

1565 AD Elizabethan Doublet and Skirt

The chemise is made of linen and has a high neckline. The sleeves are rather tight because of the sleeve design of the doublet.

The under garments consist of a pair of bodies (corset), a farthingale, and a farthingale pad. See 1565 AD Elizabethan Underwear for directions.

The doublet is front fastening for ease in dressing. It has a low, square neckline and is made of a cotton twill fabric. The edges are bound in black bias binding for decoration. There are picadils, also edged in black bias binding, around the bottom edge of the bodice. It has shoulder rolls with black banding for decoration. The bodice sleeves are made from panes of the burgundy and black fabric woven together to make a harlequin-like fabric.

The forepart is made of the same cotton twill fabric as the bodice. There is a black fabric guard around the bottom of the skirt for both decoration and protection.

The over skirt is made of black twill fabric.

Hair is worn braided and bundled up under an escoffion.

Shoes are square toed. Hosen were still being made of fabric rather than being knitted.

Accessories include a partlet, a caul, a woven belt with a purse, a decorative pomander, a flag-shaped fan, and a sewing case.

Jewelry consists of various gold pins, finger rings, and pear-shaped earrings.

GENERAL NOTES

Spain became the fashion leader with the introduction of the farthingale. Another event that affected fashion was when steel needles replaced drawn-wire ones. This resulted in an increase in fine embroidery, cutwork, and lace.

Under garments included both the square-necked chemise and the high-necked chemise. The sleeves of the chemise could either be relatively tight or could be extra long and full to allow puffing through the slits of the bodice sleeves. Other under garments included the Spanish farthingale; a corset, called a pair-of-bodies; and a hip bolster. The farthingale was a petticoat made of a series of cane or rush hoops sewn up at intervals. This foundation spread the overskirt outwards to the hem showing the rich "forepart" or petticoat at the front opening. The back of this petticoat was often made of inferior material.

The well-fitted bodice became lower-waisted around this time, while the neckline was high. Often there were picadils to accents the armseye and bottom of the bodice. The bodice fastened at either the sides, back, or even up the front.

Hair was waved in front and gathered into a bun at the back of the head or braided and wound around the head. Men-style hats were popular with women and were worn low over the forehead.

Shoes were more round-toed but still heel-less. They were highly decorated. Knee length tailored hose were replaced by knitted ones of silk, finest yarn or worsted. They were gartered below the knee with embroidered sashes or bands.

Gloves, decorative pomanders, flag-shaped fans, pouches for a needle case and scissors, all hung from the girdle.

Jewelry was extravagant. Long ropes of pearls or gold chains with jewels were worn. Magnificent jewels were sewn directly onto the clothes. Brooches were pinned everywhere. Jewelry would be worn in the hair or on the hats along with feathers. Rings were worn on all fingers and pear-shaped earrings were popular.

Elaborate embroidery was common, featuring interlaced designs, conventional and pendant flowers, shells, fruit, and leaf forms, pineapples, roses, and pomegranates. Makeup was popular with the use of perfume, patches, hair dye, and painted faces.

Popular colors used in clothing of this time were yellow, orange, tawney, straw color, bright tan, peach, flame, rose, soft reds, scarlet and crimson, a purple-red called murrey, black, blues, wachet (a light greenish blue), sea-green, cold and warm gray, white, and russet. Materials used in clothing were taffeta, 'mock' velvet, patterned brocades, damasks, velvets, silks, satins, fine soft wool, fustian, russets, and linen.

LOW NECK BODICE MEASUREMENTS

You must first have your tape. A length of ribbon or paper the full span of your reach should be enough. After you have your tape, mark one end with an "X" as the end from which all the measures will be marked. Next begin to take the measurements.

_____ C = Chest at the fullest point, tape held level and over the shirt with 3-4 fingers of ease added in. (Ease is created by Slipping the chosen number of fingers between the tape and the body while measuring.)

_____ W = Waist at the narrowest, with 2 fingers of ease added in.

_____ BL = Back Length from Nape to lumbar hollow even with the waist.

_____ SH = Shoulder from the side of the neck to the bony process.

_____ SL = Sleeve length from the bony process to the meaty point below the wrist.

_____ N = Neck all the way around, with 1-2 fingers of ease added in.

_____ H = Hand around the "duck" hand as though it were being pushed through a sleeve, with 1 finger of ease added in.

_____ BI = Bicep at fullest point with muscle flexed, with 2 fingers of ease added in.

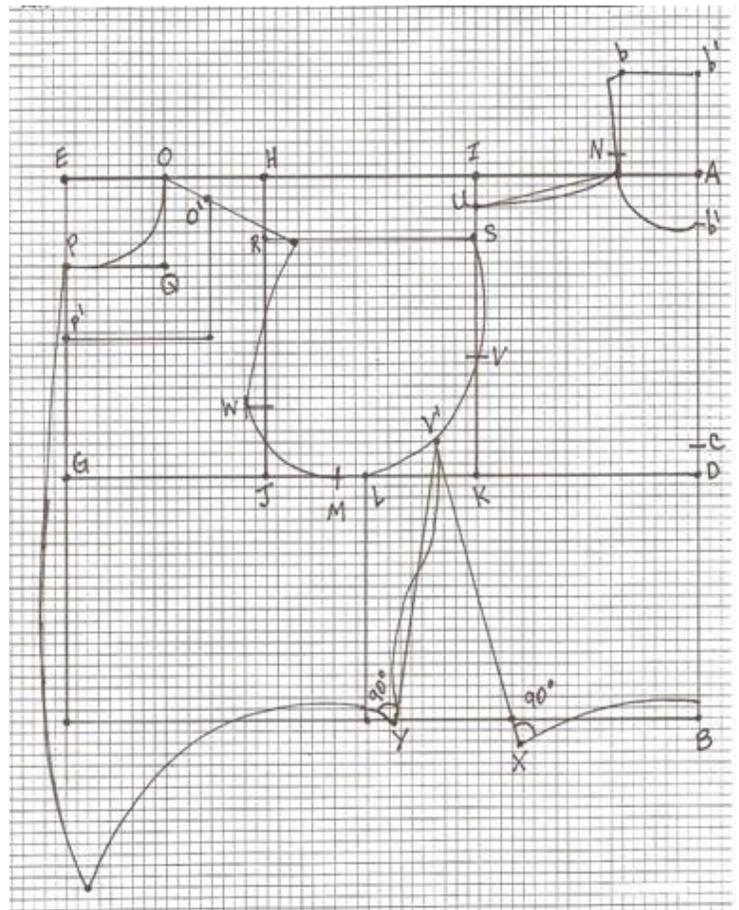
Once these measures are marked correctly on the tape, write the person's name on it in ink. It is quite a frustration to find these ribbons with marks and not know to whom they belong.

TO MAKE A PATTERN

The following is used with the permission of Master Jose Felipe Francisco - Un Sastre de Madrid. It is a method of drafting using a system of drafting known as "Old Thirds."

Step 1

Start with a basic pattern block. See "Draft a Basic Pattern Block" for directions. To the basic pattern block make the following changes:



Step 2

B to X = $\frac{1}{3}$ of the half-waist (note that when measured, the waist should have had ease included.) Women may also swing point B up by two finger widths for a better fit at the center back, but be sure that sufficient ease has been added to allow the chest to fit well. Also need to raise the shoulder slope, otherwise the shoulders will not fit well.

Step 3

F to Y = $\frac{2}{3}$ of the half-waist measurement

Step 4

V¹ = top of the side back seam; three finger widths down from V.

Step 5

Connect X to V¹. Measure the line and label its length on the parchment tape.

Step 6

Connect Y to V¹ making sure it is equal to line XV¹ and gently curve the line. For women it is necessary to curve this line twice; in on the lower half, and out on the upper half of line XV¹. This helps to shape the hollow that forms in this area when the bust is lifted with support garments.

Step 7

E to Z is the desired front length of the garment.

Step 8

Connect Z to Y with a curved line. Point Y must be 90 degrees. For women, this is a double curved line creating the quill nib style point at the bottom of the garment.

Step 9

Connect X to B with a slightly curved line. Make the curve $\frac{1}{2}$ finger width up from B and $\frac{1}{2}$ finger width down from X. Point X must be 90 degrees.

Step 10

To create the lower back of the bodice, Mark B¹ at two fingers down from A. Move N three finger widths toward U. Mark this N¹. Connect B¹ to N¹ with a gentle curve.

Step 11

To create the low squared neckline of the bodice, measure down from P the distance to desired depth of the neckline and mark it P¹. Move O three finger widths toward R. Mark this O¹. Square this line to match the OQ line. If the style calls for it, raise the center front of the bodice top in a curve.

Step 12

Create a 12 - 14 inch football shape oval for the shoulder rolls.

Step 13

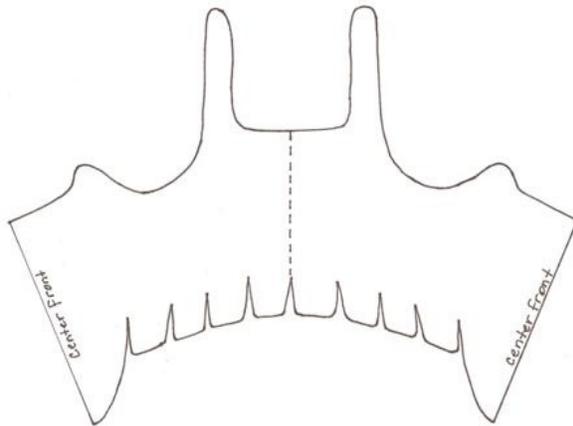
Create picadils by dividing the lower bodice edge into sections. For a balanced look I prefer a single center back piece, two side back pieces, two side front pieces and two center front pieces. The corners can either be squared or slightly rounded.

LAYOUT AND CUTTING

For the bodice, cut fashion fabric, backing fabric, and canvas with a 1/2" seam allowance on all edges except the lacing edge. Make the lacing edge seam allowance 1 1/2". This is a front opening bodice.

Cut two of the shoulder roll pieces.

Cut two of each of the picadil pieces.



CONSTRUCTION NOTES

General Sewing Tips:

1. It is very important to pre-shrink all fabric and trim. Treat the fabric as you would after the garment is complete.
2. All seams are to have 1/2" seam allowances.
3. Zigzag all edges to prevent raveling.
4. Backstitch 1/4" at the beginning and end of each seam to keep seam from coming out.
5. Pin pieces of fabric being sewn together before sewing to keep fabric from slipping and edges together while sewing.
6. Always put "right" sides of fabric together when sewing.
7. Mark "wrong" sides of material if necessary with a chalk pencil or soap as pieces are cut out.

SEWING DIRECTIONS

Step 1

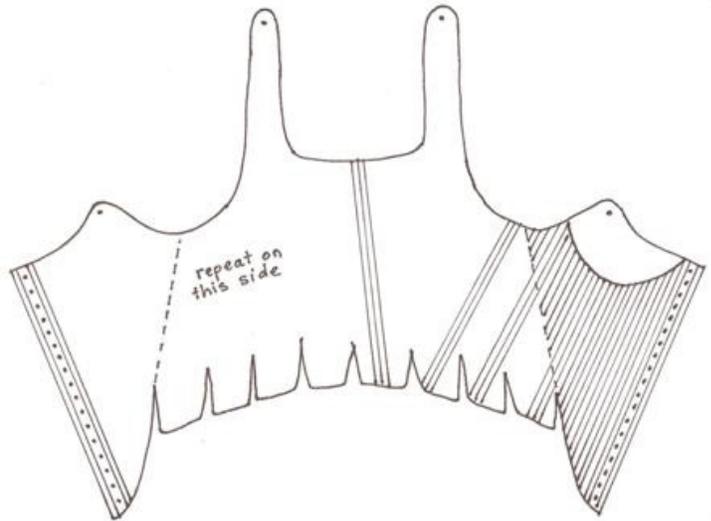
Baste the shoulder seams and try on the bodice over the corset and chemise. The bodice should fit snugly over the corset. Adjust as needed.

Step 2

Zigzag around all edges.

Step 3

Attach boning casings to the right side of the canvas layer, stitching very close to the edge of the bias tape.



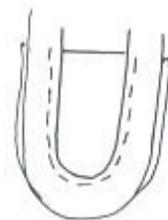
Step 4

Stitch shoulder seams. Press.



Step 5

Insert boning into casings.

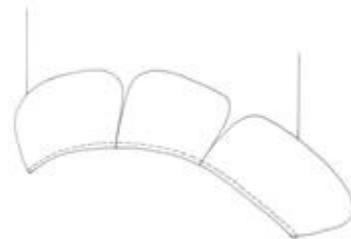


Step 6

Make the bodice picadils by binding all the edges with bias binding. Do not attach binding to the edge that will be attached to the bodice.

Step 7

Pin the picadils to the bodice. Stitch.



Step 8

Apply 1" bias tape to the bodice and hand stitch to the lining, enclosing all raw edges.

Step 9

Make the shoulder rolls by folding the wing in half, right sides together. Stitch along the curved edge from either end, leaving a 3" gap in the middle. Trim the seam allowance down and turn the rolls. Stuff the rolls firmly with polyester filling and sew up the opening. Pin the rolls onto the bodice and hand stitch in place at the ends and in the middle.

Step 10

For this front opening bodice I chose to use purchased hook and eye tape. However, bodices could be closed with eyelets or buttons and buttonholes.

If sleeves are desired, see the next section on Doublets to make the pattern.

DOUBLET

MEASUREMENTS

TO MAKE A PATTERN

The following is used with the permission of Master José Felipe Francisco - Un Sastre de Madrid. It is a method of drafting using a system of drafting known as "Old Thirds."

Step 1

Start with a basic pattern block. See "Draft a Basic Pattern Block for directions. To the basic pattern block make the following changes:

Step 2

B to X = $\frac{1}{3}$ of the half-waist (note that when measured, the waist should have had ease included.) Women may also swing point B up by two finger widths for a better fit at the center back, but be sure that sufficient ease has been added to allow the chest to fit well. Also need to raise the shoulder slope; otherwise the shoulders will not fit well.

Step 3

F to Y = $\frac{2}{3}$ of the half-waist measurement.

Step 4

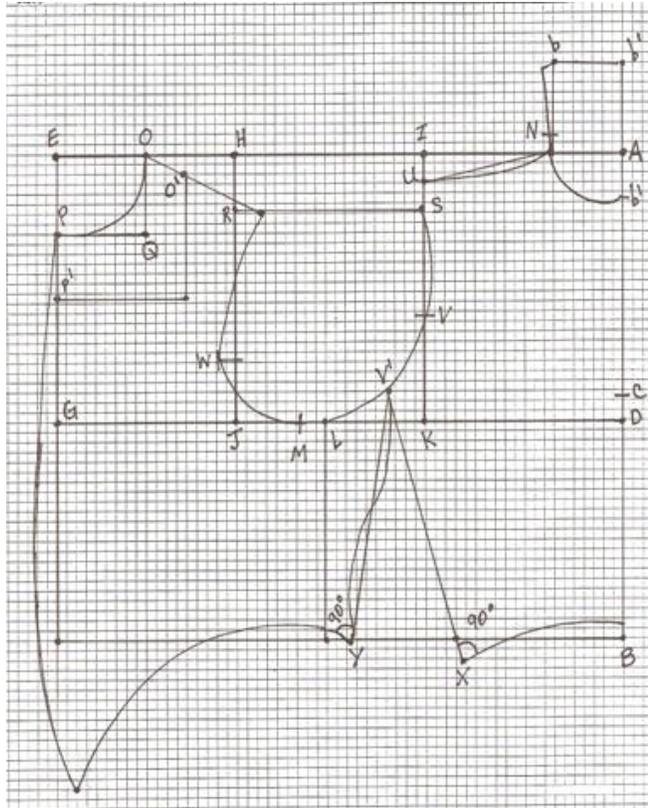
V^1 = top of the side back seam; three finger widths down from V.

Step 5

Connect X to V^1 . Measure the line and label its length on the parchment tape.

Step 6

Connect Y to V^1 making sure it is equal to line XV^1 and gently curve the line. For women it is necessary to curve this line twice; in on the lower half, and out on the upper half of line XV^1 . This helps to shape the hollow that forms in this area when the bust is lifted with support garments.



Step 7

E to Z is the desired front length of the garment.

Step 8

Connect Z to Y with a curved line. Point Y must be 90 degrees. For women, this is a double curved line creating the quill nib style point at the bottom of the garment.

Step 9

Connect X to B with a slightly curved line. Make the curve 1/2 finger width up from B and 1/2 finger width down from X. Point X must be 90 degrees.

Step 10

N to b = desired collar height; mark on parchment tape.

Step 11

b¹ to c¹ = N to A plus a finger width; mark parchment tape.

Step 12

Connect c¹ to N with a gently curved line.

Step 13

Connect N to U with a scooped line. For a better fit at the side neck, raise point N one finger width and curve a line from that point to U.

Step 14

Measure Armscye (If drafted correctly, this should measure about 1/2 the chest.)

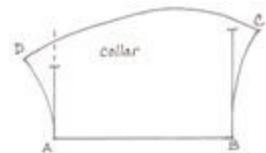
Step 15

To create the epaulet length, find 2/3 of the armseye measurement. Draw a line this length. Find the center. On both sides, make the depth 2 1/2 finger widths in depth at the center and taper to the ends.

Collar Draft

Step 1

Draw line A to B equal to curve OP on body draft. Square up from A and B.



Step 2

B to C = desired collar height. Double check the measurement if you raised point N on the body draft.

Step 3

Move C out one finger width.

Step 4
Mark point D out one finger width.

Step 5
Connect A to D with a slightly curved line. Label as Center Front.

Step 6
Connect D to C with a slightly curved line.

Sleeve Draft

Step 1
Draw line A to B using SL mark from parchment tape.

Step 2
Point C is $1/2$ A to B.

Step 3
C to D is two and a half finger widths.

Step 4
E = $1/2$ C to A.

Step 5
Centered over point E, mark $1/2$ bicep plus fullness.

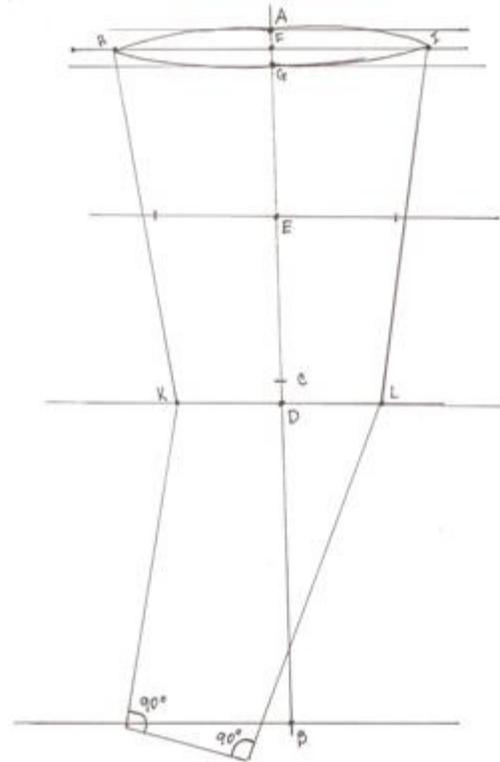
Step 6
Mark point G two and a half finger widths below A.

Step 7
Mark point F halfway between A and G.

Step 8
Square out from F.

Step 9
A to H = $1/4$ armscye measurement from body draft = A to I.

Step 10
Connect A to H and A to I with a gently curving line.



Step 11

Connect G to H and G to I with a gently curving line.

Step 12

B to J¹ = hand measure from parchment tape if not using a buttoned cuff.

Step 13

B to J² = Wrist plus one or two finger widths if using a buttoned cuff.

Step 14

Add measurements of line BJ and bicep together. Divide by two. The resulting measurement is the elbow width.

Step 15

Center the resulting measurement over point D. Label the ends of this line as K and L.

Step 16

Connect K to H and L to I with straight lines. These lines will pass close to the marks for the bicep but may be slightly larger or smaller depending on the size of the sleeve cap. This makes a graceful and attractively snug fit without constriction of the wearer.

Step 17

Connect J to K and B to L.

Step 18

Lower point B until a slightly curved line can connect the points J and B with approximately a 90 degree angle at both points.

Note

This is a half sleeve with the seams on the front and back of the arm. Traditionally, a tailor's draft is done with both halves drawn on top of each other. At the cap, the upper curve is the out-sleeve and the lower curve (through point G) is the under-sleeve.

LAYOUT AND CUTTING

MATERIALS

- 1 1/2 yards of lining fabric, top fabric and muslin.

For the doublet, cut all pattern pieces in fashion fabric and backing fabric with a 1/2" seam allowance on all edges except the front edges. Make that seam allowance 1 1/2". This is a front opening doublet, so place the center back line on the fold.

Cut the bodice fronts and collar in canvas without seam allowances.

CONSTRUCTION NOTES

General Sewing Tips:

1. It is very important to pre-shrink all fabric and trim. Treat the fabric as you would after the garment is complete.
2. All seams are to have 1/2" seam allowances.
3. Zigzag all edges to prevent raveling.
4. Backstitch 1/4" at the beginning and end of each seam to keep seam from coming out.
5. Pin pieces of fabric being sewn together before sewing to keep fabric from slipping and edges together while sewing.
6. Always put "right" sides of fabric together when sewing.
7. Mark "wrong" sides of material if necessary with a chalk pencil or soap as pieces are cut out.

SEWING DIRECTIONS

Step 1

Baste the canvas to the lining fabric around the outside edges. Attach casings for bones to the canvas lining.

Step 2

Attach the lining to the fashion fabric. Pin and baste together.

Step 3

Sew the doublet together at side seams and shoulder seams. The doublet should fit snugly over the corset. Adjust as needed.



Step 4

Press seams open, clipping curves as needed.

Step 5

Any decoration that covers the seams should be sewn on now. Sew on collar, clipping seam allowances.

Step 6

Sew picadils together leaving the top edge open. Turn and press. Pin and sew the picadils to the doublet waist.

Step 7

Insert bones into channels. Turn seam allowance in up the center front and around the collar.

Step 8

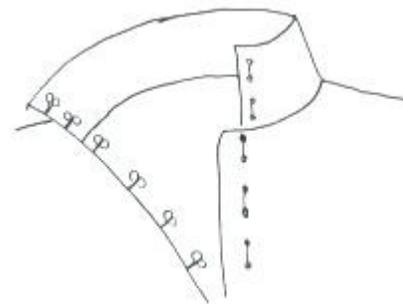
Sew sleeves together. Press the seams open. Fold seam allowances in at cuffs, clipping into curves. Pin, baste, and press.

Step 9

Make the bodice lining. Pin the lining into the doublet, turning raw edges under and clipping curves and hand sew into place. Press.

Step 10

Make buttonholes on the left side of the front. Sew buttons to the right front, 1/4" from the edge.



Step 11

Make the shoulder rolls by folding the wing in half, right sides together. Stitch along the curved edge from either end leaving a 2" gap in the middle.

Trim the seam allowance down and turn the rolls.

Stuff the rolls firmly with polyester filling and sew up the opening. Pin the rolls onto the doublet and hand stitch in place at the ends and in the middle.

PREPARING FOR SLEEVES

Sleeves can be laced into the shoulders of a doublet, and these lacings, are hidden under a sleeve cap, epaulette or shoulder roll.

Step 1

Locate the center of the shoulder on the doublet before sewing the outer edges of the outside and lining together. Add a finished strip, 3/4" wide and 5-10" long, of twill tape into the seam, centered at the center of the shoulder.



Step 2

Make eyelets in the flap to correspond with the eyelets sewn into the cap of the sleeve.

Step 3

Handstitch to bodice lining, having the finished edge of this little flap face towards the inside of the strap.

CLOSED SLEEVES

Step 1

Sew the side seams of the fashion fabric and the lining separately. Turn the fashion fabric right side out.

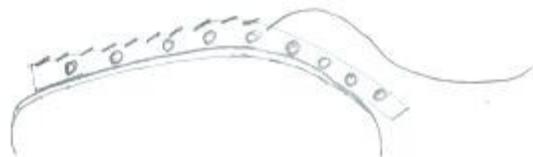
Step 2

Pleat down the sleevehead to fit the arm opening of the intended garment.



Step 3

Add a way for the sleeve to attach to the bodice / doublet by inserting a piece of twill tape along the sleevehead that eyelet holes can be set into.



Step 4

Pin and sew the top of the lining to the top of the fashion fabric, right sides together.

Step 5

Turn the sleeve right side out and whipstitch the lining to the fashion fabric at the wrists.

OPEN SLEEVES

Step 1

Sew whichever seam won't open (usually the back) together for both the fashion fabric and the lining.

Step 2 and 3 as above

Step 4

Sew around the edge of the sleeve, from about 3" away from the center of the armscye all the way around to about three inches from the other side of the armscye.

Step 5

Turn the sleeve right side out and whipstitch the opening shut.

FOREPART and OVERSKIRT

The human waist is not a straight line parallel to the floor. Instead it sits at an angle with the front waist 1" - 2" lower than the back.

LAYOUT AND CUTTING DETAILS MATERIALS

- 4 yards of 54" fashion fabric
- 4 yards of 54" lining fabric
- sewing thread
- skirt hooks and eyes
- trim as desired

MEASUREMENTS

- _____ A = waist to floor at center back
- _____ B = to floor at side over the hip
- _____ C = waist to floor at center front
- _____ D = waist measurement + 1"
- _____ E = waist measurement x 3 + 1/4 yard

These numbers are for general reference. Always take the natural measurements first before undergarments are added. You never know when you will need them.

PATTERN

This skirt is made with a long rectangle of fabric gathered or pleated onto a waistband. The first mistake most clothiers make with this skirt is to fail to drop the waist sufficiently in front. Consequently, the front is too long and the back is too short.

It is also important to realize that the skirt itself has thickness. The length of the skirt will be shortened slightly because it sits over the hip (depending on the fullness of the skirt). An addition of a bum roll must therefore also be taken into account, as the depth of the roll will shorten the skirt as well.

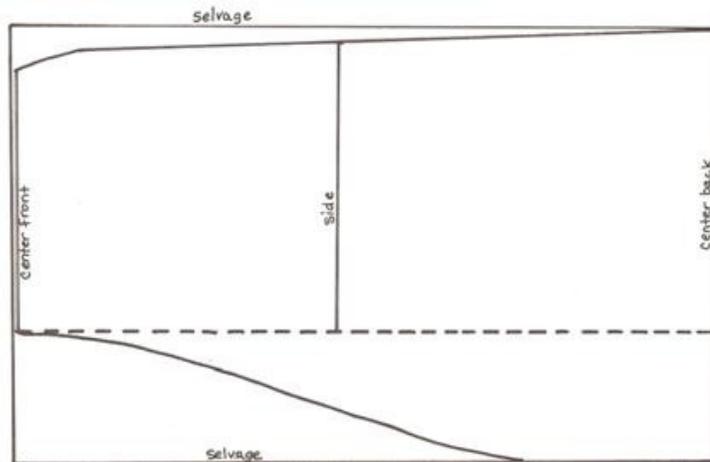
If you wish to wear a bum roll under your skirt, place the bum roll on and re-take the original three measurements. If desired, add a hoop and repeat. These three sets of numbers will be your guide to the perfect skirt.

Step 1

Fold your lining fabric in half the short way with the fold to the right.

Step 2

Because this skirt is basically a rectangle, there is not much need for an actual paper pattern. At the extreme right side of your fabric (by the fold), draw the back length (measurement A) over the bum roll including extra length for skirt fullness as though you are cutting on the fold. Draw a normal rectangle half the length of E.



Step 3

Draw a line at the approximate side (measurement B) and draw from the bottom up. This length will be shorter than the back length.

Step 4

Draw the height of the front (measurement C) also from the bottom up and then draw the sloping line that connects the top of all three lines. A skirt cut from this shape should, if measured correctly and made correctly, hang even with the floor. To add a train, simply add the extra length below the back and slope the shape down from the side seam area. The shorter the train, the farther forward the slope must end. Short trains that aren't sufficiently sloped will hang limp and flat rather than fan out.

Step 5

Repeat with the fashion fabric

Step 6

Create a waistband by cutting a strip from the fashion fabric that is 6" wide by measurement D.

CONSTRUCTION NOTES

General Sewing Tips:

1. It is very important to pre-shrink all fabric and trim. Treat the fabric as you would after the garment is complete.
2. All seams are to have 1/2" seam allowances.
3. Zigzag all edges to prevent raveling.

4. Backstitch 1/4" at the beginning and end of each seam to keep seam from coming out.
5. Pin pieces of fabric being sewn together before sewing to keep fabric from slipping and edges together while sewing.
6. Always put "right" sides of fabric together when sewing.
7. Mark "wrong" sides of material if necessary with a chalk pencil or soap as pieces are cut out.

SEWING DIRECTIONS

This pattern works well for both underskirt and overskirts. Underskirts can open either on the sides, or in the back.

Step 1

Cut out all pieces and label for ease of identification. I prefer sticky notes.

Step 2

For a skirt that is open in the front, assemble the skirt by sewing the center back seams together.

For a skirt that will open in the back, sew the center front seams together. Leave 8 - 10 inches open at the top of the back seam.

If you want a closed front skirt, you will need to cut the fabric pieces at the side seam line. Sew the side seams, but leave 8 - 10 inches open at the top on both sides. Sew the center back seams together, then sew the center front seams together.

Step 3

Once the outer layer is fully assembled and pressed, trim can be added. It is important that the seam allowances be carefully manipulated to not catch in the stitching. Completely unadorned skirts are rarely seen. Almost always there are at least bands of complementary fabric. These bands can be put on after the lining is joined to the outer fabric in order to hold the lining to the outer skirt.

Step 4

Sew together the side seam allowances of the lining and the shell with wrong sides together.

Step 5

Stitch all around the outside edges to secure them. This is a delicate step as the slightest shift up or down of either layer will make the skirt hang incorrectly. Use lots of pins!

Step 6

Cut strips of a stiff fabric, like canvas, or heavy linen for facings. These strips should be 2 - 4 inches in width and on the straight of grain.

Step 7

Sew the lengths of facing fabric together end to end and press the seam allowances open. Press a 3/8 - 1/2 inch fold down the entire length of one side.

Step 8

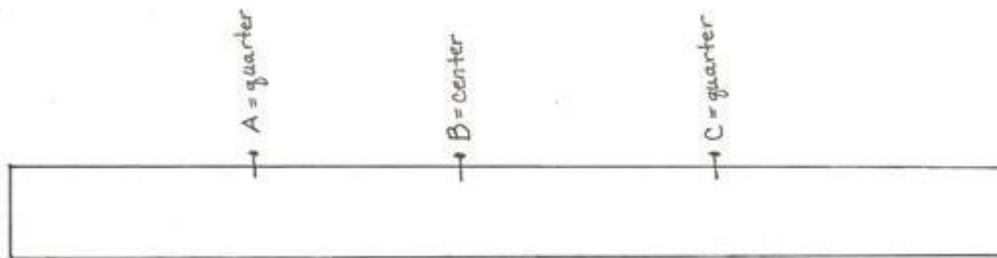
With right sides together, sew the facing down the center front, (closed front skirts omit that part), around the bottom hem and up the other side. Turn, press, and miter the corners. Hem the facing in place.

Step 9

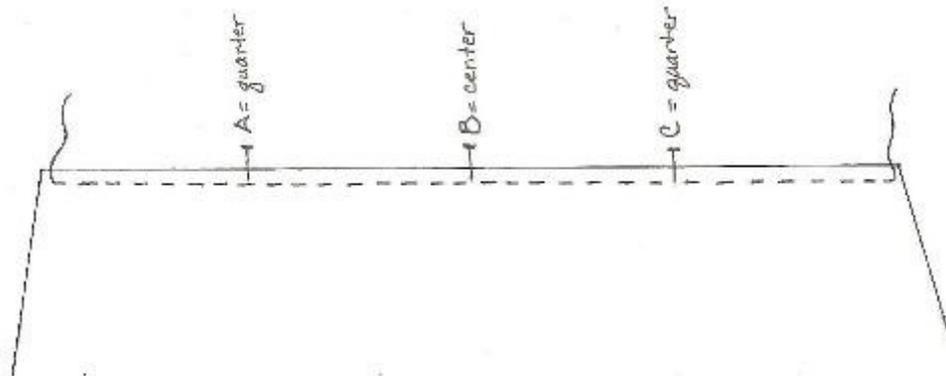
Attach the skirt to the waistband.

For an open front or open back skirt:

- Starting from one end of the waistband, mark the middle (B) and quarter points (A) and (C) on the waistband. These marks will be used to align the skirt fabric.

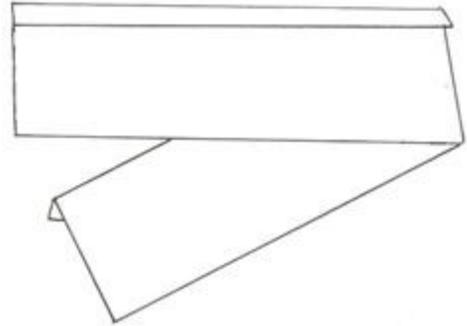


- Lay out the length of skirt fabric and fold it in half. Mark the center point of the top edge. (B) Fold the fabric in half again and mark the two quarter points (A) and (C). Make these marks easy to find. I use straight pins.



- Pleat the skirt until the marks on the waistband and the skirt align.

- Pin the waistband to the skirt with right sides together. Stitch.
- Turn seam allowances toward the waistband.
- Fold the waistband in half right sides together and stitch the ends.
- Turn right side out. Hand sew the edge over the seam. Press.

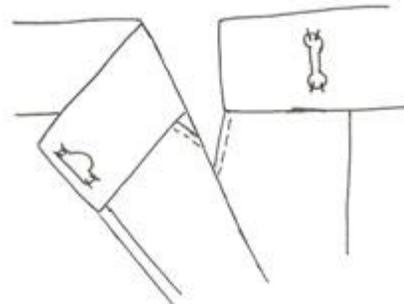


Step 10

For a closed front skirt, use two waist bands; one for the front and one for the back.

Step 11

Sew hooks and eyes to the waistband.



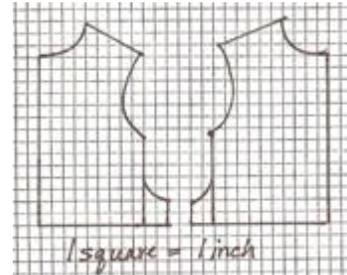
PARTLET MEASUREMENTS

TO MAKE A PATTERN

Equipment needed, paper, tape measure, pencil.

Step 1

Take a fitted bodice or doublet pattern. Draw the pattern as it is from the shoulder to at least three inches below the neckline of the gown to keep it from creeping out. It should look like the one at the right. Extend the lower sides to go under the arm.



LAYOUT AND CUTTING

Step 1

Cut two fronts and place center back on the fold. Cut the patterns from fashion fabric and lining fabric, adding a 1/2" seam allowance all around if it hasn't been figured into the pattern pieces already.

CONSTRUCTION NOTES

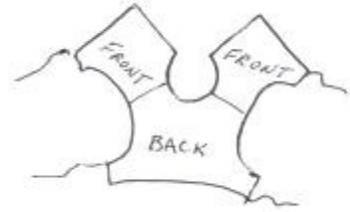
General Sewing Tips:

8. It is very important to pre-shrink all fabric and trim. Treat the fabric as you would after the garment is complete.
9. All seams are to have 1/2" seam allowances.
10. Zigzag all edges to prevent raveling.
11. Backstitch 1/4" at the beginning and end of each seam to keep seam from coming out.
12. Pin pieces of fabric being sewn together before sewing to keep fabric from slipping and edges together while sewing.
13. Always put "right" sides of fabric together when sewing.
14. Mark "wrong" sides of material if necessary with a chalk pencil or soap as pieces are cut out.

SEWING DIRECTIONS

Step 1

Sew each layer together at the shoulder seams using a french- or flat-felled seam.



Step 2

Cut four lengths of ribbon or twill tape about 10" long and pin to the narrow points under the armscye with the ties lying in toward the body.

Step 3

Pin the partlet and lining together, right sides facing. Sew all the way around, leaving a 3 - 4 inch opening at the center back for ease in turning.

Step 4

Clip all curves, turn, and press. Hand sew the opening in the center back closed.

Step 5

Sew a hook and buttonhole stitched bar to the front corners of the partlet.

Step 6

If desired, embellish the partlet by embroidery, couch work, black work, white, work, beads, jewels, or a combination of any or all of these methods. It is best to do the embellishment before the pieces are cut out to avoid stretching the fabric and to allow embellishment right up to the edges of the piece.

ACCESSORIES

RUFF

SEWING DIRECTIONS

Materials needed: roll of wired ribbon 2-3 inches in width, 16" of 1-inch wide white satin ribbon, pencil or dowel, needle, thread.

Step 1

Measure your neck with the doublet on. Cut the 1" ribbon to this length plus 2". Fold each end of the cut ribbon in an inch and crease it so there is a neat edge.

Step 2

Do not cut the wired ribbon off the spool. Work from the length on the spool. Pleat the wired ribbon in 1" intervals. It helps to do this on a gridded mat, but you could use a ruler as well. As you work, try not to crease the wire too much. You want to bend it, not break it. When you have made a few dozen pleats, go back with a pencil or dowel and fold the ribbon around it to have nice even round pleats. Fold the cut end of the wired ribbon under so the wire doesn't poke out.

Step 3

Starting at one end lay the 1" wide ribbon on top of the pleats and sew down each pleat. You may have to hold them in place next to each other if the wire is springy. Work carefully so you don't crush anything. Sew down one edge of the ribbon and go back after and sew down the other side. Make sure your stitches go around the wire on the edge of the ribbon. The unsewn side of the pleated ribbon will expand out a bit into a natural curve.



Step 4

When you get to the end of your measured ribbon, fold the last bit of wired ribbon under, as you did at the beginning so you have a nice neat end. Sew a piece of narrow ribbon or cord onto each end of the ruff so you can tie it on. A 12 - 18 inch tie ought to be long enough.

Wear and Care:

Elizabethan gentry wore ruffs tied in the back. Women wore them tied in the front if they were also wearing an open partlet with a low cut bodice. In that case the ends of the ruff were tucked down into the inside of the neckline and secured under the bodice.

Hand wash the ruff with a little warm water and mild soap. Let it dry on a towel.

Store the ruff in a sturdy flat box. If the ruff gets crushed, you can easily re-form the accordion shapes with the dowel or pencil.

CAUL TO MAKE A PATTERN

The Caul is made of a circle of fabric (approximately 20") gathered into a band (approximately 2 1/2" wide x circumference of head +1



MATERIALS NEEDED

The fabric could be netting, or linen, or rich fabric such as silk. It could also be the same fashion fabric as the overskirt and doublet.

Cauls can be embroidered or crisscrossed with rows of cording or other trim. It can be decorated with pearls and other jewels.

SEWING DIRECTIONS

Step 1

Apply as much decoration as possible while the caul is flat.

Step 2

Gather the outer edge of the crown.



Step 3

Pin the ends of the band and stitch.

Step 4

Press under one of the long edges of the band.

Step 5

Pin the crown to the other long edge of the band, stitch. Press seam allowances toward the band.

Step 6

Fold the band in half. Hem the folded edge to the seam line.