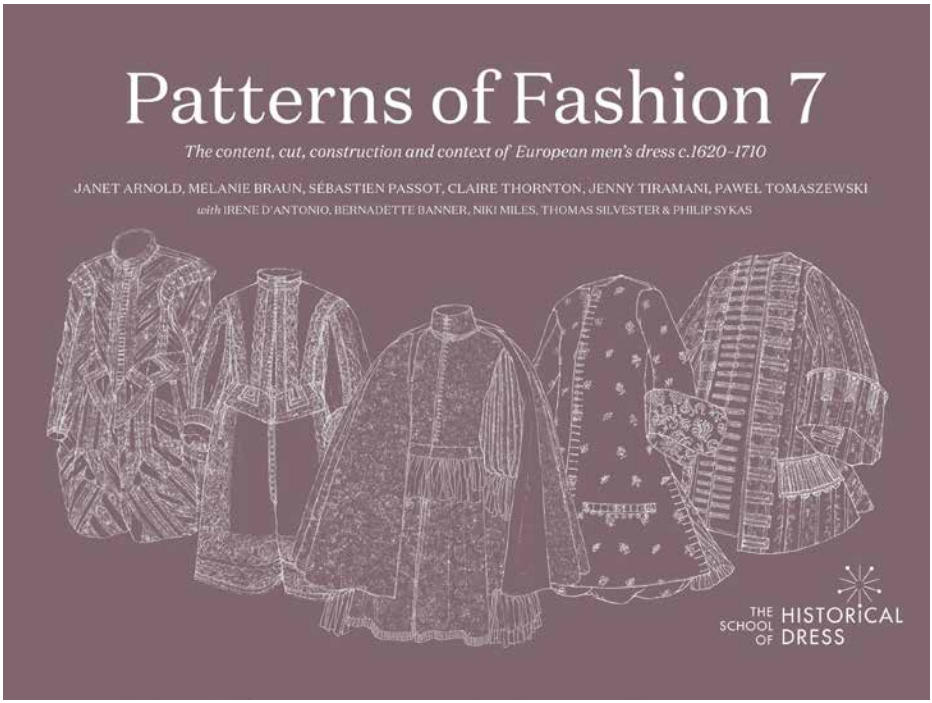
PATTERNS OF FASHION 7
STUDY DAY & BOOK LAUNCH

The Content, Cut, Construction and Context of 17th century European Men's Dress, c.1620–1710



FRIDAY 20th NOVEMBER
10am to 10pm

Conway Hall, London
25 Red Lion Square, London WC1R 4RL

THE SCHOOL OF HISTORICAL DRESS

FULL PROGRAMME

9.30am—10am
Registration

10am—11.30am
Session 1. Presentations on the CONTENT of 17th Century Menswear
Chair for this session to be confirmed

10am—10.25am
Introduction on *Patterns of Fashion 7* by Hattie Barsby

10.30am—10.55am
Presentation 1: In pursuit of a suit: a view from the archives
Dr Philip Sykas

11am—11.25am
Presentation 2: 'Onde' silks and 'Wata' fibres
Irene D'Antonio

11.30am—11.50am
Break

11.50am—1pm
Session 2. MINI-WORKSHOPS on 17th century Menswear. Participants can choose three subjects (15-20 minutes each) for this session.

1pm—2pm
Lunch Break (please bring your own, no catering provided).

2pm—3pm
Session 3. Presentations on the CUT & CONSTRUCTION of 17th Century Menswear
This session will be chaired by Dr Susan North, Senior Curator of Fashion (1550–1800) at the Victoria and Albert Museum (V&A) in London.

2pm—2.25pm
Presentation 3: The cut nailed down
Melanie Braun

2.30pm—2.55pm
Presentation 4: 'From his Waist to his Knees' — exploring construction techniques of European men's legwear in the seventeenth century
Paweł Tomaszewski

3pm—4.10pm
Session 4. MINI-WORKSHOPS on 17th century Menswear. Participants can choose three subjects (15-20 minutes each) for this session.

4.10pm—4.30pm
Break

4.30pm—6pm
Session 5. Presentations on the CONTEXT of 17th Century Menswear
This session will be chaired by Uthra Rajgopal, Independent Curator in South Asian textiles.

4.30pm—4.55pm
Presentation 5: 'For scarlet silk prunello to line the coat and make pockets and face pantaloons'; documents that talk as loudly as textiles in the seventeenth century
Dr Niki Miles

5pm—5.25pm
Presentation 6: The seventeenth century waistcoat: something old, something new, something borrowed, something true
Prof. Jenny Tiramani

5.30pm—5.55pm
Presentation 7: Uncovering a missing link: the Tunick revealed
Sébastien Passot

6pm—7pm
Evening break (please bring your own food, no catering provided)

7pm—9.30pm
Session 6. LIVE DRESSINGS on models of 17th Century European Menswear:

- A suit in scarlet wool, c.1615
- A Burgher's suit in black wool, c.1625
- 2 pairs of petticoat breeches with a doublet and a tunick, c.1655–70
- The wedding suit of Sir Thomas Isham, 1681
- A Jappan Gown, c.1690

Conclusions & Book Signing.

The premises at Conway Hall are fully accessible for wheelchair users. All coats and bags can be stored on rails behind the registration desk in the foyer at Conway Hall but they remain under your responsibility.

Our books, postcards and posters can all be purchased throughout the day, payment by cash or card.

The ticket price includes one drink per person so we can all raise a glass to the late Janet Arnold, Santina M. Levey and Wendy Hefford, the three great friends and colleagues who helped us start our School.

PRESENTATION – CONTENT





Wool samples in account and pattern books of late 17th century dyers and clothiers, Wiltshire and Swindon Archives.

In pursuit of a suit: a view from the archives

Dr Philip Sykas

My interest in the seventeenth century menswear publication began with an attempt to identify some of the so-called 'plain' fabrics used in the construction of the suits. This was to open a new world to me of fibre mixtures and weaves seldom named, let alone described in the literature. Fortunately, I was able to draw on the work of historians like Julia de Lacy Mann and John Nevinson who directed me to pattern books and tailor's accounts probably not examined since their hands last left them. With one archive leading to the next, this talk traces a journey of discovery, opening a treasure house of neglected documents with all their tantalising and frustrating offerings on the materials and colours of the seventeenth century tailor.

Dr Philip Sykas is a Visiting Research Fellow at Manchester Metropolitan University, and Visiting Researcher at the Whitworth Art Gallery, University of Manchester. He is known for his study of printed textiles using the evidence of textile design, production, and merchanting practice, with a particular focus on textile pattern books. In this work, he combines archival, historical and object-based research methods to uncover technological markers that date and locate textile origins. Similar methods were used to examine the textiles of seventeenth century menswear. These have been understudied, partly because they have been misconstrued as plain. In the research presented here, tailors' accounts and digital microscopy have enabled new insights into these innovative fabrics.



Mostre de drappi forastieri, f.2v, silk samples, Milan, 1628.



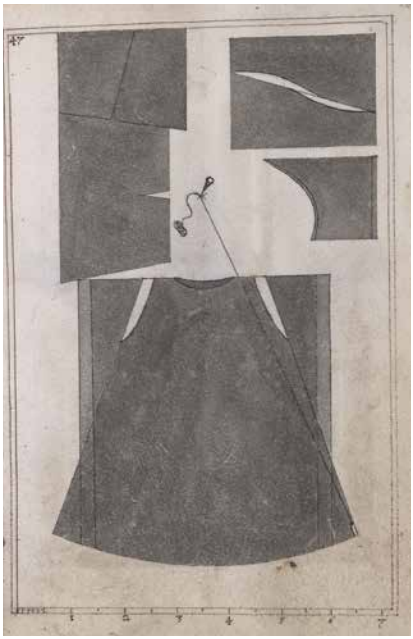
The Making of Silk Floss, Kitagawa Utamaro c.1790. MET Museum, New York.

‘Onde’ Silks and ‘Wata’ Fibres

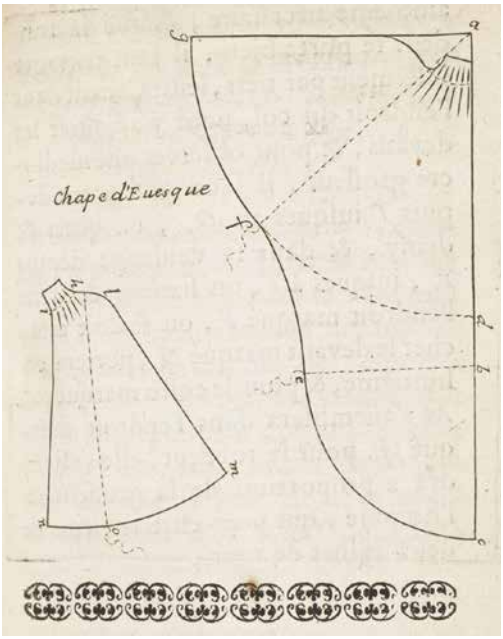
Irene D’Antonio

Silk was a fundamental element for seventeenth century clothing in both the West and the East. In Europe, mechanical finishes such as ‘marezzato’ (meaning watered) or ‘onde’ (meaning waved or with waves) became staple techniques and with the addition of the ‘Jappan gown’ to the Western wardrobe, a silk fibre known as ‘wata’ was introduced to be used in the making of these garments. All of these silks will be explored in relation to objects in *Patterns of Fashion 7*.

Irene D’Antonio is an Italian designer based in the United Kingdom. She has a BA Hons degree in Fashion Design from Edinburgh College of Art and a Masters degree in Fashion from Bunka Gakuen University. Having worked in fashion both in London and Tokyo, Irene is currently part of the team at The School of Historical Dress and continues to expand her knowledge and studies relating to Japanese culture, language, art and design.



Architectura Capucinorum, 30r, 1601. WLB, Stuttgart.



Le Tailleur Sincère, p.17, Benoît Boullay, 1671. National Art Library.

The cut nailed down

Melanie Braun

An attempt to provide an insight into the techniques employed in pattern-making during the seventeenth century. In particular, the use of geometry in drafting patterns will be examined. How this use of geometry and other methods of pattern-making changed over the course of the century is reflected in the evolution of patterns for coats, sleeves and breeches.

Melanie Braun is Head of the Costume Department at the Dutch Touring Opera (Nederlandse Reisopera). After training as a ladies tailor and obtaining her master's qualification, she headed several costume workshops in Germany. From 2003 to 2006, Melanie worked as a pattern maker in the costume department at Shakespeare's Globe.
She is a a member of the team at the School of Historical Dress, where she teaches, and a co-author of *Patterns of Fashion* books 6 and 7 and *Seventeenth-Century Women's Dress Patterns Book Two*, V&A, and *17-Century Men's Dress Patterns*, V&A/Thames & Hudson.

PRESENTATION – CUT & CONSTRUCTION



Mastertafel der Ulmer Schneider, RHS wing (detail) 1662. Museum Ulm.



Open breeches of Frederick III, c.1655–60. Rosenborg Castle, Copenhagen

'From his Waist to his Knees' — exploring construction techniques of European men's legwear in the seventeenth century

Paweł Tomaszewski

The seventeenth century saw a multitude of fashionable legwear styles flourish across Europe. Patterns for 24 such examples are included in our newest publication. This presentation will aim to highlight some construction techniques present across many of those extant examples, as well as bring attention to aspects present in only a few.

Paweł Tomaszewski is a freelance creative in the field of dress history and its interpretation. His practice primarily focuses on studying real objects, applying their revelations in practice and trying to fit the findings into a wider narrative, one garment at a time. Having been a student, then a member of the team at The School of Historical Dress since 2018, he worked on different aspects of publishing new and revised editions of the *Patterns of Fashion* series. He is particularly fascinated by the craft and technicalities of measuring and describing objects, both visually and with the written word.

PRESENTATION – CONTEXT



Heer en een dame op het strand, Gesina ter Borch, c.1654. Rijksmuseum, Amsterdam.



Various sketches and captions on clothing by Randle Holme, c.1667. British Library.

'For scarlet silk prunello to line the coat and make pockets and face pantaloons'; documents that talk as loudly as textiles in the seventeenth Century

Dr Niki Miles

More than any other of the *Patterns of Fashion* books, volume seven contains garments which can be linked to specific people or families. This talk looks at how rich archival sources can be when mined and how they can reveal trends, contemporary terms and definitions as well as frequencies of production and use. Combinations of items made as outfits are also revealed, providing context for garments and textiles where they have long been separated.

An accountant by trade, Niki changed direction and completed an MA in Textiles and Dress at the Textile Conservation Centre in Winchester. She has since completed a Doctorate looking at how the Verney family lived during their exile in France, 1642-1653, during the Civil War with particular emphasis on clothing and textiles. She has worked as a Costume Project Manager for the National Trust, looking after the Verney collection of seventeenth century clothing and is a member of the team at The School of Historical Dress. Her independent research interests include the Verney textile collection, seventeenth century menswear and material culture during the Civil War.

PRESENTATION – CONTEXT



Knitted waistcoat, early 17th century. Private Collection.



Waistcoat & breeches of Augustus II the Strong, c.1705–20. Rüstkammer, Dresden.

The seventeenth century waistcoat: something old, something new, something borrowed, something true

Prof. Jenny Tiramani

Throughout history people have given names to garments for a variety of reasons; for their shape, construction, position worn on the body or for their function. An exploration of the path taken by the waistcoat during this period of radical change reveals how it developed as a shape-shifter taking the place of one garment after another until it finally emerged as the tailored item worn under a coat or jacket for the next 350 years.

Jenny Tiramani is the Principal and a founder member of The School of Historical Dress, London. She is a co-author of *Patterns of Fashion 4* with Janet Arnold and Santina M. Levey, in 2008 and 2023, three books for the V&A on 17th century dress, in 2011, 2012 and 2016, *Patterns of Fashion 5*, *6* & *7*, in 2018, 2022 and 2026. She has worked as a Theatre Designer since 1976, receiving the 2003 Laurence Oliver Award (Best Costume Design) for the Shakespeare's Globe production of 'Twelfth Night' and the 2014 Tony Award (Best Costume Design) for the revival at the Belasco Theater on Broadway, New York. Opera designs include 'Anna Bolena' (Costumes), Metropolitan Opera, New York 2011, and 'Andrea Chénier' (Costumes), Royal Opera House, Covent Garden 2015.



Cecil Calvert, 2nd Lord Baltimore, Gerard Soest, c.1670. Enoch Pratt free Library.



Detail of a garment in black silk brocaded with silver gilt, with rows of black lace, c.1665–75. NMS.

Uncovering a missing link: the 'Tunick' revealed

Sébastien Passot

On 15 October 1666, Charles II appeared at Court wearing a new kind of garment that was to become the official fashion: the Vest. Multiple sources associate it with a somewhat mysterious piece of clothing called the Tunick.
Such a name resonates with religious vestments and hints at Asian origins. The quest for unveiling more about this elusive garment led to fascinating and unexpected discoveries and what could possibly be the only extant example left in the world.

Sébastien Passot is a costume designer and maker for theatre, film and historical recreation, living and working in London since 2018. He is a graduate of the École du Louvre, Paris, in History of Art and Museology and for the past ten years he has made reconstructions for several museum exhibitions in France. He has collaborated on many projects at the School of Historical Dress since 2012 as a maker and researcher. He is a co-author of *Patterns of Fashion 5*, *6* and *7* and has worked on the revised editions of *Patterns of Fashion 1* to *4*.

LIVE DRESSINGS



Live Dressings on models of Seventeenth Century European Menswear, c.1615–1705.

MINI-WORKSHOPS

We will hold two sessions of grouped demonstrations and mini-workshops during the day, each divided in three periods of 15/20 minutes, which would allow for each participant to follow up to six of them in total.

There will be something to take home from every activity.

Please choose from 3 to 6 activities that most interest you, out of the 16 described on the next two pages using the online form linked below, after you have booked a ticket. Please fill in one form for each person attending if you are buying multiple tickets.

https://forms.gle/aJvp4tAzC4vsjSVN6

We will remove activities from the list gradually as they go fully booked. We will endeavour to fulfil your choices on a first-come, first-served basis until they are fully booked but please note that we may not hold all of them.

CONTENT





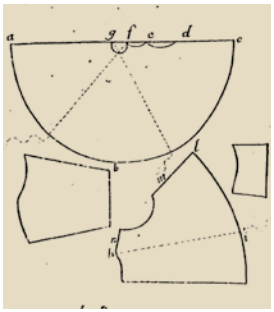
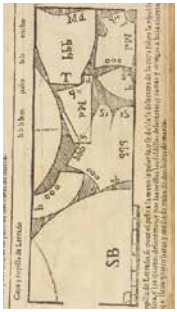

A. Looking Close-up
Studying and identifying a variety of materials with magnifying tools and digital microscopes.

B. Drawing Textile Designs
A demonstration of how we identify motifs and their scale layouts to bring them back to life for the book.

C. Mysterious Materials
Making a sample of the various materials used in belly-pieces of doublets c.1620–60, most of which are usually hidden.

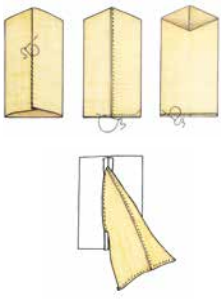
D. Animal, Vegetable, Mineral
Exploring the materials for decorative features, buttons and lace. Making a parchment decoration covered in silk and silver.

CUT

E. Drafting Techniques
Using geometry to create curves such as arcs of a circle to draft patterns, following extant tailoring methods.

F. Cut Like a Tailor
Completing the 'jigsaw puzzle' of pattern pieces for a garment on a textile width, given by a tailor on an extant pattern.




G. Paper Pocket Patterns
Making 2D and 3D paper pocket shapes as seen in coats, waistcoats, breeches & women's petticoats.

H. Miniature Paper Toiles
Folding & taping together a half-scale paper model of a garment using a flat pattern from the book.

CONSTRUCTION









I. Hidden Stitches
Working a sample of a tailoring technique, such as prick-drawing, rantering or stotting, used to make a very strong or almost invisible seam.

J. Make a 'Knot' of Silk Ribbons
Making the characteristic decorative feature of men's garments c.1640-80.

K. Embroidered Openings
Working a sample of an eyelet or a cut buttonhole in silk or metal thread.

L. Textile Decoration
Exploring different decorative techniques applied on the textile itself such as stamping, pinking or razing.

CONTEXT









M. The Measure of a Man
Marking a paper strip measure with a person's basic measurements on it as tailors did in the time, without using numbers.

N. How to Wear a Cloak
Trying-on 4 different ways cloaks were worn and fastened, c.1620–80.

O. Pockets Large & Small
Trying-on calico pocket toiles of different shapes and sizes to see what fits in them.

P. The Layers of Dress
Exploring and dressing up our half scale mannequins in miniature versions of menswear c.1600–1710 that we have published in our books.

CONTENT • CUT • CONSTRUCTION • CONTEXT

We teach the four elements of dress, with extant objects in the classroom.

OTHER VOLUMES IN THE SERIES

Patterns of Fashion 1

The content, cut, construction and context of Englishwomen's dress c.1720–1860

by Janet Arnold

Patterns of Fashion 2

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

by Janet Arnold

Patterns of Fashion 3

The content, cut, construction and context of European men's and women's dress c.1560–1620

by Janet Arnold

Patterns of Fashion 4

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

by Janet Arnold, Santina M. Levey & Jenny Tiramani

Patterns of Fashion 5

The content, cut, construction and context of bodies, stays, hoops and rumps c.1595–1795

by Janet Arnold, Jenny Tiramani & Luca Costigliolo *with* Sébastien Passot, Armelle Lucas & Johannes Pietsch

Patterns of Fashion 6

The content, cut, construction and context of European Women's Dress c.1695–1795

by Janet Arnold, Sébastien Passot, Claire Thornton & Jenny Tiramani

9 780993 174490

THE SCHOOL OF HISTORICAL DRESS

‘Anything Anyone Ever Wore’

Our School Motto

THE SCHOOL OF HISTORICAL DRESS

The School of Historical Dress, 52 Lambeth Road, London, SE1 7PP
Company Registration Number: 7017312. (England and Wales)
Registered Charity Number: 1142188
TRUSTEES Harriet Barsby Professor Maria Hayward Vanessa Hopkins
Nabil Nayal Koy Spencer-Nwadike Claire Trapnell Susan Witherow

info@theschoolofhistoricaldress.org.uk
www.theschoolofhistoricaldress.org.uk

http://www.facebook.com/theschoolofhistoricaldress
Instagram @theschoolofhistoricaldress1