1870 - 1879

CLOTHING TRENDS

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MEN, 1870 - 1879 Major features in clothing.

Much is modified from Wikipedia. Full article at en.wikipedia.org/wiki/1870s_in_Western_fashion. It shows many

excellent images and illustrations with sources. Excerpts of the article are modified in each section below.

WORKING MEN:
Farmers still wore smocks & more rarely, old versions of middle-class clothing, well worn, or homemade, or bought 2nd hand.
City working men and specialized working men wore shirts, sometimes vests and coats, trousers, and overalls, and caps. Those were either old or bought 2nd hand from stores or carts. Sunday-best clothing was usually newer and cleaner for all working people. **Boots** were more common than shoes, as they lasted longer, and protected legs and feet during hard labor.

MIDDLE & UPPER-CLASS COATS:
Frock coats with waist seams remained fashionable. **Sack coats** were popular for business wear but had vertical fitting seams to provide a slight curve at the waist. **Vests** were generally cut straight across the front, with a variety of collars and lapels, or no lapels.
Three-piece suits had a high-buttoned sack coat with waistcoat and trousers of the same fabric. The coat might be cut at an angle in front so that only the top button could be fastened, showing part of the vest and trousers.
Formal evening dress remained a dark tail coat and trousers. The coat fastened lower on the chest and had wider lapels. It was worn with a white bow tie and a shirt with the **new winged collar**, whose points were pressed to flare away from the neck.
Topcoats had wide lapels and deep cuffs, and sometimes velvet collars.

MIDDLE & UPPER-CLASS TROUSERS:
Trousers were full-length for most occasions and fell over the shoes to toe-height.
Blue jeans, patented In 1873 by Levi Strauss and Jacob Davis, began to be demanded by gold miners from the 50s-on who needed tough workwear. First sold in San Francisco, their popularity spread until now they are worn by the world.

MIDDLE & UPPER-CLASS ACCESSORIES:
Necktie fashions included the triangular four-in-hand knot, and later, the ascot tie, flaring over the shirt and bearing a jewel or stickpin. A narrow ribbon tie was an alternative for tropical climates and was increasingly worn elsewhere, especially in the Americas.
Hats included bowlers and soft felt hats in a variety of shapes for more casual occasions. The working class favored flat caps of the newsboy or pilot style. Top hats were for upper-class formal wear. Flat straw boaters were worn in summer, and on the water.
Shoes popularly had 1.5 inch-heels, with the hems of trousers falling to the top of the toe-portion.

NOTE- Images have been cropped to best show the clothing, rather than the overall portrait, photo, or illustration.

1870 – 1879 - MEN, WORKING-CLASS CLOTHING.

Farmer's wore work smocks from 1700 through 1900 in Europe, the British Isles, and North America.

Three farmers in traditional smocks sit on a wooden wheelbarrow. One wears a top hat, and the other two wear felt hats. All have rugged, trousers and well-worn boots for tramping through fields and barnyards. These are from Russia.

Russian and European smocks have much wider smocking and embroidery on the yokes than American smocks, which were limited to a width of 6 inches. But the purpose in all cases was to cover a man's clothing during work. If the day is hot, a farmer might wear nothing on his torso except his tough linen smock. On a cold day, he might wear several layers of knitted sweaters beneath, plus a coat.

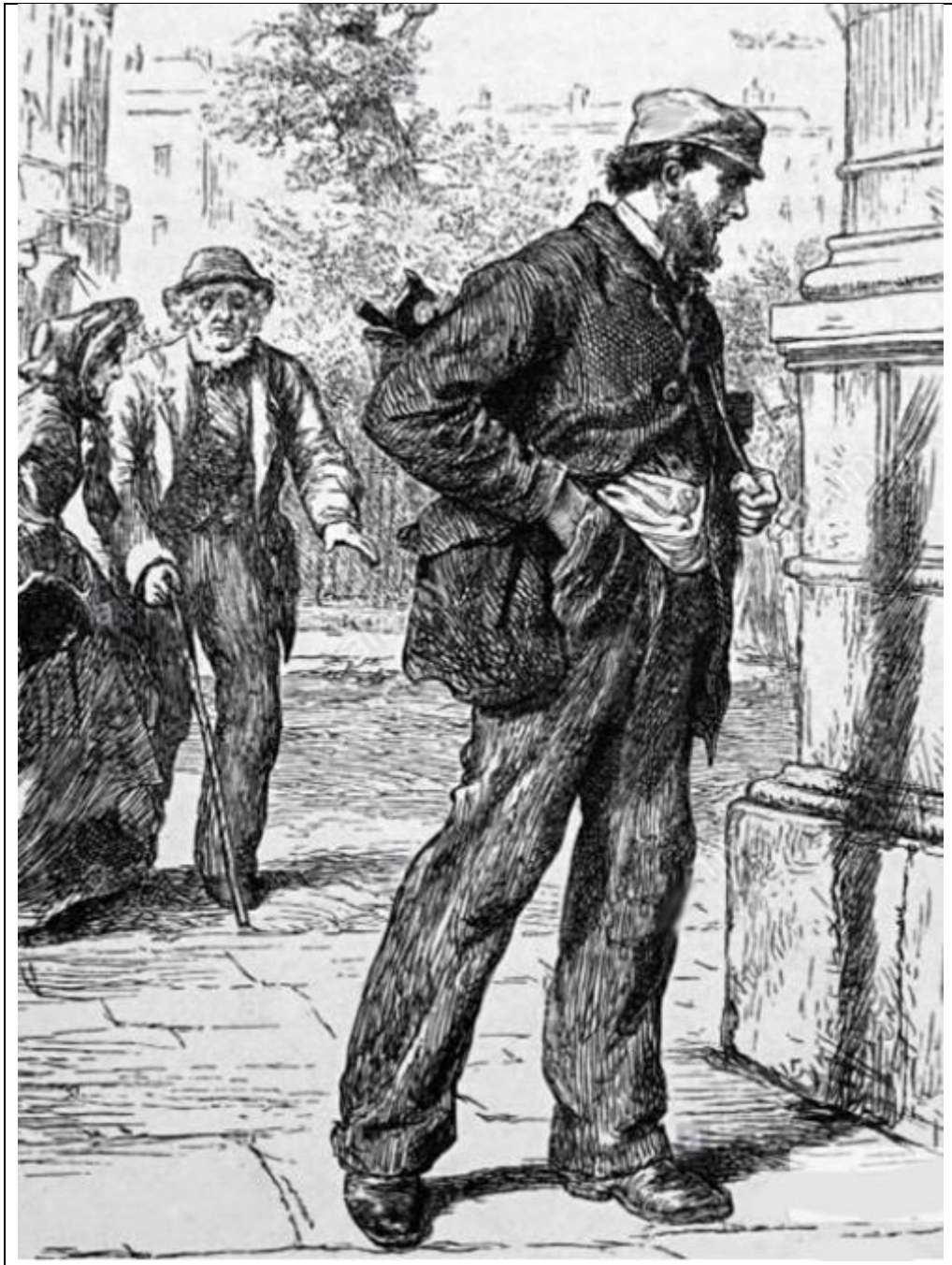
Their facial hair shows them as living in the latter half of the 1800s, as does the top hat.

SOURCE – Photo from Russian la-gatta-ciara.livejournal.com.

1870s Workingmen in cities.

Almost all wear coats, high-buttoned vests, shirts, and wrinkled trousers with worn knees. Two have neckties, even during manual labor. All wear flat caps, newsboy or pilot style, and all smoke pipes, cigarettes, or cigars. These men all exude self-respect for their hard, expert work.

SOURCE, Online under 1870 Workingmen. The only attribution is to “Bookworm Mama Co saved to Novel Inspo.”



A working man of 1870s views a monument.

With a coat, a short-billed cap, and a bag of tools on his back, this man reads the description on a monument. A light shirt collar possibly has a tie, but the shirt hangs untucked below a very short vest. Only the top button of his coat is fastened.

His wrinkled trousers are cuffed, and his shoes are worn. With hair at collar length, he wears a chin beard with no mustache. All of his clothes seem a little over-large, as if bought second hand.

Behind him, an old, lower-class blind man is assisted by a woman with a bonnet. The man has an out-of-shape felt hat, white hair, and chin beard, a light, rumpled coat, and a dark vest. He carries a cane to help him on his way.

SOURCE – Pinterest under “1870 Workingmen.”

Five laboring men of 1870s.

No occupation is mentioned for these men, although their hard work is manifest in their clothing.

We see a variety of felt or leather hats. They wear plaid or dark-colored work shirts, two with vests, and two with suspenders. All wear tough cloth trousers and worn boots or shoes.

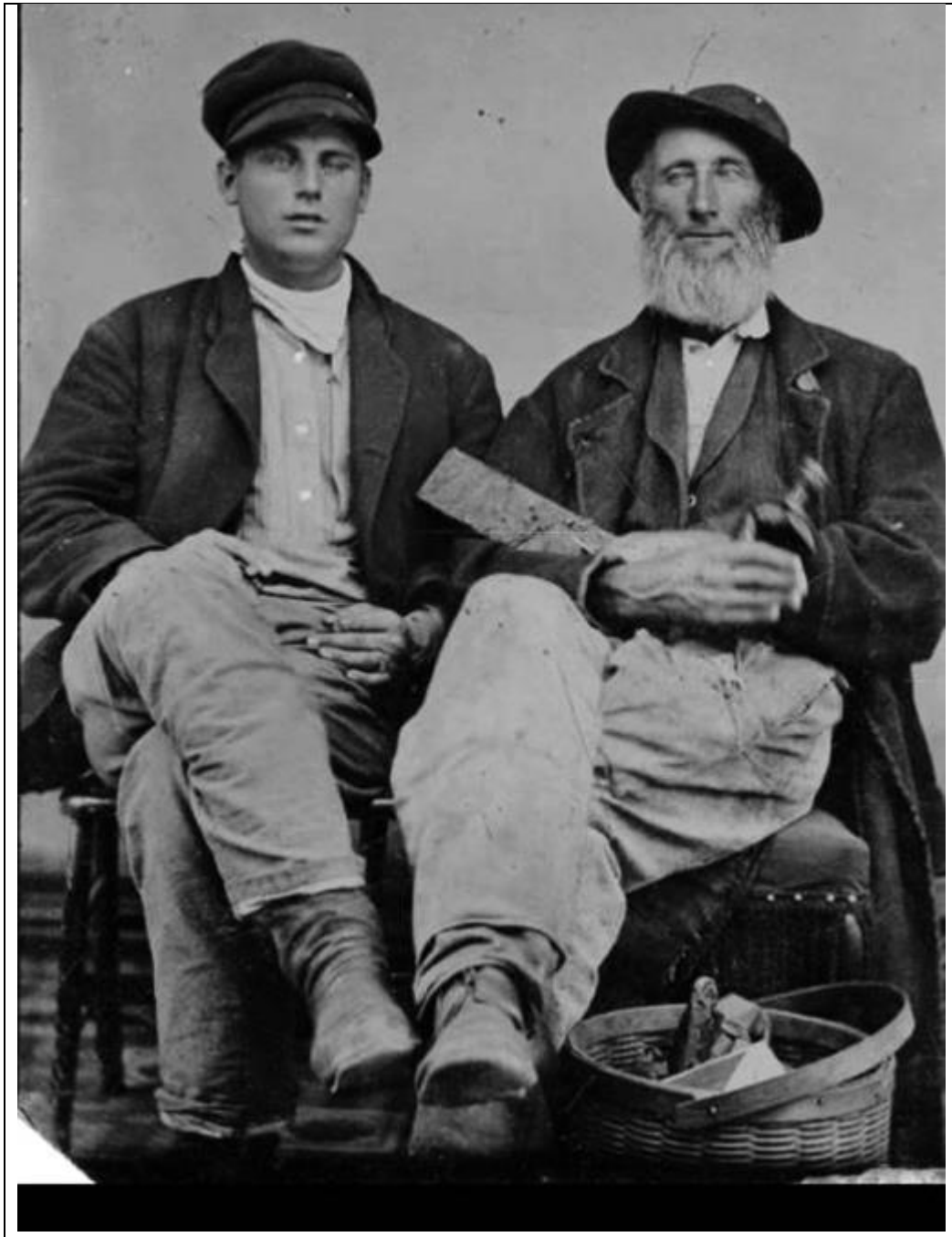
All men wear the facial hairstyles of the 1870s, most with drooping mustaches and two with beards.

SOURCE – Pinterest under “1870 Workingmen.”

A Skilled Workman wears a plaid shirt and bib-overalls. A billed pilot cap is on his head, and tools are in his hands. 1870s.

We have no idea what his job is. It could be painter, plasterer, wallpaper applier or carpenter. He likely works indoors with jobs that could be messy, thus the overalls.

SOURCE -- Found on Pinterest under “1870 working men”



Young and old working men of 1870s.

The younger man on the left has a pilot's cap, a clean-shaven face, and very short hair. Under his dark coat is a colored shirt and a white kerchief, tied behind his neck. His lighter trousers end above well-worn boots.

The older man on the right has a tilted hat with a broader brim and a well-grown, but trimmed chin beard. Under his ragged, dark coat is a slightly lighter vest, not buttoned, but with a rolled collar. His light shirt is unbuttoned at the neck with no tie. His lighter trousers, beige or light gray, end above tied oxford shoes that have seen much use.

He holds some sort of tool, as well as a bottle of what may be liquor.

Below on the floor is a basket of work tools.

1870-1879 –WOMEN, WORKING CLASS

Hannah Cullwick, a maid of 1874, married her employer after they loved each other chastely for 20 years.

Hannah wears a loose cotton dress of the styles of the mid-century, with gathers from the center wast up and over the shoulders, but without a binding corset. Her sleeves are elbow length with two ruffles at the hem. A lace collar is at her neck over a thin leather necklace that locked with a key she gave to her husband, her own symbol of being bound to him in voluntary servitude.

Her skirt is gathered beneath a gathered apron. A small, ruffled cap is fastened to the back of her hair.

Hannah was tall and strong enough to lift her and carry her husband in her arms. Rejecting the doll-like helplessness of Victorian wives, she insisted on remaining a paid servant with her own money and maiden name, working hard and long, but retaining her own kind of independence. Quite literate, she kept diaries of all her doings, which are kept at Trinity College, Cambridge. Unkind books have been written from some diary extracts.

SOURCE – Photo on Pinterest under “1870 Working women” from *Victorian Working Women* by Michael Hilley. Additional info from Wikipedia under “Hannah Cullwick.” https://witness2fashion.wordpress.com/tag/south-wales-mine-tip-girls-1865-photo-image/#:~:text=But%20rich%20people%20were%20a,Tredegar%2C%20Wales%2C%201865.

Tip Girls unload mine refuse from rail cars. Wales. Ca. 1860-80s

Perhaps the lowest class of working women are these “tip girls” who worked unloading refuse from rail cars after they came out of the mine and the useful coal was removed. The girls would stack the unwanted trash and dross from the cars onto the “tip” of the mountain of waste, building it ever higher.

They wore whatever patched dresses they had with high necks and long sleeves to keep some dirt from their bodies. Note the scarves that cover their hair, necks, and upper shoulders. Also, note that they have pretty hats on top of the scarves to remind themselves and others they are still women with a sense of beauty remaining.

Their skirts are cut short to enable them to bend, stretch and move about on the heap of waste. Below their skirts are boots to steady their ankles and prevent the dross from cutting their legs and feet. They had no time for self-improvement, and no more chance than the men to escape the filth and danger of the coal mine. One did what one had to buy food, sleep out of the rain, and survive.

SOURCE – Photo by W. Clayton from *Victorian Working Women,* by Michael Hiley, an excellent book of explanations and photographs of this era seen online at - https://witness2fashion.wordpress.com/tag/south-wales-mine-tip-girls-1865-photo-image/#:~:text=But%20rich%20people%20were%20a,Tredegar%2C%20Wales%2C%201865.

1872 milk woman, from the book, *Victorian Working Women*.

Still wearing a cheek-ruffled day cap from previous decades, this woman who delivers milk must be as strong as a man to lift such heavy containers of liquid. Intelligently, she has a specially carved yoke that fits her shoulders and back well, and distributes the weight of the milk cans. In her hands, she holds the leather straps that support the thick wire handles of the cans.

To soften the load, she wears a plaid wool shawl across her shoulders beneath the yoke. Her sleeves are long and loose. A clean, white apron gives confidence to the buyers that the milk is fresh and clean. Her skirts clear the floor by a few inches to make walking easier and safer. You can bet money she isn't constrained by a corset.

These women were ubiquitous along the streets of any Victorian town or city. They had ladles and smaller cans to measure out the amount of milk bought at each house, store, or customer.

Source – *Victorian Working Women* by Michael Hiley, an excellent book of explanation and photographs of this era seen online at - https://witness2fashion.wordpress.com/tag/south-wales-mine-tip-girls-1865-photo-image/#:~:text=But%20rich%20people%20were%20a,Tredegar%2C%20Wales%2C%201865

1870 Poor working woman of no style at all.

This contemporary woodcut of another milkwoman shows her selling from a set spot on a set street. She is too old to carry big cans on a yoke, although that may be a yoke hanging on the fence behind her. Likely, her dairy farmer husband or son has delivered her here for the day and will pick her up later.

She wears a plaid, hooded capelet over head and shoulders, with a day cap ruffle around her cheerful face. Her warm sleeves are rolled up to facilitate measuring and pouring milk. She carries a measuring container in one hand, but we can tell the day is cold because she nestles one arm under her capelet when it is not in use.

Her apron is white, and her skirt is several inches shorter than fashion decrees above her laced boots. Bending, measuring, and pouring does not allow for the floor-length or trailing skirts of the 1870s wealthy.

Two young women collect fishbait.

Girls and women in seaside communities collect living or dead organic scraps to sell and be used by fishermen. These bits of fish and shellfish, both dead and alive, are found among the rocks along the shores at low tide.

The women on the right carries her gleaning of fish bait in a basket on her head. The girl on the left wears a hat, but appears to have a container fastened in back to hold her bait.

Each woman wears two shirts on top of each other to keep their upper bodies warm in cold morning hours or inclement weather. As the day heats, they may shed the outer shirt.

They try to keep their skirts out of the water, if possible. So skirt fronts are gathered, tucked between their legs, and fastened up to their back waistlines, leaving something that looks much like knickers.

Below that they wear stockings and snug shoes to protect their legs and feet among the jagged rocks.

SOURCE – the book and website, *Victorian Working Women*. This image was taken in Wales of the British Isles.

Washerwomen from 1860 to 1890.

This posed, studio image was made to show the work done by washerwomen throughout Victorian times.

Scrubbing, churning, rinsing, and hanging out was the livelihood of ten-thousands of women on behalf of the wealthier. Still, other women took in the dried laundry, starching and ironing pleats and frills carefully for men and ladies of leisure.

Washerwomen would wear inexpensive clothing of any decade, with hands made raw by long workdays. But they enjoyed some sociality and did a break for tea. (Note pitcher.)

SOURCE – Photo by Rejlander in 1856, but was typical of washerwomen throughout the last half of the century. From *Victorian Working Women* by Michael Hiley, an excellent book of explanations and photographs of this era seen online at – https://witness2fashion.wordpress.com/tag/south-wales-mine-tip-girls-1865-photo-image/#:~:text=But%20rich%20people%20were%20a,Tredegar%2C%20Wales%2C%201865

1870 – 1879 - MEN, Middle & Upper-Class

Fashion Plate of an 1876 Gentleman's Magazine May. Three men, one boy in somewhat casual day suits.

The general profile is wide at the shoulders, narrowing down to hips and ankles. Coats button high, with front borders, deliberately cut at an angle to show vests and trousers. Vests button high toward the neck and are cut straight across just below the beltline.

Trousers are loose enough at the ankle to fall low over the shoes or boots. Openings are now always center front with hidden buttons. (Zippers were not used until 1920-30, but mostly during and after World War II.)

The difference between middle and upper-class clothing was a matter of excellence in fabric and expert tailoring.

Hats were still a bit tall, as with the bowler on left, middle-high in the center, and regular top-hat on right. The top-hat of this decade does not flare out toward the top.

Facial hair was now popular in several styles, shown below in men's hair and beard styles

SOURCE – Seen on Pinterest under 1870 men's clothing.

1870 Men's Fashion Plate of more formally dressed men.

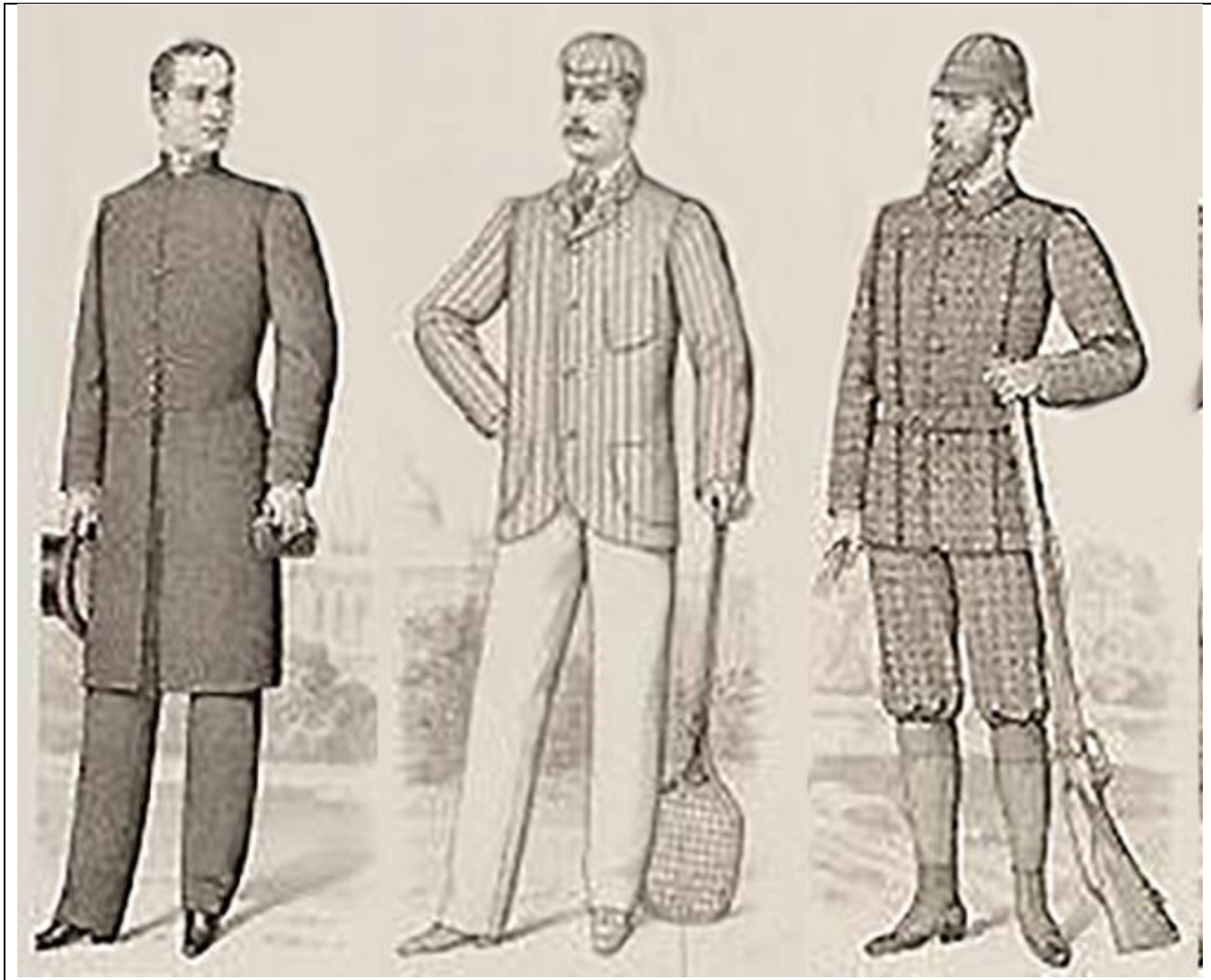
The profile is broad shoulders and chest narrowing to hips and legs. The single-breasted suit buttons high with coat fronts cut diagonally to show vest and trousers. The buttoned double-breasted suit is a frock-coat with a seam at the waistline, then flaring out moderately over the thighs. The insides of his lapels show a fur or velvet lining. The coat on the right is not buttoned and shows a gold vest with white trim buttoning low over the abdomen, with very wide lapels.

All shirts have rather small collars, left one turned up against his neck and the others folded over ties. The tie on left is narrow, possibly a ribbon or tube of silk. The Center tie only shows the tabs of its knot. The right tie is a "four-in-hand," the precursor to the Windsor tie.

Trousers are striped or plaid, open center-front, and fall over the tops of shoes that have a moderately high heel. All men carry walking sticks. Three heights of hats are seen: short brown, medium silver, and tall black.

All have muttonchop sideburns and fairly wide mustaches brought to points with wax.

SOURCE – Seen on Pinterest under 1870 men's clothing.



Men's fashion plate of sporting outfits for the middle and upper classes.

Left is a narrow frock-coat with a Mandarin collar and a top hat. Front buttons in loops also show an Asian influence. His trousers almost touch the ground behind raised heels. Sport unknown.

Center is a tennis outfit with a fully buttoned, striped coat and striped flat cap. His trousers are long and white, appropriate for a summer, outdoor sport.

Right is a hunting outfit with a buttoned and belted Norfolk coat of tweed wool. Expandable pleats in front and back make movement easier for stalking and shooting. His knee-breeches are above knee-length stockings and short, snug boots. He wears a deerstalker hat (Sherlock Holmes-style).

SOURCE – Online under 1870 Men's Clothing.

Middle-class men's suit of 1879, as modeled by Bat Masterson.

A bowler hat tops a nice three-piece suit with small coat collars, natural shoulders, and cuffed sleeves. His shirt cuffs extend a few inches below the coat sleeves, but only a whisp of his collar and light tie show at the neck, centered by a jeweled pin. If he buttoned the coat, it would only be the top button.

His vest has 6 buttons and a high, collarless neckline. His gold watchchain with a fob lies across the vest. His trousers have a center front button opening, which almost all trousers now accepted.

Masterson's mustache is medium size, curling down around the sides of his mouth. His eyes have such light irises, they can hardly be seen. But they were sharp enough to make him a legendary lawman and crack shot.

SOURCE – This well-known image of Bat Masterson is found in many places online, this one from 1870 Men's Clothing.

1870 African-American gentleman of mid-1870s in a long sack-coat and muttonchop whiskers.

Though his head-hair is extremely short, his abundant muttonchop whiskers and mustache are remarkable.

His white shirt collar stands up. His cravat is typically narrow around the neck, flaring out below a loose single knot and tucked into his vest.

The vest is high and collarless with many closed buttons and ends straight across below the belt. A watch chain is anchored into a low buttonhole.

The coat might seem to be a frockcoat, but there is no waistline seam. But it does narrow around the middle, so may have a fitting cut or verticle seams.

A narrow border binding of the same or lighter wool makes a sharp trim around the lapel and coat edges, and the vest neck and hem. One cuffed sleeve shows, also with a border binding. Fabric-covered buttons would only fasten at the top.

SOURCE - A record for this resource appears in *Orbis*, the Yale University Library catalog. Portrait of a man with mutton-chop whiskers.

SOURCE -- Online under 1870 Men's Clothing.

Fashion plate of wealthy men's overcoats, ca. 1870s.

Men of wealth could afford fur-lined overcoats for deep winter. The one on the left has lapels that spread wide to touch his shoulders, and cuffs half-way to his wrists.

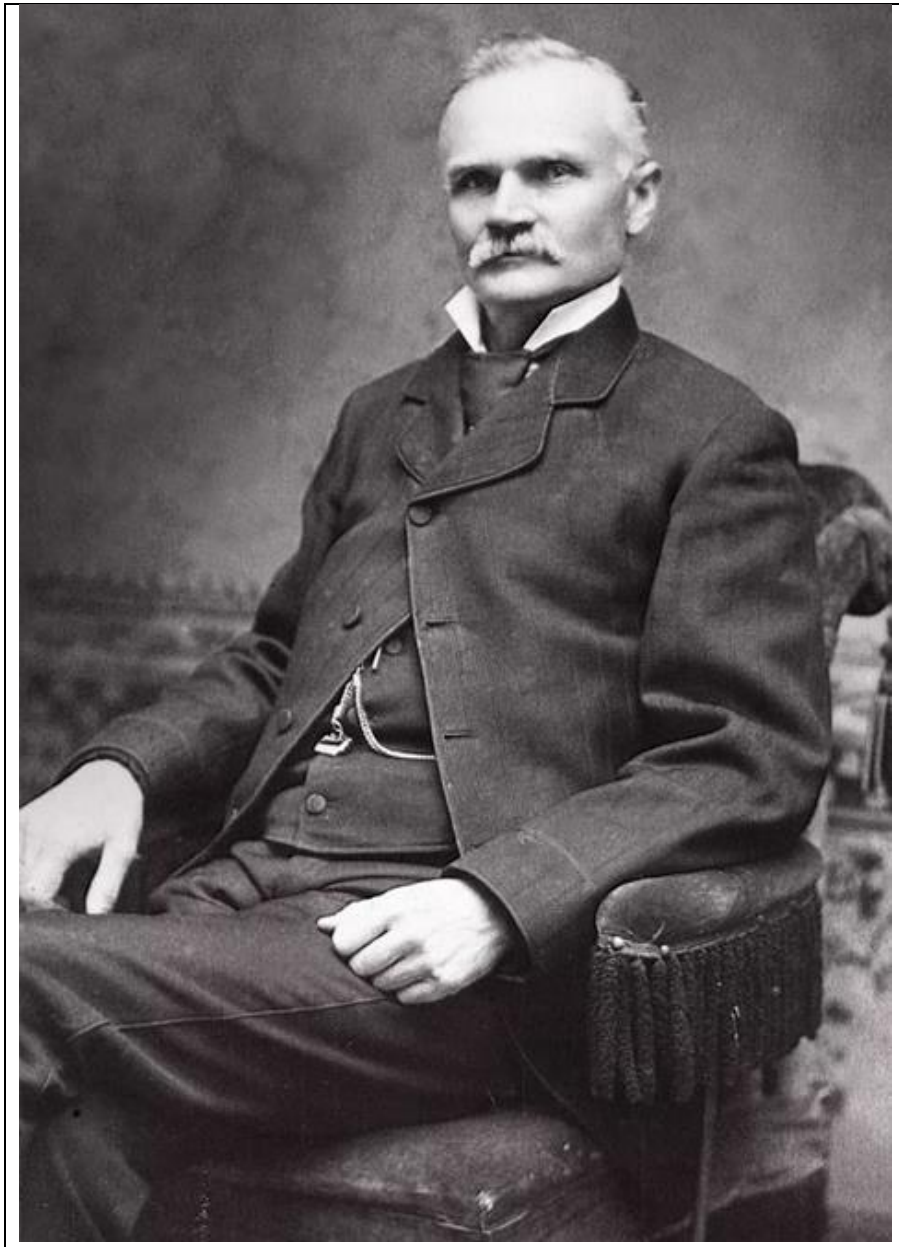
His shirt collar is turned up, with a ribbon tied around it in a front bow.

His long sack coat or frockcoat may also have a fur lining that shows on the inside of its lapel. He wears gloves and square-toed boots with a 2- inch heel. His bold, checked trousers fall over his boots. H wears a tall top-hat and carries a walking stick. Abundant muttonchop whiskers frame his mustache.

The man on the right has a light-colored wool coat with darker binding around all edges, pocket flaps, and cuffs. His double-breasted buttons match the edging. He wears his collar up with an indistinct black tie around it. He seems to have a white scarf under the neckline of the coat and wears matching gloves. His collar is velvet, a look coming into fashion called a "Chesterfield."

His dark trousers are long enough to form a break at the ankles over square-toed boots.

A dark top-hat cannot give much warmth. Long sideburns meld into an under-chin beard.



1870s suit buttoned only at top displays vest.

Karl G. Maeser wears the new style of suit that is tailored with a smaller collar and 4 front buttons, though only the top button is fastened. The cut flares the coat open and displays the vest, watch chain, and any fobs. The vest hem is cut straight across.

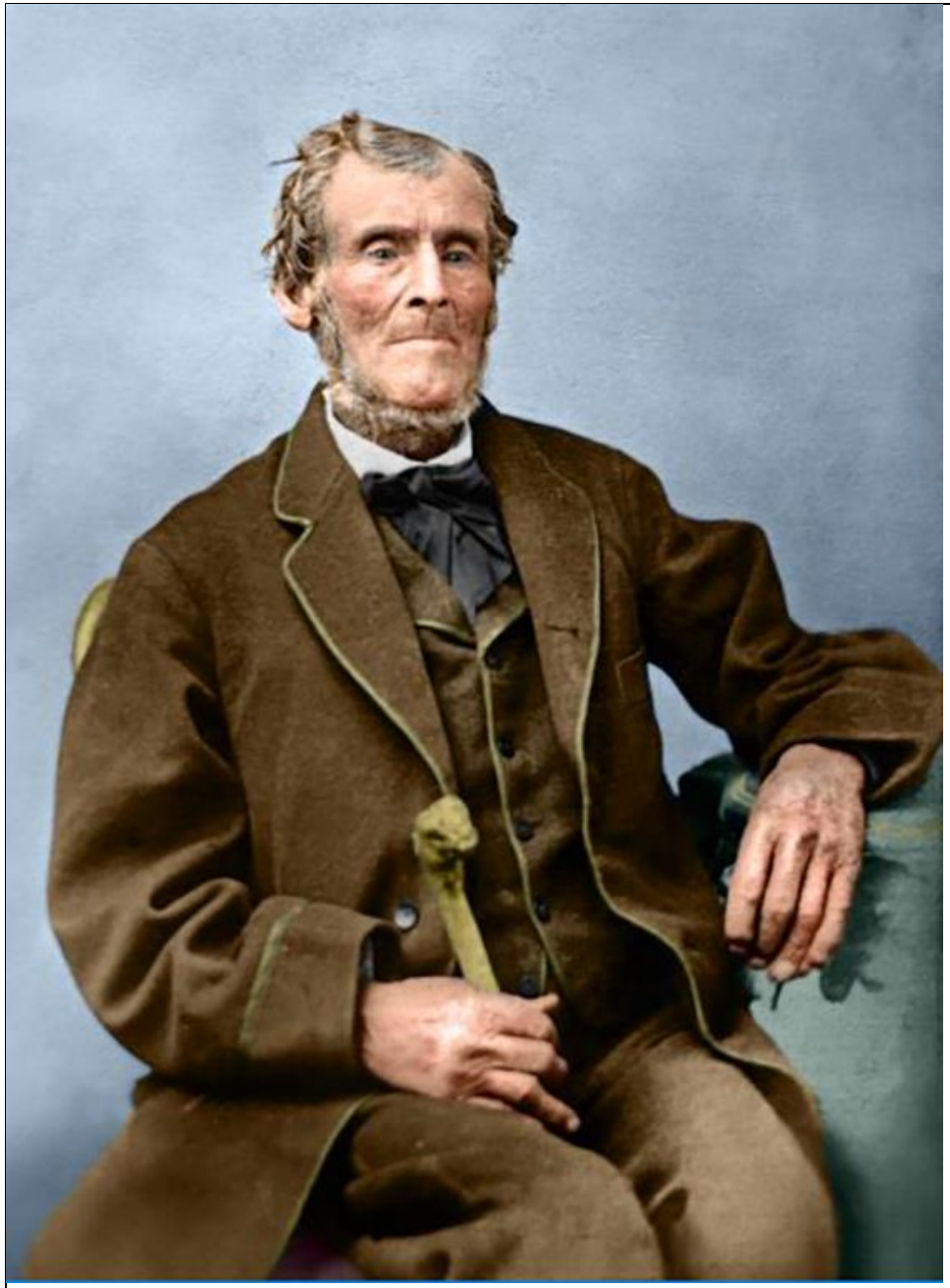
Narrow cording binds the outlines of his coat, sleeves, vest, and the side seams of his trousers. A lighter cord seems to follow the cuff-line 4 inches up. Maeser's dark tie is in a large Balthus knot over a starched, turned-up collar, and tucks into his vest.

He has only a mustache, and short hair combed back.

In Meissen, Germany, Karl turned from his father's job as a fine china painter. Instead, he attended the Budig Institute in Dresden and married the daughter of the Director, Anna Mieth. After accidentally reading anti-Mormon literature, he met the Church of Jesus Christ LDS missionaries, and he and his wife were rapidly converted.

In Utah, Maeser was sent by Brigham Young to found an Academy in Provo, Utah. He served hundreds, then thousands of students in many fields of study. His pay was infrequent and often only in vegetables and grains from the poor student families. Though poor himself, Karl served with excellent teaching. Brigham Young University is now a great and respected institution world-wide.

SOURCE: Internet: Photo by C.R. Savage, Salt Lake City, Utah. See also: A. Le Grand Richards, *Called to Teach. The Legacy of Karl G. Maeser,* (Religious Studies Center, BYU and Deseret Book, 2014). Free use.



Aged Martin Harris wears a fashionable coat and trousers, ca. 1875.

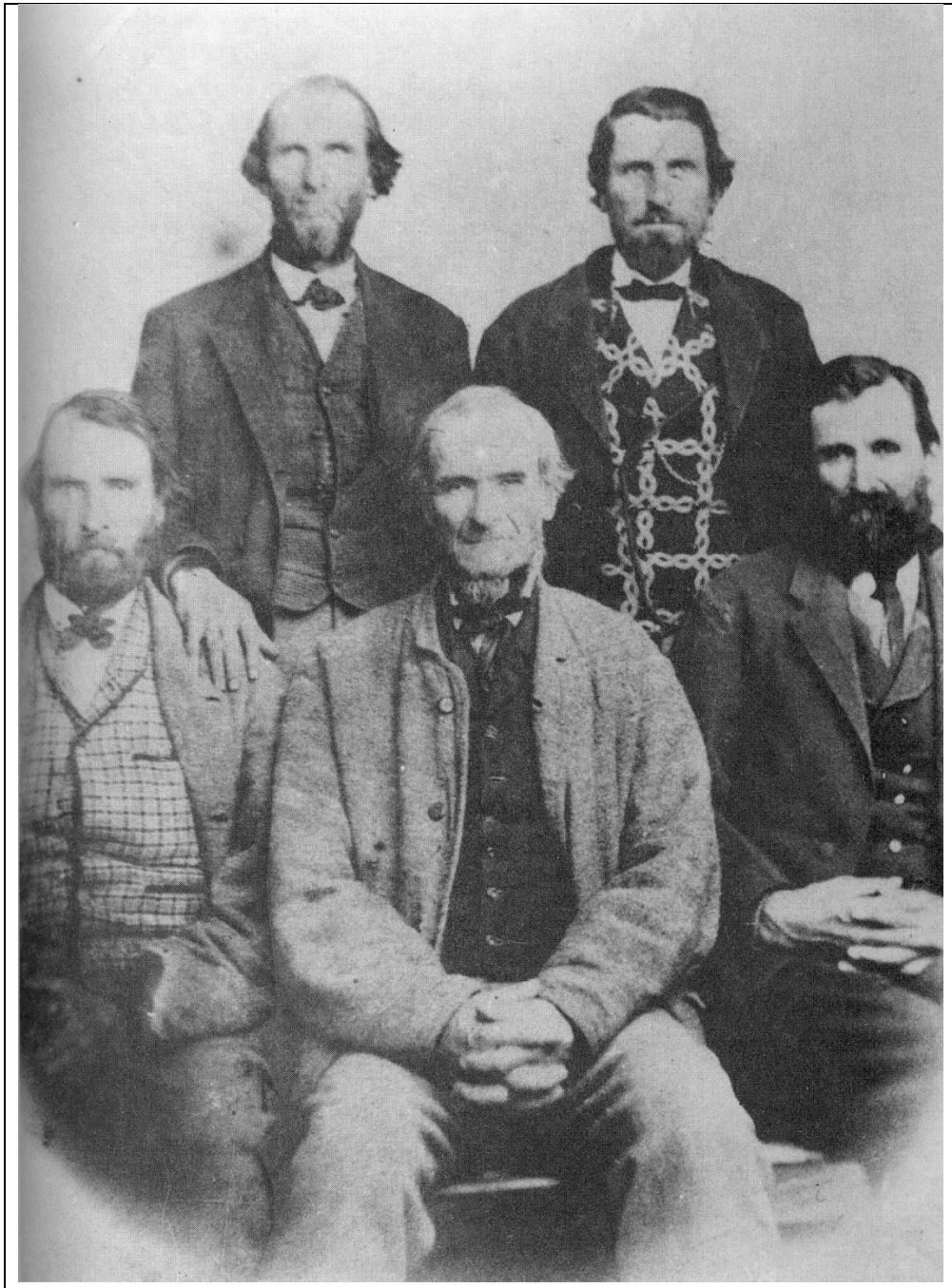
DESCRIPTION: Martin, here in his late 80s, was still well dressed. He wears a brown broadcloth coat edged in silk tape on lapels, cuffs, and matching vest. His trousers seem to be the same fabric as coat and vest (called "the English Mode") but are brightly lighted on the thighs. Cuffed sleeves were not always this loose, but Martin had become very thin in old age.

His tie is a conservative, loose, black bow. Long sideburns and a short under-jaw beard rim his lower face. His walking stick has a nice knot of wood for a handle.

Though estranged from the LDS Church for a time, This witness of the Book of Mormon and financial publishing supporter held firmly to his testimony of seeing the gold plates until his dying day at age 91.

SOURCE: This photo was taken by Savage and Ottinger a few years before his death. It was retouched and colorized by Bryce M. Haymond. The Harris family held it for some years and then gave it to the Church of Jesus Christ of Latter-day Saints Archives. Seen online at -- https://interpreterfoundation.org/martin-harris-photograph-restored-in-full-color/

Though "youthenized" paintings have been made from this image, no authentic images are known of his younger years.



Various vests on 5 brothers, ca. 1870.

DESCRIPTION: These pioneers and western settlers, the Johnson brothers, wear high-buttoned vests. They range from single to double-breasted, loud to medium to conservative plaids, round lapels to no lapels. Some are neatly buttoned, others unbuttoned here and there.

Benjamin, back right, wears a wildly patterned vest that suited his very outgoing nature. Another Johnson, left front, has a conservative checkered vest with silk binding on edges. Back left, an older brother, Joel Hills, balding considerably, was famous for much musical talent. He wrote the beloved hymn, “High the Mountain Top,” along with 735 other hymns.

Among the first pioneer families to Utah, the five Johnson brothers were a powerful force in early Church of Jesus Christ LDS History. Coming from Grafton, Massachusetts, they served many missions for the Church and worked in Utah government.

SOURCE: E. Dale LeBaron, *Benjamin F. Johnson*, (Springville, Utah, Cedar Fort Publishing, 2008).

Family of later 1870s.

In this studio portrait, Mother wears a slim-sleeved jacket over a light blouse, seen through the webbed closure. The sleeves are lightly gathered at the top, and the jacket reaches down to mid-thigh. Her center-parted hair gathers into a low ponytail hanging over one shoulder.

Father's suit is buttoned high with small lapels and a white shirt. He has an abundant mustache, but shadows hide any beard.

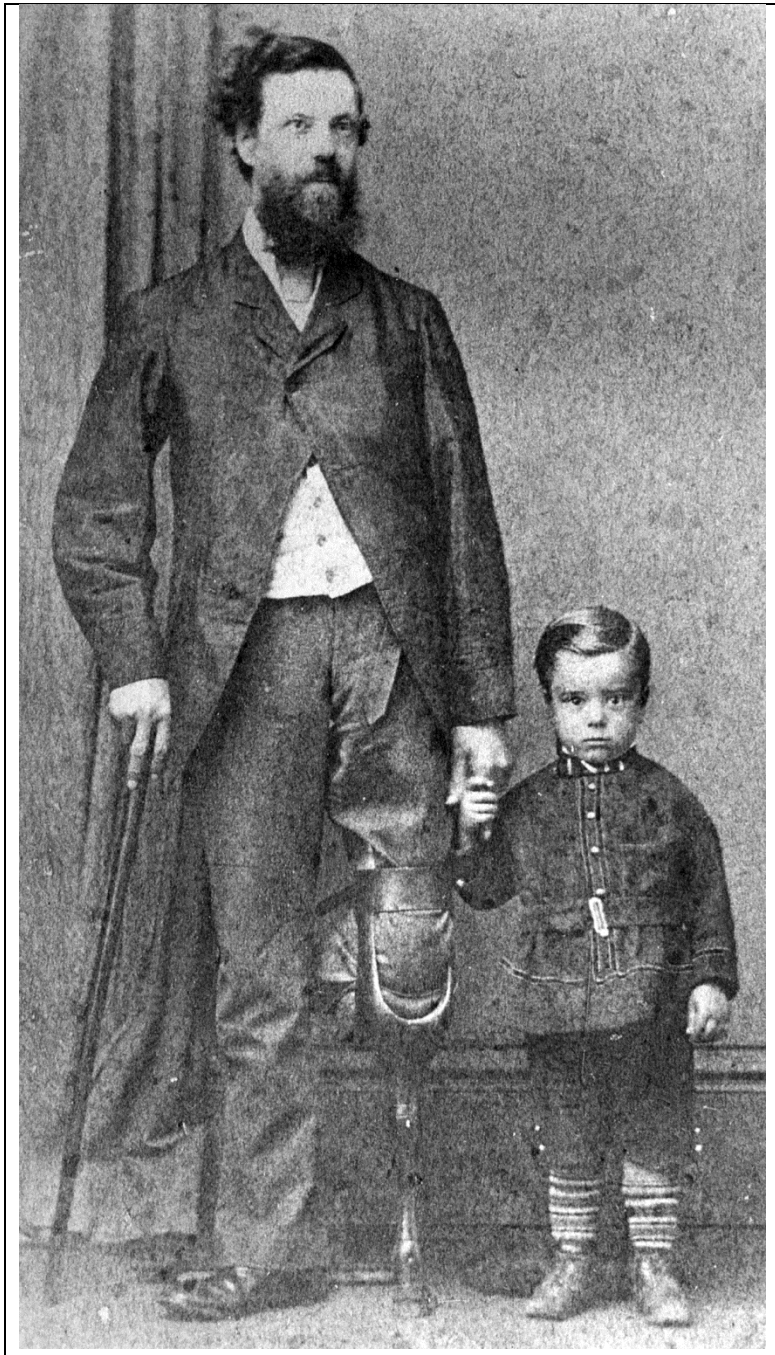
Brother, left, wears a round-collared coat buttoned only at the top. His hair is short.

The girl in front has a plaid dress with ¾ length sleeves and a low, tightly pleated skirt. We barely see her dark stockings and shoes, but do note two blond ponytails on top.

The baby, center, wears a mid-length dress with long sleeves and a high neck.

The girl on right has a long sweater smocked at center-top. Long sleeves and lace collar keep her warm. A two-flounce skirt of large plaid is over black stockings and shoes. With a bow on top of her head, her long blond hair falls behind.

Source -- Online under 1870 Clothing.



Palmer and son. 1870s coat with small collar, top buttoned with light vest showing below.

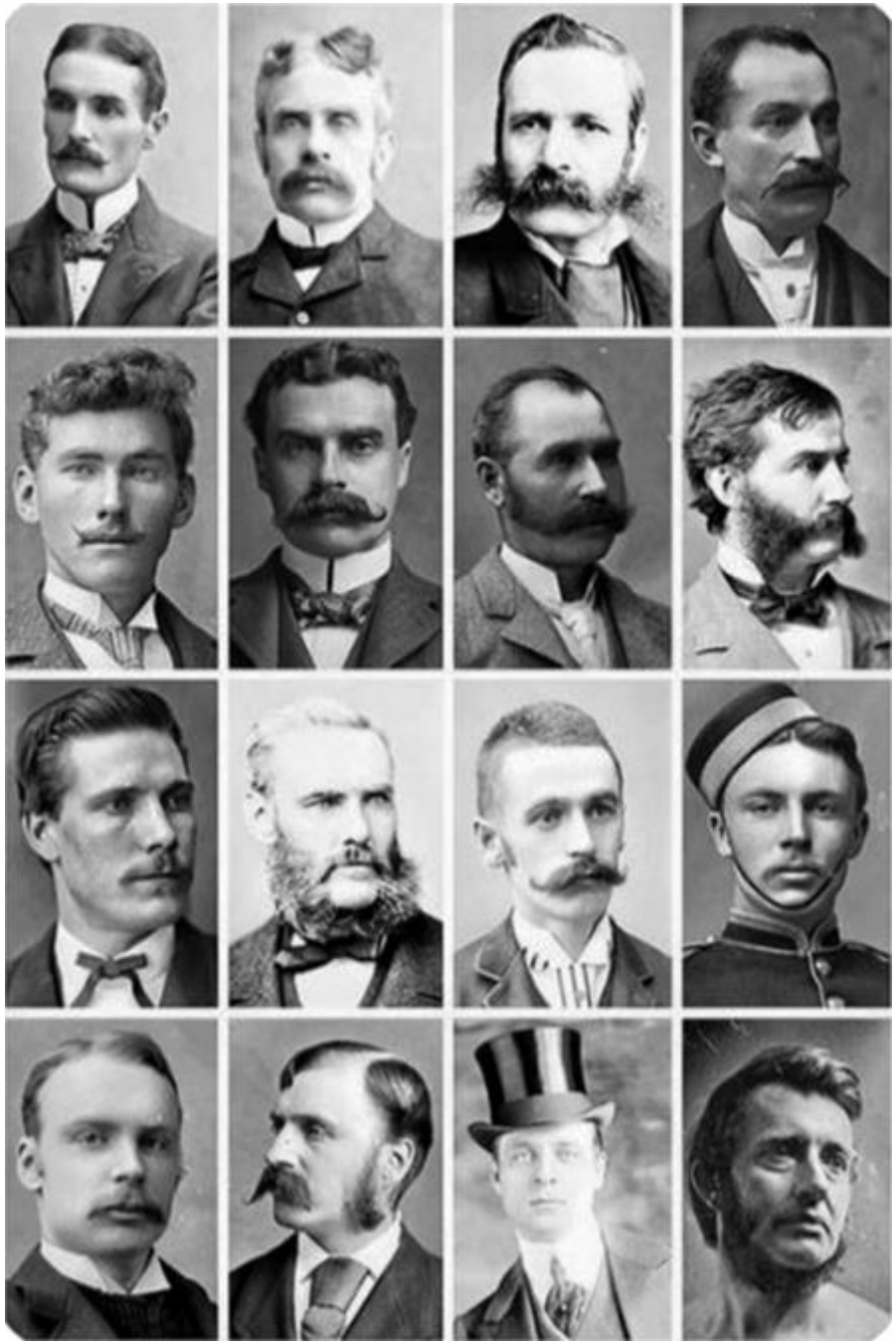
DESCRIPTION: George Palmer of England, shown here dressed in a popular 70s coat style, stands for a photo with his little son. A master tailor, George had achieved a good reputation which insured his employment wherever he lived. His fashionable coat for this decade is high buttoned only at the top, showing a summer-weight, white-ribbed, cotton vest. The vest is single-breasted, and straight across the waist. Full beards were very prevalent in England and America at this time.

Having earlier lost his lower leg in the Crimean war, George traveled overland to Utah between 1861 and 1868, using a cane in addition to his metal peg-leg.

The boy is trying hard to stand still for the flash photo. His pullover jacket, with narrow piping above the hem and framing the button placket and sleeves, has shiny buttons and a striped scarf at the neck. A belt with a metal buckle snugs his waist. He wears short pants above horizontally striped stockings in ankle-length shoes.

SOURCE and history of this image have been lost.

1870s, MEN, HAIR & NECKWEAR, MORE EXAMPLES ABOVE.



1870s Men's hair and facial hairstyles.

These range from completely clean-shaven with no sideburns (bottom row) to gigantic, shaggy muttonchops (2nd row), to every possible style of mustache. The first man on the third row has only a tiny, central patch of mustache on his upper lip and another tiny center patch of beard just under his lower lip.

Curled-up mustache ends were a "bully" style and required mustache wax to stay that way. Think of the movie villain tying the maiden to a railroad track – he's always twirling his mustache ends to make them stand up or curl, as many of the men in the chart here have done.

Enormous, full beards were also worn, sometimes falling to mid-chest, and spraying out in all directions (seen below). Another popular style for westerners was to have a beard only *under* the chin, as in the bottom row, far right.

We also see here that ties had generally become more narrow than in previous decades. The triangular-style knot was coming into vogue, later called the "Windsor."

Note that many collars have been pressed to have their points flare away from the neck.

SOURCE – This chart is seen widely on Pinterest sites for 1870s men's hair.

Neat hair and well-trimmed beard are above a small, plaid bow tie, ca. 1870s.

John Winegar's bow tie is very small but flamboyantly plaid. It could well be a stock tie that closes with a button at the back of the neck under a folded-down collar. His hair is short and neat, and his beard and longer mustache are well-trimmed.

Born in Missouri in 1838 to parents Alvin and Mary Judd Winegar, John lived in the Utah South Bountiful Ward for 11 years as a farmer, raised stock, and served long in Church positions and Priesthood. With his cousin, William, he often hunted wild ducks, which clustered along the Jordan River in early mornings. Both men were *the crack shots* of the Valley. Their scores of ducks were quickly sold 6 days a week at five p.m.in Salt Lake City at the permanent open market. Numerous ducks benefitted his family and relatives with fresh meat.

SOURCE: Family descendants have the same picture as online at Ancestry.com, a Public Member Photo. This is Carma's great uncle. Free use.

John Knight's hair combed into a top curl, ca. 1870s

DESCRIPTION: John Knight shows his desire to make his receding hair attractive by combing ear-length side waves carefully under and emphasizing a single curl on top. The ear-length hair, longer in the back, was a very common hairstyle for men in the latter half of the 1800s.

His beard is an extension of his sideburns, about two inches long on his lower jaw. The rest of his face is shaved clean.

Knight was one of the first sympathizers with the Church of Jesus Christ LDS while not a member.

SOURCE: Andrew Jenson, *LDS Biographical Encyclopedia*, *Vol. II,* (Salt Lake City, Andrew Jenson History Co. 1920) Free use.

Typical fuller beard and mustache of older men. Ca. late 1870s.

Osmond Broad Shaw of Staffordshire, England, is probably in his 70s here. He wears the full beard and mustache more typical of older men. Men wore their hair short, but not every man in 1870 wore full beards, and younger men who did so usually trimmed them shorter than this example. (Osmond is shown in the 1840s with his wife Eliza, young and handsome!)

In his youth, Shaw was a man of excellent English education in history, languages, and chemical science, taught and encouraged by his renowned schoolmaster father, Simeon Shaw.

Unknown to each other, Osmond and his fiancée, Eliza, had separately and secretly joined the persecuted Church of Jesus Christ LDS in the late 1840s. A week before their marriage they had to admit to each other their hidden but staunch beliefs, no matter what the cost. Their confessions caused a dramatic burst of happiness for both!

Laboring to be able to leave for America, both of them worked tirelessly to pay off debts and afford travel. Young, educated Osmond put on his old clothing 6 days a week and labored at the lowest working man's level packing in huge containers of straw the beautiful Spode and Wedgewood china wares for out-shipping. Eliza, an exquisite needle-woman, labored making stays (2-piece corsets,) for her demanding customers long hours each day. Upon their journey, they lost two babies to cholera in infested St. Louis, Missouri. Osmond and Eliza barely survived, but eventually made it to Salt Lake City.

Finally, living happily amid the western Latter-Day Saints, and blessed with more children, Eliza's and Osmond's skills continued in sewing, fine carpentry, and in producing the first poured window glass in Salt Lake City. Carma owns samples of it.

SOURCE: Courtesy of Shaw-Winegar family genealogy and Carma’s interviews with Vera Marchant Marble, and later Sharlee Doxy, close relatives. Osmund was Carma’s Great Grandfather. Free use.

White beard and mustache, ca. 1870s.

Photo of Swiss-born, Serge Louis Ballif [“Bah-eef”] in later years, shows him in gray hair, puffed on top and very short on sides. His white beard and mustache are well shaped by a fine barber, but he shows no sideburns. His nicely tailored clothing has the smaller collar, buttoned high, often seen in the 1870s. His black silk tie has a modern triangular knot with the collar folded over it.

Born of an affluent family with the advantages of an excellent education for mind and talents, Serge descended from a line of high nobility in Switzerland. Encountering Church of Jesus Christ LDS missionaries in 1852, while still young, he firmly accepted their message. A spiritual man brought up in Pietistic traditions, he was the only one of his immediate family who was baptized into the Church. Courageously, Serge traveled alone to America.

In later years, after much and varied service in missionary work, Ballif became President of the Swiss-German Mission. His large number of highly talented descendants range across the USA and beyond in modern times.

SOURCE: thanks to Jae Ballif of Provo, Utah, Carma found a great many historic papers and images from the Ballif family to research in the BYU Lee Library, Special Collections. Free use.

Hair and tie on Peter Hanson Peterson, ca. 1870.

Peter has a taste for cheerful neckties, such as this printed silk in checkers, color unknown. His high vest and collar identify the decade as 1870, and his velvet coat collar is an ever-popular Chesterfield. His hairstyle is rather a triangle, wide above his ears and a high tufted top. Peter, (1816-1896) joined the Church of Jesus Christ LDS in Utah in 1864.

SOURCE: Esshom, Frank*, Pioneers and Prominent Men of Utah.*(Salt Lake City, Western Epics, Inc. 1966). Free use.

George A. Smith wearing a wig, ca. 1850-1870.

This photo shows George A. Smith, a very tall cousin to the Prophet Joseph Smith. This image was taken in the 1870s when he had lost his own hair and wore a curled wig. He gave such long and rousing sermons in very hot St. George, Utah, he would perspire in streams down his forehead. His audiences enjoyed his unabashed humor with much laughter when he became overheated – he would lift off his wig, mop his forehead, then plop it back on his head.

In most pictures of this decade, Smith wears a short, under-chin beard of gray or white. Such beards were quite common on men, not on the chin at all, but further back toward the neck.

Native Americans were fascinated with Smith, who could remove false teeth, spectacles, a wig, a cane, and even a wooden leg. They called him, in their native language, “Man-who-comes-apart.”

George A. lived a life jam-packed with service to the Church and his large family. He died rather early in 1875 at the age of 58.

SOURCE: Image from Church of Jesus Christ LDS Archives and Wikipedia.

1870s – MEN, ACCESSORIES

Boots of Brigham Young, worn in Utah, probably 1870s.

Probably kidskin with uppers of sheepskin, with fairly low heels. Fancy tooling is only slightly discernable above the ankles.

SOURCE: *Presidents of the Church* exhibit at Museum of Church History and Art, Salt Lake City. Photo by Carma. Free use.

A Wooden leg made by John Rowe Moyle for himself, ca. 1860s – 1870s.

This helpful wooden leg with tall leather was carved by John while he recovered from a terrible injury that caused his lower leg to be amputated. As soon as he could leave home in Alpine, Utah, he got up at 2 am in the darkness and walked 45 miles, all the way to work by 8:00 a. m. on the Salt Lake Temple where he was a master stonemason. He would give a long day's work in his tough old clothing to make each stone as perfect as possible. He was brave and energetic despite pain and distance and had a faithful wife and progeny, who welcomed him home each weekend.

SOURCE: Salt lake City DUP Museum

1870s – WOMEN, Middle & Upper Class

1870 - 1879 Major features in women's clothing.

Below is modified from Wikipedia. The full article is at en.wikipedia.org/wiki/1870s_in_Western_fashion. It shows many excellent images and illustrations with sources. See examples online under 1870 dresses.

WORKING WOMEN – (seen above, p. 10)
Manual and dirty jobs required worn out or cast-off clothes from former decades, often patched. Some could be bought from 2nd hand stores or street carts. In cleaner jobs – washerwomen, textile workers, teachers, maids, etc., older or used clothing was rarely fashionable but was appropriate to their jobs: fewer petticoats, sturdy shoes and boots, and aprons may be required. But feminine feelings made women try for as pretty and fashionable as possible.

SKIRTS-
By 1870, fullness in the skirt had moved to the rear, where elaborately draped overskirts were supported by a bustle. This fashion required an underskirt, which was heavily trimmed with pleats, flounces, ruching, and frills. This fashion was short-lived, though the bustle would return again in the mid-1880s). In the later 1870s, fashion favored a tight-fitting silhouette with fullness as low as the knees, and sometimes with trains. The *cuirass* bodice was a form-fitting, long-waisted, boned bodice that reached below the hips. The princess sheath dress flattered such figures. Sleeves were very snug fitting. Underwear in corsets, bustles, and shaped petticoats supported these silhouettes.

NECKLINES FOR DAY AND EVENING-
Day dresses had high necklines that were closed, squared, or V-shaped. Sleeves of morning dresses were narrow throughout the period, with a tendency to flare slightly at the wrist early on. Upper and middle-class Evening gowns had low necklines and very short, off-the-shoulder sleeves, and were worn with short (later, mid-length) gloves.

HAIR AND HEADGEAR –
Hair was pulled back at the sides and worn in a high knot or cluster of ringlets, often with bangs on the forehead. False hair was common. Bonnets were smaller over the elaborately piled hairstyles with ribbons tied under the chin and often tilted forward over the forehead. Smallish hats, some with veils, were perched on top of the head, and brimmed straw hats were worn outdoors in summer.

NOTE- Images have been cropped to best show the clothing, rather than the overall portrait, photo, or illustration.

Typical early-1870s day dresses had narrowing profiles, somewhat full skirts, and rear bustles.

Left dress has an apron effect over an underskirt with a large waist bow, but no bustle. Center dress has 2 tiers of flounces with a drawn-back overskirt ending in a barely seen bustle. She wears a tight-fitting jacket with a ruffle at the neck, and flares at ¾ length sleeve hems. Right dress has drawn back skirt ending in a large bustle and tiers of pleating and ruffles below. She also has a snug jacket with a flare over the hips, pleating at the neck and and at ¾ length sleeves. A frog of cording is at the waist in back. Crinolines below. SOURCE: Courtesy of Betty Kreisel Shubert, *Out of Style*, 2nd Ed. (Dover Publications, New York, 2018). This is a very comprehensive book, highly recommended for excellent illustrations and explanations of 19th to 21st Century fashions!! Find on Amazon Books.

Typical Later 1870s dresses were narrower with few & smaller bustles and often trains.

Dresses narrowed in the later 70s, with rows of décor on the skirt balanced by longer, sleeker bodices or jackets. Left dress has a jacket to mid-thigh, then rows of ribbons and bows, with pleated hem. Center dress has a long jacket with a lace yoke and a frill below the cuffs. Tight pleats border the bottom of the jacket and hem of the skirt below a bow. Right dress has a gathered-back overskirt with a lower, flatter bustle, falling into a train. Knotted fringe borders her overskirt. Tightly fitted jacket and apron form a deep V hem. Pleated fabric forms a jabot at the neck and an upward frill above her cuffs. SOURCE: Courtesy of Betty Kreisel Shubert, *Out of Style*,2nd Ed. (Dover Publications, New York, 2018). A very comprehensive book, highly recommended for excellent illustrations and explanations of 19th to 21st Century fashions! Find on Amazon Books.

Bodices of early 1870s with fuller skirts and bustle behind. Children in front of mothers.

Each bodice has a high neck with lace collar, front buttons, natural shoulders, and tight corseting beneath. Each flares out below the waistline over skirts with crinolines, multiple petticoats, or bustles behind. Sleeves are slim to the elbow, but flare slightly toward the wrists, always with a trim of some kind. Hair is center-parted, often piled on top with bows or flowers, but with ringlets hanging down. The girls have straight hair held with a ribbon bow on top and high necklines. The boy wears a little white suit with a neckband, and short hair. SOURCE – Joan L. Severa, *Dressed for the Photographer*.

Early 1870s, simple day dress with a rear bustle in 3 tones of rose. Upper-middle-class.

A brownish-rose, silk jacket is flared at the hem to fit over a high-perched hoop crinoline that emphasized a rather abrupt and outstanding derrière but then falls almost straight to the floor. (See p. 72 for this crinoline.)

The jacket buttons in front and has comfortably narrow sleeves, gathered a little at the top, with a lace ruffle at the neck, and lace at the cuffs.

The skirt is three colors of rose, pale at the top, dark below that, with a same-colored flounce attached, and a delustered rose band at the bottom. The skirt is extra-gathered at the back waist to fit over the bustle hoops.

SOURCE – Found on Pinterest, 1870 dresses.

NOTE-- HIGH FASHION CLOTHING OF THE WEALTHY, WAS NOT THE "Every day" NORM OF MOST PEOPLE (p. 47 on).

Early 1870s, Women of wealthier classes in day dresses.

These expensive dresses of silk have overskirts and ruffled edgings, but are not as over-elaborate as the very wealthy might desire.

A bustle or elliptical cage crinoline holds the gowns almost flat in front, but large and extended toward the back. An emphasis on back skirt décor was strong in early 1870s.

Woman on left has light orange dress with wide trims of dark rust velvet. Ruffles and bows are above and below the rust insets. The overskirt is primarily in back, with bows down the center. There are tripple rows of short ruffles at the hem, and double rows at the wrists.

Woman right wears a light purple bodice and overskirt with trims of dark purple satin. Large purple bows hold up the overskirt on sides, and wide ribbon with bow at waist back. Her underskirt of light and dark purple stripes needs no extra adornment.

Both women have high-piled hairstyles, certainly with "rats" beneath to hold the hair in voluminous styles. Woman right has a large ringlet down the back. Left woman has hair attachments as well. SOURCE –Online, 1870 dresses.

Mother and daughter in early 1870s.

The mother wears a dark linen or cotton dress with dark and light ruched trim around the neck and down the front, echoed on the sleeve hems, which are slightly flared from the elbow down. There is, perhaps, a narrower under-sleeve.

Her skirt is drawn back and tucked up in the back showing huge, elegant folds. A satin ribbon with a back-bow surrounds her waist. Since we cannot see the lower skirt, we may assume that the overskirt has a wide trim in the colors of the ruched trim above. She is certainly wearing a corset and a cage crinoline beneath the skirt. (Can you imagine the effort to get into such a costume three times a day?)

The woman's pretty hat has a small brim with folded material above it, a narrow, pointed crown with an indented center, and a cluster of feathers on the side. It is coquettishly tipped down over her forehead. Such hats were attached with long hatpins catching the hairdo beneath. The large braid surrounding her back hair structure is most likely a hairpiece.

The little girl's dress and hair could have come from almost any era, even today's fancy-dress. The low neckline is framed by a lightweight, multi-folded swath of fabric wrapped around to emphasize her lovely bare shoulders – a much-desired feature of most children's clothing. The skirt is of two gathered flounces that fall to above her knees, and look like embroidered voile or eyelet edging. Her blond hair is in side ponytails with bangs.

SOURCE: Found on Pinterest, from Fashion Institute of Technology, New York City.

Evening gown of taupe and Rose, ca. 1873

With an elliptical cage crinoline beneath, this gown flows more gently all around the skirt. It stands out gradually from the waist in back, rather than abruptly.

A bodice of taupe silk and lace rises from a corseted waistline. Wide taupe lace is gathered under the bust. Small rows of gathered lace cluster above a narrow rose ribbon. A ruffle of pale cream lace outlines the entire neckline. Ribbons and bands of rose outline the tops and hems of the short sleeves. A large rose bow tops each shoulder, and a diagonal rose band connects the right shoulder bow to the center waistline bow. The sleeves have a narrow ruffle of cream lace at the hem. Cream over-the-elbow gloves cover hands and arms.

The underskirt is taupe taffeta with alternating hem ruffles of taupe and rose. The two side overskirts are taupe taffeta that gather up to the center back. They have wide bands of rose edging, each centered with light rose ribbons that look 3-dimensional, as if quilted. Atop the side overskirts is a back overskirt that becomes a train. It, too, is taupe with rose edging.

Two ball gowns of ca. 1876.

These ornate gowns for the very wealthy have lower waistline bustles in the back, though the front and side hems do not stand out very far. But long trains trail behind.

The left gown's skirt is gold satin quilted with flowers or clouds. A sunburst of slightly darker satin rays is appliqued on top. Above the skirt are multiple ruffles of sheer yellow-gold. The tightly corseted bodice frames the busts with trims, ruffles, and lace in shades of gold. Wide lace ruffles fall over the shoulders and sleeves. We barely see the wide sheer ruffles of the train.

The right gown is a rosier gold with elbow-length leg-o'-mutton (Gigot) sleeves hemmed with a lavish band of beaded trim. More such beaded trim edges 4 inches of a front overskirt in glittering triangles. The side skirts are taffeta, possibly embroidered in the same color. The pale yellow train is satin, which shines at every bend of the fabric.

The cost of these gowns would have fed a small village for a year.

SOURCE – Found on Pinterest under 1870 dresses. Undoubtedly in a wonderful museum which was not named.

Blue & green evening dress, ca. 1876.

A teal satin underskirt is topped with a dark teal overskirt cut to hang in swags across the front. The gown has petticoats that hold the skirt in this attractive shape, fuller in the back, and flatter in front. A long corset is necessary to create such an hourglass figure.

The bodice of deep blue satin is overlaid with the same blue lace that forms the unlined, elbow-length sleeves. A very deep, soft v in the decolletage is mirrored by the soft V at the bottom of the bodice. Black lace finishes the sleeves, with blue lace at the hem of the teal overskirt. The colors together give a beautiful peacock impression

An additional overskirt of deep blue and teal is in the back with many gathers, layers, and “pick-ups” in the two colors. (A pick-up is a technique of taking a lower point of the outer skirt, and lifting it up and under, where it is attached to the lining, thus making a graceful pouf in the outer skirt)

SOURCE – Seen on Pinterest, 1870s dresses. From the John Brite Collection, Historical dresses, Vintage gowns.

Wedding Dress ca. the mid-1870s.

This wedding dress of sheer panels and hundreds of yards of sheer ruffles is worn over an elliptical loop crinoline.

The double-layered skirt has an i8 inch band of sheer ruffles crowded together at the hem of each flounce (or some unknown, rumpled arrangement of sheer fabric. One would have to see it in person.) A wide band of ruffles also covers the neckline for 8 inches, front and back. A two-inch band of ruffles is at each wrist.

A cluster of pink flowers gathers the sheer, upper outer skirt in the back, with a train of 4 or 5 feet in the lower outer skirt.

The veil is not authentic for the time but allows a clear view of what's underneath.

SOURCE – seen on Pinterest under 1870s dresses, on which there are hundreds of examples of styles for this decade!

Maternity smock & skirt of ca. 1875.

A champaign-colored smock of brocade has a mandarin collar and a long, diagonal front opening. Two rows of butternut fringe overlay each other on the hem. The sleeves are long and straight, very slightly flared at the wrist.

The skirt is a dark brown satin with figures of large bows or flowers at the hem. A train extends behind the skirt.

This may be a visiting outfit, being rather lavish for at-home wear.

SOURCE – Online under 1870 women dresses. Others may be found under 1870s maternity dress

SOURCE – Online, 1870s Dresses, Pinterest.

NEXT 5 IMAGES SHOW "EVERY DAY" WOMEN OF THE LATER 1870s, RATHER THAN HIGH-FASHION CLOTHES.

Middle-class maternity dress, ca. 1876. A pregnant woman and her sister(?) pose for a portrait.

The general style is of the middle of the 1700s, but the woman on left is obviously pregnant, and her dress has made allowances by being very full in the upper skirt or jacket. Her waistline is also higher. She may be wearing a short-waisted corset to support her busts, as a bust ridge is visible.

Her dress is a medium color with dark trim around the waist, over-skirt, and bodice ruffle. Overskirt has a ruffled band that falls to a low Bodice and skirt darts also have dark emphasis lines. A black bow is at the neck, and black buttons are on the front. Sleeves are slim with a dark mock-cuff and a white frill at the wrist. Her rough-looking boots indicate a working-level family.

Note the hats. Both women have little hats perched on top of upswept hairstyles that are combed back on the sides.

The woman on right has a short cotton jacket with a lace ascot at her neck and a ruffle at the jacket bottom. Loose sleeves have buttoned cuffs at the wrists. Her overskirt has a hem-edging of a print band with a ruffle beneath. Her underskirt has a similar print band with a longer ruffle beneath.

African American middle-class women of ca. 1874-78.

These women, probably a mother and daughter, show the corseted hourglass figures of the 1870s in long jackets and skirts of two lengths.

The woman sitting has a dark jacket with a light bib-effect, perhaps of lace. The jacket buttons down the front, and has comfortably slim sleeves that widen slightly below the elbow. Her overskirt shows a 3-inch fringe-trim at the bottom, while her underskirt has an 8-inch border of apparently pleated fabric. She wears curled bangs with longer back hair tied low. The darker band around her neckline may be part of the jacket showing above the bib. A gold watch on a chain hangs from her neck to her bustline. Both she and her mother wear bold rings on their hands.

The standing woman has a medium-colored linen or cotton jacket with a row of ball-buttons down the front to a very slight center point. Her sleeves are slim from shoulder to wrist. There is interesting lace or embroidered décor of white with black edging at the neck of the jacket, and a thin, white neckline frill.

Her slightly flared overskirt is the same color and fabric as her jacket, but her underskirt is much darker and much more flared. She wears square-toed shoes.

This is a posed, studio portrait, combined with the jewelry they wear, shows a fairly good income for this family.

SOURCE -- www.amazon.com/photo-Portrait-African-American-standing/dp/B00KPH72AO

Later 1870s - Middle-class women. Skirts are narrower, jackets longer

A great fashion change came in the late 1870s. The figure was a corseted hourglass, but dresses were more slender than since the 1830s.

Petticoats or underskirts with flounces often flared out below the knee. Having many layers and ruffles was admired. Underskirts were of contrasting fabrics. For formal occasions, there might be trains, but housewives and working women had little use for those. Most women wore white at throat and wrists. Hats continued in variety from feminine bowlers (center) to flaring coronas, and flat-brimmed headgear (right), to the excessively decorated outbursts of ruffles, lace, and feathers worn by the wealthy.

SOURCE: Courtesy of Joan L. Severa and the University of Vermont. See these and others at -- www.uvm.edu/landscape/dating/clothing_and_hair/1870s_clothing_women.php

A unique hat and plaid jacket of the later 1870s.

The hat form is a tapered cylinder with fluffy trim around the bottom and top, joined by a row of the same trim connecting the two ends. A decoration in the front center cannot be clearly seen.

The end of the 1870s featured a slimmer silhouette with long jackets. Her jacket has a solid bodice and plaid sleeves. Cuffs have a small white inset or embroidery. The blouse sleeve shows an inch below the cuffs. A tiny white frill is at the neck. A bit farther down is a sort of necklace and tie of lace. A watch-chain falls from the bow to a pocket at her hip.

Her skirt is a solid color, but we see a band and two flounces of the plaid cut on the bias at the bottom. A solid cording separates the band from the upper flounce.

SOURCE – Online, 1870s Dresses, Pinterest.

A lady's long jacket with a feminized top hat, ca. 1877

This woman looks dignified in a long, double-breasted jacket of dark wool with a squared collar and edges in satin binding. Her buttons are tiny hemispheres on the coat front and the sleeve cuffs. Lace blouse cuffs show at the end of her sleeves.

A large pocket with scalloped, striped trim is on the side of her coat, causing a guess that this might be a riding habit, and the pocket is to hold accouterments of the ride or hunt.

Her hat resembles a man’s top hat with a satin binding around the brim, a wide ribbon circling the crown, and a feather curling up and over the top.

SOURCE – Online, 1870s Dresses, Pinterest.

Two walking dresses of the wealthy, ca. 1877,

Bustles to emphasize an abrupt derriere were phasing out and a more sloping, narrow silhouette was in. Among the leisure class, trains were fashionable, despite their sweeping up street soil to pull into the house.

The dress on left has an interesting train. A wide trim on her shoulders makes a V to the waist, then flares out again, not into a V, but into a loop through which a train passes. Anchored at the waistline, the train falls through the loop in wide folds to trail a couple of feet behind the dress. Below the gray train is a fuschia under-train of sharp pleats that trails another 8 inches. Sleeves are slim to the elbow but flare out to the wrists. A bonnet of white feathers and gathered lace has a rim and crown of fuscia. The dress sides gather up in back to join the loop. Matching trim and heavy fringe edge the gray hem.

The jacket and skirt on right are medium-purple with darker purple trim on hems and wrists. Large, dark, front bows march from neck to ankle. The overskirt gathers into a sloping bustle in back, with folds of train in shades of dark purple. The under-skirt hem is bordered with a light-purple fabric in many pleats gathered by rosettes. A white frill is at neck and sleeve ends. Her bonnet is an circle of lavendar pleats surrounding an explosion of vari-colored feathers.

Both ensembles are elaborate works of art that almost hide the women inside. SOURCE: Pinterest, 1870 dresses.

1877 French fashions - Ruffles, layers & trains adorned the very wealthy.

Even wealthy Americans raised their eyebrows at these overblown, over-expensive dresses.

From Harper's Bazaar, these high-fashions for super-wealthy women boast endless ruffles from collars to toes. Such trains swept the floors, sidewalks, and even streets, (a thing firmly criticized by Brigham Young in Salt Lake City as being unhygienic, shamefully vain, and silly. Fashionable women in Salt Lake pushed back somewhat against his advice.)

Along with tight corsets, a slight bustle on the sides and more in back emphasized the hourglass figure.

Hats were narrow but made tall with piles of netting, ruffles, bows and flowers. Hairstyles featured mounds of curls upward and long ringlets trailing down the back, all much ornamented with lace and ribbons.

SOURCE: Harper's Bazaar fashion magazine, October 1877. https://vpll.wordpress.com/category/fashion-guides/fashion-guide-women-1870-through-1879/

1870-1890 Bathing costumes,

Sea bathing was deemed permissible if a woman or girl kept her body modestly covered. These knee-length dresses are as fancy as day-dresses but had loose bloomers descending almost to the ankles, and equally decorated.

A woman might even wear her hair down, as bathing in a fancy hairdo might cause catastrophe to elaborate hairstyles. Note that the teen girl here has a little hat with a silk or thin rubber snood to keep her long hair from getting tangled in the sea or lake.

When she was not actually in the water, a bathing robe covered her costume from neck to feet and even had a hood to hide wet hair. The woman in the robe is not planning to get wet above her shoulders.

(Nobody was swimming the Channel in these ensembles.)

FIDM Museum [https blog.fidmmuseum.org](https://blog.fidmmuseum.org) is devoted to the exhibition and interpretation of dress and textiles,

“Bloomer Girls” were the feminist activists from the middle to the end of the century..

Feminists rebelled against corsets, crinolines, and long skirts beginning in the late 1850s, and increasingly to 1900. This “Reformed Dress,” praised for greater health and mobility, scandalized both men and women who accused them of trying to take men’s places in the world. Some nurses in the Civil War and Westering women found bloomers most liberating for work and travel. An updated version of the bloomer soon became the standard "bicycle dress" for women during the bicycle craze of the 1890s. SOURCE – Information from Wikipedia-- Bloomers. This image is from Pinterest, but the original location has been lost. Hundreds of bloomer-girl illustrations and photos are online.

1870 – Women, Hair & Headdresses

Parts are still definitely in center, if there is a part at all. Curls are desired in bangs or on sides of the face, and waves are lovely anywhere, but there are no hanging locks in front of the ears. One must build up desired height on the head with either hair, hat, or headdress. Hair hanging down the back is finally in fashion for women.

Dr. Martha Maria "Mattie" Hughes Cannon, was unusual for wearing short-cut hair all over. Ca. 1870s.

Because of her important work and professional lifestyle, plus part-time mothering of 6 children, Mattie thought it a waste of time to maintain long curly hair and be constantly repairing a hairdo. (Few women dared to do many things Mattie dared to do independently.) Her great difference is not the front or sides, which were similar to more elaborate 1870s styles, but that she had no long, hanging braids or ringlets in the back. She did, however, mound her curls on top. She was lucky to have naturally curly hair which quickly combed into this attractive style.

She wears a fetching collar of sheer ruffles around her neck on a dress with interesting sections of smocking in the yoke. By this time, shoulder seams were cut at the shoulders, rather than dropped.

Mattie was a Welsh-born immigrant, a trained physician, a Utah Women's Rights Advocate, and, in Utah, the first female legislator in the U.S. On November 3, 1896, Dr. Cannon became the first female State Senator elected in the United States, defeating her own husband, Angus M. Cannon, on the ballot. She used her powers to promote the Utah Board of Health and educate widely about cleanliness and other improvements.

SOURCE: Photo Church of Jesus Christ LDS Archives. Free use.

The hairstyle of Rosa Winegar age 15, ca. 1871.

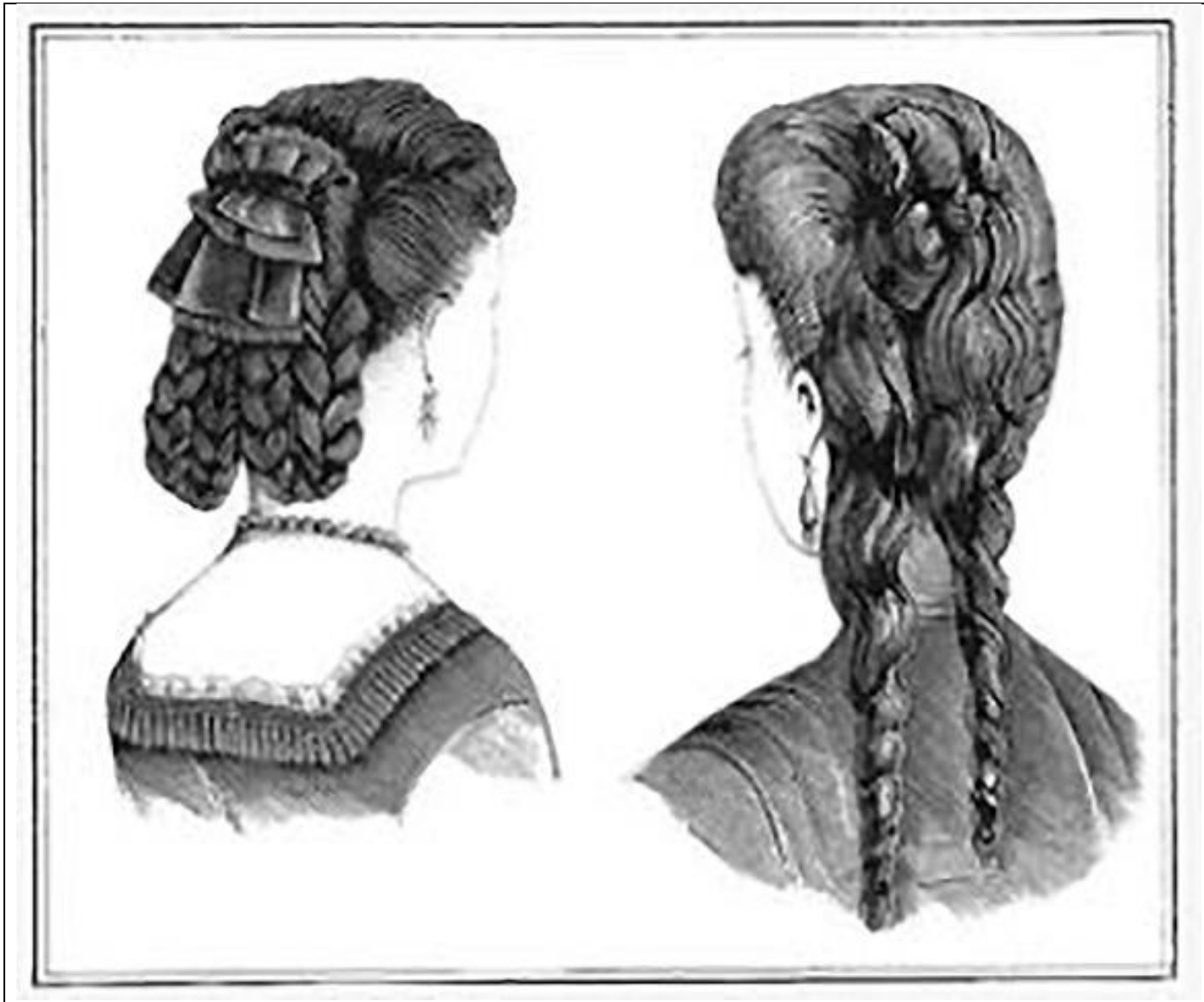
DESCRIPTION: Rosa Eliza was a brown-eyed redhead with very long, thick hair, slightly curly. She wore it middle-parted and draped up the back where it fell in long ringlets of the decade. As with other 70s hairstyles, it is narrow on the sides and lifted on top.

Here she has a pretty frill around her neck in a dark wool dress highlighted by white cording on the edges of the collar and other places on the dress. She was known as “one of the beauties of Salt Lake City.”

Rosa married a professional hunter. Known as a crack shot, William Winegar won shelves full of silver trophies. When their six children were fairly young, William died suddenly of heart failure. Rosa had to enlarge her life-long skill as a speedy seamstress on her treadle machine to support her children and herself. She always made her own patterns and was a beautiful designer and hand- finisher. She also made male clothing for her husband, son, and baby grandson.

"Grama Rosa’s" big round sewing basket was brought to Provo after her death, where her granddaughter Carma, age 7, learned to sew with it from that day on.

SOURCE: Carma Rose de Jong Anderson (the author) knew Rosa closely until seven years old. Little Carma was eager to hand sew and fascinated by such an old person of amazing productivity! Carma learned more about Rosa and her husband from Salt Lake relative Vera Marchant. This photo in Carma's collection. Free use.



Two women's hairstyles of the 1870s

Both women show the popular style of plain in front but elaborate in back. They have likely added hairpieces.

SOURCE – Online under 1870 Women hairstyles, this from geriwalton.com.

Glamorous woman's hairstyle of 1870s.

A center-parted hairstyle with waves on top and side hair combed straight back below two large velvet bows.

The hair on the crown is of deliberately in messy curls, but her back hair is in long, shining ringlettes. Probably those ringlets are in part or whole from hairpieces, and the back of the hairstyle is held out by some under-structure.

She wears dangling pierced earrings and a velvet neck ribbon with decorations on it. A crocheted white collar has a handkerchief tucked into it.

SOURCE – Online under 1870 women hairstyles. No specific data for this photo.

Fashionable hairstyles for Women and girls, 1876.

The emphasis of these hairstyles for both women and girls is smooth and simple in front, perhaps with waves, bangs, or a part, built up on the crown, but narrow on the sides. The point of greatest interest was in long back hair.

As seen here, the back hair could be braided in various designs, woven, curled in ringlets, or hanging in simple waves. Bows, combs, and often flowers were attached to build height with ornamentation. Such styles welcomed hairpieces for length, style, or simply more altitude on top.

Online searches for hairstyles of the 1870s often have illustrations or videos showing how to achieve such styles. The web page for this particular image is given under “source” below.

Of course, the average woman of small means or busy lifestyle on a farm or with children would not wear such elaborate styles. Still, she might try for this general idea, with smooth fullness in front, sides gathered to the back, and either wraped in a twist or bun to keep hair out of the way or to let it fall in whatever back waves or braids she could quickly manage. SOURCE: Cynthia Naughton saved to bustle era hair. 1876 Ladies Fashions Hair Styles Coiffures by OldPaperAndPages. Online at: www.pinterest.com/pin/221520875397319673/

Hair swatches for mourning, tied in black bows.

It was common and sentimental to keep swatches of a deceased loved one's hair, tied in a black ribbon.

Included on right is a black, mourning neck wrap with black crocheted on sheer at the ends.

Display and photo by Carma, free use.

Bonnets for women were many inches high, even above the heigh-piled hairstyles of the 1870s.

All women wanted the fashionably high bonnets of the era, but results differed according to how much décor a woman could afford. All hats began with a base bonnet of woven straw, or fabric stretched over heavily starched and shaped buckram. On top of the base, mantua-makers (women's hat-makers) piled on feathers, ribbons, bows, artificial flowers, and many other items considered pretty. Some bonnets sat halfway back on the head, exposing lovely front curls and waves. The standing brims, augmented by more décor, elongated the head profile (lowest row). Other bonnets tilted down over the forehead. Both fashions were popular. Both styles could be decorated at home using imagination and whatever old or new furbelows that came to hand.

You will have noticed the changing fashions in faces illustrated at various times. In the 1800s, the ideal woman had drooping eyelids and tiny pursed lips, even though no living woman ever had such a mouth. Women are often illustrated looking meekly down and to the side, as serene women were encouraged to present themselves.

SOURCE – Seen on Pinterest from thepragmaticcostumer.wordpress.com

1876 bonnets featured much height and back décor.

All women wanted the fashionably high bonnets of the era, but results differed according to how much décor a woman could afford. All hats began with a base bonnet of woven straw, or fabric stretched over heavily starched and shaped buckram. On top of that, mantua-makers (hat-makers for women) piled on feathers, ribbons, bows, artificial flowers, ruffles, silks and satins, and many other pretty items.

Some bonnets exposed lovely front hairstyles of curls and waves while extending the head profile even higher with stand-up brims topped with more décor (upper two and lower left and right). Other bonnets tilted down over the forehead. Both fashions were popular. Both styles could be decorated at home using imagination and whatever new or old furbelows that came to hand.

These bonnets were made for those of wealth and found on a fashion plate in 1870s fashion catalogs.

SOURCE – Seen on Pinterest, 1870 women's bonnets.

Bonnets and caps perched on top of built-up hairstyles to increase height. Individual jackets and blouses could be worn over stylish skirts.

Bonnets bore as much ornamentation as a woman could afford, piled high with artificial flowers, ruffles, feathers, and veils. Most added several inches to a woman's actual height and trailed down behind her back. Hair trailing behind was also the fashion. Many bonnets tilted down flirtatiously over the forehead. They might be tied on with ribbons or decorative fa-lals (left) or anchored with long hatpins to the hair-structure beneath.

And why not buy a blouse or topper that would extend the wardrobe at far less cost? Three in the middle row are in vogue.

The bottom row features day caps of lace, ribbons, and flowers that covered the head in more casual situations. Very fancy ones might be worn as a headdress to an evening affair.

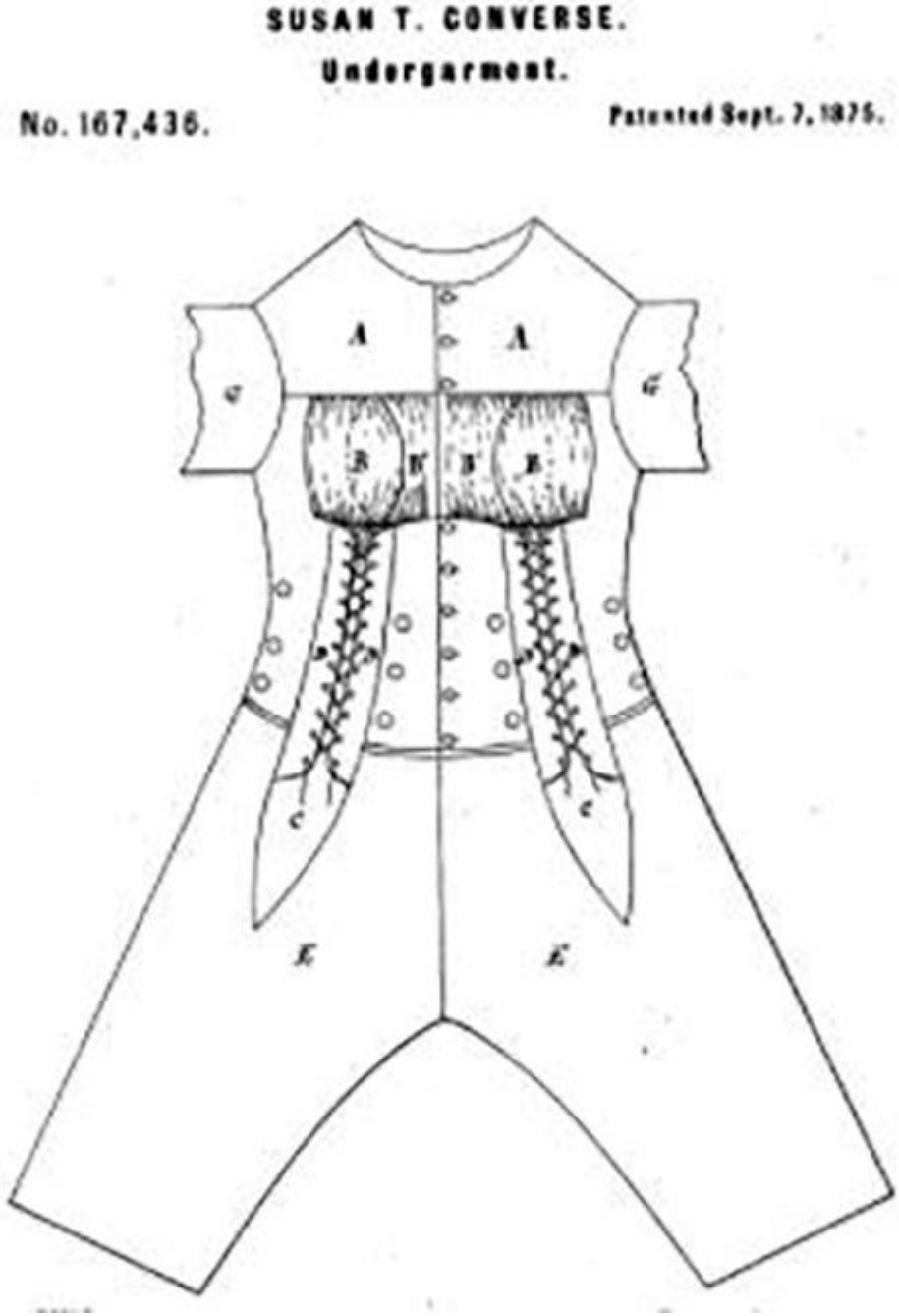
Pinterest – 1870 women hats. Bonnets and Bodices from Frank Leslie's ladies Magazine, a fashion plate of the 1870s.

UNDERWEAR LAYERS – From nude to fully dressed.

1. Body, last bathed a week or more ago.
2. Chemise – cotton, linen, or silk, worn next to the skin for comfort and to absorb sweat. Poor women often slept in their chemise, and bathed even less often.
3. Pantalets – cotton, linen, or silk worn over the legs for warmth or modesty. It had a split crotch for toilet functions since all outer garments held it in place, and hands were necessary to hold the dress and underclothing aside for urination. One-piece underwear, called "union suits" also came into use (see below).
4. Corset – worn over chemise and pantalets, essential for cinched-waist and support of the bust line.
5. Bustle or shaping crinoline that held the hips and back of the dress in whatever shape the style demanded. Worn over the corset.
6. Petticoat – worn over bustle to support the skirt without showing hard lines of the understructure.
7. Dress – the crowning glory of fashion with long sleeves and high neck for the day, and shorter sleeves and low-cut neckline for the evening.

(If you read "bodice ripper" novels, keep in mind that it would have taken wire-cutters to get that clothing off, not just a lustful man.)

SOURCE – Pinterest, 1870s Women's underwear. A modern illustration.



One-piece woman's undergarment, patented for health and comfort.

Considering the numerous clothing layers shown above, eliminating any layers would have been some addition to comfort and health.

This garment would have been best in a thin, knit fabric to allow more flexibility and less bunching. Note the drawstring inserts on both front-sides to allow an adjustable fit. In addition, this one-piece suit had a closed crotch, but an opening in the back for toilet functions.

An expandable, ruched gusset over the breasts would adjust to a woman's bust size.

It was hailed as sensible by many women but did not sell well due to poor construction. More successful (and prettier) was a pattern to make such a suit at home, developed by Annie Jenness Miller, a well-known author, and lecturer.

During the 20th century, when clothing became less restrictive, the one-piece suit was abandoned by women in favor of 2-piece underwear, but had already become adapted to and adopted by men as the well-known, traditional, drop-butt union suit.

SOURCE -- Smithsonian Magazine, Jan. 19, 2021

Women's Union Suit, part of a new wave of convenience wear. 1879.

This was another example of women striving for more comfortable, sensible clothing. The battle to wear any kind of trousers had ended in arrests and cries of disaster when "bloomers" were first seen. But society was less liable to revolt against clothing that was **un**seen. (Though one wonders how a wrist-length, ankle-length flannel could be bearable in "Spring and Summer."

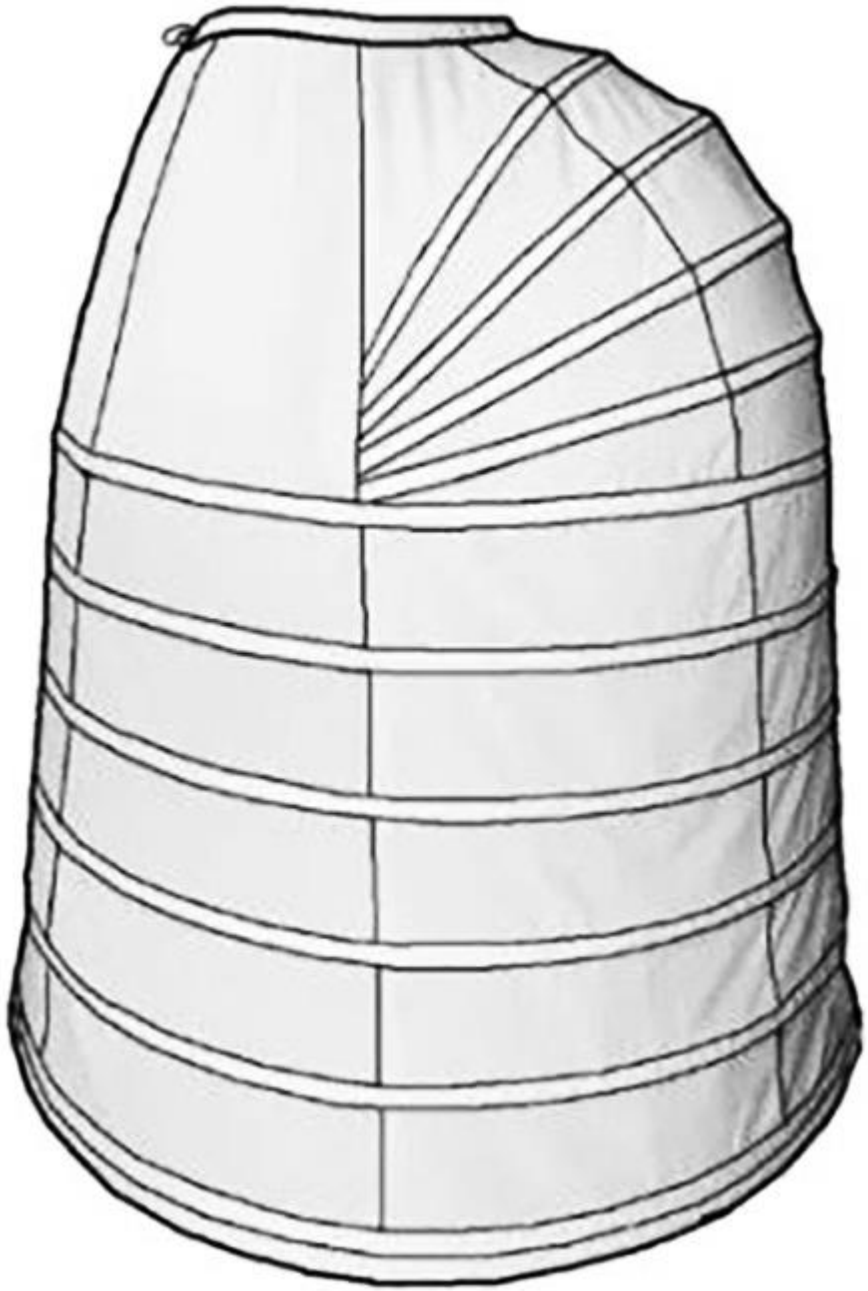
Thus, one-piece underwear was part of the revolution to also eliminate trailing skirts that swept dirt into the home.

During the 20th century, when clothing became less restrictive, the union suit was abandoned by women for two-piece underwear, but this had already become adapted to and adopted by men as the well-known, traditional, drop-butt union suit worn beneath their outerwear by men from bankers to farmers.

SOURCE -- Smithsonian Magazine, Jan. 19, 2021

Corsets ca. 1870 – 1879.

The style a woman wore depended on the time of the decade. The Left corset was higher cut over the rear end, allowing for a crinoline or bustle to protrude out from the waistline in a pronounced derrière, as in earlier styles of 1870 on pp. 32-35 above. Right corset clung lower over the hips, allowing for an elliptical crinoline, or one of the trailing underskirts shown for the later 1870s on pp. 45-48 above. Both styles emphasized a woman's rear-end, but with either a higher & exaggerated out-thrust or a lower, more subdued emphasis. Note that both corsets supported the bust line, rising no higher than the breast center, allowing a gown's neckline to plunge deeply indeed, usually emphasizing a woman's cleavage. With a cleavage emphasis, a high chemise like the one on right would need to be cut very much lower. SOURCE – Pinterest under 1870s corsets.

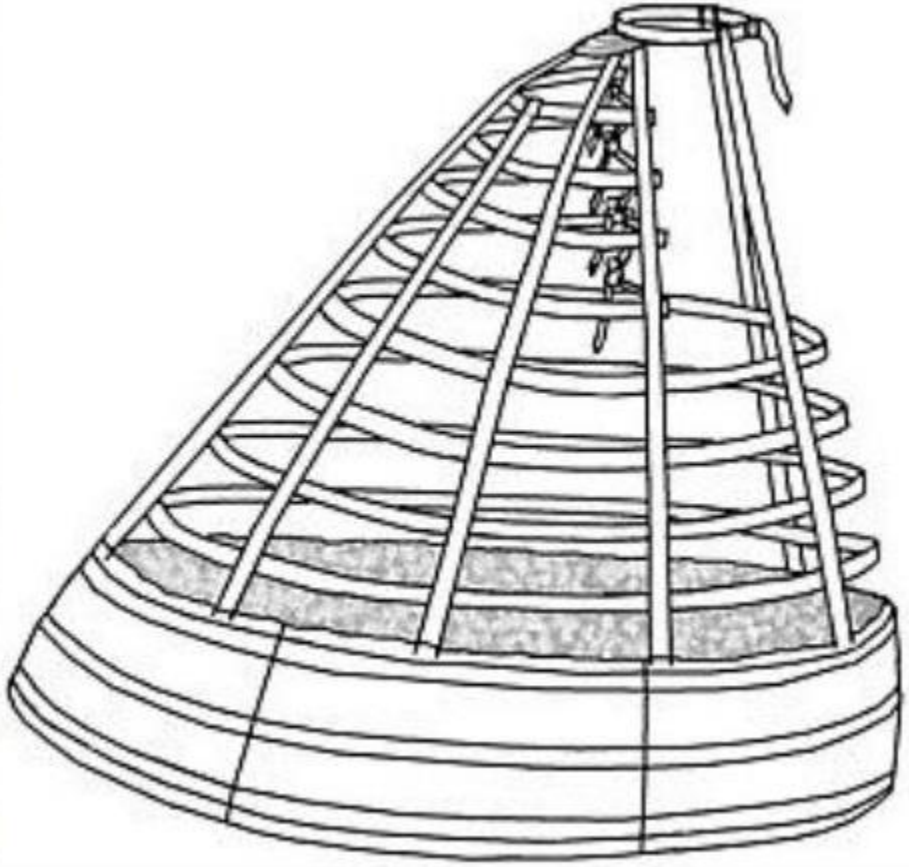


1869-1873 hoop bustle emphasized a high-perched, outstanding bottom. This could also be achieved with a strapped-on pillow or other forms of bustle.

The convenience of hoops only in the rear and below the thighs, was that when a woman sat, the hoops, connected by fabric or straps, would collapse together, minimizing their size. The upper hoops would fold up behind the small of the back of the sitting woman, and the lower hoops would collapse behind her knees.

A half-bustle or strapped-on pillow would allow the same range of motion. In later years, smaller, shaped pillows might be made to follow the reduced and sloping fashion at the back of a dress.

SOURCE – Image and pattern for sale on ageofantiquity.com Pattern # TV109 - Hooped Bustle. This site also sells patterns for other Victorian underwear and dresses.



Elliptical hoop crinoline or crinolette.

This structure allowed a barely flared front, gradually increasing to the sides, and extending fully in the rear.

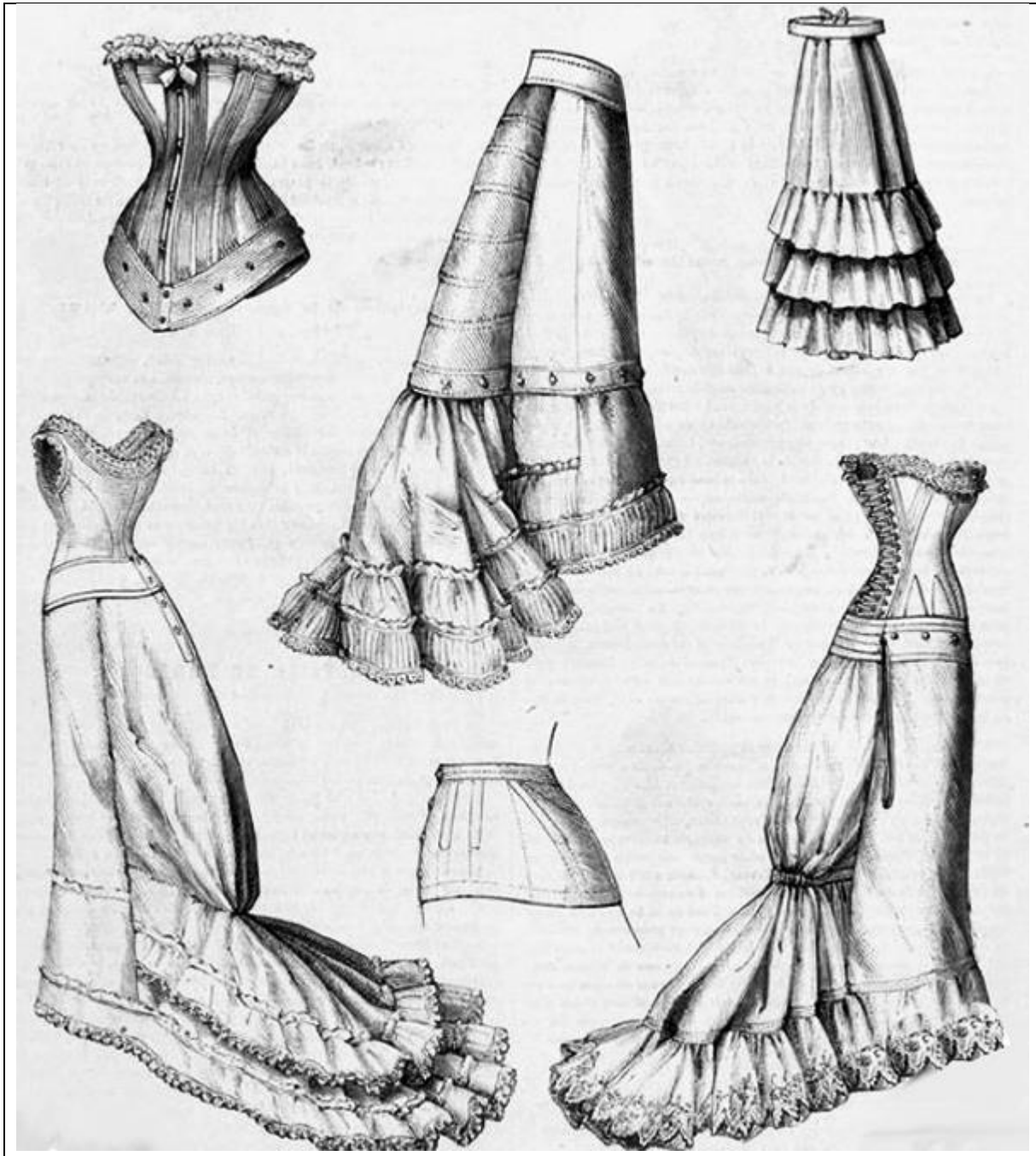
For daywear, the hem would match the bottom of the crinoline. For evening, a train might extend even further behind.

Note- there are no hoops over the lap so a woman might sit or bend without the front flipping up. She wore a petticoat over the hoops to allow the skirt to lie smoothly and without ridges.

In cold weather, she might wear a number of petticoats beneath the crinoline to keep warm. In hot weather, the absence of under-petticoats would allow for some air circulation.

(One remembers in the original film, The King and I, when the hooped Siamese women were startled by British bearded men, they lifted their hoops and fled, Revealing All. They hadn't had time to sew underwear.)

SOURCE – From Pinterest, 1870 women's underwear, and 1870 women dresses.



underwear. From original fashion plates of the era.

Late 1870s. Shaped petticoats and corsets could support any style of dress.

A long corset extending down over the hips would rigidly maintain a woman's hourglass shape. She couldn't bend at the waist, so the costume couldn't wrinkle at the waist.

At bottom center is a half bustle to hold the hips flat, but extend the derriere enough for the fashions of the late 1870s. Such a corset might be preferred for women who had to do some work, and thus be able to bend at the waist, such as housewives and mothers, and women in service jobs that required bending, but still needed to show fashion sense – dressmakers and hat makers, for example. The personal dressers of high-fashioned, wealthy women were expected to show the fashion sense of their mistresses, but needed flexibility to dress the mistress, put on her shoes and stockings, and style her hair.

SOURCE – Pinterest, 1870s Women's

1870s, CHILDREN, All Ages & Classes

1870 - 1879 Major features in Children's clothing.

Below is modified from Wikipedia. Many excellent images and illustrations with sources. The full article at --en.wikipedia.org/wiki/1870s_in_Western_fashion.

Infants were still dressed in flowing gowns by most classes until the early 20th century. Clothes strictly for boys or girls were often not worn until a child was five or six years old.

The Poor -- Orphans, child factory workers, daycare for young children with lower-class employed parents. Unfortunately, there were more of these than middle-class children.

Middle & Upper-class girls' ages were often indicated by the length of their skirts. As the girls got older, they wore longer skirts. Above the knee for 5-year olds. At the ankle for 16-year-olds.

Middle and Upper-class boys' clothes could generally be identified by the length and type of trousers or how similar the clothing was to that of his father. Older boys often dressed similarly to adult men, wearing blazers and *Norfolk jackets*, (belted sports jackets).

SEE HUNDREDS OF EXAMPLES online under 1870 children clothes.

NOTE- Images are cropped to best show the clothing, rather than the overall picture.

1870S, INFANTS' CLOTHING

1870 baby's gown with straight sleeves and scalloped hem

Infants have been wearing the same sort of straight gown for centuries. A high neck and long sleeves were needed to keep the baby warm except in the hottest climates. An open dress hem was easiest to pull up to change diapers.

From there, the furbelows on the gown were up to the parents' purse and sense of prestige. For poor parents, a flour sack could be made into a basic gown. For the wealthy, any amount of ruffles, tucks, yokes, lace, and ribbons were fastened in beautiful arrangements on a very long gown.

This gown has a little lace-covered yoke with a sheer lace ruffle at the neck and bottom of the yoke. The hem is embroidered with scallops, below several rows of tucking.

Many antique Christening gowns had skirts more than a yard long and were made of the finest silk or cotton voile, embroidered and lavishly decorated.

SOURCE: This was found online under antique christening gown images on a Pinterest site.

1870 baby dress for girl or boy.

I'm guessing a boy would be the more natural recipient of the square, geometrical trims, and tiny but manly lace-up boots. The dress is silk, but the collar is probably cotton to catch the drool – removable for intelligent parents.

Narrow ruffles are at the wrists, and a slip with embroidered, scalloped hem shows below the dress.

SOURCE: This found online under 1870 baby clothing, attributed to Kentucky Kindred Genealogy.

Elaborate Victorian Infant outfit, 1870s.

This pretty ensemble for the baby of a wealthy family includes a bonnet of sheer ruffles and flowers, tied in a bow beneath the chin on one side with wide ribbons.

Her little cape seems to be made of lined lace.

The dress beneath is of several fabrics, including a gingham bodice, silk sleeves with a trim of ruffles under velvet ribbons, and an apron of white eyelet. We see enough of the skirt to identify a wide, velvet ribbon edged with a box-pleated trim above a bit more of the gingham skirt hem.

Under the skirt is the ruffle of a petticoat. Knitted lace stockings cover chubby legs over light, button-sided booties.

SOURCE – a Victorian-era tintype from monovisions.com. Seen on Pinterest.

1870s, CHILDREN'S CLOTHING – THE POOR

Orphans, child factory workers, daycare for young children with lower-class employed parents, and school children from the lower-class. Unfortunately, these outnumbered middle-class children.

African American children in daycare while parents worked 18 hour days. 1850s – 1890s. Their dresses are simple sacks of printed or solid-colored cotton with sleeves, gathered at neck and forearms, for both boys and girls.

Teen orphans old enough to do manual work.

Meanwhile, they lived in orphanages where they slept, ate, and were clothed in whatever the community contributed. They wore long-sleeved shirts and trousers, and hats or caps to protect them from harsh sun or cold. A few have coats and neckerchiefs, one wears overalls. Most wear worn shoes or boots, but a few are barefoot. Two hold a rifle. Two hold a baseball bat. Three taller men are probably their supervisors. Smoking was common for all ages if they could afford it.

Poor children of France, probably orphans.

Since most of the children are dressed in the same striped fabric, it may be they are orphans, dressed alike in an available bolt of cloth. The shirts and skirts are simple, and one little boy has trousers. All are barefoot.

The tallest girl either has all her hair pulled strictly back, or it may have been cut off due to an infestation of lice, a common practice in orphanages. But still, she and another girl try for a little decoration with kerchiefs around their necks.

The littlest child could be either a boy or girl in that dress with a large lengthening-tuck in the skirt.

SOURCE – Seen on Pinterest, Poor Children 1870s, traced to Wikimedia, ca. 1870s, plus decades before and after.

1870, boys of 14 and up worked 10 hour days during the industrial revolution.

These boys are assembling small parts for machines, earning very little for their work. They wear overalls, aprons, long-sleeved shirts, and flat caps. They were typically barefoot, standing on boxes to reach the height demanded of their jobs for many hours a day.

Other hundreds of thousands of children worked in weaving and clothing mills because they were small enough to crawl beneath the machines to pull out snagged cloth or broken pieces. These activities were frightening and sometimes deadly. (Women, too were often injured or killed when their long skirts caught in the machinery.)

Most children and adults who worked in cloth mills developed lung diseases because of the poor ventilation and ever-present lint in the air. The mistreatment of women and children in the mills is the great shame of the industrial revolution and greedy leaders/owners.

Child Labor laws were not enforced in the US until 1938. Before that time, children were used in all kinds of labor.

SOURCE – Seen on a Pinterest site, attributed to gwentuinman.com Gwen Tuinman is an author of historical novels.

1870s. Young girl working in a textile mill during the Industrial Revolution.

This young girl, perhaps 10 years old, is working in a textile weaving mill. Note the huge spools of thread on each side.

She wears a dirty knit shirt from crawling under the machinery. It has vertical ribs and rolled-up sleeves. Her hair is chopped off at earlobe level, and a kerchief holds her front and side hair up so they won't catch in the machinery.

Over 750,000 children under 14 worked 10 hour days in the 1870s. They had no schooling and went hungry if they were too sick to work. They were small enough to crawl beneath the machines to pull out snagged cloth or broken pieces. These activities were frightening and sometimes deadly. Most children and adults who worked in cloth mills developed lung diseases because of the poor ventilation and ever-present lint in the air.

SOURCE – Seen on a Pinterest site, attributed to gwentuinman.com. Gwen Tuinman is an author of historical novels.

Lower middle-class children in public school, 1870s.

On two girls one wears a dress with pantalets and a sweater, perhaps from a more moneyed family. The other (judging from longer blond hair) wears knickers and a jacket with a scarf around her neck. Boys wear knee-breeches or long trousers, few of them fitting well. They all wear sweaters or jackets, stockings, and ankle boots. The tallest boy is barefoot.

From State Library of NSW, Australia.

1870S, CHILDREN'S CLOTHING – MIDDLE TO UPPER-CLASS BOYS

1870 boy's suit

This little boy's suit jacket has one button at the top beneath a little bow tie. From there the front opening flares outward toward a lower curve that shows the vest and trousers beneath. It is only waist-length, unlike an adult suit coat, which would fall to the man's fingertips or lower.

His sleeves are slightly loose and curved for comfort. They reach to his knuckles, giving him room to grow taller. His white shirt collar is fairly narrow. His vest has 6 or 7 buttons to fasten high on his chest.

Likewise, the boy's trousers reach to mid-calf, allowing for some growth. Below the trouser hems are stockings and lace-up ankle boots.

A straw "boater" hat with a band around its crown sits on a table beside him,

SOURCE: Kelsie Sawyer saved to A Doll House Inspiration.

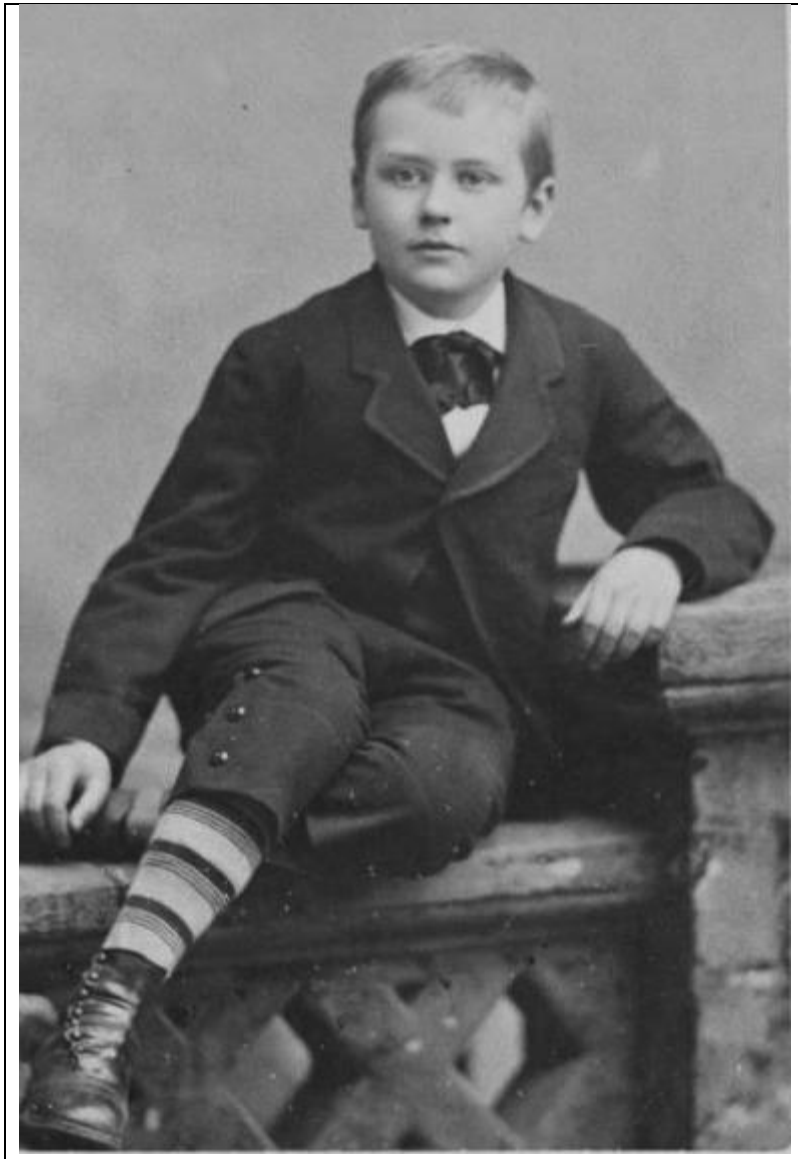
1870 boy's ensemble, front, and back.

The dark blue coat has gold and brown trim around all edges, including mock turned-up cuffs. A sewn-on belt wraps from gold front buckles to a down-curved overlap in back. Coat front shows a top welt pocket, and two lower flap pockets that may be decorative sew-ons. Three gold buttons close the upper jacket.

A cream shirt is beneath the coat. It has ruffles at the neck, and the sleeves show beneath the coat cuffs.

The knickers are below-knee length. The pointed-front waistband and side seams are trimmed like the jacket. Three pleats at the waistband add fullness and comfort to the legs. Little gold buttons at the waistband sides close the breeches, and a thin belt at the hems allows for snugging the knickers to the shins.

SOURCE – Seen on Pinterest with the notation, patterned “like one at MET,” The Metropolitan Museum in New York.



A boy of 1870s in a suit with ¾ length trousers.

This boy wears a well-tailored suit with the usual top button fastened, then cut diagonally to show vest and trousers. The coat lapels have a slightly lighter binding around the edges, possibly of silk. Mock-cuffs also have that edging 3 inches above the sleeve hem.

A white shirt has its collars tucked under the lapels, with a multi-looped satin bow tied beneath.

His trousers have a calf opening with three shiny buttons. Multi-colored, striped stockings are above ankle-length, laced boots.

SOURCE -- New York Public Library digital collection. Seen on Pinterest.

A Norfolk Jacket on an adolescent boy. Popular ca. 1870s to 1930s.

Supposedly Invented by the Duke or the Earl of Norfolk as a hunting jacket, it became the most often-seen sportsman's jacket in Britain and America.

Its primary characteristics are the two box pleats running down on each side of a high-buttoned front, with a matching belt buttoned around the waist. Often there were pleats in the back, as well. Coat flaps covered pockets that held accouterments for the hunters or sportsmen.

A similar belted jacket, but without the pleats, was called a half-Norfolk jacket.

SOURCE – Seen on Pinterest under 1870 boy clothing. This image is attributed to cfa.ilstu.edu (The author was unable to find this site, and welcomes identification.)

1876, a young boy of a wealthy family.

This boy is part of a larger fashion plate showing men, above p 15, where he stands beside his father. He holds a hoop and rolling stick in his hands. It was popular to illustrate women and children with little pouty lips and tilted heads to show their tenderness and meekness.

This boy wears a sort of sailor's suit in dark blue with double white stripes around a wide sailor collar, down the front, and around his cuffs. The collar would be square in back. A white shirt with a stand-up collar shows at his neck, with a black ribbon tie. Shirt cuffs edge his sleeves.

His slender trousers are just below the knees, met by shining, black boots with heels. Around his waist is a dark red sash with white fringe.

His hat is a tall, gray bowler-type with a gray band around the crown. He appears to wear one left glove.

SOURCE – Seen on Pinterest under 1870 men's clothing.

1870S, Boys & Girls together – Middle to Upper-Class

Three children in a trimmed advertisement for J. Gravenstine Ice Cream Pavilion, ca. 1870's .

These common children have discovered a toy boat. They wear middle-class clothing of the 1870s.

Girl on left has a short-sleeved, yellow overdress drawn up in back in her mother's fashion. Beneath it is a knee-length, red, underdress, with a collar that shows above the yellow dress. The underdress has some kind of poofed hem. Her stockings are red and high ankle boots have a 1.5-inch heel. A straw hat has a red ribbon and bow.

Center girl has a red jacket over a dark plum skirt with a white and green checked apron. Red stockings are above high ankle boots. A rumpled scarf is tied over her head.

The boy wears a dark plum jacket, buttoned only at the neck and open below. A white shirt shows at collar and jacket opening. Light teal trousers end above black shoes. He appears to want the boat, which is only distinguishable by the subtitle of the advertisement (not visible).

SOURCE – Seen on Pinterest under 1870 children clothing.

Three Children of Dublin in mid-1870s clothing.

By the 1870s, travel and print news between the old and new worlds were so frequent that fashion was pretty much the same throughout the middle and upper-classes on both sides of the Atlantic.

The girl on left wears a belted blouse that extends to her hips. With a button-fronted inset of a light color, it is surrounded by print fabric on bodice sides and sleeves. Her plaid belt matches the plaid skirt beneath the blouse. Narrow sleeves end in a 3-inch gathered flare. At her neck is a medium-colored ribbon circling a light-colored frill.

Her skirt is of the same plaid as the belt, with two flounces of semi-sheer fabric descending from thigh to mid-knee. Pantalet hems are visible below the skirt over dark stockings and ankle-high boots. She has a ribbon gathering back her long blond hair.

The little girl in the center wears a front-buttoned, dark velvet dress with Irish lace collar and sleeve cuffs. White pantalets are gathered above her knees. White ankle socks are above black ankle shoes. A little bow holds her hair at the back of her crown.

The brother, with long, lustrous curls, wears a dark, belted suit coat with knickers below and black knee-socks. His wide, white shirt collar is tied with a dark bow. His La Cross racket emphasizes his maleness.

SOURCE – Seen on Pinterest under 1870 children clothing.

Upper-class children's clothes from a fashion magazine.

As with adult clothes of the early 1870s, these girls' dresses feature fuller skirts, lots of décor, trims, and ruffles, and emphasize a poofed, up-gathered and bustled look in the back. Mid-calf skirts indicate adolescent years.

All girls' jackets have pleated or ruffled trims and braids in many layers. Two girls with feathered hats wear them tipped forward, as their mothers often do. White stockings and low-calf boots are on all children because these fashions are for January.

The boy wears a heavy, wool, waist-long jacket with double-buttons in the center, rather than at the neck. Two welt pockets angle out from the buttons. All edges and seams are trimmed with large cording. His light-colored shirt collar is tucked inside his coat lapels, as is his long, printed silk tie. His little, round hat is also tipped forward with a trim around the crown and an upstanding feather.

One girl holds her large fashion doll, another carries a book, a third plays a flute, and the boy holds a walking stick.

SOURCE – Pinterest under 1870 children clothes.

Children's high-fashion in France from *Journal of young ladies and young men*. Ca. 1873.

Children of wealth dress much like their parents.

The girls have skirts with poofed derrières, either with bustles, or petticoats with stiff ruffles to mimic bustles. Even the little toddler has a backside overskirt that stands out. The two older girls have overskirts and underskirts, all edged with trim and/or embroidery, and many black buttons on the gray dress. The toddler has a striking edging of black on yellow. White frills at sleeve ends and necks are *de rigueur* for girls, as are high-fashion white stockings above various styles of shoes. Hair is center-parted, sides combed back, and long hair behind, like their mothers.

The boys wear round-collared white shirts with colored bow ties, vests, and shorter coats. But while the older boy wears knickers and red stockings with his double-breasted coat, the younger boy has a light-brown kilt above knickers and a single-button coat with wide cuffs. His stockings are white and his boots are brown.

SOURCE – Seen on Pinterest under 1870 children clothes.

Girls – Middle to Upper-Class

The Kate Greenaway style for little girls, 1870s, on.

Children's books by Kate Greenaway were so popular with children from the late 1870s onward, that the styles she illustrated of the little children in her books became fashionable for real children.

Particularly popular were these high-waisted styles that mimicked Regency dress.

Later, the book *Little Lord Fauntleroy*, by Francis Hodgson Burnette, caused another hot trend in boys' clothes of dark velvet suits with abundant lace at collars and cuffs. Mothers adored them. Boys barely suffered them.

SOURCE -- from netclipart.com, children vintage, download free.

1870s style young girl's plaid dress.

This plaid dress was made as a reproduction of the 1870s popular style of apron front, bustle back (child size), with short puffed sleeves and a yoke.

A belt on the bias has a huge bow in the back and mirrors the two rows of bias trim on the underskirt. The ruffle edging the overskirt is also cut on the bias. Black trim edges the yoke and sleeves. The underskirt bias bands, as well as the bottom hem, all feature black trim.

A very narrow edge of lace surrounds the almost-square neckline.

This dress would be as pretty and acceptable for best dress on a young girl of today as it was 150 years ago.

SOURCE – Seen on Pinterest under 1870 children clothes. Location of dress not given.

Girls' dresses for ages two to eight years.

These dresses could be sized for the girl wanting the dress. Two center girls show the front and the back. The two smaller girls also show the front and back of the same dress

The taller girls have a jacket with a square collar and two buttons at the top front. Self-ruffles and black velvet trim edge all around the jacket and cuffs. As the jacket rises to a point over the skirt in front, so it also rises to a point in back, showing a rosette and long, self-fabric sashes falling from the overskirt, each trimmed with velvet ribbons.

In front, the overskirt has black trim and buttons in a diagonal line. A self-ruffle and black trim edges the overskirt all around, dipping lower in back. The underskirt of the same fabric is flared with no decorations.

The little girls' striped bodice has a yoke of tucks with lace around the edges. Short, straight sleeves are also edged with lace. A flared and gathered skirt has three rows of dark trim, with pantalets showing beneath. A belt of shining satin with velvet trim makes a huge, fancy bow in back. All girls wear mid-calf boots with scalloped tops.

SOURCE – Seen on Pinterest, 1870 girls dresses, a fashion plate from *La Mode Illustree.*

More mid to later 1870s girls' dresses.

Mid- 1870s
Full skirt, apron effect

Later 1870s
slimmer silhouette

Mid- 1870s
Full skirt, apron effect

Five girls of wealth, 1874 from *The Queen*, at Bron's muse.

Fuller skirt, much lace and embroidery

Fuller skirt, bustle effect, flounces

The silhouettes and major features remain similar, but lower-classes may use cheaper materials, and less décor or re-used décor to lessen expense. A good housewife may be able to make similar dresses at home, saving much money. Fortunate are girls who grow up learning to sew, then and now!

Mid-1870s girl's dress with pick-up bustle-poof and striped underskirt.

This young lady has a lovely visiting and dinner dress with solid fabrics mimicking a low-cut evening gown. But the inset at the upper bodice and the sleeves may be made of sheer or semi-sheer fabric, increasing the look of formal wear. A white silk cord circles the neck, attached to the semi-sheer inset.

She has a striped underskirt and an uneven upper-skirt with a wide band of trims around it 8 inches from the hem. The same trims are sewn over her shoulder cap, and across the back and front.

A second, *half* over-skirt is attached at the waistline sides and back with huge pleats, allowing plenty of fabric to make a poof-like bustle, picked-up around the hem, and fastened under to a lining. A large rosette and bow are attached at the center back, trailing wide satin ribbons. A ribbon belt circles her waistline

She wears white stockings and dark ankle boots of shiny patent leather. The skirt length, nearly to the ankle, marks her as a mid-teenager.

SOURCE – Seen on Pinterest under 1870 children clothes. The location of original illustration is not given.

End of 1870s fashions.