

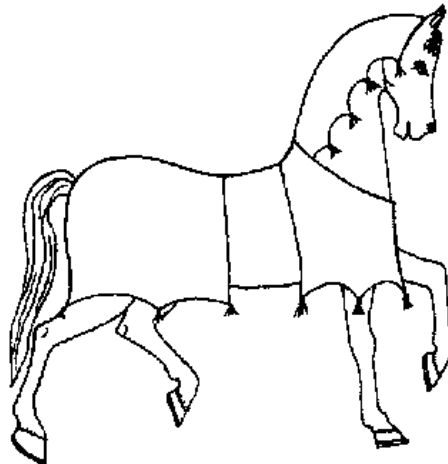
## An Overview of Lady Aliena Goodeve's re-creation and research of the Horse Trappings Pattern found in Juan de Alcega's 1589 Tailor's Pattern Book.

The following is paraphrased from Lady Aliena's A+S fair documentation and notes:

In the Libro de Geometrica, Paratica, y Traca by Juan de Alcega, first printed in 1589, two similar patterns are given for trappers: 'silk saddle trappings for jousting' and 'silk saddle trappings for royal jousts'. The difference is mainly in the lengths, the first being shorter than the second. The formal equestrian portrait of Emperor Charles V, painted by Titian in 1548, is an excellent example of a horse in 'Royal Barding'. 'Royal Barding', in three distinct styles, is again seen in the 'Review of the Troops at Barcelona' circa. 1546-54. 'The Review' is the second tapestry in the Conquest of Tunis Series commissioned by Maria of Hungary. A wonderful version of informal barding is seen in the 1525 cartoon of the Capture of Francois I at the Battle of Pavia. Even though this shows an altered breast piece with bells, it is clearly the same design as the Alcega trappings for jousting.

The pattern in the Tailor's Book consists of four sections; The neck piece, the breast piece, the back piece and a piece that is simply called the skirt. The skirt originally seemed to be an odd type of saddle cloth or blanket, but after a closer look at "The Review" tapestry it appears that 'the skirt' may be a decorative adornment for the rider to match the barding. When a muslin of the Alcega pattern was made, it was found that the horse for which it was intended was considerably larger than the pattern measurements called for, The pattern was expanded appropriately.

The Alcega Pattern and Ell Conversion Table will follow, Because the photocopies of the period illustrations of this type of barding did not reproduce well, I have included a sketch of approximately what this type of caparison will look like as well. If you have any questions or wish to discuss this type of Caparison further with Lady Aliena Goodeve, she can be contacted at: Tina Becker 1337 Devonport Dr. #9 Lexington, KY 40504



**Symbols: (Ells) = Inches = Yards** (Row 1)

# Ells	Symbol	Inches	Ells	Symbol	Inches	Yards
* 1/24	ij	1 3/8	1	b	33	7 7/8 + 1/2*
1/2	d	2 3/4	1 1/24	bij	34 3/8	7 9/8 + 2 1/2
1/8	o	4 1/3	1 1/12	bd	35 3/4	1
1/6	s	5 1/2	1 1/8	bo	37 1/2	1 + 1 1/3
1/4	Q	8 1/4	1 1/6	bs	38 1/2	1 + 2 1/2
1/3	t	11	1 1/4	bQ	41 1/4	1 1/4
3/8	ooo	12 7/8	1 1/3	bt	44	1 1/4
1/2	m	16 1/2	1 1/2	bm	49 1/2	1 3/8
5/8	mo	20 2/3	1 3/4	btt	55	1 1/2 + 1'
2/3	tt	22	2	bQQQ	57 3/4	1 1/2 + 2 1/2
3/4	QQQ	24 3/4	3	bb	66	1 7/8
5/6	sb	27 1/2	4	bbb	99	2 3/4
7/8	ob	28 3/4	5	bbbb	132	3 3/4
1 1/2	db	30 1/4	6	V	165	4 5/8
			7	Vb	198	5 1/2
			8	Vbb	231	6 1/2
			9	Vbbb	264	7 1/3
			10	bx	297	8 1/4
			11	x	330	9 1/4
				xb	363	10 1/8

- \* Literally, 2 fingers breadth
- Any letter after a "b" means addition.
- Any letter before a "b" means subtraction.

Notes: Yards are approx. + rounded up after 2 yards

f.50 Silk saddle trappings<sup>3</sup> for jousting.



8 x 3 ells

To cut these trappings fold the silk crosswise, placing one half over the other. On the left cut the piece for the buttocks, then the cover for the horse's neck, then the breast piece<sup>4</sup> and the skirts. A pattern<sup>5</sup> of canvas must be made first, fitted on the horse and the trappings cut after the pattern in order to ensure that they fit the horse exactly. A

tassel is sewn to each point and a large rosette is usually embroidered in the centre of the piece covering the buttocks. This is done by the embroiderers who embroider the trappings. The present trappings are called light trappings as they are not as long as those given in the next pattern.

f.50a Silk saddle trappings<sup>3</sup> for royal jousts.



11 x 3 ells

To cut these saddle trappings for royal jousts, fold the silk in half crosswise and place one half over the other. Cut the piece for the buttocks on the left, then the point-pieces (*puntas*) which will be joined to the buttock pieces; next the covering for the neck, the *poitrel*<sup>6</sup> for the breast, and finally the skirts at the end of the silk. Note that in order

to cut the trappings accurately you should first measure the horse carefully, then cut out a pattern<sup>5</sup> of canvas, fit it on the horse, because some are bigger than others, and then cut the trappings after the pattern. These trappings are usually embroidered and a large tassel placed at each point of the buttocks, breast and neck pieces.