

# Il Tempo

Newsletter of the Barony of Ponte Alto-Volume 17, Issue 7 ☞ August 2008

Barony of Ponte Alto, August 2008, Chronicler\* Lady Wulfwyn Ælfwines dothor



St. Eligius in his goldsmith workshop(detail), Artist: Petrus Christus, 1449. Metropolitan Museum of Art

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# From the Chronicler...

*Another Pennsic, come and gone. Unfortunately, due to health issues, I was unable to attend this year. But from what I have heard, it was wonderful as always. I do love to live vicariously...*

*Ponte Alto, as usual, put on an exemplary showing. Our many fighters, and you know who you are, outdid themselves this year. I understand recognition was given left and right and was well deserved. Individuals are too numerous to name, but I know words of your expertise has spread throughout the Kingdom, not just our wonderful Barony. Let's not forget all those that didn't fight. Our service Pontoons, our Artists and Bards, those that volunteered their time and efforts to make their time as well as that of others better.*

*But there is life after Pennsic of course. Just around the corner it will be time for Coronation of our new King and Queen, September 5-7 in Raven's Cove. Our own Chalice of the Sun God V – Persephone's Story, September 12-14 – get your reservation in now! Lochmere 20<sup>th</sup> Anniversary and Baronial Investiture on September 26-28.*

*I'd like to personally thank my staff and all those that have contributed to the Il Tempo this past year. We were awarded the prestigious William Blackfox Award for best Layout and Design. Thanks everyone, it wouldn't have happened without you.*

*Ok everyone, go out and get the last of those items out of your car leftover from Pennsic that are stuffed in the corners and under the seats. (you know they're still there...) Sit back and bask in the glory that is Ponte Alto and Atlantia. The best Barony and Kingdom in the Known World.*

*Lady Wulfwyn Ælfwines Dohtor  
Chronicler, Barony of Ponte Alto*

# Baronial

## *Baron and Baroness of Ponte Alto*

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# Baronial Meeting Minutes

## **Business Meeting Minutes – July 20th Start Time 6:00PM**

The new outdoor sit is working very well.

### **Seneschal**

Open positions: Deputy Chatelaine and Deputy Herald  
Lady Katharine has submitted her paperwork to renew her warrant for another two years.

### **Exchequer**

The July account balance is \$10,400.57.  
The quarterly report has been submitted.  
The storage unit has been paid up for the next six months, and the site fee for Chalice has been paid.  
The Baronial account has had a name change to “SCA Inc., Barony of Ponte Alto” in order to comply with new society regulations. All current and future event announcements need to be changed so that people know that they now need to make checks out to “SCA Inc., Barony of Ponte Alto”.

### **Heavy Marshal**

Not Present.

### **Rapier Marshal**

Practices will be cancelled for the next three weeks due to Pennsic. Practices will resume the Thursday after Pennsic.

### **Archery Marshal**

There will be practice this Monday, but then practices will be cancelled until after Pennsic.

Everyone is encouraged to come out and shoot for the Populace War Point. You can shoot the War Point twice, even on the same day. War Point is still being shot up on the hill.

### **A&S**

Hopefully many Pontoons will display at Pennsic. Please let newcomers to Pennsic know that classes are available.  
Thanks to James and Katharine for running the garb workshops.  
There are two new Pearls in the Barony – Ana Beig de Rosslyn and Edward de Clare.  
Baroness Liadan will be stepping up in September as MoAS.

### **Chatelaine**

More people are moving into the area. These are mainly current SCA members and not necessarily newcomers.  
The newcomer meeting in August will be at the house of Conner Sinclair and Courtney Houghton

### **Herald**

There is still no word on the badge for the Ponte d’Argento and the name for the (currently) Ponte di Ferro. Several heraldic items have been submitted, and several more are being worked on.  
The quarterly report has been submitted.

### **MoL**

This past Thursday, a Last Chance Authorization was held at the Ponte Alto fighter practice. Five people authorized, three of whom were Pontoons.

### **Chronicler**

The new Il Tempo format will debut this month. Look for it!

**Minister of Minors** - Not Present

**Baronial Artisan** – not present

### **Web Minister**

Please let me know of any changes that need to be made to the website.

**Heavy Champion** - Not Present

**Rapier Champion** - Not Present

### **Baron and Baroness**

Storvik Novice Tourney was a blast!

- Ru the Doghead was the winner of the Novice Tourney and was also awarded a Silver Osprey.
- Baron Max finished second in the Unbelted Tourney.
- Dominyk Wolferam won the Rapier Tournament, and Sir Guy finished second.
- Geoffrey Bourette and Caemfind were elevated to the Order of the Laurel.

Ponte Alto Pennsic Court will be at 6PM on Thursday, followed by an Open House.

War are encouraging everyone who can to fight in War Points – Armored, Rapier, and Archery

We were happy to see two newcomers at the Mantle Making Night.

### **Baronial Warlord**

The mantle making project is well underway, with 60 mantles in various stages of completion. 40 should be completed by the end of the week.

The Barony has added nine new Armored fighters in the past six months.

Ponte Alto is expecting to field 20-30 Armored fighters at Pennsic. The Barony will be fighting alongside the Barony of Stierbach.

Section 201 of the new fighting curriculum will be starting after Pennsic.

Working on putting together a fighter practice in the East Kingdom – possible date of 21 September.

### **EVENTS:**

#### **Pennsic**

33 people will be camping in the Ponte Alto Baronial Encampment.

The Baronial Encampment will be on N31, possibly at the east end of the block.

The Barony has approximately 80 linear feet of sheet wall. \$97.80 has been allocated for “seed mone” to pay for camp expenses until all camp fees can be collected. This is amount currently in the dedicated Pennsic Fund.

#### **Chalice of the Sun God**

The site has been secured and paid for, at less than the original budgeted amount.

Due to the lower site fee, moneys have been shifted to other areas, such as feast.

We will need lots of help for set-up and take-down. The ball field will need to be cleared by 6AM Sunday morning. Would like to have it cleared before feast on Sunday.

A lunch fundraiser will be run by Wulfwyn, with a \$100 budget. It will be simple fare. Profits will go to the Coronet fund.

Invitations will be sent out to the Royalty and Baronage. The new, adjusted budget was approved.

#### **Fall Crown Tournament**

The first two sites we tried to get fell through. We are now looking at Loudon County 4H Fairgrounds as a possibility.

The revised budget was approved.

#### **Tournament of Love and Beauty**

Gracie will be the Head Cook.

Wulfwyn will have a report at the next meeting.



## October Event

A tentative date of October 24, 2009 has been “spiked.” The proposed event will have a Pas format and has a tentative name of “Tournament of the Lily.” A concern was raised regarding holding two major events within the span of a month from each other, particularly since October will feature other popular events such as Kingdom Crusades, University, and War of the Wings. Several members raised the additional concern about the need to cancel the November event so two large consecutive events could take place, since they consider this one as an opportunity for the Barony to socialize and relax.

Several proposals were made regarding optional dates. One proposal was made to skip Chalice of the Sun God in 2009, so Tournament of the Lily could take place in its stead in September. Another proposal was to hold the Tournament of the Lily at Baronial Birthday/Investiture.

It was decided to postpone discussion on this potential event until after Chalice of the Sun God V.

## Old Business

Coronets – No new information.

## New Business

### Pennsic Baronial Encampment Equipment Transportation

Much discussion about possible solutions to the problem of transporting the Baronial Encampment equipment to and from Pennsic. Final decision – William of Kenilworth is allowing the Barony to use his trailer to transport equipment.

## Announcements

James and Katharine will be teaching classes at Pennsic.

Baron Jurgen will be coordinating the guard duties at Atlantian Royal for Monday of Pennsic War Week

**Meeting ended**

**7:09pm**

**18 attendees**

# Monthly Calendar

*August 2008*

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				1	2 Pennsic	3 Pennsic
4 Pennsic	5 Pennsic	6 Pennsic	7 Pennsic	8 Pennsic	9 Pennsic	10
11 4:30pm Archery Practice 7:30 pm Alle Psallite	12	13	14 6 pm Rapier Practice 6 pm Heavy Weapons Practice	15	16 Post Pennsic Dessert Revel	17 1pm Sunday Social Fighting & Arts
18 4:30pm Archery Practice 7:30 pm Alle Psallite	19	20	21 6 pm Rapier Practice 6 pm Heavy Weapons Practice	22	23	24 1pm Sunday Social Fighting & Arts
25 4:30pm Archery Practice 7:30 pm Alle Psallite	26 7:30 pm Alle Psallite	27	28 6 pm Rapier Practice 6 pm Heavy Weapons Practice	29	30	31 1pm Sunday Social Fighting & Arts
1 4:30pm Archery Practice	2 7:30 pm Alle Psallite	3	4 6 pm Rapier Practice 6 pm Heavy Weapons Practice	5 Fall Coronation	6 Fall Coronation	7 Fall Coronation
8 4:30pm Archery Practice	9 7:30 pm Alle Psallite	10	11 6 pm Rapier Practice 6 pm Heavy Weapons Practice	12	13	14 1pm Sunday Social Fighting & Arts

\* = Baronial Progress

# Events

## Baronial Progress for August 2008

Date	Event
July 25 <sup>th</sup> to August 10 <sup>th</sup>	Pennsic

### August 2008 Calendar of Scheduled Events

Date	Event	Group	Location
1-10	Pennsic		Slippery Rock, PA
16	Post Pennsic Dessert Revel	Storvik	College Park, MD

# Weekly Activities

SUNDAY	
<b>Ponte Alto Baronial Business Meeting</b>	<p>Fourth Sunday of the month at 6 pm at St. Paul's Lutheran Church, Idylwood Road, Falls Church.</p> <p>Baronial Business Meeting (Fourth Sunday of each month, except December) The meeting is at St. Paul's Lutheran Church, 7426 Idylwood Rd., Falls Church.</p> <p>Take your best route to I-66. Get off at the exit for Route 7 West (Tysons Corner). Turn left at the first light after the interchange onto Idylwood Rd. The church is up the hill on the right about 1/4 mile.</p>
<b>Sunday Social –</b> - Heavy Weapons Practice - Arts/Sciences	<p>Lemon Road Elementary: Indoor Winter Practices for Heavy Weapons, Rapier, and an area for A&amp;S activities are all included. Come and join the gathering and bring whatever you're working on. This is a great time to meet &amp; socialize with other people in the barony. Activities held at Lemon Road Elementary School on Idylwood Road, 1pm-4pm. Contact the Baronial Knight Marshal for more information. Indoor Heavy Directions. This is a school location activity.</p> <p>From Southern Virginia, Maryland and Alexandria, VA Take I-495 (the beltway) to the VA-Route 7 East exit at Tysons Corner labeled Leesburg Pike/Falls Church, Exit #47B. Continue on Leesburg Pike towards Falls Church for 1.2M. Turn left onto Idylwood Road for 0.3 miles. * Turn left into the Lemon Road Elementary School front parking lot.. From Northwestern Virginia and Washington, DC Take I-66 to the VA-Route 7 West exit for Leesburg Pike/Tysons Corner exit #66B. Continue on Leesburg Pike under 0.1M towards Tysons Corner. Turn right at the first light onto Idylwood Road for 0.3 miles. Follow from * above.</p>
MONDAY	
<b>Alle Psallite (Vocal Music)</b>	<p>Every Monday, 7:30-9 pm in Herndon.</p> <p>Contact Mistress Anne of Carthew (anne AT ravenstreet.org) For more information or directions. Music files can be found at <a href="http://www.ravenstreet.org/Anne/alle_psallite/alle_psallite.htm">http://www.ravenstreet.org/ Anne/alle_psallite/alle_psallite.htm</a> and on the Yahoo Group AllePsallite.</p>
TUESDAY	
<b>Ponte Alto Scriptorium</b>	<p>Meets the first Tuesday of the month at 7 pm.</p> <p>Contact Lady Brigid O'Hara (mill3rs AT yahoo. com, (703) 620-4945 (H)) for information and directions.</p>
WEDNESDAY	
<b>Weaving Night</b>	<p>Second Wednesdays of every month from 7-9 pm, at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com).</p> <p>Contact Lord Jürgen van der Vols for information and directions.</p>
<b>Armoring Night</b>	<p>Fourth Wednesdays of every month from 7-9 pm, at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com).</p> <p>Contact Lord Jürgen van der Vols for information and directions</p>
THURSDAY	

<b>Rapier Practice</b>	Every Thursday at Shrevevood Elementary school from 6 pm to 9 pm. Please use the rear entrance to the cafeteria. Please contact the Baronial Rapier Marshal for more information. Indoor Rapier Directions. This is a school location activity.
<b>Heavy Weapons Practice</b>	Lemon Road Elementary School on Idylwood Road, 6 pm - 9 pm. Practice is geared to developing beginning and intermediate fighters through intensive hands on training with experienced instructors, as well to providing ample opportunity for more advanced fighters to sparr with knight level combatants. All are welcome. Contact the Baronial Knight Marshal for more information. Indoor Heavy Directions. This is a school location activity.
<b>FRIDAY</b>	
<b>Ponte Alto/Stierbach Archery Practice</b>	Fridays from 4:30 pm until 8 pm, the indoor season archery practice site is Bull Run Regional Park's shooting center. Archery Practice Directions. Practices are jointly held with Stierbach. You may also contact the Baronial Archery Marshal for carpool or other information. Contact and practice time/location information for Stierbach practices can be found at the Stierbach Archery website: <a href="http://mysite.verizon.net/vze4ks38/archery/main.html">http://mysite.verizon.net/vze4ks38/archery/main.html</a> .
<b>Ponte Alto A&amp;S Night</b>	May meet on a Friday during the month. Contact Lady Perronelle la peintre (dwatsonirwin AT cox.net, (703) 455-0298 (H)) for information and directions.
<b>Stierbach/Ponte Alto Bardic</b>	Come and share your songs and stories! Meets the fourth Friday of the month at 7:30 pm. Contact Baroness Briana Maclukas (darbyjanieAT hotmail.com) for information.
<b>MONTHLY</b>	
<b>SCA Newcomer Meetings</b>	<p>Newcomer Meetings occur once a month on a weeknight from 7-9 pm at the homes of various members of the Barony.</p> <p>May's meeting will be Wednesday May 21th at the home of Luce Antony Venus and Miles de Locwode Contact our Chatelaine for information and directions.</p> <p>This month we will discuss Camping Events, expectations and what you need to have with you.</p>

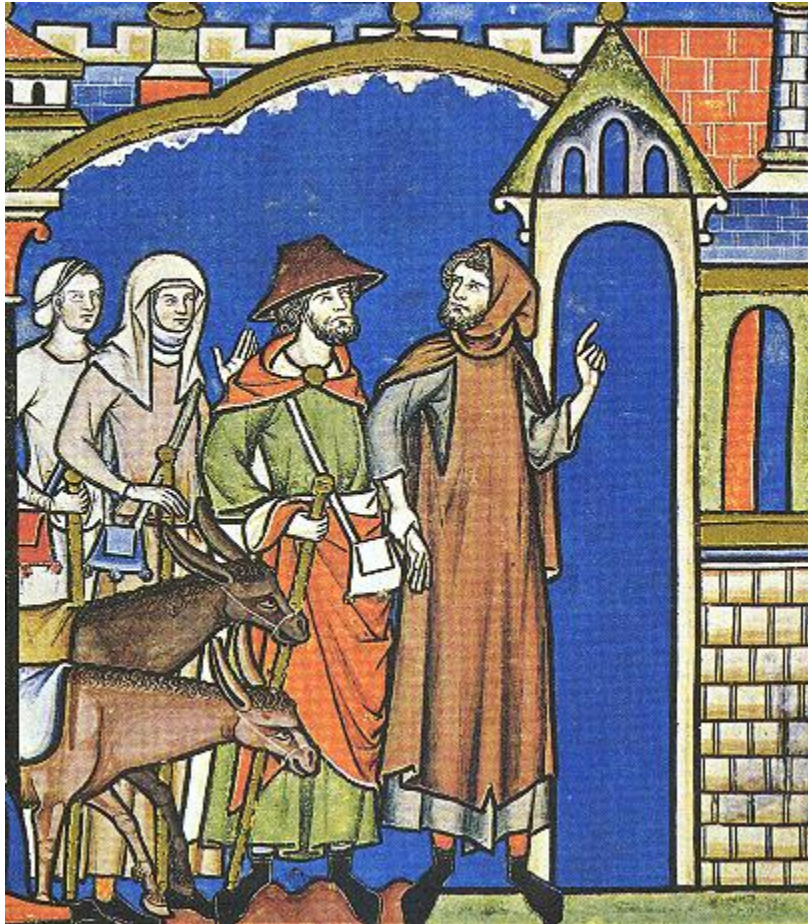
**\* Note on school locations for activities:** There will be no activities at schools during school holidays or on other days when Fairfax County schools are closed or all nighttime school recreational activities are cancelled. Notification of cancellation or alternate site location will be posted on the web as soon as possible. You can visit the Fairfax County Public Schools Emergency Announcement page for school closure status: <http://fcps.edu/news/emerg.htm>

**Special Thursday Night parking instructions at:** We have received some complaints about lack of parking spaces from residents of the Peachtree of McClean apartment complex which adjoins our practice site. After some informal negotiations we have arrived at an agreement with the building management. We beseech those attending Thursday night practices to adhere to the following procedures from now on:

*You may unload your gear from parking spaces adjoining our practice area. But then please move your car to another space either at least a block further away from Route 7 in the complex parking lot or in the library parking lot closer to Route 7. At the conclusion of practice you may once again move your car to a space adjoining the practice area in order to reload your gear before exiting the site. In this way we hope to be able to continue to use the parking facilities of the complex without inconveniencing the residents.*

# the Real Middle-Ages

## *A Short and Sweet History of... Clothing*



### **The Textile Trade in the Ancient World**

The exchange of luxury textiles was predominant on the Silk Road, a series of ancient trade and cultural transmission routes that were central to cultural interaction through regions of the Asian continent connecting East and West by linking traders, merchants, pilgrims, monks, soldiers, nomads and urban dwellers from China to the Mediterranean Sea during various periods of time. The trade route was initiated around 114 BC by the Han Dynasty, although earlier trade across the continents had already existed. Geographically, the Silk Road or Silk Route is an interconnected series of ancient trade routes between Chang'an (in China, with Asia Minor and the Mediterranean extending over 8,000 km (5,000 miles) on land and sea. Trade on the Silk Road was a significant factor in the development of the great civilizations of China, Egypt, Mesopotamia, Persia, the Indian subcontinent, and Rome, and helped to lay the foundations for the modern world.

### **Classical Antiquity**

Dress in classical antiquity favored wide, unsewn lengths of fabric, pinned and draped to the body in various ways. Ancient Greek clothing consisted of lengths of wool or linen, generally rectangular and secured at the shoulders with ornamented pins called fibulae and belted with a sash. Typical garments were the peplos, a loose robe worn by women; the chlamys, a cloak worn by men; and the chiton, a tunic worn by both men and women. Men's chitons hung to the knees, whereas women's chitons fell to their ankles. A long cloak called a himation was worn over the peplos or chlamys. The toga of ancient Rome was also an unsewn length of wool cloth, worn by male citizens draped around the body in various fashions, over a simple tunic. Early tunics were two simple rectangles joined at the shoulders and sides; later tunics had sewn sleeves. Women wore the draped stola or an ankle-length tunic, with a shawl-like palla as an outer garment. Wool was the preferred fabric, although linen, hemp, and small amounts of expensive imported silk and cotton were also worn.

In general, in antiquity individual clothes were woven on vertical looms. This contrasts with the medieval period when *cloth* was produced on foot-powered horizontal looms and this cloth was later made up by tailors into clothes. Evidence for the transition between these two distinct systems, from Egypt, suggests that it had begun by 298 AD but it is likely that it was very gradual. The weaver sat at the horizontal loom producing rectangular lengths of cloth which were never wider than the weaver's two arms could reach with the shuttle. Conversely the weaver stood at the vertical loom and could weave clothes of a greater width

than was possible sitting down. The vertical loom produced clothes, such as the toga, which could and did have a complex shape.

Women wore very simple stola and usually followed the fashions of their Greek contemporaries. These stoles were usually comprised of two rectangular segments of cloth joined at the side by pins, brooches and, finally, buttons in a manner that allowed the garment to drape freely over the front of the wearer. Over the stole the palla was usually worn; a sort of shawl made of an oblong piece of material that could be worn as a coat, with or without hood, or slung over the left shoulder, under the right arm and then draped over the left arm.

The dress code of the day was complex and had to accurately reflect one's position in the social order, one's gender and one's language.

## **Medieval clothing and textiles**

### ***Byzantium***

The Byzantines made and exported very richly patterned cloth, woven and embroidered for the upper classes, and resist-dyed and printed for the lower. By Justinian's time the Roman toga had been replaced by the tunica, or long chiton, for both sexes, over which the upper classes wore various other garments, like a dalmatica, (a heavier and shorter type of tunica; short and long cloaks were fastened on the right shoulder. Leggings and hose were often worn, but are not prominent in depictions of the wealthy; they were associated with barbarians, whether European or Persian.

### ***Early Medieval Europe***

European dress changed gradually in the years 400 to 1100. People in many countries dressed differently depending on whether they identified with the old Romanized population, or the new invading populations such as Franks, Anglo-Saxons, and Visigoths. Men of the invading peoples generally wore short tunics, with belts, and visible trousers, hose or leggings. The Romanized populations, and the Church, remained faithful to the longer tunics of Roman formal costume.

The elite imported silk cloth from the Byzantine, and later Moslem, worlds, and also probably cotton. They also could afford bleached linen and dyed and simply patterned wool woven in Europe itself. But embroidered decoration was probably very widespread, though not usually detectable in art. Lower classes wore local or homespun wool, often undyed, trimmed with bands of decoration, variously embroidery, tablet-woven bands, or colorful borders woven into the fabric in the loom.

Apart from the elite, most people in the period had low living standards, and clothes were probably home-made, usually from cloth made at a village level, and very simply cut. The elite imported silk cloth from the Byzantine, and later Moslem, worlds, and also probably cotton. They also could afford bleached linen and dyed and simply patterned wool woven in Europe itself. But embroidered decoration was probably very widespread, though not usually detectable in art. Most people probably wore only wool or hemp, usually undyed, and leather or fur from locally-hunted animals. Archaeological finds have shown that the elite, especially men, could own superb jewelry, most commonly brooches to fasten their cloak, but also buckles, purses, weapon fittings, necklaces and other forms. The Sutton Hoo finds and the Tera Brooch are two of the most famous examples from the British Isles in the middle of the period. In France, over three hundred gold and jeweled bees were found in the tomb of the Merovingian king Childeric I (died 481; all but two bees have since been stolen and lost), which are thought to have been sewn onto his cloak. Metalwork accessories were the clearest indicator of high-ranking persons. In Anglo-Saxon England, and probably most of Europe, only free people could carry a saex or knife, and both sexes normally wore one at the waist, to use for all purposes.

### ***High Middle Ages and the rise of Fashion***

Clothing in 12th and 13th century Europe remained very simple for both men and women and quite uniform across the subcontinent. The traditional combination of short tunic with hose for working-class men and long tunic with over gown for women and upper class men remained the norm. Most clothing, especially outside the wealthier classes, remained little changed from three or four centuries earlier. Men

wore a tunic, *cote* or *cotte* with a surcoat over a linen shirt. One of these surcoats was the *cyclas*, which began as a rectangular piece of cloth with a hole in it for the head. Over time the sides were sewn together to make a long, sleeveless tunic. When sleeves and sometimes hood were added, the *cyclas* became a *ganache* (a cap-sleeved surcoat, usually shown with hood of matching color) or a *gardcorps* (a long, generous-sleeved traveling robe, somewhat resembling a modern academic robe). A mantle was worn as a formal wrap. Men also wore hose, shoes, and headdress. The clothing of royalty was set apart by its rich fabric and luxurious furs. Hair and beard were moderate in length, and men generally wore their hair in a "pageboy" style, curling under at neck length. Shoes were slightly pointed and embroidered for royalty and higher clergy. Working men wore a short *cotte*, or tunic, with a belt. It was slit up the center of the front so that they could tuck the corners into their belt to create more freedom of movement. They wore long *brais* or leggings with legs of varying length, often visible as they worked with their *cotte* tucked into their belt. Hose could be worn over this, attached to the drawstring or belt at the waist. Hats included a round cap with a slight brim, the *beret* (just like modern French ones, complete with a little tab at the top), the *coif* (a little tight white hood with strings that tied under the chin), the straw hat (in widespread use among farm workers), and the *chaperon*, then still a hood that came round the neck and over the shoulders. Apart from aprons for trades like smithing, and crude clothes tied round the neck to hold seed for sewing, special clothes were not worn for working.

Dress for women was restrained. A floor length, loosely-fitted gown, with long, tight sleeves and a narrow belt was uniform. Over this was worn the *cyclas* or sleeveless surcoat (also worn by men). Richer women wore more embroidery, and the mantle, held in place by a cord across the chest, might be lined with fur. Women also wore hose and leather shoes, like men. Individuality in women's costume was expressed through their hair and headdress. One distinctive part of thirteenth-century women's headwear was the *barbette*, a chin band to which a hat or various other headdress might be attached. This hats might be a "woman's coif", which more nearly resembled a pillbox hat, severely plain or fluted. The hair was often confined by a net called a *crepine* or *crepinette*, visible only at the back. Later in the century the *barbette* and *coif* were reduced to narrow strips of cloth, and the entire hairdress might be covered with the *crepine*, the hair fashionable bulky over the ears. *Coif* and *barbette* were white, while the *crepine* might be colored or gold. The *wimple* and *veil* of the 12th century was still worn, mainly by older women and widows.

The 13th century saw great progress in the dyeing and working of wool, which was by far the most important material for outer wear. Linen was increasingly used for clothing that was directly in contact with the skin. Unlike wool, linen could be laundered and bleached in the sun. Cotton, imported raw from Egypt and elsewhere, was used for padding and quilting, and cloths such as buckram and fustian.

Crusaders returning from the Levant brought knowledge of its fine textiles, including light silks, to Western Europe. In Northern Europe, silk was an imported and very expensive luxury. The well-off could afford woven brocades from Italy or even further afield. Fashionable Italian silks of this period featured repeating patterns of roundels and animals, deriving from Ottoman silk-weaving centers in Bursa, and ultimately from Yuan Dynasty China via the Silk Road.

Cultural and costume historians agree that the mid-14th century marks the emergence of recognizable "fashion" in Europe. From this century onwards Western fashion changes at a pace quite unknown to other civilizations, whether ancient or contemporary. In most other cultures only major political changes, such as the Muslim conquest of India, produced radical changes in clothing, and in China, Japan, and the Ottoman Empire fashion changed only slightly over periods of several centuries.

In this period the draped garments and straight seams of previous centuries were replaced by curved seams and the beginnings of tailoring, which allowed clothing to more closely fit the human form, as did the use of lacing and buttons. A fashion for *parti-colored* garments made of two contrasting fabrics, one on each side, arose for men in mid-century, and was especially popular at the English court. Sometimes just the hose would be different colors on each leg.

## **Renaissance Europe**

### *Fabrics and furs*

Wool remained the most popular fabric for all classes, followed by linen and hemp. Wool fabrics were available in a wide range of qualities, from rough undyed cloth to fine, dense broadcloth with a velvety nap; high-value broadcloth was a backbone of the English economy and was exported throughout Europe. Wool fabrics were dyed in rich colors, notably reds, greens, golds and blue, although the actual blue color achievable with dyeing with woad (and less frequently indigo) could not match the characteristic rich lapis lazuli pigment blues depicted in contemporary illuminated manuscripts.

Silk-weaving was well-established around the Mediterranean by the beginning of the 15th century, and figured silks, often silk velvets with silver-gilt wefts, are increasingly seen in Italian dress and in the dress of the wealthy throughout Europe. Stately floral designs featuring a pomegranate or artichoke motif had reached Europe from China in the previous century and became a dominant design in the Ottoman silk-producing cities of Istanbul and Bursa, and spread to silk weavers in Florence, Genoa, Venice, Valencia and Seville in this period.

As prosperity grew in the 15th century, the urban middle classes, including skilled workers, began to wear more complex clothes that followed, at a distance, the fashions set by the elites. National variations in clothing increased over the century.

Fur was worn, mostly as a lining layer, by those who could afford it. The grey and white squirrel furs of the Middle Ages, vair and miniver, went out of style except at court, first for men and then for women; the new fashionable furs were dark brown sable and marten. Toward the end of the century, wild animal furs such as lynx became popular. Ermine remained the prerogative and hallmark of royalty

### *Dominance of the Burgundian court*

With England and France mired in the Hundred Years War and its aftermath and then the English War of the Roses through most of the century, European fashion north of the Alps was dominated by the glittering court of the Duchy of Burgundy, especially under the fashion-conscious power-broker Philip the Good (ruled 1419-1469). Having added Holland and Flanders to their dominion, the Dukes of Burgundy had access to the latest fabrics of Italy and the East and to English wool exports through the great trading cities of Bruges and Antwerp. Purchases of fabrics through Italian merchants amounted to a noticeable proportion of all government expenditure. Especially in Florence, where sumptuary laws prevented the citizens from wearing the most luxurious cloths on which the city's fortunes were built, the materials of men's clothing in particular often appear plain in paintings, but contemporaries who understood the difference in grades of cloth very well would have appreciated the beauty and great expense of a very fine grade.

### *Slashing*

Contemporary chroniclers identify the source of the fashion for slashing garments (to reveal a lining or full undergarment beneath) to the actions of Swiss soldiers in the aftermath of the Battle of Grandson in 1476. Supposedly the Swiss plundered the rich fabrics of the Burgundian nobles and used the scraps to patch their tattered clothes. In reality, images appear of sleeves with a single slashed opening as early as mid-century, although the German fashion for "many small all-over slits" may have begun here. Whatever its origin, the fad for multiple slashings spread to German Landsknecht and thence to France, Italy and England, where it was to remain a potent current in fashionable attire into the mid-seventeenth century.





A second result of the defeat at Grandson was the decline of Burgundy as a fount of culture and fashion. The heiress Mary of Burgundy married Maximilian I, Holy Roman Emperor but died young. In the last decade of the century, Charles VIII of France invaded Italy and was briefly declared King of Naples. As a result, the French nobility were introduced to the fabrics and styles of Italy, which would combine with German influence to dominate fashion in France (and later, England) in the first half of the 16th century.

Women's fashions of the fifteenth century consisted of a long gown, usually with sleeves, worn over a kirtle or undergown, with a linen chemise or smock worn next to the skin. The long-waisted silhouette of the previous period was replaced by a high-waisted style with fullness over the belly, often confined by a belt. The wide, shallow scooped neckline was replaced by a V-neck, often cut low enough to reveal the decorated front of the kirtle beneath.

Various styles of overgowns were worn. The cotehardie fitted smoothly from the shoulders to the hips and then flared by means of inserted triangular gores. It featured sleeves tight to the elbow with hanging streamers or *tippets*. The tight fit was achieved with lacing or buttons. This style faded rapidly from fashion in favor of the houppelande, a full robe with a high collar and wide sleeves that had become fashionable around 1380 and remained so to mid-century. The later houppelande had sleeves that were snug at the wrist, making a full "bag" sleeve. The bag sleeve was sometimes slashed in the front to allow the lower arm to reach through.

Around 1450, the gown of northern Europe developed a low V-neck that showed a glimpse of the square-necked kirtle. The neckline could be filled in with a sheer linen partlet. Wide turn-backs like revers displayed a contrasting lining, frequently of fur or black velvet, and the sleeves might be cuffed to match. Sleeves were very long, covering half of the hand, and often highly decorated with embroidery. Fine sleeves were often transferred from one dress to another.

In Italy, the low scoop-neck of the early decades gave way to a neckline that was high in front with a lower V-neck at the back at mid-century. This was followed by a V-neckline that displayed the kirtle or *gamurra* (sometimes spelled *camorra*). Sleeveless overgowns were popular, and the gamurra sleeves displayed were often of rich figured silks. A sideless overgown called the *giornea* was also worn with the gamurra or kirtle. Toward the end of the period, sleeves were made in sections or panels and slashed, allowing the full chemise sleeves below to be pulled through in puffs along the arm, at the shoulder, and at the elbow. This was the beginning of the fashion for puffed and slashed sleeves that would last for two centuries.

The *partlet*, a sort of separate yoke to fill in a low neckline, appeared in this period, usually of sheer fabric (linen or possibly silk) with an open V-neckline. Burgundian partlets are usually depicted worn under the gown (but over the kirtle); in Italy the partlet seems to have been worn over the gown and could be pointed or cut straight across at the lower front.

Two uniquely Spanish fashions appear from the 1470s. The *verdugada* or *verdugado* was gown with a bell-shaped hoop skirt with visible casings stiffened with reeds, which would become the farthingale. The earliest depictions of this garment come from Catalonia, where it is worn with pieced or slashed sleeves and the second new style, a chemise with trumpet sleeves, open and very wide at the wrist.

The sideless surcoat of the 14th century became fossilized as a ceremonial costume for royalty, usually with an ermine front panel (called a *plackard* or *placket*) and a mantle draped from the shoulders; it can be seen in variety of royal portraits and as "shorthand" to identify queens in illuminated manuscripts of the period.

A variety of hats and headdresses were worn in Europe in this century. The *crespine* of Northern Europe, originally a thick hairnet or snood, had evolved into a mesh of jeweler's work that confined the hair on the sides of the head by the end of the fourteenth century. Gradually the fullness at the sides of head was pulled up to the temples and became pointed, like horns (*à corné*).

By mid-century, the hair was pulled back from the forehead, and the crespine, now usually called a *caul*, sat on the back of the head. Very fashionable women shaved their foreheads and eyebrows.

Any of these styles could be topped by a padded roll, sometimes arranged in a heart-shape, or a veil, or both. Veils were supported by wire frames that exaggerated the shape and were variously draped from the

back of the headdress or covered the forehead. Women also wore the chaperon, a draped hat based on the hood and liripipe, and a variety of related draped and wrapped turbans.

The most extravagant headdress of Burgundian fashion is the hennin, a cone or truncated-cone shaped cap with a wire frame covered in fabric and topped by a veil. Later hennins feature a turned-back brim, or are worn over a hood with a turned-back brim. Women of the merchant classes in Northern Europe wore modified versions of courtly hairstyles, with coifs or caps, veils, and wimples of crisp linen (often with visible creases from ironing and folding). A brief fashion added rows of gathered frills to the coif or veil; this style is sometimes known by the German name *kruseler*.

The general European convention of completely covering married women's hair was not accepted in warmer Italy. Italian women wore their hair very long, wound with ribbons or braided, and twisted up into knots of various shapes with the ends hanging free. The hair was then covered with sheer veils or small caps. Toward the 1480s women wore chin-length sections of hair in loose waves or ripples over the ears. Blond hair was considered desirable and visitors to Venice reported that ladies sat out in the sun on their terraces with their hair spread out around large circular disks worn like hats, attempting to bleach it in the sun. Chemical methods were also used.

### **Early Modern Europe**

By the first half of the 16th century, the clothing of the Low Countries, German states, and Scandinavia had developed in a different direction than that of England, France and Italy, although all absorbed the sobering and formal influence of Spanish dress after the mid-1520s.

Elaborate slashing was popular, especially in Germany. Black was increasingly worn for the most formal occasions. Bobbin lace arose from passementerie in the mid-16th century, probably in Flanders. This century also saw the rise of the ruff, which grew from a mere ruffle at the neckline of the shirt or chemise to immense cartwheel shapes. At their most extravagant, ruffs required wire supports and were made of fine Italian reticelle, a cutwork linen lace. The silhouette, which was essentially close to the body with tight sleeves and a low, pointed waist to around 1615, gradually softened and broadened. Sleeves became very full, and in the 1620s and 1630s were often panned or slashed to show the voluminous sleeves of the shirt or chemise beneath. Waistlines rose.

Spanish fashions remained very conservative. The ruff lingered longest in Spain and Holland, but disappeared first for men and later for women in France and England.

The social tensions leading to the English Civil War were reflected in English fashion, with the elaborate French styles popular at the courts of James I and his son Charles I contrasting with the sober styles in *sadd* or somber colors favored by Puritans and exported to the early settlements of New England. In the early decades of the century, a trend among poets and artists to adopt a fashionable pose of melancholia is reflected in fashion, where the characteristic touches are dark colors, open collars, unbuttoned gowns or doublets, and a generally disheveled appearance, accompanied in portraits by world-weary poses and sad expressions.

Figured silks with elaborate pomegranate or artichoke patterns are still seen in this period, especially in Spain, but a lighter style of scrolling floral motifs, woven or embroidered, was popular, especially in England.

The great flowering of needle lace occurred in this period. Geometric reticella deriving from cutwork was elaborated into true needle lace or *punto in aria* (called in England "point lace"), which also reflected the popular scrolling floral designs. In England, embroidered linen jackets fastened with ribbon ties were fashionable for both men and women from c. 1600-1620, as was reticella tinted with yellow starch. Gowns with split sleeves (often trimmed with horizontal rows of braid) were worn by both men and women.

From the 1620s, surface ornament fell out of fashion in favor of solid-color satins, and functional ribbon bows or points became elaborate masses of rosettes and looped trims.

## Women's Clothing

In the early years of the new century, fashionable bodices had high necklines or extremely low, rounded necklines, and short *wings* at the shoulders. Separate closed cartwheel ruffs were worn. Long sleeves were worn with deep cuffs to match the ruff. The cartwheel ruff disappeared in fashionable England by 1613.

By the mid-1620s, styles were relaxing. Ruffs were discarded in favor of wired wing collars called *rebato*s and, later, wide, flat collars. By the 1630s and 1640s, collars were accompanied by kerchiefs similar to the linen kerchiefs worn by middle-class women in the previous century; often the collar and kerchief were trimmed with matching lace.

Bodices were long-waisted at the beginning of the century, but waistlines rose steadily to the 1640s before beginning to drop again. Bodices with wide, low, straight necklines were worn with matching or contrasting stomachers that ended in a broad, rounded point below the higher waist. Separate stomachers later disappeared in favor of bodices closed in front with tabbed skirts called *basques*; these were often worn with a ribbon sash.

The long, tight sleeves of the early 1600s grew shorter, fuller, and looser. A common style of 1620s and 1630s was the virago sleeve, a full, slashed sleeve gathered into two puffs by a ribbon or other trim above the elbow.

In France and England, lightweight bright or pastel-colored satins replaced dark, heavy fabrics. As in other periods, painters tended to avoid the difficulty of painting striped fabrics; it is clear from inventories that these were common. Short strings of pearls were fashionable.

Unfitted gowns (called *nightgowns* in England) with long hanging sleeves, short open sleeves, or no sleeves at all were worn over the bodice and skirt and tied with a ribbon sash at the waist. In England of the 1610s and '20s, a loose nightgown was often worn over an embroidered jacket called a *waistcoat* and a contrasting embroidered petticoat, without a farthingale. Black gowns were worn for the most formal occasions; they fell out of fashion in England in the 1630s in favor of gowns to match the bodice and petticoat, but remained an important item of clothing on the Continent.

At least in the Netherlands the open-fronted overgown or *vlieger* was strictly reserved for married women. Before marriage the *bouwen*, "a dress with a fitted bodice and a skirt that was closed all round" was worn instead; it was known in England as a "Dutch" or "round gown". Skirts might be open in front to reveal an underskirt or petticoat until about 1630, or closed all around; closed skirts were sometimes carried or worn looped up to reveal a petticoat.

Underwear consisted of a linen chemise or smock and (optionally) linen drawers. The chemise could have a low, square neckline or a high neckline; either style could be worn with ruffs (to c. 1625) or the newly fashionable broad collars.

Corsets were shorter to suit the new bodices, and might have a very stiff *busk* in the center front extending to the depth of the stomacher. Skirts were held in the proper shape by a padded roll or *French farthingale* holding the skirts out in a rounded shape at the waist, falling in soft folds to the floor. The drum or wheel farthingale was worn at the English court until the death of Anne of Denmark in 1619.

In conservative Spanish court fashion, the cone-shaped Spanish farthingale of the last century lingered well into the period, to be replaced by wide French farthingales toward the 1650s, long after they had gone out of style elsewhere.

To about 1613, hair was worn feathered high over the forehead. Married women wore their hair in a linen coif or cap, often with lace trim. Tall hats like those worn by men were adopted for outdoor wear.

In a characteristic style of 1625-1650, hair was worn in loose curls or waves to the shoulders on the sides, with the rest of the hair gathered or braided into a high bun at the back of the head. A short fringe or bangs might be worn with this style. Very fashionable married women abandoned the linen cap and wore their hair uncovered or with a hat.

## Men's Clothing

Linen shirts had deep cuffs. Shirt sleeves became fuller throughout the period. To the 1620s, a collar wired to stick out horizontally, called a *whisk*, was popular. Other styles included an unstarched ruff-like collar and, later, a rectangular *falling band* lying on the shoulders. Beards adopted the term Van Dyke, they were pointed and often a large and wide moustache was grown too. Doublets were pointed and fitted close to the body, with tight sleeves, to about 1615. Gradually waistlines rose and sleeves became fuller, and both body and upper sleeves might be slashed to show the shirt beneath. By 1640 doublets were full and unfitted, and might be open at the front below the high waist to show the shirt. Sleeveless leather jerkins were worn by soldiers and are seen in portraits, but otherwise the jerkin rapidly fell out of fashion for indoor wear.

*Paned* or *pansied trunk hose* or *round hose*, padded hose with strips of fabric (*panes*) over a full inner layer or lining, were worn early in the period, over *cannions*, fitted hose that ended above the knee. Trunk hose were longer than in the previous period, and were pear-shaped, with less fullness at the waist and more at mid-thigh.

*Slops* or *galligaskins*, loose hose reaching just below the knee, replaced all other styles of hose by the 1620s, and were now generally called breeches. Breeches might be fastened up the outer leg with buttons or buckles over a full lining.

From 1600 to c. 1630, hose or breeches were fastened to doublets by means of ties or *points*, short laces or ribbons pulled through matching sets of worked eyelets. Points were tied in bows at the waist and became more elaborate until they disappeared with the very short waisted doublets of the late 1630s. Decorated metal tips on points were called *aiguillettes* or *aiglets*, and those of the wealthy were made of precious metals set with pearls and other gemstones. Spanish breeches, rather stiff ungathered breeches, were also popular throughout the era.

Gowns were worn early in the period, but fell out of fashion in the 1620s.

Short cloaks or capes, usually hip-length, often with sleeves, were worn by fashionable men, usually slung artistically over the left shoulder, even indoors; a fashion of the 1630s matched the cape fabric to the breeches and its lining to the doublet. Long cloaks were worn for inclement weather.

Early in the period, hair was worn collar-length and brushed back from the forehead; very fashionable men wore a single long strand of hair called a *lovelock* over one shoulder. Hairstyles grew longer through the period, and long loose curls were fashionable by the late '30s and '40s, pointing toward the ascendance of the wig in the 1660s. Pointed beards and wide mustaches were fashionable.

To about 1620, the fashionable hat was the *capotain*, with a tall conical crown rounded at the top and a narrow brim. By the 1630s, the crown was shorter and the brim was wider, often worn *cocked* or pinned up on one side and decorated with a mass of ostrich plumes. Close-fitting caps called *coifs* or *biggins* were worn only by young children and old men under their hats or alone indoors.