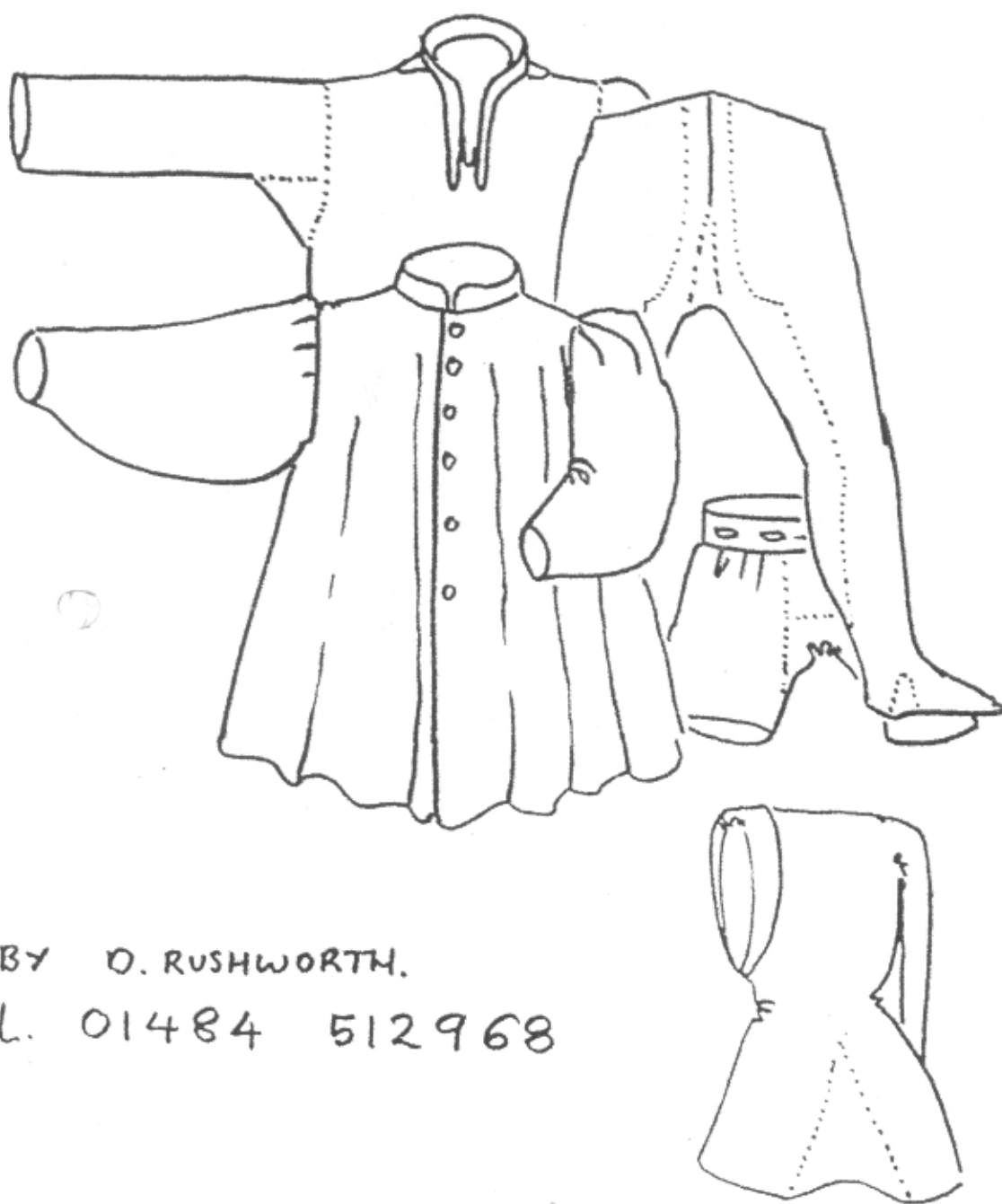


A HANDBOOK OF LATER MEDIEVAL MENS DRESS

BRAIS, SHIRTS, HOSE, DOUBLET, COATS
& HOODS OF C14 & C15.

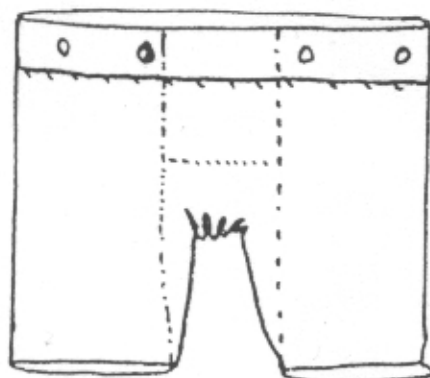
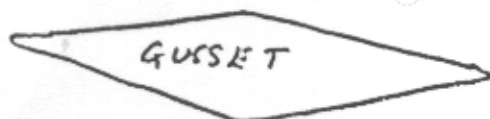
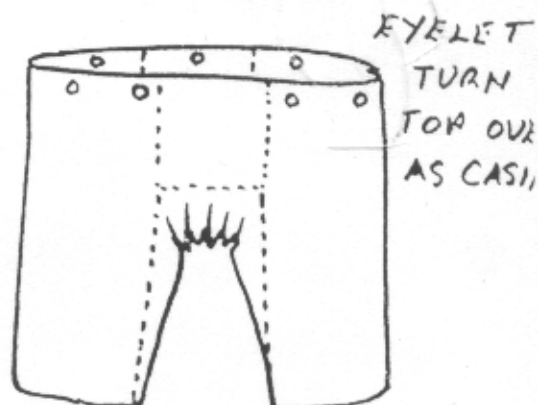
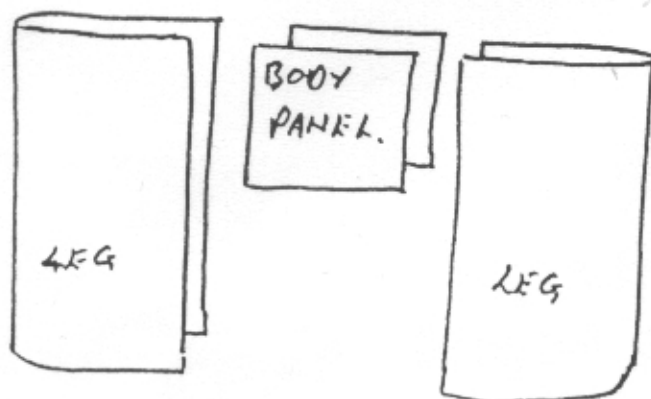


BY D. RUSHWORTH.
-td. 01484 512968

1995

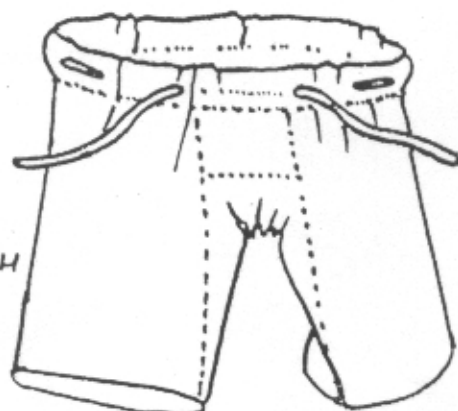
BRAIS.

NONE SURVIVE, THE TWO PATTERNS
BELOW ARE THE BEST GUESSES YET.



THREAD CORD
THROUGH CASING
BRINGING OUT THROUGH
EYELETS, OVERLAP
ENDS OF THE
CORD.

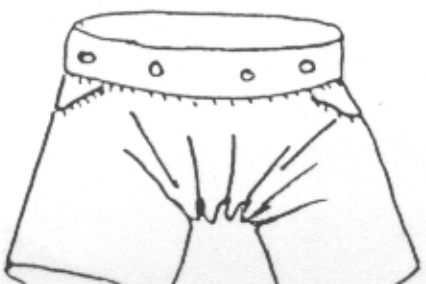
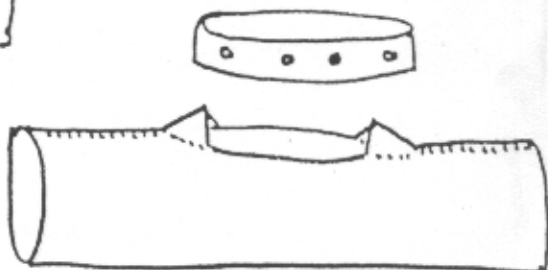
THIS CREATES POUCHED
EFFECT SEEN IN PICTURES.



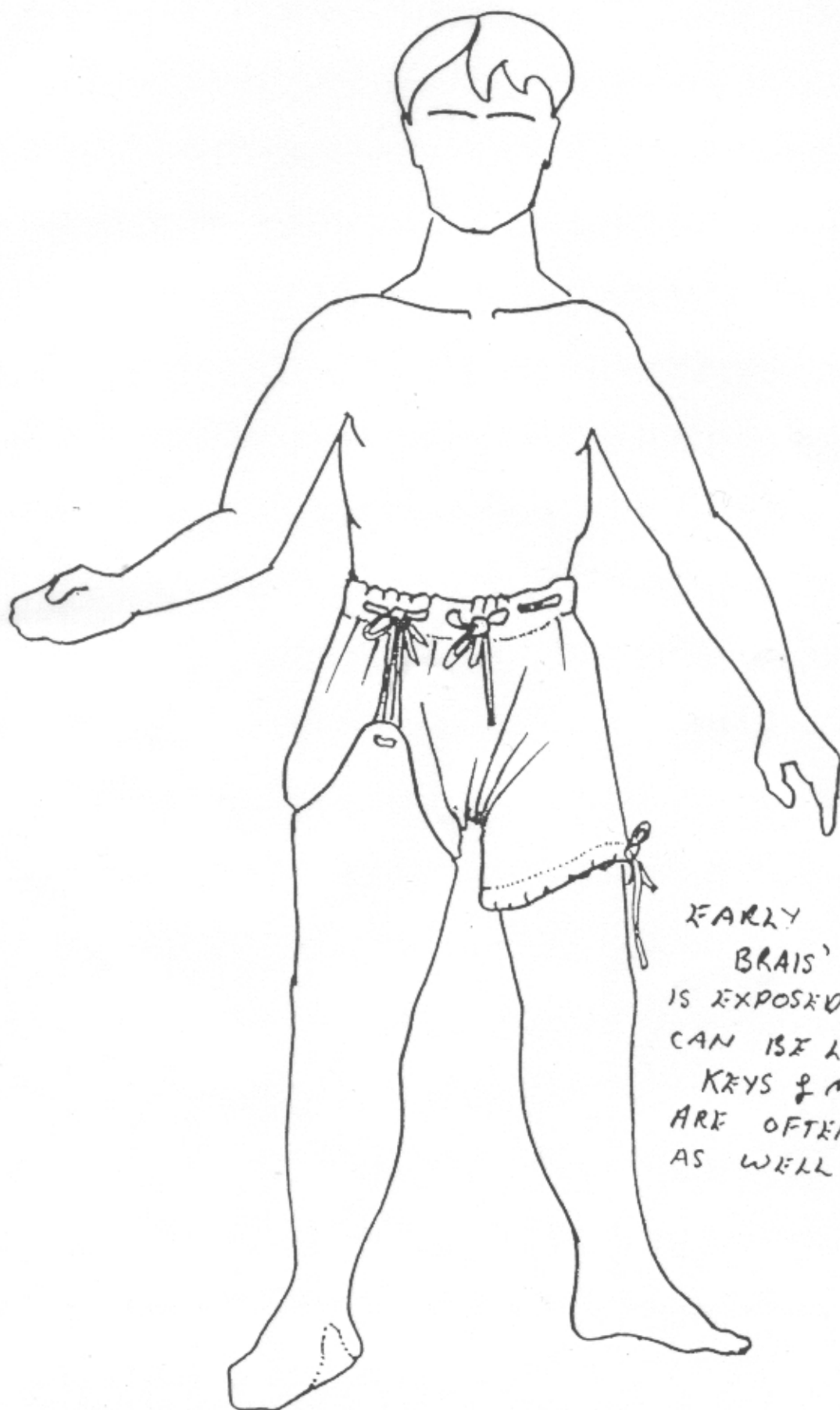
GUSSETS

WAIST BAND

LEGS & BODY



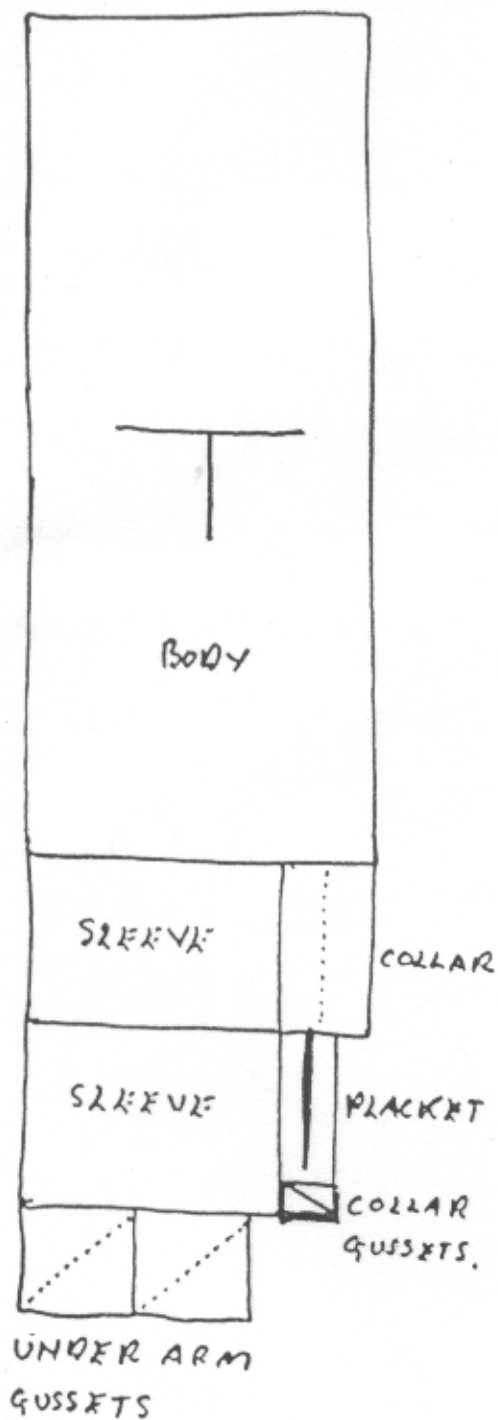
BRAIS CAN BE DRAWSTRINGED
ROUND LOWER LEGS AS WELL.



EARLY (14)
BRAIS' DRAWSTRING
IS EXPOSED SO HOSE
CAN BE LACED TO IT.
KEYS & MONEY POUCH
ARE OFTEN TIED THERE
AS WELL.

THE SHIRT.

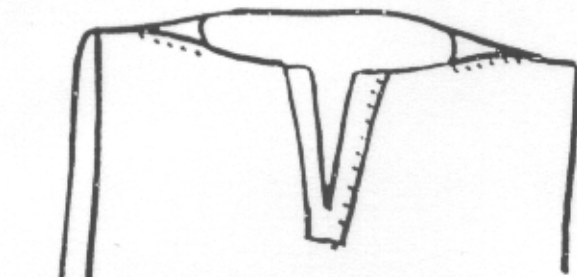
THIS IS THE SAME PATTERN AS THE SMOCK,* BUT WITHOUT THE 2 TRIANGULAR GORES IN THE SIDE, AND IS USUALLY SHORTER.....



AND OFTEN HAS THE SIDE SEAMS OPEN FOR 6 INCHES OR SO. AT THE BOTTOM.

* SEE A HANDBOOK OF MEDIEVAL WOMENS DRESS.

1/ SEW A NECK GUSSETS INTO ENDS OF
NECK SLIT. FACE PLACKET (FRONT
NECK OPENING)



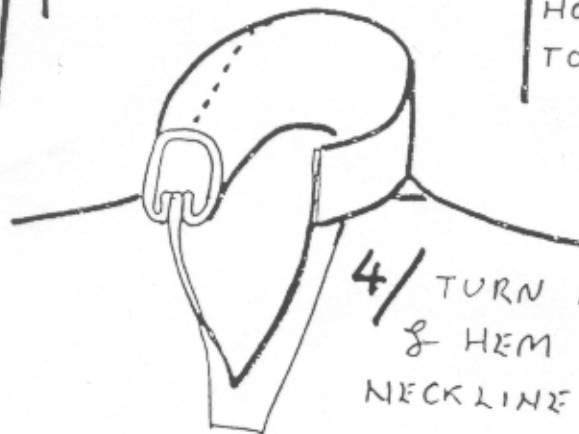
2/ GATHER NECK OF
SHIRT WITH A RUNNING
STITCH DRAW THREAD.



3/ SEW NECK BAND
TO GATHERED NECK
HOLE, RIGHT SIDES
TOGETHER.



4/ TURN NECK BAND DOWN
& HEM DOWN INSIDE THE
NECKLINE.



FACING THE PLACKET.

①

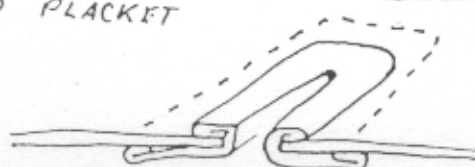


SEW FACING TO PLACKET
SLIT.

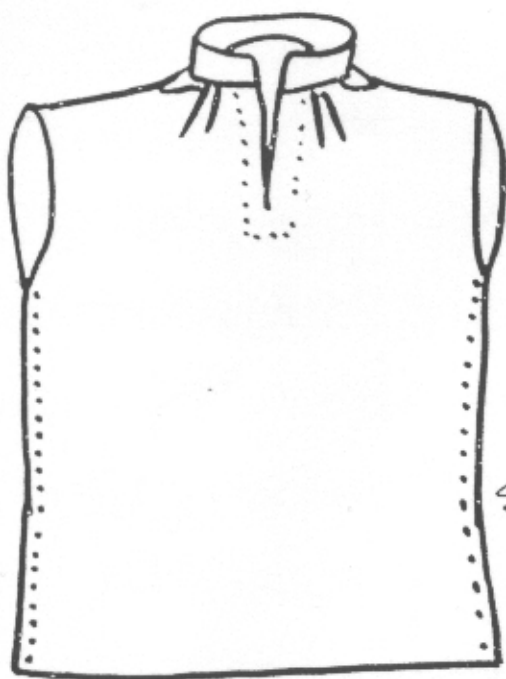
②



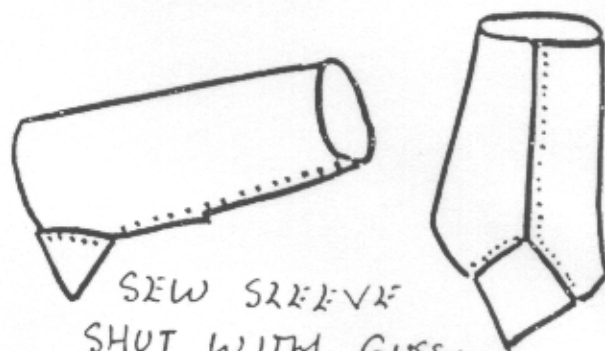
TURN FACING TO
THE OUTSIDE



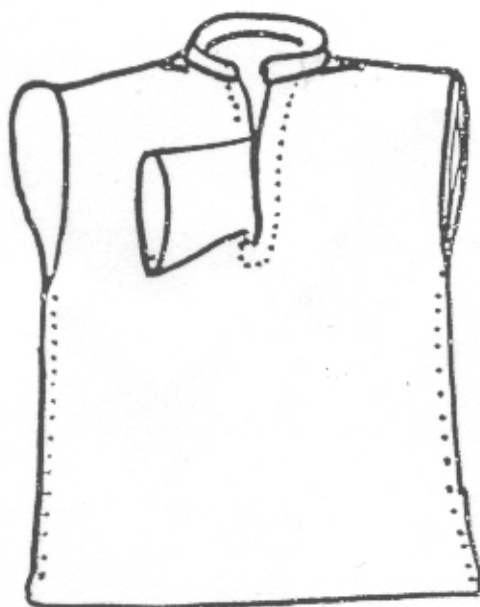
③



SEW UP SIDES OF SHIRT
LEAVING ARMHOLES.

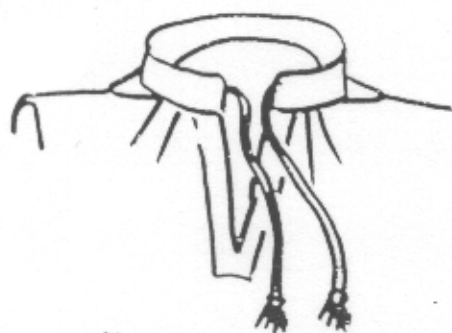


SEW SLEEVE
SHUT, WITH GUSSET
IN SHOULDER END.

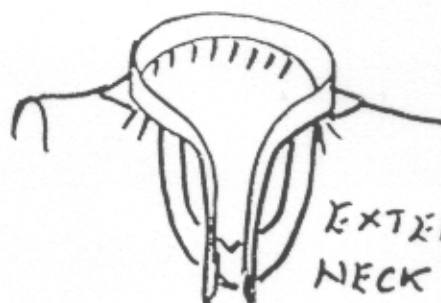


TO INSERT SLEEVE, TURN
SLEEVE RIGHT SIDE OUT &
INSERT INTO SLEEVE HOLE OF
INSIDE OUT SHIRT BODY. SEW
SHOULDER OF SLEEVE TO
ARMHOLE OF BODY. REPEAT
FOR OTHER SLEEVE. TURN
SHIRT RIGHT SIDE OUT.

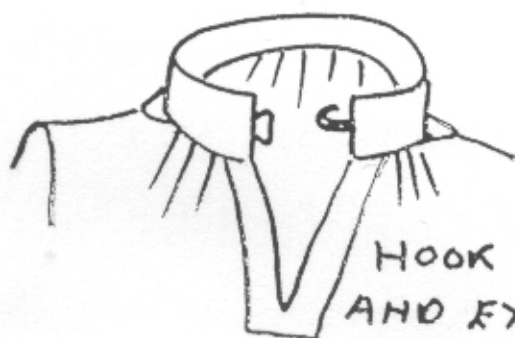
NECK FASTENINGS.



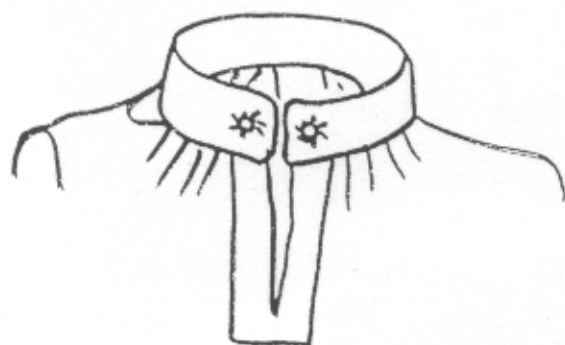
TIES.



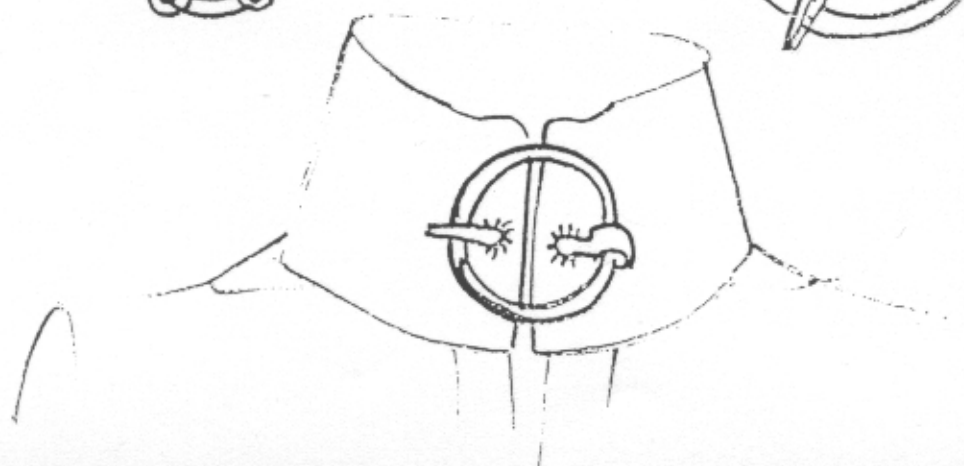
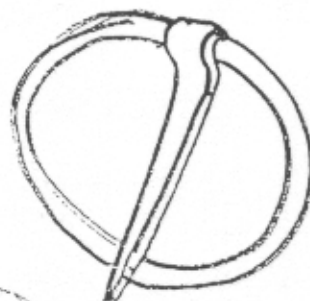
EXTENDED
NECK BAND
USED AS A TIE.

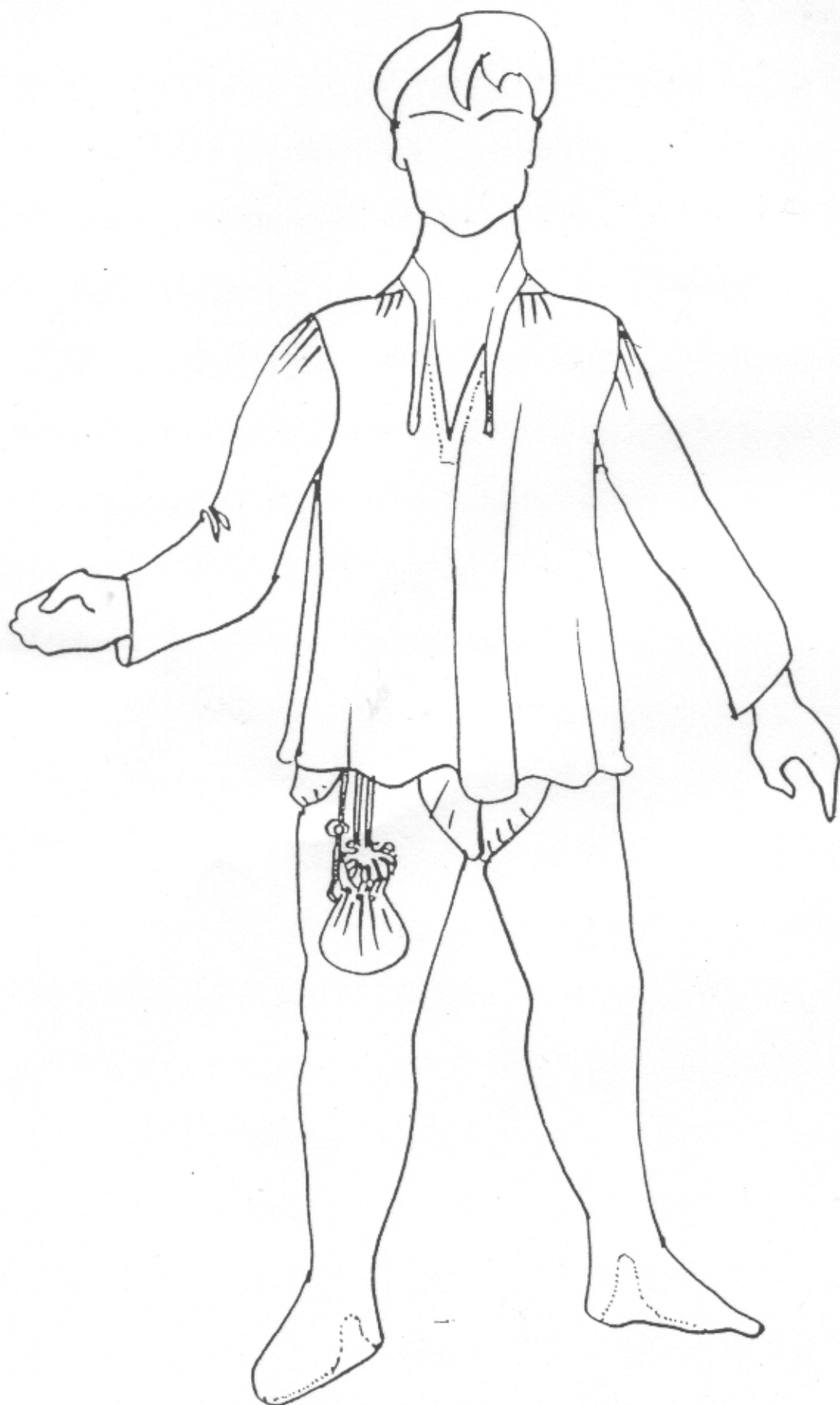


HOOK
AND EYE



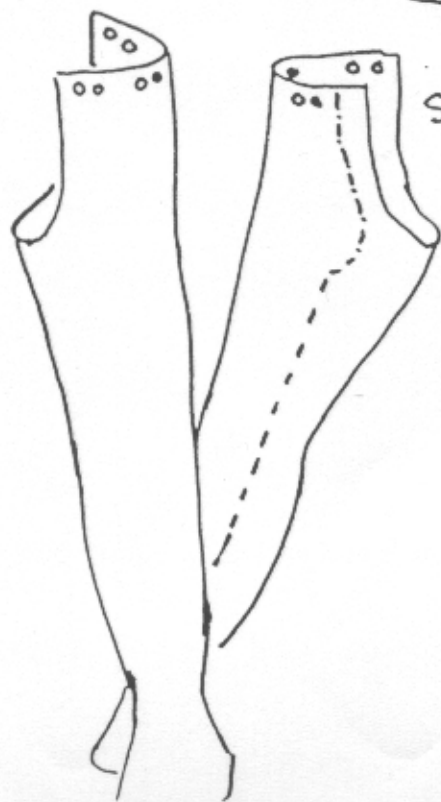
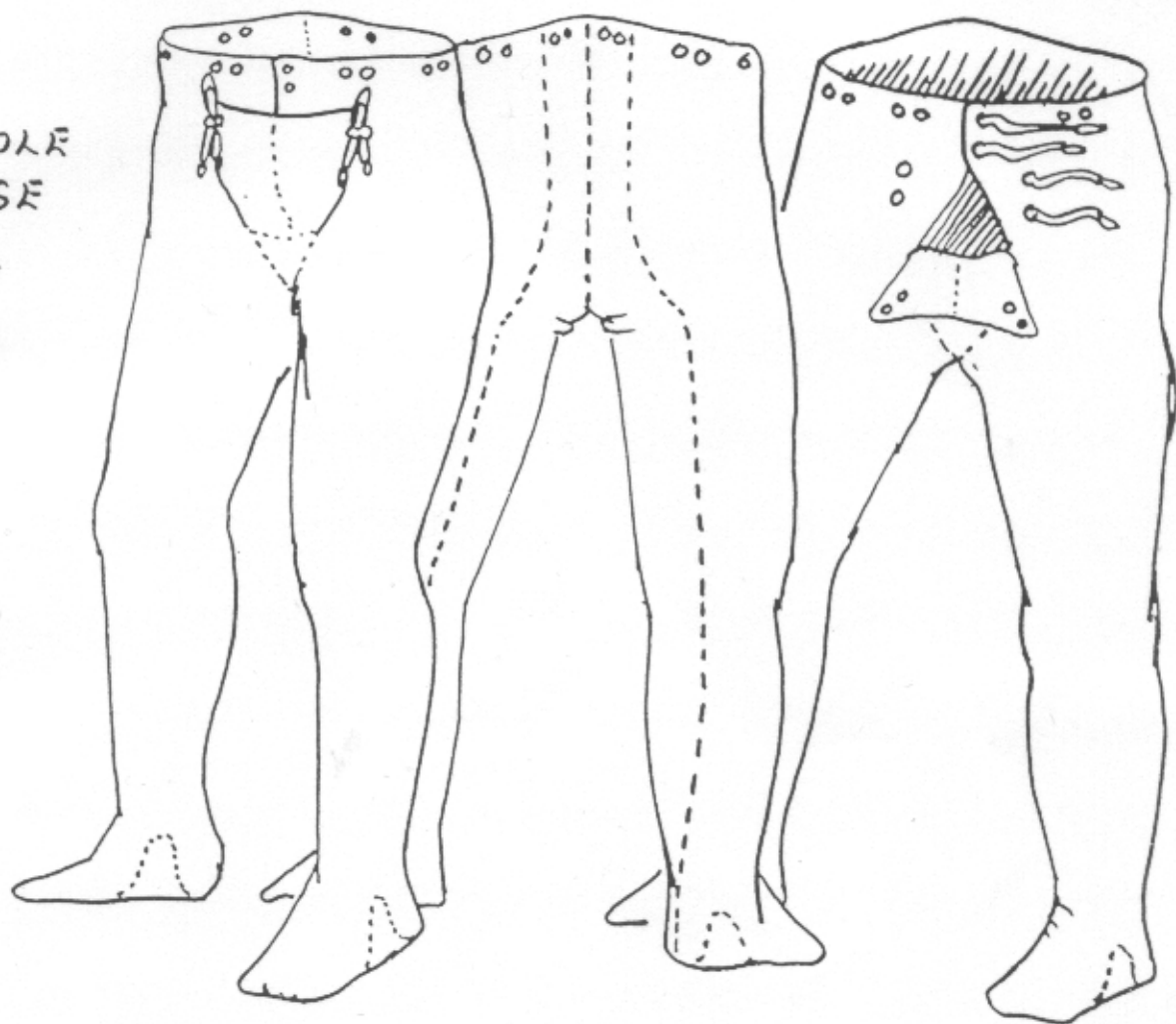
EYELETED & CLOSED
WITH A 'POINT' OR A
SMALL BROOCH





HOSE.

WHOLE
HOSE
LATE (14
(15



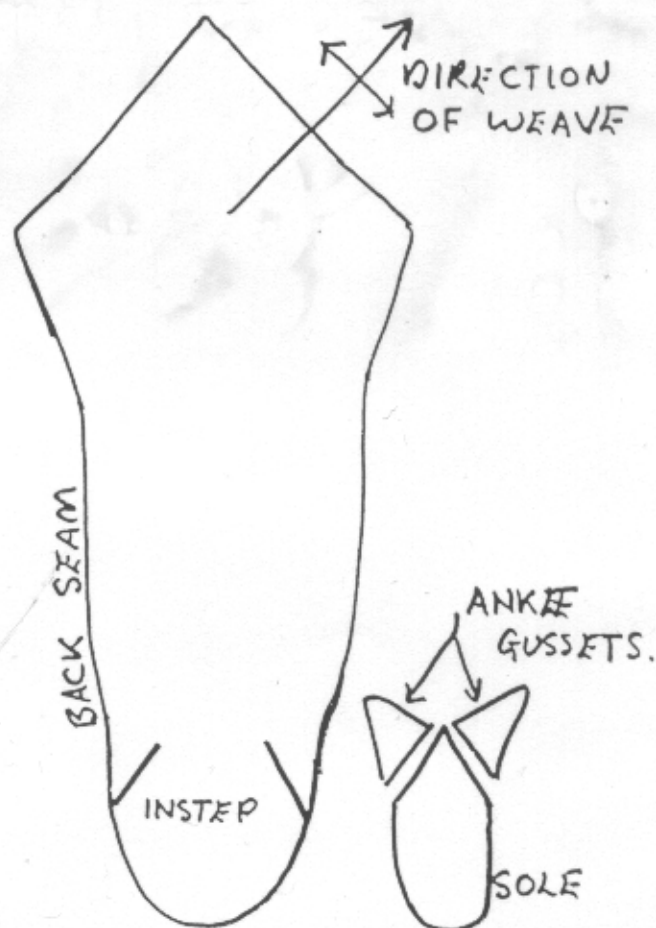
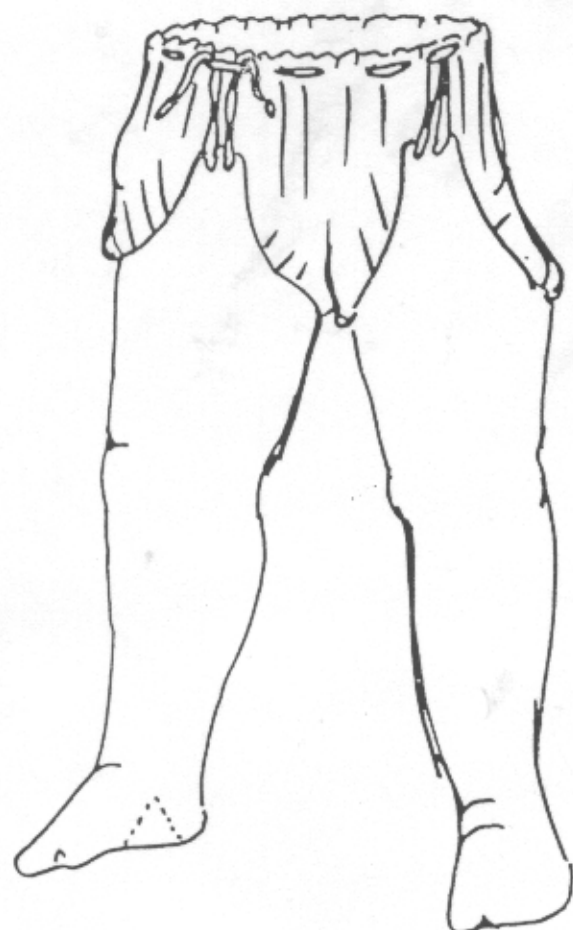
SINGLE
LEG
HOSE.
(14 & 15



(14
OLD STYLE
SINGLE
LEG
HOSE.



HOSE WERE ORIGINALLY LONG STOCKINGS TIED TO THE DRAWSTRING OF THE BRAIS OR UNDERPANTS, AND USUALLY HAD FEET FITTED.



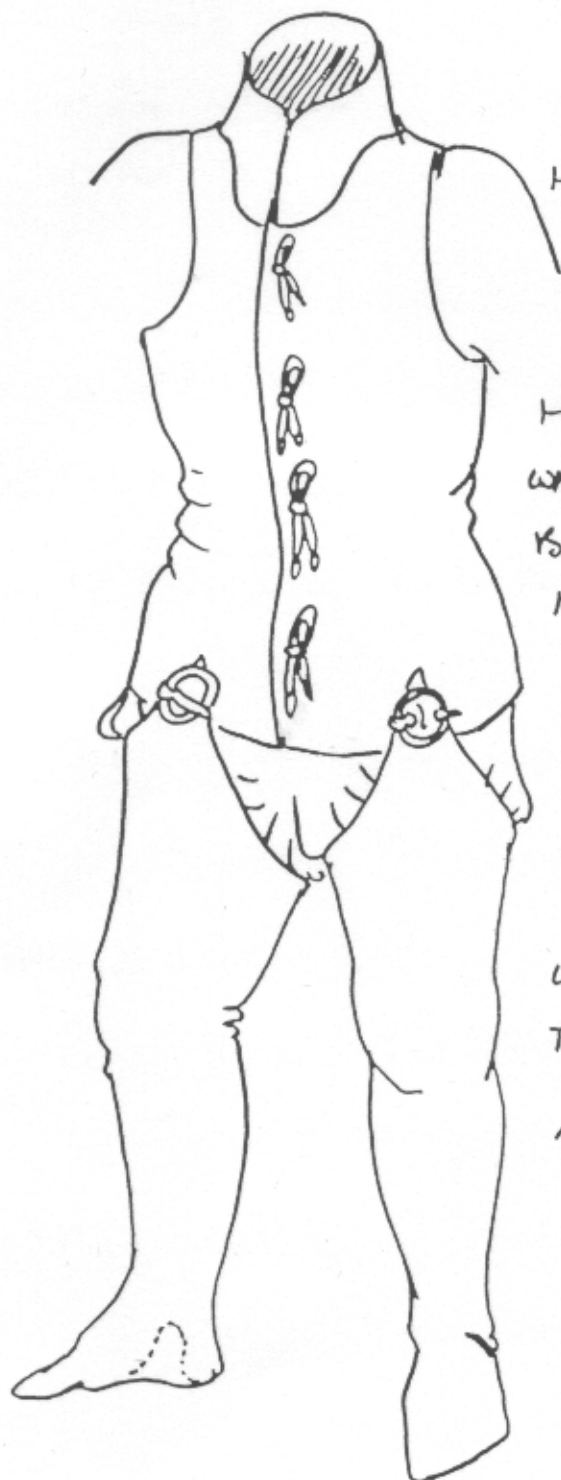
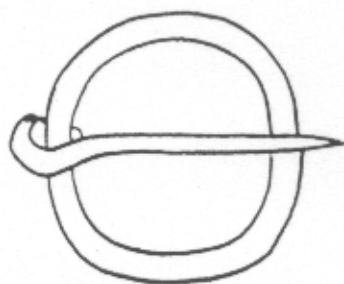
SEAMS WERE USUALLY PRODUCED BY OVERLAPPING EDGES RIGHT SIDE OUT, AND WHIP STITCHING DOWN INSIDE & OUTSIDE.



HOSE WERE ALWAYS CUT OUT AT 45° TO THE WEAVE

OF THE CLOTH TO ACHIEVE A CERTAIN AMOUNT OF STRETCH.

RING "BROOCH"
ABOUT ACTUAL SIZE.

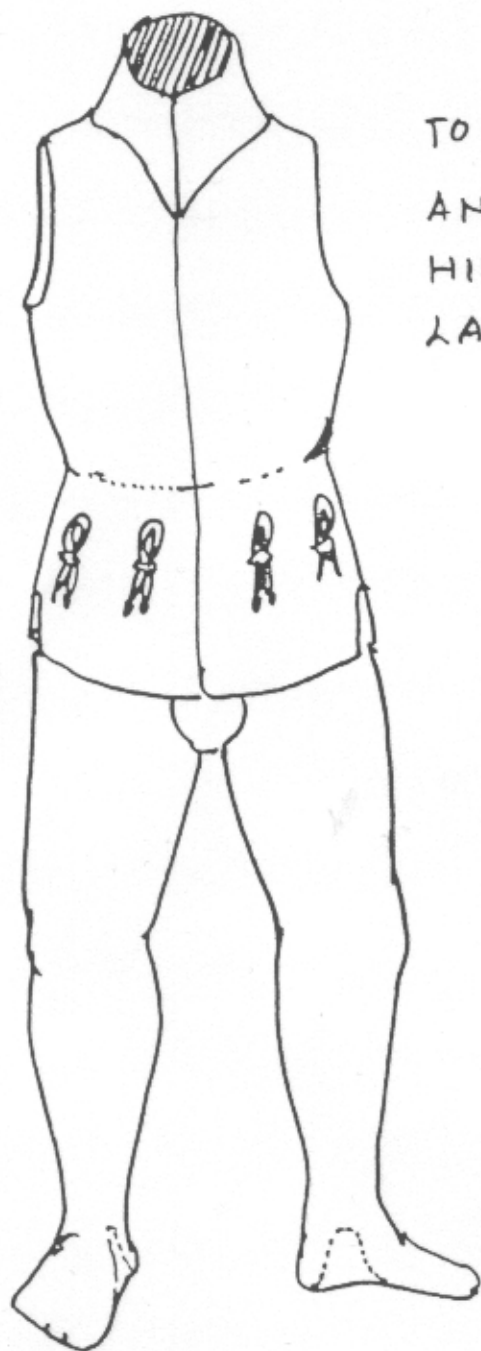


A NUMBER OF (14) BODIES
HAVE BEEN FOUND WITH
"BROOCHES... BUCKLES"
ON THE THIGHS, & SEEM
TO HAVE HELD THE
HOSE TO THE DOUBLET, BUT
WHETHER THIS WAS AS A
BROOCH OR A BUCKLE IS
NOT CLEAR. THERE IS

A LATE (15) TOMBS
CARVING IN SCOTLAND
THAT APPEARS TO SHOW
A LATE SURVIVAL OF THIS.

LACES OR "POINTS" ALSO
WERE USED BY EARLY (14)
TO HOLD HOSE TO
EARLY DOUBLETS OR
"PALTOKS".

NOTE THE LONG
DOUBLET & SHORT HOSE.
AS TIME PASSES
HOSE CLIMBS HIGHER.

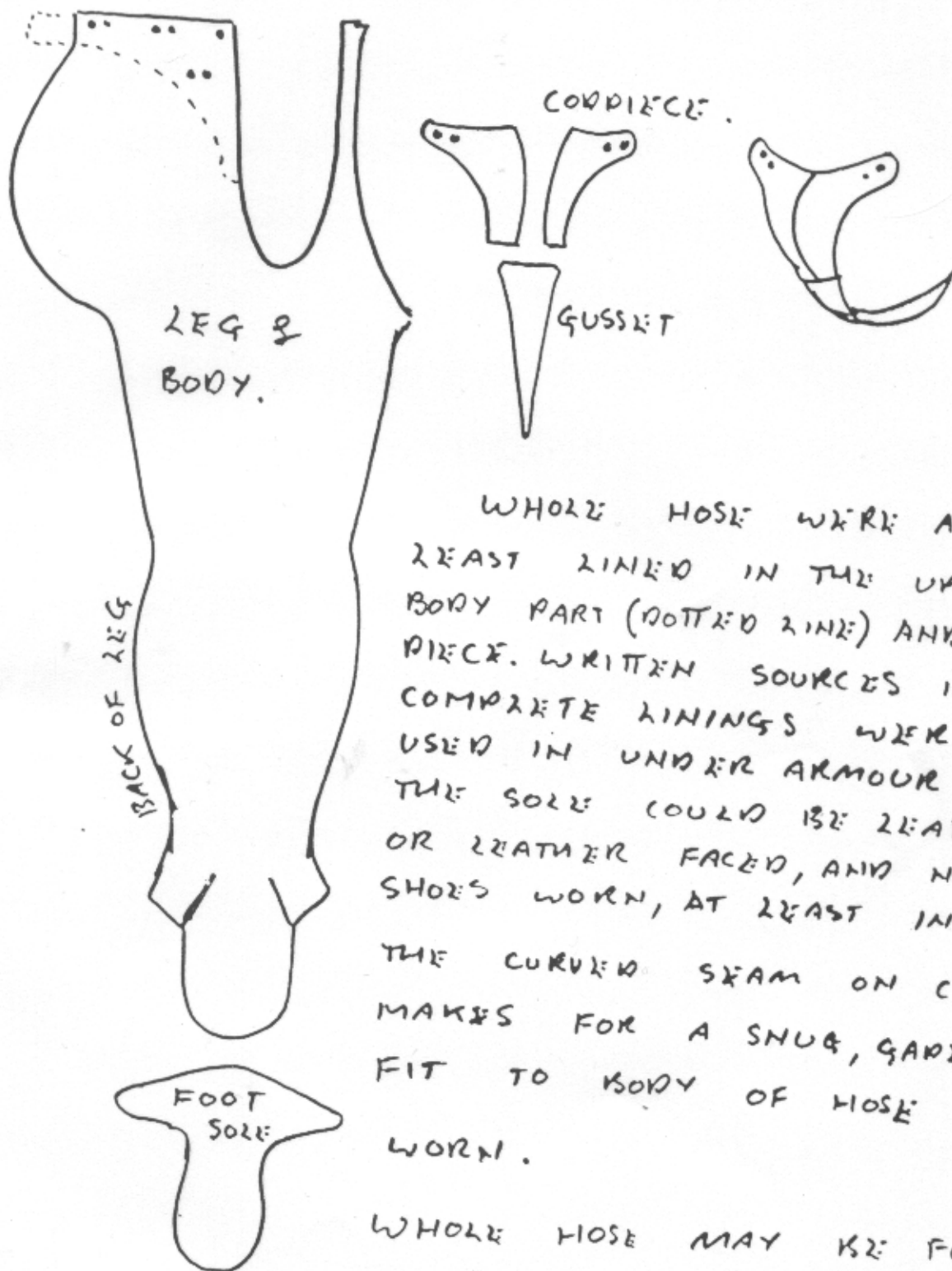


LATER PATTERNS EVOLVE
TO A SINGLE PIECE SOLE/GUSSET
ANY RISE HIGHER UP THE
HIPS. THIS STYLE IS USED TILL
LATE IN THE 15th CENTURY.



HOSE LACE TO EYELETS IN DOUBLET. AS
A RULE, THE LATER THE PERIOD THE HIGHER
UP THE DOUBLET THE LACES.

WHOLE HOSE.

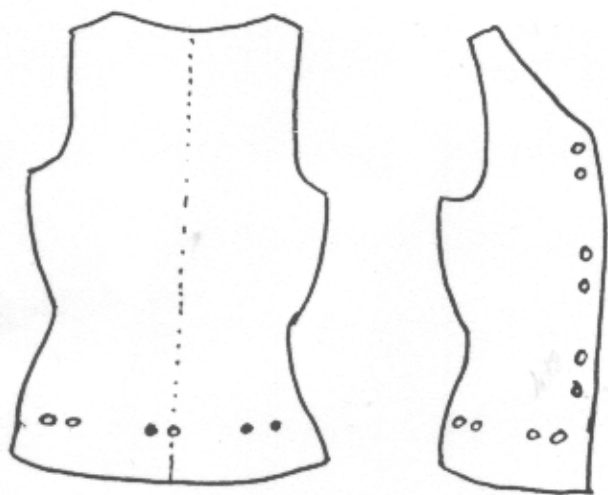


WHOLE HOSE WERE AT LEAST LINED IN THE UPPER BODY PART (DOTTED LINE) AND COPPIECE. WRITTEN SOURCES INDICATE COMPLETE LININGS WERE USED IN UNDER ARMOUR HOSE. THE SOLE COULD BE LEATHER OR LEATHER FACED, AND NO SHOES WORN, AT LEAST INDOORS. THE CURVED SEAM ON COPPIECE MAKES FOR A SNUG, GARD: FREE FIT TO BODY OF HOSE WHEN WORN.

WHOLE HOSE MAY BE FOOTLESS, WITH A STIRRUP TO PREVENT RIDING UP. WITH ARMOUR THEY WERE USUALLY FOOT LESS, AND SLASHED AT THE KNEE TO PREVENT BINDING.

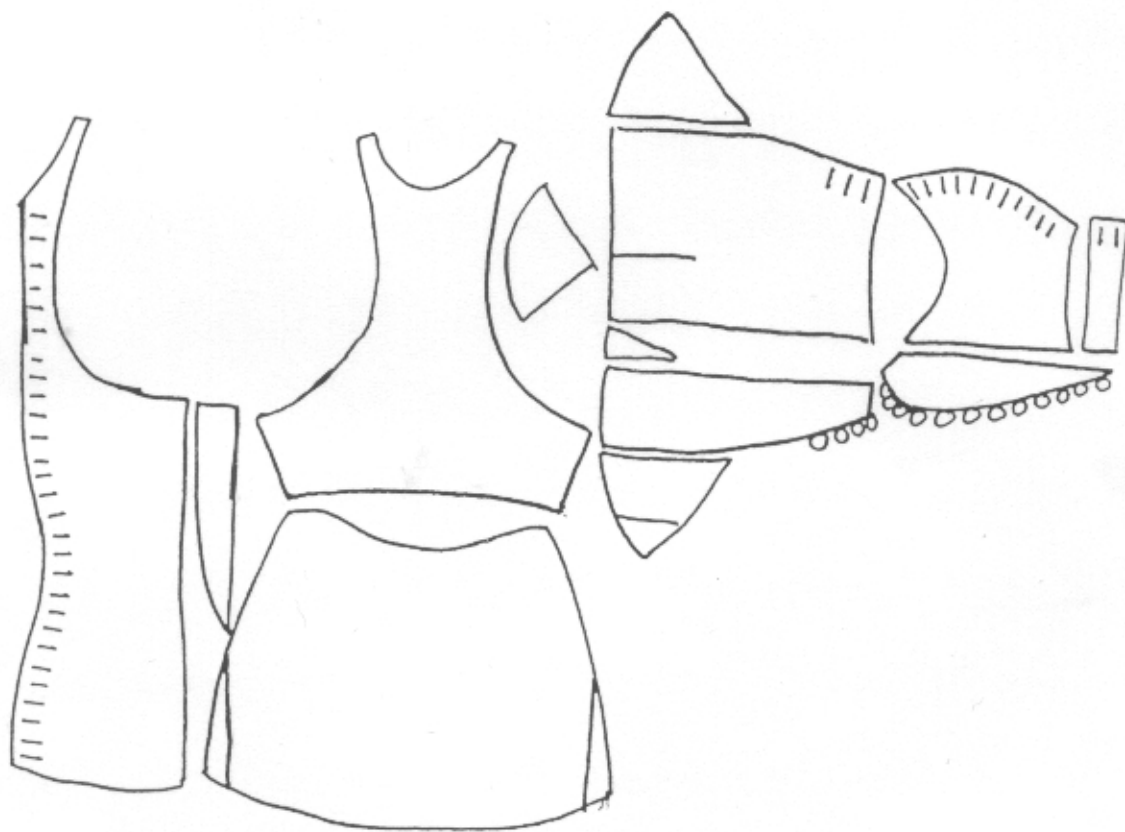
THE DOUBLET.

ALWAYS FITTED TO THE BODY,
ALWAYS LINED, OFTEN INTERLINED. A SLEEVELESS
VERSION CALLED A PETTICOAT WAS SOMETIMES
WORN UNDER ARMOUR OR PADDED JACK TO
HOLD UP THE HOSE.

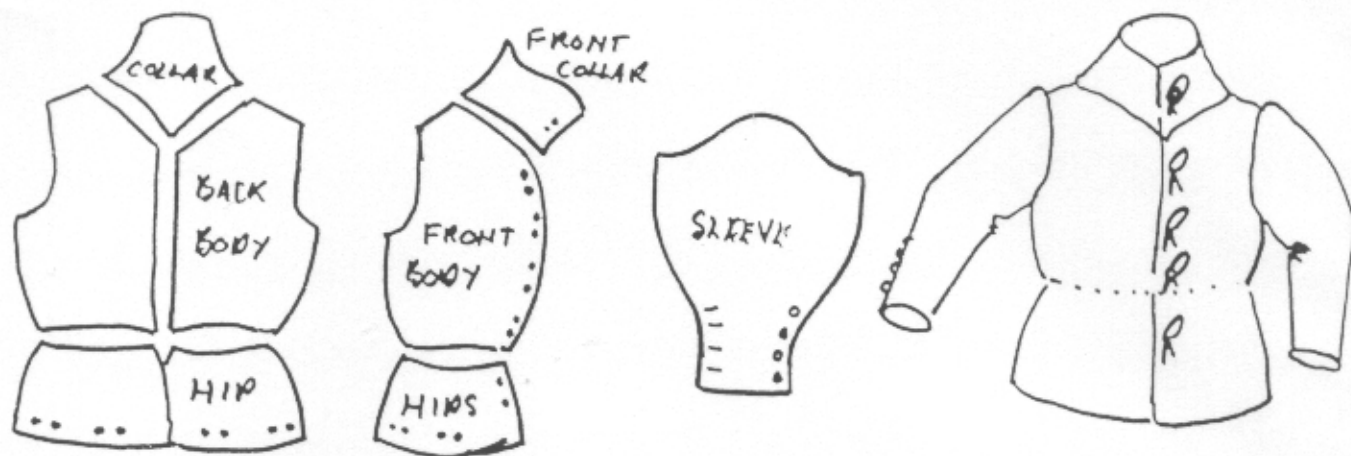


NB. PETTICOAT IS SLEEVELESS
AND DOES NOT MEET AT FRONT,
THIS IS SO IT LACES TIGHT TO
THE BODY. IN ONE FRENCH
MANUSCRIPT IT IS DESCRIBED
AS OF 2 THICKNESSES OF LINEN
2 FINGERS WIDE AT THE
SHOULDER, AND 3 QUARTERS
IN THE BODY, IF IT ONLY GOES
 $\frac{3}{4}$ OF THE WAY ROUND.

DOUBT PATTERNS EVOLVED QUICKLY, THE ONE
BELOW IS FROM A SURVIVING (14) EXAMPLE.

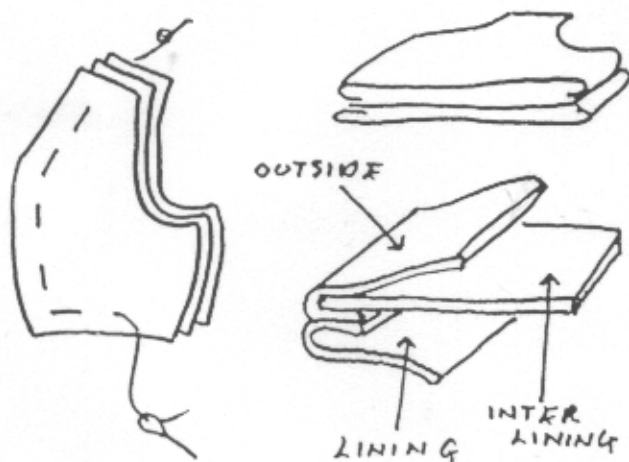


THE MULTI PANEL CONSTRUCTION IS PARTLY
TO ACHIEVE THE EXAGGERATED SHAPE THEN
FASHIONABLE, PARTLY TO MINIMISE WASTE OF
EXPENSIVE CLOTH.



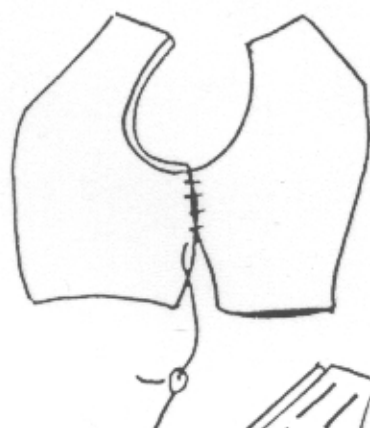
NORMAL ASSEMBLY METHOD APPEARS TO USE.

LAY ALL 3 LAYERS OF DOUBLET - LINING, INTERLINING & SURFACE LAYER - TOGETHER AND BASTE OR TACK TOGETHER.

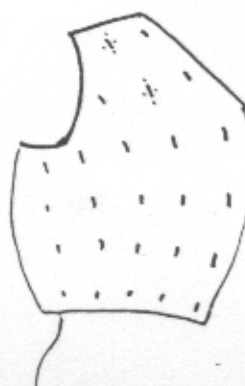
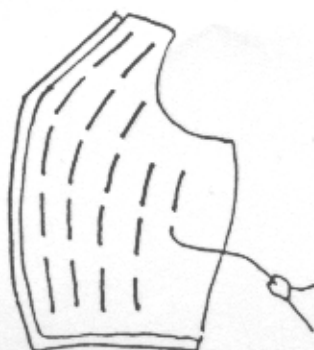


TURN EDGES IN & WHIPSTITCH ROUND SO THE 3 LAYER PANEL IS HEMMED.

BUTT PANELS TOGETHER & WHIPSTITCH TOGETHER INSIDE & OUTSIDE.

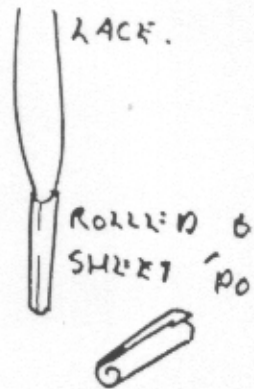
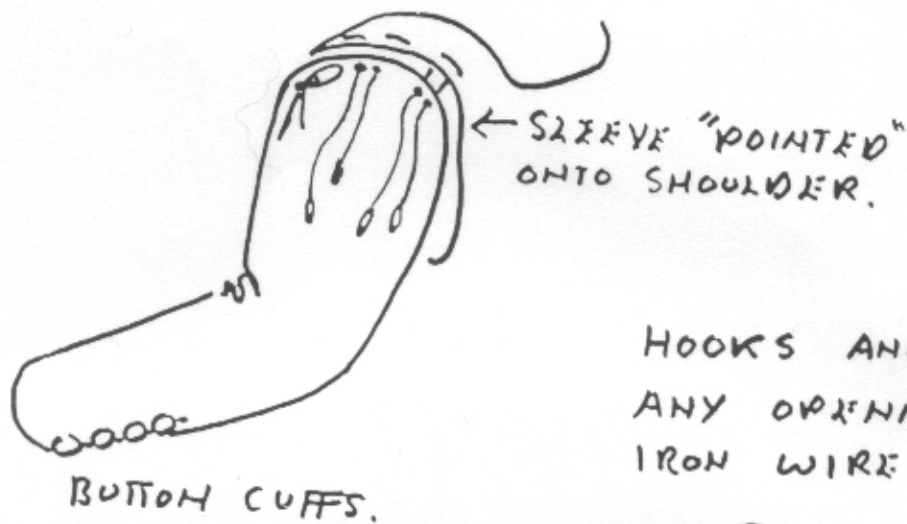


PADDING IF DESIRED IS SEWN TO THE LINING WITH LONG ROWS OF RUNNING STITCHES. INCREASE WIDTH BY 4 INS TO ALLOW FOR BULK OF PADDING.

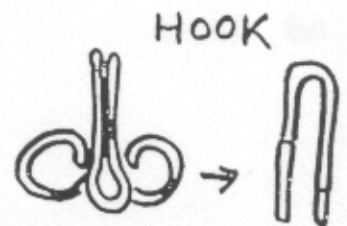
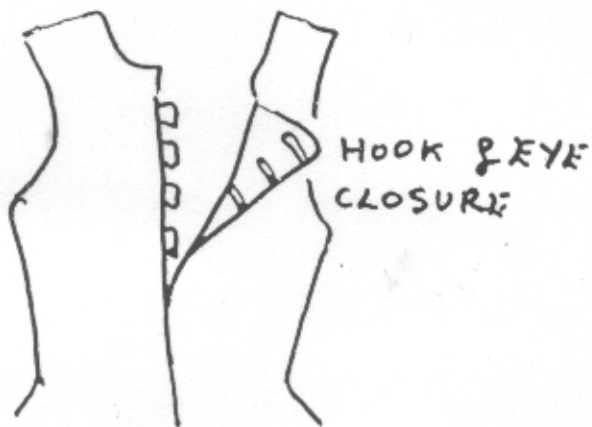


RIGHT SIDE OF LINING.

DETAILS.



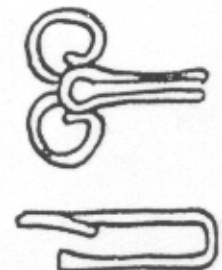
HOOKS AND EYES ON ANY OPENING, BRASS OR IRON WIRE.



TO MAKE. STAGE 1.

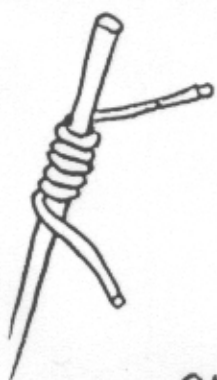


STAGE 2.



PINS. USED AT CUFF

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



FILL 2 POINTS ON PIN WIRE.

CUT IN 2 WITH PINCERS.

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



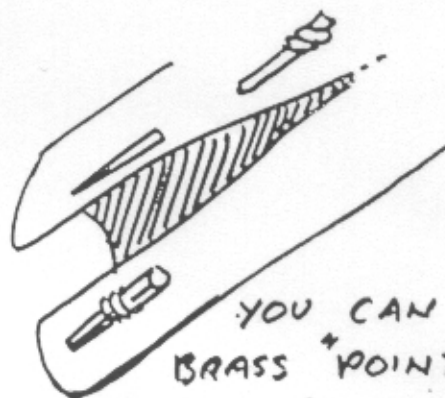
PINS. CONTINUED.



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



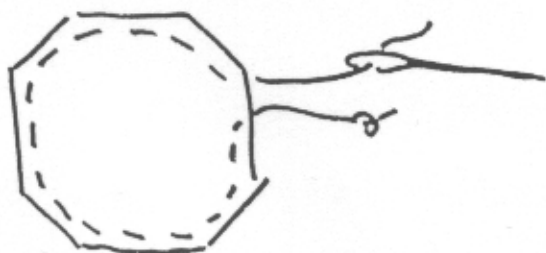
← PIERCED
TO AID SEWING
IN PLACE.



YOU CAN SEW
BRASS "POINT" IN
PLACE PERMANENTLY.

BUTTONS.

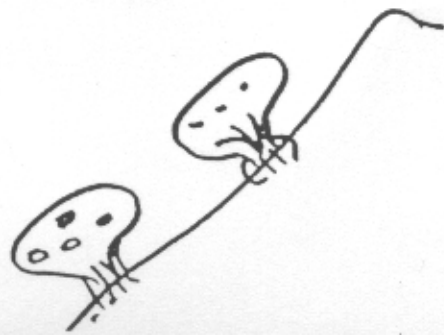
CUT OCTAGON OR CIRCLE OF CLOTH, & PUT RUNNING
STITCH ROUND PERIPHERY.



DRAW THREAD SHUT
TO FORM SMALL
DRAWSTRING BAG.

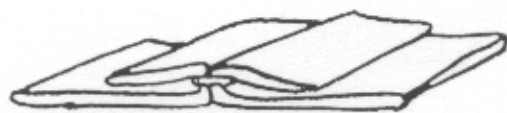
STUFF BAG WITH WASTE WOOL OR THREAD
OR COTTON WOOL. DRAW SHUT & SEW SHUT. SEW
THROUGH BUTTON TO FLATTEN. SEW TO EDGE OF

OPENING, NOT IN
FROM EDGE AS IN
MODERN BUTTONS.



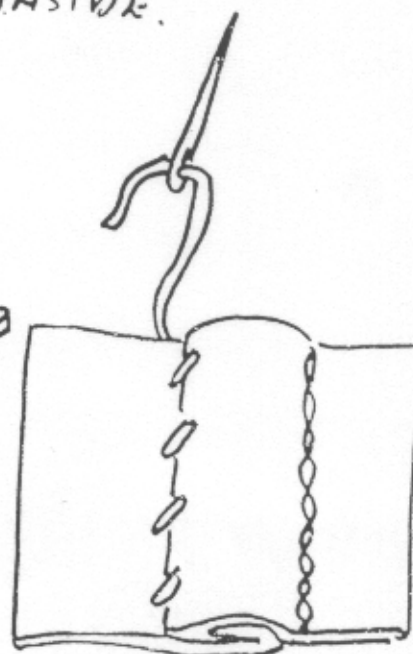
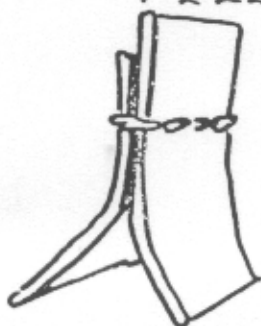
SEAMS.

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



IRON SEAM FLAT FROM INSIDE.

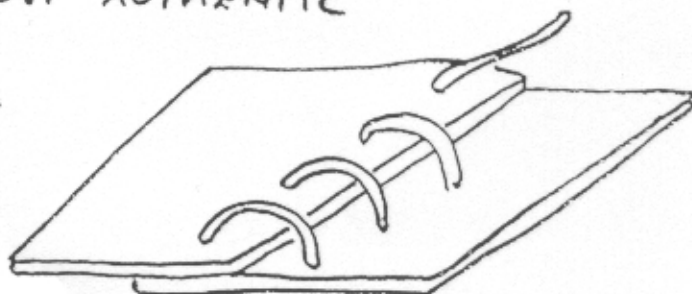
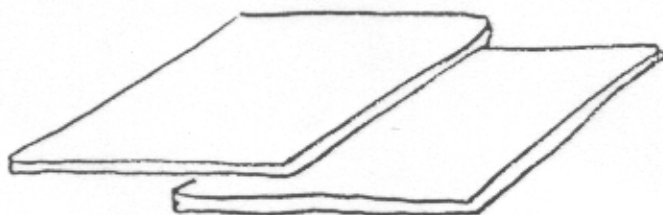
FLAT FELL.



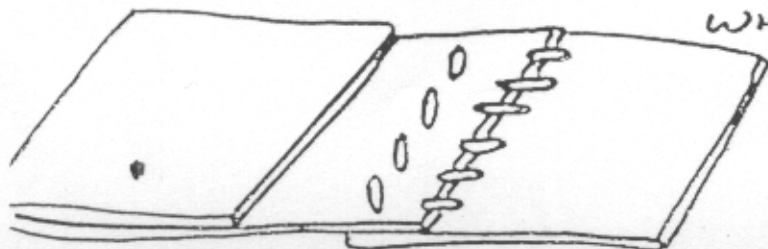
SEW RIGHT SIDES TOGETHER.

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.



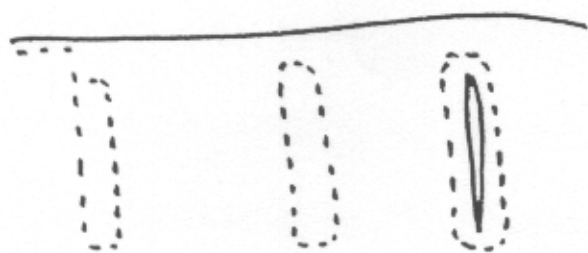
WHIP STITCH FROM BOTH SIDES.



BUTTON HOLES.

SEW RUNNING STITCH ROUND SIDE OF BUTTONHOLE

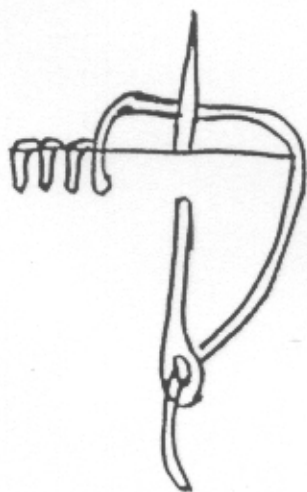
& SLASH BUTTONHOLE
AFTERWARDS.



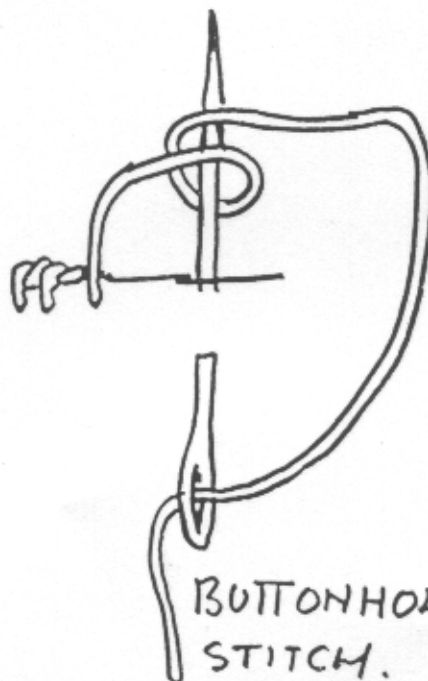
WHIPSTITCH ROUND HOLE - INCLUDING RUNNING
STITCH WITHIN STITCH.



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



BLANKET
STITCH.



BUTTONHOLE
STITCH.

BEAD BUTTON.



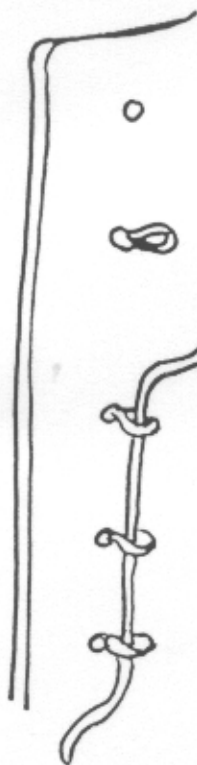
WOOD BEAD.



KNOTTED LOOP OF
LEATHER OR FABRIC.



PASS LOOP THROUGH HOLE IN
BEAD. ORIGIN OF "HIPPLE" BUTTON.



○ STILETTO HOLE IN EDGE OF GARMENT.

○ PUT BUTTON LOOP THROUGH HOLE.

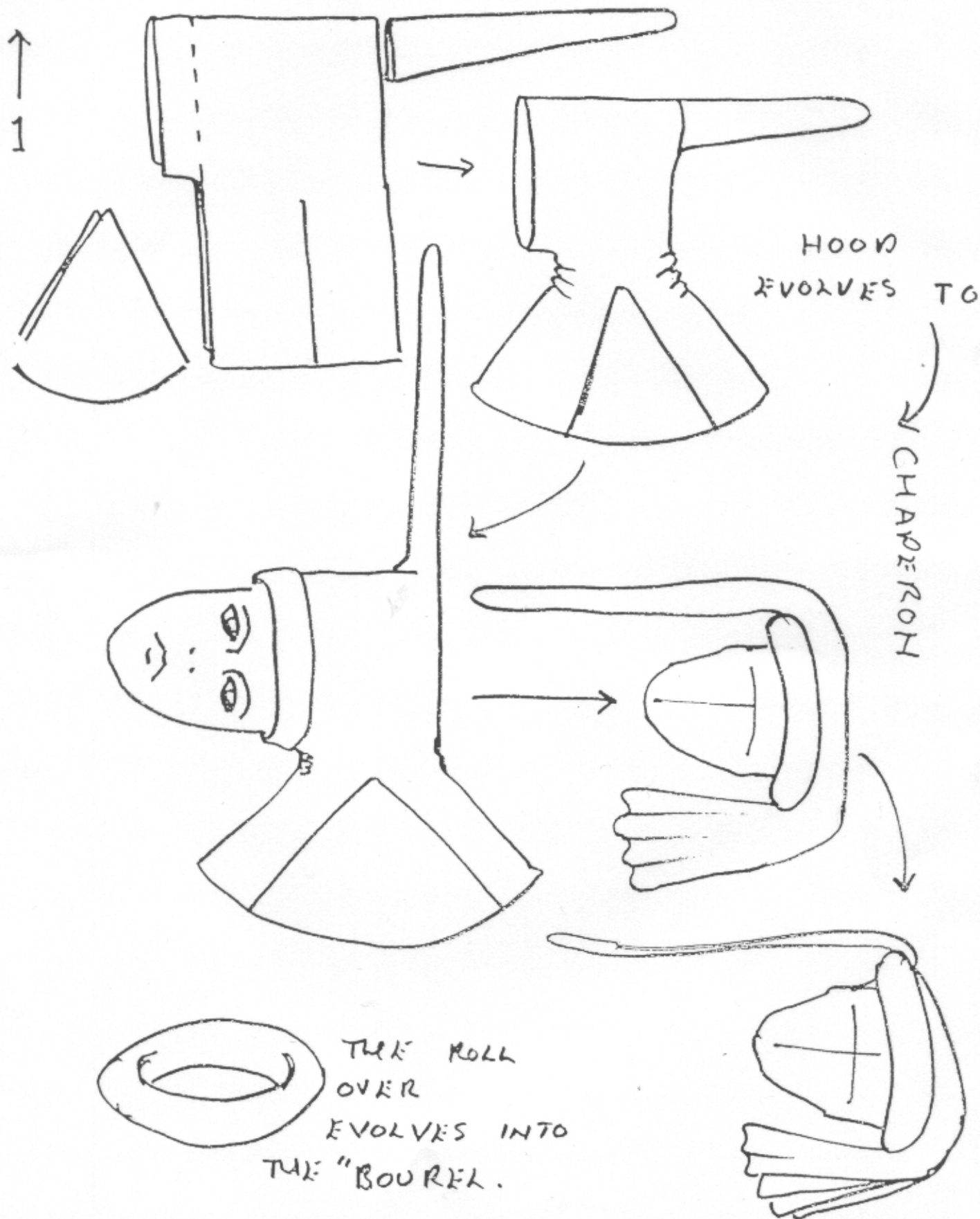
○ RUN THONG THROUGH ALL BUTTON LOOPS,
AND SECURE WITH KNOT AT TOP &
BOTTOM.

SOME EARLY BUTTONS HAVE A
BEND IN THE SHANK, PROBABLY
TO MAKE BETTER USE OF
ABOVE METHOD OF FIXING.

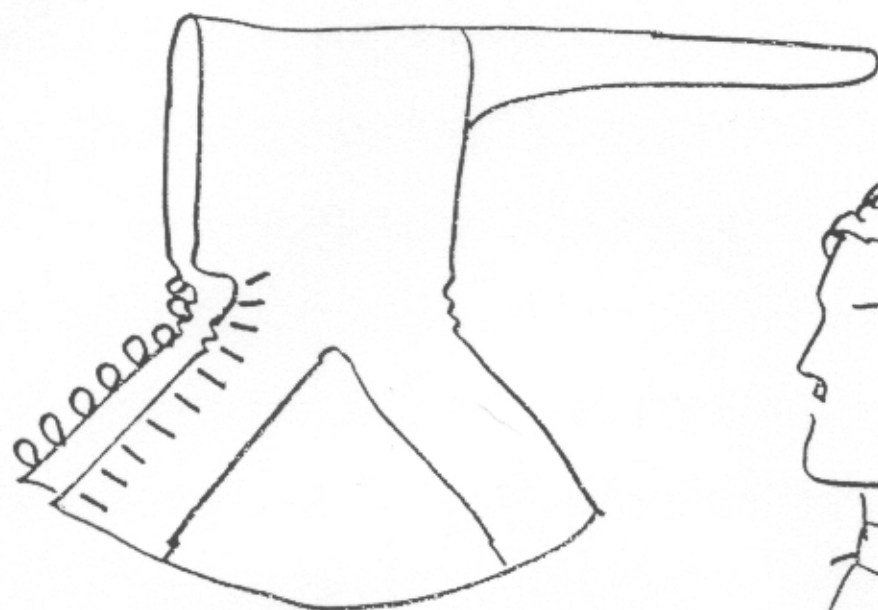


DO NOT CUT OR PUNCH HOLE FOR
SHANK, AS IT MAY RAVELL OR FRAY, PIERCE WITH
STILETTO, SKEWER, OR VERY SHARP PENCIL.
THIS PUSHES THE WEAVE APART, RATHER THAN
CUTTING THREADS.

Hood



HOOD



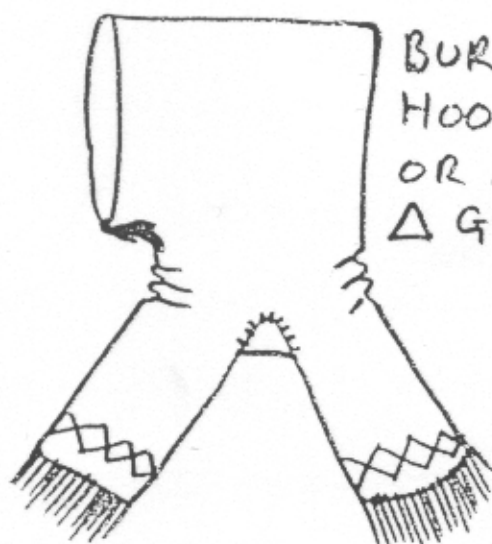
BUTTON FRONT



(14)

WORN WITH CAP:
BEHIND. - UNBUTTONED
OR BUTTONED.

(15)

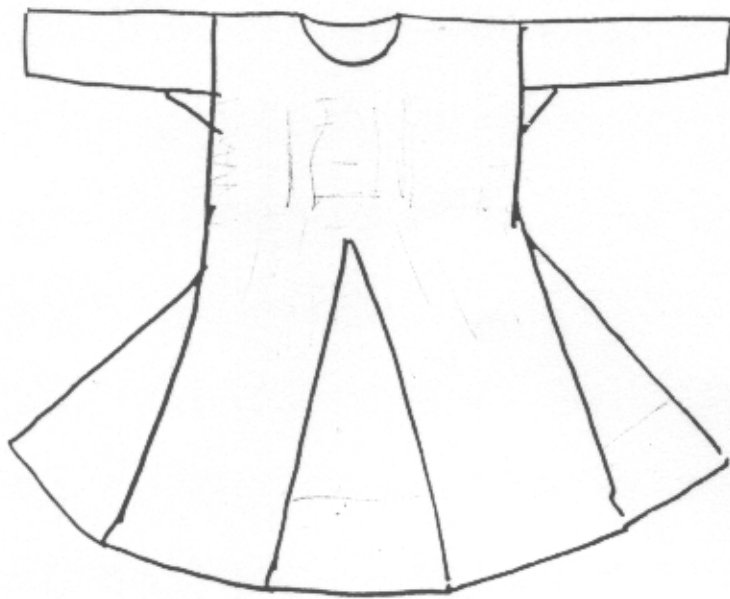


BURGUNDIAN
HOOD - SMALL
OR ABSENT
△ GUSSETS.

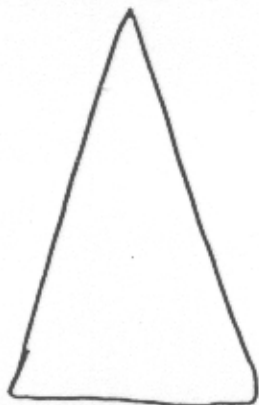
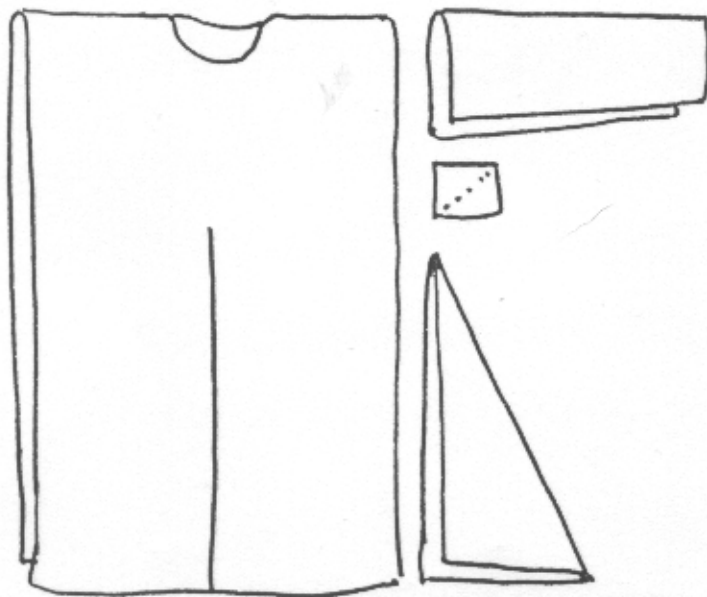
OFTEN
FRINGED.

OFTEN EMBROIDERED.

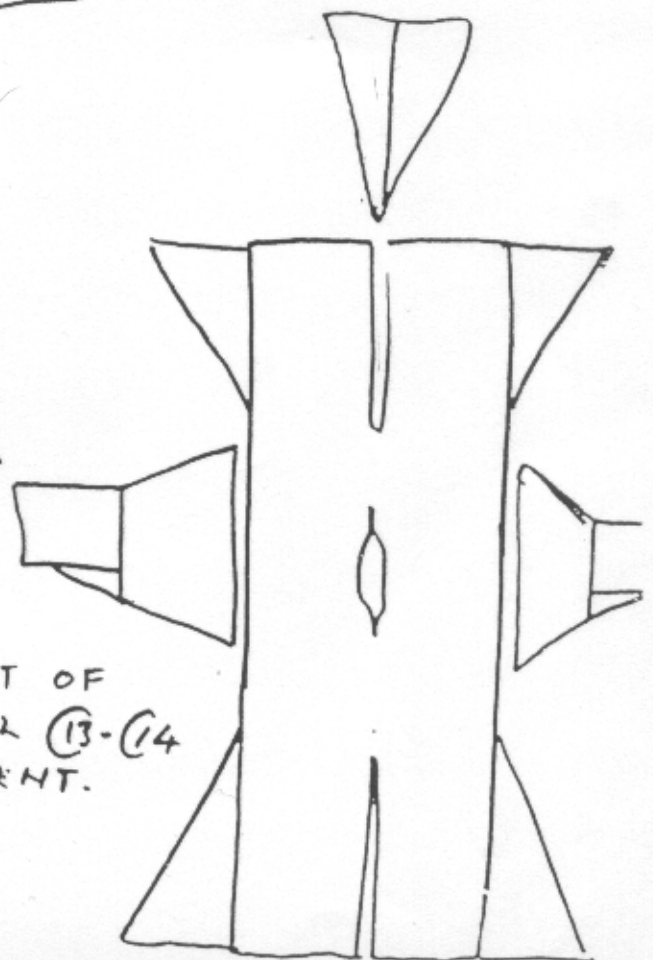
COAT OR GOWN (14).



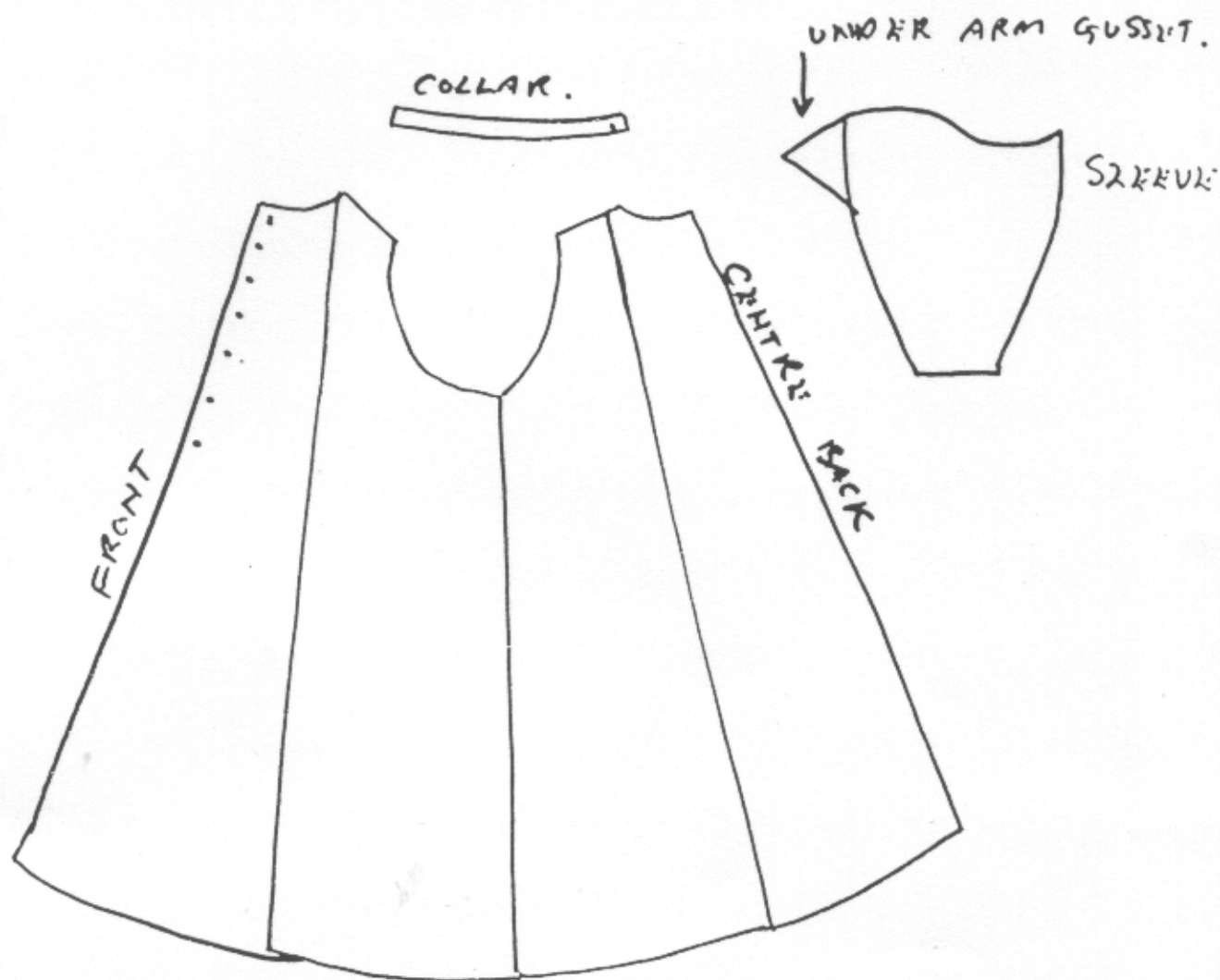
SIMPLE OVER THE
HEAD PULL ON.



CUT OF
ACTUAL (13-14)
GARMENT.



(14) GOWN FROM HERJOLFNES (GREENLAND)



HALF BODY PATTERN.

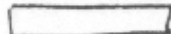
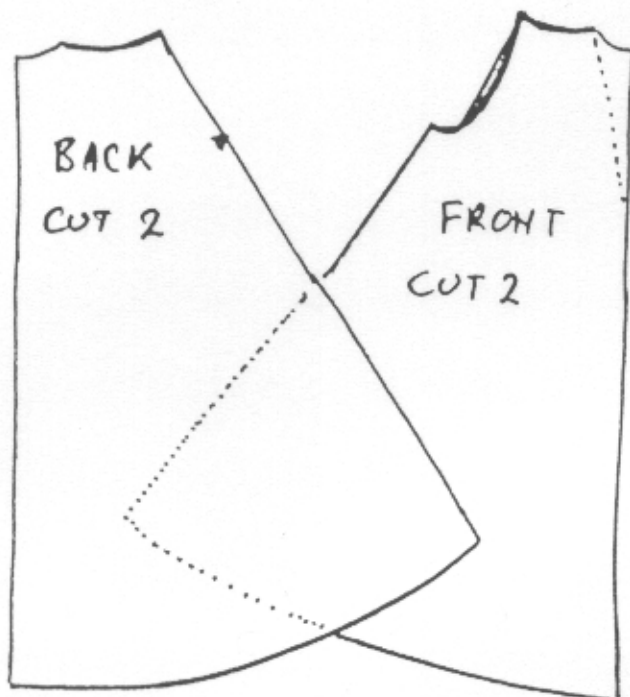


THE MULTI PANEL FULL LOOK WAS A (14) FASHION FEATURE, AND FALSE SEAMS SOMETIMES USED TO GIVE IDEA OF A LOT OF PANELS WHEN FEW ACTUALLY EXISTED.

GOWN

(15)

COLLAR

THIS PATTERN DOES FOR MEN AND WOMEN BOTH, LENGTH BEING THE DIFFERENCE. THE CURVED SHOULDER SEAM ALLOWS THE FOLDS TO FALL FROM SHOULDER TO GROUND.

