

Everyday Fashion in Found Photographs

Not For Sale

Not For Sale

Everyday Fashion in Found Photographs

American Women of the Late
19th Century

Lisa Hodgkins

Not For Sale

For my parents

Not For Sale

Not For Sale

Contents

Acknowledgments x

Preface xi



Chapter One The 1860s – Beauty in Austerity 1

Early decade dresses 7

The cage crinoline 8

The bonnet 10

The sheer dress 12

The Garibaldi shirt 14

The skirt and jacket ensemble 16

The silk dress 18

The mourning dress 20

The cloak 22

The alpaca dress 24

Straps and stripes 26

The print dress 28

The visiting dress 30

The dinner dress 32

The Zouave jacket 34

The maternity dress 40

Out and about 42

The little hat 44

The gored skirt 46

The short dress 48

Late decade jewelry 50

The skating costume 52

The daily dress 54

The chemisette 56

The walking dress 58

The plaid dress 60



Chapter Two The 1870s – Change and Choice 63

The basque bodice 70

The silk apron 72

The walking suit 74

The calico dress 76

The riding habit 78

Jewelry 79

The scarf 80

The striped dress 82

The polonaise 84

The practical wedding dress 86

The tournure 88

Flounces 90

The round hat 91

The reception dress 92

The fichu 94
Sack waists and paletots 96
The big bow 98
Shirring 100
The cuirass basque 102
The narrowing silhouette 104
The jacket basque 105
The promenade costume 106
The asymmetric dress 108
The Princess dress 110
The turban bonnet 112
The mourning dress 114
Contrasting sleeves 115
Separates 116
The Derby hat 118



Chapter Three The 1880s – Contrasts and Control 121

The formfitting dress 130
The dolman and the ulster 132
The cloth suit 134
The street dress 136
Mourning 137
The long lace collar 138
The polonaise walking dress 140
Velvet 142
The Mother Hubbard 144
Wash dresses 146
Battlements and vandykes 148
The blouse waist 150
The jersey basque 152
The bird trimmed hat 154

The return of the tournure 156
The everyday dress 158
Dressed for a stroll 160
The sealskin coat 162
High hats 164
Corseted 166
Menswear style 170
The graduation dress 172
The long overskirt 174
The nurse's dress 176
Tennis attire 178
The **bathing** suit 180
The influence of the tea-gown 182
The end of the large bustle 184
The wedding dress 186
The slim silhouette 187
Fitted dresses and statement hats 188
The house dress 190
The Directoire redingote 192



Chapter Four The 1890s – The New Woman 195

The tailor-made 204
Everyday dresses 206
The watering place dress 208
Cross-dressing for the stage 210
Capes and coats 212
Tight lacing 216
High-shouldered sleeves 218
The little bolero and the Swiss belt 220
The Watteau back 222
The evening dress 224

The trained gown 225
Dresses for Western girls 226
Clothes for college girls 228
The dark print dress 230
The tea-gown, the morning gown 232
The traveling suit 234
The cycling costume 236
By the sea 240
The graduation gown 242
The boa 244
Fancy collars, plastrons, and yokes 245
The huge sleeve 248
Big boxy coats 250
The pouched front 252
Hunting gear 254
Working girls 256

The bell skirt 258
The wedding dress 260
The late decade tea-gown 262
Summer Dresses 263
The hourglass shape 266
The puff sleeve 268
Coaching outfits 270
The ruffled dress 272
The casual shirtwaist 274
The man's collar and tie 276
The turn-of-the-century suit 278
Notes 280
Bibliography 305
Index 312
Photographer credits 313

Acknowledgments

My heartfelt thanks to everyone who assisted me with this project. Thank you to Frances Arnold, Rebecca Hamilton, and Amy Brownbridge at Bloomsbury who were instrumental in helping me turn my book into print. I'm also very grateful to the fantastic copyeditor Dawn Cunneen. Thanks to fellow historians, Meg Guroff, Claire Puccia Parham, Sally Stokes, and so many others, who shared their work with me. I also appreciate my former colleagues at Condé Nast, UK, who led me to truly understand the cultural significance of clothing.

So many friends and family have encouraged and supported the concept of using my photo collection to illustrate the history of American women's fashion, especially Sandra Ley, my colleague and friend, who cheered me on with her enthusiasm and ideas. My childhood reading buddy and adult writing buddy, Maria Leonard Olsen, was always generous in sharing her own publishing experiences and advice. My former boss, the archivist Richard King, kindly donated photographs from his collection to mine, and friends Stuart and Dorothy Millstein kept an eye out for anything they thought I could use. Special thanks to my cousin, Dana Tate, who proofread and suggested edits for the manuscript.

Most of all, I appreciate my wonderful husband Richard, who scanned and edited the photographs and patiently reviewed my writing, again and again. Finally, I dedicate this book to my family, especially, my mother, who gave me a love of reading, history, and handicraft, and my father who gave me an enthusiasm for photography and writing.

Preface: The Lens of Fashion

Fashion has always played a role in how others see us. Our garments not only serve as protection against our environment, but also hang as a banner, announcing our nationality, our social status, our personality. People use our sense of style to recognize, comprehend, or appreciate who they see, and the way we dress can be an overt expression of our true or desired selves. In 1967, French philosopher Roland Barthes articulated the personal significance of clothing when he wrote, “In short, the woman who wears Fashion finds herself asked four questions: who? what? when? where? Her utopian garment always answers at least one of these questions.”¹ Photographs from previous centuries allow us to ask these same questions about women of the past, using the evidence before our very eyes for answers. Who was she? What was she wearing? How was her choice of clothing significant in the context of her surroundings and culture? The photograph can act as a lens, through which the viewer gains understanding and fresh perspectives into history through the visual language of fashion.

In 1839, Frenchman Louis Daguerre launched the first commercially successful photographic process. Using light sensitive chemicals, he permanently fixed an image to a silver-coated copper plate.² Each daguerreotype was a unique little treasure, mounted in a velvet-lined embossed case. Here was an opportunity to record a moment in a life, to document a marriage, a new baby, a young woman at the height of her beauty, or a loved one’s last years. People could view themselves the way others saw them and, consequently, see how their garments expressed their character. By 1840 the daguerreotype process had crossed the ocean to North America and studios quickly sprung up in every major city. Visiting a photographer was a serious endeavor. Not only was it expensive, but it also required up to a minute of sitting completely still as the shutter remained open to let light into the camera.³ One mistake could ruin the plate and require the photographer and sitter to start again. Yet, the ability to acquire real-life images for posterity was irresistible and attracted people across social classes. Many of these early photographs are still in existence, and they are an invaluable means of communicating the clothing choices of women from this time. Illustrated fashion plates from 19th-century magazines depict the idealized fashion styles of the period, but only photographs can tell the modern viewer what women actually wore.

Daguerreotypes of American women from the 1840s show garments that reflect a Gothic aesthetic. This look was part of a much larger Gothic Revival movement, which

used inspiration from the medieval era, along with an enthusiasm for the supernatural, to inspire literature and the arts. This was the era of masterpieces in Gothic literature such as the Brontë sisters' *Wuthering Heights* and *Jane Eyre*. In the United States, Edgar Allan Poe wrote his dark Gothic stories and poems about death, murder, and insanity. In architecture, neo-Gothic features in churches, homes, and public buildings became widespread. Rapid changes in society due to industrialization, economic depressions,⁴ and epidemics including typhus, cholera, and influenza made the 1840s a time of fear



Daguerreotype c. 1846–8

and uncertainty.⁵ Coping with an unpredictable world may have inspired an escapist desire to take refuge, or look for answers, in former ages or in the spiritual realm.

Gothic-style clothing included details from historic costume. Bodices were long and flat or had pleats in a fan shape leading to a point at the waist. Sleeves were often tight, with the shoulder seams low. The look was stiff, straight, and severe in the extreme. Skirts and petticoats were heavy, and outerwear was generally in the form of cloaks or shawls, adding further constraint to the body. Bonnets like funnels stuck out from the face. Casual headwear could be a white lace or linen cap, reminiscent of those worn by women of the early Renaissance. Hair drooped low and flat over the ears. A gaunt and solemn look was the preferred image of beauty as an etiquette manual from 1842 indicated when it noted women who were “pale and interesting” had “a soft style of beauty” that “appeals to our most delicate perceptions.”⁶

The place of women in the mid-19th century was firmly set in the home. It was generally acknowledged, by both sexes, that women were superior to men in their sensitivity and moral character, but were inferior intellectually.⁷ The subjugations of African Americans through slavery, and of Native Americans through conquest and oppression, were also an accepted part of American life. It was a white man’s world. However, in the late 1840s society began to shift. There were rumblings of revolution when, in 1848, the first major US women’s rights convention took place in Seneca Falls, New York. Organized by activists Elizabeth Cady Stanton and Lucretia Mott, the conference addressed the “civil, social, political and religious rights of women.”⁸ Although many of the participants were involved in the abolitionist movement, they unfortunately did not include women of color in the meetings. However, Frederick Douglass, the conference’s only African American attendee, led in the discussion of the vote for women, and this event is recognized as one of the early milestones in the US suffrage movement.

Many attending the Seneca Falls conference were also members of the National Dress Reform Association. Elizabeth Smith Miller, Elizabeth Cady Stanton, and Amelia Bloomer all wrote about the need for practical and unrestrictive clothing, and each eventually experimented with wearing trousers.⁹ Some considered these firebrands radical and eccentric, but the conference and its participants expanded the possibility for many women to assert their rights in the spheres of politics, education, property, and of course, dress.

Fashionable styles of the following decade did not reflect the ideas of the dress reformers, but garments of the 1850s did offer a change from the severe mode of the 1840s. Clothing became ultra-feminine. Textile patterns were more exuberant, with the bold, tartan silk dress becoming a wardrobe staple. Flat, white lace collars and frilly undersleeves were the norm. Wide, open sleeves replaced the skin-tight version. The bodice, although still often retaining a v-shaped waist, became shorter. Restriction of the body eased somewhat, yet impracticality still reigned. Corsets gave the torso an hourglass shape. The skirt was a huge dome with multiple tiers. Hairstyles puffed out

over the ears, and bonnets became shallower to show off the face. The look was doll-like. Fashion was associated with the romantic and the sentimental, as *Frank Leslie's Gazette of Fashion* explained in 1857:

That all the emotions of the human mind, and all the phases of these emotions, particularly of the love sentiment are capable of accurate representation through the medium of every-day costume would be considered preposterous; and yet it is true, that dress is susceptible of as much distinct and passionate expression as music, dancing, painting, or all three combined.¹⁰

This was also a time of major advances in technology that changed the nature of fashion for the upcoming decades. Synthetic dyes, the home sewing machine, and consumer paper sewing patterns were invented in the 1850s. The railway system became well established and modes of mass manufacturing were refined. In the realm of photography, a process that produced a glass negative enabled the production of multiple prints from one sitting. These small prints mounted on cards, known as *cartes de visite*, were less expensive than daguerreotypes or ambrotypes, and because many copies could be reproduced from a single negative, they were popular as calling cards, and exchanged with family and friends. An increasing number of women sat for photographic portraits and, from the late 1850s into the 1860s, they were often shown in full-length, so their entire outfit was visible.

Everyday Fashion in Found Photographs begins its exploration of late-19th-century fashion in the 1860s, two decades after the birth of commercial photography. There are several reasons for this; the simplest of which is, when I began acquiring the vintage photographs that illustrate the book, I found large numbers of reasonably priced 1860s *cartes de visite* available for purchase, so this is where my collection began. The fashions, which were my primary interest, were easily visible in these images due to the full-length perspective, and I did not feel the need to work my way backwards in time. In fact, I found the process of finding and dating photos from the 1860s led to a wider curiosity about the detail and context of clothing not only from this period, but from future decades as well. In retrospect, I believe I chose an appropriate starting point for my research. This was the decade of the Civil War and thus a turning point for the United States. Traditional ways of thinking and living were upturned, and this stoked the flame of advancement and independence for women. The luxury of resisting change no longer existed and, as the following decades of the century progressed and the roles of women expanded, dress adapted to accommodate shifting needs and expectations.

This book is not a comprehensive history of late-19th-century fashion, but rather a source for reference and understanding. It provides a snapshot of each decade from the 1860s to the 1890s, identifying social, economic, and cultural factors that had an impact on women's clothing in the United States. The photographs show styles from the period, worn by women across the social spectrum, accompanied by comments



Ambrotype mid- to late 1850s

from primary sources that shed light into the nature of the garments, and how or why they were worn. I strove to find images showing iconic pieces from each decade but, inevitably, there may be some styles not represented. I also acknowledge that the photographs in the book primarily depict young, white women. Although I sought to include women of color and of different social and ethnic backgrounds whenever possible, I was restricted by what I could obtain over the course of my collecting. I should also note there is no mention of Native American dress in the book as I feel this is a subject that deserves its own separate and more detailed line of enquiry. Children's fashion was not within the scope of my research, but teenagers are certainly represented more than any other age group. Probably because, then as now, they were enthusiastic consumers of clothing trends, and a lovely young woman in a pretty dress makes an appealing photo.

Most of the images in the book are unidentified. When undated, I have carefully assigned approximate years based on multiple factors, primarily reports and illustrations in women's magazines of the time, in combination with comparisons to photographs with verified dates. Of course, it is quite likely that some of the clothing pictured was already out of fashion by the time the photo was taken. With the absence

of a confirmed date, I have simply used the year or years the components of the outfit were fashionable. If the sitter or the date were noted on the photograph, I have assumed the accuracy of this information unless it contradicts what I know from my research.

Today, we are masters of our own image and can easily manipulate how people see us in photographs. If a certain choice of clothing isn't flattering, we can simply delete the photo, change our outfit, and try again until satisfied with the result. Photography continues to be a lens into our own time, but we now have more control over how the future will view us (that is, if they can access our files). Using photographs from the past, *Everyday Fashion in Found Photographs* is intended to give insight into the details, and reality, of late-19th-century American dress. I hope you will find your curiosity aroused by the women who look out from the pages. Although long gone, and in most cases unknown, they can still tell us something about the world in which they lived, and share with us their style, beauty, and sense of individuality through the pictures they left behind.

Not For Sale

Not For Sale



CHAPTER 1

The 1860s – Beauty in Austerity

Do our modes of dress injure the body?... what mean the languid faces, the sallow countenances, the pale cheeks, the wasp-like forms, the rounded shoulders, the bent spines, the feeble lungs,... the cold feet, the hampered step, the neuralgic pains, the hysteric nervousness... so prevalent among women?

(Rev. G. S. Weaver, 1856)¹

When the Reverend George Weaver, a member of the 1850s American dress reform movement, voiced concern over the unhealthy aspects of mid-19th-century female garments, he was one of a growing number pressing for a change in the impractical clothing of his day. Weaver wrote of his objections to social norms that regarded a woman as “a doll to be dressed – a plaything to be petted – a house ornament to exhibit.” His concerns were valid. The epitome of beauty in the 1850s was a woman who was ultra-feminine, dainty, and perhaps even frail. A fashionable lady dressed for effect rather than comfort, and truly stylish clothing was custom-made, constructed from costly fabrics, and decorated with lace, ruffles, and bows.

At the beginning of the 1860s, women continued to aspire to a similar image. But as the decade progressed, an ideal that emphasized strength, modesty, and thrift replaced the “doll” of the 1850s. The US Civil War played a large part in encouraging Americans to find virtue in sacrifice and fortitude. Women felt they had an important role to help “restore the peace... be teachers and exemplars of whatsoever things are pure” and do what they could for the good of their country and for “the good of humanity.”² A letter to the editor in the popular *Godey’s Lady’s Book and Magazine* described how the war might even be an opportunity for women to change society, as entering the

*The magazine *Harper’s Bazar* changed its name to the now-familiar *Harper’s Bazaar* in 1930.

Tintype c. 1863–4

workforce became “necessary and fashionable.” The letter writer suggested hopefully that “in the immediate future of our country, there will be a closer interweaving of all classes through the intense and common interest in the general good.”³

As the 1860s progressed, women’s clothing increasingly reflected the values of understatement and restraint. Wealthy Americans still closely monitored Paris and London fashion trends, but styles were changing in similar ways on both sides of the Atlantic. Solid colors became popular, and military-inspired accents and dark geometric trims replaced the bold prints, ruffles, rosettes, and bows of the 1850s. *Godey’s* commented, “a vulgar taste is not to be disguised by gold and diamonds... a modest woman will dress modestly; a really refined and intellectual woman will bear the marks of careful selection and faultless taste.”⁴

The need for wartime thrift required that, more than ever, clothing and fabrics were reused as much as possible, often to create a new garment when a former was worn out. In the Confederate states, new, factory-made textiles were almost impossible to acquire and the humble handwoven *homespun* and white *factory cloth* (formerly only used for underclothing), replaced silk for even the most dressy occasions.⁵ Eliza Frances Andrews described how resourceful reuse enabled her to stay fashionable despite shortages in Georgia: “I put on my pretty flowered merino that had been freshened up with black silk ruchings that completely hid the worn places, and the waist made over with Elizabethan sleeves, so that it looked almost like a new dress.”⁶ For another occasion she remembered, “But my dress was a masterpiece though patched up like everybody else’s out of old finery that would have been cast off years ago, but for the blockade.”⁷ In Louisa Cheairs McKenny Sheppard’s memoir, *A Confederate Girlhood*, she wrote how she acquired a new dress in a manner similar to *Gone with the Wind’s* Scarlet O’Hara: “My dress for the occasion was made of a pair of fine lace curtains that Aunt sacrificed in the cause.”⁸

While the lack of new clothes was no doubt a difficult adjustment for ladies of the Confederacy, it had always been a fact of life for enslaved women. Although they were often responsible for the creation, repair, and laundering of garments for others, *new* clothes for the enslaved could mean hand-me-downs with varying degrees of previous wear.⁹ A slaveholder’s cast-offs might have provided more stylish clothing than the utilitarian garments supplied to an enslaved woman, but it might have been necessary to make modifications to these pieces to avoid appearing too well-dressed, and risk attracting unwanted attention or hostility.¹⁰ In many cases, the enslaved were given fabric to make their own clothes, but this was often a hardwearing material known as *slave cloth* or *negro cloth*, made from wool, coarse cotton, or a mix of the two.¹¹ Manufacturers in both the northern and southern states produced the inexpensive and low-grade *negro cloth* or ready-made *negro clothing* specifically for purchase by plantation owners and southern merchants, who prioritized **cost and durability** over comfort.¹² In her diary published in 1861, Harriet Ann Jacobs wrote how once a year she was given a new linsey-woolsey dress to add to her scant

wardrobe. She hated the garment, made of a rough wool and linen mix, describing it as “one of the badges of slavery.”¹³

Mending, remaking, and handing down clothing was practiced throughout the United States. *Godey's magazine*, based in Philadelphia, suggested that if a woman could afford new clothing, she should give her old dresses to a poor neighbor or acquaintance. Other recommended options for repurposing old garments included using the fabric for petticoats, aprons, clothing for children, and bonnet linings. When the material was so worn that it was unsuitable for wear, it could be used to cover footstools, make rugs or pillows, given to children for sewing practice and, finally, cut up to make dusters.¹⁴

Despite the scarcities of war, advances in technology and mechanization worldwide actually made it possible, by the end of the 1860s, for broader groups of American women to have greater exposure to fashion trends and increased access to clothing. New modes of transportation and communication such as the telegraph, steamship, and the rail and canal systems, facilitated trade and made the distribution of clothing materials far easier throughout the country and around the globe. In the late 1850s, treaties opening Japan's ports to trade with the United States, and the first Japanese diplomatic mission to Washington, D.C. in 1860, increased the export of silk to the West.¹⁵ Silk was also produced in China, India, and France, so the fabric was easily available in America by the early 1860s until import tariffs were implemented during the Civil War.¹⁶ In the first half of the 19th century, the United States had become the world leader in cotton production due to the plantation system and slave labor.¹⁷ By 1860, over two billion pounds of cotton were being produced a year and the country had a sizable domestic cotton textile industry centered in New England.¹⁸ Wool manufacturing also existed in the United States, with Ohio, Michigan, and California among the leading wool-producing states. When the Civil War reduced the northeast's access to cotton, many of the New England mills turned to supplying the wool trade, so there was actually a surplus of American-produced wool in the Union states by the end of the war.¹⁹

A major innovation in textiles was the development of synthetic dyes. In 1856, English chemist William Henry Perkin was experimenting with the chemical aniline as a cure for malaria when he accidentally created an intense purple, colorfast dye. Perkin set up a factory to mass-produce this *mauvine* dye and continued to generate additional colors. Both Empress Eugénie of France and Queen Victoria favored purple clothing and a fashion craze for this shade added to the success of Perkin's business as well as encouraged competing manufacturers. Cloth producers around the world quickly adopted these synthetic dyes, which were cheaper to source than their natural equivalents.²⁰ In her memoir, Parthenia Hague acknowledged the widespread use of aniline dyes by the 1860s, when she described how women in the southern states reverted to using natural dyes as a result of the wartime blockade:

The juice of poke berries dyed a red as bright as aniline, but this was not very good for wash stuff. A strong decoction of the bark of the hickory-tree made

a clear, bright green on wool, when alum could be had as a mordant. . . . The indigo blue of our make would dye blue of any shade required, and the hulls of walnuts a most beautiful brown; so that we were not lacking for bright and deep colors for borderings.²¹

The invention of the sewing machine, and subsequent improvements to it in the 1860s, made local production of clothing easier and more efficient. Issac Merritt Singer was awarded a patent on his version of a lockstitch sewing machine in 1851, and other companies followed his lead and manufactured small machines for the home.²² Although they were a significant investment, sewing machines were heavily marketed in the 1860s as a household necessity, as well as a force for good:

The Sewing-Machine comes into the heart of the home . . . it has an important influence on family comfort and social happiness. No wonder that good men are willing to sound its praises; that poets, orators, divines, philosophers and economists have descanted upon its bearings on social interests and the destiny of woman.²³

The advent of mass-produced, proportionately sized sewing patterns further enabled many women to make garments without the need of a professional seamstress. In the 1850s, William Jennings Demorest, along with his wife Ellen Louise, established the highly successful Mme. Demorest company to manufacture and widely distribute paper patterns.²⁴ Demorest products were available through mail order or in shops, including the Demorest Pattern Emporium, “a literal palace of fashion” on Broadway in New York City.²⁵ The company published its own magazines to market its goods, and placed advertisements in other women’s magazines as well. Their mail order service sent sewing materials to women throughout the country,²⁶ and by the end of the 1860s Demorest had a dressmaking service that offered the option for the company to cut and baste garments for ladies who wished to make their own dresses at home.²⁷ In 1861, Mme. Demorest claimed to employ over two hundred women in New York and Brooklyn “all engaged in selling, cutting, fitting, or designing patterns, and finding an infinite variety of profitable employment.”²⁸

In 1866, Ebenezer Butterick began manufacturing improved sewing patterns that came in a variety of sizes and were packaged with instructions, thus making garment fitting even more precise.²⁹ Like Mme. Demorest, the Butterick company used mail order distribution and promoted patterns in its *Broadway Fashions* and *Metropolitan Monthly* magazines. By 1872 over a thousand retail outlets stocked Butterick patterns worldwide.³⁰

Those who could afford custom garments still used professional dressmakers, but innovations in home sewing made it easier for women to create a variety of pieces for their own wardrobes. Even those who did not have access to a sewing machine would

have done hand sewing at home. Patterns and instructions for items such as collars, underclothes, handkerchiefs, shawls, slippers, and even handbags appeared in women's magazines, and the sharing of sewing skills and advice had long been a regular part of a woman's social life. Sewing circles enabled women to help each other with projects, make items for charity, and teach the younger generation how to sew. In her memoir, Parthenia Hague recalled:

Sewing societies were formed in every hamlet, as well as in our cities to keep the soldiers of the Confederacy clothed as best we could... To such societies all the cloth that could be spared from each household was given and made into soldiers' garments... In such cases, as often as was needful, there would be a gathering of ladies of the settlement, both married and single, for the 'spinning bee'. Wheels, cards, and cotton were all hauled in a wagon to the place appointed. Sometimes as many as six or eight wheels would be whirring at the same time in one house, and assistance was also given in weaving, cutting out, and making up clothing for such families.³¹

Dry goods stores were the major outlet for purchasing sewing supplies along with some items of ready-made clothing, especially outerwear and accessories. However, the 1860s saw the birth of the first large-scale American department stores, and this revolutionized the nature of fashion merchandising. The firms R. H. Macy & Co., Lord & Taylor, Marshall Field's, and Wanamaker's ventured into this new approach to retail, and smaller, local department stores sprang up in cities across the country.³² Anyone could freely enter these palaces of consumption and browse through the goods on display. Huge street-level windows allowed passersby to view the latest fashion trends. Stock was large enough to warrant multiple floors with specialist departments, and visiting the department store became a recreational and social event.³³ In 1869, *The Evangelist* newspaper described the opening of a new, glorious, state-of-the-art building for New York's Arnold Constable & Company:

Ascending a broad flight of solid oak stairs we enter the first floor or general salesroom. This room is finished in oak, and contains 1200 feet of counters. In front it is lighted through six panes of plate glass... while on its north and south side the light is received from above. In the evening the light is furnished by thirty elegant bronze chandeliers. In the rear of this room is the so-called silk room, a closet lighted with gas, in which ladies can see the effect of an evening light on different goods they may be inspecting.³⁴

Although access to fashion may have broadened in the 1860s, the mood of the time did not encourage indulgence in elaborate clothing. In fact, photographs of American women show a marked consistency in plain, standard garments across social classes, even after the end of the war. Key pieces, silhouettes, and similar styles appeared in all

regions of the country. In its first issue in 1867, the fashion magazine *Harper's Bazar** acknowledged the uniformity of American dress:

The man of leisure and the laborer, the mistress and the maid, wear clothes of the same materials and cut. Political equality renders our countrymen and countrywomen averse to all distinctions of costume which may be supposed to indicate a difference of caste.³⁵

However, while noting egalitarian trends in fashion, the same magazine expressed concern that styles were not particularly practical for everyday dress, especially when it came to the working class:

As for the suitability of the female dress of fashion to working-day purposes no one will venture we suppose, to hold that a crinoline is convenient in the china-closet or safe in the proximity of a red-hot stove, and that a flowing train of silk is the most appropriate broom for the kitchen floor. We can not for the world see why Bridget and Katarina . . . should not dress appropriately-to their spheres we do not say, but to their occupations.³⁶

Across the social spectrum, modesty and restraint were encouraged, both in demeanor and in clothing. The hardships of the decade had reinforced to women that they had vital roles to play in society, especially in the familiar sphere of the home. They saw themselves as the moral compass of the nation, and this serious duty should be reflected in the way they presented themselves. For much of the 1860s the country was experiencing and recovering from the effects of war, and styles changed quite gradually. Circumstances did not generally offer opportunities to boldly express one's personality through distinctive dress, yet women used fabrics, trims, and subtle accessories to customize garments and make them unique. With creativity and originality, even a simple dress could become a thing of beauty.

Early decade dresses

These sisters likely wore their best dresses to have this photo taken, but their attire is somewhat crude and possibly home-made. The floral print dress on the left, trimmed with fabric rosettes and quilled ribbon, has a look fashionable around the year 1860.³⁷ Also characteristic of the early years of the decade, are the round waistlines that had replaced the pointed form popular in the 1840s and 1850s.³⁸

The young woman on the right wears an off-the-shoulder neckline with a v yoke, short puff sleeves, and mismatched pockets.³⁹ Her bracelet is probably a handmade *wristlet*, crocheted or sewn from fabric and elastic.⁴⁰ The three ruffles or *flounces* on the bottom half of her skirt are simply left with a raw edge. As *Peterson's Magazine* noted, for 1860 “flounces may be pinked out in scallops.”⁴¹ Within a few years, flounces were largely absent from skirts, and floral details were replaced by linear or geometric trims.



Elmira, New York, c. 1860 (photographer: A. P. Hart)

The cage crinoline

The 1860s are primarily associated with the hoop skirt; known at the time as the *cage crinoline*, or simply, the *crinoline*. The crinoline first appeared in the mid-1850s and was a welcome alternative to the cumbersome petticoats of the past.⁴² Constructed of rounded hoops, usually of steel, either sewn into a petticoat or attached to each other by a series of tapes, it acted as a comparatively lightweight support for skirts. At the beginning of the 1860s it was often in a bell shape, but by mid-decade it took on a more pronounced elliptical shape that pushed the bulk of skirt towards the back.

Women engaged in physical labor such as farmers' wives may not have regularly worn the crinoline, but it was popular across social classes and ages, remaining in fashion from the beginning until just before the end of the decade.⁴³ In 1867, Philadelphia's *Daily Evening Telegraph* conceded:

We have before now rallied against the introduction of the crinoline, and the annoyances to which it led... Surely one would have predicted of it beforehand that it would have been rejected with disgust and scorn. Instead of which it has been welcomed, is universally adopted, and tenaciously retained, in spite of the remonstrances, jeers, sneers, and dislike which it has continually provoked, and notwithstanding the attempts made from time to time to lay it aside or bring it into disrepute. Our eyes have become so accustomed to it that, when we meet with any of those limp, straight-down figures which are the result of its disuse, we are startled and shocked, as if some of the "corps de ballet" were walking abroad in the noonday.⁴⁴

The dress pictured is an example of the beautiful silhouette that could be achieved with the cage crinoline. The fabric was probably a taffeta silk with contrasting silk trim. Typical of the early 1860s are this dress's sharply triangular *pagoda* sleeves.⁴⁵ The long, wide sash was especially popular around 1862.⁴⁶

The little sheer wrap, which provided cover over the bodice, was known as a *fichu*⁴⁷ or *pelerine*. The low neckline indicates a dress which could have been used for formal occasions. Sleeve jockeys,⁴⁸ which were caps at the upper part of the sleeves, may have allowed the wide, lower section to be detached, resulting in an evening-appropriate, short-sleeved dress.



New York, New York, c. 1861–2 (photographer: Charles D. Fredericks & Co.)

The bonnet

In 1862, tall bonnets, replete with trimmings piled high underneath the brim, were the epitome of style. Although artificial flowers were commonly used as decoration, other trimmings including leaves, grasses, ostrich feathers, and wax fruit in the form of cherries, grapes, and even pomegranates, decorated ladies' headwear.⁴⁹ Lace ruffles surrounded the face. Even the *curtain* (also called the *bavolet*), which hung over the back of the neck, was often trimmed with ribbons, lace, or floral accents.⁵⁰ In 1863 *Peterson's Magazine* expressed relief that the high bonnet was short-lived:

Bonnets are decidedly worn much smaller in the front, and are not disfigured by the heavy amount of ornaments over the forehead and on the top of the bonnet, so hideous and unbecoming last winter.⁵¹

Here, young Louisa Norman wears quite a tall bonnet, but the trim is restricted to a few flowers. She wears a simple, circular cape (also called a *talma*).⁵² Her check skirt was particularly fashionable around 1862.⁵³ This tintype shows Louisa around the age of fifteen. By 1864 she had married English immigrant William F. Norman and was the mother of a baby girl.⁵⁴



Louisa Norman (b. 1844), c. 1862

The sheer dress

The volume of fabric needed to produce an 1860s dress was considerable, but for summer wear, sheer, lightweight silks offered some relief from oppressive and heavy garments. The wide pagoda sleeves in this photograph do not seem to include the typical extra layer of undersleeves,⁵⁵ but the armscye, which was well below the natural shoulder line, would have kept the arms close to the body, and dress shields made of cork, rubber, or fabric may have been necessary under the armpit to absorb perspiration on a warm day.⁵⁶

This image embodies the ideal woman of the 1860s. The devoted mother's simple, dark colored dress is paired with a neck-tie and round brooch, as well as a bracelet. The dress appears to be black, which was a popular color for garments, even those not associated with mourning. However, her bracelet and brooch are very much in the style of mourning jewelry.⁵⁷ The dark collar and neck-tie are also typical of mourning attire. The hairstyle, smooth on the head with a low braided chignon at the nape, as well as the deep scooped yoke of the dress, and the pleated trim on the sleeves, are in line with styles from 1861 to 1862.



Bridgeport, Connecticut, c. 1862 (photographer: [George I.] Partridge)

The Garibaldi shirt

The Garibaldi shirt should have a running pattern in black braid on the plaits and cuffs of the sleeve. The most fashionable collars are of piqué very small, high and straight with cuffs to match. These are worn with the universal cravat bow called imperatrice, and display the dress trimmed around the throat. A pretty style; quite popular.⁵⁸

Inspired by the shirts of soldiers in Italian general Giuseppe Garibaldi's regiment, the female version of the Garibaldi was popularized by Empress Eugénie of France:

The Emperor of the French, on first seeing the Empress in one of these articles, expressed the most forcible disapproval; but this being in a clear white material, might as we imagine, make the objections all the stronger. These Garibaldi shirts are now made in colored flannels and other wool manufactures, and they have the merit of being warm and comfortable, and inexpensive, leaving to the limbs all that freedom of motion which is essential to health.⁵⁹

Pretty as well as practical, the Garibaldi could be decorated with embroidery to reflect a young woman's taste and then paired with the skirt of a dress that no longer had a bodice in wearable condition. The teenager pictured here wears hers with a ruffled skirt. Her accessories include a bow neck-tie, a pocket watch tucked into her belt, a wristlet worn over the cuff, and a ribbon-trimmed hair net (also called a *headdress*).



c. 1862–3

The skirt and jacket ensemble

These Zouave jackets are convenient for wearing with light colored taffeta skirts, the bodices of which have either lost their freshness, or have become ancient in form.⁶⁰

Especially for young women, the jacket and skirt combination worked for both day and evening dress. Pictured here is a striped silk skirt paired with a Zouave jacket. The blouse of the 1860s was called a *body*⁶¹ or *waist*.⁶² The elegant skirt could have been repurposed from a dress,⁶³ and may have had the *fluted flounce* added to the hem to hide wear.⁶⁴

Not For Sale



Boston, Massachusetts, c. 1862–3 ([John D.] Andrews, artist, Davis & Co.)

The silk dress

1860s dresses were usually constructed with a separate bodice and skirt made of the same fabric, fastened together at, or slightly above, the waist. Bodices were ordinarily referred to as *corsages*⁶⁵ and most from this period had darts from the waist to the bust to achieve a snug fit. The collar, undersleeves, and sleeve cuffs were detachable for easy laundering.

This silk dress has scaled-down pagoda sleeves that end well above the wrist. The skirt has flat pleats from the high waist, and the cage crinoline has an obvious elliptical shape, fuller in the back than in the front. The plain linen collar is decorated with a round brooch.

This young woman's hair is flat against the head, and worn almost covering the ears in an early decade style. Although fashions for hair did change somewhat over the course of the 1860s, the center-parted style with the hair gathered at the nape of the neck was the norm for most of the decade. In 1860, *Peterson's Magazine* warned that neglecting to have the hair neatly brushed and kept in proper bounds indicated a "want of taste" but cautioned against using hair tonics made of sweet oil or lard to keep the hair flat, as they could "become rancid" and "clog up the oil ducts in the scalp" to cause dandruff.⁶⁶ The magazine recommended simply using cold water rather than soap to clean the hair, allowing the natural oils from the scalp to remain, and styling with a dampened brush to achieve the shiny and smooth look.



New York, New York, c. 1862–3 (photographer: R. A. Lord)

The mourning dress

The war, unfortunately, has brought the subject of mourning very close [to] home to nearly all hearts, in more than its material sense, and so shadowed our once happy country, that a black garb might not be considered out of place, if worn universally.⁶⁷

It is not surprising that mourning apparel was a significant sector of the 1860s clothing industry. The US Civil War boosted the sale of *black goods* in specialized shops, and many large dry goods stores offered dedicated mourning departments. The specifics of mourning dress varied, but usually, dull black fabric with black undersleeves, collar, and cuffs, were worn for the first stages of mourning and appropriate colors became lighter as time went on:

For deep mourning, the dress should be of bombazine, Parramatta cloth, delaine, barege, or merino, made up over black lining. The only appropriate trimming is a deep fold, either of the same material or of crape... The bonnet should be of crape, made perfectly plain with crape facings, unless the widow's cap be worn and a deep crape veil should be thrown over both face and bonnet. Black crape collar and sleeves, and black boots and gloves. [For second mourning], here a straw bonnet, trimmed with black ribbon or crape flowers, or a silk bonnet with black flowers on the outside and white ones in the face, a black silk dress and a gray shawl or cloak may be worn. Lead color, purple, lavender, and white, are all admissible in second mourning, and the dress may be lightened gradually, a white bonnet, shawl, and light purple or lavender dress, being the dress usually worn last, before mourning is thrown aside entirely and colors resumed. Crape and woolen goods of the finest quality are very expensive, but a cheaper article will wear miserably; there is no greater error in economy than purchasing cheap mourning, for no goods are so inferior, or wear out and grow rusty so soon.⁶⁸

Jewelry made from the hair of the deceased was part of the ensemble.⁶⁹ Magazines also offered custom-made hair jewelry, with an 1861 issue of *Godey's Lady's Book* advertising

necklaces priced from six to fifteen dollars, and earrings from four dollars and fifty cents to ten dollars.⁷⁰ *Godey's* explained the significance of hair jewelry:

Hair is at once the most delicate and lasting of our materials, and survives us like love. It is so light, so gentle, so escaping from the idea of death, that with a lock of hair belonging to a child or friend, we may almost look up to heaven and compare notes with the angelic nature – may almost say: "I have a piece of thee here, not unworthy of thy being now."⁷¹



Freehold, New Jersey, c. 1863 (photographer: John Roth)



Alliance, Ohio, c. 1863–4 (photographer: E. Crew)

The cloak

Outerwear that would fit smoothly over the crinoline came in a number of forms; particularly circular and A-line coats and capes. The coat pictured here could have been referred to as a *cloak*,⁷² *sacque*,⁷³ or *pardessus*.⁷⁴

This garment reflects the military influence on fashion of the 1860s. It was possibly made of a blue, gray, or plum lambswool, with quilted collar and cuffs.⁷⁵ The double line of buttons down the front appears to be purely decorative, with hooks most likely used as fastenings.⁷⁶ The shape of the sleeves and the overall style were typical of 1863.⁷⁷

A fur stole and tasseled muff added a luxurious touch to a somewhat plain garment. Hudson Bay sables were popular for day wear in the 1860s, with ermine, chinchilla, and silver fox accessories usually reserved for the evening.⁷⁸

Not For Sale



 ord, Connecticut, c. 1862–3 (Cartes de Visite by Davis)

The alpaca dress

The alpaca dress was a wardrobe staple in the 1860s. Alpaca fabric was used for daytime and house dresses, in dark colors such as black, gray, brown, green, and purple.⁷⁹

Alpaca was described as having “a transparency, a glittering brightness upon the surface giving it the glossiness of silk, which is enhanced on its passing through the dye-vat,” and as being “distinguished by softness and elasticity.”⁸⁰ Combined with silk or cotton for the warp of the cloth, alpaca was manufactured into “an endless variety of goods suited both for male and female dress.”⁸¹ *Peterson’s Magazine* commented, “For ordinary wear, nothing is better than a fine alpaca. This material is of all colors and qualities, and exceedingly durable and lady-like.”⁸² Alpaca yardage was sold at most dry goods stores, and it was so popular as dress fabric that in 1866 the United States was importing over 100,000 pounds of it a year.⁸³

With a perfectly fitted bodice and a small amount of trim on the bishop-style sleeves, this dress exemplified modest style.⁸⁴ The fabric was most likely a dull color alpaca, paired with a plain linen collar and cuffs.⁸⁵ Accessories included a brooch, and a ribbon headdress.⁸⁶



New York, New York, c. 1863 (photographer: J. Gurney & Son)

Straps and stripes

Large graphic appliqués and bold borders were fashionable dress trimmings in the 1860s. Military-inspired strap shapes, X shapes, and hash mark shapes were used on skirts. Rows of rectangles, diamond shapes, and Greek key designs encircled hems. Wide bars accented sleeves and yokes.

The basque bodice (a bodice with fabric extending below the waistline) was out of fashion in the early 1860s but came back into style around 1863–4. This basque reflects the style of a riding habit,⁸⁷ with its deep folded cuffs, long points in the front, and either points or a *postilion* (coattail-like panels) at the back. The skirt is tilted on its elliptical-shaped crinoline, so that it ends well off the ground at the front but has a demi-train at the back.

Not For Sale



Baltimore, Maryland, c. 1863–4 (photographer: [Henry] Pollock)

The print dress

Cotton or lightweight wool textiles, with small prints on a dark background, were both popular and practical. This one is accessorized with a gold or pinchbeck brooch and a rather utilitarian military-style belt. It could have been either an everyday or best dress.

In the early 1860s, cotton calico was a relatively inexpensive dress fabric, but prices rose during the Civil War. Northern mills could no longer access the raw material from the South, so British manufacturers supplied weavers with cotton stockpiled from the years immediately preceding the war, as well as from alternative sources of the crop in India and Egypt.⁸⁸ American consumers preferred calicoes woven in Europe as they were perceived as better quality, at a price equal to the domestic product.

The commonest calico is dear as a very good delaine. Common Merrimack calicoes are, at the time we write, thirty-one cents per yard, the same price as the yard wide English prints, many of the largest and best establishments have therefore refused to keep any but English and French prints, the common American calicoes being exactly the same price as the English, and greatly inferior.⁸⁹



Tintype c. 1863–4

The visiting dress

Made of a light-colored silk with matching covered buttons and trimmed in black, a dress such as this one might have been worn when making daytime calls on neighbors and friends.⁹⁰ The fitted bodice is cut with two distinct points at the front, a feature popular in late 1863 into 1864. By this time, the curved coat sleeve had almost replaced the wide pagoda sleeve. The undersleeve is plain, and the only accessory is a little bow neck-tie.

In her 1860 book on etiquette for ladies, Florence Hartley recommended that social visits should take place between 11:00 a.m. and 3:00 p.m., lasting between ten and twenty minutes. She went on to explain:

When the servant answers your ring, hand in your card. If your friend is out or engaged, leave the card, and if she is in, send it up. . . . If your friend is at home, after sending your card up to her by the servant, go into the parlor to wait for her. Sit down quietly, and do not leave your seat until you rise to meet her as she enters the room. To walk about the parlor, examining the ornaments and pictures, is ill-bred. It is still more unlady-like to sit down and turn over to read the cards in her card basket.⁹¹

Another etiquette book from 1869 insisted on noncontroversial and demure behavior during a call:

The most trivial subjects are admissible for a call, and it is not in good taste to discuss deep interests, political questions or matters of grave moment. It is a sign of low-breeding; to fidget with the hat, cane or parasol during a call. They are introduced merely as signs that the caller is in walking dress, and are not intended, the hat to be whirled round the top of the cane, the cane to be employed in tracing out the pattern of the carpet, or the parasol to be tapped on the teeth, or worse still, sucked.⁹²



Hudson, New York, c. 1863–4 (photographer: [C.] Becker)

The dinner dress

According to census records, Annie Irvin was born in 1850 to James and Margaret Irvin of Lewistown, Pennsylvania.⁹³ Here at the age of fourteen, she wears a fashionable silk dinner dress,⁹⁴ which includes a *corselet à bretelles*⁹⁵ over a muslin *body* (blouse).

The corselet was also referred to as a *Swiss bodice*,⁹⁶ *Swiss body*,⁹⁷ or *Swiss girdle*.⁹⁸ This type of bodice was popular with young women and girls, but *Peterson's Magazine* commented that it was also acceptable for older women:

These form very a pretty addition to a dinner or evening dress, and can be made girlish or matronly depending on the materials employed.⁹⁹

Not For Sale



Annie Irvin (b. 1850), Philadelphia, Pennsylvania, 1864 [name and hand-dated revenue stamp on the reverse] (R. J. Hillier's Photographic Rooms)

The Zouave jacket

The extremely popular Zouave was a short bolero-style jacket inspired by the distinctive uniforms of soldiers in the French Zouave regiments. In 1859 *Godey's Magazine* referred to it as, "the Zouave jacket of cloth and velvet, which will be much worn as home-dress the ensuing season, that gallant corps having made a wider name to themselves in the late campaigns."¹⁰⁰ Less than two years later, units on both sides of the American Civil War had also adopted the *Zouave* name and sported a similar costume.¹⁰¹

The Zouave jacket was made in a range of fabrics, usually in solid colors. Embroidery or braid embellished the front edges and the cuffs. It was a practical piece for daytime, but in velvet with gold or lace trim, it was also suitable for evening. Worn simply over a dress or a blouse, sometimes paired with a matching waistcoat, the jacket was seen mostly on young women, but was also a staple of children's wear.

These sisters wear belted cotton dresses underneath their Zouave jackets. One wears a tiny standing collar, the other a crocheted collar, and both have ribbon neckties. Zouave jackets in the early 1860s had pagoda sleeves, but in this photograph the sleeves,¹⁰² the style of belts, and the hairstyles, which are slightly swept up and away from the face, date the image to mid-decade.



c. 1863-5

The plain dress

Neatness, simplicity, a nice fit, and becoming colors [are] the real essential elements of the Art of Dress, and should be commended for all womanhood, alike suitable for the daughter of the millionaire and the daughter of the mechanic.¹⁰³

Women from any age or social class could have worn this simple and classic dress. Made of a dark, glossy fabric, it was accessorized with a simple neck-tie, a wristlet, small dangling earrings, and a thin gold chain.

Although hair nets were going out of fashion by 1865, this young woman still wore one. Often made at home, using a netting needle and fine silk that matched the hair color, nets could be decorated with crocheted elements or steel beads as seen here.¹⁰⁴ Velvet, ribbon, or leather bands were often used to suspend the net. Nets were also integrated into more elaborate headdresses (sometimes called *coiffures*) for evening.¹⁰⁵



Laconia, New Hampshire, 1865 [hand-dated revenue stamp on the reverse] (Ladd & Co. Photographers)

Military details

Garments with military-inspired trimmings remained popular even after the end of the Civil War. In 1868, *Godey's Lady's Book* observed:

So, also we have the pert cavalry cap, the epauletted sacks, the Zouave jackets, the military glitter in trimmings, because we have been shaken by a terrible revolution and passed through a war that has stirred the heart and soul of the whole people.¹⁰⁶

Accents on dresses could include uniform-style cord with tassel epaulettes,¹⁰⁷ or heavy braided cord arranged in a nautical style.¹⁰⁸ Diamond-shaped steel buttons were particularly popular around 1865–6.¹⁰⁹ Both young women in these photographs sport long, ribbon neck-ties and wear the mid-1860s hairstyle, which was brushed back and off the face, and had a flattened top.¹¹⁰



New York, New York, 1865 [hand-dated on the reverse] (photographer: Fernando Dessaur)



 nce, Massachusetts, c. 1865-6 (Reed Brothers
photographers)

The maternity dress

The habit, which many ladies have, of compressing, during pregnancy, the waist, and even the abdomen, by corsets and dresses is a frequent cause of miscarriage or abortion; and when it fails to produce this result, it may cause club feet, and other deformities of the child; . . . a loose dress, fresh air, light, nourishing food, regular exercise, and cheerful amusements, are all important during pregnancy.¹¹¹

Crinolines could conceal pregnancy for quite a few months, but eventually the restrictive nature of 1860s garments required adjustments to accommodate an expectant mother's changing shape.¹¹² This basque bodice, with its wide peplum, may have initially helped to cover up this woman's midsection in the early stages of her pregnancy, but she is close to requiring a looser garment such as a wrapper (dressing gown). The style of bodice, the ruffles at the shoulder, and the decorated neck-tie (also called a *cravat*) are consistent with the fashions of 1866–7.¹¹³



New York, New York, c. 1866–7 (photographer: Fernando Dessaur)

Out and about

Walking length skirts, paired with shawls or short jackets, were standard streetwear in the ~~mid~~ ~~to late~~ 1860s. A tiny hat, fur collar, and muff made up a typical outfit for going out.

Perhaps just friends when this photo was taken, teenagers Nancy Kuhn and Elizabeth Palmer were soon to become sisters-in-law when Elizabeth married Nancy's brother in 1869.¹¹⁴ They already resemble sisters in their similar A-line jackets, known



Nancy Kuhn Wagner and Elizabeth Palmer Kuhn [names written on the reverse], Greencastle, Pennsylvania, c. 1867 (photographer: D. S. Shanabrook)

as *paletots*¹¹⁵ or *sacks*.¹¹⁶ Elizabeth's ensemble is dressed up with a fur collar and muff that, in a mink or sable version, would have cost from eighty to two hundred dollars in 1868.¹¹⁷

Wearing fur accessories very similar to those of Elizabeth Palmer, the woman in the tintype looks even more elegant in her Paisley patterned shawl. A genuine cashmere version from India would have been an extremely expensive luxury but copied versions were mass produced in Britain, particularly in Paisley, Scotland.¹¹⁸ Although the Paisley shawl was still a costly item at thirty to fifty dollars in 1868,¹¹⁹ it was going out of fashion by the end of the decade.¹²⁰



Tintype c. 1867

The little hat

After decades of funnel shaped bonnets that fully covered the head, the small hats replacing them in the second half of the 1860s were a radical change; sometimes greeted with sarcasm and ridicule:

The latest style consists of a postage stamp with strings of green ribbons; the hair carefully combed back so as to give the air uninterrupted access to the roots, and the ears and neck. This style is highly recommended by physicians. A box of Shefuhl's neuralgic ointment accompanies each bonnet¹²¹

The example pictured is an oval hat, rolled at the brim, with ribbons tied behind the head. The hair is pulled back into a large chignon that may be this woman's real hair but could also be a hair piece held with combs, over which her own hair is brushed, fastened, and restrained with a net.¹²² Her earrings are in the Etruscan Revival style.

Shawls became particularly fashionable after a selection of beautiful and exotic examples were displayed at the Paris International Exhibition in 1867. American women had a choice of styles imported from France, Spain, Cuba, Mexico, China, Algeria, and Great Britain.¹²³



Tintype c. 1867

The gored skirt

By 1867, the large crinoline was beginning to disappear. The *Prairie Farmer* newspaper reported:

Hooped skirts are not by any means dead yet; but so great a change has taken place in their size and shape that a wide hoop is now as remarkable as a dress worn entirely without one would have been three years ago.¹²⁴

Dresses with skirts constructed in large triangular panels called *gores* allowed for a slim shape over the hips. This necessitated a change in the crinoline which became “very small, just supporting the dress, and without any hoops at the top.”¹²⁵ *Peterson's Magazine* commented, “under short dresses, frequently cambric petticoats with a ruffle are worn, the hoop or crinoline being dispensed with.”¹²⁶

Skirts from this period still required a large amount of fabric, but the gores gave them a smooth look. Linear trim was often arranged on the bodice in a geometric



Paterson, New Jersey, c. 1867–8 (Doremus' Gallery of Art)

pattern to form a false yoke and was also used on the cuffs. This style, along with a pointed collar, became popular around 1867–8.¹²⁷

The sisters pictured in their twin dresses closely match a description from late 1867:

The prevailing slimness gives an effect of greater height, which is a fashionable requisite... All dresses are gored... most bodies are short, cut round, and all are finished with a belt and rosette. We have stated that hoops are fast dwindling into invisibility. No springs at the tops are allowed, no gathers or plaits to interfere with the slender natural proportions.¹²⁸

The little lace or crochet collar had a resurgence at this time, and disposable paper collars in these styles were marketed especially for traveling when, “washing [was] expensive and troublesome.”¹²⁹ Advertisements promoting paper lace collars pointed out, “a clean one every day for a week would only cost about fifteen cents, and the dirty ones can be lost or thrown away without any compunction of conscience.”¹³⁰



Tintype c. 1867–8

The short dress

After the mid-1860s, dresses for outdoor wear became shorter as a practical measure:

It has been too much the habit to trail about the streets in one, two or three handsome dresses, which are all that the generality of women possess, and this soon destroyed the fabric round the bottom of the skirt to such an extent as to render them unfit for either in-door or out-door wear. Probably one of the reasons why the short dress became so universally popular was that at one stroke it turned out hundreds of trunks and wardrobes, rendered available thousands of half-worn dresses, with wide dilapidated skirts, which had time and again been looked at, sighed over, and pronounced impracticable.¹³¹

The tilted, walking length skirt as seen here, was slightly longer in the back, with the front hem well off the ground. This young woman still wears a crinoline, most likely because:

Without any crinoline at all, even the short dress hangs in clinging ugly folds; while over a small hoop, not only is the design better displayed, but infinitely greater ease and freedom is experienced in walking.¹³²

It might be assumed that the fringe detail on this dress indicates a style from the western states, but in fact, this type of trim was popular throughout the United States c. 1868.¹³³



Tintype c. 1868

Late-decade jewelry

Although this young woman's neat dress, with dropped shoulder seams and striped accents on the cuffs and lapels, is rooted in styles of the 1860s, her accessories look forward to the 1870s. This was a girl with a penchant for jewelry. Here she wears a bangle bracelet, a set of dark bead earrings with a matching multi-strand necklace, along with a dark brooch and black ribbon choker. No longer exclusively for mourning, bold dark jewelry, made of jet, polished steel, or rubber, became especially popular at the end of the decade with women of all ages.¹³⁴

Short, curly hair held at the crown with a *diadem comb*, as seen here, became fashionable for teenagers around 1869.¹³⁵ Curls were becoming the style for older women as well, who wore their hair longer, pulled up in combs, sometimes with ringlets cascading down the back of the neck.¹³⁶

Not For Sale



Tintype c. 1869–70

The skating costume

Skates

The stagnant heart and aching brain,
Invite the fury of the Fates.
What can dispel the dreary pain?
The silvery music of the skates!
Away! Away! though garish Day
Closes her eyes, we, still awake,
Shall chant a joyous roundelay,
And skim the surface of the lake.

(Henry Gillman, 1862)¹³⁷

Ice skating was one of the few forms of vigorous exercise considered acceptable for women in the 1860s, and “skating fever” necessitated appropriate clothing that was warm but not overly restrictive.¹³⁸

This young woman is wearing a petticoat, with box pleats at the hem, under a light-weight overskirt. These decorated petticoats were intended to be seen, and when made in a red or striped fabric they were referred to as a *Balmoral* petticoat. The velvet paletot jacket with guipure lace and jet beading,¹³⁹ along with the flat hat tilted forward, and the bead choker,¹⁴⁰ were popular styles from around 1868 into the early 1870s.



Philadelphia, Pennsylvania, c. 1868–70 (photographer: J. H. Stetser)

The daily dress

When subscribers from the countryside complained to *Demorest's* magazine in the late 1860s that the fashions pictured were too extravagant. The editor explained:

It would be utterly useless to describe month after month the household calico, the afternoon delaine, or the Sunday rep, and one best plain black silk, which constitute thousands of wardrobes. In reply to this we must beg our lady subscribers to remember that fashion consists in changes, and in elaborate methods, and that ladies who practice economy from choice, or from necessity, who consider a merino sufficiently handsome for "best" and wear the same cloth cloak year after year, must not expect to be fashionably dressed.¹⁴¹

Still, this young lady looks wholesome and pretty in her plain everyday dress. The quill trimmed yoke and cuffs, small ruffle collar at the neck, and the large metal belt buckle match fashions from c. 1868 to 1870.¹⁴²



Tintype c. 1868-70

The chemisette

The chemisette was a sleeveless garment made of linen, cambric, or muslin, that provided the look of a blouse to fill in the open part of a bodice.¹⁴³ It was worn throughout the 1860s, but was particularly popular in the last years of the decade when dresses made up of multiple layers replaced the plain gored dress.

Of course, the 1860s dress had always involved layers underneath. First came the chemise, a cambric or linen boxy knee-length slip, with a wide square or boat neckline, and cap sleeves for summer, long sleeves for winter.¹⁴⁴ This lightweight and easy to wash garment was worn in direct contact with the skin. A corset was worn over the chemise. This was sometimes covered with a corset cover, which resembled a short cotton blouse, either sleeveless or with tiny cap sleeves.¹⁴⁵ Drawers to just below the knees were worn on the lower half of the body, followed by the hoop skirt/crinoline, and a petticoat covering the hoops. In 1868 *Harper's Bazar* described a high-end embroidered and Valenciennes lace trimmed set of undergarments that included a nansook chemise, drawers, and corset cover for the price of one hundred and fifty dollars. A set trimmed with less expensive Cluny lace could be purchased for fifty dollars.¹⁴⁶



Tintype c. 1868–70

The walking dress

Her small, tilted hat may have been primarily decorative, but this young woman's walking suit was quite practical. A walking length skirt, with an *en tablier*¹⁴⁷ (in the shape of an apron) overskirt, would have provided both warmth and ease of movement while she was out on the street. Her outerwear was referred to as a *casaque*,¹⁴⁸ and hers is in an asymmetric style with box-pleated trim.¹⁴⁹ The lace *cravat bow* adds a feminine touch. When describing the walking suit, *Demorest's Mirror of Fashions* commented:

One of the best evidences of the strong common-sense as well as good sense of American women is the eagerness with which they adopted the short walking-dress, and the persistency with which they adhere to it. . . . It seems unnecessary to repeat what we have said so often; that outside garments, independent of the suit, are no longer necessary. The street-costume is now so complete that it is only occasionally that anything additional is required.¹⁵⁰



Tintype c. 1869–71

The plaid dress

Dresses of large check or plaid fabric, paired with a wide, striped bow neck-tie, were popular c. 1869 through 1871. Photographs of this style show a remarkably consistent look that included a hairstyle with a heavy chignon perched at the back of the crown.¹⁵¹



c. 1869–71

Shown in a carte de visite, one of these dresses has a tight, boned bodice and a skirt trimmed with deep flounces cut on the bias, that simulate the look of an overskirt and underskirt. The other dress, pictured in a tintype, has a wide yoke trimmed with braid made of the same fabric as the dress. The choker neck ribbon, dangling bead earrings, and dark colored brooch were typical of jewelry from the end of the decade. The neck bows used to accessorize both outfits reflect the fad for the *Roman scarf* or *Roman necktie*; a band or bow of silk with stripes and a colorful fringe.¹⁵²



c. 1869–71



Not For Sale

CHAPTER 2

The 1870s – Change and Choice

Winterbourne stood looking after her; and as she moved away, drawing her muslin furbelows over the gravel, said to himself that she had the tournure of a princess.

(Daisy Miller by Henry James, 1878)¹

When Henry James's fictional heroine Daisy Miller captivates suitors during an 1870s European grand tour, her *princess*-like shape is not the only source of her confidence and allure. Daisy is a homegrown version of American royalty; a well-to-do girl from Schenectady, New York, who can travel abroad with a wardrobe she considers equal in style to that of any European lady. She exemplifies a class of moneyed young women, from America's late 19th century, who led lives of luxury when the country experienced a boom in opportunities for their fathers and husbands to acquire wealth. The novel *Daisy Miller* was published in 1878, at the beginning of the Gilded Age. The decade leading up to this period of affluence saw incredible societal shifts for both the United States and its women. Whereas the 1860s was a period of war and recovery, the 1870s was a time of movement and change. Railways were expanding, cities were being built and developed, fortunes were being made, spent, and sometimes lost. During this decade, self-made tycoons such as Andrew Carnegie, J. P. Morgan, John D. Rockefeller, and Cornelius Vanderbilt were amassing their millions and the United States was well on its way to becoming the world's largest economy. The fortunate few, who obtained enormous personal wealth, became leaders of society and icons of fashion.

During trips abroad, wealthy American women could indulge in Parisian haute couture by visiting the world's first truly international fashion designer, Charles Frederick Worth. Worth was a British-born dressmaker whose career skyrocketed when, in 1857, he set up shop in Paris and became official couturier to the stylish Empress

San Francisco, California, c. 1874–5 (photographer: Bradley & Rulofson)

Eugénie, wife of Napoleon III.² Worth was known for producing exquisite garments of superb quality and fit and was responsible for introducing fashion innovations that radically changed the designs of his day. For those unable to visit the Worth establishment in Paris, it was possible to order gowns for shipment to the States, or to purchase authorized copies through American department stores, such as Lord & Taylor.³ Worth creations were beyond the means of most, but US fashion magazines, pattern manufacturers, and dressmakers followed and imitated his ideas.

One of Worth's most significant contributions to the world of fashion was his replacement of the cage crinoline (hoop skirt) with the much smaller **tournure** (also known in the United States as the crinolinette or bustle).⁴ Although inventor Alexander Douglas patented a design for a bustle in 1857,⁵ it was not until Worth made it fashionable in the early 1870s that the bustle/tournure became widely worn. The tournure took a number of forms. It was sometimes a reduced version of the earlier cage crinoline,⁶ or it could be made with a series of small hoops protruding from the lower back, running down the skirt in a tube shape.⁷ It might be integrated into an undergarment, or independent of a skirt and held to the waist with ties or a belt. Volume might be achieved using stiff haircloth ruffles,⁸ or collapsible half hoops.⁹ The tournure reduced the width of skirts by lifting the bulk of fabric behind the wearer. However, the dresses made to drape over it required complicated construction and huge amounts of fabric as *Godey's Lady's Book and Magazine* reported in 1870:

Never can we remember a time when so many yards were required for a single costume. When you order a dress without a paletot, simply a tunic, bodice, and all round skirt, dressmakers decline to undertake it, unless they have twenty-two or three yards of wide silk.¹⁰

Of course, fashion is all about change and a few years later Worth led the way in replacing the heavy look of the early 1870s with a significantly slimmer silhouette. American dressmakers followed his lead, so by the end of the decade, dresses were narrow and tight fitting:

Worth has been paying great attention lately to the cut of dresses, with a view to imitating, as closely as possible, the drapery adopted in the time of the renaissance . . . in which slimness of form is conspicuously aimed at; and in this he has succeeded.¹¹

The Princess dress was an 1870s staple also associated with Worth. In the 1860s most women's dresses were made in two matching sections; the top (usually called the *corsage* or *waist*) and the skirt. The Princess(e) dress (also sometimes called the Gabrielle),¹² was a one-piece dress without a waist seam, that appeared in US fashion magazines around 1864.¹³ In the early 1870s it took the form of the *Princesse polonaise*; an overdress with the requisite amount of fabric at the back to drape up and over a tournure.¹⁴ By 1874, Worth was using the term *Princesse* to describe a fitted dress with

long darts running the length of the torso.¹⁵ At the end of the decade, the Princess was simply a dress without a waist seam and had become one of the most popular dress styles in the United States.¹⁶

Another Worth trademark was the use of a combination of fabrics in contrasting colors and textures. For the wealthy, this look showed off an artful mix of expensive and luxurious textiles. But it could also act as an economical design feature, in that smaller amounts of material could be pieced together to create and trim a single outfit. Women's magazines, however, cautioned there was an art to selecting harmonious combinations of patterns and colors:

We are not proposing a rival to Mr. Worth, or a new oracle of fashion. But it would certainly be well if the girls of a middle-class household were taught something of the laws of color, of the combination of materials, and how far the fashion should be followed or disregarded, with a due attention to economy and the attire of a lady.¹⁷

Data from the *Massachusetts Bureau of Labor Statistics Survey of Workers* showed that in 1875, Massachusetts families spent between 11.7 percent and 14.8 percent of their yearly income on clothing, and one-third of women in the state owned a sewing machine.¹⁸ Providing the family with decent clothes seems to have been a priority for those working to establish social respectability. Cheap factory labor and low-cost textiles, along with new technologies in garment manufacturing such as the fabric cutting machine and improved industrial sewing machines, boosted commercial mass production of clothing.¹⁹ The rise of department stores meant ready-made fashions were more widely available, especially in major cities. An increase in urban white-collar jobs facilitated expansion of the middle class, bringing more disposable wealth, and women entering the workforce could spend portions of their own income on their wardrobes.²⁰ Not all adopted the latest styles, but because the shape and construction of female fashions changed quite quickly during the 1870s, there was a flexible attitude towards what was considered in vogue, and as a result, a certain amount of freedom to develop an individual look:

Considering the present aspect of fashion, we may safely conclude that there has never been a time when there was a greater variation than within the memory of the present generation. The changes have succeeded each other with such rapidity that whole series of new ones have rushed in before the old ones have had time to die out; and so at length we have a mixture of many fashions... Long may this last, long may we each be able to choose our own style and keep to it.²¹

Between late 1870 and early 1871, the Franco-Prussian War severely limited travel to Paris and most French fashion magazines suspended operations.²² With limited access to designs from French couturiers, US women's publications took an

opportunity to reinforce the idea that Americans had the resources to create their own styles and possibly even replace Paris as the world leader in fashion.

As an evidence of the fact that New York has for some time led fashion, next after Paris, and seems likely to achieve the supremacy, of which the latter city will in all probability be deprived, we may mention the fact that we have, for a considerable period, supplied fashion wood-cuts to leading European fashion publications and have now a proposition before us to furnish leading colored plates, heretofore obtained in Paris, to a distinguished London periodical.²³

Yet, even with increasing confidence in American style, and greater leeway to dress as one pleased, criticism was leveled at those who slavishly indulged in the latest fads. Women were cautioned against wearing cheap imitations of the latest fashions, and even the wealthy risked censure for overspending on clothing after the reopening of Paris:

While the majority of American citizens are industrious and frugal, the lavish expenditures of the minority are too often regarded as an index to the character of the whole people. The fact that \$18,000 in gold was paid to a lace house in Paris by the wife of a New England Senator for six and a half yards of point lace, which European sovereigns considered too expensive for them to wear, does not prove anything in regard to the general habits of our citizens.²⁴

A financial crisis known as *the panic*, which began in 1873 and lasted through most of the decade, served as a check against unbridled spending. During this economic depression a series of banks and railroad companies failed, the stock market dropped, and inflation soared, as did unemployment.²⁵ Ever the optimists, women's magazines either encouraged their readers to do their part in surviving the downturn by curtailing unnecessary purchases, or to the contrary, remain cheerful and stimulate the economy by spending their way out of the difficulties.²⁶ In 1874, *Demorest's* magazine commented that the panic had already had an impact on the nature of fashion but also predicted it was an opportunity for the country to learn valuable lessons regarding thrift:

It is a long time since the cry of "hard times" has penetrated so widely every recess of society making the rich feel so poor, and the poor, so much poorer, and it will probably be still many months before the remembrance of the "panic" of 1873 dies out, or the public feel justified in counting upon a return of its former prosperity... Already there is a very great and obvious improvement in the style and character of our attire, in the amount of trimming, in the usefulness of fabrics employed, and in demand for and adoption of more permanent designs. The great panic therefore, which has resulted so disastrously for business in many departments may prove to be a blessing in disguise.²⁷

The upper and middle classes may have been able to weather a financial storm, but the gulf between the wealthy and the poor during this period was vast. Americans

firmly believed in the potential for upward mobility and took pride in the possibility to achieve wealth and social prominence through hard work. However, a contradiction existed between an aspiration to appear as part of the upper echelons of society and the recognition that many successful Americans had roots in the working class. *Harper's Bazar* magazine catered to fashionable New York women, but even this publication advised readers to keep in mind their humble beginnings:

American woman should never forget that she is essentially a working-man's wife, and the finical in dress or manners is by no means becoming to that honorable position.²⁸

Of course, throughout society, the job of wife and mother remained the primary role for women in the 1870s. Yet increasing numbers began working outside the home. Immigrants from Europe and women from the rural United States moved into urban areas, where they took jobs in factories and in the service industry to support themselves or to help support their families.²⁹ Along with this change came the recognition that education and training for specific trades were necessary to enable women to earn decent wages. Sympathy was expressed for those who had “the misfortune” to be forced to support themselves, but respect was accorded to working women because “a lady would rather dig ditches than live on charity.”³⁰ Concern for women doing low-paid menial work inspired charitable organizations to offer help. Institutions such as the Woman's Educational and Industrial Society opened free schools that taught skills such as sewing, book-keeping, and telegraphy, and placed students in jobs.³¹ The Women's Christian Association in Philadelphia set up a boarding house for working women, that was staffed by matrons and included a restaurant to “keep out of temptation many a fair young girl who to-day is obliged to resort to an ordinary restaurant for her meals.”³² *Godey's Magazine* noted in 1875:

Women preach in churches, plead in courts, practice medicine and surgery, pack pork and beef, edit newspapers, catch fish, pull teeth, paint pictures, pare corns, and manage hotels and manufacturing companies. If the census returns are true, neither men nor women (taking the whole country over) have anything to complain about as to the exclusiveness of any occupation.³³

Unfortunately, there was little chance for African American women to work their way out of poverty. Post-slavery, many Black women moved from southern agricultural areas into cities where opportunities to earn a living were generally limited to working as servants, seamstresses, in laundries, or in factories.³⁴ In 1870 the Fifteenth Amendment of the Constitution secured the vote for African American men, but it would be decades before women had the same right. During the 1870s, Black communities established elementary schools; the first Black public high school opened in Washington, DC; and both Harvard and Yale had their first African American male graduate.³⁵ A few exceptional women were able to enter professions. In 1872 Charlotte

Ray became the first African American female lawyer to be admitted to the bar³⁶ and Mary Eliza Mahoney became the first African American professionally trained nurse in 1879,³⁷ but educational opportunities were severely limited. Two Civil Rights Acts were passed during this decade, but Jim Crow-style legislation hindered the potential for Black women to achieve anything near equality. Societal racism portrayed African American women as insolent when they spoke up for their rights and they could be accused of putting on airs if they took pride in their dress.

Newspapers of the time often identified African American women in terms of their appearance. Poor women were identified as having “homely” clothing.³⁸ If well-dressed, they might be labeled “outré”³⁹ or “jaunty,”⁴⁰ and derided for their perceived showy appearance. A news story published in an 1874 issue of the *Alexandria* [Virginia] *Gazette*, entitled “War of Races,” illustrated this bias when it described an incident where a “colored woman, gaudily dressed” pushed between two white women in a market, bumping one of them with her basket. A third woman grabbed the “assailant” and pushed her into a basket of live chickens, “much to the merriment of the by-standers.”⁴¹ The “assailant” in this piece is considered audacious due to her race as well as her appearance, and the outcome is described as a comeuppance, reported as putting her in her place.

For white middle and upper class women, higher education and professional occupations did become increasingly possible in the 1870s. There was a growing number of women’s colleges,⁴² including women’s medical schools operating in New York,⁴³ Pennsylvania,⁴⁴ Boston,⁴⁵ and Chicago.⁴⁶ A number of all-male universities became co-ed⁴⁷ or offered classes to female students,⁴⁸ and even agricultural colleges developed programs to prepare women for their future roles as farmers’ wives.⁴⁹ Still, women with degrees were not generally expected to work outside the home, and education was commonly seen as a way to provide them with the “scientific and practical training for her profession, as the chief educator of childhood and prime minister of the family state.”⁵⁰

The shift in women’s position in society elicited discussion on how their appearance might change if they went out into the working world. Would seeking a livelihood tempt a lady to neglect her “duty” to be pleasing to the eye?⁵¹ *Demorest’s Monthly Magazine* columnist Jennie June was an advocate for the education of women and equal rights in the workplace, but even she wrote disparagingly of clerical workers appearing on the street “wearing dingy alpaca, their faces gradually acquiring a hard dry, anxious look, which settles upon them, and takes out all traces of youth, freshness, and beauty.”⁵² However, the reality of women working outside the home also elicited helpful suggestions from etiquette publications on appropriate female business attire:

There are so many women who are engaged in literature, art or business of some sort that it seems really necessary that they should have a distinctive dress suited to their special needs. . . Its material should, as a rule, be more serviceable, better fitted to endure the vicissitudes of weather, and of quiet colors, such as browns or grays, not easily soiled. The costume must not be

made with quite Quaker-like simplicity, but it should at least dispense with all superfluities in the way of trimming – puffs which crush and crumple, bows which are in the way, and heavy flounces which weigh down the skirt. It should be made with special reference to easy locomotion and to the free use of the hands and arms. Linen cuffs and collar are best suited to this dress, gloves which can be easily removed, street walking-boots and no jewelry save plain cuff-buttons, brooch and the indispensable adjunct of the business woman, a watch and chain.⁵³

The challenge for American women was to adopt a range of sensible but fashionable everyday garments that would allow them to do their work at home, go out to a job, engage in a social life, visit the shops, or travel on public transportation. The 1876 Centennial Exhibition in Philadelphia, the first major world's fair in the United States, offered an incentive for many ordinary women to undertake long-distance travel for the first time and further expand their horizons. The Women's Centennial Committee deemed the fair "The New Century for Woman,"⁵⁴ and encouraged trips to visit the 30,000-square-foot Women's Pavilion,⁵⁵ constructed with the help of more than a hundred thousand dollars raised from fairs, teas, and other female-sponsored fundraising events across the country.⁵⁶ The Pavilion included exhibits ranging from fashion displays, to examples of handicrafts, fine arts, and even industrial machinery invented and patented by American women.⁵⁷

Women especially should take an interest... for the event which it commemorates and the establishment of orderly, republican freedom has proved to be a new era for them. Their rights of education and property, and their claims to social respect and industrial freedom, have been acknowledged and allowed to an extent which would before have seemed incredible. In this Exposition, the women of our country will have a peculiar interest; their works will stand side by side with those of the most eminent and distinguished, and be inspected not only by the citizens of our own land, but by those who will come from all quarters of the earth.⁵⁸

Societal changes and expanding choices for women were hallmarks of the 1870s, and with this came a confidence in the ability to adopt a mode of dress that, while appropriate for an American lifestyle, could equal the style of fashionable Europeans. Women increasingly felt they should decide what suited them and what was appropriate wear for their busy lives. This new woman was equipped like never before to take control of her appearance, her environment and her destiny.

... the public mind is getting tired of the eternal iteration of old styles and the dead past which French and German fashion-mongers depend solely upon, and look with hope to the New World for an infusion of new ideas in dress as well as in railroads and other practical matters of daily life.⁵⁹

The basque bodice

The basque was a long bodice that flared over the hips. Popularized by style-maker Empress Eugénie of France in the 1850s,⁶⁰ the basque was out of fashion by the end of that decade, but reappeared in the middle of the 1860s, and came back with a vengeance in the 1870s. The twin examples shown in this tintype have straight coat sleeves, a fitted and boned body, a peplum,⁶¹ black buttons, and trim. Worn with ruffled skirts, tousled hair, long drop earrings, and bead and choker necklaces layered under large neck bows, these looks point to a date between 1870 and 1872.

Not For Sale



Tintype c. 1870-2

The silk apron

A simple white dress, accented with a large striped bow at the neck, was a comfortable and easy-care look for summer.⁶² This one was paired with a black silk apron with a narrow bib and shoulder-tied straps called *bretelles* (the French word for straps or suspenders/braces). The apron was already a popular item for little girls,⁶³ but in the early 1870s it was also fashionable for adult women to wear at home.⁶⁴

Coquettish little aprons of various materials, from Swiss muslin to black silk, now form part of afternoon costumes for the house. The prettiest pattern, with a bib, has bretelle pieces beginning just back of the shoulder, and passing down in a basque-like curve of the apron, and forming pockets there – with or without an edging of Valenciennes. When made of black silk, the bib is usually dispensed with, and the whole tablier is so elaborately trimmed with ruffles, lace, and passementerie that it becomes an ornament for almost any dress.⁶⁵



Tintype c. 1870

The walking suit

These walking outfits are versions of the popular *sailor suit*. The boater hat shown on the left was also known as a *sailor*.⁶⁶ The suits were probably made in a blue or gray poplin, flannel, or waterproof fabric, and were trimmed with bands of a darker color.⁶⁷ The girl on the left sports a military look with brass buttons, while the girl on the far-right wears silk cord medallions called *agrafes*⁶⁸ (French for hook) to decorate the front of her bodice. All three wear adjustable chains with the watch clipped to one end and a decorative tassel or pendant at the other. These watch chains were also referred to as *chatelaine chains*.⁶⁹ The chatelaine was a piece of jewelry, worn either around the neck, as a brooch, or dangling at the waist, with small ornaments and utilitarian items attached, such as scissors, locket, scent bottles, coin purses, and watches.

Not For Sale



Tintype c. 1870–1

The calico dress

Even though the United States had its own silk manufacturing industry in the 1870s, calico was gaining recognition as a respectable alternative for daytime wear.⁷⁰ There was even a trend for Calico Balls⁷¹ and Calico Parties,⁷² where rustic-style costumes, made with calico or silk, replaced formal gowns. As seen in this tintype, calico fabric was often sold with a border pattern on the selvedge edge that could be used to give the appearance of trim.⁷³

Certainly, any girl, in a clean, morning-dress of calico, looks prettier than in a soiled, greasy old silk. It is not the money that a toilet costs, it is its appropriateness that makes it irresistible. We wish our American girls would bear this in mind.⁷⁴

Not For Sale



Tintype c. 1870–1

The riding habit

The long drop earrings, the silk floral bow neck-tie, and the large cross hanging from what appears to be a chatelaine, may indicate that this young woman might have been posing for a portrait rather than starting out on her daily ride. Her hat does not look like it would have withstood a gallop but, in fact, the round straw hat was a common feature of a riding costume for young women. Another option would have been a top hat made of beaver or silk felt.⁷⁵

A riding habit of the early 1870s typically included a short bodice in black, navy blue, or dark green, paired with a matching skirt. The skirt might have been up to twelve inches longer on one side, so it could be draped to fully cover the legs and ankles while on the horse, and then held up to enable walking.⁷⁶ Trousers were sometimes worn underneath to ensure modesty, should a lady fall off her mount.⁷⁷



Tintype c. 1871-2

Jewelry

This basic dress with its short bodice, linen *English* collar (with turned-down corners),⁷⁸ and a cravat bow at the neck, is accessorized with jewelry typical of the early 1870s. Large crosses were used as pendants on ribbon chokers, hanging from earrings, or in this case, attached to a heavy cable chain. The earrings signal a continuing trend for dark jewelry. The hair comb was a decorative ornament to sit atop this woman's long ringlet.



Tintype c. 1871–2

The scarf

One of the key accessories for the duration of the 1870s was a scarf or cravat. A long version such as this one, would have been simply called a scarf.⁷⁹ *Cravat* referred to a short scarf or bow.⁸⁰

This young woman paired her scarf with the ubiquitous cross choker. Her hair was worn long and loose, a popular style for teenagers in the early 1870s. In these years, before the wide availability of commercial shampoo, keeping hair in good condition could require unusual home-made concoctions as recommended by *Harper's Bazar* in 1870:

The scalp must be stimulated by frequent brushing, as well as by the ammonia bath weekly. Take a pound and a half of southern-wood and boil it, slightly bruised in a quart of old olive oil and half a pint of port-wine or spirit. Strain through a linen cloth and add two ounces of bear's grease or fresh lard. To be applied twice a week to the hair and well brushed in.⁸¹



Tintype c. 1871–2

The striped dress

Here are two versions of the striped dress with bows down the front.⁸² The look often included a thick crown braid⁸³ and long ringlets made of false hair.

About two million dollars are said to be paid annually in America for false hair. The common kinds sold at fancy stores is not hair at all, but flax, manilla, or old rope frayed out, dyed and fashioned into plaits, chignons and curls.



Chillicothe, Missouri, c. 1871 (photographer: John T. Needles)

Hair which really is hair, when sold cheap, is of the poorest quality, cut from corpses and criminals... White hair, blonde, golden, flaxen, auburn, red are the most valuable... darker shades are worth little more than half. The largest quantity of hair is imported from Paris where an extensive trade is carried on in preparing it for use. Germany yields a great hair crop, and not a small quantity has come since the war, from the Southern States.⁸⁴



Tintype c. 1871

The polonaise

1872 was the height of a fashion craze based on the costume of Charles Dickens's fictional character, Dolly Varden. The *Dolly Varden polonaise* took a number of different forms, but as a rule, it included a floral overdress (polonaise) split open in front to reveal the underskirt. It was usually swept up on the sides and accented with black or dark colored bows on the skirt. The look was topped with a shepherdess style hat, tilted forward.⁸⁵ The Dolly Varden represented things girlish, pretty, and bucolic, and the fad spread beyond clothing:

We have Dolly Varden furniture, Dolly Varden carpets, Dolly Varden hearth-rugs, and even Dolly Varden cactuses. The latest novelty of the kind is Dolly Varden stationery, or note-paper, envelopes or visiting cards, of delicate tints covered with gay flowers and vines.⁸⁶

The woman on the right wears a dress similar to the Dolly Varden polonaise. It is made from floral-sprigged fabric and embellished with numerous dark bows. Both she and the younger woman wear the same hairstyle, with curls at the crown and long ribbon-tied braids. Both women wear bangle bracelets, choker necklaces, drop earrings and lace collars. The woman on the right wears a watch chain with the watch just visible, tucked into a belt with a large decorative buckle.



Morenci, Michigan, c. 1872 (photographer: R. Rock)

The practical wedding dress

A bride is sometimes married in traveling costume; but when this is the case, the wedding is in private, and the bridal pair start out at once upon their journey. The traveling dress of a bride may be of silk or any of the fabrics used for walking dresses. It should be of some neutral tint, the bonnet and gloves harmonizing in color. . . . A widow should never be married in white. Widows and brides of middle age should choose delicate neutral tints, with white lace collar and cuffs and white gloves.⁸⁷

Queen Victoria started the fashion for wearing a white bridal gown in 1840 and by the 1870s the custom was firmly established in the United States. However, since a young wife might only have one or two good dresses, the budget-minded woman often selected a style for her wedding that could be easily repurposed. This photograph of a bride from rural California shows a relatively simple dress with a bit of draping, pleats on the bodice, and pleated white collar and cuffs.⁸⁸



Bakersfield or Visalia, California, c. 1872–3 (photographer: E. J. [Edward James] Kildare)

The tournure

It is caught up to the belt on each side in a great cluster of folds, and is held back by tapes in a way that produces a bouffant appearance... The vest front and postilion back are important features of the basque. The narrow vest... may be made separately like a waistcoat, or sewed to the corsage. The front of the postilion basque is usually pointed, sometimes it is in two soft points (without whalebones, finished by trimming) or else with a stiff point four inches long, with whalebones in each dart.⁸⁹

Dresses in a light, solid color with dark contrasting trim were a popular style around 1872.⁹⁰ Tapes or cords were threaded into the skirt, to pull it up and create a cascade of fabric that fell over a tournure (bustle) at the back. The waistcoat could have been separate or made as part of the bodice. The orange blossoms in this woman's hair indicate the couple was posing for a marriage portrait.



Tintype c. 1872

Flounces

Fashions adorned with flounces (ruffles) were typical of the early 1870s. These young women almost look weighed down by their heavy clothing, with skirts, apron overskirts, and bodices, all trimmed with ruffles.

The two sisters on the left both wear the sheer pleated *Medici fraise*⁹¹ collar, that stood straight up and formed a v shape as it came together at the collar bone. Their little lace cravats with round bows were called *fichu collars*.⁹² The woman on the right wears a short, wide-sleeved garment known as a *dolman*, *paletot*,⁹³ or *sack waist*.⁹⁴



Tintype c. 1872–3

The round hat

By 1873, hats were usually perched on the top of the head rather than tipped forward.⁹⁵ These round examples are decorated with feathers, pompoms, and ribbons trailing from the back. The young woman on the right wears a snug, striped, basque bodice trimmed with ribbons and fringe. She has a matching overskirt and a black silk under-skirt. Despite the ribbons, lace cravats, and fur collars, these walking outfits are less fussy than the blousy, ruffled dresses also fashionable in the first few years of the decade.



Tintype c. 1873

The reception dress

When you look upon a lady face to face, you may think her toilette remarkably simple, but let her turn around, and what a change! What an avalanche of streaming ribbons, full flowing yards of material, flounces and flutings of every description.⁹⁶

In 1873–4, it was the fashion for dresses to have fewer ruffles on the front of the skirt, but masses of fabric behind.⁹⁷ This lace-trimmed reception outfit has so many “puffings” and “bunchings”⁹⁸ at the back, that sitting down for a portrait must have been an exercise in strategic arrangement.

Receptions in the 1870s took place either in the afternoon or the evening. Dresses worn at these functions were quite formal, although not as dramatic as evening gowns, which often had low-cut necklines and short capped sleeves, exposing the décolletage and arms. Upon arriving at an evening reception, the first stop was a ladies’ dressing room, where a woman could check her hair and adjust her clothing.⁹⁹ A male friend or partner would then escort her from outside the dressing room to an area where guests could greet the hostess. Gentlemen were responsible for bringing refreshments to the ladies, and as the evening progressed, entertainment could include music, dancing, and, of course, conversation.



New York, New York, c. 1873–4 (photographer: Sarony)

The fichu

The fichu was a scarf-like accessory worn draped around the neck and crossed over the chest. The example shown here is made of silk and trimmed with dark lace. It is held in place with a bar pin and worn over a standing, pleated, double *Medici fraise* collar.

This young woman's hairstyle was popular in 1873–4. It is parted in the middle, wavy at the sides, and swept up into a braided chignon that sits at the back of the crown. In the early 1870s, Paris hairdresser Marcel Grateau introduced a new form of heated crimping iron, making it easier to achieve a uniform series of waves. The extreme heat of such devices caused an epidemic of damaged scalps and singed hair.¹⁰⁰

Hair was never intended... to be broiled or steamed on curling tongs that bears the temperature of a gridiron... You must not blame your hair for rebelling at this cannibalistic treatment, in the way of becoming irremediably stiff, harsh, wiry, broken, stunted in its growth.¹⁰¹



Worcester, Massachusetts, c. 1873–4 (photographer: G. P. [George P.] Critcherson)

Sack waists and paletots

Loose jackets such as these were described as *sack waists*¹⁰² or *paletots*.¹⁰³ Trimmed with lace, they could be worn with plain skirts to produce an elegant daytime outfit. Around 1874, long pointed overskirts appeared as the short apron style went out of fashion.¹⁰⁴ In these images, the skirts are quite simple, with only a small amount of trim or an external pocket for embellishment. Walking skirts from this time often had



Tintype c. 1874-5

a demi-train. This style was criticized as impractical and unhygienic, since it dragged along the street picking up dirt and anything else in its path.

When tripping over the pavement, a lady should gracefully raise her dress a little above her ankle [*sic*]. With the right hand, she should hold together the folds of her gown, and draw them towards the right side. To raise the dress on both sides, and with both hands, is vulgar. This ungraceful practice can only be tolerated for a moment, when the mud is very deep.¹⁰⁵



Tintype c. 1874–5

The big bow

Large statement bows paired with standing ruffled collars, were popular around 1874–5.¹⁰⁶ This focus on the neck contributed to a frothy look reminiscent of the 18th century. In 1875 *Peterson's Magazine* reported:

No bare throats are to be seen . . . ruches, large frills, and cravats are in great vogue at present; in fact, fashion seems to be fast drifting to the style adopted at the time of the first French Revolution, when ladies' throats were enveloped to their chin in billows of white muslin and lace.¹⁰⁷



Boston, Massachusetts, 1875 [date stamped on the reverse] (photographer: J. S. Mitchell)



Tintype c. 1874–5

Shirring

Shirring was one of a number of 1870s design elements inspired by medieval and Renaissance clothing. Especially favored to decorate sleeves,¹⁰⁸ shirring was used on the bodice, the skirt and, in some cases, it covered the entire dress. Other fashion details taken from historic costume included ruffled collars and cuffs, the long, structured cuirass bodice, and sleeves made of fabric that contrasted with the body of the dress. The enthusiasm for textiles such as brocade and damask were also part of this trend.



Not For Sale



 and, Maine, c. 1874–5 (photographer: M. F. [Marquis Fayette] King)

The cuirass basque

These photographers' sets, that mimic elegant drawing rooms, are fitting backdrops for stylish ensembles featuring the cuirass basque. The name *cuirass* was taken from a French word for the torso section of a suit of armor,¹⁰⁹ and it appropriately describes the garment's snug shape. The cuirass basque often covered the hips but could also be cut high over the hips as it went from front to back.¹¹⁰

The cuirass basques in these two examples have curved hems and both appear to have the coattail-like panels called the *postilion* in the back. The back breadths of the skirts are drawn together into tube shapes that widen as they reach the floor.¹¹¹ In one



Louisiana, Missouri, c. 1877–8 (photographer: Pritchard Handsome)

of the dresses shown here, the skirt has stacked upturned folds over two rows of ruffles that turn into a demi-train. The large pocket on this dress looks too low to have been particularly useful, but it was a fashionable decorative detail in the mid-1870s.¹¹²

Despite the rather weighty appearance of these outfits, they were fitted enough to emphasize the figure. The curved hem of the cuirass and the volume at the back exaggerated the bottom and drew attention to the hips. Boning in the bodice smoothed the waist, and details at the front of the bodice highlighted the bust.



Providence, Rhode Island, c. 1876 (photographer: H. Q. Morton)

The narrowing silhouette

The dress on the right of this tintype was part of a mid-decade fervor for plaids and checks dubbed “checker-board mania.”¹¹³ However, the large tournure, apron overskirt, and bunched layers were almost out of fashion by 1876. The young woman on the left wears a more fashion-forward dress with its narrower, split overskirt and contrasting fabric on the sleeves.¹¹⁴ Her hat, with the round upturned brim, was referred to as having a *halo*¹¹⁵ or *aureole* shape.¹¹⁶



Tintype c. 1876

The jacket basque

This somewhat plain everyday dress has details reflecting late 1870s trends. The long asymmetric jacket basque, with large buttons and deep folded cuffs,¹¹⁷ and the decorative external pocket on the skirt, remained fashionable until the end of the decade. A hint of drawn-in fabric at the back breadths of the gored skirt is just visible, yet there is little indication of a full tournure.



Circleville, Ohio, c. 1877–8 (photographer: T. W. [Thomas W.] Spencer)

The promenade costume

Taking a leisurely stroll along a street or promenade allowed women of the 1870s the opportunity for spontaneous socializing, but it was also a good way to show off a beautiful and ornate walking outfit. The examples worn by the young women in these photographs are decorated with ruffles, knife pleats, shirring, and fringe. The utilitarian umbrellas would have been a good strategy for keeping the outfits protected from the elements, since the bonnets and hats, trimmed with artificial flowers, were primarily decorative. The demi-trains that dragged along the ground were another reason to reserve a trip to the promenade for a day with fine weather.



Carrollton, Missouri, c. 1877–9 (photographer: Leftwich & Gaines)

The increasingly narrow skirts that gained popularity at the end of the decade, required close-fitting undergarments to maintain the streamlined look:¹¹⁸

Skirts are cut short enough in front and at the sides for comfortable walking, but the back is always a train; but it is so narrow it can be easily lifted. The dressmaker's principal object now in cutting the bodice is to make the figure look as slender and long waisted as possible... The neck is as high as it is possible to wear it, and in many cases, has two collars, one upright and the other turned down... Sleeves are so narrow that there is scarcely room to pass the hand through; and cuffs are simple, consisting of small revers and narrow plaitings... The time has passed for all bouffant tournures, and manufacturers are producing long, slender bustles that serve to hold the lower part of the skirt from the feet.¹¹⁹



Tintype c. 1878–9

The asymmetric dress

A jaunty, masculine-style hat and a cotton print Princess dress create a sweet and stylish look for this young woman. The curved line of buttons¹²⁰ and the tilted hat with its brim turned up at the side,¹²¹ were fashionable c. 1877–8.

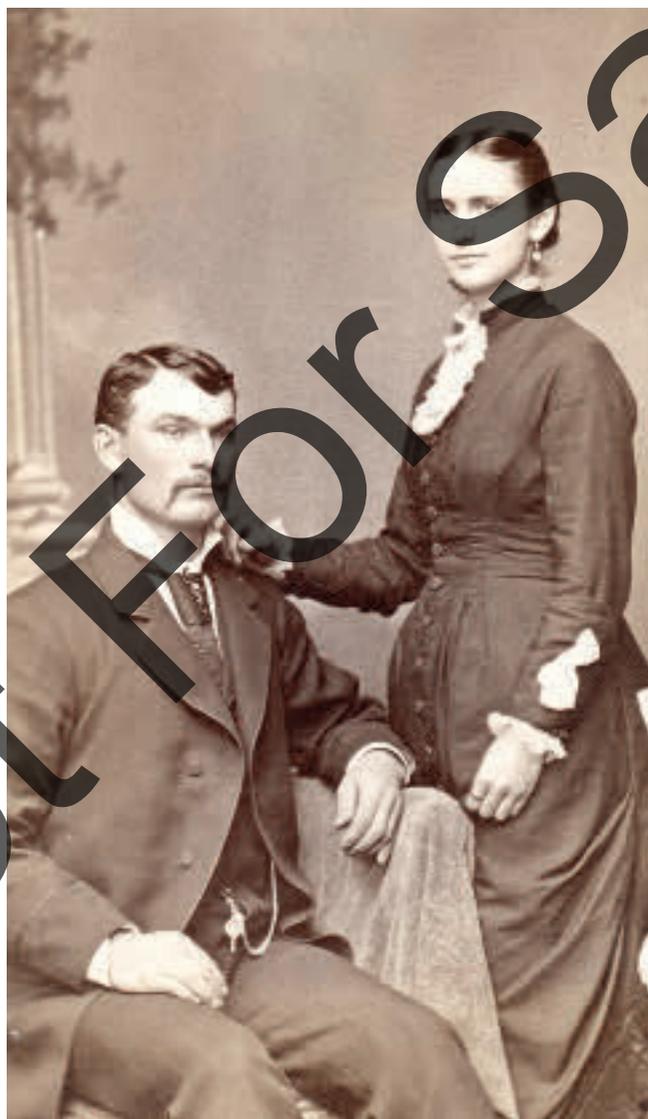
Not For Sale



c. 1877-8

The Princess dress

Here are similar versions of the late 1870s Princess dress.¹²² These examples were made with long pieces joined by vertical seams, and no horizontal joining seam at the waist.¹²³ They had long lines of buttons and were worn with white ruffles peeking out of small standing collars, further accessorized with lace cravats. The knife pleats that trim the cuffs and hems may have been made with a pleating/kilting machine that pressed fabric to make it ready-pleated.¹²⁴



Wellington, Ohio, c. 1877–8 (photographer: W. F. [William F.] Sawtell)



San Francisco, California, c. 1877–8 (Vaughan's First Premium Photograph Gallery)

The turban bonnet

For their wedding ensembles, both of these brides chose turban bonnets with high, soft crowns¹²⁵ and the smallest of brims.¹²⁶ Most of the bonnets of this style were made of plaited wood shavings known as *chip*, and they were formed by saturating the material with hot gelatin and then blocking the shape using a mold.¹²⁷ In the 1870s, new blocking machines along with industrial-grade hat sewing machines made hats more affordable.¹²⁸ A lady could purchase trimmings separately and easily create her own unique design.¹²⁹



Tintype c. 1878–9

The short hem lengths on these dresses indicate they are traveling outfits that served a dual purpose as wedding gowns. One bride wears a simple white dress, with a ribbon slung across her hip suspending a pocket-shaped bag. The other woman wears a snug-fitting damask dress trimmed with contrasting piping at the shoulders and cuffs. Her skirt has shirring in the center, with a turned-up *bias band* over a kilt pleated hem.



San Francisco, California, c. 1878-9 (photographer: Edouart & Cobb)

The mourning dress

This young mother's *widows' weeds*¹³⁰ are quite plain, but with fashion details typical of the late 1870s. She wears a dress with a hint of knife pleating at the hem. Her cuffs are wide, trimmed with a touch of black lace and decorated with covered buttons. At the neck is a dark lace cravat held with a cut jet brooch and a chunky chain necklace with a pendant or locket. The hat is tall and turban shaped.

The convention of having a mourning veil hiding the face was waning and, in most cases, it was “merely fastened at the back of the hat” to be “drawn across the shoulder lightly.” *Harper's Bazar* commented, “so many cases of skin disease were the result of heavy crape falling over the face, that the custom has at last pronounced the once indispensable widow's veil no longer a necessity.”¹³¹



Shelbyville, Indiana, c. 1878–9 (photographer: G. Weingarh)

Contrasting sleeves

These two dresses with contrasting sleeves have a remarkably similar look.¹³² Both use the same high, tight ruff at the neck, long lines of buttons down the front, and deep, pleat-trimmed cuffs. The contrast between the sleeves and the body of the dress could be achieved with fabrics of different colors; fabrics of contrasting textures, such as velvet and silk; or using dyed-to-match lighter and darker shades of the same color. Both women wear their hair in the high, rolled style popular in 1879.¹³³



Tintype c. 1879



Milwaukee, Wisconsin, 1879 [date written on the reverse] (photographer: Sutter)

Separates

This long satin basque bodice, with ribbon-trimmed, elbow-length sleeves, is pointed in the front, then curved up over the hips in a fashion that remained popular into the early 1880s. The high ruff collar with the little lace cravat bow, and the hairstyle swept up into a tall knot at the top of the crown, are styles indicative of the year 1879.

Basques, or jackets, or waists, are more and more worn of a different material, and often a different color from the dress, but these are usually on economical principles, as an old skirt may do much longer service, as a figured or striped body made of another old dress is worn with it.¹³⁴

Not For Sale



Flint, Michigan, c. 1879–80 (photographer: W. C. Foote)

The Derby hat

What is now sometimes called a bowler hat was known in late-19th-century America as the *Derby*¹³⁵ or *English* hat.¹³⁶ It was particularly popular for men and children, but it became fashionable for women at the end of the 1870s. Coats during this time were plain and straight in shape, although often trimmed with fur.¹³⁷ Some fashion commentators expressed concern about this perceived masculine look:

Where a young girl has side-pockets, she is sure to put her hands in them; and where she adds a Derby hat, how often the swagger follows! . . . we think that, if we should abandon the younger generation to an exclusive costume of the Derby hat, the ulster, the Jersey, and short skirt, it would not take more than one generation to make us lose all grace of manner.¹³⁸

Not For Sale



Tintype c. 1879–81



CHAPTER 3

The 1880s – Contrasts and Control

*No longer a mere mold of Fashion,
No longer the plaything of man,
She acts with deep feeling and passion,
Her part in life's plan.
She brings a new strength to the nation,
Toil borrows a grace from her worth,
And the dawn of a new civilization,
Shines over the earth.*

(Ella Wheeler Wilcox, 1880)¹

Although women in the 1880s may not have seen themselves as “mere molds of fashion,” the garments of this decade encased and shaped them with skin-tight sleeves, high collars, corsets, boned bodices, and bustles. Conventional clothing held female bodies in smooth hourglass shapes, emphasizing and exaggerating the figure; and disapproval fell on those who resisted fashion's restraint. However, as the decade wore on, there were subtle changes in dress that allowed for greater practicality and freedom of movement. As active participants in society, the world of work, and leisure, women needed garments that would adapt to the modern American lifestyle so that, despite the restrictive nature of some 1880s clothing, this period experienced a series of fashion trends that began to support the activities of women rather than hinder them.

Boston, Massachusetts, c. 1884–5 (photographer: Worden)

The decade started with a narrow silhouette. The smooth, snug cuirass basque of the 1870s continued to be popular into the 1880s with most embellishment on an outfit placed below the hip. Skirts could be laden with ruffles, pleats, shirring, and tucks, but would usually be paired with a tight, formfitting or tailored bodice, creating a slim look for the upper half of an ensemble.

An extreme contrast to this streamlined look were the loose dresses of the Aesthetic Movement, that elicited much discussion (and ridicule) in the early part of the decade. Aesthetic, also called Artistic, style originated in Britain in the 1860s when the Pre-Raphaelite artists used imagery from the medieval and Renaissance periods as inspiration for women's clothing.² Aesthetic garments were made with details such as the empire waist, puffed shoulders, loose sleeves, high collars, embroidery, and smocking. By the 1880s, trends in Aesthetic interiors, which included decorated furniture, Asian ceramics, Japanese-inspired artworks, and natural motifs used on textiles and wallpaper, were enthusiastically adopted by the American middle and upper classes. Yet, with the occasional exception of tea-gowns (generally worn in the privacy of one's own home), Aesthetic clothing was not often worn in public, and it is difficult to find photographic examples of American women in this mode of dress. Women's magazines of the early 1880s derided Aesthetic fashion wearers as oddities and described the movement as a silly fad, although it had actually been around for more than a decade.³ One of the chief concerns regarding this style related to the lack of a corset, since appearing in public with the figure unbound was considered sloppy and even scandalous. Illustrations in *Peterson's Magazine* pictured thin, slouched women with disheveled hair, wearing baggy floral Aesthetic dresses, clutching large sunflowers for dramatic effect.⁴ The representative colors were also criticized; described, for example, by *Harper's Bazar* as, "dingy bricky pink" and "painfully strong yellow ochre."⁵

Gilbert and Sullivan's opera *Patience*, which satirized the Aesthetic Movement, came to New York from London in 1881 and was popular enough to inspire additional runs as well as substantial press coverage.⁶ Its promoter, Richard D'Oyly Carte, was also the booking manager for the writer Oscar Wilde, and in 1882 Wilde embarked on an American lecture tour during which he discussed the merits of both Artistic interiors and dress.⁷ Wilde commented, "the first thing that struck me on landing in America was that, if the Americans are not the most well-dressed people in the world, they are the most comfortably dressed."⁸ This may have been a back-handed compliment since he also stated, "nothing is beautiful, such as tight corsets, which is destructive of health; all dress follows out the line of the figure – it should be free to move about in, showing the figure."⁹ Wilde's wife Constance was an adoptee of Aesthetic fashion and was involved in Britain's Rational Dress Society before and while they were married;¹⁰ and Wilde himself practiced what he preached and wore the male version of Artistic dress. Photos taken in the New York Sarony studio in 1882 show him posing dramatically in old-fashioned knee breeches, patent-leather, bow-accented shoes, a velvet

jacket, and an oversized floppy silk neck-tie.¹¹ Wilde had enough of an ongoing interest in the importance of female clothing to become editor of Britain's *The Woman's World* magazine in 1887 and his opinion on the future of fashion was both practical and progressive.¹² He predicted, "it is probable that dress of the two sexes will be assimilated as similarity of costume always follows similarity of pursuits,"¹³ and he also believed, "the dress of the twentieth century will emphasize distinctions of occupation, not distinctions of sex."¹⁴

One of the more visible homegrown promoters of Aesthetic fashion in the United States was Annie Jenness Miller. She wrote and lectured on the subject of dress reform and, with her sister Mabel Jenness, published a series of magazines that endorsed healthy and artful clothing.¹⁵ Miller also created her own clothing line, which included a reinvention of conventional undergarments, with an all-in-one union suit and an alternative corset, free of steels.¹⁶ The fashions she wore herself were described by journalist Grace Greenwood as "charming" and "exquisite" yet "peculiar and individual."¹⁷ Greenwood conceded that although these gowns did not "cramp the chest, or impound the heart, or trespass on the stomach" the overly long and voluminous skirts, while suiting Miller's own "serene and graceful figure," might be too extreme for most women.¹⁷

Even though Aesthetic clothing was never mainstream in the United States, it contributed to an acknowledgment of the possibility of less constraining garments, and was also part of an increasing recognition that fashion could break from convention and be a form of overt creative self-expression. By the mid-1880s, discussion about Aesthetic dress eased, and *Peterson's Magazine* commented with relief:

The so-called "esthetic" costumes, which were attempted in London, a year or two ago, are now abandoned, and ladies, tired of being thoroughly eccentric, have very sensibly come back to the ordinary fashions. . . . The very women who only last year concealed their figures in loose, lank frocks, with no waists, appeared on Saturday, trim in the tightness of the new cut fashioned dress that can be turned out. The craze of oddity has passed away. Returning reason has resumed its sway.¹⁸

The long, fitted bodices worn by most women in the early 1880s made way for shorter versions mid-decade. Skirts became voluminous higher up on the hips. Layers of bunched fabric were pulled back over the tournure (also called the bustle) that had returned after a hiatus in the late 1870s and into the first years of the 1880s. Although many women adopted this layered look, some favored a small version of the bustle or did not bother with it at all, using a petticoat with ruffles at the back, or a draped overskirt to achieve a similar effect. In its last few years of popularity at the end of the 1880s, the fashionable bustle was at its most exaggerated and pronounced. A cage-like device, often independent of the underlying petticoat, gave a shelf-shaped bump at the back of a straight skirt, and was most visible when the wearer turned to the side.¹⁹ The

trend for large bustles died out by the 1890s, and the simple, single skirt remained the norm into the next century.

The tailored look was a hallmark of 1880s women's clothing. Even bustle-based fashions might have menswear inspired jackets made with suiting fabrics. This was due, in part, to the influence of the British designer John Redfern who worked by special appointment to both Alexandra, Princess of Wales and Queen Victoria. Originally a tailor from the sailing mecca of Cowes, on the Isle of Wight, Redfern became so renowned for his women's yachting ensembles, traveling suits, and riding habits²⁰ that by 1885 Redfern had locations on the Isle of Wight, in London, Paris, New York, and Saratoga. His shops specialized in casual clothing and the company promoted itself as "the most noted firm of ladies' tailors in the world."²¹

Sensible recreational clothing, which offered some relief from heavy bodices, skintight sleeves, and layers of skirts, became mainstream as the strong US economy brought greater opportunities for women to enjoy active leisure. Dedicated sportswear was not new, but more women engaging in sporting activities meant they increasingly adopted specialty clothing such as tennis dresses, boating outfits, and hiking suits. All of these fit-for-purpose ensembles were essential to the wardrobes of upper-crust American women enjoying the great outdoors or escaping to summer resorts. These vacation spots allowed a more relaxed attitude towards dress, but social competition and gossip were still inevitable, particularly if staying in the close quarters of a hotel. *Harper's Bazar* magazine cautioned:

The small watering places are hotbeds of scandal, the people on the piazza have nothing else to do but to talk about each other... This is very unfortunate for the innocent girls who wish to be in the fashion, and who, in the freshness of youthful spirits, scarcely know where impropriety begins... Ladies should not lounge about the piazzas in tea gowns, or appear at the early dinner in too full toilette at a large watering-place. It is always vulgar. A quiet style of dress and an absence of jewelry are the best taste.²²

It was not just the well-to-do engaging in leisure activities. The development of east coast seaside towns and the popularity of public amusement parks such as Coney Island (which in 1884 opened its first roller coaster)²³ allowed anyone with train fare the opportunity for an enjoyable day away. A nationwide series of open-air assemblies called *Chautauquas* (named for their start on Lake Chautauqua in New York) included lectures, musical performances, and other cultural and educational offerings, and gave people across social classes the opportunity to meet, learn, and enjoy time in the fresh air and sunshine. *Demorest's* magazine described the highlights of these events:

Visitors to Chautauqua pass a large portion of their time on the water... People sit on the decks, read, chat, crochet, and... eat peanuts... It is for high school and college graduates, for people who never entered either high school

or college, for merchants, mechanics, apprentices, mothers, busy housekeepers, farmer boys, shop girls and for people of leisure and wealth, who do not know what to do with their time. . . . The work commenced there bids fair to extend widely through the South and Southwest, and thus people dwelling at immense distances from each other, will be united in a fellowship of common occupation and interest.²⁴

Swimming, hiking, and cycling were encouraged as healthy pastimes that required suitable clothing. The blouse waist, the Norfolk jacket, and the knit jersey were bodice forms that, although still usually worn with corsets, gave greater freedom of movement to the upper part of the body. Skirts worn during physical exercise were short in length and made from lightweight wool or cotton. Even trousers were occasionally worn by women enjoying the craze for tricycle riding.²⁵ Swimsuits continued to be made of flannel, but both the drawers and top became shorter. Fashion magazines promoted specialty sportswear and celebrated the strength and energy of the modern athletic woman:

In this enlightened era of society, the Amazon type is much more admired than the statuesque loveliness of a drowsy Cleopatra. In a word, this is an athletic era, and it is the fashion in elegant society to affect all the rousing, rollicking sports which were once the censured pastime of a hoyden. . . . The tricycle is rapidly coming into favor, being largely used in the parks, where the double seated ones are ridden by ladies and gentlemen in company. . . . A loose costume and a broad-brimmed hat comprise the only equipment necessary. After the tricycle comes the swimming suit, the extremely abbreviated garments which take the place of a bathing dress.²⁶

Unfortunately, although the 1880s offered increased leisure time for many Americans, a good portion of the female population still worked in low-wage jobs under poor conditions. In an 1887 article published in *The North American Review*, Ida M. Van Etten wrote that there were over 2.5 million women in the United States working outside the home. She reported that the majority, at almost one million, were domestic servants. Over five hundred thousand were laborers, followed by seamstresses, teachers, and textile mill workers. Van Etten was particularly concerned with the circumstances of women employed by the booming clothing industry.

Such a woman's food is insufficient and unwholesome, her clothing of the meanest description, and if she have [*sic*] a best dress for Sundays or holidays it is often in the pawn shop to meet the exorbitant rent she is obliged to pay for even her wretched tenement. . . . And yet it is work demanding experience, skill, and taste in its higher departments, and requiring neatness, deftness of hand, and care in all. Its products are among those most in demand; the garments of the women and children of the wealthy classes are marvels of

beauty and workmanship, while the changing dictates of fashion require the constant services of the sewing women. The question naturally arises, why then are the wages of seamstresses so shamefully low and the struggle for existence so tragic for them?²⁷

A reporter for the *Chicago Times*, Nell Cusak (pen name Nell Nelson), also wrote about the conditions suffered by women working in garment factories. Her undercover investigations appeared in a newspaper column called *City Slave Girls of Chicago* and led to an 1888 bestselling exposé which consolidated her work, entitled *The White Slaves of Free America*.²⁸

Fair young heads and pretty shoulders bent over heavy coats, and faces were so low that they almost touched the sewing in the owners' laps. . . . Nobody had any time to hand the work, instead of which the cutter threw it to the trimmer, who in turn threw it to the baster, and so it moved from hand to machine, going the round of the thirty odd workers with such rapidity that the air seemed filled with flying coats. The room was low, and with every passage of coat-tail, muffy clouds of lint seemed floating about in space. Add to that poor light, bad ventilation, the exhalations of so many people, the smell of dye from the cloth, and the noxious odor of that ever-consuming cigar and you have material for the make-up of Mr. G's coat shop.²⁹

Fortunately, this was an era of social activism by and for women. In 1889, Jane Addams, a leader in the settlement movement, opened Hull House in Chicago, which offered women work training, educational opportunities, and medical assistance.³⁰ Another important social reformer during this decade was Mary Harris Jones, who later became known as *Mother Jones*. Jones was a dressmaker who observed firsthand the gulf between her wealthy clients and the working poor. After the deaths of her husband and children in a yellow fever epidemic, and then losing her business in the Great Chicago Fire of 1871, she joined The Knights of Labor in the early 1880s. She became one of the United States' most legendary workers-rights organizers, gaining the reputation as "the most dangerous woman in the country."³¹

Aware of the poor working conditions of female garment workers, Miss Kate Field, an actress who had made a small fortune investing in Bell Telephone stock, opened the Co-operative Dress Association, a combination factory and department store on West 23rd Street in New York in 1881. Her aim was to provide a decent environment and fair wages to a staff of seamstresses and saleswomen while offering modestly priced clothing to the public. Field was particularly known for allowing her teams to sit down while working, both in the sewing rooms as well as on the sales floor.³² The Co-operative Dress Association was promoted as a model manufacturing and retail concern, where customers could visit workrooms while they shopped. It also provided the amenities

of a luxury destination, including a library, lunch-room, parlors, a member's room, and access to the most modern technologies such as an Otis elevator and a telephone. The clothing sold in the store was described as ranging from gowns as stylish as those designed by Worth, to trendy Aesthetic-style dresses, manufactured **inhouse**. Men's and children's garments as well as shoes, stationery, silverware, flowers, and hats were also sold.³³ Unfortunately, despite Field's good intentions, the Co-operative Dress Association survived for less than two years and left her with approximately a hundred thousand dollars in losses.³⁴

Fashionable women who lived in rural areas were one segment of the population who certainly benefited from the growth of the garment industry. Mass production improved the quantity, quality, and price of textiles and clothing materials, and the extensive US railroad system made them easier to obtain.³⁵ Women working as postmistresses, express agents, owners of dry good stores, dress shops, and millinery establishments helped keep the economy of fashion in the rural states running smoothly. For example, in 1888, newspapers nationwide congratulated a Miss J. Stickford, from Prudhomme Louisiana, who simultaneously "filled the varied offices of [railroad] ticket agent, telegraph operator, shipping clerk, and train dispatcher" noting that "all goes smoothly under her wise and careful supervision."³⁶

Magazines had provided mail order services to their rural readers for decades, with many offering the equivalent of a remote personal shopper. For a fee based on time and research, a magazine representative would custom select clothing, jewelry, hats, and even home furnishings, after receiving detailed criteria from the customer.³⁷ Department stores including Wannamaker's, Carson Pirie Scott, and Jordan Marsh became leaders in mail order, often providing free catalogs, sending samples of merchandise, and enabling customers to pay Cash on Delivery (C.O.D.) for items purchased. Although mail order shipping costs were usually based on weight and distance to the nearest rural post office, department store mogul John Wanamaker briefly experimented with Rural Free Delivery when he became Postmaster General in 1889; perhaps with the ulterior motive of encouraging the market for mail order goods.³⁸ His company boasted:

It takes skilled people to fill written orders – but we've the skilled people... If your buying thought is Dress Goods, write to us stating the kind of fabric you have in mind, or the purpose for which you desire to use it, with the price you wish to pay, and we will promptly place in your hands samples of the best we can supply at the price.³⁹

Montgomery Ward became the most successful American mail order business of the 1880s. The company was founded in 1872 with the idea that it would specifically target rural markets. Early on it established a relationship with the Illinois Farmer's Grange to distribute Ward's price lists, and communities were encouraged to submit

group orders, as merchandise was sent straight to local train stations, avoiding the expense of middleman delivery. Wards sold everything from seeds, to home furnishings, to corsets, and had a “satisfaction guaranteed” policy with a liberal return policy. By 1883 the catalog was 240 pages and by 1888 their sales had reached 1.8 million dollars per year.⁴⁰

Despite the increased availability of mass-produced ready-made clothing, demand for custom-made garments remained high. According to the Census Bureau, there was actually an increase in the numbers of US dressmakers and milliners from 285,401 in 1880 to 350,961 in 1890.⁴¹ Paris fashions were still considered the pinnacle of style, but American couture designers were beginning to gain recognition. Josephine H. Egan, one of New York’s most sought-after dressmakers, owned premises at 56 East 10th Street⁴² where she employed a team of seamstresses to manufacture a range of clothing.⁴³ Her popularity reached at least as far as Washington DC where she partnered with the Jennings & Co. department store to exhibit and sell both her own designs and those she imported.⁴⁴ Examples of Madame Egan’s creations are still in existence in the collection of New York’s Metropolitan Museum of Art, and they show a tasteful mix of sumptuous fabrics, embroidery, and beading.⁴⁵

Elaborate balls staged in the mansions of 1880s millionaires necessitated exquisite custom dresses to confirm a woman’s social status. One of the most incredible examples of a gown from this period is a costume designed by Worth and worn by Alice Vanderbilt in 1883 when she dressed as *Electric Light* for a masquerade ball held at the Fifth Avenue home of her brother-in-law, William K. Vanderbilt. The gown, now in the collection of The Museum of the City of New York, has a midnight blue velvet underskirt, topped by a gold dress embroidered with gold and silver threads resembling sparks of light. A handheld torch, lit by batteries sewn inside the gown, accessorized the dress.⁴⁶ This would have been the ultimate statement of modernity as Thomas Edison had demonstrated his electric lightbulb only a few years earlier and, in the previous year, the Pearl Street Power Station was opened to distribute electricity to the city of New York.⁴⁷

Clothing of the 1880s expressed innovation in a range of ways; whether it be a cutting-edge electrified evening dress; an Aesthetic gown making an artistic statement; a tailor-made wool suit worn for work; or tricycling trousers for a spin around the park. The decade represented a variety of changing styles, and by the end of the 1880s dresses had eased in weight and restriction so that clothing, once agonizingly tight or laden with embellishments, now flowed over the figure in soft lines or was almost masculine in its simplicity.

[T]he American woman everywhere, is the neatest and most tastefully dressed of her sex, from Maine to California, and from the South Sea coast to the wilds of the Rocky Mountains... the dress of American women is adapting

itself. It has had to work itself out of the old, awkward, clumsy, ill-fitting, and monotonous dress of the working poor, and the capricious, luxurious fantastic and every-varying attire of the rich. It must be graceful yet economical; it must satisfy taste yet afford freedom; it must be diversified yet permanent – not interfering with the requirements of the worker, yet disguising nothing of the lady beneath. . . . Women cannot travel faster than the train of public opinion will take them; and that they have made “good time” for the past twenty-five years, no one will venture to deny, and their dress has certainly kept pace with their advance in other directions.⁴⁸

Not For Sale

The formfitting dress

A snug fit from neck to hips undoubtedly flatters the perfect figures of these three young women. The silk Princess reception dress,⁴⁹ decorated with jet buttons and beaded rosettes on the wide cuffs, is softened by a large white lace collarette.⁵⁰ The flat and frizzy appearance of the hair was achieved by either holding down crimped hair with an invisible hair net, or by using a *frisette* net of false curls.⁵¹

A wedding portrait shows a new bride with her hair braided tight and close to the head. Her small cloth cap was popular with teenagers and young women in the first years of the 1880s. The dress has the appearance of being in two parts, with a pointed bodice high on the hips, and a gathered skirt. The chenille fringe trim was particularly on trend c. 1882.⁵² The white rose accenting the neckline was a fashionable alternative to the traditional wedding orange blossoms.⁵³

Another young woman is pictured in a body-hugging dress with silk sash drapery at the hips and a heavy shirred and pleated tiered skirt. Her accessories include a lace cravat bow, large hat, and parasol.



New York, New York, c. 1879–82 (photographer: [Frank P.] Macnabb)



Nashville, Tennessee, c. 1880–2 (photographer: W. E. Armstrong)



Palestine, Texas, 1883 [date written on the reverse] (photographer: F. B. Bailey)



Not For Sale

The dolman and the ulster

Cloaks, jackets and mantles, are of every variety. For ordinary wear, they are usually quite plain, with collar, cuffs and pockets of some material different from the garment itself. . . . For carriage wear, the wraps are often much more elaborate, being trimmed with rich fringe of chenille or silk, black lace, jet gimp, cords and tassels, etc. etc.⁵⁴

Masculine-style wool outerwear, with minimal embellishment, provided an understated and practical way to keep warm in the early 1880s. The sister on the left of this image wears a short dolman cloak with just a bit of beaded fringe on the edge of her sleeves. Her silk skirt, with its pleats and shirring, provides a pretty contrast to her more severe outerwear. The sister on the right wears a long double-breasted ulster coat,⁵⁵ with collars and cuffs of either velvet or a long-pile velvet-like textile known as *plush*.⁵⁶ Both women have small hats topped with ostrich plumes. One hat is similar to a pork pie shape; the other is a round toque.



Tintype c. 1880-2

The cloth suit

Cloth tailor-made suits are the most in vogue for everyday street-wear. They should be made with severe simplicity; that is to say, without any trimming whatever. The fit should be irreproachable, and the sewing as carefully executed as possible, but velvet, passementerie, etc. should never be employed to ornament them, as their peculiar stylishness is at once destroyed by trimming.⁵⁷

Charming and comfortable are apt descriptions of this suit comprised of a long jacket basque with a cutaway front and simple contrasting tape at the sleeves and hem. A wide and flat cravat bow fastened with an oval brooch is worn at the neck.⁵⁸ The fabric may have been sateen, which was manufactured using a newly invented *mercerized* coating. This process involved applying chemicals to cotton that gave the fibers additional weight and a silky sheen.⁵⁹

This carte de visite was taken at George W. Davis's *Richmond Photograph Company*. Davis, who was white, hired African American photographers James C. Farley in 1875 and George O. Brown in 1879. By the time this photo was taken in the early 1880s, the business was at 827 Broad Street at the edge of an African American section of Richmond, Virginia known as the Jackson Ward.⁶⁰ From an upstairs studio, Farley photographed clientele from the city's Black community and Brown was responsible for printing.⁶¹ In 1895 they left Davis to form their own business, *The Jefferson Fine Art Gallery*.⁶²



Richmond, Virginia, c. 1880–2 (Richmond Photograph Co.)

The street dress

In the 1880s, wool or wool blends began to replace silk for street dresses, since these fabrics were warm, breathable, hard-wearing, and relatively inexpensive.⁶³ Street dresses, with tailored styling, were most popular in either solids or discreet woven patterns, in dark colors such as green, dull red, brown, or blue.⁶⁴ The double-breasted bodice, seen on this early decade street dress, was soon replaced in popularity by shorter, single-breasted versions. By the end of the decade, the street dress with matching bodice and skirt had become widely known as the *tailor-made*.



Baltimore, Maryland, 1882 [date written on the reverse] (Bachrach & Bro. Galleries)

Mourning

The young women shown in this tintype wear mourning dresses in styles fashionable around 1882. One young woman wears a long, cutaway jacket⁶⁵ accessorized with a large cravat bow. The other wears a tall, turban-shaped bonnet.⁶⁶

Their sheer veils hang to the side, as the long heavy veil covering the face was only worn by widows. It was customary for a bereaved wife to wear deep mourning for at least a year and exclude herself from society during that time. In the second year, the widow might start to receive the attentions of gentlemen, but “if she should decide to return to the married state” she should “at once discard every vestige of black, as it is in the poorest possible taste to accept the attentions of one man while wearing black for another.”⁶⁷



Tintype c. 1882

The long lace collar

Lace collars and pleated lace cuffs adorned most dresses in the early part of the 1880s. The quality of mass-produced machine-made lace had become so fine, that it was no longer scoffed at as a cheap imitation of the real thing.⁶⁸ The size of lace collars ranged from tiny standup ruffles, to large round collars extending out to the shoulders. The long triangular shaped collar, pictured in these images, may also have been referred to as a *fichu*.⁶⁹



Tintype c. 1880–2





Lancaster, Ohio, 1884 [date printed on the reverse] (photographer: C. W. Borah)

The polonaise walking dress

A sumptuous fur boa, a frilly parasol, skin-tight leather gloves, and a tall hat topped with ostrich feathers give a luxurious look to this walking outfit. The dress is in a polonaise style,⁷⁰ ending at the knees and worn over a skirt. Although this polonaise was close-fitting from the shoulders to the waist, there is volume around the hips, as this was a time when tournures (bustles) were again becoming popular. The curly hairstyle and the three-quarter-length lace-trimmed sleeves indicate that this outfit dates from no later than 1882–3.⁷¹

Not For Sale



San Francisco, California, c. 1882–3 (photographer: [George Daniels] Morse)

Velvet

Used for entire garments, hats, handbags, collars, or trimmings; velvet was everywhere in the early 1880s. Lizzie Elgau's velvet outfit, embellished with jet beads, gleaming buttons, rosettes, and decorative pieces of cut ribbon, was undoubtedly meant for evening. The upper half, which is a cross between a long bodice and an overdress, was referred to as a *polonaise*. The puffy sides, known as *panier drapery*, gave volume to the hips as they rested over a heavy skirt.⁷²



Lizzie Elgau, Chicago, Illinois, 1882 [name and date written on the reverse] (photographer: [Alexander J.] Copelin)

A tintype shows two women caught up in the 1880s “epidemic” for figured velvet.⁷³ Fashion magazines of the time referred to this textile as *embossed*⁷⁴ or *broché*⁷⁵ velvet, and the shapes were usually woven into the cloth. *Demorest’s* magazine expressed concern that Japanese and Chinese imports had created a trend for figured fabric with chaotic and upside-down patterns; recommending women out on the street should only wear textiles with designs that were “simple... and equally distributed.”⁷⁶ The round hat⁷⁷ and wrap,⁷⁸ worn by the woman on the right, were fashionable in the early 1880s, but her long overskirt may indicate this photo dates from closer to mid-decade.⁷⁹



Tintype c. 1883–5

The Mother Hubbard

The Mother Hubbard shape, with its wide, waistless body falling from a rectangular yoke, was used for both dresses and coats. It was worn by a variety of women including expectant mothers, older women no longer willing to corset themselves, and farm women wanting an easy-to-sew and easy-to-wash dress. The Mother Hubbard was especially popular for little girls and was also referred to as the *Greenaway dress* after the drawings of children's book illustrator Kate Greenaway.⁸⁰

Women may have enjoyed the ease of wearing the Mother Hubbard, but newspapers in 1884 reported that a number of American towns had outlawed wearing it in public.⁸¹ This coincided with a time when uncorseted Aesthetic Movement clothing elicited a great deal of criticism. Additionally, the Mother Hubbard was perceived to be a garment favored by prostitutes, since it resembled a nightgown, and made undressing quick and easy.⁸²

There certainly is not anything provocative about the two sisters wearing Mother Hubbards in this family portrait. In fact, everyone looks fully bundled up for inclement weather, wearing bulky garments showing very little of their body shapes. The round hats with ostrich feathers, the tiered skirts, and the fur trimmed spot-patterned mantle worn by the sister on the right were popular fashions around 1882–3.⁸³

The Old Mother Hubbard

The garment is graceful; no one can deny it
Enhancing the charms of the matron and maid
Then why should those Illinois deacons decry it
Of multiplied graces they're surely afraid.
Unlaced and unbelted, so cool and so breezy,
Within its loose folds it delights me to dwell,
No garment I've worn feels so light and so easy
The sweet Mother Hubbard that suits me so well.⁸⁴



Dansville, New York, c. 1882–3 (E. J. Betts, Artistic Photographer)

Wash dresses

The term *wash dress* or *washing dress* referred to an easy-to-laundry dress, often made of cotton. In the 19th century, a garment was usually cleaned with a wipe from a sponge or cloth; only **very** occasionally (if ever) submerging it in soap and water. As textile technology developed to produce high quality, inexpensive cotton, it replaced silk as the choice for lightweight daily wear. Every wardrobe would have required a few wash dresses that could be worn during physical exertion, or on a hot day, and then freshened up with minimal difficulty.⁸⁵

The teenagers in this tintype wear summery dresses paired with side-fastening boots. The young woman on the left wears a dress in a polka dot fabric with drapery across the hips, three-quarter-length sleeves, and a contrasting panel of thin fabric down the front, called a *plastron* or *vest*.⁸⁶ Skirt lengths during this period were higher for walking outfits, but a hem as short as hers would only have been worn by someone who was not yet considered an adult. The girl on the right wears an even more childlike loose white dress with a square yoke and a cravat bow at the neck. Her skirt is decorated with pointed tabs called *vandykes*, a popular fashion detail *c.* 1883.⁸⁷



Tintype c. 1883

Battlements and vandykes

This bride's elegant wedding dress is a marked contrast to her husband's ill-fitting and worn suit. Triangular-shaped pieces called *vandykes*, along with rectangular panels and drapery, create a textured look to her elaborate skirt.⁸⁸ Her bodice is considerably shorter than the long and tight cuirass styles, fashionable only a year or two earlier.

In a beautiful **portrait**, Anna Caffrey wears a silk gown that is quite plain except for the modest embroidery decorating her *battlement* hemmed top.⁸⁹ These squared tabs (also called *turrets*) were particularly fashionable in 1883 and 1884.⁹⁰ Luxurious fabric and skilled tailoring are the key elements in this stylish ensemble.



Elgin, Illinois, 1884 [date printed on the reverse] (photographer: C. S. Gerlach)



Anna B. Caffrey, Providence, Rhode Island, 1883 [name and date written on the reverse] (photographer: Manchester Bros.)

The blouse waist

Although still worn with a corset and a fitted lining, the blouse waist was a lighter alternative to the structured bodices of the 1880s.⁹¹ Made of a soft fabric and trimmed with lace, it could be paired with a matching skirt, with a deep ruffle and loose drapery at the hips, as seen here. The bar pin at the collar opening was a staple of 1880s jewelry.

The term blouse waist was also used to describe what would now be considered a standard blouse.⁹² The young lady in the tintype wears a blouse waist with embroidery down the center, in a style similar to the 1860s Garibaldi shirt. She tucks it into a skirt with a box pleated ruffle at the hem and full scarf drapery at the top. Her long duster coat bulges at the back and indicates that the fashion for the tournure had returned.



Brooklyn, New York, c. 1883 ([Charles L.] Kempf's Photo-Art Gallery)



Tintype c. 1884 (from an estate in Belfast, Maine)

The jersey basque

In the 1880s knit fabrics, referred to as *elastic cloth*⁹³ or *stockingette*,⁹⁴ were used to create the jersey basque. Jerseys were particularly popular for athletic wear due to their ability to stretch, but a long silk version paired with a lace-trimmed skirt as seen here, would have been easy to sew, relatively inexpensive, yet elegant in its fit and simplicity.

Lily Langtry, mistress of the Prince of Wales, and one of the most recognizable actresses of the 1880s, was nicknamed *Jersey Lily*. This was in part due to the fact that her birthplace was the island of Jersey and her beauty was said to be equal to that of a flower.⁹⁵ However, she was also said to wear the jersey bodice and she became associated with that garment.⁹⁶

Not For Sale



Baltimore, Maryland, c. 1883–4 (photographer: Richard Walz)

The bird trimmed hat

The rage is for wings and heads of birds, notwithstanding all the efforts of the Humane Society to stop this slaughter of innocents.⁹⁷

There was growing concern in the 1880s about the yearly use of millions of dead birds to trim ladies' hats and bonnets.⁹⁸ In 1886, ornithologist Frank Chapman highlighted the extent of this practice, when he counted the number of whole birds he observed on women's hats during two late-afternoon walks in New York's Fourteenth Street shopping district. Chapman's *bird census* recorded 174 dead birds on hats, representing forty different species, including kingfishers, herons, owls, pileated woodpeckers, and Baltimore orioles.⁹⁹ The same year, members of the American Ornithologists Union took action to protect dwindling bird populations by founding the Audubon Society, specifically "for the purpose of fostering an interest for the protection of wild birds from destruction for millinery and other commercial purposes."¹⁰⁰

In contrast, there seems to have been little thought for the protection of animals used for fur coats. The cape seen here has a lining of split whole squirrel, which was favored because it was inexpensive and particularly light in weight.¹⁰¹ The collar could have been beaver, mink, black martin, or fox.



Kalamazoo, Michigan, c. 1883–4 (photographer: [Cullen C.] Packard)

The return of the tournure

The mysterious article of the female toilet, which goes by the name of crinoline bustle or tournure, has for some time been asserting itself again, and is now once more acknowledged as indispensable to the toilet. Each dress, or to speak more exactly, each style of dress, has its own special tournure, small or large, oval or long, with springs across, or lengthwise, or interlaced. They are made of all materials including net, muslin, silk, and woolen fabrics.¹⁰²

When the tournure (also called the bustle) returned to fashion in the mid-1880s, it supported the weight of draped and layered skirts just as it had in the mid-1870s. However, this time around, the bodices paired with these skirts were generally shorter, falling at or above the hip. Some fashion magazines voiced concern over the “ridiculous



Kalamazoo, Michigan, c. 1883–4 (photographer: Reidsema)

wriggling appearance”¹⁰³ of the spring constructed tournure and recommended smaller versions such as a horse-hair stuffed cushion sewn into a petticoat,¹⁰⁴ or a lightweight rattan version.¹⁰⁵ It may be puzzling as to why such a device was ever popular, but *Godey’s magazine* explained that a “well shaped” tournure made the waist appear smaller and covered “fully developed hips.”¹⁰⁶ Skirts covering the mid-1880s tournure were usually laden with draping, strung up by cords. The bodices paired with this look were often pointed and sometimes extremely wide at the hem to fit over the layers of skirt fabric.¹⁰⁷ Popular trims could include pompoms, curly braid passementerie,¹⁰⁸ or masses of jet beading. Artificial daisies were a popular mid-1880s accessory, worn on hats as well as collars.¹⁰⁹



Old Town, Maine, c. 1884–5 (photographer: L. J. Page)



c. 1885–6

The everyday dress

One of the most common details on dresses of the 1880s was the *plastron* (also called the *vest*). This was a contrasting panel of fabric running vertically down the middle of the bodice. Black and other dark colors were standard for the plastron, however a light floral print to match skirt ruffles as seen here, was a becoming choice. Short scarf drapery at the top of a skirt was worn throughout the decade, but around 1884, the long, asymmetric, pointed overskirt (also called the *tunic*) was introduced.¹¹⁰



Tintype c. 1885–6

The woman seated in the middle of her two sisters wears a dress in the style of a belted polonaise. Her crochet collar was less common than the standing white linen collars popular at the time. The sister on the left has a bodice with a plastron/vest in the shape of a waistcoat. Its dark, horizontal striped fabric matches a panel on her skirt, as well as her collar and cuffs. The other sister wears a bodice with black velvet appliques mimicking revers (lapels), which provide a nice contrast to the tweedy fabric of the rest of her dress.



Tintype c. 1885–6

Dressed for a stroll

Walking for recreation was a popular pastime in the 1880s. Women's clubs arranged countryside and mountain hiking excursions, with appropriate garments recommended for hitting the trails:

Walking clubs are among popular organizations this summer. The costume adopted is usually a rough-and-ready mountain suit, with a helmet hat, stout shoes, perhaps of alligator skin, with a small knapsack and walking stick.¹¹¹

The women in this tintype appear to be out for a relaxing stroll in the park rather than a full-on hike. A cool day must have necessitated light wraps, leather gloves, and fingerless mitts, along with an umbrella in case of rain and a branch used as an impromptu walking stick.

Not For Sale



c. 1885-6

The sealskin coat

The fashion for sealskin coats was so widespread in the 1880s that, as the availability of Shetland seals diminished, Harper's Bazar noted Alaska had become the new source of this very popular fur.¹¹² The worldwide demand for seal pelts was strong enough to cause an international dispute when the United States objected to Canadian seal fishing in the oceans surrounding US controlled islands in the Bering Sea. In 1886 the disagreements came to a head when a US cutter ship seized three Canadian schooners. It was not until 1911 that Britain, the United States, and Canada reached an agreement on seal fishing rights, outlawing ocean fishing but continuing to allow land seal hunting, with the three countries dividing the profits.¹¹³



Milwaukee, Wisconsin, c. 1886–7 (photographer: J. [Joseph C.] Brown)

The Delineator magazine endorsed sealskin as a fur that flattered women of all complexions:

The soft brown of the gentle seal goes on in its charitable work, clearing the olive skin of the brunette and making more transparent the clear white and pink of the blonde. Notwithstanding their value, India shawls and diamonds do not become or beautify all women; but seal-skin wraps do – hence their wide popularity.¹¹⁴

Despite living in different regions of the US, the two young women in these photographs wear almost identical coats.¹¹⁵ Their felt hats reflect the 1886–7 fashion for tall styles with small turned-up brims.



Pittsburgh, Pennsylvania, c. 1886–7 (Dabbs Studio)

High hats

Tall hats decorated with ribbons, flowers, and feathers added drama to the tailored fashions of the mid-1880s. Shapes included stovepipe-inspired styles to those resembling upside-down flowerpots. What these hats may have lacked in practicality, they made up for in their striking appearance. Combined with standing collars, a corseted body, and a bustled skirt, they gave women an upright and imposing look.



Tintype c. 1886–7

There was enough concern about the impact of tall hats for the state of California to consider a “High-Hat” bill in 1889 that made it “unlawful for any spectator in any public place of amusement to wear a covering of the head more than three inches above the crown.” The penalty was a fine of between five to ten dollars, or two to six days in jail.¹¹⁶ The Eureka Nevada *Weekly Sentinel* reported that the bill did not go forward and, not surprisingly, “ladies [were] hilarious over its defeat.”¹¹⁷



Tintype c. 1886–7

Corseted

Whether slim or curvy, the fashionable woman of the 1880s was firmly encased in her clothes. Baleen strips (referred to as whalebones) were sewn into bodices to give them structure, and a corset could further draw in the waist and smooth the torso. Most corsets were made with steel boning and were shaped in the manufacturing process by soaking them in a starch solution, using a copper form for molding, and then setting them with steam.¹¹⁸

During this decade there was an acceptance and perhaps even a fashion for curvy women. A number of factors may have contributed to this trend, including increasing prosperity and access to better nutrition, as well as an evolution towards a more athletic physique as women engaged in outdoor sports. Photographic images of scantily clad chorus girls and theater actresses, such as Lillian Russell, were increasingly available to the public, lending glamour to the look of a corseted yet voluptuous figure. The beauty writer Harriet Hubbard Ayer wrote, “a sweet temper and a bony woman never dwell under the same roof.”¹¹⁹ *Demorest’s* magazine noted:

It is beginning to be considered desirable to be plump; thinness has apparently had its day... what we want is to raise our standard of proportion, not bring everyone down to a uniform degree of slenderness.¹²⁰

Corsets may have smoothed the shape of the body, but the discomfort imposed by tight fashions was certainly recognized:

Any woman is too tightly dressed who cannot raise her arms straight up over her head and clasp her hands; who cannot stoop to tie her shoe, or pick up a pin, without heightened color... Women ignorantly believe that a small waist makes them appear slender, forgetting that by pinching the poor body in one place, they only send what bulk they displace to another part, thus pushing up the shoulders, and making them square, pressing up the breast into an ugly, awkward line, and greatly enlarging and rounding the stomach...¹²¹

These fitted dresses are examples of how skilled tailoring became the key to creating an elegant corseted look. Sleeves, shoulders, and waists were often skin-tight during the mid-decade years. Bodices were still quite short, but a row of tiny buttons down the front and a tall standing collar created the illusion of length. Pre-made bead and embroidery passementerie, mounted on nets, were sewn on to create interest.¹²² Tall hats, including the tall, crushed-velvet bonnet became a particularly popular accessory c. 1886.¹²³



Philadelphia, Pennsylvania, c. 1884–5 (photographer: [Louis] Walker)



New York, New York, 1884 [date printed on image] (photographer: Fredericks)



 ing, Michigan, c. 1886 (Lidberg's Art Gallery)

Menswear style

A fashion hallmark of the 1880s was the tailored suit made with menswear style fabrics and details. Discreet touches of figured velvet, crisscrossed cord, or striped silk could soften the appearance of a dress but, for the most part, fashions were increasingly plain. In these photos dating from around 1886–7, contrasting fabrics for the vest, collar, or cuffs enhanced the bodices. The skirt silhouette was straight, except for a small amount of fabric drawn up at the front; and panels, or a spray of ruffles, running down the back.



Lockport, New York, c. 1886–7 (photographer: Smith's)



 Falls, Minnesota, c. 1886–7 (Overland & Holand Photographers)



South Rockford, Illinois, c. 1886–7 (photographer: Hobart)

Not For Sale

The graduation dress

By the 1880s, women's public education was widespread. Although many girls may not have made it to university, they often had commencement celebrations when finishing high school. The dresses worn for these graduation events were usually white and made of lightweight fabrics including French nainsook or India muslin, with feminine embellishments such as embroidery, lace, and satin ribbons.¹²⁴ This scholarly looking young woman accessorized her dress with a feathered fan, a bar pin, and discreet drop earrings. An 1889 article in *The Home-Maker Magazine* offered advice to girls on how to present themselves for graduation:

Do not have any "loose ends" such as an untied ribbon or an unfastened button. Let everything, the arrangement of the hair, the boots, glove, jewelry, etc. be in keeping and simple. In fact, very little jewelry should be worn, only a lace-pin or a slender bracelet and tiny earrings. Do not carry a watch-chain or fob. . . . Above all else be sure to have the costume simple, well-fitting and dainty, and do not try in your dress to appear like anybody or anything except a pure, sweet girl-graduate.¹²⁵



Philadelphia, Pennsylvania, c. 1886–8 (photographer: Webb & Keller)

The long overskirt

The young women in this group portrait illustrate typical teenage dress of the mid- to late 1880s. This included a long, asymmetric, and somewhat pointed overskirt (also called a *tunic*), drawn up at the side and worn over a petticoat with a pleated hem. By this time, the concept of an overskirt was waning, and soon, straight single skirts would become the norm.

Shown on the far right is a common style of bodice from this time; plain, with a dark velvet plastron. This young woman has a bar pin at the collar that spells out her name, *Lizzie*. The young woman on the far left wears the more modern look of a v-neck bodice, also trimmed with dark velvet. Note her cameo brooch and large matching cameo earrings. Both women chose toque-style hats decorated with ribbons, flowers, and feathers. In the center of this group is a young lady who chose a more casual option of a simple, striped seersucker dress.

The little sisters at the back, wear children's dresses with yoked blouses tucked into their skirts. Their bonnets, however, are in a shape shared with adult fashions; high and with a pointed crown.



Spokane, Washington, c. 1887–8

The nurse's dress

In 1888, *Petersons Magazine* reported there were “nearly four hundred female physicians in active practice” in the United States.¹²⁶ By contrast, the US census reported 12,819 nurses and midwives in 1880 and 36,818 by 1890.¹²⁷ A professional nurse usually undertook a two-year course in a school affiliated with a hospital. After receiving her diploma, she received approximately ten dollars a month during her first year of hospital work and was often provided with food and board. Nurses also had the option of working for a single doctor, or privately, taking care of individual patients.¹²⁸

In an 1885 issue, *Demorest's* magazine explained the ideal nurse's uniform:

In hospital service, at least in some hospitals, nurses are required to wear cotton dress, white cap and apron. This sort of uniform ought to be made obligatory upon all trained nurses when in the exercise of the duties of their profession. Nothing is more disagreeable to the refined and acute sense of a sick woman than the contact and atmosphere of a worn, generally soiled, and harsh stuff, or woolen dress or jacket. While the fact that it is not washable, that it is an absorbent and may have been worn under contagious circumstances ought to render woolen clothing inadmissible for a nurse while in attendance upon a patient. The proper costume for a nurse at work, is a straight dress of seersucker, a large white apron, a neat cap, under which the hair can be tucked away, unless it is preferred short, and then it can be easily kept clean, free from straggling hairs and brushed to one side.¹²⁹



New York, New York, 1887 [year printed on the photograph] (photographer: Fredericks')

Tennis attire

The well-educated, well-to-do young women of this generation are far healthier than were their mothers and grandmothers. This is due, it is claimed to the out-door games, the better food, and the greater freedom accorded to women in these days. . . . Girls have naturally imitated their brothers, and their croquet, and lawn tennis, which are open-air games, have helped to develop physical strength in the future mothers of the country. . . . Their shortcomings are in the matter of diet. The American girl even now eats too much cake and candy, and cannot be made to understand that sweet meats and condiments are detrimental to health.¹³⁰

During this decade, lawn tennis became the fashionable outdoor game for young women and men. The first US women's national single's championship took place in 1887, further encouraging interest in the sport.¹³¹ The typical 1880s tennis dress was usually made of striped, lightweight flannel, often including an apron overskirt with deep pockets to hold tennis balls. However, a jersey top with a skirt, or even a jacket and skirt combination, were considered appropriate tennis wear for a casual at-home tennis party.¹³² For the head, a small, round, jockey-style cap was common, although a straw sailor (boater) or even a larger broad-brimmed hat was not considered out of place.¹³³



erport, Maine, 1887-8 [location and dates written on the reverse]

The swimming suit

The time has forever passed when a woman was content to envelop herself in a nondescript garment of bed-ticking, and covering her locks with an extinguisher of oiled silk, sally forth to meet the buffeting of old ocean...¹³⁴

The 1880s bathing suit changed from a long, below-the-knee dress shape to become a belted, tunic-style top worn over short trousers. The new *combination garment* had the top and the bottom attached, which reportedly made swimming easier.¹³⁵ These suits were made of serge, alpaca, cashmere, or flannel, and popular colors included dark red, seal brown, olive green or navy, trimmed with white braid.¹³⁶ Other aspects of beach attire included stockings, shoes made of cloth or leather with cork soles, and perhaps an oilskin cap to protect the hair.¹³⁷

This tintype is an example of the common practice of having a group photo taken when spending the day at the seaside. Up until this time, women in beach tintypes were typically shown in walking clothes, including skirts, wraps, wide hats, and parasols. During the 1880s it became common for families and groups of friends to have photos taken in their swimming attire. The hairstyles in this tintype, especially those with the flat coil perched on top of the head, date from the late 1880s or early 1890s.



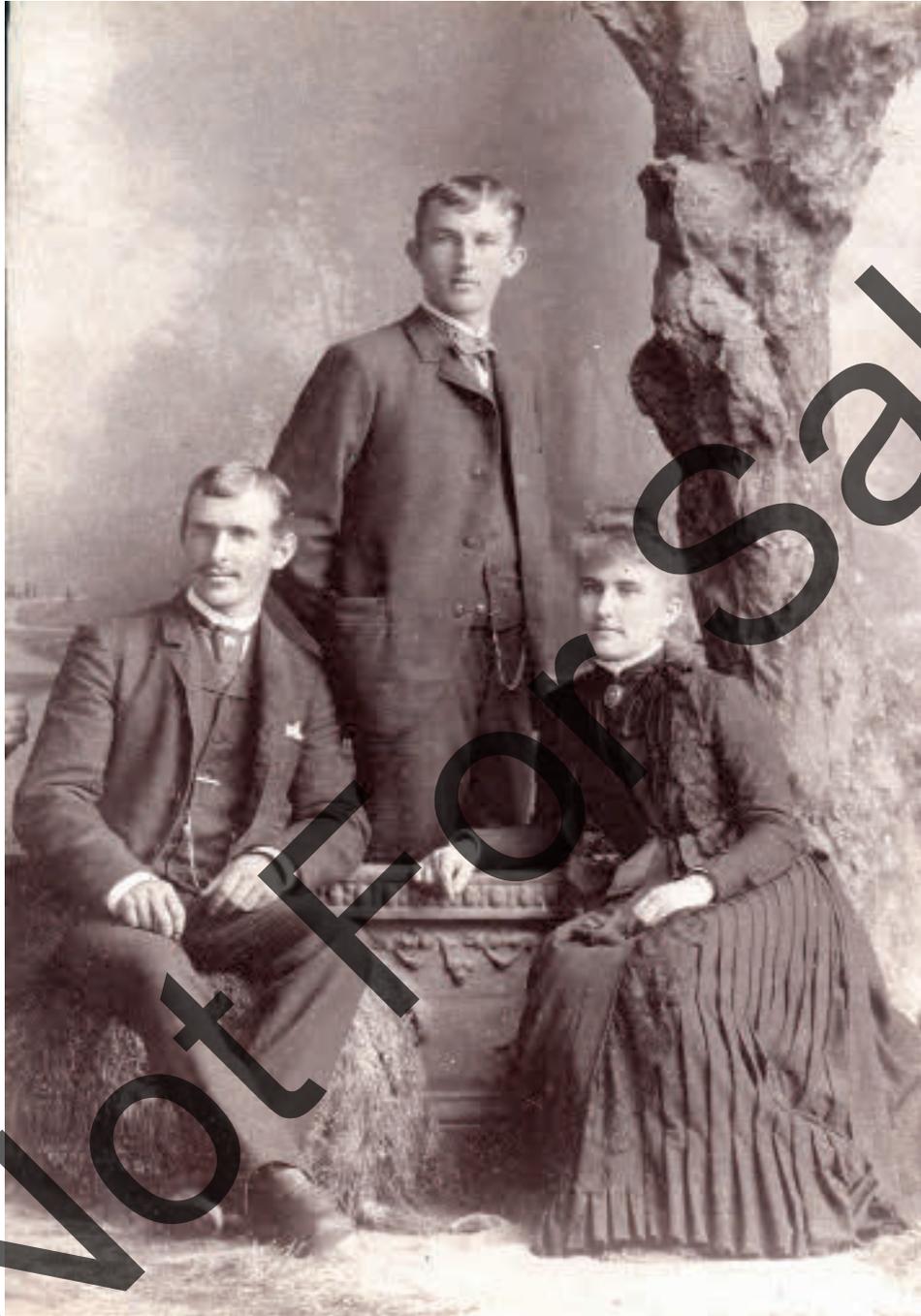
Tintype c. 1887-90

The influence of the tea-gown

The practice of afternoon tea was an informal way for women to regularly meet and socialize. A lady would invite friends or acquaintances to her house once or twice a month to drink tea, perhaps served with “a roll of bread and butter.”¹³⁸ The hostess might greet guests dressed in a flowing, pleated tea-gown while the visitors would be wearing their afternoon walking suits as they made brief stops, fulfilling a round of invitations.¹³⁹ Initially the tea-gown was only appropriate for wearing inside the house, but eventually its beauty and ease made it acceptable for more formal occasions.

The tea-gown has become an institution: among fashionable women, and some are very elegant, indeed. They are, as every one knows, simply princess gowns, with a full inserted front of crepe, lace or some lighter tissue. They are usually tied in at the waist, to form a full, Moliere vest, with ribbons, and may be of as rich materials as the wearer’s money will buy.¹⁴⁰

The young woman in this family portrait is wearing a dress probably not solely meant for tea parties. However, its loose style, combined with pleats and lace details, show elements from the style of a late-1880s tea-gown.¹⁴¹



Minneapolis, Minnesota, c. 1887–9 (photographer: Oswald Bros.)

The end of the large bustle

Before the large bustle disappeared for good, it evolved into a bump that projected out at a right angle from the back of an otherwise straight skirt. Although this extreme version was popular for a couple of years, in the end it was a source of ridicule. A news story from 1888 illustrates how the bustle came to be perceived as an absurd trend. *The Indianapolis Journal* reported that a woman, who was attending a reading by Charles Dickens in San Francisco, tripped and fell heavily into her seat. Much to her embarrassment, her rubber, air-filled bustle exploded, and she took her dressmaker to court over the matter. The judge ruled eight dollars and fifty cents should be deducted from



Reading, Pennsylvania, c. 1887–8 (New York Gallery)

the dressmaker's bill and the plaintiff was also awarded eleven dollars and fifty cents in damages. He commented:

This is a most peculiar case. I have read of bustles being made of horsehair, muslin, newspapers, pillows, bird-cages and even quilts. I have heard of alarm clocks striking the hour within the folds of a lady's dress. Smuggled cigars, jewelry and brandy have also been brought to light but I have never before heard of an airtight bustle exploding in church and then being made the subject of a civil suit.¹⁴²

The bustle had had its day. Smooth, pleated, or gored skirts, without a mass of fabric protruding from behind, became the norm and carried through into the following decades.



Peoria, Illinois, c. 1887–8 ([Max] Erler Sunbeam Gallery)

The wedding dress

This embroidered silk wedding dress has many of the style elements of the late 1880s. The bodice is in a short, fitted, jacket shape with mock revers (lapels). The skirt has neat knife pleating down the center front, that was likely sewn down on horizontal tapes to keep the pleats flat. All drapery has disappeared, and the shape is completely straight.



Milwaukee, Wisconsin, c. 1888–90 (photographer: [William] Wollensak)

The slim silhouette

From the high collar, to the snug fit in the torso, sleeves, and over the hips, this simple and sleek dress neatly outlined this woman's shape and heralded the trend towards a narrower silhouette in the upcoming years. The velvet fabric, little covered buttons, and pre-made silk passementerie, made it luxurious.¹⁴³ Without room for pockets in this dress, the wearer conveniently has a small fur handbag attached to her waist.



St. Joseph, Missouri, c. 1888–90 (photographer: [R.] Sours)

Fitted dresses and statement hats

At the end of the decade, hats began to increase in width. Sometimes irregular in shape, they were often styled to sit perched flat on top of the head, or with the brim turned up on one side. Dresses were fitted, often with a single-breasted v-neck opening, or with the fabric crossing over the front in a surplice style. The wool tartan suit, trimmed with lace, was the latest style in 1888.¹⁴⁴



1888 [date written on the reverse]



Tintype c. 1888

The house dress

The plain unembellished house dress epitomized the move towards simplicity and practicality at the end of the 1880s. Long darts gave this style a little bit of shape, and the kick-pleated skirt made for freedom of movement. The small amount of gathering at the top of the sleeves foreshadowed the trend for shoulders becoming the focus of garments in the 1890s. This dress would have been easy to sew at home and adaptable for either work or for Sunday best.



Lexington, Missouri, c. 1889–90 (photographer: T. D. Saunders)





Brookings, Dakota, c. 1889–90 (photographer: E. E. Gaylord)

The Directoire redingote

Inspired by French fashions from the late 18th century, *Directoire* style made its way to the United States from Paris in the last two years of the 1880s.¹⁴⁵ The trend included long circular cloaks, scoop shaped bonnets, and its most iconic item, the *Directoire redingote*.

The redingote name and look were inspired by a man's riding coat. The garment had been fashionable for women in the 18th century as well as earlier in the 19th century. The late 1880s version was an open-front dress that included coat-like details including a double-breasted front, revers collars (lapels), and large decorative buttons.¹⁴⁶



Rome, New York, c. 1889 (photographer: [E. H.] Williamson)



Moline, Illinois, 1889 [date written on the reverse] (photographer: E. E. Mangold)



Not For Sale

CHAPTER 4

The 1890s – The New Woman

Ten years ago a woman who rode a bicycle, played golf, football, or who smoked a cigarette, was supposed to be without the pale of decent society. Now the most modest women in the land amuse themselves in this way, and independence has got to be such a feature of the new woman that no one dreams it unwomanly.

(Godey's Magazine, August 1895)¹

By the end of the 19th century the American woman had become recognizable as the modern woman. Referred to at the time as the *new woman*,² she was a businessperson, an employee, a college student, a doctor or nurse, a leader of social and political organizations, an artist, a stage performer, a mother. Her choices for her future were broader than ever before and her clothing was designed to accommodate whatever route she pursued into the next century.

In the early 1890s, magazine illustrator Charles Dana Gibson created an image of the ideal *new woman*, widely known as the *Gibson Girl*.³ Illustrations of the Gibson Girl appeared in *Life* magazine and other popular publications throughout the decade, and copies of her likeness were used across other forms of media including advertisements and packaging. Her perfect figure and cutting-edge wardrobe, as well as her familiarity to the American public, made this illustrated character the icon of her age, with a costume for every occasion. The Girl was slim yet athletic, modern yet wholesome, self-assured but never brazen. She was pictured at balls in low-cut gowns, dressed for the office in a tailor-made suit, wearing bloomers while riding a bicycle, and playing golf and tennis in a shirtwaist. Her aspirational life, which mixed work with leisure, reinforced the idea that beauty and style, combined with energy and enthusiasm, were

Albany, Oregon, c. 1897–8 (photographer: Crawford & Harnish)

characteristics that made the American woman desirable. The author Charlotte Perkins Gilman, one of the most important feminist authors of the late 19th century, sang the Girl's praises saying she was "braver, stronger, more healthful and skillful and able and free, more human in all ways."⁴

Without a doubt, one of the most significant contributions towards the *new woman's* independence and physical well-being was the mass-produced bicycle. Although there was a short-lived craze for tricycle riding in the 1880s, it was not until the introduction of a dropped-frame bicycle with chain guards and rubber pneumatic tires in the 1890s that women enthusiastically took to the streets en masse.⁵ Early on, conservative commentators expressed anxiety about bicycle riding. It was noted that doctors feared physical side-effects from cycling, ranging from "deformity of the pelvis,"⁶ to a permanent state of fixed wide eyes and clenched mouth, referred to as *bicycle face*.⁷ Charlotte Smith, president of the Women's Rescue League, expressed moral concerns, claiming, "bicycling by young women has helped to swell the ranks of reckless girls, who finally drift into the standing army of outcast women."⁸ The Boston branch of the League warned that 30 percent of all fallen women had at some time been bicycle riders.⁹ *The Kansas City Journal* reported that women hiring servants were rejecting cyclists, as they "are so anxious to get out that they do their work too quickly, and hence badly, then dash away on their wheels and stay out until 1 o'clock in the morning."¹⁰

These predictions of ruin did not deter women from purchasing bicycles and seizing the opportunity to travel under their own steam. Even matrons from the ranks of high society, including Mrs. Lloyd Aspinall, Mrs. Stuyvesant Fish, and Mrs. Clement C. Moore, were said to ride their bikes at fashionable watering places and reportedly compared "the number of pounds that they have lost in weight since they began their silent journeys at the wheel."¹¹ For transportation, health, or pleasure, the bicycle inspired a revolution transcending class. *Godey's Magazine* noted the enthusiasm of a prominent (yet anonymous) advocate of women's suffrage who said, "I consider the wheel the greatest emancipator of women the age has shown. It gives to the woman what she has never known before – self-reliance and self-control."¹²

As it was difficult to ride safely in standard street dress, bicycle clothing emerged out of necessity. The most controversial example of cycling attire was the bloomer. Named for dress-reform pioneer Amelia Bloomer, after she wrote an article promoting the wearing of *Turkish* trousers in 1851,¹³ bloomers were a rarely seen oddity until their practicality for bicycle riding was recognized. Although a traditional skirt, or the bifurcated skirt (a divided skirt similar to culottes) were more commonly worn when bicycling, bloomers were still a milestone in women's fashion, as this was the first time women wearing trousers in public became widespread. The practicality of

bloomers was also recognized for indoor sports. They were part of the uniform for the first women's collegiate basketball team, founded at Smith College in 1892; and as public female gymnasiums opened in cities, bloomers were integrated into a baggy, all-in-one gym costume that allowed the preservation of modesty while performing calisthenics or using exercise equipment.¹⁴ When women wore bloomers while cycling through towns and cities, the press could not resist taking the opportunity to comment:

The Bloomerites have overrun Chicago, and it has become quite the thing for young women employed as type-writers and telephone operators to ride to business on their wheels. An order has been issued by the telephone managers, however, forbidding the girls to report for duty in the objectionable reform dress, or even to don it prior to leaving the office. The young women are indignant at what they regard as an infringement of individual rights, and are holding indignation meetings. Bloomers are being pounced upon by not only the conventional woman, but by the police. In Paris, any female who enters a shop attired in these fin-de-siècle garments is liable to surveillances. The roominess of the bifurcated skirt has proved of great service to shoplifters, who have adopted the bloomer to further their own ends. Voluminous pockets can be concealed beneath its fulness, into which stolen goods are readily concealed.¹⁵

Other popular women's sports required less contentious attire. Women increasingly adopted the game of golf, as a number of men's clubs began to allow female admittance.¹⁶ *Godey's Magazine* noted that the game had taken the place of croquet among "swell people,"¹⁷ and the sport was said to flatter women, as it left players' "eyes glistening, their faces flushed, and their hair roughened by the wind," and swinging a club allowed opportunities for "extremely fetching... picturesque poses."¹⁸ A typical ladies' golfing outfit was an English-cut tweed suit with a shirtwaist and jacket, or simply a sweater, known as a *golfer*, worn with a skirt that fell above the ankles. Tennis continued in popularity, especially among the wealthy. The standard tennis kit was often a shirtwaist or jersey worn with a plain skirt,¹⁹ although in 1893 socialite Ava Willing Astor reportedly caused a stir when she appeared in a tournament on the tennis courts of the Newport Rhode Island Casino wearing bloomers.²⁰

The tailor-made suit, first popularized in the 1880s, was a staple of the 1890s wardrobe. *Tailor-made* was used to describe any matching daytime jacket and skirt combination. It was usually made in hardwearing fabrics such as wool or cotton duck, with dressier versions made in heavy silk.²¹ The cut and shape changed over the course of the decade, yet the consistent hallmark of the tailor-made was a modest, simple look. *The Delineator* magazine advised, "under no circumstances

should the tailor-made girl indulge her fancy for gewgaws suited only to her more feminine costumes.”²²

The most ubiquitous and enduring garment of the 1890s was the shirtwaist. A blouse that could be made of cotton or silk for day, satin or chiffon for evening, the shirtwaist graced the wardrobes of most American women. Paired with a plain skirt or a tailor-made suit, it represented practical elegance. Although a corset was usually worn underneath, and in fact some shirtwaists had boning, it was much easier to wash and wear than the heavy and restrictive bodices of earlier decades. Mass-produced versions were affordable, but it was not difficult to make at home. As sleeves and collar styles changed, women could create or purchase more shirtwaists to add to their collections.

Masculine inspired clothing such as bloomers, shirtwaists, and tailor-mades may have been occasionally criticized as unwomanly, but their cut and styling actually suited, and even emphasized, the female physique. Undergarments might include a small bustle pad to augment the size of the hips, or a **bust form** to enhance the bosom.²³ The gored *bell* skirt, which was introduced early in the 1890s, clung to the hips and often had cylindrical *godet* pleats adding volume behind. Stiff linings kept skirts flared at the hem, producing a curvy shape. The sensible shirtwaist could be made of almost transparent chiffon or sumptuous silks. Large leg-of-mutton sleeves, which appeared mid-decade, produced a strong hourglass silhouette, especially when a tiny waist was emphasized with a statement belt. Towards the end of the decade, rich contrasting colors along with lace trim and decorative braid, made tailored clothing more feminine, and the S-bend corset pushed the bust forward and the hips back, exaggerating the female figure.

Male influenced garments were seen as a statement of emancipation, but public acceptance of these clothing styles, and the behavior associated with them, had its limits:

In the race for independence there certainly may be a loss of some womanly qualities, but do not let us forget that a true man may be a gentleman, and that a woman who wears a “vest”, a high collar, a “four in hand” scarf, a blazer, and carries her long-handled parasol as near like a cane as possible . . . subjects herself to close scrutiny in regard to her manners. . . . If she is to earn her stipend, and with it buy her daily bread and her raiment, and pay for the roof to shelter her she must do it as a gentlewoman and not as a would-be and boorish man.²⁴

The independent woman of the 1890s who adopted too many male characteristics might be stereotyped into a category referred to as the *bachelor girl*. The bachelor girl wore men’s style attire, spoke her mind, and was a no-nonsense individual with

a confident manner. She might drink alcohol, carry a walking stick, smoke cigarettes or, heaven forbid, a cigar. No longer a pitiable old maid dependent on her family, the bachelor girl could choose not to marry and to live alone, or with other women.

Just what is the bachelor girl; not the wisest of us can tell. As we understand her, the bachelor girl is one who is so independent that she may live like a man, if she likes... In our mind's eye she dresses as near like a man as the law will let her. At first glance she might easily be taken for a handsome boy – provided of course, she has some foundation for beauty; but all girls in short hair and young man's make-up have a certain chic air which cannot be otherwise than charming. In fact, those who have studied and know her say the bachelor girl is charming, and that even though she have the appearance and some of the traits of a man, she, in her purest and simplest type, is not mannish, but on the contrary is as much a girl as her sister who "lives like other people".²⁵

Whereas the bachelor girl may have gained a measure of admiration for her self-sufficient lifestyle, nothing but disdain was reserved for those who fell into the 1890s category of the brasher *slangy girl*. This term described a saucy young woman whose bold and insolent demeanor offended traditional sensibilities. She read trashy books, told bawdy stories, sang comic songs, used expressions such as "swell", "you bet" and "ain't he fly?"²⁶ and she swore like a trooper.²⁶ Slangy girls often traveled in packs, laughed too loud in public, and had just a little too much fun as they engaged men in conversation on street cars.²⁷ There was even a way to be slangily dressed. This might include wearing a stiff shirtwaist, a big jacket, a masculine tie, a men's style hat, skirts that were noisy, or sleeves either too high or too big.²⁸ *Vogue* warned that gentlemen might temporarily enjoy the company of the slangy girl, but would quickly lose interest in this vulgar creature:

Men may laugh at a woman who swears and the woman who does it simply to please and to have it thought that she is "fast" and fin de siècle gains a temporary triumph. Her admirers may be amused at her audacity, but she should remember that in general men never respect or admire lack of refinement.²⁹

Working class girls having a night on the town, as well as the decadent young elite, were equally accused of having slangy manners. However, the easing of what was considered unacceptable behavior meant that conduct previously considered shameful was increasingly taken in stride, or at least, tolerated. A rise in newspaper and magazine society columns in the 1890s, as well as a boom in celebrity culture, made scandals in

the lives of the socially prominent fodder for public gossip. Infidelity (by both men and women) and divorce may have been cataclysmic for a woman with little means but when it happened to society's best families it caused tittle-tattle, but did not necessarily mean social death. In 1892 *Godey's Magazine* praised the "gracious" Mrs. William K. (Alva) Vanderbilt for her hospitality, her magnificent jewels, and her fashionable wardrobe, including gowns "almost Oriental in their gorgeousness."³⁰ Yet, a year later, newspapers published a blow-by-blow account of her humiliation at the hands of her husband, who was apparently seduced by a "fast" woman who "spent money as freely as if she had an unlimited letter of credit on the United States Mint."³¹ In 1895, when the Vanderbilt's daughter Consuelo married the Duke of Marlborough, the family difficulties were overlooked and *Vogue* congratulated Alva for buying the entire wedding trousseau from American designers Madame Macheret and Mrs. Donovan, as well as the bridal lingerie from B. Altman & Co. department store, confirming that "the New York purchaser is to-day practically independent of recourse to Paris, a condition that did not exist a few years ago."³²

The personal lives of well-known stage personalities were also publicly scrutinized. By the late 19th century the acting profession had, by and large, lost its sordid reputation, and becoming an actress was discussed in women's magazines as a serious and possibly lucrative career option.³³ The performing arts flourished in the 1890s, particularly in New York, which had a range of theater for specific audiences, including Italian, Yiddish-speaking, and African American. From burlesque to opera, Shakespeare to vaudeville, circuses to Wild West shows, there was something for everyone in the major cities, and traveling entertainment troupes for those in rural areas. The mass production and sale of celebrity cabinet photographs, which showed stage performers in their latest roles, made the faces of actors and actresses widely familiar. These photos often highlighted the figures of actresses in costumes tight across the bust, with legs on display. Celebrity endorsements also blossomed during this period. The actress Anna Held (who lived as the common-law wife of theater impresario Florenz Ziegfeld after he left his wife to become Held's manager)³⁴ became so popular that her likeness was used to endorse corsets, a bifurcated cycling skirt,³⁵ face powder, cigars, and most notoriously, potions for milk baths, which she claimed to take twice a week.

By the 1890s, women had more opportunities for work, education, and economic independence than ever before. Despite a recession mid-decade, the standard of living was increasing for many, and in some ways (and for some people), American life had never been better. The period now known as *The Gilded Age* lasted through the decade into the new century, and the fashion industry benefited from the rapid turnover of clothing needed to satisfy the desires of the upwardly mobile and the super wealthy. In 1894 the economist Thorstein Veblen confirmed the link

between economic prosperity and fashion when he coined the phrase “conspicuous consumption” in his article for *Popular Science Monthly* entitled “The Economic Theory of Woman’s Dress.” Veblen argued that fashion was a “constant supersession of one wasteful garment or trinket for a new one” and “the first principle of dress, therefore is conspicuous expensiveness” to demonstrate wealth and the luxury of being idle.³⁶ Regular buying trips to Paris had ensured that the wardrobes of the wealthy contained couture dresses in the latest styles, but moneyed American women were forced to alter their purchasing habits and seriously consider giving priority to their homegrown clothing industry when, as a measure to support American manufacturing, tariffs were placed on goods imported from Europe in the early 1890s:

The Wilson bill limits the importation of clothes that an individual can make personally as part of his traveling effects to a value of \$250. It will not inconvenience men and it will seriously affect women, \$250 being quite enough for most men to pay for English clothes in one year, and \$250 being comparatively nothing for women to spend at Paris for new gowns. As to women’s clothes, it will immediately benefit American dress-makers who work from Paris models, for it should stop at once, except under payment of duty, the practice many women make of bringing back from Paris, every two or three years, twenty or thirty gowns and an almost inexhaustible supply of hose, lingerie, gloves and other incidents of an elaborate toilet.³⁷

The ultimate opportunity to support and celebrate American industry and culture, came in 1893, when Chicago hosted the World’s Columbian Exposition. Lit by tens of thousands of incandescent arc lamps, the site for this world’s fair was known as *The White City* and it welcomed 27 million people during the six months it was open.³⁸ The Exposition presented landmarks of technology such as Thomas Edison’s improved phonograph, a prototype of the Edison Kinetoscope, the world’s largest telescope, the first Ferris Wheel, and a dishwashing machine.³⁹ *Godey’s Magazine* congratulated the American woman traveling to the fair as “the most indefatigable of globe trotters.” It recommended a wardrobe of two dresses; one of blue lightweight wool with a plain bell-shaped skirt cut short enough to clear the ground, paired with an Eton jacket; and a second dress made of silk. Other necessities included a couple of extra shirtwaists; a negligee of challis or India silk for wearing while staying in a dormitory; a warm wrap; a duster coat; and a silk mackintosh. Only one hat was necessary; a sailor or a toque.⁴⁰

This was the second world’s fair hosted by the United States and, as at the previous fair of 1876, a Woman’s Building showcased the art, culture, and ingenuity of the sex.

Unfortunately, the creation of the 1893 Woman's Building, and the fair itself, highlighted inequalities that still existed in broader society. The US Congress appointed a Board of Lady Managers to act on behalf of the interests of women at the event, but the members were almost exclusively white, wealthy, and socially prominent. African American women petitioned Board President Bertha Honoré Palmer and the fair Commission for a place on the Board, but to no avail.⁴¹ They were consigned to participating in the fair as actors; in one case dressed as slaves in a plantation exhibit⁴², and as Aunt Jemima in another.⁴³ As a consequence of this lack of meaningful inclusion, African American journalist and activist, Ida B. Wells attended the fair with Frederick Douglass, where they distributed their pamphlet "The Reason Why the Colored American is Not in the World's Columbian Exposition."⁴⁴ Native American, Asian American⁴⁵, and Latina women were also not included in decision-making for the Woman's Building and were primarily represented at the Exposition in crafts displays or in "living exhibits" of "primitive" cultures on the fair's Midway.⁴⁶

Addressing matters of equal rights for women was a point of contention at the Exposition. Although a few congresses on women's rights took place during the time of the fair,⁴⁷ and some debate on suffrage took place inside the Woman's Building, these issues did not feature prominently on the site.⁴⁸ This was despite the fact that throughout the 1890s there was a significant push to resolve the issue of the vote. Early in the decade the National American Woman Suffrage Association was formed, and by the end of the century there were four states in which US-born, white women could cast a ballot.⁴⁹ Both sides of the suffrage issue were debated in the women's press, with many journalists criticizing the suffragist's demeanor and attire:

In point of dress, she has certainly arrived at a stage when she copies the male attire as closely as society will permit. Why does she do this? Does she want to be a man?⁵⁰

Inevitably, the divide between the sexes was indeed narrowing and 1890s fashion reflected the change. Low-fuss everyday dress ruled in the form of wardrobe basics such as the unembellished skirt, the shirtwaist, and the tailor-made suit. Women could choose to wear men's inspired neck-ties, collars, and hats, as well as frilly feminine blouses and dresses. Women of the United States came to regard themselves as not only the best dressed in the world, but also the most intellectually sharp and physically fit. The term *new woman* described this freedom loving, confident, turn-of-the-century American female who looked towards her future progress, racing forward, and leaving the previous centuries behind.

The nation, the city, the hamlet, have grown and developed marvelously in one decade and with them woman has approached at least one degree nearer to perfection than she stood before. In ten years it seems to me that the American woman has not grown older, but has grown up. It strikes me very forcibly that the American girl of to-day is taller, stronger and better looking than her immediate predecessor of ten years ago, and considering what havoc American beauties have done abroad there is no predicting the destruction they may be destined to spread in the future.⁵¹

Not For Sale

The tailor-made

The term “tailor made” now applies equally to every kind of gown that is built on the tailor principle, which has been adopted more or less by all of the really “swell” dressmakers. The fashionable woman is now measured for her clothes as carefully as is the fashionable man.⁵²

The tailor-made consisted of a matching skirt and jacket, made in a variety of sturdy fabrics. Primarily for day wear, it was the fashion essential for the 1890s due to its flattering fit and suitability for any number of occasions. **Texas teenager** and farmer's daughter Ora Franks wears one of the more popular bodices for the tailor-made ensemble, a short open jacket. It has velvet lapels and cuffs, with an integrated vest. A year later, longer jackets with fitted gored skirts gave a leaner look.



Ora Franks [name written on the reverse], Corsicana, Texas, c. 1890–1
(photographer: Cumming & Son)



Scranton, Pennsylvania, c. 1891–2 (photographer: DeWitt)

Everyday dresses

Plaids, small floral prints, and stripes graced everyday dresses in the first years of the 1890s. These young textile workers wore neat and pretty garments on the day of their company photo, with details such as slightly puffed shoulders, round lace collars, and pinafore-style scooped yokes. They may very well have produced some of the cloth they wore. Their employer, Turners Falls Cotton Mill (also called the Griswold Mill), made “a great variety of light weight and fancy goods,” operated “about 30,000 spindles and 700 looms” and employed “about 500 hands.”⁵³

The photograph of a group spinning wool in the woods near Massena, New York confirms the fashion for plaid dresses in the first few years of the decade. The scene shows the acknowledgement of a tradition for hand spinning textiles as described by Claire Puccia Parham in her history of that area:

Female settlers also produced the family clothing and woolens. They often gathered in small groups and processed wool and flax into cloth and woollen material. While one woman spun the wool on a wheel into yarn, another would weave it into cloth on a handloom.⁵⁴



 ers Falls, Massachusetts, c. 1890–2 (photographer: A. W. Howes & Co.)



 Massena, New York, c. 1890–2 (photographer: [Wilbur Allen] Morehouse)

The watering-place dress

Newport, Rhode Island, where the super-wealthy entertained in their seaside palaces throughout the summer, was without a doubt the most prestigious watering place in the country. Grace Stuart Barnes was photographed in Newport wearing a chiffon dress with a surplice (crossed) bodice; trimmed with tiny ruffles, bows, and rosettes.⁵⁵ Although the shape looks quite relaxed, a fitted lining can be seen underneath, and the dress was almost certainly worn with a corset. Accessorized with silk or kid gloves, a girl might have hoped for a cool day when wearing this summery dress.

Not For Sale



Grace Stuart Barnes, Newport, Rhode Island, 1891 [name and date written on the reverse] (photographer: Hastings)

Cross-dressing for the stage

The Newsboy Tobacco Company mass-produced celebrity photographs and distributed them as premiums at tobacconists and drug stores.⁵⁶ In this Newsboy image, the actress Jennie Joyce is likely shown in her most notable role as the title lead in a burlesque rendition of *Don Juan*.⁵⁷ Joyce is dressed as a man, but her little costume, trimmed with lace and sequins, is designed to show off her curves. The *Indianapolis Journal* joked that Joyce was “a young woman with a profound belief in the ‘beauty unadorned’ theory” and as a result, “a good deal of her is visible.”⁵⁸

During her years of fame, Jennie Joyce’s personal life elicited its share of gossip in the press. In 1891 when the US government confiscated and sold a batch of Mrs. Astor’s Paris-made gowns when she refused to pay import tariffs, Joyce was noted as snapping one up for the cost of the duty.⁵⁹ Joyce also gained public attention when she married a well-known professional gambler who in 1899 found her and her lover in the couple’s barn. With the help of testimony from friends and servants attesting to Joyce’s infidelity, her husband promptly sued for divorce,⁶⁰ but married her again a few years later.⁶¹



Jennie Joyce, New York, New York, 1891 [name and date printed on the front] (photographer: [Benjamin] Falk for Newsboy)

Capes and coats

Trim capes and coats, accessorized with tight leather gloves and tiny hats, were the fashion for outerwear in the early 1890s. The materials could include astrakhan lamb, wool, or poplin, depending upon the season. Collars included stand-up, revers (lapels), or flared collars threaded with wire to keep their shape.⁶² Fur, feathers, and various forms of passementerie gave a stylish touch.

Often decorated with ribbons that stood up vertically, small round hats were called *toques*,⁶³ and described as “nothing more than a mere handful of flowers and straw, or of jet and lace, perched just upon the summit of their wearer’s head.”⁶⁴ The more masculine Alpine hat was fashionable from the beginning to the end of the decade.⁶⁵



Tintype c. 1890



Tintype c. 1890–2



Dwight, Illinois, c. 1891–2 (Dwight Art Co.)



Rockville, Connecticut, c. 1891–2 (photographer: [James Monroe] Gillmore)

Tight lacing

Do not be satisfied with the shape nature gave you. Distort it, spoil it; get rid of the harmony and proportion; become a caricature and a monstrosity; destroy your health, your digestion, your comfort, and your happiness; and you will be beautiful in the eyes of your silly sisters.⁶⁶

(Lady Violet Greville, 1893)

The unhealthy aspects of a tightly corseted *wasp waist* were discussed throughout the 19th century. However, many women continued to endure the practice of tight lacing into the 1890s, despite the growing fashion for a more relaxed and athletic silhouette.⁶⁷



Tintype c. 1891

These pinched-in waists almost made a woman appear as if she was holding her breath. Sleeves tight around the shoulder seam with high puffs, accentuated the look of rigidity.

In a tintype dating from around 1891, a young woman poses stiffly, in a street dress with a turreted hem and a bolero-style detail at the yoke. Another example of tight lacing can be seen in the cabinet card, where a woman with a tiny waist wears a gown that appears to be inspired by fashions of the Renaissance. Historic touches on her dress include a sash across the bodice, a frothy jabot, a flared lace collar, silk puffed sleeve caps, and tiered undersleeves (which were called *Marie* sleeves when they were previously fashionable in the 1820s).⁶⁸



Baltimore, Maryland, c. 1891–2 (photographer: [William] Getz)

High-shouldered sleeves

Standing puffs at the shoulder reached their height around 1892. A layer of wadding between the lining and the fabric was often used to create this tall, upright style.⁶⁹

High-shouldered sleeves give a crisp look to **a plaid military-style bodice**. A brooch and a watch chain accessorize the outfit, and in these years, it was not unusual for a woman to add an entire bouquet of artificial flowers pinned to her chest.

Sleeves tall at the shoulder elevate the somewhat dowdy house dress worn by a young mother in **a** family portrait. Small hats were fashionable at the time, but larger hats, with the brim bent up at the back, were worn in the daytime and in summer.



Buffalo, New York, c. 1891–3 (photographer: Wm. Wunsch)



The Gustedd family [name written on the front], Wheaton, Minnesota, c. 1891-3 (photographer: A. Carlson)

The little bolero and the Swiss belt

In 1893 when this portrait was taken, high-shouldered sleeves were going out of fashion. Those shown here still have a bit of height, but are approaching the leg-of-mutton shape. This young woman's skirt is made in the *bell* shape with gored panels close to the hips and a flare at the bottom.⁷⁰ At the waist is a *Swiss belt*, also known as a *bodice girdle*.⁷¹ The bodice is worn with a ruffle of chiffon in the v of the neck. Panels at the shoulders, simulating a bolero, remained fashionable throughout the decade.



Not For Sale



Chaska, Minnesota, 1893 [date written on the reverse] (photographer: J. A. Reitz)

The Watteau back

Inspired by the *sack-back* dress styles depicted in the paintings of 18th-century artist Jean-Antoine Watteau,⁷² the *Watteau back* was a design detail created with panels of fabric that fell from the back of the shoulders to the floor, often extending into a train. The late-19th-century versions were referred to by various names, including the *Watteau sac*, the *Watteau fold*,⁷³ the *Watteau train*,⁷⁴ and *Watteau pleats*.⁷⁵

The Watteau back was primarily used on formal dresses and tea-gowns to give a regal air and a slimming silhouette,⁷⁶ but a shorter version was sometimes seen on the back of jackets and coats. The look could also be mimicked or enhanced by a long **Watteau bow**, as seen here. The style was especially popular in the year 1892, and this woman's tight curly hairstyle, her sleeves, pointed corset-like bodice, and pleated chiffon neckline and collar are all consistent with that year.⁷⁷



Marlboro, Massachusetts, c. 1892 (photographer: Wm. F. Kuhn)

The evening dress

This sleeveless dress, with its low and open neckline, would have been appropriate for evening occasions such as dances or formal dinners. A soft, light-colored silk was thought to flatter the skin by gas-light.⁷⁸ The point at the waist, the shape of the skirt, and the tightly curled hair are typical of styles from 1892. Also fashionable at that time were the *corselet* bodice,⁷⁹ pleats and shirring at the bust, and the skirt covered in a sheer point d'esprit.⁸⁰



Chicago, Illinois, c. 1892 (photographer: [Mathew J.] Steffens)

The trained gown

While dresses for the street were worn well off the ground to avoid dirty hems, formal dresses usually had trains in the 1890s. The waist sash on this gown references the look of a kimono, reflecting the influence of Japanese design on Artistic styles. The skirt is in the latest *godet* style, fitted to the figure at the front and sides, with round tube-shaped pleats at the back.⁸¹ Sleeves with a long cap that hung over a lower sleeve were popular around 1892–3.⁸² The book on the table is an indication that this was most likely a graduation portrait.



Cleveland, Ohio, c. 1892–3 (photographer: Pifer & Becker)

Dresses for Western girls

Generous, sympathetic, loyal, independent, assertive; yes, a bit aggressive at times; on guard in defense of the Wild and woolly West;... She is accomplished and can sing a cavatina or pick a banjo with equal skill. In dress her fancy runs more to luxury of color and gorgeousness of material than to the wonderful fit and adaptability of the New York girl's clothes. The Western girl, however, does not bedaub her pretty face with cosmetics as do many of her Eastern sisters, for above everything she is natural. From beyond the Rockies or this side of the Mississippi, she comes radiant, brisk, wholesome, bringing with her not the perfume laden air of the hot house, but the sweet fresh taste of the prairie breeze.⁸³

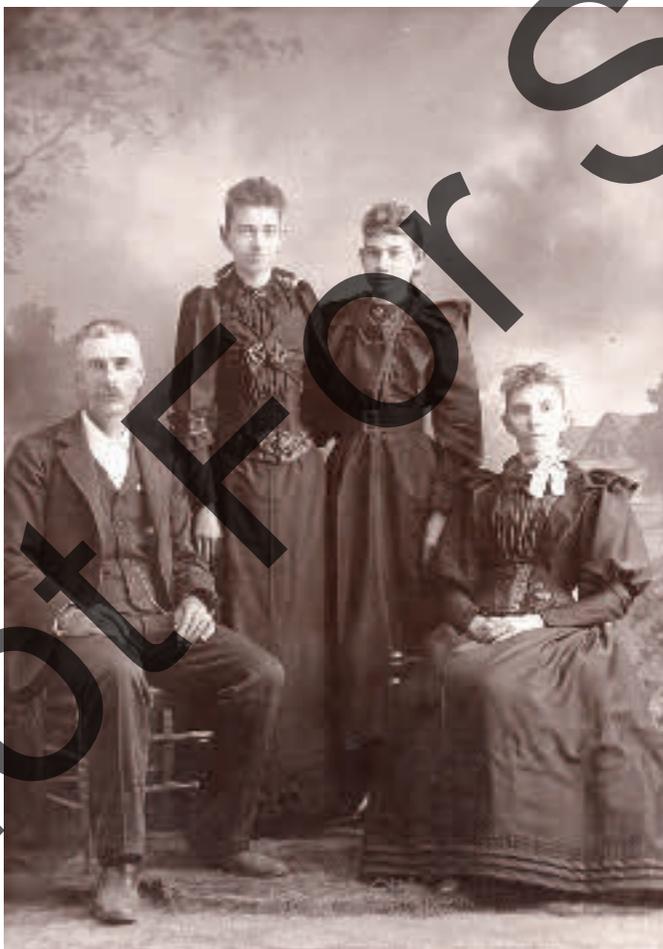


Tintype from an estate in Texas, c. 1892–3

The fashions worn by these country girls may have been slightly less cutting edge than those of their city sisters, but their dresses still have many stylish details.

The two friends in the tintype wear large matching bows at the neck. The woman on the left has sleeves puffed high at the shoulders. The young woman on the right wears a checked dress with bretelles ruffles running down each side of her bodice, sleeves with long sleeve caps, and a matching girdle-shaped fabric belt.⁸⁴

The Kays were a farming family who moved from Indiana to Nebraska around 1880. Older daughter Zoe wears a bodice with smocked fabric at the waist and two gathered panels meeting over the bust. There was a craze for moiré textiles at the time, so the ribbon accents on her dress are very up to date. Younger sister Madge wears a dress with bretelle ruffles and a cut steel buckle on her belt. Mother Mary wears an open jacket with a satin vest and an early, somewhat droopy version of the leg-of-mutton sleeve. Both girls and their mother wear round, dark lace collars, a popular detail in 1893.



The Kay family [Judson, Zoe, Madge, and Mary], Broken Bow, Nebraska, 1893 [names and date written on the front] (photographer: H. G. Hall)

Clothes for college girls

These female students at the University of Michigan wore casual and practical garments as they mingled on campus. *Harper's Bazar* suggested in addition to multiple shirtwaists, a college wardrobe would require two skirts; a few dresses for church; a warm coat; a feather or fur boa; two hats (one being an Alpine or an English walking hat); six pairs of gloves; at least one evening gown; three dressing jackets (bed jackets); and a wrapper (only to be worn in one's bedroom). The magazine noted, "at this time of year there are numbers of girls making ready for their college career, and as it is no longer considered necessary to dress badly if fond of study, there is much discussion as to the outfit to be provided."⁸⁵

Two of the women in this image wear shirtwaists with caps on the sleeves along with generous skirts, for a relaxed and comfortable look. One wears a sailor hat, the popular everyday choice for young women of the 1890s. A few have also indulged in the fashion for wide belts with distinctive buckles. At the back left is an example of one of the most common dress styles for 1893; the dark floral print dress worn with a dark lace collar.



Ann Arbor, Michigan, 1893 [location and date written on the reverse]

The dark print dress

The dark print dress, often made in *China silk* with dark lace at the collar, was extremely popular *c.* 1893.⁸⁶ With a loose fit, round neckline, and bishop sleeves, it was also a good choice for this young woman to wear in early pregnancy.

For maternity undergarments, *The Ladies Home Journal* recommended boned corset covers instead of a full-on corset, and deep yokes for the drawers and the petticoat. They noted, “whalebones and belts should be used in the dresses, as usual, and the dress made to fit loosely but yet smoothly, having the neck and armholes amply large.” As an alternative to an adapted dress, the magazine suggested a Mother Hubbard, which would be “cool, neat and really luxurious without being expensive.”⁸⁷

Not For Sale



Tullahoma, Tennessee, c. 1893 (photographer: Staley Bros.)

The tea-gown, the morning gown

For wearing in the seclusion of the boudoir, or at the home breakfast table, there is a really delightful morning-gown which is quite too dignified to be called a wrapper. It is made of soft crepon, the fronts being turned back in wide box-plaits from shoulder to hem, to display an accordion-plaited length of white crepe de Chine, gathered in at the waist with a folded belt. The back of the gown is made with a Watteau plait, which terminates in a demi-train. Beneath the long, flowing angel sleeves are loose sleeves of the lace-striped crepe, which are gathered closely at the wrists. The most uncompromising enemy of slovenliness in attire could find nothing to grumble at in this really artistic gown.⁸⁸

The flowing costumes of modern dance pioneer Loie Fuller encouraged a fashion for diaphanous pleated dresses in the 1890s. Fuller was so popular there was even a textile named for her called the *Loie Fuller crepe*.⁸⁹ In this photograph, Mary Abbott wears a crepe dress with a soft collar, loose sleeves, and *directoire ruching* running down the front.⁹⁰ It is in the style of a tea-gown or morning gown.⁹¹ The demi-train, although not particularly practical on dusty floors, was said to make a slender woman look “majestic” and give a curvy woman an “air of grace.”⁹²

There were not strict distinctions between the look of a tea-gown⁹³ and a morning⁹⁴ gown during this period, as they were both worn primarily at home. The wrapper (a garment equivalent to a dressing gown) was considered more informal, as it was only suitable for a family setting, but it had a similar form.⁹⁵ *The Ladies' Home Journal* noted that a morning gown was “a rest for the weary woman” and helped her create a happy household by making her charming and sweet” for her family members.⁹⁶



Mary Abbott, 1894 [name and date written on the reverse], Randolph, New York (photographer: Dow, Jr.)

The traveling suit

Now, whether it is because we Americans have the finest railroad, and therefore the least dusty, the traveler is anxious to look particularly natty as she goes whirling over desert and through forest to the queer tune played by the wind as it whistles over the flying city – for that is what a train of cars constitutes in summer-time. You may be from Chicago, or from Hindustan; opposite you may be a child from San Francisco and just behind you a pretty girl from New York, and being feminine, you want to look well, and yet you know there is nothing so vulgar as overdressing when one is traveling.⁹⁷

Here we have a plain and simple traveling or walking suit. The skirt has wide gores at the front, with large pleats just visible at the back. Fitted at the hips, it ends in a flare that was often stiffened with a haircloth lining to maintain the bell shape.⁹⁸ Because water might destroy the haircloth underneath, it was recommended the walking skirt be beaten with a rattan racket to clean off dirt rather than laundered.⁹⁹ Ideally, the length was short enough to clear the street.

This jacket has a wide pointed collar and large buttons, both fashionable between 1893 and 1894.¹⁰⁰ By this time, the *leg-of-mutton* (also called the *leg-o-mutton* or *gigot*) sleeve, which was puffed above the elbow and narrow below, was firmly established.



Brunswick Maine, c. 1893–5 (photographer: G. B. Webber)

The cycling costume

Traditions against wheeling for women are fast crumbling before the weight of reason, and it is safe to predict a speedy and entire disappearance of this prejudice. The sight of a lady awheel does not offend a true sense of what is becoming either in conduct or attire. She loses nothing in dignity if properly garbed.¹⁰¹

The 1890s bicycle boom saw women riding independently through the streets of America, but it was not only their newfound freedom that caused a stir. Fit-for-purpose bicycle clothing, especially the fashion for bloomers, elicited comment and sometimes disapproval. In her book entitled *The Mechanical Horse: How the Bicycle Reshaped American Life*, Margaret Guroff describes how in October 1893, Angeline Allen, a divorced model, was featured riding a bicycle on the cover of *The National Police Gazette*. The accompanying article described Allen's "eccentric" bicycle clothing worn while out for a ride in Newark, New Jersey. Allen wore tight green bloomers that "caused hundreds to turn and gaze in astonishment." The *Gazette* reported, "she rode her wheel through the principal streets in a leisurely manner and appeared to be utterly oblivious of the sensation she was causing." When questioned later about the strong reaction to her clothing, Allen quipped, "that's what I wear them for."¹⁰²

Most of the time, bicycle clothing was rather utilitarian. Tweeds, serges, flannel, and duck, in dull colors to hide dirt and dust, prevailed. An ensemble with jacket, jersey, and bloomers, along with a matching yachting cap, and gaiters covering the shoes, was the height of the new bicycle fashions, in addition to being practical and comfortable.

For summer, a shirtwaist with buttons down the back to prevent gaping, and a divided (also called a *bifurcated*) skirt, allowed movement without sacrificing modesty. Bifurcated petticoats could also be used under traditional skirts, with *leggings* (heavy stockings) and long lace-up boots.

Dedicated bicycle corsets worn under the shirtwaist allowed for freer movement.¹⁰³ The sailor hat was standard, although accessories were minimal, perhaps a little necktie, a small bag attached to the belt, or a watch strapped to the handlebars.¹⁰⁴ The only de rigueur jewelry would have been your bicycle club pin, or that of your man's.¹⁰⁵



Chicago, Illinois c. 1894–5 (photographer: Reese)



Chicago, Illinois, c. 1896–7 (photographer: [Xenophon O.] Howe)



 on, Massachusetts, c. 1895–6 (photographer: Charles P. Tucker)

By the sea

The trend-setting Alexandra, Princess of Wales, affectionately called “Her Royal Sweetness” by *The Ladies’ Home Journal*,¹⁰⁶ inspired the trend for the yachting ensemble. Her influence even reached American mothers who were simply taking their children for a trip to the seaside. The yachting dress pictured in this tintype was probably made of a durable blue serge. Its bodice, in a stripe print with a wide sailor collar, was worn with a white, high-necked blouse underneath. The somewhat baroque belt buckle and the large heart-shaped pendant were popular c. 1894–5.¹⁰⁷

Made of serge, flannel, or alpaca, bathing dresses covered almost every inch of skin, except the arms. Even still, *The Ladies Home Journal* expressed concern that



Tintype c. 1894–5

curve-hugging tights worn with bathing suits might encourage impure thoughts as young men and women mingled freely on the beach.

After the bath these young people settle themselves on the sand for perhaps an hour or so, rarely having any chaperone or older person with them... they come to the shore to have a good time, to paint the town red, and they begin early and end late... They ride they dance they flirt... as they pass me in couples, he with his arm around her slim waist, grown so careless that they do not even shrink as they see me. I can only implore their guardian angels to guide them, since humanity seems so oblivious to their welfare.¹⁰⁸



Tintype c. 1897–8

The graduation gown

A young girl finds great pleasure in having the most important steps in her life take place in a different atmosphere from that which is counted as of every day, and gowned in a frock specially prepared for this time she seems to be almost another creature and to belong to another world. If you don't give her a gown . . . a sensitive girl may hold her head up high and be able to convince her classmates that she does not care, but if for any reason she is not like them she is suffering as keenly as only a girl can suffer.¹⁰⁹

In the late 19th century, a young woman pictured in a white or cream gown, without a veil, was most likely posing for her graduation portrait. This first chance for a girl to walk down the aisle required a dress that emphasized her youth and innocence.



Ellicottville, New York, c. 1895–6 (photographer: M. H. Stewart)

Graduates were often photographed proudly holding their diploma. It was also common practice to present flowers as commencement or debutante gifts, and portraits often show these bouquets piled high to demonstrate a girl's popularity.¹¹⁰ This graduation dress has sleeves in large puffs worn with elbow length gloves. Satin bows on the shoulders, and bretelle ruffles running down the front of the bodice, add to the frothy look. The skirt, however, is perfectly plain.

In another image, likely taken for graduation, a young woman wears a silk dress with classic leg-of-mutton sleeves. This sleeve was also called the *gigot*, French for leg or haunch. The bodice, in the style of a cutaway coat, is trimmed with artificial pearls. Bows accent the cuffs and waist, and serve as epaulettes on the shoulders. The separate standing collar with gathers at the seams was known as a *crush collar*.¹¹¹



Binghamton, New York, c. 1894–5 (photographer: [George N. Cobb])

The boa

The fashion for fur boas lasted through the 1880s and into the 1890s. Here is one worn with a cozy mid-length cape, and another accessorizes a winter dress. Boas became shorter mid-decade, and could be made of mohair, lambs fur, or feathers.



Tintype c. 1894–6

Fancy collars, plastrons, and yokes

As if leg-of-mutton sleeves were not big enough, large fancy collars, known as *yokes* and *plastrons*, added further emphasis to the shoulders.¹¹² These functional accessories lent a dressy air to a standard gown and could be easily changed depending on the occasion.

With their dark velvet trimmings, pointed waistlines, and gored skirts, the two dresses pictured here are quite similar. However, the *plastron*, extending down the front of one bodice, is more elaborate than the rectangular *yoke* worn with the other dress. Made in velvet, trimmed with lace and bows, the plastron has a standing collar with rosettes on either side and buttons running down the middle. The dress with the asymmetric bib front and a velvet rectangular yoke is certainly plainer, but no less elegant.¹¹³



Wauseon, Ohio, c. 1895 (photographer: [Frank G.] Blackman)

Another garment for accentuating the collar area was a tiered lace yoke or, if it extended below the shoulders, it would have been called a cape.¹¹⁴ This portrait from the mid-1890s demonstrates the fashion for one or more tortoise shell combs sticking straight out of a topknot perched on the crown of the head. The hair is scraped straight up, with a fluff of short curls framing the face. *Vogue* magazine warned not to pull the hair too tight, as those who do “are more apt... to resemble a horse than a woman.”¹¹⁵



Waynesburg, Pennsylvania, c. 1895 (photographer: F. S. Hawkins):



Appleton and Kaukauna, Wisconsin, c. 1895–6 (photographer: F. J. Richardson's)

The huge sleeve

American women always exaggerate every fashion, no matter how outré. The big sleeve has never reached such enormous proportions in Paris as it has in America, nor have the skirts at any time been so voluminous or stiffly lined as American dressmakers make them.¹¹⁶

By 1896, sleeves had become gigantic. They could be lined with canvas, stuffed with eiderdown,¹¹⁷ or supported with wire hoops to maintain their bulbous shape.¹¹⁸ When made of chiffon or silks, the large-sleeve blouse was a significant investment since, in some cases, nearly six yards of fabric were necessary to create each sleeve.¹¹⁹



Old Point Comfort, Virginia, 1896 [date written on the reverse]
(photographer: Prince)

The frothy bodice pictured [here](#) was made with an outer layer of chiffon. This textile was light and airy, but so delicate that *Godey's Magazine* warned, "one warm day is sufficient to consign it to oblivion."¹²⁰ The bodice is topped with a ribbon *stock* collar with a butterfly bow at the back.

In the photograph showing a satin shirtwaist, the sleeves have large pleats at the shoulder and are constructed to have the lower sleeve peeking out from the massive top section. At the neck is a lace *Van Dyke* collar.¹²¹ Both young women wear the typical 1890s topknot, which depending on small variations, was called a *Grecian* or *Psyche* knot. If a girl did not have enough hair to create an elaborate knot, an artificial switch of hair could be pinned in.¹²²



Helena, Montana, 1896 [location and date written on the reverse]

Big boxy coats

Coats were adapted mid-decade to sufficiently accommodate the large sleeve. Cut in a square, double-breasted shape, this style was usually short or mid-length and had huge mother-of-pearl or gutta-percha buttons.¹²³ The animal pelt scarf was a popular accessory, with the head of the unfortunate animal used as a clasp, and the tail and back paws dangling from the wearer's neck.



Lonaconing, Maryland, c. 1896 (photographer: C. E. Gerkins)

Wide black *picture hats* had feathers, flowers, and ribbons piled on top.¹²⁴ At least one ostrich feather was a necessity, or a bunch of straight-standing aigrette feathers might also do. In place of a hatpin, a little piece of elastic could be used to fasten around a woman's topknot to keep the hat secure.¹²⁵

There are more innovations in millinery than aught else... Rakish beavers that remind one of the hat of Fra Diavolo, queer looking flattish structures that bear a resemblance to the shovel hat of an Italian priest, or romantic-looking structures that remind one of Ruben's pictures, all proudly disport themselves upon the shop counter.¹²⁶



Nellie Powers and Eva Gordon Abbott [names written on the reverse], Worcester or Spencer, Massachusetts, c. 1896 (photographer: [Louis N.] Hevy)

The pouched front

Pouched fronts are more than ever chic, these fronts droop well over the top of the skirt and are extremely full. Sometimes they are gathered on to a yoke of embroidery or lace.¹²⁷

On the left, is a bodice with a lace, pouched front. This fashion detail eventually came to be known as the *pouter pigeon* because of its resemblance to that breed of bird's puffed out breast.¹²⁸ *Godey's Magazine* explained the popularity of this peculiar style when it noted, "although its shape detracts somewhat from the symmetry of a fine figure, it is, however, an excellent concealer of a bad one, and places all women on a par."¹²⁹ The pouched front continued into the early years of the 20th century and became more exaggerated as corsets began to push the hips back and the chest forward.

Around 1897, sleeves took on a deflated, droopy shape and, ultimately, shoulder puffs became shorter, as seen on the Russian blouse on the right. The fashion for dark hats with vertically sprouting feathers continued into the following decade.



Elwood, Indiana, c. 1897 (photographer: [William H.] Bingaman)

Hunting gear

A lady who once makes up her mind to learn to shoot and takes pleasure in it, will become a good shot in less time than any man, if she has a painstaking, intelligent instructor.¹³⁰

It is not known if anyone in this group from Bar Harbor, Maine actually bagged a deer or moose on their Canadian hunting trip, but they captured an image of typical outdoor clothing from the late 1890s. Everyone in the party wore knit jerseys (also called *sweaters*¹³¹ or *golfers*¹³²). All of the ladies have either little flat yachting caps or tam o' shanters and, for the bottom half, plain wide skirts with hems well off the ground.

Not For Sale



 John Hodgkins and Minnie Conners Hodgkins (1st and 2nd from left) Eastern Canada, c. 1898-9

Working girls

By the end of the 1890s approximately five million women had joined the US workforce.¹³³ Almost 50 percent were employed in “domestic or personal service”; approximately 25 percent were working in manufacturing; followed by almost 20 percent in agriculture.¹³⁴ The US Census found approximately 20 percent of working women reported they were the family breadwinner, with the rates significantly higher for foreign-born and African American women.¹³⁵ All women earned significantly less than men, even when performing the same job.¹³⁶

In these two photographs of working women, the styles range from silk dresses and tailor-made suits, to shirtwaists and skirts. The sleeves include those puffed at the shoulder and bishop style. Skirts were very plain with little to no embellishment. The high, white starched collars were adopted from men’s fashion in around 1897.



Staff of the Davol School [identification written on the reverse] Fall River, Massachusetts, c. 1897–8



Boston, Massachusetts, c. 1897–8 (photographer: Commercial Photo Co.)

The bell skirt

The plain bell skirt, which skimmed the hips and flared out at the hem, was the dominant style throughout the 1890s. The flare was partially accomplished by cutting the gores (panels) of the skirt on the bias. Wider gores were used in the front and on the sides, with a number of narrower gores creating volume at the back. Most skirts had five or seven gores, but some had as many as fifteen gores, requiring expert tailoring to maintain a smooth fit.¹³⁷ Large hips were apparently desirable to create the fashionable hourglass shape. Small pads, which sat on the hips and wrapped around to the back, were used under the skirt to help women achieve this look.

The bodice chosen by Lalte Brady, to wear with her bell skirt, probably dates from mid-decade since it has leg-of-mutton sleeves. The ruffles at the cuffs are a late 1890s touch. She wears a contrasting *stock* collar, the general name for a high, detachable standing collar that could be covered with the fabric or ribbon of choice.



Lalte Brady, Ohio, 1898 [name, place, and date written on the reverse]

The wedding dress

Whether in white, or a more practical dark color, the styles of these late-decade bridal gowns are remarkably similar. One of these young women wears a dark silk dress with a lace-trimmed, wide yoke. The same lace is used on the cuffs, and to make a bow at the back of her high collar. Artificial orange blossoms form a crown that holds her white tulle veil. The rest of the gown is a model of simplicity, with a pleated bodice and plain gored skirt. Note how the corset is shaped to push her chest forward, and hips back.¹³⁸

Another bride chose a dreamy white dress. She wears a satin collar trimmed with lace and a matching satin belt. The bodice is pleated and trimmed horizontally with sequins, which were called *spangles*, or *paillettes*.¹³⁹ Lace also trims the pointed cuffs, under which she wears mitts instead of the usual white kid gloves.



Sheldon, Iowa, c. 1897–8 (photographer: Perry & Son)



Waukesha, Wisconsin, c. 1897–8 (photographer: E. H. Paige)

The late decade tea-gown

By the time this photo was taken, Anna Brabham Osborne was a known author. She wrote primarily for magazines, publishing short stories and non-fiction articles.¹⁴⁰ Here she poses with the tools of her trade. Her tea-gown has an empire waist and a large yoke. The collar and sleeves are trimmed with braid and small ruffles. Two rosettes holding long ribbons decorate the skirt.



Anna Brabham Osborne, Tacoma, Washington, c. 1897–8 [name and place written on the reverse]

Summer dresses

In the last years of the 1890s, feminine touches for dresses surged in popularity. Ruffles sprang up on bodices, cuffs, and skirts. Striped, checked, and dainty floral fabrics, in either silk or cotton, were available at reasonable prices; so for garden parties, picnics, and other summer events, it was affordable to have a pretty new dress in the latest style.¹⁴¹ Hat sizes were increasing, so these ladies could enjoy the outdoors while protecting their complexions.



Tintype c. 1898

Trimmed hats

There are several weighty reasons which recommend the milliner's trade to the girl who is casting about for a means of support. In the first place it is essentially feminine. Because of that quality, and also because men are usually lacking in the delicacy of touch which is necessary to the proper handling of frail materials, there is comparatively little rivalry between men and women in the avocation. This statement is qualified advisedly, for we all know that there are men engaged in the work, and that a few firms prefer men to women as trimmers, arguing that they are bolder and more original in designing.¹⁴²

Hats of the late 1890s blossomed into a variety of shapes, usually jammed with flowers and feathers. The crown of the hat became taller, so it could easily support an entire bird along with a mixed bouquet of artificial blossoms. Working from home or out of a



Helen Louise Henderson, 1898 [name and date written on the reverse]

shop, a woman with a sense of style could be employed to embellish hats and produce wearable works of art; or a thrifty lady might purchase trimmings and style her own creations.

Helen Henderson's hat has a high, flared crown. The bunched *chous* of silk, resting on top and underneath the brim, were shaped and attached by wires.¹⁴³ Another young woman chose to have her portrait taken wearing a bulbous raffia hat. Her bodice, with its round yoke and satin stock collar, has absolutely no volume at the shoulders; dating this photo from around 1899. The angelic-looking Edna Mills is in an all-white ensemble with feathers and flowers exploding from her flat brimmed hat. This is almost certainly her graduation portrait, since the small pin on her bodice has the jeweled numbers 98.



c. 1899



Edna Mills, Newburyport, Massachusetts, 1898 [name and date written on the reverse] (photographer: [W. C.] Thompson)

The hourglass shape

Snapshots like this one became possible when the Eastman Kodak Company began mass marketing small cameras and roll film to the amateur photographer. Although there were already professional women photographers working in portrait studios, and keen hobbyists who processed and printed their own photos, a service in which the entire camera, pre-loaded with film, was sent back to the Kodak factory and then returned with the prints, boosted enthusiasm for home photography.¹⁴⁴ Advertisements featured the pretty and fashionable Kodak Girl and re-assured customers, “You Press the Button, We Do the Rest.”¹⁴⁵

Here, Mrs. Bremer appears to have popped out for a quick photo on a snowy day. Her beautifully tailored dress is broad at the shoulders, snug at the waist, and hugs the curves of her hips. A long line of decorative buttons is a touch of understated embellishment for an otherwise plain skirt. Her bodice is decorated with bows, a pleated yoke, and sleeve caps. A large bulbous hat sits atop her newly fashionable *pompadour* hairstyle that involved combing the hair up and over a soft headband-like form, then securing it with combs.¹⁴⁶



Mrs. Bremer, Jamaica Plain, Massachusetts, 1898 (photographer: probably Emma Dubbs Bliss) [name, date, place and name of photographer from photo album]

The puff sleeve

By 1898, a tight sleeve, with a short puff at the shoulder and a ruffled cuff, had replaced the leg-of-mutton sleeve. This was fashionable for about two to three years, and by the turn of the century women were usually wearing sleeves that were completely straight.

This young mother wears a pinstripe shirtwaist with a puff sleeve. A soft girder-style belt eases the transition to a plain skirt. Also shown is a young bride with short, puffed sleeves covered with little sleeve caps. Her sleeve caps, cuffs, collar, bodice, and belt are all trimmed with *spangles* (sequins).



Saxton, Pennsylvania, c. 1897–8 (photographer: F. R. Norris)



Berlin, New Hampshire, 1898 [date written on the reverse] (photographer: A. Couturier)

Coaching outfits

If you can tell the experienced coach-woman by the skill with which she climbs aloft, you can also pick her out by the perfect fitness of her equipment. She has discarded frill and furbelow, and donned a plain, but perfectly constructed tailor-made suit of tweed, and with her double-breasted waist-coat, high collar, and perfectly knotted tie, and her simple walking hat, she looks as well groomed as the glossy beasts who draw her; yet she is prepared for foul weather, for the tweed suit is an enduring garment, and her bright colored sunshade is waterproof. This description is, however, of the coach-woman armed for the distance drive; if the occasion were that of a coaching meet, she would appear in all the brightness of her summer attire and with her companions make the tops of the coaches look like unto flower-gardens wherein the leaves are represented by the green uniforms of the men...¹⁴⁷

Coach-woman Lizzie Cook and her friends look completely at ease and appropriately dressed for a ride in her buggy. Lizzie wears an open bolero, never intended to completely fasten. Her friends wear ruffled bodices, and all have sleeves with puffs at the shoulder. Gloves were vital, for either holding reins, or protecting hands from the sun. The hats look primarily decorative, except the sailor hat on the right, the daily hat for most young women of the late 1890s.

By this time, women often drove their own carriages for recreation as well as for transportation. The most stylish carriages had brightly decorated cabs, painted wheels, brass lamps, and velvet or fur lap rugs. Young men and women went out for rides together, with either sex driving; but women argued they were the better drivers, having a lighter hand and more sympathy for the horse.¹⁴⁸



Cook with friends and Nellie (the horse) [identification written on the reverse] c. 1897–8

Not For Sale

The ruffled dress

These dresses with tiered ruffles were fashionable in 1898–9, but they look modern enough to date from future decades.¹⁴⁹ Cut in a relaxed shape with a soft belt at the waist, the necklines and the short sleeves show off bare throats and arms. The large circular hat was known as the *Victorian Flare* style.¹⁵⁰



Mary Eckert, San Francisco, California, c. 1899–1900 [name and location written in photo album]



Oakland, California, 1899 [date written on the reverse] (photographer: Parisienne)

The casual shirtwaist

The popularity of the shirt-waist is perhaps the most sensible fad that has ever been adopted. These waists are cool and convenient, besides being exceedingly trim.¹⁵¹

According to US census records, Clara Simpson and Thusa Wilson lived in the town of Chicopee, Massachusetts when this group photo was taken in the summer of 1898.¹⁵² The girls and their friends are dressed for the season in wide skirts and light-colored shirtwaists with bishop sleeves. Little neck-ties around their standing collars accessorize this daily look.

A snapshot of two young women sitting on a doorstep again illustrates the standard uniform worn during the late 1890s of the light-colored shirtwaist and belted skirt. One wears a tall sailor hat and a yoked shirtwaist with buttons down the front. The other has shirtwaist in a box-pleated style, fastened at the back, and wears a flatter sailor hat dressed with artificial flowers.



Bell Carter, Thusa Wilson, Clara Simpson, 1898 [names and date written on the reverse] (photographer: Nelson Carter)



c. 1897–9

The man's collar and tie

Curiously enough, these mannish collars and ties only emphasize a woman's femininity.¹⁵³

A man's *four-in-hand* tie, combined with a high, white starched collar, were part of the masculine influenced fashions of the late 1890s. A woman may have knotted the tie a little more casually, and worn it with a delicate pin, so that combined with a blousy but crisp, box-plaited shirtwaist the look was not too severe.



Not For Sale



 98–1900

Not For Sale

The turn-of-the-century suit

One can hardly image anything so ridiculous as a man clad in bonnet and gown; yet only a few years ago we should all have stood aghast, had we seen one of our modern tailor-made girls out for a promenade, with her derby, her cutaway coat, shirt front, and bulldog.¹⁵⁴

Women strode into the 20th century in their shirtwaists and tailored suits. The jackets were short, usually worn open. They came in a variety of styles, including the boxy



Tintype c. 1899–1900

reefer,¹⁵⁵ and the cropped *Eton*.¹⁵⁶ Very little decoration was used on these suits other than a bit of velvet for collar and cuffs, or trim encircling the skirt.

Large hats tipped at jaunty angles became the focus of an outfit. The author's great grandmother, Laura Levasseur, is shown wearing a sizable *picture hat*. Her nipped-in, short jacket, which she almost certainly made herself, has large lapels trimmed with curly braid.¹⁵⁷

The nineteenth century will then not close upon a race of overdressed women in America as some prophesy, but rather upon a race of common-sense women who will have become convinced that outward adornment is not made beautiful in proportion to its expensiveness, but charming only as it is noted for its simplicity and refinement of taste.¹⁵⁸



Eugene and Laura Levasseur, tintype c. 1899–1900

Notes

Preface

- 1 Roland Barthes, *The Fashion System*, trans. Matthew Ward and Richard Howard (Berkeley, CA: University of California Press, 1983), 9–10, 249.
- 2 Gary W. Clark, *Cased Images & Tintypes Kwik Guide: A Guide to Identifying and Dating Daguerreotypes, Ambrotypes, and Tintypes* (Phototree.com, 2013), 1.
- 3 Ibid., 10.
- 4 Joel Silbey, “Martin Van Buren: Domestic Affairs,” *UVA Miller Center*, <https://millercenter.org/president/vanburen/domestic-affairs>.
- 5 Gretchen A. Condran, “Changing Patterns of Epidemic Disease in New York City,” in David Rosner (ed.), *Hives of Sickness: Public Health and Epidemics in New York City* (New Brunswick, NJ: Rutgers University Press for the Museum of the City of New York, 1991), 27–41.
- 6 *A Manual of Politeness, Comprising the Principles of Etiquette and Rules of Behaviour in Genteel Society, for Persons of Both Sexes* (Philadelphia, PA: J. B. Lippincott & Co., 1842), 235–6, <https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t6c254m62&view=1up&seq=242>.
- 7 Mrs. C. H. Ford, “Woman,” *Ladies’ National Magazine* VI, no. 3 (September 1844): 103, <https://babel.hathitrust.org/cgi/pt?id=chi.31439100&view=1up&seq=389&q1=august>.
- 8 Elizabeth Cady Stanton, Susan B. Anthony, and Matilda Joslyn Gage, *History of Woman Suffrage: 1848–1861*, vol. 1 (Rochester, NY: Charles Mann, 1889), 74, <https://www.gutenberg.org/files/28020/28020-h/28020-h.htm>.
- 9 Library of Congress, “Seneca Falls and the Start of Annual Conventions: Dress Reform and the Bloomer Outfit,” [https://www.loc.gov/exhibitions/](https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/seneca-falls-and-building-a-movement-1776-1890/seneca-falls-and-the-start-of-annual-conventions/dress-reform-and-the-bloomer-outfit/)

women-fight-for-the-vote/about-this-exhibition/seneca-falls-and-building-a-movement-1776-1890/seneca-falls-and-the-start-of-annual-conventions/dress-reform-and-the-bloomer-outfit/.

- 10 “Review of Fashions,” *Frank Leslie’s New Family Magazine* 1, no. 1 (September 1857): 84, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000968028o&view=1up&seq=94>.

Chapter 1

- 1 G. S. Weaver, *Aims and Aids for Girls and Young Women: On the Various Duties of Life, Including Physical, Intellectual, and Moral Development; Self-culture, Improvement, Dress, Beauty, Fashion, Employment, Education, the Home, Relations, Their Duties to Young Men, Marriage, Womanhood and Happiness* (New York: Fowler and Wells, 1856), 45, 55, <https://babel.hathitrust.org/cgi/pt?id=uva.x000415757&view=1up&seq=51>.
- 2 Sarah Josepha Hale, “Editor’s Table,” *Godey’s Lady’s Book and Magazine* LXIV (January 1862): 91, <https://babel.hathitrust.org/cgi/pt?id=pst.000055657754&view=1up&seq=95>.
- 3 Sarah Josepha Hale, “Editor’s Table: Letter from a Lady from New England,” *Godey’s Lady’s Book and Magazine* LXVI (January 1863): 93, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015020057520&view=1up&seq=101>.
- 4 “Simplicity of Dress,” *Godey’s Lady’s Book and Magazine* LXIV (January 1862): 60, <https://babel.hathitrust.org/cgi/pt?id=pst.000055657754&view=1up&seq=64>.
- 5 Elzey Hay, “Dress Under Difficulties; or Passages From the Blockade Experience of Rebel Women,” *Godey’s Lady’s Book and Magazine* LXXIII (July 1866): 33, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015027389397&view=1up&seq=36>.

- 6 Eliza Frances Andrews, *The War-Time Journal of a Georgia Girl 1864–1865* (New York: D. Appleton and Company, 1908), 54, <https://archive.org/details/wartimejournalof00andr/page/54/mode/2up>.
- 7 Ibid., 95.
- 8 Louisa Cheairs McKenny Sheppard, *A Confederate Girlhood: The Memoirs of Louisa Cheairs McKenny Sheppard* (unpublished manuscript, 1892), 46, <http://mdh.contentdm.oclc.org/cdm/compound-object/collection/mack/id/883>.
- 9 Hay, “Dress Under Difficulties,” 32.
- 10 Madelyn Shaw, “Slaves: Craftsmanship, Commerce, and Industry,” *Journal of Early Southern Decorative Arts* 33 (2012), <http://www.mesdajournal.org/2012/slave-cloth-clothing-slaves-craftsmanship-commerce-industry>.
- 11 Ibid.
- 12 Alexandra J. Finley, *An Intimate Economy: Enslaved Women, Work, and America’s Domestic Slave Trade* (Chapel Hill, NC: The University of North Carolina Press, 2020), 53–7.
- 13 Harriet A. Jacobs, *Incidents in the Life of a Slave Girl*, ed. Lydia Maria Francis Child (Boston: for the author, 1861), 20, <http://docsouth.unc.edu/fpn/jacobs/jacobs.html>.
- 14 “Remaking and Mending,” *Godey’s Lady’s Book and Magazine* LXIV (February 1862): 158, <https://babel.hathitrust.org/cgi/pt?id=pst.000055657754&view=1up&seq=162>.
- 15 Elizabeth Kramer, “‘Not So Japan-Easy’: The British Reception of Japanese Dress in the Late Nineteenth Century,” *Textile History* 44, no. 1 (May 2013): 3–24, <https://doi.org/10.1179/0040496913z.00000000017>.
- 16 Patricia Lowry, *The World of Silk* (Auckland: St. John’s Press, 2014), 154.
- 17 Gene Dattel, “King Cotton,” *New Criterion* 33, no. 2 (October 2014): 16–21.
- 18 “Slavery Industry,” in *International Encyclopedia of the Social Sciences*, 2nd edn, ed. William A. Darity, Jr. (Detroit: Macmillan Reference USA, 2008), 7: 547–9.
- 19 Harry James Brown, “Wool Growing and Manufacture,” in *Dictionary of American History*, 3rd edn, ed. Stanley I. Kutler (New York: Charles Scribner’s Sons, 2003), 8: 524–6.
- 20 Simon Garfield, *Mauve: How One Man Invented a Colour that Changed the World* (London: Faber and Faber, 2000), 35, 60–1.
- 21 Parthenia A. Hague, *A Blockaded Family: Life in Southern Alabama During the Civil War* (Boston, MA: Houghton, Mifflin and Company, 1888), 50, <https://archive.org/details/ablockadedfamil-00hagugoog/page/n62/mode/2up>.
- 22 “Isaac Merritt Singer,” *Columbia Electronic Encyclopedia*, 6th edn (New York, NY: Columbia University Press, 2020).
- 23 Sarah Josepha Hale, “Editor’s Table: The Sewing Machine,” *Godey’s Lady’s Book and Magazine* LXVI (February 1863): 201, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015020057520&view=1up&seq=203>.
- 24 Joy Spanabel Emery, “The Commercial Pattern,” *Selvedge* no. 56 (January 2014): 37–40.
- 25 “Opening Day,” *M’me Demorest’s Quarterly Mirror of Fashions* 3, no. 4 (Summer 1863): 8, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=146&size=125>.
- 26 “Branches of Mme Demorest’s Magasin des Modes,” *M’me Demorest’s Illustrated Quarterly Report and Mirror of Fashions* no. 1 (Fall 1860): 7, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=13>.
- 27 “Elegant and Artistic Dress-Making,” *Demorest’s Monthly Magazine and Mirror of Fashions* (July 1868): 258, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=272>.
- 28 “Lucrative Female Employment,” *Mme Demorest’s Quarterly Mirror of Fashions* 1, no. 3 (Spring 1861): 2, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=24>.
- 29 Margaret Walsh, “The Democratization of Fashion: The Emergence of the Women’s Dress Pattern Industry,” *The Journal of American History* 66, no. 2 (1979): 304, www.jstor.org/stable/1900878.
- 30 Ibid., 306.
- 31 Hague, *A Blockaded Family*, 107.
- 32 Vicki Howard, *From Main Street to Mall: The Rise and Fall of the American Department Store* (Philadelphia, PA: University of Pennsylvania Press, 2015), 25.
- 33 Ibid., 11, 14, 18.

- 34 "Current Event: Arnold & Constable's New Store," *The Evangelist* (New York), April 8, 1869, 8.
- 35 "Suitable Dress," *Harper's Bazar* 1, no. 1 (November 2, 1867): 2, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014703261&view=1up&seq=6>.
- 36 Ibid.
- 37 "The Rosetta," *Peterson's Magazine* XXXVIII, no. 1 (July 1860): 72, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015011930867&view=1up&seq=626>.
- 38 "Paris and New York Fashions: General Report of Fashions," *Mme. Demorest's Illustrated Quarterly Report and Mirror of Fashions* no. 1 (Fall 1860): 2, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=8>.
- 39 "Evening-Dress," *Godey's Lady's Book and Magazine* LX (February 1860): 100, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322043u&view=1up&seq=132>.
- 40 "Velvet Wristlet," *Godey's Lady's Book and Magazine* LX (May 1860): 458, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322043u&view=1up&seq=514>.
- 41 "Fashions for February," *Peterson's Magazine* XXXVII, no. 2. (February 1860): 175, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015011930867&view=1up&seq=199>.
- 42 H. Kristina Haugland, "Crinoline," in *Encyclopedia of Clothing and Fashion*, ed. Valerie Steele (Detroit, MI: Charles Scribner's Sons, 2005), 1: 317–18.
- 43 Joan Severa, *Dressed for the Photographer: Ordinary Americans and Fashion 1840–1900* (Kent, OH: Kent State University Press, 1995), 202.
- 44 "Dress and its Eccentricities," *The Daily Evening Telegraph* (Philadelphia, PA), September 17, 1867, 6, <http://chroniclingamerica.loc.gov/lccn/sn83025925/1867-09-17/ed-1/seq-6/>.
- 45 *Mme Demorest's Quarterly Mirror of Fashions* 2, no. 4 (Summer of 1862): colored plate, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=78>.
- 46 "Home Dress," *Godey's Lady's Book and Magazine* LXIV (May 1862): 427, <https://babel.hathitrust.org/cgi/pt?id=pst.000055657754&view=1up&seq=429>.
- 47 "Fichu," *Godey's Lady's Book and Magazine* LXIV (June 1862): 532, <https://babel.hathitrust.org/cgi/pt?id=pst.000055657754&view=1up&seq=532>.
- 48 "Fashions for October: Fig. 1, Carriage Dress of Smoke-Colored Silk," *Peterson's Magazine* XL, no. 4 (October 1861): 315, <https://babel.hathitrust.org/cgi/pt?id=njp.32101076519923&view=1up&seq=829>.
- 49 "Chitchat Upon New York and Philadelphia Fashions for April," *Godey's Lady's Book and Magazine* LXIV (April 1862): 416, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015016441498&view=1up&seq=420&skin=2021>.
- 50 "Summer Bonnets," *Mme Demorest's Quarterly Mirror of Fashions* 2, no. 4 (Summer of 1862): 1, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=83>.
- 51 "Fashions for September," *Peterson's Magazine* XLIV, no. 3 (September 1863): 238, <https://babel.hathitrust.org/cgi/pt?id=chi.21708707&view=1up&seq=750>.
- 52 "Spring Travelling Costume," *Godey's Lady's Book and Magazine* LXVI (March 1863): 226, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015020057520&view=1up&seq=226>.
- 53 *Mme Demorest's Quarterly Mirror of Fashions* 2, no. 4 (Summer of 1862): colored plate, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=78>.
- 54 US Census Bureau, "United States Census Population Schedule: New York. Clinton County" (1870): 58, <https://www.ancestryheritagequest.com/discoveryui-content/view/24954328:7163>.
- 55 "The Mariana," *Peterson's Magazine* XLI, no. 3 (March 1862): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=chi.32130588&view=1up&seq=214>.
- 56 "Our Superior Cork Dress Shields," *Mme Demorest Quarterly Mirror of Fashions* 3, no. 1 (Fall 1862): 7, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=105>.
- 57 "Hair Jewelry," *Mme Demorest's Quarterly Mirror of Fashions* 4, no. 3 (Summer 1863): 6, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=144>.
- 58 "Chitchat Upon New York and Philadelphia Fashions for March," *Godey's Lady's Book and Magazine* LXIV (March 1862): 312, <https://babel.hathitrust.org/cgi/>

- pt?id=mdp.39015016441498&view=1up&seq=316&skin=2021.
- 59 “Editorial Chit-Chat: The Garibaldi Shirt,” *Peterson’s Magazine* XLI, no. 5 (May 1862): 421, <https://babel.hathitrust.org/cgi/pt?id=chi.32130588&view=1up&seq=439>.
- 60 “Fashions for May: A Velvet Zouave Jacket,” *Peterson’s Magazine* XLIII, no. 5 (May 1863): 404, <https://babel.hathitrust.org/cgi/pt?id=chi.21708707&view=1up&seq=434>.
- 61 “Muslin Body,” *Peterson’s Magazine* XLIV, no. 5 (October 1863): 316, <https://babel.hathitrust.org/cgi/pt?id=chi.21708707&view=1up&seq=767>.
- 62 “Tucked Waist,” *Mme Demorest’s Quarterly Mirror of Fashions* 3, no. 1 (Fall 1862): 4, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=102>.
- 63 Emily H. May, “Varieties for the Month,” *Peterson’s Magazine* XLII, no. 6 (December 1862): 469, <https://babel.hathitrust.org/cgi/pt?id=chi.32130588&view=1up&seq=1005>.
- 64 “Dinner Dress,” *Mme. Demorest’s Quarterly Mirror of Fashions* 2, no. 2 (Winter 1861–2): 1, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=55>.
- 65 “Description of Steel Fashion-Plate for August,” *Godey’s Lady’s Book and Magazine* LXVII (August 1863): 197, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015020057520&view=1up&seq=771>.
- 66 “The Toilet,” *Peterson’s Magazine* XXXVII, no. 3 (March 1860): 255, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015011930867&view=1up&seq=293>.
- 67 “Mourning Department,” *Mme. Demorest’s Quarterly Mirror of Fashions* 3, no. 2 (Winter 1862–3): 4, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=116>.
- 68 Florence Hartley, *The Ladies’ Book of Etiquette, and Manual of Politeness: A Complete Hand Book for the Use of the Lady in Polite Society* (Boston, MA: G.W. Cottrell, 1860), 32–3, <http://www.archive.org/stream/theladiesbookof-35123gut/35123-8.txt>.
- 69 “The Art of Ornamental Hair-Work,” *Godey’s Lady’s Book and Magazine* LVIII (February 1859): 123–4, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015016441522&view=1up&seq=129>.
- 70 “Hair Ornaments,” *Godey’s Lady’s Book and Magazine* LXII (May 1861): 476, <https://babel.hathitrust.org/cgi/pt?id=pst.000055657655&view=1up&seq=502>.
- 71 Ibid.
- 72 *Mme Demorest’s Quarterly Mirror of Fashion* 4, no. 2 (Summer of 1862): cloak plate, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=79>.
- 73 “Black Beaver Cloth Sacque,” *Peterson’s Magazine* XLI, no. 2 (February 1862): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=chi.32130588&view=1up&seq=128>.
- 74 “The Andalusian,” *Godey’s Lady’s Book and Magazine* LXVII (July 1863): 24, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015020057520&view=1up&seq=600>.
- 75 “The Madridian,” *Godey’s Lady’s Book and Magazine* LXVIII (January 1864): 17, <https://babel.hathitrust.org/cgi/pt?id=pst.000020202231&view=1up&seq=23>.
- 76 “Chit-chat Upon New York and Philadelphia Fashions for November,” *Godey’s Lady’s Book and Magazine* LXVII (November 1863): 492, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015020057520&view=1up&seq=1056>.
- 77 “The Balmerino,” *Godey’s Lady’s Book and Magazine* LXVII (November 1863): 403, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015020057520&view=1up&seq=967>.
- 78 “Winter Furs,” *Mme. Demorest’s Quarterly Mirror of Fashions* 3, no. 2 (Winter 1862–3): 2, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=114>.
- 79 “Fall Fashions,” *Mme. Demorest’s Quarterly Mirror of Fashions* 4, no. 1 (Fall 1863): 2, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t3225cc09&view=1up&seq=2&size=125>.
- 80 John James, *History of the Worsted Manufacture in England, From the Earliest Times; With Introductory Notices of the Manufacture Among the Ancient Nations, and During the Middle Ages* (New York, NY: A. M. Kelly, 1968), 453.
- 81 Ibid., 457.
- 82 “Fashions for September: General Remarks,” *Peterson’s Magazine* XLIV, no. 3 (September 1863): 237, <https://babel.hathitrust.org/cgi/pt?id=chi.21708707&view=1up&seq=749>.

- 83 Treasury Department of the United States, *Foreign Commerce and Navigation of the United States for the Fiscal Year Ended June 30, 1867* (Washington, DC: Government Printing Office, 1868): 275, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015074636906&view=2up&seq=362&skin=mobile&size=200>.
- 84 Lucy Johnston, *19th-Century Fashion in Detail* (London: Thames and Hudson, 2016), 40.
- 85 “Illustrations and Descriptions of the Full Sized Patterns,” *Mme. Demorest’s Quarterly Mirror of Fashions* 4, no. 1 (Fall 1863): cover, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t3225cc09&view=1up&seq=2&size=125>.
- 86 “Novelties for November,” *Godey’s Lady’s Book and Magazine* 65 (November 1862): 487–8, <https://babel.hathitrust.org/cgi/pt?id=pst.000055657754&view=1up&seq=1093>.
- 87 “Les Modes, Parisiennes: March 1863,” *Peterson’s Magazine* XLIII, no. 3 (March 1863): colored fashion plate, <https://babel.hathitrust.org/cgi/pt?id=njp.32101076519949&view=1up&seq=185>.
- 88 William L. Barney, Herman Hattaway, Ethan Rafuse, J. Matthew Gallman, Joseph P. Reidy, and Allen C. Guelzo, “Civil War (1861–65),” in *The Oxford Companion to American Military History*, ed. John Whiteclay Chambers (New York, NY: Oxford University Press, 2000), 131.
- 89 “French and English Prints,” *Mme. Demorest’s Quarterly Mirror of Fashions* 3, no. 3 (Spring 1863): 4, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t81k25704&view=1up&seq=130&size=125>.
- 90 *Frank Leslie’s Gazette of Fashion for June XII* (June 1863): colored plate, <https://babel.hathitrust.org/cgi/pt?id=iau.31858055620490&view=1up&seq=412>.
- 91 Hartley, *The Ladies’ Book of Etiquette*, 81.
- 92 S. Annie Frost, *Frost’s Laws and By-Laws of American Society* (New York, NY: Dick and Fitzgerald, 1869), 33, <https://archive.org/details/frostslawsby-laws00fros/page/32/mode/2up>.
- 93 US Census Bureau, “United States Census Population Schedule: Pennsylvania. Mifflin County” (1860): 120, https://www.ancestryheritagequest.com/discoveryui-content/view/4130832:7667?_pshsrc=a311281901&_phstart=successSource&gs-fn=annie&gsln=irvin&ml_rpos=21&queryId=-fe4ef81cddc15fb4ad81c4c00d067a8b.
- 94 “Dinner Dress,” *Frank Leslie’s Ladies’ Magazine* XII, no. 3 (February 1863): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=iau.31858055620490&view=1up&seq=178>.
- 95 “Corselet a Bretelles,” *Godey’s Lady’s Book and Magazine* LXVIII (April 1864): 334, <https://babel.hathitrust.org/cgi/pt?id=pst.000020202231&view=1up&seq=324>.
- 96 “Patterns from Madame Demorest’s Establishment,” *Godey’s Lady’s Book and Magazine* LXV (August 1862): 184, <https://babel.hathitrust.org/cgi/pt?id=pst.000055657754&view=1up&seq=798>.
- 97 “Chitchat Upon New York and Philadelphia Fashions for September,” *Godey’s Lady’s Book and Magazine* LXVII (September 1863): 288, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015020057520&view=1up&seq=858>.
- 98 “Swiss Girdle for a Little Girl,” *Godey’s Lady’s Book and Magazine* LXIV (June 1862): 534, <https://babel.hathitrust.org/cgi/pt?id=pst.000055657754&view=1up&seq=534>.
- 99 “Fashions for January,” *Peterson’s Magazine* XLV, no. 1 (January 1864): 89, <https://babel.hathitrust.org/cgi/pt?id=chi.47427914&view=1up&seq=101>.
- 100 “Chitchat Upon New York and Philadelphia Fashions for October,” *Godey’s Lady’s Book and Magazine* LIX (October 1859): 384, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015004111244&view=1up&seq=400>.
- 101 Margaret Vining, “Uniforms, Military,” in *Dictionary of American History*, 3rd edn, ed. Stanley I. Kutler (New York, NY: Charles Scribner’s Sons, 2003), 256–9.
- 102 “Robe Dress,” *Godey’s Lady’s Book and Magazine* LXXII (April 1866): 304, <https://babel.hathitrust.org/cgi/pt?id=pst.000020202255&view=1up&seq=298>.
- 103 Sarah Josepha Hale, “Editor’s Table: Fashions of Dress and Their Influence,” *Godey’s Lady’s Book and Magazine* LXX (April 1865): 370, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015004111103&view=1up&seq=388>.
- 104 “Hair Nets,” *Godey’s Lady’s Book and Magazine* LXVIII (January 1864): 82–3, <https://babel>.

- hathitrust.org/cgi/pt?id=pst.000020202231&view=1up&seq=88.
- 105 “The Miranda Coiffure,” *Godey’s Lady’s Book and Magazine* LXXVIII (February 1864): 187, <https://babel.hathitrust.org/cgi/pt?id=pst.000020202231&view=1up&seq=189>.
- 106 Sarah Josepha Hale, “Editor’s Table: Present Fashions of Dress,” *Godey’s Lady’s Book and Magazine* LXXVI (May 1868): 459 <https://babel.hathitrust.org/cgi/pt?id=mdp.39015067908890&view=1up&seq=421>.
- 107 “The Vegan,” *Godey’s Lady’s Book and Magazine* LXX (February 1865): 121, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015004111103&view=1up&seq=139>.
- 108 *Godey’s Lady’s Book and Magazine* LXX (May 1865): colored plate, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015004111103&view=1up&seq=407>.
- 109 “The Vegan.”
- 110 “Morning Dress,” *Godey’s Lady’s Book and Magazine* LXX (January 1865): 14, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015004111103&view=1up&seq=24>.
- 111 John Ellis, *The Avoidable Causes of Disease, Insanity, and Deformity: A Book for the People as well as the Profession*, 4th edn (New York, NY: by the author, 1866), 150, <https://quod.lib.umich.edu/m/moa/AGU2379.0002.001?rgn=main;view=fulltext>.
- 112 J. H. Tate, “Cases in Obstetrical Auscultation,” *The Cincinnati Lancet & Observer* III (1860): 639, https://archive.org/stream/cincinnati_lancet_3186unse/cincinnati_lancet_3186unse_djvu.txt.
- 113 Mrs. Jane Weaver, “Cravat Ends,” *Peterson’s Magazine* XLIX, no. 5 (May 1866): 366, <https://babel.hathitrust.org/cgi/pt?id=njp.32101076519972&view=1up&seq=362>.
- 114 Clara Stamy Venable, Sybil Kuhn Rice, Louisa Crall Clark, Geneva Florence Craig, and Luella Kuhn, *History and Roster of the Peter Kuhn Family in the U.S.A.* (Shelby, OH: self-published, 1932), 55–6, http://www.tracingsbysam.com/johnston_hx/Peter_Kuhn_Family_1932.pdf.
- 115 “Breton Paletot for Promenade,” *Peterson’s Magazine* LII, no. 1 (July 1867): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015069380643&view=1up&seq=532>.
- 116 “Fashionable Sacks,” *Godey’s Lady’s Book and Magazine* LXXV (September 1867): 201, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015027389371&view=1up&seq=189>.
- 117 “New York Fashions: Furs,” *Harper’s Bazar* I, no. 54 (November 7, 1868): 851, http://hearth.library.cornell.edu/cgi/t/text/pageviewer-idx?c=hearth;cc=hearth;rgn=full%20text;id-no=4732809_1442_053;didno=4732809_1442_053;view=image;seq=3;node=4732809_1442_053%3A2.1;page=--root;size=s;frm=frameset.
- 118 Suchitra Choudhury, “‘It was an Imitation to be Sure’: The Imitation Indian Shawl in Design Reform and Imaginative Fiction,” *Textile History* 46, no. 2 (November 2015): 189–212, <https://doi.org/10.1080/00404969.2015.1121666>.
- 119 “Summer Cloaks and Shawls,” *Demorest’s Monthly Magazine and Mirror of Fashions* (July 1868): 246, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=260>.
- 120 “Answers to Correspondents: Bessie,” *Harper’s Bazar* 3, no. 41 (October 8, 1870): 654, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015035962839&view=1up&seq=650>.
- 121 “Humorous: Winter Bonnets,” *The Prairie Farmer* 19, no. 4 (January 16, 1867): 60, <https://babel.hathitrust.org/cgi/pt?id=msu.31293030191732&view=1up&seq=70&size=150>.
- 122 “Bonnets for October,” *Demorest’s Monthly Magazine and Mirror of Fashions* (October 1868): 365, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=379>.
- 123 “The Cashmere Shawl,” *Godey’s Lady’s Book and Magazine* LXXVII (October 1868): 368, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015067908890&view=1up&seq=872>.
- 124 “Hoops or no Hoops,” *The Prairie Farmer* 19, no. 12 (March 23, 1867): 190, <https://babel.hathitrust.org/cgi/pt?id=msu.31293030191732&view=1up&seq=196&size=150>.
- 125 “Fashions for October: Crinolines,” *Peterson’s Magazine* LII, no. 4 (October 1867): 316, <https://babel.hathitrust.org/cgi/pt?id=chi.74716024&view=1up&seq=802>.
- 126 Ibid.

- 127 *Demorest's Monthly Magazine and Mirror of Fashions* 4 (January 1868): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=8>.
- 128 "Spring Fashions: Dresses and How They Are Made," *The Prairie Farmer* 19, no. 16 (April 20, 1867): 268, <https://babel.hathitrust.org/cgi/pt?id=msu.31293030191732&view=1up&seq=274&size=125>.
- 129 "The Eagle Lace Paper Collars," *Demorest's Monthly Magazine and Mirror of Fashions* (June 1868), advertisement, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=198>.
- 130 Ibid.
- 131 "Fashions for January," *Demorest's Monthly Magazine and Mirror of Fashions* 4, no. 1 (January 1868): 18, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=30>.
- 132 "Hoops or no Hoops."
- 133 *Mme. Demorest's Mirror of Fashions* (August 1868): colored plate, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=274>.
- 134 "Chitchat on Fashions for December," *Godey's Lady's Book and Magazine* LXXIX (December 1869): 552, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015027389355&view=1up&seq=1038>.
- 135 "Hair-Dressing," *Frank Leslie's Lady's Magazine* XXIV, no. 1 (January 1869): 18, 20, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000968039j&view=1up&seq=20>.
- 136 "Grecian Coiffure," *Demorest's Monthly Magazine and Mirror of Fashions* (April 1869): 153, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=625&size=125>.
- 137 "Skates," *Peterson's Magazine* XLI, no. 5 (May 1862): 368, <https://babel.hathitrust.org/cgi/pt?id=chi.32130588&view=1up&seq=386>.
- 138 "Skating into Love," *Peterson's Magazine* XLI, no. 4 (April 1862): 343, <https://babel.hathitrust.org/cgi/pt?id=chi.32130588&view=1up&seq=359>.
- 139 *Godey's Lady's Book and Magazine* LXXVI, no. 451 (January 1868): skating illustration, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015067908890&view=1up&seq=11>.
- 140 *Demorest's Monthly Magazine and Mirror of Fashions* (April 1868): cloak plate, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=119>.
- 141 "Fashions for Plain People," *Demorest's Monthly Magazine and Mirror of Fashions* IV (January 1868): 18, <https://babel.hathitrust.org/cgi/pt?id=umn.319510009700121&view=1up&seq=30>.
- 142 "Waist and Peplum for Girl 12 Years Old," *Harper's Bazar* 1, no. 11 (January 11, 1868): 169, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014703261&view=1up&seq=167>.
- 143 "Collar and Chemisette," *Harper's Bazar* 1, no. 15 (February 8, 1868): 228, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014703261&view=1up&seq=225>.
- 144 Eliza Leslie, *Miss Leslie's Lady's House Book: A Manual of Domestic Economy*, 19th edn (Philadelphia, PA: Henry Carey Baird, 1863), 394, <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t3223jz07&view=1up&seq=400>.
- 145 "Corset cover," *Godey's Lady's Book and Magazine* LXVIII (May 1864): 427, <https://babel.hathitrust.org/cgi/pt?id=pst.000020202231&view=1up&seq=413>.
- 146 "Elaborate Under-Linen," *Harper's Bazar* 1, no. 15 (February 8, 1868): 227, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014703261&view=1up&seq=224>.
- 147 "Description of Four Page Engraving: Fig. 17," *Frank Leslie's Lady's Magazine* XXIV, no. 2 (February 1869): 90, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000968039j&view=1up&seq=82>.
- 148 Emily H. May, "Casaque Carmago," *Peterson's Magazine* LV, no. 5 (May 1869): 395, <https://babel.hathitrust.org/cgi/pt?id=chi.74716144&view=1up&seq=395>.
- 149 "The 'Marguerite Casaque,'" *Demorest's Monthly Magazine and Mirror of Fashions* VII (March 1870): 85, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=99>.
- 150 "Fashions for July," *Demorest's Monthly Magazine and Mirror of Fashions* (July 1870): 211, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=211>.
- 151 "What Should Be Worn and What Should Not," *Frank Leslie's Lady's Magazine and Gazette of Fashion* XXV, no. 3 (September 1869): 178, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000968039j&view=1up&seq=558>.

- 152 “Roman Necktie,” *Demorest’s Monthly Magazine and Mirror of Fashions* (June 1869): 236, <https://babel.hathitrust.org/cgi/pt?id=hvd.hxp3j8&view=1up&seq=224>.

Chapter 2

- 1 Henry James, *Daisy Miller: A Study* (New York, NY: American Book Company, 1878): 29, <https://babel.hathitrust.org/cgi/pt?id=uiug.30112002117809&view=1up&seq=31>.
- 2 Elizabeth Ann Coleman, “Worth, Charles Frederick,” in *The Berg Companion to Fashion*, ed. Valerie Steele (Oxford: Bloomsbury Academic, 2010), <http://dx.doi.org/10.5040/9781474264716.016229>.
- 3 Diana De Marley, *Worth, Father of Haute Couture* (London: Elm Tree Books, 1980), 82.
- 4 Ibid.
- 5 Alexander Douglas, *Bustle*, 1857, *United States Patent Office*, <https://patents.google.com/patent/US17082A/en>.
- 6 *Bustle*, 1868–9 (Metropolitan Museum of Art, New York), *The Met*, <https://www.metmuseum.org/art/collection/search/173601>.
- 7 *Bustle*, 1870s (Metropolitan Museum of Art, New York), *The Met*, <https://www.metmuseum.org/art/collection/search/139653>.
- 8 “Fashionable Tournures,” *Demorest’s Monthly Magazine and Mirror of Fashions* (July 1875): 268–9, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970016t&view=1up&seq=704>.
- 9 “Standard Lotta Bustle,” *Godey’s Lady’s Book* XCII, no. 547 (January 1876): classified advertisements, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014112935&view=1up&seq=107>.
- 10 “Chitchat on Fashions for September,” *Godey’s Lady’s Book* LXXXI (September 1870): 292, <https://babel.hathitrust.org/cgi/pt?id=pst.000020202323&view=1up&seq=174>.
- 11 “Editorial Chit-Chat,” *Peterson’s Magazine* LXXI, no. 5 (May 1877): 384, <https://babel.hathitrust.org/cgi/pt?id=chi.74716079&view=1up&seq=404>.
- 12 “Fashions for February,” *Peterson’s Magazine* LXIII, no. 2 (February 1873): 161, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015069380528&view=1up&seq=77>.
- 13 “Fashions for June: General Remarks,” *Peterson’s Magazine* XLV, no. 6 (June 1864): 463, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015069380478&view=1up&seq=475>.
- 14 “New York Fashions: Gabrielle Polonaise Walking Suit,” *Harper’s Bazar* VI, no. 24 (June 14, 1873): cover page, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015038715317&view=1up&seq=360>.
- 15 “Fashions for July: General Remarks,” *Peterson’s Magazine* LXVI, no. 1 (July 1874): 81, <https://babel.hathitrust.org/cgi/pt?id=inu.32000000716029&view=1up&seq=551>.
- 16 “Every-Day Dresses, Garments, Etc.,” *Peterson’s Magazine* LXXIII, no. 1 (January 1878): 75, <https://babel.hathitrust.org/cgi/pt?id=jau.31858034492961&view=1up&seq=77>.
- 17 “A Professor of the Art of Dress,” *Godey’s Lady’s Book and Magazine* LXXXV, no. 507 (September 1872): 278, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015010806621&view=1up&seq=816>.
- 18 Diana Crane, *Fashion and Its Social Agendas: Class Gender, and Identity in Clothing* (Chicago, IL: University of Chicago Press, 2000), 75–7.
- 19 Phyllis G. Tortora, *Dress, Fashion and Technology: From Prehistory to the Present* (London: Bloomsbury Academic, 2015), 135.
- 20 Frederick A. Weaver, *An Economic History of the United States: Conquest, Conflict, and Struggles for Equality* (Lanham, MD: Rowman & Littlefield, 2015), 120.
- 21 “A Word About Fashion,” *Harper’s Bazar* III, no. 15 (April 9, 1870): 236, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015035962839&view=1up&seq=237>.
- 22 Justine De Young, “Mourning for Paris: The Art and Politics of Dress after ‘l’Année Terrible’ (1870–1),” in *Fashion in European Art: Dress and Identity, Politics and the Body, 1775–1925*, ed. Justine De Young (London: Bloomsbury, 2017), <http://dx.doi.org/10.5040/9781350986381.ch-005>.
- 23 “America Leading Fashion,” *Demorest’s Monthly Magazine and Mirror of Fashions* (November 1870): 335, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=329>.
- 24 “Sayings and Doings,” *Harper’s Bazar* IV, no. 35 (September 2, 1871): 551, <https://babel.hathitrust.org/cgi/>

- pt?id=mdp.39015013264679&view=1up&seq=561&size=125.
- 25 Weaver, *An Economic History of the United States*, 72.
 - 26 “Editor’s Table: Can’t Afford It,” *Peterson’s Magazine* LXII, no. 1 (July 1872): 76, <https://babel.hathitrust.org/cgi/pt?id=umn.31951002807884e&view=1up&seq=528>.
 - 27 “Social Topics: Extravagance in Dress,” *Demorest’s Monthly Magazine and Mirror of Fashions* (March 1874): 102, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970016t&view=1up&seq=104>.
 - 28 “Superfine Women,” *Harper’s Bazar* III, no. 14 (April 2, 1870): 210, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015035962839&view=1up&seq=211>.
 - 29 Weaver, *An Economic History of the United States*, 102.
 - 30 Gail Hamilton, “Unnatural Protectors,” *Harpers Bazar* IV, no. 30 (July 29, 1871): 466, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015013264679&view=1up&seq=476>.
 - 31 “Industrial School for Girls,” *Demorest’s Monthly Magazine and Mirror of Fashions* (July 1874): 271, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970016t&view=1up&seq=261&size=125>.
 - 32 “A Plea for the Women’s Christian Association of Philadelphia,” *Godey’s Lady’s Book and Magazine* LXXXII, no. 491 (May 1871): 476, <https://babel.hathitrust.org/cgi/pt?id=chi.16293935&view=1up&seq=454>.
 - 33 “Editors’ Table: Women Workers,” *Godey’s Lady’s Book and Magazine* XCI, no. 541 (July 1875): 91, <https://babel.hathitrust.org/cgi/pt?id=mdp.3901504111087&view=1up&seq=87>.
 - 34 Jacqueline Jones, *Labor of Love, Labor of Sorrow: Black Women, Work, and the Family from Slavery to the Present* (New York, NY: Vintage Books, 1986), 73.
 - 35 Joan Potter and Constance Claytor, *African-American Firsts: Famous, Little-Known and Unsung Triumphs of Blacks in America* (Elizabethtown, NY: Pinto Press, 1994), 24.
 - 36 *Ibid.*, 106.
 - 37 *Ibid.*, 240.
 - 38 “Evening Meeting,” *The National Republican* (Washington, DC), March 27, 1876, 4, <https://chroniclingamerica.loc.gov/lccn/sn86053573/1876-03-27/ed-1/seq-4/>.
 - 39 Jones, *Labor of Love, Labor of Sorrow*, 19.
 - 40 “A Trip Frustrated,” *The New York Herald*, November 11, 1877, 13, <https://chroniclingamerica.loc.gov/lccn/sn83030313/1877-11-11/ed-1/seq-13/>.
 - 41 “War of the Races,” *Alexandria Gazette and Virginia Advertiser*, August 24, 1874, 3, <https://chroniclingamerica.loc.gov/lccn/sn85025007/1874-08-24/ed-1/seq-3/>.
 - 42 United States Bureau of Education, *Report of the Commissioner of Education for the Year 1876* (Washington, DC: Government Printing Office, 1878), CXVIII.
 - 43 “Movements of Women,” *Demorest’s Monthly Magazine and Mirror of Fashions* (July 1874): 271, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970016t&view=1up&seq=261&size=125>.
 - 44 Elizabeth Fee and Theodore M. Brown, “An Eventful Epoch in the History of Your Lives,” *American Journal of Public Health* 94, no. 3 (March 2004): 367, <https://doi.org/10.2105/AJPH.94.3.367>.
 - 45 “History,” *BU School of Medicine*, <https://www.bumc.bu.edu/busm/about/history/>.
 - 46 Eve Fine, “Woman’s Hospital Medical College,” *Encyclopedia of Chicago*, <http://www.encyclopedia.chicagohistory.org/pages/1371.html>.
 - 47 “History,” *University of Michigan Office of Diversity, Equity & Inclusion*, <https://diversity.umich.edu/about/history/>.
 - 48 Pat Harrison, “The Complicated History of Women at Harvard: Once Workers, Donors and Helpmeets, Women have come Far in 375 Years,” *Radcliffe Magazine* (Summer 2012), <https://www.radcliffe.harvard.edu/news/radcliffe-magazine/complicated-history-women-harvard>.
 - 49 Mary Ellen Snodgrass, “The Professional Domestic,” in *The Civil War Era and Reconstruction: An Encyclopedia of Social, Political, Cultural and Economic History* (Armonk, NY: Sharpe Reference, 2011), 313.
 - 50 “Sayings and Doings,” *Harper’s Bazar* 3, no. 22 (May 28, 1870): 343, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015035962839&view=1up&seq=343>.
 - 51 Jennie June, “Talks With Women: Personal Beauty,” *Demorest’s Monthly Magazine and Mirror of Fashions* (April 1870): 106, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=116&size=125>.

- 52 Jennie June, "Talks with Women: the Woman in Business," *Demorest's Monthly Magazine and Mirror of Fashions* (February 1875): 58, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970016t&view=1up&seq=506>.
- 53 Eliza Bisbee Duffey, *The ladies' and gentlemen's etiquette: a complete manual of the manners and dress of American society: Containing forms of letters, invitations, acceptances and regrets* (Philadelphia, PA: Porter and Coates, 1877), 266–7, <https://archive.org/details/ladiesgentlemens00dufrich/page/266/mode/2up>.
- 54 Women's Centennial Committee, "The Exposition: The House We Live In," *The New Century for Woman* no. 1 (May 13, 1876), 1, <https://babel.hathitrust.org/cgi/pt?id=uiug.30112045359186&view=1up&seq=11&size=125>.
- 55 Linda P. Gross and Theresa R. Snyder, *Philadelphia's 1876 Centennial Exhibition* (Charleston, SC: Arcadia, 2005), 109.
- 56 "The Centennial in Pen and Pencil," *Peterson's Magazine* LXIX, no. 5 (May 1876): 324, <https://babel.hathitrust.org/cgi/pt?id=chi.74716017&view=1up&seq=352>.
- 57 Ibid.
- 58 "Editors' Table: The Centennial Celebration," *Godey's Lady's Book and Magazine* LXXXVII, no. 517 (July 1873): 87, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015030870227&view=1up&seq=619>.
- 59 "America Leading Fashion."
- 60 "Hints to the Ladies. – Dress," in *The What-not or Ladies' Handy book* (London: Piper, Stephenson and Spence, 1859), 307.
- 61 "The Elfrida Basque," *Demorest's Monthly Magazine and Mirror of Fashions* (June 1870): 182, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=186>.
- 62 "New York Fashions: White Dresses," *Harper's Bazar* III, no. 26 (June 25, 1870): 403, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015035962839&view=1up&seq=402>.
- 63 "Apron With Bretelles for Girls," *Harper's Bazar* III, no. 16 (April 16, 1870): 253, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015035962839&view=1up&seq=254>.
- 64 "Short Costumes for July," *Demorest's Monthly Magazine and Mirror of Fashions* (July 1870): engraving, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=199>.
- 65 "New York Fashions: Hints about Dresses," *Harper's Bazar* (June 17, 1871): 371, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015013264679&view=1up&seq=381&size=125>.
- 66 "Children's Fashion," *Demorest's Monthly Magazine and Mirror of Fashions* (August 1870): 246, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=244>.
- 67 "Water-proof Overgarments," *Demorest's Monthly Magazine and Mirror of Fashions* (November 1870): 343, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=337>.
- 68 "Silk Cord Agrafes," *Harper's Bazar* III, no. 47 (November 19, 1870): 749, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015035962839&view=1up&seq=742>.
- 69 "Jewelry," *Demorest's Monthly Magazine and Mirror of Fashions* (February 1870): 49, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=67>.
- 70 "Silk Manufacture in the United States," *Demorest's Monthly Magazine and Mirror of Fashions* (April 1874): 144, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970016t&view=1up&seq=142>.
- 71 "Godey's Arm-Chair: Washington Society," *Godey's Lady's Book and Magazine* LXXXIV, no. 504 (June 1872): 579, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015010806621&view=1up&seq=545>.
- 72 Meta H. Hyde, "Our Calico Party at Azalea," *Peterson's Magazine* LXIX, no. 4 (April 1876): 277, <https://babel.hathitrust.org/cgi/pt?id=chi.74716017&view=1up&seq=297>.
- 73 "New York Fashions: Spring Goods," *Harper's Bazar* IV, no. 9 (March 4, 1871): 131, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015013264679&view=1up&seq=141&size=125>.
- 74 "Editor's Table: Women in Calico," *Peterson's Magazine* LX, no. 3 (September 1871): 226, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015069380361&view=1up&seq=154>.

- 75 “Ladies’ Riding Habits and Walking Suit,” *Harper’s Bazar* V, no. 30 (July 27, 1872): 489, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015033370035&view=1up&seq=495>.
- 76 “New York Fashions: Riding-Habits,” *Harper’s Bazar* III, no. 33 (August 13, 1870): 515, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015035962839&view=1up&seq=514&size=125>.
- 77 Ibid.
- 78 “New York Fashions: Lingerie,” *Harper’s Bazar* IV, no. 22 (June 3, 1871): 339, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015013264679&view=1up&seq=349&size=125>.
- 79 “Knitted Scarf,” *Harper’s Bazar* IV, no. 3 (January 21, 1871): 37, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015013264679&view=1up&seq=47>.
- 80 “Swiss Muslin and Netteed Guipure Cravat Bow,” *Harper’s Bazar* IV, no. 12 (March 25, 1871): 189, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015013264679&view=1up&seq=199&skin=2021&size=125>.
- 81 “For the Ugly Girls,” *Harper’s Bazar* III, no. 30 (July 23, 1870): 471, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015035962839&view=1up&seq=470>.
- 82 “Ladies’ and Children’s Morning Dresses,” *Harper’s Bazar* IV, no. 37 (September 16, 1871): 584, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015013264679&view=1up&seq=594>.
- 83 “New York Fashions: Coiffures,” *Harper’s Bazar* VI, no. 28 (July 12, 1873): 435, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015038715317&view=1up&seq=425>.
- 84 “False Hair,” *Demorest’s Monthly Magazine and Mirror of Fashions*, VII, no. 5 (May 1870): 148, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970013z&view=1up&seq=154>.
- 85 Thomas Wales Lee, “Dolly Varden Quadrille,” lithograph on paper, 1870s (Victoria & Albert Museum, London), *V&A*, <http://collections.vam.ac.uk/item/O1249125/dolly-var-den-quadrille-scores-lee-thomas-wales>.
- 86 “New York Fashions: Dolly Varden Varieties,” *Harper’s Bazar* V, no. 26 (June 29, 1872): 427, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015033370035&view=1up&seq=433&size=125>.
- 87 John A. Ruth, *Decorum, a Practical Treatise on Etiquette and Dress of the Best American Society* (New York, NY: J. A. Ruth & Co., 1878), 289.
- 88 “Costume of Foulard and Pongee,” *Frank Leslie’s Lady’s Magazine and Gazette of Fashion* XXXII, no. 6 (June 1873): 403, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433081676367&view=1up&seq=363>.
- 89 “The Fashions,” *The Ladies’ Own Magazine* II, no. 11 (November 1870): 349, <https://babel.hathitrust.org/cgi/pt?id=inu.32000000691941&view=1up&seq=431>.
- 90 “July,” *Harper’s Bazar* V, no. 29 (July 20, 1872): 481, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015033370035&view=1up&seq=487>.
- 91 “Ladies’ Spring Walking Suit: Fig. 1. Raw Silk Walking Suit,” *Harper’s Bazar* VI, no. 17 (April 26, 1873): 258, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015038715317&view=1up&seq=253>.
- 92 “Fichu Collar,” *Harper’s Bazar* VI, no. 29 (July 19, 1873): 452, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015038715317&view=1up&seq=442&size=125>.
- 93 “Cloth Paletot,” *Frank Leslie’s Lady’s Magazine* XXXII, no. 1 (January 1873): 20, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433081676367&view=1up&seq=20>.
- 94 “Outdoor Costume of Plain or Brocaded Sicilienne,” *Frank Leslie’s Lady’s Magazine and Gazette of Fashion* XXXVIII, 4 (April 1876): 252, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000968044q&view=1up&seq=232>.
- 95 “Holiday Time Afloat,” *Harper’s Bazar* VI, no. 42 (October 18, 1873): 664–5, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015038715317&view=1up&seq=649&size=125>.
- 96 “Chit-chat on Fashions for December,” *Godey’s Lady’s Book and Magazine* LXXXV, no. 510 (December 1872): 553–4, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015010806621&view=1up&seq=1087>.
- 97 “Reception Costume,” *Harper’s Bazar* VI, no. 15 (April 12, 1873): 236, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015038715317&view=1up&seq=231&size=125>.

- 98 "Fashions for March: General Remarks," *Peterson's Magazine* LXI, no. 3 (March 1872): 234, <https://babel.hathitrust.org/cgi/pt?id=umn.31951002807884e&view=1up&seq=250>.
- 99 Florence Hartley, *The Ladies' Book of Etiquette, and Manual of Politeness: A Complete Hand Book for the Use of the Lady in Polite Society* (Boston, MA: Lee & Shepard, 1872), 55–6, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433061705780&view=1up&seq=61>.
- 100 Victoria Sherrow, *Encyclopedia of Hair: A Cultural History* (Westport, CT: Greenwood Press, 2006), 257.
- 101 C. Leonard Henri, *The Hair, its Growth, Care, Diseases and their Treatment* (Detroit, MI: C. Leonard Henri, 1880), 91–2, <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t9b57qz7c&view=1up&seq=93>.
- 102 "Outdoor Costume," 252.
- 103 "Paletot for Girl," *Harper's Bazar* V, no. 17 (April 27, 1872): 284, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015033370035&view=1up&seq=290>.
- 104 "Promenade Costumes," *Frank Leslie's Lady's Magazine and Gazette of Fashion* XXXV, no. 2 (August 1874): 95, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000968042u&view=1up&seq=501>.
- 105 Emily Thornwell, *The Lady's Guide to Perfect Gentility: In Manners, Dress, and Conversation, in the Family, in Company, at the Piano-forte, the Table, in the Street, and in Gentlemen's Society* (Philadelphia, PA: J.B. Lippincott & Co., 1876), 80, <https://babel.hathitrust.org/cgi/pt?id=ui-uc.1967159&view=1up&seq=80>.
- 106 "Cara Jacket," *Demorest's Monthly Magazine and Mirror of Fashions* XII (July 1875): 267, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970016t&view=1up&seq=703>.
- 107 "Editorial Chit-Chat," *Peterson's Magazine* LXVIII, no. 1 (July 1875): 76, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015069380379&view=1up&seq=612>.
- 108 "Shirred Waist," *Demorest's Monthly Magazine and Mirror of Fashions* XII (August 1875): 310, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970016t&view=1up&seq=744>.
- 109 "Fashions for April: General Remarks," *Peterson's Magazine* (April 1875): 307, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015069380379&view=1up&seq=371>.
- 110 "No 1. Visiting," *Frank Leslie's Lady's Magazine and Gazette of Fashion* XXXVIII, 4 (April 1876): 249, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000968044q&view=1up&seq=229>.
- 111 *Ibid.*, 251.
- 112 "Chit-chat on Fashions for September," *Godey's Lady's Book and Magazine* XCIII, no. 555 (September 1876): 294, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015034639941&view=1up&seq=284>.
- 113 "Fashions for October," *Demorest's Monthly Magazine and Mirror of Fashions* (October 1875): 395, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970016t&view=1up&seq=825>.
- 114 *Ibid.*, 401.
- 115 "New York Millinery," *The Millinery Trade Review* 1, no. 1 (January 1876): 110, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433008192811&view=1up&seq=152>.
- 116 "Fashions for November," *Peterson's Magazine* LXX, no. 6 (November 1876): 377, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015069380700&view=1up&seq=891>.
- 117 "House Dress Front and Back," *Peterson's Magazine* LXXIII, no. 1 (January 1878): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=umn.31951002807890j&view=1up&seq=19>.
- 118 "Corsets, Train-Underskirts and Tournure," *Frank Leslie's Ladies' Magazine and Gazette of Fashion* XL, no. 2 (February 1877): 91, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433081676391&view=1up&seq=89>.
- 119 "Chit-chat on Fashions for January," *Godey's Lady's Book and Magazine* XCIV, no. 559 (January 1877): 101, <https://babel.hathitrust.org/cgi/pt?id=pst.000020202415&view=1up&seq=95>.
- 120 *Peterson's Magazine* LXXI, no. 4 (April 1877): colored fashion plate, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015069380395&view=1up&seq=282>.
- 121 "Fashion," *H. O'Neill & Co.: General Millinery Goods* (New York, NY: H. O'Neill & Co., 1879), 4, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t2q55169x&view=1up&seq=5>.

- 122 “Fig 1. and Fig 2.: Princess Dress of Light Green Linen and Silk Tissue,” *Frank Leslie’s Lady’s Magazine* XL, no. 6 (June 1877): 403, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433081676391&view=1up&seq=375>.
- 123 *Frank Leslie’s Lady’s Magazine* XLIII, no. 1 (July 1878): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433081676425&view=1up&seq=13>.
- 124 Richard M. Candee, “Domestic Industry in the Factory Age: Anglo-American Development of the ‘Family’ Knitting Machine,” *Textile History* 29, no. 1 (1998): 75, <https://doi.org/10.1179/004049698793710841>.
- 125 “Chitchat on Fashions for April,” *Godey’s Lady’s Book and Magazine* XCVIII, no. 586 (April 1879): 381, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322064m&view=1up&seq=349>.
- 126 “Fig. 7,” *Godey’s Lady’s Book and Magazine* XCIX, no. 593 (November 1879): 402, <https://babel.hathitrust.org/cgi/pt?id=pst.000020206659&view=1up&seq=354>.
- 127 Harry Inwards, *Straw Hats: Their History and Manufacture* (London: Sir Isaac Pitman & Sons, 1922), <https://www.gutenberg.org/files/48719/48719-h/48719-h.htm>.
- 128 Clair Hughes, *Hats* (London: Bloomsbury, 2017), 22.
- 129 “Feathers and Flowers,” *H. O’Neill & Co.: General Millinery Goods* (New York, NY: H. O’Neill & Co., 1879), 10, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t2q55169x&view=1up&seq=12>.
- 130 “In a Jersey City Street Car,” *The Redwood Gazette* (Redwood Falls, MN), March 8, 1877, 2, <https://chroniclingamerica.loc.gov/lccn/sn85025570/1877-03-08/ed-1/seq-2/>.
- 131 “New York Fashions: Mourning,” *Harper’s Bazar* X, no. 35 (September 1, 1877): 547, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014703253&view=1up&seq=3&size=125>.
- 132 “Sea-Side Toilette,” *Harper’s Bazar* X, no. 32 (August 11, 1877): 497, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014703253&view=1up&seq=16>.
- 133 “Chitchat on Fashions for October,” *Godey’s Lady’s Book and Magazine* XCIX, no. 592 (October 1879): 381, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322064m&view=1up&seq=857>.
- 134 “Fashions for December: General Remarks,” *Peterson’s Magazine* LXXVI, no. 6 (December 1879): 491, <https://babel.hathitrust.org/cgi/pt?id=umn.31951002807891h&view=1up&seq=993>.
- 135 “Derby,” *H. O’Neill & Co.: General Millinery Goods* (New York, NY: H. O’Neill & Co., 1879), 2, <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t2q55169x&view=1up&seq=4>.
- 136 “New Styles for Hats and Bonnets,” *Peterson’s Magazine* LXXV, no. 2 (February 1879): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=umn.31951002807891h&view=1up&seq=116>.
- 137 *Ibid.*, furred cloak fashion plate, <https://babel.hathitrust.org/cgi/pt?id=umn.31951002807891h&view=1up&seq=120&skin=2021&q1=furred%20cloak>.
- 138 Miss [Maria] Oakey, *Beauty in Dress* (New York, NY: Harper & Brothers, 1881), 165–6.

Chapter 3

- 1 “The New Year, 1885,” *Demorest’s Monthly Magazine and Mirror of Fashions* XXI, no. 3 (January 1885): 140, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=161&skin=2021>.
- 2 “Aesthetic Dress,” *Harper’s Bazar* XIV, no. 46 (November 12, 1881): 724, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=468&size=125>.
- 3 *Ibid.*
- 4 “Aesthetic Dress,” *Harper’s Bazar* XVI, no. 36 (September 3, 1881): 576, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=356>.
- 5 “Aesthetic Dress,” *Harper’s Bazar* XIV, no. 46 (November 12, 1881): 724, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=468&size=125>.
- 6 Leonee Ormond, “Female Costume in Aesthetic Movement of the 1870 and 1880s,” *Costume* 2, no. 1 (2013): 33, <https://doi.org/10.1179/cos.1968.2.1.33>.
- 7 Oscar Wilde, *Oscar Wilde in America: The Interviews*, eds. Matthew Hofer and Gary Scharnhorst (Champaign, IL: University of Illinois Press, 2010), 3.

- 8 Ibid., 177.
- 9 Kevin H. F. O'Brien, "'The House Beautiful': A Reconstruction of Oscar Wilde's American Lecture," *Victorian Studies* 17, no. 4 (1974): 415, <http://www.jstor.org/stable/3826289>.
- 10 Anya Clayworth, "The Woman's World: Oscar Wilde as Editor," *Victorian Periodicals Review* 30, no. 2 (Summer 1997): 89, <https://www.jstor.org/stable/20082977>.
- 11 Napoleon Sarony, "Oscar Wilde," photograph, 1882 (Metropolitan Museum, New York), *The Met*, <https://www.metmuseum.org/art/collection/search/283247>.
- 12 Clayworth, "The Woman's World: Oscar Wilde as Editor," 87.
- 13 Oscar Wilde, *The Complete Works of Oscar Wilde*, ed. Robert Ross, vol. 9 (New York, NY: National Library Company, 1909), 205, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014614948&view=1up&seq=231>.
- 14 Ibid., 207.
- 15 Patricia A. Cunningham, *Reforming Women's Fashion 1850–1920: Politics, Health and Art* (Kent, OH: Kent State University Press, 2003), 139, 152.
- 16 Ibid., 84.
- 17 Viscountess Harberton Octavia W. Bates, Grace Greenwood, and Mrs. E. M. King, "Symposium on Women's Dress," *The Arena* 6 (1892): 634, <https://babel.hathitrust.org/cgi/pt?id=uc1.b003017959&view=1up&seq=666>.
- 18 "Editors' Table: Editorial Chit-Chat," *Peterson's Magazine* LXXXIV, no. 2 (August 1883): 165, <https://babel.hathitrust.org/cgi/pt?id=chi.7471600&view=1up&seq=613>.
- 19 "Patented Improved Lotta Bustle," *Harper's Bazar* XX, no. 30 (July 23, 1887): 527, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014703246&view=1up&seq=53&size=125>.
- 20 Susan North, "John Redfern and Sons, 1847 to 1892," *Costume* 42, no. 1 (2008): 145–68, <https://doi.org/10.1179/174963008x285241>.
- 21 "Redfern: Ladies' Tailor," *Life* VI, no. 131 (July 2, 1885): 14, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015006968286&view=1up&seq=24>.
- 22 "Manners at a Watering Place," *Harper's Bazar* XIV, no. 30 (July 23, 1881): 466, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=254>.
- 23 David W. Francis and Diane D. Francis, *The Golden Age of Roller Coasters in Vintage Postcards* (Chicago, IL: Arcadia, 2003): 7.
- 24 E. M. Hardinge, "Chautauqua Lake and Chautauqua Summer School," *Demorest's Monthly Magazine and Mirror of Fashions* XXI, no. 9 (July 1885): 566–7, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=618>.
- 25 "Chat with Correspondents," *Godey's Lady's Book and Magazine* CXVI, no. 692 (February 1888): 188, <https://babel.hathitrust.org/cgi/pt?id=pst.00020206680&view=1up&seq=212>.
- 26 "The Athletic Age," *Godey's Lady's Book and Magazine* 6, no. 651 (August 1884): 204, <https://babel.hathitrust.org/cgi/pt?id=pst.000020206673&view=1up&seq=824>.
- 27 Ida M. Van Etten, "Notes and Comments: Working Women," *The North American Review* CXLIV, no. 364 (1887): 312–15, <https://babel.hathitrust.org/cgi/pt?id=hvd.32044092623644&view=1up&seq=326>.
- 28 Samantha Peko and Michael S. Sweeney, "Nell Nelson's Undercover Reporting," *American Journalism* 34, no. 4 (Fall 2017): 448, <https://doi.org/10.1080/08821127.2017.1382297>.
- 29 Nell Nelson, *The White Slaves of Free America: Being an Account of the Sufferings, Privations and Hardships of the Weary Toilers in our Great Cities as Recently Exposed by Nell Nelson of the Chicago Times*, ed. John T. McEnnis (Chicago, IL: R. S. Peale & Company, 1888), 23.
- 30 "Hull House and Progressive Education," in *American Decades*, vol. 1, 1900–1909, ed. Judith S. Baughman, Victor Bondi, Richard Layman, Tandy McConnell, and Vincent Tompkins (Detroit, MI: Gale, 2001), *Gale eBooks*.
- 31 Mary G. Harris Jones, *Autobiography of Mother Jones*, ed. Mary Field Parton (Chicago, IL: Charles H. Kerr & Company, 1925), <http://digital.library.upenn.edu/women/jones/autobiography/autobiography.html>.
- 32 Lilian Whiting, *Kate Field: A Record* (Boston, MA: Little, Brown and Company, 1899), 391–3, <https://babel.hathitrust.org/cgi/pt?id=uc1.b4353840&view=1up&seq=421>.

- 33 “Co-Operative Dress Association, Ltd.,” *Harper’s Bazar* XIV, no. 44 (October 29, 1881): 699–700, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=443&size=125>.
- 34 “Finance and Commerce,” *Public Opinion* 2, no. 41 (January 2, 1887): 312, <https://babel.hathitrust.org/cgi/pt?id=uc1.c2659466&view=1up&seq=418>.
- 35 “Why Everything is Cheap,” *Demorest’s Monthly Magazine and Mirror of Fashions* XXI, no. 2 (December 1884): 111, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=129>.
- 36 “Items About Women,” *Thomas County Cat* (Colby, KS), February 16, 1888, 8, <https://chroniclingamerica.loc.gov/lccn/sn85032814/1888-02-16/ed-1/seq-8/>.
- 37 “Our Purchasing Agency,” *Saint Louis Magazine* XXI, no. 121 (January 1881): 48, <https://babel.hathitrust.org/cgi/pt?id=chi.79363236&view=1up&seq=52>.
- 38 Devin Leonard, *Neither Snow Nor Rain: A History of the United States Postal Service* (New York, NY: Grove Press, 2016), 65.
- 39 “Wanamaker’s,” *The Sunday School Times* XXXI, no. 28 (July 13, 1889): 447, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015084592925&view=1up&seq=459&size=150>.
- 40 “Montgomery Ward and Co.,” in *Gale Encyclopedia of U.S. Economic History*, vol. 2, ed. Thomas Carson and Mary Bonk (Detroit, MI: Gale, 2000), 661–3, *Gale eBooks*.
- 41 Wendy Gamber, *The Female Economy: The Millinery and Dressmaking Trades, 1860–1930* (Urbana and Chicago, IL: University of Illinois Press, 1997), 233.
- 42 *Trow’s New York City Directory XCIV* (New York, NY: Trow City Directory Company, 1880/1881), 437, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015036700717&view=1up&seq=459>.
- 43 *Diary of a Daly Débutante: Being Passages from the Journal of a Member of Augustin Daly’s Famous Company of Players* (New York, NY: Duffield & Company, 1910), 165, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014301140&view=1up&seq=203>.
- 44 “Rich and Elegant Dresses,” *National Republican* (Washington, DC), January 5, 1888, 4, <https://chroniclingamerica.loc.gov/lccn/sn86053573/1888-01-05/ed-1/seq-4/>.
- 45 [Josephine H. Egan Dresses], (Metropolitan Museum of Art, New York), *The Met*, <https://www.metmuseum.org/art/collection/search#!?department=8&q=josephine%20h.%20egan&perPage=20&searchField=All&sortBy=Relevance&offset=0&pageSize=0>.
- 46 Susan Broyles, “Vanderbilt Ball: How a costume ball changed New York elite society,” *Museum of the City of New York*, August 6, 2013, <https://www.mcny.org/story/vanderbilt-ball>.
- 47 “Promoting Edison’s Lamp,” *Lighting a Revolution*, <http://americanhistory.si.edu/lighting/scripts/s19c.htm>.
- 48 “Review of Fashions: January,” *Demorest’s Monthly Magazine and Mirror of Fashions* XXI, no. 3 (January 1885): 187–8, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=211>.
- 49 *Peterson’s Magazine* LXXXI, no. 5 (April 1882): colored fashion plate, <https://babel.hathitrust.org/cgi/pt?id=umn.31951002807894b&view=1up&seq=334>.
- 50 “Collaret,” *Peterson’s Magazine* LXXVIII, no. 3 (September 1880): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=umn.31951002807892f&view=1up&seq=660>.
- 51 “Frisette, Braids and Chignons,” *Harper’s Bazar* XIV, no. 41 (October 8, 1881): 647, 653, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=414&size=125>.
- 52 “Fashionable Trimmings,” *The Delineator* XX, no. 6 (December 1882): 384, <https://babel.hathitrust.org/cgi/pt?id=mdp.3901501077939&view=1up&seq=58>.
- 53 “October Weddings,” *Harper’s Bazar* XIV, no. 41 (October 8, 1881): 642, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=409&size=125>.
- 54 “Fashions for November,” *Peterson’s Magazine* LXXVIII, no. 5 (November 1880): 394, <https://babel.hathitrust.org/cgi/pt?id=chi.74716315&view=1up&seq=854>.

- 55 “Dolman Ulster,” *Peterson’s Magazine* LXXVIII, no. 6 (December 1880): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=chi.74716315&view=1up&seq=864>.
- 56 “New York Fashions: Plush, Velvets, Etc.,” *Harper’s Bazar* (September 3, 1881): 563, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=344&size=125>.
- 57 “Our Paris Letter,” *Peterson’s Magazine* LXXXII, no. 4 (October 1882): 324, <https://babel.hathitrust.org/cgi/pt?id=chi.74715947&view=1up&seq=760>.
- 58 “Surah Cravat Bow,” *Harpers Bazar* XIV, no. 10 (March 5, 1881): 157, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=72>.
- 59 Anita Stamper and Jill Condra, *Clothing Through American History: The Civil War Through the Gilded Age, 1861–1899* (Santa Barbara, CA: Greenwood, 2011), 375.
- 60 Samantha Willis, “Reflections of the Past,” *Richmondmag*, October 4, 2018, <https://richmondmagazine.com/news/richmond-history/reflections-of-the-past/>.
- 61 “The New Gallery: Messrs. Farley and Brown’s New Venture,” *Richmond Planet*, August 31, 1895, 4, <https://chroniclingamerica.loc.gov/lccn/sn84025841/1895-08-31/ed-1/seq-4>.
- 62 “In New Quarters,” *Richmond Planet*, April 6, 1895, 4, <https://chroniclingamerica.loc.gov/lccn/sn84025841/1895-04-06/ed-1/seq-4/>.
- 63 “New York Fashions: Plain Wool Dresses,” *Harper’s Bazar* XIV, no. 50 (December 10, 1881): 787, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=497&size=125>.
- 64 Ibid.
- 65 “Walking Dress, Front and Back,” *Peterson’s Magazine* LXXVII, no. 4 (April 1880): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=inu.3200000715963&view=1up&seq=257&skin=2021>.
- 66 “Fig. 22,” *Godey’s Lady’s Book and Magazine* CIII, no. 618 (December 1881): 501, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322065k&view=1up&seq=1005&skin=2021>.
- 67 Mrs. M. L. Rayne, *Written for You* (Detroit, MI: Tyler & Co., 1882), 401–3, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015071616192&view=1up&seq=417>.
- 68 “Review of Fashions: August,” *Demorest’s Monthly Magazine and Mirror of Fashions* XXI, no. 10 (August 1885): 661, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=719>.
- 69 “Fichu,” *Peterson’s Magazine* LXXXI, no. 2 (February 1882): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=chi.74715947&view=1up&seq=100>.
- 70 “Every-Day Dresses, Garments, Etc.,” *Peterson’s Magazine* LXXXIII, no. 5 (May 1883): 415, <https://babel.hathitrust.org/cgi/pt?id=chi.74716000&view=1up&seq=375>.
- 71 Ibid.
- 72 “Fashions: Description of Steel Plate,” *Godey’s Lady’s Book and Magazine* CVI, no. 634 (April 1883): colored fashion plate, 372, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322067g&view=1up&seq=283>.
- 73 “Review of Fashions: November,” *Demorest’s Monthly Magazine and Mirror of Fashions* XXI, no. 1 (November 1884): 49, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=61>.
- 74 “Fashion Notes at Home and Abroad,” *Godey’s Lady’s Book and Magazine* CVIII, no. 642 (January 1884): 83, <https://babel.hathitrust.org/cgi/pt?id=pst.000020206673&view=1up&seq=111>.
- 75 “Nonpareil Woven Broché With Cloth,” *Godey’s Lady’s Book and Magazine* CVII, no. 641 (November 1883): 409, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322067g&view=1up&seq=963>.
- 76 “Review of Fashions: November,” <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=61&skin=2021>.
- 77 “Dress of Nonpareil Velveteen and Woven Broché,” *Peterson’s Magazine* LXXXIV, no. 3 (September 1883): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=chi.74716000&view=1up&seq=625>.
- 78 “Melusine Costume,” *Demorest’s Monthly Magazine and Mirror of Fashions* XI, no. 6 (April 1885): 399, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=437>.
- 79 “New Styles for House-Dresses,” *Peterson’s Magazine* LXXXIII, no. 2 (February 1883): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=chi.74716000&view=1up&seq=103>.

- 80 "Fashions for December 1882: Misses' Dress," *The Delineator* XX, no. 6 (December 1882): 355–6, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015010777939&view=1up&seq=30>.
- 81 "The Old Mother Hubbard," *The Comet* (Johnson City, TN), November 29, 1884, 2, <https://chroniclingamerica.loc.gov/lccn/sn89058128/1884-11-29/ed-1/seq-2/>.
- 82 Sally Helvenston Gray, "Searching for Mother Hubbard: Form and Fashion in Nineteenth Century Dress," *Wintertur Portfolio* 48, no. 1 (Spring 2014): 50, <https://doi.org/10.1086/676031>.
- 83 "Surah, Satin and Chenille Cloth Mantle," *Harper's Bazar* XIV, no. 24 (June 11, 1881): 373, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=199>.
- 84 "The Old Mother Hubbard," 2.
- 85 "Review of Fashions: June," *Demorest's Monthly Magazine and Mirror of Fashions* XXI, no. 8 (June 1885): 527, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=575>.
- 86 "Fashions: Figs. 30 and 31," *Godey's Lady's Book and Magazine* CVIII, no. 648 (June 1884): 513, 579, <https://babel.hathitrust.org/cgi/pt?id=pst.00020206673&view=1up&seq=554>.
- 87 "Fashions for March: Figs VI and VII," *Peterson's Magazine* LXXXIII, no. 3 (March 1883): 266, <https://babel.hathitrust.org/cgi/pt?id=chi.74716000&view=1up&seq=242>.
- 88 Ibid.
- 89 "Fashions for February: Figs VIII and IX," *Peterson's Magazine* LXXXIII, no. 2 (February 1883): 181, <https://babel.hathitrust.org/cgi/pt?id=chi.74716000&view=1up&seq=169&skin=2021&size=125>.
- 90 "Fashions: Figs 17 and 18," *Godey's Lady's Book and Magazine* CVII, no. 642 (December 1883): 510, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322067g&view=1up&seq=1076>.
- 91 Emily H. May, "Blouse-Waist: With Supplement," *Peterson's Magazine* LXXXV, no. 6 (June 1884): 534, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015069380734&view=1up&seq=420>.
- 92 "Blouse Waist," *Peterson's Magazine* LXXXI, no. 2 (February 1882): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=chi.74715947&view=1up&seq=100>.
- 93 "Girls' Hats and Jerseys," *Godey's Lady's Book* CXVI, no. 691 (January 1888): 58, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00319588v&view=1up&seq=76>.
- 94 "Ladies' Club," *Demorest's Monthly Magazine and Mirror of Fashions* XXI, no. 9, (July 1885): 611, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=663>.
- 95 "The Lily's Godfather," *The Salt Lake Herald*, July 27, 1887, 8, <https://chroniclingamerica.loc.gov/lccn/sn85058130/1887-07-27/ed-1/seq-9/>.
- 96 "Celebrities in Dress," *The Kimball Graphic* (Brule County, Dakota), June 13, 1884, <https://chroniclingamerica.loc.gov/lccn/sn99068076/1884-06-13/ed-1/seq-2/>.
- 97 "Late Autumn Hats and Bonnets," *Demorest's Monthly Magazine and Mirror of Fashions* XXI, no. 1 (November 1884): 57, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=69>.
- 98 F. W. Langdon, "Papers on the Destruction of Native Birds," *The Journal of the Cincinnati Society of Natural History* 9 (1886–1887): 182–5, <https://babel.hathitrust.org/cgi/pt?id=hvd.32044106254246&view=1up&seq=190>.
- 99 Frank M. Chapman, *Diary of a Bird-Lover* (New York, NY: Appleton-Century, 1935), 37–9.
- 100 "Here and There," *The Christian Register* LXV, no. 14 (April 8, 1886): 222, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014670080&view=1up&seq=228&size=125>.
- 101 Aaron A. Warford, *How to Dress: For Ladies and Gentlemen* (New York: Frank Tousey, 1882), 36, <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t7dr3p87d&view=1up&seq=38>.
- 102 "Chit-Chat on Fashions for July," *Godey's Lady's Book and Magazine* CV, no. 625 (July 1882): 86, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433104870070&view=1up&seq=88>.
- 103 "Fashions for February: General Remarks," *Peterson's Magazine* LXXXIII, no. 2 (February 1883): 181, <https://babel.hathitrust.org/cgi/pt?id=chi.74716000&view=1up&seq=169>.
- 104 "Notes From Our Foreign Correspondents," *Godey's Lady's Book and Magazine* CVII, no. 637 (July 1883): 88, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322067g&view=1up&seq=640>.

- 105 “The Mikado Bustles,” *Harpers Bazar* XX, no. 1 (January 1, 1887) supplement, 20, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014703246&view=1up&seq=16>.
- 106 “Chit-Chat on Fashions for May,” *Godey’s Lady’s Book and Magazine* CVI, no. 635 (May 1883): 465, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322067g&view=1up&seq=439>.
- 107 *Godey’s Lady’s Book and Magazine* CVIII, no. 644 (February 1884): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322068e&view=1up&seq=136>.
- 108 *Godey’s Lady’s Book and Magazine* CVI, no. 633 (March 1883): colored fashion plate, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00322067g&view=1up&seq=197>.
- 109 “Out Indebtedness to Flowers,” *Demorest’s Monthly Magazine and Mirror of Fashions* XXI, no. 11 (September 1885): 735, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=799>.
- 110 “Fashions for January: Fig. IX. Mourning Dress,” *Peterson’s Magazine* LXXXIX, no. 1 (January 1886): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=chi.74716240&view=1up&seq=29>.
- 111 “The Athletic Age,” 204.
- 112 “Seal-Skin Sacques,” *Harpers Bazar* XIV, no. 46 (November 12, 1881): 723, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026504913&view=1up&seq=467&size=125>.
- 113 Kurpatrick Dorsey, *The Dawn of Conservation Diplomacy: U.S. Canadian Wildlife Protection Treaties in the Progressive Era* (Seattle, WA: University of Washington Press, 1998), 105–8.
- 114 “Fashionable Furs,” *The Delineator* 20, no. 6 (December 1882): 386, <https://babel.hathitrust.org/cgi/pt?id=mdp.3901501077939&view=1up&seq=60>.
- 115 “Sealskin Newmarket,” *Demorest’s Monthly Magazine and Mirror of Fashions* XXI, no. 1 (November 1884): 51, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=63>.
- 116 “Betsey Snow and the High-Hat Bill,” *Pacific Rural Press* XXXVII, no. 10 (March 9, 1889): 228, <https://babel.hathitrust.org/cgi/pt?id=hvd.32044095335717&view=1up&seq=234&size=125>.
- 117 “Carson Correspondence,” *The Weekly Sentinel* (Eureka, NV), February 16, 1889, 2, <https://chroniclingamerica.loc.gov/lccn/sn86076200/1889-02-16/ed-1/seq-2/>.
- 118 Susan J. Vincent, *The Anatomy of Fashion: Dressing the Body from the Renaissance to Today* (Oxford: Berg, 2009), 35–60, <http://dx.doi.org/10.2752/9781847888617/ANAOFFASH0003>.
- 119 Harriet Hubbard Ayer, *Harriet Hubbard Ayer’s Book: A Complete and Authentic Treatise on the Laws of Health and Beauty* (New York, NY: Home Topics Book Company, 1899), 424, <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t1fj3m945&view=1up&seq=424>.
- 120 “Review of Fashions: June,” *Demorest’s Monthly Magazine and Mirror of Fashions* XXI, no. 8 (June 1885): 527, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=575>.
- 121 “A Talk on Dress,” *Harpers New Monthly Magazine* LXII, no. CCCLXX (March 1881): 592, <https://babel.hathitrust.org/cgi/pt?id=coo.31924079599902&view=1up&seq=602>.
- 122 “Fashionable Garnitures,” *Demorest’s Monthly Magazine and Mirror of Fashions* XXI, no. 12 (October 1885): 798, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=866>.
- 123 “Bonnet,” *Peterson’s Magazine* LXXXIX, no. 2 (February 1886), fashion plate, <https://babel.hathitrust.org/cgi/pt?id=iau.31858034538904&view=1up&seq=112>.
- 124 “Frocks for Graduation and Dressy Wear,” *Good Housekeeping* 8, no. 13 (April 27, 1889): 304, <https://babel.hathitrust.org/cgi/pt?id=iau.31858028203218&view=1up&seq=638>.
- 125 “Graduation-Day Gowns,” *The Home-Maker Magazine* II, no. 3 (June 1889): 252, <https://babel.hathitrust.org/cgi/pt?id=hvd.rslde-g&view=1up&seq=271>.
- 126 Elisabeth Robinson Scovil, “Talks by a Trained Nurse,” *Peterson’s Magazine* XCIV, no. 4 (October 1888): 361–2, <https://babel.hathitrust.org/cgi/pt?id=chi.74715930&view=1up&seq=809>.
- 127 Janet M. Hooks, *US Department of Labor: Women’s Occupations Through Seven Decades* (Washington, DC: Government Printing Office, 1947), 148, https://fraser.stlouisfed.org/files/docs/publications/women/b0218_dolwb_1947.pdf.

- 128 Scovil, "Talks by a Trained Nurse," 361–2.
- 129 Jenny June, "Trained Nursing and Nurses," *Demorest's Monthly Magazine and Mirror of Fashions* XXI, 8 (June 1885): 513, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=561&skin=2021>.
- 130 "Growing Healthier," *Demorest's Monthly Magazine and Mirror of Fashions* XXI, no. 7 (May 1885): 455, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=499>.
- 131 "Women's Singles Champions 1887–2019," *US Open*, https://www.usopen.org/en_US/visit/history/wschamps.html.
- 132 Emily H. May, "Every-Day Dresses and Garments," *Peterson's Magazine* (April 1888): 379, <https://babel.hathitrust.org/cgi/pt?id=chi.74715930&view=1up&seq=327>.
- 133 "Yachting and Tennis Gowns," *Harp-er's Bazar* XX, no. 31 (July 30, 1887): 533, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014703246&view=1up&seq=59&size=125>.
- 134 "Art in Dress," *The Art Amateur* 7, no. 3 (August 1882): 59, <http://www.jstor.org/stable/25627696>.
- 135 Ibid.
- 136 Mary Helen Ferguson, "The World of Fashion: Bathing Suits," *The Brooklyn Magazine* II, no. 5 (August 1885): 208, <https://babel.hathitrust.org/cgi/pt?id=inu.3200000677106&view=1up&seq=326>.
- 137 Townsend Percy, *Percy's Pocket dictionary of Coney Island* (New York, NY: E. Leypoldt, 1880), 16, 83, <https://archive.org/details/percypocketdict00perc/page/n3>.
- 138 "The Beauty of Rule: Paying Calls," *Demorest's Monthly Magazine and Mirror of Fashions* XXI, no. 4 (February 1885): 246, <https://babel.hathitrust.org/cgi/pt?id=chi.73529347&view=1up&seq=274>.
- 139 "The Fashions," *Godey's Lady's Book* CXVII, no. 693 (March 1888): 249, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00319588v&view=1up&seq=297>.
- 140 Ibid.
- 141 "Fig. 15 and Fig. 16," *Godey's Lady's Book* CXIX, no. 714 (December 1889): 451, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015004176882&view=1up&seq=513>.
- 142 "The Bustle Burst," *The Indianapolis Journal*, October 1, 1888, 8, <https://chroniclingamerica.loc.gov/lccn/sn82015679/1888-10-01/ed-1/seq-8/>.
- 143 "Kursheedt's Standard Fashionable Specialties," *The Delineator* XXIVI, no. 4 (October 1890): vi, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015087427533&view=1up&seq=93>.
- 144 Violette, "Paris Fashions," *The Woman's World* (1889): 586–7, <https://babel.hathitrust.org/cgi/pt?id=uiug.30112005650525;view=1up;seq=598>.
- 145 "Family Fashions and Fancies," *Good Housekeeping* 7, no. 13 (1888): 304, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015024013941&view=1up&seq=320>.
- 146 "The Fashions" *Godey's Lady's Book* CXVII, no. 700 (October 1888): 319, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433104870104&view=1up&seq=379&skin=202>.

Chapter 4

- 1 "Current Comment," *Godey's Magazine* CXXXI, no. 782 (August 1895): 223, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195924&view=1up&seq=229>.
- 2 George F. Hall, *A Study in Bloomers or the Model New Woman* (Chicago, Philadelphia, Stockton: American Bible House, 1895), cover, <https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t4xg9fk9v&view=1up&seq=7>.
- 3 R. Gary Land, "Charles Dana Gibson: Master Illustrator," *Illustration* 12, no. 47 (March 2015): 51–79.
- 4 Charlotte Perkins Gilman, *Women and Economics: A Study of the Economic Relation Between Men and Women as a Factor in Social Evolution* (Boston, MA: Small, Maynard and Company, 1900), 148–9, <https://digital.library.upenn.edu/women/gilman/economics/economics.html>.
- 5 Margaret Guroff, *The Mechanical Horse: How the Bicycle Reshaped American Life* (Austin, TX: University of Texas Press, 2016), 107–8.
- 6 "Is Bicycling Harmful for Girls?," *The Medical and Press Circular* CXII, no. 19 (May 6, 1896): 482, <https://babel.hathitrust.org/cgi/pt?id=hvd.32044103086153&view=1up&seq=496>.
- 7 Guroff, *The Mechanical Horse*, 112.

- 8 "People Talked About," *The Peterson Magazine* VI, no. 8 (August 1896): 823, <https://books.google.com/books?id=0nhFAQAAMAAJ&pg=PA823#v=onepage&q&f=false>.
- 9 Oliver Jensen, *The Revolt of American Women: A Pictorial History of the Century of Change from Bloomers to Bikinis—from Feminism to Freud* (New York, NY: Harcourt Brace, 1971), 126.
- 10 "Bicycling Servants Barred," *The Kansas City Journal* (Kansas City, MO), October 3, 1897, 20, <https://chroniclingamerica.loc.gov/lccn/sn86063615/1897-10-03/ed-1/seq-20/>.
- 11 Anne Helme, "Fashions Mirror: Locomotion Up To Date: Costumes for Bicycles," *Godey's Magazine* XXIX, no. 772 (October 1894): 440, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015034639925&view=1up&seq=453>.
- 12 "Wheel Whirls," *Godey's Magazine* 135, no. 807 (September 1897): 328, <https://babel.hathitrust.org/cgi/pt?id=pst.000020206710&view=1up&seq=224>.
- 13 Amelia Bloomer, "The Bloomer Costume: A Letter from Amelia Bloomer," *The Ladies' Home Journal* VII, no. 2 (January 1890): 8, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341569&view=1up&seq=50&size=125>.
- 14 "Smith College 1892: The New Game of Basketball," 2011, Smith College, <https://www.smith.edu/video/smith-first-new-game-basketball>.
- 15 "Current Comment," *Godey's Magazine* CXXXI, no. 785 (November 1895): 563, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195924&view=1up&seq=569>.
- 16 "History of Women's Professional Golf," *Professional Golfer's Career College*, <https://golfcollege.edu/history-womens-professional-golf/>.
- 17 "Golfing," *Godey's Magazine* CXXXV, no. 807 (September 1897): 327, <https://babel.hathitrust.org/cgi/pt?id=pst.000020206710&view=1up&seq=223>.
- 18 Ibid.
- 19 *Hand-Book of Lawn Tennis* (Chicago, IL, and New York, NY: A. G. Spalding & Bros, 1895), cover, 18, <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t7pn9jm50&view=1up&seq=3>.
- 20 Allen Guttman, *Women's Sports: A History* (New York, NY: Columbia University Press, 1991), 124.
- 21 "Every-Day Dresses, Garments, Etc.: No. 2," *Peterson's Magazine* C, no. 4 (October 1891): 355, <https://babel.hathitrust.org/cgi/pt?id=umn.319510028079030&view=1up&seq=829>.
- 22 "Girls, Interests and Occupations," *The Delineator* (July 1898): 94, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091934&view=1up&seq=100>.
- 23 "Braided Wire Bustles, Hip Pads, Bust Forms, Sleeve Distenders," *The Delineator* XLVII, no. 4 (April 1896): iv, <https://babel.hathitrust.org/cgi/pt?id=uva.x030739031&view=1up&seq=134>.
- 24 Mrs. Lyman Abbott, "Just Among Ourselves," *The Ladies' Home Journal* IX, no. 11 (October 1892): 27, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341577&view=1up&seq=412>.
- 25 "Editorial," *Godey's Magazine* CXXVIII, no. 767 (May 1894): 626–7, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015034639933&view=1up&seq=646>.
- 26 Ruth Ashmore, *Side Talks with Girls* (New York, NY: Charles Scribner's Sons, 1896), 107–18, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015064808606&view=1up&seq=119>.
- 27 Aunt Patience, "Just Among Ourselves," *Ladies' Home Journal* IX, no. 3 (February 1892): 26, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341577&view=1up&seq=123>.
- 28 Ashmore, *Side Talks with Girls*, 110–11.
- 29 "New York, 10 May, 1894," *Vogue* 3, no. 19 (May 10, 1894): 174, <https://babel.hathitrust.org/cgi/pt?id=osu.32435075908731&view=1up&seq=378>.
- 30 "Mrs. Wm. K. Vanderbilt," *Godey's Magazine* CXXV, no. 748 (October 1892): 382–3, <https://babel.hathitrust.org/cgi/pt?id=mdp.3901503867418&view=1up&seq=106>.
- 31 "Vanderbilt Divorce Case," *Record Union* (Sacramento, CA), August 30, 1894, front page, <https://cdnc.ucr.edu/?a=d&d=SDU18940830.1.1&>.
- 32 "Mrs. William K. Vanderbilt's Purchases," *Vogue* 6, no. 20 (November 14, 1895): viii, 330.
- 33 "Side Talks with Girls: Girls and the Stage," *The Ladies' Home Journal* VII, no. 12 (November 1890): 14, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341569&view=1up&seq=382&size=125>.

- 34 Oliver B. Pollack, "Anna Held," *Jewish Women's Archive*, February 27, 2009, <https://jwa.org/encyclopedias/article/held-anna>.
- 35 *Price List* (Boston, MA: Jordan, Marsh and Company, 1897), 2, <https://archive.org/details/pricelist00jord/page/2/mode/2up>.
- 36 Thorstein Veblen, "The Economic Theory of Woman's Dress," *Popular Science Monthly* XLVI (December 1894): 202, 204–5, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433062733526&view=1up&seq=222&skin=2021>.
- 37 *Vogue Supplement* (February 22, 1894): 54, <https://babel.hathitrust.org/cgi/pt?id=osu.32435075908731&view=1up&seq=186>.
- 38 Joseph Gustaitis, *Chicago's Greatest Year, 1893: The White City and the Birth of a Modern Metropolis* (Carbondale, IL: Southern Illinois University Press, 2013), 18–19.
- 39 Wanda Corn, *Women Building History: Public Art at the 1893 Columbian Exposition* (Berkeley, CA: University of California Press, 2011), 30, 78.
- 40 "Godey's Fashions: The Secret of Comfortable Travel," *Godey's Magazine* CXXVII, no. 758 (August 1893): 254–6, <https://babel.hathitrust.org/cgi/pt?id=pst.000020206703&view=1up&seq=280>.
- 41 Ann Massa, "Black Women in the 'White City,'" *Journal of American Studies* 8, no. 3 (December 1974): 320–2, <https://doi.org/10.1017/S0021875800015917>.
- 42 Gayle Gullett, "Our Great Opportunity': Organized Women Advance Women's Work at the World's Columbian Exposition of 1893," *Illinois Historical Journal* 87, no. 4 (Winter 1994): 269–70, <https://www.jstor.org/stable/40192854>.
- 43 Maurice Manring, "Aunt Jemima Explained: The Old South, the Absent Mistress and the Slave in a Box," *Southern Cultures* 2, no. 1 (Fall 1995): 24–5, www.jstor.org/stable/26235388.
- 44 Massa, "Black Women in the 'White City,'" 335–6.
- 45 Yuki Oei, "'China' on Display at the Chicago World's Fair of 1893: Faces of Modernization in the Contact Zone," in *From Early Tang Court Debates to China's Peaceful Rise*, eds. Assandri Friederike and Dora Martins (Amsterdam: Amsterdam University Press, 2009), 61, 64.
- 46 Corn, *Women Building History*, 30.
- 47 Maud Howe Elliott, *Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893* (Chicago, IL: Rand McNally & Company, 1894), 171, <https://digital.library.upenn.edu/women/elliott/art/art.html>.
- 48 Corn, *Women Building History*, 66.
- 49 Mary M. Huth, "US Suffrage Movement Timeline," *Susan B. Anthony Center*, February 1995, <http://www.rochester.edu/sba/suffrage-history/us-suffrage-movement-timeline-1792-to-present/>.
- 50 "Editorial," *Godey's Magazine* CXXVIII, no. 768 (June 1894): 753, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015034639933&view=1up&seq=773>.
- 51 F. Marion Crawford, "The American Woman as Seen after an Absence of Ten Years," *The Ladies' Home Journal* X, no. 5 (April 1893): 10, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341585&view=1up&seq=182>.
- 52 Stella G. Florence, "Godey's Fashions," *Godey's Magazine* CXXVIII, no. 765 (March 1894): 376, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015034639933&view=1up&seq=392>.
- 53 Charles F. Warner, ed., *Picturesque Franklin* (Northampton, MA: Wade, Warner & Co., 1891), 112, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015025108070&view=1up&seq=116&size=125>.
- 54 Claire Puccia Parham, *From Great Wilderness to Seaway Towns: A Comparative History of Cornwall, Ontario, and Massena, New York, 1784–2001* (Albany, NY: State University of New York Press, 2004), 11.
- 55 "Watering-Place Dress," *Peterson's Magazine*, XCVIII no. 1 (July 1890): fashion plate, <https://babel.hathitrust.org/cgi/pt?id=chi.747161113&view=1up&seq=538>.
- 56 Sharon Anne Cook, *Sex, Lies, and Cigarettes: Canadian Women, Smoking, and Visual Culture, 1880–2000* (Montreal and Kingston: McGill-Queen's University Press, 2012), 88.
- 57 "The Theatres, &c," *The Freemason's Chronicle* XXXVI, no. 916 (July 30, 1892): 71, <https://babel.hathitrust.org/cgi/pt?id=coo.31924069334963&view=1up&seq=75&skin=2021>.

- 58 “New York Theaters,” *The Indianapolis Journal*, May 27, 1894, 10, <https://chroniclingamerica.loc.gov/lccn/sn82015679/1894-05-27/ed-1/seq-10/>.
- 59 *Evening Journal* (Wilmington, DE), September 3, 1891, 2, <https://chroniclingamerica.loc.gov/lccn/sn85042354/1891-09-03/ed-1/seq-2/>.
- 60 “Phil Daly, Jr., Divorced,” *Ocean Grove Times* (Ocean Grove, NJ), January 13, 1900, 4, <http://www.digifind-it.com/oghs/data/ogt/1900/1900-01-13.pdf>.
- 61 “Phil Daly Dies: No Gambler Had a Better Name,” *Newark Evening Star and Newark Advertiser* (Newark, N.J.), March 15, 1910, <https://chroniclingamerica.loc.gov/lccn/sn91064011/1910-03-15/ed-1/seq-16/>.
- 62 Isabel A. Mallon, “For Woman’s Wear: A Red Serge Cloak,” *The Ladies’ Home Journal* VIII, no. 4 (March 1891): 19, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341569&view=1up&seq=543&size=125>.
- 63 “Fashions for February: General Remarks,” *Peterson’s Magazine* XCVII, no. 2 (February 1890): 205, <https://babel.hathitrust.org/cgi/pt?id=chi.74716113&view=1up&seq=190>.
- 64 “Fashions for July: General Remarks,” *Peterson’s Magazine* XCVIII, no. 1 (July 1890): 96, <https://babel.hathitrust.org/cgi/pt?id=chi.74716113&view=1up&seq=608>.
- 65 “Midwinter Millinery,” *The Delineator* LIII, no. 2 (February 1899): 234–5, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091942&view=1up&seq=276>.
- 66 Lady Violet Greville, “Victims of Vanity,” *The National Review* XXI (March–August 1893): 72, <https://babel.hathitrust.org/cgi/pt?id=uiuo.ark:/13960/t4zg9814h&view=1up&seq=82>.
- 67 “Godey’s Fashions: Cui Bono?” *Godey’s Magazine* CXXVII, no. 761 (November 1893): 630, <https://babel.hathitrust.org/cgi/pt?id=pst.000020206703&view=1up&seq=668>.
- 68 Phyllis G. Tortora and Sara B. Marcketti, “The Romantic Period 1820–1850,” in *Survey of Historic Costume* (New York, NY: Fairchild Books, 2015), 326.
- 69 “Hints on Home Dressmaking: Renovating Basques,” *The Ladies’ Home Journal* VII, no. 3 (February 1890): 14, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341569&view=1up&seq=80>.
- 70 Emma M. Hooper, “Making a Dress Skirt,” *The Ladies’ Home Journal* X, no. 3 (February 1893): 20, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341585&view=1up&seq=114&size=125>.
- 71 “Fashions for October, 1890,” *The Delineator* XXXVI, no. 4 (October 1890): 269, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015087427533&view=1up&seq=43>.
- 72 Pascale Gorguet-Ballesteros, “Robe à la Française ‘Sack-Back’ Gown,” Palais Galliera Musée de la Mode de la Ville de Paris, <https://www.palaisgalliera.paris.fr/en/work/robe-la-francaise-sack-back-gown>.
- 73 “La Mode,” *Fashions of To-day* (May 1892): 2, <https://babel.hathitrust.org/cgi/pt?id=uc1.c023004137&view=1up&seq=14>.
- 74 “A Fashionable Wedding in Paris,” *Fashions of To-day* (June 1892): 48, <https://babel.hathitrust.org/cgi/pt?id=uc1.c023004137&view=1up&seq=60>.
- 75 “Description of Dresses,” *Fashions of To-day* (September 1892): 131, <https://babel.hathitrust.org/cgi/pt?id=uc1.c023004137&view=1up&seq=143>.
- 76 Hooper, Emma, “Hints on Home Dress Making,” *The Ladies’ Home Journal* IX, 1 (December 1891): 24, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341577&view=1up&seq=33>.
- 77 “An Attractive Home-Dress,” *Demorest’s Family Magazine and Mirror of Fashions* XXVII, no. 4 (February 1892): 248, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000970027o&view=1up&seq=268>.
- 78 Annie Jenness Miller, *Physical Beauty: How to Obtain and Preserve It* (New York, NY: Charles L. Webster & Co., 1892), 198–9, <https://babel.hathitrust.org/cgi/pt?id=gri.ark:/13960/t02z3xz3c&view=1up&seq=208>.
- 79 “Figure 270A: Ladies’ Corselet Princess Costume,” *The Delineator* XL, no. 1 (July 1892): 6, <https://babel.hathitrust.org/cgi/pt?id=coo1.ark:/13960/t9q31h68z&view=1up&seq=12>.
- 80 “Mrs. William Laytin,” *Godey’s* CXXV, no. 748 (October 1892): 389, 393, <https://babel.hathitrust.org/cgi/pt?id=pst.000055630207&view=1up&seq=119>.

- 81 "Fashions for November," *The Delineator* XLIV, no. 5 (November 1894): 583, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091876&view=1up&seq=585>.
- 82 Isabel A. Mallon, "Costumes of Early Autumn," *The Ladies' Home Journal* IX, no. 11 (October 1892): 21, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341577&view=1up&seq=406>.
- 83 Mrs. A. D. T. Whitney and Isabel A. Mallon, "Types of American Girls," *The Ladies' Home Journal* VIII, no. 9 (August 1891): 3, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341569&view=1up&seq=723>.
- 84 Emma M. Hopper, "The First Spring Sewing: The Plainest of Dresses," *The Ladies' Home Journal* X, no. 5 (April 1893): 28, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341585&view=1up&seq=200&size=125>.
- 85 "A Girl's College Outfit," *Harper's Bazar* XXX, no. 37 (September 11, 1897): 770, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000680968p&view=1up&seq=236>.
- 86 "Black Silks!" *The Delineator* XLIV, no. 1 (July 1894): advertisement, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091876&view=1up&seq=7>.
- 87 "The First Spring Sewing: Summer Maternity Gowns," *The Ladies' Home Journal* X, no. 5 (April 1893): 28, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341585&view=1up&seq=200&size=125>.
- 88 "Godey's Fashions," *Godey's Magazine* CXXVII, no. 761 (November 1893): 635, <https://babel.hathitrust.org/cgi/pt?id=pst.000020206703&view=1up&seq=673>.
- 89 "Godey's Fashions," *Godey's Magazine* CXXVII, no. 757 (July 1893): 120, <https://babel.hathitrust.org/cgi/pt?id=pst.000020206703&view=1up&seq=142>.
- 90 "Figure no. 9: Directoire Ruching," *The Delineator* XXXVI, no. 4 (October 1890): 289, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015087427533&view=1up&seq=63>.
- 91 "Tea-Gowns, Wrappers and Dressing-Sacks," *The Delineator* XLII, no. 1 (July 1893): xviii, <https://babel.hathitrust.org/cgi/pt?id=coo1.ark:/13960/t96761w78&view=1up&seq=126&skin=2021>.
- 92 Isabel A. Mallon, "Some Dresses for the House," *The Ladies' Home Journal* IX, no. 12 (November 1892): 27, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341577&view=1up&seq=448&size=125>.
- 93 "Ladies' Eaton Tea-Gown with Demi-Train," *The Delineator* XLI, no. 1 (January 1893): 14, <https://babel.hathitrust.org/cgi/pt?id=coo1.ark:/13960/t99674k21&view=1up&seq=20>.
- 94 Isabel A. Mallon, "Dressing Neatly at Breakfast," *The Ladies' Home Journal* X, no. 4 (March 1893): 19, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341585&view=1up&seq=153>.
- 95 "Ladies' Wrapper," *The Delineator* XLIV, no. 1 (July 1894): 25, <https://babel.hathitrust.org/cgi/pt?id=coo1.ark:/13960/t6sz40v0z&view=1up&seq=27>.
- 96 Mallon, "Some Dresses for the House," 27.
- 97 Isabel A. Mallon, "Some Smart Traveling Suits," *The Ladies' Home Journal* X, no. 7 (June 1893): 27, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341585&view=1up&seq=287>.
- 98 Ibid.
- 99 "Care of Clothes, Etc.," *The Delineator* XLIV, no. 1 (July 1894): 96, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091876&view=1up&seq=102>.
- 100 *Vogue* IV, no. 17 (April 26, 1894): fashion illustration, <https://babel.hathitrust.org/cgi/pt?id=osu.32435075908731&view=1up&seq=406>.
- 101 "Bicycling and Its Attire," *The Delineator* XLVII, no. 4 (April 1896): 464, <https://babel.hathitrust.org/cgi/pt?id=uva.x030739031&view=1up&seq=102>.
- 102 Guroff, *The Mechanical Horse*, 102–4.
- 103 "Fashion, Fact, and Fancy," *Godey's Magazine* CXXXII, no. 790 (April 1896): 443, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195932&view=1up&seq=449>.
- 104 Ibid., 448.
- 105 Ellen Le Garde, "How to Dress for Bicycle Riding," *The Ladies' Home Journal* VIII, no. 7 (June 1891): 8, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341569&view=1up&seq=656&size=125>.
- 106 Lady Elizabeth Hilary, "The Princess of Wales at Home," *The Ladies' Home Journal* VIII, no. 4 (March 1891): 1, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341569&view=1up&seq=525>.

- 107 “Godey’s Fashions: The Sentimental Locket,” *Godey’s Magazine* CXXXI, 782 (August 1895): 216, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195924&view=1up&seq=222>.
- 108 Felicia Holt, “Promiscuous Bathing,” *The Ladies’ Home Journal* VII, no. 9 (August 1890): 6, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341569&view=1up&seq=282>.
- 109 Isabel A. Mallon, “Dainty Commencement Gowns,” *The Ladies’ Home Journal* XII, no. 6 (May 1895): 21, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341601&view=1up&seq=223>.
- 110 “The Fashions: New York, February 1888,” *Godey’s Lady’s Book* CXVII, no. 693 (March 1888): 249, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00319588v&view=1up&seq=297>.
- 111 “Crush and Curate Collars,” *The Delineator* XLIII, no. 4 (April 1894): 317, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015087427541&view=1up&seq=15>.
- 112 “Fancy Plastrons and Yokes,” *The Delineator* XLIV, no. 1 (July 1894): 13, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091876&view=1up&seq=19>.
- 113 “Fashions of To-Day,” *The Delineator* XLIV, no. 2 (August 1894): 141, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091876&view=1up&seq=147>.
- 114 “Stylish Wraps for Summer,” *The Delineator* XLIV, no. 1 (July 1894): 117, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091876&view=1up&seq=123>.
- 115 “What She Wears,” *Vogue Supplement* (April 5, 1894): 7, <https://babel.hathitrust.org/cgi/pt?id=osu.32435075908731&view=1up&seq=286>.
- 116 Countess Annie de Montaigu, “Fashion, Fact, and Fancy,” *Godey’s Magazine* CXXXI, no. 782 (August 1895): 210, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015068395725&view=1up&seq=108>.
- 117 “What She Wears,” *Vogue* I, no. 8 (Feb 4, 1893): 117.
- 118 Mimi Matthews, *A Victorian’s Lady’s Guide to Fashion and Beauty* (Barnsley: Pen and Sword Books, 2018), 75.
- 119 “What She Wears,” *Vogue* III, no. 21 (May 24, 1894): 218, <https://babel.hathitrust.org/cgi/pt?id=osu.32435075908731&view=1up&seq=430>.
- 120 Anne Helme, “Feminine Fashions in Frills and Furbelows,” *Godey’s Magazine* (May 1894): 628, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015034639933&view=1up&seq=648>.
- 121 Sara Hadley, “Hand-Made Lace Collars,” *The Ladies’ Home Journal* XII, no. 2 (January 1895): 25, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341601&view=1up&seq=75>.
- 122 “Fashionable Hair-Dressing,” *The Delineator* (December 1894): 768–71, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091876&view=1up&seq=770>.
- 123 Isabel A. Mallon, “The Early Autumn Coats,” *The Ladies’ Home Journal* XII, no. 10 (September 1895): 25, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341601&view=1up&seq=371>.
- 124 Isabel A. Mallon, “This Year’s Spring Hats,” *The Ladies’ Home Journal* XII, no. 4 (March 1895): 23, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341601&view=1up&seq=145>.
- 125 “Odds and Ends of Feminine Attire,” *Godey’s Magazine* CXXVIII, no. 763 (January 1894): 120, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015034639933&view=1up&seq=128>.
- 126 Countess Annie de Montaigu, “Fashion, Fact, and Fancy,” *Godey’s Magazine* CXXXI, no. 784 (October 1895): 438, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195924&view=1up&seq=444>.
- 127 Countess Annie de Montaigu, “Godey’s Fashions,” *Godey’s Magazine* CXXXV, no. 807 (September 1897): 318, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433081675666&view=1up&seq=332>.
- 128 “New Wrinkles in Wraps,” *The Times* (Washington DC), October 30, 1898, 18, <https://chroniclingamerica.loc.gov/lccn/sn85054468/1898-10-30/ed-1/seq-18>.
- 129 Countess Annie De Montaigu, “Fashion, Fact and Fancy,” *Godey’s Magazine* CXXXI, no. 782 (August 1895): 210, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195924&view=1up&seq=216>.
- 130 C. A. Damon, *The Art of Shooting* (Fenton, MI: Fenton Independent Presses, 1892), 29, <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t7hq4ss99&view=1up&seq=31>.
- 131 “The Feminine Sweater,” *Godey’s Magazine* CXXXI, no. 782 (August 1895): 222, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195924&view=1up&seq=228>.

- 132 "The Crocheted Golf Jersey," *The Delineator* LII, no. 4 (1898): 470, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091934&view=1up&seq=480>.
- 133 United States Census Bureau, *Statistics of Women at Work: Based on Unpublished Information from the Schedules of the Twelfth Census: 1900* (Washington, DC: Government Printing Office, 1907), 9, <https://www2.census.gov/library/publications/decennial/1900/women-at-work/women-at-work-p2.pdf>.
- 134 C. E. Persons, "Women's Work and Wages in the United States," *The Quarterly Journal of Economics* 29, no. 2 (February 1915): 202, <https://www.jstor.org/stable/pdf/1884958.pdf>.
- 135 United States Census Bureau, *Statistics of Women at Work*, 10.
- 136 Stanley L. Engerman and Robert E. Gallman, eds., *Long-Term Economic Factors in American Economic Growth* (Chicago, IL: University of Chicago Press, 1986), 578.
- 137 Countess Annie de Montaigne, "Fashion, Fact, and Fancy," *Godey's Magazine* CXXXI, no. 785 (November 1895): 549–50, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195924&view=1up&seq=555>.
- 138 Ayer, *Harriet Hubbard Ayer's Book*, 273–4.
- 139 "Seasonable Garnitures," *The Delineator* LI, no. 4 (April 1898): 469, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091926&view=1up&seq=475>.
- 140 "Mrs. George Osborne Dies in Puyallup," *The Tacoma News Tribune* (Tacoma, WA), October 10, 1951.
- 141 "New York Fashions: Garden Party Costumes," *Harper's Bazar* XXX, no. 28 (July 10, 1897): 569, <https://babel.hathitrust.org/cgi/pt?id=umn.31951000680968p&view=1up&seq=33>.
- 142 "Employments for Women: Millinery," *The Delineator* XLIV, no. 4 (October 1894): 516, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091876&view=1up&seq=520>.
- 143 "Fashionable Hats," *The Delineator* XLVII, no. 5 (May 1896): 554, <https://babel.hathitrust.org/cgi/pt?id=uva.x002056325&view=1up&seq=64>.
- 144 Eastman Kodak Company, *1894 Kodak Catalogue* (Rochester, NY: Eastman Kodak Company, 1894), 14.
- 145 Nancy Martha West, *Kodak and the Lens of Nostalgia* (Charlottesville, VA: University Press of Virginia, 2000), 20, 53.
- 146 "Fashions in Coiffures," *The Delineator* LI, no. 4 (April 1898): 490, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091926&view=1up&seq=496>.
- 147 "Modern Coaching," *Godey's Magazine* CXXX, no. 779 (May 1895): 559, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195916&view=1up&seq=563>.
- 148 H. C. Merwin, "When Woman Takes the Reins," *Ladies' Home Journal* X, no. 7 (June 1893): 8, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341585&view=1up&seq=268&size=125>.
- 149 *The Delineator* LI, no. 1 (January 1898): fashion plate D5, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091926&view=1up&seq=27>.
- 150 *Ibid.*, 70, 75.
- 151 "Shirt-Waists," *Godey's Magazine* CXXXI, no. 781 (July 1895): 111, <https://babel.hathitrust.org/cgi/pt?id=umn.31951d003195924&view=1up&seq=117>.
- 152 US Census Bureau, "United States Census Population Schedule: Massachusetts. Hampden County" (1900), https://www.ancestryheritagequest.com/discoveryui-content/view/23391430:7602?_phsrc=a31101662&_phstart=successSource&gsfn=clara&gsln=simpson&ml_rpos=1&query-id=4534e3ce94a71863dd76228a0195e90b.
- 153 "Godey's Fashions: For Neck Adornment," *Godey's Magazine* CXXIX, no. 764 (December 1894): 678, <https://babel.hathitrust.org/cgi/pt?id=nyp.33433081675575&view=1up&seq=696&skin=2021>.
- 154 "Editorial," *Godey's Magazine* CXXVIII, no. 768 (June 1894): 753, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015034639933&view=1up&seq=773>.
- 155 "Latest Ideas in Reefer Jackets," *The Delineator* LII, no. 4 (October 1898): 379, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091934&view=1up&seq=389>.
- 156 "Fashions for June, 1898," *The Delineator* LI, no. 6 (June 1898): 681, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091926&view=1up&seq=689>.
- 157 "Ladies' Promenade Toilet," *The Delineator* LI, no. 4 (April 1898): 457, <https://babel.hathitrust.org/cgi/pt?id=iau.31858046091926&view=1up&seq=463>.
- 158 "Woman and Dress," *The Ladies Home Journal* VII, no. 2 (January 1890): 8, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015012341569&view=1up&seq=50>.

Bibliography

- Andrews, Eliza Frances. *The War-Time Journal of a Georgia Girl 1864–1865*. New York: D. Appleton and Company, 1908. <https://archive.org/details/wartimejournalof00andr/page/54/mode/2up> (accessed January 22, 2022).
- The Art Amateur*. New York: Montague Marks, 1881–2.
- Ashmore, Ruth. *Side Talks with Girls*. New York: Charles Scribner's Sons, 1896. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015064808606&view=1up&seq=119> (accessed January 22, 2022).
- Ayer, Harriet Hubbard. *Harriet Hubbard Ayer's Book: A Complete and Authentic Treatise on the Laws of Health and Beauty*. New York: Home Topics Book Company, 1899. <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t1fj3m945&view=1up&seq=6> (accessed January 22, 2022).
- Barney, William L., Herman Hattaway, Ethan Rafuse, J. Matthew Gallman, Joseph P. Reidy, and Allen C. Guelzo. "Civil War (1861–65)". In *The Oxford Companion to American Military History*. Edited by John Whiteclay Chambers. New York: Oxford University Press, 2000, 131.
- Barthes, Roland. *The Fashion System*. Translated by Matthew Ward and Richard Howard. Berkeley, CA: University of California Press, 1983.
- Brown, Harry James. "Wool Growing and Manufacture." In *Dictionary of American History*, 3rd edn. Edited by Stanley I. Kutler. New York: Charles Scribner's Sons, 2003.
- Burrows, Edwin G. and Mike Wallace. *Gotham: A History of New York City to 1898*. New York, NY: Oxford University Press, 1999.
- Calahan, April. *Fashion Plates: 150 Years of Style*. Edited by Karen Trivette Cannell. New Haven, CT: Yale University Press, 2015.
- Candee, Richard M. "Domestic Industry in the Factory Age: Anglo-American Development of the 'Family' Knitting Machine." *Textile History* 29, no. 1 (1998): 62–92. <https://doi.org/10.1179/004049698793710841> (accessed January 22, 2022).
- Chapman, Frank M. *Diary of a Bird-Lover*. New York, NY: Appleton-Century, 1935.
- Choudhury, Suchitra. "It was an Imitashon to be Sure: The Imitation Indian Shawl in Design Reform and Imaginative Fiction." *Textile History* 46, no. 2 (November 2015): 189–212. <https://doi.org/10.1080/00404969.2015.1121666> (accessed January 22, 2022).
- Clark, Gary W. *Cased Images & Tintypes Kwik Guide: A Guide to Identifying and Dating Daguerreotypes, Ambrotypes, and Tintypes*. [Carlsbad, CA]: Phototree.com, 2013.
- Clayworth, Anya. "The Woman's World': Oscar Wilde as Editor." *Victorian Periodicals Review* 30, no. 2 (1997): 84–101. <https://www.jstor.org/stable/20082977> (accessed January 22, 2022).
- Coleman, Elizabeth Ann. "Worth, Charles Frederick." In *The Berg Companion to Fashion*. Edited by Valerie Steele. Oxford: Bloomsbury, 2010. <http://dx.doi.org/10.5040/9781474264716.0016229> (accessed January 22, 2022).
- Condran, Gretchen A. "Changing Patterns of Epidemic Disease in New York City." In *Hives of Sickness: Public Health and Epidemics in New York City*. Edited by David Rosner. New Brunswick, NJ: Rutgers University Press for the Museum of the City of New York, 1991, 27–41.
- Cook, Sharon Anne. *Sex, Lies, and Cigarettes: Canadian Women, Smoking, and Visual Culture, 1880–2000*. Montreal and Kingston: McGill-Queen's University Press, 2012.
- Corn, Wanda. *Women Building History: Public Art at the 1893 Columbian Exposition*. Berkeley, CA: University of California Press, 2011.

- Crane, Diana. *Fashion and Its Social Agendas: Class Gender, and Identity in Clothing*. Chicago, IL: University of Chicago Press, 2000.
- Cunningham, Patricia A. *Reforming Women's Fashion 1850–1920: Politics, Health and Art*. Kent, OH: Kent State University Press, 2003.
- Damon, C. A. *The Art of Shooting*. Fenton, MI: Fenton Independent Presses, 1892. <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t7hq4ss99&view=1up&seq=31> (accessed January 22, 2022).
- Dattel, Gene. "King Cotton." *New Criterion* 33, no. 2 (October 2014): 16–21.
- The Delineator*. New York, NY: The Butterick Publishing Co., 1882–99.
- De Marley, Diana. *Worth, Father of Haute Couture*. London: Elm Tree Books, 1980.
- Demorest's Monthly Magazine and Mirror of Fashions*. New York, NY: William Jennings Demorest, 1860–85. Variant titles include *Demorest's Family Magazine and Mirror of Fashions*; *M'me Demorest's Illustrated Quarterly Report and Mirror of Fashions*; *M'me Demorest's Quarterly Mirror of Fashions*.
- De Young, Justine. "Mourning for Paris: The Art and Politics of Dress after 'l'Année Terrible' (1870–1)." In *Fashion in European Art: Dress and Identity, Politics and the Body, 1775–1925*. Edited by Justine De Young. London: Bloomsbury, 2017, 120–49. <http://dx.doi.org/10.5040/9781350986381.ch-005> (accessed January 22, 2022).
- Diary of a Daly Débutante: Being Passages from the Journal of a Member of Augustin Daly's Famous Company of Players*. New York, NY: Duffield & Company, 1910. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014301140&view=1up&seq=203> (accessed January 22, 2022).
- Dorsey, Kurpatrick. *The Dawn of Conservation Diplomacy: U.S. Canadian Wildlife Protection Treaties in the Progressive Era*. Seattle, WA: University of Washington Press, 1998.
- Duffey, Eliza Bisbee. *The Ladies' and Gentlemen's Etiquette: A Complete Manual of the Manners and Dress of American Society: Containing Forms of Letters, Invitations, Acceptances and Regrets*. Philadelphia, PA: Porter and Coates, 1877. <https://archive.org/details/ladiesgentlemens00duffrich/page/266/mode/2up> (accessed January 22, 2022).
- Eastman Kodak Company. *1894 Kodak Catalogue*. Rochester, NY: Eastman Kodak Company, 1894.
- Ellis, John. *The Avoidable Causes of Disease, Insanity, and Deformity: A Book for the People as well as the Profession*, 4th edn. New York, NY: by the author, 1866. <https://quod.lib.umich.edu/m/moa/AGU2379.0002.001?rgn=main;view=fulltext> (accessed January 22, 2022).
- Emery, Joy Spanabel. "The Commercial Pattern." *Selvedge* no. 56 (January 2014): 37–40.
- Engerman, Stanley L., and Robert E. Gallman, eds. *Long-Term Economic Factors in American Economic Growth*. Chicago, IL: University of Chicago Press, 1986.
- "The Fashions." *The Ladies' Own Magazine* II, no. 11 (November 1870): 349. <https://babel.hathitrust.org/cgi/pt?id=inu.32000000691941&view=1up&seq=431> (accessed January 22, 2022).
- Fashions of To-day*. London: Sampson Low, Marston and Company, 1892.
- Fee, Elizabeth, and Theodore M. Brown. "An Eventful Epoch in the History of Your Lives." *American Journal of Public Health* 94, no. 3 (March 2004): 367. <https://doi.org/10.2105/AJPH.94.3.367> (accessed January 22, 2022).
- Ferguson, Mary Helen. "The World of Fashion: Bathing Suits." *The Brooklyn Magazine* II, no. 5 (August 1885): 208. <https://babel.hathitrust.org/cgi/pt?id=inu.32000000677106&view=1up&seq=326> (accessed January 22, 2022).
- "Finance and Commerce." *Public Opinion* 2, no. 41 (January 2, 1887): 311–12. <https://babel.hathitrust.org/cgi/pt?id=uc1.c2659466&view=1up&seq=418> (accessed January 22, 2022).
- Finley, Alexandra J. *An Intimate Economy: Enslaved Women, Work, and America's Domestic Slave Trade*. Chapel Hill, NC: The University of North Carolina Press, 2020.
- Ford, Mrs. C. H. "Woman." *Ladies' National Magazine* VI, no. 3 (September 1844): 103. <https://babel.hathitrust.org/cgi/pt?id=chi.31439100&view=1up&seq=389&q1=august> (accessed January 22, 2022).
- Francis, David W., and Diane D. Francis. *The Golden Age of Roller Coasters in Vintage Postcards*. Chicago, IL: Arcadia, 2003.
- Frank Leslie's Lady's Magazine and Gazette of Fashion*. New York: Frank Leslie, 1857–78. Variant titles

- include *Frank Leslie's Ladies' Magazine*; *Frank Leslie's New Family Magazine*.
- Frost, S. Annie. *Frost's Laws and By-Laws of American Society*. New York, NY: Dick and Fitzgerald, 1869. <https://archive.org/details/frostslawsbylaws00fros/page/32/mode/2up> (accessed January 22, 2022).
- Gamber, Wendy. *The Female Economy: The Millinery and Dressmaking Trades, 1860–1930*. Urbana and Chicago, IL: University of Illinois Press, 1997.
- Garfield, Simon. *Mauve: How One Man Invented a Colour that Changed the World*. London: Faber and Faber Ltd, 2000.
- Gilman, Charlotte Perkins. *Women and Economics: A Study of the Economic Relation Between Men and Women as a Factor in Social Evolution*. Boston, MA: Small, Maynard and Company, 1900. <https://digital.library.upenn.edu/women/gilman/economics/economics.html> (accessed January 22, 2022).
- Godey's *Lady's Book*. Philadelphia, PA: Louis J. Godey, 1859–97.
- Good Housekeeping*. Springfield, MA: Clark W. Bryan & Co., 1888–9.
- “Graduation-Day Gowns.” *The Home-Maker Magazine* II, no. 3 (June 1889): 252. <https://babel.hathitrust.org/cgi/pt?id=hvd.rsldeg&view=1up&seq=271> (accessed January 22, 2022).
- Gray, Sally Helvenston. “Searching for Mother Hubbard: Form and Fashion in Nineteenth Century Dress.” *Winterthur Portfolio* 48, no. 1 (Spring 2014): 29–74. <https://doi.org/10.1086/676031> (accessed January 22, 2022).
- Greville, Lady Violet. “Victims of Vanity.” *The National Review* XXI (March–August 1893): 71–9. <https://babel.hathitrust.org/cgi/pt?id=uiuo.ark:/13960/t4zg9814h&view=1up&seq=82> (accessed January 22, 2022).
- Gross, Linda P., and Theresa R. Snyder. *Philadelphia's 1876 Centennial Exhibition*. Charleston, SC: Arcadia, 2005.
- Gullett, Gayle. “‘Our Great Opportunity’: Organized Women Advance Women's Work at the World's Columbian Exposition of 1893.” *Illinois Historical Journal* 87, no. 4 (Winter 1994): 259–76. <https://www.jstor.org/stable/40192854> (accessed January 22, 2022).
- Guroff, Margaret. *The Mechanical Horse: How the Bicycle Reshaped American Life*. Austin, TX: University of Texas Press, 2016.
- Gustaitis, Joseph. *Chicago's Greatest Year, 1893: The White City and the Birth of a Modern Metropolis*. Carbondale, IL: Southern Illinois University Press, 2013.
- Guttman, Allen. *Women's Sports: A History*. New York, NY: Columbia University Press, 1991.
- H. O'Neill & Co.: *General Millinery Goods*. New York, NY: H. O'Neill & Co., 1879. <https://babel.hathitrust.org/cgi/pt?id=nnc2.ark:/13960/t2q55169x&view=1up&seq=1> (accessed January 22, 2022).
- Hague, Parthenia A. *A Blockaded Family: Life in Southern Alabama During the Civil War*. Boston, MA: Houghton, Mifflin and Company, 1888. <https://archive.org/details/ablockadedfam00haguooog/page/n62/mode/2up> (accessed January 22, 2022).
- Hall, George F. *A Study in Bloomers or the Model New Woman*. Chicago, PA, Stockton: American Bible House, 1895. <https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t4xg9fk9v&view=1up&seq=7> (accessed January 22, 2022).
- Hand-Book of Lawn Tennis*. Chicago, IL, and New York, NY: A. G. Spalding & Bros., 1895. <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t7pn9jm50&view=1up&seq=3> (accessed January 22, 2022).
- Harberton, Viscountess, Octavia W. Bates, Grace Greenwood, and Mrs. E. M. King. “Symposium on Women's Dress.” *The Arena* 6 (1892): 621–34. <https://babel.hathitrust.org/cgi/pt?id=uc1.b003017959&view=1up&seq=666> (accessed January 22, 2022).
- Harper's Bazar*. New York, NY: Harper & Brothers, 1867–97.
- Harrison, Pat. “The Complicated History of Women at Harvard: Once Workers, Donors and Helpmeets, Women Have Come Far in 375 Years.” *Radcliffe Magazine* (Summer 2012). <https://www.radcliffe.harvard.edu/news/radcliffe-magazine/complicated-history-women-harvard> (accessed January 22, 2022).
- Hartley, Florence. *The Ladies' Book of Etiquette, and Manual of Politeness: A Complete Hand Book for the Use of the Lady in Polite Society*. Boston, MA: G.W. Cottrell, 1860. <https://www.archive.org/stream/theladiesbookofe35123gut/35123-8.txt> (accessed January 22, 2022).

- Hartley, Florence. *The Ladies' Book of Etiquette, and Manual of Politeness: A Complete Hand Book for the Use of the Lady in Polite Society*. Boston, MA: Lee & Shepard, 1872. <https://babel.hathitrust.org/cgi/pt?id=nyp.33433061705780&view=1up&seq=7> (accessed January 22, 2022).
- Haugland, Kristina. "Crinoline." In *Encyclopedia of Clothing and Fashion*. Edited by Valerie Steele. Detroit, MI: Charles Scribner's Sons, 2005, 317–18.
- Henri, C. Leonard. *The Hair, its Growth, Care, Diseases and their Treatment*. Detroit, MI: C. Leonard Henri, 1880. <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t9b57qz7c&view=1up&seq=93> (accessed January 22, 2022).
- Hooks, Janet M. *US Department of Labor: Women's Occupations Through Seven Decades*. Washington, DC: Government Printing Office, 1947. https://fraser.stlouisfed.org/files/docs/publications/women/b0218_dolwb_1947.pdf (accessed January 22, 2022).
- Howard, Vicki. *From Main Street to Mall: The Rise and Fall of the American Department Store*. Philadelphia, PA: University of Pennsylvania Press, 2015.
- Howe Elliott, Maud. *Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893*. Chicago, IL: Rand McNally & Company, 1894. <https://digital.library.upenn.edu/women/elliott/art/art.html> (accessed January 22, 2022).
- Hughes, Clair. *Hats*. London: Bloomsbury, 2017.
- "Hull House and Progressive Education." In *American Decades*. Vol. 1, 1900–1909. Edited by Judith S. Baughman, Victor Bondi, Richard Layman, Tandy McConnell, and Vincent Tompkins. Detroit, MI: Gale, 2001, [Gale eBooks](#).
- Inwards, Harry. *Straw Hats: Their History and Manufacture*. London: Sir Isaac Pitman & Sons, 1922. <https://www.gutenberg.org/files/48719/48719-h/48719-h.htm> (accessed January 22, 2022).
- "Is Bicycling Harmful for Girls?" *The Medical and Press Circular* CXII, no. 19 (May 6, 1896): 482–3. <https://babel.hathitrust.org/cgi/pt?id=hvd.32044103086153&view=1up&seq=496> (accessed January 22, 2022).
- "Isaac Merrit Singer." In *Columbia Electronic Encyclopedia*, 6th edn. New York, NY: Columbia University Press, 2020.
- Jacobs, Harriet A. *Incidents in the Life of a Slave Girl*. Edited by Lydia Maria Francis Child. Boston, MA: Published for the author, 1861. <http://docsouth.unc.edu/fpn/jacobs/jacobs.html> (accessed January 22, 2022).
- James, Henry. *Daisy Miller: A Study*. New York, NY: American Book Company, 1878. <https://babel.hathitrust.org/cgi/pt?id=uiug.30112002117809&view=1up&seq=31> (accessed January 22, 2022).
- James, John. *History of the Worst Manufacture in England, From the Earliest Times; With Introductory Notices of the Manufacture Among the Ancient Nations, and During the Middle Ages*. New York, NY: A. M. Kelly, 1968.
- Jensen, Oliver. *The Revolt of American Women: A Pictorial History of the Century of Change from Bloomers to Bikinis—from Feminism to Freud*. New York, NY: Harcourt Brace, 1971.
- Johnston, Lucy. *19th-Century Fashion in Detail*. London: Thames and Hudson, 2016.
- Jones, Jacqueline. *Labor of Love, Labor of Sorrow: Black Women, Work, and the Family from Slavery to the Present*. New York, NY: Vintage Books, 1986.
- Jones, Mary G. Harris. *Autobiography of Mother Jones*. Edited by Mary Field Parton. Chicago, IL: Charles H. Kerr & Company, 1925. <http://digital.library.upenn.edu/women/jones/autobiography/autobiography.html> (accessed January 22, 2022).
- Kramer, Elizabeth. "'Not So Japan-Easy': The British Reception of Japanese Dress in the Late Nineteenth Century." *Textile History* 44, no. 1 (May 2013): 3–24. <https://doi.org/10.1179/0040496913z.00000000017> (accessed January 22, 2022).
- The Ladies' Home Journal*. Philadelphia, PA: Curtis Publishing Co., 1890–3.
- Land, R. Gary. "Charles Dana Gibson: Master Illustrator." *Illustration* 12, no. 47 (March 2015): 51–79.
- Langdon, F. W. "Papers on the Destruction of Native Birds." *The Journal of the Cincinnati Society of Natural History* 9 (1886–7): 181–91. <https://babel.hathitrust.org/cgi/pt?id=hvd.32044106254246&view=1up&seq=190> (accessed January 22, 2022).
- Leonard, Devin. *Neither Snow Nor Rain: A History of the United States Postal Service*. New York, NY: Grove Press, 2016.

- Leslie, Eliza. *Miss Leslie's Lady's House Book; A Manual of Domestic Economy*, 19th edn. Philadelphia, PA: Henry Carey Baird, 1863. <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t3223jz07&view=1up&seq=400> (accessed January 22, 2022).
- Lowry, Patricia. *The World of Silk*. Auckland: St. John's Press, 2014.
- Manring, Maurice. "Aunt Jemima Explained: The Old South, the Absent Mistress and the Slave in a Box." *Southern Cultures* 2, no. 1 (Fall 1995): 19–44. www.jstor.org/stable/26235388 (accessed January 22, 2022).
- A *Manual of Politeness, Comprising the Principles of Etiquette and Rules of Behaviour in Genteel Society, for Persons of both Sexes*. Philadelphia, PA: J. B. Lippincott & Co., 1842. <https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t6c254m62&view=1up&seq=242> (accessed January 22, 2022).
- Massa, Ann. "Black Women in the 'White City'" *Journal of American Studies* 8, no. 3 (December 1974): 319–37. <https://doi.org/10.1017/S0021875800015917> (accessed January 22, 2022).
- Matthews, Mimi. *A Victorian's Lady's Guide to Fashion and Beauty*. Barnsley: Pen and Sword Books, 2018.
- Miller, Annie Jenness. *Physical Beauty: How to Obtain and Preserve It*. New York, NY: Charles L. Webster & Co., 1892.
- "Montgomery Ward and Co." In *Gale Encyclopedia of U.S. Economic History*. Vol. 2. Edited by Thomas Carson and Mary Bonk. Detroit: Gale, 2000, 661–3, [Gale eBooks](#).
- Nelson, Nell. *The White Slaves of Free America: Being an Account of the Sufferings, Privations and Hardships of the Weary Toilers in our Great Cities as Recently Exposed by Nell Nelson of the Chicago Times*. Edited by John T. McEnnis. Chicago, IL: R.S. Peale & Company, 1888.
- "New York Millinery." *The Millinery Trade Review* 1, no. 1 (January 1876): 110. <https://babel.hathitrust.org/cgi/pt?id=nyp.33433008192811&view=1up&seq=152> (accessed January 22, 2022).
- North, Susan. "John Redfern and Sons, 1847 to 1892." *Costume* 42, no. 1 (2008): 145–68. <https://doi.org/10.1179/174963008x285241> (accessed January 22, 2022).
- Oakey, Miss [Maria]. *Beauty in Dress*. New York, NY: Harper & Brothers, 1881.
- O'Brien, Kevin H. F. "'The House Beautiful': A Reconstruction of Oscar Wilde's American Lecture." *Victorian Studies* 17, no. 4 (1974): 395–418. <http://www.jstor.org/stable/3826289> (accessed January 22, 2022).
- Ooi, Yuki. "'China' on Display at the Chicago World's Fair of 1893: Faces of Modernization in the Contact Zone." In *From Early Tang Court Debates to China's Peaceful Rise*. Edited by Friederike Assandri and Dora Martins. Amsterdam: Amsterdam University Press, 2009, 53–66. <https://www.jstor.org/stable/j.ctt46n0hp.7> (accessed January 22, 2022).
- Ormond, Leonee. "Female Costume in Aesthetic Movement of the 1870 and 1880s." *Costume* 2, no. 1 (2013): 33–8. <https://doi.org/10.1179/cos.1968.2.1.33> (accessed January 22, 2022).
- "Our Purchasing Agency." *Saint Louis Magazine* XXI, no. 121 (January–June 1881): 48. <https://babel.hathitrust.org/cgi/pt?id=chi.79363236&view=1up&seq=52> (accessed January 22, 2022).
- Parham, Claire Puccia. *From Great Wilderness to Seaway Towns: A Comparative History of Cornwall, Ontario, and Massena, New York, 1784–2001*. Albany, NY: State University of New York Press, 2004.
- Peko, Samantha, and Michael S. Sweeney. "Nell Nelson's Undercover Reporting." *American Journalism* 34, no. 4 (Fall 2017): 448–69. <https://doi.org/10.1080/08821127.2017.1382297> (accessed January 22, 2022).
- Percy, Townsend. *Percy's Pocket Dictionary of Coney Island*. New York: E. Leypoldt, 1880. <https://archive.org/details/percypocketdict00perc/page/n3> (accessed January 22, 2022).
- Persons, C. E. "Women's Work and Wages in the United States." *The Quarterly Journal of Economics* 29, no. 2 (February 1915): 201–34. <https://www.jstor.org/stable/pdf/1884958.pdf> (accessed January 22, 2022).
- Peterson's Magazine*. Philadelphia, PA: Charles J. Peterson, 1860–90.
- Potter, Joan, and Constance Claytor. *African-American Firsts: Famous, Little-Known and Unsung Triumphs of Blacks in America*. Elizabethtown, NY: Pinto Press, 1994.
- The Prairie Farmer*. Chicago, IL: Prairie Farmer Co., 1867.
- Price List*. Boston, MA: Jordan, Marsh and Company, 1897. <https://archive.org/details/pricelist00jord/page/2/mode/2up> (accessed January 22, 2022).

- Rayne, Mrs. M. L. *Written for You*. Detroit, MI: Tyler & Co., 1882. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015071616192&view=1up&seq=417> (accessed January 22, 2022).
- “Redfern: Ladies’ Tailor.” *Life* VI, no. 131 (July 2, 1885): 14. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015006968286&view=1up&seq=24> (accessed January 22, 2022).
- Ruth, John A. *Decorum, a Practical Treatise on Etiquette and Dress of the Best American Society*. New York, NY: J. A. Ruth & Co., 1878.
- Severa, Joan. *Dressed for the Photographer: Ordinary Americans and Fashion 1840–1900*. Kent, OH: Kent State University Press, 1995.
- Shaw, Madelyn. “Slave Cloth and Clothing Slaves: Craftsmanship, Commerce, and Industry.” *Journal of Early Southern Decorative Arts* 33 (2012). <http://www.mesdajournal.org/2012/slave-cloth-clothing-slaves-craftsmanship-commerce-industry> (accessed January 22, 2022).
- Sheppard, Louis Cheairs McKenny. *A Confederate Girlhood: The Memoirs of Louisa Cheairs McKenny Sheppard*. Unpublished manuscript, 1892. <http://mdh.contentdm.oclc.org/cdm/compoundobject/collection/mack/id/883> (accessed January 22, 2022).
- Sherrow, Victoria. *Encyclopedia of Hair: A Cultural History*. Westport, CT: Greenwood Press, 2006.
- “Slavery Industry.” In *International Encyclopedia of the Social Sciences*, 2nd edn. Edited by William A. Darity Jr., 7: 547–9. Detroit, MI: Macmillan Reference USA, 2008.
- “Smith College 1892: The New Game of Basketball.” Smith College. 2011. <https://www.smith.edu/video/smith-first-new-game-basketball> (accessed January 22, 2022).
- Snodgrass, Mary Ellen. *The Civil War Era and Reconstruction: An Encyclopedia of Social, Political, Cultural and Economic History*. Armonk, NY: Sharpe Reference, 2011.
- Stamper, Anita, and Jill Condra. *Clothing Through American History: The Civil War Through the Gilded Age, 1861–1899*. Santa Barbara, CA: Greenwood, 2011.
- Stanton, Elizabeth Cady, Susan B. Anthony, and Matilda Joslyn Gage. *History of Woman Suffrage: 1848–1861*. Vol. 1. Rochester, NY: Charles Mann, 1889. <https://www.gutenberg.org/files/28020/28020-h/28020-h.htm> (accessed January 22, 2022).
- “A Talk on Dress.” *Harper’s New Monthly Magazine* LXII, no. CCCLXX (March 1881): 592. <https://babel.hathitrust.org/cgi/pt?id=coo.31924079599902&view=1up&seq=602> (accessed January 22, 2022).
- Tate, J. H. “Cases in Obstetrical Auscultation.” *The Cincinnati Lancet & Observer* III (1860): 639. https://archive.org/stream/cincinnati_lancet_3186unse/cincinnati_lancet_3186unse_djvu.txt (accessed January 22, 2022).
- Thornwell, Emily. *The Lady’s Guide to Perfect Gentility: In Manners, Dress, and Conversation, in the Family, in Company, at the Piano-forte, the Table, in the Street, and in Gentlemen’s Society*. Philadelphia, PA: J.B. Lippincott & Co., 1876. <https://babel.hathitrust.org/cgi/pt?id=uiuc.1967159&view=1up&seq=80> (accessed January 22, 2022).
- Tortora, Phyllis G. *Dress, Fashion and Technology: From Prehistory to the Present*. London: Bloomsbury, 2015.
- Tortora, Phyllis G., and Sara B. Marcketti. “The Romantic Period 1820–1850.” In *Survey of Historic Costume*. New York, NY: Fairchild Books, 2015, 326–53.
- Treasury Department of the United States. *Foreign Commerce and Navigation of the United States for the Fiscal Year Ended June 30, 1867*. Washington, DC: Government Printing Office, 1868. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015074636906&view=2up&seq=362&skin=mobile&size=200> (accessed January 22, 2022).
- Trow’s New York City Directory*. XCIV. New York, NY: Trow City Directory Company, 1880/1881. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015036700717&view=1up&seq=459> (accessed January 22, 2022).
- United States Bureau of Education. *Report of the Commissioner of Education for the Year 1876*. Washington, DC: Government Printing Office, 1878. https://books.google.com/books?id=VMSEogXqTDQC&pg=PA867&lpg=PA867&dq=woman’s+educational+and+industrial+society&source=bl&ots=JwyiEHdKlt&sig=h_mYtFIEAgryGy5-ue3MAiaJfj8&hl=en&sa=X&ved=0ahUKewjIh4P64eDTAhXkxVQKHbynB_sQ6AEIQTAG#v=onepage&q=women&f=false (accessed January 22, 2022).

- United States Census Bureau. *Statistics of Women at Work: Based on Unpublished Information from the Schedules of the Twelfth Census: 1900*. Washington, DC: Government Printing Office, 1907. <https://www2.census.gov/library/publications/decennial/1900/women-at-work/women-at-work-p2.pdf> (accessed January 22, 2022).
- Van Etten, Ida M. "Notes and Comments: Working Women." *The North American Review* CXLIV, no. 364 (1887): 312–15. <https://babel.hathitrust.org/cgi/pt?id=hvd.32044092623644&view=1up&seq=326> (accessed January 22, 2022).
- Veblen, Thorstein. "The Economic Theory of Woman's Dress." *Popular Science Monthly* XLVI (December 1894): 198–205. <https://babel.hathitrust.org/cgi/pt?id=nyp.33433062733526&view=1up&seq=218> (accessed January 22, 2022).
- Venable, Clara Stamy, Sybil Kuhn Rice, Louisa Crall Clark, Geneva Florence Craig, and Luella Kuhn. *History and Roster of the Peter Kuhn Family in the U.S.A.* Shelby, OH: Self-published, 1932. http://www.tracingsbysam.com/johnston_hx/Peter_Kuhn_Family_1932.pdf (accessed January 22, 2022).
- Vincent, Susan J. *The Anatomy of Fashion: Dressing the Body from the Renaissance to Today*. Oxford: Berg, 2009. <http://dx.doi.org/10.2752/9781847888617/ANAOFFASH0003> (accessed January 22, 2022).
- Vining, Margaret. "Uniforms, Military." In *Dictionary of American History*, 3rd edn. Edited by Stanley I. Kutler. New York, NY: Charles Scribner's Sons, 2003.
- Violette. "Paris Fashions." *The Woman's World* (1889): 586–7. <https://babel.hathitrust.org/cgi/pt?id=uiug.30112005650525;view=1up;seq=598> (accessed January 22, 2022).
- Vogue*. New York, NY: Arthur B. Turnure, 1893–5.
- Walsh, Margaret. "The Democratization of Fashion: The Emergence of the Women's Dress Pattern Industry." *The Journal of American History* 66, no. 2 (1979): 299–313. www.jstor.org/stable/1900878 (accessed January 22, 2022).
- Warford, Aaron A. *How to Dress: For Ladies and Gentlemen*. New York, NY: Frank Tousey, 1882. <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t7dr3p87d&view=1up&seq=38> (accessed January 22, 2022).
- Warner, Charles F., ed. *Picturesque Franklin*. Northampton, MA: Wade, Warner & Co., 1891. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015025108070&view=1up&seq=116&size=125> (accessed January 22, 2022).
- Weaver, Frederick A. *An Economic History of the United States: Conquest, Conflict, and Struggles for Equality*. Lanham, MD: Rowman & Littlefield, 2015.
- Weaver, G. S. *Aims And Aids for Girls and Young Women: On the Various Duties of Life, Including Physical, Intellectual, And Moral Development; Self-culture, Improvement, Dress, Beauty, Fashion, Employment, Education, the Home, Relations, Their Duties to Young Men, Marriage, Womanhood and Happiness*. New York, NY: Fowler and Wells, 1856. <https://babel.hathitrust.org/cgi/pt?id=uva.x0004157578&view=1up&seq=51> (accessed January 22, 2022).
- West, Nancy Martha. *Kodak and the Lens of Nostalgia*. Charlottesville, VA: University Press of Virginia, 2000.
- The What-not or Ladies' Handy-book*. London: Piper, Stephenson and Spence, 1859. <https://books.google.com/books?id=dIYEAAAQAAJ&lpg=RA1-PA307&ots=ouboxlS7xm&dq=the%20basque%20bodice%20empress%20eugenie&pg=RA1-PA307#v=onepage&q=the%20basque%20bodice%20empress%20eugenie&f=false> (accessed January 22, 2022).
- Whiting, Lilian. *Kate Field: A Record*. Boston, MA: Little, Brown and Company, 1899. <https://babel.hathitrust.org/cgi/pt?id=uc1.b4353840&view=1up&seq=421> (accessed January 22, 2022).
- Wilde, Oscar. *The Complete Works of Oscar Wilde*. Vol. 9, *Reviews*. Edited by Robert Ross. New York, NY: National Library Company, 1909. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015014614948&view=1up&seq=231> (accessed January 22, 2022).
- Wilde, Oscar. *Oscar Wilde in America: The Interviews*. Edited by Matthew Hofer and Gary Scharnhorst. Champaign, IL: University of Illinois Press, 2010.
- Women's Centennial Committee. "The Exposition: The House We Live In." *The New Century for Woman* no. 1 (May 13, 1876): 1–2. <https://babel.hathitrust.org/cgi/pt?id=uiug.30112045359186&view=1up&seq=11&size=125> (accessed January 22, 2022).

Index



Not For Sale

Photographer Credits

California

Edward Belle-Oudry
Photographic Parisienne
Over Abrahamson's Store
Entrance on 13th St.
Oakland, Cal.

Bradley & Rulofson
129 Montgomery St.
San Francisco, Cal.

Edouart & Cobb
No. 504 Kearny St.
San Francisco, Cal.

E. J. [Edward James] Kildare
Art Photographic Rooms
Visalia and Bakersfield, Cal.

[George Daniels] Morse
826 Market St.
San Francisco, Cal.

Vaughan's First Premium
Photograph Gallery
18 Third St.
San Francisco, Cal.

Connecticut

Cartes de Visite by Davis
245 Main St.
Hartford, Conn.

[James Monroe] Gillmore
No. 7 Union St.
Rockville, Conn.

[George I.] Partridge
Photographer

Cor. Bank and Main Sts.
Bridgeport, Conn.

Illinois

Copelin
N. W. Cor. Madison and State Sts
Chicago, Ill.

Dwight Art Co.
Dwight, Ill.

[Max] Erlen Sunbeam Gallery
1216 S Adams St.
Peoria, Ill.

C. S. Gerlach
Photographer
Elgin, Ill.

[J. A.] Hobart
South Rockford, Ill.

[Xenophon O.] Howe
20-22 S. Pauline St.
Chicago, Ill.

E. E. Mangold
401 15th St.
Moline, Ill.

[Aaron G.] Reese
3115 Indiana Ave.
Chicago, Ill.

[Mathew J.] Steffens
57 22nd St.
Chicago, Ill.

Indiana

[William H.] Bingaman
400 S. Anderson St.
Elwood, Ind.

G. Weingarth
Photographer
N. W. Cor. Public Square
Shelbyville, Ind.

Iowa

Perry & Son
Sheldon, Iowa

Maine

M. F. [Marquis Fayette] King
Photographer
No. 137 Middle St.
Portland, Me.

L. J. Page
Old Town, Me.

G. B. Webber
Main St.
Brunswick, Me.

Maryland

Bachrach & Bro. Galleries
S. E. Corner Eutaw and Lexington Sts.
Baltimore, Md.

C. E. Gerkins
Successor to Towles
Lonaconing, Md.

[William] Getz
2101 Charles St.
Baltimore, Md.

[Henry] Pollock
Baltimore, Md.

Richard Walzl
205 W. Balt'o. St.
Baltimore, Md.

Massachusetts

[John D.] Andrews
Artist,
Davis & Co
No. 2 Winter St.
Boston, Mass.

Emma Dubbs Bliss
Jamaica Plain, Mass.

Nelson Carter
Chicopee, Mass.

Commercial Photo Co.
177 Albany St.
Boston, Mass.

G. P. [George P.] Critcherson
No. 326 Main St.
Worcester, Mass.

[Louis N.] Hevy
Worcester and Spencer, Mass.

A. W. Howes & Co.
Photographers
Turners Falls, Mass.

J. S. Mitchell
659 Washington St.
Boston, Mass.

Reed Brothers
Photographers
92 Essex St.
Lawrence, Mass.

[W. C.] Thompson
Cor. State and Pleasant Sts.
Newburyport, Mass.

[N.] Worden
48 Winter St.
Boston, Mass.

Michigan

W. C. Foote
Photographer
Covert Block
Flint, Mich.

Lidberg's Art Gallery
First St.
Ishpeming, Mich.

[Cullen C.] Packard
Photographer
103 Main St.
Kalamazoo, Mich.

[John M.] Reidsema
Over Kalamazoo National Bank
Kalamazoo, Mich.

R. Rock
Photographer
Morenci, Mich.

Minnesota

A. Carlson
Wheaton, Minn.

Oswald Bros.
1227 and 1229 Washington
Ave., N.
Minneapolis, Minn.

Overland & Holand
Artistic Photographers
Fergus Falls, Minn.

J. A. Reitz
Chaska, Minn.

Missouri

Leftwich & Gaines
Carrollton, Mo.

John T. Needles
Photo-Artist
Chillicothe, Mo.

Pritchard Handsome's
Art Studio
Louisiana, Mo.

T. D. Saunders
Lexington, Mo.

[R.] Sours
8th and Felix
St. Joseph, Mo.

Nebraska

H. G. Hall
Photographer
Broken Bow, Neb.

New Hampshire

A. Couturier
Main St.
Berlin, N. Hamp

Ladd & Co.
Photographers
Laconia, N. Hamp

New Jersey

Doremus' Gallery of Art
172 Main St.
Paterson, N. J.

John Roth
Photographer
Freehold, N. J.

New York

[C.] Becker
Hudson, N. Y.

E. J. Betts
Artistic Photographer
Galleries at 121 and 137 Main St.
Dansville, N. Y.

[George N.] Cobb
75 and 77 Court St.
Binghamton, N. Y.

Fernando Dessaur
Photographer
145 Eighth Ave.
New York

Dow, Jr.
Randolph, N. Y.

[Benjamin] Falk for Newsboy
N. Y.

Charles D. Fredericks & Co.
"Specialité"
587 Broadway, N. Y.

Fredericks'
770 Broadway, N. Y.

Photographic Artists
J. Gurney & Son
707 Broadway, N. Y.

A. P. Hart
Photographer
No. 22 Lake St.
Elmira, N. Y.

[Charles L.] Kempf's
Photo-Art Gallery
185 Myrtle Ave.
Brooklyn, N. Y.

R. A. Lord
158 Chatham St., N. Y.

[Frank P.] Macnabb
815 Broadway, N. Y.

[Wilbur Allen] Morehouse
Massena, N.Y.

Sarony
680 Broadway, N. Y.

M. H. Stewart,
Ellicottville, N. Y.

[E. H.] Williamson
138 W. Dominick St.
Rome, N. Y.

Wm. Wunsch
24 Military Road, near Amherst St.
Buffalo, N. Y.

Ohio

[Frank G.] Blackman
Wauseon, O.

C. W. Borah
No. 142 North Main St.
Lancaster, O.

E. Crew
Photographer
Main St.
Alliance, O.

Pifer & Becker
Wilshire Building
Superior St.
Cleveland, O.

W. F. [William F.] Sawtell
Wellington, O.

T. W. [Thomas W.] Spencer
Photographer
West Main St.
Circleville, O.

Oregon

Crawford & Hamish
Albany, Ore.

Pennsylvania

[Benjamin Lomax Horsley] Dabbs
Studio
Cor. Market & Liberty St.
Pittsburgh, Penn.

M. DeWitt
Scranton, Penn.

F. S. Hawkins
Waynesburg, Penn.

R. J. Hillier's
Photographic Rooms
N.E. Cor. 8th and Green Sts.
Philadelphia, Penn.

New York Gallery
411 North Sixth St.
Reading, Penn.

F. R. Norris
Photographer
Saxton, Penn.

D. S. Shanabrook
Photographer
Greencastle
Penn.

J. H. Stetser
Successor to J. A. Keenan
No. 526 South Second St.
Philadelphia, Penn.

[Louis] Walker
Cor. Fifth & Green
Philadelphia, Penn.

Webb & Keller
112 and 114 Nth 9th St.
Philadelphia, Penn.

Rhode Island

Hastings
Branch at 10 Bath Road
Newport, R. I.

Manchester Bros.
329 Westminster St.
Providence, R. I.

H. Q. Morton
Westminster St.
Providence, R. I.

South Dakota

E. E. Gaylord
Photographer
Brookings, Dak.

Tennessee

W. E. Armstrong
Photographer
45 Union St.
Nashville, Tenn.

Staley Bros.
Tullahoma, Tenn.

Texas

F. B. Bailey
Photographer
Palestine, Tex.

Cumming & Son
Corsicana, Tex.

Virginia

Prince
Old Point Comfort, Va.

Richmond Photograph Co.
827½ Broad St.
Richmond, Va.

Wisconsin

J. [Joseph C.] Brown
136 and 138 Grand Ave.
Milwaukee, Wis.

E. H. Paige
Waukesha, Wis.

F. J. Richardson's New Studios
Appleton and Kaukauna, Wis.

Sutter
126 Wisconsin St.
Milwaukee, Wis.

[William] Wollensak
Photographer
450 National Ave.
Milwaukee, Wis.

Not For Sale

Not For Sale

Not For Sale