

Frederick Piercy: English Artist on the American Plains

L. Matthew Chatterley

On the 5th day of February, 1853, in compliance with previous arrangements, I embarked in the *Jersey* for New Orleans, on my way to Great Salt Lake Valley. My object was to make sketches of the principal and most interesting places on the Route.¹

So begins twenty-three-year-old Frederick Piercy's account of his journey from Liverpool to the Great Salt Lake Valley. The young English artist, who had converted to The Church of Jesus Christ of Latter-day Saints five years earlier, had been commissioned to work on an illustrated guide that would encourage and assist British converts immigrating to America. Brigham Young knew that the labor and expertise of British workers and tradesmen would be of great help in building Zion in its new home in the tops of the mountains. At the same time, many British members of the Church (numbering about thirty thousand and exceeding the population of the territory of Deseret) were poor and struggling. Opportunity to work and obtain better lives waited in the Utah desert.

Ironically, once published, the guide was of limited usefulness in its original purpose. But the work made several significant historical contributions. Primarily, the drawings and watercolors of Fred Piercy are unique in their

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accurate visual depiction of immigration in the American West. The engravings in the book are of high quality but are greatly surpassed by the original work, according to Jonathan Fairbanks, a curator of the Museum of Fine Arts, Boston, which owns sixteen of the drawings and watercolors. Young Piercy sketched the American West with exceptional quality at a time of incredible immigration (not just of the Latter-day Saints). It was the historic moment that reshaped a new country and the image and destiny of many of its citizens, and Piercy was one of few artists who skillfully represented the time and place. The work of no other artist has been used as much to represent the period. Unfortunately, these western sketches are the primary contribution of this little-known, nineteenth-century English artist. In addition, Piercy's writing is descriptive, lively, and full of witty observations and commentary about the conditions of traveling immigrants. Indeed, some of his word descriptions are as visual as his art. Also, the copious footnotes and additions of editor James Linforth add depth to the work, bringing together a summary of the Latter-day Saints' emigration efforts in Europe and geographical and historical descriptions of the places along the route. Linforth's notes are dense and, though valuable, the reader tends to plod through them while skipping through Piercy's narrative. Finally, taken as a whole, as some historians have noted, *Route from Liverpool to Great Salt Lake Valley* is one of the most beautiful publications associated with the young Church.

Other than the illustrated volume, little is known about the life of Frederick Piercy. Two articles tie together all known source material. The first, "Entitled to Be Called an Artist': Landscape and Portrait Painter Frederick Piercy," by Wilford Hill Lecheminant, was published in *Utah Historical Quarterly* in 1980.² The second, "The Great Platte River Trail in 1853: The Drawings and Sketches of Frederick Piercy," by Jonathan Fairbanks, appeared in *Prints of the American West* in 1983.³ My research has not necessarily added historical knowledge about Piercy and his work. To the articles mentioned above and the illustrated guide, I am indebted for the information presented here. However, I hope this presentation concerning Piercy and his art, which includes my own insights and reactions as an artist and student of Mormon history, will bring increased awareness of his artistic and historic contribution to the Church of Jesus Christ and to the settlement of the western United States.

Piercy Before the Journey

Frederick Piercy was born 27 January 1830. He was the eighth of nine children born to George and Deborah Adams Piercy of Portsea, Hampshire,

England.⁴ Not much is known of Piercy's life prior to his journey of 1853. We do know that by that year, when he was only twenty-three, he was an accomplished artist, though we do not know what formal training Piercy had. According to Lecheminant, his father made model ships for the British Admiralty and was an amateur painter. By 1853, "four Piercy works had been exhibited in London, two at the Royal Academy of Arts and two at the Suffolk Street Gallery."⁵

Piercy joined the Church when he was eighteen and was baptized on 23 March 1848. Interestingly, as literate as Piercy was and as astute an observer of events as he was, as shown by his later writings, no personal record of his conversion and initial contact with the Church is available. However, this young convert obviously impressed the leaders of the English mission of the Church. In 1849, he was ordained a priest and baptized converts. He also served as secretary of the LDS London Conference in 1849 and 1850.⁶

On 15 September 1849, Piercy married Angelina Hawkins. He was nineteen and had been a member of the Church for eighteen months. Angelina had joined the Church ten months prior to the marriage. In June 1850, Apostle John Taylor, in Europe to establish a mission of the Church in France, set apart Frederick Piercy and five others as missionaries. At the end of June, Piercy left with fifteen-year-old Arthur Stayner for Paris. His wife, Angelina, expecting their first child, stayed in England.⁷

Piercy's artistic talents were immediately put to missionary use. The missionaries prepared a tract for proselytizing, using transcripts of a discussion between Apostle Taylor and several local ministers. Piercy worked on drawings of Elder Taylor for the pamphlet; and, after the likenesses were completed, evidently returned to London where, on 1 September, Angelina gave birth to their daughter, Emily. Elder Taylor returned to London a week later, and records of the London branch indicate that Taylor officiated at the blessing of the Piercy infant.⁸

As an artist, Frederick Piercy specialized in portraits as well as landscapes. In 1850, he completed an ambitious watercolor, apparently a commissioned work, of the family of Orson Pratt, including Elder Pratt, then president of the English mission, his wife, and four children. In 1853, the Church also published an engraving Piercy made that is a composite of portraits of the General Authorities of the Church, based on daguerreotypes made in Salt Lake City.⁹

According to Lecheminant, early in 1853, the idea of creating a series of engravings of the "most notable places" on the emigration route from Liverpool to the Great Salt Lake Valley was discussed by Piercy and Samuel W. Richards, then president of the English Mission. Richards was responsible for the emigration of thousands of British converts to the new gathering



This portrait of Samuel Whitney Richards, president of the British Mission, was one of several portraits drawn by Frederick Piercy.

Courtesy Maurine Carr Ward

place in the western United States.¹⁰

The Journey's Narrative

For me, the journal, as well as Piercy's drawings, contains descriptions, insights, and observations that bring the trip to life. When I read the account, I did as many early British members of the Church must have done—picturing myself crossing the Atlantic aboard the *Jersey*, on the steamboats of the Mississippi River, and traveling with teams of oxen across the prairies. The following represent some of my favorite observations from Piercy's writing in *Route from Liverpool to Great Salt Lake Valley*.

Emigration was not a solitary affair. About three hundred passengers traveled with Piercy aboard the *Jersey*, half of them English and half Welsh. Piercy observed that the cultural combination caused a confusion of tongues that was quite amusing, until a traveler was interested in what was being said. The immigrants, however, got along well and were quick to help one another. That was the situation for those of the same faith seeking the same destination. This is his observation of the ship's crew: "All I can say of the crew is, that they were a picturesque looking set of fellows, and I thought if they were only as courageous and daring in a storm, as they were in taking God's name in vain, the ship would not be lost for want of energy."¹¹

All emigrants looked with some trepidation to the uncertain events of an unknown journey. As the ship left the firm shore of England, Piercy added the perspective of an artist to the fretful thoughts of leaving home and loved ones: "I knew that if I was wise I should look on the bright side of things, and like the artist with his pictures, should even make the shadow and gloom instrumental in adding interest and instruction to my trip. How tame and insipid would be his pictures if they were without shadow! Even so would be our lives if they were without their occasional trying circumstances."¹²

As the land disappeared and the waves of the sea faded to the horizon

in all directions, Piercy described the daily routine of sea life: "Considering all things, however, the little world behaved itself remarkably well. After a few days all became use to the motion of the ship. Sickness disappeared, and was only remembered to be laughed at. Merry groups assembled on the deck, and sitting in the sunshine, told stories, sang songs, and cracked jokes by the hour together, and generally with a propriety most unexceptionable."¹³

When the *Jersey* reached the Mississippi River, the ship was towed to New Orleans, where Piercy left his companion Saints and continued on his own so he could sketch between New Orleans and the campground at Keokuk. His description of the Mississippi River steamboat, or "floating palace," as he called it, is almost painterly. "I could not help admiring its force and majesty; and as its broadside swung round to view, revealing every window brilliantly lighted, and every light reflected in the gliding stream, the effect was magical, and equal in beauty to anything I ever saw."¹⁴

Among all the travelers and characters along the mighty river highway, an artist must have been an oddity. Piercy records: "My sketching apparatus constantly excited curiosity on board the steamboats. My seat, which when closed, formed a walking stick, was always regarded with the greatest interest, and I was constantly requested to explain the principle of its construction."¹⁵ On one occasion, he told a traveling companion, "I thought myself entitled to be called an artist, because I had attempted to produce works of art for a number of years, and had lived by my profession."¹⁶

When Piercy reached Keokuk, he wrote the following vivid descriptions:

I landed at Keokuk, about 200 miles above St. Louis, early in the morning, and although I could discover that the city was on an elevated site, it was still too grey to see anything at a distance. . . .

While breakfast was preparing I sallied out in search of the Camp, which, after climbing a steep bluff on the edge of the river, I found most picturesquely situated on the top of a hill, surrounded by wood, and commanding a view of the country for miles around. The situation was admirably chosen, as there were good drainage and an abundance of wood and water combined. It was just daylight, and the guards had retired to their tents. Upon my entrance all was still in the Camp, no person was to be seen.

Before leaving Keokuk I made the accompanying sketch of the Camp, showing the arrangement of the wagons and tents, which, with their white covers, looked extremely picturesque amidst the spring foliage of the country. I did not purpose to cross the State of Iowa with the emigrants, but, after visiting Nauvoo and Carthage, to go up the Missouri river to Kanesville, and intercept some of the companies at the starting point on that river.¹⁷

Unfortunately for this celebration, the whereabouts of the original drawing of the Keokuk encampment is unknown. The only visual record we

have is the engraving from the book. I have included for this presentation a new “Keokuk Encampment” watercolor by Matthew Chatterley after Frederick Piercy, 1853 (see Appendices I and III).

As with most converts to the Church, the events that had occurred at Carthage seemed to draw Frederick Piercy to the jail and surrounding sites. The number of drawings, including the inside and outside of the jail, and the interest in and time spent with the family of Joseph Smith are indications of Piercy’s profound connection to this time in the history of the Church and to the Prophet. His sensitive drawings of Nauvoo and the temple ruins also indicate his feelings for the area.

After visiting Carthage and Nauvoo, Piercy traveled by boat up the Missouri River and then by land to Kaneshville, where he united with a company preparing for the journey to Salt Lake Valley. Here the record of an emigrating company of wagons really begins. Of interest to me is Piercy’s description of typical events and circumstances. He wrote of ferryboats and the process of ferrying wagons and animals across the Missouri River: “The ferry-boats are flat-bottomed, and large enough to carry 2 wagons of the ordinary size. The starting point is usually chosen a considerable distance up the stream, so that the current may assist in conveying the boats to the landing place on the opposite side of the river. Ferrying is hard work. When the boat is pushed from the bank the rowers are obliged to ply their oars most vigorously, as it is no slight matter to row across a river a quarter or half a mile wide, with a current running at the rate of 4 or 5 miles an hour. Six or 8 stout fellows are required to do the work. I went 3 or 4 trips myself, and found out what it was to work hard.”¹⁸

Smaller rivers than the Missouri ferried in a different manner, as evidenced by this description of crossing the Elk Horn: “The labour to the ferrymen is not so great here as at the Missouri river. On account of the narrowness of the stream they are able to stretch a rope across the river, which being held by one or two of the ferrymen in the boat, by means of a smaller rope with a noose attached, enables them to guide the boat which is partly carried by the current, and partly dragged by them to the desired point on the opposite bank. The cattle we compelled to swim across. They were collected together on the bank and surrounded by men and boys who, with shouting and blows, tried to force them in but they were most unwilling to commence the trip.”¹⁹

Piercy’s description of the organization of companies followed the pattern the Saints had established of assigning captains over hundreds, fifties, and tens. The primary purpose of this organization was to ensure that no individual or group was left alone on the prairie in case of accident or injury. His comment on meeting the spiritual needs of each day is also interesting:

“To complete the organization of the company I traveled in, a chaplain was appointed, whose duty it was to call the camp together, morning and evening, for singing and prayer. The voice of prayer was heard every day, and the song of praise at the rising and setting of the sun. Many a hard feeling was then destroyed by the melting influences of spiritual instruction, and resolves to amend were made, which doubtless resulted in a better life.”²⁰

Overland narratives frequently refer to teamsters “geeing and hawing” the animals, but what did that actually entail? Piercy’s description of this essential toil of the trail is very descriptive: “The teamster should drive with the team to the right. When he cries ‘Gee,’ the team should go from him, and when ‘Haw,’ come towards him. When the teamster cries ‘Haw,’ it is usual, with a lazy team, to let them feel the whip over their necks, and when ‘Gee,’ over their backs. The consequence is, that whenever a piece of rough or difficult road is encountered, the shouts and cries of ‘geeing’ and ‘hawing,’ and the cracking of the whips, are most terrific.”²¹

Piercy said that after his first experience as teamster over very rough roads, he had had enough “geeing” and “hawing.” He also expressed great respect for both the expertise and the heart of the experienced company leaders whose job it was to train and direct the novice teamsters, many of whom had never touched an ox.

Because of the necessity of fixing broken wagons and wheels, travel was frequently delayed. These references explain how delays could often occur. To get through muddy creeks, or sloughs, double or triple teaming was necessary, and the physical struggle of the pioneers took its toll. He noted, “The men were over their knees in mud, and how the ladies got through I don’t know, and hardly dare conjecture.”²²

Following is an example of the type of accident that could occur on the trail:

As the descent to the narrow bridge (over Prairie Creek) was very steep, all teamsters were instructed to allow no persons to remain in the wagons. I suppose these instructions were attended to in every case except one of a woman who happened to be asleep unknown to the teamster, and, as misfortune would have it, the wagon fell clean over the bridge into the creek. Of course the effect of the fall, and the plunge into the cold water, was a loud scream from the woman, which all thought proceeded from some person underneath the wagon. The men at once jumped in to the creek, with the intention of raising the wagon, but as the woman came to her senses, she very wisely caused a commotion inside the wagon, which speedily resulted in Elder Miller’s ripping up the wagon-cover with his knife and pulling her out.²³

As an artist, Piercy looked for sites along the way that would capture his imagination. One place was a reference in the guides of a large “lone tree”

on the prairie. Piercy looked forward to arriving at the site, picturing the tree as a romantic symbol of mournful and sturdy solitude on the wide prairie. He started ahead of the company with the intention of making a sketch of it, only to find that some unromantic hand had cut the tree down and destroyed his vision.²⁴

Piercy was confronted with, yet wrote with some understatement, the life and death consequences sometimes accompanying the pioneer journey:

While I was at Winter Quarters a man named Furze requested me to call upon his friends in London, and inform them that he was well, and doing well, and was going to California. Today I passed his grave, which had a board at its head stating that he had been killed by Indians while on guard.²⁵

Saturday, the 9th. During the night Elder Cooley's child died. The poor mother's grief was very affecting. What can be more distressing than to see a poor infant struggling with death, and to be utterly unable to render assistance?²⁶

Sunday, the 10th. We buried the child, and recommenced our journey at 12 o'clock.²⁷

Artwork of the Route

Upon his arrival in Utah, Piercy recorded this description with respect to his view of the Great Salt Lake City: "The view of the City was taken with a camera lucida, from the "bench" north of it, and just above President H.C. Kimball's house, which is seen in the foreground a little to the left of East Temple St. The site of the city is large, and at that early period the buildings were very much scattered, rendering it almost impossible to convey any idea of the place unless a large area was embraced in the view. Consequently a favourable point was chosen, commanding the principal buildings, and the chief portion of the city which was then built upon. This, on the other hand very much reduced the size of the objects, but not to indistinctness. On the whole I think it may be presented as a faithful portrait of Great Salt Lake city in 1853."²⁸

It is possible that Piercy used the camera lucida for many of his drawings. Indeed, the precision of some of them could probably have been captured only with the aid of his "sketching apparatus." These drawings contrast with others that are much looser sketches, perhaps meant as notes to be returned to and developed later. The camera lucida consisted of a triangular "eyepiece" set on a stand that held it stationary. The "eyepiece" consisted of a prism or mirror on one side of the triangle that reflected the scene or object before it onto the other side of the triangle, which was made of semiopaque glass. The artist looked at the projected image and, able to see the paper below and through it, traced the image onto the paper.

Because it took time to set up the apparatus and much care to keep it

stationary while drawing, Piercy, who also labored as a teamster on the journey, rarely had the leisure to pursue drawing in the normal course of a day. Therefore, he took advantage of delays that occurred—for example, when the company stopped to fix broken wagons or wheels. In addition to drawings he finished on the journey to Great Salt Lake Valley, he made notes of scenes he wanted to draw on his return trip across the trail when he would have more control of his schedule.

Piercy also sketched portraits of Lucy Mack Smith and two of Joseph Smith's sons in Nauvoo as well as other notables. And, while in Utah, he was granted the opportunity to visit and produce a portrait of Brigham Young. When he returned to England, because of interest in the portraits, it was determined to include engravings of other Church leaders in the publication as well, and those were completed working from daguerrotypes.

Piercy's original artwork was given to an engraver, who translated the drawings into a medium for mass production. Part of the value of the book lies in the fact that the engravings are of exceptional quality, though some of the sensitivity of the original drawings is lost in the change of medium (see Appendix II).

According to Fairbanks, the original drawings and watercolors came into the hands of the Kennedy Galleries in New York from a lot obtained abroad and were sold in 1948. Most of the works went to two museums, the Museum of Fine Art in Boston and the Missouri Historical Society in St. Louis.²⁹ A few pieces ended up in the hands of private collectors. I inquired of the Kennedy Galleries if they still had record of the sales, but I was told that their records did not go back that far and that current records did not include any sale of Piercy's work.³⁰

Piercy after the Journey of 1853

When Piercy returned from his trip to the Valley of the Great Salt Lake, it is presumed he primarily worked on preparing the manuscript and the engravings of his artwork for publication. James Linforth, an editor of the *Millennial Star*, was given the landscapes, portraits, and Piercy's well-written account of the journey to edit. It was decided that he would add footnotes to Piercy's narrative to provide detailed historic background of the areas traveled as well as an account of the Church and its immigration efforts to date.³¹ Piercy's account is lively and personal. Linforth's is detailed and scholarly, using historical and geographical sources then available, including descriptions from Stansbury and Gunnison, who completed governmental expeditions to the West.

Route from Liverpool to Great Salt Lake Valley (early on it was also fre-

quently referred to as "*Illustrated Route*") was first published in fifteen monthly parts from July 1854 to September 1855.³² When all parts of the book were complete, it was sold as a bound volume. Unfortunately, by 1855, the immigration route of the Church had changed to pass through east coast ports instead of New Orleans, which had been affected with an epidemic of illness. This change affected the immediate practicality of the volume. However, the information and particularly the quality and quantity of engravings reproduced from Piercy's drawings and watercolors made the book extremely valuable.

Though the work was beautiful and of high quality, it apparently did not sell well. Linforth and Piercy agreed to sell the engraved plates and the copyright of "*Illustrated Route*" to the Church. A series of miscommunications about the price offended Piercy. Brigham Young had agreed to give Linforth and Piercy one hundred pounds each, but Piercy had accepted seventy-five pounds for his part through negotiations with Orson Pratt. After communicating with Linforth, Piercy demanded Pratt pay the additional twenty-five pounds. Elder Pratt wrote to President Young asking for direction; however, probably because of the political emergencies in Utah in 1857, Brigham Young did not respond. Piercy most likely never received the additional twenty-five pounds.³³

The Piercy family's dissatisfaction with how Frederick had been treated coincided with the Mormon Reformation of 1857, a movement to recommit members of the Church to their covenants and to following Church leadership. When Brigham Young requested that Piercy and others come to Utah, Frederick and Angelina refused. Orson Pratt wrote to Brigham Young in April of 1857, informing him that Piercy and another man by the name of James Marsden declined going to Salt Lake and had been cut off from the Church.³⁴ In June of the same year, Pratt again wrote to President Young and informed him that Piercy had apostatized and was filled with bitterness toward the Church.³⁵

According to Lecheminant, Piercy's artistic output following his excommunication was limited. "Insight into Piercy's activities after he left the church is largely limited to two lists of his exhibited art. He had a lifetime total of twelve works exhibited at the Royal Academy of Arts and nine at the Suffolk Street Gallery. The most pictures he exhibited in any one year were five, in 1857, the year of his excommunication."³⁶

It is believed that Piercy worked the rest of his life in London as an artist and teacher. He lived near the National Gallery and not far from the Suffolk Street Gallery. He and Angelina had a total of eleven children. A son, Frederick Hawkins Piercy, became a sculptor and art master at Bedford College. It is not known whether he communicated with former friends or

associates who did emigrate, though a sister remained active in the Church and lived in Utah.³⁷

Angelina died in 1881, and in 1884, Piercy married another artist, Catherine Agnes Wornum, whose father had been curator of the National Gallery for twenty-two years and who was the author of several scholarly books on art. Frederick and Catherine also had a child. Piercy reportedly suffered from paralysis during the last ten years of his life. He died on 10 June 1891 in London.³⁸

We can only conjecture what might have happened had Piercy remained in the Church, honored Brigham Young's request, and followed the Saints to the Salt Lake Valley. Would the drawings and watercolors for the *Route from Liverpool to Great Salt Lake Valley* have been only the beginning of an illustrious career rather than the primary body of work representing the talents of this capable artist? What would have happened to Fred and Angelina's eleven children? Where is their posterity now? Though these questions remain unanswered, Piercy's work provides significant knowledge and perspective of a remarkable period of immigration in America's history. Because of the talents and observations of a young English artist on the American plains in 1853, we are provided a link to the lives, labors, and experiences of our own ancestors.

Appendix I

List of Western Drawings by Frederick Piercy

Note: The following list is taken from Jonathan Fairbanks, "The Great Platte River Trail in 1853: The Drawings and Sketches of Frederick Piercy," in Ron Tyler, ed., *Prints of the American West: Papers Presented at the Ninth Annual North American Print Conference* (Ft. Worth: Amon Carter Museum, 1983), 85–86.

Watercolors and drawings by Frederick Piercy in the Museum of Fine Arts, Boston, M. & M. Karolik Collection of American Water Colors and Drawings:

**Carthage Jail, Hancock County, Illinois*
Near Linden on the Kaneshville Road

**Entrance to Kaneshville from the Keokuk Road*

**Council Bluffs Ferry and Group of Cottonwood Trees*

View of the Missouri River and Council Bluffs from an Elevation [with remains of Winter Quarters in the foreground] (pencil drawing)

**View of the Missouri River and Council Bluffs from an Elevation* [with remains of Winter Quarters in foreground] (sepia wash)

**Elkhorn River Ferry*

**Laramie's Peak*

Fort Laramie and Ferry of Platt [sic] River

**Fort Laramie from the South*

**Independence Rock*

**Devil's Gate*

Witches Rock, Weber River Canyon (pencil drawing)

* *Witches Rock, Weber River Canyon* (watercolor)

**Great Salt Lake*

**Great Salt Lake Utah, 1853* (pencil drawing)

Watercolors and drawings by Frederick Piercy in the Missouri Historical Society, St. Louis, Missouri:

Steamer Princess

**St. Louis, Missouri*

**Joseph Smith, Jr.*

**David Smith*

**Room in which Joseph and Hyrum Smith Were Imprisoned*

**Well Against Which Joseph Smith was Placed and Shot at After His Assassination*

Camp at Wood River (pencil drawing)

**Camp at Wood River* (watercolor)

**Pappea Creek, Nebraska*

**Loup Fork Ferry/Major Burrow and Co. Ferry*

Ash Hollow

East of Ancient Bluff Ruins

West Side of Ancient Bluff Ruins

West of Ancient Bluff Ruins/Court House Rock and Chimney Rock

**Chimney Rock*

Trees, Nebraska (unidentified)

**Engraved in Route from Liverpool to Great Salt Lake Valley*

Watercolors by Frederick Piercy in the Daughters of the Utah Pioneers Museum, Salt Lake City, Utah:

Portrait of Orson Pratt and Family (signed and dated "Fred. Piercy/1850")

Portrait of Eliza Marie Partridge Lyman (unsigned and undated)

Prints after Frederick Piercy in the Archives of the Historical Department of The Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah:

Samuel W. Richards (stipple engraving, signed and dated “Fred Piercy 1852”)

F. D. Richards (stipple engraving, signed and dated “Fred Piercy 1852”)

John Taylor (lithograph, unsigned and undated)

John Banks (stipple engraving by Edwin Roffe after “Fred Piercy 1849”)

Orson Pratt (stipple engraving, signed and dated “Fred Piercy 1849”)

Watercolors and drawings by Frederick Piercy in the collection of Frank A. Kemp, Denver, Colorado:

Laramie from the North Side of Platte, Wyoming

Scott’s Bluffs from the West, Nebraska

Scott’s Bluffs, Nebraska

Chimney Rock, Morrill County, Nebraska

Watercolor and drawing by Frederick Piercy in the collection of Philip S. Kemp, Omaha, Nebraska:

Chimney Rock, Nebraska (pencil drawing)

Scott’s Bluffs, Nebraska (watercolor)

Appendix II

Selected Engravings from *Route from Liverpool to Great Salt Lake Valley* by Frederick Piercy



St. Louis



Memphis



Natchez under the Hill



Carthage Jail



Elk Horn River Ferry



Chimney Rock



Devil's Gate

Appendix III

Keokuk Encampment by Matthew Chatterley, 2003,
After Frederick Piercy, 1853



Watercolor by Matthew Chatterley is based on Piercy's sketch, shown below. Chatterley's watercolor, using shades of blues and greens, adds a new dimension to the Piercy sketch.



Appendix IV

Editions of *Route from Liverpool to Great Salt Lake Valley*

Piercy, Frederick. *Route from Liverpool to Great Salt Lake Valley: illustrated with steel engravings and woodcuts from sketches made by Frederick Piercy . . . , together with a geographical and historical description of Utah, and a map of the overland routes to that territory from the Missouri River: also an authentic history of the Latter-Day Saints' emigration from Europe from the commencement up to the close of 1855, with statistics*, ed. James Linforth. Liverpool published by Franklin D. Richards; London: Latter-Day Saints' Book Depot, 1855.

Piercy, Frederick. *Route from Liverpool to Great Salt Lake Valley: illustrated with steel engravings and woodcuts from sketches made by Frederick Piercy . . . , together with a geographical and historical description of Utah, and a map of the overland routes to that territory from the Missouri River: also an authentic history of the Latter-Day Saints' emigration from Europe from the commencement up to the close of 1855, with statistics*, ed. James Linforth. Liverpool published by Franklin D. Richards; London: Latter-Day Saints' Book Depot, 1855. Reprint, Salt Lake City: Bookcraft, 1957.

Piercy, Frederick Hawkins. *Route from Liverpool to Great Salt Lake Valley*, ed. Fawn M. Brodie. Cambridge: Belknap Press of Harvard University Press, 1962.

(Note: Fawn Brodie and others refer to Piercy as Frederick Hawkins Piercy. The middle name, Hawkins, is not his. It is Angelina's maiden name and was given to their son Frederick, born in 1856.)

Piercy, Frederick. *Route from Liverpool to Great Salt Lake Valley: Illustrated With Steel Engravings and Wood Cuts From Sketches Made by Frederick Piercy*. Bedford, Massachusetts: Applewood Books, 1997.

Notes

1. Frederick Piercy, *Route from Liverpool to Great Salt Lake Valley: illustrated with steel engravings and woodcuts from sketches made by Frederick Piercy . . . : together with a geographical and historical description of Utah, and a map of the overland routes to that territory from the Missouri River: also an authentic history of the Latter-Day Saints' emigration from Europe from the commencement up to the close of 1855, with statistics*, ed. James Linforth (Liverpool published by Franklin D. Richards; London: Latter-Day Saints' Book Depot, 1855), 23.

2. Wilford Hill Lecheminant, "'Entitled to Be Called an Artist': Landscape and Portrait Painter Frederick Piercy," *Utah Historical Quarterly* 48, no. 1 (winter 1980): 49–65.

3. Jonathan Fairbanks, "The Great Platte River Trail in 1853: The Drawings and Sketches of Frederick Piercy," in Ron Tyler, ed., *Prints of the American West: Papers Presented at the Ninth Annual North American Print Conference* (Ft. Worth: Amon Carter Museum, 1983).

4. Lecheminant, "'Entitled to be Called an Artist,'" 50.

5. Lecheminant, "'Entitled to be Called an Artist,'" 58.

6. Lecheminant, "'Entitled to be Called an Artist,'" 50.

7. Lecheminant, "'Entitled to be Called an Artist,'" 50–51.

8. Lecheminant, "'Entitled to be Called an Artist,'" 51.

9. See Fairbanks, "The Great Platte River Trail in 1853," 69.

10. Lecheminant, "'Entitled to be Called an Artist,'" 51.

11. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 23.

12. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 24.

13. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 25.

14. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 37, 41.

15. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 58.

16. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 44.

17. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 59–60.

18. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 81.

19. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 86.

20. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 84.

21. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 85.

22. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 87.

23. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 88.

24. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 90.

25. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 89.

26. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 90.

27. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 90.

28. Piercy, *Route from Liverpool to Great Salt Lake Valley*, 114–16.

29. Fairbanks, "The Great Platte River Trail in 1853," 68.

30. Personal correspondence of the author.

31. Lecheminant, "'Entitled to Be Called an Artist,'" 56.

32. Lecheminant, "'Entitled to Be Called an Artist,'" 56.

33. Lecheminant, "'Entitled to Be Called an Artist,'" 62–64.

34. Lecheminant, "'Entitled to Be Called an Artist,'" 60–62.

35. Lecheminant, "'Entitled to Be Called an Artist,'" 64.

36. Lecheminant, "'Entitled to Be Called an Artist,'" 64.

37. Lecheminant, "'Entitled to Be Called an Artist,'" 65.

38. Fairbanks, "The Great Platte River Trail in 1853," 65.



This pioneer family, sketched by Frederick Piercy, accompanies his text about clothing for the trek across the plains.

With reference to clothing I would say, use any old clothes you may happen to have by you. But if you want to purchase, procure those that are most suitable, for instance, fustian trowsers, made so as to remain on without braces . . . For a covering to the head a felt hat will be the best, and for the feet top boots will be found almost indispensable. . . it may not be amiss to mention, that if they will suffer her, nature will provide them with clothing for the face and throat . . . Lock up your razors, and try to believe that you cannot improve God's greatest work. . . All that I have to recommend to the ladies is, that they do not wear their dresses quite so long, and that if possible they provide themselves with India rubber goloshes, and very large sun-bonnets.

Route from Liverpool to Great Salt Lake Valley, pp 80,81