

Joseph Smith Period Clothing: The 2005 Brigham Young University Exhibit

Carma de Jong Anderson

Early in 2005, administrators in Religious Education at Brigham Young University gave the green light to install an exhibit (hopefully my last) in the display case adjacent to the auditorium in the Joseph Smith Building. The display would showcase the clothing styles of the life span of the Prophet Joseph Smith and the people around him (1805–1844). There were eleven mannequins and clothing I had constructed carefully over many years, mingled with some of my former students' items made as class projects. Those pieces came from my teaching the class, "Early Mormon Clothing 1800–1850," at BYU several years ago. There were also a few original pieces from the Joseph Smith period. During the August 2005 BYU Education Week, thousands viewed these things, even though I rushed the ten grueling days of installation for something less than perfect.¹ There was a constant flow of university students passing by and stopping to read extensive signage on all the contents shown.

Mary Jane Woodger, associate professor of Church History and Doctrine, reported more young people and faculty paid attention to it than any other exhibit they have ever had. Sincere thanks were extended from the members of Religious Education and the committee planning the annual Sydney B. Sperry October symposium. My scheduled lectures to fifteen to fifty people, two or three times a week, day or night for six months (forty stints of two hours each), were listened to by many of the thirty thousand viewers who, in thank-you letters, were surprised at how much information could be gleaned from one exhibit. I invited

CARMA DE JONG ANDERSON received a PhD in Theater and Film from BYU in 1992. Dissertation: "A Historical Overview of Mormons and Their Clothing, 1840–1850." Twenty-five years restoring historic sites, all handsewn clothing and interiors.

artists and historians to see the exhibit, and they came from far away, even other states, and various foreigners were entranced and took hours to study the display. Two Young Women's groups came for long field trips from north and south in Utah, and a great number came from the Salt Lake Valley. Visitors came from western states, brought along their Utah relatives. Many faculty members lamented that the exhibit would be taken down in early 2006 to save the textiles from further light damage.

The first person to consider for the Joseph Smith years in the exhibit was his mother. By May 1805, Lucy Mack Smith could have suspected she was again "with child." During that summer and fall, until 23 December, Lucy did not know whether her baby would be born healthy or safely or if it would be a girl or boy. Joseph arrived in the little clapboard house on the windy, snowy side of a hill in Sharon, Windsor



Figure 1

County, Vermont, close to the Mack grandparents' home.² Joseph Smith became the best Christmas present for his family of seven-year-old Alvin, Hyrum five, and two-year-old Sophronia. He was a child of a deep cranium forehead to back of head (in contrast to Hyrum's longer, narrower head), and he had a barrel-shaped rib cage, perhaps from people in his mother's side of the family.

Maternity clothing for Lucy (figure 1) was an easy period of fashion with a rising Empire waistline, which often had a drawstring for graduated fit as the pregnancy progressed.³ It was little different than the cut of other dresses at the time. Filling in the wide neckline would have been a semisheer batiste dickey called a "chemisette" with a high standing ruff of lace called a "Betsy collar." Lucy's

bonnet was a pouf with stiff brim, covered inside and out in mint green silk with a sheer patterned black silk ribbon (all ribbons for decoration were made of silk). A brown, with black velvet, Spencer jacket sporting the ever-popular military buttoning, had a short two-inch tail in back, to protrude over a small “sausage” bustle tied around the body at the waistline, mid-rib position. This caused the back fulness to swish prettily as it gave enough space for walking in a narrow skirt that was flat in front. A fashion necessity of gloves for all who possibly could obtain gloves made the outdoors ensemble correct. In Lucy’s visiting dress, she would have worn smooth, black, silk machine-knit gloves or lace for summers in New England. Black ballet-flat shoes had barely a leather reinforcement for a heel, and these shoes required a gentle flowing action of walking, if a girl grew up with posture and deportment carefully taught, so she was not slouchy or manly in movement, as our modern women in Levis. Most dress shoes had narrow squared toes. White opaque silk or cotton stockings were held up with tape garters tied below the knee. A bit of the scrolls and small holes of handmade Ayrshire (“Air-sher”) embroidery from Scotland was the eyelet hem decoration of her narrowed petticoat. Occasionally, long tube pantalettes (separate legs buttoned together at the waistline) were barely seen if the ladies came down from a carriage or wagon.⁴

With Lucy’s extra attempts to bring in money for the family who had lost its store and ancestral farm from embezzlement of their crop of ginseng sent to China, she and Joseph Sr. kept together a growing family with more pluck than means. She had probably learned very early the linseed-oil on fabric techniques and painted embellishments for tables and book covers as a younger, creative woman, much aware of the colorful folk arts around her. She had clothing to produce and repair as well and a family to keep stockinged from her sewing and knitting needles. Father Smith was working a piece of land in Sharon in summer and teaching school in the winter when Joseph was born. Lucy was just twenty-seven and a half and was a most clever seamstress and baker. She was probably a cut above the average farmer’s, merchant’s, or school teacher’s wife in artistic talents, and she could make for herself modestly priced clothing with a flair for fashion. For women’s work, there was always the need for tough aprons, pretty day caps, and little neck shawls pinned flat, never knotted. She had a fairly good education for her day and would have had to be able to do twenty kinds of skilled and hard labor, but she had not been poor as a young woman. Lucy was a nanny-substitute mother for the eleven children of her wealthy uncle Steven Mack in Tunbridge, Vermont, when her aunt, Temperance Bond Mack, was sick

in 1795. It was there that short, sturdy Lucy met tall, tender Joseph, son of Asael Smith. They were married in 1796 with Steven's blessing and gift of \$1,000, which was later needed to pay debts on the store when they had to move.

From 1805 to the 1820s, women in New England and New York state needed not only shawls but also the beauty of a narrow coat, called a "pelisse" of 1818. Decors were taking over simpler designs and giving great interest to the hemlines and sleeves. In this exhibit, we had a tall hemline stacking of 1 1/4" tucks, very warm and very sumptuous down to the ankles. The coat had a blue-grey practical color with fulness in upper sleeves and a separate, decorative mancherone layer of fabric over the gathering at the top. The mancherones, round collar, and turn-down cuffs were all set with looped, black silk braid. For sitting in any cold conveyance, the extra fabric across the back made the coat warmer, as the fabric was shirred into a set-in waistband rising abruptly in the back, to attach much more fulness of the body of the wool coat in the center. Sleeves are cut into the small hourglass-shaped bodice back, sleeve fabric continuing in V-shapes pointing toward the center back. They are complicated to pattern, but Amy Robertson (Hansen), my sixteen-year-old student from Provo High School who attended my university class, worked this out in a muslin pattern.⁵ The large-brimmed, felt bonnet (commercially purchased) was decorated with silk taffeta round rosettes on each side where the ties begin and with black ostrich plumes. Plumes, well cared for, could decorate many a bonnet or hat for ten years and were a real fashion investment. Gloves were always a necessity, a simple black fur muff a bonus.

An enlarged photograph shows the elaborate, fine calico dress and buckrum bonnet reproduced for Lucy to show the time when the family's larger clapboard home in Palmyra, New York, was readying (see figure 2). The house was still unfinished in 1824 at their time of moving in, but it is precisely restored now, without the 1875 gingerbread porch and center gabled window. In the large kitchen area, there was lath and plaster for warmth; and that may have been the amount of finishing the walls had most of the four years the Smiths lived in the home. Lucy's dress fabric is a darker tan background with scrolled, tiny black lines and bell-shaped rose, blue and white colored flowers. By this period in the 1820s, there was much decor on nice visiting dresses, such as many curved bands that intersect from the hemline upward, all around the skirt hemline with small, jet-glass buttons. The smallest possible black fabric is piped on the bands' edges, and because they were anchored only by the buttons 9" above, the trims were loose enough to show off glimpses of rose-colored

facing on each band, for a high fashion appeal. These had to be sewn together entirely by hand, or they would twist! Curved, piped bands curl over the full gigot (zhee-go) sleeves, making a mancherone effect. The photographs taken in Utah before the clothing was installed in Palmyra show a genuine, Ayreshire type hand-worked little collar, which could have been embroidered by Lucy herself over time.⁶ The skirt had only medium fullness, not large with petticoats.

A sugarloaf crown is on the new bigger-brimmed bonnet of 1824 and is covered in rose-colored stout cotton fabric over padding. Larger versions of the dress flowers were constructed to cover one side and stand up to the crown summit. A darker rose ribbon wrapped the crown with ribbon rosettes. As was customary, Lucy wears the bonnet over a white ruffled daycap. The front of the brim dips in the center, displaying the shirred cream lining, called a butterfly bonnet. The execution of my design for the dress was accomplished by the skill and judgment of Jeannette Woolf, and I assembled the daycap, petticoats, and was assisted by bonnet maker Annette Scoubye.

Lucy's tea-party friends at first in a very small house in Palmyra town urged that she deserved a larger home. When the log home was built, they lived there on new property for eight years while they cleared land and started to build the larger clapboard home. After the death of Alvin in 1823, the powerful older son and a major strength of the Smiths, the family concentrated on constant hard work at home and away from Palmyra. Alvin's death was an excruciating, emotional blow to the entire family who were already persecuted for Joseph's visions. An additional burden, the lost earnings of that faithful son, made it more difficult for the Smiths to stay in their bigger frame home and complete it.

Black clothing was, in Joseph's lifetime, included in any bride's trousseau if financially possible. Mourning clothing was a necessity of



Figure 2

real life because every bride might lose some of her children and/or relatives any day of her life. Even black ribbons or jet jewelry would be acquired if nothing else could be afforded, borrowed, or rented for mourning practices for months and years. The exhibit had a coal scuttle deep and narrow 1840s black bonnet,⁷ a young girl's black silk cap, and a black lace day or evening cap. The black lace might be quite ordinary for an older woman, not to signify mourning. Some elderly in their later years were losing their descendants and just stayed dressed in blacks and greys, as Mother Lucy Smith. She died in 1856 and would have worn black dresses for years while her grandchildren, husband, Hyrum's wife Jerusha, and four sons were dying with every year advancing. She continued to wear black ribbons in the 1853 Frederick Piercy drawings that were engraved in England for his book.

A cloak (figure 3) could have a quilted lining if possible between light layers of silk or cotton. My heavy green and navy plaid wool has a touch of yellow. There is a self-fabric draw cord at the base of the face ruffle, gathering easily if the ruffle is cut on the bias and folded over, making a cozy, tighter-fitting, round-shaped hood.



Figure 3

Some hoods were even large enough that they rose up partially over bonnet crowns for warmth. Layers of petticoats brought more warmth from the waist down, as sometimes a shawl was thrown over the shoulders of any outer wear *for men or women*, in addition to a muffler, for miles of exposure to the bitter cold.

A baby boy's dress (figure 4) would be worn until five or six years old, when boys would begin to wear breeches and shirts or smocks, called "breeching" a boy. The calico dress shown in the exhibit was made by Lynde Mott to enable her to paint baby Joseph III. It is typical in its wide-open neckline and inset band at the waist. An authentic pre-1850 fine white muslin cap covered babies' ears, preferably at all times, as infections were believed to be caused by "catching cold."



Figure 4

Boys' trousers were the same as men's (figure 5), and through the 1830s, men still wore tight-fitting "short clothes," not always trousers, especially the British who came across the Atlantic. The exhibit had a pair of a boy's broadfall trousers in blue and white, small, striped soft denim, cut like the Khaki green wide-wale corduroy trousers, which were a



Figure 5

favorite fabric because of their tough durability. There is no such thing as a center front placket for men until some dandies in the 1850s began such in Britain and, of course, no belt loops at all for another forty years. The trousers contract tighter by a little belt and buckle in the back, whereas the boy's center back waistline has just a little fabric cord to tie in a poor man's knot. No buttons rise vertically on the sides of the fall, obstructing the reach into the pockets (as seen in some incorrect popular paintings and in the Palmyra Temple "First Vision" window). A front broadfall is buttoned up horizontally across the waistline, on the bottom edge of a natural waist band, with fabric rising high in the back over the kidneys, and suspender buttons attach the long, *separate* 1 1/4" cotton belting for suspenders strips that were tipped with button holes in bits of leather attached. Suspenders could be made of strong fabrics sewn together or with all custom-sewn leather. There was no 2 1/2" belting with a hunk of leather in the middle back sewn on—this was "cowboy," reconstructed gleefully in the 1940s and 50s.

A little boy's short smock for a three-to-five-year-old is made of a thick, cotton mottled fabric (could be linen) with cream smocking

Boys' trousers were the same as men's (figure 5), and through the 1830s, men still wore tight-fitting "short clothes," not always trousers, especially the British who came across the Atlantic. The exhibit had a pair of a boy's broadfall trousers in blue and white, small, striped soft denim, cut like the Khaki green wide-wale corduroy trousers, which were a favorite fabric because of their tough durability. There is no such thing as a center front placket for men until some dandies in the 1850s began such in Britain and, of course, no belt loops at all for another forty years. The trousers contract tighter by a little belt and buckle in the back, whereas the boy's center back waistline has just a little fabric cord to tie in a poor man's knot. No buttons rise vertically on the sides of the fall, obstructing the reach into the pockets (as seen in some incorrect popular paintings and in the Palmyra Temple "First Vision" window). A front broadfall is buttoned up horizontally across the waistline, on the bottom edge of a natural waist band, with fabric rising

stitches in a square across the chest and a two-button opening. There are small wooden buttons also on narrow cuff bands with pleats in sleeves that are smocked in at the drop-shoulder, with another inch of smocking across the back of the neck where the body gathers directly into the collar. A blousey, plaid Tam O'Shanter cap has no brim but has a wooly pompom on top. Tams were often worn by Irish, Scottish, and other men and boys for warmth and identity, sometimes even by little girls.



Figure 6a

the bottom. Jet beads make fringe and clustered tassels all over the front side (made by the author), and the cream, plush, rounded shape matches an ivory-handled rain umbrella (this is not a shorter-handled, tiny parasol to ward off sun rays from the complexion). Fans were a constant



Figure 6b

need for cooling in the sultry summers and also were needful to communicate an intimate language by the ways a woman manipulated her fan in any season. This is a painted paper and singed bamboo fan, imported.

Various headgear (figures 6a and 6b) show how a poor boy might have just a greyish felt with a peaked, unfinished shape, its wool barely felted together. A fuzzy finish remains on the beige wool, but the riverboatman's hat has the steamed shaping of crown distinguished from the 3 1/2" brim. A navy-colored wool "pilot cap" with silky

The exhibit also contained some accessories (not shown). Women's and girls' accessories were black and brown leather gloves, with smooth inside seams for looking natty, and miniature Irish crocheted, white fingerless gloves, or black for winters indoors. Also included were two little plush bags that had silk draw cords with tassels at

need for cooling in the sultry summers and also were needful to communicate an intimate language by the ways a woman manipulated her fan in any season. This is a painted paper and singed bamboo fan, imported.

lining has a correct, horizontal brim, complete headband, and blousey crown.⁸ A tall, horizontally knitted cap could be rolled up tight for a farmhand or boatman or pulled down over the ears for warmth, often flopping over on the point. The big black Amish hat with 7" wide brim was protective in all kinds of weather and was loved by every farmer, including Joseph Smith. The straw is a good 5" broad brim but never a tall crown. Planters in the South wore this kind with a turned-up edge on the brim.

Joseph Smith's black 1830 suit was fine broadcloth (figure 7) paid for by Martin Harris, at a special tailor shop, where Martin also (probably) outfitted



Figure 7

Joseph with a black satin vest with fine, small metal buttons so that Joseph would *look* like a minister. This suit has the high padded collar of the 1830s, broad lapels, full upper sleeves, and narrow cuffs. Men's leg-o'-mutton sleeves followed the time of women's huge full sleeves of the 1830s. Its buttons are 3/4" disks that are hand covered in heavy silk, of popular use on coats. The trousers match the coat because it is a "uniform" for a minister. Most ministers in the country were poor enough that they could not afford special black clothes or "complete suits." Lay men lived in light-colored wool, linen, Nankin cotton trousers, with colored coats that never matched trousers, whether frock coats or tails. The skirt sewn on at the waistline of Joseph's black suit is very flared for the 1830s, much more than later 1840s frock coats. The topper Joseph is wearing was made in London, and his large, unknotted cravat is white silk, an indication of formality, not used every day. A white tie was worn only at important gatherings and for preaching (or with a new suit for socializing in the 1840s life of Nauvoo, with dinner parties and balls).⁹

A Welsh convert arrives in Nauvoo at the end of summer (figure 8), wearing his white novelty cotton vest and silk paisley print tie. Though his top hat is pale grey with a wide black band to please him, it actually

was made in Scotland where they also have good wool felt. He wears his heavy blue cotton stockings instead of his winter pale-grey woolens, with flat slip-on black shoes—square vamp and narrow squared toes. Salt-‘n’-pepper tweedy breeches close at the knees with four black buttons. They are broadfall breeches whose horizontal buttons across the front should be covered from view by the vest, nothing like the previous 1700s where the broadfall opened lower down and buttons could often be seen. With a squared cutaway opening up the skirt of his wool coat, he has access to his side pockets in these pantaloons, or short clothes. His cuffs and pocket flaps on his coat are bound with black wool.

There is still plenty of room at the top of the sleeves but slimming downward in the late 1830s—“Its been a good dark grey coat and good for another four years,” if he’s lucky. His linen standing collar is not very high but is acceptable for ordinary day wear.¹⁰

Stockings of all sorts were in different fibers—heavy or fine cotton—in subtle colors of greys, taupe, browns, and blacks for men or blacks for women in mourning. Otherwise, women seldom ever wore black, unless as a remnant of a folk costume. White or cream was always best, showing off ankle ribbons that held dainty slippers of colored silk or kidskin, to stay on the foot. Stockings could be opaque silk that breathed well in hot weather or fine wool very often for daily wear except in the hottest summer. Even flax fibers were spun to a fine yarn and hand or machine knitted, as the commercial “stocking frame” had been supplying knits for some time. When the small linen yarn is knitted by hand, the fingers become very sore from the strength of the fibers. They are naturally beige but whiten as they are washed and exposed to sun. They take longer to make but last very long. Every stocking, except for little children, was knee high with some to spare because they were held up by tapes tied

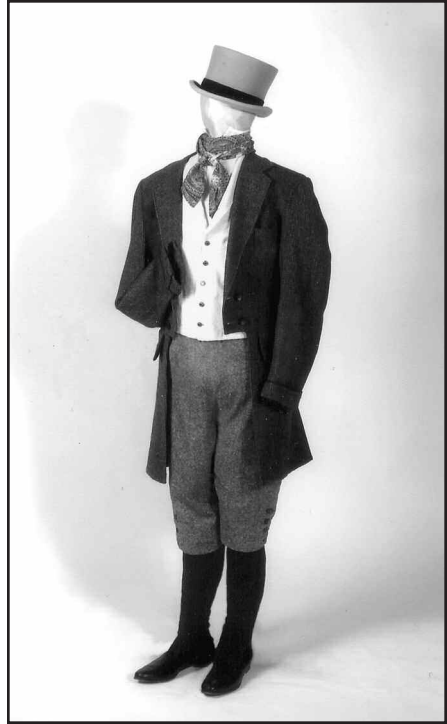


Figure 8

around and under the knee where, on a lady, they could never be seen. After 1830, India rubber was being imported for bouncy balls, and elastic could be made for garters and puffed sleeves, if the wearer could afford such fripperies. Also, embroideries were sometimes added up the front of the ankle, or fancy stitches were knitted to make a design from outside ankle bone, or both sides, to mid calf, on both men's and women's stockings—worn from the 1500s on through the 1800s—called “clocking.”

Men's ties are long silk pieces in pinkish lavender stripes, which was a favorite color among well-dressed men in the 1830s and 40s, and navy blue with tiny white polka dots. One of the surprises of my research has been to find out how much polka dots were enjoyed in the 1830s and 40s by both men and women, as I perused fabric production books in New England libraries. Others were stock ties, a term that usually means an easy button-on-tie. I made the three ties that were in the exhibit for

Ralph Woodward Sr. for a mission in Nauvoo. One is royal blue and a black printed design over the silk and tied in a square knot with pointed ends. One is putty-colored, silky jacquard with dull satin ground, with a large, soft hanging bow. The black business tie is a 3” wide drape with a very short, flat bow.¹¹



Figure 9

Also shown is a white, early 1840s daycap (figure 9) with a looped lace on edge of ruffle and different insertion lace sewn in between the long face band, a straight head section shirred, and a shirred pouf on top, to accommodate a large bob for long hair, which most women had. Cotton batiste, with all edges sewn smoothly and covered, and inserted lace has see-through patterns. The face band is double thickness, hiding all seams. This style would begin to lose all the gathering across the top of the head as the 1840s moved on, until both the hanging sides and top ruffle were eliminated, and shirring of smaller, tight ruching ruffles were concentrated on each cheek only.

A 130” long red paisley shawl from Scotland is not pictured here.



Figure 10

The red, white, and black shawl (also figure 9) is a moderate-sized square of goat hair yarn and may have come from Scandinavia with a Mormon convert young girl. It was much-worn and sold in a Salt Lake City antique store thirty years ago. Scandinavians and British and Americans all liked goat hair for outer wraps because when fine rain touches the fibers, they swell and fuse together to make a raincoat shelter for the person, until the goat hair is dry again. Joseph Smith's cloak, recently displayed in the LDS Museum of Church History and Art in Salt Lake City, was made out of goat hair on the outside to shed rain. The fabric

may have been brought from England to Nauvoo. The fabric in the shawl is not particularly scratchy but is very springy in wrapping it around a person, not cuddly like soft India cashmere wool. Scandinavians wore many, many imports from Paisley, Scotland, and India and Chinese brocades in their folk costumes, especially among the Danes and Norwegians, who traded widely. They also liked plaids—which are woven in every culture of the world, even in Thailand. Britain and Ireland had no corner on plaid designs.

From Britain we saw a coat smock (figure 10) in dark grey linen, with wooden toggles to close the front bound edges. This could have been a gardener's smock or for a worker at a manor house in Staffordshire. Wide 3 1/2" bands of varied smocking stitches stretch across the front twice, with the pleated fabric in plain bands between them, and gathered into the small scoop front neckline. A band of smocking also attaches the back fabric to the top of shoulder gussets. Collar, cuffs, and a second reinforcing layer of linen, called the "box" on each side of front and back, where the sleeves insert, were all embroidered with yellow cotton floss, in authentic stitching patterns, in scrolls and flower designs.¹² All interior seams are French seamed or encased in double layers, with hemline

and all details sewn by hand. Smocks such as this lasted often two generations, and they flood many museums of England and Wales, especially. Probably a hundred, with only the neckline opened “round smocks”—reversible for wear—were made for each “coat smock” produced.

An English “bed gown” (figure 11, back view) is a common farm woman’s work outfit, a collarless jacket of a large white and beige authentic diaper weave, with $3/4$ ” diamond shapes called “goose eyes” fabric (not tiny “bird’s eyes,” better known to us) and was made almost long enough to cover the thighs, with a pleat in center back. However, “shortgowns” for slaves or



Figure 11

British and Germanic farm women in America were also a simple, unbuttoned jacket worn over the chemise underdress of every girl and woman but were seldom longer than the upper hip area. They required layers of skirt and petticoats. Common in rural areas of the English countryside, bed gowns were seen when farm women brought produce or milk to markets. In America, they were made of any plain or patterned cotton and minichecked heavy linens, and we find them in museums both lined and unlined. Usually, they had dolman sleeves cut all-of-a-piece for a front and a back, with added extension fabric, on grain of fabric, to make sleeves come just past the elbows, as seen here, with cotton lining. Frequently, small gussets were set in under the arms for easy movement of the sleeves when they were cut in downward slant. In cooler weather, a long-sleeved chemise would be worn, sleeves rolled up for washing or cooking and the front held together by the tied-on apron, gold denim here, with grey fabric added to the ties. We can also see in the photo white tapes that have tied on a large cotton patched pocket, as a bag with



Figure 12

a vertical slit for access, underneath the apron for safety, to hold necessities like money, toys, letters, smelling salts, and handkerchiefs. The “pocket” is blue and white patchwork with red bindings and white tape strings, a gift from Tami Crandall. Notice the red antique cotton check handkerchief hanging out of both the pocket *and* the bound slit in the encompassing apron for work.

A life-sized mannequin (figure 12), which I had formerly dressed for the

Vermont birthplace of the Prophet Joseph, was given to me when Church exhibits removed it after a decade in the 1990s so the visitors’ center could be remodeled. It was available for the 2005 exhibit. This is a scene with Joseph seated in his study in Nauvoo, wearing the first depiction of all-linen clothing ever to be done in the Church. Joseph lived in four miserably humid states—New York, Ohio, Missouri, and Illinois—and wore linen most of the time at least three months of each year, a fact little realized by western America residents who do not know humid climes. In the 1840s, the price of cotton was going down because America had a growing cotton spinning and weaving industry, but the only cotton used for cooler work trousers was striped drill, used usually for straw mattress covers, or for best, imported, yellowish “Nankin” cotton from NanJing, China, and imported corduroys. Here Joseph is seen in beige and leaf green, tough, striped linen/cotton trousers that are strapped under the foot to make them appear smooth, not baggy. He wears square-toed brown boot-shoes, a dull pumpkin-colored linen frock coat, whose skirt has two large bone buttons in the center back of the rear pleats. The edges of the pleats, the waistline cuffs of pockets, the cuffs of straight sleeves, and the whole front edge of the lapels to the hemline are edged with added white cording, hand stitched on. This frock coat is a copy of an authentic white linen coat I bought years ago

on the East Coast, with cording and bone buttons and an 1840s straighter skirt with more slender arms. No padding existed in any men's shoulders in 1840s coats. There is a grey/cream linen, shawl collared (round collared) vest, and a very fine white linen standup collar, pleated set-in bosom, and curved cuffs of this pullover shirt. Both the collar and dressy curved turn down cuffs of this expensive linen shirt are hand edge stitched in about 12 stitches per inch, exactly 1/16" in from the edge. Securing the very edge of clothing was a common practice, and when potato starch was squeezed into the collar and cuffs, the three-layer collar could be stiff and would iron smoothly.

Jane Manning (James) stands as an unmarried woman leader of her group of family and friends and speaks with the Prophet (figure 13) after struggling to walk eight hundred miles to be with the Mormons in the West—in Nauvoo. Jane had never been a slave, but some in her group had lived under that practice and so appreciated the Prophet's antagonism to slavery. Her dress is (modern) India, cheap gingham import cotton, bought in Utah twenty years ago for \$1 per yard, just as it would have been in the mid-nineteenth century from India at a very inexpensive price for the times. It is the size and construction copy of an original dress with a clever, deep, narrow pocket on the left side of the bodice, which safely holds little wire glasses. Note the common use of bias cut for comfortable sleeves and the front bodice that tries to match the lines of cloth on the straight grain, a matter of design, as most bodice fronts were also bias cut. Her apron is a fabric of no status, randomly striped beige thick cotton. For the exhibit, I had her hand on the hem, showing that the striped drill cotton petticoat had a band of red cloth quilted at the



Figure 13

hem to try to give it some stiffness for holding out the skirt with a degree of fashion sense.¹³ Jane's hat is made of a tropical fiber. Many such stem fibers and Cuban palm leaves for making hats were imported up the Mississippi River from the West Indies warm coastal islands. Her head scarf is soft cotton the size of a neck shawl to keep shoulders warm in colder seasons of unheated houses with only one cooking hearth.

The dress worn by Emma Hale Smith (figure 14) was the capstone of the Joseph Smith exhibit—a fashionable day dress for visiting or walking to the grove for Church preaching meetings or a friendly little lunch party with friends. This was “good calico,” closer woven fabric in dark lavender dye, evenly colored with darker purple small line designs neatly printed over the base color. Emma could have worn at the grove a big black silk bonnet without the veil from her Nauvoo Legion riding dress. Or with purple, a wide straw hat with tiny white flowers of handmade silk “artificials.” The extra-pretty, white-on-white embroidered, double-ruffled dressy day cap was not a cap with a back covering just showing off the braids and scrolls of Emma's long dark hair in a high bob with the bob completely exposed. The two full ruffles with edging lean backward, with white ribbons in flat loops for decoration down each side of the temples. Long, embroidered hanging pieces are “lappets” hanging to the shoulders, to show off white embroidery, as seen on the collar and attachable sleeves, “engageantes” which properly cover her forearms. White fingerless gloves are appropriate for entertaining in her



Figure 14

ing or walking to the grove for Church preaching meetings or a friendly little lunch party with friends. This was “good calico,” closer woven fabric in dark lavender dye, evenly colored with darker purple small line designs neatly printed over the base color. Emma could have worn at the grove a big black silk bonnet without the veil from her Nauvoo Legion riding dress. Or with purple, a wide straw hat with tiny white flowers of handmade silk “artificials.” The extra-pretty, white-on-white embroidered, double-ruffled dressy day cap was not a cap with a back covering just showing off the braids and scrolls of Emma's long dark hair in a high bob with the bob completely exposed. The two full ruffles with edging lean backward, with white ribbons in flat loops for decoration down each side of the temples. Long, embroidered hanging pieces are “lappets” hanging to the shoulders, to show off white embroidery, as seen on the collar and attachable sleeves, “engageantes” which properly cover her forearms. White fingerless gloves are appropriate for entertaining in her

home. Betty Robinson made this with elegant fine pleating on shoulder flanges and bell-shaped sleeves, as well as a wide band of pleats on the ample hemline, which took a national prize. It was professionally photographed on a young bride, Molly Hansen Lysenko, who looked much like Emma in her black mourning dress portrait.

Notes

1. I acknowledge the generosity and efforts of Betty Robinson of Eureka, Utah, without whom there would have been no exhibit at all. She gave ready access to the heights and sizes of manikins that I needed. I give further acknowledgment to loving family and ward members who went to great efforts to move manikins in and out and to their final destinations and help with preparation of the exhibit. Geneva Pelfry was a tremendous help in arranging campus resources and producing final forms of all the quality signage for the exhibit. Professor Matthew O. Richardson, assistant dean of Religious Education, along with all others in leadership, could not have been more supportive.

2. Exhibit developer at MCHA, Kirk Henriksen's personal research is recognized as a wood frame home, *not a log cabin*.

3. The Spencer jacket was made by Lynde Madsen Mott. I put on velvet cuffs and military buttoning bands. The yellow silky dress was made by me with straight sleeves with just tiny ruffles above the elbow. The bonnet with black ribbon was made over bonnet pasteboard, very densely milled, padded and covered inside and out with the same fabric. Jeannette Woolf skillfully finished hand stitching the brim and crown covering.

4. Pantalettes covered the stockings to the lower leg and were slim, with inserted lace or *broiderie anglaise*, (*Ayrshire* the same) not so ruffled as in the 1830s and 40s.

5. Amy Robertson put on the muslin pattern for the bodice of the coat, with her father and me standing behind her in my living room. The two of us pulled and poked and pinned, solving the pattern puzzle to fit properly into the flat X-shaped bodice, right on Amy herself. Sleeves like this, common in the teen years of the 1800s in dresses and coats, had a good deal of fulness that gave latitude and reaching room to the long, close forearms. It was an engaging back interest and took the "Make It With Wool" state prize.

6. This collar came from the Costume Institute of Utah Collection donated to the BYU Fine Arts Historic Clothing Collection by Carma de Jong Anderson, and it is in their care. The dress, daycap, and bonnet were made in Provo on Shirley Teague Evensen in the photograph, a real lookalike for Lucy's stature and naturally cheerful face. Jeannette Woolf hand sewed most of the dress to completion.

7. The entire silky shirred bonnet was sewn by hand by the author when she played the part of Lucy Mack Smith mourning her sons in the Provo Sharon East Stake presentation of "Because of Elizabeth," written for the dedication of the Relief Society "Monument to Women" in Nauvoo.

8. The pilot cap was made by Jeannette Woolf. The huge, stiff black felt hat has a rounded crown a little more than 4 1/2" high—an old Amish hat style, which most people in pre-1850 America had in their wardrobe if they worked the land. Also Amish, in a low, square-crowned shape, is a straw hat like this or one made of certain grass fibers had a leather sweat band inside, fitting all around the head.

9. This \$1,100 suit was created for me and artist Glen Hopkinson. Hopkinson paid for the tailoring, and I covered the cost of the fabrics used. Linda Barclay patterned my drawings and made the vest and coat, and Diane Taylor made the broadfall trousers. It

was seen on Nathan Mitchell, the actor who portrayed Joseph Smith in the 2005 LDS film, *Joseph Smith: Prophet of the Restoration*. Mitchell wore it in the scene depicting the 6 April 1830 organizational meeting. Filming was finished in July 2005, and the suit went on display in the exhibit at BYU in August. Before the filming, Hopkinson had used it in producing his book, *A Faithful Life*, published by Deseret Book in August 2005.

10. I made the coat, breeches, shirt, and tie. The vest and hat are originals of the time and were acquired for the Costume Institute of Utah many years ago in a vintage clothing fair in Auburn, Massachusetts. The re-enactor's stockings were purchased from James Townsend & Co. Pantaloon until the 1840s were usually short, tighter pants buttoning on upper calf. In Noah Webster's 1828 dictionary, they are called "a male garment." Women adopted the term for their underwear at the turn of the twentieth century.

11. Men's ties were long because of multiple wrappings before tying in front, or sometimes consisted of a silk neckerchief folded over as seen in Sutcliff Maudsley's painted work of Joseph Smith and depicted on the 1830 Joseph Smith mannequin of the exhibit, which gave a nice foil for a Masonic pin in the center or other men's jewelry. Button-in-the-back stock ties consisted of fabric draped and tacked to a soft-canvas curved piece that was 2 to 3" deep in front and narrows toward the back to 1 1/2" where two buttons close with embroidered loops, overlapping the ends of the shape.

12. See the grey smock with a colored neckerchief modeled as an English gardener's protective clothing for work in Ronald W. Walker and Doris R. Dant, eds., *Nearly Everything Imaginable: The Everyday Life of Utah's Pioneers* (Provo, Utah: Brigham Young University Press, 1999). This item was cut and embroidered by me, smocked by Karen Johnson, and sewed together by both Nancy Browning Egbert and me for Utah's centennial fashion show, 22 July 1997, at the Utah State Historical Society in Salt Lake City, honoring the founding of the Utah State Historical collection of artifacts, etc.

13. This dress, with many ragged edges and mendings, made by me and used by many artists, was worn by Fiona Smith of London (and BYU), who acted the coveted role of Jane Manning James in the 2005 LDS-produced film, *Joseph Smith: Prophet of the Restoration*. Jane Manning James worked in the Mansion House as a member of the family of Joseph and Emma Smith until she married.

Photography on figures 1–3, 6–9, 11–14 by Joseph R. Putnam, Spanish Fork.
Photography on figures 4, 5, 10 by Carma de Jong Anderson.