

1-1-2006

Notes

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NOTES

PART ONE INTRODUCTION

1. Mount Holyoke, opened in 1837, is the oldest institution of higher education for women still in existence. It became a degree-granting college in the 1880s.
2. Stephen Hardy, *How Boston Played: Sport, Recreation, and Community, 1865–1915* (Boston: Northeastern University Press, 1982), 62.
3. Steve Brouwer, *Sharing the Pie: A Citizen's Guide to Wealth and Power* (New York: Henry Holt & Co., 1998), excerpted in <http://www.thirdworldtraveler.com/Economics.SharingPie.html> (accessed February 5, 2002).
4. *Ibid.*, 144.
5. Mary Queen of Scots in the mid-sixteenth century was known to have been a golfer, taking the game with her when she became queen of France.
6. Website of the Nova Scotia Golf Association. www.nsga.ns.ca/NSGA_Hist_Canada.htm (accessed February 5, 2002).
7. *Ibid.*
8. For information on clothing for equestrian sports, see Alexander Mackay-Smith et al., *Man and the Horse* (New York: Metropolitan Museum of Art and Simon and Schuster, 1984); and, for summaries of both equestrian costume and golf wear, *The Encyclopedia of Clothing and Fashion* (New York: Charles Scribner and Sons, 2005).

1. FACTORS OF CHANGE

1. The Beechers were a remarkable family, comparable to the eighteenth-century Adams and twentieth-century Kennedy families. The patriarch, Lyman, one of the core of Congregational preachers in New England notable for their pivotal roles in the Second Great Awakening, was born in New Haven in 1775. As the author of *Uncle Tom's Cabin* (1851), Harriet is undoubtedly the best known. But Lyman fathered twelve other children, several of whom became stars in their own right. Catharine, the

eldest, founded successful schools for girls in both Hartford and Cincinnati, and wrote *A Treatise on Domestic Economy*, published in 1841, a best-selling domestic guide throughout the remainder of the nineteenth century. Many of the siblings were authors and educators; one would become the grandmother of the humanist and early feminist Charlotte Perkins Gilman, author of “The Yellow Wallpaper.” Henry Ward Beecher, one of the youngest children of Lyman’s first wife, was the preacher of his generation, a nineteenth-century equivalent to Billy Graham. By 1847, while still in his thirties, he was the pastor of a 2,500-member congregation in Brooklyn. His sermons were so popular they were published weekly. Beecher Family Papers, 1822–1903, MS 0509, Mount Holyoke College Archives and Special Collections, South Hadley, Mass.

2. Foster Rhea Dulles, *America Learns to Play* (New York: D. Appleton-Century Co., 1940), 87–91.

3. Quoted *ibid.*, 85.

4. *Ibid.*

5. John F. Kasson, *Amusing the Millions* (New York: Hill & Wang, 1978), 4.

6. *Ibid.*, 13–15; *Encyclopedia Britannica*, s.v. “Frederick Law Olmsted”; Olmsted and Vaux remained partners for close to twenty years, sharing the work on many of the park designs. See www.fredericklawolmsted.com (accessed February 22, 2002).

7. Klasson, *Amusing*, 15.

8. U.S. Census data, 1871.

9. See Ann Douglas Wood, “‘The Fashionable Diseases’: Women’s Complaints and Their Treatment in Nineteenth-Century America,” in Mary Hartman and Lois Banner, eds, *Clio’s Consciousness Raised* (New York: Harper & Row, 1974), 1–22.

10. All information on Elizabeth Blackwell is from an on-line version of an exhibition on Blackwell held at the National Library of Medicine, National Institutes of Health, Bethesda, Md., January 23–September 4, 1999. www.nlm.nih.gov/hmd/blackwell

11. Regina Morantz, “The Lady and Her Physician,” in Hartman and Banner, *Clio’s Consciousness Raised*, 46.

12. *Ibid.*, 48–49. See also Steven J. Peitzman, *A New and Untried Course: Woman’s Medical College and Medical College of Pennsylvania, 1850–1998* (Piscataway, N.J.: Rutgers University Press, 2000).

13. *Godey’s* (January 1866): 91.

14. On Blackwell, see National Medical Library website. Her book, *The Laws of Life, with Special Reference to the Physical Education of Girls*, was published in 1852 (New York: George P. Putnam). *Peterson’s Magazine* (November 1852) featured a four-page article written by Charles J. Peterson himself on “Mrs. Blackwell’s” work (232–35).

15. *Peterson’s Magazine* (November 1852): 234.

16. *Ibid.*, 235.

17. See www.princeton.edu/~mcbrown/display/cole.html.

18. See www4.umdj.edu/camlbweb/sjmedhist/sjwomen.html.

19. These included Abba Goold Woolson, a champion of dress reform whom we will meet in Part Two.

20. *Godey's* (January 1864): 93–95.

21. *Ibid.* (July 1864): 85.

22. Morantz, “The Lady and Her Physician,” 42, 52.

23. *Godey's* (November 1860): 462. See Hartman and Banner, *Clio's Consciousness Raised*, for essays by Ann Douglas Wood, Carroll Smith-Rosenburg, Regina Morantz, and Linda Gordon for insight into the Victorian woman, her gynecological problems and their treatment.

24. See, for example, Nancy Woloch, “Sarah Hale and The Lady’s Magazine” and “Promoting Woman’s Sphere, 1800–1860,” in *Women and the American Experience* (New York: Arno Press, 1974), 97–150. For a history of women’s magazines in America, see also Mary Ellen Zuckerman, *A History of Popular Women’s Magazines in the United States, 1792–1995* (Westport, Conn.: Greenwood Press, 1998), and Zuckerman’s compilation, *Sources on the History of Women’s Magazines, 1792–1960: An Annotated Bibliography* (New York: Greenwood Press, 1991); Frank Luther Mott, *A History of American Magazines* (Cambridge, Mass.: Belknap Press of Harvard University Press, ca. 1957–ca. 1968); Ellen Gruber Garvey, *The Adman in the Parlor: Magazines and the Gendering of Consumer Culture, 1880s to 1910s* (New York: Oxford University Press, 1996); Helen Damon-Moore, *Magazines for the Millions: Gender and Commerce in the Ladies’ Home Journal and the Saturday Evening Post, 1880–1910* (Albany: State University of New York Press, ca. 1994).

25. *Harper’s Weekly*: September 4, 1858, 568, “The Bathe at Newport”; January 28, 1860, 56–57, “Skating on the Ladies’ Skating Pond in Central Park, New York.” In all, Homer created 147 original woodcuts for *Harper’s*.

26. In 2001 dollars, this would amount to approximately \$5,500. Here and throughout, all comparative dollar amounts are calculated courtesy of www.westegg.com/inflation.

27. All information on Howe, Singer, and the sewing machine may be found in Phyllis Tortora and Keith Eubank, *The Survey of Historic Costume*, 3d ed. (New York: Fairchild, 1998), 302; Scientific American On-Line, www.history.rochester.edu/Scientific_American/mystery/howe.htm; the National Museum of American History, www.si.org; and the website of the International Sewing Machine Collectors’ Society, www.geocities.com/RodeoDrive/6561/Singer/the_singer_history.htm.

28. *Godey's* (February 1863): 194.

29. *Ibid.* (March 1863): 201.

30. Claudia B. Kidwell and Margaret C. Christman, *Suiting Everyone: The Democratization of Clothing in America* (Washington, D.C.: Smithsonian Institution Press, 1974), 75–77.

31. Susan Porter Benson, *Counter Cultures: Saleswomen, Managers, and Customers in the American Department Store, 1890–1940* (Urbana: University of Illinois Press, 1986), chap. 1, “A New Kind of Store.” It must be remembered that at that time Macy’s was a single store. In 2001 terms, \$1 million equals almost \$13 million. Richard H. Edwards, *Tales of the Observer* (Boston: Jordan Marsh Co., ca. 1950); Kidwell and Christman, *Suiting Everyone*.

32. Kidwell and Christman, *Suiting Everyone*, 137.

35. This new knit cloth, introduced in the late 1870s, was named for Lily Langtry, social climber, actress, and mistress of the Prince of Wales, who was known as “The Jersey Lily.” Perhaps the most celebrated of the Beautiful People of her day, she came from the Isle of Jersey. See Phyllis Cunningham and Alan Mansfield, *English Costume for Sports and Outdoor Recreation: From the Sixteenth to the Nineteenth Centuries* (New York: Barnes & Noble, 1970), 89.

2. WOMEN MOVE OUT-OF-DOORS

1. For two early proponents of “trickle-down theory,” see Thorstein Veblen, *Theory of the Leisure Class* (1899; reprint, New York: Random House, 1961); and Georg Simmel, “Fashion,” *International Quarterly* 10 (1904): 130–55.

2. Foster Rhea Dulles, *America Learns to Play* (New York: D. Appleton-Century Co., 1940), 164, quoting diarist Samuel Dexter Ward.

3. They still exist, now as German culture clubs, as much as anything else, for example, in Springfield, Massachusetts.

4. Fred Eugene Leonard, *History of Physical Education* (Philadelphia: Lea & Febiger, 1925), 225.

5. See Mr. Baseball website, www.mrbaseball.com/history; www.mrbaseball.com/hoboken2, for a complete history of the game. From the time of its formation in September 1845, the Knickerbocker Base Ball Club regarded Elysian Fields as its home field and played there every Monday and Thursday afternoon for the term of the club’s forty-year existence. Clearly, these young men were of the leisured class rather than the working class, at least in the beginning. So dominant was the Knickerbocker Club through the 1850s that it helped to organize many of the early baseball clubs and transformed Elysian Fields into the first great center of baseball activity in the United States. By 1859, eight teams participated in the National Association of Base Ball Players (the first baseball organization in the United States and a forerunner of the National League) and played regularly each week at Elysian Fields. Dulles, *America Learns to Play*, also gives a clear background of the rise in sports.

6. Dulles, *America Learns to Play*, 187.

7. David Park Curry, “Winslow Homer and Croquet,” *Antiques Magazine* (July 1984): 154, quoting from the 1865 guide “How to Play Croquet.”

8. Unless otherwise indicated, all references to the history of croquet, including quotations, may be found in David Park Curry, *Winslow Homer: The Croquet Game* (New Haven: Yale University Art Gallery, 1984), unpaginated. Curry tells us that *paille maille*, eventually anglicized into Pall Mall, gave its name to the London street that had started life as a playing ground for the game.

9. For the history of the lawn mower, see the website of the British Old Lawn-mower Club, <http://www.artizan.demon.co.uk/olc/mowhist.htm>. My thanks to James B. Ricci of the Reel Lawn Mower History and Preservation Project @ North Farms, Haydenville, Massachusetts, for his additional history and for verifying the link between the lawn mower and tennis. He states: “The entry of the horse, wearing over-size leather booties to prevent lawn damage, drawing a very wide reel mower allowed vast estate lawns and playing fields to be more quickly and cheaply cut. The sheep were even displaced from the job of keeping the golf course fairway short.”

10. *Peterson's Magazine* (July 1870): 76.

11. An elevator was a device consisting of series of rings sewn into the underside of a skirt or petticoat through which strings were threaded, then pulled and tied in place to hike up the skirt in evenly spaced and artful flounces.

12. Mayne Reid, *Croquet: A Treatise with notes and commentaries* (New York, 1869), quoted in Curry, *Winslow Homer*.

13. "Croquet," *Harper's Bazar*, October 24, 1868, 827. The magazine's name was spelled with a single "a" until 1901, when it became *Harper's Bazaar*, by which it is still known.

14. One of the consistencies of the fashion plates of the time is the appearance of the tiny female foot. Even though the shoes of the period (still referred to at that time as "straights" because they did not distinguish between right and left) look small to the twenty-first-century eye, it must be remembered that the sole was narrow, but the soft leather or cloth of the uppers "gave" with the weight of the foot and expanded over the edges of the sole.

15. *Godey's* (January 1867): 107.

16. A. F. M. Willich, *The Domestic Encyclopedia, or a Dictionary of Facts and Useful Knowledge* (Philadelphia: Abraham Small, 1821).

17. Colin McDowell, *Shoes* (New York: Rizzoli, 1989), 143; June Swann, *Shoes* (London: M. T. Batsford, 1982), 41–42.

18. *Bloomington's Illustrated 1886 Catalogue* (New York: Dover Publications, 1988), 75. Webster applied for a patent to attach rubber soles to shoes in 1832. Rubber galoshes had also been developed in the United States before 1836 and came into wider use in the 1840s. The lightweight rubbers that Bloomington's advertised were widespread in the 1880s. Called "softs," they were used in Britain in the country during summertime, and before this time as bathing shoes, known "by the ugly name of plim-solls." Swann, *Shoes*, 40–56.

19. Dulles, *America Learns to Play*, 192.

20. See *Godey's* (December 1863): 566–68, for all quotations.

21. *Ibid.* (February 1864): 200–201.

22. *Ibid.* (March 1864): 280.

23. *Ibid.* (May 1864): 495.

24. *Ibid.* (January 1868): 100.

25. François Boucher, *Histoire du costume* (Paris: Flammarion, 1983), 376.

26. *Ibid.*, 380.

27. Alison Gernsheim, *Fashion and Reality* (London: Faber and Faber, 1963), 45.

28. Boucher, *Histoire du costume*, 380.

29. *Godey's* (May 1864): 495.

30. Millia Davenport, *The Book of Costume* (New York: Crown Publishers, 1976), 902–3. The actual year of the appearance of Mme. Demorest's *Mirror of Fashion* is in some doubt. Joy Spanabel Emery, in her history of paper patterns, "Dreams on Paper," in Barbara Burman, ed., *The Culture of Sewing* (Oxford: Berg, 1999), suggests the date was 1860 (238).

31. *Godey's* (May 1864): 495.

32. *Ibid.* (February 1864): 211.

33. All quotations *ibid.* A Garibaldi was a loose, baggy, tucked-in shirt, usually of red wool, copied from the ones worn by the Italian hero Giuseppe Garibaldi in his battle for unity and reform in Italy. Early in his colorful career, Garibaldi had formed an Italian legion in South America, the original “Redshirts.” The undisputed superhero of his day, he spent time in South America, the United States (in exile), and several parts of Europe, always fighting against tyranny. His greatest exploit was to lead an expedition of a thousand men (*i mille*) to assist a revolt in Sicily in 1860. Their uniform, such as it was, was the red shirt. The revolt fizzled, but Garibaldi himself was remarkably successful, and was proclaimed dictator of Sicily in the name of King Victor Emmanuel II, a position he refused to accept. A prototype of later dictators, his lack of intellect was compensated for by his extraordinary dash and charisma. No wonder his red shirts became the fashion of choice in the 1860s. The Garibaldi was usually worn with a long skirt. The one mentioned in *Godey's* would have been shortened to the knee because it was to be worn with Turkish pants, which were long, baggy trousers gathered at the ankle.

34. Although I say this purely anecdotally, so many women have reported this to me over the years that I have no doubt of its veracity.

35. *Godey's* (March 1867): 295.

5. TAKING UP TENNIS

1. This history of tennis is taken from the following essays in Allison Danzig and Peter Schwed, eds., *The Fireside Book of Tennis* (New York: Simon and Schuster, 1972): “Major Walter C. Wingfield, Inventor of the Game,” by Parke Cummings (9–14); “Sphairistike, History of the United States Lawn Tennis Association,” by Allison Danzig (14–20); and “The Gentler Sex,” by Edward C. Potter Jr. (75–78); also Richard Schickel, *The World of Tennis* (New York: Random House, 1975), 32–37.

2. Cummings, “Major Wingfield,” 11.

3. *Ibid.*, 13.

4. Henry Hall, ed., *The Tribune Book of Open-Air Sports, prepared by The New York Tribune with the aid of Acknowledged Experts* (New York: Tribune Association, 1887), 105–6.

5. Foster Rhea Dulles, *America Learns to Play* (New York: D. Appleton-Century Co., 1940), 192.

6. My thanks to James B. Ricci of the Reel Lawn Mower History and Preservation Project @ North Farms, Haydenville, Massachusetts, for information on lawn mowers and the sign at Wimbledon. My first clue to the importance of this homely machine came from Peter Ustinov’s commentary on NBC during the 1986 Wimbledon finals (July 6, 1986) as he described the history of tennis. Time and again we are reminded that technology enabled the mass production of machinery and equipment that underlay the pastimes of leisure.

7. Schickel, *World of Tennis*, 32.

8. Website of the Lawn Tennis Association of Great Britain, www.lta.org.uk/projects/histen.htm (accessed February, 6, 2002). One correction: Goodyear invented the vulcanization process in 1839, not the 1850s as suggested by the website.

9. Phillis Cunnington and Alan Mansfield, *English Costume for Sports and Outdoor Recreation: From the Sixteenth to the Nineteenth Centuries* (New York: Barnes & Noble, 1970), 89.

10. An equivalent price for the outfit with the silk blouse in 2001 dollars is \$331.20—no small amount. Even the cheviot (cotton twill) version at \$13.75 would cost \$260.25 in 2001 dollars, a surprising difference of some \$70 in equivalent terms between the two blouses.

11. Claudia B. Kidwell and Margaret C. Christman, *Suiting Everyone: The Democratization of Clothing in America* (Washington, D.C.: Smithsonian Institution Press, 1974), 142.

12. Potter, “Gentler Sex,” 75.

13. “Aesthetic” dress was so called because it was designed by the artists connected with the Aesthetic movement in England and worn by their wives and mistresses, who often modeled for them. It fits into the general category of fashion history known as “reform dress.” It was an attempt to recall the simplicity of preindustrial Europe, and to reject the fashionable constraint in women’s clothes in the second half of the nineteenth century—hoops, bustles, corsets, tight fit, and all—in favor of a sort of flowing medieval pastiche. It came into its own in the 1880s after being gently ridiculed by Gilbert and Sullivan in *Patience*, first performed in 1881.

14. *The Delineator* (August 1891): 78.

15. Colin McDowell, *Shoes* (New York: Rizzoli, 1989), 143.

16. *The Delineator* (July 1892): 68.

17. Anne Buck, “Foundations of the Active Woman,” *La Belle Epoque*, proceedings of the Costume Society Spring Conference, 1967, 63.

18. Potter, “Gentler Sex,” 75.

19. Jeane Hoffman, “The Sutton Sisters,” in Danzig and Schwed, *Fireside Book of Tennis*, 74.

20. Potter, “Gentler Sex,” 77.

21. Robert H. Lauer and Jeannette C. Lauer, *Fashion Power* (Englewood Cliffs, N.J.: Prentice-Hall, 1981), 89.

22. *Minneapolis Star and Tribune*, June 28, 1985.

23. The armscye is the opening in the bodice for the inset of the sleeve. In the 1880s it had achieved the highest position it ever would and still allow for some movement of the arm, and was refined into a perfect circle. This particular cut permitted movement but put fierce strain on the upper sleeve as well as the front and back bodice where the sleeves were attached.

24. Blazers were so called because of their stripes, or blazes. They usually indicated the colors of the wearer’s club.

25. “The Women’s Colleges of the United States. No. 4. A Girl’s Life and Work at Bryn Mawr,” *The Delineator* (August 1894): 213.

26. *The Delineator* (August 1894): xxviii. This ad for a tennis manual offered every kind of advice needed to play the game: a history of the game, rules, development of play, descriptions of the court, implements, serviceable dress, even a chapter on tournaments and how to conduct them.

27. Elizabeth Ewing, *History of Twentieth-Century Fashion* (London: B. T. Batsford, 1974), 76–77.

28. Quoted in James Laver, *Modesty in Dress* (Boston: Houghton Mifflin, 1969), 144–45.

4. BATHING AND SWIMMING

1. James Laver, *Modesty in Dress* (Boston: Houghton Mifflin, 1969), 140.

2. See Claudia B. Kidwell, *Women's Bathing and Swimming Costume in the United States* (Washington, D.C.: U.S. Government Printing Office, 1965), for a full history of swimwear; and Barbara A. Schreier, "Sporting Wear," in Claudia Brush Kidwell and Valerie Steele, eds., *Men and Women Dressing the Part* (Washington, D.C.: Smithsonian Institution Press, 1989), 117.

3. See Cindy S. Aron, *Working at Play* (New York: Oxford University Press, 1999), for a history of leisure, resorts, and vacation spots into the twentieth century. Her chapter 3, "'Through the streets in bathing costumes': Resort Vacations, 1850–1900," describes much seaside resort behavior and clothing in the latter half of the nineteenth century.

4. Jennie Holliman, *American Sports (1785–1835)* (Durham, N.C.: Seeman Press, 1951), 168.

5. Kidwell, *Women's Bathing and Swimming Costume*, 8–9.

6. *Godey's* (September 1873): 292.

7. Paula D. Welch, *History of American Physical Education and Sport* (Springfield, Ill.: Charles C. Thomas, 1981), 226, 231.

8. "Bathing suit" as a term appeared first in the 1880s, when any matching skirt and bodice combination was referred to as a suit even though it was designed as a two-piece dress. Throughout the next few decades, "bathing costume" and "bathing dress" were interchangeable terms.

9. My own grandparents, both born in the 1880s, always referred to any swimming activity as "going in for a dip." I had always thought it a quaint phrase until I realized while doing this research that their term quite literally described their activity. "Swimming" to them did, in fact, amount to dipping and little more.

10. *Frank Leslie's Ladies Gazette of Fashion* (June 1854): 103.

11. Quoted in Kidwell, *Women's Bathing and Swimming Costume*, 17.

12. *Godey's* (July 1864): 96. Moreen was a sturdy ribbed fabric of either wool or cotton, often with an embossed finish—a cross between moiré and velveteen. That it was used for both clothing and upholstery indicates just how sturdy it was.

13. *Ibid.*

14. *Harper's Bazar*, July 10, 1869.

15. A good example of this practice may be seen in *The Young Girl's Book*, published in New York sometime in the earlier decades of the nineteenth century (no date is given). The illustrations, to judge by the clothes, all date from the 1820s and 1830s. A series of calisthenics and another of dance steps are illustrated with the (same) figure wearing a simple higher-waisted, relatively short bell-skirted dress with huge, full balloon sleeves to the elbow—typical of the early 1830s. This same set of illustrations

is used again in a series of articles on exercises for health and beauty in *Godey's Lady's Book* (1848). My thanks to Susan Greene for *The Young Girls' Book*.

16. This bathing suit is yet another example of copying. The illustration appeared first in *Godey's* in July 1870, then again the next month in *Peterson's*. Needless to say, no acknowledgment was given. One can only wonder where it had started out.

17. *Peterson's Magazine* (August 1870): 159.

18. *Godey's* (July 1871): 43.

19. All the references to flannel, which was made from either cotton or wool, almost definitely refer to the wool version. The clue is provided by the alternate choices, often serge, as here. This was the era when wool next to the skin was preferable for warmth, especially when it was wet—never mind that it would be very heavy for the purpose.

20. *Harper's Bazar*, June 13, 1896, 505.

21. Mary R. Melendy, M.D., Ph.D., *The Perfect Woman* (Bay City, Mich.: H. H. Taylor Publishing Co., 1901), 319.

22. *The Delineator*, July 1890, 65.

23. Kidwell, *Women's Bathing and Swimming Costume*, 24.

24. Indeed, even though the imprint is Bay City, Michigan, that means very little at this time. The whole book may well have been English. I have found entire books in special collections copied, at a later date, with the title changed as well as the publisher and place of publication but in all else exactly the same. The concept of plagiarism as a sin, or at least as a crime, did not yet exist.

25. *Harper's Bazar*, July 3, 1897, 545.

26. Kidwell, *Women's Bathing and Swimming Costume*, 25.

27. See photographs in *Torontonensis* (the yearbook of the University of Toronto), 1900, for a comparison between Kellerman's swimsuit and the male gymnasts' outfits.

28. *Ladies' Home Journal* (August 1910): 11. Kellerman provides a glimpse of how far the ideal image of women has shifted in the ensuing century. She justified her figure-revealing suit by declaring that Dr. Dudley Sargent of health and fitness measurement fame had taken her measurements and pronounced them to be "nearer the correct proportions than he had ever seen." She was five feet and three and three-quarters inches tall, and weighed 137 pounds, with body measurements of 35.2", 26.2", 37.8".

29. Quoted in Kidwell, *Women's Bathing and Swimming Costume*, 26.

30. Personal interview, Evelyn W. Campbell, July 19, 1985, speaking of early years at Cawaja Beach on Georgian Bay in Ontario. "Mercerized" refers to a process developed in the mid-nineteenth century for preshrinking cotton thread. It gave an added luster to the fabric. Sateen is also a cotton, woven to give an even greater sheen, much like satin.

31. I own two suits from this period, one wool and the other cotton. Although the cotton feels better against the skin, the wool suit provides much more stretch and give. The cotton suit just seems heavy and inert. As with an old T-shirt once the cotton has reached its final shape after many washings, nothing in the world can change it.

32. Personal interview, August 3, 1985.

35. Joan Ryan, unknown source, late 1970s. The suit was expensive indeed: \$28 would equal about \$350 today.

34. Ibid.

35. Kidwell, *Women's Bathing and Swimming Costume*, 47.

36. Ryan interview.

37. Ibid.

28. In the spring of 1999, movie star Julia Roberts shocked the world when she was photographed with underarm hair in clear view as she waved to her fans at a London premiere. It created a sensation; she removed the hair. Dozens of websites and chat pages (some sixty-nine in 2002) around the world worried over the question, should she or shouldn't she?

5. WOMEN ENTER THE OLYMPICS

1. One remembers the flak tennis player Anne White received for wearing her white body suit at Wimbledon in 1985—not so long ago.

2. *Time*, the *New York Times Magazine*, and many others made these claims. The special issue of the *Times*, “Women Muscle In” (June 23, 1996), by its very title denotes the ambivalence that still exists. The phrase “muscle in” suggests that women were unwelcome outsiders, even bullies, although the articles were very supportive of women's Olympic status. It is not just the Olympics that have given women opportunities: soccer and basketball have, too. *Newsweek* did a better job in its cover headline of July 19, 1999, with its empowering photo of Brandi Chastain pumping her fists after her U.S. soccer team's final victory: “Girls Rule!” (Of course, many women would take exception to the word “girls,” regarding it as demeaning for grown women.)

3. David Wallechinski, *Book of the Olympics* (New York: Penguin Books, 1984), x.

4. Most books and articles brush over the rarity of women in the Olympics up to about 1924. *Grace and Glory: A Century of Women in the Olympics* (Chicago: Triumph Books, 1996) is an exception. Even here, though, the only mention of clothing is in the caption for a photograph of Annette Kellerman in her “‘indecent’ one-piece bathing suit.”

5. Adrienne Blue, *Faster, Higher, Further: Women's Triumphs and Disasters at the Olympics* (London: Virago Press, 1988), 1. It is interesting to note that at least one biography of Coubertin never mentions women or his thoughts about them at all. See John J. MacAloon, *This Great Symbol* (Chicago: University of Chicago Press, 1981).

6. Ellen W. Gerber et al., *The American Woman in Sport* (Reading, Mass.: Addison-Wesley, 1974), 137–38; Uriel Simri, “The Development of Female Participation in the Modern Olympic Games,” *Stadion* 6 (1980): 188.

7. Mary Henson Leigh, “The Evolution of Women's Participation in the Summer Olympic Games, 1900–1948” (Ph.D. diss., Ohio State University, 1974), 56.

8. Coubertin, “L'Éducation des jeunes enfants et des jeunes filles” (1902), quoted *ibid.*, 56, 58.

9. *Ibid.*, 77. Here Leigh quotes from a novel based on Coubertin, but the sentiments were very much his own, as all accounts attest (see particularly Simri, “Development,” 188–89). Coubertin was in the overwhelming majority in believing that sports were

detrimental to women's femininity, as an article by the American physician Arabella Kenealy, titled "Woman as Athlete," detailed in 1899. With the weight of her medical training behind her, she stated that if women spent themselves in sports, they would have nothing left over to fulfill their "womanly duties." Even a woman's appearance was changed by sport, she reported, and not necessarily for the better: her glance became too unwavering and direct, "the haze, the elusiveness, the subtle suggestion of the face [or, to Coubertin, the mystery] are gone." Stephanie L. Twin, *Out of the Bleachers* (Old Westbury, N.Y.: Feminist Press, 1979), 44.

10. All the statistics on numbers of participants in this chapter are taken from Blue, *Faster, Higher*, ix, unless otherwise noted.

11. Leigh, "Evolution," 107, cites an article by Casper Whitney that appeared in the April 1900 issue of *Outing* which even then conjectured on the reasons for the confusion and poor management of the Paris Games. Histories of the Olympics are at odds about this second Olympiad, even as to the numbers of women who participated. Some, like Joanna Davenport, "The Women's Movement into the Olympic Games, 1900–1926," *Journal of Physical Education and Recreation* 49, no. 3 (1978): 58–60, and Gerber et al., *American Woman in Sport*, suggest that only six participated. Another, Wallechinski, *Book of the Olympics*, states that there were eleven. Reet Howell, *Her Story in Sport* (West Point, N.Y.: Leisure Press, 1982), 212, citing Simri, "Development," puts the number at twelve. All agree that, in Howell's words, it was a "lackadaisical" affair.

12. Wallechinski, *Book of the Olympics*, xvii; William Oscar Johnson, "100 Years of Glory" (Centennial Olympic Games Official Souvenir Program, 1996), 62; Paula D. Welch and Harold A. Lerch, *History of American Physical Education and Sport* (Springfield, Ill.: Charles C. Thomas, 1981), 289–90; MacAloon, *Great Symbol*, 274; *The Olympic Story* (Danbury, Conn.: Grolier Enterprises, 1979), 41.

13. Paula Welch and Margaret D. Costa, "A Century of Olympic Competition," in Margaret D. Costa and Sharon R. Guthrie, eds., *Women and Sport* (Champaign, Ill.: Human Kinetics, 1994), 136.

14. Johnson, "100 Years," 62–63. Abbott later married, settled in New York City, and became friends with Charles Dana Gibson, who drew her portrait in 1903; she thus became the Gold Medal Gibson Girl.

15. Welch and Costa, "Century," 124.

16. Leigh, "Evolution," 58. In spite of his enthusiasm, the letter writer still firmly upheld Coubertin's views of women in sports. "I approve of what the Baron de Coubertin. . . has written on this subject [of equality of the sexes]," he declared.

17. Archery had been a ladylike pastime for at least a century, as images throughout the nineteenth century attest. Part of its appeal was the elegant arrangement of graceful clothing, straight silhouetted body, and feminine beauty highlighted by a woman's skill (or lack thereof) in pulling the bowstring. Even the movies, which so often get period details wrong, portrayed archery with accuracy and delight in the 1996 film version of *Emma*, as Gwyneth Paltrow in the title role shows off her deadly aim.

18. Welch and Lerch, *History*, 159.

19. Jennifer Hargreaves, "Women and the Olympic Phenomenon," in Alan Tomlinson and Garry Whannel, eds., *Five Ring Circus* (London: Pluto Press, 1984), 56–57.

20. Wallechinski, *Book of the Olympics*, 155, 550; Kathleen E. McCrone, *Playing the Game* (Lexington: University of Kentucky Press, 1988), 187; Hargreaves, “Women and the Olympic Phenomenon,” 56–57.

21. Leigh, “Evolution,” 111, quoting *London Daily Telegraph*, July 14, 1908. The outfits, according to an extant photograph, were very much like the American gymnastic suits of the time, though different in color. In Part Two I discuss gymnastic dress at length.

22. See Patricia Campbell Warner, “The Gym Slip: The Origins of the English Schoolgirl Tunic,” *Dress* 22 (1995): 45–58, for a brief discussion.

23. One wonders how widely disseminated the photographs taken of this team were at the time. Since the outfits appeared in conjunction with the Olympics, it stands to reason that they were indeed much reported on and much seen. Other women were wearing knee-length skirts for sports activities as early as 1910 (see Part Two), so the idea of short skirts was “out there.” Of course, they did not become accepted as fashion wear until the mid- to late 1920s, half a decade after the famous Patou tennis dress worn by Suzanne Lenglen at Wimbledon. Chanel admitted to being influenced by sports clothing, but only by men’s, as early as the 1910s, though it would have been difficult for her to admit that she was influenced by other styles for women. Nevertheless, if women’s early dress for sport provided new ideas for more mainstream fashion, it would have taken at least a decade for such a compelling change to be accepted across an entire population.

24. Harry Gordon, *Australia and the Olympic Games* (St. Lucia: University of Queensland Press, 1994), 75. The information in this chapter on the Australian women’s struggle to enter the Olympic Games and the societal reaction to it comes from Gordon’s fascinating book.

25. Few even noticed. This was Jim Thorpe’s Olympics, and his superb performance, with its dark aftermath, overshadowed everything else.

26. The other fourteen were tennis players. Simri, “Development,” 191–92.

27. The story of Fanny Durack and Mina Wiley, their travails and success, is told in Harry Gordon, “Here Come the Girls,” in *Australia and the Olympic Games*, 75–89, quotation 80. A parallel American controversy over gymnastic dress was going on at the same time at Mount Holyoke College and other schools around the country (continuing in some places as late as the 1970s, where girls were admonished to cover up their gym suits with coats as they moved from one building to another).

28. This bikini-style bottom was known as “athletes’ swimming drawers,” or simply “athletes’.” Richard Rutt claims that they were made primarily from cotton twill. They first appeared in the 1880s, but by the 1890s they were made from sateen (a kind of cotton), jersey (wool), cotton, flannelette, or even silk. Drawstrings tied the waist and the legs when needed. For an excellent history of men’s swimming costume in England, see Richard Rutt, “The Englishman’s Swimwear,” *Costume*, no. 24 (1990): 69–84.

29. Claudia Kidwell, “Women’s Bathing and Swimming Costume in the United States,” Paper 64, Bulletin 250, Museum of History and Technology (1969), esp. 25–26. Kidwell mentions a woman’s silk bathing suit of the 1920s, but it was designed more for fashion than competition.

30. This is an excellent example of how sports dress is first designed and introduced for speed in the Olympics, and later becomes mainstream fashion. We have seen this often in our own times, notably with bicycle shorts.

31. *New York Times*, July 19, 1913, quoted by Welch and Lerch, *History*, 292, who admit that “few women except for mavericks such as Ida Schnall dared to openly defy the powerful Sullivan.” Few men, either, as we shall see.

32. *New York Times*, January 18, 1914, 1.

33. Welch and Lerch, *History*, 295–96.

34. Leigh, “Evolution,” 128, 129, from minutes of AAU Annual Convention, 1914, as reported in *New York Times*, November 22, 1914.

35. Leigh, “Evolution,” 131.

36. Ellen W. Gerber, *The American Woman in Sport* (Reading, Mass.: Addison-Wesley, 1974), 35.

37. Soule told *Time* that in 1920 she was “just an eighth-grader from Brooklyn Heights competing for the Women’s Swimming Association of New York.” *Time* 148, no. 1 special edition (Summer 1996): 96.

38. The men were labeled “sharks.”

39. The *New York Times*, August 22, 1920, shows two European swimmers who had won races in Berlin and Paris that year, both wearing the utilitarian suits, as does a July 4, 1920, ad for a girls’ summer camp showing a diver. A Stewart & Co. ad in the same July 4 edition, however, offers a dropped-waist, skirted “Black Surf Satin Bathing Suit in attractive belted model, with hanging pockets and armlets. The edges are trimmed with contrasting colored piping. Sizes 34 to 46. 4.75.” Listed in the same ad, along with other price ranges for bathing suits, are tights, from \$1.00 to \$12.75. The illustration shows the model with stockings (or tights) rolled to the knee, and worn with cross-gartered bathing shoes. She sports a natty brimmed bathing hat.

40. *Ibid.*, March 31, 1914, 9.

41. Welch and Costa, “Century,” 126.

42. Accounts of the numbers in the early years vary. Generally, though, by 1920, some 9,500 men had participated in the Olympics since 1896, in comparison to 175 women. By anyone’s account, women made up fewer than 2 percent of the whole during these first six Olympics.

43. The *New York Times*, August 30, 1920, 10.

44. Leigh, “Evolution,” 306; Welch and Costa, “Century,” 126.

45. Leigh, “Evolution,” 306.

46. *Ibid.*, 143.

47. Estimated figures from Jere Longman, “How the Women Won,” in *New York Times Magazine*, special edition, “Women Muscle In,” June 23, 1996, 24.

48. National Public Radio, “Morning Edition,” April 16, 1996.

49. *Ibid.*, February 2, 1998, and February 25, 2002. There is a women’s singles luge event.

50. Leigh, “Evolution,” 84.

6. BICYCLING AND THE BLOOMER

1. Most histories of costume mention dress reform to some extent, and several master's theses and Ph.D. dissertations have included the subject. It is a topic much beloved by academic costume historians who respond to counterarguments to the fashion principle. Several nineteenth-century authors wrote on dress reform, and a few books have been written on the subject since. See Stella Mary Newton, *Health, Art, and Reason: Dress Reformers of the Nineteenth Century* (London: John Murray, 1974); Gayle V. Fischer, *Pantaloon and Power: A Nineteenth-Century Dress Reform in the United States* (Kent, Ohio: Kent State University Press, 2001); Patricia A. Cunningham, *Reforming Women's Fashion, 1850–1920* (Kent, Ohio: Kent State University Press, 2003).

2. Fischer, *Pantaloon*, chap. 4, 79–110. Fischer joins others in claiming that the “freedom dress” was based on Turkish dress for women.

3. My thanks to Charlotte Jirousek for her confirmation of this. This outfit was based entirely on Turkish dress, according to Jirousek, rather than just the trousers that most scholars credit as being “Turkish.”

4. Quoted in *The Pimlico Companion to Fashion* (London: Pimlico, 1998), 15.

5. Fischer, *Pantaloon*, 50.

6. “Symposium on Women’s Dress,” *The Arena* 6 (1892), and “The Rational Dress Movement, A Symposium,” *ibid.*, 9 (1893).

7. *Ibid.*, 9 (1893): 326.

8. *Ibid.*, 6 (1892): 630.

9. Abba Goold Woolson, *Dress-Reform* (1874; reprint, New York: Arno Press, 1974), ix–x. It is interesting that, over and over again, even the most ardent advocates of any kind of trouser outfits for women labeled them unattractive, even ugly. The mind, it would seem, sees only what it knows and is accustomed to.

10. *The Arena* 9 (1893): 335.

11. *Ibid.*, 336. One is struck by the universality of this observation.

12. *Ibid.*, 9 (1892): 493.

13. *Ibid.*, 502. Here, then, is one of the first statements in the history of trousers for women that actually claims the outfit is attractive rather than ugly.

14. *Ibid.*, 503. The move to reform women’s dress was not just an idea of the eastern seaboard. At least two leaders at the symposium came from the Midwest. Frances E. Russell from St. Paul, Minnesota, was named chairman of the Dress Reform Committee of the National Council of Women of the United States; Frances M. Steele came from Chicago.

15. *Ibid.*, 642–43.

16. *Ibid.*, 640.

17. The World’s Columbian Exposition of 1893, held a year after the four hundredth anniversary of Columbus’s discovery of America, was a huge success. It catapulted the world into the twentieth century, offering products and technology that we still take for granted today: U.S. Postal Service picture postcards, Aunt Jemima pancake syrup, the first commemorative coins, Cream of Wheat and Shredded Wheat, Pabst

beer (it won a blue ribbon), Juicy Fruit gum, carbonated soda, hamburgers, separate amusement areas called midways, Ferris wheels, electricity as universal lighting. It introduced the White City, on which L. Frank Baum patterned his Emerald City of Oz, and it even contracted with a woman architect, Sophia B. Hayden, to design the Women's Building. Frederick Law Olmsted's firm were the consulting landscape architects, and Augustus Saint-Gaudens was the consultant for sculptural design. Among the many websites on the Columbian Exposition, see www.xroads.virginia.edu/~MA96/WCE/legacy.html and www.chicagohs.org/history/expo.html.

18. *Delineator*, May 1889, 311; July 1889, 9.
19. *Ibid.*, May 1890, 341, 355, 358.
20. *Ibid.*, 361, 363.
21. *The Delineator* (November 1894): v.
22. *The Arena* 9 (1893): 306.
23. *Ibid.*, 307.
24. *Ibid.*, 314.
25. *Ibid.*
26. Stephen Hardy, *How Boston Played* (Boston: Northeastern University Press, 1982), 161, quoting articles from 1892 and 1896.
27. *Harper's Bazar*, June 1, 1895, 443.
28. *Ibid.*, September 7, 1895, 000; May 2, 1896, 387.
29. *Ibid.*, January 18, 1896, 51.
30. *Ibid.*, August 1, 1896, 647.
31. *Ibid.*, August 22, 1896, 707.
32. *Ibid.*, October 24, 1896, 887.
33. *Ibid.*, December 12, 1896, 1039.
34. *Ibid.*, October 12, 1895, 826–27.
35. *Ibid.*
36. Robert A. Smith, *A Social History of the Bicycle* (New York: American Heritage Press, 1972), gives a good general history; and Sally Sims, "The Bicycle, the Bloomer, and Dress Reform in the 1890s," in Patricia A. Cunningham and Susan Voso Lab, eds., *Dress and Popular Culture* (Bowling Green, Ohio: Popular Press, 1991), 125–43, gives a true view of the use of the bloomer for cycling.
37. Dunlop, a Scot living in Ireland, was not the first to invent the pneumatic tire. An earlier (1846) patent had been taken out, but nothing had been done with the idea. Dunlop, wanting a smoother tricycle ride for his little boy, created the new tire. "Accessory" patents were taken out in 1890, and the Dunlop Tire Company was founded in Dublin. See *Encyclopedia Britannica*, s.v. "Dunlop."
38. Smith, *Social History*, citing *Outing* magazine (June 1892), which predicted that the pneumatic tires would "shove everything to the wall" (20).
39. *Harper's Bazar*, April 25 and May 16, 1896. The advertised price of \$85 would amount to \$1,736.48 in 2001 dollars; \$15 would equal \$306.44. The tire ad is for Palmer Tires.

40. *The Delineator* (May 1895): ix. The equivalent costs today would be: \$1,965.28 reduced to 1,228.30; \$1,670.49 to 884.38; \$1,277.43 to 736.98; and \$393.06 to 196.53.

41. *Ibid.* (May 1895): x.

42. *Harper's Bazar*, July 27, 1895. I have deliberately avoided horseback riding in this book because equestrian dress has a history of its own. From at least the sixteenth century on, it was based on men's dress, always exquisitely tailored by men and worn by the affluent only. Riding habits were elegant, fitted, and tailored. Because of their dedicated use, they were free from the embellishments of fashion, and maintained as great a non-fashionable look as was possible in women's wear. Even so, riding habits are readily identifiable as clothing of their own period. The skirt, cut to fit over the knee hooked onto a sidesaddle and droop to cover the other foot as it nestled in the stirrup, was deliberately built lopsided, and designed to create a handsome look while the rider was seated on the horse. When she dismounted and stood, the uneven skirt had to be draped over one arm to prevent it from dragging on the ground. Under this, the rider often wore a pair of equestrian trousers, but these were consistently covered by the skirt. Habits were the clothing of the rich, and remained so. Breeches for women came into use only in the years immediately prior to World War I, and came into fashion for riders in the 1920s. But because the habit was not influenced by the passing fads of sports as they came and went, it does not have a place in this book.

43. *Ibid.*

44. The term "New Woman" was applied to the privileged few who were being educated in the new colleges and universities, to the even smaller number of professionals who were entering that male-dominated sphere, and to the young women who were employed in the workforce as saleswomen, typists, or teachers. The term often was applied in conjunction with the women's rights workers as well. *Harper's Bazar* reported in 1895 that "a number of the best known advocates of women's rights, including Miss Susan B. Anthony, Mrs. Elizabeth Cady Stanton, Miss Frances Willard. . . and several others, have had their features epitomized in a composite photograph, which, it is claimed, should bear as a title 'The New Woman.'" *Harper's Bazar*, November 23, 1895. These New Women needed new kinds of clothes—simpler, easier to wear and care for; daytime outfits that would take them, in the words of today's advertising, from work into evening.

45. Sims, "The Bicycle," 126.

46. *Ibid.*, 130–31. It is interesting to note that the waves of complaints about back problems only began in the twentieth century, after corsets had finally been abandoned.

47. *Harper's Bazar*, May 2, 1896.

48. Kirk Munroe, "About Bicycles," in Norman W. Bingham Jr., ed., *The Book of Athletics and Out-of-Door Sports* (Boston: Lothrop Publishing Company, 1895), 96–106.

49. *Harper's Bazar*, May 2, 1896.

50. Sally Sims's essay "The Bicycle, the Bloomer, and Dress Reform in the 1890s" (see n. 36) outlines well the position of the bloomer costume as a bicycling choice.

51. *Harper's Bazar*, September 18, 1897, 786–87.

52. Rainy day skirts became popular in the mid-1890s and remained so into the new century. Worn by the athletic woman, often a college girl, they were originally

somewhat daring, but finally made so much sense in an era when skirts trailed on the ground, dragging dirt and refuse along with them, that they were adopted by large numbers of women for walking, and for wet weather in general. It was an obvious choice to use them for bicycling as well.

53. The Eton jacket was cropped to the waist; the Norfolk was an adaptation of menswear, country-bred, tweedy, and replete with pockets, strapping, and a belt; and the basque was a severely form-fitting buttoned bodice that covered the hips.

54. *The Delineator* (November 1895): ii–iv.

55. *Harper's Bazar*, April 25, 1896.

56. *Ibid.*, October 12, 1895, 826.

57. *Ibid.*, July 27, 1895, 595.

58. *Ibid.* The price of the gloves was the only price given. But when we figure the cost in today's dollars—some \$24.50—we begin to realize that the outfits were not for the everyday bicycle rider.

59. All quotations are from “New York Fashions,” *Harper's Bazar*, June 13, 1896, 503. Dressmakers at this time were indeed “cheap.” Whereas a woman might spend the equivalent of \$100 or more for the material for a summer dress, her dressmaker's bill would amount to little more than \$10 to \$15. Many women earned their living as dressmakers, but almost no one seemed to make a lot doing it. See Patricia Campbell Warner, “It Looks Very Nice Indeed,” *Dress 2001* (2002): 23–29.

60. The hat would cost over \$50 in today's money. (Perhaps Papa would not scorn it after all.) Her gaiters would cost over \$30.50. All quotations from letters of Louise N. Pierce, October 25, 1896, Wellesley College Archives, Wellesley, Mass.

61. Her comments about the roads at Wellesley are not insignificant. It was bicycling that brought about improvements in the condition of roads throughout the entire country, in fact preparing them for the automobile, which was to follow hard on the heels of the bicycle.

62. See Warner, “It Looks Very Nice Indeed.”

63. Most of the information in this section comes from nineteenth-century magazines collected in the Bibliothèque Nationale and from the Musée des Arts Decoratifs, both in Paris.

64. *The Arena* (1893): 315.

65. *La Bicyclette*, January 5, 1894.

66. *Ibid.*, 2399. “Elle exhibe sa toilette, / Simple en ses contours coquets. / Et, fiévreusement sportive, / Ses patins à son guidon, / Poursuit sa course hâtive / Sans peur du qu'en dira-t-on.”

67. *Ibid.*, 2419. The report is datelined “from London,” January 2, 1894.

68. *Ibid.*, January 12, 1894, 2472.

69. *Vélocipède* was the French name for the early bicycle.

70. *Ibid.*, February 2, 1894, 2591; February 23, 1894, 2677.

71. *Ibid.*, March 23, 1894, 2817–18; March 30, 1894, 000–00; April 6, 1894, 2889–90.

72. The Library of the Musée des Arts Décoratifs has a small collection of illustrations of women bicyclists from the 1890s. Four are drawings, the other seven are photographs. They are not officially dated, but seem to range from about 1893 or 1894 to about 1895 or 1896. Three only are bloomer outfits (one has bloomers and a shirtwaist), while at least three others with skirts may have knickers underneath. The skirts seem to be shorter than American ones, hitting just below the knee.

73. Anne Buck, “Foundations of the Active Woman,” *La Belle Epoque*, proceedings of the Costume Society Spring Conference (1967): 64.

74. Quoted in Nancy Bradfield, “Cycling in the 1890s,” *Costume*, no. 6 (1972): 47.

75. “The Outdoor Woman,” *Harper’s Bazar*, May 2, 1896.

76. *Ibid.*, February 6, 1897, 111.

77. Mary Sargent Hopkins, “Out of Doors,” *The Ladies’ World* (February 1898): 10. Courtesy of the Smith College Archives, Northampton, Mass.

PART TWO INTRODUCTION

1. It is perhaps worthwhile to ponder in what way the social commentators a century hence will regard the zeitgeist of our own time. We have a tendency to recoil from the limitations placed on women a century or more ago, and we certainly remain bemused by the clothing they wore. Women today feel that we have achieved an advanced status, and we are proud of our achievements. But a century from now, women will almost assuredly be equally aghast that we were so smug at the turn of the twenty-first century. After all, they may say, we had been striving for equality for 150 years and still were able to earn only seventy-five cents to every man’s dollar. And the clothes! Young women’s were tight, sleazy, revealing cleavages both front and back, at a time when young men’s clothes were looser and more covering than perhaps they ever had been before. This is freedom from men’s domination, they might ask? This is equality?

2. Ellen W. Gerber, *The American Woman in Sport* (Reading, Mass.: Addison-Wesley, 1974), 4–5, 12.

3. Lizzie Southgate Parker, handwritten document, Smith College Archives.

4. Gerber, *American Woman*, 12.

5. However ludicrous this may seem at a time when young women routinely wear to class and everywhere else strapless stretch tops that bare their bellies this same rule persisted well into the mid-twentieth century. Women had to wear raincoats (even in the bright sunshine) to cover up their gym suits well into the 1970s and 1980s.

6. Gertrude Walker, “Report,” Smith College Archives.

7. Lizzie Southgate Parker, “Physical Culture at Smith,” Smith College Archives.

8. It is interesting to note that Smith College has been a successful fund-raiser from its early years. At the time the gymnasium funds were being raised, the college was only thirteen years old, and its total alumnae body can’t have numbered many more than 1,300, figured on the basis of one hundred students per class—probably a generous estimate for the time.

9. “History of the Physical Education Department,” Mount Holyoke College Archives.

10. Parker, “Physical Culture.”

11. Oberlin College claims the first woman graduate, in 1841. The curriculum for women at Oberlin, however, was significantly different from the men’s. Essentially, women were educated to be the helpmeets of the young men who trained there for the missionary field. Women were taught housewifery skills and genteel accomplishments, not so very different from the curriculum of the ladies’ seminaries of the period. Women were tolerated (barely) in the early years of many of the great land grant universities, and though they were accepted into many of the classes offered, they had to be dedicated and determined if they were to get an education. The prejudice died hard, lasting well into the final decades of the twentieth century in fields such as medicine, architecture, and law. Only since the early 1990s have women outnumbered men in universities and colleges, some 54 to 46 percent by the beginning of the twenty-first century. Overall, even by the first decades of the twentieth century, only a tiny percentage of men and women went to colleges and universities. In 1870, when the total population of the United States was 38,155,505, 11,000 women were enrolled in U.S. colleges; men outnumbered them 4 or 5 to 1. Few women actually graduated; male graduates outnumbered women 7 to 1. By 1900, out of a total population of 74,607,225, 85,000 women were enrolled; by 1920, 283,000. Anne J. MacLachlan, *The Inclusion of Women in American Higher Education: Institutional Adaptation and Resistance*, population statistics, Inter-university Consortium for Political and Social Research (ICPSR), <http://fisher.lib.virginia.edu/census>.

7. TROUSER WEARING

1. The name “slops” had been given to very baggy knee-covering breeches at the beginning of the seventeenth century. The later sailors’ slops retained the fullness created by gathers at the waist but were straight-cut in the leg and fell above the ankle.

2. The troupes of masked players with their set cast of characters and their witty, skillfully improvised dialogue dated back to the sixteenth century. The name *commedia dell’arte* came about in the eighteenth century. A series of illustrations (at McGill University) made from bird feathers by Dionisio Managgio in 1618 shows one figure, Trapolino, in an outfit that looks as if it dated from the twentieth century, with his short jacket with standard coat sleeves and full-length trousers. Other characters in the series also wear simple, gently fitted trousered suits. Another series by the Englishman John Collins, active in the early 1680s, depicts “Signor Scaramouche and His Company,” with Scaramouche himself wearing another of these simple trousered suits. Others wear trousers as well, but as part of much more decorated or stylized costumes. By the eighteenth century, Claude Gillot, François Joullain, and others also depicted the comic characters in several series of engravings. Perhaps the most lasting images were the Meissen figurines of the *commedia*, which were copied and produced by many other companies from the early eighteenth century right up to the present. See Eleonora Luciano, *The Mask of Comedy: The Art of Italian Commedia* (Louisville: J. B. Speed Art Museum, 1990).

3. Diana De Marly, *Fashion for Men* (London: B. T. Batsford, 1985), 72.

4. Quoted in Elizabeth Ewing, *History of Children’s Costume* (New York: Charles Scribner’s Sons, 1977), 46–47. Also see Clare Rose, *Children’s Clothes* (London: B. T. Batsford, 1989), 48–50.

5. See Ewing, *History*, 48–51; and De Marly, *Fashion for Men*, 72.

6. Rose, *Children's Clothes* 48–50. Rose's reference to Locke (who died in 1704) cites a 1787 German fashion magazine. Rose claims that the skeleton suit "was firmly associated with English tastes and the English way of life." Even François Boucher, French to the core, admits that "under the influence of the English," the dress of eighteenth-century children ceased to be that of miniature adults. François Boucher, *Histoire du Costume* (Paris: Flammarion, 1983), 304.

7. Rose, *Children's Clothes*, 50.

8. The growing demand for and importance of cotton in the eighteenth century cannot be ignored in any history of the period. These cotton baby dresses, affordable only to the rich (most children of the time continued to wear the same clothing as their parents; for little girls that meant chemises, stays, and petticoats), marked the beginning of the demand for cotton clothing. The Industrial Revolution began as a result of the demand for textiles: all the inventions that initiated it were textile industry machines. The cotton gin enabled cotton to be processed more cheaply in the West, led to the establishment of cotton plantations in the United States, and eventually to the sharp increase in the slave trade, which led to the Civil War almost one hundred years after the first machines were invented to aid the mass production of cotton.

9. Zoffany's *Lord Willoughby and His Family* (ca. 1775) is an example. There are three children in this portrait of the family gathered around a tea table. All wear the same white dress. One little boy is sneaking a cookie, the other is running through the room pulling a toy horse on wheels, and the docile little girl perches beside her mother.

10. Scholars generally agree about this. Alison Carter writes, "There is scant evidence for female drawers being widely worn in Europe before the nineteenth century." Alison Carter, *Underwear: The Fashion History* (New York: Drama Books, 1992), 14. Boucher informs us that drawers had been obligatory in the theater since 1760 but had been lost to general usage by the end of the century; *Histoire*, 304.

11. C. Willett Cunnington and Phillis Cunnington, *The History of Underclothes* (1951; reprint, New York: Dover, 1992), 110.

12. Ewing, *History*, 65.

13. Pierre Dufay, *Le Pantalon féminin*, quoted in Anne Wood Murray, "The Bloomer Costume and Exercise Suits," in *Waffen- und Kostümekunde* (Munich: Deutscher Kunstverlag, 1982), 113.

14. Cunnington and Cunnington, *Underclothes*, 110, quoting from the *Glenbervie Journals* (1811).

15. See Charlotte Jirousek, "More than Oriental Splendor: European and Ottoman Headgear, 1380–1580," *Dress* 22 (1995): 22–33, for an overview of the Ottoman Empire's early influence on European dress.

16. The story of the British East India Company is one of commercial and militaristic aggression and expansion. By the mid-eighteenth century, England had taken over the governance of India and was reaping the benefits. Perceptions of that history are shaped by Hollywood versions of Indian history, usually romanticizing if not glorifying the dauntless Victorians. Certainly Queen Victoria relished her title, empress of India. It came to her courtesy of the trade expansion efforts established by her ancestor Queen Elizabeth I in 1600.

17. Palempores were large printed and painted cotton hangings or bed coverings made in India, intricate versions of what later came to be known as chintz. First imported into Europe in the seventeenth century, by the eighteenth century the most popular ones had Tree of Life designs surrounded by patterned borders.

18. See Jirousek, “More than Oriental Splendor.”

19. See Aileen Ribeiro, *The Art of Dress* (New Haven: Yale University Press, 1995), 222–28, for a discussion of Oriental influences, especially Turkish, on clothing in paintings.

20. *Ibid.*, 222.

21. Banyans were loose coats meant to be worn at home. Often they were made of luxurious fabrics—silk, velvet, brocades—lined with fur to ward off the drafts of lofty rooms. Many men had their portraits painted in these, too. A famous American example is John Singleton Copley’s portrait of Nicholas Boyston in the Museum of Fine Arts in Boston. Banyans evolved into dressing gowns in the nineteenth century.

22. Jane Ashelford, *The Art of Dress* (New York: Harry N. Abrams, 1996), 102.

8. THE RISE OF INTEREST IN EXERCISE FOR WOMEN

1. Geoffrey Squire, *Dress and Society, 1560–1970* (New York: Viking Press, 1974), 159.

2. See Nancy Woloch, *Women and the American Experience* (New York: Alfred A. Knopf, 1984), chaps. 5 and 6, “Sarah Hale and the Ladies Magazine” and “Promoting the Women’s Sphere, 1800–1860.”

3. Lois W. Banner, *American Beauty* (Chicago: University of Chicago Press, 1985), 62.

4. Rachel H. Kemper, *Costume* (New York: Newsweek Books, 1977), 125.

5. Squire, *Dress*, 159. “The expansive sleeve” is a reference to the huge, exuberant balloon sleeves of the late 1820s and 1830s, which grew to an expanse not matched until the mid-1890s, then collapsed to nothing, as if pricked by a pin.

6. Sarah J. Hale, “How To Begin,” *Godey’s* (July 1841): 41.

7. Quoted in Stephanie L. Twin, “Jock and Jill: Aspects of Women’s Sport History in America, 1870–1940” (Ph.D. diss., Rutgers University, 1978), 87, 88.

8. Anne Wood Murray, “The Bloomer Costume and Exercise Suits,” in *Waffen- und Kostümkunde* (Munich: Deutscher Kunstverlag, 1982), 115.

9. Catharine Beecher, “1863 Oration at Seminary Anniversary,” Mount Holyoke College Archives and Special Collections.

10. See Barbara Welter, “The Feminization of American Religion: 1800–1860,” in Mary Hartman and Lois W. Banner, eds., *Clio’s Consciousness Raised* (New York: Harper and Row, 1974), 137–57.

11. Woloch, *Women and the American Experience*, 122.

12. *Ibid.*, 129.

13. Katherine Kish Sklar, *Catharine Beecher: A Study in American Domesticity* (New York: W. W. Norton and Co., 1973), 151–54. The material on Beecher is from this source unless otherwise noted.

14. The role of home economics changed during the last quarter of the twentieth century, taking it out of the Beecher mode in an attempt to bring it into a more modern

world that was seeking equality in expectation for women rather than the separate but equal realm it had occupied before. Perhaps its very success in educating women was the cause of its decline: finally, women really were being educated equally to men in all fields, so colleges and universities could no longer justify an educational area dedicated to domesticity. Today, many home economics departments and institutions are closing or being folded into more generic fields: sociology, psychology, social work, food science, architecture, and the like.

15. *Ibid.*, 160.

16. Catharine Beecher, “On the Peculiar Responsibilities of American Women,” reprinted in Nancy F. Cott, ed., *Root of Bitterness* (New York: E. P. Dutton, 1972), 174, 177.

17. Sklar, *Catharine Beecher*, 206.

18. Fred Eugene Leonard, *History of Physical Education* (Philadelphia: Lea and Febiger, 1925), 231.

19. The image in *Godey’s* ([August 1848]: 112) copied, virtually line for line, the earlier image from *The Young Girl’s Book*. In the days before copyright laws, this was a customary practice.

20. See Murray, “Bloomer Costume,” 114.

21. Woloch, *Women and the American Experience*, 127.

22. See Helen Lefkowitz Horowitz, *Alma Mater* (Amherst: University of Massachusetts, Press, 1993), chap. 1, “Plain Though Very Neat: Mount Holyoke,” for a discussion of early schools for women, including Troy Seminary, and the history of Mount Holyoke.

23. Woloch, *Women and the American Experience*, 127.

24. *Holyoke Daily Transcript and Telegram*, Mount Holyoke centennial year supplement, May 8, 1937, quoting a letter written by Mary Lyon. Mount Holyoke College Archives and Special Collections.

25. Mount Holyoke College Archives and Special Collections. See Patricia Campbell Warner, “Washed again today, the skin was gone from my hands’: Doing the Laundry in Women’s Colleges, 1840–1890,” *Dress* 30 (2003): 38–47.

26. Mount Holyoke College Archives and Special Collections.

27. Letters of Lucy T. Goodale, *ibid.*

28. No date, no publishers, but used until about 1867 at the seminary. *Ibid.*

29. “Teachers’ Book of Duties,” no date, *ibid.*

30. See www.oberlin.edu/~EOG/LucyStonewalkathonTour/Delphine%20Hanna.

31. Unless otherwise noted, information on Dio Lewis is from Leonard, *History of Physical Education*, 255–62.

32. Quoted *ibid.*, 258–59. The article was written by Thomas Wentworth Higginson.

33. *Ibid.*, 258–59.

34. Dio Lewis. *The New Gymnastics for Men, Women, and Children*, 10th ed. (Boston: Fields and Osgood, & Co., 1869), 18.

35. The high-cut sleeve seam was unusual in the 1860s. Characteristically at this time, sleeve seams fell off the shoulder in a continuation of the bodice line. Lewis stip-

ulated the higher seam to allow for freer movement of the arm, which would have been hampered by the fashionable cut.

36. Undated letter, Mount Holyoke College Archives and Special Collections.
37. Linda Martin, *The Way We Wore* (New York: Charles Scribner's Sons, 1978), 15.
38. *Godey's* (January 1864): 105.

8. INNOVATION AT WELLESLEY

1. *The Delineator Autumn Catalogue* (1889): 16.
2. All quotations are from *Notes on Mr. Durant's Sermon on "The Spirit of the College"* (Boston: Frank Wood, Printer, 1890), probably delivered on September 23, 1877.
3. The first year, 315 students were enrolled; by 1881, there were 450. Wellesley College Calendars, 1876–77, 1881–82. For more about Henry Fowle Durant and Wellesley history, see Helen Lefkowitz Horowitz, *Alma Mater* (Amherst: University of Massachusetts Press, 1984).
4. Florence Converse, *The Story of Wellesley* (Boston: Little, Brown, 1915), 37.
5. Linda K. Vaughan, "A Century of Rowing at Wellesley," a paper presented at the Annual Conference of the North American Society for Sports History, April 18, 1975.
6. Archival photographs at Wellesley College show either six-plus-one, seven-plus-one, or eight-plus-one configurations, all dating from 1879 to the early 1880s. The "one" girl faced the rowers in the cox position; I assume she acted as coxswain.
7. Jean Glasscock, ed., *Wellesley College, 1875–1975: A Century of Women* (Wellesley, Mass.: Wellesley College, 1975), 242.
8. Vaughan, "Century of Rowing"; Converse, *Story of Wellesley*, 216.
9. Issues of *The Delineator* from the early 1880s show several "blouse costumes" for children, including a sailor dress ([June 1884]: 458–59), but none for adults. Basques of various lengths were the common style. This continued at least as late as March 1894 (xxxviii), but by this time similar two-piece outfits, usually with sailor collars, were appearing for "misses" up to age sixteen.
10. Lucy Hunt, *The Handbook of Light Gymnastics* (Boston: Lee and Shepard Publishers, 1885), 80–87.
11. The Wellesley "Specials" were non-degree students, usually older, often teachers, who returned to school for further education. Some were mothers, others were single—this a century before the phenomenon of returning, older, mostly female students which we now think of as a recent innovation.
12. All the coeducational institutions I visited which offered early team sports for men had photographic evidence of these athletic jerseys. They were popular and widely used in all sports settings, not just academic ones.
13. *Wellesley (Mass.) Courant* (college edition), June 21, 1889.
14. All quotations in this section are from the *Wellesley Courant*, June 21, 1889.
15. Chauncey Depew was a famous orator of his day. His fame followed him well into the middle of the twentieth century by way of a childhood nonsense ditty, one line of which ran "Chauncey Pew will speak to you at two o'clock tonight."
16. *Boston Daily Globe*, June 8, 1894.

17. “In the Realm of Sport and Athletics,” *Ladies’ Every Saturday*, August 24, 1895, 12.

18. It is interesting to note that although all three of these other colleges also had lakes on campus, none had an official rowing program. Interesting, too, is the fact that competition was frowned on in every realm but clothing.

19. All the colleges for women reiterated these tenets. Many references are found in the archives at each school. See Patricia Campbell Warner, “Public and Private: Clothing the American Women for Sport and Physical Education, 1860–1940,” Ph.D. diss., University of Minnesota, 1986, 79–80. A clipping in the Wellesley Archives further upholds this claim. Dated 1895 (source unknown) and written by Grace Weld Soper, “Wellesley Float ’95” mentions the crews floating across the lake “without any attempt at racing.” Soper also suggested that “to a thoughtful observer it was . . . an effort to improve the health of the college students by systematic out-door exercise. The perfect time of the oars, the erect carriage of the rowers, and their ease of motion showed both gymnastic training and careful coaching. All the muscles of the body were called into play, and especially in the boats with the sliding seats the exercise produced the greatest harmony of motion.”

20. *Boston Daily Globe*, June 8, 1894.

21. Vaughan, “A Century of Rowing at Wellesley,” quoting Helen Shafer in “The President’s Report,” Wellesley College, 1893.

22. *Boston Daily Globe*, June 8, 1894.

23. *Legenda, the Wellesley Magazine* (June 1895): 457.

24. *Boston Herald*, June 12, 1895.

25. *Ibid.*, June 17, 1897.

26. Mount Holyoke College Archives and Special Collections, photo collection.

27. On consideration, it is not surprising that the impetus for the suits came from the students themselves. As is still true today, young women of college age were the group most devoted to the passing vagaries of fashion and most concerned with “new” clothing.

10. THE DEBUT OF THE GYM SUIT

1. It didn’t occur to me as a high school student to wonder about this inequity, or to wonder where the teachers’ outfit had come from and why it was so different, hygienic aspects aside, from ours. Now, of course, I understand that it was the regulation physical education uniform that many teachers who had graduated from established university programs wore. My two high school phys ed teachers, Miss Martinson and Miss Redfern, both wore navy tunics over their white blouses, but the younger, prettier one who “left to get married” had a rosy red one that we all loved to see her wear.

2. Mabel Lee, *Memories of a Bloomer Girl (1894–1924)* (Washington, D.C.: American Alliance for Health, Physical Education, and Recreation, 1977), 19. The dates Lee gives indicate that exercise was a component of the curriculum from the opening year of each college.

3. It is noteworthy, almost astonishing, that many schools, from Rockford College in Illinois, to Wellesley, to girls’ schools in Missouri and Nebraska, to Mills College in

California and even Oberlin College in Ohio (older than Mount Holyoke, but with a women's division that was established later and patterned on the Mount Holyoke model), all have Mount Holyoke somewhere in their pedigree. The students trained as teachers at Mount Holyoke scattered to the new schools, and they took Mary Lyon's precepts with them to establish strong new educational systems for young women across the country. Another reason for concentrating on these schools is that they all have remarkable archives.

4. I chose the University of Toronto for a number of reasons. First, it is my own alma mater. Second, its history reflects what was going on elsewhere, in schools such as the University of Michigan and the University of Minnesota. And as a Canadian school, it provides some broader North American balance.

5. *Torontonensis* (1900), 69.

6. Historically, the University of Toronto is an amalgamation of several liberal arts colleges, a number of them historically church-based: Trinity (Anglican); St. Michael's (Roman Catholic); and Victoria (originally Methodist, now United Church of Canada). Each college retains its separate identity, not just for students' living arrangements but for academic subjects as well, much as in the great English universities.

7. *Torontonensis* (1903), 248.

8. Persis Harlow McCurdy, "The History of Physical Training at Mount Holyoke College," *American Physical Education Review*, 14, no. 3 (March 1909): 146. Zouave trousers were patterned after the pants of the North African Zouave regiment in the French army, which fought so valiantly and fearlessly in the mid-century Algerian war and later. The trousers were baggy and full, falling to mid-calf, and worn with short bolero jackets; both were adapted from North African native dress, and were usually navy and red in combination. In the American Civil War, Zouave troops were formed in New York and other states in homage to the courage of the French Zouaves; these American men also wore the colorful Zouave uniform. Although the soldiers of the time adopted the unusual outfit, it was never brought into civilian wear for men. For women, it was another story. They snatched up that bolero jacket, making it the hit of the 1850s and 1860s. It became known in women's fashions as simply "the zouave." Even the trousers were adopted by women, but, not surprisingly in light of what we know of the period, they found their place more or less hidden away in the new gymnasiums of the time. Eventually, that loose, baggy, crotch-at-the-knees cut became the standard bloomer bottom of the basketball gym suit of the 1890s.

9. Mount Holyoke College Archives and Special Collections.

10. For more about Cornelia Clapp and her influence at Mount Holyoke, see Patricia Campbell Warner and Margaret S. Ewing, "Wading in the Water: Women Aquatic Biologists Coping with Clothing, 1877–1945," *BioScience* 52, no. 1 (January 2002): 97–104. That article is modified here in chapter 11.

11. Cornelia M. Clapp, *Manual of Gymnastics* (1885), 33. Mount Holyoke College Archives.

12. This leaves open the question, did the Wellesley crew outfits have drawers too?

13. Harriet Isabel Ballintine, *The History of Physical Training at Vassar College* (Poughkeepsie, N.Y.: Lansing & Broas, Printers, 1915), 6–7, Vassar College Archives.

14. Florence Woolsey Hazzard, “Heart of Oak: The Story of Eliza Moser,” insert 6, 5, Bentley Historical Library, University of Michigan.

15. Mr. McGee’s Scrap Books, “Muscular Maids,” no newspaper, no date (late 1880s), University of California–Berkeley University Archives. This little tale continues with a conversation between two of the gymnasts: “‘Yes, if one could only be as free as this all the time.’ ‘Well,’ the other answers, ‘and why can’t we, you and I?’ They look at each other, the horror of a short-skirted promenade down Broadway making mischief in their eyes. . . . And still the question is unanswered, why.” It is obvious that the daring new unskirted gymnastic dress was unthinkable outside the gymnasium itself.

16. *Ibid.*, no date (1888).

17. *The Arena* 7 (1893): 76.

18. All information in this chapter not otherwise cited is from the archives of selected private and public colleges and universities throughout the United States, including bulletins, calendars, published and unpublished histories, letters, photographs, scrapbooks, yearbooks, and the garments themselves. The schools include Mount Holyoke College, Rockford College, Smith College, Wellesley College, Vassar College, the University of California–Berkeley and Los Angeles, Iowa State University, the University of Michigan, the University of Minnesota, the University of North Carolina at Greensboro, Stanford University, and the University of Wisconsin.

19. The University of Michigan is a good example. Women’s physical education officially began there in 1905, but a basketball club was organized by women students as early as 1893, the year after the game was introduced. *The University of Michigan: An Encyclopedic Survey*, vol. 4, pt. 9 (Ann Arbor: University of Michigan Press, 1958), 1994–2004.

20. See Patricia Campbell Warner, “Public and Private: Men’s Influence on American Women’s Dress for Sport and Physical Education,” *Dress* 24 (1988): 48–55, for a further discussion of this point.

21. Orrin Leslie Elliott, *Stanford University: The First Twenty-five Years* (Stanford: Stanford University Press, 1937), 197–98.

22. *Ibid.*

23. Warner, “Public and Private,” 51.

24. A number of schools mention her visit in their archives, but reports vary as to which she visited first. It is certain that she gave demonstrations at Wellesley, and gave instruction at Vassar, Smith, Mount Holyoke, Bryn Mawr, and Radcliffe. Ballintine, *History of Physical Training*, 15, 18.

25. *Boston Sunday Herald* magazine, February 10, 1907, 7, Sophia Smith Collection, Smith College.

26. Almost invariably the color was navy or black. One exception: the Valentine Museum in Richmond, Virginia, has a maroon serge two-piece gymnasium suit, ca. 1905–1910 in its collection (v.72.351.5.a,b). My thanks to Colleen Callahan for this information.

27. Second Annual Catalogue of the State Normal and Industrial School, Greensboro, N.C., 1893–94, 33. The actual cost that year was listed as \$5.75; by 1895–96, the

catalogue claimed the total to be “not more than \$5.00.” In 2002 dollars this would amount to approximately \$100.

28. There is little research to date into the companies that manufactured and supplied gym suits to the schools, though what there is so far bears this supposition out. Wright & Ditson and Spalding are two of the companies that manufactured garments for physical education in the 1920s through the 1940s; the earliest extant garments have no labels, or if any, that of a store, such as Stearn’s in Boston.

29. *Detroit Free Press*, November 2, 1896.

30. Department of Special Collections, Stanford University Libraries, photographs 1208, 1209, and 1219.

31. *Third Annual Catalogue* (1894–95), State Normal and Industrial School, Greensboro, N.C., 36. This outfit in its entirety cost no more than five dollars.

32. Leonhard Felix Fuld, “Gymnastic Costume for Women,” *American Physical Education Review* 15 (November 1910): 574.

33. Leonard Felix Fuld, “Gymnastic Costume for Women. II,” *American Physical Education Review* 16 (November 1911): 522–25.

34. Fuld, “Gymnastic Costume,” 574.

35. *Ibid.*, 575, 578.

36. *Ibid.*, 574. By 1910, many high schools throughout the country had physical education programs. Of these, many required only loose street clothing, since there were few facilities for changing in any of the schools, although some with gymnasiums did demand appropriate gymnasium dress.

37. Florence Bolton. “Women’s Dress in Exercise,” *American Physical Education Review* 15 (1910): 358–41.

38. For a history of the English version of gymnastic or sport uniform, see Patricia Campbell Warner, “The Gym Slip: The Origins of the English Schoolgirl Tunic,” *Dress* 22 (1996): 45–58.

39. Fuld, “Gymnastic Costume,” 576.

40. Fuld, “Gymnastic Costume. II,” 521.

41. Fuld, “Gymnastic Costume,” 573–75.

42. *Ibid.*, 575–76.

43. Annette Kellerman. “Why and How Girls Should Swim,” *Ladies’ Home Journal* (August 1910): 11. It took a century after it was devised for male gymnasts for a similar outfit to be generally accepted for women; not until the 1990s did we see women outdoors running in such apparel. As noted earlier, even as recently as 1985, Anne White scandalized Wimbledon by appearing in a white bodysuit. Patricia Campbell Warner, “Public and Private: Clothing the American Woman for Sport and Physical Education, 1860–1940,” Ph.D. diss., University of Minnesota, 1986, 124.

44. The wool suits, though in theory washable, were not. Indeed, as we have seen from the Fuld and Bolton articles, and from several references in letters and journals, they lasted through the two years they were needed by the girls at school, uncleaned in any way.

45. Eleanor Edwards to Mildred Howard, November 6, 1947, Mount Holyoke College Archives.

46. Letter to the author from Claire Masters, Waco, Texas, September 18, 1990, and conversations with other Texans. Masters recalled her years at North Hollywood Junior High School in Los Angeles and North Junior High School in Waco. The shorts, she reported, “were cut straight and brief” and “were every bit as brief as those worn today.” It is interesting to note the intrusion of domesticity, so characteristic of the period, in the seemingly universal requirement of embroidered names.

47. As recently as the 1960s, when the question of topless bathing suits was first raised, several cities in the United States, including Minneapolis, found to their embarrassment that they were still legally bound by statutes prohibiting bare legs on public beaches. Needless to say, these were laws that had been happily ignored for decades.

48. Mount Holyoke College has a unique collection of women’s gymnastic dress dating from the 1860s to the 1980s.

49. Much of this information is anecdotal. Nevertheless, many women from all parts of the country have reported that they had to wear standard gym suits in high school—even those with baggy bloomer bottoms that hit just above the knee—in the 1970s. Most of the holdouts were parochial schools, where, if anywhere, one would expect to find a clinging conservatism.

11. TAKING EXERCISE CLOTHES TO NEW PLACES

1. See Patricia A. Cunningham, *Reforming Women’s Fashion, 1850–1920* (Kent, Ohio: Kent State University Press, 2003), for an extended discussion of the dress reform movement.

2. “Dress Reform at the World’s Fair,” *American Review of Reviews*, April 7, 1893, www.boondocksnet.com/expos/wfe_1893_amrr_dress_reform.html (accessed March 13, 2004).

3. Information on Mrs. Gatty and her clothing comes from R. F. Scagel, formerly a marine biologist at the University of British Columbia. My sincere thanks to James W. Markham of the University of California–Santa Barbara for this connection. Mrs. Gatty’s comments were probably originally published in *British sea-weeds. Drawn from Professor Harvey’s “Phycologia britannica.” With descriptions, an amateur’s synopsis, rules for laying out sea-weeds, an order for arranging them in the herbarium, and an appendix of new species. By Mrs. Alfred Gatty* (London: Bell and Daldy, 1872). Scagel quoted Mrs. Gatty’s recollections on the verso of the title page of his treatise *Marine Algae of British Columbia and Northern Washington*, Part 1, *Chlorophyceae (Green Algae)* (Ottawa: Queen’s Printer, 1966).

4. See Mary Stevens’s account in the Mount Holyoke college yearbook, *Llamarada* (1897), 59. Louis Agassiz, the preeminent biologist in nineteenth-century America, was director of the Museum of Comparative Zoology at Harvard.

5. Helen A. Padykula, “Christiana Smith, 1893–1983,” memorial in *The Anatomical Record* 210 (1984): 180–85.

6. See June Swann, *Shoes* (London: M. T. Batsford, 1982), 41–42; Colin McDowell, *Shoes: Fashion and Fantasy* (New York: Rizzoli, 1989), 143.

7. Sophia Smith Collection, Smith College.

8. Cornelia Clapp to Ann H. Morgan, July 4, 1924, Mount Holyoke College Archives and Special Collections.

12. THE MERGING OF PUBLIC AND PRIVATE

1. See http://wiwi.essortment.com/americanfootball_rwff.htm (accessed March 17, 2004).

2. Munsingwear began to manufacture its knitwear at the same time that jersey was becoming popular in England for the same kinds of clothing and even, as we have seen, for tennis dresses for women. See <http://www.mnhs.org/library/findaids/00206.html#a2> (accessed March 28, 2004).

3. Materials from Jantzen from the company website, www.jantzenswim.com/hframe.html, and from the Smithsonian Institution website, <http://americanhistory.si.edu/archives/d9253.htm>. For an in-depth history of the mass production of clothing in the United States, see Claudia B. Kidwell and Margaret C. Christman, *Suiting Everyone: The Democratization of Clothing in America* (Washington, D.C.: Smithsonian Institution Press, 1974).

4. See, by Valerie Steele, *Paris Fashion* (New York: Oxford University Press, 1988), 244–252; and “Chanel in Context,” in Juliet Ash and Elizabeth Wilson, eds., *Chic Thrills* (Stanford: University of California Press, 1995), 118–126.

5. See Patricia Campbell Warner, “The Americanization of Fashion: Sportswear, the Movies, and the 1930s,” in Linda Welters and Patricia A. Cunningham, eds., *Twentieth-Century Fashion: A Book of Readings* (New York: Berg Publishers, 2005).

6. Movie magazines were introduced in 1910 by Vitagraph Studio. This “innovative kind of fiction publication dedicated to a new audience, motion picture enthusiasts. . . [unleashed] fan interest and activities in ways. . . [the editors] could not have dreamed of—and that they became wary of.” Kathryn H. Fuller, *At the Picture Show* (Washington, D.C.: Smithsonian Institution Press, 1996), 133. See also Anthony Slide, “Early Film Magazines: An Overview,” in *Aspects of Film History Prior to 1920* (Metuchen, N.J.: Scarecrow Press, 1978). There are many general histories of American film, but a fine compilation may be found in Charles Harpole, general ed., *History of American Cinema* (New York: Charles Scribner’s Sons, 1990).

7. See www.silentsmajority.com/PhotoGallery6/bb10.htm for several photos of Mack Sennett “Bathing Beauties” from about 1915 to 1925, including Gloria Swanson and Marie Prevost in 1916. Here, Swanson wears the cotton bathing dress of the time, with bloomers and a skirt, but Prevost wears the newer Olympics-style wool knit suit. “Phlirtatious Phyllis Haver, c. 1915” is also pictured, wearing a cotton Empire-waist bathing dress with narrow straps, bloomers pushed up high and tight, and a wet skirt draped above them to reveal a rounded bare thigh.

8. When the feminist revolution sent women off to work in unprecedented numbers in the 1970s, the question of their wearing trousers arose for debate. During that decade, just about the only women who wore trousers to work were secretaries and other non-professional workers. Indeed, more than one commentator noted that you could tell a woman’s status by looking at the clothes she wore to the office. *The Women’s*

Dress for Success Book categorically denied that trousers were acceptable for business. The higher the position in a company, the less likely the woman was to wear trousers, even into the early 1990s.

9. Anne Edwards, *A Remarkable Woman* (New York: William Morrow & Co., 1985), 98–99. When Hepburn wore pants on the set of her first movie, *Bill of Divorcement* (1932), George Cukor, her director, complained.