



Fashionable Dances *AND* Dancing Fashions



FA&M

Fashion Archives and Museum
of Shippensburg University

Fashionable Dances Dancing Fashions

Fashion Archives and Museum
of Shippensburg University



Tour the exhibit online!

The FA&M's exhibit, *Fashionable Dances and Dancing Fashions* opened in January 2020. In a time of social distancing, technology made it possible for the FA&M's display to come to visitors' homes. Tour the exhibit online at <https://youtu.be/KxW3eK3pJFE> or by scanning the QR code with your mobile device.



This catalog has been published in connection with the Spring 2020 Fashion Archives and Museum of Shippensburg University exhibit, "Fashionable Dances and Dancing Fashions."

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The catalog layout and design are by Kimberly Hess and Jessica Kline, Office of Communications & Marketing, Shippensburg University.

Back cover: Back cover of the "Castle Society Dance Folio" (1914).

From the Director

As I write this forward, the final drafts and preparations for this exhibit catalog are in process during these unprecedented times. Many unanswered questions still linger and may remain unresolved until after this publication goes to press. When the exhibit opened to the public at the end of January, no one on the Shippensburg University campus had any notion that it would have to close in early March due to the global pandemic. I hope that the exhibit may reopen at least to small groups of visitors, but it could also happen that this catalog may be the most enduring documentation of—even a tribute of sorts to a lovely exhibit that unique circumstances drastically cut short.

So many aspects of daily life have undergone dramatic upheavals in such a short time span. Of the many victims of the pandemic—human, economic, educational, professional, and others—one of them was the subject of this display: dance. With universal masking, physical and social distancing, and mandated limited small group gatherings, dance itself has fallen into the category of the forbidden. Everything about social dance, both past and present, is centered upon closing the physical, social, and emotional distance between individuals. In a time also fraught with questions of race and inclusion, social dance embraces offerings of both rhythms and steps from across cultures, identity groups, and races. As it perpetually evolves, dance is one aspect of human social interaction that accepts innovation and creativity with eagerness. This inclusion and togetherness invite a model of sharing and fusion of disparate sources to create a fresh pathway forward.

The human spirit always rebounds from trials and from suffering and, in its own way, social dance is a manifestation of that resilience. Limitations and interdictions imposed by religious and moral authorities have never been able to stop dancers or the constant creation and mixing of new dance forms. The coronavirus pandemic's effects will ultimately be only temporary, and we survivors will all, at some point in the future, don our dancing shoes once again and return to the dance floor with our classic and newly acquired moves. I look forward to that day and to sharing future exhibits at the Fashion Archives & Museum as I welcome visitors with an unmasked smile.

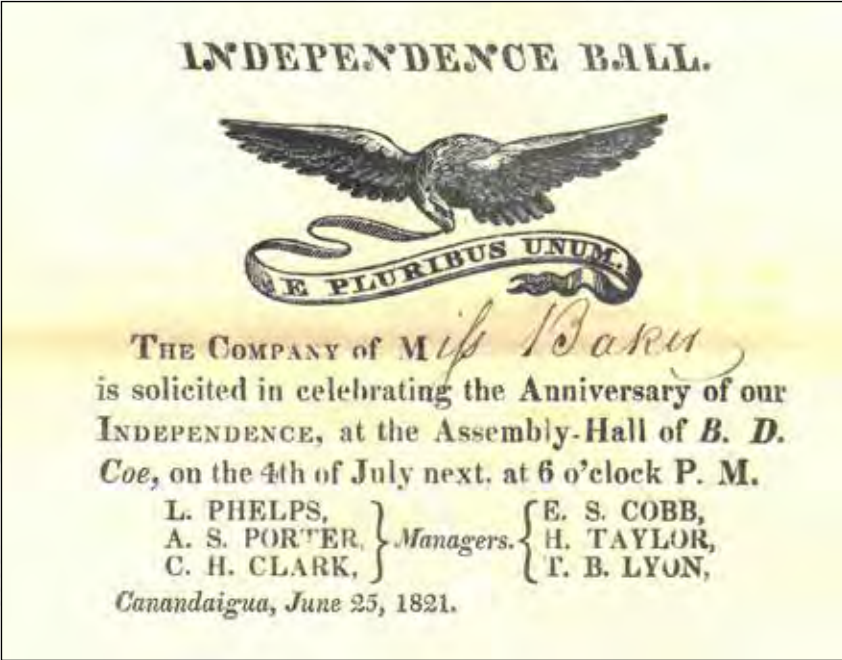
A handwritten signature in cursive script that reads "Karin Bohleke".

Dance Invitations (1800s)

Invitations illustrate occasions early Americans celebrated with balls, which often began in the mid-to-late afternoon with a midnight supper and dancing until the early hours. Beginning the 1840s, dance ephemera expanded to include admittance tickets and separate cards that listed the evening's line-up. Couples' or "round dances" often separated sequences of group dances. Mixed entertainments, such as a sleigh ride and ball, enjoyed great popularity. Other combinations included "sociables," which combined dancing and party games, and "promenade concerts," which began with a concert and concluded with dancing.

The dance cards reflect technical experiments and innovations. For example, "porcelain cards," featured paper that was treated to resemble porcelain. The mercury and chemicals used to create this effect proved fatal to the workers, and the brief fad began and ended in the 1840s. Dance cards and tickets reveal other traditions: leap year permitted the reversal of standard gender roles, and women organized the balls, asked the men to dance, and could request a man's hand in marriage. "Calico Balls" were an American innovation in which ladies attended the dance in a new printed cotton dress and subsequently donated it to charitable causes that supported impoverished women.

The official visit of Edward, the Prince of Wales, to Canada and the United States in 1860 generated a social frenzy. He was the world's most eligible bachelor, and young ladies fantasized about catching his eye and becoming his bride. Tickets issued for the ball at the Academy of Music numbered 3,000; 2,000 more gate-crashed. The floor collapsed under their weight, and the heap of ladies was described in a satirical poem as "heavenly hash." No one was injured, and an emergency floor was hastily constructed so the evening could continue.



Independence Ball, Canandaigua [NY] (1821)



Troy, NY (1801)



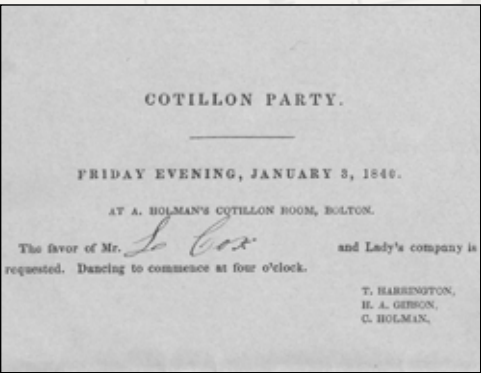
Commencement Ball, Dartmouth (1809)



Thanksgiving Ball, Berlin [possibly Connecticut] (1811)



Election Ball, Berlin [possibly Connecticut] (1812)



Cotillon Party (1840)



Porcelain Card Invitation (1840s)



Christmas Ball (1847)



Fireman's Ball (1855)



Dance Hall invitation on porcelain (1840s)



Military Soiree (1846)



Union Ball (1850s)



Prince of Wales in NYC, (1860)



Masked Ball, Ghent, Belgium, invitation on porcelain (1844)



Union Assembly (1846)



Military Ball (1852)



Masked Ball (1880s)



Waltz (1810s)

The constant and rapid turns of the waltz presented a potentially compromising opportunity for a gentleman to support his partner when overcome with dizziness. Early waltz choreography differs considerably from the modern box step, but the dance's ability to acquire new step variations contributed to its lasting appeal. After more than two centuries, the waltz still flourishes in the ballroom.

Men's and woman's fashions underwent massive change during the 1790s: the influence of neo-Classicism resulted in white draped dresses of light fabrics for women, and the underpinnings and corsetry eased accordingly. More men abandoned breeches in favor of trousers. The seemingly minimalist clothing made the closed embrace of the waltz appear even more intimate and scandalous, so there was considerable initial resistance to the new dance.

Left (opposite page): This silver spangled muslin gown, ca. 1810, belonged to Sidney Smith Patterson of Baltimore (1794-1879), sister-in-law to Elizabeth "Betsy" Patterson Bonaparte, who was briefly married to Napoleon's brother Jérôme (Courtesy of the Maryland Historical Society, gift of Mrs. A. Robson).

Top right: Hand-held fans were necessary prior to the invention of air-conditioning. For this and for agricultural requirements, the dance season began in the fall and ended in the spring. This particular fan features a pseudo-medieval scene of courtly life hand-painted onto a border-printed blank. The addition of hand work to machine helped reduce production costs while maintaining a look of luxury.

Hand-painted fan with carved mother-of-pearl sticks and guards, 1850s. Donated by M. Schwuchow.

Bottom right: Sleeve detail.

Polka (1840s)

The polka exploded into popularity in the 1843-1844 social season. For the first time, there was an easy dance that did not require expensive dance masters in order to learn. All social classes embraced the energetic dance that permitted many step variations, some of which were named after politically oppressed groups. Americans first learned the polka from a New York newspaper, but it quickly made its way into dance schools.

The polka, with its fast pace and quick steps, legitimized the closed ballroom position and thus brought the more languorous waltz into favor. Other couples' or "round" dances of the 1840s that benefited from the change in attitude included the schottische and the mazurka.

The polka also launched its own fashion crazes: polka jackets—essentially early sweaters—are no longer labeled as such, but "polka dots," initially called "polka spots," remain a fashion staple.

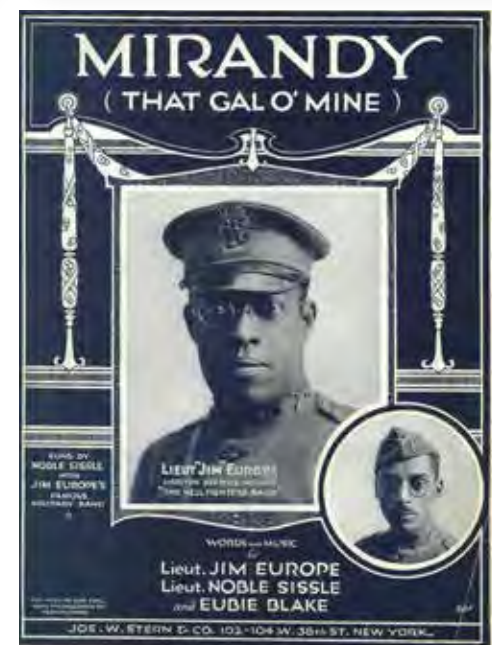
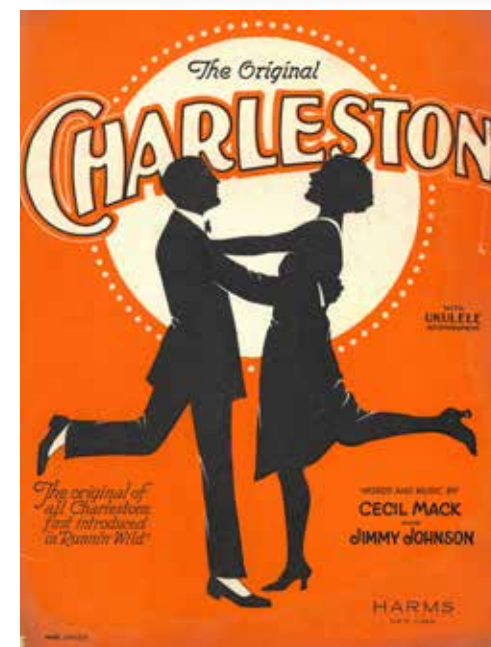
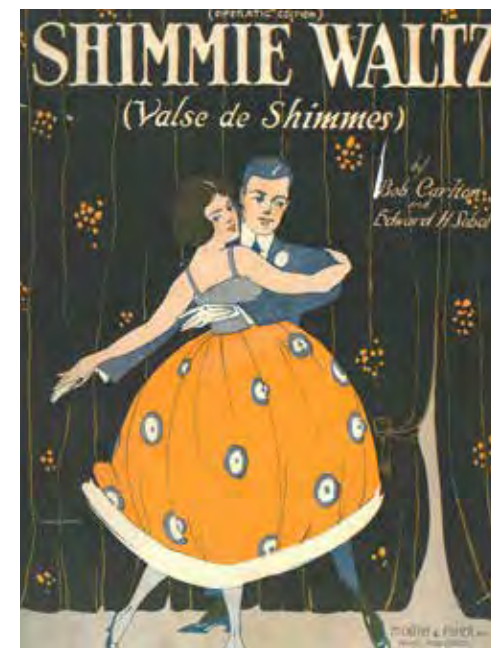


Opposite page: Fashions of the 1840s favored a long-waisted look through the crafting of a pointed bodice and long darts to fit the dress to the bust. Fullness at the hips, achieved through petticoats and padding, gave the illusion of an even smaller waist. This ca. 1840 wool gown illustrates the standard low neckline and short sleeves considered appropriate for women's ballroom attire. It is constructed of transparent wool woven with silk flowers (Donated by V. Okie).

Top right: This loose two-piece outfit epitomizes cool comfort in the morning while its wearer enjoyed breakfast at home or at a fashionable summer spa. Cotton saque bodice and skirt with polka dots, ca. 1853-1855 (Courtesy of the Maryland Historical Society, gift of J. Ridgely). Hand-embroidered undersleeves, 1850s, possibly owned by Sarah Hogan (1814-1882) (Donated by the Boher-Hosfeld family). Hand-embroidered collar, ca. 1854-1856 (Donated by J. Hargleroad III).

Bottom right: Sleeve detail of transparent wool dress.





Sheet Music (1900s)

Industrial printing with dynamic graphics reflected popular art trends, and the affordable sheet music promoted the long-standing tradition of “carpet dances” at home.

From top to bottom, left to right: “At the Fox-Trot Ball” (1914), “They Start the Victrola” (1914), “Kangaroo Hop” (1916), “Mirandy” (1919).

From top to bottom, left to right (opposite page): “Shimmie Waltz” (1919), “The Flapper Walk” (1922), “Jalousie” (1926), “The Original Charleston” (1925), “The Swing Waltz” (1936) “Keep On Dancing” (1924).



Ragtime (1910s)

At the turn of the twentieth century, American optimism in the wake of industrial expansion contributed to a new, outward-looking perspective on the world that included efforts to end unthinking consumption of European culture. Instead, Americans found their inspiration at home in the African American community—beginning with Scott Joplin’s rags—and the Ragtime dance craze was launched. Although quadrilles and group dances still appeared in formal settings, couples’ dances took precedence. Novelty animal dances, such as the “Kangaroo Hop,” “Horse Trot,” “Bunny Hug,” “Turkey Trot,” and “Lame Duck” are now the purview of vintage social dancers, but the “Fox Trot” remains a ballroom staple. New steps infused the waltz with simpler choreography, and the one step became the basis of a wide variety of new dances. The phonograph record appeared around 1900, bringing popular bands and dance tunes into the home and negated the necessity of having a family member or hiring a professional to play live music. For the first time in history, Americans originated and exported dances and music that Europeans adopted.

The “columnar” dress styles of the early 1800s reappeared ca. 1908 to 1913, and there was fleeting experimentation with the raised empire waistline. Fashions of the early twentieth century intermixed textiles and trims for a light yet luxurious style. Trains briefly returned on evening gowns ca. 1909-1911, and period illustrations show that women held their train in one hand while dancing or knew how to manage it. As the craze for Ragtime dances expanded, the trains quickly disappeared and skirts became fuller to permit a wider range of movement.

The trend towards the short dresses associated with the 1920s began during the 1910s. Wartime rationing and increasing opportunities for women immediately prior to universal suffrage appearing on the horizon manifested themselves in shorter skirts and simpler clothing that was attractive and flattering. The shorter and fuller skirt styles continued to facilitate freedom of movement on the dance floor.

Castle Society Dance Folio 1914 (Back Cover)

Dancers Vernon (1887-1918) and Irene (1893-1969) Castle stand at the heart of the Ragtime era. They combined traditional dances, including the waltz and schottische, with original choreography, and widely promoted decency in close dancing through their married status. They were the first white performers to travel with an African American band, led by James Reese Europe (1880-1919), a ragtime and jazz pioneer who set Noble Sissel and Eubie Blake on their musical path. Also revolutionary for the time, the Castles’ manager, Elisabeth Marbury (1856-1933), was an open lesbian. After Vernon’s untimely death while training novice pilots to fly combat missions in war-torn Europe, Irene, considered the best-dressed woman in the world, pursued a brief silent film career and a stint as a fashion and beauty columnist.

Latin dances were also essential to the Ragtime era. Although the Tango had first appeared in America in a dance manual in 1856, it did not catch on. Instead, sixty years later it became the center of the new wave of one steps of Latin origins. “Tango Teas” and “Tango Balls” were all the rage. The Tango’s popularity opened the door to other dances with Latin roots, including the Maxixe and the Rumba.

Left (opposite page): Evening gown, ca. 1910-1912 (Donated by R. Sharp).

Right (opposite page): Layered printed silk and lace dress, ca. 1916-1918 (Donated by R. Mangold).

Bottom left: Detail of evening gown, ca. 1910-1912.

Bottom center: Pink leather evening shoes with paste buckles and ribbon rosettes, 1890s. Donated by B. Edwards

Bottom right: Detail of center back waistline of evening dress, ca. 1916-1918.



Jazz and Charleston (1920s)

The 1920s ushered in the Jazz Age with new musical forms and fashions eagerly embraced by a society recovering from the carnage of World War I. The African American musical “Runnin’ Wild” debuted the Charleston in 1923. It became the dance craze of the decade and lasted until about 1927. The Charleston had the benefit of being possible to enjoy alone or with a partner. Other popular dances of the 1920s included the Toddle, Black Bottom, and the Varsity Drag. The Lindy Hop, at the start of its long stretch of popularity, was named in honor of Charles Lindbergh upon completion of his 1927 trans-Atlantic flight.

Hemlines experienced their own rise and fall during the 1920s, and were at their shortest in 1925 before starting to lower again. As hemlines dropped, the cut of dresses became more complex with intricate seam placement that presaged the styles of the 1930s.



Right (opposite page): Red and black printed silk chiffon and beaded dress, early 1920s (Donated by D. Darnell).

Top right: Detail of red and black printed silk chiffon and beaded dress.

Center right: Brown leather shoes with copper luster beads by R. W. Bloodsworth & Co., Olean, N.Y., 1900-1920 (Donated by R. Brooks).

Bottom right: Detail of salmon-colored and velvet dress with streamers, ca. 1925 (Donated by J. Armen).



Fancy Dress and Costume Balls

Fancy dress or costume balls date back centuries and often had associations with licentious behavior enabled by masks and disguises. One ball, held on January 29, 1393, featured king Charles VI of France and some of his knights dressed as wild men. The unfortunate choice of materials resulted in one of the knight's costumes igniting, and panic ensued as the fire spread. There was one fatality. In another example, Louis XV and several courtiers disguised themselves as yew trees at a ball held February 25-26, 1745, for 15,000 guests. At this event, the king met Jeanne Antoinette Poisson, better known as the Marquise de Pompadour, who became his official mistress until her death in 1764. Costume balls also proved the ideal vehicle for adopting the traditional dress and motifs of other cultures and interpreting them through the framework of contemporary western styles.

Left: Yellow silk chiffon dance dress worn by Mary Beattie Horning (d. 1993) to the junior prom at CVSNS (now Shippensburg University) in 1927. She purchased the gown at the Wanamaker department store in Philadelphia and graduated from Ship in 1928 (Donated by M. Horning).

Opposite page: This cat and the fiddle costume, late 1930s, represents a more recent example of the types of costumes that could appear at masquerade balls. It was likely worn by Marion Dougherty (1923-2011) from Hollidaysburg, PA. Marion had a career as a casting director, and some of her film credits include "Grease" (1978), "Urban Cowboy" (1980), "Full Metal Jacket" (1982), "The World According to Garp" (1982), "Lethal Weapon" (1987), and "Batman" (1989) (Donated by A. Ganoe).



Promenade

From dancing schools to dancing at schools was a small step, and American high schools, colleges and universities organized dances for a wide variety of celebrations. High school proms are the most entrenched example of this tradition, which still features new formal clothing and a night of sanctioned activity meant to introduce young people to a more adult approach in relating to each other and to dating in general.

Left: When making her donation, Shippensburg resident Dolora Mitten (1924-2015) specified that this cotton piqué dress and bolero jacket constituted her 1943 prom ensemble. During World War II, she repaired aircraft engines at Omstead Air Force Base in Middletown, PA (Donated by D. Mitten).

Bottom right: Silver platform heels (bottom left, opposite page), 1940s (Donated by F. Garland).

Opposite page: Full-length taffeta and velvet dress worn by Jean Rose Upham Sauter for the Junior-Senior prom at Penn Hall Girls' School (Chambersburg, PA) in 1938 or 1939. The school operated from 1906 to 1973 (Donated by Penn Hall Alumnae Association).





1930s

Ragtime dances opened the door to Latin influence with the Tango, Maxixe, and Rumba. This influence continued to expand in the 1930s with the Conga and Samba, which originated in Cuba. La Bomba, a tango variation performed in a swing style, also appeared on the dance floor and illustrate how different cultures and genres merge to generate new dances. The Shag, Suzy-Q, Swing Waltz, and the Continental also enjoyed considerable popularity.

Fashions of the 1930s for day and evening depended upon the drape of bias-cut fabric and unusual seam placement. An evening of dancing invariably entailed a full-length gown and high heels. By current standards, the cut could be quite modest, but the intimate drape of the fabric was in itself suggestive, and the seam lines invited the roving eye to travel over the wearer's body.

Opposite page: Orange and brown velveteen evening gown, 1929-1931, worn by Mary Louise Beakes Cowles (1912-2004) (Donated by L. Cowles).

Below: Bronze-colored heels, 1930s (Donated by D. Darnell).



1940s

African American contributions of choreography and musical ingenuity continued to multiply dramatically in the 1930s and 1940s. Harlem was the source of individual step combinations such as the Shim-Sham-Shimmy, and Snake Hips, which could be integrated into different dances, including Fox Trot and Swing. Trucking, a hybrid derived from the Charleston and Lindy Hop, was also developed in Harlem and became an individual dance. Even as these dances and others entered the white ballroom, the African American originators of the borrowed choreography remained excluded.

The image of servicemen on leave and Swing dancing at USO dances endures in popular thought. The syncopated rhythms and off-beat steps that had appeared during the Ragtime and Jazz eras now evolved into dancing across the beat of the music in Swing.

Top right: The gathered ruching and straight shoulder line are typical of the very end of the 1930s and announce the “power shoulder” look of men’s and women’s fashions of the 1940s. Floral taffeta evening gown, late 1930s-early 1940s (Donated by H. Grove, CVSNS/Shippensburg class of 1910).

Bottom right: Evening shoes in coral satin, 1930s (Donated by A. Fox)

Bottom right: Model 1944 “Ike” jacket, worn by Watson Holmes Nelson (1912-1973). He enlisted in the 42nd PA Quartermaster Corps in 1942 and served in the European theater of operations. As the insignia on his uniform demonstrate, he was active in the VFW organization after his service (Donated by J. Nelson).

Opposite page: Model 1942 medical officer’s tunic, 5th Army, worn by Shippensburg resident Dr. William A. Nickles (1919-1987), who joined the Army reserves in 1943 while continuing his medical studies. He received his officer’s commission in 1945. In 1971, he became the first medical doctor to serve the Shippensburg University campus (Donated by Dr. W. Nickles).





1950s

The American teenager focused on records, music, and dancing in the 1940s, a decade which also witnessed the birth of the “sweater girl.” The concept of the adolescent facing a lengthy intermediary period between childhood and adulthood also generated a fashion consumer market with its unique design needs. Rock-n-Roll, another African American musical innovation, became the new phenomenon. Conservatives united against the immoral influences of contemporary music and dances in the wake of Elvis Presley’s “obscene” gyrations of the 1950s. Concurrent with the energetic rock beat, bubblegum pop idols crooned about the anguish of being a teenager in love and tragic adolescent deaths resulting from risky driving. Cars were essential to a society moving to the suburbs and formed a crucial element in the teen dating scene and drive-in movies. The Paso Doble added another Latin dance to the repertoire, and energetic youth also embraced the fast-paced jitterbug.



Opposite page: The end of rationing and wartime privations manifested themselves in the rebirth of long and very full skirts for women, particularly after the début of Christian Dior’s “New Look” in 1947. Reversible, full-circle cotton skirt with built-in crinoline worn by Lee Hynes at Altoona High School in 1959.

Top left: Corduroy jacket with contrasting satin, 1955, worn by Dr. Ronald M. McCall, a Shippensburg University professor who served the Geography & Earth Sciences Department from 1964-1998. It was the first piece of clothing for which he had to work and save money in order to purchase the expensive fashion item. The coat, made of Hockmeyer corduroy, was manufactured by Niagara sportswear based in Buffalo, New York. The company was founded in 1895 (Donated by Dr. R. McCall).

Bottom left: Saddle shoes, 1950s, by Bauman’s worn by Loretta Adley of Harrisburg, PA (Donated by L. Adley).

1960s

Couples' dances in the closed ballroom position endured into the 1960s, but a fresh wave of dances performed alone or facing a partner, as each one did his or her own "thing" while ostensibly together on the floor, generated its own crazes. The Twist was popularly compared to drying one's backside with a towel; there was also the Pony, the Mashed Potato and similar novelty dances that lasted as long as the Edsel. Salsa represented the latest Latin contribution as a result of Cuban immigration into the United States during the decade. As a blend of Puerto Rican melodies, rock, soul and jazz on a foundation of Cuban dance music, the dance invaded the disco scene of the 1970s in the form of the Salsa Hustle.

Full-length gowns of the 1960s hugged the wearer's body, displaying her bust and hips to advantage. The appearance of the mini-skirt ushered in an unprecedented display of a woman's legs. Men's formal evening wear continued to feature the combination black trousers with a white tuxedo jacket and a black bowtie or tie that had appeared in the 1950s as an alternative to the all-black eveningwear that had dominated for over a century. Like women's tight-fitting evening gowns, men's pants and jackets also adopted a leaner look. While beatniks and hippies had their own bohemian styles, their look had little influence in formal dance settings.

Bottom left: Pink mini-dress with sheer pleated sleeves, late 1960s (Donated by C. K. Garnes).

Bottom right: White vinyl boots imitating patent leather demonstrate the influence of the "space-age" look (Donated by Dr. E. Thompson).

Opposite page: Black and white abstract print dress with built-in belt effect, late 1960s (Donated by D. Darnell).



1970s

The dance sensation of the second half of the 1970s, disco brought couples back together in a closed ballroom position in the wake of the individual moves associated with 1960s fads. At the same time, various types of line dances that rotated the participants to face the four cardinal directions provided opportunities for those without a partner to hit the floor. The music combined the influences of multiple groups, including African Americans, Latinos/Hispanics, Italian-Americans, and the LGBT community. In its reaction to hard rock guitar solos that made dancing impossible, the music downplayed the importance of the electric guitar and highlighted horns, synthesizers/electric piano, string, and rhythm guitar. Individual dances associated with disco era include the Hustle and the Bump. Disco's decline dates to the end of the decade, and Chicago even hosted an anti-disco protest event titled "Disco Demolition Night" on July 12, 1979. Discos were viewed as a venue for easy hook-ups, with their inherent potential consequences; in 1978, *GQ Magazine* warned readers planning a trip to New York "Don't look for sex in discos."

Fashions of the 1970s provided exaggerated, bell bottom styles that suited the exuberant new dance forms. The invention of the leisure suit for men, namely a standard three-piece suit in polyester, maintained a dressy look while offering a supple fabric that moved easily on the lighted floors of Studio 54 and other discothèques. Wide lapels and ties balanced the wide trouser legs. However, the high heels that men sported for the first time since the seventeenth century added their own challenge to mastering complex footwork. The same stretch polyester gave women equal ease, and for the first time, jumpsuits offered women the chance to wear trousers appropriately while dancing. The tight and short skirt styles of the 1960s yielded to full skirts that also showcased a woman's flexibility and range of movement.

The invention of the long-playing record, or "LP" in 1948, inaugurated a new musical format. The smaller 45 rpm followed in 1949 and permitted the purchase of a single popular song from a hit album. Record players became a center of teen dance life, promoted popular dance hits, and permitted the development of the career "disc jockey." Compact discs superseded LPs in ca. 1990, although LPs continue to be produced today and classic albums remain highly collectible.

LP's shown on opposite page:

Chubby Checker, "Don't Knock the Twist" (1962) and the Candyman, "The Twist," (1962).

"Saturday Night Fever" (1977). *This album remains the best-selling soundtrack in music history, with over 54 million copies sold. The Library of Congress added the album to its National Recording Registry as culturally significant.*

"Flashdance" soundtrack (1983). *It also brought to the general public the phenomenon of breakdancing, an athletic street dance form which originated with African American youth in New York in the 1970s.*





Opposite page: Three-piece leisure suit in shades of green tie-dye, 1977 (Donated by J. Roddick, class of 1947. He served as an assistant professor of Astronomy & Physics, the director of the planetarium, as well as head coach for track & field and football).

Hollywood movie poster polyester shirt, 1970s. The shirt was made in Korea, illustrating the large-scale export of American textile manufacturing that increased exponentially during the 1970s (Donated by Dr. K. Winter, Department of History & Philosophy, 1970-1984).

Left: Woman's black polyester jumpsuit with pleated top drapery worn by Jill Peffer Hudock (SSC/Shippensburg class of 1980). Between 1977 and 1979, she indeed wore the outfit for disco dancing. Her father, John Peffer, was the Assistant Dean of Men from 1964-1975, and Jill essentially grew up on the Shippensburg campus.

Top right: Woman's green snake skin platform sandals by Charles Jourdan, Paris, early 1970s (Donated by W. Hynes).

Bottom right: Gentleman's brown and black leather shoes made in Spain by "El Padrino," 1970s (Donated by the University of Maryland).

Quadrilles

Like the waltz, quadrilles—the formal ancestor of modern square dancing—were introduced in the 1810s but did not become a major ballroom staple until the 1840s. Quadrilles then endured into the twentieth century and appear on dance cards and in dance manuals into the 1930s. The Lancers Quadrille was the most popular, but there were many others. They shared a similar structure: quadrille choreography was based on five different sets of figures, each with its own music. A repertoire of common steps easily lent themselves to different combinations throughout the various quadrilles.

African American choreography entered the white ballroom in the 1890s in the form of the Cakewalk Quadrille. The white dancers, who sometimes adopted black face, were unaware that the African American version was an openly mocking parody of the Lancers. It was nonetheless the first important inroad for the adoption of African American music and choreography and constituted a significant first step in recognizing and accepting African American contributions.

Changes in men's tailoring remained subtle throughout the nineteenth century, and a black tailcoat was the standard for full dress evening attire. Sleeves became tighter or looser over time; lapels became wider or narrower. Slow evolution of this type remains the hallmark of men's fashions. Women's cage crinolines adopted an exaggerated, elliptical shape before being abandoned in favor of smaller, bustled styles after 1868. Fashionable bodices retained a point at the center front and still fastened with laces behind. Decorative strips of fabric and lace that encircled the shoulders were known as "berthas."

By the 1840s, a gentleman's evening attire consisted of black wool trousers, a black wool tailcoat, and either a black or white silk waistcoat. Tailcoats and trousers of this decade had a narrow cut, and sleeves ended at the wearer's thumb, or the base of his fingers. Ideally, a gentleman's cravat matched his waistcoat in color. Guides to dressing well advised gentlemen who wished to appear slimmer than they actually were to choose black waistcoats. After 1837, the sleeves of women's day and evening dresses fitted closely to the upper arm. By this point in time, the high waistline of the empire period had gradually dropped to the wearer's natural waist.

Women's fashions of the 1870s became very elaborate in terms of ruffles and trim, and featured a bustle for most of the decade. In the mid-1870s, Americans enjoyed a revival of eighteenth-century styles as they celebrated their nation's centennial. Trains appeared on women's ball and evening gowns at the end of the 1860 and lasted through the 1880s.

Opposite page: Blue silk taffeta gown, ca. 1865-1867, worn by Alice Lee Whitridge (1846-1918) before her marriage to Douglas Hamilton Thomas in 1870 (Courtesy of the Maryland Historical Society, estate of Mrs. A. Stevenson).

Right: Dress detail.





Opposite page: Burgundy velvet gown, ca. 1876, worn by Alice Lee Whitridge (1846-1918). The elbow-length sleeves, square neckline, and contrasting floral petticoat reinterpret eighteenth-century fashions

Right: Figured silk ball or evening gown, ca. 1837, made from recycled fabric from the 1780s (Courtesy of the Maryland Historical Society, the A. Murray Collection from Ivy Neck, Cumberstone, MD).

Below: Detail of bodice of ca. 1837 silk evening gown.





Left: Tailcoat and trousers, ca. 1840s
(Courtesy of B. MacIntosh).

Below: Detail of ivory silk tambour-embroidered vest,
ca. 1848-1852 (Donated by the William Penn Museum).





"CASTLE WALK" first made their name,
And brought them "CASTLE HOUSE" and fame,
Since then through dances widely known,
They stand pre-eminent alone,
Look through this list and you will find,
Each perfect "Trot" and "Waltz" refined,
Smart dances new of every kind.

CASTLE WALK (Trot) J. R. Europe & F. T. Dabney

CASTLE HOUSE RAG J. R. Europe.

CASTLE HALF AND HALF J. R. Europe & F. T. Dabney.

CASTLE PERUVIAN MAXIXE J. R. Europe.

CASTLE INNOVATION TANGO. J. R. Europe & F. T. Dabney.

CASTLE PERFECT TROT. J. R. Europe.

CASTLE INNOVATION WALTZ (Esmeralda) C. De Mesquita

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