

**A Doublet for the Order of Santiago de Compostella
By Caballero Domingo Diego Diaz de la Vega y Martín**



Luis de Velasco y Castilla (1585)



Luís de Velasco (1549)



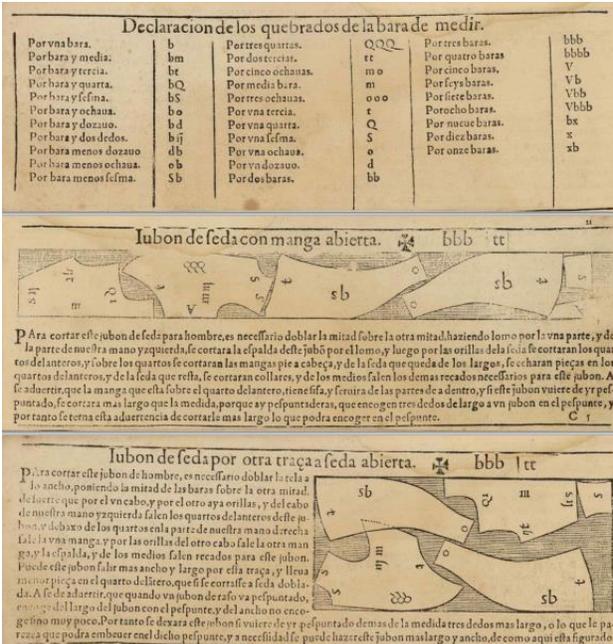
João de Sá (1570-80)

I have created a doublet that is appropriate for a knight of the Order of Santiago in the mid to late 16th Century. I chose my doublet pattern from the Juan de Alcega pattern book and “Modern Maker, Volume 2” (see illustration on next page.) In the 16th Century, if a knight wished to have a doublet made to indicate his station as a member of the Order of Santiago, he would go to a tailor. Tailors guilds were powerful in the 16th century and were firmly emplaced and empowered in Europe. (<https://www.british-history.ac.uk/vch/oxon/vol4/pp312-327#h3-0009>)

To have a doublet made, a person would go to the tailors shop, be measured, select fabric, and discuss what was wanted for the final outfit. The tailor would then use the measurements to create the pattern, perform a fitting to make any adjustments needed to the pattern, and complete the doublet. The doublet I made is for a member of the Order of Santiago de Compostella. These doublets were black with a distinctive red cross on the left breast.

I have made this doublet of heavy linen for durability and affordability as I intend to wear it for both armored and unarmored combat. Linen fabrics were primarily used for linings and not for outer shells. Viewing various inventories from the time, it shows doublets of Silk, Wool, Velvet, and cloth. Cloth does not mean any type of cloth but instead a type of woolen cloth. (“The King’s Servant”, pg. 11)

I used the Bara tape method set forth by Master José (Mathew Gnagy) in his books, “Modern Maker, Volumes 1 and 2”. This measurement method uses eight measurement tapes, two for each major measurement of the body: Height, Waist, Hips, and Chest. Each pair of tapes is cut to the length of the measurement. Then one is divided by marking into half, quarter, eighths, and sixteenths. The other tape is divided into thirds, sixths, twelfths, and twenty-fourths. These tapes are then used to draft the pattern pieces, using different tapes for different areas. If you look at image from Juan de Alcega’s “Tailors Pattern Book”, you can see that at the top there is a list of each measurement, its fraction of the appropriate tape, and a code. If you then compare it to Master José’s book, you can see he has used the same notations. In the image below, you can see that each pattern piece has several codes noting which measurements are to be used to size the pattern. However, there is a lot of fine detailed information that is missing from the book. This information would have been included in the apprenticeship training process.



Based on his experience as a modern tailor, Master Jose has created formulas to chart out patterns for various pieces of clothing, filling in the missing detail. Instead of using the tapes to create my patterns, I developed an excel spreadsheet into which I input the four measurements. I created separate tabs for each measurement and filled in formulas for each ratio, using the same codes.

I drafted the pattern on paper and cut a mock up out of muslin to use for a fitting. With my wife’s assistance we fitted the mock up and made minor adjustments to the pattern.

Using the adjusted pattern, I cut out an outer shell, liner, inter-liner and padding. I assembled all but the shoulders seams of the doublet outer shell for ease of use. I then inserted the inter-liner and temporarily mounted it with a basting stitch. I traced the cross pattern on the left breast of the doublet and embroidered the cross using a chain stitch. (There are many styles I could have used to complete this, to include applique, but chain stitch is the one I am most familiar with and most accomplished at. Otherwise I would have outsourced the embroidery.) I then added the padding to the shell and used pad stitching to lock the layers together. The shoulder seams were then sewn together and sleeves, epaulets, and a picadill collar were attached. Note, a similar collar is shown in the photo above of an English arming doublet circa 1560. (“Patterns of Fashion, Vol 1” pg. 20) I chose this style collar to accommodate my gorget while in armor.

With the outer shell complete, I added wide bias tape to the edges of the doublet, including the sleeve cuffs. This lets the button holes be placed on the

bias tape instead of the liner, which allows for the liner to be replaced without having to redo the button holes. The basting stitches were removed, and I attached the liner. I then attached a point band to the inner waistline of the doublet. (The point band is a band with eyelet holes that allow the doublet to be laced or pointed to the pants or hose. This helps hold the pants up. (“Patterns of Fashion, Vol 1,” pg. 25) See illustration below). The buttonholes were finished by my wife. The buttons were attached and the doublet was complete.



Patterns of Fashion pg 25
Detail of lacing points on doublet



<https://auction.catawiki.com>
A collection of 16th century buttons

A note on the buttons used for the doublet. I chose simple steel domed buttons. As you can see from the above picture, buttons of that time were varied to include thread wrapped.

Material for Doublet circa 1560:

Outer shell,	Linen
Liner,	Linen
Inter-liner,	Fustian
Padding,	Cotton batting
Embroidery,	Cotton
Thread,	Polycotton
Buttons	Steel

Construction Methodology and techniques

- Basting Stitches
- Pad Stitches
- Button Hole Stitches