

## Drafting the Spanish Doublet

Beatriz Aluares de la Oya/ Beatrice Sidney

<http://www.potagebourgeois.net>

beatriz@potagebourgeois.net

- I. Lineage of the method
  - a. Janet Arnold
  - b. Robert Trump (Master Robert Sartor) = Sartor Method
  - c. Matthew Gnagy (Master Jose de Madrid) = System of Thirds
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## II. Materials

Worksheet packet elements

2 yds grosgrain ribbon or paper, ½ to 1 inch wide

Paper or muslin, wide enough to fit body pieces side by side

Pencil

Permanent marker

Yard stick or other straightedge

Right angle tool

Curve guide (not strictly necessary)

## III. What Can I Use It For?

A. Spanish styles: doublet, gowns, cloak collars, kirtle base

B. English styles (late 16<sup>th</sup>)—fitted gown collars, doublets

C. Italian also influenced by Spain—overdresses, doublets a la Eleanor di Toledo



Detail, “Prince Don Carlos of Austria.” Alonso Sanchez Coello (c. 1558). Museo del Prado, Madrid. [Web Gallery of Art]



Detail, "Portrait of Fernando of Aragon and Borja, Duke of Villahermosa." Roland de Mois (c. 1573). [Wikimedia Commons]



Detail, "Infanta Isabel Clara Eugenia." Alonso Sanchez Coello. (c. 1579) Museo del Prado, Madrid [Wikimedia Commons]



Detail, "Princess Isabel de Valois." Alonso Sanchez Coello(c. 1560).  
[ladysarafina.home.att.net/Spanish\_portraits.htm]



Detail, "Anna of Austria, wife of Philip II of Spain." Bartolome Gonzalez y Serrano (c. 1616), possible copy of Mor painting c. 1570. Museo del Prado [Wikimedia Commons]



Detail, "Portrait of Isabel Clara Eugenia." Pantoja de la Cruz (c. 1580-1599) El Escorial, Spain. [Web Gallery of Art]



"Catherine of Austria, Queen of Portugal." Antonius Mor (c. 1552) Prado, Madrid. [www.elizabethanportraits.com]



“Anne Fernel, the Wife of Sir Thomas Gresham” Anthonis Mor (c. 1560-65), Rijksmuseum, Amsterdam. [Web Gallery of Art]



“Eleanor of Toledo.” Alessandro Allori (c. 1556) Hermitage Museum, St. Peterburg, Russia. [www.elizabethanportraits.com]



“Portrait of an Unknown Woman.” Lucas Cranach the Younger (c. 1550) Alte Pinakothek, Munich.



“Maria di' Medici.” Alessandro Allori (c. 1590) Kunsthistorisches Museum, Vienna



“Thomas Radcliffe, 3<sup>rd</sup> Earl of Sussex.” Follower of Anthony van Dyck (c. 1560-1565)  
[elizabethanportraits.com]



“A Unknown Man” (called The Tailor). Giovanni Battista Moroni (c. 1565-1570)  
National Portrait Gallery, London, England. [elizabethanportraits.com]

#### **IV. Measurements**

To take measurements, you will need a strip of paper or a length of ribbon the span of your reach (approximately 2 yards long and 1-1.5" wide). Mark one end of the tape with an X or some other symbol; this will be the zero point of your tape.

C: Chest at fullest point—tape held level and over the undergarment, 3-4 fingerwidths ease added

W: Waist at the narrowest point, with 2-3 fingerwidths ease added

BL: Back length from nape of neck to lumbar hollow even with the waist

SH: Shoulder from side of neck to bony process

SL: sleeve length from bony process to heel of hand below wrist

N: Neck around, with 2-3 fingerwidths ease

H: Hand around, as if being pushed into sleeve ("duck hand"), with 1 fingerwidth ease

BI: Bicep at fullest point with muscle flexed, with two fingerwidths ease

Once your measurements are done, label the tape with your name and the date. This will help you keep track of whose tape is whose, and you can make several tapes if you are prone to size fluctuations.

If you wish to use the patterns laid out in Spanish Tailor, you will also need to make a tape for the bara system. Note: I do not use a bara tape, but rather estimate measurements from fingerwidths and the first measuring tape. It can be done. To make a bara tape, take another length of ribbon about two arm spans long, and mark at every  $\frac{2}{3}$  of an inch.

## V. Pattern Drafting:

(use schematic as reference)

- Draw line AB using a straight edge and the BL measurement
- Mark point C at  $\frac{1}{2}$  AB
- Mark point D 3 fingerwidths below C
- Square out from A, B, and D  $\frac{1}{2}$  chest (C: ease has already been added)
- Connect opposite points and label E, F, and G as shown
- Fold measuring tape to  $\frac{1}{3}$  of  $\frac{1}{2}$  chest (C) and mark point H relative to E
- Fold measuring tape to  $\frac{1}{3}$  chest plus one thumbwidth, and mark point I relative to A
- Square down from these points to line GD. Mark points J and K
- Point L =  $\frac{1}{2}$  J to K
- Point M =  $\frac{1}{4}$  J to L
- Fold measuring tape to  $\frac{1}{6}$  Neck (N) plus one fingerwidth and mark A to N
- A to N = E to O and E to P
- Square in from P and O to point Q (for earlier period garments, this square can be set back from the centre front to create a more curved chest fit)
- Connect P to O with a quarter circle line (this should measure approximately = shoulder or  $\frac{1}{6}$  waist)
- Draw guideline two and a half fingerwidths below line HI. Label points R and S (this is your shoulder guideline)
- O to T = shoulder measure from tape (SH)
- Make a mark (U) about halfway between I and S ( you may need to draw a horizontal guideline through this point as the shoulder measurement does not always meet this point)
- Line N to U = shoulder measure to mark (or guideline)
- Line K to V = halfway between S and K
- Connect U to V with a gentle curve, maintaining approximately 90 degree angle at point U
- J to W =  $\frac{1}{3}$  R to J. Move W one fingerwidth towards centre front

- Connect T to W, W to M, and M to V with a smooth curve, maintaining 90 degrees at point T
- Determine placement of side seam
- Square down from point L. This denotes the actual side of the garment. A side seam may be placed here.

Tips:

For snugger ease, use the fingers placed on the flat, not on the edge.

If you don't have a curve guide, you can use your body's natural pivot points to make curves. The shoulder, the elbow, the wrist, and the knuckles will all pivot naturally to form gentle curved lines.

To check the fit of the block, measure the armhole with a tape or string. Label AS (armscye) measure on tape. AS should be approximately  $\frac{1}{2}$  chest measure (C). Redraft the pattern if AS is more than 1 fingerwidth smaller than  $\frac{1}{2}$  C.

### **Modifications to the basic body block**

These instructions proceed from the directions given for the Spanish style doublet in Tailor's Pattern Book

- B to X =  $\frac{1}{3}$  of  $\frac{1}{2}$  waist (W), ease included. Women may also swing point B in by two fingerwidths for a better fit at the center back. Be sure to add sufficient ease to allow the chest to fit well. You will also need to raise the shoulder slope slightly.
- F to Y =  $\frac{2}{3}$  of  $\frac{1}{2}$  waist (W)
- Connect X to V1. Measure this line and label its length. V1 is dependent on style—this is the top of the side back seam

- Connect Y to V1, making sure it is equal to XV1 and gently curving. Women should curve this line twice; in on the lower half and out on the upper half of XV1. This helps to shape the small of the back.
- E to Z is the desired front length of the garment [QQQ is standardized in the TPB]  
Z = about 2 fingerwidths in from centre front (only for curved belly of men's clothing)
- Move line FG out from centre front about half a finger width. Women should add half a fingerwidth down the entire centre front from neck to point for button overlaps
- MEN connect Z to F, F to G, and G to P with a gently curving line  
Connect Z to Y with a curved line. Point Y must be 90 degrees.
- WOMEN, this is a double curved line creating the “quill nib” point at the bottom of the garment.
- Connect X to B with a slightly curved line. Point X must be 90 degrees.
- N to b = desired collar height
- b1 to c1 = N to A plus one fingerwidth
- Connect c1 to N with a gently curved line
- Connect N to U with a scooped line. For a better fit at the side neck, raise point N one fingerwidth and curve a line from that point to U.
- Measure armscye (see tips for checking the block)
- Label the armscye measurement on the back pattern piece as shown

**CONGRATULATIONS!!! Your doublet body is now complete!!!**

### **Collar Draft:**

- Draw line A to B equal to curve OP on body draft.
- Square up from A and B.
- B to C = desired collar height. Double check the measurement if you raised N on the body block.
- Move C out one fingerwidth
- Mark point D up from A at desired front collar height (about 2/3 the collar height)
- Move point D out one fingerwidth
- Connect A to D with a slightly curved line. Label centre front
- Connect D to C with a slightly curved line.

### **Draft Sleeves:**

- Draw line A to B using SL mark from tape
  - Point C is  $\frac{1}{2}$  A to B
  - C to D is two and a half fingerwidths
  - E =  $\frac{1}{2}$  C to A
  - Square out from E, A, B, and D
  - Centred over point E, mark  $\frac{1}{2}$  bicep plus fullness
  - Mark point G two and a half fingerwidths below A
  - Mark point F halfway between A and G
  - Square out from F
  - A to H =  $\frac{1}{4}$  armscye measurement from body draft = A to I
  - Connect A to H and A to I with a gently curving line
  - Connect G to H and G to I with a gently curving line
  - B to J =  $\frac{1}{2}$  hand if not using a buttoned cuff
  - B to J =  $\frac{1}{2}$  wrist plus one or two fingerwidths if using a buttoned cuff
- Note: this line will change when the outer edges of the sleeves are drawn

- Add measurements of the line BJ and bicep together. Divide by two. This is the elbow measurement.
- Center the elbow measurement over point D. Label the ends of this line K and L.
- Connect K to H and L to I with straight lines. These lines will pass close to the lines for the bicep but may be slightly larger or smaller depending on the size of the sleeve cap. This makes a graceful and attractively snug fit with no constriction.

## **VI. Things to Watch Out For**

- A. THIS PATTERN HAS NO SEAM ALLOWANCE, but you may find you don't need it
- B. Ease amount differs by personal comfort—I fit over a corset, but often wear the garments uncorsetted
- C. Retaking measurements—I remake my tape every year. Women should be aware that measurements may change over the course of a month.

## **VII. Variations on a theme**

### A. Peascod/elongated belly (men)

You can create this fashionable Elizabethan men's silhouette by lengthening the front point of the doublet and adding a bit of material to the front opening. Add a layer or two of breathable padding (such as cotton or linen wadding) between the outer shell and the lining to curve the belly out.

### B. Quill nib front point (women)

The quill nib front can be achieved by bringing the tip of the doublet front to a blunt end rather than a sharp point. Both a curved point or a flat line (like a quill pen) were popular.

### C. Kirtle base (women)

The doublet block can be used as the bodice of a kirtle with a couple of minor alterations. Instead of drafting a regular armhole and high collar, you will draft a low square neckline.

1. At the front shoulder seam, mark a point 3 inches in from the armhole.
2. Draw a guideline from that point straight down on each side.
3. Determine how low you want the front neckline of the kirtle to be. Draw a straight line across the front of your doublet to intersect the two shoulder guidelines.
4. At the back shoulder seam, do one of three things:
  - a. Draw a shallow curve to connect the two shoulder points (Elizabethan)
  - b. Draw a shallower square to mimic the front neckline (Spanish)
  - c. Mark a third point at the center back about four to 6 fingerwidths down from the original neckline, and connect that point to the shoulder points with a shallow V (Tudor)

### D. Seam placements

The side seams can be moved more or less sharply diagonal for different periods and locations. You can also use either a front, side, or back opening.

## **IX. Construction tips**

### A. Collar

To make the back-swept collar that was popular in later Spain, you will need to add a double dart (a fish) to the back neckline. Pinch out a croissant (or diamond) shaped piece to the inside of the garment across the bottom of the back neckline. The amount of fabric you dart in will affect the lean of the collar, so experiment until you like the shape. Stitch the line straight across—the finished fish will look like a joining seam at the back of the neck.

## B. Interlining and Padding

This garment does require a certain amount of stiffening and padding to create the rather rigidly-structured look of the originals. I have had success using a shirt-weight flannel or thin 100% cotton quilt batting pad-stitched to a canvas interlining over the shoulders, across the upper front, and inside the collar.