



INTRODUCTION TO  
Late Sixteenth Century  
Men's Clothing

*1570-1600*

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## Today's Goal

- Introduce the many options in styles, cuts, and decorations of the clothes gentlemen wore in western Europe, c.1570-1600
- Share resources to learn more
- *Not: teach anybody to pattern or sew a damn thing.*



In Other Words:

*You want garb options?*

*We got your garb  
options right here.*

(Suck it, Anglo-Saxons.)



## Your Lecturer

History nerd.

Research monkey.

Not a tailor.

Don't give him fabric.

Hugo has brought his late sixteenth century interests into the SCA and, for good or bad, decided to double down on his focus by fully embracing the quite-silly clothing of the era.



# Agenda

2:00 Basic Assumptions

2:10 The Gentleman's Wardrobe

2:45 Resources

2:55 *Dismissal*




# BASIC ASSUMPTIONS



*You will look ridiculous.*

*Embrace that shit.*

*It's awesome.*



*No, really, you'll learn to  
like the bizarre fashion.*

I've gotten used to the era's sartorial excesses and idiosyncrasies.

Where before I would have gone, "WTF?," now I appreciate.

## **Acclimation**

: the process or result of acclimating;  
*especially* : physiological adjustment by an  
organism to environmental change

## **Desensitization**

: to make emotionally insensitive or  
callous; *specifically* : to extinguish an  
emotional response (as of fear, anxiety, or  
guilt) to stimuli that formerly induced it





# THE GENTLEMAN'S WARDROBE



## In Summary

- Underlayers: long “shirt” and underpants
- Breeches (aka upper hose) of some sort
- A doublet, occasionally with a second layer
- Ruffs and cuffs, always
- Flat soled shoes; rarely boots
- Fancy hat... or really fancy hat



THE WARDROBE

*Doublets & the Upper Body*



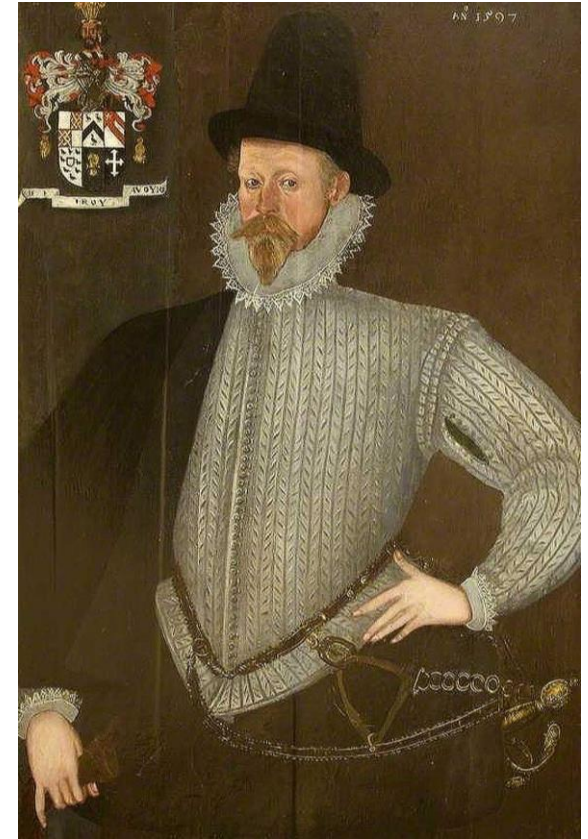
## The Basics

- Doublets were the basic, universal piece of upper body clothing in the era.
- Through the 1570s they were generally fitted to the body with relatively straight waistlines.
- 1580s saw the growth of the padded arms and “peascod” belly with a more angular, pronounced waistline.
- 1590s saw the heavy padding and voluminous cuts start to fade, but the angled waistline remained, which grew sharper into the 1600s.

# Straight Waistlines



# Pointed Waistlines and Cuts





## Peascods

Exaggerated belly often seen with voluminous or padded sleeves. The iconic look of the 1580s.

Could range from a slight pad and point to the stomach to grotesquely distended with overly-large padded sleeves.

Rarely reproduced by modern reenactors.

## Peplums (the Skirt of the Doublet)

Treatments ranged significantly from none, to small, to long. Some were cut into multiparts or had other decoration.





# Hanging Sleeves

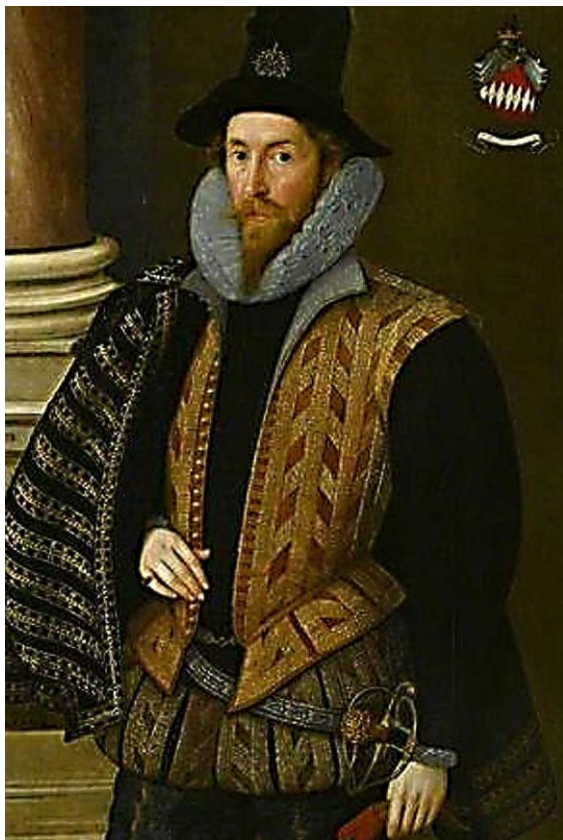
Hanging sleeves on the outer doublet – either functional or draped from the back of the shoulders – appears to be relatively common in the 70s and 80s.





# Jerkins, Jacks, or Sleeveless Doublets

<http://garb4guys.blogspot.com/2008/02/doublet-jerkin-or-jack.html>





# ELEMENTS OF MEN'S CLOTHING

## *Ruffs & Cuffs*



## Ruffs & Cuffs Basics

- They were worn by middle class men and up as a regular, daily piece of clothing.
- If you want to be accurate with your clothes, you need them.
- Ruffs trended in upwards in size, peaked in the 1580s, then started getting smaller but there are clear exceptions, particularly with the Dutch.
- Could be items separate from the shirt.



# General Typologies

- Collars:
  - Ruffs: Circular pleated collars
    - Figure Eight
      - Loose or Tight Pleating
      - Starched or Not
    - Horizontal Pleating
  - Falling Band
- Cuffs:
  - Figure Eight (Similar to the Ruff Style)
  - Gauntlet Style

## Figure Eight Construction

While the most popular type of ruff, details in width, height, stiffness, and density of pleating varied.



## The Infamous “Head on a Plate” Ruffs

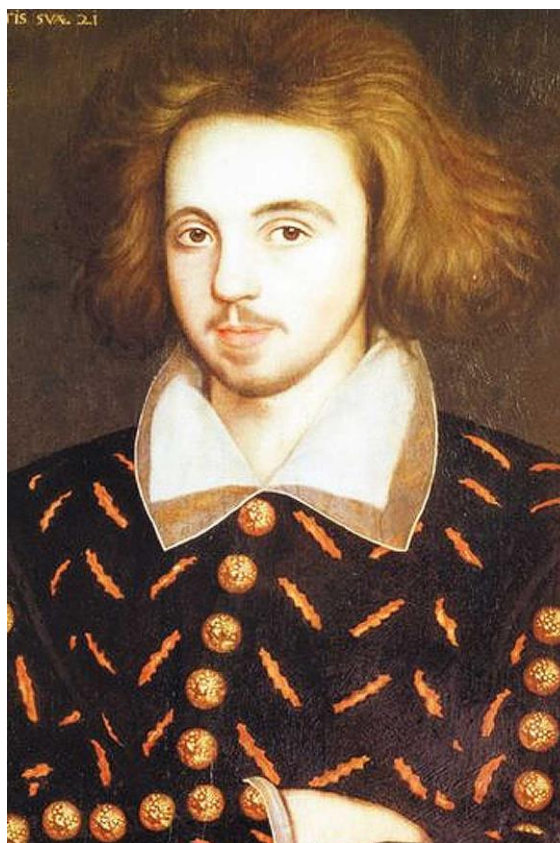
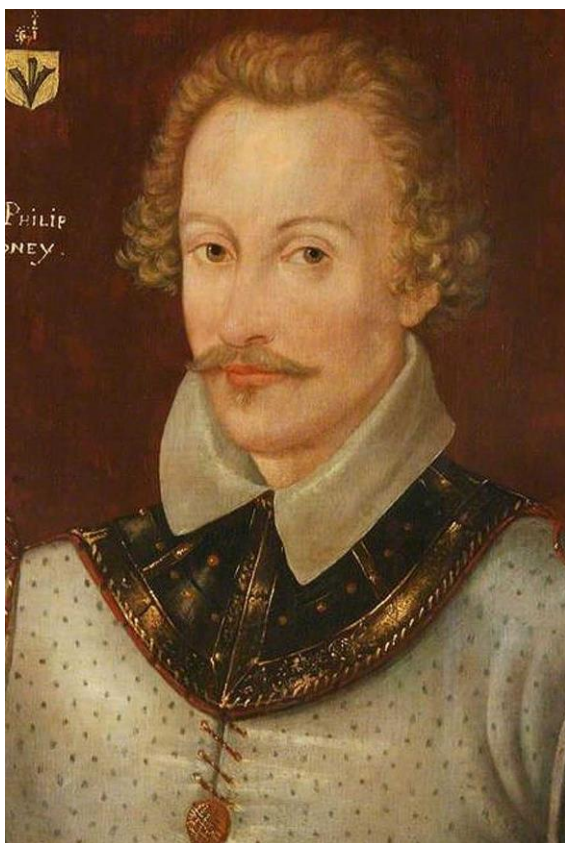
Example of the extreme size some ruffs were in the 1580s.

Also note the gauntlet cuffs in the middle portrait.



## Falling Band Collars

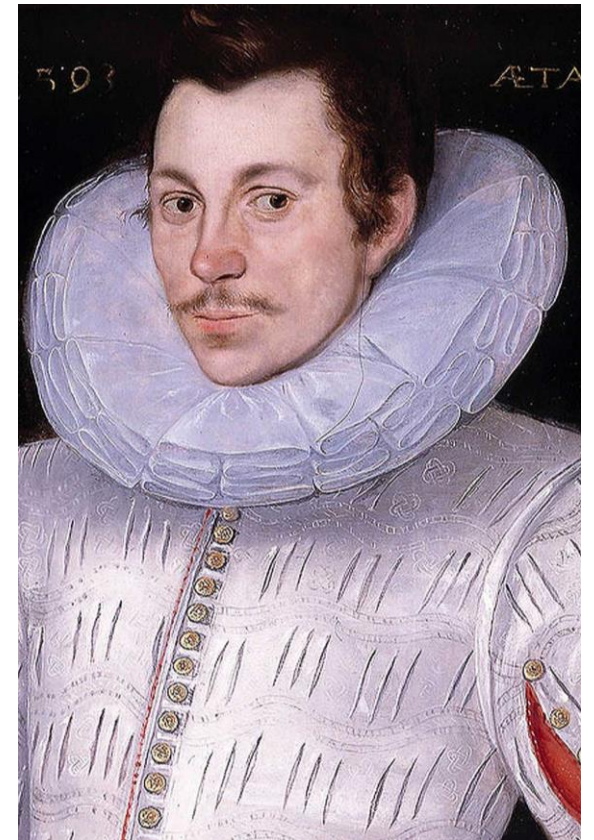
Less frequently seen than the larger ruff collars, but the falling bands are found all throughout the era in various styles.





## Loose, Horizontally Pleated Ruffs

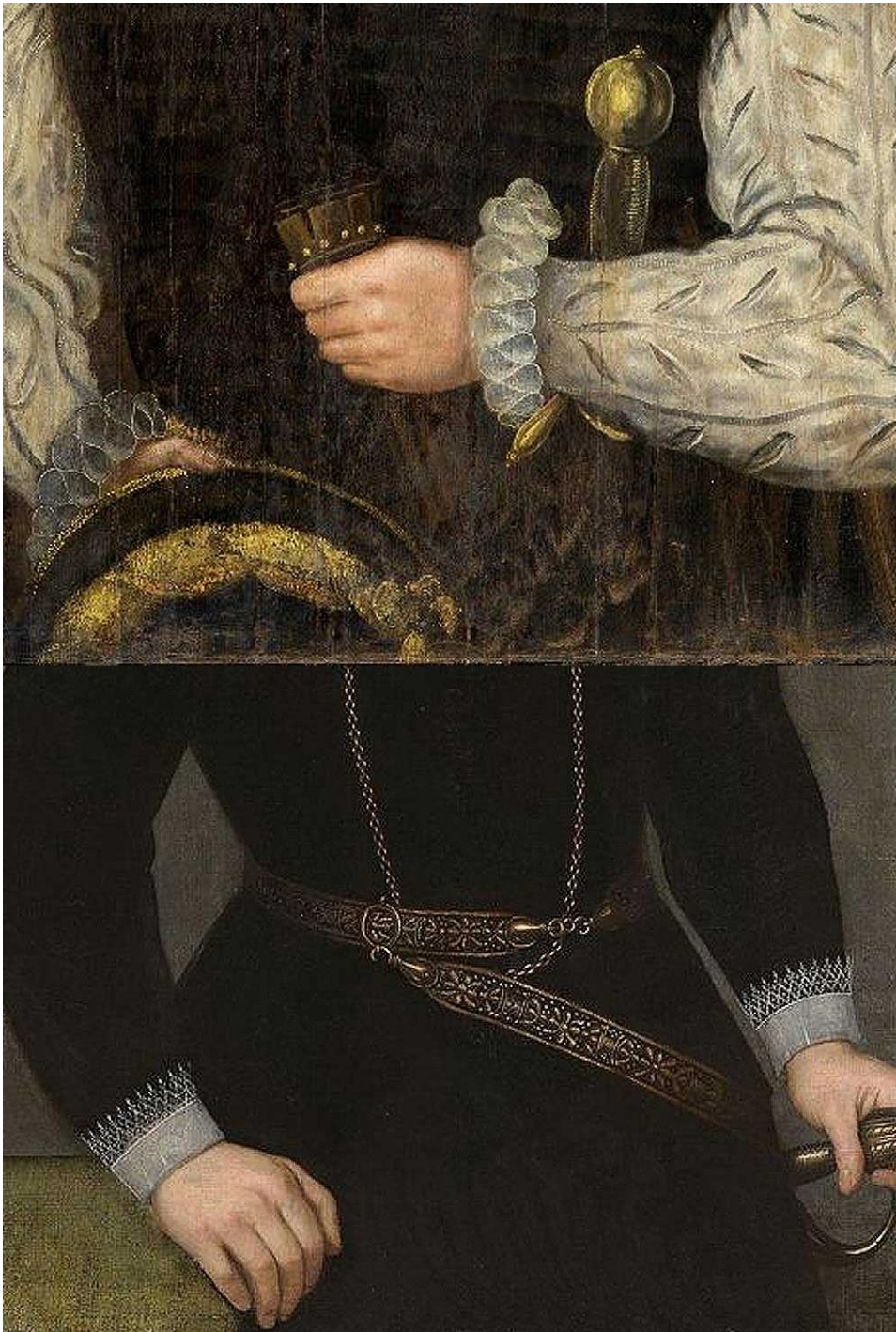
These begin to appear in the late 1580s.  
Don't seem to ever be stiff or starched.





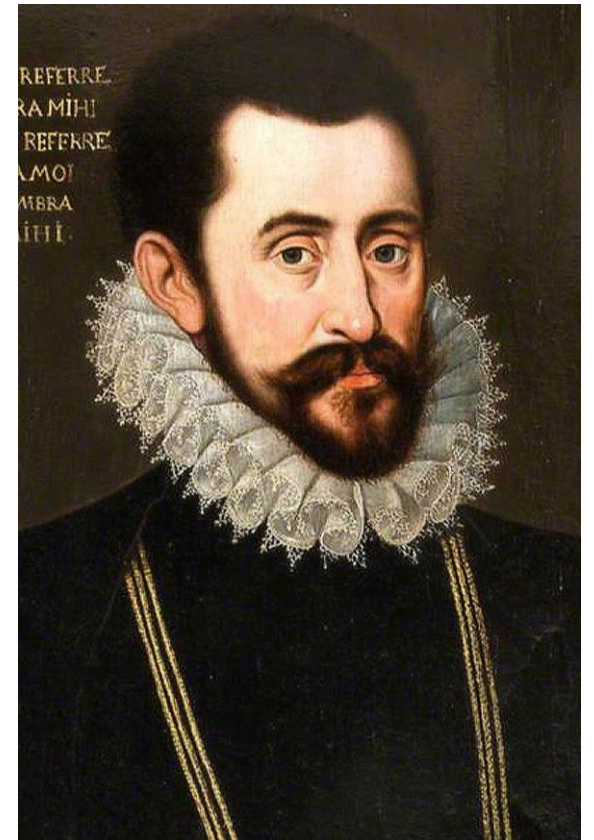
# Cuffs

Gauntlet vs Figure Eights





# Lace Decoration



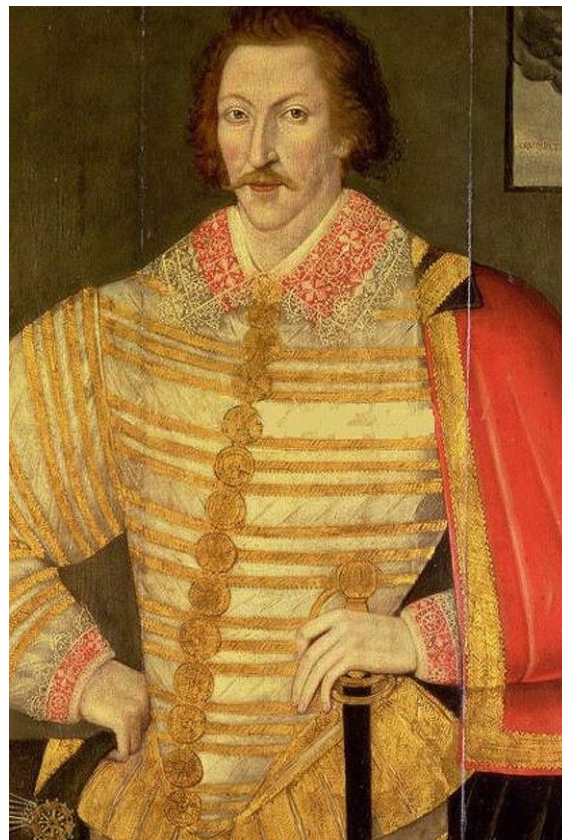


# Embroidery Decoration

Blackwork

Redwork

Patterned





Did the collar and cuffs  
always match?

Overwhelmingly so,  
but not *always*.



## Ruff & Figure Eight Cuffs

The most widespread combination across the late sixteenth century, although the style and size of the pleating varied.



## Falling Band & Gauntlet-Style Cuffs

Became a more popular combination later in the century.



## Mismatched Ruff with Gauntlet-Style Cuffs

Occasionally seen, but comparatively rarely.







## Mismatched Falling Band with Figure Eight Cuffs

Exceptionally rare – this is  
the only documentation I've  
seen of this combination.

Unknown Artist, *A Man ca. 1591*.  
Kunsthistorisches Museum, Wien  
GG\_2816





ELEMENTS OF MEN'S CLOTHING

*Breeches*



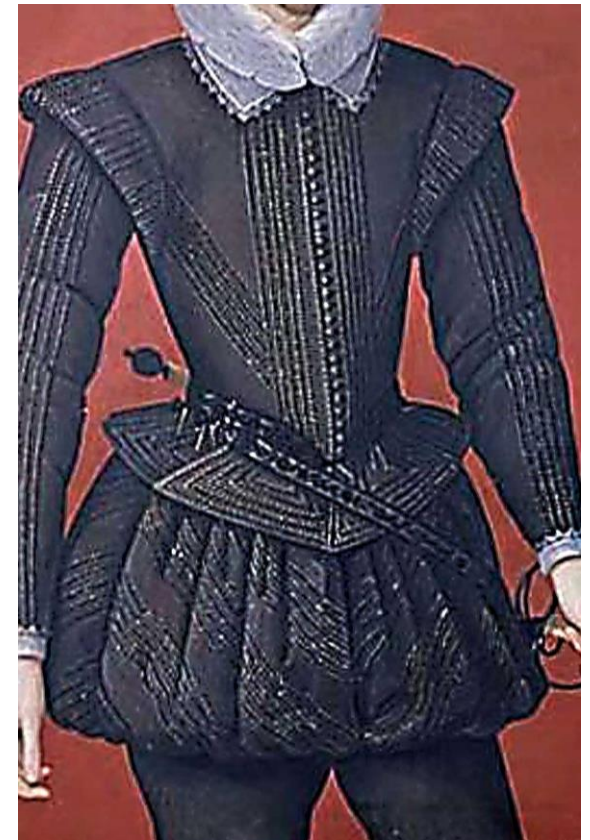
## Trunkhose

One of the most recognizable styles of breeches in this era.

- Came in panned and non-paned versions.
- Length from above knee to mid thigh.
- Some have fitted knee-length extensions or sometimes it was just stockings.
- Poofy, mid-thigh “pumpkin pants” fell out of fashion by the 1560s.

## More Varieties of Trunkhose

Fashion trends moved away from lower-thigh “pumpkin breeches” and towards shorter trunkhose, often with canions.





## Canions

Fitted extensions attached the the bottom hem of trunkhose and went to the knee.

Stockings were then pulled over the canions or under them.

Garters were often used to hold up the stockings.



## Booty Trunkhose

A distinct subset of trunkhose and stockings fashion.  
The 1580s & 90s version of “I’m Sexy and I Know It.”



# Pluderhosen

The baggy pluderhosen were popular in German lands throughout the century. By this era, they were no longer than knee-length.



# Venetians

*Behold: modern pants! With a button fly, and everything!*

Popular in the mid 1580s and 1590s.





## “Baggy” Venetians

Became popular in the mid 1580s and continued into 1600s.  
Originally tapered to the knee, but grew more baggy.





## Codpieces

The size of codpieces was on a steady decline from the middle of the century onwards, and eventually gave rise to the button fly.

Exceptions were the bowed codpieces frequently seen on pluderhosen.

Simple instructions:

<http://bethsdress.blogspot.com/2006/05/codpiece.html>





ELEMENTS OF MEN'S CLOTHING

*The Legs & Feet*



## The Basics

- Shoes were largely flat-soled and overwhelmingly of the slip-on style. Latchet shoes start to appear in the mid 1570s and slowly grow in popularity towards the end of the century.
- Boots were worn only for riding. Shoes vastly more popular.
- Hose, or nether-stockings, went to the knee (depending on breeches) and was secured by garters. With short breeches, the stockings may have gone all the way up the thigh and tied to the points of the doublet.
- Hose in this period was still largely cut and sewn, but knit hose get more popular as time goes on.
- <http://www.faucet.net/costume/research/hose.html>
- <https://www.sockdreams.com/m45s.html>
- <https://historicalitalianshoes.com>



## Shoe Comparisons & Decoration

Top: Slip-Ons  
Bottom: Latches

Slashing remained a popular way to decorate shoes.





# ELEMENTS OF MEN'S CLOTHING

## *Headwear*



## Hattery Basics

- A suit of clothes was not complete without the hat. Worn indoors, but court protocol varied.
- The “pizza box” flat cap, in use from the early decades of the century, was slowly declining in popularity, but remains an easy first option.
- Construction options are felted hats built upon wooden blocks or the wire and buckram approach (a conjectured method).
- <http://blog.americanduchess.com/2009/05/scratch-hats-how-to-make-structured.html>



## Flat Cap

Popular from the second third of the 1500s onwards, although fashion trends start to move away from it by the 1570s.

However, it remains documentable through late in the century.





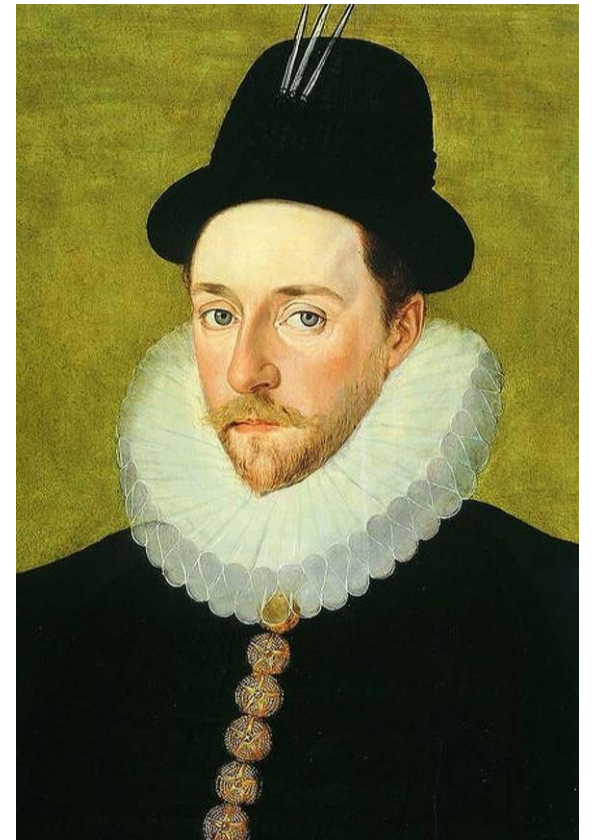


## The “Bag” Hat

An evolutionary development of the “pizza box” flat cap that was popular mid-century.

These appear to be very similar in construction and made to stand up with a fuller construction.

# Medium or Short Crowned Hats (e.g. Bowlers)



## Tall Hats with Wide Brims

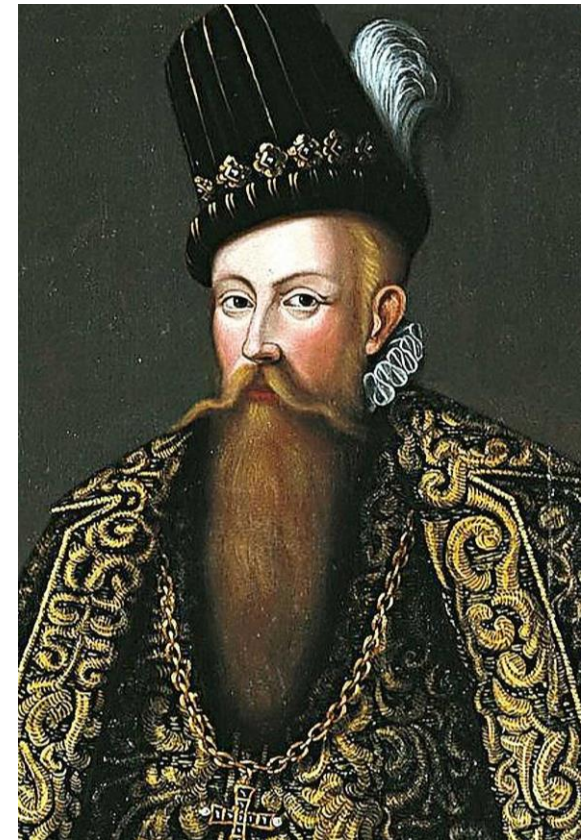
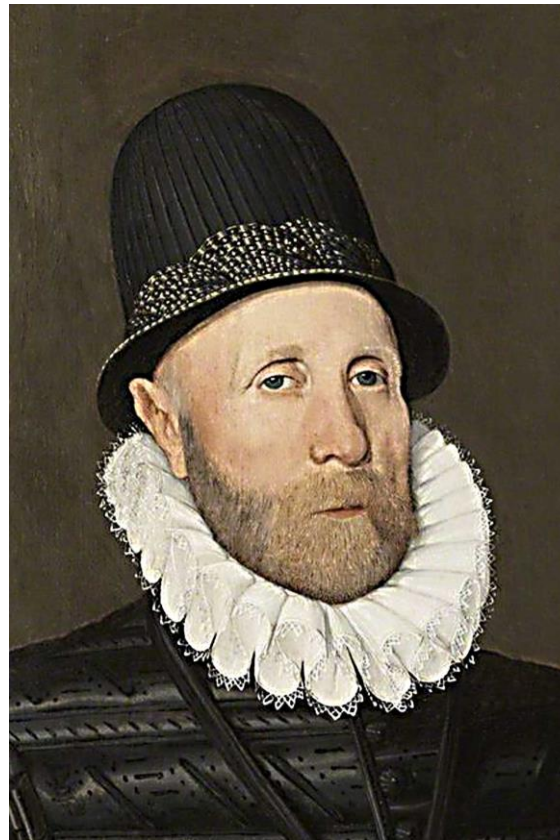
The height of the crown and width of the brim could become very large. These tall hats began to be seen in the 1590s.



# Toques or Tocados

High crowned tall hats with small or no brims.

Most popular in the Iberian Penninsula, Italy, and France.





## House Caps

Appears to have been developed very, very late in the century, with most extant examples being dated to the early seventeenth centuries.

Embroidery could be black or redwork or full color.

<https://www.pinterest.com/hugovanharlo/garb-house-caps/>



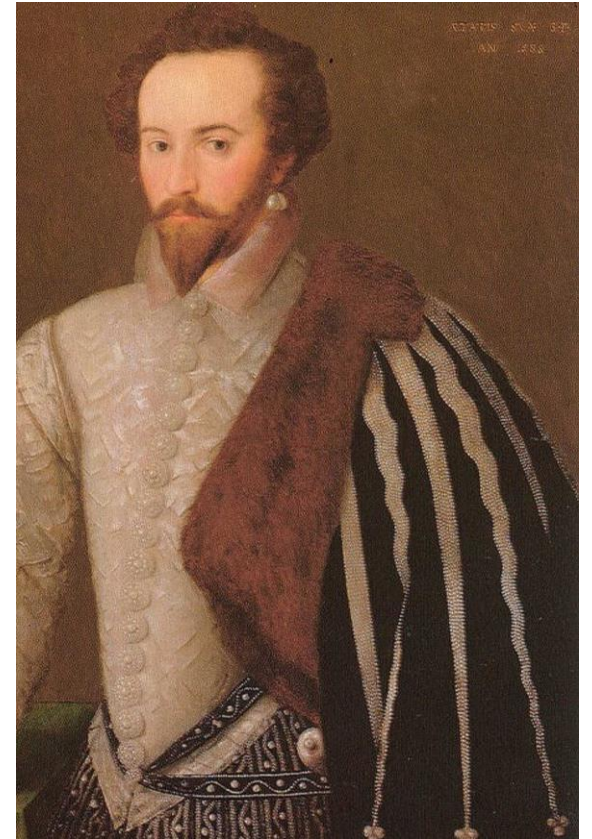


# ELEMENTS OF MEN'S CLOTHING

## *Outerwear*

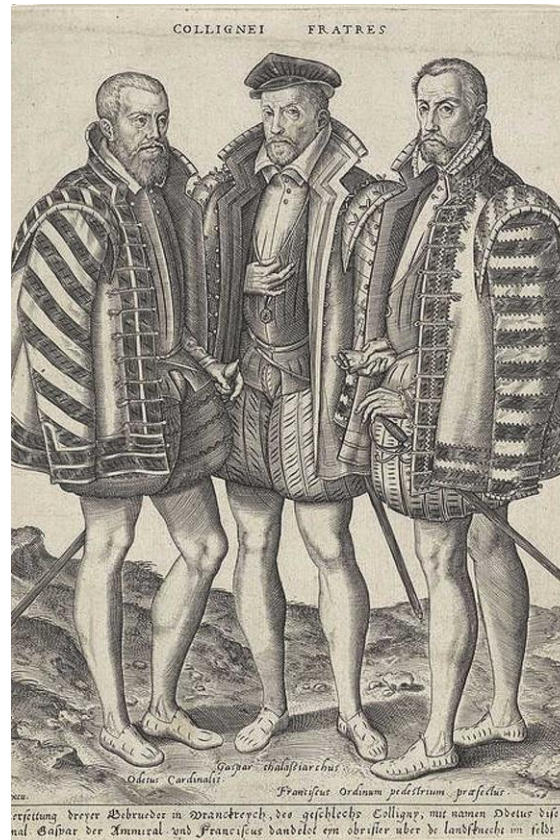


# Hip Capes





# Dutch Cloaks







## Long Coat

While most coats and capes were to hip length, here is an example of one that reaches to mid-thigh.

From *Il Libro del Sarto* (*The Tailor's Book*), c.1580, Venice





## Sleeved Cassocks

The iconic “Three Musketeers” styled cassocks don’t appear until the early seventeenth century, but this sleeved cassock represents an evolutionary step in that direction starting around 1590.

Note the button and tie closures at the neck and wrists.

Pepys Collection STC 20126.7, *True Portraiture of the Valiant English Soldiers*

# Long Robes

Less often seen compared to hip length outerwear, but they were still in use. Heavy black robes were worn by older men and statesmen.





## Coats Worn Colly-Westonward

A brief avant-garde fashion statement in the late 1580s was to wear your coats “Colly-Westonward,” that is at ninety degrees with the sleeves at your front and back.





THE WARDROBE

*Decoration &  
Construction*



# Fabrics & Materials



## GUIDE TO COLOURS

a Primer on the available woad-paste colours of Bristol, 1574

	Ox-blood		Gooseturd Green
	Turkey		Ape & Laugh
	Russet		The Devil in the Head
	Soppes-in-wine		Bottle' Green
	Pheasant		Biskaye
	Ham colour		Watchet
	Bristol Red		Sea Water
	Scarlett		Ultramarine
	Raw Flesh		Beans-blue
	Maiden hair		Milk & Water
	Maid's Blush		Pansy
	Lustie-Gallant		Purple'
	Straw		Love-longing
	Jawney		Puke
	Lane colour		Dead Spaniard
	Yellowe		Browne Bread
	Merry Widow		Chimney-sweep
	Whey		Mortal Sin (True blacke)



## Colors

There was a remarkable breadth of colors available to clothiers in the sixteenth century, but that varied somewhat by social class, region, and any sumptuary laws in effect (c.f. late in the reign of Elizabeth I).

<http://www.elizabethancostume.net/lizcolor.html>

<http://realmofvenus.renaissanceitaly.net/library/colours.htm>



## Slashing

A common method of decoration for doublets (body and sleeves) and jerkins.

Pay attention to your sources as patterns changed from the Landsknecht era to the late sixteenth.

<https://whiljascorner.wordpress.com/2014/10/20/different-ways-to-slash-your-16th-century-german-outfit>







## Slashed Jerkins

Also frequently used on leather jerkins, where the punched elements could be more easily finished.

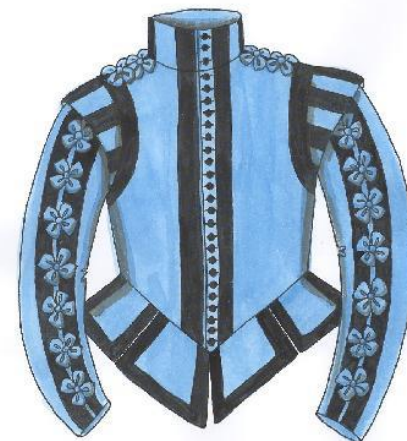
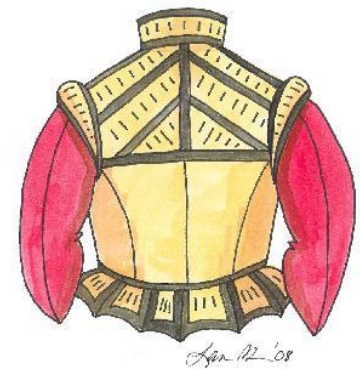
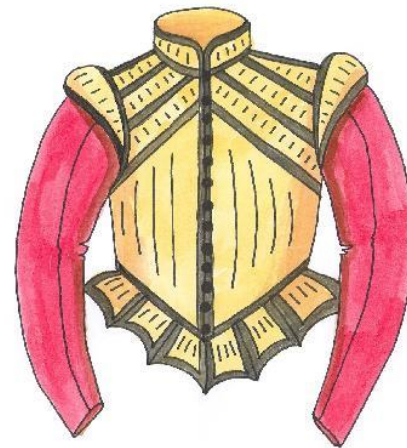
<http://garb4guys.blogspot.com/2012/05/leather-jerkin-pinking-slashing.html>





# A Dozen Doublet Styles (Mostly via Trim)

<http://www.extremecostuming.com/articles/adozendooubletdesigns.html>





## Sleeve Decorations

- You have options. Lots of them. Margaret Roe has documented up to FOURTEEN distinct types of sleeve decorations during this era.
- That's more than we can get into in our fifty minutes, so check the link when you get home:

[MakeRenaissanceClothing.com/sleeve-decorating](http://MakeRenaissanceClothing.com/sleeve-decorating)



## Other Decorative Techniques

Pearls, embroidery

See: <http://lynnmcmasters.com/embellishment.html>



## Pendants

The most common form of non-clothing ornamentation were pendants and miniature portraits suspended by ribbon or multiple small chains from the neck.





A STARTER  
SUIT OF CLOTHES



## Getting Started

- The 1590s make for a relatively easy first set of clothes, particularly for those who are still uncomfortable with the excesses of fashion in this era (e.g. big ruffs and funny pants).
- Venetians, a basic doublet, and a falling band collar with small gauntlet-style cuffs form the foundation of a historically accurate suit of clothes that's also reasonably similar to modern styles.
- Historic shoes (or modern leather dress shoes) and a plausible hat will complete the outfit.

# Examples of this Type of a Suit of Clothes







# RESOURCES



## Period Sources & Collections

- Curated collection of late sixteenth century portraits:  
<https://commons.wikimedia.org/wiki/User:PKM/16th/2>  
<https://www.pinterest.com/pocketmuseum/1570-1579-portraits-of-men/>  
<https://www.pinterest.com/pocketmuseum/1580-1589-portraits-of-men/>
- <https://www.pinterest.com/pocketmuseum/1590-1599-portraits-of-men/>
- <https://www.pinterest.com/mcadwellfastmai/tudor-elizabethan-shoes-socks-hose/>
-



# REFERENCES

## *Modern Sources*



# Historical Costumers & Groups of Note

- The “Bees” of the Elizabethan Costume group on Facebook:  
<https://www.facebook.com/groups/29374273995/>
- Drea Lead:  
<http://www.elizabethancostume.net>
- Dan Rosen:  
<https://www.facebook.com/oldenglandgrownnew>
- Louise Pass:  
<https://www.etsy.com/people/woodsholme>
- Margaret Roe:  
<http://makerenaissanceclothing.com> and <http://renaissancepatternmaking.com>
- Matthew Gnagy:  
<http://themodernmaker.net>
- Scott Perkins:  
<http://garb4guys.blogspot.com>
- Tudor Tailor:  
<http://www.tudortailor.com>
- Tammie L. Dupuis:  
<http://www.renaissancetailor.com>
- Lynn McMasters:  
<http://outofaportrait.com>



## Selected Bibliography of Costuming Books

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- \_\_\_\_\_, Jenny Tiramani, and Santina M. Levey. *Patterns of Fashion 4: The Cut and Construction of Linen Shirts, Smocks, Neckwear, Headwear and Accessories for Men and Women C. 1540-1660*. New York: MacMillan, 2008.
- Gnagy, Matthew. *The Modern Maker: Men's 17th Century Doublets*. New York: Matthew Gnagy, 2014.
- Huang, Helen Q. and Emily Hoem. *Elizabethan Costume Design and Construction*. New York: Focal Press, 2014.
- Lynn, Eleri. *Tudor Fashion: Dress at Court*. New Haven: Yale University Press, 2017.
- Mikhaila, Ninya and Jane Malcolm-Davies. *The Tudor Tailor: Reconstructing Sixteenth-Century Dress*. Hollywood: Costume and Fashion Press, 2006.
- Morris, Robert. *Clothes of the Common Man 1580-1660*. Bristol: Stuart Press, 2000.
- \_\_\_\_\_, Gilly Morley, and Jane Hugget. *Headwear, Footwear, and Trimmings of the Common Man and Woman 1580-1660*. Bristol: Stuart Press, 2001.
- Peachey, Stuart, ed. *Clothes of the Common People In Elizabethan and Early Stuart England, vols. 1-36*. Bristol: Stuart Press, 2013-2017.



Thank You!



# APPENDICES



APPENDICES

*Terminology*





## Clothing Terms

- [http://www.tudorshoppe.com/Merchant2/renaissance\\_costume\\_glossary.shtml](http://www.tudorshoppe.com/Merchant2/renaissance_costume_glossary.shtml)



# APPENDICES

*But... What About?*

(COMMON MISCONCEPTIONS)



Be Warned: This Gets Salty



## Jacobite Scots in Kilts





## Pirates from the Golden Age of Piracy





# The Three Musketeers? Decades into the 1600s.

Looks awesome.  
Complete fantasy.

The basics roughly  
there... kinda.

Close to historically  
accurate...for 1630.





## Period Dramas?

It's Clive Owen playing Walter Raleigh! He has a doublet! And a hip cape jauntily thrown over one shoulder!

This has *got* to be correct, right?





## Period Dramas?

1. Get this man a hat.
2. An open collar? No ruff? Scandalous.
3. He's not so shabby as to go without cuffs.
4. Boots are great when you're going riding. Otherwise, men of the era wore shoes fairly uniformly.







## Just Shirt Sleeves?

Occasionally, and only very rarely: artisans and laborers are sometimes depicted as working in their shirt sleeves, but this is rare and not the habit of gentlemen, nobles, and the well-to-do.

Even those same artisans are most often depicted working in doublets, ruffs, and cuffs most often.