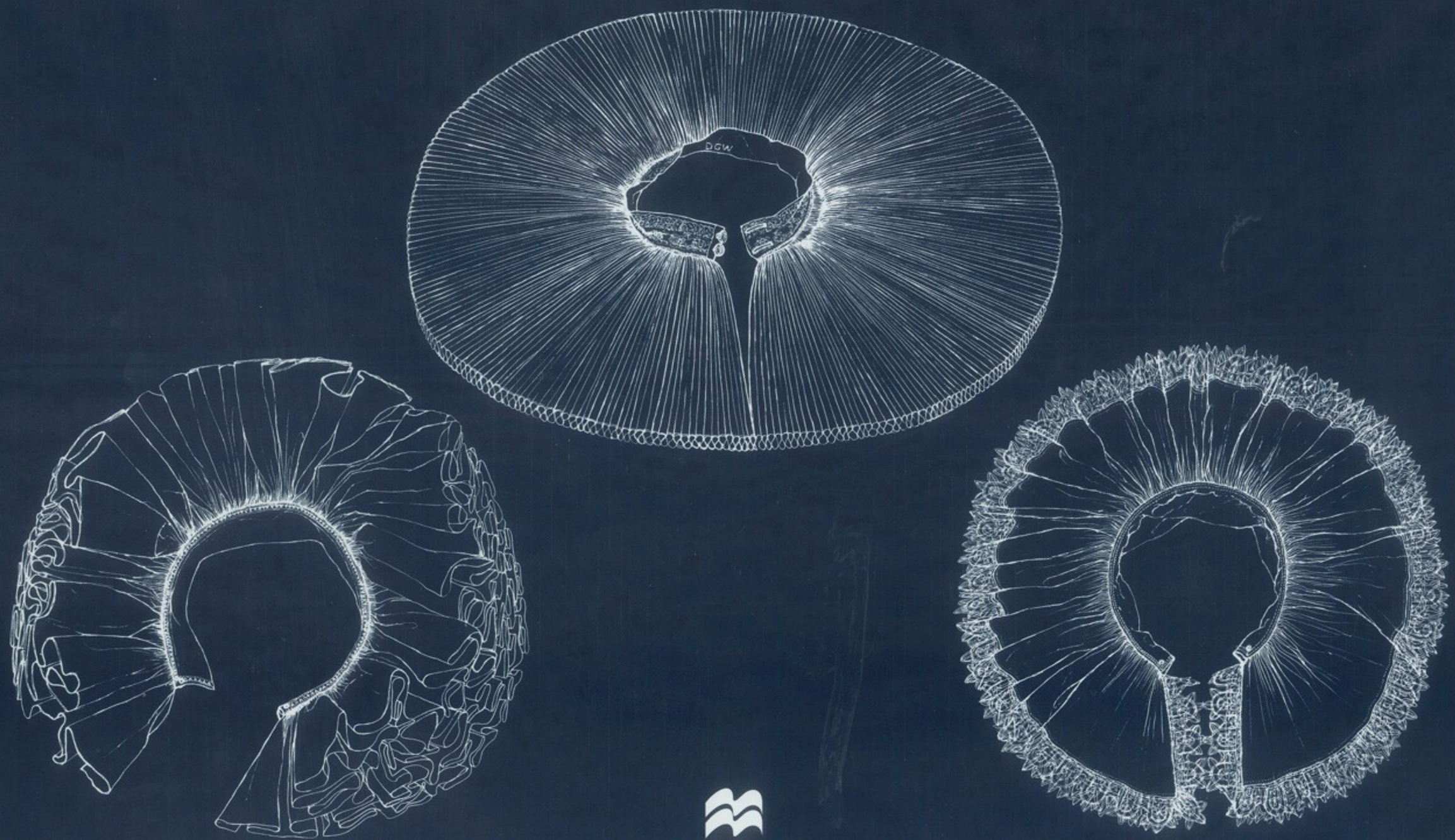
*Janet Arnold*

# Patterns of Fashion 4

*The cut and construction of linen shirts, smocks, neckwear, headwear and accessories for men and women*

*c.1540–1660*




MACMILLAN

*with additional material by Jenny Tiramani and Santina M. Levey*

ISBN 978-0-333-57082-1

*UK £30.00*

# Patterns of Fashion 4

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


CONCEIVED & ILLUSTRATED BY

JANET ARNOLD

COMPLETED WITH ADDITIONAL MATERIAL BY

JENNY TIRAMANI & SANTINA M. LEVEY


## CONTENTS


Introduction and Acknowledgements 2 Detailed list of Photographs, Drawings and Patterns taken from Original Objects 3

The Art and Craft of the Semstress, Silkwoman, Cutwork Maker, Bone-Lace Maker, Embroideress and Laundress 5

Portraits and other Visual Sources with Photographs of Original Objects showing Stitching, Fabrics and Trimmings 17

Drawings and Patterns taken from Original Objects 65 Measurements and Metric Conversions 124

Using the Patterns for Full-scale Work 125 Starching and Setting Linens 126 Select Bibliography 128

The Janet Arnold Award 128



First published 2008 by Macmillan an imprint of Pan Macmillan Ltd. Pan Macmillan, 20 New Wharf Road, London N1 9RR
Basingstoke and Oxford Associated companies throughout the world
www.panmacmillan.com

ISBN 978-0-333-57082-1



Copyright © Janet Arnold, Jenny Tiramani and Santina M. Levey 2008. The right of Jenny Tiramani and Santina M. Levey to be identified as the authors of this work has been asserted by them in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form, or by any means (electronic, mechanical, photocopying, recording or otherwise) without the prior written permission of the publisher. Any person who does any unauthorized act in relation to this publication may be liable to criminal prosecution and civil claims for damages.



35798642

A CIP catalogue record for this book is available from the British Library.

Colour Reproduction by Aylesbury Studios (Bromley) Ltd Printed in China



This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including thiscondition being imposed on the subsequent purchaser.

Visit www.panmacmillan.com to read more about all our books and to buy them. You will also find features, author interviews and news of any author events, and you can sign up for e-newsletters so that you're always first to hear about our new releases.

## The Art and Craft of Semstress, Silkwoman, Cutwork Maker, Bone-Lace Maker, Embroideress and Laundress

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

### Linen

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

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

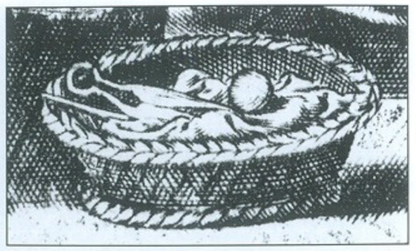
By the sixteenth century, linen was woven in most European countries, even when dependent on imported thread. The major centres were in northern Italy, which produced a smooth, creamy and closely woven linen, ideal for openwork decoration; while the linen of Flanders and the Low Countries was already renowned for its exceptional delicacy and even weave. Continental linen was sold by the ell, which varied in length from country to country, but the Flemish ell, which was equal to 27", or three-quarters of an English yard of 36", occurs most frequently in the records. When the country of origin is not given, it is impossible to compare prices, especially as selvedge widths also varied and are seldom mentioned. One bonus of the patterns is the number of different selvedge widths they record; they range from 25" [**17**] to 41¼" [**22**] wide. Some are among the shirts and smocks, but the largest number is provided by ruff **22**, which is made from eighteen selvedge widths, that, unlike the other ruffs, are cut from eleven different linens. The heavier linen used for the neckband is also pieced; it is a good example of successful frugality.

I

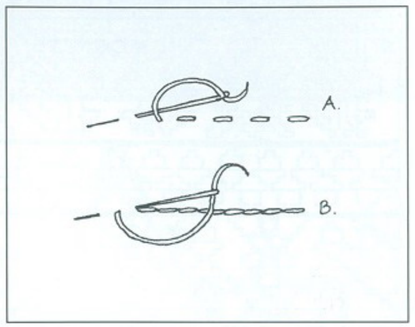
**I.** *The story of Gracchus and his virtuous wife Cornelia. Engraving after Johannes Stradanus, 1578. Douce Portfolio 139; 795, Ashmolean Museum, University of Oxford.*

**II.** *Detail of I showing the sewing basket, with threads and a pair of small shears.*

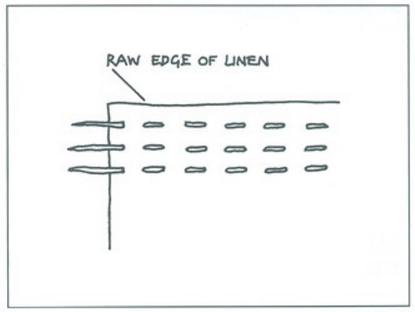
**III.** *A. Running stitch. B. Back stitch.*



II




III

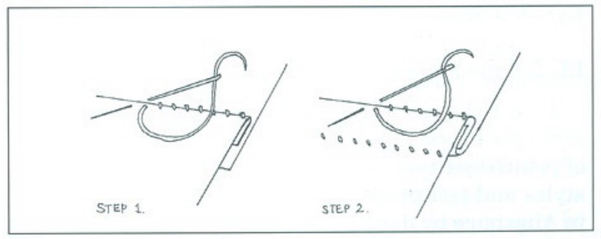



IV

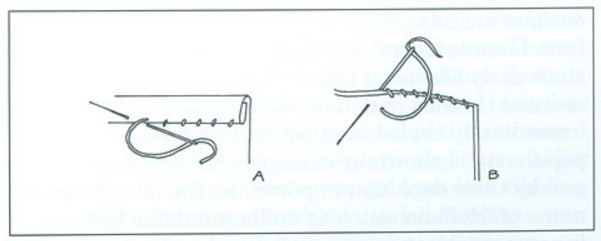
**IV.** *Three parallel rows of running stitches of equal length and intervals, to gather into cartridge pleating.*

**V.** *A variant of a felled seam. 1. Folded edge fell stitched from R.S. 2. Fell the turnings on W.S.*

**VI.** *A. Felled hem. B. Whip stitch joining two selvedges.*




V



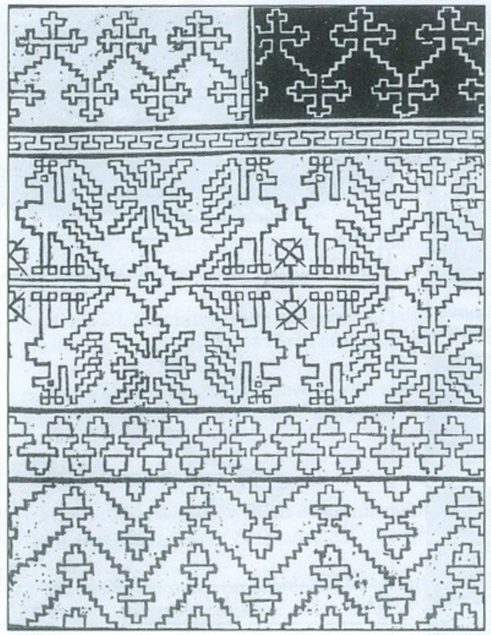

VI

### The Workforce

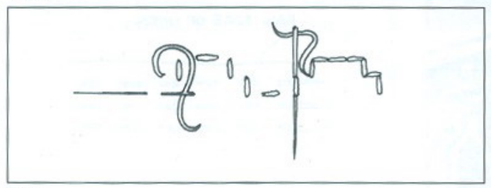
Clothes cut and sewn together by the tailor were often elaborately decorated with embroidery worked by professional male embroiderers using precious and semi-precious stones, seed pearls, spangles, beads and a variety of metal threads, including purl. The workforce dedicated to the making and ornamenting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

### The Semstress

She was the key figure, whether amateur or professional. As her name suggests, the semstress was responsible for sewing together the component parts of linen clothes, which she had also cut out. This she did without the aid of such printed or manuscript patterns as those available to the tailor. She relied on inherited knowledge and the use of differently sized rectangular panels to cut out the parts required for one or more items of clothing from a given length of linen. Her skill lay in fine, regular and strong sewing; working seams of running and back stitches, and, for greater strength or neatness, variants of fell seams. She also hemmed the clothes, worked the cartridge-pleated gathers of simple smocking to control the fullness of the fabric, applied facings and attached the neck and wristbands. Small ruffles began to be added to shirts and smocks as linen clothing became more elaborate in the mid-sixteenth century, but the most spectacular use of cartridge pleating can be seen in the construction of the huge ruffs around 1600 [**23** & **24**]. Her range of skills expanded as the decoration of linen clothing became more important. Although samplers remained throughout the sixteenth century the main means of exchanging new stitches or new designs, the advent



VIII



VII IX

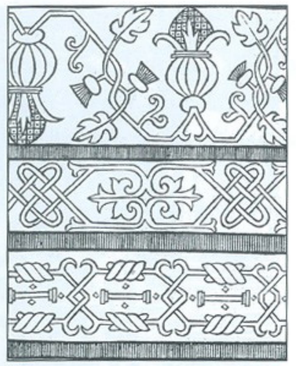
**VII.** *Double-running stitch.*

**VIII.** *Patterns to be worked in double-running stitch,* Eyn new Kunstich Boich, *Peter Quentell, 1527.*

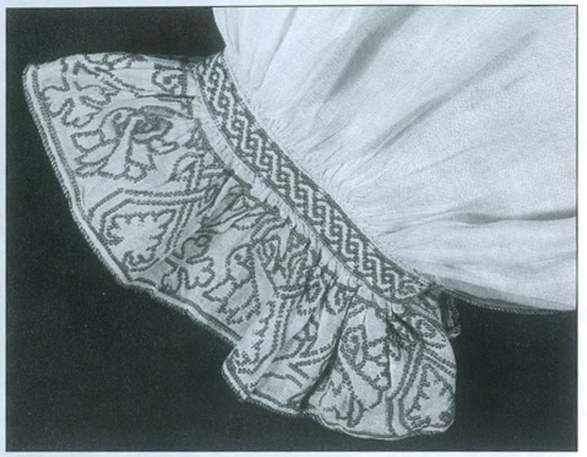
**IX.** *Detail of a linen smock embroidered in back stitch and long-armed cross stitch, very neat on the W.S. c.1600. Museo del Tessuto, Prato.*

**X.** *Patterns for embroidery in matt or satin stitch.* A Schole-House for the Needle, *Richard Shoreleyker, 1632. Collection of John and Elizabeth Mason.*

X



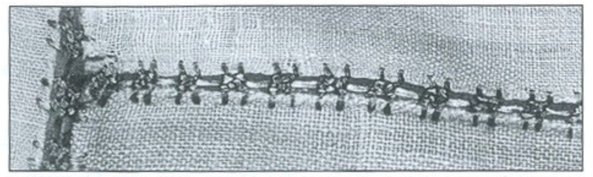
XI



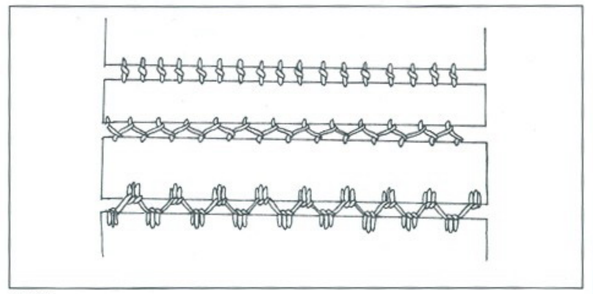
XVI

**XI.** *Linear patterns to be stitched or couched.* A Schole-House for the Needle, *Richard Shoreleyker, 1632. Collection of John and Elizabeth Mason.*

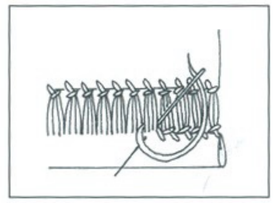
**XII.** *Openwork insertion seam between body, sleeve and gusset of shirt* **2**. *c.1550–60. Bayerisches Nationalmuseum, Munich.*



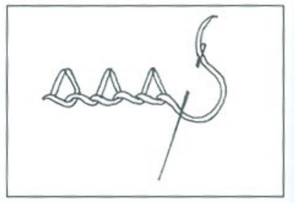
XII



XIII



XV



XIV

**XIII.** *Variations of openwork insertion seams.*

**XIV.** *Closed blanket stitch.*

**XV.** *Hem stitch, with drawn threads.*

**XVI.** *Wrist ruffle of shirt* **1**. *The linear pattern in blue cross stitch relates to the outline patterns in* **XI**. *c.1535–50. Victoria and Albert Museum, London.*

of printed pattern books quickened the spread of new styles and techniques. The first book was published in Augsburg by Johann Schönsperger before 1523, when his second, dated book was published. The designs included angular, stepped patterns imported from Islamic Egypt, where they had been common since early Medieval times. They were worked over counted threads in double-running stitch, and were immediately copied in other pattern books. Their popularity is shown by examples on surviving clothes and by their depiction in portraits; the later English name of 'Holbein stitch' is understandable but inaccurate. Matt or satin stitch is another counted thread stitch, similarly angular in form, although not a linear stitch. But both belong to a group of stitches that are either reversible or equally neat on both sides. Other examples are true or marking cross stitch, long-armed cross stitch and two-sided Italian cross stitch; they answer the needs of clothes where both sides of the linen are visible.

The semstress was also involved in developments associated with the use of openwork seams to join sections of clothing together. Their straight edges have narrow turnings, which in all-white examples have narrow inner lines of cut and withdrawn threads, leaving vertical threads that are pulled into tiny openings by the hem stitches. The linen insertion stitches are worked into the hems and are sometimes replaced by narrow lengths of linen braid or by linen bone (bobbin) lace.

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

### The Silkwomen

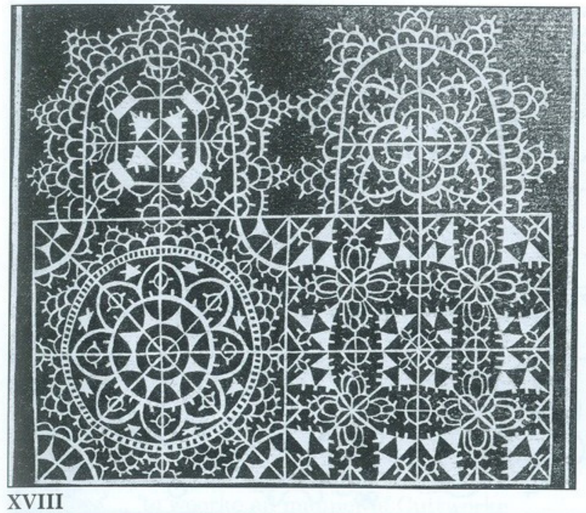
When openwork seams joining sections of linen clothing together were worked with coloured floss silk, the semstress either rolled or turned under and hemmed the edges almost invisibly with fine linen thread before working over them with coloured floss in a decorative form of blanket stitch. The sections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

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

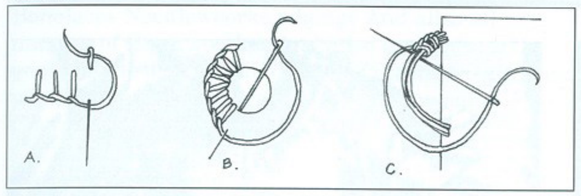
### The Cutwork Maker

Among the items Alice Montague supplied in the summer of 1562 were 'xxiiij yards of White Cutt work for ruffes & xvj yards di of Broade Cutt worke ruffes for a partlett' and 'xlvij yards of white Flaunders ruffes purled, iiij Flaunders worke Bandes Raised'. All are likely to have been imported via Antwerp to be mounted on the Queen's linen clothing by her semstress.

The laborious process by which plain linen was converted into an open-work fabric of great delicacy had started with the narrow, open-work hem of the semstress. Both Venice and Flanders produced white embroidery and cutwork of great beauty, but the most



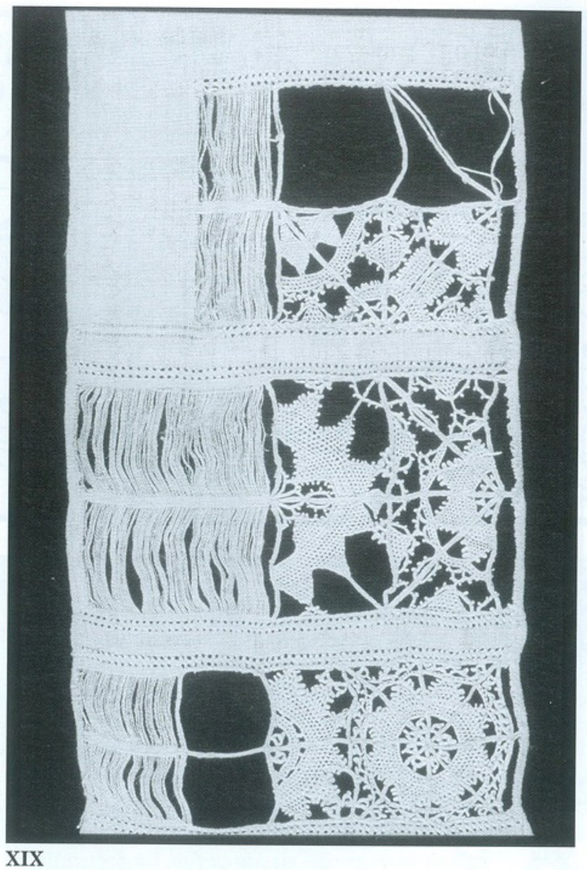
XVIII



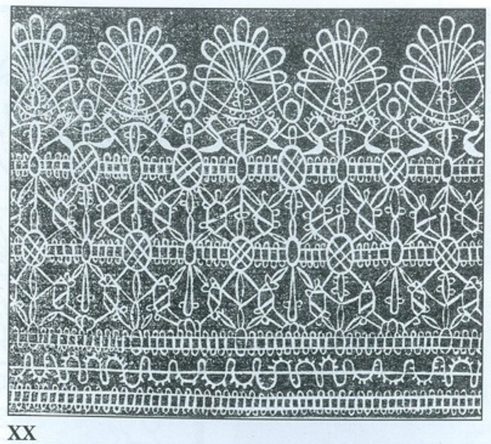

XVII

**XVII.** *A. Blanket stitch. B. An eyelet hole worked in blanket stitch. C. A worked bar.*

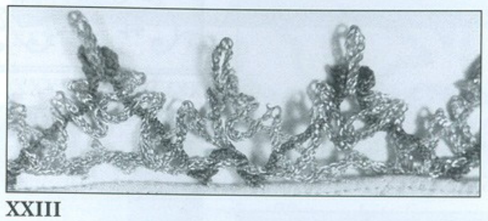
**XVIII.** *Cutwork design.* A Schole-House for the Needle, *Richard Shoreleyker, 1632. Collection of J. and E. Mason.*



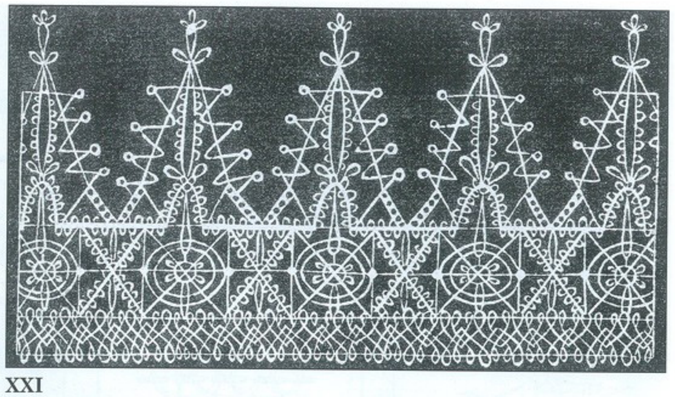
XIX



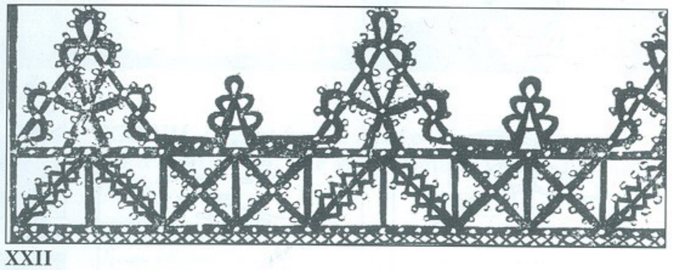
XX



XXIII



XXI



XXII

**XIX.** *A sampler of cutwork, unfinished, c.1650–75. Victoria and Albert Museum, London.*

**XX & XXI.** *A bobbin or bone-lace designs from* A Schole-House for the Needle, *Richard Shoreleyker, 1632. Collection of John and Elizabeth Mason.*

**XXII.** *A bone-lace design from Le Pompe, Book 1, 1559.*

**XXIII.** *Bobbin lace worked in alternate motifs of pink silk with silver thread and moss-green silk with silver-gilt thread, edging a pair of linen drawers* **[63]**. *c.1600. The Metropolitan Museum of Art, New York.*

detailed account of how the lingerie trade contributed to the emergence of cutwork is provided by the archive of Christopher Plantin and his family, now in the Plantin-Moretus Museum in Antwerp. Plantin moved from Paris to Antwerp in 1548/49 and established himself as a printer and bookseller; his wife, Jeanne Riviére, sold fine lingerie, as did her daughters, most notably Martine. They sold piece-goods embroidered with white linen thread in matt stitch, and increasingly ornamented with open-work lines involving drawn thread, pulled fabric work and back stitch. By the 1560s, these were being worked in double and triple lines, and with larger openings based on the warp and weft of the woven linen. It took over twenty years for large-scale cutwork to replace white embroidery, but on 2 December 1571, Martine dispatched an order for 363 cutwork ruffs to Pierre Gassen, who acted as their agent in Paris. From the late 1570s onwards, cutwork dominated ruffs, cuffs, bands, coifs, shirts and smocks.

Throughout its life, high-quality cutwork kept its skeletal structure of warp and weft threads, which gave it a stability not achieved by other means. The method of replacing the square grid with plaited and twisted linen threads couched to a parchment pattern backed with layers of thick linen produced a less stable and less fine version of cutwork but it paved the way for true needle lace, as did the projecting points worked along the edges of wrist and neck ruffs, which increased in size as the ruffs grew larger. They were worked freely, stitch by detached stitch, to form triangular motifs, which by the early 1570s, are described in the Plantin records as 'fraises à lequille' (points worked with the needle).

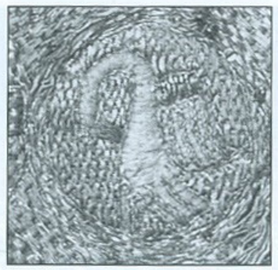
### The Bone-lace Maker

By the 1560s, outer edgings of bone-lace, made with fairly thick linen thread, began to be attached to ruffs or bands of cutwork, and it was bone, or bobbin, lace that was to be the final stimulus for the emergence of true needle lace; independent of any geometric grid and capable of being worked to any design. The use of bone (later wooden) bobbins to manipulate a variable number of threads in the making of narrow, open-work braids was one of the novelties of the second quarter of the sixteenth century. It probably emerged from the passementerie industry of Italy or Spain, almost certainly feeding on the silk and metal threads entering Europe from East and West. The earliest reference so far found in England occurs in the Exchequer Accounts for 1545, when gold bone-lace was bought to trim Henry VIII's 'bonnittes'. The association of bone lace and linen clothing was quickly established, as shown by the first account book kept by the young Lady Cavendish (née Hardwick) in 1548-1550. During the winter of 1548-9, she bought 'wyte bowene [bone] worke for coufes for my smokes vs iiijd' and 'for narowe bown worke for my smokes col'rss, xvjd'; while later 14s were spent on 'xij yards of bone work for ij shertes at xiiijd the yerde'. By the summer of 1549, she was buying coloured silk and metal threads to have the lace made within her household:

Payed for halfe a pounde of rede sylke for to worke bone worke wt xjs
Payed for a nonce of sylvar to worke bonelace wt vjs
Payed for ij ounces of golde to make lace for ancharchers xijs

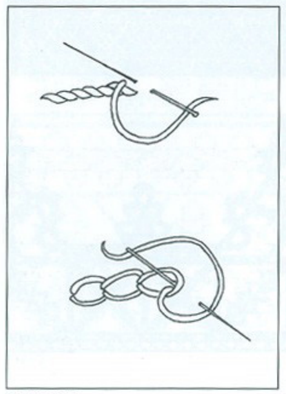
Silk and metal threads were sold by weight, because of their high value. The earliest bone-lace seems to have been made with silver-gilt filé thread using paired threads, each pair worked as one to produce a chunky open braid, as suggested by the heavy patterns in the appropriately named *Le Pompe*, the first pattern book devoted solely to bobbin lace. It was printed in Venice by the Sessa Brothers for Matio Pagano, one of the most prolific publishers of pattern books; Book I came out in 1557, and Book II with a different set of patterns in 1560. The only other early pattern book devoted to bobbin lace was the *Nüw Modelbuch* published in Zurich by Christoph Froschouer in about 1561. The author, known only by her initials 'R M', was a practising lace maker with twelve years' experience as a teacher; she provides in her introduction details of how bobbin lace had been brought to Switzerland in 1536 by merchants from Venice and Italy. She preferred linen thread lace, for its ease in washing, and disapproved of the growing use of more luxurious materials, although some of her patterns are marked as silver or gold models. She provides the number of bobbins needed for each pattern but also advises how a thicker or thinner effect can be achieved with a change of thread, or by adding pairs of bobbins. 'R M' recommends linen bobbin lace as a practical means of decorating household linens, and also as a way of earning a living. Bone or bobbin lace proved to be exceptionally versatile. It could be simple or complex; within the reach of children and amateurs, or made only by the most skilled workers. Valuable metal lace, like that made in the sixteenth century, was by the late

XXIV

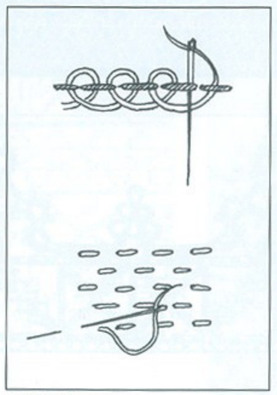


XXV

XXVI



XXXIV

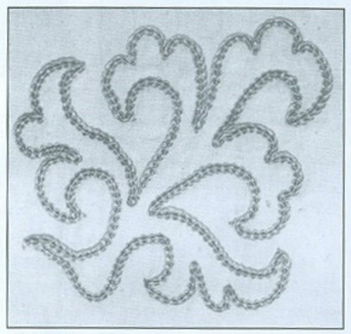


XXXIII

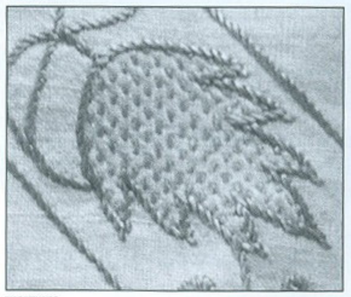
**XXIV.** *Embroidery design for a Pelican in her Piety.* A Schole-House for the Needle, *Richard Shoreleyker, 1632. Collection of John and Elizabeth Mason.*

**XXV.** *Pelican in her Piety embroidered on a purse* **70**.

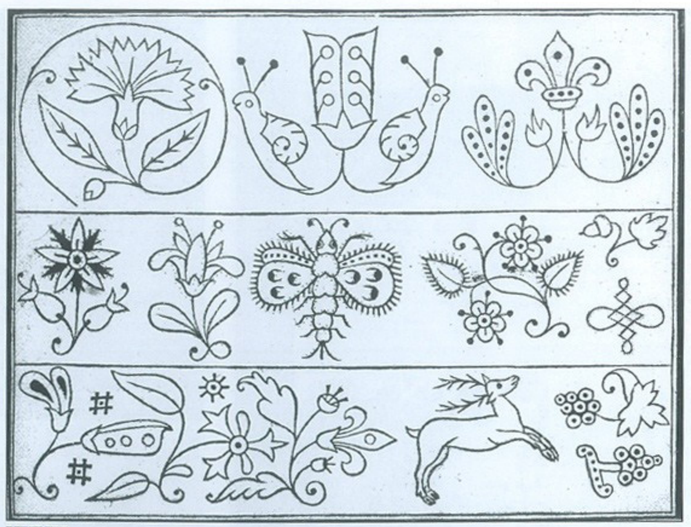
**XXVI.** *A Pelican in her Piety embroidered in black silk on a linen waistcoat c.1615–20, showing another use of a similar design. Victoria and Albert Museum, London.*



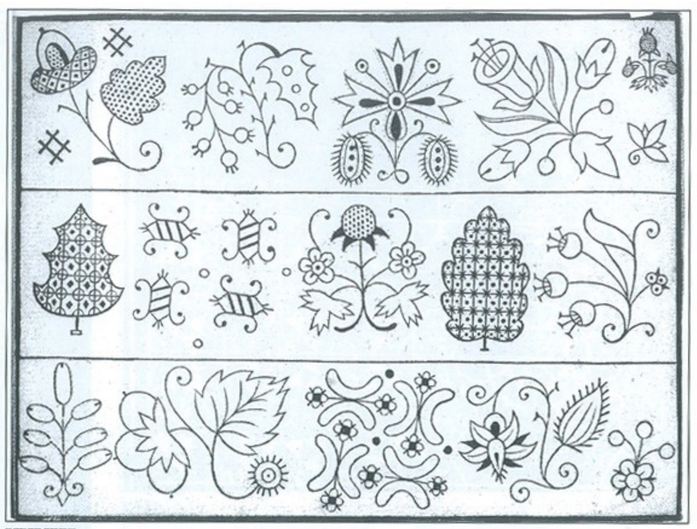
XXXII



XXXI

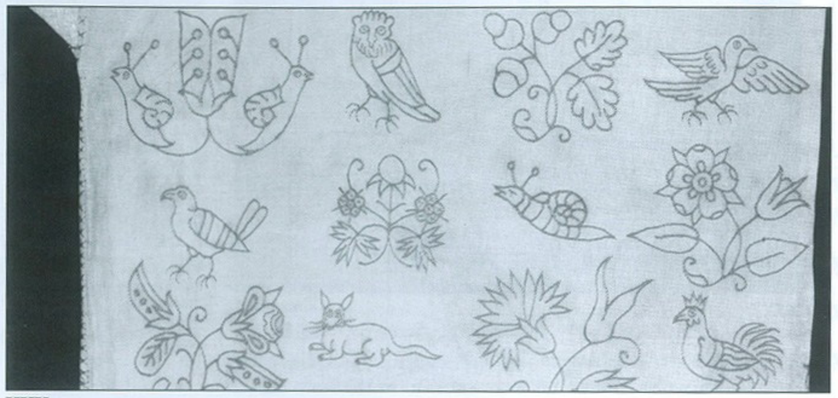


XXVII



XXVIII

**XXVII & XXVIII.** *Designs for embroidery motifs,* A Schole-House for the Needle, *Richard Shorleyker, 1632. Collection of John and Elizabeth Mason.*



XXX

**XXIX.** *A woman sewing with a pillow on her lap. There are several rows of parallel running stitches visible, as in cartridge pleating. Detail of an engraving after Johannes Stradanus, 1578. Douce Portfolio 139; 795. Ashmolean Museum, University of Oxford.*

XXIX

**XXX.** *The sleeve of a linen smock 1620–30 [**78**], embroidered in pink silk, stem stitch with isolated motifs of plants and animals, including the double snail motif in* **XXVII**. *Victoria and Albert Museum, London.*

**XXXI.** *Running stitches in parallel rows embroidered in pink silk on a linen smock [**83**] c.1605–15. Wadham College, Oxford.*

**XXXII**. *Motif embroidered in a variation of pekinese stitch with red silk and silver-gilt thread on a linen shirt [**12**], c.1580–1600. Museum of London.*

**XXXIII.** *Top: Pekinese stitch. Bottom: Running stitches in rows, also used for speckling and shading.*

**XXXIV.** *Top: Stem stitch. Bottom: Chain stitch.*

seventeenth century, under the control of the professional male Laceman. Only a thinner form of silver-gilt or silver lace on a par with linen thread lace remained within the scope of the female lace makers in London and other major cities. It can be seen trimming such linen clothing as nightcaps, coifs, ruffs and waistcoats, as well as gloves, purses and other accessories. Thread lace, made of linen thread, was worked domestically and professionally in many countries, and visitors to England commented on its presence in Devonshire and the Midland counties. Shakespeare, who must have seen the lace makers on his journeys back to Stratford, refers in *Twelfth Night* to 'The spinsters and knitters in the sun, and the free maids that weave their thread with bone'.

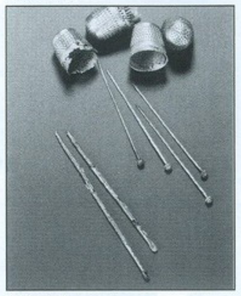
In areas where fine thread was available, as well as skilled designers and makers, the versatility of white linen bone-lace enabled it to respond to every twist of fashion and, in many cases, to lead it. It copied cutwork with ease, but it also showed the way forward with the beautifully patterned, soft scallops of the Flemish bone lace of the late 1620s onwards.

**The Embroideress**

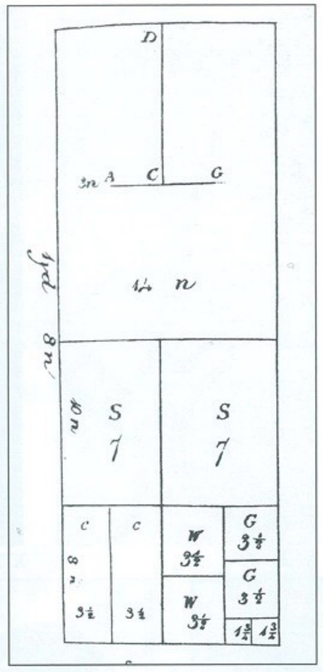
As with other members of the workforce, the embroiderer of linen clothing was a woman; sometimes an employed specialist, but often a skilled amateur. Their names seldom feature in the records, and the only linen embroideress mentioned in the Hardwick Accounts is Anne Mylner, who in June 1599 was paid 'for a pece of worke wrought wt collard sylkes, thirteen shelling and given her xijd' as a reward [Hard. Ms.8, f.54]. In the sixteenth century, embroidery was still an expected accomplishment of a well-born woman, and some of the gifts made for the King or Queen at New Year were worked by the donors. This was more likely earlier in the century when among Henry VIII's wives and daughters were several embroiderers. Katharine of Aragon had 'two working stools for gentilwomen' among her possessions, which were either low stools on which they sat when working with a hard sewing pillow on their knee, or the pillow itself, which sometimes had a wooden base. Sewing pillows were essential tools for fine work, whether by semstress or embroideress. They supported the fabric, which could be pinned onto it, or secured at one end and held taut to run a gathering thread, or whip a hem, much as a sewing-bird or clamp was used in the nineteenth century. They can be seen in several paintings and engravings, including one based on a drawing by Johannes Stradanus and dated 1578 [**I & XXIX**], which depicts one woman seated on a low stool, with a sewing pillow on her lap, and a second seated woman resting an embroidery or needlework frame on the hard pillow. Katharine of Aragon has been credited with introducing double-running stitch worked with black silk into England. The stitch may well have travelled north from Islamic Spain, and she is likely to have known it. But the term 'Spanish Stitch' was applied to it by Peter Quentell in his 1527 plagiarized version of Schönsperger's book. In the 1547 Inventory of Henry VIII's goods there is, for example, a table set of fine linen 'wrought with red spanyshe stiche' and Spanish sewing silk was certainly important because its dyes were fast and, in particular, the black dye did not run.

The future Queen Elizabeth was more than a competent embroiderer; she is believed to have worked the covers of four books of prayers (three of which survive) that she had translated to present as a gift to Queen Catherine Parr in 1546. The cover in the British Library is not of wrought linen, but is a fairly early English example of needlework on linen canvas worked with silk and metal threads in detached stitches, almost anticipating what was to occur in embroidery towards the end of her reign. By then, the divisions between different groups of workers were breaking down, and large, often isolated households provided fertile ground for the mixing of materials, stitches and different skills. The degree to which those formerly distinct skills had changed is illustrated by an apprenticeship agreement, signed in September 1597, by which the young girl, Margeret Davis, was apprenticed to' Josine Graunger of London widdowe'... 'to woorke all manner of Cuttworke Bonelaces Needlewoorke edginge And allso all manner of Blackwoorkes And allso to woorke w'th goulde and silke and all manner of playne woorkes and whatsoever elles belongeth to a woorkewoman'. Essex County Record Office, [D/Dp 226].

XXXVI



XXXV




XXXVII

XXXVIII

**XXXV.** *Brass needles, pins and thimbles.* **XXXVI.** *Brass pins, some wrapped in a white cloth. Both from the wreck of a Venetian ship, possibly the Gagiana, near Gnalic, c.1583. Institute for Mediterranean Heritage, University of Primorska. Three white linen shirts were among the other goods recovered from the wreck.*

**XXXVII.** *Layout for the most economical use of fabric for a man's shirt.* The Workwoman's Guide, *by a Lady, 1838.*

**XXXVIII.** *The top of a man's linen shirt with vertical lines of needlelace insertions, c.1615–35. Victoria and Albert Museum, London.*

### Sewing Equipment

Skilled workers have always owned the specialized tools of their trade. In 1571, for example, the stock of John Wilkenson, Merchant of Newcastle, included 'xiij clowtes of talier (tailor) needles xvij s iiijd', and also 'vj clowtes of fine semster nedles viijs'. A clowte/claite/clout was a cloth into which a thousand needles were stuck in rows [**XXXVI**], as they were later stuck though paper; the cost of the tailor's and the semster's needles was the same per clowte, although they clearly differed. Coarse needles for unspecified purposes were only a quarter of the price, while in 1573, 'xij claites of Spannish nedles' recorded in the stock of the Southampton Merchant, Reynold Howse, cost xxxvjs, more than three times as much as those of the tailor and semstress. They were probably of Spanish steel. Thimbles were also specialized to suit different trades; they were imported wholesale by the thousand, but could be sold singly in the retail trade; the stock of the Durham mercer, John Farbeck, in 1597 included 'xiij dosen and a half of woman's thimbles 21d'. Pins were also important tools needed by the semstress, the setter of ruffs, the lady's maid, the bone-lace maker and the domestic sewer. They varied in length and thickness according to their purpose. The quantity imported into London on a single ship *The Edward*, in 1567, carried a total of 420 dozen clouts, each containing a thousand pins. The total cost was £20, a very substantial sum.

### Linen Clothing

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

### Men's Shirts

Very few plain shirts survive from the sixteenth and early seventeenth centuries. There was a secondary use for any sound sections of linen from damaged shirts, and even the 1547 Inventory of the possessions of Henry VIII records 'xxiiij night shirtes of sondrye sortes some verey meane and worne' [11604]. The two examples in this book, **7/8A** [pattern not included] and **15**, survive as relics. Shirts are made from the width of linen with straight side seams, and often with extra gathering at the neck allowing for chest and shoulder muscles. There were changes to the neckline and variations in decoration over the years, but the basic, straight-sided shape continued well into the nineteenth century, as confirmed by the pattern diagrams in *The Workwoman's Guide,* 1838, [**XXXVII**] and other nineteenth-century publications.

The decoration of shirts was not unexpected in a period when men took as much pleasure as women in displaying their fine clothes. Thomas Forster the younger of Ederston, for example, who died at the age of twenty-eight in November 1587, was proud to bequeath his apparel to his son Matthew 'to use upon himself or his brethren'. It included 'j shirt, wroughte with blewe silk and silver', valued at 22s, which he had probably worn with his best set of black velvet venetyans and doublet, worth 4li. He also had 'j payre of blewe stokinges' and a 'jerkyn, garded with blewe velvet, 10s'. Some twenty-seven years later, the inventory of the goods of Henry Howard, Earl of Northampton, Garter knight, and a very wealthy man, included his apparel with valuations: 'a couple of verie fine Holland shirtes with an open lace at 30s a piece iijli' and '12 other plaine shirtes of Holland at 4s a piece vjli '. Not so much above that of Thomas Forster's shirts as might be expected.

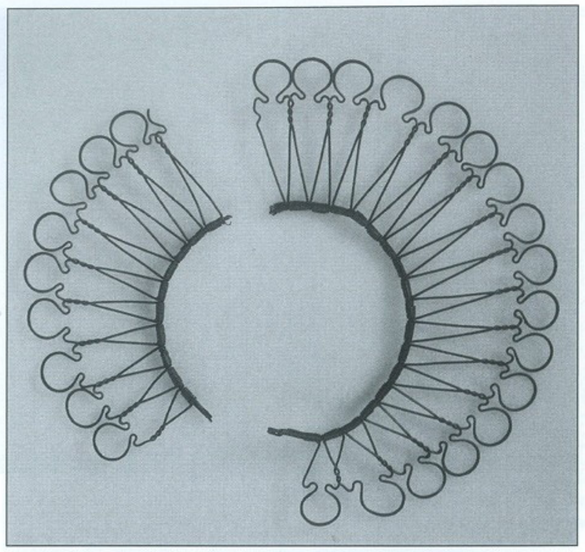
While Henry VIII, Edward VI and later James I were on the throne, for those not expected to give plate or purses full of gold coins as a New Year's gift, a handsome shirt seems to have been the preferred choice. In the Gift Roll for 1533/34 a shirt 'wrought with blacke worke' was given 'by the young Lady Guldeford' (Anne Boleyn), and there were fifteen more wrought shirts and two collections of collars and cuffs worked half with gold filé and half with silver. Later in the same year, a merchant travelling in the Far East sent the King exotic nuts, monkeys, and 'a shirt of fine cambric entirely wrought with white silk, which is very fair'. The shirt was also recorded in the 1547 Inventory as 'a garment of white lynnen clothe of Indian making enbrawdered with white silke' [11589]. In 1539 the six-year-old Princess Elizabeth presented the two-year-old Prince Edward with 'A shyrte of cam'yke of her own makynge'. Small though the shirt must have been, that was quite an achievement; perhaps even a labour of love.

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

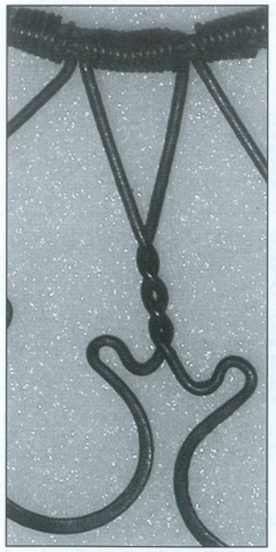
Despite detailed descriptions in inventories and accounts, it is not easy to find images of shirts in paintings. Where a man is shown without any outer garment to cover the shirt, and his history is known, it appears to record a traumatic event and to be a mark of suffering, illness or distress.

The areas of a shirt most often visible are those beneath slashed doublets or jerkins where the embroidery or lace decoration is carefully positioned to show through [**XXXVIII**]. The front opening and neckband also provided an area for display, and most importantly the neck and wrist ruffles as they steadily increased in size from the mid-1560s onwards. They eventually became detached from the shirt to form a separate item of clothing, although shirts continued to have neck and wristbands, as well as the separate ruffs, as a part of the growing fashion for layered neckwear as discussed below.

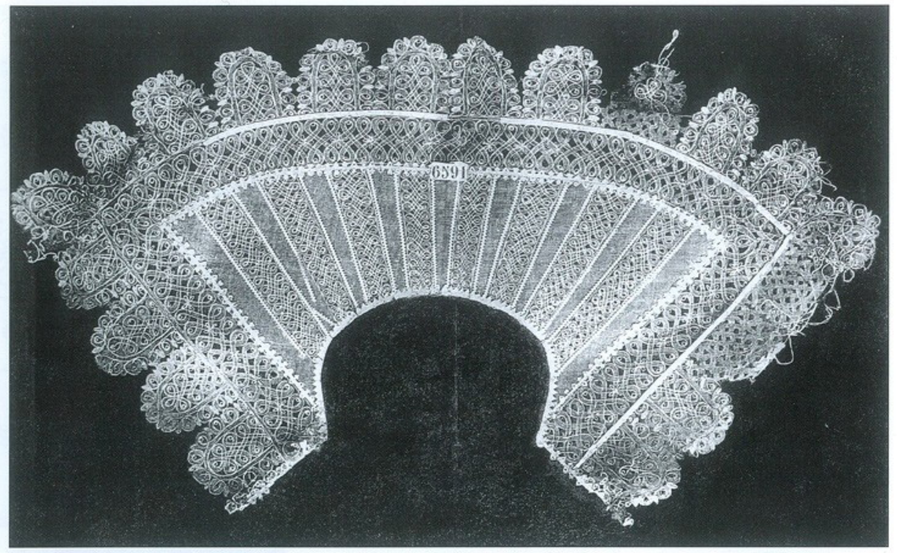
XXXIX



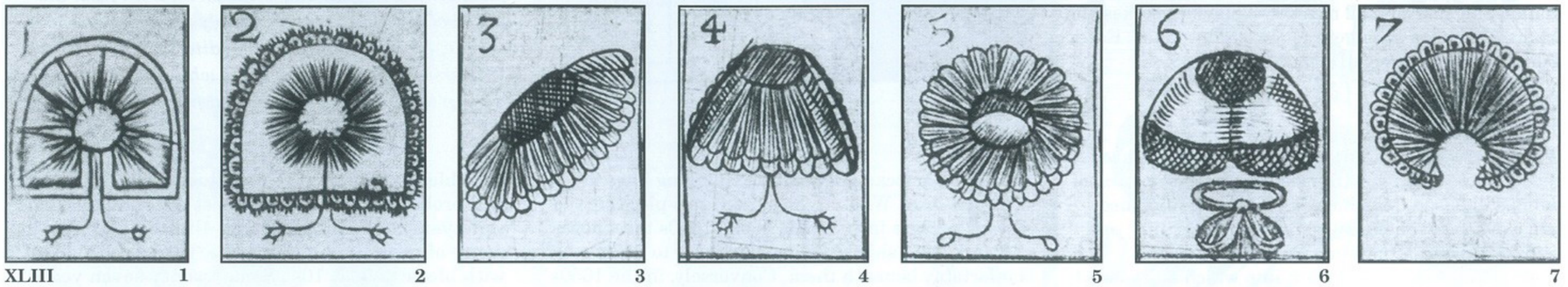
XL



XLI



XLII




XLIII

**XXXIX.** *The wife of the Lord Mayor of London wears a shaped ruff. Etching by Wenceslaus Hollar, 1646. Gallery of Costume, Platt Hall, Manchester City Galleries.*

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

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

**XLII.** *A standing band of imitation lace, made from stiffened openweave fabric with outlines of applied paper or parchment. This band is the same shape as the rebato worn by Elizabeth, Countess of Brunswick [***R1***, p34]. Musée de Cluny, Paris.*

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

**1.** *A plaine Band, with Band-Strings pendant ... This is an Ornament for the neck, which is of the finest white Linnen cloth, as Flaxen, Holland, Lawn, &c: & is made by the art of the Seamster, and Washed and Starched, Slickened and Smoothed by the care of the Landress. In the begining of the raigne of King Charles the first, Yellow Bands were much used, which were Dyed with Safron, and Supported round the neck by a Picadill, of which see more numb. 7.*

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

**3.** *A Spanishe Ruffe ...*

**4.** *A falling Ruffe, with Strings pendant.*

**5.** *A round Ruff, with Strings pendan ... Three such is born by the name of Ruffler. Ruffs are generally Cloth folded by Art into sets, or turning, for two or three heights or doubling of Cloth.*

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

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

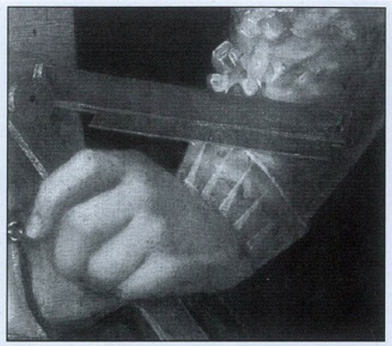
## Neckwear

### Ruffs

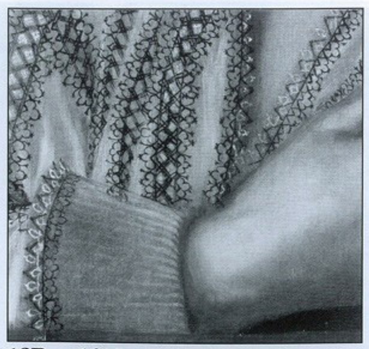
For many people, it is the neckwear, and in particular the ruff, that epitomizes high fashion during the second half of the sixteenth and the early seventeenth centuries. Ruffs were worn throughout Europe by both men and women, and in a wide variety of styles. Many were further elaborated with embroidery, lace and trinkets, bringing down on their owners' heads the condemnation of Phillip Stubbes and others, who railed against such finery: 'clogged with gold, silver or silk lace of stately price, wrought all over with the sonne, the moone, the stares and many other antiquities strange to behold'. Yet, despite such show, they were all constructed from long straight strips of fine lawn or cambric, joined together and gathered into what are now called cartridge pleats, and attached to a neckband. The total length of the joined strips in the seven ruffs charted here vary from 1½ yards [**21**] to 19 yards [**23**], and this affected the shape, or set, to some extent, but the variety of different forms into which ruffs were shaped depended primarily on the laundress and her skill with starch and the poking stick in creating new, flamboyant sets, or seemingly plain but perfect figures-of-eight. The laundress could change the shape of the sets of a single ruff from week to week, producing a completely different effect. As with other examples of 'pure fashion', they were taken to extremes, including shaped ruffs, for which the shorter front section was achieved by tapering the necessary strip of linen towards the C.F. at the neck edge, so that the outer edge of the ruff was still on the straight of grain [see pattern **20**].
Ruffs attracted satire in words and images, as well as condemnation, but continued to develop, some ruffs being made with double, treble and quadruple layers. Although it is sometimes difficult to explain why certain fashions arise, there were several factors that probably contributed to the fashion for the standing band. At first the starched ruff was partly supported by small tabs on the collar band of the doublet or bodice, as on **28**, but finally, as it grew larger and

**16C.** *c.1578-80*

**17D.** *1602*

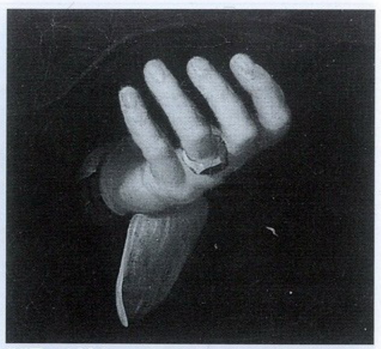


**26E.** *c.1612*



**12D.** *c.1615*

**19A.** *1620*

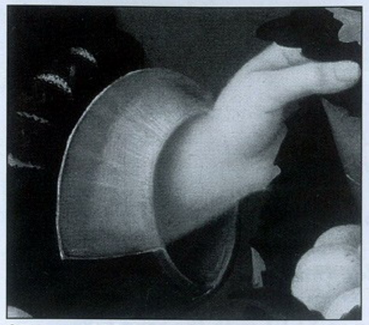


**23D.** *1621*

**80A.** *c.1622*

**78A.** *c.1625-30*

**38C.** *c.1625 (not shown on page 40)*



**35E.** *c.1628-30*

**39A.** *1636*

**15B.** *1650*

**XLIV**

**XLIV.** *The development of the cuff from 1580–1650. The above cuffs are details of portraits in the colour section using the same number, with their dates.* **23D** *shows a deliberate gap between the ends of the cuff where the button-stand of the doublet sleeve is.*

larger, it needed the support of a wire frame. These underproppers were almost completely concealed beneath the ruff and it may have been their decorative quality which resulted in these smooth bands made of transparent linen or silk bordered with lace, or made entirely of lace, being worn quite flat, allowing the shape of the wires to be seen more easily. Much smaller quantities of fine linen and decoration were required for these standing bands, and they were easier to launder than ruffs. They were not necessarily cheaper, however, because they proved to be popular with such young men as John Carleton, who in 1613 was described in a letter written by the courtier John Chamberlain, in response to an enquiry from his uncle: 'I cannot write you much of his courses, because I have not much of his company, but I see him very fine and neat, or rather curious, especially in cutwork bands, wherein our youth are become so vain, that an ordinary band, with double cuffs, costs six or seven pounds, and some much more. And upon speech of this and the like, his father told me that he had a hundred pounds worth of such wear'. This was at a time when the highest paid servant in a large household, usually the steward, was paid £10 a year. Both ruff and standing band continued to be worn into the 1620s, as described in *A Merrie Dialogve betvveene Band, Cvffe, and Rvffe,* performed at Cambridge University in 1615. Cuffe chides both Band and Ruffe for swearing 'by all the Gumme and Blew-starch in Christendome', not to know Mistris Stitchwell the Semster. 'I say Misteris Stitchwell the Semster was the very maker of you both; yet thus little doe you regard her, but it is the common custome of you all, when you come to bee so great as you are; you forget from what house you come'. The rivalry between Ruffe and Band is finally resolved by Cuffe, who points out that 'men of Law, which know right from wrong … they shall preferre neither, but vse the kindnesse of you both, wearing both a Band and a Ruffe'. This layering of neckwear and other clothing was common throughout the period.

As detailed in his descriptions as Stubbes but for a different purpose, was Randle Holme of Chester, who spent over forty years gathering material for his monumental study, *The Academy of Armory or Store-house of Arms*, published in 1688. He deals in great detail with every object that might form part of a coat of arms, including clothing and the people who make and maintain them. His list of neckwear is helpful in identifying the names given to certain styles [**XLIII**].

### Supporters, Pickadils and Rebatos

Although inherently fragile, chance survivors of a long-gone fashion, the supporters gathered here provide a rare overview of a little-studied area. The blue supporter [**25**] stiffened with whalebones (inserted between two layers of linen and separated by backstitched channels as on women's corsets) and the pasteboard pickadils [**26**, **27** & **28**] are almost certainly tailors' work.

But the rebatos are particularly intriguing and seem to have emerged from the head attires and other confections of the silkwomen; they range from bare wires shaped to support a shaped ruff or band [**XL** & **XLI**] to wires wrapped with coloured silks and metal strips, turned into standing bands in their own right by the addition on one or both sides of a mix of fabrics and passementerie. Several are of cheap but showy materials, and two imitate the effects of bone-lace and drawn-thread work by means of applied paper, outlines of white thread stuck on with glue and punched decoration [**XLII** & **35**], anticipating similar copies in later centuries.

### Bands

The linen bands worn by men and women in the early decades of the seventeenth century are not at first sight as varied as the ruffs. But more subtle differences were created by the use of white on white embroidery, cutwork and bone (bobbin) lace edgings of various types, qualities and cost, as well as differently shaped necklines and marked variations in size. In the opening years of the reign of James I, some bands were still made in-one with a linen shirt, smock or partlet [**12**, **13**, **79**, **83** & **43**], but the more elaborate examples were already being made as separate items of clothing.

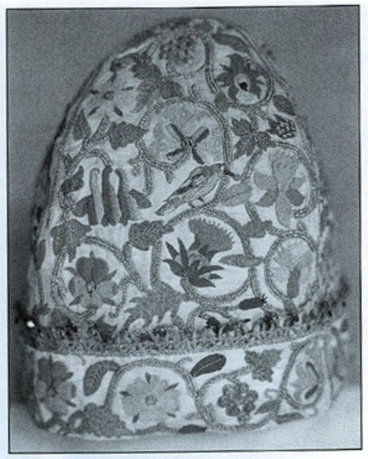
A rectangular panel of linen continued to form the basis of the band but this was often obscured by cutwork, or the addition of deep lace scallops and borders. The main problems of construction remained the shaping with darts at the neck edge of the band and its smooth attachment to the neckband, and the manipulation of an added border round the two outer corners so that the lace or linen would lie flat across the back. This was achieved either by gathering the lace into the corners, as on pattern **39**, or by the use of inverted pleats on pattern **40**.

### Wristwear

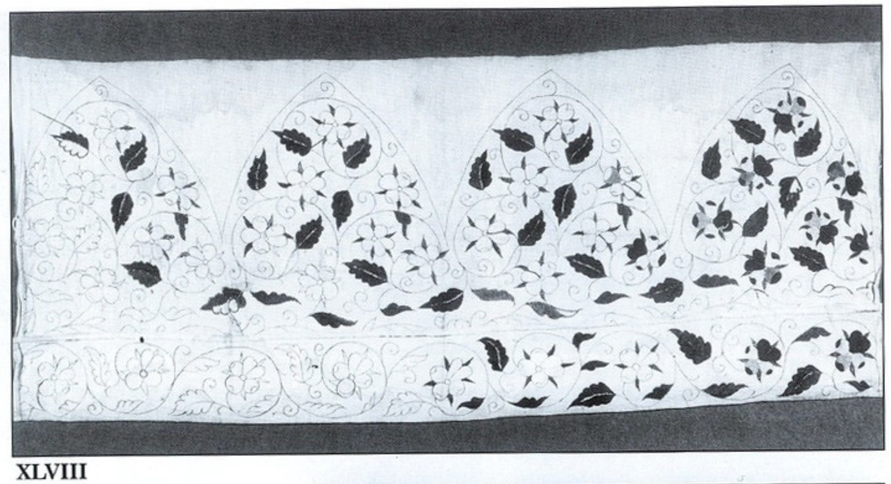
Linen wristwear, though small, was important. Wrist ruffs and cuffs completed a set for whatever form of neckwear was in fashion. During the two middle quarters of the sixteenth century, before neck and wristwear became separated from shirts and smocks, there are examples of plain neckbands worn with wrist ruffles and vice versa. After c.1565 when ruffs and bands started to become separate items the most common combinations worn at neck and wrists were band and cuffs, ruff and wrist ruffs, ruff and cuffs. Cuffs were cut on the straight grain, like a ruff or band, and had single or multiple layers, often worn together with cuffs attached to the sleeves of the shirt, smock or partlet. Occasionally they aped extreme fashion, extending almost to the elbow with long scallops of lace [**80A**], but of the few that survive, most belong to plainer sets as discussed below. There is, however, an elaborately decorated rebato with matching cuffs [**32**], which being sewn to a wire frame is cut to fit that shape without darts and regardless of the direction of the grain, as are the cuffs. Experiments with cutting curved linen items, such as cuffs, seem to have begun in the 1620s [**see 38C above**] but were not always successful. The practice of darting, pleating and gathering straight-grain linen into the desired shape continued until the late seventeenth century.

XLV

XLVI



XLVII



XLVIII

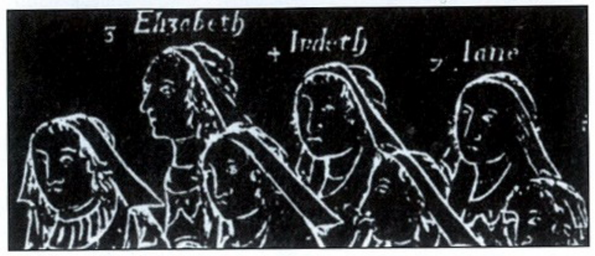
**XLV.** *Matching coif and forehead cloth, Middleton Collection, c.1600–10. Museum of Costume and Textiles, Nottingham.*

**XLVI.** *A man's embroidered nightcap of a single piece of linen. Middleton Collection, c.1610. Museum of Costume and Textiles, Nottingham.*

**XLVII.** *The nightcap in* **XLVI** *with the brim turned up.*

**XLVIII.** *The shape of a nightcap drawn out and partially embroidered on linen. The brim portion of the linen is turned up, c.1600. Victoria and Albert Museum, London.*

**XLIX.** *The daughters of Sir Edward and Dame Elizabeth Filmer, possibly wearing linen hoods similar to* **56** *and* **57**. *Filmer Memorial Brass, c.1638. East Sutton Church.*




XLIX

## Headwear

Headwear was important throughout the sixteenth and early seventeenth centuries. Women's heads were always covered when outside or in company, while a formal code dictated when men should remove their hats; when in the presence of the King or Queen, for example, they should be uncovered until given permission to re-cover.

### Coifs

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

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

### Hoods

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

### Nightcaps

Plain linen caps or coifs were commonly worn at night, but by the late sixteenth century, elaborately embroidered ones were being worn during the day. When the new Venetian ambassador was presented at Court in 1617, his chaplain reported that 'Occasionally some of the chief lords and the favourite wear on their heads richly embroidered caps there (the Presence Chamber) under the pretence of having some imaginary indisposition'. Many of these nightcaps survive and are closely related to the women's coifs in the style of embroidery, and trimmings. Like the forehead cloths, their cut and construction are relatively simple, as shown by the unfinished cap [**XLVIII**]. Drawn out on a straight strip of linen, they have spade-shaped quarters with pointed ends, and the lower half of the border is embroidered on the W.S., before being turned up to form the brim. Phineas Pett wears such a nightcap [**26E**]. Twenty-two designs for embroidering nightcaps are included in two manuscript collections of designs produced by Thomas Trevelyon in 1608 and 1616. Although rarely visible, a linen cap was sometimes worn beneath outer headgear; two such linen caps are among the relics of Christian IV of Denmark [**40C**] together with the cut-velvet caps of a similar shape that he wore with them.

## Other Items

### Gloves

This pair of linen gloves [**62**] appears to be unique. In the sixteenth and seventeenth centuries, a huge number of gloves were worn or carried, given to wedding guests and exchanged between lovers, while visitors from abroad commented on their particular popularity among the English, yet relatively few survive. And of linen gloves, although likely to have existed in some quantity, there is neither visual nor written evidence. The only distinguishing features of this pair are the cut and construction, which match that of soft plain leather gloves, and the applied cuffs with a distinctive stepped shape that can be seen on heavier gauntlet gloves from about 1610 to 1640. This date would also suit the tiny embroidered sprigs and the black and white bobbin lace.

### Drawers

The three examples of linen drawers and breeches for which patterns are given [**63**, **64** & **65**] display two different kinds of cut and construction. The drawers on p106 [**64**] are of a basic shape with the crotch formed by the addition of gussets in a similar way to underarm gussets on shirts and smocks and are probably the work of a semstress. By contrast, the linen breeches [**65**] are cut and constructed as tailored breeches, with a lining and cast curves. The inclusion of **65** in this book is justified by the use in Italy of breeches as underwear. Examples include the painting of a Venetian courtesan wearing breeches [**65D**] and the observation by Fynes Morison, when in Italy, that 'The city Virgins, and especially Gentlewoman ... in many places weare silke or linnen breeches under their gownes' (Itinerary 1605–17). In the case of the English, Randle Holme defines drawers for men as 'Linnen Breeches worn under the Breeches which are tied about the Waist and either above or below the Knees' in *The Academy of Armory*, 1688.

### Hose

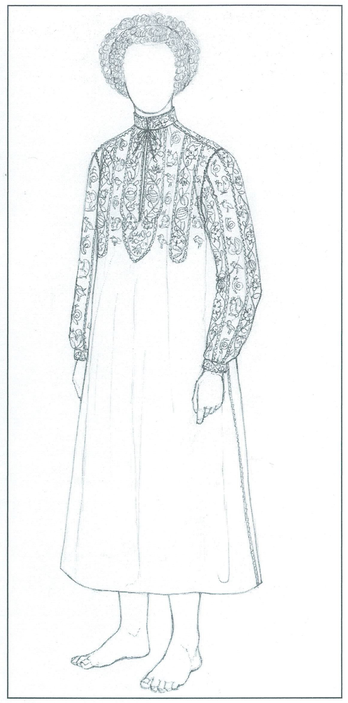
For men, the term hose covered both upper stocks or breeches and netherstocks or eventually stockings. Both the tailor and the hosier might be involved, but the separation of the two crafts developed slowly in the response to changes of fashion and the increasing availability of knitted stockings or nether-hose. Initially all hose were cut on the cross from a variety of fabrics including linen. Henry VIII's wardrobe accounts for 1535 include 'for thirtie paire of hose, and thirtye paire of base sockies of fyre lynnen clothe for our use, all of oure greate warderobe'. On a warrant

L

**L.** *A Venetian courtesan wears silk breeches like* **65** *under a very full cutwork smock. Detail from a painting by an unknown artist, c.1600. Private Collection.*

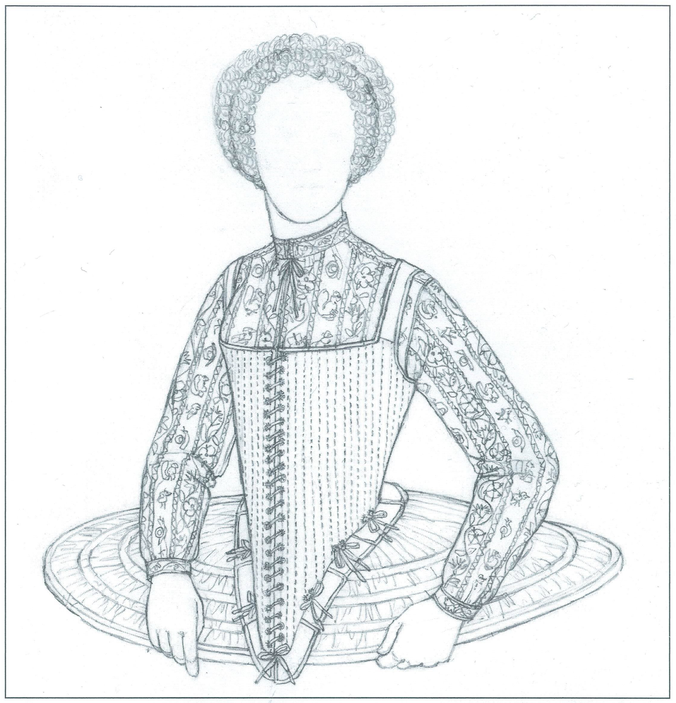
LI

**LI.** *A lady called the Duchess of Chandos wears an embroidered square-necked smock, visible around the neck edge of her gown, with a fine, transparent partlet over it. You can see the two edges of the partlet at the centre front, 1578–9. Collection unknown.*



LII

**LII.** *Conjectured drawing of a woman wearing smock* **81**.



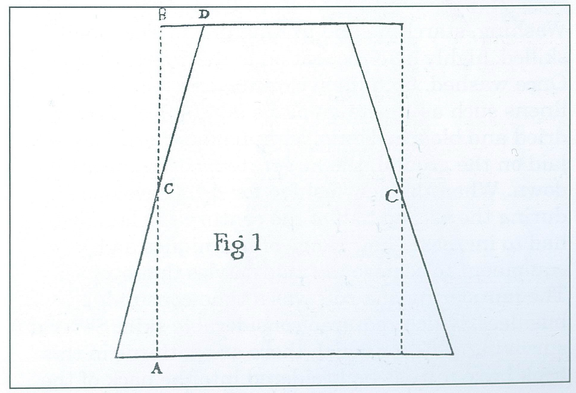
LIII

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

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

LIV

**LV.** *Diagram of how to cut the skirt of a smock, using the whole width of the fabric and triangles turned and used as gores to create the flared shape.* The Workwoman's Guide, *by a Lady, 1838.*




LV

dated 6 January 1539, Henry VIII's hosier, William Croughton, was paid 40s for twelve pairs of linen hose and 13s 4d for four pairs of quilted linen hose, while in March 1542, he was paid 10s for lining with linen ten pairs of knitted hose and working them with 'oilet holes' to take the strings to tie them up. The role of linen for undergarments, to absorb sweat and to prevent the creation of sores from rubbing against rough shoes or embroidered outer clothes never stopped, but there is evidence of cut linen being used alone for outer hose, including a waist-length pair of linen netherstocks, without feet but complete with codpiece, found at Alpirsbach near Karlsruhe. (Hayward, 2007, p202).

Queen Elizabeth's hosier, Henry Herne, supplied the Queen with numerous pairs of double and single linen hose from the beginning of her reign until 1577, when knitted stockings replaced them. The linen hose were cut on the bias and seamed up the back of the leg,fitting tightly up to the knee where they flared out into wide tops, and such cut-hose continued to be worn, particularly with boots, well into the seventeenth century [**67**, **68** & **69**].

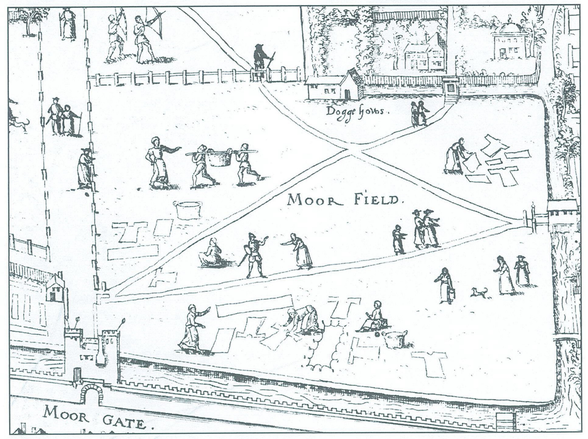
**Women's Smocks**

Most smocks worn in northern Europe were shaped by gores at the side starting from a point just above the waist, widening slowly over the hips down to the hem. These gores were sometimes cut in whole or in part with the rest of the front and back panels, if the linen is wide enough [**75**, **77**, **79**, **81**, **82**, **84**]. This basic shape continued into the nineteenth century.

A plain or lightly decorated smock was essential wear under a pair of bodies (corset). The decoration on surviving smocks often covers the neckband, sleeves and the area between the shoulder and chest level at the front and sometimes at the back as well [**73**]. It is not always clear when looking at a painting whether the more lavishly decorated linen sleeves and squares were part of a smock or separate items. For the very wealthy it would have been possible to enjoy permutations of differently patterned sleeves, partlets and even foreparts, with the decorated edge of the smock itself also appearing at the neckline. In 1577, Sir Gawen Carewe gave Queen Elizabeth 'a camerick smock wrought with black silke in the collar and sleves, the square and ruffs worked with Venice gold and edged with a small bone lace of Venice gold'. In this case the smock had a collar and was therefore high to the neck, so the 'square' referred to the embroidered area reaching from shoulder to chest level. The fashion for women's gowns and doublets with high necklines and standing collars required smocks which reached to the chin to protect expensive silks and velvets from contact with the skin. These were made at first with narrow frills attached to the neckband, before they separated out into detached ruffs.

Three other smocks, all from Mediterranean countries, among the patterns do not fit with the above description. All are without gores. **71** is Italian, as probably is **72**, while **85** is Spanish or Portuguese. All three are extremely full smocks, and **71** is discussed further in the text accompanying the drawing on p110. The smock seen above [**L**] has vertical lines of cutwork and the folds suggest it is as full as **71** and **72**. The construction may have been the same too; the widths of linen could have had their selvedges concealed along the edges of the cutwork lines, just as the embroidered lines hide the joins on smocks **71** and **72**.

LVII




LVI

**LVI.** *The area north of the City wall near Moorgate, where linens were dried and bleached. Several different groups of laundresses can be seen laying out linens in between paths across the fields. Detail from the Copperplate Map of 1553–59. London Topographical Society.*

**LVII.** *Women lay out linens to dry on the grass. The fields extend to the far right of the picture, past the small hut. The items drying and bleaching include shirts, smocks, ruffs, sheets and long lengths of linen which are stretched and pegged out. Detail of a painting by Adriaen Van der Venne, c.1615.*
*© The Trustees of The British Museum, London.*

LVIII

**LVIII.** *Monkeys 'apeing' the fashion, starching and setting linen ruffs, using setting sticks. An inscription on the engraving reads;*
*'We'll wash, dry, iron, curl and beautify your ruff,*
*We're just as good as men – for you, can't do enough!'*
*Customers bring in their dirty ruffs which are washed, dried on the line, smeared with starch at the table on the left, dried by the fire and set by the monkey sitting centre front. Engraving c.1570.*
*© The Trustees of The British Museum, London.*

## The Art of the Laundress

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

An engraving of monkeys 'apeing' the fashion, c.1570 **[LVIII]** shows the processes that took place in these starching houses. Once the ruffs had been delivered by customers and washed, they were covered in starch – described by the puritanical writer Phillip Stubbes in *An Anatomie of Abuses*, 1583, as 'smeared and starched in the devil's liquore' and 'dryed with great diligence streaked, patted and rubbed very nicely'. The starched linen had to be dried very carefully, particularly when coloured, to avoid a streaky effect.

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

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

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

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

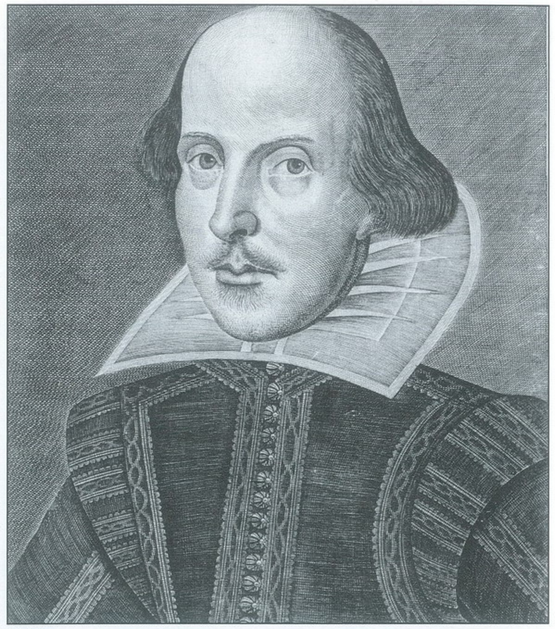
LIX

**LIX.** *A starching house with a woman having her ruff set while she is wearing it. Large setting sticks sit in a vessel of hot coals, and ruffs with sets of different shapes hang from pegs on the wall.* The Pride of Women: Ruffs, *an engraving after Maarten de Vos, c.1590. © The Metropolitan Museum of Art, New York.*

**LX.** *A laundress smoothing a fine darted standing band into the perfect shape, on a raised, padded board above a brazier. Engraving c.1610. Douce Portfolio 138; 332. Ashmolean Museum, University of Oxford. There is a pattern for a cutwork band of a similar shape* **[41]** *on p96.*

LX

**LXI.** *William Shakespeare wears a darted, standing band, supported by a pickadil. Engraving by Martin Droeshout in the First Folio,1623. © British Library Board. All Rights Reserved. C.39.k15.*



LXI

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

LXII

irons do. The second tool described by Stubbes is 'a setting sticke, either of wood or bone, and sometimes of gold and silver, made forked wise at both ends, and with this they set their ruffes'. The forked shape of these setting sticks suggests a similarity to the forked goffering irons of the nineteenth century, and these may have been used to shape small, regular sets like those surviving on ruff **17**. No putting or setting sticks of this period seem to have survived, but there is an entry in the Great Wardrobe Accounts of Elizabeth I, by Thomas Larkin in 1601:
'pro iij settinge stickes de Chalyb ad iiijs – xijs
pro le pressinge iron – vjs'.
Other entries in the warrants for 'one pressing iron verie well steeled: for one setting stick: one stele bodkin' in 1601, and 'one setting stick and one curling iron of steele' in 1602 would seem to show that 'chalybeate' was steel rather than iron.
The art of starching seems to have started in the Low Countries and some of the most beautifully laundered ruffs are seen in Dutch and Flemish paintings. According to John Stow's *A Survey of London*, 1598, Mistress Dingen Van de Passe, a Flemish woman, came to London in 1564. She was an excellent starcher and found plenty of work laundering the neckwear of other Flemish refugees living in the city. Presently the Englishwomen noticed the neatness and delicacy of the linen and they began to send their daughters and nearest kinswomen to Mistress Dingen for lessons. Her usual price was, at that time, four or five pounds to teach them how to starch and twenty shillings to seethe starch. Stubbes commented bitterly, 'I hear they say they have their starching houses made of purpose to that use and end only, the better to trim and dress their ruffs to please the devil's eyes withall ... wherin they tricke up these cartwheels of the devil's charet of pride, leading the direct way to the dungeon of hell'. The engraving shown above depicts a similar hellish vision of a starching house, with the setting sticks described as 'Satan's tongs' in the verse and the laundress depicted as a grotesque creature. Once the ruff had been laboriously laundered there were hazards to be avoided if one was going to wear it successfully. Left in a damp atmosphere the linen got rather limp and 'Thy breath will thaw my ruffe' was an apt warning by a character in Ben Jonson's 1599 play *Every Man Out of His Humour,* while Stubbes describes the 'great and monstrous ruffes...they stand a quarter of a yarde (and more) about their necks, hanging over their shoulder poynts instead of a veile. But if it happen that a shoure of rain catch them before they can get harbour, then their great ruffes strike sayle and downe they falle as dishclouts fluttering in the winde, like Windmill sayles'.
When the falling ruffs and bands became fashionable at the beginning of the seventeenth century the maintenance needed for neckwear was lessened considerably, as described in the play *The Malcontent* by John Marston in 1604:
'And do you hear? you must wear falling bands, you must came into the falling fashion; there's such a deal of pinning these ruffs, when the fine clean fall is worth all; and again, should you chance to take a nap in the afternoon, your falling band requires no poking stick to recover its form; believe me, no fashion liketh to the falling band, I say.'
While the demise of the stiffly starched standing ruff may have simplified the work of the laundress, her role remained a crucial one in maintaining the fine linens fashionable throughout the seventeenth century. However fine or coarse these linens were, at the end of their lives, when damaged and rejected, they still had a further use. They were the raw material for the paper mills, and were recycled to satisfy the growing demands of the book trade.

LXIII

LXIV

LXV

LXVIII

LXVII

LXVI

***Details from a ceiling fresco by Alessandro Allori in the Pitti Palace, Florence, c.1580.***

**LXIII.** *A linen cap, a linen partlet with a neck ruffle and a long lace, for lacing bodies, hang on the washing line.*

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

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

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

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

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

**LXIX.** *Detail of* **LXVII** *showing the laundress using her fingers to shape the linen ruffle.*

LXIX

**Shirts**
these shurts are wrought throughout with nedle work of silke, and such like, and curiouslie stitched with open seame

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

**1.** *Boy's shirt in fine white linen, embroidered in rich blue silk, c.1535–50. Victoria & Albert Museum, London.*

**1A.** *The narrow wristband is embroidered in an interlaced geometric design.*

**1B.** *The neckband is made of two layers; the outside layer is embroidered, the facing inside is plain linen.*

**1C.** *A young merchant wearing a shirt with an embroidered neckband. Painting dated 1541, by Hans Holbein the Younger. Kunsthistoriches Museum, Vienna.*

**1D.** *The edges of the shirt are first rolled and hemmed, then joined by narrow insertion seams, worked in blue silk.*

**1E.** *Henry VIII wearing a shirt with insertion seams embroidered in a similar design. Detail of a portrait by Hans Holbein the Younger, c.1534–36. © Museo Thyssen-Bornemisza, Madrid.*

1C

1B

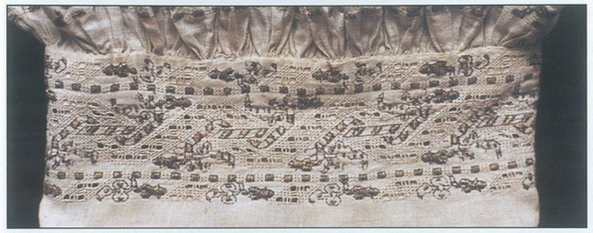
1A

1

1D

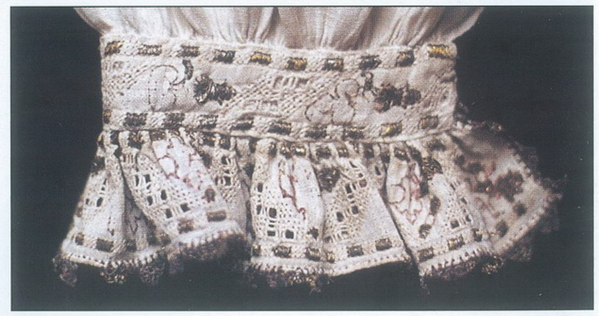
1E

2B


2A

2

2C


2D

**2.** *Boy's white linen shirt embroidered in purple silk and silver-gilt thread, c.1550–60. Bayerisches Nationalmuseum, Munich.*

**2A.** *The embroidery on the outside of the neckband starts 1¼" up from the bottom.*

**2B.** *The inside of the high neckband is embroidered with deep blue silk in double-running stitch and the embroidery would have been seen when worn open.*

**2C.** *Ippolito de Porto wearing a shirt with horizontal bands of embroidery around the neck and wristbands. The embroidered seams of the shirt are similar to those on shirt* **1**. *Portrait by Giovanni Antonio Fasolo? c.1550. Museo Civico de Vicenza.*

**2D.** *Both the wristbands and wrist ruffles are decorated with variations of the embroidery design around the front neck opening.*

3A

3B

3C

3

3D

**3.** *Boy's white linen shirt with a low-neckband, embroidered in crimson silk, c.1560–80. Museo del Tessuto, Prato.*

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

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

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

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

4

4E

4A

4B

**4.** *Boy's linen shirt embroidered in bright crimson silk with a design of acorn motifs, c.1550–80. Museo del Tessuto, Prato.*

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

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

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

**4D.** *The bandstrings are candy-striped twists (like those in* **4E**) *of crimson and white threads.*

**4E.** *Ludovico Martinengo wearing a shirt embroidered in red silk and silver-gilt thread, with wrist ruffles that do not have much fullness. Detail of a portrait by Veneto Bartolomeo, c.1550. NG287 © National Gallery, London.*

4D

4C

5A

5

**5.** *Boy's white linen shirt, with tapered sleeves, embroidered with 'S' motifs in crimson silk and silver-gilt threads, c.1560–80. Bess of Hardwick wears neck and wrist ruffles edged in red silk in* **77A**, *page 59. Museo del Tessuto, Prato.*

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

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

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

**5D.** *The embroidered sleeve/shoulder seam.*

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

5B

5C

5E

5D

6A

6

**6.** *Boy's white linen shirt, with tapered sleeves and a neck ruffle. The shirt is embroidered with tiny floral motifs in rich crimson silk, c.1560–80. Museo del Tessuto, Prato.*

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

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

**6C.** *There is a narrow openwork seam joining the sleeve to the body of the shirt, worked in a form of buttonhole stitch with crimson silk. A crimson floral motif is embroidered on top of the run and fell seam on the piecing of the sleeve.*

6B

6C

7A

7B

7C

7D

**7.** *The remains of a linen shirt, badly damaged by blood and rust; the high neckband is shaped by two darts. Worn by a member of the Sture family when they were murdered on 24 May 1567. Upsala Cathedral Museum.*

**7A.** *Erik Sture wears a similar style of shirt with a narrow neck frill and a high neckband worn open with the bandstrings hanging in a loop. At the top of the neckband there is a border of white embroidery, c.1567. Portrait by an unknown artist. Grh 937, National Museum of Fine Arts, Stockholm.*

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

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

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

**7E.** *Raised knots and backstitch around neckband.*

7E

7

7/8A

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

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

7/8B

8A

8

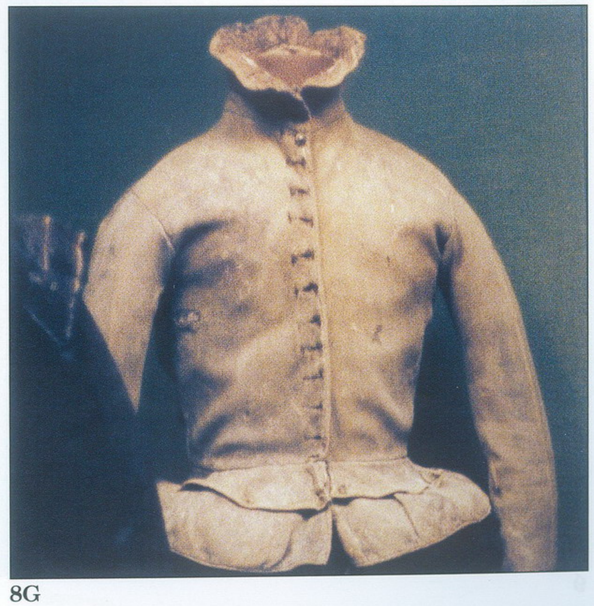
8B

8C

8D

8E

8F



8G

**8.** *The white linen shirt worn by Nils Sture when he was murdered on 24 May 1567. The shoulders are very sloped and the sleeves are narrow to fit comfortably underneath the chamois-leather doublet he wore with it. +1567, Upsala Cathedral Museum.*

**8A.** *Nils Sture wearing a similar shirt open at the neck. Portrait by an unknown artist, c.1567. Grh 924, The National Museum of Fine Arts, Stockholm.*

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

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

**8D.** *The sloped shoulder seam is reinforced on the inside of the shirt, with a crossway strip of linen tapering from ¼" at the shoulder to ⅛" at the neck.*

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

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

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

9A

9B

9C

9D

**9.** *White linen shirt, embroidered in pink/red silk, and edged in red silk and white linen bobbin lace, c.1585–1620. Warwickshire Museum Services.*

**9A.** *Detail of* **19A**, p28. *Bobbin lace with alternate red and white motifs, visible at Sir Thomas Parker's wrist, is probably on the wristband of his linen shirt.*



9

9E

9F

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

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

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

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

**9F.** *The open insertion seams between the sides of the shirt and the gusset at the top of the side slit are worked in pink/red silk. There is a ¾" wide border of embroidery on the side seams.*

**10.** *White linen shirt embroidered in black silk thread, with isolated motifs of birds, flowers and insects, and bands of curving stems, c.1585–1620. Fashion Museum, Bath.*

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

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

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

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

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

**10F.** *The back of the shirt is longer than the front.*

10B

10A

10C

10D

10E

10

10F

11C

11D

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

11B

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

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

11A

**11C.** *Neckband with worked loop and button.*

**11D.** *A gentleman wearing an embroidered band of a chevron design. Detail from a painting c.1557–60 by Giovanni Battista Moroni. National Gallery of Art, Washington.*

11

12A

12B

12C

**12.** *White linen shirt embroidered in red silk, green silk and silver and silver-gilt thread, c.1580–1600. Museum of London.*

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

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

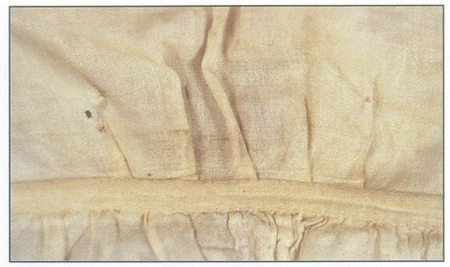
**12C.** *The embroidery is in a variant of pekinese stitch.*

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

12

12D

13A



13B

13C

13

13D

13E

13F

**13.** *Linen shirt with reversible embroidery in polychrome silks, silver and and silver-gilt thread, c.1580–1600. The Metropolitan Museum of Art, New York.*

**13A.** *Henry, 5th Baron of Windsor wears a falling band and matching cuffs, embroidered in black silk and edged in silver-gilt bobbin lace. Portrait by an unknown artist, 1588. The Earl of Plymouth Estates.*

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

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

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

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

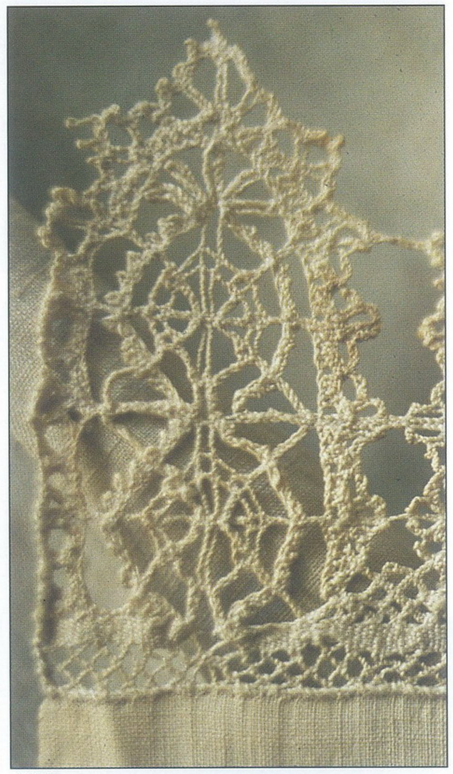
**13F.** *The decorative seams on the R.S. where the body, sleeve and underarm gusset are joined.*

14A

14B

14C

14



14F

14E

14D

**14.** *White linen shirt worn by Gustav II Adolf when he was wounded by a bullet which pierced his thigh at Kleinwerder in 1627. Photo © Livrustkamaren, Stockholm, photographer Goran Schmidt.*

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

**14B.** *The strip of linen bobbin lace sewn onto the edge of the neckband is gathered in to fit around the corner.*

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

**14D.** *Sir John Eliot wearing a shirt with a lace-edged neckband, like* **14**, *turned down. The shirt has bobbin lace insertions in a chevron design like smock* **80**. *The inscription on the portrait reads 'Sir John Eliot painted a few days before his death in the Tower AD 1632'. This may imply that he was depicted in his shirt because he was suffering from imprisonment and illness. The Port Eliot Collection, Plymouth.*

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

**14F.** *Detail of the scallops on the strip of bobbin lace that is whipped to the outer edge of the wristband with linen thread.*

15B

15A

15C

15D

15E

15

15H

15G

15F

**15.** *White linen shirt, stained with blood, worn by Claes Bielkenstierna when he was wounded in battle in 1659. Livrustkammaren, Stockholm.*

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

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

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

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

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

**15F.** *Tiny simulated french seams where the selvedge of the shirt is sewn to the hemmed edges of the underarm gusset and the sleeve.*

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

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

## Ruffs

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

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

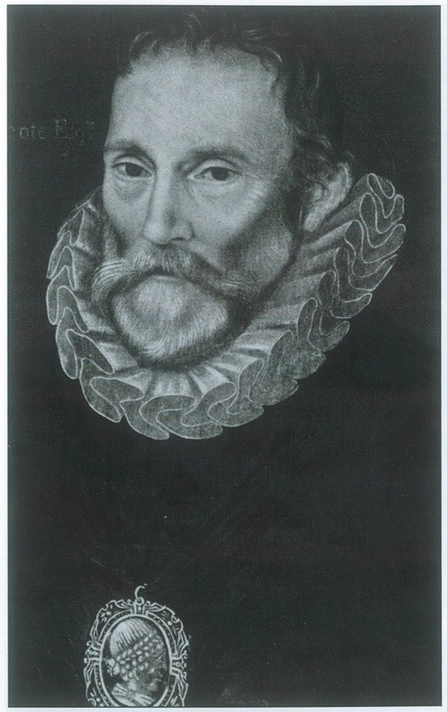
**16.** *Linen ruff prepared for starching. The linen is folded into soft 'V' shapes, which are tacked down, c.1580–1600. Bayerisches Nationalmuseum, Munich.*

**16A.** *An unknown gentleman wears a ruff set in soft 'V' shapes. Detail of a portrait by a follower of Custodius. Dated 1596. Present whereabouts unknown.*

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

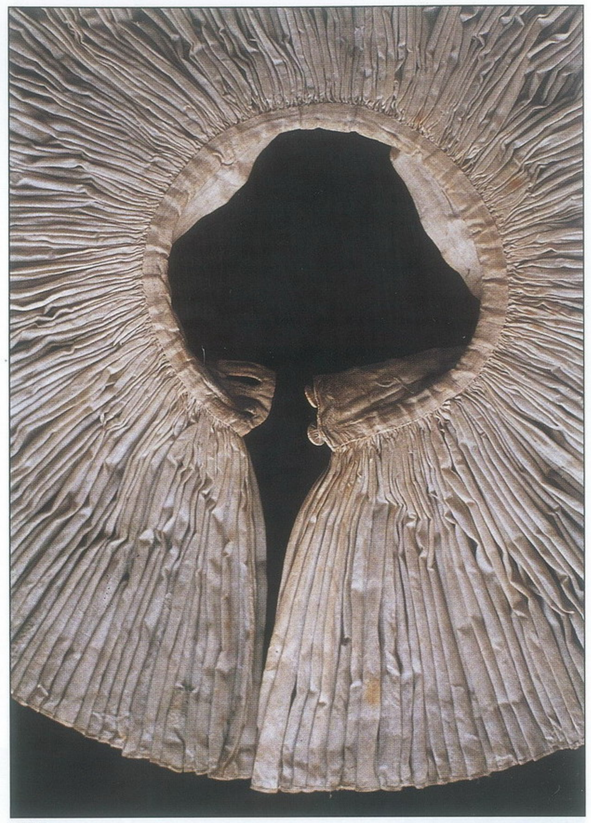
**16C.** *Richard Goodricke of Ribston, Yorkshire, aged seventeen, wears a plain white linen ruff with the same volume as* **16**, *set in a different way. Portrait by Cornelis Ketel, c.1578–80. © Weiss Gallery.*

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



16A

17

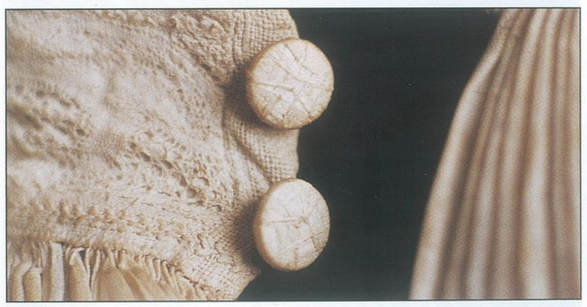


17A

16

16B

17D



17B

**17.** *Starched linen ruff with wax holding the sets in position, c.1590–1640. Bayerisches Nationalmuseum, Munich.*

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

**17B.** *The ruff fastens at the neck with two worked buttons and buttonholes on the bobbin lace covered neckband. There are approximately 615 tiny cartridge pleats at the neckband.*

16D

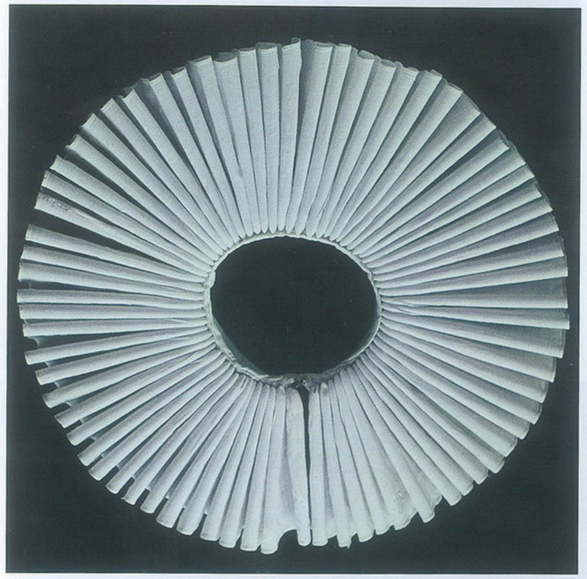
16C

17C

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

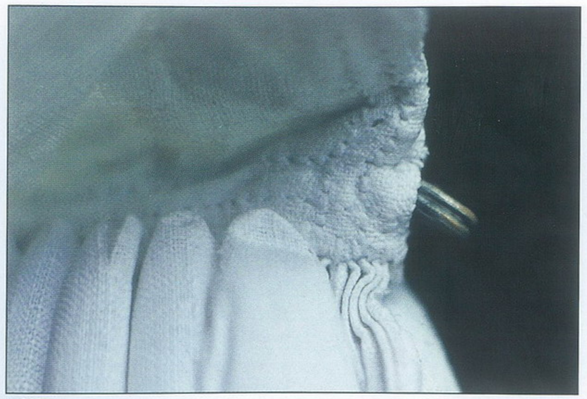
**17D.** *Detail of a portrait of Lysbeth Walichsdr and her daughter Elisabeth, by Jan Claesz, dated 1602. Westfries Museum, Hoorn. Lysbeth wears a narrower ruff set with similar small figure-of-eight shapes.*

18A



18

18D



18B

**18.** *Bleached white linen ruff, c.1580–1600. Germanisches Nationalmuseum, Nurnberg.*

**18A.** *An unknown lady wears a ruff of a similar size to* **18**, *attached to a partlet. French School, dated 1585. © Weiss Gallery.*

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

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

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

18C

19

19D

19C

19B

19A

**19** *Linen ruff with three layers, edged in bobbin lace, c.1620. Photo © Livrustkammaren, Stockholm, photographer Goran Schmidt.*

**19A.** *Sir Thomas Parker wears a fine linen ruff with three layers, edged in bobbin lace, with matching cuffs in fine transparent linen. Portrait by Marcus Geeraerts, 1620. Saltram (National Trust).*

**19B.** *The 290 cartridge pleats are stitched to the edge of the neckband and two rows of backstitching hold all the turnings inside the band.*

**19C.** *The worked eyelet hole on the neckband.*

**19D.** *Detail of* **19A** *showing three layers of ruff at C.F.*

20A

**20.** *Shaped linen ruff with four layers, bandstrings and tassels, c.1620–35. Gallery of Costume, Platt Hall, Manchester. The ruff is slightly shaped so that it is narrower at the front than at the back. All the turnings of the pleating create a bump inside the neckband – 6mm (¼") away from the edge. It is very thick and not layered.*

20B

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

**20B.** *When mounted on a mannequin the depth of the four layers of the ruff can be seen.*

**20C.** *The bobbin lace is oversewn to the 1/16" wide hem with tiny stiches in fine linen thread.*

21B

**21.** *Pleated linen ruff with two layers, c.1640. Victoria and Albert Museum, London.*

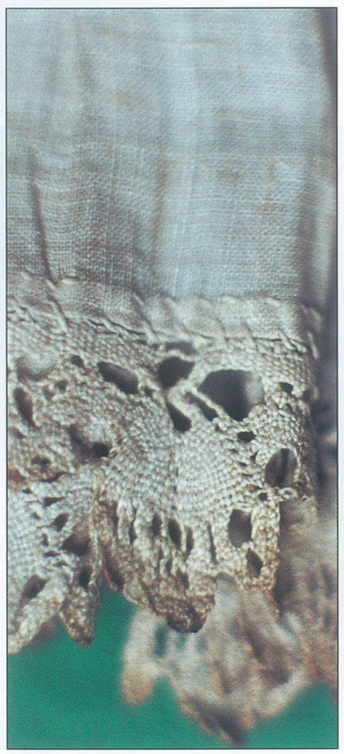
**21A.** *The ruff shown opened out. There is one layer sewn to each side of the neckband. There are no eyelet holes on the neckband for bandstrings, or any other fastenings. However, there are clusters of pin marks at either end of the neckband, perhaps to pin it to the doublet collar. Alternatively,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

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

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

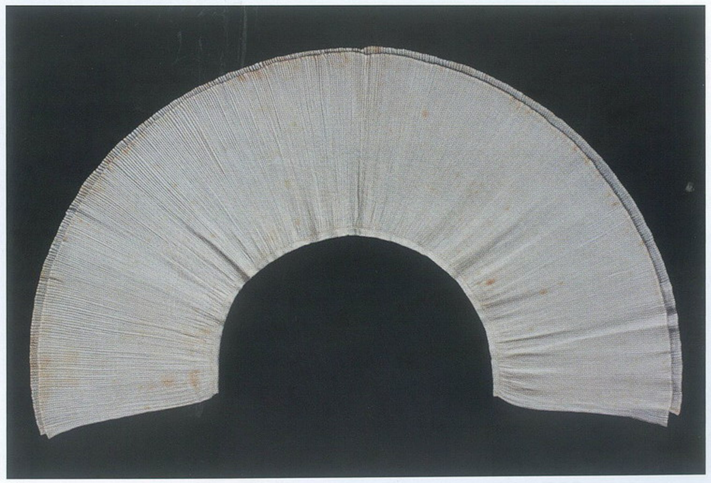
**21D.** *The selvedges are whipped together to join the two widths of linen used for each layer of the ruff.*

20



20C

21A



21

21C

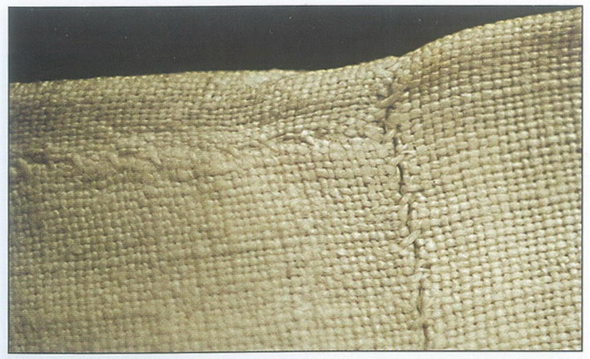
21D

22F

22

22E

22D



22A

22B

22C

**22.** *Full ruff with a deep neckband, c.1620–30. Germanisches Nationalmuseum, Nurnberg.*

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

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

**22C.** *Members of the Amsterdam surgeons' guild wear ruffs set in various scrolling shapes. Detail of* The Osteology Lesson of Dr Sebastiaen Egberts *by Nicolaes Pickenoy, 1619. Amsterdams Historisch Museum.*

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

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

**22F.** *The selvedges of the fine, open-weave linen are whipped together. The 1/16" wide rolled hem is exquisitely stitched in fine linen thread.*

23D

**23.** *Full ruff of very fine linen, c.1620–30. Rijksmuseum, Amsterdam.*

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

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

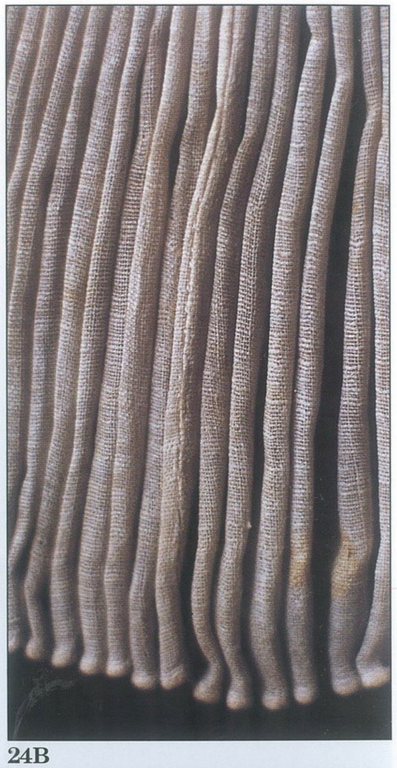
**23C.** *The warp (selvedge) runs right round the outer edge of the ruff, which is why it does not sit well. However, this may have been a deliberate way of cutting the ruff to help the curling shapes spring out more.*

**23D.** *Detail from* Die Familie Verspeeck *by Wybrand Simonsz de Geest, 1621. Staatsgalerie, Stuttgart. The father wears a very full ruff set into scrolling shapes. The ruff is quite flattened at the C.F. to accomodate his pointed beard.*

23

23A

24A



24B

23B

23C

**24.** *Wide linen ruff with traces of the original blue starch. This was probably intended to give the optical illusion of brilliant white, rather than a strong shade of blue, c.1620–40. Bayerisches Nationalmuseum, Munich.*

**24A.** *The deep neckband is made of a heavier-weight linen than the ruff and the band is now rolled up. Originally this ruff would probably have been worn with a very high doublet or gown collar. There are just over 16½" yards of linen in the ruff, gathered into approximately 530 tiny pleats at the neck.*

**24B.** *The outer edge of the ruff is finished with a hem ⅛" wide.*

**24C.** *A strip of raised white embroidery in a chevron pattern is stitched to the inside of the neckband , to conceal the lumpy turnings. This embroidery is similar to that shown in the portrait of Erik Sture, [**7D**] on page 20, along the top edge of the inside of his high neckband.*

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

24

24C

24D

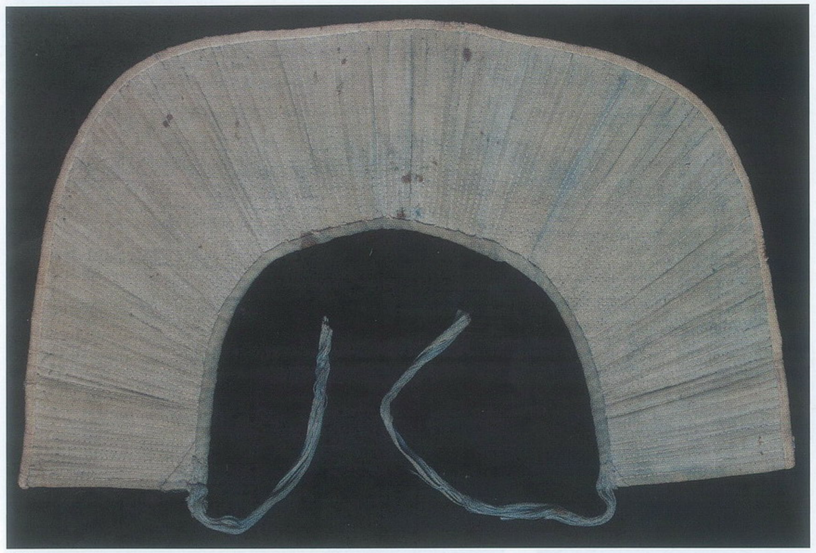
**Supporters, underproppers, pickadils and rebatos**

A supportasse, or underpropper. This is applyed round about their necks under the ruffe, upon the out side of the band, to beare up the whole frame and body of the ruffe from falling and hanging down ...
(Phillip Stubbes, *The Anatomie of Abuses*, 1583)

A Pacadile, a thing put about Man or Womans Neck to Support and bear up the Band, or Gorget.
(under *Terms used by Taylors* in Randle Holme, *The Academy of Armory*, 1688)

for it is credibly reported that that famous place near St. James called the Pickadilly, took denomination from this, that one Higgins, a Taylor, who built it, got most of his Estate by Picadilles.
(Randle Holme, *The Academy of Armory*, 1688)

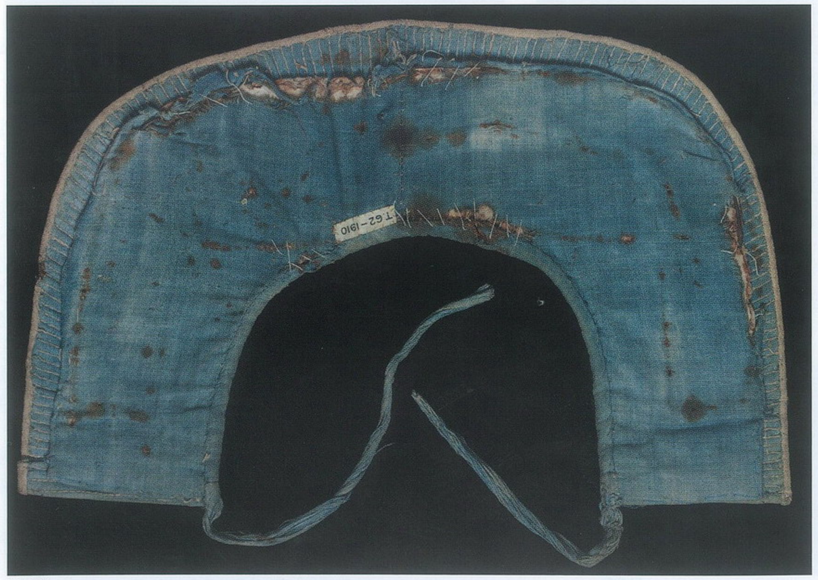
25A



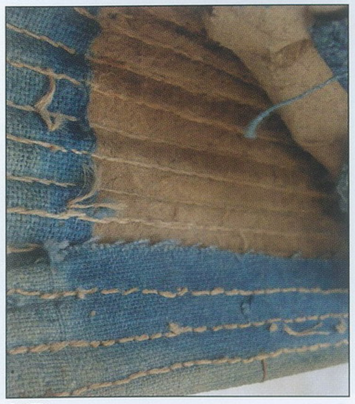
25

25B

25C




25E



25D

**25.** *The topside of a woman's supporter in blue linen, with whalebones, paper and wires inside. The neck-edge is bound with a blue linen binding, c.1590–1610. Victoria and Albert Museum, London.*

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

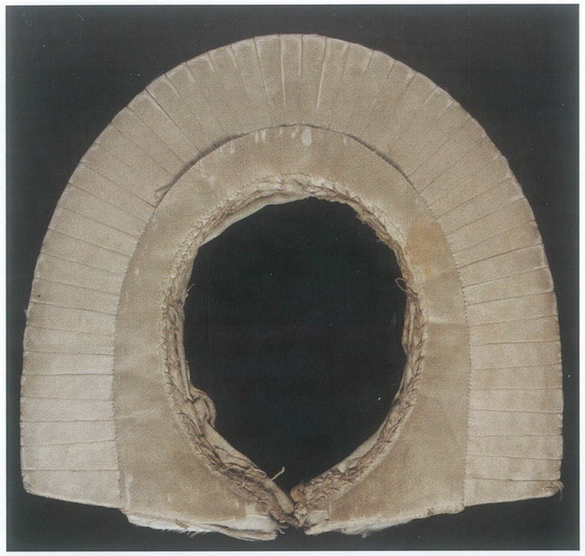
**25B.** *There is a pair of eyelet holes at the C.B. of the supporter, to tie it to the corresponding holes at the back neck of a gown such as that shown in* **27E**, *where a pickadil is tied to the small stiff support of the gown, with a ribbon point.*

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

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

**25E.** *The underside of the supporter.*

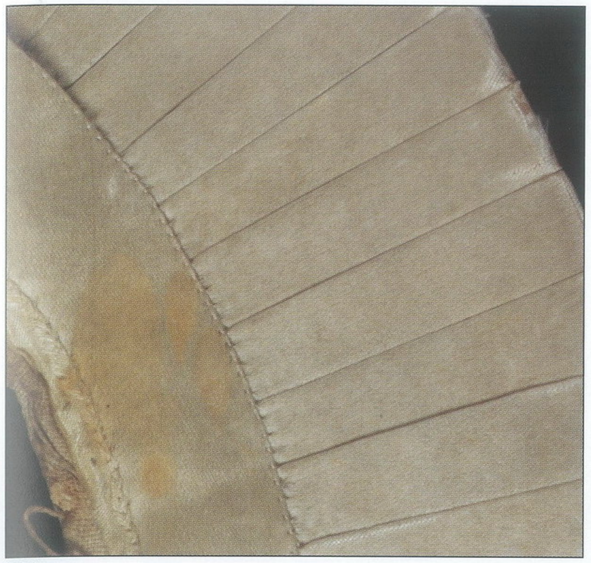
26E



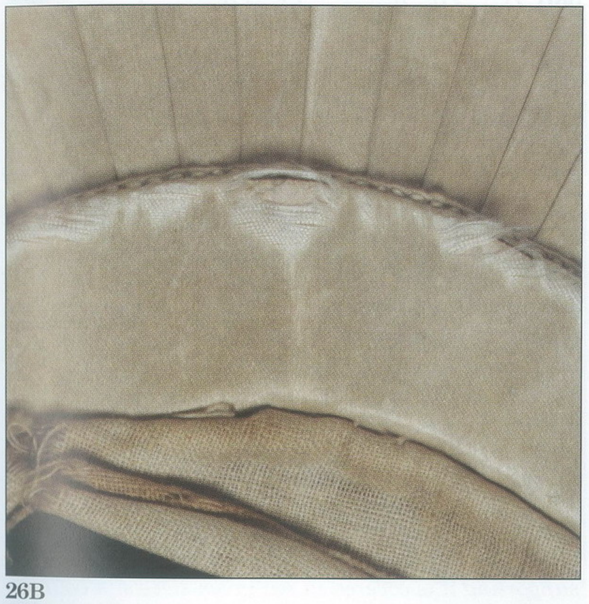
26

26D

26C



26A



26B

**26.** *The topside of a pasteboard pickadil, covered in ivory silk satin, c.1610–20. Victoria and Albert Museum, London.*

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

**26B.** *On the underside there is a small pasteboard shape, which can be seen where the silk satin covering it has worn away.*

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

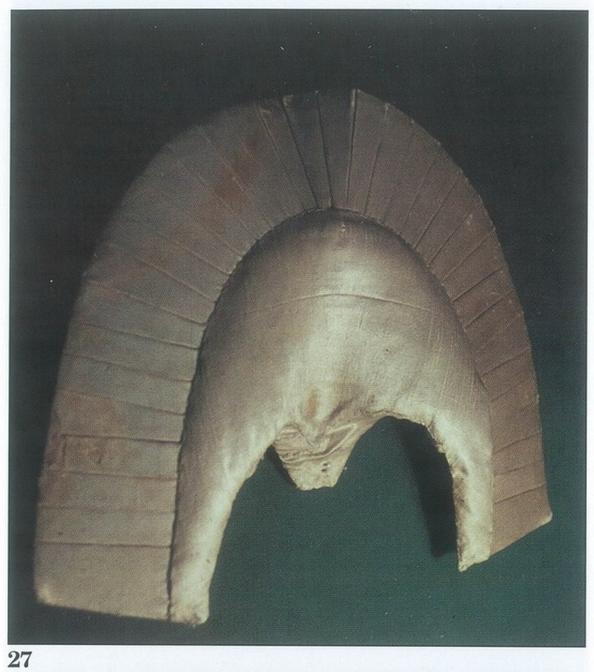
27E

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

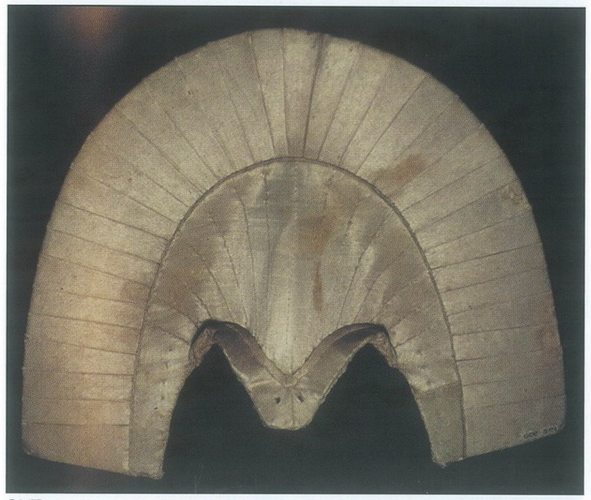
**26E.** *Phineas Pett wears a fine, transparent linen band on a pickadil covered in carnation coloured silk, c.1612. Portrait by an unknown artist. National Portrait Gallery, London.*

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

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



27



27D

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

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

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

**27E.** *A woman's loose silk gown c.1610–15, acquired from the Isham family of Lamport Hall in 1900. The open pickadil (**27**) was acquired at the same time and the eyelet holes match those on the gown so well that they may have been worn together. Victoria and Albert Museum, London.*

27A

27B

27C

28A

28

28B

28C

**28.** *Half of a man's ivory silk satin doublet with an integrated pickadil, c.1615–20. The Metropolitan Museum of Art, New York.*

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

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

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

R1

R2

## Rebatos

**R1.** *Elizabeth, Countess of Brunswick is wearing a rebato with the wire frame covered in red silk, beneath the standing band of her cutwork smock (or partlet), c.1610. The Royal Collection, Hampton Court.*

**R2.** Detail of **R1.** *The rebato wires, probably covered in red sleve silk, are clearly visible beneath the cutwork. The outer edge of the rebato appears to end on the lace-heading between the cutwork and the bobbin lace edging. If this is the case, the large scallops of the lace would have needed to be heavily starched to support themselves.*

**29.** *The topside of a rebato decorated with lines of bobbin lace, c.1610–20. Germanisches Nationalmuseum, Nurnberg.*

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

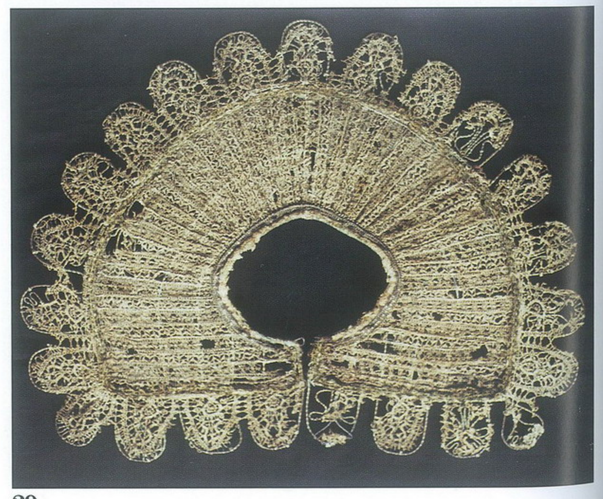
**29B.** *One of the flower motifs of the wire frame on the underside of the rebato. Beneath the frame the disintegrating ivory silk may be seen. The lines of bobbin lace on the topside are stitched through the silk and frame, with rows of linen tacking stitches.*

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

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

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

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



29

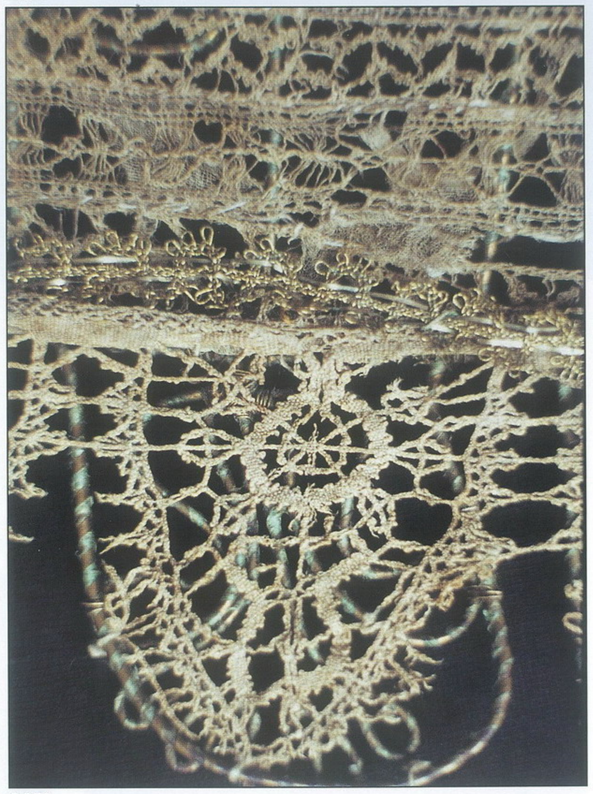
29D

29C

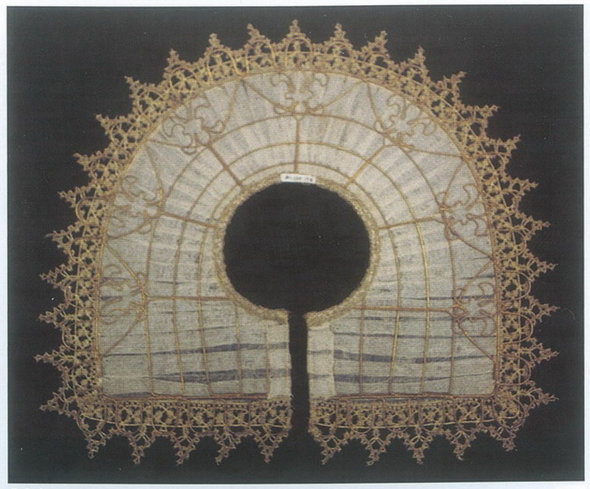
29B

29A

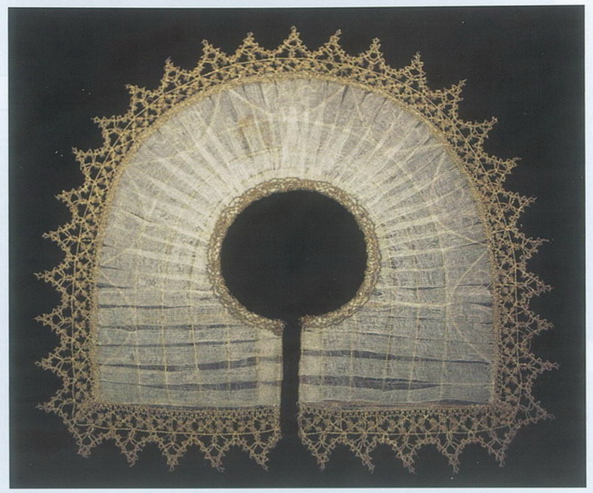
29E



29F



30A



30

**30.** *Rebato covered with a straight strip of cotton, pleated into unsewn darts to fit around the shape of the frame, c.1610–20. Metropolitan Museum of Art, New York.*

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

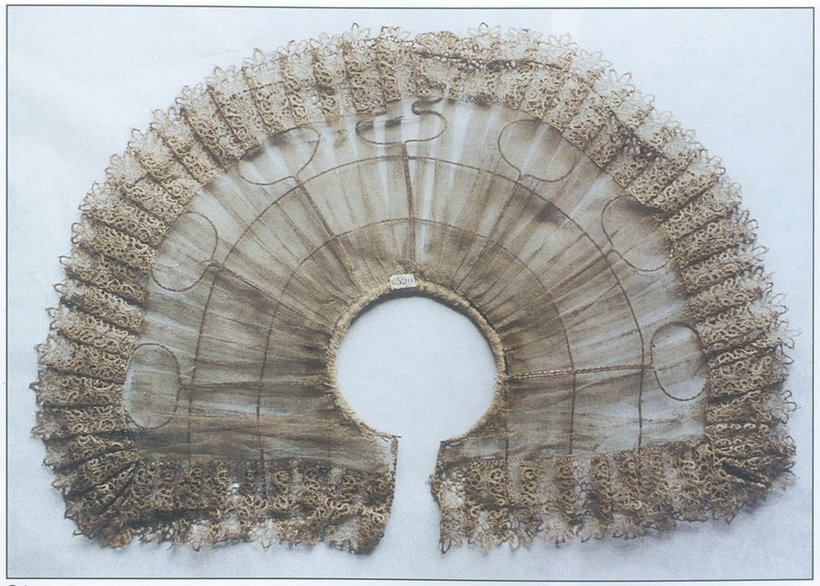
**30B.** *Duke Ulrik, Prince of Denmark wearing a rebato with a pleated cover that is bordered in white bobbin lace with similar points and a diamond pattern in the design. Detail of a portrait by Jacob van Doort, c.1615–16. © Weiss Gallery.*

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

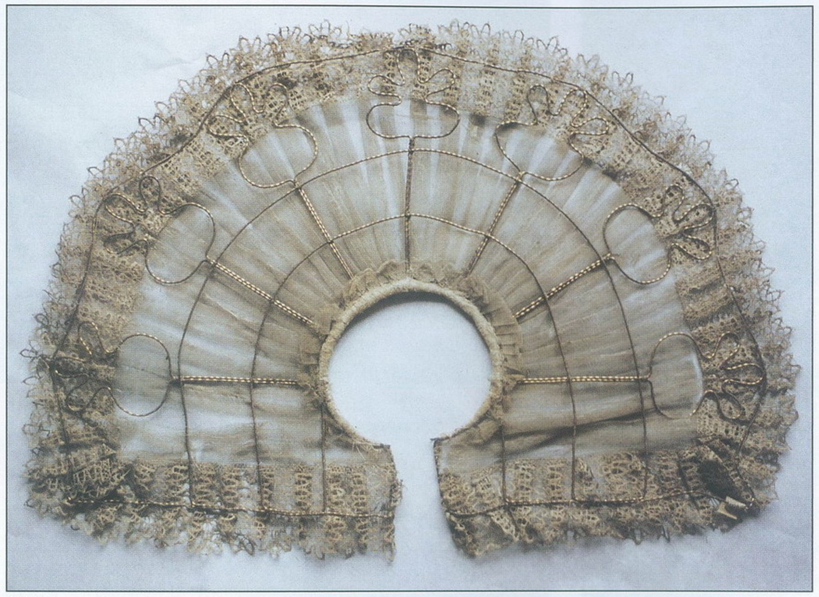
30B

30C

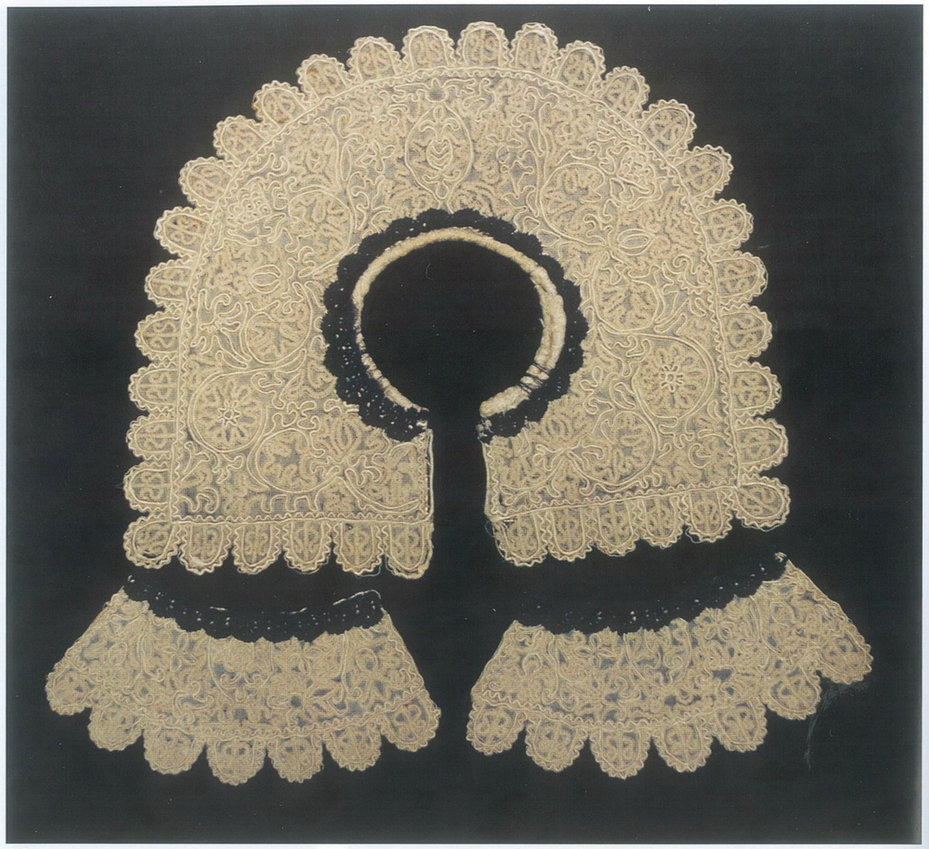
31D



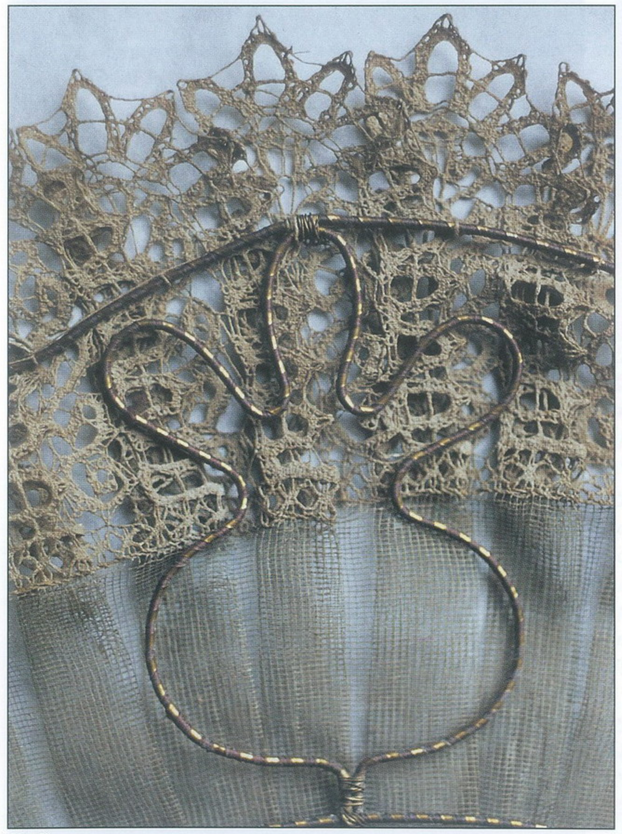
31



31A



32



31C

31B

32D

**31.** *Topside of a rebato with pleated gauze, edged in spidery bobbin lace, c.1610–20. Musée de Cluny, Paris.*

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

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

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

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

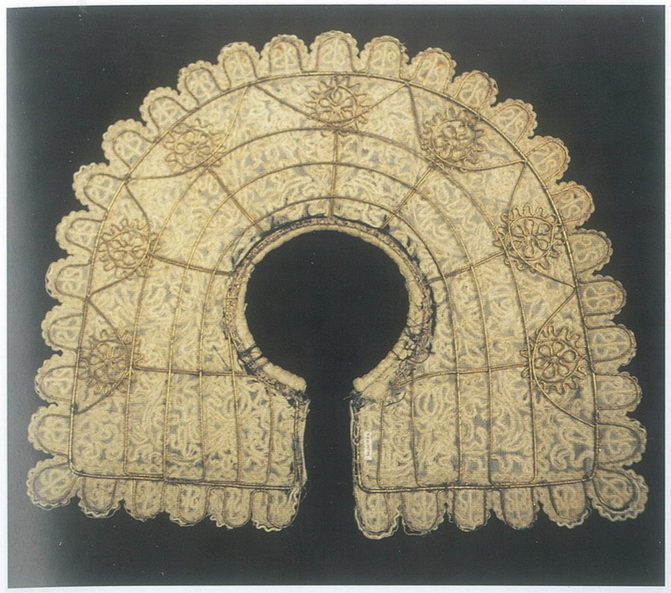
**32.** *Rebato frame and matching cuffs with embroidered silk. Both the rebato and the cuffs are edged with black silk bobbin lace at neck and wrists, c.1620–35. The Metropolitan Museum of Art, New York.*

**32A.** *The underside of the rebato.*

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

**32C.** *Detail of the embroidery on the rebato.*

**32D.** *The underside of a cuff, bound in black silk ribbon.*



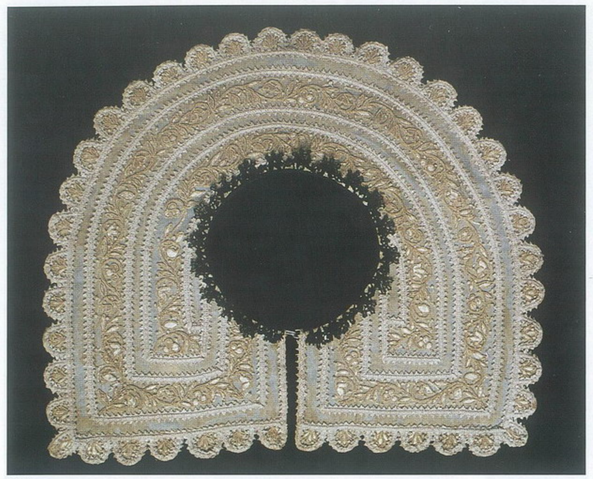
32A

32B

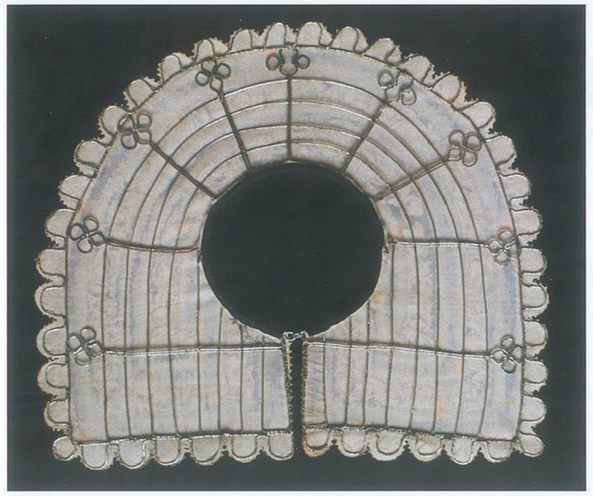
32C

33D

33E



33



33C

**33.** *The topside of a rebato with embroidered silk, c.1615–25. Bayerisches Nationalmuseum, Munich.*

**33A.** *The scalloped edges and areas of embroidery are outlined in a heavy white silk woven braid. Fragments of the original silk ground, embroidery and braid have been remounted on a new silk ground.*

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

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

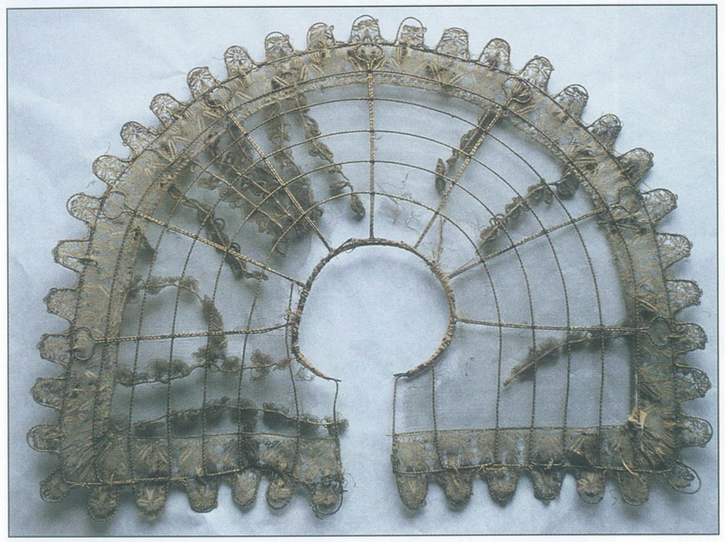
**33D.** *Anne of Denmark wearing a rebato decorated with bobbin lace. Detail of a portrait by Paul van Somer, c.1617. Lamport Hall Preservation Trust.*

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

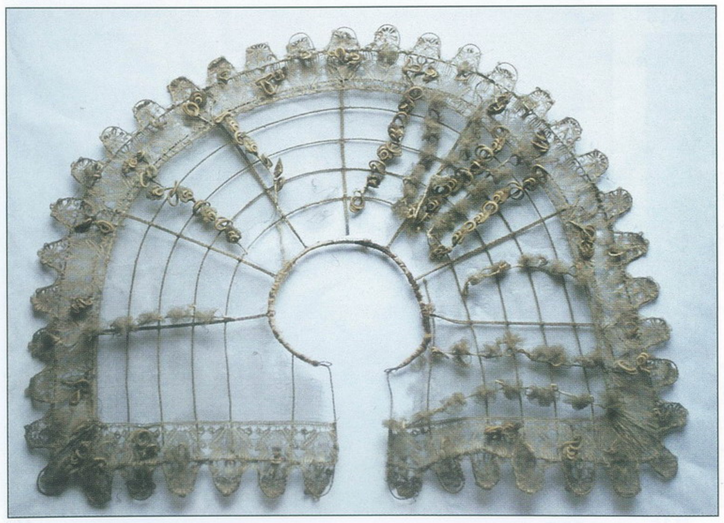
33A

33B

34B



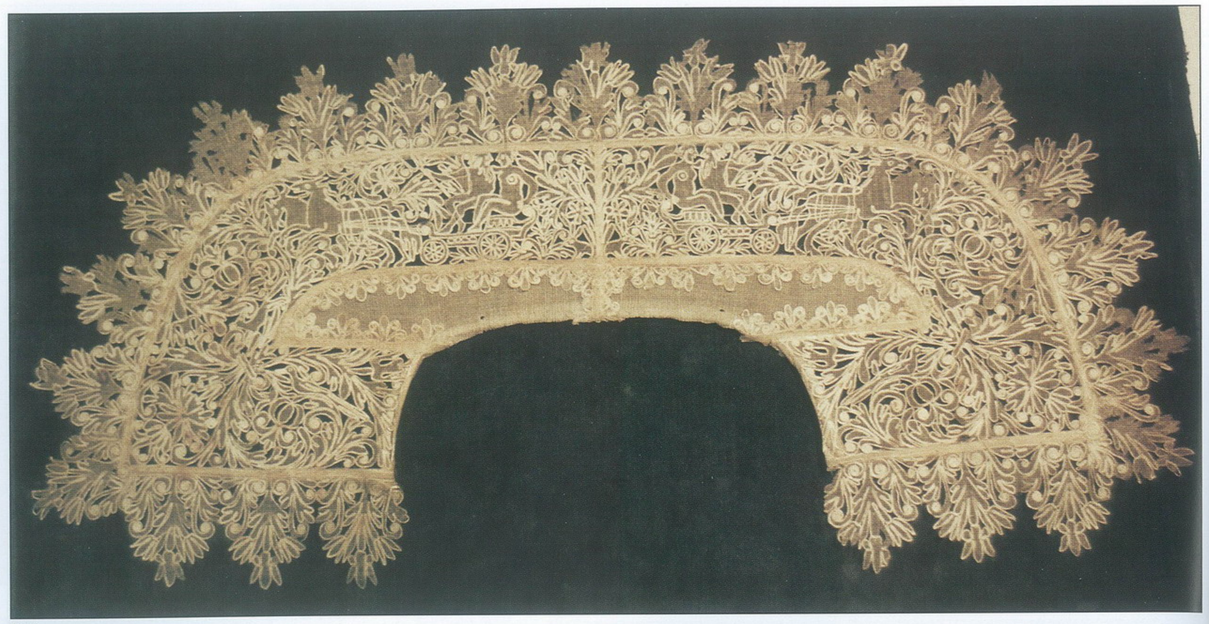
34A



34

34C

34D



35

**34.** *The topside of a rebato with wired silk decorations, some of which are now missing, c.1625–30. Musée de Cluny, Paris.*

**34A.** *The underside of the rebato.*

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

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

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

**35.** *Woman's open rebato of imitation lace, c.1625–30. Musée des Arts Decoratifs, Paris.*

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

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

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

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

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

35E

35D

35A

35B

35C

**Bands**

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

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

**36.** *Cutwork standing band with bandstrings and tassels, c.1610–20. The Metropolitan Museum of Art, New York.*

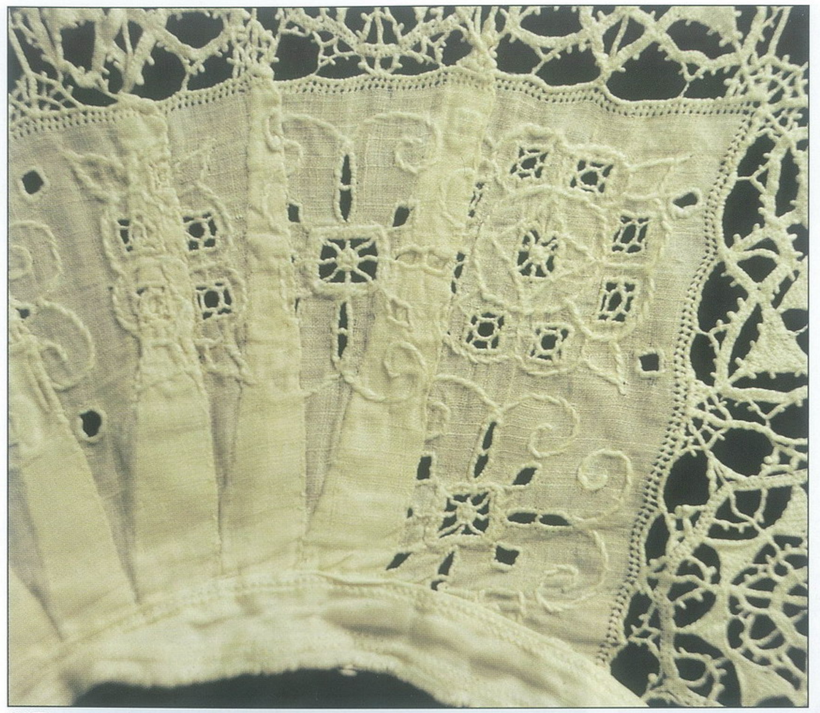
**36A.** *James VI of Scotland and I of England wears a similar cutwork standing band. English School, c.1618–20. © Weiss Gallery.*

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

**36C**. *Charles, Duke of York wearing a cutwork band, probably attached to his shirt. Miniature by Nicholas Hilliard, c.1605–08. Victoria and Albert Museum.*

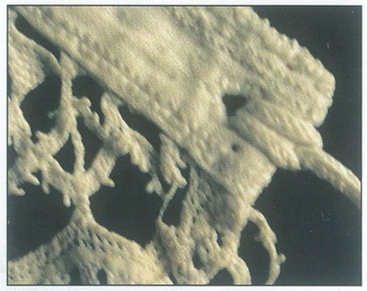
**36D.** *The folded top edge of the neckband is oversewn, possibly because it was worn out. The bandstring is looped through the eyelet hole..*

36A



36B

36C

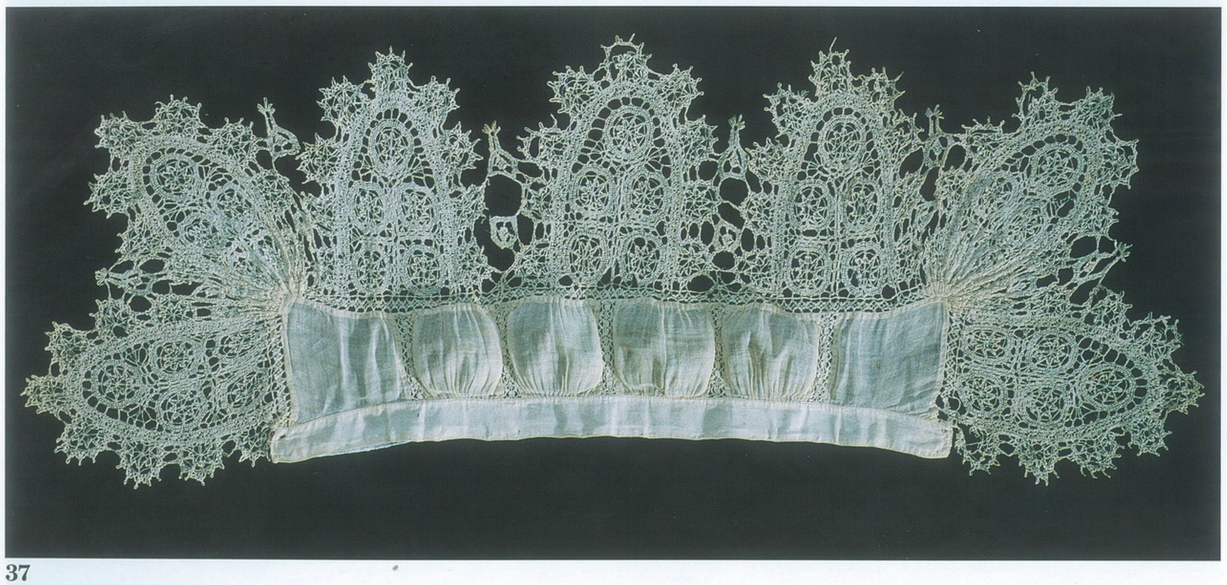


36D

36

37A

37B



37

**37.** *Fine linen band edged with bobbin lace, c.1630. Photo © Livrustkammaren, Stockholm, photographer Goran Schmidt.*

**37A.** *Gustav II Adolph wearing a linen band edged with similar spidery bobbin lace to* **37**. *Miniature, 1629, possibly by Jacob van Doort. © The Royal Collections, Stockholm, photographer Alexis Daflos.*

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

38A

38

38B

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

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

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

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

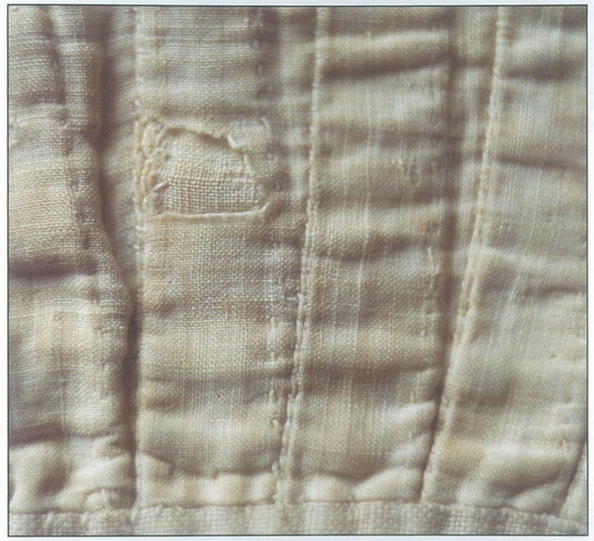
38C

39A

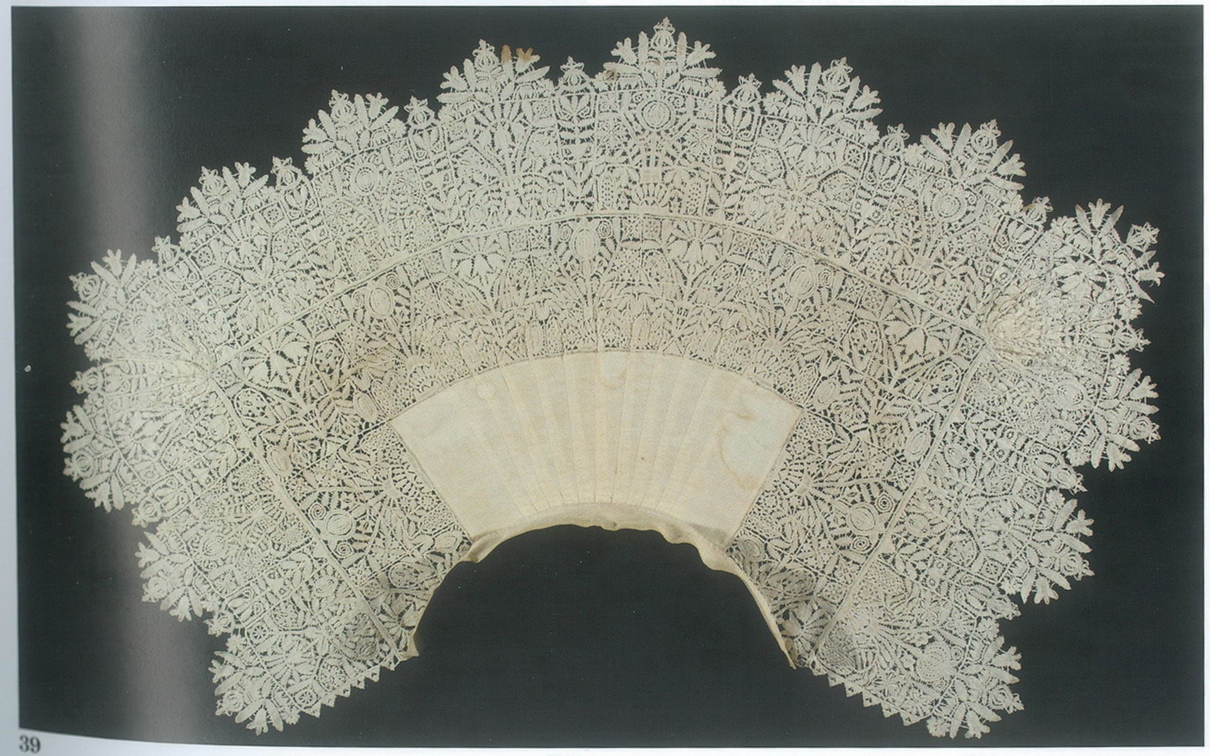
39B

39C

39G

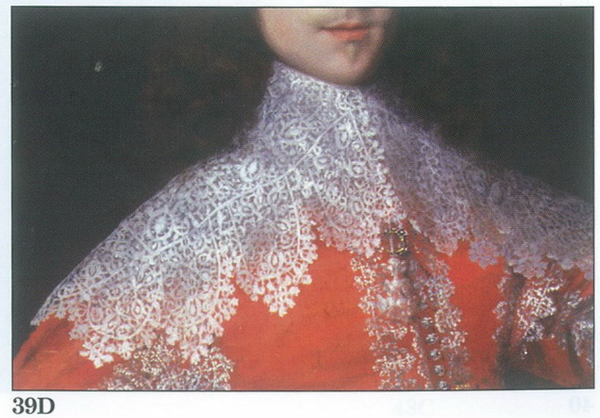


39F



39

39E



39D

**39.** *Man's cloak band of linen cutwork, c.1635. The Blackborne Collection, © The Bowes Museum, Barnard Castle.*

**39A.** *John Belasyse, 1st Baron of Belasyse, wearing a cutwork cloak band that falls over his shoulders, 1636. Portrait by Gilbert Jackson. National Portrait Gallery, London.*

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

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

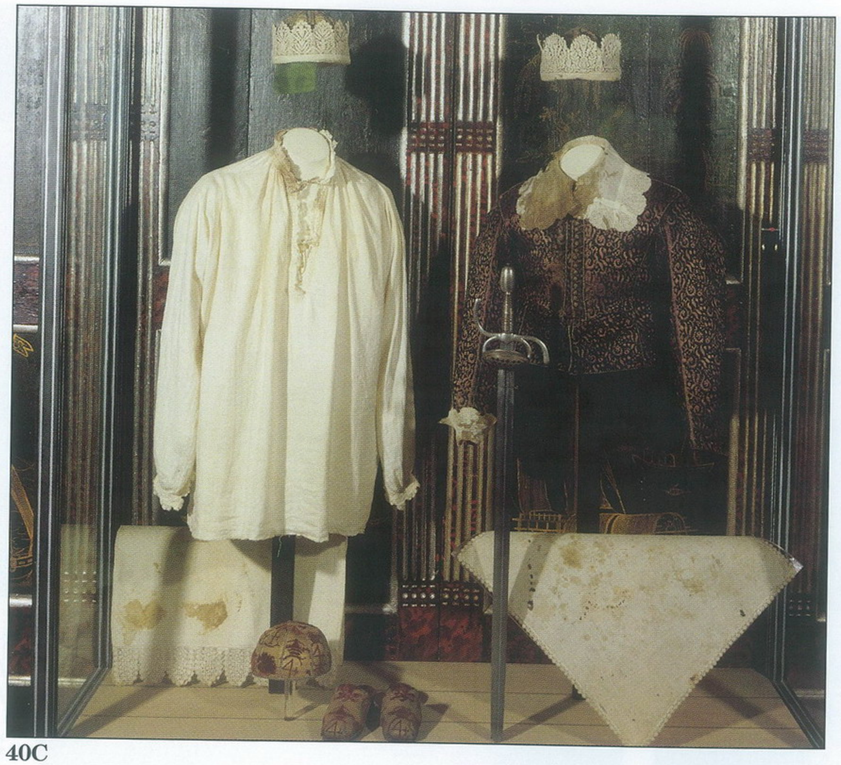
**39D.** *Detail of* **39A**.

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

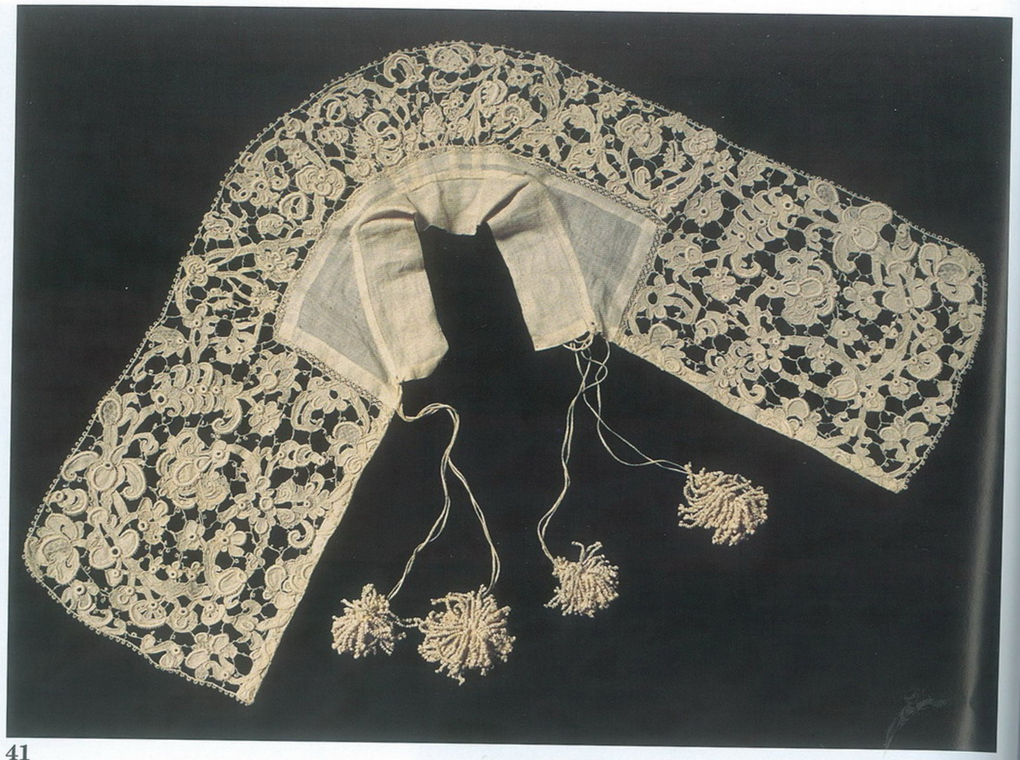
**39F.** *The heavier linen on the underside of the band can be seen through a hole in the finer linen topside.*

**39G.** *The sewn darts continue unsewn into the cutwork section of the band.*

40B



40C



41

40A

**40.** *Man's falling band in fine white linen, edged with bobbin lace, c.1640–45. Colonial Williamsburg Foundation, Virginia.*

**40A.** *An inverted pleat is made in the lace at the corner. The darned areas may have been damaged by pinning the band to a doublet.*

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

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

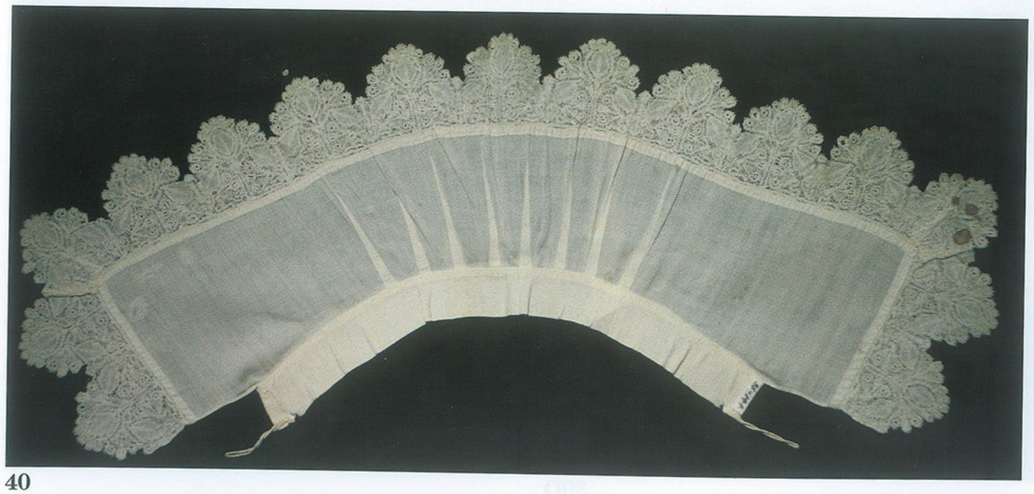
**40D.** *Detail of the blood-stained darted cuff in* **40C**.

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

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

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

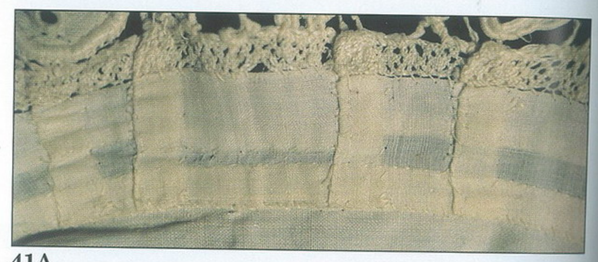
**41B.** *Man wearing a similar band, c.1660–65. Portrait by Peter van Lint, Szépmûvészeti Museum, Budapest.*



40

40E

40D



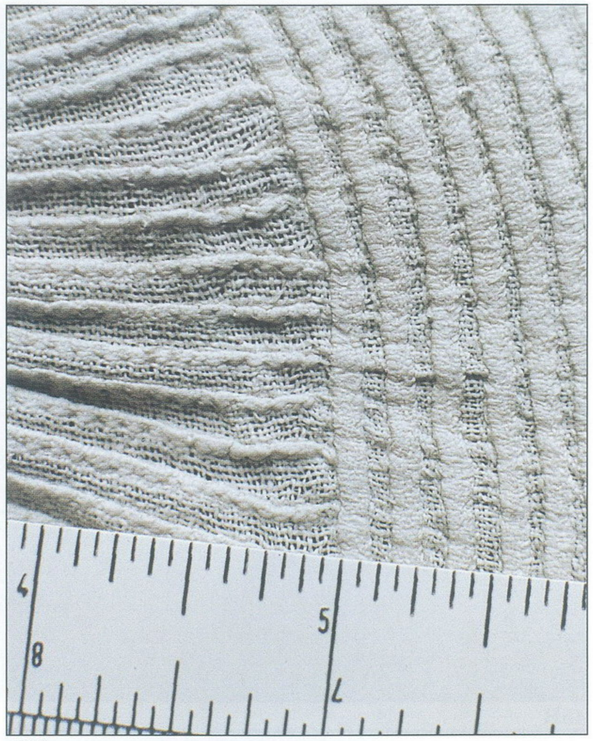
41A

41B

42A

**42.** *Circular standing band in white linen. The edges of the front opening are trimmed with narrow strips of bobbin lace, c.1620–30. Bayerisches Nationalmuseum, Munich.*

**42A.** *Anna Catharina van Dekema wears a flattened ruff, like a disc, on a circular support. Detail of a portrait by Wybrand Simonsz de Geest, 1625. Friesmuseum, Leeuwarden.*



42B

**42B.** *Detail of the topside of the band. The darts are backstitched. The strips of linen are just over 1⁄16" wide. The gaps in between the strips are just under 1⁄16" wide.*

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

42

42C

43A

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

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

43B

**43B.** *Fruit seller wearing a linen partlet over her bodies. A pin holds the partlet together halfway up the front opening. Detail of a painting by Louise Moillon, c.1628–30. © RMN, photo Jean-Gilles Berizzi.*

**43C.** *Near the top of the front opening there is an eyelet hole and a worked loop on each side. Above the eyelet hole the hem is worked on the reverse side to be worn open, like the partlet in* **43B**.

43

43C

44B

44A

44

44C

44D

44E

**44 & 44A.** *Child's linen bib and matching tucker, c.1640–50. Gallery of Costume, Platt Hall, Manchester City Galleries.*

**44B.** *Child wearing a bib similar to* **44**. *This may be a girl or a boy. Detail of a painting by an unknown artist, English School, c.1650–60. Norwich Castle Museum and Art Gallery, Norwich.*

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

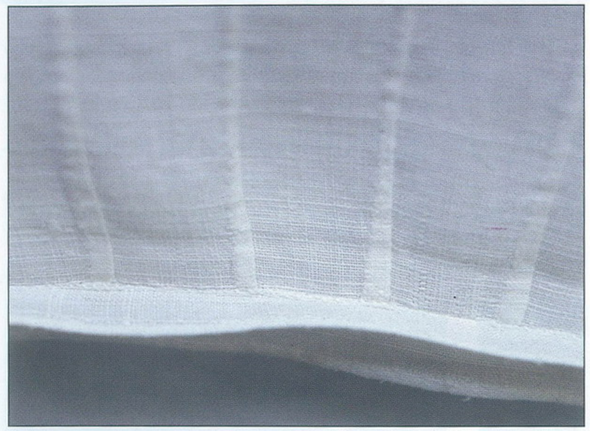
**44D.** *Detail of* **44B** *showing a pin holding the stomacher in place in each top corner.*

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

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

44F

45B



45A

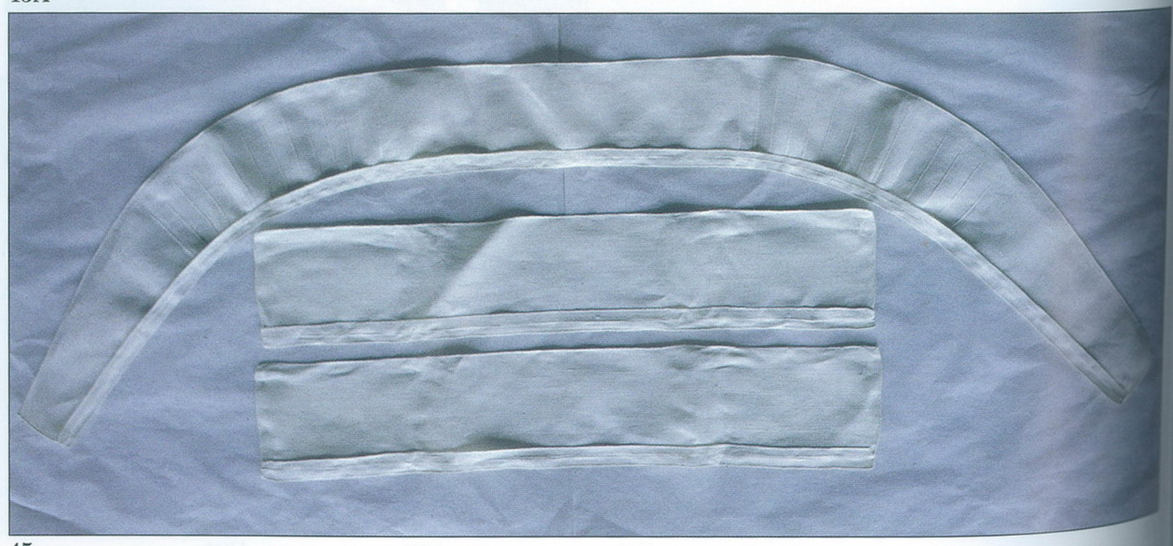
45C

**45.** *Woman's plain linen tucker and matching straight cuffs, c.1640–55. Gallery of Costume, Platt Hall, Manchester City Galleries.*

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

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

**45C.** *The tucker seen on the W.S. Originally the strip for the neck edge would probably have been turned and pressed to the R.S. The darts are hemmed down on one side only.*

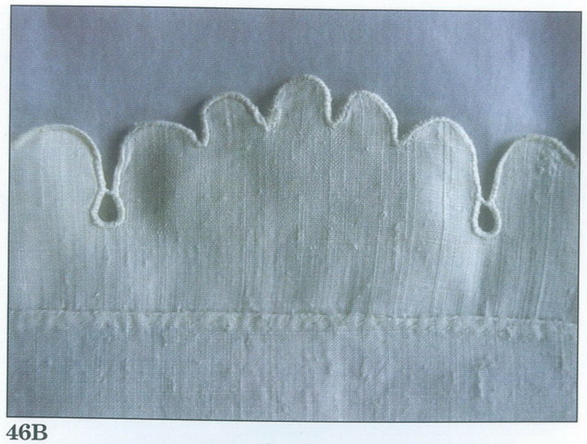


45

46A

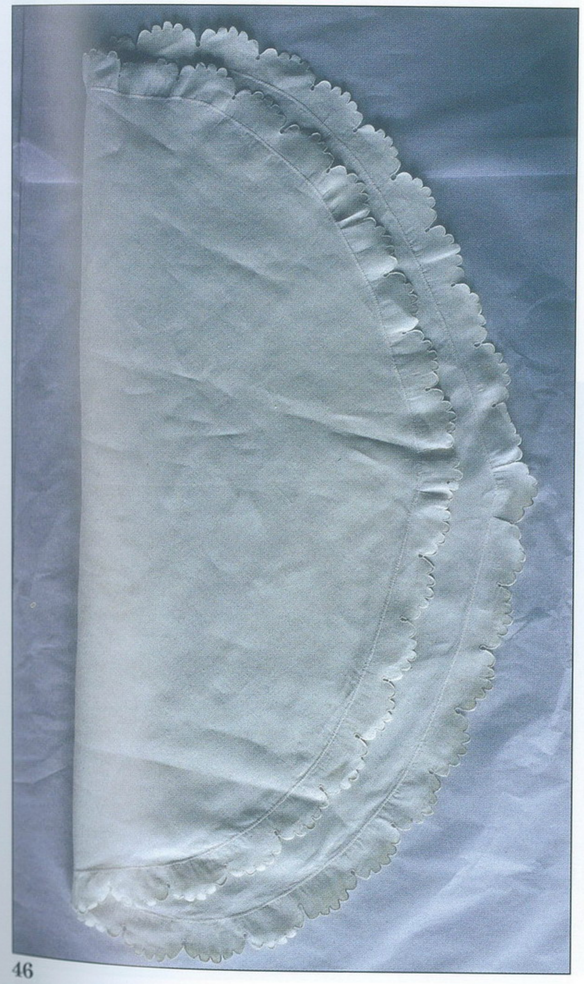
**46.** *Woman's linen neckerchief with a scalloped border and* **46A.** *Matching cuffs. The cuffs would have been pinned flat onto the outside of the sleeves of a gown, c.1640–50. Gallery of Costume, Platt Hall, Manchester City Galleries.*

**46B.** *The scalloped border of the cuff is cut from a straight strip of linen. The edges of the scallops are worked with tiny buttonhole stitches.*



46B

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



46

46C

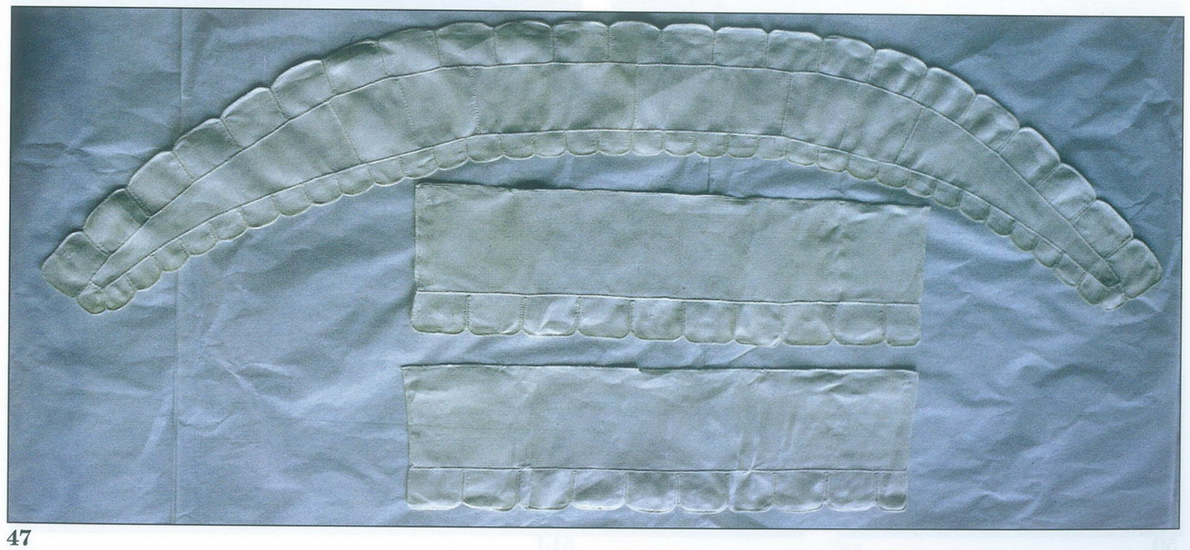
47A

**47A.** *A woman wearing two pairs of wide straight cuffs with scalloped edges. Detail of* Autumne, *etching by Wenceslaus Hollar, 1643. © The Trustees of the British Museum.*

47B

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

**47B.** *The last scallop on the neck edge of the tucker is eased around the corner and sewn to the centre front, where it meets the last wide scallop on the outer edge. The scalloped strips are sewn on with run and fell seams. Raised knots are worked on top of all the seams and around all the scallop edges.*



47

**Headwear**
one Coyfe of fine camerike wrought with blak silke edgid with white silke lase
one forehed cloth of camerike wrought with blak silke drawne worke edgid with blak and white silke nedleworke lase
*(Warrants from the Wardrobe of Robes of Queen Elizabeth I, dated 3 April 1588)*

**48.** *Linen coif embroidered with salamanders, birds and fruit, c.1590–1600. National Museums of Scotland, Edinburgh.*

**49.** *The front edge of a linen cutwork coif with silver embroidery, silver bobbin lace and silver spangles, c.1610–15. Burrell Collection, Glasgow.*

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

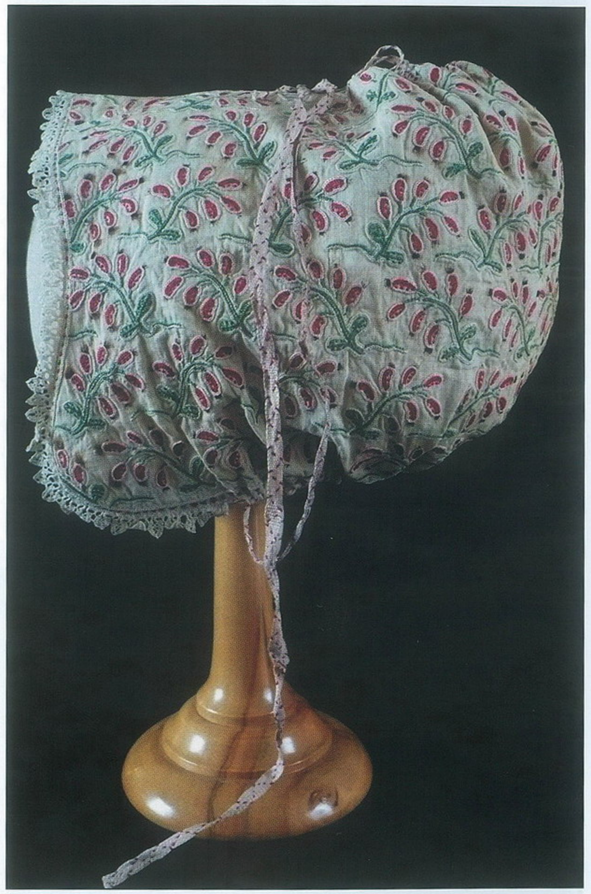
**51.** *Linen coif embroidered in red, green, black and ivory silks, with barberries and leaves, c.1600–10. There is a coif of the same design with a matching forehead cloth, for a child. Middleton Collection, Museum of Costume and Textiles, Nottingham.*

48

49

50

51A


51

51J

51B

51C

51D

51E

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

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

**51C.** *The ⅜" wide bobbin lace edging the coif at C.F. The lace was whipped onto the edge from W.S.*

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

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

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

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

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

**51J.** *A woven linen string, embroidered as in* **51B**.

51H

51G

51F

52

52C

52A

53

53A

55B

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

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

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

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

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

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

**54.** *Linen coif embroidered in coloured silks with birds, squirrel, pomegranate, lion, leopard, boar, butterflies, snakes, dragons, strawberries and snails, c.1610–20. Burrell Collection, Glasgow.*

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

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

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

**55B.** *Joan Alleyn, first wife of Edward Alleyn, wears a white linen coif edged with bobbin lace underneath a tall black hat. Portrait by an unknown artist, English School, 1596. By permission of the Trustees of Dulwich Picture Gallery.*

52B

54A

54

55A

55

56

56A

57

59B

59C

**56.** *Fine white linen hood with bands of cutwork and chain stitch embroidery in white linen thread, c.1615–25. Gallery of Costume, Platt Hall, Manchester City Galleries.*

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

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

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

**57.** *Cream fustian hood edged in bobbin lace, c.1600–20. Gallery of Costume, Platt Hall, Manchester City Galleries.*

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

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

**58.** *Linen coif with coiling stems embroidered in polychrome silks. The whole coif, including the plain casing for a drawstring, is cut from a single piece of linen, c.1610–15. National Museums of Scotland, Edinburgh.*

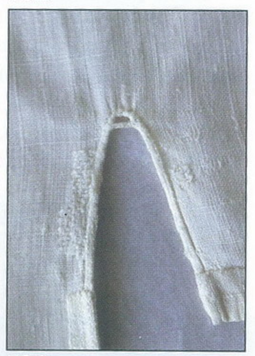
56B

56C

57A

57B

58



59A

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

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

**59B.** *A daughter of Florence Poulett and Thomas*

59

59E

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

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

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

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

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

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

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

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

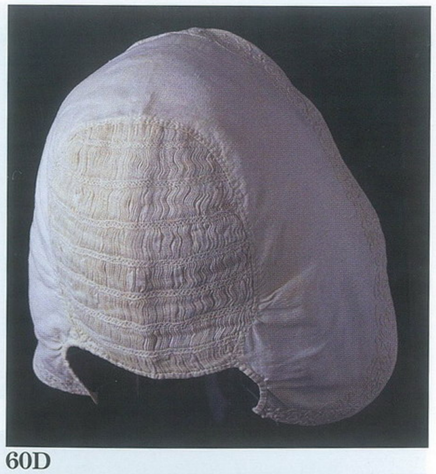
**60D.** *A linen baby's cap of a similar shape to* **60**, *with a pleated back, c.1650–60. Fashion Museum, Bath.*

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

59D

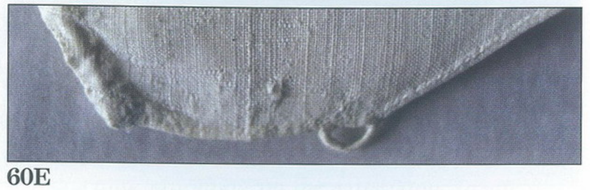
60B

60C

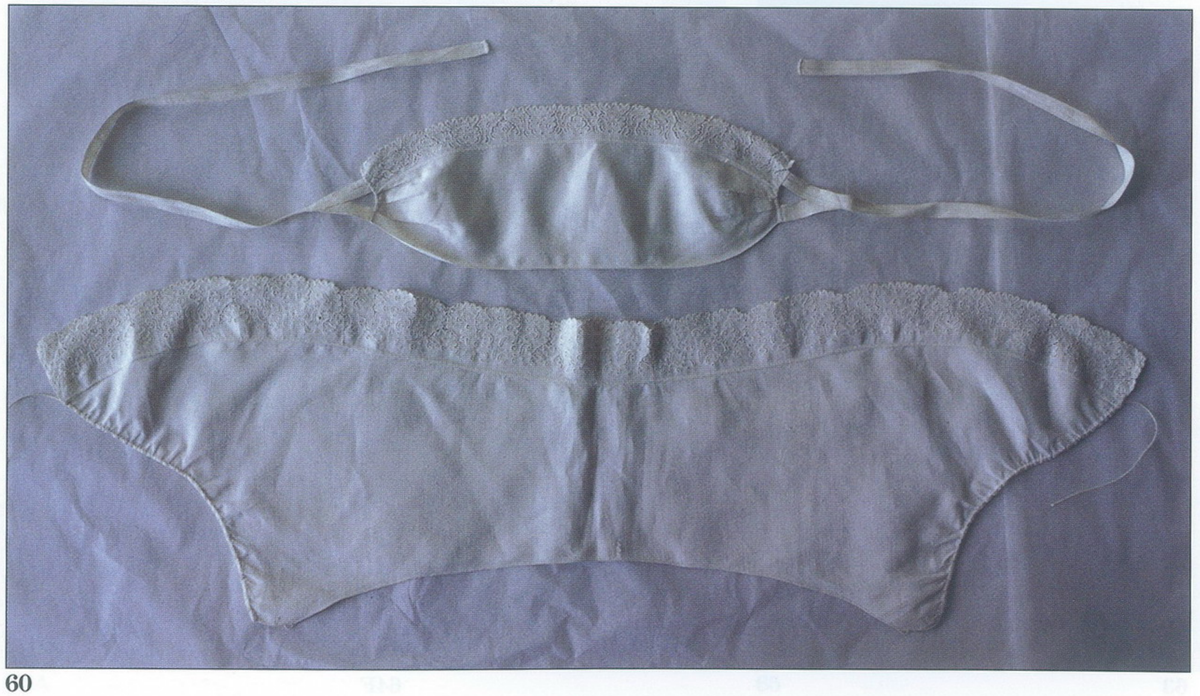


60D

60A



60E



60

**61.** *Baby's cap in finest white linen with couched white embroidery, c.1650–60. The Blackborne Collection, © Bowes Museum, Barnard Castle.*

**61A.** *Gertruida wears a cap similar to* **61**, *with a bobbin lace border turned back. Detail of a painting of the family of Meyndert Sonck, 1662, by A. Rootius. © Museum Mayer van den Bergh, Antwerp.*

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

61A

61

61B

## Accessories and Other Items

**62.** *Pair of linen gloves embroidered in black and white silk, edged in black silk and white linen bobbin lace, c.1610–20. Victoria and Albert Museum, London.*

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

62

62A

63B

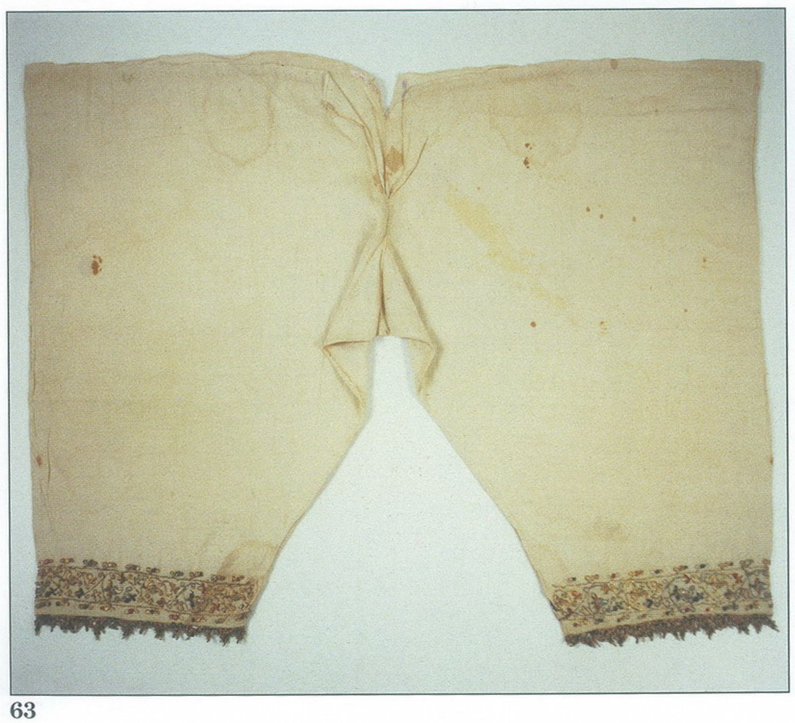
63C

63A

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

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

**63B.** *The drawers are edged in bobbin lace with alternate motifs of silver thread/ pink silk and silver-gilt thread/moss-green silk, sewn onto the hemmed edge of the drawers with pink silk thread.*



63

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

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

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

**64B.** *Worked eyelet hole in brown silk for a string to tie the waistband. Tacking stitches remain in the band.*

64

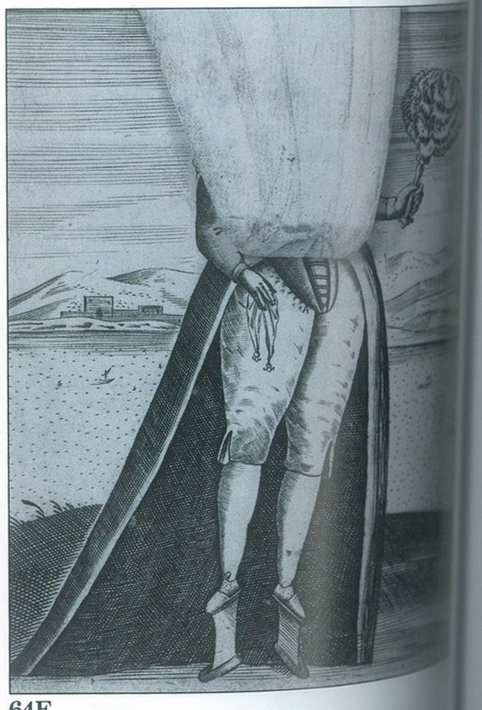
64A

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

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

**64E & F.** *A Venetian woman wearing drawers or breeches under her gown. They are tied around the waist to her pair of bodies with points. Details from two engravings by an unknown artist, c.1590.* © The Metropolitan Museum of Art, New York.

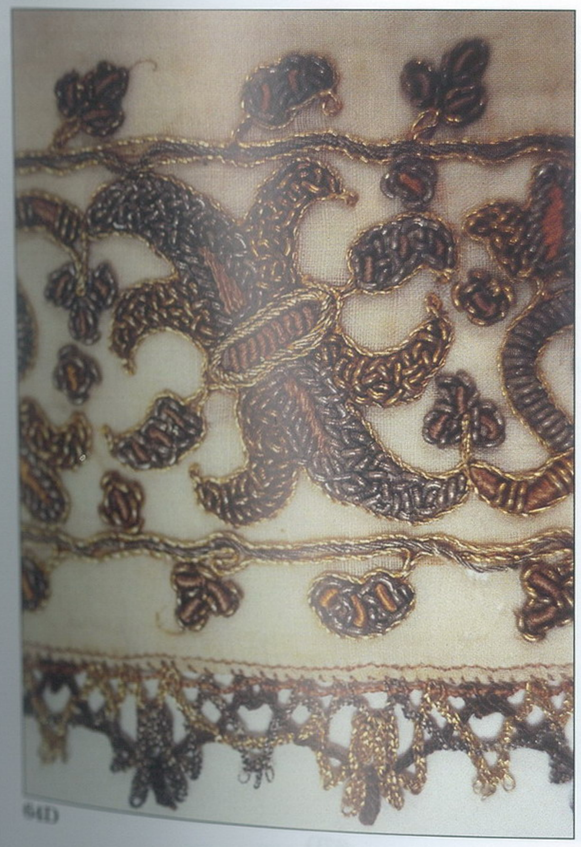
64F



64E

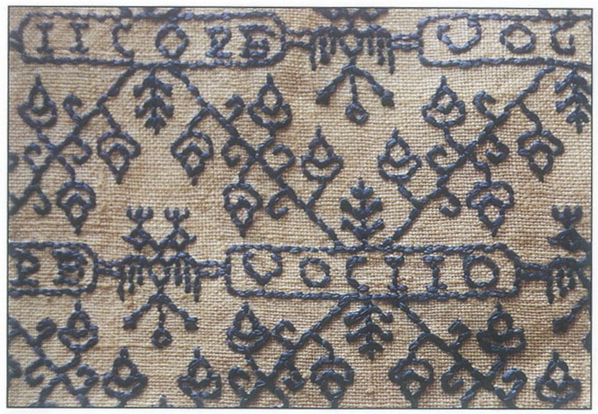
64B

64C



64D

65B



65C

**65.** *Linen breeches embroidered with the words 'voclio il core' (I want his heart) in double-running stitch, in blue linen thread, c.1630. Museo del Tessuto, Prato.*

**65A.** *The leg is bound with a blue ribbon (probably linen) and the opening is on the inside leg.*

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

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

**65D. A** *Venetian courtesan wearing pink silk breeches with polychrome embroidery beneath her transparent cutwork linen smock. Detail of a painting by an unknown artist, c.1600 [whole painting p54,* **71E***]. Private Collection.*

65D

65A

65

## Boothose

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

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

**66.** *Footless linen boothose embroidered in polychrome silks and metal threads, c.1600. The Metropolitan Museum of Art, New York.*

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

66A

66B

66

66C

66E

66D

67B

67A

67C

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

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

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

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

**67.** *Embroidered linen boothose tops, c.1630–40. Germanisches Nationalmuseum, Nurnberg.*

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

**67B.** *Henry Rich, Earl of Holland, wears embroidered boothose with large scallops, c.1632–5. School of Daniel Mytens. National Portrait Gallery, London.*

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

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

67

67D

68A

**68.** *Linen boothose edged with linen fringe, c.1640–50. Verney Collection, Claydon House (The National Trust).*

**68A.** *The Prince of Wales, later Charles II, wears a pair of linen boothose with wide tops and deep scalloped lace, turned down and worn with shoes. Detail of a portrait by a follower of Sir Anthony van Dyck, c.1645. Collection of The Trustees of the 9th Duke of Buccleuch's Chattels Fund.*

68B

68C

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

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

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

68

68D

69B

69C

69A

69

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

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

**69B.** *The clock area is backstitched down on the R.S.*

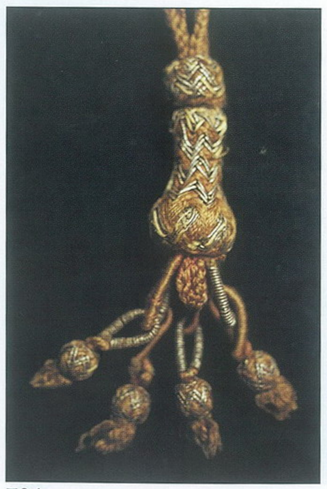
**69C.** *All the raw edges are left on the W.S. of the clock area. The cross of the grain, on which the hose are cut, is clearly visible in this detail.*

70

**70.** *Linen purse embroidered with a pelican motif, in silver and silver-gilt threads, c.1600. National Museums of Scotland, Edinburgh.*

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

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



70A

70B

## Smocks

Lady: O God! how long you make me tarrye! kindle the fire quickly, warme my Smocke, and give it me.
(Peter Erondell, *The French Garden,* 1605)

**71.** *Woman's linen smock with full sleeves, embroidered in pink silk, c.1575–1600. Museum of Fine Arts, Boston.*

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

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

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

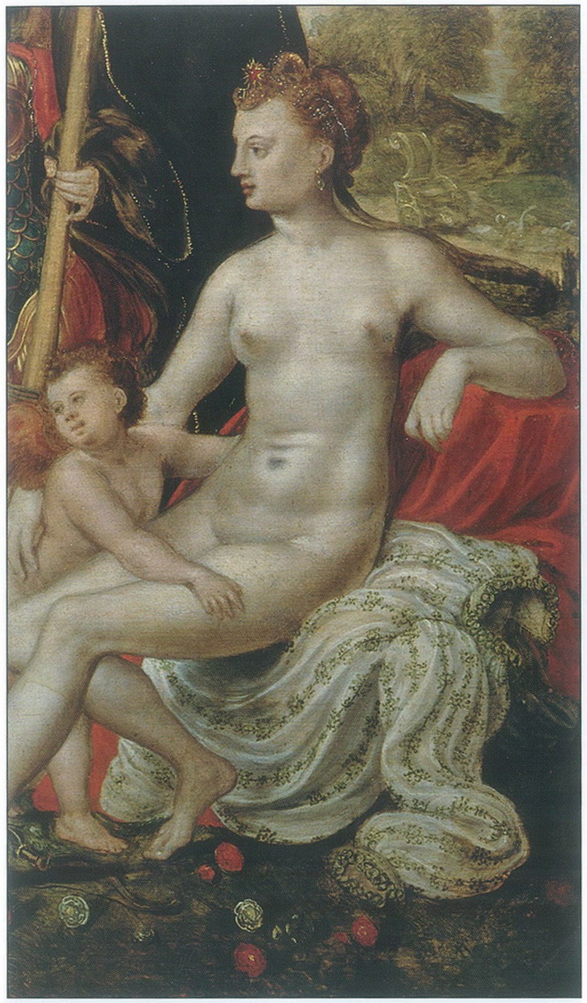
**71D.** *The bobbin lace sewn to the 1/16" wide hem.*

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

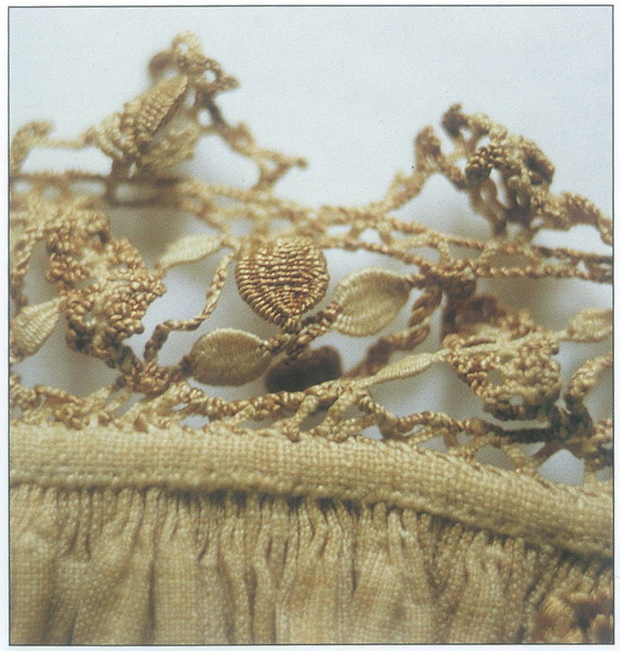
**71F.** *The gathers of the sleeve are encased in the narrow wristband. The band is embroidered in pink silk on R.S. and W.S. and the bobbin lace whipped on the folded outer edge.*

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

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



71A



71B

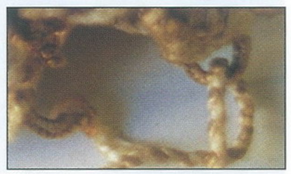
71C

71D

71H

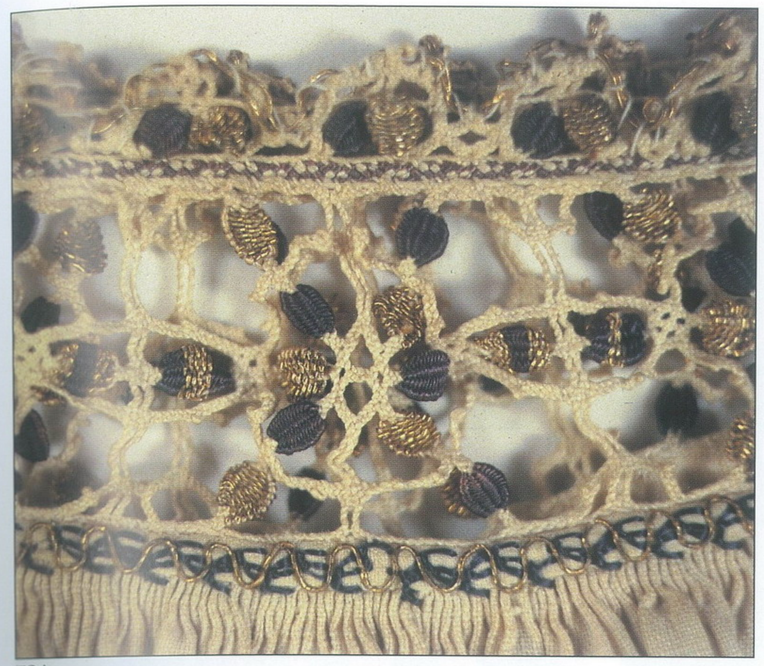
71E

71



71G

71F



72A

72B

72C

72D

**72.** *Woman's linen smock embroidered in purple silk and silver-gilt thread, c.1575–1600. The Metropolitan Museum of Art, New York.*

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

**72B.** *One of the acorn/pomegranate motifs on the sleeves. The purple silk is very flossy and the silver- gilt thread used for the outlines is very fine.*

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

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

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

**72F.** *W.S. of smock, near the hem, showing a join between two widths of linen, almost invisible beneath one of the vertical lines of embroidery. The bobbin lace is whipped onto the hem with fine linen thread.*

72

72F

72E

73B

73C

73A

73D

**73.** *The top of a woman's linen smock in fine white linen embroidered with rainbows, rainclouds and flowers in polychrome silks, c.1585–95. There is plain linen below the torn bottom edge. Whitworth Art Gallery, University of Manchester.*

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

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

**73C.** *The neck edge has a ⅛" hem embroidered with crimson silk in a closed buttonhole stitch. The shape of the neck is similar to that in* **72E.**

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

73

74A

74B

74C

74

**74.** *Composite woman's linen smock with a V-neck and three different types of embroidery – at neck, on sleeves and at hem. The join between skirt and top can be seen at the base of the sleeve gussets, c.1590–1600. The Metropolitan Museum of Art, New York.*

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

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

**74C.** *The join between the body, left sleeve and underarm gusset. The edges of each piece have ⅛" hems worked in blue silk, then the edges are joined with a length of narrow lace in old gold/blue silks and silver thread – sewn to the edges with blue silk.*

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

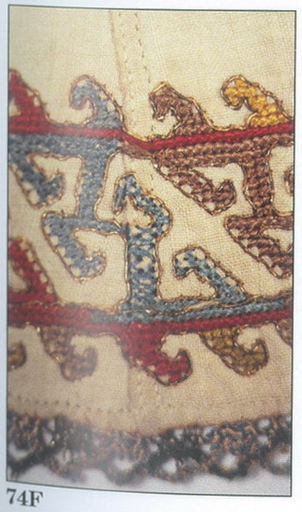
**74E.** *The wristband fastens with a toggle and loop.*

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

**74G.** *The W.S. of hem with the back of the geometric embroidery design.*

74D

74E

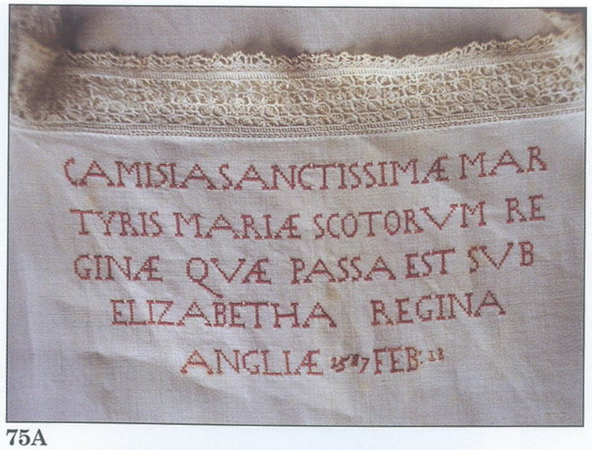


74F

74G

75

75G




75A

**75.** *Woman's linen smock said to have belonged to Mary, Queen of Scots, with cutwork which was possibly recycled from another garment such as a ruff, c.1575–85. Coughton Court, Alcester, The National Trust.*

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

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

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

**75D.** *Mary Kytson, Lady Darcy, aged seventeen, wears ruffles worn facing towards the hand and full cuffs turned up over a full sleeve. Portrait by George Gower, 1583. Collection unknown.*

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

**75F.** *1/16" wide hem sewn with very fine thread.*

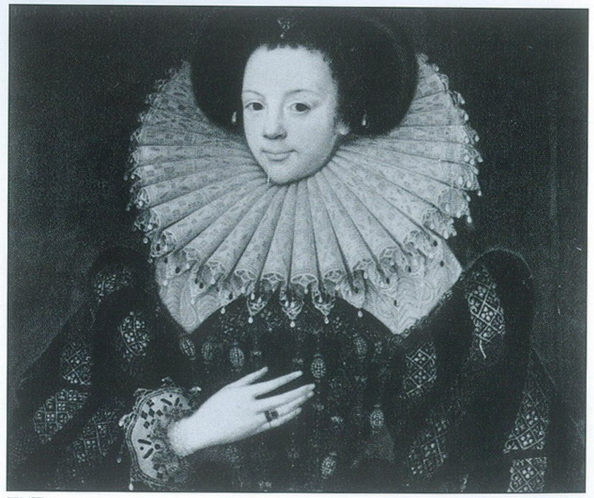
**75G.** *The cutwork on the wrist ruffle is intergral.*

75B

75C

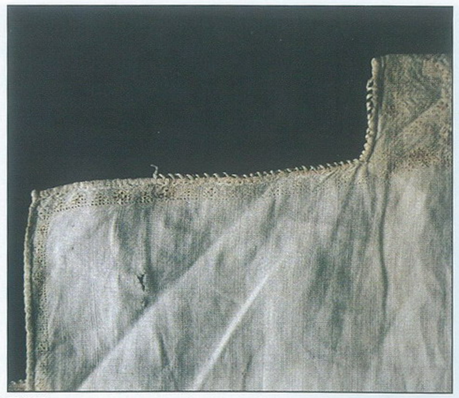
75F

75E



75D

76A



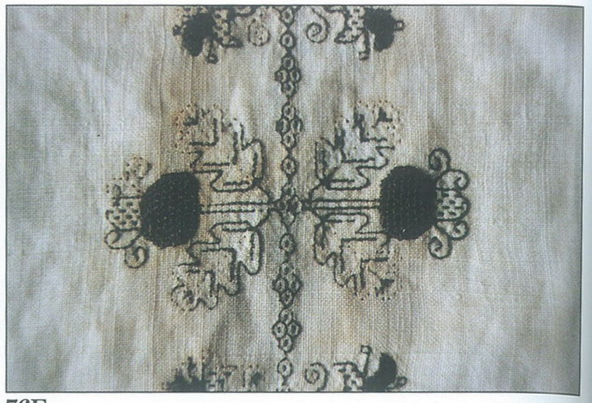
76B

76C

76D

76

76F



76E

**76.** *Woman's square-necked linen smock embroidered in black silk, with acorn motifs, c.1560–80. Gallery of Costume, Platt Hall, Manchester City Galleries.*

**76A.** *Elizabeth Cornwallis, Lady Kytson, wears a smock embroidered in black silk; the neckline and wrist ruffles are edged with black lace. She wears a transparent linen partlet with neck and wrist ruffs over the smock. Portrait by George Gower, 1573. © Tate, London, 2008.*

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

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

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

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

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

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

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

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

**77C.** *The plain linen wrist ruffle is whipped to the edge of the wristband.*

77A

77B

77

77C

78A

**78.** *Woman's linen smock embroidered with isolated animal and plant motifs in pink silk, c.1620–30. Victoria and Albert Museum, London.*

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

78B

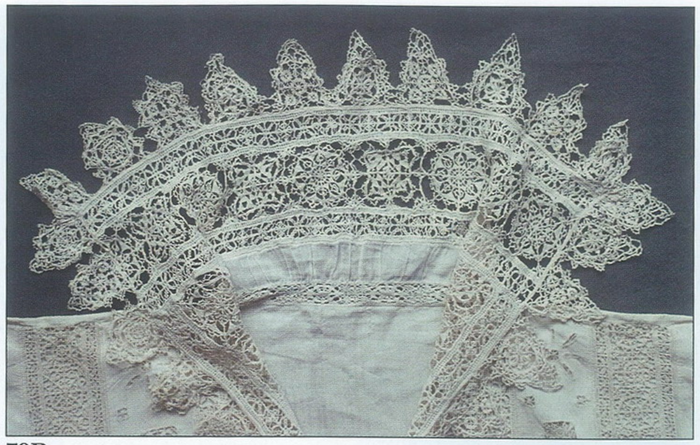
**78B.** *The wristband is tied with a woven tape, threaded through a worked eyelet hole at each end of the band.*

**78C.** *The junction between the main body of the smock, the side gore, underarm gusset and sleeve. Some of the embroidered motifs bear a strong resemblance to those in* A Schole-House for the Needle *by Richard Shorleyker, 1632. This source book for needlewomen is also illustrated on page 8.*

78

78C

79A



79B

79C

79D

80A

79

**79.** *Woman's linen smock, c.1610–20, with insertions of recycled cutwork of an earlier date. The smock is said to have been worn by Princess Elizabeth at Rycote in 1554. It is possible that the cutwork was originally from one of her garments. Museum of London.*

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

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

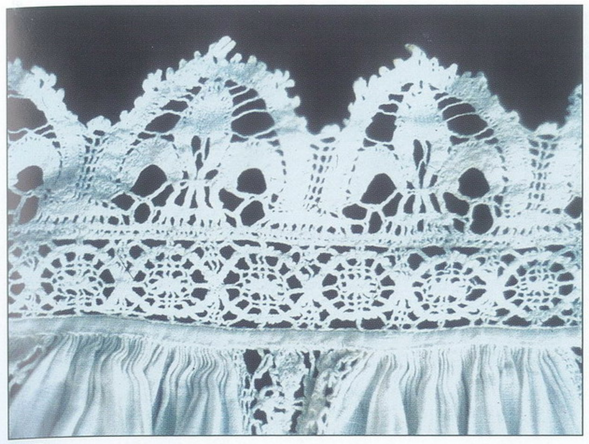
**79C.** *The cuff turned back, as it would have been worn.*

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

**79E.** *Deep cutwork border at the hem of a transparent linen smock. Detail of* **71E** *on page 54.*

79E

80



80B

80C

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

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

**80B.** *The lace is not gathered in at the back and side neck, it lies flat. The neck edge is bound by a ¼" wide linen strip ( ⅛" when folded) and the bobbin lace strip is then whipped onto the folded top edge.*

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

**81.** *Woman's linen smock with tapered sleeves, embroidered in deep pink silk, c.1600–1610. National Museums of Scotland, Edinburgh.*

**81A.** *Mary Bond, wife of John Heyricke of Leicester, aged ninety, wears a smock with a high neckline, worn under a fine, plain linen partlet with a ruff. The band of the smock is embroidered in black silk with small*

81A

81B

81D

81C

*plant motifs and has a form of zig-zag stitch on the edge, like* **81**, *with tiny needleworked points extending from the edge. Portrait by an unknown artist, c.1604. Leicestershire County Museum Service.*

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

**81C.** *The inside of the wristband is not embroidered.*

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

**81E.** *The back of the smock.*

81

81E

82

**82.** *The front opening of a woman's linen smock, embroidered in pink silk with curling stems, roses and honeysuckle, c.1605–20. Museum of London.*

82A

*piece with decorative stitches in pink silk, then sewing through these pink silk stitches with white linen thread.*

**82A.** *The joins between the body, left sleeve and underarm gusset. The openwork seams on the upper part of the smock were made by hemming the edges of each*

**82B.** *The bobbin lace around the wrist opening. The lace is made of white linen thread and pink silk. There is an openwork seam down the centre of the sleeve.*

82B

83B

83A

83C

83

83D

**83.** *Woman's linen smock embroidered in a pattern of chevrons with pink silk, and edged in bobbin lace, c.1605–15. Wadham College, Oxford.*

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

**83B.** *An unknown woman wearing a lace-trimmed smock secured at the neck and arranged in a curved shape around the low neckline of her bodice. Miniature by an unknown artist, c.1610–15. Victoria and Albert Museum, London.*

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

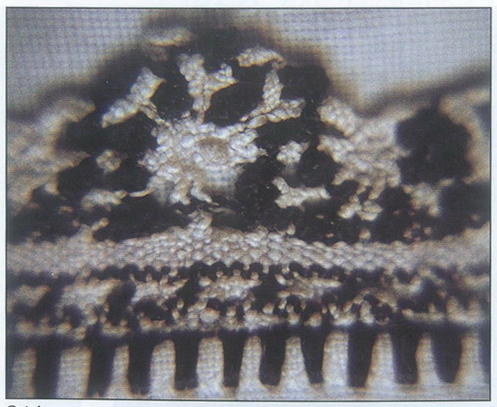
**83D.** *The bobbin lace around the wristband has a design which imitates geometric cutwork. The lace is gathered in at the corner.*

**83E.** *Elizabeth Vernon, Countess of Southampton, wears an open-necked linen smock with deep lace edgings beneath a pair of pink silk bodies, and an embroidered waistcoat over that. There is a pin cushion holding many pins on the table near her elbow. Portrait by an unknown artist, c.1600. Trustees of the 9th Duke of Buccleuch's Chattels Fund.*

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

83E

83F



84A

84

84B

**84.** *The white linen/black silk bobbin lace insertion on the side seam of a woman's linen smock embroidered with a chevron design in black silk. The edges were first hemmed in white linen thread, then blanket stitched in browny black silk, then the lace was whipped on, c.1610–20. Fashion Museum, Bath.*

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

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

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

**84D.** *The underarm seam on the sleeve is sewn together decoratively in white linen thread through the browny black blanket stitches on the edges.*

84C

84D

85A

85B

85C

85E

**85.** *Detail of a woman's full linen smock, with sunburst motifs in the cutwork, Spanish or Portuguese, c.1660, Royal Collection, Windsor.*

**85A.** *The front neck opening. There is a discernible stripe in the linen ground of the smock.*

**85B.** *The sleeve is joined to the shoulder with a ⅝" wide needlelace insertion.*

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

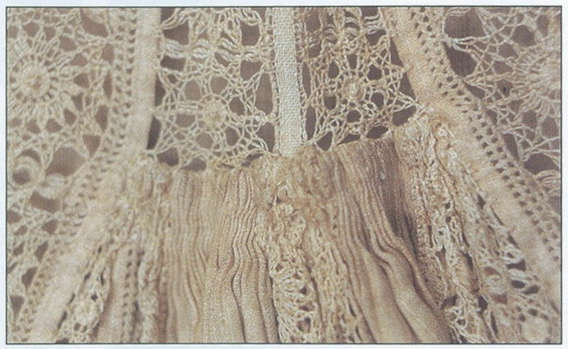
**85D.** *The top of the side panel is tightly gathered in with cartridge pleating to fit the back and front needlelace insertions. The two insertions have a ⅛" wide linen stay tape between them.*

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

**85F.** *The join between the two side panels is made with a ⅜" wide needlelace insertion of eight-pointed star motifs.*

**85G.** *A decorative loop of silver/pink/acid-green plaited braid is sewn to the end of the wristband.*

85



85D

85F

85G

## 1. c.1535-50 BOY'S SHIRT VICTORIA AND ALBERT MUSEUM, LONDON T.112-1972

FINE WHITE LINEN SHIRT, EMBROIDERED WITH DARK, RICH BLUE SILK, POSSIBLY COVENTRY BLUE, IN CROSS-STITCH AND DOUBLE RUNNING STITCH. THE NECKBAND AND WRIST FRILLS HAVE A DESIGN OF INTERLACING STEMS WITH COLUMBINE FLOWERS AND LEAVES, WHILE THE WRISTBANDS ARE DECORATED WITH AN INTERLACING GEOMETRIC PATTERN, AND THE NECK FRILL WITH ISOLATED LEAF MOTIFS.

THE LINEN IS SO EVENLY WOVEN THAT THE SHIRT IS CUT OUT OF THE WIDTH, WITH SELVEDGES VISIBLE AT FRONT AND BACK HEMS. THERE ARE 108 THREADS PER INCH IN THE WARP AND 112 IN THE WEFT

THE EDGES OF THE SHIRT PIECES TO BE JOINED TOGETHER (SIDES, SHOULDERS, DOWN THE SLEEVES, AND WHERE THE SLEEVES ARE JOINED TO THE BODY) ARE FIRST ROLLED AND HEMMED, 3MM (⅛") WIDE. THE PIECES ARE THEN JOINED BY NARROW OPENWORK SEAMS OF DARK BLUE SILK IN INTERLACED BUTTONHOLE STITCHES, FORMING A REGULAR SEQUENCE OF SHORT, MEDIUM AND LONG BLOCKS. TO EITHER SIDE OF THESE SEAMS ARE LARGE AND SMALL MOTIFS WORKED IN CROSS AND BACKSTITCHES, FOLLOWING THE SEQUENCE OF THE BLOCKS.

SELVEDGE LEFT, NO HEM MADE

CENTRE BACK

THE TOP OF THE SHIRT IS GATHERED UP AND WHIPPED ALONG THE EDGE WITH BLUE SILK. IT IS THEN SEWN WITH BLUE SILK TO THE EMBROIDERY AT THE BOTTOM OF THE NECKBAND

SHOULDER SEAM

SHOULDER SEAM

GATHER INTO 13·9CM (5½")

GATHER INTO 6·3CM (2½")

GATHER INTO 6·3CM (2½")

THE CENTRE FRONT IS SLIT OPEN FOR 20·9CM (8¼") AND ROLLED ON BOTH EDGES. A FINE BLUE SILK TWIST IS STITCHED ON TOP

SIDES OF SHIRT LEFT OPEN BELOW THIS MARK TO THE HEM, WITH ROLLED HEMS 3MM (⅛") WIDE

SELVEDGE LEFT, NO HEM MADE

CENTRE FRONT

SINGLE LAYER FRILL IS GATHERED IN TO FIT THE NARROW WRISTBAND. RAW EDGES FROM BOTH SLEEVE AND FRILL ARE CONCEALED INSIDE THIS BAND.

WRISTBAND OF TWO LAYERS

END OF SLEEVE IS GATHERED INTO 12·7CM (5") TO FIT THE 6 MM (¼") WIDE WRISTBAND

OPEN FROM THIS MARK TO WRIST

WRIST FRILL

SINGLE LAYER EMBROIDERED LINEN FRILL, GATHERED UP AND ATTACHED TO THE TOP OF THE NECKBAND

9·5CM (3¾")

9·5CM (3¾")

8·2CM (3¼")

NECKBAND

5CM (2")

10 CM (4")

10 CM (4")

THE NECKBAND IS MADE OF TWO STRIPS OF LINEN, THE RIGHT SIDE EMBROIDERED IN BLUE SILK, THE FACING INSIDE LEFT PLAIN. IT FASTENS WITH 3 PAIRS OF LOOP-MANIPULATED BAND STRINGS OF BLUE SILK THREADS. EACH STRING IS 1·5MM (1/16") WIDE, AND KNOTTED ON THE END. THEY VARY IN LENGTH.

A NARROW TWIST 1·5MM (1/16") WIDE, MADE OF TWO THREADS OF BLUE SILK TWISTED TOGETHER, IS STITCHED WITH BLUE SILK TO THE SLEEVE OPENINGS, C.F. OPENING, AND TO THE EDGE OF WRIST AND NECK FRILLS. IT IS THE TENSION OF THE TWIST WHICH MAKES THE EDGES OF THE FRILLS CURL INTO FIGURE-OF-EIGHT SHAPES.

## 2. c.1550-60 BOY'S SHIRT BAYERISCHES NATIONALMUSEUM, MUNICH T 4104

WHITE LINEN SHIRT, EMBROIDERED ROUND THE FRONT OPENING, AND ON THE BANDS AND FRILLS AT WRIST AND NECK, WITH VARIATIONS OF A CHEVRON PATTERN. EMBROIDERY IS WORKED WITH LINEN THREAD IN DRAWN-THREAD, PULLED-FABRIC WORK, AND TINY CUT HOLES. THE LEAVES AND OTHER DETAILS ARE OUTLINED IN DOUBLE-RUNNING STITCHES OF PURPLE/PINK SILK (NOW LARGELY FADED TO GREY), AND THERE ARE SOME BLOCKS AND LEAF FILLINGS OF SILVER-GILT THREAD.

CENTRE BACK

THE HEM IS ROLLED AND THEN EMBROIDERED IN PURPLE/PINK SILK

OPEN FROM HEM TO THIS MARK

SELVEDGE EDGE. THIS IS NOT ROLLED INTO A HEM, BUT SIMPLY EMBROIDERED FLAT FOR THE SIDE SEAM = OPENWORK SEAM

CUT EDGE

THE CUT EDGE OF THE GUSSET IS ROLLED AND STITCHED. THE SIDE SEAM IS THEN JOINED WITH DECORATIVE EMBROIDERY STITCHES IN PURPLE/PINK SILK.

GUSSET

THE FRILL FOR THE NECKBAND IS A SINGLE LAYER OF LINEN. THE FRILL IS PULLED UP INTO VERY SMALL GATHERS AND ENCASED BY THE FOLDED EDGES OF THE TWO LAYERS OF THE NECKBAND, WITH FAIRLY COARSE SLIP-STITCHES.

THE OUTER EDGES OF WRIST AND NECK FRILLS HAVE SMALL PROJECTING NEEDLE-MADE POINTS OF SILVER-GILT THREAD, APPROX 4·5MM (3/16") DEEP.

THE WRISTBAND IS MADE OF TWO SEPARATE STRIPS OF LINEN WHICH ENCASE RAW EDGES OF SLEEVE-END AND WRIST FRILL

SELVEDGE ON ONE SIDE OF BOTH SLEEVES

DECORATIVE OPENWORK SEAMS

GATHER INTO 17·1CM (6¾")

GATHER INTO 5·7CM (2¼")

GATHER INTO 5·7CM (2¼")

END OF SLEEVE IS GATHERED INTO 13CM (6") TO FIT THE WRISTBAND

SLASHED OPEN AT C.F. WITH A ROLLED EDGE, AND SMALL PROJECTING NEEDLE-MADE POINTS OF SILVER-GILT THREAD, 4·5MM (3/16") DEEP. IT VARIES A LITTLE

AREA WITHIN DOTTED LINE IS DECORATED AS WRIST FRILLS

CUT EDGE ON ONE SIDE OF BOTH SLEEVES

OPEN TO THIS MARK AT WRIST

WRIST FRILL

72 THREADS IN WEFT PER 25MM (1")
92 THREADS IN WARP PER 25MM (1")

C.F.

NECKBAND

C.F.

NECK EDGE

THE NECKBAND IS MADE OF 2 STRIPS OF LINEN, SLIGHTLY SHAPED AT C.F. IT IS EMBROIDERED ABOVE THE DOTTED LINE ON THE OUTSIDE.
THE INSIDE IS EMBROIDERED IN DOUBLE-RUNNING STITCHES IN DEEP BLUE SILK, STARTING 13MM (½") UP FROM NECK EDGE

NECK FRILL

THE SHIRT IS SHORTER AT THE FRONT THAN AT THE BACK

HEM

CENTRE FRONT

SIDE SEAM IS OPEN BELOW THIS MARK, DOWN TO HEM

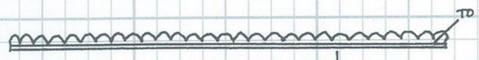
1:1 INCH

1:1 CENTIMETRE

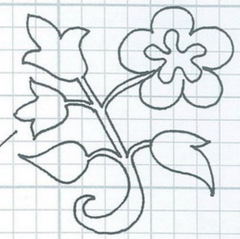
© 1972 JANET ARNOLD

## 3. c.1560-80 BOY'S SHIRT MUSEO DEL TESSUTO, PRATO 76-01-05

THE SHIRT HAS A GATHERED SQUARE NECKLINE AND IS IN WHITE LINEN, NOT IN WEIGHT, CLOSELY AND EVENLY WOVEN. IT IS DIFFICULT TO TELL WARP FROM WEFT. THE SLEEVES ARE EMBROIDERED ALL OVER WITH INDIVIDUAL MOTIFS OF SPRAYS OF FLOWER, CARRIED OUT IN SATIN STITCH WITH RICH CRIMSON SILK. TWENTY LINEN ITEMS INCLUDING THIS SHIRT AND OBJECTS 4, 5, 6, 11 AND 65 CAME FROM THE FLORENTINE DEALER CARLO BRUSCOLI, WHO BOUGHT THEM FROM LEOPOLD BENGUJAT, OWNER OF THE PALAZZO DAVANZATI, FLORENCE, IN C.1930.



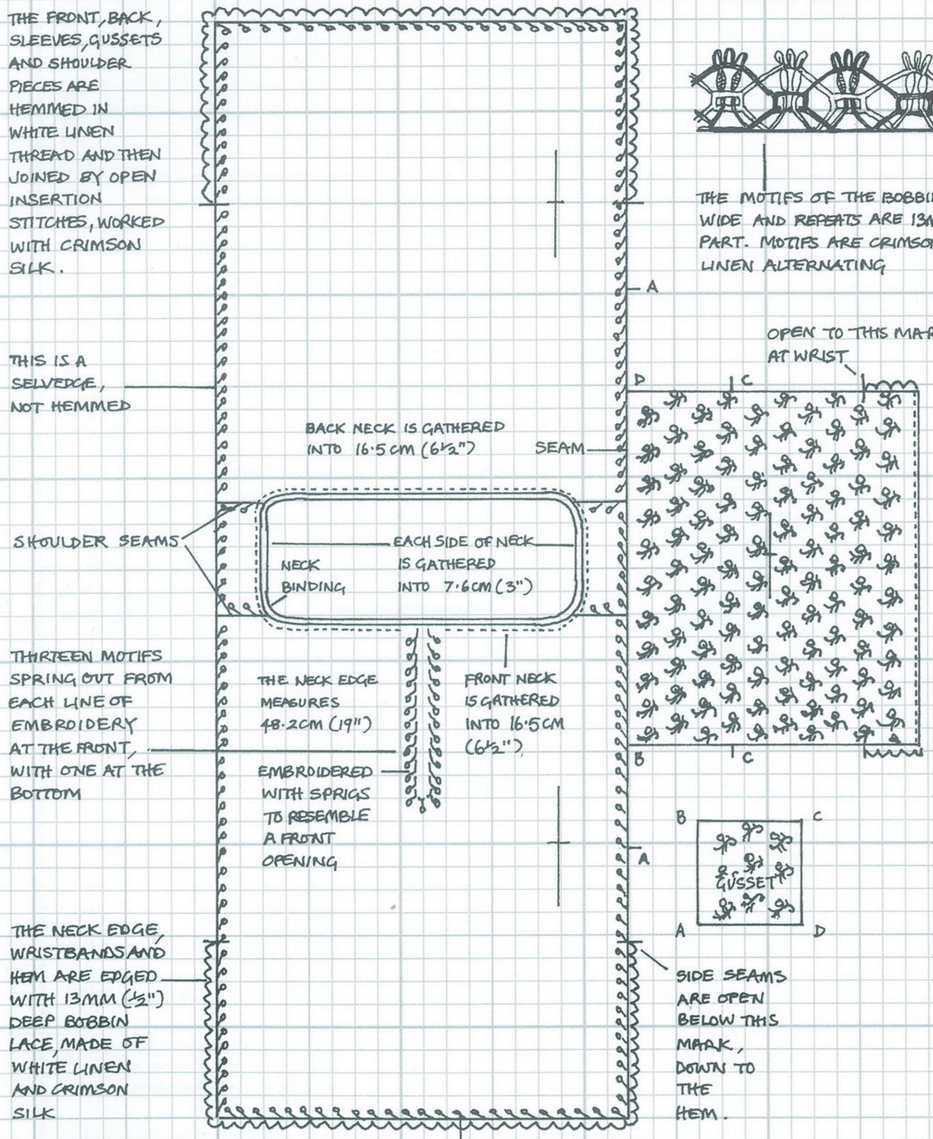

THE NECK EDGE IS BOUND WITH A STRAIGHT STRIP OF LINEN 3MM (⅛") FINISHED WIDTH, BORDERED WITH BOBBIN LACE MATCHING THAT AT HEM AND WRISTS. TWO ROWS OF GATHERING STITCHES ARE USED TO PULL UP THE FULLNESS OF THE FABRIC, AND THE BOTTOM ROW IS VISIBLE. THE STRIP IS EMBROIDERED WITH CRIMSON SILK ON THE R.S.

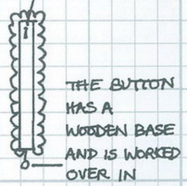


APPROXIMATE SIZE OF MOTIFS EMBROIDERED ALL OVER THE SLEEVES AND THE GUSSETS

ACTUAL SIZE OF LACE

THE MOTIFS OF THE BOBBIN LACE ARE 9MM (3/8") WIDE AND REPEATS ARE 13MM (½") AT THE WIDEST PART. MOTIFS ARE CRIMSON SILK AND WHITE LINEN ALTERNATING



THE BUTTON HAS A WOODEN BASE AND IS WORKED OVER IN CRIMSON SILK, WHICH IS ALSO USED FOR THE LONG SHANK

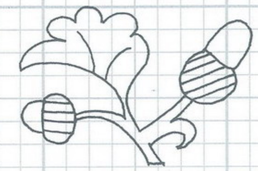
THE BUTTONHOLE HAS SQUARE ENDS AND IS WORKED IN CRIMSON SILK

THE CUFF IS 13MM (½") WIDE, EMBROIDERED WITH CROSSES AND LINES IN CHAIN-STITCH AND STRAIGHT STITCH (WHICH GIVES THE EFFECT OF SATIN STITCH) TRIMMED WITH BOBBIN LACE ALL ROUND THE EDGE

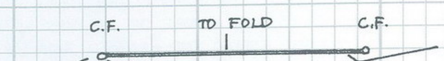
## 4. c.1550-80 BOY'S SHIRT MUSEO DEL TESSUTO, PRATO 76-01-06

THE SHIRT IS IN WHITE LINEN, NOW DISCOLOURED TO IVORY, LIGHT IN WEIGHT AND CLOSELY WOVEN. IT IS VERY EVEN IN THE WEAVE AND IT IS DIFFICULT TO DISTINGUISH WARP FROM WEFT. THE SLEEVES ARE EMBROIDERED WITH MOTIFS OF ACORNS AND LEAVES 22MM (⅞") IN DEPTH x 3·1CM (1¼") ACROSS, SET 19MM (¾") APART IN EACH ROW AND THE ROWS ARE SET 13MM (½") APART. THE MEASUREMENTS VARY SLIGHTLY. THE OUTLINES OF THE ACORN MOTIFS ARE MOSTLY WORKED IN DOUBLE-RUNNING STITCH, WITH A FEW EXAMPLES IN STEM STITCH, IN BRIGHT CRIMSON SILK, NOW FADED.

THE FRONT, BACK, SLEEVES, GUSSETS AND SHOULDER PIECES ARE HEMMED AND THEN JOINED WITH OPEN INSERTION STITCHES, WORKED IN CRIMSON SILK.



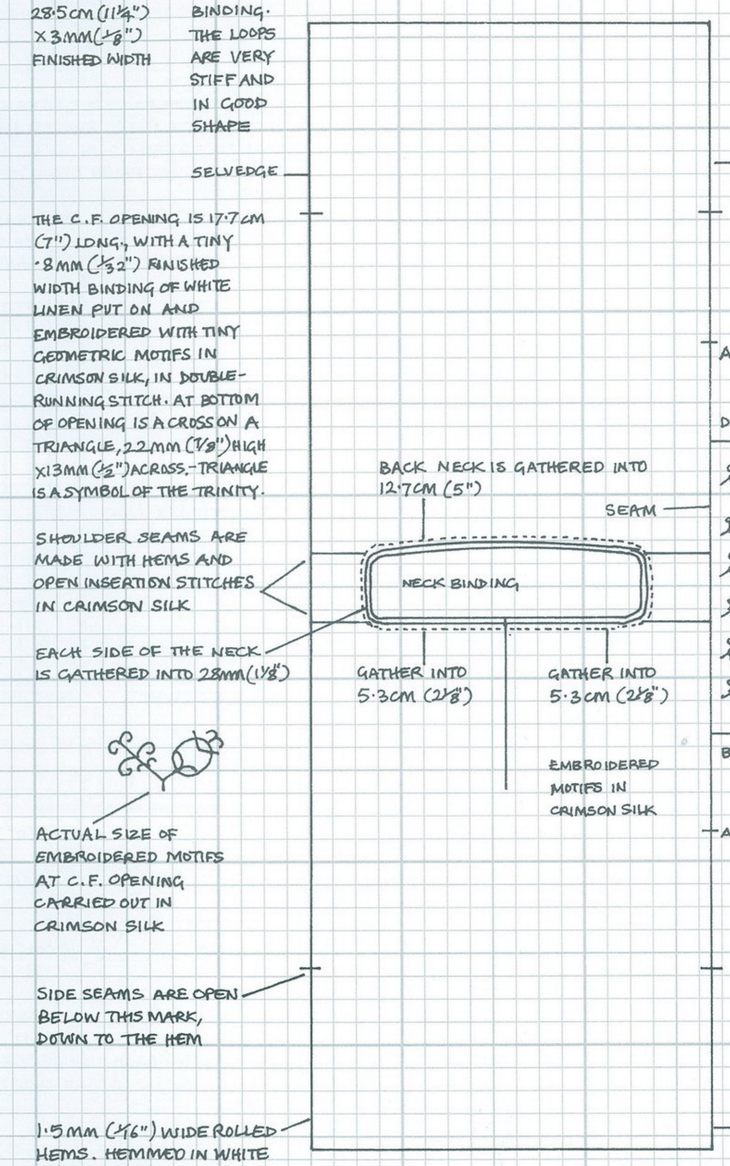
ACTUAL SIZE OF EMBROIDERED ACORN MOTIF




NECK BINDING IS A STRAIGHT STRIP OF LINEN 28·5CM (11¼") X 3MM (⅛") FINISHED WIDTH

LOOP, WORKED IN WHITE LINEN? (OR SILK) THREAD, ON EACH END OF NECK BINDING. THE LOOPS ARE VERY STIFF AND IN GOOD SHAPE

THERE IS EMBROIDERY IN CRIMSON SILK OVER THE EDGE OF NECKBINDING ON THE W.S. — THIS HELPS TO HOLD DOWN THE GATHERING AND PREVENTS THE LINEN BULGING OUT

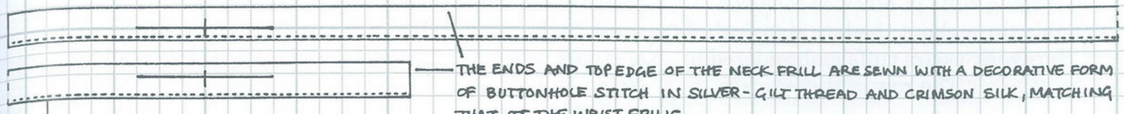



WRIST FRILL 2·5CM (1") WIDE EMBROIDERED WITH CRIMSON SILK, IS STITCHED TO THE FOLDED EDGE OF THE WRISTBAND WITH CRIMSON SILK. THE EDGE IS OVERSEWN VERY CLOSELY AND TIGHTLY WITH CRIMSON SILK. THE EMBROIDERY ON THE WRIST FRILL DOES NOT MATCH THE EMBROIDERY ON C.F. OPENING

© 1992 JANET ARNOLD

## 5. c.1560-80 BOY'S SHIRT MUSEO DEL TESSUTO, PRATO 76-01-07

WHITE LINEN SHIRT, NOW DISCOLOURED TO IVORY, LIGHT IN WEIGHT. THE SHIRT IS EMBROIDERED IN CRIMSON SILK, FADED IN PLACES TO A PALER RED OR PINK, AND SILVER-GILT THREAD

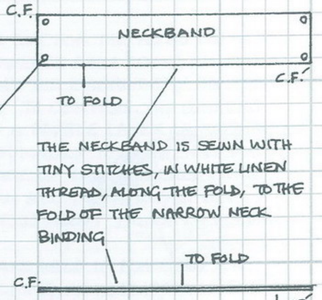


THE ENDS AND TOP EDGE OF THE NECK FRILL ARE SEWN WITH A DECORATIVE FORM OF BUTTONHOLE STITCH IN SILVER-GILT THREAD AND CRIMSON SILK, MATCHING THAT OF THE WRIST FRILLS.

THE NECK FRILL IS A CONTINUOUS STRIP OF LINEN 170CM (67") LONG AND 38MM (1½") DEEP. THERE IS EMBROIDERY 15·8MM (⅝") DEEP, IN CRIMSON SILK AND SILVER-GILT THREAD ON THE TOP EDGE OF THE FRILL. THIS EMBROIDERY IS NOT INTENDED TO BE SEEN ON THE UNDERSIDE

THE NECKBAND IS MADE OF 2 LAYERS - EACH LAYER IS EMBROIDERED AT BOTH ENDS AND ALONG THE TOP EDGE IN CRIMSON SILK AND SILVER-GILT THREAD. THIS EMBROIDERY IS NOT REVERSIBLE.

THE EYELET HOLES ARE WORKED IN CRIMSON SILK




THE SIDES AND SLEEVE EDGES OF THE SHIRT HAVE 1·5MM (1/16") ROLLED HEMS STITCHED WITH FINE WHITE LINEN THREAD.

WITH THE EXCEPTION OF THE SIDES OF THE SLEEVES THE JOINS ARE COVERED BY DECORATIVE LINES CROSSED DIAGONALLY BY SPRIG MOTIFS, ALL WORKED IN CRIMSON SILK AND SILVER-GILT THREAD.

SIDE SEAMS OPEN TO THIS MARK

SHOULDER SEAM

SEAM

GATHER INTO 14·6CM (5 3/4")

GATHER INTO 7·6CM (3")

GATHER INTO 7·6CM (3")

SIDE SEAMS OPEN TO THIS MARK

BRIGHT CRIMSON SILK TASSEL AT EACH CORNER TO MATCH THE CRIMSON EMBROIDERY

THE SHIRT NECK IS GATHERED INTO A 6 MM (¼") WIDE STRAIGHT STRIP OF LINEN (3MM/⅛" ON FOLD). THIS IS EMBROIDERED WITH YELLOW SILK IN HERRINGBONE STITCH, AND WAS ORIGINALLY WORKED THROUGH WITH SILVER-GILT THREAD - ALMOST ALL HAS DISINTEGRATED

THE SLEEVE SIDES ARE WORKED IN CRIMSON SILK ONLY, WITHOUT THE DIAGONAL SPRIGS

EYELET HOLES WORKED IN CRIMSON SILK, FOR STRINGS TO TIE WRIST OF SLEEVE

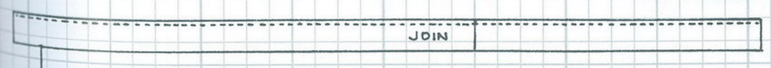
5CM (2") DEEP LINEN FACING INSIDE END OF SLEEVE, HEMMED INTO OPEN TO WRIST POSITION.

THIS JOIN IN THE LINEN IS OVERSEWN WITH TINY STITCHES. PROBABLY SELVEDGES TIGHTLY ROLLED. THE SAME TECHNIQUE IS USED FOR THE SHOULDER SEAMS (SO PRESUMABLY THEY ARE SELVEDGES), AND ON THE WRIST FRILL JOIN.

1·5MM (1/16") ROLLED HEM ALL ROUND SHIRT, STITCHED WITH FINE WHITE LINEN THREAD, THEN EMBROIDERED WITH CRIMSON SILK

THE SLEEVES ARE EMBROIDERED WITH 'S' MOTIFS, SOME IN REVERSE, 'MIRROR IMAGE', ON RIGHT SLEEVE THE TOP ROW IS 'S', THE NEXT ROW '2' AND SO ON, TO THE WRIST. ON THE LEFT SLEEVE THERE IS A MORE RANDOM ARRANGEMENT

ACTUAL SIZE OF RUSTIC 'S' EMBROIDERY

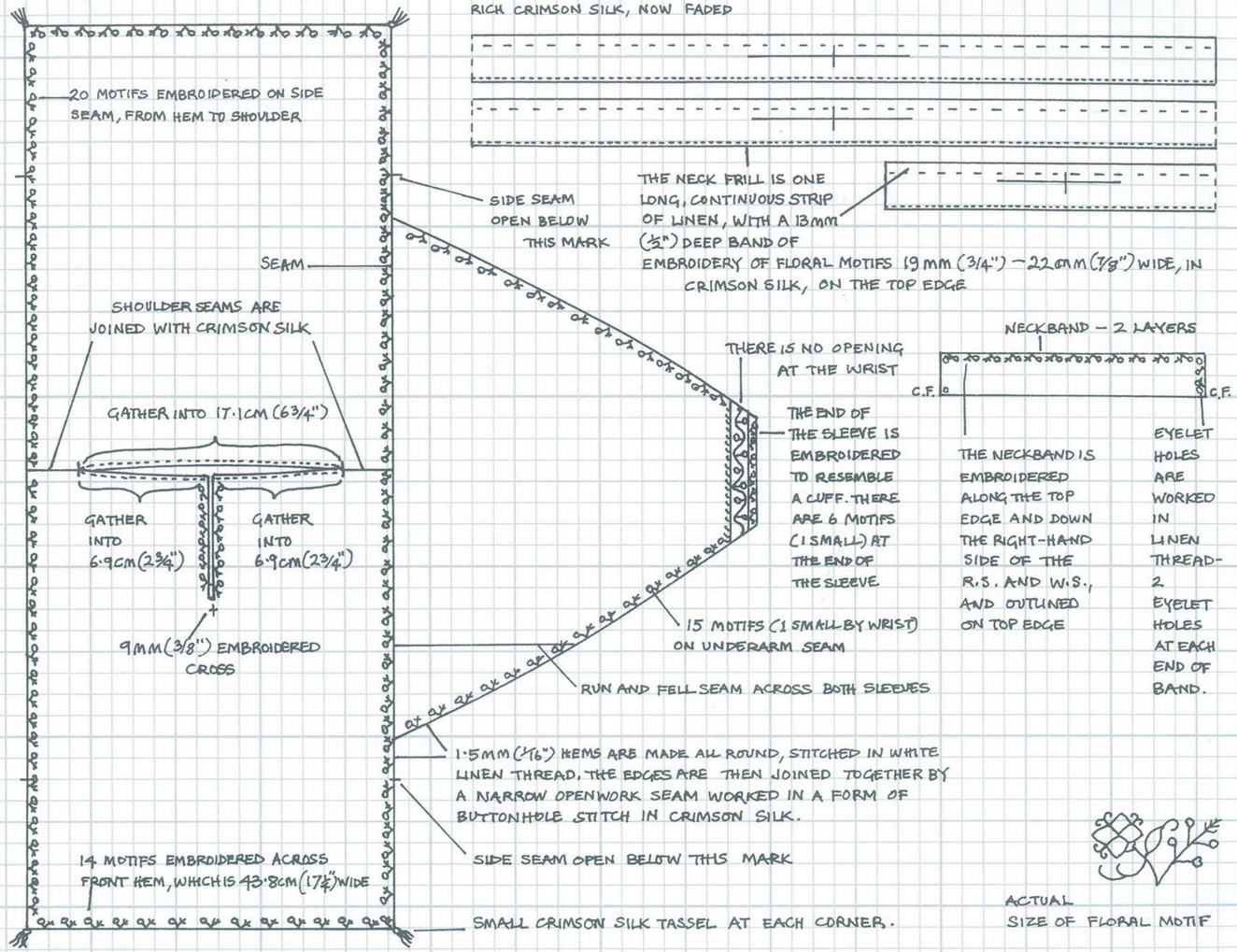



WRIST FRILL 3·9CM (1 3/8") DEEP. THE ENDS AND TOP EDGE ARE SEWN WITH A DECORATIVE FORM OF BUTTONHOLE STITCH IN CRIMSON SILK AND SILVER-GILT THREAD

1:1 INCH 1:1 CENTIMETRE

## 6. c.1560-80 BOY'S SHIRT MUSEO DEL TESSUTO, PRATO 76-01-08

WHITE LINEN SHIRT, NOW DISCOLOURED TO IVORY, OF THE SAME TYPE OF LINEN AS THE BOY'S SHIRT 76.1.6 (PATTERN 4, PAGE 66). THE LINEN IS CLOSELY WOVEN, LIGHT IN WEIGHT, AND SO EVEN IN THE WEAVE THAT IT IS DIFFICULT TO TELL WARP FROM WEFT. THE SHIRT IS EMBROIDERED IN RICH CRIMSON SILK, NOW FADED



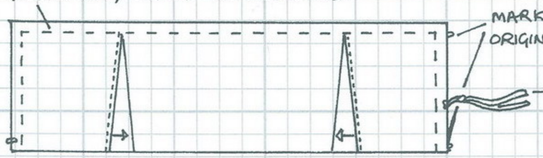

ACTUAL SIZE OF FLORAL MOTIF

## 7. +1567 NECKBAND OF A SHIRT WORN BY ONE OF THE STURE FAMILY

UPSALA CATHEDRAL MUSEUM

NECKBAND IN VERY FINE LINEN, BADLY DAMAGED. THE BAND IS MADE OF 2 LAYERS. EACH LAYER IS SHAPED INDIVIDUALLY BY DARTS, FOLDED AND BACKSTITCHED. THEN THE TWO LAYERS PUT TOGETHER.

13CM (5") WIDE EMBROIDERY IN WHITE LINEN THREAD ON BOTH SIDES OF NECKBAND - RAISED KNOTS AND BACKSTITCH. THIS HELPS TO HOLD DOWN THE TURNINGS OF NECK FRILL, INSIDE THE NECKBAND.




| | | |
|---|---|---|
| SELVEDGE | 1 | SELVEDGE |
| SELVEDGE | 2 | SELVEDGE |
| SELVEDGE | 3 | SELVEDGE |
| SELVEDGE | 4 | SELVEDGE |

BY DEDUCTION AND THE PRESENCE OF SELVEDGES ON SURVIVING SECTIONS OF THE NECK RUFFLE, IT WAS CUT FROM 4 SELVEDGE WIDTHS OF LINEN.

© 1992 JANET ARNOLD

**+1567 Upsala Cathedral**

**7.** The high neckband of a linen shirt, now disintegrating, worn by a member of the Sture family. Svante Sture and his sons Erik and Nils were murdered on 24 May 1567 in Upsala, together with Abraham Stenbock and Ivar Ivarson, on the orders of Erik XIV of Sweden. Afterwards Marta Leijonhufvud, Svantes' widow, put their bloodstained clothing and various other articles into a strongbox, placed over their graves in the crypt of Upsala Cathedral. Patterns for the doublets and hose worn by Svante, Erik and Nils are included in the previous volume in this series, *Patterns of Fashion: The cut and construction of clothes for men and women c.1560-1620.* The band is decorated with whitework embroidery and still has bandstrings, tied in a knot, at one end of it. There are two darts to shape the high neckband, positioned in line with the shoulders and the gathers of the shirt are stitched inside the neckband in a similar way to those of shirt **8**. The rest of the shirt is badly disintegrated; therefore no pattern is given for it here.

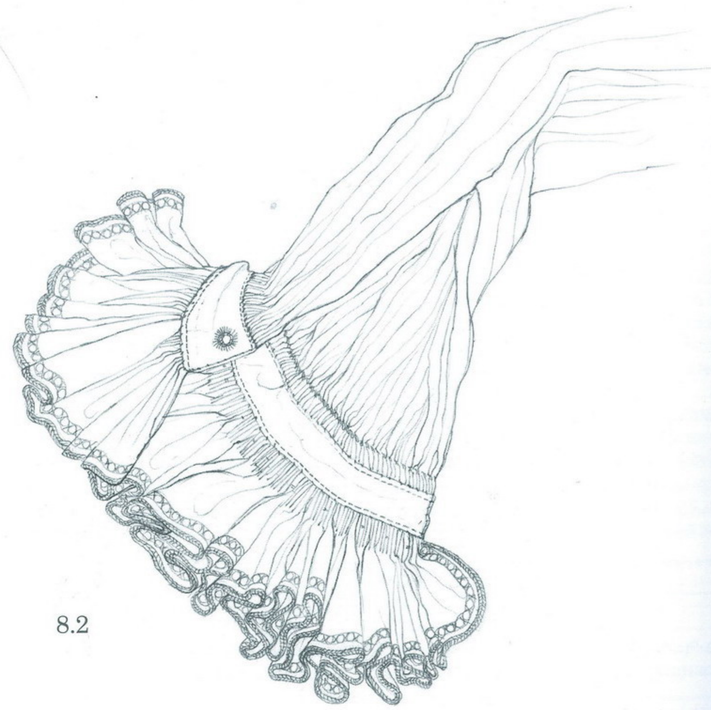
**+1567 Upsala Cathedral**

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

**8.2.** The ruffles of the wristband are very full and would probably have been set originally into deep figure-of-eight shapes, like those of the white linen shirt Nils Sture wears in his portrait (**8A** on page 21). The wrist ruffles are embroidered in white linen and black silk, as is the neck ruffle, and the black embroidery would have emphasized the pattern of figures-of-eight shapes when the ruffles were starched and set. Edging ruffs in black or coloured silks was fashionable throughout the late sixteenth century. Bess of Hardwick wears ruffs embroidered in red silk in **77A** on page 59. The row of stay-stiches around the W.S. of the sleeve-end may have helped the fullness of the sleeves to lie well underneath the tight sleeves of the leather doublet worn over it. A study of the shirt and doublet by Anna-Maja Nylen matched the holes made by incisions in the shirt with those in the chamois-leather doublet, and an analysis of stains on the garments found them to be blood. Nylen found the number, position, character and size of the holes tallied, proving beyond doubt that Nils was wearing this shirt when he was murdered (*Modelejon, Manligt Mode* by Lena Rangstrom, 2002).

8.1

7



8.2

8. +1567 SHIRT WORN BY NILS STURE UPSALA CATHEDRAL MUSEUM

THE CROSSWAY SHOULDER REINFORCEMENT STRIP TAPERING FROM 6MM (¼") AT SHOULDER TO 3MM (⅛") WIDE AT NECK. MEASUREMENT WAS ORIGINALLY PROBABLY 11·5CM (4½"), BUT HAS NOW STRETCHED TO 11·9CM (4¾"). SHOULDER MEASUREMENT IS ONLY 10CM (4") BUT PROBABLY STRETCHED WHILE BEING WORKED.

CENTRE BACK TO FOLD

SELVEDGE

THE SHIRT IS MADE OF WHITE, NOW DISCOLOURED LINEN, FIRMLY WOVEN BUT QUITE COARSE. THE LINEN INSIDE THE NECKBAND IS VERY COARSE. THE SHIRT WEIGHS QUITE HEAVILY IN THE HANDS.

NECKBAND

C.F.

CROSSWAY SHOULDER REINFORCEMENT STRIP

LUMPS OF LINEN WHERE BAND STRINGS WERE SEWN ON ORIGINALLY

RAW EDGE

TWO PIECES OF LINEN CUT FOR THE NECKBAND WITH 13MM (½") WIDE EMBROIDERED AREA ROUND THE EDGE ON BOTH SIDES, MATCHING THE EMBROIDERY ON THE FRILLS. THIS IS PARTLY TO CONTROL THE GATHERS, INSIDE THE COLLAR IS A DOUBLE LAYER OF HEAVIER LINEN, PRESUMABLY TO STIFFEN IT, AND ALSO TO MAKE THE EDGE OF THE GATHERED FRILL LESS OBVIOUS. ONE CAN SEE THE HEAVY LINEN THROUGH A HOLE. IT FEELS ABOUT 25MM (1") DEEP.

BEAUTIFULLY NEAT RUN AND FELL SEAM, SAME TECHNIQUE AS ON SLEEVE SEAM

FOLD AT CENTRE OF SLEEVE

GATHER INTO 95MM (3¾")

THE 108 TINY PLEATS ARE HELD IN PLACE BY A SINGLE LINE OF STITCHING, AS IN SMOCKING, THAT SECURES THE PLEATS 6MM (¼") FROM THE EDGE OF THE BAND

NECK FRILL

NECK FRILL

OPEN TO THIS MARK AT WRIST

GATHER INTO 81MM (3¼"). ONE LINE OF GATHERING THREAD IS STILL VISIBLE AT TOP OF SHIRT.

SELVEDGE

GUSSET

THE STRIPS OF LINEN FOR THE NECK FRILL ARE OVERSEWN TOGETHER ON SELVEDGES IN ONE LONG STRIP. THREE LINES OF EVEN GATHERING STITCHES PUT IN 9MM (⅜") APART, WITH APPROXIMATELY 475 PLEATS. IT FEELS AS IF 25MM (1") TURNINGS ARE LEFT INSIDE COLLAR BAND. THE LOWEST LINE OF GATHERING, 6MM (¼") BELOW FRILL, IS LEFT TO HOLD PLEATS IN POSITION.

THREE LINES OF GATHERING PUT IN WRIST FRILL, AS FOR NECK FRILL. THERE ARE APPROX 270 PLEATS. THE CENTRE LINE OF GATHERING MAY BE SEEN UNDER THE STITCHING AND THE LOWER LINE OF GATHERING LEFT IN 6 MM (¼") BELOW THIS TO CONTROL THE FULLNESS. ON THE OUTER EDGE OF FRILL IS A 9 MM (⅜") WIDE BAND OF EMBROIDERY. A 4-STRAND PLAIT OF SILK, TWO STRANDS WHITE AND TWO STRANDS BROWN, ARE STITCHED ON THE EDGE, ABOVE THE EMBROIDERY.

THERE IS A WORKED EYELET HOLE AT ONE END OF THE WRISTBAND ONLY. THE OTHER END IS RAGGED WITHOUT A HOLE, AND IT WOULD SEEM THAT A HOOK OR TIE HAD BEEN STITCHED THERE.

THE FRONT IS SLIT FOR NECK OPENING TO THIS MARK AND 1·5 MM (1/16") ROLLED HEMS MADE ON THE EDGES. A BAND OF DRAWN THREAD WORK AND BROWN SILK EMBROIDERY 13MM (½") WIDE IS CARRIED OUT ON EITHER SIDE OF THE FRONT OPENING. BOTH LINEN AND EMBROIDERY HAVE ROTTED AWAY ON LEFT SIDE AND AT BOTTOM OF OPENING.

CENTRE FRONT TO FOLD

1. R.S.

THE FELL SEAMS ON SLEEVE AND SIDE SEAMS ARE OVERSEWN FROM RIGHT SIDE AND HEMMED FROM WRONG SIDE

2. W.S.

3. R.S.

THE FRONT OF THE SHIRT IS 25MM (1") SHORTER THAN THE BACK

OPEN BELOW THIS MARK FOR 254CM (10")

TWO PIECES FOR WRISTBAND, AND BACK-STITCHED ROUND THE EDGE TO HOLD GATHERS FLAT INSIDE BAND

WRIST FRILL

WRIST FRILL

WRIST FRILL

WRIST FRILL OVERSEWN TOGETHER ON THE SELVEDGES. IT VARIES BETWEEN 4·1CM (1⅝") AND 4·4CM (1¾")

1:1 INCH

1:1 CENTIMETRE

9. c.1585-1620 SHIRT WARWICKSHIRE MUSEUM SERVICE 37·1962

WHITE LINEN SHIRT, EMBROIDERED IN RED SILK.

C.B. EDGE TO FOLD

NECKBAND, EMBROIDERED WITH ISOLATED MOTIFS AND CURLS OF STEMS, TRIMMED WITH JUST UNDER 2·5CM (1") WIDE BOBBIN LACE, WHITE LINEN AND RED SILK, ORIGINALLY DEEP CRIMSON NOW FADED.

GATHERS INTO 25CM (1")

SHOULDER GUSSET

SEAM

GATHER INTO WRISTBAND

34MM (1⅜") WIDE CUFF

EDGE TO FOLD

ACTUAL SIZE OF LACE. LACE IS SEWN ON WITH RED SILK

UNDERARM GUSSET

CENTRE BACK TO FOLD

JUST UNDER 3MM (⅛") HEMS MADE ALL ROUND, AND SEWN WITH VERY FINE WHITE LINEN, THEN BUTTONHOLE STITCH WITH RED SILK. BAND OF EMBROIDERY 19MM (¾") WIDE ON SIDE SEAMS AND HEM.

THE SLEEVES, AND FRONT AND BACK OF SHIRT, ARE EMBROIDERED WITH LINES OF TWINING STEMS, AND MOTIFS OF LEAVES, BERRIES, HONEYSUCKLE AND PEASCODS IN RED SILK.

OPEN BELOW THIS MARK

GUSSET ON SIDE SEAM

BANDS OF EMBROIDERY APPROX 2·5CM (1") WIDE, WITH ISOLATED MOTIFS BETWEEN THEM ON BACK AND FRONT, VARYING BETWEEN 4·4CM (1¾") AND 6·3CM (2½") IN LENGTH. MOST ARE 6·3CM (2½") IN LENGTH. THE ODD ONE AT THE TOP IS 4·4CM (1¾") JUST TO FIT.

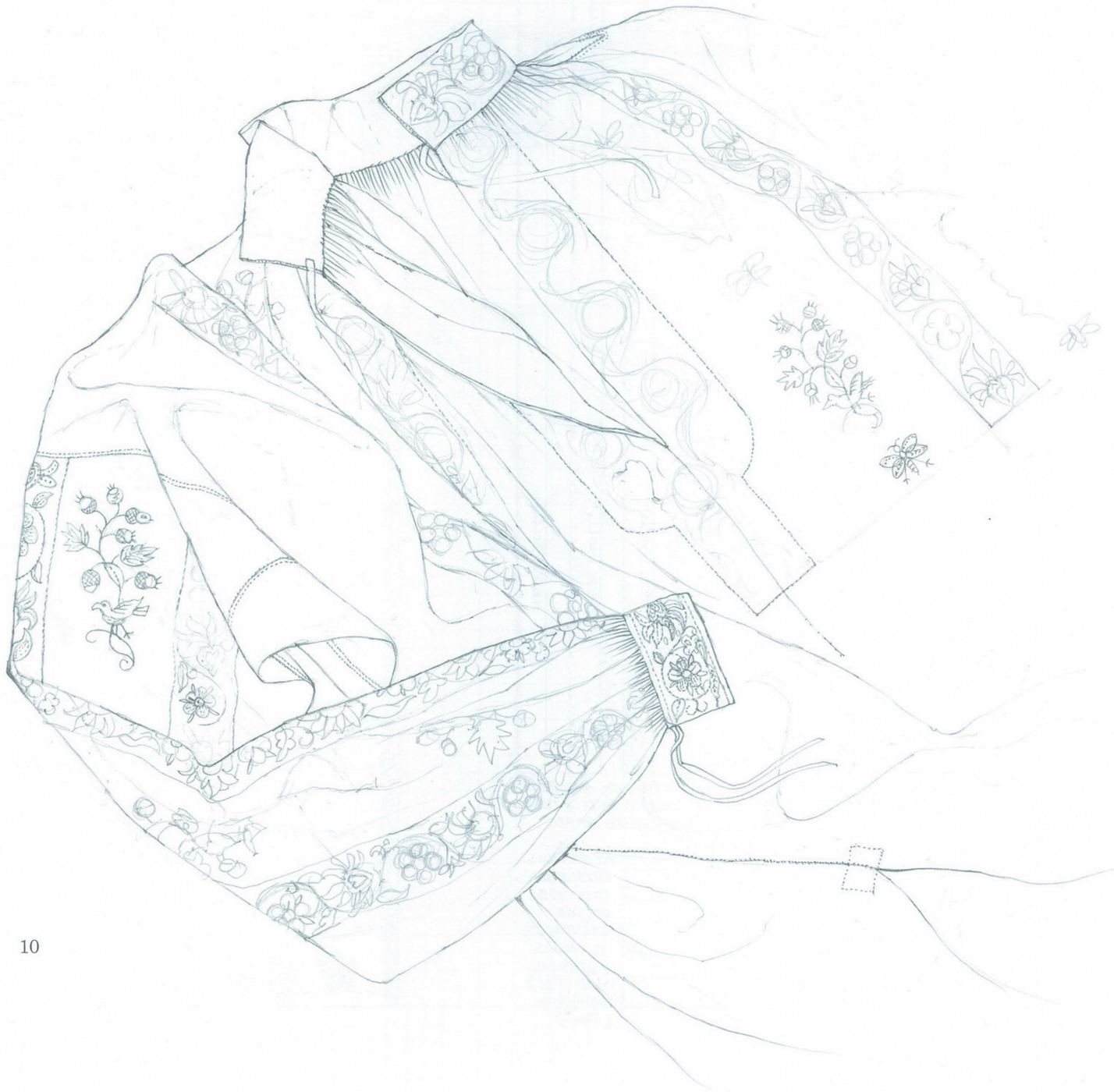
THE BACK NECK GATHERS INTO 15CM (6"). EACH SIDE OF FRONT NECK GATHERS INTO 10CM (4").

CENTRE FRONT TO FOLD

©1982 JANET ARNOLD

**c.1585–1620 Fashion Museum, Bath**

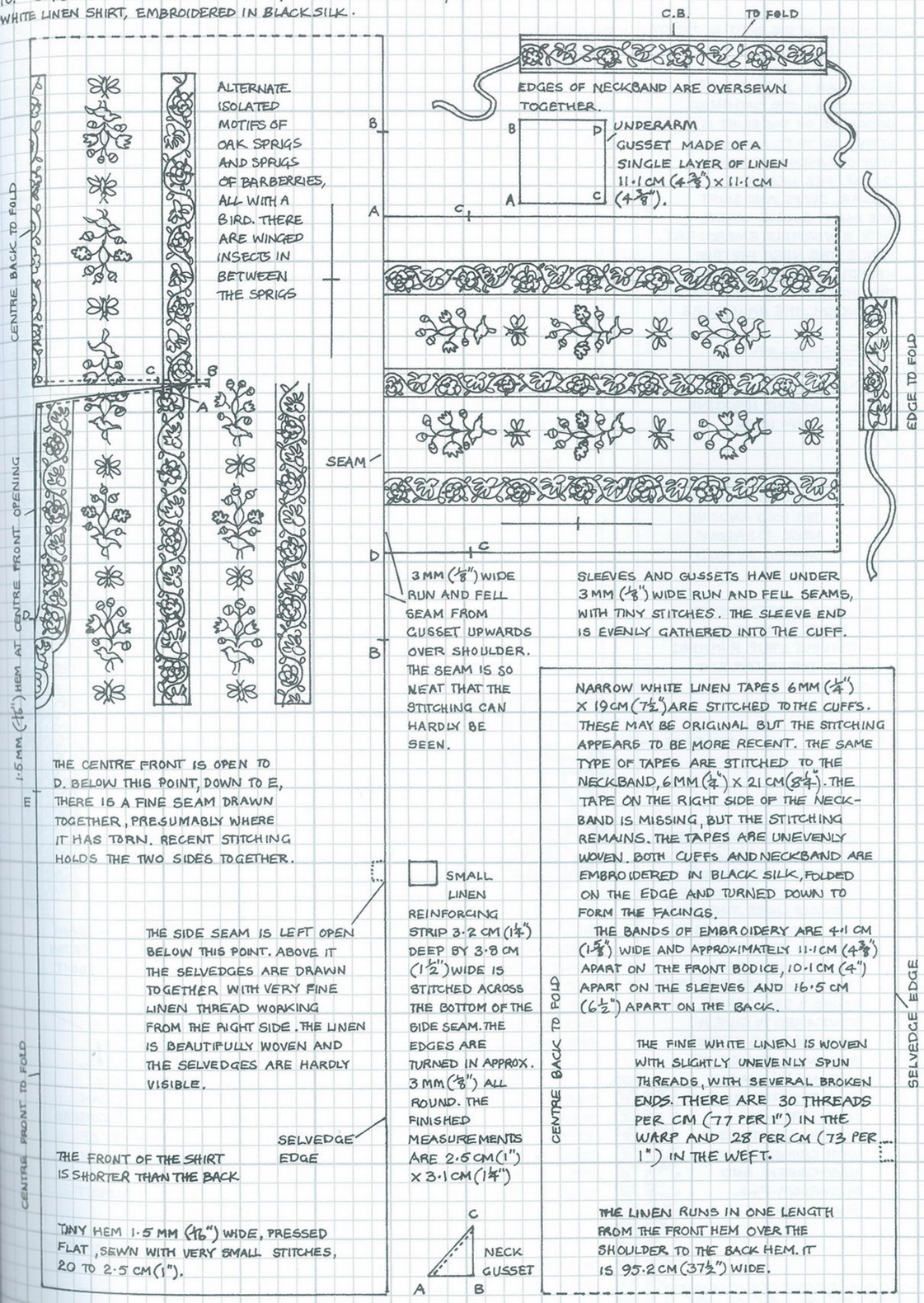
**10.** A man's linen shirt embroidered in black silk. The vertical bands of embroidery on the upper body, sleeves, neckband and wristbands have curling stems with flowers and flaming hearts/strawberries? Between the bands there are alternate isolated motifs of winged insects, sprigs with barberries, and sprigs of oak. All the sprigs have a bird perched on them. The use of vertical bands of decoration on these areas of the shirt may have developed to show through the long vertical slashes in men's doublets of the mid-sixteenth century. Alternatively, vertical bands could have evolved from first bordering the front neck openings, and then running more lines parallel to them. The same areas of decoration, of either lace or embroidery, are found on women's smocks, where they could show beneath sleeveless gowns and low necklines, and they would also be seen when the wearer was propped up in bed against the pillows. As both smocks and shirts were made and decorated by women, and as they were the same shape in these upper areas, the embroidery designs could easily be transferred from one to the other. A shirt with narrow wristbands and neckband such as this would have been worn with a ruff or separate bands. When the ruffles at the top of neckbands grew in width and were separated from shirts c.1570 they began to be made as separate ruffs for easier laundering. After this period shirts either had simple neckbands like this one, or they had flat bands integral to them, that were worn turned down over the doublet collar and cuffs. There is a small piece of linen sewn across the slit at the bottom of each side seam of the shirt for reinforcement. When worn with trunk-hose or breeches the shirt would have been tucked between the legs of the wearer, and this point would have been under strain. Reconstructions of late sixteenth century linen shirts made without such reinforcement patches for actors performing at Shakespeare's Globe from 1997 to 2005 often ripped and tore in this place.



10

## 10. c.1585-1620 SHIRT FASHION MUSEUM, BATH

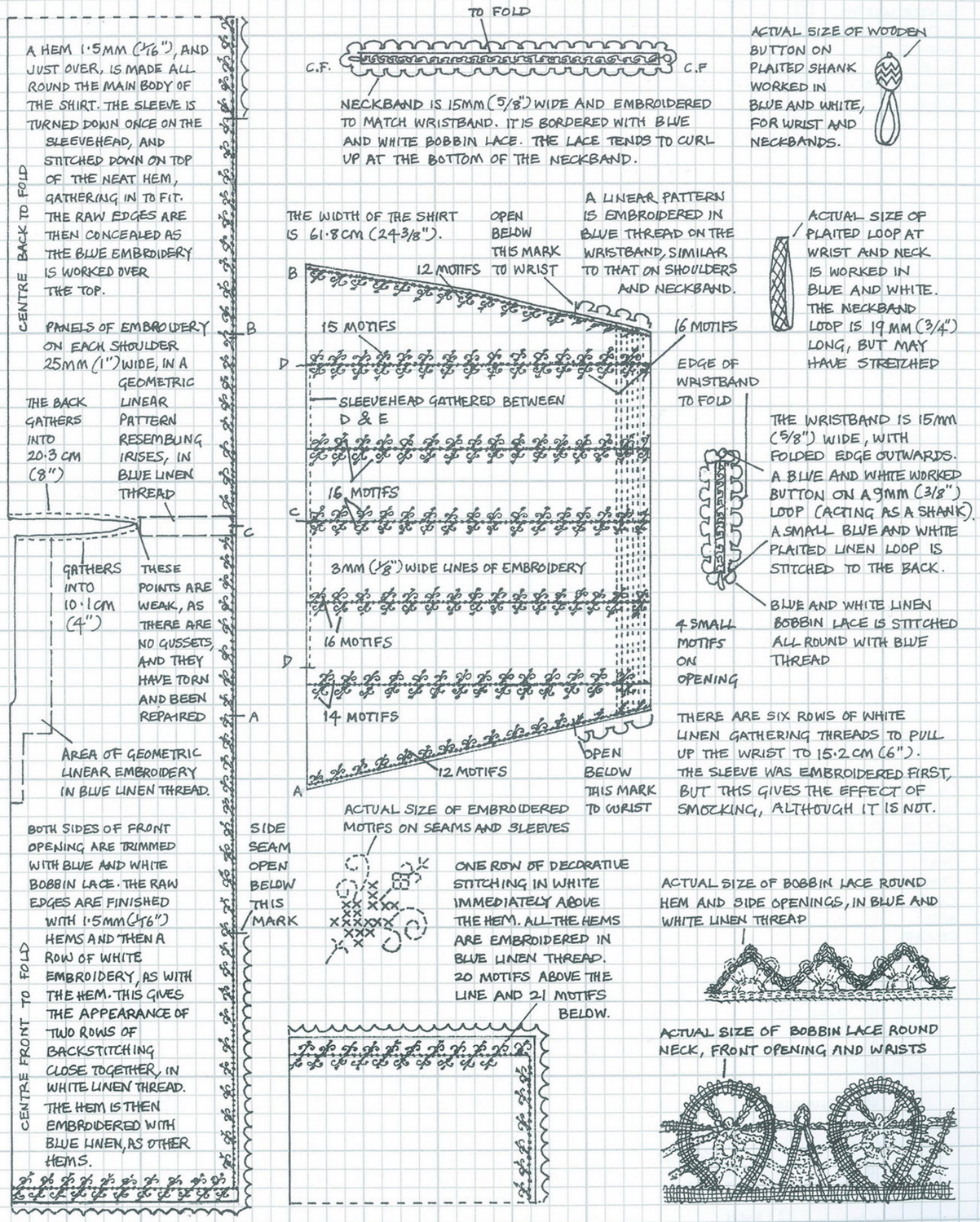
WHITE LINEN SHIRT, EMBROIDERED IN BLACK SILK.




© 1980 JANET ARNOLD

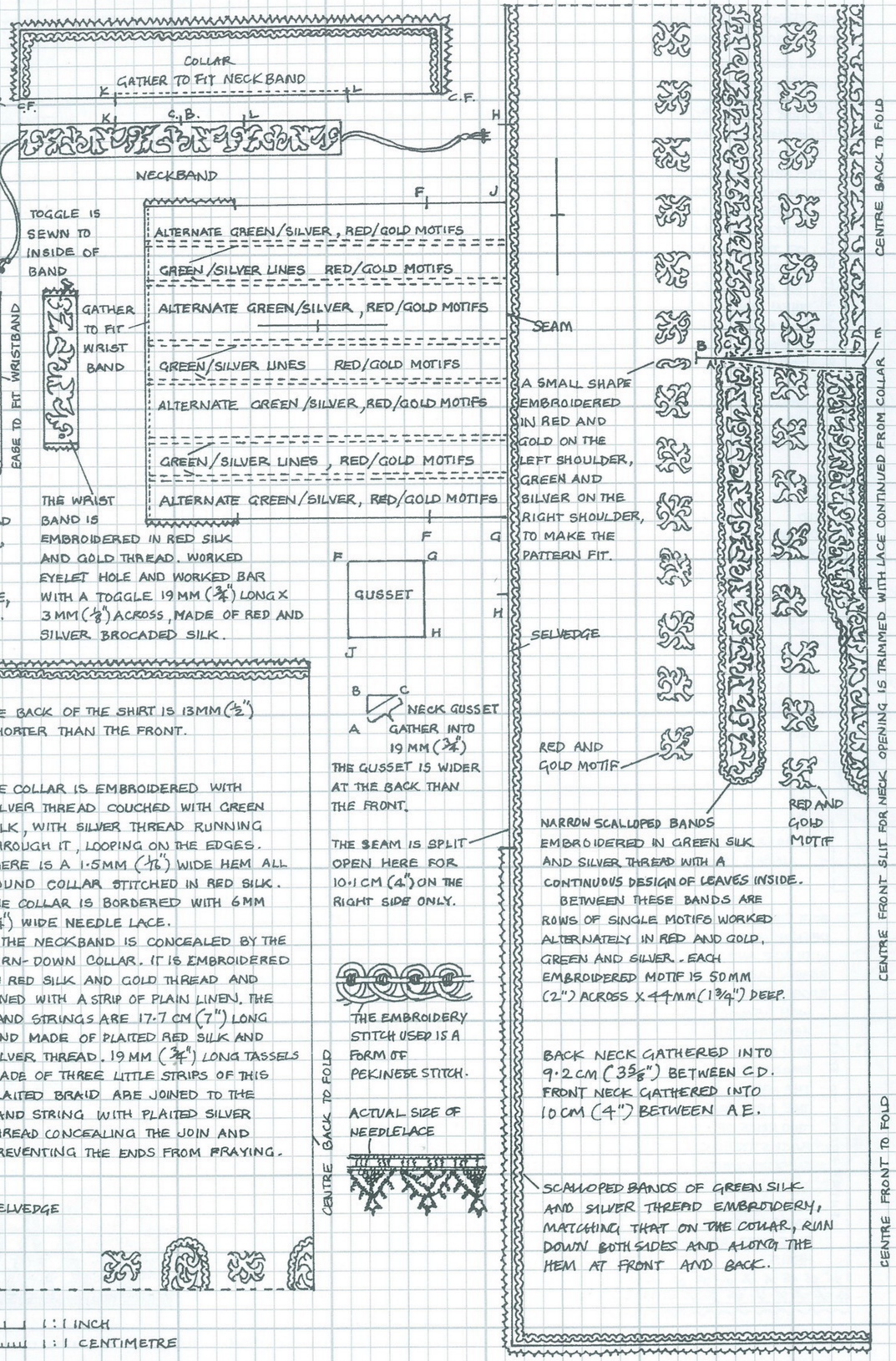
## 11. c.1600-30 SHIRT MUSEO DEL TESSUTO, PRATO 76-01-19

THE SHIRT IS IN HEAVY, CLOSELY WOVEN WHITE LINEN, NOW DISCOLOURED TO IVORY, HARDWEARING IN QUALITY. IT IS MADE IN ONE CONTINUOUS STRIP, RUNNING FROM THE FRONT HEM, UP OVER THE SHOULDER AND DOWN TO THE BACK HEM.



## 12. c.1580-1600 SHIRT MUSEUM OF LONDON 28.84

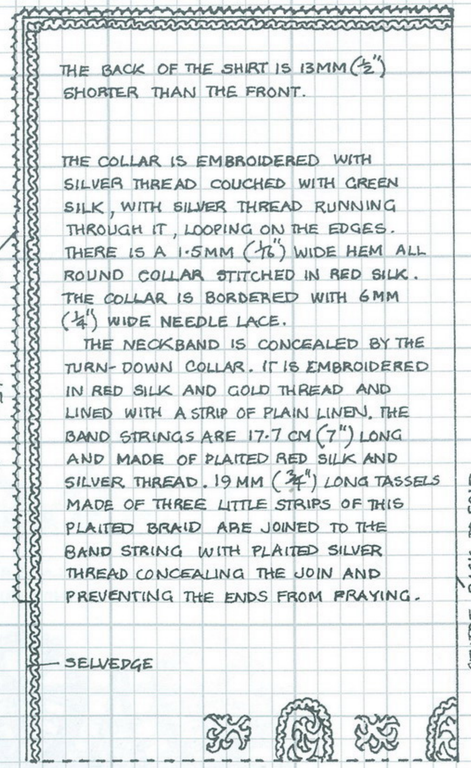
A SHIRT IN WHITE LINEN, CUT FROM A SINGLE WIDTH, WITHOUT SHOULDER SEAMS. THE LINEN IS 96 CM (37¾") WIDE




THE CUFF IS EMBROIDERED WITH GREEN SILK AND SILVER THREAD TO MATCH COLLAR, AND BORDERED WITH 9 MM (⅜") DEEP NEEDLE LACE, OF LINEN THREAD.

EASE TO FIT WRISTBAND

THE WRIST BAND IS EMBROIDERED IN RED SILK AND GOLD THREAD. WORKED EYELET HOLE AND WORKED BAR WITH A TOGGLE 19 MM (¾") LONG X 3 MM (⅛") ACROSS, MADE OF RED AND SILVER BROCADED SILK.



THE GUSSET IS WIDER AT THE BACK THAN THE FRONT.

THE SEAM IS SPLIT OPEN HERE FOR 10·1 CM (4") ON THE RIGHT SIDE ONLY.



THE EMBROIDERY STITCH USED IS A FORM OF PEKINESE STITCH.

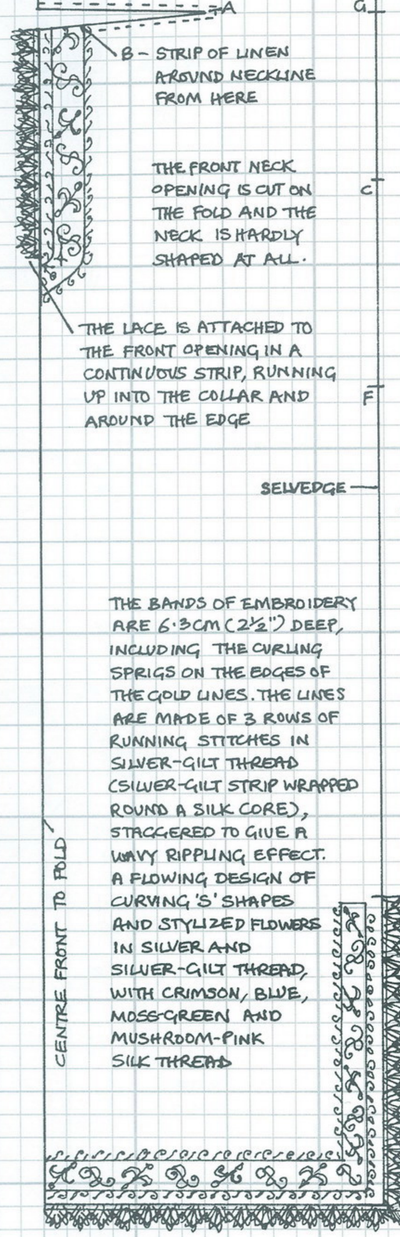
ACTUAL SIZE OF NEEDLELACE



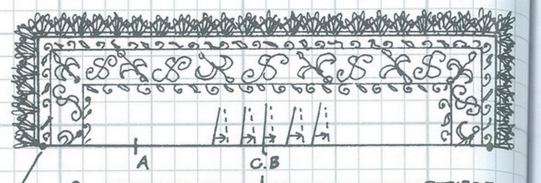
## 13. c.1580-1600 SHIRT THE METROPOLITAN MUSEUM OF ART, NEW YORK TSR 10.142.2

THE WIDTH OF THE SHIRT IS 74·8 CM (29½") = WIDTH OF LINEN.

THE COLLAR IS DART-PLEATED FIRST, THEN THE GATHERED NECKLINE OF THE SHIRT IS ATTACHED TO IT. A NARROW STRIP OF LINEN IS STITCHED ON TOP, FOR NEATNESS. COLLAR, CUFFS AND SHIRT ARE ALL A SINGLE LAYER, WITH REVERSIBLE EMBROIDERY, HENCE THE NEED FOR THE NARROW STRIP OF LINEN ON THE UNDERSIDE OF THE NECKLINE, TO CONCEAL THE RAW EDGES.

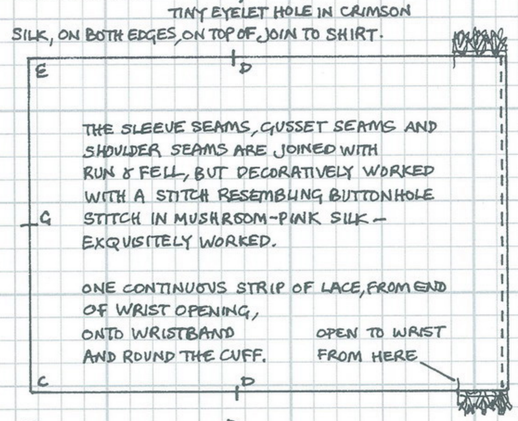


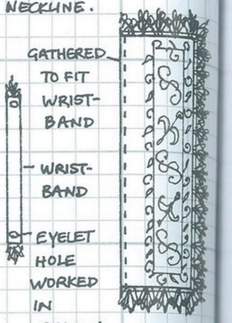

THE SHIRT IS IN CLOSELY WOVEN LINEN, LIGHT IN WEIGHT. IT IS MADE OF ONE CONTINUOUS LENGTH, RUNNING FROM FRONT HEM, UP OVER THE SHOULDER AND DOWN TO THE BACK HEM




B — STRIP OF LINEN STITCHED OVER SEAM ON UNDERSIDE OF NECKLINE.

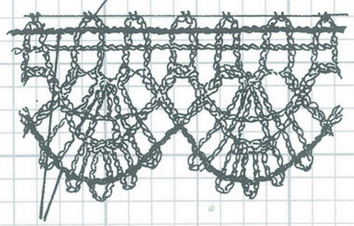
TINY EYELET HOLE IN CRIMSON SILK, ON BOTH EDGES, ON TOP OF JOIN TO SHIRT.



THEY ARE TOPSTITCHED ALONG BOTH EDGES TO HOLD THE GATHERED EDGES OF SLEEVE AND CUFF. THE STITCHING IS EVENLY SPACED ON BOTH SIDES AND MAY HAVE BEEN ACHIEVED BY USING TWO NEEDLES.

ACTUAL SIZE

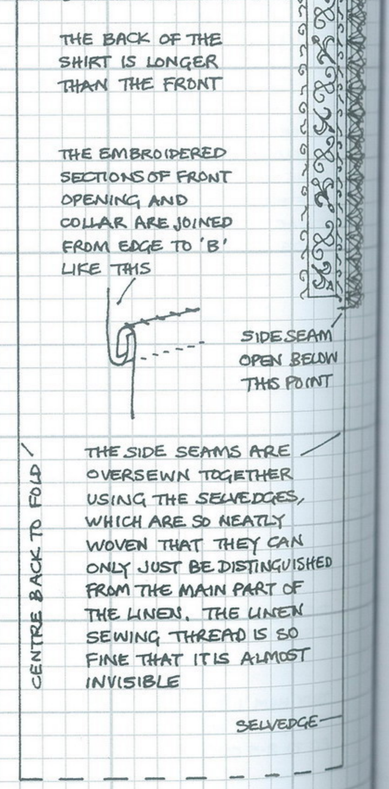


THE SILVER AND SILVER-GILT BOBBIN LACE EDGING THE HEMS, FRONT OPENING AND COLLAR, WRIST OPENINGS AND CUFFS, HAS A LINE OF CRIMSON SILK THREADS ALONG BOTH THE STRAIGHT AND POINTED EDGES, GIVING A FINE LINEAR EDGE WHICH SHOWS UP DISTINCTLY.

SIDE SEAM OPEN BELOW THIS POINT

1·5 MM (1/16") HEMS ARE MADE ROUND THE BOTTOM AND SIDE OPENINGS, STITCHED WITH MUSHROOM-PINK SILK IN A DECORATIVE STITCH.

THE SHIRT IS STAMPED IN PURPLE INSIDE THE WRISTBAND OF THE RIGHT SLEEVE WITH WHAT SEEMS TO BE A COLLECTOR'S MARK – 'NO SAN TEODORO'? – PATTERNS 63, 64, 74 HAVE STAMPS TOO.



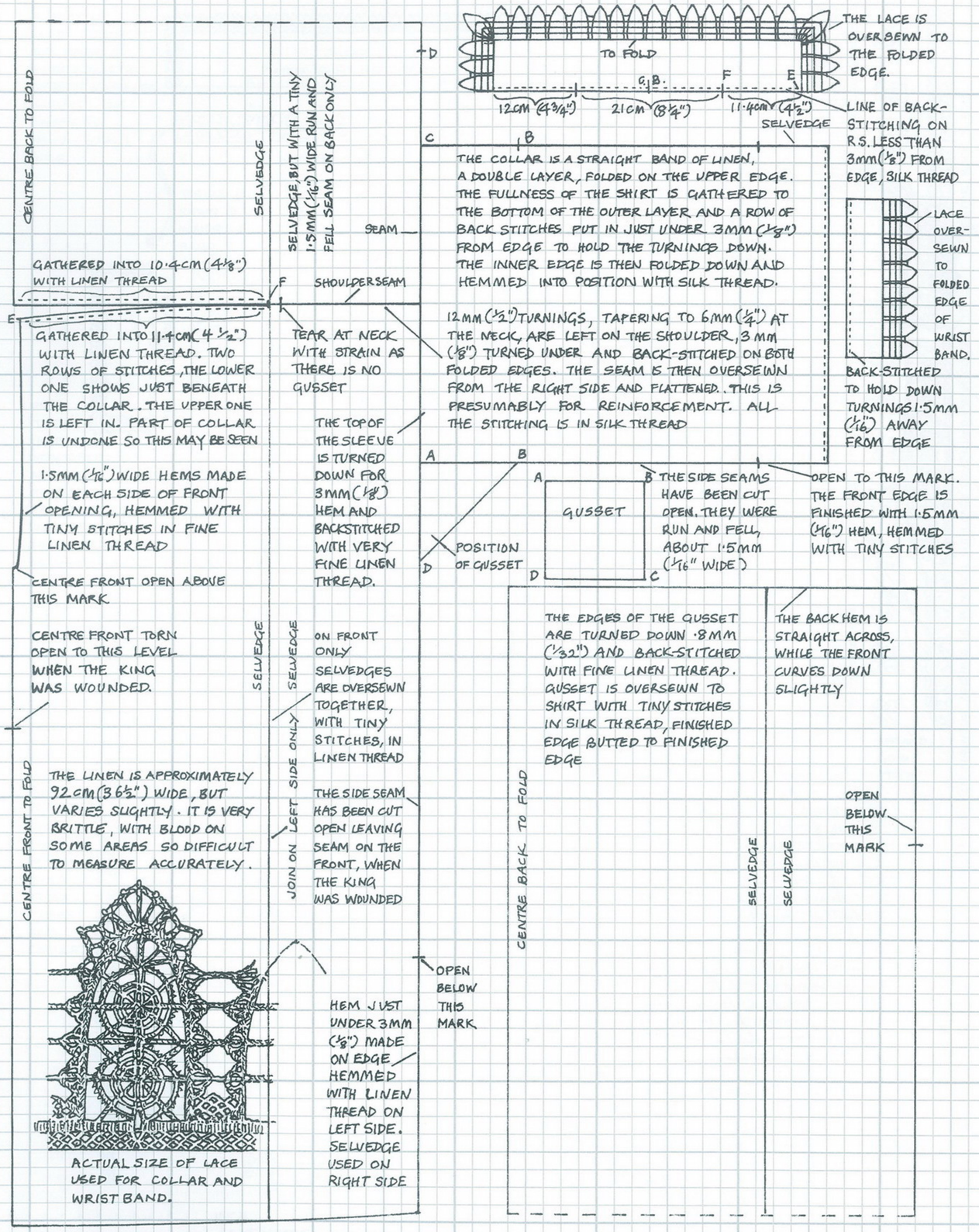

© 1980 JANET ARNOLD

**1627 Livrustkammaren, Stockholm**

**14.** A man's linen shirt. The neckband and wristbands are edged in bobbin lace. Gustav II Adolf was wearing this shirt when he was wounded on 24 May 1627 while crossing the Vistula river by boat, to attack the forces of Kleinwerder. A bullet pierced his right thigh, and the entry hole remains in the grey wool breeches Gustav was wearing, while the shirt is very bloodstained and has a piece of linen missing where a souvenir hunter removed it. Another bloodstained shirt survives from the battle of Dirschau later in May 1627, when he was shot again by a Polish marksman, this time in the shoulder. The shirts are almost identical and are decorated with bobbin lace in the same way, so this was clearly a style he favoured. As there are no surviving fastenings visible, the neckband and wristbands were probably pinned into position. Full details of the stitching shown in the drawing are included in pattern **14** on page 74.

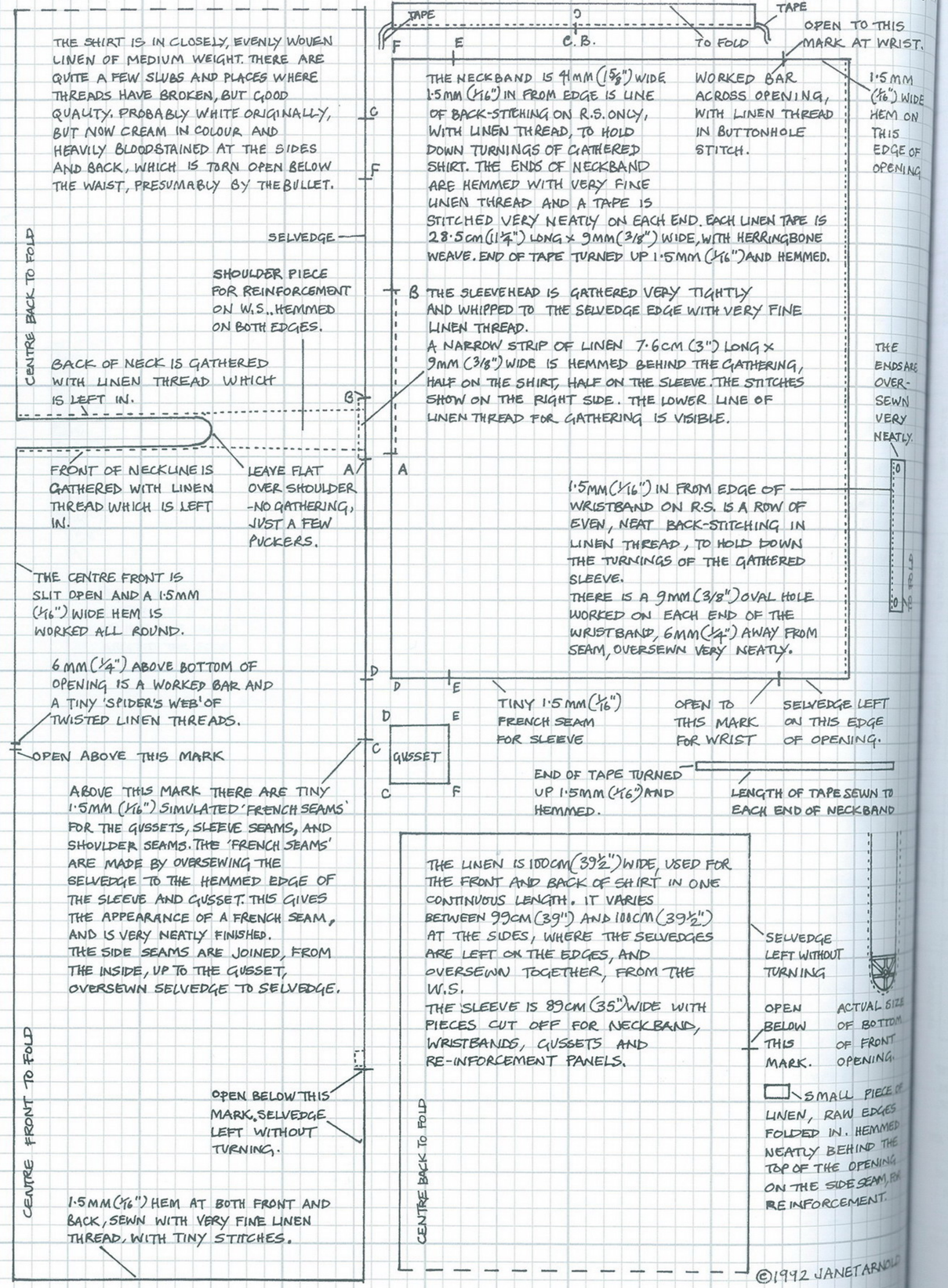
14

# 1627 SHIRT WORN BY GUSTAV II ADOLPH WHEN HE WAS WOUNDED. LIVRUSTKAMMAREN, STOCKHOLM 3380






# +1659 SHIRT WORN BY CLAES BIELKENSTIERNA WHEN HE WAS SHOT. LIVRUSTKAMMAREN, STOCKHOLM 5793




©1992 JANET ARNOLD

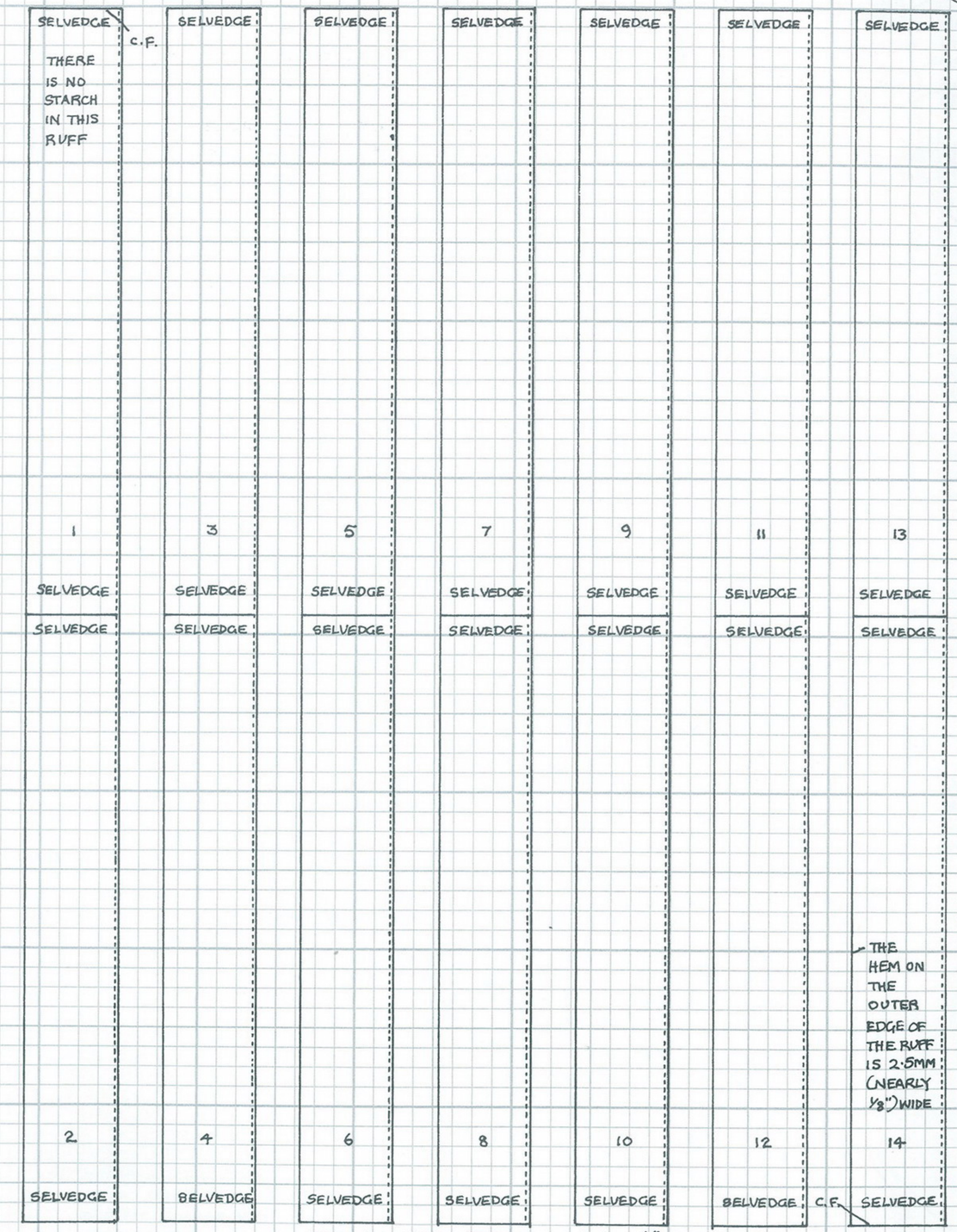
**+1659 Livrustkammaren, Stockholm**

**15.** Man's linen shirt in fine white linen, with full sleeves. This shirt was worn by Admiral Claes Bielkenstierna when he was shot and killed.
It is a rare surviving example of a completely plain shirt with no embroidery or lace. The only details are the backstitching in white linen thread and the tiny 'spider' at the bottom of the front opening.
In the 1620s vertical slashes began to appear on the chest, upper back and upper sleeves of men's doublets, or the front seams of the sleeves were left open, to show the shirt beneath. Very full sleeves with gathering at the sleevehead, such as those on this shirt, then developed to fill out the sleeve.
Although this shirt is very plain, it would have been worn with a separate ruff or bands, and these may have been decorated. However, the shirt was clearly intended to be durable and hard-wearing. The construction is sturdy, with reinforcement on all the places where strain might result in damage. The worked 'spider' at the base of the front opening, the worked bars at the top of the wrist openings, and the small pieces of linen sewn behind the top of the side splits are all measures taken to prevent tearing. The front openings of shirt **10** and smocks **79** and **83** have tears on the front openings and smocks **73** and **76** are torn at the C.B. It must have been a common problem with these styles. The wide linen tapes sewn into the front neckband are another practical long lasting choice. They could perhaps withstand the constant tying and untying for longer than the more delicate bandstrings on shirts **4** and **5**, which would also have been prone to knotting.

15

## 16. c.1580-1600 RUFF BAYERISCHES NATIONALMUSEUM, MUNICH T4753

RUFF MADE OF 14 LENGTHS OF WHITE LINEN 53·3 CM (21") WIDE X 12 CM (4¾") DEEP. THE OUTER MEASUREMENT OF THE RUFF IS 1·097 METRES (12 YARDS 2"). THE STRIPS OF LINEN ARE JOINED TOGETHER IN ONE CONTINUOUS LENGTH AND GATHERED UP INTO PLEATS, 6 MM (¼") IN DEPTH, TO FIT. 40 CM (15¾") NECKBAND




1:1 INCH
1:1 CM

THERE ARE APPROX. 50 PLEATS PER 2·5 CM (1"), EACH WHIPPED INDIVIDUALLY TO THE NECKBAND. TWO ROWS OF SMALL EVEN BACK-STITCHING ON INSIDE NECKBAND, 6MM (¼") APART, HOLDS THE GATHERING FIRM.

THE LINEN FOR THE RUFF IS QUITE FINE. THERE ARE 90 THREADS PER 2·5 CM (1") IN THE WARP AND 84 THREADS PER 2·5 CM (1") IN THE WEFT. THE NECKBAND LINEN IS HEAVIER AND OF A CLOSER WEAVE THAN THE RUFF. THERE ARE 58 THREADS PER 2·5 CM (1") IN THE WARP AND 53 THREADS PER 2·5 CM (1") IN THE WEFT

THE ORIGINAL BRASS HOOK AND EYE ARE STILL IN POSITION ON THE NECKBAND.

BLUE SILK CROSS-STITCH ON C.B. NECK-BAND, JUST ABOVE THE 2ND ROW OF BACKSTITCHING, MAY HAVE BEEN INITIALS.

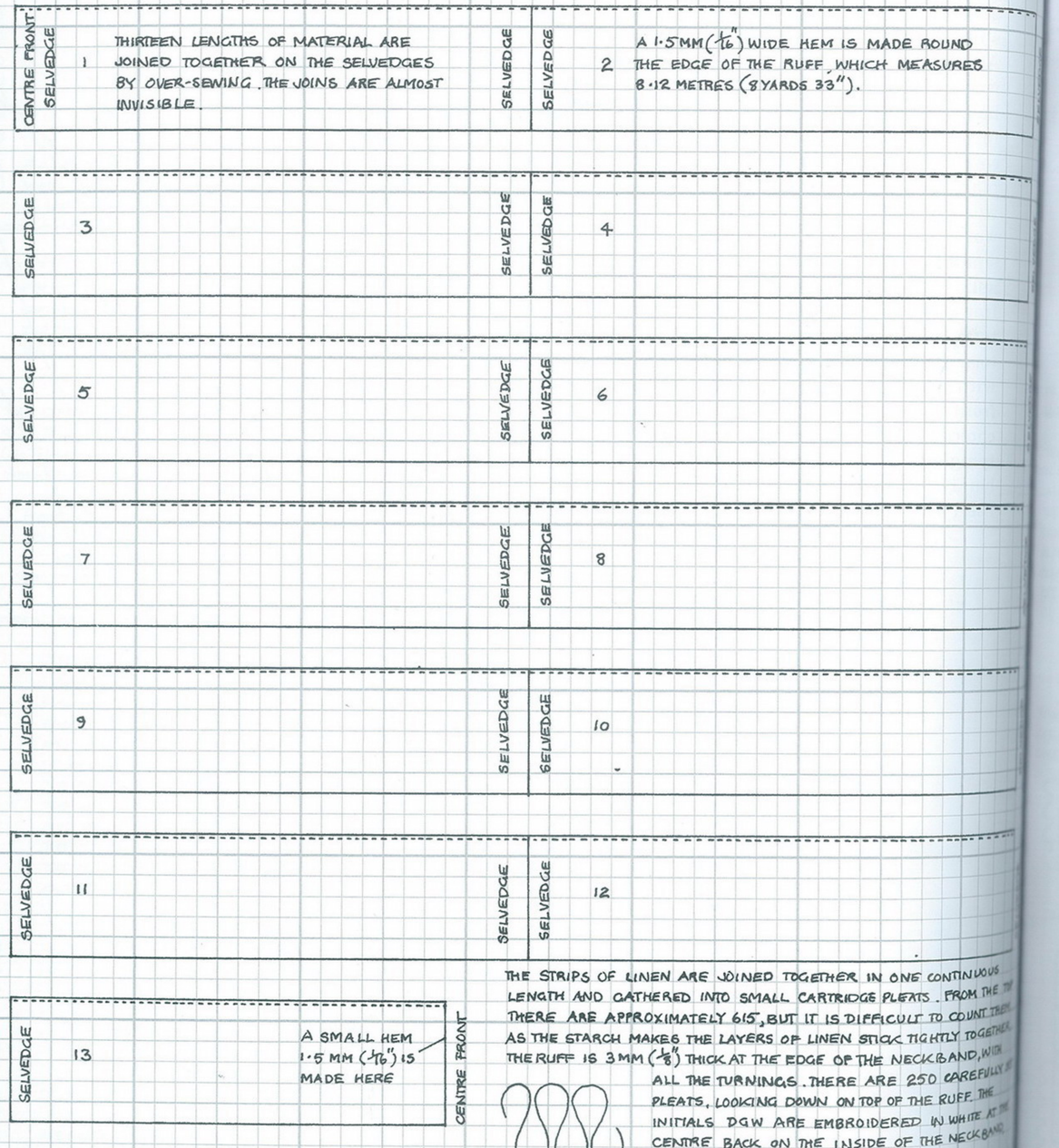
THE RUFF IS FOLDED INTO 110 SOFT V-SHAPED PLEATS WHICH ARE TACKED DOWN LIKE THIS

ACTUAL SIZE OF PLEATS WHIPPED TO NECKBAND.

## 17. c.1590-1640 RUFF BAYERISCHES NATIONALMUSEUM, MUNICH T6616

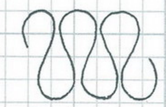
WHITE LINEN RUFF STILL SET AS IT WAS IN THE EARLY SEVENTEENTH CENTURY. THE STARCH HAS NOT BEEN REMOVED. AFTER THE RUFF WAS STARCHED AND SET, DROPS OF HOT WAX WERE DROPPED ONTO THE ENDS OF THE SETS TO HOLD THE FIGURE-OF-EIGHT SHAPES TOGETHER. THE LINEN IS VERY NEATLY DARNED IN SEVERAL PLACES, PROBABLY WHERE THE STARCH DRIED TOO HARD AND THE MATERIAL TORE WHEN PULLED APART. SOME OF THE HOLES MAY BE FROM PINNING THE RUFF TO A SUPPORTASSE. THE LENGTHS HAD TO BE CALCULATED FROM THE NUMBER AND DEPTH OF THE PLEATS, AS THE SETS COULD NOT BE SEPARATED. THE DROPS OF WAX ARE STILL VISIBLE, PARTICULARLY FROM THE UNDERSIDE OF THE RUFF.

THE NECKBAND FASTENS WITH TWO WORKED BUTTONS AND BUTTONHOLES 19 MM (¾") LONG. THE BUTTONS ARE 9·5 MM (⅜") IN DIAMETER




THE LINEN IS VERY EVEN IN THE WEAVE, WITH 100 THREADS PER 2·5 CM (1") IN BOTH WARP AND WEFT.

THE STRIPS OF LINEN ARE JOINED TOGETHER IN ONE CONTINUOUS LENGTH AND GATHERED INTO SMALL CARTRIDGE PLEATS. FROM THE TOP THERE ARE APPROXIMATELY 615, BUT IT IS DIFFICULT TO COUNT THEM AS THE STARCH MAKES THE LAYERS OF LINEN STICK TIGHTLY TOGETHER. THE RUFF IS 3 MM (⅛") THICK AT THE EDGE OF THE NECKBAND, WITH ALL THE TURNINGS. THERE ARE 250 CAREFULLY SET PLEATS, LOOKING DOWN ON TOP OF THE RUFF. THE INITIALS DGW ARE EMBROIDERED IN WHITE AT THE CENTRE BACK ON THE INSIDE OF THE NECKBAND.



ACTUAL SIZE OF PLEATS WHEN SET

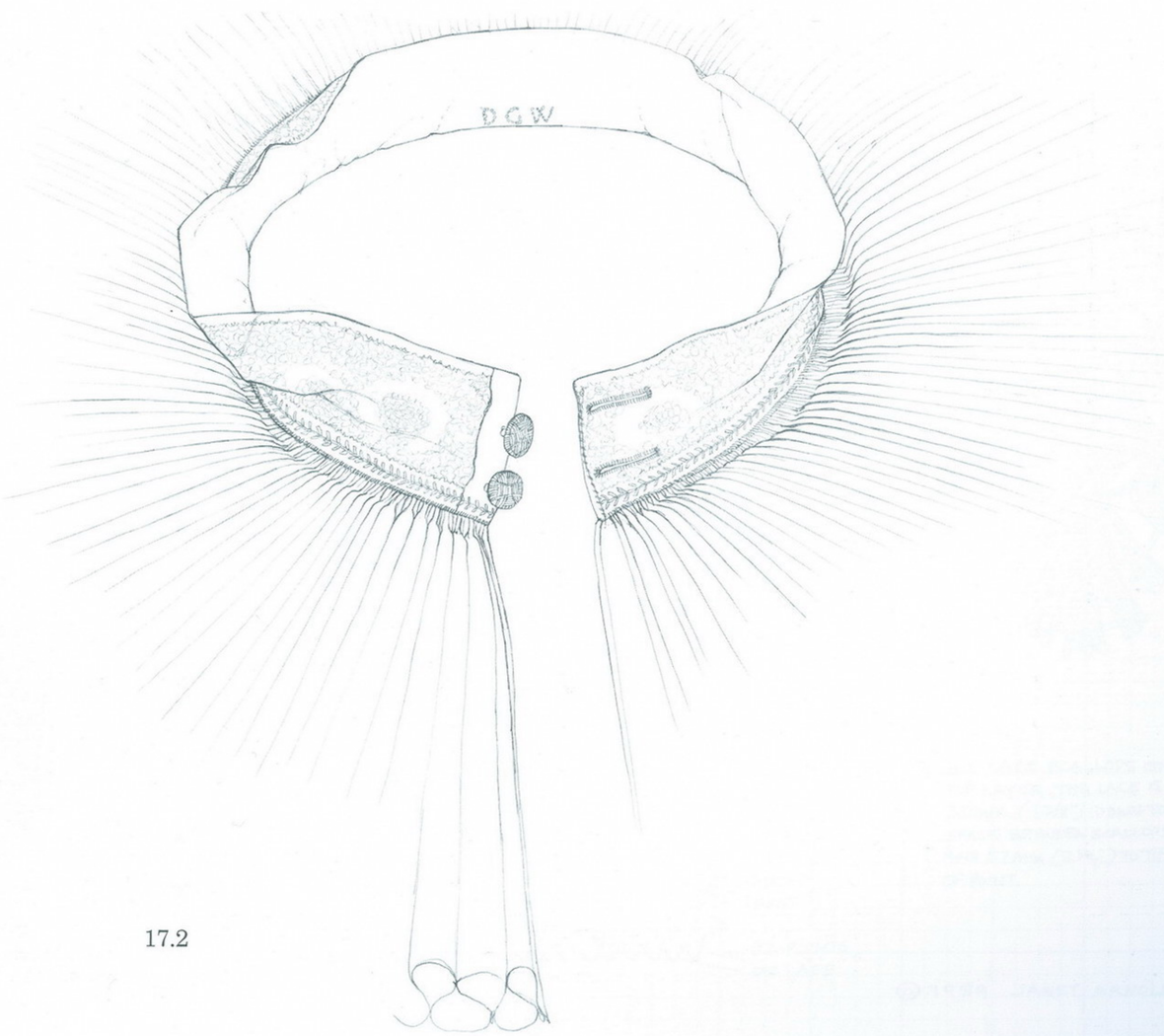
©1980 JANET ARNOLD

**c.1590–1640 Bayerisches Nationalmuseum, Munich**

**17.1.** A starched ruff in fine white linen with wax holding the sets in place. The drawing possibly shows the ruff upside down. From the length of the neckband, which is just over 16½" long, the ruff was probably made for a man. This ruff is of particular interest as it is an example of the art not only of the semstress but also of the laundress. It survives with the original seventeenth-century starch and tiny lumps of wax at the end of each pleat on the outer edge, to hold the 250 sets in position. The laundress would have spent all her time arranging the tops of the pleats. It would have taken a very long time using a narrow stick, to arrange them equally neatly on both sides, as they were so small. The effect underneath is like a mushroom, but would not have been seen. Starching and setting was not enough to support the ruff. The pleats had to be caught together in some way. The lumps of wax used on this ruff were more effective at the ends of pleats of this size than pinning them. After the wax was applied, the ruff was pinned to a supporter to stop it bending down over the shoulders.

**17.2.** At the neck edge there are 600 tiny cartridge pleats, each held to the neckband with a single stitch. This makes a stiff ridge of stitching all the way round. All the raw edges are concealed inside the neckband, which is folded down on the underside and neatly hemmed over the pleats. A row of feather stitching on the R.S. holds down the turnings inside the neckband. The band is 1¼" deep and fastens with two buttons ⅜" in diameter, and ¾" worked buttonholes. On the R.S. of the band there is a strip of bobbin lace for decoration. On the W.S. at C.B. the initials D.G.W. are embroidered in white linen thread. The ruff fastens at C.F. with two buttons and buttonholes. The buttons are covered by a decorative interlacing pattern of linen threads. The ruff is shown upside down to illustrate the buttons and lace of the outside of the neckband. This would not have been visible when the ruff was worn. The strip of lace is not secured by any constructional stitches and may be a later addition. Large ruffs set in this way remained popular into the 1650s in the northern Netherlands, where they became traditional wear among some religious groups and professions. Their initial high cost and subsequent maintenance led to their occasional refurbishment.

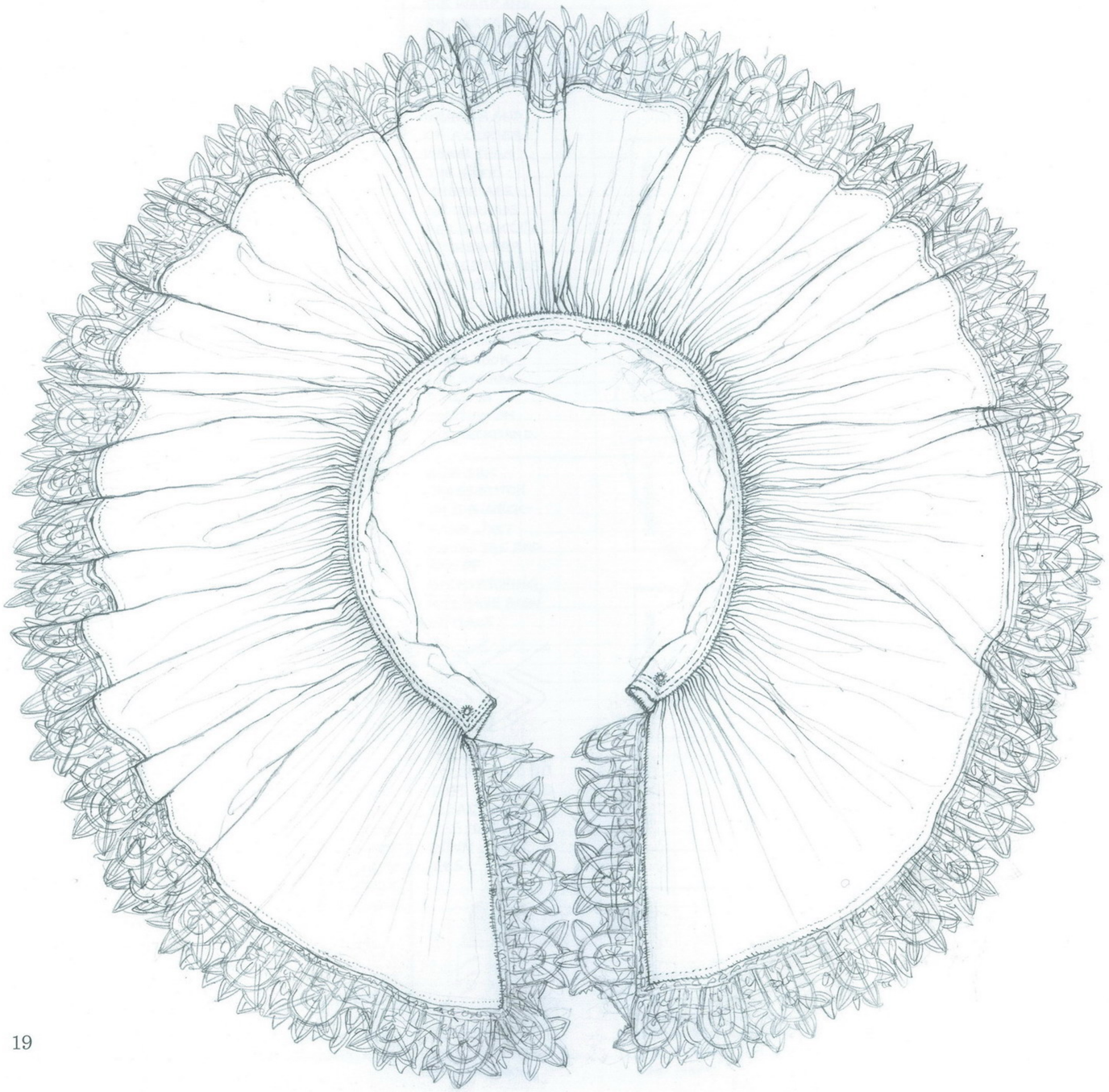
17.1




17.2

**c.1620 Livrustkammaren, Stockholm**

**19.** A falling linen ruff with three layers, edged in bobbin lace. The ruff is so well made that it could have been reversible. The drawing shows the side of the ruff with one of the two layers that are edged in matching scalloped lace 1⅛" wide. The lace on the third layer, seen on the other side, has a much deeper border of lace, consisting of a straight strip ⅞" wide, joined to a 2¼" wide lace with plant-shaped scallops. Phillip Stubbes includes multi-layered ruffs in his list of excessively extravagant neckwear in his book *The Anatomie of Abuses,* published in 1583: 'beyond all this they have a further fetch, nothing inferiour to the rest, as namely, three or foure degrees of minor ruffes, placed gradatim, step by step, one beneath another, and all under the Maister deuil ruffe', and they are further defined by Randle Holme as 'a round Ruff, with Strings ... Three such is born by the name of Ruffler' in *The Academy of Armory,* 1688. This ruff has eyelet holes for bandstrings,which probably had tassels on the ends. The front opening of the ruff, often pinned together and hidden in standing ruffs, is made into a prominent feature by the bobbin lace that extends up both sides. When worn, the front opening might have been left slightly agape with the bandstrings hanging in the gap, and the lace possibly pressed outwards. Sir Thomas Parker has his ruff styled in this manner, in **19A** on page 28, with each layer folded back a little so that all three layers are visible.



19

## 18. c.1580-1600 RUFF GERMANISCHES NATIONALMUSEUM, NURNBERG T2033

WHITE LINEN RUFF APPROX. 91CM (36") WIDTH LINEN – DIFFICULT TO MEASURE AS STARCHED SO STIFFLY

CENTRE FRONT

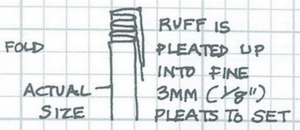
| SELVEDGE | 1 | SELVEDGE | SELVEDGE | 2 | SELVEDGE |
|---|---|---|---|---|---|

| SELVEDGE | 3 | SELVEDGE | SELVEDGE | 4 | SELVEDGE | CUT EDGE | 5 | SELVEDGE |
|---|---|---|---|---|---|---|---|---|

| SELVEDGE | 6 | SELVEDGE | SELVEDGE | 7 | SELVEDGE | SELVEDGE | 8 | HEMMED EDGE |
|---|---|---|---|---|---|---|---|---|

CENTRE FRONT

THE NECKBAND IS OF DOUBLE LAYER OF LINEN. ONE HOOK AND EYE AT NECK




RUFF IS PLEATED UP INTO FINE 3MM (1/8") PLEATS TO SET INTO NECKBAND WITH WHIPSTITCH

THE RUFF IS NOT PINNED – IT STANDS UNAIDED BUT WOULD NEED SUPPORTASSE FOR PERMANENT SUPPORT. TWO ROWS OF BACKSTITCHING ON RIGHT SIDE, CLOSE TO PLEATED EDGE, TO HOLD FABRIC IN POSITION INSIDE BAND.

THE RUFF IS SET WITH BAND STICKING UP, INSTEAD OF THE OTHER WAY.

A GREAT MANY LITTLE PATCHES, DARNS AND TEARS – ARE THESE FROM PINNING RUFF TO SUPPORTASSE?

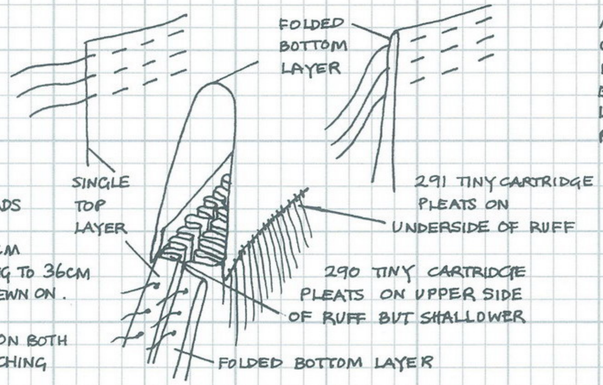
3MM (1/8") HEM MADE ON OUTER EDGE

LAUNDERED BY L. BRAND, 24A LÜBECK BECKERGRUBE 20 (PASTORS OF THE CHURCH OF LUBECK STILL WEAR STARCHED LINEN, PLEATED NECKWEAR).

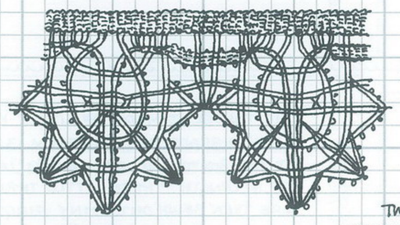
## 19. c.1620 RUFF WITH THREE LAYERS

LIVRUSTKAMMAREN, STOCKHOLM

THIS RUFF IS SO WELL MADE, YOU COULD WEAR IT UPSIDE DOWN – IN FACT, I THINK THEY PROBABLY DID, WHEN DIRTY. THE 'BEST SIDE' IS WITH THE DEEP LACE BORDER UPPERMOST. HOWEVER, FROM UNDERSIDE THE HEMS OF THE LINEN WITH ATTACHED LACE STRIPS ARE FACING DOWNWARDS. I THINK THAT THE BOTTOM LAYERS ARE ONE PIECE FOLDED IN HALF, WITH GATHERING LINES OF STITCHES TO PULL THEM INTO CARTRIDGE PLEATS. THE TOP LAYER HAS THE EDGE FOLDED DOWN, AND GATHERING THREADS PUT IN.

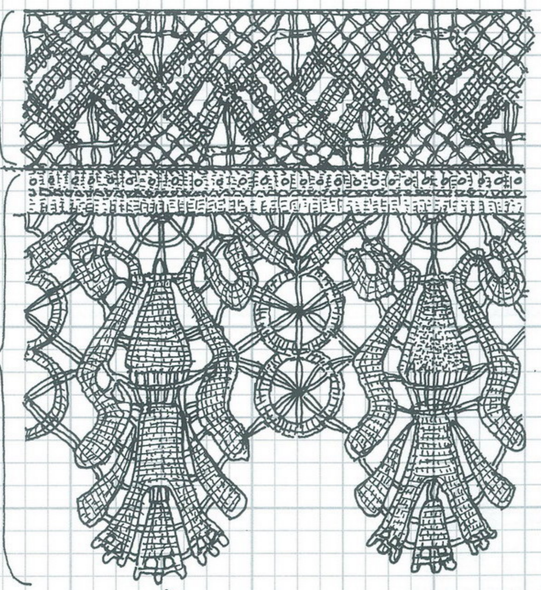



ACTUAL SIZE OF LACE ON EDGES OF BOTTOM TWO LAYERS OF RUFF



HEAVIER BOBBIN LACE

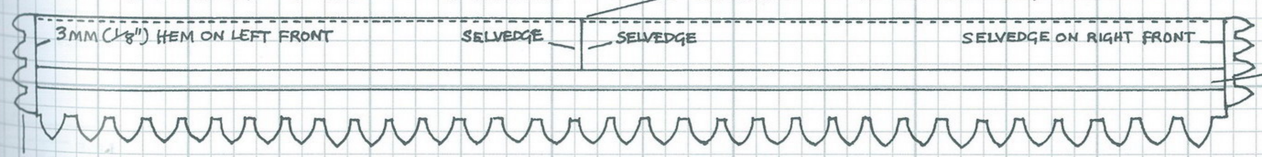
TWO LACES ARE OVERSEWN TOGETHER



LIGHTER WEIGHT FOR BOBBIN LACE

THE THREAD FOR SEWING THE JOINS IN THE LINEN, AND THE HEMS, IS SO FINE THAT YOU CAN HARDLY DISTINGUISH IT FROM THE LINEN THREADS OF THE MATERIAL

ACTUAL SIZE OF LACE ON EDGE OF TOP LAYER OF RUFF

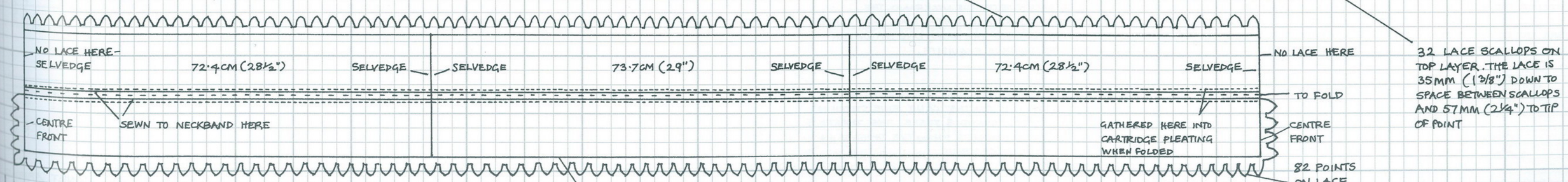






DIFFERENT TYPE OF BOBBIN LACE. HEAVILY PLAITED AND MORE COARSE THAN THE OUTER STRIP

THE LINEN VARIES SLIGHTLY BETWEEN 72·4CM (28 1/2") AND 73·7CM (29") IN WIDTH

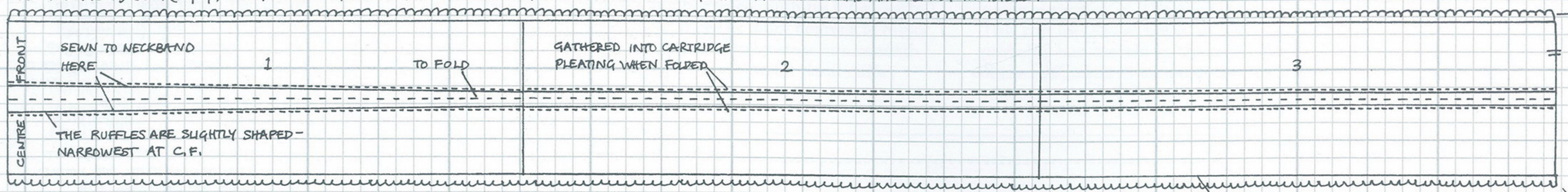



32 LACE SCALLOPS ON TOP LAYER. THE LACE IS 35MM (1 3/8") DOWN TO SPACE BETWEEN SCALLOPS AND 57MM (2 1/4") TO TIP OF POINT

© 1989 JANET ARNOLD

## 20. c.1620-1635 SHAPED RUFF WITH FOUR LAYERS GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES 2003·86

THE LINEN IS 79·3CM (29¼") WIDE, INCLUDING SELVEDGES. THE SELVEDGES ARE OVERSEWN TOGETHER AND THE SEAMS ARE ALMOST INVISIBLE.

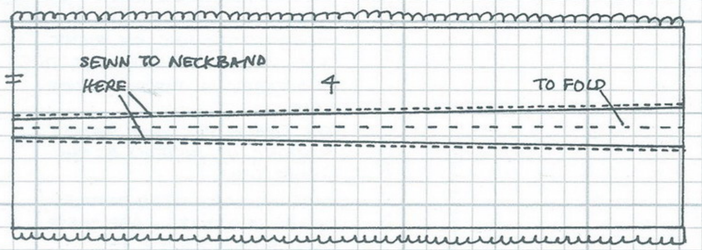



BOBBIN LACE

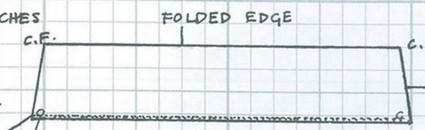
LACE IS 16 MM (5/8") WIDE AT THE WIDEST POINT, 9.5MM (3/8") WIDE AT THE NARROWEST, OVERSEWN TO THE LINEN AND LIES ABSOLUTELY FLAT, EDGE TO EDGE.

1·5MM (1/16") WIDE HEM, HEM-STITCHED.

THERE ARE TWO LAYERS OF VERY FINE LINEN. EACH LAYER IS FOLDED LENGTHWAYS DOWN THE CENTRE, ONE INSIDE THE OTHER. THE NECKBAND IS THEN FOLDED IN HALF AND STITCHED OVER THE FALLING LAYERS AFTER THEY HAVE BEEN CARTRIDGE PLEATED INTO POSITION



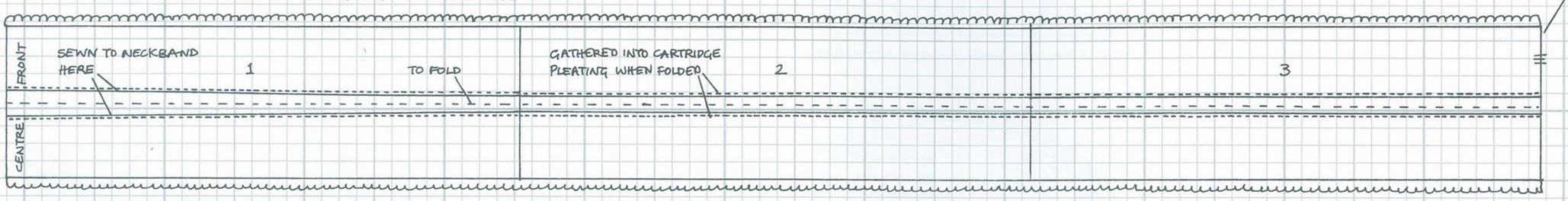

2 ROWS OF STITCHES SHOWN ON EACH SIDE - LIKE BACKSTITCH, POSSIBLY DOUBLE-RUNNING STITCH

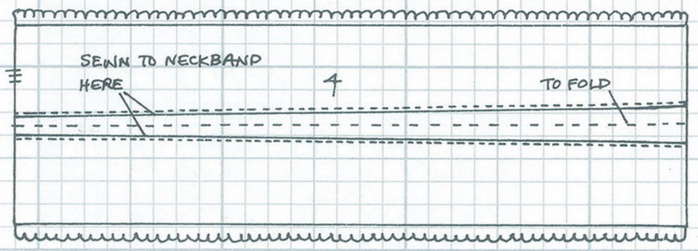



RAW EDGES TURNED IN - THE EDGE IS OVERSEWN WITH TINY STITCHES

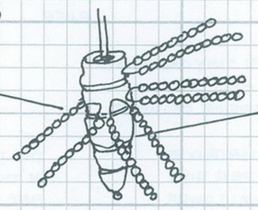
WORKED EYELET HOLES FOR THE BANDSTRINGS. THE STRINGS ARE 19CM (7½") LONG (38CM/15" DOUBLED), AND END IN A TASSEL. STRINGS ARE MADE OF 3MM (⅛") WIDE WOVEN BRAID.

THIS IS THE FIRST OF TWELVE OBJECTS FROM THE FILMER COLLECTION. THE OTHERS ARE OBJECTS 38, 43, 44, 45, 46, 47, 56, 57, 59, 60 AND 76.

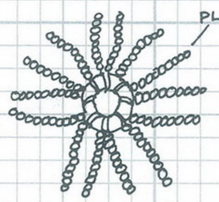


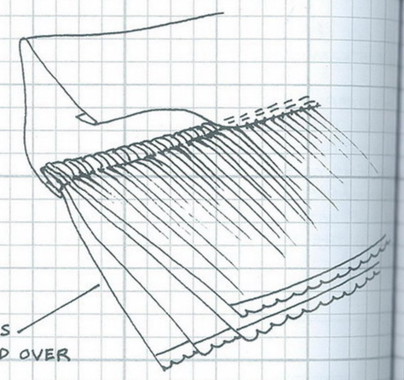

THE TASSEL IS MADE OF LITTLE KNOTTED LINEN THREADS RANGING FROM 13MM (½") AT THE BOTTOM TO 32MM (1¼") AT THE TOP, IN LENGTH. THESE LITTLE THREADS ARE THEN SEWN ONTO TINY RINGS MADE OF NEEDLE-WORKED LINEN, WHICH HAS FELTED, THEN THREADED TOGETHER. THESE ARE JUST UNDER 3MM (⅛") THICK.



THE CORE OF THE TASSEL FORMED BY THE RINGS LOOKS LIKE A LITTLE ACORN



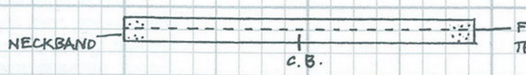
PLAN OF A SINGLE RING



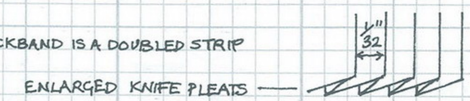

## 21. c.1640 PLEATED RUFF WITH TWO LAYERS VICTORIA AND ALBERT MUSEUM, LONDON T.287-1916

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

THERE ARE CLUSTERS OF PIN-MARKS AT BOTH THE ENDS OF THE NECKBAND

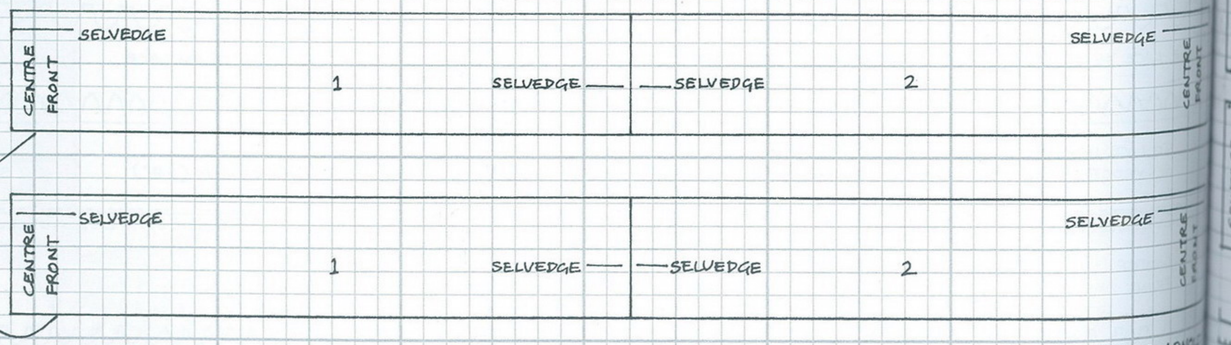



THE NECKBAND IS A DOUBLED STRIP



THE TWO LAYERS OF THE RUFF ARE ATTACHED - ONE TO EACH SIDE OF THE NECKBAND. THE MUSHROOM PLEATS ARE TINY - ·8MM (1/32") WIDE AND WHIPPED ONTO THE BAND, ONE STITCH PER PLEAT. THE WORK IS EXQUISITE.

A 1·5MM (1/16") WIDE HEM IS MADE ON THIS EDGE. IT IS FANTASTICALLY FINE STITCHING, ALMOST IMPOSSIBLE TO SEE. THE THREAD IS ALMOST SMALLER THAN THE THREADS IN THE FINE CAMBRIC.



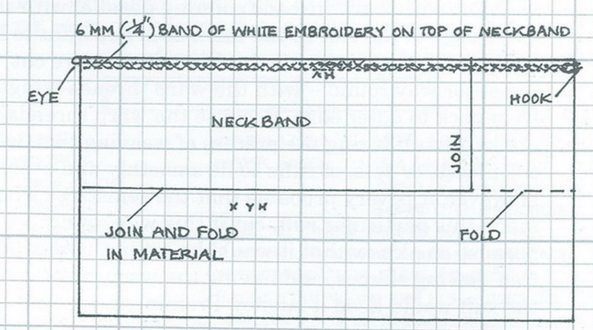

©1986 JANET ARNOLD

# 22. c.1620-30 RUFF

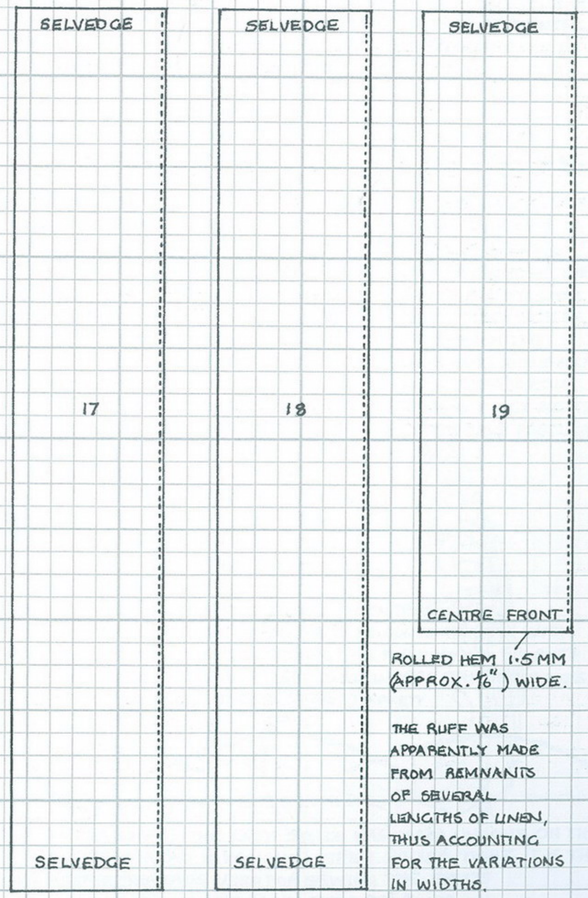
GERMANISCHES NATIONALMUSEUM, NURNBERG T833

THE WHITE LINEN RUFF IS GATHERED INTO APPROXIMATELY 570 CARTRIDGE PLEATS AND STITCHED TO THE NECK BAND WITH ONE STITCH TO HOLD TWO, SOMETIMES THREE, PLEATS ON THE RIGHT SIDE. THE BAND IS THEN FOLDED DOWN AND STITCHED ON THE WRONG SIDE.

THE PLEATS ARE HELD IN POSITION INSIDE THE BAND WITH A 6 MM (¼") WIDE BAND OF WHITE LINEN EMBROIDERY WORKED 3 MM (⅛") AWAY FROM THE EDGE OF THE ROW OF STITCHING HOLDING THE PLEATS.




THE NECK-BAND IS MADE OF VERY HEAVY COARSE LINEN, AND THE DOUBLE LAYER IS OVERSEWN DOWN BOTH FRONT EDGES. A HOOK IS SEWN INTO THE NECKBAND BETWEEN THESE LAYERS ON THE RIGHT SIDE AND AN EYE ON THE LEFT. THESE APPEAR TO BE BRASS. THE INITIALS HV ARE EMBROIDERED IN WHITE LINEN THREAD AT CENTRE BACK NECK. THEY ARE ALSO EMBROIDERED ON THE WRONG SIDE WITH AN 'X'.




ROLLED HEM 1·5 MM (APPROX. 1/16") WIDE.

THE RUFF WAS APPARENTLY MADE FROM REMNANTS OF SEVERAL LENGTHS OF LINEN, THUS ACCOUNTING FOR THE VARIATIONS IN WIDTHS.

1:1 INCH
1:1 CENTIMETRE

THE LINEN FOR THE RUFF IS QUITE FINE AND HAS A FAIRLY OPEN WEAVE. THE SURFACE IS FIRM AND SMOOTH. SOME OF THE ORIGINAL SEVENTEENTH-CENTURY STARCH MAY STILL BE IN IT.

THE ROLLED HEM AROUND THE EDGE OF THE RUFF IS 1·5 MM (APPROX. 1/16") WIDE. IT IS EXQUISITELY STITCHED WITH LINEN THREAD AS FINE AS THAT USED FOR THE LINEN FROM WHICH THE RUFF IS MADE.

THE WIDTHS OF LINEN VARY SLIGHTLY, WITH ONE LENGTH EACH OF 69·7 CM (27½"), 97·7 CM (38½"), 98·4 CM (38¾"), 100·9 CM (39¾"), 102·2 CM (40¼"), 102·8 CM (40½") AND 104·7 CM (41¼"). THERE ARE TWO LENGTHS EACH OF 99·6 CM (39¼") AND 101·6 CM (40") WITH FOUR EACH OF 99 CM (39") AND 100·2 CM (39½").

© 1980 JANET ARNOLD

**c.1620–30 Rijksmuseum, Amsterdam**

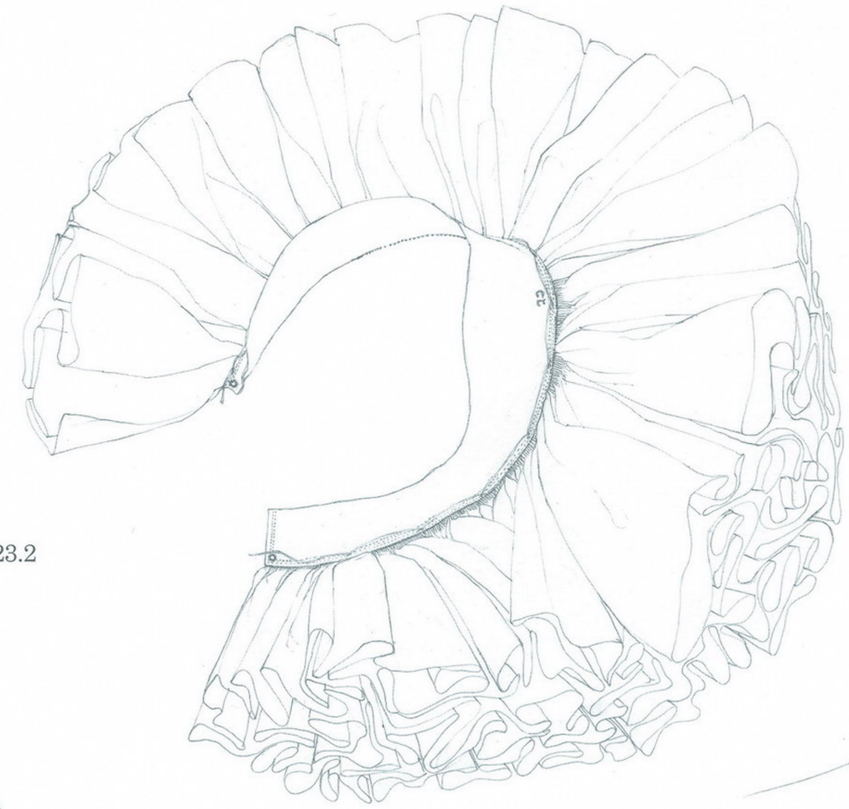
**23.1**. Full ruff in very fine linen. The drawing shows the top side of the ruff with eyelet holes at the very top of the neckband for bandstrings. The ruff has been cut with warp threads running parallel with the outer edge of the ruff so the linen does not want to lie smooth. All the other ruffs in this volume were cut the other way round – with the warp threads lying from neck to outer edge. Because the warp threads are kept taut during the process of weaving this helps the pleats, or sets, of ruffs to lie smoothly and evenly. However, it is very probable that the semstress who made this particular ruff, cut it this way round because she knew that it would be set in these wild free-flowing shapes, and having the warp run round the ruff would keep it bouncy. Prominent, respectable people are depicted wearing ruffs of this shape in the early seventeenth century, but to members of the Mennonite community they may have represented a lack of restraint as the young man found in this poem on courtship by J.J. Starter c.1621–26:

'But when she looked at me, it was to be displeased:
my hair was far too long, and far too wild my ruff,
my cuffs were far too large, the starching was too blue,
my breeches baggy, wide, my doublet far too tight,
too long my garters were, and roses on my shoes.
In short 'twould be a sin to kiss this worldly man ...
It was not long before I came to her once more,
entirely changed in speech, in manners, and in dress.
My doublet plain and black, and all my hair cut short,
my ruff, was now starched white, and flat, just like a board,
and on my whole attire no tassel to be seen.'

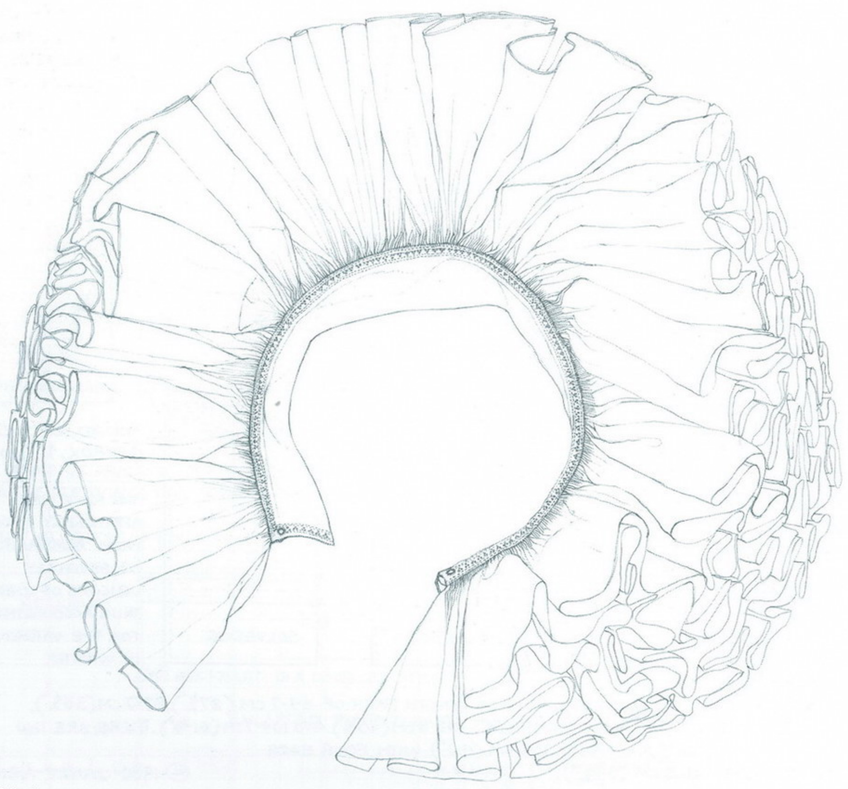
The latter description suggests that when he returned to his beloved he was wearing the type of flattened ruff worn by Anna Catharina van Dekema in **42A** on page 43.

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

**23.3.** A detail of the front of the neckband which is very bulky with all the turnings of the ruff inside it.



23.2

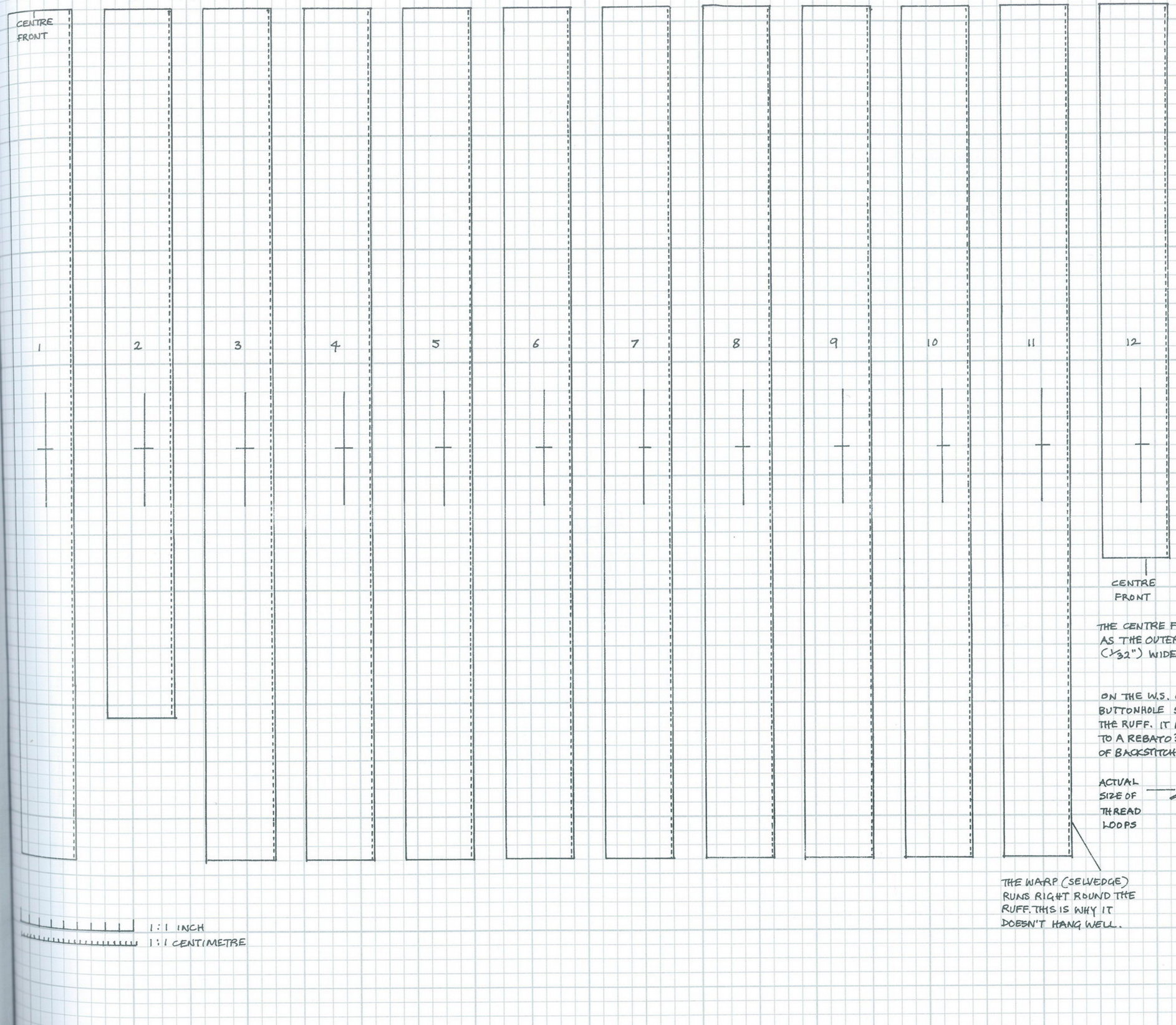


23.1

23.3

23. c.1620-30 RUFF RIJKSMUSEUM, AMSTERDAM NM 13112

A RUFF MADE OF VERY FINE WHITE LINEN, BEAUTIFUL QUALITY. 48 THREADS PER 1CM (3/8") IN THE WARP AND 50 THREADS IN THE WEFT. UNDERNEATH THE RUFF, INSIDE THE FOLDS, THE LINEN IS AS WHITE AS SNOW. THE SELVEDGE RUNS ROUND THE EDGE OF THE RUFF, WHERE A TINY HEM ·8MM (1/32") WIDE IS MADE. THE RUFF MEASURES 17·49 M (19 YDS 5") ROUND THE OUTER EDGE.

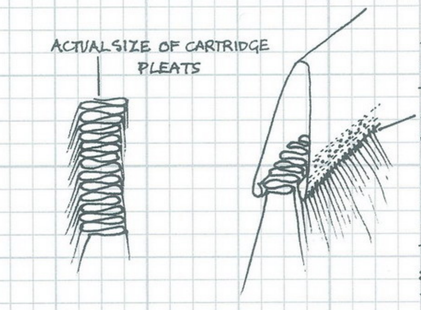



1:1 INCH
1:1 CENTIMETRE

THE BAND IS 3·5 CM (1 3/8") DEEP AND MADE OF A DOUBLED STRIP OF A HEAVIER LINEN THAN THE RUFF. 38 THREADS PER 1CM (3/8") IN THE WARP AND 37 THREADS PER 1CM (3/8") IN THE WEFT. THE FOLD IS RUNNING IN THE DIRECTION OF THE WEFT.

THE NECKBAND IS 37·5CM (14 3/4") LONG. 19CM (7 1/2") ALONG THE BAND (C.B.) ON W.S. THE INITIALS C.C. (OR C.T) IN DEEP PINKY RED.

ALL THE CARTRIDGE PLEATING IS A GOOD 6MM (1/4") THICK AT THE NECK EDGE, WHERE IT IS STITCHED TO THE BAND. THE RAW EDGES CAN BE FELT BETWEEN THE TWO LAYERS OF THE NECKBAND.






THEN A ROW OF FANTASTICALLY NEAT TIGHT AND EVEN STITCHES HOLD ALL THE CARTRIDGE PLEATS UPRIGHT, TO THE NECKBAND. THEN THE PLEATS ARE STITCHED TO THE OTHER SIDE OF THE BAND IN THE SAME WAY. THERE ARE 40 STITCHES TO HOLD THE CARTRIDGE PLEATS TO THE BAND PER 2CM (3/4").

THE CENTRE FRONTS ARE HEMMED IN THE SAME WAY AS THE OUTER EDGE OF THE RUFF. THE HEM IS ·8MM (1/32") WIDE.

ON THE W.S. OF THE NECKBAND IS A DOUBLE-TWIST LINEN THREAD (LIKE BUTTONHOLE SILK, ONLY FINER AND LINEN). IT SEEMS TO BE CONTEMPORARY WITH THE RUFF. IT MAY HAVE BEEN TO HOOK ONTO SOMETHING? OR FOR PINNING THE RUFF TO A REBATO? IT CATCHES ONTO THE PART OF THE BAND WHERE THE THREE ROWS OF BACKSTITCHING ARE, APPROXIMATELY 3·5CM (1 3/8") APART.

ACTUAL SIZE OF THREAD LOOPS

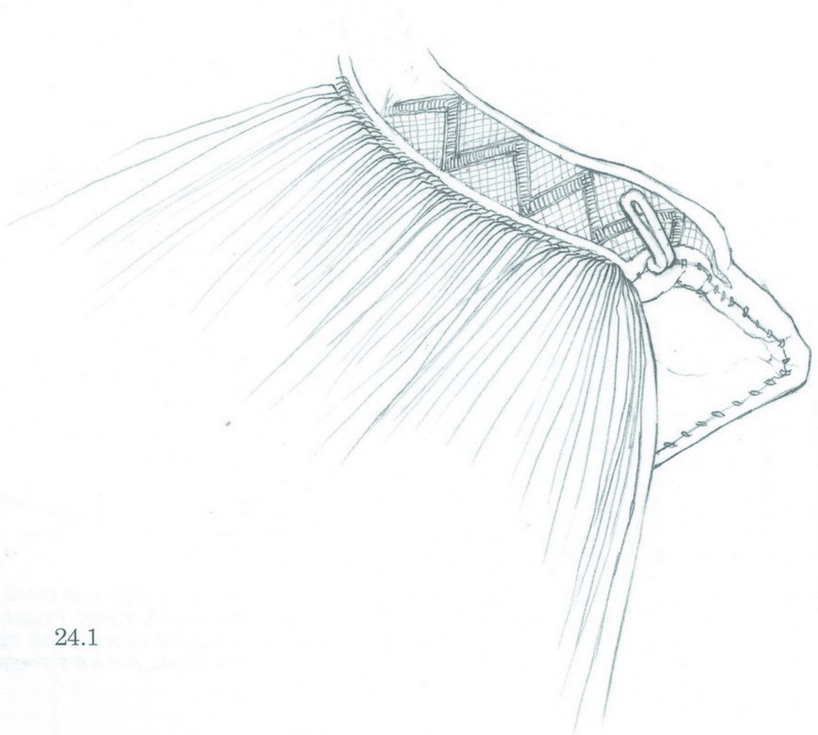
THERE ARE 13 LOOPS. THE LAST STITCH HAS COME UNDONE, ON THE R.S. AND THE THREAD IS HANGING. WHEN PULLED TIGHT IT IS THE SAME AS THE THREADS USED FOR SEWING THE PLEATS TO THE BAND, BUT A BIT FINER.

©1972 JANET ARNOLD

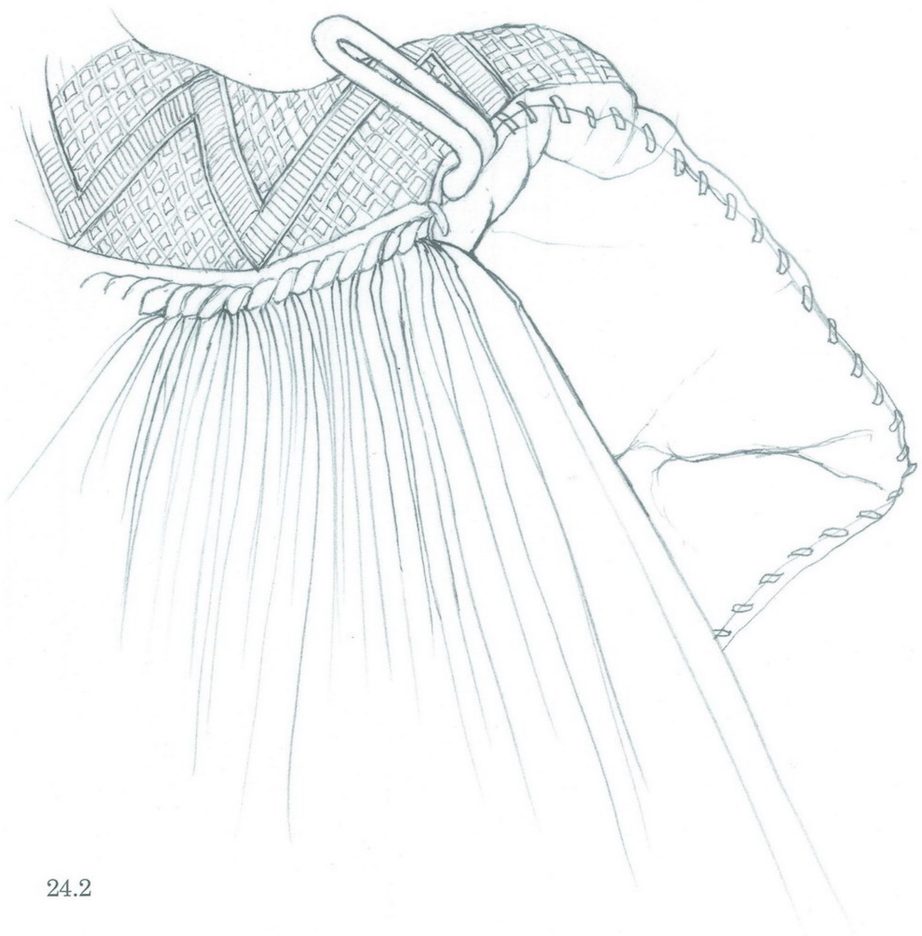
**c.1620–40 Bayerisches Nationalmuseum, Munich**

**24.1.** A wide linen ruff, set with traces of the original blue starch. The drawing shows a detail of the front opening of the ruff where a hook is sewn inside the whipped edge of the neckband. There is a corresponding eye on the other end of the neckband. Ruffs **16**, **18** and **22** also fasten at the neck with hooks and eyes, which were used in large quantities as dress fastenings in the sixteenth and seventeenth centuries, and surviving inventories confirm this. One, dating from 1594, is that of John Johnson of Darlington, a wealthy tradesman with a large stock of fabrics and haberdashery. It includes 'iij thousand hookes and eyes 2s'. Another inventory, dated 21 November 1597, of John Farbeck of Durham, mercer, lists 'vj thousand of hoockes and ejes 5s', a similar cost per hook and eye to that of John Johnson. In John Farbeck's list there are also entries for '1lb of blew pother? starch 2s 1d' and another for 'Half a pound of fine starch 4s.' It is almost certain that this starch was for use on linens and the blue starch mentioned was probably made from smalt. The use of blue starch was not necessarily intended to give a strong blue shade to the linen. The blue tint on a ruff like this one may have been intended to merely give the optical illusion of brilliant white by disguising any hint of yellow, a technique commonly used on white cottons and linen until recently. Dutch paintings show plain ruffs with a similar setting until the 1640s. The ruffs in English portraits are generally set deeper with wider pleats, but there were many variations, set with sticks of various sizes. 'Your huge poking stick with chambermaids and waiting women. A long slender stick is all in all with your Suffolke Puritaine' is the way the different-sized sticks are suggestively compared by Thomas Heywood in his play of 1605, *If You Know Not Me, You Know Nobody.* It was, however, possible to set the same ruff in many different ways, so that a visit to the laundress could result in a new style every time.

**24.2.** The drawing shows the neckband opened out, more as it was originally. The deep band would have helped to stabilize such a wide ruff, holding it into a stiff doublet or gown collar band. In the photographs of the ruff on page 31 the neckband appears rolled up for some reason. At the join of the neckband and ruffle, the fine linen bulges between the stitches securing the pleats. There is a strip of raised white embroidery in a chevron pattern stitched onto the neckband.



24.1



24.2

# 24. c.1620-40 RUFF BAYERISCHES NATIONALMUSEUM, MUNICH T4413

RUFF IN WHITE LINEN, STILL WITH SOME OF THE ORIGINAL STARCH IN IT. TRACES OF PALE BLUE STARCH REMAIN ON THE UNDERSIDE BUT THE TINT WOULD PROBABLY ONLY HAVE BEEN ENOUGH TO GIVE THE OPTICAL ILLUSION OF BRILLIANT WHITE. THE NECKBAND HAS ALSO BEEN STIFFLY STARCHED AND IS NOW ROLLED UP.

A STRIP OF RAISED WHITE EMBROIDERY IN A CHEVRON PATTERN IS STITCHED HERE INSIDE THE NECKBAND, TO CONCEAL THE LUMPY TURNINGS.

THE INNER NECK MEASUREMENT IS 43CM (17")

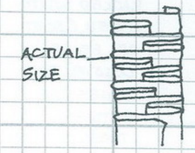
A LARGE HOOK AND EYE OF UNIDENTIFIED METAL WIRE, POSSIBLY STEEL, 1·5MM (1/16") IN DIAMETER, TO FASTEN THE NECKBAND. THERE ARE NO RUST MARKS.

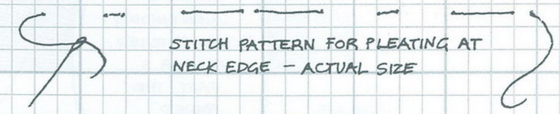
THE INITIALS 'H E' ARE EMBROIDERED IN WHITE AT THE CENTRE BACK OF THE NECKBAND

THE NECKBAND IS MADE OF A DOUBLE LAYER OF FAIRLY THICK LINEN. THERE ARE 44 THREADS PER 2·5CM (1") IN THE WARP AND 52 THREADS PER 2·5CM (1") IN THE WEFT. NO SELVEDGE CAN BE SEEN SO CONJECTURED WARP AND WEFT ARE GIVEN. THE RUFF IS OF A FINER LINEN WITH 82 THREADS PER 2·5CM (1") IN THE WARP AND 70 THREADS IN THE WEFT.

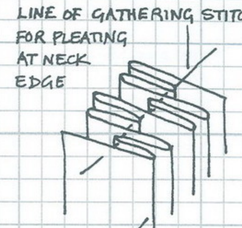
CENTRE FRONT

| | | |
|---|---|---|
| SELVEDGE 1 SELVEDGE | SELVEDGE 2 SELVEDGE | SELVEDGE 3 RAW EDGE |
| SELVEDGE 4 SELVEDGE | SELVEDGE 5 SELVEDGE | |
| SELVEDGE 6 SELVEDGE | SELVEDGE 7 SELVEDGE | |
| SELVEDGE 8 SELVEDGE | SELVEDGE 9 SELVEDGE | |
| SELVEDGE 10 SELVEDGE | SELVEDGE 11 SELVEDGE | |
| SELVEDGE 12 SELVEDGE | SELVEDGE 13 SELVEDGE | |
| SELVEDGE 14 SELVEDGE | SELVEDGE 15 SELVEDGE | |
| SELVEDGE 16 SELVEDGE | SELVEDGE 17 SELVEDGE | |



STITCH PATTERN FOR PLEATING AT NECK EDGE – ACTUAL SIZE



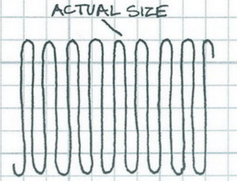

THE PLEATING IS 9·5MM (3/8") DEEP AT THE NECK EDGE AND IS APPARENTLY ARRANGED LIKE THIS TO AVOID EXCESSIVE BULK INSIDE THE NECKBAND. AT THE NECK EDGE ON THE UNDERSIDE THERE ARE APPROXIMATELY 530 TINY PLEATS, OR GATHERS, TO TAKE IN THE FULLNESS. THE EFFECT IS SIMILAR TO THE UNDERSIDE OF A MUSHROOM. IT IS DIFFICULT TO COUNT THE PLEATS EXACTLY, AS THE STARCH MAY HAVE STUCK SOME LAYERS TOGETHER. THERE APPEAR TO BE 534 PLEATS, LOOKING AT THE TOP OF THE RUFF.

THE OUTER EDGE OF THE RUFF IS FINISHED WITH A HEM 1·5MM (1/16") WIDE.

| | |
|---|---|
| SELVEDGE 18 SELVEDGE | SELVEDGE 19 SELVEDGE |

CENTRE FRONT

ACTUAL SIZE



THERE ARE 410 PLEATS AT THE OUTER EDGE OF THE RUFF.
THE RUFF MEASURES 16·93M (18 YDS 18½") AT THE OUTER EDGE.

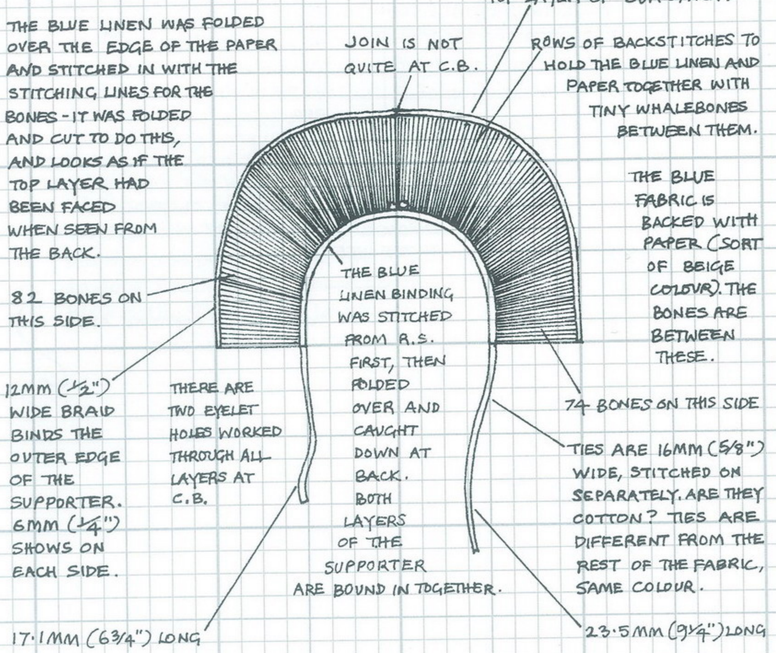
1:1 INCH
1:1 CENTIMETRE

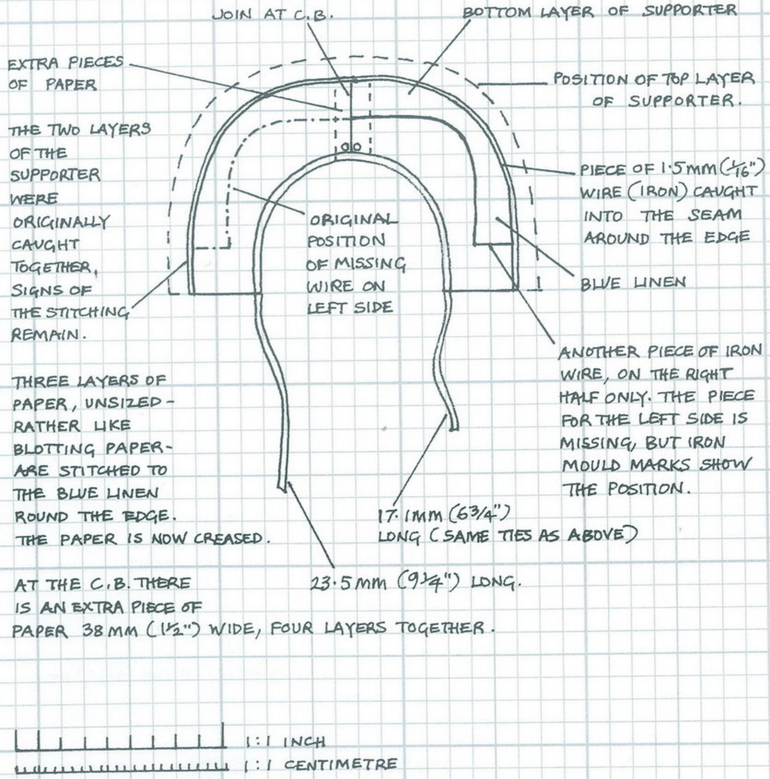
© 1980 JANET ARNOLD

## 25. c.1590-1610 WOMAN'S SUPPORTER

VICTORIA AND ALBERT MUSEUM, LONDON T.62-1910

SUPPORTER IN RICH, SKY BLUE LINEN (FADED). THE COLOUR WOULD HAVE LOOKED BEAUTIFUL BENEATH WHITE LACE. IT CONSISTS OF TWO LAYERS; THE TOP LAYER IS STIFFENED BY WHALEBONES AND PAPER. THE SLIGHTLY SMALLER BOTTOM LAYER IS STIFFENED BY PAPER AND WIRE.




1:1 INCH

1:1 CENTIMETRE

## 26. c.1610-20 PICKADIL

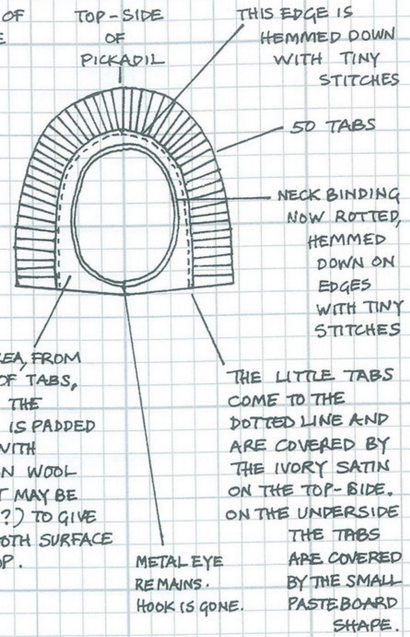
VICTORIA AND ALBERT MUSEUM, LONDON T.32-1938

PASTEBOARD PICKADIL, COVERED IN IVORY SATIN, NOW DISCOLOURED.

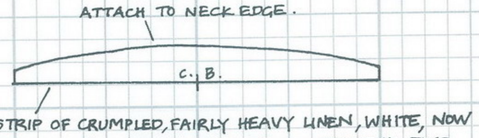
THE LARGE PASTEBOARD SHAPE IS MADE OF 15 LAYERS OF PALE IVORY PAPER, LIKE THIN BLOTTING PAPER, 3MM (1/8") THICK.

FIFTY SMALL TABS ARE WRAPPED ROUND THE EDGE OF THE LARGE PASTEBOARD SHAPE AND ATTACHED SECURELY. THESE TABS ARE MADE OF STIFFENED PAPER COVERED IN SATIN, RAW EDGES TURNED INWARDS AND FASTENED SECURELY.

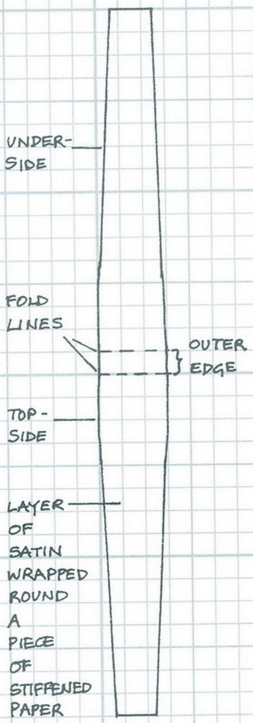
THEN, THE SMALL PASTEBOARD SHAPE, MADE OF 10 LAYERS OF STIFFENED PAPER, 1·5MM (1/16") THICK, IS PLACED ON THE UNDERSIDE OF THE PICKADIL AND COVERED IN SATIN. THIS IS BACKSTITCHED ALL ROUND THE PAPER, GIVING A PROMINENT RIDGE ON THE EDGE NEXT TO THE TABS.

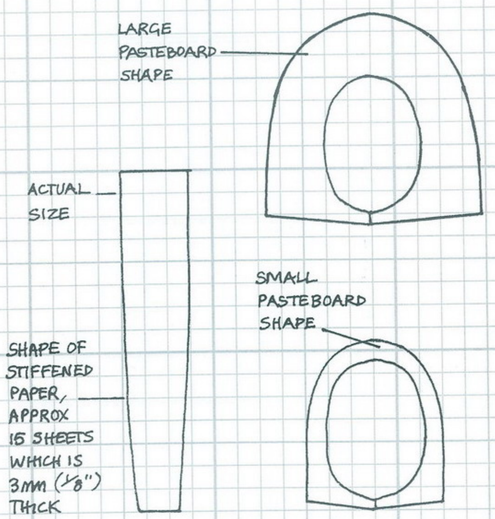



ACTUAL SIZE OF C.B. TABS




STRIP OF CRUMPLED, FAIRLY HEAVY LINEN, WHITE, NOW DISCOLOURED. THIS IS STITCHED TO THE NECK-EDGE OF THE PICKADIL WITH HEAVY LINEN THREAD, LIKE STRING. A CROSSWAY STRIP OF SILK, NOW ROTTED, APPROX 13MM (1/2") WIDE, COVERED ALL THESE STITCHES ORIGINALLY.



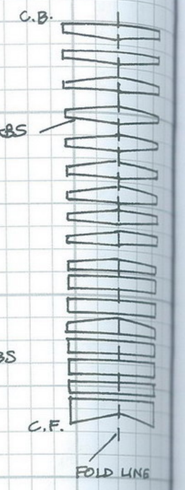



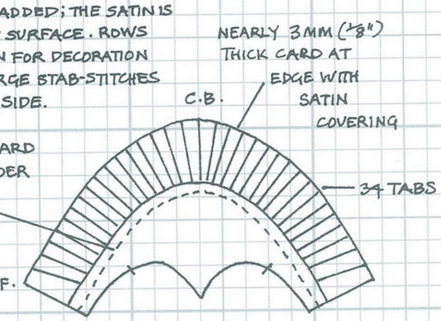

## 27. c.1610-20 WOMAN'S OPEN PICKADIL

VICTORIA AND ALBERT MUSEUM T.192-1900

PASTEBOARD PICKADIL, COVERED IN IVORY SATIN

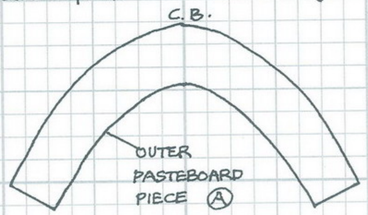
AN OUTER PIECE OF STIFF PASTEBOARD FORMS THE BASE OF THE PICKADIL. INDIVIDUAL SHAPED TABS OF PASTEBOARD ARE CUT AND COVERED WITH SATIN, STUCK INTO POSITION ON THE UNDERSIDE THESE ARE FOLDED OVER THE OUTER PIECE OF PASTEBOARD AND STITCHED DOWN WITH LINEN THREAD (THIS CAN JUST BE SEEN ON R.S. TOP I.E. WEARER'S R.S.). PROBABLY ALSO GLUED. THE INNER PIECE WHICH FITS TO THE NECK (B) WAS PROBABLY MADE OF PASTEBOARD OR BUCKRAM - PROBABLY PASTEBOARD AS IT FEELS SMOOTH - BUCKRAM WOULD HAVE A GRAIN, YES DEFINITELY - HOLE AT BACK SHOWS THE PASTEBOARD, GLUED TOGETHER AND MOULDED INTO SHAPE WHILE WET. THE TOP-SIDE FACING THE HEAD SEEMS TO BE PADDED WITH A THIN LAYER OF COTTON WOOL BEFORE THE SATIN FACING IS STITCHED ON. THE UNDERSIDE IS NOT PADDED; THE SATIN IS PLACED AGAINST THE HARD SURFACE. ROWS OF STEM-STITCH ARE PUT IN FOR DECORATION ONLY, TO COVER A FEW LARGE STAB-STITCHES COMING FROM THE OTHER SIDE.

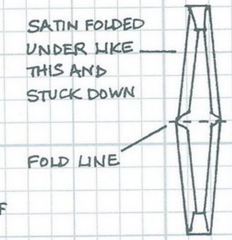


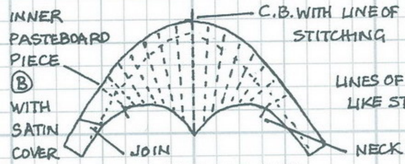

THE ENDS OF THE PASTEBOARD TABS COME 13MM (1/2") UNDER THE SATIN TOP FACING.

APPROX 44·5MM (1 3/4") DEPTH OF CURVE FROM C.F. TO C.B. SEEN SIDEWAYS ON

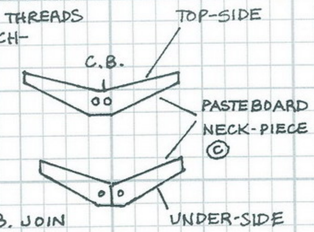



SEVENTEEN SHAPED PIECES OF PASTEBOARD COVERED WITH IVORY SATIN. THE SATIN IS ON THE STRAIGHT GRAIN ROUND THE OUTER EDGE. THE SHAPES ARE CUT WITH SUCH PRECISION THAT THEY FIT WITHOUT STICKING ONTO THE OUTER PIECE (A) OF PASTEBOARD.




SMALL CURVED NECKPIECE (C). PASTEBOARD OVER 3MM (1/8") THICK. COVERED WITH SATIN, WITH TWO EYELET HOLES AT C.B. EYELET HOLES HAVE BEEN PUNCHED, MAY HAVE BEEN WORKED BUT NO THREADS OR STITCH-HOLES REMAIN




METHOD USED TO ASSEMBLE PICKADIL

1. TABS ATTACHED TO OUTER PIECE (A)
2. OUTER PIECE (A) ATTACHED TO INNER PIECE (B) WHICH IS ALREADY LINED ON THE BACK
3. NECK-PIECE (C) ADDED, WITH SATIN COVERING
4. FRONT SATIN FACING APPLIED TO (B) AND SLIP-STITCHED (NOT VERY WELL)
5. JOINS CONCEALED AT BACK, WITH A TWIST BETWEEN OUTER PIECE (A) AND INNER PIECE (B), AND WITH A LENGTH OF BRAID BETWEEN INNER PIECE (B) AND NECK-PIECE (C).

THE STITCHING ALL LOOKS LIKE SILK, AS IT HAS A SHINE, 2 STRANDS OF IVORY SILK, NOT TIGHTLY TWISTED, USED FOR MOST OF VISIBLE SEWING.

© 1977 JANET ARNOLD

**c.1610–20 Victoria and Albert Museum, London**

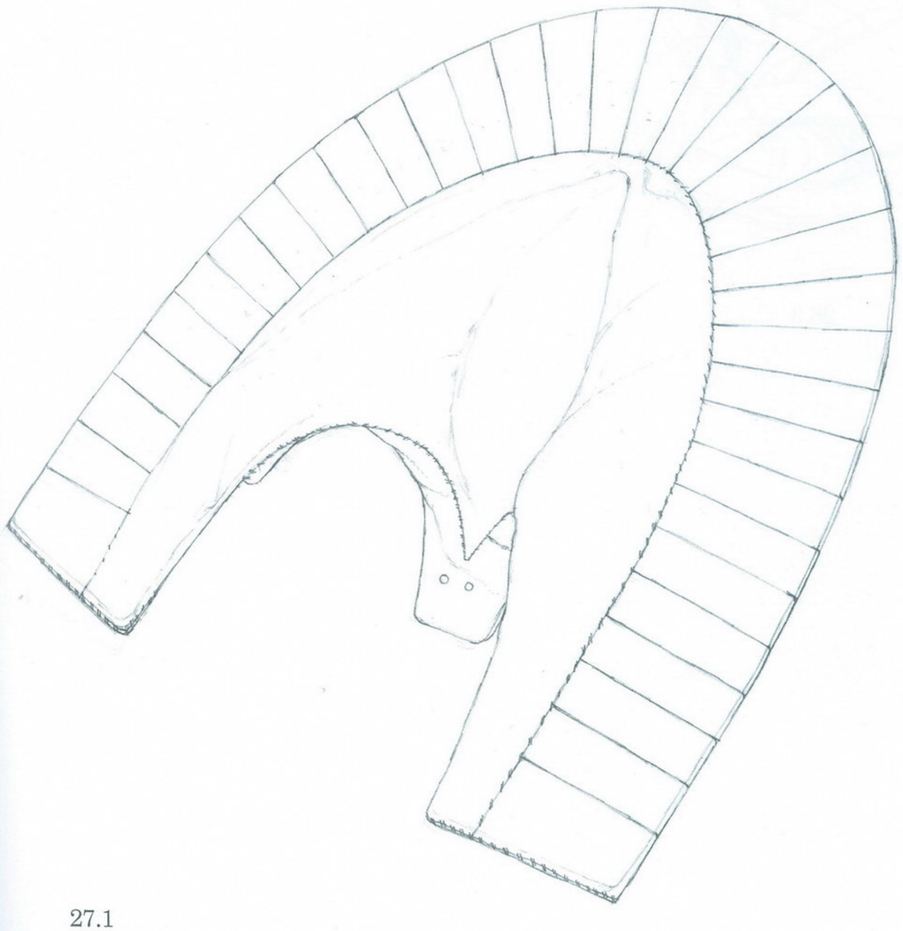
**27.1.** A woman's open pasteboard pickadil, covered in ivory silk satin. The inner section of the pickadil is padded where it would lie against the neck. The padding also hides the ridge that would appear from joining the outer tabs to the inner piece of the pickadil. It has a sculptural three-dimensional shape, created by moulding the pasteboard when wet, like papier mâché. The pickadil would have been used to support either an open ruff or an open standing band of linen and lace. In *The Mooncalf*, published in 1627, Michael Drayton satirized the dress of women thus:

'In everything she must be monstrous:
Her Picadell above her crowne upbears,
Her fardingale is set above her ears.'

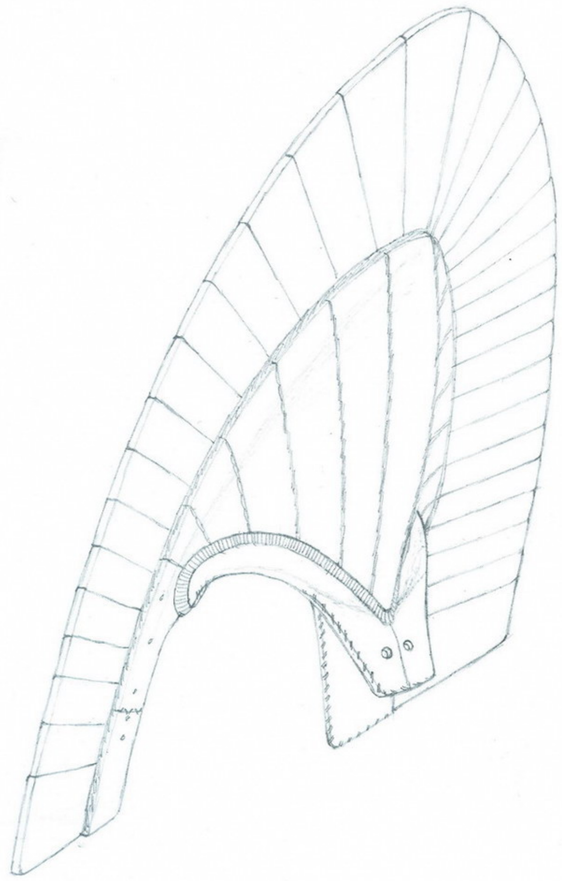
He was presumably comparing the large curved sets of her closed ruff supported on a large pickadil, with the ruffled flounces of a wheel farthingale skirt, and he conjures up the image of a woman wearing her skirt around her neck.

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

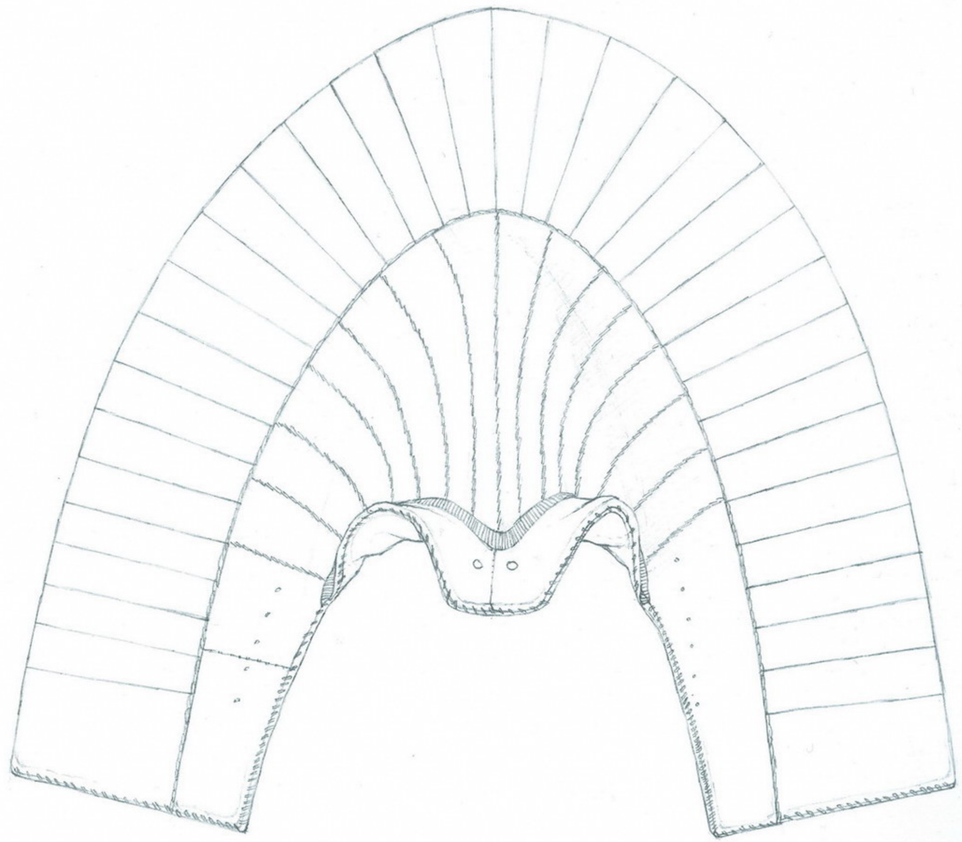
**27.3.** The pair of eyelet holes at the C.B. of the pickadil match exactly with those on a small stiffened collar on a woman's loose gown of Italian ivory coloured silk c.1610–15, also in the Victoria and Albert Museum. The collar of the gown is very rigid; made of two layers of black buckram with two pieces of paper between them which can be seen through the rotten silk cover. It is lined with coarsely woven fustian. Both the gown and the pickadil were acquired by the museum in 1900, as heirlooms preserved by ancestors of Charles Isham of Lamport Hall, Northamptonshire. There is a photograph of the gown on page 33 [**27E**]. A pattern for the gown is included in *Patterns of Fashion: The cut and construction of clothing for men and women, c.1560–1620.*



27.1



27.2



27.3

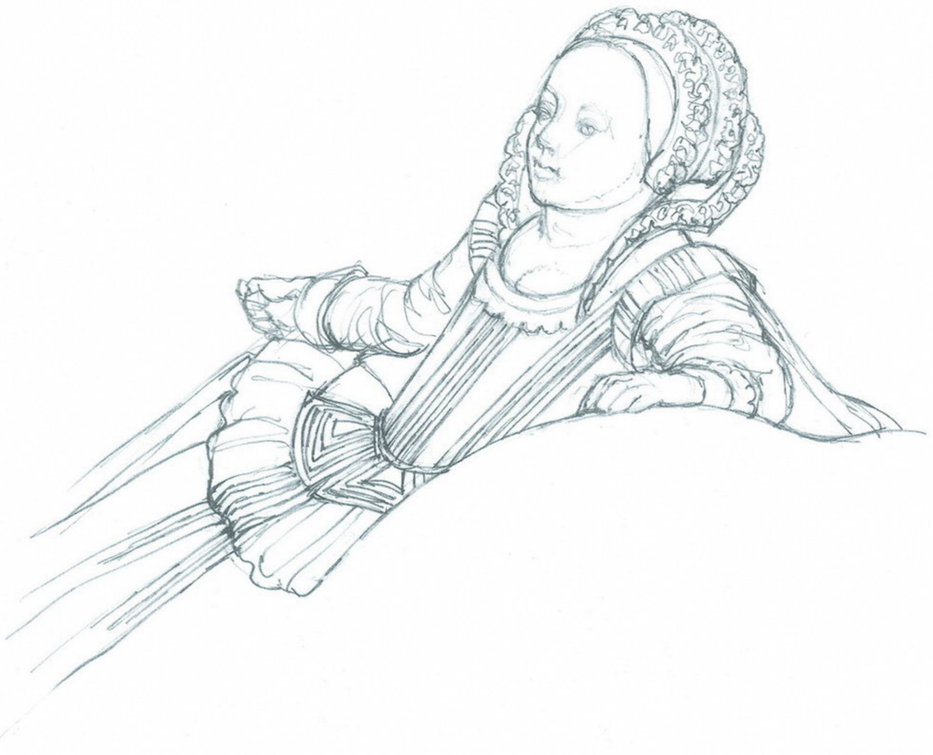
**c.1607 Westminster Abbey, London**

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

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

**28.3.** The back view of the effigy showing the lines of applied decoration on the back of the bodice that are continued onto the collar. A bodice of a very similar body and collar shape survives in Mikulov Castle, Moravia, and is documented by Johannes Pietsch in 'The Burial Clothes of Margaretha Franziska de Lobkowitz, 1617', *COSTUME* No.42, 2008.

Margaretha's silk bodice has a collar stiffened with linen canvas interlining and two crescent shaped pads of woollen fabric. On the R.S. there are also seventeen vertical rows of tablet-woven silk braid. All these elements in the collar help to make it stiff enough to act as a support for a band.



28.1

28.2

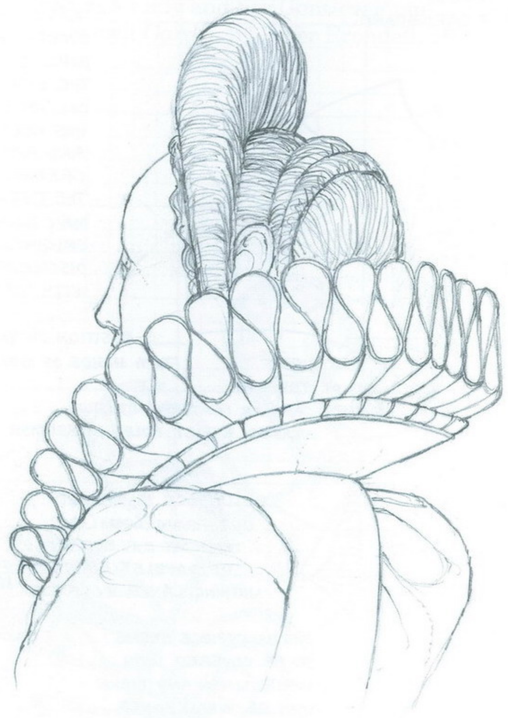
28.3

**c.1610 Bisham Family Tombs, Bisham**

**28.4.** The eldest daughter of Sir Thomas Hoby and Elizabeth Broke wears an integrated support on her bodice that holds out a wide, open ruff which ends at the front corners of a square neckline. A lace band lies on top of the ruff and a matching lace border edges the front neck of her bodice.

28.4

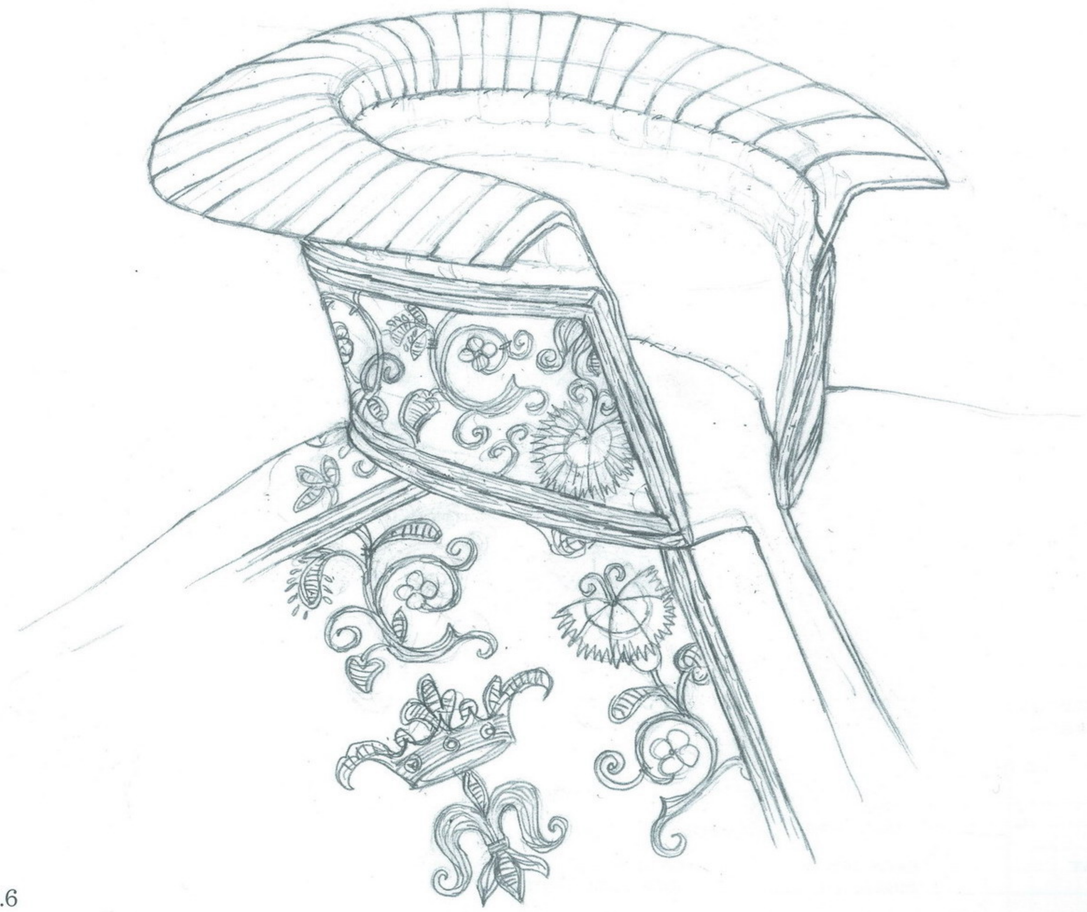
**28.5.** The curved shape of the support has pickadil tabs around the outer edge and the ruff projects several inches beyond this edge. The ruff would have been heavily starched to stand out well. The figure-of-eight sets of the ruff were probably pinned together, then the ruff itself may also have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



28.5

**c.1615–20 Metropolitan Museum of Art, New York**

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



28.6

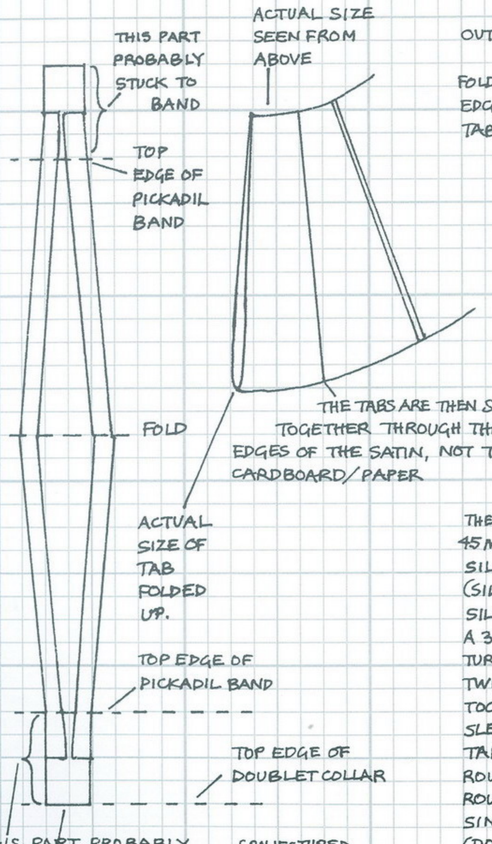
# 28 c.1615-20 PICKADIL ATTACHED TO HALF A DOUBLET

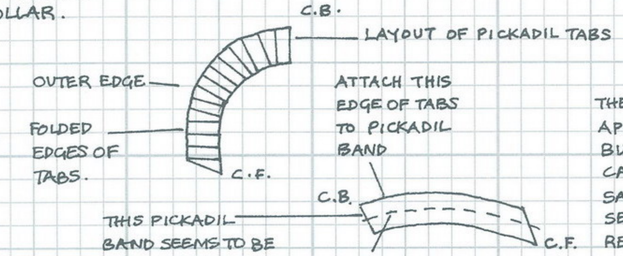
METROPOLITAN MUSEUM OF ART, NEW YORK 23·30·3

HALF A DOUBLET ONLY, THE RIGHT SIDE. LEFT HALF WITH BUTTONHOLES IS MISSING. THE BUTTONHOLES WOULD HAVE BEEN WORKED ON A LOOSE FLAP TO FASTEN OVER STIFFENED RIGHT FRONT EDGE.
IT WOULD SEEM THAT THE DOUBLET HAS BEEN CUT FROM AN OLD EMBROIDERED GARMENT – PETTICOAT OR CLOAK PERHAPS – AND WHERE THERE WERE BARE PLACES, SOME EMBROIDERED FLOWERS WERE CUT OUT AND MOUNTED TO FILL IN SPACES. SOME MAY HAVE FALLEN OFF AND DISINTEGRATED. . A LOT OF THE WARP THREADS OF THE SATIN HAVE DISINTEGRATED.

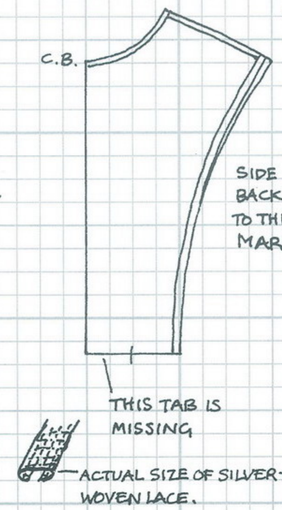
THE PICKADIL SUPPORT FOR A STANDING BAND IS MADE SEPARATELY, OF CARDBOARD OR BUCKRAM, COVERED WITH SATIN WHICH HAS ROTTED. IT HAS 15 PICKADIL TABS. EACH SEPARATE TAB IS MADE OF STIFF PAPER, UNSIZED, COVERED WITH SATIN, RAW EDGES TURNED INWARDS, THEN FOLDED IN HALF AND STITCHED TO THE EDGE OF THE STIFF PICKADIL BAND. THE RAW EDGES ARE THEN COVERED WITH THE IVORY SATIN LINING. THE PICKADIL BAND IS THEN STITCHED INSIDE THE EMBROIDERED DOUBLET COLLAR.

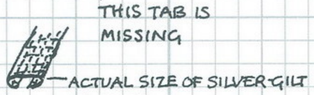
PART OF THE PICKADIL HAS BEEN CONSERVED WITH SILK CREPELINE – STILL POSSIBLE TO SEE THROUGH. THE PICKADIL TABS ARE CUT FROM ODD SCRAPS OF MATERIAL, SO ARE NOT EXACTLY ON THE GRAIN, BUT FIT TO THIS SHAPE. THE TABS VARY IN SIZE, SOME BEING STRAIGHT AND OTHERS TAPERED TO FIT THE FINISHED SHAPE. I THINK THEY FIT DOWN ON TOP OF PICKADIL NECKBAND WITH 12MM (½") TURNINGS. PROBABLY STUCK TO IT, AS THERE IS A STIFF RIDGE ROUND THE TOP OF THE BAND.

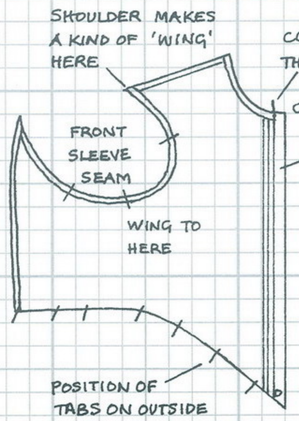


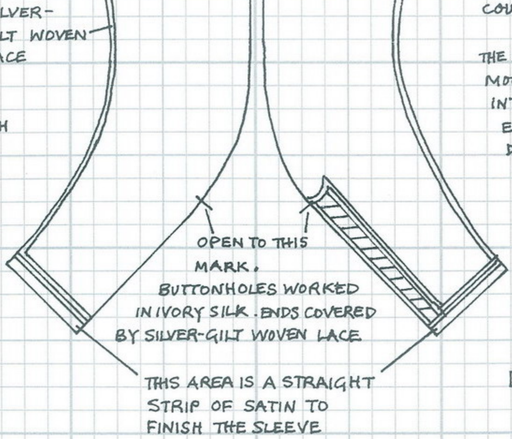

THE DOUBLET IS TRIMMED WITH 45MM (3/16") WIDE WOVEN LACE – SILVER-GILT METAL THREAD, (SILVER-GILT STRIP ROUND A SILK CORE). THE LACE IS GIVEN A 3-DIMENSIONAL EFFECT BY TURNING THE EDGES UNDER. TWO ROWS ARE PLACED CLOSE TOGETHER AT WRIST, INNER SLEEVE SEAM, ROUND WAIST-TABS, DOWN SIDE-BACK SEAM ROUND ARMHOLE, DOWN FRONT, ROUND NECK AND ON COLLAR. SINGLE ROW OF LACE AT C.B. (DOUBLE ON THE FULL BACK).

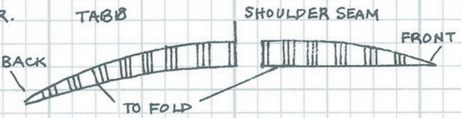




ACTUAL SIZE OF SILVER-GILT WOVEN LACE.




THROUGH THE ROTTEN SATIN ON THE SLEEVES AND DOUBLET FRONT ONE CAN SEE WHITE LINEN INTERLINING. THE SLEEVES AND BODY OF DOUBLET ARE ALSO LINED WITH WHITE LINEN. THE BOTTOM OF THE SLEEVE IS LINED WITH THE SAME SOFT GREY SHOT TAFFETA AS THE DOUBLET FRONT




THE WING IS MADE IN TWO PIECES, JOINED AT SHOULDER. LINEN COVERED WITH EMBROIDERED SATIN AND FOLDED ON EDGE

SHOULDER SEAM TO THIS MARK

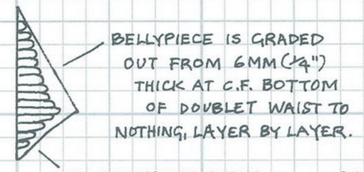
SILVER-GILT WOVEN LACE CAUGHT TO THE OTHER PIECE TO COVER THE SEAM

THE EMBROIDERED SATIN IS MOUNTED ON LINEN INTERLINING AND THE EMBROIDERY COUCHED DOWN. IT FEELS AS IF EACH PIECE IS INTERLINED SEPARATELY AND THE FRONT SEAM JOINED. FINALLY BACK SEAM IS JOINED

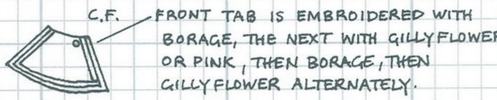
SLEEVE END

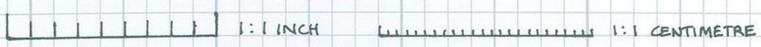
THE COLLAR OF THE DOUBLET APPEARS TO BE MADE OF BUCKRAM AND/OR STIFF CARDBOARD, COVERED WITH SATIN, BUT NOTHING CAN BE SEEN, AND INSIDE HAS BEEN RELINED WITH IVORY SATIN. IT WOULD HAVE ORIGINALLY BEEN ABOUT 6MM (¼") THICK.




SILVER-GILT WOVEN LACE TO LOOK LIKE TABS



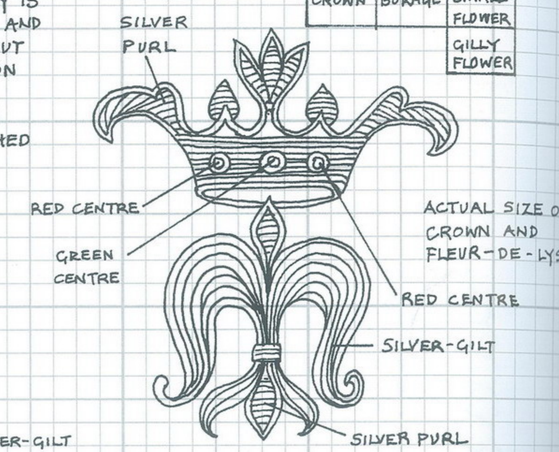



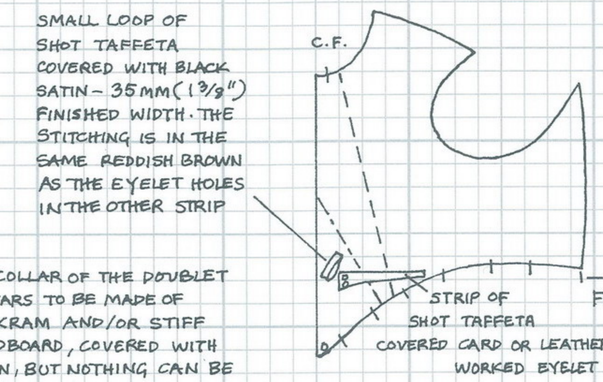

THE EMBROIDERY IS SUPERB, INCORPORATING A CROWN AND FLEUR-DE-LYS, GILLYFLOWER, BORAGE, SOME SMALL FLOWERS AND SPRAYS OF LEAVES CARRIED OUT IN COUCHED SILVER-GILT THREAD (WRAPPED ROUND SILK CORE), SILVER PURL (TARNISHED) FOR FILLING LEAVES (THIS IS TIGHTLY COILED SILVER WIRE) AND SHADES OF YELLOW, PINK AND BLUE SILK.

THE IVORY SATIN IS DISINTEGRATING BENEATH THE EMBROIDERY. IN SOME AREAS THE SATIN LOOKS CREAM RATHER THAN IVORY. A LOT OF COUCHING TO HOLD THE EMBROIDERY AND DISINTEGRATING SATIN IN PLACE SO IT IS DIFFICULT TO TELL IF THE EMBROIDERY IS ON IVORY SATIN AND HAS BEEN CUT OUT AND MOUNTED ON CREAM SATIN. THE TWO COLOURS MAY HAVE MATCHED ORIGINALLY AND DISCOLOURED WITH TIME.

CENTRE FRONT

| | | |
|---|---|---|
| CROWN | | |
| FLEUR DE LYS | SMALL FLOWER | |
| BORAGE | CROWN | GILLY FLOWER |
| SMALL FLOWER | FLEUR DE LYS | SMALL FLOWER |
| SMALL FLOWER | GILLY FLOWER | CROWN |
| GILLY FLOWER | SMALL FLOWER | FLEUR DE LYS |
| SMALL FLOWER | SMALL FLOWER | BORAGE |
| CROWN | BORAGE | SMALL FLOWER |
| | | GILLY FLOWER |



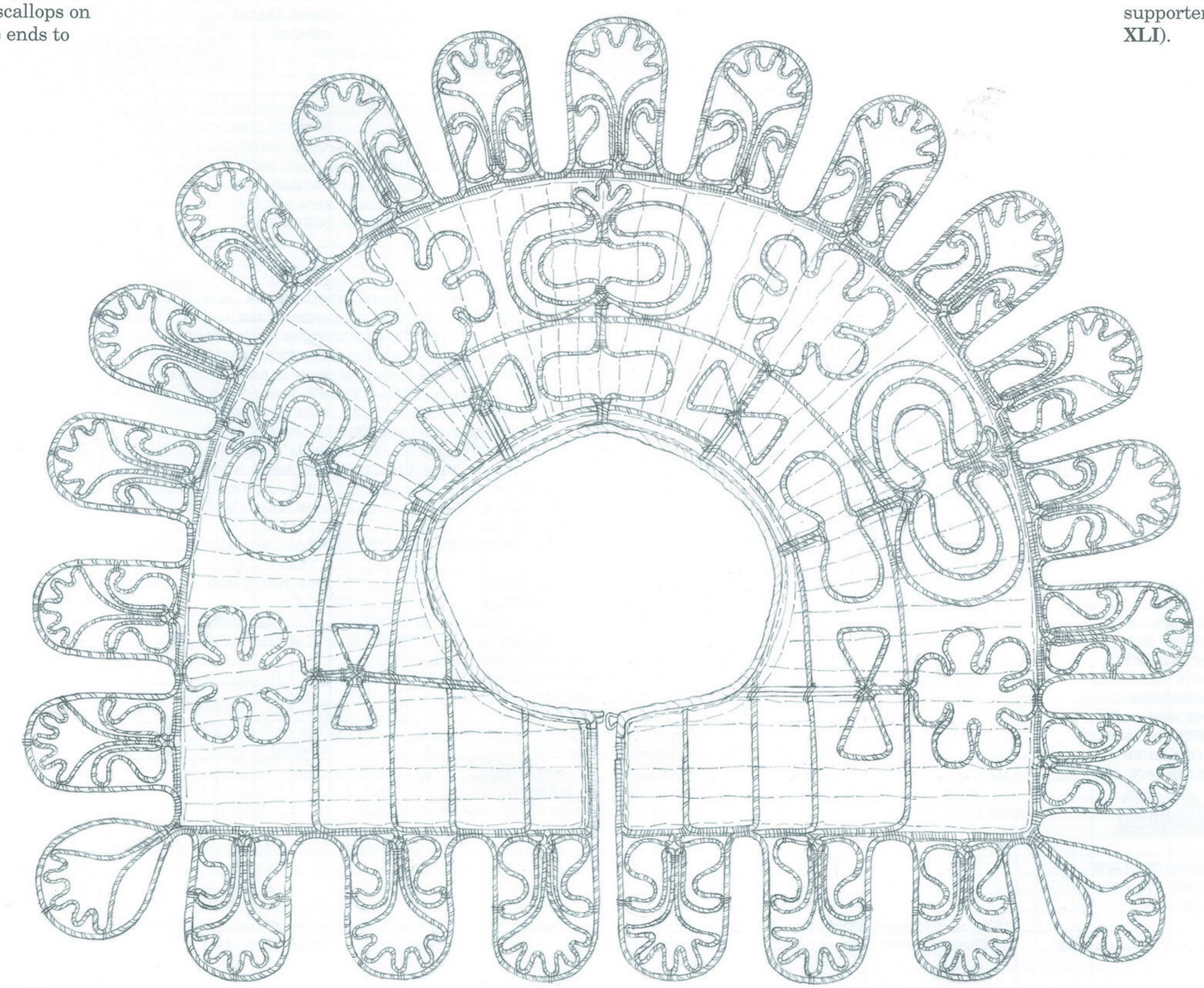

© 1988 JANET ARNOLD

**c.1610–20 Germanisches Nationalmuseum, Nurnberg**

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

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

There are three plant motifs on the frame, made from wire slightly under ⅛" wide. In the central section six-petalled flowers alternate with pomegranate motifs. A single flower motif (gillyflower?) is repeated in each scallop on the outer edge. The whole frame, including the motifs, is wrapped with sleve silk floss in sea-green and silver-gilt strip so that the struts have a striped effect. This would have looked beautiful when seen from the back, especially in candlelight. The practice of covering such rebato wires in silk and metal is described by Stubbes in *The Anatomie of Abuses*, 1583, as 'a certain device of wyers, crested for the purpose, whipped over either with gold, thred, silver or silk, and this hee [the Devil] calleth a supportasse, or underpropper'. It is also recorded in a warrant for Queen Elizabeth I, dated 27 September 1588, for Roger Montague to supply 'One Supporter of wyer whipped over with silke'. These early supporters from the 1580s would almost certainly have been used to hold up ruffs and would have therefore been either circular or crescent-shaped. Pieces from a circular wire supporter, c.1620–40, are shown on page 10 [**XL & XLI**).



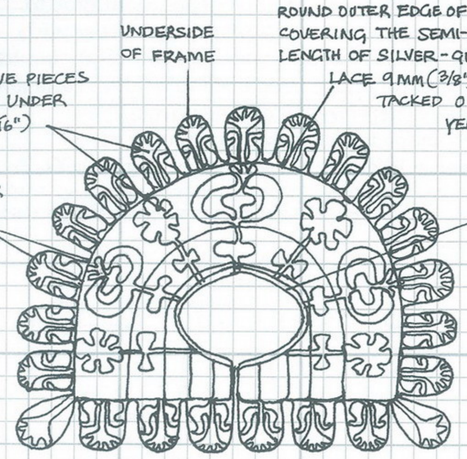
29

## 29. c.1610-20 REBATO

GERMANISCHES NATIONALMUSEUM, NURNBERG T.2062

A WIRE FRAME, COVERED BY A LAYER OF FINE OPEN-WEAVE SILK, WITH STRIPS AND PROJECTING POINTS OF SPIDERY SILK BOBBIN LACE, AND SILVER-GILT BOBBIN LACE.
THE STRUTS ARE OF IRON, BOUND WITH SEA-GREEN SLEVE SILK. TWISTED ROUND THIS IS A THIN SILVER-GILT STRIP, SO THAT THE STRUTS HAVE A STRIPED EFFECT. THE STRUTS ARE BOUND TOGETHER AT THE INTERSECTIONS WITH FINE SILVER-GILT WIRE.

ORIGINALLY THE WHOLE REBATO WAS COVERED ON TOP WITH THE FINEST IVORY SILK. THIS IS NOW DISINTEGRATING. ON TOP OF THE SILK ARE STRIPS OF IVORY LACE, RADIATING OUT FROM NECK. THESE ARE NOT IN TOO BAD A CONDITION.




NECK FASTENS WITH HOOK ON LEFT SIDE OF C.F. AND EYE ON RIGHT SIDE. BOTH HOOK AND EYE ARE MADE FROM CONTINUATION OF NECK-WIRE. THE NECK-WIRE IS BOUND IN BLUE/SEA-GREEN TAPE (LINEN) WITH BLACK (DISINTEGRATING) SILK RIBBON OVER THIS, BORDERED WITH SILVER-GILT LACE ON THE TOP-SIDE OF REBATO, APPROX 2·5cm (1") WIDE. 13mm (1/2") OF RIBBON + LACE SHOW ON TOP-SIDE. THERE ARE BIG YELLOW STITCHES AT THE NECK TO HOLD DOWN THE SILVER-GILT LACE (WITH BLACK SILK RIBBON).

THE SILK IS A STRAIGHT STRIP, DARTED IN, TO MAKE A FAN-SHAPE. THE LACE STRIPS ARE MOUNTED ON TOP

DOTTED LINE = SHAPE FOR NECK-EDGE  THIS PART IS CUT AWAY.

THERE ARE SOMETHING LIKE 24-26 DARTS. SILK IS ROTTED AWAY IN PLACES SO CAN'T SEE.

THE IVORY SILK IS PLAIN WEAVE, OPEN SPACED, VERY FINE, SEMI-TRANSPARENT, FABRIC. THE WEFT = 42 THREADS PER 13mm (1/2"), WARP = 49 THREADS PER 13mm (1/2"). CANNOT FIND SELVEDGE, SO AM PRESUMING WARP AND WEFT. THE FINE SILK IS STRETCHED TAUT OVER THE TOP OF THE FRAME, WITH RAW EDGES TURNED UPWARDS AND CAUGHT TO THE RIM OF THE FRAME WITH LARGE LINEN STITCHES (THE OUTER SCALLOP SHAPES ARE NOT COVERED WITH SILK). THIS MAKES A SMOOTH SURFACE UPON WHICH TO PLACE THE STRIPS OF LACE, WHICH HAVE BEEN OVERSEWN TOGETHER VERY NEATLY WITH FINE LINEN THREAD. ROWS OF LINEN TACKING STITCHES PASS THROUGH THE LACE AND SILK, RUNNING FROM NECK TO RIM.

THE LACE FOR THE OUTER SCALLOPS IS A SEPARATE STRIP, SEWN ON TO THE ARRANGEMENT OF LACE STRIPS.
THIS IS PROBABLY WHY THE SILK IS STRETCHED OUT OVER THE FRAME. THE LACE IS PLACED ON TOP AND DOES NOT HAVE TO BE PULLED QUITE SO HARD - IT WOULD MAKE A NASTY LINE AROUND THE EDGE OF SEMI-CIRCLE OTHERWISE.

1:1 INCH  1:1 CENTIMETRE

## 30. c.1610-20 REBATO

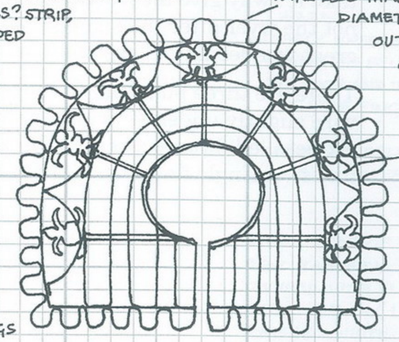
METROPOLITAN MUSEUM OF ART, NEW YORK  30.135.156

A WIRE FRAME COVERED WITH VERY FINE, OPEN WEAVE COTTON, AND EDGED WITH SILVER-GILT BOBBIN LACE.

THE METAL FRAME IS PROBABLY IRON, BOUND WITH BRASS? STRIP, AND THEN WRAPPED WITH WHAT IS PROBABLY SILVER-GILT WIRE, GIVING A SPIRAL EFFECT.

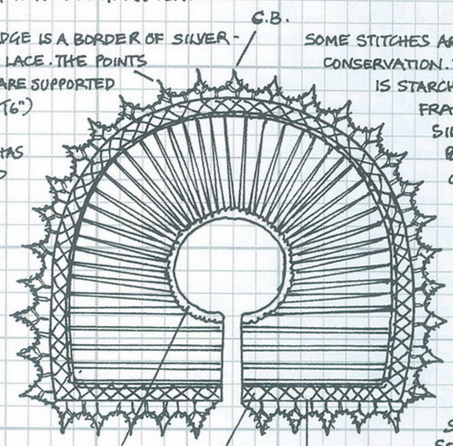
UNDERSIDE OF FRAME

THERE ARE NO VISIBLE FASTENINGS




COTTON, VERY FINE OPEN WEAVE, PLEATED TO FIT THE FRAME, WITH DARTS RADIATING OUT TOWARDS THE BACK OF THE NECK. THE COTTON FOLDS UNDER 19mm (3/4") AT C.F. ON BOTH SIDES. THE FINE COTTON FEELS AS IF IT WAS STARCHED, BUT HAS PROBABLY BEEN WASHED, AS THE THREADS HAVE MOVED AND THE SPACING IS NO LONGER EVEN.

ROUND THE EDGE IS A BORDER OF SILVER-GILT BOBBIN LACE. THE POINTS OF THE LACE ARE SUPPORTED BY A 1·5mm (1/16") COPPER-GILT BRAID, WHICH HAS BEEN STITCHED BENEATH IT, IN CURVED SCALLOPS. THIS IS RIGHT UNDERNEATH THE SILVER-GILT BOBBIN LACE, SO IT IS ONLY SEEN FROM THE BACK. THE POINTS OF THE LACE PROJECT BEYOND IT.




SOME STITCHES ARE MODERN CONSERVATION. THE MUSLIN IS STARCHED TO THE FRAME AND THE SILVER-GILT BOBBIN LACE ON TOP, THE THREAD HOLDING THE BRAID TO THE UNDERSIDE OF THE LACE ROUND THE EDGE LOOKS THE SAME AS SOME OF THAT HOLDING THE COTTON TO THE FRAME AND THE BOBBIN LACE.

APPROX 22mm (7/8") WIDE SILVER-GILT BOBBIN LACE, 9mm (3/8") FINISHED WIDTH, BINDING NECK

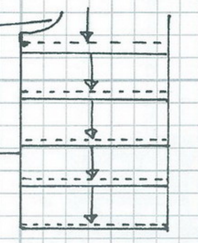
PRETTY, DELICATE DIAMOND PATTERN IN SILVER-GILT BOBBIN LACE

THIS IS QUITE A STRONG LINE OF BOBBIN LACE - PART OF THE DESIGN

THE STRAIGHT STRIP OF COTTON MUSLIN IS 16·5cm (6 1/2") WIDE AND TURNING ALLOWANCES, AND APPROX 109cm (43") LONG. THIS IS PLEATED UP INTO 19mm (3/4") PLEATS, GIVING THE EFFECT OF 16mm (5/8") STRIPES ON TOP OF THE WIRE FRAME. THEY ARE ABOUT 3mm-6mm (1/8"-1/4") APART AT THE FRONT, BUT CLOSE TOGETHER AFTER THIS.

CHANGES HERE TO UNSEWN DARTS ROUND NECK-EDGE

PLEATS DOWN TO 7·6cm (3") AT C.F.



THERE ARE 44 PLEATS, RIGHT ROUND THE FRAME. THE STRAIGHT STRIP IS SHAPED TO FIT THE WIRE FRAME BY DARTING THE PLEATS TO FIT IN TO THE NECK EDGE, APPROX 13mm (1/2") DARTS, TAPERING OUT TO EDGE OF FRAME. THE PLEATS ARE MADE LIKE THIS AS FAR AS C.B. THEN THEY PLEAT IN THE OTHER DIRECTION. IT FEELS AS IF THEY WERE STARCHED AFTERWARDS AND THE IRONING HELD THE PLEATS FLAT.

## 31. c.1610-20 REBATO

MUSÉE DE CLUNY, PARIS  1886

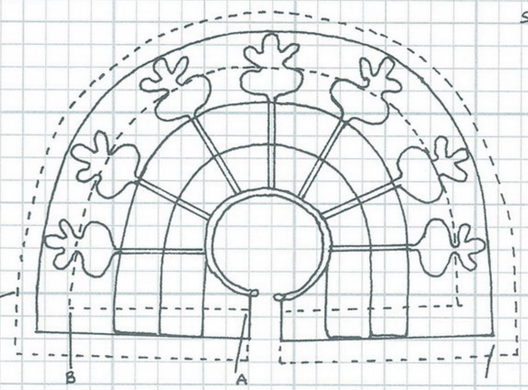
REBATO COVERED IN OPEN WEAVE GAUZE. VERY FRAGILE. PATTERN AS ACCURATE AS POSSIBLE.

ALL THE WIRES ARE 1·5mm (1/16") IN DIAMETER, BOUND IN DARK PURPLE/BROWN (FIG BROWN) SILK AND GILT STRIP, GIVING A SPIRAL, STRIPED EFFECT. INTERSECTIONS ARE SECURED WITH BRASS? GILT WIRE

NECK-WIRE OF IRON/STEEL? ·8mm (1/32") IN DIAMETER, ENDING IN TWO EYES (NO HOOK)

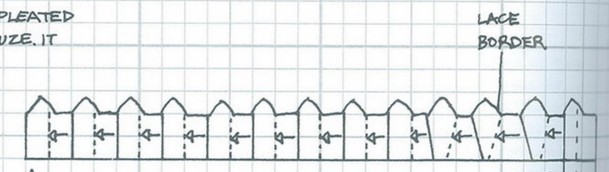
NECK-WIRE = 6mm (1/4") IN DIAMETER - WITH ALL THE OTHER WIRES WORKED IN WITH IT, AND BOUND WITH WHITE LINEN THREAD. THE GAUZE IS STITCHED TO THIS.

ORIGINALLY THERE WAS BLACK SILK RIBBON BOUND OVER NECK-EDGE NOW DISINTEGRATED. SOME TRACES REMAIN.



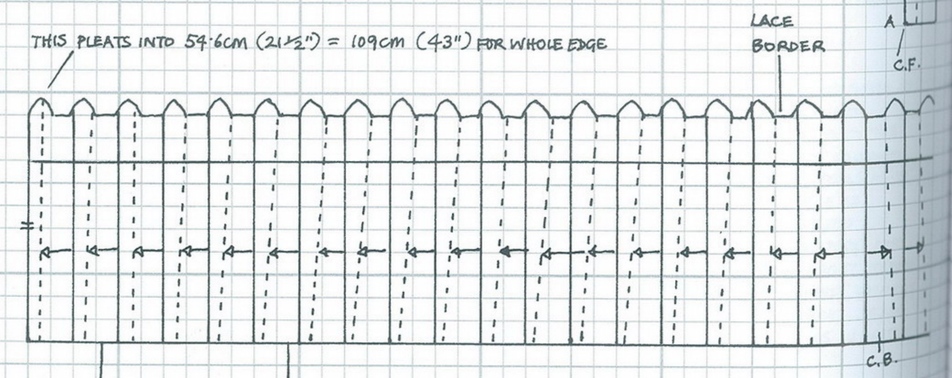

SPIDERY BOBBIN LACE, WITH THREADS CARRIED AS HORIZONTAL LINES BETWEEN THE SCALLOPS. THE BROWNISH TINT OF THREAD SUGGESTS THAT IT IS A BAST FIBRE, RATHER THAN PURE LINEN. POSSIBLY SPANISH OR PORTUGUESE.

THE COVER IS A LONG STRIP OF PLEATED OPEN WEAVE LINEN (OR SILK?) GAUZE. IT SEEMS TO BE STARCHED OR GUMMED - PROBABLY LINEN. SEWN TO EDGE IS BOBBIN LACE 63·5mm (2 1/2") - 70mm (2 3/4") WIDE (TO END OF POINTS). 36 PLEATS RADIATING OUT FROM C.B. NECK. THE PLEATS ARE APPROXIMATELY 19·5cm (3/4") WIDE AT OUTER EDGE GRADING INTO 6mm (1/4").




THIS PLEATS INTO 19·7cm (7 3/4") AT FRONT, AFTER TURNING THE CORNER ON THE EDGE

THIS PLEATS INTO 54·6cm (21 1/2") = 109cm (43") FOR WHOLE EDGE




THIS SHOWS FABRIC BEFORE THE CURVE OF NECK-EDGE WAS TURNED UNDER

THIS PLEATS INTO NECK EDGE, MEASURING 16·5cm (6 1/2") = 33cm (13") NECK MEASUREMENT

© 1988 JANET ARNOLD

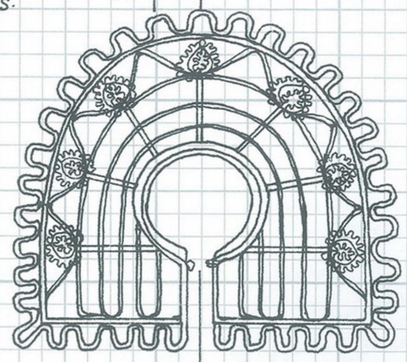
# 32. c.1620-35 REBATO WITH MATCHING CUFFS

METROPOLITAN MUSEUM OF ART, NEW YORK 30.135.158

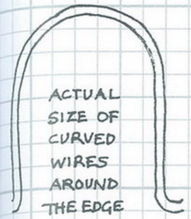
REBATO COLLAR ON WIRE FRAME, WOUND WITH COPPER-GILT WIRE. WHITE SILK COLLAR AND CUFFS, EMBROIDERED IN CREAMY SILK WITH A SCROLLING FLORAL DESIGN. BLACK SILK BOBBIN LACE ROUND NECK EDGE OF COLLAR AND WRIST EDGES OF CUFFS.

UNDERSIDE OF FRAME

C.B.



THE CURVED WIRES AROUND THE EDGE ARE APPROX 28·5MM (1⅛") LONG AND 22MM (⅞") ACROSS. THEY ARE MADE FROM A CONTINUOUS PIECE OF WIRE, SHAPED AND BOUND TO THE MAIN FRAME WITH FINE WIRE



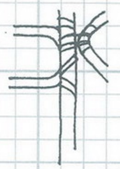
ACTUAL SIZE OF CURVED WIRES AROUND THE EDGE

IRON WIRE, WOUND ROUND WITH SILVER-GILT STRIP HAS BEEN USED FOR ALL THE STRUTS. ROUND THEM A VERY FINE WIRE IS ALSO WOUND, PRESUMABLY TO HOLD THE STRIP IN PLACE, OR POSSIBLY FOR EXTRA DECORATION.

TWO STRIPS OF IRON WIRE ARE USED FOR THE MAIN FRAME OF NECK AND THE IRON WIRE WITH COPPER-GILT STRIP WRAPPED ROUND IT LIES NEXT TO IT, BOUND TO IT WITH LINEN THREAD - NATURAL COLOURED AND VERY COARSE LIKE STRING. HERRINGBONE WEAVE, NATURAL LINEN BINDS THE OTHER NECK-WIRE, PUT IN TO MAKE THE NECK SMALLER. THIS TOO IS BOUND UP WITH THE COARSE LINEN THREAD. TRACES OF BLACK SILK SHOW THAT ORIGINALLY ALL WAS COVERED, BUT NOW ROTTED AWAY WITH AGE.

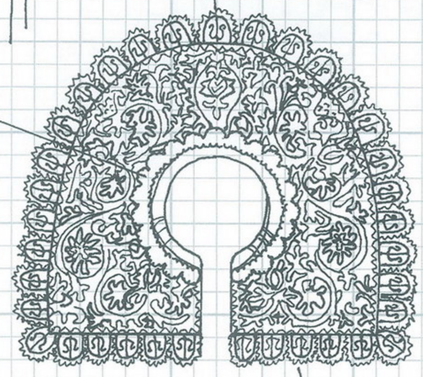
ON THE RIGHT SIDE OF NECK, A HOOK IS MADE FROM BENT METAL WIRE, VERY WELL STEELED (HARDLY RUSTY AT ALL), AND ON THE LEFT SIDE THERE IS AN EYE. THESE CAN ONLY BE SEEN FROM THE UNDERSIDE. LONG STRIPS OF WIRE (CONTINUOUS FROM THEM) ARE BOUND TO THE NECK-WIRE WITH COARSE LINEN THREAD, ALMOST LIKE STRING.

THE PIECES OF THE WIRE FRAME ARE BOUND TOGETHER AT THE INTERSECTIONS WITH VERY FINE SILVER-GILT WIRE, MATCHING THAT WRAPPED ROUND MAIN STRUTS - LIKE FINE FUSE WIRE.



ACTUAL SIZE OF WIRES

C.B.



BLACK BOBBIN LACE (SILK) ROUND THE NECK EDGE

LINEN THREAD HOLDS THE COLLAR TO THE WIRE FRAME. SOME MODERN STITCHING FOR RE-INFORCEMENT, BUT OTHERWISE THE WHOLE THING IS IN IT'S ORIGINAL CONDITION. THE STITCHES ARE LARGE AND FAIRLY LOOSE - COULD BE CLIPPED TO REMOVE COLLAR EASILY. OVERSEWN ROUND EACH SCALLOP ON EDGE OF WIRE, UP FRONT AND ROUND NECK EDGE.

THE COLLAR IS MADE OF FINELY WOVEN, PLAIN WEAVE SILK

WIRE INSIDE A RING OF HEAVY LINEN ROLLED UP TO FORM A PADDED AREA STITCHED TO NECK-WIRE, TO MAKE IT SMALLER. COVERED WITH BLACK SILK, WHICH HAS ALMOST ALL DISINTEGRATED.

EACH LITTLE TAB IS APPROX 28·5MM (1⅛") WIDE AND 32MM (1¼") DEEP

THE EMBROIDERY IS CARRIED OUT ON VERY FINE, WHITE SILK GAUZE ON THE CUFFS. THE SMOOTH, RAISED OUTLINE (LIKE SPAGHETTI) OF WHITE SLEVE (FLOSS) SILK, TIGHTLY WRAPPED ROUND BUNDLES OF THREAD (PROBABLY LINEN). OTHER LENGTHS OF CREAMY SLEVE SILK ARE COMBINED, ONE WOUND AROUND THE OTHER, TO MAKE A KNOTTED EFFECT SIMILAR TO CORAL STITCH. THIS IS LAID ALONG BOTH SIDES OF THE 'SPAGHETTI' OUTLINES AND IS ALSO COUCHED, TO AND FRO, OVER PADDING TO FORM THE FILLING PATTERNS.

THIS EDGE IS BOUND WITH BLACK SILK RIBBON, 13MM (½") WIDE, 6MM (¼") FINISHED WIDTH

TURNINGS LEFT RAW ON W.S.

1·5MM (1/16") WIDE FOR THE SMOOTH SILK 'CORD'.

·8MM (1/32") WIDE FOR THE TWISTED 'CORD'.

WRIST EDGE

RAW TURNINGS HELD IN PLACE ON W.S. BY RUNNING STITCHES

BLACK SILK BOBBIN LACE, 19MM (¾") AT THE WIDEST PART. THIS COVERS THE BLACK SILK COVERED AREA

1:1 INCH
1:1 CENTIMETRE

THE GRAIN OF THE GAUZE IS APPROXIMATE, AS THERE IS A PATCHED-IN PIECE ON ONE CUFF, ABOUT 25MM (1") FROM TOP, OTHER CUFF IS TILTED SLIGHTLY

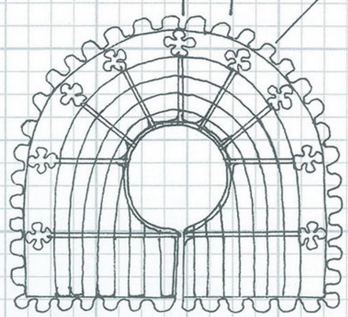
# 33. c.1615-25 REBATO

BAYERISCHES NATIONALMUSEUM, MUNICH T4066

WIRE FRAME. COVER WAS ORIGINALLY FINE, ALMOST TRANSPARENT SILK IN PALEST IVORY. DECORATED WITH SILK EMBROIDERY AND WOVEN BRAID.

UNDERSIDE OF FRAME

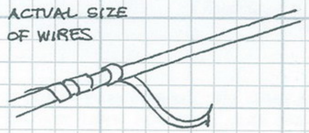
C.B.



THE WIRES ARE APPROXIMATELY 1·5MM (1/16") IN DIAMETER - THEY ARE REALLY QUITE THICK.

THE WIRE FRAME IS COVERED WITH SILVER WIRE, COILED ROUND AND ROUND IT. VERY FINE WIRE IS TWISTED ROUND THE SPOKES AND HOLDS THE INTERSECTIONS TOGETHER. EVEN FINER WIRE SEEMS TO HAVE BEEN TWISTED - AND COME UNSPRUNG, ROUND THE WIRES - WAS THIS TO HOLD THE SILVER STRIP IN POSITION?

ACTUAL SIZE OF WIRES



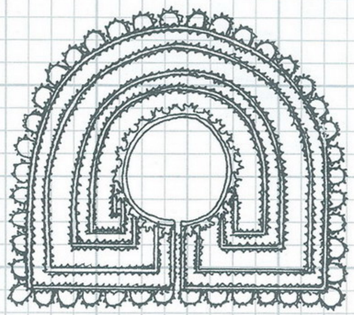
MODERN GALVANISED WIRE HOOK FASTENS AT C.F. AND GOES ROUND NECK - COVERED IN BLACK SILK TO MAKE A STAND FOR THE SHOWCASE TO SUPPORT THE REBATO.

THE PATTERN EMBROIDERED ON THE IVORY SILK IS OUTLINED WITH A COUCHED DECORATIVE THREAD LIKE THAT ON PATTERN 3. THE LEAVES ARE WORKED WITH SLEVE SILK IN SATIN STITCH, POSSIBLY PADDED, AND RAISED KNOTS ARE SCATTERED ABOUT.

HEAVY WOVEN BRAID OF WHITE SILK 9MM (3/8") WIDE FROM DECORATIVE EDGE TO DECORATIVE EDGE. SOLID PART IN CENTRE IS JUST OVER 3MM (⅛") WIDE.

RUST MARKS SHOWING THROUGH ON RIGHT FRONT (UNDERNEATH) - IRON WIRE?

C.B.



STRING BINDING ORIGINALLY ROUND THE NECK EDGE. NOT PRETTY! THERE WERE ALSO A FEW FRAGMENTS OF BLACK SILK ROUND THE NECK-EDGE.

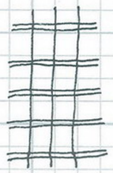
THERE ARE SOME TUFTS OF STITCHING ORIGINALLY HOLDING COVER TO FRAME

BLACK SILK BOBBIN LACE IS 16MM (5/8") WIDE (AT WIDEST PART).

THE DISINTEGRATING FRAGMENTS OF THE SILK GROUND ARE HELD TOGETHER BY THE EMBROIDERY AND THE WOVEN BRAID. CONSERVATION HAS BEEN CARRIED OUT AND THE FRAGMENTS RE-MOUNTED ON A SILK GROUND SKILFULLY MATCHED TO THE ORIGINAL TWILL WEAVE

SINGLE THREADS IN WARP

DOUBLE THREADS IN WEFT



76 THREADS TO 13MM (½") IN THE WARP

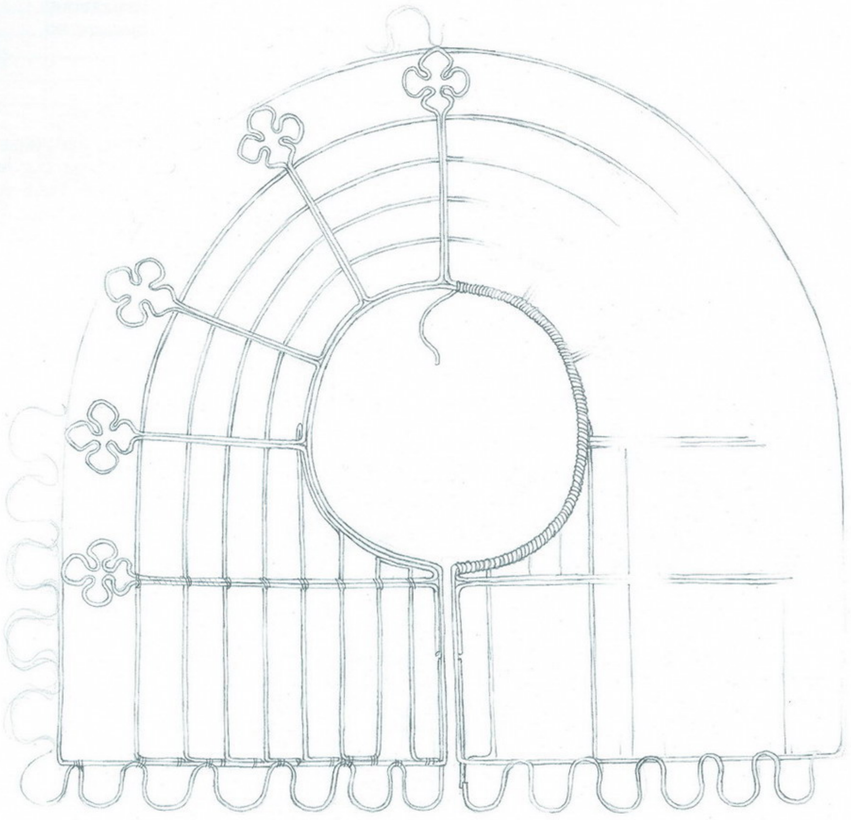
47 PAIRS OF THREADS TO 13MM (½") IN THE WEFT

SPACES BETWEEN THE THREADS. LOOSELY WOVEN BUT FIRM.

© 1988 JANET ARNOLD

**c.1615–25 Bayerisches Nationalmuseum, Munich**

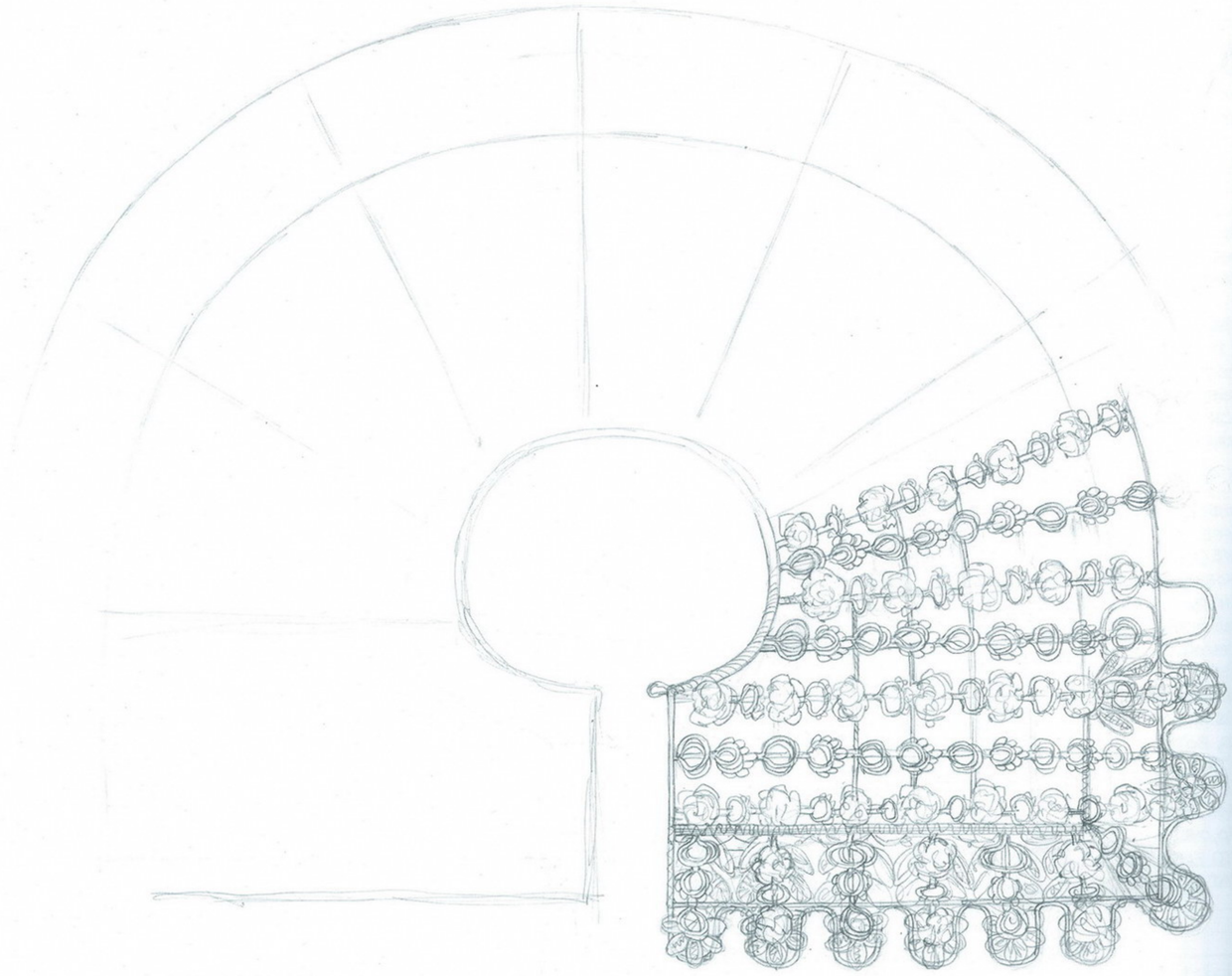
**33.** Woman's rebato with embroidered silk, and a wire frame. The drawing shows the frame on the underside, and some of the linen string around the neck that binds the wires together and helps make the edge slightly softer for comfort. Some fragments of black silk remain around the neck of the rebato, indicating that the string would have been covered originally.



33

**c.1625–30 Musée de Cluny, Paris**

**34.** Woman's rebato with wired decorations and a wire frame. The drawing shows the left-hand topside of the rebato as the whole would have looked originally, with all the silk-wrapped wire strips of silk and wire flowers in position. There are two kinds of strips that alternate. The first kind, starting at the bottom of the left front above the lace border, has puffs of white gauze on small wires at intervals. The other kind has wired white silk rouleaux loops and bunches of small wires of gilt or brass wire with white silk stretched over them. There is a portrait of an unknown lady by an unknown artist, c.1600, in the Metropolitan Museum of Art with a gown trimmed with roses of gauze or cypress of silkwoman's work, set with jewels in their centres. The 1603 Lady Day warrant for Queen Elizabeth I includes an entry for decorations to be supplied by Dorothy Speckard, '... thre dozen of devices made of black silke and wyer in maner of leaves: twelve devices made of heare in maner of Peramides, twenty foure devices in maner of globes'. The use of hair, as an alternative to silk, for covering this kind of wire decoration may, in some cases, have extended to the rebato wires themselves.



34

## 34. c.1625-30 REBATO MUSÉE DE CLUNY, PARIS 6589

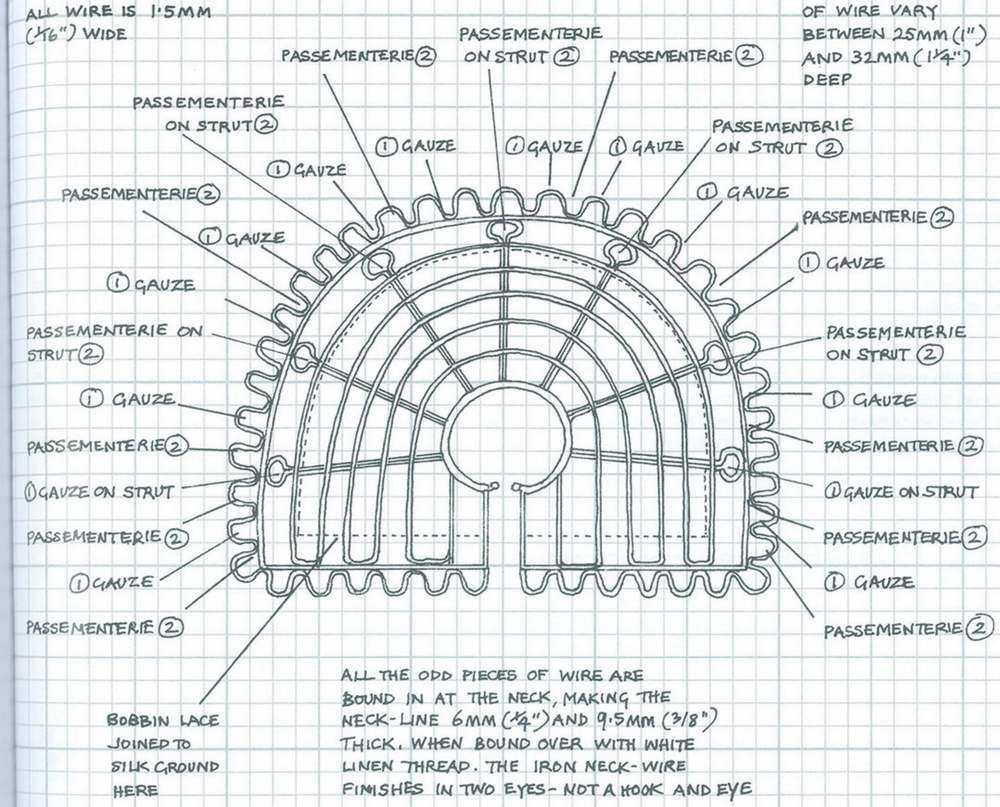
REBATO, WITH WIRE FRAME AND WIRED SILK DECORATIONS, SOME OF WHICH ARE NOW MISSING. VERY FRAGILE, PATTERN AS ACCURATE AS POSSIBLE

THE WIRE FOR THE REBATO IS BOUND IN WHITE SILK AND GILT STRIP, GIVING A SPIRAL STRIPED EFFECT. THE INTERSECTIONS ARE BOUND IN BRASS WIRE – OR SILVER-GILT? SOME RUSTING ROUND THE NECK.

PASSEMENTERIE DECORATIONS = 27 WIRE STRIPS ALTERNATELY DECORATED WITH GAUZE PUFFS AND SILK WIRED FLOWERS. SOME FLOWERS HAVE BEEN DISLODGED AND REPLACED INCORRECTLY

ALL WIRE IS 1·5MM (1/16") WIDE

THE LITTLE SCALLOPS OF WIRE VARY BETWEEN 25MM (1") AND 32MM (1¼") DEEP




ALL THE ODD PIECES OF WIRE ARE BOUND IN AT THE NECK, MAKING THE NECK-LINE 6MM (¼") AND 9·5MM (3/8") THICK. WHEN BOUND OVER WITH WHITE LINEN THREAD. THE IRON NECK-WIRE FINISHES IN TWO EYES – NOT A HOOK AND EYE

THE WHOLE REBATO IS COVERED WITH TRANSPARENT WHITE (NOW GREY) SILK (OR LINEN?), UP TO THE INNER WIRE. FROM HERE TO EDGE = 38MM (1½") BOBBIN LACE (STRAIGHT PART) WITH 32MM (1¼") DEEP SCALLOPS. THIS IS, IN FACT, A LONG STRAIGHT STRIP OF SCALLOPED LACE, GATHERED IN AT THE CORNERS TO FIT TO THE GAUZE AREA.

ON TOP OF THE GAUZE LAYER ARE SEWN PASSEMENTERIE – STRIPS OF TWO KINDS, FOR EXTRA DECORATION —

(1) SEVERAL STRANDS OF WIRE BOUND OVER WITH WHITE (NOW GREY) SILK, BRANCHING OUT AT INTERVALS WITH PUFFS OF WHITE GAUZE ATTACHED TO THEM. THESE LOOK RATHER LIKE BRANCHES OF FLOWERS.

(2) SEVERAL STRANDS (5) OF GILT OR BRASS WIRE BOUND OVER WITH WHITE SILK (NOW GREY) WITH WIRED ROULEAUX LOOPS, MAKING FLOWERS OF WHITE SILK.

THE COLLAR IS HELD ON TO THE REBATO BY A FEW STITCHES ON EACH SCALLOP END, A FEW AT THE BASE BETWEEN EACH SCALLOP, AND AT THE NECK. THE LITTLE SCALLOPS ON THE LACE STAND OUT, AWAY FROM THE EDGE OF THE WIRE.

1:1 INCH
1:1 CENTIMETRE

## 35. c.1625-30 OPEN REBATO MUSÉE DES ARTS DECORATIFS, PARIS

REBATO COVERED IN OPEN WEAVE SILK?, DECORATED WITH IMITATION LACE.

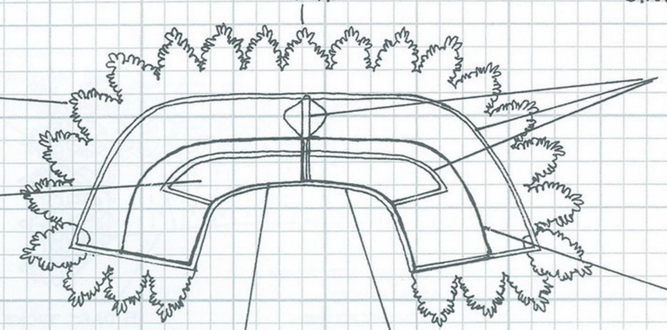
THE OUTER SCALLOPS ARE STUCK ON IN ONE LONG CONTINUOUS STRIP, THEN FOLDED TO GO ROUND THE CURVED EDGE. ONE CORNER PIECE IS STUCK ON, ON EACH SIDE.

UNDERSIDE OF FRAME

EACH PIECE OF OPEN WEAVE LINEN (OR SILK?) IS CUT AND THE WHOLE THING SEEMS TO HAVE BEEN STARCHED AND STIFFENED WITH WAX.

57 MM (2¼") DEEP SCALLOPS, FROM PASTEBOARD STRIP TO TIP OF DECORATION

IN THIS AREA THERE IS A FLAT PIECE OF LINEN UNDERNEATH, THE FINELY PLEATED LINEN ON TOP – DEFINITELY LINEN, I THINK.



ROUND THE EDGE, ROUND THE INNER RING, AND AT C.B. ARE NARROW STRIPS OF PASTEBOARD 3MM (⅛") WIDE – 2 LAYERS ENCLOSING A WIRE – STUCK TOGETHER. YOU CAN JUST SEE THE BUMP OF THE WIRE AND A FEW RUST MARKS.

WIRE FRAME COVERED IN GREY SLEVE SILK

THERE IS ALSO A STRIP OF 3MM (⅛") WIDE PASTEBOARD ROUND THE INNER NECK EDGE.

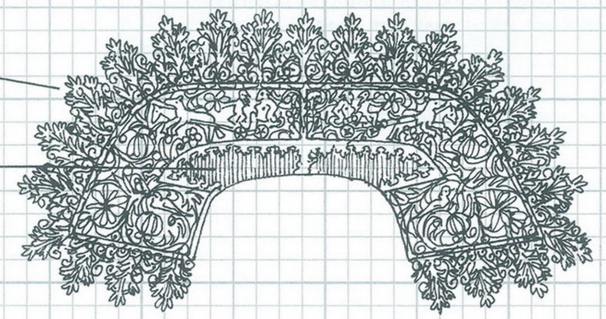
THE INNER NECK EDGE IS OF WIRE – PRESUMABLY THE GREY SLEVE SILK COVERED WIRE, WRAPPED ROUND WITH WHITE LINEN MATERIAL, WITH ORIGINAL LINEN STITCHES.

OVER THE FRAME IS SPREAD THE OPEN WEAVE SILK? (NOT GAUZE BUT LIKE BANDAGE) OR VERY FINE LINEN? LINEN, I THINK, PROBABLY STARCHED, WHICH HAS A SCROLLING DESIGN CARRIED OUT IN WHITE LINEN THREAD. THIS SEEMS TO HAVE BEEN DIPPED IN WAX, AND IRONED ON TO THE FINE LINEN GROUND. THE WAX IS HOLDING DOWN THE PATTERN.

THE PATTERN = ADAM AND EVE? IN A CHARIOT CHASING A FOX, WITH A RABBIT AND A BIRD, AND VARIOUS FLOWERS

TOP SIDE OF REBATO

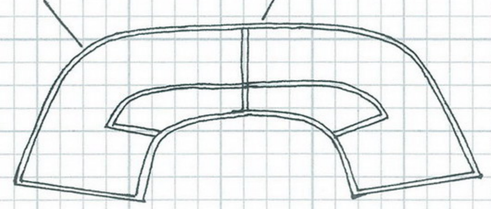
IN THIS AREA THERE IS A FINELY PLEATED PIECE OF LINEN, WITH A FLAT PIECE OF LINEN UNDERNEATH



THE CORNER PIECES ARE JUST STUCK ON

A NARROW STRIP OF SILK IS STUCK (WITH GLUE?) OVER THE 3MM (⅛") WIDE STRIPS OF PASTEBOARD ON W.S.

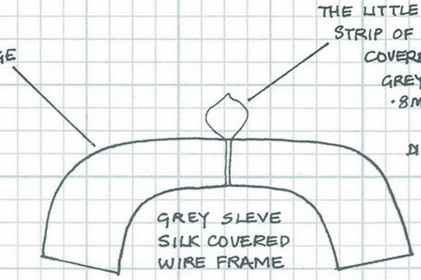
PASTEBOARD (OR PARCHMENT?) STRIPS ENCLOSING WIRE



I THINK THEY STARTED BY MAKING THE PASTEBOARD FRAME FIRST OF ALL, THEN THE FLAT PIECE WITH 'ADAM AND EVE', THEN THE OUTER SCALLOPS. THE GREY SLEVE SILK COVERED WIRE IS PUT ON LAST.

THE LITTLE C.B. STRIP OF WIRE COVERED WITH GREY SILK = ·8MM (1/32") IN DIAMETER

THE OUTER EDGE OF THE GREY SLEVE SILK COVERED WIRE IS 1·5MM (1/16") IN DIAMETER

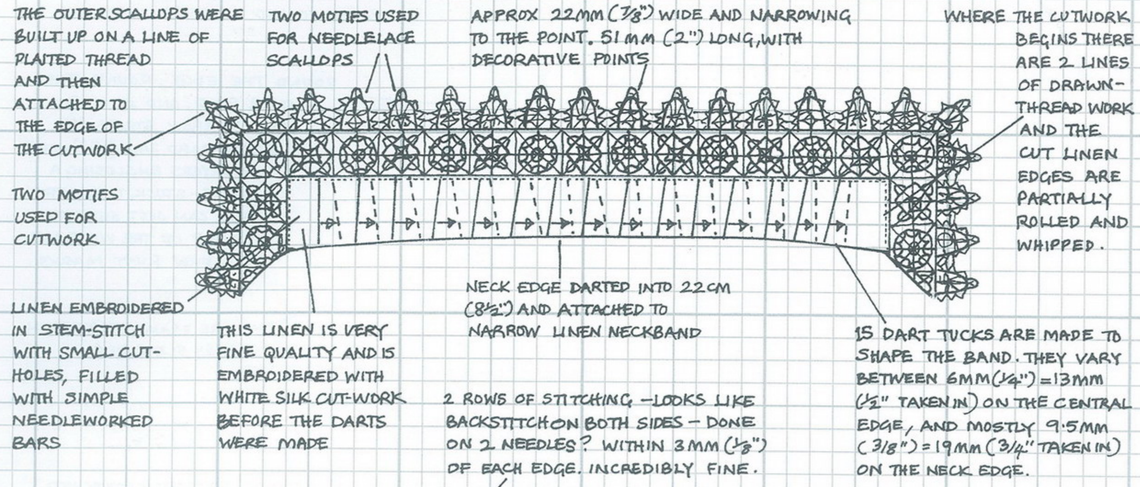



QUITE LARGE STITCHES USED TO TACK DOWN THE PLEATED AREA AND THE LINEN THREAD DECORATED AREA ONTO THE LINEN ROUND THE NECK EDGE WIRE. VERY LARGE STITCHES USED TO CATCH THE GREY SLEVE SILK WRAPPED WIRE TO THE REBATO AT C.B. AND THE CORNERS

© 1981 JANET ARNOLD

## 36. c.1610-20 BAND — METROPOLITAN MUSEUM OF ART, NEW YORK 30.135.147

BAND OF EMBROIDERED LINEN AND CUTWORK, WITH NEEDLELACE SCALLOPS. THIS IS A STANDING BAND, TO BE WORN SUPPORTED BY A PICKADIL OR REBATO.
THE CENTRAL SECTION OF THE LINEN WAS EMBROIDERED IN WHITE SILK AND DIVIDED FROM THE CUTWORK SECTION BY 2 FINE LINES OF DRAWN-THREAD WORK. THE OUTER SCALLOPS WERE BUILT UP ON A LINE OF PLAITED LINEN THREAD BEFORE BEING ATTACHED BY SMALL GROUPS OF WORKED BARS.




2 ROWS OF STITCHING — LOOKS LIKE BACKSTITCH ON BOTH SIDES — DONE ON 2 NEEDLES? WITHIN 3MM (⅛") OF EACH EDGE. INCREDIBLY FINE.

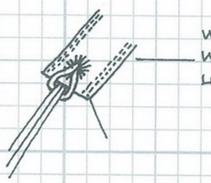
THE FOLDED TOP EDGE OF NECKBAND IS OVERSEWN — HAS IT WORN OUT?

NECKBAND 33CM (13") LONG, OF SLIGHTLY HEAVIER LINEN THAN THE DARTED LINEN.

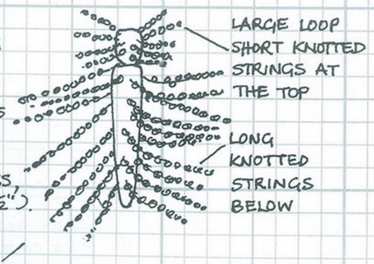
LEFT SIDE LACE IS 25CM (9¾") LONG

LACE IS 24CM (9½") LONG ON RIGHT SIDE OF NECKBAND. THE TASSEL IS MUCH SMALLER THAN LEFT SIDE TASSEL. THE TOP IS 13MM (½") IN DIAMETER AND THEN 19MM (¾") AND NOT SO MANY STRANDS OF KNOTTING.

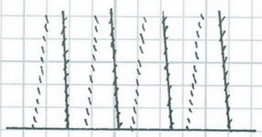
THE LACE FOR TYING THE BAND IS 1.5MM (1/16") WIDE AND DOUBLED, SO THAT IT LOOPS THROUGH THE WORKED EYELET HOLE. THE TASSEL IS 9.5MM (3/8") IN DIAMETER AT THE TOP AND 25MM (1") LONG



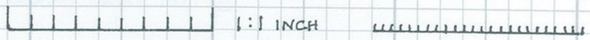

THE TASSELS ARE FORMED FROM A CENTRAL ARTICULATED CORE OF WHAT SEEMS TO BE FELTED COTTON. THE LINEN THREADS ARE WRAPPED ROUND THIS AND STITCHED TO IT. EACH THREAD IS DOUBLED AND KNOTTED, SOME WITH AS MANY AS 13 KNOTS. THE KNOTTED THREADS VARY IN LENGTH — AT THE TOP THEY ARE VERY SHORT — ONLY 6MM (¼") WITH A LOT OF KNOTS ON THE STRAND. AT THE BOTTOM PART THEY ARE 25MM (1") LONG OR LESS, SOME ARE ONLY 13MM (½").




ACTUAL SIZE OF TASSEL



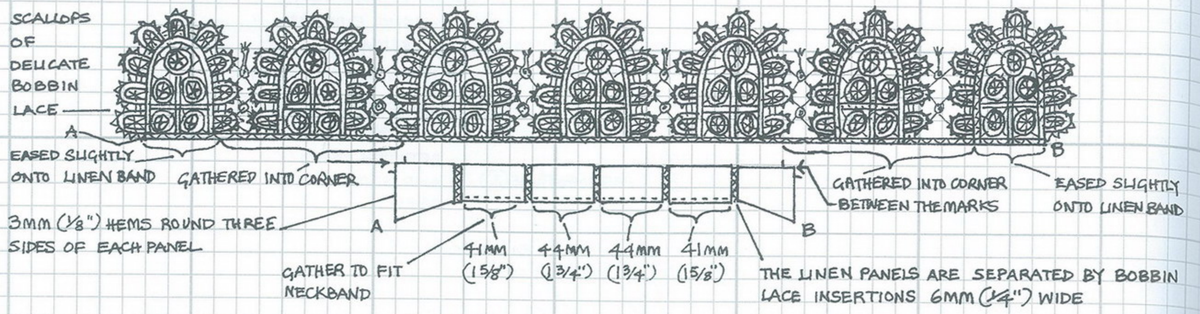
THE DARTS ARE MADE WITH VERY FINE STITCHING IN VERY FINE LINEN THREAD, PRESSED DOWN AND HEMMED INTO POSITION SO THAT THE EMBROIDERY IS FOLDED INTO THE DARTS




## 37. c.1630 BAND — LIVRUSTKAMMAREN, STOCKHOLM 32/72/20769

VERY FINE LINEN BAND WITH BOBBIN LACE EDGING. VERY FINE AND SPIDERY QUALITY. POSSIBLY FOR THE EDGE OF A WOMAN'S WIDE-NECKED GOWN.

THE LINEN PLEATS INTO THE NECKBAND WITH TINY LITTLE TUCKS ON THE FOUR CENTRAL PANELS. THESE SEEM TO HAVE MADE THEMSELVES INTO PERMANENT PLEATS.

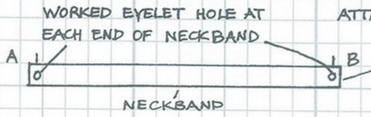



THE NECKBAND WAS ATTACHED IN 4 STAGES

1. THE LACE AND LINEN PORTIONS OF THE BAND WERE HEMMED ONTO THE EDGE OF THE FRONT NECKBAND STRIP BETWEEN A + B

2. A ROW OF BACKSTITCHES WAS WORKED UP BOTH SIDES AND ALONG THE HEMMED EDGE OF THE FRONT NECKBAND STRIP, HOLDING ALL THE RAW EDGES.

WORKED EYELET HOLE AT EACH END OF NECKBAND




3. THE BACK NECKBAND STRIP WAS THEN HEMMED TO THE REVERSE OF THIS EDGE.

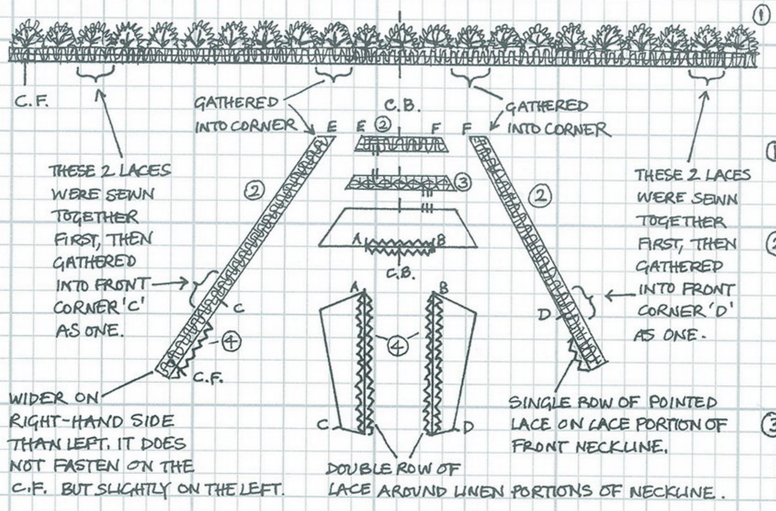
4. THE OUTER EDGE AND UP BOTH SIDES OF THE FRONT AND BACK NECKBAND STRIPS WERE OVERSEWN TOGETHER WITH MINUTE STITCHES, ALMOST INVISIBLE

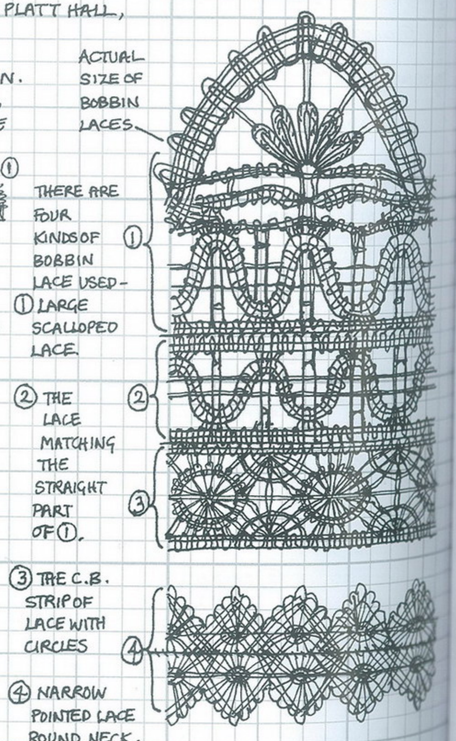
ATTACH LINEN TO THESE MARKS A + B.

NECKBAND IS 22MM (7/8") DEEP, MADE OF TWO SEPARATE STRIPS, FOR THE FRONT AND BACK.

## 38. c.1625-35 PINNER — GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES 2003.91

WOMAN'S PINNER OF LINEN AND BOBBIN LACE, FOR A SQUARE-NECKED GOWN. THIS IS PROBABLY AN EXAMPLE OF FRUGAL, DOMESTIC WORK, USING EARLIER, SMALL PIECES OF BOBBIN LACE. THERE ARE NO VISIBLE FASTENINGS — IT WOULD HAVE BEEN PINNED INTO POSITION.




© 1988 JANET ARNOLD

**c.1630 Livrustkammaren, Stockholm**

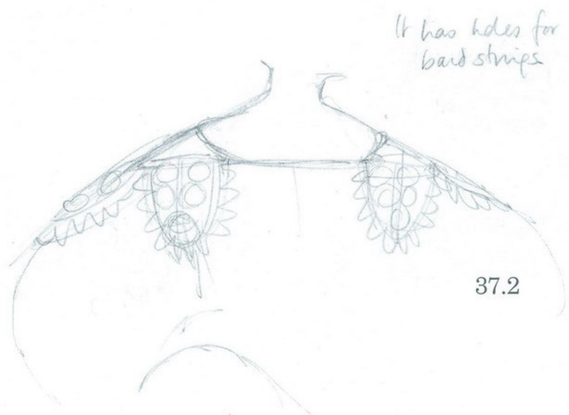
**37.1.** A band of very fine linen with large scallops of spidery bobbin lace. The band has six panels of linen separated by insertions of bobbin lace ¼" wide. The four central panels have little tucks in them which make them puff out in the middle. This intriguing object could have been worn by either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

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

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

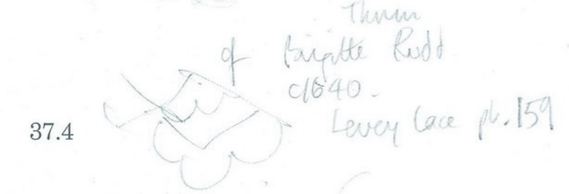
**37.4.** Birgitte Rud's lace-edged band worn under a high-necked partlet. Drawing of a detail from a portrait by Thrim c.1640. Fredriksborg Castle, Denmark.

**37.5.** The large lace-edged band of a man formerly called Charles Emmanuel of Savoy. Drawing of a detail from a portrait by Garzoni, c.1630–35, in the Uffizi Gallery, Florence. It is unlikely that the band was large enough to reach the end of the shoulder as the one in this portrait does.

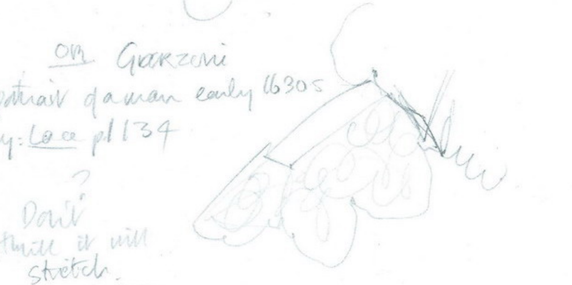



37.2

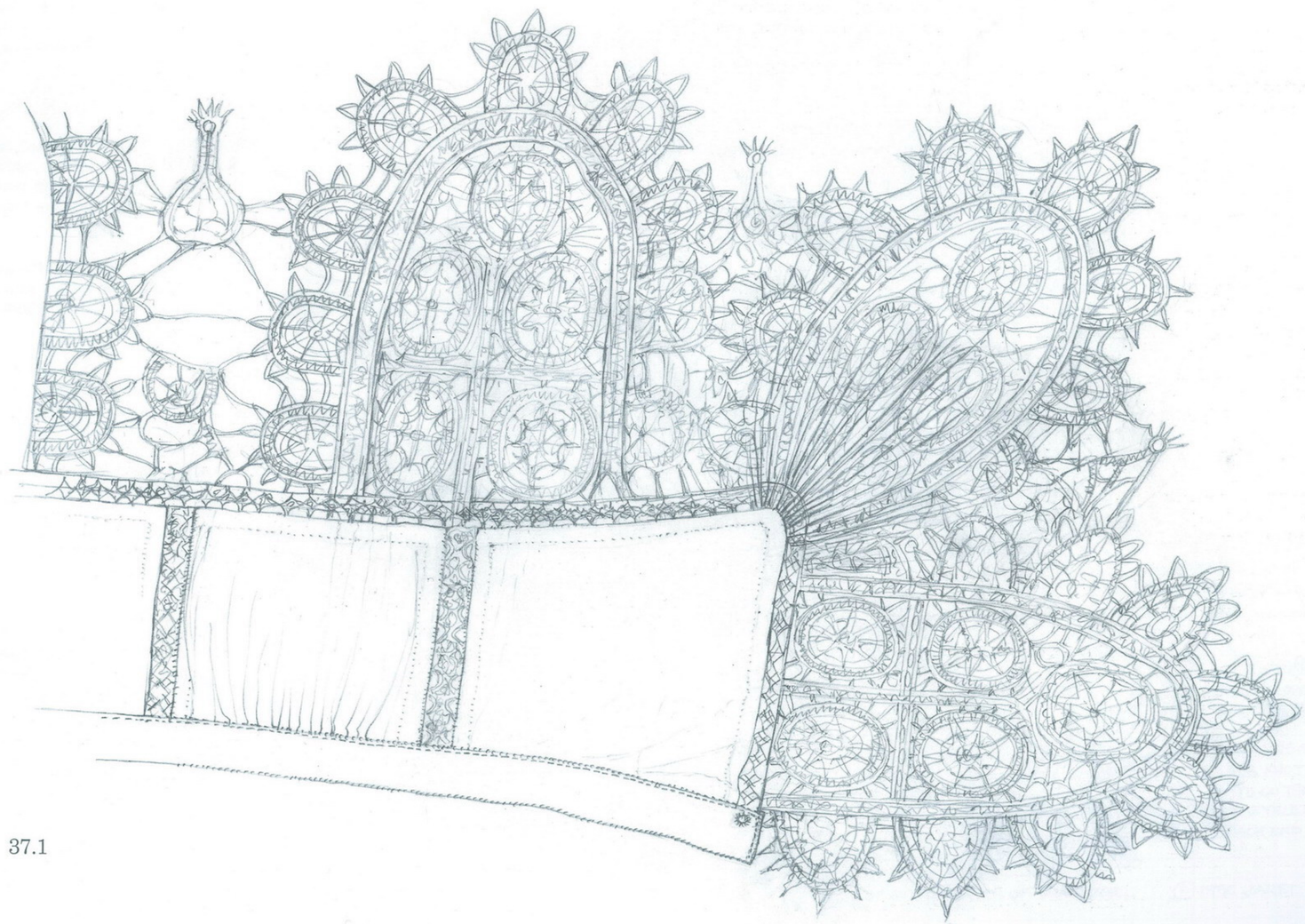
37.3




37.4



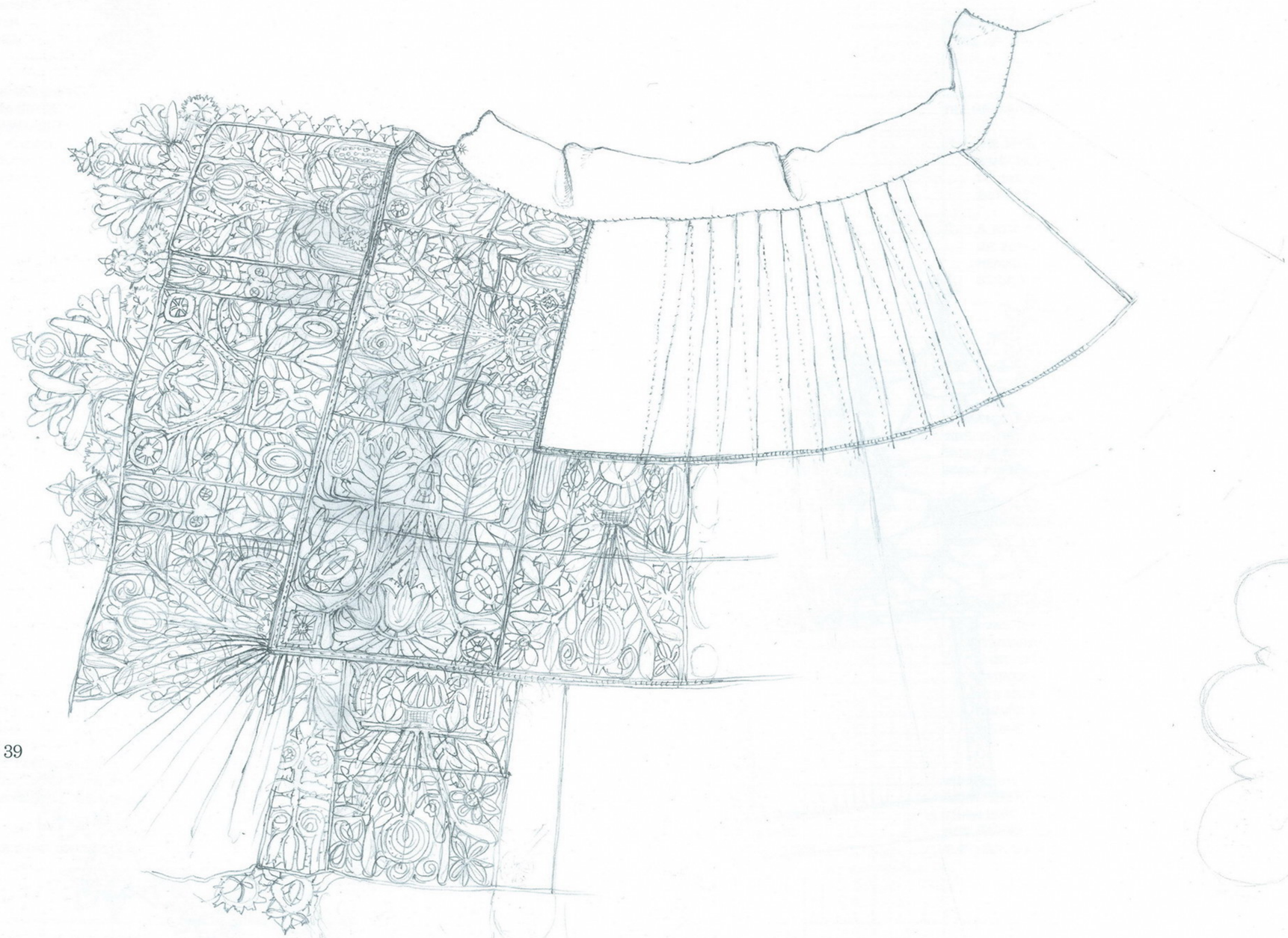

37.5



37.1

**c.1635 The Blackborne Collection, The Bowes Museum, Barnard Castle, County Durham**

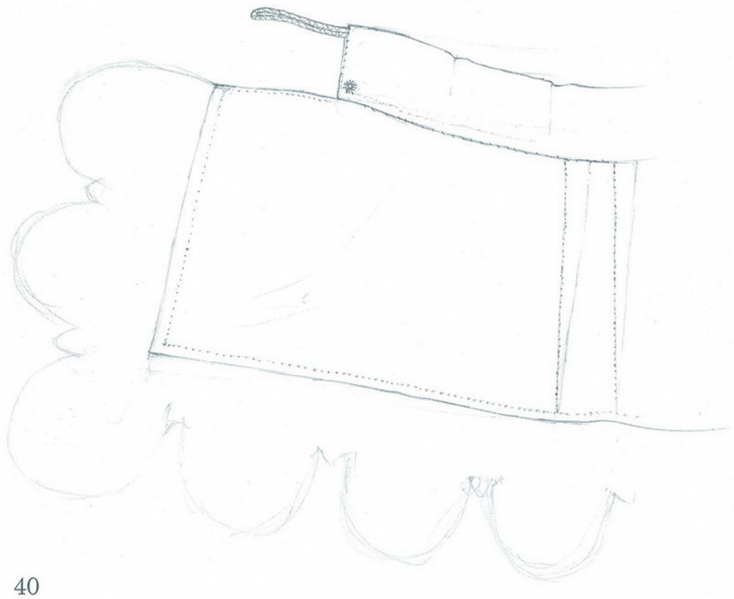
**39.** A linen cutwork cloak band. This is a superb example of a falling band. It dates from the tail end of cutwork's domination of neckwear but, by then, the cutwork maker's skills had been honed to perfection. The shape of the band is achieved most obviously by the darts in the plain linen left at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



39

**c.1640–45 Colonial Williamsburg, Virginia**

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



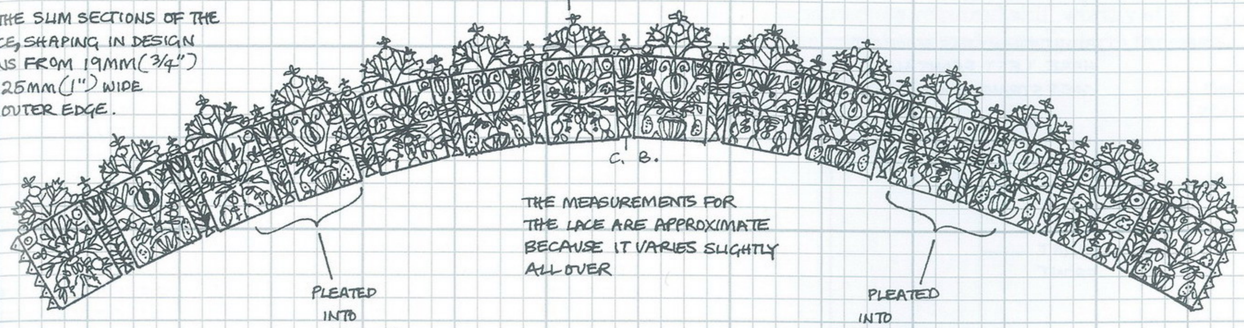
40

## 39. c.1635 CLOAK BAND BLACKBORNE COLLECTION, BOWES MUSEUM, BARNARD CASTLE

CUTWORK BAND OF FINE WHITE LINEN, NOW DISCOLOURED.

THE OUTER SECTION OF THE BAND IS A LONG STRIP OF GEOMETRIC LACE, BUILT UP ON A SEPARATELY MADE GRID OF PLAITED AND OVERSEWN THREADS, COUCHED ON A PARCHMENT PATTERN. THE STRIP IS PLEATED INTO SHAPE AT THE TWO CORNERS. THIS LONG STRIP OF LACE IS HEMMED TO THE INNER CUTWORK AREA WITH TINY HEM STITCHES — THEY SINK INTO THE LACE AND ARE ALMOST INVISIBLE.

IN THE SLIM SECTIONS OF THE LACE, SHAPING IN DESIGN RUNS FROM 19MM (3/4") TO 25MM (1") WIDE AT OUTER EDGE.

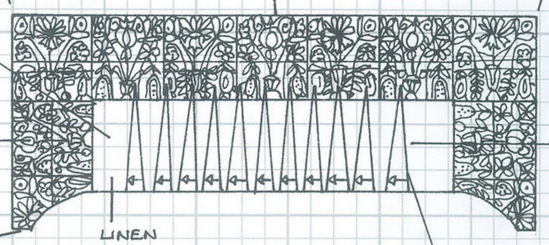



THE MEASUREMENTS FOR THE LACE ARE APPROXIMATE BECAUSE IT VARIES SLIGHTLY ALL OVER

PLEATED INTO CORNER

PLEATED INTO CORNER

THE UNCUT LINEN PART OF THE BAND HAS ANOTHER LAYER OF LINEN, LINING IT — IT IS OF A HEAVIER WEIGHT, BUT STILL INCREDIBLY FINE. THIS LINEN WAS HEMMED ALL THE WAY ROUND THE EDGE, WHERE THE CUTWORK STARTS, THEN THE TWO LAYERS OF LINEN WORKED AS ONE, TO MAKE THE DARTS.




THE DART TUCKS ARE HEMMED (BOTH LAYERS OF LINEN WORKED AS ONE), DOWN ON BOTH SIDES — TINY STITCHES AND FINE THREAD.

BAR WORKED ACROSS ON BOTH SIDES, AT C.F., FOR BANDSTRINGS

THE NECKBAND IS TOP-STITCHED TO BAND ON ONE SIDE AND HEMMED ON THE OTHER. HOWEVER, IT IS ALL SO BEAUTIFULLY DONE, IT COULD BE WORN EITHER WAY ROUND

THE LONG DART TUCKS ARE STITCHED DOWN FOR THE WHOLE LENGTH OF THE SOLID LINEN AND CONTINUE, UNSTITCHED, INTO THE CUTWORK AREA FOR 9.5MM (3/8") OR SO.

THE NECKBAND IS MADE OF HEAVIER LINEN THAN THE HEAVIER OF THE TWO LINENS USED FOR THE BAND — BUT IT IS STILL VERY FINE.

ENDS TURNED IN AND OVERSEWN WITH TINY STITCHES

THEY STARTED TO WORK EYELET HOLES AT EACH END OF THE NECKBAND, BUT THEY ARE TOO SMALL. JUST BELOW THEM, IN THE CUTWORK, THERE IS A BAR WORKED TO FORM AN EYELET FOR THE BANDSTRING TO GO THROUGH, ON EACH SIDE.

ACTUAL SIZE OF NEEDLEWORKED POINTS ON CENTRE FRONTS OF THE BAND.

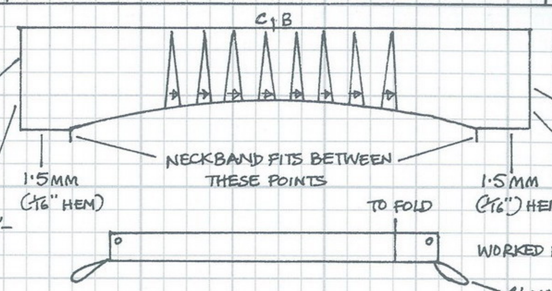
THE MOTIFS, TAKEN FROM PLANT FORMS, IN THE OUTER STRIP OF GEOMETRIC LACE INCLUDE POPPYHEADS, LILIES AND LEAVES. ON THE INNER, CUTWORK SECTION THERE ARE POMEGRANATES, POPPYHEADS AND BELL LILY FLOWERS. — CROWN IMPERIAL?

## 40. c.1640-45 FALLING BAND COLONIAL WILLIAMSBURG FOUNDATION, VIRGINIA 56.144

FALLING BAND OF FINE WHITE LINEN, BORDERED WITH BOBBIN LACE

LACE STRIP, FINE BOBBIN LACE WITH SCROLLING DESIGN AND FLOWERS FORMING THE SCALLOPS OF THE LACE.

LACE STRIP WHIPPED TO THE EDGE OF HEMMED LINEN WITH TINY STITCHES




INVERTED PLEAT AT EACH CORNER.

END OF LINEN = 11CM (4 3/8") — PROBABLY MEANT TO BE 4 1/2".

6MM (1/4") DEEP HEM ALL ROUND EDGE

THIS END OF LINEN = 11·8CM (4 5/8") — PROBABLY MEANT TO BE 4 1/2".

WORKED EYELET HOLE AT EACH END

8 DARTS TO SHAPE THE BAND, RANGING FROM 13MM (1/2") = 6MM + 6MM (1/4" + 1/4") TO 16MM (5/8") = 8MM + 8MM (5/16" + 5/16").

36CM (14 1/4") LONG NECKBAND × 32MM (1 1/4") DEEP.

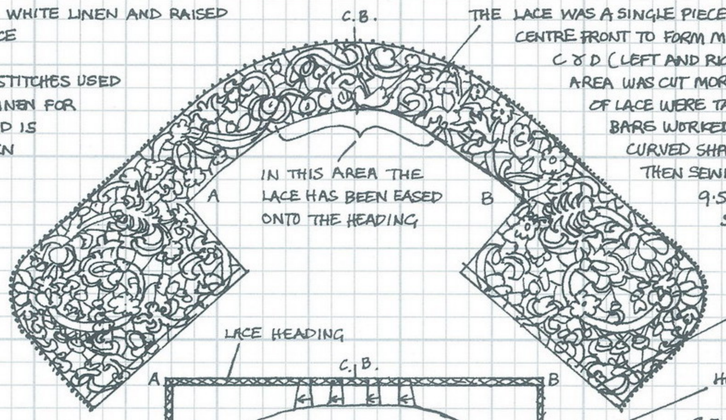
41MM (1 5/8") LONG LOOP = 825MM (3 1/4") LONG, FOLDED IN HALF. A WORKED LOOP IS STITCHED AT EACH END OF NECKBAND, PUSHED IN BETWEEN 2 LAYERS OF LINEN AND HEMMED DOWN, 13MM (1/2") INSIDE.

THE DARTS ARE ALL FOLDED DOWN AND PRESSED TO THE RIGHT AND HEMMED WITH TINY STITCHES FROM THE R.S. — BEAUTIFUL PLAIN SEWING — ALMOST INVISIBLE. GOSSAMER FINE THREAD. THE FOLD IS NOT STITCHED DOWN

## 41. c.1660-65 FALLING BAND METROPOLITAN MUSEUM OF ART, NEW YORK 30.135.152

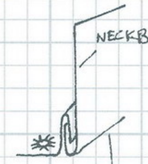
FALLING BAND IN FINE WHITE LINEN AND RAISED VENETIAN NEEDLE LACE

VERY FINE HEMMING STITCHES USED FOR THE HEMS. THE LINEN FOR THE BODY OF THE BAND IS FINER THAN THE LINEN OF THE NECKBAND

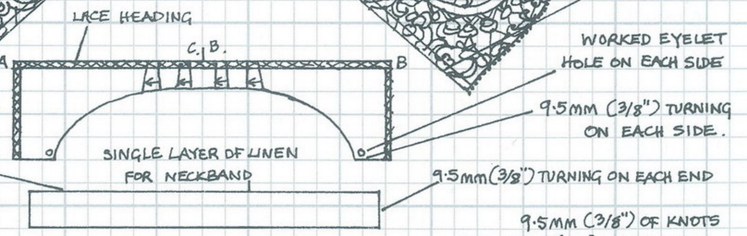



THE LACE WAS A SINGLE PIECE, CUT DOWN THE CENTRE FRONT TO FORM MIRROR IMAGE PANELS C & D (LEFT AND RIGHT). THE NECK AREA WAS CUT MORE BRUTALLY. PIECES OF LACE WERE TAKEN OUT AND NEW BARS WORKED TO MAKE A FLAT CURVED SHAPE WHICH WAS THEN SEWN ONTO THE HEADING.

9·5MM (3/8") WIDE STRIP OF LINEN TO NEATEN EDGE OF LACE, STITCHED BENEATH




THE NECKBAND IS 16MM (5/8") DEEP, WITH A SELVEDGE ON THE UPPER EDGE



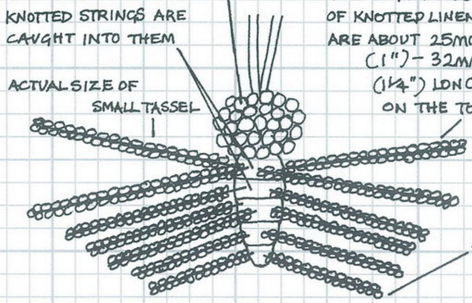

WORKED EYELET HOLE ON EACH SIDE

9·5MM (3/8") TURNING ON EACH SIDE.

9·5MM (3/8") TURNING ON EACH END

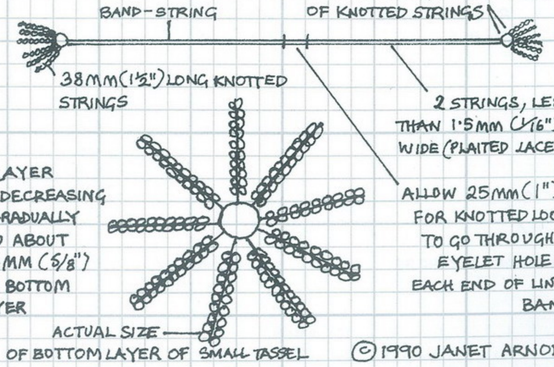
THE CLUMPS OF KNOTTED LINEN AT THE TOP ARE THICKER THAN THE LONG STRINGS

THEY LOOK LIKE LITTLE PIECES OF WHITE FELT AND THE ENDS OF THE KNOTTED STRINGS ARE CAUGHT INTO THEM




THE LONG STRANDS OF KNOTTED LINEN ARE ABOUT 25MM (1") — 32MM (1 1/4") LONG ON THE TOP LAYER DECREASING GRADUALLY TO ABOUT 16MM (5/8") ON BOTTOM LAYER

9·5MM (3/8") OF KNOTS AND 32MM (1 1/4") LONG TASSEL OF KNOTTED STRINGS



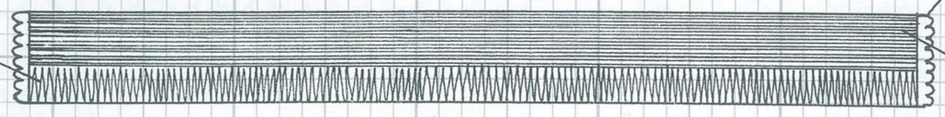

2 STRINGS, LESS THAN 1·5MM (1/16") WIDE (PLAITED LACES).

ALLOW 25MM (1") FOR KNOTTED LOOP TO GO THROUGH EYELET HOLE AT EACH END OF LINEN BAND.

© 1990 JANET ARNOLD

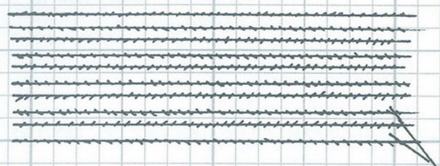
## 42. c.1620-30 CIRCULAR BAND BAYERISCHES NATIONALMUSEUM, MUNICH T4634

A CIRCULAR STANDING BAND IN FINE WHITE LINEN. THIS IS AN INCREDIBLE PIECE OF HAND-SEWING.




NECKBAND FINISHED WIDTH = 22MM (⅞"). IT IS BACKSTITCHED ON R.S., TURNED OVER AND HEMMED ON W.S.

THE NECKBAND MEASUREMENT IS 33CM (13"). THE LINEN BOBBIN LACE IS EXTRA



ACTUAL SIZE OF APPLIED STRIPS OF LINEN

IF SELVEDGE RUNS ALONG THE EDGE = 57 THREADS PER 25MM (1") WARP
52 THREADS PER 25MM (1") WEFT

NO SIGN OF SELVEDGE FOR THE LINEN = 36 THREADS PER 25MM (1") WARP?
48 THREADS PER 25MM (1") WEFT

THE FABRIC WRINKLES SLIGHTLY ON W.S. FROM THE LEVEL WHERE THE DARTS RUN OUT AND THE APPLIED STRIPS OF LINEN ARE STITCHED ON

PRESUMABLY THE BAND WAS HEAVILY STARCHED BEFORE BEING WORN FOR THE FIRST TIME SO THAT THE STRIPS OF LINEN AND STITCHING WERE SECURED AND DID NOT FRAY OUT.

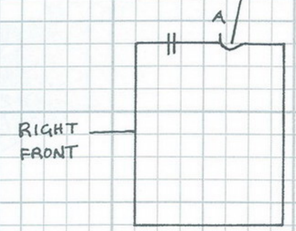
## 43. c.1630-40 PARTLET FILMER COLLECTION, GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES, 2003.89

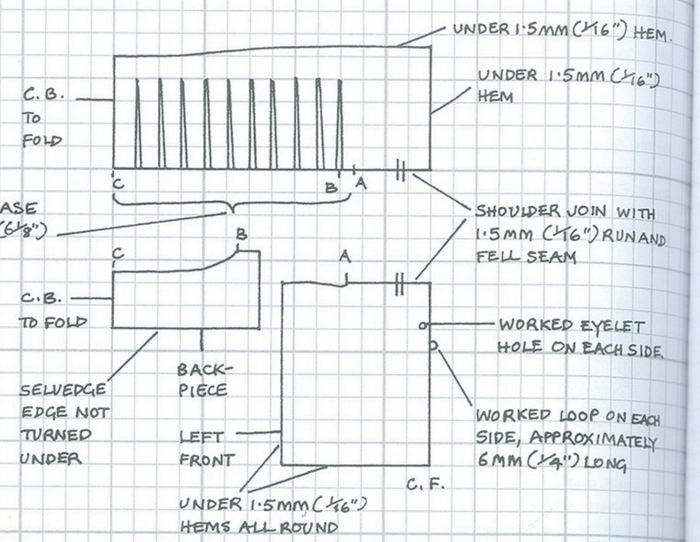
A PARTLET IN FINE WHITE LINEN, WITH A DARTED BAND.

6MM (¼") DARTS = 3MM + 3MM (⅛" + ⅛") FOLDED, LONG AND TAPERING OUT TO NOTHING TO SHAPE THE BAND.

THE HEMS ARE FOLDED ON W.S. ALL ROUND, AND THE DARTS LIE ON THIS SIDE. YOU CAN SEE LINES OF DARTS ON R.S. AND FAINT ▽ SHAPES SHOWING THROUGH THE LINEN.

RIGHT FRONT HAS SCOOP OUT HERE. LEFT FRONT ALMOST GOES STRAIGHT ACROSS

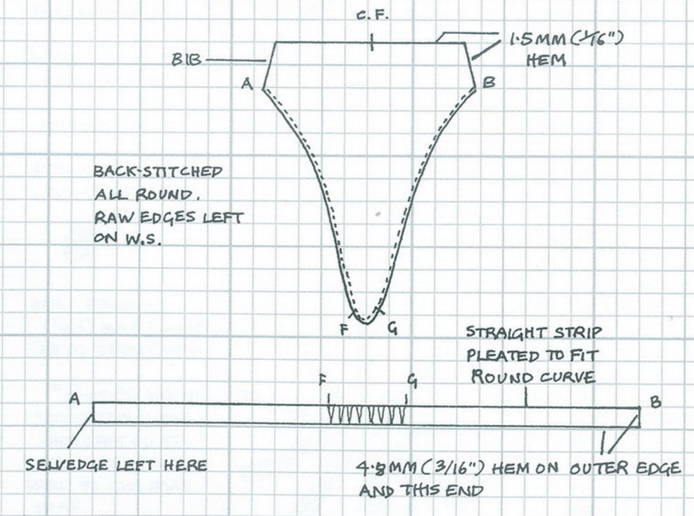


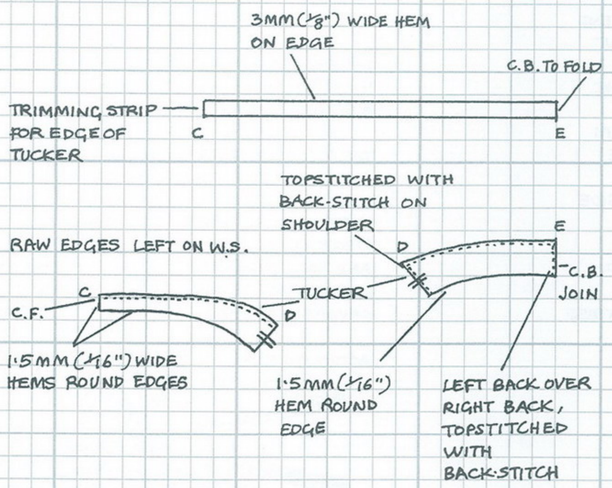




THE BAND IS JOINED TO BACK-PIECE WITH 1·5MM (1/16") RUN AND FELL SEAM. THE LITTLE BACK-PIECE GOES DOWN, INSIDE THE NECK.

## 44. c.1640-50 CHILD'S BIB AND TUCKER FILMER COLLECTION, GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES 2003·94/2

A CHILD'S BIB AND TUCKER IN FINE WHITE LINEN, CLOSELY WOVEN.

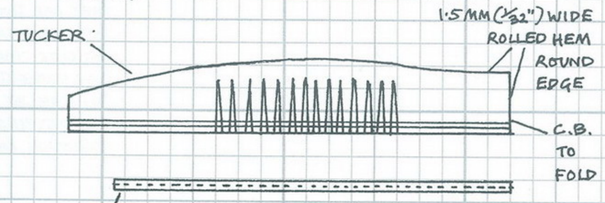


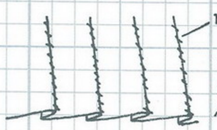

## 45. c.1640-55 TUCKER AND CUFFS FILMER COLLECTION, GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES, 2003.96/3

TUCKER AND CUFFS IN FINE WHITE LINEN, CLOSELY WOVEN.

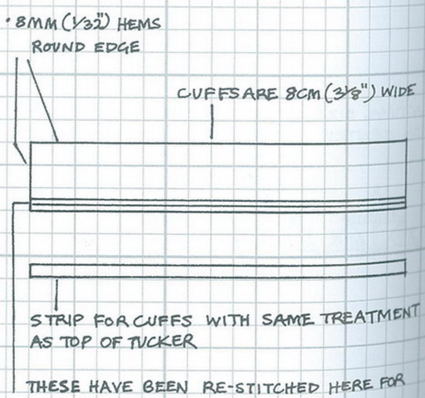
TINY DARTS, HEMMED ON ONE SIDE, TO SHAPE THE TUCKER 1·5MM (1/16") WIDE = 8MM + 8MM (1/32" + 1/32"), OUT TO NOTHING.




STRIP FOR NECK TRIMMING IS JUST OVER 13 MM (½") WIDE, WITH 8 MM (1/32") HEM ROUND THE EDGE. IT IS FOLDED IN HALF AND THE FOLDED EDGE IS WHIPPED ONTO THE COLLAR, THEN PRESSED FLAT AND OPEN




ON THE R.S. ALL THE DARTS ARE FOLDED → THIS WAY AND HEMMED ON THE R.S.

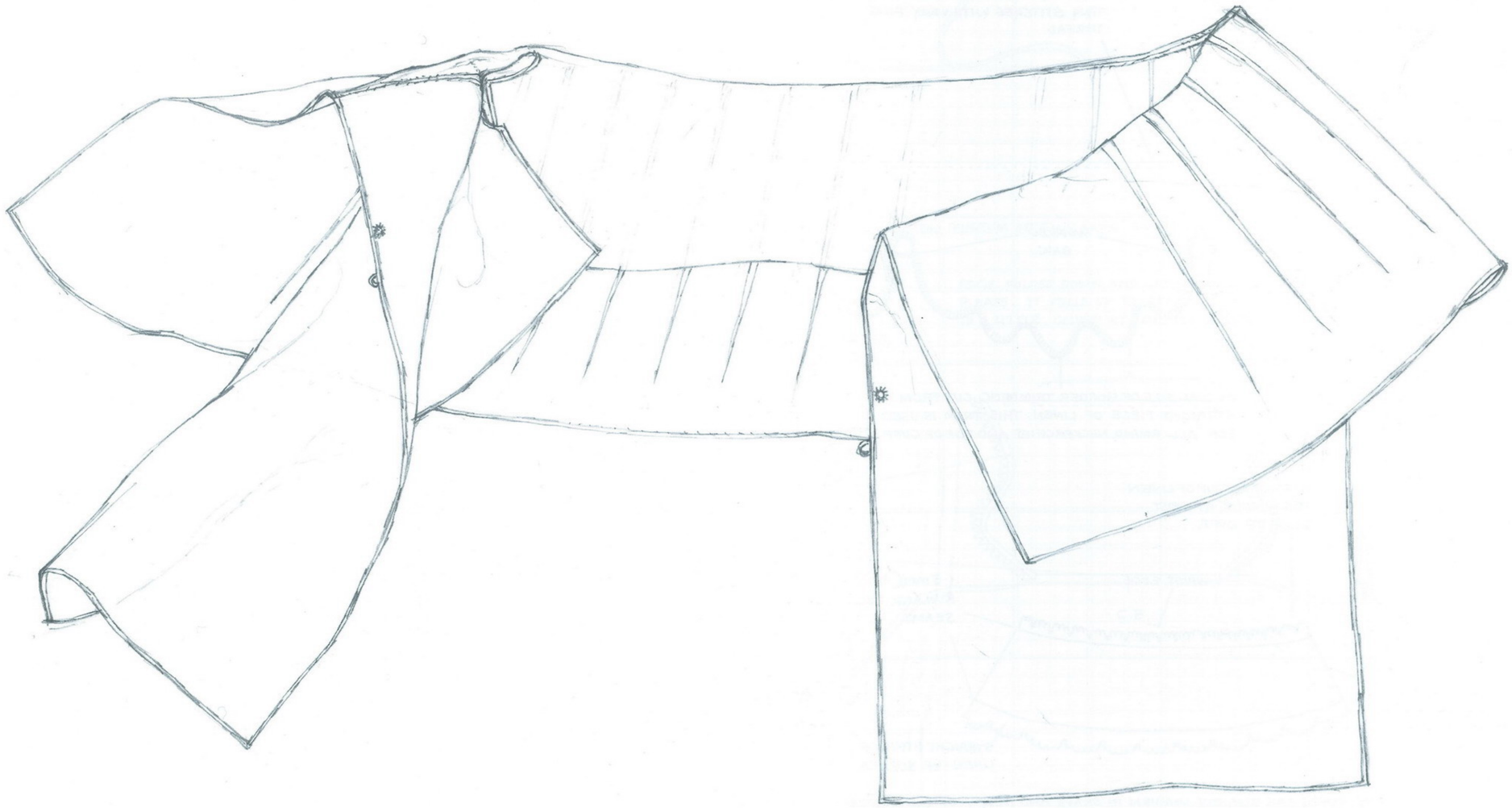



THESE HAVE BEEN RE-STITCHED HERE FOR CONSERVATION

© 1986 JANET ARNOLD

**c.1630–40 Gallery of Costume, Platt Hall, Manchester City Galleries**

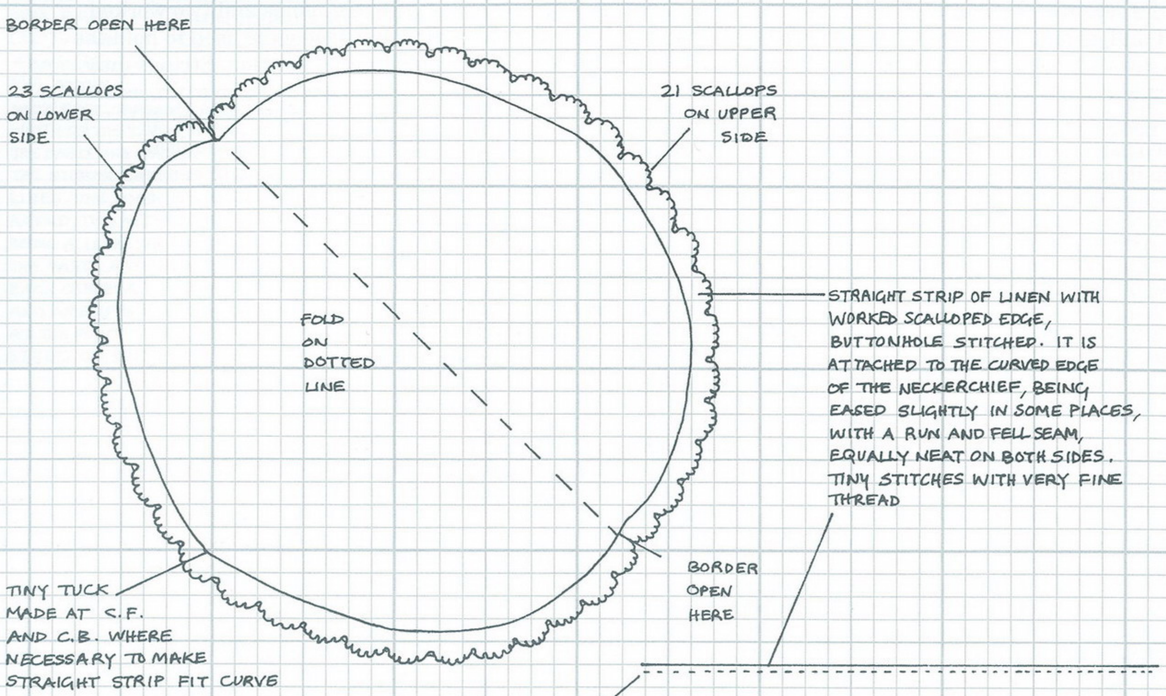
**43.** A woman's linen partlet with an attached darted band. This beautiful example of fine plain sewing is one of twelve items selected from a collection of some fifty pieces of household linen and linen clothing from East Sutton Hall in Kent. This was the home of the Filmer family; landed gentry and lords of the manor, wealthy enough to buy fine clothes, but owning plainer, good quality clothing that seldom survives unless, as in this case, by happen-chance. The last member of the family, Alice Cecil Agnes Filmer, married a shipping magnate in 1892 and moved to Hull, but the Filmer-Wilsons retained the ownership of East Sutton until 1944, when the land and hall were sold by auction. The linens and a few other items failed to sell, and after a period in the Ferrens Art Gallery in Hull, they are now part of the collection of the Museum of Costume, Platt Hall, Manchester. They consist solely of women's and children's clothes, dating mainly from the years leading up to, and into, the Civil War. The partlet was designed to fill the open neckline of a gown and, in this case, to attach a falling band. Although seemingly simple, its construction required skill worthy of a semstress. The band is shaped by long darts tapering out to nothing and is eased to fit into the hollowed-out curve of the back piece of the partlet. The seams are all felled, alike on both sides, and meticulously stitched. The back panel is shorter than the two front ones, and would have been tucked down the back of the neck, where the selvedge forming its lower edge would have laid flat and smooth. Partlets were common items of women's clothing and although they are often seen in portraits and recorded in documents, this is an almost unique survivor. There are no signs of fastenings to hold the partlet in place and stop it riding up when worn, so it may have been sufficient to tuck the back facing and fronts into the neck of a bodice, whereas the partlets shown in the Pitti Palace fresco on page 16 have strings at each side of the front and back hems to secure them under the arms. However, there are fastenings on the centre fronts of the partlet in the form of two worked eyelet holes and two worked loops 1" below them. How these were used to hold the partlet closed is an intriguing question. Strings may have been passed through them, or even a pin, as seen in the painting of a fruit seller (**43B** on page 43), whose partlet is pinned halfway down the front opening and also appears to be pinned to her bodice at the bottom.

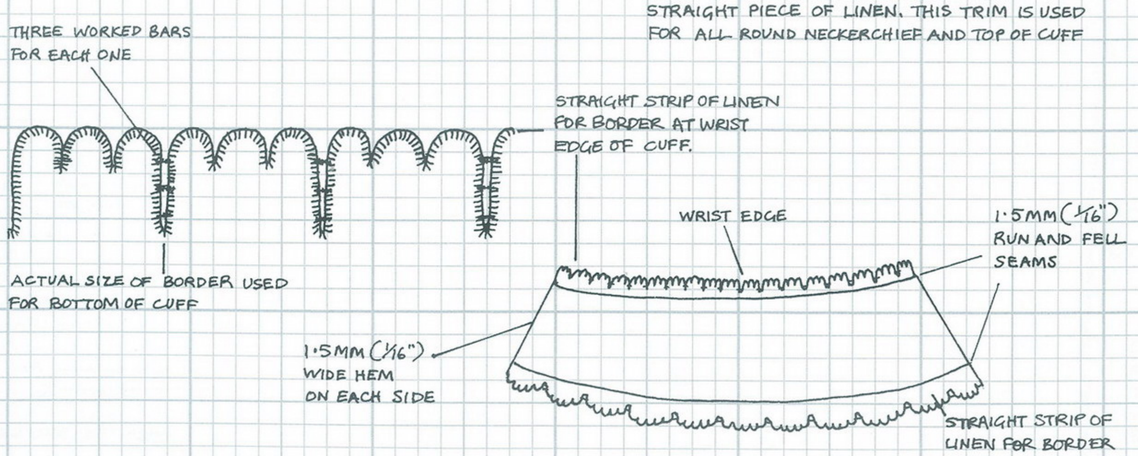


**43**

## 46. c.1640-50 NECKERCHIEF AND CUFFS FILMER COLLECTION, GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES 2003·98/3

A NECKERCHEF AND TWO MATCHING CUFFS IN FINEST WHITE LINEN, CLOSELY WOVEN, NOW IVORY COLOURED.



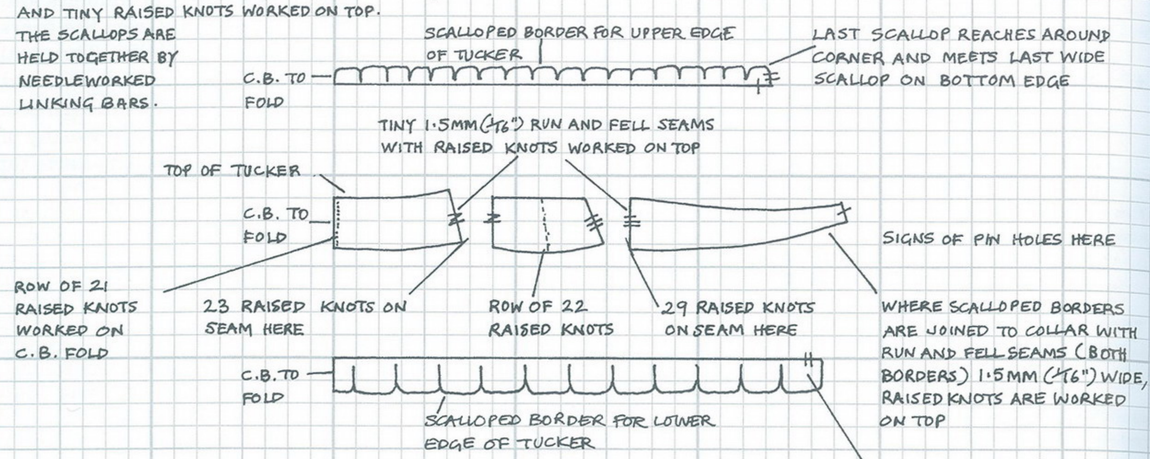

THE CUFFS ARE SLIGHTLY UNEVEN IN SHAPE AND VARY A LITTLE IN SIZE— —NOT MORE THAN 6MM (1/4") HERE AND THERE.

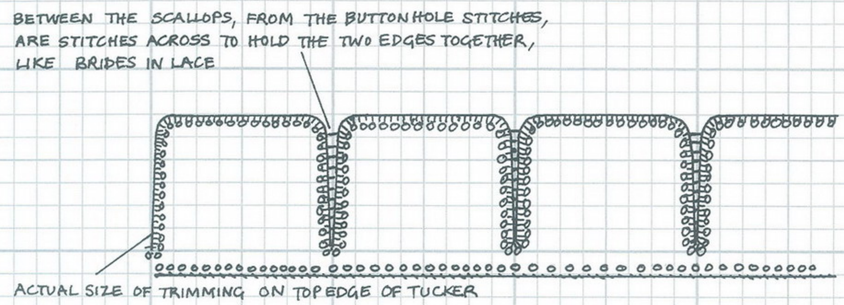
1:1 INCH
1:1 CENTIMETRE

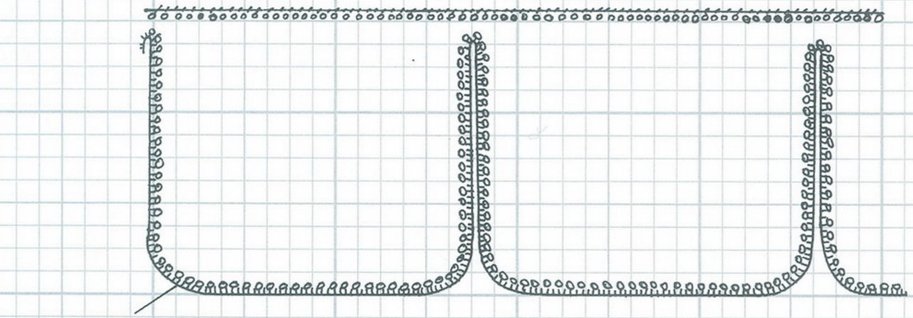
## 47. c.1640-50 TUCKER AND CUFFS FILMER COLLECTION, GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES, 2003·99/3

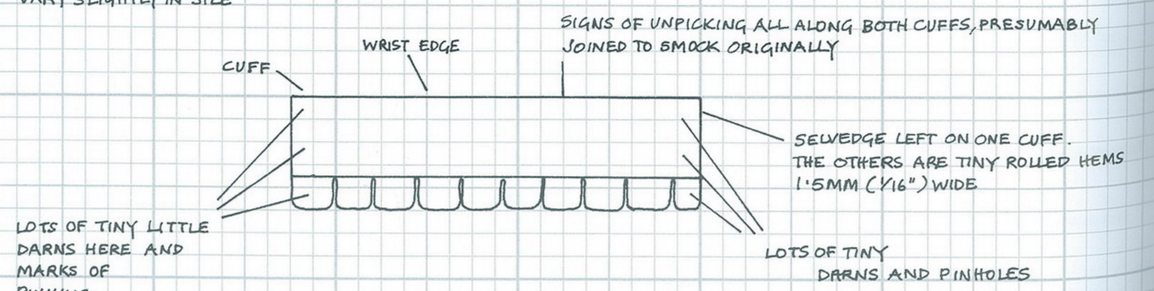
A TUCKER, OR PINNER, AND MATCHING CUFFS IN FINE WHITE LINEN. VERY FINE QUALITY BUT OPAQUE.

THE RAW EDGES OF THE SCALLOPED TRIMMINGS ARE BUTTONHOLE STITCHED AND TINY RAISED KNOTS WORKED ON TOP.




©1986 JANET ARNOLD

## 48. c.1590-1600 COIF NATIONAL MUSEUM OF SCOTLAND, EDINBURGH 1965-722

MEDIUM WEIGHT, NATURAL LINEN (POSSIBLY DISCOLOURED), EMBROIDERED WITH SALAMANDERS, BIRDS AND NESTS, FRUIT ETC. IN COUCHWORK AND SATIN-STITCH = MULTI-COLOURED SILKS AND SILVER THREAD.

APPROXIMATELY 16MM (5/8") PLAIN AREA LEFT ALL THE WAY ROUND THE EDGE, NOW TURNED IN (STUCK WITH NET). STITCH MARKS STILL VISIBLE. CLIPPED TO ENABLE CURVED SURFACE TO TURN IN

## 49. c.1610-15 COIF BURRELL COLLECTION, GLASGOW 29/130 (EMB122)

COIF IN FINE, CLOSELY WOVEN LINEN. SMALL SCALE CUTWORK FILLINGS, WITH CHAINSTITCH OUTLINES IN SILVER THREAD. SILVER SPANGLES, BIRDS, GILLYFLOWERS, DAFFODILLIES, EGLANTINE, ETC. WITHIN SCROLLING STEMS.

TINY SILVER SPANGLES ALL OVER

SILVER BOBBIN LACE

TINY SEAM HERE



13MM (1/2") WIDE CASING FOLDED DOWN AND STITCHED TO THE COIF TO TAKE A DRAWSTRING

## 50. c. 1610-20 COIF BURRELL COLLECTION, GLASGOW 29/131 (EMB123)

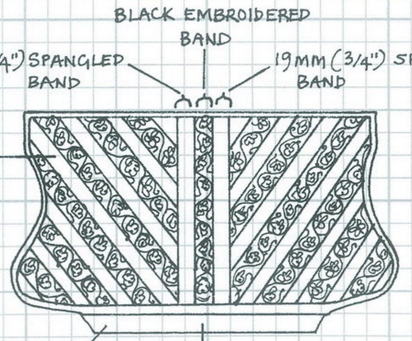
WHITE MEDIUM WEIGHT, CLOSELY WOVEN LINEN (DISCOLOURED). EMBROIDERED WITH BLACK SILK

BLACK EMBROIDERED BAND

19MM (3/4") SPANGLED BAND

19MM (3/4") SPANGLED BAND

SPANGLED BANDS 16MM (5/8") WIDE ALTERNATE WITH BLACK SILK EMBROIDERED BANDS 22MM (7/8") WIDE.



3MM (1/8") WIDE GOLD SPANGLES

SPANGLES SEWN ON WITH YELLOW SILK

THIS FOLDS BACK TO MAKE THE CASING

C.B.

1:1 INCH 1:1 CENTIMETRE

## 51. c.1600-10 COIF MIDDLETON COLLECTION, MUSEUM OF COSTUME AND TEXTILES, NOTTINGHAM.

IVORY LINEN COIF

EMBROIDERED IN CHAINSTITCH WITH SPRAYS OF RED BARBERRIES ON GREEN STEMS WITH GREEN LEAVES, OUTLINED IN WHITE. BLACK ENDS TO THE BERRIES.

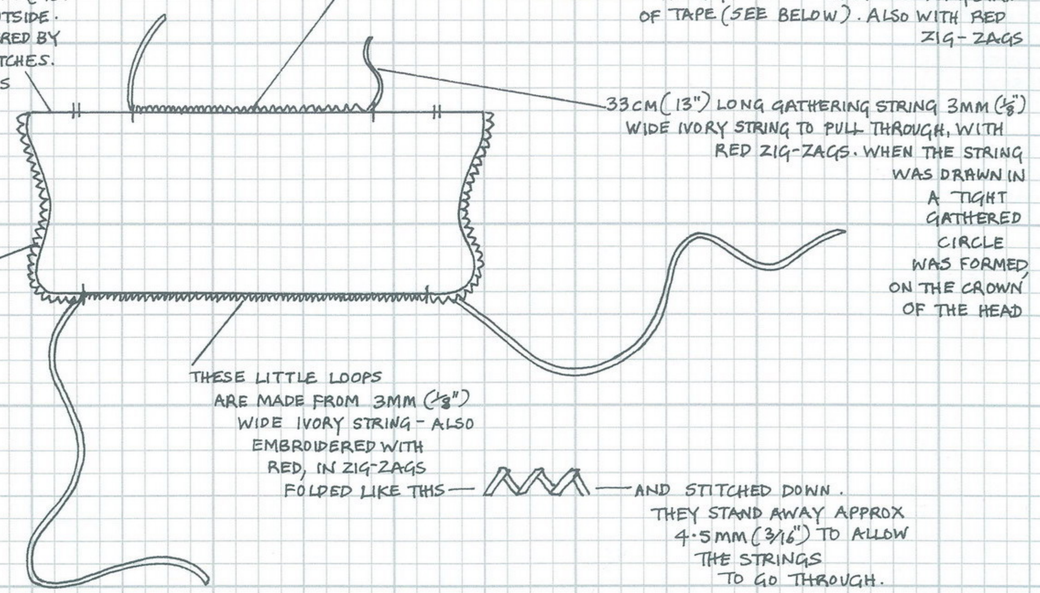
THIS SEAM IS WHIPPED TOGETHER, WITH 1·5MM (1/16") TURNINGS ON THE OUTSIDE. THE EDGES ARE COVERED BY IVORY SILK CHAINSTITCHES. THE WHIPPED SEAM IS EMBROIDERED ALTERNATELY WITH BLOCKS OF RED SILK AND CROSSES OF GREEN SILK.

9MM (3/8") DEEP LINEN BOBBIN LACE

TWO 84CM (33") LONG 6MM (1/4") WIDE IVORY STRINGS RUN THROUGH WITH RED ZIG-ZAGS. THE ENDS STITCHED TO THE COIF AND THEY CROSS FROM ONE SIDE TO THE OTHER SO THAT THEY CANNOT PULL OUT - VERY CLEVER. THIS ALLOWS THE COIF TO BE ADJUSTED FOR VARIOUS HAIRSTYLES - LARGE BUN / SMALL BUN

32 3MM (1/8") WIDE, TINY LOOPS FOR THE 3MM (1/8") WIDE STRING TO PULL THROUGH. MADE FROM ONE LONG STRIP OF TAPE (SEE BELOW). ALSO WITH RED ZIG-ZAGS

33CM (13") LONG GATHERING STRING 3MM (1/8") WIDE IVORY STRING TO PULL THROUGH, WITH RED ZIG-ZAGS. WHEN THE STRING WAS DRAWN IN A TIGHT GATHERED CIRCLE WAS FORMED, ON THE CROWN OF THE HEAD



THESE LITTLE LOOPS ARE MADE FROM 3MM (1/8") WIDE IVORY STRING - ALSO EMBROIDERED WITH RED, IN ZIG-ZAGS FOLDED LIKE THIS — AND STITCHED DOWN. THEY STAND AWAY APPROX 4·5MM (3/16") TO ALLOW THE STRINGS TO GO THROUGH.

## 52. c1610-20 COIF BOSTON, MUSEUM OF FINE ARTS 34·226

COIF IN WHITE LINEN

THE SCROLLING STEM DESIGN AND THE MIX OF FLOWERS - STRAWBERRIES, RASPBERRIES, BARBERRIES, ROSES, PANSIES, ETC. OCCUR ON NUMEROUS OTHER ITEMS OF LINEN CLOTHING.

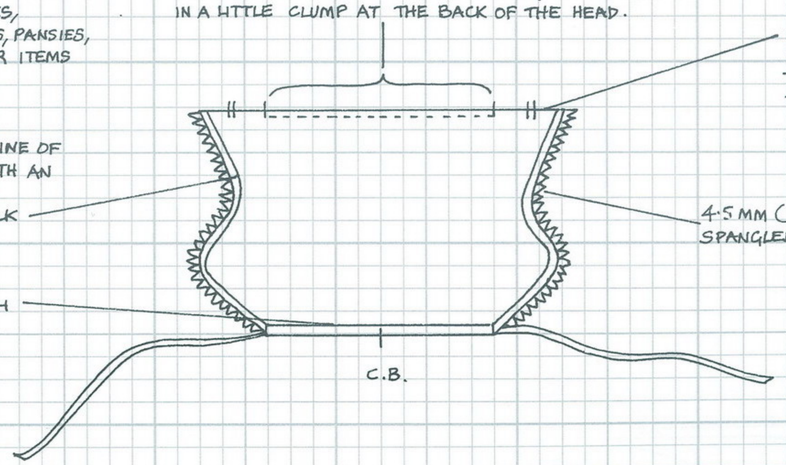
3MM (1/8") HEM SECURED BY A LINE OF CLOSED BUTTONHOLE STITCH WITH AN ADDITIONAL KNOT, WORKED IN MINGLED YELLOW AND PINK SILK

LINE OF GREEN SILK STEM-STITCH MARKING THE EDGE OF A HEM THROUGH WHICH IS THREADED A GREEN SILK RIBBON 9·5MM (3/8") WIDE TO PULL IN UNDER HAIR.

EDGE FOLDED DOWN AND GATHERED INTO CARTRIDGE PLEATS. IT PULLS UP TO APPROXIMATELY 25MM (1"), IN A LITTLE CLUMP AT THE BACK OF THE HEAD.

FRONT 7·5CM (3") JOINED TOGETHER. THIS SEAM IS WHIPPED TOGETHER ON THE W.S.

4·5MM (3/16") WIDE SPANGLED SILVER LACE



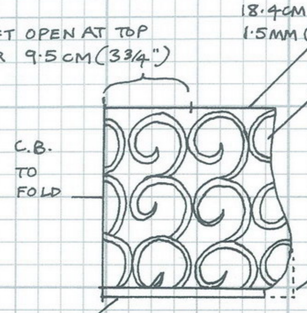
C.B.

©1993 JANET ARNOLD

## 53. c.1610-20 COIF ROYAL ONTARIO MUSEUM, TORONTO 979.296.8

COIF OF WHITE LINEN WITH A DESIGN IN DEEP CRIMSON SILK AND SILVER THREADS OF BORAGE, PEARS, GRAPES, PANSIES, RASPBERRIES, MARIGOLD? AND A SORT OF DAISY?

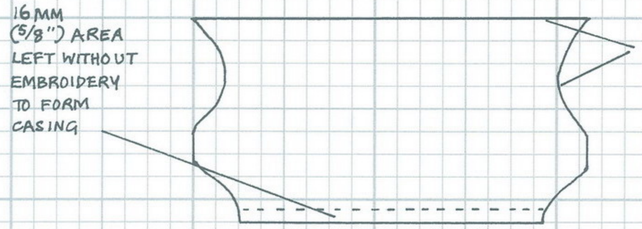
SILVER SPANGLES SCATTERED OVER GROUND. SPANGLES = 2½MM (JUST UNDER ⅛") IN DIAMETER.




## 54. c.1610-20 COIF THE BURRELL COLLECTION, GLASGOW 29.22

A CLOSELY WOVEN, FINE LINEN COIF (UNFINISHED?) PENCIL LINES STILL VISIBLE IN PLACES.

BLACK, BRIGHT BLUE, RED, GREEN AND YELLOW SILKS USED

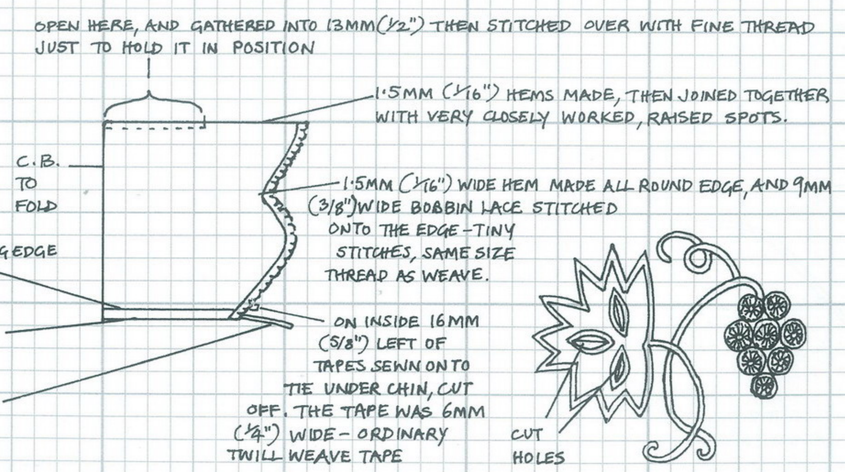



THE MOTIFS OF SQUIRREL, POMEGRANATE, LION, LEOPARD, BOAR, BUTTERFLIES, SNAKES, DRAGONS, STRAWBERRIES AND SNAILS ARE WORKED LARGELY IN DETACHED BUTTONHOLE STITCH. THE BROAD STEMS ARE OUTLINED IN STEM-STITCH.

THE UNWORKED HEADS WERE POSSIBLY INTENDED TO BE IN METAL THREADS.

## 55. c.1610-20 COIF ROYAL ONTARIO MUSEUM, TORONTO 973.162.3

WHITE, FINE LINEN COIF EMBROIDERED WITH WHITE LINEN THREAD IN CHAIN-STITCH, RAISED OVER LINES OF SATIN-STITCHES AND EYELET HOLES.
A DESIGN OF SPRIGS OF HOPS OR GRAPES WITH LEAVES. I THINK THEY ARE GRAPES. VERY FINE WORK





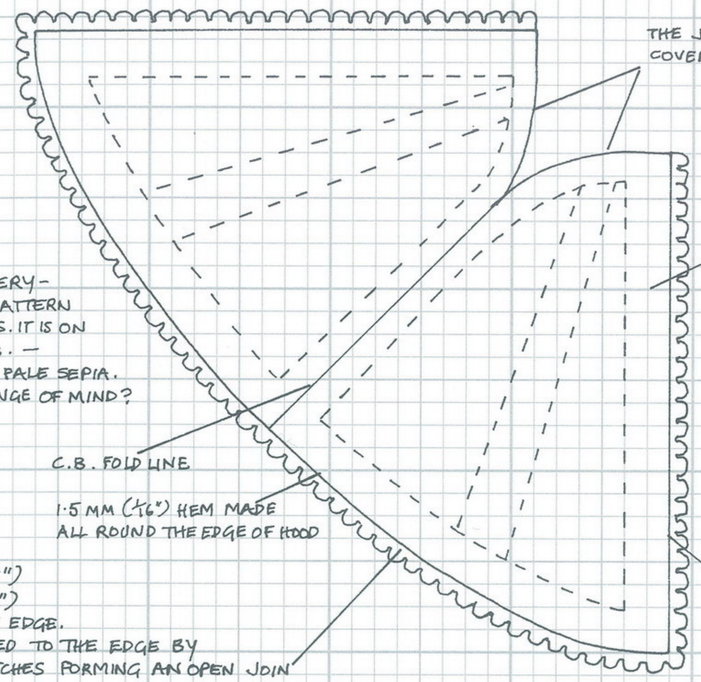


ACTUAL SIZE OF MOTIF

1:1 INCH 1:1 CENTIMETRE

## 56. c.1615-25 HOOD FILMER COLLECTION, GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES, 2003.73.

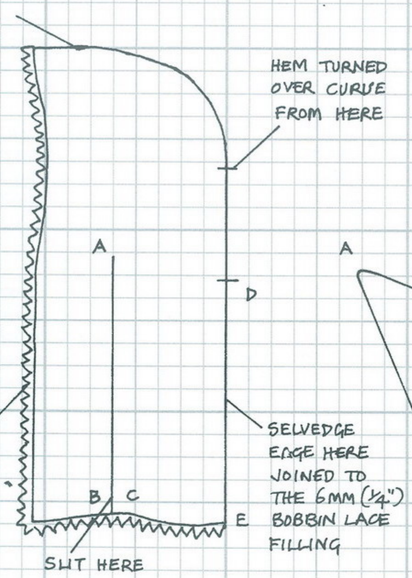
WHITE, FINE LINEN, EMBROIDERED IN WHITE LINEN THREAD



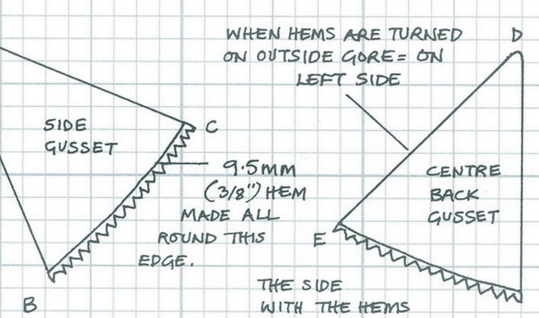

## 57. c.1610-20 HOOD FILMER COLLECTION, GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES 2003.74

CREAM FUSTIAN — LINEN WARP, COTTON WEFT, WITH TWILL WEAVE, FLEECY INSIDE. RIGHT SIDE IS PLAIN AND SMOOTH.

THE C.B. AND GUSSET JOINS ARE MADE WITH LENGTHS OF WHITE LINEN BOBBIN LACE 6MM (¼") WIDE. THE SERPENTINE LACE PATTERN HAS EXTENDED PICOTS THROUGH WHICH IT IS STITCHED IN PLACE TO THE HEMMED EDGES.




THE HOOD SEEMS TO BE REVERSIBLE, AS ALL THE EDGES ARE NEATLY HEMMED AND THE LACE IS STITCHED TO THE EDGE WITH MINUTE STITCHES. HOWEVER, THE FLEECY SIDE WAS PROBABLY WORN INSIDE, FOR WARMTH - BUT THE BOBBIN LACE AT C.B., AT TOP OF GUSSET, IS JOINED MORE NEATLY ON THE FLUFFY SIDE.



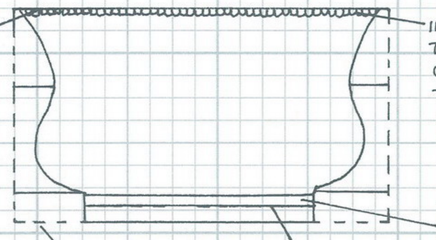

© 1993 JANET ARNOLD

## 58. c.1610-25 COIF NATIONAL MUSEUMS OF SCOTLAND, EDINBURGH 1956-1198

THE DESIGN IS A CURLING SCROLLWORK WITH PEA PODS, ROSES, BORAGE, AND RED BARBERRIES.

COLOURS = SAGE GREEN, YELLOW, PALE PINK, LIGHT FOREST GREEN, BLUE, CRIMSON AND SILVER-GILT THREAD.

THE COIF WAS EMBROIDERED ON AN OBLONG SHAPE OF LINEN, THE SURPLUS SNIPPED AND TURNED IN ROUND THE EDGES. THIS IS SEWN DOWN QUITE NEATLY, BUT A VERY ODD SHAPE.




THERE IS NO INDICATION OF HOW THE TOP EDGE WAS JOINED AND GATHERED ON THE CROWN ORIGINALLY

IN ADDITION TO THE OUTLINE CHAIN-STITCH, THIS EDGE ALSO HAS SILVER-GILT BUTTON HOLE-STITCH

THIS IS THE SHAPE OF THE CASING FOR A DRAWSTRING, MADE FROM THE FOLDED DOWN EDGE OF THE LINEN.

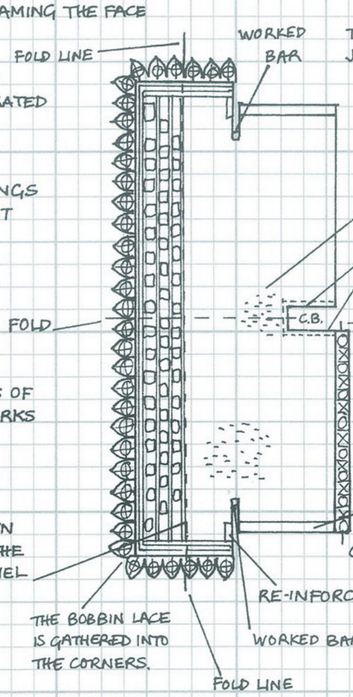
SILVER-GILT THREAD CHAIN-STITCH ALL THE WAY ROUND THE EDGE

OBLONG SHAPE OF LINEN.

THE COIF IS NOT LINED

## 59. c.1615-25 CAP FILMER COLLECTION, GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES 2003.83

FINE, WHITE LINEN COIF. THE COIF WAS MADE FROM A RECTANGULAR PANEL OF LINEN, CUT SO THAT THE WIDE DECORATED BORDER COULD BE TURNED BACK TO HANG LOOSE, FRAMING THE FACE




THE DEEP FRONT BORDER IS DECORATED WITH WHITE EMBROIDERY INCORPORATING PIERCED OPENINGS AND SMALL CUT HOLES FILLED WITH STARS

THE TWO SIDES WERE JOINED VERTICALLY UP THE C.B. — THE JOIN IS OF NEEDLE LACE, WITH A GEOMETRIC PATTERN, IN IMITATION OF CUTWORK

PIN MARKS HERE, ON TOP

SIDE EDGES OF CUT-OUT ARE GATHERED AND STITCHED TO THE C.B.

C.B. IS CENTRE OF THE NEEDLE LACE

TRACES OF PIN MARKS HERE

13MM (½") DEEP HEM TO FORM CASING

DRAWSTRING MISSING

FOLD BACK DOWN THE EDGE OF THE DECORATED PANEL TO SHOW R.S.

RE-INFORCING TAPE 45MM (3/16") WIDE

THE BOBBIN LACE IS GATHERED INTO THE CORNERS.

WORKED BAR

1:1 INCH

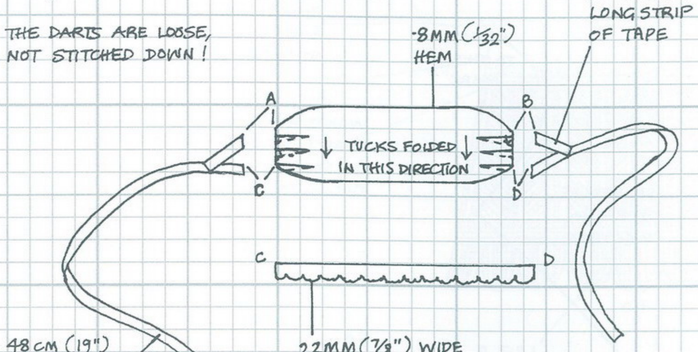
1:1 CENTIMETRE

## 60. c.1640-50 CAP & FOREHEAD CLOTH FILMER COLLECTION, GALLERY OF COSTUME, PLATT HALL, MANCHESTER CITY GALLERIES, 2003.100/2

WHITE LINEN CAP AND FOREHEAD CLOTH, VERY FINE, CLOSELY WOVEN LINEN. THE CLOTH, WITH TAPES TO TIE IT ACROSS THE FOREHEAD, MAY HAVE BEEN CALLED A CROSS CLOTH.

THE ENDS DART INTO 19MM (¾") AND THEN THE EMBROIDERED STRIP IS STITCHED ON WITH A RUN AND FELL SEAM 1.5MM (1/16") WIDE, AND THE TAPES SEWN ON THE ENDS

THE DARTS ARE LOOSE, NOT STITCHED DOWN!

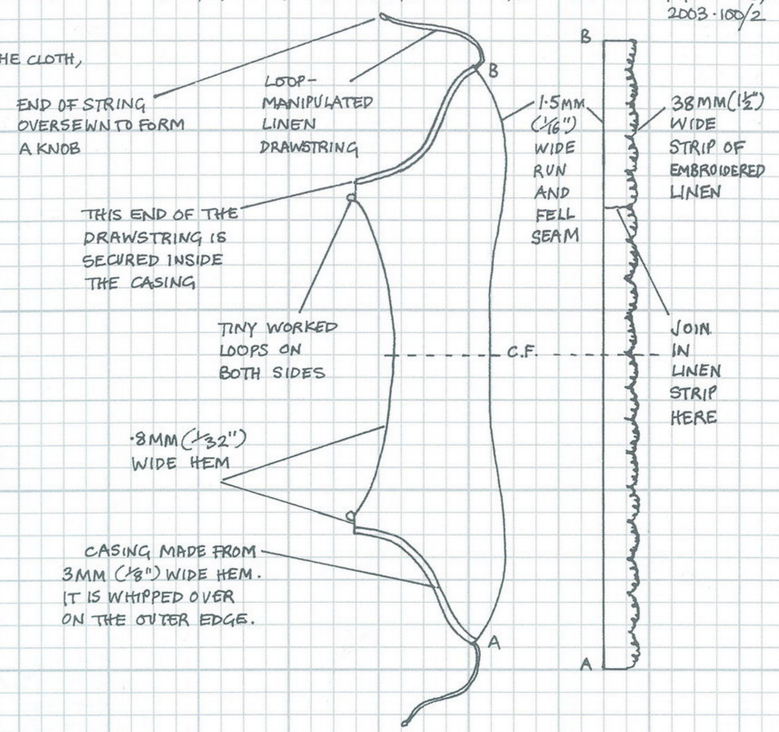



·8MM (1/32") HEM

38MM (1½") LONG STRIP OF TAPE

48CM (19") LONG TAPE 9.5MM (⅜") WIDE

22MM (⅞") WIDE STRIP OF EMBROIDERED LINEN IS JOINED WITH RUN AND FELL SEAM 1.5MM (1/16") WIDE




END OF STRING OVERSEWN TO FORM A KNOB

LOOP-MANIPULATED LINEN DRAWSTRING

1.5MM (1/16") WIDE RUN AND FELL SEAM

38MM (1½") WIDE STRIP OF EMBROIDERED LINEN

THIS END OF THE DRAWSTRING IS SECURED INSIDE THE CASING

TINY WORKED LOOPS ON BOTH SIDES

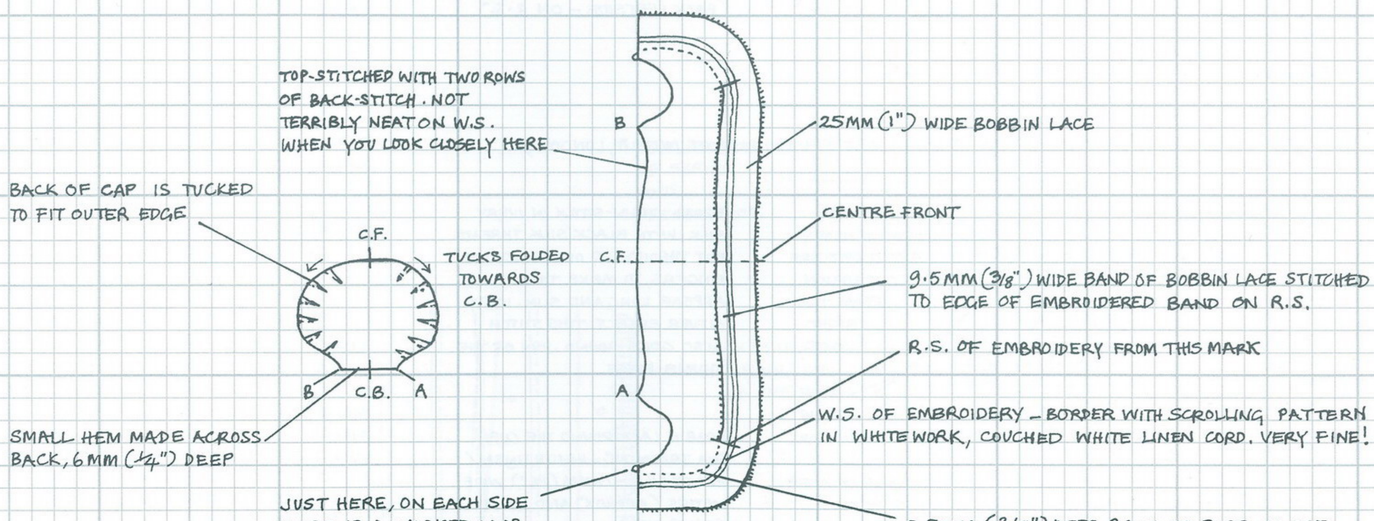
JOIN IN LINEN STRIP HERE

·8MM (1/32") WIDE HEM

CASING MADE FROM 3MM (⅛") WIDE HEM. IT IS WHIPPED OVER ON THE OUTER EDGE.

## 61. c.1650-60 BABY'S CAP BOWES MUSEUM, BARNARD CASTLE (THE BLACKBORNE COLLECTION)

CAP IN FINEST LINEN, EDGED WITH FLEMISH BOBBIN LACE.




TOP-STITCHED WITH TWO ROWS OF BACK-STITCH. NOT TERRIBLY NEAT ON W.S. WHEN YOU LOOK CLOSELY HERE

BACK OF CAP IS TUCKED TO FIT OUTER EDGE

TUCKS FOLDED TOWARDS C.B.

SMALL HEM MADE ACROSS BACK, 6MM (¼") DEEP

25MM (1") WIDE BOBBIN LACE

CENTRE FRONT

9.5MM (⅜") WIDE BAND OF BOBBIN LACE STITCHED TO EDGE OF EMBROIDERED BAND ON R.S.

R.S. OF EMBROIDERY FROM THIS MARK

W.S. OF EMBROIDERY — BORDER WITH SCROLLING PATTERN IN WHITEWORK, COUCHED WHITE LINEN CORD. VERY FINE!

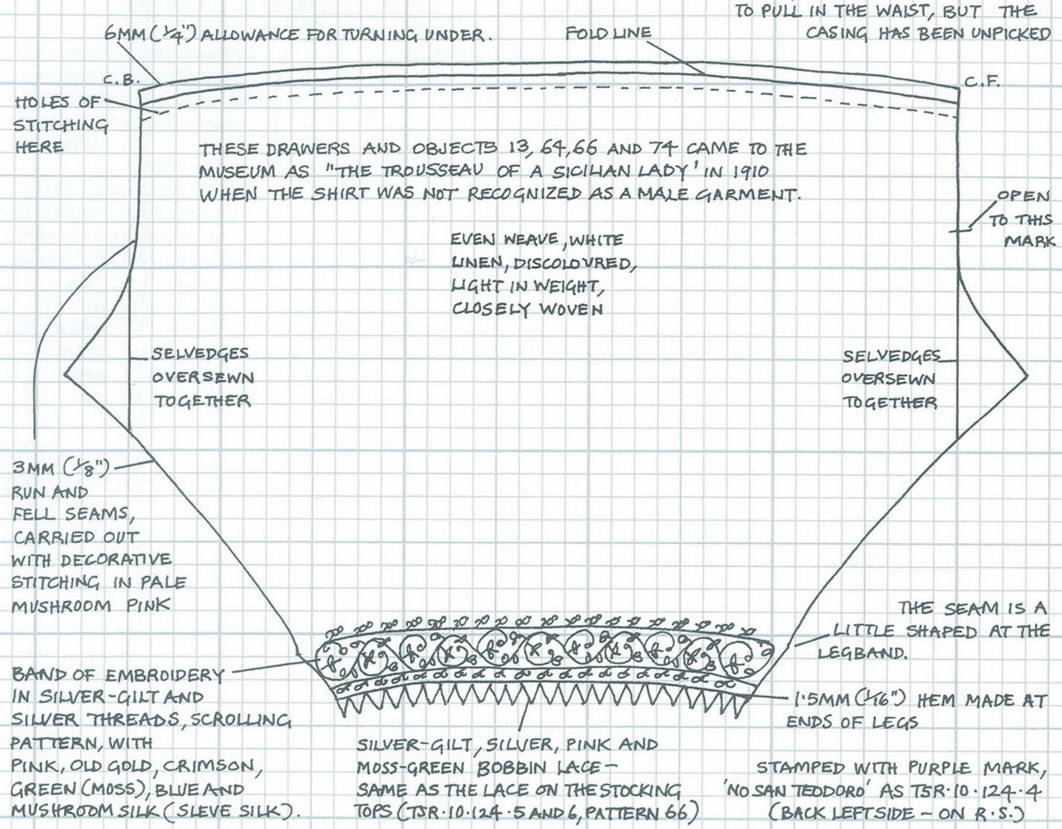
JUST HERE, ON EACH SIDE THERE IS A WORKED LOOP BIGGER THAN THE DECORATIVE LOOPED BORDER, NEATLY WORKED. PRESUMABLY A TIE HELD THESE ENDS TOGETHER AND THE CAP LOOPED UP AT THE BACK TO SHOW THE LACE ON THE W.S.

9.5MM (⅜") DEEP BAND OF BOBBIN LACE STITCHED ON W.S.

© 1990 JANET ARNOLD

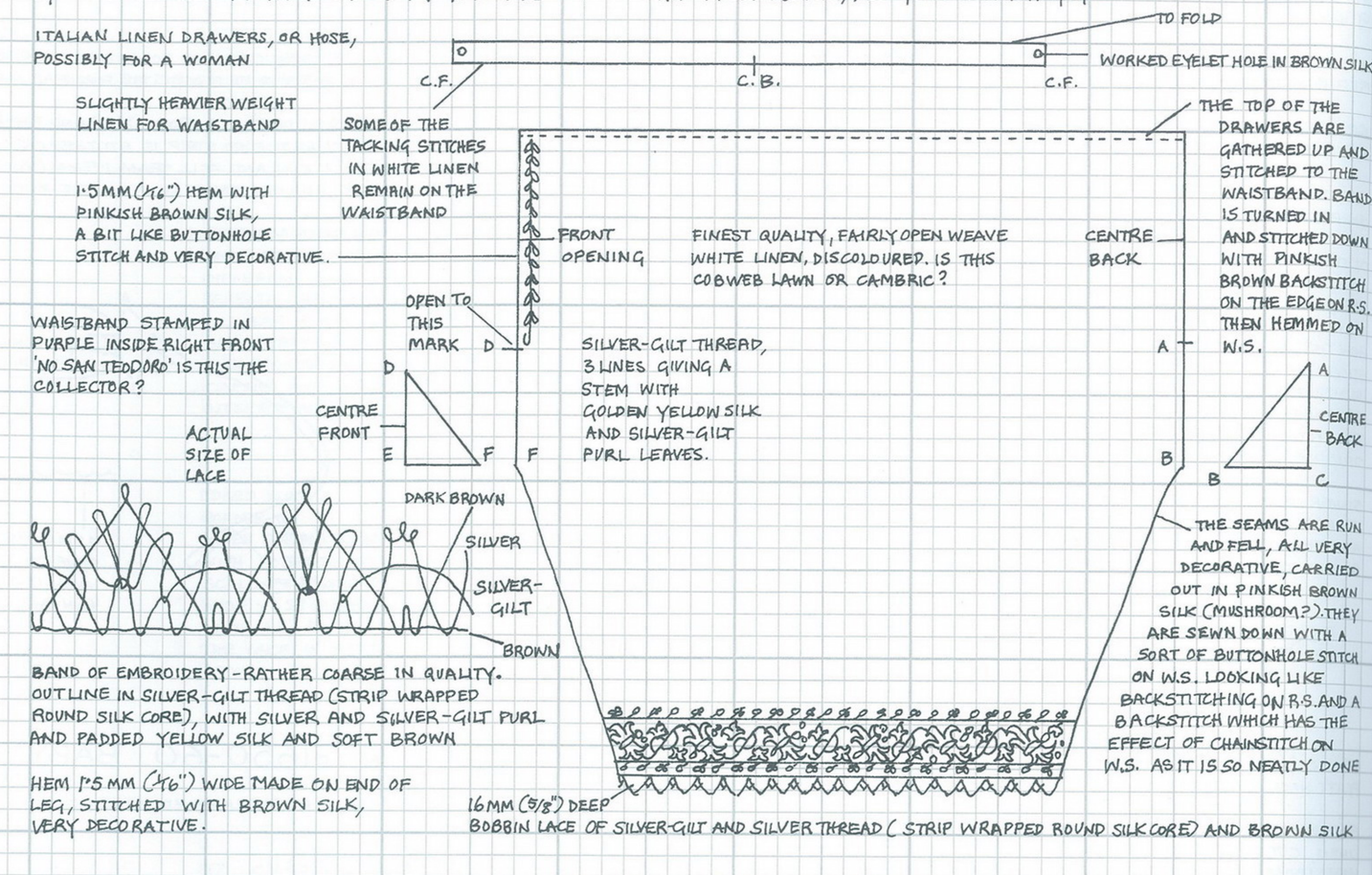
## 63. c.1600 PAIR OF DRAWERS METROPOLITAN MUSEUM OF ART, NEW YORK T.5R.10.124.3

PAIR OF DRAWERS, POSSIBLY FOR A MAN.



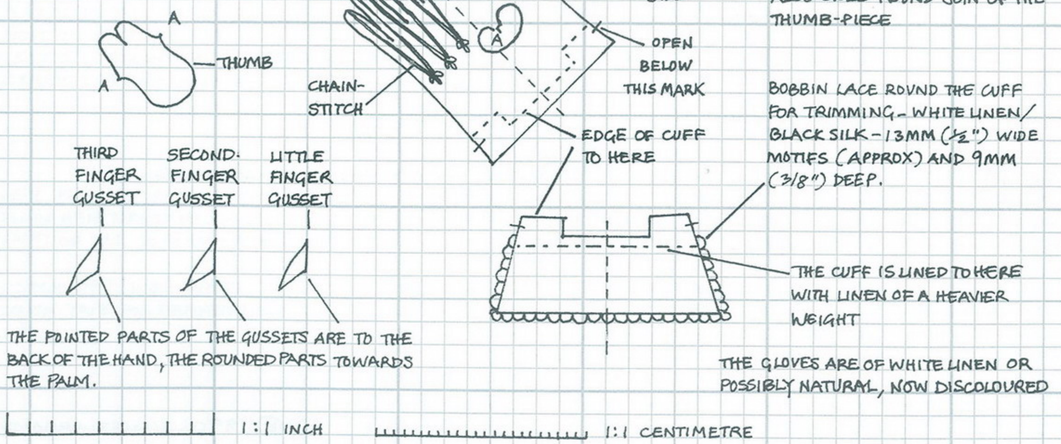

## 64. c.1600 PAIR OF DRAWERS METROPOLITAN MUSEUM OF ART, NEW YORK T.5R.10.124.4

ITALIAN LINEN DRAWERS, OR HOSE, POSSIBLY FOR A WOMAN




## 62. c.1610-20 PAIR OF GLOVES VICTORIA AND ALBERT MUSEUM, LONDON, CUMING LOAN 1 AND 1A

LINEN GLOVES. THE HANDS ARE CUT ON THE CROSS. THE CUFFS ARE ON THE STRAIGHT OF THE GRAIN, EMBROIDERED IN BLACK SILK WITH LADYBIRDS AND FLOWERS. THE CUFF IS LINED WITH LINEN OF A HEAVIER WEIGHT.




BROAD CHAIN-STITCH IN IVORY SILK, WITH BLACK SILK THREADS PUT THROUGH IT, OUTLINING THE FINGERS, TO MAKE THEM APPEAR LONG AND SLIM. VERY CLEVER EFFECT. THIS STITCH ALSO GOES ROUND JOIN OF THE THUMB-PIECE

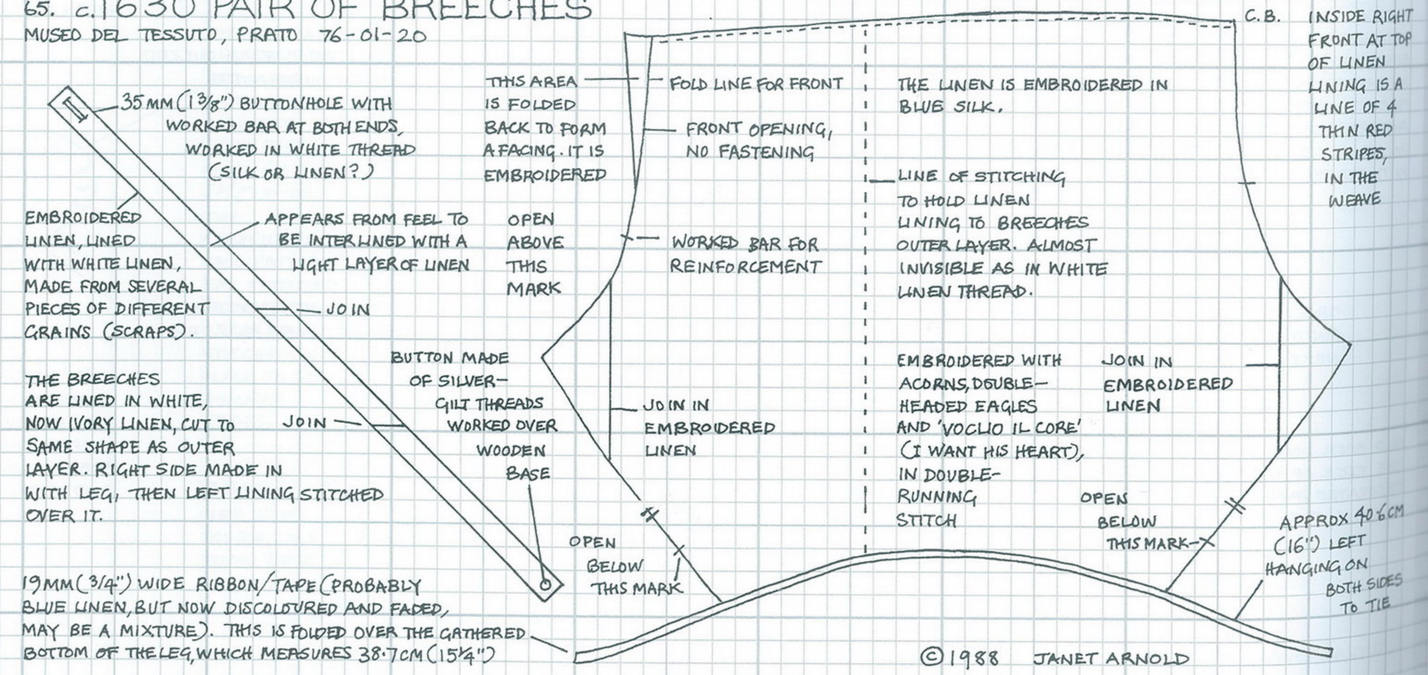
BOBBIN LACE ROUND THE CUFF FOR TRIMMING – WHITE LINEN/BLACK SILK – 13MM (½") WIDE MOTIFS (APPROX) AND 9MM (3/8") DEEP.

THE CUFF IS LINED TO HERE WITH LINEN OF A HEAVIER WEIGHT

THE GLOVES ARE OF WHITE LINEN OR POSSIBLY NATURAL, NOW DISCOLOURED

## 65. c.1630 PAIR OF BREECHES

MUSED DEL TESSUTO, PRATO 76-01-20



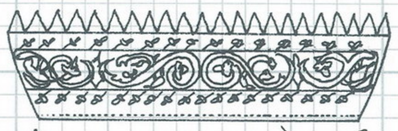

©1988 JANET ARNOLD

## 66. c.1600 PAIR OF FOOTLESS HOSE

METROPOLITAN MUSEUM OF ART, NEW YORK TSR. 10·124·5 AND 6

A PAIR OF FOOTLESS HOSE IN FINE, CLOSELY WOVEN LINEN, WITH TOPS INTENDED TO BE FOLDED DOWN.

THE STOCKING TOPS ARE SINGLE LAYER OF FABRIC, NOT LINED. EMBROIDERED WITH FLOSSED 'SLEVE' SILK IN SAGE GREEN, PALE PINK, PALE BLUE, MID-BLUE, WINE, YELLOW, PALE SALMON, SILVER AND SILVER-GILT THREAD (STRIP WRAPPED ROUND A SILK CORE), IN A SCROLLING DESIGN, WITH FOLIAGE AND BIRDS.



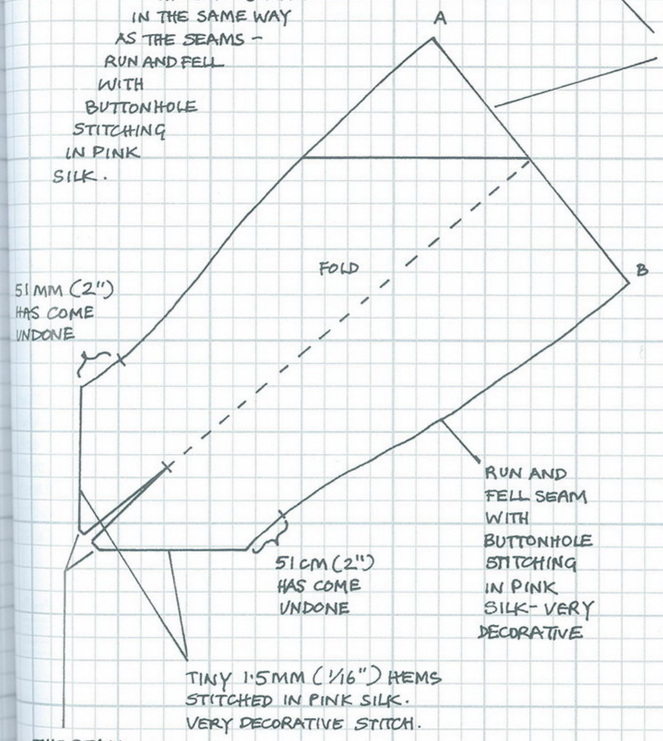

THE TOPS ARE INTENDED TO BE FOLDED DOWN.

NARROW HEM 1·5MM (1/16") WIDE - MADE ALONG STOCKING TOP AND 22MM (7/8") DEEP BOBBIN LACE ATTACHED TO IT. LACE IN SILVER AND SILVER-GILT THREAD, PINK AND GREEN SILK THREADS.

THERE IS A JOIN HERE ON BOTH STOCKINGS.

THE JOIN IS MADE IN THE SAME WAY AS THE SEAMS - RUN AND FELL WITH BUTTONHOLE STITCHING IN PINK SILK.

RUN AND FELL SEAM WITH BUTTONHOLE STITCHING IN PINK SILK TO JOIN EMBROIDERED TOP TO STOCKING.

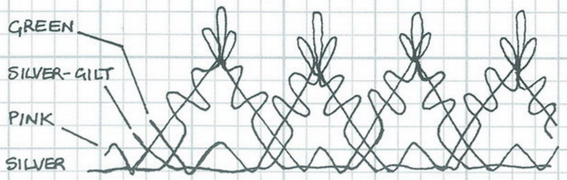



THEY ARE NOT CUT ON THE TRUE CROSS, AND TWIST SLIGHTLY

RUN AND FELL SEAM WITH BUTTONHOLE STITCHING IN PINK SILK - VERY DECORATIVE

THESE HOSE ARE INTENDED TO BE FOOTLESS. THEY WERE PROBABLY WORN WITH LINEN SOCKS OR WITH SILK STOCKINGS

ACTUAL SIZE OF BOBBIN LACE

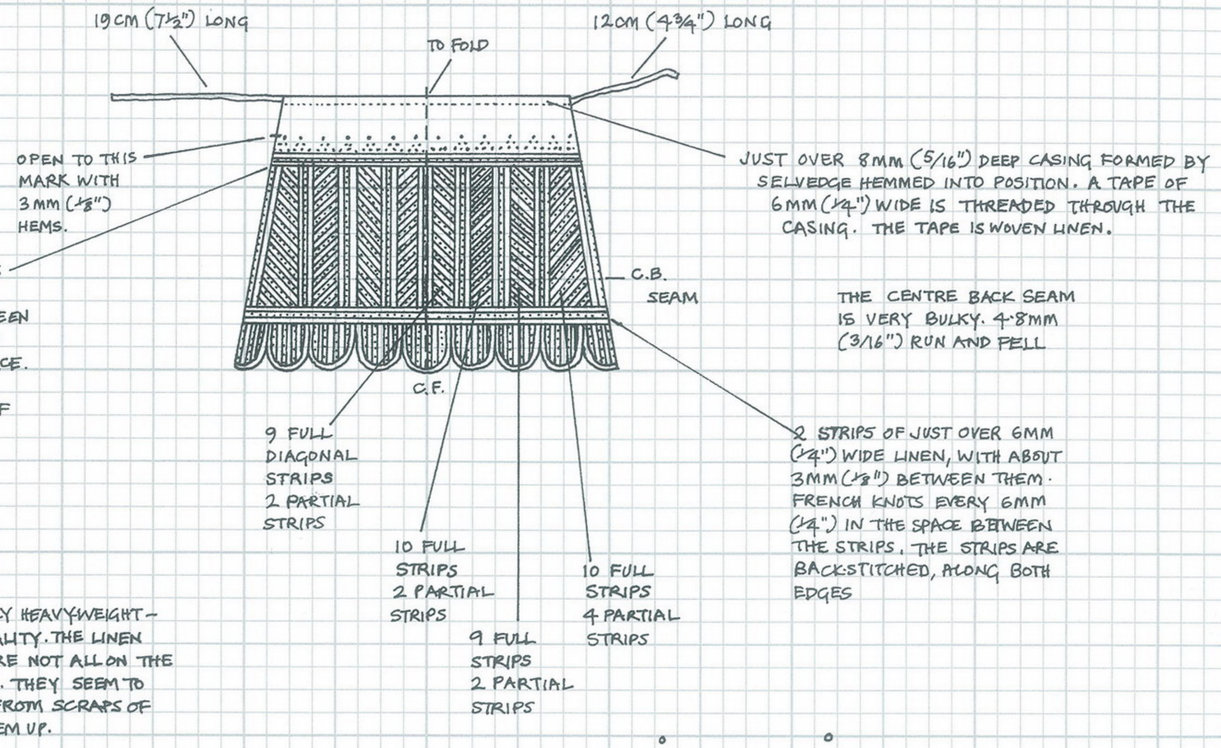



1:1 INCH
1:1 CENTIMETRE

## 67. c.1630-40 PAIR OF BOOTHOSE TOPS GERMANISCHES NATIONALMUSEUM, NURNBERG

A PAIR OF LINEN BOOTHOSE TOPS, PROBABLY WORN WITH LINEN SOCKS OR KNITTED SILK STOCKINGS. THEIR SHAPE AND SIZE SUGGEST THEY COULD BE WORN EITHER WITH THE SCALLOPS FACING UPWARDS, OR TURNED OVER THE BOOTS WITH THE SCALLOPS FACING DOWN.

EXQUISITELY EMBROIDERED WITH LINEN THREAD AND APPLIED STRIPS OF LINEN, IN A CHEVRON PATTERN



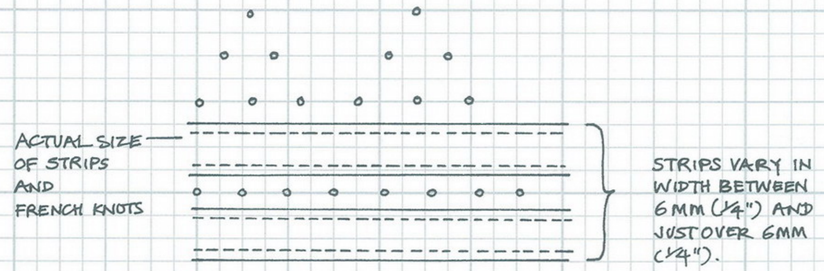

JUST OVER 8MM (5/16") DEEP CASING FORMED BY SELVEDGE HEMMED INTO POSITION. A TAPE OF 6MM (¼") WIDE IS THREADED THROUGH THE CASING. THE TAPE IS WOVEN LINEN.

THE CENTRE BACK SEAM IS VERY BULKY. 4·8MM (3/16") RUN AND FELL

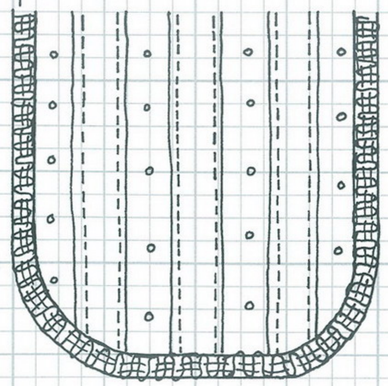
2 STRIPS OF JUST OVER 6MM (¼") WIDE LINEN, WITH ABOUT 3MM (⅛") BETWEEN THEM. FRENCH KNOTS EVERY 6MM (¼") IN THE SPACE BETWEEN THE STRIPS. THE STRIPS ARE BACK-STITCHED, ALONG BOTH EDGES

THE LINEN IS FAIRLY HEAVYWEIGHT - HARDWEARING QUALITY. THE LINEN STRIPS ON TOP ARE NOT ALL ON THE STRAIGHT GRAIN. THEY SEEM TO HAVE BEEN CUT FROM SCRAPS OF LINEN TO USE THEM UP.

THE FRENCH KNOTS BETWEEN THE STRIPS ARE APPROXIMATELY EVERY 6MM (¼")




ACTUAL SIZE OF SCALLOP



THREE STRIPS ON EACH SCALLOP, WITH FRENCH KNOTS ON EITHER SIDE - EXCEPT THE END ONE, ON THE BACK SEAM, WHICH HAS FOUR STRIPS AND A ROW OF FRENCH KNOTS ON TOP OF THE SEAM

THE STRIPS ARE BEST WHEN ON THE STRAIGHT GRAIN. THEY HAVE STRETCHED A BIT WHEN ON THE CROSS.

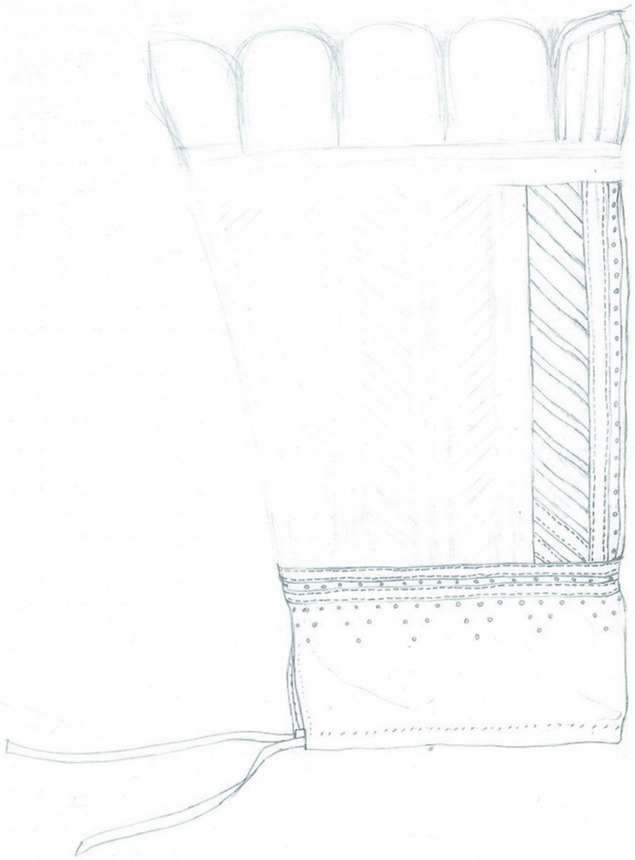
THE RAW EDGES OF THE SCALLOPS ARE FOLDED OVER TO THE R.S. AND COVERED BY SOFT, PLIABLE LINEN THREADS. HAND-MANIPULATED TO FIT THE CURVES AND FORM A DECORATIVE EDGE.

© 1990 JANET ARNOLD

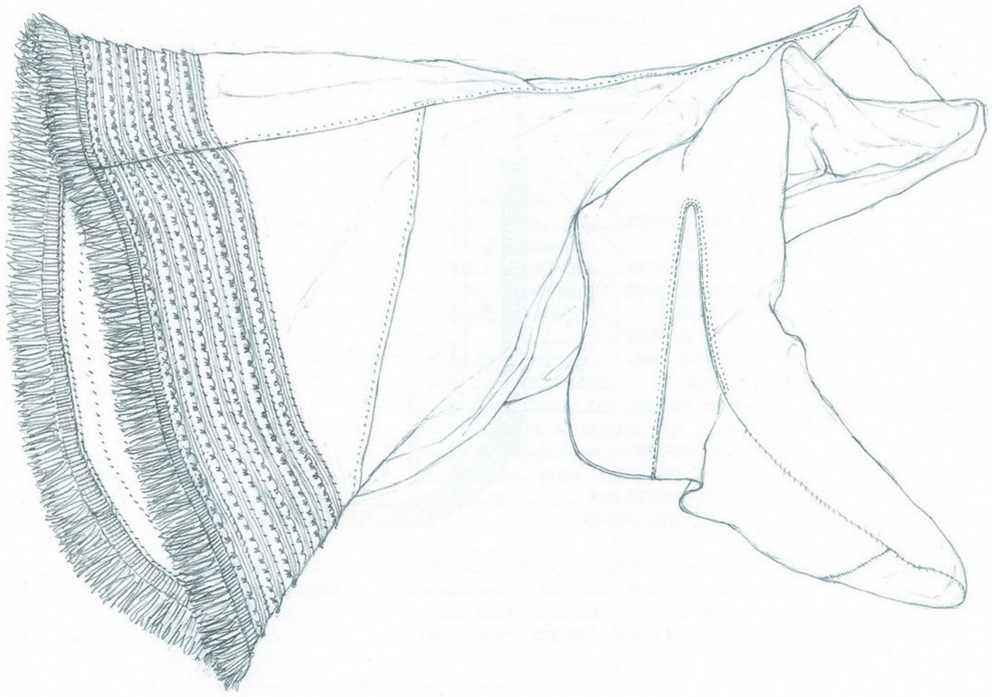
**c.1630–50 Germanisches Nationalmuseum, Nurnberg**
**67.** A pair of linen boothose tops, embroidered with raised knots and applied strips of linen, in linen thread. The tops have a drawstring to tie them either above or below the knee. The tops were probably worn with the seam and opening (where the strings appear) at the centre back of the legs, which is where the seam lies on stockings and on the examples of boothose seen here. However, it is not possible to be certain of this because men's breeches of the mid-seventeenth century were often cut and constructed with a seam and opening on the inside leg, sometimes even with a string to tie.

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

**c.1630–50 Verney Collection, Claydon House (The National Trust), near Aylesbury**
**69.** A pair of boothose in fine white linen, to be worn with separate tops. The feet of the boothose have raw edges left on the seams, for comfort, like the fringed boothose **68**.



67



68

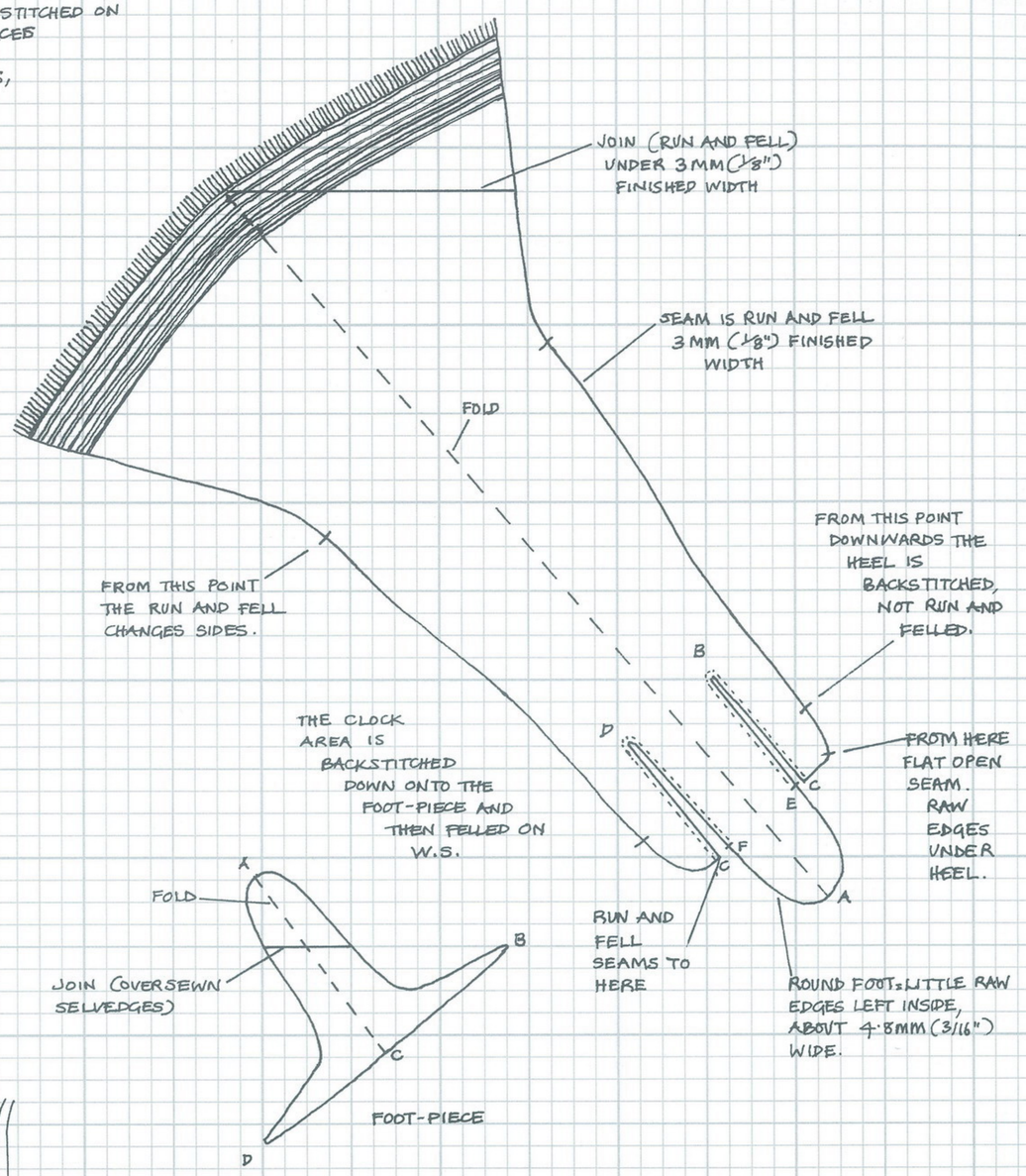
69

## 68. c.1640-50 PAIR OF BOOTHOSE VERNEY COLLECTION, CLAYDON HOUSE (NATIONAL TRUST), NEAR AYLESBURY

WHITE, CLOSELY WOVEN, FINE LINEN BOOTHOSE, INTENDED TO BE WORN WITH THE TOPS FOLDED DOWN. TRIMMED WITH LINEN FRINGE.

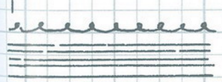
SIX ROWS OF 6MM (¼") WIDE LINEN BRAID. THIS IS WOVEN WITH A SORT OF PICOT EDGE ON ONE SIDE, AND STRAIGHT ON THE OTHER. IT IS STITCHED ON THE STRAIGHT EDGE, WHICH FACES TOWARDS THE FOOT. THE PICOT EDGE LIES UPWARDS, FREE, NOT STITCHED DOWN.

LINEN FRINGE



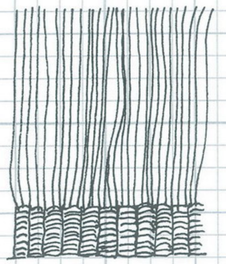

A HEM JUST UNDER 3MM (⅛") FINISHED WIDTH IS MADE ON THE EDGE OF THE BOOTHOSE TOP, AND THEN THE FRINGE IS WHIPPED ONTO IT.

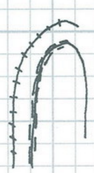
ACTUAL SIZE OF BRAID ON TOP OF BOOTHOSE, WITH TWO THICK THREADS RUNNING DOWN THE CENTRE, TO GIVE TEXTURE.






ACTUAL SIZE OF FRINGE

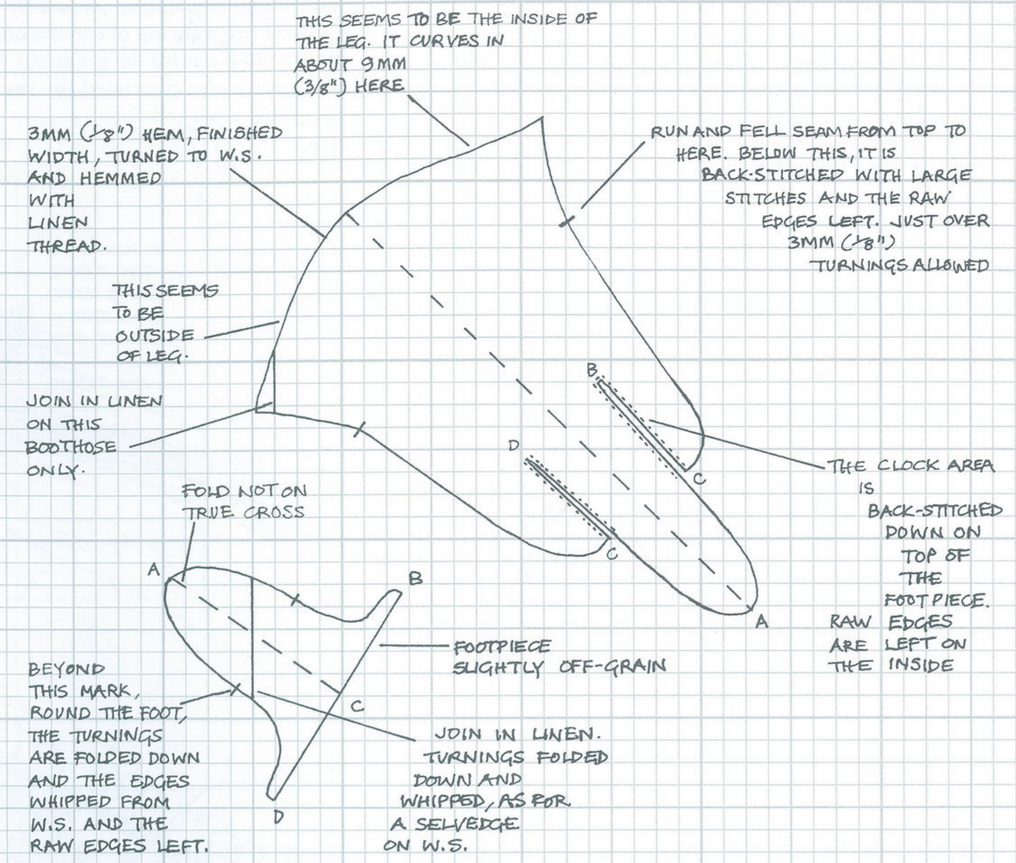




THE FOOT-PIECE IS BACKSTITCHED INTO THE SHT (CBE) WITH WHAT APPEARS TO BE COTTON THREAD (NEEDS TO BE TESTED). THE EDGE IS THEN TURNED DOWN 3MM (⅛" FINISHED WIDTH) - RUN AND FELL SEAM FROM E TO A (TIP OF TOE). THE EDGES ARE FOLDED AND OVERSEWN FROM THE INSIDE. THE THREAD APPEARS TO BE SOFT AND FLUFFY - IS THIS LINEN THREAD THAT HAS NOT BEEN TWISTED TIGHTLY? OR COTTON?

## 69. c.1640-50 PAIR OF BOOTHOSE VERNEY COLLECTION, CLAYDON HOUSE

BOOTHOSE IN FINE, WHITE, CLOSELY WOVEN LINEN. POSSIBLY TO BE WORN WITH SEPARATE DECORATIVE TOPS. THE CUT AND CONSTRUCTION INDICATE THAT THE WIDE TOPS WERE PROBABLY INTENDED TO BE TURNED DOWN.

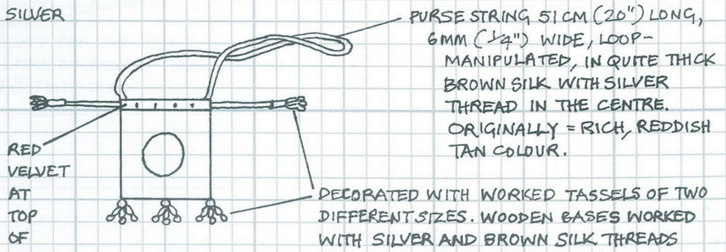



## 70. c.1600 PURSE NATIONAL MUSEUM OF SCOTLAND, EDINBURGH 1963·500

PURSE, EMBROIDERED IN SILVER AND SILVER-GILT THREAD, LINED IN DEEP PINK SILK.

HEAVILY EMBROIDERED IN SILVER AND SILVER-GILT THREAD, PADDED SHAPES. THE METAL IS ON YELLOW OR BEIGE SILK CORES. SMALL 3MM (⅛") SPANGLES OF SILVER-GILT. CENTRAL MOTIF OF A PELICAN.

THE METAL THREADS ARE COUCHED DOWN IN YELLOW SILK THREAD.



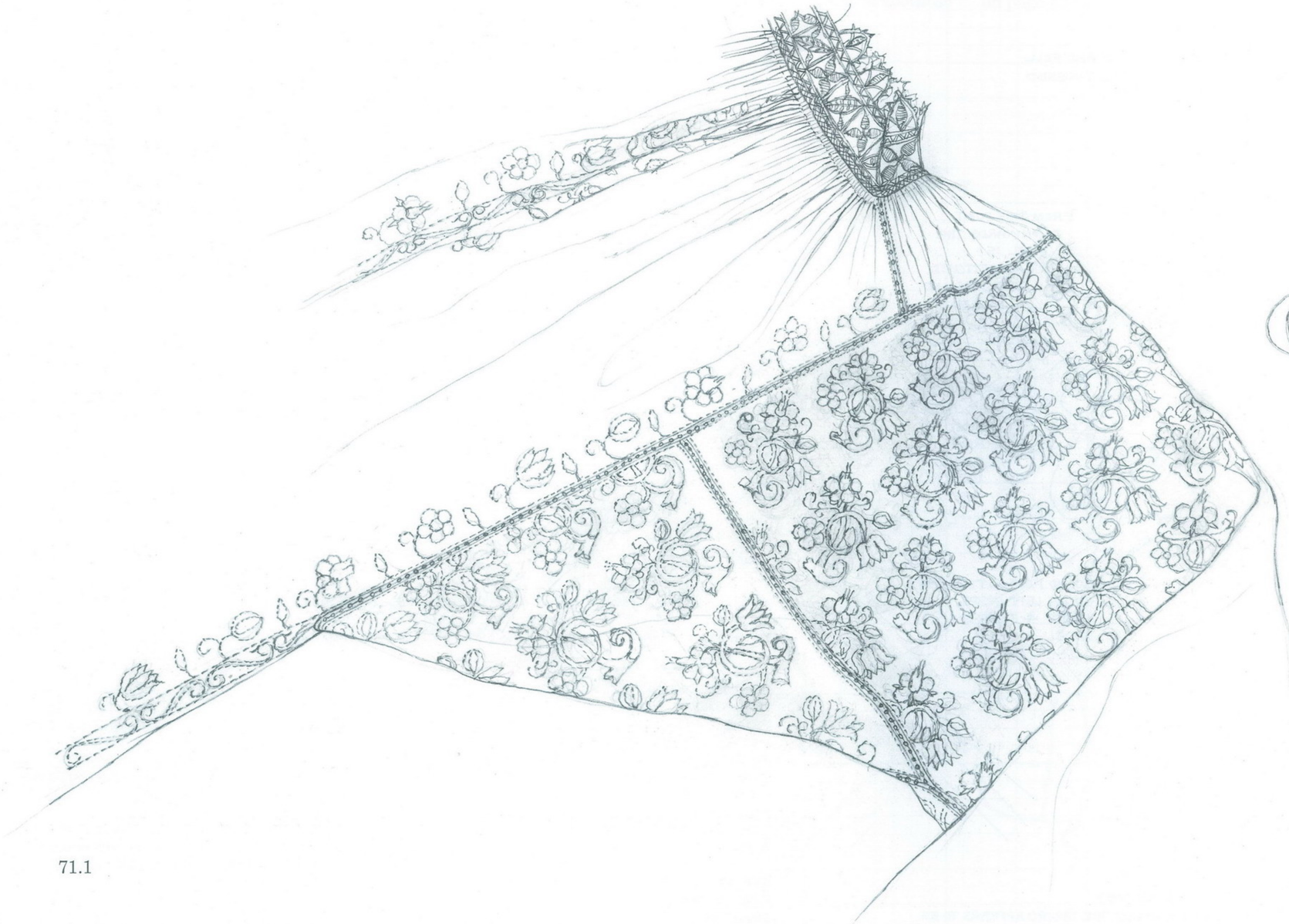

©1992 JANET ARNOLD

**c.1575–1600 Boston Museum of the Arts**

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

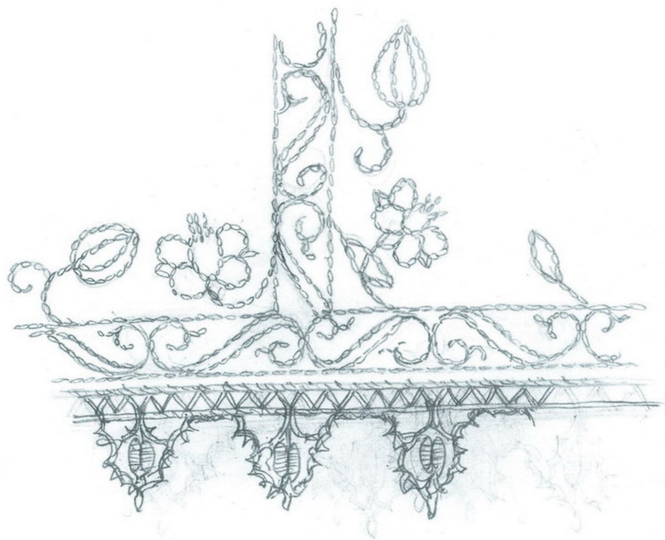
**71.2** The bandstring to fasten the wrist of the sleeve has little tassels at each end.

**71.3** The vertical lines of embroidered decoration and the pointed bobbin lace around the hem are echoed by the cutwork decoration on the smock worn by the Venetian courtesan on page 54 [**71E**].



71.1

71.2



71.3

71. c.1575-1600 SMOCK MUSEUM OF FINE ARTS, BOSTON 38.

SMOCK, PROBABLY ITALIAN, MADE OF VERY FINE WHITE LINEN, EMBROIDERED WITH BANDS OF TAN-PINK SILK IN DOUBLE-RUNNING STITCH, LOOKS LIKE BACKSTITCH BUT IS PERFECT ON BOTH SIDES. YOU CAN ONLY TELL THE WRONG SIDE BY THE TINY STITCHES OVERSEWING THE SELVEDGES TOGETHER, THE HEM ON THE NECK EDGE AND HEMS ON THE SLEEVE JOINS.

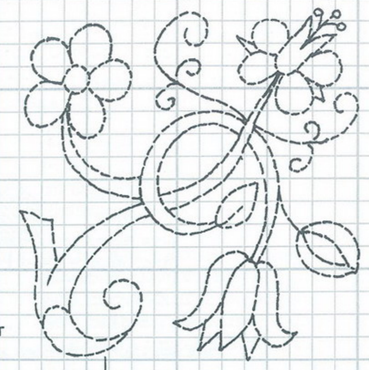
THE EMBROIDERY DESIGNS HAVE BEEN DRAWN OUT WITH BLACK INK, WHICH IS NOW ROTTING THE LINEN, SO SOME OF THE MOTIFS ARE BECOMING DETACHED

51CM (20") LONG, FINE STRING OF WHITE AND TAN-PINK SILK, ·8MM (1/32") IN DIAMETER, WITH FRINGED ENDS, WHICH TIES THROUGH THE WORKED LOOPS AT THE END OF SLEEVES

WRISTBAND 3MM (1/8") DEEP ON R.S. 4·8MM (3/16") DEEP ON W.S., COVERS THE TIGHTLY GATHERED FULLNESS OF THE SLEEVE. THIS IS EMBROIDERED IN PINK SILK ON BOTH SIDES (R.S. AND W.S.) IT RESEMBLES SMOCKING - NOT CLEAR WHY WRISTBAND IS EMBROIDERED ON W.S. AS IT REALLY WOULD NOT SHOW

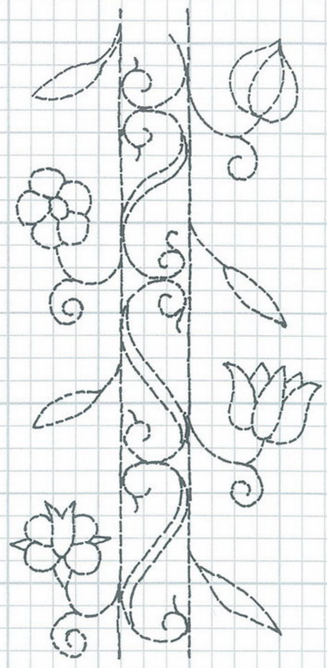
TINY WORKED LOOP IN PINK SILK ON EACH SIDE OF WRISTBAND

12 MOTIFS DOWN LENGTH OF SLEEVE, 5·7CM (2 1/4") LONG X 4·7CM (1 7/8") WIDE, THEY ARE SLIGHTLY STAGGERED, NOT A PROPER HALF DROP, AND THIS RESULTS IN UNEVEN ARRANGEMENT AT THE SLEEVE JOINS UNDER THE ARM. APPROXIMATELY 10 (OR PART OF 10) MOTIFS ACROSS SLEEVE

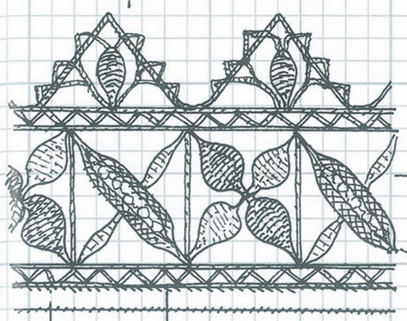


ACTUAL SIZE OF MOTIFS WORKED IN PINK SILK ON SLEEVE AND UNDERARM GUSSET. DAFFODIL OR PANSY? PIMPERNEL AND COLUMBINE.

ACTUAL SIZE OF BANDS OF EMBROIDERY. THE PATTERN REPEATS WITH ALL FOUR FLOWERS IN SUCCESSION



ACTUAL SIZE OF BOBBIN LACE & BINDING FOR NECK



NECK BINDING - LINEN STRIP. LACE WHIPPED TO FOLDED TOP EDGE

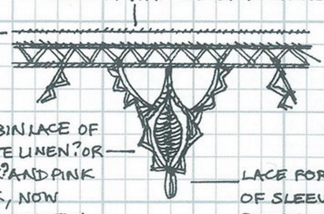
PINK SILK STITCHING FOR LACE

THE STRIP OF LACE AROUND THE NECK IS QUITE STRAIGHT, NOT SHAPED, SO PRESUMABLY STRETCHES TO FIT THE BODY. THERE ARE NO OBVIOUS JOINS ANYWHERE AND THE MOTIFS REPEAT PERFECTLY.

THE LACE AROUND THE NECK IMITATES LINEN CUTWORK. IT HAS PROJECTING POINTS ALONG THE EDGE AND SQUARE COMPARTMENTS CONTAINING ALTERNATE MOTIFS BASED ON LEAF SHAPES AND TINY FLOWER HEAD, IN TAN-PINK AND WHITE SILK

ACTUAL SIZE OF HEM AND LACE

HEMMED WITH LINEN THREAD AS FINE AS THE WEAVE



LACE WHIPPED ON WITH PINK SILK THREAD

BOBBIN LACE OF WHITE LINEN? OR SILK? AND PINK SILK, NOW ALMOST TAN

LACE FOR END OF SLEEVE AND BOTTOM OF SMOCK

WRIST OF SLEEVE GATHERS INTO 16·5CM (6 1/2")

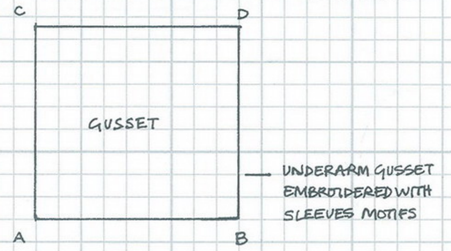
SLEEVE END OPEN FOR 8·3CM (3 1/4")

NARROW HEMS 1·5MM (1/16") WIDE ARE MADE ROUND ALL THE PIECES OF THE SMOCK.

THE SEAMS FOR SHOULDERS, SLEEVES AND GUSSETS ARE ALL WHIPPED TOGETHER WITH WHITE LINEN THREAD, AND THEN PINK SILK KNOTS WORKED ON TOP, ON THE R.S.

HEMS MADE AT SLEEVE ENDS OPENINGS ARE WORKED OVER WITH PINK SILK.

WORKED BAR AT END OF OPENING




UNDERARM GUSSET EMBROIDERED WITH SLEEVES MOTIFS

SELVEDGE ON LEFT BACK-SIDE SEAM

RIGHT BACK-SIDE IS TO FOLD

1·5MM (1/16") WIDE HEM AT BOTTOM, HEMMED WITH FINE, WHITE LINEN THREAD. THE BOBBIN LACE IS STITCHED ON WITH PINK SILK. SEE ABOVE FOR DETAIL.

SEAM HERE ON RIGHT BACK-SELVEDGES

ALONG THE BOTTOM - ABOUT 3 OR 4 FLOWERS IN EACH SPACE

THE DISTANCE BETWEEN THE BANDS OF EMBROIDERY VARIES BETWEEN 20CM (7 3/4") AND 19CM (7 3/8")

CENTRE BACK TO FOLD

GATHER INTO 9CM (3 3/8")

WHOLE BACK AND FRONT RECKS GATHER INTO 28·6CM (11 1/4") WITH 2 ROWS OF THREADS, ONE ROW 1·5MM (1/16") BELOW THE STITCHING LINE, THE OTHER JUST ABOVE. MAY EVEN BE 3 ROWS? ALL LEFT IN TO HOLD GATHERING SMOOTH. NECK IS BOUND WITH STRAIGHT STRIP OF LINEN, FINISHED WIDTH 3MM (1/8") WIDE, EMBROIDERED WITH PINK SILK MATCHING THE CUFF.

SELVEDGE ON LEFT FRONT-SIDE SEAM

THE RIGHT FRONT HAS NO SIDE SEAM - JUST TO FOLD

ON THE RIGHT-HAND SIDE OF SMOCK THE SLEEVE AND GUSSET SIT INTO A SLIT AS THIS IS NOT A SIDE SEAM

9·5MM (3/8") WIDE BAND OF EMBROIDERY WITH FLOWERS REACHING TO ABOUT 19MM (3/4") OUT ON EITHER SIDE. SEE ABOVE FOR DETAIL.

SEAM HERE ON RIGHT FRONT

DOTTED LINE SHOWS A VERY SLIGHT SCOOP FOR THE FRONT - THIS MAY NOT BE INTENTIONAL. DIFFICULT TO FOLLOW GRAIN BECAUSE OF TIGHT GATHERING AND LINEN HAS STRETCHED IN PLACES, AS IT IS SO OLD.

CENTRE FRONT TO FOLD

LINEN VARIES BETWEEN 82CM (32 1/4") AND 83CM (32 3/4") IN WIDTH, SELVEDGE TO SELVEDGE. THREE WIDTHS ARE USED FOR THE SMOCK. I HAVE GIVEN 82·5CM (32 1/2") THROUGHOUT.

1:1 INCH

1:1 CENTIMETRE

©1993 JANET ARNOLD

# 72. c.1575-1600 SMOCK METROPOLITAN MUSEUM OF ART, NEW YORK T.S.R. 41.64

EXQUISITELY EMBROIDERED SMOCK IN IVORY LINEN, NOW DISCOLOURED, THE FINEST QUALITY IS USED FOR THE SLEEVES AND THE REST OF THE SMOCK IS IN A SLIGHTLY HEAVIER WEIGHT LINEN. FRONT AND BACK ARE EMBROIDERED IN LONG STRIPES, DOWN THE LENGTH, IN PURPLE FLOSS SILK AND SILVER-GILT THREAD (STRIP WRAPPED ROUND A SILK CORE), COUCHED IN A DESIGN OF VINE LEAVES, ACORNS AND POMEGRANATES. THE FRONT IS DISTINGUISHABLE FROM THE BACK ONLY BY THE WIDTH, TO ALLOW FULLNESS FOR THE BUST. THE SLEEVES ARE EMBROIDERED WITH ALTERNATE MOTIFS OF (A) ACORN/POMEGRANATE/VINE AND (B) STYLISED SPRAY OF ROSE/PANSY/FLEUR-DE-LYS.

THE WRISTBAND FASTENS WITH A WOODEN BUTTON WORKED OVER WITH PURPLE SILK AND SILVER-GILT THREAD

5MM (3/16") WIDE WRISTBAND 17.8CM (7") LONG WITH OUTER EDGE TO FOLD

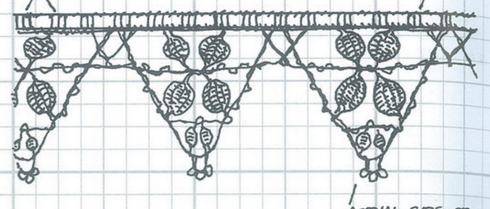
THE LOOP IS MADE OF 1.5MM (1/16") WIDE LOOP-MANIPULATED STRING OF PURPLE AND WHITE SILK FLOSS

ACTUAL SIZE OF LOOP

THE BOBBIN LACE AT THE NECK OF THE SMOCK IS MADE OF WHITE LINEN, PURPLE SILK AND SILVER-GILT THREAD WITH AN OPEN DESIGN. MADE AS A STRAIGHT STRIP APPROX 72CM (28") LONG AND 3.5CM (1 3/8") DEEP. IT WAS PROBABLY STRETCHED SLIGHTLY AS IT WAS WHIPPED ONTO THE LINEN NECKBAND. ITS UPPER EDGE WAS EASED TO FIT THE SHORTER LENGTH OF A LOOP-MANIPULATED STRING OF PURPLE AND WHITE SILK TO CREATE THE ROUNDED SHAPE. MADE TO THE SAME MEASUREMENT, WAS THE SMALL EDGING LACE MATCHING THAT AT THE WRISTS, AND HERE WHIPPED TO THE UPPER EDGE OF THE LOOP-MANIPULATED STRING.

SETS OF 3 BUTTONHOLE STITCHES IN PURPLE SILK

HEM



ACTUAL SIZE OF LACE ON HEM OF SMOCK

A PAIR OF SILVER-GILT THREADS ARE COUCHED TO THE POINTED OUTLINE OF THE LACE WITH PURPLE SILK THREAD

ACTUAL SIZE OF EDGING LACE OF NECK AND WRISTS

ACTUAL SIZE OF BUTTON WITH PURPLE SILK SHANK

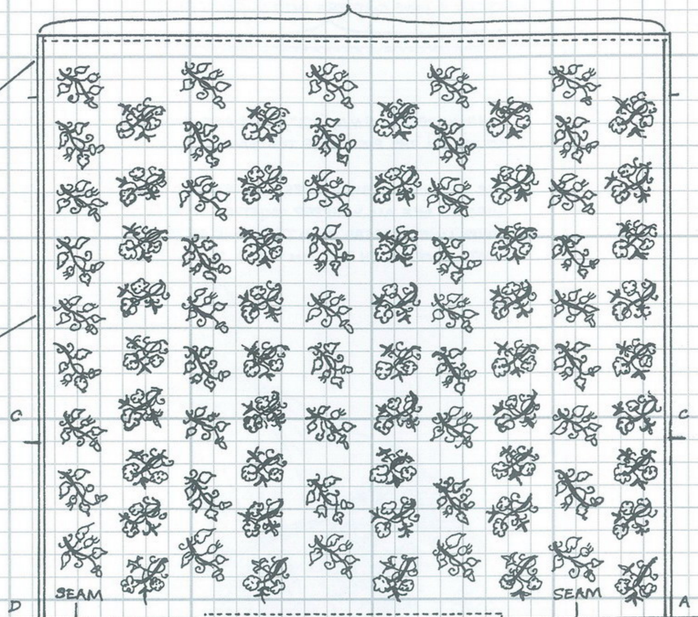
THE SLEEVES ARE OF A LIGHTER WEIGHT LINEN THAN THE BODY OF THE SMOCK, AND THEY ARE MORE TRANSPARENT IN QUALITY, THOUGH CLOSELY WOVEN

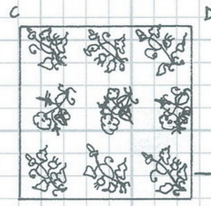
THE SLEEVE END IS GATHERED INTO CARTRIDGE PLEATS AND WHIPPED ONTO THE WRISTBAND, THE RAW EDGES CONCEALED INSIDE THE BAND. THE BAND IS EMBROIDERED WITH PURPLE FLOSS SILK, AND SILVER-GILT THREAD RUNS THROUGH IT

GATHERS INTO 17.8CM (7")

THIS OPENING IS ROLLED AND GAUGHT DOWN WITH A DECORATIVE STITCH IN PURPLE FLOSS SILK. SETS OF 3 STITCHES WITH GAPS BETWEEN THEM. THEN A SILVER-GILT THREAD (METAL STRIP WRAPPED ROUND A SILK CORE) IS RUN THROUGH IT.

THE SELVEDGES OF THE SLEEVE ARE OVERSEWN TOGETHER WITH FINE WHITE LINEN THREAD. THE STITCHES ARE HARDLY VISIBLE. THE SEAM IS PULLED UP A LITTLE WITH THE EMBROIDERY OVER IT.



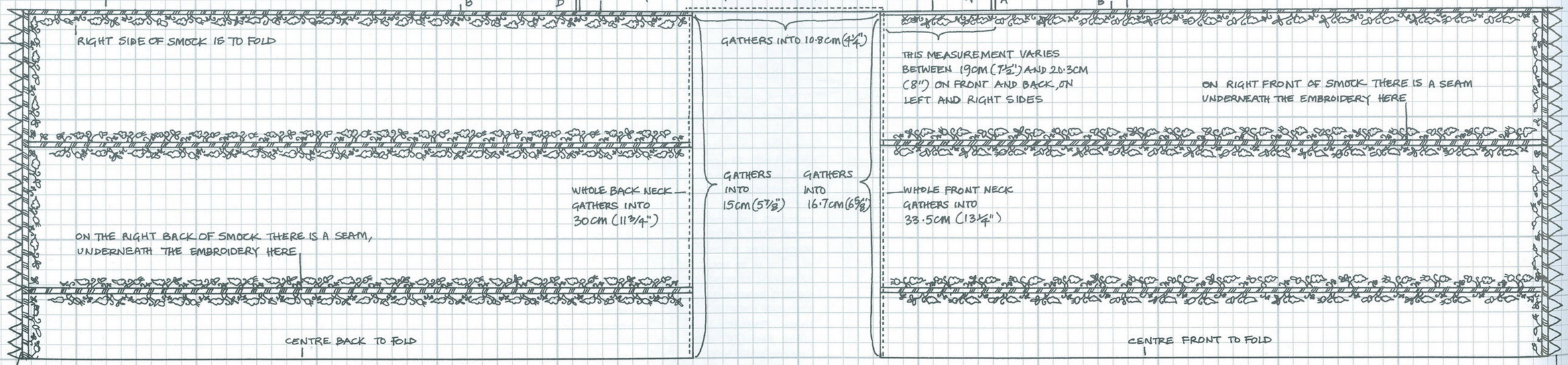




THE GUSSET VARIES BETWEEN 19CM (7½") AND 19.6CM (7¾") AND IS EMBROIDERED TO MATCH THE SLEEVES. SAME WEIGHT OF LINEN AS THE BODY OF SMOCK

THE SMOCK FINISHED WITH A 1.5MM (1/16") WIDE HEM

ON THE LEFT SIDE OF SMOCK THERE IS A SIDE SEAM, SELVEDGES SEWN (WHIPPED) TOGETHER WITH FINE WHITE LINEN THREAD, MATCHING WEIGHT OF THE SMOCK

SIDE SEAM ON LEFT SIDE OF SMOCK ONLY. RIGHT SIDE OF SMOCK TO FOLD




THE LOWER EDGE IS FINISHED WITH A 1.5MM (1/16") WIDE HEM STITCHED DECORATIVELY WITH PURPLE SILK IN SETS OF THREE BUTTONHOLE STITCHES 3MM (⅛") WIDE WITH 3MM (⅛") GAPS BETWEEN

5MM (3/16") FINISHED WIDTH LINEN STRIP ON THE STRAIGHT GRAIN BINDS GATHERED NECK EDGE, EMBROIDERED ON TOP OF THE BAND TO MATCH THE WRISTS, BUT IN DEEP BLUE SILK WITH SILVER-GILT THREAD. IT IS NOT CLEAR IF THIS WAS INTENTIONAL, OR IF THIS WAS A DIFFERENT BATCH OF SILK FROM THE REST OF THE SMOCK AND HAS FADED FROM PURPLE.

TO FOLD

BOBBIN LACE IN WHITE LINEN AND PURPLE SILK WITH SILVER-GILT THREAD, ABOUT 8MM (3/4") DEEP ON THE POINTS, USED TO DECORATE THE HEM OF THE SMOCK. IT IS WHIPPED ONTO THE EDGE OF THE HEM.

1:1 INCH 1:1 CENTIMETRE

© 1992 JANET ARNOLD

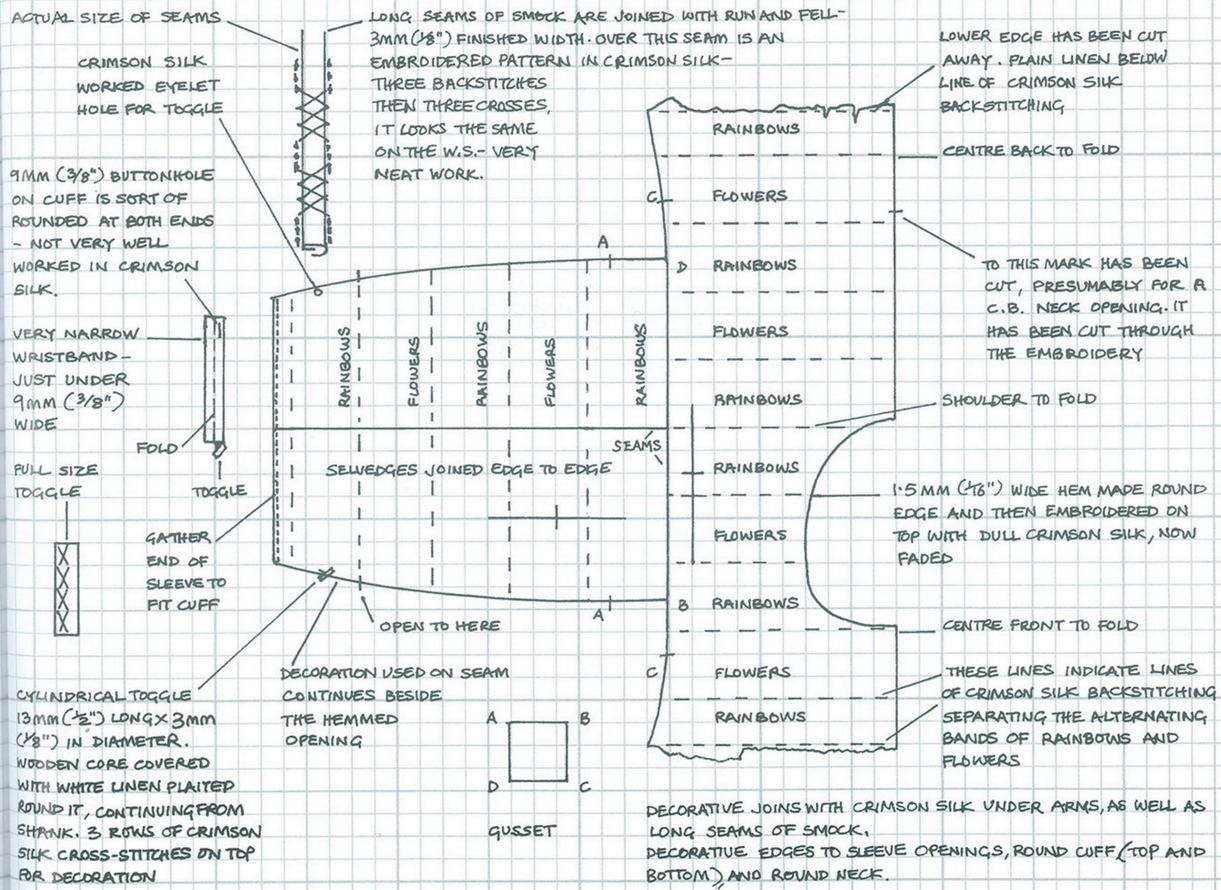
## 73. c.1585–95 TOP OF A SMOCK WHITWORTH ART GALLERY, UNIVERSITY OF MANCHESTER 1015

SMOCK IN FINE, CLOSELY WOVEN WHITE LINEN, NOW DISCOLOURED. EMBROIDERED IN COLOURED SILKS IN BACKSTITCH, STEM STITCH AND SPECKLING WITH RAINCLOUDS, RAINDROPS, FLOWERS, RAINBOWS AND RIVERS.
THE BANDS OF EMBROIDERY ARE DIVIDED BY ROWS OF DULL CRIMSON BACKSTITCHING. THE CLOUDS ARE IN DEEP BLUE, CRIMSON FOR THE OUTLINES, LIGHT BLUE (AQUAMARINE IN SOME PLACES), PALE YELLOWY IVORY AND DEEP YELLOW (CHROME) SPECKLING. THE CLOUDS ARE NOT ALL THE SAME AND THE ARRANGEMENT OF THE COLOUR VARIES. CHROME YELLOW AND IVORY RAINCLOUDS. NO RAIN FROM CLOUDS ON BOTTOM ROW. RAINBOWS ARE CRIMSON, CHROME YELLOW AND WITH DEEP BLUE OUTLINES, VARYING, IN THE ARRANGEMENT OF COLOURS. NO APPARENT REPEATING THEME. SPECKLING IS IVORY AND CHROME YELLOW IN APPEARANCE. SOME RAINBOWS IN AQUAMARINE, CRIMSON AND DEEP BLUE FOR OUTLINES. ONE: RATHER WATERY EFFECT IN AQUAMARINE, LIGHT BLUE AND CRIMSON. TWO IDENTICAL CLOUDS ON BOTTOM ROW AT FRONT. RAINDROPS IN LIGHT BLUE.

PREDOMINANT COLOURS

RIVER — WAVY OUTLINE AT TOP IN DEEP BLUE, SPECKLING WITH LIGHT BLUE AND AQUAMARINE, LOWER EDGE IN AQUAMARINE. STONES IN RIVER = CHROME CENTRES, OUTSIDES = AQUAMARINE, WAVES IN RIVER = PALEST AQUAMARINE.

SLIPS OF FLOWERS AS FOLLOWS:
HONEYSUCKLE: [CRIMSON AND CHROME YELLOW], LIGHT GREEN LEAVES AND STEM.
FOXGLOVE = [SOME BROWNY PURPLE, CLOVER PINK, SOME CLOVER PINK AND IVORY], LIGHT BLUE LEAVES AND STEMS.
CARNATION OR GILLYFLOWER = [CRIMSON, IVORY], LIGHT BLUE LEAVES AND STEM.
THISTLE: [SOME BROWNY PURPLE AND CLOVER PINK/SOME CLOVER PINK AND IVORY] LIGHT BLUE AND LIGHT GREEN LEAVES AND STEM, AND YELLOW ON SPECKLING BY HEAD AND ON LEAVES.
ROSE = [CRIMSON, IVORY], LIGHT GREEN AND YELLOW FOR LEAVES AND STEM.




DECORATIVE JOINS WITH CRIMSON SILK UNDER ARMS, AS WELL AS LONG SEAMS OF SMOCK.
DECORATIVE EDGES TO SLEEVE OPENINGS, ROUND CUFF (TOP AND BOTTOM), AND ROUND NECK.

THE EMBROIDERY HAS FADED. THE COLOURS ARE CRIMSON – (DEEP PINK), DEEP BLUE – (SAPPHIRE), AQUAMARINE, CLEAR LIGHT BLUE, VERY LIGHT GREEN (ALMOST A DARK AQUAMARINE), PALE CHROME YELLOW, IVORY – (CREAMY).

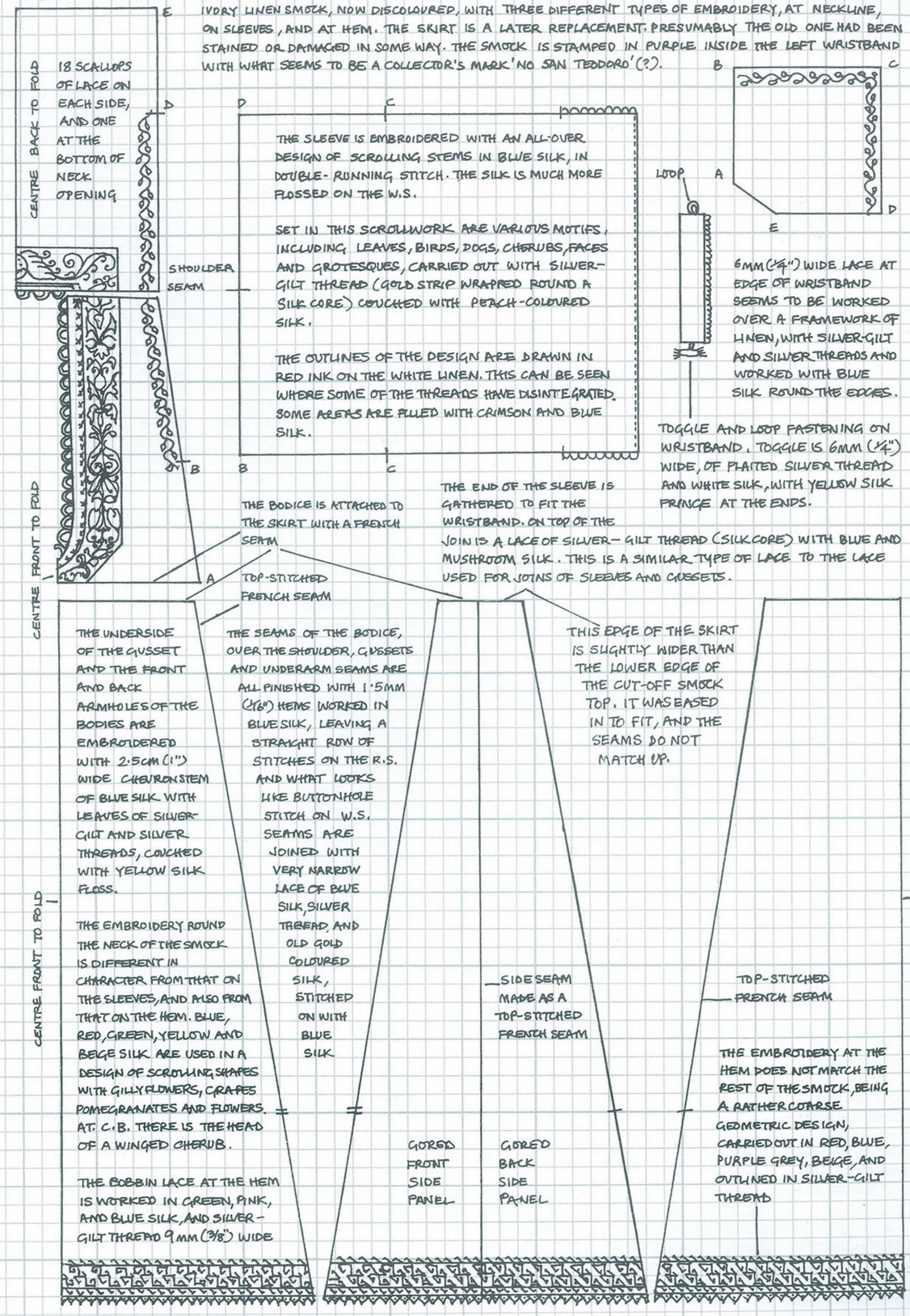
WHEN EXAMINED CLOSELY THE COLOURS ON THE MOTIFS ALL VARY

© 1989 JANET ARNOLD

## 74. c.1590–1600 SMOCK, WITH REPLACEMENT SKIRT

METROPOLITAN MUSEUM OF ART, NEW YORK 10.124.1.

IVORY LINEN SMOCK, NOW DISCOLOURED, WITH THREE DIFFERENT TYPES OF EMBROIDERY, AT NECKLINE, ON SLEEVES, AND AT HEM. THE SKIRT IS A LATER REPLACEMENT. PRESUMABLY THE OLD ONE HAD BEEN STAINED OR DAMAGED IN SOME WAY. THE SMOCK IS STAMPED IN PURPLE INSIDE THE LEFT WRISTBAND WITH WHAT SEEMS TO BE A COLLECTOR'S MARK 'NO SAN TEDDORO' (?).

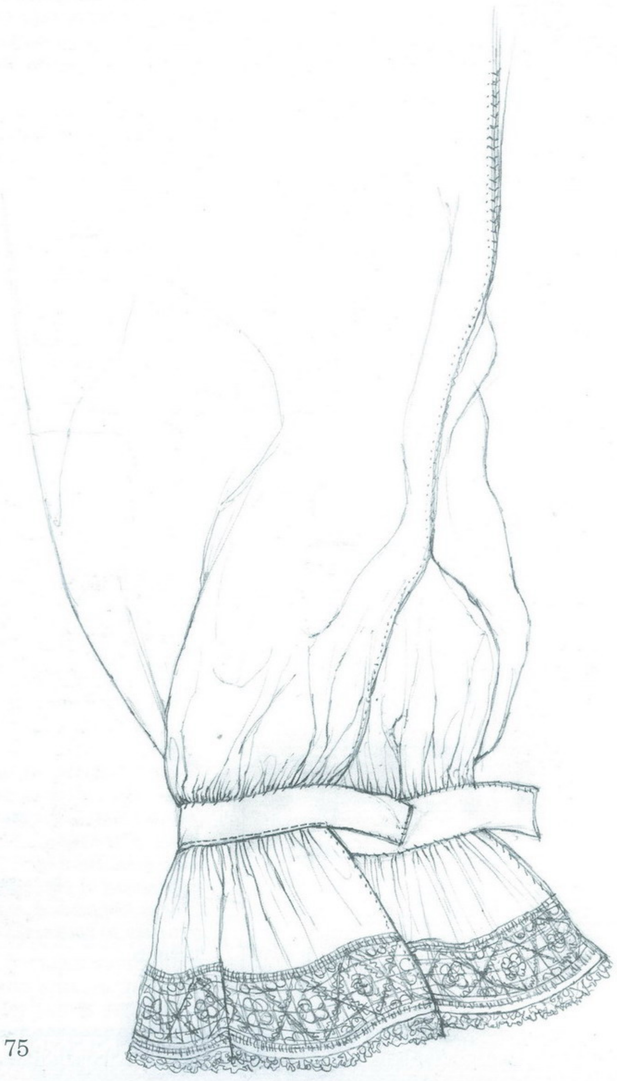


**c.1575–85 Coughton Court, Alcester**

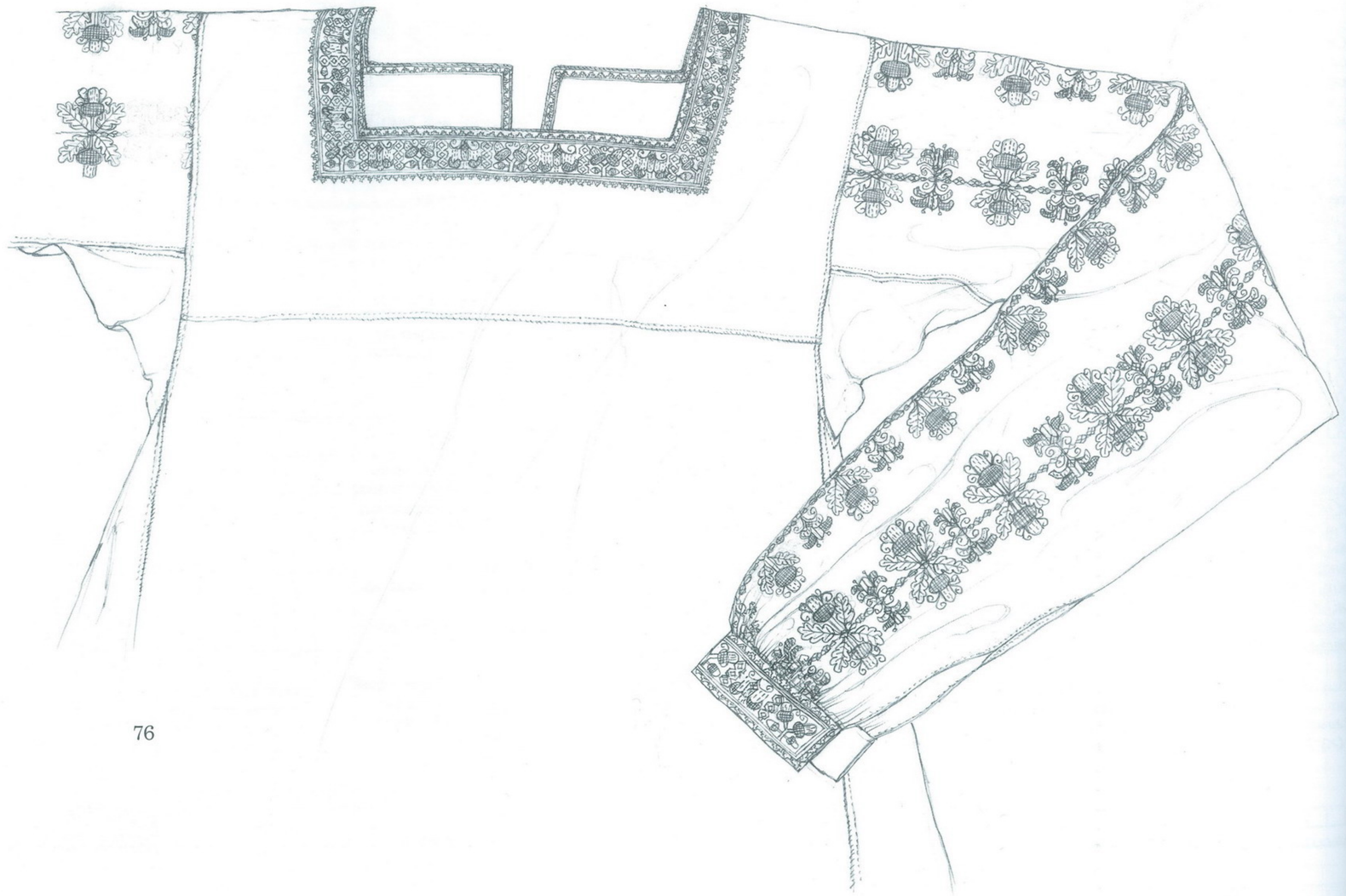
**75.** The sleeve of a woman's linen smock with a wrist ruffle of cutwork. The wristband is unlike the other smocks in this book, because it is not designed to meet edge to edge. There would have been an overlap, which was possibly pinned together when worn. The cutwork of the wrist ruffle is integral,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

**c.1560–80 Gallery of Costume, Platt Hall, Manchester City Galleries**

**76.** A woman's smock in fine white linen, with acorn motifs embroidered in black silk. Much of this silk thread has disintegrated but the whole design can be seen because the stitch marks remain and reveal the original pattern. The drawing shows the conjectured appearance of the smock when it was made, with the embroidery intact and a wristband embroidered to match the square neckline. A servant in Act IV of *The Winter's Tale* by William Shakespeare says of Autolycus, a rogue peddling his wares: 'you would thinke a Smocke were a Shee-Angell, he so chauntes to the sleeue-hand, and the worke about the Square on't.' The 'square' may refer to the whole area from shoulder to chest, on high-necked smocks as well as on those with square necklines such as this one. Here the square is a separate piece of linen, joined to the skirt of the smock across the chest, presumably to allow the square to be embroidered separately before being joined to the skirt. There is an entry in the pawnbroking accounts of Philip Henslowe dated 18 January 1593 for 'A smocke wraght & a smocke skearte playne of on[e] mrs floode ... xijs' and the plain smock skirt mentioned here could have been unpicked from a such a decorated square. Sir Gawen Carewe gave Queen Elizabeth a 'camericke smock wroughte with black silke in the collor and sleves, the square and ruffs wrought with Venice golde' as a New Year's gift in 1577. The remaining threads of black and white silk around the neck edge of the smock seen here may indicate that the neck was originally edged in precious metal lace, which was removed for recycling. The opening at the C.B. of the neck would have been necessary to accommodate the large hairstyle of the wearer if it was put on or removed while the hair was dressed.



75



76

### Using the Patterns for Full-scale Work

The clothes described and illustrated in this book are not fully representative of the fashions in linen clothing between 1540 and 1660; they reflect what has survived from this period and they do include examples of most major developments. The pattern diagrams can provide a useful guide when cutting garments for theatre, film and living history. The patterns are based on clothes made for people of widely differing sizes and as the smocks and shirts are loose-fitting garments it is difficult to give a precise table of measurements for the people that wore them.

### Materials

Suppliers are given at the end of this page for some of the basic materials needed. The following suggestions cover other aspects of choosing your materials. Synthetic fabrics are not suitable for any starched items. They will not react to the starch in the same way as linen.

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

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

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

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

### Making Smocks

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

Above: *Mark Rylance wearing a rebato edged in silver-gilt bobbin lace as Prospero in* The Tempest, *Shakespeare's Globe, 2005. The rebato is tied through two eyelet holes in the C.B. of the stiff doublet collar.*

Above: *Yolanda Vasquez as Hermione in* The Winter's Tale, *Shakespeare's Globe, 2005. The lace edging her open ruff was made by the Sunbury Lacemakers.*

### Making Neckwear

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

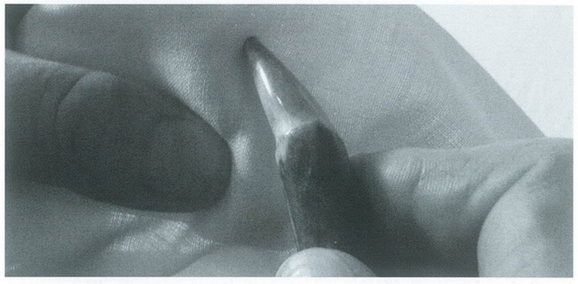
**Wrist Ruffs** – These are constructed in the same way as neck ruffs, as shown by the attached ruffles on shirts **1**, **2**, **5** & **8**. Use these patterns to make wrist ruffs as separate items. Cut the wristbands to fold, in the same way as those on separate neck ruffs, with all the raw edges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

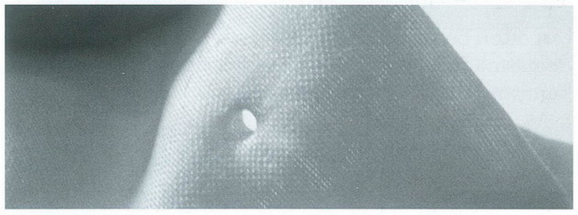
**Rebatos & Supporters** – It is a good idea to make a flat shape of cardboard to fit on the wearer first. This can then be used as a template to bend the wire into shape. Twist at C.F. to slip the wearer's head through.

Above: *The ruff is supported by a rebato wire that is tied through two eyelet holes with a silk point (ribbon) to a small support on the back-neck of her bodice.*

### Making Eyelet Holes

When making holes it is important not to punch a hole and cut the threads. It is much stronger and neater to push an awl through the layers of linen, parting the threads without breaking them. When a large enough hole is made, oversew [as **13D & 36C**] or blanket stitch [as **7/8B**] all round the edge. The tool seen below is made from horn and is the ideal shape because the tip is quite pointed and the cone-shaped end is quite fat – which helps make a big enough hole for most uses.





### Suppliers

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

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

**Linen** – Whaleys (www.whaleys-bradford.ltd.uk) usually carry several medium-weight linens such as Fine Linen Sarunda White, and Zula Linen White. Canetta (www.manidifata.it) has a beautiful closely woven white linen. Information at canetta@canetta.it.

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

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

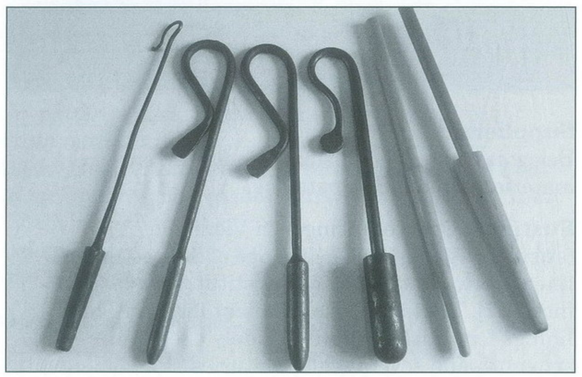
**Silk Floss** – Mace & Nairn (www.maceandnairn.com) supply a range of Zwicky Filofloss Pure Silk in a large range of colours. Also, Ebony – blackwork silk threads in varying thicknesses, and Madeira Stranded Silk.

**Wire** – Anglia Papercraft (00441255422031) supply 1.2mm and 1.4mm Millinery Wire – good for rebatos.

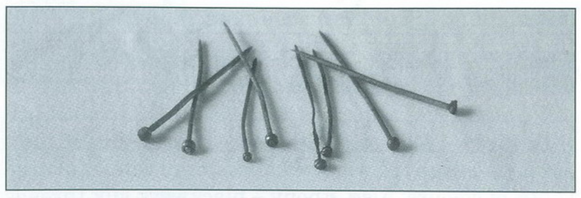
### Starching and Setting Linens

The following recipes are intended as a guide for use by theatrical costumiers and living-history practitioners. They are based on the experience of the wardrobe team at Shakespeare's Globe Theatre, London from 1997 to 2005 and subsequent experiments by Debbie Watson and Jenny Tiramani. Most of the equipment needed can be found in a domestic kitchen.

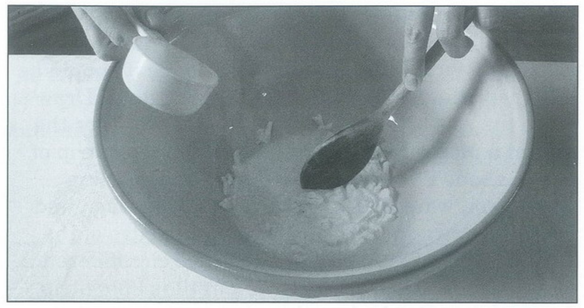
Solid rice starch is still widely available in some Mediterranean countries such as Italy, where it is used for bathing babies as well as for laundering. Suppliers can often be found on the Internet, or starch can be home-made by boiling potatoes or rice for at least 1 hour and finely straining the pulp.



*Left to Right:* A pre-1800 setting iron, three modern reconstructions of setting irons in different shapes, two modern reconstructions of wooden setting sticks. Modern substitutes can be made of any material that can be heated and is of a suitable shape, such as hair-curling tongs, knife sharpeners or lengths of metal or hardwood with rounded ends. Iron is preferable as it gets very hot and retains the heat.

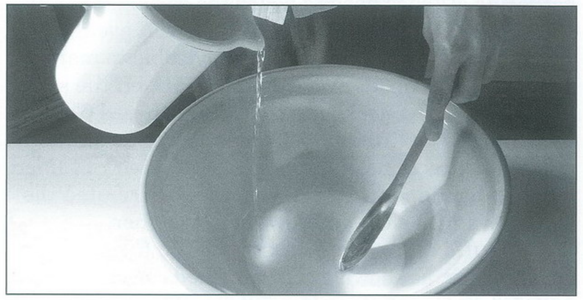


A group of brass pins c.1590–1600, private collection. These pins are all under 1" (25.4mm) long and may have been used for pinning linens. Small steel pins or brass lacemakers' pins are good modern substitutes.

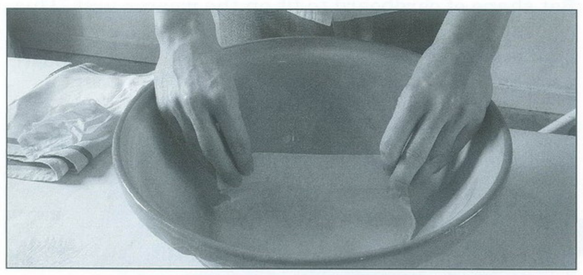


### Starching and Pressing Linen Bands

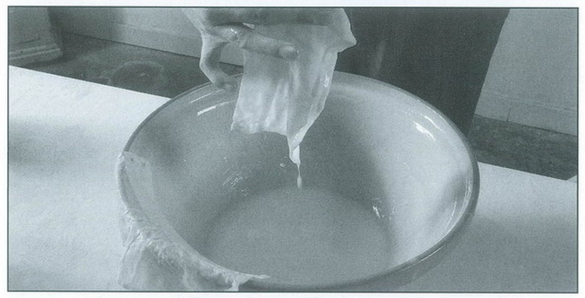
**1.** Place 1 cup (8 oz) of starch in a bowl.
**2.** Mix to a smooth paste with 80 ml (2.7 fl oz) of cold water.



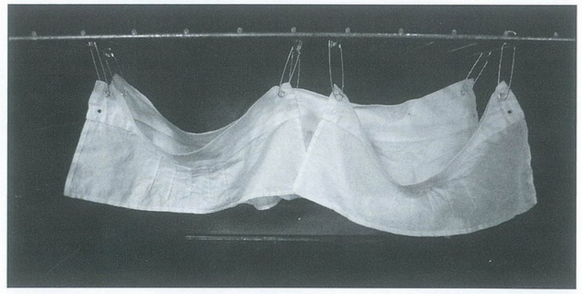
**3.** Mix in 250 ml (8.5 fl oz) of boiling water until all the lumps have disappeared. Varying the proportions of starch to water will produce more or less stiffness in the linen. The above measurements make a very strong starch. For a softer set, add more boiling water.



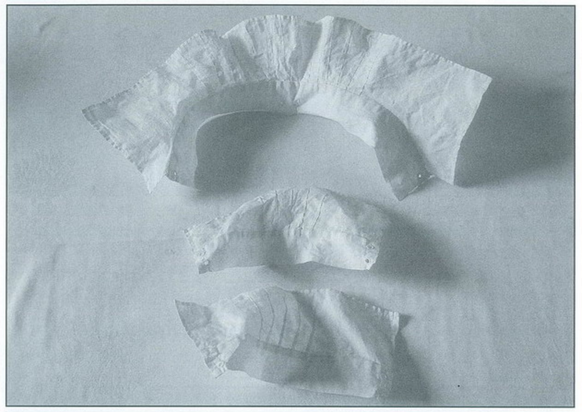
**4.** For plain cuffs and bands you can put them straight into the starch.



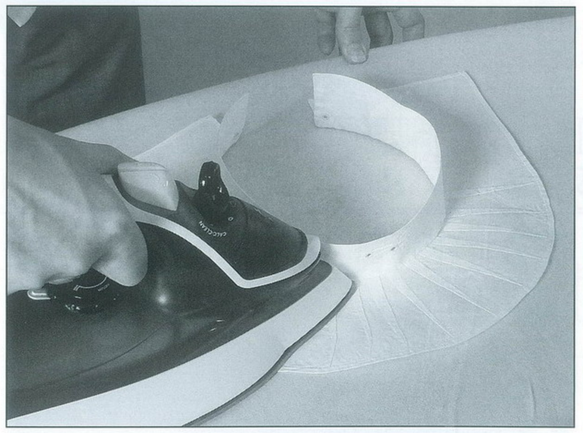
**5.** Once the linen is saturated, carefully squeeze out the excess starch, unfold the linen as much as possible and straighten the bands before drying. Once dry the starch sets like glue so smoothing the linen now saves time later and lessens the chances of damage to the linen and lace by tearing.



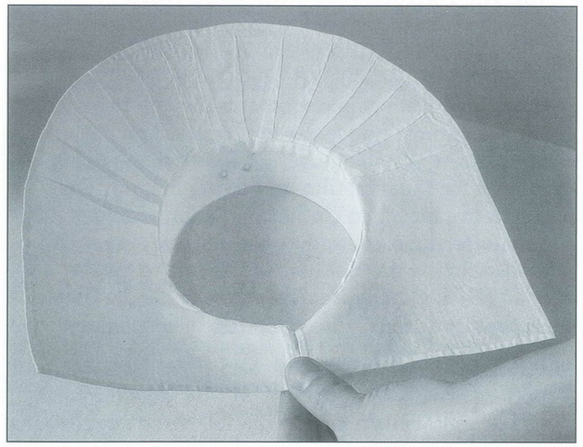
**6.** Heat is needed to bake the starch, air drying alone does not work. A domestic oven, on a high setting, particularly with a fan, works well. Attach the linens to a wire oven shelf with safety pins and place the shelf at the highest level in the oven. Leave the oven door fully open.
**7.** It is advisable to keep checking on the progress of the linens and whilst still damp pull apart any parts that have stuck together.



**8.** Once dry, check that no linen is still stuck together, ready for ironing.



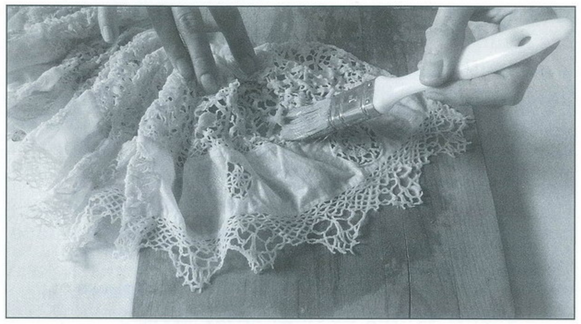
**9.** Using a steam iron on the highest setting, press out the linen. For a standing band, press the neckband first, then with the band upside down press the rest, working towards the inner edge.



**10.** The standing band is now ready to be pinned to a pickadil or rebato.

### Starching and Setting Linen Ruffs

Repeat steps **1–9** with the following tips.

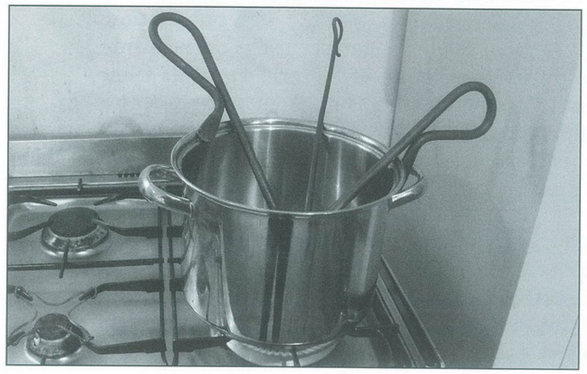


For ruffs that have lots of delicate lace, brushing over the lace areas with a small paintbrush ensures that the starch doesn't get clogged in the holes of the lace.

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

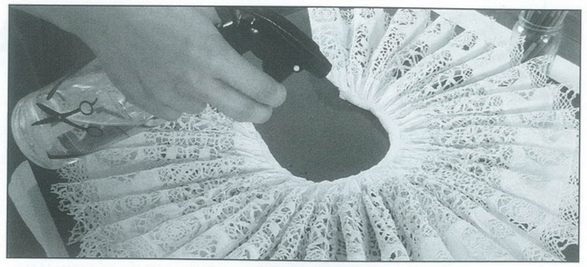
one end, pull apart linen that has stuck together.

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

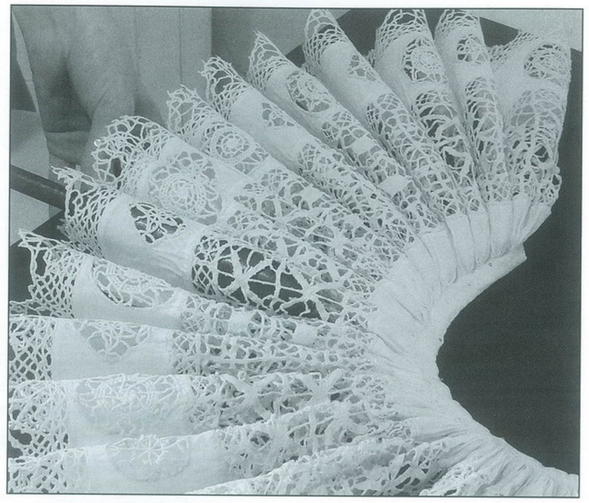


**10.** Begin to heat the irons in a metal bucket or pan. It is best to use a dry pan. Turn the heat up to the highest setting on your cooker. The irons should be hot enough in 30 minutes. It is best to have several irons of the same size so that you can keep swapping the iron you are using when it starts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

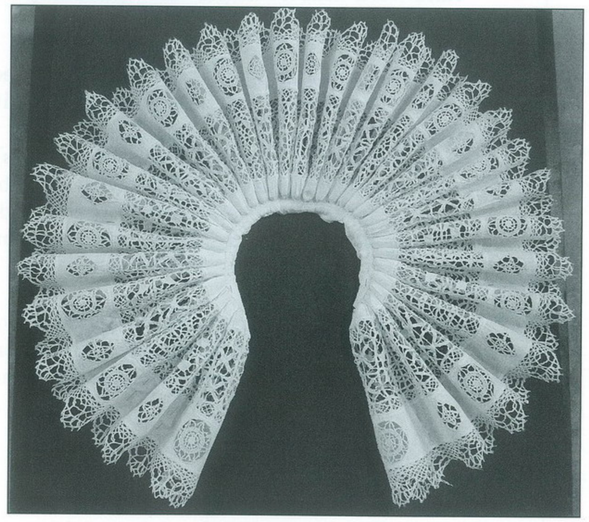
**11.** Arrange the ruff into the final shape desired (this one is being set as a woman's open ruff in shallow sets) and pin it down onto a surface such as foamboard, all around the neck-edge and into the required number of sets. It is important to divide the amount of linen equally among the sets. If you draw out the shape of the ruff and divisions of the sets on the foamboard first, it helps you to pin it accurately.



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

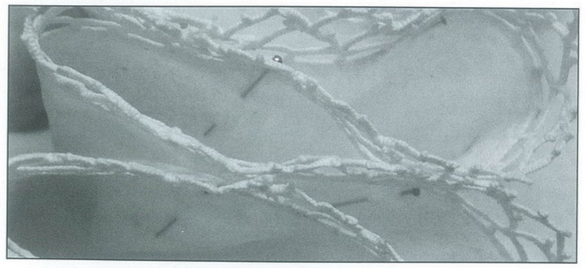


**13.** Push the setting iron into each set as far as you can, to open out the cartridge pleats at the neckband.



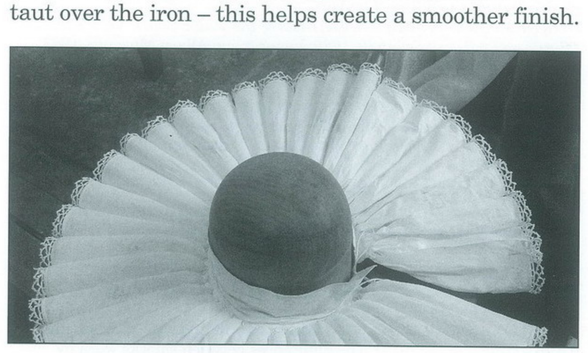
**14.** When the setting is completed, the ruff is ready to be unpinned from the foamboard and pinned to a supporter, such as a wire rebato.

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

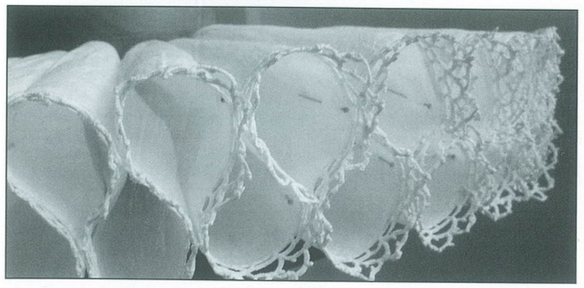


**10.** Pin sections into the figure-of-eight formation. Don't place the pins at the top of the curls as this produces flattened ends to the sets, rather than curved shapes.
**11.** Once all the pins are in place lay the ruff on a flat surface upside down, to set the underside first.

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



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



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

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

**10.** The handle of a wooden spoon was used to set the small sets needed on this three-layered ruff. Take one layer at a time and fold back the other layers so they are out of the way.
**11.** Start at one end of the ruff by pinning the front edge of the frill to the ironing board. Then put the spoon handle under the linen. Place another pin on the other side of the handle to hold the linen in place and roll the steam iron over the handle to set the shape. Remove the spoon handle but leave the pins in place. Repeat the process until you have approximately ten curls set in shape. When the linen becomes awkward to handle, take out the pins and begin again on the next section of flat linen.
**12.** When all the curls on that layer are shaped, lightly run the iron over the entire length of freshly set curls, not to flatten them but to align them.
**13.** Repeat steps **10–12** on the next layer of the ruff.

This three-layered ruff is of the same size and construction as ruff **19.** The two lower layers are of equal length, the top layer is shorter.

**Select Bibliography**
This list of books and articles is intended as a brief guide for students, theatre designers and members of the Living History Movement embarking on sixteenth and early seventeenth century projects.

**Primary Sources**
Reprints, some in facsimile, of books printed in the sixteenth and early seventeenth centuries. Printed transcripts of inventories, wills and similar material.


BYRNE, M. ST CLARE. *The Elizabethan Home Discovered in Two Dialogues* by Claudius Hollyband and Peter Erondell [printed as *The French School maister* (1573, 1582) and *The French Garden* (1605)]. Methuen, 1949. Conversation manuals by two Huguenot refugees who taught French in London. Includes a dialogue in a semstress's shop.
COTGRAVE, R. *A Dictionarie of the French and English Tongues*, 1611, 1632.
HOLME, R. *The Academy of Armory, or, a Storehouse of Armory and Blazon*, 1688.
LEVEY, S.M. AND PAYNE, P.C. *Le Pompe 1559: Patterns for Venetian bobbin lace*. A facsimile of the 1559 edition with selected patterns from Book II, 1560. Ruth Bean, Carlton, Bedford, 1983.
R. M. *Nuw Modelbuch*, C. Froschauer, Zurich, c.1561. Facsimile by C.Burkhard. A boxed set of three small books with a translation into French and English of the German text. R.M.'s account of the introduction of bobbin lace into Switzerland by Italian merchants in 1536, instructions on how to work the patterns and 40 working diagrams. The English title is '*Fascinating Bobbin Lace*'. Paul Haupt, Bern & Stuttgart, 1986.
SHORLEYKER, R. *A Schole-House for the Needle*. 1632. Facsimile of a pattern book owned by John and Elizabeth Mason, 1998. Includes patterns for all forms of linen decoration, many of them taken from much earlier pattern books. Available from www.scholehousefortheneedle.co.uk.
STOW, J. *A Survey of London*, 1598. Reprinted as paperback. Sutton Publishing, 2005.
STUBBES, P. *The Anatomie of Abuses*, 1583. Facsimile, Theatrum Orbis Terrarum Ltd, Amsterdam, 1972. English fashions discussed by a puritan.
VINCIOLO, F. *Renaissance Patterns for Lace, Embroidery and Needlepoint* [*Singuliers et nouveaux pourtraicts*, 1587]. Facsimile, Dover, 1971. Numerous woodcut designs.


**Secondary Sources**
General works with chapters relating to sixteenth and seventeenth century dress.


ARNOLD, J. *A Handbook of Costume*. Macmillan, 1973. 240 monochrome plates. A guide to the primary sources for costume study.
BEARD, C. and CUNNINGTON, C.W. & P. *A Dictionary of English Costume: 900–1900*. A. & C. Black, London, 1960.
BOUCHER, F. *A History of Costume in the West*. Thames and Hudson, 1967. 817 monochrome and 355 colour plates. Useful for quick visual references.
BUCK, A. *Clothes and the Child; A Handbook of Children's Dress in England 1500–1900*. Ruth Bean, Carlton, Bedford, 1996. Monochrome and seven colour plates and patterns of garments.
BUTLER, A. *The Batsford Encyclopedia of Embroidery Stitches*. London, 1979.
BUTLER MORRELL, A. *The Migration of Stitches*. D.S. Mehta on behalf of Sarabhai Foundation, Shahibag, Ahmedabad, 2007. Available from www.calicomuseum.com.
HASHAGEN, J. and LEVEY, S.M. *Fine & Fashionable; Lace from the Blackborne Collection*. The Bowes Museum, 2006. Many coloured plates.
LEVEY, S.M. *Lace: A History*. W.S. Maney and Son Ltd, Leeds, 1983. Comprehensive survey of European lace. Over 600 monochrome plates. A standard work.
VICTORIA AND ALBERT MUSEUM, *Four Hundred Years of Fashion*, ed. N. Rothstein. Collins, 1984. Catalogue of the items on display in 1984, with introductions to each area by M. Ginsburg, A. Hart and V. Mendes. Monochrome and colour plates.


**Books and catalogues mainly or entirely devoted to dress and accessories of the sixteenth and early seventeenth centuries**


ARNOLD, J. *Patterns of Fashion: The cut and construction of clothes for men and women c.1560–1620*. Macmillan, London, 1985.
ARNOLD, J. *Queen Elizabeth's Wardrobe Unlock'd*. W.S. Maney and Sons Ltd, Leeds, 1985. Over 500 plates of portraits and textiles. Includes inventory of the Wardrobe of Robes in 1600.
ASHELFORD, J. *A Visual History of Costume: The Sixteenth Century*. B.T. Batsford, 1983. Many monochrome plates and a few colour.
BENTIVEGNA, F.C. *Abbigliamento e Costume nella pittura Italiana*. Carlo Besetti, Rome. Vol. 1, *Rinascimento* (1962), covers the fifteenth and sixteenth centuries; Vol. 2, *Baroco e Impero* (1964), covers the seventeenth and eighteenth centuries. Many monochrome and a few colour plates. Text in Italian.
BORKOPP-RESTLE, B. *Textile Schätze aus Renaissance und Barok*. Bayerisches Nationalmuseum, Munich, 2002. Numerous colour plates. Text in German.
CUMMING, V. *A Visual History of Costume: The Seventeenth Century*. Batsford, 1984. Monochrome plates.
CUNNINGTON, C.W. and CUNNINGTON, P. *Handbook of English Costume in the Seventeenth Century*. Faber, 1955, revised edition 1970. Line drawings. A useful basic guide.
HAYWARD, M. *Dress at the Court of King Henry VIII*. Maney, Leeds, 2007. Some monochrome plates, full text of James Worsley's wardrobe books of 1516 and 1521.
LEVI-PISETZKY, R. *Storia del Costume in Italia*. Vol. 3, *Il Cinquecento Il Seicento*. Instituto Editoriale Italiano, Milan, 1966. Covers from c.1500 to 1690. Numerous monochrome and colour plates.
LINTHICUM, M.C. *Costume in the Drama of Shakespeare and his Contemporaries*. Oxford, 1936, reprinted in New York, 1963. Monochrome plates. A standard work with useful chapters on colours and textiles used for clothing during the sixteenth and early seventeenth centuries, with principal works cited.
RIBEIRO, A. *Fashion and Fiction: Dress in Art and Literature in Stuart England*. Yale University Press, New Haven and London, 2005. Numerous colour portraits and monochrome plates.
VINCENT, S. *Dressing the Elite: Clothes in Early Modern England*. Berg, 2003.


**Books and catalogues on portraiture and useful for dress detail**


EKKART, R.E.O. and BUVELOT, Q. *Dutch Portraits: The Age of Rembrandt and Frans Hals*. The National Gallery, 2007. Catalogue with monochrome and colour plates from the exhibition.
EKKART, R.E.O., *Johannes Cornelisz Verspronk*, FransHalsmuseum, Haarlem. Catalogue with many monochrome plates, particularly good for neckwear. Text in Dutch, but English summary of the Introduction.
HEARN, K. *Dynasties: Painting in Tudor and Jacobean England 1530–1630*. Tate Publishing, 1995. Catalogue with numerous colour plates from the exhibition.
STRONG, R. *The English Icon*. Routledge & Kegan Paul, 1969. Numerous monochrome and a few colour plates of Elizabethan and Jacobean portraits.
STRONG, R. *The Elizabethan Image: Painting in England 1540–1620*. The Tate Gallery, London, 1969. Catalogue of the exhibition with monochrome and colour plates.
STRONG, R. *Tudor and Jacobean Portraits*. 2 vols, HMSO, 1969. Catalogue with monochrome and colour plates of the collection at the National Portrait Gallery, London.
STRONG, R. and MURRELL, J. *Artists of the Tudor Court: the Portrait Miniature Rediscovered 1520–1620*. Victoria and Albert Museum, 1983. Numerous monochrome and eight pages of colour plates of miniatures and some large portraits.
WASSENBERGH, Dr A. *De portretkunst in Friesland in de zeventiende eeuw*, N.V. Uitgersmaatschappij de Tijdstroom, Lochem, 1967. Many monochrome and three colour plates. English summary of the Dutch text.


**Articles devoted to costume and accessories of the sixteenth and early seventeenth centuries**


ANTHONY, I. 'Clothing given to a Servant of the Late Sixteenth Century in Wales', *COSTUME*, No.14 (1980), pp. 32–40. Transcript of list of clothing c.1580–1610.
ARNOLD, J. 'Elizabethan and Jacobean smocks and shirts', *Waffen und Kostümkunde*, Pt. 2 (1977). The differences between smocks worn by women and shirts worn by men, with patterns.
ARNOLD J. 'Three Examples of late sixteenth and early seventeenth century neckwear', *Waffen und Kostümkunde*, (1977).
ARNOLD, J. 'Nils Sture's suit', *COSTUME*, No.12 (1978), pp.13–26. Detailed study of Swedish suit of 1567 with monochrome plates and pattern.
ARNOLD, J. 'Serpents and Flowers: Embroidery Designs from Thomas Trevelyon's Miscellanies of 1608 and 1616'. *COSTUME*, No.34, 2000, pp. 7–12. This article was published after her death in the volume dedicated to her. It also includes a list of her publications.
LEVEY, S.M. 'References to Dress in the Earliest Account Book of Bess of Hardwick', *COSTUME*, No.34, 2000, pp.13–24. Three colour plates.
NEVINSON, J.L. 'Peter Stent and John Overton, Publishers of Embroidery Designs', *Apollo*, XXIV (1936), pp.136–41. 9 monochrome plates.
NEVINSON, J.L. 'The Embroidery Patterns of Thomas Trevelyon', *Walpole Society Annual*, XLI (1968), pp.1–40. 36 monochrome plates. The designs include some for men's nightcaps.


*COSTUME*, the Journal of the Costume Society, is now in its forty-second year. It is indexed and it contains articles on all aspects of dress, lists of new publications, together with reviews and items of general interest. Members of the Society receive a free annual copy. For more details see www.costumesociety.org.uk.



The Society of Antiquaries

# The Janet Arnold Award

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

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

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

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

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

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

Application and Referee forms can be downloaded from www.sal.org.uk
Society of Antiquaries of London, Burlington House, Piccadilly, London, W1J OBE
Tel 00442074797080; Fax 00442072876967; e-mail: admin@sal.org.uk