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Costume Book. 2nd ptg.

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GEORGE WASHINGTON PLAY AND PAGEANT COSTUME BOOK



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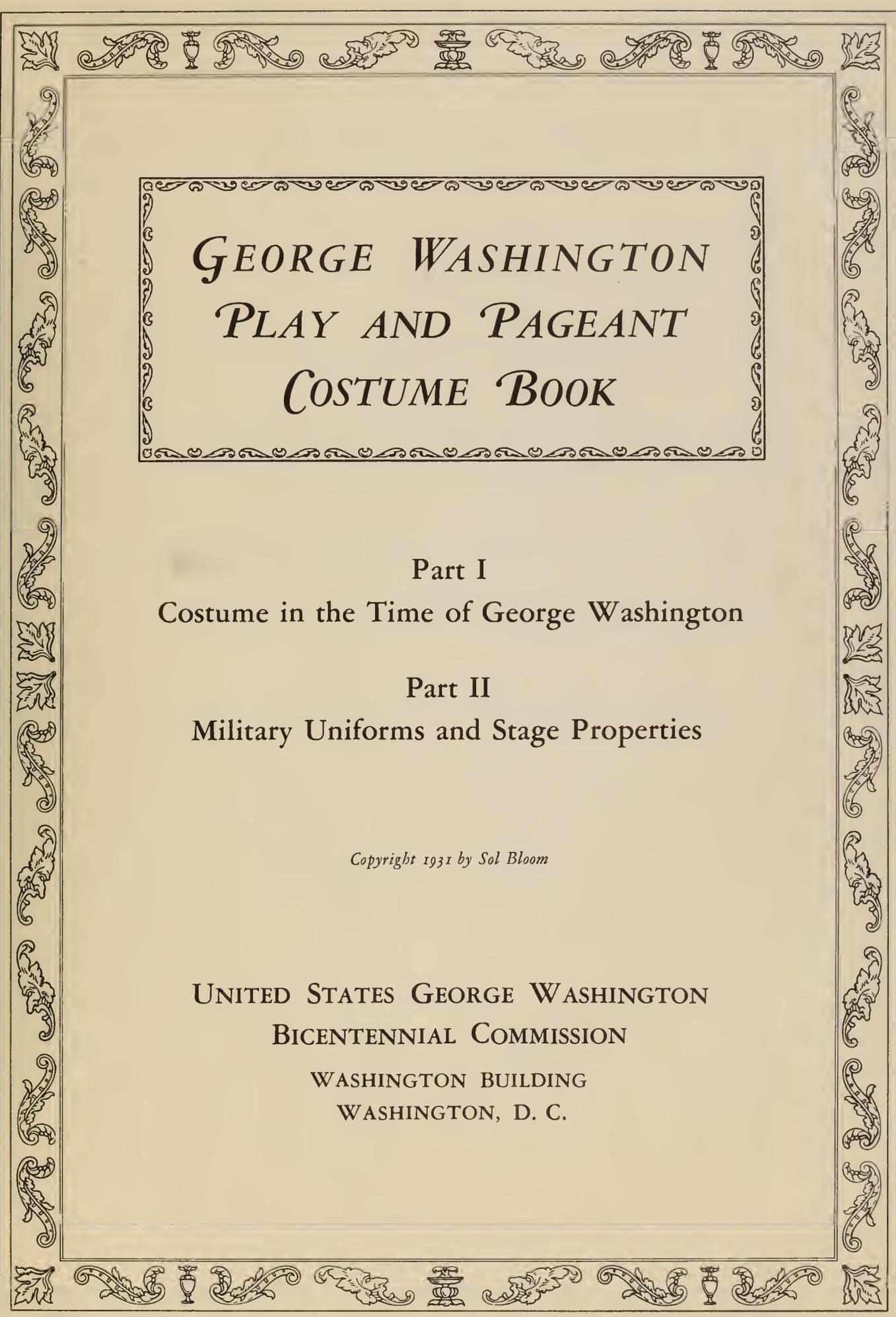
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GEORGE WASHINGTON
PLAY AND PAGEANT
COSTUME BOOK

Part I
Costume in the Time of George Washington

Part II
Military Uniforms and Stage Properties

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UNITED STATES GEORGE WASHINGTON
BICENTENNIAL COMMISSION

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INTRODUCTION

DURING the year 1932, all America will participate in the Celebration of the Two Hundredth Anniversary of the Birth of the greatest of our National heroes, General George Washington.

The United States George Washington Bicentennial Commission has prepared a series of booklets for the guidance of those in charge of programs for the Celebration. In addition to those dealing with the historical facts of George Washington's life and outlining a series of programs for the nation-wide celebration, this book has been prepared, from authentic and historical sources, to provide information regarding costumes of every variety suitable for the pageants, plays and playlets, social gatherings, costume balls and similar entertainments, which the various local committees may organize. It is of manifest importance that the costumes worn in the various celebrations be authentic and historically correct.

The Commission is in no way interested in the sale of the costumes described; its sole aim is a patriotic one, and its only desire is to make sure that directors of George Washington pageants and plays have full information in regard to the costumes, in order to insure the success of their programs. The Commission, upon request, will give the names of pattern-makers and firms which make, rent or sell, costumes.

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GEORGE WASHINGTON

PLAY AND PAGEANT COSTUME BOOK

Part I

COSTUME IN THE TIME OF GEORGE WASHINGTON

OLD costumes, like old letters and old diaries, bring us closer to an understanding of those who have lived before us. So, in celebrating the Two Hundredth Anniversary of the Birth of George Washington, this story of the costumes of the period is written to give a keener insight into the time when America's greatest hero lived.

In 1732, the year of Washington's birth, much of the ruggedness of the early colonial days had passed. Virginia and the southern Colonies were shipping tobacco to England; the central Colonies were sending foodstuffs and furs; and New England was building ships and exporting lumber, fish and rum. The Colonies were flourishing. Philadelphia had grown to more than two hundred houses;

New York had a population of about five thousand; while Boston, then the largest city in America, had some seven thousand residents.

With the growth and wealth of the Colonies, fashion became a conspicuous element in early American life. Until the time of the Revolution, London was the fashion dictator of America. To illustrate the latest fashions, jointed dolls, dressed in the latest mode, were sent to the Colonies at regular intervals. These fashion "babies" were dressed by mantua-makers of Paris and sent to fashionable patrons in London. From England they continued their journey to the Colonies to stimulate feminine taste. When they were no longer of use, the Colonial children were permitted to play with them.

Dress of Colonial Ladies

The most fashionable dress a woman could wear at this period, 1732, was the *sacque*. This garment, a loose over-dress, hung from the shoulders above a large hooped petticoat. It was open in front to reveal a stomacher and petticoat of either the same or a contrasting material. The *sacque* was worn by fashionable women from 1720 until 1777 and underwent several changes.

Women who were not quite so fashion-conscious were wearing a dress with a long-waisted bodice which came to a point in front and bared the neck in a square or round décolletage. Both the dress and the *sacque* had short sleeves, either elbow length or ending midway between the shoulder and the elbow. Often ruffles of lace, shorter at the front of the arm and longer at the back, were used to finish the short sleeves.

About 1740, it became the fashion to pleat the fullness at the back of the *sacque* into a series of box pleats. This is generally spoken of as the "Watteau gown" and the pleats as "Watteau pleats." Sometimes the body of the gown was made to fit the figure and the two box pleats attached at the neck hung free until they merged into the fullness of the hooped skirt. As time went on, the box pleating was brought into the bodice and sewed down flat.

Then came a new gown called the "polonaise." The bodice, which was fitted and laced tightly over a stomacher, came down to a point in front. The full skirt was either looped with ribbons to form three festoons or hung in rippling fullness over a hooped petticoat. The polonaise was somewhat shorter than the Watteau gown which had touched the floor all the way around. The fashionable new length was just above the ankle. Fichus of lace, or shawls, were often worn over the low-cut polonaise gown.

Styles of Hair Dressing

Shortly after 1700, the roll, or pompadour, as we call it,

came into vogue. With few variations it remained the fashion for more than fifty years. A portrait of Martha Washington, when she was still Martha Custis, shows how the hair was arranged over a roll and allowed to fall in loose curls upon the shoulders.

At first pompadours were not much in evidence, but as time went on the hair was dressed higher and higher over immense, artificial rolls. In 1760, it was the fashion to entwine the hair with pearls and wear symmetrical clusters of curls on either side of the head. Perhaps a curl or two would hang over the shoulder from the back of the head.

In Europe women were already powdering their hair. This, however, did not become a general fashion in America until 1750. After that time, fashionable dames powdered their hair for dress occasions. The vogue disappeared in 1785.

One coiffure which was all the rage in America and France about 1778, consisted of thirteen set rows of curls. It was called "a l'Independence" in honor of the thirteen new States. A few years later, fashion decreed a long lock of hair looped low at the back of the neck, then brought up to the crown of the head and caught with a comb. This mode was followed by the "Titus" hairdress. Locks were clipped close in the back and only a few straggling curls allowed to fall over the forehead. By 1800, since women's hair was obviously suffering from much frizzing and burning, the universal reign of wigs began.

Hoods, Hats and Bonnets

Until 1690 women wore only hoods and kerchiefs to cover their hair. Then by a strange accident the "Fontange" came into fashion. It was named after Mademoiselle de Fontange. One day when she was hunting with King Louis XIV. her hair became disarranged and fell down her back. She quickly took off one of her garters and tied it



1. THE FULL, BROCADED SKIRT OF THIS COSTUME IS TRIMMED WITH CIRCULAR RUFFLES OF CONTRASTING MATERIAL. SMALL RUFFLES ON THE POINTED BODICE AND THE NECK AND SLEEVES.

up. The King was so pleased with the effect that all the women of the court began to wear ribbons tied around their heads with bows in front.

Later fashions grew more elaborate. Lace and lawn caps were made with fills and ribbons on the front. This combination of ribbon and lace or lawn was known as the "commode-Fontange." The little caps which women in America wore in the early 1700's were inspired by these. Frequently they were finished by an addition of streamers or lappets which hung down in the back or at the sides. As it became the fashion to dress the hair higher, the caps grew in size. One of Martha Washington's favorite caps was called "the Queen's Night Cap." A diary of the time describes this magnificent cap of ruffles and ribbon: "If the material it is made of were more substantial than gauze it might serve occasionally to hold anything measured by one-fourth peck."

Straw hats, broad of brim and with low crown, appeared soon after 1730. They were frequently held in place by ribbons that went over the crown and tied under the chin. From this time on, it would be impossible to describe the many styles of hats. And they were worn at every conceivable angle or perched at the top of the tower of hair. Feathers, flowers, fruit, and ribbons were used as trimming. During the time of the Revolution there were even "kitchen garden" style of hats with vegetable trimming; "rural" styles with windmills; and the famous "peal of bells," which was a steeple head-dress of ringing bells.

Bonnets also were worn during this period. Slat sun-bonnets were popular in the country and the calash, or bashful bonnet, was worn as early as 1765. This head-covering was usually made from green or brown silk, shirred over whalebones placed about two inches apart. It resembled a miniature hood or top to an old chaise or calash. The calash bonnet was extensible and could be worn either standing up at the back of the head or extended over the face.



2. THIS UNUSUALLY BEAUTIFUL COLONIAL COSTUME, FOR EVENING WEAR, HAS ITS PANNIER AND SKIRT FINISHED IN A RUFFLE OF FINE PLEATING.

Clothes for Travel

The most popular means of travel during the eighteenth century was by horseback. Women did not ride alone as they do now, they rode seated *apillion*. This pillion was a wooden seat strapped to the horse's back behind the saddle. It usually had a padded cushion and stirrup. There was a metal handle to which the rider might cling for safety, if she preferred not to put one arm around her escort or cling to a specially designed leather belt which he wore.

Riding habits generally consisted of a coat and a "safeguard," donned over the regular bodice and skirt to protect them against flying dust or mud. The safeguard, or riding petticoat as it was sometimes called, was made out of a sturdy linen or similar material. The coat was long (to the knee at first; in 1790, longer) and full-skirted, made to fit closely into the waist and fastened with buttons. At the throat the feminine rider favored a frill of lace or tailored cravat. Feathered cocked hats were the



3. THIS EXAMPLE OF CALICO OR DIMITY WAS A FAVORITE MORNING DRESS. THE APRON WAS ALWAYS PART OF THE COSTUME AND WAS WORN BY BOTH WOMEN AND CHILDREN.



4. A SIMPLE HOME DRESS FOR INDOOR WEAR OF FLOWERED MATERIAL, MADE VERY PLAIN WITH FULL SKIRT.

fashion. Later, an extremely impractical broad-brimmed hat was worn for all except long distance traveling. While riding, a fan or parasol was often carried as a protection from the sun.

Cloaks and Other Wraps

Cloaks were in use with few changes from the time of the first settlements in America until the end of the nineteenth century. The most popular color for them during the time of Washington was scarlet, probably because this color did not fade as did many of the home-made dyes. Some garments were three-quarters length and some even longer. They were made both with and without attached hoods. The most fashionable style by 1730 was the "Roquelaure," named after the Duke of Roquelaure, a short, hoodless cape made of bright colored silk or camlet. The style called the "Cardinal" was a very warm cloak



5. THIS EXAMPLE IS MADE WITH A FULL PLAIN EFFECT WITH LACE-EDGED PANNIER. SOFT SILK RUFFLES OF GRADUATING SIZE TRIM THE BOTTOM OF THE SKIRT AND THE BODICE.

made of cardinal wool. The "Capuchins" were patterned after the habit of the Capuchin friars, with two long points in front and a hood attached. A most fashionable style in the later eighteenth century was the pelisse, a garment made with or without sleeves, but when made with slits for the arms termed a cloak. Sometimes a pelisse had a broad collar, at other times a hood. Costly pelisses were trimmed with fur.

Various Vanities

Accessories varied according to the wealth of the Colonial ladies. Gloves were considered a necessity. Long ones of black, white, or purple, in either kid or silk, were decidedly fashionable. In the summer many women wore fingerless gloves, or mitts, of lace or silk.

Aprons, in various shapes and sizes, were considered not only a necessity but a fashionable accessory as well.

An *etui*, "an ornamental case, hanging from the waist, intended to hold thimble, scissors, and scent bottle," was popular. The pomander was another accessory of vanity. It was a silver ball with perforations used to hold perfumed wax.

Patch boxes of ivory, silver and tortoise shell were carried. They contained patches of every shape and a little mirror to assist my lady in placing the beauty mark most advantageously.

On dress occasions it was the rule for ladies to appear with a bouquet of real or artificial flowers upon her gown. If the flowers were real, she placed them in a slim glass tube filled with water, which she tucked into the stomacher of her gown.

Every lady of fashion carried a fan. These were made of painted kid, silver filigree, carved ivory, shell, satin, and feathers.

The beautiful laces of this period deserve special mention. Every one wore lace—it trimmed gowns, made



6. WATTEAU PLEATED GOWN, WORN BY WOMEN OF THE COLONIAL PERIOD AT COURT FUNCTIONS. THIS GRACEFUL PLEAT ALWAYS ENDED IN A VERY FULL TRAIN.

caps, appeared as mitts, and was put to many other uses.

Muffs were an accessory throughout the eighteenth century. At first they were narrow and long but later became wider.

Footwear

The fashion of wearing red heeled shoes started in 1710. American women enthusiastically sponsored the vogue. By 1751 high heels were indispensable to well-dressed ladies. Various materials were used in making the shoes—"fine silk," "flowered russet," "white calamanco," "black shammy," "black velvet," "red morocco," etc. Most of the footwear bore the maker's name inside and the phrase, "Rips mended free." In 1790 heels disappeared completely and women wore sandal-like foot covering. The buckles of paste jewels were replaced by tiny bows or ribbon edging. But whatever else women's shoes were at this time, they



7. ANOTHER EXAMPLE OF THE MORNING DRESS OF THE COLONIAL PERIOD. THE APRON, AN EVERYDAY ACCESSORY FOR MORNING WEAR, IS MORE CLEARLY OUTLINED IN THIS PICTURE. THE 'KERCHIEF WAS FASTENED TO THE BODICE AND THE SLEEVES WERE WORN HALF WAY TO THE ELBOW.



8. ANOTHER DAINY FIGURED BROCADE GOWN OF THE PERIOD. THE EDGING OF THE PANNIER AND THE 'KERCHIEF, ENDING IN A SOFT BOW AT THE NECK, WERE OFTEN OF A CONTRASTING PLAIN COLOR.

were thin soled and quite unfit for wet weather. On such occasions, as well as for rough walking, women wore pattens or clogs, which raised the wearer clumsily from the ground.

Stays, Stomachers and Such

Underneath the sacques of Colonial times it was necessary to wear stays that laced tightly. Sometimes whale-boned stomachers added to the discomfort of the fashionably dressed.

The Colonial Bride

It was not the accepted custom for brides to wear white as it is today. They chose any color they wished. Pale blue was very popular. Brocade was the most fashionable fabric and the bride selected as costly a gown as she could afford. Bridal veils were the exception rather than the rule. It was not until after 1800 that the convention of the white bridal gown and veil was established fully. One very lovely gown designed for a bride is described as being

of a golden yellow, brocaded in flowers of various colors. This was looped or draped over a petticoat of yellow satin veiled in white gauze shot with silver. The slippers were lavender satin.

Brides in Colonial times as well as today liked to have an extensive trousseaux of finery. Clothes had a definite place in the quaint old custom of "coming out bride." Throughout the Colonies, except where churchly segregation made it impossible, the bride and groom in their finest

clothes attended service the first Sunday after their marriage. In some communities the newly married couple were given the front seat and at an appointed time in the service they arose and turned slowly about. Often-times the bridal pair were supposed to wear bridal finery to church on each Sunday of the honeymoon month, and since these Sunday shows made the bride very conscious of her finery or lack of it, it was a proud bride who could don a new costume each Sunday.

Men's Apparel in Washington's Time

Coats were made fitted in at the waist, with full, square-cut, stiffened skirts and sleeves with very wide cuffs that fell over the wrist. The hilt of the sword protruded from beneath the coat, for wide sword belts had been laid aside. Full-gathered breeches of the knickerbocker style were in general wear. Blue and scarlet silk stockings often adorned with silver or gold clocks were the fashion. Velvet garters, caught on one side with a sparkling buckle, were fastened over the stockings just below the knee. Practically all gentlemen of the eighteenth century wore periwigs and cocked hats.

Periwigs

Because periwigs were one of the most characteristic features of men's dress from 1660 to 1770 they deserve special mention. Frequently they were made of human hair combined with horsehair in the parts that did not show. There was no pretense at making periwigs look real. Just why wigs were so generally popular is hard to understand, as they were cumbersome affairs of corkscrew curls, heavy, hot, and far from comfortable.

Until 1735 the periwig seems to have grown larger and larger. When it became impractical for wear in hunting, traveling, or, indeed, for everyday routine, a lighter wig, called the peruke, became fashionable for active affairs. Whereas the curls of the periwig surrounded the face, in the peruke they were brought back from the face, the side locks were turned up and tied with ribbons in a bob or knot.

In 1706 the "Ramillies" wig came into fashion. It had a long, plaited queue with a large bow at the top and a small one at the bottom. The story goes that this is the manner in which the soldiers fixed their hair during the Battle of Ramillies in order to escape the burden of a full wig.

Other queue wigs followed in fashion. Those imported from France were popular. One of the most attractive styles was the Tie-Wig. It had a low toupe, full sides and back curls tied in a bunch with a black ribbon. Bag-Wigs were also fashionable. In these, the back hair was gathered into a little bag which protected gentlemen's coats from the powder of the flowing locks. But it would be impossible to name all the wig styles. From the advertisements of the day it seems that wigs were given different names by different barbers. The "Beau-peruke," "Fox-tail," "Feather-top," "Full-bottom," and "Grecian Fly Wig" name only a few varieties.

Wigs were not only uncomfortable but costly as well. They demanded a great deal of care, the curls having to be retightened and powdered. Consequently, about 1700 it became fashionable to wear one's own hair again. It was, however, dressed with puffs and queues in the manner of wigs. Gentlemen continued to powder their hair until the last decade of the eighteenth century.

Coats and Vests

From 1700 to 1750 there were few changes in the general appearance of gentlemen's coats and vests. The fashionable coat reached the knees or just below, and the vest varied from just a few inches to several shorter. As a general rule neither garment had a collar. At first the skirts of the coats were only moderately full. Then it became the fashion to gather them into fan-shaped pleats, and after a while, to stiffen them with buckram until they stood out as though hooped. Around 1750, plain, close-fitting, skirted coats took the place of the exaggerated stiffened styles. As time went on, the front of the coats was left more and more open. Large, turned-back cuffs with ruffles of lace showing below them were in fashion until 1760. Gradually cuffs became smaller and tight. The great pocket flaps, likewise, became smaller and less conspicuous.

In discussing men's coat, the question is sure to arise as to why two buttons are placed at the back. Various reasons have been advanced. One is that the buttons were placed there in order to attach a protective garment when horeback riding. Another theory is that they were used for looping back the skirts of the coat and that cord loops were sewn under the corners of the skirts. In the days when dress swords were the rule, the sash of the sword was held in place by a cord or strap fastened to the coat by these buttons.

A favorite material for gentlemen's coats was velvet or other fine cloth. Black was worn, although the two most fashionable shades were the far from somber claret and green. Waistcoats were frequently made of rich silks flowered in large patterns



9. A COLONIAL GENTLEMAN.

and ornamented with gold or silver laces.

Breeches

Breeches, which at the opening of the century had been full, like knickerbockers, were now tailored tightly over the legs and brought in snugly at the knee, or were full in the seat and gathered into a tight fitting waistband. Buckles and buttons at the knee served for embellishment.

Odd breeches may have been worn on some occasions, usually, however, they matched the color and material of the coat. Little or no change was made in the cut of breeches after they were made to fit the leg.

Banyans and Turbans

Admire as you will the picturesque and charming costumes of Colonial days, it is obvious that they were not comfortable. It was only natural that the Colonial gentleman should have donned a more comfortable garment in the privacy of his own home. The "banyan," which became widely popular, was just such an article of apparel. By 1730, the banyan was being worn both in America and Europe. It was a loose robe made as handsome or as simple as the wearer could afford: soft china silk banyans

for summer; heavy damasks for winter; striped or figured cotton also served. In the southern Colonies, the masters wore the banyan in travelling over their plantations. Not infrequently lawyers and merchants wore it at work. Some gentlemen had their portraits painted in banyans.

With the banyan was worn a turban-like head-dress. With the wig removed for comfort, some covering was necessary for the shaven head. The most approved manner of wearing the turban was at a jaunty angle.

Cocked Hats

When the brims of hats had increased in width to seven or eight inches they lost their stiffness and dropped down about the face. Then the wearer began rolling up the brim, sometimes at one side, sometimes at another. Soon it became the style to cock the hat. By 1700 the three-cornered, cocked hat was general and it retained its popularity until after the Revolution. There

was a great difference in three-cornered, cocked hats, however. Fairholt writes: "By the cock of the hat, the man who wore it was known; and they varied from the modest broad brim of the clergy and country gentleman or citizen, to the more decidedly fashionable cock worn by merchantmen and would-be-fashionable Londoners; while a very pronounced *à la militaire* cock was affected by the gallant."

As the brim was caught up by loops to a button on the top, in case of rain one or all of the flaps of the hat could be let down. Soldiers were penalized during the Revolutionary War for wearing their hats uncocked, because this careless unlooping gave them a "hang-dog look." The edge of the brim of the cocked hat was bound with braid or lace.

In the '70s a new style in hats appeared—a round-crowned, broad brimmed hat of felt or beaver. Next came the top hat with narrow brim and tapering crown, an obvious predecessor of the hats men wear today.

Overcoats

By the beginning of the eighteenth century cloaks and capes were no longer fashionable. They were still worn occasionally in severe weather or for travelling. Great loose overcoats, double-breasted and belted, were much in favor. Wide cuffs and large collars distinguished them. As time went on, shoulder capes were added. Fur coats and leather coats, in simple, practical styles, were also worn.

Shirts, Cravats and Solitaires

Under his coat and vest the Colonial gentleman wore a beautiful shirt. If he were of wealth and position, it was more than likely to be of the finest Holland linen; if he could not afford that, of cotton or calico. Some of the young men of this period insisted upon wearing no vests at all and letting their long, full shirts fall in blouse style over the waistbands of their breeches; or, the vest was left unbuttoned a short way down to show the meticulously arranged cravat. Of course the ruffles of the shirt sleeves appeared from beneath the cuffs of the coat.

Ruffs and bands were the neckwear of the early Colonists. By 1700 cravats, said to be named for the Cravates of the French military service who adopted such neckwear, were in general use in the Colonies. The cravat was worn whenever and wherever a wig was worn. The first cravats were like long scarfs. Usually made of sheer linen and about two yards long, they were wrapped several times about the throat and looped under the chin. The shorter, upper end of the scarf was often embroidered or trimmed with lace and allowed to hang free; the longer end was tucked in between the buttons of the waistcoat well below the waist.

The "Steinkirk" cravat was a favorite with young dandies. It was a nonchalant twist of the scarf rather than the exact tie. The folds were loose and the ends tucked through button holes. The fashion of lace frills supplanted cravats in the early eighteenth century. Gentlemen had lace frills attached to their shirts under the stock or neckband. These frills, generally termed "jabots," gained rapidly in popularity. Plain stocks buckled at the neck were worn with jabots.

The "solitaire" was a black silk ribbon worn about the neck. In the back, it was attached to the wig-bag of the back hair and in front lost itself in the frills of the jabot or was caught by a broach. Sometimes the solitaire was tied in a bow knot under the chin. It added to the great charm of the Colonial gentleman's costume—ruffled jabot at the throat, jeweled stock buckle, powdered wig with bag and solitaire—these were very becoming fashions.



10. A COLONIAL TRAVELING COSTUME.

Shoes and Boots

Square shoe buckles are often spoken of in this country as "George Washington buckles," though as a fact they had been worn many years before. At the time of his birth, it was an accepted custom to wear pointed shoes with high tongues fastened on the instep by a square buckle.

Boots were worn for travelling and hunting, jack-boots most frequently. These were made of stiff leather. Just below the knee they swelled out in an immense cuff to give freedom of movement to the wearer. In stormy weather leggings, called spatterdashes, were worn to protect the stockings.

Stockings

Russet and green silk stockings, for dress occasion, adorned with gold or silver clocks, were the acme of perfection in dress in 1732. By Revolutionary times white stockings had supplanted them in the popular taste and this style prevailed until 1790 when stripes held sway. Those who could not afford silk stockings wore "good knit worsted stockings," cloth stockings, leather stockings or homespun stockings.

Cost of Clothes

Many people are of the opinion that clothes cost very little in Colonial times. This is a mistake. It was not exceptional for a gentleman to pay two guineas for his embroidered silk stockings (a guinea was worth five dollars). Handsome wigs cost from thirty to fifty guineas.

It was no wonder sneak thieves considered them a rich prize. Aside from the original cost of the wig, gentlemen had to pay large sums to have them kept in shape. Ten pounds a year is what it usually cost to have a barber call for one wig. A coat might cost only a guinea and breeches no more, but stock buckles and shoe buckles were as costly as the wearer could afford.

Muffs, Earrings and Snuff Boxes

It was the custom throughout this period for men to carry muffs; not only the dandies, but the clergy and lawyers likewise. At first muffs were made of cloth and richly embroidered. Later feathers and furs were used. In 1725 a Boston paper carried Dr. Prince's advertisement that he had lost his "black bearskin muff." Muffs varied in size, from ones that reached from waist to knee to "a decent smallish muff that you may put in your pocket, and it cost but fourteen shillings."

Earrings, usually a pearl or gold, were likewise considered masculine accessories during the eighteenth century. It was more customary for sea-going men to pierce their ears, however, as there was a superstition that ear-piercing prevented and cured sore eyes. It was a safe guess during the 1700's that the man with pierced ears had seen the world and sailed around the Horn.

Almost every gentleman carried a snuff box. It was as important to him as a fan was to a lady. The material and workmanship of the little box depended upon the owner's wealth and fancy. Another interesting masculine vanity was the great comb to put the periwig in order—which the gentleman often did in public.

Dress of Colonial Children

Colonial babies were clad in the softest linen. Little linen shirts, perhaps embroidered with the motto, "God bless the Babe," linen mitts, and little linen petticoats and sacques made up the usual dress of the baby of the eighteenth century. Mrs. Alice Morse Earle writes, "I think infants wore no woolen petticoats; their shirts, petticoats, and gowns were of linen or some cotton stuff like dimity." Warmth was supplied by little shawls which were pinned around the shoulders, or perhaps the baby was wrapped in a blanket or quilt.

Baby dresses were usually shapeless garments gathered in at the neck. Some, however, were made in a very grown-up fashion with straight lines and square necks. All were made by hand with painstaking care. In the country sections homespun was used if linen or dimity was not procurable. It was not out of the way to have a baby's dress as long as his mother's when she held him on her arm, although during the eighteenth century the "three-quarters" dress was more generally in use.

Bands and bibs have changed little. But the lace mitts, cuffs, and caps have been put aside. Babies wore caps in bed and when they were taken out a heavier cap, perhaps of velvet, was slipped over the lace one. Few people today have ever heard of the "puddings" children used to wear. A pudding, or pudding-cap, was a huge, cushion-like head-gear put on a child when he was learning to walk to prevent his bumping his head. But the most striking difference in the dress of children of Colonial times and today is the way in which their mothers changed them to grown-up clothes. Today, there is no marked change in costume to correspond to the "coating" and "leaving off of coats" of years ago. The little Colonial boy was "coated" when he

left off baby clothes. When coated, he wore a short frock and petticoats. Next came the donning of breeches or "leaving off coats," which usually took place when the child was about six.

"Pinner's" were another characteristic of Colonial children's dress. Even boys wore aprons until they left off coats. These were little aprons with bibs. The kind that covered skirt and sleeves were known as "tiers." For dress-up occasion there were dainty aprons of starched lawn or lace.

Even corsets were made for children. Mrs. Earle writes that she has seen "a pair of stays labelled as having been made for a boy of five." They were made of board, sewed into a buckram waist and reenforced with steel—a veritable straight jacket.

Nankeen was a material popular for children's clothes as well as for adults' apparel. Nothing could be more fashionable for a boy than nankeen breeches with silver knee-buckles. In winter, on the very coldest days, some children wore woolens. Strange to say, it was yellow flannel and not the proverbial red flannel.

For party occasions little girls wore dresses of lawn or cambric. They were cut in the same styles as their mother's sacques. From Colonial portraits we learn that children wore, also, the powdered, uncomfortable wigs which were such a source of pride to their parents. Likewise the mask, which women wore to keep the rays of the sun from marring their complexions, were worn by little girls. Nellie Custis had one, as had Mrs. Washington. Children seem to have been miniatures of grown-ups, most of the costumes of adults being adopted for them.



11. EVERY DAY CLOTHES FOR OUT-OF-DOOR WEAR, OF THE COLONIAL PERIOD.



12. SIMPLE PLAY DRESS FOR BOYS AND GIRLS OF THE COLONIAL PERIOD.

Washington's Attention to Dress

Although George Washington's advice on dress was given two centuries ago it is just as sound wisdom today as it was then:

"Decency and cleanliness will always be the first objects in the dress of a judicious and sensible man. . . . A conformity to the prevailing fashion in a certain degree is necessary . . . but it does not follow from thence that a man should always get a new coat upon every trifling change in the mode, when, perhaps, he has two or three very good ones by him. . . . A person who is anxious to be a leader of the fashion, or one of the first to follow it, will certainly appear, in the eyes of judicious men, to have nothing better than a frequent change of dress to recommend him to notice."

This, and Washington's further admonition that, "fine clothes do not make fine men any more than fine feathers make fine birds," show that Washington was far from being a dandy, although he had a reputation for always

being "very neat and genteel" in dress.

Before the Revolution he sent frequent orders to his agent in London. Here are a few of the most interesting. They give a vivid insight into Colonial costume.

Orders Sent to England

Soon after Washington became master of Mount Vernon he wrote for:

A riding waistcoat of superior fine scarlet cloth and gold lace with buttons like those of the coat.

A very neat and fashionable Newmaker saddle cloth.

6 pairs of the very neatest shoes, viz: 2 pr. double channelled pumps; two pair turned ditto and two pair stitched shoes, to be made over Colonel Beiler's last but to be a little wider over the insteps.

6 prs. gloves, 3 pairs of which to be proper for riding and to have slip tops; the whole larger than middle size.



13. THE PLAIN FULL SKIRT IS TRIMMED WITH A BAND OF FLOWERED MATERIAL, EDGED WITH A TINY RUFFLE. SPECIAL ATTENTION IS CALLED TO THE TABBED BODICE OR WAIST, MADE OF FLOWERED MATERIAL AND LACED UP THE FRONT.

An Order for Martha Washington

The following order has been preserved in Washington's own handwriting. It is one sent in 1759 for his wife:

- "Two fine flowered aprons.
- One pair women's white silk hose.
- Four pairs thread hose.
- Six pairs women's fine cotton hose.
- One pair black satin shoes.
- One pair white satin shoes of smallest 5's.
- Four pairs calamanco shoes.
- One fashionable hat or bonnet.
- Six pairs women's best kid gloves.
- Eight pairs women's best mitts.
- One dozen round silk laces.
- One black mask.
- One dozen most fashionable pocket handkerchiefs.
- One piece of narrow white satin ribbon with pearl edge.
- Four pieces of binding tape.
- Six thousand miniken pins.

MY LADY AT H

NOTE how the gesture of imitates that of her mother. Imitations of their elders. Note the rich materials affected by the use of wig and stays, patch and dresses of dimity or nankeen



14. THIS WAS A PERIOD WHEN WOMEN WORE STAYS, AND THE ABOVE COSTUME GIVES A FINE EXAMPLE OF THE SMALL WAIST PERIOD. THE PANNIER IS EDGED WITH A VERY FULL RUFFLE OF A DIFFERENT COLOR.



HOME AND ABROAD

The little girl, as well as her dress, is the same. In Colonial days children were dressed in the same way as their parents, with every accessory in the same way, but even their play clothes were cut from the same patterns.



15. A PLAIN SATIN SKIRT MADE VERY FULL OVER A HOOP SKIRT; PANNIERS OF FLOWERED BROCADE, LOOPED HIGH OVER THE HIPS. BODICE, ALSO OF BROCADE, POINTED BOTH BACK AND FRONT, WITH ELBOW SLEEVES.



16. THE PANNIER EFFECT IN THIS FIGURE IS LONG AND FULL, GENERALLY ENDING IN A TRAIN. THE 'KERCHIEF' EFFECT AROUND THE POINTED BODICE WAS POPULAR.

Six thousand short whites.
Six thousand cocking pins.
One thousand hair pins."

An Order for "Miss Custis"

When his stepdaughter was six years old he sent the following order to England to provide for her needs. This was in 1761:

- "1 Coat made of Fashionable Silk.
- A fashionable Cap or fillet with Bib apron.
- Ruffles and Tuckers, to be laced.
- 4 Fashionable dresses made of Long Lawn.
- 2 Fine Cambrick Frocks.
- A Satin Capuchin, hat, and neckatees.
- A Persian Quilted Coat.
- 1 p. Pack Thread Stays.
- 4 p. Callimanco Shoes.



17. A FINE EXAMPLE OF OUTDOOR DRESS FOR GIRLS, WITH THE LOOSE WRAPS OF THE PERIOD.

- 6 p. Leather Shoes.
- 2 p. Satin Shoes with flat ties.
- 6 p. Fine Cotton Stockings.
- 4 p. White Worsted Stockings.
- 12 p. Mitts.
- 6 p. White Kid Gloves.
- 1 p. Silver Shoe Buckles.
- 1 p. Neat Sleeve Buttons.
- 6 Handsome Egrettes Different Sorts.
- 6 Yards Ribbon for Egrettes.
- 12 Yards Coarse Green Callimanco."

Costumes of the Mt. Vernon Servants

An order sent to England in 1759 tells exactly what the Washington servants wore:
 "2 doz. pairs of plaid hose sorted.
 2 doz. Monmouth caps.
 25 yds. broadcloth to cost about 7s. 6d.

- 15 yds. coarse double thick broadcloth.
- 6 yds. scarlet broadcloth.
- 30 yds. red shallon.
- 12 doz. white washed waiscoat buttons.
- 20 doz. white washed coat buttons.
- 40 yds. coarse jean or fustian for summer frocks for negro servants.
- 1½ doz. pairs strong coarse thread hose.
- 1 doz. pairs coarse shoes and knee buckles.
- 1 postillion cap.
- 6 castor beavers."

Troubles of Colonial Customers

From letters of Washington, written in 1760, we learn that English merchants were not always careful to send Colonial customers the best goods at the best prices:

"And here Gentn. I cannot forbear ushering in a Complaint of the exorbitant prices of my Goods this year all of which are to come to hand. . . . For many Years I have Imported Goods from London as well as other Ports of Britain and can truly say I never had such a penny worth before. It would be a needless Task to innumerate every Article that I have cause to except against, let it suffice to say that Woolens, Linnens, Nails & ca. are mean in quality but not in price, for in this they excel indeed, far above any I have ever had."



18. BOYS' HUNTING DRESS.

"Let me beseech you Gentn. to give the necessary directions for purchasing of them upon the best Terms. It is needless for me to particularise, the sorts, quality, or taste I woud choose to have them in unless it is observd; and you may believe me when I tell you that instead of getting things good and fashionable in their several kinds we often have Articles sent Us that coud only have been used by our Forefathers in the days of yore. Tis a custom, I have some Reason to believe, with many Shopkeepers, and Tradesmen in London when they know Goods are bespoke for Exportation to palm sometimes old, and sometimes very slight and indifferent Goods upon Us taking care at the same time to advance 10, 15 or perhaps 20 pr. Ct. upon them."

After the Revolution

Orders were not sent to England after the war as they had been before the conflict. Washington set a patriotic example by wearing native-made clothes fashioned of home-made cloth. Mrs. Washington also clad herself in domestic clothes. She even knitted and wove cloth at home.

The Inaugural Ball

A vivid and often quoted description of the first Inaugural Ball in New York in 1789 is given by Colonel Stone:

"Few jewels were worn in the United States, but in other respect the dresses were rich and beautiful, according to the fashion of the day. We are not quite sure that we can describe the full dress of a lady of rank in the period under consideration, so as to render it intelligible, but we will make the attempt. One favorite dress was a plain celestial blue satin gown with a white satin petticoat. On the neck was worn a large Italian gauze handkerchief, with border of satin. The head-dress was a *pouf* of gauze,

in the form of a globe, the *creneaux* or head piece of which was composed of white satin, having a double wing, in large plaits, and trimmed with a wreath of artificial roses, falling from the left at the top to the right at the bottom, in front, and the reverse behind. The hair was dressed all over in detached curls, four of which, in two ranks, fell on each side* of the neck, and were relieved



19. WASHINGTON'S UNIFORM.



20. PARTY COSTUMES FOR BOYS, EDGED WITH EMBROIDERY. THIS WAS A PERIOD WHEN BOTH MEN AND BOYS WORE KNEE BREECHES FOR FULL DRESS.

behind by a floating chignon. Another beautiful dress was a perriot made of gray Indian taffeta, with dark stripes of the same color, having two collars, the one of yellow, and the other white, both trimmed with a blue silk fringe, and a reverse trimmed in the same manner. Under the perriot was worn a yellow corset or bodice, with large cross stripes of blue. Some of the ladies wore hats a l'Espagnole of white satin, with a band of the same material placed on the crown, like the wreath of flowers on the head-dress above mentioned. This hat, which, with a plume, was a very popular article of dress, was relieved on the left side, having two handsome cockades, one of which was at the top and the other at the bottom. On the neck was worn a very large plain gauze handkerchief, the ends of which were hid under the bodice."

At Washington's second inauguration, in Philadelphia, 1793, we learn that he wore: "a full suit of black velvet, his hair powdered and in a bag; diamond knee buckles, and a light sword with gray scabbard." Jefferson was dressed in a blue suit with red vest. Mr. Adams wore a suit of fine gray cloth.

Part II

MILITARY UNIFORMS AND STAGE PROPERTIES

To those patriotic citizens, who in 1932 will celebrate the Bicentennial of General George Washington's birth by pageant or play, the uniforms worn by American, French, Hessian and British soldiers during the Revolution are of signal interest and as important a matter for dramatic consideration as the costumes of the citizenry.

The costumer of a production is interested: first, in the materials and design of the garments; second, in the decorations and appurtenances.

From the records of the French, Hessian and British

regiments, which served in America during the the Revolution, authentic descriptions are available as to the type of uniforms, their color and decorations. It is regrettable that more complete records are not accessible concerning the clothing worn by American soldiers during the Revolution. Only from the patient research of Colony, State and Continental records, diaries, orderly books, and descriptions of deserters have writers been able to collect the knowledge on this subject from which the information for this chapter has been derived.

Uniforms of American Army

Soldiers in the American Army, prior to 1780, wore many varieties of uniforms. Each Colony, each regiment, and at times each company dressed its men as it desired. This wide variation in uniforms worn by the Continental Army was due to the fact that the obtaining of clothing was a major problem confronting American leaders. The color and cut of the uniform was of secondary importance and consideration. Throughout the war the source of supply was limited. There were practically no manufactories in the Colonies for production of clothing materials. Each family grew its own flax and wool, which was prepared and woven in the home, and the quantity of this home-made material was necessarily limited during the war. Welcome were the stores of British uniforms captured at St. Johns, Saratoga, or at sea by privateers fitted out by General Washington's order, although expedients to disguise them in order to prevent confusion on the battlefield had to be devised. After the consummation of the French alliance, some materials were secured abroad.

At the outbreak of the Revolution, little thought was given to military dress by the American farmers and townsmen who first formed themselves into companies of Minute Men, or even by those who organized the active militia. Both officers and men wore their most serviceable civilian clothing. They supplied their own arms and equipment. Some had shoulder belts and cartridge boxes made of

leather or canvas, although the usual method of carrying powder and ammunition was by way of the familiar powder-horn and bullet pouches. Most of the officers were armed as were their men, with musket or rifle, which they always carried while on duty. As a designation of rank, officers carried a short sword of no regular design.

Uniforms for Americans are not mentioned in the accounts of Lexington and Concord, though it is possible there were present veterans of the French and Indian Wars, who wore their old uniforms of red or blue faced with red as prescribed for Colonial troops in British service. At the battle of Bunker Hill, the only uniformed organization was the Wethersfield Company of Connecticut, commanded by Captain John Chester, which company wore blue uniforms faced with red. However, the men of this company, not desiring to expose themselves to danger because of their unusual dress, donned hunting frocks and trousers over their uniforms.

Materials Used in Continental Uniforms

Almost every kind of material was used in the making of the early uniforms, from broadcloth to canvas. The coats were of coarse, home-woven, woolen materials. Commissioned and non-commissioned officers' coats were often made of a finer grade of woolen than those of the privates. Waistcoats and breeches were fashioned from a variety of materials—



21. AMERICAN OFFICER. 22. AMERICAN PRIVATE.

drilling, linen, woolen, leather and buckskin. In warm weather, breeches and waistcoats of coarse linen were generally worn; for winter wear, those garments were made of woolen material when such was obtainable.

The Indian hunting shirt and leggings, which were more often seen than any other type of uniforms, were made of doeskin, buckskin, and linen.

Variety of materials was used also in the manufacture of the hats and caps. Many of the hats were made of felt. The caps were fashioned from cloth, different skins, or heavy leather. The coonskin cap of the frontiersman was popular head-dress. Straw hats were worn in summer by some regiments.

The Rifle Dress or Hunting Shirt

The settlers on the outskirts of Colonial civilization were quick to note the advantages of certain Indian raiment and adopted a costume that was variously called the rifle dress, hunting frock or Indian hunting shirt. It was the picturesque garb worn by the expert rifleman of the Carolinas, Maryland, Virginia, and Pennsylvania. Washington was particularly familiar with this type of garment, having donned it himself during his frontier experiences. He appreciated its advantages for field service and early in the war expressed the desire that the army be uniformed in this attire. In fact, it became the field dress of almost the entire army.

The hunting shirt was made of deerskin, linen or home-spun. The pattern was cut very simply on the lines of an ordinary shirt to be pulled on over the head and gathered in at the waist by a belt. The length varied from just below the hips to knee length—the most popular design. Different regiments adopted different color schemes and the hunting shirts were dyed various colors, such as tan, green, blue, yellow, purple, black or white. Some had capes and cuffs only of differing colors. With the hunting shirts were worn long leggings or overalls, also preferred by Washington to breeches and stockings. These were made of linen or duck, undyed, or of deer leather, and later in the war were furnished in wool for winter wear. They were shaped to the leg, fastened at the ankle with four buttons, and had a strap under the shoe.

In his General Orders of July 24, 1776, General Washington pointed out several advantages of the

rifle dress: "No dress can be cheaper, nor more convenient, as the wearer may be cool in warm weather and warm in cool weather by putting on under-clothes which will not change the outward dress, Winter or Summer—besides which it is a dress justly supposed to carry no small terror to the enemy, who think every such person a complete marksman."

Hunting shirts were not considered uniforms but were a substitute when coats could not be procured. Their general use was such, however, that they were practically service uniforms or field dress. Early in the war, they were required to be worn by both officers and men of the regular Virginia troops in Continental service, all dyed the same color in each regiment. The hunting shirts of at least the 6th Virginia Regiment, in 1775 and 1776, were differentiated to show rank, with small white cuffs on the sergeants' shirts, dark cuffs on the drummers', and fringe on the officers', while the men's were plain.

The Design of the Uniform Coat

Since the introduction of firearms, the uniforms of most armies have been much the same in line and cut. Aside from the decorations and a few individual features, such as the collar and cuffs, the same pattern could have been used for the American, French, British and Hessian forces. The coat was cut with a rather tight sleeve and full skirt,

knee length, a trifle short of the knee, or half-way between waist and knee. The longer length predominated. The linings of the coat were of various colors and when the tails were turned back and buttoned, as was the custom, the lining was prominently displayed. Practically all coats were double-breasted with lapels to the waist, having colored facings which showed as a decorative feature when buttoned back. A variety of collars and cuffs were used, the general favorite being a collar of generous proportions which could be turned up high for protection in cold weather or worn folded over. Later in the war, because of French influence, both American and British armies adopted the straight standing collar. The coats were provided with ample pockets, the opening at the waist line protected by a flap fashioned with buttonholes.

The Waistcoat

The waistcoats were designed without sleeves and cut on the same gen-



23. BRITISH PRIVATE. 24. BRITISH OFFICER.

eral lines as those worn today, with the exception of the length and neck opening; that of the Colonial uniform being longer and having a higher cut at the neck. The pockets of the vest were provided with flaps which could be buttoned down the same as those on the coat.

The breeches were tight-fitting, cut to end below the knee. From the bottom of the leg to a point three or four inches above the knee, the outside seam was left open and held snug to the knee with buttons or straps and buckles.

Both the waistcoat and breeches were of the same design in the American, French, British and Hessian forces.

Washington Introduces Trousers

General Washington wrought an innovation in military uniforms of that period and perhaps was responsible for the introduction of the long trousers worn today. The superiority of the long trousers over breeches and stockings for field service became apparent early in the war. After the campaign of 1776, General Washington prescribed 'his type of garment for general field wear. Like the leggings of the hunting costume, these were slashed to the leg and fastened with four buttons at the ankle and a strap under the shoe.

The British soon saw the advantages of this garment in campaigning a country like America and adopted it for their troops. On the return of British troops to England after peace was declared, they took this style with them and later it was generally adopted by the British army and Englishmen influenced by the army, until soon long trousers became the prevalent fashion for male civilian wear.

Color of Uniforms

The first official colors for Continental uniforms was brown, it being adopted by the Continental Congress on November 4, 1775, after consulting with General Washington and the New England Governors. Regiments were to be distinguished by facings of different colors. This action by Congress was not much more than a recommendation, as the troops were never all in brown. The majority of the Connecticut troops, throughout the war, wore uniform coats of brown faced with buff, white, or red. The first Pennsylvania Battalion also wore a brown coat, as did many of the first Continental regiments.

Early in the war, blue was the favorite color for officers' dress, and by the end of 1778, blue was the color preferred by the men. On March 23, 1779, the Continental Congress, in an ordinance regulating the clothing department, authorized Washington to prescribe the colors and cut of the uniforms of the respective states and regiments. Washington complied in the General Order of October 2, 1779, which fixed blue as the color for all branches of the service and for all the State regiments in the Continental line, with distinctive differences in linings and facings. For artillery and artillery artificer regiments, the uniform was ordered to be blue, faced and lined with scarlet, with yellow buttons, the coats to be edged, and the buttonholes to be bound, with narrow lace or tape. The light dragoons were to wear blue, faced and lined with white and with white buttons. The blue coats of the infantry regiments were all to be lined with white and to have white buttons, and States were distinguished by different colored facings, as follows: the New England States—New Hampshire, Massachusetts, Rhode Island, and Connecticut—white facings; New York and New Jersey—buff facings; Pennsylvania, Delaware, Maryland, and Virginia—red facings; North Carolina, South Carolina and Georgia—blue facings and buttonholes edged with narrow white tape.

All Continental troops were not at once clothed according to this order, and some of them probably never were, but officers were requested to conform to it, and the men were furnished the standard uniform in so far as supplies would permit. Thus, eventually, after the Revolutionary War had progressed for several years, blue became the prescribed color for the coats of the American Army. The reason for its adoption as the distinctive color was undoubtedly because it had been the insignia, with the addition of buff, of the Whigs of Great Britain in their struggle for constitutional liberty, and naturally blue and buff became the colors of the Whig party in America.

There prevails, in the minds of most Americans, the erroneous belief that the blue coat faced or trimmed with buff was the regulation uniform coat of the Continental Armies. Red was the color most popular and was more generally in use for facings and the trimming of collars, cuffs and edgings. It is plain that but few troops ever wore the "blue and buff," and after General Washington's "uni-



25. A MINUTE MAN.

26. A FRONTIERSMAN.

form" order of 1779, it was worn only by general officers, unattached aides, the First and Second New York Continental Infantry, First and Second New Jersey Continental Infantry of the Line, Corps of Engineers, Sappers and Miners, and Washington's bodyguards, who were selected men from the Infantry arm—altogether numerically few.

Trimmings of Uniforms and Insignia of Rank

As the uniform coats were all double-breasted and the custom was to turn back the lapels from collar to waist-line and button them to show the brighter facings, many buttons were used, often a dozen, necessarily set close together. The corresponding button holes were worked with silk or edged with braid of the regimental colors.

The collars were of the same color as the facings and usually had a button-hole at the angle of the wing so that they could be buttoned to the coat, close to the neck, thus insuring an upright position. The cuffs were made to turn back at the wrist, displaying the colored facings; buttonholes in the cuffs permitting them to be buttoned to the sleeve and so held in place. In cold weather the cuffs could be turned down over the hand.

The lining of the coat was usually of a different color from the facings. Occasionally the edges of the coat were trimmed with a braid of a different color. The waistcoat was without decoration, beyond buttonholes on the flaps of the pockets and now and then an edging of braid.

The hat was generally untrimmed, though some regiments had the edge of the brims finished in a bright colored braid.

Up to 1780 the insignia of rank was as varied as

the types and colors of the uniforms. On the Sabbath Day, from his Headquarters, Short Hills, New Jersey, 18th June, 1780, Washington issued a General Order, prescribing, apparently for the first time, the uniform of general officers and of the staff generally. The order was as follows:

"As it is at all times of great importance, both for the sake of appearance and for the regularity of service, that the different military ranks should be distinguished from each other, and more especially at the present, the Com-

mander-in-Chief has thought proper to establish the following distinctions, and strongly recommends it to all officers to endeavor to conform to them as speedily as possible. The Major Generals to wear blue coats, with buff facings and lining, yellow buttons, white or buff underclothes, two epaulettes, with two stars upon each, and a black and white feather in the hat. The stars will be furnished at Headquarters. The Brigadier Generals, the same uniform as the Major Generals, with the difference of one star in the place of two, and a white feather. The Colonels, Lieut. Colonels and Majors, the uniform of their regiments and two epaulettes. The Captains, the uniforms of their regiments and an epaulette on the right shoulder.

The Subalterns, the uniform of their regiments and an epaulette on the left shoulder. The Aides-de-Camp, the uniform of their General officers. Those of the Major Generals and Brigadier Generals to have a green feather in the hat. Those of the Commander-in-Chief, a white and green. The Inspectors, as well Sub. as Brigade, the uniforms of their ranks and Corps, with a blue feather in the hat. The Corps of Engineers and that of Sappers and Miners, a blue coat with buff facings, red lining, buff underclothes, and the epaulettes of their respective ranks. Such of the Staff as have military rank to wear the uniform of their ranks, and of the Corps to which they belong in the line. Such as have no military rank to wear plain coats, with a cockade and sword. All officers, as well warrant as commissioned, to wear a cockade and side arms—either a sword or genteel bayonet. The General recommends it to the officers, as far as practicable, to provide themselves with the uniforms prescribed for their respective Corps by the regulations of Congress, published in General Orders, the 2d



27. FRENCH PRIVATE. 28. FRENCH OFFICER.

of October last."

Soon after, General Washington forbade officers to make any alteration in the prescribed uniform. He also directed that the feathers to be worn by Major-Generals should have white below and black above, and recommended to the officers to have white and black cockades, a black ground with a white relief, emblematic of the expected union of the two armies, American and French—the French uniform for the Infantry of the line was then white.



Suggested Uniforms for Pageants and Plays

The farmers of Lexington and Concord and the Minute Men should be dressed in civilian costumes—smallclothes (breeches and waistcoat) of almost any color. The breeches tight fitting and buttoned at the knee; the waistcoat cut long with flaps on the pockets. The character may wear a coat or not as desired. The coats were of a wide range of colors.

The shirts were generally made of white material cut with very full sleeves and having a wide collar open at the throat, or a stock. The stockings should be of a plain color, white, gray or blue. Figured stockings were never worn. Low shoes with large buckles are the prescribed footwear.

The hats of the three-cornered variety, usually termed tricorne, should be of felt. For equipment, a long rifle of the muzzle-loading type and a powder-horn slung across the shoulder by a leather string. Plate No. 25, page 18, illustrates the dress of these characters.

The Frontiersman

This character is best represented when dressed in the Indian hunting shirt, preferably cut with a cape. It should be fringed at the bottom of the skirt, the outside seams of the sleeves and the bottom of the cape.

The leggings or trousers should be close-fitting and follow closely the shape of the leg. At the bottom they should extend over the instep, the outside seam should be fringed. For material use soft leather or khaki.

Moccasins should be used for footwear with this costume.

A coonskin cap was usually worn both in summer and winter; however, any fur cap with a tail fastened pendant to the back is appropriate.

The hunting shirt should be brought together at the waist with a wide leather belt; attached to it, a sheath for a hunting knife. Tomahawks, part of the frontiersman's equipment, were as a rule carried thrust through the belt. A muzzle-loading rifle with a powder-horn slung about shoulder.

Plate No. 26, on page 18, gives an excellent illustration of the frontiersman's dress.

As it is impossible to feature the many different uniforms of the various organizations in the Colonial Army,

it is well to select one authentic type. And it is suggested that the uniform illustrated in Plate No. 22, page 16, be used, as it was the most popular uniform of the American Army.

The Colonial Private Soldier

The coat is of blue faced with red and lined with white, the waistcoat and breeches of a buff color material. White or gray stockings should be worn, with black half gaiters or splatterdashes covering the ankles and reaching to the calf of the leg. The gaiters can be made of duck or linen. A dark blue or black stock should be worn, the ends inside the vest.

The hat of felt is the familiar tricorne, with a rosette or pompon of red, white and blue.

French Uniforms

For the private of the French Army, in the full dress uniform of a corporal of a grenadier company, Plate 27, page 19, furnishes an illustration that it would be advisable to follow.

The coat, breeches, waistcoat and long leggings are of a white material. The facing of the coat is cut differently from the American and British uniforms with a standing collar in place of the roll collar. Violet or green was used in facings and trimmings. In the field, the troops usually wore long black leggings in place of the white.

No striking distinction in dress was made between the officers and men beyond the fact that the officers' uniforms were of finer cloth. Plate No. 28, page 19, illustrates a captain of Infantry on parade.

White coat, waistcoat, breeches and leggings, with facings and trimmings of green. Note the high standing collar and the gorget at the throat. This latter decoration was a quarter moon, shaped and made in gilt with the Royal Arms superimposed in silver. The officers were distinguished by a white pompon on the hat.

The officers on campaign wore black leggings and in cold weather a cloak of white cloth with a cape six or



29. DETAILS OF COLONIAL UNIFORM.

seven inches wide on the shoulders. No jabots or cuffs of lace, and no sashes were allowed at this period. The coat collars and lapels were always worn hooked.

British Uniforms

There were sixty-six different British Regiments in America between 1775 and 1783. As each of these regiments had its own distinctive uniforms, space does not permit of a description of each. Red was the color most used for the coats of all branches of the service—infantry, artillery and cavalry—though some few regiments wore other colors for full dress.

As a typical example of the uniform worn by the majority of British soldiers in America during the Revolution, we have selected a grenadier of the Fifth Regiment of Foot. See Plate No. 23, on page 17.

A red coat, faced with green, is of the usual military cut of the period, white waistcoat and breeches, white stockings, black half gaiters.

The tall bearskin cap with the coat of arms of Great Britain on the tall visor can be used; or, if this type of cap is not obtainable, a black felt tricorne hat is appropriate, for many British regiments used that type of head-dress,—such as the 43rd Regiment of Foot, which had the misfortune to lose its colors at Yorktown when captured with Cornwallis.

Plate No. 24, page 17, illustrates a general officer of the British Army. The same uniform, with the exception of the star on the coat and the ribbon across the waistcoat—which are both insignia of the Order of the Bath—can be worn by a regimental line officer.

A faithful reproduction of this uniform for all British officers is recommended to costumers. Top-boots or long leggings were worn when in the field.

The coat is red with blue velvet facings. Gold braid is used to edge buttonholes and for the decorations. Waistcoat and breeches of white, white stockings. The brim of the hat is trimmed with gold braid.

A crimson sash was worn by all general officers.

Accoutrements

SWORDS.—There was a wide variety of swords used by American officers, from the heavy cavalry saber to the dress sword. Those worn by the Infantry officers were not as long as those used later by our Army. Washington's sword is a fine example of the sword used at that time.

The scabbard was made of leather and the sword hung from a waist belt and often by a belt worn across the shoulder. The belt or shoulder belt was never worn outside the coat, both types being worn over the vest, beneath the coat.

RIFLES AND BAYONETS.—The rifles and muskets used at that time were all of the muzzle-loading variety and longer than the service rifle of today. The bayonet was the same type as that used during the Civil War, more like

a rapier than the knite type used now. The bayonet was worn in a leather scabbard attached to a white shoulder or cross belt.

CARTRIDGE BOXES AND CROSS BELTS.—The bayonet shoulder belt worn over the right shoulder and the cartridge-box belt worn over the left shoulder were known as cross-belts. In color, white, made of leather or canvas, they stood out in sharp contrast against the dark color of the coat. The cartridge box, which held powder and shot, was usually of black leather.

HAVERSACKS.—The haversack was a bag, closed by a flap and provided with a wide sling so it could be carried slung across the shoulder. The haversack was used by the soldier to carry his spare clothing and personal effects and was more often used than the knapsack. As it is extremely difficult to secure the Colonial type of knapsack, it is advisable for the costumer to provide his soldier character, when in heavy marching order, with the haversack.

BOOTS, SHOES.—The private soldier wore a heavy, square-toed, low-cut black shoe, fastened with a large buckle of brass. Costumers can provide this type of shoe or a low, modern oxford with square toes can be used with a buckle, cut out of tin and gilded, fastened about the instep with a wide elastic. Boots were worn by general officers, staff and mounted officers of the American, French and British Armies, in the field and practically on all occasions. Boots were even correct for social functions, though as a rule were discarded for stockings and buckled shoes at dances and evening social affairs. The top-boot, as it was called, was made on the same general lines as the riding boot or officers' dress boot of today, except the top, from which it derives its name. The fox-hunting clubs still use the top-boot, which can be purchased at almost any large shoe store or can be supplied by costumers. An expedient often used, and one that is very satisfactory, is to use a black riding boot, of the type worn today, with a false top made from a piece of thin brown leather about four or five inches wide and long enough to encircle the boot. Sew the ends together and draw the false top over the boot leg, bringing the top edges together and fastening them to prevent the false top from slipping.

The cavalry soldier of all the armies wore the high jack-boot.

LEGGINGS AND GAITERS.—When in the field, to protect their stockings, infantry officers and privates of all armies wore some form of gaiter or legging. The American Army adopted the half-garter, or spatterdashes, as they were then called. These were made in the same form as modern gaiters or spats, except that they extended farther up the leg to the swell of the calf. They were buttoned on the outside and made of canvas and painted black. The majority of the British infantry wore the spatterdashes while the others wore a long, buttoned legging, reaching above the knee and gaitered below the knee. This type of legging was made of a black woolen material. The French and Hessian troops also wore the long legging. That of the French was white, of the Hessian, black.

GLOSSARY

- AIGRET** (egret)—Cluster of feathers to be worn on the head.
- ALAMODE**—Plain, glossy silk used throughout the eighteenth century.
- ALLAPINE, ALLPINE, ELLOPINE, ALPINE**—A woolen used for men's clothing in the early 1700's.
- AMAZELN**—Corded silk popular in the Colonies and on the Continent until late eighteenth century.
- APRON**—An article of utility and also of fashion. First worn for protection and later for style. In 1744, most fashionable if very long.
- ARTOIS**—A many caped cloak worn by men and women in the late eighteenth century.
- BAND**—Kind of collar. Made of lace or linen.
- BAND BOX**—A box made to hold bands.
- BANDILEERS**—Cases in which soldiers carried charges of powder.
- BANYAN**—Lounging gown worn by both men and women.
- BARRY, BARRIE**—A petticoat.
- BARNELL**—Leather apron worn by working men.
- BATTS**—Low shoes with lacings.
- BELL-HOOPS**—Petticoats stiffened to have the shape of a bell. Fashionable in 1731.
- BINDER**—A baby band.
- BIRDET**—Silk from the Orient.
- BOLE-WIG**—The wig worn upon ordinary occasions from 1725 to 1780. It was cut short with the hair closely dressed.
- BONE-LACE**—So called because it was made with bone bobbins. Usually a linen lace.
- BONNET**—Headgear popular throughout the eighteenth century. Silk bonnets worn as early as 1725.
- BONNET-PAPER**—Pasteboard put in bonnets to give them their shape.
- BOSOM BOTTLE**—Tiny glass bottle worn in the lady's stomacher to hold water for flowers.
- BREAST KNOT**—A knot of colored ribbon which came into fashion in 1730. George Washington ordered ones from England for his wife and step-daughter.
- BREECHES**—Worn by men during the Colonial and early national period. At first baggy affairs drawn tight at the waist and knees; later skin tight.
- BREECHES HOOKS**—A man writing of life in Alexandria, Va., in Washington's time, said that breeches were hung upon hooks and the gentleman donned them by going up several steps and lowering himself into them.
- BUFFONTS**—A puffed-out fichu. Worn over the bodice and above the breast to give a pouter pigeon effect. Usually made of gauze or net. Worn in the later eighteenth century—1771 and on.
- BUTTONS**—Buttons and buttonholes were very ornate. George Washington had several sets of fine shell buttons. Covered buttons, semi-precious stone buttons, steel buttons, shell buttons and paste buttons were all in style.
- CALASH**—A bonnet which was extensible and could be brought down over the face or pushed back; in shape resembling the top of a chaise or calash.
- CALICO**—Cotton fabric in general wear at the time of the Revolution. Originally a material imported from Calicut, India—hence the name.
- CALKS**—Spiked soles to help the wearer walk on ice.
- CALLIMANCO**—A popular patterned material, probably glazed linen. The design was only on one side of the fabric. Used for shoes as well as dresses.
- CAMPAIGN WIG**—A wig for undress wear, fashionable in the late seventeenth and early eighteenth century. Not as elaborate as the peruke but made full and curled to the front.
- CAPUCHIN**—A fashionable cloak of the eighteenth century patterned after the garb of a Capuchin friar—short silk cloak with hood attached.
- CARDINAL**—A cloak patterned after that of cardinals. Worn in red and other bright colors.
- CASKET GIRLS**—Girls sent by the French government to Louisiana. So called because each had an allotment of clothing in a trunk or casket as part payment for emigration.
- CANSHETS**—Corsets worn by children.
- CHICKEN SKIN**—Used for gloves—and worn at night—to keep hands white.
- CHINTS**—A cotton print—chintz.
- CHIN-CLOUT**—A lace cravat for women.
- CLOGS**—Wooden shoe tipped and shod with iron. Worn as overshoes in bad weather. Eighteenth century.
- COMING OUT BRIDE**—Quaint custom of the bride showing off her smart apparel at church on Sunday.
- COMMODOE**—Women's head-dress arranged upon a frame of wire and draped with thin silk.
- CURLI WURLIS**—Fancy curls.
- DAG WAIN**—Coarse material for utilitarian purposes.
- DAMASK**—An elaborately patterned fabric, in silk, wool, or linen.
- DRAWERS**—Breeches for summer wear.
- ENGAGEMENTS**—Lace elbow ruffles.
- ESCHELLES**—A ladder-laced stomacher.
- FONTANGE**—Ribbon bow worn on the head. Named after Mlle. Fontange who introduced it at the French Court.
- FURBELOW**—A gathered flounce for trimming a dress.
- GLOVE TIGHTENS**—Hair- or ribbon-bands worn to keep gloves in place.
- GOLOE-SHOES**—Goloshes or overshoes, worn in bad weather.
- HAIR**—Was used for many purposes during the eighteenth century—lace and jewelry of hair were frequently worn.
- HOOPS**—Worn in various shapes and sizes—from 1712 to 1778.
- LAPPETS**—Lace pendants which hung from a woman's head-dress or cap.
- LAWN**—Lovely sheer fabric.
- LOO-MASKS, MASKS**—Masks, covering only half the face, worn for protection against the sun.
- MANTUA**—A type of sacque worn out of doors. Also the name of a silk.
- MITTS**—Fingerless gloves made of kid, lace, linen, and silk.
- MODESTY-PIECE**—Strip of lace placed across the top of the stays.
- MUFFS**—Carried by men and women from the early seventeenth century. First of wool, later of feathers or fur.
- NIGHTTRAIL**—A dressing-gown adopted by women for morning wear.

NONE-SO-PRETTYS—Trimming tapes in fancy patterns.
PALISADE—A wire used in hairdressing. Part of the com-
mode head-dress.
PANNIERS—Series of hoops fastened together by tapes.
PATCHES—Beauty marks of court-plaster, various shapes
and sizes, stuck on the face.
PATTENS—Shoes with wooden sole and iron bands that
raised the feet of the wearer out of the mud
or dust.
PETTY-COTE—A petticoat. Quilted ones were in fashion
in the eighteenth century.
PILLION—Platform behind the saddle upon which women
rode.
PINNER—Child's bib or apron. George Washington or-
dered pinner for little Nelly Custis.
POMANDER—Perforated ball for perfume.
RAMILLIES—Style of wig—which came in vogue about

1708—had a braided tail in back with a large
bow at the top and little one at the bottom.
SAFEGUARD—An outside petticoat pulled on over the dress
for protection. Worn when riding.
SMOCK—Workman's shirt of heavy linen.
SNUFF BOXES—Used for carrying snuff. In general use
in 1702.
SOLITAIRE—A black ribbon worn around the neck. Men
usually tied it to the back of the wig, brought
it around in front and tucked it in their shirt
ruffle.
STEINKIRK—A cravat looped around the neck in a non-
chalant manner.
STOCK—Stiff neckwear fastened in back with a stock
buckle.
TURBAN—Head-dress worn with the banyan when the
wig was removed.

Announcements

Attention is called to the following dramatic material,
published by the United States George Washington Bicen-
tennial Commission:

1. **GEORGE WASHINGTON PAGEANTS AND
PLAYS**—a bibliography of all George Washington plays
and pageants, with a short synopsis of each, published by
the Commission, and a descriptive list of dramatic material
on the subject of George Washington available from pub-
lishers throughout the country.
2. **HOW TO PRODUCE A PAGEANT IN HONOR
OF GEORGE WASHINGTON**—a booklet especially pre-
pared for the Commission, containing suggestions on pro-
ducing George Washington pageants.
3. **MUSIC FOR PLAYS AND PAGEANTS**—includ-
ing concert pieces, dances, marches and miscellaneous
music of the Washington period, together with sugges-
tions as to the adaptability of such music for specific oc-
casions.
4. **PAGEANTS AND PLAYS** for Bicentennial occa-
sions. (See pamphlet, "George Washington Pageants and
Plays," for complete list.)

COSTUMES WORN IN THE AMERICAN COLONIES 1740-1800



Authorities Consulted

Collection at the National Museum, Washington, D. C., prepared by Mrs. Rose G. Hoes.

Two Centuries of Costume in America—Alice Morse Earle.

Child Life in Colonial Days—Alice Morse Earle.

Historic Dress in America—Elizabeth McClellan.

The Psychology of Dress—Frank Alvah Parsons.

Early American Costume—Edward Warwick and Henry Pitz.

Short History of the English Colonies in America—Henry Cabot Lodge.

Uniforms of the United States Army, published by U. S. Government.

GEORGE WASHINGTON PAGEANTS AND PLAYS

Pageants

WAKEFIELD—A folk masque of America, being a Midwinter Night's Dream of the Birth of Washington.

FROM PICTURE BOOK TOWNE—Scenes from days of Washington especially adapted for production by small children.

CHILDHOOD DAYS IN WASHINGTON'S TIME—A pageant in five episodes adapted for production by small children.

LIVING PAGES FROM WASHINGTON'S DIARY—A candlelight reverie. Washington Tableaux interspersed with dialogue and song.

MANY WATERS—A pageant in thirteen scenes. The action carries one to the shores of some rivers Washington frequented.

THE BOYS' GEORGE WASHINGTON—A pageant-play for juveniles, depicting important events in the life of Washington.

THE GREAT AMERICAN—A community pageant-drama in six actions, portraying Washington as Surveyor, Frontiersman, Legislator, Commander-in-Chief, Statesman and Man.

THE MAGIC SQUARE—A pageant-play in one episode especially designed for use by 4-H Clubs.

THE REDBUD TREE—A pageant-play for children, written in the spirit of fantasy and set at Mount Vernon.

THE FATHER OF HIS COUNTRY—Thirteen important events in the life of Washington, for adult presentation.

THROUGH THE CALENDAR TO MOUNT VERNON—An historical fantasy that transports modern children to the colonial age.

WASHINGTON RETURNS—Four episodes: "The Youth and Adventure;" "The Man and Home;" "The General and Fame;" "The Statesman."

WHO'S WHO IN FEBRUARY—A pageant-play for children in which Miss February Twenty-second plays a leading role.

Plays

MOTHER AND SON—Depicts young George Washington's early inheritance of manhood and his deep respect for his mother.

THE LURE OF THE SEA—Based on the incident of George Washington giving up a fond desire—the career of a midshipman.

A YOUTH OF THE FRONTIER—Portrays George Washington in the role of a young surveyor among the "squatters" on the frontier.

MATCHING WITS—Revolves about Major Washington's trip to Fort Le Boeuf to warn the French to leave the territory.

VINDICATED—Though certain aristocrats accuse Washington of cowardice for withdrawing from Fort Necessity, he is fully vindicated.

I FOLLOW WASHINGTON—A dramatic page from history, dealing with General Braddock's disastrous march on Fort Duquesne.

THAT IS MY ANSWER—Reveals how Washington defeats an intrigue set afoot to make him a Tory leader.

THE INDIAN'S PROPHECY—On the shores of the Great Kanawha, an Indian Sachem foretells a great future for George Washington.

WASHINGTON GOES IN—Washington's mastery and influence make possible the sending of Virginia delegates to the Continental Congress.

WASHINGTON TAKES THE RISK—Despite the warning counsel of Lord Fairfax, Washington determines to serve the Colonial cause.

THE CRISIS AT YORKTOWN—Victory—a dreadful uncertainty, until the flag of truce is seen waving over the besieged British camp.

THE DOMINANT FORCE—Certain foreign agents are thwarted in their efforts to align President Washington with the large States.

HAPPINESS DAY—An atmosphere play concerning Martha Washington's observance of her wedding anniversary after the death of the President.

THE BLUE GOBLET—George and his brother Lawrence attend a meeting of the "Beefsteak and Tripe Club" in the Barbados, where George frustrates a plot to poison the host.

(Full synopses of these pageants and plays are contained in the catalogue, "George Washington Plays and Pageants," which will be sent upon request.)

WASHINGTON THE NATION-BUILDER

BICENTENNIAL POEM

Written especially for the
CELEBRATION OF THE TWO HUNDREDTH ANNIVERSARY
OF THE BIRTH OF GEORGE WASHINGTON

By

EDWIN MARKHAM

Author of "The Man With the Hoe"



A Spartan mother called him into Time,
And kindled duty in him as a flame;
While he was schooled by the primeval hills
Of old Virginia—schooled by her mighty woods,
Where Indians war-whooped and the wild beast prowled.
His name was written on no college scroll;
But he drank wisdom from the wilderness.
The mountains poured into his soul their strength,
The rocks their fortitude, the stars their calm.

He grew a silent man;
Yet carried on all roads
The lofty courtesies, the high reserves.
He seemed to know, even in this noise of time,
The solemn quiet of Eternity.
But fiery energy, a live crater, slept
Under that mountain calm; yet never blazed
Into a passion, save in some black hour
When craven souls betrayed the people. Then
He was all sword and flame, a god in arms.

With the heart of a child, the wisdom of a sage,
He toiled with no self to serve.
He grew in greatness, year by luminous year
Until he carried empire in his brain.
Yet if no Cause, no high commanding Cause,
Had called him to the hazard of the deed,
None would have guessed his power
To build a nation out of chaos, give
To her the wings of soaring destinies.
But at the Hour, the People knew their Man,
The one ordained of Heaven, ordained to stand
In the deadly breach and hold the gate for God.

And when the Scroll was signed and the glad Bell
Of Independence echoed round the world,
He led his tattered host on stubborn fields,
Barefoot and hungry, thru the ice and mire—
Thru dolors, valors, desperations, dreams—
Thru Valley Forge on to world-startling hours
When proud Cornwallis yielded up his sword.
And all the way, down to the road's last bend,
Cool Judgment whispered to his listening mind.
Where there was faltering, he was there as faith;
Where there was weakness, he was there as strength;
Where there was discord, he was there as peace.

His trust was in the Ruler of Events—
In Him who watches. He could say, "The ends
Are in God's hands. I trust,
But while I trust I battle." In this creed,
His soul took refuge and his heart found rest.
When, after Yorktown, all the guns were hushed,
Still was our Chieftain on a battle line,
Fighting old laws, old manners, old beliefs.
He fought the outworn old,
And lit new torches for the march ahead.

Life tried his soul by all the tests of time—
By hardship, treachery, ingratitude;
Yes, even by victory and the loud applause.
When fortune flung to him a crown, he flung
The bauble back and followed the People's dream.
He turned from all the tempters,
Stood firm above the perils of success—
Stood like Monadnock high above the clouds.

He did the day's work that was given him:
He toiled for men until he flamed with God.
Now in his greatness, ever superbly lone,
He moves in his serene eternity,
Like far Polaris wheeling on the North.

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