



Authentic Patterns



Trying to keep history alive.

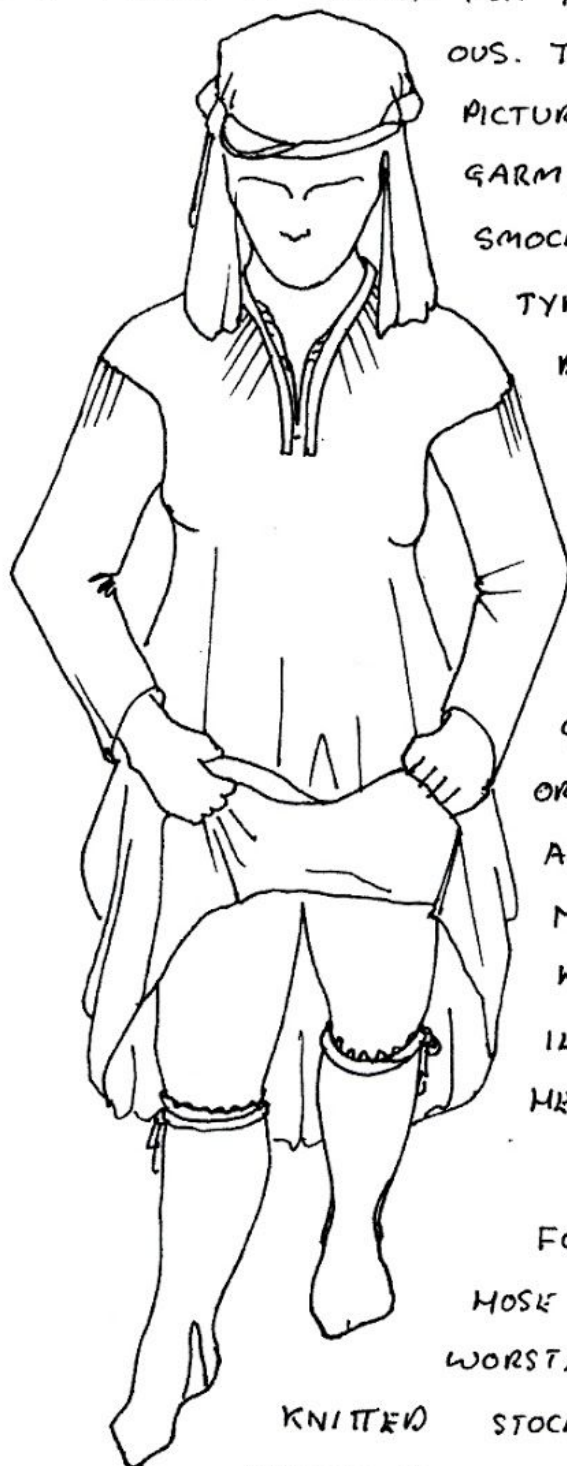
A HAND BOOK OF:

MEDIEVAL WOMEN'S DRESS

Gowns, Kirtles, Body Linen – including details of:
Seam construction, layout on cloth for cutting and fastening.



THE BASIC WOMENS UNDERGARMENT
IN THE 14th & 15 CENTURIES WAS THE
SMOCK, MADE OF HEMP OR NETTLE FIBRE FOR
THE POOR, OF LINEN FOR THE MORE PROSPER-

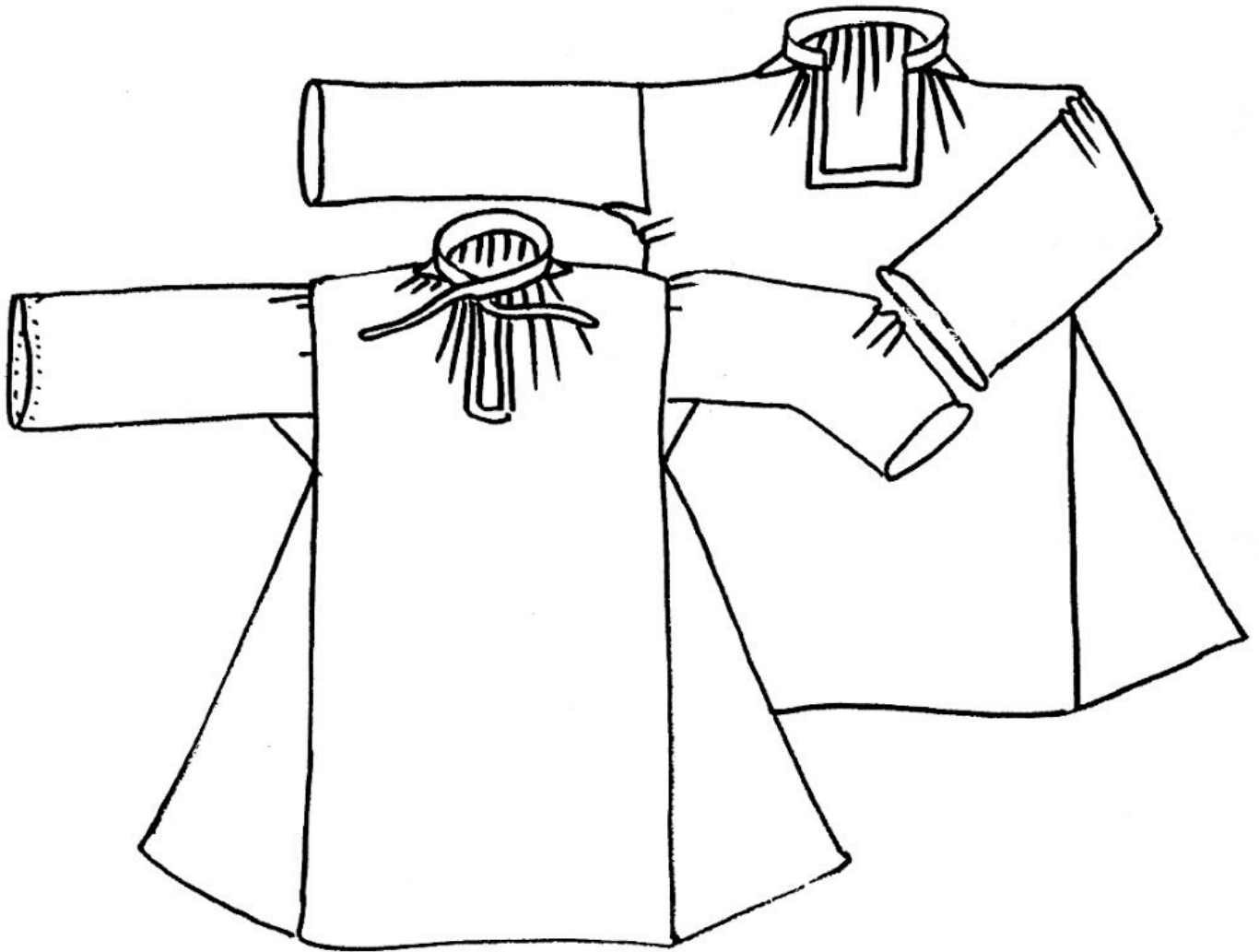


OUS. THERE IS EVIDENCE,
PICTURES & SURVIVING
GARMENT FOR SLEEVELESS
SMOCKS. THE SLEEVED
TYPE WERE WOULD
BE MORE COMMON.

A HEAD COVERING
WAS ALL BUT
UNIVERSAL. EVEN
NUDE WOMEN,
GOING TO THE BATH
OR SEDUCING HEROES,
ARE PORTRAYED WITH
MODESTLY COVERED
HEADS, IN THIS
ILLUSTRATION A SIMPLE □
HEADSCARFE

FOOTED STOCKINGS OR
HOSE WOULD BE OF
WORSTED OR SERGE CLOTH,
KNITTED STOCKINGS ALL BUT
UNKNOWN IN WESTERN EUROPE.

SMOCK



3 VARIATIONS IN SLEEVE INSERTION

3 VARIATIONS IN NECKLINE

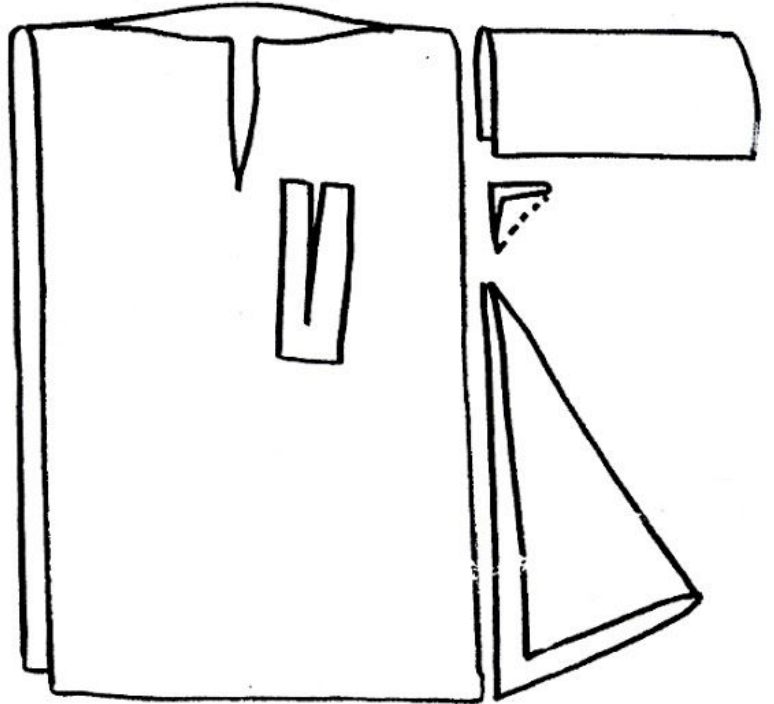
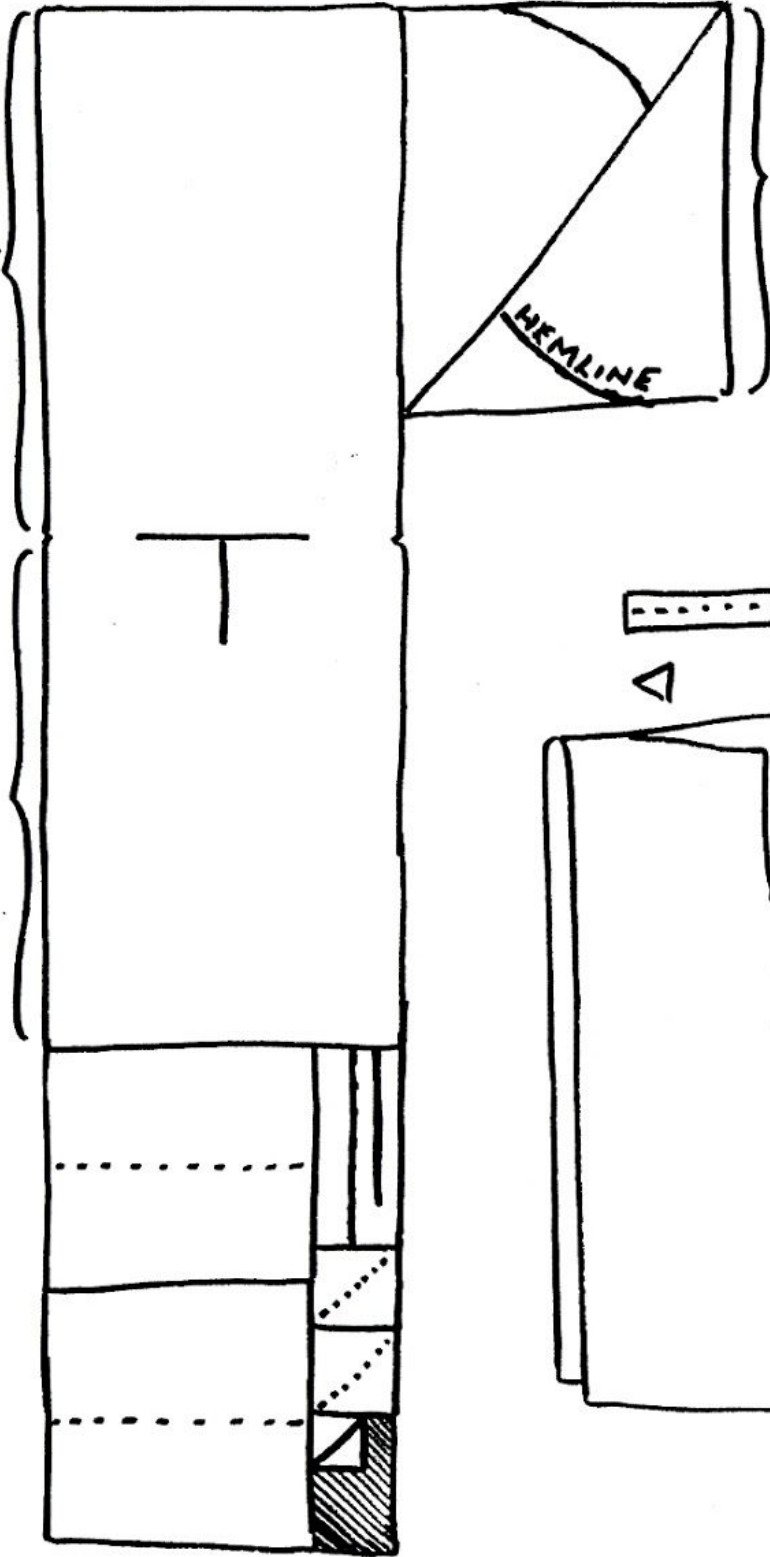
30"+

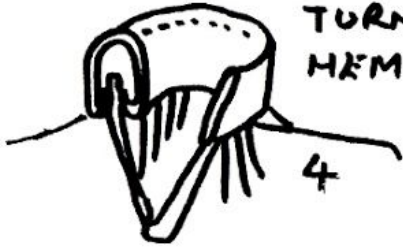
SHOULDER
TO
KNEE

SHOULDER
TO KNEE
MINUS
16"

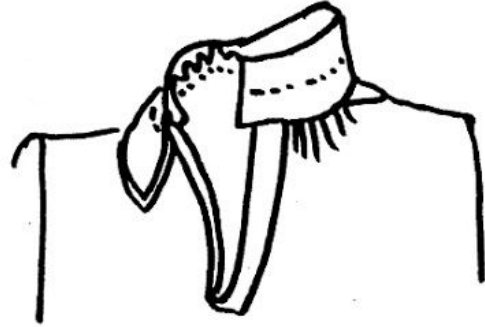
HEMLINE

SHOULDER
TO
KNEE

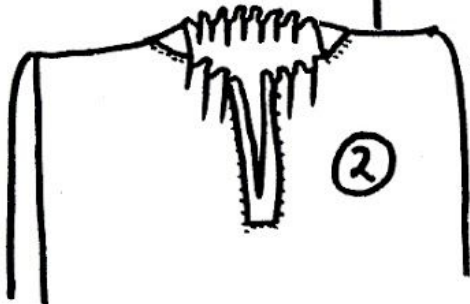
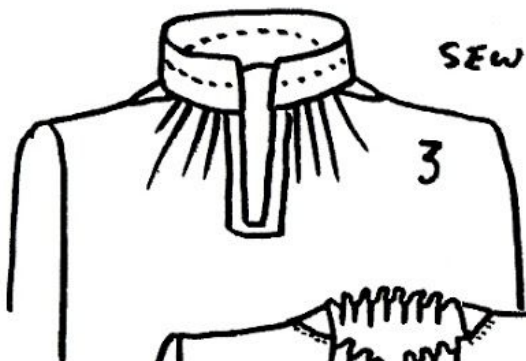




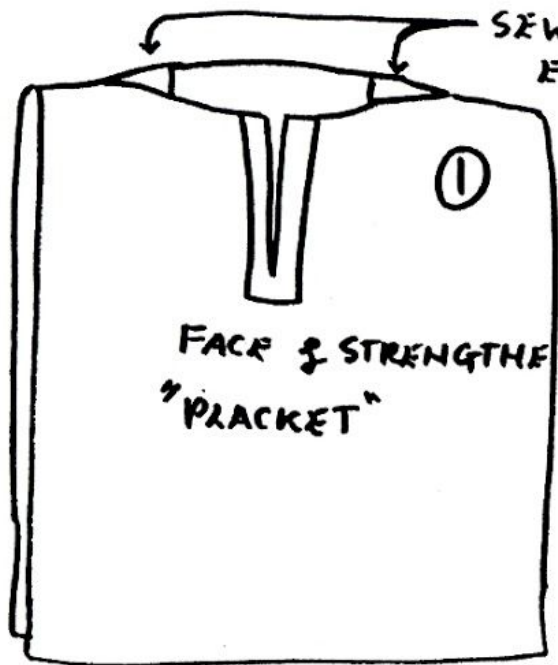
TURN COLLAR-NECKBAND DOWN AND HEM DOWN INSIDE THE NECKLINE.



SEW NECKBAND TO GATHERED NECK SLIT... RIGHT SIDES TOGETHER.



GATHER NECK OF SMOCK WITH A RUNNING STITCH DRAW THREAD.



SEW TRIANGLES INTO ENDS OF NECK SLIT.

FACE & STRENGTHEN "PRACKET"



SEW ROUND PRACKET SLIT



TURN FACING TO OUTSIDE



HEM DOWN ON THE OUTSIDE.

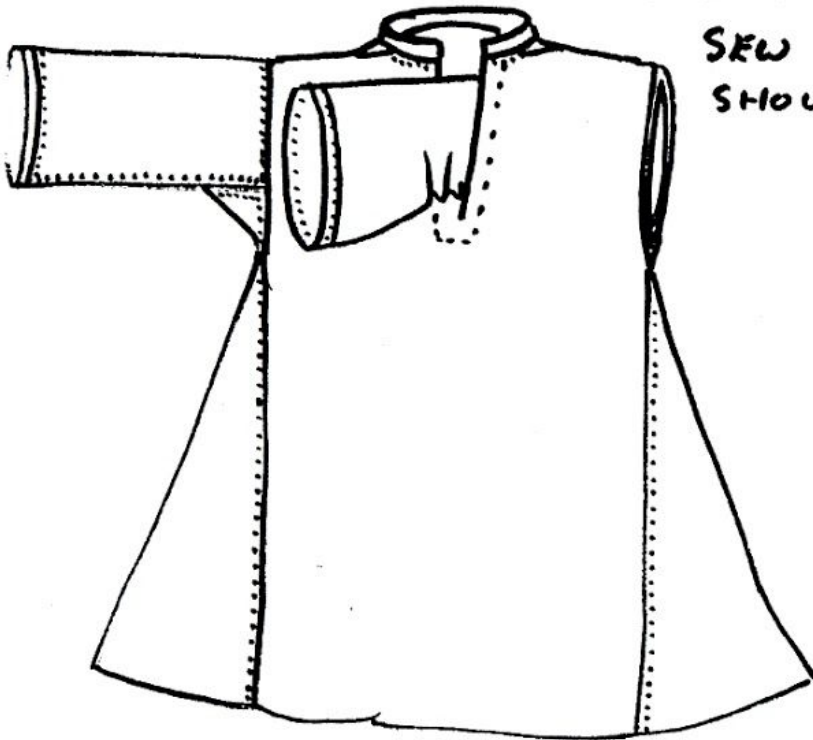


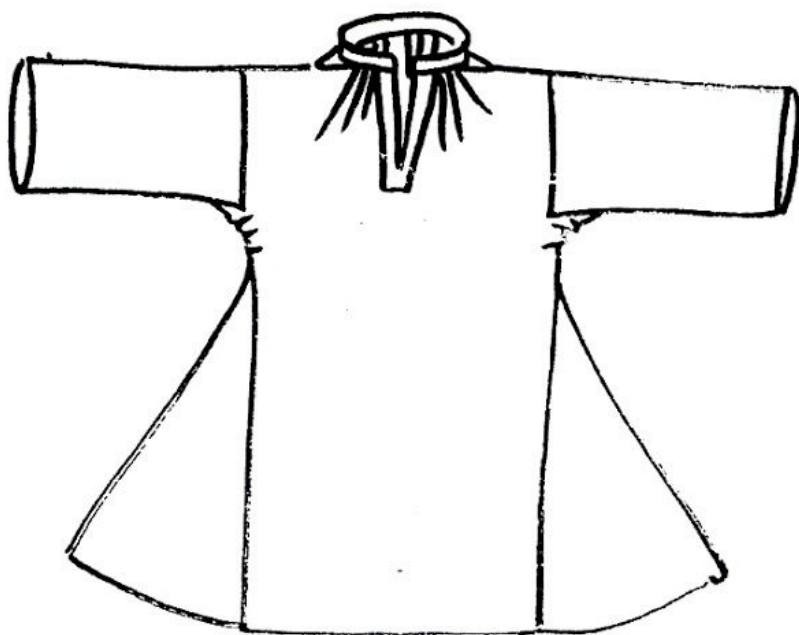
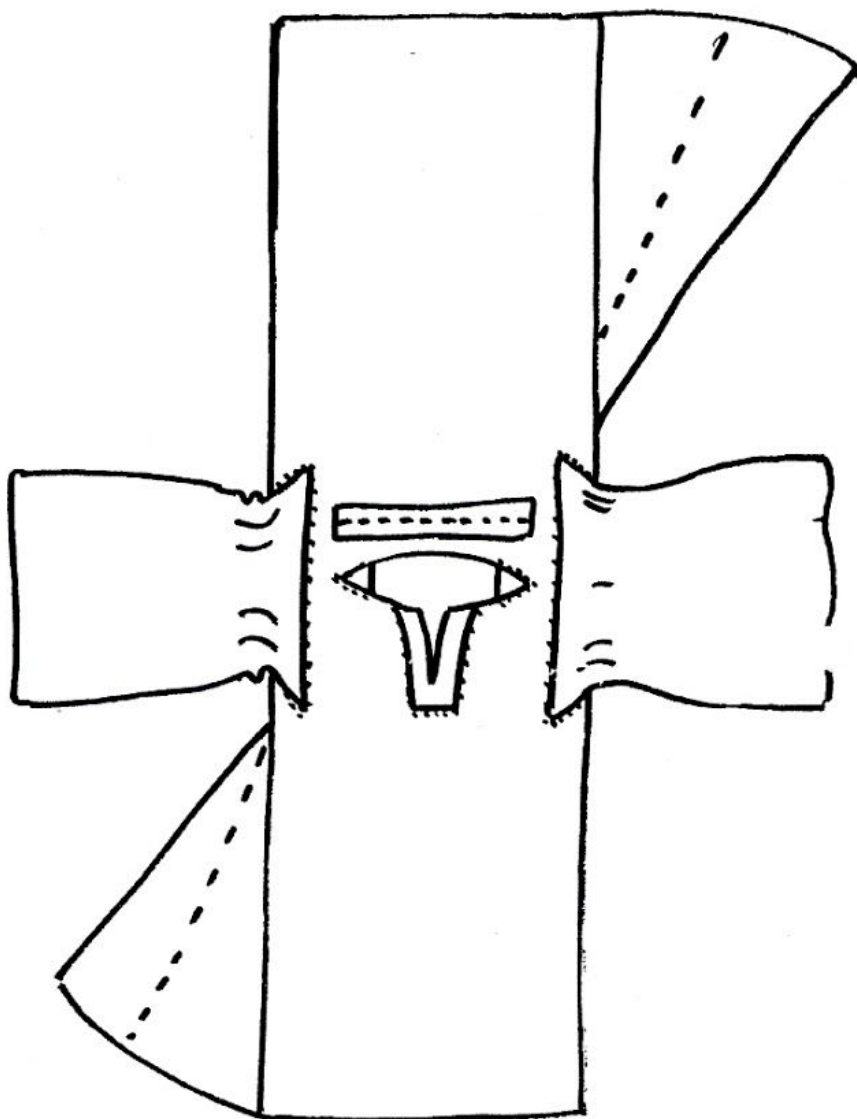
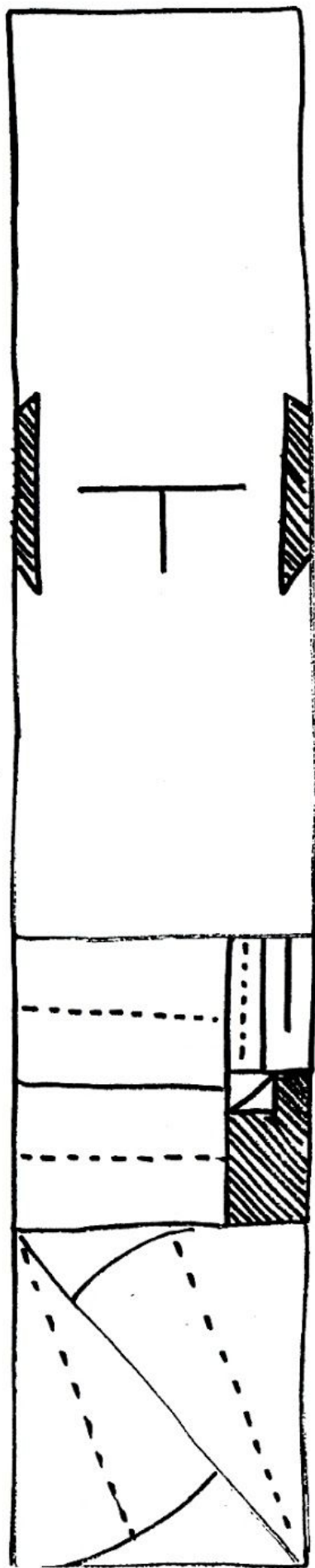
SEW SLEEVE SHUT.. WITH GUSSET IN SHOULDER KIND.

SEW SIDES OF SMOCK WITH SIDE GORE - LEAVE OPENING FOR SLEEVE - APPROX A 16" SLIT.

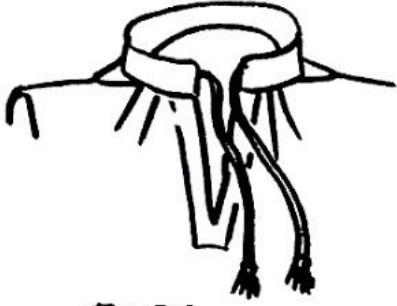
TO INSERT SLEEVE - TURN SMOCK & SLEEVE INSIDE OUT. PUSH SLEEVE THROUGH ARMHOLE INTO BODY OF SMOCK.

SEW SLEEVE & GUSSET INTO SHOULDER OF SMOCK.

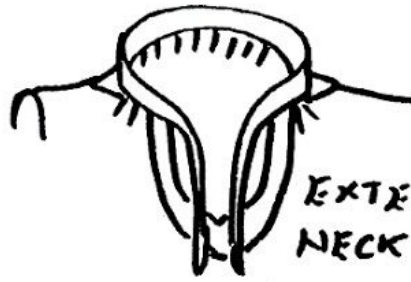




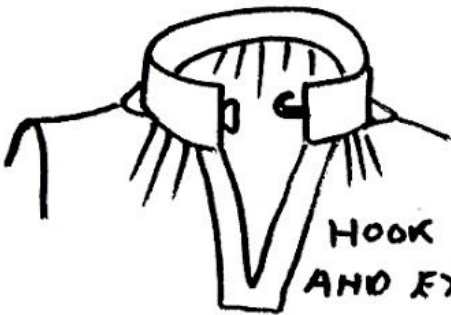
NECK FASTENINGS.



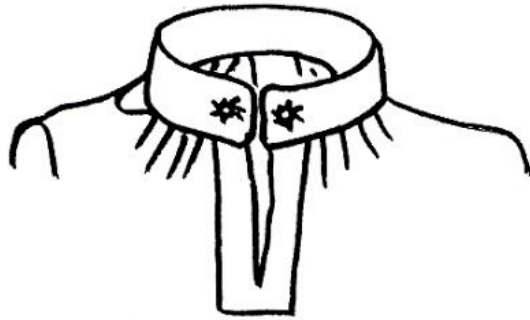
TIES.



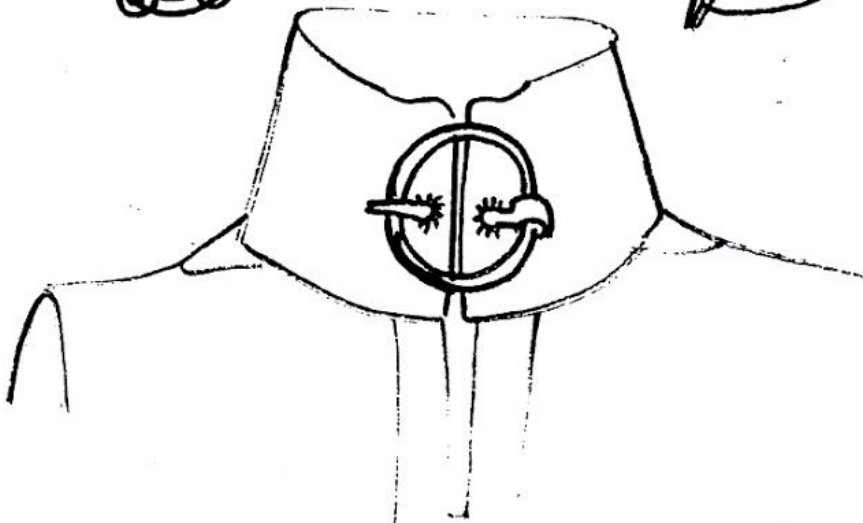
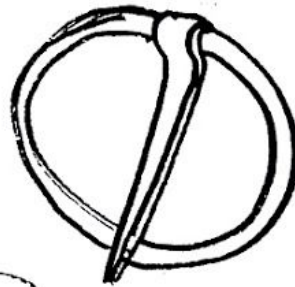
EXTENDED
NECK BAND
USED AS A TIE.

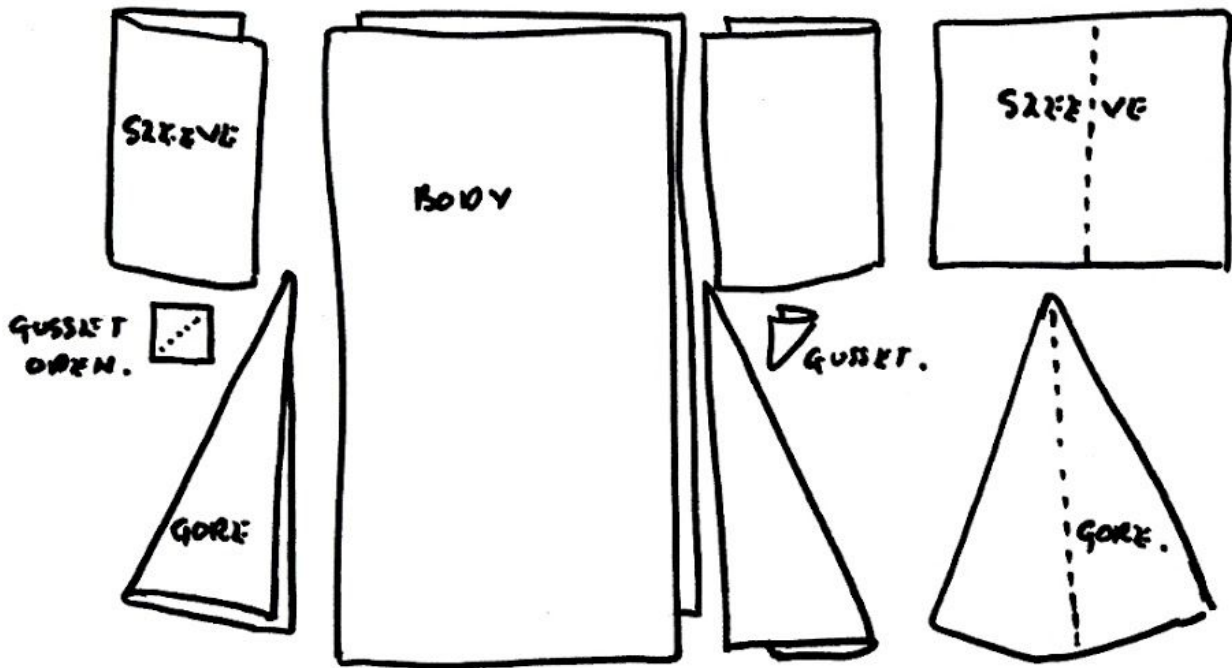


HOOK
AND EYE



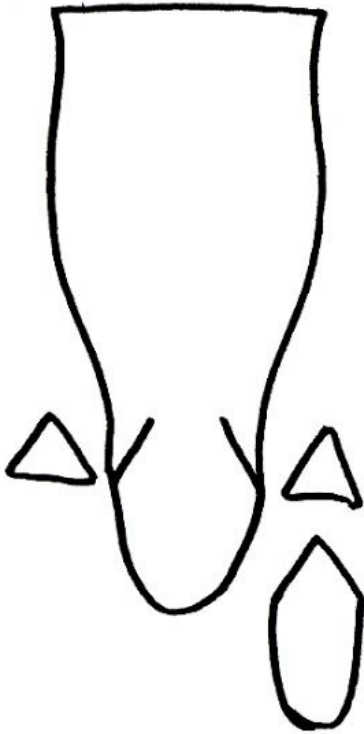
EYELETED & CLOSED
WITH A 'POINT' OR A
SMALL BROOCH





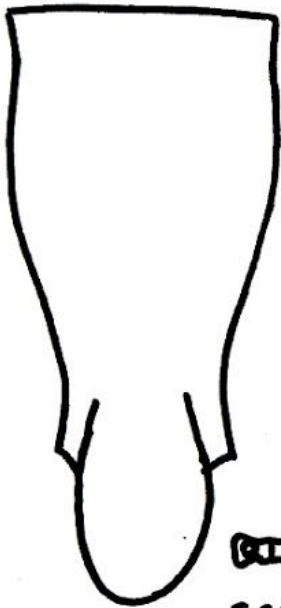
BASIC LAYOUT FOR DRAWSTRING NECK
SMOCK. THE NECK CAN BE SMOCKED
RATHER THAN DRAWSTRINGED. IT CAN ALSO
BE GATHERED INTO A COLLAR.

HOSE.

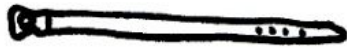


SIMPLE MULTI
PIECE DESIGN

WHEN CUTTING HOSE OR STOCKINGS
FROM CLOTH CUT MAIN PIECES
ON BIAS IE AT 45% TO WEAVE.



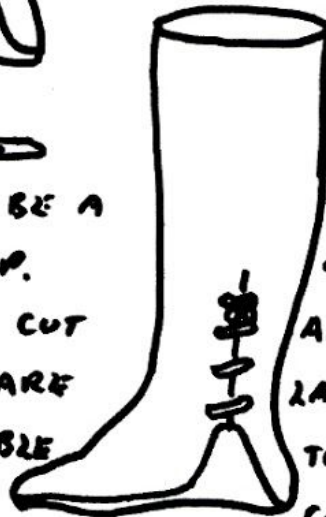
MORE SOPHISTICATED
TWO PIECE.



GARTERS CAN BE A
BUCKLED STRAP.



CLOTH TIES CUT
ON THE BIAS ARE
MORE COMFORTABLE
THOUGH.



SIT AT
ANKLE &
LACED TIGHT
TO GIVE
CLOSE FIT.

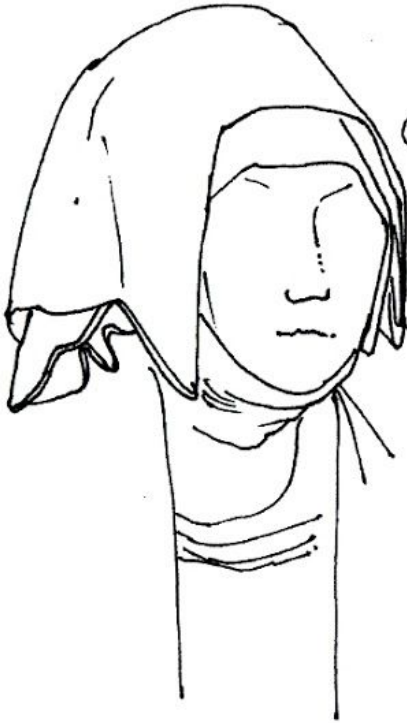


SOME SURVIVING GARTERS
ARE VERY ELABORATELY
DECORATED

HEAD KERCHIEF

SECOND
HALF (15.

THE WHITE LINEN HEAD COVER ON THIS PICTURE REDRAWN FROM A LATE (15 "FLIGHT INTO EGYPT" LOOKS LIKE A SIMPLE RECTANGLE OF STARCHED CLOTH FOLDED Z or S FASHION ABOUT THE HEAD AND SHOULDERS.



(1470.

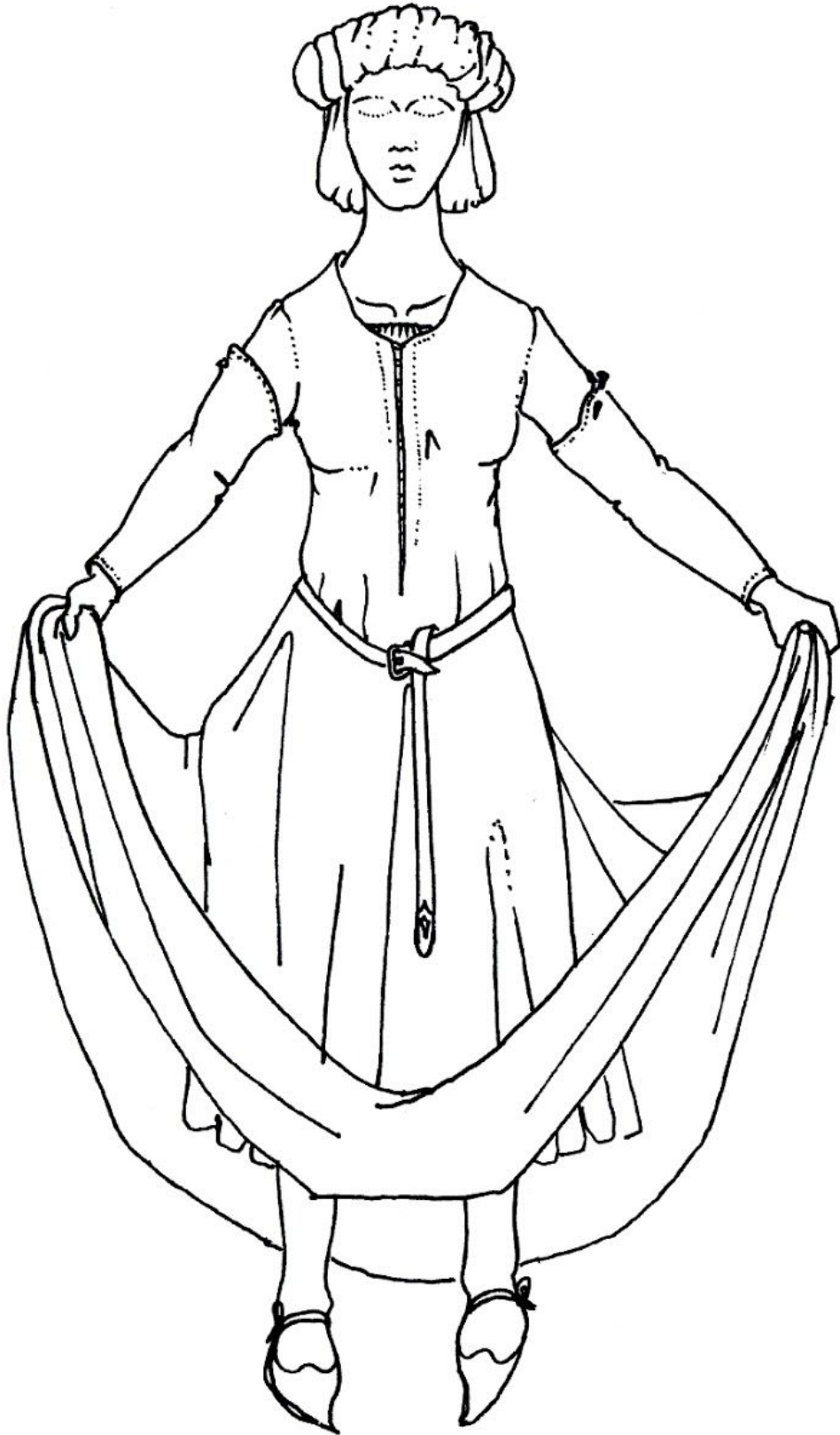
A MULTIPLY FOLDED HEAD COVER, PINNED TO A LINEN GORGET OR THROAT COVER, ON AN OLDER WOMAN.

SECOND
HALF
(15.

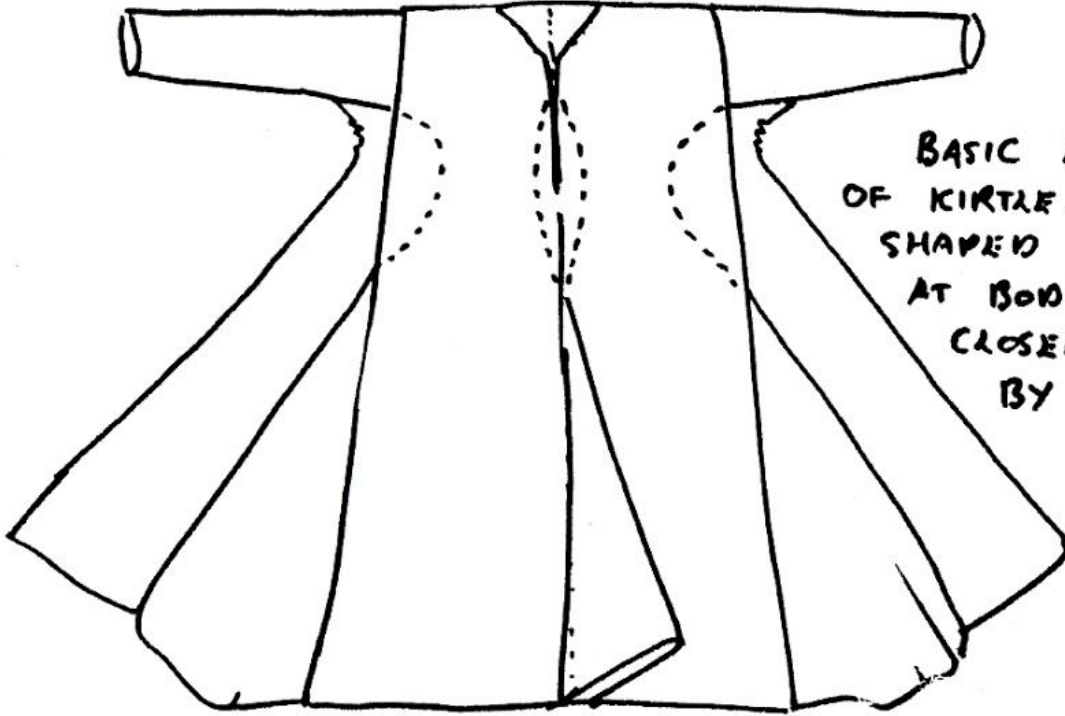
A PRE-FORMED HEAVILY PLEATED LINEN TURBAN WITH A FOLDED LINEN GORGET.

THE ABOVE ARE A FEW OF THE LINEN HEAD COVERINGS SEEN IN ORIGINAL PAINTINGS. THERE SEEMS NO LIMIT TO THE ELABORATION OF THESE, AT A TIME WHEN JEWELRY WAS DISAPPROVED OF, WAS THIS THE MAIN AREA OF FEMALE DRESS DISPLAY.

KIRTLE



SIMPLE KIRTLE

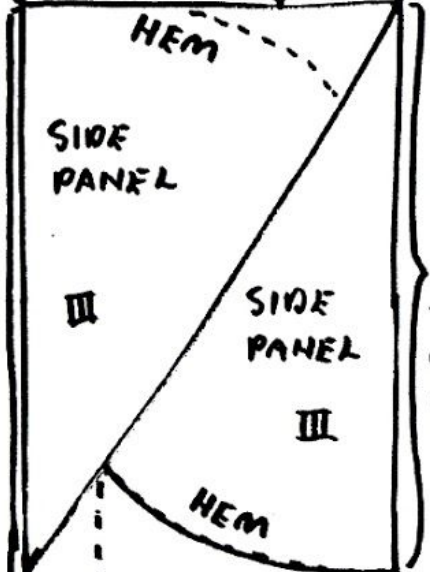
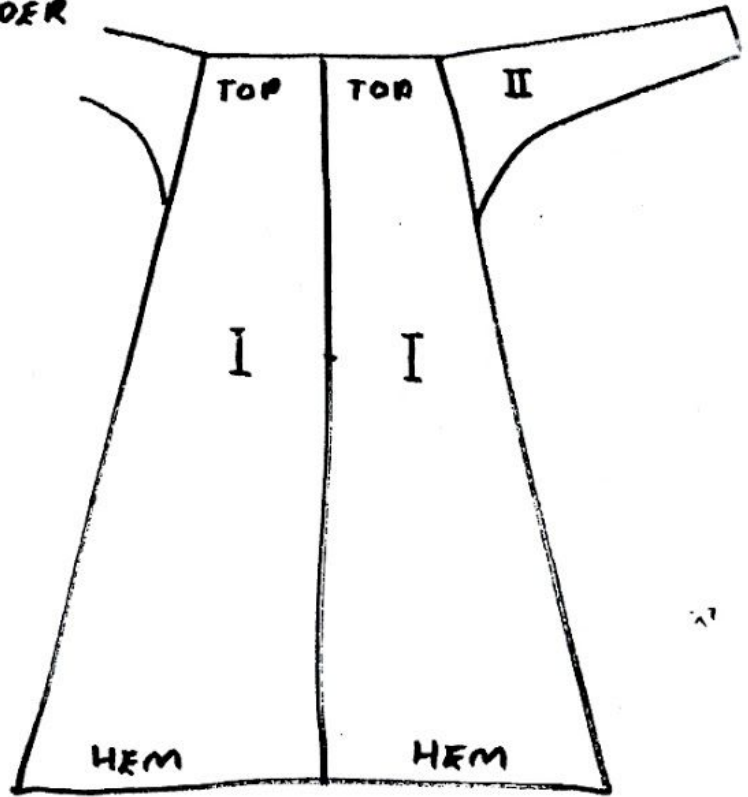
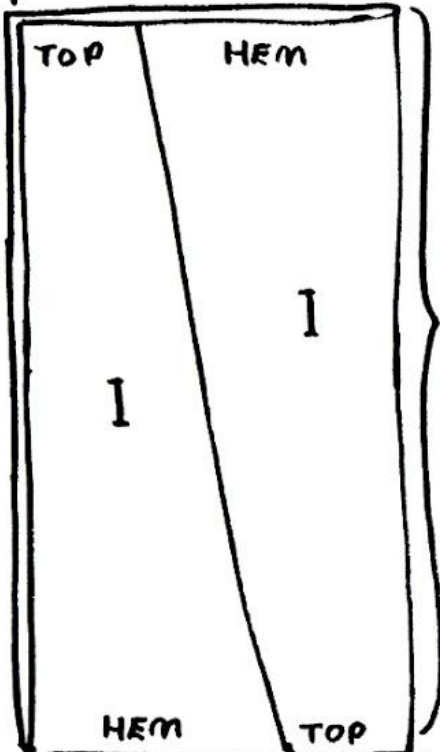


BASIC APPEARANCE
OF KIRTLE. THIS CAN BE
SHAPE ON SEAMS
AT BODY TO GIVE
CLOSER FIT. SUGG.
BY DOTTED LINES.



SOME SHADING.
ASSEMBLE KIRTLE.. PUT
ON INSIDE
OUT, TAKE IN
ON SEAMS.

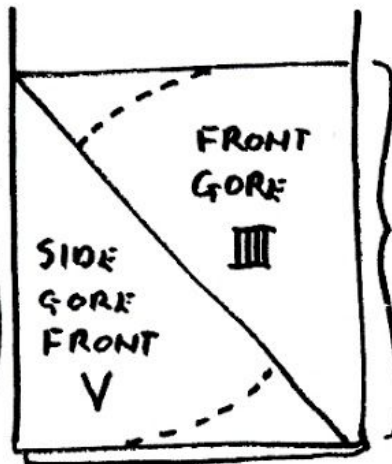
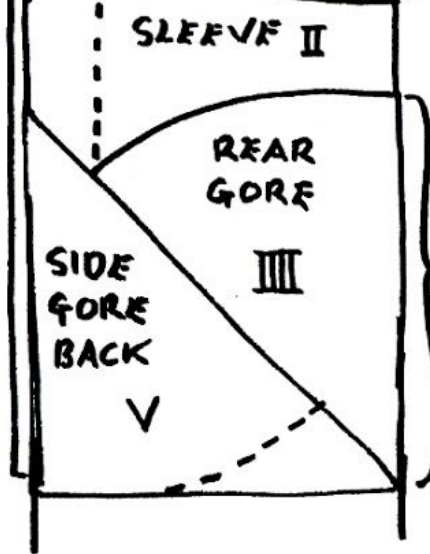
CENTRE BACK
TO POINT OF SHOULDER



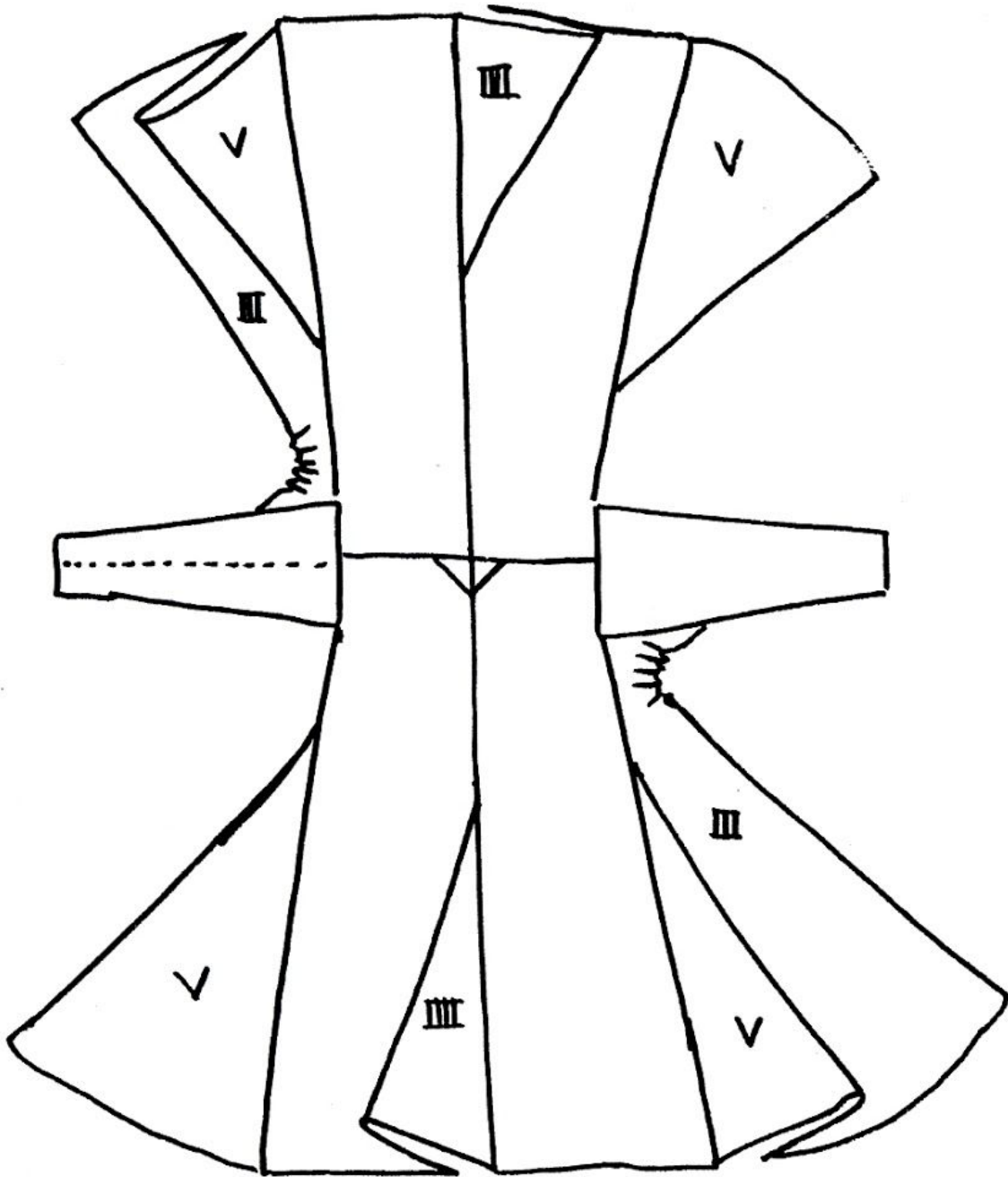
ARMHOLE
TO
GROUND
PLUS 6"

THIS PATTERN GIVES A
VERY FULL HEM... ABOUT
29 FEET AROUND.

FOR LESS FULLNESS CUT
SMALLER GORES OUT OF ONE
LENGTH RATHER THAN 2
ABOUT A 21 FOOT HEM
OR NO GORES, JUST BODY
SIDE & SLEEVE PANELS
ABOUT A 12 FOOT HEM.

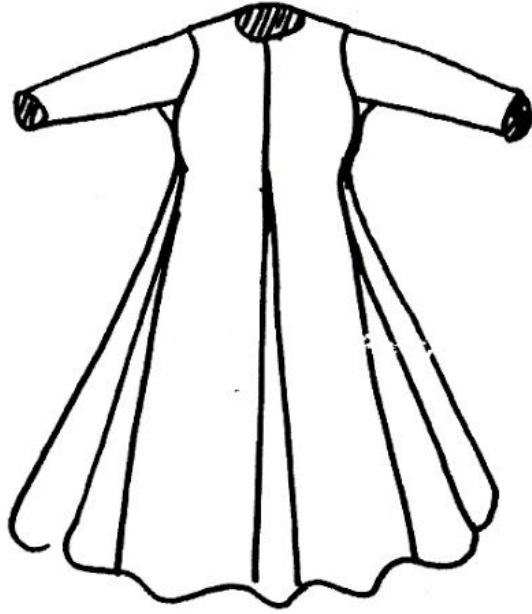
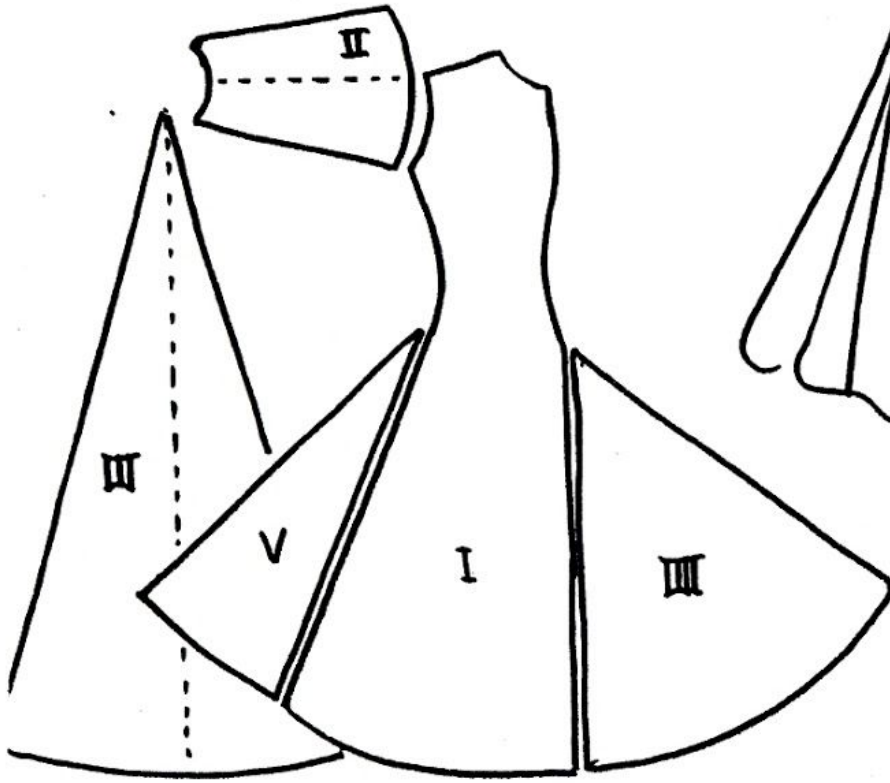


WAIST TO
GROUND



KIRTLE SPREAD OUT BEFORE SEWING UP UNDER ARM SEAMS. FRONT OR REAR FASTENINGS MADE ALONG CENTRE BODY SEAMS. NB. THE LONG UNDERARM GORE CAN BE REPLACED BY A DIAMOND GUSSET & A WAISTLENGTH SHORTER SIDE GORE.

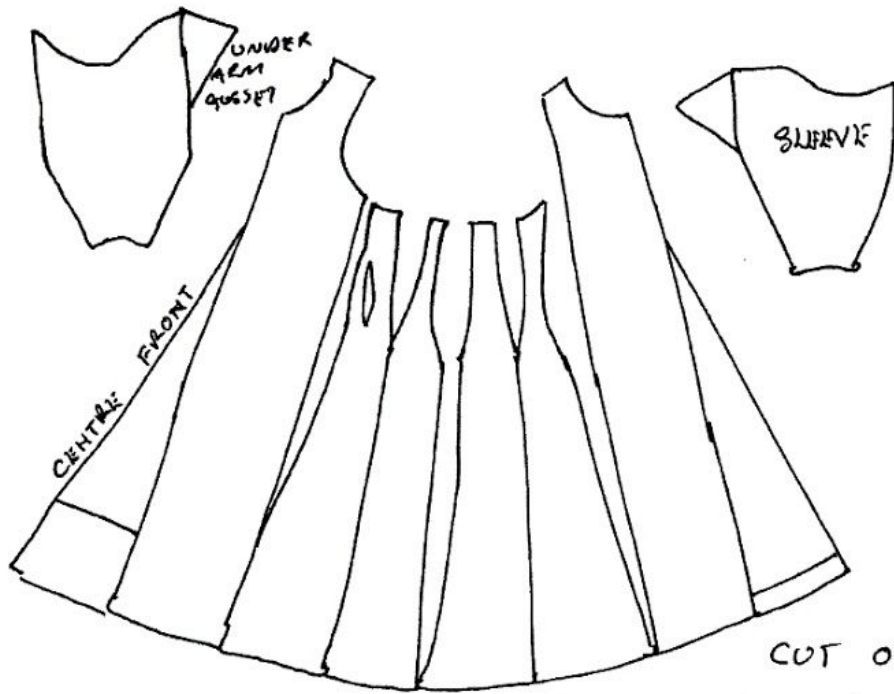
EVOLVED KIRTLE PATTERN.



OPTIONS.

1. A WAIST SEAM.
2. SHAPED SHOULDER SEAM.
3. SHAPED SLEEVE & ARM HOLE - NO UNDER ARM GUSSET.
4. SHAPED NECKLINE.
5. FRONT OR REAR OPENING.
6. SIDE OPENING UNDER ONE OR BOTH ARMS.
7. SHORT SLEEVES WITH LONG OVERSLEEVES PINNED ON





CUT OF 14

KIRTLE PRESERVED IN PERMAFROST IN GREENLAND. AT THIS DATE MULTI PANEL MULTI SEAMED GARMENTS WERE

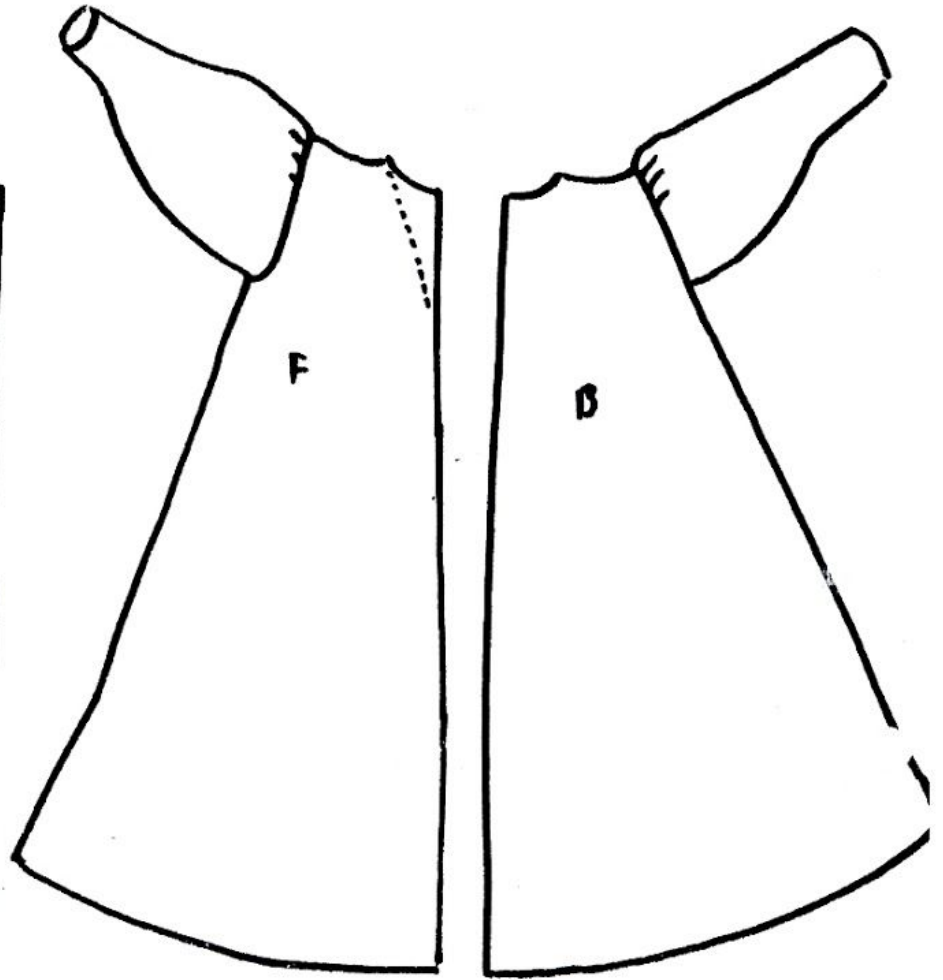
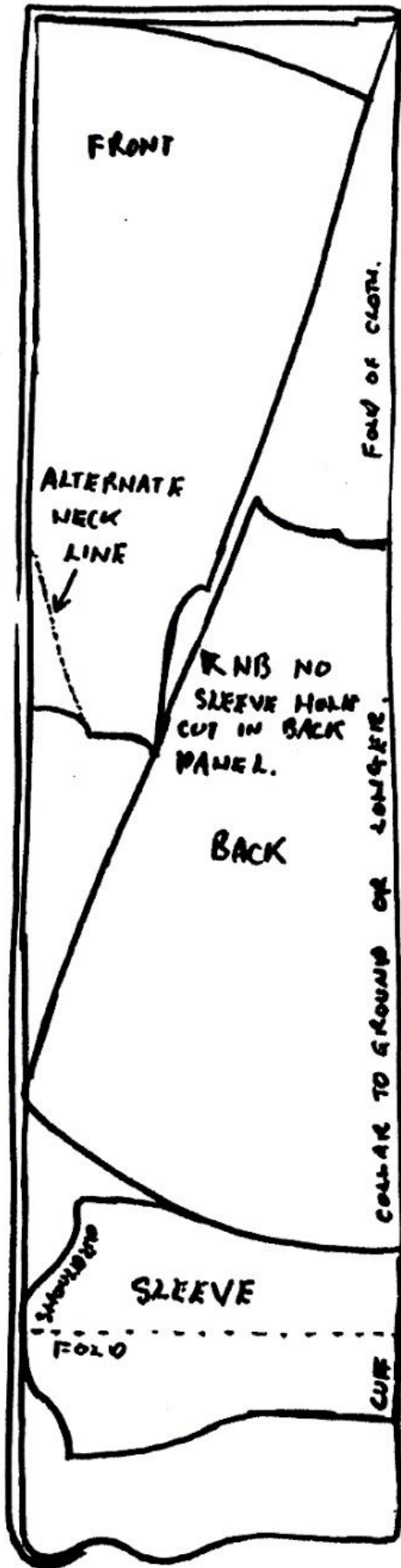
SO POPULAR THAT SURVIVING EXAMPLES ARE KNOWN WITH FALSE SEAMS TO GIVE THE IMPRESSION OF MORE PANELS THEN THERE ARE.



GOWN.



GOWN

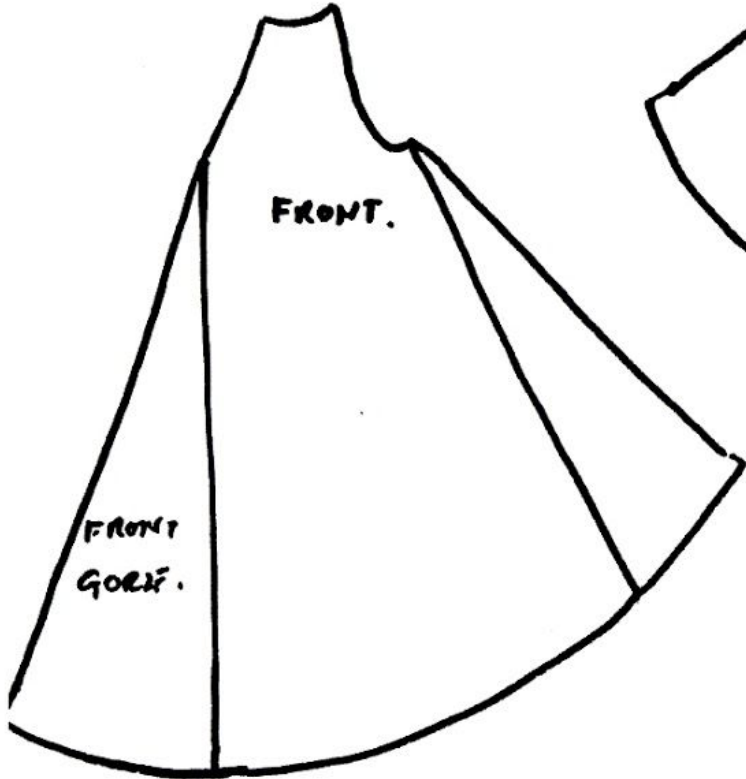
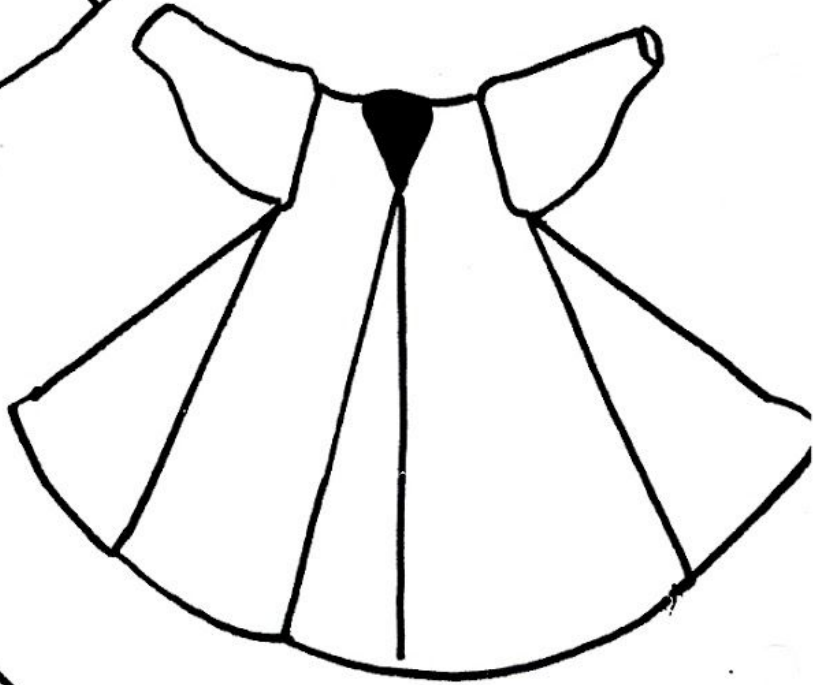
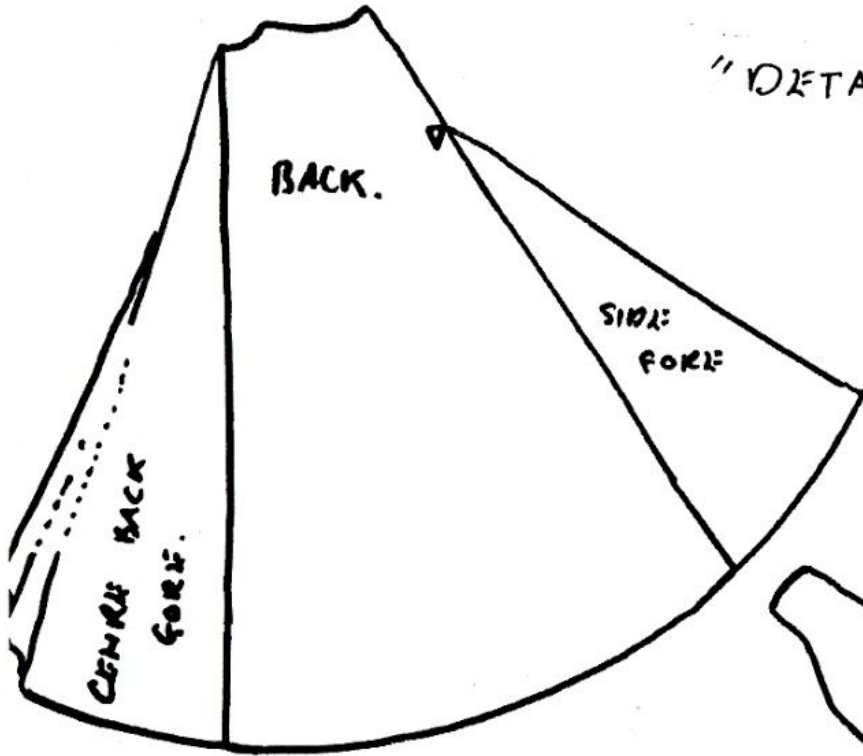


N.B. SHAPE OF SHOULDER SEAM ENSURES FOLDS IN BODY START HIGH AND GIVE PLEATHY EFFECT.

GORES MAY BE INSERTED ON SEAMS TO GIVE EXTRA FULLNESS.

FOR FASTENINGS SEE

"DETAILS"

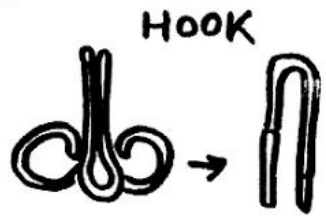


OPTIONAL INSERTS
TO INCREASE FULLNESS.

DETAILS.



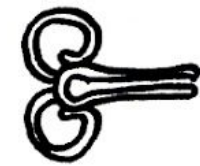
HOOCS AND EYES ON ANY OPENING, BRASS OR IRON WIRE.



TO MAKE. STAGE 1.



STAGE 2.



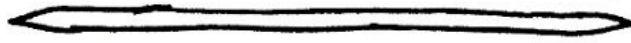
PINS. USED AT CUFF OR TO CLOSE DRESS.

COIL WIRE FOR HEADS ON PIECE OF SAME WIRE AS FOR PINS. CUT IN COILS OF 2 TURNS.

FILE 2 POINTS ON PIN WIRE.

CUT IN 2 WITH PINCERS.

SLIDE COIL HEADS ON AND SOFT (LEAD) SOLDER ON.



CUT IN 2 WITH PINCERS.



SLIDE COIL HEADS ON AND SOFT (LEAD) SOLDER ON.



PINS. CONTINUED.



USE AN OLD "POINT" OR BRASS AIGUILLET AS POINT PROTECTOR.



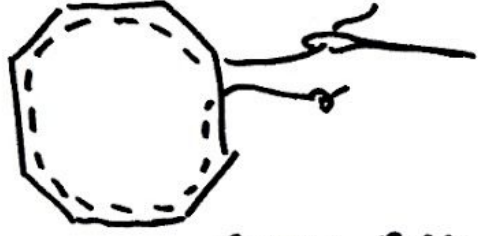
← PIERCED TO AID SEWING IN PLACE.



YOU CAN SEW BRASS "POINT" IN PLACE PERMANENTLY.

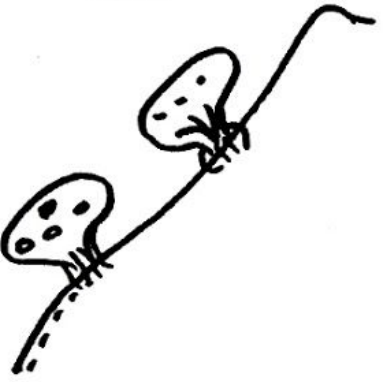
BUTTONS.

CUT OCTAGON OR CIRCLE OF CLOTH, & PUT RUNNING STITCH ROUND PERIPHERY.



DRAW THREAD SHUT TO FORM SMALL DRAWSTRING BAG.

STUFF BAG WITH WASTE WOOL OR THREAD OR COTTON WOOL. DRAW SHUT & SEW SHUT. SEW THROUGH BUTTON TO FLATTEN. SEW TO EDGE OF OPENING, NOT IN FROM EDGE AS IN MODERN BUTTONS.



SEW TO EDGE OF OPENING, NOT IN FROM EDGE AS IN MODERN BUTTONS.

BUTTON HOLES.

SEW RUNNING STITCH ROUND SITE OF BUTTONHOLE

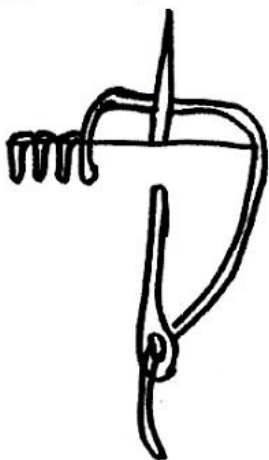


SLASH BUTTONHOLE
AFTERWARDS.

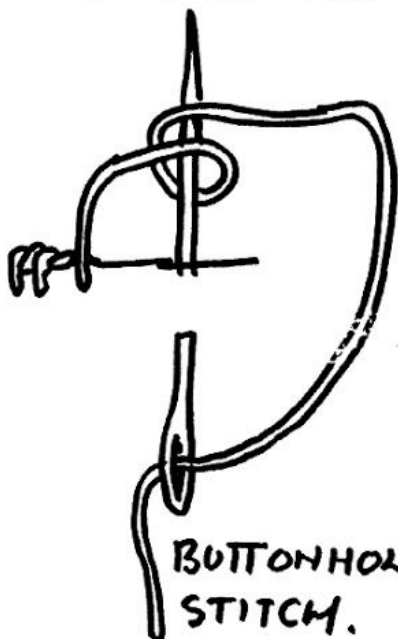
WHIPSTITCH ROUND HOLE - INCLUDING RUNNING
STITCH WITHIN STITCH.



EARLY BUTTONHOLE'S ARE JUST WHIPPED, LATER
BUTTONHOLE'S ARE BLANKET OR BUTTONHOLE STITCHED,
AS LATE AS (17) BUTTONHOLE'S ARE OFTEN JUST
WHIPPED.



BLANKET
STITCH.



BUTTONHOLE
STITCH.

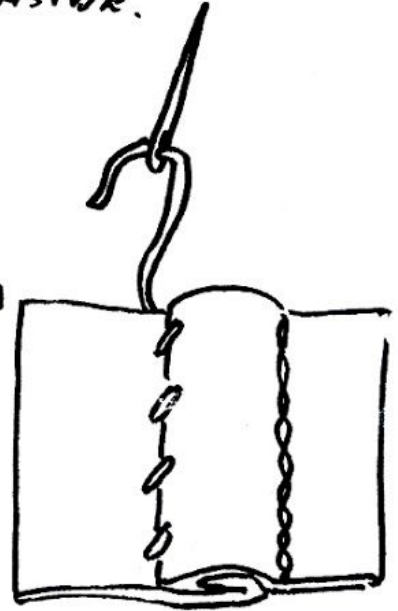
SEAMS.

RIGHT SIDES TOGETHER, CAN BE MACHINED, BACK STITCHED OR RUNNING STITCHED.



IRON SEAM FLAT FROM INSIDE.

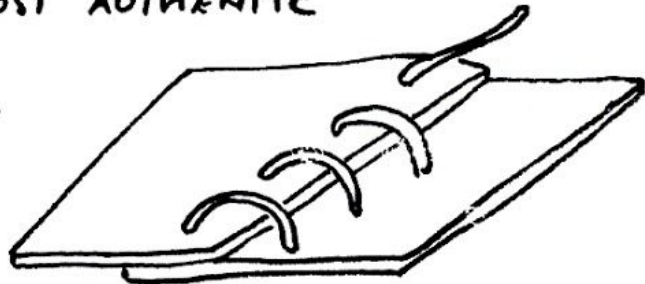
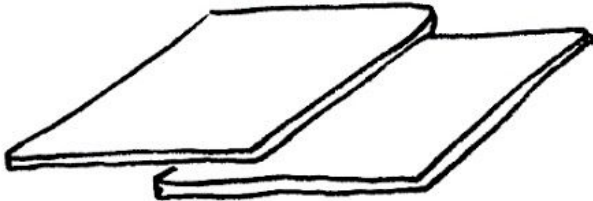
FLAT FELL.



SEW RIGHT SIDES TOGETHER.

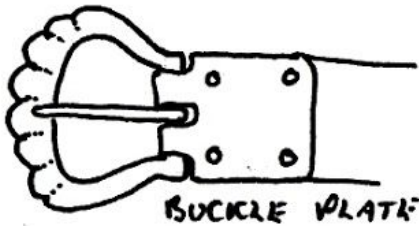
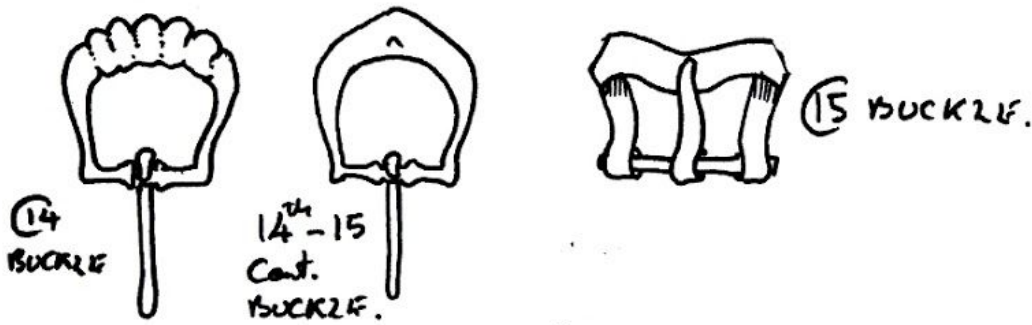
CROP ONE SEAM ALLOWANCE DOWN, FOLD EXCESS OF OTHER OVER THE EDGE. IRON DOWN ALL SEAM ALLOWANCE TO ONE SIDE, WHIP STITCH DOWN.

OVERLAP SEAM - THE MOST AUTHENTIC MEDIEVAL SEAM.



WHIP STITCH FROM BOTH SIDES.





BUCKLE PLATE

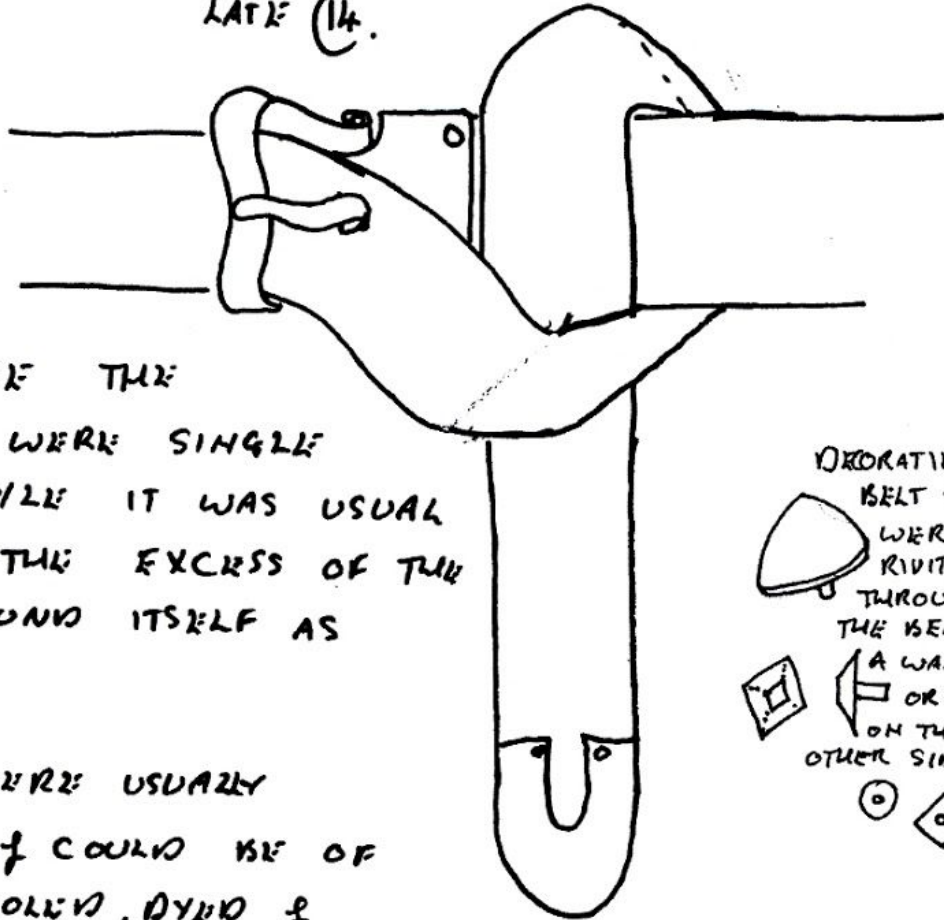


BELT END.

BELTS WERE A SIGN OF RANK AND SO SOME CARE AND MONEY WAS SPENT ON THEM.

BUCKLES AND FITTINGS USUALLY MATCHED AND COULD BE MADE OF BRONZE, BRASS, PEWTER OR TINNED BRASS.

PEWTER BUCKLES & STUDS WERE BANNED (THOUGH USED) TILL THE LATE 14th.



BECAUSE THE BUCKLES WERE SINGLE LOOP STYLE IT WAS USUAL TO TIE THE EXCESS OF THE BELT ROUND ITSELF AS SHOWN.

BELTS WERE USUALLY NARROW & COULD BE OF LEATHER, TOLLID, DYED & DECORATIVELY STITCHED, OR TABLET WOVEN LINEN, WOOL OR SILK. VERY WIDE BELTS WOULD OFTEN BE COVERED IN A RICH FABRIC, EG VELVET.



DECORATIVE BELT STUDS WERE RIVETED THROUGH THE BELT WITH A WASHER OR RIVING ON THE OTHER SIDE.