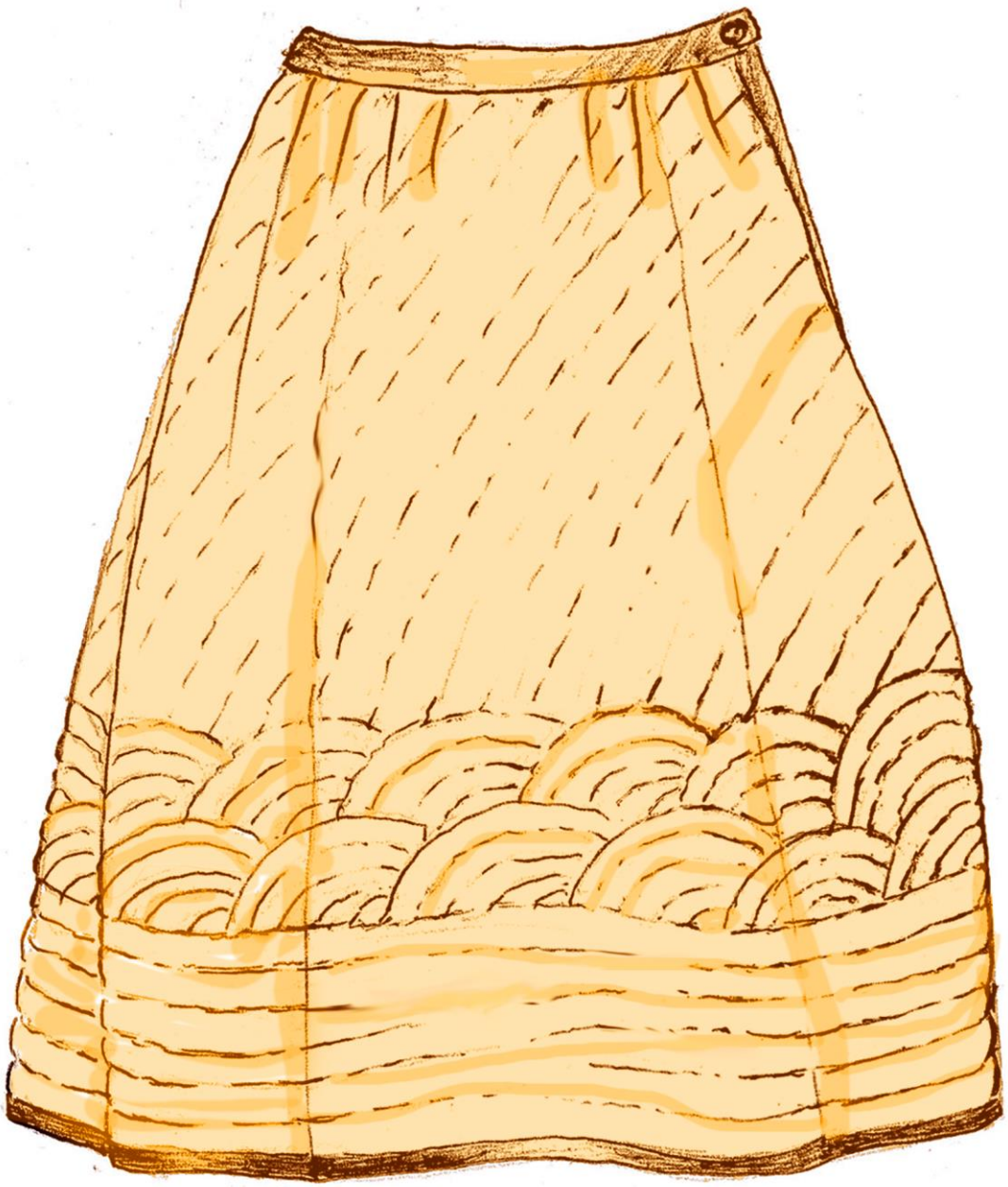
1 2 3 4

1850s Quilted petticoat of glazed cotton, 4 views

1 Entire petticoat. Quilted for warmth.
2 Waistband with a button.
3 Outside of hem with a much-worn tape binding.
4 Inside of hem. Rose fabric was not long enough, so a band of green was added to the inner length.

DESCRIPTION: A pretty petticoat may not be seen, but adds to the pleasure of the wearer. A padded and quilted petticoat gave warmth and fullness, as seen in color images from an early Utah settlement. A rose outer fabric is padded with stretched and thinned "rolags," of the carded wool. A green, printed cotton as a partial inside lining increases the durability of the garment. It is more broadly padded from the lower half to the hem from wool that was carded to smooth the fibers. The structure requires a strong cotton fabric waistband with a handy metal button. The bottom edge is bound in woven black woolen tapes and narrow strips of cloth. Only small anchoring stitches keep the fibers carefully in place; it is *not closely quilted*. The curator at the Museum in Fairview, Utah, wondered if it could have been padded with alpaca fibers rather than Utah's ordinary 2 or 3 kinds of sheep wool. Carma doubted alpaca use, since NO alpacas came with early pioneers, and were unknown in Utah until recently.

SOURCE: Petticoat seen in the Fairview, Utah DUP Museum. Photos by Carma. Free use.



Quilted pioneer petticoat owned by Amanda Armstrong Faucett Sanders. Ca. 1850.

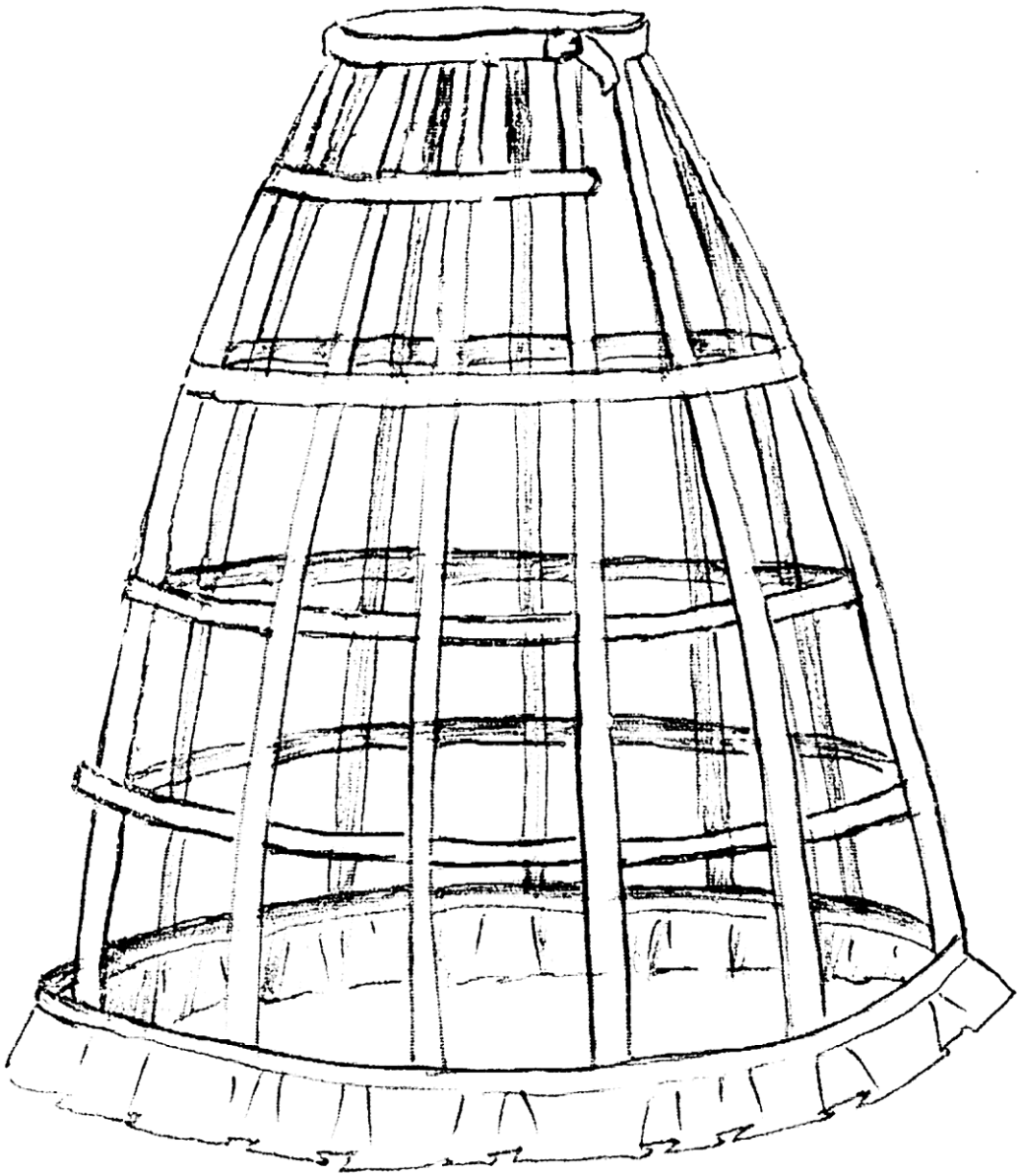
The outer skirt fabric was mustard gold alpaca for warmth, lined in bright green cotton with tiny star prints. Gold quilting thread was used, and a 3/4 inch metal button at the waist.

It was fashioned out of various widths of fabric sewn together to make an A-line shape and then the top was pleated only a little onto the waistband fabric, which was light brown and white woven cotton.

To make the petticoat stiffer in its 31-inch length, the upper section shows diagonal quilting lines all on a slant with less cotton or wool padding near the waistline. The lower-center band of quilting has multiple "seashells" or "clouds," while the bottom has horizontal stitching in 6 bands, 1 inch wide, to hold the petticoat (and thus the dress) out more fully. This quilting pattern shows the artistry of a highly experienced seamstress, who bound the hemline with 1-inch wide velvet of dark brown or originally black.

It is a similar quilting pattern to the glazed rose cotton petticoat above.

SOURCE: Fairview, Utah, DUP Museum, Courtesy of Nancy West. Drawn on-site by Carma. Free use.



Crinolines were made of wire hoops arranged in graduated sizes held with vertical tapes. Ca.1850s & 60.

Brass or steel (occasionally bamboo) hoops are enclosed in fabric casings and have vertical heavy linen tapes to hold them horizontally. This one adds a ruffle at the bottom.

Around the waist is a tape that is tied or buttoned for comfort. The wires do not extend over the stomach, so a woman can sit without her hoop bulging forward. When it wasn't being worn, the hoop could collapse into a flat circle for storage.

Usually, petticoats were worn over the hoops to smooth the surface of the skirt.

In the 60s, hoops became enormously wide, shown in many **parody** illustrations of hoops seven ft. in diameter, requiring that a dress be lowered over the upper body by two maids on stools with longs sticks and pulleys (shown in 1860s fashion.)

SOURCE: Crinoline drawn by Carma. Free use.

1850 Women, Hair & Bonnets (Some hairstyles with dresses)

Women's hairstyles-- 1850s

LEFT - Woven plaits of hair on each side of her part. A front section is divided into seven strands, which are expertly woven together into a wide, flat plait, then folded under to hang at ear level. She also has a fine, high, bun comb which rises three inches. SOURCE: Unidentified Ancestor of W. Mike Nielson of Provo, Utah. Free use.

RIGHT - Simple swaged-back side hair, drawn into a high back bun on Mary Ann Frost Stearns, ca. 1830s to 1850s. This was a simple, common style, featuring varying sizes of side swags, some of them extremely poofed out (more examples pg 56 above). Mary Ann also wears a tiny pin on her round high collar over a plaid dress.

Mary Ann was a young widow planning to go west with her 4-month-old daughter, when Parley P. Pratt, a sudden widower himself, arrived in Kirtland, Ohio. After a brief acquaintance, Parley proposed marriage. Their ceremony took place under a tree, performed by Fredrick Granger Williams. Having no mirror, Mary made herself as presentable as possible for her wedding. They enjoyed deep and happy companionship in their marriage. She cared for their small, children as they traveled around the world on missionary journeys.

SOURCE*:* Compliments of authors Terryl L. Givens and Matthew J. Grow, *Parley P. Pratt, The Apostle Paul of Mormonism (Oxford, England, Oxford University Press, 2011).* Image: 1834. Free use.

Four hairstyles of fashionable women. 1850s.

This image is repeated from the dress section because the hairstyles are so distinct and typical of well-to-do classes.

All begin with a center part but are poofed or curled elaborately on the sides and in back. Two younger girls wear head-bands.

Left lady has a dainty caplet of lace in back with diagonal sausage curls on the sides. Right lady has a fancy knot of hair in back with satin-smooth side poofs.

All these hairstyles would require the service of maids or dressers and might have support “rats” beneath the poofed hair. (A rat was a homemade hair structure made from the hair collected from a lady's brush each evening, and used to poof-out an upper layer of hair combed over the top.)

Right and left women wear leather gloves.

SOURCE - From a daguerreotype in the George Eastman House Collection.

Curled hair of 1850s

Young women have center parts and curls on the sides.

Popular hairstyles of this decade always had center parts. From there hair was made to stand out on the sides, either in poofs or curls. These girls have ringlets of their own hair, not hairpieces.

Left, the girl has waves from her center part to her ear-tops, then loose ringlets to the shoulder.

Right, the girl has straight hair for only 2 or 3 inches before her rows of vertical ringlets begin. Both girls have buns, twists, or braided hair in the back making a high formation.

SOURCE – Found online under 1850s Hairstyles, usually on Pinterest sites.

Women's hair in braids around her ears or in back. 1840s to 1860s

DESCRIPTION:
Women or older teens with long enough front hair could braid it and wrap it in separate coils over their ears.

In the back, she could twist, curl, or configure hair in a bun or attractive shape. A standing comb in back would help hold a bun in place. Simple, highly polished combs reflected an attractive and romantic shine in the candlelight.

American women usually matched western Europeans in hairstyles with fairly distinct front and back sections and a center part. Woman's or older teen's uncut hair usually had curls of some sort on front sides. If they had ringlets, they sometimes laid them behind the ears. Back hair is up in a braided ring or twisted in a bun.

SOURCE: Both drawn by Carma from multiple sources. Free use.

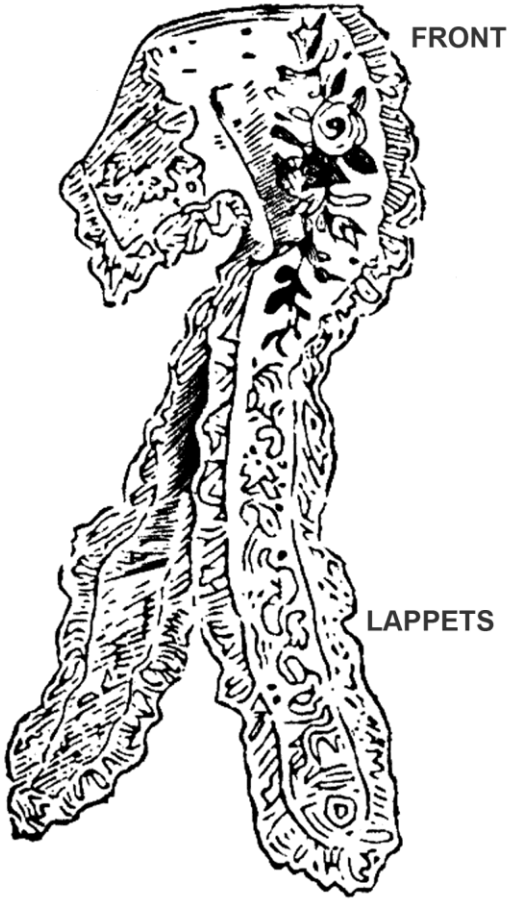
Jane Sneider Richards in a poofed-back day cap works on a quilt while her baby plays at her feet. 1850s.

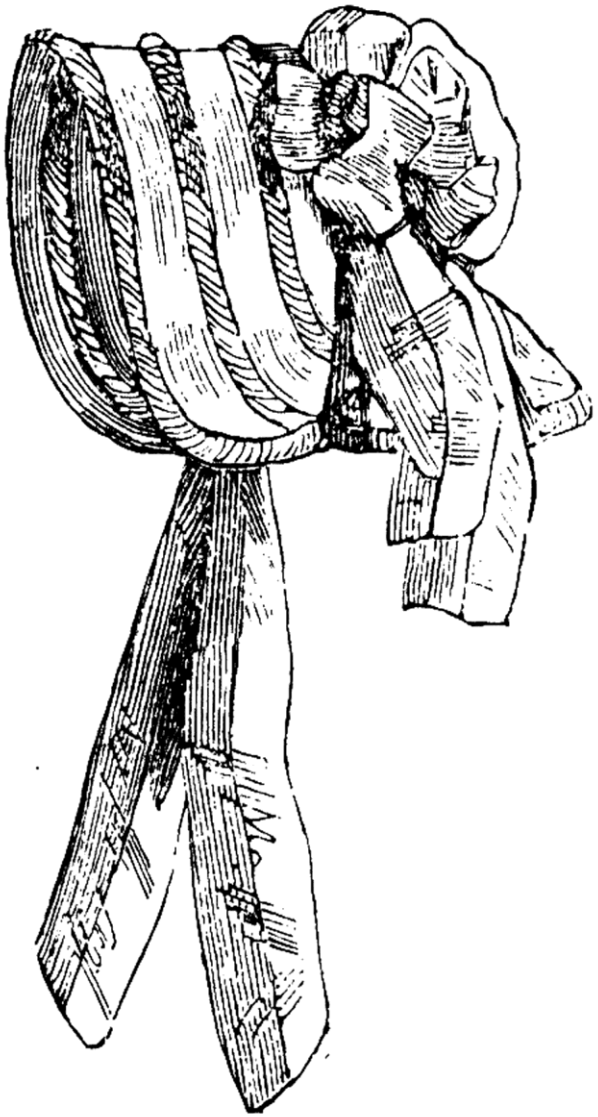
Jane's day cap has a large poof in back to hold her bun or other hair configuration. With a center part, her hair is combed down and back beneath sides frilled with double ruffles.

Her dress is pink polished cotton with a red, scalloped flange going from center waist back to center waist front. The same red flange is repeated on her hem, with two other large tucks in the skirt. She wears a lace collar. Her sleeves have 4 or 5 tucks below the shoulder seam, and a point on the back of her wrist.

The baby's dress is short-sleeved, short hemmed cotton. A sheer cap is edged with lace and tied beneath the chin. Little socks or booties keep feet warm.

SOURCE: Labor of love, an oil painting by Lynde Madsen Mott, 1850s.





Fancy indoor day cap with lappets, and a fine outdoor straw bonnet with ribbons. Ca. 1853.

Left - The cap with lappets has elegant embroidery on a fine cotton lawn with only a square of fabric to cover the top hair over a large bun or curls.

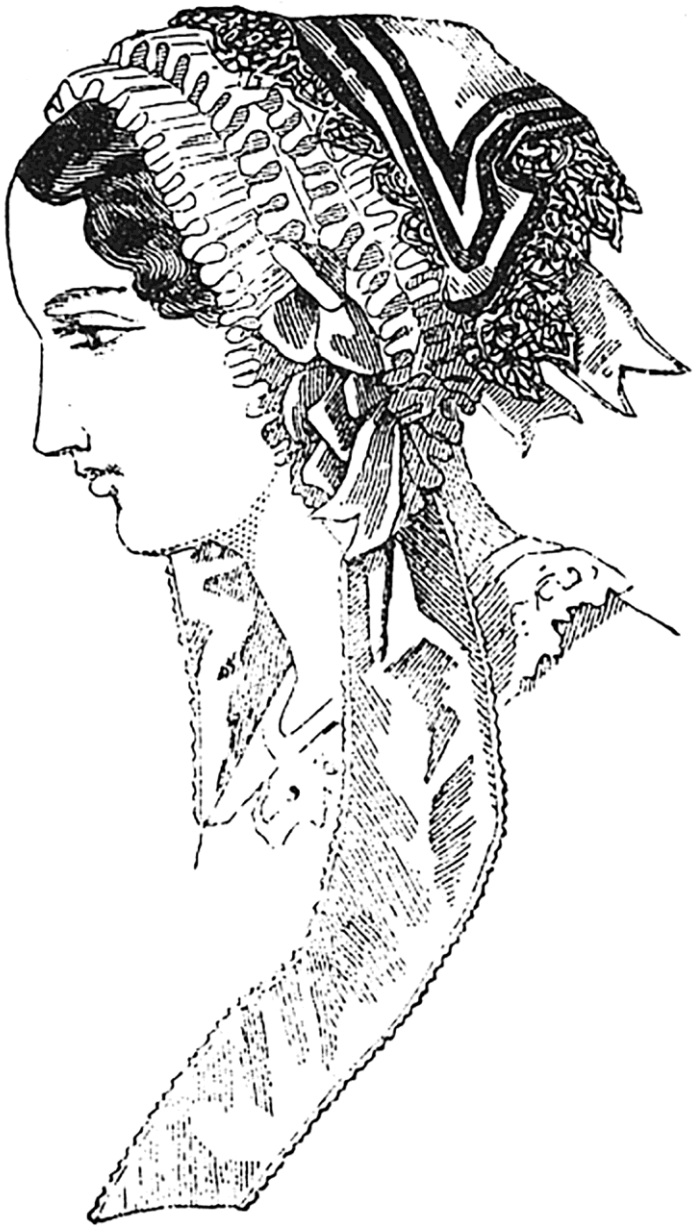
Right is a beautiful, bleached straw bonnet. (Straw is bleached by putting it under a container in which the fumes of burning sulfur turn the straw completely white.) On this bonnet are bands of shirred ribbon over the brim. The silk fabric poof in back covers the bun and has a bavolet ruffle almost as long as the brim. On the side of the bonnet is a huge silk ribbon bow of many loops and long hangings. The ribbon could be of stripes or solid color and could be tied under the chin, but only hangs here for show.

SOURCE – By R. L. Shep, author, editor, *Ladies' Self Instructor in Millinery & Mantua Making, Embroidery & Applique,* (1853, Illustrated With the Original Engravings and Additional Illustrations, Revised Edition 1988)

Lucy Mack Smith, 1853, in an engraving made after several family deaths.

DESCRIPTION: Middle-aged Lucy is drawn by Piercy from England, and shows her mourning state by wearing some black. Her day cap is accented by black ribbons. A white silk neck shawl is folded and pinned around her shoulders with a straight pin, covering her bodice. She sits, wearing a woolen dress of narrow black and grey stripes. The heavy shawl hanging from her back has irregular sizes of black stripes. Full petticoats puff out her skirt.

SOURCE: Frederick Hawkins Piercy, *Route from Liverpool to the Great Salt Lake Valley*, (U.K., Ulan Press August 31, 2012) Note: Ulan Press no longer exists as a separate entity. Amazon is reprinting their books on demand.



Mourning day cap of ruched ribbons with black velvet bands on back section. Ca. mid-1800s.

DESCRIPTION: White day cap of silk satin ribbons gathered onto a base. Around each side of the back section are three rows of black velvet ribbon. Black guipure lace hangs beneath the back as well. Black and white together indicate half-mourning during the final year -- if the woman is observing two years of formal mourning. Wide silk ribbons below the ear-bow can tie or hang loose.

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.

Woman's Leghorn hat with a brim half-covered in small feathers and a very wide ribbon of any dark color, ca. 1840s to 1860s.

Leghorn straw originated in Italy in what is now called Livorno, with straw cut lengthwise in very narrow strips and woven densely and smoothly into large hats or large bonnets for Britain, Europe, and America. These practical and majestic large-brimmed hats were romantic on women in garden parties of summer or fall. As skirts later ballooned with crinolines in the later 1850, hats became smaller.

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.

Spring bonnet with flowers inside the brim, ca. 1853.

DESCRIPTION: A spring bonnet with a round brim is woven of fancy colored straw with a sloping profile. Large, silk, gauze ribbons tie beneath her chin. It is augmented with the 1840s-50s fashion of putting flowers inside the brim, especially near the cheeks, framing a lovely face with lovely flowers. Blush-colored blossoms are attached all around the inner brim. Extra gauze bows decorate the lower left and upper right brim as we see it. Another large bow is attached outside, with ends trailing down.

This kind of bonnet could be modified for a poor woman with fewer artificial flowers and fewer valuable ribbons.

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.

Wealthy teen girl's bonnet, 1850s.

DESCRIPTION: In a grayscale image we cannot tell whether this is a black mourning bonnet or simply of dark maroon, purple, or navy blue. The round brim itself is tightly pleated outside, with double ruched white lace on the inside edge of the brim. Silk flower buds are inside the brim at eye level, with beaded sprays and ribbons extending beyond the edge. In those decades, it seems that the bonnet dictum for higher fashion was “the more the merrier.” Such a bonnet was a *frame for the face*, rather than a protection for the head.

She wears a beautiful lace collar and broach, partly obscured by the wide, silk, bonnet ribbons.

We can guess at her youth by the narrowness of her shoulders and her flawless skin.

SOURCE: Online under 1850 girl's bonnets

Bonnet of sheer silk with exterior hoops, ca. 1855.

The height of fashion in the Mid-1800s was a sheer bonnet. This daguerreotype of Mrs. Joseph Elisha Whitman Sr. and son Joseph shows such a bonnet with flowers inside the brim near the cheeks, and ruffles or flowers outside the hoops attached to a band. A light-colored 3-inch-wide ribbon ties under her chin.

Her cape is silk with a four-inch silk fringe around the collar and an intricate pattern of braid on the collar and front. Son Joseph wears a proper cover-all bib over his little plaid dress. Note the wedding ring on her right forefinger, a common European custom, especially in the Netherlands. Her eyes gazing downward rather than toward the viewer adds a sense of thoughtful intimacy. With cheeks covered in freckles, her hair is probably auburn.

She wears a ring on her index finger.

SOURCE: From Society for the Preservation of New England Antiquities in Boston, Massachusetts. From the collection of Beaumont Newhall Daguerreotypes.

Eliza Rebecca Robinson Wells in a very elaborate bonnet, 1854.

Eliza's daguerreotype was taken in 1854 when she was no longer a slim young girl. Her fine bonnet was trimmed on one side by looped ribbon, with matching tie-ons of the same, striped ribbons. The opposite side boasts artificial flowers and dark lace. There is no day-cap beneath the bonnet, but a sheer frill is attached across the top of the inner brim.

Eliza's, dark cape is topped by a white collar of ruffle-edged lace.

Note that her hair is in the popular '50s style of center part with wide, smooth poofs swinging down and back on each side.

Eliza wed young Daniel Wells in 1835 in Commerce, Illinois. Daniel had purchased much land there to sell as he platted-out the town for colonization by LDS converts. Commerce became Nauvoo. In 1844, it was the largest city in Illinois with a population of 12,000, while Chicago had only 3000. The Wells family converts were better off financially than most of Nauvoo.

SOURCE: Internet address -- www. Pinterest. com/pin/276689970833096721/

Home-made bonnet on Patty Bartlett Sessions, an early midwife who delivered almost 4000 babies. 1850s.

Despite old age and the fashions toward the end of the century, Patty Bartlett Sessions still enjoyed the buds and fancies tucked into dark lace and ribbon around her face on the inside brim of her bonnet. This bonnet is probably silk stretched over buckram for stiffening and was used for many years by refreshing the silk and silk ribbon tie-ons as they wore out.

Such bonnets were out of fashion by 1866, but the latest fashion was apparently not as important to Patty as many other things, such as delivering thousands of babies for Church members going west.

She married David Sessions in Bethel, Maine, in 1836 and raised her own 8 children through the years (only 3 survived to adulthood). Patty's many diaries give a vivid picture of pioneer life.

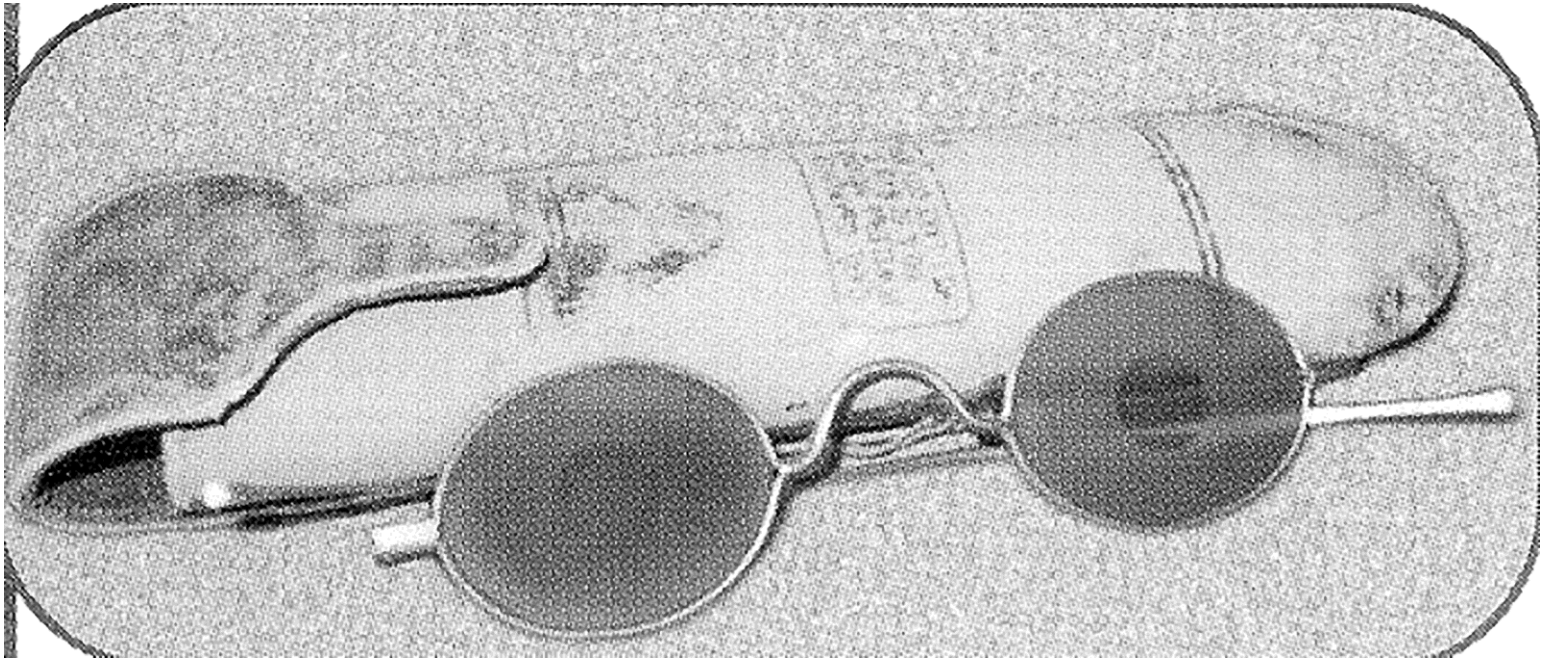
SOURCE: Data from internet. Image is believed to be from Church of Jesus Christ LDS archives. It also appears under her entry on Wikipedia, wikipedia.org/wiki/Patty_Bartlett_Sessions#Family.

1850 Women, Accessories

Wilfred Woodruff gave this love-gift broach to his wife Phebe, with a lock of his hair in the back, ca. 1850s

A small gold frame with a daguerreotype portrait has a reverse side with a lock of Wilfred's hair curled inside the back compartment. A thin glass dome covers the portrait, and flat glass protects the hair. Thus, Phebe kept a memento of her husband pinned close to her heart during his long absences. Though common, this was a very important symbol of love in the 1800s. Decorations featuring the hair of a loved one were personal and precious, as no one else could give an actual bit of one's own self as a message of devotion.

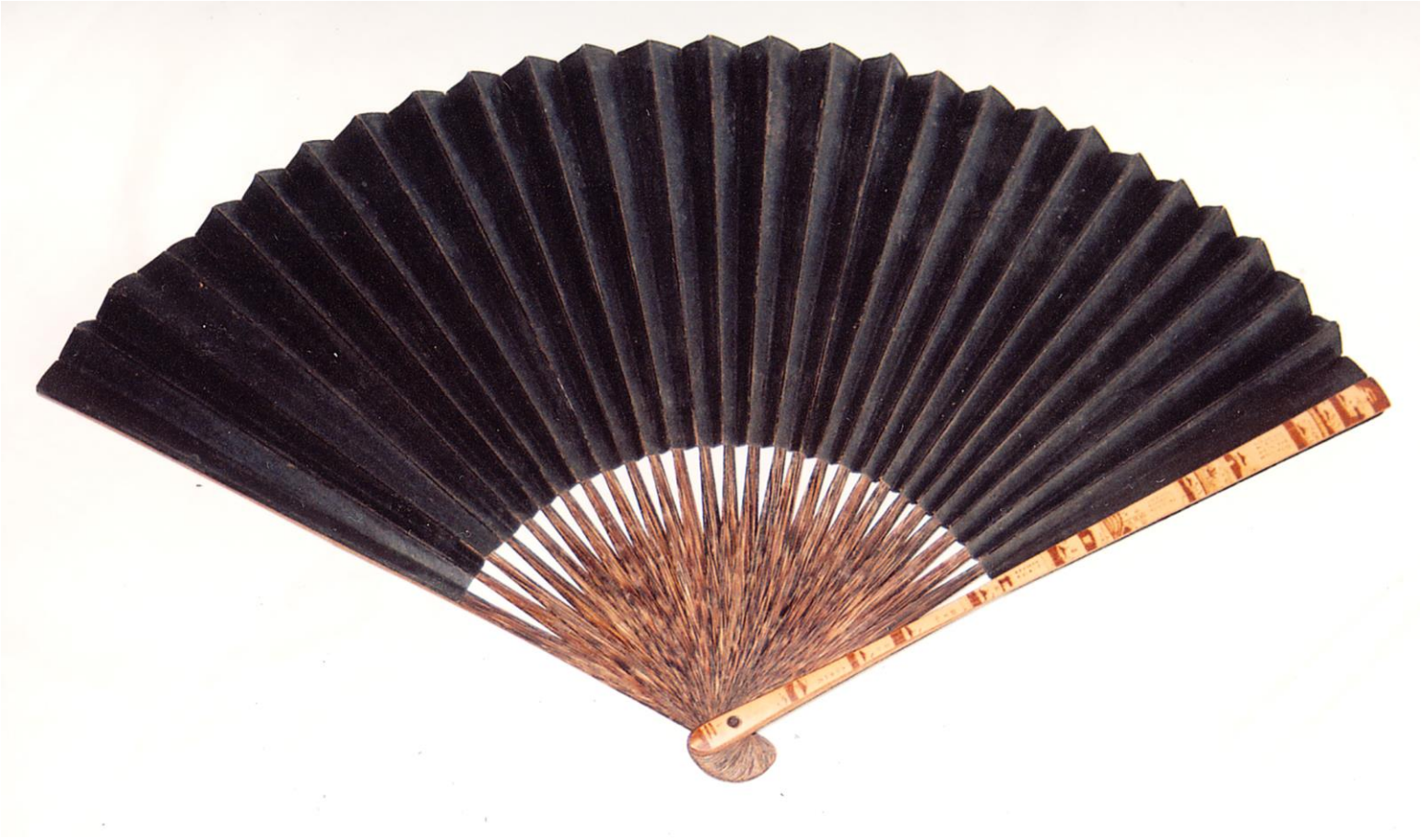
SOURCE: Thought to be from Daughters of the Utah Pioneers Museum. Photo by Carma. Free use.



Sunglass spectacles with a metal case for protection, ca. mid -1800s.

Note the small transparent circles in the center of the lenses. These were regular lenses to clarify vision, although they were tinted. The rest of the lens seems to be frosted for extra light
tinted to protect sensitive eyes.

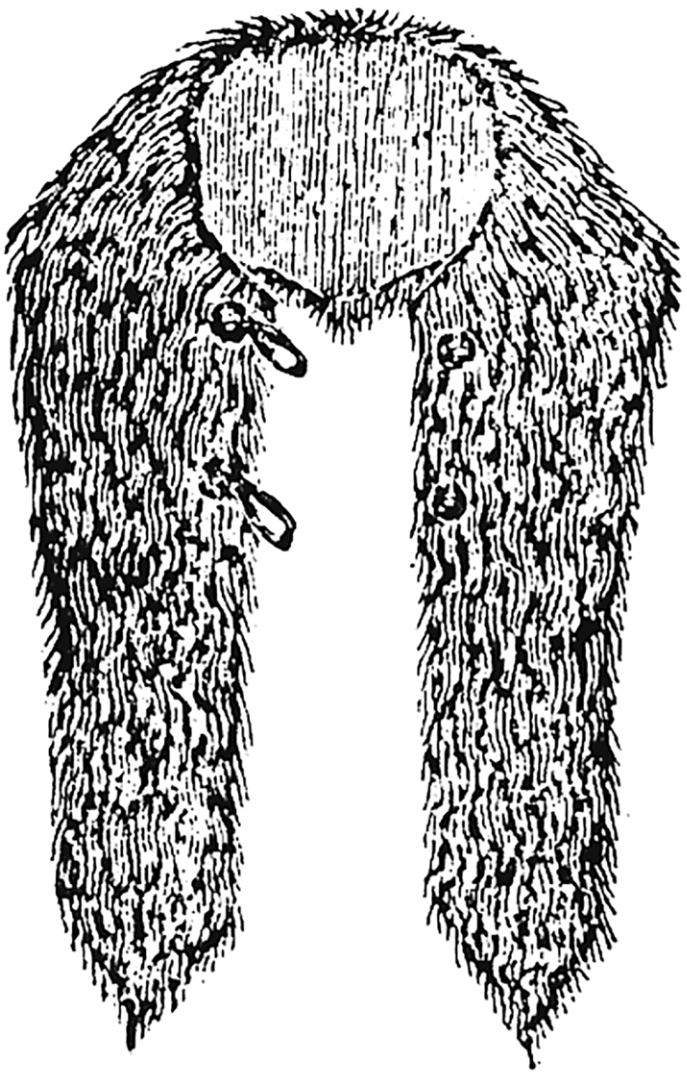
SOURCE: Donated by Abbie H. Wells to Salt Lake City DUP Museum, #11342-002.
Scan by Carma. Free use.



Fan of strong black paper used for mourning. Late 1850s onward.

DESCRIPTION. this bamboo fan is supported by bamboo sticks. The opposite side of the fan has copies of Sang Dynasty Chinese characters printed on it. The Chinese exported such fans all over the world into different cultures. This was part of several mourning accessories that came to Utah with Norwegians immigrants to Spanish Fork, Utah.

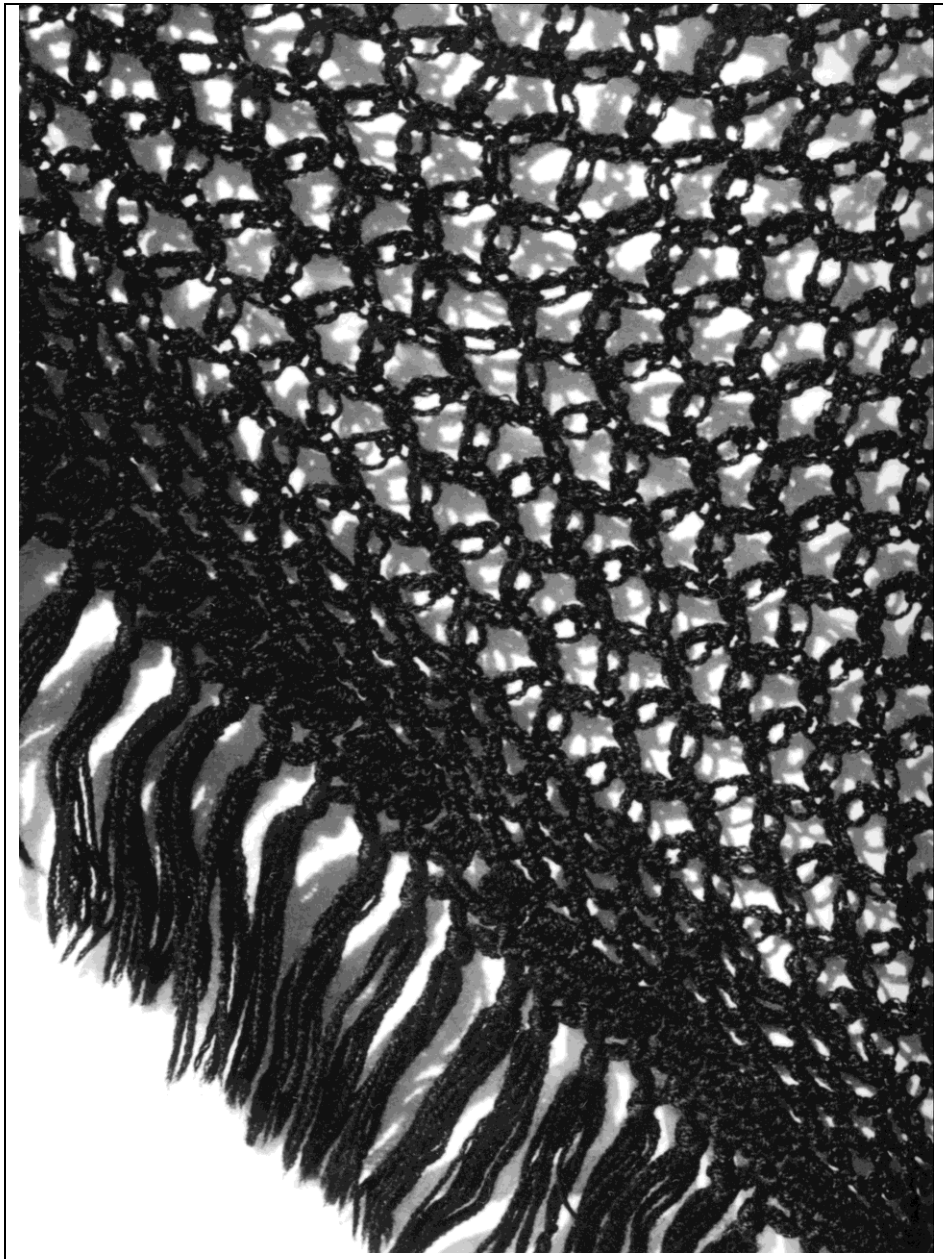
SOURCE: Purchased at an antique store in downtown Provo, Utah. Carma gave this and all other interesting fans to the BYU Fine Arts Historic Clothing Collection.



Fur tippet of medium length, to wear over the shoulders as a mark of affluence and beauty, ca. Mid 1820-70s

DESCRIPTION: A tippet can be of fur or of fabric ruffles to adorn a dress for visiting and walking. They were often seen in good weather as women's carriage- wear.

SOURCE: R. L. Shep, author, editor, *Ladies' Self Instructor in Millinery & Mantua Making, Embroidery & Applique,* (1853, Illustrated With the Original Engravings and Additional Illustrations, Revised Edition 1988.



A black crocheted wool shawl with an almost 4-inch fringe. A detail.

Women set great store by their handiwork with needles, hooks, yarns, and threads.

This black, crocheted shawl was found in an old trunk belonging to Thomas Job in the small Utah town of Santaquin.

With larger skirts of the 1850s, long coats were out of the question. So most women wore shawls for warmth that would spread over their skirts as far down as they wished. This lace-like shawl was made for beauty, probably by Thomas's wife Elizabeth.

SOURCE: From the Thomas Job trunk, Santaquin UT.

Flat handbag done in needlepoint "Berlin work" on canvas, ca. 1800s.

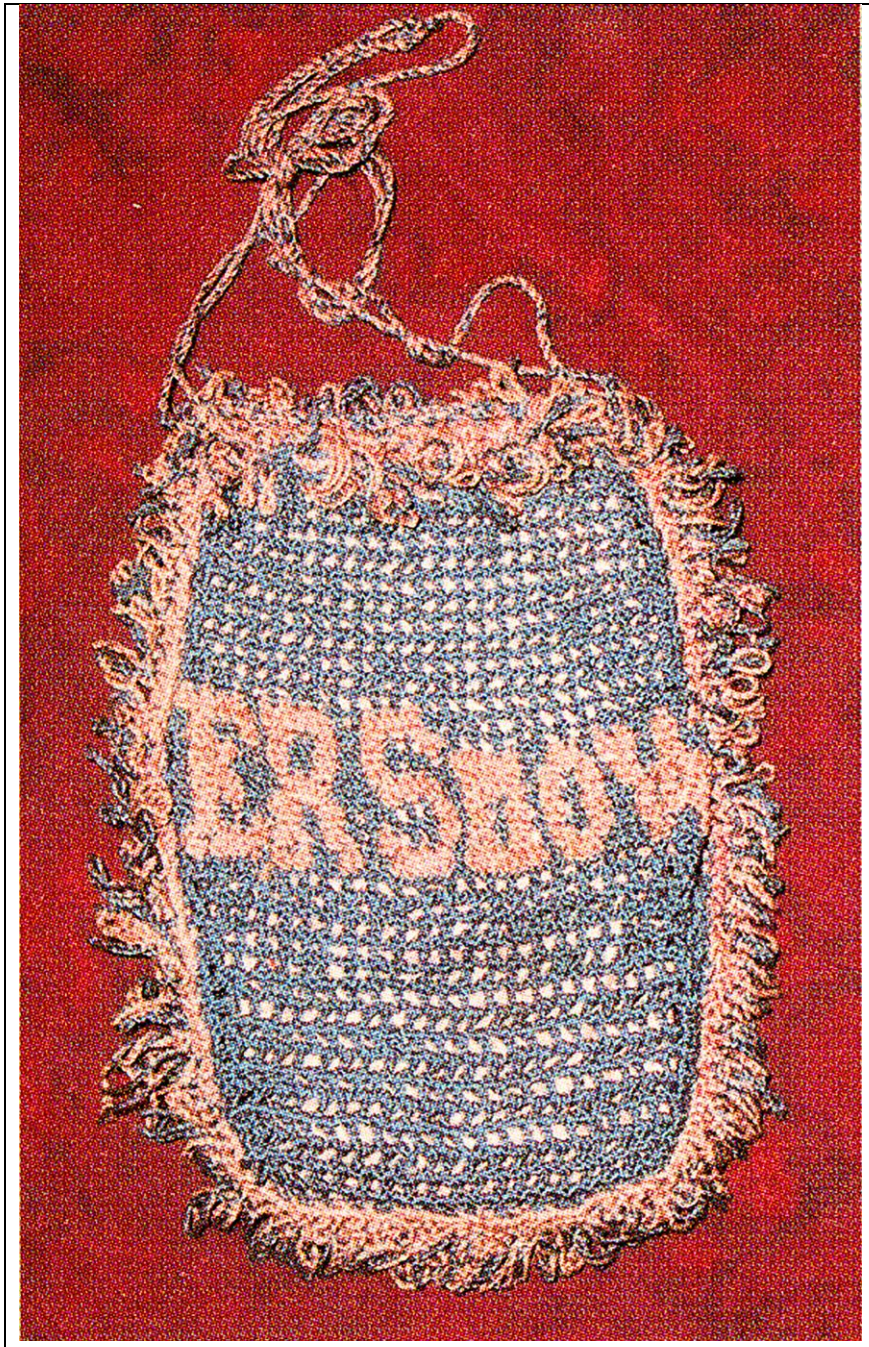
DESCRIPTION: A square needlepoint on canvas makes a flat handbag. This close wool stitching was done in black, pale and dark blue and brown with line-dots of yellow. It is bound with black silk handles.

SOURCE: Salt Lake City DUP Museum. Photo by Carma. Free use.

Victorian summer reticule. Ca. 1850-1890.

Embroidery on heavy white satin makes the flowers and leaves seem realistic on this reticule wrist-bag. Larger flowers along the bottom are made of tightly gathered ribbons and stand out in bold relief. The fabric is carefully self-fringed on three sides, with a casing for the ribbon drawstrings,

Creative designer, Jeanette Wolf, an intricate hand-seamstress, made this lovely reproduction piece in Provo, Utah. She has taken top prizes in state fairs for her incredibly precise fabric work in her unique styles. Photo by Carma. Free use.



Crocheted silk purse of Eliza R Snow. Ca. 1850s to 60s.

DESCRIPTION: This purse of blue silk floss is crocheted into a deep bag with double yarn drawstring handles and pink and blue fringe around all edges. The name, E R Snow, is cleverly crocheted into the design using pink floss, which requires much careful knotting of the silk threads as the crocheting is in process. The remarkable Eliza enjoyed doing difficult things! The little bag is lined in pale pink silk to show through the blue stitches. It measures about 9 inches deep and 5 inches wide.

SOURCE: #1182 Salt Lake City DUP Museum. Photo by Carma. Free use.

Blue and white brocaded silk satin ribbon. Ca. 1850s to 1890s.

Cream satin ribbon with brocaded figures was undoubtedly purchased at great cost from France,

Tiny, pale blue clovers in the center are edged by larger, deeper blue flowers and leaves on the borders. Knobbed edges form an elegant finishing touch on a ribbon about 2 ½ inches wide.

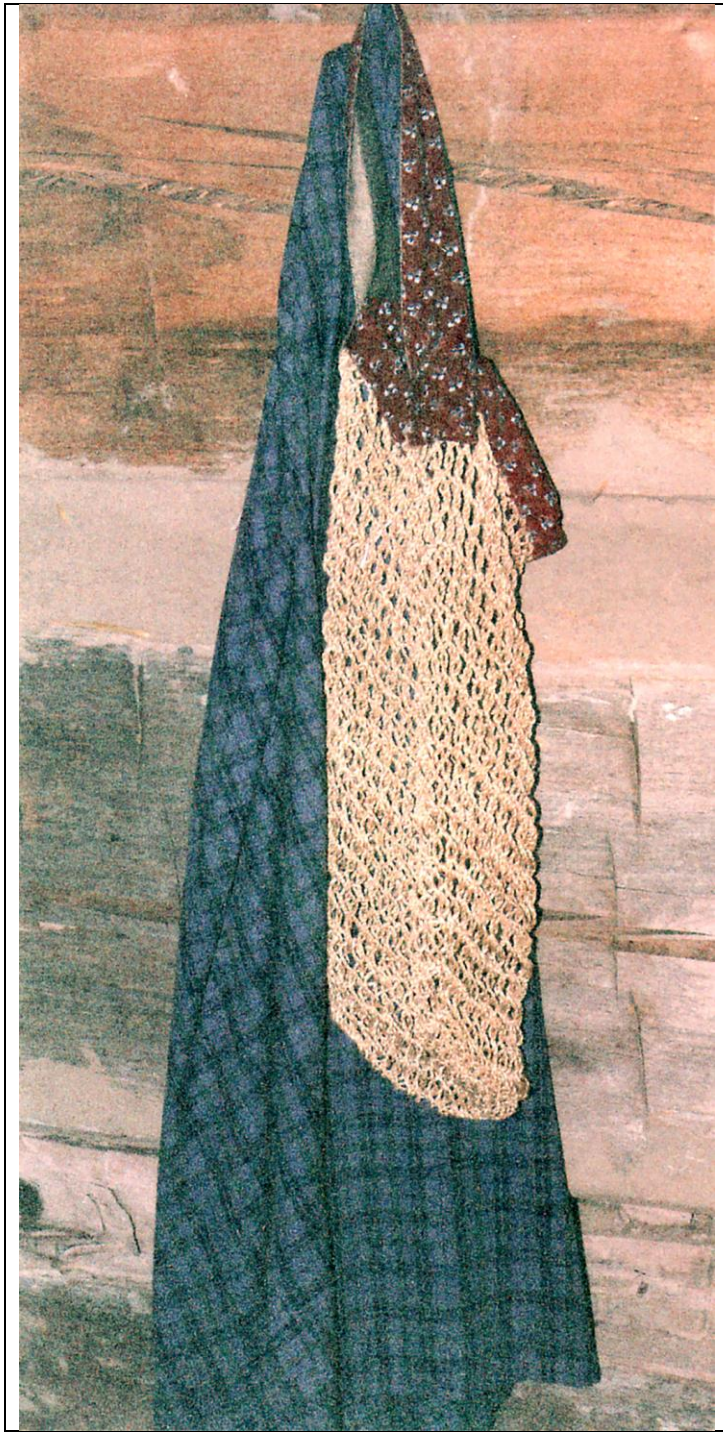
France provided *all silk ribbons until 1900.* This was likely brought from the Eastern States and kept simply to gaze upon, not ever used for a woman to wear, or it would not be in such fine condition today!

SOURCE: Salt Lake City DUP Museum #14121-025. Ribbon belonged to the family of Joseph Lafayette Rawlins, a Delegate and Senator from Utah with enough wealth that his family could afford such ribbon. Donor, Lynn Kent. Photo by Carma. Free use.

Pink taffeta parasol belonged to the family of Joseph Lafayette Rawlins, a native pioneer of 1850.

DESCRIPTION: The wide edgings of scissor-pinked, shaggy strips of fabric were on both handle and ferrule of varnished golden oak. This had to have been brought west from markets on the East Coast and used for dressy garden parties through the 1870s.

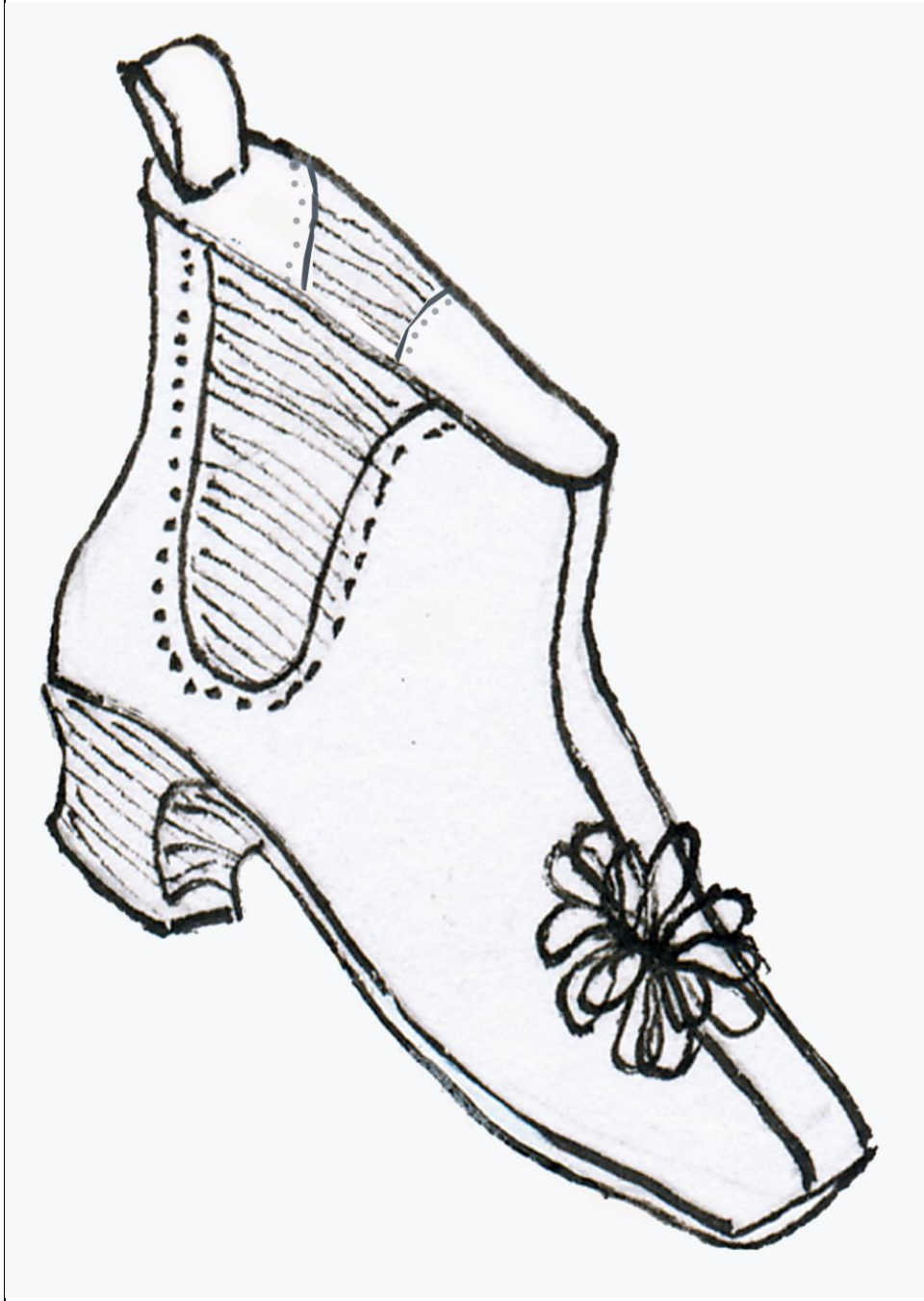
SOURCE: SLC DUP Museum, #14121-002. Photo enhancement by Lorie Davis.



A beige marketing bag is crocheted of soft bark fibers. It hangs over a blue and green wool, plaid shawl. Made in mid-1850s.

DESCRIPTION: Flexible, thin strips of bark fiber are made into a rough yarn which can be worked into handy accessories, such as this expandable, crocheted bag. Generous-sized and tough, a mesh bag for marketing required sturdy fabric around the top and handles to protect the carrier's hands during a walk to and from the market. A plaid shawl hanging beneath the bag is lightweight for most of the year in Utah and is hand-stitched to keep self-fringing from fraying too deeply into the fabric. These were common among peasants and pioneers of many decades.

SOURCE: Photo by Carma in original pioneer cabin in Salt Lake City, Utah, a Church of Jesus Christ LDS Historical Site. Free use.



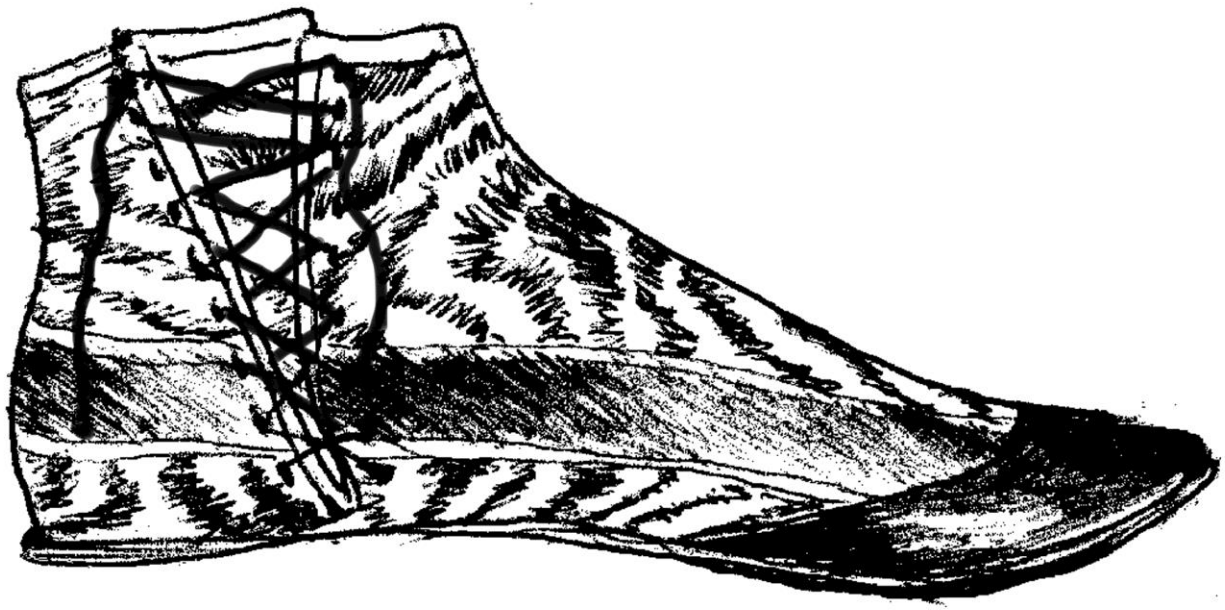
Leather bootee with elastic insertion and stacked French heel. Ca. 1840-1850s.

Elastic became available in clothing after 1835, and here helps ease on a shoe that would otherwise require laces or buttons. A silk cord rosette above the square toe provides a feminine detail. An ankle loop in back helps pull it completely on. A "French" heel has an hour-glass curve on *all* its sides. This stacked wooden heel is about 2 ½ inches high.

Some bootee shapes were much fancier, made of silk with huge rosettes of ruffled circles of narrow ribbon--3 or 4-inches of repeated ruffles -- centered with a round covered button.

Many bootees were heavy silk of pink, blue, or lavender covering the front half; but matching, dyed leather covered the back half of the bootee.

SOURCE: Drawn by Carma, after Eunice Wilson, *A History of Shoe Fashion*, (New York, Theater Arts Books, 1969) Free use.



A Women's boot too low-cut to be called a bootee. Ca. 1840-1890.

This low boot is dressy, of dark, silk moiré with patent leather toe caps, and a band of patent along the side. Fine silk cord laces up the inside foot in very small eyelets. Heels are just a flat, leather reinforcement.

This style could be pre-manufactured and quickly available in teen's or lady's size.

SOURCE: Drawn by Carma from an unknown advertisement. Free use.

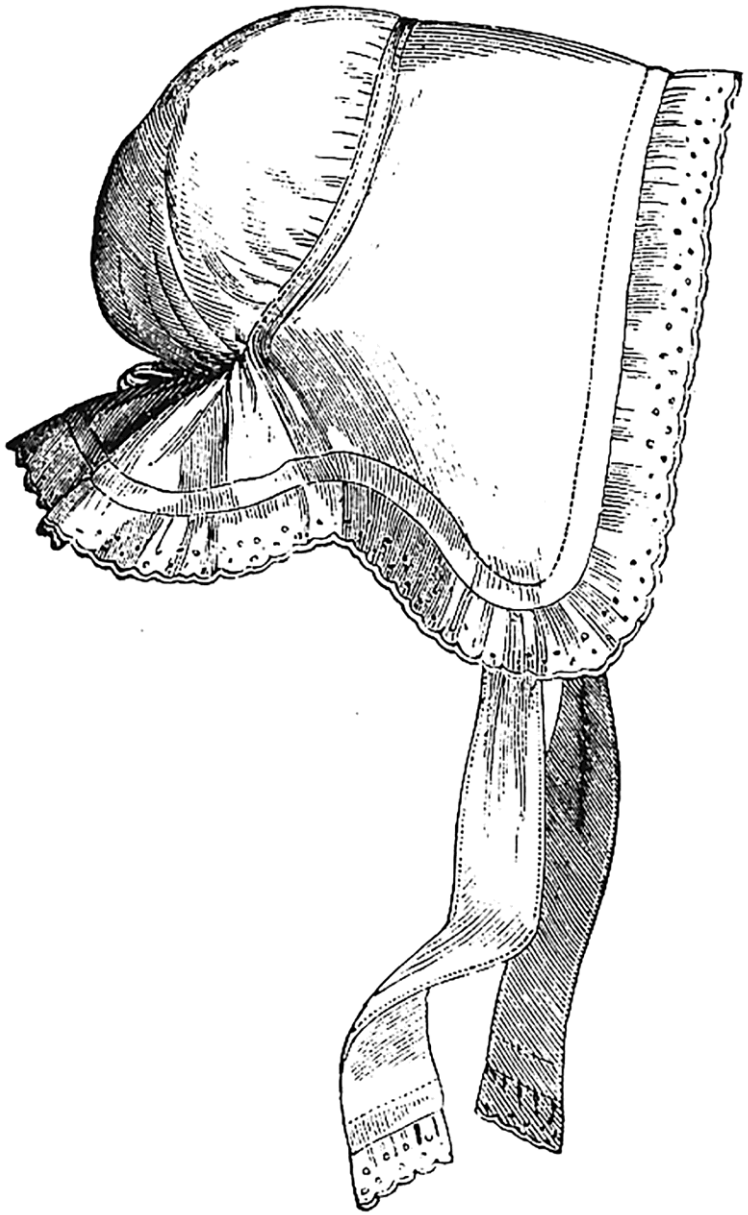
1850 Women, Night Clothes

A woman's machine-made nightgown from 1856, though the style was worn most of the 1800s, and made by hand stitching.

This American or European cotton nightgown has a very pretty edging of Swiss embroidered ruffle around the high neck and down to the waist, as well as on the cuffs. Small lingerie shell buttons extend completely from neck to hem. The front shoulder yoke shows gracefully arched curves above bust-line gathers. More gathers are at the top insertion of the sleeves with less obvious gathers at the cuffs. The gown appears to be about ankle length.

Sewing machines were created in 1846. Soon after, they were used in clothing manufacturing. This nightgown was sewn on a machine. However, the same pattern would have been popular and made by hand before machines were available.

SOURCE: The Metropolitan Museum of Art Nightgown Date: ca. 1856, Accession Number: C.I.41.125.24. Gift of the Misses Dorcas & Katherine Beer in 1941. Online at: http://www.metmuseum.org/art/collection/search/108968?rpp=20&pg=3&ft=silk+nightgown&pos=56. Public Domain.



In unheated homes, bedtime warmth for the head and ears was a necessity to both men and women. Men wore conical nightcaps. Date: centuries!

▲1850 American woman's snug, cotton nightcap

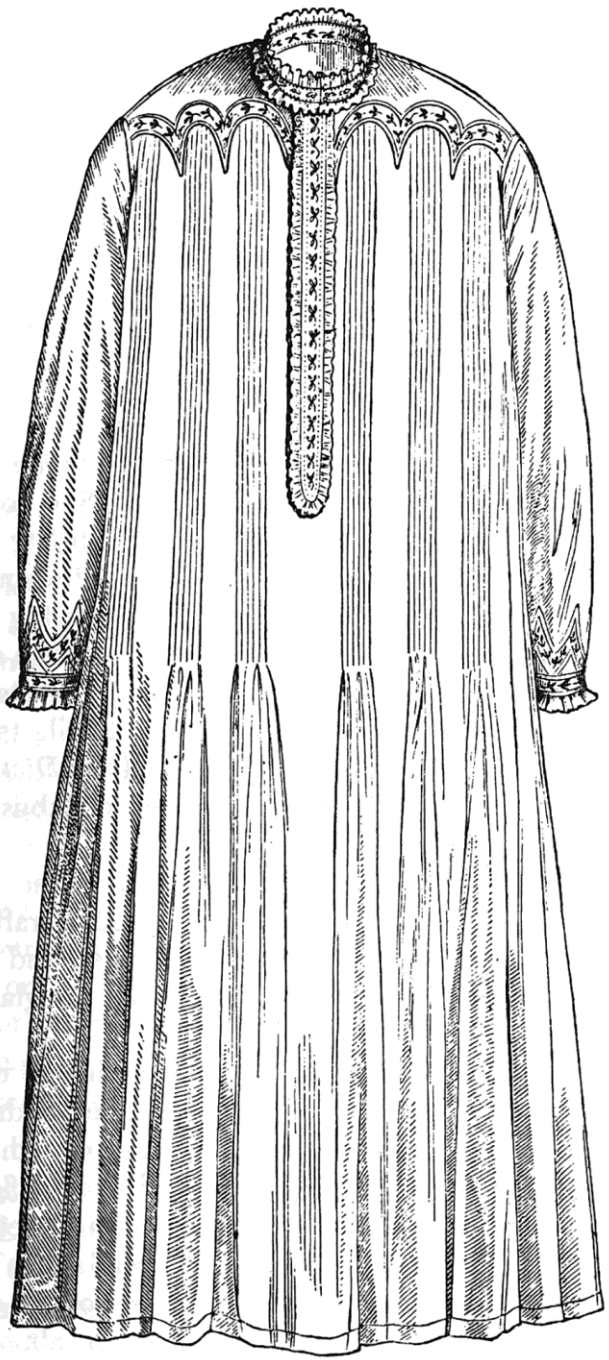
1850s on.▲ Night bonnet is used only for sleeping.

Summer nightgown Met Museum, ca 1830-1850s

This cooler, summer nightgown of fine linen is topped by a ruffled oval neckline on a double-layer yoke with off-shoulder sleeve seams. Two buttons on the yoke are for design only. Sleeves are puffed at top and bottom seams, with a ribbon-like insert or addition over the bottom ruffle. Below the yoke, the gown is gathered only at the center 2/3ds to leave the underarms flat and comfortable. It appears that the gown is pulled on over the head.

Although this specific gown is dated in the mid-1830s, this style would have been popular for many decades after.

SOURCE: The Metropolitan Museum of Art, Gift of Mrs. Albert S. Morrow, 1937. Accession Number: C.I.37.45.73.



1851 Elaborate trousseau nightgown in linen cambric, newest style 1851

A wealthy newlywed's long nightgown. For ease in stepping into this gown, it has a long, frilled, center-front placket with many buttons beneath the ruffled, embroidered edge. The shoulders are completely yoked in scallops with embroidery. Gathering of the body fabric is made in many long vertical tucks that release at thigh length. Around the neckline is a ruffled, stand-up collar for more warmth. Narrow cuffs gather fullness at the wrists, all with embroidery and frills. Ankle length.

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 Coll. Free use.

Collar yoke for a nightgown.

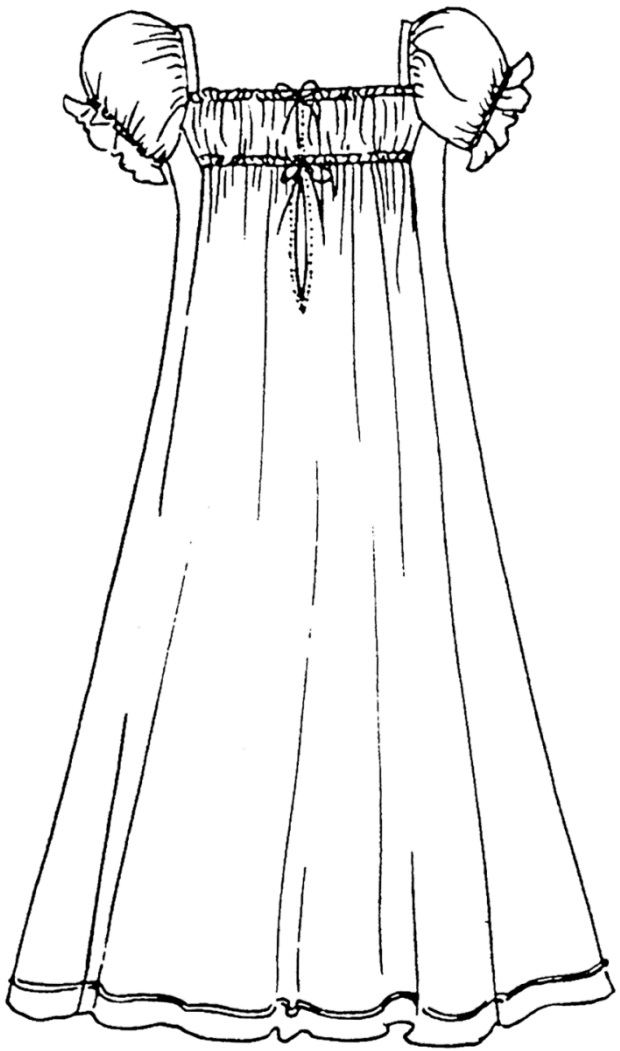
This elaborately hand-embroidered yoke for a nightgown may have been made in anticipation of a wedding, or simply as a way to use evening hours in a beautiful pursuit. The gown would have been attached later.

Also, as an old gown wore out, the beautiful yoke could be re-used on a new lower-gown. However, it appears to have never been attached to a gown.

Made by Minerva Wade Hickman, daughter of Moses Wade of the Mormon Battalion. Donor, Maria K. Nash. DUP Museum, Salt Lake City, UT.

1850 – 1859, Children, Infants to Adolescents

Infants and Toddlers



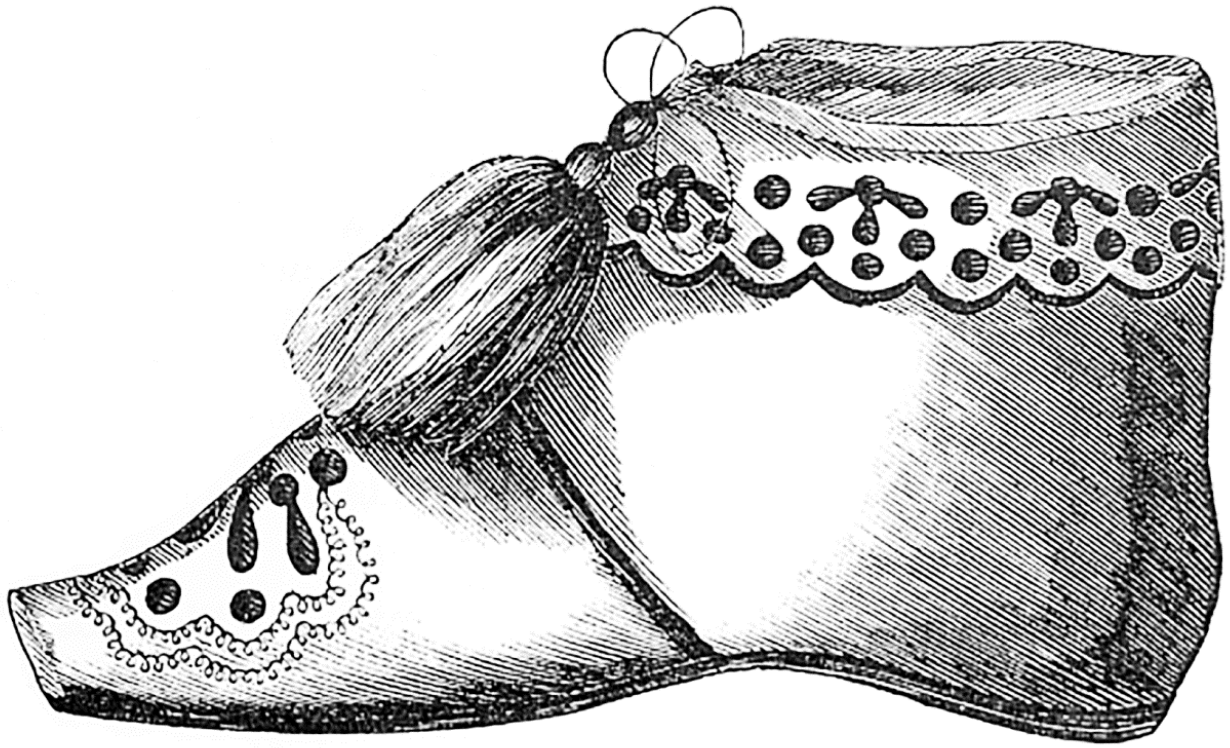
Simple, long baby dress for boy or girl, a gathered back view, ca. 1850s.

DESCRIPTION: This long baby dress is made of extra quality muslin with drawstrings in the *back bodice only* to adjust for proper fit. This dress is not excessively long.

If it were a dress of the wealthy, it would have much embroidery and lace on the bodice and sleeves and much greater length.

The front yoke is plain and not gathered, although the skirt below the yoke is softly gathered.

SOURCE: Purchased as an antique in Massachusetts by Carma; it was donated to the BYU Fine Arts Historic Clothing Collection. Drawn by Carma. Free use.



Baby bootie of the 1850s

DESCRIPTION: The stiffened bootie is of colored satin. Perforated and embroidered trim circle the ankle and meet at the shoe opening, which ties with a tassel. The toe section is flat with more decorative perforations.

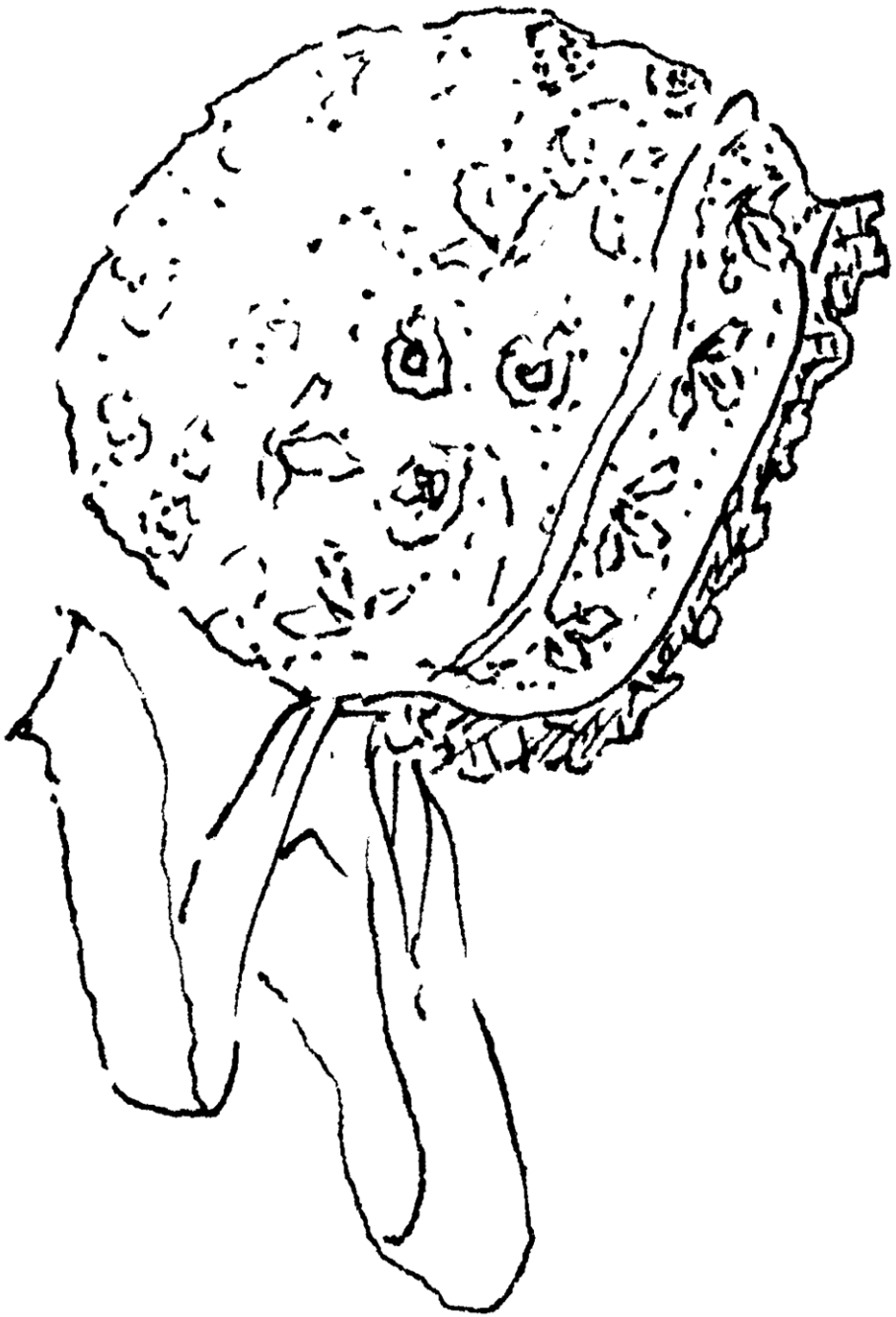
SOURCE: Louis A. Godey, *Godey's Lady's Book and Magazine,* (Philadelphia, Louis A. Godey, publisher, 1840.) Original copies held at Brigham Young University's Harold B. Lee Library, Special Collections. Free use.

Baby's christening bonnet of wide lace, with back seam sewed closed. Ca. Mid-1800s.

DESCRIPTION: A wide, straight section of bobbin or pillow lace from Ireland (12 to 14 inches long) is folded in half length-wise and sewn together on one side. Elegant enough for baby's christening, drawstrings of ribbon tie around the face and the neck to fit it to the infant's head. It would cover the ears.

This bonnet folds flat when not being worn. By definition, a cap covers the head, with or without a brim. But a bonnet *also* ties under the chin, as this one does.

SOURCE: The Ulster National Museum of Ireland. Photo by Carma. Free use.



American baby bonnet of 1850s.

DESCRIPTION: This dainty bonnet is made of fine, embroidered cotton strips sewn together. Especially nice is 1½ inch smooth edging near the face that has repeated rose petals or leaves embroidered all around it. A ruffle of narrow lace is gathered onto the edge to surround the baby's face. A pink, silk ribbon outlines the top and ties beneath the chin.

SOURCE: Drawn by Carma. An out-of-town friend brought this antique to Carma so she could examine it closely and illustrate it. Free use.

Toddler's tucked dress for boy or girl with eyelet embroidered sleeves. Mid-1800s.

DESCRIPTION: This dress has a ribbon sewn across the yoke. Sleeves are ornate eyelet beside the neckline and over the shoulders to the upper arms. There are tucks and more eyelet trim at the scalloped edges of the sleeves. Several tucks at the hemline would lengthen or shorten the skirt to the tops of short stockings on a little child. Boys of this age are just as likely to be coddled with prettiness and opulence in dresses until "breeched" into short pants at age 4 to 6. A child of sufficient wealth to have this dress would also wear pantalets seen beneath the hem -- until the 1870s, at least.

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.

Lewis Williams at age two or three, ca. 1850s.

DESCRIPTION: This young relative of Frederick G Williams II has many expensive buttons sewn on grosgrain ribbons which are applied to his dress. A frill of lace edges his elbow-length sleeves, and his skirt is short enough to allow him to toddle around. It is hard to see the bit of white collar and a black silk bow almost covered by his chin.

This must have been a tedious form of photography because this little boy born in 1855 looks a bit anxious. His dark brown eyes are intelligent, and his hair, gathered into a knot on top, is long in the back. This old photo has been scratched over the years, but the hair and dress are still interesting.

SOURCE: Courtesy of Frederick G. Williams III. Free use. We can no longer find this image, but notes identify that it was “from online Williams’ family history of long ago.”

Baby dress with soutache braid on cream fabric, ca. 1850.

DESCRIPTION: This baby dress could be a fine wool in peach color or pale yellow delaine*, and the dark soutache braid is intricately sewn on for decoration. The girl's hair is parted in the middle and possibly French-braided from her forehead to hang down in the back, or is shorter and just tucked behind her ears. (Baby is not amused.)

Mother, perfectly coifed with ringlets in the back, wears a dark velvet dress, dark bracelet, gold broach, and dangling earrings. Puffed engageants with center trim extend below her pagoda sleeves.

SOURCE: *This Daguerreotype is in the Wisconsin Historical Society* Headquarters, *Madison,* Wisconsin, *# [X3] 35904.*

*Delaine is a staple all-wool fabric made in plain weave and compact structure.
Delaine sheep are a Merino type.

Mrs. Tipton Neel holds their baby girl while wearing lovely accessories. Ca. late 1850s.

Baby girl, Sarah F. has the simplest possible dress, which could be knitted or crocheted, or of tiny checks. It has a drawstring neckline and gathered sleeves descending into cuffs. She holds her dolly unsteadily in her left hand. Her hair has been combed into a curl on top of her head.

Mrs. Neel has a beautiful Ayrshire linen collar, about 5 inches wide, tied around her neck by a narrow velvet ribbon above the bodice neckline. A decorative shawl of the dress fabric is bound in a light color and slipped over the dress with a fastening in the center front. It probably adds much interest to the back of the dress. She wears black lace fingerless gloves on the hands wrapped around her child.

Her hair is center-parted and arranged in two side drapes which are drawn up into her high bun in back.

This first wife of Tipton Neel died after bearing him this one daughter. Sometime later he met his second wife, Julia Ann Baird, shown elsewhere.

SOURCE: Ricks' Family genealogy information. Free use.

Toddler's dress of patchwork pieces. 1850s.

A patchwork dress is made from leftovers of old clothing from a family of 11 children. It was worn by 2 little boys in succession, as each baby grew to fit it. Brown prints are seen in the front bodice, with tiny shell buttons. The skirt is of squares and made long enough to shorten or lengthen with a tuck.

Of almost fifty different prints and weaves, a few squares of bright yellow and orange match an orange binding around the waistline.

The skirt was sewn onto the bodice *after* the bodice edge was piped. The most worn-out tell their own story of children's arms being thrust into old, fragile fabrics. Some tearing was inevitable and beyond mending.

This dress made by necessity was saved for a keepsake to remember the children who wore it. The compacted history of each of these fabrics is especially important, as each bit of cloth showed its last artful use. The variety of colors and designs makes it a supreme accomplishment of devoted LDS-American folk artists.

SOURCE: Dress made by Eliza Dorsey Ashworth, of Yorkshire, England, after settling with her large and successful family in Salt Lake City, 1852. Shown in Mary Bywater Cross, p. 87 *Quilts and Women of the Mormon Migrations, Treasures of Transition,* Nashville, Tennessee (Rutledge Press, 1996). Free use.

Baby shoe of pale blue, dense felt. 1854.

DESCRIPTION: This shoe has scallops and four tiny buttons for fastening. The edge of the scallops and top of the shoe are reinforced with top-stitching. The ankle section is made of pale blue felt, with the toes and heels of blue-gray felt. It was worn by little Josephine McLaughlin in a large oil painting in Banfield, Illinois. It was part of the center room decorations of an elite restaurant in that city.

SOURCE: Seen by Carma in the 1960s from an antique painting in a restaurant. Ever alert to antique clothing, she sketched the shoe on the spot. Free use.

First triplets in Utah, July 24, 1850.

DESCRIPTION: In this Damaged daguerreotype image we see the first triplets born in Utah Territory to T. Rhoades and Mary White. Though darkened around the edges, the baby dresses are sufficiently clear to get an idea of style. In the center is Benjamin with his sisters Adeline and Adelaide on each side. All three of the baby dresses are made of a medium-color tiny print. Light bands of trim perk up the longish skirts and caplet sleeve tops over three- quarter length sleeves. There is some sort of narrow shawl or folded blanket hanging across the body of Adelaide on the right.

Benjamin died at age three while the sisters lived into adulthood. Their mother, Mary Miranda White Rhoades is not clearly seen due to the staining, though she appears to be smiling.

SOURCE: Courtesy of W. Michael Nielsen of Provo. Free use.

BOYS

Toddler boy in dress and pantalets holds a big hat. Ca. 1850s.

A three-year-old boy in a linen dress, probably pale beige, called “Holland linen (or sometimes just called “Holland”). He has a wide neckline and many tiny stitched tucks, both vertical and horizontal, for decoration. A large felt hat with a fairly low crown is what little boys often wore in the 1850s. His naturally curly hair is kept medium short around his head.

SOURCE: Detail of daguerreotype in a book which has become lost. Nevertheless, its age puts it in the realm of public domain.

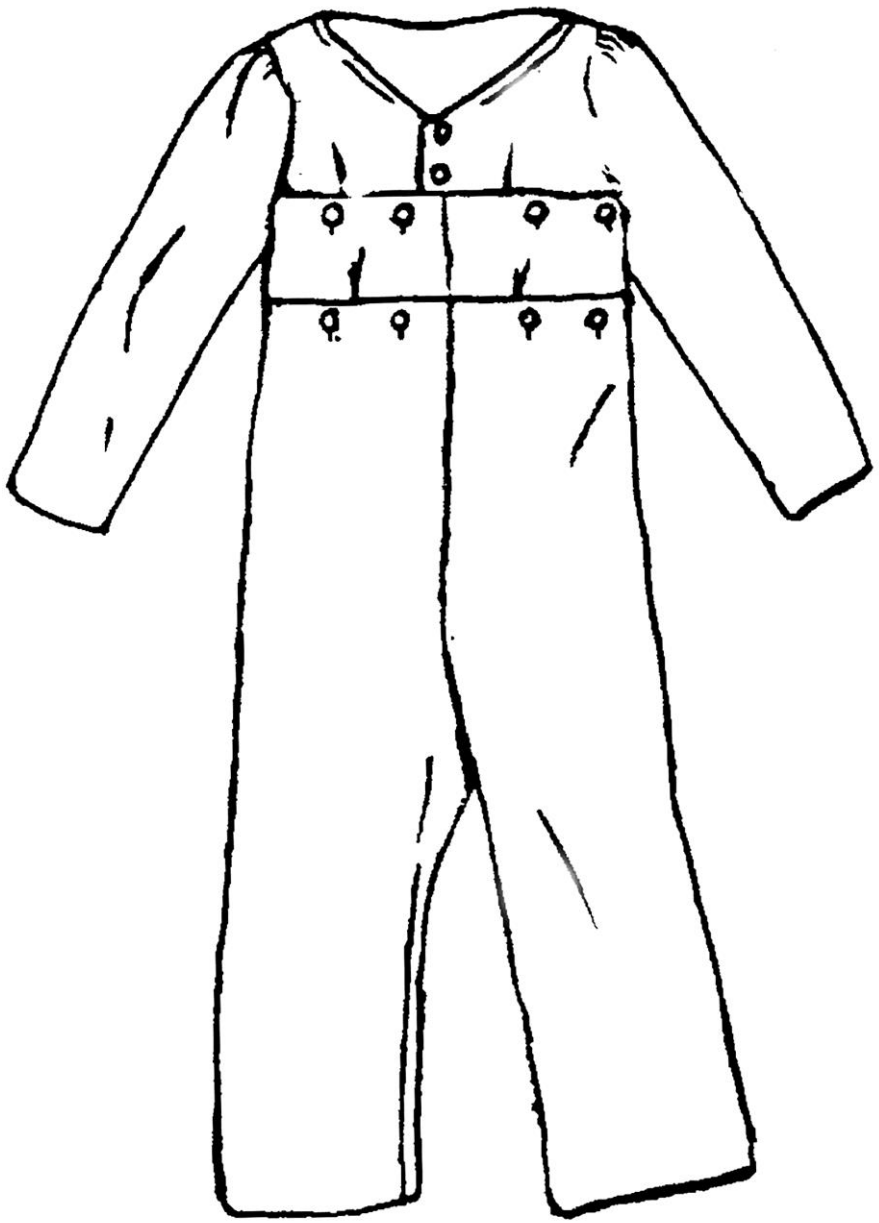
Little boys in their best clothes. Ca. 1850.

DESCRIPTION: "With eyes full of early wisdom," these 3 and 4-year-old brothers are of a wealthy family and wear the same good fabrics of navy and beige in their differing suits of clothes. Shirts are decked out with an impressive number of expensive silver and brass buttons, and necklines are enhanced with sheer collars. Small engageants below their sleeves are of transparent netting. Dotted embroideries trim the slit sleeves of the smaller boy are fripperies produced by an adoring mother or her seamstresses.

SOURCE: *American Heritage, "Children of the Young Republic,* April 1960, with assorted folk art illustrations of children by the best of America," by George Clay.

This volume is a revealing assessment of how European visitors to America were startled by children's freedom of speech with a touch of impudence, choices of play, and early socializing. There were fewer parental restrictions in this well-off land.

Poor children could "quit their parents" at any time they chose.



Boy's skeleton suit, ca. 1800 to 1860s

DESCRIPTION: Throughout the 1800s boys often wore skeleton suits in America and Britain. Skeleton suits are named for being straight tubes of cloth for arms and legs, with separate tops and trousers, buttoned together at the waist. That made for convenience and ease of wear.

A small child could not undress himself at will, nor become un-tucked and untidy. A mother could unfasten the back buttons for toilet use, as could an older boy.

The mother could add a ring of matching fabric and more buttons around the waist as the boy grew. Or a long, tucked-in top could provide growing room. All the mother need do was lower the row of buttons to fit a taller boy, or raise the buttons for a little brother.

This standard-design of suit with collar and cuffs was reproduced by Carma for the Lyon Drug and Mercantile store in Nauvoo. For display, it was made in green and white checkered linen with little ruffled cuffs and a collar of white cotton added for best dress.

SOURCE: Sewn and drawn by Carma. Free use.

An early skeleton suit. Ca. 1815 through all of century.

A little boy with his kite wears a daily outfit with a round neck ruff and high-waist jacket with double-breasted buttons.

Skeleton suits, so-called for being made of straight tubes of cloth for arms and legs, had separate tops and trousers and were buttoned together at the waist. That design made for convenience and ease of wear.

A small child could not undress himself at will, nor become un-tucked and untidy. A mother could unfasten the back buttons for toilet use, as could an older boy.

A long, tucked-in top provided length as the boy grew. All the mother need do was lower or raise the row of buttons to fit a taller boy, or shorten the suit for a little brother. She could also add a ring of cloth and buttons around the waist.

SOURCE: *ABC Coloring Book.* Free use.

Boy's and girl's day clothes on the wealthy Bowden children. Mid-1800s

DESCRIPTION: The little boy wears pale blue, cotton velveteen trousers buttoned to the black velvet top of his skeleton suit. The trousers are made to look like the front of his father's flat-fall trousers with buttons on each side of center. His Mama insists on a white collar with ruffled edges. White socks warm his feet and legs, and black shoes are tied with silk ribbon bows.

His little sister wears a dainty white batiste dress and best muslin petticoat above the favorite red color of shoes for children, with a tiny strap and buckle.

SOURCE: Oil painting, "The Bowden children," by John Hoppner, Detroit Museum of Art.

Mourning dress for a boy of 3-5 yrs, with black soutache braid trims. Ca. 1840s to 60s.

DESCRIPTION: Black silk cord scrolls around the edges of a small boy's mourning dress. This was a costly example of a child's dress since it was all hand-stitched. Though seen in England, a few wealthy children of America may have had such,

SOURCE*:* Drawn by Carma as seen in the Museum of Costume, Bath, England. Free use.

A deceased little boy on a couch, about 1850.

This picture was taken as a keepsake soon after the child died. He is lying in his plaid shirt with a white collar and button-on pantaloons. His head rests on a pillow of sculptured velvet. The short hair, fancy pillow, and daguerreotypist coming to the home indicate that the family is probably well-to-do.

Images of deceased children were common for those who could afford them. Such an image was a precious keepsake for parents who never quite recovered from their loss.

SOURCE: This is a sixth-size daguerreotype courtesy of Josephine Cobb, from "*The American Daguerreotype*."

Toddler's speckled stockings in shoes with two string ties at ankle and instep. Ca. 1850.

DESCRIPTION: Wool yarns could be dyed in hanks bound tightly with occasional strings, which made for speckled yarns. This produced a pretty knitted product, photographed elsewhere.* This shoe was typical for boys and girls of toddler age.

SOURCE: Detail of William Matthew Prior, folk artist ca. 1850, National Gallery, Washington D.C. Drawn by Carma. Free use.

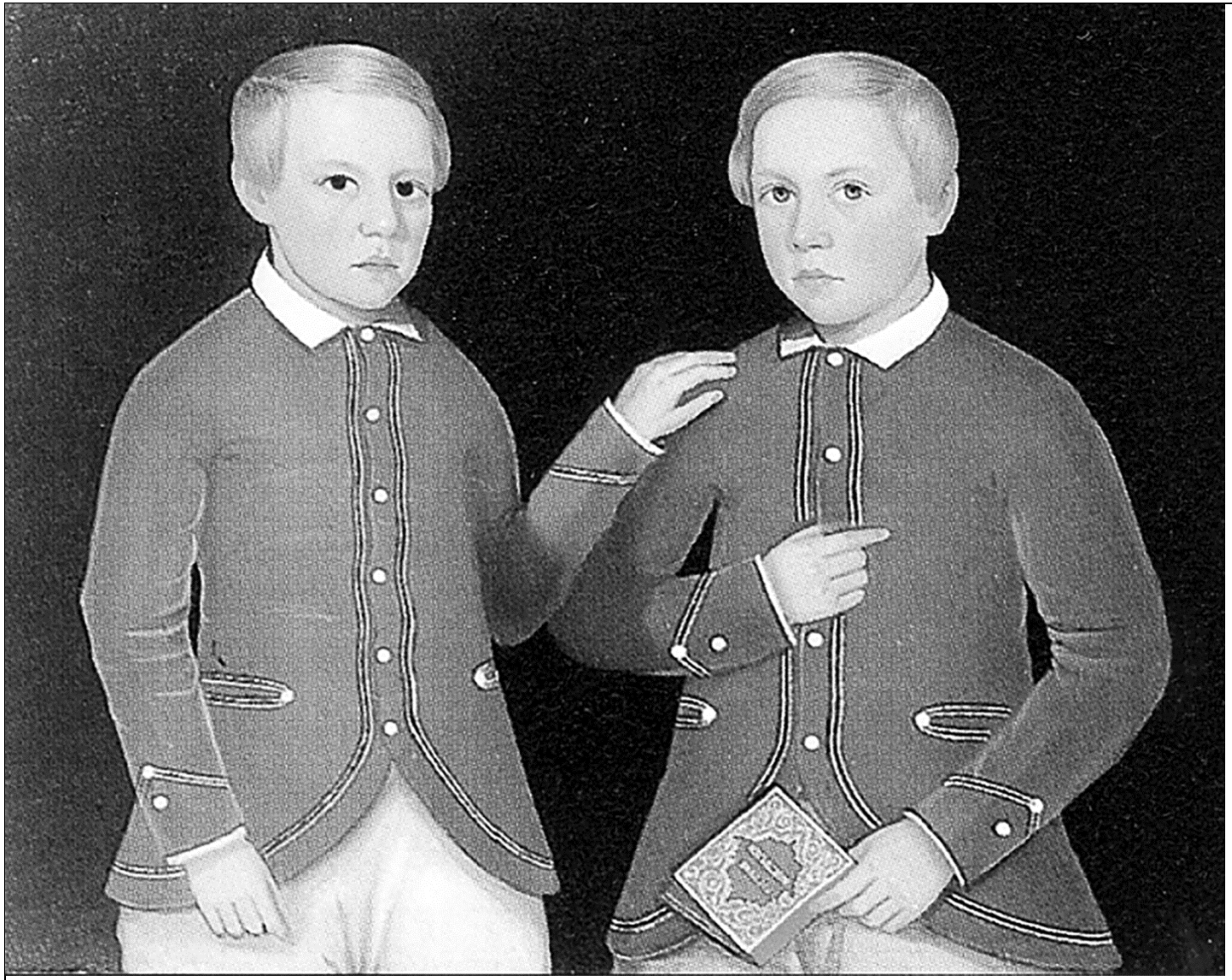
* A photo of such a stocking, including a description of how it was made, is found in 1830s Women's Accessories.

1850 BOYS, Young To Adolescent

School-age boy clothing, ca. 1854

DESCRIPTION: This son of Amasa Lyman and Louisa Maria Tanner Lyman is about 8, and wears tan wool trousers with a white, short-collared shirt and red silk ribbon bow tie with long ends. His coat is brick red and thigh length, with simple notched lapels. His plain, wide, black belt is the new elastic and has a dull pewter, elongated buckle. His golden-red hair is wavy and collar length and combed neatly away from his cheeks. The Lymans had two sons: Francis Marion and Amasa Mason Jr. This son is not identified in the painting.

SOURCE: Detail from a gigantic oil portrait on canvas of the Lyman family that hangs in the Salt Lake City DUP on the main floor. The painter of that time is unknown. Photo by Carma. Free use.



Schoolboys in matching coats. Ca. 1850.

DESCRIPTION: Coats of drab green wool on wealthy young brothers have narrow sleeves that show a single white line of wool or silk binding at the cuff ends. It would match the unseen jacket neck binding.

A white double-line outlines the placket down the front, a chevron above the cuffs and around the welt pockets. Buttons are small and brass. A narrow white shirt collar shows above the jacket.

Pure white shirts and trousers are of different weights of linen or cotton. Their trousers are of a heavy cotton fabric.

These boys have ear-length hair with neat side parts.

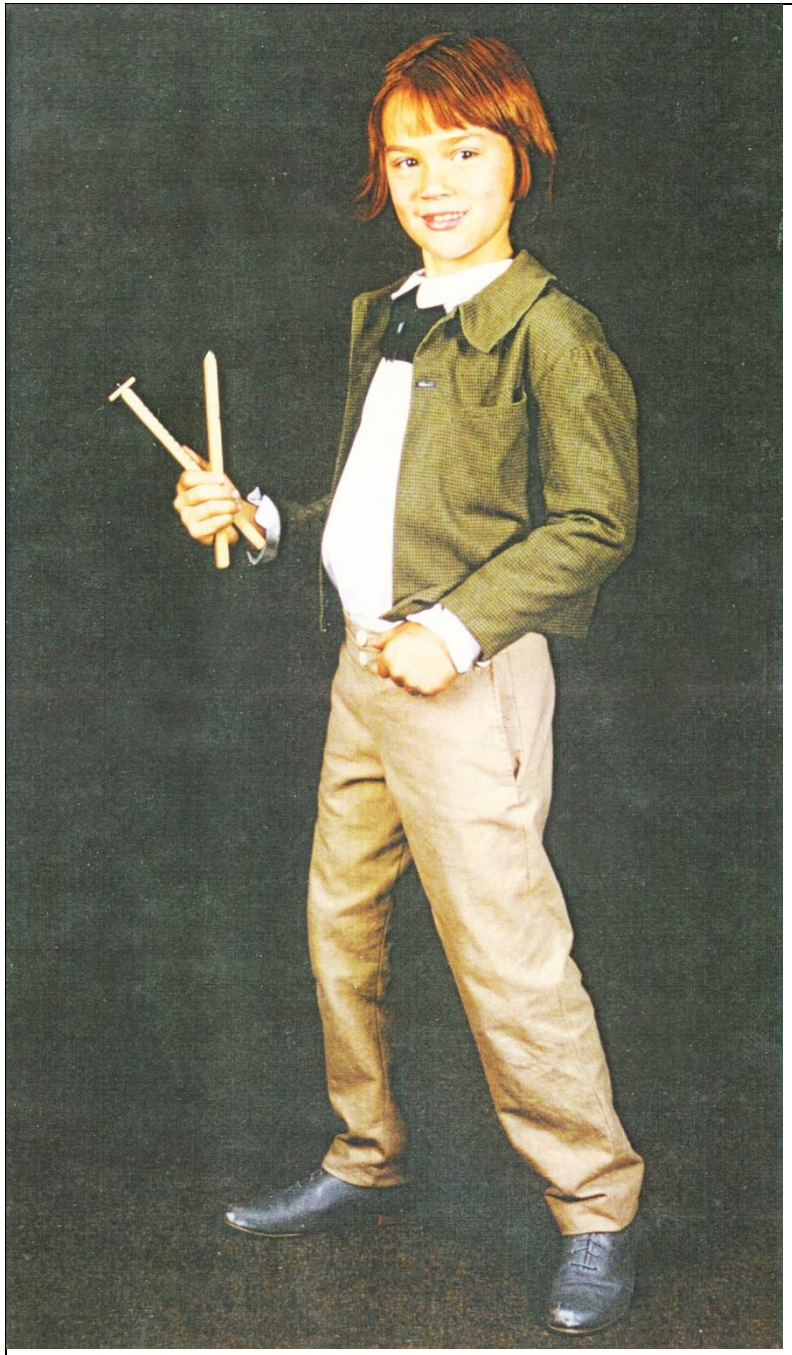
SOURCE: By Ammi Phillips, a self-taught portrait painter, exhibits his high level of American folk artwork. *American Antiques Handbook.*

Boy’s red cape with black tape décor, ca. 1850.

DESCRIPTION: This cape with black tape is illustrated here with other co-ordinates from Carma’s research into authentic fashion sources of the Mid-1800s.

This boy in Sunday clothing would have worn white trousers of heavy cotton below a red, unshaped jacket with a white belt, often without a buckle. Black tape decorates his coat to match the cape. A pilot cap *could* also have been made to match. His black slippers have stockings of black mesh over other white stockings as some adult women wore. Wealthy people sometimes "gilded the lily."

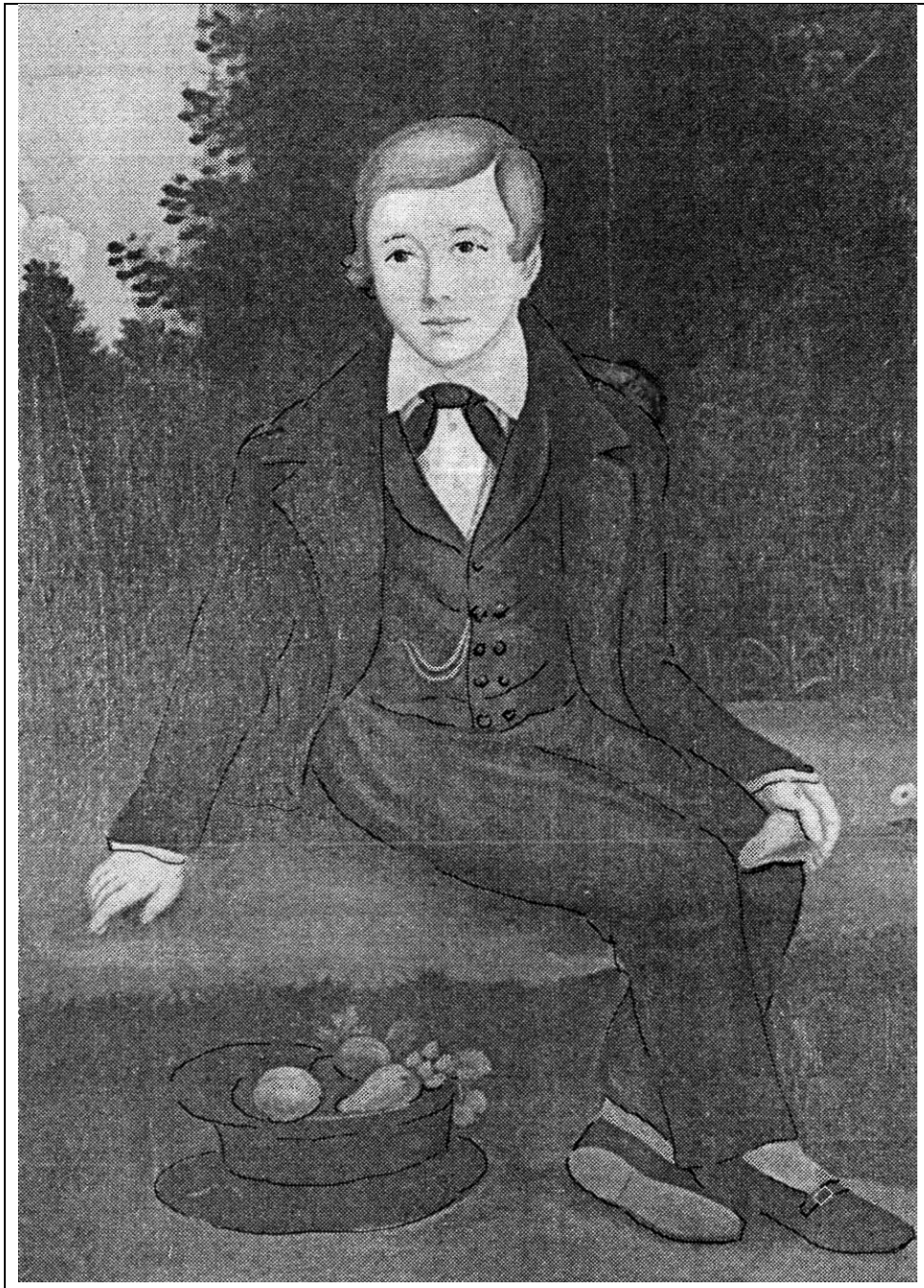
SOURCE: The cape was seen in the Salt Lake City DUP exhibits. After Carma’s additions, it was painted by the artist, Margaret Weber. Free use.



Boy in green jacket carrying a whimmy-diddle. Ca. 1840 to 1870.

DESCRIPTION: The waist-length jacket has a breast pocket and one button fastener. His Shirt collar is scalloped over a black tie. Modern shoes and trousers were used, but the shoes were essentially correct, and the trousers had large buttons like the mid-1800s. (Non-accurate back pockets and center front zipper are not in view.)

SOURCE: The toy, a spinning noisemaker, was made by a Provo woodcarver. The jacket, shirt, and tie were sewn by Carma. Modeled by a boy with typical longer hair for this time. Photo by Wayne Keys. Free use.



A schoolboy wears the same clothing his father would wear. Ca. 1845 - 60.

DESCRIPTION: This suit of clothing is medium green for a young boy. His shoes are black with a small buckle and light stockings. A white shirt with a soft folded down collar has a tie with a simple square knot and trailing ends. His vest has a rounded shawl collar with small, fabric, double-breasted buttons, very close together. He even has a watch chain, as his father would have, which indicates a level of wealth. Fruit is gathered into his pilot's cap on the ground. Side-parted hair is ear length and curved forward to his cheeks.

SOURCE: Artist and title unknown. Seen in Nina Fletcher Little, *Country Art in New England*, 1790-1840, (Sturbridge, Mass., Old Sturbridge Village, 1965). Outlines by Carma.

“Truant Discovered.” This boy was caught skipping school by a truant officer.

In this woodcut print from a newspaper, the humiliated boy has run from home dressed as a girl with a nightgown and headscarf, but it didn’t save him.

The judgmental truant officer in a tailcoat has dragged him home and is scolding him before his mother, in a day cap and shawl. She looks piteously at the officer and begs for mercy. His sister in a bonnet and cloak covers a laugh.

Boys and men often wore plaid trousers, as this boy does. All things plaid had been popularized by Queen Victoria of Britain, who loved her Scottish home and often wore plaid dresses and shawls. Prince Albert sometimes wore plaid trousers.

SOURCE – Collected from an old newspaper in Carma’s searches. It is old enough to be public domain.

Dancing children participating at an adult dancing party, ca. 1850.

DESCRIPTION: The 1800s saw many community dances in which participants were of all ages. These well-to-do children have had dancing teachers as a regular part of their curriculum.

The boy has been taught to lead a girl in the set steps of many dances and does so with dignity not seen elsewhere in his life. He has a long ruffled collar over a curved-front jacket with elbow cuffs. A longer vest beneath has many buttons. Trousers are looser, and he, too, wears dancing slippers. Slippers were worn by dancers of all ages. No clogs, oxfords, or boots on the dance floor, please!

The girl is dressed in her best, off-the-shoulder, frilly dress with ruffled pantalets, long white stockings, and any color of dancing slippers.

SOURCE: Drawn by Lorie Davis from an old encyclopedia illustration of a community dance. Free use.

1850 GIRLS, Young to Adolescent

A tiny girl in a Utah daguerreotype of 1850.

DESCRIPTION: This tot is wearing a plaid dress with three tucks above the hem, ready to be let out as she grows taller. She has a small, white, collar and bands on her puffed sleeves. Her square-toed booties are very shiny leather. She sits on a bentwood chair, seeming to await some event.

In the international fashion of 1850, this little child is wearing center-parted, smooth hair which was common on females of any age. It is probably in a bun or braid in back. Among females, day caps, as well as folk-costume caps covered smooth hair, unless hair was naturally curly and unruly.

SOURCE: Drawn by Carma from a daguerreotype of late 1840s -50s of Danish immigrants. Free use.

Toddler's best calico dress in red. White cord decorates borders. Ca. 1850s-60s.

DESCRIPTION: Red calico dress printed with tiny gold and green flowers and embellished with white cording for a 3-year-old girl or boy. This antique is probably American made. Rounded, set-in sleeves are topped with two small white buttons and a line of cord around the shoulder seam. The same cord surrounds the neckline. Three rows of narrow white cord is hand-stitched in the semi-circles of the sleeves and at the waist where a gathered skirt attaches. Just above the hemline, all around the skirt, white cording makes sizeable leaf figures in a repeated pattern. Hand-sew stitches attach all decor perfectly.

SOURCE: Purchased as an antique to possibly be used in a historic oil painting by Lynde Madsen Mott. Photos by Carma. Free use.

Dress for a small child of the mid-1800s, wool with cotton lining.

DESCRIPTION: A red and blue wool plaid dress with a very short bodice is styled for the mid-1800s and is completely lined with cotton to reduce itching. Most modern children do not tolerate wool flannel directly against their skin as past generations had to at all times, poor things!

The bodice and sleeves are cut on the bias, with a white ruffle at the wide neckline. Horizontal tucks were usual above the skirt hem to make the dress short for a small child. But during years of historical fashion shows, the tucks were let out, as seen here, to lengthen the dress as the model grew taller.

SOURCE: Made by Carma for her collection and historic fashion shows in the 1980s. Photo by Carma. Free use.

Mary E., a child pioneer in a tintype portrait.

This little girl has a textured, horizontal stripe in her full skirt, with probably two petticoats underneath. Her dark blouse with many little buttons may be a separate piece that has rows of gathering at the bottom where it meets the skirt. It may be sewn to the skirt to prevent gapping.

The neckline has a narrow edging with a button, and her off-shoulder sleeves are gathered at the upper-arm and cuff.

Her shoulder-length hair is side-parted and combed straight for this portrait.

Mary's family had to leave their home in the East, threatened by anti-Mormon mobs. She left a little note under a floorboard in childish print, saying she had taken her doll with her, and hoped that someday they could come back home again. She signed it "Mary E."

This portrait made it to the Utah Territory with her name on the back.

SOURCE has been lost, but deeply touched the authors.

Adolescent girl's summer dress of eyelet. Ca. 1852.

DESCRIPTION: Eyelet embroidered bodice and sleeves are featured with over-the-shoulder sleeve insertions. Lines of eyelet lace run diagonally from shoulder to waist, with more lines of lace running crossways between. The skirt of fine muslin has multiple tucks in the hem to add more beauty, and, when necessary, extra length. One or two muslin petticoats would extend from the shoulders down, and give sufficient underwear coverage for warmer weather. The long sash is likely of silk ribbon that could be changed for color.

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.

Adolescent girl in a semi-sheer dress, 1850s

DESCRIPTION: Elizabeth Davies (b. 1835) about age fourteen in Llanllawddog, Carmarthenshire, Wales. Her skirt is full, and her sleeves are deeply gathered into wrist bands or shirring. We can barely see on her bodice many rows of gathered lace. A flower decorated hat on the table at right is more evidence of middle-class status, being able to afford pretty clothing. Her father owned a small woolen factory in Llangathen, on the banks of the River Towy in Carmarthenshire. The family all joined the Church of Jesus Christ LDS in the mid-1800s.

SOURCE: Photo from Bliss Brimley who collected historical pictures of her ancestors while on an LDS mission in Wales. Bliss J. Brimley, *Book of Thomas* Job, (American Bible Society, 1987). Free use.

Adolescent girl in a checkered dress with two pet hens, 1859.

DESCRIPTION: A determined-looking 9 or 10-year-old American girl wears a checkered dress with a high neckline and 1-inch collar of white linen and a ring broach. Her sleeves have double puffs at the top with the lower portion being long, narrow, and bias-cut for ease of movement. Below a yoke, the bodice appears to be pleated and is finished with a stiff self-belt. Her full skirt is softly pleated. Dark hair is neatly smoothed from a center part and cut evenly at back neckline length.

SOURCE: Daguerreotype, Laura M. Chamberlain, Worcester Historical Museum, R6., 1859.

An adolescent wears total black mourning clothing in a tinted ambrotype portrait, ca. 1857.

DESCRIPTION: A young woman of wealth can afford beautiful mourning clothing of the finest Kashmir mourning crepe. Joining a wide, silk-velvet collar is a gold broach. Her dress has satin flanges from shoulder to waist, and two sets of alternating wool and satin cap sleeves. Long, gathered sleeves below the caps end in short wrist cuffs. Her full skirt is softly pleated.

Wide satin ribbons gather into large bows draping from in her back hair. But the loveliest clothing never mutes the pain of a loved one's death.

SOURCE: This vintage photograph was an ambrotype found on Pinterest, which says “by lisby1,” identified by Jeannette Hilberg. Public Domain.

Adolescent clothing modeled on a Swiss fashion doll. Ca. 1855.

DESCRIPTION: This doll from 1855 was pictured on a postcard, dressed for a promenade with her family in the park. She wears bell-shaped sleeves, which probably ought to have engageants beneath them for that date. A two-piece dress with a peplum on the bodice shows off white braid trim. The handbag is a miniature Berlin needlework piece, and her broad felt hat is decorated with a white plume and a dark bow under her chin. Beneath the dress is undoubtedly correct underwear. Miniature furniture is accurate in the smallest ways.

Fashion dolls were popular for showing women the details of the latest fashions, created in miniature.

SOURCE: Doll postcard from the Shweiz Landesmuseum in the capital, Zurich, 1855.

Teen girl's muff & bonnet, ca. 1840s-60s.

DESCRIPTION: A warm visiting dress is gathered to the center front, and her collar is decorated with silk braid, as are her upper sleeve caplets and lower bell-shaped sleeves. Very simple engageants have only a cuff at the wrist. She tucks her hands into a muff which could be fur or fluffy short feathers with a satin lining. Over her wrist is a tiny, densely crocheted reticule, almost diamond-shaped, with a tassel at the bottom.

Her bonnet is not deep and shows tight ruching of batiste within the brim, or it could be a very ruffled day cap. A two-inch, silk, ribbon bow ties under her chin. Silky roses are on each side of the exterior bonnet, and petticoats are worn over pantalets with many tucks on the lower edges

Her booties are prunella (lavender) wool or heavy silk with leather toe and heel caps. For ease, they lace up on the inside of the foot with a narrow cord.

SOURCE: This is a combination of fashion factors drawn together by Carma. Free use.

Wealthy teen girl's bonnet, ca. 1850s.

DESCRIPTION: In a grayscale image we cannot tell whether this is a black mourning bonnet or simply of dark maroon, purple, or navy blue. The brim itself is tightly pleated outside, with double ruched white lace on the inside edge of the brim. Silk flower buds are inside the brim as well, with beaded sprays and ribbons extending beyond the edge. In those decades, it seems that the bonnet dictum for higher fashion was “the more the merrier.” Such a bonnet was a *frame for the face*, rather than a protection for the head.

She wears a beautiful lace collar and broach, partly obscured by the wide, silk, bonnet ribbons.

We can determine her youth by the narrowness of her shoulders and her flawless skin.

SOURCE: Internet under “girl's bonnets 1850" Shown also above with women’s bonnets since identical styles served for both teens and women.

Girl's silk and crocheted nightcap, ca.1858.

DESCRIPTION: Nightcap made of wide and narrow ribbons with silk cord crocheting at the crown and front border. The primary ribbons are pink with narrow stripes on each side of a wider ribbon of pink flowers. Narrow, pink satin ribbon weaves through the lace around the face. That this cap is still in good condition makes one wonder if the girl child actually lived to wear it.

SOURCE: Made by Karen Nielsen, a pioneer. Now at Salt Lake City DUP Museum #900001-600. Donor, Pearl Anderson Hamilton.

Teen dress bodice in plaid. Late 1850s.

DESCRIPTION, This hand-stitched bodice front has fan darts for the bust line. The back shows common “wrap-over” shoulder seams and two curved "princess" seams from armhole to waistline. An attempt was made to match the plaid lines of the back pieces, a challenge with plaids. Both have the same bleached muslin lining attached. This was going to be a best dress for a young teen. For some reason, it was never finished. Perhaps the daughter died, a family problem interfered, or the girl outgrew the dress before it was assembled, all common situations.

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

Girl's plaid hood or bonnet. 1850s.

DESCRIPTION: This worn-out head-gear is shown to show its inner construction. The red, flat section may have been meant to be worn in back to cover a girl's neck in inclement weather, making it a hood. Or, the red brim may have been turned around the opposite way as a bonnet, with the red piece shielding the face over the forehead.

Note the red, wool flannel lining of the inside crown, which has a faint print. Worn-out parts in the lining disclose an *interlining* of black and white checkers. All the hood's edges are bound in black velveteen, as is the remaining under-chin tie. This construction highlights the fact that every scrap of fabric that could be used *was* used.

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

END OF 1850 CLOTHING