



Rose Petals



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Talisi Cotton Belles, OCR Chapter 020

Edition 2

How to Dress 1860s

The first Victorian fashion garment put on by the lady of the 1860s is the chemise, an unshaped undergarment which reaches just below the knees and has a draw-string neckline. Beneath the chemise are drawers with a back button closure and open legged for convenience. The drawers are calf length with scalloped, embroidered hems.

The next item worn under the Victorian dress is the corset which, with its back lacing, has a front busk closure. This style of Victorian corsets were first introduced in the late 1840s. Knowing how to lace a corset was necessary to achieve the correct look in Victorian fashion.

Over the Corset and Corset cover is the Under Petticoat, usually quite plain and worn as many as six at a time, depending on the season. Often a petticoat of this stiffened fabric was worn with up to six starched petticoats in an attempt to achieve the big skirt effect; these tangling petticoats were heavy, bulky and generally uncomfortable.

Next is the hoop skirt or crinoline, hailed as a liberator from the need for the excessive layers of under petticoats. Only a single under-petticoat was required with the hoop. The Victorian crinoline developed various appearances over its Victorian fashion lifetime as a result of new

designs and methods of manufacture and made it much easier to learn how to dress Victorian as the decade progressed.

The final undergarments in how to dress Victorian is the Over Petticoat, often, with an elaborately embroidered hem. It is worn over the layered under petticoats or, in the early 1860s, the hoop petticoat.

Finally, the lady dons her Victorian dress, pictured here in with a "fan front" bodice with capped close-fitting long sleeves and a cartridge pleated, three flounced skirt. The properly attired Victorian lady is never seen in public without bonnet and gloves.

By: Holly Hess

<http://www.victoriana.com/Fashion/victorianclothing/how-to-dress-1860s.html>

The 1860s Women's Fashion Issue

We all have questions on what to wear for our dress events. I myself had no idea what to wear or where to find the right clothing to fit the 1860s era theme for reenactments and any other event that requires us to dress the part.

After searching the internet, etsy, Instagram, Amazon, ebay, and any other site I could find for information on 1860s women's clothing, I thought I had a good un-

derstanding of how to dress. Then Nan found a website called Bellatory and a very detailed article written by Dolores Monet*. You will find this article on the following pages. There are more pictures and a link to reach the author here, <https://bellatory.com/fashion-industry/WomensClothingoftheSouthintheAmericanCivilWar>.

Wendy Osborne



Source: <https://www.pinterest.com/pin/385972630536416432/>

Inside this issue:

Women's Clothing of the South.....	2
Before the War - Fashion in the.....	2
Fabrics for Southern Well-to-Do	3
Hair and Accessories	3
Underwear of the Civil War South	4
Clothing for Lower Class Women.....	5
Women's Hats of the Civil War Era	5
Tips on Making a Civil War	5
Schedule of Events	6
Fight over Confederate Statues...	6

Special points of interest:

- ◆ Getting dressed for the 1860s inside out.
- ◆ Different types of fashion per class of ladies.
- ◆ Accessories and when to wear them.
- ◆ Civil War era sewing tips and patterns.

Women's Clothing of the South in the American Civil War

The clothing worn during the American Civil War (1861 - 1865) is a popular costume for Halloween and for Civil War reenactors. In general, the fashions worn before and during the Civil War are Victorian styles, but the clothing worn by women in the Confederate States take on a slightly different consideration.



*Belle Boyd - Confederate Spy
Source: USGov archival photo*

Cotton was produced in the American South, but the textile

mills that manufactured fabric were located in the northern states. The blockade of southern ports by northern forces prevented the importation of European as well as American fabrics. Though blockade runners managed to move some goods through, those imports were few and far between. Black market goods were very expensive, so the South had to make do without new fabric for the duration of the war.

What little fabric was available was needed for uniforms for the military. Even then, southern uniforms were not uniform and many versions existed, including light gray, dark gray, light blue, and butternut brown.

Southern women learned to make do with less and the famous scene in *Gone With the Wind*, when Scarlett uses drapes to make a dress had some basis in fact. Clothing was mended or remade. Home-spun became a popular, even patriotic substitute for manufactured fabric during the war.

Before the War - Fashion in The Antebellum South

We like to visualize women of the Antebellum south in traditional Victorian hoop skirts, grandly embellished with ribbons and bows. Of course, like all fashion periods, the grand, elegant styles of the period were limited to the wealthier classes.

The elite women of the Antebellum South enjoyed French and English fashions. They visited Europe and brought home new styles, fabrics, and designs from Paris and London to be created for them by seamstresses.

☒ **Evening attire** featured drop shoulder sleeves, low necklines, and voluminous skirts, held out by layers of petticoats, crinolines, or hoops. Hoops, horizontal circles of thin steel, were held in place by vertical strips of fabric. Short capped sleeves exposed women's arms during warmer months and for evening wear.

☒ **Bodices** were somewhat lower than the actual waistline, but rose after the war. Bodices were lined for support and closed in front with buttons or hooks and eyes. Bodice and skirt fabrics usually matched.

☒ **Day-wear dresses** were high necked. It was unseemly for a woman to show skin before late afternoon. As pale skin was the style, necks and shoulders had to be covered to avoid the sun. Outdoors, during the day, women carried parasols to avoid sunlight.

☒ **Sleeves** were full, widest at the elbow, erupting from a gathered shoulder seam. The Bishop sleeve featured the gathered shoulder, wide elbow, and narrowed at the wrist.

☒ **Layered sleeves** with the under-sleeve showing was popular for a time. Sleeves were often trimmed with ribbon or braid. One type sleeve called a

negative sleeve showed the lining when the long sleeve was caught up on the outer side, leaving the portion of the sleeve at the back of the arm hanging.

One interesting aspect of women's skirts was the hem. Today, a hem is turned under and stitched. During Victorian times, and in the American Civil War era, hems were bound by a strip of fabric. This fabric could be removed and replaced if the hem showed wear.



*Hoop Skirts
Source: wikimedia commons*

Fabrics for Southern Well-to-Do

The elite women of the south wore fabrics in silk, velvet for colder weather, fine lawn, and muslin.

White was a popular color in warm weather for women with status. Black, worn for mourning, was often worn due to the high death

rate, and during the war as women lost loved ones who perished in battle.

Large prints were difficult to match and restricted to the wealthy as the voluminous skirts were made of up to 5 yards of fabric, and using a print, stripe or plaid increased the need for even more material



Civil War era woman wearing lace cuffs and collar with center parted hair looped at the side.

Source: US Gov. archival photo

Hair and Accessories

☒ Hair

The ideal women of the pre-Civil War South had pale skin and a rounded face. Hair parted down the center and drawn back, with soft loops on each side of the face accentuated a round face. These loops could be puffed out with a 'rat,' a small net stuffed with hair gathered during brushings.

For dress, the side hair hung in loose ringlets from a central part.

☒ Jewelry

Jewelry was small sized and a rosy gold was the preference in delicate, dangle earrings and oval horizontal or vertical brooches. A brooch was worn at the neckline, at the top of the collar during the day.

Matching chunky bracelets were worn on each wrist.

☒ Fans

Fans were a popular accessory of the American South, a region of hot, humid summers. Simple paddle fans made of palmetto leaves were round and small sized. Six to ten inch folding fans could be painted with pretty designs.

☒ A nosegay

A nosegay, or small bunch of aromatic flowers and herbs was a popular accessory in an era without deodorant.

☒ Small purses

Small purses or drawstring bags held a lady's necessities.

☒ Aprons

Aprons, often worn for cooking or doing chores protected dresses.

☒ Lace

Lace was not widely used, except for collars and cuffs

☒ Collar and cuffs

Collar and cuffs were removable for laundering or a stylish change. These removable collars and cuffs were usually white.

☒ Parasol

Parasol – a fabric umbrella carried on a sunny day to protect a woman's complexion from the sun, and offered a kind of portable shade

To know how to dress Victorian you must first learn what is worn under the Victorian dress.

Holly Hess

Underwear of the Civil War South

Victorian women of the Civil War period wore many layers of undergarments. While layered undergarments were necessary in many areas for warmth, the custom also followed rules of etiquette and propriety.

The first layer was a soft cotton or linen chemise worn with

drawstring drawers trimmed in lace or ribbon, ending just below the knee.

Whalebone corsets laced at the back to accentuate a small waist. The modern concept that women of the day were obsessed with crushing themselves into the tiniest waist possible is not true -

that behavior was limited to a small subset.

During the mid 1800s, many petticoats, a crinoline, or crinoline cage hoop skirt created the huge, bell shaped skirt that typified the era. The hoop skirt was impractical, generally worn for dressy occasion.

Clothing of Lower Class Women in the Civil War South

Lower class women did not wear hoop skirts, though less expensive crinoline cages (with fewer hoops) were available for those who could afford the style.

The lower classes wore coarser fabrics including:

- ☒ **osnaburg** - a coarse, inexpensive linen
- ☒ **fustian** - a cotton and linen blend
- ☒ **linsey-woolsey** - a coarse cotton, linen, and wool blend
- ☒ **calico** - a cheap cotton fabric

printed with a design featuring tiny flowers

Most women of the day wore solid fabrics. Stripes and plaids were limited to the wealthy as matching pieces of fabric use more material. Small prints, like calico, were easier to match and mend. Black was a common color for all classes and worn for mourning dress. Many photographs of the time depict women dressed in black, as many suffered the loss of loved ones, so dressed in mourning attire.

Homespun fabric was not frequently used before the Civil War, but became somewhat popular during the war due to fabric short-

ages. Contrary to popular conceptions, slaves did not wear homespun as the work involved in the creation of that fabric was labor intensive and not seen as an economical use of a slave's time. Slaves usually wore inexpensive manufactured fabrics.

A wrapper was a loose, one piece dress that was gathered and pleated from neck to hem and belted for shape often with an apron. Low, wide shoulders with wide sleeves gathered at the wrist. Wrappers were worn by working women, lower class women, rural women, and for household chores. A women of moderate substance wore a wrapper made of a better fabric.

Women's Hats of the Civil War Era

Hats were commonly worn during Victorian times and were a necessity for women of the south. Wide brimmed hats protected the face, neck, and eyes from the sun. Wearing a hat was seen as a respectable practice and worn for propriety as well as for looks and style.

Wide brimmed garden hats were popular in warmer months. Often made of straw, garden hats were tied under the chin and often featured some decoration at the base of the crown.

Bonnets were worn in winter and made of heavier materials than summer bonnets. Sun bonnets often featured a ruffle or small curtain of fabric at the back to protect the neck from the sun.

The fabric of bonnets was stiffened into a wide front brim and tied under the chin with wide ribbons of fabric. Decoration could be changed to refresh the look of a bonnet. Faux flowers were a popular bonnet decoration. Feathers did not become popular until much later.

Spoon bonnets featured a tall, uplifted front brim. Decorative elements like silk flowers, or ruffles were worn inside the hat, under the brim.

Small caps were often worn indoors, especially by older women. These caps worn at the back of the head could be decorated with ruffled edges, braid, or ribbon.

Poor women and slaves wore a kerchief tied behind the head. Some slave women wore turbans.

Tips on Making a Civil War or Antebellum Costume

If you want to create a costume for a woman of the Confederacy during the Civil War, remember that many women wore mended clothing. Faded or muted colors work well as new materials were not available during the war. Many fabrics can be artificially aged by soaking in black tea.

Remember that sewing machines were not widely available. Wealthier women could, however afford the services of a seamstress, who might use a sewing machine.

Many items of clothing were hand sewn before, during, and after the war. For a truly authentic look, hand sew all visible seams.



Source:
wikimedia
commons

Schedule of Events

- ☒ *August work day - TBA*
- ☒ *August 19 - Raise Your Battle Flag Heritage Festival and Ball*
- ☒ *August 24 - Our Next Meeting*
- ☒ *August 28 - Next SCV Meeting*
- ☒ *September 9, 2017 UDC Convention in Montgomery*
- ☒ *October 6 & 7, 2017 CDC BBQ Benefiting SCV Camp 1921*
- ☒ *November 9-12, 2017 Battles for the Armory*

Fight Over Confederate Statues Personal for Daughter of CSA Soldier

As the debate rages throughout the country about how to honor Confederate soldiers, some see the statues of the old South not as symbols of hate, but symbols of their family. For 94-year old Iris Gay Jordan of Florida, the debate hits close to home. She still becomes emotional when she talks about her father, Lewis Gay, a soldier who fought for the Confederacy during the Civil War and survived three battles. Asked about whether the statues should stand today, she said "Yes. they stand for a part of history."

"My family died for it and that should stand for something," said Jordan.

The history of the Civil War still divides some in the South, where some still call it "The War of Northern Aggression." Jordan says her family never owned slaves, and lived in a farming community outside of Lake Butler, Florida, where neighbors of all colors depended on each other for their livelihoods. "If they wanted to borrow equipment they would come over and get it," said Jordan. "And if we needed to borrow equipment we would go over and get it."

Decisions in some parts of the South to take down statues of figures of the Confederacy have been met by protesters — both for and against the removals. New Orleans removed four monuments earlier this year. In Charlottesville, Virginia, on Saturday, members of the Ku Klux Klan demonstrated against a city order to take down a statue of Confederate General Robert. E. Lee. The Southern Poverty Law Center estimated in 2016 that more than 1,500 symbols of the Confederacy remained in public spaces, of which more than 700 are monuments and statues. Also included in the larger number are schools, counties or cities, holidays or military bases named for Confederates. The push to move flags or statues was renewed in some cases by the racially motivated murder of nine African-Americans at a South Carolina church in June of 2015. The gunman in that shooting had been photographed holding a Confederate flag, which at the time, still hung over the South Carolina statehouse. After much debate, the flag was taken down but it will be raised over the building again on Monday to mark the second anniversary of its removal.

When asked if her stance on remembering the Confederate South



Iris Gay Jordan, 94, is seen in her home in Ormond Beach, Florida on July 5, 2017. Kerry Sanders / NBC News

paints her as a throwback to the ugly days of American history, Jordan says simply look at her life's work and her family. Jordan traveled the world with her husband Jim, rescuing orphans from countries such as South Korea, Guatemala, and Ecuador, finding adoptive homes for them in the United States. And her great grandchildren, whom she sees several times a week, have roots in India. "I'm not a bigot," she said. Her father, who survived the battles of Chickamauga, Atlanta and Missionary Ridge, was a remarkable 82 years old when she was born. His tombstone is marked with C.S.A., which stand for the Confederate States of America. But Jordan worries that the sacrifices of her family will be written out of the history books. "In another 50 years they won't even know there ever was a civil war, probably," said Jordan.

A country fighting again, this time over how the Confederacy should be remembered.

<http://www.nbcnews.com/news/us-news/fight-over-confederate-statues-personal-daughter-csa-soldier-n781031>

Talisi Cotton Belles



Phone: 334-324-8655

E-mail: talisiocr@aol.com

President: Nan Todd



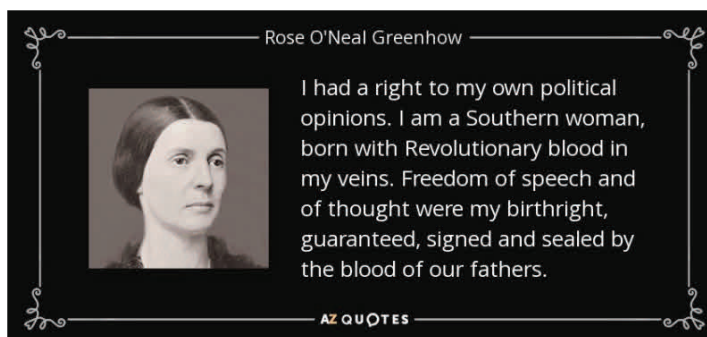
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**Order of the
Confederate Rose**

To be in the OCR you do not have to have lineage to a Confederate Soldier, only the desire to maintain Southern history and heritage. We have Women "Roses" and Children "Little Roses and Thorns" We study, do programs at schools, museums, and festivals. We honor those who served in the War with dedications, memorials, setting flags, and even gravestones. We have given financial support as available to many Southern causes. Several of our members are "Black Roses" the ladies in black, mourning the Confederate dead at memorial services. Some are reenactors, traveling to battlefields and spend time dressing as our ancestors, attending "Teas", living the personas of ladies from the past, and cheering on the boys in gray. The OCR is a family organization where husbands and children as well as ladies are among our ranks.

Where is Rose O'Neal Greenhaw? Do you know?



I had a right to my own political opinions. I am a Southern woman, born with Revolutionary blood in my veins. Freedom of speech and of thought were my birthright, guaranteed, signed and sealed by the blood of our fathers.

[Rose O'Neal Greenhaw](#)

Source: http://www.azquotes.com/author/42454-Rose_O_Neal_Greenhaw