



The Tudor Child, pg.77.

Three shirts

Baroness Kaleeb the Green Eyed

“Three shirts” was an easy place to start sewing. I have hand stitched two simple shirts and one shirt with embroidery. All of the shirts are made of a lightweight handkerchief linen. The embroidered shirt was hand stitched with linen sewing thread and cotton DMC. The other two shirts were hand sewn with a cotton sewing thread, as I have long term wear concerns on my linen sewing thread.

All of the pieces of William’s shirts are square or rectangular in shape, so fabric was used conservatively. Each shirt takes a bit more than 1 yard. I pulled threads or tore the fabric to get nice straight edges.

All seams were completely enclosed or finished with no raw edges showing. I roll hemmed most of the edges, then whip stitched the pieces together. Sleeves and the necklines were attached to cuffs and collars with a double gathering thread and tacked in place with a small running stitch, then sewn shut. Blind stitching was done to finish any raw edges. Linen seams do not hold up well in most laundry processes, hence the need to finish all of the edges.



Patterns of Fashion, pg.63.

The embroidered shirt is stitched with DMC. I chose a blue color that could have been dyed from woad, a common dye plant of Medieval England. A more period choice would have been silk. I have silk, but chose to use cotton, because my child will get stains on this shirt and I need the ability to be able to bleach the shirt. Bleach will eat silk thread. Most of the pieces of the shirt were roll hemmed and blanket stitched on the edges. Then those pieces were whip stitched together with a linen thread to create a decorative seam treatment. If I had to make a choice on which edge to blanket stitch I chose the side which would make the garment lay the best or looked the most like the documentation pictures.



Patterns of Fashion, pg.22.

There are many references to flora and animal motifs on embroidered shirts. I found a snail and a sweet pea to represent my son. As a baby his nickname was sweet pea and he has always been interested in bugs, hence the snail. The pieces were embroidered before construction of the shirt.

All of the shirts have a small bar tacked at the bottom of the front slit from the neck opening. I found a clear picture of this design detail and chose to include it. I believe it will stop a tear from the front opening.

The shirts are closed with buttons or lucet cords. Both options are correct for Tudor shirts. I am curious to see if my son prefers to use one style over the other. Future shirts will be made to the favored style. (Turns out William likes buttons on his cuffs and lucet cord on the collar.) When possible I have chosen buttons that are poured and made from a three piece molds. I did not make the buttons.

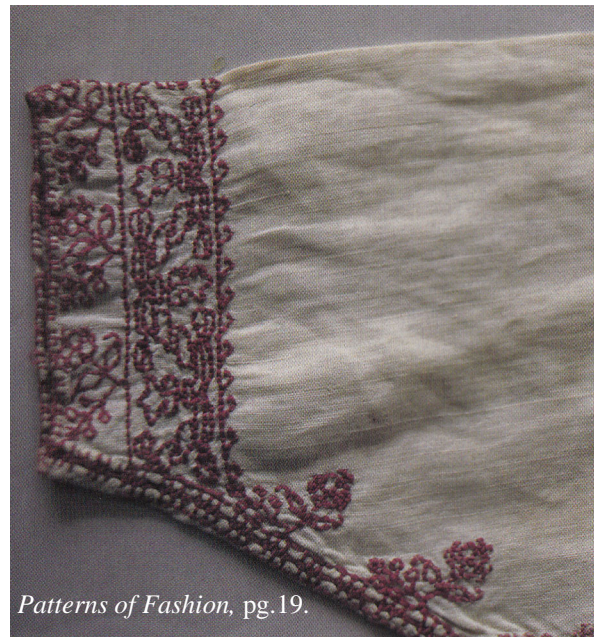


Patterns of Fashion, pg.61.



Patterns of Fashion, pg.19.

This page of documentation contains general pictures which helped me to better see construction details. For example the top shirt pictures show a garment made for an infant. It has fancy seam treatments on most of the seams. I am including this piece to demonstrate that fancy embroidered shirts were made for children.



Patterns of Fashion, pg.19.



Patterns of Fashion, pg.63.

This is an example of a gathered and inset neck gore. It took me awhile to understand that the gore is cut square, then folded in half sewn and finally inserted into the shoulder seam. If you do not insert a set of neck gores into the shoulder seam, the collar will not stand up. This is one step I always do by hand, even when I am putting together a shirt for my husband on the sewing machine. Hand sewing makes this piece go in smoothly and look nice every time.



Here is a different style of neck gore for a shirt without a collar. The piece has a decorative stitch treatment along all of its edges. It was helpful to see how the decorative stitching was inserted into a y-seam.

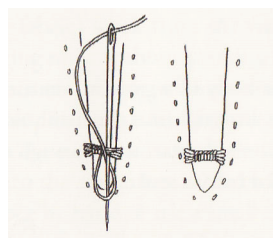
Patterns of Fashion, pg.22.



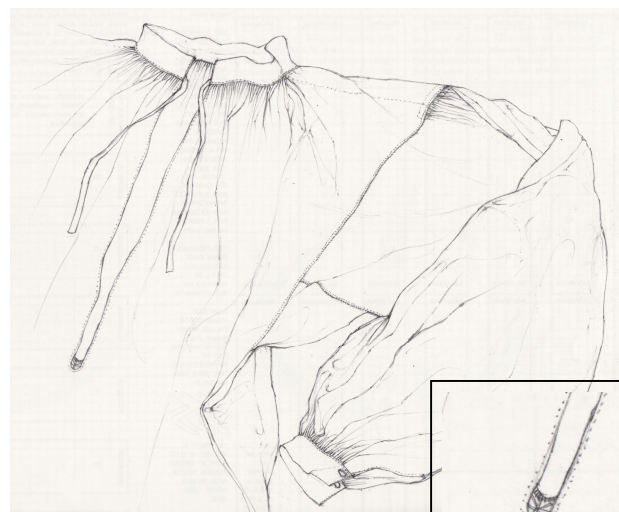
The Tudor Tailor, pg.54.

Additional line drawings for Adult shirts and smocks from the Tudor era. This set of line drawings shows a lot of the different closure variations. Hook and eye, ties and button closures were all used in period. My son seems to like to have a button at his wrist and ties at the neck. It is not practical for my son to put ties at his wrists, as somebody else would have to dress him. At age 10 he should be old enough to dress himself.

I learned about the horizontal tacking bar for the neck slit from a section of *The Tudor Child* in a section labeled "Useful techniques." It is difficult to see that small detail from extant garment photographs, so I have included a line drawing from Janet Arnold.



The Tudor Child, pg.65.



Patterns of Fashion, pg.75.