# A Guide to Civil War Era Period Dress




**Terri Walker, PAP OK**

**Auxiliary to the Sons of Union Veterans of the Civil War**

**February 2013**

The purpose of this document is to provide guidance to ASUVCW members who choose to represent the Order in Civil War attire at public events. It is not within the scope of this article to offer a comprehensive look at all elements of historical dress. It is only meant as a tutorial for anyone interested in starting on, or improving an existing 1860s wardrobe. Please see the bibliography below for additional information and resources.



Through the examination of old photographs, paintings, fashion plates, newspaper advertisements, journals and diaries, as well as extant originals held in museums and historical societies - some of which have outstanding online collections - we can begin to gain an insight into what was once worn by women of different social classes and geographic locales.

We can also follow the experienced lead set by others such as museum docents and progressive living historians, who have researched the fashions of our ancestors, and come up with a dress standard known as “Period Correct." This simply means doing it the way it was done then, as much as reasonably possible, with the available information and resources, ultimately providing for a truer representation of 1860s fashion. It is important to note here that the term "Period Correct" is not a destination, but a journey of discovery and learning. It's a lofty goal that none of us will ever be able to fully attain.

Any well considered attempt to mirror the reflection of another age requires taking an educated leap of faith that is diametrically opposed to our ingrained twenty-first century fashion sensibilities. Having read thus far, it will be presumed from here forward that the reader is open to taking that conceptual leap back in time in order to more fully understand the factors which influenced women to dress the way they did.

In a time before equal rights for women, girls brought up in the 1860s were taught from an early age to behave and to dress in accordance with strict social standards befitting their station in life. Many books were written with titles such as *The Girls Own Book* by Lydia Maria Francis Child (available free on Google Books) offering instruction to young readers on feminine deportment, grooming, dress, and life skills. Additionally, the English Queen Victoria, for whom the era is named, decreed that English women were to dress and conduct themselves with extreme modesty. Although the United States of America had already been a free nation for 85 years, the majority of Americans of English, French, German, and Scottish descent still identified with European fashion trends.

Understanding the influences upon women's dress during the second half of the nineteenth century may be helpful, but you may be asking, "What will it cost?" Thrift concerns are understandable. Although some budget-friendly shortcuts will be offered (notated with a dollar $ sign in parenthesis), it is ultimately thriftier, and just as easy to make or acquire appropriate pieces from reliable sources over time, than to purchase ready-made but not-quite-right items which need to be upgraded later. Be forewarned, however, that while some vendors, known as "Sutlers", claim to offer Civil War era clothing and accessories, they might not have researched the historic accuracy of their wares, or they may be focused more on their profit margin than your interest in authenticity. If in doubt, you can ask the seller for documentation, consult with a trusted mentor, or conduct your own research before making any impulse purchases. A list of items commonly sold at reenactments and online which are not appropriate for Civil War era women under any circumstances is included at the end of this article.



Underpinnings

Bras and underwear as we know them today had not yet been invented in the 1860s. Although you will be the only person who knows what you are wearing underneath, the correct "underpinnings," as they were referred to in the nineteenth century, will help create the proper silhouette. They will also add a wicking or insulating layer (handy in both warmer and cooler weather) and thereby contribute toward the goal of a more convincing presentation.

The first element of the underpinnings to consider is the chemise, the inner most layer. Even if you are unaccustomed to wearing a slip with modern clothes, wearing a chemise will help protect the fabric of your gown. The chemise should be made of white, light weight 100% cotton fabric.

The next item to be included as part of the underpinnings, is a pair of cotton drawers. These are optional, but accurately made drawers will add greatly to your comfort and convenience, especially when attempting to maneuver hoops and/or layers of petticoats in the small confines of a restroom stall or dimly lit portable toilet. According to author and researcher, Elizabeth Stewart Clark, the word "drawers" used in this context, shows up often in original sources including clothing diagrams from period magazines, letters, diaries, and advertisements, leading her to believe it was the most commonly used terminology for this particular garment during mid-century. Thus, these are not bloomers, knickers, pantalets, or pantaloons, all of which have their own place and time in history. (Emily, "Buns and Baskets")

Over the top of your chemise, the next layer is a corset. As we live in a society which encourages fashion experimentation and freedom of choice, this is admittedly the most difficult wardrobe piece for us to accept. The idea of voluntarily donning a corset is understandably antithetic to the very core of our modern perspective. However, in the conservative Victorian era, corsets were nearly universally worn by women. It would have been positively shocking behavior for a woman to be seen in public without support, and very few women behaved shockingly. For those who are open to taking that leap of faith, a properly fitted corset is *the one essential element* for recreating a good mid-century shape. A corset will also serve as a lumbar support belt, distributing the weight of the cage (hoop skirt), petticoats and skirts over a larger area and will help to prevent back strain. A chemise is worn under the corset. For the sake of comfort and good health, the corset should not be tightly laced.

The petticoat is worn over the chemise. With few exceptions, petticoats are made of white 100% cotton, and can be plain, flounced, quilted, tucked, or corded. However, research has shown that with the advent of the cage crinoline, corded petticoats faded from popularity by the early 1860s. Tucked petticoats have the advantage of extra built-in length which can be let out for young ladies who may still be growing. Good cotton sheeting can be used to construct petticoats. Look for a thread count of under 400, which makes for easier sewing through the layers.

If wearing a cage (hoop skirt), a narrower modesty petticoat is worn underneath, reaching to anywhere between the knee and mid-calf. This shorter length prevents one from tripping on the hem. If you do happen to trip or fall on uneven ground, the modesty petticoat may not save your dignity, but it will preserve your modesty from onlookers. Additionally, at least one plain or flounced petticoat should be worn over the top of your cage to prevent the bones from showing through the fabric of your gown. Multiple petticoats can also serve as a method of skirt support in less formal situations.

For added warmth in cold weather, consider substituting a lightweight wool flannel petticoat for the modesty petticoat. (Cotton flannel as we know it had not yet been invented.) Set the wool fabric on a 6” wide strip of plain cotton, and then gather it to a waistband. Secure the waistband with a button closure, the same as with cotton petticoats.



Red was a common color for wool petticoats.
(image used by permission)

Cage Crinolines

Cage crinolines consisted of narrow rows of spring steel attached to cotton tapes suspended from a fabric waistband, variations of which were also referred to as farthingales or hoop skirts, depending on the era and geographic locale. They went in and out of fashion from the 1500s forward but came back into use again in 1856 with W.S. Thomson’s patent of an improved version. Women immediately embraced the new light weight cage, which helped them to achieve a domed skirt shape with a then fashionable rounded fullness at the hips without the previous encumbrances of multiple layers of petticoats. By the 1870s, the focus of skirt support had migrated toward the rear eventually becoming the bustle.

Cage crinolines in the early years of the Civil War tended to be more circular. Those intended for daytime wear typically had a circumference of between 90” to 120”, depending on the height of the wearer. Shorter ladies should wear a narrower hoop. Around 1864 cage crinolines evolved toward an elliptical shape with emphasis in the back. Although bridal hoops can often be found at reasonable prices online or in local thrift shops at the end of wedding season, the triangular silhouette of the modern bridal hoop only marginally resembles bell shaped skirt supports of the 1860s. Additionally, bridal hoops are surprisingly bulkier and heavier than a reproduction cage crinoline. Be aware that some bridal hoops fasten with a single string tie. If the string should break or come untied at an inconvenient time, the hoop could fall.

Stockings

Women's stockings were plainly knitted of silk, cotton, wool, or a warm and durable combination of wool and linen known as "Linsey Woolsey." The fiber content of most silk, cotton and wool stockings available today will include a small amount of Lycra to help keep them up. Original stockings had shaped heels with the length reaching over the knee. From extant museum examples and newspaper advertisements, the current understanding is that the most common colors were white or ivory though other colors are known to have been worn.

Stockings were folded down and then gartered either above or below the knee. Flat elastic or knit garters were added to keep the stockings in place. Avoid the round elastic garters sold by some Sutlers. These elastic garters are not only incorrect for our period; they are unhealthy for the circulation in your legs. Amazon.com offers a body adhesive product called "It Stays Body Adhesive," also known as "sock glue" which will eliminate the necessity of garters. "It Stays" is hypoallergenic, has no odor, will not stain, and washes off with plain water.

Shoes

Unless one wishes to invest in top quality, beautifully hand-crafted nineteenth century reproduction boots, reasonably priced boots which resemble mid-century women's footwear can often be found if you know where to look. Plain black or brown lace-up ankle, or "granny" boots, with no fringe or decorative top stitching come closest in appearance to originals. The boots should have a low or flat heel with a smooth sole. Avoid speed laces, waffle stomper soles, and "saloon dancer" high heels.



Modern brown leather ankle boots

Gowns

When we use the word "gown" today we think of sleepwear, but in previous generations women's dresses were referred to as gowns. They were most often constructed of cotton, wool or silk fabric of a single color and design. Those intended for daytime wear, typically, had a closely fitted round "jewel" neckline with a small white fabric bishop or "Peter Pan" style collar of about 1 ½" wide. The collar was basted into place so that it could be removed after each wearing rather than washing the entire gown**.** The shoulder seams were dropped about two inches. Very narrow piping, made of the identical fabric as the dress, was added around the armscye which is the seam between the shoulder and sleeve for reinforcement of seam integrity - not decoration. This piping was also sometimes used at the waist and neckline. The inside of the bodice for cotton and wool gowns was "flat lined" with plain cotton fabric, meaning that the fashion fabric and lining fabric were sewn together and treated as one piece during construction of the bodice. The final fit of the bodice and the sleeve shape depended on the style of the gown. Current research suggests that closely fitted bodices were mainly used for silk, wool, and finer daytime cottons. The bodices of washable cotton gowns worn for everyday were more commonly gathered at the waist. Coat and bishop sleeves were used for both styles. However, wide open coat sleeves or the very wide pagoda sleeves were used only with better wool and silk gowns. These open sleeve styles on a cotton work or "wash dress" (as it was commonly referred to in the day) would have been impractical while doing chores or caring for children.

With the exception of silk ball gowns, dresses worn by mature women opened in front. The bodice fastened either with functional buttons or hooks and eyes, in which case decorative buttons were sometimes added to replicate the appearance of functional buttons. Side darts, center back seams, and apron string style tie backs, along with snaps, zippers and Velcro® were not in use during this period. Skirts were either gathered or directionally knife pleated toward the front center and back center, and set on a waistband which fastened in the front with a hook and eye closure. The skirt was then sewn to the bodice. The hem of the skirt was turned under and faced with an 8" to 12"-wide band of lining fabric which protected the underside from wear. This lining was replaced as needed.

One of the most persistent misconceptions is that women commonly wore white shirts, then called "waists" with a plaid or calico skirt, and that the look was topped off with a floppy straw hat.

While there are period images of teens and young ladies wearing something similar, the main issue with the white waist-and-skirt is that it was a youthful fashion worn primarily by middle and upper class young ladies for semi-casual, non-working occasions. As they were fashionable and not working outfits, the "waists" were made from very fine heirloom quality cotton, such as batiste or lawn, and the skirts were made of wool or silk - never in quilting weight cotton.

There is a modern tendency to view the waist and skirt as somehow simpler, more practical, cheaper, or more casual than a gown. This is not the mid-nineteenth century mindset at all. The gown is the standard garment, especially for mature women over the age of 25. In the context of conformist Victorian fashion standards, anything else would have been a special deviation of fashion. (Jessamyn, "The Sewing Academy")

Since the scope of this article offers only a general overview of the types of women's gowns which were most commonly worn during the Civil War years, discussion of clothing worn for special occasions, such as ball gowns, mourning, reformer dress, riding habits, and sheer summer gowns, is not covered.

Gown fabrics

Thankfully for us quilting is a popular hobby. Quilt historians such as Jo Morton and Barbara Brackman have partnered with fabric mills to reproduce surviving cotton fabrics from extant Civil War era quilts and made them available for heritage quilting. These original fabrics were often recycled from clothing which had outlived their useful lives as garments. The bibliography includes books on the subject of identifying mid-century cotton prints.

When shopping for fabric for your gown, look for 100% cotton in checks, plaids, stripes, and evenly-spaced, well-ordered geometrics or small floral prints. Most any colors are acceptable with the exception of lime green, sunshine yellow and other modern day-glow hues. Pink was then used mostly for children's clothing.

Avoid any synthetic or synthetic blend fabric, seersucker, hound's-tooth checks, cabbage roses, randomly scattered florals, vines or geometrics, antiqued or "tea stained" backgrounds, any metallic content, and solid colors. Also avoid homespun cotton fabrics. Although available in some very nice plaids, homespun is more loosely woven, and the fabric will have more shrinkage. The dress will need to continually be ironed. Home décor fabric is also unsuitable. It is usually too heavy and can include synthetic fiber content that is not required to be listed on the label.

The same guidelines apply for wool and silk taffeta fabrics with the noted inclusion of solid colors. Changeable or “shot” silk taffeta was often made as finer gowns. Avoid other types and weaves of silk and silk Dupioni. The slubbing effect in Dupioni is the result of broken silk cocoons and was then considered to have made the fabric defective. For making wool gowns look for plain weave, 100% wool suiting in a tropical or light weight - the lighter the weight, the better. Wool blends with cotton or silk are also appropriate. Avoid synthetic blends, glen plaid and herringbone weaves, hounds-tooth checks, boucle, wool crepe, and generally, anything with a woven texture.

Bodice trim should consist of wool or cotton tape or braid, or ruched fabric, most often applied in horizontal rather than vertical orientation. Cotton gowns which are intended to be frequently laundered may have no added trim. Trim should be omitted from the skirts of cotton gowns, and lace should never be used as trim on cotton or wool gowns.

Outerwear

A shawl is the most practical outwear garment for all but the coldest of days. ($) You may make your own from a large, over 60” wide, square of tropical to medium weight 100% wool. The same fabric guidelines apply as for a wool gown. Avoid heavy weight and blanket-weight fabrics. Fringe the squared piece by pulling individual threads on all four sides to between 1-1/2” to 6” in length. Finish by knotting or by running a straight stitch at the base of the fringe. To wear your shawl, fold it diagonally into a triangular shape. The long corner falls gracefully down the back, with the shorter corners draped across or just below the shoulders and over bended arms. See the bibliography for more information on other types of shawls and additional options such as capes and cloaks.

Head Coverings

In keeping with the extreme modesty of the times, women rarely left their homes without a head covering. Most commonly, day wear for mature women was the bonnet. As with the skirt and waist ensemble discussed earlier, hats were a jaunty and youthful fashion. Women over 25 years of age should not wear a hat.

The style and fabric of the gown being worn determines the bonnet type. Generally, bonnets of straw, or cotton slat, or corded cotton should be worn with cotton gowns. Silk bonnets should be reserved for wearing with wool or silk gowns. Bonnet shapes and styles changed rapidly during their half century of popularity from the 1830s through 1870. The height (literally) of bonnet fashion was the 1864-1865 spoon bonnet with its high, open crown, often gaily festooned inside and out with ribbons, feathers, and botanicals of every conceivable type. Straw bonnets appear to have been trimmed less opulently, but no less fashionably. However, as our ancestors were not as color conscious as we are today, the dress and bonnet colors need not match nor even coordinate.



Leghorn Style Hat

Younger ladies and teens may also wear bonnets but have the option of wearing a hat made of straw or silk covered buckram. One of the most popular shapes was the “Leghorn” style. This hat had a small shaped brim and a low crown. Large brimmed hats were reserved for men’s wear.

Some older women hung onto the styles of their youth, wearing a white fabric cap while indoors. By the war years, this was considered an elderly women’s fashion.

Another common misconception concerns the wearing of a “snood” as a head covering. Crocheted snoods are a very popular item at reenactments. Snoods are convenient. They are especially useful if you don't have the time - or the hair - to put it in a period style. While the concept of the snood has been around since the Tudor era of the early 1500s, examples usually found in the Sutlers tent are not authentic. Crocheted nylon snoods with elastic or a string tie are actually a fashion fad from the 1940s which was again revived briefly in the 1970s.

Hair nets worn by Civil War era women were made of fine netting, a bit heavier than modern “lunch lady” hair nets. ($) A more convincing version can be made for about the same price or less. Your local beauty supply sells a product called the “Wave-O-Net.” Choose a net the color closest to your hair. Begin with a piece of wire shaped to fit over your head. It should reach about to ear level. Encase the wire in a piece of ribbon or fabric sewn snugly into a tube. A very narrow plastic headband can also be used as the base. Hand stitch the top half of the hair net to the encased wire or headband. Construct a plain or box pleat of 1 ½” to 2” wide silk taffeta ribbon, and hand stitch it to the top of the casing so that the pleated ribbon lies reasonably flat. Leave a bit extending beyond the wire ends. Your hair should be neatly arranged in a period style and then covered with the net. (Anna Allen, “In Timely Fashion”)

A study of original images of women wearing hair nets conducted by author Juanita Leisch for her book *Who Wore What?: Women's Wear, 1861-1865*, discovered that while ladies of middle age were known to have worn them, the fashion is more commonly seen among younger women. Additionally, the hair net is for indoor wear (or while in your tent if set up at an event) and should not be worn outdoors as a substitute for a bonnet or hat.

Hair Styles

Girls, teens and young ladies have the option of wearing sausage curls, with hair center parted, and no bangs. For mature women, the standard day time hair style is center-parted with the hair neatly confined to a bun or braided bun secured at the nape of the neck. Bangs which were not worn during the 1860s should be tucked and secured underneath longer hair. The main factor is control: there should be no frizzies and no loose “fly-aways.” Pomade is one common way to keep the hair in place especially if your hair is layered. Murray’s Pomade or other modern styling products with the same properties can be found in the ethnic section of your local beauty supply or discount chain store. See sources below for styling articles and resources for hair pieces to help achieve the look if you have short hair.

Jewelry

As with other aspects of nineteenth century fashion, types of jewelry were equally varied and diverse. One of the most common pieces of jewelry was the brooch. Brooches were worn at the throat between the points of the white dress collar. Settings were of gold or a gold toned alloy called “pinchbeck” named for its inventor Christopher Pinchbeck, a London clock maker. Since gold was then only sold in 18-carat quality, the development of pinchbeck allowed ordinary people to buy “gold-effect” jewelry on a budget. Silver was not then in popular use as women’s jewelry. Settings were of natural stone, such as agate, lapis, onyx, and quartz, in a bezel setting. Carved cameos with subjects of Greek mythology were also popular. Mourning jewelry, which included brooches, began its heyday in England by decree of Queen Victoria upon the loss of her husband, Albert, in 1861 – a timely edict for Americans who, coincidentally, were about to become entrenched in a Civil War. Materials used for mourning brooches included glass encased locks of hair of the deceased, bog oak, pressed horn, Vulcanite, Whitby Jet, or Gutta-Percha which was made from the sap of Malaysian trees.

Many brooches were oval (worn in horizontal orientation), but there were also round, rectangular and square shapes. The size ranged from about 1 ½" to 3". Smaller pieces are more likely to be older from the Georgian era. Original mid-century brooches can often be identified by the shape of the hinge and fastener. If the pin is attached at the back with a bar, creating a "T" shape, and the catch is a simple open "C" shape, it may be from the Civil War era. Additionally, these brooches often had a pin that extended out beyond the edge of the brooch, but the absence of the extended length does not exclude the piece from being dated to mid-century, as some were broken off through wear and re-sharpened. Makers' marks, dated pieces, prong settings and faceted stones, as well as bar shaped pins, date the item to later than 1865.







Top Left: back view of a cameo, showing detail of an original mid-century style T-hinge;
Bottom Left: agate brooch circa 1860;
Right: original image of a young woman wearing an undecorated hair net.
Her gown has a small white collar and is trimmed with braid at the shoulder.

Cosmetics

In general, make-up, including fingernail polish, was not worn during this time. A very light dusting of fine white rice powder might be worn to evening balls or dances to absorb the shine from perspiration. Do take warm weather precautions by wearing sunscreen and clear lip balm with an SPF rating while at outdoor events.

Material Culture Mishaps

These items, some of which are commonly sold by Sutlers at Civil War events or from their online shops, are not appropriate under any circumstance for ladies of the 1860s. If in doubt about a particular item, ask the seller for documentation, confer with a trusted mentor, or conduct your own research.

- Amish white caps
- Battenburg Lace parasols: Battenburg Lace was first created about 1880 when Queen Victoria of England named her son-in-law as the first Duke of Battenburg. Every English Duke had his own lace pattern.
- Big Straw Hats
- Cotton plaid or calico print skirts
- Hatpins
- Pressed Felt Bonnets: The basic shape is correct for the 1830s however, hats and bonnets were not then made of pressed felt as we know it, making both the shape and materials wrong for bonnets of the mid-century.
- Prom Dresses: These are inappropriate as Civil War era attire for every conceivable reason – the fabric content, the sleeve shape, the neckline, and the back zipper with its corresponding center back seam (no, it's not really hidden). Consider donating your gently used gown to the local prom dress charity for underprivileged teens or consigning it to a resale shop.
- Snoods: Decorated hair nets were sometimes worn indoors as a hair accessory. They were hand netted of fine cotton or silk thread and often decorated with a pleated silk ribbon. Original hair nets looked very different from the Sutler variety snoods which are made of heavy rayon crochet thread with an elastic binding.
- Striped Stockings: While fashionable ladies are known to have worn striped stockings, those with wide horizontal bands of alternating colors that are commercially available do not remotely resemble mid-century versions, in which the stripes were very narrow, less than ½". Almost any plain colors except black are a better choice, with white and ivory the more commonly worn. Although most modern stockings will have a small amount of Lycra to help keep them up, look for a higher percentage of natural fabric content.
- Synthetic Blend Fabrics: They are not only inaccurate, but are also a safety concern. Polyester and other man-made fabrics will become dangerously flammable if you venture too close to an open cooking hearth or campfire. "Stop, Drop and Roll" does not work while wearing a hoop!
- Wrist Watches: Some ladies carried a small pocket watch on a chain, attached to their belt or a ribbon chatelaine. The mechanism of early pocket watches worked only when kept in an upright position making wrist watches impractical.

Sources

This list is not meant to be comprehensive, nor an endorsement of any particular vendor. Internet links were active as of the date of writing. Websites often reorganize their material or move to a new hosting service. If you find a broken link, try a Google search or look for a cached version on the Wayback Machine at www.archive.org.

Bonnets and Hats

- Anna Worden Bauersmith – for winter hoods: www.etsy.com/shop/AnnaWordenBauersmith or http://annaworden.wordpress.com
- Miller's Millinery: www.bonnets.com
- Mrs. Parker's Millinery and Mercantile: www.victorianbonnets.com
- S & S Sutler of Gettysburg – contact for hand knit hoods not shown: www.ss-sutler.com
- Timely Tresses > Boutique: www.timelytresses.com

Cages / Hoops

- Originals by Kay offers reproduction cages, or ($) a kit with instructions to make your own: www.originals-by-kay.com
- The Wooded Hamlet > Costume Accessories, offers an authentically reproduced cage: www.woodedhamlet.com

Fabric – Cotton, Wool, and Silk

- ($) $5bucksayard: www.5bucksayard.com
- Bangkok Thai Silks – Choose Taffeta from the left side menu: www.bangkokthaisilk.com
- Denver Fabrics – sign up for their ($) mailing list to be notified of sales: www.denverfabrics.com
- Fabric.com: www.fabric.com
- Hancock Fabrics > Cotton Loft: www.hancockfabrics.com
- Originals by Kay > Fabric: www.originals-by-kay.com
- Pure Silks – Choose Silk Taffeta from the left side menu: www.puresilks.biz
- Reproduction Fabrics: www.reproductionfabrics.com
- Your local quilters supply shops

General clothing and accessories

- Abraham's Lady – quality and authenticity varies: www.abrahamslady.com

Hair

- Bunhead brand hair pins used by dancers are especially secure. Look for them at local dance supply stores or online at Amazon.com: www.amazon.com
- Gotham Patterns offers homemade pomade recipes and styling tips: http://gothampatterns.com/hair.html
- Murray's Pomade: http://murrayspomade.com
- The Graceful Lady offers decorated hair nets: www.thegracefullady.com/civilwargowns
- Timely Tresses offers decorated hair nets > Boutique: www.timelytresses.com
- Yaki Hair – Search eBay or your local beauty supply for 22" or longer packages of Yaki brand human hair extensions. Lighter shades of real human hair can be dyed to match your hair color and shaped into a braided bun hair piece.

Jewelry

- eBay.com – In the category of “Vintage and Antique Jewelry,” search for brooches by key words such as pinchbeck, “rolled gold,” agate, mourning, and Victorian. Also try “broach,” “pinchback,” etc. to catch possible misspellings by the seller. www.ebay.com/sch/Vintage-Antique-Jewelry
- eBay.com – ($) Armed with an understanding of the basic shapes and styles which were worn during the mid-nineteenth century, reasonably priced pieces which resemble Civil War era brooches can be found within the modern jewelry listings. Avoid silver and lacy filigree mountings and cameos with modern subjects such as girls wearing ponytails.

Outerwear

- See the patterns section. Mid-nineteenth century capes, cloaks, mantles and paletots (pronounced pale-toes), should have no attached hood, and with few exceptions will typically extend to between hip and knee length. The fabric should be of silk or light to medium weight wool. Avoid Renaissance Faire styled garments which are either fantasy inspired or emulate the fashions of much earlier Elizabethan times.

Patterns

- Anna Worden Bauersmith – for winter hood patterns: www.etsy.com/shop/AnnaWordenBauersmith, or http://annaworden.wordpress.com
- ($) Free patterns for a chemise, drawers, petticoat, cotton slat bonnet, and a fringed shawl are available in the "Free Projects and Patterns" section (scroll down the page) of The Compendium of Elizabeth Stewart Clark's website: www.thesewingacademy.com/the-compendium
- Laughing Moon Patterns, Pattern #111, Ladies early 1860s Day Dress: www.lafnmoon.com
- Originals by Kay > Patterns and Kits: http://shop.originals-by-kay.com
- Past Patterns by Sandra Ros Altman: www.pastpatterns.com/1850.html
- ($) A free winter hood pattern is available from blogger Kelly Dorman: http://mackin-art.blogspot.com/2009/10/red-riding-hood_23.html
- Simplicity Patterns – Look for the Museum Curator and Fashion Historian series by Martha McCain. Although unfortunately, mostly are out of print, copies can often be found on www.eBay.com, www.etsy.com, or www.TheFind.com. Search for Simplicity pattern numbers 2890, 3727, 4400, 4551, 5724, 7212, 9761, and 9769. Other “historical” patterns from major pattern companies should be used only for Halloween and theatrical costuming.
- The Octagon Ladies Repository > Victorian patterns: www.octagonlr.com
- ($) TudorLinks.com offers a free 1857 Spring Paletot pattern (for experienced sewers only): www.tudorlinks.com/treasury/freepatterns/em185703wsgpal.html

Shoes – Authentic Reproduction

- Fugawee Corporation: www.fugawee.com
- Robert Land Footwear, Ltd.: www.robertlandhistoricshoes.com

Stockings

- Burnley and Trowbridge: www.burnleyandtrowbridge.com
- Hamilton Dry Goods for their thicker and warmer Linsey Woolsey (inventory varies): www.hamiltondrygoods.com
- Jas. Townsend and Son: http://jas-townsend.com
- ($) Sock Dreams offers over the knee and thigh high stockings in cotton and wool, as well as “It Stays” body adhesive: www.sockdreams.com
- The Scarlet Scarab: www.scarletscarab.com

Underpinnings

- Marie Cooley in Seattle, Washington and Originals by Kay in Fort Wayne Indiana both offer custom made corsets. Their prices reflect the level of customer service and the quality of their wares.
  - Marie Cooley: www.fittingroomcorsets.com
  - Originals by Kay: www.originals-by-kay.com
- Simplicity Patterns 2890 and 9769 are for different styles of chemises, corsets and drawers. The suggested synthetic polyester lace and trims are unnecessary since your chemise and drawers will need to be durable for frequent laundering.
- The Vermont Country store's "Princess Cotton Slip" Item No. 14850 makes a serviceable readymade chemise with removal of the polyester lace trim: www.vermontcountrystore.com
- Treadle Treasures in Middleburg, Pennsylvania offers a compromise option between not wearing a corset, making your own, or investing in a quality fitted garment. Their lightly boned "working corset" is custom sized and reasonably priced. They also offer corded petticoats. The owner, Heather Hibbs, may be contacted through storefronts on eBay and Etsy:
  eBay: http://stores.ebay.com/Treadle-Treasures?_trksid=p4340.l2563
  Etsy: http://www.etsy.com/shop/TreadleTreasures?ref=seller_info

Selected Bibliography – Suggested Resources for Further Study

Books – Many of these may be found at your local library or borrowed through interlibrary loan.


- Abraham's Lady > books: www.abrahamslady.com/books.html
- *Citizen's Companion Magazine – Back to Basics, Special Women's Issue*, Third Printing, 2012, phone 800-624-0281, extension 326: http://citizenscompanion.com
- Clark, Elizabeth Stewart, *The Dressmakers Guide,* 2nd Ed, Private Press, 2009: www.thesewingacademy.com/patterns-publications
- Flower, Margaret, *Victorian Jewellery* (sic), Oakley Press, 2011
- Fukai, Akiko, *Fashion: A History from the 18 to the 20th Century (Collection from the Kyoto Costume Institute*, Taschen / Barnes and Noble, 2006
- *Godey's Lady's Book and Magazine: The Civil War Fashion Collection (1860-1864)*, on DVD or USB Flash Drive: http://civilwardigital.com
- *Langley, Susan, Vintage Hats & Bonnets 1770-1970 Second Edition*, Collector Books, 1997
- Leisch, Juanita, *Who Wore What?: Women's Wear, 1861-1865*, Thomas Publications, 1995
- Marsh, Heidi, *Hair, Hat, Hood, and Bonnet, Too of the Era of the Hoop*, private press, 1993
- Mellor, Susan and Elffers, Joost, *Textile Designs: Two Hundred Years of European and American Patterns Organized by Motif, Style, Color, Layout, and Period,* Harry N. Abrams, 2002
- Romero, Christine*, Warman's Jewelry: A Fully Illustrated Price Guide to 19th and 20th Century Jewelry* i*ncluding Victorian, Art Nouveau, and Costume, 2nd Ed.,* Warman Pub Co, 1998
- The Ragged Soldier Sutlery > Modern Books: www.raggedsoldier.com/newbooks.html
- Trestain, Eileen Jahnke, *Dating Fabrics, A Color Guide 1800-1960,* American Quilter's Society, 1998

Blogs, discussion forums, and online photo archives can be a great learning tool for anyone interested in the clothing and social history of the mid-nineteenth century.

- Anna Worden Bauersmith – See especially her helpful shawl and straw bonnet articles: http://annaworden.wordpress.com
- Cloak and Corset: www.cloakandcorset.com
- Cloak and Corset Petticoat article: www.cloakandcorset.com/products/websiteinfo/ebooklets/cordedpetticoats.pdf
- Elizabeth Stewart Clark – Great Auntie Maude's Curious Compendium of Mid-Nineteenth Century Knowledge: www.thesewingacademy.com/the-compendium
- Gotham Patterns – Hair Styling: http://gothampatterns.com/hair.html
- Miss Macrae's Blog: http://missmacraes.wordpress.com
- Pinterest – Search creatively for "Civil War clothing", "Civil War jewelry", "19th Century gowns", "Nineteenth Century dresses", etc.: www.pinterest.com
- Texas Civil War Home Front Living History: www.txcwcivilian.org
- The Atlantic Guard Soldiers Aid Society > Research and How To: www.agsas.org
- The Graceful Lady's photo gallery of 1860s fashion: www.thegracefullady.com/civilwargowns/originals.htm
- The Lady's Guide – Hair Styling: http://tinyurl.com/agbrutw or http://theladysguide.blogspot.com/2009/06/quick-and-simple-1860s-hairstyle.html
- The Sewing Academy discussion forums: www.thesewingacademy.org
- Tutorials for Civil War era inspired hair styles can be found on YouTube: http://youtu.be/-eZ33SwrRGA

Conferences, Symposiums and Workshops offer hands on sewing workshops and learning opportunities.

- Historic Powhatan School of the Lady
  Powhatan Historic State Park
  P.O. Box 93
  Powhatan, Arkansas 72458
  Phone (870) 878-6765
  powhatan@arkansas.com
- Texas Civil War Home Front Living History > Workshops: www.txcwcivilian.org
- The Genteel Arts Academy
  PO Box # 3014
  Gettysburg, PA 17325
  (717) 337-0283, evenings & weekends
  FAX (717) 337-0314
  info@genteelarts.com
  : www.genteelarts.com
- The Sewing Academy On the Road: www.thesewingacademy.com/sa-on-the-road

Works Cited


- Reeves-Brown, Jessamyn, The Sewing Academy, 2009, http://thesewingacademy.org/index.php?topic=5278.0
- Allen, Anna, In Timely Fashion, 2008, www.intimelyfashion.com/2008/07/18/topping-it-off-millinery-in-the-civil-war-era
- Emily, Buns and Baskets, 2010, http://howtodresslikeapioneer.blogspot.com/2010/04/are-they-pantaloons-pantalettes-drawers.html



An original image circa 1863, collection of the author