Janet Arnold

Patterns of Fashion

The cut and construction of clothes for men and women c1560-1620
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Written and illustrated by Janet Arnold

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Patterns, drawings and photographs taken from original specimens + indicates burial clothes


Introduction and Acknowledgements

This is the first book in a series on the cut and construction of clothes for both men and women, covering periods of varying length between the Middle Ages and the twentieth century, related to portraits and other visual sources. The text is introduced in detail, with a few introductory volumes of Patterns of Fashion, which dealt only with women's clothes. The format of the series has been determined by the need to convey information in the form of flat pattern diagrams.

The careful study of individual items of clothing and tailoring techniques can help textile conservators and archaeologists gain insights into the context of the remains and their construction. It can also assist art historians working with heavily restored paintings. Unfortunately detailed records of clothing are largely confined to the past and sometimes much of the original top layer of paint has been removed. Traces of textile designs, construction features, braid and other trimmings may often be detected and aid in identifying the subject of a picture as well as helping to date it.

The book is also a practical guide to cutting period costumes. It is not intended to be a complete history of fashion between c1560 and 1620 and should be used with the books and articles listed on pages 127-8. I hope it will prove useful to students of any age with an interest in the history and construction of clothes for people who wish to make models. The book is intended as a guide for those who are not so industrious and for those working in the amateur and professional theatre.

If materials of any type survive from the sixteenth and early seventeenth centuries and almost all are fragile to the point of disintegration. Sometimes this is due to exposure to light or iron in the air. They show signs of the damage caused by chemical reactions. In the case of the dyestuffs, they were usually worn away, because they were used for dyeing in the dark. The damage is usually caused by the interaction of the dyes and their salts with water and air. The damage is usually caused by the interaction of the dyes and their salts with water and air. The damage is usually caused by the interaction of the dyes and their salts with water and air.

Some of the books and articles listed on pages 127-8 may be found in the notes on the index at the end of the book. The book is intended as a guide for those who are not so industrious and for those working in the amateur and professional theatre.

I would like to thank the Directors, Curators and Assistants of the museums, art galleries and costume collectors for the material for this book for their kindness and help. I am very grateful to the staff of the British Library, the National Art Library at the Victoria and Albert Museum and the Wellcome Library for their help and invaluable assistance. I have received encouragement and help from many people in some cases this has ranged from correspondents who have given me advice and information, and I am grateful for their assistance. Stand me up on chairs and sledges while taking photographs of inaccessible tombs and portraits, and getting interesting discussions on various aspects of sixteenth and seventeenth-century clothing. There is not enough space to mention everyone but I would particularly like to thank Dr. Allen Diederich, Miss Jane Apple, Lord Astor, Drs. G. M. and W. D. Bergman, Dr. Ingred Bergman, Miss Anna Bergman, Professor L. B. Brown, Professor B. C. Hansen, Miss Cara Foulds, Miss Karen Finch OBE, Dr. M. Peter Fosse, Miss Jane Haigh, Miss Zillah Hall, Dr. William Hansen, Miss April Hart, Miss Helen Helford, Dr. A. H. Hennett, Miss Jean Hemsott, Miss Millicent Jaffe, Dr. Mary de Jong, Mr. John Kerslake, Miss Santina L. Meved, Mr. Bo Lönngren, Miss Ulrika Lundqvist, Miss Jane L. M. Murray, Dr. Margaret Murray, Mr. and Mrs. Michael Morgan, Dr. Sigrid Müller-Chrisler, Miss Maria Muller, Miss Monika Murray, Mr. Nevill Oddy, Dr. Kirsten Osevanger Plienert, Miss Judith Perls, Dr. Margaret Poeschke, Miss Natalie Rothstein, Mr. Thomas Schoenholzer, Mr. Ken Slimley, Miss Kay Staniland, Miss Annieslie Streiter, Miss Pilar Toma, Miss Inge Lavesson Ulfeld, Miss Winifred Underwood, Dr. Angela Völker, Miss Ernst Wehrheim, Mr. Norman Whittam, Miss Janet Wikland, Dr. Leonie von Willems, Miss Lorraine Williams, Miss Sarah Wimbush and Professor Katharine Wills. Finally I would like to thank my mother and Mr. John Robinson and Mr. Robert Udall at the University of Amsterdam and other publishers for permission to reproduce illustrations from their books and articles.
The Art and Craft of the Tailor
by the mid-sixteenth century the foundations of the cut and craft of tailoring, as we know it today, had been laid. All over Western Europe from the thirteenth century onwards tailors, like other craftsmen in towns, had slowly grouped themselves together into various guilds and fraternities to protect their interests. They have found rules for conditions and length of apprenticeships, thus ensuring that certain standards were reached before a tailor could become a Master of his craft.

Records of the Merchant Tailers' Company in London have been preserved but there are no diagrams of patterns to show the clothes that tailors made. In south Germany and Austria a few tailors' masterpiece books have survived and some of the pattern diagrams have been published by Ingeborg Petraschek-Hox. The Bibliothèque Querini Stampalia in Venice has a book of designs with a few cutting diagrams belonging to an unknown Milanese tailor. Included in it are tents, banners, bed and costumes for tournaments. The examples of civilian costume include men's suits and gowns from the mid-1500s, women's gowns from the 1560s to the 1580s, hose and for doctors and learned men livery of the German fashion with heavily slashed doublets and plumed hussars; the latter were worn by servants of the Court Ambrasia, and also by Margaret of Spain at the Court of Madrid. This was followed by Diego de Freyle's 'Geometria y Traza para el oficio de los instrumentos', printed in Seville in 1588. The second edition of Alcega's book appeared in 1616.

Francisco de la Rocha Burguen produced Geometria y Traza, printed in Valencia in 1592. The pictures by the same author are not included in the first edition, but they are included in the second edition that was published in 1593.

Until the late seventeenth century tailors made clothes for both men and women, often specializing in some particular area such as furriers, tailors, or upholsterers. The women's gowns were known as mantua, or bodices, and they were made in the same way as the men's coats. The tailors were often responsible for making the clothes for the women in the households of the rich and powerful.

The tailoring seems to have been an exclusively masculine craft in the sixteenth century but by the early seventeenth century the tailors had started to take on the work of the women. The tailors' guilds were the first to organize the work of tailors' shops, and to control the quality and price of the clothes they made. The tailors' guilds were also the first to introduce the use of the tailor's wheel, which allowed them to produce more clothes in less time.

There is much documentary material on two English tailors, Walter Fyson and William Jones, who made clothes for Queen Elizabeth I and other members of the royal family. A detailed study of their work has been carried out in a book by Queen Elizabeth's Wardrobe Unlock'd, together with an account of the fashion-makers, embroiderers, hatters and other craftsmen working closely with them. The very brief description of the tailors' work and tools of their craft given here is based on this research and will enable a better understanding of the detailed study of the garments which follow.

The tailor required little equipment: a clear working area, a table for cutting out, chalk or soap for marking the cloth, strips of parchment or paper to take his measures, a yardstick, and an oil measure. A pair of shears, an iron, cutters for decorative pinking, pincers, needles and thread. Linen for sails and paper for patterns. In a lively scene with a tailor in The Taming of the Shrew Shakespeare also mentions a thimble.

Fynes Moryson in his Itinerary, written between 1606 and 1617, describes some Irish women sitting down by the fire 'with crossed legs like tailors' and this was the traditional position for sewing, carried on into the twentieth century. Just Amman and his contemporaries were sitting in this way on a wide bench or window ledge in his illustration of a tailor's shop in Nürnberg in 1684 (Fig. 1) from his book Perspectiva Rerum inveniarum, published in 1595. Alcega was describing the贷-over pieces from which facings and trimmings are cut, not the tailors' perquisites.

Amman's tailor has a yardstick on the table beside him. At the back of the room hangs a piece of plumed cloth, full baggy breeches with long panes of the type which the tailor is wearing, and a woman's gown with full pleats. The pleats are being held in position by horizontal bands with a weight beneath. These pleated skirts are a peculiarly German-Swiss fashion (Fig. 2) and persisted into the eighteenth century in German folk dress. Examples may be seen in the Germanisches Nationalmuseum, Nürnberg, and are illustrated in Deutsche Trachten by Margarete Theiss (1908). The horizontal bands around the pleated skirts in the woodcut resembling hogs have led some people to think that it is a furthingale, but this is not so.

The woodcut of the furrier's workshop in Nürnberg (Fig. 3) from Alcega's work has a verse accompanying it. This explains that the furrier makes and lines the coats, clouts, hoods and other garments with such fur as sable, marten, lynx, ermine, polecat, wolf and fox from the skins of wild animals. Working with fur was a separate craft from tailoring and although three women's gowns hanging on the rail in the workshop may be of woolen cloth, sent by the tailor for fur linings to be put in, it is possible that they are garments made completely by the furrier from skin, then faced for facing inwards. Bo Lennqvist has recorded a 'skinnskjortet', a kirtle made of lambskin, dating from the eighteenth century, in the National

1. The Tailor from Ständebuch by Jost Amman and Hans Söchs, 1616. The woodcut shows a tailor's workshop in Nürnberg, Private collection.
2. Nürnberg matron in festive attire from Gi Gli Habits Antichi et Moderni di Diverse Parti del Mundo by Cesare Vecellio, 1590. The woodcut shows a full pleated skirt of the type seen in Fig. 1. Private collection.

Museum of Finland. This is cut in a similar way and would have been warm to wear, with the early fleece facing the body.

The Italian tailor in Moroni's portrait (Fig. 4) painted at about the same time as Amman prepared his woodcuts, has a shears in hand, ready to cut the cloth on pattern lines marked out with some white substance, either chalk or soap. Tailors' chalk is mentioned by Cennini in II Libro dell' Arte written in 1437. He describes drawing on black or blue cloth for hangings: 'You cannot draw with charcoal. Take tailors' chalk and make little pieces of it neatly, just as you do with charcoal, and put them into a goosefeather quill, of whatever size is required.' Alcega refers to the use of 'xabon' in his Libro de Geometria, practica y traza and white soap is still used by tailors as well as chalk. On white silks the tailor might have used charcoal and on velvet a pen, with either ink or tempered white lead as Cennini describes for embroidery designs.

Alternatively he might have traced the pattern pieces, outlining each shape with thread.

Unfortunately Alcega does not give instructions for taking body measurements but to judge from his pattern diagrams they must have been fairly basic
The Tailor by G. B. Moroni, c.1570. The shears are held ready to cut the black cloth on the white lines marked with soap or chalk. National Gallery, London.

Manto de seda para mujer: mantle of silk for a woman, f.74, from Libro de Geometría, pratica y traza, by Juan de Alegre, 1589. Victoria and Albert Museum, London.

Diagram of a mantile of silk to be cut out and veiled in Fig. 5.

Jubon de seda para otra traza a seda abierta.

and the finer points of fitting would have been dealt with on the client. Indeed, for a 'manto de seda para mujer' (Fig. 5), a woman’s silk mantle which would have been described as a veil in England as it falls from the wearer’s head, he gives the instruction that the material should first be thrown over the head of the lady for whom it is intended and the required length marked with soap. Here 14) Castilian bars (13 yards 10 inches) cut into four lengths of silk, 8 bars wide (22 inches), are joined together along the selvedges, with instructions for shaping to decrease the size, giving a semi-elliptical shape (Fig. 6). The curves are shown on the fabric in Fig. 5. Alegre writes that the fourth length should be sewn on to the mantle, and the cutting to be done on the wearer, thus levelling the hemline. He then points out that if the instructions are followed carefully it is possible to cut out the mantle without using another mantle as a guide. This practice of using another garment as a pattern continued into the nineteenth century. Mrs Cory in The Art of

Dressmaking (1849) gave 'Industrious Daughters of Tradesmen' and 'Persons of Little Means' these instructions for the first stage in cutting a bodice pattern: Supposing the reader to have no idea of cutting the first pattern, she is requested to take the body of an old dress and pick it to pieces. Alegre suggested 2) Castilian bars (7 inches) as the required length for the mantle at the front and back bars (88 inches) at the back. The Castilian bar, a measure equal to 33 inches (83.8 cm), is discussed on page 124.

Tape measures were not invented until the early nineteenth century but Garsault describes a strip of paper notched on the edge for separate body measurement of the individual client in L’Art du Tailleur, printed in 1769. The same system was followed in the sixteenth century, when ‘parchment for Measures’, which would have lasted much longer than paper, was supplied for the Office of Revels. The tailor would have kept these notched strips for all his customers rather than writing measurements

down in a book. He used a measuring stick to check the lengths of cloth and to draw out his patterns. Shakespeare mentions a mett-yard in The Taming of the Shrew and ‘Thrice brazlel mett yerdes’ and ‘thrice brazel mett elles’ were delivered to the Wardrobe of Robes in 1578 with another ‘six mett elles’ and ‘yerdes of woode’ in 1583; the term ‘mett yard’ was still in use in England in the sixteenth century, defined in Whitby’s Glossary of 1786 as a measuring rod. Measurements of ell and yard varied in each country and are discussed in some detail on page 124.

The tailor’s patterns may be drawn out on stiff paper or kept as flat backgammon shapes. We know that ‘Two Bundels of large browne paper’ entered the Office of the Wardrobe of Robes in 1581. It can only be conjectured but it is possible that this paper was intended for Walter Fyshe to prepare patterns taken from the backgammon and to create designs for the Queen and her ladies. Using the measurements on his parchment strips, the tailor would draw the pattern shapes on these inexpensive linen materials, which might afterwards be used for interlining the garment, if not preserved as a permanent pattern to be adjusted for other clients. A pattern traced off from this would keep its shape better than linen, which might eventually stretch on the cut edges. After cutting the pieces out and tacking them together, the toile would be fit and any necessary alterations made. Presumably similar methods were used for men’s clothes.

There are many examples of these pattern toiles among the accounts of the Wardrobe of Robes in the third quarter of the sixteenth century. A selection is given by any book of the Wardrobe. Bede’s Unlocked to show the range of materials and variety of garments. Two examples, ‘for makin of a patronn for a Gowme of buckram being sent into France in 1577 and for making of Two patronnes of buckram’ with the following materials for a petticoat sent into France in 1580, would seem to have solved the problem of getting ready-made gowns from France for Queen Elizabeth. These toiles were probably sent as a guide to size for the ambassadors and others who purchased gowns for her; a pattern measurement strip may have been sent on previous occasions and not been entirely successful.

After the fitting the toile would have been unpicked, the pieces pressed and all the seam lines carefully marked out. The pieces of buckram, or brown paper patterns traced from them, were then laid on velvet, satin, cloth of gold, cloth of silver, damask, wool camelot or whatever was used to be the garment – matching the grain lines, keeping the pile running in the same direction and balancing any woven designs, while arranging the shapes to waste as little material as possible. This was not always as easy task as different fabrics came in a variety of lengths from the weavers and in several widths from selvedge to selvedge. Alegre’s book must have been warmly welcomed by Spanish tailors as he gives economical layouts for each pattern on silk and cloth of varying widths.

When the flat pattern shapes had been marked with tacking threads or drawn out with tailor’s chalk, soap or fine brush or pen, the uncut length was passed to the embroiderer to be stretched out on a frame for any embroidery to be carried out. On its return the garment was cut out and made up with suitable linings and interlinings. Examples of different garments with a wide variety of linings are given in Queen Elizabeth’s Wardrobe Unlocked, while drawings and photographs of the clothes studied in detail which show not only linings and interlinings but also pad-stitching, back-stitching and various types of padding, including cotton wool.

The pattern shapes are our main concern here; those of surviving garments recorded in detail on pages 53-125 may be compared with both Alegre’s and Burguan’s diagrams, which showed tailors how to lay out their patterns economically on various widths of cloth. Rare copies of both these Spanish tailors’ cutters are preserved in the National Art Library at the Victoria and Albert Museum but they are very fragile and will not stand excessive handling. Some of Alegre’s pattern diagrams given here may be studied with the Spanish text in the 1577 edition of his book Libro de Geometria, practica y traza, printed in Madrid in 1589. The large pattern diagrams are beautifully reproduced but the translation is not entirely accurate in some places, perhaps because the editors may not have understood how the shapes would appear when made up and no visual references to portraits and surviving garments are given.

Similar pattern shapes to those for a man’s doublet in beg. Fig. 7 may be seen in the doublets worn by Don Garzón de Medici in 1562 and Cosimo I de’ Medici in 1574 (pages 53-6). These have the back collar cut in one with the doublet but made a little lower. Both have one-piece sleeves. The latest and last (beg. Fig. 7) shows a more pronounced curve at the centre front and one-piece sleeve. The slightly old-fashioned uncut velvet suit of c1600-5 (pages 74-5) shows similar shapes to Alegre’s pattern but the two-piece sleeve and the rather wider at the wrist and have the later development of a curved upper back seam. There are skirts and wings as well. Alegre gives two layouts for his doublet, the first on silk folded lengthwise and the second (Fig. 7) on the open width, which takes 3 Castilian bars (2 yards 27 inches) of silk & bar (22 inches wide). He points out that if the doublet is to be quilted (‘puntisada’) it should be cut longer than the pattern as the stitching may take up to three extra fingers’ breadths (‘dédos’) in length, but that it shrinks very

From left to right: half of a circular cloak, hood (below), front collar (above), back of cassock (above), front skirts (centre), front of cassock (below), sleeve (above).


From left to right: back breeches, front skirts (above), back boots (below), cassock and breeches with collar cut in one (above), front collar (small pieces), cassock front, round sleeve, front breeches.


From left to right: back of breeches, piecing for back breeches (below), piecing for front breeches (above), front of breeches, round sleeve of cassock, skirt of doublet (above), doublet back (below), doublet front (below), back skirts of cassock (above), cassock front (below), front collar of doublet (above), little in the width. The doublet (pages 70–1) shows several rows of quilting.

Aleco's cloak and cassock pattern shapes (Fig. 8) are shown laid out on a 33 Castilian bars [2 yards 32 inches] length of cloth, 2 bars (66 inches) wide, folded along the bottom edge with selvedges at the top. This is a full circular cloak of the type from the Germanisches Nationalmuseum (page 95). The hood to the right of the cloak is also cut with the centre back to the fold. The curved shapes, at the right side, are joined together, bringing the sloping sides to meet. The resulting long hood, decorated with braid and buttons down the front to a point on the centre back, is shown in Fig. 9 worn by a Spanish nobleman on horseback. The cloak has a rich lining.

front skirts of cassock (above), cassock back (below), front collar of cassock (above), two-piece sleeve of doublet.


From left to right: front collar pieces (above), sleeve, back skirts, front skirts, doublet back (below), doublet front (above).

14. Drawings to show the sleeve in Figs. 13 and 15 when assembled.


From left to right: sleeve, doublet front, doublet back (above), small pieces for back and front collar.

The same type of hooded cloak, but without the buttons, is worn by an Italian merchant (Fig. 10). Aleco's cassock (ropilla) follows the same lines as his jerkin ('suyo'), except that the jerkin has completely separate skirts. The cassock has the collar and back skirts cut in one with the body of the garment. The front waist points of the type from the Germanisches Nationalmuseum (page 95). The hood to the right of the cloak is also cut with the centre back to the fold. The curved shapes, at the right side, are joined together, bringing the sloping sides to meet. The resulting long hood, decorated with braid and buttons down the front to a point on the centre back, is shown in Fig. 9 worn by a Spanish nobleman on horseback. The cloak has a rich lining.

front skirts of cassock (above), cassock back (below), front collar of cassock (above), two-piece sleeve of doublet.

with a slightly narrower pair of velvet breeches of c1615–20 from the Germanisches Nationalmuseum (pages 86–7). The cassock (ropilla) has skirts joined at both front and back waist. It shows the later fashion of a shorter waist and less of a curve at the centre front than Aleco's pattern. Cassock and breeches take 6 [Castilian] bars (5 yards 34 inches) of 22-inch-wide silk.

A pair of breeches, cassock and doublet are shown in another of Burguen's layouts (Fig. 12). The breeches and cassock are similar to those in Fig. 11, while the doublet, with its skirts cut in one piece, may be compared with the leather doublet of c1560 from the Museum of London (pages 68–9). Although Burguen's book was published in 1618, the pattern shapes of earlier styles are still seen: Spanish fashions changed slowly and even during the second half of the seventeenth century the rigid styles worn at the Spanish Court hark back to the end of the sixteenth century. This layout is of particular interest as it shows the pattern pieces laid on the bias grain of the cloth. This would give a Chevron effect at centre front and back if using a striped material. The suit takes 9 [Castilian] bars (6 yards 9 inches) of silk 22 inches wide.

Burguen gives an interesting sleeve with another doublet for a man (Fig. 13). It is described as a 'manga de armas', a type of short hanging sleeve from the elbow. It appears in portraits and engravings but the drawings (Fig. 14) explain more clearly how it was put together, as the rough diagram is slightly out of proportion. The garment takes 21 Castilian bars (2 yards 18 inches) of 22-inch-wide silk. The same sleeve is given with a woman's silk doublet (Fig. 15) where the waist curves down steeply to a point at the front. The garment takes 21 Castilian bars, less 3 deudos (1 yard 32½ inches) of silk 22 inches wide.

17. Gasan de pana: gown of cloth, f. 95 from Geometría, y traça, by Burguen, 1618. Victoria and Albert Museum, London. From top to bottom: piecing for back (left), back, sleeve, piecing for hood (left), hood, piecing for front (left), front.

A learned man's gown ('ropa de letrado') appears in Alcega's treatise with layouts for both cloth and silk (Fig. 16). It takes 4 Castilian baras (4 yards 4 inches) of cloth 2 baras (66 inches) wide. It has an interesting sleeve with the fullness springing out on each side under the arm. A gown with a similar sleeve appears in Burguen's book (Fig. 17). Here it has less of a curve on the arm and comes down to a point over the hand instead of being cut straight across at the wrist. When made up the seam is put towards the back of the armhole and the top of the sleeve forms a large puff which falls down over the lower part of the arm in a deep fold, giving the effect of a separate puffed sleeve (Fig. 18). This is seen earlier in the sixteenth century as a fashionable style for both men and women (Figs. 19–21) but, as given by both Alcega and Burguen, it has crystallized into this form worn by learned men. Burguen's pattern takes 4 Castilian baras (3 yards 24 inches) of cloth 66 inches wide.

A Milanese tailor's album shows how similar gowns would have appeared when made up (Figs. 22–3). His patterns show sleeves with fullness given under the arms but here the shape is that of an underarm gusset cut in one with the sleeve (Figs. 24–5). In Fig. 24 the back collar is cut in one with the gown and a deep scoop is made for the shoulder seam. The latter is attached to the front shoulder so that the long straight seam at the top of the pattern hangs from shoulder to hem. This gives a very full semi-circular back which hangs in soft folds. There is no selye or armhole seam, at the back and the straight edge is used. The sleeve is cut to a fold on the straight edge. The pattern in Fig. 25 is similar to Alcega's (Fig. 16) with the back gathered or pleated to a small yoke. The front turns back with a deep collar which lies over the yoke and the top of the sleeve is slashed (Fig. 23).

Alcega gives a woman's doublet pattern with two layouts, the first on silk folded lengthwise and the second (Fig. 20) on the open width. This takes 2 Castilian baras (2 yards 10 inches) of 22-inch-wide silk. He points out that, as for a man's doublet, it must be cut a little longer than the measurements given if it is to be quilted. The back collar is shown in one with the doublet but it might be cut.

19. Catherine of Austria, Queen of Portugal, by Antonio Mor, 1552. She wears a sleeve of the same shape as that in Fig. 16 and a gown as in Fig. 41. Prado, Madrid.

20. A man aged thirty-five wearing a red velvet doublet, the front bordered with satin, with four rows of stitching beside it and sleeves of the type in Fig. 16. Painting by an unknown Middle Rhinens artist, 1557. Germanisches Nationalmuseum, Nürnberg.


22. Learned man in a black gown, c. 1570, f. 87 from a Milanese tailor's album, c. 1555–80. MS. Chasse VIII, Cod. 1 Biblioteca Querini Stampalia, Venice.


24. Pattern diagram for gown in Fig. 22, c. 1570, f. 86 from a Milanese tailor's album, c. 1555–80. Biblioteca Querini Stampalia, Venice.
separately if desired. Indeed Aleaga advises doing so, taking off a little at the back neckline to avoid wrinkles across the back neck. The slight scoop to the neckline gives a better fit. Aleaga writes that many experienced tailors think that a woman's collar should be cut in this way at the back and that it would not be considered a fault as many did it intentionally. The back neck wrinkles slightly on several of the surviving men's doublets and jerkins described later in this book. The leather jerkin from the Museum of London (pages 68-9) has a mass of fine pinning at the back neck to make the leather more supple but, in spite of this, there is a deep wrinkle across it.

The pattern diagram of a Spanish farthingale, a petticoat held out with hoops of osiers, bents or whalebones which supported the skirts in a stiff cone shape, is given by Aleaga (Fig. 27). It takes 6 Castilian bars (5 yards 18 inches) of silk 22 inches wide, but no indication of the number of hoops is given. As apparently no farthingales have survived from the sixteenth century, the complete instructions are given here:

25. Pattern diagram for gown in Fig. 23, c1570, f.14v from Libro de Geometria, practica y traça, by Aleaga, 1589. Victoria and Albert Museum, London.


From left to right: front (marked A), back (marked B), gores for front and back.

28. Drawings to show the farthingale in Fig. 27 when assembled. It is possible that the gown in Fig. 30 is open over a farthingale with 25 narrow hoops of bents, spirally bound.

29. Sayo y cuera de pano con manga redonda: skirt and bodice with round sleeves, of cloth, f.83 from Libro de Geometria, practica y traça, by Aleaga, 1589.

To cut this farthingale in silk, fold the fabric in half lengthwise. From the left, the front (piece A) and then the back (piece B) are cut from a double layer. The rest of the silk should be spread out and doubled full width to intercut the gores (cuchillas). Note that the front gores (A) are joined straight to straight grain and the back gores (B) are joined bias to straight grain, so that there will be no bias together on the side seams and they will not drop. The front of this farthingale has more at the hem than the back. The silk left over may be used for a hem. The farthingale is 11 bars long (49 inches) and the width round the hem slightly more than thirteen handspans (palmos), which in my opinion is full enough for this farthingale, but if more fullness is required, it can be added to this pattern.

This practice of putting the flared side of a gore to the straight grain is a subtle way of avoiding two bias edges on a side seam which would eventually stretch and drop. A good example may be seen in a linen smock embroidered in pink silk at the Museum of London, dating from about 1600. When worn by a woman just over 152 cm (5 ft) in height, the farthingale is long enough to allow about 25.4 cm (10 inches) for making tucks to act as casings for six or more hoops (Fig. 28). These tucks may have been tackled up over the ready-made hoops rather than attempting to thread osiers through them. Allowing a handspan of about 22.8 cm (9 inches), the hem measures approximately 114.3 cm (45 inches). When Aleaga writes that the front 'has more at the hem than the back' he probably means that as both front and back have been cut to the same length the front will need to be taken up a little to clear the feet. The silk left over could be used later as a replacement for a worn-out hem. The waist may have been gathered into a band, opening at both sides, or turned over to make a casing for a drawer.

Aleaga gives pattern diagrams of some petticoats or skirts ('sayo') with a 'jerkin, a little cascoike such as women use in Spain' as Minshew translates 'sayuelo'; others are with a 'cuera', translated by Minshew as 'a Spanish leather jerkin'. The latter is a bodice which has apparently taken its name from the leather from which it was once made. The shapes of 'sayuelo' and 'cuera' are almost identical, with tabbed shoulder wings in the armholes. The example given in Fig. 29 is arranged so that the pile or nap ('pelo abaxo') runs downwards throughout. The garment takes 5 Castilian bars (4 yards 11 inches) of cloth, 66 inches wide. 'Manga redonda' is translated as 'puffed sleeve' in the facsimile edition of Aleaga's book. It is, however, a round sleeve and the shape may also be seen in a velvet gown from the Victoria and Albert Museum (pages 122-3). The style is familiar from many Spanish portraits (Fig. 32) and was described in England as a Spanish sleeve. It is folded in half with both curved edges stitched together hanging at the back. The straight edges at the front are always slit open, as Aleaga describes with another diagram, on p.155v in his book.

The round, or Spanish, sleeve appears in the Milanese tailor's album (Fig. 30) with a gown opening at the front and deeply slashed on the chest to reveal another bodice beneath. Descriptions of some of Queen Elizabeth's gowns refer to 'double bodice' and this style, slashed on the chest with
another bodice below, appears in woodcuts of clothes
worn by gentlewomen in Verona, Brescia and other
cities of Lombardy, in Vezziolli's Di Gli antichi et
moderni di Diverse Parti del Mondo, printed in
1590. Half the pattern shape of the sleeve is shown
(Fig. 31). There are lines of braid round the edges
and two across the centre, where the sleeve is often
slashed and tied with large ribbon points and aglets
in Spanish portraits (Fig. 32). The skirt is curved
down at the front, joined to the bodice, unlike
Alcega's pattern. In the latter the front skirt seems
to lie underneath the pointed bodice, reaching to the
waist, the two garments apparently made separately, a method used during the 1840s and
1850s. The trained back skirt is shown upside down
and the joints needed for narrow silks are indicated
on both front and back.

Similar skirt shapes are seen in another pattern
from the Milanese tailor's album (Fig. 33) but the
sleeve here is slightly narrower. In this example the
curved seam runs down the outside of the arm to
give fullness and is worn under a long hanging
sleeve (Fig. 34). The 'Darnley' portrait of Queen
Elizabeth shows a similar sleeve with braid
decorating the curved seam on the outside (Fig. 35).
Women's bodices were not shaped with waist
darts until the nineteenth century and underarm
darts even later, although a fish might be taken
across the centre front seam on the bust line for
a riding habit in the eighteenth century. In the late
sixteenth and early seventeenth centuries tailors
controlled unsightly bulges with a rigid 'pair of
bodies' or corset, stiffened with bents or whalebone
(pages 112–13). Shaping for a gown was given with
a curved front seam, sloping side seams or curved
side back seams. The bust was pushed up to fill a
low square neckline or, as a last resort, a very
plump woman would wear a loose gown over a
waistless kirtle (see page 109). Burguen shows lines
on front and back bodice patterns (Fig. 36) which
would have allowed for slight shaping beneath lines
of braid. Phizgirn Dorothea Maria's gown shows
similar lines (pages 115–16). The skirt has a shorter
train than that in Fig. 36. The gown takes 12
Castilian baras (11 yards 24 inches) of woolen
cloth, 66 inches wide.

The low-cut bodice in Fig. 37 is similar to that
worn by Eleonora of Toledo (pages 102–4). Minshew
translates 'vasquina' as 'a woman's petticoat or
kirtle'. As kirtles in the Wardrobe Accounts for
Queen Elizabeth have bodices, the latter would
appear to be the correct term. Alcega refolds the
wide woolen cloth so that there are folds on both
garns and the selvedges meet in the centre. He thus
avoids piecings on one side of the skirt and both
front and back of the bodice are to the fold as well.
The instructions do not say where the kirtle should
open. It could have been laced at the back or
fastened edge to edge with hooks and eyes at the
front. The kirtle takes 2 Castilian baras (1 yard 30
inches) of cloth 66 inches wide.

One style of bodice with an arched square
neckline, opening at the front, is seen in many
French and English portraits. A good example is
given in Fig. 39, worn by Queen Elizabeth the
opening; bordered with narrow padded rolls of
velvet, can be seen clearly below her hand, running
up behind the Phoenix jewel. This superbly cut
gown may have been influenced by an unknown
French tailor's work. Although Queen Elizabeth
employed only two tailors to make her clothes
during her reign – Walter Fyshe from 1558 to 1582
and William Jones from 1582 onwards – an attempt
to get another tailor was made in 1567. Sir William
Cecil wrote early in that year to Sir Henry Norris,
Ambassador at Paris:
The Queen's Majesty would fain have a tailor that
had skill to make her apparel both after the Italian
and French manner, and she thinketh that you
might use some means to obtain some one that
serveth the French Queen, without mentioning
any manner of request in our queen's majesty's name.
First cause your lady to get such a one.
No French tailor's name appears in the warrants
for the Wardrobe of Robes so apparently this was
beyond the Ambassador's ingenuity to contrive.
The secret of Italian and French cut was conveyed
to England in the form of ready-made gowns 'brought
out of France', recorded in the warrants for the
Wardrobe of Robes when alterations were made.
The arrangement of the embroidery on the gown in
Fig. 39 shows that the body was cut without side
seams with all the shaping at the centre front (Fig. 38). This pattern was made from Aleaga’s kirtle body in Fig. 37, placing the side seams together and drawing round front and back as one piece. The arrangement of embroidery is given. The front of the bodice is slightly more arched at the neck and less pointed at the waist than Aleaga’s pattern. The side seam is indicated by the dotted line. The sleeve shape is conjectured partly from the pattern of the embroidery in the portrait and partly from the sleeve worn by Don Garzia de’Medici (page 54). It would have been supported by a linen roll padded with cotton wool beneath the sleevehead. The style is worn by a Parisian woman in Fig. 40.

Aleaga and Burguen give a variety of women’s loose gowns following the lines of those for men. ‘Loose gown’, a term appearing in the Inventory of the Wardrobe of Robes prepared in 1600, seems to be a descriptive term for overgowns worn with kirtles; they may also be described as ‘nightgowns’ and ‘Flanders gowns’. The Spanish tailors’ books show that these gowns might fall loosely from the shoulders to hem at both front and back with unshaped, gored side seams (Fig. 41), a style seen earlier in Holbein’s portrait of the Duchess of Milan, painted in about 1538. Aleaga’s pattern has a round sleeve and would have been similar to the gown worn by a Neapolitan matron in Fig. 42 when made up. Here the round sleeve is seen from the front, the wearer’s arm passing through the opening. The front fastens with clasps in a similar way to that in Fig. 19, where the Queen of Portugal is too plump for her gown to hang straight down below the waist. A longer gown of similar cut from the Milanese tailor’s album (Fig. 43) shows a variation of style with short slashed sleeves and long narrow hanging sleeves behind.

Burguen gives a similar pattern for a gown with unshaped, gored side seams and hanging round sleeves, worn over a doublet with a two-piece sleeve and petticoat (Fig. 44). The garments are made of linsey-woolsey, a fabric with linen warp and woolen weft. They take 4 Castilian baras (4 yards 19 inches) of cloth 11 baras (60 inches) wide. The gown is slightly shorter than the petticoat and would be similar in appearance to that in Fig. 45 when made up. The Genoese lady in Fig. 46 wears a gown of similar cut, with short full sleeves, almost shoulder rolls, instead of hanging round sleeves. Her kirtle follows the lines of Aleaga’s pattern in Fig. 37.

Alternatively, a loose gown might be semi-fitted, shaped in at the front waist, with unshaped, gored side seams at the back (Fig. 47). The centre back seam has been sloped in a little from hem to neck to fit smoothly over the shoulders. Burguen’s gown has a round sleeve and would have resembled that worn by the noblewoman of Lombardy in Fig. 48. The latter has long slashes over the chest, a style described as ‘the Italian fashion’ in England.

Burguen’s pattern could have been slashed in the


38. Conjectured pattern shapes of bodice and sleeve in Fig. 39.


43. Woman in a loose gown, c.1570-80, f.100 from a Milanese tailor’s album, c.1555-80. Biblioteca Queriniana-Stampaia, Venice.
same way. Mor's portrait of Margaret of Parma (Fig. 49) shows a similar black satin gown with an alternative sleeve style, revealing a carnation silk kirtle beneath the slashes and front opening.

The gown might be fitted at the waist on both front, back and side seams (Fig. 50). Burgn's pattern gives straight sleeves, fitting closely at the wrist, with it. It takes 4½ Castilian bush [4 yards 18½ inches] of fine cloth rash; 12 bushels (66 inches) wide. Florio defines 'souta' as 'a kind of fine serge or rash' in his World of Wares in 1589. A Neapolitan noblewoman's gown is cut in this way, falling open below the waist (Fig. 51). It is made with hanging round sleeves.

No tailor's pattern diagrams of the flounced skirts worn over French, or drum-shaped, farthingales seem to have survived but this is not surprising. Although apparently complicated, these skirts were simply loom widths of material joined together down the selvedges, sloped slightly at the front and pleated or gathered to fit the waist (see page 117). No French farthingales appear to have survived either but a contemporary engraving (Fig. 52) shows the 'Hausse-cal: a French vardingale or (more properly) the kind of roll used by such women, as weare (or are to weare) no Vardingales as described by Randle Cotgrave in his Dictionarie of the French and English Tongues printed in 1611. Made of taffeta or linen, padded with cotton wool with extra stiffening of bents, wire or whalebone, they were also described as 'burn rolles' by Ben Jonson in The Poetaster.

A watercolour drawing of the 'Entree des Espedurucettes' shows dancers wearing French farthingale frames (Fig. 53). They are following Jacqueline, Fairy of the Mad People, in the Ballet des Fees des Forets de Saint Germain, presented at the Louvre in Paris, on 11 February 1625. Many noblemen at Court and King Louis XIII himself took part in it. The 'Espedurucettes' are 'those who are difficullt to deceife' and here six male dancers mock the deception practised by women wearing farthingales, revealing the framework beneath on the left. All the dancers wear green bodices decorated with white braided, white scarves and full black sleeves. The farthingale frames are black, probably made of taffeta, and the casings holding whalebones or bents may be seen clearly. The black skirts, probably of taffeta or satin, are carefully arranged in even pleats from the waist to the edge of the farthingale, falling loosely below.

Skirts fall smoothly over padded rolls standing out evenly round the hips during the 1580s. It seems likely that the flounce recorded in so many paintings of the 1590s and after evolved from a loose tuck made to shorten the skirt front when worn over a half roll. This stood out at back and sides and was described as a semi-circular farthingale by Falstaff in Shakespeare's The Merry Wives of Windsor. A skirt made to hang over a complete roll would have to be tucked up for several inches at the front if the other style of roll was worn instead (Fig. 54). The carefully arranged flounce slowly evolved from this loose tuck, probably...
to disguise the pronounced ridge made by whalebones, osiers or bents on the circumference of the wide drum-shaped farthingale (Fig. 55). Some of the flounces may have been cut separately, but in all the portraits I have been able to examine closely, they have been made by pinning the skirt to the farthingale frame and then stroking the fullness down from the waist in soft pleats (Figs. 56-7).

A later development in the arrangement of the flounce was to pin above and below the edge to form a ruffle around the circumference of the farthingale (Figs. 58-9). In some cases the material was arranged in a tuck first of all, then pulled up with two or three rows of large gathering stitches, before being pinned to the farthingale (Fig. 350). This gives a neat, evenly pleated surface. The evidence for the gathering threads still remains in the form of stitch holes through the pink silk lining of the skirt on page 117. One particularly attractive red velvet petticoat, with a semi-transparent covering of mezza mandolina, a type of netting, has the flounce apparently secured with red ribbon points tied in bows (Fig. 60). These are probably hiding pins beneath.

52. French farthingales, one being arranged on the wearer. The stitching lines for casings to hold bents or whalebone are clearly shown. Engraving with verses in French and Dutch, c1550. Private collection.

53. Costumes for a ballet at the French Court, showing French farthingales stiffened with bents or whalebone, giving the drum shape to the skirt. Watercolour drawing, 1625. Bibliotheque Nationale, Paris.

54. Mrs Ralph Sheldon wearing a black silk damask gown with big sleeves, either bombasted or ‘borne out with white bone’ over a kirtle of light brown and pale grey silk, woven in a pattern of acorns, roses and other flowers, with silver metal thread in the waist. The skirt, supported with a half roll, is caught up with a tuck at the front. Painting by an unknown artist, English School, c1592-5. Private collection.

55. Queen Elizabeth I, the ‘Ditchley’ portrait by Marcus Gheeraerts the Younger, c1589-5. The flounce is formed by carefully pleating the material.

56. Anne of Denmark, attributed to Marcus Gheeraerts the Younger, 1614. This flounce gives the impression that it was cut separately but in fact the skirt opens all the way down the front. Two of the buttons which fasten it may be seen below the ropes of pearls. The silk is folded in a deep tuck and pinned to the farthingale. The creases may be seen clearly by her left cuff. Royal Collection, London. Reproduced by Gracious Permission of Her Majesty the Queen.
57. Lady Throgmorton wearing a doublet and matching petticoat of silk, embroidered with a linear design of bunches of grapes and vine leaves. The material is loosely pleated into a flounce over the semi-circled farthingale. Dents appear in the pleats where the silk is caught with pins underneath. Painting by an unknown English artist, c1600. Present whereabouts unknown.

58. Elizabeth of Brunswick, attributed to Jacob van Doort, 1609. The flounce is pinned in a pronounced ruffle at the edge of the farthingale. Royal Collection, London. Reproduced by gracious permission of Her Majesty the Queen.

59. Detail of the pinned flounce in Fig. 58.

60. Unknown lady wearing a white silk doublet with red ribbon points at the waist and a red velvet petticoat with a fine silk covering of mezza mandolina, a type of netting, in a design of cobwebbs. The flounce is arranged with red ribbon points at the edge, probably hiding pins below. Portrait attributed to Marcus Gheeraerts the Younger, c1605-10. Norton Simon Foundation, Pasadena. California.


62. Back view of effigy in Fig. 61 taken at eye level.

The farthingale was worn at a slight angle, tilting up at the back. A girl, possessed of an evil spirit in 1597, called out to it: 'My lad, I will have a French farthingale, it shall be finer than thine; I will have it low before and high behind and broad on either side that I may laye mine arms upon it' (Harrison, Elizabethan Journals). The effigy of Christian, the daughter of Edward, Lord Bruce of Kinnoul, Master of the Rolls, shows the tilt from various angles (Figs. 61-4). Her mother and Lady Cavendish wear the flounce hanging down over a small padded roll (Figs. 65-6). This alternative style was less cumbersome than the large farthingale. Indeed, at the marriage of Princess Elizabeth to Count Frederick, Elector Palatine of the Rhine, in 1613, John Chamberlain wrote to Alice Carleton that: '... no lady or gentlewoman should be admitted to any of the sights with a farthingale, which was to gain more room, and I hope may serve to make them quite left off in time.' This foreshadows the slow decline of the farthingale after about 1617 in England. The fashion lasted longer in France: Elizabeth Suckling wears another variation of this more moderate style over a padded roll: the deep tuck taken round the skirt at hip level, which would have been pinned to the edge of a drum-shaped farthingale by a more fashionable woman, is left hanging downwards (Fig. 67). Martha Suckling wears her skirt tightly gathered in cartridge pleats at the waist, with the tuck pinned to the edge of a small drum-shaped farthingale (Fig. 68).

The arrangement of the skirt worn over a French farthingale was left to the wearer and her servant, who folded and pinned the flounce to suit the size of padded rolls or frame as required. The tailor simply joined the breadths of material together, making the skirt as long as his customer required, with the correct waist measurement. He might also have put in the gathering threads for the style in Fig. 350.

The waistline rose slightly above the natural level between 1616 and 1618, retaining the pointed shape in front. In 1619 the rise was more pronounced and by 1621 the waistline was immediately underneath the bust, often straight round without a point (Fig. 69). Many tailors must have pressed the creases from pinned flounces to re-use these skirts for the new fashion. There would have been plenty of material from the depth of the farthingale and flounce for the breadth from raised waist level to feet. Several portraits dating from about 1620 show patterned silks woven in the early 1600s which have been used again.
63. Side view of effigy in Fig. 61.

64. Front view of effigy in Fig. 61.


66. Francis Cavendish, Lady Maynard, seated with her arms resting on the chair, the softly pleated flounce unsupported by a farthingale. Painting in the style of Marcus Gheeraerts the Younger, c1615. The National Trust, Hardwick Hall.

67. Kneeling effigy of Elizabeth Suckling, the first wife of Robert Suckling, with her daughters. Monument erected in 1611. St Andrew's Church, Norwich.

68. Recumbent effigy of Martha, wife of Sir John Suckling, Treasurer to James I. Monument dated 1613. St Andrew's Church, Norwich.

69. Martha Cranfield, Countess of Monmouth, wearing a gown made of silk with a woven pattern of slips of flowers. The silk is slightly stiff for the raised waist level and may be of an earlier date than the portrait. Painting by Daniel Mytens, c1620. Lord Sackville, Knole.
Portraits and other Visual Sources with
Photographs of Original Garments showing
Stitching, Fabrics and Trimmings

The details of stitching, fabrics, interlinings, braids and embroidery which follow should be considered
in conjunction with the drawings, descriptions and
patterns given on pages 53-123. They have been
printed in this separate section for quick visual
reference to early sewing techniques for textile
conservators. Photographs are sufficient to give a
clear idea of the original appearance of several
garments and contemporary portraits show how
they were worn, together with appropriate
accessories and hair styles. In those cases where
drawings are not needed, longer descriptions have
been given with the photographs to link with the
pattern diagrams.

Related portraits are printed among the groups of
photographs recording each piece of clothing to
enable art historians to see at a glance how painters
interpreted what they saw: the surface textures
given by slashing and pinking, braids, embroidery
and woven fabrics. They will also help costume
designers to understand how the rich, icon-like
effect of sixteenth- and early seventeenth-century
portraits was given by different fabrics — silk, linen
and wool, with linings, interlinings and cotton
padding — and by a variety of tailoring techniques.

Wardrobe staff in theatres will be able to translate
and adapt the information for practical use.

Men's suits, doublets and hose or breeches

We... are never content except we have sundry
suits of apparel one diverges from another, so as our
Presuses crack withall, our Coferes burst, and our backs
sweat with the cariage thereof: we must have one suite
for the forenoon, another for ye afternoon, one for the
day, another for the night, one for the weares day,
another for the holiday, one for sommer, another
for winter one of the newe fashion, an other of the olde, one
of this colour, another of that, one cutte, an other
whole, one laced, another without, one of golde, and
other of silver, one of silkes and velvets, and another of
clothes with more difference and variety than I can
express.'

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

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70. Prince Carlos wearing a pink satin suit, pined
diagonally between rows of couched gold metal cord. Over
this is a dark mulberry velvet cloak lined with lynx. The
black velvet bonnet, worn at an angle, is
decorated with jewels and a white feather. The
clothes in this portrait are similar to those worn by
Don Garzia deMedici (Fig. 74 and page 53).

Painting by Sanchez Coello, c1566. Prado, Madrid.

71. The white satin doublet is decorated with
diagonal lines of couched yellow silk braid, possibly
with some metal threads, and pined on the straight

72. The white silk doublet is decorated with couched cord in a similar way to that in Fig. 20, but shows
the later development of panned peascod belly. The
trunk-hose are slightly shorter and more rigidly

73. Velvet doublet and trunk-hose trimmed with
couched cord, a cloak with sleeves worn on top.

Portait of Herzog Johann Albrecht zu Mecklemburg
by Peter von Boeckel, 1574. Schloss Schwerin.

74. Fragments of the suit worn by Don Garzia
de Medici when he was buried in 1563. The satin
doublet and velvet panes of the trunk-hose are
decorated with couched gold metal cord. The sleeves
are stored separately. Palazzo Pitti, Florence.

75. Detail of silk points with metal aglets which are
still threaded through eyelet holes in the waistband
of the trunk-hose in Fig. 74.

76. Detail of cod-piece which closes the front of the
trunk-hose in Fig. 74. Originally it was padded with
crimson satin and small puffs were pulled out
between the slashes. The doublet front is still
attached to the trunk-hose with a ribbon point.
85. Detail of mantle laces and tassels in Fig. 83. The two devices holding the cords together, which slide up and down, are worked in silk. The back of the cod-piece and silk binding strips from the waistband lie above the mantle laces. Palazzo Pitti, Florence.

86. Detail inside bottom edge of doublet in Fig. 83. Originally there was a linen tape for reinforcement. The line of tacking stitches held it in position while the eyelet holes were worked in silk.

87. Detail of Fig. 83 showing a ribbon point still tied through the bottom pair of holes in the doublet front and a pair of eyelet holes in the fragments of the waistband of the hose or breeches. The latter are worked over metal rings for reinforcement.

88. Black velvet suit worn by Scansio Sture when he was murdered in 1567 (page 57). Doublet and pluderhose are decorated with pinked guards. Puffs of greenish-grey silk are pulled out between the panes. Upsala Cathedral.

89. The doublet in Fig. 88 is lined with reddish-brown fustian and fastens with hooks and eyes. Stitches in black silk from the decorative guards may be seen inside the doublet, beside the metal eyes on the left front.

90. Scansio Sture wears a suit with embroidered guards or borders. Painting by an unknown artist, c.1567. Gripsholm Slott.

91. Details of the white linen strip with pairs of worked eyelet holes inside the waist of the doublet in Fig. 88. Points were tied through these holes to others in the waistband of the pluderhose.

92. Detail from pluderhose in Fig. 88 with one of the silk puffs at the bottom of the leg pulled out to reveal the stay tape of chamois leather to which the silk is stitched.
93. Black velvet cloak with doublet, cloak lining and pluderhose panes in golden-yellow silk, possibly with gold thread in the weft, embroidered with black silk. Yellow silk damask is pulled out between the panes in a similar way to Svante Sture's suit (Fig. 88 and page 57). Portrait of Herzog Ulrich zu Mecklenburg by Peter van Boechel, 1573. Schluss Schwerin.

94. Erik Sture wears the suit in which he was murdered in 1567 (page 60). It is trimmed with golden yellow braid. Painting by an unknown artist, c1567. Gripsholm Slott.

95. Detail of three widths of braid used on the left sleeve of Erik Sture's doublet in Fig. 94. Uppsala Cathedral.

96. Nils Sture wears a black velvet slashed jerkin trimmed with braid over a doublet with plain black sleeves. The panes of the trunk-hose are also trimmed with braid. Painting by an unknown artist, c1567. Gripsholm Slott.

97. A German soldier wearing similar pluderhose to those worn by Erik Sture (page 60). The slashed jerkin worn by the standard bearer is probably made of leather. From Omnium Poene Gentium Imagines by Abraham de Bruyn, 1577. Germanisches Nationalmuseum, Nürnberg.

98. A German soldier (Landsknecht) showing the back view of a pair of pluderhose. They fit tightly over the buttocks. German woodcut, 1559. Private collection.

99. Detail of the black velvet panes, trimmed with black wool braid fringed on both edges, from the pluderhose Nils Sture was wearing when he was murdered in 1567 (page 63). Uppsala Cathedral.

100. Side view of velvet pane in Fig. 99 to show the brown fusian lining. The cut edges of the velvet are waxed to prevent fraying and held down with catch stitch.
101. Detail of one panel of the worsted cloth in Nils Sture’s pluderhose, showing the back stitches and running stitches remaining by the selvedges. On the right is one of the long darts made inside each puff at the bottom of the leg. The large stitches here are tacking stitches which have not been removed. Weaving faults may be seen in the material at the end of the dart. Uppsala Cathedral.

102. One of the puffs in Nils Sture’s pluderhose pulled inside out to show the stay tape of coarse black wool to which the worsted cloth is stitched.

Tacking threads may be seen in the seam in the centre of the picture.

103. Detail of leg seam in the leather foundation breeches of Nils Sture’s pluderhose, with inset strip of leather for reinforcement.

104. Detail of right side of Nils Sture’s pluderhose showing two stitches passing through leather foundation, worsted cloth and tiny fragments of black velvet.

105. Detail of linen thread stitches in seam of narrow panels at centre back of Nils Sture’s pluderhose. Fustian and leather are seen together, with strips of leather acting as stay tapes and for reinforcement.

106. Collar of Nils Sture’s leather doublet (page 63), showing marks of pad-stitching on the right side.


108. A traveller wearing pluderhose with looped panes below the waist and puffs on the cod-piece. The slashed leather jerkin is similar to a surviving specimen (Figs. 109–14 and page 69). Beneath the jerkin is a plain doublet similar to that worn by Nils Sture (page 63). Woodcut by Josse Amman, c.1570. Victoria and Albert Museum, London.
109. Detail of youth's leather jerkin which fastens with pewter buttons imitating wooden ones worked over with silk. The seams are joined with strips of leather placed between them, hammered flat. This method protects the stitching from being rubbed. c1580. Museum of London.

110. Back view of youth's leather jerkin in Fig. 109, showing pinking of hearts and stars between lines of scoring.

111. Detail of back neck of jerkin in Fig. 109. Three diamond shapes of fine pinking make the leather more supple.

112. Inside back of neck of jerkin in Fig. 109 to show the three diamond shapes of fine pinking more clearly and the reverse side of the strips of leather inset in the seams.

113. Detail of seaming of jerkin in Fig. 109.

114. Inside the front of the jerkin in Fig. 109. The waist seam is reinforced at the edge with an extra piece of leather for a pair of punched eyelet holes. The skirts of the jerkin are lined with leather. The button shanks are passed through punched holes and secured with a long strip of leather inside the front of the jerkin. Traces of silk and stitching remain from a lining probably put in during the nineteenth century for the jerkin to be put on display.

115. Back view of doublet similar in shape to that in Fig. 117. Detail from The Adoration of the Kings by Jacopo Bassano, c1550. National Gallery of Scotland, Edinburgh.

116. Front view of ivory and brown striped silk doublet worn by a hunter similar in shape to that in Fig. 117. Detail from fresco by Paolo Veronese, c1560. Villa Maser, Treviso.
117. Doublet in rich red satin, changing to crimson in some lights, lined with white linen and lightly padded with cotton wool. This may be an arming doublet, c1560. Lord Astor, Hever Castle, Kent.

118. Detail of hook at neck on left front of doublet in Fig. 117. The hole in the linen lining reveals the heavier linen interlining.

119. Detail of eyelet holes and double row of stitching at waist of doublet in Fig. 117.

120. Detail of buttons and buttonholes at front of doublet in Fig. 117.

121. Detail of double row stitching at end of sleeve of doublet in Fig. 117. The snipped edge gives a decorative finish.

122. Henry, Prince of Wales, wears a fashionably unbuttoned jerkin with cord loop buttonholes on the left front. It is similar in style to that in Fig. 119. The doublet wings may be seen beneath the jerkin wings. Painting by Robert Peake, c1610. National Portrait Gallery, London.

123. Jerkin on pages 70-1 in green silk brocatelle with additional weft threads of gold strip wrapped round a silk core. It was cut to lie open at the front and would have resembled the jerkin in Fig. 122 in wear, c1620. Los Angeles County Museum of Art.

124. Back of jerkin in Fig. 123. Wings and skirts are trimmed with narrow gold braid.

126. Padded and embroidered leather doublet similar to that in Fig. 125 but with sleeves and a padded peascod belly. It fastens with lacing by the double row of buttons at the front and is closed below, opening at the side back seams, c.1585-95. Metropolitan Museum of Art, New York.

127. Detail of neck of doublet in Fig. 125, showing the brown silk lining cut in pickadil. Two lines of stitching may be seen below the cuts.

128. Detail of front of doublet in Fig. 125. The bottom ten buttons are missing and the worked eyelet holes for lacing may be seen more easily.

129. Detail of armhole of doublet in Fig. 125 showing lacing strip for attaching sleeves stitched inside.

130. Detail of back neck of doublet in Fig. 125, showing horizontal join and three small decorative tufts of yellow ochre silk at the bottom of the rows of padding. Originally the tufts may have been larger, but the silk has worn away.

131. Cesare Colonna, aged seven, wearing a doublet similar in style to that in Fig. 132 but with a padded peascod belly. Detail from a painting of the Colonna family by Scipio Pulzone, 1581. Galleria Colonna, Rome.

132. Youth’s doublet in green cut and uncut velvet on a tissued ivory silk ground. It fastens in a similar way to the doublet in Fig. 125 with lacing under buttons at the front, c.1595-1605. Nederlands Kostuummuseum, The Hague.

133. Detail of fabric used for doublet in Fig. 132, showing the areas of long cut pile resembling the frayed edges of slashed silk. The yellow silk braid is 6 mm (1/4”) wide. It is enriched with silver metal thread.
134. Detail of armhole of doublet in Fig. 132. There
are strips of silk with worked eyelet holes for points
round both top of sleeve and armhole. Nederlands
Kostuummuseum, The Hague.

135. Back of doublet in Fig. 132.

136. Detail of left side back seam of doublet in Fig.
132, showing lacing at the top, under the arms.

137. Detail of lacing strip inside waist of doublet in
Fig. 132.

138. King James I wearing a suit with a doublet
slightly padded at the front, similar to that in Fig.
140. The padded trunk hose are padded into a smooth

139. Edward Sackville, 4th Earl of Dorset, wearing a
suit with full trunk hose, similar in shape to those
on pages 74–7 (Figs. 140 and 144). Painting
attributed to William Larkin, c.1612. The Suffolk
Collection, Ranger’s House, Blackheath, GLC.

140. Suit in mulberry uncut velvet on a voided satin
ground, open to show the padded lining (pages
74–7), c.1600–5. Grimsthorpe and Drummond Castle
Trust Ltd, on loan to the Victoria and Albert
Museum, London.
141. Detail of collar in Fig. 140, showing striped wool padding stitched over two layers of linen and another layer of wool. The collar is lined with purple-brown silk, which is disintegrating, and a modern cotton lining has been stitched on top to protect it.

142. Detail of wing, showing two braids used for suit in Fig. 140, purple-brown silk and gold thread on the left, yellow silk and gold thread on the right.

143. Detail of mulberry uncut velvet on a coiled satin ground used for suit in Fig. 140.

144. Detail of trunk-hose in Fig. 140, showing the long darts and canions.

145. An unknown man wearing a satin doublet with padded front similar to that on page 78 and in Fig. 140 but with the natural waist level. Painting by Frans Pourbus the Younger, 1600. Groeninge Museum, Bruges.

146. Back of doublet in green satin with slightly raised waist level, decoratively pinking and cut in an interlocking design, c.1665-10. Germanisches Nationalmuseum, Nürnberg.

147. Detail of wing from the doublet in Fig. 146.

148. Detail of buttons in worked silk over wooden bases on the left front of the doublet in Fig. 146.

149. Detail of pinking on the doublet in Fig. 146.
150. Detail of buttonholes inside collar on left front of doublet in Fig. 146. Germanisches Nationalmuseum.

151. Metal eye stitched to lacing strip inside waist of doublet in Fig. 146. A selvedge cut from the satin is used to neaten the seam just above the eyelet holes. Hooks and eyes are the new method of supporting the breeches and soon replace points.

152. Waist strip lifted to show the eye made of coiled wire in Fig. 151.


154. The gown worn by Queen Elizabeth I is made of interlaced strips of embroidered silk with sets of four pearls in the spaces between the intersections. Miniature by Nicholas Hilliard, c.1585–1600. Victoria and Albert Museum, Ham House.

155. Front of jerkin made of panels of black satin decorated with a pattern of interlaced bands of couched cord simulating strapwork. The satin is disintegrating and the jerkin has been bound round the edges to conserve the shape, c.1590–1600. Hessisches Landesmuseum, Darmstadt.

156. Detail of shaped tab from skirts of jerkin in Fig. 155. Black silk was originally placed over the blue linen lining to back the embroidery but this has almost completely disintegrated.

157. Back of jerkin in Fig. 155.

158. Detail of embroidery carried out in couched black silk cords on black satin for the jerkin in Fig. 155.
159. Front of padded green shot silk taffeta doublet, pinked for decoration, c.1610. Germanisches Nationalmuseum, Nürnberg.

160. Back of doublet in Fig. 159.

161. Detail of front of doublet in Fig. 159 showing eyelet holes at waist, buttons and buttonholes and decorative braid.

162. Side view of buttons in Fig. 161. They have wooden bases with silk worked over the top and linen shanks.

163. Detail of padding inside right front of doublet in Fig. 159.

164. Detail of linen lacing strip with worked eyelet holes in linen thread shown in Fig. 163.

Germanisches Nationalmuseum, Nürnberg.

166. Detail of neck of doublet on page 82, showing the collar cut in one with the back, c.1610.
Germanisches Nationalmuseum, Nürnberg.

167. Detail of tightly packed cotton wool padding and linen stitching in sleeve seam of doublet in Fig. 166.

168. Detail of buttonholes, worked eyelet holes at waist and braid trimming on skirts of doublet in Fig. 166.

170. Detail of buttons, buttonholes and worked eyelet holes at front waist of the doublet in Fig. 169.

171. Detail of braid trimming skirts of doublet in Fig. 169.

172. Cotton wool wadding laid between linen interlining and green silk lining of the skirts of the doublet in Fig. 169.

173. Charles I when Prince of Wales, wearing a suit of red silk wove with a stylized design of sprays of leaves and flowers, slashed diagonally between the motifs. The doublet is similar in shape to that in Fig. 174. Painting attributed to A. van Blijenberch, c.1615. National Portrait Gallery, London.

174. Detail of deep reddish-plum satin doublet on page 84, picked between the lines of stone-coloured silk braid trimming. It is lined with white linen and the collar is stiffened with one or two layers of coarse linen. The collar lining of stone and black shot taffeta has almost disintegrated, c.1615-20. Hessisches Landesmuseum, Darmstadt.

175. Left front of doublet in Fig. 174 turned back to show the pad-stitching in white linen thread on the black coarsely wove linen belly-piece, which is attached to the white linen lining. The interlining of black linen can be seen beside the buttonholes.

176. Detail of pad-stitching in Fig. 175 beside the stone and black shot silk taffeta which faces the front and covers the edge of the belly-piece.
177. Detail of braid loop seven to the belly-piece inside left front of doublet in Fig. 174. This is tied to the loop on the opposite side to hold the fronts together while the buttons are fastened. The stitching from the lines of braid may be seen beneath the shot black and stone silk lining which is disintegrating.

178. Detail of sleeve of doublet in Fig. 174, showing pleated strip of black and stone shot silk taffeta at wrist. The buttons are of stone-coloured silk worked over wooden foundations. The buttonholes are worked in matching stone silk.

179. Richard Sackville, 3rd Earl of Dorset, wearing a doublet similar in construction to that in Fig. 180. Miniature by Isaac Oliver, 1618. Victoria and Albert Museum, London.

180. Doublet of patterned ivory silk with thin silver strip in the weft on page 84. It would originally have had wings and braid trimming as in Fig. 179, c1615–20. Lord Middleton Collection, Museum of Costume and Textiles, Nottingham.

181. Back view of doublet in Fig. 180. The sleeves were moved slightly from their original position when the wings were taken out. All the braid covering the seams has been removed, but tufts of yellow silk remain to show its original position covering the seams and bordering the skirt tabs.

182. Inside right front of doublet in Fig. 180, showing the layers of linen used to stiffen the front beneath the disintegrating pink silk lining. The interlining of dark brown wool with pad-stitching in linen thread gives a smoother line over shoulders and chest.

183. Detail of inside right front of doublet in Fig. 180, showing one of the pair of lacing tabs on top of the belly-piece. A lace would have been tied through the worked eyelet holes to hold the stiffened fronts together while the buttons were fastened. The worked eyelet holes in the skirts were for points to attach the trunk-hose, or breeches.

184. The left front of the doublet in Fig. 180 is made separately from the belly-piece, so that the buttonholes are sufficiently pliable for the buttons to be fastened. The belly-piece is attached to the pink silk lining. Several layers of linen are pad-stitched together to make the belly-piece stiff.
185. Detail of front of tan satin doublet on page 86 showing very narrow shoulder wings, c1615-25. Bayerisches Nationalmuseum, Munich.

186. Detail of pinking on doublet in Fig. 185.

187. Prince Mauritius of Nassau wearing doublet and breeches similar in shape to those on pages 86-7 (Figs. 185-6 and 188-9). Paintings by Adriaan van der Venne, c1616-17. Stichting Historische Vezamelingen van het Huis Oranje-Nassau.

188. Detail of cut velvet with broad stripes of patterned cut and uncut velvet now disintegrating, used for the breeches on page 86, c1615-20. Germanisches Nationalmuseum, Nurnberg.

189. Detail of hook to secure breeches on page 86 to eyes inside doublet waist. Black silk braid, now disintegrating, binds the top of the waistband. The large stitches were put in early in the present century to help hold the fragments of velvet together.

190. Sir Richard (?) Cotton wearing the satin suit in Fig. 191, which is now in the Victoria and Albert Museum. Painting by Daniel Mytens, 1619. Present whereabouts unknown.

191. Pale stone satin suit, panned and slashed for decoration, revealing a layer of blue silk over white silk. 1618. Until 1938 this was kept at Enville Hall, Derbyshire, the seat of the Cotton family. Victoria and Albert Museum, London.

192. Side view of suit in Fig. 191, which is now so fragile that it can no longer be put on display.
193. Detail of front of doublet in Fig. 191. The disintegrating surface is held together with couched threads. The silk thread in the buttonholes has almost disappeared but the stitch holes remain.

194. Detail of buttons in Fig. 193 with wooden bases worked over with silk and metal threads.

195. Detail of pinking and slashing on the breeches in Fig. 191. The layer of white wool, open weave and springy in texture, which provides the padding may be seen beneath the satin.

196. Detail of belly-piece for doublet in Fig. 191, made of layers of linen pad-stitched together, possibly with three whalebones inside but these can only be felt, not seen. The green shot silk lining has almost disintegrated but the small lacing tab remains for a lace to tie across and hold the two sides of the front together while fastening the buttons.

197. Detail of left shoulder seam inside doublet in Fig. 191, showing the layer of wool pad-stitched with linen thread to the linen interlining to keep the chest and shoulders smooth.

198. Sir Rowland Cotton wearing similar trunk-hose to those in Fig. 191 but with longer canions. Alabaster tomb, after a design by Inigo Jones, commemorating Lady Cotton who died in 1606, c1610-15. Parish Church of St Chad, Norton-in-Hales, Shropshire.

199. The trunk-hose in Fig. 198 from another angle. Sir Rowland wears armour over his suit. He died in 1634 but apparently had his effigy carved not long after that of his wife.

200. Richard Sackville, 3rd Earl of Dorset, wears a white cloth of silver doublet embroidered with stylized slips of honeysuckle in black satin and gold metal thread. His trunk-hose are of black silk grosgrain, cut to show the lining of white cloth of silver and embroidered with black satin and gold metal thread in a similar design to that of the doublet. The suit is similar in shape to that worn by Sir Richard (?). Cotton. Painting attributed to William Larkin, 1613. Suffolck Collection, Ranelagh House, Blackheath. GLC.
201. An unknown gentleman wears a black silk suit of doublet and short rounded trunk-hose, similar in shape to those on pages 90-2 (Figs. 202-10). Painting by an unknown English artist, c.1615. Present whereabouts unknown.

202. Back of doublet of suit on pages 90-2, showing the stylized design of gillyflowers, or carnations, in applied cream leather with a suede finish on red satin. The trunk-hose waistband may be seen below the skirts of the doublet, with one ribbon point still threaded through a pair of eyelet holes, c.1615-20. Museo Parmigianino, Reggio Emilia.

203. Detail of front of doublet in Fig. 202. The applied leather motifs are stitched in pale pink silk thread. The buttonholes are worked in creamy yellow silk.

204. Detail of applied leather, the motifs worked but left uncut at the back of the breeches in Fig. 208.

205. Points made of strips of satin, the edges turned in once and stitched, with metal aglets. They are tied through eyelet holes worked in the skirts of the doublet in Fig. 202.

206. Trunk-hose for suit in Fig. 202, viewed from above, with satin points threaded through pairs of eyelet holes in the waistband.

207. Fragment of wool interlining and horsehair padding holding out the trunk-hose in Fig. 206.

208. Underside of trunk-hose in Fig. 206, from the back, with long darts to shape them, the fullness caught into narrow leg bands.

209. The linen stitching from the horsehair padding and wool interlining comes through the leather to the right side. The leather is pieced.

210. Eyelet holes are worked in the leg bands in Fig. 209 to attach the nether stocks, or stockings, with points. The linen lining is gathered to fit the leg band.
Bonnets and hats
A few examples of headwear have been included here, although these were the work of other craftsmen, not tailors. The sewing techniques used by cappers and hatters are of interest for comparison with those of the tailors.

'Wherefore to begin first with their Hattes. Sometimes they wear them sharp on the crowne, peacking up like a sphere, or shafe of a steelep, standing a quarter of a yard above the crown of their heads, some more, some less, as please the phantasies of their mindes. Othersome be flat, and round on the crowne, like the battlements of a house. An other sort have round crownes, sometimes with one kinde of bande, sometime with an other, nowe black, now white, now russet, now red, now greene, now yellow, now this, nowe that, never content with one colour, or fashion two dayes on ende.... Some are of silke, some of velvet, some of taffeta, some of scarlet, some of wooll, and which is more curious, some of a certaine kind of fine hair, far fetched and dear, bought you may bee sure.... he is no account or estimation amongst men, if hee have not a velvet, or a taffet Hatte, and that must be pincked and cunninglye carved of the beste fashion.... of late there is a new fashion of wearing their Hattes sprung up amongst them, which they father upon the Frenchman, namely to warre them without bandes.... An other sort (as phantasticall as the rest) are content with no kind of Hatt, without a great bunche of feathers of diverse and sundrie colours, peaking on toppe of their heades, not unlyke (I dare not say) Cockcombes.'

(Phillip Stubbes, The Anatomie of Abuses, 1583)

211. King Charles IX of France wears a bonnet which appears to be made in the same way as the fragments of that in Fig. 212, but probably with a silk pile, like the hat in Fig. 220. Painting by Francois Clouet, 1561. Kunsthistorisches Museum, Vienna.

212. Fragments of top of bonnet on page 93, stored with the Sture clothes in an iron chest in Upsala Cathedral by Soante Sture’s widow, 1567. Upsala Cathedral.

213. Upper side of pink silk taffeta brim lining of bonnet in Fig. 212 with some fragments of felt and Rya wool remaining. Dr Inger Estham suggests that this may be an example of a 'Ryabat', which appears in contemporary Swedish accounts. 'Rya' wool is the top fleece from the Rya sheep. It is very shiny and hard in texture.

214. Detail of underside of brim of bonnet in Fig. 214, showing the pink silk lining stitched with silk thread to the felt foundation of the bonnet. The tufts of Rya wool have almost worn away.

215. Detail of curved area at edge of bonnet crown in Fig. 212. Dr Inger Estham says that early Swedish bedspreads were made with Rya wool, using a knotting technique identical to Ghiordes knotting in oriental carpets but with longer tufts. The bedspreads were silky in appearance, not as soft as cashmere, and springy to touch. The word 'Rya' was first used for the wool and later the knotting technique. The thick pile of Rya wool here is tightly packed and resembles moss.

216. Detail of side of curved piece of felt in Fig. 215, showing the tufts of Rya wool.

217. The tufts of Rya wool in Fig. 216 worked in rows.

218. An unknown woman, probably a London merchant’s wife, wearing a hat which may be of velvet but is similar in shape and texture to that in Fig. 220. Miniature by Nicholas Hilliard, 1602. Victoria and Albert Museum, London.
219. An unknown man wearing a hat of the type in Fig. 220, with a silk or wool pile. This would apparently have been termed a ‘thrummed’ hat in England, described by Linthicum as ‘a felt hat so made as to leave projecting ends of threads upon the surface to form a pile or nap’. Portrait attributed to Corneille de Lyon, c.1560. Louvre, Paris.

220. High-crowned hat on page 93, with felt base and silk pile. The pile has worn away in many places, making it easier to see how the hat was made, c.1560–1600. Gift of Prince of Schwarzburg in 1877. Germanisches Nationalmuseum, Nürnberg.

221. Inside hat in Fig. 220 showing the felt base, interlining of coarsely woven linen and lining of black silk, which is in a very fragile state. The feathers were put on in the nineteenth century, probably to replace an original ostrich feather which had disintegrated.

222. Large areas of both linen interlining and black silk lining are missing. This detail from Fig. 221 shows felt (on the left) and some linen protruding beneath the fragments of silk.

223. Detail of top of hat in Fig. 220, to show how the pile is formed by black six-strand piled silk, without much twist, worked in even rows round the crown.

224. Detail of Fig. 223. The black silk pile has worn away.

225. Detail of side of hat in Fig. 220, showing some of the remaining black silk pile.

226. Calator et honorarius puer Nobilis Germani: Noble German youth acting as honorary attendant, wearing a morion helmet, or possibly a felt morion hat similar to that in Fig. 227. From Diversarum Gentium Armature Equestres by Abraham de Bruyn, 1577. British Library.

227. Morion hat on page 93, of felt covered with black velvet, from which most of the pile has disintegrated, embroidered with couched gold metal thread, c.1600. Gift of Prince of Schwarzburg in 1877. Germanisches Nationalmuseum, Nürnberg.
228. Detail of embroidery from Fig. 227. The hat is similar to one which belonged to Herzog Moritz von Sachsen-Leunenburg, with the date 1599 incorporated into the embroidery. The latter is preserved in the Niederösterreichische Landesgalerie, Hänover, and is illustrated in Kostüme des 16. und 17. Jahrhunderts by Eva Nienholdt.

229. The hat in Fig. 227 is moulded from thick felt. The crest is pinched together and stitched through at the base, over the top of the head, with white linen thread. The stitches may be seen in this detail.

230. Detail of embroidery on brim at front of morion hat in Fig. 227. Some of the velvet has disintegrated, revealing the felt beneath.


232. Hat on page 94 made of a plaited circle of brown corded silk which probably originally had a foundation of pasted paper or felt (Fig. 235). Apparently this was removed for some reason and a wire framework put in instead, probably in the eighteenth century. c1575–1600. Purchased in 1896 from Mr Forrer in Strasbourg, Germanisches Nationalmuseum, Nuremberg.

233. Detail inside hat in Fig. 232, showing the brown silk lining and fragments of the wire frame. Four rows of brown silk gathering threads are pulled up to form forty-three loose pleats.

234. Detail of hatband from Fig. 232, in brown silk with a woven stripe cut on the bias, bordered with bias strips of brown silk decorated with tablet-woven braid.

235. Hat made of a circle of black cut and uncut patterned velvet pleated down over a hard foundation in a similar way to those in Figs. 236 and 237, c1580–1620. Museum of London.
236. Sir William Cecil wearing a hat of pinked satin pleated over a felt or pasted paper foundation, similar to those in Figs. 232, 235 and 237. The silhouette reveals the fraying edges. Painting by an unknown English artist, 1586. Present whereabouts unknown.

237. Hat on page 94 made of a pleated circle of rich pink velvet, now faded to pale beige/pink in places, with a foundation of felt. There are two lines of stitching to hold the pleats, c.1600–10. Purchased in 1871 from Mr Pickert in Nürnberg. Germanisches Nationalmuseum, Nürnberg.

238. The crown and brim of the hat in Fig. 237 are lined with brilliant pink silk.

239. Detail of upper side of hat brim in Fig. 237, showing the outline of a cord decoration, which has been removed, remaining imprinted in the velvet.

240. Detail of a tear in the silk lining the hat brim in Fig. 238, revealing the layer of linen covering the felt.

241. Leather hat, possibly worn by a page, on page 94. It is embroidered with ivory silk and coiled silver metal thread, c.1600–10. Purchased in 1898 from Mr Böhler, an art dealer in Munich. Germanisches Nationalmuseum, Nürnberg.

242. Inside the hat in Fig. 241 showing silk lining, which seems to be glued to the layer of linen covering the felt beneath the leather. Rows of stitching may be seen through the silk.

243. Detail of padded leather hat band from Fig. 241. This shell shape at the back is made over a parchment base, padded with hair, and may have held a feather.

244. Leather hat of a similar design to that in Fig. 241, c.1600–10. Others may be seen at the Museum of London, the Deutsches Ledermuseum, Offenbach, and the Stibbert Museum, Florence. Museo Parmigianino, Reggio Emilia.
Cloaks and loose gowns
They have cloaks there also in nothing discrepant from the rest, of dyverse and sundry colors, white, red, tawnie, black, greene, yellowse, rascet, purple, violet, and infinitie other colors: some of cloth, silk, velvet, taffeta and such like, whereof some be of the Spanish, French and Dutch fashion. Some short, scarcely reaching to the gyrdelstede, or waist, some to the knee, and othersome traylinge upon the ground alsmost like gowynes, than clokes. These clokes must be garded, laced and throversly fould: and sometimes so lyned, as the inner side standeth almost in as much as the outside: some have sleeves, othesome have none, some have hoods to pull over the head, some have none, some are hanged with points and tassels of gold, silver, or silk, some without all this. But how soever it be, the day hath bene, when one might have bought him two clokes for lesse than now he can have one of these clokes made for, they have such store of workmanship bestowed upon them.'

(Phillip Stubbes, The Anatomie of Abuses, 1583)

245. Charles IX. King of France, wears a black velvet cloak with similar couched gold metal cord embroidery to that in Fig. 249. Portrait by François Clouet, c.1568. Kunsthistorisches Museum, Vienna.

246. A short satin cloak reaching to just below the waist, lined with light crimson velvet, is worn over the shoulders. Ball for the Wedding of the Due de Joyeuse, School of Cloquet, c.1581–2. Louvre, Paris.


248. Detail of embroidery on the cloak in Fig. 249. The braid gives the appearance of an uncut fringe.

249. Crimson velvet compass cloak on page 95, cut in a full circle, slightly longer than that in Fig. 245. It is embroidered with couched gold and silver metal cord and the edges are bordered with a thick braid of crimson silk and gold metal thread. The cloak is lined with natural linen, c.1560–80. Purchased in 1899 from Mr. Höhler, an art dealer in Munich. Germanisches Nationalmuseum, Nürnberg.

250. Detail of embroidery in Fig. 251 showing the couched blue linen cord, wrapped with acid-yellow silk, outlining the applied satin shapes. The French knots are in blue and pink silk.

251. Short cloak on page 95 in red satin with an applied design of acid-yellow satin, giving the effect of gold. The lining is of natural linen. It is said to have been worn by a fool or perhaps a dwarf at the Ansbach court, c.1600–29. Provenance unknown. Germanisches Nationalmuseum, Nürnberg.
252. Cloak (page 96) in deep red cut velvet with a voided palmate pattern on a cream satin ground. This is probably 'branched' velvet. DeVos's wish in the play Phaistos, that 'moths will branch their velvets', explains the term. The cloak is cut in ten panels with the pile running in both directions. Alcega was aware of the need to arrange pattern pieces carefully on cloth with a nap so that they would all lie in the same direction (Geometria, practica y traça, 1570). In this case the tailor seems to have cut the cloak from an old garment, probably a skirt, dating from the early sixteenth century and luckily the pile stands almost upright. The applied decoration of yellow satin is enriched with couched cream and green silk cord. The cloak is lined with saffron-yellow linen. Probably Spanish, c1580-90. Purchased in 1904 from a London dealer, Victoria and Albert Museum, London.

253. Semi-circular cloak (page 96) in rich red satin with a linear design in couched gold metal thread on collar and hem, and panels of heavier embroidery of tassels and couched metal thread with coloured silks in long and short satin stitches on the front edges. It is lined with deep pink or red linen, now faded. Probably Spanish, c1580-1600. Purchased in 1901 from a Paris dealer. Victoria and Albert Museum, London.

254. A short semi-circular cloak, the collar and hem decorated with couched cord, is slung casually over the left shoulder. It is of a similar length to that in Fig. 253. Detail from Las Ciencias y las Artes by Adrian van Stalbemt, c1615. Prado, Madrid.

255. A long semi-circular cloak embroidered over the shoulders, with two lines of braid round the hem, is worn falling off the left shoulder. Two men at the back are wearing loose coats with sleeves hanging down at front and back. These are mantillons 'worn to colley westonward'. The Velasquez tapestries, c1575. Uffizi, Florence.

256. Nobilis Anglus: An English nobleman on horseback wearing a long cloak, probably made of woollen cloth, which seems to have a double layer over the shoulders. It is trimmed with lines of cord radiating from the neck. From Diversarum Gentium Armatura Equestris by Abraham de Bruyn, 1577. British Library.

257. Equus Hispanus: A Spanish Rider wearing a cloak with a double layer over the shoulders, the hood pushed back. It is decorated with radiating lines of embroidery. From Diversarum Gentium Armatura Equestris by Abraham de Bruyn, 1578. Germanisches Nationalmuseum, Nurnberg.
258. Eques Hispanus: A Spanish Rider wearing a cloak with a double layer over the shoulders. The hood is pulled over the head and a protective flap, to cover the nose and mouth for warmth, tied to it at the side. Engraving from Diversarum Gentium Armatura Equestris by Abraham de Bruyn, 1577. British Library.

259. Short, semi-circular ivory woollen cloak on page 97, embroidered with dark brown wool in a linear design. The hood is decorated with woollen tufts. c1570-80. Purchased in 1903 from Mr Böhler, an art dealer in Munich. Germanisches Nationalmuseum, Nürnberg.

260. The join in the cloth may be seen clearly inside the cloak shown in Fig. 259. The front edges, the front of the hood and the flaps are oversewn with brown wool in what seems to be crossed buttonhole stitch. The hood is lined with the same woollen cloth and is rather bulky.

261. The woollen cloth in Fig. 259 has a twill weave and is heavily napped. The couched embroidery is carried out in brown wool. Tassels of brown wool are placed at the points of the radiating design where they meet the border.

262. Short semi-circular palest aquamarine satin cloak on page 97, embroidered in a radiating design with yellow silk, couched cord and French knots. It is slashed between the embroidered areas. The satin has faded to oyster colour. The collar is missing. c1610-20. Victoria and Albert Museum, London.

263. Detail of embroidery at hem of cloak in Fig. 262. Cord is used for the outlines with satin stitch and French knots for fillings. The satin stitch is piped in some places.

264. Detail of slashed acid-yellow silk lining of cloak in Fig. 262.
265. Detail of top of sleeve and wing from rich mulberry satin loose goun on pages 88-9. Each of the tabs forming the wing is bordered with a strip of bias satin. A similar strip of bias satin is set into the sleeve seam. c.1600-10. The National Trust, Hardwick Hall, Derbyshire.

266. Edward, Lord Bruce of Kinnoull, Master of the Rolls, wears a loose gown similar to that in Fig. 267, with what appears to be a shag lining. Monument of alabaster and marble, gilded and painted, 1610. Rolls Chapel, London.


268 and 268A. Detail of buttons and braid in Fig. 267, made with purple silk and gold thread.

269. The back of the gown in Fig. 267 is gathered up and joined to the collar. Two stay tapes of green silk are stitched to the armholes to hold the back plackets in position. Another strip of green silk covers the neck and shoulder seam.

270. Detail of hanging sleeve in Fig. 267, showing the front unfastened. The braid trimming on the side seam simulates a pocket opening but the buttons are purely decorative.

271. Detail of back neck and gathering across shoulder of gown in Fig. 267.
Women's Doublets, Jackets, Forerparts, Gowns and Loose Gowns

Five hours ago I set a dozen maid's to attire a boy like a nice gentlewoman; but there is such doing with their looking glasses, pinning, unpinning, setting, unsetting, formings and conformings, painting blye veins and cheeks, such stir with sticks and combs, cascaneets, dressings, purls, falls, squares, busks, bodices, scarfs, necklaces, carramets, rebates, officers, tiars, fans, palissades, puts, ruffs, cuffs, nuffs, purses, fusiles, partlets, frislets, handlets, fillets, crosslets, pendulets, amulets, amuletts, braceletts, and so many jets (hindrances) that yet she is scarce dressed to the girdle; and now there's such a calling for fardingales, kirtles, busk-points, shoe ties, etc., that seven pedlars' shops - say all Stowbridge Fair - will scarce furnish her: a ship is sooner rigged by far, than a gentlewoman made ready.

(Thomas Tomkis, Lingua or the Combat of the Tongues, 1667)

276. Detail of lines of pinking and stitching on left sleeve in Fig. 275. The buttons are worked in white silk, now disintegrating, with square ends worked later in beige silk by a different hand. The buttons are 13 mm (⅓") in diameter, made with a flat wooden base covered with matching satin, with a circle of buttonhole stitch and a little knot on top, worked in beige silk matching the wool threads in the satin. The shanks are of linen thread, 5 mm (⅛") long. Two folded strips of satin, cut on straight grain and snapped on the edge for decoration, are stitched to the end of the sleeve.

277. Inside the wrist in Fig. 276, showing reverse side of rows of pinking and stitching. In a few places on each sleeve part of a row of pinking has been missed out. On the underside of the left sleeve one complete row is missing. The pinks vary between 1.5 mm (⅛") and 5 mm (⅛") apart.

278. The sleeves in Fig. 275 are padded. The white linen lining is cut to the same shape as the satin, cotton wool is laid on top, then an interlining of blue linen. These three layers are quilted together, single small stitches showing on the white linen about 25 mm (⅛") apart, large diagonal ones on the blue linen. This can just be seen at the bottom of the right sleeve where some stitching has come undone. The padded sleeve lining is made separately, then placed inside the satin sleeve and caught to the front seams with stitches in white linen thread. At the back seam the layers of linen and padding are caught to the satin on one side, then the other is hemmed down on top. The sleevehead is bound with a straight band of matching satin, 6 mm (⅛") finished width on both sides, hemmed down with rather large stitches. Six hooks were originally sewn to this binding inside each sleeve. Three remain on the right sleeve, with tufts of thread and one modern replacement. Two remain on the left sleeve, with tufts of thread and three modern replacements.
279. Green velvet forepart on page 101, embroidered with fine gold metal cord, which would have filled in the front of a gown worn over a Spanish farthingale. It is similar in design to that in Fig. 318 and in shape to Fig. 283. The panels are worked in polychrome silks, silver and gold thread. c1575-85. Museo Parmegianino, Reggio Emilia.

280. The curving lines of the embroidery indicate that the green velvet used for the forepart in Figs. 279 was probably taken from an old cloak similar in style to those in Figs. 246-7, probably dating from c1560-70.

281. Detail of guard on forepart in Fig. 279, embroidered in beige silk in bright pink, blue and yellow silk (now faded) with couched silver and gold metal threads and cord.

282. Detail of couched fine gold metal cord on green velvet forepart in Fig. 279.

283. Queen Elizabeth I or a lady-in-waiting wearing one of her gowns with a richly embroidered forepart for Hilliard to draw. The sleeve rolls are decorated with bows of ribbon and she wears full linen sleeves beneath them. Drawing by Nicholas Hilliard, c1588. Victoria and Albert Museum, London.

284. Isabel of Portugal, wife of Emperor Charles V, wearing a gown similar in style to that worn by Eleanor of Toledo in her grave in 1562 (pages 102-4 and Figs. 286, 288-91) except that the skirt opens at the front to reveal a forepart. Posthumous statue by Pompe, 1564. Prado, Madrid.

285. Back of statue in Fig. 284, showing sleeves tied in, with puffs of the smock pulled through over the shoulders for decoration. The pattern of the rich cut velvet, probably with additional metal threads in the waist and areas of looped metal threads, is clearly defined. This would have been stiff to make up and there are no pleats at the waist.

286. Back of Eleanor of Toledo's satin bodice from the gown in which she was buried (pages 102-4). Beneath it are fragments of her red velvet bodice or 'bodies' which fastened at the front with hooks and eyes. 1562. Palazzo Pitti, Florence.

287. Maria de' Medici wearing a green velvet gown with a similar arrangement of embroidery to that of her mother's gown (pages 102-4, Fig. 286). Jewelled buttons on the sleeves are fastened to loop buttonholes on the shoulder straps and puffs of the smock are pulled through the gaps between them. The smock is pulled through the gaps between them. The square of the smock, embroidered with gold thread and black silk, may be seen immediately above the square neckline of the gown, covered with a pleated, semi-transparent silk petticoat. Portrait by Agnolo Bronzino, c1555-7. Uffizi, Florence.
288. Detail of left side back lacing of gown in Fig. 286.

289. Detail of left shoulder in Fig. 286. No traces remain of the method used for attaching the sleeves, which apparently have not survived. There may have been cord loops, like those in Fig. 287.

290. Detail of hem of Eleonora of Toledo’s gown on pages 102-4. It has been faced with a bias strip of matching satin snipped on the edge for decoration, which helps to support the embroidered guards.

291. Detail of embroidery in Fig. 290, carried out in couched gold metal thread and cord on a brown velvet ground, probably originally black, but now discoloured. This has been cut away to reveal the satin beneath. The guards may have been used first on a black velvet gown.

292. Knitted red silk stockings and silk garters worn by Eleonora of Toledo, probably crimson, but now discoloured, 1562. Palazzo Pitti, Florence.

293. Detail of tops of knitted stockings in Fig. 292.

294. Detail of foot of stocking in Fig. 292. There is a decorative woven border round the edge of the garter, which is still tied up.

295. Isabella, aged three years, wearing a gown faced on both back side seams in the same way as that in Figs. 286-8. The Colonna Family, painting by Scipione Pulzone, 1581. Palazzo Colonna, Rome.
296. A little girl wearing a gown similar to that in Fig. 297 but without hanging sleeves. Portrait by an unknown Dutch painter, c1600. Present whereabouts unknown.

297. Velvet gown on pages 105–6 worn by Grafin Katharina zur Lippe when she was buried, aged six, in 1600. Lippsches Landesmuseum, Detmold.

298. Detail of shoulder roll on gown in Fig. 297. Wooden buttons worked over with silk and gold metal thread are used for decoration.

299. Detail of deep sandy golden brown cut velvet on a voided ground of soft old-gold silk, used for gown in Fig. 297. This may originally have been dark brown on ivory.

300. Detail of gold and silver metal bobbin lace used to decorate the hem of the gown in Fig. 297. It is mounted on modern silk.

301. Detail of couched gold and silver twisted cord embroidery on dark sage-green velvet under-sleeve in Fig. 297, now faded. This material has probably been taken from an earlier gown.

302. Lady at the virginals wearing a black doublet similar to that on page 107, with white linen sleeves and a pink skirt. Gouache from the Stammbuch of Anton Weihemayer, who lived in Launingen, near Augsburg, 1586. Germanisches Nationalmuseum, Nurnberg.
303. Detail of doublet in Fig. 302 showing the chevron arrangement of black braid and the large sleeve rolls. The lady probably lived in or near Augsburg.

304. Detail of right shoulder roll from black embroidered doublet on pages 106-8. The linen padding and layer of felt stitched over it may be seen in places through the rotten velvet. The strip with worked eyelet holes for lacing in the sleeves is placed just inside the armhole. c.1585. Germanisches Nationalmuseum, Nürnberg.

305. One of the best-preserved silk and cotton tufts at front of right shoulder roll of doublet in Fig. 304.

306. Detail of embroidery on left back skirts of doublet in Fig. 304.

307. Back view of collar from black embroidered doublet in Fig. 304, showing the coarse linen interlining and padding of hemp and wool mixture.

308. Detail of buttons from doublet in Fig. 304, made of knotted cotton worked over a firm core, covered with black velvet. A web of knotted black silk is worked over the top. There is a line of back-stitching on the front edge to prevent stretching.

309. Inside lower part of doublet in Fig. 304, showing lines of stitching for whalebones and strips with worked eyelet holes which enabled the two fronts to be pulled together before fastening buttons.
310. Anna Sophia, Herzogin zu Mecklenburg, wears a loose gown of black velvet with padded short sleeves over a yellow silk kirtle. The kirtle hem is trimmed with what seems to be a border of yellow and white silk patterned with double-headed eagles, set with six large enamelled gold jewels. The same motifs are used between the jewels at the front. Gown and kirtle are similar to those in Figs. 311 and 321. Painting attributed to Peter von Boeckel, 1574. Schloss Schwerin.

311. Kirtle on pages 109-10 in ivory silk, lined with linen, hanging from the shoulders without a waist seam, fastening at the back with lacing through worked eyelet holes, c.1570-80. Germanisches Nationalmuseum, Nürnberg.

312. Detachable sleeves belonging to kirtle in Fig. 311. They are attached to the armhole with lacing through worked eyelet holes.

313. Detail of ivory silk embroidered with black silk, decorated with spangles, used for the front panel of the kirtle in Fig. 311.

314. Detail of embroidered bobbin net panel decorating the hem of the kirtle in Fig. 311.

315. Detail of ivory silk with additional silver metal strip in the weft used for the kirtle in Fig. 311. This is probably the 'silver chambley camlet' found in contemporary English accounts. It would seem that camlet was the name for a ribbed material which could be made from silk or a combination of fibres including silk, worsted, camel's hair and mohair in the sixteenth and early seventeenth centuries.

316. Detail of embroidery in Fig. 314: applied black silk motifs, outlined with black silk braid, enriched with metal strip.

317. Fragment of black silk braid in Fig. 316.
318. Primaria mulieris ornatus inter Belgas: Richly dressed lady of the first rank among the Belgians wearing a loose gown similar to that on pages 111–12 (Fig. 321). From Omnium Poene Gentium Habitus by Abraham de Bruyn, 1581. Germanisches Nationalmuseum, Nürnberg.

319. Anne, wife of Alexander Denton, wearing a loose gown caught in at the waist with a girdle, lying on her cloak with the collar falling over the pillow. Effigy on tomb, 1576. Hereford Cathedral.

320. Detail of short padded sleeve from Anne Denton's gown in Fig. 319. It is similar to that in Fig. 321.

321. Detail from black velvet gown on pages 111–12, decorated with black satin guards, outlined with black silk cord. The sleeves are padded with horsehair over a linen foundation held out with whalebones and decorated with black satin buttons covered with knotted black silk cord. c.1570–90. Germanisches Nationalmuseum, Nürnberg.

322. Almost all the black silk pile has disintegrated from the velvet of the gown in Fig. 321.

323. Detail of applied satin decoration outlined with rows of black silk cord from the gown in Fig. 321. One button is missing.

324. The front of the gown in Fig. 321 fastens at the top with 'froggings' made of looped and twisted black silk cord and buttons to match those on the sleeves. Some of the buttons are missing. The buttons and loops at the bottom of the gown are purely for decoration.
325. Inside the gown in Fig. 321, showing the strips of linen facing the shoulder seams and round the armhole, with the black satin binding strip over the armhole seam.

326. Elizabeth Vernen, Countess of Southampton, wears a pink silk 'pair of bodies' or corset with rows of stitching to hold whalebones or bents for stiffening. Il lace at the centre front. c.1600. The Duke of Buccleuch and Queensberry, KT, Boughton House, Northants.

327. 'Pair of bodies' or corset of ivory silk worn by Pfalzgräfin Dorothea Sabina von Neuberg (page 113). The linen lining and whalebones have all disintegrated in the grove but the lines of silk stitching remain. A pair of eyelet holes for attaching a wooden buck are worked at the bottom of the casing at the front. One ribbon point remains in the pair of eyelet holes at the side for attaching the farthingale. 1598. Bayerisches Nationalmuseum, Munich.

328. Detail of back of corset in Fig. 327. The eyelet holes for lacing up the centre back are worked over metal rings for reinforcement. Both sides of the back opening and the edges of the tabbed skirts are bound with ribbon.

329. Front of a linen corset or 'pair of bodies', which has been cut off, perhaps to use as a stomacher. The bents are held in position by rows of stitching, with two whalebones put across them for extra stiffening. Early seventeenth century or provincial eighteenth century. Rocamora Collection, Barcelona.

330. Detail of bents, the reedy stems of grasses grown on sand dunes, in Fig. 329. They are arranged in bunches of about twenty and held between the two layers of linen by the lines of stitching.

331. Upper side of corset front in Fig. 329, showing the raw edges of the binding. This would originally have been covered with silk.
332. Bianca Capelle wearing under-sleeves similar to those in Fig. 334, with rows of vertical cuts divided by double lines of braid. Portrait by Agnolo Bronzino, c1570. Present whereabouts unknown.

333. Unknown girl, perhaps Infanta Catalina Micaela, daughter of Philip II of Spain, wearing a red velvet gown, the bodice trimmed with rows of braid in a similar way to that in Fig. 334. Painting by Sanchez Coello, c1580-5. Museo Lazaro Galdiano, Madrid.


335. Detail of scored, pinked and cut yellow satin lining of the hanging sleeves in Fig. 334. The pinks measure less than 3 mm (1/8”) in some cases.

336. Detail of golden-yellow satin under-sleeve from gown in Fig. 334. The rows of vertical cuts are caught back and stitched. Strips of tarnished metal bobbin lace are stitched between them.

337. Detail of gold and silver metal bobbin lace trimming the velvet gown in Fig. 334.

338. Detail of tarnished metal bobbin lace at the hem of the green silk petticoat in Fig. 334.

339. The silk fringe on the petticoat in Fig. 338 is from a braid sewn on the hem beneath. This would have taken the wear from the folded edge. Woolen ‘brush braid’ was used in the 1860s for the same purpose.
340. Cut and uncut patterned velvet goun worn on pages 115–16 worn by Pfalzgräfin Dorothea Maria von Sulzbach. The deep shoulder wings are trimmed with silk braid. The cut is similar to gowns in the Spanish tailors' books (Fig. 36). Italian velvet of 1620s or early 1630s, worn in the grueze, 1639. Bayerisches Nationalmuseum, Munich.

341. The goun in Fig. 340 is decorated with silk braid.

342. Cut and uncut velvet simulating strapwork in dark brown and sandy beige used for goun in Fig. 340, now faded and disintegrating.

343. Pair of sleeves on page 115 in soft pale golden-brown satin, embroidered with silver strip outlined with metal thread of silver strip wrapped round a yellow silk core. They are lined with matching silk, opening at the front on the upper arm with buttons and loops of braided silver thread and from wrist to elbow with worked buttonholes. Some of the buttons are missing. c1600–10. Germanisches Nationalmuseum, Nürnberg.

344. Detail of couched silver metal thread and silver strip embroidery on sleeves in Fig. 343.

345. Detail of buttonholes worked in brown silk and buttons 8 mm (⅜") in diameter, made of silver metal thread with a silk core worked over a wooden base, at wrist of sleeve in Fig. 343.

346. Mary Comenius, wearing a black velvet goun open at the front to reveal a forepart embroidered with a linear design similar to that in Fig. 347. Portrait by George Gower, c1658. Manchester City Art Gallery.
347. Forpart on page 119, in ivory printed or stamped satin. This is a carpet used in 16th century in decorative patterns of geometric flowers and leaf shapes. The interlocking pattern of the embroidery is similar to the layout of an Elizabethan inlay. The guard at the centre front and back has several rows of embroidered linen and the embroidery is reversed to the rear of the dress. The whole forpart is backed with pale pink linen with a double layer beneath the linen which may have been put on in the eighteenth century. It was probably made in the early 1560s and extra pieces were added at the sides in the late 1560s or early 1570s to accommodate the wider farthingale. c.1560-70. Museum of Waterford, Wexford, England.

348. The embroidery inside the interlocking shapes in Fig. 347 is carried out in shades of pink, yellow and white. The gilding, or pink, have bright blue leaves and the other flowers have green and yellow stems. All the leaves are outlined with gold thread, some with yellow silk in most places and red on the front area. The embroidery on the guard has blue, green, yellow and brown threads, with couched gold metal thread.

349. Anne Wollsey, Lady Wotton, wears a rich dress with gold embroidery and gold metal thread, with a painted flower to hide the edge of the farthingale frame. The arrangement of embroidery is similar to that on the black satin pattern in Fig. 337. Painting by Hans Vroomen, 1662. National Museum, London.

351. Finished black satin pattern, or skirt, lined with bright pink silk (page 127). It is embroidered with pink and purple silk and black bands. The collar would probably have been covered with plain black silk and lined with the same. It is now arranged in flat pieces. c.1615-20. National Museum, Copenhagen.

352. Detail of pattern in Fig. 351, showing the finished satin, which is now disarranged. It has been used as a fine black crepe to produce it. The embroidery is with black silk, couched cords and the black bands are embroidered with brown thread. The narrow bands of embroidery are outlined with couched cords, tan between pink, contrasting with pink between tan for the wide bands.
353. An unknown lady aged twenty-three, wearing a loose gown which apparently could be fastened at the front with buttons and loops. It is open, with the fronts pushed back, making folds by the arms. This was an alternative style to the gown with fronts cut away, as in the examples on pages 118-19. Painting by unknown artist, 1617. Present source unknown.

354. Kneeling effigy of Magdalen, wife of Edward Lord Bruce of Kintloss, Master of the Rolls. She wears a loose gown gathered across the back in a similar way to that worn by Sir Francis Verey (Fig. 271). Monument of alabaster and marble, gilded and painted, 1610. Rolls Chapel, London.

355. Detail of loose gown in Fig. 354, showing the front pleated into the shoulder seam.


357. Fragment of silver spangled bobbin lace, mounted on rich salmon-pink cording silk ribbon trimming the loose gown in Fig. 356. This originally decorated seams, front edges, tabbed wings and collar, but was removed long ago, probably for use on another gown.

358. Detail of woven motif in polychrome silks from Fig. 359.

359. Ivory silk with woven pattern, slashed diagonally between the motifs, used for the gown in Fig. 356. The silk is pieced in several places and the gown has probably been cut from an old petticoat.

360. The foundation yoke of the gown in Fig. 356 is made of ivory fustian and saffron-yellow linen pad-stitched together. Tiny stitches show on the fustian layer.

361. Lady Dorothy Manners wears a short-waisted jacket in woven patterned silk, similar in length to that in Fig. 357, and a loose gown of the same type as that on pages 118-19, with the addition of hanging sleeves. The silk is slashed to match the petticoat. c1615-20. Painting attributed to William Larkin. Ipswich Museums and Art Galleries.
362. White linen jacket on page 121, embroidered with polychrome silks, tiny spangles and gold metal thread, trimmed with gold metal bobbin lace with large spangles hanging from the points. It apparently fastened with five pairs of pink silk ribbon bows at the front, as in Fig. 366, but these were removed, probably when the jacket was worn in 1620. c1610–15. Private collection, on loan to the Victoria and Albert Museum, London.

363. Margaret Laton, wife of the Keeper of the Jewel House, wears the embroidered linen jacket, fastening invisibly at the front with hooks and eyes, in Figs. 362–4. The jacket was made around 1610–15, but the petticoat is worn over it giving the raised waist level fashionable around 1610–22. Portrait and jacket have been kept together in the same family. Painting attributed to Marcus Gheerraets the Younger, c1620. Private collection, on loan to the Victoria and Albert Museum, London.

364. Back of jacket in Fig. 362. The gussets give shaping to accommodate the fullness of the skirt over the hips, worn without a farthingale.

365. White linen jacket, embroidered in polychrome silks and gold metal thread, fastening at the front with ribbons. The waist is a little above the natural level but not as high as Margaret Laton's waist in Fig. 363. c1618–20. Museum of Costume, Bath.

366. Lady Dorothy Cary wears an embroidered jacket similar to that in Figs. 362–4, fastening with red ribbons over an embroidered petticoat without a farthingale. c1615. The Suffolk Collection, Ranger's House, Blackheath, GLC.

367. White linen jacket on pages 120–1, embroidered in polychrome silks and gold metal thread. It is of particular interest as the same embroidery motifs have been used as those in Fig. 365, but the arrangement has been changed and different coloured silks employed. It is slightly longer waisted and fastens edge to edge at the front with hooks and eyes. c1615–16. Burrell Collection, Glasgow.

368. Hooks fastening the jacket in Fig. 367. The three at the top of the picture are original but the two at the bottom were probably put on later to replace some which were missing.

369. Eyes fastening the jacket in Fig. 367. Three at the bottom are original but two at the top of the picture were probably put on later with the hooks.
green twill-weave wool pad over it. Much of this has been eaten by moth.

374. An unknown woman aged thirty-five, wearing a loose gown with pinked linings to the hanging sleeves similar to those in Fig. 376. Painting attributed to Marcus Gheeraerts the Younger, 1620. Present whereabouts unknown.


376. The gown in Fig. 375 is mounted on a foundation yoke of pink silk interlined with black stiffened linen canvas or buckram, and lightly padded over the shoulders with a thin layer of wool. Rows of seed-stitching hold the layers together and tiny stitches may be seen in the silk.

377. Detail of front of gown in Fig. 375, interfaced with black stiffened linen canvas or buckram. The selvage of the velvet is caught down over it and a strip of pink silk is stitched on top to form a facing.

378. The round, or Spanish, hanging sleeves of the gown in Fig. 375 are lined with pinked pink silk. An apprentice may have carried out the pinking as one row is missing.
di Principe of San Lorenzo. It was not until 1857 that the coffins were opened and in the intervening years twenty-two of them had been violated. An article entitled G.S.P. 'Esamezione e Ricognizione delle Ceneri dei Principi Medici fatta nell'anno 1857' printed in 'Archivio Storico Italiano' in 1888, attempts to identify the various bodies and gives descriptions of the clothes at this time. Don Grazia's satin doublet, now reddish brown, was described as 'rosso rosso' and may originally have been light crimson. It is striped horizontally with couched cord made of three plied threads of gold strip wrapped round a silk core. These metal threads are now tarnished. There is a small patch in yellow satin (probably faded from crimson) on the left sleeve, which shows that the suit had been worn before being used for the burial (Fig. 79). It may have been made in 1560 or 1561. The doublet was originally lined with linen but almost all of this disintegrated with the decomposing body and only a few tiny fragments are left. The drawing shows how the suit would originally have appeared, complete with buttons, as only those on the wrist have survived.

1B. The dark crimson velvet panel trunk-hose are lined with lighter crimson satin, much of which has rotted away. The remainder is discoloured. The velvet panes are interlined with linen, a few fragments of which remain, and are backed with light crimson silk, now discoloured; the velvet is decorated with horizontal lines of couched gold cord and the raw edges are oversewn with similar cord on the edges of each pane (Fig. 77). The front closes with a velvet cod-piece, made like a folded pouch, decorated with couched gold cord and cut to reveal the crimson satin lining which pads it out. The panes are gathered in tight cartridge pleats at waist and leg; although most of the stitching and both leg bands have disintegrated, the folds of velvet may still be seen and much of the waistband remains. Pairs of eylet holes are worked in the waistband to correspond with similar pairs in the lower edge of the doublet. Ribbon points, or laces, were threaded through these opposite pairs of holes and knotted in a row of loops or bows around the waist. This was known as 'trussing the points'. The points here are of silk ribbon with metal aglets, or tags, at the ends.
I. DOUBLET AND PANED TRUNKHose WORN BY DON GARZIA DE MEDIcI

...
2. A black velvet bonnet, now faded to dark brown, worn by Don Garzia de’Medici, with the crimson satin and velvet suit just described, when he was buried in 1562. The flat round brim is made of two layers of velvet; there is apparently no stiffening but there may have been a layer of paper or linen between them originally. The crown is lined with black silk, now faded to dark brown, worked as one layer with the velvet. Thirty-nine evenly spaced dart tucks shape the crown to the brim (Fig. 81). Bonnets of this shape were fashionable all over Western Europe. They are seen in many portraits, trimmed with a small ostrich feather and a jewelled ornament, or worn with a narrow band of twisted cord round the brim, sometimes decorated with jewels. Twenty-two of the coffins had been robbed of their jewels long before they were opened in 1587. Don Garzia’s among them; any jewels there might have been in the bonnet were removed at that time.

3A. A doublet of light crimson satin, now discoloured to yellowish brown, worn by Cosimo I de’Medici, who died at the age of fifty-five, in 1574. The description of his clothes made in 1657 records a ‘giubbone di raso rosa’ – a red satin doublet – with cloth breeches of the same colour and a white silk mantle of the Grand Master of the Order of St Stephen, with mantle laces and tassels and emblazoned with its red Maltese cross. Settimanni’s Diario Fiorentino describes Cosimo’s burial in these clothes but the ruby cross, silver sceptre and other pieces of jewellery are missing. The cloth (‘panne’) breeches and white silk mantle have discoloured to yellowish brown and are in too many fragments to be handled at the present time but Dr Mary Westerman Bulgarella has identified the fragments of the Maltese cross during preliminary conservation work. The mantle laces, two thick silk cords with tassels, were arranged at the doublet waist, presumably in 1587 (Fig. 85). I recognized their similarity to those in the ‘Coronation’ portrait and miniature of Queen Elizabeth I of England, wearing the robes used for the ceremony in 1559. They have now been put with the mantle of the Grand Master of the Order of St Stephen. The doublet is too fragile to be turned over although the buttons are still intact and the pattern has been taken from what could be seen without moving the garment. It can be deduced that it would originally have been lined with linen from the evidence of a tiny fragment remaining inside the wrist facing on the left sleeve.

3B. Only small fragments of wool and braid at the top of the trunk hose remain with the doublet.

Other fragments of wool and silk have been preserved with Cosimo’s silk mantle of the Grand Master of the Order of St Stephen but these are too fragile to be handled before conservation work begins. This drawing of the codpiece was made from the silk braid trimming, which is complete, although the woollen fabric beneath has disintegrated. The satin backing and fragments of linen interlining remain, together with the silk binding strip at the top of the waistband and down the front opening. The silk point with metal aglets is still tied through the bottom two eyelet holes on the doublet and two eyelet holes on the fragments of the breeches’ waistband. The latter are worked in silk over metal rings for reinforcement.
2. **VELVET BONNET WORN BY DON GARZIA DE' MEDICI**

PALAZZI DI PETRAS, FLORENCE

A bonnet with a flat crown made of dark brown velvet, lined with dark brown silk taffeta. The crown is made from double thickness of colored velvet, doubled in the mid-line. The crown is made with a layer of yellow silk taffeta, matching the color of the velvet. The sides are trimmed with small tassels of the same material. The crown is attached to the head with small tacks.

The cap is trimmed with a strip of yellow silk taffeta, matching the color of the velvet. The cap is made with a layer of yellow silk taffeta, matching the color of the velvet. The sides are trimmed with small tassels of the same material. The cap is attached to the head with small tacks.

3. **DOUBLET WORN BY COSIMO DE' MEDICI**

PALAZZI DI PETRAS, FLORENCE

A doublet worn by Cosimo de' Medici, made of dark brown velvet, lined with dark brown silk taffeta. The doublet is attached to the body with small tacks. The collar is made of the same material as the body, with a strip of yellow silk taffeta, matching the color of the velvet. The sleeves are made of dark brown velvet, with small tassels of the same material. The sleeves are attached to the body with small tacks. The doublet is trimmed with a strip of yellow silk taffeta, matching the color of the velvet. The doublet is made with a layer of yellow silk taffeta, matching the color of the velvet. The sides are trimmed with small tassels of the same material. The doublet is attached to the body with small tacks.
4A. A black velvet suit, consisting of doublet and pluderhose, worn by Svante Sture when he was murdered at the age of fifty in Uppsala Castle on 24 May 1567 with his two sons Erik and Nils, together with Abraham Stenbock and Ivar Ivarson, on the orders of Erik XIV of Sweden. Marta Leijonhufvud, his widow, put the clothes in which her husband and sons had been murdered into an iron chest, which was placed in Uppsala Cathedral near their graves. The suits have been on display in the cathedral since 1744 and are now in a fragile condition (Fig. 88). In 1975 the suits were taken to the Riksantikvarieämbetet at the Historiska Museet in Stockholm for essential conservation work to be carried out under the direction of Dr Inger Estham.

4B. The doublet is trimmed with bias strips of black velvet, decorated with rows of cuts on the straight grain. These are arranged alternately in pairs and sets of three, with a space between. Each velvet strip is bordered with narrow bias strips of greenish-grey silk, of a similar texture and weight to modern silk paper taffeta, snipped at the edges. A black silk cord is placed in the centre of the velvet. Small pieces of extra material added at the side seams appear to be contemporary alterations by the tailor and suggest that Svante put on weight. The suit was probably not new in 1567 but could date from 1565 or even earlier.

4C. The end of the sleeve is decorated with a double band of bias-cut velvet trimming and below this, around the wrist, there is a narrow doubled strip of black velvet, snipped at the edge to form small tabs. This strip is cut from odd scraps of material on both straight and bias grain.
4D. The breeches are pluderhose, a variant of the trunk-hose style, particularly popular in Germany where the style originated. They may be seen in many woodcuts, engravings and paintings from the 1560s onwards. Trunk-hose were often paned, i.e. arranged with vertical strips of material hanging from waist to leg, parting to reveal the lining beneath and heavily padded or bombasted. Pluderhose were not bombasted and were probably more comfortable to wear than trunk-hose. They varied in length, the panes reaching to mid-thigh or to the more usual level above the knee and, in their most exaggerated form, to just below the knee.

Svanté's pluderhose are of a moderate size, to suit an older man, not in the height of fashion. They are made with a reddish-tan fustian (linen warp, cotton weft) lining. The outer layer of velvet is cut to the same shape and the panes are trimmed with bias-cut velvet bands to match the doublet. A strip of white linen is sewn all round the waist inside as a reinforcement. Eyelet holes are worked through it for points, or laces, to attach the breeches to the doublet waist. The full puffs pulled out between the panes are made of greenish-grey silk, similar in texture and weight to modern silk paper taffeta. On the right side only a white fustian pocket bag is attached to the top of the silk and hangs free inside the pluderhose, with a leather drawstring to pull it up into loose folds.

4E. The front is caught together and the cod-piece is tied up with narrow leather points, or laces, passing through pairs of eyelet holes. Here the cod-piece is shown united. There are traces of straw inside the top of the cod-piece, probably the original padding.

4F. The silk puffs are arranged by joining the hemline in four large bags on both sides. Each one is gathered up on the join and stitched to a leather stay tape on the wrong side, as shown here. When the puffs are pulled through the panes they stand out at the hemline, supported along the lower edge by these small strips of leather (Fig. 92).
A black velvet suit worn by Erik Sture when he was murdered at the age of twenty-one in Upsala Castle on 24 May 1567 with his father Svante and brother Nils, whose suits are also described here. This is a more fashionable pair of pluderhose than those worn by Svante and the style is seen in many woodcuts, engravings and paintings from the 1560s onwards, usually worn by young men. Both moderate and exaggerated pluderhose were worn by all classes of society from the evidence of Joost Amman's woodcuts dating from 1568, which depict craftsmen, merchants and soldiers in Nuremberg. The fashion continued until the end of the century and may still be seen today in crystallized form in the uniforms worn by the Swiss Guards at the Vatican Palace in Rome. The style is particularly associated with the Landesknechte, the first German regular troops.

5B. The doublet is trimmed with narrow golden-yellow braid, now discoloured apart from one unfaded area on the right front. The arrangement of braid helped Miss Margit Wikland, who conserved this suit, to recognize that Erik Sture was wearing it in his portrait at Gripsholm (Fig. 94). The tailor apparently ran out of matching braid for the whole garment but carefully arranged three of slightly different widths to balance on both sides. The difference can only be seen on careful inspection. The doublet would have fitted closely and a small piece of black material has been let in at the back neck. This seems to date from conservation carried out in 1908 and is probably a replacement for a piece of velvet put in by the original tailor. Erik apparently put on weight and the suit was probably not new in 1567 but could date from 1565 or earlier. The linen lining is slightly larger than the doublet, so it was simply eased over the alteration. Pairs of eyelet holes were worked in the waist strip for points to attach the pluderhose. Shoulder wings were normally placed over sleeveheads at this time. This doublet may not have had them but it is also possible that they were removed as souvenirs by visitors to Upsala Cathedral after 1744 when the suits were put on display, hung well and in a seemly fashion. The cupboard in which they were displayed did not have glass until the nineteenth century. The records show that some repair work was carried out on the suit in 1906, 1908 and probably earlier, in 1883, as well.
5C. The pluderhose fit snugly below the waist and the velvet panes hang from hip level. There are puffs of what may have been warm, dark brown silk, now faded to yellowish brown, round the waist, as well as the more exaggerated puffs pulled out between the long panes. The silk is similar in weight and texture to modern silk paper taffeta. Pairs of eyelet holes were punched with a stiletto through the leather foundation and layer of velvet at the waist, for points to attach the pluderhose to the doublet. All the stitching has disintegrated but the eyelet holes may still be seen. The front fastens with points and eyelet holes beneath the cod-piece, which is a separate flap lifted up to cover the front opening and tied with points; there is a linen patch to reinforce the eyelet holes on the front of the pluderhose, inside the leather foundation.

5D. The pluderhose are based on a leather foundation, possibly deer skin, which is now very hard. It probably resembled heavy chamois leather originally, soft, and flexible and comfortable to wear. It was very difficult to take a pattern – and the leather may have shrunk slightly – but a conjectured shape is given from the measurements which could be taken. There is a linen reinforcing strip at the back waist and the top of the whole waist is bound with linen, giving 3 mm (1") finished width on the right side. The cod-piece is made with a leather foundation, covered with black velvet, trimmed with braid and puffs of silk. Some of the leather points for trussing the hose remain and are shown in the drawing. One, on the cod-piece, still retains one metal tag or aglet. All the others have disintegrated.

5E. The legs of the pluderhose are gathered into bands just below the knee. These originally fastened with hooks and eyes, which have since disappeared, but rusty marks and a few threads from stitching show their position. The velvet panes are decorated with strips of braid, the panes immediately under the legs being left plain. The large panels of dark brown silk, now faded to yellowish brown in some places, are completely backed with linen to stiffen the pluderhose and make the puffs stand out. The two layers are pleated separately at waist and hem. The fullness of each puff is gathered into irregular pleats and attached to woollen stay strips at the hem. There are four large pouches of silk, puffed out between the panes, for each leg.
6A. A leather doublet and pair of black wool camlet pluderhose with velvet panes, worn by Nils Sture when he was murdered in Uppsala Castle on 24 May 1567 with his father Svante and brother Erik, an example of warm, hard-wearing clothing suitable for travelling or hunting. Their silk and velvet suits are also described here. For some time it was thought that the heavy black worsted cloth was a nineteenth-century replacement for the original material, possibly silk, which had rotted away. The black cloth looked so fresh and uncreased that it was quite easy to see why it had been considered as such; it was similar to samples of single mohair camlet woven in the early 1700s and the cloth used for several eighteenth-century riding habits which I had examined. All these materials were hard to the touch, springy and uncrushable. It was most interesting to find, by the threads used to sew it, that the black cloth was the original of 1567.

6B. The doublet is made of leather with a suede finish, which Dr Estham suggested might be elk. It may originally have been black. There are small areas, particularly inside the gathers on the strip sewn to the neck edge of the collar, which show that some kind of black pigment had been brushed on to the surface. C.H. Spiers records two painted doeskins for a pair of breeches in 1686 in his article 'Deer skin leathers and their use for costume', but comments that what exactly 'painted doeskin' was is obscure. It may be conjectured that the pigment was to render the skin more waterproof. At all events most of it has worn off the doublet, leaving the leather a pale creamy grey in colour outside and a soft cream colour inside. It is the general opinion that King Erik stabbed the young man before ordering the guards to kill the other prisoners. There are eleven cuts from a dagger or halberd through the doublet and the bloodstains remain as historical evidence of the murder. The doublet is plain, of simple cut with a high collar, skirts of medium depth and no shoulder wings. There are pocket flaps on each side at the front but only one pocket hole, on the right front. Originally there were twenty silver buttons, nineteen of which were still there in 1791. These are now missing, probably removed as 'souvenirs' when the suit was on open display in Uppsala Cathedral.
6C. Nil Sture's pludershoe are based on a foundation resembling chamois leather, probably deer skin. Panes of black velvet, lined with brown fustian and trimmed with black fringed wool braid are looped up, stitched to the waist, and then fall free over the gathered lengths of black cloth pulled out between the panes to form big puffs. Conservation work on the pludershoe commenced in the spring of 1976. I hardly liked to touch the crumbling fragments as the velvet had deteriorated to such an extent that the panes were disintegrating. The fustian linings were still intact, although very fragile in some places. The few tufts of thread and stitches visible from the outside were of nineteenth-century origin, like those on the narrow bands at the knee to which all the fullness was attached. These had been repaired with cotton sateen. I made drawings to clarify what could be seen on the right side and then began to draw the position of the original stitching holes in the leather foundation breeches on the left side, while Gunnel Berggren, the conservator, started work on the right half. We had discussed sixteenth-century stitching when I took patterns of the other two suits and after about half an hour she asked me if I would like to look at the crumbling area under the seat which had not previously been visible. There, concealed beneath the panes, were three stitches passing through velvet, cloth and leather foundation. These were undoubtedly of sixteenth-century origin and I later found another couple of sixteenth-century stitches holding a few scraps of velvet, from which all the pile was missing, to the other two layers on the back of the breeches at the right side. All this was proof that the black cloth had been part of the pludershoe when they were originally made.

6D. The front view of the pludershoe shows the plain area of velvet over the seat and pairs of eyelet holes round the waist through which points, or laces, were passed to be tied to the strip with eyelet holes inside the doublet waist. One point remains on the right front. All the cut edges of the velvet panes had been lightly daubed with wax to prevent fraying before they were stitched down. Evidence of surviving garments shows that this technique was used in England in the seventeenth century. It appears to have started earlier as there are frequent deliveries of 'one pound of wearing candle', which may have been used for this purpose, recorded from 1550 to the end of the century among the warrants for the Wardrobe of Robes, where the clothes worn by Queen Elizabeth I were made. R.M. Anderson also records the use of wax for this purpose in Spain in the early sixteenth century in her book *Hispanic Costume*. When a sample of this black wax, together with small samples of each type of thread and warp and weft of the cloth, were sent for testing to Dr J.W. Bell of the Department of Textile Industries, University of Leeds, he reported, that, examined under the microscope, the wax had clusters of fine black silk fibres embedded in it. The colour was given by these fibres; the pile falls in a fine powder from the cut edge of some velvets as soon as the shears are lifted away. The areas where each type of thread was used are marked on the pattern.
A series of drawings showing how the various layers at the waist of Nils Sture's pluderhose were assembled. A row of parallel gathering threads is put through the edge of the worsted cloth and pulled up to form cartridge pleats. These are held by a stitch on the edge of each one to a folded strip of fustian which is oversewn to the leather foundation at the waist. The velvet panes are lined with fustian and leather strips placed inside for stiffening. They are stitched to the waist just below the lines of gathering on the worsted cloth. The strip for the waist puff is gathered up separately and arranged inside the loops of the panes. Each pane is then stitched to the waist at the same time as the binding.

The method of gathering the puffs of material at the bottom of the legs and attaching them to stay tapes (Fig. 102) proved to be identical to those in Svante Sture's suit (Fig. 92) although different material has been used. The silk puffs were attached to leather stay tapes, while those in Nils Sture's pluderhose were stitched to stays made of coarse wool. The cloth used for the pluderhose was very hard and springy in texture. The virtually uncrushable quality had made it impossible to press the seams flat and open in the normal way. Miss Ella McLeod identified the cloth as plain weave, ribbed worsted, the same fibre used for both warp and weft, with different spinning. The weft threads were thicker than the warp threads and not as hard spun. Under microscopic examination by Dr Bell the cloth proved to be very dark brown, not black, and its appearance, both warp and weft, was consistent with that of English longwool-type fibres. It closely resembled a suit worn in c.1655 by Karl X Gustavus of Sweden, which Miss Guðrun Árason showed me at the Kungl. Livrustkammaren Stockholm (inv.no.3390), described as 'Dutch camlet' in an inventory of 1671. It was also similar in texture and weave to named samples of Norwich mohair camlets dated 1702, kept at the Stranger's Hall, Norwich, although heavier in weight. It would seem that camlet was the name for the material, not a term to describe fabric made from a particular fibre, as silk, camel's hair and worsted were variously employed in its manufacture in the sixteenth century. In *Baines Account of the Woollen Manufacture of England* (1875, reprinted 1970) camlet is described as a rough worsted material, especially valuable for resisting rain.
LEATHER DOUBLET WORN BY NILS STURE

**UPPSALA CATHEDRAL.**

Leather doublet, now pale brown, cream in colour. Outside, soft leather, inside, the leather has been dyed black originally. Judging by areas inside the cataphract, the leather appears to have been dyed black, indicating use by a priest. The leather is preserved. The doublet was sewn with the front opening, and the back opening was sewn with a leather strip, as indicated. The doublet is preserved.

**YOUTH'S LEATHER JERKIN.**

MUSEUM OF LONDON, 1360.

Youth's leather jerkin with decorative piping. The jerkin is made of leather, and the back opening is sewn with a leather strip. The jerkin is preserved, and the back opening is sewn with a leather strip.

**LEATHER DOUBLET WORN BY NILS STURE.**

Leather doublet, now pale brown, cream in colour. Outside, soft leather, inside, the leather has been dyed black originally. Judging by areas inside the cataphract, the leather appears to have been dyed black, indicating use by a priest. The leather is preserved. The doublet was sewn with the front opening, and the back opening was sewn with a leather strip, as indicated. The doublet is preserved.

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Youth's leather jerkin with decorative piping. The jerkin is made of leather, and the back opening is sewn with a leather strip. The jerkin is preserved, and the back opening is sewn with a leather strip.
A youth's brown leather jerkin, decorated with rows of hearts and stars pinking between lines of scoring (Figs. 109–13). A photograph in the archive at the Museum of London shows a page wearing the jerkin, beside the figure of Queen Elizabeth I mounted on horseback, in a display at Lancaster House apparently dating from the 1930s. A label 22.2 x 9.5 cm (8½ x 3½) stitched inside the jerkin has a written inscription:

Tower 23rd October 1828. A date appears upon the interior of the Boots - 8th October 74. It is therefore believed that the original dress may have been provided in the year 1774. A new dress for the figure of the Queen Elizabeth was furnished at the expense of the Board of Ordnance in the year 1827. And a new Dress for the Page in the year 1828. The Leather Jerkin is believed to be a dress of the time of Queen Elizabeth and was purchased at a sale of Antient Armour in the Year 1827 and was placed upon the Page on the 23rd October 1828. The earlier provenance of the jerkin is not known.

7B. Side view of wing, showing short slashes with rows of stars pinking between lines of scoring. The edge is bound with a folded strip of leather decorated in the same way. The wing is stitched to the armhole with a similar strip lying over the top of it.

7C. Inside the collar, showing the method used to attach decorative strip to top edge with a narrow strip of leather. The diamond shape of fine pinking makes the leather more supple. The large hole at the top, with one matching on the other front, would have had a ribbon or leather point tied through it, to pull the two sides together.
Los Angeles County Museum of Art
9. A jerkin in green silk woven with a design of stylized sprays of leaves and flowers of either Spanish or Italian origin, this gift of Mrs. B. Houston Rhodrig purchased from Majorcas of London. Miss Natalie Rothstein describes the material as brocatelle, a lampas-woven fabric with silk warps that is characterized by a marked relief of the warp-faced weave, usually used for furnishings, dating from the 1620s. The early provenance of the jerkin is not known. In other garments of this period I have examined it is usual for the collar to be interlined with linen and lined with silk. Here the brocatelle is used for the lining, which indicates the collar may have been recut from scraps at a later date, perhaps for the jerkin to be worn as fancy dress. The pieces of the body of the jerkin were individually mounted on to heavy linen and overhauled together. The original green silk lining has been replaced with a linen lining. Fragments of disintegrating brilliant grass-green silk lining remain inside the skirts; originally the jerkin was close to this colour but has now faded. The tabbed wings were probably stitched into the armholes originally and may have been moved for fancy dress, but it is not easy to distinguish stitch holes in this type of fabric so this can only be conjecture. The pattern shapes are similar to those of the doubllet on page 85, both dating from c1615-20. This garment may have been made from pieces left over from some furnishings and not worn very much, as jerkins went out of fashion after about 1620. Jerkins were masculine garments occasionally copied by women; Queen Elizabeth I had a couple made in 1577, probably for riding. Paintings show that jerkins, sleeveless and worn over the doubllet, with the collar for extra warmth, could be made of leather, in material to match the doubllet, or in fabric of totally different design and colour, providing a contrast.

They were often decorated with pinking, slashing and braiding. In paintings it is often difficult to detect the jerkin worn over a matching doubllet when all the buttons are fastened, as the jerkin shoulder wings usually conceal those of the doubllet. Even their wearers in the sixteenth century found difficulty in distinguishing the two garments. Valentine mistakes Thuria's jerkin for a doubllet in The Two Gentlemen of Verona and turns his error into a punning joke. In the early 1600s portraits often show jerkins fastened over the padded doubllet (Fig. 122), apparently cut so that the fronts would not meet, although complete with buttons and worked buttonholes or loops. This jerkin appears to be an example of that style as it hangs better left open, the buttonholes show no signs of wear, and there are no buttons and buttonholes or loops on the collar.
10. A doublet in soft leather with a suede finish, originally cream and now discoloured unevenly to greyish white and buff. It is probably of Italian origin but the early provenance is not known. The whole doublet is interlined with linen and firmly padded (probably with cotton wool) on the chest, back, collar, wings and skirts. This padding, or bombast, is held in place between rows of stitching covered with plaited gold thread. The lower part of the doublet body is decorated with yellow silk and silver thread embroidery arranged between narrow raised panels, padded chevronwise. The front is stiffened beneath the embroidery with whalebones, bents or strips of wood, which may be felt but not seen. Lacing strips with worked eyelet holes are stitched on each side of the doublet waist, beneath the skirts, with a 17.7 cm (7") gap between them at the back. Points, or laces, were tied through these holes to attach trunk hose or breeches. Similar lacing strips are stitched inside the armhole for attaching a pair of sleeves: the points would have been hidden beneath the wings. The collar is cut without shaping at the back neck, continuing with the straight edge fitting the front. A similar method is used for cutting a roll collar today. A straight strip of silk, snipped in pickadil along the folded edge, is stitched inside the collar. The ruff would have been pinned to this to prevent it from becoming disarranged. The front fastens with lacing through eyelet holes worked between the rows of buttons on both sides. Ten buttons are missing at the bottom. This doublet should be compared with those on pages 82 and 83. The padding indicates that it was probably worn for fencing or some similar activity requiring protection over the chest. It may have been part of a page's livery, possibly worn with a leather hat similar to those in Figs. 241 and 244.

11. A youth's doublet in bright jade green and yellow cut and uncut velvet in a small regular pattern on a voided beige silk ground, giving an all-over effect of sage green. Parts of the cut velvet have a very long pile, giving the effect of slashed silk, heavily frayed at the edges. The style of the doublet is close to several seen in Italian paintings of the 1580s (Fig. 131) and this Italian velvet would seem to be an early example of many with similar small motifs depicted in portraits of the first two decades of the seventeenth century. The early provenance of the doublet is not known. The collar is cut in a similar way to that of the Stibbert Museum doublet but has a curved neck edge. A bias strip of brown silk, snipped along the folded edge, is stitched inside the collar for ruff or surpussase to be pinned to it in the same way as the Stibbert Museum doublet. The lower part of the doublet is stiffened with more whalebones than the Stibbert Museum doublet and may be compared with the woman's doublet on page 197. Both side back seams are open at the top with worked eyelet holes for lacing, which may be pulled tight to make a better fit in a similar way to Eleanor of Toledo's bodice on page 103. Eyelet holes are also worked round the upper part of the armholes, beneath the wings, for attaching the sleeves with points. The lacing strips with worked eyelet holes for attaching points to support the breeches are slightly shaped. They are stitched to the waistline on both fronts beneath the skirts with a gap between them at the back. The front fastens in the same way as the Stibbert Museum doublet, with lacing through eyelet holes worked between the buttons.

11B. Detail of sleeve laced into armhole.
**Women's clothes.** Approximate body measurements are given +5cm (2") to 10.1cm (4") for ease and allowance for linings, smock and 'pair of bodies' worn beneath. Total measurements give final pattern size.

**Table of Measurements**

<table>
<thead>
<tr>
<th>Date</th>
<th>Description and pattern</th>
<th>Unit</th>
<th>Name</th>
<th>Year</th>
<th>From where is men's?</th>
<th>Backward reference</th>
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<td>10.07</td>
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This table of measurements has been printed in very small type to save space. Anyone wishing to consult it frequently will find it more convenient to work from an enlargement.

**Select Bibliography**

This list of books and articles is intended as a brief guide for students and those interested in the history and art of costume. The full list of sources can be found in the footnotes. Additional information is available in the bibliography section of this volume.

**Primary Sources**


perquisites until he became Lord Great Chamberlain in the reign of Charles I. It is possible that Lord Willoughby himself wore it to the Coronation of James I, that the tradition began there and subsequently the suit became confused with later perquisites.

The suit is made from uncut velvet on a voided satin ground. The colour is now purple brown and was probably originally murrey or mulberry. The stylized design of sprays of leaves and curving stems has almost completely worn away on the front of the suit and what remains appears to be cut velvet, as the loops have powdered away. However, complete repeats of the uncut design may be seen on the canons and at the back of the trunk-hose (Fig. 143).

The doublet is decorated with woven braid of purple-brown silk and metal thread (Fig. 142). It is all of the same design but in some areas, for example at the centre back and round the skirts, it is made with gold thread and yellow silk with some silver threads, while in other areas, for example round the neck and on the sleeves, it is made with gold thread and purple-brown silk. The difference between them is not noticeable at a cursory glance but the purple-brown braid seems to sparkle more: the silver in the yellow silk braid has tarnished and makes it look dull. The collar is very stiff. It is made of a layer of coarse natural-coloured linen, heavy in weight, with another layer of linen and one of heavy wool pad-stitched on top of it, cut away at the front for the buttonholes. Another layer of wool is pad-stitched over this again, reaching halfway up the collar. This is striped pale blue, red, yellow and dark brown in the weft with a green warp and quite heavily milled. The collar is then lined with purple-brown silk. An underpropper, or supportasse, would have been worn with this collar to hold up the linen band bordered with lace, or made entirely of lace. All forty-two buttons at the front are missing and also five at each wrist but they would have been similar to many seen on other doublets described in this book, with gold metal thread and purple-brown silk worked over wooden bases.

Although not very exaggerated, this seems to be the best surviving example of a peascod belly, which was popular in England from around 1575 to 1600. Stubbes described them in his *Anatomise of Abuses* in 1583 as 'being so hurdle-quilted, and stuffed, bombasted and sewed, as they can verie hardly eyther stoop downe, or decline them selves to the grounde, see styffle and sturdy they stand about them ... certaine I am there was never any kinde of apparell ever invented, that could more disproportion the body of man than these Dublets with great bellies, hanging down beneath their pudenda, and stuffed with foure, five or six pound of bombast at the least.'
12C. The doublet is completely backed with a layer of white woollen cloth. Inside this is the lining of white fustian, padded with what feels like wool but may be cotton wool. Nothing can be seen. The fustian would have been cut a few inches longer than the doublet to allow for the amount taken up by the padding and quilting stitches. The padding, or bombast, thickens towards the front and a long fustian gusset is stitched between the outside of the padding and the edge of the left front by the buttonholes. It is 6 mm (¼") deep at the neck, widening to 22 mm (⅞") below the waist. The bombast is held in position with long running stitches from the reverse side, only taking up small stitches on the fustian. These may be seen inside the doublet, giving a characteristic chequered appearance. Only one of three pairs of linen tapes seen inside the centre front now remains. If this is a later addition, it seems to have replaced one which had broken off, as there are stitch marks which show the position of the others. It seems likely that the tapes were intended to hold the padding on both fronts butted together while the doublet was buttoned up. It would have been very difficult to fasten the doublet without them.

12D. The trunk-hose are interlined with white wool, fairly open in weave and quite springy. The velvet and wool are worked together as one layer. There is a smaller white fustian lining, made separately, inside the trunk-hose. Large fustian pocket bags hung between fustian lining and woolen interlining. These might have been stuffed with wadding or personal possessions to give extra fullness. John Bulwer, in his book *Anthropo-metamorphosis: Man Transform'd or The Artificial Changeling* (1663) wrote that:

... a Prisoner ... who being to go before the Judge for a certaine cause he was accused of, it being at that time when the Law was in force against wearing Bayes
stuffed in their Breeches, and he then having stuffed his breeches very full, the Judges told him that he did wear his breeches contrary to the Law: who began to excuse himselfe of the offence, and endeavouring by little and little to discharge himselfe of that which he did wear within them, he drew out of his breeches a pair of Sheets, two Table Clothts, ten Napkins, fourne Shirts, a Brush, a Glass, and a Cordue, Night-cap, and other things of use saying till the Hall being overstressed with this furniture your Highness may understand, that because I have no safter store-house, these pockets do serve me for a recorne to lay up my goods in, and though it be a straight prison, yet it is a store-house big enough for them, for I have many things more of value yet within it. And so his discharge was accepted and well laughed at, and they commandd him that he should not alter the furniture of his store-house, but that he should rid the Hall of his Stuffe, and keep them as it pleased him.

12E. The doublet skirts are lided to shoy points threaded through eylet holes at the waist. These are not workd in pairs: there are fifty holes in the waistband and sixty-two in the lacing strip inside the doublet waist. The waistband might apparently lie in front or behind the doublet lacing strip to suit the wearer. The doublet skirts would have concealed the ribbon ties. The cod-piece has been discarded and the front opening fastened with points through worked eylet holes, backed with a large velvet flap. The opening is almost completely hidden by folds of material. The thigh-fitting extensions from the trunk-lace to the knee are canons. Separate stockings or rather stocks would be pulled up over the souls of the canons and often cross-gartered, or, if long and wide enough, the canons might be fastened over the stockings below the knee. Stocks were knitted by hand and size; after about 1600, on the stocking frame invented in 1589 by William Lee. Strype described them in his Anatomie of Abuses in 1606.

"Then have they neither stocks to these gay heare, net of cloth (though ever so fine) for that is thought too base, but of Jarnay worsted, silk, thred and such like, or else at the least of the finest yarn yt can be, so curiousely knit with open seam down the leg, with quirks and clocks about the ankles, and sometimes (haply) interlaced with gold or silver threds, as is wonderful to behold. And tc such (melancoly and outragious to me) grownes, that every one (alas!) though otherwise very poor having some fittie shillings of wages by the yeer will be sure to have two or three pairs of these silk rather stocks, or else of the finest yarns that may be got."

12F. Velvet and interlining of white wool worked together so one layer makes the long darts above knee level very stiff. This helps to hold out the rounded shape of the trunk-dose. The effect may be seen in many examples of 16th sculpture of this date.
Herzog Moritz von Sachsen-Lauenburg, who died in 1612, and is illustrated in *Kostüm des 16. und 17. Jahrhunderts* by Eva Nienholdt. The green satin doublet is heavily padded and shows the continued use of the peascod belly by some men in Germany, even when the waist level had started to rise. The satin is decorated with an intricate pattern of parallel, interlocking pricked lines. Between them are rows of tiny pinks and in the centre of each pricked oval one large cut which reveals a layer of matching green lightweight silk beneath.

13B. The front and sides of the doublet are padded with cotton wool laid on a foundation of white linen and stitched into position. The stitches are set in rows 13 mm (½") apart from neck to waist and 16 mm (⅜") apart round the body. The lightweight green silk and pinked green satin layers are mounted on top, worked together as one layer of material. The padded area on the left front is made separately from the buttonholes. The green silk layer is taken out to cover the padding, while the satin is backed with a strip of stiffened linen for the buttonholes. When buttons and buttonholes are fastened the two padded edges are dusted together and lie flat beneath them.
14. A jerkin of embroidered black satin in a very fragile condition, which has undergone a considerable amount of restoration in the late nineteenth or early twentieth century. Its early provenance is not known. There is some difficulty in describing the original appearance of the jerkin but it has been included here as the decoration relates to clothes made of interlaced embroidered bands worn by both men and women, depicted in Hilliard's miniatures (Figs. 15-4) and other portraits. It is not always easy to tell how the tailor achieved the effect of strapwork. In this one surviving example the surface is constructed from narrow vertical panels of black satin, each bound with strips of black satin cut on the bias. These strips are decorated with three rows of couched cord. The panels are joined edge to edge, the strips butted together. Each panel is decorated with a pattern of interlaced bands which are defined by lines of couched cord. The bands have a simple zigzag pattern of couched cord with French knots. The ground between the bands has been cut away, presumably with a sharp knife, giving the effect of strapwork. Originally there was a layer of fine black silk beneath but most of this has rotted away.

15. A padded doublet, of unknown provenance, made of shot silk, described in the sixteenth century as 'changeable taffeta'. The rich blue warp and golden-yellow weft give the effect of rich russet with a blue bloom in unfaded areas, but the rest of the doublet now appears to be soft green with a blue or yellowish bloom, depending on the light. The silk is pinked in a trellis design which has cut the warp threads leaving the yellow wefts standing out, in some cases uncut. In the centre of each diamond shape are four diagonal cuts. The doublet is interlined with pale yellow linen and heavily padded with cotton wool. This is placed inside a white linen lining and quilted into position with stitches set about 19 mm (½") apart from neck to waist and 22 mm (½") apart round the body. Almost all the cotton wool has been removed from the left front and the back but the stitch holes remain. The padding is made separately on the left front so that the buttons and buttonholes may be fastened; the edges of the padded lining are butted together and lie flat beneath the centre front.
THE DOUBLET IS MADE OF SILK (possibly) with a ROBE frill and GOLDEN YELLOW WOOL. THE SECTIONS APPEAR TO BE OF SERGE, A SOFT, LIGHTWEIGHT SILK OR WOOL BLEND, depending on the LIGHT. THE GOLD WOOL SEEM TO BE THE EFFECT OF WOOL OR SACK HAVING BEEN MADE INTO DOUBLETS, WITH WHITE OR BLACK WOOL. THE SECTIONS APPEAR TO BE OF SERGE, A SOFT, LIGHTWEIGHT SILK OR WOOL BLEND, depending on the LIGHT. THE GOLD WOOL SEEM TO BE THE EFFECT OF WOOL OR SACK HAVING BEEN MADE INTO DOUBLETS, WITH WHITE OR BLACK WOOL.

THE COLLAR IS NOT VARIOUS, IT SEEMS TO BE MADE OF TWO LAYERS OF LINEN PAD STITCHED TOGETHER, BUT THERE MAY BE ANOTHER LAYER OF FINE LINEN BETWEEN THEM. THE COLLAR IS COVERED ON THE OUTSIDE WITH PAPER (silk). THE COLLAR LINING IS MADE OF SILK, THE LINING IS PADTED AND A PIECE OF TURQUOISE SILK IS STITCHED TO THE OUTSIDE. THE LINING IS STITCHED TO THE OUTSIDE. THE LINING IS PADTED AND A PIECE OF TURQUOISE SILK IS STITCHED TO THE OUTSIDE.


16. A youth's doublet of cream-coloured leather with a suede finish, purchased in 1870 on the Munich art market, which is remarkably similar to one in the Royal Scottish Museum, Edinburgh. It proves to be a little larger and the padding is slightly less rigid, with buttonholes worked in apple-green silk, while those in the Edinburgh doublet are in a deeper shade of bluish green, but materials and sewing techniques are so much alike that both may have been made in the same tailor's workshop. Although not in such good condition as that in Edinburgh, the Nürnberg doublet is invaluable for study purposes as details of padding, interlining and stitching may be seen through holes in the lining. It had previously been thought by several costume and armour specialists that these padded leather doublets might be arming doublets but I felt that the padding was too stiff to allow armur to be worn on top and that it seemed to have been designed to protect the body from blows or cuts over the shoulders and upper arms which might be sustained when fighting with a quarterstaff or during fencing practice. Dr Leonie von Wilckens kindly traced a book in the Germanisches Nationalmuseum Library written in 1810 by Michael Haldt, a fencing master and citizen of Zeitz in Saxony: among the hundred woodcuts in Ein neues Künstliches Fechtbuch im Rappier are several which show doublets with similar lines of stitching on chest and back. The sleeves are padded horizontally from shoulder to wrist (Fig. 165), thus giving even more protection than the vertical padding from shoulder to elbow. Both doublets are very well made from good-quality materials and would have fitted slim youths. It may be conjectured that they were made for pages at some German Court, early examples of protective clothing for fencing practice. Another example of a padded leather doublet, similar in design, may be seen on page 72.

17. This youth's doublet, almost identical to that in the Germanisches Museum, was bought in London at Christie's in 1877 after previously being advertised for sale in 1783. A third doublet matching these two very closely belonged to Cyril Andreae Esq in 1789. Both doublets here are made of creamy leather with a suede finish, heavily padded over the chest, back, at the tops of the sleeves and on the skirts, or waist tabs; the same methods of construction have been used. The body of each doublet is made of leather interlined with linen. Loosely spun cotton thread padding is packed tightly between these two layers, held in position by rows of stitching. It is likely that this cotton was spun for candlewicks. A loose linen lining, originally white, now discoloured, is stitched inside each doublet with a thin layer of cotton wool stitching caught inside it. The stitches holding the cotton wool in position are just visible on the right side of the linen. Not very much wadding is placed over the chest and back where the leather is heavily padded. This light quantity of wadding simply helps to keep the lower part of the doublet in shape. The sleeves are interlined with linen and padded in the same way as the doublet body, then lined with linen. The collar of each doublet is stiffened with an interlining of linen or hemp, which can just be seen through holes in the linen lining. This is pad-stitched through to the leather. Over this is placed the white linen lining used for the rest of the doublet. The pickadil, or tabbed border, is made from a doubled strip of leather, stitched to the top of the collar, snipped at intervals along the folded edge. Each doublet is decorated with narrow braid made from bright apple-green silk, now faded to yellow, and metal thread of gold strip wound round a yellow silk core. This is placed on top of all the lines of linen thread stitching holding the padding in position.
A doublet in deep reddish-plum-coloured satin decorated with narrow stone-coloured silk braid and rows of pinking. Its early provenance is not known. The slightly pointed front, the area of woollen pad-stitched over the shoulders, the waist level and two-piece sleeve may be compared with Sir Richard (?), Cotton's suit, which can be precisely dated to 1618 by his portrait (Fig. 190). The doublet is interlined with black linen, now faded to dark brown. A layer of black cording silk was originally placed over this, beneath the satin, but most of this has now disintegrated, except on the skirts where it remains in good condition. This would have shown through the pinking holes. The pinking may have been done after the layers were tacked together as some of the black linen and black silk are cut as well. A layer of black wool is past-stitched to the linen over the shoulders to prevent wrinkles around the armholes. It is layered to prevent any ridges showing through the satin. The doublet is lined with natural linen, the side seams set back from those in the satin, presumably to avoid bulk. A stiffened linen strip with worked eyelet holes for points to attach the breeches is stitched inside the waist. The belly-piece is made of four layers of black linen and one of thick, lovat-green felted woolen cloth, all pad-stitched together, tapering out gradually so that no ridges can be seen. A strip of braid, folded in half to make a loop, is stitched on the belly-piece on both fronts, to be tied across, holding both sides together before buttoning the doublet.

A doublet in ivory silk with thin silver strip in the weft and a woven pattern of stylized floral motifs in heavier metal thread of gold strip wrapped round a silk core and pink, blue, green-brown and turquoise silk. The doublet has apparently been in Baron Middleton's family since the seventeenth century. It is similar to many doublets in portraits dating from c1615-20 (Figs. 179 and 200). The doublet is completely interlined with heavy linen canvas, with a narrow strip of linen pad-stitched down both fronts for extra stiffness beneath buttons and buttonholes. Over the shoulders, under the arms and across the back is a layer of brown woolen cloth, slightly felted, which is past-stitched to the linen interlining. The doublet is lined with pink silk. This drawing shows the conjectured appearance of the doublet in its original condition.

Although some early doublets were made without sleeve wings, this doublet appears to have had them removed at some time and the left sleeve reset with the seam lower than the right at the back. All the buttons have been removed and tufts of yellow silk indicate the original position of lines of gold braid. On the right side of the collar are four long tufts of thread, remains of button shanks. On the left side are four punched holes, about 19 mm (7/8 in) from the edge, for loop buttonholes, now missing. These would have been made of plaited cord or narrow braid pushed through the holes and stitched firmly at the back. Eyelet holes for points to attach the breeches are worked in the tabs forming the skirts of the doublet, instead of a waist strip. The ribbon points would have been tied in decorative bows. This drawing shows the present appearance of the doublet.
A doublet in warm orange-tan satin, now faded in places, decorated with rows of pinking. Its early provenance is not known. The doublet is interlined with coarse linen, matching in colour but now faded to natural in many areas, which would have shown through the pinking holes. The body of the doublet, collar and sleeve ends are also lined with white linen. In some places this is also covered with saffron-yellow silk. The pinking is carried out in well-defined areas, avoiding the seams on the body of the doublet and away from the ends of the sleeves. The plain area on the shoulders would have been hidden under the linen falling hand, that round the waist by a belt (Fig. 187) and that at the bottom of the sleeves by lace-trimmed linen cuffs (Fig. 190). This doublet is softer to handle than other doublets studied here: it does not have extra linen stiffening at the front beneath the buttons and buttonholes, nor felted woollen cloth pad-stitched over the shoulders, nor a stiffened belly-piece. This may be a doublet for summer wear or one which foreshadows the softer lines seen in the 1640s and 1650s when the waist level rose again. The back collar is cut in one with the body of the doublet, a technique seen in earlier examples in this book. The collar is interlined with heavy linen and lined with saffron-yellow silk. The bottom of the centre back seam of the doublet is also lined with saffron-yellow silk and appears to have been open originally but later stitched down. The skirts are cut in two pieces, with an opening at the back, interlined with very heavy linen canvas and then lined with orange-tan linen. Eyelet holes are worked in the skirts for points to support the breeches. These would probably have been made of satin and tied in decorative bows.

A pair of soft greenish-brown weft striped cut and uncut velvet breeches made for a very large man. The early provenance is not known. These are the type described by Stubbes in his Anatomie of Abuses (1583) as: 'Venetian-hosen, they reach beneath the knee to the gartering place of the Leg, where they are tied finely with silk points or some such like, and laided on also with reewes of lace, or guordes ... yet notwithstanding all this is not sufficient, except they be made of silk, velvet, satin, damask and other such precious things beside.'

This pair of breeches closely resembles those worn by Prince Maurits of Nassau in his portrait dating from about 1516 (Fig. 187). Dr Mary de Jong kindly showed me a series of engravings of the Prince of Nassau, after Van de Venne, made in 1616-17 and this portrait is among them. The breeches are now in a very fragile condition, much of the velvet in a state of disintegration with age, and the drawing shows them as they would have appeared originally. The breeches were worn slightly above the natural waist level and there are large hooks sewn to the waistband for eyes attached to a reinforced strip inside the doublet waist. This is an early example of the use of hooks to support breeches. By the 1630s hooks and eyes had replaced points and eyelet holes probably because they were much easier and quicker to fasten. Ribbon points increased in size and continued into the 1630s as decorative features at the waist of the doublet.
DOUBLET

DOUBLET IN WARM BROWNISH-GRAY, SOME FADED IN PLACES, WITH DECORATIVE PADDING. THE BODY AND SLEEVES ARE INTERLINED WITH COARSE LINING OF A MATCHING COLOUR. SOME FADED TO NATURAL. THE SAME COLOUR AS THE SKIN. WOULD ORIGINALLY HAVE BEEN SHOWN THROUGH THE PUPURED HOLES. THE BODY OF THE DOUBLET, SLEEVE LINES, AND COLLAR ARE THEN LINED WITH LIGHT GREY, WHITE UNDERS, IN SOME PLACES THIS IS THEN COVERED WITH SATIN.

A STRIP OF SATIN IS PLACED OFF THE SHOULDER, AND THE TWO END HOLES ATTACH TO THE BUTTONS.

THE BACK SHOULDER SEAM IS STITCHED OVER THE FRONT.

THE LEFT SHOULDER IS STITCHED OVER THE RIGHT AT THE CENTER BACK.

THERE IS ONE HOOK AND EYE IN THE CENTER, WHICH MAY HAVE BEEN ADDED LATER.

THE CENTER FRONT IS SATIN LINED.

THE FIGS VARY BETWEEN 9 MM (3/8") AND 16 MM (5/8") IN HEIGHT. THEY HAVE BEEN EMBOSSED AS THEY ARE ON THE STRAIGHT GRAIN, AT THE FRONT AND BOTTOM OF THE SLEEVES. THE FIGS ARE NOW LONGER, TRIANGULAR SHAPE.

SHOULDER WING IS MADE OF A CLOTH SEWN TO THE DIRECTION OF SATIN. IT IS 15 mm (5/8") WHEN CUT OUT. IT IS THEN TORN TO 9 mm (3/8".). THERE IS NO INTERLACING WHEN THE WING IS SEWN ON, AS THERE IS NO OPENING. IT GIVES 8 mm (5/32") FINISHED WIDTH.

THE SLEEVES FIT QUITE SMOOTHLY INTO THE ARMHOLE. ONE OR TWO TINY STITCHES ON THE ARMHOLE BENEATH THE ARM.

CATHAYAN YELLOW

SATIN INTERLINING FROM WASTE TO CENTER LINE TO CENTER. THE SLEEVE SHOES AND SUPPORT THE BUTTON HOLE.


INCHES

11 INCHES

BREECHES

BREECHES IN SOFT GRENADIER-BROWN, SATIN COTTON VELVET. THEY ARE IN A VERY CRUDE CONDITION AND WERE RESTORED IN THE LATE NINETEENTH OR EARLY TWENTIETH CENTURY. THE VELVET IS BROWNISH IN SHADE, AND THE BACK HAS ALMOST DISAPPEARED. THIS IS HOW MOUNTED ON SCROLL SATIN.

THE HOOP AT THE CENTRE BACK HAD TO BE REFORMED FROM THE REMAINING FRAGMENT. THE BREECHES WERE MADE FOR A LARGE MAN, AS THE WASTEBAND,HORN A LITTLE ABOVE THE NATURAL WAIST LEVEL, MEASURES 134 cm (52.75")

THE WASTEBAND IS MADE OF A DOUBLE LAYER OF LINEN COVERED WITH VELVET ON THE OUTSIDE. A BLACK SATIN OR PLAIN VELVET, SEEMS TO THE TOP OF THE WASTEBAND, BTH (5") FINISHED WIDTH ON EACH SIDE.

THE PANTS ARE MADE OF A DOUBLE LAYER OF LINEN, WORN OVER STRIPED STOCKINGS.

GATHERED ON 67 cm (26") TO MATCH THE WASTEBAND.

OPEN BETWEEN THESE MARKS FOR THE POCKET.

PLAIN COTTON VELVET

ATTACH TO BACK SIDE SEAM

THE BREECHES ARE MADE WITH WHITE LINING, INTERLINED WITH CREAM BROWN WOOLLEN LINING, BOTH CUT TO THE NAME. SHAPE TO THE SHAPED LINING IS MADE SEPARATELY AND JOINED DOWN TO THE BACK. SHAPE TO THE SHAPED BACK. SHAPE TO THE SHAPED BACK.

THE POCKET BAG IS MADE OF BROWN SATIN, LINEN WOVEN, AND OTHER WOOL OR COTTON MUSKET SWEET, THE MATERIAL IS SUBTLE AND DISAPPEARING.
left some beautiful clothes of the same quality as this suit. His effigy is shown in Figs. 198-9, wearing full trunk hose. There may have been some confusion with names and perhaps the portrait shows Sir Rowland rather than Sir Richard Cotton, wearing his suit, although he appears to be younger than forty-one, Sir Rowland’s age in 1618.

22B. On first sight the doublet appeared to be made of pinkish-cream satin with a faint stripe but this was caused by lines of couching holding the disintegrating material together over a backing of very pale pink rayon to reinforce it. There were also small areas of cream paint, presumably to cover discolorations. Fortunately the suit had undergone relatively little unpicking to enable conservation work to be carried out and had been restitched with the utmost care in exactly the same places. The belly-piece is made of four layers of stiff linen canvas pad-stitched together and two tabs with eyelet holes were laced across the front to pull the two sides together before any attempt was made to fasten the buttons.

22C. The full gathered trunk-hose were made of a layer of satin and blue silk worked as one layer, slashed and pinked, then laid over a layer of fine white silk which has almost disintegrated. Beneath this is a layer of white wool, open weave and springy in texture, cut to the same shape, which provides the padding. All these layers are gathered in cartridge pleats at top and legs to fit waistband and canons. A smaller white fustian lining, which reaches the top of the waistband, is stitched inside. This helps to hold the fullness in position, standing out over the canons. The fly front fastens with buttons and worked buttonholes.
A suit consisting of doublet and trunk hose. The early provenance is not known. The satin ground, of a colour between light crimson and geranium, has an applied layer of soft, creamy leather with a suede finish, cut in a trellis design with carnations, or gillyflowers, in the spaces. The design is similar to that of the doublet in Richard Sackville, 3rd Earl of Dorset's portrait (Fig. 200). Presumably the pattern shapes of the suit were drawn out on the leather, then the trellis shapes lightly scored on each one and the design of carnations traced out. The pieces of leather would then have been placed on top of the satin, stretched taut in an embroidery frame, giving generous turnings to allow for the amount which would be taken up with the stitching, or quilting as Aleaga described it in 1589. Every shape was then outlined with small, even back stitches in pale pink silk, now faded. Large areas were then skilfully cut away to reveal the satin below.

23B. The doublet has a supporter, or underpropper, attached to the collar. It is made of several layers of linen pad-stitched together, probably stiffened with whalebones as there are no rust marks from an iron or steel framework. Small scraps of ivory silk are pieced together, disregarding the grain of the material, to cover the linen. Additional pieces of ivory silk are also stitched inside the doublet collar. This is all covered with a strip of ivory silk which hides the raw edges and acts as a collar lining. A standing band of linen bordered with lace, or entirely of lace, stiffly starched, would have been worn with this doublet. The front is stiffened with a belly-piece made of layers of coarse linen with rows of stitching in linen thread holding strips of whalebone between them. The left side of the belly-piece is made slightly smaller than the right. It is set back under the buttonholes so that when the buttons are fastened the edges of the belly-piece butt together in the centre front and lie flat to give a smooth line. Eyelet holes are worked in the tabs forming the skirts of the doublet. Some are to take the long points supporting the breeches, others for short decorative points, some of which are still in position. From 1660 to about 1610 points were hidden beneath the doublet skirts, fastened through eyelet holes worked in a band at the waist. This fashion for having the points tied through the doublet skirts and seen in the first decade of the seventeenth century became more widespread in the second decade. Extra points were tied on for decoration and gradually heavy metal hooks and eyes replaced the functional points during the 1620s. The decorative points remained round the waist of the doublet until the 1630s.
The trunk-hose are similar to many seen in English miniatures and paintings in the second decade of the seventeenth century (Figs. 179 and 211). They are lined with heavy weight linen and beneath this, caught to the bottom of the waistband, is a layer of coarse wool with horsehair attached to it (Fig. 207) to support the mass of gathering and give a rounded shape. The front fastens with hooks and eyes, which appear to be contemporary, but there are also worked eyelet holes for points or laces. There may originally have been a small cod-piece attached to the front opening, laced to the eyelet holes, perhaps removed shortly after the suit was made because it was unfashionable. The raw edges at the front opening were probably bound with braid but this has worn away. The eyelet holes at the waist are worked through the lining and some of the points remain, made of straight strips of the same satin as the suit, with metal aglets. Both these long functional points and the short decorative ones on the doublet are cut on the straight grain. The edges are held down with running stitches, fraying slightly as it is only a single turning. The side seams are covered with decorative silk braid, of a soft shade of yellow matching that trimming the doublet. Both side seams are open at the top for large pocket bags made of cream leather with a suede finish, similar to chamois leather.

23C. The leather is left uncut under the legs of the trunk-hose, although the pattern is worked. This, together with all the back-stitching and the long darts, helps to hold the rounded shape. The darts are so rigid that they feel like a row of whalebones. Other methods of stiffening trunk-hose included stuffing them with bran, according to one story told by John Bulwer in his book *Anthropomorphosis: Man Transform'd or The Artificial Changing* (1653):

"At the time when the fashion came up of wearing Trunk-hose, some young men used so to stuff them with rags, and other like things, that you might find some that used such inventions to extend them in compass with as great eagerness, as the women did take pleasure to wear great and stately Verdigrises... The Author of the Spanish Gallant tells us a story of what happened to one that thought he excelled so much in this fashion, that he stuffed a Pollado of Velvet, that he did weare, with branwe, and being set in seemly manner amongst some Ladies, to whom he desired to shew his bravery and neatnesse, as he was talking merrily of something that pleased him, he was so exceedingly taken with delight that possessed him, that he could not take notice of a small rent which was made, with a nail of the chaire he sat upon, in one of his two pockets of branwe (who though the harme was but in his hose, yet he found it after in his heart, for, as he was moving and stroking himselfe (with much gallantry) the bran began to drop out by little and little, without his perceiving it, but the Ladies that sat over against him and saw it (it being by his motion like meal that commeth from the Mill as it grindeth) laughed much at it, and looked one upon another, and the Gallant supposing that his good behaviour, mirth and sporting, was pleasing to them, laughed with the Ladies for company; and it so much pleased him, that the more he stroved to delight the company the more the Mill did grind forth the branwe: the laughter by little and little increaseth, and he appeared as confident as a man that had shed much blood by a wound, until he espied the hoape of branwe, which came out of his hose, and then he began to recall himselfe, and dissembling his shame, he took his leave and departed."
A man's cloak in deep red cut velvet with a vivid palmate pattern on a deep green ground, lined with sapphire yellow linen. 

The collar is recorded together from sapphire yellow thread, but the work is not done as they are covered by the embroidery. It is embroidered with sapphire yellow canvas also lined with sapphire yellow linen cut in the grain.

The linen, lining, embroidered round the edge of the velvet cloak, so that it does not pull. It is covered with deep red silk. The fringe around the edges is also sown on with deep red silk, and the stitches gone through in the linen.

The cloak was probably cut from an old garment, perhaps a skirt, it is fitted at the collar. The panels are marked, and the lining out of a similar material, it has been restored in pieces at a later date, but not altered. The velvet pile is much more prominent than the sapphire yellow embroidered with sapphire yellow ground.

This panel looks slightly lighter than the other pieces as it is out with the pile running downwards.

The collar and both hems are decorated with sapphire yellow satin embroidered with sapphire yellow silk cord in a stylised design of stylised foliage.

The hem is embroidered as far as the dotted line, in a line design of couched gold metal and some small details in blue silk.

The panels of embroidery on back front includes and couched gold metal thread and yellow and green silk, in zigzag and straight stripes.

The inside collar, near the centre back, is a strip of silk, kept over to support it.

Inside collar, near the centre back, a strip of silk is kept over to support it.

The panels of embroidery on back front includes and couched gold metal thread and yellow and green silk, in zigzag and straight stripes.

Panel 1 - Direction of pile on right front.
Panel 2 - Direction of pile on both left and right sides.
Panel 3 - Direction of pile on both left and right sides.
Panel 4 - Direction of pile on both left and right sides.
Panel 5 - Direction of pile on both left and right sides.
Panel 6 - Direction of pile on both left and right sides.
Panel 7 - Direction of pile on both left and right sides.
Panel 8 - Direction of pile on both left and right sides.
Panel 9 - Direction of pile on both left and right sides.
SEMIS-CIRCULAR CLOAK WITH HOOD

JOHN IN PARCEL WITH BELTED EDGE

HOOD LINING OF PLAIN WOOL WITHOUT EMBROIDERY

CENTRE BACK

BEHIND THE HOOD LINING OF PLAIN WOOL WITHOUT EMBROIDERY

IN DENIM WITH
BELTED EDGE

ON Centre FRONT

SEWING HAT PADS BLUE THREAD ON THE EDGE, THIS IS TURNED BACK TO FORM A LINING

HOOD TO THIS MARK

JOIN IN PARCEL

THE APPLIED TRIANGULAR SHAPES WHERE PROBABLY INTRODUCED IN THIS WAY. THE GARNS VARY ON EACH SIDE. THE EDGES ARE HELD DOWN WITH A TYPE OF CANASTON STITCH, WHICH STOPS PRINTING.

THE CLOTH IS APPROXIMATELY 93-94 CM (37) WIDE, BUT VARIES SLIGHTLY IN PLAIN WEAVE AND WOVEN WITH VIENNA, WITH FINISHED WIDTH OF 90 CM (36).
The style and size of the gown make it seem likely to have been worn by a man. However, it has been associated by tradition with the Countess of Shrewsbury, 'Bess of Hardwick.' She married four times and outlived her last husband George, 6th Earl of Shrewsbury, who died in 1590. She died in 1608 aged eighty-eight. As J.L. Nevinson points out, it would not have been unsuitable wear for an elderly lady with the dominant personality and masculine character of Bess of Hardwick.

36B. Each tab of the shoulder wing is made individually, stiffened with linen canvas and bordered with bias-cut satin strips.

36C. The loops which fasten the front of the gown are made from a continuous length of wine cord. Holes are punched through satin and narrow satin strip bordering the decorative velvet band to allow loops of cord to protrude. They are stitched firmly into position between the satin outer layer and velvet lining. All the buttons are missing.

36D. A rich purple silk damask loose gown with hanging sleeves, lined with deep grey silk shag, now faded. By tradition this was worn, together with matching nightcap and slippers, by Sir Francis Verney who died in 1615 at Messina. J.L. Nevinson suggests that he may have left it behind him on his last visit to Clady in 1608. The back is gathered up and stitched to the front shoulders and the collar, the raw edges being covered by a narrow green silk ribbon which also acts as a stay tape. Two more green silk ribbons are stitched to the armholes across the back at shoulder-blade level, acting as stay tapes to hold the pleats in position. The hanging sleeves are fastened with buttons of silver and gold metal thread and purple silk worked over wooden bases with plaited loops of matching threads. They can be left unfastened for the arm in the doublet sleeve to pass through at elbow level. Alternatively part of the sleeve can hang free if a hook and eye are undone under the wing (Fig. 270). The arm then passes through this aperture as shown in the drawing. Sleeves, armholes, front edges, hem and pockets are all trimmed with gold braid.
LOOSE GOWN

THE NATIONAL TRUST, HARDWICK HALL, DERBYSHIRE

1. LOOSE GOWN IN RICH, DEEP WINE SATIN, LINED THROUGHOUT WITH WINE VELVET. THE SATIN WAS BRILLIANT SAPPHIRE BLUE, BUT SHEER SAREE. THE VELVET LINING IS CUT TO THE SAME SHAPE AS THE SATIN GOWN.

2. 3 MM (½") FINISHED WITH BIAS-CUT FLAT SATIN STRIPS INSERTED INTO THE SEAM, AND ALSO BETWEEN THE TAPE-EDGED WINGS AND ARMHOLE OF GOWN.

3. FRONT AND BACK SEAMS TO THIS POINT

4. SEAM STOPS FROM THIS MARK

5. LEAVE OPEN HERE.


7. THE WINE SATIN IS EDGED WITH A 3 MM (½") FINISHED WITH WINE SATIN BIAS-CUT STRIP. A 6 MM (½") FINISHED WITH BIAS-CUT FLAT SATIN STRIP IS PULLED TO THE UNDER ARM SEAM OF THE SATEEN.

8. 19 MM (⅝") FINISHED BIAS-CUT STRIP OF VELVET.

9. 3 MM (⅝") FINISHED BIAS-CUT STRIP OF VELVET.

10. 3 MM (⅝") FINISHED BIAS-CUT STRIP OF VELVET.

11. 19 MM (⅝") FINISHED BIAS-CUT STRIP OF VELVET.

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41A. A satin gown and velvet bodice or ‘bodies’ worn by Eleonora of Toledo, wife of Cosimo I de' Medici, who died of malaria in 1562, aged forty. She was buried in these clothes in the Sagrestia Vecchia of San Lorenzo in Florence. In 1791 all the Medici coffins, except those in the marble tombs, were removed to the vaults of the Capella di Principe of San Lorenzo. An article, initialled G.S.P., ‘Esumazione e Ricomposizione delle Ceneri dei Principe Medici fatta nell’anno 1857’, printed in Archivio Storico Italiano in 1889, explains that when the coffins were opened in 1857 there was no memorial found to record this corpse which had not been embalmed. Medical inspection showed that the bones were not those of someone younger than thirty, nor those of an old woman, and were assumed to be those of Eleonora. The corpse was dressed in a ‘raso bianco’ (white satin) floor-length gown, richly embroidered with ‘galloni’ (braid) on the bodice, down the skirt and round the hem.

Under this gown was another of ‘velluto color chermisi’ (crimson velvet) with crimson silk stockings and black leather shoes, badly decayed. The net round her braided hair was similar to that in the Bronzino portrait in the Uffizi Gallery. The coffin had been violated and any jewels removed.

Only fragments now remain: the white satin has discoloured to pale golden yellow and the crimson velvet to a brownish red. Almost all the right side of the satin skirt has rotted away and there is no trace of a skirt for the crimson velvet bodice, nor of the hair net and the leather shoes, but the stockings and garters have survived (Figs. 292-4).

41B. The velvet bodice fastens at the front with hooks and eyes, probably eighteen pairs, although many have corroded and disappeared. It would have been lined with linen, from the evidence of the armholes and neckline, which are closely oversewn with matching silk. This stitching is slightly loose and would appear to have held two layers of material together originally. It is not certain if this was a ‘pair of bodies’ or corset with bents to stiffen it set in the linen lining (Fig. 330) or a ‘petticoat bodies’ to support a petticoat, or under-skirt, of matching velvet. There are stitch holes at the waist but no trace of any velvet skirt, although the description of 1857 would seem to indicate that there was one originally. Further evidence is needed.

41C. The velvet bodice is shaped in the same way as the satin with two seams at the back. Fragments of the lining, or possibly a binding strip, remain inside the waist.

38. Young girl’s loose gown with long sleeves in rich, dark blackberry colour (almost black) cut and uncut velvet, which came to the museum in 1905. Its early provenance is not known. None of the metal bobbin lace remains but crush marks, with some tufts of thread and stitch holes, are left in the velvet. The gown may have been pieced together from another garment as there are several joins in the fabric. The front fastens with hooks and eyes. Most are now missing but tufts of thread remain to show their position. The rings of the eyes are pushed through the velvet and sewn to the wrong side of the gown. During conservation work in the early years of the century the sleeves were removed for mounting and replaced with the seam under the arm, as is usual in the twentieth century, instead of high at the back on the outside of the arm. The drawing shows the gown as it might have looked originally. The design for the bobbin lace has been taken from the impression in the velvet and surviving examples in the Victoria and Albert Museum.
41D. The body had probably been turned over in the tomb by robbers looking for jewels not long after burial, as the back of the bodice, complete with lacing on both side back seams, has survived almost intact (Fig. 286). All the satin at the front had virtually disintegrated with the decomposing corpse. Many hours were spent straightening the embroidered velvet guards which gave the shape and the drawing shows how it would have looked originally. The embroidery was carried out in couched gold metal thread and cord on a brown velvet ground, probably black originally but now discoloured. This velvet has been cut away to reveal the satin beneath, giving a raised effect. The guards may have been used first on a black velvet gown. No sleeves appear to have survived, nor is there any evidence of stitching or eyelet holes for lacing on the shoulders. It may be conjectured that sleeves were attached by small cord loops and jewelled buttons, like those in Fig. 287.

41E. The back of the bodice shows the original lacing through eyelet holes, which enabled the wearer to achieve a close fit. The holes appear to be worked unevenly but this is usual practice and, when laced up, the waistline lies level. Around the waist of the gown are small stitch holes where the skirt was attached. The bodice would have been lined with linen, from the evidence of stitch holes round the neck, but none remains.
A velvet gown with hanging sleeves in which Grafin Katharina zur Lippe was buried in the crypt of Augustiner-Nonnenkirche zu Blumberg. She died in 1600 aged six. The deep sandy golden-brown cut velvet in a geometric design on a voided soft old-gold silk ground may have discoloured from dark brown on ivory. The under-sleeves are in dark sage-green velvet, now faded to brownish sage green, embroidered with couched gold and silver twisted cord (Fig. 301). These were probably cut from another garment as the design does not fit the shape. Only fragments of the hanging sleeves remain. The gown is decorated with guards of gold and silver metal bobbin lace and fastens at the front with hooks and eyes. These are hidden beneath ribbon bows with tiny tassels, which have replaced what were probably ribbon points with decorative aglets, which have disintegrated.

The tabbed wings are shaped and were probably intended to stand as shoulder rolls originally but no padding remains. There is an opening on the right shoulder as well as at the front.
suggested that this garment might have been worn by a girl or a slim young woman. In England the women there have durettes and jerkins as men have here, buttoned up the breast, and made with wings, weltes and pinions on the shoulder points, as manner apparel is, for all the world, and though this is a kind of attire appropriate only to man, yet they blush not to wear it.

The arrangement of whalebones or bents inside this doublet were positioned to control the shape of the bust in a similar way to those in a surviving 'pair of bodies' corset (page 112) and the theory was finally confirmed by a small German gouache painting dated 1586 of a young woman playing the virginals, wearing a doublet remarkably similar in design (Figs. 302-3). It seems likely from the evidence of this picture that the doublet is German and may well have been made in about 1585. The doublet fastens with buttons and sixteen worked buttonholes with cord loops on collar and skirts, which lie edge to edge as they are too thick to overlap. There are two loops on the collar, one on each side, and three on the skirts, two on the right and one on the left. The buttons are made of knotted cotton, worked over tightly packed rag or wooden foundations, covered with black velvet and a cover of knotted black silk thread is worked over the top.

43B. Much of the embroidery and velvet has disintegrated but enough is left to show that the doublet was of high-quality workmanship and made for a fashionable person of rank and wealth. The surface of the doublet is made of strips of black velvet cut on the straight grain, embroidered with a chevron arrangement of silk cord. These are placed beside strips cut on the bias, embroidered with a flowing design of stylized fleurs-de-lys and leaves. There are slight variations of width in these strips to suit the pattern shapes of the doublet.
The narrower strips of velvet, cut on the straight grain, are padded between the chevrons made by the cords with a mixture of hemp and tiny threads of orange wool, probably unravelled from an old garment. The cords forming the chevrons are slightly under 1.5 mm (½") in diameter. Some are Z and others S twist but both types are made with a cotton core. The heavier black silk cords outlining the edges of the panels, nearly 3 mm (½") in diameter, are also made with cotton cores. Both leaf and flower shapes on the wider velvet strips are worked in black silk over a padding of spun linen or hemp threads. The central shapes between the fleurs-de-lis are covered with fine, twill weave black silk, caught down with a chequered design of black silk threads giving the effect of a net (Fig. 306). The strips of velvet are bordered with heavy black silk cords (silk S and cotton core Z twist). This cord is twisted tightly until it curls and is still held in position in many places by a thin three-strand cotton thread (Z twist), probably black originally, now brown. No traces of a silk covering for this thin cotton thread remain. Experiments carried out by Miss Anneliese Streiter in the Textile Conservation Workshop showed that the cotton core for the thick cord would have been twisted more tightly than the silk covering it. The thin cotton thread held taut in the resultant curves kept the twist open. Miss Erika Welland tested fibres from various parts of the doublet with the Neocarmine W test and examined them under the microscope.

The padded shoulder rolls are made of a pale straw-coloured linen or hemp, similar in texture to hessian, folded in and pleated to shape. Pieces of felt, joined together with butted edges, are stitched on top. Shaped pieces of embroidered velvet are mounted over this smooth surface. Decorative tufts, formed like tassels, two of black silk and six of cotton and silk mixture, are stitched to each roll for decoration. Shaped pieces of black velvet, padded and decorated with cord, are placed on either side of each shoulder roll. A satin facing strip with twenty worked eyelet holes is stitched inside the armhole for sleeves to be attached with points. A strip of linen, covered with satin on one side and velvet on the other, is sewn to the armhole, satin side outwards, facing the arm, probably to hide the points when the sleeve was laced in. Good examples of fashionable sleeve rolls in France may be seen in the Valois tapestries designed for Catherine de' Medici in c.1575-80 and in England worn by Queen Elizabeth I in several portraits in the 1570s and 1580s. A drawing by Hilliard of c.1588 (Fig. 283) shows embroidered linen sleeves beneath prominent sleeve rolls, similar to those of the young lady playing the virginals (Figs. 306-3).

43D. The foundation of the doublet is a layer of firmly woven blue linen, lined with black satin. There is a double layer of linen for the front of the doublet to stiffen it. Lining of stitching hold six whalebones (or possibly bents) in position on either side but they can only be felt, not seen, through the black satin lining. On either side of the centre front, beneath the buttonholes, are facing strips made of folded pieces of satin with nineteen eyelet holes worked in each one. The waist seam is neated with a strip of satin.
A kirtle in ivory silk with detachable sleeves worn under the black velvet gown on pages 109-11. The early provenance is unknown but it was probably acquired by the museum in the 1870s. The kirtle is made of coarse linen covered with ivory silk. The latter is in a very fragile state. The centre front of the skirt is interlined with pink linen to below knee level and a narrower strip is placed all the way round the hem to stiffen it. The bottom of the kirtle is covered with ivory silk, with silver metal strip in the weft (Fig. 315). The front panel is covered with soft ivory silk with very fine silver threads in the weft, embroidered with black silk and bluish-grey metal spangles (Fig. 312). Two bands of black and white bobbin net are stitched above the hem of the kirtle (Fig. 311). Details of the wider one may be seen in Figs. 314, 316-17, showing the applied motifs of black silk outlined with black silk braid enriched with metal strip. The kirtle laces up at the centre back and there are worked eyelet holes round the armhole for attaching the sleeves with points or laces.

Each kirtle sleeve is made of palest pink linen, lined with ivory silk taffeta. The lower half is covered with ivory embroidered silk to match the front panel. The top is covered first with ivory silk taffeta and then with a layer of ivory embroidered silk. Eyelet holes are worked round the sleevehead for attaching the sleeve to the kirtle with points.

6 MM (3/8") FINISHED WIDTH OF BLACK Binding ROUND THE SLEEVES HAD VARIED FROM 13 MM (1/2") TO 20 MM (1") TAPETRA. THE ENDS, SLIGHTLY SHAPED TO FIT, FORMING A TAPETRA. THE TAPETRA ARE ATTACHED TO THE SLEEVES IN THE ARMHOLE WITH A LACE.

1.5 MM (3/32") FINISHED WIDTH OF THE TAPETRA. THE TAPETRA IS MADE OF BLACK NET LINED AND LINED THROUGHOUT WITH IVORY SILK TAFFETA AND IVORY EMBROIDERED SILK. PUT ON THE TAPETRA, THERE MAY HAVE BEEN A LACE AT THE TOP OF THE SLEEVES. THE TAFFETA AND IVORY EMBROIDERED SILK ARE NOT SEEN IN THE TAPETRA. THE TAFFETA IS NOVELTY. THE SLEEVES ARE TRIMMED WITH IVORY SILK TAFFETA AND IVORY EMBROIDERED SILK. IVORY SILK TAFFETA AND IVORY EMBROIDERED SILK ARE ON THE TAPETRA, IVORY EMBROIDERED SILK TAFFETA.

THE TAFFETA IS MADE OF BLACK NET LINED AND LINED THROUGHOUT WITH IVORY SILK TAFFETA. THE TAFFETA IS NOVELTY. THE SLEEVES ARE TRIMMED WITH IVORY SILK TAFFETA AND IVORY EMBROIDERED SILK. IVORY SILK TAFFETA AND IVORY EMBROIDERED SILK ARE ON THE TAPETRA, IVORY EMBROIDERED SILK TAFFETA.

THE TAFFETA IS MADE OF BLACK NET LINED AND LINED THROUGHOUT WITH IVORY SILK TAFFETA. THE TAFFETA IS NOVELTY. THE SLEEVES ARE TRIMMED WITH IVORY SILK TAFFETA AND IVORY EMBROIDERED SILK. IVORY SILK TAFFETA AND IVORY EMBROIDERED SILK ARE ON THE TAPETRA, IVORY EMBROIDERED SILK TAFFETA.
The black velvet loose gown is cut away in an inverted V-shape at the front and pieced on the right back. It is decorated with three stripes of black satin on both sides. Three rows of black silk cord with cotton cores are mounted on each strip, the centre one looped at intervals. The buttons and cord loops at the top of the gown may be fastened but those below are for decoration only. The standing collar is interlined with linen, probably two layers as it is quite stiff, and lined with black satin. The sleeves are made with a linen foundation padded with horsehair and a layer of coarse linen or buckram. This must have been stiffened with size, dampened and moulded to shape. There are also at least six whalebones, bents or strips of osier running over the curved shape at its widest point and in struts down the arm. They can only be felt, not seen. The centre bone runs right up to the armhole. The padded sleeve foundation is covered with black velvet cut to shape and strips of black satin decorated with cord. The gown is embroidered with applied black satin motifs and couched black cords. Each motif is glued to a piece of paper to prevent fraying, cut out and mounted on the velvet, then outlined with black cord. The leaf shapes are made of rows of couched cord packed closely together.

The gown is lined with fairly coarse black linen, now faded. Another layer of linen, cut to shape, is sewn round the armhole. The padded sleeve is assembled and the complete unit stitched into the gown. The raw edges are then covered with a black satin band cut on the straight grain. Linen stay strips are sewn across the shoulders and covered by the satin armhole and neck bindings. The buttons have wooden bases covered in black satin, with black and white cord (now discoloured) knotted in a net over the top.
A pair of bodice or corset, made of lightweight, very finely corded silk, worn by Pfalzgräfin Dorothea Sabina von Neuburg when she was buried in the tomb at Lauenburg in 1598, at the age of twenty-two. Originally the corset was probably ivory but has now discoloured to soft yellowish beige (Fig. 327). There would have been a linen lining and probably an interlining as well but this has all disappeared with the decomposing body. The lines of stitching which formed the casings for whalebones or bents (Fig. 330) are in silk thread and have survived. The wide casing at the centre front would have held a bustle of wood or horn, tied in position with a bisk point through the pair of eyelet holes. The corset laces up at the centre back through eyelet holes worked over metal rings on both inside and outside for reinforcement. The holes are placed evenly and when fastened the backs would lie unevenly at the waist. The tabbed skirts are bound with silk ribbon and were attached to the corset after it had been assembled. Originally the raw edges were probably hidden between the linen lining and the silk outer layer at the waist but the skirts are not stitched on top of the ribbon binding. The garment was too fragile to allow closer examination of the stitching. Pairs of eyelet holes worked at the sides and back waist were for points to attach a farthingale of the Spanish cone-shaped variety. One of the ribbon points remains on the left side with a single metal aglet or tag still attached to it.
A gown in cut and uncut velvet woven to simulate strawwork, worn by Pfalzgräfin Dorothea Maria von Sulzbach when she was buried in the tomb at Lauingen in 1639, aged eighty. Natalie Rothstein dates the Italian velvet to the 1620s or early 1630s and the gown was probably made at that time. The interlaced pattern is in dark brown and sandy beige. No stiffening remains inside the deep shoulder wings but they were probably interlined with linen originally and the linen bodice has also disintegrated with the decomposing corpse. The gown was restored in 1914. The bodice would have fastened with hooks and eyes and the skirt was originally attached at the waist with cartridge pleats, judging from traces of crease marks. The gown is trimmed with dark brown silk braid. No sleeves have been preserved with the gown but they may have been made of linen and so disintegrated at the same time as the linen lining. Patterns for gowns of this type are found in Burguen's Geometria, y troca perteneciente al oficio de sastres published in 1618 (Fig. 36). Like most elderly people Dorothea Maria probably continued to wear styles which she had worn in middle age and in which she felt comfortable.

A black satin skirt or petticoat, pinked and embroidered with couched turquoise and coral-pink cord, French knots and black beads (Figs. 351–2) is similar in design to one worn by Lady Morton in her portrait (Fig. 349). It still retains four lines of holes in the rich coral-pink silk taffeta lining. These indicate the position of gathering threads and pins where the petticoat was ruched over a farthingale, arranged in even pleats and carefully pinned (Fig. 350). Martha, wife of John Suckling, shows a deep flounce over a small farthingale in her effigy on their tomb in St Andrew's Church, Norwich, in 1613.

Martha Suckling's skirt would have required only one row of gathering threads through a tuck in the material to produce this effect. Her doublet shows a pronounced curve in at the front waist. The hanging sleeves have scalloped edges.

The effigy of one of John and Martha Suckling's daughters shows a flatter arrangement of the flounce. Here the tuck is simply stitched into position and pinned to the farthingale. The material is not gathered.

Another of the Suckling daughters shows a gathered flounce and the tilt of the farthingale from the back.
52A. A loose gown of Italian silk dated to c1600 by Natalie Rothstein, which was acquired in 1900 from the heirlooms preserved by ancestors of Charles Isham, Lamport Hall, Northamptonshire. The silk is slashed diagonally between the woven motifs; although it was pieced carefully when the gown was remodelled in c1610-15, the slashes are arranged in different directions in each part of the gown. The silk is pleated down and stitched to a foundation yoke, hanging free below the shoulder blades.

52B. The foundation yoke is made of ivory fustian, with linen warp and cotton weft, pad-stitched to a layer of saffron-yellow coarse linen. Tiny stitches may be seen in the fustian when looking into the yoke. The silk is pleated up and stitched over the saffron-yellow linen. The stiffened collar has a pair of worked eyelet holes at the centre back for a ribbon point to attach a supports or underpropper to support a linen band or ruff.

52C. The gown is trimmed with rich salmon-pink corded silk ribbon, now disintegrating and covered with pink silk crêpe for conservation purposes. Over this was stitched narrow silver metal bobbin lace, worked with silver spangles. All this lace has been removed, probably to use on another gown, and only a few tiny fragments, with one spangle, remain.
54. A white linen jacket, embroidered in vivid polychrome silks and gold metal thread, which shows a slightly raised waist level. The pattern shapes were drawn out on the linen and the embroidery worked within each shape while the length of material was stretched taut on a frame. The linen lining is stitched to the outer layer round the edges from the right side, raw edges turned in towards each other. The edges of the shoulder wings have been unpicked and it seems likely that originally they would have been trimmed with gold metal bobbin lace. Shaping is given by gussets set in at the waist. The jacket fastens edge to edge with hooks and eyes at the centre front. Here again there are signs of restitching and there may have been gold metal bobbin lace on both sides originally.

Three pairs of hooks and eyes at the waist are heavier than the others, and are of dark grey metal; they seem to be original. The others are of brass wire and appear to be later replacements but the stitching is covered by the lining and cannot be examined. Jackets of this type appear in many early seventeenth-century portraits, some embroidered (Figs. 363 and 366) and others of woven silk (Figs. 353 and 361).

55. A young girl's loose gown in olive-green plush, a long-piled silk velvet, acquired in 1900 from the collection formed by an ancestor of Charles Isham, Lamport Hall, Northamptonshire. It was originally trimmed with silver metal braid but only a few fragments remain (Fig. 372). The plush is mounted on a foundation yoke of two layers of khaki-coloured linen, interlined with layers of linen buckram until the yoke is almost rigid over the shoulders, but slightly more pliable at back and front. The plush is too thick to arrange in gathers or large pleats. It is shaped at the back and stitched to the foundation yoke in long darts with small pleats under the arms. The wings are rigid extensions of the yoke (Fig. 370). The hanging sleeves are missing and the armholes are oversewn. The hem and vents at side and back seams are interlined with white linen and faced with olive-green wool with a diagonal weave, which covers the linen (Fig. 371). The latter is slightly moth eaten. The front edges are stiffened with linen and faced with chartreuse silk. Much of the back has been cut away, probably for cushion covers in the nineteenth century, and the drawing shows the conjectured appearance of the gown in its original condition.
The gown is made of olive green plush, with a long pile. There are traces of silver metal braid used for trimming, half the back is missing but the right side is intact. Although the braid trimming has been removed, there is no lining.

Now, although there may have been one originally, the 4 mm (3/32") wide green and yellow striped selfedges are used as seam turnings and clipped at intervals to avoid puckering. The cut edges are not neatened, but have not frayed.

The plush is darted to fit the shoulders over a yoke piece. This is made of two layers of beige-coloured linen interlined with layers of linen braid stiffened until almost rigid over the shoulders. The yoke is a little more pliable at the back and front.

The shoulder wings are made of layers of stiffened linen or pasteboard and lined with plush.

Centre back seam is shaped at the top, there is an extra dart on the left back.

The raw edges at the armholes are oversewn together, there were probably hanging sleeves originally, but these are now missing.

Stitch marks indicate that originally there was 9 mm (3/32") wide silver braid down both front edges, side seams, centre back seam, shoulder, sleeves and armholes where the wings are attached. Tiny fragments of this braid remain.

Open to this mark at centre back.

Linens interfacing

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A girl's loose gown in cut and uncut dark mulberry-coloured velvet, acquired in 1900 from the collection formed by an ancestor of Charles Isham, Lamport Hall, Northamptonshire. The hanging round, or Spanish, sleeves are lined with pink silk, pined for decoration (Fig. 378). Much of the back has been cut away, probably for furnishings in the nineteenth century, but enough remains to take a pattern. The gown was originally trimmed with bands of spangled silver bobbin lace, all of which has been removed. Its position is still marked by tufts of yellow silk thread with an occasional spangle and fragment of silver metal strip, wrapped round a white silk core. It is extremely difficult to tell if the lace consisted of one wide band or two or three narrower ones, as the width between the dents in the velvet varies. The drawing shows the conjectured appearance of the gown in its original condition.

66B. The velvet is mounted on a foundation yoke of pink silk interlined with stiff black buckram and lightly padded with a thin layer of wool, probably the same as that interlining the upper sides of the hanging sleeves. Rows of pad-stitching hold the layers together and tiny stitches may be seen in the silk when looking into the gown. A pair of eyelet holes is worked in the centre back of the stiffened standing collar for a ribbon point to attach a support or underpropper to support a linen band or ruff.

66C. Detail from the effigy of Joan, wife of Richard Aylington, on their tomb of 1581, in the Rolls Chapel, London. Here the material, probably satin, is gathered into the front shoulder and back of the collar in the same way as Sir Francis Verney's gown (Fig. 271).
Measurements and Metric Conversions
In 1767 the imperial system of measurement, based on the yard for length and the pound for weight, was officially replaced in the United Kingdom by the metric system, devised by the French during the Revolution. The Système International d'Unités (International System of Units) is the modern form of the metric system agreed on in 1960 [390].

The memorandum for this system is SI and the linear measurements, with which we are concerned here, are expressed in millimetres and metres, using centimetres whenever necessary.

The patterns in this book are based on a scale of 1 inch, 1 inch and printed on a grid designed to enable quick and easy enlargement, using an ordinary dressmaker's inch tape measure, when working from this diagram in any large sheet of pattern cutting paper. The scale is Imperial and is: 1 inch is equal to about 25.4 mm. The pattern is provided in two convenient sizes for the smaller patterns and for those who require a larger pattern.

Yet another set of measurements was used in Spain. Juan de Alegre describes the Castilian 'bar' in his Dictionary of Spanish and English printed in 1599 and translates the word as 'a rod, a stave, a yard and a rod', while alma is translated as 'yard, an ell'.

A more recent description is given in Wright's Dictionary of Spanish and English printed in 1599, where the same translations are given but the spelling of bar is not included. In neither dictionary is any mention made of the traditional units of length, such as the vara or the pie.

The term 'yard' is also used in Spanish, but this is not the case in English. The standard unit of length is the vara, which is equal to 3.66 feet or 1.161 metres. The pie is equal to 0.333 vara or 0.1161 metres.

The castellano was the traditional unit of weight in Spain, but it has been replaced by the metric system. The castellano is divided into 16 libras, and each libra into 12 onzas. The castellano is equivalent to 1.067 kilograms.

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In 1717 François Alexandre de Calsart described the Spanish measures in L'Art de la Langue, part I of his Descriptions des Arts et Matières in the Académie Royale des Sciences. The linen draper used the ells to measure any quantity of linen for which she was asked and gave the price accordingly.

Her terms of expression are the ell, or divisions of the ell [the ell used here is the Parisian ell (toane de Paris)] and are not understood by most people. On the other hand the King's foot (le pied du roi), containing twelve inches, and its subdivision into twelfths of an inch, is understood by everyone, and every measurement can be reduced to these terms.

The Parisian ell is fixed at 3 feet 7 inches and 8 twelfths [43 inches]. The ell is generally marked on a wooden ruler one inch wide and half an inch thick. It is divided on both sides of its length, on one side into four quarters, the last quarter into two eights, the last eighth into two sixteenths. On the opposite side it is divided into thirds, the last third into two sixths and the last sixth into two twelfths. The divisions are usually marked by a point, and the space between is used for measuring.

These measurements may have been very close to those in use during the sixteenth century in France.

The mainland pointed out in Doemod's Book and Beyond that the English system of linear measures consisted of two basically independent groups of units, the large ones used for land and travelling distances contrasting with the small ones concerned primarily with cloth. The yard of 36 inches, divisible into 3 feet, was the standard in the twelfth century during the reign of Henry I and involved some revisions of the lengths of the foot and the inch. It can be roughly calculated from the nose to the fingers when the arm is fully extended. In clothmakers' hands the yard measure was divided by repeated halving through halves (18 inches).

The bar of Valencia is a twelfth longer than the Castilian bar and it follows that two bars of Valencia are the same as thirteen Castilian bars and thirteen and a half bars of Aragon. The quarters, or divisions, shown here in the diagram are of Valencia, Castile and Aragon; those of Aragon are the same as those of Catalonia. So the tailor in any part of the kingdom will understand by how
### Metric and Imperial Conversion Table

<table>
<thead>
<tr>
<th>Metric</th>
<th>Imperial</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 cm</td>
<td>0.3937 in</td>
</tr>
<tr>
<td>1 mm</td>
<td>0.03937 in</td>
</tr>
<tr>
<td>1 m</td>
<td>3.2808 ft</td>
</tr>
<tr>
<td>1 km</td>
<td>0.6214 mi</td>
</tr>
</tbody>
</table>

Below top: Metric conversion rule for use with the patterns in this book. This should be copied by photography for the most accurate results, as crossing a table is too thick.

Below center: Rule showing centimeters marked in millimeters, and inches marked out in 1/64 inch, 1/32 inch and 1/16 inch divisions.

Below bottom: Rule showing inches marked out in 1/8 inch and 1/16 inch divisions.
Using the Patterns for Full-scale Work

Although the clothes described and illustrated in this book cannot give a representative survey of the fashions between 1560 and 1629, since they are simply a large number of the surviving fragments from this period, the pattern diagrams can provide a useful guide when cutting theatrical costumes. They should be used in conjunction with the original tailors’ patterns of the period on pages 3-13. All the clothes from which the patterns are taken were made for men, women, and children of widely differing sizes. Approximate body measurements of the original wearers are given on page 127.

It is important to remember that a woman’s figure was shaped by a ‘pair of bodies’ or corset consisting of two layers of closely woven linen or canvas with rows of stitching to form casings for bents (Fig. 329) or, after about 1580, whalebones. A wood or bone bush at the front kept her straight, while her rib cage was compressed and the bust flattened and pushed upwards by the shape of the corset (Figs. 329-7). The modern brassiere must be discarded and the actress persuaded to wear the correct foundation garments (Figs. 380-1). The line of costume can be changed completely by the corset and by the stance adopted when wearing a wide-looped Spanish or French farthingale (Fig. 382).

The pattern for the ‘pair of bodies’ on page 112 provides a basic shape which can be adapted for any figure. Good modern substitutes for linen are drill or cotton. The corset should be cut at least 5 cm (2”) smaller in circumference than the measurements of the wearer, so that it can be laced tightly to pull in the superfluous flesh. The material will stretch a little with the warmth of the body. Whalebone is now almost impossible to obtain and stiff plastic bones may be used instead. Mrs Jean Manns has used Riptile plastic which she says can be bent directly to the corset by machine, rather than making casings for bones by machining two layers of material together. Both methods give good support but the casings allow the bones to move slightly as they did in the eighteenth century.

A pattern for a Spanish farthingale is given in Fig. 35. It may be made a little wider at the hem by simply altering the angle of the gored seams. A calico toile should be made from the same width of material as that used originally to copy the exact dimensions of the farthingale. Any adjustments should be noted on the final full-size paper pattern together with the position of tucks forming casings for hoops. Originally the latter would have been made of osiers, bents or whalebone. Osiers may still be used but cane or steels are a good substitute. The silhouette of the 1580s was achieved by wearing a linen roll padded with cotton wool below the waist, usually over a Spanish farthingale. The roll gradually increased in size and by about 1590, when it became too heavy and cumbersome (Fig. 52), it was replaced by the drum-shaped farthingale (Fig. 53). No frame of this type appears to have survived. Fig. 383 gives a pattern diagram of one of moderate size, the shape conjectured from the details in Fig. 53. The casings would originally have held hoops of whalebone but cane is a good substitute. The farthingale may be made to open at the centre front or back on a series of hooks, as shown in Fig. 384 makes it possible to have the inner casing closed as well as the outer and the cane hoops are joined in complete circles. The waist is pleated into a band with a drawstring through it to allow the wearer to pull the frame up over her hips. Tapes with hooks or tapes to attach to rings at the bottom of the corset enable the farthingale to hang slightly below waist level. A padded roll is usually worn beneath the drum farthingale to support it and struts may be put between the hoops, although if the material is stretched taut it should support the weight of petticoat or gown, unless very heavy materials are used.

Men’s doubles were often heavily padded or bombasted and the waist level varied considerably over the years. The breeches might be made with woolen interlinings as well as fustian linings to give extra fullness. Doubles were very tightly fitted and the weight of the breeches hung on at the waist, in position and stopped them riding up, as well as preventing the breeches from falling down. These points should all be borne in mind when enlarging the patterns for use today.

Various parts of a doublet might be made up individually, raw edges of silk and lining turned in to face each other and then assembled with overhanging on neat, folded edges. Tailors may have evolved this method to give journeymen and apprentices small units to work on but it has the additional advantage of avoiding bulky seams. In other examples the seams were back-stitched and the turnings folded back over the interlining and hemmed down to keep them flat (Fig. 197). When making a doublet today it is advisable to make the lining first and fit it, then arrange the padding on top and finally cut a toile for the outer layer in calico on a dress stand to make sure it will be large enough, before cutting out expensive material.

It is helpful to make reconstructions in calico to try out various techniques of cutting and construction. The best method is to square the pattern up to full size on a large sheet of paper marked with 1” squares (or 1 cm squares if using metric conversion tables) and cut it out. No seams are allowed; the grain lines are indicated by the grid. It is unnecessary to draw the pattern of the skirt if it is very simple. It may be drawn directly on to the cloth with white chalk. The garment should be cut out in calico, or some other firmly woven cotton, and assembled with small tacking stitches according to the instructions given on the diagram. A dress stand padded to the size and shape of the figure, with suitable underpinnings for women’s clothes, will be needed for fittings. A stand which is larger than the finished measurements should be used to allow for padding to period shape. Non-woven materials like paper cloth are often used for cheapness, quick effect and ease of handling, as they do not fray. However, for a true reflection of the problems to be encountered in cutting, a woven fabric should be used, following the grain lines of the original pattern. Instructions for padding a stand are given in Patterns of Fashion I c1660-1680 (1977 edition), page 74. Patterns of shirts, smocks and neckwear of c1550-1650 will be given in the next book in this series.