

Wardrobe Guidelines

Prepared by T. Stacy Hicks and Jim Farris

Revised 2006 – Kate Bailey

(These guidelines are based in great part on guidelines prepared for the Guilde of St. George at the Renaissance Pleasure Faire in Southern California. While we have made changes, additions and deletions to suit our needs at Bristol, we would certainly like to acknowledge and thank Maggie Pierce, Karin McKechnie Lid and Jeffrey Bissiri who compiled the original guidelines. We also want to thank Renee McPeters for her willing and unfailing help, advice and generosity since our court was founded in 1989.)

"When your posterity shall see our pictures, they shall think we were foolishly proud of apparel."

The purpose of the Guilde of St. George is to portray the court of Elizabeth Tudor. As a class we represent the wealthiest, most fashion-conscious people in England. Many courtiers invested great sums of money on their wardrobe, and many others quite literally wore their fortunes on their backs.

To be noticed by the Queen was the dream of every newcomer to court. What better way than to wear the latest cut made from the latest fabrics? This is our task at Faire. The customers will know us first by what they see, then by what they hear. What they see must be dazzling -- and it must be reinforced by what they hear.

It has long been the stated rule in St. George that we dress according to our social station. Accordingly, 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.

It is important to note that this is not a historical consideration but a theatrical one. There are many portraits of Earls and Countesses wearing very simple clothes, while some of the finest suits were worn by mere knights. At the Faire, however, this can create a confusing picture. To some extent we must present to the audience what they expect to see; i.e., the highest-ranking characters dressed in the richest clothes.

Your character's life story cannot be used as a justification for wearing something unsuitable to his/her station. There are far too few of us for the audience to comprehend an anomaly like a poorly-dressed earl, an over-dressed knight, or a servant wearing a jewel worth a king's ransom. It will just confuse the picture.

To work properly, this rule must and will be enforced from the top down. **If you cannot afford to dress like an Earl or Countess, then you cannot afford to play one.** If you do not wish to wear an Earl's or a Countess' suit, then do not expect to be cast as one. Both ends of the spectrum must be dressed appropriately for the middle to look like the middle. By the same token, that which was an exception to the fashion norm of the time must be an exception in our court lest that which was the rule be lost.

The best place to look for examples and ideas is in portraits of the period. **Don't copy someone else's costume -- you may be copying their errors.** Remember also that, although as a cast we represent "a chapter, not a page", we must look like we all exist at one point in time. Traditionally, our look has been correct for the years circa 1560 - 1585. This will continue to be our goal, and this must apply to men as well as women. Just because your character was an adult in 1550 or still alive in 1620 doesn't mean you get to dress like it. Bear this in mind when you look at portraits. Avoid the fashion trends that are too late or too early.

Please do not view these guidelines as a series of restrictions. If you are playing a knight or his wife, please don't think of this as something that tells you how little gold trim or jewelery you can use, but how much silver or gimp trim you can wear. View this as a tool you can use to make the finest, most interesting costume **appropriate to your character's station.** Likewise, please avoid the urge to dress down, especially courtiers of high rank. Part of the magic we bring to Faire comes from our flashy costumes. By our appearance alone we are set apart from the rest of Faire. Let's not throw this advantage away.

Finally, how we wear our clothes is just as important as what they look like. We are supposed to be portraying

Elizabethans with a 16th-century sense of fashion and propriety. Yes, these clothes look funny. Everything about an Elizabethan is funny and foreign to a 21st -century observer. Faire is all about showing the customer how different we are. Yes, these clothes are hot. Yes, all the layers are uncomfortable, but please avoid reacting to these adversities in a 20th-century way.

The fashionable Elizabethan courtier doesn't walk around in an undone doublet and shirt; he dresses to the hilt **all day long**. The reason we don't wear our shirt sleeves on progress is not just to prevent all that white from showing on stage, but also because in the presence of the Queen we should be in our finest and most formal attire. If we act like modern people who are uncomfortable in these strange clothes, the illusion will be lost. However, if we bear ourselves like Elizabethans and take what we are doing seriously, the modern audience will, too.

CLASS STRUCTURE

Everyone in 16th Century England belonged to a particular class and were most easily identifiable by the way they dressed. Likewise, by our clothing we can be identified by rank within court. For the purpose of a well-defined hierarchy of design effect, the various ranks in court will be defined as follows, in descending order:

Nobles –

County Rank: Earls and Countesses and above.

Peers: Earls, Viscounts and Barons and their ladies.

Baronial Rank: Maids of Honor and the unmarried children of peers (not Barons).

Knightly Rank: Knights, their ladies and children.

Servants –

Service Class: Musicians, artists, astrologers, etc., who provide some service to the Queen or noble families.

Generally, they rank with personal servants.

Personal Servants (Gentry Class): Non-liveried servants such as valets, waiting gentlewomen, etc. who are not of a "noble" rank. Household (Yeomanry Class): Liveried (uniformed) servants.

If you are not sure where your character falls in the rank structure, call your Guildemaster or Costume Director for clarification.

HOW TO BEGIN

Before you develop a costume sketch, you must do research. It will be said many times in these guidelines: **you must look at the portraits of the period to establish your design ideas**. Please be prepared to document through portraits or other period sources everything you plan to do.

Here are the ground rules:

- 1. Before you begin work on your costume, you must submit research, a drawing (front and back) and samples of your fabric, trim, and jewelry patterns and receive approval to go ahead.**
- 2. Do not buy fabric, trim and jewelry before samples and drawings are approved.**
- 3. Do not present a finished costume as a *fait accompli* without having gone through this process. Don't embarrass us or yourself by trying to force an unapproved costume at the last minute - passes will not be given to anyone until their costume has been approved! No exceptions!!!**
- 4. Also, the finished costume must be as close as possible to the submitted sketch.**

Costumes worn in previous years will not automatically be approved. All costumes will be reviewed on an annual basis to determine their condition and suitability. Some older costumes may be "grandfathered" in, depending on need and appropriateness of the costume.

The Faire has a very few useable court costumes and we may recycle these when possible. However, **you must**

assume that the Faire will not furnish you a costume. If an unusual costume is needed for a particular character, or if an available costume happens to fit and is suitable, then the Faire may furnish such costumes, but it will definitely be the exception and not the rule!

COLORS

The colors you wear not only identify you as to your class and station, but also identifies your character for the audience. There are only so many appropriate colors to go around, so realize that there will be other courtiers wearing "your colors". It is your job to make the overall design a reflection of your character's personality, thereby appearing different from others in a similar color. The costume director will ensure that everyone doesn't show up in green! (That's one reason for having costumes pre-approved!)

Colors should be as rich-looking as possible without actually being "bright". Although there were some truly loud and obnoxious colors used in the 16th century, they cannot be used at the Faire because they look too "costumey" for our purposes. After all, **these are not costumes we are wearing, these are our clothes!**

Nobles - For your base or main color, use dark, rich jewel tones: midnight or deep navy blue, forest or dark hunter green, dark burgundy or oxblood red, rich browns, dark changeables, and black. The darker shades of these colors can be used for entire suits, the lighter ones only for accent. As a rule of thumb, the less of a color you use, the brighter it can be. Yellows, pinks, scarlets, peacock blue, very hot or pastel colors are difficult to use correctly in the period and will be subject to individual rulings. **Purple is worn only by the monarch - period!** Use gold fabric very sparingly if at all. If black is your main color, accents like sleeves, foreparts, the linings of capes and slops, etc., should be in an accent color. Black on black is for puritans and bureaucrats. Don't try to make a fashion statement by wearing all black.

Service Class - Use earth tones, medium to dark browns, greens, blues, dark reds and grays. Black should be avoided unless obviously livery. The prominence of the person you serve will affect your color and style choices. Members of the North Household wear russet with indigo trim, or as determined by the Faire.

FABRICS

Your choices of fabrics should be made with a lot of careful consideration. There are many factors that go in to selecting the right fabric for your needs: color, wearability, cost, sewability, texture and comfort are only a few.

Repeat after me: **I will not buy any fabric, trim or jewelry before samples and sketches have been approved.** Make this your affirmation each morning.

Consider if your fabric may need to be dry-cleaned or washed before sewing, to prevent uneven shrinkage. If you wash or clean a costume and the fabric shrinks but the trim doesn't, you will look quite askew. Consult with the costume director about this.

Nobles - Avoid synthetic fabrics, but some such as acetate taffetas or brocades may be approved on a case-by-case basis. Stick to natural fabrics and blends. Natural fabrics (including wool!) breathe -- synthetics do not. Synthetics tend to look plastic and their colors are often too bright. Prints are not period at all. Most metallics will not be correct, though some can be used as accent lining or in small amounts. **No corduroy on peers, except for hunt clothing.** For others, Corduroy must be of the small-wale (thin-stripe) or the waleless (uncut) variety, and preferably in darker colors.

Preferred fabrics include: velvets and velveteens (all cotton or cotton/rayon blends only - no all rayon velvet), satin (antique satin or dull-faced peau de soie), moire, faille, heavy taffeta (not lining taffeta or tissue taffeta), silk (no sandwash or washable silk - use charmeuse, china satin, raw, dupioni or shantung silk), upholstery brocades (in period geometric woven patterns or stripes - no mille fleurs), lighter wools and real leather.

You are not restricted only to these fabrics. Look at a lot of fabrics before making your selections. Try to find something different or unusual. Look for textured fabrics such as jacquard and brocades (where the pattern is part of the weave, not printed on the fabric) as they make more interesting costumes. Unusual choices will be approved (or not!) on a case-by-case basis.

Service Class - Use sturdier and less flashy fabrics than for nobles. Again, avoid synthetics. Lighter wools and wool blends or heavier cotton blends are best. Corduroy is acceptable, from wide-wale to thin or waleless styles. Stay with thin-wale or waleless. Velvet and leather can be used, depending on whom you serve. As with nobles, you are not restricted only to these fabrics.

Always look for texture in your fabrics - it gives depth and interest to even the least expensive fabrics. Do some shopping before you make your selections. Remember: **Do not buy fabrics or trim before they are approved!!!**

DECORATION AND TRIM

Nobles (general) - By the 1570's, surface decoration was at its height. Avoid flat surfaces. Use gimp and soutache trims and combinations of the two (multiple widths create a unique effect), velvet or satin guarding (a band of contrasting fabric -- but not necessarily contrasting color -- at hems and edges), and metallic trim or ribbon. Use natural looking metallics, not bright yellow gold or white silver mylar trims. Use piping at edges for a neat, finished look. Aiglets can be used for decoration, too, not just at the ends of ties, as can buttons (e.g., down the outside seam of venetians). Choose your buttons carefully as it's sometimes difficult to get a proper period look in modern buttons. Take time to find the one that's just right. Buttons may be metal, corded, or cloth-covered. Avoid plastic. The smaller the button, the more you should use. A good period look is many small buttons - this generally looks more authentic than a few large ones.

County Rank (Earls and Countesses and above) - Use more metallics than gimp or soutache trim, but combinations are fine. Think gold rather than silver. Also for county rank, use pearling, jewelery and beading. Be as careful about choosing your beading and jewelery as your trim. (Avoid plastic beads that may melt in a dryer or in dry-cleaning.) Jewelery should be **small** (up to 15mm) colored stones - no clear rhinestones - **no bicycle reflectors!** Larger sizes are reserved for the Queen. In any case, the overall effect should be rich, not gaudy. No ladies should have stones scattered throughout their skirts, pearls are allowed, this distinction is also reserved for the Queen.

Baronial Rank and Peers (Barons and Viscounts) - Same as for county rank, but with no jewelery. Use of settings of pearls, Czech glass and gold beads is allowed. Use more gimp and soutache than metallic trim. Maids of Honor should consider the rank of their fathers when choosing beading and trim.

Knightly Rank - Use metallics as accent only and think silver, bronze or copper rather than gold. Use combinations of gimp or soutache trims to create a rich unique effect. Simple beading may be OK, but get approval for beads and beading patterns before applying it to your costume.

Service Class - Plan simpler arrangements of trim and guarding. Piping is OK. Your clothes should be less adorned than your master/mistress, but there should still be surface decoration and interest. Simple embroidery, upholstery gimps, grosgrain ribbon and appliqué are good examples of appropriate adornment. Avoid metal

buttons unless they are simple. Covered buttons may be velvet or faille.

NOTES BY GARMENT

General - Regardless of your rank, design idea, colors, fabrics, etc., **good fit is essential to the overall look and to final approval.** The period fashion requires close-fitting, well-tailored clothing.

Women- To emphasize the importance of a complete outfit, here we list what every court woman must wear, in the order they are put on:

Stockings (tights)

Bloomers

Chemise

Farthingale

Corset

Petticoat

Bumroll

Underskirt with forepart

Overskirt

Bodice with sleeves

Shoes

Hat, caul or veil with dressed hair

Bodices - There are three basic styles of bodice: Spanish (also known as "military", which is high-necked and closed up the front like a man's doublet with buttons and/or hooks); and the French style, which has a low square neckline and often a slight upward curve at the bust edge; and the English bodice, which is square cut in front and back. **NOTE: The back neckline of the French and English bodice should be cut high to prevent it from slipping off your shoulders.** The armscye (arm opening) should be ornamented with rolls, picadils, or epaulets. These decorations help to hide the hooks or ribbons with which removable sleeves are attached. Similar waist decoration is optional.

The correct period bodice closing is disguised and is located either in the center front, center back or under the arms and a bit to the back. Put a placket under any opening, especially if a shirt or chemise will show through. If you choose to lace your bodice closure, use sewn eyelets, buttonholes, or small metal grommets overcast with embroidery floss that matches your bodice fabric. **Do not use large naked metal grommets.** Laces must be inconspicuous and must match the color of the bodice. Bodice seams should be straight, with no darts or princess seams. Also, avoid "stomachers" that match the forepart.

Skirts - May be worn open to show a decorated underskirt (forepart) or closed. Hems should not be so far off the ground that your feet can be seen nor so long that you must lift your skirt to walk; the bottom of your skirt should just clear the ground when you're standing on stage. **Wear your corset and bumroll when marking your hem.** Allow at least four to six yards in your skirt or it won't fit comfortably around your farthingale and bumroll.

Cartridge pleating your skirt into its waistband will allow you to use more fabric in your skirt, but knife pleating and box pleating are also acceptable. (Also, learn the joys of drapery shearing tape. Yes, it's a shortcut, but it is effective and holds up well.) **Your skirt and bodice should be out of the same fabric.**

Foreparts are sewn or attached to an underskirt and should be the same length as the overskirt, not shorter. Foreparts should be cut like a gore, with corresponding downward curves at the waist and at the hem. This allows the forepart to lay flat over the farthingale without buckling. (Note: bottom-edge guarding or trim should

also be cut to match the curve of the forepart's bottom edge.) Your forepart may contrast or compliment your overskirt both in color and fabric. It may also match the design or pattern on the sleeves, but this is not required. Foreparts should be decorated, trimmed, beaded, pearled and jeweled depending on your station. If your skirt fabric is flat, think about a textured fabric. The more texture your forepart has, the less decoration you may need. Brocades are best, but solid colors can be used too.

Back any lightweight fabric with something heavy like hair canvas, canvas, weavers cloth, duck, or quilting. This will provide a better support for your trim and beading, help prevent hoop lines from showing, and counterbalance the heavier overskirt. Work to balance the weight of the forepart and overskirt to prevent bowing out or buckling.

Surcoats: Many ladies wore a long coat called the Spanish Surcoat, or Ropa. It was a front opening, A-line coatlike garment with long or short sleeves. It usually (but not always) gathered or pleated into a back yoke, and had two vertical slits down the front. There was no front yoke - it fit smoothly there. It was worn open as an extra layer for elegance or warmth, or was worn closed over the shift as a more casual house dress or maternity gown. For our purposes, a surcoat may be worn as a dress unto itself if worn closed from neck to feet, or may be worn over skirts or forepart if closed from neck to waist. Either way, **you still must wear a corset!**

Partlette: A partlette is a garment meant to cover a lady's upper chest and neck. It evolved into two kinds: the over-partlette and the under-partlette. The under-partlette, worn under the bodice, is similar to a chemise but is less full and may be shorter in length. The over-partlette is worn over the bodice, self-ties under the arms and features a high-standing collar that is wired down the front edge so it stands out in a graceful curve. It fastened at the front with a brooch or pin and was almost always made of black velvet with white lining, or sometimes from the same fabric as the gown. The over-partlette was mostly out of fashion by the time of Elizabeth's reign, except with the older ladies of court.

Underpinnings: All women must wear a corset, bumroll and farthingale. (The only exception is for liveried servants who wear boned bodices and achieve a full-skirted look with petticoats and a small bumroll.) Farthingales must not show below the skirt hem.

The corset is the most important part of a lady's gown - the success of your outfit will depend greatly on the proper fit and construction of the corset. It can be worn beneath all the skirts, with the point tucked into a pocket at the bottom of the bodice front. This is necessary to keep the bodice rigid and flat in the front. The corset is worn not to slim the figure, but to give the proper period silhouette. Simply boning the bodice won't give you the right line.

MEN'S CLOTHING

Doublets and jerkins: Doublets do not lace up the back - they button and/or hook up the front or under the arms. Doublets and jerkins should be constructed with a heavier lining such as canvas, heavy duck or batting to give the proper formal appearance. Emphasize the line of a button closure with trim or other decoration. Remember to put a placket behind the opening if the shirt shows through. Shoulder and waist decoration is as for bodices: rolls, picadils, epaulets, etc. At the waist, avoid large flaring tabs, as this look is from a later period. Look at portraits for decoration ideas.

If you want to wear a sleeveless jerkin over your doublet, fit the jerkin while you're wearing the doublet, and design your doublet so it can be worn without the jerkin. Peascod doublets are fine, but should be attempted only by expert seamsters, as they present unique engineering difficulties. Period sources and portraits indicate that they button up the front, and they should look like they do. The most successful attempts at peascodding have been both padded and boned; please don't use one method without the other. (Note: Janet Arnold's Patterns of

Fashion has several examples.)

Trousers: Men should wear either slops, canions with pansied slops, or venetians. Slops may be paned or pleated. If they are paned, for best effect, the lining should contrast with the panes either in texture or color or both. For a clean look, the edges of the panes should be trimmed or piped. Codpieces should be small and unobtrusive - they were going out of fashion at this time. Slops may be large or small and should be padded throughout to allow them to puff out from the waist and not droop. You may wish to wear an arming bolster (essentially a small bumroll) to get the right effect and to help support the garment.

Venetians should be gathered at the waist from moderately to generously (even to the extent of cartridge pleating). They should extend to just below the knee (not mid-calf) and should be slightly gathered at the leg opening to allow for ease of movement. Avoid using elastic at the leg opening. Codpieces are incorrect on venetians and canions; a simple button fly opening is best. For nobles, the outside seams should be decorated with trim, buttons, or slashing or a combination thereof. The waistline of venetians and slops should be at your natural waist (not where you wear your Levis or on your ribs) and should underlap the waistline of your doublet. The waistband of your breeches and the peplum of your doublet should provide enough of an overlap to prevent your shirt from showing.

Capes: Like foreparts and sleeves, capes are a fashion statement. They should be the most richly decorated items in a gentleman's attire and are essential for any man of quality or fashion. **Every gentleman (knight and above) must have a cape they wear for at least Queen's Show and progress.** Capes may be built in several styles: French (long, almost to the ground), Italian (shorter, but reaching at least to mid-forearm), Spanish (with a hood), and Dutch (with sleeves). A cape's fullness may range from a half-circle (never less) to a full circle, and may be worn either over one shoulder (very continental) or over both shoulders. Capes should be lined with a rich material like silk, satin, jacquard or brocade and, if the front face is black, in a contrasting color. Your cape will often be the portion of your suit that bears the greatest adornment, but should reflect your station and compliment your entire ensemble. For example, a knight's cape should have some silver or gold trim and modest pearling or stud pattern, whereas an earl's cape should have generous amounts of trim, pearling, and jewels.

Surcoats: Excellent substitutes for capes, particularly for gentlemen of high office or of a "certain age". As with capes, they may be decorated but should be more subtle. Surcoats are in fact "coats" but are worn open in the front and may have hanging sleeves which are more highly decorated. They are often seen in portraits with fur collars and linings, though this is obviously impractical for us.

Jerkin: A third option for a man's outer garment is a jerkin. A jerkin is worn over the doublet, skimming the fit but allowing for ease of movement. It may be constructed from velvets, brocades, leather or other fabrics mentioned in the Fabrics section above. Jerkins should have shoulder and waist treatments as well as center front opening decoration (collars, reavers). This abides the same adornment guidelines as doublets or capes.

UNISEX CLOTHING

Shirts/Chemises: (Men wear shirts - women wear chemises.) Nobles wear finely-textured white or cream-colored cotton, silk or linen. The period look is full in the body and in the sleeves. Provide a frill of either fabric or lace at the neck or wrist. Blackwork or embroidery decoration is great. Black shirts are a rare Spanish fashion and should be seen only occasionally. Shirts of other colors will not be allowed, so don't ask. Ladies' chemises may be decorated with pearling, beading, metallic trim, blackwork, or embroidery depending on your character's station. Look at period portraits for ideas. Open chemises (closed at the neck but baring the upper chest) are reserved for unmarried women. The neck closure for ladies' chemises must always remain closed. Personal servants should make shirts/chemises out of white or cream colored cotton or cotton blends. Sleeves should be only moderately full with perhaps a modest frill at the cuff and neck.

Sleeves: Like capes and foreparts, sleeves can make quite a fashion statement. Though servants' sleeves should be more conservative, a noble's sleeves may be puffed, slashed, trimmed, etc. As usual, look at period portraits for ideas. (Note: be careful with "queen" sleeves; when exaggerated, they give a distinctly Victorian flavor to a costume). A sleeve may match or contrast with a doublet. For ladies, sleeves may match either the bodice or the forepart. Sleeves may be sewn in or removable. If removable, they should either (discreetly) tie, button or hook in. Attach them at enough points and far enough under epaulets, picadils, or shoulder rolls to avoid the early renaissance look of a sleeve drooping from the armhole with the white shirt sleeve showing all around the top. Please note that doublet and bodice sleeves are not an optional accessory. They are an integral part of your costume.

The wearing of sleeves for Queen's Show and Progress is mandatory! The only exception will be on very hot days and you must get permission from the Director or Costume Director first.

Hanging sleeves should be sewn in and must be closeable around the arm when a more formal look is required. You can also have detachable sleeves worn underneath.

Shoes and hose: Hose should be opaque. Men, if you are going to wear dance tights, be sure to buy the thicker type designed for male dancers. Cotton knee-high stockings are acceptable for women and for men wearing venetians, as long as no skin shows. Nobles may wear stockings complementarily colored to their ensemble; servants should stick to earth tones or black. Shoes may be cloth or leather. "Kung Fu" shoes are acceptable but don't provide much support. Knee- or thigh-high boots are OK for gentlemen; they should have a rounded toe and should not be folded down to the ankle in the cavalier fashion. Ladies should not assume that nobody can see their shoes; on stage and while dancing they are quite visible. Please, no Birkenstocks! Plain, flat-heeled black boots are also fine for ladies - they provide good ankle support on the rough terrain.

ACCESSORIES

Ruffs: No other article of clothing is quite so unique to and evocative of Elizabethan fashion than the ruff. Most (though not all) nobles and personal servants should be wearing one. There were several styles of ruffs, the most common being the figure-eight. A good standard size for a neck ruff is about one-and-a-half inches for the neck band and three inches wide, but they can be smaller or much larger. Don't be afraid to use lots of lace (but no eyelet) - the more the better. Don't use just any old cheap lace trim on your ruff - look at a lot of choices before you decide. Peers may use gold lace, others should use natural or white thread lace. Allow six yards of lace or lace-trimmed ribbon for a neck ruff and two yards each for wrist ruffs. Ruffs should be white (the blue-gray you sometimes see in portraits is from the starch). Don't be afraid of synthetic content here; in fact, cotton ribbon and lace probably won't hold up. No black or colored ruffs - no open ruffs on wire supports. The ruff should sit on top of the shirt/chemise collar to use it as support - don't have your collar peering out of the top of the ruff.

Hats and hair: Everyone wears a hat! Men may wear either flat caps or tall hats. Many variations exist; again, look at portraits. No Cavalier hats! Hat bands should be decorated: a peer's hat should be pearly or jeweled, a knight's should at least have a band of rich trim. Feathers may be ostrich, peacock, black cock, pheasant, and combinations. Hair may be short or long. Greying, bleaching, or any other coloring of hair must appear natural, but will be discouraged. Beards and/or mustaches are encouraged, but if they don't grow in full, clean-shaven generally looks better. Dying beards bright colors is very period, but it's just too strange a look for our audience to deal with.

Women may wear flat caps, tall hats, pill boxes, attifets and French hoods are all good. Look at portraits. As with men, hat bands should be decorated, jeweled, or pearly. Remember, a hat should sit on your hair, not your head. **Hair should always be dressed, neat and out of the face. "Bangs" are highly discouraged - they just didn't happen.** Under hoods and flat caps, hair should be contained in some kind of caul. No curler nets, snoods

or invisible hair nets. As with men, any artificial hair coloring must appear natural both in color and effect. "Solanas" are for casual shopping, gardening, etc., and are not to be worn in the Queen's presence. Solanas must be of the proper style with a wide, reinforced brim - no bridesmaids hats!

Household: Men should wear plain flat caps. Ladies wear linen coifs, hoods, muffin caps, or plain flat caps worn over a biggins. No feathers or other decoration.

Make-up: Nobles and personal servants may use as pale a foundation and powder as vanity permits, but not porcelain white. Rose colored blushes are best. Eye makeup is not period but should be used for theatrical purposes to prevent your eyes from disappearing in the bright sun. Eye shadows should be earth tones (browns, grays, plums, rose); no blue, bright colors, frosts or glitters. Eyeliner and mascara should be brown and black only to match your coloring; eyeliner should be a soft pencil line, not a harsh painted line. Lipstick should be rose or red, matte finish only - no glosses or frosted. Nail polish should not be used, but a clear gloss is OK. Household servants: Keep in mind that your character would not be able to afford makeup. Keep your look very natural.

Jewelry: All jewelry must be approved, just as costumes. Avoid wearing everything you own all at once. One insect pin is fine - a whole swarm isn't. Two or three rings per hand is period - two on every finger isn't. Be careful with jewelry from "1928" or museum catalogs. Some of it is very Victorian. Real wedding bands with diamonds should be left at home where they won't be lost or damaged. Other than a cross or crucifix, any religious or ethnic symbol that you feel you must wear (e.g., crystals, pentagrams, Stars of David, ankhs, etc.) must not be visible. A crucifix should be worn only if your character is Catholic. All others who wish to, should wear only the plain cross.

Nobles: All rings should be a band, worked or plain, with no more than a few simply set stones. Gems should be cabochons or table cut. No big cocktail rings. Necklaces can be intricate gold chains, strung beads and semiprecious stones, pendants on small chains, and ropes of pearls, amber, onyx, garnets, lapis, or other semiprecious stones. No amethysts or other purple stones. Brooches can be worn on the hat, sleeve, or body. As usual, look at portraits for ideas. Enameled jewelry was very common in our period. If you've found a good piece, think about painting it. Miniatures are good, too, but they must hold up to close inspection. Earrings may be worn by both men and women. Please, only one pair at a time. Men wear only one, usually a hoop or hanging pearl. Women may wear delicate hoops or small drop earrings. Watch wearing too many favors - you don't want to look like an explosion in a ribbon factory.

Personal servants: Rings should be plain wedding bands or have small stones. Gentlemen may wear a simple silver chain if it is a livery badge. Ladies may wear a simple necklace such as a single rope of pearls or other semiprecious stones and small discreet pins. Large jeweled brooches are not appropriate. Earrings should be simple; men may wear a hoop or plain stud.

Household: Keep jewelry to a bare minimum. A plain wedding band and/or cross is OK. No gemstones.

Gloves: Encouraged for everyone! They should be of leather or sturdy cloth - no lace or loosely woven fabric. Decorate according to your station. Wear them especially for Queen's Show and Progress.

Goblets: Ladies should use goblets, possibly tankards on approval. Men may use either. If you must attach your drinking vessel to your body, attach it at or near the waistline, not hanging so that it swings around with a life of its own.

Fans: No folding fans! Peers should have feather fans if they are worn. Knights ladies and below can wear woven fans. Fans that are worn should be tied on so that they hang where the hand naturally falls, no lower. This said, it is preferred that fans are kept in your basket or with your servant if you have one. Woven fans

should remain plain and not "dressed up" with stones, pearls, trim or feathers. A simple ribbon trim is acceptable.

Swords and knives: Gentlemen will wear a sword for one of two reasons: as a fashion piece or it is part of their vocation. The most fashionable type during this period was the rapier (swept hilt, not cup hilt). Please discuss your plans with the Guildemaster before spending any money. Men are encouraged to wear a dagger for utility purposes. Ladies will not be allowed to wear a dagger of any kind, not even a "bodice dagger". An eating dagger may be kept in your basket, but covered. The only exception may be for ladies in obvious "hunts", and then only by specific permission.

Other accessories: The finest costume can be ruined by an ill-conceived prop or accessory. Take every bit as much care in making these selections as you do with other parts of your costume. If you must wear eyeglasses (and contact lenses are not an option), they should be as unobtrusive as possible; simple wire rim styles are best.

Nobles, **avoid hanging everything you own from your belt!** That is what your servant and the backstage area are for.

Servants: You may wish to accessorize with a purse, cup, or goblet, needle case, scissors, keys, etc. as appropriate to your gender and rank.

Leave real valuables and heirlooms at home!

SUMMARY

These guidelines are a starting point, and are here to help you, not hinder you. Using these guidelines as a basis, have fun planning and executing a wonderful costume for your character. This information has been compiled so you will be better able to define your character, achieve a proper period look and ultimately have a more successful experience at the Faire. Your Guildemaster and Costume Director may not be the ultimate experts in Elizabethan costuming, but they are the experts for this Faire. There is no higher authority!

There are exceptions to every rule, and it never hurts to ask about them, but don't be surprised if your idea is turned down if it is contrary to these guidelines. As stated earlier, please don't embarrass yourself by insisting on going against the costume rules or by just showing up in an unapproved (or unapprovable!) costume. It is our job to provide the Faire with the most historically accurate Court that is possible, especially in the costuming since that is what most patrons remember. Please be cooperative and don't take our decisions personally - that's not our intent. Likewise, if an exception is made about another participant's costume, do not assume an exception will be made for yours.

When in doubt, always ask. It's much easier to answer your questions before you build your costume than to explain why you can't wear the one you've just spent many months and many, many dollars making.

Although these guidelines give you the basics, they are not enough to take you through the whole costuming process. Check your library, bookstore or others in court for the books listed on the next page.

Just as today, there were many fashions of the time, and were influenced by other countries far and wide. Many possible combinations of styles are possible and acceptable - look at portraits, make some sketches, shop for fabrics & trims and have a good time with it!

RECOMMENDED READING

Elizabethan Costuming, for the Years 1550-1580 - Janet Winter and Carolyn Savoy.

(NOTE: This is the "bible" for our purposes. If you buy only one costuming book this should be the one!)

Dress in the Age of Elizabeth I - Jane Ashelford

A Visual History of Costume: The Sixteenth Century - Jane Ashelford

Costume in Context: The Tudors - Jennifer Ruby

English Costume in the Age of Elizabeth - Iris Brook

History of English Costume - Iris Brook

Period Costume for Stage and Screen - Jean Hunnisett

Costume 1066-1966 - John Peacock

Historic Costume in Pictures - Braun & Schneider

Patterns for Theatrical Costumes - Katherine Strand Holkeboer

Patterns of Fashion, c.1560-1620 - Janet Arnold

The Evolution of Fashion 1066-1930 - Margaret Hamilton Hill and Peter A. Bucknell

The Mode in Costume - R. Turner Wilcox

The Mode in Hats and Headdresses - R. Turner Wilcox

The Mode in Gloves and Accessories - R. Turner Wilcox

Period Patterns - Doris Edson and Lucy Barton

The Armada Campaign 1588 (Osprey Elite Series) - John Tincey

Corsets and Crinolines - Norah Waugh

From the Neck Up: An Illustrated Guide to Hatmaking - Denise Dreher

Exploring Costume History: 1500-1900 - Cummings

The Concise History of Costume & Fashion - James Laver

Costumes Through the Ages - James Laver