

Samuel Pepys Period. 1650, 1660.

Several entries from the Diary of Samuel Pepys in the year 1659 give us an idea of the importance of dress worn at this period, especially those worn by this amusing humbug himself. Remembering that Pepys was the Son of a Tailor, and therefore as appropriately attired as the figures illustrated by Abraham Bosse, also the Son of a tailor, twenty or thirty years previously, one must consider him as a definite authority on the subject. On January 1st 1659, he writes, This morning I rose, put on my suit with my great skirts, having not lately worn any other clothes but them. However the same suit was discarded the following month in favour of my, My white suit with silver lace coat, and about the same time he wears a Jackanapes coat with silver buttons, none of which sound at all Puritanical. He presents his Wife with Five Pounds to buy herself a petticoat (afterhaving spent three or four times that amount on himself) and receives an unpleasant shock when she returns to him and apparently innocently, tells him that his Father has persuaded her to buy a fine cloth at twenty six shillings a yard, and please may she have some more money as it must have fine lace upon it. On the following Sunday he expresses his regret that the petticoat makes no great show, being light coloured and lace all over silver. But he takes great care that she treats this expensive garment with due care, and severely reprimands her when she leaves it untidily about the room. This Historian tells us that new shoes were exceedingly uncomfortable when new, and he frequently records the agony of wearing a new pair of shoes. One entry describes their walk to Church with his Wife wearing new footwear, My Wife exceedingly troubled by a pair of new shoes, (or Pattens) and I vexed to go slow.

Periwigs became more and more prevalent, in the year 1663, Pepys has his hair cut, buys a periwig for four Pounds and has his own hair made into another for 25 shillings. Ladies wore them only in riding dress, and then only over their own hair. Often artificial curls were worn attached to the sides of the head Hats were still large and decorated with feathers, feminine hairdressing on the whole was rather severe, the hair being drawn from the face and arranged into a small bun at the back, the bun being tied each side with ribbons or artificial flowers. Hats were rarely worn by the fair sex, the hood disarranging the hair less, and infinitely more camouflaging should the owner wish to go abroad masked to some illicit rendezvous. Boots were not often worn except for riding, the fashionable form of footwear being that with a high tongue or

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flap reaching from four to six inches above the instep. Lace played a very important part in the dresses of the day, ~~and~~ that no lady wished to be without at least one dress, lace all over. Curiously enough the men far surpassed the ~~women~~ women in their overdressing, some of the Ladies quite sombre in contrast to the feathered, laced, and beribboned gallants Mens Hats before the periwigs became general ^{were} decorated and curled to ridiculous extremes. Each curl that fell over the gallants head or shoulder must be adorned with a bow of ribbons sometimes the back curls were divided and tied. The crown of hats were often eight or ten inches in height, and the brims received divers attentions in the complicated arrangements of ribbons, lace, feathers, and plumes/

Pepys mentions his Best black cloth suit trimmed with ~~scarl~~ s scarlet ribbon, very neat, and my cloak lined with velvet, a new beaver, which altogether is very noble with my black stockings worn loose and dropping down like a boot, in this case he refers to his black silk knit canons, which ~~which~~ mean the overstocking which drops over like a high boot. Black was a very fashionable colour, Pepys mentions several black suits of his, and a black silk dress of his wifes lace throughout. Sometimes the gentleman has the flaps of his shoes cut in an ornamental fashion, and falling down over ~~the~~ buckle these were usually lined with silk or a contrasting shade of leather. Heels were worn high and sometimes red.

I trust from the notes some rough idea can be guaged from the importance of dress for that period.

The rough sketches attached I trust will serve as a guide in helping to make any of the dresses of this period.

Medieval Europe. (The early Middle ages)
600 ,1300.

The costume for a Crusaders Lady was greatly influenced by the lines of their husbands armor. The drawing shows the simplicity that prevailed around the dresses of that period.

The long one peice dress or tunic is white and may be reproduced by using as a base a simple long white nightgown. The pattern on page 5, may be followed if the tunic is made in its entirety. The neck is edged with colored material blue, red, gold, or figured, and a strip (narrow) of the same material encircles the waist. The mantle is red or blue with a white lining and is edged with gold braid or figured material or crepe paper to simulate embroidery. This Costume is correct for a Medieval Queen, such as Guinevere, or for Lady Macbeth.