

Mary Throckmorton, Lady Scudamore
by Marcus Gheeraerts, 1615, Montacute
Image #8, pg 12,
The Art of Dress; Clothes and Society,
by Jane Ashelford, © 1996.



Detail view of braid and button closures, in the
Polish or Turkish style.

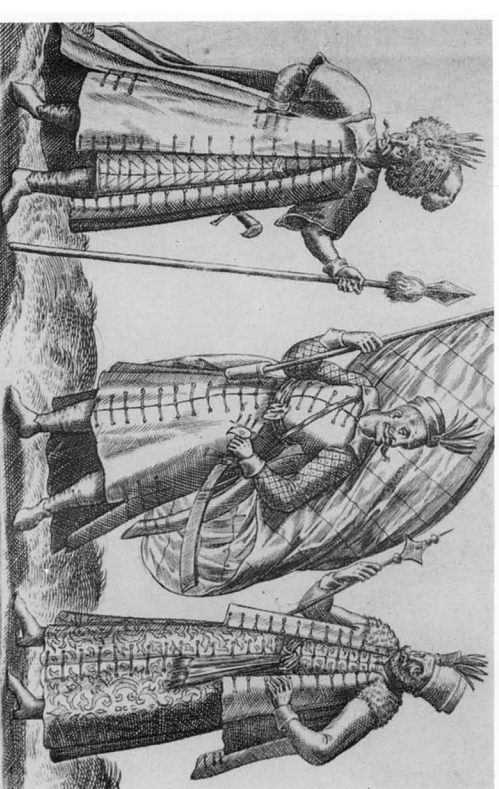


From Gown, c.1570-80.
Germanisches Nationalmuseum,
Nurnberg.
Image #324, pg 45
***Patterns of Fashion; The cut and
construction of clothes for men
and women c1560-1620.***
by Janet Arnold, © 1985.

*...fastens at the top with 'frogings' made
of looped and twisted black silk cord and
buttons to match those on the sleeves. ..."*



215 The 'Darnley' or 'Cobham' portrait of Queen Elizabeth I, by an unknown artist c.1575.
 ... The bodice, or doublet, fastens with buttons and loops with decorative 'froggings' after the Polish fashion. The latter are of gold and silver bobbin lace mounted on red silk, or possibly braid, with red silk and gold and silver metal thread tassels at the end.



216 Polish and Hungarian gowns fastening with 'froggings'.
 From 'Omnium Poene Gentium Habitus' by Abraham de Bryn, 1581. British Library, London

All images taken from
**Queen Elizabeth's
 Wardrobe Unlocked.**
 by Janet Arnold © 1988
 Pages 136-138.

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218 The 'Welbeck' or 'Wanstead' portrait of Queen Elizabeth I attributed to Marcus Cheeveraerts the Elder, c. 1580-85, Private collection

