

Reconstruction at The School of Historical Dress

The First Attempt is an Experiment, the Second from Experience

JENNY TIRAMANI

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- 3 The First Reconstruction is an Experiment
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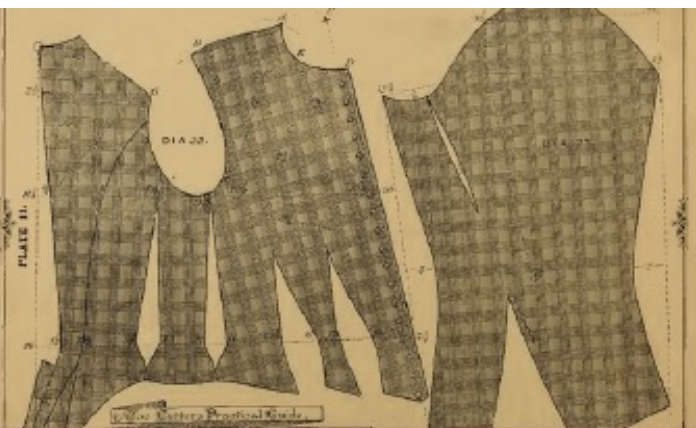
 <https://www.facebook.com/theschoolofhistoricaldress>



CONTENT



CUT



CONSTRUCT



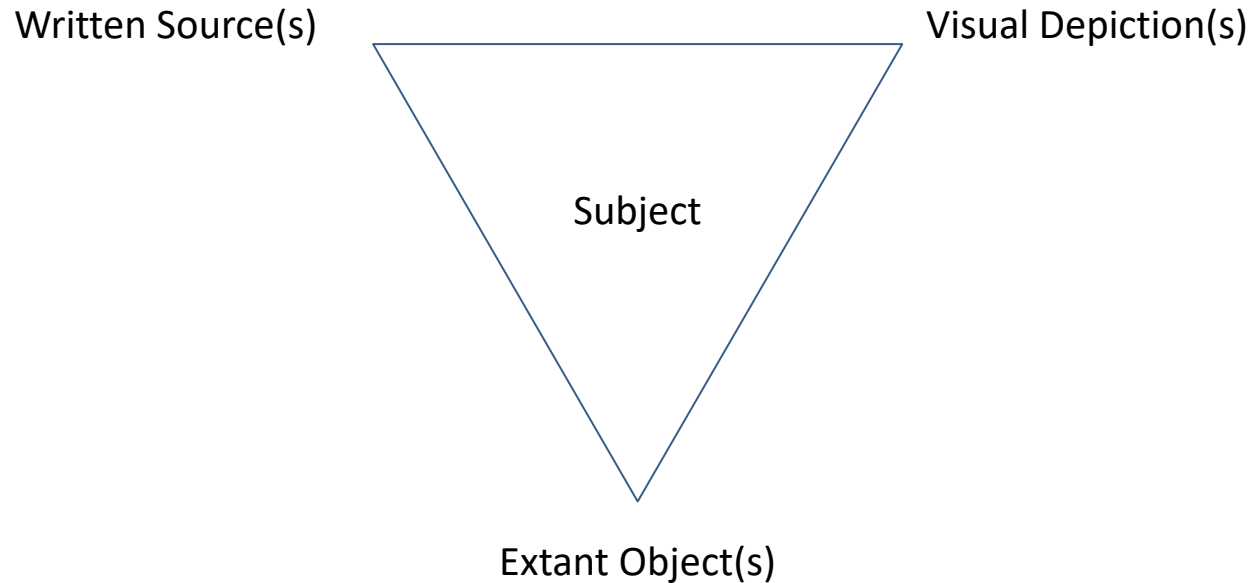
CONTEXT



Chapter 1

What is Research?

A Triangle of Primary Contemporary Sources



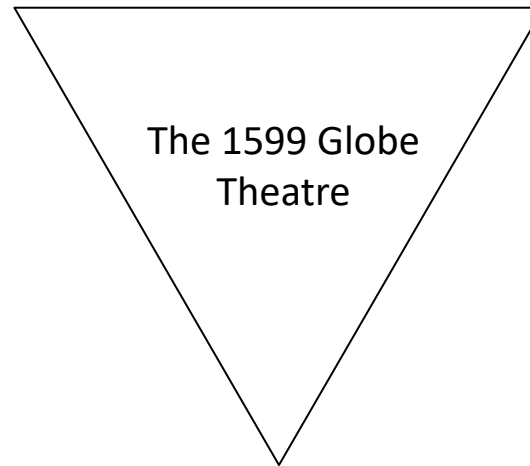
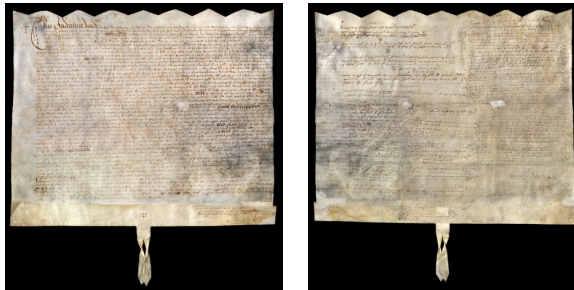
and all the fflovers of the
saide Galleries Stories and Stadge to be bourded wth good &
sufficyent newe deale bourdes
of the whole thicknes wheree neede shalbe

Chapter 1

What is Research?

A Triangle of Primary Contemporary Sources

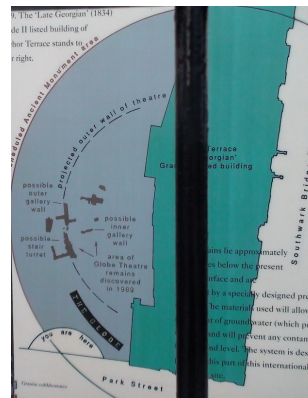
Peter Streete's Contract for
the Fortune Theatre



Wenceslaus Hollar's 1638
View of London, including
the post-1613 2nd Globe



Archeological Remains of
the post-1613 2nd
Globe Theatre



The 1995 - 2022 Shakespeare's Globe Theatre



Contract dated 8 January 1599 between Peter Streete (Carpenter of the 1599 Fortune Theatre) and Philip Henslowe and Edward Alleyn (Owners of the 1599 Fortune Theatre)

'... and all the fflowers of the saide Galleries Stories and Stadge to be bourded wth good & sufficyent newe deale bourdes of the whole thicknes wheare neede shalbe And the saide howse and other things beforemencoe'd to be made & doen To be in all other Contrivitions Conveyances fashions thinge and things effected finished and doen according to the manner and fashion of the saide howse Called the Globe Saveinge only



That all the princypall and maine postes of the said fframe and Stadge forward shalbe square and wrought palasterwise wth carved proporcons Called Satiers to be placed & sett at the Topp of every of the same postes

Chapter 2

There are only Degrees of Historical Accuracy and Authenticity

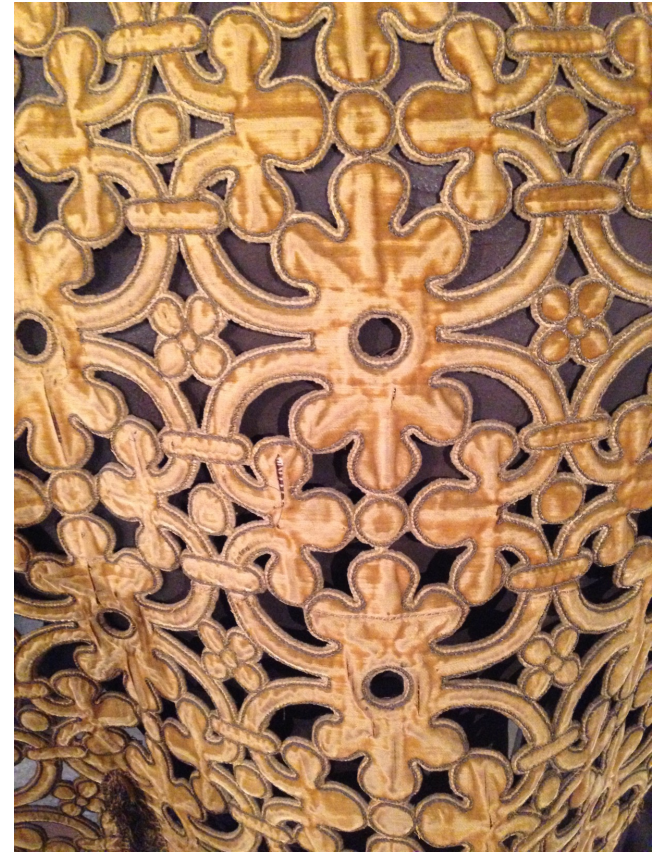


Detail of Ferdinand II on horseback from the Hochzeitskodex Erzherzog Ferdinand II fol. 54r
Ambras Caastle, Innsbruck

Figures in c.1575 Milanese armour with reconstructed clothing made by staff and students at The School of Historical Dress. The Deering Renaissance Galleries, Arts Institute of Chicago, 2016-17



Design for a horse caparison
Filippo Orsini, 1554, V&A Museum



Helmet & half-armor, worn by Erzherzog Ferdinand II 1582 during his wedding celebrations, mounted with a caparison of c.1555 and bases of 1560-80, Schloss Ambras, Innsbruck



The woolen foundation stretched on an embroidery frame with the design for the left- and right-hand sides of the paytral and the crinnet drawn out. The flattened metal rods are being whipped onto the wool with doubled linen thread by Claire Thornton, who also designed the caparison.





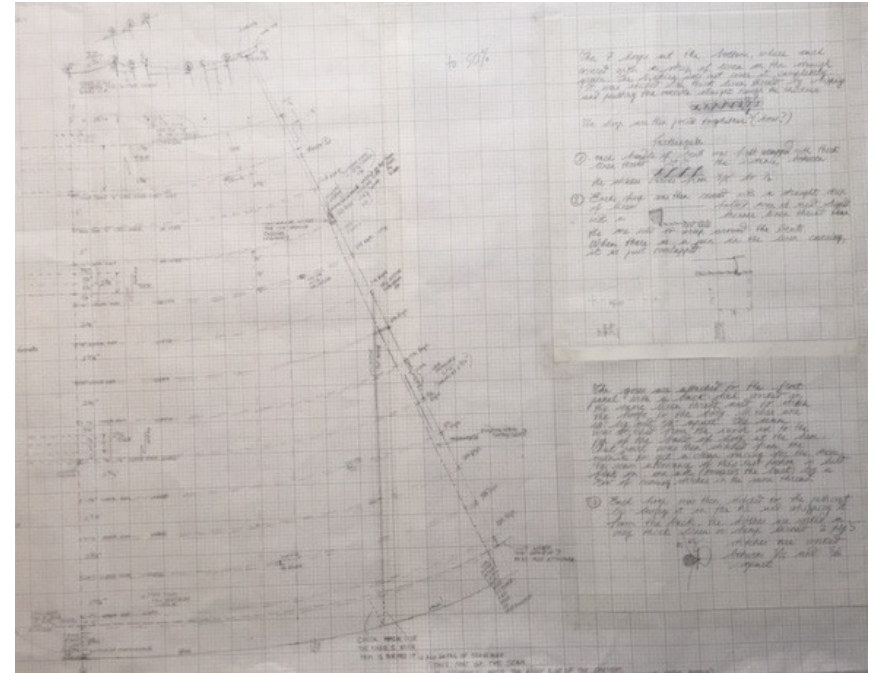
TSHD Project at *The Arts
Institute of Chicago* for the new
'Renaissance Arms & Armor'
Gallery, 2016

Chapter 3

The First Reconstruction of an Object is an Experiment,
the Second is from Experience



Reconstructions of Farthingales made for Theatre Productions at Shakespeare's Globe 1997 to 2012



Luca Costigliolo & Jenny Tiramani taking a Scale Pattern of a Linen Farthingale on a Religious Effigy in Zamora, Spain, 2016



Half-scale limewood doll and clothing

Commission for the V&A Learning Department
2016



‘a farthingale to go with a skirt [basquina], of crimson satin lined in taffeta, with the hops and hem of crimson velvet as usual --- a farthingale of red satin with nine hoops of red velvet and the other hoops of the same satin and its hem of velvet of the same colour as the edging’.

From an inventory of the royal treasury of farthingales made for the Infanta Isabel and one of her ladies in 1592. Translation by Amalia Descalzo.

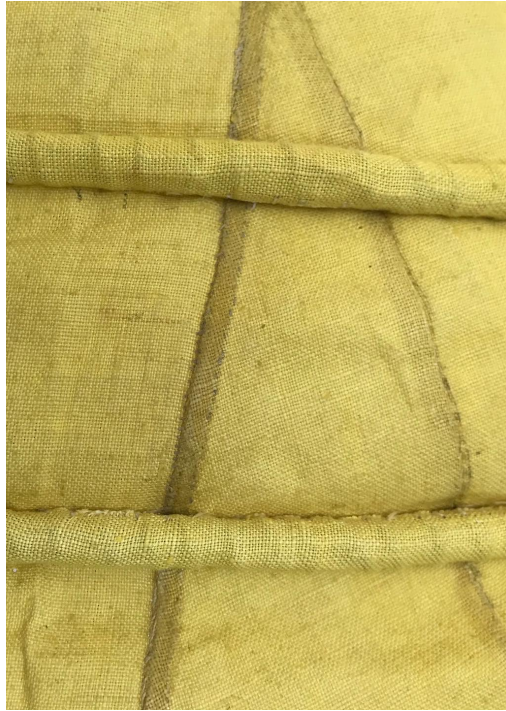




Crimson Silk Satin Farthingale
with Ropes of Bents

A Reconstruction of a
Farthingale based on the 1589
Alcega Pattern, Extant Zamora
Effigy Farthingale and the
Spanish Inventory entry of a
Farthingale for the Infanta
Isabelin 1592

Pawel Tomaszewski 2017



Yellow Linen Farthingale with Ropes of Bents, Linen smock, Smooth-covered Bodies with Sleeves and Leather Chopines

Reconstruction of the Farthingale based on the 1589 Alcega Pattern and the Extant Zamora Effigy Farthingale

Pawel Tomaszewski 2017





30.8. Seated Oriental (?) Woman, 1545, Jan Cornelisz Vermeyen. Rijksmuseum, Amsterdam. She wears a farthingale, probably stiffened with ropes of bents.



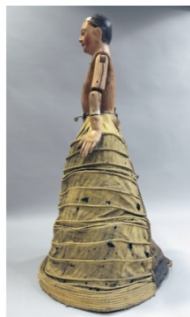
30.9. A join of linen strips on one of the hoops. The folded edge of a strip, overlaps the strip on the left.



30.15. The side opening of the left front is bound in the yellow linen. Seen beyond the edge is the brown linen back that is now stitched to the farthingale.



30.10. The farthingale mounted on a wooden effigy. Museo Ethnográfico Castilla y León, Zamora.



30.16. Side view of the farthingale mounted on the effigy.



30.17. Back view of the farthingale mounted on the effigy.



30.11. A piecing on the RHS, with its bias cut edge stitched to the straight grain edge of the front panel.



30.18. The hem has 7 ropes. The linen of bottom rope has worn through.



30.19. The cut end of the hem.



30.12. A rope of bents covered in linen.



30.13. The felled binding on the side opening inside the left front. Whipstitches attaching a rope of bents are visible, worked in doubled linen thread.



30.14. Inside, one of the wires, whipped on top of the whipstitches holding a rope of bents, can be seen.



30.20. 4 of the 7 ropes of bents that make up the hem are visible. At the top of the image the linen seam allowance of the skirt is visible.

FROM FARTHINGALES TO HOOPS

Supporting the outer layers of women's petticoats and gowns seemingly began with the 'verdugado,' or farthingale as the English called it, in Spain in the late 15th century. Perhaps this kind of skirt support was first introduced to the English Court by Katherine of Aragon in the early 16th century, and by the time of Elizabeth I it was in widespread use in many parts of Europe. In figure 30.1 the dancing woman, centre, has a hem of 3 hoops and a floor-length farthingale whereas the woman on the right wears an ankle-length farthingale with no visible hem. The women in figures 30.2 and 30.3 have lifted up their petticoats to reveal their farthingales. The lady in the centre of figure 30.3 wears a red one with hoops and hem in a mulberry colour that relates to the description from the 1592 inventory of the Royal Treasury of one belonging to the Infanta Isabel:

'a farthingale to go with a skirt, of crimson satin lined with taffeta, with the hoops and hem of crimson velvet as usual.'

In the same inventory another farthingale belonging to one of Isabel's ladies in waiting was described as:

'a farthingale of red satin with nine hoops of red velvet and the other hoops of the same satin and its hem of velvet of the same colour as the edging.'

Although the farthingale in figure 30.12 on the opposite page appears to be of a relatively humble nature, Queen Elizabeth I possessed examples in both luxurious and functional fabrics as described in the following 1571 warrant:

'Item to Robert Sybthorpe varthingale maker ... for making of a Verthingale of fine black buckeram with Ropes of bente and bottomed with kersey; for making of a Verthingale of tufte taphata blak and grene with Ropes of bente and bottomed with grene vellat wrought with blak lace ...'

Egerton 2806, f.32, British Library

Ropes of bents make numerous appearances in Elizabeth's wardrobe accounts although other materials, such as baleen strips, were in widespread use for hoops by the late 16th century. Many of the existent 18th century hoops are stiffened by either baleen strips or rattan cane, but the pocket hoops in figures 30.4 to 30.7, from an effigy of Madonna del Rosario in the Church of San Giovanni Battista of Nicera Terinese, Catanzaro, pose an interesting possibility. If the tradition of using bents for the stiffening of stays in rural areas of Europe continued throughout the 17th, 18th and into the 19th century, it is quite conceivable that bents were also in continuous use during this whole time period for stiffening hoops of other styles and shapes, even though, so far, there is little documentary evidence to confirm this proposition.



30.1. *Der Spanichs Dantz*, Códice Madrazo-Daza, mid-16th century. Biblioteca Nacional de España, Madrid. The woman in a yellow farthingale has a hem of 3 hoops, the woman in short blue one worn with chopines has no visible hem.



30.2. Detail of the painting shown below in figure 30.3.



30.3. *Viaje de la emperatriz María des Praga* (detail) Hans van der Beken 1601. Monasterio de las Descalzas Reales, Madrid. The ladies in figure 30.2 wear farthingales hidden by their ropas, whereas the farthingales are seen in this image 30.3.



30.4. Linen pocket hoops stiffened with ropes of bents. Church of San Giovanni Battista, Catanzaro.



30.5. The inner edges of the stiff leather bases have curved shapes that leave room for the hips and legs of the wearer.



30.6. Side view of the mounted pocket hoops. The hoops are made of natural linen with a smooth shiny surface that has been calendered.

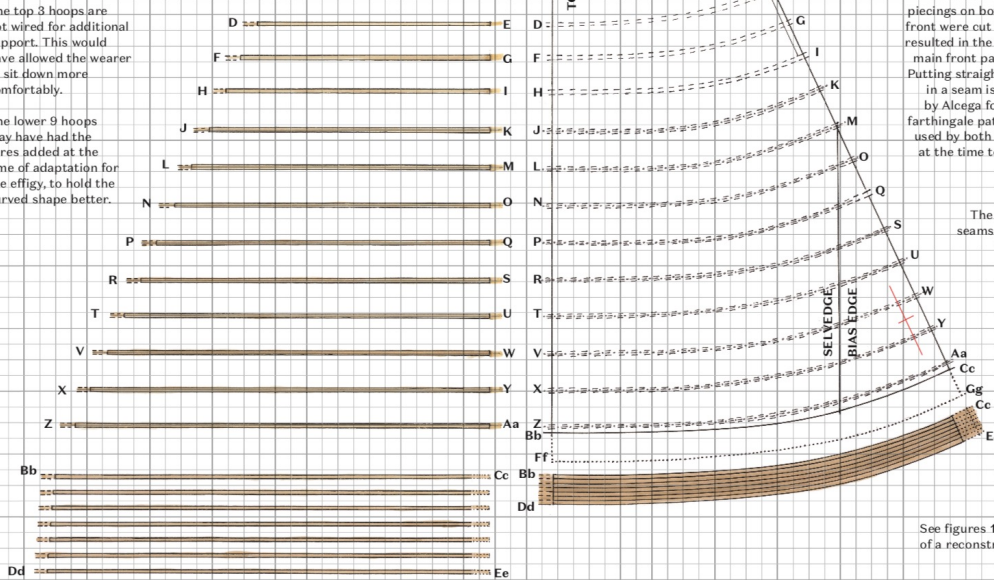


30.7. Inside view of one of the pair of pocket hoops. The upper rope of bents is covered in linen fabric; the bents of the rope at the base are not covered.

A verdegado, or farthingale, with 12 hoops evenly spaced down its length, and a hem of 7 ropes stitched to the bottom. Originally the farthingale was longer, and at some point in its life, it was adapted for use on the small Catholic effigy on which it is still mounted. Approximately 6' has almost certainly been cut off the top and only the front survives, perhaps because the effigy stood against a wall, which did not leave room for the entire circumference of the farthingale to be retained. Indeed the back half of the farthingale could have been used to dress a second effigy. The gap at the back is filled with part of a dark brown linen pleated panel that is stitched over the farthingale front at the sides. In addition, 3 large tucks were crudely made (above the top hoop and between the 3rd and 4th, and 7th and 8th hoops from the top) to shorten it. This results in its ungainly appearance today and the tucks have been excluded from this scale pattern, so that the original shape can be clearly seen. It is also possible that a section of linen was cut off the bottom, and the hem stitched back on, in its present position, which is shown on the pattern by dotted lines from Bb to Ff to Cg to Cc.

The top 3 hoops are not wired for additional support. This would have allowed the wearer to sit down more comfortably.

The lower 9 hoops may have had the wires added at the time of adaptation for the effigy, to hold the curved shape better.

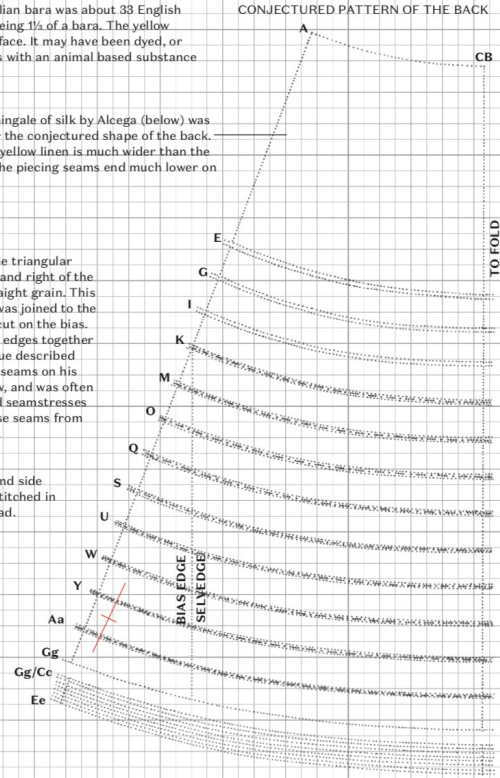


The linen is just over 43" wide. The Castilian vara was about 33 English inches which equates to the linen width being 1/3 of a vara. The yellow colour of the linen has rubbed off the surface. It may have been dyed, or might be the result of a stiffening process with an animal based substance (not tested), which has a yellowing effect.

The pattern for a farthingale of silk by Alcega (below) was used as a reference for the conjectured shape of the back. However, because this yellow linen is much wider than the silk shown by Alcega, the piecing seams end much lower on the side seams.

The outer edges of the triangular piecings on both the left and right of the front were cut on the straight grain. This resulted in the side that was joined to the main front panel being cut on the bias. Putting straight and bias edges together in a seam is a technique described by Alcega for the side seams on his farthingale pattern below, and was often used by both tailors and seamstresses at the time to stop these seams from dropping.

The piecings and side seams are backstitched in linen thread.



See figures 12 and 13 on page 157 for images of a reconstruction of the farthingale.

LIST OF MATERIALS WITH KEY

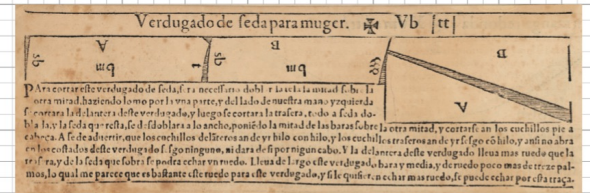
	Linen binding		Conjectured position of ropes
	Conjectured binding		Conjectured position of ropes with wires
	Position of ropes with wires		Conjectured position of hem
	Crain line		Conjectured pattern piece outline
	Ropes with wires		
	Ropes without wires		
	Hem of 7 ropes		

CROSS SECTION OF THE HEM

SCALE 1:2

The hoops are slightly flattened by being stitched firmly together.

BELOW Farthingale of silk for a woman from Libro de Geometria 1580, Juan de Alcega. Biblioteca Nacional de España.



© JENNY TIRAMANI & LUCA COSTIGLILOLO 2018

CONSTRUCTION SEQUENCE OF THE HOOPS

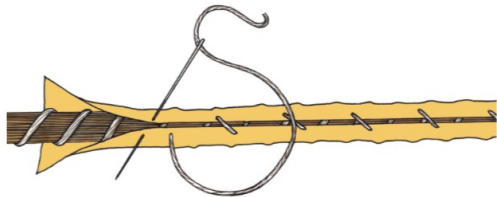
The processes illustrated here are those that are still present on the part of the farthingale which has survived. Where it is not possible to be certain of the technique used, the word *probably* in italics has been used to indicate that it is an educated guess. The piecings and the side seams of the yellow linen skirt were stitched together separately before the ropes of bents were attached to it as follows.



1. A bundle of bents were whipped together with a length of thick natural linen string. The threads are $\frac{3}{8}$ " to $\frac{1}{2}$ " apart. More stems would gradually be added into the bundle as they were whipped together until the 'rope' was long enough to make a hoop.



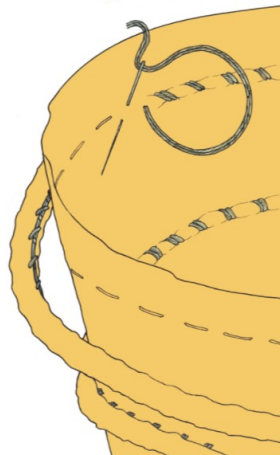
2. The two ends of the rope were *probably* pushed together so that bents from both ends overlapped. This section was then whipped together with the linen string.



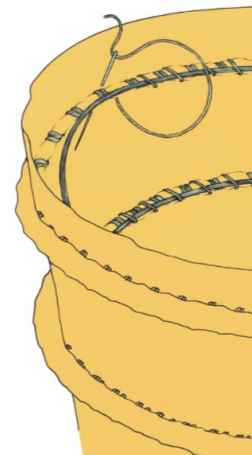
3. (detail of 4) Strips of yellow linen, cut on the straight grain, were wrapped round the hoop and the edges were whipped tightly together on the inner edge, with a thinner linen thread than the one used to whip round the bents.



4. The circular hoop, made with a 'rope' of bents was covered with strips of yellow linen, which match the petticoat. The linen strips were not joined before they were laid onto the hoop. The ends of the strips were overlapped, some folded in and some left raw.



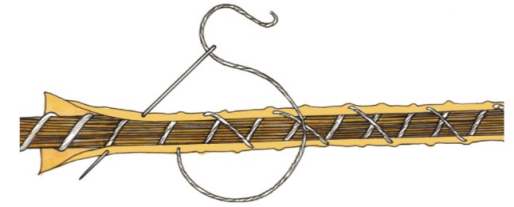
5. The hoop positions were *probably* marked on the farthingale with chalk or basting. The hoops were whipped from the WS with doubled linen thread.



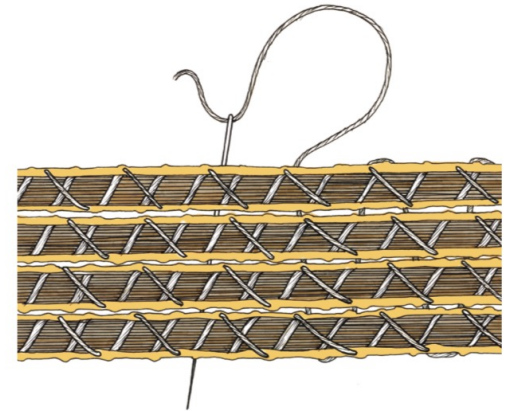
6. Iron wires were whipped onto the WS of farthingale, over the whipstitches holding the lower 7 hoops. This was *probably* part of the original construction.

CONSTRUCTION SEQUENCE OF THE HEM

Steps 1 and 2 of the hoop construction were *probably* worked in the same way for the hem. Step 3 of the hoop construction was worked in a similar way but with narrower strips of yellow linen as shown below in 3a.



3a. The hoops for the hem were partially covered with strips of yellow linen, just wider than half their circumference, and whipped on with single linen thread. The linen thread was pulled very tightly as the stitches were worked, and the yellow linen was stretched taut around the rope of bents.



3b. The path of the stitches through the 7 hoops of the hem show that they were joined in 4 stages.

Step 1. The hoops were stabstitched together, pushing the needle through the middle of the hoops as shown above.

Step 2. The 3 remaining hoops were stabstitched together in the same way.

Step 3. These 2 groups of hoops were stabstitched together to form a hem of 7 hoops.

Step 4. Finally the top of the hem was *probably* whipped to the raw bottom edge of the linen farthingale.

Chapter 4

Reconstruction as a Journey, not a Destination

17th-Century Men's Dress Patterns

MELANIE BRAUN · LUCA COSTIGLIOLO
SUSAN NORTH · CLAIRE THORNTON
JENNY TIRAMANI

1600–1630



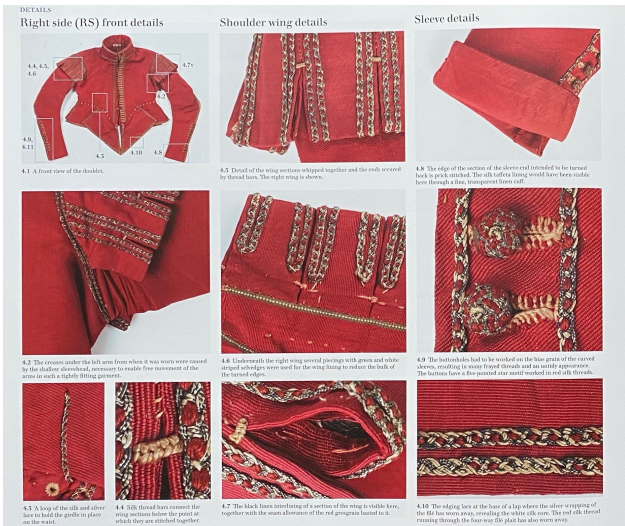
Thames & Hudson | V&A





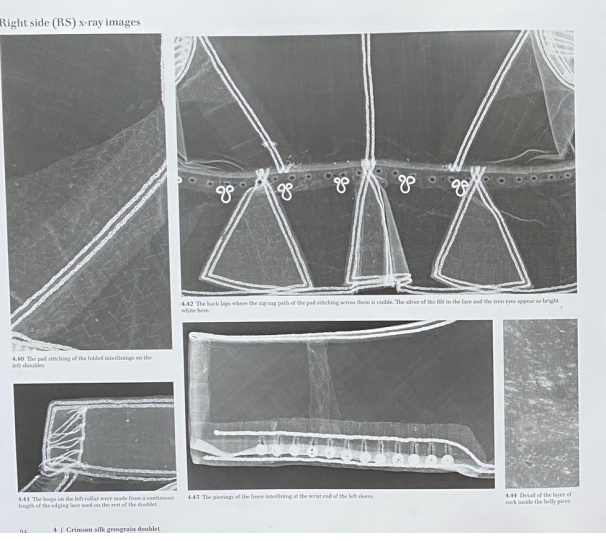
Portrait of a gentleman, traditionally identified as Henry, Prince of Wales, c. 1620 (Royal Collection Trust, © The Trustees of the Fashion and Textile Museum, 2016). The doublet is from the collection of the Fashion and Textile Museum, 2016. © The Trustees of the Fashion and Textile Museum, 2016. The photograph is by J. D. V. Wain, N. Charlbury Moore's Shop, 1971, *Costume*, vol. XXII, pp. 102-103.

Pattern by Jenny Tiramani 59

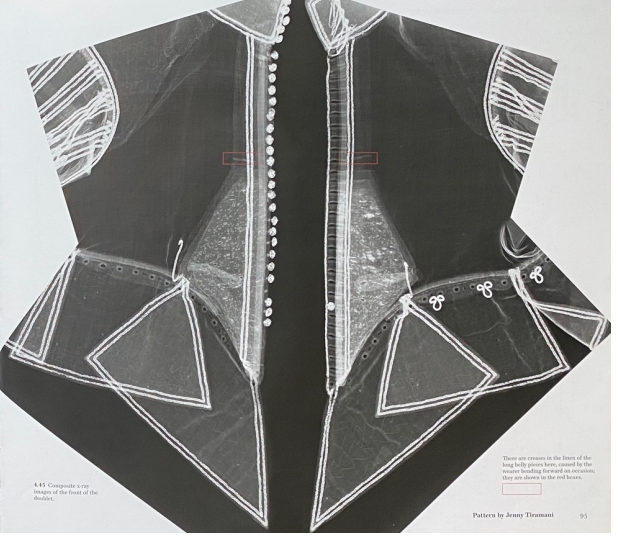


DETAILS
Right side (RS) front details
 4.1 A front view of the doublet.
 4.2 The crumpled under the left arm from where it was worn were made by the tailor downwards, necessary to enable free movement of the arm as well as to keep the garment from sagging.
 4.3 Detail of the wing sections clipped together and the ends secured by thread bars. The right wing is shown.
 4.4 Underneath the right wing several pieces with green and white striped edges were used for the wing facing to reduce the bulk of the clipped edges.
 4.5 A loop of the silk and silver thread to hold the green fabric in place on the waist.
 4.6 The crumpled under the left arm from where it was worn were made by the tailor downwards, necessary to enable free movement of the arm as well as to keep the garment from sagging.
 4.7 The back body construction of a section of the wing is visible here, together with the seam allowance of the red grosgrain lined to it.
Shoulder wing details
 4.8 The muslin-like had to be worked at the base of the shoulder wings, resulting in a very frayed thread and an untidy appearance. The button here is a pressed one and would normally be of silk thread.
Sleeve details
 4.9 The edge of the wrist of the sleeve red interfaced to be turned back is pink-stitched. The silk laces fitting would have been visible here through a lace, now opaque from age.
Back body details
 4.10 The WS of the top shown in fig. 4.15. The shoulder straps trace in the long diagonal threads of the back of the top and continue to the top edge through the top of the wing.
 4.11 The edging lace strip shown in the wrist of the sleeve.
 4.12 A back view of the doublet.
 4.13 There is a piece at the end of the shoulder seam, accentuated by the neckline of the top.
 4.14 The neckband seam is hidden by the lace, as it was worn in before the sleeve was sewn into the armhole.
Lap details
 4.15 The lap to the left of CB overlaps the one on the left and is overlapped by the lap to the right of CB.
 4.16 Some of the metal buttons were attached through the adjacent laces. The green, unworked holes are clearly seen here where the worked metal holes.
 4.17 Some of the metal buttons were attached through the adjacent laces. The green, unworked holes are clearly seen here where the worked metal holes.

Pattern by Jenny Tiramani 55

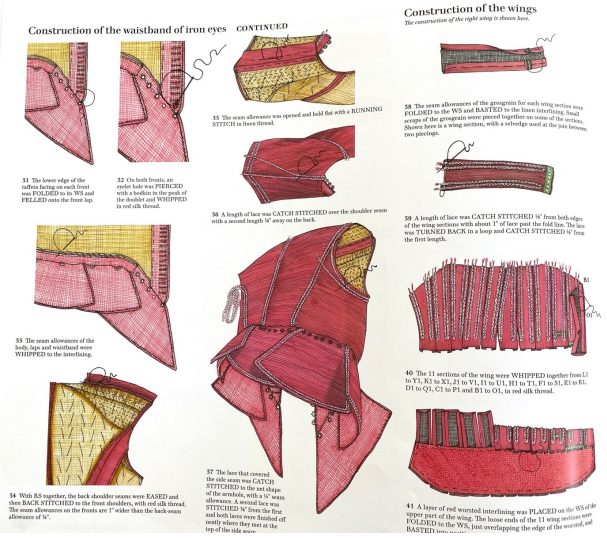


Right side (RS) x-ray images
 4.40 The top section of the laced waistband on the left shoulder.
 4.41 Crumpled silk grosgrain doublet.
 4.42 The lace loops where the zig-zag path of the pad stitching across them is visible. The silver of the filé and the iron eyes appear in bright white here.
 4.43 The laces on the silk filé were made from a continuous length of the edging lace used also for the wrist of the left sleeve.
 4.44 Detail of the lace of each buckle the body parts.
 4.45 The path of the laces interlocking at the wrist end of the left sleeve.



4.45 Composite x-ray images of the front of the doublet.
 There are some marks in the lines of the long body green here, caused by the extreme bending forward on occasions. They are shown in the red boxes.

Pattern by Jenny Tiramani 55



Construction of the waistband of iron eyes CONTINUED
 31 The lower edge of the waistband was POLISHED to the WS and POLISHED over the front lap.
 32 On both fronts, all metal lace was POLISHED with a buckle at the peak of the doublet and WHIPPED in red silk thread.
 33 The seam allowance was opened and held flat with a RUNNING STITCH in these threads.
 34 With RS together, the back shoulder seams were RASPED and then BACK STITCHED in the front shoulder, with red silk thread. The seam allowances on the fronts are 1" wider than the back seam allowance of 1/2".
 35 The seam allowances of the back, top and shoulder were WHIPPED in the lining.
 36 A length of lace was CATCH STITCHED 1/4" from the edge of the wing and with about 1" of lace past the fold line. The lace was TURNED BACK in a loop and CATCH STITCHED 1/4" from the first length.
 37 The lace that crosses the WS seam was CATCH STITCHED to the top edge of the armhole, with a 1/4" seam allowance. A second lace was FITTED 1/4" from the first and then was RASPED at top of the side seam.
 38 The seam allowance of the grosgrain for each wing section was POLISHED to the WS and RASPED in the lines interlocking. Small strips of the grosgrain were pressed together on one side of the waistband, shown here in a wing section, with a red edge on the side between two pieces.
 39 A length of lace was CATCH STITCHED 1/4" from both edges of the wing and with about 1" of lace past the fold line. The lace was TURNED BACK in a loop and CATCH STITCHED 1/4" from the first length.
 40 The 11 sections of the wing were WHIPPED together from L1 to Y1, R1 to X1, Z1 to Y1, Z1 to Y1, H1 to T1, F1 to S1, E1 to R1, D1 to C1, C1 to P1 and D1 to C1, in red silk thread.
 41 A strip of red worsted interlining was PLACED on the WS on the upper part of the wing. The lower ends of the 11 wing sections were POLISHED to the WS, just overlapping the edge of the worsted, and RASPED in.

A selection of pages from the 'pattern' of a c. 1620 silk grograin doublet in '17th Century Men's Dress Patterns 1600-1630' Published by Thames & Hudson & V&A, 2016

Clothing terms

The names of various parts of doublets and hose are given here. Many terms are from Randle Holme's, *The Academy of Armory*, 1688, which was compiled over many years and includes descriptions from the earliest years of the century, as well as those closer to the date of its publication. In a section of the volume called 'Canting Terms used by Beggars, Vagabonds, Cheaters, Cripples and Bedlams' (Book III, Chapter III, page 167) Holme defines the word for 'Cloaths' as 'Dudes'.

The terms **lacing tab** and **girdle loop** are contemporary terms chosen by the authors for parts that are not defined in 17th-century literature. The image shows a half-scale reconstruction of the crimson silk grosgrain doublet on page 88, with trunk breeches based on extant examples.

Jenny Tiramani

'Sleeve hands, the lowest part of the sleeve next the Wrist.'
The Academy of Armory,
Book III, Chapter III, p. 96

'The Belly Peeces, the inward stiffening of the Breast of the Doublet.'
The Academy of Armory,
Book III, Chapter III, p. 95

Lacing tab

'The Peake, is the bottom or point of the Stomacher, whether before or behind.'
The Academy of Armory,
Book III, Chapter III, p. 94
This definition is given in the section for women's dress but is appropriate for the same position at the base of the pointed front on a man's doublet.

'The Waist-band, is a ----- [sic] under the skirts to which the straps are fastened. Straps, are peeces of Leather fastnd to the Waistband instead of Eyes, or holders.'
The Academy of Armory,
Book III, Chapter III, p. 95

'The Eyes, or Holders; are small Wiers made round through which the Breeches hooks are put, to keep them from falling.'
The Academy of Armory,
Book III, Chapter III, p. 95

'The Pockets, are little bags set in the sides of the Breeches to put or carry any small thing in.'
The Academy of Armory, Book III, Chapter III, p. 96

'The Cod=peece [sic], or open of the Breeches before.'
The Academy of Armory,
Book III, Chapter III, p. 96

'In a Mans Suite of cloaths there are these several parts: as The Doublet, it is the whole covering for the upper part of the man: in which there is these peeces and terms.'

a. The two Fore Bodies
b. The two Back Parts
The Academy of Armory,
Book III, Chapter III, p. 95

'The Lining, is fine Flaxed or Linnen: called the out lining.'
The Academy of Armory, Book III, Chapter III, p. 95
All four doublets with patterns in this book have silk linings but the word 'lining' reveals the strong connection with linen, the textile commonly used for linings.

'The Collar, is that part that compseth [sic] the Neck.'
The Academy of Armory,
Book III, Chapter III, p. 95

'The Wings, are Welts or peeces set over the place on top of the Shoulders, where the Body and Sleeves are set together: now Wings are of diverse fashions, some narrow, others broad; some cut in slits, cordy Robe like, other Scalloped.'
The Academy of Armory,
Book III, Chapter III, p. 94

Girdle loop

'The Waist, is the length from the shoulder to the middle, now in a Doublet it may be the fashion to be Short Waisted Side Waisted.'
The Academy of Armory, Book III, Chapter III, p. 95

'Eylet holes, or Eiglet holes, little round holes whipt-stitched about, through which laces are drawn to hold one side close to the other.'
The Academy of Armory, Book III, Chapter III, p. 94

A Point: A length of ribbon, lace, braid or leather, usually with metal Eigaretts or Aigaretts on either end, to tie items of clothing together.

'Turn ups, or Cuffs; are the turning up of the end of the Doublet next the hand.'
The Academy of Armory,
Book III, Chapter III, p. 96

'The Skirts or Laps, because one lieth a little over another, they are distinguished by the fore skirts, side skirts and hinder skirts; sometimes the custom is to have them more or less, big and little: narrow or short, and large or deep.'
The Academy of Armory, Book III, Chapter III, p. 95

'The Seat, the hinder part on which we sit: also the inner part which is at the Breech.'
The Academy of Armory,
Book III, Chapter III, p. 96

'The Inner Lining, is Canvice, Buckram, or such like, next to the cloth or stuff, between it and the Foresaid Lining.'
The Academy of Armory,
Book III, Chapter III, p. 95

The inner lining, or interlining, is not visible here because it is sandwiched between the outside layer and the lining.

'Trunk, or Sailers Breeches ... This was the fashion of the Gentry in the beginning of King James his Reigh ... the Breeches full in the wast, that they fell into Pleats and Folds, and being gathered at the Knees, they swelled round out: as in many Munuments to be seen, where they are tied above the Knees, and the hose also gathered under the Knees.'
The Academy of Armory,
Book III, Chapter II, p. 19

'The Cottonings, is that with which the cloth or outward stuff of the Breeches are Lined.'
The Academy of Armory,
Book III, Chapter III, p. 96
The trunk hose on page 70 have a fustian lining (a linen warp and cotton weft).

'Eiglet or Aiglet - used now for the tip of the point but also for the whole point.'
[aiguillette: a point; aiguilletter: to trusse, or tye points]
Randle Cotgrave, *A Dictionarie of the French and English Tongues*, 1611, f. 30



Patterns of Fashion 2

The content, cut, construction and context of women's dress c.1860-1940
in English and French Collections

JANET ARNOLD



THE
SCHOOL
OF HISTORICAL
DRESS

30. c.1921-2 EVENING DRESS IN COPPER-ROSE SILK CRÉPE ROMAINE MUSÉE DES ARTS DÉCORATIFS UF 52-18-42



30.1. Model 1140, copyright registration, winter 1921-22.



30.2/3/4. Three models wearing the same reconstruction of this dress. Left: chest 40"/waist 35"/hips 38 1/2"/centre 30 1/2"/29 1/2"/38"/right 37 1/2"/29 1/2"/37 1/2"/



30.5. A detail of the skirt. The petal shapes fall into soft folds.



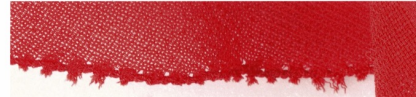
30.10. A view of the side front of the dress. The petal shapes sit flat at the waist seam, then fall on the bias in soft folds, giving the skirt a voluminous appearance.



30.6. Detail of the join of the skirt at the waist. Each of the points of the skirt had the seam allowance folded to the WS and machined down. The finished edges were then laid over the bottom of the bodice and running stitched into place.



30.7. The RS of the left shoulder. The point of the back body piece is stitched over the front.



30.8. Detail of the picot hem. The hem was machine stitched then the excess cut away, leaving little tufts of the textile. The cut tufts appear like the looped picot edge on a lace or ribbon. The crépe silk textile is woven with paired warp and weft threads.



30.9. A RS detail of the hem at the armhole. The textile was folded twice, folded back and stitched.

Chapter 5

Tools, Measures and Using the Body



Interiors of Tailors' Shops, mid 17th century, Quiringh Gerritz van Brekelenham



71. *La Bonne Couturière*, Nicolas Arnoult, c.1690–1710, BNF. The mantua-maker is applying a paper measure with notches to the arm of a client.



72. *Caricature on Women's Fashion*, Johann Hieronymus Löschenkohl, c.1784, Wien Museum, 62064. Women in their underpinning are being measured by tailors. On the right, a master and two journeymen are taking the depth and width of a hoop and the side length over the hoop's elbow to the floor, while a fourth man snips the measure.



73. *A Woman's Tailor*, Pehr Hilleström, c.1776, private collection. Photo Nordiska Museet, NMA.0055837. He holds a measure and scissors.



74. A 19th-century English folding ruler of 24" or 2 feet, The School of Historical Dress Collection. Scale approx. 1:2. Figure 83 shows an English 1/4 foot folding ruler in ivory, similar to the French example in figure 75.

TAKING MEASUREMENTS

'It is done with strips of paper, one *pouce* wide, which are stitched together end to end until of sufficient length; this is called a measure. It is applied on the places where dimensions are required, whether in length or width, starting from one end that is marked with a small notch. The measurements are marked by one or two snips of the scissors. All these snips and notches have to be identified later on, as is easily done with a little experience.'

L'Art du Tailleur, François de Garsault, 1769

'Miss Sautré had taken the measure of Lady Jane's waist [...] She altered a gown from the English to the French fashion [...] She adds that Lady Jane was then dressed in a hoop, and that the measure of a gown is not taken by surrounding the waist but by applying a piece of paper to the back.'

Memorial for Archibald Douglas etc., 1766

Both mantua-makers and tailors used a measure on their customers. Seamstresses (*lingères*) would normally only need to gauge a person's general shape.



75. 18th-century French measures: top, an ivory folding *pied-du-roi* (the king's foot); bottom left, an ivory folding *aune* long with divisions in thirds and quarters on one side and *pouces* on the other, (as seen on the folded one in its wooden case); bottom right, a mother-of-pearl 1/4 *aune*. TSHD collection. Scale approx. 1:2.

AUNE	INCHES	CM	AUNE	INCHES	CM
1	46 ²⁵ / ₃₂	118.84	1/4	1 15/16	4.95
1/2	1 15/32	3.71	1/2	3 25/32	9.90
1/16	2 5/16	7.43	1/8	7 13/16	19.81
1/8	5 27/32	14.86	1/4	15 19/32	39.61
1/4	11 11/16	29.71	3/8	31 1/16	79.23
1/2	23 13/32	59.42	PIED (FOOT)		
3/4	29 1/4	74.28	1	12 29/32	32.48
3/8	35 3/32	89.13	POUCE (THUMB)		
7/8	40 15/16	103.99	1	1 1/16	2.71

76. The *aune de Paris* with divisions in quarters and thirds. The standard French unit of measurement was the *pied-du-roi* divided in 12 *pouces*. The *aune* was an unrelated unit, used only for making clothes and measuring textiles. Before the development of the metric system in 1791, many French regions had their own specific *aune*. A useful guide published in 1734 by Roslin, *Le Tarif des marchands fripiers* compares different French and foreign measures, as well as the standard widths of various textiles.



Measures for two performers taken to hand make early modern clothing for them in 2000.



Left: Stamps made by
Dave Budd 2020



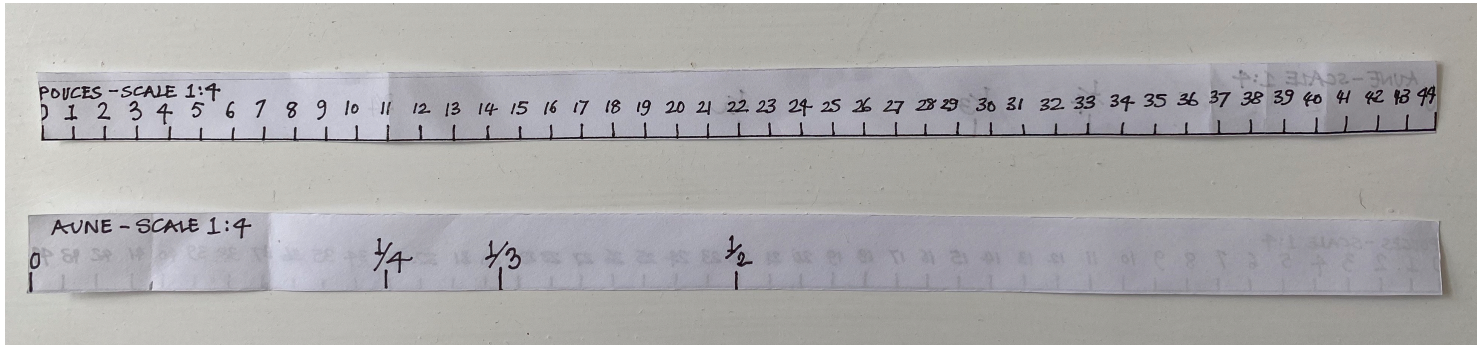
Left: Sample of wool
velvet stamped.



Left: Fragment of stamped
crimson silk velvet c.1590-1600
School of Historical Dress
Collection



Measures 18th and 19th century.
School of Historical Dress Collection



Chapter 6

The Audience is Innocent

An argument for researchers and 'academic historians' to engage with extant objects and to learn from recreating them.

THE LOST DRESS OF ELIZABETH I

When Queen Elizabeth I died in 1603, her wardrobe contained almost two-thousand items of dress and yet hardly any of it survives.

Much of the Tudor wardrobe was sold, or destroyed when the Great Fire of London burned the royal storehouses in 1666. Some was given away by the Tudors themselves, as a sign of favour. The intrinsic value of these pieces meant that they were handed down and repurposed, until their history was lost.

The embroidered dress panel you see in this room is a unique survival of 16th century fashion. Over the last few years, we have been researching it here at Hampton Court, and the evidence all points in one direction - to the court and person of Elizabeth I herself.

Title and description of the exhibition (on the wall at the exhibition entrance) held at Hampton Court Palace where the altar cloth was displayed as 'the lost dress panel of Elizabeth I.

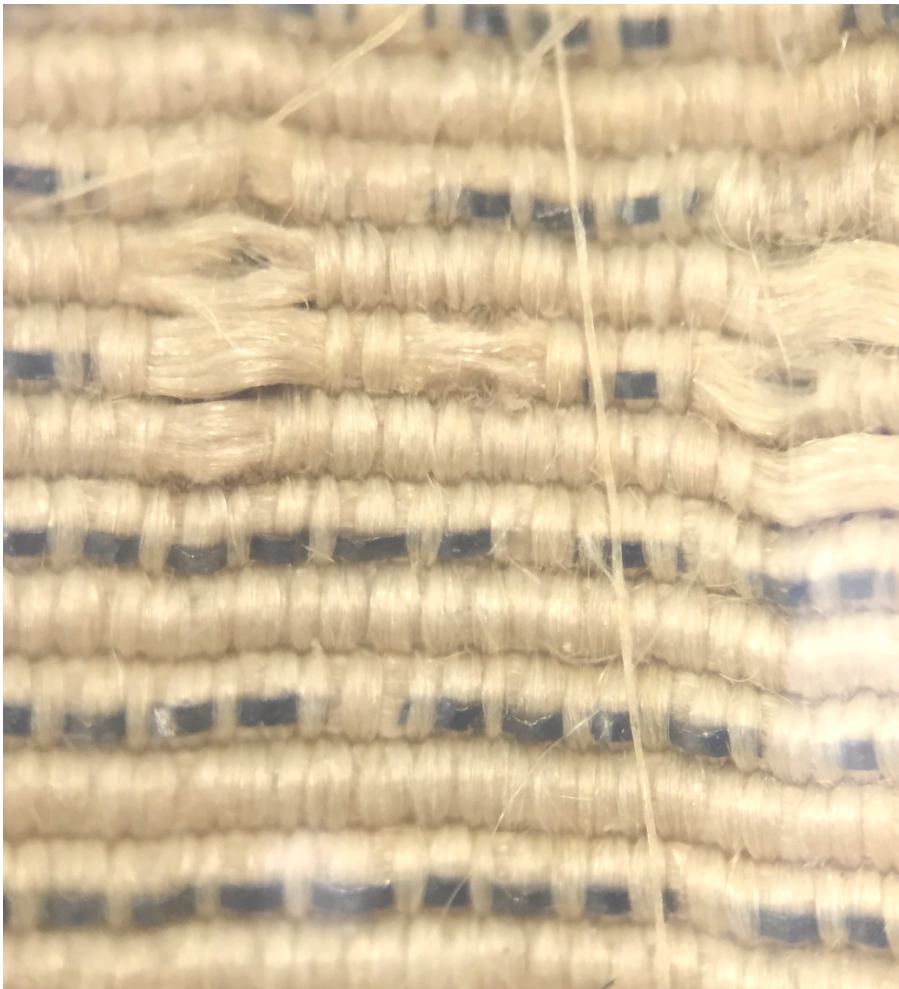


Detail of the Bacton altar cloth, probably recycled pieces of a canopy or upper valance of a bed c.1600



Elizabeth Vernon, Countess of Southampton c.1600





GROUND OF THE BACTON ALTAR FRONTAL X 30

Magnification

Plain cloth of silver

Tabby, with a pattern weft of silver strip resting on every other ground weft, tied by the main warp in with the tabby ground weave.



Detail of a Sleeve in Silver Tissue, Brocaded with Polychrome Silks c.1610

The School of Historical Dress Collection



Above & Left: Outer Valance c.1600
Private Collection



Below & Right: OuterValance c.1625-50
The School of Historical Dress Collection



R
T



Left: Procession
Portrait of
Elizabeth I
c.1600-3

**SCHOOLGIRL TO PLAY
QUEEN ELIZABETH I**



Elizabeth Arnold, nine, wears her costume for the role of Queen Elizabeth I in a pageant to-morrow, at the official opening of Langbourne Primary School, Dulwich.

Crepe paper clothes made in 1948 for the opening of Langbourne Primary School, Dulwich by Fredo Paulo & Barbara Tiramani

Later in 1948 they were part of the Lord Mayor's Show

7

Endnote



Peter Raymond, 11, in the role of Yeoman Warder of the Tower of London, carries Carolefferd, seven, a maid-of-honour, on their way to rehearsal of an Elizabethan pageant at Langbourne Primary School, Dulwich. The pageant is to be held to-morrow, on the rain-soaked ground on



To mark the official opening of Langbourne Primary School, Dulwich, the pupils presented "A Pageant from the Reign of Queen Elizabeth I." As Queen Elizabeth, nine-year-old Elizabeth Arnold steps on to the cloak laid down by Sir Walter Raleigh (Robert House, aged nine). The Yeoman is 11-year-old Peter Raymond.