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To the Graduate Council:

I am submitting herewith a thesis written by Grace Jolly Ewing entitled "A Comparison of Clothing Worn by Middle Class and Upper Class Women Participating in Selected Sports Events During the Period from 1870 to 1910." I recommend that it be accepted for nine quarter hours of credit in partial fulfillment of the requirements for the degree of Master of Science, with a major in Textiles and Clothing.

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A COMPARISON OF CLOTHING WORN BY MIDDLE CLASS AND UPPER-
CLASS WOMEN PARTICIPATING IN SELECTED SPORTS EVENTS
DURING THE PERIOD FROM 1870 TO 1910

A Thesis

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the Graduate Council of
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CHAPTER I

INTRODUCTION

With the entrance of women into the field of sports after 1870, a need arose for garments which allowed more freedom of action. Previous to this period many women had not participated in sports of any kind and clothing that was less confining had not been necessary. After women entered into the sports field, however, the desire for garments that were less restrictive led to the development of sports costumes.

Women's entrance into the world of sports started a far reaching influence over her whole mode of dressing. This sudden interest in active sports started a reaction against stiff corsets and clothes became softer and more comfortable. Women couldn't play games in tight corsets, so they began to wear looser ones along with clothes that made it easier for them to play games comfortably.¹

No form of disapproval could prevent women from adopting the new sports costumes once they had experienced the comfort of such costumes.²

Previous studies of sports costumes have shown the attire worn for certain sports but no mention has been made as to the social class

¹Mary Brennehan Carter, "Dress Construction Details During the Nineteenth Century and Early Twentieth Century as Reflected in the Drexel Costume Collection" (unpublished Master's thesis, The Drexel Institute of Technology, Philadelphia, 1954), p. 16.

²Elaine Autumn Durst, "The Functional Aspect of One Type of Women's Sportswear from 1900 to 1958 in the United States" (unpublished Master's thesis, Michigan State University, East Lansing, 1960), p. 54.

of people who wore such costumes. A study of sports costumes worn by the different social classes of individuals would help reveal those class differences that distinguished one group from another and would help indicate the extent to which imitation played a part in clothing choices.

I. STATEMENT OF THE PROBLEM

The purpose of this study was to compare the differences that existed in the clothing worn by upper and middle class women actively participating in sports during the period from 1870 to 1910.

II. HYPOTHESES

1. Class membership and social status would be identifiable by the type of sports clothing worn in the late nineteenth century (1870-1899). The differences would be more evident in the kinds of fabrics used for the sports costumes and the quality of the fabrics used than in the styles of the costumes.

2. Social class membership as distinguished by the type of sportswear worn would not be easily identifiable in the first decade of the twentieth century (1900-1910).

III. ASSUMPTIONS

The following assumptions were made by the author:

1. Identifiable class distinctions in dress, mode of living, and income existed between the women of the upper class and middle class of this period.

2. The periodicals chosen as representative of the middle class and upper class were actually read by the women of those classes.

3. Sports clothes pictured in the periodicals were typical of the costumes worn by the women.

IV. LIMITATIONS OF THE STUDY

Eighteen-seventy was chosen as the starting point of this study, for it marked the beginning of the period 1871-1899 during which ladies not only began appearing at sports events but also became active participants in a few of them.³ The year of 1910 was selected as the termination point of the study. After this year the increase in mass production of clothing helped to eliminate some of the more obvious class distinctions expressed by dress.

Sports selected for the study were limited to skating, swimming, croquet, tennis, golf, and cycling. These were the main sports in which women of both classes participated during the period 1870 to 1910.

The study was based on the sports participation in the United States during this period. Only clothing worn by active women participants in sports events during this time was compared.

V. PROCEDURE

Information related to the sports costumes worn by the women of the two classes was found in periodicals which were directed toward

³John Durant and Otto Bettmann, Pictorial History of American Sports (New York: A. S. Barnes and Company, 1952), p. 47.

the women of these different classes. Godey's Ladies Book, a prominent ladies magazine which reached a circulation of one hundred and fifty thousand, contained colored engravings of Parisien fashions for the women of the upper class.⁴ A periodical that was fashioned after Godey's and whose circulation rose above that of Godey's to one hundred and sixty-five thousand was Peterson's Magazine. Its hand colored fashion plates of Parisien fashions were equal to those found in Godey's, and were likewise directed to the upper class women.⁵ These two periodicals were used to obtain information about the sports costumes worn by the upper class women during the latter part of the nineteenth century. For information about the first ten years of the twentieth century the periodical, Harper's Bazaar was studied. This periodical was especially designed for well-to-do homes and increased in circulation rapidly.⁶

The periodicals from which the fashions were obtained for the middle class women during this period were Demorest's Monthly Magazine, Mme. Demorest's What to Wear and How to Make It, Arthur's Home Magazine, The Delineator, and The Ladies Home Journal. Arthur's Home Magazine which was used for the first five-year period was a second-rate periodical which provided fashions, patterns, verse, and fiction for

⁴ Frank Luther Mott, A History of American Magazines, 1741-1850 (New York: D. Appleton and Company, 1930), pp. 350, 521, and 581.

⁵ Ibid., pp. 311, 351-352.

⁶ Frank Luther Mott, A History of American Magazines 1865-1885 (Cambridge: Harvard University Press, 1938), p. 390.

the readers.⁷ Demorest's Monthly Magazine and Mme. Demorest's What to Wear, a semi-annual supplement, provided the fashions for the next fifteen-year period. These were middle class magazines which provided tissue paper patterns and reached a circulation of only fifty thousand. The Delineator, a middle class magazine which contained Butterick patterns, was used as a supplement for this fifteen-year period. The last periodical used for the middle class fashions was The Ladies Home Journal. It was started as an inexpensively printed folio which sold for fifty cents a year and within two years had a circulation of one quarter million.⁸

These upper class and middle class periodicals were studied for each year of the forty-year period. After comparing all the sports costumes presented each year in the periodicals, a typical costume of both classes appropriate for each sport in which the women were participating was selected for every year of the period. The author, after studying all the costumes, used her own judgment in selecting the typical ones for each year.

With the exception of swimming costumes, changes in the skirt contours of the sports costumes were then studied. The years in which noticeable changes could be observed in the contours of the skirts were selected as the years in which comparisons between the costumes of the

⁷ Frank Luther Mott, A History of American Magazines 1850-1865 (Cambridge: Harvard University Press, 1938), p. 418.

⁸ Mott, 1865-1885, op. cit., pp. 100 and 327.

two classes would be made. The skirt contours had been studied previously by Agnes Brooks Young. After analyzing the findings, she had divided the shapes of the skirts of the period 1870 to 1910 into two cycles, the back fullness cycle and the tubular cycle.⁹ These divisions were employed in this study.

VI. ORGANIZATION OF THE THESIS

Chapter I has included an introduction about the development of sports costumes, hypotheses, assumptions, limitations, and the procedure of the study.

Chapter II contains a discussion of class distinctions expressed in dress, cycles of fashion, and a history of the development of sports in America. Chapters III through VIII are sub-divided into the history of a particular sport and a comparison of the costumes worn by the middle and upper class women when participating in the sports. The sports included in these chapters are skating, swimming, croquet, tennis, cycling, and golf. The final chapter includes a summary and conclusions of the study. A glossary is included after the bibliography.

VII. DEFINITION OF TERMS

Social class. A large group of families approximately equal to each other and clearly differentiated from other families in relation

⁹Agnes Brooks Young, Recurring Cycles of Fashion (New York: Harper and Brothers Publisher, 1939), p. 7.

to prestige, occupation, possessions, interactions, class consciousness, and value orientations.¹⁰

Middle class. A class composed of an ill-defined grouping of professionals, independent enterprisers, craftsmen, and artisans. Beneath this group in the power and economic hierarchy and larger in numbers were the slightly less prosperous entrepreneurs and professionals. Further below and numerically more dominant were semi-professionals, small and salaried businessmen, salesmen and clerks.¹¹

Upper class. Big businessmen and top corporation officials compose this group. It contains an elite that exercise decisive political and economic power.¹²

Role. A pattern of behavior associated with a distinctive social position.¹³

¹⁰ Joseph A. Kahl, The American Class Structure (New York: Holt, Rinehart and Winston, 1965), p. 12.

¹¹ Harold M. Hodges, Jr., Social Stratification (Cambridge: Schenkman Publishing Company, Inc., 1964), pp. 32-33.

¹² Kurt B. Mayer, Class and Society (New York: Random House, 1955), p. 40.

¹³ Leonard Broom and Philip Selznick, Sociology (New York: Harper and Row, Publishers, 1963), p. 16.

CHAPTER II

SUPPORTING INFORMATION

I. DRESS AND CLASS DISTINCTION

As national life began to evolve from tribal life, class distinctions that were based on family membership, position, and wealth began to be recognized. Clothing was used as a means of distinguishing the members of one social class from another.¹ With the rise of a middle class which included the less important officials, the society was stratified into three classes: the aristocracy, the middle class, and the workers and peasants. All of these classes were distinguished by the styles of clothing worn and the fabrics used for their garments. To a large degree this situation still exists today. Dress lends itself to the display of one's social position, for one's apparel is always evident.² However, the use of clothing to express social standing has at times been misinterpreted. Dress worn by the members of the different social classes is used not only to emphasize or distinguish the individual, but at times the aristocracy may use additional symbolism on the clothing such as family crests.³

¹E. B. Hurlock, The Psychology of Dress (New York: Ronald Press Company, 1929), p. 23.

²Thorstein Veblen, The Theory of the Leisure Class (New York: The Modern Library, Inc., 1934), p. 167.

³Ernest Harms, "The Psychology of Clothes," American Journal of Sociology, XLIV (September, 1938), 244-245.

According to Langner almost every article of clothing from ancient times until today has performed the function of indicating superior rank or lack of rank of the wearer.⁴ Social superiors used and still use their clothing to differentiate themselves from their inferiors. Roach and Eicher stated that the importance of a given role in life and the intensity of role taking for an individual are often reflected in the clothing he wears.⁵ An individual's dress may be used by him to express his relationship to his environment and to enable him to fit into that environment. The individual can manipulate his clothing choices in order to adjust to different situations in which he finds himself.

Because of the use of clothing as an indicant of class and social position, a clothing fear has developed among some individuals. According to Hurlock this fear consists of the following four parts:

1. The fear of ridicule because one's clothing is different.
2. The fear that due to the clothing worn one will be judged as too poor to be able to buy up-to-date models.
3. The fear that one will be judged lacking in self respect because one is willing to wear out of date clothing.
4. The fear that one will be thought to be lacking in the understanding of external appearance.⁶

This clothing fear that has developed among individuals has had a part

⁴Lawrence Langner, The Importance of Wearing Clothes (New York: Hastings House, 1959), p. 36.

⁵Mary Ellen Roach and Joanne Bubolz Eicher, Dress Adornment, and the Social Order (New York: John Wiley and Sons, Inc., 1965), p. 35.

⁶Hurlock, op. cit., p. 41.

in creating conformity in pattern of dress within the different social classes. People began to imitate one another's manner of dress. Simmel stated that imitation represents one of the fundamental tendencies of our character, that of contending itself with familiarity. He also stated that this imitation of familiarity satisfies the demand for social adaptation.⁷ This imitation or mimicry of dress has been responsible for a good deal of heterogeneity of dress. It has also helped to satisfy the individual's desire to be one of the group.⁸ The individual may use dress to express group affiliation and the values and standards held by the group. Dress may also be used to indicate his rank within the group or his place within the power structure thus letting everyone know where he fits into society.⁹

Laver states that clothing has definitely played a part in the social evolution and in stratifying a race or a people into different groups having somewhat different characteristics. In the United States this differentiation of classes has been based partially on standards of wealth and possession.¹⁰ Rosencranz feels that the use of clothing as a guide to the position of an individual is important. It may enable one to determine the social status of an individual and thus avoid

⁷George Simmel, "Fashion," American Journal of Sociology, LXII (May, 1957), 543.

⁸Hurlock, op. cit., p. 38.

⁹Roach and Eicher, op. cit., p. 6.

¹⁰Langner, op. cit., p. 102.

social errors.¹¹ Dress used as a means of social stratification has extended into the field of sports. With the rise of sports in America, special costumes were gradually adopted for each sport by the different classes. These sports costumes followed the fashion cycles characteristic of other costumes of the period.

II. CYCLES OF FASHION

After studying typical fashions in women's dress for the period 1760 to 1937, Agnes Brooks Young, in her book Recurring Cycles of Fashion, concluded that women's dress styles had moved through a series of recurring cycles. Each of these cycles lasted for approximately one-third of a century, and during each cycle the yearly fashion changes were merely modifications or adaptations of the central fashion type. She further concluded that there had been only three central fashion types, each succeeding the other in an unchanging sequence. These three fashion types were back-fullness, tubular, and bell-shaped. The first back-fullness cycle lasted from 1760 to 1795 then gave way to the first tubular cycle which extended from 1796 to 1829. After this the bell-shaped cycle occurred and continued from 1830 to 1867. The completion of the first sequence of fashion types brought the cycle again to the back-fullness period which began in 1868.¹²

¹¹Mary Lou Rosencranz, "Clothing Symbolism," Journal of Home Economics, LIV (January, 1962), 18.

¹²Agnes Brooks Young, Recurring Cycles of Fashion (New York: Harper & Brothers Publishers, 1937), pp. 3 and 21.

It was during this second back-fullness period that the comparison of sports costumes in the present study was begun. In the latter years of the previous bell-shaped cycle and the early years of the second back-fullness cycle the round bell shape of the skirt had begun to change. Gradually during this period more bulk was added to the back of the skirt, giving it an elliptical shape. As the back increased in bulk the front and sides were progressively flattened, so that when the back-fullness reached its peak the woman stood at the front of an oval shaped silhouette with the greatest amount of her skirt behind her. Throughout the cycle variations occurred in the back-fullness. It became larger or smaller, appeared high up or low down, and achieved its effect with a supporting frame or through draping.¹³

In the early 1870's the skirts still retained some of their round shape, but they were beginning to be flattened in front and arched outward near the waistline at the back with an accumulation of drapery. By 1873 this back arch had become very prominent. Whale boned petticoats and wire hoop skirts were used to support the drapery. After 1873 the back-fullness gradually began to decrease, but the skirt fronts and sides continued to be drawn flat against the figure. By 1877 the bustle had been discarded, and only a small amount of padding placed under the petticoats was used as a support for the

¹³Ibid., pp. 99-100.

back-fullness.¹⁴ The draping at the back of the skirts had gradually been lowered until, by this year, it was at hip level.

Skirts continued to be drawn close to the figure with only a small amount of back-fullness at the hip level until 1881. After this year the back-fullness began to increase again and the draping began to be placed higher over the hips. By 1885 and 1886, the middle of the back-fullness cycle, extreme proportions of back-fullness characterized the skirt. A large cage-like affair shaped much like a bird's cage was attached to the back waistline in order to support the draping that started at waist level or above.¹⁵

The cycle then began its decline. Back-fullness decreased, but it still remained just below waist level. Between 1890-1892 a small amount of fullness was gradually added to the sides of the skirt. After 1892 skirts began to become wider at the bottom. They were still smoothly fitted over the hips, but at the back extra width was pleated or gathered into the waistband. This widening process continued until 1896 when a very large circumference was reached. Sports skirts did not reach the extreme circumference of some of the other costumes.¹⁶ After 1896 the circumference and remaining back-fullness gradually decreased, so that at the end of the cycle skirts had become more tubular in shape.

¹⁴Lucy Barton, Historic Costume for the Stage (Boston: Walter H. Baker Company, 1935), p. 475.

¹⁵Ibid., p. 475.

¹⁶Ibid., p. 510.

Nineteen hundred marked the beginning of the second tubular cycle which extended to 1937. The comparisons of costumes made in the present study covered a little less than one-third of the cycle. Skirts worn in the first part of the cycle were fitted smoothly at the top and flared from a little below the hips to the ground. Frequently they were gored all around so that they just fitted around the hips, and sometimes they were gored in front and straight in back.

From 1904 to 1906 some of the skirts were made on yokes that were long in front and short in back. The lower part of the skirt was gathered on to the yoke. Gored skirts laid in pleats were often worn from 1905 to 1909. The pleats were stitched part way down and were usually emphasized with trimming. Occasionally circular skirts that had been gored to fit the waist and hips were worn. All of these skirts either touched the ground or cleared it by just an inch or a little more.

In 1908 and 1909 the shapes of skirts remained the same, but changes occurred in the lower skirts. Skirts became shorter, and by 1909 were ankle-length. By 1910 the fullness had disappeared from most of the skirts. The sheath skirt which was straight and not over a yard wide at the hemline was gaining in popularity.¹⁷

During this forty-year period many changes were evident in the skirt styles. Skirts allowing more freedom of movement gradually evolved, thus enabling women to participate more actively in sports.

¹⁷ Ibid., pp. 550-551.

III. DEVELOPMENT OF SPORTS IN AMERICA

The first settlers who came to America during the seventeenth century consisted mostly of peasants, servants, and craftsmen who had a strong aversion for the pleasures of the English nobility. Due to the type of life led by these persons, there was no time for recreation unless it could be justified as a stern duty.¹⁸ Therefore, for the first two and a half centuries sports developed at a slow pace. According to Durant and Bettmann, the first game played in America by the white men was a game of bowls played in the streets of Jamestown, Virginia, in May of 1611. Sports did not make any real headway, however, until the Dutch came to New Amsterdam.¹⁹

Hunting began as a necessity in the colonies in order to get food to eat and clothes to wear. At times organized hunts would be held on festival occasions but in general hunting was an individual activity. Later when the need for work by the settlers became less urgent hunting became a means of recreation and sport.²⁰

Amusements and sports gained in popularity from the beginning of the Colonial period until 1774. Rivalry developed among the various colonies which was carried to the field of sports. Inter-colonial horse racing became prevalent, boat racing developed,

¹⁸John Durant and Otto Bettmann, Pictorial History of American Sports (New York: A. S. Barnes and Company, 1952), p. 2.

¹⁹Ibid., pp. 5-6.

²⁰Robert B. Weaver, Amusements and Sports in Everyday Life (Chicago: The University of Chicago Press, 1939), p. 13.

cockfighting and bullbaiting rose in importance and card games became popular.²¹ In New York between 1714 and 1776 boating and fishing became important and a game similar to golf was played.²²

After 1774 the attempts of Great Britain to reorganize her empire following the French and Indian War and the resistance of the colonists to these plans resulted in problems that interfered with the development of recreation and sports. The New Englanders used these developments as a means of stopping the growing interest that had developed in sports. The influence exerted on the First Continental Congress by the New Englanders caused the members of the association to discourage horse racing, fighting, exhibition shows, plays, and other forms of entertainment. Therefore, from 1775 to 1783 recreation was subordinated to work.²³

The westward migration that resulted after 1783 brought a new rise in the importance of sports. The people who migrated found time for recreation in connection with their work in the form of quilting parties and barn raisings. They used the gun for sport, engaged in athletic pastimes, and enjoyed sleighing in the winter.²⁴

Even during the early years of the nineteenth century restrictions on sports still existed. Worcester, Massachusetts, in 1816

²¹Ibid., pp. 13 and 17.

²²Ibid., p. 12.

²³Ibid., p. 17.

²⁴Ibid., pp. 18 and 20.

passed a regulation prohibiting the playing of ball in the public streets in order to protect the safety of the inhabitants.²⁵ The restrictions did not prevent the persons from engaging in sports, however. Cockfighting was very popular during the early nineteenth century, although opposition against it developed rapidly. During this period the men and boys were interested in shooting at marks, horse racing, wrestling, running, and playing ball. In the 1850's many of the sports were related to hunting, shooting matches, and fishing.²⁶

Before 1865 many of the present day sports were not in existence. Basketball had not been invented; baseball was only an amateur sport, and football was a crude form of soccer. Golf, tennis, track, and field sports were unknown, and only horse racing was well organized. The period from 1871 to 1899 saw the greatest rise of sports in the history of this country. Practically all of our sports were founded in the period from the end of the Civil War to the turn of the century. It was during this era that the ladies began to participate in sports.²⁷

²⁵Ibid., p. 4.

²⁶Ibid., pp. 24 and 29.

²⁷Durant and Bettmann, op. cit., p. 46.

CHAPTER III

SKATING

I. HISTORY OF THE DEVELOPMENT OF SKATING IN AMERICA

Ice skating was a favorite sport among college boys in the early 1800's, but it was almost never practiced by women. Any woman who attempted to skate would have been branded as "scandalous." Some of the skates used were manufactured in America, but the majority were imported from Holland. All had wooden foot rests instead of iron, with an iron runner no longer than the foot. Straps from the toes to the heels were used to fasten the skate to the shoe. In the 1830's the iron-soled skate began to be used. The footpiece was a thin piece of metal to which the runners were attached with rivets.¹ By the 1860's women began to participate in the sport and skating costumes began appearing in the fashion magazines.

Roller skating became very popular in the last quarter of the nineteenth century. Almost every city and small town in the United States had a rink of some sort by the mid 1880's. This sudden popularity was due to the introduction of the metal wheel with pin bearings that enabled the skater to roll along smoothly and work up speed. Previous to this development the rollers had been wooden spools

¹Robert B. Weaver, Amusements and Sports in American Life (Chicago: The University of Chicago Press, 1939), p. 187.

which would often crack and cause the skater to fall. After the development of the metal wheel, women began to take part in the new sport. By 1885, when the vogue reached a peak, over twenty million dollars had been invested in roller skating properties.² Indoor rinks made year-round skating a possibility. Women of the middle class showed considerable interest in the sport.³

II. COSTUMES WORN BY ACTIVE WOMEN PARTICIPANTS

1870-1899 Back-Fullness Cycle

1870. The floor length upper class costumes of this year were just beginning to develop a distinguishable back-fullness. One typical ice skating costume having a small amount of back-fullness and two skirts was made of purple cashmere. The lower skirt was trimmed with three narrow ruffles edged with velvet. The upper skirt was trimmed with only one ruffle. Worn with the skirt was a mantle or short cape of the same material which stopped at the elbows, and was finished with a ruffle. Two long ends at the front of the mantle crossed and fastened with a belt. Undersleeves attached to the mantle were trimmed at the wrists with ruffles.⁴

The costumes of the middle class still possessed much of the rounded, bell shape of the previous cycle, but back-fullness was

²John Durant and Otto Bettmann, Pictorial History of American Sports (New York: A. S. Barnes and Company, Inc., 1952), p. 49.

³Weaver, op. cit., p. 61.

⁴Godey's Ladies Book, LXXX (January, 1870), 105.

beginning to characterize the styles. An appropriate costume for skating was made of buffalo-brand alpaca trimmed with silk and alpaca. The lower floor length skirt was edged with handsome fringe. A flat alpaca trim edged with folds of silk headed the row of fringe. The overskirt had a serrated front and a slightly bouffant back. Fringe and trim to correspond with the lower skirt decorated the back of the overskirt. At each side of the skirt was placed a bow with two long fringed ends. A basque, a fitted jacketline waist, with serrated edges completed the outfit. The back of the basque was quite short. A belt terminating in a large looped bow at the back was worn with the costume.⁵

1873. The back-fullness of the dresses continued to increase. Draping caused this fullness to be very high. An upper class skating costume of this period was made of dark claret-colored cloth. The underskirt fell straight all around, and touched the floor. Over this was worn a velvet polonaise that consisted of a waist and over drapery cut in one piece. The polonaise closed down the front with buttons. Miniver fur was used for the small round collar, the trim around the full sleeves, and the trim around the base of the polonaise. The over-draping of the polonaise fell straight in front and was draped high in the back.⁶

⁵Arthur's Home Magazine, XXXV (January, 1870), 9.

⁶Godey's Ladies Book, LXXXVI (January, 1873), 100.

For the middle class the back-fullness also increased. The skirts were gored and made to cling flatly in the front and on the sides with the fullness being extended to the back. Plainness of style was predominant during this period. The redingote, a long plain coat, was made as flat as possible in front with a short basque back or a shaped flat trimming that extended the whole length of the back. A round collar with revers or a standing collar completed the neckline of the redingote. The only other ornaments were buttons, pockets, and cuffs. Less expensive fabrics of cashmere or alpaca were used.⁷

1877. After 1873 the back-fullness gradually decreased. By 1877 it had become noticeably smaller and lower, with the fullness being created through draping. Plain and striped camel's hair cloth of invisible green was used for an upper class costume that was appropriate for both ice skating and roller skating which had recently become a popular sport of this period. The underskirt was of the plain material ornamented by one knife pleated flounce on the front and side gores and two flounces upon the back. These pleatings were of the striped material. Striped material was used also for the overskirt that was cut the exact length and width of the underskirt. A narrow pleating of the plain material edged the overskirt which was looped and tied in back. A small cuirass waist with plain coat sleeves was worn with the skirt. The striped overjacket was made very long and

⁷Arthur's Home Magazine, XLI (December, 1873), 813.

double breasted with a narrow pleating at the bottom to correspond with the overskirt and sleeves of the plain material.⁸

For the middle class costumes the back-fullness had also decreased appreciably. A typical costume worn for both ice skating and roller skating by this class was made of a bright colored flannel. The floor-length skirt of the costume was kilt pleated all the way around. Back-fullness was achieved with a jacket that had pleated back extensions. Straps fastened with buckles crossed over this pleating below the waistline. The long, loose fronts of the jacket fell over a long double breasted vest.⁹

Costumes worn for roller skating in warm weather were like those costumes worn for croquet.

1881. The skirt became even narrower after 1877 and reached its smallest extension during the period of 1880-1881. One costume of the upper class women was made with a kilt pleated underskirt of dark green and blue plaid cashmere. The overskirt made of dark green cashmere was edged with a frill and puffed at the back. A scarf drapery trimmed the skirt front. The basque was made with a yoke, a hood, and a narrow belt. The tie worn at the neck and the lining of the hood were made of plaid satin in the colors of the skirt.¹⁰

⁸Peterson's Magazine, LXXI (February, 1877), 154.

⁹Mme. Demorest's What to Wear and How to Make It (Autumn and Winter, 1877-1878), pp. 13, 14, and 17.

¹⁰Peterson's Magazine, LXXXVII (October, 1885), 361.

The women of the middle class also wore costumes with kilt pleated skirts. Cheviot tweed was used for a costume having a kilt pleated skirt trimmed with a narrow ruffle. A pointed shawl drapery that was looped at the back formed the overskirt. Worn with this was a pleated basque waist trimmed with a belt and side pocket.¹¹

1885. Once again the back-fullness of the skirt increased while the front and sides of the skirt remained close to the body. The skirt reached to the top of the shoes. By the middle of the cycle the back-fullness had reached one of its greatest extensions. Gray mohair and merino were used for an upper class skating costume of this year. The underskirt was of the plain merino edged with a broad band of striped mohair. The front of the over drapery was of the plain mohair, lined with the striped mohair. On the right side it was cut much longer so as to turn the striped side out and tuck the end under the basque at the waist. The back was arranged in a waterfall drapery. The basque bodice opened over a plain pointed vest which fastened at the side with invisible hooks and eyes. Striped mohair was used for the revers and cuffs of the basque.¹²

The skirt with the extreme back-fullness above the hip level was also worn by the women of the middle class for ice skating and roller skating. One such costume was made of wool with a pleated underskirt. The over-drapery consisted of a panel on the left side

¹¹Mme. Demorest's What to Wear and How to Make It (Autumn and Winter, 1881-1882), p. 13.

¹²Peterson's Magazine, LXXXVIII (October, 1885), 361.

that reached to the center front, a draped apron that fell in a pointed shape toward the left side, and a long graceful back stylishly looped at the top. The fitted basque worn with the costume had long pointed fronts that were fitted to the body with small darts. It also had side gores and a short back. The sleeves were cut in one with the basque and fitted comfortably but not tightly. Velvet trimmed the edges of the basque.¹³

During the first half of the back-fullness cycle, the sports styles of both the upper class and middle class costumes were very similar. The women of the upper class quickly adopted the back-fullness of the skirt, so that in the costumes of 1870 it was easily observable. The women of the middle class took a longer time to adopt the back extension; therefore, even though back draping was used by them in 1870, it was not until around 1873 that this extension was easily discernible. After 1873 the women of the middle class kept up with the women of the upper class in changing the amount of back-fullness in the skirts of their costumes.

Similarity also existed in the bodices of the costumes. Both classes of women wore the polonaise, the basque and the looser fitting jacket during this period. The redingote described in one of the middle class costumes was used by the women of the upper class even though it was not used with any of the costumes described. One bodice used by the upper class that did not appear as often in the middle class skating costumes was the mantle or short cape.

¹³Demorest's Monthly Magazine, XXII (December, 1885), 123.

Differences did exist in some of the fabrics used by the two classes. Velvet, cashmere, mohair, camel's hair, and merino were frequently used by the women of the upper class for their costumes. Occasionally they used serge or poplin, but not as often. The women of the middle class also used mohair, merino, cashmere, and camel's hair for their costumes but much more often they used serge, flannel, or plain wool. When they did use cashmere, mohair, and camel's hair, they were used in combination with other fabrics or they used less expensive grades of the fabrics that were available on the market.¹⁴

1886. For the beginning of the second half of the back-fullness cycle the skirt extension continued to be at its peak, and the skirts continued to touch the tops of the shoes. This fullness was displayed in a typical costume made of black cashmere for a woman of the upper class. The underskirt of cashmere was mounted at the back on a foundation of alpaca. A band of Astrakhan fur was placed around the back of the skirt and around the middle front breadth. The overskirt was simply draped with a tablier front. It was drawn up high at the sides and joined to the back circular drapery that formed a graceful loop below the waist before falling in straight folds on the underskirt. The basque was cut with round tabs in the front. Invisible hooks and eyes fastened the front of the jacket. Astrakhan fur was added to the front of the basque to create the effect of a vest. It trimmed the

¹⁴ Arthur's Home Magazine, XLI (December, 1873), 813.

bottom edge of the jacket and the pointed cuffs of the sleeves. A standing collar of cashmere completed the basque.¹⁵

The skating costumes of the middle class also displayed the large back skirt extension. Brown serge and striped plush with the pile in different lengths was used for one costume. The plush was in two shades of brown with a mixture of red and ecru. Plush was used for the pleated underskirt which showed on the left side. Four strips of the serge ornamented with a button at each end were placed across the pleats on the left side. The overskirt of serge was draped on the right side and at the back. A rever of plush was attached to the right side of the drapery and folded forward. A plush vest and serge basque were worn with the skirts. The vest turned back to disclose a chemisette and collar of white pique. Wide revers, a standing collar, and wide cuffs of plush decorated the jacket. At the back of the jacket were two inverted pleats.¹⁶

1889. After 1886 the back extension of the skirt once more began to decline. By 1889 this decrease was observable even though the front and sides of the skirt were still pulled flat against the figure. An upper class skating costume of this year was made of dark blue camel's hair with a box pleated underskirt. The front of the overskirt was pointed and the back was draped to display the underskirt. The bodice was a basque with fitted sleeves and a standing collar. A loose

¹⁵Peterson's Magazine, XC (October, 1886), 365.

¹⁶Demorest's Monthly Magazine, XXIII (November, 1886), 55.

fitting jacket of the blue camel's hair trimmed with black fox was worn with the dress.¹⁷

Wool was used for a middle class costume of this year having a plain gored foundation skirt. Mounted on this was an over-drapery arranged in folds at the front and kilt pleats at the back. A velvet panel was inserted at each side. The jacket basque, a compromise between a jacket and a basque, displayed a double breasted vest front with long revers. The lower edge of the vest was in square tabs. Velvet was used for the vest, collar of the basque, and cuffs of the basque. The chemisette and standing collar of the outfit were covered with embroidery.¹⁸

1892. A further decrease in the back-fullness of skirts had occurred by this year, and skirts were floor length once more. The skirt fronts were still pulled flat against the figure, but a little more fullness had been added to the sides. An upper class skating costume of this year was made of dark blue serge. The skirt was cut full on the sides and at the back. Two wide rows and two narrow rows of braid were placed on the skirt above the hem. The long jacket basque opened in front over a vest of soft blue crepe. A narrow row and a wide row of braid edged the vest. Braid was used also to trim the pockets of the jacket, the deep cuffs on the sleeves, and the standing collar on the vest. Four large white buttons

¹⁷Peterson's Magazine, XCV (January, 1889), 87.

¹⁸Demorest's Monthly Magazine, XXVI (November, 1889), 52.

ornamented the front of the jacket.¹⁹

Heavy black camel's hair was used for a middle class skating costume. The skirt was cut flat in the front with a little fullness on the sides and more fullness in the back. Around the edge of the skirt was a two-inch border of black Astrakhan fur. Just above the fur was an elaborate braiding of gold and black silk soutache. The long fitted bodice was finished on the edge with a deep fringe of silk cord. Above this was a braiding similar to that on the skirt. A muff of Astrakhan fur was carried by the woman.²⁰

This was one year in which the middle class costumes were comparable with those of the upper class in relation to the kind of fabric used and the use of fur.

1896-1897. Skirts of these two years were very full at the bottom, with most of this fullness being placed at the sides and back. One typical upper class costume of this period was made of green and cuir-colored wool. The front of the skirt was a wide panel folded to form a wide box pleat. The sides and back of the skirt were in graceful smaller pleats. Fur trimmed the bottom of the skirt. The fitted bodice was cut with two small points in front from which hung small fur tassels. At the neckline of the bodice was a yoke. The cuir-colored wool was used for a ruffle that was placed around the yoke and down both sides of the center front. At the shoulders the

¹⁹Peterson's Magazine, CI (April, 1892), 352.

²⁰The Ladies Home Journal, IX (January, 1892), 21.

ruffle stood out over the full sleeves. The turned up cuffs at the base of the sleeves were also of the cuir-colored wool. Elaborate braiding was used on the cuffs, and the standing collar was trimmed with fur.²¹

Brown and white cheviot was used for one middle class costume of this period. The full skirt was quite plain. A short, fitted jacket was worn with the skirt. It fastened in the front with large steel buttons. The top button was in the center, but the others were placed at a slant so that the last button was just above the waistline on the right side. Under the jacket was a white vest, and around the waist was a wide belt of green velvet. The sleeves of the jacket were fitted with two flaring ruffles of green velvet above each at the shoulders. A white satin stock was used at the neck of the jacket.²²

The styles of the upper class and middle class costumes continued to be very similar in the second half of the back-fullness cycle. The basque bodice maintained its popularity among the women of both classes. During the period 1896-1897 some differences did occur in the sleeves of the costumes. The women of the upper class often wore sleeves that were extremely full from the shoulder to the elbow. The women of the middle class also adopted the full sleeves, but their sleeves did not reach the voluminous size of the ones worn by the upper class women. One style that was adopted by the women of both classes was the use of a ruffle or ruffles at the shoulders of

²¹Godey's Ladies Book, CXXXII (January, 1896), 103.

²²The Ladies Home Journal, XIV (January, 1897), 21.

the bodice. These ruffles were allowed to flare outward over the sleeves. The sleeves worn with the ruffles by the upper class women were usually puffed at the top, while those of the middle class women were tightly fitted.

The fabrics used by the women continued to differ. Velvet, cashmere, alpaca, and camel's hair continued to be used by the upper class women for their skating costumes. Serge and cheviot were used more often by the women of the middle class. Camel's hair and velvet were occasionally used by the middle class women, but the velvet served as trim most frequently.

1900-1910 Tubular Cycle

1900. All back-fullness had disappeared by this year, and the floor length skirt had become fitted around the hips. The lower part of the skirt continued to be full. It began to flare outward above the knees. A typical skating gown of rough gray wool with spots of red was worn by one women of the upper class. The skirt of the gown was fitted tightly over the hips and flared at the bottom. It was made to look as though the skirt fastened at the right front with three groups of buttons. The tight bodice had a high standing collar. A square inset of darker material was placed in the front of the bodice, and around the inset the bodice had been scalloped. Small buttons were placed below the inset. The tight sleeves of the bodice covered part of the hand. Over the bodice was worn a short, tight jacket of red wool. The back of the jacket stopped at the waist, and the front

curved upward from the waist. White revers trimmed the front. The tight jacket sleeves flared out at the bottom displaying the dress sleeves. A bow adorned the neck of the dress.²³

A dark green wool was chosen by one woman of the middle class as appropriate for skating. The skirt was fitted over the hips and flared at the bottom. Braid trimmed the lower back of the skirt. The fitted, double-breasted jacket stopped just below the waistline. It had wide revers that were trimmed with embroidery. The tight fitting sleeves were decorated with embroidery at the wrists. Under the jacket was an embroidered vest.²⁴

1903. The skirts of this year were shorter, stopping at the top of the foot. They were still fitted over the hips and flared at the bottom. A gown of soft broken plaid in dull browns and blues was worn as a skating costume by one woman of the upper class. The fitted skirt was box pleated, with the pleats stitched down to about eight inches from the bottom where they were then allowed to flare. The bodice was fitted in back and bloused in front. A narrow strip of cafe-au-lait colored cloth passed down both side fronts of the bodice and one-third the way down the skirt side fronts. A small belt of this material was worn at the waistline. A high, standing collar and slightly full, long sleeves completed the bodice.²⁵

²³Harper's Bazaar, XXXIII (November 24, 1900), 1914.

²⁴The Ladies Home Journal, XVII (November, 1900), 31.

²⁵Harper's Bazaar, XXXVII (January, 1903), 54.

Oxford gray broadcloth was used for a middle class skating costume. The fitted skirt was made with three layers. Each layer overlapped the one below it, and the lower layer was flared. The jacket was made with a short, belted postillion back and a bloused front. Frogs were used to fasten the front of the jacket. The bloused sleeves had rolled back cuffs of gray velvet appliqued with white. A velvet collar appliqued with white completed the neckline.²⁶

1907. Skirts of this year were still rounded with a little more fullness over the hips and less fullness at the bottom. The length of the skirt was just above the top of the shoe. One costume for a woman of the upper class was made with a wool skirt and sealskin jacket. The skirt of the costume fitted loosely over the hips and was flared at the bottom. A band of material was stitched around the bottom of the skirt in a semi-circle design. The jacket of seal-skin was fitted at the back and bloused in front. It came to the level of the hips and around the waist was a belt. Seal colored passementerie rings passed down both side fronts of the jacket and around the back of the neck. Satin ribbon was run through the rings. Ermine was used for the collar and for the cuffs of the loose three-quarter length sleeves. Passementerie rings circled the sleeves above the cuffs.²⁷

²⁶The Ladies Home Journal, XX (January, 1903), 43.

²⁷Harper's Bazaar, XLI (January, 1907), 56.

Cheviot was used for a tailored costume worn for skating by a woman of the middle class. The skirt was set in box pleats that had been stitched one-half the way down the skirt. Rows of stitching trimmed the lower edge of the skirt. The close fitting coat stopped just below the hips. It had a turned down collar and pointed revers. The sleeves were lightly full at the top and had turned back cuffs. Mohair braid outlined all the edges of the jacket and a pocket tab on the lower left front of the jacket.²⁸

1910. Skirts were tightly fitted over the hips and fell straight without the flaring at the bottom. The length of skirts had been shortened to the ankles. Green zibeline cloth was used for an upper class skating costume of this period. The fitted skirt was wrapped in front and fastened on the right side. The long knee-length coat was loosely fitted. It had a wide collar and revers trimmed with folds of green velvet. The coat fronts met at the waist and were fastened with a triangular tab and buttons. Tight fitting sleeves with velvet trim at the wrists completed the coat. A blouse with a high standing collar was worn under the coat.²⁹

A suit of serge was worn by one woman of the middle class for skating. The straight skirt was wrapped in the front and fastened on the left side. The loosely fitted, double-breasted coat stopped below the hips. It was fastened at the top on the left. A strip of

²⁸The Ladies Home Journal, XXIV (October, 1907), 97.

²⁹Harper's Bazaar, XLIV (January, 1910), 21.

embroidery around the neck took the place of a collar. The lower part of the tight sleeves and the pockets on the coat were embroidered. A blouse with a standing collar was worn under the coat.³⁰

Distinguishable differences were not observable in the styles of skating costumes worn by the women of the upper class and middle class during the period 1900-1910. The women of both classes wore jackets or coats with their outfits. In 1903 the triple layered skirt became popular among the women of both classes. The wrap around skirt was characteristic of the 1910 styles for both classes.

The only discernible difference was the more frequent use of fur by the upper class women during the early years of the period. Jackets of sealskin and ermine were very popular. These were not worn for skating by the middle class women. By the latter part of the period, however, the women of the upper class did not frequently wear fur jackets for skating.

³⁰The Ladies Home Journal, XXVII (February, 1910), 72.

CHAPTER IV

SWIMMING

I. HISTORY OF THE DEVELOPMENT OF SWIMMING IN AMERICA

Swimming was neglected as a means of amusement until the middle of the eighteenth century when Dr. Richard Russell published an article on the use of sea water for internal and external application.¹ An American who influenced the rise in swimming was Benjamin Franklin. A treatise written by him on the art of swimming appeared in periodicals before 1790, and after that year was published in different papers. As late as 1839 no other method of learning to swim was considered as good as the one advocated by Franklin.

Baths where people could bathe or swim were established throughout the country in cities such as Boston, New York, Washington, and Philadelphia. For those persons who did not swim, floating baths became very popular. Sea bathing became very desirable, and many people began to go to resorts where swimming was one of the recreations.

Not until 1827, however, was a swimming school established in America. After this the interest in swimming developed rapidly, new strokes were devised, and records were broken.²

¹James Laver, Tastes and Fashion (New York: Dodd, Mead, and Company, 1958), p. 217.

²Robert B. Weaver, Amusements and Sports in American Life (Chicago: The University of Chicago Press, 1939), pp. 189-190.

II. COSTUMES WORN BY ACTIVE WOMEN PARTICIPANTS

The general silhouette of the bathing costumes worn during this period was loose knee-length trousers, a full skirt, and a bloused bodice. Occasionally the trousers were gathered around the knees.

1870-1880

1874. Descriptions of bathing costumes for the women of the middle class were not found in the periodicals studied before this year; therefore, no comparisons prior to this period could be made.

An upper class costume typical of this year was made of dark blue flannel. The loose fitting trousers were knee length. White braid trimmed the edge of each trouser leg, and several buttons were placed on the outside of each leg for additional decoration. The knee length tunic buttoned down the front. The bodice of the tunic had a convertible collar and long sleeves that buttoned at the wrist. White braid was used on the edge of the collar, sleeves, and tunic, and down the front of the tunic. A wide sash at the waist was trimmed with braid and an embroidered anchor. An embroidered anchor was also on the collar.³

Gray flannel was used for a middle class costume. The long loose knee-length trousers were trimmed around the legs with flat black braid. Matching braid trimmed the center front and bottom edge of the long blouse. It had a yoke and was held in at the waist with a

³Peterson's Magazine, LXVI (July, 1874), 81.

broad black belt. The sleeves were simply shaped to the arm and slipped over the top of the hand.⁴

1879. Kilt pleating decorated an upper class costume of this year made of white serge. The loose pants came just below the knees and were decorated around the legs with red crewel embroidery. The tunic was made with a fitted kilt pleated front and a coat shaped back. The pleats extended from the shoulders to the bottom of the tunic. A small belt and buckle at the front waist held the coat back over the sides of the pleated front. Part of the lower coat was cut back at the sides exposing more of the pleating. Short sleeves and a mandarin collar completed the tunic. Red crewel embroidery was used to trim the edges of the sleeves, collar, and tunic.⁵

Dark blue flannel trimmed with broad white braid was used for a middle class bathing costume. The pants were loose and cut below the knees. Braid trimmed the pants legs. The skirt and bodice were cut in one piece and pleated into a yoke at the neck. A wide belt was worn to hold it in at the waist. A sailor collar and white tie completed the neckline of the outfit. The sleeves of the costume were short. White braid edged the sleeves, collar, and skirt.⁶

Very little difference was observable in the bathing costumes of the two classes for this period. The costumes of both classes had

⁴Demorest's Monthly Magazine, XV (August, 1874), 308.

⁵Peterson's Magazine, LXXVI (August, 1879), 170.

⁶Demorest's Monthly Magazine, XV (August, 1879), 453.

the loose, knee-length trousers and the long tunic belted at the waist. A few of the upper class costumes were fancier than those of the middle class with kilt pleating, ruffles, and crewel embroidery; but this was the exception rather than the rule. Both classes used serge and flannel for the costumes, although occasionally the upper class used merino. Braid was the usual trim for all costumes.

1881-1890

1882. Serge was used for an upper class costume having loose-fitting pants that were knee length. Embroidery edged the bottom of each leg. The bodice was blousson with a large square collar and short sleeves. The skirt was slightly flared. A belt held the bodice in at the waist. Embroidery decorated the collar, sleeves, front of the bodice and skirt, and the edge of the skirt. A slit pocket on the left side of the skirt was outlined with embroidery.⁷

A typical costume of the middle class was made of white serge trimmed with dark blue bands. The full trousers were confined just below each knee with a blue cord and tassel. A cord and tassel also held the loose blouse in at the waist. The blouse was gathered upon a yoke and had short sleeves. Bands of dark blue trimmed the front and bottom of the blouse and the edges of the trousers.⁸

⁷Peterson's Magazine, LXXXII (August, 1882), 108.

⁸Demorest's Monthly Magazine, XVIII (August, 1882), 692.

1886. Navy blue serge trimmed with scarlet braid and bone buttons was used for one upper class costume. The full knee-length pants were slit on the sides and trimmed around the edges with braid. A yoke and sailor collar trimmed the neck of the tunic. It buttoned down the front and was gathered in around the hips. The short sleeves were scalloped. Scarlet braid trimmed both sides of the center front of the tunic, the sleeves and the edge of the skirt.⁹

According to Demorest's Monthly Magazine, the most desirable costume for the women of the middle class was made with the blouse and drawers in one piece and a skirt that buttoned on at the waist. Suits having long sleeves were more popular than those with no sleeves. Many women who had sleeveless suits wore long gloves buttoned into the armscye. A large handkerchief was worn knotted about the throat.¹⁰

1889. An upper class costume of this year was made of marine blue serge trimmed with white worsted braid. The knee-length pants were trimmed at the bottom with this braid. The bodice and skirt were cut in one. An accordian pleated inset was placed in the center front of the bodice and skirt. Buttons and braid were placed down both sides of the inset. A sailor collar and very short sleeves trimmed with the braid completed the bodice.¹¹

Blue flannel was used for a bathing costume worn by a woman of

⁹Peterson's Magazine, XC (July, 1886), 91.

¹⁰Demorest's Monthly Magazine, XXII (August, 1886), 706.

¹¹Peterson's Magazine, XCVI (August, 1889), 181.

the middle class. The trousers reached just below the knees, but were concealed by the full, flared skirt. The skirt was attached to the blouse and around the waist was a belt. Long sleeves with cuffs and a sailor collar were attached to the bodice. Rows of crimson braid trimmed the cuffs, collar, skirt, and belt.¹²

No descriptions of bathing costumes worn by the women of the middle class could be found for the years 1890-1910. Due to the lack of information about middle class costumes of this period, no comparison of upper and middle class costumes could be made.

Bathing costumes were very similar for both classes. Two styles were popular with both classes, one style had the bodice and trousers attached with a separate skirt fastened at the waist. The other style had the bodice and skirt attached with separate trousers. Sailor collars were used often on the costumes of both classes. On a few of the costumes ruffles or a small round collar replaced the large sailor collar. Pleated bodices were introduced in the upper class costumes, but were soon adopted by the women of the middle class. Serge and flannel continued to be the most popular fabrics for bathing costumes of both classes.

¹²Demorest's Monthly Magazine, XXV (May, 1889), 648.

CHAPTER V

CROQUET

I. HISTORY OF THE DEVELOPMENT OF CROQUET IN AMERICA

Croquet, a game introduced in America in the early 1860's, was the first game to be played by both men and women, according to Durant and Bettmann. It was introduced as a game for social amusement instead of a test of skill. The first games of croquet were played with uneven wooden balls and mallets on lawns that were ragged. In 1865 the pioneer croquet club, Park Place Croquet Club, was organized. After the introduction of croquet, the game became so popular that in 1882 the National Croquet Association was formed to standardize and revise the rules.¹

II. COSTUMES WORN BY ACTIVE WOMEN PARTICIPANTS

The costumes described in this chapter as those worn by women who participated in the sport of croquet were appropriate for any lawn party.²

¹John Durant and Otto Bettmann, Pictorial History of American Sports (New York: A. S. Barnes and Company, Inc., 1952), pp. 46-47.

²Rose Kerr, 100 Years of Costume in America (Worcester, Massachusetts: The Davis Press, 1951), p. 38.

1870-1899 Back-Fullness Cycle

1870. The development of the back-fullness in upper class costumes worn for croquet was evident in a typical costume of silk. The floor-length skirt was of black and white striped silk trimmed around the bottom with a ruffle of lilac silk headed by a box pleated ruche. A tight fitting jacket of the striped silk cut open to display a vest of lilac silk was worn with the skirt. Over the jacket was a second sleeveless jacket of lilac silk. Attached in the back to the sleeveless jacket was a short upper skirt trimmed with a puff of lilac silk which gave the back-fullness to the skirt.³

Back-fullness was not yet as evident on the middle class costumes appropriate for croquet. One costume was made of steel gray mohair. The walking skirt was trimmed with a nine-inch flounce set on in box pleats, arranged in clusters of three, and bound with a fold of black silk. A band of goods cut in points that fell into the spaces of the flounce was used as the heading for the flounce. This band was trimmed on both sides with a pleated ruching of black silk and headed with narrow black velvet. The overskirt was cut in four points and the front was left open and turned back to form revers.⁴

1873. The skirts of the upper class costumes had become narrower with a larger back extension. Trimming continued to be an

³Godey's Ladies Book, LXXX (May, 1870), 491.

⁴Arthur's Home Magazine, XXXV (May, 1870), 248.

important aspect of the costume. Black cashmere was used in one dress exemplifying the increased fullness of the skirt back and the continued use of trim. The lower skirt was plain, while the overskirt was trimmed with a pleating headed with a band of embroidery. The upper skirt was in the form of a polonaise with a straight front and longer curved back. It buttoned up the front, had sash loops at the back, and an embroidered belt around the waist. The sleeves were cut full and trimmed with embroidery and pleating. Embroidery around the neck and down the front of the overskirt added the final features.⁵

Women of the middle class had begun to wear gored skirts that were made to cling flatly to the front and sides. The skirts appeared to be the same length all the way around and now escaped the ground. Less trim was used on the costumes than previously. Flounces continued to be used on some of the skirts. Redingotes cut long in front with basque backs were worn with the skirts. The only ornaments consisted of buttons, pockets, cuffs, and a collar made with round revers or made standing. Less expensive materials such as serge were used, and the predominant color was blue.⁶

1877. A definite decrease in the back extension had occurred by 1877, and the skirts were floor length again. Another noticeable difference in the croquet costumes for this year was the choice of skirts and blouses, but dresses still remained popular, especially

⁵Godey's Ladies Book, LXXXVI (April, 1873), 388.

⁶Arthur's Home Magazine, XLI (December, 1873), 813.

among the upper class. The skirt worn by the upper class women was of a ribbed fabric, but quite plain, and was simply draped in the back. Over this was worn a blouse pleated into a square yoke and belted at the waist. A wide flat band of a darker shade or a contrasting color trimmed the blouse. It had side openings, one wide box pleat in the front, and two side pleats which turned back. The coat-like sleeves had turned back cuffs.

A dress appropriate for croquet worn in this year by an upper class woman was made of olive green lawn trimmed with Smyrna lace and insertions. The demi-trained skirt was edged with kilt pleating which decreased in width toward the front. Insertions and an edging ornamented the pleat. The round tablier front of the overskirt, a method of draping that had become popular for the costumes of both classes, was draped under square lappets at the back. One lappet fell low and the other formed a pouf. A semi-fitted jacket trimmed to correspond with the skirt completed the outfit.⁷

The styles of the skirts worn by the women of the middle class differed from those of the upper class. They were often made of white serge or flannel looped over colored or white petticoats of the same material. Fancy braid or rosebuds were used as decorations on the petticoats. Broad striped petticoats of pink and white, blue and white, or yellow and white fabric were very fashionable. A loose bodice of white trimmed with a band the color of the skirt or petticoat was

⁷Peterson's Magazine, LXXII (August, 1877), 142 and 154.

usually worn with the skirt.⁸

1881. A continued decrease in the back extension of the skirt and the return to the use of dresses or suits by both classes occurred in this year. Yellow nun's veiling was used for one upper class costume featuring an underskirt and two overskirts. The underskirt was finished with two gathered ruffles. The first overskirt was pointed at the sides, and the second one was round. Yellow silk figured with light brown trimmed the top skirt. Both overskirts were draped low in the back. A double breasted basque which opened slightly in front was worn with the skirts. It was trimmed with the same yellow silk as the skirt, and a shirring of the plain nun's veiling extended from the basque front to the top of the upper ruffle.⁹

Ecrú pongee and bayadere striped louisine silk were used for one croquet costume worn by a middle class woman. The stripes were blue, old gold, and red. Louisine was used for the skirt that was kilt pleated. A polonaise made of the pongee was worn over this skirt. The front of the polonaise was trimmed with a ruffle of pongee embroidered with red and gold. The back of the polonaise was draped and trimmed with a band of louisine. Cuffs of louisine trimmed the sleeves of the polonaise.¹⁰

⁸ Demorest's Monthly Magazine, XII (May, 1877), 489.

⁹ Peterson's Magazine, LXXIX (May, 1881), 404.

¹⁰ Demorest's Monthly Magazine, XVII (July, 1881), 617.

1884-1885. By this period the back extensions had reached their peak in the croquet costumes, and the skirts had become a little shorter. Knife pleated ruffles were featured on the skirt of an upper class costume of 1884. The ruffles were set on the short gray satin skirt in the pattern three and one, with the three bottom ruffles four inches wide, set on to overlap slightly, and the fourth ruffle even wider. These ruffles continued up the front of the skirt. A gray cashmere polonaise that was intricately draped was worn over the skirt. It was cut with long ends lined with satin. The ends were turned up with the satin side out until they reached the point where they were looped so that the cashmere side was displayed. Each end was then tied separately and ornamented with bows and ends of satin and velvet. The collar of the polonaise was standing.¹¹

An upper class costume of 1885 had a skirt of plain buff colored sateen trimmed with two tucked ruffles. The overdress made in the princess shape was of sand colored figured sateen. The skirt of the overdress was draped from the left to the right and was very full in back where it fell over the underskirt. A drapery reaching from the right shoulder to the left side of the waist decorated the bodice of the overdress.¹²

The skirts of the middle class costumes of this period varied according to whether they were worn with basques or polonaises. Skirts

¹¹Peterson's Magazine, LXXXVI (July, 1884), 76.

¹²Peterson's Magazine, LXXXVIII (August, 1885), 176.

worn with the polonaises required no trim. Those worn with basques had a narrow pleating of velvet or silk placed on the foundation skirt with a scalloped flounce of material falling over it. The drapery was long and bouffant. The basques were almost always pointed in front, curved short over the hips, and finished with a postillion back or with one or two points corresponding with the front. The polonaise was made either to conform with the costume or to contrast prettily with the skirt. One polonaise was made with a vest. Pleated outer fronts secured at the top and falling loosely below formed a pointed drapery and disclosed the vest.¹³ Indian linens and dacca lawns were very popular for the costumes in 1885. Wool fabrics such as nun's veiling and printed satin striped organdie were also frequently used.¹⁴

During the period 1870 to 1885 noticeable differences in the styles of the croquet costumes were not too recognizable, with the exception of the years 1877-1879 when the ladies of the middle class appeared to prefer the skirt and blouse while the ladies of the upper classes continued to favor fancy dresses. At times the middle class displayed more simplicity in their costumes.

For the first few years of the period the back extensions of the costumes worn by the women of the upper class increased more rapidly than did the back extensions of the skirts worn by the middle class

¹³ Mme. Demorest's What to Wear and How to Make It (Spring and Summer, 1884), pp. 1-2.

¹⁴ Mme. Demorest's What to Wear and How to Make It (Spring and Summer, 1885), p. 55.

women. However, as with the skating costumes, the women of the middle class continued to increase the back extension so that by 1873 no differences in the skirts were discernible. The women of the two classes used both the underskirt and the overskirt or overdrapery throughout this period. Overskirts with apron fronts first appeared in the costumes of the upper class women, but were soon adopted by the women of the middle class. The polonaise and basque were used in the costumes of both classes.

Some differences did exist in the fabrics from which the costumes were made. For the upper class costumes mohair, cashmere, and grenadine silk were used most often. Although louisine silk, mohair, and peau de soie were used in a few middle class costumes worn in the earlier years of this period, less expensive fabrics such as serge, cambric, lawn, and flannel were more dominant. New fabrics used by the upper class women in the later part of the period were nun's veiling, pineapple gauze, satin, sateen, and surah. For the middle class costumes, the fabrics introduced were nun's veiling and pongee. Nun's veiling appeared in the descriptions of the upper class costumes first. Costumes of silk became more popular but silk was more often used in combination with other fabrics.

The availability of some of these materials at lower prices after 1873 would help explain how the women of the middle class could afford to use them in their costumes.

1886. Croquet costumes at the beginning of the second half of the cycle continued to have the greatly distended skirt back. Fine

mauve gingham was used for a fashionable upper class costume of this year. A narrow vertical pleating with five horizontal tucks trimmed the skirt. The polonaise overdress was edged on the front with Hamburg embroidery, but was untrimmed at the back. It was gathered at the waist in both the back and front, and was draped at the back. The sleeves were full with bands at the elbows. A black velvet band was placed at the neck and waist front, and black velvet bows were placed at the right side of the waist.¹⁵

Cambric and canvas were used for a middle class costume of this period. The plain underskirt was made of cambric. Over this was worn a canvas drapery that fell in soft pleats on the left side and in back it was drawn up and draped. The front of the basque worn with this skirt and overdrapery was open with rounded revers that came to points at the bottom. A narrow pleated postillion was attached to the back. With the basque was worn a chemisette of linen.¹⁶

1889. A definite decline in the size of the back extension was evident during this year. Skirts continued to come to the top of the shoes. An upper class costume of this year was made with an underskirt finished with a hem and two tucks. The overdress was mounted at the waist by a series of three small pleats across the front and sides. The back drapery looped at the hips and fell straight at the back.

¹⁵Peterson's Magazine, LXXXIX (June, 1886), 548.

¹⁶Demorest's Monthly Magazine, XXII (July, 1886), 490.

Fine tucks which diminished toward the waist were used on the corsage of this costume. The sleeves of the corsage were tucked from the shoulder to just above the elbow. Below the tucks the sleeves were fulled into the straight cuffs. The vest worn under the corsage, the collar, the cuffs, and the waistband were edged with a narrow band of velvet ribbon. Cream colored cashmere was the material used.¹⁷

Fawn colored louisine with hair stripes of gold and blue trimmed with a crocheted ring of passementerie of blue silk was the material used for a typical middle class costume of this year. Two puffs with two full pink ruchings composed the front of the skirt of this costume. At each side was a box pleated panel edged with a passementerie, and at the back was a gathered drapery that fell without looping. The basque was slightly pointed at both the front and back with large revers down the front. Attached to the revers was a drape which passed over the tight sleeves and around the shoulders. The vest worn under the basque had a standing collar.¹⁸

1892. The back-fullness had further decreased, and a small amount of side fullness had been added. An upper class croquet costume of this year consisted of a striped skirt and white blouse. The flannel skirt was cut with the front of the skirt on the bias so that the stripes matched to form points. All the fullness of the skirt back

¹⁷Peterson's Magazine, XCV (April, 1889), 374.

¹⁸Demorest's Monthly Magazine, XXV (June, 1889), 514.

was pleated in. Pocket flaps were added to the skirt front and fastened with buttons. The blouse was of cream white tennis flannel. It was pleated on the shoulders under a large sailor collar of the striped material. The cuffs of the fitted sleeves were also of the striped material.¹⁹

A gown of a reddish blue color was worn for croquet by a woman of the middle class. The skirt barely touched the ground. A two-inch band of velvet the color of the dress finished the lower edge of the skirt. Starting from under the band at regular intervals were vertical strips of the velvet. The center strip reached almost to the knees, and the ones on either side were even longer. At the top of each strip were bows of velvet, fastened so securely that they appeared to be brocaded on the skirt. The bodice was close fitting and sharply pointed in front. It arched upward over the hips and fastened by lacing in the back. The edges of the bodice were outlined with velvet ribbon. Extending from the throat were narrow decorations like those on the skirt. The high collar was hidden under feathers of the same color. It was tied in the back with broad velvet ribbons. The fitted sleeves were raised on the shoulders and decorated at the wrists with bows of velvet ribbon.²⁰

1896-1897. The skirts had become much fuller at the bottom, but the back extension over the hips had become smaller. An upper class

¹⁹Peterson's Magazine, CI (April, 1892), 443.

²⁰The Ladies Home Journal, IX (March, 1892), 21.

croquet costume was made of blue and brown clan tartan. The ample floor-length skirt fell in graceful pleats. A length of blue wool was placed down the front of the skirt and formed a bib on the fitted waist. The sleeves were very full at the top and tight below the elbows. Blue material banded at the wrists with brown velvet was used for the sleeves. The high standing collar of blue was banded at the top and bottom with brown velvet.²¹

A middle class costume of this period was made of smooth gray cloth. The skirt was closely fitted over the hips and full at the bottom. Extending from the bodice over the upper part of the skirt front were two narrow revers. Each was turned toward the back and fastened with five small steel buttons. Just below the neck of the fitted bodice a vest of folded white chiffon was visible. Over this was a second vest of blue and green plaid silk. Around the waist of the bodice was a belt of the plaid silk. The collar of the bodice was of the folded plaid silk with a large fluffy bow of the chiffon at the back. Over the bodice was a waistlength fitted jacket of the same material as the dress. The edges were finished with two rows of fine stitching. The sleeves of the jacket were fitted and at the top of each was a ruffle of the plaid silk.²²

A few differences existed in the styles of the middle class and upper class costumes during the second half of the back-fullness cycle.

²¹Godey's Ladies Book, CXXXII (March, 1896), 331.

²²The Ladies Home Journal, XIV (March, 1899), 20.

In the early 1890's the women of the upper class frequently wore skirts and blouses of tennis flannel when playing croquet, but the women of the middle class continued to wear dresses more often. In the later 1890's both classes wore dresses when playing croquet, but the styles differed. During the period 1896-1897 the sleeves of some of the upper class costumes became much larger than those of the middle class costumes. This was not true for all the costumes, however, for the fitted sleeve with the ruffle at the shoulder was popular among the women of both classes.

The fabrics used by the women of the two classes differed. Cashmere, camel's hair, sateen, nun's veiling, and China silk were most frequently used by the women of the upper class during this period. Serge, cambric, cheviot, and canvas were most often used by the women of the middle class.

1900-1910 Tubular Cycle

1900. Skirts were closely fitted to the figure over the hips, but were flared at the bottom. Pale blue linen was used for an upper class costume of this year. The skirt of the gown had box pleats that fell loosely from the waist to the ground. Attached to the bottom of the skirt were two flounces that had been stitched on the edges for trim. The bodice of the gown was diagonally tucked. A wide turned down collar decorated with lace and a standing collar trimmed with rows of ribbon completed the neckline of the bodice. At the front of the

bodice were white pique revers. The fitted sleeves were also tucked.²³

A typical croquet costume for a woman of the middle class was made of white India muslin. The skirt was laid in box pleats that flared at the bottom. The loosely fitted bodice had a high standing collar. At the waist was a tie belt. Over this was worn a loose jacket of white Irish point embroidery. It was waist length in front and a little longer in back.²⁴

1903. The skirts still fitted over the hips and flared at the bottom, but they were shorter than previously. Plain blue etamine, a loosely woven cotton fabric, was used for one upper class costume. The skirt was pleated, with a wide inset in the front that was stitched on both sides. It was fitted over the hips and flared at the bottom with a small train in the back. The bodice was bloused in front and back with four rows of wide tucks down the front. Buttons trimmed the two center tucks. A double collar embroidered in black adorned the neck. The lower collar was twice the size of the upper collar. A high necked chemisette was worn with the costume. A wide black satin belt gathered the bodice in at the waist. The loose sleeves were full at the wrists. This fullness was drawn into small turned up cuffs.²⁵

Flowered organdy was used for a middle class costume appropriate for croquet. The skirt fitted over the hips and flared at the bottom.

²³Harper's Bazaar, XXXIII (June 2, 1900), 301.

²⁴The Ladies Home Journal, XVII (June, 1900), 27.

²⁵Harper's Bazaar, XXXVII (March, 1903), 242.

A small train was formed at the back. Three rows of trim made of folds of the material fagot stitched together edged the skirt. The bodice was bloused in front and back, and fastened invisibly up the back. An effect of a round yoke at the neck was created with trim like that on the skirt. The loose sleeves became fuller below the elbows and were very full at the wrists where they were caught into cuffs trimmed like the skirt.²⁶

1907. More fullness had been added to the skirts over the hips and a little less fullness was characteristic of the bottom. Skirt length was again level with the top of the shoes. Gray cloth was used for an upper class costume of this year. The skirt fitted loosely over the hips and fell softly to the top of the shoes. A wide band of tucks topped by bias folds of the material edged the skirt. The top of the trim was zigzagged at the bottom. It was fitted in back and slightly full in front. A large square collar trimmed with embroidery like that on the skirt completed the neckline of the jacket. The puffed elbow length sleeves were finished with embroidered cuffs that turned up over part of the fullness. A blouse with a high collar and a lace tie was worn under the jacket.²⁷

Striped taffeta in red and brown tones was used for one middle class costume of this year. The fitted skirt was trimmed with four large flounces that overlapped one another. The flounces covered

²⁶The Ladies Home Journal, XX (May, 1903), 51.

²⁷Harper's Bazaar, XLI (April, 1907), 330.

two-thirds of the skirt. The bodice fitted tightly in back and was bloused in front. Oyster white lace filled in the square neckline. A lace inset was also placed in the lower front of the bodice. The full, three-quarter sleeves were trimmed at the top with three ruffles.²⁸

1910. Skirts were much more fitted to the figure and had been shortened to ankle length. Silk cashmere was used for an upper class costume worn in this year. The corselet skirt, a skirt which extended above the waistline, was pleated and fell loosely at the bottom. The fitted bodice buttoned in back. Black and gold embroidery passed around the front and back of the bodice a few inches above the top of the skirt. Small revers in the front of the bodice continued over the shoulder and met at the center back where the bodice buttoned. The tight sleeves were embroidered at the wrists. A high standing collar completed the dress.²⁹

Linen was used for a croquet dress worn by a woman of the middle class. The skirt of the dress fitted the hips closely. It was pleated with a wide box pleat in the center front and center back. The pleats were stitched halfway down the skirt. The bodice had a scalloped tab in the front and back. They were as wide at the top as the shoulders, but gradually decreased in size until they were the size of the box pleats of the skirt over which they extended. These tabs continued about one-third the way down the skirt front and back.

²⁸The Ladies Home Journal, XXIV (May, 1907), 81.

²⁹Harper's Bazaar, XLIV (April, 1910), 233.

Scallops also decorated the side waistline edges of the bodice. The sleeves were long and fitted.³⁰

No differences were observed in the styles of the croquet costumes worn by the women of the upper class and middle class during the period 1900-1910. Both classes of women wore either skirts, blouses, and jackets or dresses when playing croquet. The costumes of both classes were made with fitted skirts that had some fullness at the bottom and with bloused bodices or jackets.

Linen and different types of cotton were the most popular fabrics used for croquet costumes by the women of both classes. Occasionally different types of silk were used, but they did not reach the popularity of linen and cotton.

³⁰The Ladies Home Journal, XXVII (January, 1910), 55.

CHAPTER VI

TENNIS

I. HISTORY OF THE DEVELOPMENT OF TENNIS IN AMERICA

The true origin of "lawn tennis" dates back to 1873 when Major Walter Wingfield of London introduced the game of "Sphairistike." A year later the game was introduced in America and the first court was laid out at the Staten Island Cricket and Baseball Club.¹ At first few people took the game seriously and all kinds of rules were observed. By 1881 the United States National Lawn Tennis Association was established due to the desire for standard rules and equipment.

Many people at first thought tennis was more of a woman's game, but they soon realized that it required skill and accuracy so men began to play. After 1881, women's tournaments were organized frequently and a national championship was held in 1887.²

II. COSTUMES WORN BY ACTIVE WOMEN PARTICIPANTS

1874-1899 Back-Fullness Cycle

1874. A large back drapery adorned the skirts of the costumes worn for tennis in this year. The front of the skirt was flat and the

¹James Durant and Otto Bettmann, Pictorial History of American Sports (New York: A. S. Barnes and Company, 1952), pp. 70-71.

²Robert B. Weaver, Amusements and Sports in American Life (Chicago: The University of Chicago Press, 1939), pp. 137-140.

sides of the skirt had a small amount of fullness. Barege, a gauze-like fabric of wool and silk, was used for one typical upper class costume. The front breadth of the floor-length skirt was entirely plain, and the back of the skirt was trimmed with nine or ten narrow ruffles. A band of black velvet ribbon was placed at the point where the ruffles joined the front seam. On the side of the velvet ribbon that touched the dress front was an edging of lace. The under waist was a short basque trimmed to correspond with the skirt and coat sleeves. A jaunty little jacket with black velvet revers was added for outdoor wear. It was edged with lace like that on the skirt.³

Lavender peau de soie was used for a middle class costume. The train skirt was bordered in the back by a self-material medium width flounce, scalloped and embroidered on the edge with a darker shade of silk. Above this was placed a deeper flounce cut in very broad scallops and finished on the edge with smaller scallops to match the lower flounce. Both flounces were gathered, and the upper one had a shirred heading. The apron front was ornamented with large puffs of the lavender peau de soie separated by bands of the same material embroidered with a darker shade of silk. A narrow embroidered ruffle was placed above and below the puffs. The polonaise worn with the skirt was embroidered to match the skirt, and the back was finished with fringe. The polonaise opened at the top over a vest. Small polka dots of a darker shade were embroidered on the vest. The neck of the polonaise

³Peterson's Magazine, LXVI (July, 1874), 68.

was scalloped, and the back of the polonaise was draped.⁴

1879. During this time the back drapery of skirts was not as full, and this fullness was placed lower on the skirt back. White nainsook muslin was used for one upper class costume appropriate for tennis. The underskirt had a deep knife-pleated ruffle on which embroidery had been placed. A long overdress was worn with the skirt. It was paniered on the hips and caught up once or twice at the back. Embroidery like that on the underskirt except of narrower width trimmed the overdress. A vest of white pique that fastened with fancy pearl buttons was worn over the bodice.⁵

Skirts and blouses had been adopted by the women of the middle class as tennis outfits. White flannel skirts trimmed with ruffles were popular. The washer woman's overskirt, an overskirt that was carelessly draped at the sides and back, was often worn over the flannel skirt. Blouse waists of muslin were worn with the skirts. A wide belt that fastened in front with a buckle was worn at the waist.⁶

1882. Once again the skirt drapery had begun to increase in size, but the remaining skirt continued to be fitted close to the body. A costume worn by one woman of the upper class during this period was made of striped silk serge and plain silk decorated with silk embroidery.

⁴Demorest's Monthly Magazine, X (June, 1874), 97.

⁵Peterson's Magazine, LXXVIII (August, 1879), 170.

⁶Mme. Demorest's What to Wear and How to Make It (Spring and Summer, 1879), pp. 45-46.

The lower, floor-length skirt of her costume was trimmed with two knife pleated ruffles at the bottom and with embroidery in the back. Over the skirt was a drapery that fell into points in the front and back. The fitted bodice of the costume was trimmed around the bottom with folds of the silk serge and narrow embroidery. A tunic made of the two materials and decorated with rows of embroidery was worn over the bodice.⁷

A tennis costume of the middle class consisted of a red cashmere dress and a "tennis apron." The gored skirt of the dress was trimmed with a box pleated flounce. Over the dress was worn a linen "tennis apron," made like a young girl's pinafore with shoulder straps and a gored skirt. Red and blue wild flowers were embroidered on the shoulders and skirt, and square pockets were added to the skirt front for holding the ball.⁸

1886. The back extension was at its peak during this year. The skirt was draped so that the full extension was higher than the back waistline. Pink albatross was used for one upper class costume of this year. The underskirt which came to the shoe top had four pleated flounces edged with ecru lace. The overskirt was short in front and looped high and deep in back. It fell quite long beneath the draping. The bodice was plain in back, but cut full in front. It was gathered

⁷Peterson's Magazine, LXXXIII (April, 1882), 335.

⁸Demorest's Monthly Magazine, XVIII (July, 1882), 616.

into a yoke at the shoulders and held in at the waist by a belt.⁹

A polonaise of striped serge worn with a skirt of a different material composed a tennis costume for a woman of the middle class. The skirt was draped in back and was tight in the front and on the sides. The polonaise was tightly fitted with close fitting sleeves and a military collar. The skirt of the polonaise was caught up in back, forming a drape on the side. Trim was placed around the collar, down the front of the polonaise, around the edge of the skirt, and around the edge of the sleeves.¹⁰

Noticeable differences began to appear in the tennis costumes worn by the women of the middle class and upper class in 1876. The women of the upper class continued to wear fancy dresses, while the women of the middle class adopted the skirt and blouse. The skirt and blouse remained popular among the middle class women until the early 1880's. Another difference in style was the use of the "tennis apron" by the women of the middle class. It was not observed in the costumes of the women of the upper class.

Differences also existed in the fabrics used by the women of the two classes. The women of the upper class used such fabrics as barege, nainsook, and silk serge; while among the middle class flannel and muslin were used more often. Occasionally they used cashmere or peau de soie.

⁹Peterson's Magazine, LXXXIX (June, 1886), 548.

¹⁰Demorest's Monthly Magazine, XXII (March, 1886), 342.

1887. The skirt continued to be fully distended in the back, but it was draped level with the waistline rather than above it. Plaid tennis flannel was used for an upper class costume of this year. The underskirt was plain, but an overskirt was draped on top of it. It was draped so as to form a long point in front, a short panier on the sides, and a long point in back. At the back it was looped higher and fuller. The bodice was gathered in the front and back into a pointed yoke, and was held in at the waist by a belt. The bishop sleeves, sleeves with a large amount of fullness at the base, were caught into tight cuffs.¹¹

Striped summer-weight woolen was used for a middle class tennis costume. The skirt had no ruffle, flounce, or overdrapery. It was simply gored, laid in vertical tucks across the front and gathered in back. A square pocket was placed at each side. The bodice of plain flannel was a loose blouse waist, but long so that where it was gathered in at the waist by the belt the excess fullness would fall over the belt. It had a high collar and long sleeves with cuffs.¹²

1890. A decrease in the back fullness was evident in the skirts of this period. More fullness had been added to the front and sides. Solid and striped flannel were used in one upper class costume. The skirt of solid flannel was plain in front and draped over a bustle in back. A loose over jacket of striped flannel was worn with the

¹¹Peterson's Magazine, XCII (October, 1887), 365.

¹²The Ladies Home Journal, IV (June, 1887), 11.

skirt. The revers, collar, and cuffs of the jacket were cut on the bias. Under the jacket was a loose fitting blouse.¹³

White serge was used for a middle class costume. The skirt was sufficiently full in front to be graceful, while in the back it was laid in broad gathers that shaped themselves into pleats. A box pleated ruffle, headed by a band of pale blue fabric trimmed with a fringe design in silver braid, edged the skirt. The blouse was gathered into a yoke, and a band of trimming hid the seam. A rolling collar of blue trimmed with silver braid completed the neck. The full sleeves were held in above the elbow with a band of the trim and had deep cuffs of blue. A band of the trimming served as a belt.¹⁴

1892. The back extension of the skirt had become even smaller by this time, and more fullness was provided at the sides. An upper class costume of this period was made of striped tennis flannel. The front of the skirt was cut slightly on the bias and the stripes were matched to form points. All of the fullness at the back was placed in pleats. A long jacket with revers was worn with the skirt. The sleeves were puffed at the shoulders and finished at the wrists with cuffs. Under the jacket was a pique vest and collar. A knotted tie was worn at the neck.¹⁵

White flannel was used for the loosely fitted, accordion pleated

¹³Peterson's Magazine, XCVII (May, 1890), 474.

¹⁴The Ladies Home Journal, VII (July, 1890), 21.

¹⁵Peterson's Magazine, CI (April, 1892), 443.

skirt of a middle class costume. Pale blue silk was used for the blouse waist. The sleeves of the blouse were slightly raised on the shoulders and were turned up at the elbows, showing undersleeves of white flannel. The cuffs on the upper sleeves were of white flannel and those on the under sleeves were of blue silk. Blue silk was used also for the collar and the long sash.¹⁶

1896-1897. During this period the skirt was becoming rounder and was loosing its back fullness. Fancy mixed suiting of steel blue and gray was used for an upper class tennis costume. The floor length skirt was gored, with insets of dark blue cloth placed in the gores one-third of the way up the skirt. The skirt fell loosely over the hips and was flared at the bottom. It had a small amount of back-fullness. The bodice was bloused in front. Starting at both shoulders and extending down the front were V-shaped insets of the blue. A wide belt at the waist gathered in the bodice. Below the belt the bodice flared out forming a ruffle. A high standing collar edged with a ruffle completed the neckline. The large puffed sleeves were fitted below the elbows, and an inset was placed in the fitted portion of both sleeves.¹⁷

White pique was used for one typical middle class tennis costume. The skirt had a fashionable flare below the knees and was not too wide at the bottom. Around the edge of the skirt was a design in white

¹⁶The Ladies Home Journal, IX (July, 1892), 25.

¹⁷Godey's Ladies Book, CXXXIII (September, 1896), 325.

braid that harmonized with the pattern outlining the short jacket. The shirtwaist was of white silk finished with a high white silk stock. The sleeves were small, having enough fullness on the shoulders to be graceful, but fitting the arms closely. Narrow braid trimmed the sleeves. The belt was of white leather with a gold buckle.¹⁸

During this period more uniformity was evident in the tennis costumes of both classes. The flannel skirt and loose bodice were worn by the women of the upper class and middle class. Flannel was the most popular fabric used for the costumes by women of both classes, although other fabrics were used.

The only observable differences in the styles of costumes of the two classes occurred during the period 1896-1897. Although the sleeves of the upper class costume were not as large as the sleeves of other costumes, they were noticeably larger than the sleeves of the middle class tennis costumes.

1900-1910 Tubular Cycle

1900. Skirts of this year were much smaller, being fitted over the hips and flared at the bottom. A skirt and shirtwaist were worn for one upper class tennis costume. The gored linen skirt fitted tightly over the hips and flared at the bottom. The pique shirtwaist was made with a center back seam, on each side of which were two inward turning side pleats graded in width. The bodice front was cut in one

¹⁸The Ladies Home Journal, XIV (June, 1897), 19.

piece and shirred into the neck and waist. A regular dress sleeve with a flaring cuff cut in with the sleeve completed the bodice.¹⁹

A skirt and shirtwaist were also worn for a middle class tennis costume. The plain skirt of mohair was fitted over the hips and full at the bottom. Simple lines characterized the white serge waist. The back was plain, without even a yoke, and the fullness in front was confined to accordion pleats on each side of the center front. These pleats were drawn up closely at the neckband and belt and spread very prettily between. Four large painted silver buttons fastened the front. With the waist was worn a high linen collar and a silk tie. The cuffs of the tight sleeves were decorated with stitching.²⁰

1903-1904. The skirt was shorter than previously and fitted a little more loosely over the hips. White linen trimmed with blue was used for one upper class costume. The skirt had a yoke that stopped six inches below the waist. The edge of the yoke was pointed, creating a zig-zagged effect and was trimmed with blue linen. Blue stitching decorated the yoke. Below the yoke the skirt was pleated. The pleats were stitched one-half the way down then allowed to fall loosely. Two rows of linen trimmed the lower border of the skirt. The bodice was fitted in back and bloused in front, and a yoke to match the one on the skirt was placed at the neckline. Above the yoke was a stiff standing collar and a bow. Linen trim was placed down the center front

¹⁹Harper's Bazaar, XXXIII (June 9, 1900), 371.

²⁰The Ladies Home Journal, XVII (January, 1900), 27.

of the bodice.²¹

A light weight summer fabric was used for a middle class costume. The skirt was circular, finished with a deep scalloped band around the hips and around the bottom of the skirt. A simple shirtwaist that buttoned down the front was worn with the skirt. The yoke was formed by the scalloped effect. The loose fitting sleeves were caught into turned back cuffs having scalloped trim. A stiff turned down collar completed the neckline, and with this was worn a polka-dotted bow. The sash around the waist was also of the polka-dotted material.²²

1907. The skirt was again ankle length, and the bottom was not as flared. An upper class costume of this year was made with a corselet skirt, which came above the waistline. The skirt was pleated, with the pleats stitched down part of the way. White wash braid trimmed the lower part of the skirt. A loosely fitted bolero worn with the skirt was also trimmed with braid. Small tucks were placed at the shoulders, and it had raglan sleeves. The batiste blouse had a high collar and loosely fitted sleeves trimmed with four ruffles.²³

A linen shirtwaist suit worn by a woman of the middle class was joined at the waist by a band. The skirt was five gored and had a wide gathered flounce around the bottom. A tuck was placed where the flounce joined the skirt. At the waist were short vertical tucks

²¹Harper's Bazaar, XXXVII (May, 1903), 455.

²²The Ladies Home Journal, XXI (February, 1904), 53.

²³Harper's Bazaar, XLI (July, 1907), 678.

that extended around the skirt. The bodice was cut with three quarter length sleeves. The upper part of the bodice and the standing collar were tucked.²⁴

1910. A more fitted ankle length skirt was worn in this year. Blue linen was used for a skirt worn by a woman of the upper class when playing tennis. The skirt was fitted over the hips then fell straight. A waist of blue lawn was worn with the skirt. It was bloused slightly, but was gathered in at the waist and held with a belt. Strips of lace trimmed the front of the blouse and the upper part of the sleeves. The high collar and the lower part of the sleeves were tucked.²⁵

A linen skirt and waist were worn by a woman of the middle class for a game of tennis. The skirt fitted tightly over the hips and fell straight to the ankles. The effect of a vest was created on the front of the waist by using an inset. A band of linen outlined the inset that had been horizontally tucked. A small band of tucks passed over both shoulders. The stiff collar was turned down and a small bow was worn at the front. The narrow sleeves were caught into small cuffs at the wrists.²⁶

No identifiable differences were observed in the upper and middle class costumes of the period 1900-1910. The women of both classes

²⁴The Ladies Home Journal, XXIV (April, 1907), 93.

²⁵Harper's Bazaar, XLIV (May, 1910), 332.

²⁶The Ladies Home Journal, XXVII (February, 1910), 71.

wore either the separate skirt and shirtwaist or the shirtwaist dress when playing tennis. The majority of the outfits were made of linen, although a few shirtwaists were made of pique or lawn.

CHAPTER VII

CYCLING

I. HISTORY OF THE DEVELOPMENT OF CYCLING IN AMERICA

The sport of cycling first developed around 1869 when the velocipede was introduced on the American stage. This started a craze, and velocipede riding schools opened throughout the East. But the velocipedes were heavy, clumsy, and without springs which made them hard to handle so the craze soon died. In the 1880's the high wheeler became popular, but the women did not like the high perch. With the introduction of the drop-frame "safety" and the pneumatic tire in the 1890's the sport was finally adopted by women.¹

II. COSTUMES WORN BY ACTIVE WOMEN PARTICIPANTS

1890-1899 Back-Fullness Cycle

1890. The cycling costumes of this year were made with voluminous skirts that just cleared the ground. The back drapery had become less distended, but it was still hampering to any woman who rode the bicycle. Additional fullness had been added to the sides of the skirt, but the front of the skirt remained flat. One upper

¹James Durant and Otto Bettmann, Pictorial History of American Sports (New York: A. S. Barnes and Company, 1952), p. 48.

class costume was made of blue serge. The bottom of the skirt was ornamented with rows of braid. It hung loosely at the sides and was draped into a puff in the back. The short, waist-length jacket was made to button at the top across the chest. Rows of braid also ornamented the jacket. A blouse bodice of thin white flannel was worn under the jacket. It was tucked in front and worn with a pointed belt.²

Dark green flannel with black braid was used for a middle class costume. The skirt was made with a gored front so that it fitted smoothly. The remainder of the skirt was in straight breadths gathered at the top and draped in the back. A plain, fitted lining was attached to the bodice. The outer material was bloused over this lining in the back and front. Lacing held the center front together. A vest of dark red surah was worn under the bodice. A broad collar of surah to match the vest completed the outfit.³

1892. Skirts for cycling were much less full during this year. The back drapery had become smaller than in 1890. Tan colored woolen was used for an upper class costume of this year. The skirt, made without decoration, was sufficiently wide enough to fall easily without displaying the legs; but was not so full as to hamper the movements of the rider. The pleated bodice was belted at the waist. It had a

²Peterson's Magazine, XCVII (March, 1890), 298.

³Demorest's Monthly Magazine, XXVI (July, 1890), 569.

yoke of plaid wool which extended down the front forming a plastron.

Full, loose sleeves having bias cuffs of the plaid completed the outfit.⁴

Scotch tweed showing a checked pattern was used for a typical cycling costume worn by a woman of the middle class. The skirt was made very close fitting and completely escaped the ground. A soft silk shirt of a light cream shade was worn, held in place at the waistline by a belt of light brown leather. The coat had square tails of medium length in the back, and was cut off short across the front like a man's evening coat. A rolling shawl collar, notched to have revers, and faced with a corded silk of light brown completed the neckline of the jacket. The sleeves were full but not raised on the shoulders, and were shaped in below the elbow. Pointed, turned back cuffs of silk finished the sleeves.⁵

1896-1897. The skirts of upper class cycling costumes of this year did not follow the styles of skirts worn for other occasions. The short skirt worn for cycling did not reach more than half way between the knee and ankle. One costume was made with a divided skirt. This was made with a double box pleated back slit up the middle. The front had two straight flaps open from the waist to the foot and finished with several rows of tailor stitching. Knickers were formed by the silk lining. They buttoned at the waist and were attached to the skirt by the stitching. The pleated waist was confined at the waist with a

⁴Peterson's Magazine, CI (March, 1892), 261.

⁵The Ladies Home Journal, IX (June, 1892), 23.

leather belt. A buckle in the shape of handle bars fastened the belt. It had very full sleeves that became tight just above the elbows.⁶

A cycling costume for a woman of the middle class consisted of a blouse and skirt. The ankle length serge skirt curved outward from the hips and was full enough to be comfortable. The bodice was made of pink, white, and black striped linen. A yoke effect was created and below this the bodice was in box pleats. The fullness was confined at the waist under a high belt. A high linen collar was placed at the neck. The sleeves were puffed at the shoulders and became tight just above the elbows. Cuffs of white linen completed the sleeves.⁷

A few small differences did exist in the cycling costumes worn by the women of the upper and middle classes during this period. Women of both classes wore the cycling suit with the short jacket and the less distended skirt, and both classes accepted the shorter skirt for cycling. The skirts worn by the women of the middle class were not quite as short as those worn by the women of the upper class. In the earlier years of the 1890's some of the more adventuresome women advocated the use of bloomers for cycling. These were worn by the more daring women of both classes but they were more popular among the middle class. The society belle still preferred to wear skirts.⁸

The sleeves of the cycling costumes worn by the middle class

⁶Godey's Ladies Book, CXXXII (February, 1896), 440 and 443.

⁷The Ladies Home Journal, XIV (May, 1897), 19.

⁸Godey's Ladies Book, CXXXII (February, 1896), 440.

women in the late 1890's did not reach the extreme proportions of those worn by the women of the upper class. Jackets were not worn as often by the middle class women in the late 1890's, but they still remained popular among the upper class.

1900-1910 Tubular Cycle

1900. All back-fullness in the cycling skirts had disappeared by this year. In one upper class costume made of mohair, the skirt was fitted over the hips and flared at the bottom. It stopped above the ankle. Attached to the bottom of the skirt was a wide band trimmed with machine stitching. Narrow bands of the trim were placed down both sides of the center front of the skirt. The short, double-breasted jacket was fitted. It stopped at the waistline in back, but was pointed and longer in front. Two rows of buttons trimmed the front. Stitching was used as a trim on the folded down collar and revers, and on the bottom of the tight-fitting sleeves. A blouse with a stiff turned down collar was worn under the jacket.⁹

A middle class cycling costume was made with a plain skirt and shirtwaist bodice. The flannel skirt was fitted over the hips and widely flared at the bottom. White flannel was used for the waist. It was made with a slightly bloused front and a plain back without a seam. The neck was V-shaped and a small chemisette was inserted. Rows of light blue porcelain buttons trimmed the chemisettes. The high

⁹Harper's Bazaar, XXXIII (May 5, 1900), 54.

collar of the chemisette, the edges of the V, and the tight fitting sleeves were finished with several rows of stitching. At the waist was a belt that hooked on the left side.¹⁰

1903. The skirt continued to be ankle length and to be flared at the bottom. Gray wool was used for one upper class cycling costume of this year. The skirt fitted loosely over the hips and flared at the bottom, allowing plenty of room for movement. Three rows of braid, graduated in width, trimmed the lower half of the skirt sides and back. The waist length jacket was fitted in back and bloused in the front. Three rows of braid also trimmed the jacket. Willow green lining was used in the jacket. When the revers were turned back this lining was visible. The sleeves were loosely fitted with three rows of braid serving as wide cuffs. A shirtwaist with a stiff pointed collar and a cravat was worn with the costume.¹¹

Gray linen was used for a cycling suit worn by a woman of the middle class. The skirt was box pleated, with the pleats stitched half way down the skirt. A Greek fret design was used as a trim around the bottom of the skirt. The bloused jacket closed on the left side with a row of small buttons. The Greek fret design outlined the side where it closed. On either side of the center back of the jacket was an inverted pleat. The full sleeves had added fullness at the

¹⁰The Ladies Home Journal, XVII (January, 1900), 27.

¹¹Harper's Bazaar, XXXVII (May, 1903), 457.

wrists and each was trimmed with an inverted pleat. The standing collar was outlined with the same design as the one on the skirt and jacket.¹²

1907. A looser fitting skirt characterized the costumes of this year. Black and dark gray striped wool was used for an upper class costume. The loosely fitting skirt was flared at the bottom. Bias bands trimmed with buttons were placed horizontally around the skirt. A short jacket that was fitted in back and bloused in front was worn with the skirt. The edges of the jacket front closed without lapping. A band of the material was stitched around the neck, down the front, and around the bottom of the jacket. The puffed sleeves were caught in below the elbows by bands of the material. A high collared blouse was worn under the jacket.¹³

A suit of serge was worn for cycling by a woman of the middle class. The five gored ankle length skirt had a straight front panel and pleating around the bottom half of the remaining skirt. Stitching marked the point where the pleats ended. A bolero jacket trimmed with a double row of tucks on each side of the center front and back was worn with the skirt. The full elbow length sleeves were caught in bands at the elbow. A band around the neck served as the collar of the jacket. Under the bolero was worn a shirtwaist bodice.¹⁴

¹²The Ladies Home Journal, XX (July, 1903), 41.

¹³Harper's Bazaar, XLI (April, 1907), 327.

¹⁴The Ladies Home Journal, XXIV (April, 1907), 95.

1910. The ankle length skirt retained its tubular shape but fitted much tighter in this year. A two-piece cotton shirtwaist dress was worn for cycling by one upper class woman. The lower two-thirds of the skirt was pleated and the upper one-third was fitted over the hips without pleats. The bodice had a long tab in front where it buttoned and a square yoke over the shoulders. Gathering was used to fit the bloused front into the yoke, and the lower portion of the bodice was held in at the waist by the waistband of the skirt. A tucked collar trimmed with a ribbon adorned the neck of the bodice. The loosely fitting sleeves were gathered into cuffs that buttoned.¹⁵

A cycling costume for a woman of the middle class consisted of a mohair skirt and linen shirtwaist. The skirt was tightly fitted over the hips then fell loosely to the top of the ankle. The front of the shirtwaist had two box pleats on either side of the center. At the back of the shirtwaist was one box pleat on either side of the center back. The center front of the shirtwaist was scalloped and a lace ruffle was added. A turnover collar decorated with embroidery, and tight sleeves completed the outfit.¹⁶

No noticeable differences were observable in the cycling costumes of the two classes during this period, with the exception that the women of the upper class tended to wear more cycling suits, while the women of the middle class tended to wear the separate

¹⁵Harper's Bazaar, XLIV (May, 1910), 333.

¹⁶The Ladies Home Journal, XXVII (May, 1910), 97.

shirtwaist and skirt. The styles of skirts worn by the two classes of women were very similar. They followed the tubular shape, being fitted over the hips and flared at the bottom.

The materials used for the costumes by both classes of women were without distinction. A light wool or linen was used for the suits and skirts, and linen or cotton was used for the shirtwaists and dresses. It would be very difficult to try to distinguish whether a cycling costume of this period was worn by a woman of the middle class or upper class.

CHAPTER VIII

GOLF

I. HISTORY OF THE DEVELOPMENT OF GOLF IN AMERICA

In 1888 the first golf match played in America took place at St. Andrews golf course in Yonkers, New York. St. Andrews, the first permanent golf course, was established on November 14, 1888, by John Reid at a dinner party given by Reid for four of his golfing friends. The members of St. Andrews considered golf to be a man's game, and it remained so until 1891 when the members of the Shinnecock Hills Club on Long Island invited the ladies to join their husbands on the course. The game became so popular among the women that two years later a separate nine-hole course was opened exclusively for the women. Other ladies' courses were opened elsewhere within the next few years.¹

II. COSTUMES WORN BY ACTIVE WOMEN PARTICIPANTS

1892-1899 Back-Fullness Cycle

1892. A noticeable amount of back-fullness was observable in the skirts of the costumes worn for golfing in this year. Poppy colored sateen dotted with cream colored spots was used for one upper class costume displaying a draped skirt. A ruffle edged with white embroidery

¹James Durant and Otto Bettmann, Pictorial History of American Sports (New York: A. S. Barnes and Company, 1952), pp. 74 and 139.

trimmed the bottom of the skirt which barely cleared the floor. The front of the dress was cut in one piece. It was narrow at the waist where a buckle gathered in the fullness. White lace was put over the plain sateen front, below the collar. A small tab of the sateen was placed at the back of the bodice. The shawl shaped collar was decorated with a ruffle edged in embroidery. Full sleeves trimmed with deep lace cuffs completed the costume.²

Pale blue and white cotton was used for a typical middle class costume. The skirt which cleared the ground all around was made with perfect plainness. It was smoothly fitted over the hips and had its fullness laid in fan pleats at the back. White percale with tiny blue figures was used for the bodice. Three small gold buttons fastened the bodice. Over this was worn a close fitting jacket of blue cotton having a shawl collar and revers of pale blue bengaline. The sleeves of the jacket were cotton with deep cuffs of bengaline. Under the jacket sleeves, the blue and white cuffs of the bodice sleeves were visible.³

1896-1897. The skirts of the golfing costumes of this period were more closely fitted over the hips and were full at the bottom. A small amount of back-fullness remained. Wool tweed was used for one upper class golf costume having an ankle-length skirt. The front of the skirt had a flat box pleat ornamented with ivory buttons.

²Peterson's Magazine, CII (July, 1892), 91.

³The Ladies Home Journal, IX (May, 1892), 25.

Smaller pleats were used on the sides and back of the skirt. At the neckline of the short full jacket was a yoke outlined in braid. The small turned down collar was also outlined with braid. At the shoulders the sleeves were puffed but they gradually became smaller until they were gathered into cuffs decorated with braid. The blouse worn under the jacket was caught in at the waist with a leather belt.⁴

Wool tweed containing brown, white, and red threads was used for a middle class costume. The skirt was fitted over the hips with a small amount of back-fullness. It was full at the bottom and just cleared the ground. A short, double-breasted basque was worn with the skirt. It arched over the hips and was cut in a point at the front and back. Large tortoise shell buttons fastened the basque. Above the bustline the basque was turned back in revers fashion and faced with brown and white striped moire. Brown cut beads were used as a narrow piping to outline the revers. A pale blue chiffon gilet showed between the revers. The high, plain collar was of white moire. At the back of the collar was a large bow made of silk like that used for the revers. The close fitting sleeves were laid in tucks from the wrists to the shoulders giving the appearance of piping. Three overlapping caps of the striped silk were placed at each shoulder.⁵

The styles of golfing costumes worn in the early 1890's by the women of the two classes were not noticeably different. The back

⁴Godey's Ladies Book, CXXXIII (July, 1896), 105.

⁵The Ladies Home Journal, XIV (March, 1897), 20.

extensions had decreased in the costumes of both classes and the bodices were closely fitted. Differences did exist in the fabrics used for the costumes. The women of the upper class used sateen and the other expensive fabrics, while the women of the middle class used plain cotton more often. More expensive fabrics were used as trim by the women of the middle class.

In the latter 1890's more differences in the styles of costumes were observable. The women of both classes adopted the shorter, flared skirt for golfing; the bodices of the costumes differed. The women of the upper class wore jackets and blouses having very full sleeves, while the women of the middle class wore bodices with much smaller sleeves. Both classes did wear suits for golfing and these were often made of a woolen material.

1900-1910 Tubular Cycle

1900. The golfing skirts of this year were made in the tubular style. Plaid mohair was used for the gored, ankle-length skirt of one upper class costume. It fitted tightly around the hips and flared at the bottom. Bands of stitching trimmed the bottom of the skirt. The short, tight-fitting jacket was made of solid colored mohair the shades of the lighter color in the plaid. The turned down collar, the revers, and the cuffs of the sleeves were of a darker shade of mohair and were trimmed with stitching. A double breasted vest of a lighter color was worn under the jacket. A blouse with a stiff standing collar completed

the outfit.⁶

A golfing costume for a woman of the middle class consisted of a plain serge skirt and a gingham shirtwaist. The skirt was fitted over the hips and full at the bottom. The striped shirtwaist was made so that the stripes encircled the bodice and sleeves. Three box pleats were placed at the front of the shirtwaist, and one was placed at the back. Cuffs gathered the loose fitting sleeves in at the wrists. A high white collar and a small bow tie completed the neckline.⁷

1903. The skirts continued to be fitted over the hips and flared at the bottom. A difference existed in the length, for the skirts were shorter than previously. One golfing costume for a woman of the upper class was made of dull green and blue plaid. The skirt was pleated, with a wide box pleat down the center front. It began to flare just below the hips. Black braid was placed around the bottom of the skirt which came to the top of the foot. The long-waisted bodice was stitched to the skirt three inches below the waist. It was opened to the waist in front with braid around the neck and down the front edges. The lower part of the sleeves were full, but were caught into cuffs trimmed with braid. A strip of braid placed vertically also trimmed the outer part of the sleeves. A braid belt was placed at the waist. Under the opened bodice was a white flannel shirtwaist trimmed with scarlet

⁶Harper's Bazaar, XXXIII (May 5, 1900), 54.

⁷The Ladies Home Journal, XVII (May, 1900), 30.

stitching. A tie was placed at the neck.⁸

Linen duck was used for a golfing suit worn by a woman of the middle class. The skirt was trimmed with graduated vertical bands of the material stitched around the edges and trimmed with a button. The longest band was in the center front with shorter ones at the sides and back. A deep, circular cape with full sleeves trimmed to match the skirt composed the bodice of the suit. Bands were placed at the elbows and wrists to gather in the sleeves. A small band held the cape together in the front.⁹

1907. The skirts of this year were not as flared at the bottom and were looser fitting over the hips. Once again they cleared the ground, just touching the top of the shoe. A suit of tan linen was used as a golfing costume for a woman of the upper class. The gored skirt was flared at the bottom, and stitching outlined each gore. Horizontal pleats edged the bottom of the skirt. The waist length jacket had pleated side insets. It was fitted in back and loose in front. Stitching outlined the edges of the jacket, and a band of beads trimmed the neckline. At the shoulders the jacket extended over the sleeves a small amount. The loosely fitting sleeves were trimmed with bands to match the one around the neck.¹⁰

⁸Harper's Bazaar, XXXVII (April, 1903), 293.

⁹The Ladies Home Journal, XX (June, 1903), 49.

¹⁰Harper's Bazaar, XLI (May, 1907), 462.

Striped silk voile was used for a middle class costume of this year. The twelve gored skirt was pleated all around with a small box pleat in front and back and an inverted pleat on each side. A bolero that was fitted in back and bloused in front was worn with the skirt. It fastened in front without overlapping. Velvet braid trimmed the bottom edge, front, and neck of the bolero. The sleeves were full at the top and were caught in at the elbows with velvet trimmed cuffs.¹¹

1910. Narrower skirts that had been shortened to ankle-length were worn during this year. A linen dress of canary yellow was worn by one upper class golfing enthusiast. The skirt was pleated with a large box pleat in front and an inverted pleat on each side. A tight, shorter skirt was worn over the pleated skirt. The rounded edges of the overskirt were trimmed with stitching and buttons were placed down the left side. Worn with this was a short bolero that was rounded at the neck and curved in front displaying some of the blouse. It had raglan sleeves that reached to the elbows. The blouse had a ruffle for a collar, and sleeves longer than the sleeves of the bolero.¹²

A linen suit was worn by a woman of the middle class. The skirt was fitted over the hips and fell straight to the ankles. The Eton jacket, a short, fitted jacket with a turned down collar and wide revers, was double breasted. Covered buttons were placed down both sides of the front. An attached belt passed around the jacket at the

¹¹The Ladies Home Journal, XXIV (March, 1907), 75.

¹²Harper's Bazaar, XLIV (June, 1910), 398.

waist. The tight sleeves were trimmed with turned back cuffs.¹³

No distinguishable differences were apparent in the golfing costumes worn by the women of the two classes from 1900 to 1910. Both classes of women wore the fitted skirts that flared at the bottom. Short jackets and shirtwaists were usually worn with the skirts. Occasionally a dress or skirt and blouse would be worn instead of the suit. The fabrics favored for golfing costumes by both classes were linen and wool, although at times other fabrics were used.

¹³The Ladies Home Journal, XXVII (February, 1910), 72.

CHAPTER IX

SUMMARY AND CONCLUSIONS

In this study comparisons were made of selected sports costumes worn by the women of the upper class and middle class to determine if social class distinctions were evident in the types of costumes selected by the women of the two classes. Special emphasis was given to the styles of costumes and the fabrics used for the costumes.

The hypotheses upon which the study was designed were:

1. Class membership and social status would be identifiable by the type of sports clothing worn in the late nineteenth century (1870-1899). The differences would be more evident in the kinds of fabrics used for the sports costumes and the quality of the fabrics used than in the styles of the costumes.

2. Social class membership as distinguished by the type of sportswear worn would not be easily identifiable in the first decade of the twentieth century (1900-1910).

The findings of the comparisons are summarized in this chapter under the individual sports as follows:

I. SKATING

Women of the middle class in the early 1870's did not adopt the back-fullness of the skirts as soon as the women of the upper class, but this distinction had disappeared by 1873. A second noticeable difference

in the styles of costumes worn by the women of the two classes occurred in the period 1896-1897 when the women of the upper class began wearing sleeves that were extremely full at the top, while the women of the middle class did not wear such full sleeves.

Differences were evident in the late nineteenth century in the fabrics used by the women of the two classes. Velvet, merino, cashmere, alpaca, mohair, and camel's hair were used most often by the women of the upper class. The women of the middle class used serge, flannel, and cheviot most frequently. After 1900 the only difference in the costumes of the two classes was the more frequent use of fur by the upper class.

II. SWIMMING

No differences were observed in the swimming costumes worn by the women of the upper class and middle class. Serge and flannel were the fabrics used most frequently by the women of both classes.

III. CROQUET

Several differences in the styles of costumes worn by the women of the two classes existed in the period 1870-1899. During the period 1877-1879 the women of the middle class began to wear skirts and blouses when playing croquet, while the women of the upper class continued to wear fancy dresses. In the latter part of the 1890's the sleeves of the upper class costumes became voluminous, but the sleeves of the middle class costumes did not reach such proportions. No further

differences in styles occurred after this period.

Fabrics used by the women of the two classes differed until the 1900's when linen became popular for croquet costumes among both classes of women. Previous to 1900, mohair, cashmere, camel's hair, sateen, China silk, and grenadine silk were used by the women of the upper class. Serge, flannel, cambric, lawn, canvas, and cheviot were most frequently used for the middle class costumes.

IV. TENNIS

A few differences existed in the upper class and middle class tennis costumes of the late 1870's and early 1880's. Women of the upper class wore dresses made of fabrics such as barege, nainsook, and silk serge when playing tennis, but women of the middle class adopted the flannel skirts and muslin blouses. Over the skirts and blouses they wore tennis aprons.

After the 1890's, however, more uniformity appeared in the costumes of both classes. The skirt and blouse was worn by the women of both classes.

V. CYCLING

Very little difference was evident in the cycling costumes of the two classes. The skirt, blouse, and short jacket was worn by the women of both classes, and some of the more daring women wore bloomers; although, they were not as popular among the women of the upper class. Wool or linen was the fabric used by the women of both classes for their costumes.

VI. GOLF

Differences in the costumes of the middle class and upper class existed in the fabrics used by women of the two classes. Sateen and other expensive fabrics were used in the upper class costumes. Different types of cotton fabrics were used by the women of the middle class.

In the late 1890's the fuller sleeves were more evident in the upper class costumes, but no other style differences existed. After 1900 no distinguishable differences existed either in the styles of the costumes or the fabrics used.

After comparing the sports costumes of the two classes, it was evident that styles alone could not be used as a basis for determining class distinction, for not enough differences were discernible. Knowing the fabrics used in the costumes was a better determinant of class membership, but even this was not always reliable for occasionally women of the upper class used fabrics more popular among the middle class and the women of the middle class occasionally used fabrics more popular among the upper class. In some costumes such as cycling and swimming so few differences existed that it would be impossible to determine whether the woman belonged to the upper class or middle class.

During the first decade of the twentieth century differences in the styles of costumes and fabrics used had disappeared, so that social class membership was not distinguishable. The decrease in the distinguishability of the costumes occurred during the period

when the ready-to-wear industry was beginning to produce more garments and a large number of women were beginning to convert to ready made rather than custom made clothing.

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GLOSSARY

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albatross--Soft, light-weight, woolen material with slightly creped surface, similar to bunting.¹

astrakhan--Fur obtained from lambs of caracul sheep, once found in Astrakhan, Russia.

bengaline--Corded fabric, similar to poplin but heavier, with warp threads, usually of silk, completely covering crosswise ribs of worsted, cotton, rayon, or silk.³

chemisette--Plain or ornamental sleeveless underbodice covering neck, shoulders, and breast.⁴

cheviot--Close, napped, rough-surfaced, all-wool fabric in twill weave, similar to serge but heavier and rougher.⁵

corsage--French word meaning waist or bodice of woman's dress.⁶

cuir--Beige color having reddish-yellow cast.⁷

cuirass--Protective garment for upper body, as jacket or bodice, usually stiff or stiffened.⁸

¹Mary Brooks Picken, The Fashion Dictionary (New York: Funk & Wagnalls Company, 1957), p. 5.

²Ibid., p. 139.

³Ibid., p. 19.

⁴Ibid., p. 59.

⁵Ibid., p. 60.

⁶Ibid., p. 82.

⁷Ibid., p. 92.

⁸Ibid., p. 92.

gilet--Sleeveless bodice with decorative front in imitation of blouse.⁹

merino--Fine, soft dress fabric, resembling cashmere; made of wool of merino sheep.¹⁰

miniver--Plain white fur, especially ermine.¹¹

moire--Watered or clouded fabric, especially silk.¹²

nun's veiling--Thin, soft, loosely woven, woolen fabric, in plain weave.¹³

passementerie--Trimmings, especially heavy embroideries or edgings of rich gimps, braids, beads, silks, tinsel, etc.¹⁴

plastron--Separate or attached front of a woman's dress, extending from throat to waist.¹⁵

plush--Rich fabric of various fibers, in pile weave, with longer pile than velvet; and coarse back made of cotton, silk, wool.¹⁶

⁹Ibid., p. 148.

¹⁰Ibid., p. 223.

¹¹Ibid., p. 142.

¹²Ibid., p. 225.

¹³Ibid., p. 234.

¹⁴Ibid., p. 244.

¹⁵Ibid., p. 256.

¹⁶Ibid., p. 258.

pelonaise--Coat-like garment for a woman buttoned down front; often short-sleeved, having fitted bodice and cut away skirt, often draped into three wing shaped festoons.¹⁷

postillion--Double-breasted, fitted greatcoat with pannier-flap pockets, high Regency collar, and broad revers, once worn by postillions.¹⁸

stock--Broad band, soft or stiffened, worn as neck cloth.¹⁹

tablier--Apron-like part of a dress.²⁰

zibeline--Thick woolen fabric having nap of long, silky hairs.²¹

¹⁷Ibid., pp. 260-261.

¹⁸Ibid., p. 68.

¹⁹Ibid., p. 335.

²⁰Ibid., p. 343.

²¹Ibid., p. 385.