THE INFLUENCE OF ADULT FASHIONS ON THOSE OF CHILDREN IN THE EIGHTEENTH CENTURY

by S H

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TABLE OF CONTENTS

LIST OF PLATES

CHAPTER I

INTRODUCTION, OBJECTIVES, AND PROCEDURE

I. INTRODUCTION

The eighteenth century has outstripped all others as a period of formality in dress of both adults and children. Until fairly late in the eighteenth century Western European children were dressed exactly like miniature adults (Jackson, 15) (Moore, 23). The unsuitability of the extreme fashions worn by children of past generations seemed to be of no concern to parents of the eighteenth century. As the parents had been dressed, so should their children; what had been good enough for them when they were young was surely good enough for their children (Brooke, 4).

Until the eighteenth century, European children had been looked upon as incomplete and inferior men and women, wicked by natural impulse and not yet capable of restraining their inescapable tendency to evil by the help of reason and experience. Near the end of the eighteenth century, this theological dogma had been broken down. The doctrine of Original Sin gave way to the notion that "man was born free, and is now everywhere in chains." Man's faults were faults of the world in which he lived, his virtues were all his own (Brooke, 4).

The leaders of fashion in the eighteenth century were the royalty and the well-to-do classes. Moore (23) stated that the privileged classes proclaimed their distance from the classes beneath them not only by special skills, such as horsemanship and swordmanship, and a particular kind of non-utilitarian education, but also by apparel which it

would be difficult without an equivalent degree of wealth and leisure to imitate. Whenever the less privileged did succeed in imitation, there was a vigorous attempt to keep them in their place, either by sumptuary laws, or by a change of fashion intended to frustrate the copyist. Only those who could not afford to be anything but common--peasants, small tradesmen, working housewives, and lower servants--wore clothes that were by comparison practical. Their children had the benefit, physically at least, of this greater freedom.

II. OBJECTIVES AND PROCEDURE

The objectives of this report were: (1) to study the elementary school age royalty and well-to-do children's clothing fashions in France, England, and America during the eighteenth century, and (2) to determine if the children's clothing fashions of France, England, and America were similar. To accomplish these objectives (1) a brief historical review was made of the Western World during the eighteenth century, (2) histories of costume of France, England, and America were investigated, (3) pictures and sketches found in history of costume books were studied and sketches were traced to illustrate some of the costumes that were described, and (4) a comparison was made of costumes worn by children of royalty and well-to-do classes in France, England, and America.

CHAPTER II

HISTORICAL REVIEW

In Europe, the eighteenth century witnessod a gradual change from the magnifioant and rich designs of the baroque period (1550-1750) to the light, delioate, colors and patterns of the rococo style that evolved the first quarter of the oontury. The imposing and almost overpowering setting which Louis XIV (1643-1715) had considerod appropriate for His Suprome Majesty would have been considered unsuitable for the reign of Louis XVI (1774-1789) (Payne, 24).

The development of industry and increased trade in Europe with the Middle and Far East mado great contributions to costume. This was seen throughout the century in textile fabrics of lighter weight, patterns of smaller scale, and colors both more subtle and more lighthearted (Payne, 24) (Bouoher, 3).

The Industrial Revolution made rapid progress in England due to the inventions of many new machines used chiefly in textile manufacturing. These inoluded the new flying shuttle invented by John Kay in 1773, James Hargreaves' 'spinning Jenny' in 1765, Richard Arkwright's cotton spinning loom in 1768, and Edmund Cartwright's weaving loom in 1785. By 1750, 14,000 knitting machines were in operation and in 1785, a steam engine invented by James Watt was installed in a cotton mill for the first time (Boucher, 3).

An eighteenth-century Renaissanoe in arohitecture developed. Many of the states in the United States bear witness to this olassical revival with the columns and domes of their capitol buildings (Payne, 24).

Art, the opera, and oratory were popular in France and England and the accumulation of wealth stimulated increased interest in artistic endeavors (Bradley, 5). Chinese and classic sources blended to create Chippendale furniture and upholstery materials were inspired by fabrics from Persia (Payne, 24).

There was a steady advance of the middle class during the latter part of the century brought about by the rise of industry and the new social theories. Philosophers, writers, and scientists awakened to the injustices of society at this time and devoted their talents to working for the abolishment of the prevailing order (Becker and Duncalf, 2) (Bradley, 5).

The colonies in America had become stronger and the colonists enjoyed a more settled life, free from some of the hardships of pioneer existence. Philadelphia, New York, and Boston were the centers for social life. To control the American colonies developing sense of independence, the British government passed a number of restricting acts against the colonists which caused constant irritation between the two countries during the years 1770-1774. The first open act of defiance was the Boston Tea Party of 1773 that culminated in the American Revolution and with the aid of France the colonies won their independence (1783) and later established the United States of America under our present constitution (1787) (Becker and Duncalf, 2) (Bradley, 5).

In France during the reign of Louis XVI (1774-1789), the government was undisciplined and corrupt and the populace was in a state of desperation. Frenchmen were inspired by the victory that had been won in the colonies and devoted their efforts to achieving democracy in

France (Bradley, 5).

The condition in France grew worse and in July 1789, the populace revolted by storming the Bastille. The aristocratic government collapsed within a month and the French National Assembly, made up of the middle class and artisans, was called upon to create a new political system. Much bloodshed and destruction followed, and in January 1793, Louis XVI was executed but out of this upheaval, mankind derived a new faith in the ideal of liberty and justice for all. Later, under the rule of Robespierre (1793-1794), a reign of terror was established during which thousands were put to death because their opinions differed from the party in power (Bradley, 5) (Becker and Duncalf, 2).

A reactionary party emerged which succeeded, in July 1794, in overthrowing Robespierre's regime and sending him to the guillotine. In 1795 a new constitution was promulgated which provided for a "Directory" of five men and for two representative houses elected by people of property under which France was governed until Napoleon assumed power in 1795. Throughout the Napoleonic Era (1795-1815), France was involved in a war with the nations of Europe. As a result the English concentrated their main attention upon Europe. America then had an opportunity to begin building a nation without significant interference from European powers until its second war with England in 1812 (Becker and Duncalf, 2) (Kirchner, 16).

CHAPTER III

COSTUMES OF FRENCH CHILDREN

In contrast to the gaiety of the first years of his long and brilliant reign which lasted from 1643 to 1715, the reign of Louis XIV took on a gloomy hue in the opening years of the eighteenth century. The king had secretly married Madame Maintenon in 1685 and resigned himself to her spiritual direction (Lester, 21).

Throughout the first years of the eighteenth century, French children were reared with the utmost severity and were as up-to-date in sartorial matters as their elders. Their dress followed the cut and texture of the adult garment (Young, 32).

Reign of Louis XIV (1643-1715). The most conspicuous change occurring in clothing early in the eighteenth century was in colors worn. Following the lead of Madame Maintenon who wore a large black coif upon her head and dresses of a dark color other than black, bright and variegated colors gave way to apparel of brown and other somber shades. Older ladies copied the style of Madame Maintenon, but younger women stood out as well as they could against such innovations (Lacroix, 18). The majority of bodices continued to be tight with pointed waistlines. Back fullness in sleeves was fashioned into vertical pleats while cuffs were cut in the form of a long narrow rectangle, joined at the ends and shaped by cross-pleating at the inner surface of the elbow. This cuff lasted into the 1740s. The lingerie ruffles below the cuff were attached to the chemise or sewn to the dress sleeve. The bustle skirt shape continued from the mode introduced in the late seventeenth century (Plate I, Fig. 1) (Payne, 25).

EXPLANATION OF PLATE I

Fig. 1 Woman's Dress. 1710. (Payne, 24. Page 414).

Fig. 2 Contouche. First Half of the Eighteenth Century. (Kohler, 17. Page 346).

Fig. 3 Shoe with Matching Clog. Beginning of the Eighteenth Century. (Payne, 24. Page 417).

Fig. 4 Fontange Headdress. Early Eighteenth Century. (Wilcox, 29. Page 183).

PLATE I

Fig. 1

Fig. 2

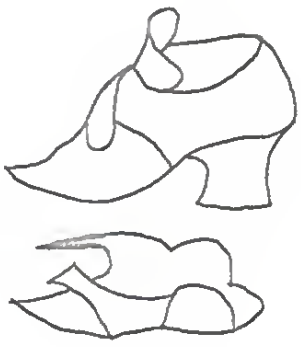

Fig. 3

Fig. 4

Near the end of his reign, Louis XIV tired of his own gloominess and the melancholy tone of his court and asked the ladies and gentlemen to restore the gaiety of former years. Immediately the beautiful gowns reappeared and skirts were elaborately trimmed (Lester, 21).

The new trimmings on the skirts were called falbalas. The falbalas, known since ancient times, were flounces of pleated silk or lace or they were the same fabric as the skirt (Kohler, 17) (Lester, 21).

Dresses were supported by the farthingale, which made its reappearance in the new guise of a hoop and pannier in 1714, and stood out around the wearer in a bell-shape (Lester, 21). Women in all countries, from princesses to working-women wore this peculiar attire, and a woman without a farthingale was looked down upon (Kohler, 17).

Shortly before the death of Louis XIV, ladies and girls began to wear wide overdresses. They resembled long cloaks with sleeves, without shaping at the waist; they hung from the shoulders to the feet, gradually widening downward. They were called contouches (Plate I, Fig. 2). They opened down the front and were worn both indoors and out of doors. They were made of silk or of wool and were fastened either at the top or all the way down to the foot with bows of wide ribbon. Another popular material for them was white or pink taffeta. Young girls often wore gauze or embroidered muslin over a dress of taffeta of a contrasting color. By 1730 these contouches were so universally worn that hardly any other style of dress was seen (Challamel, 6) (Kohler, 17).

Footwear became more sophisticated in line than it had been in the seventeenth century; the heels were slimmer and higher and the toes were more pointed. Shoes were made of brocade and had a matching clog for

protection out of doors (Plate I, Fig. 3) (Payne, 24).

The disappearance of the fontange headdress (Plate I, Fig. 4) in the early 1700s was followed by nearly half a century of neat little heads, the hair cut three fingers long, powdered for ceremony, uncovered or bearing tiny lappeted caps. Hoods were worn out of doors (Davenport, 8).

In the dress of men and boys, the use of lace was restricted to the cravat and ruffles; buttons succeeded points; and ribbon almost disappeared. Men's full trousers were superseded by short tight breeches; in fact, everything was reduced in size except coat sleeves and coat skirts (Lester, 21).

One of the most important changes in men's fashions in the eighteenth century concerned wigs, of which there was great variety (Plate II, Fig. 1). The full-bottomed wig which dribbled powder over the chest of the coat and was a nuisance to active young men in the military and naval service was drawn back and tied at the nape of the neck with a black silk ribbon, in a style known as the "tie" wig. The wig was dressed up off the forehead, with a soft roll or bunches of curls at either side of the face. Bunches of curls, called "pigeon's wings," were replaced by set rolls over the ears about 1775, when the cadogan or "club style" began to appear (Wilcox, 29).

In the cadogan wig, the back hair was looped under and tied with a concealed string or a ribbon of black taffeta, satin, or velvet. The black ribbon was tied to the wig in a bow at the back and the ends were brought around over the white cravat and tied in a bow under the chin (Wilcox, 29). Another popular style was the bag wig, in which the black

silk taffeta bag, with a draw-string top, encased the ends of the wig (Wilcox, 29) (Davenport, 8).

Another among the many styles of wigs was the Ramilie wig of English origin, which had one or two hanging braids tied at the top and bottom with black ribbon. The pigtail wig had its tail bound spirally by black ribbon and was tied at the top and bottom (Wilcox, 29).

The tricorne was the predominant hat style and remained so until the late 1780s (Payne, 24). The tricorne was edged with braid or trimmed with ostrich fringe or a ribbon band. It was usually carried under the arm to avoid disturbing the wig.

It was stated by Kohler (17) that late in the seventeenth century men and boy's breeches were wide and fastened below the knees with a drawstring. As the top of the stocking began to be pulled up over the breeches, a practice which the shape of the legs of the breeches made difficult, the breeches were made tighter at the knees. By the early eighteenth century the whole leg was tighter. The change in the breeches was made possible by the great improvement which had been made in their cut about 1700 (Plate II, Fig. 2). The necessary width at the seat was obtained by lengthening the back upward. Since the end of the sixteenth century, the front opening had been constructed to button, and this arrangement was now applied to the fastenings at the knee.

The typical coat and waistcoat (Plate II, Fig. 3) were made to button all the way down the front, though the coat was usually fastened only at the waistline. The edge of the fronts of both were cut slightly off-grain which provided for a smoother fit and more elasticity under strain. An extension on the coat skirt was allowed to form pleats, while

EXPLANATION OF PLATE II

Fig. 1 Men's Wigs. (a) Ramilie, (b) Pigtail, (c) Tie Wig, (d) Bag Wig (Yarwood, 31. Page 187), (e) Fullbottomed, and (f) Cadogan (Wilcox, 29. Page 183).

Fig. 2 Man's Breeches of 1700. (Kohler, 17. Page 332).

Fig. 3 Man's Suit. Early Eighteenth Century. (Ditchett, 9. Page 10).

PLATE II

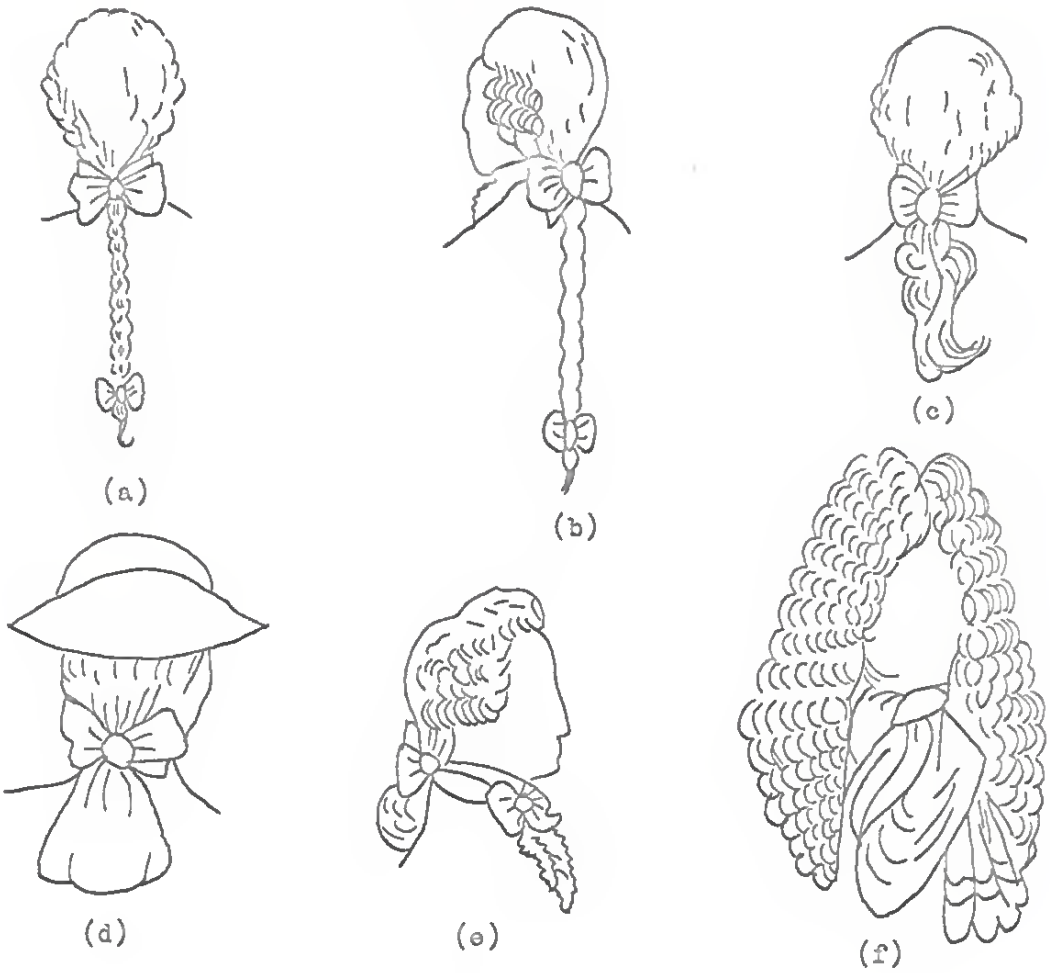

Fig. 1

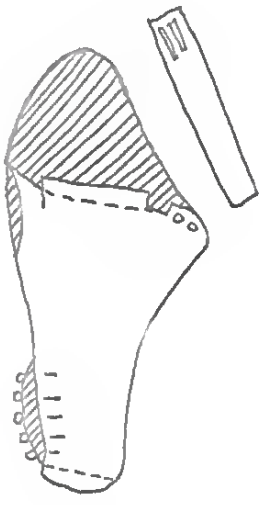

Fig. 2

Fig. 3

two additional pleats in the back gave the coat generous fullness. The cuffs of the coat sleeves were deep and wide. A floral pattern was woven on the cuffs, around the pockets and down the front edges (Payne, 24). The waistcoat was a few inches shorter than the coat and was worn buttoned. A chemise with a cravat attached was worn under the waistcoat. Fabrics used for the coat, waistcoat, and breeches were silks, velvets, or woolens (Wilcox, 29).

Kohler (17) illustrated a boy's suit worn at the beginning of the eighteenth century (Plate III, Fig. 1). The coat was made of bright red cloth, trimmed with blue braid and silver buttons. The blue waistcoat was also trimmed with blue braid and was a little shorter than the coat. The cuffs were deep and were held in place by buttons. Both the coat and waistcoat were collarless as was typical of that period.

Shoes for men had a high tongue, high red heels, and square toes during the reign of Louis XIV (Payne, 24). Shoes were worn with blue or red silk stockings, clocked in gold or silver (Wilcox, 29).

Reign of Louis XV (1715-1774). The Duke of Orleans was the next ruler to make a change in fashion. His reign was one of reckless luxury and extravagance which continued throughout his reign as Louis XV. Madame Pompadour wielded the scepter of fashion following the dictates of her own unpredictable fancies (Lester, 21).

Kohler (17) illustrated the dress of a girl of the middle class of about 1720. The dress (Plate III, Fig. 2) consisted of a skirt and bodice of a floral patterned linen. The bodice was laced, the neckline ruffled, and the sleeves ended at the elbows in ruffles. She wore an apron and the skirt was worn over a farthingale. The shoes had high tongues, pointed

toes, high heels and fastoned by moans of a strap.

In the 1730s, women's skirts again increased in volume because they were worn over enlarged hoops. Necklines widened to harmonize with the horizontal lines of the skirt. Sleeve ruffles, engageantes, provided feminine froth at the elbows. Bodices were long, smooth, and sharply pointed, due to the boned, tightly laced corset worn beneath (Payne, 24).

During the 1740s, hoops spread to enormous proportions but were brought under control in one dimension; the great circle was flattened into an ellipse (Plate III, Fig. 3) (Payne, 24).

Toward the middle of the century, fabrics had changed from the heavy ones used as the beginning of the century to dainty crisp taffetas, flowered, striped, or plain satins, or flowered lawns and dimities in pastel shades. Dainty colored cambrics from India and Persia were also fashionable (Lester, 21).

Mid-eighteenth century costume owed much to the taste of Madame Pompadour--her name came down in costume history by way of such terms as the pompadour hairdress and pompadour taffeta. Femininity reached its ultimate expression in dress at that time. The bouffant nature of the fabric was aided and abetted by ruffling, ruching, lace, ribbons, and flowers. It was the perfect interpretation of the rococo style in costume: light in feeling, subtle in coloring, and continuously curving lines. The sleeves were more closely fitted than in the 1730s. The cuff was replaced by graduated ruffles of the dress fabric, usually two, edged with fringe, metallic lace, or colorful openwork silk braid. Beneath these were the engageantes (Payne, 24).

According to Davenport (8), masks went out of French and English

use during the first half of the century. Muffs were used by ladies throughout the eighteenth century and increased both in use and size from the last decades of the eighteenth into the nineteenth century.

Aprons continued to be a fashionable accessory, even for important occasions. They varied from the simple, functional, bibbed garments of middle-class people to the elegance of one made entirely of lace and worn by a princess (Payne, 24).

It was stated by Davenport (8) that silk gloves were supplemented by gloves and mitts of silk net about 1740. Short leather gloves appeared in the 1780s and long kid gloves increased in use during the latter half of the century.

Payne (24) said evidence of eighteenth century wraps for women is slight but the few illustrations of the period and the rare original garments point up the prevalence of capes. Davenport (8) stated that hoods and scarves, capes and long loose cloaks were worn the first half of the century and greatly elaborated on the second half.

During the 1730s and 1740s the heels of women's slippers became more slender and higher and the pointed toes were elongated. The buckles were curved to the contour of the instep (Payne, 24). In the latter half of the century, women's slippers were beautifully buckled, or knotted and lost their high tongues. Plain shoes, of natural shape, and even high-laced shoes with lower heels were worn. In the 1790s, heeless satin ballet slippers appeared (Davonport, 8).

For everyday wear until the 1750s, small dainty caps of lawn and lace were worn but in the 1760s the hairmass and the caps covering it increased in size and elaboration. From 1740 to 1785, mob and fly caps

and ruched dormouses (Plate III, Fig. 4) enclosed the hair. An extreme in the height of the hair and excess of decoration was reached in the 1770s (Davenport, 8) (Wilcox, 29).

The picture entitled "The Milkmaid", painted by Jean Baptiste Greuze in 1770, shows the graceful and simple dress (Plate IV, Fig. 1) of a young peasant girl. The cap is semi-transparent over the forehead, pinned back at the sides to meet the pleated cresting, and finishes in two short ends. The bodice and skirt are of red cloth and worn over a shift of full sleeves. The white linen apron rising to the breast in bodice form, passes round the back, a thin fichu is tucked into this where it meets the red corsage (Macquoid, 22).

Macquoid (22) illustrated a typical costume for French boys in 1730 (Plate IV, Fig. 2). The boy's coat is a faded pink silk with a full skirt and sleeves with wide cuffs. His stockings are tied at the knee with ribbon garters and the hat his mother brushes is edged, looped, and buttoned with silver braid. The entire dress exactly resembles that of his elders, except that his hair is not powdered and is tied with a blue ribbon instead of a black bow. The mother's dress would have served as a model for a young girl of that time, her contouche is just visible at the back, and the triangular elbow cuff is characteristic of that decade.

Men's costume underwent important changes about 1730. In imitation of women's farthingales, rods of whalebone were sewn into the skirts of men's coats to extend them. At the same time, waistcoats from the waist up were fastened with just a few buttons so that the frill of lace surrounding the neck of the shirt would show (Kohler, 17).

During the second half of the eighteenth century, men's fashions

EXPLANATION OF PLATE III

Fig. 1 Boy's Suit. Early Eighteenth Century. (Kohler, 17. Page 338).

Fig. 2 Dress of a Girl of the Middle Class about 1720. (Kohler, 17. Page 342).

Fig. 3 Gown Worn Over Elliptical Hoop Petticoat about 1745. (Payne, 24. Page 419).

Fig. 4 (a) Dormeuse (Lacroix, 18. Page 479).

(b) Mob Cap (Warwick, Pitz, and Wyckoff, 27. Page 254).

PLATE III

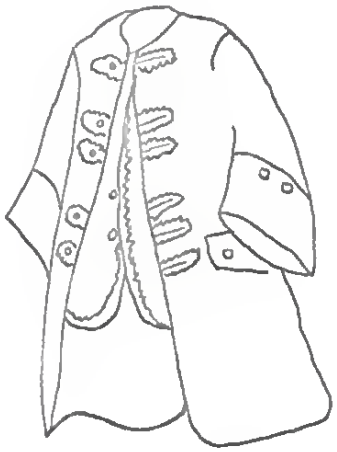

Fig. 1

Fig. 2

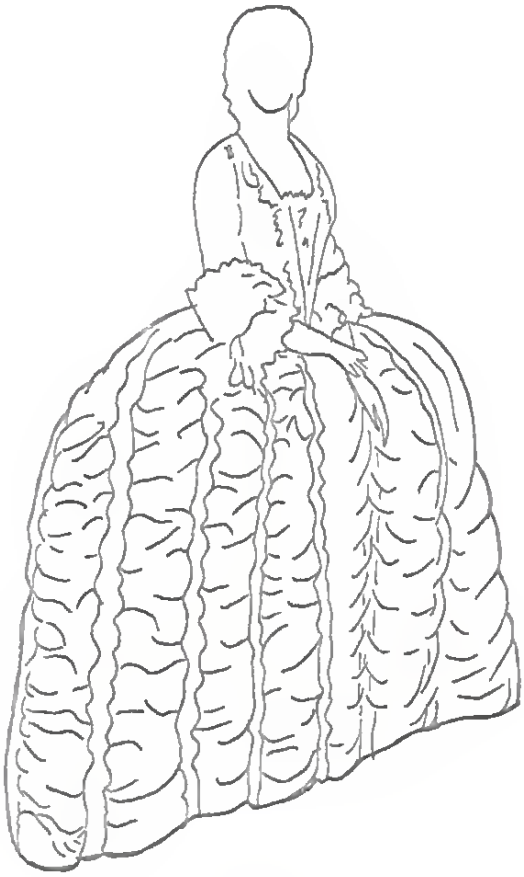

Fig. 3

(a)

(b)

Fig. 4

EXPLANATION OF PLATE IV

Fig. 1 Dress of a Peasant Girl. 1770 (Macquoid, 22. Page 117).

Fig. 2 Dress of a Boy and Woman. 1730 (Lacroix, 18. Page 249).

PLATE IV

Fig. 1

Fig. 2

underwent a complete change. Narrow braid replaced the broad trimmings and rich embroidery on the coat and waistcoat. The turned-back cuffs came hardly half-way up the forearm, and lay close to the sleeves. The most remarkable change in the coat came about 1770. The lower ends of the coat front were cut away which produced a swallow-tail coat (Plate V, Fig. 1). The waistcoat was also shortened and cut away like the coat (Kohler, 17).

The tongue of the shoe had diminished and the heel had lowered by 1730. The heel continued to be painted red for court wear until 1750. By mid-century the tongue projected less than an inch above the buckle, which had greatly increased in size. Heels corresponded to the height that men wear today. In the 1760s and 1770s mens shoes had a normally rounded toe, the tongue had disappeared, and the buckle had enlarged and was curved to follow the shape of the foot. Some buckles were made of silver and occasionally were set with precious stones (Payne, 24).

White wigs had been popular in the first quarter of the century and changed to gray in the second quarter. From 1760, many men wore their own hair dressed and powdered in wig fashion, but the use of powder declined (Wilcox, 29). Payne (24) said the hair was brushed back smoothly from the forehead and the side hair was arranged in one or two horizontal curls above the ears. For dress wear, the bag wig was the accepted mode, though its back bow became smaller.

The acceptance of a belief in the equal right of all children to education, health, and happiness came with the last years of the eighteenth century. It was at that time that children began to be clothed as children. The drastic change in the manner of dressing children took

place at the time Rousseau (1712-1778) was urging that the interests of childhood be recognized and that the child should not be considered just a tiny man. His Emile has been referred to as the children's charter. It marked the first complete modern expression of the ideas that human life and happiness are largely made or marred in childhood and that there are scientific ways and means to be applied to the management of children (Evans, 13) (Lavor, 19) (Young, 32). The English influence, after 1780, was also an important factor in freeing children from the adult style of clothing worn until then (Boucher, 3).

Reign of Louis XVI (1774-1789). With the accession of Louis XVI a new Queen of Fashions, Marie Antoinette, began to rule in the realm of dress (Lester, 21). She was a most tender mother and did more than anyone else to put an end to the reign of ceremonial in the juvenile world. She was the first to disregard the established court fashion for children. She had a simple suit, consisting of jacket and trousers (Plate V, Fig. 2) made for the Dauphin (future Louis XVII). The Dauphin is shown wearing long trousers and a simple, short, double-breasted jacket softened at the wrists and neck by pleated ruffles. Around his waist, he wears a large sash and the simple slippers are devoid of the former high heels (Evans, 13) (Young, 32).

After 1775, little boys were dressed in sailor costumes (Plate V, Fig. 2): long, soft trousers buttoned under short loose jackets. Until then boys had worn boned jackets (Boucher, 3).

Girls also benefited by the change in public opinion. In the beginning of the eighteenth century, little girls, from their tenderest years, had their bodies enclosed in boned corsets and were sometimes

compelled to sleep in them. A few years before the Directory (1795-1799), girls were allowed to abandon the tight corsets, the hoops, and the heavily embroidered skirts and were clad in simple garments, usually white, with a ribbon around the waist (Young, 32) (Lavor, 19).

Simple high-waisted garments for girls (Plate V, Fig. 3) were introduced during the Terror (1793-1794). The dresses of simple, thin, colored materials reached just to the ankles, and permitted much freedom to the small limbs and did not hamper the movements of twinkling feet. The short sleeves and low-cut bodices gave freedom of movement to neck and arms. The waistline was well defined by a sash of bright ribbon and was normal and comfortable (Young, 32).

Reckless gaiety had lingered with the people until the beginning of the Revolution (1789), at which time there was a great change in the dress and customs of the people. This period marked the parting of the ways, for behind the Revolution was autocratic France with its cynical abuses and disregard for all but the governing class. On this side of the Revolution was a modern France, forceful, imaginative, hopeful, working out her own political and social future along democratic lines and principles (Young, 32).

Children's fashions suffered severely during the French Revolution (1789-1792) for people did not have the leisure to give attention to dressing up their children. The manufacturing of silks, one of France's staple industries, was ruined by the ravages of the Revolution. Paris, a leader of fashion, decreed that printed calicoes and loosely woven cottons should take the place of the silks and velvets of a few years before. As a result, dress was changed to suit the fabrics. Slowly, skirts became

EXPLANATION OF PLATE V

Fig. 1 Men's Dress. 1780. (Kohler, 17. Page 354).

Fig. 2 "Sailor Suit". 1790. (Boucher, 3. Page 304).

Fig. 3 High Waisted Dress for a Girl. (Boucher, 3. Page 332).

PLATE V

Fig. 1

Fig. 2

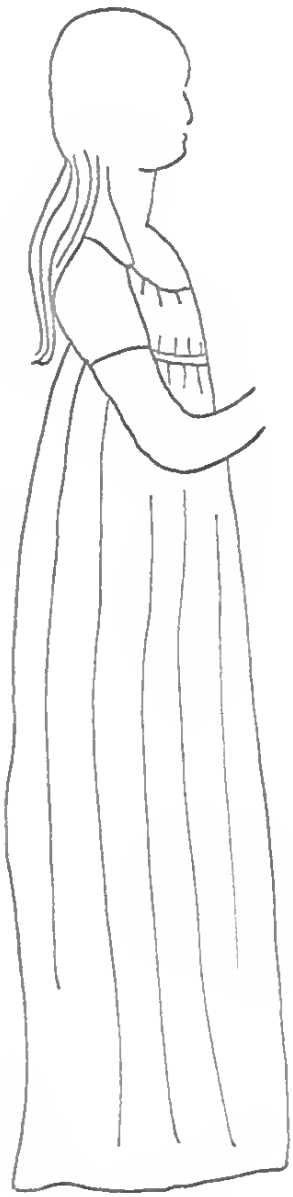

Fig. 3

shorter and less full. Thus, the end of the eighteenth century found children's costumes lighter and simpler and more adapted to the needs of youth (Young, 32).

CHAPTER IV

COSTUMES OF ENGLISH CHILDREN

Reign of Queen Anne (1702-1714). Queen Anne of England was already middle-aged and ailing when the century opened with neither the ambition nor the originality of mind to initiate new styles. The dress of her period followed the form of her seventeenth century predecessors (Laver, 19) (Laver, 20).

At the beginning of the eighteenth century and Queen Anne's reign, the most striking thing about English female costume was the height of the headdress. Women and girls wore their hair combed upwards from the forehead and crowned with a high cap made of lace arranged in stiff vertical frills, charming to look at but idiotic for any other purpose (Plate VI, Fig. 1). The fashion, called the fontange, had begun in France when Mademoiselle Fontange, a mistress of Louis XIV upon finding her hair disordered while out hunting, tied it up with a ribbon (Laver, 20). The custom of powdering the hair had just come in, and hair dressing became so complicated that a lady of fashion, ignoring the claims of hygiene, would leave her hair untouched for weeks after a visit from the hairdresser (Jackson, 15).

Dress of women and girls at the beginning of Queen Anne's reign was severe, although it had certain elements of informality. A small laced apron was worn, even on important occasions. Below the apron a slit skirt was bunched back to give the effect of a bustle and to reveal the flowered petticoat (Plate VI, Fig. 2). The bodice of the dress, although cut low, was very stiff. The materials of the dresses were of rich

and elaborate, figured damask and brocaded silks (Cunnington and Buck, 7).

Jackson (15) said that towards the end of Queen Anne's reign girls and women began to wear their overskirts looped up in panniers to display the petticoat and in 1710 the hoops, not used since the days of Queen Elizabeth I (1558-1603), came back. The new hoop did not stand out in a shelf at the hip-level but inclined gradually from the waist to the ground in a funnel-shape. The bodice was close-fitting and laced up the front over a tremendous whalebone corset. The waistline was pointed in front and rounded in back (Yarwood, 31). Necklines of women's dresses were square and low; the sleeves reached the elbow where they ended in a broad cuff with lace ruffles visible below (Jackson, 15). The necklines of girl's dresses were more rounded than women's dresses and the sleeves were a little shorter, ending well above the elbow (Cunnington and Buck, 7).

Falbalas, crimped flounces stitched horizontally round the bottom of the petticoat, came into vogue at the end of Queen Anne's reign. By 1730 hoops became so large that staircases in private houses had to be provided with balusters curved outward in order to allow for the passage of the voluminous skirts (Jackson, 15).

Soon after the beginning of the century, cravats for men and boys replaced the falling bands of the previous century. Boys and men wore their coats open in front to show long waistcoats, with pockets in the flaps of each (Jackson, 15). The skirts of the coats and waistcoats (Plate VI, Fig. 3) were sometimes reinforced with linen, buckram, or whalebone (Laver, 19). The skirt of the coat was arranged on the hips in pleats which radiated from a hip button. Velvet, silk, and satin were

popular fabrics, in strong bright colors, especially red, mauve, blue, and black and the waistcoat was made of brocaded or embroidered silk (Yarwood, 31). The great cuffs of their coats turned back to the elbow and were held in position there by buttons. The coat buttoned down the front from neck to hem until about 1735 and them from the neck to waist level (Cunnington and Buck, 7). Stockings were of blue or scarlet silk with gold or silver clocks, gartered below the knee and drawn over the breeches above (Jackson, 15).

Knee breeches were worn by all English boys until the 1780s. The breeches were buckled below the knee where they ended in a band with a short slit in the outer seam, which fastened with four or five buttons. Breeches were made on a waistband, which laced or buckled at the back to tighten them for they were worn without support of any kind. In the early years of the century breeches were closed down the center front with buttons, without a fly, but by 1730, a turn-down flap or fall covering the opening was more common (Cunnington and Buck, 7).

Boys shoes followed the styles of men throughout the century. The uppers covered the foot and ended in high square tongues over which straps buckled. The toes were square and the heels were also square and fairly high until the 1720s. From that time the toes were rounded and the uppers and tongues were cut lower and the heels also lowered. The buckles grew larger as the uppers grew lower and were the largest in the 1770s, before they began to be replaced with shoestrings. Buckles could be either elaborate and expensive or plain and simple, but until the last twenty years of the century they were usually worn (Cunnington and Buck, 7).

The most remarkable feature of male dress was the wig. The natural hair was clipped or shaved close and the structure of artificial curls imposed upon it. In its earliest and most elaborate form, the full-bottomed wig was divided into three masses of curls, two in front of the shoulders and one hanging down the back. Above the forehead, the hair rose into two peaks or horns (Laver, 19). In private the wig was frequently discarded and an embroidered cap was worn in its place (Laver, 20). Wigs were occasionally worn by children or they kept their own hair long in a kind of curly mop (Jackson, 15) (Laver, 20) (Cunnington and Buck, 7). Sometimes the hair of children was lightly powdered (Laver, 19).

The typical eighteenth-century style of hat for males, the tricorne (Plate VI, Fig. 4), was made of dark, usually black, hard felt in a three-cornered manner, with round crown and up-turned brim sides, the edges of which were decorated with white ostrich plumes, gold braid, fringing, or lace. It was frequently carried under the arm in order to display the wig in full (Yarwood, 31). Laver (19) stated that the tricorne grew smaller as the century wore on.

Reign of George I (1714-1727). Costumes changed little for parents and children during the reign of George I (Jackson, 15). George I was middle-aged when he assumed the throne on the death of Queen Anne in 1714, and he displayed little interest in dress. Consequently, he and his court made little contribution to the world of fashion (Yarwood, 31).

The principal change in women's dress was the disappearance of the stiff front "V" of the bodice and was replaced by a waistline that was nearly straight. The fontange was superceded by the mob cap (Truman, 26).

A wide overdress (Plate VI, Fig. 5) came into fashion in the 1720s.

EXPLANATION OF PLATE VI

Fig. 1 Fontange Headdress (Truman, 26. Page 75).

Fig. 2 Woman's Gown in Queen Anne's Reign (Yarwood, 31. Page 169).

Fig. 3 Man's Dress in Queen Anne's Reign (Yarwood, 31. Page 175).

Fig. 4 Tricorne Hat (Yarwood, 31. Page 179).

Fig. 5 Contouche of Early Eighteenth Century (Laver, 20. Page 25).

PLATE VI

Fig. 1

Fig. 2

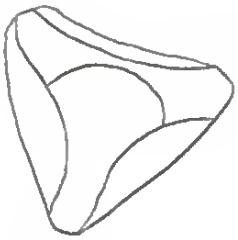

Fig. 4

Fig. 3

Fig. 5

It hung loose from the shoulders and could be fastened down the front with bows of ribbon. This, which was called a contoucho, was first worn in the house as a morningdress, but soon became so popular that it appeared everywhere on the street. It was made of silk, wool, taffeta or of a gauze or muslin worn over an underdress of a contrasting color. The wearing of one of those loose dresses did not mean the abandonment of corsets. Corsets were still worn tightly laced in order to give a small waist to the figure that was completely hidden by the full contouche (Laver, 20).

Masculine dress had altered little: The coat was slightly more wasp-waisted and, in contrast, the skirts were more flared, still arranged in radiating pleats on the hips. The sleeves had truly enormous cuffs fastened by four or five buttons (Truman, 26) (Yarwood, 31).

Reign of George II (1727-1760). George II's reign was distinguished by a pastoral revival (Truman, 26). Girls and women went about in expensive aprons and small frilled caps, thinking they looked like milkmaids (Jackson, 15).

The inconvenience of the circular hoop led to the introduction of one oval in shape, and much more graceful in appearance (Laver, 20). By 1750, ladies wore a short rounded hoop covering the waist and hips only and by 1760, a folding hoop was invented that enabled ladies to pass through a doorway without lifting the hoop or going sideways (Yarwood, 31).

During this reign, the contouche had a close fitting bodice in front with a long fold of material hanging free from the shoulders at the back and extending down to form the overskirt of the dress below (Plate VII, Fig. 1). The hoops were flattened at the front and back and wider

at the sides, and the contouche was drawn over them in negligent folds (Jackson, 15). Materials used for these gowns were lightweight taffeta, silk, satin, and damask (Yarwood, 31).

Gloves and mittens were worn by girls throughout the century. They also wore elbow-length gloves with the fingers cut off so they could wear them at all times in order to preserve the arm in beauty for womanhood (Yarwood, 31).

Shoes worn by girls throughout the century were made of leather, plain or trimmed, or of fabric and either buckled or tied over a high tongue. Unlike the shoes of women, they had flat heels. They were black or colored. By the end of the century, the shoes had low fronts, trimmed with ruched ribbon and a small bow (Cunnington and Buck, 7).

Girls wore their hair quite short in the 1740s and 1750s. In the late 1760s, and through the 1770s, older girls had the hair raised from the forehead, reflecting the fashionable high hairdressing of the ladies. Powder was not usually worn on the hair of the younger girls, but worn by girls just becoming young women (Cunnington and Buck, 7).

Girls wore flat caps with frills or crown fitting close to the head from the 1730s to the 1750s. From the late 1740s to the early 1760s, a flower or feather sometimes replaced the cap for dress wear or flowers and ribbons were added to the cap. However, the cap reappeared in a large, more elaborate form from the late 1760s and by the 1780s, the crown of the cap resembled a balloon. It was trimmed with a broad ribbon to match the sash of the frock. Caps were smaller and worn less frequently near the end of the century (Cunnington and Buck, 7).

The general cut of men's clothes began to be slightly modified

about 1750. The front skirts of the coat were cut back exposing the front of the brooches. The side pleats with buttons moved toward the back and stiffenings were no longer used. The skirts of the waistcoats had been shortened and were cut away at the waist. The turn-back cuffs had diminished in size. Coats and waistcoats were made of the same material. Suits were made of cut velvet or embroidered silk, the embroidery often involved months or years of labor. Boys were dressed in embroidered coats and satin breeches (Laver, 19).

In the early forties of the century, wigs became smaller, sometimes not touching the shoulders at all. The hat became smaller also, with just a border turned up to make the three-cornered shape. Cravats were smaller which exposed more of the shirt, the front of which was extravagantly frilled (Laver, 20).

Near the end of George II's reign, men and boys began to wear their breeches buckled below the knee, covering the tops of the stockings. By 1760, the three-cornered hat was worn over a small wig tied with a black ribbon at the back (Jackson, 15).

Reign of George III (1760-1820). At the beginning of George III's reign, women's costume was on the whole, simple. Hoops were still in use, but they were of more reasonable size than had been fashionable a few years earlier. The gown was long-waisted and laced over a stomacher. Sleeves reached to the elbow, but full ruffles made them seem longer. Lace was the chief extravagance, even the apron being trimmed with it (Laver, 20).

The great change in children's dress came about 1770. Forty years in advance of their fathers, boys began to wear trousers (Plate VII, Fig. 2).

They ended just above the ankle and were fastened with large buttons at the waist. As the jacket grew shorter, in accordance with the rising waistline of all dress of the time, the trousers were buttoned on to and over the jacket (Cunnington and Buck, 7).

Girls were allowed to abandon the tight corsets, the hoops, and the heavily embroidered skirts (Laver, 20). They began to wear high-waisted frocks with a sash at the waist and skirts of ankle length (Plate VII, Fig. 3). Dark cottons and printed muslins were worn for everyday and for winter, but white muslin with colored sashes was the usual "dress-up" wear (Cunnington and Buck, 7).

Cloaks, short or full length, with or without hoods, were worn out of doors for most of the century by girls. Overcoats came into general use in the 1780s (Cunnington and Buck, 7).

At the same time, fashions were changing for adults, too. Men were beginning to wear smaller cuffs, and their coat skirts were less full and were cut away in front (Jackson, 15). Because of a tax on hair-powder, wigs were abandoned except among men of learned professions. The hair was worn short, and sometimes brushed forward over the forehead in a dishevelled manner (Laver, 19).

Jackson (15) stated that by 1785 the hooped skirt had disappeared and women wore full soft gowns of muslin with close-fitting bodices, long sleeves, and fichus. Their hair was dressed low, puffed out at the sides and topped by great plumed hats.

Because Franco had decreed that printed calicoes and loosely woven cottons should take the place of silks and velvets, dresses changed to suit the fabrics. Skirts became shorter and less full. Colors were less crude

EXPLANATION OF PLATE VII

Fig. 1 Contouche about 1750. (Laver, 20. Page 42).

Fig. 2 Boy Without Jacket in the 1770s (Brooke, 4. Page 11).

Fig. 3 Girl's Dress at end of Eighteenth Century (Laver, 20. Page 80).

PLATE VII

Fig. 1

Fig. 2

Fig. 3

than they had been in recent years and children were usually seen in either white or pastel shades (Laver, 20).

CHAPTER V

COSTUMES OF AMERICAN CHILDREN

By the eighteenth century, American colonial life reflected prosperity and comfort to the degree that fashion became an important factor in the lives of the well-to-do. Costume for men as well as for women was gay and splendid. People of social pretentions were rich velvets, satins, crisp silks--both flowered and plain, printed cottons and linens (Evans, 13). Luxuries of many kinds, including exquisite fabrics, china, handsome tapestries, and furniture, reached the American shores from China and the Indies as well as from Europe (Wilcox, 28).

Close commercial relations which existed between England, France, and the American Colonies prior to the American Revolution made it possible to keep up with current fashions (Lester, 21). "Fashion babies," dolls about a foot high dressed in the latest fashions, were sent from Paris to London and then to America. In this manner, new fashions were transmitted from France and England to America (Wilcox, 28). After the dolls had served their purpose, and the gowns were no longer capable of influencing feminine taste, they were given to the children as toys. Many of the dolls were destroyed by the children in play which accounts for the comparatively few which are in existence today (Warwick, Pitz, and Wyckoff, 27).

Beginning of the Eighteenth Century. Children's dress in the eighteenth century was often costly and patterned after that of their elders. Dress of children of wealthy parents was as rich as the dress of the nobility of England at the same time (Earle, 12).

Once a girl was past infancy, there was little except size to distinguish her dress from that of her mother's (Plate VIII, Figs. 1 and 2). Little girls were dressed as formally and elegantly as their elders (Young, 3.).

Hoops appeared about 1701 and by 1713 the reign of the hoop had begun in earnest. Even though they were condemned by the press and the clergy, they still prevailed. At first the hoops which were worn were quite round and funnel-shaped, but they soon became more and more flattened in front and back, projecting out in varying widths on both sides over the hoops (Warwick, Pitz, and Wyckoff, 27). Older girls of this time not only had the appearance of their elders, they also had much of the discipline "fitting to a woman." In contrast to the boys' academy, which was a preparatory school, well-to-do parents sent their daughters to a finishing school to prepare them for matrimony (Warwick, Pitz, and Wyckoff, 27).

The most fashionable dress worn by women and girls in the eighteenth century was the "sacque" (Plate VIII, Fig. 3). This garment, which hung from the shoulders over a large hooped petticoat, was popular from 1720 to 1777. However, the most usual dress, and one which was seen continually throughout these years, was a dress with a long-waisted bodice. It came to a point in front with either a round or square neckline, and a full skirt (Warwick, Pitz, and Wyckoff, 27).

From the last of the seventeenth century until about 1714, a kind of gathered ruche of the same material as the dress was frequently used along the edge of the overskirt and the hemline of the petticoat. This was the French "falbala" and sometimes called a "furbelow" in England.

EXPLANATION OF PLATE VIII

Fig. 1 Woman's Dress 1730-1775 (Warwick, Pitz, and Wyckoff, 27. Page 176).

Fig. 2 Girl's Dress 1740 (Wilcox, 28. Page 195).

Fig. 3 Sacque Dress 1720-1777 (Warwick, Pitz, and Wyckoff, 27. Page 178).

PLATE VIII

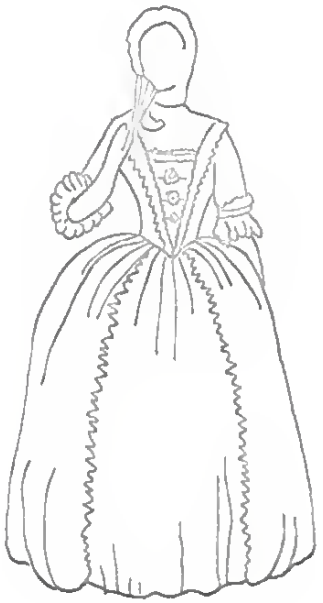

Fig. 1

Fig. 2

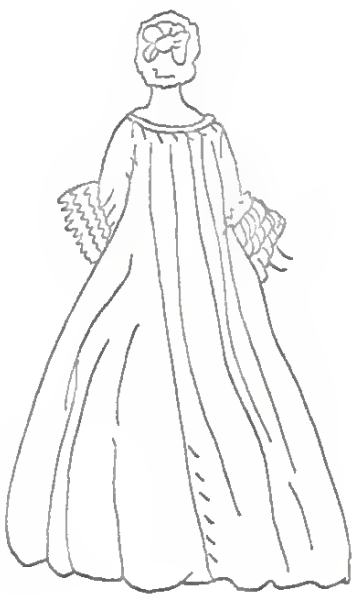

Fig. 3

The farbala remained out of style from 1715 until the middle of the century and became fashionable in the 1770s (Warwick, Pitz, and Wyckoff, 27).

Girls were put into "stays" from the age of four years. Some stays were flexible but many were stiffened with wooden busks to assure an erect carriage. School age girls spent part of each day strapped to a "back-board" so that they would stand and walk erect. The girls feet were placed in stocks to train them to keep their feet at right angles when walking. The result was an elegant and erect, but a flatchested look in women. The corseted look was portrayed all the way up the social scale, from the peasant woman to the merchants' ladies (Warwick, Pitz, and Wyckoff, 27). Little boys did not escape the wearing of stays. In Child Life In Colonial Days, Earle (10) told of a pair of stays worn by a boy when he was only five years old.

At the beginning of the eighteenth century, the headdress that appealed to European mothers and their daughters alike was the fontange (Plate IX, Fig. 1). According to Warwick, Pitz, and Wyckoff (27), there is no evidence that women wore the fontange in America though they may have put it on their daughters. After the fontange vogue passed girls either wore their hair parted and rolled back on the sides into a bun at the back or they wore it combed straight back, fastened with a ribbon or combs and formed into a bun. A curl was either brought over the shoulder or the bun was dropped into a chignon by older girls. It was about 1750 when powdered hair became fashionable and fashionable colonial women wore their hair thickly covered with the fine powder. When women's hair styles began to tower higher and higher in the 1770s, little girls did

not follow suit but wore their hair very close to the head with bangs or curls over the forehead. Older girls followed the women's hairstyles (Warwick, Pitz, and Wyckoff, 27).

From the time they could walk, small boys were clothed exactly like their fathers. Gentlemen and boys of the colonial period wore the fashionable dress adapted from the French. The coat was straight and full-skirted, and the tails were stiffened with buckram (Plate IX, Fig. 2). Waistcoats were often elaborately trimmed with lace and embroidery (Lester, 21). From 1700 to 1750 the coat and waistcoat remained about the same length, the coat extended to the knees or just below and the waistcoat remained just a few inches shorter than the coat. As a general rule, neither the coat or waistcoat had a collar (Plate IX, Fig. 3) (Warwick, Pitz, and Wyckoff, 27).

From the beginning of the century, the tendency was for coat sleeves to lengthen towards the wrists, where they turned back in deep cuffs held in place by buttons. Large turned back cuffs were worn until about 1760 when smaller and tighter cuffs became fashionable. All boys, from those old enough to walk to boys in their "teens" wore adult cravats or plain neckbands and frills on their shirts (Warwick, Pitz, and Wyckoff, 27).

At the beginning of the century, breeches were moderately full and gathered tightly about the knee. By the middle of the century, the breeches had become so tight that a new means of closing them, the "fall closure", appeared. Previously, trousers had opened in the back. The fly front did not appear until after the eighteenth century.

Stockings worn by men and boys in the early part of the century had their tops hidden under the bottoms of their breeches. As the

breeches became longer and grew tighter below the knee, wealthy men brought the tops of the stockings over the bottoms of the breeches and above the knee in a style known as "roll-ups." This style began to wane about 1735 and from then to the middle of the century the roll-ups were definitely out of style (Warwick, Pitz, and Wyckoff, 27).

Wigs were in general use by men in the early part of the century. Wigs were called by various names and spread from the French court to England. The peruke and periwig (Plate IX, Fig. 4) were formal wigs. In 1706 the Ramilie wig was introduced. Wigs were sent to New England in great quantities where they were eagerly purchased by the colonists (Lester, 21). Boys of well-to-do families had their heads shaved and wore costly wigs (Earle, 10). Warwick, Pitz, and Wyckoff (27) stated that if the family could not afford a wig, the boy wore his hair in imitation of the wig.

Gradually, wigs went out of fashion with the exception of those retained by professional men. By 1770 men wore their own hair, although it was dressed in much the same manner as the wigs (Warwick, Pitz, and Wyckoff, 27).

The cocked hat or tricorne was the masculine hat of the century. It was usually carried under the arm and became a sign of professional and social rank as contrasted with the uncocked hat of the working class (Wilcox, 28).

The first walking shoes put on children had neither gender nor foot differentation. Until early in the eighteenth century, there had been no right and left last used for making common shoes. During the earlier centuries the foot fit the shoe, not the shoe the foot. A distinction

EXPLANATION OF PLATE IX

Fig. 1 Pontmagu Headdress (Warwick, Pitz, and Wyckoff, 27. Page 188).

Fig. 2 Dress of Colonial Gentlemen (Warwick, Pitz, and Wyckoff, 27. Page 153).

Fig. 3 Dress of Boy in 1730s (Wilcox, 28. Page 195).

Fig. 4 (a) Peruke and (b) Periwig (Warwick, Pitz, and Wyckoff, 27. Pages 83 and 163).

PLATE II

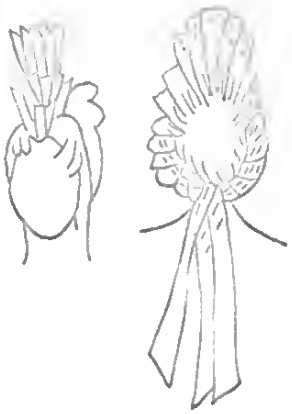

Fig. 1

Fig. 2

Fig. 3

(a)

(b)

Fig. 4

between boys' and girls' shoes was occasionally made but the difference was hardly noticeable (Warwick, Pitz, and Wyckoff, 27).

Wilcox (23) stated that in the eighteenth century the shoes of the farmer's family in the American colonies were still being made in the kitchen during the winter months. All the family participated in the work with the men cutting the heavy leather and attaching the soles and the women binding the edges. The soles were attached with small wooden pegs of maple. The shoes were interchangeable, not shaped right or left.

Boys' shoes in the early years of the eighteenth century were sturdy and usually of heavy leather while the girls' shoes were frequently elaborate, made of finer leather, brocades, and embroidered silks (Plate X, Fig. 1). Later in the eighteenth century the boys' shoes were also made of fine leathers, which made them less durable (Warwick, Pitz, and Wyckoff, 27). According to Wilcox (26) by mid-century there were heeless pumps of soft leather for boys dress shoes.

Middle eighteenth century. Times continued to be prosperous as the century went on and there was greater richness and extravagance in dress. Boston became a center of fashion and display. Wealthy colonists adopted extreme richness of attire which set the wheels of rivalary in motion. An English traveler wrote in 1740, "Both the ladies and gentlemen dress and appear as gay in common as courtiers in England on a coronation or a birthday" (Lester, 21).

The love of dress of colonial dames in New York caused much comment by travelers of the period. Ladies adorned themselves with necklaces, flowers, aigrettes, handkerchiefs, silk gloves and mitts, satin shoes, and silk hose and in the winter time they wore the richest furs. One

Chevalier de Crevé Coeur, stated "If there is a town on the American continent where English luxury displays its follies, it is New York." Philadelphia completed the trio of the large centers that had become famous for its lavishness in dress (Lester, 21).

The years 1740 to 1765 represent the highest point reached in richness of costumes, variety of color, and excess of frills and falbalas on the part of both sexes. However, the majority of the colonists continued to wear relatively heavy coarse clothing. Throughout New England and to a lessor degree elsewhere, homespun, linen shirts, tow cloth skirts and breeches, and woolen stockings were worn. By the middle of the century, farmers of the better class were wearing a finer quality of "shop goods" (Andrews, 1).

Early in the eighteenth century, the American colonists preference had been for English Fashions, but from 1760 to 1780 both English and French fashions were adopted. After 1780, except for the years of the French Revolution, French fashion was the mode for feminine apparel while London took over as arbiter in men's dress (Wilcox, 28).

In male dress, between 1750 and 1760 the buckram skirts of the coats and waistcoats gradually lessened in width until they went out of style. Fairly plain coats with closer fitting skirts took their place. The waistcoat was left unbuttoned a short way down from the neck to show the cravat then buttoned to the waistline. From the waistline the skirts sloped rapidly towards the sides. The waistcoat shortened until the Revolution when it reached to just below the waistline. The front of the coat dropped in uncurved, slightly oblique lines about the knees (Warwick, Pitz, and Wyckoff, 27).

From the middle of the century to 1790 very young boys were open-necked collar arrangements (Plate X, Fig. 2) while boys of eight or nine went to the other extreme and wore tightly closed necklines topped with a ruffle and ribbon tie (Plate X, Fig. 3). Late in the third quarter of the century some of the "smart" older boys wore the military black stock (Warwick, Pitz, and Wyckoff, 27).

While boys breeches closed by means of a back vent about four inches deep the first third of the century the front fall came in style shortly after 1730. The breeches were hardly visible during the boy's normal round of schooling or church-going for the waistcoat was fairly long and generally worn. When small boys did not wear a waistcoat, they wore a sash about the waist to hold in the full shirt (Warwick, Pitz, and Wyckoff, 27).

Toward 1755 the charming watteau style gown was in high favor among the ladies. Frequently it was looped in polonaise fashion to display the costly petticoat. These costumes were often of flowered silk and brocade; quite as frequently of muslins, dimities, and other dainty fabrics. Falbalas, pleated, pinked, and lace-edged, were often festooned about the petticoat, and sometimes trimmed the gown (Lester, 21).

Complexions of upper-class girls were given special care during most of the century. Cloth masks and long-armed gloves protected tender skins from the tanning rays of the sun (Young, 32). Dolly Payne, later the wife of President Madison, wore gloves, a linen mask, and had a sun-bonnet sewed on her head every morning by her mother to protect her from the sun. She also wore thin shoes of silk or Morocco with high heels (Earle, 10).

Cloaks and capes for women and girls were popular in America from the time of the first settlements on the continent until the opening years of the nineteenth century (Warwick, Pitz, and Wyckoff, 27). Wilcox (28) used a black taffeta cape (Plate X, Fig. 4) to illustrate the type of outerwear worn by little girls in the 1770s; however, scarlet was the most popular color (Earle, 10).

Colonel John Lewis, one of the old Virginia gentlemen, had two child wards, Robert and Betty Carter. As was the custom of the wealthy of that time clothing was ordered from England. In 1736, when Robert was nine years old, Colonel Lewis ordered from abroad for him suits of fine laced Holland, and of red worsted and of green German serge and laced hats with loops and buttons. When Robert was twelve years old six pair of shoes and two pairs pumps, four pair of worked hose, four pair of thread hose, gloves, hats, and shoe buckles formed part of his winter wardrobe. His sister, Betty, had a truly fashionable wardrobe with the stiff, restrictive dress of the times revealed by means of stays, hoops, masks, and fans (Earle, 12).

In 1737 Sir William Pepperell ordered equally costly and formal clothing from England for his daughter. Stays and masks were on the list of all little gentlewomen. A letter told of seeing the youthful daughter of Governor Tryon sitting stiffly in a chair, in a broad lace collar, with heavy dress, never playing, running, or even walking (Earle, 10).

Earle (10) stated that an order for items for his stepchildren, including the six year old daughter, sent to a London agent by George Washington in 1761 contained some of the following items:

EXPLANATION OF PLATE X

Fig. 1 Boys' and Girls' Shoes of the Eighteenth Century (Warwick, Pitz, and Wyckoff, 27. Page 87).

Fig. 2 Boy's Coat with Open-necked Collar (Wilcox, 28. Page 195).

Fig. 3 Boy's Coat with Closed Neckline (Warwick, Pitz, and Wyckoff, 27. Page 95C).

Fig. 4 Girl's Cape of the 1770s (Wilcox, 28. Page 195).

PLATE X

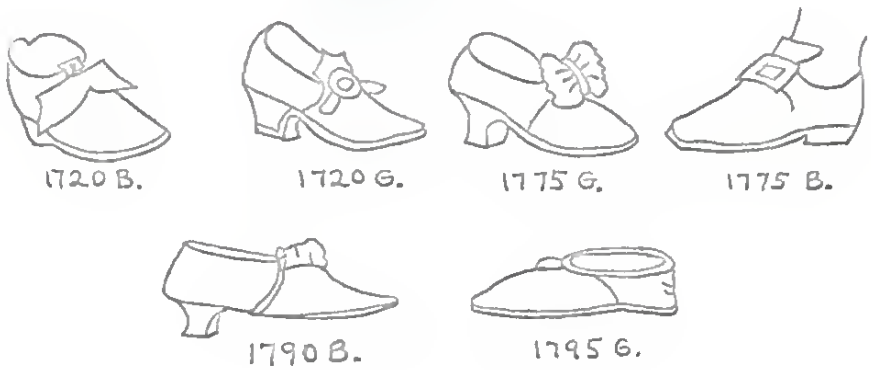

Fig. 1

Fig. 2

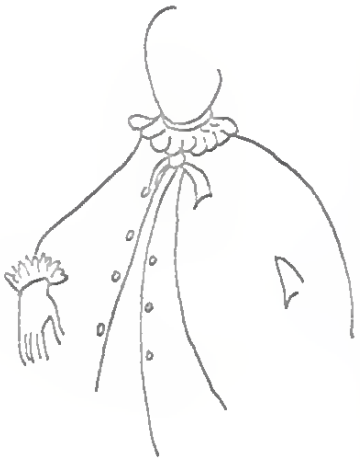

Fig. 3

Fig. 4

1 [illegible] Silk.
6 [illegible] t.
[illegible] to be laced.
4 [illegible] of Long Lawn.
2 [illegible]
a [illegible]
1 p. [illegible] Thread Stays.
6 p. [illegible]
6 p. Leather Shoes.
2 p. [illegible] with Ties.
6 p. Fine Cotton Stockings.
4 p. White Worsted Stockings.
12 p. Mitts.
6 p. White Kid Gloves.
1 p. Silver Shoe Buckles.
12 Yards Coarse Green Callimanco.
1 p. Neat Sleeve Buttons.
6 Handsome Egrettes Different Sorts.
6 Yards Ribbon for Egrettes.

End of the eighteenth century. During the last years of the century men's breeches were cut full in the seat and gathered to a tight waistband. The tight-fitting breeches came down over the knees and were fastened in place outside of each knee by a buckle or with small buttons. The breeches usually matched the coat in fabric and color (Warwick, Pitz, and Wyckoff, 27).

Trousers became the style for boys before the 1780s were over. Small boys were dressed in colorful calico outfits without a fall front. Trousers with a fall front, and a short coat (Plate XI, Fig. 1) were the typical costume of older boys (Warwick, Pitz, and Wyckoff, 27). Boys also wore nankeen suits the entire year (Earle, 10). Wilcox (28) illustrated the "sailor trousers" worn during the 1790s (Plate XI, Fig. 2).

Near the end of the century, boy's hats were low-crowned with broad brims and made of felt. Others were made of straw with a round crown and a broad brim. And still others were the miniature tricornes. In the last decades of the century felt hats were varied by higher and

somewhat conical crowns. Hair styles for boys had been similar as those of adult men until late in the century when the dishevoled styles of the end of the century were preceded by a style with trim bangs (Warwick, Pitz, and Wyckoff, 27).

Between the years of 1770 and 1776, quilted petticoats were as much in favor as were the hooped petticoats of earlier years. They were made of dainty cover materials, filled with a layer of cotton or wadding, and then quilted to keep the wadding in place. The handsomest petticoats were made of quilted silk or satin, and no design was to elaborate for the skillful needle-woman of the period (Lester, 21).

In the 1780s the hoops and heavy petticoats disappeared and full, rather long muslin dresses which were girdled in just under the breast-line began to be worn (Plate XI, Fig. 3). The high waist was the style that the mothers would wear a few years later (Warwick, Pitz, and Wyckoff, 27).

Earle (10) gave a word description of the way a twelve year old girl's hair was dressed in 1771. The hair was dressed over a high roll so heavy and hot that it made the head "itch & ach & burn like anything." In telling of the height of her headdress, she said:

> When it first came home, Aunt put it on and my new cap on it: she then took up her apron and measur'd me, and from the roots of my hair on my forehead to the top of my notions I measured above an inch longer than I did downwards from the roots of my hair to the end of my chin.

Little girls escaped the drudgery of the wigs worn by their mothers. Mobcaps and dormouses (Plate XI, Fig. 4) were worn in the 1780s, as were the close caps with bonnets and large straw hats (Warwick, Pitz, and Wyckoff, 27).

EXPLANATION OF PLATE IX

Fig. 1 Boy's Costume with a Tall Front (Warwick, Pitz, and Wyckoff, 27. Page 244).

Fig. 2 "Sailor's Trousers" (Wilcox, 30. Page 195).

Fig. 3 Girl's Costume of 1795 (Warwick, Pitz, and Wyckoff, 27. Page 258).

Fig. 4 (a) Dormeuse (Lacroix, 18. Page 479) and (b) Mob Cap (Warwick, Pitz, and Wyckoff, 27. Page 254).

PLATE XI

Fig. 1

Fig. 2

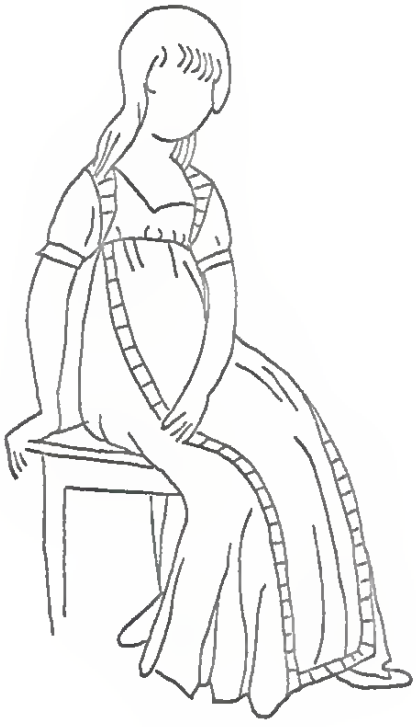

Fig. 3

Fig. 4

As the century drew to a close, girls wore caps, some of which were elaborate in form and others surmounted by large hats. The older girls had a variety of hats but the most popular were the broadbrimmed, low-crowned straw hats, trimmed with wreaths of flowers (Warwick, Pitz, and Wyckoff, 27).

By the end of the century, children were fully in possession of a style of their own, and the copying of adult styles in children's clothes reappeared sporadically, and then only as a fad (Warwick, Pitz, and Wyckoff, 27).

CHAPTER VI

COMPARISON OF FRENCH, ENGLISH, AND AMERICAN CHILDREN'S COSTUME

A comparison of the eighteenth century clothing fashions of children in France, England, and America indicated that children were dressed similarly. In the first years of the eighteenth century, French children's dress followed the cut and texture of the adult garment (Young, 32). In America, once a girl was past infancy, there was little except size to distinguish her dress from that of her mother. Boys, from the time they could walk were dressed exactly like their fathers (Warwick, Pitz, and Wyckoff, 27). Jackson (15) said children in England were dressed in the satins and laces of their parents and their hair was dressed in a very grown-up manner.

In the three countries investigated during the opening years of the century, the majority of bodices of women's and girl's dresses were tight and came to a point in front (Payne, 24) (Warwick, Pitz, and Wyckoff, 27) (Cunnington and Buck, 7). The dresses were supported by a farthingale which made its appearance in France in 1714, in England about 1710, and by 1713 in America (Jackson, 15) (Lester, 21) (Warwick, Pitz, and Wyckoff, 27).

French ladies and girls began to wear contouches about 1714 (Kohler, 17) and it became fashionable in England and America in the 1720s (Lavor, 20). From the last of the seventeenth century until about 1714, falbalas were seen on the American women's dresses (Warwick, Pitz, and Wyckoff, 27) but were not seen in England and France until 1714 (Kohler, 17) (Jackson, 15). At the beginning of the century the typical

sleeve in the three countries was elbow length and it ended in a soft wide cuff with lace ruffles visible below (Jackson, 15) (Payne, 24) (Warwick, Pitz, and Wyckoff, 27). Girls in the three countries were put into corsets at a very early age and were sometimes compelled to sleep in them (Lavor, 19) (Lavor, 20) (Earle, 10).

The fontange was the headdress for girls at the beginning of the century. It disappeared in the early 1700s in France and was followed by nearly half a century of neat little heads (Davenport, 8). English girls wore their hair quite short in the 1740s and 1750s. In the late 1760s and through the 1770s, older girls had their hair raised from the forehead in imitation of the high headdress of women (Cunnington and Buck, 7). After the fontange vogue, American girls wore their hair parted and rolled back on the sides into a bun at the back or they wore it combed straight back, fastened with a ribbon or combs and formed into a bun. In the 1770s older girls followed the towering hairstyles of the women (Warwick, Pitz, and Wyckoff, 27).

Early in the century the shoes of French and American women and girls had high heels and pointed toes, but by the end of the century the shoes were heeless and had a round toe (Payne, 24) (Warwick, Pitz, and Wyckoff, 27). However, in England girl's shoes had flat heels throughout the century (Cunnington and Buck, 7).

English and American girls wore long sleeves to protect their arms from the tanning rays of the sun (Yarwood, 31) (Earle, 10). Masks went out of English and French use during the first half of the century (Davenport, 8). Dolly Payne wore a mask and a sunbonnet to protect her from the sun (Earle, 10).

Capes and cloaks, short or full length, with or without hoods were worn by women and girls in the three countries throughout the century (Payne, 24) (Warwick, Pitz, and Wyckoff, 27) (Cunnington and Buck, 7).

At the beginning of the century, the typical suit for fashionable boys of the three countries investigated consisted of a coat and waistcoat. The coat was straight and full-skirted and the tails were stiffened with buckram, linen, or whalebone. The wide cuffs turned back to the elbow and were held in position there by buttons. The coat and waistcoat buttoned down the center front and were collarless (Kohler, 17) (Warwick, Pitz, and Wyckoff, 27) (Cunnington and Buck, 7). Boys in the three countries wore cravats in the early years of the century (Davenport, 7) (Jackson, 15) (Warwick, Pitz, and Wyckoff, 27).

In France and England, breeches were made on a waistband, were tight in the legs, reached to just below the knees where they ended in a short slit in the outer seam, which fastened with buttons. They also closed down the center front with buttons (Kohler, 17) (Cunnington and Buck, 7). In America the breeches were moderately full and gathered tightly about the knee. Boy's breeches closed by a back vent until shortly after 1730 when the fall front came in style (Warwick, Pitz, and Wyckoff, 27). The fall front was common in England by 1730 (Cunnington and Buck, 7).

Stockings worn by American men in the early part of the century had their tops hidden under the breeches (Warwick, Pitz, and Wyckoff, 27) while the English and French drew their stockings up over the breeches above (Kohler, 17) (Jackson, 15). As the breeches grew tighter below the knee, wealthy American men brought the tops of the stockings over the

bottom of the breeches and above the knee but this style began to wane about 1735 (Warwick, Pitz, and Wyckoff, 27). By 1760 English men and boys began to wear breeches buckled below the knee covering the tops of the stockings (Jackson, 15).

Wigs were the most remarkable feature of men's dress at the beginning of the century. Wigs were worn by English and American boys or they kept their hair in imitation of the wig (Jackson, 15) (Warwick, Pitz, and Wyckoff, 27).

The tricorne was the masculine hat of the century in the three countries. It was usually carried under the arm to avoid disturbing the wig (Payne, 24) (Wilcox, 28) (Yarwood, 31). In America near the end of the century, boy's hats were low-crowned with broad brims and made of felt or straw (Warwick, Pitz, and Wyckoff, 27).

When the century opened, shoes for French, English, and American boys were made with high tongues, high heels and square toes. By the middle of the century, the tongue and high heel had disappeared, the buckle had enlarged, and the toe had rounded (Payne, 24) (Cunnington and Buck, 7) (Warwick, Pitz, and Wyckoff, 27). However, Warwick, Pitz, and Wyckoff (27) illustrated a boy's shoe of 1790 in America with a high heel.

The inconvenience of the circular hoop led to the introduction of one oval in shape about 1750. The contouche continued to be popular in the three countries until the latter part of the century (Kohler, 17) (Warwick, Pitz, and Wyckoff, 27) (Jackson, 15). The most common dress worn by fashionable women throughout the second and third quarters of the century had a long waisted bodice that came to a point in front and a full skirt (Payne, 24) (Warwick, Pitz, and Wyckoff, 27).

In the second half of the century caps, bonnets, and large straw hats were worn by girls in America and England (Cunnington and Buck, 7) (Warwick, Pitz, and Wyckoff, 27). Davenport (8) stated that mob caps and dormeuses were worn in France from 1740 to 1785.

Men's fashions underwent a complete change in the second half of the century. In England and America during 1750 but not until 1770 in France the lower ends of the coat were cut away which produced a swallow-tail coat. The waistcoat was shortened and cut away like the coat, and the cuffs of the coat became smaller and lay closer to the arm (Laver, 19) (Kohler, 17) (Warwick, Pitz, and Wyckoff, 27).

Wigs and hats became smaller in the last half of the century. Men began to wear their own hair in France about 1760 and in America and England about 1770 (Laver, 19) (Warwick, Pitz, and Wyckoff, 27) (Jackson, 15).

The great change in children's dress came about 1770 in England when boys began to wear trousers (Jackson, 15). Boucher (3) said French boys began to be dressed in trousers after 1775 and Warwick, Pitz, and Wyckoff (27) stated that trousers became the style for American boys before the 1780s were over. The trousers ended just above the ankle and were fastened with large buttons at the waist and worn with a shirt which was cut low at the neck and edged with a frill. Sashes were worn around the waist (Bouchor, 3) (Cunnington and Buck, 7).

Girls were allowed to abandon the tight corsets, the hoops and heavily embroidered skirts in the 1770s in England (Laver, 19), and in the 1780s in America (Warwick, Pitz, and Wyckoff, 27) and began to wear high-waisted frocks with a sash at the waist and the skirts were of

ankle length. Young (32) said that the simple high-waisted garments for French girls were introduced during the Terror (1793-1794).

The manufacturing of silks, one of France's staple industries, was ruined by the ravages of the Revolution. Paris, a leader of fashion, decreed that printed calicoes and loosely woven cottons should take the place of silks and velvet of a few years before. As a result, dress was changed to suit the fabrics. Consequently, the end of the eighteenth century found children's costumes lighter and simple and more adopted to the needs of youth (Young, 32) (Laver, 20).

CHAPTER VII

CONCLUSIONS AND RECOMMENDATIONS

I. CONCLUSIONS

It was concluded from this study that eighteenth century clothing fashions of children in France, England, and America were similar throughout the century. In the three countries investigated, there was little except size to distinguish the dress of children from the dress of adults until the 1770s.

Dress became simpler for children throughout the century. Fabrics changed from the heavy and elaborate ones at the beginning of the century to lighter and more dainty ones at the latter part of the century.

Marie Antoinette did more than anyone to put an end to the court dress in the juvenile world. She was the first to disregard the established court fashions for children when she had a simple suit, consisting of jacket and trousers made for the Dauphin.

There was a steady advance of the middle class during the century which was brought about by the rise of industry and the new social theories. Philosophers, writers, and scientists awakened to the injustices of society and devoted their talents to working for the abolishment of the prevailing order.

Rousseau (1712-1778) influenced children's fashions by urging that the interests of childhood be recognized and that the child not be considered just a tiny man. His Emile has been referred to as the children's charter. It marked the first complete modern expression of the ideas that human life and happiness are largely made or marred in childhood.

During the American Revolution the people of America had more contact with France and were more aware of the fashions popular in that country. The intercourse increased steadily between the two countries with the result that French ideas of dress were adopted by the citizens of the United States. Commerce with England had been cut off during the war and contact with other countries was hazardous because of the blockade by the British. This meant greater use of the materials at home, homespun of undyed yarn and remnants of faded finery. However, much gaiety and style in dress continued in the larger centers, Philadelphia, New York, and Boston.

The political situation during the French Revolution was reflected more in the costume of the time than ever before. Fashions suffered severely, for people did not have the leisure to give attention to dressing their children. The manufacturing of silks, one of France's staple industries was entirely ruined by the ravages of the war. Paris, a leader of fashion, decreed that printed calicoes and loosely woven cottons should take the place of silks and velvets of a few years before.

This study indicated that the great change in children's dress came first in England (1770) when boys began to wear trousers, in France after 1775 and in America before the 1780s were over. English girls were first to abandon the tight corsets and hoops in the 1770s and American girls followed in the 1780s, but it was in the 1790s before the French girls changed to the simpler styles.

Children had been looked upon as incomplete and inferior men and women at the beginning of the century which was reflected in their dress. By the end of the century this dogma had been broken down and children

were clothed in a style of their own that was simple and more adapted to the needs of youth.

A study of this type is valuable because the clothing people wear, especially in their daily lives, reflects their own personality and the state of the nation--its economic condition, tastes and morals. In short, clothing reflects the entire gamut of life.

II. RECOMMENDATIONS

A similar study could be organized differently. The development of girl's fashions through the century could be traced for each country followed by the development of boy's fashions. Fashions could also be broken down by articles of clothing such as shoes, dresses, coats, etc. Then, the country and years that particular item was fashionable could be discussed.

Another study might be made on children's clothing fashions of France, England, and America in the nineteenth century. Because there is more information on children's clothing of the nineteenth century than of the eighteenth century, a separate study of each country should be made.

A comparative study of children's costume of the eighteenth century with that of the twentieth century would provide valuable insight into differences in philosophy and child rearing practices of the two centuries.

While investigating for this study, much information was found on wigs. Either wigs for men or wigs for women of past centuries would make an interesting and valuable report when compared to current modes in dressing the hair of men, women, and children.

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APPENDIX

DEFINITION OF TERMS USED

Bag wig. Wig having back hair enclosed in a bag, usually black silk, tied at the nape of the neck with a bow (Picken, 25).

Busk. Thin strip, as of whalebone, steel, or wood, worn in front of corset for stiffening (Picken, 25).

Cadogan wig. Wig that has the back hair looped under and tied with a concealed string (Wilcox, 29).

Callimanco. A substantial and fashionable woolen "stuff" of fine gloss, either ribbed or plain (Picken, 25).

Calico. Plain-woven cotton cloth printed with figured pattern on one side (Picken, 25).

Chemise. Loose combination undergarment that hangs straight from the shoulders (Picken, 25).

Chintz. Plain-woven fabric, sometimes glazed, printed with gay floral pattern in bright colors (Picken, 25).

Clock. Open-work or embroidered decoration on each side of stocking at the ankle. Originally intended to hide side seam. Supposedly so called, from resemblance in shape to the hands of a clock.

Clog. Stout wooden or outer shoe (Picken, 25).

Coif. Close-fitting cap.

Contouche. Wide overdress that resembled long cloaks with sleeves; they hung from the shoulder to feet, gradually widening downward (Kohler, 17).

Corsage. French word meaning waist or bodice of woman's dress (Picken, 25).

Costume. Complete dress or apparel and accessories worn at one

time (Picken, 25).

Cravat. Formal scarf folded or tied in front, ends tucked inside coat. Formerly, piece of lace, silk, or other fine cloth worn about the neck by men before the introduction of necktics (Picken, 25).

Dormeuse. Small shaped cap with ribbon pleatings or ruchings and robings of various forms (Earle, 12).

Dress. Clothes collectively.

Egrettes. Also aigrottes. A tuft of feathers worn my women for a head ornament (Earle, 12).

Falbala. Gathered or pleated ruffle: festooned flounce (Picken, 25).

Falling Band. Large turned-down collar.

Farthingale. Hoop skirt or petticoat. Device to extend the skirt (Picken, 25).

Fashion. The prevailing style at any given time.

Fichu. Draped scarf or shawl worn about the shoulders and tied in a knot at the breast, with ends hanging down loosely. Also ruffly draping on bosom of blouse or dress (Picken, 25).

Fly Cap. Women's cap with wing-like pieces at side (Picken, 25).

Fontange. Headdress fitting close like a cap over back of head; having strips of lace or self material hanging down at sides or back; built up in front on several forward-leaning tiers of wire (Picken, 25).

Full-bottomed Wig. Made long and broad at the bottom and with little attempt to simulate real hair. Rows of curls run horizontally around head, and edge is bordered with a single row; all attached to backing (Picken, 25).

Furbelow. See Falbala.

Gauze. Thin, transparent, lightweight, but strong fabrics in leno weave; loosely woven of cotton, silk, linen, or combination of yarns (Picken, 25).

Holland. Closely woven linen fabric. Originally made in Holland (Picken, 25).

Homespun. Loose, strong, durable woolen fabric in plain or twill weave, usually coarse yarn, having a rough surface. Spun or woven by hand (Picken, 25).

Hoop. Circular band or frame of metal, whalebone, or other material used to expand the skirt (Picken, 25).

Mob Cap. Woman's cap or headdress with high full crown (Picken, 25).

Morocco. Goatskin leather, originally from Morocco (Picken, 25).

Muslin. Soft cotton fabric of firm, loose, plain weave (Picken, 25).

Nankeen. Durable, buff-colored cloth, made of Chinese cotton which is naturally brownish yellow. Originally brought from Nanking (Picken, 25).

Pannier. Bouffant drape at the side of a skirt, giving effect of wired pannier (Picken, 25).

Periwig. Wig, usually powdered in pompadour style (Picken, 25).

Peruke. Wig similar to but less cumbersome than the periwig, often made to imitate natural hair (Picken, 25).

Pig-tail Wig. Wig with tail bound spirally by black ribbon and tied at the top and bottom (Wilcox, 29).

Points. Tie of lace, as of leather or ribbon. Originally used to fasten together parts of the costume; later, tied in bows for trimming (Picken, 25).

Pompadour hair style. Hair dress in which hair is brushed up and back (Picken, 25).

Pompadour taffeta. Connotes a warp print silk with floral design (Payne, 24).

Ramilie wig. Wig, bushy at the sides with long, braided tail on back, tied at top with a large bow, at bottom with a small bow (Picken, 25).

Ruche. Strip of silk, crepe, chiffon, lace, or other fabric, plaited or gathered. Used as a trimming (Picken, 25).

Steinkirk. Cravat negligently knotted, with one end sometimes passed through a buttonhole (Picken, 25).

Tricorne. Three-cornered hat having an up-turned brim (Wilcox, 29).

Sacque. Loose-fitting garment of the Watteau type (Picken, 25).

Serge. Soft, durable, woolen fabric. Woven with clear finish in even-sided twill, which gives flat, diagonal rib (Picken, 25).

Stays. Pieces of stiffening used in corsets (Picken, 25).

Stock. Broad band worn as neckcloth (Picken, 25).

Waistcoat. Garment, usually sleeveless, buttoning in front extending below the waistline. Worn under jacket or coat (Picken, 25).

THE INFLUENCE OF ADULT FASHIONS ON THOSE OF CHILDREN IN THE EIGHTEENTH CENTURY

by

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B. S., Morehead State College, 1953

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Clothing, Textiles,
and Interior Design

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Manhattan, Kansas

1968

The eighteenth century was a period of formality in dress and children of Western Civilization were dressed until fairly late in the eighteenth century exactly like miniature adults. The objectives of this paper were to study the children's clothing fashions of France, England, and America in the eighteenth century and to determine if the children's clothing fashions of the three countries were similar. To accomplish this histories of costume of France, England and America were investigated, sketches were traced to illustrate typical costumes described, and a comparison of children's costumes of the three countries was made.

In the opening years of the eighteenth century, the typical costume for ladies and girls of the three countries investigated consisted of a tight bodice which came to a point in front. The skirt was supported by a farthingale which made its appearance in France in 1711 after appearing in England about 1710, and by 1713 in America. French ladies and girls began to wear the contouche about 1714 and it became fashionable in England and America in the 1720s. The inconvenience of the circular hoop led to the introduction of one oval in shape about 1750. The contouche continued to be popular in the three countries until the latter part of the century. The most common dress seen continually throughout the second and third quarters of the century had a long-waisted bodice that came to a point in front and had a full skirt.

At the beginning of the century, the typical costume for boys of the three countries investigated was a coat and waistcoat. The coat was straight and full-skirted and the tails were stiffened with buckram, linen, or whalebone. The coat and waistcoat buttoned down the center front and were collarless. The wide cuffs of the sleeves turned back to the elbow and were held in position there by buttons.

In France and England, breeches were made on a waistband, were tight in the legs, reached to just below the knees where they ended in a short slit in the outer seam, which fastened with buttons. In America the breeches were moderately full and were gathered tightly about the knee.

Men and boy's fashions of the three countries underwent a complete change in the second half of the century. The lower ends of the coat were cut away which produced a swallow-tail coat, the cuffs became smaller and lay closer to the arm, and the waistcoat was shortened and cut away like the coat.

The great change in children's dress came about 1770 in England when boys began to wear trousers. French boys were dressed in trousers after 1775 and American boys before the 1780s were over. They were worn with a shirt which was cut low at the neck and edged with a frill. Girls were allowed to abandon the tight corsets and hoops in the 1770s in England, in the 1790s in France and in the 1780s in America. They began to wear high-waisted dresses with a sash at the waist and the skirts were ankle length.

The end of the eighteenth century found children no longer treated as miniature adults. Costumes of French, English and American children were lighter and simpler and more adapted to the needs of youth.