

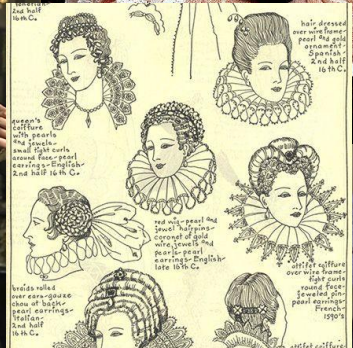
An ornate, symmetrical decorative border in a black and white line-art style. It features intricate scrollwork, floral motifs, and ribbon-like elements that curve around the perimeter of the page, framing the central text.

Collar & Cuff

Anna Kavanagh, 2211



Inspiration



What is my theme?

My chosen theme is the Elizabethan era, which was a particular moment in time during the Tudor period in England during the reign of Queen Elizabeth I (1558-1603). Clothes during this period became much more colourful, elaborate and flamboyant than previous periods. Clothing was a important indicator of status, so for those who could afford it, they made sure to wear the latest and greatest fashion mainly from Continental Europe. Heavy brocade, doublets, knee-length trousers, feathered hats, long billowing dresses embellished with jewels and pearls and stiff linen collars or ruffs were all wardrobe staples of the wealthy and noble. For my project, I am going to create an Elizabethan ruff and wrist cuffs.

What designers did you research and why?

Since I would like to go on and study costume design, I researched costume designers for films that take place during the Elizabethan era. I chose two designers that I felt were congruent with my vision for my project. My first designer, Sandy Powell, worked on *Orlando* (1992), which takes place shortly before the death of Queen Elizabeth I in 1603. It follows an immortal nobleman, Orlando, through the course of four centuries. At the beginning, we see Orlando don Elizabethan ruffs and attire. Although the costumes have a few historical inaccuracies, the costumes are so well done. The one thing that Powell does that truly is impressive is that she makes no attempt to modernize the really wacky elements of early 17th-century clothing, preserving them in all of their bizarre glory. I haven't seen a film set in this period that hasn't run screaming from the actual fashion of the era, which is why it has a special place in my heart.

The second costume designer I have chosen is Alexandra Byrne who has worked on films such as *Mary Queen of Scots* (2018), *Elizabeth: The Golden Age* (2007) and *Elizabeth* (1998). *Elizabeth* (1998) is where we see some of Byrne's designs that play fast & loose with history. Of course, that's likely due to the Indian director Shekhar Kapur, who also went awry with the historical facts of Queen Elizabeth I's life in this film. Elizabeth's coronation gown is so beautifully made, that it looks like it has come straight out of her coronation portrait. In *Elizabeth: The Golden Age* (2007), the attempts are very well made and mostly accurate to the period. Even the undergarments of the gowns are historically accurate. The overall silhouette of the gowns are good but the embellishments and details are not typical of the late seventeenth century. As the film goes on, we see gowns that are more of the Victorian and more modern eras. *Mary Queen of Scots* (2018) has some of the least historically accurate costumes of Byrne's. The film oddly contains a lot of denim, metal grommets for back lacing and inaccurate undergarments. Although these films aren't totally historically accurate, I am still inspired and impressed by Byrne's attempt and interpretation of this era.

Inspiration Sheet



Benny, Koppel was the costume designer for Orlando (1992)



Tilda Swinton as Orlando



Maxine Peum was the costume maker for Orlando (1992)



The inspiration for the costume designer 1599



Celia Blanchett as Queen Elizabeth I in 'Elizabeth' and 'Elizabeth: The Golden Age'



The idea of the ruff collar was inspired by the small ruff collar which was used



Queen Elizabeth I 1599



Notes: Note from the film 'Elizabeth' and 'Elizabeth: The Golden Age' (the ruff collar)

A collage of historical images related to Elizabethan fashion and jewelry. The central element is the word "Research" in a black, cursive script, set against a white rectangular background. Surrounding this text are various historical photographs and portraits. At the top left, a close-up shows a hand adorned with multiple rings and a bracelet, resting on a piece of dark fabric with intricate white lace. To the right, a portrait of Queen Elizabeth I is shown, wearing a dark, heavily jeweled gown with a large, ornate ruff collar. Below this, on the right, is another close-up of a hand holding a small, round object, possibly a mirror or a piece of jewelry, against a dark, patterned fabric. On the left side, there is a portrait of a woman in a dark, high-collared dress with a large ruff. In the center, a portrait of a woman in a light-colored, lace-trimmed dress with a large ruff collar is visible. To the right of the central text, there is a close-up of a piece of fabric with a repeating pattern of small, dark, square motifs. Below this, on the right, is a portrait of a man in a dark, high-collared dress with a large ruff. At the bottom center, there is a portrait of a woman in a light-colored, high-collared dress with a large ruff collar, and a small portrait of a woman in a dark, high-collared dress. The collage is a visual representation of the research topic, showcasing the intricate details of Elizabethan fashion and jewelry.

What was your inspiration for your design?

I was influenced by the works of Sally Powell in Orlando (1992) and Alexandra Byrne in Elizabeth (1998). These films had perfect examples of what I envisioned for my project, whilst also trying to be as historically accurate and original as possible. I was mainly inspired by portraits from the seventeenth century, particularly ones of Queen Elizabeth I. I took inspiration from the luxurious stiff lace cuffs and linen cambric ruffs.



The Phoenix Portrait by Nicholas Hilliard c. 1575



The Sieve Portrait by Quentin Metsu c. 1583



Portrait of Queen Elizabeth I - date and artist are unknown



The Kitchner Portrait - unknown artist, c. 1580



Queen Elizabeth I - artist unknown, c. 1585

Can you Describe the Development of your source Drawings?

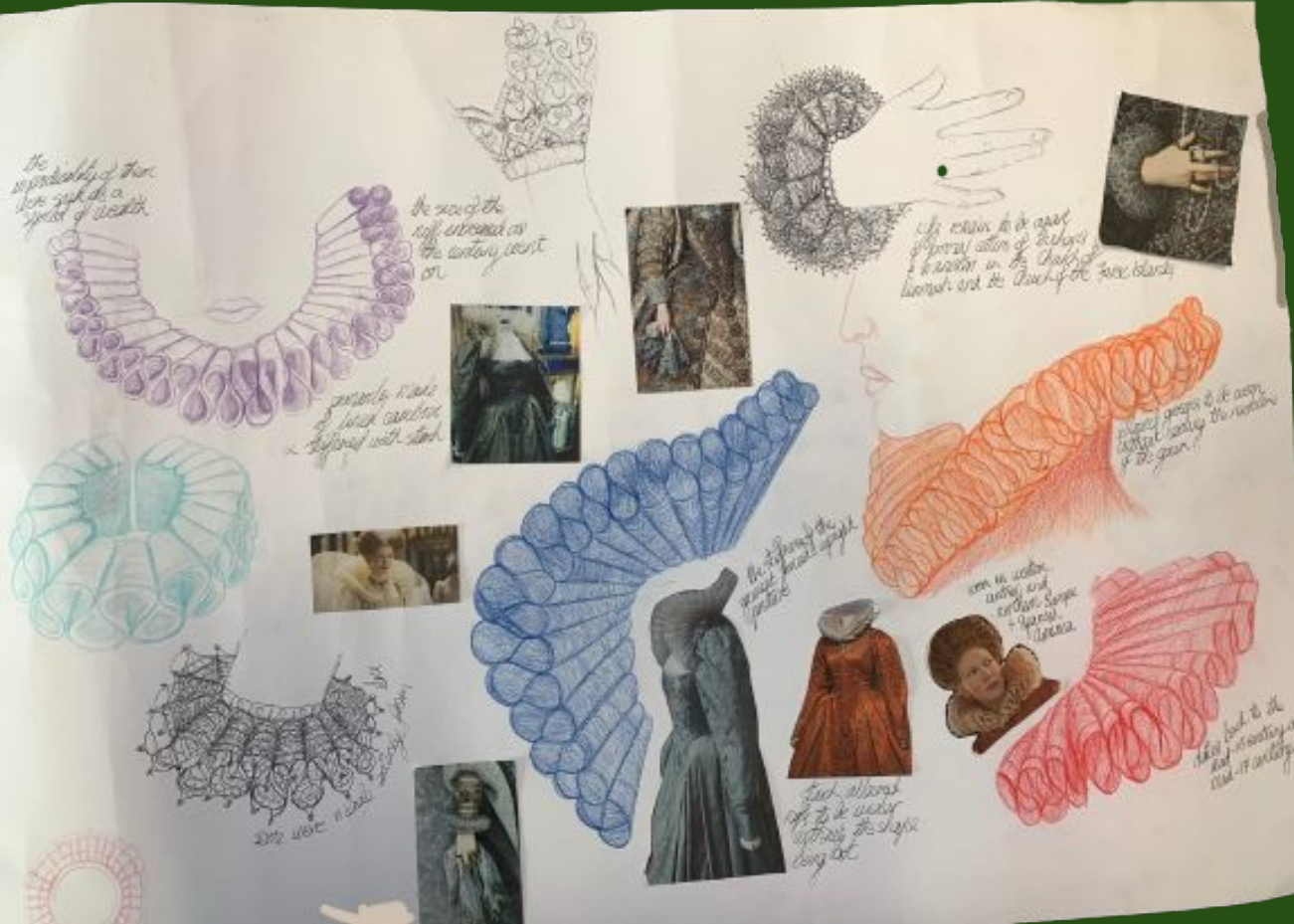
At first, I began to draw basic ruffs from examples in Elizabeth (1998) and historical examples. I was just trying to understand the assembly of the ruff, its structure and how it would look from different angles. Then on my second sheet I put more focus on the cuffs, I knew from the start I wanted to do a lace cuff so I drew intricate pen drawings of lace. My main focus of my source drawings was to just gain an understanding of my project and eliminate what I didn't like. As you can probably see from my sheets, I knew what I wanted to make quite early on in the process so there isn't much of a huge development between source drawings.

What materials did you use and why?



After studying my found examples and inspirations, I went out and bought the materials I would need. I knew I wanted to create a lace ruff for the wrists and then either a stiff linen or cotton with a lace trim for the ruff collar. I found a somewhat thick and stiff white cotton which was exactly what I wanted so the ruff would hold its shape when worn. I bought around 2.5 metres of it. I couldn't find the type of lace trim that I had in mind, but I am happy with the results of the one I chose. For the cuffs, I bought around 3 metres of a white lace fabric that I felt resembled the lace I saw in some portraits. Ribbons were typically used to fit the collars and cuffs but since they wouldn't be seen, I decided to go with white metal buttons for convenience.

Research Sheet





Idea Developments

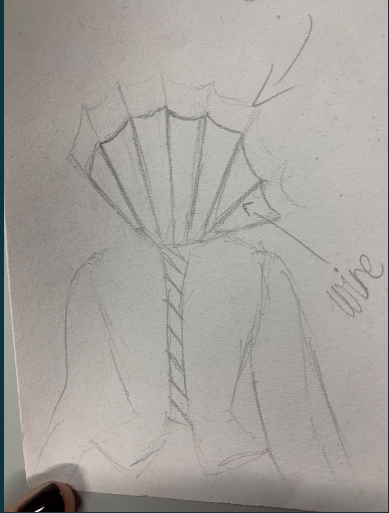


Fig. 720. Supportasse



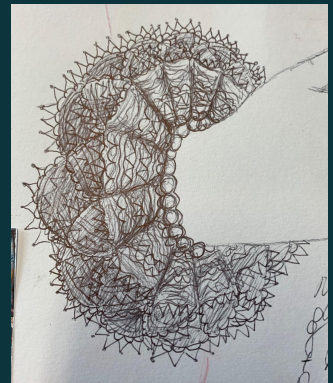
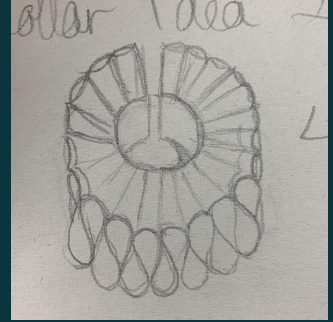
Discuss the 3 design solutions and explain why you have chosen the final one.

Design 1

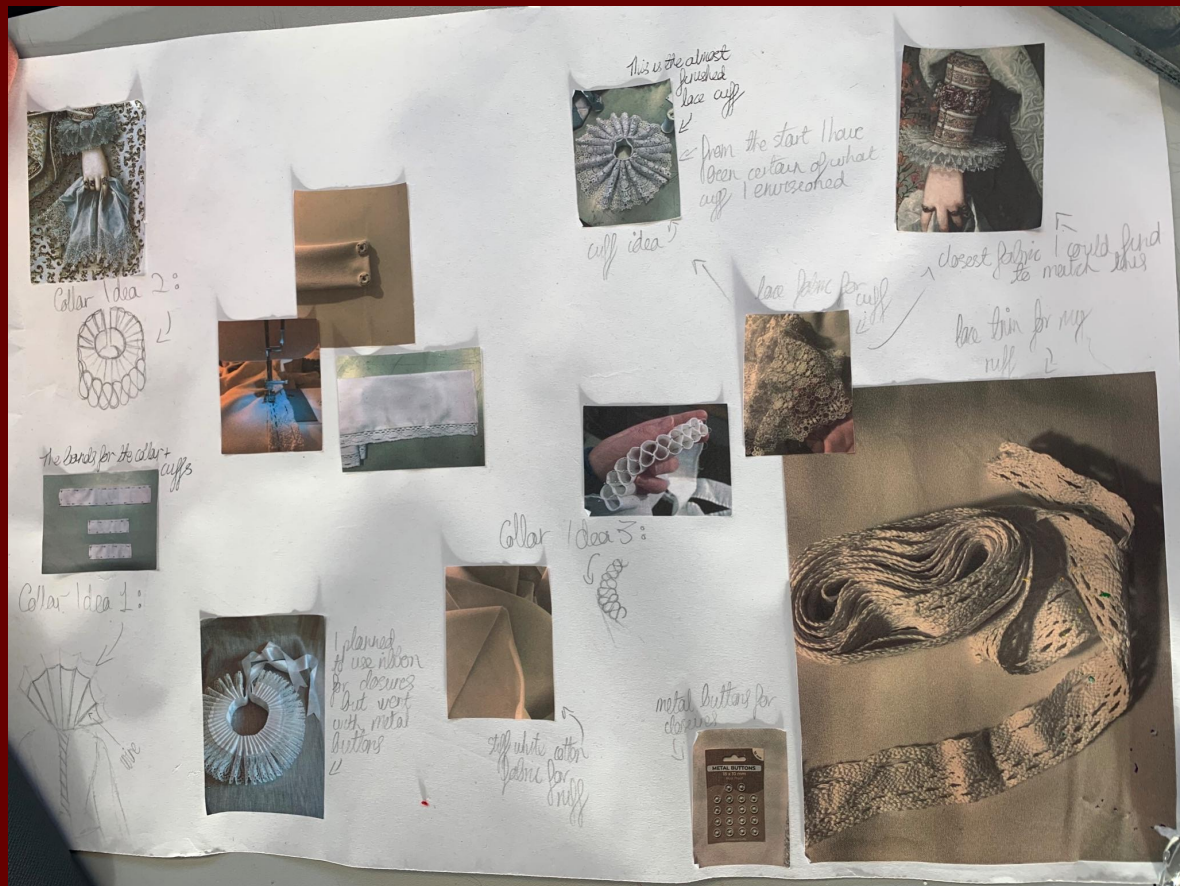


For my first design, I originally wanted to do a collar that came up and around the face using wire but I would have to attach it to something and that would give me too much work. I finally settled on a white cotton ruff that would go around the neck and then a white lace cuff. I was really inspired by Queen Elizabeth I's portraits and her collars and cuffs.

Final Design



Idea Development Sheet





3. Next, I made dots with 2" between each one. Using each dot, I gathered the strip together to create a ruff. I repeated this for the cuffs.



1. I cut the 2.5m white cotton fabric in half and sewed the two pieces together to create a long strip of fabric for the ruff collar.



2. I then hemmed the fabric and attached the lace trim to the hem.





4. I then made cuffs,
sewed them together,
turned them inside out,
pressed them and then
added closures.



5. I attached the fabric and lace to the cuffs.



Results









Why did you choose the specific model and location for your photoshoot?

For my cuffs, I asked my classmate Evan to model them for me as he has quite elegant and slender hands. I was really pleased with the results of him modeling the cuffs and I achieved exactly what I envisioned. Whereas for my ruff, I wish I had stiffened my ruff with either starch or wire as it was quite floppy when worn but overall I was really happy with my results. I modelled the ruff myself in front of the black leather curtain in the art room for a contrast against the white ruff. Although the photographs came out a bit dark, I am really pleased with the results.

Thank You :)