Janet Arnold

Patterns of Fashion 4

The cut and construction of linen shirts, smocks, neckwear, headwear and accessories for men and women
c.1540-1660

with additional material by Jenny Tiramani and Santina M. Levey
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CONCEIVED & ILLUSTRATED BY
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The Art and Craft of Semstress, Silkwoman, Cutwork Maker, Bone-Lace Maker, Embroidress and Laundress

The tailor made both men's and women's clothes until the end of the sixteenth century, when women took over the making of clothes for their own sex. However, women's work always encompassed the making of linen clothing to satisfy the needs of an individual, male or female, from birth to death. It was made within the household, whether by servants, family members or an employed semstress.

Linen

The raw material of linen is a bast plant called flax. Between its woody core and outer bark are the bast fibres, which grow in continuous lengths from the root to the tip of the plant. They are long, measuring up to 4' (1220mm), strong and glossy; they are a good conductor of heat and absorb moisture freely. In 1564 Queen Elizabeth's silkwoman, Alice Montague, supplied "xxiii" elles of Holland for our Laundress to drie our Portetteds in.

As a plant, flax is tolerant and will grow in a wide variety of soils and environments, but the production of high-quality fibres for weaving, and also for sewing, is complex and dependent on considerable skill and knowledge. The stages of its conversion into thread, and then into woven linen. The purchase and maintenance of linen was always a major item of expenditure in a household budget, since everybody needed linen, or a fabric woven from hemp, a coarser bast plant, or from mixed fibres. Linen also varied in quality and in price, depending on its end-use and the wealth of the prospective buyer: sackcloth, canvas and the fine lawn of transparent veils were all made of linen, while many items of clothing required linen of more than one weight, as the patterns in this book show.

By the sixteenth century, linen was woven in most European countries, even when dependent on imported thread. The major centres were in northern Italy, which produced a smooth, creamy and closely woven linen, ideal for openwork decoration; while the linen of Flanders and the Low Countries was already renowned for its exceptional delicacy and even weave. Continental linen was sold by the ell, which varied in length from country to country, but the Flemish ell, which was equal to 27" or three-quarters of an English yard of 36", occurs most frequently in the records. When the country of origin is not given, it is impossible to compare prices, especially as selvedge widths also varied and are seldom mentioned. One bonus of the patterns is the number of different selvedge widths they record; they range from 25" to 41/4" wide. Some are among the shirts and smocks, but the largest number is provided by ruff 22, which is made from eighteen selvedge widths, that, unlike the other ruffs, are cut from eleven different linens. The heavier linen used for the neckband is also pleated; it is a good example of successful frugality.

The Workforce

Clothes cut and sewn together by the tailor were often elaborately decorated with embroidery worked by professional male embroiderers using precious and semi-precious stones, seed pearls, spangles, beads and a variety of metal threads, including gilt or purl. The workforce dedicated to the making and ornamenting of linen clothing was quite different. Almost exclusively female, it encompassed both amateurs and professionals; as women, they were outside the guild system, and although they established their own, usually small-scale apprenticeship schemes, they had a built-in flexibility.

The Semstress

She was the key figure, whether amateur or professional. As her name suggests, the semstress was responsible for sewing together the component parts of linen clothes, which she had also cut out. This she did without the aid of such printed or manuscript patterns as those available to the tailor. She relied on inherited knowledge and the use of differently sized rectangular panels to cut out the parts required for one or more items of clothing from a given length of linen. Her skill lay in fine, regular and strong sewing; working seams of running and back stitches, and, for greater strength or neatness, variants of fell seams. She also hemmed the clothes, worked the cartridge-pleated gatherings of simple smocking to control the fullness of the fabric, applied facings and attached the neck and wristbands. Small

ruffles began to be added to shirts and smocks as linen clothing became more elaborate in the mid-sixteenth century, but the most spectacular use of cartridge pleating can be seen in the construction of the huge ruffs around 1600. Her range of skills expanded as the decoration of linen clothing became more important. Although samplers remained throughout the sixteenth century the main means of exchanging new stitches or new designs, the advent
of printed pattern books quickened the spread of new styles and techniques. The first book was published in Augsburg by Johann Schönspurger before 1523, when his second, dated book was published. The designs included anguilar, stepped patterns imported from Islamic Egypt, where they had been common since early Medieval times. They were worked over counted threads in double-running stitch, and were immediately copied in other pattern books. Their popularity is shown by examples on surviving clothes and by their depiction in portraits; the later English name of 'Holbein stitch' is understandable but inaccurate. Matt or satin stitch is another counted thread stitch, similarly angular in form, although not a linear stitch. But both belong to a group of stitches that are either reversible or equally neat on both sides. Other examples are true or marking cross stitch, long-armed cross stitch and two-sided Italian cross stitch; they answer the needs of clothes where both sides of linen are visible. The semistress was also involved in developments associated with the use of openwork seemas to join sections of clothing together. Their straight edges have narrow turnings, which in all-white examples have narrow inner lines of cut and withdrawn threads, leaving vertical threads that are pulled into tiny openings by the hem stitches. The linen insertion stitches are worked into the hems and are sometimes replaced by narrow lengths of linen braid or by linen bone (bobbin) lace.

Following these small beginnings, more threads were cut and withdrawn, guided by the grid of the woven threads, to create a small open mesh over-sewn with linen or coloured silk. But as the grid became larger and the filling of the squares more complex, a new technique emerged, known in England as cutwork and in France as point coupé. To what extent some semistres chose to specialize in one or other of these techniques is not known, although it is clear that their basic skills of fine plain sewing remained paramount in the production of fine linen clothing.

The Silkwomen
When openwork seams joining sections of linen clothing together were worked with coloured floss silk, the semistress either rolled or turned under and hemmed the edges almost invisibly with fine linen thread before working over them with coloured floss in a decorative form of blanket stitch. The sections are linked most simply by taking a floss thread to and fro through the floats of the blanket stitches, although most insertion stitches are more complex. The floss silk was supplied by the silkwomen, who were quick to respond to the demand for decorated linen clothing. They belonged to a long-established group of independent women, who were never part of the king or queen's household, but functioned as members of a male city company. They worked in the City of London, importing luxury goods including small pieces of goldsmith's work, spangles, metal threads, linen and linen threads, and raw or semi-processed silk, which they finished and woven into ribbons, or converted, using a variety of techniques, into narrow trimmings, fringes, tassels, fancy buttons and netted caul.

From 1562 to April 1581, Queen Elizabeth's silkworms were Alice Montague, who in 1564 delivered to Elizabeth Smithson our launders for our use three ounces di of silke ... xij Pair of partlet laces of gold and silver ... One ounce of fine Sisters thred: Half a yard of fine laune: seven yards of Ruffes of laune for a partlet wroght with black Spanish workes and edged with gold bone lace'.

The Cutwork Maker
Among the works Alice Montague supplied in the summer of 1562 were 'xviiiij yards of White Cutt work for ruffes & xviij yards di of Broade Cutt worke ruffes for a partlet', and 'xvijj yards of white Flauders ruffes purled, iiiij Flauders worke Bandes Risses'. All are likely to have been imported via Antwerp to be mounted on the Queen's linen clothing by her semistress.

The laborious process by which plain linen was converted into an open-work fabric of great delicacy had started with the narrow, open-work hem of the semistress. Both Venice and Flanders produced white embroidery and cutwork of great beauty, but the most
detailed account of how the lingerie trade contributed to the emergence of cutwork is provided by the archive of Christopher Plantin and his family, now in the Plantin-Moretus Museum in Antwerp. Plantin moved from Paris to Antwerp in 1548/49 and established himself as a printer and bookseller; his wife, Jeanne Rivièr, sold fine lingerie, as did her daughters, most notably Martine. They sold piece-goods embroidered with white linen thread in mat stitch, and increasingly ornamented with open-work lines involving drawn thread, pulled fabric work and back stitch. By the 1560s, these were being worked in double and triple lines, and with larger openings based on the warp and weft of the woven linen. It took over twenty years for large-scale cutwork to replace white embroidery, but on 2 December 1571, Martine dispatched an order for 363 cutwork ruffs to Pierre Gassen, who acted as their agent in Paris. From the late 1570s onwards, cutwork dominated ruffs, cuffs, bands, coifs, shirts and smocks. Throughout its life, high-quality cutwork kept its skeletal structure of warp and weft threads, which gave it a stability not achieved by other means. The method of replacing the square grid with plaited and twisted linen threads couched to a parchment pattern backed with layers of thick linen produced a less stable and less fine version of cutwork but it paved the way for true needle lace, as did the projecting points worked along the edges of wrist and neck ruffs, which increased in size as the ruffs grew larger. They were worked freely, stitch by detached stitch, to form triangular motifs, which by the early 1570s, are described in the Plantin records as ‘triasis a lequille’ (points worked with the needle).

The Bone-lace Maker

By the 1560s, outer edgings of bone-lace, made with fairly thick linen thread, began to be attached to ruffs or bands of cutwork, and it was bone, or bobbin, lace that was to be the final stimulus for the emergence of true needle lace; independent of any geometric grid and capable of being worked to any design. The use of bone (later wooden) bobbins to manipulate a variable number of threads in the making of narrow, open-work braids was one of the novelties of the second quarter of the sixteenth century. It probably emerged from the passementerie industry of Italy or Spain, almost certainly feeding on the silk and metal threads entering Europe from East and West. The earliest reference so far found in England occurs in the Exchequer Accounts for 1545, when gold bone-lace was bought to trim Henry VIII's 'bonnettes'. The association of bone lace and linen clothing was quickly established, as shown by the first account book kept by the young Lady Cavendish (née Hardwick) in 1548-1550. During the winter of 1548-9, she bought 'wyte bowen [bone] worke for couotes for my smokes vs liijd' and 'for narowe bowe worke for my smokes colows, xviijd'; while later 1548 were spent on 'sij yards of bone work for ij shortes a xiiijd the yeare'. By the summer of 1550, she was buying coloured silk and metal threads to have the lace made within her household:

*Payed for halfe a pounde of rede slyke for to worke bone worke wt xjs*
*Payed for a none of sylver to worke bonelace wt xjs*
*Payed for ij ounces of golde to make lace for ancharchers xjs*

Silk and metal threads were sold by weight, because of their high value. The earliest bone-lace seems to have been made with silver-gilt file thread using paired threads, each pair worked as one to produce a chunky open braid, as suggested by the heavy patterns in the appropriately named *Le Pompe*, the first pattern book devoted solely to bobbin lace. It was printed in Venice by the Sessa Brothers for Matio Pagano, one of the most prolific publishers of pattern books; Book I came out in 1557, and Book II with a different set of patterns in 1560. The other early pattern book devoted to bobbin lace was the *New Modelbuch* published in Zurich by Christoph Froschauer in about 1561. The author, known only by her initials 'R M', was a practising lace maker with twelve years' experience as a teacher; she provides in her introduction details of how bobbin lace had been brought to Switzerland in 1538 by merchants from Venice and Italy. She preferred linen thread lace, for its ease in washing, and disapproved of the growing use of more luxurious materials, although some of her patterns are marked as silver or gold models. She provides the number of bobbins needed for each pattern but also advises how a thicker or thinner effect can be achieved with a change of thread, or by adding pairs of bobbins. 'R M' recommends linen bobbin lace as a practical means of decorating household linens, and also as a way of earning a living. Bone or bobbin lace proved to be exceptionally versatile. It could be simple or complex; within the reach of children and amateurs, or made only by the most skilled workers. Valuable metal lace, like that made in the sixteenth century, was by the late
seventeenth century, under the control of the professional male Lacerman. Only a thinner form of silver-gilt or silver lace on a pair with linen thread lace remained within the scope of the female lace makers in London and other major cities. It can be seen trimming such linen clothing as nightcaps, coifs, ruffs and waistcoats, as well as gloves, purses and other accessories. Thread lace, made of linen thread, was worked domestically and professionally in many countries, and visitors to England commented on its presence in Devonshire and the Midlands counties. Shakespeare, who must have seen the lace makers on his journeys back to Stratford, refers in Twelfth Night to 'The spinsters and knitters in the sun, and the free maidens that weave their thread with bone.' In areas where fine thread was available, as well as skilled designers and makers, the versatility of white linen bone-lace enabled it to respond to every twist of fashion and, in many cases, to lead it. It copied cutwork with ease, but it also showed the way forward with the beautifully patterned, soft scallops of the Flemish bone lace of the late 1620s onwards.

**The Embroideress**

As with other members of the workforce, the embroiderer of linen clothing was a woman; sometimes an employed specialist, but often a skilled amateur. Their names seldom feature in the records, and the only linen embroiderer mentioned in the Hardwick Accounts is Anne Myrner, who in June 1599 was paid for 'a piece of worke wrought wt collard sylkes, thirteen shellings and given her xijd as a reward [Hard. Ms.8, f54]. In the sixteenth century, embroidery was still an expected accomplishment of a well-born woman, and some of the gifts made for the King or Queen at New Year were worked by the donors. This was more likely earlier in the century when among Henry VIII's wives and daughters were several embroiderers. Katharine of Aragon had 'two working stools for gentlewomen' among her possessions, which were either low stools on which they sat when working with a hard sewing pillow on their knee, or the pillow itself, which sometimes had a wooden base. Sewing pillows were essential tools for fine work, whether by seamstresses or embroideress. They supported the fabric, which could be pinned onto it, or secured at one end and held taut to run a gathering thread, or whip a hem, much as a sewing-bird or clamp was used in the nineteenth century. They can be seen in several paintings and engravings, including one based on a drawing by Johannes Stradanus and dated 1578 (I & XXIX), which depicts one woman seated on a low stool, with a sewing pillow on her lap, and a second seated woman resting an embroidery or needlework frame on the hard pillow. Katharine of Aragon has been credited with introducing double-running stitches worked with black silk into England. The stitch may well have travelled north from Islamic Spain, and she is likely to have known it. But the term 'Spanish Stitch' was applied to it by Peter Quinten in his 1527 plagiarized version of Schönsperger's book. In the 1547 Inventory of Henry VIII's goods there is, for example, a table set of fine linen 'wrought with red spanyshe stiches' and Spanish sewing silk was certainly important because its dyes were fast and, in particular, the black dye did not run.
The future Queen Elizabeth was more than a competent embroiderer; she is believed to have worked the covers of four books of prayers (three of which survive) that she had translated to present as a gift to Queen Catherine Parr in 1548. The cover in the British Library is not of wrought lines, but is a fairly early English example of needlework on linen canvas worked with silk and metal threads in detached stitches, almost anticipating what was to occur in embroidery towards the end of her reign. By then, the divisions between different groups of workers were breaking down, and large, often isolated households provided fertile ground for the mixing of materials, stitches and different skills. The degree to which those formerly distinct skills had changed is illustrated by an apprenticeship agreement, signed in September 1597, by which the young girl, Margaret Davis, was apprenticed to Josine Graunger of London widowe", "...to woorke all maner of Cuthtowber Bonelaces Needelwoorkes edginge And such manner of Blackwerkours And also to woorke with golde and silke and all manner of playne woorkes and whatsoever elles belongeth to a woorkewoman". Essex County Record Office, [DdP 220].

Sewing Equipment

Skilled workers have always owned the specialized tools of their trade. In 1571, for example, the stock of John Wilkinson, Merchant of Newcastle, included "xij clovers of tailer (toller) needles xijv iijij" and also "vij clovers of fine semeter needles vilij". A clouw/cloute/clout was a cloth into which a thousand needles were stuck in lines [XXXVI], as they were later stuck though paper; the cost of the tailor's and the semeter's needles was the same per clowte, although they clearly differed. Coarse needles for unspecified purposes were only a quarter of the price, while in 1579, "xij clastes of Spanishe needle" recorded in the stock of the Southamton Merchant, Reynold Howse, cost xxxxs, more than three times as much as those of the tailer and semeter. They were probably of Spanish steel, whilst English needles were also specialized to suit different trades; they were imported wholesale by the thousand, but sold singly in the retail trade, the stock of the Durham mercer, John Farbeek, in 1597 included "xij down and a half of woman's thimbles 21d". Pins were also important tools needed by the semeter, the setter of ruffs, the lady's maid, the bone-lace maker and the domestic tailor. They varied in length and thickness according to their purpose. The quantity imported into London on a single ship The Edward, in 1567, carried a total of 420 dozen clouts, each containing a thousand pins. The total cost was £20, a very substantial sum.

Linen Clothing

Linen shirts and smocks were worn next to the skin to protect outer garments from sweat and grease, and depending on the wealth of the wearer, the same shirt or smock might be worn in bed. The shape of both shirts and smocks followed the changing lines of outer clothing. When tightly fitted twopiece curved sleeves became fashionable in the 1610s the sleeves of smocks and shirts became narrower to fit comfortably beneath them. Conversely, in the 1650s shirt and smock sleeves grew fuller to fill the slashed and open sleeves of bodices and doublets [patterns 15 & 85].

Men's Shirts

Very few plain shirts survive from the sixteenth and early seventeenth centuries. There was a secondary use for any sound sections of linen from damaged shirts, and even the 1547 Inventory of the possessions of Henry VIII records "xxiii night shirts of sondry sorts some very meane and worse" [11604]. The two examples in this book, 78A [pattern not included] and 15, survive as relics. Shirts are made from the width of linen with straight side seams, and often with extra gathering at the neck allowing for chest and shoulder muscles. There were changes to the neckline and variations in decoration over the years, but the basic, straight-sided shape continued well into the nineteenth century, as confirmed by the pattern diagrams in The Workwoman's Guide, 1858, [XXXVII] and other nineteenth-century publications.

The decoration of shirts was not unexpected in a period when men took as much pleasure in women as in displaying their fine clothes. Thomas Forster the younger of Edernston, for example, who died at the age of twenty-eight in November 1567, was proud to bequeath his apparel to his son Matthew "to use up himself or his brethren". It included 1' shirt, wrought with blewe silk and silver", valued at 22s, which he had probably worn with his best set of black velvet venetunds and doublet, worth 41s. He also had 5 payre of blewe stokinges and a jerkin, garded with blewe velvet, 10s. Some twenty-seven years later, the inventory of the goods of Henry Howard, Earl of Northampton, Carter knight, and a very wealthy man, included his apparel with valuations: a couple of very fine Holland shirts with an open lace at 30s a piece illij and 12 other plaine shirts of Holland at 4s a piece illij'. Not so much above that of Thomas Forster's shirts as might be expected.

While Henry VIII, Edward VI and later James I were on the throne, for those not expected to give plate or purses full of gold coins as a New Year's gift, a handsome shirt seems to have been the preferred choice. In the Gift Roll for 1539/40 a shirt 'wrought with blacke worke' was given 'by the young Lady Guildford' (Anne Boleyn), and there were fifteen more wrought shirts and two collections of collars and cuffs worked half with gold file and half with silver. Later in the same year, a merchant travelling in the Far East sent the King exotic nuts, monkeys, and 'a shirt of fine cambrie entirely wrought with white silk, which is very fair'. The shirt was also recorded in the 1547 Inventory as 'a garment of white lynen cloth of Indian making embrowndered with white silke' [11698]. In 1530 the six-year-old Princess Elizabeth presented the two-year-old Prince Edward with 'A shryte of cambricke of her own makeing'. Small though the shirt must have been, that was quite an achievement; perhaps even a labour of love.

Katherine of Aragon had always made Henry VIII's shirts and continued to do so, even after divorce proceedings against her had been set in motion. Almost a century later Brilla, Lady Harley of Brampton Bryan Castle, Saleop, made shirts for her beloved son, Ned, a student at 'Magdalen Hall, Oxford', April 22, 1642: 'I have made 2 shirts for you ... I purpose to send them this weak'. April 30 I have sent your shirts by your sister and have sent for cloth to make you 4 more ... June 4 I have sent you by this carrier, in a box, 3 shirts; there is another, but it was not quite made; one of them is not washed; I will, an pleas God, send you another the next weak, and some handkerchers'. They were sent on 25 June.

Despite detailed descriptions in inventories and accounts, it is not easy to find images of shirts in paintings. Where a man is shown without any outer garment to cover the shirt, and his history is known, it appears to record a traumatic event and to be a mark of suffering, illness or distress. The areas of a shirt most often visible are those beneath slashed doublets or jerkins where the embroidery or lace decoration is carefully positioned to show through [XXXVIII]. The front opening and neckband also provided an area for display, and most importantly the neck and wrist ruffles as they steadily increased in size from the mid-1560s onwards. They eventually became detached from the shirt to form a separate item of clothing, although shirts continued to have neck and wristbands, as well as the separate cuffs, as a part of the growing fashion for layered neckwear as discussed below.
XXXIX. The wife of the Lord Mayor of London wears a shaped ruff. Etching by Wenceslaus Hollar, 1646. Gallery of Costume, Platt Hall, Manchester City Galleries.

XL. Pieces of a metal supporter for a shaped ruff or band. There is a hook at the C.F. of the left side, made from the wire that goes around the neck, c. 1620-40. STAM, Stadsmuseum, Ghent.

XLI. Detail of XL showing how the long scalloped shapes of the supporter are constructed from a continuous length of wire that is twisted round and round the neck wire in between the shapes. The wire is flattened for the rounded ends of the scallops.

XLII. A standing band of imitation lace, made from stiffened open weave fabric with outlines of applied paper or parchment. This band is the same shape as the rebato worn by Elizabeth, Countess of Brunswick [R1, p.14]. Musée de Cluny, Paris.

XLIII. Drawings of neckwear from The Academy of Armory by Randle Holme, 1688. The Society of Antiquaries of London. The following are the accompanying texts:

1. A plain Band, with Band-Strings pendant ... This is an Ornament for the neck, which is of the finest white Linen cloth, as Plaice, Holland, Leman, &c, & is made by the art of the Seamster; and Washed and Starched, Slichtened and Smothed by the care of the Landress. In the beginning of the reign of King Charles the first, Yellow Bands were much used, which were Dyed with Saffron, and Supported round the neck by a Picadill, of which see more numb. 7.

2. A Band Laced, or a Lace Band, the Band Strings Pendant.

3. A Sponshe Ruff.

4. A falling Ruff, with Strings pendant.

5. A round Ruff, with Strings pendant ... Three such is born by the name of Ruffles. Ruffs are generally Cloth folded, or turned, for two or three heights or doubling of Cloth.

6. A Woman's Neck Whisk ... This is used both Plain and Laced, and is called of most a Garters or a falling Whisk, because it falleth about the Shoulders. A Night Rail, is a Ladies undress, being made after the fashion of a Whisk, but with a larger compass, reaching from the Neck, round about the person to the middle or waist; it is made Plain or Laced, or Wrought with Needle Work, according to the Weaver's Nobility. A Pinner or Tucks, is a narrow piece of Cloth Plain or Laced, which compassed the top of a Woman's Gown about the Neck part. In this Square in the Base, is the shape of a Cravatt tied up in a Bow Knot...

7. A Neck Whisk round and lace ... which standeth round the Neck touching no part of the shoulders, but is supported by a Pickadill, which was a stiff Collar made in the fashion of a Band; which kind of wear was much in use and fashion in the last Age by our English Gallants both Men and Women, as the Monuments of that time doth further manifest; for it is credibly reported that that famous place near St. James called the Pickadilly, took denomination from this, that one Higgins, a Taylor, who built it, got most of his Estate by Pickadillies.

Neckwear

Ruffs

For many people, it is the neckwear, and in particular the ruff, that epitomizes high fashion during the second half of the sixteenth and the early seventeenth centuries. Ruffs were worn throughout Europe by both men and women, and in a wide variety of styles. Many were further elaborated with embroidery, lace and trinkets, bringing down on their owners' heads the condemnation of Phillip Stubbes and others, who railed against such finery: 'eclowned with gold, silver or silk lace of stately price, wrougt all over with the somme, the moone, the stars, and many other antiquities strange to behold'. Yet, despite such show, they were all constructed from long straight strips of fine lawn or cambric, joined together and gathered into what are now called cartridge pleats, and attached to a neckband. The total length of the joined strips in the seven ruffs charted here vary from 1½ yards [21] to 19 yards [23], and this affected the shape, or set, to some extent, but the variety of different forms into which ruffs were shaped depended primarily on the laudress and her skill with starch and the poking stick in creating new, flamboyant sets, or seemingly plain but perfect figures-of-eight. The laudress could change the shape of the sets of a single ruff from week to week, producing a completely different effect. As with other examples of 'pure fashion', they were taken to extremes, including shaped ruffs, for which the shorter front section was achieved by tapering the necessary strip of linen towards the C.F. at the neck edge, so that the outer edge of the ruff was still on the straight of grain [see pattern 20]. Ruffs attracted satire in words and images, as well as condemnation, but continued to develop, some ruffs being made with double, treble and quadruple layers. Although it is sometimes difficult to explain why certain fashions arose, there were several factors that probably contributed to the fashion for the standing band. At first the starched ruff was partly supported by small tabs on the collar band of the doublet or bodice, as on 20, but finally, as it grew larger and
larger, it needed the support of a wire frame. These underproppers were almost completely concealed beneath the ruff and it may have been their decorative quality which resulted in these smooth bands made of transparent linen or silk bordered with lace, or made entirely of lace, being worn quite flat, allowing the shape of the wires to be seen more easily. Much smaller quantities of fine linen and decoration were required for these standing bands, and they were easier to launder than ruffs. They were not necessarily cheaper, however, because they proved to be popular with such young men as John Carleton, who in 1613 was described in a letter written by the courtier John Chamberlain, in response to an enquiry from his uncle: 'I cannot write you much of his courses, because I have not much of his company, but I see him very fine and neat, or rather curios, especially in cutwork bands, wherein yor youth are become so vain, that no ordinarly band, with double cuffs, costs six or seven pounds, and some much more. And upon speech of this and the like, his father told me that he had a hundred pounds worth of such wear'. This was at a time when the highest paid servant in a large household, usually the steward, was paid £10 a year. Both ruff and standing band continued to be worn into the 1620s, as described in A Merrie Dialogue betweene Band, Cuffe, and Ruffe, performed at Cambridge University in 1615. Cuffe chides both Band and Ruffe for swearing 'by all the Gummee and Blew-starch in Christendoms', not to know Mistrates Stitchwell the Someter. 'I say Misters Stitchwell the Someter was the very maker of you both; yet thus little doe you regard her, but it is the common customer of you all, when you come to be so great as you are; you forget from what house you come.' The rivalry between Ruffe and Band is finally resolved by Cuffe, who points out that 'men of Law, who know right from wrong ... they shall preferre nothing, but the kindest of you both, vowing both a Band and a Ruffe'. This layering of neckwear and other clothing was common throughout the period. As detailed in his descriptions as Stubbes but, for a different purpose, was Rendle Holmes of Chester, who spent over forty years gathering material for his monumental study, The Academy of Armory or Store-house of Armes, published in 1688. He deals in great detail with every object that might form part of a coat of arms, including clothing and the people who make and maintain them. His list of neckwear is helpful in identifying the names given to certain styles [XLIII].

Supporters, Pickadills and Rebatos
Although inherently fragile, chance survivors of a long-gone fashion, the supporters gathered here provide a rare overview of a little-studied area. The blue supporter (25) stiffened with whalebones (inserted between two layers of linen and separated by backstitched channels as on women's corsets) and the pastboard pickadil (26, 27 & 28) are almost certainly tailor's work. But the rebatos are particularly intriguing and seem to have emerged from the head attires and other confectons of the silkwomen; they range from bare wires shaped to support a shaped ruff or band [XL & XLI] to wires wrapped with coloured silks and metal strips, turned into standing bands in their own right by the addition on one or both sides of a mix of fabrics and passementerie. Several are of cheap but showy materials, and two imitate the effects of bone lace and drawn-thread work by means of applied paper, outlines of white thread stuck on with glue and punched decoration [XLII & 35], anticipating similar copies in later centuries.

Bands
The linen bands worn by men and women in the early decades of the seventeenth century are not at first sight as varied as the ruffs. But more subtle differences were created by the use of white on white embroidery, cutwork and bote (bobbin) lace edgings of various types, qualities and cost, as well as differently shaped necklines and marked variations in size. In the opening years of the reign of James I, some bands were still made in-one with a linen shirt, smock or partlet [12, 13, 79, 83 & 43], but the more elaborate examples were already being made as separate items of clothing. A rectangular panel of linen continued to form the basis of the band but this was often obscured by cutwork, or the addition of deep lace scallops and borders. The main problems of construction remained the shaping with darts at the neck edge of the band and its smooth attachment to the neckband, and the manipulation of an added border round the outer corners so that the lace or linen would lie flat across the back. This was achieved either by gathering the lace into the corners, as on pattern 39, or by the use of inverted pleats on pattern 40.

Wristwear
Linen wristwear, though small, was important. Wrist ruffs and cuffs consisted of a set for whatever form of neckwear was in fashion. During the two middle quarters of the sixteenth century, before neck and wristwear became separated from shirts and smocks, there are examples of plain neckbands worn with wrist ruffles and vice versa. After c.1565 when ruffs and bands started to become separate items the most common combinations worn at neck and wrists were band and cuffs, ruff and wrist ruffles, ruff and cuffs. Cuffs were cut on the straight grain, like a ruff or band, and had single or multiple layers, often worn together with cuffs attached to the sleeves of the shirt, smock or partlet. Occasionally they were pieced extreme fashion, extending almost to the elbow with long scallops of lace [80A], but of the few that survive, most belong to plainer sets as discussed below. There is, however, an elaborately decorated rebato with matching cuffs [32], which being sewn to a wire frame is cut to fit that shape without darts and regardless of the direction of the grain, as are the cuffs. Experiments with cutting curved linen items, such as cuffs, seem to have begun in the 1630s [see 38C above] but were not always successful. The practice of darting, pleating and gathering straight-grain linen into the desired shape continued until the late seventeenth century.
Headwear was important throughout the sixteenth and early seventeenth centuries. Women's heads were always covered when outside or in company, while a formal code dictated when men should remove their hats when in the presence of the King or Queen, for example, they should be uncovered until given permission to re-cover.

Coifs
Usually the shape of a coif was drawn out on a rectangular panel of linen, embroidered, and the surplus linen was stripped, folded back and sewn inside the front curved edge needed to frame the face. The straight top edge was folded in half and sewn together for a third of a half of its length, leaving a gap at the back of the head. A variety of means was used to close the gap. The fullness created at the back was needed in the dresses of the gowns to accommodate the hoop of coiled hair that it covered. Also associated with the coif were the long strings that survive on some coifs, threaded through a channel or line of loops along the edge [51, 52]. The strings were pulled tight and then tied round the bun on the outside to secure both hair and coif. This is depicted in meticulous detail on the tomb sculpture of the two younger daughters of Sir Thomas Holy and his wife, Elizabeth Coke, in the church at Bisham Abbey, near Marlow in Buckinghamshire [51H].

Closely associated with coifs were cross-cloths and forehead cloths, which were worn to protect the forehead, then seen as a vulnerable area, especially in times of sickness. The simple triangular forehead cloth was usually made to match a coif [XLV]. They were tied on under the coif and partly concealed by it, with the long straight edge forming a band across the forehead. The cross-cloth served the same purpose, and the names were probably interchangeable. That forming part of pattern 60 consists of a straight strip of linen, reduced at its narrow ends by pleats and attached to tapes, by which it was tied on round the head. But the young woman band-shaping a band in the laundry section [LX] wears one of a slightly different shape, as does Lady Constable [51A].

Hoods
These were worn over the coifs and, unlike the wired veils, the linen fell softly over the shoulders. Although a fair number survive from the later sixteenth and early seventeenth centuries, it is not easy to find images of them. Exceptions are the Filmer Memorial Brass [XLIX] and a now lost memorial brass of about 1600 of Sir Peter Bancroft, Norwich, which survives only as a rubbing [56A]. The two hoods included in the patterns 56 and 57 differ in their cut and construction, although both have the central seam over the head, which is clearly visible on the brass rubbing.

Nightcaps
Plain linen caps or coifs were commonly worn at night, but by the late sixteenth century, elaborately embroidered ones were being worn during the day. When the new Venetian ambassador was presented at Court in 1617, his chaplain reported that 'Occasionally some of the chief lords and the favourite wear on their heads richly embroidered caps there (the Presence Chamber) under the pretence of having some imaginary indisposition'. Many of these nightcaps survive and are closely related to the women's coifs in the style of embroidery, and trimmings. Like the forehead cloths, their cut and construction are relatively simple, as shown by the unfinished cap [XLVIII]. Drawn out on a straight strip of linen, they have spade-shaped quarters with pointed ends, and the lower half of the border is embroidered on the W.S., before being turned up to form the brim.

Hose for men, the term hose covered both upper stocks or breeches and netherstocks or eventually stockings. Both the tailor and the hosier might be involved, but the separation of the two crafts developed slowly in the response to changes of fashion and the increasing availability of knitted stockings or nether-hose. Initially all hose were cut on the cross from a variety of fabrics including linen. Henry VIII's wardrobe accounts for 1535 include 'for thirtie pair of hose, and thritye pair of base sockies of fyre linnen cloth for our use, all of sore grete wardenorke'. On a warrant
A Venetian courtesan wears silk breeches like 65 under a very full cutwork smock. Detail from a painting by an unknown artist, c.1600. Private Collection.

A lady called the Duchess of Chandos wears an embroidered square-necked smock, visible around the neck edge of her gown, with a fine, transparent partlet over it. You can see the two edges of the partlet at the centre front, 1579–9. Collection unknown.

Conjectured drawing of a woman wearing smock 81.

Conjectured drawing of a woman wearing smock 81 underneath a pair of straight bodies. Her wheel farthingale is tied to her bodices with points all around the waist. See COSTUME No. 41 for a pattern of the 1603 effigy bodies of Queen Elizabeth I.

Elizabeth Vernon, Countess of Southampton, wears a lace-edged smock under a pair of bodices, c.1600. Trustees of the 9th Duke of Buccleuch's Chattels Fund.

Diagram of how to cut the skirt of a smock, using the whole width of the fabric and triangles turned and used as gores to create the flared shape. The Workwoman's Guide, by a Lady, 1658.

Women's Smocks

Most smocks worn in northern Europe were shaped by gores at the side starting from a point just above the waist, widening slowly over the hips down to the hem. These gores were sometimes cut in whole or in part with the rest of the front and back panels, if the linen is wide enough [75, 77, 79, 81, 82, 84]. This basic shape continued into the nineteenth century. A plain or lightly decorated smock was essential wear under a pair of bodices (corset). The decoration on surviving smocks often covers the neckband, sleeves and the area between the shoulder and chest level at the front and sometimes at the back as well [73]. It is not always clear when looking at a painting whether the more lavishly decorated linen sleeves and squares were part of a smock or separate items. For the very wealthy it would have been possible to enjoy permutations of differently patterned sleeves, partlets and even foreparts, with the decorated edge of the smock itself also appearing at the neckline. In 1577, Sir Gawen Carewe gave Queen Elizabeth 'a camerkick smock wrought with black silke in the collar and sleeves, the square and ruffs worked with Venice gold and edged with a small bone lace of Venice gold'. In this case the smock had a collar and was therefore high to the neck, so the 'square' referred to the embroidered area reaching from shoulder to chest level. The fashion for women's gowns and doubles with high necklines and standing collars required smocks which reached to the chin to protect expensive silks and velvets from contact with the skin. These were made at first with narrow frills attached to the neckband, before they separated out into detached ruffs.

Three other smocks, all from Mediterranean countries, among the patterns do not fit with the above description. All are without gores. 71 is Italian, as probably is 72, while 85 is Spanish or Portuguese. All three are extremely full smocks, and 71 is discussed further in the text accompanying the drawing on p.110. The smock seen above [L] has vertical lines of cutwork and the folds suggest it as full as 71 and 72. The construction may have been the same too: the widths of linen could have had their selvedges concealed along the edges of the cutwork lines, just as the embroidered lines hide the joins on smocks 71 and 72.
The Art of the Laundress

Washing, starching and ironing linens was a highly skilled, highly paid occupation in the sixteenth century. Once washed, both linen clothing and household linens such as sheets, napkins and tablecloths were dried and bleached outside, in fields where they were laid on the ground, the larger items being pegged down. When the new fashion for ruffs developed during the second half of the century the laundresses had to increase their range of techniques and equipment to achieve the many styles that evolved. The laundering of a ruff was a time-consuming business, which required considerable skill. Several surviving ruffs for which there are patterns in this book have initials embroidered into the back of the neckband, probably because they were sent out of the household to professional laundresses to be set, and needed marks of identification.

An engraving of monkeys 'apeing' the fashion, c.1570 [LVIII] shows the processes that took place in these starching houses. Once the ruffs had been delivered by customers and washed, they were covered in starch — described by the puritanical writer Phillip Stubbes in An Anatomie of Abuses, 1558, as 'smear and starched in the devil's liqueur' and 'dried with great diligence streaked, patted and rubbed very nicely'. The starched linen had to be dried very carefully, particularly when coloured, to avoid a streaky effect.

Coloured starches were popular in England. Stubbes wrote: 'and this starch they make of divers substances, sometimes of wheate flour, of branne, corn and other graines: sometimes of rootes and sometimes of other things: of all colours and hues, as White, Redde, Blewe, Purple and the like.' The shades were quite pale. Yellow starched ruffs were very popular and are often mentioned in plays of the period. They were coloured with saffron, the dried pistil of the autumn crocus, steeped in hot water. This gave almost the same colour as old discoloured varnish on a canvas, causing some portraits to have been cleaned a little too heavily, and the saffron ruffs have disappeared along with the varnish.

Two monkeys sit holding the wet, starched ruffs in front of the fire, moving them gently to stop the layers sticking together as they dried. The ruff had to be completely dried and then lightly and evenly damped before ironing and setting. If it was not dried first the wet starch stuck to the setting sticks and scorched. The sticks were heated in a pan over a small fire of charcoal or coals. The first ones were made of wood or bone, but after 1573, according to John Stow's 1632 Annals of England, steel sticks were introduced in all sizes. 'You have a pretty set too! How big is the steel you set with?' asks a character in the play The Dumb Knight by Gervase Markham, 1608. Steel sticks would have held the heat better.

The monkey sitting at the centre front of the engraving is moulding the sets of a ruff into shape with a stick, on a specially designed wooden stand which she holds steady with her feet — a necessity as she had to push the stick firmly into the folds of linen. There is a joint halfway up the stand, probably with a pivot so that the laundress could keep turning the stand as she worked her way around the ruff. The skill lay in judging exactly how deep to adjust the sets and in keeping them level.

Stubbes describes two different kinds of tools for setting ruffs in some detail. The first he calls a 'putter, or else a putting sticks' and describes them as 'made of yron and steele and some of brasse kept as bright as silver, yea, and some of silver it selfe; and it is well if in processe of time they grow not to be gold'. He compares the putter to 'a squirt, or a squibbe, which little children used to squirt water withall; and when they come to starching and setting of their ruffes then this instrument be heated in the fire, the better to stiffen the ruffe. For you know heste will drie and stiffen any thing.' Curiously, these sound like hollow tools that somehow let out a spray of hot water or steam while shaping the ruff, like modern electric

Customers bring in their dirty ruffs which are washed, dried on the line, smeared with starch at the table on the left, dried by the fire and set by the monkey sitting centre front. Engraving c.1570. © The Trustees of The British Museum, London.
LIX. A starching house with a woman having her ruff set while she is wearing it. Large setting sticks sit in a vessel of hot coals, and ruffs with sets of different shapes hang from pegs on the wall. The Pride of Women: Ruffs, an engraving after Maarten de Vos, c.1596. © The Metropolitan Museum of Art, New York.

LX. A laundress smoothing a fine darted standing band into the perfect shape, on a raised, padded board above a brazier. Engraving c.1610. Douce Portfolio 188, 332. Ashmolean Museum, University of Oxford. There is a pattern for a cutwork band of a similar shape [41] on p.86.

LXI. William Shakespeare wears a darted, standing band, supported by a pichadil. Engraving by Martin Droeshout in the First Folio, 1623. © British Library Board. All Rights Reserved. C.39.k.15.

LXII. A sempstress's shop in the Galerie du Palais Royal. Among the linen items on sale are standing bands, falling bands, tuckers, pinners and ruffs. To the left of this detail there is a Mercer's shop and a Bookseller's. Detail of an etching by Abraham Bosse, c.1637. © The Trustees of the British Museum.

Iron de. The second tool described by Stubbes is 'a setting sticke, either of wood or bone, and sometimes of gold and silver, made wise at both ends, and with this they set their ruffs'. The forked shape of these setting sticks suggests a similarity to the forked goffering irons of the eighteenth century, and these may have been used to shape small, regular sets like those surviving on ruff 17. No putting or setting sticks of this period seem to have survived, but there is an entry in the Great Wardrobe Accounts of Elizabeth 1 by Thomas Larkin in 1601:

'pro iij settinge sticke de Chalby ad iijis - xijis pro le pressinge iron - viij'.

Other entries in the warrants for 'one pressinge iron verye well steelled: for one settinge sticke: one steele bodkin' in 1601, and 'one setting sticke and one curling iron of steel' in 1602 would seem to show that 'chalebinte' was steel rather than iron.

The art of starching seems to have started in the Low Countries and some of the most beautifully laundersed ruffs are seen in Dutch and Flemish paintings. According to John Stow's A Survey of London, 1598, Mistress Dingen Van de Passe, a Flemish woman, came to London in 1564. She was an excellent starcher and found plenty of work laundering the neckwear of other Flemish refugees living in the city. Presently the Englishwomen noticed the neatness and delicacy of the linen and they began to send their daughters and nearest kinswomen to Mistress Dingen for lessons. Her usual price was, at that time, four or five pounds to teach them how to starch and twenty shillings to soothe starch. Stubbes commented bitterly, 'I hear they say they have their starching houses made of purpose to that use and only, the better to trim and dress their ruffs to please the devil's eyes withal ... wherein they tricks up these curtwheels of the devil's charret of pride, leading the direct way to the dungeon of hell.' The engraving above depicts a similar hellish vision of a starching house, with the setting sticks described as 'Satan's tongs' in the verse and the laundress depicted as a grotesque creature. Once the ruff had been laboriously laundered there were hazards to be avoided if one was going to wear it successfully. Left in a damp atmosphere the linen got rather limp and 'Thy breath will shew my ruffe was an apt warning by a character in Ben Jonson's 1599 play Every Man Out of His Humour; while Stubbes describes the 'great and monstrous ruffes...they stand a quarter of a yarde (and more) about their necks, hanging over their shoulder poynets instead of a vell.'

But if it happen that a shoure of rain catch them before they can get harbour, then their great ruffes strike sayle and downe they fall as dishevelings fluttering in the winde, like Windmill sayles'.

When the falling ruffs and bands became fashionable at the beginning of the seventeenth century the maintenance needed for neckwear was lessened considerably, as described in the play The Malcontent by John Marston in 1604:

'And do you hear? you must wear falling bands, you must come into the falling fashion; there is such a deal of pinning these ruffs, when the fine clean fall is worth all; and again, should you chance to take a nap in the afternoon, your falling band requires no poking stick to recover its form; believe me, no fashion liked to the falling band, I say.'

While the demise of the stiffly starched standing ruff may have simplified the work of the laundress, her role remained a crucial one in maintaining the fine linens fashionable throughout the seventeenth century. However fine or coarse these linens were, at the end of their lives, when damaged and rejected, they still had a further use. They were the raw material for the paper mills, and were recycled to satisfy the growing demands of the book trade.
LXIII. A linen cap, a linen partlet with a neck ruffle and a long lace, for lacing bodies, hang on the washing line.

LXIV. A long lace, two linen bands with lace edgings and a handkerchief hang on the washing line. One band is tied to the line by its bandstrings, while the other has three pairs of strings with tiny tassels.

LXV. Several linen bands and a handkerchief with tassels on the corners hang on the line.

LXVI. Among the linen items on the line is a partlet with a neck ruffle edged in lace.

LXVII. The pair of fine lace bands hanging on the line may be a cuff. The woman standing on the balcony has a wide ruff in her hands. She is using her fingers to shape the fullness of the ruff into circular sets of equal size, possibly before it was hung on the line to dry.

LXVIII. The basket on the balustrade contains several linen bands and a ruff. Among the items on the washing line there is a partlet with a front opening edged in lace and a full ruffle at the neck. The partlet is tied to the line by the strings on its hem. When worn it would have been tied at the sides under the arms by these strings, to secure it. There are also two pairs of bandstrings at the neck.

LXIX. Detail of LXVII showing the laundress using her fingers to shape the linen ruffle.
Shirts
these shirts are wrought throughout with needle work of silke, and such like, and curiositie stitched with open seame
(Phillip Stubbes, The Anatomie of Abuses, 1583)

1A. The narrow wristband is embroidered in an interlaced geometric design.
1B. The neckband is made of two layers; the outside layer is embroidered, the facing inside is plain linen.
1C. A young merchant wearing a shirt with an embroidered neckband. Painting dated 1541, by Hans Holbein the Younger, Kunsthistorisches Museum, Vienna.
1D. The edges of the shirt are first rolled and hemmed, then joined by narrow insertion seams, worked in blue silk.
1E. Henry VIII wearing a shirt with insertion seams embroidered in a similar design. Detail of a portrait by Hans Holbein the Younger, c.1534–36. © Museo Thyssen-Bornemisza, Madrid.

2A. The embroidery on the outside of the neckband starts 1¼" up from the bottom.
2B. The inside of the high neckband is embroidered with deep blue silk in double-running stitch and the embroidery would have been seen when worn open.
2C. Ippolito de Porto wearing a shirt with horizontal bands of embroidery around the neck and wristbands. The embroidered seams of the shirt are similar to those on shirt 1. Portrait by Giovanni Antonio Pizzolo, c.1550. Museo Civico di Vicenza.
2D. Both the wristbands and wrist ruffles are decorated with variations of the embroidery design around the front neck opening.

3A. Edward, Prince of Wales, aged about fourteen months, wearing a shirt with a low neckband. Detail of a painting by Hans Holbein the Younger, c.1538. Andrew W. Mellon Collection, National Gallery of Art, Washington.

3B. The edges of the shoulder piece, sleeve and body of the shirt are hemmed with linen thread and then joined by open insertion stitches worked with crimson silk thread. The white linen neck binding is embroidered with a diamond pattern in crimson silk.

3C. Detail of W.S of neck edge. The linen neck binding is not embroidered on this side. The bottom row of gathering stitches used to pull in the fullness of the shirt is visible below the binding. The bobbin lace is sewn to the top edge of the binding with white linen thread and has alternate motifs of white linen and crimson silk.

3D. One of the flower motifs, embroidered in crimson silk, that cover the sleeves and gussets.


4A. There is a cross embroidered in crimson silk below the front neck opening.

4B. A side seam with hemmed edges, joined together with open insertion stitches in bright crimson silk.

4C. The end of the sleeve is gathered into the narrow wristband and the join is embroidered in crimson silk. The hemmed edge of the ruffle is sewn to the folded edge of the wristband with open insertion stitches.

4D. The boning strings are candy-striped twasts (like those in 4E) of crimson and white threads.

4E. Ludovico Martinengo wearing a shirt embroidered in red silk and silver-gilt thread, with wrist ruffles that do not have much fullness. Detail of a portrait by Veneto Bartolomeo, c.1550. N0287 © National Gallery, London.

5A. The edges of the inside of the neckband are embroidered, probably because it was worn open. The narrow neck binding is visible at the base of the high neckband.

5B. Hercule François, Duke of Alençon, Anjou and Brabant (1555–1584) wearing a white linen shirt with small ruffles at the neck and wrists, and a lower neckband, under his ivory silk doublet, studio of François Clouet, c.1556–8. © Weis Gallery.

5C. Inside the wrist there is a linen facing encasing all the raw edges of the gathered ruffle.

5D. The embroidered sleeve/shoulder seam.

5E. An embroidered 'S' motif on the sleeve.


6A. The end of the tapered sleeve is embroidered to resemble a wristband, with two bands of different designs. There is no wrist opening on the sleeve seam. The openwork seam continues all the way to the wrist.

6B. There is a visible bulge at the top of the neckband, where all the gathers of the neck ruffle are encased inside the neckband. There is one eyelet hole at the top of the neckband and another at the bottom, for bodkin eyes.

6C. There is a narrow openwork seam joining the sleeve to the body of the shirt, worked in a form of buttonhole stitch with crimson silk. A crimson floral motif is embroidered on top of the run and fell seam on the piecing of the sleeve.
7. The remains of a linen shirt, badly damaged by blood and rust; the high neckband is shaped by two darts. Worn by a member of the Sture family when they were murdered on 24 May 1567. Uppsala Cathedral Museum.

7A. Erik Sture wears a similar style of shirt with a narrow neck frill and a high neckband worn open with the bandstrings hanging in a loop. At the top of the neckband there is a border of white embroidery, c.1567. Portrait by an unknown artist. Orh 397, National Museum of Fine Arts, Stockholm.

7B. There is a string on top of each dart and at each end of the neckband, on the W.S. Each string ends in a loop that projects above the top of the neckband.

7C. Needleworked points on the top edge of neck frill.

7D. White embroidery at the top of Erik's neckband.

7E. Raised knots and backstitch around neckband.

7/8A. The neckband of one of two plain linen shirts which were put into an iron chest with shirts 7 and 8 by Marta Leijonhufvud after the murder of her husband and two sons by Erik XIV of Sweden. The neckband has an eyelet hole at each end, worked in buttonhole stitch with linen thread. It is not certain who wore these plain shirts or whether they were day or night shirts. Another possibility is that they were worn underneath the more elaborate shirts with ruffles to save them from continual laundering, 1567. Uppsala Cathedral Museum.

7/8B. The wristband of the plain shirt with two eyelet holes at each end.

8B. There is a four-way plait of white and brown (probably black originally) silk sewn to the outer edge of the ruffles at neck and wrist.

8C. There is a pin in the neck ruffle, which is possibly one of the pins that held the sets in place originally. There is a band of drawn-thread work all around the neckband, with brown/black silk embroidery on both sides of it.

8D. The sloped shoulder seam is reinforced on the inside of the shirt, with a crosswise strip of linen tapering from 3/4" at the shoulder to 1/4" at the neck.

8E. All the gathers of the sleeve-end are held in place on the inside, above the wristband, by a single line of stitching as in smocking.

8F. The turnings of the sleeve and ruffle are held flat inside the wristband by a row of backstitching along both edges.

8G. The doublet and hose worn over Shirt 8 by Nils Sture. The patterns for these clothes can be found in the previous volume in this series, Patterns of Fashion: The cut and construction of clothes for men and women c.1560-1620. The doublet has a pickadill sewn into the top of the collar band, to support the starched and set ruffles of the shirt. +1567. Uppsala Cathedral Museum.

9A. Detail of 9A, p.28. Bobbin lace with alternate red and white motifs, visible at Sir Thomas Parker’s wrist, is probably on the wristband of his linen shirt.

9B. The neckband is edged with bobbin lace, in white linen and pink/red silk.

9C. Honeysuckle motif in buttonhole stitch for outlines and fillings, stem and satin stitches.

9D. The W.S. of the honeysuckle motif.

9E. The bobbin lace is sewn to the edge of the wristband and all round the sleeve opening. There is no visible sign of fastening on the band.

9F. The open insertion seams between the sides of the shirt and the gusset at the top of the side slit are worked in pink/red silk. There is a ¼" wide border of embroidery on the side seams.


10A. Linen tapes are sewn to ends of the wristband.

10B. Captain Thomas Lee wears a linen shirt embroidered in black silk, with bare legs (possibly in the guise of an Irish foot soldier). Portrait by Marcus Gheeraerts the Younger, 1594. © Tate, London, 2008.

10C. The neck gusset is gathered into the neckband.

10D. The linen is beautifully woven and the felled seam between the sleeve and shoulder is very neatly sewn.

10E. An isolated motif of oak leaves, acorns and bird.

10F. The back of the shirt is longer than the front.
11. Heavy linen shirt, embroidered in blue linen thread. The embroidery pattern is of the mid-sixteenth century, but the bobbin lace design and slightly gathered sleevehead are early-seventeenth century, c.1600–30. Museo del Tessuto, Prato.

11A. Where the gathered sleeve-head is seen to the shirt, the seam is covered by blue embroidery in a pattern of alternate blocks and crosses.

11B. The inside of the wrist opening and wristband. All the gathers of the sleeve end are held in place by six rows of stitches.

11C. Neckband with worked loop and button.


12A. Sir Christopher Hatton wears a similar embroidered linen shirt with a standing band and turned back cuffs at the wrist. Portrait by an unknown artist, 1589. National Portrait Gallery, London.

12B. There is fullness at the back of the band where it is gathered into the neckband.

12C. The embroidery is in a variant of pekinese stitch.

12D. The actor Nathan Field (probably) wearing a linen shirt with bands tied at the neck. Portrait by an unknown artist, c.1615. By permission of the Trustees of Dulwich Picture Gallery.

13A

13B

13C


13B. Five unseen darts at the back of the band to give fullness. The join between the gathered shirt neck and the band is covered on the inside by a strip of linen.

13C. The silver, silver-gilt and crimson silk bobbin lace is seen to the edge of the shirt with pink silk.

13D. There is an eyelet hole at each end of the waistband worked in crimson silk. The bobbin lace is sewn around the cuff and up the sleeve opening.

13E. Detail of embroidery on the corner of the hem with two interlocking ‘S’ motifs in the corner.

13F. The decorative seams on the R.S. where the body, sleeve and underarm gusset are joined.

14. White linen shirt worn by Gustav II Adolf when he was wounded by a bullet which pierced his thigh at Kleinwanzher in 1637. Photo © Linnslaksmaren, Stockholm, photographer Goran Schmidt.

14A. The turnings of the shoulder seam are turned back and back-stitched along both sides, then the seam is oversewn from the R.S.

14B. The strip of linen bobbin lace seen on the edge of the neckband is gathered in to fit around the corner.

14C. The gathering stitches in the neck of the shirt are visible where part of the neckband has come undone.

14D. Sir John Eliot wearing a shirt with a lace-edged neckband, like 14, turned down. The shirt has bobbin lace insertions in a chevron design like those in Sir John Eliot painted a few days before his death in the Tower AD 1632. This may imply that he was depicted in his shirt because he was suffering from imprisonment and illness. The Port Eliot Collection, Plymouth.

14E. The sitter is wearing a linen shirt edged on the neckband and front opening with a deep border of lace. The bright red silk lining of his open doublet (with its collar turned down) is visible beneath the lace. An unknown man aged twenty-two, by Nicholas Hilliard, 1597. Victoria and Albert Museum, London.

14F. Detail of the scallops on the strip of bobbin lace that is whipped to the outer edge of the wristband with linen thread.
15. White linen shirt, stained with blood, worn by Claes Biehlström when he was wounded in battle in 1659. Livrustkammaren, Stockholm.

15A. A small piece of linen is sewn behind the top of the opening in the side seam, for reinforcement.

15B. Nils Nilsson Brahe (1633–1699) wearing a white linen shirt that shows through the open sleeves and front of his doublet. His lace-edged linen band and cuffs are separate items. Portrait by Jakob Elbfast, 1650, owned by Svea Lillsurd. Photo © Livrustkammaren, Stockholm. Photographer Goran Schmidt.

15C. The neckband is top-stitched on the outside and hemmed to the gathers of the shirt on the inside. The initial "C" can be seen embroidered on the inside of the band.

15D. A narrow strip of linen is sewn on the inside, over the place where the sleevehead gathers are whipped to the selvage of the shirt, on the shoulder.

15E. There is a worked oval hole at each end of the wristband for bracelstrings and a worked bar at the end of the wrist opening, for reinforcement.

15F. Tiny simulated French seams where the selvage of the shirt is sewn to the hemmed edges of the underarm gussets and the sleeve.

15G. The ends of the woven linen tapes attached to the ends of the neckband are hemmed.

15H. The worked bar at the bottom of the front neck opening has a tiny spider's web of twisted threads.
Ruffs

They have great and monstrous ruffs, made either of Cambricke, holland, lawn, or els of some other the finest cloth that can be got for money, whereof some be a quarter of a yard deep.

(Phillip Stubbes, The Anatomie of Abuses, 1583)

16. Linen ruff prepared for starching. The linen is folded into soft 'V' shapes, which are tacked down, c.1580–1600. Bayerisches Nationalmuseum, Munich.


16B. There are tacking stitches all round the ruff holding the pleats flat.

16C. Richard Goodridge of Ribston, Yorkshire, aged seventeen, wears a plain white linen ruff with the same volume as 16, set in a different way. Portrait by Cornelis Ketel, c.1578–89. © Weisse Gallerie.

16D. Fifty pleats per inch are whipped onto the neckband. The original hook and eye are still in place.


17A. There are 250 carefully set pleats, looking down on top of the ruff.

17B. The ruff fastens at the neck with two worked buttons and buttonholes on the bobbin lace covered neckband. There are approximately 618 tiny cartridge pleats at the neckband.

17C. The underside of the narrow hem at the edge of the ruff, with drops of wax holding the sets together.

17D. Detail of a portrait of Lucretia Walshe and her daughter Elisabeth, by Jan Ciesz, dated 1602. Westfries Museum, Hoorn. Lucretia wears a narrower ruff set with similar small figure-of-eight shapes.
18A. An unknown lady wears a ruff of a similar size to 18, attached to a partlet. French School, dated 1585. © Weiss Gallery.

18B. Two rows of backstitching close to the edge of the neckband help to hold all the pleats of the ruff inside it. The hook at centre front is visible.

18C. Cornelis Jorisz Roodezoon wears a ruff of a similar size to 18, set in a different pattern. People could wear one ruff set in many styles. Portrait by Pieter Pietersz c.1589. © Weiss Gallery.

18D. The ruff fastens with a hook and eye.

19A. Sir Thomas Parkar wears a fine linen ruff with three layers, edged in bobbin lace, c.1620. Photo © Livrustkammaren, Stockholm, photographer Goran Schmidt.

19B. The 280 cartridge pleats are stitched to the edge of the neckband and two rows of backstitching hold all the turnings inside the band.

19C. The worked eyelet hole on the neckband.

19D. Detail of 19A showing three layers of ruff at C.F.
20A. Shaped linen ruff with four layers, bandstrings and tassles, c.1620–35. Gallery of Costume, Platt Hall, Manchester. The ruff is slightly shaped so that it is narrower at the front than at the back. All the turnings of the pleating create a bump inside the neckband—8cm (⅜") away from the edge. It is very thick and not layered.

20B. Sir John Cutts, aged twenty-one, is wearing a similar multi-layered ruff, edged in narrow bobbin lace. It is not easy to count the layers on this ruff as the complete sets are not visible. His full linen shirt is visible through the slashes of his doublet. Portrait by an unknown artist, English School, 1628–29. © Weiss Gallery.

20C. The bobbin lace is oversewn to the ¼" wide hem with tiny stitches in fine linen thread.


21A. The ruff shown opened out. There is one layer sewn to each side of the neckband. There are no eyelet holes on the neckband for bandstrings, or any other fastenings. However, there are clusters of pin marks at either end of the neckband, perhaps to pin it to the doublet collar. Alternatively, it could have been worn as an open ruff by a woman (similar to the shape shown in 21), pinned to a supporter.

21B. Jacob III de Gheyn wearing a falling ruff set with similar small pleats. Portrait by Rembrandt, 1628. By permission of the Trustees of Dulwich Picture Gallery.

21C. The edges of the ruff are rolled and then the pleats are sewn onto the band with tiny stitches—one stitch per pleat. The layer at the top of the neckband is sewn with its R.S. to the band; the layer at the bottom with its W.S. to the band. When the band is folded in half (as shown in 21), both layers are on the R.S.

21D. The selvages are whipped together to join the two widths of linen used for each layer of the ruff.

22A. The coarse linen neckband is pieced together, along the folded top edge.

22B. Each stitch holds two or sometimes three cartridge pleats to the neckband on the R.S.

22C. Members of the Amsterdam surgeons’ guild wear ruffs set in various scrolling shapes. Detail of The Osteology Lesson of Dr. Sebastian Egberts by Nicolas Pickenoy, 1619. Amsterdam Historisch Museum.

22D. The original (brass?) eye is sewn inside the left front edge of the neckband.

22E. At the base of the neckband is a ¼” wide band of embroidery that helps hold the pleats in place.

22F. The selvedges of the fine, open-weave linen are whipped together. The ¼” wide rolled hem is exquisitely stitched in fine linen thread.


23A. Underneath the ruff, inside the folds, the linen is white as snow. Thirteen loops of linen thread are sewn on the W.S. of the neckband, possibly to pin or hook through, to attach it to a rebato.

23B. A row of fantastically neat, tight and even stitches hold all the cartridge pleats upright, to the neckband. There are two double rows of backstitches with groups of three raised knots between them, at the edge of the neckband. The backstitching helps to hold the pleats inside the band.

23C. The warp (selvedge) runs right round the outer edge of the ruff, which is why it does not sit well. However, this may have been a deliberate way of cutting the ruff to help the curling shapes spring out more.

23D. Detail from Die Familie Verspeck by Wybrand Simonz de Geest, 1621. Staatsgalerie, Stuttgart. The father wears a very full ruff set into scrolling shapes. The ruff is quite flattened at the C.F. to accommodate his pointed beard.
24. Wide linen ruff with traces of the original blue starch. This was probably intended to give the optical illusion of brilliant white, rather than a strong shade of blue, c. 1620–40. Bayerisches Nationalmuseum, Munich.

24A. The deep neckband is made of a heavier-weight linen than the ruff and the band is now rolled up. Originally this ruff would probably have been worn with a very high doublet or gown collar. There are just over 16¾ yards of linen in the ruff, gathered into approximately 530 tiny pleats at the neck.

24B. The outer edge of the ruff is finished with a hem ¾ inch wide.

24C. A strip of raised white embroidery in a chevron pattern is stitched to the inside of the neckband, to conceal the lumpy turnings. This embroidery is similar to that shown in the portrait of Erik Sture, (TD) on page 20, along the top edge of the inside of his high neckband.

24D. The regentesses of the Holy Spirit Almshouse in Haarlem wear wide linen ruffs and the woman sitting on the right of the picture wears a ruff of the same width as 24, but set in deep figure-of-eight shapes with flanged ends. All the regentesses wear layers of fine transparent linen ruffs at their wrists, and on their heads they have embroidered caps covered by fine transparent linen capes. Detail of a painting by Johannes Cornelisz Van Hemessen, 1642. © Frans Hals Museum, Haarlem.
Supporters, underproppers, pickadils and rebatos

A supporter, or underpropper. This is applied round about their necks under the ruff, upon the outside of the band, to bear up the whole frame and body of the ruff from falling and hanging down...

(Phillip Stubbes, The Anatomie of Abuses, 1583)

A Pacadile, a thing put about Man or Woman's Neck to Support and bear up the Band, or Gorget.

(under Terms used by Taylors in Randle Holme, The Academy of Armory, 1688)

for it is credibly reported that that famous place near St. James called the Pickadilly, took denomination from this, that one Higgins, a Taylor, who built it, got most of his Estate by Pickadilles.

(Randle Holme, The Academy of Armory, 1688)


25A. Anne of Denmark wearing a blue supporter with a darted linen band on it, and a lace band on top, c.1610. Detail of a miniature from the studio of Nicholas Hilliard, Fitzwilliam Museum, Cambridge.

25B. There is a pair of eyelet holes at the C.B. of the supporter, to tie it to the corresponding holes at the back neck of a gown such as that shown in 27E, where a pickadil is tied to the small stiff support of the gown, with a ribbon point.

25C. Where the blue linen has disintegrated on the bottom layer of the supporter, the iron wire frame inside is visible.

25D. The stitching holding the two layers of the supporter together has gone, so it is possible to see inside, where the backstitching holding the whalebones is sewn through the paper backing of the top layer. The paper of the bottom layer can also be seen.

25E. The underside of the supporter.
26B. On the topside, the area next to the neck is padded out with cotton wool (or wool?) to give a smooth shape and covered with silk satin, hemmed down at the start of the tabs with tiny stitches.

26C. At the C.F. opening of the pickadil some of the wool padding inside is visible where the silk satin has disintegrated. Also visible are the remains of the original crosswoven silk neck-binding and the heavy linen thread sewn through the binding, which holds the linen strip to the neck edge.

26D. The underside of the pickadil. The linen strip was probably either sewn or pinned to the collar of a doublet or gown.


27. The topside of a woman’s open pickadil, covered in ivory satin. The inner section that would have been next to the head is padded, c.1610–20. Victoria and Albert Museum, London.

27A. The pasteboard of one of the tabs may be seen where the silk satin has disintegrated. The tabs are cut with such precision that they fit together perfectly without being stuck to the outer piece of pasteboard.

27B. There is a silk twist covering the joint between the pickadil tabs and the inner section. On this inner section there are a series of stitches, like stab stitches.

27C. The small curved neckpiece at the base of the pickadil has a pair of eyelet holes punched through it. The holes may have been worked originally but no threads or stitch-holes remain.

27D. The underside of the pickadil. The inner pasteboard piece has vertical rows of stem stitches, for decoration only.

27E. A woman’s loose silk gown c.1610–15, acquired from the Isham family of Lamport Hall in 1906. The open pickadil (27) was acquired at the same time and the eyelet holes match those on the gown so well that they may have been worn together. Victoria and Albert Museum, London.

28A. An unknown gentleman wearing a slashed black doublet with an integrated pickadill. The pickadill tabs and the pickadill band are visible beneath the delicate lace edge of his linen band. The thickness of the pickadill has been depicted by the artist at the front edges. Detail of a portrait by William Segar, c.1605. © Tate, London 2008.

28B. The pickadill tabs project 1½" out from the collar band of the doublet.

28C. Each separate tab is made of stiff unstarched paper, covered in silk satin which has now rotted.


29A. The wire frame on the underside of the rebato.

29B. One of the flower motifs of the wire frame on the underside of the rebato. Beneath the frame the disintegrating ivory silk may be seen. The lines of bobbin lace on the topside are stitched through the silk and frame, with rows of linen tacking stitches.

29C. The neck fastens with a hook on the left side of C.F. and an eye on the right-hand side. They are both made from a continuation of the wire around the neck edge. A strip of silver-gilt lace goes around the neck, near the edge.

29D. Large rebatos and pickadils are worn by both men and women in a detail of a painting of 1615, by Eeias van de Velder. Rijksmuseum, Amsterdam.

29E. Detail of 29D, showing a woman wearing a rebato similar in size and shape to 29.

29F. One of the large bobbin lace scallop motifs on the lower edge of the rebato. The scallop-shaped wire supporting it is covered in sea-green sleeve silk bound over in silver-gilt strip, creating a striped effect.

30A. The underside of the rebato showing the cotton turned back along the edges of the centre front and the excess fabric not trimmed away.

30B. Duke Ulrik, Prince of Denmark wearing a rebato with a pleated cover that is bordered in white bobbin lace with similar points and a diamond pattern in the design. Detail of a portrait by Jacob van Doort, c.1615–16. © Weiss Gallery.

30C. The wire frame is probably iron. It is bound in metal strip and then wrapped in what is probably silver-gilt wire. The points of the strip of silver-gilt bobbin lace around the outer edge do not line up with the scallop shapes of the wire frame. When the bobbin lace was sewn on it was manipulated, stretched and eased, to hide the wire scallops. It is possible that the wire frame originally had a cover of a different design, which was replaced in the early seventeenth century with the one attached to it now.

31A. Underside of the rebato. Around the neck edge the turnings of the gauze are left – not trimmed to neaten the edge.

31B. The gauze is pleated into the neck edge and oversewn with linen thread around the neck wire and all the other wires. Fragments remain of a black silk ribbon that originally bound the neck.

31C. The rebato wires are bound in fig-brown sleeve silk, and then wrapped in gilt strip, giving a spiral striped effect. The thread of the bobbin lace has a brownish tint to it.

31D. A young girl wearing a similar rebato to 31, with a pleated cover and bobbin lace edging. She wears a linen band over the rebato. Detail from Die Familie Verspeech, 1621, by Wybrand Simonsz de Geest. Staatsgalerie, Stuttgart.

32. Rebato frame and matching cuffs with embroidered silk. Both the rebato and the cuffs are edged with black silk bobbin lace at neck and wrists, c.1690–95. The Metropolitan Museum of Art, New York.

32A. The underside of the rebato.

32B. The wires of the frame are bound with copper or silver-gilt strip and fine wire.

32C. Detail of the embroidery on the rebato.

32D. The underside of a cuff, bound in black silk ribbon.
33A. The scalloped edges and areas of embroidery are outlined in a heavy white silk woven braid. Fragments of the original silk ground, embroidery, and braid have been remounted on a new silk ground.

33B. The neck edge is decorated with a strip of black silk bobbin lace.

33C. The underside of the rebato. The wires of the frame are probably iron. They are wrapped in silver wire.

33D. Anne of Denmark wearing a rebato decorated with bobbin lace. Detail of a portrait by Paul van Somer, c.1617, Lamport Hall Preservation Trust.

33E. The rebato worn by Anne of Denmark in 33D is decorated with rows of bobbin lace, laid out in a similar pattern to that of the embroidered bands on 33. The rebato is tied at the neck with red strings and there is another red string at either side of the rebato, possibly securing it to her gown.

34A. The underside of the rebato.

34B. A woman wearing a large rebato with three-dimensional decorations, possibly bows. Detail of a painting c.1625. Present whereabouts unknown.

34C. There are alternate rows of two kinds of decorated wire strips around the rebato.

34D. The wire struts of the frame are bound in white sleeve silk and gilt strip, giving a spiral striped effect.


35A. Woman wearing an open rebato with a fine transparent pleated cover. The frame of the rebato is clearly visible. Detail from Le Retour du Baptême, an engraving by Abraham Bosse, c.1630. © The Trustees of the British Museum, London.

35B. The motif on the left front corner of the rebato is stuck on top of the motifs either side of it. The linen threads forming the scrolling outlines are also stuck to the open-weave ground, but many are now missing.

35C. The C.B. underside of the rebato, with the small wire frame, and the larger wire frame which is covered in pasteboard (or parchment) strips.

35D. The finely pleated piece of linen at the neck edge.

35E. A lady wearing an open rebato of a similar shape, with the front edges of her fine partlet turned back over the rebato. Detail of a painting by Louise Moillon c.1628–30. © RMN, photo Jean-Gilles Berizzi. [see 43B for another detail of the painting]
Bands

takes me away sixe purles of an Italian cut-worke band I wore ... cost me three pounds in the exchange.

(Ben Jonson, *Every Man Out of His Humour*, 1599)


36B. The inner section of the fine linen was embroidered with white silk cutwork before the darts were made.


36D. The folded top edge of the neckband is oversewn, possibly because it was worn out. The bandstring is looped through the eyelet hole.
37. Fine linen band edged with bobbin lace, c.1630. Photo © Liorus hamburger, Stockholm, photographer Goran Schmidt.

37A. Gustav II Adolph wearing a linen band edged with similar spidery bobbin lace to 37. Miniature, 1629, possibly by Joost van den Doorn. © The Royal Collections, Stockholm, photographer Alexis Dupas.

37B. The strip of spidery bobbin lace is gathered in tightly to fit around the corners of the linen band. The four central panels of linen have they tucks in them, making them puff out in the middle.

38. Woman's pinner, made of linen and bobbin lace, for a square-necked gown. There is an offset front opening, to allow for a central scallop of bobbin lace, c.1625–35. Gallery of Costume, Platts Hall, Manchester City Galleries.

38A. The pinner folded at the shoulder line to show the front as it would have appeared when fastened.

38B. A young girl wearing a lace pinner, fixed with pins on top of a square-necked gown, but one with a lower neck and without a scalloped edge. Detail of a painting of Sir Thomas Lucy, Alice Spencer, Lady Lucy and seven of their thirteen children, c.1625, by an unknown artist. The Fairfax-Lucy Collection, Charlecote Park (The National Trust).

38C. There are four different designs of bobbin lace on the pinner; the scalloped lace on the outer edge, the matching straight-edged lace sewn next to it, the strip of inner lace in the centre of the back with round motifs and the lace with small points on the neck edge sewn in two rows facing away from each other to create a symmetrical zig-zag border round the neck.


39B. The outer strip of needlelace is gathered in to go around the corner.

39C. The darted linen section of the band is only just visible in this view, as it lies at the back of the neck.

39D. Detail of 39A.

39E. A small eyelet hole was worked in the end of the neckband.

39F. The heavier linen on the underside of the band can be seen through a hole in the finer linen topside.

39G. The seven darts continue unsewn into the cutwork section of the band.
40A. An inverted pleat is made in the lace at the corner. The darned areas may have been damaged by pinning the band to a doublet.

40B. Barthold van Doyna wears a similar band, with an inverted pleat at the corner and less pronounced scallops on the lace, 1647. Detail of a portrait by Wybrand Simonz de Geest, Fries Museum, Leeuwarden.

40C. The bloodstained clothes worn by King Christian IV of Denmark when he lost his right eye on 1 April 1644 in the sea battle of Kolberger Heide. The surviving band (similar to 40) and matching cuff are both of straight strips of linen, darted and edged in bobbin lace. The shirt was originally longer, the bottom was torn off. Rosenborg Castle, Copenhagen.

40D. Detail of the blood-stained darted cuff in 40C.

40E. The folded darts are hemmed down with tiny stitches in gossamer fine thread.

41. Man’s falling linen band with needlelace, bandstrings and tassels, c. 1660-65. The Metropolitan Museum of Art, New York.

41A. Four darts are made in the linen and the lace heading at the back neck, to shape the band.

41B. Man wearing a similar band, c. 1660-65. Portrait by Peter van Lint, Szépművészeti Museum, Budapest.
42. Circular standing band in white linen. The edges of the front opening are trimmed with narrow strips of bobbin lace, c.1620–30. Bayerisches Nationalmuseum, Munich.

42A. Anna Catharina van Dijker wears a flattened ruff, like a disc, on a circular support. Detail of a portrait by Wybrand Simonisz de Geest, 1625. Fries Museum, Leeuwarden.

42B. Detail of the topside of the band. The darts are backstitched. The strips of linen are just over 1/4" wide. The gaps in between the strips are just under 1/8" wide.

42C. The linen is slightly wrinkled on the underside of the band, where the darts run out and the applied strips of linen begin. The strips were applied first and the darts made in the linen afterwards.

43. Woman's linen partlet with attached darted band. The partlet has a back-piece which is a facing that was probably tucked inside the bodice to hold the partlet in position, c.1630–40. Gallery of Costume, Platt Hall, Manchester City Galleries.

43A. Detail of W.S. of side neck. Where the back facing ends on the shoulder, the darted band is darned (in the place where many surviving shirts and smocks have a neck gusset). There would be strain at this point, causing the linen to tear. The darts of the band are folded and hemmed down on R.S., the folded edges on W.S. are not sewn down.

43B. Fruit seller wearing a linen partlet over her bodice. A pin holds the partlet together halfway up the front opening. Detail of a painting by Louise Moillon, c.1638–39 © RMN, photo Jean-Gilles Berizzi.

43C. Near the top of the front opening there is an eyelet hole and a worked loop on each side. Above the eyelet hole the hem is worked on the reverse side to be worn open, like the partlet in 43B.
44B. Child wearing a bib similar to 44. This may be a girl or a boy. Detail of a painting by an unknown artist, English School, c.1650–60. Norwich Castle Museum and Art Gallery, Norwich.

44C. W.S. of the join at C.B. of the tucker.

44D. Detail of 44B showing a pin holding the stomacher in place in each top corner.

44E. Detail of 44B showing a pin that holds the bottom of the stomacher in place.

44F. The outer strip is pleated to fit round base of bib.

45A. The W.S. of the tucker. The strip for the neck edge is whipped onto the edge of the tucker.

45B. Both women wear plain tuckers and cuffs similar in shape to 45. Detail of an etching by Edward Marmion, Sight (from The Five Senses), c.1650–55. The Pepys Library, Magdalene College, Cambridge.

45C. The tucker seen on the W.S. Originally the strip for the neck edge would probably have been turned and pressed to the R.S. The darts are hemmed down on one side only.
46A, Woman's linen neckerchief with a scalloped border and 46B, Matching cuffs. The cuffs would have been pinned flat onto the outside of the sleeves of a gown, c.1640-50. Gallery of Costume, Platt Hall, Manchester City Galleries.

46C, Hester Tradescant wears a neckerchief with scalloped bobbin lace and matching cuffs. Her cuffs have a narrow lace on the wrist edge. Her neckerchief is cut in a less rounded shape than 46 as the folded front corners are quite pointed. The neckerchief may be fastened with a pin under her chin. Detail of a painting of Hester Tradescant and her stepson John, attributed to Thomas de Critz, 1645. Ashmolean Museum, University of Oxford.

47A, Woman's linen tucker and matching cuffs with scalloped edges. The cuffs are shown here with the wrist edges at the top, c.1640–50. Gallery of Costume, Platt Hall, Manchester City Galleries.


47B, The last scallop on the neck edge of the tucker is eased around the corner and sewn to the centre front, where it meets the last wide scallop on the outer edge. The scalloped strips are sewn on with run and fell seams. Raised knots are worked on top of all the seams and around all the scallop edges.
Headwear
one Coyfe of fine camorike wrought with blak silke edgid with white silke lase
one forehede cloth of camorike wrought with blak silke drawne worke edgid with blak and white silke nedleworke lase

(Warrants from the Wardrobe of Robes of Queen Elizabeth I, dated 3 April 1588)


50. Detail of a linen coif embroidered with black silk and silver-gilt spangles. The bottom of the coif was folded up and sewn to make a casing for the drawstrings, c. 1610–20. Burrell Collection, Glasgow.

51. Linen coif embroidered in red, green, black and ivory silks, with barberries and leaves, c. 1600–10. There is a coif of the same design with a matching forehead cloth, for a child. Middleton Collection, Museum of Costume and Textiles, Nottingham.

51A. Lady Catherine Constable, aged sixty, wears a linen coif and matching forehead cloth with scalloped edges. The forehead cloth is worn underneath the coif. Detail of a portrait by Robert Peake the Elder, 1590. Burton Constable.

51B. There are tiny loops for a drawstring around the opening at the back of the top seam, both made from woven linen tape with red embroidered zig-zags.

51C. The ¾" wide bobbin lace edging the coif at C.F. The lace was whipped onto the edge from W.S.

51D. The seam on the top of the coif is embroidered in blocks of red silk and crosses of green silk.

51E. A drawstring in a casing at the back of the coif.

51F. The coif was cut as a rectangle and the excess fabric was snipped, turned and stitched onto the W.S.

51G. A daughter of Sir Thomas Hoby wears a coif, c. 1610. Tomb sculpture in the Bisham Family Chapel, Bisham.

51H. The long strings are wrapped twice over the head, showing the distinct shape of the coiled hair at the back of the head.

51J. A woven linen string, embroidered as in 51B.
52. Linen coif embroidered with polychrome silks. The long green silk strings may have been wrapped around the top of the head, as shown in 51. c.1610–20. Museum of Fine Arts, Boston.

52A. Dorothy Holme's embroidered coif is visible, covering her left ear. Detail of a portrait by an unknown artist of Henry Holme and his family, 1628. Victoria and Albert Museum, London.

52B. The back part of the seam on top of the coif is gathered into cartridge pleats, pulled together and sewn with green silk in a sort of cross.

52C. A spangle on the silver bobbin lace. The hem is made with a closed buttonhole stitch in mingled silk.

53. Linen coif, embroidered with crimson silk, silver thread and silver spangles. The embroidery stops at the top of the casing, c.1610–20. Royal Ontario Museum, Toronto © ROM.

53A. The back of the embroidery showing the silver-wrapped silk threads taken through the linen.


54A. A dragon, worked in detached buttonhole stitch and outlined in stem stitch. The head of the dragon and those of the other animals, are not finished; they were possibly intended to be completed in metal threads.

55. The top of a linen coif embroidered with grapes and vine leaves in white linen thread. The seam is covered with very closely worked raised knots, c.1610–20. Royal Ontario Museum, Toronto © ROM.

55A. The leaves have cut holes with oversewn edges, and the bunches of grapes are eyelet holes worked in blanket stitch.

55B. Joan Alleyn, first wife of Edward Alleyn, wears a white linen coif edged with bobbin lace underneath a tall black hat. Portrait by an unknown artist, English School, 1636. By permission of the Trustees of Dulwich Picture Gallery.
56. Fine white linen hood with bands of cutwork and chain stitch embroidery in white linen thread, c.1560–75. Gallery of Costume, Platt Hall, Manchester City Galleries.

56A. Mary Bussie wears a hood with other headwear beneath it, possibly including a coif, c.1600. Monumental brass in St Peter Mancroft Church, Norwich [now lost]. Monumental Brass Society.

56B. The join at top of the head can hardly be seen – it was made with a tiny run and fell seam and then the seam was covered with embroidery.

56C. There are traces of a different design drawn in sepia ink, beneath the embroidery. It is a linear scrolling pattern incorporating acorns. Perhaps the seamstress had a change of mind?


57A. The C.B. guaset is hemmed and joined to the selvedge edges of the C.B. of the hood with an insertion of bobbin lace.

57B. The bobbin lace edging is sewn with tiny stitches.


59. Linen cap with decorated border. The cap is shown with the border turned back, as it was probably designed to be worn, c.1615–25. Gallery of Costume, Platt Hall, Manchester City Galleries.

59A. At the top of the side slit there is a worked bar for reinforcement. Along the front edge of the slit there is a linen tape sewn on, presumably also for reinforcement as there is a damaged area above the tape which has been darned.

59B. A daughter of Florence Poulett and Thomas...
Smyth of Ashton Court wearing a linen cap with a lace border turned back. The cap has a bright red silk ribbon tied around it, matching those around her sleeves and waist. Detail of a painting by the Circle of Gilbert Jackson, c.1630. © Weiss Gallery, London.

59C. The front border, embroidered with small cut holes filled with stars, is edged with a strip of bobbin lace, gathered in at the corners. The lace strip is sewn on with groups of three decorative stitches.

59D. There is a cluster of pin marks on top of the cap, near to where the side edges of the cut-out are gathered in to the C.B.

59E. The cap with the front border opened out.

60. Backless cap and matching forehead cloth in fine white linen. The embroidered borders of slits and eyelet holes worked in buttonhole stitch, with needleworked fillings, are possibly recycled as they have been pieced, darned and repaired. The outer edges of the borders are buttonholed with picots, c.1640–50. Gallery of Costume, Platt Hall, Manchester City Galleries.

60A. The arrangement of linen tapes sewn at one end of the W.S. of the forehead cloth.

60B. Hester Trubshawe wears a similar shaped cap edged in bobbin lace, tied under her chin, beneath her hat. Detail of a painting attributed to Thomas de Crespigny, 1645. Ashmolean Museum, University of Oxford.

60C. The loop-manipulated drawstring is still threaded through the casing at the side of the cap.

60D. A linen cap's cap of a similar shape to 60, with a pleated back, c.1650–60. Fashion Museum, Bath.

60E. A worked loop at one end of the back of the cap.

60F. Baby's cap in finest white linen with couched white embroidery, c.1650–60. The Blackbourn Collection, © Bowers Museum, Barnard Castle.

61A. Gertrudona wears a cap similar to 61, with a bobbin lace border turned back. Detail of a painting of the family of Merydor Stosch, 1662, by A. Roodius. © Museum Mayer van den Bergh, Antwerp.

61B. The scrolling line of couched linen thread is worked on the R.S. down to where the narrow strip of bobbin lace stops. Both couched thread and lace start on the W.S. from here.
Accessories and Other Items


62A. The glove cuff is embroidered in black silk with flowers and ladybirds, and edged in bobbin lace of black silk and white linen.

63A. Linen drawers embroidered with polychrome and metal threads, c.1600. The Metropolitan Museum of Art, New York.

63B. Detail of the embroidery. Some of the couched metal thread is missing, so you can see where the design was drawn out in brown ink.

63C. The run and fell seams are worked in decorative buttonhole stitch. At the top of one leg near the crotch there is a crude repair.

63D. Embroidered border, and bobbin lace worked in metal threads and two different brown silks.

64. Linen drawers embroidered in silver and silver-gilt thread, c.1600. The Metropolitan Museum of Art, New York.

64A. The seams are decorative run and fell, in pinkish-brown silk.

64B. Worked eyelet hole in brown silk for a string to tie the waistband. Tacking stitches remain in the waistband. Hemmed edge of waistband on the W.S.

64C. Hemmed edge of waistband on the W.S.

64D. Embroidered border, and bobbin lace worked in metal threads and two different brown silks.

64E & F. A Venetian woman wearing drawers or breeches under her gown. They are tied around the waist to her pair of bodices with points. Details from two engravings by an unknown artist, c.1580. © The Metropolitan Museum of Art, New York.
65A. The leg is bound with a blue ribbon (probably linen) and the opening is on the inside leg.

65B. The button, wooden base worked in silver-gilt threads and buttonhole on the waistband. Inside the right leg the linen lining has a line of four red stripes in the weave.

65C. The embroidery design includes double-headed eagles and acorn motifs.

Boothose

They have also boothose which are to be wondered at; for they be of the finest cloth that may be got . . . yet this is bad enough to were next their greasier boots. And would God were all: but they must be wrought all over, from the gartering place upward, with needle works, clogged with silk of all colors, with birds, foules, beasts, and antiques portrayed all over in comely sorte.

(Phillip Stubbes, *The Anatomie of Abuses*, 1583)


66A. Anthony Maria Bourne, 2nd Viscount Montague, wears linen boothose with silver-gilt fringe edging the tops, with white silk stockings underneath, c.1590-95. © Collection, Jasper Conran.

66B. The top of the hose as it would appear when turned down over the boot.

66C. Detail of the embroidery, with a bird.

66D. The hose would probably have fastened under the foot originally—no signs of fastening remain.

66E. Run and fell in decorative buttonhole stitch with pink silk, on all seams including the piping.


67A. Detail of 67B. The scallops of the linen boothose are echoed by the smaller scallops of the boot-tops.


67C. Applied strips and raised knots in linen thread.

67D. The scallops have hand-manipulated linen threads covering the raw edges.

68B. The clock area is backstitched down onto the footpeice on the R.S. and then felled on the W.S.

68C. One of the six rows of linen braid above the linen fringe. The braid has a sort of piqué edge on one side - this side is not stitched down.

68D. There is a join near the top of the hose, made with run and fell. The join is also visible in 68.

69B. Linen booteose, probably to be worn with separate tops, c.1640–50. Verney Collection, Claydon House, National Trust.

69A. Round the foot the folded edges are whipped together on the W.S. and the raw edges are left, to keep the seams as flat as possible and to prevent rubbing.

69C. All the raw edges are left on the W.S. of the clock area. The cross of the grain, on which the hose are cut, is clearly visible in this detail.


70A. One of the worked tassels at each end of the drawstring. The tassel has a wooden base covered in silver and brown silk threads.

70B. The purse strings are made of loop manipulated threads in tan-brown silk and silver. The strings are ¼" wide.
Smocks

Lady: O God! how long you make me tarry! kindle the fire quickly, warme my Smocke, and give it me.
(Peter Bronneld, The French Garden, 1606)


71A. Venus sitting on her smock, which is very full and has vertical lines of embroidery. Detail of Elizabeth I and the Three Goddesses by Hans Eworth, 1569. The Royal Collection © 2008, Her Majesty Queen Elizabeth II.

71B. The W.S. of the neck edge showing the gathers bound into a straight strip of linen. The lace is sewn to the folded edge of the neck binding with pink silk thread.

71C. The seams are whipped together with white linen thread, then pink silk knots are worked on top.

71D. The bobbin lace sewn to the ¼ wide hem.

71E. A Venetian courtesan wears a cutwork smock of a similar shape, with pointed lace edging the hem and vertical lines of cutwork, c.1600. Private Collection.

71F. The gather of the sleeve are encased in the narrow wristband. The band is embroidered in pink silk on R.S. and W.S. and the bobbin lace whipped on the folded outer edge.

71G. The tiny worked loops at each end of the wristband, with a drawstring still through them.

71H. The W.S. of the sleeve, at the top of the wrist opening, showing the edges of the opening worked over in pink silk.

72B. The bobbin lace at the neck is made of white linen, purple silk and silver-gilt thread.

72C. The wristband fastens with a loop and a button.

72D. A lady, said to be Catherine Vaux, wearing a partlet, gown lining and sleeves with an embroidery design of rose slip motifs similar in scale to those on 72, dated 1576. Coughton Court, Alcester: The National Trust.

72E. A woman dyeing her hair wearing a smock with vertical lines of decoration and the neck edged in lace. Detail of a woodcut by Cesare Vecellio, c.1590. © British Library Board. All Rights Reserved. 801.i.2.

72F. W.S. of smock, near the hem, showing a join between two widths of linen, almost invisible beneath one of the vertical lines of embroidery. The bobbin lace is whipped onto the hem with fine linen thread.
73. The top of a woman’s linen smock in fine white linen embroidered with rainbows, rainclouds and flowers in polychrome silks, c.1585-95. There is plain linen below the torn bottom edge. Whitworth Art Gallery, University of Manchester.

73A. The seam between the body and left sleeve is run and fell, embroidered over in crimson silk with blocks of three crosses alternating with three backstitches on either side of the seam.

73B. A honeysuckle motif, outlined in back stitch with shading and speckling in running stitches.

73C. The neck edge has a ¾” hem embroidered with crimson silk in a closed buttonhole stitch. The shape of the neck is similar to that in 72E.

73D. There is a toggle on one side of the wrist opening and a worked eyelet hole on the other side for fastening.

74. Composite woman’s linen smock with a V-neck and three different types of embroidery – at neck, on sleeves and at hem. The join between skirt and top can be seen at the base of the sleeve gussets, c.1580-1600. The Metropolitan Museum of Art, New York.

74A. An unknown girl with a V-neckline of lace over her gown, c.1620-25. Portrait by Frans Pourbus the Younger © Weiss Gallery.

74B. A bird motif on the sleeve embroidered in crimson and blue silks with couched silver-gilt thread.

74C. The join between the body, left sleeve and underarm gusset. The edges of each piece have “V” hems worked in blue silk, then the edges are joined with a length of narrow lace in old gold/blue silks and silver thread – sewn to the edges with blue silk.

74D. The head of a winged cherub at the C. neck.

74E. The wristband fastens with a toggle and loop.

74F. The P.S. of hem with bobbin lace in green/pink/blue silk and silver-gilt thread. The side seam is a top-stitched French seam.

74G. The W.S. of hem with the back of the geometrical embroidery design.
75A. Woman’s linen smock said to have belonged to Mary, Queen of Scots, with cutwork which was possibly recycled from another garment such as a ruff, c.1575–85. Coughton Court, Alcester. The National Trust.

75A. The inscription is embroidered in crimson silk. Translated, it reads 'The smock of the most holy martyr Mary, Queen of Scots, who suffered under Elizabeth, Queen of the English, 1587 Feb. 18. The straight strip of cutwork around the neck has loose corners at the front, not mitred and sewn down.

75B. Mary, Queen of Scots wears a ruff with cutwork of a similar design and scale to that on 75A. Miniature by Nicholas Hilliard, 1578–9. Victoria and Albert Museum.

75C. Join in cutwork strip at left back corner of neck.

75D. Mary Kytson, Lady Darcy, aged seventeen, wears ruffles worn facing towards the hand and full cuff turned up over a full sleeve. Portrait by George Gower, 1581. Collection unknown.

75E. The joins between body, left sleeve and gusset with an open insertion seam worked in linen thread.

75F. 1¼ wide hem sewn with very fine thread.

75G. The cutwork on the wrist ruffle is integral.
76A. Elizabeth Cornwalis, Lady Kytson, wears a smock embroidered in black silk; the neckline and wrist ruffles are edged with black lace. She wears a transparent linen partlet with neck and wrist ruffles over the smock. Portrait by George Gower, 1573. © Tate, London, 2008.

76B. The back of the neck edge is loosely oversewn with white silk thread, which originally held lace.

76C. The join across the chest and that between body and gusset are run and fell. The top of the gusset was hemmed before it was whipped to the hemmed edge of the sleeve.

76D. Elizabeth I wears a smock embroidered with leaves and Tudor roses, and little points resembling lace along the top edge, in black silk (like 76). The smock is visible at the neck beneath a fine linen partlet embroidered in white linen thread. Portrait by an unknown artist, c. 1575–78. The Poynter Collection, Anglesey Abbey, The National Trust.

76E. An acorn motif on the sleeve. The black silk is disintegrating; stitch marks show the whole design.

76F. Margaret Kytson, Lady Cavendish, wears a square-necked smock embroidered in black silk, with a fine transparent partlet over it. Portrait by George Gower, 1580. Present whereabouts unknown.

77. Embroidery in red silk on the right breast of a woman’s linen smock, incorporating knots, roses, gillyflowers (or carnations) and eglandine, c. 1560–80. Victoria and Albert Museum, London.

77A. Elizabeth, Lady Cavendish (nee of Hardwick) wears a linen smock (or partlet) and matching sleeve embroidered with an interlaced design of knots in red silk. Portrait by an unknown artist, c. 1555–57. Hardwick Hall, Derbyshire, The National Trust.

77B. The small neck gusset is embroidered in red silk.

77C. The plain linen wrist ruffle is whipped to the edge of the wristband.
78A. The wife of John Giffard of Chillington wears a linen smock, partlet and sleeves or waistcoat with isolated embroidered motifs of strawberries in black silk. It is difficult to be precise about which type of linen garment this is, as no other layers of linen can be seen, c.1625–30. © Weiss Gallery.


78B. The wristband is tied with a wooven tape, threaded through a worked eyelet hole at each end of the band.

78C. The junction between the main body of the smock, the side gore, underarm gusset and sleeve. Some of the embroidered motifs bear a strong resemblance to those in <i>A School of House for the Needle</i> by Richard Shortley, 1632. This source book for needlewomen is also illustrated on page 8.
78. Woman's linen smock, c.1610-20, with insertions of recycled cutwork of an earlier date. The smock is said to have been worn by Princess Elizabeth at Ryecote in 1554. It is possible that the cutwork was originally from one of her garments. Museum of London.

79A. A lady said to be Mrs Cotton, wife of Sir Rowland Cotton of Bellapart, Solop and Etwall Hall, Derbyshire, wearing a smock with a cutwork edge of standing band. The open sleeves of her dark gown are caught together at intervals, revealing cutwork on the smock beneath. Portrait by an unknown artist, c.1610. Present whereabouts unknown.

79B. The linen strip of the band is gathered to the bobbin face neckband to add fullness.

79C. The cuff turned back, as it would have been worn.

79D. The triangular linen panel on the underside of the sleeve, with small cut holes and needleworked fillings.

80. Woman's fine white linen smock with insertions of five different designs of bobbin lace in a chevron pattern, c.1625–30. Victoria and Albert Museum, London.

80A. A lady, said to be Elizabeth Throckmorton, Lady Raleigh, wears a partlet with vertical lines of cutwork and a high neck. The neck and front opening of the partlet are edged in scalloped needlelace. Her darted linen cuffs are of cutwork with fine needlelace points that have alternate motifs of human figures and plant forms. Portrait possibly by the Studio of Paul van Somer, c.1622. Colonial Williamsburg Foundation. Gift of Sir Harold Harmsworth.

80B. The lace is not gathered in at the back and side neck, it lies flat. The neck edge is bound by a ¼" wide linen strip (¼" when folded) and the bobbin lace strip is then whipped onto the folded top edge.

80C. W.S. of the front of the smock. Where the lace insertion ends there is a small join in the linen, from the insertion to the side seam.


81A. Mary Bond, wife of John Heyriche of Leicester, aged ninety, wears a smock with a high neckline, worn under a fine, plain linen partlet with a ruff. The band of the smock is embroidered in black silk with small plant motifs and has a form of zig-zag stitch on the edge, like 81, with tiny needleworked points extending from the edge. Portrait by an unknown artist, c.1604. Leicestershire County Museum Service.

81B. The neck gusset is almost invisible, as it is embroidered to match the design on the shoulder. There is a darned tear at the back neck where strain may still have caused damage despite the gusset.

81C. The inside of the wristbands is not embroidered.

81D. Tiny hems are made around each piece of the smock, then the hems are embroidered in zig-zag double-running stitch – and pieces joined with openwork seams, worked through zig-zag stitches.

81E. The back of the smock.

82A. The joins between the body, left sleeve and underarm gusset. The openwork seams on the upper part of the smock were made by hemming the edges of each piece with decorative stitches in pink silk, then sewing through these pink silk stitches with white linen thread.

82B. The bobbin lace around the wrist opening. The lace is made of white linen thread and pink silk. There is an openwork seam down the centre of the sleeve.
83D. Woman’s linen smock embroidered in a pattern of chevrons with pink silk, and edged in bobbin lace, c.1605–15. Wadham College, Oxford.

83A. Detail of the join between the neck of the smock and neckband. The open insertion seam is worked in bright pink silk over the narrow hems of each piece. Groups of three open buttonhole stitches twist round a central white thread, creating a spiral, striped effect.


83C. The straight piece of bobbin lace above the neckband is imitating cutwork.

83D. The bobbin lace around the wristband has a design which imitates geometric cutwork. The lace is gathered in at the corner.

83E. Elizabeth Vernon, Countess of Southampton, wears an open-necked linen smock with deep lace edgings beneath a pair of pink silk bodys, and an embroidered waistcoat over that. There is a pin cushion holding many pins on the table near her elbow. Portrait by an unknown artist, c.1600. Trustees of the 8th Duke of Buccleuch’s Chattels Fund.

83F. Bobbin lace is sewn to the hem with groups of three buttonhole stitches, in white linen thread.

84A. Detail of the white linen/black silk bobbin lace around the edge of the front opening.

84B. Frances, Lady Willoughby wears linen sleeves with insertions of black and white bobbin lace in a chevron design. The sleeves may be those of a linen waistcoat worn over a smock and corset. She also wears saffron yellow and black bobbin lace cuffs with a matching neck border. Detail of a portrait by Paul van Somer of Lady Willoughby and her son Lord Francis, c.1618–20. © The Weiss Gallery.

84C. Inside the neck of the smock, where the gusset is gathered into the neckband. The pointed end of the gusset is joined to the bobbin lace insertion on the shoulder.

84D. The underarm seam on the sleeve is sewn together decoratively in white linen thread through the brownish black blanket stitches on the edges.
85A. The front neck opening. There is a discernible stripe in the linen ground of the smock.

85B. The sleeve is joined to the shoulder with a ¼" wide needlelace insertion.

85C. The wide cutwork section around the sleeve has alternate blue and pink bows tied through it. Some of the bows are now missing.

85D. The top of the side panel is tightly gathered in with cartridge pleating to fit the back and front needlelace insertions. The two insertions have a ¼" wide linen stay tape between them.

85E. The Duchess del Infantada wears a wide-necked smock with sunburst motifs of red and white cutwork, visible at the neck of her gown. Portrait by an unknown artist, c.1655. Hispanic Society of America.

85F. The join between the two side panels is made with a ¼" wide needlelace insertion of eight-pointed star motifs.

85G. A decorative loop of silver/pink/acid-green plaited braid is seen to the end of the wristband.
The high neckband of a linen shirt, now disintegrating, worn by a member of the Sture family. Svante Sture and his sons Erik and Nils were murdered on 24 May 1567 in Upsala, together with Abraham Stenbock and Ivar Ivarson, on the orders of Erik XIV of Sweden. Afterwards Marta Leijonhufvud, Svante’s widow, put their bloodstained clothing and various other articles into a strongbox, placed over their graves in the crypt of Upsala Cathedral. Patterns for the doublets and hose worn by Svante, Erik and Nils are included in the previous volume in this series, Patterns of Fashion: The cut and construction of clothes for men and women c.1580-1620. The band is decorated with whitework embroidery and still has bandstrings, tied in a knot, at one end of it. There are two darts to shape the high neckband, positioned in line with the shoulders and the gathers of the shirt are stitched inside the neckband in a similar way to those of shirt 8. The rest of the shirt is badly disintegrated; therefore no pattern is given for it here.

8.1. The band of a shirt with a high neckband and very full neck ruffle, worn by Nils Sture. The shirt is of firmly woven linen, which is quite coarse.

8.2. The ruffles of the wristbands are very full and would probably have been set originally into deep figure-of-eight shapes, like those of the white linen shirt Nils Sture wears in his portrait (8A on page 21).

The wrist ruffles are embroidered in white linen and black silk, as is the neck ruffle, and the black embroidery would have emphasized the pattern of figures-of-eight shapes when the ruffles were starched and set. Edging ruffs in black or coloured silks was fashionable throughout the late sixteenth century. Bess of Hardwick wears ruffs embroidered in red silk in 77A on page 59. The row of stay-stitches around the W.S. of the sleeve-end may have helped the fullness of the sleeves to lie well underneath the tight sleeves of the leather doublet worn over it. A study of the shirt and doublet by Anna-Maja Nylen matched the holes made by incisions in the shirt with those in the chamois-leather doublet, and an analysis of stains on the garments found them to be blood. Nylen found the number, position, character and size of the holes tallied, proving beyond doubt that Nils was wearing this shirt when he was murdered (Modelefon, Manligt Mode by Lena Rangström, 2002).
10. A man's linen shirt embroidered in black silk. The vertical bands of embroidery on the upper body, sleeves, neckband and wristbands have curling stems with flowers and flaming hearts/strawberries? Between the bands there are alternate isolated motifs of winged insects, sprigs with barberries, and sprigs of oak. All the sprigs have a bird perched on them.

The use of vertical bands of decoration on these areas of the shirt may have developed to show through the long vertical slashes in men's doublets of the mid-sixteenth century. Alternatively, vertical bands could have evolved from first bordering the front neck openings, and then running more lines parallel to them. The same areas of decoration, of either lace or embroidery, are found on women's smocks, where they could show beneath sleeveless gowns and low necklines, and they would also be seen when the wearer was propped up in bed against the pillows.

As both smocks and shirts were made and decorated by women, and as they were the same shape in these upper areas, the embroidery designs could easily be transferred from one to the other. A shirt with narrow wristbands and neckband such as this would have been worn with a ruff or separate bands. When the ruffles at the top of neckbands grew in width and were separated from shirts c.1570 they began to be made as separate ruffs for easier laundering. After this period shirts either had simple neckbands like this one, or they had flat bands integral to them, that were worn turned down over the doublet collar and cuffs. There is a small piece of linen sewn across the slit at the bottom of each side seam of the shirt for reinforcement. When worn with trunk-hose or breeches the shirt would have been tucked between the legs of the wearer, and this point would have been under strain. Reconstructions of late sixteenth century linen shirts made without such reinforcement patches for actors performing at Shakespeare's Globe from 1997 to 2006 often ripped and tore in this place.
**1585-1620 SHIRT**

**FASHION MUSEUM, BATH**

**WHITE LINEN SHIRT, EMBROIDERED IN BLACK LINEN.**

The shirt is in heavy, closely woven white linen, now discolored to dirty, harlequin quality. It is made in one continuous strip, running from the front hem, up over the shoulder and down to the back hem.

**C.1600-30 SHIRT**

**MUSEO DEL TEDESCHI, PRATO 76-81-19**

The shirt is also in heavy, closely woven white linen, now discolored to dirty, harlequin quality. It is made in one continuous strip, running from the front hem, up over the shoulder and down to the back hem.

**SEAM**

The shirt is made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt is also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt is also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.

**BLOUSE**

The blouse is made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The blouse is also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.

**CENTRE FRONT TO FOLD**

The shirt and blouse are made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt and blouse are also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.

**SKELETON**

The shirt and blouse are made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt and blouse are also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.

**DIAGRAM**

The shirt and blouse are made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt and blouse are also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.

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The shirt and blouse are made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt and blouse are also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.

**DIAGRAM**

The shirt and blouse are made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt and blouse are also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.

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**CENTRE FRONT TO FOLD**

The shirt and blouse are made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt and blouse are also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.

**SKELETON**

The shirt and blouse are made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt and blouse are also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.

**DIAGRAM**

The shirt and blouse are made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam. The shirt and blouse are also made of black linen tape, 6 mm (3/10″) wide, with roll and roll seam.
1627 Livrustkammaren, Stockholm

14. A man's linen shirt. The neckband and wristbands are edged in bobbin lace. Gustav II Adolf was wearing this shirt when he was wounded on 24 May 1627 while crossing the Vistula river by boat, to attack the forces of Kleinwerder. A bullet pierced his right thigh, and the entry hole remains in the grey wool breeches Gustav was wearing, while the shirt is very bloodstained and has a piece of linen missing where a souvenir hunter removed it. Another bloodstained shirt survives from the battle of Direchau later in May 1627, when he was shot again by a Polish marksman, this time in the shoulder. The shirts are almost identical and are decorated with bobbin lace in the same way, so this was clearly a style he favoured. As there are no surviving fastenings visible, the neckband and wristbands were probably pinned into position. Full details of the stitching shown in the drawing are included in pattern 14 on page 74.
15. Man’s linen shirt in fine white linen, with full sleeves. This shirt was worn by Admiral Claes Bielkonskerna when he was shot and killed. It is a rare surviving example of a completely plain shirt with no embroidery or lace. The only details are the backstitching in white linen thread and the tiny ‘spider’ at the bottom of the front opening.

In the 1620s vertical slashes began to appear on the chest, upper back and upper sleeves of men’s doublets, or the front seams of the sleeves were left open, to show the shirt beneath. Very full sleeves with gathering at the sleevehead, such as those on this shirt, then developed to fill out the sleeve. Although this shirt is very plain, it would have been worn with a separate ruff or bands, and these may have been decorated. However, the shirt was clearly intended to be durable and hard-wearing. The construction is sturdy, with reinforcement on all the places where strain might result in damage. The worked ‘spider’ at the base of the front opening, the worked bars at the top of the wrist openings, and the small pieces of linen sewn behind the top of the side splits are all measures taken to prevent tearing. The front openings of shirt 10 and smocks 79 and 83 have tears on the front openings and smocks 73 and 76 are torn at the C.B. It must have been a common problem with these styles. The wide linen tapes sewn into the front neckband are another practical long-lasting choice. They could perhaps withstand the constant tying and untying for longer than the more delicate bandstrings on shirts 4 and 5, which would also have been prone to knotting.
| Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge | Selvedge |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1        | 2        | 3        | 4        | 5        | 6        | 7        | 8        | 9        | 10       | 11       | 12       | 13       | 14       | 15       | 16       | 17       | 18       | 19       | 20       |

**1580-1600 RUFF**

*Made of 18 lengths of white linen, 68 cm x 3 cm (27 x 1.2 inches). The strips of linen are joined together to make the ruff.*

*The outer measurement of the ruff is 1.60 m (63 inches). The strips of linen are joined together, forming a continuous length.*

**1590-1640 RUFF**

*Made of blue silk crossed stitch on 0.6 mm (0.02 inches) white linen. The ruff is 3 mm (0.1 inches) thick at the edge of the neck band.*

*The ruff is folded into 110 soft V-shaped pleats, which are spaced down like this.*

*The strips of linen are joined together, forming a continuous length.*

*The ruff is made from 3 mm (0.1 inches) thick linen.*

*The initial back and embroidery are made at the centre back of the neck band.*

*1980 Janet Avery*
would have spent all her time arranging the tops of the pleats. It would have taken a very long time using a narrow stick, to arrange them equally neatly on both sides, as they were so small. The effect underneath is like a mushroom, but would not have been seen. Starching and setting was not enough to support the ruff. The pleats had to be caught together in some way. The lumps of wax used on this ruff were more effective at the ends of pleats of this size than pinning them. After the wax was applied, the ruff was pinned to a supporter to stop it bending down over the shoulders.

17.2. At the neck edge there are 600 tiny cartridge pleats, each held to the neckband with a single stitch. This makes a stiff ridge of stitching all the way round. All the raw edges are concealed inside the neckband, which is folded down on the underside and neatly hemmed over the pleats. A row of feather stitching on the R.S. holds down the turnings inside the neckband. The band is 1¾" deep and fastens with two buttons ¾" in diameter, and ¾" worked buttonholes. On the R.S. of the band there is a strip of bobbin lace for decoration. On the W.S. at C.B. the initials D.G.W. are embroidered in white linen thread. The ruff fastens at C.F. with two buttons and buttonholes. The buttons are covered by a decorative interlacing pattern of linen threads. The ruff is shown upside down to illustrate the buttons and lace of the outside of the neckband. This would not have been visible when the ruff was worn. The strip of lace is not secured by any constructional stitches and may be a later addition. Large ruffs set in this way remained popular into the 1650s in the northern Netherlands, where they became traditional wear among some religious groups and professions. Their initial high cost and subsequent maintenance led to their occasional refurbishment.
A falling linen ruff with three layers, edged in bobbin lace. The ruff is so well made that it could have been reversible. The drawing shows the side of the ruff with one of the two layers that are edged in matching scalloped lace 1½" wide. The lace on the third layer, seen on the other side, has a much deeper border of lace, consisting of a straight strip ½" wide, joined to a 2¼" wide lace with plant-shaped scallops. Phillip Stubbes includes multilayered ruffs in his list of excessively extravagant neckwear in his book *The Anatomie of Abuses*, published in 1583: "beyond all this they have a further fetch, nothing inferior to the rest, as namely, three or four degrees of minor ruffs, placed gradatim, step by step, one beneath another, and all under the Maister deuil ruffe.

and they are further defined by Randle Holme as 'a round Ruff, with Strings ... Three such is born by the name of Ruffled' in *The Academy of Armory*, 1688. This ruff has eyelet holes for bandstrings, which probably had tassels on the ends. The front opening of the ruff, often pinned together and hidden in standing ruffs, is made into a prominent feature by the bobbin lace that extends up both sides. When worn, the front opening might have been left slightly agape with the bandstrings hanging in the gap, and the lace possibly pressed outwards. Sir Thomas Parker has his ruff styled in this manner, in 168A on page 28, with each layer folded back a little so that all three layers are visible.
C. 1580-1600 Ruff

Germanisches Nationalmuseum, Nürnberg, T2083

Worn lined: Ruff approx. 30 cm (12") wide, lined: difficult to measure as starched so stiffly.

1. Neckband is of double layer of linen, one piece and eye at neck.
2. Linen: Flax, 1630-1680.
3. Silk: 3 mm wide, turned inwards, stitched on upper side.
4. Cut edge:
5. Trim: White linen; trimmed with tucks.
6. Neckline:
7. Lining:
8. Centre front:
9. Back:
10. Hemmed:
11. 1 cm wide:
12. 3 mm wide:

Launched by L. Brand, 244 Lübeck, Beckergrube 2d (members of the church of Lübeck still wear starched linen, pleated neckline).

C. 1620 Ruff with three layers

Detail mentioned: Stockenau.

The ruff is 83 well-made, you could wear it upside down.

1. For long 8-9 yards of linen, 2-3 g. m. (1/4 g. m.)
2. Folded bottom layer: 2 mm wide, stitched to 3.5 cm (1.5"") long, folded in with stitching to 3.4 cm (1.3"") at the neck when gathering is done.
4. Two tiny cartridge pleats on upper side of ruff, but shallower.
5. Actual size of lace on edges of bottom two layers of ruff.
6. Beader, daintily lace.
7. Edge lace:
8. Transparent lace:
9. Actual size of lace on edge of top layer of ruff.
10. Lighter, weightier for bobbin lace.

The thread for securing the lining in this layer, and the design, is so fine that you can hardly distinguish it from the lining threads of the material.

Different type of bobbin lace, finely pleated and more elaborate than the outer stripe.

The linen varies slightly between 72-70 cm (28"") and 73-75 cm (29"") in width.

33 cm (13"") from the outer layer, the lace is 35 cm (13.5"") wide and 72 cm (28"") long. The ruff is folded to stage between collar and starch (2 cm) to tip of point.
20. c.1620-1635 SHAPED RUFF WITH FOUR LAYERS

THE LINEN IS 79.3 CM (31\%") WIDE, INCLUDING SELVEDGES. THE SELVEDGES ARE OVERSEWN TOGETHER AND THE SEAMS ARE ALMOST INVISIBLE.

21. c.1640 PLEATED RUFF WITH TWO LAYERS

A FINE CAMBRIC FALLING RUFF WITH TWO LAYERS - IT LIES LIKE A MULLIN ENGRAVING. THIS IS POSSIBLY A WOMAN'S OPEN RUFF.

THERE ARE CLUSTERS OF FINISHING AT BOTH THE EDGES OF THE NECKBAND.
The white linen ruff is gathered into approximately 570 cartridge pleats and secured to the neckband with one stitch to hold two, sometimes three, pleats on the right side. The band is then folded down and stitched on the wrong side. The pleats are held in position inside the band with a 6 mm (¼ inch) wide band of white linen embroidery worked 3 mm (¾ inch) away from the edge of the row of stitching holding the pleats.

The neckband is made of very heavy cotton linen, and the double layer is oversewn down both front edges. A hook is sewn into the neckband between these layers on the right side and an eye on the left side appears in the band. The initials H.W. are embroidered on white linen appear on the centre back, while they are also embroidered on the wrong side with an "X".

The ruff was applied with pleats from remnants of original length of band, thus allowing for the variations in width.

The pleats are cut and the band is secured with one stitch to 570 pleats, each 6 mm (¼ inch) wide. The pleats are held in position inside the band with a 6 mm (¼ inch) wide band of white linen embroidery worked 3 mm (¾ inch) away from the edge of the row of stitching holding the pleats.
23.1. Full ruff in very fine linen. The drawing shows the top side of the ruff with eyelet holes at the very top of the neckband for bandstrings. The ruff has been cut with warp threads running parallel with the outer edge of the ruff so the linen does not want to lie smooth. All the other ruffs in this volume were cut the other way round - with the warp threads lying from neck to outer edge. Because the warp threads are kept taut during the process of weaving this helps the pleats, or sets, of ruffs to lie smoothly and evenly. However, it is very probable that the semistress who made this particular ruff, cut it this way round because she knew that it would be set in these wild free-flowing shapes, and having the warp run round the ruff would keep it bouncy. Prominent, respectable people are depicted wearing ruffs of this shape in the early seventeenth century, but to members of the Mennonite community they may have represented a lack of restraint as the young man found in this poem on courtship by J.J. Starter c.1621-36:

23.2. "But when she looked at me, it was to be displeased: my hair was far too long, and far too wild my ruff, my cuffs were far too large, the starching was too blue, my breeches baggy, wide, my doublet far too tight, too long my garters were, and roses on my shoes."

In short 'twould be a sin to kiss this worldly man ...
It was not long before I came to her once more,
entirely changed in speech, in manners, and in dress.
My doublet plain and black, and all my hair cut short,
my ruff, was now starched white, and flat, just like a board,
and on my whole attire no tassel to be seen."

23.3. The latter description suggests that when he returned to his beloved he was wearing the type of flattened ruff worn by Anna Catharina van Dekema in 42A on page 43.

23.4. The undersides of the ruff, showing the long loops of linen thread which were probably used to secure the ruff to a supporter or to the collar of a doublet, perhaps with pins or hooks. The initials C.C. or C.T. are embroidered at the centre back of the neckband. The practice of putting initials into tokens and spraying it out of a household to be laundered continued well into the twentieth century.

23.5. A detail of the front of the neckband which is very bulbous with all the turnings of the ruff inside it.
A RUFF made of very fine white linen, beautiful quality 48 threads per cm (19") in the warp and 50 threads in the weft. Underneath the ruff, where the fold, the linen is as white as snow. The selvedge runs round the edge of the ruff, where a tiny hem 7mm (1/4") wide is made.

The ruff measured 17.13m (3' 11 1/4") round the outer edge.

The band is 3.5cm (1 3/8") deep and made of a doubled strip of a heavier linen than the ruff. 58 threads per cm (19") in the warp and 77 threads per cm (27") in the weft. The fold is running in the direction of the weft.

There are 13 loops. The last stitch has come undone on the E.S. and the thread is hanging. When pulled tight it is the same as the threads used for securing the pleats to the band but a bit finer.

©1972. JANET ARNOT.
A wide linen ruff, set with traces of the original blue starch. The drawing shows a detail of the front opening of the ruff where a hook is sewn inside the whipped edge of the neckband. There is a corresponding eye on the other end of the neckband. Ruffs 16, 18 and 22 also fasten at the neck with hooks and eyes, which were used in large quantities as dress fastenings in the sixteenth and seventeenth centuries, and surviving inventories confirm this. One, dating from 1594, is that of John Johnson of Darlington, a wealthy tradesman with a large stock of fabrics and haberdashery. It includes 'iiij thousand hookes and eyes 2s'. Another inventory, dated 21 November 1597, of John Farbeck of Durham, mercer, lists 'vij thousand of hookes and eyes fs', a similar cost per hook and eye to that of John Johnson. In John Farbeck's list there are also entries for '11b of strowner? starch 2s 1d' and another for 'Half a pound of fine starch 4s.' It is almost certain that this starch was for use on linens and the blue starch mentioned was probably made from small. The use of blue starch was not necessarily intended to give a strong blue shade to the linen. The blue tint on a ruff like this one may have been intended to merely give the optical illusion of brilliant white by disguising any hint of yellow, a technique commonly used on white cottons and linen until recently. Dutch paintings show plain ruffs with a similar setting until the 1660s. The ruffs in English portraits are generally set deeper with wider plackets, but there were many variations, set with sticks of various sizes. 'Your huge poking stick with chambermaids and waiting women. A long slender stick is all in all with your Suffolk Puritaine' is the way the different-sized sticks are suggestively compared by Thomas Heywood in his play of 1605, 7f.

You Know Not Me, You Know Nobody. It was, however, possible to set the same ruff in many different ways, so that a visit to the laundress could result in a new style every time.

24.2. The drawing shows the neckband opened out, more as it was originally. The deep band would have helped to stabilize such a wide ruff, holding it into a stiff doublet or gown collar band. In the photographs of the ruff on page 31 the neckband appears rolled up for some reason. At the join of the neckband and ruffle, the fine linen bulges between the stitches securing the pleats. There is a strip of raised white embroidery in a chevron pattern stitched onto the neckband.
A STRIP OF RAISED WHITE EMBROIDERY IN A CHEVRON PATTERN IS ATTACHED HERE INSIDE THE NECKBAND, TO CONCEAL THE LUMPY TURNINGS.

THE INNER NECK MEASUREMENT IS 45CM (18")

A LARGE BLUE AND WHITE EMBROIDERED METAL WIRE, POSSIBLY STEEL, 1CM (5/8") IN DIAMETER, IS FASTENED TO THE NECKBAND; THERE ARE NO FLUTED MARKS.

THE INITIALS "HE" ARE EMBROIDERED IN WHITE AT THE CENTRE BACK OF THE NECKBAND.

THE NECKBAND IS MADE OF A DOUBLE LAYER OF WRAP STARCHED LINEN; THERE ARE 44 THREADS PER 2.5CM (1") IN THE WEFT AND 32 THREADS PER 2.5CM (1") IN THE WARP. NO SELVEDGES CAN BE SEEN ON THE WRAP, BUT THE WEFT IS JOINED TO THE BODY IN THE WARP AND TO THE THREADS IN THE WARP.

THE PLUCKING IS 9.5CM (3.75") DEEP AT THE NECK EDGE AND IS APPARENTLY ARRANGED LIKE THIS TO AVOID EXCESSIVE BULK. INSIDE THE NECKBAND, AT THE NECK EDGE ON THE UNDERSIDE THERE ARE APPROXIMATELY 530 SLENDER THREADS, OR GATHERS, TO TAKE IN THE FULLNESS. THE EFFECT IS SIMILAR TO THE UNDERSIDE OF A RUFF WHERE IT IS DIFFICULT TO COUNT THE PLUCKING SIMILARLY AS THE SEAMS MAY HAVE STUCK SOME LAYERS TOGETHER, THERE APPAREL TO BE SIMPLER PLUCKING LOOKING AT THE CENTER OF THE RUFF.

THE OUTER EDGE OF THE RUFF IS FINISHED WITH A BLUE 1.5CM (5/8") WIDE.

THERE ARE 140 PLUCKS AT THE OUTER EDGE OF THE RUFF.

THE RUFF MEASURES 14-15CM (15 YRS 18") AT THE OUTER EDGE.
In everything she must be monstrous: Her Piccadil above her crowne upbears, Her fardingale is set above her ears. He was presumably comparing the large curved sets of her closed ruff supported on a large pickadill, with the ruffled flounces of a wheel farthingale skirt, and he conjures up the image of a woman wearing her skirt around her neck.

27.2. The back of the pickadill was designed to be seen. There are vertical rows of stem-stitches on the inner pasteboard piece, put in for decoration only. A silk twist is sewn over the join between the outer pasteboard piece with pickadill tabs and the inner piece. And at the base of the inner piece, the join with the small neck piece is covered in a length of silk braid.

27.3. The pair of eyelet holes at the C.B. of the pickadill match exactly with those on a small stiffened collar on a woman’s loose gown of Italian ivory coloured silk c.1610–15, also in the Victoria and Albert Museum. The collar of the gown is very rigid; made of two layers of black buckram with two pieces of paper between them which can be seen through the rotten silk cover. It is lined with coarsely woven fustian. Both the gown and the pickadill were acquired by the museum in 1900, as heirlooms preserved by ancestors of Charles Isham of Lamport Hall, Northamptonshire. There is a photograph of the gown on page 33 [274].

A pattern for the gown is included in Patterns of Fashion: The cut and construction of clothing for men and women, c.1660–1690.
Margaretha's silk bodice has a collar stiffened with linen canvas interlining and two crescent shaped pads of woollen fabric. On the R.S. there are also seventeen vertical rows of tablet-woven silk braid. All these elements in the collar help to make it stiff enough to act as a support for a band.

28.1. The effigy of Princess Mary Stuart, daughter of James I, who died in 1607 aged two. Mary wears a gown with a supportive collar, edged in picked taba, that holds her lace-edged linen band up high around the back of her head.

28.2. Side view of the lace-edged band and support. The band curls away from the head slightly at the corners.

28.3. The back view of the effigy showing the lines of applied decoration on the back of the bodice that are continued onto the collar. A bodice of a very similar body and collar shape survives in Mikulov Castle, Moravia, and is documented by Johannes Pielach in 'The Burial Clothes of Margaretha Franziska de Lobkowitz, 1617', COSTUME No.42, 2008.
28.4. The oldest daughter of Sir Thomas Hoby and Elizabeth Broke wears an integrated support on her bodice that holds out a wide, open ruff which ends at the front corners of a square neckline. A lace band lies on top of the ruff and a matching lace border edges the front neck of her bodice.

28.5. The curved shape of the support has pickadil tabs around the outer edge and the ruff projects several inches beyond this edge. The ruff would have been heavily starched to stand out well. The figure-of-eight sets of the ruff were probably pinned together, then the ruff itself may also have been pinned to the support.

28.6. Half a man’s doublet with an integrated pickadil, covered in ivory satin. The drawing shows the conjectured appearance of the doublet in its original condition, before it was cut in half. The doublet is embroidered with a design that incorporates a crown, a fleur-de-lys, gillyflower, borage and some small flowers with sprays of leaves, carried out in silver-gilt thread, silver purl and shades of yellow, pink and blue silks. The seams and edges are outlined with two rows of woven lace in silver-gilt thread, which is given a three-dimensional effect by having the edges turned under, when it was sewn on. A standing band bordered with lace, or entirely of lace, would probably have been worn with this doublet. Pickadils were defined in 1611 by Randle Cotgrave in *A Dictionarie of the French and English Tongues* as ‘the several divisions or pieces fastened about the brimme of a collar of a doublet’. Another surviving example of a doublet with an integrated supporter is in the Galleria Parmaggiani, Reggio Emilia, Italy, the pattern of which is included in *Patterns of Fashion: The cut and construction of clothing for men and women*, c.1560-1620.
PICKADIL ATTACHED TO HALF A DOUBLET

THE PICKADIL SUPPORT, A STRAP OR BAND IS MADE SEPARATELY, ON CARDBOARDS OR BUCKRAM, AND APPLIED TO THE SATIN WHICH HAS BEEN CUT. IT IS ATTACHED TO THE NECK OR SCARF, TIED AT THE BACK.

PART OF THE PICKADIL IS MADE OF SILK OR LACE, STITCHED TO THE SATIN ON THE INSIDE. THE PICKADIL IS CUT FROM CORDUROY OR FABRICS OF MATERIAL, SO THAT THE EMBROIDERY IS NOT SEEN ON THE OUTSIDE. THE PICKADIL IS STITCHED TO THE SATIN, AND THEN TURNED TO THE INSIDE.

THE EDGE OF THE PICKADIL IS MADE OF TRIMMED LACE, OR LACE, STITCHED TO THE SATIN ON THE INSIDE.

THE COLLAR OF THE DOUBLET IS ATTACHED TO THE PICKADIL, AND IS STITCHED TO THE SATIN ON THE INSIDE. THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE.

THE PICKADIL IS FIXTURED TO THE SATIN ON THE INSIDE, AND THEN TURNED TO THE OUTSIDE. THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE.

THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE, AND THEN TURNED TO THE OUTSIDE. THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE.

THE BACK EDGE OF THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE. THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE.

THE BACK EDGE OF THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE. THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE.

THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE. THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE.

THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE. THE PICKADIL IS STITCHED TO THE SATIN ON THE INSIDE.
Germanisches Nationalmuseum, Nurnberg

29. A rebato frame decorated with lines of bobbin lace. The frame was probably custom-made to accommodate the shape and size of the large bobbin lace scallops as they fit the wire shapes so well. The drawing shows the wire frame on the underside of the rebato, the silk layer and the tacking stitches which hold all the strips of bobbin lace. Faint traces of the bump of blue/sea-green linen round the neck wire can be seen through the disintegrating black silk. The bobbin lace is not shown as it would be difficult to see the stitches. Fine linen tacking stitches pass through the strips of lace and the silk ground running from the neck edge to the outer rim, passing over and between the wires. One row of tacking goes right round the circumference of the frame, just inside the outer wire, while another twists round and round it to pull the silk, on which the lace is mounted, taut. Each of the twenty-three scallops on the edge is stitched firmly to the wire at the ends to keep it lying smoothly. All this tacking could have been clipped and the lace band removed for laundering. An alternative band could then have been attached fairly quickly. However, this rebato had a black silk binding (now disintegrating) around the neck, as did rebatos 31, 32 and 33 while 32 and 33 also have black silk bobbin lace around the neck edge. This fashion for black features around the neck may well have been an attempt to avoid them looking dirty for as long as possible, and limit the need for constant laundering. This was clearly a concern in a dialogue between a Lady and her Gentlewoman-in-Waiting in The French Garden by Peter Erondell, 1605:

Joyce: What dooth it please you to have Madame, a ruffle band or a Rebato?
Lady: Let me see that ruffle. How is it that the supporter is so soyled. I know not for what you are fit, that you cannot so much as keep my clothes cleane... take it away give me my Rebato of cutworks edged, is not the wyer after the same sort as the other? It is great wonder if it be any thing better.

There are three plant motifs on the frame, made from wire slightly under ¼" wide. In the central section six-petalled flowers alternate with pomegranate motifs. A single flower motif (gillyflower?) is repeated in each scallop on the outer edge. The whole frame, including the motifs, is wrapped with slevs silk flos in sea-green and silver-gilt strip so that the struts have a striped effect. This would have looked beautiful when seen from the back, especially in candlelight. The practice of covering such rebato wires in silk and metal is described by Stubbes in The Anatomie of Abuse, 1585, as 'a certain device of wyers, crested for the purpose, whipped over either with gold, thred, silver or silke, and this bee [the Devil] calleth a supporter, or undergrouper'. It is also recorded in a warrant for Queen Elizabeth I, dated 27 September 1588, for Roger Montague to supply 'One Supporter of wyer whipped over with silke'. These early supporters from the 1580s would almost certainly have been used to hold up ruffs and would have therefore been either circular or crescent-shaped. Pieces from a circular wire supporter, c.1620-40, are shown on page 10 (XL & XLI).
REBATO WITH MATCHING CUFFS

The curved wires around the edge are approx. 28.5 mm (1.1") long and 32 mm (1.25") across. They are made from a continuous piece of wire, shaped and bound to the main frame with fine wire.

Actual size of wires is also unknown. Presumably a very fine wire was used for all the struts, around the edge of the frame. The frame is bound with fine wires.

The pattern embroidered on the wire frame is outlined with a colored decorative thread like that on pattern 8. The leaves are worked with silver silk, in satin stitch, possible padded, and raised knots are scattered about.

The weaving on the wire frame is carried out on very fine, white silk. The ground, raised outline (Nuremberg? 9555), and white silk (9556) effort. Tiny wrapped round bundles of these (perhaps woven) other layers of cream silk are combined. One wing around the edge, to make a window effect. Similar to coral stitch. This is laid along the edge, over the needlework. A 3 and 4 cord network, forming a series of patterns.

38. C.1615-25 REBATO

The wire frame is covered with silver wire, coiled round and round it very fine wire. It is twisted round the spokes and holds the intersections together. Even finer wire seems to have been twisted - and come un twisted, round the wire. It was to hold the silver wire in position.

Modern galvanized wire, parts of which are wrapped round the wire. This was to support the silver wire. It was to support the silver wire.
c.1615-25 Bayerisches Nationalmuseum, Munich
33. Woman’s rebato with embroidered silk, and a wire frame. The drawing shows the frame on the underside, and some of the linen string around the neck that binds the wires together and helps make the edge slightly softer for comfort. Some fragments of black silk remain around the neck of the rebato, indicating that the string would have been covered originally.

Metropolitan Museum of Art with a gown trimmed with roses of gauze or cypress of silk woman’s work, set with jewels in their centres. The 1603 Lady Day warrant for Queen Elizabeth I includes an entry for decorations to be supplied by Dorothy Speckard, “thirty dozen of devices made of black silk and wyer in manner of Peramides, twenty four devices in manner of globes”. The use of hair, as an alternative to silk, for covering this kind of wire decoration may, in some cases, have extended to the rebato wires themselves.
REBATO C.1625-30

The rebato is bound in white silk and gilt strip, giving a spiral striped effect. The intersections are bound in white wire and gilt. Some ribbon is now missing.

The inner neck edge is of wire-premaded grey silk. The outer scallops are stuck on, in one long continuous strip, then pressed to give round the curve of the neck and back. One scallop piece is stuck on, in each side.

Each piece of open weave lining (or silk?) is cut and the inside lining seems to have been starched and stiffened with wax.

The pattern of Adam and Eve is in a cartouche, framed with a rabbit and various flowers.

The outer edge of the grey silk covered wire is cut off, cleaned, and pulled through the gauges.

The inner edge is made of wire-premaded grey silk, covered with white linen, with original linen stitches.

The collar is held on the rebato by a few stitches on each scallop end, a few at the base between each scallop, and at the neck. The little scallops on the lace stand out, away from the edge of the wire. 

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REBATO C.1625-30 OPEN

The reba on the rebato is bound in white silk and gilt strip, giving a spiral striped effect. The intersections are bound in white wire and gilt. Some ribbon is now missing.

The inner neck edge is of wire-premaded grey silk. The outer scallops are stuck on, in one long continuous strip, then pressed to give round the curve of the neck and back. One scallop piece is stuck on, in each side.

Each piece of open weave lining (or silk?) is cut and the inside lining seems to have been starched and stiffened with wax.

The pattern of Adam and Eve is in a cartouche, framed with a rabbit and various flowers.

The outer edge of the grey silk covered wire is cut off, cleaned, and pulled through the gauges.

The inner edge is made of wire-premaded grey silk, covered with white linen, with original linen stitches.

The collar is held on the rebato by a few stitches on each scallop end, a few at the base between each scallop, and at the neck. The little scallops on the lace stand out, away from the edge of the wire.
37.1. A band of fine linen with large scallops of spidery bobbin lace. The band has six panels of linen separated by insertions of bobbin lace ¼" wide. The four central panels have little tucks in them which make them puff out in the middle. This intriguing object could have been worn by either a man or a woman, as the sketches below suggest. According to the story associated with it, the band had been worn by Gustav II Adolf during a visit to Augsburg in 1632. In repelling the king’s over-familiar advances, a local beauty, Maria Bressler, tore the band, which the King gave her as a souvenir, together with other gifts. There may be a grain of truth in this story, especially if the neckband was cut down by Miss Bressler, to wear it herself with a wide-necked gown. In its delicacy, and such details as the narrow insertion joining the lace to the linen, it resembles a falling band worn over a high-necked doublet in which Gustav was painted by Jacob van Doordt in 1629, as one of a series of portraits. If the band did originally belong to Gustavus it would have had a much deeper neckband to sit inside a doublet collar. The final piece of sewing on the neckband, as it is today, is the row of minute stitches which oversew its two layers together along the lower edge. This edge may therefore have been cut down and resewn to make the neckband as narrow as it is now.

37.2. A drawing showing the band as it would have appeared when worn with a wide-necked gown by a woman. The neckband has eyelet holes for bandstrings at either end, which suggests that it was originally intended to be tied together at the neck, not worn open as shown in the drawing.

37.3. Elizabeth of Bohemia wearing an open band edged with large lace scallops. Drawing of a detail from a portrait by Honthorst c.1630–35. Present whereabouts unknown.

37.4. Birgitte Rud’s lace-edged band worn under a high-necked partlet. Drawing of a detail from a portrait by Thröm c.1640. Fredriksborg Castle, Denmark.

37.5. The large lace-edged band of a man formerly called Charles Emmanuel of Savoy. Drawing of a detail from a portrait by Garzoni, c.1630–35, in the Uffizi Gallery, Florence. It is unlikely that the band was large enough to reach the end of the shoulder as the one in this portrait does.
A linen cutwork cloak band. This is a superb example of a falling band. It dates from the tail end of cutwork's domination of neckwear but, by then, the cutwork maker's skills had been honed to perfection. The shape of the band is achieved most obviously by the darts in the plain linen left at the centre back, which extend for a short distance into the cutwork area below. Joined to the outer edge of the cutwork is a long strip of geometric lace, not of cutwork, but built up on a separately made grid of plaited and oversewn threads couched to a parchment pattern, a technique that marks the first step towards free needlelace. The long strip is also shaped, mainly by the gathers at the two lower corners where the band hangs over the edges of the shoulders. But to ensure that it lies flat across the back and the two front panels meet at the centre front, it needs to be longer along its outer edge than where it joins onto the cutwork panel. This is cleverly achieved, as the pattern shows, by working thirteen pre-calculated narrow panels between the squares to make the strip exactly match the edge of the cutwork; but which taper outwards to provide the additional length along the lower edge. Worked outwards from the outer edge of this strip are non-geometric floral motifs, freely worked with no supporting grid; true needlelace. In *The Academy of Armory, 1688*, Randle Holme defines this type of band as a "Cloak Band" which he describes as 'so large, that it covered all the shoulders'.

A man's falling band in fine white linen, edged in linen bobbin lace. In the quality and details of its construction, this falling band is remarkably close to that worn by Barthold van Douma, in his portrait painted by Wybrand Simonsz de Geest in 1647. In particular, the unusual inverted pleats at the lower corners. The design of the Flemish bobbin lace edging is slightly less delicate than in the portrait, closer perhaps to Claude Deruet's portrait of Louis XIV as a child, dated 1641. Interestingly, the lace on his band also has inverted pleats at the corners. Musée d'Orléans illus Levey, 1983, fig 144. A date between 1641 and 1647 would be appropriate. There is an eyelet hole and a large loop at each end of the neckband. The loop is on the lower edge of the band (when worn) while the eyelet hole is at the top. The presence of two means of fastening would make sense if a plain bandstring was tied through the eyelet holes to hold the band together round the neck, while another string with large decorative tassels was passed through the loops and hung from this lower edge of the neckband.
c. 1630-40 PARTLET

A PARTLET in fine white linen, with a bordered band...

6 mm (4") Barts = 2.5 mm (9") Purl. Long and turning out to nothing to shape the band...

THE BAND IS JOINED TO BACK-PIECE WITH 1.5 mm (6") RUN AND PULL-SEAM. THE LITTLE BACK-PIECE GIVES DOWN INSIDE THE NECK.

45. c. 1640-55 TUCKER AND CUFFS

TUCKER AND CUFFS in fine white linen, closely woven...

TINY BARTS, HEMMED ON ONE SIDE, TO SHAPE THE TUCKER 1.5 mm (6") WIDE = 1.5 mm (6") TO NOTHING.

THE BAND MUST BE SLIGHTLY THICKER. 1.5 mm (6") WIDE, WITH 8 mm (6") REM. TUCKED DOWN. IT IS FOLDED IN HALF AND THE FOLDER EDGE IS WHIRLED ONTO THE COLLAR, THEN PRECISE FLAT AND OPEN.

CUFFS ARE 9.5 mm (3/8") WIDE.

STEPS FOR CUFFS WITH SAME TREATMENT AS TOP OF TUCKER.

THESE HAVE BEEN REPULLED IN MORE FOR CONVIENCE.

© PEG LANDAMORE
c.1630-40 Gallery of Costume, Platt Hall, Manchester City Galleries

43. A woman’s linen partlet with an attached darterd band. This beautiful example of fine plain sewing is one of twelve items selected from a collection of some fifty pieces of household linen and linen clothing from East Sutton Hall in Kent. This was the home of the Filmer family; landed gentry and lords of the manor, wealthy enough to buy fine clothes, but owning plainer, good quality clothing that seldom survives unless, as in this case, by happen-chance. The last member of the family, Alice Cecil Agnes Filmer, married a shipping magnate in 1892 and moved to Hull, but the Filmer-Wilsons retained the ownership of East Sutton until 1944, when the land and hall were sold by auction. The linens and a few other items failed to sell, and after a period in the Ferrers Art Gallery in Hull, they are now part of the collection of the Museum of Costume, Platt Hall, Manchester. They consist solely of women’s and children’s clothes, dating mainly from the years leading up to, and into, the Civil War. The partlet was designed to fill the open neckline of a gown and, in this case, to attach a falling band. Although seemingly simple, its construction required skill worthy of a seamstress. The band is shaped by long darts tapering out to nothing and is eased to fit into the hollowed-out curve of the back piece of the partlet. The seams are all felled, alike on both sides, and meticulously stitched. The back panel is shorter than the two front ones, and would have been tucked down the back of the neck, where the selvedge forming its lower edge would have laid flat and smooth. Partlets were common items of women’s clothing and although they are often seen in portraits and recorded in documents, this is an almost unique survivor. There are no signs of fastenings to hold the partlet in place and stop it riding up when worn, so it may have been sufficient to tuck the back facing and fronts into the neck of a bodice, whereas the partlets shown in the Pitti Palace fresco on page 10 have strings at each side of the front and back hems to secure them under the arms. However, there are fastenings on the centre fronts of the partlet in the form of two worked eyelet holes and two worked loops 1” below them. How these were used to hold the partlet closed is an intriguing question. Strings may have been passed through them, or even a pin, as seen in the painting of a fruit seller (43B on page 43), whose partlet is pinned halfway down the front opening and also appears to be pinned to her bodice at the bottom.
A NECKERCHIEF AND TWO MATCHING CUFFS IN FINEST WHITE LINEN, CLOSELY WOVEN, NOW IVORY COLOURED.

THE RAW EDGES OF THE SCALLOPED TRIMMINGS ARE BUTT SEAM STITCHED AND THEN RAISED KNOTS WORKED ON TOP.

A TUCKER, OR PLUMER, AND MATCHING CUFFS IN FINE WHITE LINEN, VERY FINE QUALITY BUT OPalescent.

THE RAW EDGES OF THE SCALLOPED TRIMMINGS ARE BUTT SEAM STITCHED AND THEN RAISED KNOTS WORKED ON TOP. THE SCALLOPS ARE HELD TOGETHER BY NEEDLEWORKED LINING BANDS.

THE CURVES ARE SLIGHTLY UNRELIABLE IN SHAPE AND ARE A LITTLE IN SIZE - JUST MORE THAN 2·5CM (1\(\frac{1}{2}\)) IN AROUND AND THERE.
c. 1610-20 COIF

White linen with a design in deep crimson silk and silver threads of orange, green, grapes, pears, raspberry, marigold and a sort of lavender.

Silver spangles concentrated over crown. Epantacles 23mm (left under 1/2”) diameter.

16mm (5/8”) black linseed, turned 90”, underbrass for casing, no drawstring left.

C.B. to fold

This corner was folded up underneath and signs of the embroidery is worked through it.

c. 1615-25 HOOD

White silk, linen embroidered in white linen thread.

There are traces of the drawing of a different design beneath the embroidery—a linear, striped pattern in red and blue. It is on both sides and C.B. carried out in very fine red silk. Interesting—a change of mind?

C.B. tie line

Edge with a binder of:

1.5mm (1/16”) hem made all round the edge of hood.

c. 1610-20 COIF

The Percival Collection, Edinburgh

A closely woven, white linen gauze (unfinished?)

Pencil lines still visible in places.

13mm (1/2”) area left without embroidery to form casing.

The unmarked heads were possibly intended to be in metal threads.

c. 1610-20 HOOD

Flower Collection, Gallery of Costume, Platt Hall, Manchester City Galleries.

Cream, muslin—linen warp, cotton weft, with flax weaves. Fleecy inside. Right side is plain and smooth.

C.B. at neck, gathered and 13mm (1/2”) hem stitched over with fine thread just to hold it in position.

1.5mm (1/16”) hem made, then lined together with very closely worked, raised spouts.

C.B. to fold

The C.B. and hood lining is formed with white linen thread in a yellow stitch, raised over areas of station threads and buttonhole edges. A design of sprigs of fruit or grapes with leaves. I think they are grapes, very fine work.

The hood seems to be reversible, as all the edges are neatly hemmed and the lace is stitched to the hood with white stitches. However, the edge of the hood is finished with a fine linen, probably worn inside for warmth but the linen is not, at least at top of hood, is joined more neatly on the fluffy side.
50. **C.1640-50** *Cap & Forehead Cloth*

White linen cap and forehead cloth. Very thin, closely woven linen cloth. The cloth is stitched in three strips: a narrow one for the forehead, a wide one for the ear flaps, and a wide one for the body. The ear flaps are stitched down to the cap. The cap is made of three pieces of linen, stitched together at the edges. The thread is black, and the stitching is done by hand. The cap is lined with a thin strip of linen, and the edges are trimmed with a narrow black ribbon. The cap is worn under a hood, which is black and made of the same material.

51. **C.1650-60** *Baby's Cap*

Cap in finest linen, edged with fine linen and silk lace. The cap is worn under a hood, which is made of the same material as the cap. The hood is black, and the lace is fine and white. The cap is made of three pieces of linen, stitched together at the edges. The thread is black, and the stitching is done by hand. The cap is lined with a thin strip of linen, and the edges are trimmed with a narrow black ribbon. The cap is worn under a hood, which is black and made of the same material.
PAIR OF FOOTLESS HOSE

A pair of footless hose in fine, closely woven linen, with tabs intended to be folded down.

The stockings, these are single layer of fabric, not lined. Embroidered with flossed "delicate silk in light green, pale pink, pale blue, mid-blue, wine, yellow, white dandelion, silver and silver-cut thread (strip wrapped around a blue card) in a scrolling, floral design, with foliage and buds.

The tabs are intended to be folded down.

PAIR OF BODHOOSE TOPS

A pair of linen bodhose tops, probably worn with linen shirts or knitted silk stockings. Their shape and size suggest they could be worn either with the scallops facing upwards, or turned over the boots with the scallops facing down.

Exquisitely embroidered with linen thread and applied silk. The embroidery is a geometric pattern.

6 mm (1/4") strips with just over 3 mm (1/8") between them and French knots. In this space, then above, are triangles of French knots.

The linen is fairly heavy, heavyweight, hardwearing. The linen strips on top are not all in the straight grain; some appear to have been cut from scraps of linen to use them up. The French knots between the strips are approximately 6 mm (1/4").

The strips are best when on the straight grain; they have stiffened a bit when on the cross.

The raw edges of the scallops are folded over to the RS and covered by soft, pleated lining, hand-manipulated to fit the curves and form a decorative edge.
c.1630-50 Verney Collection, Claydon House (The National Trust), near Aylesbury
68. A pair of linen boothose decorated with linen fringe and six rows of linen braid around the top. The drawing shows the hose inside out, as the tops would have been worn turned down, with the fringes and braids hanging down. All the seams around the foot have been worked with the minimum of bulk, so that they would not cause rubbing on the skin of the wearer, even raw edges were left under the heel and around the toes. There is a surviving note at Claydon House dated 1639 'of all Mr. Thomas Denton things amongst which are listed the following linen items:
2 suites of ruffes Holland, 1 Dosen of caps, 1 Dosen of Bandes, 1 Dosen of Ruffes, 7 bannes of other sorts with 4 ruffs to them, a Dosen of shirts, a Dosen of hankurchers, 10 paire of boothose, 1 paire of boothose tops'. However, it is not known whether the boothose listed in the note are connected to those shown here, and no details of decoration are mentioned that could connect them. Fringing was a popular form of decoration for the edges of many kinds of sixteenth- and seventeenth-century garments, including mantles, cloaks, gloves, and women's petticoats like the one worn by Elizabeth Vernon in 83D on page 63.
An entry from the accounts of Philip Henslowe records that he lent Frances Hensley two shillings on 'ij payre of white boothose edged with sylver fringe' on 24 March 1593 when she pawned them with other fine linen items. The boothose worn by the gentleman in the portrait [66A] on page 52 have silver-gilt fringe on the top edge.
69. c.1640-50 PAIR OF BOOTHOSE

Vesey Collection, Cliveden House (National Trust), Buckinghamshire

Slit, closely woven, fine linen. Boothose, intended to be worn with the first folded down, trimmed with linen frange.

Six rows of 5 cm (2") wide linen band. This is woven with a sort of pivot edge (one side), and straight on the other. It is stitched on the straight edge, which faces towards the front.

The pivot edge lies upwards, first not stitched down.

A hem just under 3 mm (0.1") finished. Width is made on the edge of the boothose, and then the fringe is whipped onto it.

Actual size of band on top of boothose, with two threads running down the centre, to give texture.

First line of fringe is above 1 cm (0.4""); second line is 6 mm (0.2") finished. First line is turned down, 3 mm (0.1") finished under 3 mm (0.1") finished width.

Joint (run and fell) under 3 mm (0.1") finished width.

The clock area is backstitched down on top of the footpiece and then fell down on the inside.

The footpiece is backstitched with what appears to be cotton thread (needs to be tested), the edge then turned down, 3 mm (0.1") finished under 3 mm (0.1") finished. The edges are finished and oversewn from the inside. The thread appears to be slant and fluff. Is this linen thread that has not been twisted densely? Or cotton?

67. c.1600 PURSE


Purse, embroidered in silver and silver-colt threads, lined in deep pink silk.

Heavily embroidered in silver and silver-colt threads. The metal is on yellow or beige silk. The central motif of a pelican.

The metal threads are couched down in yellow silk thread.

©1992 JANET ARNOLD
c.1575-1600 Boston Museum of the Arts

71.1 A linen smock embroidered in tawny coloured silk with isolated flower motifs all over the sleeves and underarm gussets. The body of the smock has vertical lines of embroidery with small flower sprigs on them. The smock is very full, both in the body and the sleeves. It is possible that it was not worn with a boned corset. In some parts of Italy, particularly the north, tight lacing was not practised as it was in northern Europe. Indeed the Venetian Senate passed a decree in 1547 that forbade the wearing of 'A new type of bodice which being very high and going very low over the stomach - these harmful and pernicious styles produce trouble, inconveniences and ruin.' [State Archives, Venice, Terra, R.35. c.24]. Further sumptuary legislation passed by the Senate in 1562 forbade the wearing of corsets on the grounds that they were harmful for pregnant women. The same legislation also restricted the use of embroidery on camisie (smocks) to 'around the neck, at the front and around the wrists'. Many sixteenth-century Italian paintings show women with front-laced bodices alone over their smocks, and the smocks clearly show beneath them. One example is Portrait of a Venetian woman, known as la Bella Nani c.1560, by Veronese, in the Musée de Louvre, Paris. Smocks with such fullness as 71 and 72 would have been much more comfortable underneath a bodice alone.

71.2 The bandstring to fasten the wrist of the sleeve has little tassels at each end.

71.3 The vertical lines of embroidered decoration and the pointed bobbin lace around the hem are echoed by the cutwork decoration on the smock worn by the Venetian courtesan on page 54 [71E].
SMOCK
MUSEUM OF FINE ARTS, BOSTON B.P.

SMOCK, PROBABLY AINIAN, MADE OF VERY FINE WHITE LINEN, EMBROIDERED WITH BANDS OF TAN-PINK SUEDE IN DOUBLE-BANDING STITCH USING LINEN. SEWING IS PERFECT ON BOTH SIDES, YOU CAN ONLY TELL THE WHTNESS OF THE STITCHES OVERSTITCHING THE SELVAGES TOGETHER, THE WEB ON THE HEM, EDGE AND MICRO ON THE SLEEVE JOINS.

THE EMBROIDERY DESIGNS HAVE BEEN DRAWN OUT WITH BLACK INK. THE LINEN IS NOW BOTTLING THE LINEN, SO SOME OF THE NOTIONS ARE BEING DESIGNED.

ACTUAL SIZE OF BAND

THE STONE CARVING IS MADE OF TAN-PINK-SUEDE, 0.1 MM (7/32") IN DIAMETER, WITH A HEM OF 2 MM (7/64") ALONG.

THE STRIP OF LACE, AROUND THE NECK IS QUITE STRAIGHT, NOT SHAPED AS PRESHAPED, STRETCHED TO FIT THE BUST. THERE ARE NO GATHERS, JOINING ANYWHERE, AND THE NOTIONS REPEAT PERFECTLY.

THE LACE AROUND THE NECK IS TREATED WITH GLUEY STITCHING. IT HAS BIVERTIC STITCHES ALONG THE EDGE, AND SQUARE CONTRACTIONS CONTAINING ALTERNATING MOTIFS BASED ON each other, AND THE LINEN IS PRINTED WITH "PINK, WHITE AND BLUE".

THE MOTIF REPEAT PERFECTLY.

THE DRAPE ON LEFT BACK SIDE SEAM.

THE RIGHT FRONT HAS NO SIDE SEAM — JUST TO HOLD

THE REMAINING MOTIFS EMBROIDERED WITH "PINK, WHITE AND BLUE".

THE UNFINISHED SLEEVE SHOWN ON PINK, WHITE AND BLUE.

THE SHAPED BAND AT SLEEVE, OPENING, WORKED OVER WITH PINK, WHITE AND BLUE.

THE CENTER FRONT TO FOLD

THE CENTER FRONT TO FOLD.

THE CENTER FRONT TO FOLD.

THE CENTER FRONT TO FOLD.
The sleeves are of a light, yellowish-white linen, the same as the body of the smock, and they are ornamented in a similar manner to the body. The sleeve and cuff are gathered into a cartridge, and fitted with a white linen band, which is finished with a silver-gilt thread. The seam is finished with a silver-gilt thread. The wristband is finished with a silver-gilt thread, and the cuff is decorated with a silver-gilt thread. The sleeve and cuff are ornamented with silver-gilt thread.
SNAG, IN GINE, CLOTH CLOTH, BINARY WHITE, LINES, NOW DISCOLOURED, EMBOSSED IN COLORED INK IN BACKGROUND, STREET絕對, SPEAKING WITH MANICURE, RAINBOW, FLOWERS, RAINBOW AND RIVERS.

THE LAB אומר, 진화, BINARY,于ROWN. THE COLORS ARE IN DEEPER BLUE, CREAM FOR THE RAINBOW, LIGHT BLUE (AQUAMARINE IN DRY PLACE), PALE TURQUOISE, IVORY AND DEEP YELLOW (CARAMEL). SPECIALTIES OF THE COLORS ARE NOT THE SAME AS THE ARRANGEMENT OF THE COLORS, VALUES: CREAM, YELLOW AND IVORY, RAINBOW, A RAINBOW FROM CLOTHS TO COLORS, CREAM, IVORY AND WITH DEEP BLUE, EMBOSSED, AT THE AQUAMARINE, BLACK. EMBOSSED, IN THE ARRANGEMENT, THE COLORS ARE NOT APPARENT, PRINTING TONES, SNAGS ARE IVORY AND CREAM, IVORY IN APPEARANCE. SOME RAINBOWS IN AQUAMARINE, CREAM AND DEEP BLUE ONLY OVER PAPERS. ONE RATHER, LARGER EFFECT IN AQUAMARINE, LIGHT BLUE AND CREAM, TWO IDENTICAL CLOTHS ON BOTTOM ROW AT FRONT, RAINBOWS IN LIGHT BLUE.

FABRIC AND CHART

SLIPS OF PAPER AS FOLLOWING:

HONEYCOMB (C) [CHARM AND CREAM (YELLOW)], LIGHT GREEN LEAVES AND STEM

BIRD (D) [CHARM (BLUE), CREAM (CLOTH), WHITE], SOME CLOTHS ABOVE AND IVORY, LIGHT BLUE LEAVES AND STEM

CHRISTMAS (B) [PURPLE AND IVORY, LIGHT] LIGHT BLUE LEAVES AND STEM

ROSE (A) [CHARM (RED), CREAM (CLOTH), IVORY, LIGHT] LIGHT BLUE LEAVES AND STEM

LIGHT BLUE LEAVES AND STEM

YELLOW (E) [CHARM (ORANGE), CREAM (CLOTH), IVORY, LIGHT] LIGHT BLUE LEAVES AND STEM

BIRDS AND FLOWERS IN PAPER

IVORY (YELLOW) LEAVES AND STEM

LIGHT BLUE LEAVES AND STEM

BLACK AND WHITE (F) [FLAT, STRIPED]

WHITE LEAVES AND STEM

GREEN LEAVES AND STEM

PAPER AND PAPER AS FOLLOWING:

GREEN LEAVES AND STEM

IVORY LEAVES AND STEM

LIGHT BLUE LEAVES AND STEM

WHEN DRIED CLOTHS IS DRIED AND THE COLORS ARE IN DEEPER BLUE, CREAM FOR THE RAINBOW, LIGHT BLUE (AQUAMARINE IN DRY PLACE), PALE TURQUOISE, IVORY AND DEEP YELLOW (CARAMEL). SPECIALTIES OF THE COLORS ARE NOT THE SAME AS THE ARRANGEMENT OF THE COLORS, VALUES: CREAM, YELLOW AND IVORY, RAINBOW, A RAINBOW FROM CLOTHS TO COLORS, CREAM, IVORY AND WITH DEEP BLUE, EMBOSSED, AT THE AQUAMARINE, BLACK. EMBOSSED, IN THE ARRANGEMENT, THE COLORS ARE NOT APPARENT, PRINTING TONES, SNAGS ARE IVORY AND CREAM, IVORY IN APPEARANCE. SOME RAINBOWS IN AQUAMARINE, CREAM AND DEEP BLUE ONLY OVER PAPERS. ONE RATHER, LARGER EFFECT IN AQUAMARINE, LIGHT BLUE AND CREAM, TWO IDENTICAL CLOTHS ON BOTTOM ROW AT FRONT, RAINBOWS IN LIGHT BLUE.

THE SMOCK IS EMBOSSED WITH AN ALL-OVER PRINT OF SANDING STRIPS IN BLUE RAINBOW. THE SEAM IS STITCHED IN PAPER, ABOVE THE SEAM WHERE THE BAND IS TO BE A COLLECTION OF IVORY RAINBOWS (C).

SET IN THE CENTERWHERE THE BANDS ARE BLANK, HUNTING, LEAVES, BLOWING, CLOTH, IVORY AND CREAM, SOME CLOTHS ABOVE AND IVORY, LIGHT BLUE LEAVES AND STEM, AND YELLOW (E) [CHARM (ORANGE), CREAM (CLOTH), IVORY, LIGHT] LIGHT BLUE LEAVES AND STEM.

THE OUTLINE OF THE DESIGN IS DRAWN IN RED INK ON THE WHITE LEATHER. THIS CAN BE SEEN.

LEAVES SOME OF THE THINGS ARE NOT DECORATED. SOME ARE BOUND WITH CREAM AND BLUE RAINBOWS.

THE EDGE OF THE SMOCK IS EMBOSSED ON THE OUTER EDGES OR THE TOE, IN A LACE OF RAINBOWS AND CURVES (CLOTHS) WITH BLUE AND CREAM RAINBOWS. THIS IS A NARROW TRIM ON THE EDGE.

THE END OF THE SMOCK IS EMBOSSED ON THE OUTER EDGES OR THE TOE, IN A LACE OF RAINBOWS AND CURVES (CLOTHS) WITH BLUE AND CREAM RAINBOWS. THIS IS A NARROW TRIM ON THE EDGE.

THE EDGE OF THE SMOCK IS EMBOSSED ON THE OUTER EDGES OR THE TOE, IN A LACE OF RAINBOWS AND CURVES (CLOTHS) WITH BLUE AND CREAM RAINBOWS. THIS IS A NARROW TRIM ON THE EDGE.

THE EDGE OF THE SMOCK IS EMBOSSED ON THE OUTER EDGES OR THE TOE, IN A LACE OF RAINBOWS AND CURVES (CLOTHS) WITH BLUE AND CREAM RAINBOWS. THIS IS A NARROW TRIM ON THE EDGE.

THE EDGE OF THE SMOCK IS EMBOSSED ON THE OUTER EDGES OR THE TOE, IN A LACE OF RAINBOWS AND CURVES (CLOTHS) WITH BLUE AND CREAM RAINBOWS. THIS IS A NARROW TRIM ON THE EDGE.
Coughton Court, Alcester

75. The sleeve of a woman's linen smock with a wrist ruffle of cutwork. The wristband is unlike the other smocks in this book, because it is not designed to meet edge to edge. There would have been an overlap, which was possibly pinned together when worn. The cutwork of the wrist ruffle is integral, unlike the strip of cutwork bordering the square neckline of the smock which was recycled from another object and applied separately in a rather unsatisfactory way, with no mirroring to shape the front corners. The smock has survived as a relic, associated with Mary, Queen of Scots, although one might expect a smock of her own to be of a higher quality, with all the cutwork integrated. It is possible that pieces of an item of clothing belonging to her were incorporated into the smock. If that item was a ruff the two pieces of cutwork present would make sense, as the whole width of the ruff would be deep enough to recycle for the wrist ruffles, whereas it would need to have been applied to the larger body of the smock itself around the neckline. However, this is the longest surviving smock covered in this volume (4' 6" from the shoulder to the front hem) apart from the composite smock 74, and Mary was a tall woman with a height of 6' 0" so the possibility that she wore it cannot be entirely dismissed.

76. A woman's smock in fine white linen, with acorn motifs embroidered in black silk. Much of this silk thread has disintegrated but the whole design can be seen because the stitch marks remain and reveal the original pattern. The drawing shows the conjectured appearance of the smock when it was made, with the embroidery intact and a wristband embroidered to match the square neckline. A servant in Act IV of The Winter's Tale by William Shakespeare says of Autolycus, a rogue peddling his wares: you would think a Smooke were a Shee Angell, he so chaunteys to the sleeve-hand, and the worke about the Square on't. The 'square' may refer to the whole area from shoulder to chest, on high-necked smocks as well as on those with square necklines such as this one. Here the square is a separate piece of linen, joined to the skirt of the smock across the chest, presumably to allow the square to be embroidered separately before being joined to the skirt. There is an entry in the pawnbroking accounts of Philip Henslowe dated 18 January 1580 for 'A smocke wrught & a smocke skerrie playne of on[e] mrs floode ... xips' and the plain smock skirt mentioned here could have been unpicked from a such a decorated square. Sir Gawen Carewe gave Queen Elizabeth a 'camerick smock wroughte with black silke in the color and sleeve, the square and ruff wroughte with Venice golde' as a New Year's gift in 1577. The remaining threads of black and white silk around the neck edge of the smock seen here may indicate that the neck was originally edged in precious metal lace, which was removed for recycling. The opening at the C.B. of the neck would have been necessary to accommodate the large hairstyle of the wearer if it was put on or removed while the hair was dressed.
Using the Patterns for Full-scale Work

The clothes described and illustrated in this book are not fully representative of the fashions in linen clothing between 1540 and 1690; they reflect what has survived from this period and they do include examples of most major developments. The pattern diagrams can provide a useful guide when cutting garments for theatre, film and living history. The patterns are based on clothes made for people of widely differing sizes and as the smocks and shirts are loose-fitting garments it is difficult to give a precise table of measurements for the people that wore them.

Materials

Suppliers are given at the end of this page for some of the basic materials needed. The following suggestions cover other aspects of choosing your materials.

Synthetic fabrics are not suitable for any starched items. They will not react to the starch in the same way as linens.

Linen – Most of the linen items for which patterns are given are made of fine, closely woven linen. If you are making items worn by the lower classes, try to use a substantial, heavyweight linen. The clothes of less wealthy people had to be long-lasting and durable. Also, try to avoid the floppy open-weave linens made for contemporary fashion clothes today, as they are quite unlike the linens used for the clothes in this book.

Pasteboard – Suitable cardboard is available from some good art suppliers today and heavy, hand-made papers work very well for pickards.

Linen Thread – It is difficult to find suppliers of good quality sewing threads. Those used by lacemakers are fine enough although they break easily while sewing. The commonly available Göttermann linen threads are too heavy to sew fine linen with. Try the Internet to find other suppliers.

Lace – Some of the laces shown in the book would be extremely difficult to replicate today for theatre, film or living history. For stiff neckwear, the methods shown for producing imitation lace [XLII on page 10 & 35] can be used instead. However, old laces, including cutwork, bobbin and needlelace, can still be found in antique shops and markets. For lacemakers, there are diagrams and lace patterns for bobbin lace in the facsimile of Le Pompe, 1559, published in 1983 by Ruth Bean.

Making Smocks

When making a smock with a low neckline it is advisable to wait until the fitting before deciding on the final shape. The smock can be laced together, or even finished for the fitting but cut with only a T-shaped slit, no bigger than necessary for the wearer to get their head through. At the fitting, try the corset and bodice that will be worn with the smock. Make sure that before the corset is tightened the smock is arranged smoothly around the chest and that the underarm gussets are lifted up, to allow for movement of the arms. Once the corset and bodice are fastened, mark the required neckline on the smock.

Making Neckwear

Ruffs – To calculate the length of linen needed for a ruff, first you need to establish how wide it should be and then what shape you want the setts to be. Draw a circle the size of the circumference you want for the ruff on a piece of cardboard. Then cut a long strip of paper, about 1" wide and bond it into the curling shapes you want to achieve. Pin them together, and pin down to the board around the edge of the circle (you can just do a fraction of the circumference, a quarter for example). Then unpin the paper strip, measure it and calculate the whole length needed. Make the neckband ½ longer than the top-neck measurement of the wearer (if it will be worn over a high collar) or the base-neck measurement if to be worn low. Then you can decide how long your gathering stitches need to be for the cartridge pleating to fit the whole length of the ruff evenly into the length of the neckband. It is advisable to mark the ruff length about every 6", and mark off the same proportion of the neckband that the gathered 6" section must be fitted into. Then line up the marks and pin the sections of the cartridge-pleated ruff linen onto the band to make sure you have distributed the length evenly, before you sew them together.

Wrist Ruffs – These are constructed in the same way as neck ruffs, as shown by the attached ruffles on shirts 1, 2, 5 & 8. Use these patterns to make wrist ruffs as separate items. Cut the wristbands to fold, in the same way as those on separate neck ruffs, with all the raw edges of the cartridge pleated ruffles enclosed.

Bebatos & Supporters – It is a good idea to make a flat shape of cardboard to fit on the wearer first. This can then be used as a template to bend the wire into shape. Twist at C.P. to slip the wearer’s head through.

Making Eyelet Holes

When making holes it is important not to punch a hole and cut the threads. It is much stronger and neater to punch an awl through the layers of linen, parting the threads without breaking them. When a large enough hole is made, oversew [as 130 & 36C] or blanket stitch [as 7/8] all round the edge. The tool seen below is made from horn and is the ideal shape because the tip is quite pointed and the cone-shaped end is quite flat – which helps make a big enough hole for most uses.

Suppliers

Below is a short list of suppliers for the basic materials cited in the patterns.

Fustian – George Auzinger in Vienna (auzinger@gmx.net) has a range of 60% cotton / 40% linen fabrics that are good substitutes for fustian [hood 57]. These are also excellent for trunk-hose linings for which they were widely used in the sixteenth and seventeenth centuries.

Linon – Whales & Co (www.whales-bridford.co.uk) usually carry several medium-weight linens such as Fine Linen Sarunds White, and Zara Linen White. Canetta (www.canetta.com) has a beautifully woven white linen. Information at canetta@canetta.it.

Metal Threads – William Kentish Barnes (goldenbreads.co.uk) has a good range of silver and silver-gilt threads on a cotton core and silver and silver-gilt spangles in various sizes.

Plastic Whalebone – Good reproductions of whalebone are made by www.wianser.de

Silk Floss – Mace & Nairn (www.maceandnairn.com) supply a range of Twicky Fliffloss Pure Silk in a large range of colours. Also, Don – blackwork silk threads in varying thicknesses, and Madeira Stranded Silk.

Wire – Angus papercraft (00441255422031) supply 1.2mm and 1.4mm Millinery Wire – good for rebates.
Starching and Setting Linens

The following recipes are intended as a guide for use by theatrical costumiers and living-history practitioners. They are based on the experience of the wardrobe team at Shakespeare’s Globe Theatre, London from 1997 to 2006 and subsequent experiments by Debbie Watson and Jenny Tiramani. Most of the equipment needed can be found in a domestic kitchen.

Solid rice starch is still widely available in some Mediterranean countries such as Italy, where it is used for bathing babies as well as for laundering. Suppliers can often be found on the Internet, or starch can be home-made by boiling potatoes or rice for at least 1 hour and finely straining the pulp.

Starching and Pressing Linen Bands
1. Place 1 cup (8 oz) of starch in a bowl.
2. Mix to a smooth paste with 80 ml (2.7 fl oz) of cold water.
3. Mix in 250 ml (8.5 fl oz) of boiling water until all the lumps have disappeared. Varying the proportions of starch to water will produce more or less stiffness in the linen. The above measurements make a very strong starch. For a softer set, add more boiling water.
4. For plain cuffs and bands you can put them straight into the starch.
5. Once the linen is saturated, carefully squeeze out the excess starch, unfold the linen as much as possible and straighten the bands before drying. Once dry the starch sets like glue so smoothing the linen now saves time later and lessens the chances of damage to the linen and lace by tearing.
6. Heat is needed to bake the starch, air drying alone does not work. A domestic oven, on a high setting, particularly with a fan, works well. Attach the linens to a wire oven shelf with safety pins and place the shelf at the highest level in the oven. Leave the oven door fully open.
7. It is advisable to keep checking on the progress of the linens and whilst still damp pull apart any parts that have stuck together.
8. Once dry, check that no linen is still stuck together, ready for ironing.
9. Using a steam iron on the highest setting, press out the linen. For a standing band, press the neckband first, then with the band upside down press the rest, working towards the inner edge.
10. The standing band is now ready to be pinned to a pickadilly or rebato.

Starching and Setting Linen Ruffs
Repeat steps 1-9 with the following tips.

For ruffs that have lots of delicate lace, brushing over the lace areas with a small paintbrush ensures that the starch doesn’t get clogged in the holes of the lace.

Always straighten the neckband before baking in the oven. For large full ruffs, pin back sections of the frill to speed up the drying process and to prevent the linen from sticking together. Once dry, working from
one end, pull apart linen that has stuck together.

Using a steam iron on the highest setting, press out the linen, working from one end to the other, to prepare the ruff for pinning and setting and to help ensure a smoother finish. Push the point of the iron as far into the cartridge pleats at the neckband as possible. Then press the neckband flat.

10. Begin to heat the irons in a metal bucket or pan. It is best to use a dry pan. Turn the heat up to the highest setting on your cooker. The irons should be hot enough in 30 minutes. It is best to have several irons of the same size so that you can keep swapping the iron you are using when it starts to cool, for the other hot one in the pan.

12. When the whole shape is pinned out, spray the ruff lightly with cold water.

13. Push the setting iron into each set as far as you can, to open out the cartridge pleats at the neckband.

14. When the setting is completed, the ruff is ready to be unpinned from the foamboard and pinned to a supporter, such as a wire rebato.

14. Once all the curls are set with the hot irons you may have to move some of the pins to achieve an even finish.

Setting a Ruff into a Figure-of-Eight Set
First the ruff must be starched, baked and pressed with a steam iron (steps 1-9).

10. Pin sections into the figure-of-eight formation.
Don’t place the pins at the top of the curls as this produces flattened ends to the sets, rather than curved shapes.

11. Once all the pins are in place lay the ruff on a flat surface upside down, to set the underside first.

12. Spray the ruff lightly with cold water and place the hot iron inside a curl. Hold down the curls on either side of the one you are setting so that the linen lies taut over the iron – this helps create a smoother finish.

13. When the underside is set, turn the ruff over and repeat step 12 to set the topside of the ruff.

14. This three-layered ruff is of the same size and construction as ruff 10. The two lower layers are of equal length, the top layer is shorter.

Setting Multi-layered Ruffs
First, starch and bake the ruff. Then press each layer with a steam iron (steps 1-9).

10. The handle of a wooden spoon was used to set the small sets needed on this three-layered ruff. Take one layer at a time and fold back the other layers so they are out of the way.

11. Start at one end of the ruff by pinning the front edge of the frill to the ironing board. Then put the spoon handle under the linen. Place another pin on the other side of the handle to hold the linen in place and roll the steam iron over the handle to set the shape. Remove the spoon handle but leave the pins in place. Repeat the process until you have approximately ten curls set in shape. When the linen becomes awkward to handle, take out the pins and begin again on the next section of flat linen.

12. When all the curls on that layer are shaped, lightly run the iron over the entire length of freshly set curls, not to flatten them but to align them.

13. Repeat steps 10-12 on the next layer of the ruff.
The Society of Antiquaries

Janet Arnold Award

Janet Arnold (1932–1998) was an artist, teacher, and fashion designer. Her practical skills, together with a passion for accuracy, provided a powerful advocate for the study of historical dress as a serious discipline. The use of archival material and every type of visual and literary record is important, but she demonstrated in her own work that a real comprehension of the whys and wherefores of historical dress ultimately depends on close observation, understanding of garments and of their materials.

She made provision in her will for the establishment of this award in order to further in-depth study of Western dress. Applicants must be able to demonstrate that they wish to pursue a particular piece of original research based on historical items of dress or their remains, with a view to eventually disseminating knowledge gained through publication, display, cataloguing, teaching or through practical use in conservation or accurate reproduction. Research proposals must have an item or items of historic dress as their central focus. Consequently, projects working with dress fastenings or ornament that is now divorced from the dress, including archaeological materials where the associated texts do not exist, will not be eligible.

The award may be used to assist with research costs, including travel, accommodation and any incidental expenses such as the purchase of photographs or slides. In the case of an applicant in full-time employment in a field related to the subject of the proposed study, assistance may be given in agreement with the employer, to help pay for a short-term substitute while the research is done. The Society will not fund the payment of overheads.

There is no age limit for applicants, and formal qualifications are not necessary; any relevant working relationship to dress will be taken into account. The Society will not normally fund work that forms part of a university degree. Applicants must be able to show that:

- the research they plan has not already been covered by published work;
- the research cannot be accomplished without potential damage to the item(s) of dress concerned;
- consent can be obtained from the owner(s)/custodian(s) of any item(s) to be examined;
- the applicant has the necessary skills to bring this particular piece of work to fruition;
- the research has been adequately planned in respect of time required and estimated costs. (It may be that the award will only cover an agreed part of some larger research project).

The successful applicant will be expected to provide a written report showing the results of their research and accounting in general terms for the costs involved. In the case of a larger award leading, for example, to a publication, interim reports will be necessary.

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