

A HANDBOOK OF MEDIEVAL WOMEN'S DRESS

GOWNS, KIRTLES & BODY LINEN - INCLUDING DETAILS
OF SEAM CONSTRUCTION, LAYOUT ON CLOTH FOR CUTTING
AND FASTENING.



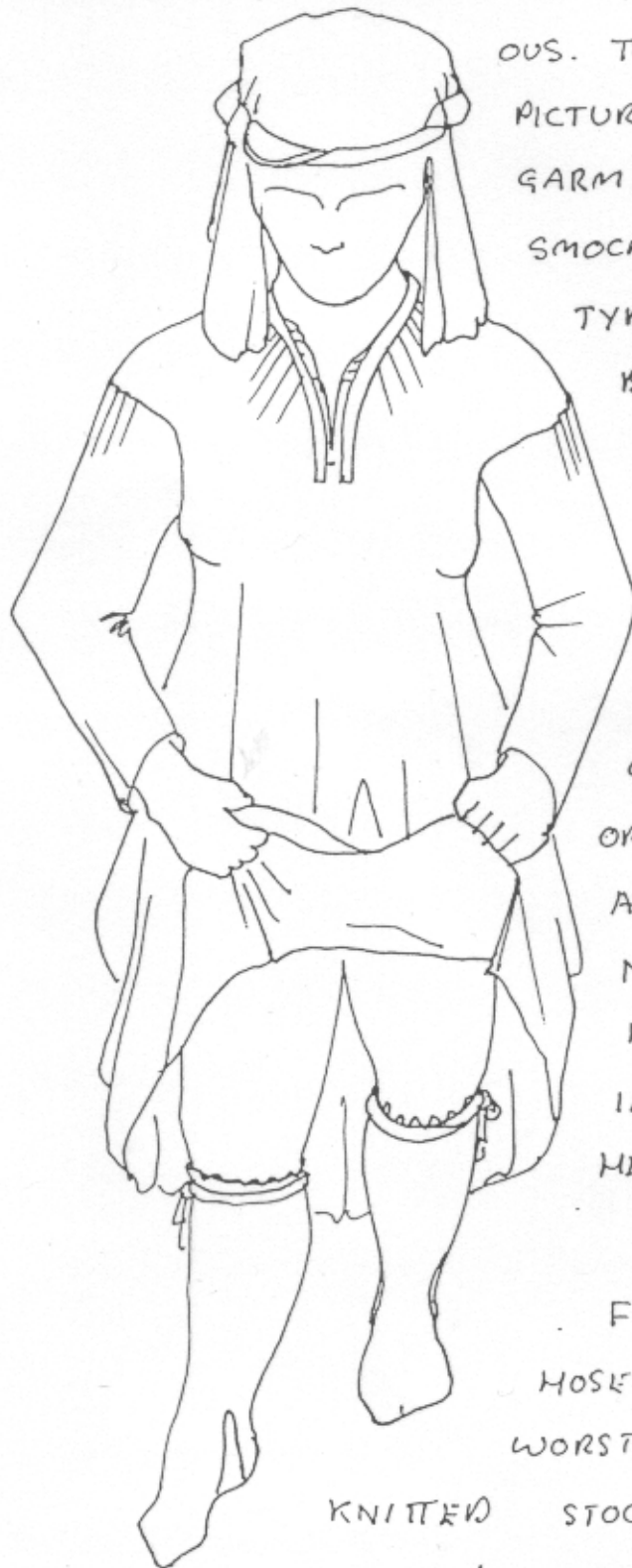
BY D. RUSHWORTH

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2nd Edition

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-

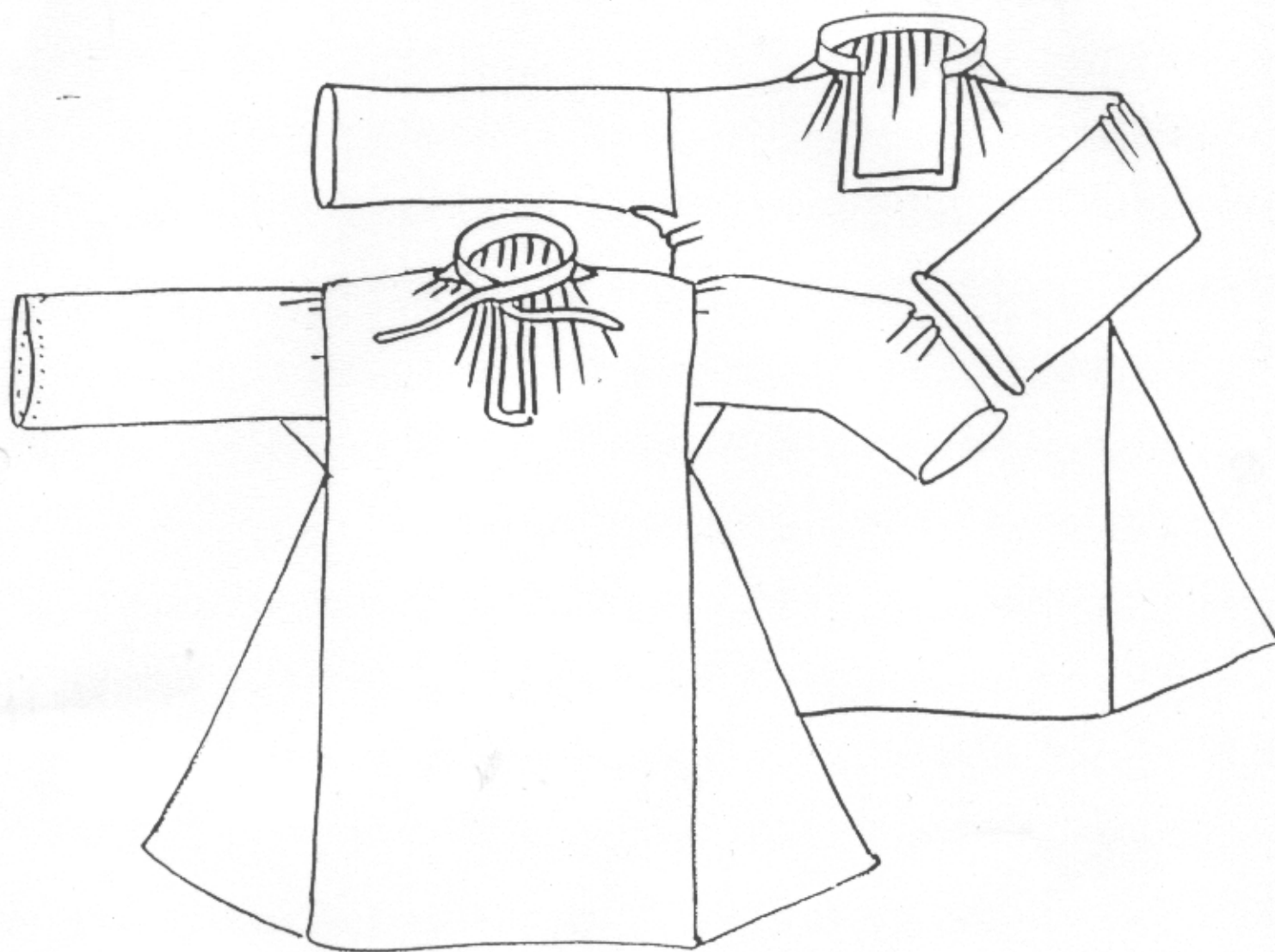
OUS. THERE IS EVIDENCE,
PICTURES & SURVIVING
GARMENT FOR SLEEVELESS
SMOCKS. THE SLEEVED
TYPE HERE WOULD
BE MORE COMMON.



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 □
HEADSCARF

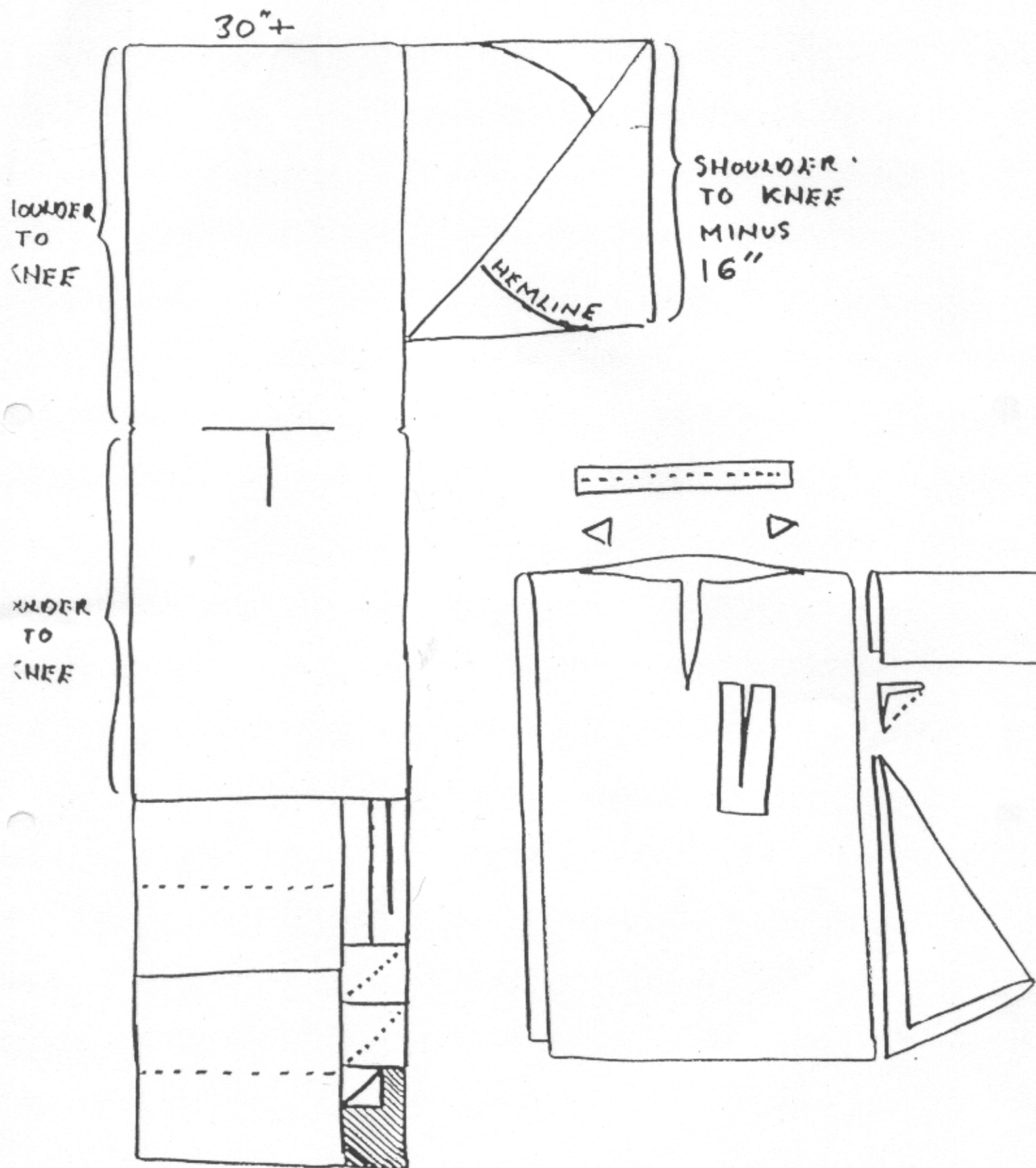
FOOTED STOCKINGS OR
HOSE WOULD BE OF
WORSTED OR SERGE CLOTH,
KNITTED STOCKINGS ALL BUT
UNKNOWN IN WESTERN EUROPE.

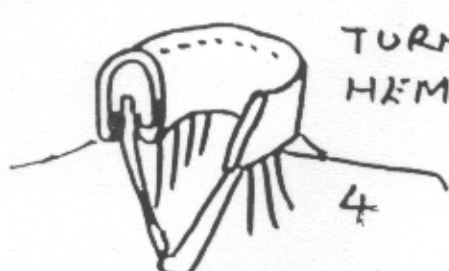
SMOCK



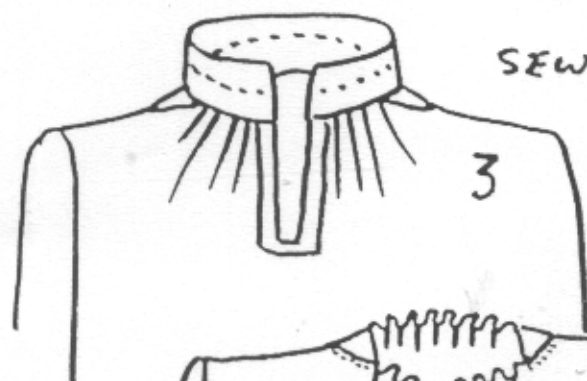
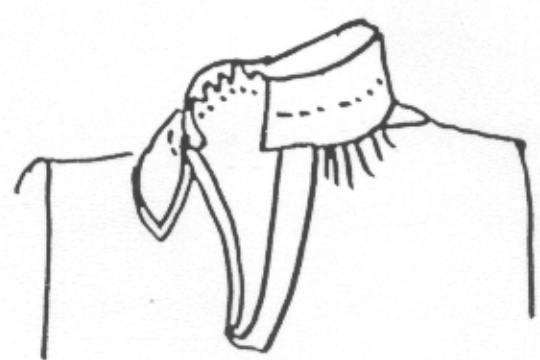
3 VARIATIONS IN SLEEVE INSERTION

3 VARIATIONS IN NECKLINE

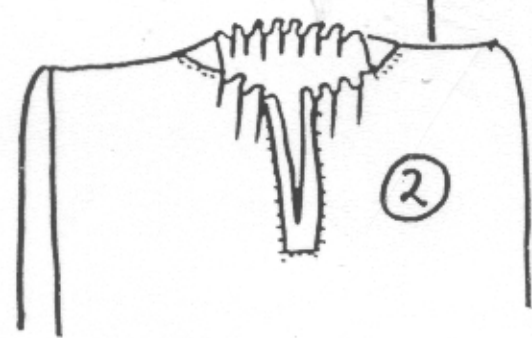




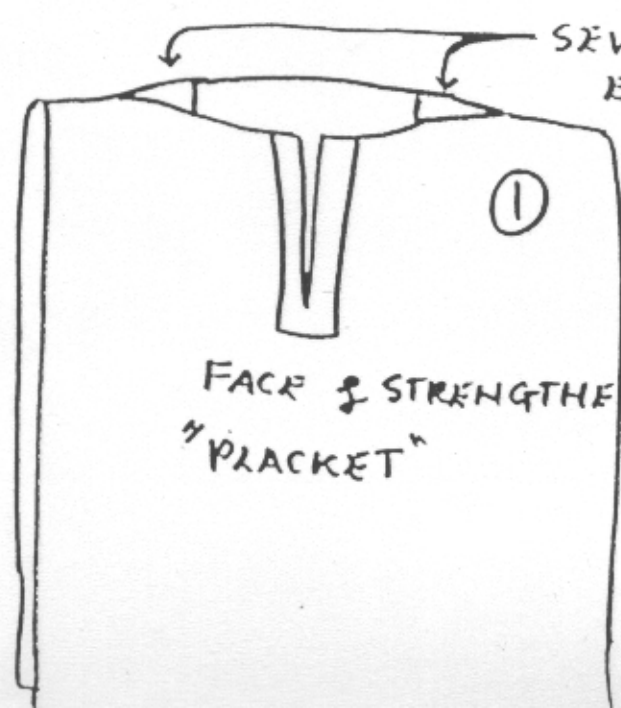
TURN COLLAR-NECKBAND DOWN AND HEM DOWN INSIDE THE NECKLINE.



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



GATHER NECK OF SMOCK WITH A RUNNING STITCH DRAW THREAD.



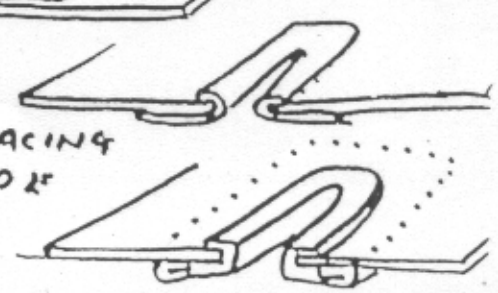
SEW TRIANGLES INTO ENDS OF NECK SLIT.

FACE & STRENGTHEN "PRACKET"

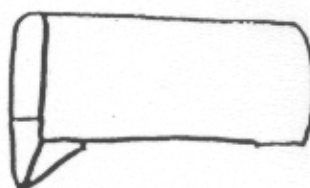


SEW ROUND PRACK SLIT

TURN FACING TO OUTSIDE



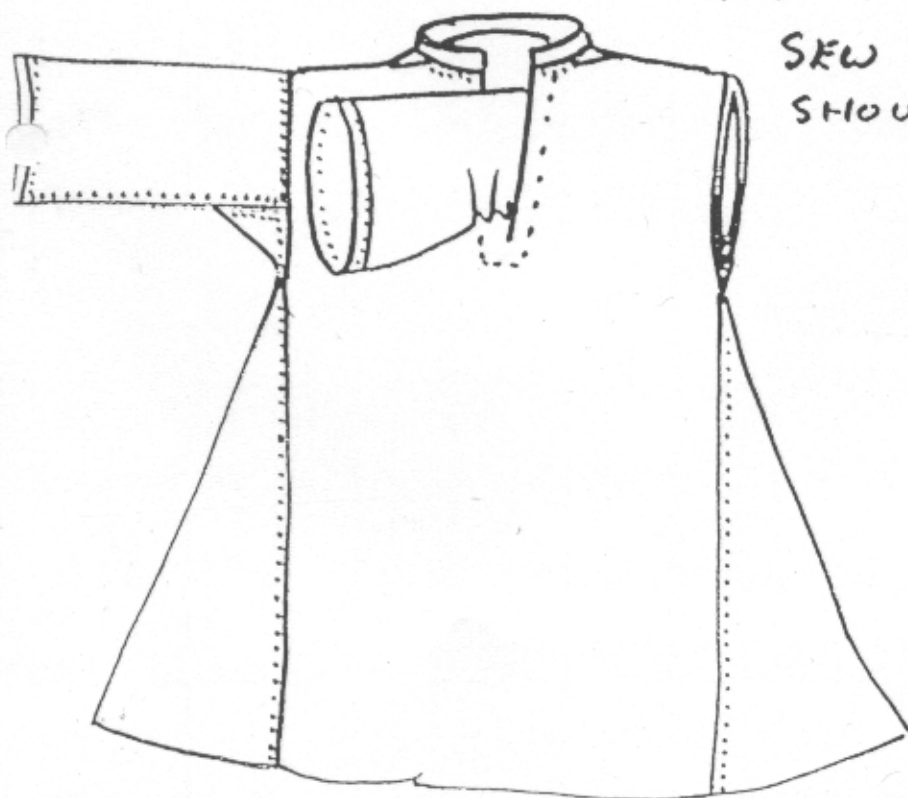
HEM DOWN ON THE OUTSIDE.



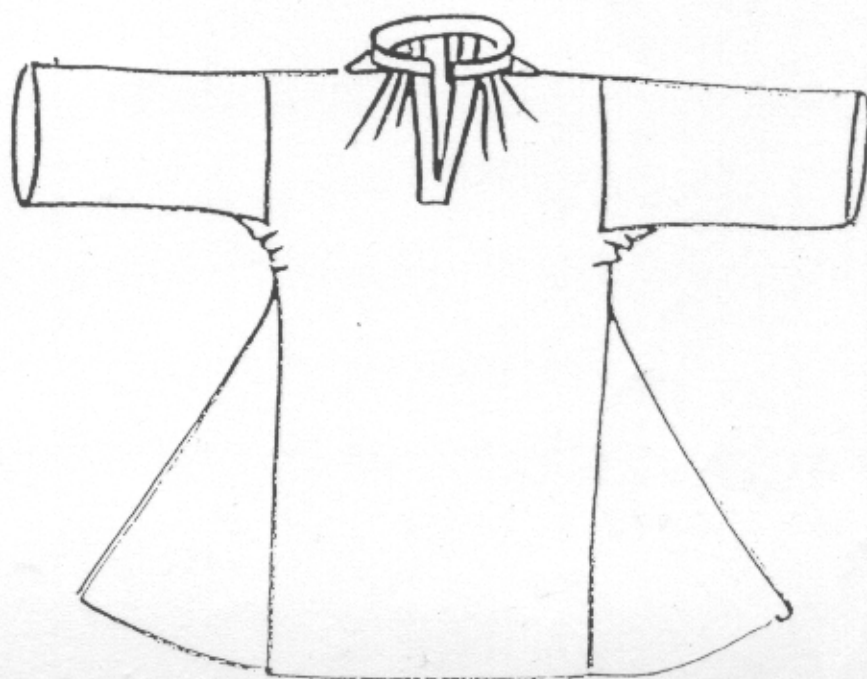
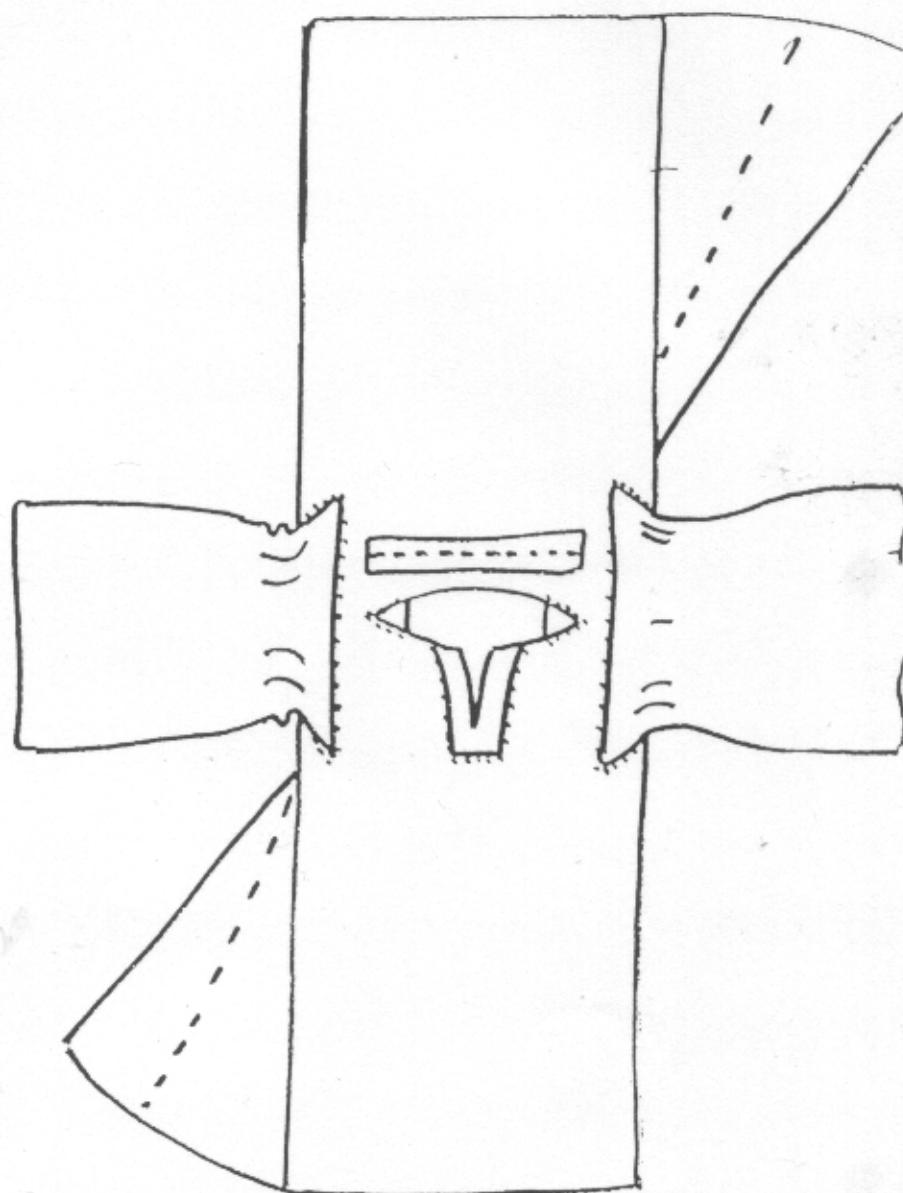
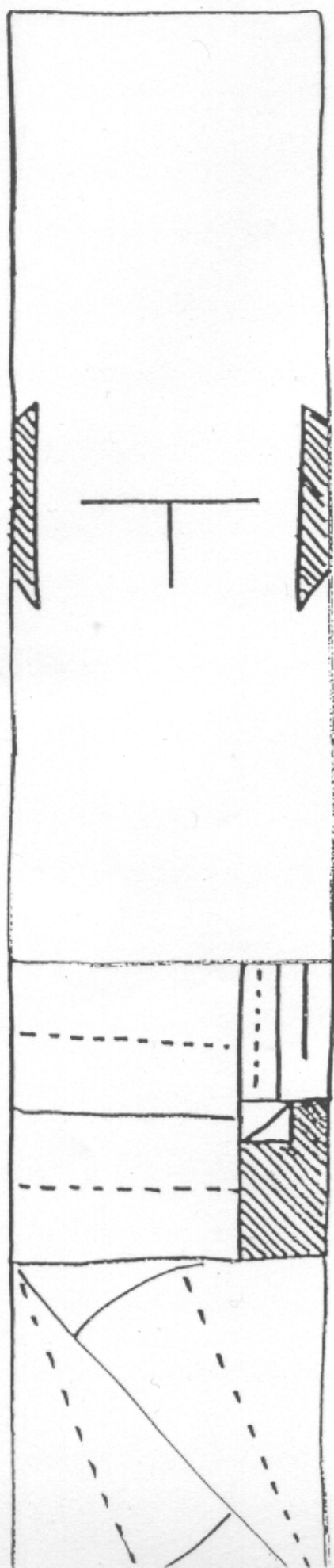
SEW
SLEEVE
SHUT... WITH
GUSSET IN
SHOULDER
KIND.

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

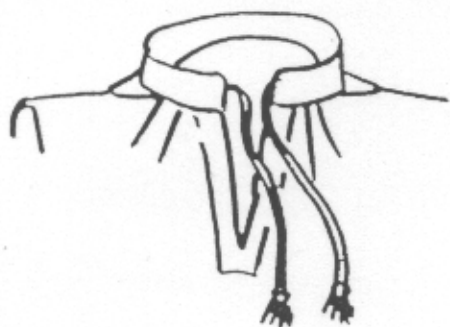
TO INSERT SLEEVE - TURN SMOCK &
SLEEVE INSIDE OUT. PUSH SLEEVE THROUGH
ARMHOLE INTO BODY OF SMOCK



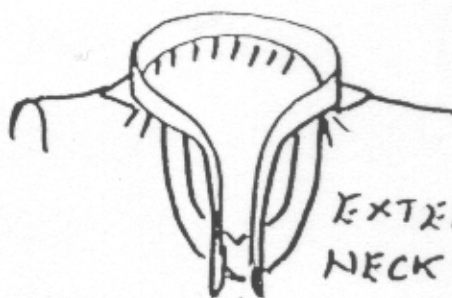
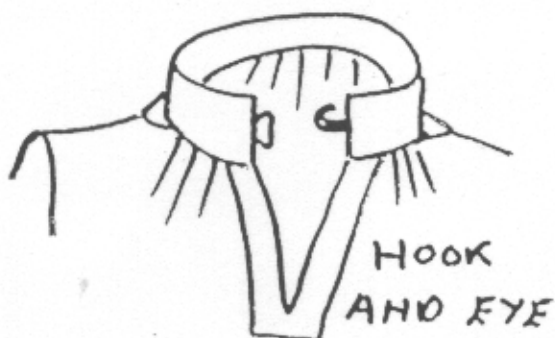
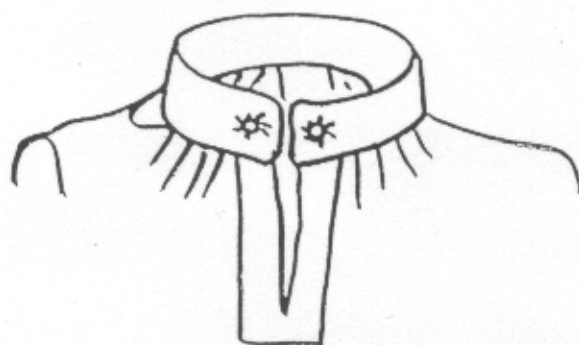
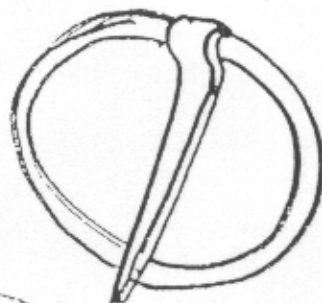
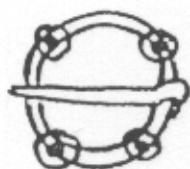
SEW SLEEVE & GUSSET INTO
SHOULDER OF SMOCK.

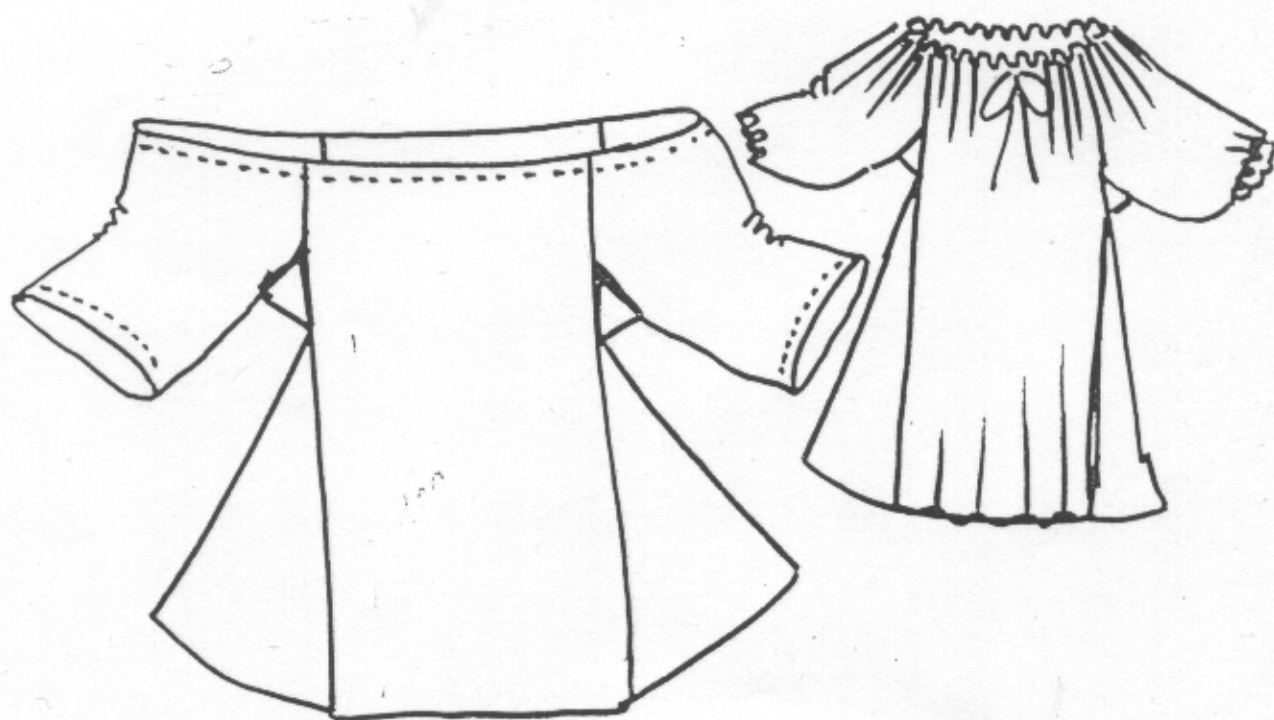
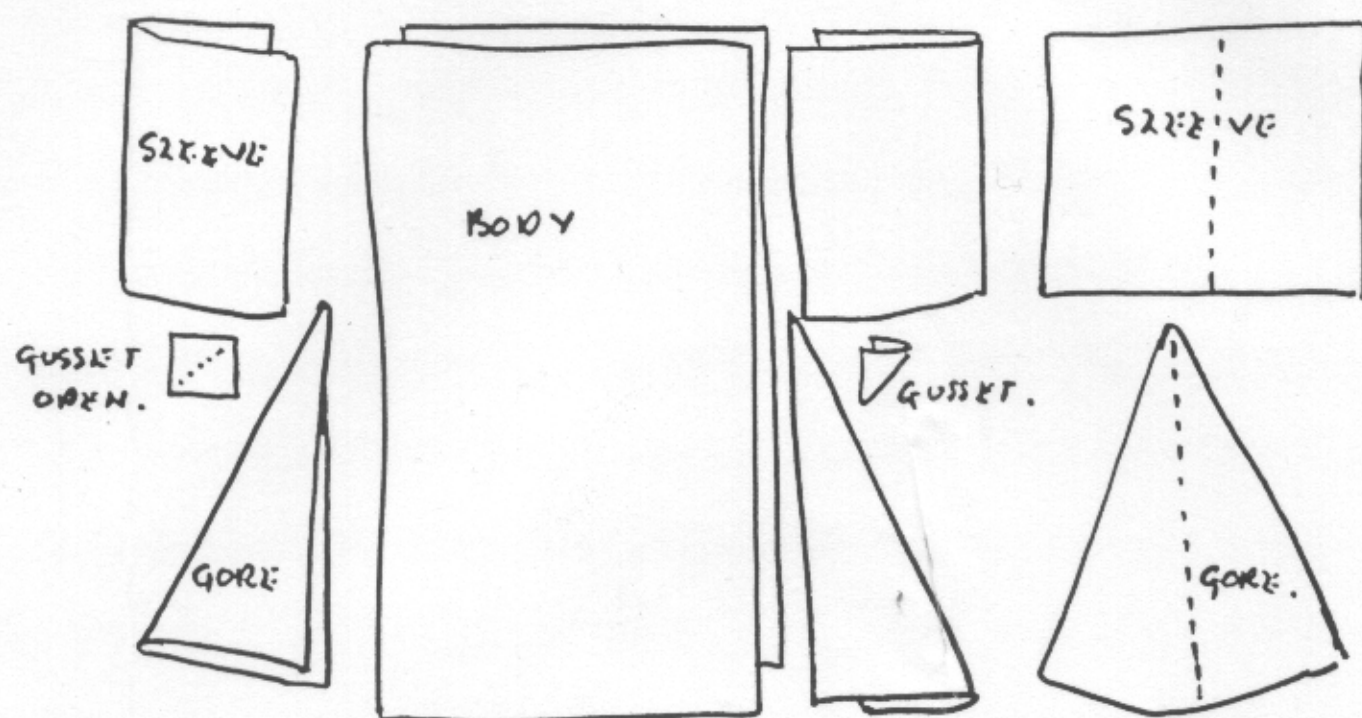


NECK FASTENINGS.



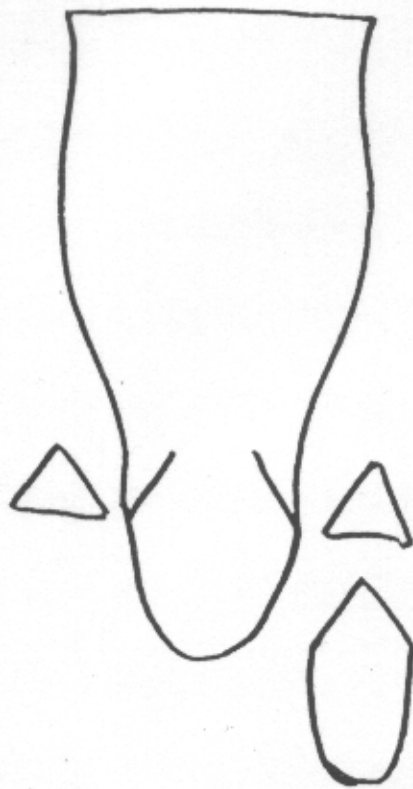
TIES.

EXTENDED
NECK BAND
USED AS A TIE.HOOK
AND EYEEYELETED & CLOSED
WITH A 'POINT' OR A
SMALL BROOCH



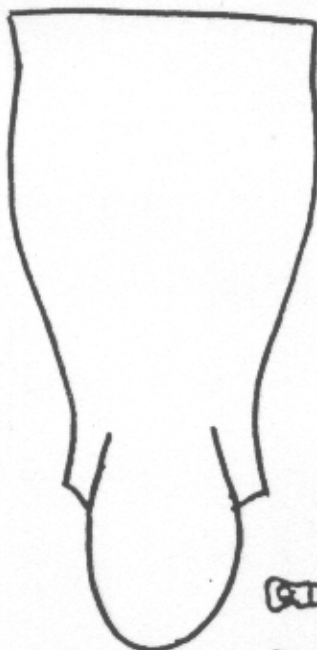
BASIC LAYOUT FOR DRAWSTRING NECK
SMOCK. THE NECK CAN BE SMOCKED
RATHER THAN DRAWSTRINGED. IT CAN ALSO
BE GATHERED INTO A COLLAR.

HOSE.

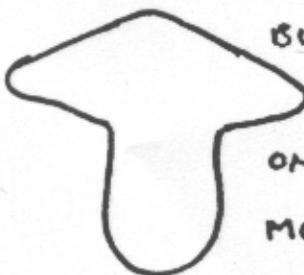


SIMPLE MULTI
PIECE DESIGN

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



MORE SOPHISTICATED
TWO PIECE.



GARTERS CAN BE A
BUCKLED STRAP.

CLOTH TIES CUT
ON THE BIAS ARE
MORE COMFORTABLE
THOUGH.



SLIT AT
ANKLE &
LACED TIGHT
TO GIVE
CLOSE FIT.



SOME SURVIVING GARTERS
ARE VERY ELABORATE

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.



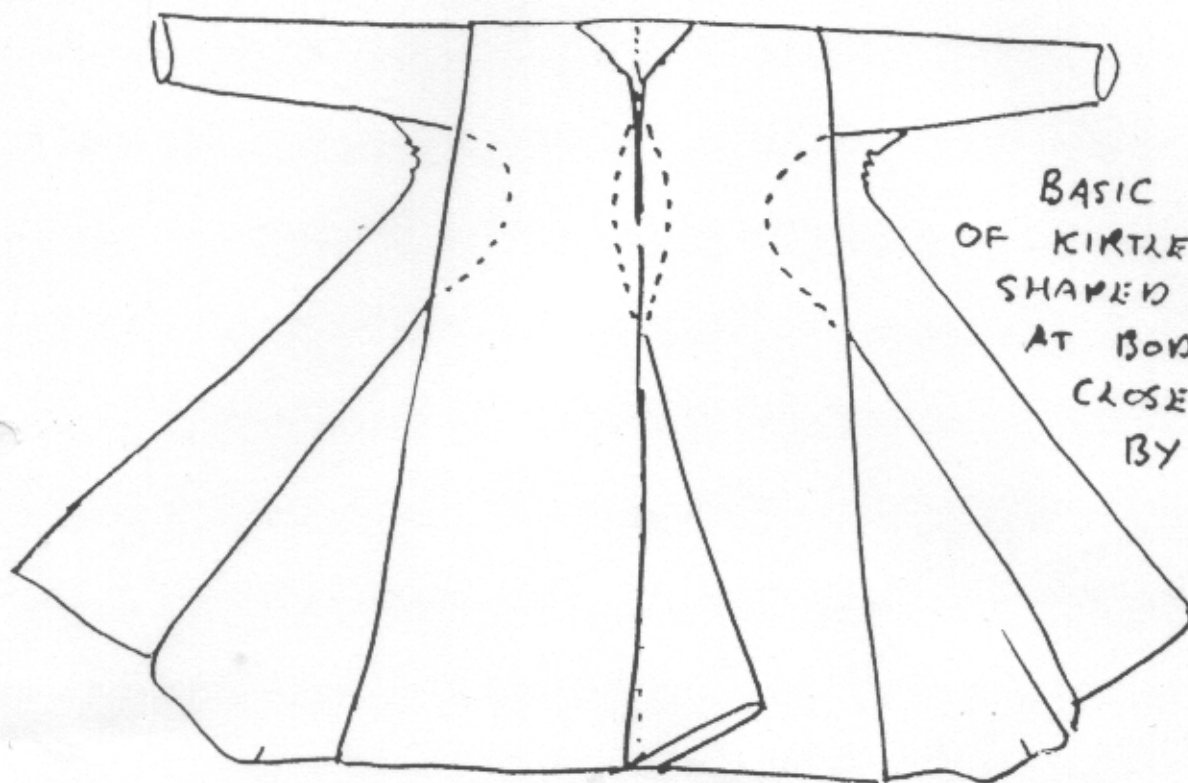
A PRE-FORMED
HEAVILY PLEATED
LINEN TURBAN
WITH A FOLDED
LINEN GORGET.

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
OR WAS THE MAIN AREA OF FEMALE ORNAMENT DISPLAY

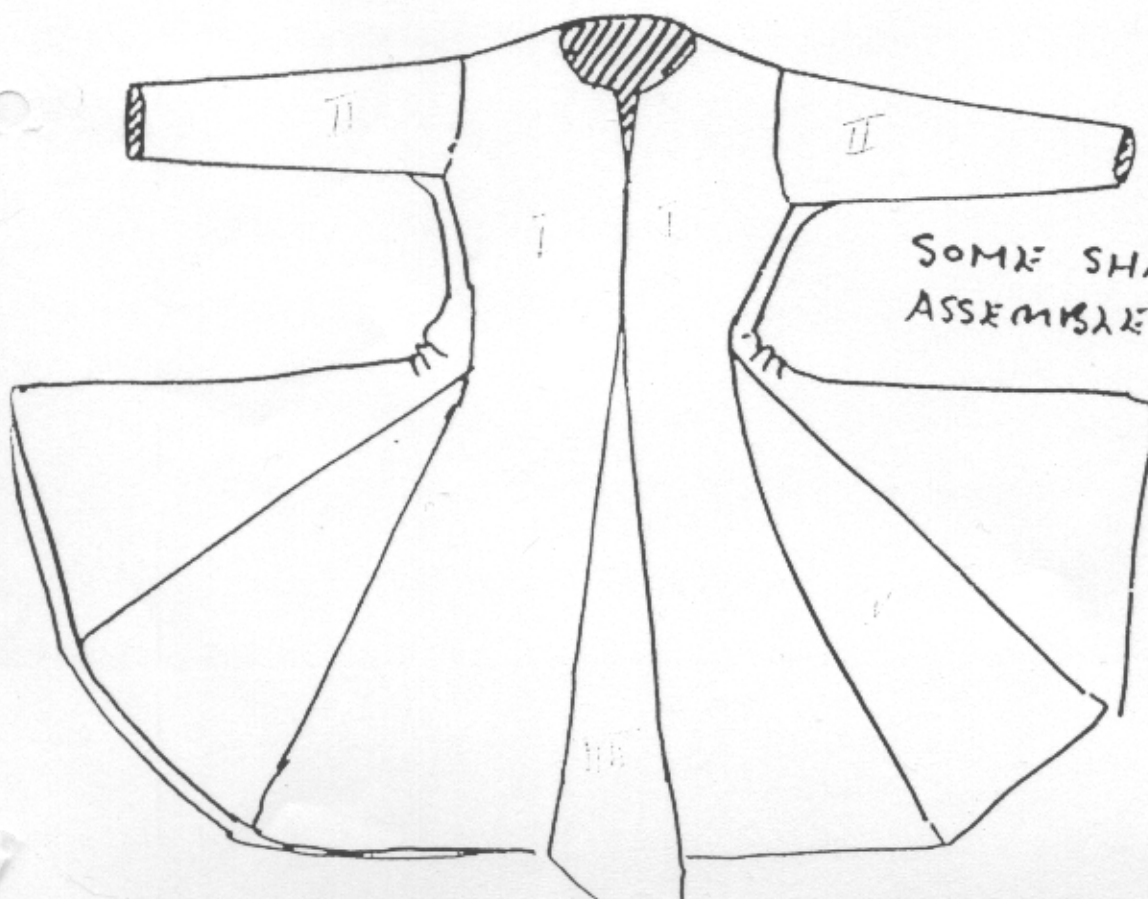
KIRTLE



SIMPLE KIRTLE



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

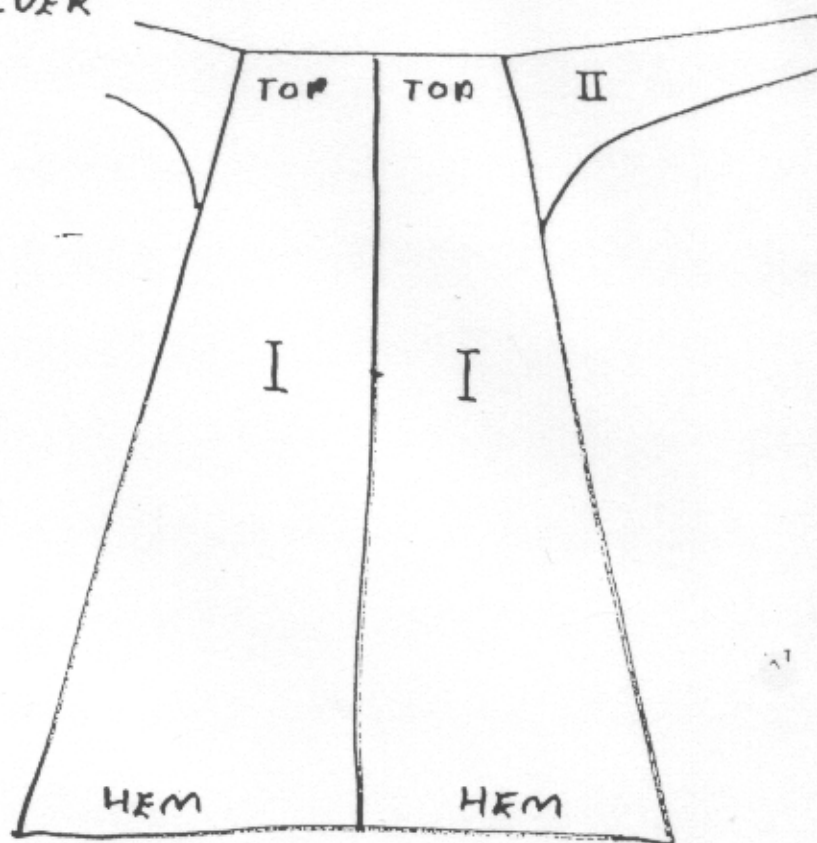
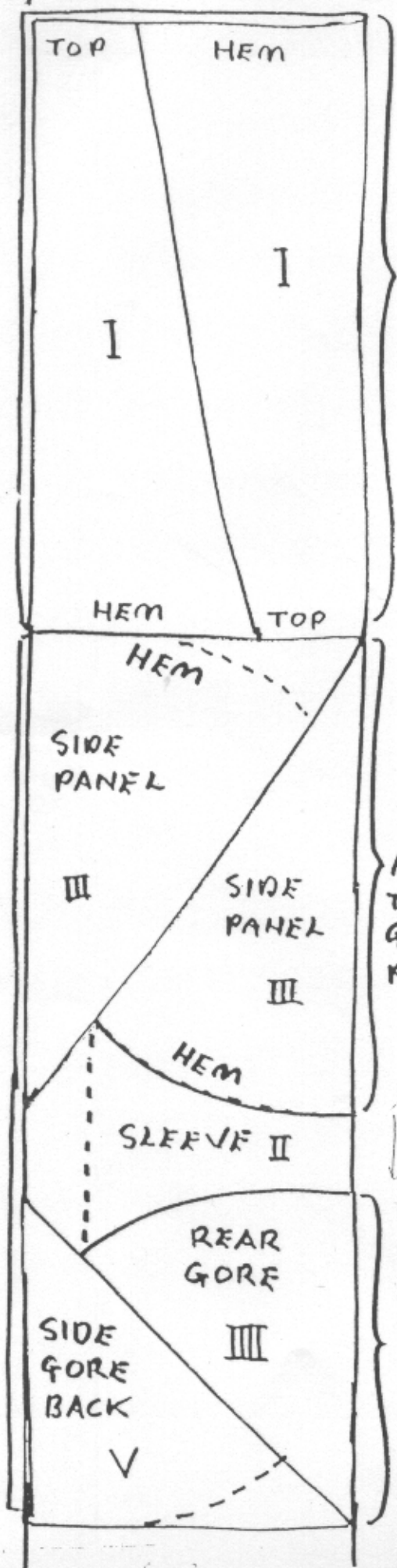


SOME SHAWING.
ASSEMBLE KIRTLE.. PUT
ON INSIDE
OUT, TAKE IN
ON SEAMS.

25

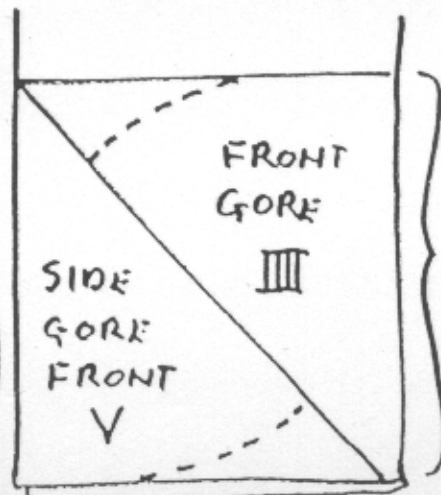
33

CENTRE BACK
TO POINT OF SHOULDER

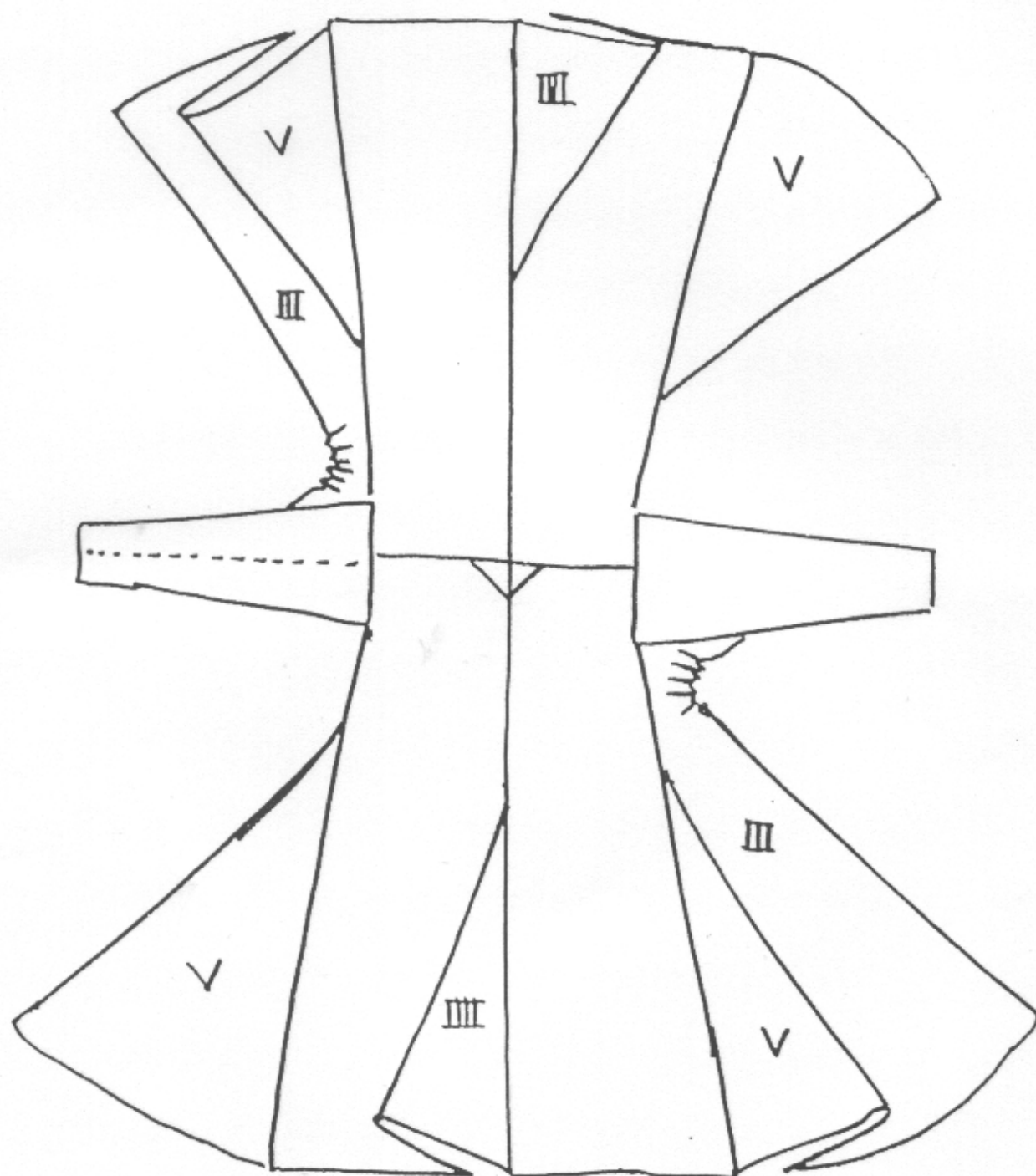


135
ARMHIT
TO
GROUND
PLUS 6"

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.

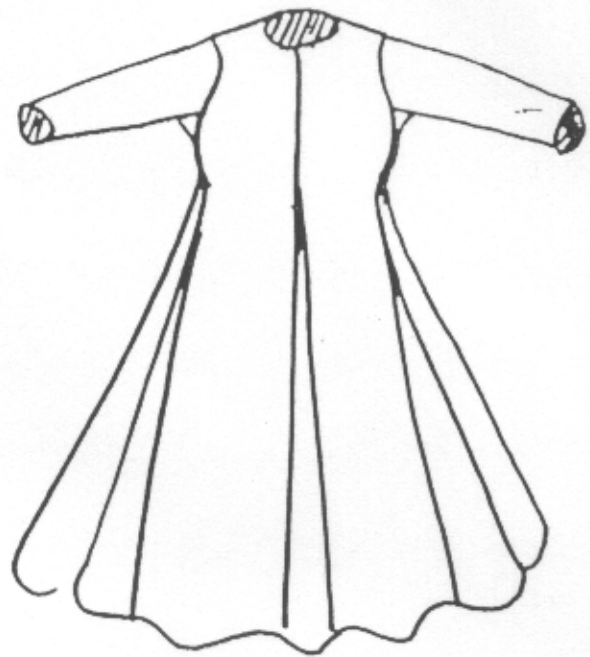
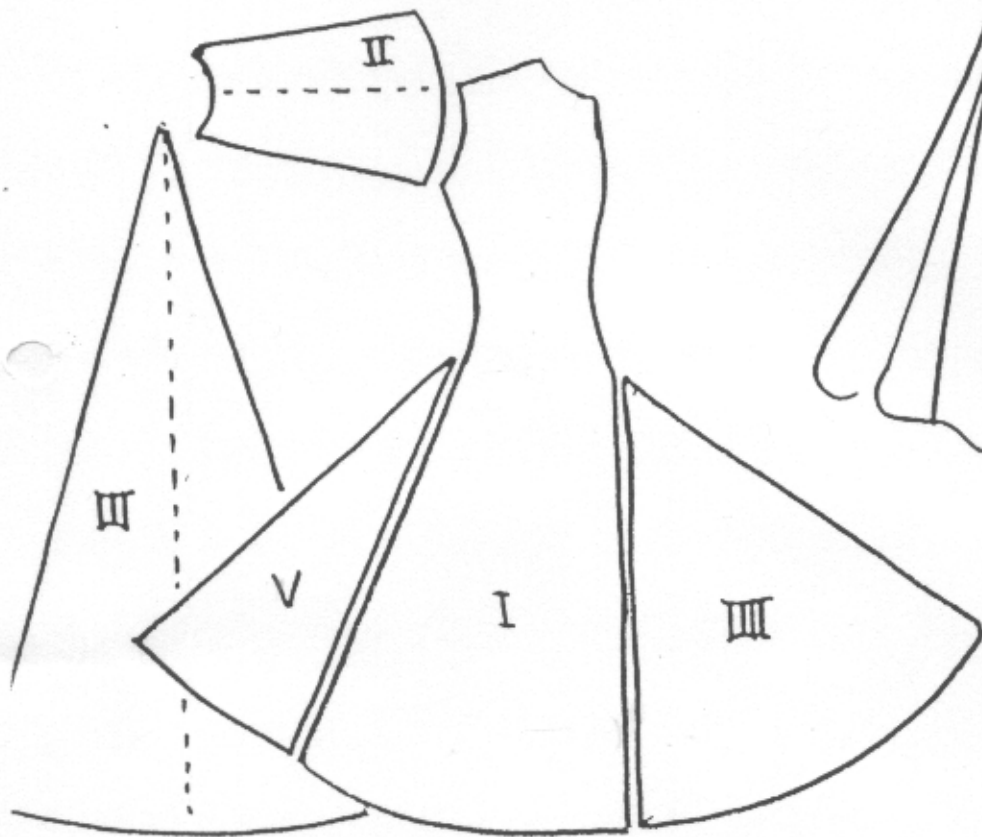


WAIST TO
GROUND



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 SKIRT CASE

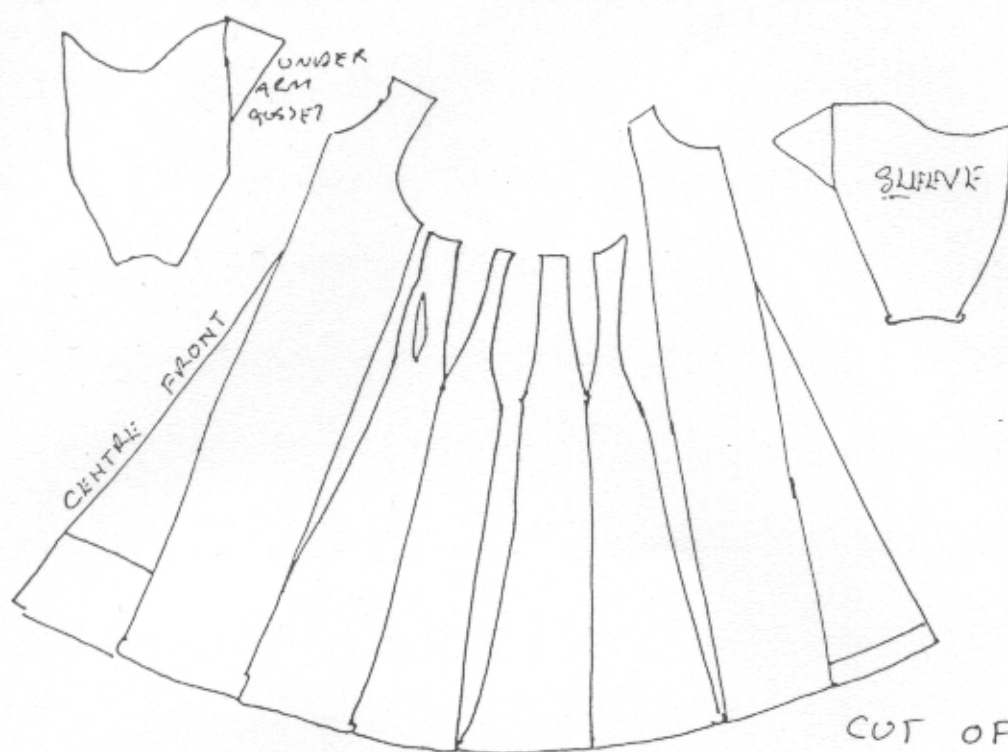
EVOLVED KIRTLE PATTERN.



NOTIONS.

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

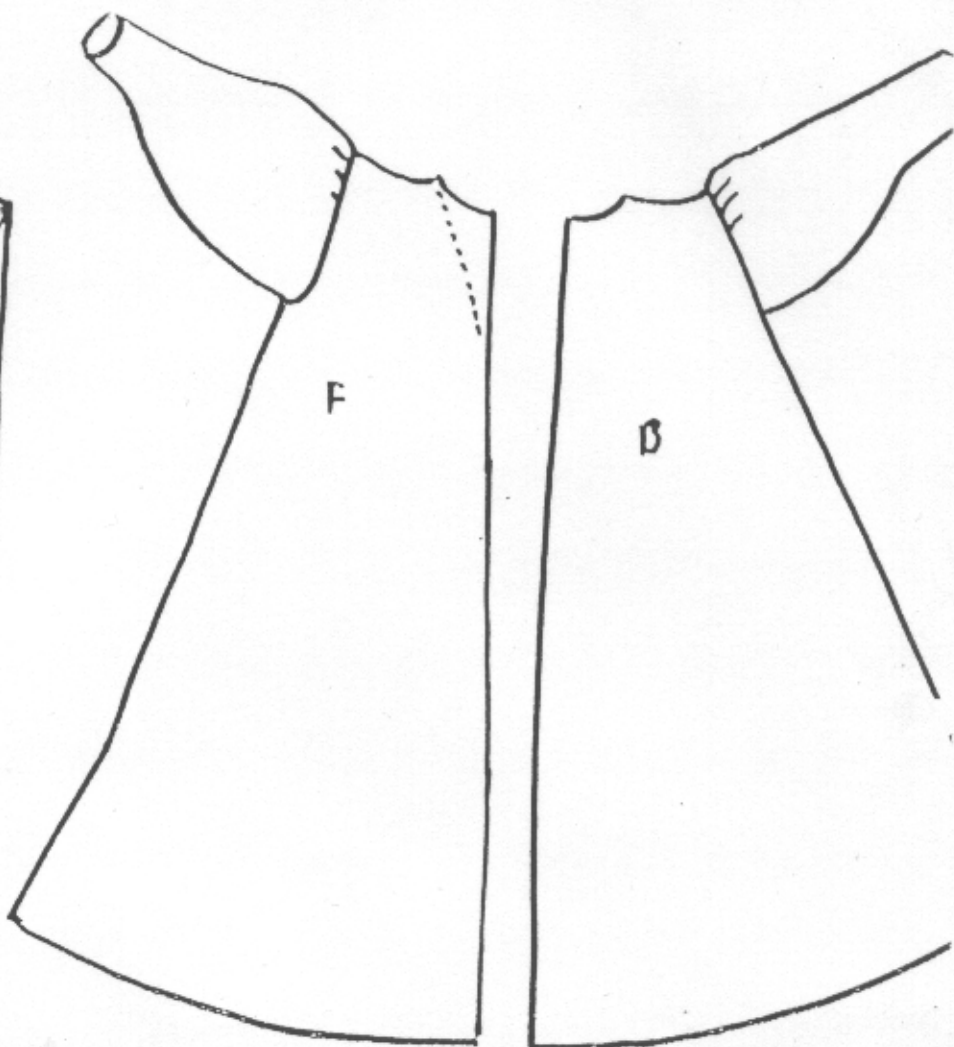
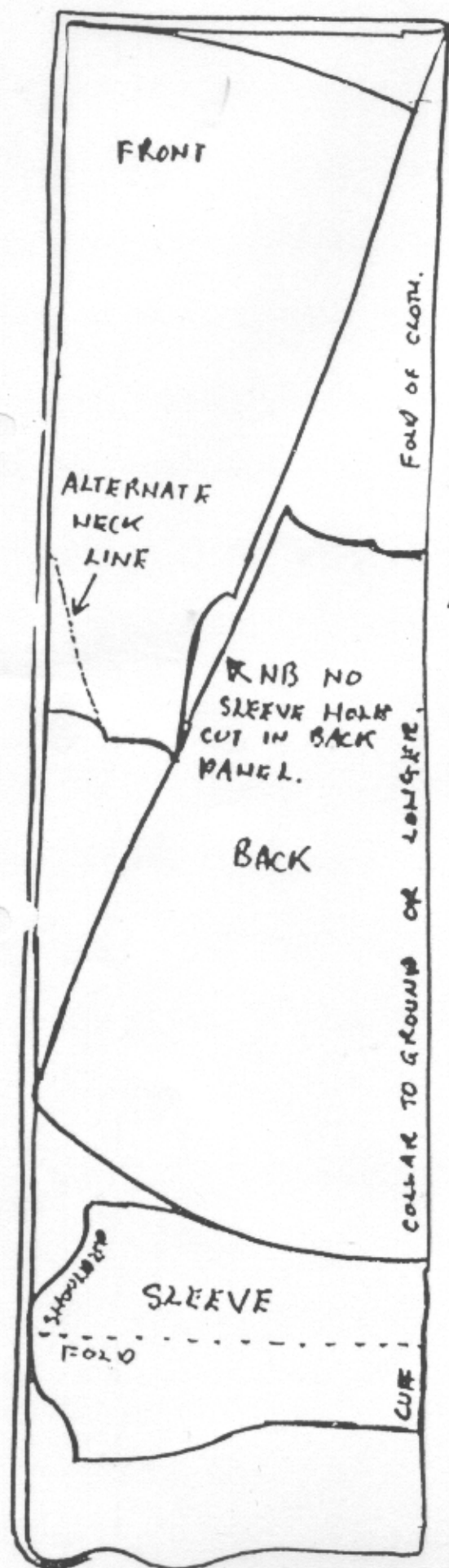
SO POPULAR THAT SURVIVING EXAMPLES ARE KNOWN WITH FALSE SEAMS TO GIVE THE IMPRESSION OF MORE PANELS THEN THERE ARE.



GOWN.



GOWN

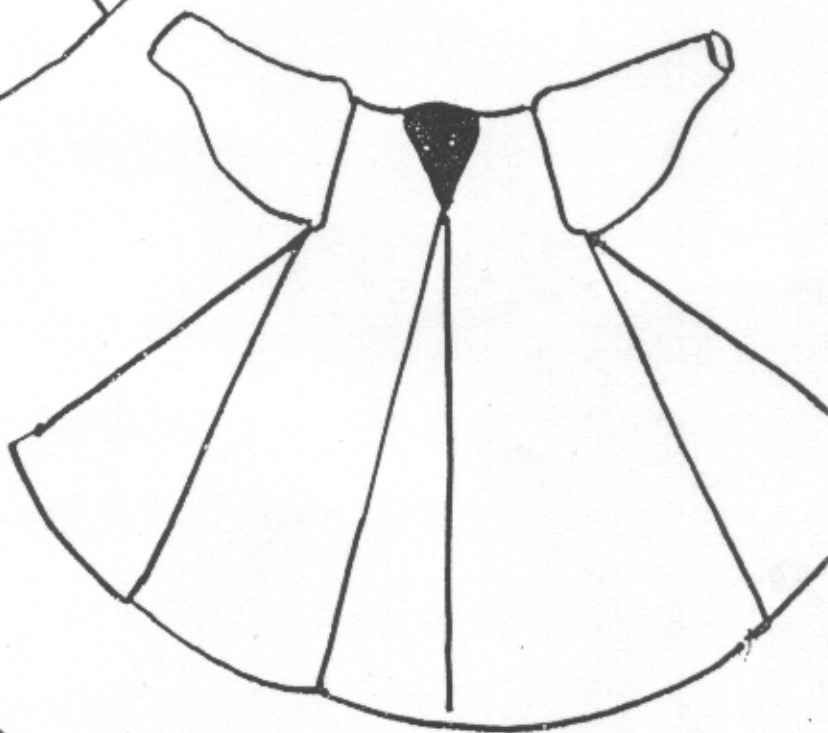
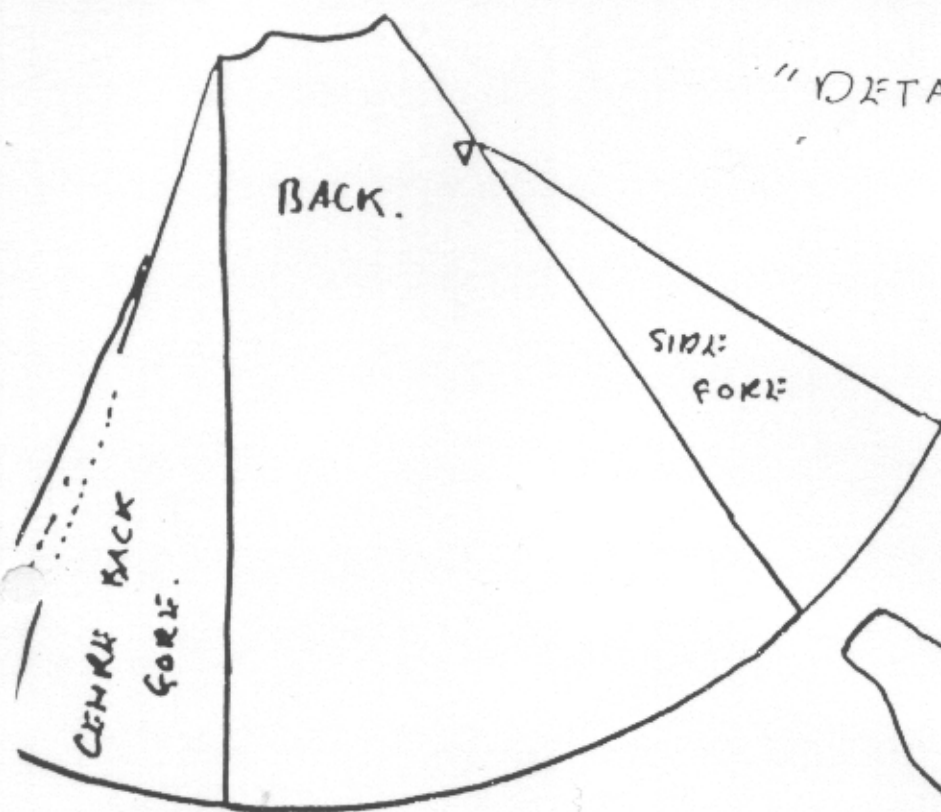


N.B. SHAPE OF SHOULDER SEAM ENSURES FOLDS BODY START HIGH AND GIVE PLEATED EFFECT.

PORES MAY BE INSERTED ON SEAMS TO GIVE EXTRA FULLNESS

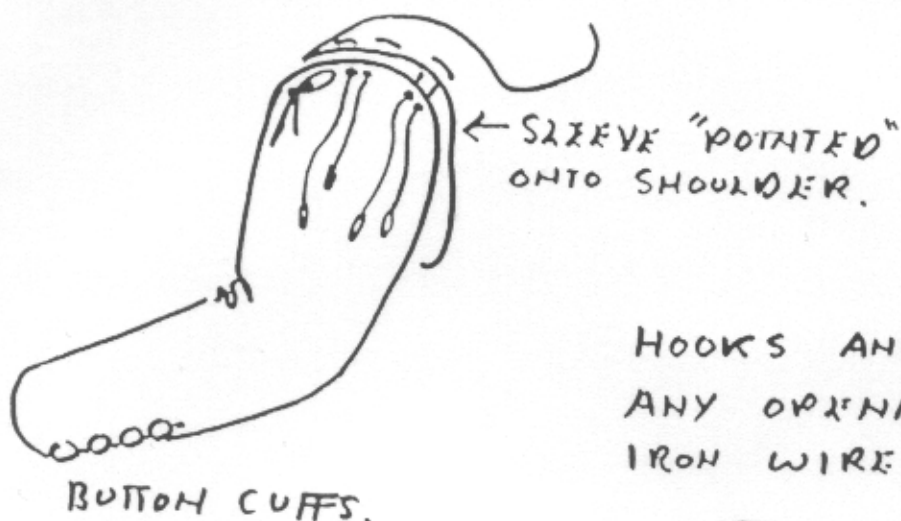
FOR FASTENINGS SEE

"DETAILS"

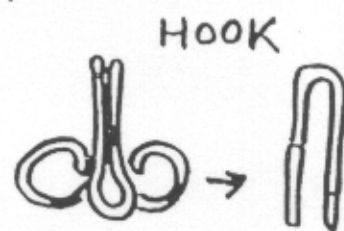
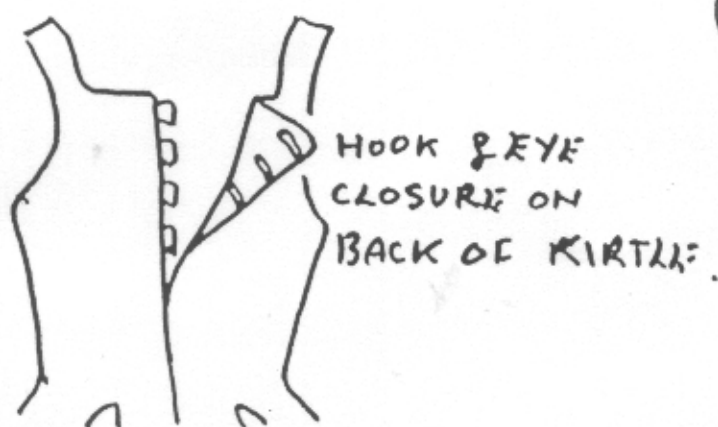


OPTIONAL INSERTS
TO INCREASE FULLNESS.

DETAILS.



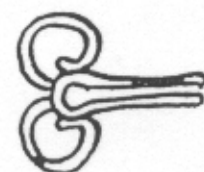
HOOKS AND EYES ON ANY OPENING, BRASS OR IRON WIRE.



TO MAKE.
STAGE 1.



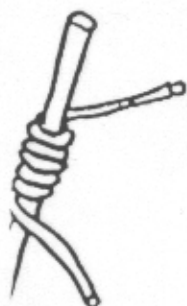
STAGE 2.



PINS. USED AT CUFF OR TO CLOSE DRESS.

WIRE FOR HEADS

✓ PIECE OF SAME WIRE AS FOR PINS.
CUT IN COILS OF 2 TURNS.

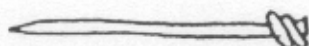


FILE 2 POINTS ON PIN WIRE.

CUT IN 2 WITH PINCERS.



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



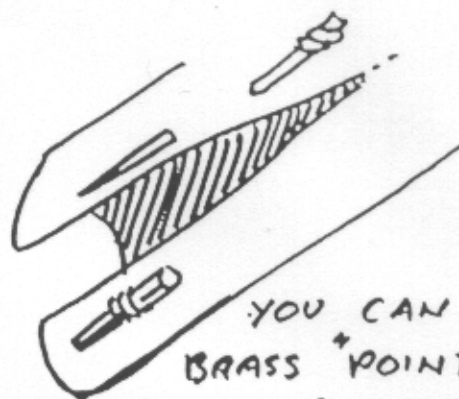
PINS. CONTINUED.



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



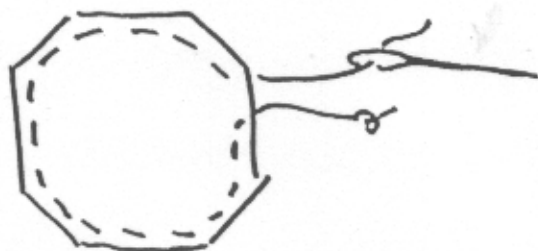
← PIERCED
TO AID SEWING
IN PLACE.



YOU CAN SEW
BRASS "POINT" IN
PLACE PERMANENTLY.

BUTTONS.

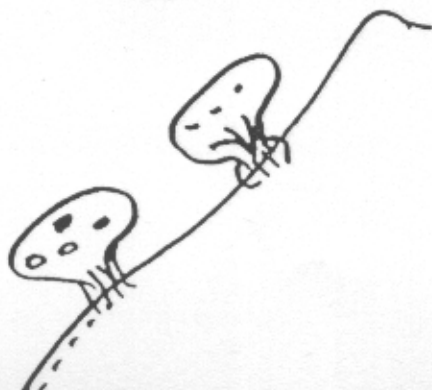
CUT OCTAGON OR CIRCLE OF CLOTH, & PUT RUNNING
STITCH ROUND PERIPHERY.



DRAW THREAD SHUT
TO FORM SMALL
DRAWSTRING BAG.

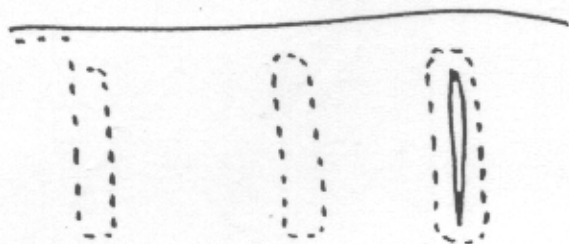
STUFF BAG WITH WASTE WOOL OR THREAD
OR COTTON WOOL. DRAW SHUT & SEW SHUT. SEW
THROUGH BUTTON TO FLATTEN. SEW TO EDGE OF
OPENING, NOT IN

FROM EDGE AS IN
MODERN BUTTONS.



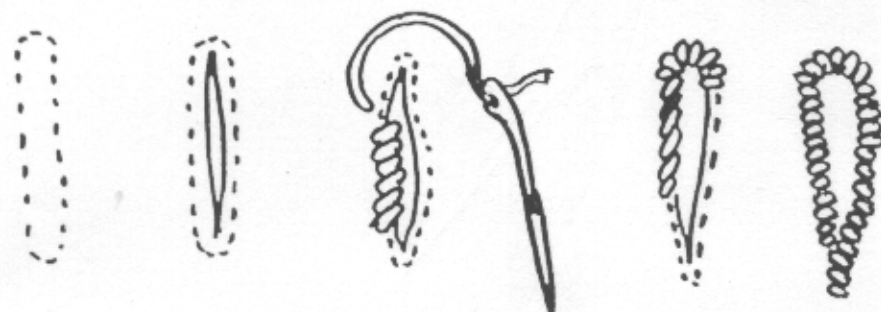
BUTTON HOLES.

SEW RUNNING STITCH ROUND SITE OF BUTTONHOLE

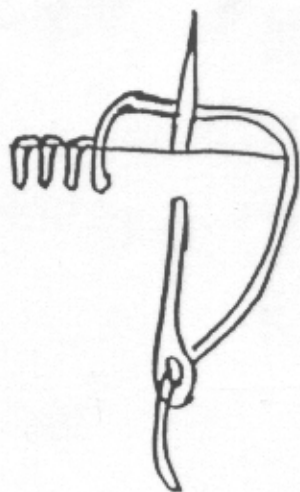


SLASH BUTTONHOLE
AFTERWARDS.

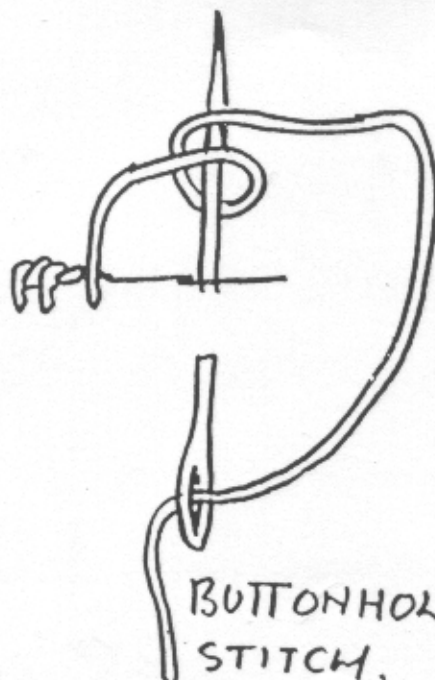
WHIPSTITCH ROUND HOLE - INCLUDING RUNNING
STITCH WITHIN STITCH.



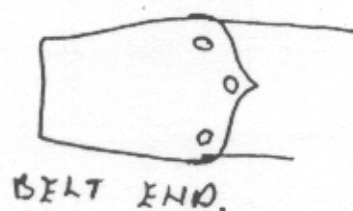
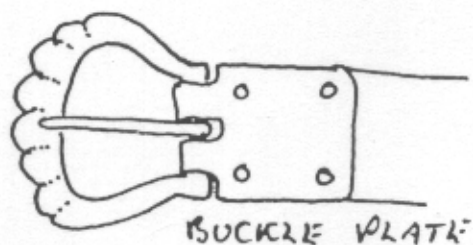
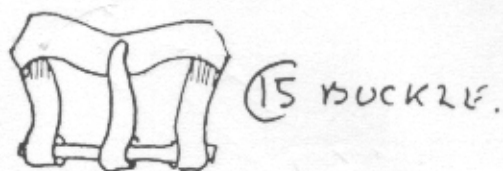
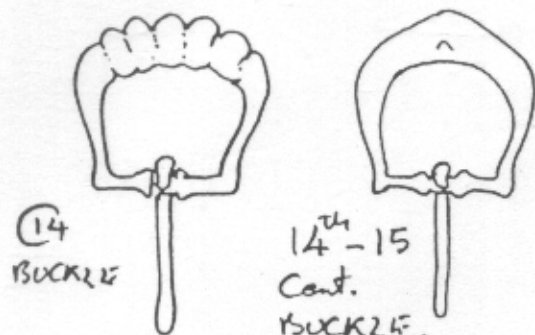
EARLY BUTTONHOLES ARE JUST WHIPPED, LATER
BUTTONHOLES ARE BLANKET OR BUTTONHOLE STITCHED,
AS LATE AS (17) BUTTONHOLES ARE OFTEN JUST
WHIPPED.



BLANKET
STITCH.



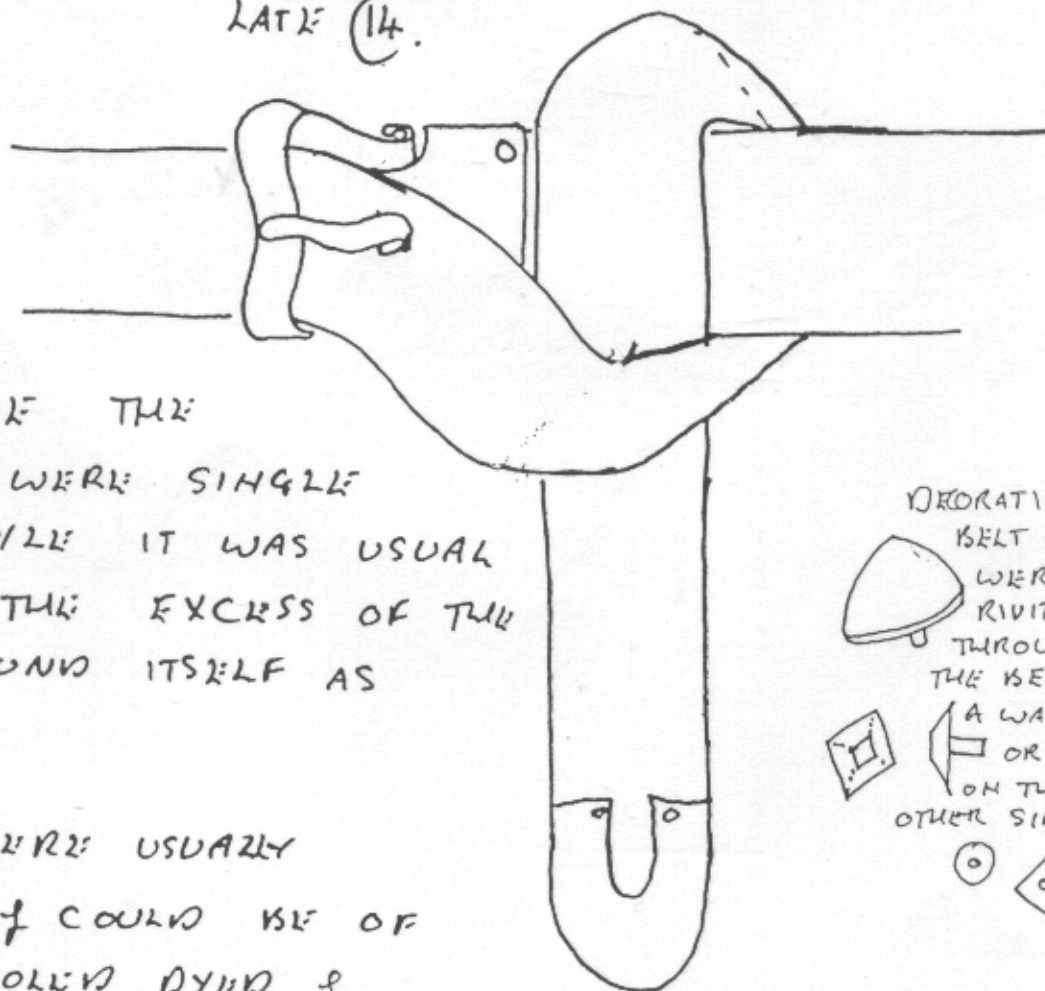
BUTTONHOLE
STITCH.



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

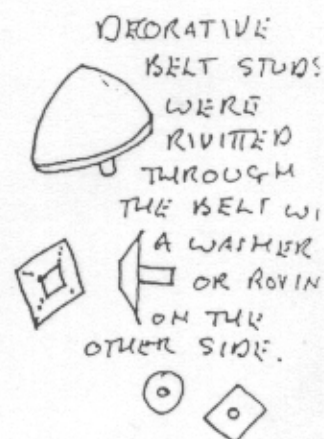
BUCKLES AND FITTINGS USUALLY MATCHED AND COULD BE MADE OF BRONZE, BRASS, PEWTER OR TINNED BRASS.

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



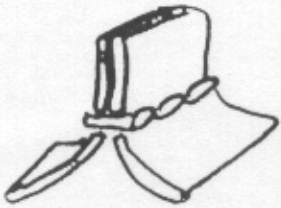
BECAUSE THE BUCKLES WERE SINGLE LOOP STYLE IT WAS USUAL TO TIE THE EXCESS OF THE BELT ROUND ITSELF AS SHOWN.

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



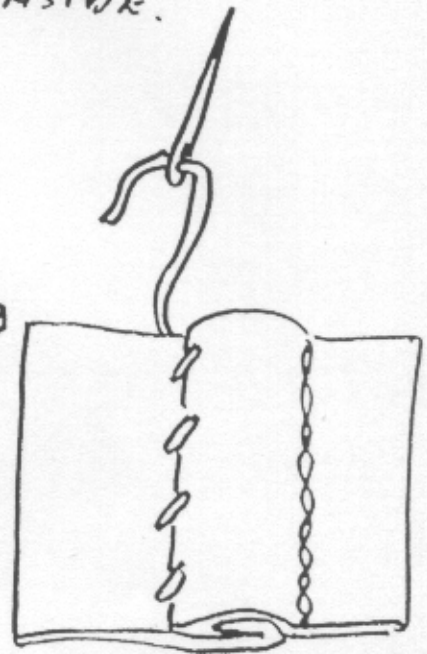
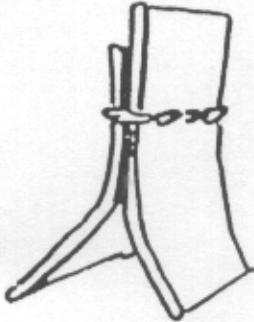
SEAMS.

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



IRON SEAM FLAT
FROM INSIDE.

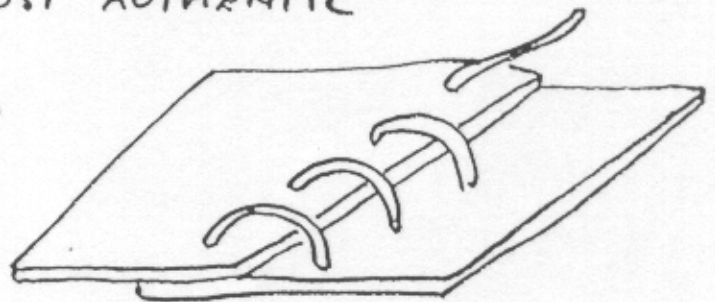
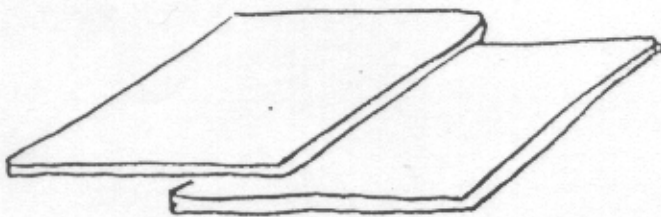
● FLAT FELL.



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.

