AFRICAN AMERICAN WORKING CLASS CLOTHING AS PHOTOGRAPHED BY WILLIAM E. WILSON AND ROBERT E. WILLIAMS: 1872 TO 1898

by

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Under the direction of Patricia Hunt-Hurst

ABSTRACT

William E. Wilson and Robert E. Williams' photographs housed in the Hargrett Rare Book and Manuscript Library, at The University of Georgia, Athens, Georgia provide an excellent source of primary material regarding the dress of working class African Americans in Georgia during the late nineteenth century. Wilson worked in Savannah, Georgia from 1883 to 1893 and Williams worked in Augusta, Georgia from 1872 to 1898. The objectives of this thesis were to examine the photographs of Wilson and Williams, to identify the types of clothing worn by the African Americans photographed by Wilson and Williams, and to develop a checklist of working class dress from secondary sources. The persons photographed by Wilson and Williams tended to wear functional garments that were simplistic in cut and durable, but fashionable elements of dress were present in some of those photographed.

INDEX WORDS: African Americans, Late Nineteenth Century, Working Class Dress

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CHAPTER 1

INTRODUCTION

While many costume historians have studied the dress and adornment practices of the affluent, information concerning the dress of the African American working class in the late nineteenth century is limited. Problems with studying the dress of the working class includes lack of extant garments and lack of primary documentation in the form of diaries, photographs, and letters concerning what the working classes wore. Although recent publications have shed new light on the adornment of African Americans in the late nineteenth to early twentieth centuries (Foster, 1997; Hunt & Sibley, 1994; Hunt, 1994; Jones, 1985; Lohrenz & Stamper, 1989; Starke, 1993; Tandberg, 1980; Wares, 1981; White & White, 1998), more information needs to be compiled to further complete the existing body of knowledge. The photographs, by two late nineteenth century Georgians, William E. Wilson and Robert E. Williams, provide an excellent source of primary material regarding the dress of working class African Americans in Georgia during the late nineteenth century.

William Wilson (b. 1853 - d. 1905), a photographer who worked in Savannah, Georgia from 1883 to 1893, and Robert Williams (b. 1862- d. 1937), a photographer who worked in Augusta, Georgia from 1872 to 1898, photographed the working class people of Georgia, and unusual for photographers of their time, took as much interest in African Americans as others took in whites. They photographed the "plain" folks of Georgia, the

solid working class foundation upon which the burgeoning economic community of the south rested (Boney, 1989, 110). The photographs of Wilson and Williams housed in the Hargrett Rare Book and Manuscript Library at the University of Georgia date from 1883 to 1893 for Wilson and from 1872 to 1898 for Williams.

Since the photographs housed in the Hargrett Rare Book and Manuscript Library were set in non-photographic studio settings, a seemingly authentic picture of the day-to-day lives of African Americans living and working in Savannah and Augusta, Georgia emerges. While both Wilson and Williams were professional photographers, their most significant contribution to the twenty-first century researcher lies in their photographs of working class African Americans. The photographs of Wilson and Williams serve as cultural artifacts documenting the living, working and clothing practices of African Americans living in Georgia in the early1870s to the late 1890s.

While the identity of the photographers: William E. Wilson and Robert E. Williams, and the dates of the photographs: 1883 to 1893 and 1872 to 1898, housed in the Hargrett Rare Book and Manuscript Library are known, the identities of the people photographed and the circumstances surrounding the creation of the photographs remains unknown. The clothing of the individuals photographed provides a clue to the daily living conditions of African American, Georgians in the late nineteenth century, providing a richer meaning and context to the photographs. The history of African Americans is an integral and crucial aspect of the history of America, and the photographs by William E. Wilson and Robert E. Williams offers modern day researchers an important glimpse into the lives of some of the people who helped build our modern day nation.

Statement of the Problem

Through the analysis of the photographs of two Georgian photographers, William E. Wilson (b. 1853 - d. 1905), and Robert E. Williams (b. 1862 - d. 1937), this thesis provides new information concerning the dress and adornment practices of working class African Americans living in Georgia. The objective of this research was to document the types of clothing worn by African American, working class people as captured by the photographs of William Wilson and Robert Williams.

Objectives

1. To examine the photographs of African Americans created by William E. Wilson and Robert E. Williams located in the Hargrett Rare Book and Manuscript Library, The University of Georgia, Athens, Georgia.

2. To identify the types of clothing worn by African American, working class Georgians as captured in the photographs of Robert E. Williams and William E. Wilson through a checklist method.

3. To develop a datasheet (checklist) of working class dress from a review of literature of the period of Wilson and Williams' photographs (1872 – 1898). This datasheet (checklist) includes male and female dress elements, and were categorized by:

    a) Male Categories: trouser style, shirt style, vest style, suit style.
    b) Female Categories: blouse style, dress style, skirt style
    c) Both male and female accessories: hats, headdresses (head wraps) and aprons.
    d) Color and fabric patterns.

e) Children's Categories: dressed similar or dissimilar to adults of the period.

Limitations

1. The study was limited to the analysis of two photographers working in Georgia, William E. Wilson and Robert E. Williams.

2. The study was limited to photographs housed at the Hargrett Rare Book and Manuscript Library, The University of Georgia, Athens, Georgia.

3. The study analyzed the photographs of William E. Wilson's and Robert E. Williams that included at least one African American.

4. The study was limited to the time-period of the photographs of Wilson (1883 - 1893) and Williams (1872 - 1898).

Definition of Terms

African Americans - Americans of African descent. The least pejorative, as well as most acceptable term used by scholars at this time in history.

Late nineteenth century - for this research, the time-period extending from the 1870s to the 1890s.

Negative prints - photographic images in which the tonalities and colors are reversed due to the exposure of a plate to light while still in the camera (Rosenblum, 1989).

Positive prints - photographic images in which the tonalities and colors accord with those of the subject portrayed (Rosenblum, 1989).

Primary sources - evidence recorded contemporaneously with an event, person or artifact.

Secondary sources - interpretation based upon primary sources.

The south - the eleven states that comprised the Confederate States of America: Virginia, North Carolina, South Carolina, Georgia, Florida, Tennessee, Louisiana, Mississippi, Alabama, Arkansas, and Texas (Murphy, 1987).

Working class - the class of people who work for wages usually at manual labor (Merriam-Webster, 1991, p. 1359).

CHAPTER 2

REVIEW OF LITERATURE

This chapter includes a brief overview of the literature relating to a historical background of Georgia – post Civil War, including a history of Savannah and Augusta in the late nineteenth century, and an overview of the secondary and primary research regarding the lives of William E. Wilson and Robert E. Williams. A brief description of the photographic process used by William Wilson and Robert Williams in the late nineteenth century and photography as used by costume historians to study dress is also included in this chapter. Additionally, the Review of Literature includes an examination of both fashionable and working class dress, during the period 1870 to 1899, which coincides with the dates of the photographs taken in Georgia by William E. Wilson (1883 to 1893) and Robert E. Williams (1872 to 1898) housed in the Hargrett Rare Book and Manuscript Library, The University of Georgia, Athens, Georgia. American and European clothing practices of the late nineteenth century are analyzed to broaden the range of information. A literature review pertaining to the methodology used in this thesis is also included.

A Historical Background of Georgia

A history of Georgia in the late nineteenth century gives context to and a better understanding of the photographs taken by William E. Wilson and Robert E. Williams. The diverse land regions of Georgia include the Appalachian Mountains in the northern

section of the state, the Piedmont Region that connects the northern mountains with the Black Belt region, the Black Belt region that extends across the middle and southwestern section of the state, the wiregrass section of central and southeastern Georgia, and over one hundred miles of coastline (Adams, 1974; Dittmer, 1977).

The diverse land regions of Georgia largely determined the racial and economic characteristics of the state (Adams, 1977). The mountainous region, with rugged terrain was unsuitable to farming and heavy machinery, and contained few farmers or African Americans in the nineteenth century (Adams, 1974). The upper piedmont, only fifteen percent of the state's land mass, exceeded the per/capital wealth of all of the other regions during the nineteenth century, largely due to wealthy white landowners (Dittmer, 1977). The Black Belt, the agricultural center of the state, had a black majority during the late nineteenth and early twentieth centuries, coinciding with the antebellum cotton producing area (Adams, 1977; Dittmer, 1974). The wiregrass region covered with yellow pines and sandy soil maintained a white majority until the widespread use of fertilizers in the 1880s made the area more advantageous to farming (Adams, 1974; Dittmer, 1977). In the six coastal counties, blacks outnumbered whites, where in addition to cotton and corn, blacks cultivated rice, soybeans, and engaged in fishing (Adams, 1974; Dittmer, 1977).

Though a variety of climate, topography, soil, and a coastline with excellent harbors could be developed into a diversified economic life, agriculture became the greatest source of income in Georgia, and developed mainly in the southern middle region of the Black Belt (Adams, 1974). While a great variety of crops were grown in Georgia during the late nineteenth century, including rice, tobacco, sugarcane, and soybeans, cotton was king (Lane, 1977).

Georgia's economy was in vast disarray after the defeat of the confederacy in the Civil War. Railroads built in the 1830s to 1850s were destroyed, equipment was confiscated, inflation was high, farms were in disrepair, implements and livestock were lost or stolen, and the backbone of the economy: slavery, was abolished (Coulter, 1960). The majority of Georgia farmers remained in debt from the Reconstruction Period of 1865 to 1877, following the Civil War, to 1900 (Adams, 1974). The price of cotton which was $1.80 per pound in 1865 immediately following the Civil War dropped as low as twelve cents per pound in the 1870s, nine cents per pound in the 1880s, and seven cents per pound in the 1890s (Lane, 1977).

Due to these unfortunate economic conditions, as well as widespread racist beliefs and policies of the period following the Civil War, the African American farm laborer remained in similar economic, social and physical circumstances as before the War. It was quite rare and difficult for African Americans to own their own farms even thirty years after 1865. "Black codes" that controlled African American movement inside of the agricultural areas, formal segregation policies, few educational opportunities, riots by white mobs, and the horrifying threat of violence by the Ku Klux Klan hindered African Americans of all economic classes (Adams, 1974; Kellogg, 1994). Due to exorbitant interest rates on land created by greedy and dishonest landlords and the pervasive illiteracy of African Americans in the late nineteenth century, many African Americans worked as sharecroppers and wage laborers. These arrangements often reduced farm laborers to the point of servitude, since many landowners continually advanced money or property to field workers in exchange for labor (Adams, 1974; Wares, 1981).

In the sharecropping system, landowners furnished farmers who often did not have capital with houses, land, livestock, seed, and agricultural implements, and the farmer planted, cultivated and harvested the crop (Adams, 1974). Sharecroppers, who largely harvested cotton, received half of the land's crops, but many blacks earned just enough to survive (Adams, 1974). During the 1870s and 1880s, sharecroppers received from two to fifteen dollars monthly, or sixty to one hundred dollars annually for field labor, while women received only two-thirds of this amount (Dittmer, 1977).

The crop lien and convict lease system during the post antebellum period further victimized farm laborers of both races (Adams, 1974). In return for a mortgage on land or on the growing cotton crop, merchants advanced supplies to farmers under the crop lien system. The farmer was obliged to purchase all supplies from the merchant and accept the lien holders' settlement of the sold crop (Adams, 1974). Under the convict lease system, individual planters, mining corporations, and rail road promoters received Georgia's prisoners on long term leases for a mere pittance, often reducing African American workers to the point of bondage (Adams, 1974).

About 1880, the environment for economic opportunities began to change in the South (Rowan, 1970). The depressed condition of cotton prices following the Civil War, vast poverty, and the International Cotton Exposition held in Atlanta, Georgia in 1881, encouraged the rise of cotton textile manufacturing mills (Rowan, 1970; Zipf, 1996). By reforming the South through the establishment of a proper credit system, by diversifying crops, and by encouraging the manufacture of cotton, many late nineteenth century reformers believed the South could regain its antebellum economic glory (Zipf, 1996). Textile manufacturing mills in the South increased from 166 establishments in 1850 to

239 mills in 1890 to 401 mills in 1900 (Rowan, 1970). From 1850 to 1900, the capital of these mills increased 209.7% (Rowan, 1970).

Unfortunately, while African Americans were trained in the plantation mills during slavery, blacks were almost totally excluded from employment in the new southern textile manufacturing mills (Rowan, 1970). As the plantation culture of slavery had placed many underprivileged whites outside of the economic and social order, cotton mills of the 1880s provided them a chance to re-enter the working world. African Americans were confined to the cotton fields, while whites dominated the textile manufacturing scene to the almost exclusion of blacks until the 1960s (Rowan, 1970).

Farmers and farm workers comprised 60% of the Georgia labor force in 1900, and over half of this sixty percent were African Americans (Dittmer, 1977; Gordon, 1937). Of the approximately quarter million black farmers, fewer than 10,000 owned their own farms (Dittmer, 1977). Nearly a third of the state's black labor force worked in domestic and personal services, including maids, cooks, barbers, janitors, porters, and seamstresses, the largest area of economic employment next to agriculture (Dittmer, 1977; Franklin, 2000; Hunt, 1994). Many African Americans sought better lives with increased job opportunities and better schools in the "Great Exodus" or migration to the north or to the Midwest. Many others moved out of the rural areas of Georgia and into more urban areas of Georgia, particularly in the Atlanta, Savannah, and Augusta regions during the late 1880s and 1900s (Dittmer, 1977; Kellogg, 1994; Hunt & Sibley, 1994). Savannah and Augusta, Georgia had a deep-rooted African American upper class, an established middle class of artisan, skilled workers, as well as a sizable segment of the state's unskilled and poverty stricken workers (Dittmer, 1977).

Savannah

After the Civil War, by the statistics of ship tonnage and bales of cotton shipped out of its' wharfs each year, Savannah, Georgia's oldest city, was flourishing (Lane, 1977). The construction of the Savannah Cotton Exchange in 1886 as a world center for cotton trade was a reaffirmation of the confidence and pride of the coast city (Lane, 1977). Naval stores, which had grown to be one of the most important in the world by 1883, ranked second in value to cotton in the late nineteenth century (Harden, 1969). A business that began in Savannah in 1870; naval stores shipped hundreds of thousands of barrels of turpentine and resin out of Savannah's ports up the coast and abroad (Harden, 1969; Lane, 1977). The combined receipts of barrels of turpentine and barrels of resin shipped out of Savannah's ports was 51,262 in 1875 and reached a total of 802,170 in 1888 (Harden, 1969).

Although the cotton trade and rise of the naval stores had advanced the fortunes of Savannah's great merchants, the working class remained poor (Lane, 1977). While Savannah housed a great many of the African American economic elite of Georgia during the late nineteenth century, thousands of impoverished people lived in substandard conditions (Dittmer, 1977). Well into the 1870s, black and white laborers shared modest areas of Savannah, while wealthier blacks and whites lived in the more affluent areas (Dittmer, 1977; Perdue, 1973). During the late nineteenth to early twentieth centuries, racial rather than economic housing segregation became the rule (Dittmer, 1977). With the abolition of slavery, most southern whites feared the loss of their relatively high status, and limited African Americans to peripheral, low amenity areas not already extensively occupied by whites (Kellogg, 1994). Whites dominated the central, historic

district of Savannah with its public squares, parks, and monuments near the heart of the city (Dittmer, 1977; Du Bois, 1907; Kellogg, 1994). Characterized by squalor and deprivation, the peripheral areas of Savannah were most commonly occupied by African Americans (Dittmer, 1977; Du Bois, 1907; Kellogg, 1994). In the rural areas surrounding Savannah and Augusta, agricultural work remained the largest avenue of employment for African Americans, with the farm owner commanding the most respect, followed by the renter, the sharecropper, and finally the wage laborer (Dittmer, 1977).

Many of the working class African Americans of Savannah created important economic, social, educational, and medical communities, with little or no support from the state of Georgia (Dittmer, 1977; Hunt & Sibley, 1994; Perdue, 1973). By the last decade of the nineteenth century, it was clear that blacks would have to help themselves in a hostile environment of formal segregation and limited economic opportunities in the white dominated society (Kellogg, 1994; Perdue, 1973). African American newspapers, the McKane Hospital founded by the African American Dr. George McKane in 1893, the Negro Civic League, fraternal organizations, mutual aid societies, black lodges and African American churches provided a self help system for many of Savannah's African Americans (Perdue, 1973). Education of African Americans was a controversial issue in Georgia, not easily resolved with the creation of segregated schools (Franklin, 2000; Gordon, 1937).

The Chatham County Board of Education, in 1866, was the first in Georgia to establish a public school system for African Americans (Gordon, 1937; Perdue, 1973). By 1895, there were 36 county schools, 12 white and 24 black institutions, many of the elementary type, founded by missionary associations, the Freedman's Bureau, through

northern philanthropy, and due to the persistence of Savannah's African American community (Gordon, 1937; Perdue, 1973; Rabinowitz, 1994). While there were more African American schools than white institutions, the African American schools were inadequate in every way (Dittmer, 1977; Gordon, 1937; Perdue, 1973; Rabinowitz, 1994). The African American school term was two months shorter than the white schools, funds were limited, there were far too many pupils in the classes, the buildings were of inferior construction, the teachers were often poorly trained and poorly paid, and there was a tremendous lack of educational facilities beyond the elementary level (Perdue, 1973; Rabinowitz, 1994). The twenty-four African American institutions in Savannah were placed three to five miles apart, allowing children the opportunity to walk to school (Perdue, 1973).

Augusta

Augusta lies on the banks of the Savannah River 130 miles northwest of Savannah, in the eastern Black Belt region (Dittmer, 1977). Savannah and Augusta had much in common after the Civil War. Both were old communities home to aristocratic white families, with a sizable segment of the state's African American population (Dittmer, 1977; Kellogg, 1994). While the middle and upper class African Americans of Augusta lived in relative comfort, most of black Augusta lived with shoddy, unpaved roads, unavailable sewage and water lines, poor lighting, and bad drainage (Dittmer, 1977). Consistently throughout the 1870s, 1880s, 1890s, and 1900s, African Americans died at a significantly higher rate than whites due to unsanitary living conditions, and insufficient health and welfare services (Rabinowitz, 1994; Terrell & Terrell, 1977).

Like Savannah, many African Americans flocked to the city of Augusta from more rural sections of Georgia in the hopes of finding better living conditions, greater job opportunities, better educational facilities, and less violent hostility from whites (Kellogg, 1994; Rabinowitz, 1994). Most of the poorest citizens, however, lived on the outskirts of Augusta in substandard conditions (Dittmer, 1977; Kellogg, 1994). These areas were often a breeding ground for disease and death. Ironically, the upper class and public servants of Augusta often cited these conditions as evidence of black depravity (Dittmer, 1977).

As in Savannah, African Americans living in Augusta built their own institutions, demonstrating black pride, and teaching self help (Dittmer, 1977; Terrell & Terrell, 1977). Next to the family, the church was one of the most important social centers of black life in Augusta (Dittmer, 1977). The forced exclusion of African Americans in political and economic spheres placed the African American churches of Augusta and all of Georgia in a unique position (Cashin, 1977; Dittmer, 1977; Gordon, 1937). The Baptist and Methodist churches of Augusta became a community institution, where religious theology, fashion, political debates, weddings, church suppers, baptisms, funerals, and self-help teachings gave African Americans the opportunity for self-government, and an opportunity for increased self-esteem, as field hands could be deacons, and domestic servants deaconesses and ushers (Dittmer, 1977; Franklin, 2000; Gordon, 1937; White & White, 1998).

African Americans in Augusta sought other ways besides the church to improve their livelihoods. Fraternal lodges, schools, black civic organizations, black military organizations, newspapers, recreation and amusement facilities provided many African

Americans the opportunity for self-improvement without the help of whites and the state of Georgia (Dittmer, 1977; Terrell & Terrell, 1977).

Educational facilities sprouted throughout Augusta. Morehouse College was founded in Augusta in 1867 in the basement of the Springfield Baptist Church, the Paine Institute, a college for African Americans opened in 1884, and the Haines Institute a private African American elementary and secondary school was founded in 1886 (Terrell & Terrell, 1977). Other organizations founded in Augusta by and for African Americans included the Workingmen's Loan and Building Association, an organization built in 1889 to help blacks finance and build their own homes, and the People's Relief and Benevolent Association incorporated in Augusta in 1901 to help poverty stricken African Americans (Cashin, 1978; Terrell & Terrell, 1977). African American doctors, dentists and pharmacists comprised the wealthiest class of Georgia's blacks, yet the disenfranchisement of blacks, the legalization of segregation through the Supreme Court's decision in the Plessy vs. Ferguson Case of 1896, and continued white on black violence harmed the economic, social, and political standing of Georgia's African Americans (Cashin, 1978).

William E. Wilson

The occupational life of William Ernest Wilson (b. 1853 – d. 1905), a Caucasian photographer who lived in Savannah, Georgia from 1883 through 1893 is documented largely through the existing collection of his original, glass-plated, negative photographs. The Mobile Alabama Historic Preservation Society, the Georgia Historical Society in Savannah, and the University of Georgia's Hargrett Rare Book and Manuscript Library hold the approximately 750 surviving negatives. Most of the one hundred and sixty four

Wilson photographs housed at The University of Georgia's Hargrett Library are photographs of African Americans living and working in Savannah, and the outlying rural areas of St. Catherine's Island. The photographs depict dwellings, people harvesting and transporting cotton, vehicles and transportation, children, family and school life (William E. Wilson photographs, Hargrett Rare Book and Manuscript Library).

Other than these photographs, little primary information remains concerning the life of Wilson. Wilson's occupational life in Georgia is documented in *Savannah City Directories* of 1883 - 1893, and the *Federal Census* report of 1870 (O'Kain, 1981). Through these sources, it is evident that Wilson moved to Savannah in 1883, with a wife and three children, and started a career in Georgia as a portrait and landscape photographer (O'Kain, 1981). Wilson's name and occupation as a landscape and portrait photographer remains in the *Savannah City Directory* until 1893. Wilson possibly stayed in Savannah, Georgia until 1894, but it is certain he had moved to Mobile, Alabama by 1895, where he is listed in the *Mobile Alabama Directory* (*Mobile Alabama Directory*, 1895). *The Mobile Register* mourned the death of Wilson on October 24, 1905 (O'Kain, 1981).

Secondary information written about William Ernest Wilson is scant. F. N. Boney's article, "Candid Savannah: William E. Wilson's Photography on the Eve of the Twentieth Century" published in The Georgia Historical Quarterly, in the Spring of 1989, discusses Wilson's photographs in the political and social environment of Savannah, Georgia in the late 1880s to 1890s (Boney, 1989).

In 1981, Dennis O'Kain wrote a book entitled William E. Wilson "Deep South Photographer". In this book, O'Kain discusses the innovation of Wilson's photographs as works of "Documentary Photography" that recorded the lives of African Americans in social, cultural, and working situations (O'Kain, 1981).

In the October 5, 1975 article, "A Rare Picture of Black History," in *The Atlanta Journal Constitution*, Margaret Shannon, writes of the rarity of Wilson's subject matter in a period still rife with racial inequality (Shannon, 1975, p. 8). Shannon also traces the travel of Wilson's photographs from his death, to the possession of his surviving wife, to the selling of the photographs to the Historic Preservation Society in Alabama, to the dispersal of the photographs to the Georgia Historical Society in Savannah and to The University of Georgia's Hargrett Rare Book and Manuscript Library (Shannon, 1975).

Robert E. Williams

Robert E. Williams, an African American photographer, with his father Robert Williams, operated a photographic studio, R. Williams and Son, in Augusta, Georgia from 1888 until 1908. A collection of their photographs from the years 1872 to 1898 is housed at The University of Georgia's Hargrett Rare Book and Manuscript Library. The collection consists of 81 glass-plate negatives and positive prints of African Americans in the Augusta, Richmond County, Georgia area. The photographs depict dwellings and domestic chores, rituals of baptism, harvesting and transporting cotton, vehicles and transportation, children, and family life (Robert E. Williams photographs, Hargrett Rare Book and Manuscript Library).

Primary information regarding the occupational life of Robert E. Williams can be found in the *Augusta City Directories* of 1882 where Williams is listed as working for

John Usher, a white photographer (*Augusta City Directory*, 1882). In the 1888 issue of the *Augusta City Directory*, both father and son are listed as the primary operators of the photographic business (*Augusta City Directory*, 1888). In 1895, the photographic business is listed as R. Williams & Son, and remains as listed in the *Augusta City Directory* until 1908 (*Augusta City Directory*, 1895-1908). Robert Williams was Augusta's first African American photographer (Terrell & Terrell, 1977, p. 14).

Photographic Process of Wilson and Williams

William Wilson and Robert Williams' negative and positive prints, housed at The University of Georgia's Hargrett Rare Book and Manuscript Library are glass plate negative and positive prints created by exposing a plate of glass coated with silver halides suspended in gelatin to sunlight (William E. Wilson and Robert E. Williams photographs, Hargrett Rare Book and Manuscript Library; Rosenblum, 1989). Positive prints are photographic images in which the tonalities and colors accord with those of the subject portrayed, as opposed to negative prints in which the tonalities and colors are reversed due to the exposure of the plate to light while still in the camera (Rosenblum, 1989).

The photographic printing process used by Wilson and Williams commonly known as P.O.P, the (printing out process), was commercially available during the 1880s (Coe, 1983; O'Kain, 1981). The P.O.P process was a physical one; based on the action of light to darken the silver sensitized photographic paper (Coe, 1983; O'Kain, 1981). In the photographic process used by Wilson and Williams, the photographer placed a negative in contact with a piece of P.O.P paper and then allowed the paper to darken or "print-out" in sunlight until the proper exposure had been reached (Coe, 1983; O'Kain, 1981). The prints of Wilson and Williams have glossy or smooth finishes common to

other P.O.P photographs of the time, and possess a particularly long tonal scale [range of values from light to dark] that was common before the advent of color technology commercially available in 1907 (Arnold, 1973; Coe, 1983; O'Kain, 1981). The printing out process remained in popular use by amateur and professional photographers until World War II, and is still manufactured by Eastman Kodak under the trademark of Kodak Studio Proof Paper (Coe, 1983; O'Kain, 1981).

Art and Photography as Used by the Costume Historian

Paintings, sculptures and drawings have depicted dress since the time of ancient Mesopotamia; relaying knowledge of a societies culture, dress, religion, customs, technology and tools available (Tortora & Eubank, 1998). While paintings, sculptures and drawings, serve as primary sources of information for the study of costume, particularly in periods from which few specimens of costume survive, many artistic works represent the idealized rather than an exacting reality (Arnold, 1973; Tortora & Eubank, 1998).

Costume historians that have used paintings to study costume include the work of Dana Chapman and Lois E. Dickey (1990) who analyzed Dutch Women's costumes from 1600 to 1650 using paintings and portraits of such Dutch painters as Pieter Codde, Frans Hals and Salomon Mesdach. Patricia Cunningham (1984) analyzed artistic theories and customs of the eighteenth century that supported the popular fashion of men wearing nightgowns and robes. Claudia Kidwell (1997) stated several methods of studying portraiture of the eighteenth century to accurately determine the authenticity of the clothing worn in the portraits. The noted art and costume historian Richard Martin traced the fundamental characteristics of the art movements Cubism and Surrealism, and their

translations into fashion in his seminal books Cubism and Fashion (1999) and Fashion and Surrealism (1987). Naomi Tarrant (1995) discussed the importance of painted portraits to the costume historian, particularly during the periods before the eighteenth century since few garments survive.

Specifically in the late nineteenth century, photography served more of a documentary purpose than as an expression of artistic creativity (Hollander, 1991). With the invention of the P.O.P process and the box camera in 1877, photography became more accessible to amateur photographers. With new concepts of realism and naturalism, many (amateurs and professionals) photographed scenes of daily living rather than experimenting with technical methods of enhancing images (Hollander, 1991; Russell, 1983). Due to the documentary nature of photography in the late nineteenth century, many costume historians have utilized photographs as a primary source to study dress, fabrics and adornment of this period.

Photography has proved a valuable source for costume historians studying dress. However, improperly dated photographs, studio portraits in which the sitters wore their finest (or rented) attire, and camera angles which may distort the proportions of a garment demonstrate the need of a critical eye when dating costumes from photographs (Hollander, 1991; Tortora & Eubank, 1998).

Some costume historians that have used photographs in their research include, Pederson (2001) who investigated photographs of Nevada politicians from 1873 to 1899 to determine the modal facial and head hair styles of politicians in Nevada as compared to the fashionable styles of the period. Wilson (1996, 1991) examined photographs from the Montana Historical Society to determine the differences in clothing of posed and

unposed photographs of Montana Cowboys, during the late nineteenth century. Adams Graf (1995) studied mid-nineteenth century California gold miners' clothing and lifestyles using the earliest of photographic processes, Daguerreotypes. Hunt in collaboration with Sibley (1994) examined photographs during the period 1890 to 1914 to study African American women's dress in Georgia in relation to fashion magazines of the time. Hunt (1994) examined photographs of African American women in Georgia and South Carolina to study head wrap variations. Lohrenz and Stamper (1989) utilized photographs to help support their findings of Mississippi women's homespun dress during the nineteenth century. Brandt (1989) who examined extant garments, accessories and photographs at the Arizona Historical Society to study the dress of frontier men and women living in Arizona from 1880 to 1910. In the book, Pioneer Urbanites Daniels (1980) analyzed photographs of well-dressed African Americans living in San Francisco in the late nineteenth century to contradict the prevalent stereotypes found in the popular literature of the period. Tandberg (1980) scrutinized photographs for her article "Field Hand Clothing in Louisiana and Mississippi during the Ante-Bellum Period" to study the dress of African American slaves. Gernsheim (1963) determined the popularity of crinoline styles in the nineteenth century through a study of photographs of the period.

Other costume historians have used dress to date photographs, thus providing a context to and a richer meaning of photographic portraits. Severa (1995) placed photographs in certain periods due to the clothing worn by the sitters in the book Dressed for the Photographer. In the series Fashion and Photographs 1860-1940, Levitt (1991) presented a photographic and historical record of the clothes worn by men, women, and

children during the period of 1880-1900. Lansdell (1985) dated *cartes de visites* of the period 1860 to 1900 through an analysis of the fashions worn in the portraits.

Clothing Acquisition: 1870 to 1899

With the invention of the sewing machine in the 1840s, many women who could not afford expensive custom made clothing, sewed clothing for themselves, or to sell to others. Although the price of sewing machines made them easily accessible to the wealthier middle and upper classes, women with limited incomes struggled to buy machines in order to earn extra money by re-sewing old clothes, constructing new garments or embellishing pre-existing clothing. The home sewer often relied on printed material of the time detailing sewing instructions, by exchanging sewing patterns with other women, and through written correspondence (Ackerman, 1984; Severa, 1995; Yarwood, 1992). By the 1890s, due to the abundance of patterns and the greater simplification of dress styles, sewing was simpler than ever before. Home seamstresses commonly made everyday articles of clothing for herself and for her family from cheaply bought fabrics (Severa, 1994).

While all aspects of men's clothing were obtainable ready-to-wear by the 1870s, only women's loosely fitting items, such as cloaks, wraps, tunics, jackets and suits were available. The accessibility of readymade garments for women in the 1870s did not completely take the place of the home sewing machine, however, since utilitarian garments purchased from department stores and through the mail, saved money for more expensive premium custom-made clothing. Department stores, which first appeared in the 1860s, and the success of mail order shopping, which began in 1872, allowed men and women in the 1880s the increased opportunity to purchase mass produced clothing.

Clothing became increasingly democratized during the years 1870s to 1890s due to the freedoms afforded women by the invention of the sewing machine, pattern systems and affordable ready-to-wear garments (Severa, 1995).

Fashionable Clothing: 1870 to 1899

An examination of fashionable clothing in the period 1870 to 1899 provides an interesting contrast to the clothing practices of the individuals captured in Wilson and Williams' photographs. Costume historians have established the following fashion periods: 1870 to 1879, 1880 to 1889 and 1890 to 1899 for the study of fashionable masculine dress and the periods 1870 to 1878, 1878 to 1883, 1884 to 1890 and 1890 to 1899 for the study of fashionable feminine dress in America and Europe (Boucher, 1987; Cunnington, 1959; Hunt; 1994; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998; Yarwood, 1992).

During these periods, fashion, particularly for women, fluctuated almost yearly. Due to the innumerable stylistic differences in dress during these periods, an overview, rather than a year-to-year account of the major changes of dress details is included in this section (Boucher, 1987). An examination of fashionable dress according to these fashion periods coincides with the dates of the photographs taken in Georgia by William E. Wilson (1883 to 1893) and Robert E. Williams (1872 to 1898) housed in the Hargrett Rare Book and Manuscript Library, The University of Georgia, Athens, Georgia.

Men's Clothing: 1870 to 1879

Men's fashionable dress in the period 1870 to 1879 and indeed for the entire period of 1870 to 1899 was masculine, rigidly conservative and somber. Clothing was specific to each occasion, type of activity and time of activity as different dress was

required for morning, afternoon and evening (Payne, Winakor & Farrell-Beck, 1992; Russell, 1983).

During daytime activities of business or leisure, men of the period 1870 to 1879, wore short sack (lounge) jackets, frock coats, or morning (cutaway) coats. Sack coats were straight or slightly curved in front, were single or double-breasted and had no waist seam. Frock coats were loose fitting jackets with waistline seam and overlapping skirts that concealed the waistcoat and uppermost part of the trousers. The morning or cutaway coat had front edges angled back away from center to reveal the bottom portion of the waistcoat and top of the trousers. Fabrics of coats were primarily worsted wools, twills, serge, velvets and tweeds either in solid dark colors or with diagonal or ribbed patterns (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Russell, 1983; Tortora & Eubank, 1998).

Coats buttoned high in the 1870s with barely visible waistcoats made in the same fabric as the coat. During evening, bowties, and during daytime, the four-in-hand, a long knotted tie often held in place with a tie pin, complimented stiffly starched white shirts with high standing collars. Trousers were cut more straight and narrower than in the 1860s and by the 1870s; all trousers had fly fronts without a waistband. Trousers were often of the coat fabric. Blue trousers increased in popularity after 1878 (Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998; Cunnington, 1959).

Outdoor garments worn by men in the period 1870 to 1879 frequently had fur linings, cuffs and collars. Chesterfield coats, which were single breasted with fly fronts, silk facings and velvet collars were extremely popular. The Inverness was a garment with a full cape covering the shoulders and the arms, sometimes worn as outerwear. The

length of outdoor garments was shorter in the 1870s, longer in the 1880s and still longer in the 1890s (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Generally, men cut their hair short and brushed close to the head in the 1870s. Clean-shaven faces or trimmed mustaches were common. Top hats were worn in the most formal occasions with tailcoats. Bowlers or derbies (as called in the United States) were stiff, round, bowl shaped hats with narrow brims worn in almost all-daytime settings. Wide awakes or "Billy-cocks," were low crowned hats with wide brims often made of leather or felt and were casual hats worn in the country. Often wide awakes' brims turned slightly upwards. Summer time fashions and spectator sports fashions included straw hats shaped like bowlers but with flatter brims. Patent leather low-laced shoes and oxfords were the most popular shoes, and fashionable accessories included walking sticks or canes, gloves, watches, cuff links, signet rings and tie pins (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Men's Clothing: 1880 to 1889

Although many of the styles of the 1870s remained in vogue into the 1880s, a narrow silhouette in the 1880s replaced the rather loose fitting styles of jackets and trousers seen in 1870s fashions. The frock coat, once a popular daytime fashion, diminished among use by the young and became associated with elderly or highly conservative men who wore the frock in black or dark blue with matching vest, and gray striped trousers. A new daytime jacket of the period 1880 to 1889, based upon the still popular sack coat, was the reefer or pea coat, which was cut square in the front, double-

breasted with large lapels and collars (Boucher, 1987; Cunnington, 1959; Paoletti, 1985; Payne, Winakor & Farrell-Beck, 1992; Shaw, 1982; Tortora & Eubank, 1998).

The term vest applied to all but the most low-necked formal waistcoats. High cut, collar-less, single-breasted vests were the latest style in the 1880s. Jackets and vests were often made of one material and the trousers of another. Four-in-hand ties held in place with decorative tie studs and bow ties worn with stiffly starched white shirts, now with detachable shirt cuffs and collars continued in popularity (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Yarwood, 1992).

Keeping with the narrow silhouette, slim trousers were in vogue in the 1880s. Their lean look was heightened by the use of creases, although in the 1880s American men associated creases with poorly made ready-to-wear garments. Trousers in the 1880s were either dark colored, matched the jacket and vest, or had broken checks and narrow stripes that differed from the fabric of the jacket and vest (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992).

Greater variety of outer wraps and sports clothing resulted from diversified activities and increased output of ready to wear garments in the 1880s. The 1880s introduced the Norfolk jacket, a belted sport jacket with box pleats from shoulder to hem. Plaid knickers worn with plaid Norfolk jackets served for walking, golfing and hunting. The Ulster a long, almost ankle length coat often with a full or half belt and a detachable hood or cape, and the Inverness cape were worn while traveling (Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Bowlers, derbies, top hats for formal wear, straw boaters, and wide awake hats remained in use from the 1870s into the 1880s. The fedora, a low soft hat, with the

crown creased front to back was introduced in the 1880s as a casual style. Deerstalker caps made famous through the illustrations of Conan Doyle's Sherlock Holmes stories and patronized by the Prince of Wales peaked front and back were worn while hunting. Men's hair was cut short on the top; however longer mustaches (sometimes known as the walrus) and short side-whiskers seemed as popular as clean-shaven styles. Older men frequently wore short beards (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Severa, 1995; Tortora & Eubank, 1989).

Footwear was slimmer in the 1880s than in the 1870s, with high narrow heels. Patent leather shoes laced up the front, elastic sided shoes, and spats or gaiters: fabric coverings that strapped under the shoe to protect shoe tops and trouser hems were worn by the most fashionable of men. Short pull-on-boots were acceptable for daytime or country wear. Accessories changed little from the 1870s to 1880s, with umbrellas replacing walking sticks and monocles worn to a very limited extent (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Severa, 1995; Tortora & Eubank, 1998).

Men's Clothing: 1890 to 1899

The ordinary man of the 1890s wore nothing but mass-produced clothing. Suits, separates and overcoats were available in standardized sizes, from many outlets and were all relatively inexpensive. The wealthy gentleman of the nineties, however, still had his garments' custom made from famous tailoring shops in England or in the United States. A narrow figure marked the stylish man of the 1890s, although the silhouette by the end of the decade was gradually getting wider. Due to the popularity of the Gibson Girl and Gibson Man illustrations of the period, an athletic look was popular in men's attire (Paoletti, 1985; Payne, Winakor & Farrell-Beck, 1992; Severa, 1995)

Sack coats became the most favored style of jacket in the 1890s with slightly tapered waistlines and slim collars and lapels. Cutaways were worn for business or somewhat formal afternoon wear. Elderly or extremely conservative men wore frock coats. Topcoats included single-breasted fly front roomy overcoats and fur-lined coats for the wealthy. Outdoor garments included the chesterfield, the Ulster, the raglan overcoat and the reefer overcoat, which was worn as a jacket in the 1880s, but went out of style as a jacket or as an overcoat in the late 1890s (Cunnington, 1959; Paoletti, 1985; Payne, Winakor & Farrell-Beck, 1992).

Daytime vests came in single- and double-breasted styles, with or without collars. Since jackets were worn more open in the 1890s than in previous decades, vests were more conspicuous. Vests came in every sort of material from wool to satin to silk and in plain colors, checks, plaids or stripes. Both stiffly starched and soft shirts were seen in the decade, mainly in white but also with colored stripes on white fabric. Four-in hands, bow ties in vivid colors and crisply starched white collars were still in use from the previous decades. Ascots were an alternative to narrow ties of any kind and scarves with long flowing wide ends covering the shirt front came into fashion after 1895. Until the end of the 1890s, trousers remained narrow fitting. Creases, which once had the connotation of cheap ready-mades, gained acceptance in the United States. Dark colored trousers, or checkered trousers were popular (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Severa, 1995).

By the end of the 1890s, even the working class participated in sports and leisure activities. Due to this sportswear proliferated, with special costumes for swimming, tennis, track, rowing, cycling, hockey, polo, and baseball. The Norfolk jacket continued

to be worn for hunting, fishing and golfing. Shorter coats, knickers and specialized costume were developed for other sports (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992).

Men's hair was cut extremely short with a side part in the 1890s, moustaches were quite common and younger men were allowed to wear short beards. Head coverings were quite varied in the 1890s, with derbies, fedoras, wide awakes, deerstalkers and top hats still worn from the previous decades. Billed caps were worn in the countryside, when playing sports or by the working class. Hats and caps were made of felt, silk, straw and tweed. The straw boater was the most significant hat of the decade, effectively destroying the age-old symbol of social rank. The straw boater once worn only in the country or while playing sports no longer classified people by social distinction. A soft slouch hat, commonly black or gray in color was a quite common hat worn by the working class during the 1890s. Soft slouch hats had wide brims and soft, unstiffened crowns (Clark, 1982; Severa, 1995). Characteristic accessories in the period 1890 to 1899 were gloves of fawn tan or gray suede, handkerchiefs in white, walking sticks or canes, closed rolled umbrellas, vest pocket watches, tie pins and signet rings (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992).

Women's Clothing: 1870 to 1899

Women's attire during the period 1870 to 1899 was quite complex and occasion specific just as men's wear during this time. The last part of the nineteenth century, 1870 to 1890 known as the Bustle Period was characterized by extensive fullness supported by boned cages or bustles at the back of dresses. During the period 1870 to 1878, back fullness of the bustle was achieved by manipulating the heavy draperies and trains of the

dresses over boned half cages. From 1878 to 1883, fullness dropped below the hips, and a semi-circular boned frame supported the trailing skirts. From 1884 to 1890, the bustle was large, rigid and extremely shelf-like. By the 1890s, vestiges of the bustle remained, but an hourglass silhouette prevailed. Throughout the entire period, two-piece dresses consisting of bodice and matching skirts predominated (Tortora & Eubank, 1998).

Women's Dress: 1870 to 1878

During this first bustle period, 1870 to 1878, fullness at the back of skirts was achieved by manipulating the heavy trains and draperies of the silk, satin, taffeta and wool skirts with underneath boned half cages supporting the weighty garments. An apron like effect of the skirts in this period was achieved through the draping of decorative overskirts. Both over and underskirts were visible, often in the same color and material, however the overskirts were decoratively trimmed with lace frills, ribbons and pleats. Corsets worn underneath snuggly fitting jacket bodices were long and curved, supported with whalebone, steel or cane to achieve the full, curved bust line, narrow waist and round hip curve desirous during the period 1870 to 1878 (Boucher, 1987; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998). Basques, an extension of the bodice often fell below the waistline and over the top of the skirt, were either shortened or elongated and visibly dipped in a "V" in the front and the back. Over blouses, cut loosely and belted at the waistline allowed some relaxation of tight corset lacing, although they were seen less frequently than ensembles of matching bodice and skirt. In the early 1870s, tea gowns, loose fitting, corset-less dresses were worn at home and in the company of other women (Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Necklines were often high and closed during this period: 1870 to 1878, with square or V necklines filled in with decorative chemisettes or lace frills. Sleeves were rather narrow, ending about three-quarters down the arm, often in the coat sleeve style with deep cuffs edged with lace, ruffles and frills. Evening dresses followed the silhouette of the period but featured more decorative fabrics and colorful trimmings than daywear, often with two or three different materials and different colors in the same outfit (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Women's hair was usually parted down the center, waved in ringlets around the face and pulled to the back of the head. The hair in the back was worn in a tight bun or chignon, arranged in curls or plaits at the nape of the neck and confined in a mesh snood. Other styles included wearing hair down and curled in ringlets in the back, extensively using false hair to achieve the fashionable look (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Headgear during1870 to 1878 was as elaborate and as diverse as the dresses of the period. Hats (tied under the bun) and bonnets (tied under the chin) were decorated with feathers, lace, flowers, ribbons, leaves and flounces. Headgear was often perched on the chignon (bun) at the back of the head or tilted towards the forehead. Hats in the period often had a relatively high crown and a brim that turned down or slightly away from the head (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Shoes and stockings often matched the colors of the dress, and shoes were shaped like slippers with long uppers or laced over a tongue. Boots, less fashionable than shoes, reached the calf, laced down the front, and were usually in black. Among the more

popular accessories for women were, long gloves, very large fans with painted decorations and plumage, fur or fur trimmed muffs, long narrow tubular boas and parasols. Jewelry including small hoop or ball earrings, earrings in the shape of jeweled flies or beetles, jeweled hair ornaments, gold necklaces, bracelets and black velvet ribbons around the neck were worn during the day and at night. Makeup was unacceptable in polite, middle class society, but face creams, beauty soaps, and light scents were used (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998; Yarwood, 1992).

Women's Dress: 1878 to 1883

The period 1878 to 1883 witnessed a change in the shape and size of the bustle, while other dress characteristics remained consistent from the styles seen in the 1870s. The cuirass bodice, a long jacket ending in a point at the front and fitting smoothly over the hips required less back fullness, and gradually the pronounced shape of the bustle, and the boned cages themselves disappeared. Skirts were slim and long, held close to the knees in front, making movement very difficult. Decoration was concentrated low, at the bottom of the trained skirt (Tortora & Eubank, 1998).

Women's Dress: 1884 to 1890

In the third bustle period: 1884 to 1890, the bustle reappeared larger than before. The back bustle was more constructed and shelf-like in appearance than the earlier 1870 to 1878 softly draped bustle, or the 1878 to 1883 narrow bustle. To achieve the shelf-like appearance at the back of the dresses, wire crinolettes and braided wire bustles supported the heavy cotton, wool and silk fabrics. Sometimes, the bustle itself was in the form of a

straw filled cushion, sewn into the back of the skirt, below it half hoops of steel bands fixed horizontally into the lining, and pulled into the shape by back tapes (Cunnington, 1959; Tortora & Eubank, 1998).

Previously trained skirts became shorter, skimming the top of the shoes in the mid 1880s. Asymmetrical drapery also known as the apron drape, pleats, ruffles, trims, laces and fringe were all the rage in the 1880s and used extensively in overskirts of the period. The apron drape was a series of flat folds high across the midsection, often with outer edges pleated into the waistband at the side fronts. Mixtures of vivid browns, greens, pinks, yellows, blues, reds and purples were characteristic colors of the time, with solid colors as well as stripes, floral, and geometric patterns evident. A woman in fashionable attire of this period might be carrying over twenty pounds of clothing (Boucher, 1987; Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Severa, 1995; Tortora & Eubank, 1998).

Very tight fitting bodices shaped by darts or princess seams dominated the 1880s. Sleeves were tighter fitting than previous styles with less elaborate cuffs. Sleeves were three quarters lengths down the arm to slightly above the wrist in the 1880s. Leg-of-mutton sleeves, with large upper arm and fitted lower arm appeared in 1887, and most sleeves were set in squarely at the shoulder and padded. By 1889, a puff at the sleeve cap called a “kick up” grew, becoming more pronounced, a forerunner of the extremely full sleeves that characterized the 1890s. High fitted collars were seen in almost all of the daytime dresses either as a blouse worn under a jacket, part of the jacket, or part of the dress (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Sports attire of the period was usually a slight modification of every day costume. Skirts were shorter, bodices with soft gathers and looser waistlines were seen on bicycling women, roller skaters, tennis players and horse back riders. In the early 1880s, serious swimmers could purchase short-sleeved suits with long loose trousers (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992).

Hair was arranged on top of the head in soft waves throughout the 1880s. Both hats and bonnets featured high crowns in the 1880s; brims were relatively small until the late 1880s when they flared up away from the forehead. Flowers, ribbons, feathers, and even complete birds were used as ornamentation on hats. Another type of hat that appeared during the 1884 to 1890 period was the inverted flower pot. This hat had a rather high crown, was slim at the top gradually widening with a small brim, often turned up at the back and with grosgrain ribbons around the base of the crown (Cunnington, 1959; de Courtais, 1973; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998; Wilcox, 1948).

Women's Dress: 1890 to 1899

The production of ready-made clothing for women changed the most in the period 1890 to 1899. The availability of cloaks, wraps, jackets, shirtwaists and suits allowed women to save money to purchase custom-made garments or good material for home sewing (Severa, 1995). The production and availability of ready-made clothing and the need of many working women for less elaborate costumes marked the shift from long cumbersome outfits to a greater simplification in the 1890s (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Severa, 1995; Tortora & Eubank, 1998).

An hourglass silhouette typified the period, with fullness of women's dresses moving from the skirt to the sleeves. In the beginning of the period sleeves were long and fitted to the wrist with fullness at the shoulder. By the midpoint of the decade, sleeves were extremely large above the elbow and fitted below to the wrist (Hunt & Sibley, 1994). There were four major types of women's sleeves, each with numerous variants in the 1890s. True leg-of-mutton sleeves, introduced in the late 1880s, were full at the upper arm and shoulder but tapered gradually to the wrist. Empire puffs were billowing sleeves mounted over a long, snug sleeve. Coat style sleeves, seen in the 1880s, had no upper arm fullness, but the shoulders were elaborately trimmed with caps, ruffles and tucks. Bishop sleeves were full to the bottom, gathering to fit a wrist cuff (Payne, Winakor & Farrell-Beck, 1992).

Bodices of the period were extremely tight fitting, lined and boned in corset fashion, buttoned in the front or the back, with high standing band collars. Blouses were also worn to a greater extent in the 1890s than in previous decades, keeping with the more simplified look. Relatively uncomplicated skirts with limited ornamentation typified dresses and ensembles of the period. Double skirts and apron style overskirts seen in the 1870s and 1880s were largely discarded after 1894; with single narrow or cone, shaped skirts predominate. Short, ruffled petticoats helped to hold skirts in the fashionable cone shapes, but many of the skirts had wire hems, stiff facings and crisp linings. Linings were made of silk, alpaca, linen and paper-like fibrous webs. At the end of the decade in 1898, skirts acquired trumpet like shapes, fitting snugly at the hips and flaring from knee to floor. These later skirts had the flounces, ruffles, and lace frills seen in previous decades. The insertion of back gores, seams, darts and expert draping

achieved the desired smoothness in the front of the dresses. Evening- wear followed the general pattern of daywear with more elaborate trimming and trains (Boucher, 1987; Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Sports costume changed considerably in the 1890s. Cyclists wore short jackets, trousers that covered the knees, leggings and high boots. Bathing costumes became knee-length bloomers and over-blouses. Other sports had specific costumes such as easy fitting jersey pullovers, apron skirts, middy blouses and tailored costumes. Fedoras, caps and straw boaters completed the look of many athletic women (Cunnington, 1959; Payne, Winakor & Farrell-Beck, 1992).

Upswept hair epitomized the decade. Many women in the 1890s wore their hair in a curled fringe at the front and twisted or arranged the rest of their hair on top of their head, imitating the popular Gibson Girl illustrations of the time representing a youthful, stylish and independent young woman. Hats were now mainly worn out-of-doors, were medium in size, with flat crowns and wide brims, or small brimless toques. Trimmings of lace, braids, feathers and ruffles swept up and away from the face. Stiff brimmed hats, fedoras and straw boaters were typical male hats adopted by women in the 1890s (Hunt & Sibley, 1994; Tortora & Eubank, 1998).

While other aspects of dress became less confining in the 1890s, shoes with narrow insteps and sharply pointed toes were the vogue. Buttoned and laced shoes were popular, with stockings made of cotton in black or colored silk for evening. Accessories including gloves, fans, muffs and boas changed little from the earlier bustle periods (Payne, Winakor & Farrell-Beck, 1992; Tortora & Eubank, 1998).

Children's Clothing: 1870 to 1900

During the nineteenth century, children typically were dressed similarly to that of adults. Girls and boy's clothing was similar to that of adult women and men in silhouette but often shorter in length. Infants and toddlers of both sexes wore dresses, and as the children grew in age, their clothing became differentiated according to the child's sex. School-age boys often wore coat jackets similar to the styles worn by adult men, along with high collared shirts, yet with shortened trousers. School-age girls often wore dresses like adult women, yet shorter in length. In adolescence, boys adopted the longer trousers worn by adult men, and girls wore dresses and skirts longer in length similar to styles worn by older women. Fashionable elements of dress were often incorporated into children's clothing styles, making children somewhat appear to be miniature versions of adults (Severa, 1995; Tortora & Eubank, 1998).

Working Class Clothing

The passage of the thirteenth amendment, abolishing slavery in 1865 provided former slaves a tenuous freedom (Wares, 1981). While there was an elite group of wealthy African Americans living in the cities of Savannah and Augusta during the 1870s to 1890s, the sizable portion of the working class in rural Georgia continued to work on plantations and farms under similar conditions as endured during slavery (Dittmer, 1977; Franklin, 2000; Wares, 1981). Some African Americans were able to earn financial success and independence with educational and job opportunities in the North, Midwest, and in urban areas of Georgia. However, many rural African Americans in the late nineteenth century grappled with the demands of clothing, feeding and providing shelter for their families, while enduring institutionalized segregation, state supported racism,

extreme poverty, and substandard living conditions (Dittmer, 1977; Jones, 1985; Wares, 1981).

Even as northern relief organizations, employers, and neighbors gave their used clothing to farming families, the clothing needs of many African Americans were not met (Franklin, 2000; Jones, 1985; Wares, 1981). Although many men and women attempted to stay fashionable through the adoption of certain dress styles or alteration of already existing garments, the clothing of the working class (while working) in the late nineteenth century, had to be practical, functional, and durable rather than aesthetically pleasing and stylish (Crane, 2000; Helvenston, 1991; Tandberg, 1985). Field workers were limited in terms of clothing fashionableness by the demands of daily life, limited incomes, and their separation from high society (Hunt & Sibley, 1994).

Commercially produced fabrics and ready-to-wear garments were increasingly available to both men and women during the last half of the nineteenth century, with few farming families producing their own cloth (Foster, 1997; Lohrenz & Stamper, 1989). While African Americans produced jean, shirting, linsey-woolsey, and homespun fabrics during slavery, many did not have the time or resources to fashion their own clothing in the late nineteenth century. Goods once produced by slaves, increasingly had to be purchased from white merchants due to the economic arrangements of sharecropping, wage labor and the credit system instituted after 1865 (Jones, 1985; White & White, 1998).

The fabrics produced during slavery and bought during the late nineteenth century included cheaply made manufactured goods such as: jean, shirting, linsey-woolsey, and homespun. Jean was a strong, twill woven cloth made of cotton, a blend of cotton and

wool or all wool, used for men's work pants and jackets. Jean fabrics could be dyed in a variety of colors although black and dark blue was the most common. Shirting was a sturdy cotton plain weave fabric, primarily in white for men's work shirts. Linsey-woolsey used for men's, women's and children's clothing, was either plain, checked or striped and typically of linen warp and wool weft, although in the South, cotton often substituted for flax, due to its ready availability. Homespun fabrics had a great variety of colors, patterns and uses but it was primarily a term that implied a coarsely textured plain weave fabric of cotton, wool or linen, produced at home. Homespun fabrics were used to make men, women's and children's clothing of the nineteenth century (Lohrenz & Stamper, 1989; White & White, 1998). Calicos, plain woven cotton cloths with figured patterns, and gingham, yarn dyed cotton fabrics woven in solids, checks, stripes or plaids were fabrics available and worn by women of almost all economic levels while working (Severa, 1995).

Whether home produced or commercially bought, fabrics and ready-to-wear clothing was often altered for fit, mended from wear, and renewed to resemble the latest styles. For families with limited incomes, plain work clothes were bought or sewn with great simplicity of cut, prizing the practicality, durability, and function of the clothing. No matter how poor the family was, however, special "dress-up" clothing items were worn for church meetings, parades or walks through the town on Sundays and for other occasions such as weddings, baptisms and funerals (Lohrenz & Stamper, 1989; Severa, 1995; White & White, 1998). According to Maurice Evans, who studied race relations in the American South, young black churchgoers were "often dressed in ultra fashionable attire" and were "obviously aware of their finery" (White & White, 1998, p. 173). Come

Sunday, even in the most rural of areas, African Americans would put away their work clothes and wear their most superb apparel (White & While, 1998).

Due to the simplicity of masculine styles in the nineteenth century, working class men's clothing was more similar to fashionable dress of the period than women's working class clothing. Staples of working class male attire throughout the 1870s to 1890s were loose fitting trousers, white button down shirts, and vests. Vests were worn even while performing the most arduous of manual duties. Boots were preferred over shoes for daywear throughout the period. In the 1870s, neckties worn by the working class were rather wide, loosely knotted at the throat, with square ends overlapping. In the 1880s, ties were rather large, tied in a bow with ends. By the 1890s, a black bow tie was common even while working. The bib overall which covered the front of the shirt and the trousers was the most common addition to the working man's wardrobe in the late nineteenth century. Throughout the period, hats were made in every form with multiple variations. In the 1870s, workingmen wore black derbies, soft felt hats, wide awakes and cap styles. In the 1880s, these styles remained popular as well as felt derby hats with side brims curved sharply up and dipped over the forehead, stiff deep crowned derbies and straw sailors. In the 1890s, stiff crowned derbies, soft felt slouch hats, stocking caps, billed caps and soft caps were plentiful (Severa, 1995).

In the cities of Savannah and Augusta, Georgia, women were often employed as seamstresses, dressmakers, and house servants, paid according to their skill level. Living in the cities gave these women increased access and greater financial freedom to purchase well-made stylish garments. For women in rural areas, who were paid significantly less than their male counter parts, life entailed working in the fields, carrying the crops to be

processed to manufacturing mills, mending clothing for their families, rearing children, and taking part in other domestic tasks (Jones, 1985; Lohrenz & Stamper, 1989).

Women's work clothing during the 1870s to 1890s was cut with greater simplification than fashionable clothing of the period, reflecting the vast domestic and field responsibilities of the rural women. Workingwomen increasingly purchased fabrics from merchants and bought ready-to-wear garments, in the period 1870 to 1890, rather than creating their own cloth. In order to save time and money for the purchasing of Sunday "dress-up" clothes many women refurbished older, out-of-style, tattered clothing into suitable work clothes (Jones, 1985; Severa, 1995).

In the 1870s, women often wore three-piece styles while working consisting of blouse, skirt and apron. Corsets and other rigid undergarments were hindrances to the strenuous nature of working women's labor. Blouses often fit high to the neck, with a drawstring or a supplemental piece of fabric in place of a belt. Skirts were shorter than fashionable dresses of the time, often in printed calico and gingham cotton fabrics. When skirts faded, were tattered and were no longer serviceable, many women who could not afford to dispose of the skirts made aprons out of them (Severa, 1995). Aprons commonly were worn as an overskirt, in white or printed fabrics and typically covered the front portion of the skirt, with a string or long piece of the fabric tied to the front or back (Severa, 1995).

By the 1880s, simplicity of cut remained important for working class African American women. One-piece housedresses were available in stores and through mail order, and wash dresses with simple round necklines, sleeves set high on the shoulders, round waists and simple gathered skirts, were cut at ankle length for added mobility.

Dark colors, even in ginghams and calicos were popular for working as well as fashionable women (Severa, 1995).

With the simplification of fashionable styles in the 1890s, and the increased availability of ready-to-wear, and pattern systems for home sewing, women of all economic backgrounds were more able to participate in the popular dress styles of the day. Shirtwaists, and separate skirts that required little fitting were often created at home even with limited supplies. Skirts, as in the previous decades, were often gathered at the waists and were somewhat short in length to allow greater range of movement (Severa, 1995).

Head wraps, handkerchiefs, and bandannas were clothing items specific to eighteenth, nineteenth and twentieth century African Americans. Head wraps are pieces of cloth wrapped and tied around the head, usually covering the hair, that are held in place by tucking the ends of the fabric back into the wrap or tying the ends around the head. Head wraps functioned as sun and dirt blockers, as well as a creative outlet for women in that they decided upon the color, pattern, design scheme, and placement of their head dressings. Often unable to afford and without the leisure to form elaborate hairstyles, head wraps gave a creative outlet of aesthetic display and personal adornment to rural women. Whether obtained from merchants, created from old pieces of clothing, or made from newly bought fabrics, rural African American women wore head wraps for all activities, while working and even in public spheres (Griebel, 1995; Hunt, 1994; White & White, 1998).

The work clothing of rural African Americans after the Civil War visually demonstrates the overwhelming demands experienced by African Americans while

enduring institutionalized segregation, state supported racism, extreme poverty, and substandard living conditions (Dittmer, 1977; Jones, 1985; Wares, 1981). While many men and women took great pride in their dress and their appearances, especially on Sundays, the reality of harvesting cotton, transporting cotton to the gins for processing, and the taking care of all household responsibilities, undoubtedly played a major role in the functional, practical, durable, and plain clothing worn while working.

Methodology

This thesis utilized a variation of content analysis, form analysis, to study the dress and adornment of African Americans in the photographs of William E. Wilson and Robert E. Williams. Content analysis as stated by Jo B. Paoletti (1982), is the articulation of precisely stated objectives, creation of an instrument designed to measure relevant variables, unbiased sampling of sources and communication units, systematic recording or measuring of variables using the instrument, and the analysis of data using the appropriate statistical procedure. "Content analysis provides a systematic, disciplined methodology in situations where objectivity may be difficult to maintain due to the number or the nature of the source" (Paoletti, 1982, 14). Form analysis is used in studies evaluating the appearance and use of nonverbal elements, while content analysis is used in studies that examine verbal communication (Paoletti, 1982).

Many costume historians have utilized the methodology of content and form analysis in their studies of clothing, dress and adornment. Pederson (2001) used form analysis to examine four hundred and seventy five photographs of Nevada politicians from 1873 to 1899 to determine the modal facial and head hairstyles of politicians in Nevada. Paff and Lackner (1997) utilized content analysis to determine the ways

women's dresses have been used in women's magazine advertisements to socially construct the female role. Richards, Farr and Gaitros (1997) examined Creek and Eastern United States newspapers with the methodology of content analysis to determine the similarities and differences in dress of the Creek nation and the industrialized Eastern United States. Campbell and Brandt (1994) utilized content analysis of diaries, letters, and memoirs to study the clothing consumption practices of North American women married to Army officers during the second half of the nineteenth century. Wilson (1991) used form analysis to examine sixty-seven photographs from the Montana Historical Society to determine the differences in clothing of posed and unposed photographs of Montana Cowboys, during the late nineteenth century. Paoletti (1985) combined a traditional study of the popular literature of the 1880s to 1900s with a quantitative content analysis of contemporary cartoons about men's clothing, to determine the changes in men's fashionable dress during the late nineteenth century to early twentieth century. Schwartz (1965) used content analysis comparing men's clothing advertisements in African American and Caucasian periodicals for his hypothesis that African American men dress more for style than for comfort, relative to whites.

CHAPTER 3

PROCEDURE

The primary objective of this study was to document the types of clothing worn by rural African American, working class Georgians as photographed by William E. Wilson and Robert E. Williams in the late nineteenth century. To systematically document the types of clothing worn by those photographed in Wilson and Williams photographs; the methodology of form analysis was employed. This was a three-part study:

1. Through an examination of information about clothing between 1872 and 1898, the years Wilson and Williams worked as photographers in Savannah and Augusta, Georgia respectively, five checklists were constructed from secondary sources as discussed in the Review of Literature. These checklists included: male dress elements, female dress elements, accessories, fabric colors and patterns of the adult's clothing, and a checklist of children's clothing.
2. From the checklists garnered from secondary sources, dress elements included in Wilson and Williams photographs were recorded. The researcher systematically examined the photographs and noted on the checklists, which dress elements appeared. Wilson and Williams' photographs were recorded on separate checklists. Dress elements not included in the checklist, yet found in the photographs were carefully recorded on a separate sheet of paper with a thorough description and a drawing of the

garment. The researcher then scrutinized the secondary sources for any mention of the garments. Finally, the frequencies of the dress elements in the photographs, as recorded in the checklist were tallied.

Data Selection

William E. Wilson and Robert E. Williams' photographs are both negative and positive prints that The University of Georgia's Hargrett Rare Book and Manuscript Library has verified the authorship and authenticity. There are one hundred and sixty-four photographs by William E. Wilson housed in the Hargrett Rare Book and Manuscript Library dating from 1883 to 1893 that were taken in the coastal regions of Savannah, Georgia. There are eighty-six photographs by Robert E. Williams housed in the Hargrett Rare Book and Manuscript Library dating from 1872 to 1898 that were taken in the Augusta, Georgia, Richmond County vicinity. Although the dates and locations of Wilson and Williams' photographs come from archival information, other primary evidence in the form of *Savannah* and *Augusta City Directories* reaffirms the Hargrett Rare Book and Manuscript Library's assumptions concerning the time and locale of the photographs. This study analyzed the photographs of William E. Wilson and Robert E. Williams that include at least one African American person. Once duplicates and photographs of buildings, landscapes and Caucasians were removed, there were forty photographs by Wilson and sixty photographs by Williams examined in this study. William E. Wilson and Robert E. Williams photographs were examined separately for this study.

Data Collection

There were sixty-five men, thirty-four women and one hundred and twenty children analyzed from Wilson's photographs, and forty-five men, thirty-seven women and eighty children analyzed from William's photographs. A checklist with male and female dress elements was developed from secondary sources, as discussed in the Review of Literature [see Appendix A and B] (Boucher, 1987; Cunnington, 1959; Foster, 1997; Hunt & Sibley, 1994; Hunt, 1994; Jones, 1985; Lohrenz & Stamper, 1989; Paoletti, 1982; Payne, Winakor & Farrell-Beck, 1992; Severa, 1995; Starke, 1993; Tandberg, 1980; Tortora & Eubank, 1998; Wares, 1981; White & White, 1998). Male dress categories included type of trousers, coats, shirts and vests worn during the late nineteenth century. Female dress categories included: type of blouses, skirts, and dresses worn during the late nineteenth century. Accessories included in the checklist were types of hats worn by men, neckwear worn by men, headdresses worn by women and aprons. Fabric colors and patterns encompassed both male and female dress elements. Although the photographs are in shades of gray and black and white, colors were either light or dark and broad pattern categories such as stripes, checks or geometric patterns were discernable. Children were grouped in a separate category than men and women and were analyzed for the likeness of their clothing to adult styles or unlike adult styles.

Through an analysis of the works created by William Wilson and Robert Williams, the researcher systematically recorded the number of times the checklist dress categories appeared in the photographs. While the recording of dress elements in photographs is rather subjective, the systematic recording of dress elements compared with a pre-determined list provided an objective and unbiased study of working class

dress as presented in the photographs of William Wilson (b. 1853, d. 1905) and Robert Williams (b. 1862, d. 1937).

CHAPTER 4

RESULTS AND DISCUSSION

The data presented in this chapter was obtained from an analysis of primary and secondary evidence of working class clothing during the late nineteenth century. The photographs of William E. Wilson and Robert E. Williams housed in the Hargrett Rare Book and Manuscript Library served as primary evidence for the documentation of types of clothing worn by African Americans living in Savannah and Augusta, Georgia during the early 1870s to the late 1890s. Secondary evidence concerning types of fashionable as well as working class dress [reviewed in Chapter 2, Review of Literature] was compiled in order to create a checklist to be used when examining the photographs of William E. Wilson and Robert E. Williams. The results of these checklists were reported in this chapter, and the actual checklists used for this thesis are in the Appendices section.

Additional Limitations

Several additional limitations not discussed in the first introductory chapter occurred while examining the photographs of William E. Wilson and Robert E. Williams housed in the Hargrett Rare Book and Manuscript Library.

1. Some of the photographs were either too blurry or the distance of the people to the camera was too great to actually see the dress elements of the photographs. These photographs were removed from the data pool.

2. For some of the persons photographed, only the upper most portion of the body was visible. For example, many of the women photographed were facing the camera, which obliterated the researcher's view of the skirt or dress silhouette. Discernable dress elements and silhouettes were recorded.

3. For some of the photographs, either the distance of the people away from the camera or the gray tones of the photographs made the patterns of the clothing somewhat unclear. When possible the patterns were recorded, yet some of the data collected as "solid colored" may in fact have been patterned with stripes, checks, floral, geometric, calico or gingham prints.

4. The shoes and boots of the individuals photographed were mostly undistinguishable and this information was deleted from the original checklists.

Data from Wilson's Photographs Examined

William E. Wilson's photographs housed in the Hargrett Rare Book and Manuscript Library range in date from 1883 to 1893. Wilson's photographs were taken in Savannah, Georgia, and the outlaying rural areas of St. Catherine's Island. Of the African Americans photographed by William E. Wilson, sixty-five men, thirty-four women and one hundred and twenty children were examined for evidence of working class clothing (see Table 1).

Of the sixty-five men examined, all wore long trousers, with an almost even number wearing either a loose fitting or narrow, close fitting silhouette. The trousers worn by the men photographed seemed to predominantly be dark colored with no discernable pattern. Slightly more than half of the gentlemen photographed wore short, single-breasted sack coats, with only one man wearing a frock and one man wearing a

reefer coat. All of the coats examined appeared to be dark in color and solid colored with no discernable pattern. The shirts of the men examined tended to be white or light colored, loose fitting and with a slight collar. Thirty-five men wore vests, predominately collar-less, of a dark color with no discernable pattern and single-breasted. Men seemed to wear the greatest variety of headgear, with bowlers, straw boaters, wide awakes, fedoras, caps and soft slouch hats seen. The wide awake a low crowned hat with a stiff, wide brim, often turned upwards, and soft slouch hats, hats with wide brims and soft malleable crowns were worn with the greatest frequency (15 and 14 respectively). Clean-shaven facial styles were seen on thirty-one of the men photographed, moustaches worn by seventeen of the men and short beards on thirteen of the men. Two of the sixty-five men wore bow ties, three wore wide neckwear tied in a knot with ends, and ten gentlemen of the sixty-five examined wore narrow neckwear tied in a knot with ends. Accessories tended to be of the functional variety with suspenders, aprons, canes and sacks for picking and carrying cotton seen to a limited extent.

While some of the men photographed wore clothing either too small or slightly too large for their frame, the styles worn seemed to indicate that the men were aware of, and wore fashionable varieties of dress. The men photographed that were part of church and African American college groups, or transporting goods on oxcarts (MS # 993, photographs # 65, 70, 71 and 77), tended to wear the most fashionable styles of dress; narrow fitting trousers, sack coats, stiffly starched white shirts, high cut vests, narrow neckwear tied in a bow with ends, bowler and fedora hats (Figures 1 and 2). These men might have been forewarned of Wilson's arrival and could have possible dressed nicely

Figure 1. The minister wears a dark colored sack coat, dark colored trousers, dark colored vest and white shirt with white bowtie. He also wears a bowler hat.

William E. Wilson. Minister and wife, St. Catherine's Island, Georgia. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 993, # 70).

Figure 2. The man on the oxcart in the foreground wears a dark colored sack coat, close fitting trousers, a white shirt and vest. He is wearing the wide awake variety of hat.

William E. Wilson. African Americans with oxcart in front of Telfair Square, Savannah Georgia. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 993, # 77).

for these photographs or due to their increased level of schooling or the sartorial expectations of their activities; already have been dressed in their finest attire.

Men who were photographed working in cotton fields or at the wharfs, tended to wear less professional looking clothing; yet all wore long trousers, most wore vests, and almost all wore hats of some type. This seems to indicate that although the men were carrying on laborious work, they still maintained styles consistent with the most fashionable attire. The men photographed working in cotton fields wore functional accessories such as suspenders to hold up their pants, sacks to hold the cotton picked, and a few wore aprons no doubt to protect their clothing (Figure 3). Three of the oldest men photographed carried canes and one held a pipe in his mouth. From the researcher's examination, none of the men appeared to wear extremely tattered clothing, with slight modifications in dress i.e., rolled up sleeves, suspenders to hold loosely fitting trousers and large brimmed hats due to the practicality and function these changes would engender.

The thirty-four women photographed by William E. Wilson wore more varied clothing styles than the men photographed by Wilson. All of the women wore bodices, mostly tight fitting and dark in color (31 wore tight fitting bodices, 25 dark in color). A few of the most fashionably dressed women with jacket bodices, sleeve "kick-ups," shelf-like bustles, hourglass silhouettes, double skirts and stiff brimmed decorated hats tended to be part of Sunday School groups, an elementary school teacher, or part of a large group gathering wood (MS # 993, photographs # 71, 68, and 76). Twenty-eight of the thirty-four women wore long skirts skimming their shoes, consistent with the findings of Chapter 2, the Review of Literature, with six women wearing shorter length skirts,

Figure 3. These men wear dark colored trousers with white shirts. The accessories they wear include sacks for carrying cotton, suspenders, wide awakes, soft slouch hats and caps.

William E. Wilson. African Americans picking cotton. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 993, # 99).

possibly due to the increased mobility offered by the shorter lengths. Six women wore one-piece dresses, which were usually of a patterned fabric (4). The inverted flower pot hat and head wraps were worn with the most frequency (8 each), followed by straw boaters (5), small crowned hats (3), fedoras (2), stiff brimmed hats (1) and bonnets (1). Six of the thirty-four women wore no headwear. Aprons of varying lengths were worn by sixteen of the women. Scarves or ribbons tied around the neck were worn by four of the women.

Most of the women photographed wore dark colored blouses and dark colored skirts or dresses (25 and 23 respectively). While the blouses tended to be solid colors with no discernable pattern (20), a greater frequency of patterns was seen in the skirts and dresses, with eleven women wearing striped or checked designs, five wearing calico or gingham printed skirts or dresses, and four in floral motifs. Often the blouses and skirts were both dark in color, with a light colored apron, although dark bodices with light skirts and light colored bodices and dark skirts were seen. Nearly all of the aprons worn were solid colored with no discernable pattern, seemingly made of a white material, possibly created from an older, unserviceable garment [due to the varying lengths of the aprons]. None of the aprons appeared to match the fabric color or pattern of the skirts, dresses or blouses. Of the eight women wearing head wraps, six wore solid colored, while two wore head wraps with some sort of pattern. None of the head wraps appeared to match the clothing of the individual photographed (Figure 4). Consistent with the findings of Chapter 2, the Review of Literature, many of the women photographed wore clothing that was limited in adornment, appeared durable, and somewhat simple in cut. The women that were seen in the most fashionable of attire appeared to be “dressed-up”

Figure 4. This woman wears a three-piece garment consisting of dark colored bodice, dark colored skirt which skims the tops of her shoes, and a light colored apron. Her head wrap and apron are both light colored and of solid colors.

William E. Wilson. African American woman with basket of cotton on head. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 993, # 100).

for their Sunday school group or in their occupation as teacher. Women working in the cotton fields or photographed outside of their homes with their children consistently wore clothing less fashionable than some of the styles popular during the period 1883 to 1893. However, most of these women appeared to wear clothing that was properly fitted to their figures, wear clothing that was well taken care of, and had elements of the most fashionable attire; such as high necklines and tight fitting bodices with tight fitting three-quarter length sleeves. Aprons were the most consistently tattered items of clothing, and were undoubtedly used as functional garments rather than as stylish accessories.

Of the one hundred and twenty children photographed by William E. Wilson, seventy-seven wore styles similar to that of adults of the time. Forty-three children, largely babies and toddlers were dressed dissimilar to that of adults of the time. The boys whom were dressed as adults, wore trousers, shirts, vests, coats and hats, and the girls largely wore one-piece dresses in solid, calico and gingham prints with varying types of hats. Nearly all of the boys photographed wore shortened trousers slightly below the knee. Boys who appeared to be entering adolescence wore full-length pants, consistent with the norm of the time. Babies and toddlers under the age of approximately two or three wore light colored smocks, similar to loose fitting dresses, with no distinction between the sexes. The children whom were photographed as part of a school group (MS # 993, photographs # 75 and 76) all wore more stylish forms of clothing [sailor hats, ruffles on blouses, patterned dresses, sack coats] than those children posed outside of their homes with their parents or while playing games with other children (Figure 5).

While a small minority of the men, women and children photographed appeared to be fashionably dressed consistent with the styles popular during the period 1883 to

Figure 5. These children photographed as part of a school group wear clothing that is slightly more ornate than those photographed by Wilson playing games with other children. The girls wear dresses shortened to slightly below the knee, with most of the other dress characteristics consistent with what adult women of the period wore.

William E. Wilson. African American school group, Liberty County, Georgia. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 993, # 76).

1893, many of the less fashionably dressed were certainly affected by financial, occupational and time restraints that did not allow them to wear or purchase the nattiest attire.

Data from Williams' Photographs Examined

Robert E. Williams' photographs housed in the Hargrett Rare Book and Manuscript Library range in date from 1872 to 1898. Williams' photographs were taken in the Augusta, Georgia Richmond County vicinity. Of the African Americans photographed by Williams, forty-two men, thirty-seven women, and eighty children were examined for evidence of working class clothing (see Table 1).

Of the forty-two men examined, thirty-four wore slim-fitting trousers, while only eight wore trousers of a loose fitting silhouette (see Table 2). All of the men analyzed wore long trousers, the majority of which were dark in color (39), and most were of solid colors with no discernable pattern (33). Sixteen of the forty-two men wore coats, fifteen of which were sack coats, with only one man wearing a frock coat. The coats tended to be single-breasted, often ending mid waist to hip length. Fifteen of the coats were dark in color, and only one seemed to have a pattern. Thirty-six of the men examined wore shirts, twenty-seven of which were white in color, twenty-nine were loose fitting, and an almost even number wore shirts with a collar (20) or collarless (16). Eighteen of the forty-two men wore vests, the majority of which were single-breasted (16), and collarless (11). The vests were dark in color, with no discernable pattern. The greatest variety of clothing worn by the men examined was headgear. This researcher saw bowlers, wide awakes, fedoras, caps and soft slouch hats. Soft slouch hats and wide awakes were worn with the greatest frequency (13 and 8 respectively). Clean-shaven facial styles were worn

by fifteen of the men photographed, short beards worn by nine of the men, and moustaches by nine of the men. One man photographed wore a bow tie, one wore narrow neckwear, and one man wore wide neckwear. Two men wore bib overalls, four wore suspenders, five men carried sacks for carrying cotton, and three of the oldest men carried canes or walking sticks. Only one man photographed wore extremely tattered clothing, while the remaining forty-one men analyzed wore clothing that was in varying stages of disrepair, from pristine condition to somewhat tattered.

Robert E. Williams seems to have taken an interest photographing African Americans working in cotton fields, transporting goods on oxcarts, and scenes of church life in the South, specifically the rites of Baptism. The men photographed working in the cotton fields (MS # 1284, photographs # 51- 54) seemed to wear the least fashionable clothing that was often torn seemingly due to the laborious nature of the work performed or too small for their frames possibly due to economic conditions. The men photographed transporting goods on oxcarts (MS # 1284, photographs # 5, 6, 42, 43) tended to wear more professional styles of dress than was worn by the men working in the cotton fields. All of the men photographed transporting goods wore sack coats, whereas the men photographed working in the fields wore shirts, trousers, sometimes vests: all without coats. The men transporting goods by oxcart may have been dressed professionally since they were dealing with merchants and shop owners on a regular basis. The men participating in or spectators of the rites of Christian Baptism (MS # 1284, photographs # 86, 12) wore the most fashionable styles of dress such as bow ties and fedoras (Figure 6). This is consistent with the findings in the Review of Literature

Figure 6. The man to the right of the woman being baptized appears very professional in his dark colored suit, bowler hat and black bowtie.

Robert E. Williams. Baptism. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 1284, # 50).

that stated African Americans tended to save their most fashionable attire for church activities.

The men photographed watching or participating in the rites of Baptism seemed to wear the most fashionable head gear for the period: fedoras and bowlers, while the men working in the cotton fields seemed to prefer soft slouch hats, wide awakes, or caps. These variations of hats undoubtedly provided the greatest amount of protection from the sun while working in the fields. The men photographed working in the cotton fields wore functional accessories such as suspenders and sacks for carrying cotton. The oldest men photographed carried canes or walking sticks. The two men wearing bib overalls photographed standing in a cotton field (MS #1284, photograph #19) or outside of a house (MS #1284, photograph # 29), were older and might have worn these protective covers to avoid ruining their clothing (Figure 7). From the researcher's examination, most of the men photographed seemed to wear elements of dress that were consistent with what was fashionable during the period 1872 to 1898, even if the clothing itself was slightly tattered or worn.

The women photographed by Robert E. Williams wore more varied and more fashionable clothing styles than the men photographed by Williams (see Table 3). Of the thirty-seven women photographed, five wore the very fashionable jacket bodice style, three wore bodices with shirred fronts, twenty-three wore tight fitting bodices, nine wore the fashionable sleeve "kick-up" popular during the late 1880s, three wore sleeves with open caps at the shoulder and four wore leg-of-mutton sleeves a popular style during the 1890s. Twenty-five women wore light colored bodices, with eleven opting for a dark

Figure 7. The man wears a bib overall to protect his clothing. He also wears a vest with a soft slouch hat.

William E. Wilson. Man and woman in front of doorway with another woman in background. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 1284, # 29).

colored bodice. Sixteen of the bodices were solid colored, with calico/gingham (7), striped (6), floral (4), and geometric (1) designs, also seen in the photographs.

Although skirts were more difficult to discern in Williams' photographs due to camera angles and view obstructions, twenty-four of the twenty-seven skirts photographed skimmed the tops of the shoes, with only three women wearing shorter length skirts. Five dresses were observed in the photographs. Most of the skirts and dresses were dark in color (21 out of 27), sixteen of which were solid in color, six were calico or gingham printed, four were of a floral design, and one was striped.

Of the thirty-seven women photographed, twelve wore head wraps, six wore straw boaters, six wore bonnets, three wore very small crowned hats, two wore medium size flat crowned hats with wide brims, one wore a fedora, one wore an inverted flower pot hat and six wore no headwear. Only one of the head wraps matched the pattern and color of the garment worn, eight were solid colored and four seemed to have some sort of pattern. A majority of the women photographed wore aprons (29 out of 37), twenty-five of which were solid colored and mostly light in color. Additional women's accessories included: umbrellas carried by four of the women, scarves or ribbons tied in the front around the neck worn by five of the women, and a shawl worn by one of the women photographed.

The most fashionably dressed women photographed by Williams seemed to be involved in such varied activities as watching a baptism (MS # 1284, photographs # 2 and 50), standing as a group posed in front of a field (MS # 1284, photograph # 36) and carrying milk containers on their heads with a cart (MS # 1284, photograph # 40) (Figures 9 and 10). The women photographed wearing the most fashionable attire

Figure 8. This woman wears a skirt that is several inches from the floor.

William E. Wilson. Man and woman with basket of cotton. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 1284, # 1).

Figure 9. The woman in the foreground wears a three-piece garment of bodice, skirt and apron. The woman in the background wears open cap sleeves on her bodice.

William E. Wilson. Two women with milk containers and cart. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 1284, # 40).

Figure 10. The woman third from the right wears attire fashionable for the period. She is wearing a dark colored bodice with slightly full sleeves, a floral printed skirt, as well as a scarf tied in the front.

William E. Wilson. Group in a field. Courtesy of Hargrett Rare Book and Manuscript Library, (MS # 1284, # 36).

appeared to be dressed up for an occasion or may have been forewarned or posed by Williams. Many of the women photographed while working in the cotton fields, washing clothes, and in front of their homes consistently wore attire that had fashionable elements of dress such as scarves tied around the neck in a bow in the front, tight fitting bodices, sleeve kick-ups, full sleeves and long skirts skimming the shoe tops. The oldest women photographed by Williams seemed to wear the most tattered and least fashionable attire. Possibly these older women were unconcerned with following the latest styles, unknowledgeable of the most popular styles, lacked the economic means to purchase new garments, or were simply dressed for the work with which they were performing. Many of the women appeared to wear clothing that was properly fitted to their figures, clothing that was well taken care of, and had elements of fashionable attire.

Of the eighty children photographed by Robert E. Williams, fifty-eight wore styles similar to adults of the time. Twenty-two children, largely babies and toddlers were dressed dissimilar to adults. The boys whom were dressed as adults wore trousers, vests, coats and hats, and the girls wore one-piece empire cut dresses, often stopping at the mid calf region of the leg or slightly longer. Nearly all of the boys photographed wore shortened trousers slightly below the knee, consistent with the norm for the late nineteenth century. Most of the children were photographed without hats, although some of the boys wore slouch hats and caps, while two of the girls wore head wraps, and a few wore sailor style hats. Babies and toddlers wore light colored smocks, similar to loose fitting dresses, with no apparent distinction between the sexes. Girls tended to wear clothing that was more ornate than the boys' clothing. Girls' dresses often had ruffles around the hemline, neck and sleeves, and cap or puffs at the shoulders.

Overall Findings of Wilson and Williams' Photographs Analyzed

The photographs of William E. Wilson and Robert E. Williams' housed in the Hargrett Rare Book and Manuscript Library, provided an excellent glimpse into the daily lives of Savannah and Augusta, Georgia's working class population during the late nineteenth century. The photographs of Wilson and Williams serve as primary documentation of the living, working, social, religious and clothing practices of rural African Americans living in Georgia in the early 1870s to late 1890s.

The subject matter of William E. Wilson and Robert E. Williams' photographs housed in the Hargrett Rare Book and Manuscript Library were quite similar. Wilson and Williams were contemporaries who both took an avid interest in the lives of Georgia's African American community. Wilson worked as a photographer during 1883 to 1893 in Savannah, Georgia and Williams operated a photographic studio in Augusta Georgia from 1872 to 1898. All of the photographs of African Americans created by William E. Wilson examined in this thesis appeared to be taken out of doors, while the majority of Williams' photographs were taken out of doors, with only three clearly taken in a studio setting (MS # 1284, photographs # 7, 10 and 49). Due to the time-consuming P.O.P process of photography during the late nineteenth century, some of the photographs by both Wilson and Williams seem posed. It is unclear if the persons photographed by Wilson and Williams were aware of the photographers' arrivals.

Very few of the men and women photographed by William E. Wilson and Robert E. Williams wore garments that were as elaborate, formal or complex as may have been available or popular during the late nineteenth century. However, many, if not most of the African Americans photographed by Wilson and Williams did appear to be wearing

clothing that was well taken care of, and at least similar in style to the most contemporary fashions. Work clothes as photographed by Wilson and Williams appeared to be worn with durability, function and simplicity of cut in mind, although many of the African Americans photographed, even while working, did include fashionable elements of dress in their attire.

Most of the men photographed by Wilson and Williams' were dressed in similar attire. Many of the men examined wore long, dark colored trousers, most had loose fitting light colored shirts, and dark colored vests. Coats tended to be worn in occasions that were somewhat formal, such as for church or school group photographs, or for the transportation of goods on oxcarts.

Whether working in cotton fields, transporting goods on oxcarts, photographed outside of their homes or in school or church groups, hats were popular and nearly ubiquitous accessories. The results from both Wilson and Williams' checklists seemed to indicate that African Americans in Georgia wore the wide awake and soft slouch hats with the greatest frequency during the late nineteenth century. Men dressed for school and church activities wore the more fashionable styles of hats for the period: bowlers and fedoras. From the evidence collected from the photographs, casual caps were preferred headwear for young men. Facial hairstyles, tended to follow the progression of age. Other accessories such as aprons, suspenders, sacks for carrying cotton and canes or walking sticks tended to be used due to the function these items provided to the wearer.

Although many women were undoubtedly hindered by economic and time restraints during the late nineteenth century, many women photographed by Wilson and Williams wore elements of the most fashionable styles along with more functional

garments. Head wraps and aprons were examples of functional garments worn by the women photographed, whether working in the fields or posed as part of a church group. These items may have served therefore, as functional as well as fashionable garments among the African American community due to the uniformity with which they were worn.

The women photographed by Williams seemed to wear the greatest variety of clothing. Jacket bodices, bodices shirred in the front, leg-of-mutton sleeves, and bishop sleeves were predominately seen in Williams rather than Wilson's collection of photographs. The greater variety of clothing is probably due to the larger range of years Williams was working in Augusta, Georgia: twenty-six years opposed to Wilson's ten years in Savannah. The women photographed by William E. Wilson during the years 1883 to 1893 seemed to favor dark colored skirts and dresses, worn with a light colored apron. The women photographed by Robert E. Williams seemed to prefer light colored bodices worn with dark colored skirts with light colored aprons. The children photographed by Wilson and Williams wore nearly identical types of clothing: young babies in smocks and older children in clothing similar to that of adults.

From the examination of the photographs of William E. Wilson and Robert E. Williams housed in the Hargrett Rare Book and Manuscript Library, several characteristics of dress were repeatedly observed (see Tables 2 and 3). The men photographed by Wilson and Williams seemed to consistently wear long, dark and solid colored trousers, loose fitting light colored shirts, dark and solid colored vests and dark and solid colored sack coats. The women photographed seemed to consistently wear three-piece outfits consisting of skirts that skimmed the tops of the shoes, bodices and

aprons. Women photographed by Wilson seemed to favor light colored bodices with dark skirts, whereas those photographed by Williams seemed to prefer dark colored bodices and skirts. The predominant hats worn by the men photographed included the wide awake and the soft slouch hat. Male accessories were often of the functional variety as walking sticks, canes, sacks for carrying cotton and suspenders were seen with the greatest frequency. Women wore head wraps and aprons in formal as well as in informal situations. Head wraps and aprons were of light in color and rarely did they have a discernable pattern. Children were typically dressed in clothing similar to that of adults. Babies and toddlers wore smocks or light colored dresses with no distinction made between the sexes.

Table 1

Number of Men, Women and Children Photographed by William E. Wilson (1883 to 1893 and Robert E. Williams (1872 to 1898)

	Wilson	Williams
Men	65	42
Women	34	37
Children	120	80

Table 2

Prevalent Dress Characteristics Noticed in William E. Wilson (1883 to 1893) and Robert E. Williams' (1872 to 1898) Photographs

Predominant male dress elements	Total (out of 107 men examined)
Long trousers	107
White shirts	77
Loose fitting shirts	60
Collared shirts	61
Vests	53
Sack coats	51
Soft slouch hats	27
Bowler hats	23
Short beards	22
Clean shaven facial hair	46
Moustaches	26
Suspenders	15
Sacks	11
Narrow necktie	11

Table 3

Prevalent Dress Characteristics Noticed in William E. Wilson (1883 to 1893) and Robert E. Williams' (1872 to 1898) Photographs

Predominant female dress elements	Total (out of 71 women examined)
Skirts	70
Skirts skimming shoes	52
Aprons	44
Tight fitting bodice	54
Bodice high to the neck	31
Tight fitting sleeves	30
Three-quarter sleeves	25
Rounded neck of bodice	22
Head wraps	20

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

The major purposes of this study were to examine the photographs of William E. Wilson and Robert E. Williams housed in the Hargrett Rare Book and Manuscript Library and to identify the types of clothing worn by African American, working class Georgians as captured in the photographs by a checklist method.

Secondary evidence in the form of costume history publications were reviewed to determine fashionable as well as working class clothing characteristics during the late nineteenth century, from 1872 to 1898, the time period of William E. Wilson and Robert E. Williams photography in Savannah and Augusta, Georgia. From this secondary evidence, five checklists were developed that included: male dress elements, female dress elements, dress accessories, fabric color and patterns, and children's dress elements. These checklists were used in examining the photographs of William E. Wilson and Robert E. Williams.

Major Findings

1. Men photographed by William E. Wilson and Robert E. Williams seemed to prefer long, dark colored trousers, loose fitting, light colored shirts, dark colored vests and sack coats.

2. The women photographed by Wilson and Williams seemed to prefer three-piece outfits consisting of skirts that skimmed the tops of the shoes, bodices and aprons.

Most of the women's outfits were cut with great simplicity and limited adornment, yet most of the women did include elements of fashionable attire popular during the late nineteenth century such as jacket bodices, tight fitting bodices, bodices that were high to the neck and sleeves that were of the three-quarter length.

3. The predominant hats worn by men photographed by Wilson and Williams included the wide awake and the soft slouch hat. Male accessories were often of the functional variety as walking sticks, canes, sacks for carrying cotton and suspenders were seen with the greatest frequency.

4. The predominant female accessories included head wraps and aprons which were consistently worn in formal as well as informal situations.

5. Men seemed to favor dark colored trousers, light colored shirts, dark colored vests and dark colored coats. Most of the men wore trousers, coats, shirts and vests that were of solid colors with no discernable pattern.

6. Women photographed by Wilson seemed to favor dark colored bodices, while the women photographed by Williams seemed to prefer light colored bodices. Women photographed by both Wilson and Williams' predominantly wore dark colored skirts and dresses. Garments were usually of solid colors. Aprons and head wraps tended to be light colored and of no discernable pattern.

7. Children over the age of five were typically dressed in clothing that was similar to adults of the time with the length of the clothing slightly shortened. Babies and toddlers wore smocks or light colored dresses with no distinction made between the sexes.

Objectives Examined

Objective 1. To examine photographs of African Americans created by William E. Wilson and Robert E. Williams. Forty photographs created by William E. Wilson and sixty photographs created by Robert E. Williams, housed in the Hargrett Rare Book and Manuscript Library, The University of Georgia, Athens, Georgia were examined for this thesis.

Objective 2. To identify the types of clothing African American, working class Georgians wore during the late nineteenth century. The African American, working class Georgians photographed by William E. Wilson and Robert E. Williams wore clothing that was functional for the types of laborious work performed, but also had elements of the most fashionable attire. One hundred and seven men, seventy-one women and two hundred children were examined for this thesis.

Objective 3. To develop a checklist of working class dress from a review of literature of the period of Wilson and Williams' photographs (1872 to 1898). Five checklists were developed from secondary information. They included: male dress elements, female dress elements, accessories, fabric colors and patterns and children's dress characteristics.

Implications

After the abolition of slavery in 1865, life for African Americans living in Georgia was marred by a state economy that was in disarray, limited job and educational opportunities and a hostile environment of formal segregation. In spite of these impediments to the financial growth and success of the African American community, many struggled valiantly to improve their livelihoods. The photography of William E. Wilson and Robert E. Williams provided a glimpse of the day-to-day lives of African

Americans living in Georgia during the late nineteenth century. While most of the clothing worn by the persons' photographed was well-worn and appeared functional, durable and rather simply cut, the inclusion of fashionable touches such as the wearing of certain colors, styles of sleeves, bodices, and coats certainly implied the dedication of African Americans to not only survive but also to strive for the betterment of themselves and their families. Although William E. Wilson and Robert E. Williams communicated only two views of life in Georgia during the late nineteenth century, much can and has been learned from the one hundred photographs examined for this thesis.

Other implications of this study were that photographs are a useful primary source for understanding and gaining knowledge of costumes, and that form analysis is a very useful tool for systematically documenting materials in which objectivity is difficult to maintain.

Recommendations for Further Research

1. It is recommended that a study of William E. Wilson and Robert E. Williams' photographs housed in other libraries around the United States be examined to further add to the level of information known about each man and his photographic repertoire.
2. It is recommended that additional photographs from the Southern United States during the late nineteenth century that include African Americans be studied to further test the validity and accuracy of the results of the checklist.
3. It is recommended that additional photographs from different geographical regions of the United States during the late nineteenth century that include working class, rural African Americans be studied to increase the existing body of knowledge on this subject.

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APPENDICES

APPENDIX A

DRESS ELEMENTS OF WILLIAM E. WILSON'S PHOTOGRAPHS

Male dress elements of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Trousers:	
Loose fitting	34
Narrow silhouette	31
Long	65
Short	0
Trousers total	**65**
Coats:	
Frock coat	1
Sack coat	36
Reefer jacket	1
Ulster	0
Inverness	0
Cutaways	0
Long coat	4
Short coat	34
Double-breasted	1
Single-breasted	29
Coats total	**38**

CHECKLIST ONE (continued)

Male dress elements of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Shirts:	
White	50
Loose fitting	31
Stiffly starched	16
Collar	41
Collar-less	19
Turned-up collar	1
Shirts total	**60**
Vests:	
High cut	16
Collar	3
Collar-less	31
Single-breasted	28
Double-breasted	0
Vests total	**35**

Appendix A (continued)

CHECKLIST TWO

Female dress elements of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Blouses:	
Jacket bodice	3
Tight fitting	31
Loose fitting	3
High to the neck	25
Rounded neck	11
Collar	9
Tight fitting sleeves	25
Leg-of-mutton sleeves	0
Coat style sleeves	0
Bishop sleeves	0
Sleeve "Kick-up"	3
Three-quarter sleeves	21
Full length sleeves	5
Sleeves square at the shoulder	17
Blouses total	**34**
Skirts:	
Softly draped	2
Shelf-like bustle	1

CHECKLIST TWO (continued)

Female dress elements of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Skirts (continued):	
Hourglass silhouette	2
Apron drape	1
Double skirts	2
Skirts skimming shoes	28
Shorter skirts	6
One-piece dresses	6
Skirts total	**42**

Appendix A (continued)

CHECKLIST THREE

Male and female accessories of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Men's hats:	
Bowlers (Derbies)	9
Straw boaters	8
Wide awakes	15
Fedoras	5
Deerstalkers	0
Caps	5
Top hats	0
Soft slouch hats	14
Hats total	**56**
Men's hair:	
Clean-shaven	31
Side-whiskers	0
Short beards	13
Moustaches	17
Men's neckwear:	
Four-in-hand	0
Bow ties	2
Scarves	0

CHECKLIST THREE (continued)

Male and female accessories of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Men's neckwear (continued):	
Wide, tied in a bow with ends	3
Narrow, tied in a bow with ends	10
Men's neckwear total	**15**
Additional men's accessories:	
Bib overalls	0
Aprons	3
Suspenders	11
Pocket watch	0
Belt	1
Sacks	6
Cane or walking sticks	3
Pipes	1
Women's headdresses:	
Head wraps	8
Fedoras	2
Straw boaters	5
Small crowned hats	3
Stiff brimmed hats	1
Bonnets	1

CHECKLIST THREE (continued)

Male and female accessories of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Women's headdresses (continued):	
Inverted flower pot	8
No headdress	6
Women's headdresses total	**28**
Additional women's accessories:	
Aprons	15
Cloth belts	1
Shawls	1
Scarves or ribbons around neck	4
Rings	1

Appendix A (continued)

CHECKLIST FOUR

Fabric colors and patterns of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Men's trousers:	
Dark colored	64
Light colored	1
Men's coats:	
Dark colored	38
Light colored	0
Men's shirts:	
Dark colored	11
Light colored	49
Men's vests:	
Dark colored	35
Light colored	0
Women's blouses:	
Dark colored	25
Light colored	9
Women's skirts and dresses:	
Dark colored	23
Light colored	11

CHECKLIST FOUR (continued)

Fabric colors and patterns of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Women's aprons:	
Dark colored	1
Light colored	14
Men's trousers:	
Solid colors	61
Striped, checked	4
Men's coats:	
Solid colors	38
Striped, checked	0
Men's shirts:	
Solid colors	54
Striped, checked	6
Men's vests:	
Solid colors	35
Striped, checked	0
Women's blouses:	
Solid colors	20
Striped, checked	9
Floral	4

CHECKLIST FOUR (continued)

Fabric colors and patterns of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Women's blouses (continued):	
Geometric	0
Calico/Gingham	1
Women's skirts and dresses:	
Solid colors	14
Striped, checked	11
Floral	4
Calico/Gingham	5
Women's aprons:	
Solid colors	12
Striped, checked	2
Floral	0
Calico/Gingham	1
Matches fabric pattern/color of skirt or dress	0
Does not match fabric pattern/color of skirt or dress	15
Women's headdresses:	
Solid colors	6
Patterned	2
Matches fabric pattern/color of skirt or dress	0
Does not match fabric pattern/color of skirt or dress	8

Appendix A (continued)

CHECKLIST FIVE

Children's clothing of William E. Wilson's photographs (1883 to 1893)

Characteristics	Total
Children's clothing:	
Similar to dress of adults	77
Dissimilar to dress of adults	43

APPENDIX B

DRESS ELEMENTS OF ROBERT E. WILLIAMS' PHOTOGRAPHS

Male dress elements of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Trousers:	
Loose fitting	8
Narrow silhouette	34
Long	42
Short	0
Trousers total	**42**
Coats:	
Frock coat	1
Sack coat	15
Cutaways	0
Reefer jacket	0
Norfolk jacket	0
Ulster	0
Inverness	0
Long coat	3
Short coat	13
Double-breasted	0
Single-breasted	16
Coats total	**16**

CHECKLIST ONE (continued)

Male dress elements of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Shirts:	
White	27
Loose fitting	29
Stiffly starched	7
Collar	20
Collarless	16
Shirts total	**36**
Vests:	
High cut	6
Collar	6
Collar-less	11
Single-breasted	16
Double-breasted	0
Vests total	**18**

Appendix B (continued)

CHECKLIST TWO

Female dress elements of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Blouses:	
Jacket bodice	5
Shirred front	3
Tight fitting	23
Loose fitting	14
High to the neck	6
Rounded neck	11
V-neck	1
Square neck	0
Collar neckline	16
Collarless neckline	9
Tight fitting sleeves	5
Three-quarter sleeves	4
Full length sleeves	14
Leg-of-mutton sleeves	1
Coat style sleeves	0
Bishop sleeves	4
Sleeve "Kick-up"	9
Sleeves slightly full at cuffs	5

CHECKLIST TWO (continued)

Female dress elements of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Blouses (continued):	
Open cap sleeve	3
Blouses total	**37**
Skirts:	
Softly draped bustle	2
Cuirass bustle	0
Shelf-like bustle	0
Hourglass silhouette	1
Apron drape	0
Double skirts	0
Skirts skimming shoes	24
Shorter skirts	3
One-piece dresses	5
Skirts total	**30**

Appendix B (continued)

CHECKLIST THREE

Male and female accessories of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Men's hats:	
Bowlers (Derbies)	4
Straw boaters	0
Wide awakes	8
Fedoras	4
Deerstalkers	0
Caps	4
Top hats	0
Soft felt slouch hats	13
Hats total	**33**
Men's facial hair:	
Clean-shaven	15
Side-whiskers	0
Short beards	9
Moustaches	9
Men's neckwear:	
Four-in-hand	0
Bow ties	1

CHECKLIST THREE (continued)

Male and female accessories of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Men's neckwear (continued):	
Scarves	0
Wide, tied in a bow with ends	1
Narrow, tied in a bow with ends	1
Men's neckwear total	**3**
Additional men's accessories:	
Bib overalls	2
Aprons	0
Suspenders	4
Pocket watch	0
Belt	0
Sacks	5
Cane or walking sticks	3
Women's headdresses:	
Head wraps	12
Stiff brimmed hats	0
Fedoras	1
Straw boaters	6
Small crowned hats	3
Medium size, flat crowns, wide brims	2

CHECKLIST THREE (continued)

Male and female accessories of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Women's headdresses (continued):	
Bonnets	6
Inverted flower pot	1
No headdress	6
Women's headdresses total	**31**
Additional women's accessories:	
Aprons	29
Cloth belts	0
Shawls	1
Scarves or ribbons around the neck	5
Rings	0
Umbrellas	4

Appendix B (continued)

CHECKLIST FOUR

Fabric colors and patterns of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Men's trousers:	
Dark colored	39
Light colored	3
Men's coats:	
Dark colored	15
Light colored	1
Men's shirts:	
Dark colored	2
Light colored	34
Men's vests:	
Dark colored	18
Light colored	0
Women's blouses:	
Dark colored	11
Light colored	25
Women's skirts and dresses:	
Dark colored	21
Light colored	6

CHECKLIST FOUR (continued)

Fabric colors and patterns of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Women's aprons:	
Dark colored	6
Light colored	23
Men's trousers:	
Solid colors	33
Striped, checked	4
Men's coats:	
Solid colors	16
Striped, checked	0
Men's shirts:	
Solid colors	32
Striped, checked	2
Men's vests:	
Solid colors	18
Striped, checked	0
Women's blouses:	
Solid colors	16
Striped, checked	6
Floral	4
Geometric	1

CHECKLIST FOUR (continued)

Fabric colors and patterns of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Women's blouses (continued):	
Calico/Gingham	7
Women's skirts and dresses:	
Solid colors	16
Striped, checked	1
Floral	4
Calico/Gingham	6
Women's aprons:	
Solid colors	25
Striped, checked	2
Floral	0
Calico/Gingham	2
Matches fabric pattern/color of skirt or dress	0
Does not match fabric pattern/color of skirt or dress	29
Women's headwraps:	
Solid colors	8
Patterned	4
Matches fabric pattern/color of skirt or dress	1
Does not match fabric pattern/color of skirt or dress	11

Appendix B (continued)

CHECKLIST FIVE

Children's clothing of Robert E. Williams' photographs (1872 to 1898)

Characteristics	Total
Children's Clothing:	
Similar to dress of adults	58
Dissimilar to dress of adults	22