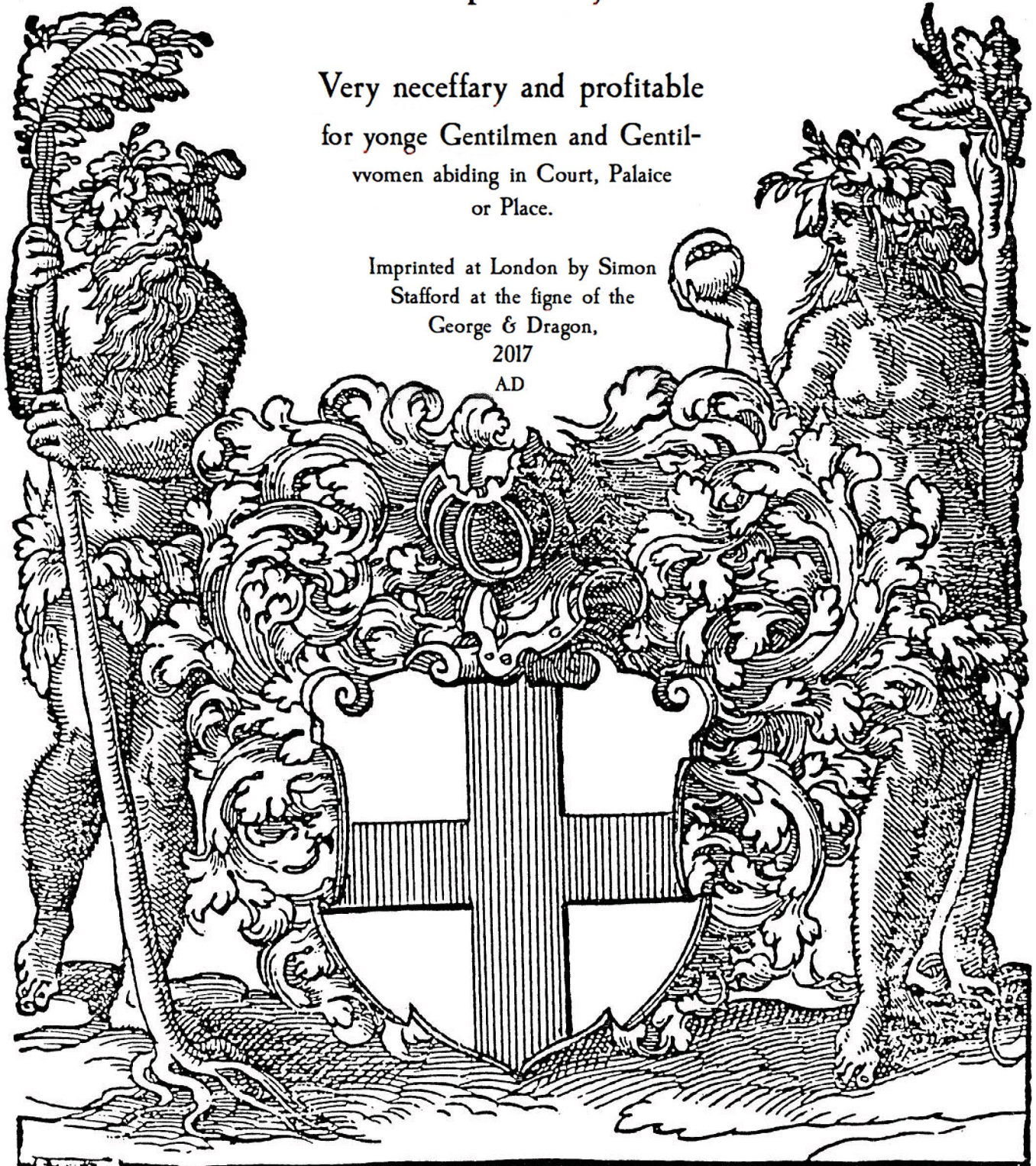


MODUS ANGLORUM, being
the compleate and full sumptu-
ary regulations enforced
at this present tyme.

Very neccessary and profitable
for yonge Gentilmen and Gentil-
women abiding in Court, Palaice
or Place.

Imprinted at London by Simon
Stafford at the signe of the
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2017
AD



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"But speake, I praie: vho ist vould gess or skann
 Fantasmus to be borne an Englishman?
 Hees hatted Spanyard like and bearded too,
 Ruft Itallyon-like, pac'd like them also:
 His hose and doublets French: his bootes and shoes
 Are fashiond Pole in heels, but French in toes.
 Oh! hees complete: vwhat shall I descant on?
 A compleate Foole? noe, compleate Englishe man."

William Goddard, *A Neaste of Waspes*, 1615



Incipit

The customers at our events have two ways of learning who we are: what we wear and what we say. They perceive us first by what we wear, and often this is the only input they get from us. Therefore, we must convey as much information as possible about ourselves by our clothing.

It is traditional in the Elizabethan era and in the Guild of St. George that we dress according to our social station. That is to say, earls and countesses should be the most richly dressed of the nobles, ranging down to knights and their wives, who in turn will be more richly dressed than their servants, etc. Please understand that this is not entirely an historical consideration, but also a theatrical one; hence, some anomalies will occur. Some of the following statements may seem rather arbitrary; please bear with this in our attempt to make rank and station obvious to the customers while trying to achieve the greatest authenticity (and comfort) possible under these trying conditions.

To make this system work, everyone must participate. If you cannot afford to dress like an earl or countess, then you cannot afford to play one. Likewise, if you do not wish to dress like an earl or countess, you must not expect to be cast as one. Both ends of the spectrum must be dressed appropriately for the middle to look like the middle. Also, each level must adhere to its own guideline: a clothing item that is not appropriate for one's station (e.g., a liveried servant wearing a rich jewel), requires an explanation, which most customers will never get. If it needs a story to explain it, it is not acceptable.

A second critical concept in dress is that of formality. We are representing a group of people who are at Court; in other words, in the most formal arena possible. Each one of us may be called upon to attend upon Her Grace at any moment, and we must be dressed appropriately. This means not dressing down; wearing sleeves most of the time; keeping your hats on and hair up; keeping your doublet buttoned. "Hunt dress" is neither formal nor an Elizabethan concept. I know that this is uncomfortable, especially when the thermometer rises and humidity is up. However, I hope that you will do your best to uphold the image we are trying to portray: that of the most glittering, educated, fashionable court in Christendom.

Though as a cast we represent "a chapter, not a page, of history," we must look like we all exist at the same time. Our stated fashion dates are 1560 to 1580. Bear this in mind when you are designing your outfit; just because your character was an adult in 1550 or your own age in 1598 does not mean that you can dress to those dates. Avoid fashion trends that are too late or too early. It is our policy to portray an average picture of the fashions of the period, and therefore we may disallow examples of rare quirks of fashion: if everyone is wearing the unusual, the usual is lost.

Be prepared to do some research in designing your costume. The best sources of design ideas are portraits from the period and surviving garments (as documented in works such as Janet Arnold's *Patterns of Fashion*). If possible, do not base your design solely on books containing only redrawing from paintings, since inevitably detail is lost and misinterpretation creeps in. (See bibliography p.22) **Please note that just because you saw someone else do something does not mean that you can do it.** You don't want to copy other people's errors, and there may be considerations you don't know about.

The directors wish it to be clear that non-inclusion in these guidelines does not automatically either approve or disapprove any specific item. If you have a question, ask!

N.B.: Some venues do not permit cross-dressing. Consult your director if you need to do so.



Getting Started

To get your costume approved, you must give the Costume Director for his/her records a copy of your sketches of the proposed design, both front and back (**before you start sewing**), with swatches of fabrics, buttons and trims (again, **if possible, before you buy**) and samples of proposed beading patterns or other decoration. Braiding patterns must be submitted in one-to-one scale. To approve a damask or brocade, we must see a piece of it big enough to see the whole pattern. We may ask to see documentation for specific design features. If you feel that your drawing skills aren't up to portraying your design, use the blank figure design sheets at the back of the guidelines. Liveried servants need not submit a sketch, but must show me fabric swatches.

We would also like to see work in progress (this is to your advantage: we can help you with difficulties as well as head off problems before they become either expensive or time-consuming to fix). Please show your Costume Director the completed outfit before the event. If you plan to wear a radically different costume, even for just one day, please discuss it with the Guildmaster as well as with your Costume Director.

Please do not present a finished costume or garment as a *fait accompli* without having gone through this process. If it is not correct, we will not be able to approve it. Also, do not make expensive purchases of fabric, buttons or trim without approval, unless you can use them for something else. These guidelines are published in order to give you something to go on until rehearsals start and you can show things to us. If you need to, you can mail us fabric/trim samples and we will phone or e-mail you with a judgment. In general, last year's costumes are not automatically approved. We will need to see them before Faire starts to refresh our memory, check them against revised guidelines and evaluate state of repair. Some alterations to existing costumes may be requested. Some rules may change in the future, and some items are (slightly) negotiable, on grounds of further research.

If you are proposing a design feature that is not covered in the guidelines, you must show us at least three different examples of it in period portraits or surviving garments.

We are implementing as of now a more concrete process for getting your costume approved, hereinafter referred to as the Contract. At the end of this document you will find a set of forms which you will fill out and submit as the final step of your approval, so that all parties are clear on what has been agreed on. This will include detailed descriptions of your planned garments, with pictures and supporting documentation, samples of fabrics and trims, and information on where you are sourcing the items.



Costume Etiquette

Please be considerate of other people's costumes. If someone has left an item of clothing backstage and you knock it onto the ground, pick it up and put it safely back where you found it. Alternatively, do not dump your own clothing on top of other people's baskets or coolers, so that they have to move your stuff to get at their things. Sometimes our games get a bit rough, so try to avoid damaging clothing that may be difficult for someone to replace at short notice. Be aware that ladies' hats are often secured to their hair, and snatching them off can be severely painful. Gentlemen should be very careful of their swords and spurs, especially when we must stand or kneel while closely packed together. Ladies should be aware of the extent of their skirts; try to avoid sweeping things onto the ground as you pass by, or hitting small children. If you have to borrow an item of clothing from someone else, return it promptly and in good condition.

It is a good idea to bring mending materials that match your costume.



Dramatis Personae

The characters portrayed by the members of the Guild may be divided into five groups. The overall effect of dressing in accordance with your group's guidelines should result in a recognizable hierarchy with the highest-ranking characters dressed in the richest clothes ranging down to the servants in more modest and clearly less rich clothes. People with specialized clothing, such as clerical dress, should discuss their costume with the Costume Director.

☛ Liveried Servants (Household: yeoman class): [Hereinafter abbreviated LS]

Members of the households of our hosts or of other nobles, who dress in their livery, which is clothing that they are issued each year as part of their pay. This is a uniform. Men-at-arms have a specific variant of livery: doublet and Venetians with a mandilion.

☛ Upper Servants (gentry, middle or yeoman class): [Hereinafter abbreviated US]

These are the non-liveried servants in the households of various members of the nobility. Clothes should be of good quality but not rich. These characters are of the upper middle class.

☛ Knightly Rank: [Hereinafter abbreviated KR]

Knights and their wives and children. Their clothes should be richer than those of upper servants, but less so than those of higher ranking persons.

☛ Junior Nobles: [Hereinafter abbreviated JrN]

Members of the noble class who rank below barons or baronesses and above knights or their wives: earls' younger sons and their wives, all children of viscounts and barons and their sons' wives, and Maids of Honour. Clothes should be richer, but not as much as those of higher-ranking Nobles.

• Nobles: [Hereinafter abbreviated N]

Peers and peeresses, and their children who rank above baron or baroness (all children of dukes and marquesses and their sons' wives, earls' eldest sons and their wives, earls' daughters): people who are addressed as "Lord" or "Lady" by rank or courtesy. These should be the most rich and scintillating of all.

• Children:

Children were dressed as miniature adults from the time they could walk. Their clothing should follow the guidelines for the group to which their character's parents belong. Little boys are dressed in skirts exactly the same as little girls until age 4 to 6, when boys are breeched. Little girls wear their hair elaborately dressed under adult-style hats and cauls or loose under a biggin. The period costume for infants was swaddling bands, but this is not recommended; instead, dress a babe-in-arms in a long white smock and a biggin, decorated to suit its station. Practicality and comfort are important. The costumes of small children should be made of washable fabrics, with trims that will stand the washing.

Costumes for rapidly growing children can sometimes be made to last more than one year by the use of disguised tucks, deep hems and wide seam allowances. In the period, girls' skirts often had a large outward tuck in them about 6-7" above the hem. It is useful to buy extra yardage and wash it with the costume each time it is cleaned. This will give you the option of adding matching fabric that will not shrink at a different rate.



BASICS

Colours

We are under both historical and theatrical restraints regarding colour. NO purple, pastels or bright reds; no white or gold for major garments (i.e., doublet, trunk hose, Venetians, cloak, bodice, skirt, surcoat, man's gown).

Avoid non-period designs and colours where they will show; e.g., neon, shocking pink or other very bright colours, paisley, duckies, plaid, etc. This includes women's drawers, which should be either white or a dark solid colour. (Yes, they will be seen!) Lining fabrics should also be something you do not mind being seen, in case your costume is damaged (e.g., no plaids or prints). If possible, use a lining that matches the outside fabric.

When you are shopping, please try to make your final colour decisions in bright sunlight. The fluorescent lighting in most fabric stores is notorious for shifting the colour spectrum. Winter sunlight or overcast days can also be deceptive.

LS: Our host's livery colours are a medium-dark grey with burgundy trim. If you are in the household of someone else, check with them as to their livery colours. Refer to the Job Descriptions handout for whether or not your position is liveried. (N.B.: Prospective masters should consult with the Costume Director as to suitable livery colours, which must be registered. No jewel tones, purple, white, gold, pastels or bright colours.)

US: Earthtones: medium to dark muted greens, blues, browns, russets and greys. Do not use black as a main colour. Colour values should be medium; no bright colours or jewel tones.

KR/JrN/N: Dark, rich colours, jewel tones -- pure medium-to-dark blues, dark greens, dark browns, dark wine reds, dark changeable fabrics; black. The darker shades of these colours can be used for entire suits; the lighter only for accents. Very bright colours are allowed only in small amounts as accents. Red may not be used for a complete outfit.

- No black on black on black outfits. Leave that to Puritan commoners, scholars, and bureaucrats. If black is your main colour, you should have accents such as sleeves, foreparts, and the linings of cloaks, trunk hose and oversleeves in a contrast colour.

• Fabrics

Natural fiber fabrics are generally preferred, as they breathe and are more comfortable, though they require more maintenance. They also give a more period look. For your comfort, avoid upholstery fabrics that are rubberized on the back. Do NOT use 100% rayon velvet: it glares in the sun, looks cheap, and does not wear well. Unfortunately, real silk velvet also does not wear at all well either. Damasks and brocades must be in period patterns: no naturalistic florals or Victorian wallpaper designs. To approve a damask, cut velvet or brocade, we must see a piece of it big enough to see the whole pattern. No print fabrics. Slubbed fabrics like dupioni are not acceptable. If you plan to use leather as the main fabric of a garment, it must be garment leather, and you must treat it as if it were cloth: finish the edges, line it, etc. You are not restricted to the fabrics listed below; if you find something you think may work, ask!

- LS: Light-weight wool (suiting) or, if you can't find it in the right color, cotton twill. No velvet, satin, brocade.
- US: Velveteen, wool; may also use plain small-scale geometric brocades for sleeves and foreparts.
- KR: Fine wool, velveteen, velvet for suits and gowns; for sleeves, linings and foreparts, brocades, satin, moiré, heavy taffeta, faille, bengaline or silk. See notes below for Nobles.
- JrN/N: Fine wool, velveteen, brocades, damasks, velvets and cut velvets are good for doublets and trunkhose, gowns (both men's and women's), cloaks and surcoats. Satin should be dull-surfaced (peau de soie), not glaringly shiny. Moiré, heavy taffeta, bengaline and faille are good also. Many silks are usable, such as broadcloth or China silk (not sand-washed or crinkled). Try to avoid fabrics that have a flat cotton appearance; the fabric needs to look like the fiber it is representing. Most metallic fabrics don't look good, but a few can be used as accents. They should always be used sparingly.

♣ Trims

Trimming is an important way to convey our various levels of rank; the higher levels should be wearing outfits of greater richness than lower ranks. Please note, however, that "richness" is not the same as "decoration." A person of lower rank can and should have decoration on their costume; merely, they should have less richness than a person of higher rank. Richness has to do more with the materials involved than with the amount of trimming on a garment: gold is richer than silver, metallics are richer than gimp trims, jewels are richer than pearls, velvet is richer than wool. Decoration can consist of many different kinds of surface treatment, and you should consider using them. A "lower-ranking" suit or gown does not mean a plain one.

The Elizabethans had a tendency to decorate the edges of things: necklines, cuffs, hemlines, seam lines. Utilize this in arranging your decoration. Machine embroidery should generally be confined to shirts and smocks, ruffs, coifs & biggins; samples of patterns must be approved. Lace should have some substance to it and look very geometric. Avoid florals, crocheted and "tatted" looks. It may be white, black or metallic. Do not put your coat of arms or your badge on your clothes; put your badge on your possessions. Heraldic devices are OK as jewellery, **if** you are entitled to use the arms. If you do puffs & slashes, the puffs may only be white, white with blackwork, or white with black and gold embroidery. This is not the same as flat fabric lying under a slashed outer layer; that may be of any period colour. No floral woven trims -- they look too Continental ethnic. No aurora, iris, or iridescent jewels, beads or trims. When choosing metallic trims, avoid the tacky mylar look.

Fur was a popular trimming for cloaks, surcoats and men's long gowns. White fur must be used with great restraint. Suitable furs for the period are lamb, marten, mink (dark brown), fox (red, white or black), hare, lynx, squirrel, sable or ermine. Many of these are available in excellent fake versions. Mink must be the wild-type coloration; other colors were not yet available.

LS: Bands of fabric in the contrast colour, cotton grosgrain ribbon (not polyester), or twill tape as guarding (bands of fabric at edges and hems). Mitre the corners of the strips. (See illustration.) No fur, satin or velvet ribbon, gimp or metallic trim.

US: Amount of trim should be moderate; be inventive with surface treatments. Your clothing should look less embellished than your master's, but should not be without decoration. Look at period portraits for ideas. May have piping and gimp trims, satin or velvet guarding. No jewelery on the clothes, not a lot of lace, no metallic trim; lamb fur in moderation.



KR: Fancy gimps, pearls; metallic trim should be quite restrained; consider using silver instead of gold trim. May use guarding of brocade, satin or velvet. May use above-listed furs except ermine. May use beads on sleeves & foreparts.

JrN: Small jewels (but not many), pearls, metallic beads, etc., arranged in patterns or sewn on top of metal or fabric trims are OK, as are period patterns of metallic lace, couched cording and gimp trims. Not a great deal of metallic trim or jewelery. Blackwork is great on shirts, smocks, ruffs. Look at period portraits for ideas. May use above-listed furs except ermine. May use beads & jewels on sleeves & foreparts in moderation. Do not use antiqued trims.

N: Silver and gold metallics, couched cording, fancy gimps, combinations of the above are all good. Gold reads richer than silver. Jewels, pearls, metallic beads, etc., arranged in patterns or sewn on top of metal or fabric trims are good. Blackwork is great on shirts, smocks, ruffs, especially with gold embroidery added. At this level, clothes should be much embellished. Again, check the portraits. May use all above-listed furs. May use beads and jewels on sleeves & foreparts. Do not use antiqued trims.

• Construction

Although we wear these clothes less than a month each year, they are subjected in that time to more than the ordinary amount of stress. It is important to build your costume sturdily to cope with these adverse conditions. Be prepared to spend time in shopping for fabric, buttons and trims and take into consideration the washing and wearing qualities of each possibility. For instance, do not put a dry-clean-only trim on a garment you plan to machine wash. Avoid fabrics that will snag or pill, trims that will shred or catch on things, unstable weaves, and fabrics that will change colour when exposed to perspiration (cheap satins are especially subject to this). When you buy a pile fabric such as velvet or velveteen, remember to take into account the nap layout of your pattern pieces, so that you buy enough yardage. On a pile fabric, all the pieces must be oriented the same way up, or you will get a striped effect. Always pre-wash any fabrics that you can; dry-clean-only fabrics can be dry-cleaned before you cut out your garment. The dry-cleaning process will shrink some fabrics. If your fiber content is high in cotton, linen or wool, allow for shrinkage in your yardage estimate. Be sure to buy enough fabric to make your skirt at least two yards wider at the hem than the circumference of your farthingale.

If you are working with a new pattern or design, it is extremely useful to make it up first in an inexpensive fabric such as muslin (or anything cheap off the sale tables). Use a fabric that is of approximately the same weight or drape as your real fabric. The construction of a muslin can save a lot of grief later. It is critical, when fitting any new garment, to wear as much of the rest of the outfit as you can. When fitting a bodice, in addition to your smock and stays, wear all your petticoats, farthingale, bumroll and skirt, since they affect the length of the bodice. The stays will change where your bust is positioned. When marking the hem of a skirt, again, wear all the underpinnings, including the shoes you will be wearing with the outfit. When fitting a sleeve, wear your shirt/smock, so that you leave enough ease inside it for the shirt/smock sleeve. When fitting a doublet, wear your trunk hose or Venetians, and make sure the two garments meet. Fit a jerkin with the doublet on, remembering that the jerkin will be a little larger than the doublet. If you are having difficulty in fitting, get a friend to help you, especially with the parts you can't reach while wearing the outfit.

Supporting your fashion fabric with suitable linings and interfacings will greatly improve its wear qualities and extend the life of the garment. Collars, wings, skirts (the part of a doublet or bodice that is below the waist seam), hat brims, waistbands, and the panes of trunk hose should be interfaced; if necessary, a collar can be boned as well. Make sure the collar fits and does not wrinkle or pull when buttoned up. Bodices and doublets should be flat-lined (construction-lined). This means cutting your pattern out in both the fashion fabric and the lining fabric, matching each piece to its twin, sewing each pair together around the edges, and thereafter working the two layers as if they were one piece. This will cause the fashion fabric to wear better and lie smoother and can stabilize an otherwise marginally suitable fabric. If you have access to an overlocker (serger), finishing the edges of your pieces will prevent raveling, but the overlocked edges **must not** be allowed to show. If you do not have access to an overlocker, zigzag the edges.

Since skirt hems take a lot of wear from uneven ground, it is a good idea to put a narrow, flat piping of polyester gabardine in a matching colour on the inside of the hemline of your skirt, just peeking out past the hem. It will wear better than the fashion fabric, and can easily be replaced when worn out.

Worked eyelets are the period-correct type. If you must use visible metal grommets, they should be overcast with thread matching the garment; this will both disguise them and help prevent their pulling out. Use size 00 two-part grommets, not the big ones that are the only thing available at JoAnn's. Put a placket behind any opening that might allow your underwear to show through, such as lacing or hook closures on doublets or bodices (though not at the armseye), and in the waist openings of skirts and pants. Trims should be sewn down thoroughly; looped gimp or metallic trims should have each loop tacked down individually. Cloaks and skirts cut in gores should be allowed to hang for a few days before hemming, so the bias can hang out.



UNDERWEAR

• Shirts & Smocks

Please remember that, in the period, shirts were considered underwear. This means that a man would no more be seen in public without his doublet than you would walk down the street today clad only in your jockey shorts.

It is very important to your comfort to avoid synthetic fabrics in your shirts and smocks! If you can afford linen, it wears cooler than cotton, as well as being more authentic, but it requires a little more care. If you do opt for linen, get a smooth-woven one, not the slubbed kind. Shirts and smocks should fasten with points (ties), or tiny buttons. Cuff bands should not be over 2" wide. Do not make the body very full, since the more fabric you have under your

bodice/doublet, the warmer you will be. If you intend to make close-fitting sleeves for your bodice/doublet, do not make the smock/shirt sleeves extremely full. NO black or coloured shirts or smocks. (Black shirts are a rare foreign fashion, and coloured ones are completely out of period.)

We recommend the *Tudor Tailor* shirt/smock pattern, p.54.

Men: Some white should show at neck and wrist.

Women: Smocks (shifts, chemises) are mid-calf in length. The bottom part of the smock is worn under the farthingale and serves as a petticoat. Please do not leave your smock collar open; it looks slovenly. (See also section on partlets.)

LS: White cotton or linen, not too full in the sleeve for you to be able to do your work. A narrow self frill of box pleats or a gathered frill at the neck and cuff is permissible (1/2" finished width), but not lace or blackwork.

US: White cotton or linen, narrow self frill at the neck and cuff; may use some narrow lace or blackwork, but not both.

KR: White cotton or linen, self frill at the neck and cuff required; may use lace and moderate blackwork.

JrN/N: Fine-textured white cotton, linen or silk are best. Always with a frill at the neck and cuff, they should be trimmed in lace and lots of blackwork and gold embroidery wherever it shows. Please study portraits to get the right style and arrangement of ornamentation. Neck and wrist ruffs are strongly encouraged (see section on Ruffs.)

• Farthingales, Stays, and Other Underpinnings

STAYS (corsets) ARE REQUIRED for women of the upper ranks (KR/JrN/N); this is not to make you slimmer, but to give the proper line. The clothes do not look right without them, and they give you a more period movement. Remember that the stays support the bust in a different position than a modern bra does.

Another option is to wear a bodiced petticoat or kirtle under the gown; the interfaced and stiffened bodice takes the place of the stays. See *The Tudor Tailor* for instructions on building one of these. The pattern is the same for bodiced petticoat and kirtle.

Proportion the size of the farthingale and bumroll to the size of your body; farthingales should not be less than 90" or more than 115" in circumference. An average bumroll is 2" in diameter at the back. You must wear a petticoat over your farthingale if the hoops show. If the bottom part of your smock is not long enough (i.e., mid-calf length), you should wear a petticoat under your farthingale. If you have never worn a farthingale before, practice at home to get used to its size and movement, and wear it to rehearsals.

If you are ever going to be up high (e.g., on any stage), or if you dance, you MUST have drawers. They should not be Victorian in style. Renaissance drawers are gathered at the top and have straight legs ending just below the knee. If you wish to trim them, use blackwork, not lace or ruffles. They should be either white or a dark solid colour. Synthetic fabrics are to be strictly avoided, for your own comfort.

LS/US: No farthingales, stays or bumrolls. Use *Tudor Tailor* bodiced petticoat pattern, p.64, view a.

KR/JrN/N: Farthingales, bumrolls and stays MUST be worn.

• Stockings

Stockings must be opaque; no ordinary nylons or figured stockings. Black was the most popular colour in the period, followed by white and blue; the tights manufactured for dancers are the best kind, as they are thicker and a version designed to fit men is available.

LS: Black tights for men. Black opaque stockings, tights or knee socks for women.

US/KR/JrN/N: Colours to coordinate with your costume, match your shoes, or black. No bright colours. White is period, but not advisable because of the dirt, but if you must, make sure that they are sufficiently opaque. Unpatterned stockings only. Opaque knee socks and over-the-knee socks are OK for women and for men wearing Venetians, as long as you do not see skin at the knee.

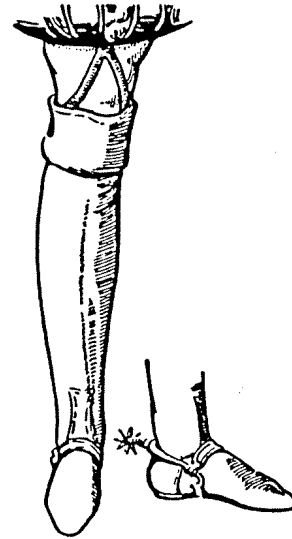
• Shoes

Shoes should be made of leather or cloth, plain, or for higher ranks, decorated. They should have a narrow round toe and low heels. No pointed or square toes. There are a number of shoes on the market based on the footwear retrieved from the *Mary Rose*; most of these are acceptable. Examples include the Mary Rose shoe from Boots by Bohemond and the Virginia shoe from American Duchess.

Ladies should not assume that no one can see their shoes. Avoid kung-fu shoes if possible, as they are just not stout enough to support your feet and they stretch out and fall off. NO high heels; they are out of period and dangerous on rough ground. NO moccasins or Birkenstocks. No mary-janes; this is a peasant style. Jazz oxfords are an acceptable compromise; a shoe rose can be added to hide the laces.

LS/US: No boots.

KR/JrN/N: Boots are an option for military gentlemen, but are discouraged as they are basically not formal dress (i.e., they would not be worn at Court). They are either high (halfway up the thigh) or knee height and fit the leg very closely all the way up without flaring. They have a narrow rounded toe. (See illustration.) They are made of a softer leather than most boots today, and fit like a coat of paint. Boots are almost always worn with trunk hose, not with Venetians. Historically, they are without heels, but this is not a good idea on rough ground, so low heels (1/2" max) are acceptable. May be slightly ornamented at the top edge, but are seldom turned down with long cuffs (this gives a very 17th century look). Please bear in mind that you are not likely to find the right look in a modern manufactured boot. You will probably have to have them made to order. No riding boots (English or Western), jack boots, engineer boots, motorcycle boots, Frye boots or Apache boots. No spur straps without spurs, or buckles around the heel. Spurs should not be worn in crowded situations. Boots are never worn indoors.



Boots

OUTER GARMENTS

• Doublets & Jerkins

Please note that in this period, men's waistlines were at the natural waist (N.B.: This does not mean the top of your hips). Though the natural waist looks high to a modern eye, do not fall into the error of making your doublet too high-waisted; this looks very Jacobean. Please note that many of the doublets in *Patterns of Fashion* and all of the ones in *The Modern Maker* are of the 17th century, and must be adjusted to the earlier style. If you do not know where your natural waist is, please ask. Trunk hose or Venetians must come up to meet the doublet without gapping.

Doublets should open in the front. Emphasize the closure line with trim or other decoration. They should be fastened with either buttons or hooks with non-functional buttons over them. Back-lacing is not an appropriate closure for a doublet other than an extreme peascod style. No button loops. No metal clasps: they look too Continental ethnic. Put a placket behind the closure if the shirt shows through. Skirts (peplums) for men should not be over 3" in depth; the large-tabbed look is very Jacobean. Wings (epaulets) should go at least half-way around the armscye. Wings and skirts must be made of the same fabric as the doublet, not a contrast fabric. Doublets must be boned on all vertical seams, but do not bone the front closure any higher than mid-chest. Depending on what is needed to fit your doublet to your body correctly, side back seams should not have an extreme curve. If necessary, add padding to the chest area for a smooth curved "ideal" fit; sunken chests are not fashionable. Quilted linings are good for this. The collar must fasten; make sure it fits and does not wrinkle or pull when buttoned up.

Sword belts follow the line of the waist seam. Any other belt must be worn under the doublet, not cutting across the point. Use hooks at the back and sides to support the belt at the waist line.

A jerkin (or over-doublet) must be fitted with the doublet on, and you must be able to wear the doublet without the jerkin (in other words, the doublet must have suitable decoration). Jerkins are sometimes, though not always, made of leather. Jerkins can be a different colour than the doublet.

LS: Plain doublet with skirt to just above the knee, guarded in contrast colour, buttoning up the front with pewter ball buttons. Do not use button loops on the front closure. Use *Tudor Tailor* doublet pattern p.63, view A. No styling detail which would take lots of construction time (e.g., slashing, pickadils, etc.).

LS: Men-at-arms wear a plain doublet with a 3" skirt, guarded in contrast colour, buttoning up the front with pewter ball buttons.

US: Styles should be conservative. Skirts and wings should be fairly simple; no looped pickadils or double wings. No peascod doublets. The point on your doublet should not be extremely deep. No jerkins.

KR: Styles may be more elaborate, but avoid extremes. May have pickadils, plain or looped, or double wings; may have jerkins.

JrN/N: Add surface texture to your doublet: lines of trim, slashing or pinking, etc. Skirts and wings may be looped, scalloped, whatever -- look at portraits. Do not neglect to decorate the back as well as the front, in a coordinated style. May wear jerkins. Moderate peascod doublets may be worn, but should only be attempted with expert assistance. Peascods should be both boned and padded extensively.

• Nether Garments: Trunk Hose & Venetians

Trunk hose (slops) are preferred to Venetians, which are a later fashion. Trunk hose or Venetians need not match the doublet in colour or fabric. If you do choose to have them contrast, sleeves may coordinate with either pants or doublet. Trunk hose should be paned for **all** persons not in livery, and for best effect the lining should contrast with the panes, either in texture or colour or both. (See illustration.) Panes must be interfaced, and should have some decoration: trim, piping, etc.; but be sure it wears well when sat on. Make sure there are enough panes: there should be no gaps between them at the widest point of the curve. This means they will overlap at the waist; alternatively the panes can be cartridge-pleated to the waistband. The trunk hose lining should be padded throughout to get the right shape, with a filling that is stable such as gathered nylon net stitched to the inmost lining (next to the leg). Place more filling in the area where your sword will tend to compress the pants. You should wear an arming bolster to get the right effect; an arming bolster is a sausage-shaped pad 1" in diameter worn tied around the waist. It should not extend under the point of your doublet. A concealed pocket in the lining of the trunk hose is very useful; a pocket slit may also be made in the side seam of Venetians. Venetians are extremely full at the top, gathered or cartridge-pleated into the waistband, and not full at all at the knee. Do not make them baggy at the bottom like plus-fours. (See illustration.) The side seams of Venetians may be decorated. Venetians should be worn with an arming bolster to give the proper shape.

Trunk hose or Venetians must come up to meet the waistline of the doublet. **Do not allow a gap between pants and doublet.** If you must use suspenders to hold up your pants, please be sure they do not show. The period method of supporting both trunk hose and Venetians was to tie them to the doublet, which has a eyeleted band of fabric inside the waist.

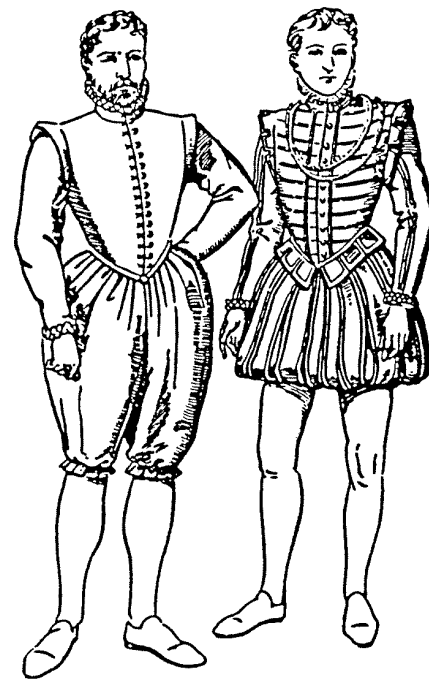
The front closure on trunk hose may have either a small codpiece or a button fly (three plain buttons), but not a triangular flap with no codpiece on it. Codpieces must be of the same fabric as the outer layer of the trunk hose; do not pick up the contrast colour. They should be small and barely show between the panes. On Venetians the closure should be unobtrusive; no codpiece. A button fly as above is acceptable.

LS: Unpaned trunk hose. No codpieces.

LS: Men-at-arms wear Venetians in the main colour.

US: Trunk hose or Venetians.

KR/JrN/N: Trunk hose, Venetians, panned slops (with or without canions).



Venetians & Slops

• Cloaks & Gowns

Cloaks are an important fashion statement: they tell the onlooker that here is a man of rank and power. There are various styles: Italian -- basic short cloak; Spanish -- with a hood; Dutch -- with sleeves. Italian or Dutch cloaks often have a standing collar. Fullness may vary from a half-circle to a full circle; they may be worn over both shoulders (the English fashion) or slung over one shoulder (the Italian fashion). They should not be longer than knuckle-length when worn in the English fashion. Cloaks may match the suit, or be of a different colour; the most popular colour was black. They should have a contrast lining and be a bit more elaborately decorated than the doublet. Cloaks may be trimmed in fur, but do not line them fully in fur.

It is helpful to line the area at the shoulders with a fabric that is not slippery, so the cloak will stay in place on your shoulders.

Older men, scholars or court functionaries may substitute a gown for the cloak. Gowns are knee-to-ankle length and may or may not have sleeves of their own. They are in most cases black, and are often trimmed with fur, and/or have a large fur collar.

LS: No cloaks.

LS: Men-at-arms wear a mandilion in the contrast colour over their doublets. (See illustration from the Lant Roll at right.)

KR/JrN/N: Cloaks or gowns are required.

US: May wear a cloak; men may wear a gown.

N: Trim the cloak border on the inside too.



♣ Bodices

Bodices may be low (in the French style) or high (in the Spanish or doublet style). You should be aware that a high bodice is significantly warmer. The collar on a closed bodice must be cut so it could fasten, even if you do not do so. Bodices may close up the front with hooks and eyes or buttons, or up the back or side-back with laces. (N.B.: Side-back is not the side seam; laces at the side seam will make you look fatter.) The lacing holes should be close together, and the lacing cord should be fine and match the bodice in colour. Bone the edges where the lacing is, and do not accentuate this line with trim; it is not a decorative element. No front lacing. Metal grommets may not be used where they show; sewn eyelets or overcast small grommets are OK. No metal clasps; they look too Continental ethnic. Please, no large gaps because the bodice edges don't meet: make them so they fit and put a placket under the lacings so your smock does not show.

Cut the back neckline of a low-necked bodice high enough so your sleeves don't pull your shoulder straps off your shoulders. Wings (epaulets) should go at least half-way around the armseye. Skirt (peplum) should not be over 3" in depth. The skirt is optional, but if you do not have one, you must be sure the bodice and skirt do not gape apart. Skirts and wings must be the same fabric as the rest of the bodice; do not use a contrast colour. Stomachers cannot be a contrast fabric; that is a very late look.

Bodices must be boned on all vertical seams (do not bone the center front seam above mid-chest), and must be anchored to the skirt by hooks or some other unobtrusive fastening. Depending on what is needed to fit your bodice to your body correctly, side back seams should have only a slight curve in them. Darts were not much used in the period, but may be used if necessary. When you are fitting your bodice, be sure to wear all your skirts, petticoats, bumroll, etc. They affect the length of the bodice significantly.

LS: Plain, low-necked bodice, guarded with contrast colour at neckline; no wings or skirts. We are using the *Tudor Tailor* kirtle pattern; p.64, view C, without the cuffs. Pewter buttons. No styling detail which would take lots of construction time (e.g., pickadils, puffs & slashes, etc.). *Revise per TT*

US: Styles should be conservative. Skirts and wings should be fairly simple; no looped pickadils or double wings, bodice point not extremely deep.

KR: Styles may be more elaborate, but avoid extremes. May have looped or double wings.

JrN/N: Skirts and wings may be looped, scalloped, whatever -- look at portraits. Do not neglect to decorate the back as well as the front, in a coordinated style.

♣ Partlets

The partlet is the garment that shows above the neckline of a low-necked bodice. It is not a part of the smock, and is worn in addition to the smock, which should match the neckline of the bodice, just showing above it. Partlets are usually white or another very pale colour (not pastel) in a fine fabric such as silk. Decoration may consist of embroidery (blackwork, polychrome, or metallic thread), lace, small metallic beads or pearls. They fasten at the neck with points or tiny metal buttons. They may be open or closed at the bosom according to marital status: only women who have never been married wear their partlets open at the bustline. The partlet should be cut long enough to reach under the bust in order for it to stay in position and should have a drawstring or elastic at the bottom; if it slides up, pin it to your stays.

A partlet may have matching sleeves, worn over the sleeves of the smock. A matching set of partlet and sleeves may not be plain fabric: they must have matching decoration, embroidery, etc. The caul may also match the partlet.

It is acceptable to merge the partlet and smock into one garment, for convenience. If you do this, make the sleeves and body of the garment white cotton or linen and the yoke area (representing the partlet) in a different fabric and decoration. This works well for a closed partlet, but is tricky for an open one. The ruff may also be made in one with a partlet (this is an historically correct option), but it is not recommended to combine this further with the smock because ruffs can seldom be machine-washed. If your partlet is of very thin fabric, sunblock under it is suggested. You can sunburn through the fabric.

LS: Black wool over-partlets, lined in white linen. See *Tudor Tailor* p.70, view A or C.

US: Plain white in cotton or linen; whitework OK

KR: Some decoration: blackwork, pearls. May use more expensive fabrics.

JrN: Some decoration: blackwork, metallic embroidery, metal beads, pearls.

N: Blackwork, polychrome or metallic embroidery, metal beads, pearls, tiny jewels. Partlets in this group should never be plain. (Be careful putting real metal on your partlet next to your skin. The sun will heat it up and it will burn you. A lining behind the metal will help.)

• Skirts & Foreparts

Skirt and bodice must be of the same colour and fabric. Skirts should be at least two yards larger around the hem than the farthingale, and should just clear the ground when you are standing on a smooth surface. Cartridge pleating works the best for getting large amounts of fabric into a small space, but knife pleats are acceptable. (See the Cartridge Pleating section of the Guidelines if you need help.) Be sure to wear your stays, bumroll, all your petticoats, and the shoes you will be wearing when measuring your hem. An unobtrusive pocket may be put in the side seam of the overskirt. It is a good idea to put a narrow, flat piping of polyester gabardine in a matching colour on the inside of the hemline of your skirt, just peeking out past the hem. It will wear better than the fashion fabric in most cases, and can easily be replaced when necessary. The edge and hem of the overskirt should be decorated with guarding or trim.

Overskirts may be worn open or closed. Foreparts (underskirts) must be the same length as their overskirts. The decorated forepart should be cut as a gore, with a curved hem. Hem trim-lines should curve parallel to the hem. The forepart should be part of a complete underskirt, not just a loose panel in front. It is not necessary to anchor the overskirt to the underskirt; just make sure that what shows when the wind moves your skirt looks as good as the rest of your costume. Plain, solid-colour fabric in a matching or similar colour works well. An underskirt is an excellent location for a hidden pocket.

The overskirt should be attached to the bodice, either permanently, or if you prefer to make the gown in two pieces, hooked together. At all costs avoid the two pieces gapping apart.

If the forepart fashion fabric is lightweight, back it with something heavier, to give it body. This will help prevent hoop lines showing, and make it wear longer and support the weight of beading/trimming better.

Avoid foreparts of the exact same colour and fabric as the gown; when they are the same you might as well not have a forepart, since it is invisible. The forepart should contrast with the gown, but avoid too pale or too bright a contrast colour. No white foreparts.

LS: Closed skirt in main colour guarded with contrast colour. Use *Tudor Tailor* pattern p.64, view A.

US/KR: Trim your foreparts, too! Use the same ranges of fabrics, trims and colours, but contrast with your outer garments.

JrN/N: Jewel and pearl your foreparts; follow Trim guidelines.

• Surcoats

Surcoats are full-length garments similar to a man's gown, worn over a dress for warmth; they were often trimmed or lined in fur. They may be either full from the shoulders or fitted to the waist then flared out over the farthingale. They may or may not have their own sleeves; sometimes their sleeves are short and puffed, sometimes long. Surcoats generally can close at least to the waist, although they are not always worn closed. Pocket slits may be put in the side seams and instead of being concealed, should be ornamented. Be sure it is full enough: at least two yards larger around at the hem than the farthingale. If you plan to wear a surcoat without all the under-layers (health reasons are the only acceptable excuse), you must ~~try to~~ make it look as if you are wearing the complete gown and so on under it, including stays and farthingale.

LS: No surcoats.

US/KR/JrN/N: May wear surcoats. Follow Trim and Fabric guidelines. Look at portraits for design ideas.

☛ Sleeves

Sleeves are an excellent place to add interest to an outfit. They may match or contrast with gown or suit. Sleeves are not optional. They need not be worn at all times, but must be worn on formal occasions. The decision as to whether it is hot enough to be a “sleeves-off” day will be made by the Guildmaster.

In the period, sleeves were sewn in as often as not. If you wish yours to be removable, lace, tie, button, or hook-and-eye them into the armhole of your bodice or doublet. **Don't let the sleeves gap at the top;** fasten them snugly up into the armhole so that they look as if they are sewn in. The shirt should not show between the bodice/doublet and the top of the sleeve. That is a style that went out in your grandmother's time. The points you use to tie your sleeves in should not show. If you are making a sleeve that is open from shoulder to cuff, make the opening on the front of the arm, not toward the body. (N.B.: The opening is NOT where the seam is in a modern dress sleeve!) If your sleeve is snug at the wrist, you may fasten it with either hooks or buttons. If you have both over- and undersleeves, the oversleeves must match the bodice or doublet, and must be sewn in. Hanging sleeves longer than your fingertips must be discussed on a case-by-case basis. Some white must show at the cuff (see section on Ruffs.) It is advisable to wear your shirt/smock when you fit your sleeves.

LS: Narrow sleeves of main colour. Line with cotton. Use *Tudor Tailor* pattern p.64, view A, without the cuffs.

US: More variation in sleeve styles permissible, but should still be conservative. No oversleeves.

KR: May have both over- and undersleeves. Trim should be in keeping with the rest of the costume. See Fabric guidelines.

JrN/N: Slashed, puffed, pinked, trimmed, pleated, as plain or fancy as you like; in good taste and in period, please! May have both over- and undersleeves.

☛ Buttons

Buttons for doublets, bodices, sleeves and the side seams of Venetians should be ball or half-ball shank type, not much over half an inch and preferably smaller, made of metal, corded, thread-covered, or self-fabric covered. (See illustration below.) Avoid plastic buttons. Do not use wooden buttons, flat buttons, heraldic, military, naval or blazer type buttons. No metal clasps; they look too Continental ethnic. For self-fabric-covered, the commercially available cover-it-yourself buttons are acceptable. The smaller the button, the more you should use: many small buttons is a popular period look. It is a good idea to buy a few spare buttons in case you lose one. Aglets are an alternative to buttons in many places; they almost always occur in pairs when used this way. Buttonholes are always at right angles, not parallel, to the closure edge.

LS: Pewter buttons.

US: Pewter, cloth or corded are OK for buttons (but make sure the pewter ones look Renaissance and not European ethnic). Do not use aglets in place of buttons.

KR/JrN: Gold or silver buttons, corded or self-fabric-covered; may use aglets.

N: Gold or silver buttons, corded, self-fabric-covered, or aglets; may be jeweled or enameled. Gold is preferred to silver.



Shank button



ACCESSORIES

The finest costume can be spoiled by a poorly made accessory, or the lack of an essential one (e.g., a hat). Please take as much care with accessories as you do with the outfit itself.

☛ Hats

The constant wearing of hats is one of the most important differences between the late twentieth/ early twenty-first century and most past ages. It is difficult to over-stress the importance of headwear in completing any period look.

This is a narrow-brim period; no brims over 2" wide. Wider brims give a very Cavalier look. Please note that the brims of hats should be stiffened, so they do not ripple or sag. (N.B.: Cut them in an oval, not a circle. Heads are not circular.) Feathers not over 9". Hats should be made of fabrics as listed above for each group (see Fabrics section), or of felt. Some modern felt hats may be remodeled into an acceptable period style. Ladies' hats and flat caps for both sexes do not generally fit far down onto the head, but sit on the hair.

Men must have hats and should wear them most of the time, except in the Queen's presence, when they are held in the hand.

Women: You must wear your hair in a caul beneath most kinds of hat. Cauls should be small and high, not drooping, and should be lined. NO curler nets, crocheted snoods or invisible hair nets; these are not acceptable substitutes for a caul. If you need protection from the sun, a wide-brimmed straw hat with a veil (no other trimmings) may be worn (but NEVER on Progress). Avoid widow's caps unless you are playing a widow.

N.B.: Pillboxes are not period.

If you need further guidance on hat construction, ask for the Hat Handout.

LS: Flat caps of the same fabric as your dress or suit.

- Men: Flat caps with or without a biggin cap. You may wear a plain feather in your flat cap, but not fancy ones. (No peacock, ostrich, pheasant, etc. -- rooster or duck, etc. are good.) Biggin pattern in *Tudor Tailor* p.140, view A.
- Women: White linen or cotton simple biggin or coif, or other similar styles, with a flat cap or straw hat. Use *Tudor Tailor* pattern p.140, view B or C.

US: Men or Women: Flat caps or high-crowned hats, fabric hatband, no jewels or metallic trim; may use a hatband of two different-coloured tubes of cloth twisted together. May have a small brooch and simple feathers, not expensive ones (i.e., native birds, not imported feathers such as ostrich or peacock).

- Women: French hoods and high-crowned hats also OK, without jeweled or metallic trim; plain cauls, or trimmed with small gimps or soutache.

KR: Men or Women: Flat caps or high-crowned hats, hatband not jeweled, but may have metallic trim or pearls; may have a small brooch. May use imported feathers. Flat caps need to be structured, not floppy, and NOT have a ripply brim.

- Women: French hoods and high-crowned hats (French or Spanish toques, felt hats) also OK, with metallic trim and pearls; cauls trimmed with small gimps, soutache, or small metallic trims.

JrN/N:

- Men: Flat caps or high-crowned hats; many shapes are acceptable. Fancy hatbands trimmed with jewels or pearls, and a small-to-medium brooch fastening an elegant cockade of fancy feathers on high-crowned hats or flat caps. Feathers should stick straight up. Dandified men may glue a mirror to the inside of their hat crowns (N.B.: If you plan to show the inside of your hat, make sure it is lined).
- Women: Flat caps or high-crowned hats (French or Spanish toques, felt hats), both worn with coifs or cauls, and French hoods, with metallic trim, pearls, jewels. Fancy hatbands trimmed with jewels and pearls, and a small-to-medium brooch fastening an elegant cockade of fancy feathers on high-crowned hats or flat caps. Ostrich tips are the most fashionable feathers; they should stick straight up. Cauls should be jeweled, pearled. Head ornamentation should be opulent.

• Ruffs

The ruff is one of the most characteristic garments of the period, and ours should be the most fashionable ruffs at the Faire. They may be plain fabric or trimmed in or made of lace. Size within the prevailing fashion (4" maximum from neck to outer edge for our period; "John-the-Baptist" ruffs are later).

Ruffs must be white and must be cleaned frequently, as they are among the strongest (and most obvious) dirt-magnets on the costume. Best choice of lace is one that has a zigzag or deeply scalloped edge; arrange it so the points occur at the folds. Do not use a lace that will become limp, unless you are prepared to starch it every day. High synthetic content is recommended here, but avoid nylon next to the skin (it itches). A matching set of wrist ruffs ("a suit of ruffs") is often worn. In this period, everybody of the upper class wore wrist ruffs, whether they wore a neck ruff or not.

Please put enough yardage in a ruff; approximately 180" or more of lace or lace-edged ribbon or fabric for a neck ruff and 60" each for wrist ruffs. The wider your ruff, the more yardage you will have to put in it. Ruffs are not worn wrapped around the outside of your doublet collar. They should sit on top of the collar, with the ruff band extending down inside the collar to hold the ruff in position.

Instructions for making a period ruff are available at

http://www.stgeorgenorth.org/yahoo_site_admin/assets/docs/How_To_Construct_an_Authentic_Ruff_wth_Pictures_and_FB_Tutorial_and_Diagrams.202202539.pdf

LS: No ruffs. Small frill on shirt/smock collar if desired.

US: May wear small, plain ruffs if desired. No lace or decoration.

KR: Should wear moderate ruffs with some decoration.

JrN/N: Most should wear them. Decorate with blackwork, metallic thread embroidery, black, white or metallic lace, tiny pearls, gold or silver beads, jewels, etc. A tiny brooch may be worn on the ruff (under 1/2"). May use double ruffs.

♣ Jewellery

All jewellery must be approved. Jewellery of great value, such as diamond engagement rings or family heirlooms should not be worn at Faire, where they may get lost or damaged. NO nose jewels. Studs and ear cuffs are out of period: tiny hoops, with or without pendants, are the period style. Do not wear more than one pair of earrings at a time. Men should only wear one earring. Insect pins should not be over 3/4" (preferably smaller), and no more than one should be worn at a time. They should be enameled in jewel colours. Enameled jewellery was very popular in the period; if you find a suitable piece of jewellery, you might experiment with painting it. Be very careful with heraldic jewellery: it must be arms you are entitled to bear.

The most popular jewels in the period were pearls, rubies, diamonds, and emeralds, then opals, agates, mother-of-pearl, garnets, sapphires, and crystal. Other stones should be used very sparingly Amethysts may be worn occasionally in jewellery, but not on clothing. Gems should be cabochon or table cut; no rose or marquise cuts or iridescent rhinestones, no cocktail jewellery, and no pave anything.

RELIGIOUS & ETHNIC SYMBOLS: In accordance with St. George theatrical usage, crucifixes should only be worn by those whose characters are Catholic. All other persons who wish to should wear crosses without the corpus. Puritans do not wear crosses at all. Jewellery with a definite non-English ethnicity (e.g., Celtic interlace, Chinese cloisonné) should be avoided. (Other personal ethnic and religious items which you feel you *must* wear MUST be UNSEEN!)

FAVOURS should be kept to a minimum -- you don't want to look like a Christmas tree. Bone pins with humorous sayings are not period.

LS: Keep jewellery to a minimum. No gemstones (pearls, rhinestones, etc.) A simple cross is good in wood, pewter or silver., if your employer is not a Puritan like Lord Leicester. Plain wedding bands OK. Small, simple silver hoop earrings without pendants if you must wear earrings at all.

US: Some simple jewellery; may have gemstones in rings or pendants. Chains with some pearls or semi-precious beads in them are OK. If your master or mistress has a heraldic badge (not their arms), this is an excellent ornament for you to wear.

KR/JrN: as for Nobles below, in moderation. Gold jewellery is preferred to silver.

N: Ropes of pearls are great for women, and gold chains, plain or fancy for both sexes. Chains should have some substance to them. Avoid silver jewellery. Necklaces of mixed pearls, fancy gold beads and semi-precious stones are good (amber, agate, lapis, etc.). Men should not wear strings of pearls. Men's pendants, including the Lesser George, are often hung on a wide, soft band of fabric, rather than a chain. Women seldom wore many necklaces, though one long one looped around several times is OK. Jeweled collars (called carcanets) fit at or fairly near the base of the neck and are worn over the doublet or partlet. They often match hatbands or girdles, and are worn by both sexes. Women may wear a carcanet by itself or with another longer necklace of a lighter character; alternatively a long necklace may be worn over the bodice and a short one under the partlet.

- Large gold and pearl with enamel brooches and pendants are good (watch the styles -- check the portraits again). Brooches can be worn on the sleeve or hat, or on the centerline of the body, but are seldom worn in the upper side-chest area (where a modern brooch is worn), unless they are supporting a draped necklace. Pendants can often be worn as brooches. Not too many brooches at one time. Miniature portraits are a great accessory.
- Rings are mostly fairly small and simple. Generally no more than two per hand, and never more than three. Rings are not commonly worn on the middle finger.
- Tiny hoop earrings are the most period, with pendant pear-shaped or baroque pearls or other small pendants. Avoid anything that will catch on your ruff.
- Bracelets of pearls or semi-precious beads, single or multi-stranded, are good for women.

- Women should wear girdles of metalwork, pearls and semi-precious beads and/or jewels. They may have a long pendant end in front, but if you dance this is not advisable.

♣ Fans

Avoid folding fans and obviously Oriental ones. White fans should not be used when around Her Grace, as they pull focus very effectively.

LS: A woven straw fan is useful. Decorate it with ribbons in pleasing colours.

US: May be feathers or fabric-covered, decorated to match your gown.

KR: May be feathers or fabric-covered, decorated to match your gown. Metallic trim OK.

JrN/N: May be feathers or fabric-covered, decorated to match your gown -- mount a mirror on the back if you like. Jewelling them is nice.

♣ Weapons

All weapons must be passed by the Guild costume director. Strap or tie them firmly into their sheaths. Remember that carrying hidden knives is both illegal and stupid. A dagger carried openly is clearly a prop, but a hidden knife is a concealed weapon and can get you arrested.

Men: Wear a sword and dagger if it is in character and you can afford them. Swords were worn most of the time at Court, except when hunting. Be sure to practice wearing your sword well before the event. The most fashionable type of sword was the swept-hilt rapier, not a cup or basket hilt. Sword belts must follow the doublet waist-line. No Western buckles on your sword belt (please!). For the military man, the occasional piece of armor is acceptable, e.g., a gorget or helmet.

LS/US: No swords, unless you are a man-at-arms.

Women of all ranks: No bodice daggers.

♣ Belts

Belts should be narrow (no more than 3/4") and must follow the line of the waist seam.

Men & Women: DO NOT wear any belt cutting across the point of either doublet or bodice; if you need to wear that kind of belt, put it under the doublet or bodice. To support the belt in position, use belt hooks, not loops. Western belt buckles are not acceptable.

KR/JrN/N: Women - see Girdles under Jewellery.

♣ Other Accessories

LS: Men: A belt pouch is a useful accessory.

- Women: An apron for when you are serving food is very useful. It should be a rectangle of white linen or cotton with ties, not a bib type. The apron is only attached to its ties for the middle two-thirds of its width, leaving the upper corners to flap loose. The bib aprons that we keep backstage for dish-washing should not be worn outside onstage. A purse, cup or goblet, needle case or scissors, keys, or other items may be hung from your belt as appropriate, but keep it down to a dull roar. The belt should be narrow and worn under the bodice, not cutting across the point.

US: A purse, cup or goblet, needle case or scissors, keys, or other items may be hung from your waist as appropriate. The belt should be narrow and worn under the bodice or doublet, not cutting across the point.

KR/JrN/N: Gloves may be worn or carried, but you should have them; they should be in brown or black. They were often perfumed. Should not be gauntlets unless you've just been out hawking or practicing your archery and are prepared to talk about it. Gardening or work gloves are not acceptable. A richly edged handkerchief can be held in the hand by a lady or negligently tucked partway into a man's purse. Strive for an uncluttered look: avoid having too many things hanging from your belt.

- Men: A purse is a useful accessory, though not required. Men's purses should not be drawstring bags, nor should they be bulky. Use pockets.
- Garter regalia: The Garter itself is worn on the left leg just below the knee. The Lesser George and the Garter should be worn at all times by members of the Order.

- Women: A mirror, needle case, sable fur, pomander, fan, etc. may be hung on the end of your girdle. A sable fur should be a complete animal with head and feet jeweled, not a fur collar. They should be worn draped over one hip or shoulder or hanging from the girdle, but not as a belt. If you dance, avoid hanging any heavy item on a long cord; it becomes hazardous. Do not use 20th century furpieces. [N.B. They are NOT called flea-furs.]
- Everybody: Bells, or animal tails worn at the back of the belt are NOT acceptable.

• Hairstyles

Any artificial colouring must look natural. Please avoid getting very modern haircuts or hair colouring just before or during the Faire season!

Men: Hair may be short or long; if hair is worn long, it should all be long (no tails in the back). Beards and mustaches were popular: study portraits to get period styles. Clean-shaven is always acceptable.

Women: If you have a very short or very modern haircut, YOU MUST HIDE IT! The hair should be up and mostly hidden at all times. A caul is worn with most styles of hat; if a caul is not worn, the hair must be dressed very elaborately. Please understand that, to the customer's eye, a lady becomes "out of costume" the minute she takes her hair down. Look at portraits for styles.

• Eyeglasses

If you must wear your glasses (and contacts are not an option for you), they should be simple wire-rim styles with round or oval lenses (no aviator or cat-eye lenses). Lenses should not be overlarge. No photo-grey lenses if at all avoidable, since in the bright sunlight at the Faire, they will appear to be sunglasses most of the time.

• Cosmetics

LS: Wear as little make-up as possible, but do wear sunscreen. No nail polish. Short blunt nails were the fashion.

US: Restrained make-up. (See notes below for details.) No nail polish.

KRjJrN/N: We are aiming for the period ideal of beauty, not the modern one. This is a very polished, porcelain-perfect "natural" look. The Queen is our ideal of beauty: study her portraits.

- If you have an uneven complexion, use an opaque foundation; if your complexion is smooth, use a sheer foundation. These should contain sunscreen, and be no more than one or two shades lighter than your natural colour. Use a translucent powder. We do not want the clown white look; just an aristocratic paleness. (When you buy, consult the clerk about how the products will perform when you sweat) Be sure to blend the jawline, unless you are prepared to make up your neck as well. When using blusher, avoid bright spots of colour; you want just a flush across the cheekbone. Don't make radical colour changes or harshly defined areas.
- Eye shadow and eye liner are not period. If you have pale lashes, brown or black mascara is acceptable as a theatrical cosmetic. If you feel you must use an eye shadow, use only earth tones such as medium to light browns or greys; no blues, purples, or very dark colours. Choose a colour close to your own skin tones; be subtle! Absolutely no glitter or frosted eye shadows. Eyebrows were pencilled and plucked into slender arches; bushy eyebrows were not regarded as attractive. If your brows are pale, you may wish to darken them a bit.
- Lipsticks in shades of rose and coral are period; your natural lip colour in two or three shades darker will always become you. Medium red is acceptable, but not dark reds, fuchsias, mauves, oranges or pinks. The ideal is a small mouth with narrow corners, not a full one, so follow the natural lip line but do not carry the colour all the way into the corners of the mouth. No frosted lipsticks or lip glosses. Some lipsticks are available with sunscreen in them, which is highly desirable. If you cannot find a matte lipstick with sunscreen in your colour, you can use a lip balm with sunscreen under your lipstick.
- No nail polish; you may buff them to a high gloss, but do not enamel them. Short nails were the fashion.

• Contact Info

If you have any questions, please give Shelley a call at 510-708-9538, preferably before 10 p.m. Leave a message if she don't answer; she will be happy to return your calls. To mail her fabric samples or sketches, send to 804 Tradewind Lane, Rodeo, CA 94572. E-mail: shelley.monson@comcast.net. Jenn's contact info is 650-201-3547; jerlic@yahoo.com.



APPENDICES

Bibliography

- Amman, Jost: *293 Renaissance Woodcuts for Artists and Illustrators: Jost Amman's Kunstbüchlin*. New York, Dover, 1968
Excellent period source, but German, so its view of English fashion is limited. Lots of good details.
- Arnold, Janet: *Patterns of Fashion: The Cut and Construction of Clothes for Men and Women c.1560-1620*. [v.3] New York, Drama Book, 1985.
Gives patterns taken from surviving garments, with a wealth of other detail.
- Arnold, Janet; Tiramani, Jenny; Levey, Santina M.: *Patterns of Fashion 4: The Cut and Construction of Linen Shirts, Smocks, Neckwear, Headwear and Accessories for Men and Women*. London, Macmillan, 2008.
Focuses on linen items, for which there are very few other sources. Color illustrations!
- Arnold, Janet: *Queen Elizabeth's Wardrobe Unlock'd*. Leeds, Maney, 1988.
In-depth study of the wardrobe of Her Grace, with huge amounts of information about women's dress in the period.
- Ashelford, Jane: *Dress in the Age of Elizabeth I*. New York, Holmes & Meier, 1988.
Excellent survey, well illustrated.
- Ashelford, Jane: *A Visual History of Costume: the Sixteenth Century*. London, Batsford, 1983.
Survey based entirely on graphic evidence; analyzes costumes in paintings and other illustrations of the period.
- Campbell, Lorne: *Renaissance Portraits: European Portrait-Painting in the Fourteenth, Fifteenth and Sixteenth Centuries*. New Haven, Yale University Press, 1990.
Many colour pictures; heavy Italian bias.
- Cunnington, C. Willet: *Handbook of English Costume in the Sixteenth Century*. Boston, Plays, Inc , 1970.
Good survey of the period, with many interesting details, especially quotations from contemporary writers; poorly illustrated.
- De Alcega, Juan: *Tailor's Pattern Book*, 1589. Carlton, Ruth Bean, 1979.
Facsimile and translation of a period tailor's manual. Gives pattern layouts.
- Gnagy, Mathew: *The Modern Maker: Men's 17th Century Doublets*. Charleston, SC, Mathew Gnagy, 2014.
How to draft patterns based on period methods. Since this is about 17th century doublets, some re-styling will be necessary, but the construction info is invaluable.
- Hearn, Karen, ed.: *Dynasties: Painting in Tudor and Jacobean England 1530-1630*. London, Tate Publishing, 1995.
Excellent exhibit catalog with all colour illustrations.
- Howard, Maurice: *The Tudor Image*. London, Tate Publishing, 1995.
Book on Tudor portraiture, published to accompany the *Dynasties* exhibit. All colour pictures.
- Huggett, Jane; Mikhaila, Ninya; Malcolm-Davies, Jane: *The Tudor Child*. Lightwater : Fat Goose Press, 2013.
Contains useful info for adult costume as well as children's.
- Hunnisett, Jean: *Period Costume for Stage and Screen: Patterns for Women's Dress 1500-1800*. London, Bell & Hyman, 1986.
Theatrical costuming by the person who built the costumes for *Elizabeth R*. Lots of sound advice on fitting and construction; many theatrical tricks.
- Linthicum, M. Channing: *Costume for the Elizabethan Stage*. Oxford, Clarendon Press, 1936.
Excellent survey, based principally on information given in the text of dramatic works of the period. Few illustrations.

Mikhaila, Ninya, & Malcolm-Davies, Jane: *The Tudor Tailor: Reconstructing Sixteenth Century Dress*. Costume & Fashion Press, 2006.

This excellent book is the cutting edge of Tudor costuming. Patterns are given for all necessary pieces for a complete wardrobe for both men and women. The patterns need to be scaled up and sized to fit.

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Good collection of portraits, all B&W.

Princely Magnificence: Court jewels of the Renaissance, 1500-1630. 15 Oct 1980 - 1 Feb. 1981. London, Debrett's Peerage in association with the Victoria & Albert Museum, 1980.

Excellent catalog of an exhibit of Elizabethan jewellery, including Victorian revival pieces. Mostly colour pictures.

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Beautiful book on jewellery, published to accompany the *Dynasties* exhibit.

Strong, Roy & Oman, Julia Trevelyan: *Elizabeth R: an evocation*. London, Seckes & Warburg, 1971.

A pleasing little book focussing on details of the portraits of Elizabeth I.

Strong, Roy: *Gloriana: the Portraits of Elizabeth I*. London, Thames & Hudson, 1987.

In-depth study of the portraits of Elizabeth, with much detail on symbolism and chivalry.

Strong, Roy: *The Elizabethan Icon*. London, Paul Mellon Foundation for British Art, in association with Routledge & K. Paul; New York, Pantheon Books, 1969.

Benchmark survey of portraiture in the period; portraits are grouped by artist, not by date. Mostly B&W.

Strong, Roy: *Tudor and Jacobean Portraits*. London, H.M.S.O., 1969.

Another excellent collection of portraiture; this one is arranged by sitter, so all the portraits of one person are together. Again, mostly B&W.

Vecellio, Cesare: *Vecellio's Renaissance Costume Book*. New York, Dover, 1977.

Period source, but Italian, so its view of English fashion is limited.

Winter, Janet & Savoy, Carolyn: *Elizabethan Costuming for the years 1550-1580*. 2nd ed. Oakland, Other Times Publications, 1983.

Good guide for the beginner; targets the faire costumer. Written by a former member of St. George and a past head of the Living History Centre costume shop. Not intended to be historically accurate.



Glossary of Elizabethan Clothing Terms

Aglet or **Aiglet** - metal tip for a point; often decorated.

Arming bolster - a sausage-shaped stuffed pad 1" in diameter tied around a man's waist inside his pants, so-named because it was originally worn to support the weight of armour; it gives Venetians or trunk hose a proper shape.

Armscye or **Armseye** - the hole in bodice or doublet where your arm goes.

Biggin - a close-fitting linen cap for men or women, made like a baby's cap. Men's are sometimes black. (N.B.: One biggin; two biggins.)

Billiment - band of jewel-work applied to the upper edge of a French hood.

Blackwork - a popular style of embroidery done principally on body linen and ruffs and executed in black thread on a white ground; sometimes has gold thread worked into it as well. In Italy, other colours of thread were used.

Bodice - the part of a woman's gown that is above the waist.

Bodiced petticoat - a woman's undergarment with a linen bodice and a wool skirt, worn under the kirtle.

Bone lace - bobbin lace, so-called because the bobbins were usually made of bone.

Bumroll - a crescent-shaped stuffed pad that is worn around a woman's waist, to support her skirts and give them the proper shape.

Buskins - woman's knee-high riding boots.

Canions - close-fitting pants that come to just above or just below the knee, worn with trunk hose.

Cap badge - a brooch worn on the side of a hat, often attaching feathers onto the hat.

Carcanet - a heavy short necklace.

Caul - a netted covering for the hair, lined with fabric. It is small and worn on the back of the head, not drooping down. It can be richly ornamented or plain according to station.

Chemise - a woman's linen undergarment; another word for smock.

Chopines - Italian pattens - may be as much as 15" high.

Codpiece - the part of a man's pants which covers the opening of the fly. At different times and in different countries during the sixteenth century, it varied greatly in size, shape and ornamentation.

Coif - a fitted linen cap worn alone or under another hat.

Corset - another word for stays.

Doublet - a man's upper body garment.

Dutch cloak - a short cloak with sleeves.

Epaulet - an extension of the bodice or doublet over the top of the sleeve cap. It may be solid or divided into pickadils. *Not a period term;* they were called wings.

Escoffion - a woman's hat without a brim, worn on the back of the head. The side is asymmetrical, widest at the center front, and shaped to the head.

Farthingale - a hoop skirt; the mid-sixteenth century style was a cone shape, also called a Spanish farthingale. A French, wheel, or drum farthingale is a late style, cylindrical in shape.

Favour - a small pin given as a token of friendship at the Faire; may take many forms.

Flat cap - a hat made with a crown that lies very low on the head. It may be made either of an oval sewn to a ring mounted on a brim, or of a larger oval gathered onto the brim. When worn by a woman, must be accompanied by a caul.

Forepart - the part of a woman's underskirt which is seen in the front; usually decorated. May be a separate piece from the underskirt.

French cloak - a long cloak.

French hood - a woman's headdress which is somewhat crescent-shaped, worn over the top of the head from ear to ear, with a veil hanging behind.

French hose - trunk hose.

French toque - a hat with a gathered crown and a rolled or very narrow brim.

Galligaskins, Gally-hosen - men's nether garments, very similar to Venetians, except that galligaskins stop just above the knee and Venetians just below.

Garter - a woven band tied around the leg to support the stockings.

Gauntlet - a glove with a long stiffened cuff to protect the arm while hawking or shooting a bow, etc. Regular gloves are wrist length and do not have a long cuff.

Girdle - a woman's belt.

Gown - Men's: a loose, coat-like outer garment, with or without sleeves, worn by officials, scholars and older men. Do not use the German term for this garment (Schaube).
Women's: the outer dress (as opposed to kirtle).

Guarding - a style of ornamentation consisting of strips of a contrasting fabric sewn to the garment at or near edges and hems.

Hose - a general term for leg coverings: it includes both stockings and some forms of nether garments, such as trunk hose. Plural: hosen.

Jerkin - an over-doublet, with or without sleeves. Sometimes made of leather and extensively slashed.

Kirtle - a complete gown worn under another dress.

Lucerne - lynx fur.

Mandilion - a loose garment worn over the doublet; it has a standing collar and sleeves, and is open on the sides from hem to wrist, closed with many buttons.

Miniver - the white belly fur of squirrels; a less expensive fur than ermine.

Muffin cap - a modern fairism; a linen cap made by gathering a circle of fabric onto a band which fits the head. (*Not a period term.*)

Nether - lower.

Netherstocks - stockings.

Night gown - a loose over-gown, often without sleeves, worn over a person's regular clothing. Not worn in bed.

Night-rail - what you wear in bed; like a long smock or shirt.

Panes - finished strips of fabric that make up the outer layer of a sleeve or trunk hose.

Pansied slops - trunk hose which have become almost vestigial; they consist of looped panes with a lining, which come down only to the bottom of the buttock before turning back up to the waistband. They do not pass between the legs. They are often worn with canions, but if you have very good legs, can be worn without.

Pantobles, pantouffles - cork soled slippers worn over shoes or boots to protect them from mud.

Partlet - a woman's garment designed to fill in a low neckline. It may have matching decorated sleeves. A partlet should be long enough to reach under the bust, in order to stay in position. This is not another word for the smock, nor for the shirt.

Pattens - overshoes with a ring below the sole that raises the wearer above the mud.

Peascod doublet - an extensively padded style where the front of the doublet bulges out over and below the waist seam.

Peplum - the part of a bodice or doublet that is below the waist seam. It may be solid or divided into pickadils. *Not a period term*; this was referred to as skirts.

Petticote - woman's underskirt; may be richly decorated. Man's sleeveless linen under-doublet, to which the pants are pointed (aka pourpoint or willicoat).

Pickadils - a doublet or bodice's skirt or wing which has been made in tabs or petal shapes. These may be flat or looped.

Pillbox - a woman's hat without a brim, worn on the back of the head. *Not fashionable in the period.*

Pinks - small, short slashes cut in fabric, by means of a tool resembling a leather stamp. Can be straight or zigzagged (as in "pinking shears").

Plackard - see Stomacher

Placket - a flap of the fashion fabric attached to the inside of one side of a lacing closure or a skirt opening, to prevent the wearer's underwear from showing.

Point - a lace (as in shoelace) that ties two edges of a garment or two items of clothing together, such as attaching a sleeve or Venetians to a doublet. Usually has a metal tip (aglet), which is sometimes decorative.

Pomander - a small jeweled container for perfume, hung from the waist.

Pourpoint - another name for a man's petticote.

Puffs and slashes - a style of decoration in which the fabric of a garment is slit and white fabric is pulled through the slit (purfling).

Purfle - to pull an underlying fabric through a slit in a garment.

Ruff - a very large gathered ruffle mounted on a band, worn at the neck and wrist. Always stiffly starched. May be plain or decorated with lace.

Sable - the entire pelt of a mustelid (ermine in dark phase, mink, sable), invariably decorated with a jeweled muzzle and jeweled paws, often hung on a chain from the muzzle. The term "flea-fur" is a 19th century German misnomer.

Shift - a woman's linen undergarment; another word for smock.

Shirt - a man's linen undergarment.

Shoe rose - a rosette on the shoe at the arch of the foot, covering the closure.

Skirts - (1) the long part of a woman's garment that is below the waist, covering her legs. (2) the narrow part of a bodice or doublet that is below the waist seam (the peplum). It may be solid or divided into pickadils.

Slops - full loose pants worn by common sailors; a slang term for trunk hose.

Smock - a woman's linen undergarment (this is the preferred period term).

Snoskyn - a muff.

Solana - wide-brimmed hat with a large veil, worn by noblewomen to protect their faces from the sun.

Spangles - small, flat metal discs (less than 1/4" in diameter) sewn to fabric for decoration. Not the same as modern sequins, which are faceted.

Spanish cloak - a short, full cloak with a hood.

Spanish surcoat - a woman's over-gown, either full and unfitted, falling in folds from the shoulders or fitted to the waist. It is worn over the regular gown for warmth, and is often trimmed with fur. May or may not have its own sleeves. Also called a Loose Gown or Open Gown (in Spanish, a "ropa.")

Spanish toque - a tall hat with a pleated crown and a narrow brim.

Stays - a woman's foundation garment; it supports the bosom and gives a period line.

Stomacher - a triangular panel on the front of a woman's bodice; of a contrasting fabric in the late reign only. Also called a plackard.

Sugarloaf hat - a tall felt hat with a blunt point, shaped like a sugarloaf.

Suit of ruffs - a matching set of neck ruff and wrist ruffs.

Supportasse or Underpropper - a frame to support a wide ruff at the proper angle.

Sword-hanger - the apparatus by which a gentleman hangs his sword from his sword-belt.

Trunk hose - men's nether garments; they are short and puff out around the buttocks. They may be paned or unpaned, and worn with or without canions.

Trunk sleeves - a woman's sleeve that is close fitting at the wrist and hugely inflated in the upper arm, like an 1890's leg-o'-mutton sleeve. Also called a farthingale sleeve, since the effect was achieved by the use of hoops inside the sleeve.

Upper stocks - trunk hose, Venetians or breeches

Venetians - men's nether garments; they are very full at the top and come to below the knee, where they are not full. They require an arming bolster to set properly.

Waistcoat - woman's under-bodice, worn for warmth; often quilted, and may have its own sleeves.

Willicoat - Man's sleeveless linen under-doublet, to which the pants are pointed. Also called a petticoat or pourpoint.

Wing - an extension of the bodice or doublet over the top of the sleeve cap. It may be solid or divided into pickadils.

“When your posterity shall see our pictures they shall
think we were foolishly proud of apparell.”

R. Verstegen, 1605



Patterns

D.L.Designs

#136 *Tudor Beret/Flat cap*

#134 *Spanish toque*

#135 *French toque ("British Beefeater")*

Excellent series of patterns for historical hats, giving good instruction in millinery techniques. Though these styles are marketed for men, they may be worn by women also.

<http://www.hatpatterns.com/Men1.html>

Fantasy Fashions *Dashing Doublets*

Good basic pattern; sizes S/M/L/XL in one envelope; do not use laced or tied closures.

Lynn McMasters

Men's Elizabethan Italian Bonnet

Women's Elizabethan Italian Bonnet

Elizabethan French Hood

Late Tudor-Early Elizabethan French Hood

Men's Elizabethan Arched Brim Hat

Women's Elizabethan Arched Brim Hat

Men's Elizabethan High-Crowned Hat

Women's Elizabethan High-Crowned Hat

Elizabethan Blackwork Caul

Elizabethan Gold Mesh Caul

Tudor and Elizabethan Flat Cap

Available at <http://lynnmcmasters.com/patterns.html>

Period Patterns #58: *Men's Elizabethan Garments*.

More complicated pattern, for several styles of doublet, trunk hose and Venetians. Sizes 34-54. Not for the beginner. Do not use View I; it is too early.

The Tudor Tailor Patterns

These are full-scale, sized versions of the patterns in the book. Though pricey, they save a lot of work. Be aware that many of their patterns are sold in two versions: larger sizes and smaller sizes - be sure you get the right one. Must be used in conjunction with the book, as the instructions included in the pattern are minimal.

Available at <https://www.etsy.com/shop/TheTudorTailor>

If you find a pattern that you would recommend, (or not) tell us about it! We would much appreciate your judgment of commercial patterns, whatever your level of sewing experience.



Illustration Credits:

Boots, p.8: Herbert Norris: *Costume & Fashion*. London, Dent & Sons, 1938, v.3 pt. 2.

Venetians & trunk hose. p.9: Herbert Norris: *Costume & Fashion*. London, Dent & Sons, 1938, v.3 pt. 2.

Mandilions, p.10: Thomas Lant: *The Lant Roll*, 1587.

Costume sketch blanks: Thena MacArthur



I am an Englishman, and naked I stand here,
Musing in my mynde what rayment I shall were;
For now I wyll were thys, and now I wyl were that;

Now I wyl were I cannot tel what.

All new fashyons be plesaunt to me;

I wyl haue them, whether I thryue or thee.

Andrew Boorde, 1548

Finis

Shelley Monson

St. George North Costume Director

3/10/2017



Guild of St. George Costume Contract 2017

Introduction:

The following document is the costuming contract for the 2017 season. This is the final document that requires approval before the start of construction. This is necessary to ensure that the Guild, the actor, and the costumer are on the same page before spending time and money on a garment that may not be approved.

Before embarking on filling this out, please make sure you have done the following:

- Received Director approval for your character choice
- Researched historical data for your character, including potential attire
- Read through the Costuming Guidelines document
- Discussed your costume idea with the Guild's Costume Director
- Procured swatches of potential fabrics/trims
- Received approval for your preliminary swatches from the Costume Director
- Received preliminary approval for your costume design from the Costume Director
- Received approval for your choice/s of Costume Designer/Costume Maker
- Received preliminary approval for all accessories from the Costume Director

Once the above has been completed, please fill out the following:

Section I: Information

Name:

Mailing Address:

E-mail Address:

Date:

Character:

Rank:

Description of Character:

Costume Designer:

Costume Maker:

Approved by Costume Director:

Date:

Approved by Director:

Date:

Approved by Costume Designer/Maker:

Date:

Your Signature:

Date:

Section II: Costume Description

In this section, please describe your costume to the best of your ability. Include your drawings, or use the croquis to sketch out your costume, including colors and trims. Please include any other design sources you are using, including portraits.

(ATTACH CROQUIS DRAWING TO THIS DOCUMENT)

Section III: Samples

Please attach samples of your fabric and trim to the croquis or another sheet of paper. Include all decorations, buttons, and trims, including samples of the final trim layout.

Section IV: Accessories

Please describe any accessories you will be making/buying. This includes hats, shoes, partlet, hose, jewelry, and anything that isn't a part of the main costume. Please include resources, and photos, if possible.

FRONT VIEW: MALE

Name: _____

Character: _____

Date: _____

Additional items to be carried? (Y/N):

Pouch

Knife

Sword (rigging)

Goblet

Gloves

Religious Symbols

Armor



BACK VIEW : MALE

Name: _____

Character: _____

Date: _____



FRONT VIEW: MALE

Name: _____

Character: _____

Date: _____

Additional items to be carried? (Y/N):

Pouch

Knife

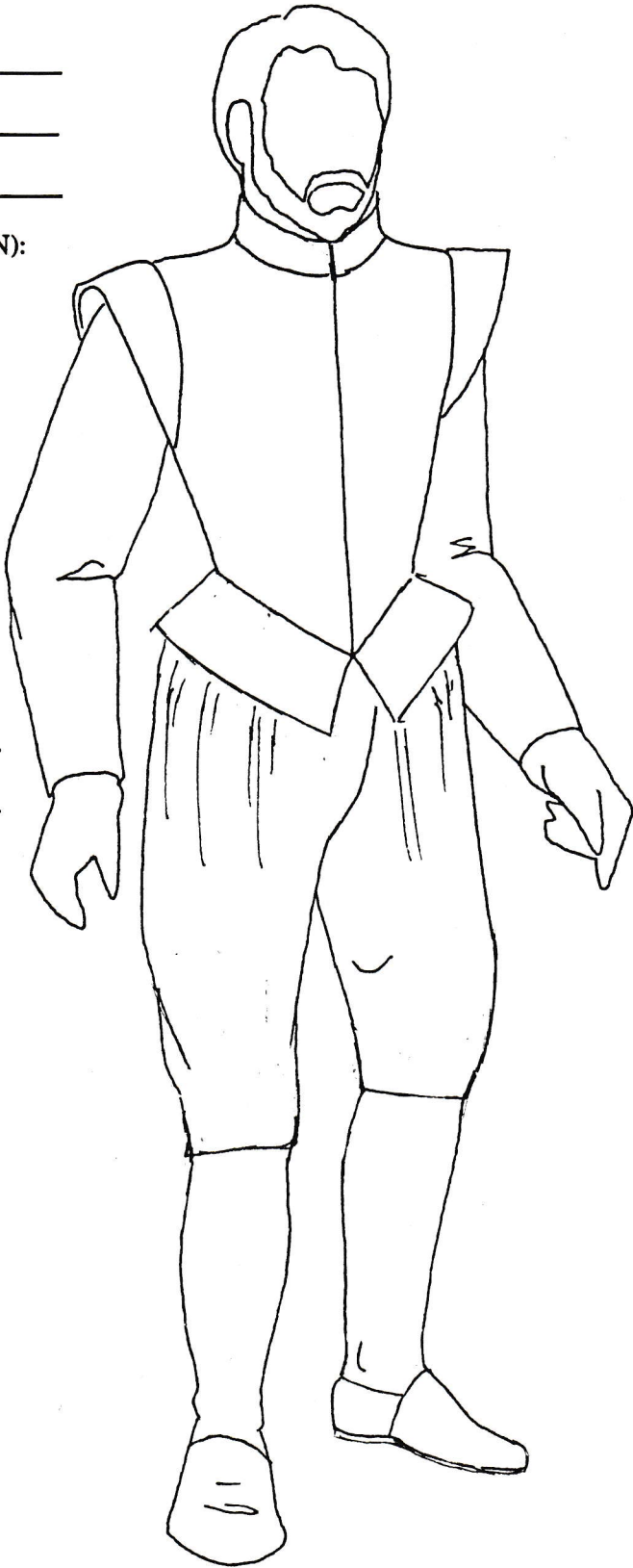
Sword (rigging)

Goblet

Gloves

Religious Symbols

Armor

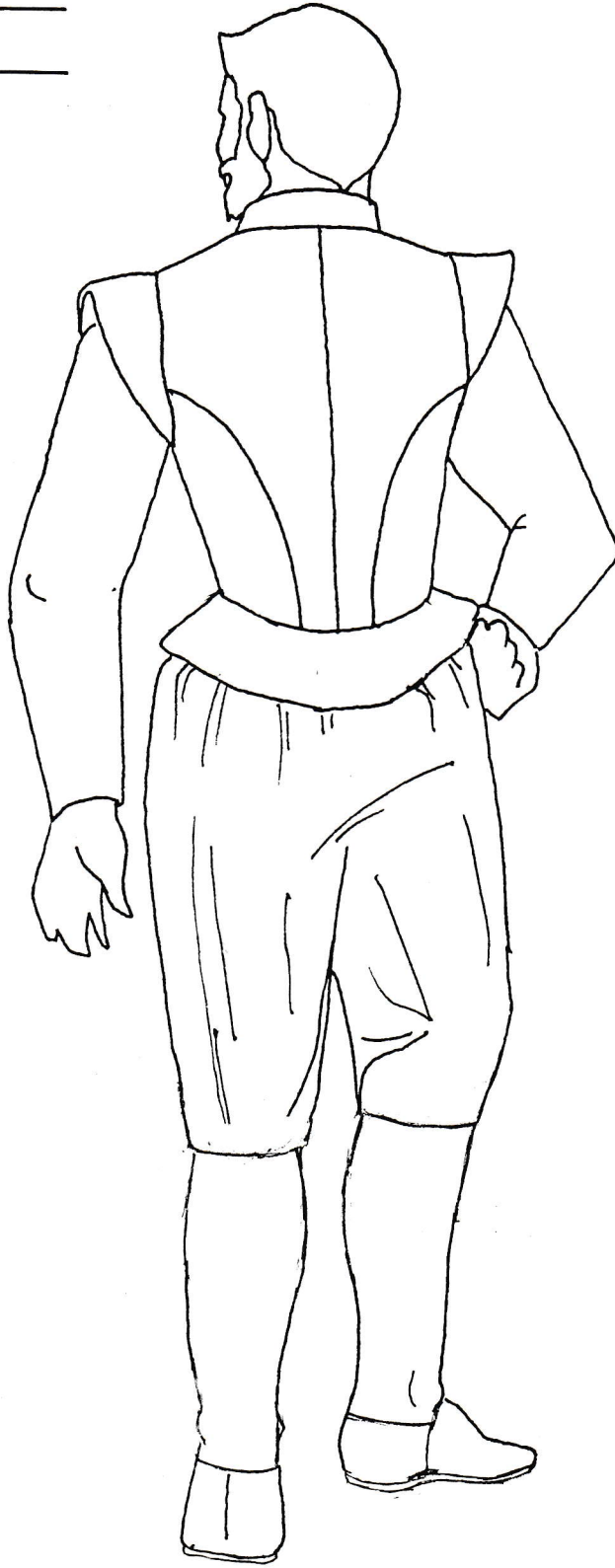


BACK VIEW : MALE

Name: _____

Character: _____

Date: _____



FRONT VIEW: FEMALE

Name: _____

Character: _____

Date: _____

Additional items to be carried? (Y/N):

Pouch

Fan

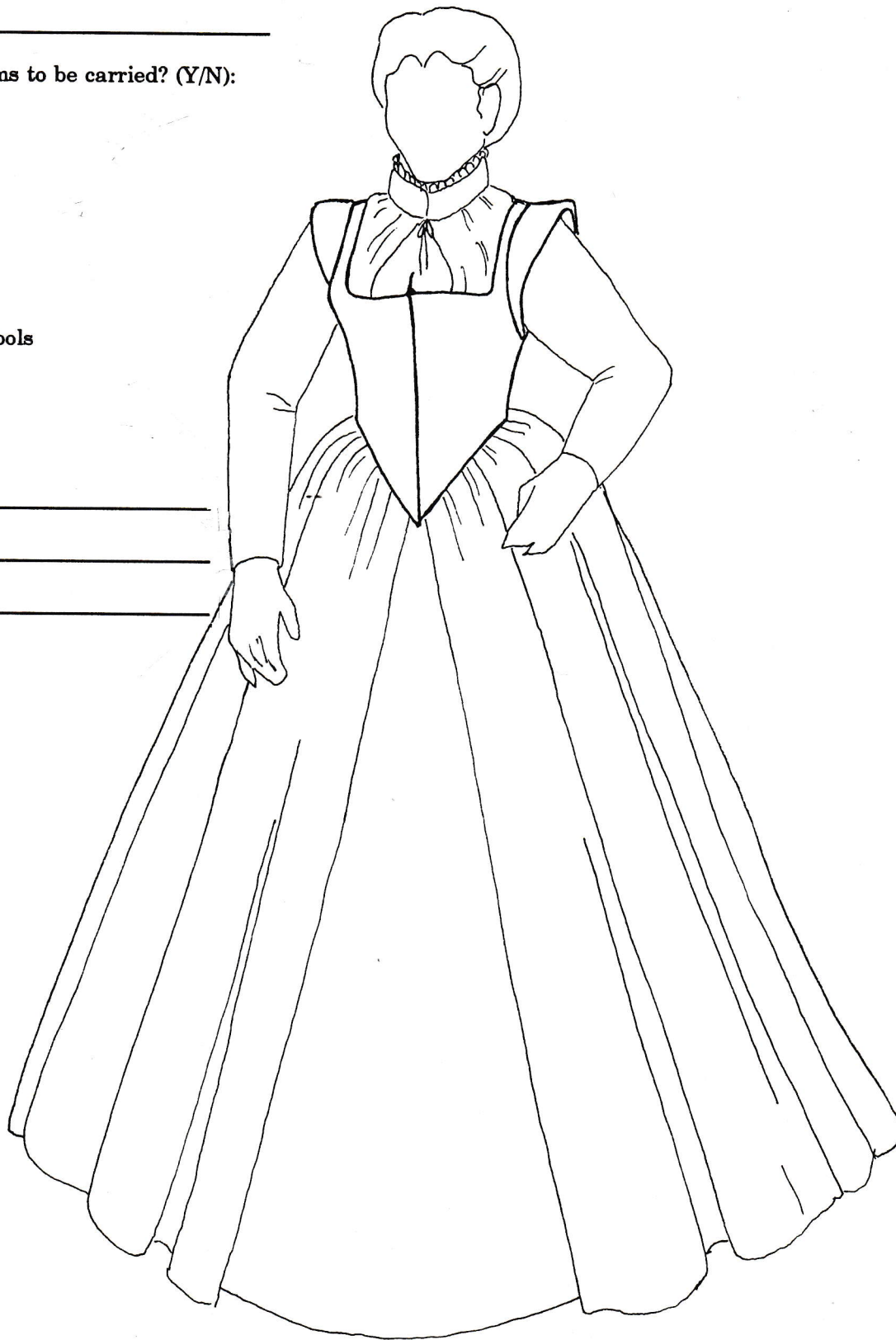
Goblet

Gloves

Religious Symbols

Earrings

Jewelry



BACK VIEW : FEMALE

Name: _____

Character: _____

Date: _____

