



265

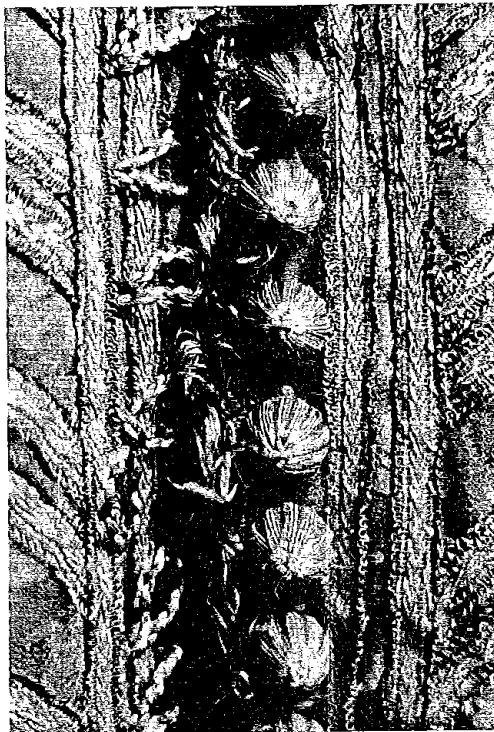
265. Detail of top of sleeve and wing from rich mulberry satin loose gown on pages 98-9. Each of the tabs forming the wing is bordered with a strip of bias satin. A similar strip of bias satin is set into the sleeve seam. c1600-10. The National Trust, Hardwick Hall, Derbyshire.



267

266. Edward, Lord Bruce of Kinloss, 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.

267. Loose gown of rich purple silk damask on pages 98, 100, lined with grey silk shag, by tradition worn by Sir Francis Verney. 1605-15. Sir Ralph Verney, Claydon House (The National Trust), near Aylesbury.



268

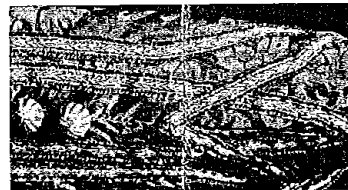
neck and shoulder seam.

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

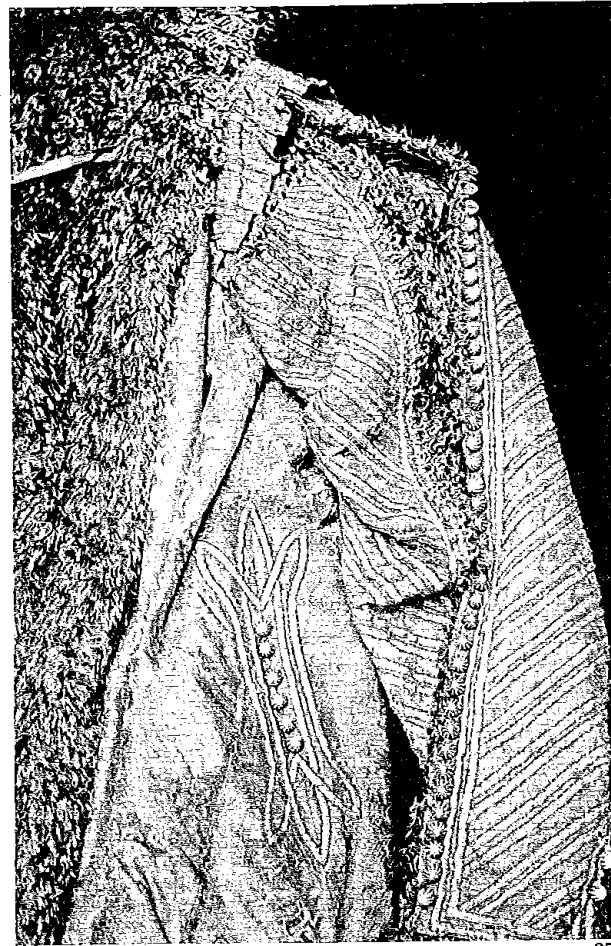
269. The back of the gown in Fig. 267 is gathered up and joined to the collar. Two stay tapes of green silk are stitched to the armholes to hold the back pleats in position. Another strip of green silk covers the

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.



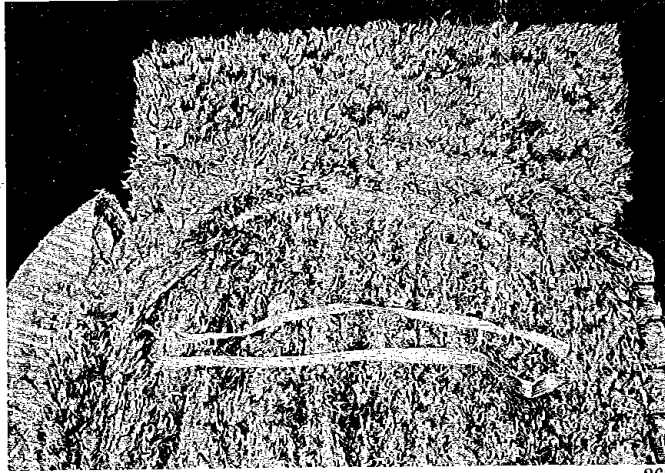
268a



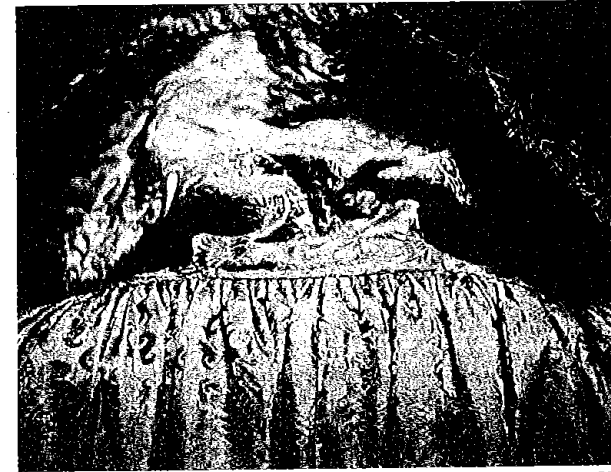
270



266



269



271

5cm loop
 métal
 pointes
 conique

60 pièces

THE FRONT IS
 FACED WITH A
 STRIP OF SATIN
 SNIPPED ON THE
 EDGE, 3,2 CM (1/4")
 FINISHED WIDTH IT
 SHOWS FOR 3 MM
 (1/8") AT THE FRONT
 EDGE.

THE WAIST OF THE
 DOUBLET IS TURNED
 UP 5 MM (3/16") AND
 NEATLY STITCHED
 ALONG THE EDGE WITH
 FINE SILK. THE EYELET
 HOLES ARE WORKED IN THICKER SILK.

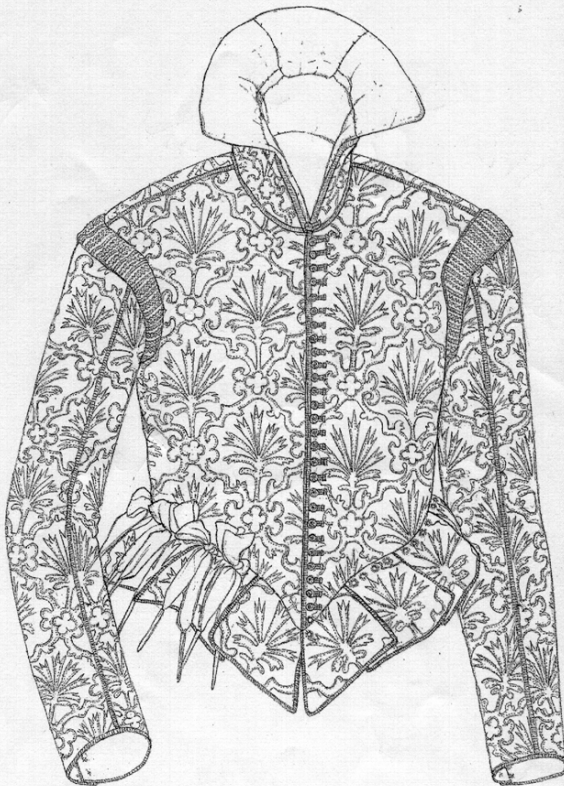


ACTUAL SIZE OF
 METAL TAG, OR AGLET

TYPICAL HALE BOW
 MADE WITH SHORT
 RIBBON PAINTS

EACH BUTTON IS MADE OF
 INTERWOVEN SILK THREADS
 BINDING WITH A FRENCH KNOT
 ON TOP, WORKED OVER A
 WOODEN BASE

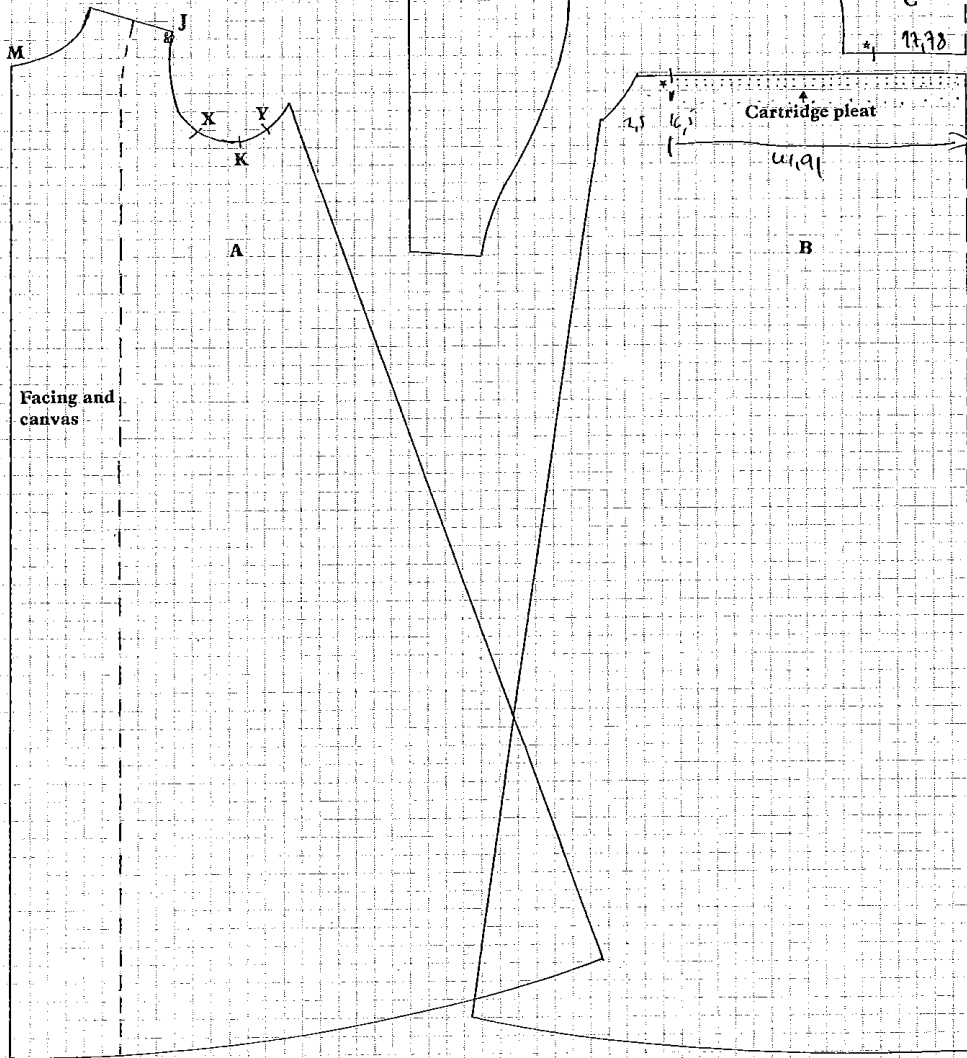
THE SLEEVES ARE
 STITCHED IN WITH SILK
 THREAD UNDER THE ARMS.
 THE THREADS HAVE ROTTED, &
 SMALL TUBES REMAIN.





Elizabethan Surcoat

- A Front (cut 2 plus canvas, facings and linings)
- B Back (cut 1 plus lining to fold)
- C Yoke (cut 1 plus lining and interlining to fold)
- D Collar (cut 1 plus canvas and under collar to fold)
- E Sleeve (cut 4 plus linings)
- F Epaulette (cut 2 sets — 11 pieces each)

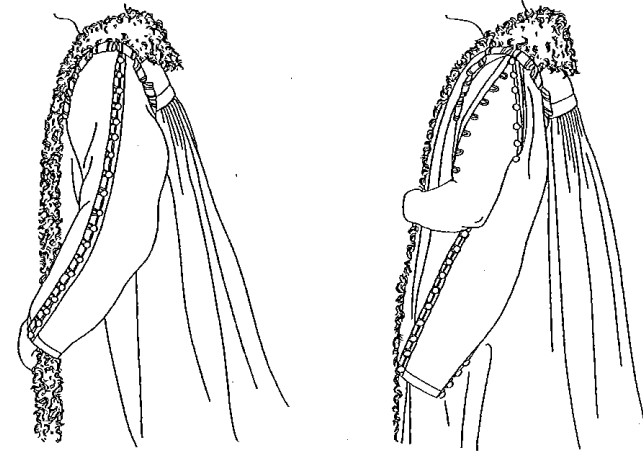


Facing and canvas

SCALE: 1 square = 2.5cm (1in)

Partlets and Surcoats

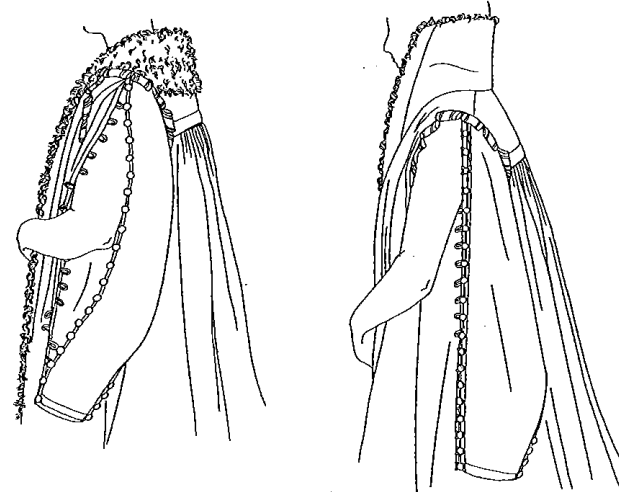
Four alternative ways to wear the surcoat sleeves.



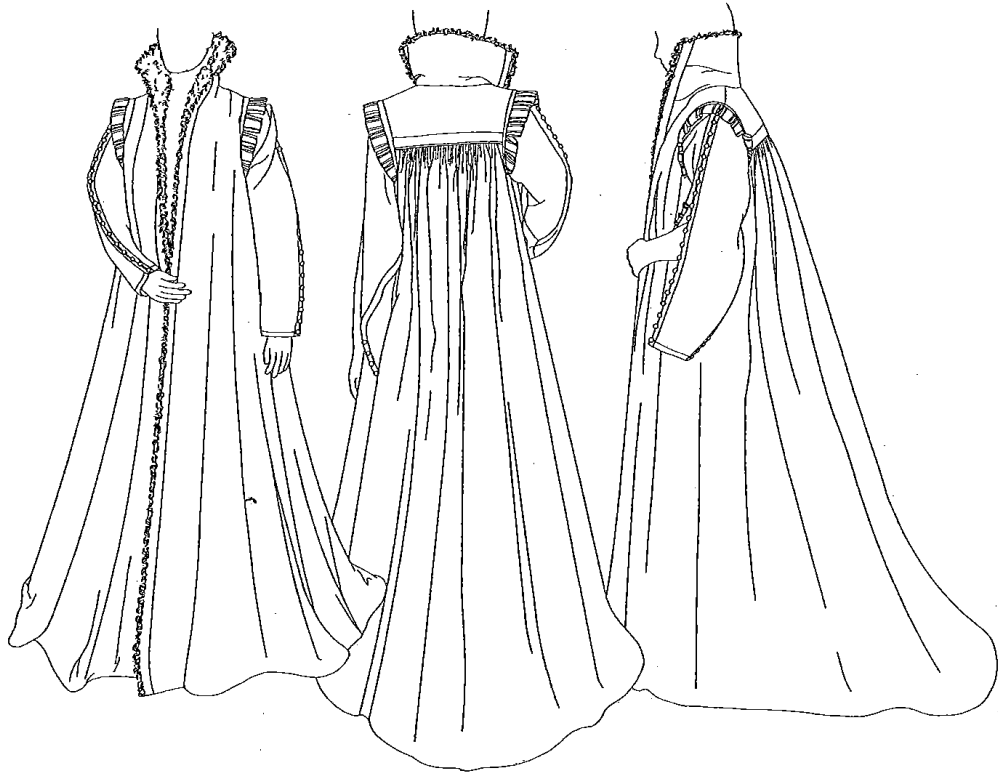
This type of garment is usually faced with fur. In the theatre — both amateur and professional — an old fur coat is often presented to the maker for this purpose. Fake fur can also be used and treated in the same way. I am not in any way a furrier but have been faced with this problem on more than one occasion.

Choose the best pieces of the fur for the parts which are going to be prominent. You may have to

cut pieces from various parts of the skin or coat to get strips that are long enough for floor length garments. Always cut from the wrong side with either a fur knife or by sliding the scissors through the skin, or, using very short cuts, slide the lower blade of the scissors along the skin between the pile of the fur. The fur itself must not be cut. Join the pieces by either whipping the edges together by hand or zig-zagging.



SURCOATS



The surcoat is another very flexible garment which can be worn indoors or out.

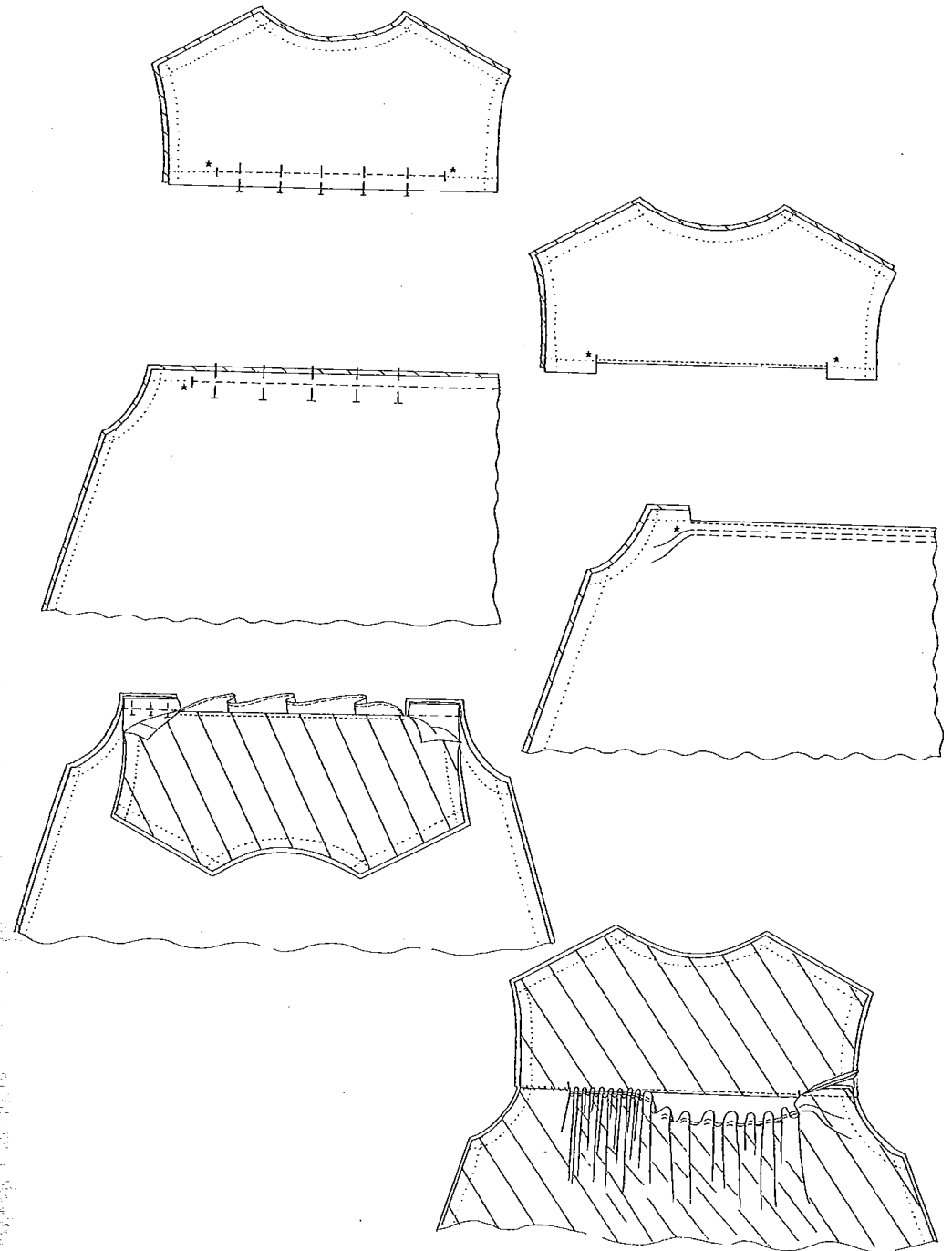
My pattern is an adaptation of an original which I developed while making *Elizabeth R*. The back can be either cartridge or flat pleated onto a yoke which comes just below the shoulder blades. This makes it hang and move well on stage.

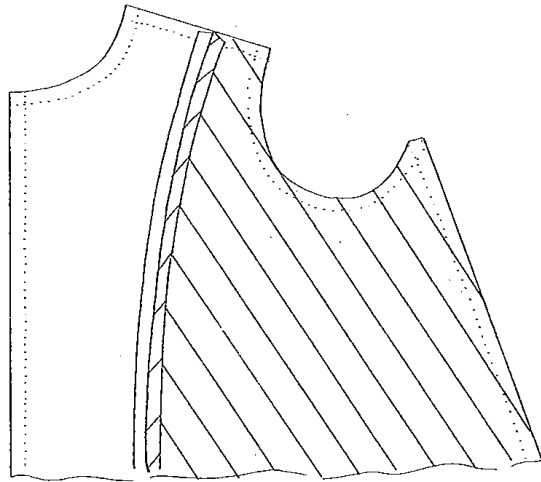
It can be made in any sort of fabric from silk to heavy wool. When using heavy fabric it is very easy to get a humped back look, but with fine fabric it is not a problem.

Designers are apt to choose thick fabric for this type of garment, or want to line them with man made fur which is also thick.

Making up

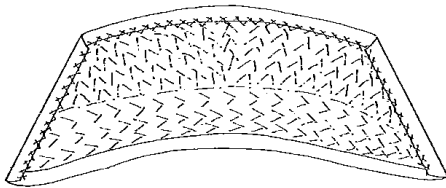
1. Cut all pattern pieces in both fabric and lining and any interlining that you feel is necessary.
2. Bag out across the bottom edge of the back yoke from * to *, press and edge stitch.
3. Stitch any wheel pieces necessary onto both lining and fabric of the body of the garment.
4. Bag out the back from * to *, press and edge stitch, and put in threads for cartridge pleating. These must be as shallow as possible, although the thickness of the fabric will dictate this.
5. Join the yoke fabric to the back from * to the armhole edge as an ordinary seam, pressing the seam allowance upwards. Finish by felling the yoke lining over the seam. Cartridge pleat the remaining back and stitch to the yoke.



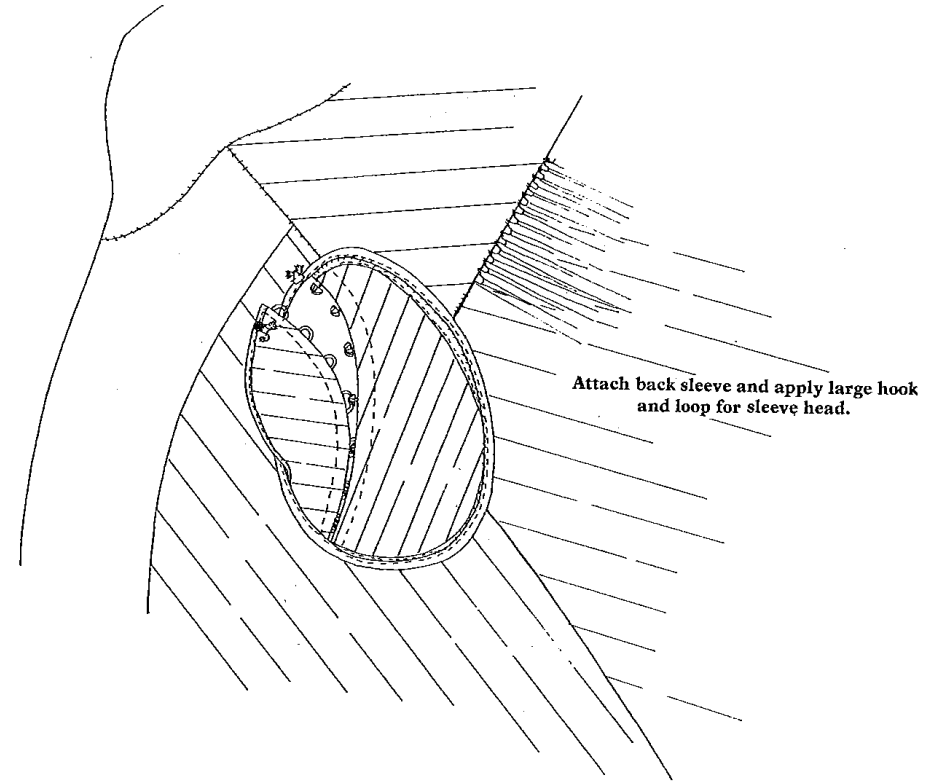
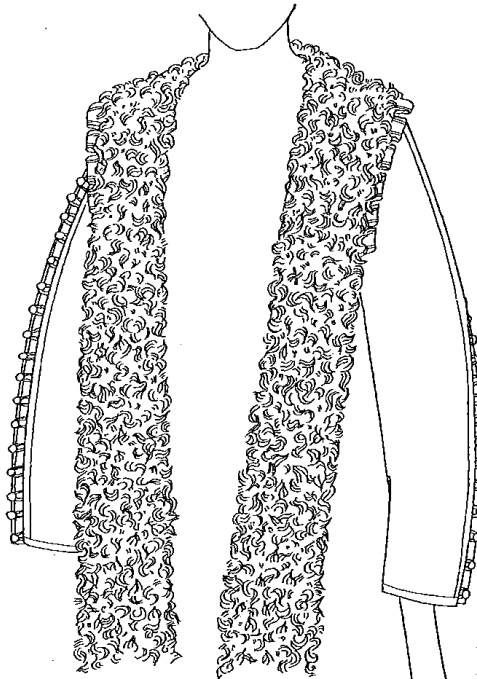


Put the fabric and the lining together and treat the back as one. Flat pleat by putting the pleating onto the top fabric of the yoke and then felling the yoke lining over the join.

6. Put on any decoration needed across the back.
7. Join the front to the back at the shoulder and side seams.
8. Prepare the under collar. This may have to be interlined, which can be done either in the traditional way by pad stitching canvas, or by ironing on stayflex or vilene. Turn in the allowance over the interlining, herringbone down and press the edge.



- The front of the coat may also need interlining.
9. Put the under collar onto the neck edge.
 10. Apply the top collar by felling the under collar onto it, or bag it out.
 11. Put the facings onto the linings and from now on treat them as one unit. (Any good commercial coat pattern will explain the technique of putting in the lining and facings as one.)



Alternatively put the facings onto the fronts of the garment, and then fell in the lining in the usual way. The facings will need to be wide enough to cover the lining sufficiently when the fronts are turned back, if the coat is to be worn this way.

12. Press the front edge and decorate the join if required.
13. Join the side seams of the lining.
14. Fell the back yoke lining across the shoulder seams and the back neck.
15. Decorate the hem line if required.
16. Turn up the hem with a herringbone stitch, and then fell down the lining.
17. Bind over the armhole edge.

SLEEVES

18. Decorate the sleeve fabric if required and make up back seam.
19. Make up lining, and bag out down the fronts and across the cuff end. Bind over the head of the sleeve.
20. Whip into the back armhole from Y - Z and put a large hook onto the sleeve and a loop onto the sleeve head.
21. Make up the tassets as required by the design and put them onto cover the sleeve seam. This sleeve can be worn in many ways, as can the collar.

c1615-20 Museo Parmigianino, Reggio Emilia
 23A. 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

EMPL. OEUILLER + MOUTONNET

taken up with the stitching, or quilting as Alcega 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 supportasse, 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 1560 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.

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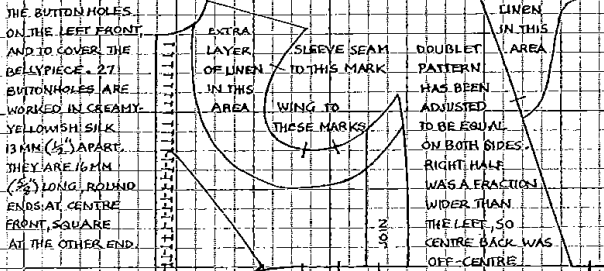
23A

empl. OEUILLER + MOUTONNET

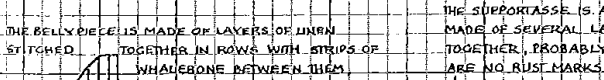


23B

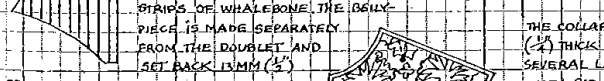
DOUBLET AND TRUNK HOSE IN LIGHT CRIMSON SATIN AND SOFT CREAMY LEATHER WITH A SUEDE FINISH RESEMBLING HEAVY CHAMONIS LEATHER. THE MOTIFS ARE ARRANGED IN 10.7 CM (4 1/4") X 12.7 CM (5") IDENTICAL REPEATS. THE LEATHER WOULD PROBABLY HAVE BEEN MARKED OUT IN TELLUS SHAPES FIRST, THEN THE PATTERN OF CARNATIONS DRAWN OUT. THE LEATHER IS OUTLINED WITH SMALL, EVEN, BACK-STITCHES IN PALE PINK SILK THREAD, NOW FADED. THE BRAID USED FOR DECORATION IS MADE OF A SOFT SHADE OF YELLOW SILK, 6 MM (1/4") WIDE, FOLDED IN ON BOTH EDGES TO GIVE 3 MM (1/8") FINISHED WIDTH. THIS GIVES A RAISED EFFECT. THERE IS A 15 MM (5/8") LOOP BUTTONHOLE OF THIS BRAID AT THE BASE OF THE COLLAR. THE DOUBLET BODY IS INTERLINED WITH COARSE LINEN, ALMOST LIKE NESSIAN TO TOUCH, BUT NOT SO COARSELY WOVEN. THE SAME MATERIAL IS USED FOR THE BELLY PIECE. THE DOUBLET IS THEN LINED WITH NATURAL LINEN. SAFFRON YELLOW SILK IS USED TO FACE THE DOUBLET FOR 3.2 MM (1/8") ON THE RIGHT FRONT AND BENEATH THE BUTTON HOLES ON THE LEFT FRONT AND TO COVER THE BELLYPIECE. 27 BUTTONHOLES ARE WORKED IN CREAMY YELLOWISH SILK 13 MM (1/2") APART. THEY ARE 16 MM (5/8") LONG, ROUND ENDS AT CENTRE FRONT, SQUARE AT THE OTHER END.



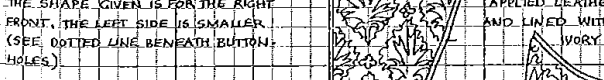
PROBABLY THE TAILOR WAS SHORT OF CLOTH. THE BELLY PIECE IS MADE OF LAYERS OF LINEN STITCHED TOGETHER IN ROWS WITH STRIPS OF WHALEBONE BETWEEN THEM. GRADING IN THICKNESS FROM 9 MM (3/8") AT CENTRE FRONT WAIST TO 1.5 MM (1/16") AT TOP AND SIDES IT FEELS AS IF THERE ARE ELEVEN STRIPS OF WHALEBONE. THE BELLY PIECE IS MADE SEPARATELY FROM THE DOUBLET AND SET BACK 15 MM (5/8").



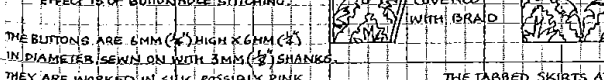
THE COLLAR IS 6 MM (1/4") THICK, MADE OF SEVERAL LAYERS OF HEAVY LINEN PAD-STITCHED TOGETHER. COVERED WITH LIGHT CRIMSON SATIN AND APPLIED LEATHER AND LINED WITH IVORY SATIN.



AN ADDITIONAL STRIP OF BRAID IS PLACED ON C.E. ON LEFT SIDE, AS WELL AS THAT BINDING. THE EDGE OF THE FRONT OPEN TO THIS MARK.



THE DOUBLET SKIRTS ARE INTERLINED WITH LINEN, LINED WITH SAFFRON YELLOW SILK AND BOUND WITH BRAID 6 MM (1/4") FINISHED WIDTH ON THE RIGHT SIDE. EACH TAB HAS A CARNATION LEATHER MOTIF.

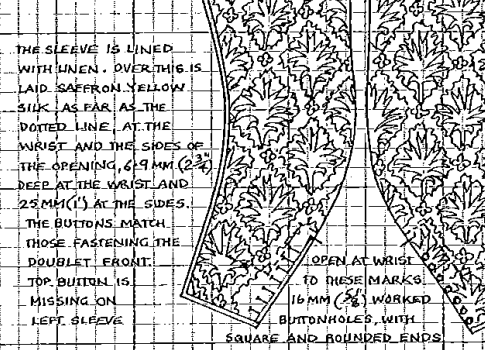


THE UNDERSIDY IS PIECED TOGETHER WITH SMALL PIECES OF LEATHER. THESE DO NOT SHOW. THE PIECING VARIES SLIGHTLY ON EACH SIDE.

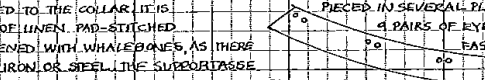


LEG BAND OF LEATHER OVER A LINEN BASE WITH 34 WORKED EYELET HOLES FOR LACING POINTS. IT IS VERY STIFF.

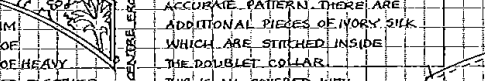
THE SHOULDER WING IS MADE OF TWO LAYERS OF LINEN COVERED WITH LIGHT CRIMSON SATIN, DECORATED WITH 44 PINKED STRIPS OF LEATHER. THE STRIPS ARE ALTERNATELY 3 MM (1/8") WIDER PLAIN AND 6 MM (1/4") WIDE WITH PINKED EDGES. SET ABOUT 1.5 MM (1/16") APART.



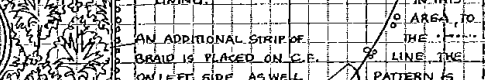
THE TRUNK-HOSE WAIST IS GATHERED INTO CARTRIDGE PLEATS, TO FIT WAISTBAND 80 CM (36") FOR WHOLE WAIST MEASUREMENT.



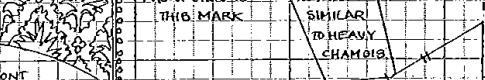
THE SIDE SEAM IS COVERED WITH DECORATIVE BRAID TO MATCH THE DOUBLET.



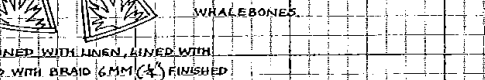
THE UNDERSIDY IS PIECED TOGETHER WITH SMALL PIECES OF LEATHER. THESE DO NOT SHOW. THE PIECING VARIES SLIGHTLY ON EACH SIDE.



FOLD LINE

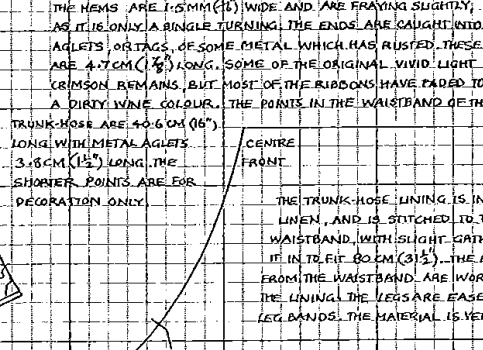


FOLD LINE



FOLD LINE

THE TRUNK-HOSE LINING IS IN HEAVY-WEIGHT LINEN, AND IS STITCHED TO THE TOP OF THE WAISTBAND, WITH SLIGHT GATHERS TO EASE IT IN TO FIT 80 CM (31 1/2"). THE EYELET HOLES FROM THE WAISTBAND ARE WORKED THROUGH THE LINING. THE LEGS ARE EASED INTO THE LEG BANDS. THE MATERIAL IS VERY BULKY.



AT THE FRONT OPENING OF THE TRUNKHOSE THERE IS A SMALL HOOK ON LEFT SIDE AT THE TOP, ANOTHER SMALL HOOK ON RIGHT SIDE AND AN EYE ON LEFT SIDE AT THE BOTTOM. ALL APPARENTLY ORIGINAL. THERE ARE ALSO EYELET HOLES.



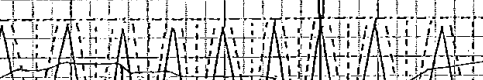
POCKET BAG IN CREAM LEATHER WITH A SUEDE FINISH SIMILAR TO CHAMONIS LEATHER. THE SHAPE IS APPROXIMATE AS THE LEATHER WAS TOO STIFF TO PULL OUT AND MEASURE PRECISELY.



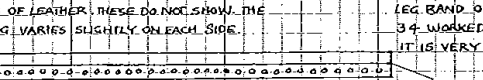
THERE MAY ORIGINALLY HAVE BEEN A COO-PIECE AT THE FRONT OPENING OF THE TRUNK HOSE, LACED TO THE EYELET HOLES. THE RAW EDGES AT THE FRONT OPENING WERE PROBABLY BOUND WITH BRAID.



JOIN

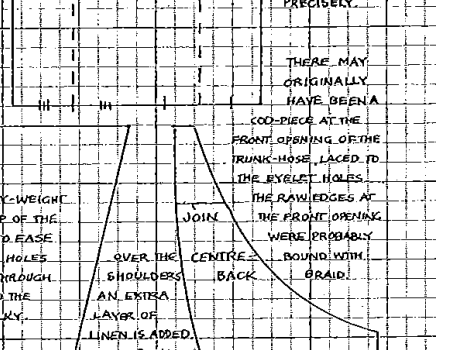


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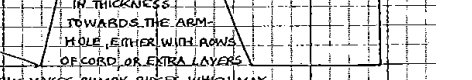


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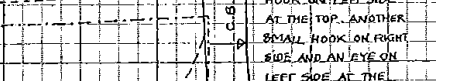
POCKET BAG IN CREAM LEATHER WITH A SUEDE FINISH SIMILAR TO CHAMONIS LEATHER. THE SHAPE IS APPROXIMATE AS THE LEATHER WAS TOO STIFF TO PULL OUT AND MEASURE PRECISELY.



THERE MAY ORIGINALLY HAVE BEEN A COO-PIECE AT THE FRONT OPENING OF THE TRUNK HOSE, LACED TO THE EYELET HOLES. THE RAW EDGES AT THE FRONT OPENING WERE PROBABLY BOUND WITH BRAID.



JOIN



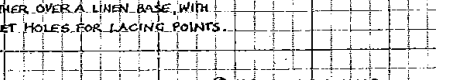
JOIN



JOIN



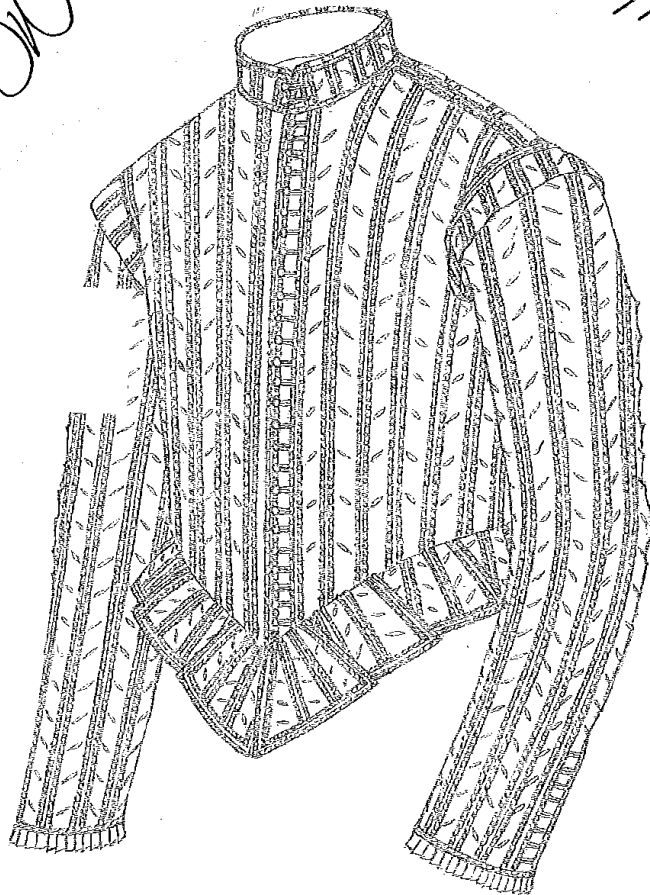
JOIN



JOIN

18. 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 wool 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 corded 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

Now



18

well. A layer of black wool is pad-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 woollen 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.

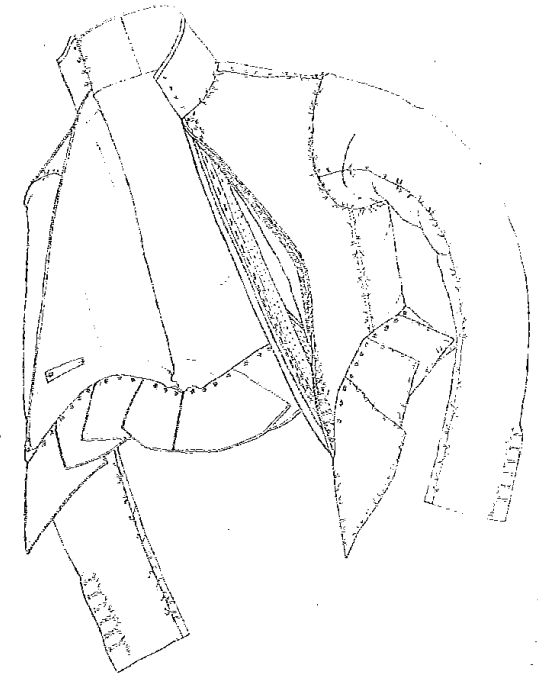
X



19A

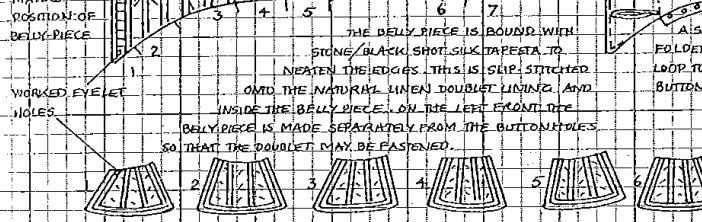
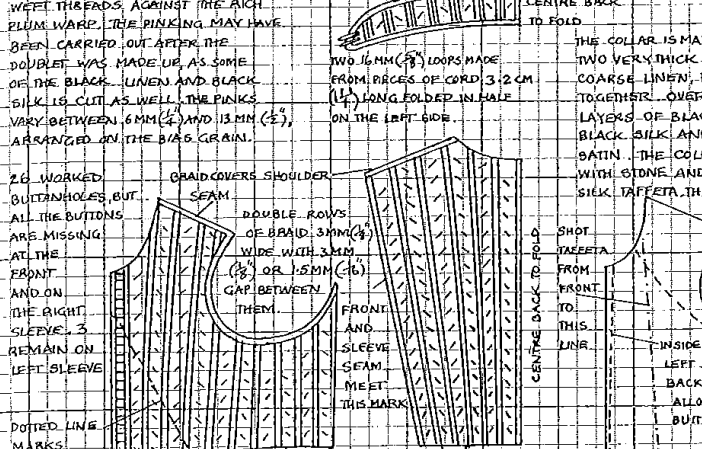
19A. A doublet in ivory silk with thin silver strip in the weft and a woven pattern of stylized floral motifs in heavier metal thread of gold strip wrapped round a silk core and pink, blue, greeny-brown and turquoise silk. The doublet has apparently been in Baron Middleton's family since the seventeenth 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 woollen cloth, slightly felted, which is pad-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.

19B. 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, the remains of button shanks. On the left side are four punched holes, about 19 mm (¾") 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.

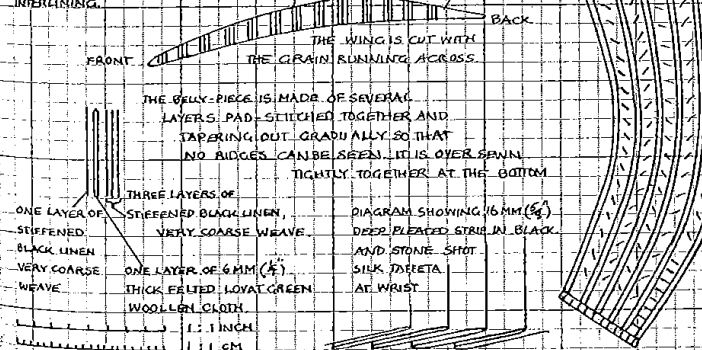


19B

DOUBLET IN DEEP REDDISH PLUM SATIN DECORATED WITH NARROW STONE COLOURED SILK BRAID AND ROWS OF PINKING. IT IS INTERLINED WITH BLACK LINEN, NOW FADED TO DARK BROWN. A LAYER OF BLACK CORDED 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 PINKED HOLES WHICH HAVE FRAYED TO SHOW THE STONE COLOURED WERT THREADS, AGAINST THE RICH PLUM WARP. THE PINKING MAY HAVE BEEN CARRIED OUT AFTER THE DOUBLET WAS MADE UP, AS SOME OF THE BLACK LINEN AND BLACK SILK IS CUT AS WELL. THE PINKS VARY BETWEEN 6 MM (1/4") AND 13 MM (1/2"), ARRANGED ON THE BIAS GRAIN.



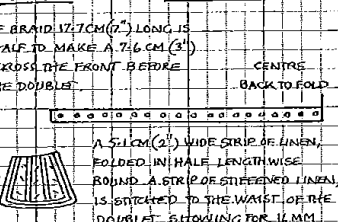
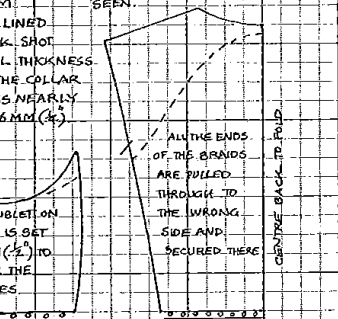
THE SKIRTS ARE CUT FROM ODD SCAPES OF MATERIAL WITH THE GRAIN RUNNING IN ALL DIRECTIONS. THIS DOES NOT SHOW VERY MUCH AS THE SATIN HAS A DULL SURFACE. IT IS HEAVY IN WEIGHT AND OF GOOD QUALITY. EACH SKIRT TAB IS INTERLINED WITH STIFF BLACK SILK AND LINED WITH SHOT SILK TAFFETA. STONE COLOURED WARP AND BLACK WERT. THERE IS APPARENTLY NO LINEN INTERLINING.



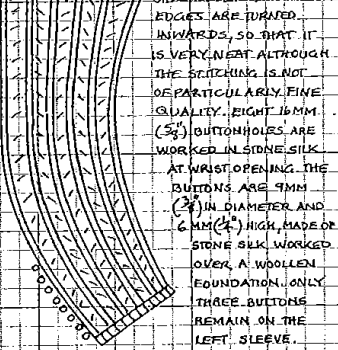
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THE SIDE BACK SEAM OF THE NATURAL LINEN LINING OF THE DOUBLET BODY IS SET ABOUT 13 MM (1/2") BACK FROM THE SEAM IN THE SATIN, PRESUMABLY TO AVOID BULK. THE SEAMS ALMOST MEET AT THE TOP.

BLACK WOOL IS PAD-STITCHED TO THE LINEN OVER THE SHOULDER TO THE DOTTED LINE AT BOTH FRONT AND BACK. IT IS LAYERED AND TAPERED OUT SO THAT THERE ARE NO RIDGES TO BE SEEN.



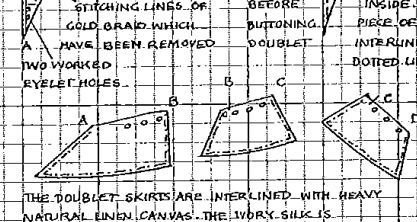
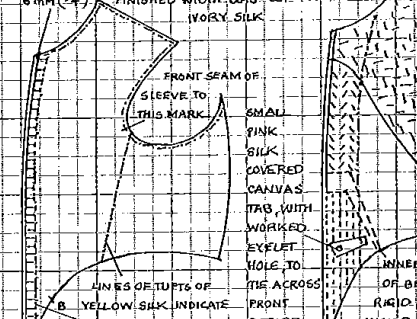
THE BREECHES ARE LINED WITH BLACK/STONE SHOT SILK TAFFETA. ALL THE RAW EDGES ARE TURNED INWARDS, SO THAT IT IS VERY NEAT ALTHOUGH THE STITCHING IS NOT OF PARTICULARLY FINE QUALITY. EIGHT 16 MM (5/8) BUTTONHOLES ARE WORKED IN STONE SILK AT WRIST OPENING. THE BUTTONS ARE 9 MM (3/8") IN DIAMETER AND 6 MM (1/4") HIGH, MADE OF STONE SILK WORKED OVER A WOOLLEN FOUNDATION. ONLY THREE BUTTONS REMAIN ON THE LEFT SLEEVE.



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DOUBLET IN IVORY SILK WITH THIN SILVER STRIP IN THE WERT AND A WOVEN PATTERN OF STYLIZED FLORAL MOTIFS IN HEAVIER METAL THREAD, OF GOLD STRIP WRAPPED ROUND A SILK CORE WITH PINK AND BLUE SILK. THE DOUBLET BODY IS INTERLINED WITH HEAVY LINEN CANVAS MATCHING THAT FOR THE SKIRTS. A 5.1 CM (2") WIDE STRIP OF LINEN CANVAS IS PAD-STITCHED ON TO THIS INTERLINING AT THE FRONT ON BOTH SIDES, TO DOTTED LINE. THE PAD-STITCHING IS CARRIED OUT WITH LINEN THREAD SIMILAR TO FINE STRING.

FRONT EDGE OF DOUBLET IS BOUND WITH 6 MM (1/4") FINISHED WIDTH BIAS-CUT IVORY SILK.



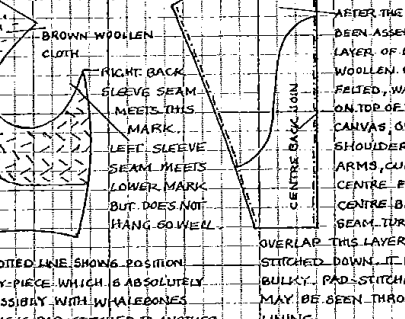
THE DOUBLET SKIRTS ARE INTERLINED WITH HEAVY NATURAL LINEN CANVAS. THE IVORY SILK IS MOUNTED ON TOP AND THE TURNINGS CAUGHT DOWN OVER THE EDGE. ROSE PINK SHOT SILK TAFFETA (PINK WARP, WHITE WERT) LINING CUT TO THE SAME SHAPE AND HEMMED DOWN OVER THE IVORY SILK TURNINGS, CONCEALING ALL THE RAW EDGES. EYELET HOLES ARE WORKED IN YELLOW SILK THROUGH ALL THE LAYERS. THE TABS OVERLAP EACH OTHER FROM FRONT TO BACK. THEY MEET AT THE CENTRE BACK AT THE TOP, AND MAY OVERLAP EITHER WAY BELOW.

ON THE SHOULDER SEAMS, THE ROTTEN LINING REVEALS THAT THE IVORY SILK WAS PROBABLY SEWN TOGETHER FIRST, THEN THE LINEN LAYER PUT IN AND CAUGHT DOWN ROUND THE NECK, ARMHOLES, CENTRE FRONT AND OTHER EDGES. THE SLIGHTLY FELTED BROWN WOOLLEN CLOTH WAS PAD-STITCHED IN AND THE SHOULDER SEAMS SEWN DOWN OVER THE TOP.

ON THE LEFT FRONT THE WHOLE OF THE LONG CANVAS STRIP, BELLY PIECE AND 9MM (3/8) WIDE WHALEBONE ARE ATTACHED TO THE PINK SILK LINING. THEY ARE SEPARATE FROM THE DOUBLET, BEING ATTACHED AT NECK AND WAIST ONLY. THIS MAKES THE FRONT SUFFICIENTLY PLIABLE TO FASTEN THE BUTTONHOLES.

THE COLLAR IS BACKED WITH LINEN CANVAS. A PIECE OF STIFF CARDBOARD WITH THE TEXTURE OF BLOWING PAPER IS PLACED ON TOP OF IT. OVER THIS IS A LAYER OF COARSE, LOOSELY WOVEN WHITE WOOLLEN CLOTH, PAD-STITCHED THROUGH THE CARDBOARD TO THE LINEN CANVAS. THE NOVA SILK IS CAUGHT DOWN OVER IT. THE COLLAR IS

FRONT SEAM OF SLEEVE TO THIS MARK



THE DOUBLET SKIRTS ARE INTERLINED WITH HEAVY NATURAL LINEN CANVAS. THE IVORY SILK IS MOUNTED ON TOP AND THE TURNINGS CAUGHT DOWN OVER THE EDGE. ROSE PINK SHOT SILK TAFFETA (PINK WARP, WHITE WERT) LINING CUT TO THE SAME SHAPE AND HEMMED DOWN OVER THE IVORY SILK TURNINGS, CONCEALING ALL THE RAW EDGES. EYELET HOLES ARE WORKED IN YELLOW SILK THROUGH ALL THE LAYERS. THE TABS OVERLAP EACH OTHER FROM FRONT TO BACK. THEY MEET AT THE CENTRE BACK AT THE TOP, AND MAY OVERLAP EITHER WAY BELOW.

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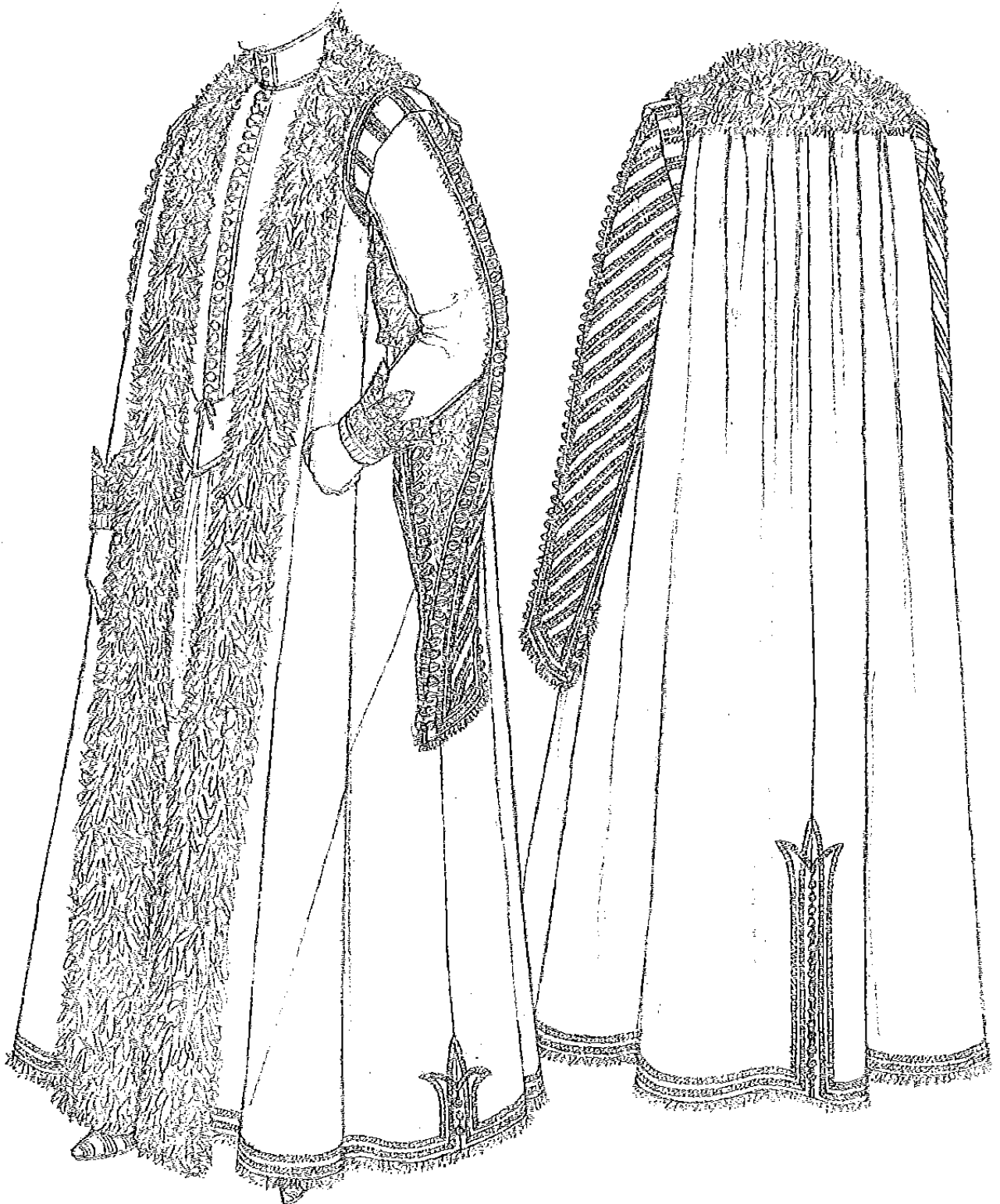
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c1605–15 Sir Ralph Verney, Claydon House
(The National Trust), near Aylesbury

37. 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 Claydon 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.



3-1574 DOUBLET WORN BY COSIMO DE' MEDICI PALAZZO PITTI FLORENCE

DOUBLET IN WHAT WAS PROBABLY CRIMSON SATIN, NOW FADED, UNEVENLY TO YELLOWISH BROWN. IT WOULD ORIGINALLY HAVE BEEN LINED WITH LINEN BUT THIS HAS COMPLETELY DISINTEGRATED. TRACES OF LINEN INTERLINING REMAIN INSIDE THE SATIN FACINGS AT THE WRIST. THERE WOULD HAVE BEEN A LINEN INTERLINING, PROBABLY STRENGTHENED FOR THE COLLAR AND BOTH FRONTS BENEATH THE SATIN FACING AS WELL.

THERE ARE 40 CUTS IN THE STRIP ROUND THE TOP OF THE COLLAR, VARYING BETWEEN 9MM ($\frac{3}{8}$ ") AND 13MM ($\frac{1}{2}$ ") APART.

SIDE NECK

THE COLLAR IS JOINED TO THE FRONT NECK AND THE SEAM PRESSED OPEN. THE TURNINGS ARE 5MM ($\frac{1}{4}$ ") WIDE AND ARE CAUGHT DOWN WITH SMALL RUNNING STITCHES IN FINE SILK.

FRONT COLLAR MEETS THIS POINT

SLEEVE SEAM TO THIS POINT

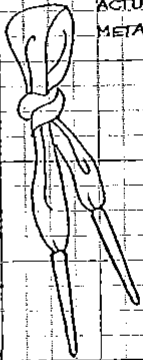
THERE ARE 43 CUTS IN THE STRIP AT THE FRONT EDGE BESIDE THE BUTTONHOLES

9 PAIRS OF EYELET HOLES FOR POINTS TO ATTACH TO EYELET HOLES ON WAISTBAND OF TUNK-HOSE. THEY ARE APPROXIMATELY 16MM ($\frac{5}{8}$ ") APART.

TWO EYELET HOLES WORKED IN SILK THREAD. THERE IS STILL A RIBBON POINT PASSING THROUGH THE BOTTOM ONE, TIED TO THE BOTTOM HOLE ON THE OTHER FRONT. IT ALSO PASSES THROUGH ONE SURVIVING EYELET HOLE WORKED IN SILK OVER A COPPER RING (FOR REINFORCEMENT) ON A FRAGMENT OF THE TUNK HOSE WAISTBAND.

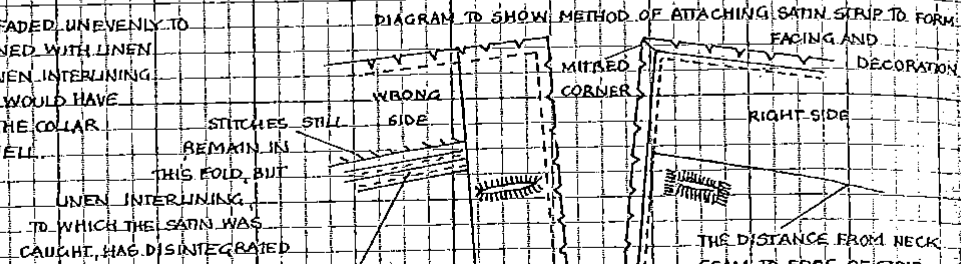
THE FRONT IS FACED WITH A STRIP OF SATIN SNIPPED ON THE EDGE, 3.2CM ($\frac{1}{4}$ ") FINISHED WIDTH. IT SHOWS FOR 3MM ($\frac{1}{8}$ ") AT THE FRONT EDGE.

THE WAIST OF THE DOUBLET IS TURNED UP 5MM ($\frac{1}{8}$ ") AND NEATLY STITCHED ALONG THE EDGE WITH FINE SILK. THE EYELET HOLES ARE WORKED IN THICKER SILK.



ACTUAL SIZE OF METAL TAG, OR AGLER

TYPICAL HALF BOW MADE WITH SHORT RIBBON POINTS



STITCHES STILL REMAIN IN THIS FOLD, BUT LINEN INTERLINING TO WHICH THE SATIN WAS CAUGHT, HAS DISINTEGRATED

FRONT NECK SEAM TURNINGS 5MM ($\frac{1}{4}$ ") WIDE, HELD DOWN WITH SMALL RUNNING STITCHES IN FINE SILK. THE SATIN FACING DOES NOT REACH THIS SEAM

THE DISTANCE FROM NECK SEAM TO EDGE OF STRIP ROUND COLLAR IS 34MM ($1\frac{3}{8}$ ")

BACK STITCHING ALL ROUND THE COLLAR AND DOWN BOTH FRONTS 1.5MM ($\frac{1}{16}$ ") AWAY FROM THE EDGE TO HOLD DOWN THE STRIP, WHICH EMERGES FOR BETWEEN 3MM ($\frac{1}{8}$ ") AND 6MM ($\frac{1}{4}$ ") AS A DECORATIVE FEATURE AND THEN FORMS A FACING

CENTRE BACK TO FOLD

THE COLLAR FACING IS HEMMED TO THE LINEN INTERLINING OR LINING, VERY FAINT MARKS OF STITCHING HAVE COME THROUGH TO THE SATIN

DIAGRAM TO SHOW COLLAR INTERFACING

LINEN LAYER

SHOULDER SEAM TO THIS MARK

BACK

FRAGMENTS OF WHAT APPEAR TO BE LINEN TAPE, 13MM ($\frac{1}{2}$ ") WIDE,

TO REINFORCE THE EYELET HOLES REMAIN INSIDE THE DOUBLET WAIST, LOOSELY HELD WITH A FEW STITCHES IN FINE SILK THREAD WHILE THE EYELET HOLES WERE WORKED. THERE WERE PROBABLY 4 PAIRS OF EYELET HOLES ON EACH SIDE OF BACK WAIST. THE DOUBLET IS TOO FRAGILE TO BE MOVED UNTIL A LATER STAGE OF CONSERVATION WORK HAS BEEN REACHED. THE SHAPE OF THE BACK HAS BEEN PIECED TOGETHER FROM WHAT IS VISIBLE FROM THE FRONT.

CONJECTURED SIZE OF 16MM ($\frac{5}{8}$ ") WIDE SILK POINTS, OR LACES

fenet en uetel

EACH BUTTON IS MADE OF INTERWOVEN SILK THREADS ENDING WITH A FRENCH KNOT ON TOP, WORKED OVER A WOODEN BASE



ACTUAL SIZE OF BUTTON

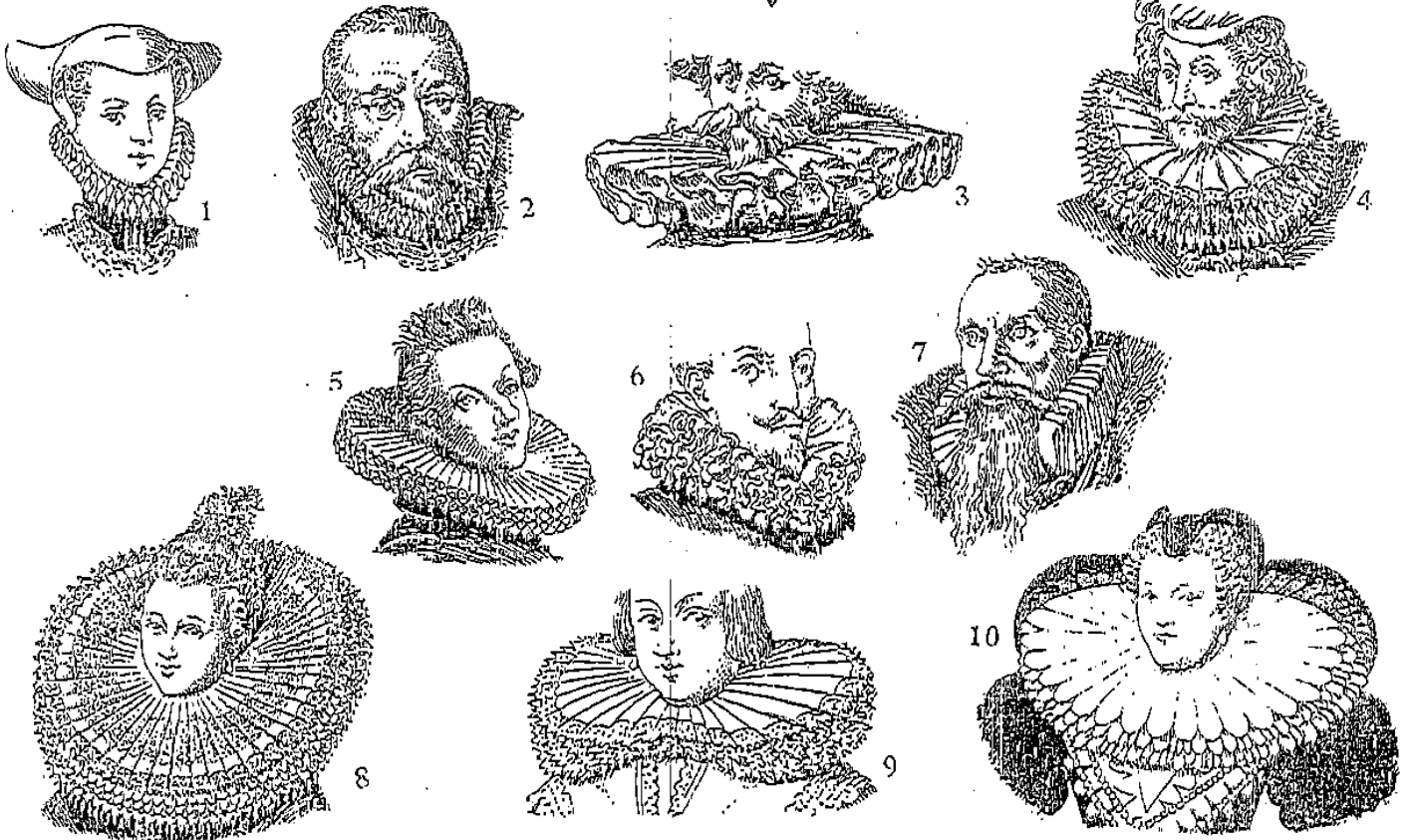
THE SATIN FACING FOR THE WRIST IS CUT TO SHAPE, WITH WIDE TURNINGS. THESE ARE FOLDED IN, SNIPPED ON THE EDGE WITH 3MM ($\frac{1}{8}$ ") CUTS ABOUT 6MM ($\frac{1}{4}$ ") APART. THIS EDGE SHOWS BELOW THE END OF THE SLEEVE FOR 6MM ($\frac{1}{4}$ ")

ACTUAL SIZE OF BUTTONHOLE, WORKED IN HEAVY SILK, SIMILAR TO MODERN. BUTTONHOLE TWIST, WITH SQUARE ENDS. THIS SILK NOW RESEMBLES COTTON.



THE SLEEVES ARE STITCHED IN WITH SILK THREAD UNDER THE ARMS. THE THREADS HAVE ROTTED, BUT SMALL TUFTS REMAIN.

EXEMPLES DE FRAISES



1. Petite fraise de femme (1577). — 2. Fraise à petits goddons (1584). — 3. Fraise à goddons libres (1587).
 4. Fraise à 3 rangs (1587). — 5. Fraise à 2 rangs serrés (XVI^e siècle). — 6. Fraise à la confusion (XVI^e siècle).
 7. Fraise ouverte pour la barbe (XVI^e siècle). — 8. Fraise en roue à 3 rangs de dentelles (1615). — 9. Fraise
 de linge garnie d'un voile de deuil (1615). — 10. Fraise échancrée (1640).



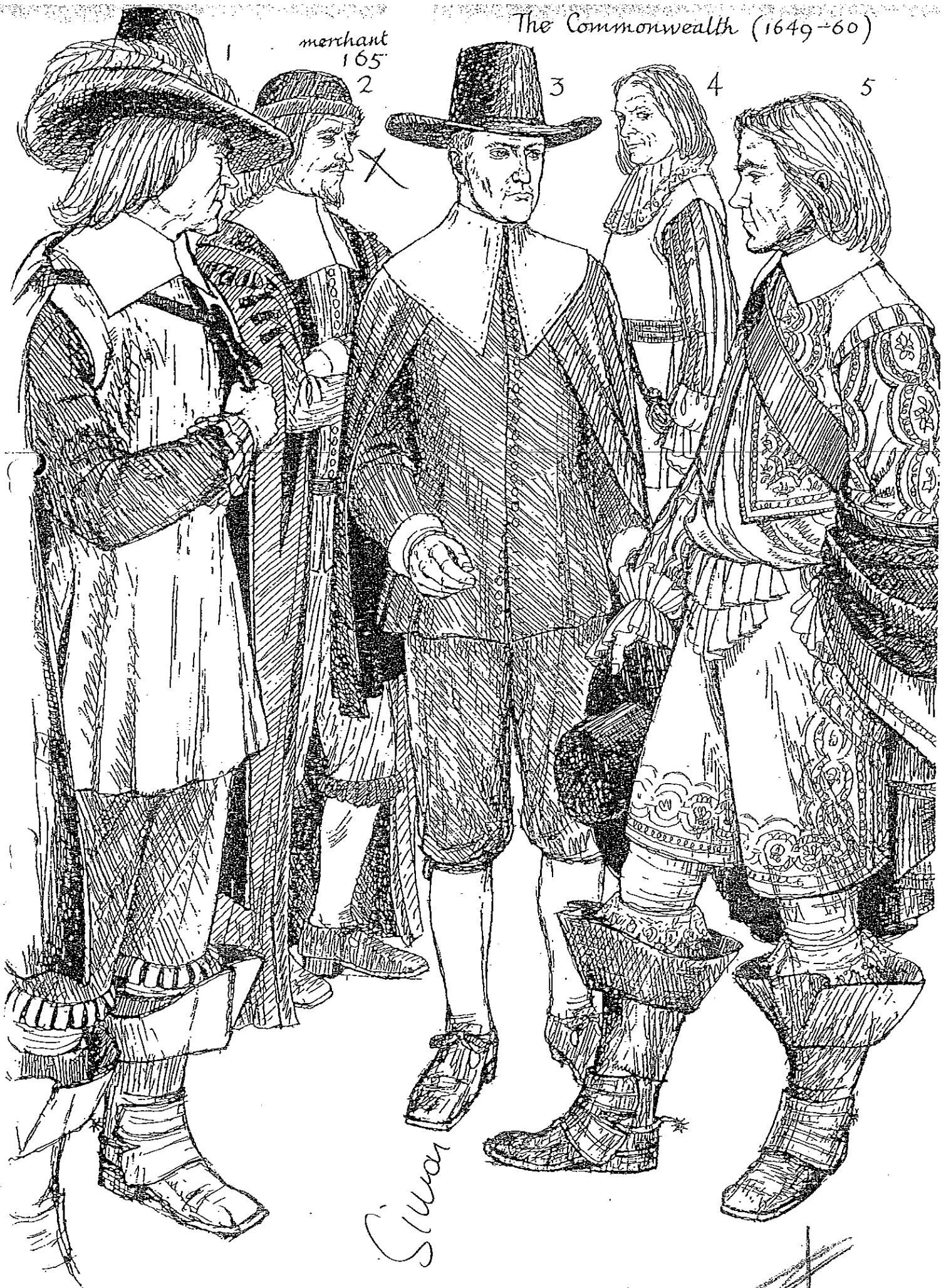






The Commonwealth (1649-60)

merchant
165

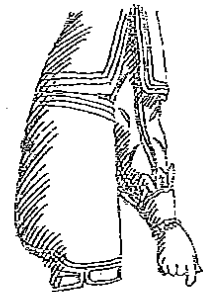
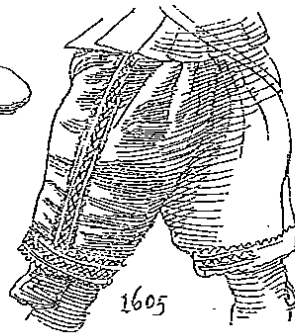
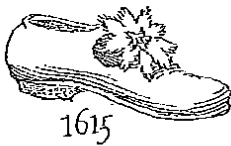
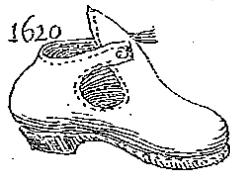
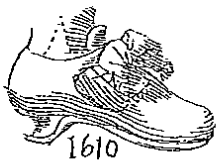


Silver

MORICE SIMON



Early seventeenth-century headgear



Breeches

Spanish sleeve

WENTRE ↑

WARRABON

DIFFÉRENTS TYPES DE BONNETS D'HOMMES

Siuwu ↗

