

CHILDREN'S FASHION IN VICTORIAN AND EDWARDIAN TIMES
FROM 1840 to 1912

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Introduction

In 1837 a young girl of eighteen became Queen of England. Her name was Victoria and she reigned until 1901. She was small and plump, hardworking and serious. She married her cousin, Prince Albert and they had a large family. As time went on her people came to admire and love her. They thought she was their best representative and so they called their time 'the Victorian Age'.

The Victorian Age was one of great prosperity for Britain. The country was the workshop of the world. It produced textiles, railways, engines, machinery, ships, etc. Its soldiers conquered new lands and built up a great empire. British men ruled territories in America, Africa, Asia and Australia. The British Navy was the most powerful in the world. This power and prosperity was at its height between 1850 and 1914.

Middle Class People

The people who gained most from this prosperity were the middle class. Factory owners who made the goods and merchants who sold them became enormously wealthy. So did bankers, shipbuilders and shopkeepers. These people liked to show off their wealth. The first thing a man would do when he became rich was to move out of the city into the country. They would build a big house a mile or two out into the countryside. Each day they would drive into the office in a carriage. The houses were strange-looking, some were like castles, they were built on turrets and battlements. Inside they were packed with furniture. There were huge mahogany sideboards loaded with silver and so many chairs and tables that there was hardly any room for people. There were also plenty of servants to wash and dust and do all the work.

Often kitchens were built far from the dining room and food had to be carried great distances. There was usually no piped water and the servants had to carry hot water for baths up several flights of stairs. Servants often worked from early morning to late at night and they slept in cold, damp little rooms in attics.

Other middle class people like lawyers, doctors, civil servants and business men lived comfortable lives, waited upon by two or three maids and a cook. They also moved out of the cities. They built small houses along the roads leading to the countryside. These were the first suburbs. They could not afford private carriages, so they travelled to work by train or on the horse-drawn omnibuses, which began to be used in the 1830's.

These people felt they had got where they were by working hard, staying sober and saving carefully. Anybody, they felt, could do the same if they made the effort. They looked down on the poor, believing that their poverty was their own fault. These attitudes have come to be called Victorian.

Working Class People

These attitudes were unfair, for most working people were sober and hardworking. Only in the worst slums, where living conditions were very bad, were drunkenness and crime common.

The working conditions of many workers got slowly but steadily better after 1850. In 1850 working time was limited to sixty hours a week and, in 1874, this was reduced to fifty-six. This gave factory workers a half-day on Saturday. Factory owners were also compelled to make machines safer and to let factory inspectors come in to see that working conditions were not too damaging to workers.

In the cities some of the worst slums were cleared and in many places, small but comfortable terraced houses were built for workers. Better sanitation and water supplies were beginning to make the cities healthier.

The workers' standard of living was also going up. After the corn laws were removed, bread became cheaper. More cloth was being produced by the factories, so clothes became cheaper too. Thus, a worker had some money left over after he had bought food and clothes. He began to spend money on goods which had been luxuries before. He bought meat, butter and tea and he became stronger because he was better fed. He saved up so that he would not have to go into the hated workhouses when he became old or ill. He even managed to take the occasional holiday.

Past-time

Bank holidays were introduced at this time. On the bank-holiday Monday workers set off in trains for a day at the seaside, to towns like Brighton and Blackpool. Children watched Punch and Judy shows, went on donkey rides, made sand castles. Their parents walked up and down the promenades or went to watch a music hall show on the pier. Sports became popular. In 1863 the Football Association drew up rules for the game.

There were to be only eleven players in each team. The size of the pitch and how goals were to be scored were decided. In 1872, the first F.A. Cup competition was held. The first Wimbledon Championships were held in 1877, and in Rugby, the Rugby Football Association was set up in 1871 and it founded clubs all over Britain and Ireland. In 1867 the Queensbury Rules were drawn up for Boxing, boxers must wear padded gloves and a round could only last for three minutes. People went to the theatre to see plays. Many liked plays about

ghosts and murders. They wanted lots of excitement so that they could cheer the hero and hiss the villain. The popular plays were called 'The Phantom Breakfast', 'The Death Plank' and 'The Murdering Dentist'. Some of the best were written in the 1890's by two Irishmen; Oscar Wilde and George Bernard Shaw.

Education

In the nineteenth century more people than ever before were able to read and write. This led to a big demand for books and newspapers. Novelists became popular. The first best selling novel was Charles Dickens's 'Pickwick Papers'. It was published in monthly instalments and each month people would drop everything to read and laugh over Mr. Pickwick's latest adventures. Dickens published many novels in this way. When one character, Little Nell, died, grown men and women cried. Other novelists, like Charlotte Bronte, George Eliot and Anthony Trollope, also had great success.

Up to the 1840's newspapers were heavily taxed. This made them too dear for working people to buy. The middle class, however, read newspapers like the 'Times' which were full of long reports and had no pictures. From the 1840's magazines with pictures were published. One 'Punch' contained cartoons which made fun of Victorian habits and politicians.

In the 1890's cheap papers began to appear. The most famous was the 'Daily Mail'. It was founded in 1896 by Alfred Harmsworth. It cost ½d (1/5p) while its rivals cost 1d (2/5p). It was written in a simple direct way and had big headlines and pictures. Millions of copies were sold and Harmsworth made a huge fortune.

Although the number of people who could read grew in this century, many working people were still illiterate. Children who had to work in factories had no time to go to school. Also schools were not free. Poor parents often could not afford to pay the few pennies a week that school cost.

Many organisations tried to help. The Churches set up schools all over the country. When most men were given the vote in 1867, one politician said 'we must educate our masters'. He thought it was dangerous to let people who could not read or write vote. So, in 1870, an Education Act made free schools available across the country. Later, children up to eleven were obliged to go to school. However, this only applied to primary schools. Secondary education was expensive and only the middle class could afford it. In secondary schools most boys were taught Latin and Greek and other subjects of little practical value. Science and engineering were hardly taught at all.

Thus, as industries became more complicated and as new scientific discoveries were made, i.e. -

1877 an American scientist, Thomas Edison invented the electric light bulb.

In 1837 Samuel Morse developed the Morse Code.

In 1876 Alexander Graham Bell discovered the telephone.

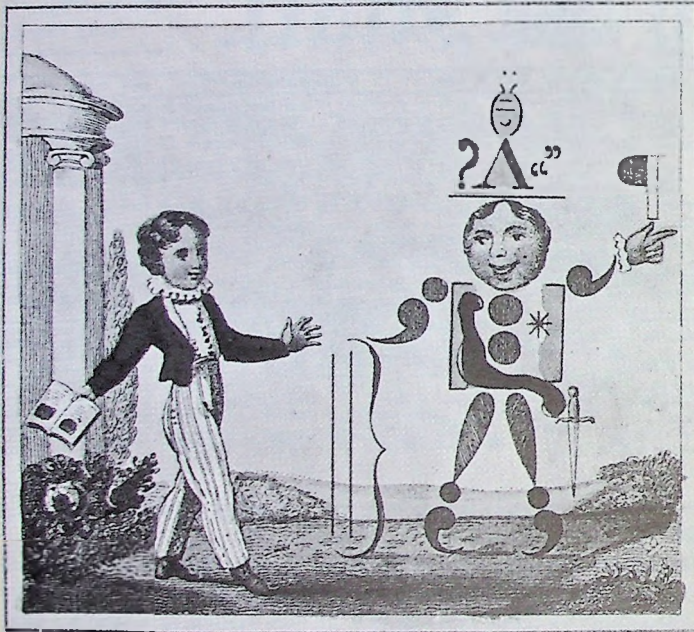
An Italian, Guglielmo Marconi discovered the wireless around the 1890's.

Around 1850 the sewing machine was invented and improved.

Britain had not enough trained engineers or scientists to take advantage of these changes so by 1900, although hardly anyone noticed, Germany and the United States had already caught up with Britain in industrialisation. Britain was still the workshop of the world but she was no longer the only one.



A very superior middle-class lady looks down her nose at a ragged street-sweeper. There was still a great difference between rich and poor. Many poor children tried to earn a few pence by sweeping the horse-droppings out of the way of ladies in long and expensive dresses.



ROBERT'S first interview with MR STOPS.

Young Robert, could read, but he gabbled so fast;
And ran on with such speed, that all meaning he lost.
Till one Morning he met Mr Stops, by the way,
Who advisd him to listen to what he should say.
Then, entering the house, he a riddle repeated,
To shew, WITHOUT STOPS, how the ear may be cheated.

A page from an early schoolbook.
This teaches the reader about the full stop.



An early attempt to educate large numbers of children. This was known as the 'monitor system'. As the older pupils learned to read and write they were made monitors and sent to teach the younger ones. In this way one master could teach simple skills to many pupils.



After free state schools were introduced in 1870, classes were made smaller and pupils were taught things like drawing and needlework as well as reading and writing.

Children's Fashion

Children's clothes a century ago were rather different to that of children's clothes to-day. Until the beginning of this century children's clothes did not differ to that of their parents. They dressed according to what their parents wanted and that had little to do with what children liked or needed. They were miniature reproductions of their parents.

"In these days of elaboration and extravagance in dress, children are too frequently seen dressed out in imitations of grown-up persons, like miniatures reproducing on a small scale, each detail of puff, frill, fur below, and manufactured protuberance" (1). Boys suffered less from the fashionable constraints than girls. Boys had no restraint on their freedom of movement whereas girls had to endure the discomfort of long tight bodices, corsets, crinolines and bustles.

"The boys their dress did not offer the slightest restraint on their freedom of movement. It was otherwise with girls they were dressed in low dresses and their shoulders were so bare that we involuntarily thought of a caterpillar casting its skin when we realised that this was rendered impossible by the tightness of the clothes about the waist it entirely destroyed their freedom of movement" (2).

"Imagine the idea of putting a little girl of six years of age into a stay made of wood seems impossible to believe, but this was the uncomfortable form of dress all children were accustomed to all stays laced behind, and had a busk of steel for grown people and generally wood for girls" (3)

1. The Lady's Guide to Home Dressmaking and Millinery, 1876
2. Mrs. Merrifield, The Art of Dress, 1854
3. English Woman's Domestic Magazine, 1874

The sort of clothing worn was dictated by the age of the child. The categories are similar to those we observe to-day; infants, the first few months of life; babies, to walking stage; young children, to about five years of age. It was the custom to put boys into dresses until they were about six years old.

This custom did not die out until the beginning of the 20th Century.

Boys became 'young gentlemen' at about thirteen or fourteen years of age; girls became 'young ladies' at sixteen or seventeen years of age.

Boys

During the Victorian era, the only way one could distinguish between little boys and little girls was by the details of dress and accessory. Petticoats were usually worn by boys and between the 1850's and 1860's 'pantalettes' were worn. Boys tended to wear less bunchy skirts with belts or girdles with additional button trim and different headwear such as hats instead of bonnets. As the boy got older, his dresses merged with tunics and later became blouses which fastened at the front. Age is demonstrated by the length of the boy's trousers.

"Leonard, going visiting had a cap on his head, a scarlet comforter round his neck, with the ends tucked into the black belt round his sturdy waist, a brown holland blouse. His hands, with comfortable worsted gloves on, were in the pockets of his plaid trousers; but he took care that no-one should see, under the blouse, that dreadful plaid tunic to match if that were seen, who would ever believe that he had worn a real jacket and waist coat every Sunday, since he was nine years old, five months ago?" (1).

1. Charlotte M. Yonge, Leonard the Lion Heart, 1856

This quote gives a good description of the fashion for little boys around the 1870's:-

"I have a little boy between 5 and 6 years of age I do not like dressing children like men so young yet, I suppose I cannot keep my boy much longer in petticoats I intend him to have the tunic and knickerbockers but do not know what he ought to wear under

(Reply) make him a nice flannel shirt with longish skirts which will tuck round him nicely I began my boys in knickerbocker suits at 4 years old They had flannel shirts exactly like Papa, little corded stays, with buttons on which the knickerbockers buttoned

I always tacked a pair of lining drawers inside the knickerbockers. The waist coat was always made back and front of the same stuff, not with lining back as the tailors do, for equal protection of the lungs. Jacket rather high, and at first had a little embroidered frill or lace collar on the velvet suits, with a blue bow; afterwards linen collars and 'grown-up' ties. In Summer, I gave them pique suits and holland suits, grey linen and ticking suits; in Winter cloth; and in Spring and Autumn serge many of my own dresses cut up into suits, and all were made at home until the beginning of 1872 when the eldest went to boarding-school and were put into the tailor's hands". (1)

After the 1860's, styles became more stereotyped. This was the great age of the outfitter. Up to the 1860's, boys wore long trousers, knickerbockers were then introduced. By the late 1870's, the knickerbockers were succeeded by shorts of the same length. These continued to be worn until the end of the century. The Eton and Harrow Suits were worn in many less elitist establishments. In the 1880's and 1890's the Norfolk Suit increased in popularity. For younger boys, the Highland Suit was popular. This was a result of the fashion trends of the Royal Family. They wore kilts and plaids while on holidays at Balmoral.

1. The English Woman's Domestic Magazine, 1874

Another popular fashion was the Fauntleroy Suit. This was inspired by the illustration in Frances Hodgson Burnett's 'Little Lord Fauntleroy' in 1885.

"A graceful childish figure in a black velvet suit with a lace collar and with lovelocks waving about his handsome, manly little face". (1).

The jersey became popular in the late 1870's and 1880's. Boys wore them with shorts and girls with pleated skirts. There was greater freedom for both girls and boys with this new fashion.

"Jersey costumes, both for boys and girls, will be more popular than ever this year; indeed, these and washing dresses are the only costumes worn by children for ordinary wear jersey costumes are better for boys than girls, though equally comfortable for both Besides being very pretty, they are very healthy suits; they do not impede the boy's movements they are cool, they admit the air, and yet being woollen they keep the body in a due state of warmth and prevent all chills". (2).

Girls

It was usual for a girl to wear, while at home, an overall or, at least, an apron. The style of dress did not differ according to age but the length differed. The younger the girl, the shorter the length of her dress. Shoe styles were also a mark of maturity.

"I completed my fourteenth year last August I do not mind wearing short frocks, but I do think I am too old to wear strap shoes I am a child, I know, but I am not a baby, and can keep my shoes on my feet without ankle straps Do please give me your opinion about my strap shoes - do other girls of my age wear them? Mamma will only let me have white stockings". (3).

1. Frances Hodgson Burnett, Little Lord Fauntleroy, 1885

2 Myra's Journal, 1884

3 Victorian Dress in Photographs, Madeline Ginsburg, 1982

By the end of the period it became usual for older school girls to wear blouses and skirts with a quantity of underwear:

"This is what a young lady wore, with whom I shared a room one night - beginning at the bottom, or scratch:

1. Thick, long-legged, long-sleeved woollen combinations.
2. Over them, white cotton combinations, with plenty of buttons and frills.
3. Very serious, boney, grey stays, with suspenders.
4. Black woollen stockings.
5. White cotton drawers, with buttons and frills.
6. White cotton 'petticoat bodice' with embroidery, buttons and frills.
7. Rather short, white flannel, petticoat.
8. Long alpaca petticoat, with a flounce round the bottom.
9. Pink flannel blouse.
10. High starched white collar fastened on with studs.
11. Navy blue tie.
12. Blue skirt touching the ground, and fastened tightly to the blouse with a safety pin behind.
13. Leather belt very tight.
14. High button boots". (1).

Hair Styles

Hair styles tended to be very similar with toddlers, boys and girls both wearing their hair shoulder length. Boys rarely parted their hair in the centre. The fashion of cropping girls' hair during the late 1870's and 1880's made them look rather boyish.

It was common practice around 1870, when a child reached age 6 or 7 to cut their hair short, thus permitting regular washing ensuring coolness and hygiene. After the age of 10 or 12, it was the fashion to grow the hair long and allow it hang over the shoulder for some years, or until it was finally 'turned up'.

1. Queen Raverat, Periodo Periodo, 1952, writing of the 1890's

Family

It was easy to recognise a family because most brothers dressed like one another and sisters likewise. ("Prixy", said Nancy gently, as she fastened a coral necklace exactly like her own, round Priscilla's neck, which was very far from being like her own. "I'm sure I'm willing to give away as far as is right, but who shouldn't dress alike if it isn't sisters? Would you have us go about looking as if we were no kin to one another and I'd rather you'd choose, and let me wear what pleases you". (1)

Fabrics

Popular fabrics were; velvet, silk, taffeta, crepedechine, organdie, tartans, satin and barege. Checked and striped fabric was available. Trimmings were extensively used, i.e. ostrich feathers, lace, braiding, frills, buttons, bows and flowers. Well-liked colours were; verdigris, blue marne, pale blue.

Regarding the pages that follow, I will give a detailed account of the fashionable children's wear that was worn during the period described with the aid of photographs, postcards and illustrations.

This is a water colour by George Richmond. It was painted in 1843. The boy is Algernon Charles Swinburne, and the two girls are his sisters.

The girls are wearing low-cut off-the-shoulder dresses with short sleeves. The skirt is full with a blue sash around the waist, tied into a bow at the back. They wear short white socks and ankle-band, brown shoes which have a square toe. The two sisters are dressed alike. They both wear straw hats. Their hair style is short and parted in the centre. The boy wears a dress with button detail down the front. The sleeves are long and come in tight to the wrist. He wears a thick band around the waist. The collar is white and falls across his shoulders. He wears short light-coloured socks with square toe slip-on black shoes. His hair is short and parted on the left side.

The season would appear to be Spring or Summer.

1844

The boy in the picture is master Grierson, photographed in Edinburgh. He is wearing a light tunic jacket trimmed with rows of buttons in a military style, the skirt of which is worn over matching, wide straight trousers, tucked up at the end to allow for growth. He wears a neckerchief. His shoes are flat-heeled and square-toed with a ribbon bow on the high-cut vamp. In his hand is a deep-brimmed, high-crowned, coarsely woven Summer straw hat. The boy wears his hair short.

1850's

The two sisters in this photograph are wearing fashionable low-cut dresses. The bodices are restricting and, no doubt, the girls must feel chilly. They are wearing white socks and flat ankle-strap shoes. Notice the younger sister's dress is shorter due to her being younger. The use of two contrasting fabrics was fashionable. The top of the dress is striped, the skirt is checked. The skirt is full with three flounces. Their hair is parted in the centre and falls into ringlets that just touch the shoulder.



1843



1844



1850's

1857

This picture of the Royal Family posed on the Terrace at Osborne to celebrate the birth of Princess Beatrice. The prince of Wales, who is 15 years old here, wears a dark jacket and light-coloured trousers with a contrasting stripe down the outside seam.

Prince Alfred, 13 years old, wears a double-breasted reefer suit. He holds a cane in his hand.

Prince Arthur, 7 years old, is wearing a Highland outfit. He is wearing light-coloured socks, probably of wool, with ankle-strap shoes.

The youngest brother, Prince Leopold, aged four years old, is still in petticoats, a style similar to his sisters. His broad-brimmed hat is in the cavalier style. The Princess Royal, who is 16 years old, wears a fashionable broad-brimmed hat, being older than her sister, her dress is different in style.

Princess Alice, aged 14 years, Helena, aged 11 and Louise, aged 9, are dressed alike in shaped and basque jackets and knee-length full skirts. The hats are broad-brimmed, similar in shape and trim. They probably wear black socks with laced-up boots.

1857

This five-year old boy is the son of the Poet Laureate, and was photographed by Lewis Carroll. He is wearing a tunic with open worked drawers, white stockings and ankle-band shoes. The drawers were noticeably frilly, but this was the normal dress for the average child. He wears a belt that rests on the hips. The front of the tunic and sleeves appear to have been trimmed with braid. The collar seems to be made of white lace similar to the lace trimming around the cuff. His hair is split on the left side and falls straight to the shoulders.



1857



1857

1857

The picture is of the Princess Helena and Louise by Roger Fenton. The sisters wear tartan dresses with black braiding down the front of the skirt which is worn over a crinoline. The jackets are black with basque and puffed sleeves. The collars are large and white. On their head they wear a hat which is tied by a ribbon into a bow under their chin and falls down the front of their outfit. They appear to be wearing white-coloured stockings and black boots. Their hair style is short and curly.

1858

Princess Marie of Hohenzollern - Sigmaringen. The skirt is made of tiers of flounces edged with a narrow band of velvet. It has a basque bodice. The sleeves are also trimmed with a narrow band of velvet with a lace under-sleeve showing. A short cape, caught at the front, with a lace collar turned out over it. She wears lace pantalettes with white socks and dark, side-buttoning ankle boots, a plush hat trimmed with feathers and ribbons, whilst holding a pair of light-coloured gloves. Her hair is curly with ribbons hanging.

This illustration is of a girl in a pork-pie hat around 1858. She wears a bolero jacket of bottle-green velvet, bordered all round with ermine, which also edges the loosely fitting sleeves, widening towards the wrists. The buttoned blouse is of cream-coloured silk and has a flat round collar, with a neck band of black velvet and 'bishop' sleeves. The under-skirt matches the band on the cap. It is worn over a short, wide crinoline and ends well above the ankles. The draped-up over-skirt of brick red wool is buttoned on at the waist. The stockings are of cream-coloured cashmere, with horizontal green stripes. She wears bootees of black kid that have elastic sides and end above the ankles. They have shaped 'military' heels. Her hair is parted in the centre and looped back over the ears to join the hair from the back of the head in a low plaited or coiled chignon. On her head sits 'The Pork Pie' hat, a little like a Glengarry, has a soft crown of bottle-green velvet and a band of checked woollen stuff in green, black and brick red, on a cream-coloured ground. A brick red feather stands up on the left side. In her hand she holds an ermine muff.



1857



1858



1853

1860

Here are two sons of Lord Russell wearing knickerbocker suits. Notice the ample amount of buttons down the front of the jacket. The loose coats are worn with matching waistcoats. The wide shirt collar is worn outside the jacket. Their straw hats are trimmed with a small bow on the side. They wear slip-on flat-heeled buckle shoes and striped stockings.

Their hair is parted in the centre and worn straight to the shoulder.

2. These are of Lady Hawarden's daughters. All three wear crinolines. The youngest girl wears the shortest dress. She wears a white dress and jacket. Notice the braiding down the front and the sloped shoulders. She wears thick ribbed stockings and side button boots. The second oldest wears a dark-coloured dress of similar style. There is a row of trimming around the end of the skirt. Her petticoat dips slightly at the back. The sleeves are rather full and gather into a cuff at the wrist. She wears dark stockings and flat-heeled boots. The older sister wears a full-length dress with a V-shaped bodice. There is braiding around the skirt with a frill in the same fabric at the end of the hem. She wears a loose-fitting cape and seems to have had problems with one of the fashionable smooth rolled hair-styles.

1862

The boy's name is Arthur Myers, probably a student at Highstead. He is still young enough to wear a belted tunic, but mature enough to wear trousers. The tunic is buttoned in the front and the sleeves have turn-back cuffs. He appears to be wearing boots, and carried a flat-crowned, wide-brimmed felt hat.



1860



1860



1862

1864

This is a painting by Sir John Millais called 'My Second Sermon', the date being 1864. The little girl is wearing a red cape over a dark blue dress, with trimming at the edge of the cape and four rows of trimming around the end of the skirt, which appears to be quite full. The cuffs on the sleeves are white. She wears red heavy stockings and black flat-heeled short boots. In her hands she carries a fur muff. On the seat beside her is a pork-pie hat with a white feather on the left side, the colour of which matches her dress. Her hair is held back off her face by a hairband and falls to her shoulders in curls.

1870

Three sisters photographed by R. Rejlander. All three girls wear the same dresses, with fashionable peplum and contrast trimming. The sleeves are not as full as previous years. Their stockings are a light shade and they wear side-fastening, square-toed boots with 'galoche' tops and contrast toe caps. Notice, again, the different lengths to indicate age.

The oldest girl seems to be wearing her hair up. The other two sisters wear their hair split in the centre, tied back over their ears and falling down their back in ringlets.

1872

The boy in this photograph is wearing what outfitters call a 'Single-Breasted Reefer'. It is a scaled-down adult style. There is a contrasting stripe down the outside seam of the trousers. Under the jacket he wears a small collar with a cravat. He carries a cap and seems to be wearing flat boots. His hair is parted on the left side and cut short. Despite the date, one can detect the resemblance of later fashion in men's and boys' wear.



1864



1870



1872

Mid 1870's

This small boy wears a lace and ribbon-trimmed velvet suit. This type of outfit was popularised by the clothes worn by Little Lord Fauntleroy in the illustration by Reginald Burnett, published in 1886, this look remained until the turn of the century.

Straight-knee trousers replaced the kickerbockers of the 1860's. There is also a sailor look about this outfit, particularly the collar. He wears light-coloured ribbed stockings and boots that button to the side. His hair is short and he wears a fringe.

This is an illustration of a school girl around 1875. She wears a dress of wine-red cashmere with a white collar fastened by a brooch at the base of the throat. It has a matching sash draped at the back in imitation of the grown-up mode. The skirt ends at the calves. The white apron has a plain square neckline with frills at the shoulders and all round the skirt. It is tied at the back of the waist and the should-pieces continue crossed-over at the back and buttoned to the waist-belt of the apron. Her stockings are of black cashmere or thin cotton. She wears 'court' shaped black kid slippers that have a small heel. Her hair is drawn back-up parted and tied with a black ribbon bow at the crown of the head. The remainder is allowed to hang down the back and is tied by a second bow at the shoulder blades.

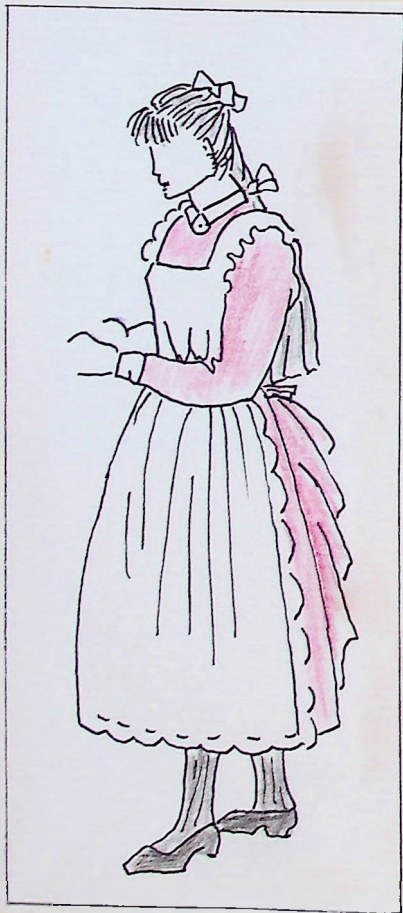
1877

This is a painting by Sir John Everett Millais, known as 'Puss in Boots'. It was painted in 1877.

The girl, sitting on a cushion, is wearing what appears to be a black velvet dress. The sleeves are tighter fitting than previous years with lace trimming at the cuffs. The collar being of lace is quite high. As often worn indoors, she wears an apron in pale blue, trimmed with lace, with a flower motif that is probably embroidered, on the left side. She wears dark-coloured socks and shoes that are decorated with a blue-coloured buckle. Her hair is long and curly and cut into a fringe. It is pulled up at the sides and tied at the back with a blue ribbon.



mid 1870's



1875



1877

1880

This little girl is wearing one of the new fashioned strict tailor modes, a double-breasted tweed overcoat which is calf length. The neckline of her under-garment displays a form of frill. She wears a jaunty bowler hat and long tight side-button boots. She carries a neatly rolled umbrella with an up-to-date thick twig-like handle. Her hair is long and wavey, pulled back behind her ears and worn down her back.

1882

These two girls are, probably, sisters, seeing that they are wearing the same styled dresses. The style being a shorter version of the current fashion for ladies. The fabric is contrasting in that one is plain, the other patterned, and having a long fitted bodice with a drape at the hip. The front panel of the dresses is smocked, probably to allow for more movement. They are wearing high lace white collars. There are three tiers of narrow frills at the end of the skirt. They wear light-coloured socks and side-buttoned boots. Their hair is in the fashionable style of the time, that being a fringe.

1883

The introduction of jersey can be seen in this photograph. This fabric gave more movement and comfort to children. It was also warmer. The two girls here are wearing knitted jumpers with short, pleated skirts and knitted caps with a deep sash worn around the hips. They wear dark knitted stockings and boots.

The boy wears a similar masculine version with long trousers. His top has a sailor collar and he wears a cap. This look derives from the clothes worn by fishermen and were usually worn at the seaside.

All three wear fringes. The boy's hair is short, whereas the girls' hair is long and straight.



1880



1882



1883

1883

The painting 'Who Invited You?' is by C. Burton Barber. The dress the girl is wearing has a large round-shaped collar with a loose fitting bodice, tied at the waist with a sash. The sleeves are full at the top, pulled in tighter just above the elbow. There is lace trimming around the edge and a ribbon tied into a bow at the outer edge. The colour of the fabric is cream with some form of pattern on the surface of the fabric.

She wears yellow-coloured longish beads. Her hair is long and curled at the ends. She wears a fashionable short fringe.

Late 1880's

The little girl here wears a spectacular Kate Greenway inspired mob cap trimmed ensuite with an open-work edged cape and skirt. She appears to be in her best dress. She wears a ribbon with a brooch at her neck and on the toes of her ankle-band shoes. She wears hangles over the cuffs of her wrist-length gloves and a wide silk sash set at fashionable slightly low waist level. She wears knee-length socks, in white.

This picturesque 'regency' style, which was invented by the popular illustrator, Kate Greenway (1846-1901) was much admired by mothers who often copied similar styles for their children.

1880's - 1890's

Pinafores were worn during childhood. This small boy is wearing a decorative well-starched pinafore-cum-overdress with a short-sleeved velvet frock. The tartan bows emphasise the shoulders and the bodice has a fitted natural waist. He wears short white open-work socks with ankle-band shoes. He carries a toy whip in his hands



1883



Late 1880's



1880's - 1890's

1890

Now came the fashion to wear a blouse and skirt. The collar was very high, stiff, stud-fastened with a plain tie which was secured by a small pin. Her waist is shaped by a wide ribbon belt with an elaborate metal buckle. She wears a wide sleeve tartan blouse over a smoothly fitted skirt, and narrow bangles around both wrists. Her hair is brushed back and is held by a large flapper bow.

Mid-1890's

This is a photograph of an average middle-class family group. The frocks of the younger girls have been inspired by the dress reform movement and flow free and unrestricted from gathered yokes. The sleeves are soft and full, with a high neckline. They are both dressed alike in striped fabric. The youngest wears laced-up boots. The older girl retains the gathered yoke, but her dress has been cut closer to the adult style. The position of the waist is at a natural level. She wears a fashionable leg-of-mutton sleeved dress. The fabric is dark and plain, and is buttoned down the front of the bodice with white lace collar and cuffs. Their hair is brushed back over the ears and worn long, hanging down the back. The little boy wears a sailor suit, knee-length pants, dark socks and lace-up boots. His older brother wears the tight seamed version of the popular Norfolk Suit, known as the 'Brighton' with a deep stiff Eton collar. Both boys' hair is short with a parting on the left side.



1890



Mid - 1890's

1895

Here are twins, aged about eight years old, wearing outdoor dress. The fashion being yoke-collared, full-sleeved coats nicely trimmed with wide-brimmed, feathered hats and large shaggy muffs. Cloth gaiters were introduced in the 1890's when skirts and boots became shorter.

They wear black socks. They wear their hair in a straight fringe with the rest curled and worn loose and long around their faces.

The dresses are belted at the waist.

1895

This girl is wearing a bathing costume of the time. It is an all-in-one stripe garment with contrasting trim around the now fashionable square neckline and full short sleeves. The fabric is probably cotton or thin serge. The bottom half of the costume is made into knee-length shorts elasticated at the top of the knee.

Her hair is parted on the left side and worn long, in loose curls around her shoulders.



1895



1895

A. & F. Pears Ltd. came under the Management of Thomas J. Barratt. Barratt was head of advertising for the Company and he used many forms of advertising. One of the most famous examples of his skill was the purchase and use of the painting known as 'Bubbles'. Barratt argued that posters were 'the poor man's picture gallery', and that Britain's greatest artists should be represented in this way. In 1886, a well-known artist, Sir John Everett Millais, leader for the Pre-Raphaelites and later President of the Royal Academy, painted a portrait of his grandson. His grandson was later to be known as Admiral Sir William James, who died in 1973, aged 92. The portrait is of a boy watching a soap bubble he had just blown through a clay pipe, the picture was titled 'Bubbles'. At first it was exhibited at the Royal Academy, then Illustrated London News purchased it for reproduction as a presentation plate in their magazine. The Illustrated London News sold it to Pears for £2,200 to use as an advertisement. 'Bubbles' soon became the most famous poster in the country. The original remains the property of the firm and hangs in Hesketh House, London.

Pears also used other paintings, for example, 'Suspense' by C. Burton Barber and 'Pets' by G. Sheridan Knowles. All three pictures are of children and the detail of their costume is worth noting.

'Bubbles'

The boy is wearing what appears to be a green velvet jacket and trousers. The jacket has button detail down the front. The sleeves are loose with turn-back cuffs in contrasting fabric. He wears a frilly low-cut lace collar, and dark socks and shoes, squared-toe, low-heel. His hair is short and curly.

'Pets'

This painting is of two young girls. What appears to be the younger of the two is dressed in a creamy-coloured outfit with dark shoes. She wears a large collar trimmed around the edge, with a soft bow that ties at the front and hangs down. The sleeves are loose and gather into a turn-back cuff, trimmed underneath. She wears a dress of the same colour, a small hat that shapes her head, and hangs down the back slightly. Her hair is long and curly and cut into a fringe.

The other girl wears a red outfit. The dress is red, and what appears to be a kind of pinafore in white over it. The sleeves are slightly full and gathered into a short cuff just above the wrists. The cape, which appears to have two layers, allowing her arms protrude from under the outer layer, fastens in the front by two buttons. She wears short white socks and black low-heeled, strap shoes. On her head she wears a small featherless pork-pie shaped hat. Her hair is long and curly with a fringe.

'Suspense' 1894

The little girl in this painting is sitting in bed in her night gown. The neckline is round, trimmed with what looks like broderie anglais. The neckline is slightly gathered. The sleeves are long and comfortable, fitted with a deep trimming that also appears to be broderie anglais.

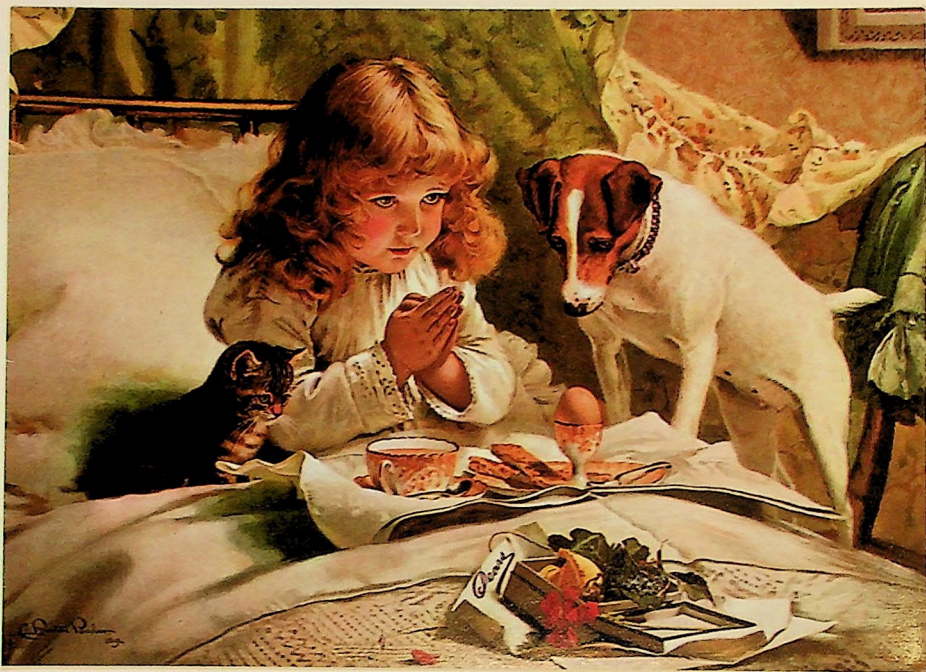
The nightgown would have been calf-length and loose fitting. The fabric, I would say, could be flannel or cotton. Her hair style is long and curly with a fringe.



Bubbles



Pets



Suspense

Queen Victoria died in 1901, a year later the coronation of Edward VII took place. Britain at this time had a thriving industry and a Great Empire. Many English men were working outside England, some were cavalry men in the Indian Army, others were Egyptian police.

The number of factories increased in the big towns and cities, where a high population existed, working conditions were very poor. Many of the facilities and amenities which we take for granted to-day were only being introduced at this time.

By 1920 sewage systems were in operation and tap water was being supplied to houses. The development of gas provided lighting in the streets and homes. Electric power stations were being built to provide power to homes and factories. In 1910 the electric kettle came into being.

The Liberals under the leadership of David Lloyd George won the election in 1905. He introduced some social welfare benefits that would aid children, old people and the unemployed.

Child Welfare

After 1906 child welfare clinics were set up and Local Authorities appointed health visitors to advise and help parents to care for infants. Under another Act in 1906, the needy children were supplied with free school meals. Further improvements resulted in medical examinations of school children and laws against children begging or buying cigarettes.

Old Age Pension

In 1908 the Liberal Government introduced old age pensions for poor people over seventy years of age.

Unemployment Insurance

Before the introduction of the National Insurance Act in 1911, an unemployed man had no income and his family would rely on the poor law or beg to avoid hunger. Under the Act, the employer, employee and government contributed money to a fund. Labour exchanges had already existed and they were now used to pay out unemployment benefits to the unemployed. The 1911 Act also provided insurance for those who could not work because of sickness.

Shorter working hours and greater prosperity provided the time and money to enjoy leisure activities. Workers now bought the new popular-style newspaper, i.e. The Daily Mail and The Daily Mirror, which was introduced in 1904. These were read while relaxing. Most children could read and write, therefore more and more storybooks were published. The most popular books were 'Alice in Wonderland', 'Treasure Island', 'Peter Pan', 'The Wind in the Willows', 'The Coral Island'. Also at this time there was a great interest in magazines and annuals i.e. 'The Boy's Own', 'Little Folk', 'Pear's Annual', 'The Girl's Own Paper'.

Edwardians were great believers in fresh air, they thought you would die unless you had your bedroom window open at night and you would also die if you didn't walk at least three miles a day.

There were all the normal childhood diseases, these included diphtheria and whooping cough and tuberculosis. There were a great number of T.B. Sanatoriums around the country. Nowadays due to medical research the percentage of children that die from these diseases are miniture compared to the percentage of deaths that occurred at the beginning of the century.

For those that could afford did employ a Nanny. She looked after the every need of the children. Nannies were paid between ten to sixteen pounds a year. The role of the Nanny was that of a Mother, Nurse, friend, teacher. She looked after the children when they were sick. She took them out for walks. She read stories to them. She bathed them and more. The duty of the Mother of the children was to look after her husband who was caught up in the new world of industry and inventions.

Teddybears and Golliwogs were new arrivals. Golliwogs were invented by Florence K. Upton; the first series of 'Golliwogg' books appeared in 1895.

Teddybears owed their name to President Theodore Roosevelt, but the English children detected a resemblance to their monarch. "The King was known as Teddy and Teddy bears, which came in about this time and were very popular, as they still are, were firmly believed to have been called after the King' King Edward (No. 1)

Board games were very popular and they were played in the drawing room. These were often topical; the new scout movement gave birth to 'scouting', in a suitably uplifting format; 'The Aerial Derby' and 'The Game of Motoring' kept Edwardian children abreast of modern developments and there were also educational games such as 'Word Making', 'Word Talking' and 'Answer it', a kind of quiz on cards in which bright children could answer such questions as:

Q. What is the Capital of Russia?

A. St. Petersburg

Children also played out door singing games such as 'Ring of Roses', 'Poor Jenny sits a-weeping'. Today, children still play some of these singing games.

Edwardian Fashion

This was a time when children's clothes began to differ from that of their parents. Their clothes were still what we would consider uncomfortable. Small boys had to wear on schooldays and Sunday, a light jacket, a deep stiffly starched white 'Eton' collar and a hard top hat.

1901 - 1910

Children's fashions in Edwardian times are best expressed by the word 'frilly' for frills finished off both girls and little boys clothes. Sailor suits were popular for small boys and in a modified form for girls. Etons were considered indispensable for the well dressed boy on Sundays, and other formal occasions. The girl's one piece frock was a simple affair with puffed or long sleeves (the latter finishing in a wristband). Lace collars or square yokes and belts were optional alternatives. White pinafores were worn over their dresses. Babies wore white flannel and sometimes colours such as navy blue, white swansdown edged the garments. "Babies were dressed in beautiful long dresses, trimmed with lace, tucked and smocked and ribboned Babies wore elaborate bonnets (1)

During these times the children's nannies or nurseries played an important role in the child's life. They were concerned about every aspect of the child's needs.

"The nannies would take the children shopping for stuffs and ribbons, measured out on a brass rule set in the shop counter, for making and trimming their clothes". (2)

A quote by Catherine Staples, born in 1892; daughter of the Architect, Frederick Hyde Pownall, who lived in Twickenham, "We wore incredible bathing dresses which were made by our nurse. I remember mine so well; blue serge, and it came down to the knees, with a coat which buttoned up to the neck, with an anchor on it, which we thought very sportif". (1)

Hats were very popular, nobody, however young or old, went out without a hat even on the beaches. Little girls wore wide shady hats whereas boys wore sailor hats. The hats were kept on by elastic under the chin, elastic held on any hat, even in high wind. Occasionally the elastic would break.

*Agnes
1500*

As quoted by Mrs. Grizel Hartley; daughter of Sir George Seaton Buchanan, an expert in public health, lived in Chiswick, educated at St. Paul's Girls' School, London, where Gustav Holst was Director of Music from 1905 onwards - "When my brother saw a picture of St. Peter with a halo his comment was "He's lost his elastic!" (1)

The main fabrics used in children's clothing were cotton, serge, corduroy, flannel and linen.

As quoted "After tea the nursery children would go down to the drawing room, "That was the only time really you saw your parents. 'They were first dressed in clean clothes. 'I was put into a linen frock, which I very much disliked' said the author's father. I didn't like the feeling of warm linen, I don't know why!" (2) The trimmings used were mainly buttons, lace, ribbon and braiding. The colour white was very popular, small printed fabrics were noticeable too.

Boys

They wore shorts made of flannel mainly in grey, but other colours were worn. Knickerbockers with knee bands were also popular. Shirts were worn to match the shorts with wide collars of silk, etc., striped zephyrs and printed linen with lace collars occasionally. Over this was worn jerseys of wool in grey, brown and Norfolk suits were popular. Shoes became popular instead of boots. Socks were made of either wool, cashmere, cotton and silk.

Girls

One piece frock with flounced, frilled sleeves, sash with bow at the back, puffed sleeves, long sleeves with wrist band. Collars were made of lace and edging. Square yoke or white collars were popular, belts optional. There was the short single breasted monkey jacket for street wear.

Sailor look with taped square collar and triple braided skirts, with Tam-O-Shanter straw hats, black or occasionally brown stockings were fashionable being made of wool, cotton or silk. Laced or button boots were worn but gradually laced shoes became more popular.

On the following pages there are detail accounts of childrens' fashionable wear during this period, aided by photographs, postcards and illustrations.

dolls
Walter Osborne was one of Ireland's most important artists. He painted many landscapes and portraits, but was particularly good at painting children and at interpreting their characters. He painted them with sympathy and understanding. The freedom of the artist's brushwork and his sensitivity to light effects link him to the Impressionists, but his compassionate feeling for humanity is essentially his own. It is the latter quality that makes his pictures so appealing. Here I have taken three of his paintings from 1900's as examples of children's clothing.

The Doll's School 1900

This is a delightful informal scene of a little girl absorbed in playing with her dolls. She wears a navy blue full skirt and a matching loose fitting blouse with long gathered sleeves. As worn indoors, her apron is white, with a gathered deep collar and fastens at the back of the neck. Her shoes are dark with flat heels.

Her hair is shoulder length, straight and cut into a fringe.

The Lusture Jug 1901

The three children here are the Reilly children from Portmarnock. They are seated at the dining table examining a copper jug. All three wear light coloured frocks. They are loose and comfortable. The collar of the girl on the right is deep and rather full, the sleeves are loose and gather at the wrist with lace trimming. The fabric would appear to be lawn. All three have similar hairstyles, being long and tied back off their face with bows and ribbons.



The Doll's house 1900



The Lustre Jug 1901

The House Builders 1909

The two girls here are seated at a table. They are building houses from cards. The girl on the right is wearing a blue, printed loose frock, about knee length. The sleeves are gathered but come in tight towards the wrists. She wears black shoes and stockings. Her hair is parted in the centre and worn loosely around her face and down her back. The other girl wears a pale coloured long frock. Sleeves being loose but gathered into a cuff. She also wears black shoes and stockings. Her hair is tied back off her face by a bow and falls down her back.

1900

This a typical girls sailor blouse, a large sailor collar caught at the centre with a high neckline. The sleeves a reasonable close fitting with turn back cuffs. There is a contrasting trimming around the edge of the collar, neckline and cuffs.

1901

Clothes for the Seaside

This illustration is of a little girl in a woollen bathing suit. It has rather long legs, a high neck and elbow length sleeves. It buttons down the front. The top half and lower part of the legs has a striped design. She wears flat white shoes. Her hair is short and curly with a fringe. Surprisingly, she does not wear a hat.



The House Builders 1909



1900

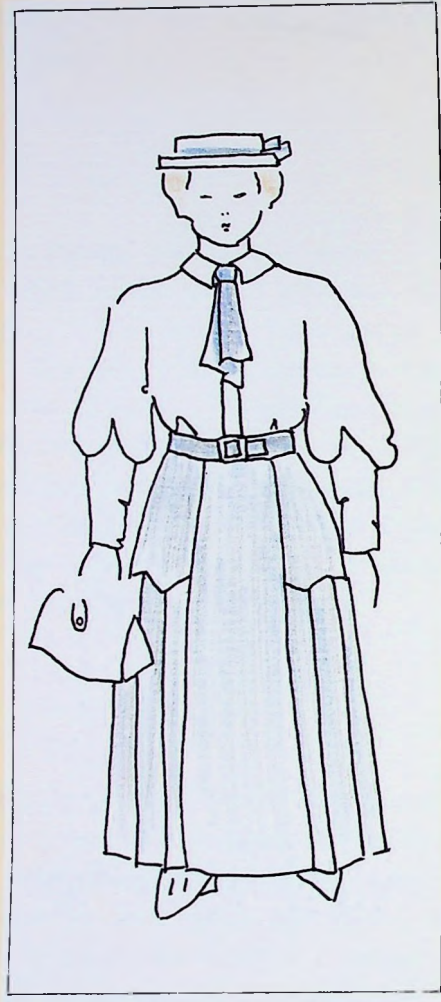
This is a photograph of the Noble family. The little boy on the left, second row is Richard Noble. He is the grandfather of a friend. The two older boys are wearing white stiff Eton collars with bows of ribbon. The boy on the right wears a tweedy-like single-breasted jacket over dark trousers. The boy on the left wears what looks like a Norfolk suit. The two girls are dressed the same, in dark dresses with lace trimming around the neckline and cuffs. There is a round shape yoke with a deep frill falling from it. The sleeves are full and gathered into a cuff. A sash is tied loosely around the waist. The skirt is quite full with triple braid trimming around the end of the skirt. Their hair is long, held back from their face, over the ears by a bow. Richard Noble wears a sailor suit, the sailor collar being trimmed in rows of white braid. His hair is short and cut into a fringe. The youngest boy wears a short single buttoned jacket over what I would presume were short trousers. He wears a large, lace, white collar with a bow in the front, and what appears to be a ribbon rosette pin on the front of his jacket. His hair is short and straight. The baby wears a white short sleeve loose frock, with a sash at the waist, tied to the back.

Here is an illustration of a girl wearing a straw 'boater'. She wears a white lawn blouse which has a high turned-over collar and is worn with a wide dark blue silk tie. The sleeves have fullness at the elbows with close fitting lower sleeves. These are cut into a pointed shape at the join. A buckled belt of dark blue leather is worn. The pleated skirt is of dark blue serge and just shows her shoes. It is of the type worn for active pursuits. A blouse and skirt, hat and gloves were considered suitable for going out in summer weather. This might be worn by a student.

Her footwear consists of laced black shoes with a small shaped heel. Her hair is parted in the centre and puffed out at the sides. She wears a straw boater which has a dark blue ribbon around it.



The Noble Family



This is an illustration of a little girl 1908.

She wears a high waisted white muslin dress with a pink sash. A deep frill around the hem and edge of the sleeves. Her hair is cut into a fringe in the front, with the ends turned under at the back. She wears white socks and white kid slippers.

1905

This girl wears a white jacket and skirt. The jacket is double breasted with large shawl collar, the length just covering her hips. The sleeves are close fitting, widening at the wrists. The skirt also white is below knee length, fairly straight and plain. Under the jacket she wears a high neck lace blouse with a brooch at the centre. She wears black stockings and side buttoning boots. She has a fringe and long ringlets under a big white lingerie hat which was commonly worn by children. White gloves and a sunshade are her accessory.

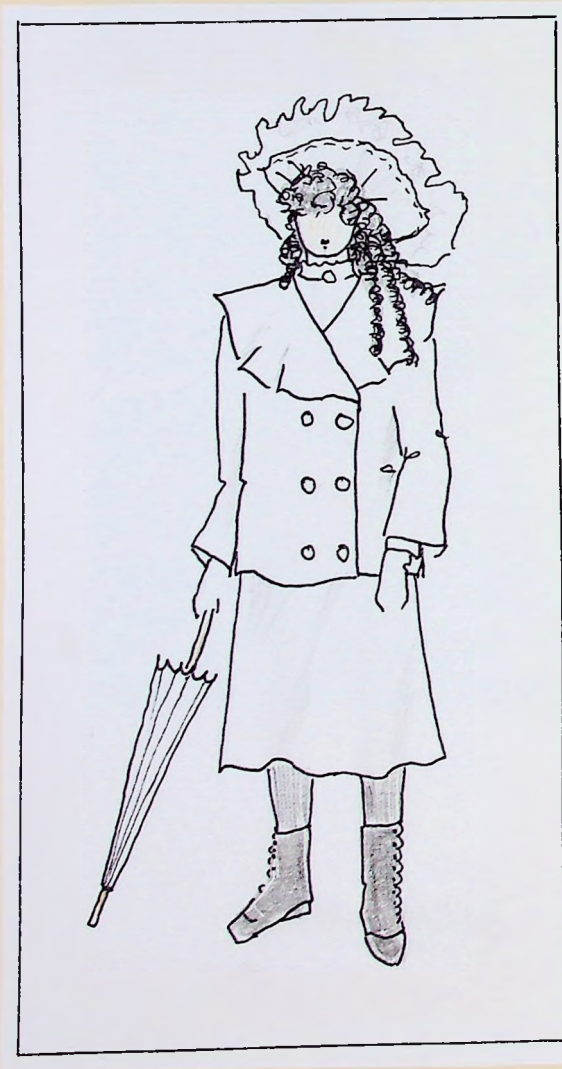
1909

This is a photograph of my friend's grandmother, May Clarke. She wears a check dress, high neckline with a lace trimmed V-shaped yoke. The dress is gathered into the yoke and is caught at the waist by a belt and falls to the knee. There is a short, wide, over sleeve trimmed with lace, the under sleeve being gathered in at the wrist band. She wears dark stockings and side buttoned, flat-heeled boots.

Her hair is parted in the centre and held back off her face by ribbons, tied into bows at each side. The remainder falls into ringlets. She wears a straw hat trimmed with flowers.



1908



1905



1909

These two photographs are of my two granduncles, Edward and Christopher Murray.

1910'S

The first picture is of Edward, wearing a white cotton, loose fitting dress with layers of petticoats that dip underneath. There is lots of lace trimming on the dress, a black belt is worn around the hips. The sleeves are three-quarter length with a frill at the edge. The neckline is round and simple. He wears dark coloured stockings and laced-up boots.

His hair is short and curly.

LATE 1900'S

In the second picture, Christopher is wearing a check dress with short, full sleeves. Over it he wears a white pinafore which is tied at the waist into a bow at the back. The collar is deep, round and gathered at the neckline. The fabric appears to be broderie anglaise.

No shoes are worn, his hair is short and straight.

This is a photograph of my friend's grandfather, Richard Noble. He wears a dark single breasted jacket over matching trousers that are gathered into a band just below the knee. Two buttons fasten the band at the outer side seam. Underneath the jacket he wears a waist coat, buttoning down the front in matching fabric. His shirt has a simple, small, collar in white. The shirt itself is made of striped fabric, worn with a dark narrow tie. He wears dark stockings.

His hair is parted at the left side, cut short and off his face.



Edward MURRAY
1910s



Christopher Murray
Late 1900's



Richard Noble

1912

These two photographs are taken of a group of schoolboys. The first being a group of boys making their First Holy Communion. There are a number of things to notice.

Firstly, there is a wide variety of styled jackets, Norfolk, single breasted, double breasted. Some of the boys wear long trousers, others knickerbockers, whilst one boy at the front wears shorts. There are a variety of collars, stiff Eton collars, sailor style collars and some large lace collars. Some wear bows of ribbon. One boy at the back wears a waistcoat under his jacket. Those that are visible wear laced-up black boots and stockings. The boy sitting down in the front of the picture has a noticeably different costume. He wears a jersey over short pants and short white socks. All the boys wear their hair short, the majority have a fringe, the rest have side partings.

1910's

This photograph taken in a school yard has an even greater mixture of fashion than the previous one. Norfolk jackets yet again are popular, and sailor styled, shorts, knee length trousers and long trousers are worn. Some wear lace collars and stiff Eton collars with bows. Notice the two boys sitting in the front row on the left, both are wearing the same outfit, no doubt they are brothers. The little boy in the front row, fourth from the left, is wearing a pinafore of cotton and lace, over his outfit. There is a mixture of materials used in the making of these outfits. Some are made from velvet, others from tweed or jersey.

Most of the boys wear laced up dark boots with either knee or ankle stockings. Nearly all wear their hair short, cut in a fringe or parted at the side, the only exception is the boy in the third row, sixth from the right, who wears his hair split in the centre and longish.



1912



1710's

On writing to Mrs. A.M. Sylvester of Pasolds (Chilprufe) Ltd., I received a brief note on the history of the Company but more special was the photocopies taken from a very old early 1910 catalogue. These, I felt, I had to include.

CHILPRUFE LIMITED

LEICESTER

It was at the turn of the century that Mr. John A. Bolton, the son of a Leicester Doctor and a Commission Finisher in the Textile Industry, decided to make underwear on his own account. His idea was to produce underwear of Pure Wool at the quality end of the trade, and when he produced the first of his woollen underwear in 1906, he employed a solitary seamstress, Mrs. Hodges by name, to whom, presumably, must go much of the credit for setting the original standards of high quality which have been preserved to this day.

Mr. Bolton's policy was to run his business on 'Christian Principles' - his own expression - and he was one of the first to advocate an eight-hour working day and a pioneer of holidays with pay. He appears to have been well ahead of his time so far as welfare schemes and management/employee relations were concerned, and, in the early 1920's, he established a Workers' Committee, thus creating a family atmosphere at Chilprufe. Also, at this time Mr. Bolton started training schemes for school-leavers who joined the Company, which he named the 'Nursery Branch'. A training scheme is in existence to-day for the school-leavers who join the firm, and a special induction course provides newcomers with a general knowledge of life at Chilprufe.

Chilprufe products became so popular that in 1936 the firm had 1000 employees, and in the same year became a Limited Company. The Company was virtually run by Mr. Bolton until his death in 1945, when it was left in the hands of three of the directors - Mr. E. Preston, his sister Miss A. Preston and Mr. F.R. Simpson.

Another stepping stone in the history of the Company was laid in 1962 when Chilprufe became part of the Pasold Group of Companies, who produce 'Ladybird' garments, and whose policy was to concentrate on childrenswear. In addition to Childrenswear, Chilprufe also produce high quality Ladies and Men's underwear.

In 1965 Chilprufe and Pasolds became a member of the Coats Patons Group of Companies, and Coats' threads are widely used at Chilprufe in the manufacture of outerwear garments.

'Chilprufe'

INDEX,
page 27.

INTRODUCTORY NOTE.

Fortunately for the health of both Children and Adults, we are beginning to realise the importance of a healthy childhood. In later years many ailments develop which originated with so-called "slight chills," and could with wise precaution have been avoided.

Pure Wool clothing is the surest safeguard, but up to recent times the thought of a woollen garment always suggested something coarse and uncomfortable.

The introduction of modern machinery made it possible to produce a finer and lighter fabric, but it could not overcome the natural tendency of the wool to shrink and lose its soft nature when washed.

'Chilprufe,' as you see it to-day, is really "a discovery" in the sense that the most important process employed in its production was the outcome of many experiments made in our factory to improve the finish of woollen fabric. So important, however, was this process considered that we immediately set to work and developed it to the present state of perfection. This process is called "Finishing." Many ladies have heard the word, but few know exactly what it means.

It is a process which gives to the fabric its silky softness and beautiful pearl white colour, increases the natural durability of the wool, renders it unshrinkable, and imparts hygienic properties of the greatest value for clothing. We have retained this secret, and no other make of garments is treated by the same unique process. Many fabrics look and feel nice when new, but as soon as they are washed all the softness disappears and they shrink and become harsh to the touch.

'Chilprufe' is made from the highest grade pure wool yarn, and although the market price for this exclusive quality varies considerably, we never, under any circumstances, use a cheaper grade for the 'Chilprufe' fabric.

The wonderful washing properties of 'Chilprufe' have, no doubt, been responsible for its popularity. It is absolutely unshrinkable, and will not felt or thicken when washed.

We have received hundreds of testimonials from ladies, expressing their admiration of the 'Chilprufe' garments, both as to their fit and durability, and our progress has doubtless to a large extent, been due to recommendations from one satisfied customer to another.

All 'Chilprufe' Garments are clearly stamped and tabbed with the name 'Chilprufe.'

OF ALL DRAPERS AND OUTFITTERS.

*I wear
'Chilprufe'*
DO YOU?

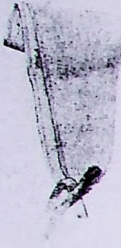


CHILPRUFE ' PURE WOOL

INFANTS

Binders.

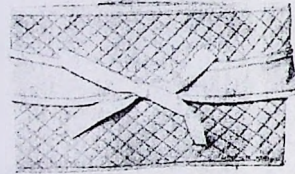
No layette is complete without the ' Chilprufe ' Binder, which is so admirably adapted to the newly-born infant. It offers ample support, and yet is beautifully pliable, warm, soft, and porous.



B436 Sh.	Shaped	1/3
B436 St.	Straight	1/5

Quilted Binders.

The Quilted Binder is adjustable, but a little firmer than the plain binders, which, though durable, have no padding.



B436	Quilted	1/6
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Infants' Petticoats.

An extremely useful and pretty garment when baby is shortened. Made with a shorter bodice and longer skirt than the child's garment.

Length	18-in.
IU436 Summer Weight	3/3
IU420 Winter Weight	4/6



When ordering our customers should quote the initial and quality number.

INFANTS

'CHILPRUFE' PURE WOOL

Short Flannels.

(WITH SHORT COTTON BODICE).

The 'Chilprufe' fabric is non-felting, and will remain soft, silky, and pliable until the end. It is as easily washed as a handkerchief.

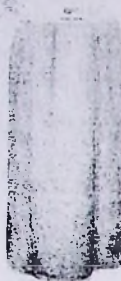
SF436 Summer Weight .. 2/3

SF420 Winter Weight. 3/3

Beaconsfield,
Sutton, Surrey.

"I have used 'Chilprufe' for my children for two years, and find it a very satisfactory make of underwear, light and yet warm, and very easily washed.

(Signed) L. McMORRAN."



Pilches.

This little garment is a great comfort to baby. Though porous it is beautifully warm, and when fastened up has the neat appearance of closed drawers.

Extra Length

Size	1	2	3
<i>Band</i>	<i>22</i>	<i>23</i>	<i>24</i>
P436 Summer Weight	1/7	1/9	1/11
P420 Winter Weight	2/3	2/6	2/9



Double Pilches.

This Pilch is made of double fabric.

Size	1	2	3
DP436 Summer Weight	2/6	2/9	2/11
DP420 Winter Weight	3/6	3/9	3/11



Head Flannels.

HF436 Summer Weight 2/3

HF420 Winter Weight 2/11

This soft, light, dainty wrap, is most useful in meeting baby's varied needs, for without heaviness it is beautifully warm.

'CHILPRUFE' PURE WOOL

INFANTS

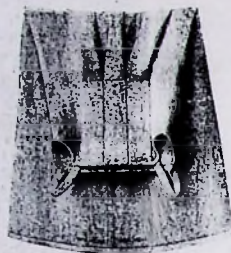
Day Flannels.



DF436 Summer Weight	3/11
DF420 Winter Weight	5/6

It is of the utmost importance that the clothing of the newly-born infant should be light and porous, yet very warm. No material can supply these essentials as well as 'Chilprufe.' It is an immense advance on the old-fashioned flannel.

Long Flannels.



F436 Summer Weight	3/6
F420 Winter Weight	4/9

'Chilprufe' Wool Socks.

Size	0	1	2	3	4	5	6	7	8	9
Socks										
420	-7½	-8	-8½	-9	-9½	-10	-10½	-11	1/-	—

IN WHITE AND TAN. LACE AND PLAIN.

Hose												
420	-10	-10	-10	-10½	-11	-11½	1/-	1/1	1/2	1/3		

Wet feet are not half the danger when PURE WOOL Socks are worn.

Legs for drying 'Chilprufe' Socks will be found to save the cost of socks to a very large extent and to improve the appearance.

Homanton House, Shrewton.

"I am recommending 'Chilprufe' to all my friends."
(Signed) B. E. GIBBS.

Ribbed Trunk Drawers

Size	1	2	3
RCD800	1/9	1/11	2/3

The Ribbed Trunk Drawers are very useful as overalls for babies when in the perambulator, and they are very much worn at the seaside for paddling.



CHILDREN



The 'Chilprufe' Pure Wool Fabric is sold in cut lengths to enable ladies to lengthen garments when the children have grown out of them.

- 436 Summer Weight 3/3 per yard.
420 Winter Weight 4/6 per yard.

36-in. wide, Natural or White.

Cut lengths are not returnable.

Washing and Drying Instructions

'Chilprufe' garments should be washed in warm, soapy water by gently squeezing through the hands and not by rubbing. It is essential that a good quality soap should be used, as many cheap soaps contain free soda, which is very harmful to the fabric. Under no circumstances should any garment be put through a mangle, and even a wringer, with rubber rollers, should be used with the utmost care.

In drying, the garment must be hung at full length, as its own weight preserves its shape, and for the same reason, when ironing, the iron should be applied to the garment lengthways.

Style for June Measurements

	Length	
		'CHILPRUFE' PURE WOOL
Coat	19 1/2	22"
K.D.	12	12 1/2
Cap		11 3/4

CHILDREN'S DEPARTMENT.

Owing to the restless activities of Children it is most necessary that every precaution should be taken to safeguard them against the risk of sudden chills caused by cooling down too quickly after becoming overheated in exercise or play. As the little ones themselves are not capable of realising this, it is the duty of those responsible, to clothe them in a material which reduces these risks to a minimum—that material is 'Chilprufe.'

'Chilprufe' being entirely Pure Wool creates a cosy warmth in cold weather, maintains the normal temperature in warm weather being porous enough to permit proper ventilation and is the surest safeguard against chills which are caused through sudden climatic changes.

The range of Children's garments shown here will be found to meet every requirement admirably, and whilst they are all cut to fit well they allow sufficient fullness to permit of the most strenuous movement without dragging, stretching, or working up. This fact, combined with the hard-wearing qualities of the fabric itself, make for outstanding durability.

It is important to note here that special care has been paid to the design and cut of garments for older girls, allowing for increased development in the larger sizes for maids.

Our customers will be well advised when ordering Children's garments, to allow for rapid growth in view of the wonderful wearing qualities of the garments which are more frequently out-grown than out-worn.

CHILDREN

'CHILPRUFE' PURE WOOL.

The Quilted Stay Bodice is made stiff enough to give some support to the figure, without in any sense preventing the free movement of the body. The short Quilted Bodice is made to the waist only.

4. Quilted Stay Bodices

Size	1	2	3	4	5	6
Length from shoulder	13" 13½"	14"	15"	16"	17"	
QB436 Summer Weight	3/3	3/6	3/9	4/-	4/3	4/6

Short Quilted Stay Bodice.

Length from shoulder	9"	9½"	10"	11"	12"	13"
SQB436 Summer Weight	2/11	3/3	3/6	3/9	4/-	4/3

White or Natural.
Can be made with Sleeves at 6d. extra.



1. Directoire Knickers.
4. Quilted Stay Bodice.

2. Drawers.
3. Stay Band.

'CHILPRUFE' PURE WOOL

**A Splendid Idea.
The 'Chilprufe'
Belted Combination,
The 'Beltoid.'**
FOR BOYS AND GIRLS.

Pat. No. 3634/13. Reg. No. 614401.
Insured against Infringement.

This garment is invaluable as a safeguard against chills and the more serious results of chills. It has been manufactured from the design of eminent Medical men—men who know exactly those organs which need extra protection—and from their knowledge the 'Chilprufe' Belted Combination has been evolved. It is, therefore, veritably a medical prescription for the prevention of illness arising from lack of proper protection. It has been awarded the Certificate of the Institute of Hygiene, the Council of which body, composed of some of the cleverest doctors in the country, has expressed the opinion that "it is admirably designed to ensure warmth where it is most wanted; at the spine and the abdomen."

Such a garment as this must appeal strongly to all who have their children's welfare at heart. It saves doctor's bills and keeps the children well and strong. Good for grown-ups too.

Girls' and Boys' at same price.

Size	0	1	2	3	4	5	6	7	8
Length ins. from shoulder	19"	20"	22"	24"	27"	30"	34"	37"	40"
C436B	4/3	4/6	4/9	5/5	5/6	6/6	6/7	7/6	
Summer Weight									
C420B	5/6	5/9	6/6	6/7	7/6	7/8	9/	10/	
Winter Weight									

Long Sleeves 4d. extra in Natural or White.

Prices of Men's and Women's garments on application.

N.B.—We are applying the same improvement to Vests, Shirts, etc., which will shortly be placed on the market.

Made in all sizes and entirely of the pure, soft, white, warm wool that is the outstanding feature of everything 'Chilprufe.'

CHILDREN

Sunnyholme,
Stidland, Warrington

"I am most pleased in every way with the Belted Combinations, and sure they will be splendid for preventing colds and chills."

(Signed) L. S. RY.



Belted Combination. The 'Beltoid'

'CHILPRUFE' PURE WOOL

CHILDREN

Vests.

The delicate softness of the 'Chilprufe' fabric prevents any possibility of irritation even to the sensitive skin of young children.

Size	0	1	2	3	4	5	6	7	8
Length from shoulder	14"	15"	16½"	18"	19½"	21"	22½"	24½"	25½"
V436 Summer Weight	1/10	1/11	2/3	2/6	2/9	2/11	3/3	3/6	3/11
V420 Winter Weight	2/4	2/6	2/9	2/11	3/6	3/11	4/6	4/11	5/6

Long Sleeves, 4d. extra. White or Natural.

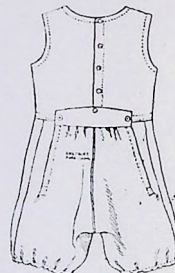


Vest.

Combinette.

The Combinette is a combination of bodice and knickers and can be had with either elastic or band at knee. The garment is very comfortable and does away with the possible rucking up of a bodice and the difficulty of supporting the knickers.

Size	1	2	3	4	5	6
Length	21"	23"	25"	27½"	30"	32½"
CT436 Summer Weight	3/3	3/6	3/9	4/3	4/9	5/3
CT420 Winter Weight	4/3	4/6	4/9	5/3	5/9	6/6



Combinette.

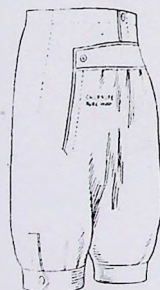
Divided Skirt.

This garment is carefully shaped to the figure, having a deep band as lining at the back only. The waist measurement is ample for the length, and can be readily lessened if necessary.

39 E. 4 R R. etc. etc. 14 15 16 18 20 22 24

Size	1	2	3	4	5	6	7	8
Waist	21	22	23	24	26	27	28	28
Length	16"	17"	18"	19½"	21"	23"	25"	27"
GK436 Summer Weight	3/-	3/3	3/7	3/11	4/3	4/9	5/3	5/11
GK420 Winter Weight	3/11	4/3	4/9	5/3	5/9	6/6	7/3	

White, Natural, or Navy. Elastic at Knee, same price.



Divided Skirt.

Body Belts.

Children with short garments require additional warmth over the abdomen. The Body Belt meets this need admirably.

Size	1	2	3	4
BB800 11d.	1 -	1.2	1.4	

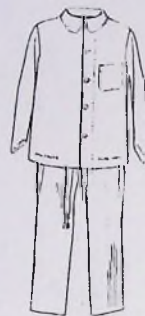
CHILDREN

'CHILPRUFE' PURE WOOL.

4. Girls' Pyjama Suits.

Size	2	3	4	5	6	7	8
Chest	24"	26"	28"	30"	32"	34"	36"
Length, Coat	19"	20"	21"	22"	23"	25"	27"
Length, Trousers	26"	28"	30"	32"	34"	36"	38"
GPY436 Summer Weight	8/6	9/-	9/6	10/-	10/6	11/6	12/6
GPY420 Winter Weight	11/6	12/-	12/6	13/-	14/-	15/-	16/-

White, Natural, Pink, and Light Blue.



BPY
Boys' 'Chilprufe'
Pyjama Suits.
Sizes as for girls,
prices 3d. less in
436 Summer
Weight, and 6d.
less in 420 Winter
Weight.



1. Children's Bodice.
2. Princess Petticoat.

4. Pyjama Suit.

3. Bodice Petticoat.

CHILDREN

'CHILPRUFE' PURE W

3. Nightdresses. LACE TRIMMED.

To wear a Woollen Nightdress is the surest means of maintaining the normal temperature of the body during the night. When clad in a beautiful 'Chilprufe' gown one can dispense with heavy bedclothing, and thereby ensure refreshing sleep.

Size	1	2	3	4	5	6	7	8
Length	28"	30"	32"	34"	37"	40"	44"	48"
CN436 Summer Weight	5/9	6/-	6/6	7/3	8/-	8/9	9/6	10/6
CN420 Winter Weight	7/9	8/3	9/-	10/-	11/-	12/-	13/-	14/-



1. Sleeping Suit without feet.
Open across back.

2. Sleeping Suit with feet.
3. Nightdress.

'CHILPRUFE' PURE WOOL

Nothing could be prettier for children than our dainty Pearl White Jersey Suits. They are well shaped and very serviceable.

Kilt.

Little girls look very pretty in complete Suits of 'Chilprufe.' The Kilts are of course made to match the Jerseys. Gaiters can be made to order. Colours as in Jerseys.

Size	1	2	3	4
Length without band	10"	11"	12½"	14"
JK900	4/6	5/-	5/6	6/6

Knickers with Elastic Waist and Knees to match. For Prices see page 8.



Jerseys.

BOYS' AND GIRLS.

Size	0	1	2	3	4	5	6	7
<i>jc 900-k-hood</i>	17	18½	20	22	24	26	28	31
Chest	17"	19"	21"	23"	25"	27"	29"	31"
Length	14"	15"	16"	17½"	19"	20½"	22"	23½"
<i>jc 900-k-hood</i>	17	18½	20	22	24	26	28	31
J900 Plain	2/11	3/3	3/6	4/-	4/6	5/-	5/6	6/-

Stocked in White, Navy, Reseda, Tan, Scarlet, Cardinal, and Saxe.

Jersey Knickers.

Length	11	12	13	14	15
Size	0	1	2	3	4
<i>jc 900-k-hood</i>	17	18½	20	22	24
Waist	19"	21"	23"	24"	26"
<i>jc 900-k-hood</i>	17	18½	20	22	24
K900 Plain	2/11	3/3	3/6	4/-	4/6
<i>jc 900-k-hood</i>	17	18½	20	22	24

Stocked in White, Navy, Reseda, Tan, Scarlet, Cardinal, and Saxe.

Jersey Caps.

JC900 Plain	1/5
JC800 Ribbed	1/5

<i>jc 900-k-hood</i>	1	2	3
Length 15½"	19		
<i>jc 900-k-hood</i>	1	2	3
Length 20½"	23		

QUOTATIONS

Victorian Dress & Photographs by Madeline Ginsburg
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- Page 8
- Page 9 + 10
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RESEARCH LIST

The National Gallery, Merrion Square, Dublin

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Terenure Library, Terenure Road, Dublin 6.

Rathmines Library, Rathmines Road, Dublin 6.

The Library at the National College of Art & Design,
Thomas Street, Dublin.

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