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Moresca

Clothing & Costume

361 Union Center Road
Ulster Park, N.Y. 12487

914-331-6012

HOURS: BY APPOINTMENT.

CALLING HOURS:
8.30 A.M. - 5 P.M.

WEEKENDS:
9 A.M. - 1 P.M. OR LEAVE MESSAGE.

\$4.00

DESIGN, LAYOUT, SCHEMATA BY LENA DUN. © Lena Dun 1988



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Moresca is an energetic and humorous dance that spread through Europe in the late Middle Ages and the early Renaissance via travelling performers, like the one on our logo, who was carved in wood by Erasmus Grasser in 1480. He still stands, with his fellows, in the town hall of Munich.

Unlike many other dances of this dance-mad age, the Moresca was confined to no class; peasants and nobility indulged alike.

The dancers wore exuberant costumes, studded with bells, and, to fife and tabor, around bonfires, in villages, manors and castles, our ancestors leapt and kicked and twirled.

Only the clergy complained, but the Moresca persisted to this day, where it lives on as an ancient festival, celebrated yearly on an island in the Adriatic Sea, and also in several forms of "Morris Dance" in England.



PART1-COLOUR JULIET ROBE
BD-78, p.17. CAP, # K-187.

Moresca, as a shop is a visual manifestation of this spirit, in the form of quality clothing and costume of the periods loosely known as the Middle Ages and the Renaissance.

We also do ethnic, fantasy, Science Fiction and animal costumes, masks, banners and standards, monks, minstrels and fools.

This Catalog represents a cross section of what we have in stock, or have access to at the time of its printing.

It would be impossible to show here everything we have done, or are willing to do. Generally speaking, within the periods and categories mentioned, there is really nothing we don't do.



In the Good Old Days...

"The first are ye that work in clothing, silks, or wool or fur, shoes or gloves or girdles. Men can in no wise dispense with you; men must needs have clothing, therefore should ye so serve them as to do your work truly; not to steal half the cloth, or to use other guile, mixing hair with your wool or stretching it out longer, whereby a man thinketh to have gotten good cloth, yet thou hast stretched it to be longer than it should be, and maketh a good cloth into useless stuff. Nowadays no man can find a good hat for thy falsehood; the rain will pour down through the brim into his bosom. Even such deceit is there in shoes, in furs, in curriers' work; one man sells an old skin for a new, and how manifold are your deceits no man knoweth so well as thou and thy master the devil."



Berthold von Regensburg
Consumer advocate & Franciscan preacher, ca. 1250 A.D.

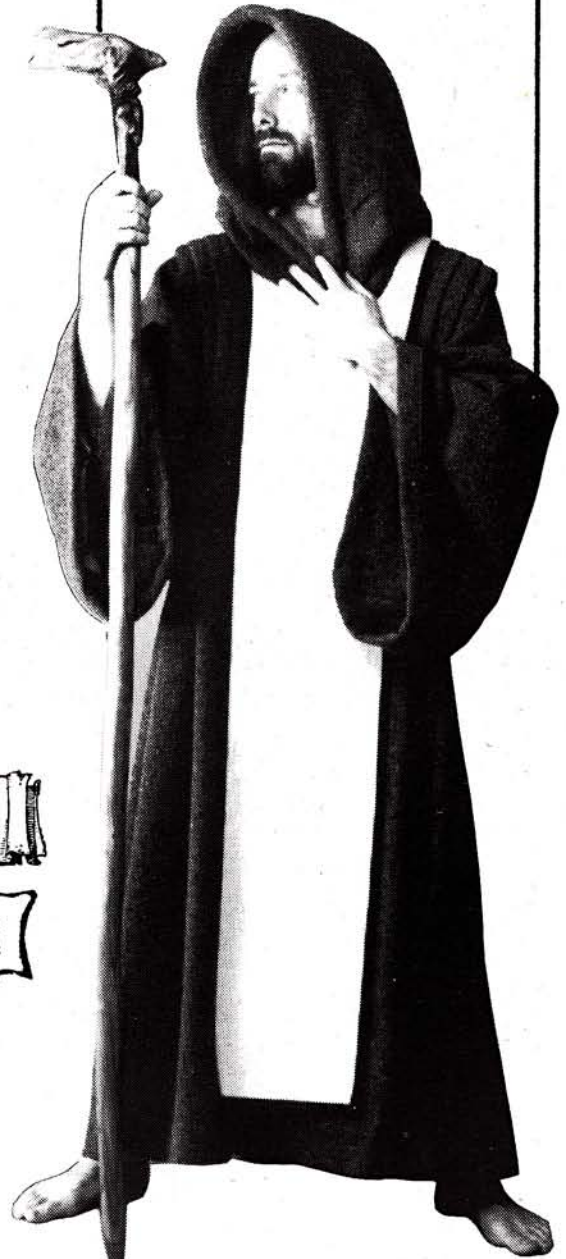
Dear Berthold, and all customers past, present and future: Come workmanship and honest dealing, Moresca has a wholesome record these past twenty years as witnessed by the many enthusiastic "thank you" notes we keep getting, (some customers even bring us flowers, years later, which always makes me cry all over my clean shift) not to mention the awards and honors heaped upon us...

Berthold was not much for personal adornment; "-with all the crimple-crispings here and the christy-crosties there, and all the gold thread here and there, yet again I say, it is nought but a bit of cloth after all! ...Every woman's excuse is: "I do it not for vain glory's sake; I do it only for my goodman! ...that he may gaze less on other women...". As for the goodman's excuses, they are not on record.



BASIC TUDOR, # J-163
WIMPLE, # K-186
MORESCA MONK, # BC-67.

But Berthold had another angle on things, which inclines me to agree with him: "Ye will spend a good six months' work on a single veil, which is sinful great travail..." Indeed. We don't have this problem; -using the best modern machinery, we are able to offer high quality clothing and costume at a cost that compares favourably with, for example, golf clubs, downhill skis and other recreational equipment, if recreation is your aim. If you are a professional musician, band, consort, choir or music department, a freelance performer, a theatre or a monastery; - we may be the best investment you ever made!



Is it Authentic?

No, of course it isn't. In Europe, an "authentic costume, folk variety, currently begins at the loom; -such a linen warp, so wide, with so many warpthreads, so many black woolen weft threads and so many blue; -such a pattern of bobbin lace, applied to so many ells of embroidered linen sleeve... etc.

The resulting costume, defined to within a mile of its village of origin, as to weekday, churchday or festival attire, as to the wed or unwed state of its wearer, is grudgingly pronounced authentic; - with the reservation that some cheating still took place...

The Truly Authentic "period" costume begins, not at the loom, but in the flax field and the sheep fold; - with retting and heckling, shearing and carding and spinning and dyeing... Often more than a score of separate, skilled operations before you even have a fabric.



The Bocksten Man - a Murder Mystery

"Midsummer's Eve, 1936, a farmer in Bocksten, Rolfstorp district, in Halland, Sweden, was harvesting peat in his bog. Suddenly his harrow caught on something. Upon investigation, he found pieces of fabric, and among them a human head with auburn hair..."

So begins the story included in a printed pattern of the only complete, preserved man's 14th. century attire in the world. We have the pattern on order, with story and instructions translated from Swedish.

BOCKSTEN MAN PATTERN, # 180

NOTE: An AUTHENTIC Bocksten Man costume is available from us at approximately the cost of a cheap new car. Delivery time: About two years.

Authentic Moresca . . .
"FLORENTINE FANTASY"
J-160, p.11.



Authentic Moresca is

Real Clothing, as in Food, Clothing and Shelter; -cut from House patterns distilled from decades of research, travel, invention and experience.

These Cuts are a celebration of the architecture of body, any body, and movement, conceived in friendly collaboration with modern power machines, (no "painstaking adaptation", I enjoyed every minute!).

Construction is a joy, because a necessary seam is a beautiful seam, worthy of emphasis and adornment; -heresy to current commercial pattern drafting, although known for millenia to makers of clothing all over the planet.

Accidentally acquired formal training in this area may take years of dedicated study to eradicate.

Costume, -to find your face in the chronicles, -to work with you when you are most truly your self. An epic self some of us find it hard to give up, but hard to express too.

There is more to Heraldry in our time, than a litter of initials on everything.



Medieval can be a code word for being connected to one's own myth; -I mourn no Lost Age, I want to play. Play with me!

The Best Fabrics our times have to offer are really very good. Oh, yes, very good. I stock far more than my accountant thinks is wise. Mostly choice cottons, woolens and silks, but synthetics do have their appropriate uses. Some are quite gorgeous. Sometimes I think I started all this to have a legitimate excuse for buying quantities of fabrics...

Colours are so important there is no room to deal with them here.

Designing and Making these things, is to me a progression from one freedom to the next. As apprenticeship matures into mastery, one resonates with an ever vaster vortex of events.

Maybe this is why the guilds of old were called "Mysteries".

FOLK COAT TWO, #BC-66,p.12.
CAP, # K-187.



Yes, we do..

This Elizabeth is a historical collage, with costume elements from various stages of her reign. The client, a college music department, needed an ageless, glorious and recognizable queen for an annual pageant. The techniques and materials are too numerous to list here, but suffice it to say; -this is a months' labour, at least, and I need a confirmed purchase order about 6 months before dress rehearsal. There are many ways to to cut corners on such a costume, to make it more obvious and graphic; more glitz and less subtlety, but it will never be cheap.

ELIZABETH, ELABORATE TUDOR, # J-164



Not all Royalty is dearly bought.

Henry II, a.k.a. "Curtmantle", for example, could not be bothered with ostentation. He was a busy man, in need of instant access to his horse at 2 a.m., mobilizing troops to maintain his vast domain and chastize his unruly family.

I'd say he is the cheapest king you can get from us, barring only certain versions of Lear, and simpler children's theatre kings.

Henry and Elizabeth

are the real crowd pleasers, of course, but we're equally happy with Henry II and Eleanor of Aquitaine, should you need them, or Richard II, Henry V, he of Agincourt, (but you must get your armour elsewhere, we can only refer.), or Charlemagne, or Francis I. I'd even take a crack at Attila the Hun or Suleiman the Magnificent, if your fancy wanders East.

..Kings and Queens and all Their Courts



William Cecil, whom this was intended for, is a good example of a fairly run-of-the-mill duke, ambassador or other courtier. It could also serve for an informal Philip of Spain, or an Eric XIV of Sweden, for example.
BASIC TUDOR COURT, MEN. CUSTOM DOUBLET, # H-137, VENETIAN BREECHES, # F-124, TUDOR BERET, # K-179, RUFF, # A-17.

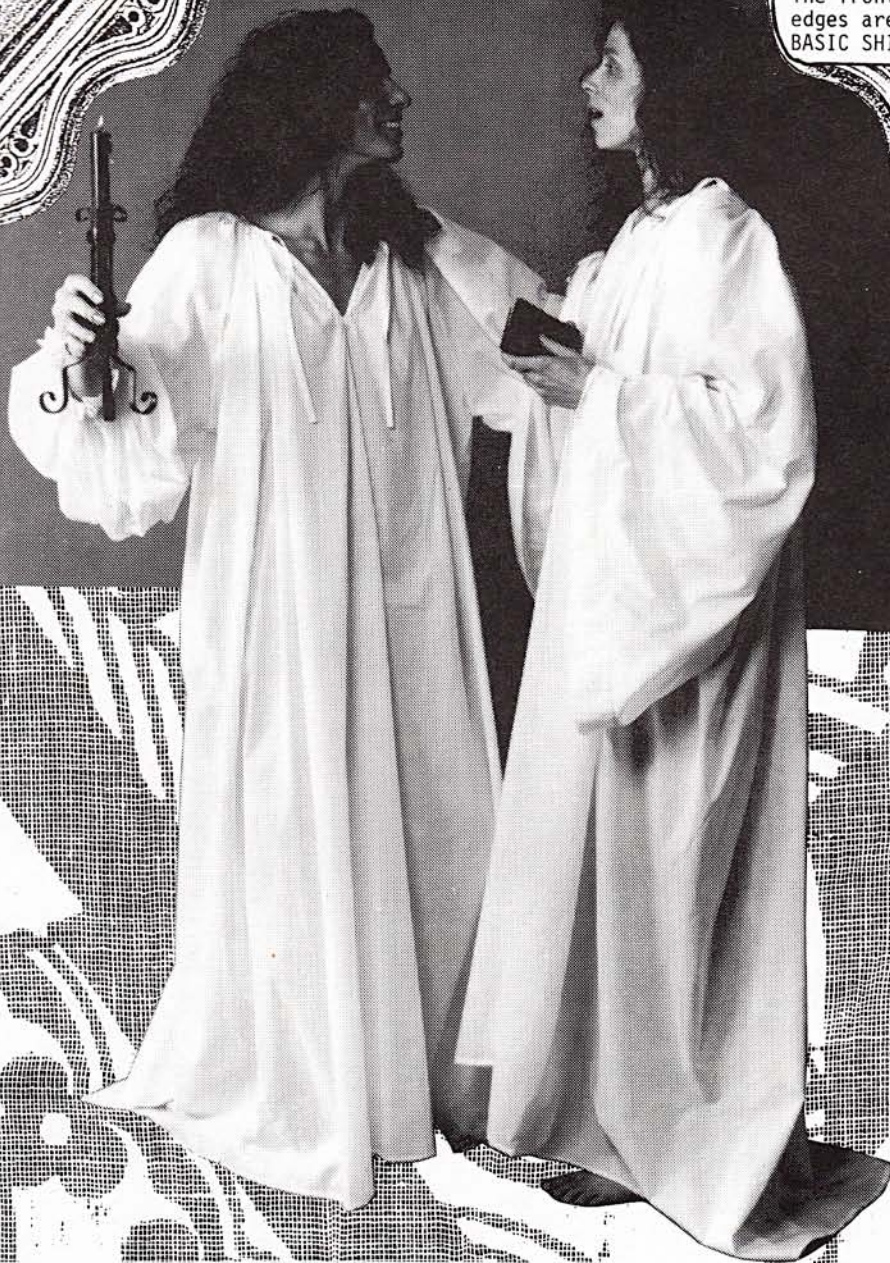
Charlemagne, made for a "Pippin" production, (left), doubling as a Wise Man in a Christmas show, is an example of one of those early, versatile kings, that get dragged out for every coronation, state occasion and investiture. He makes a good bishop too.
COPE, # B-29, DALMATIC, # BC=68, CROWN, CUSTOM.

Henry VIII, of course, was a dresser. A whole hog Henry gets almost as expensive as his daughter, but then his court is more frugal, what with all the clerics and discreet officials he surrounded himself with. The wives, though, are another kettle of fish, but normally you only need one, or tops two. At a time that is. This Henry was made for a "Man for all seasons" production, again, with the later, more familiar Holbein version in mind, rather than the younger Henry of that story.
HENRY VIII, CUSTOM TUDOR.



The Shift

..The combination nightie and underwear of the Middle Ages and the Renaissance. Ours is made from about eight yards of 100% cotton batiste, white, or very slightly off white. Black is available custom. The wide sleeve has a narrow casing with a drawstring ribbon, and may be worn open or closed, as shown. Three panels of 45" goods are gathered permanently into a neckband extending as ties. The front slit has a dainty placket edge. All edges are finished. Sized by length only. BASIC SHIFT I, # A-10.



Basic Shift II (schematic drawing) worn under "Florentine Fantasy", on p. 4 and 11, and under 16th. c. dress on p. 3 and 11, is wide at the hem, and gored to a narrow top, with a narrow sleeve. Head size neck opening with permanent gathering, edge and lace or frill. Cuffs are hemmed with lace and optional drawstring. Sized by length, BASIC SHIFT II, # A-11.

Working Girls

The Fifteenth Century

is an ideal place for reasonably solvent ladies with taste, purpose, an addiction to food and air (and a resulting aversion to corsetry), and a washing machine. We have a great deal to offer such ladies.

Three Part Consort

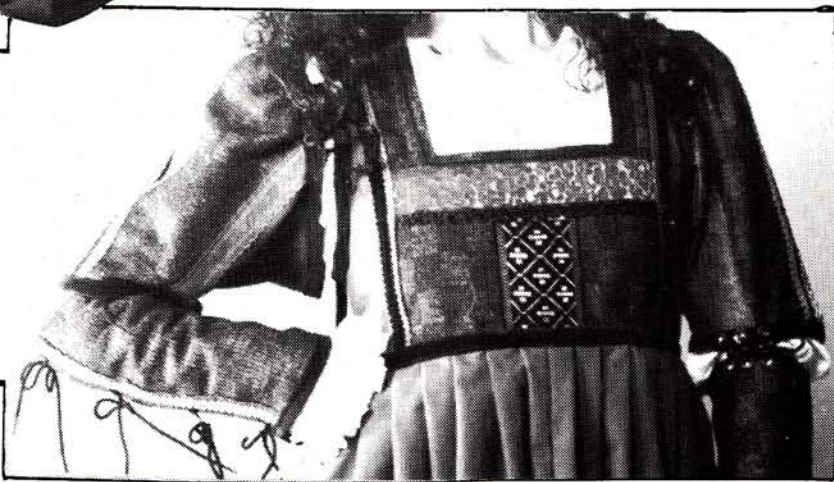
is a new design for us, taken from a tapestry of a lady playing a hammered dulcimer. It consists of: A, a shift, (A-12, p.8) , B, a fairly loose-fitting robe with tie-on, paneled sleeves, and sides slit to the waist, and C, a tie-on harness type placket-cum-optional-apron, which adjusts both East - West and North - South.

The shift and robe are washable cotton, unless you wish to differ, and the appendage, here shown, is cut from a stiff upholstery jacquard. A very versatile ensemble we expect much from.

THREE PART CONSORT ROBE, # BC-53,
TIE HARNESS, # BC-56, BASIC SHIFT I,
A-10.



Folk Coat Five is, as the name implies, a descendant of a short coat we carry, (# BC-64, p. 39.) , It serves about the same function as a "Capulet", (# J-159, p. 10.) but has a looser, easier fit, less tailored and demanding. The skirt, made of a heavy cotton, here in dark russet, has soft pleats at the top. The bodice, back and front, and the upper sleeves, have inserts of a different fabric, edged with rich, antique trims, (detail). The sleeves are in sections, all tie-on.
FOLK COAT FIVE, # BC-65.



Capulet...

For this cut, the period is determined by the length of the bodice and the style of the skirt.

We call this one Capulet

after Juliet's family. It's laced down the back of the bodice, through grommets set in reinforced edges. The bodice should fit firmly over a shift. The sleeves are laced or tied on. Extra sleeves of different design are optional. Many different sleeve designs are available.

The gossiping Goodwives...

are wearing the high-waisted bodices and straight-cut, thickly goffered skirts of early Italian Renaissance. The fabrics are variations of cotton jacquards, stripes, tapestry and velveteen; typical choices for this style, but many other fabrics are possible. Regular, soft pleating could also replace the labor intensive cartridge pleats.

CAPULET, # J-159, WIMPLE, # K-186, BASIC SHIFT I, # A-10, CAP, # K-187.

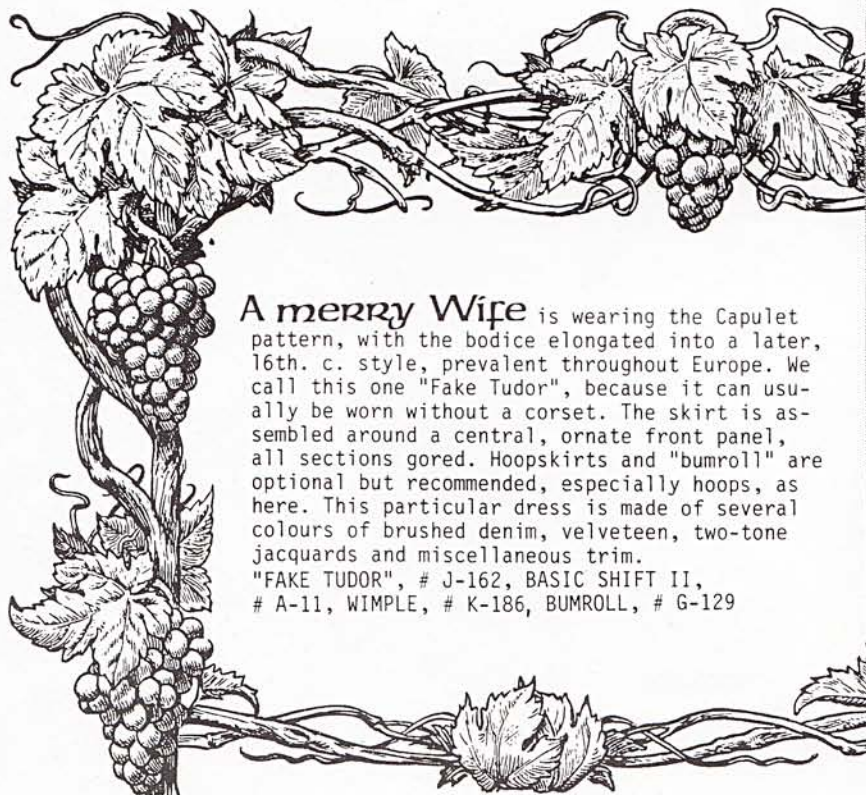
These are custom designs. We do stock some, but the fitted bodice, the variations in colours, materials, sleeve and skirt design, demand that we deal with one person at a time.
Sizing: See sizing instr. on p.43



.. A Mother Pattern



"Florentine Fantasy," or: How to complicate a Capulet to the greatest possible degree. Made of navy velveteen, lined with silk jacquard, it has finished dags, edged with russet braid and gold trim, set carefully into the edges of the bodice at rim and armholes. The sleeves, with trimmed panes and lower section, unlace from the bodice under the dags, and the bodice itself unties from the skirt by means of small brass rings and ties. The skirt, wearable by itself, like the bodice, has the same kind of trim and closes by ties through grommets. "FLORENTINE FANTASY", # J-160, BASIC SHIFT II, # A-11.



A merry Wife is wearing the Capulet pattern, with the bodice elongated into a later, 16th. c. style, prevalent throughout Europe. We call this one "Fake Tudor", because it can usually be worn without a corset. The skirt is assembled around a central, ornate front panel, all sections gored. Hoopskirts and "bumroll" are optional but recommended, especially hoops, as here. This particular dress is made of several colours of brushed denim, velveteen, two-tone jacquards and miscellaneous trim. "FAKE TUDOR", # J-162, BASIC SHIFT II, # A-11, WIMPLE, # K-186, BUMROLL, # G-129



Bringing it all Back Home..

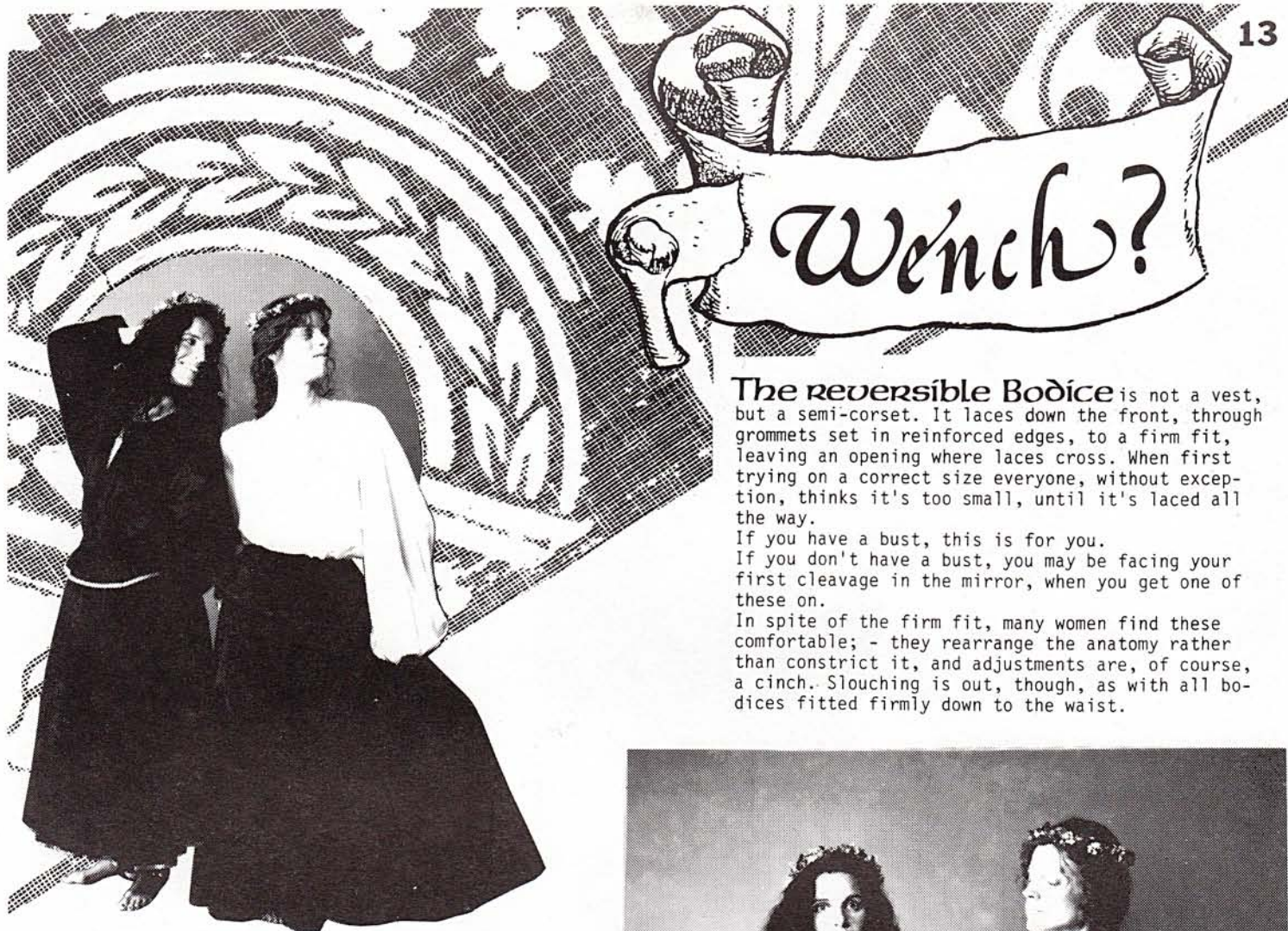


Fancy Capulets, variations of # j-159, p.10. with the lacing moved to the front, on each side of the integrated placket, with its attached apron, both of which are covered with appliqué and trim. These two are made of Ikat-type striped 100% virgin polyester (I said it has its uses), and trimmed with velveteen and silk, all in several burgudys, purples and black, and miscellaneous metallic, antique and beaded trims. Sleeves are equipped with shoulder shields, and are permanently mounted. FANCY CAPULETS, # J-160,

Folk Coat Two was the first descendant of the beloved coat pattern. These are two of my own winter dresses; -I get into a pair of hose, # f-120, p.27, a cotton turtleneck, and low boots and throw this on top; -there is ONE tie through a pair of pewter loops, and I,m ready for a winter day in any century:

At Renaissance fairs they make comfortable costumes, over a shift wicking out moisture. My clothes have to be washable, so these are made of pre-shrunk tapestry, (dreadful to work with), corderoys and cotton velvets, with fine cartridge pleats. The sleeves have contrasting panes, joined by permanent, velvet-edged, light-weight insertions, and are permanently mounted. Several, simpler variations are available. Custom. FOLK COAT TWO, # BC-66, MAN'S SHIRT, # A-12.





The reversible Bodice is not a vest, but a semi-corset. It laces down the front, through grommets set in reinforced edges, to a firm fit, leaving an opening where laces cross. When first trying on a correct size everyone, without exception, thinks it's too small, until it's laced all the way.

If you have a bust, this is for you. If you don't have a bust, you may be facing your first cleavage in the mirror, when you get one of these on.

In spite of the firm fit, many women find these comfortable; - they rearrange the anatomy rather than constrict it, and adjustments are, of course, a cinch. Slouching is out, though, as with all bodices fitted firmly down to the waist.

These bodices are made in a great variety of brocades and tapestries. The reverse is solid velveteen or corderoy. Sizing: See sizing chart. LACED BODICE, # H-130.

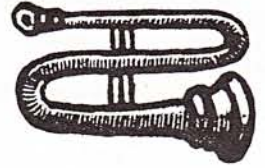
On Grommets. We use a size 0, (about 1/4" hole), with brass or nickel washers. The grommet part, usually the front, comes in many colours. For certain purposes, smaller grommets or eyelets are available, but this size is most versatile, so I've geared our machinery to it.

Short Shirts, used here, are really men's shirts, (# A-12, p.28.). Nothing we make for men only, stays that way.

The Skirts are light (left), to heavy (right), weight cotton. The light-weight one is cut a full circle, the heavier one of gored sections. Both have elastic waists, (drawstring optional), with peplum, edged with piping, attached. SKIRT W/PEPLUM, BATISTE, # E-105, SKIRT W/PEPLUM, COTTON, # E-106.



Just For Fun



On Bloomers and "Stupid Pants"...

A playful blessing in hot weather, bloomers and "Stupid Pants" are for both men and women. Bloomers (left), are a loose, easy version of breeches, as far as the pattern goes. They can also be worn under skirts.

"Stupid Pants" are not the original Stupid Pants, launched by The Flying Karamazov Brothers, bless them, which are long, and open up the whole side; -but look like a skirt with side slits, until the loose corners are tied up, as here. Somehow, the wrong name stuck. Both of these are made of white or black cotton batiste, but may be ordered in other fabrics, and have elastic waists.

"STUPID PANTS", # E-103, BLOOMERS, # E-102.



Homage to Jessica

is a gauze, lace and trim blouse of a type we normally don't do. They happened mainly because of an exquisite collection of antique lace and delicate trim and beadwork not suited to our other, more robust costumes. Not that they are that fragile, but dry cleaning is definitely recommended. LACE BLOUSE, # BD-85.

The Skirts of velvet or velveteen. Made like the heavier cotton skirts, # E-106, p.13, minus peplum and plus gimp and/or metallic braid around the hem. They are available in many colours. VELVET OR VELVETEEN SKIRT, # E-108,



All The World's A Stage

Dart Fitting is another rarity at Moresca. Like synthetics, darts have their uses. This is, so far, the only design that has them. As with Capulets, short or long bodice and straight-cut or gored skirt is available, and rigorous fitting is required. (If your weight varies, forget it!).

Wagon Stage

Like a tough, itinerant juggler's wife she stands starkly, as if on trial, a likely enough thing, then... The dress; -parti-coloured cotton in black and red; -the deep-cut neckline, edged with one of the "Dirndl" ruchings, enlarged, the shields and lacing are all parti-coloured as well. # J-150,

Bell Dress

The same bodice, cut high, and rimmed with pointed dags and bells. The skirt is cut straight and softly pleated. This one is made of corderoys in navy, mauve and green. BELL DRESS, # J-151

Angel Smocks, because the pattern has been used for angels, see p. 23, and because the legend reads: Angels from Friendship gather half their joy. (Edward Young), and on the cuffs: Joie Auray (I shall have joy); -stencilled in black and red on cream coloured cotton. Washable. The smocks are available with or without stencils, and in other lengths and colours. Sized by length and yoke size. ANGEL SMOCKS, # BC-41.



The Juliet Robe..

The Juliet Robe, inspired by Franco Zeffirelli's movie version of Romeo and Juliet, is another "Mother pattern" with many descendants. It is basically a "houppelande", the long robe in many variations worn by both men and women in the 14th. c.. Body and sleeves are typically very wide, tapering toward the top. Women's were belted high under the bust, and men's in the waist.



The Basic Juliet Robe of Moresca is made of a solid colour 100% cotton broadcloth or printcloth. Neckline, shoulders and sleeve hems are welted with 1/2" upholstery cord. The belt fits through short slits in the side seams, under the robe in the back, which then falls straight to the floor, and, gathering in the width, laces closed under the bust in front. The sleeves, which are considerably longer than one's arms, have attached ties in the welted hems, allowing them to be tied up to small sautauge loops, placed part way up the sleeve, anchored there by a small brass bell, and in the shoulder welts. It is a great favourite of lady musicians, who tie the sleeves up to the high position while performing, leaving the arms unencumbered, and then drop them to the lower loops for the ensuing festivities. BASIC JULIET ROBE, # BD-76

Many a Juliet Robe has walked down the aisle. Made of anything from coarse grey wool, scarlet velvet or satin, to golden Dupioni silk and white woolens, cottons and jacquards. Each one unique on its bride or bridesmaid. With veils and trains, detachable capes or sleeves, finely knotted ciches or lace appendages, Not a one like another to date.

The "Moresca Dress", on p.s. 20 and 21, goes very nicely inside a Juliet Robe with its narrow sleeves and neckline visible. You can also show the hem, by tucking some of the Juliet Robe hem up into the belt. Juliet Robes are easy to order; -The length and the belt are primarily what need to be sized.

One of the Greatest Sins perpetrated in the making of Medieval and Renaissance costume, is skipping on fabric. You lose it right there. Barring only really expensive fabrics, the material cost lies somewhere between 1/5 and 1/10 of the total cost of one of our pieces. Sometimes much less. A standard Juliet Robe has 8 yards of 45" goods in it, and there is no waste, believe me! Labour is the big factor here; -fabrics are cheap.



Another Mother Pattern



Parti-coloured Juliet Robes can have either sleeve. These are, respectively, robin's egg blue/mauve, with dark navy corderoy trim; and black/red, with cream cotton trim. PARTI-COLOUR JULIET ROBE, # BD-78, CUSTOM WREATHS AND CROWN.

All special Juliet Robes are hand cut. If made of velvet, or other one-sided fabric, the big sleeve should be lined, usually, but not necessarily, with the trim fabric.



△ **Special Juliet Robes** include one, or two of a kind ones like these, hand cut from various unusual fabrics I come by in small quantities, blended in twos and threes, with belts and welts covered with contrasting velveteen or corderoy. These, like solid velveteen ones, usually have the sleeve shown here, with a narrow cuff like a doughnut. SPECIAL JULIET ROBE, # BD-77.

A Daughter Take's Off



Ladyhawk is a Juliet Robe without a sleeve; - until you tie one on. A kind of Surcote or "jumper". It can be worn over: A, nothing, B, a shift, C a bag sleeve or other Moresca dress, SHIFT, #s A-10 & A-11, BAG SLEEVE MORESCA DRESS, # BC-49.

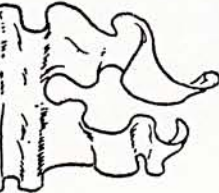
This one is red 100% cotton broadcloth with cream trim and tie-on wing sleeves. LADYHAWK, # BD-79

Fabrics come and go, and styles remain, at Moresca. I am not specifying available colours and materials for most cuts, because it would make this catalog obsolete very quickly.

The Juliet Robe Goes To Court

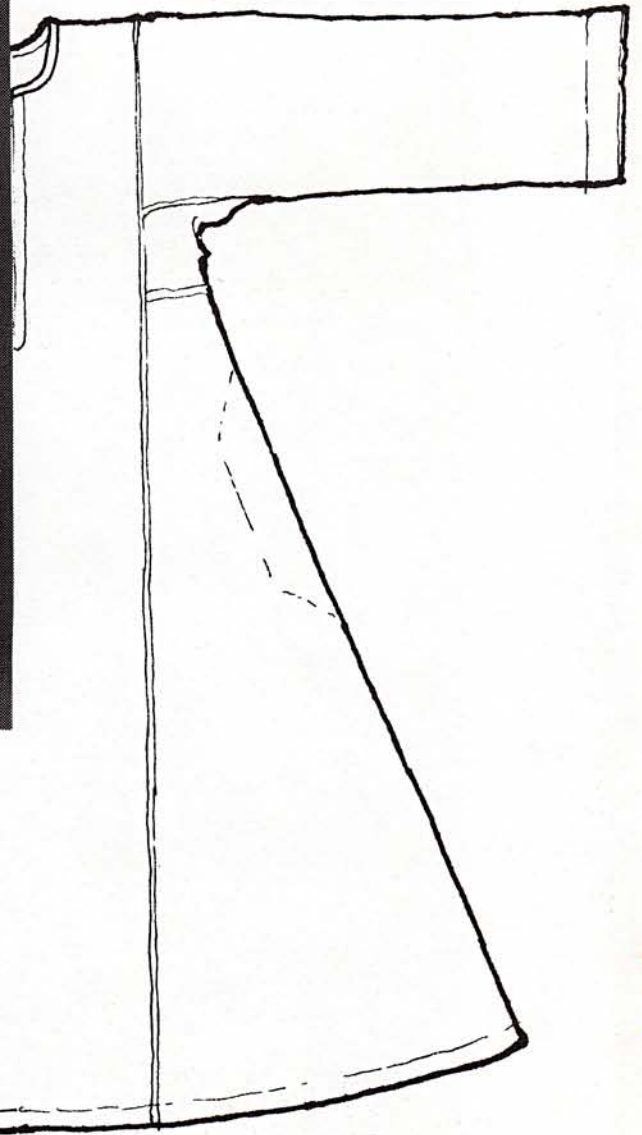


A Sample of how far you can take a good ancestral pattern, this was made in a rich, russet cotton gabardine, with dagged sleeves of black velveteen, lined with a white rayon jacquard, -also in the trim, where it's matched with black and gold braid.



This picture is a repaired and enlarged old Polaroid snapshot, and can therefore only hint at the original piece.

An Ancient Cut..



The Pattern may be almost as old as the loom itself. Variations of it are found in many times and places. The Egyptian "Galabia", a man's robe still in use, is very close to our "Moresca dress" in cut.

It is, basically, the unisex "tunic" of the 12th and 13th centuries in Europe. It can be made long or short, wide or snug, male or female.

Comfort is, besides being a clever, elegant cut, one of the things it's got going for it. Even with a very snug sleeve, you can stretch your arm straight up without meeting resistance.

The "Moresca Dress" can be made of just about any fabric, from light cottons to heavy corduroy. These are made of natural cotton chenille (left), and a cotton/rayon drapery brocade (right), each with its contrasting trim. The silhouette changes with the sleeve cut and the size and position of the gusset.
MORESCA DRESS, CUSTOM, # BC-50.

The schematic drawing is a diagram for a monk's robe, currently in use in a Benedictine monastery near the shop. Same cut, different application.
ANCIENT TUNIC CUT, # BC-46 & # BC-47.

For information on later developments of the long tunic, see p. 32, "COTTE..", etc.

..Becomes Many Things



MORESCA DRESS, BASIC
IN CORDEROY, # BC-48



The Basic "Moresca Dress"

(left), here in parti-coloured 100% cotton, has contrasting interfacing in neck and pointed cuffs, generous pockets in the side seams and, of course, a gusset under-arm to side, accounting for the fit, fall and comfort of this old-timer. It was, incidentally, the first cut of our label.

MORESCA DRESS, BASIC, # BC-48,

Bag Sleeve "Moresca dress" (right), here in solid cotton, is cut the same way, except for a big baggy sleeve of a slightly later date. Here worn under a "Ladyhawk".

BAG SLEEVE MORESCA DRESS, # BC-49, LADYHAWK,
BD-79.



Baubles, banners and beasts..

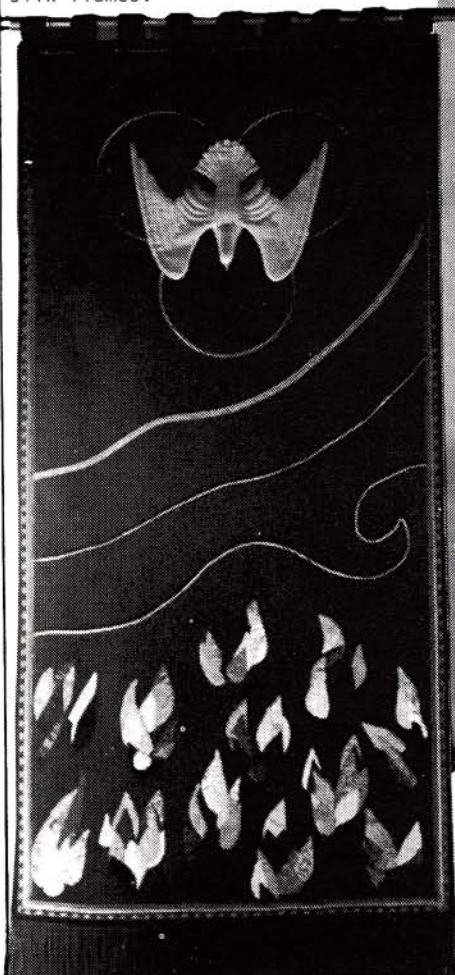
When Moresca goes out to Play

anything can happen. There was a golden goose and a "human harp" costume for a "Jack and the Beanstalk" production, a maiden, fused to a 10 foot boat, of which she is the figurehead, for an original dance epic: - the boat is punted slowly downstage by a shaman, is then shed by the figurehead/maiden, and opens up into a scrim, behind which she does a love duet with her hero. All on stage. If you think your ideas are too crazy, talk to us first.



PENTECOST, a standard, commissioned by a church, for processions and permanent display. On a background of red velveteen, the white, deep relief dove plunges into many-coloured, hand appliquéd silk flames.

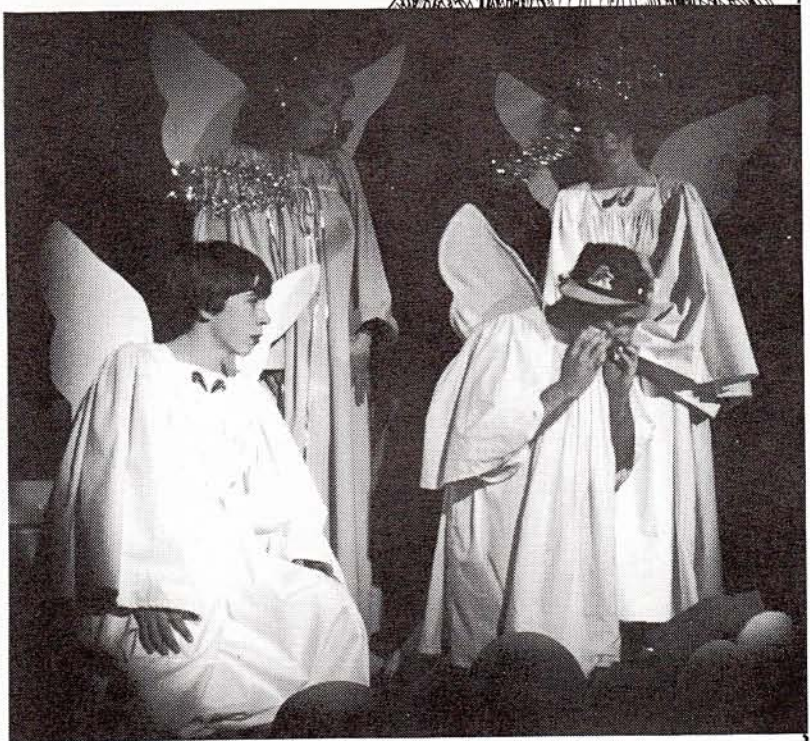
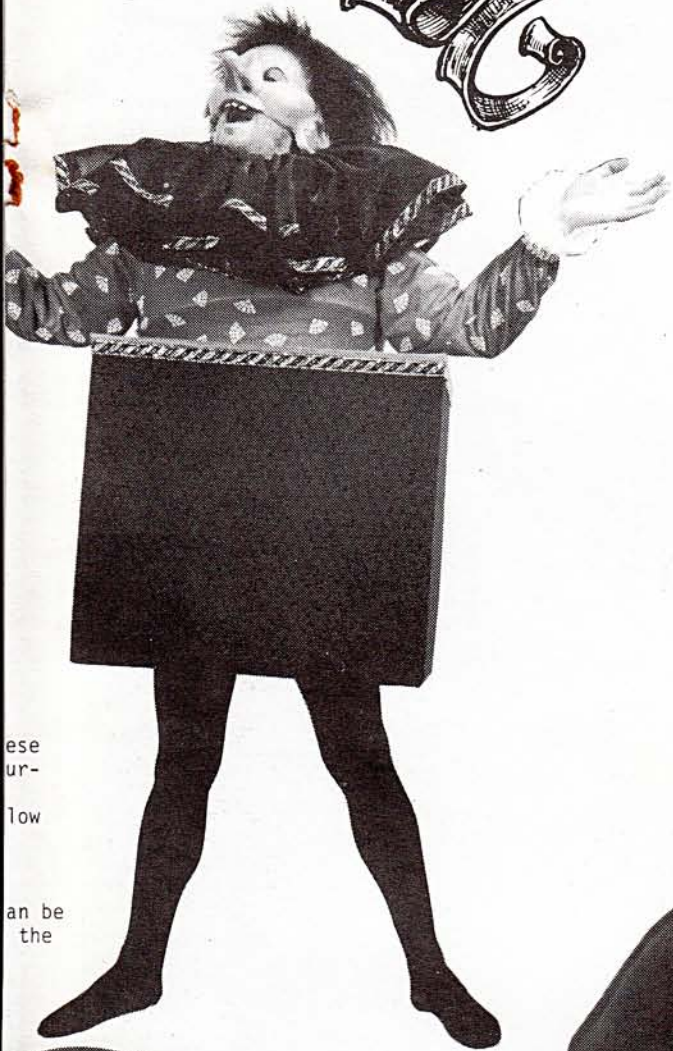
Our Fool's Caps, baubles, masks and tie capes are stock items, the doughnut holes of our industry; -the caps, masks and hand baubles are made from the same Melton wools as our capes, and come in all the same colours (see p.36), mixed. The masks have a cotton backing, for body and comfort. The "hand" is carefully stuffed firm, edged with polka dot ruffs and mounted on a black, 2' dowel, the joint covered with braid. The fool's cape comes in all sizes, from age 3 to large men's. Made of cotton canvas in two colours and contrasting piping, bells on the points, it ties from back to front. FOOL'S CAP, # K-188, PARTI-COLOUR MASK, # 182, HAND BAUBLE, # 181, FOOL'S CAPE, # A-14.



But the Other things on these pages are flotsam from various custom suits that are still knocking about, or things I tried out for fun during the season. The troll mask was bought in a gift shop.

The more Specific you care about your specific Needs in Neverland, better will be our results.

Trolls and Souls



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24 **Yes**, but can I wear it to Waldbaum's ?..."

I make my own clothes, and, like everyone else I need to slide around in my environment getting things done, unencumbered by "costume". Most of my days, I wear some form of cotton knit hose and tunic, and no one seems to notice.

Many "costumes" need only minor adjustments to become "street wear".

Here are a few things I make to wear on a more regular basis.

Old Favourite is a simple tunic, cut much like the men's tunics on p.s. 33 and 34, worn here under an appliqué "crazy quilt", "harness", like the one in "Three Part Consort" on p.9. It's made of a soft, black/grey checked cotton, edged with black, but does equally well with "Calcutta", or any other soft cotton or rayon.

SIMPLE TUNIC, # BC-42, APPLIQUED HARNESS, # BC-57,

Taking More'sca..



Velour Clowns, are a new old favourite. Good cotton velour, not prone to sudden holes and bald streaks, are hard to come by, so availability is erratic, (see infant wear, p.s. 40 and 41.).

These are in clear teals and blues, edged with red, black and white knits. Knits are a recent invention our ancestors would have killed for. And a knit, elastic velvet! A miracle, surely! VELOUR CLOWN, DRESS, # BC-54, VELOUR CLOWN BREECH AND TUNIC, # BCE-55

..To Work

Old Favourite again, here under a long, woolen and corderoy, one-of-a-kind vest, black and blue/grey/green, appliqued with green leaves and red velvet "strawberries" and appendages. Piping of ice blue grosgrain.
SIMPLE TUNIC, # BC-42, CUSTOM VEST.

Calicos, unthinkable in our period costumes, mixed with solid cottons, work nicely for these cool, summer, "Stupid Pants" jumpsuits with optional belts. "JAPANESE JUMPSUIT", # BG-90.



There are many ways to dress like your real self, on a daily basis, without getting fired, or stared at, or being "overdressed". At least for women, although the iron grip of male coservatiam is beginning to relax somewhat. If this is something that concerns you, we'll be happy to consult with you, and try to meet your individual needs.

There is an elevated mall parking lot Upstate New York, where one should always be when the sun sets over the Catskills, the skies all churned to a froth by the mountains. The colours can make one weep... In homage and gratitude to this ever changing display, came these jackets. One or two of a kind, incorporating all the skyscape colours as the seasons change.

Skye



Fine fabric availability has been incredibly accommodating. There are all the tender mauves, dove blues, ice greens, golds and roses, edged in the sharp, dark, velvet plums, burgundies and blues of the skylines.

Fabrics used, are primarily cotton upholstery jacquards or brocades, Dupioni silks, satins and velveteens. The sleeves are usually "Folk Coat Two" (p.12.) type. The bodice comes to a point with a bell in the back too. The ruffs are bi-coloured stiff strips of great length, carefully ruched and applied by hand. The shoulders get ruching, bell points or other appendages. I use up to seven different fabrics in each one. SKYE CLOWN JACKET, LADIES, # H-131.

We do make a silk, sleeveless jumpsuit, designed to wear with these, but easier and less expensive are satin or jacquard "Stupid Pants", made just like the cotton ones on p. 14. SILK SLEEVELESS JUMPSUIT, # BCE-69, SATIN "STUPID PANTS", # E-104.

Clowns

Two Things I love about these, besides the obvious fun I have making them, are that A, they seem to bridge, without effort, the long gap between now and then, eluding any fixation in time; - belonging only in a timeless realm of music and mirth, and B, that they work equally well on men and women.
SKYE CLOWN JACKETS, MEN'S, # H-132.



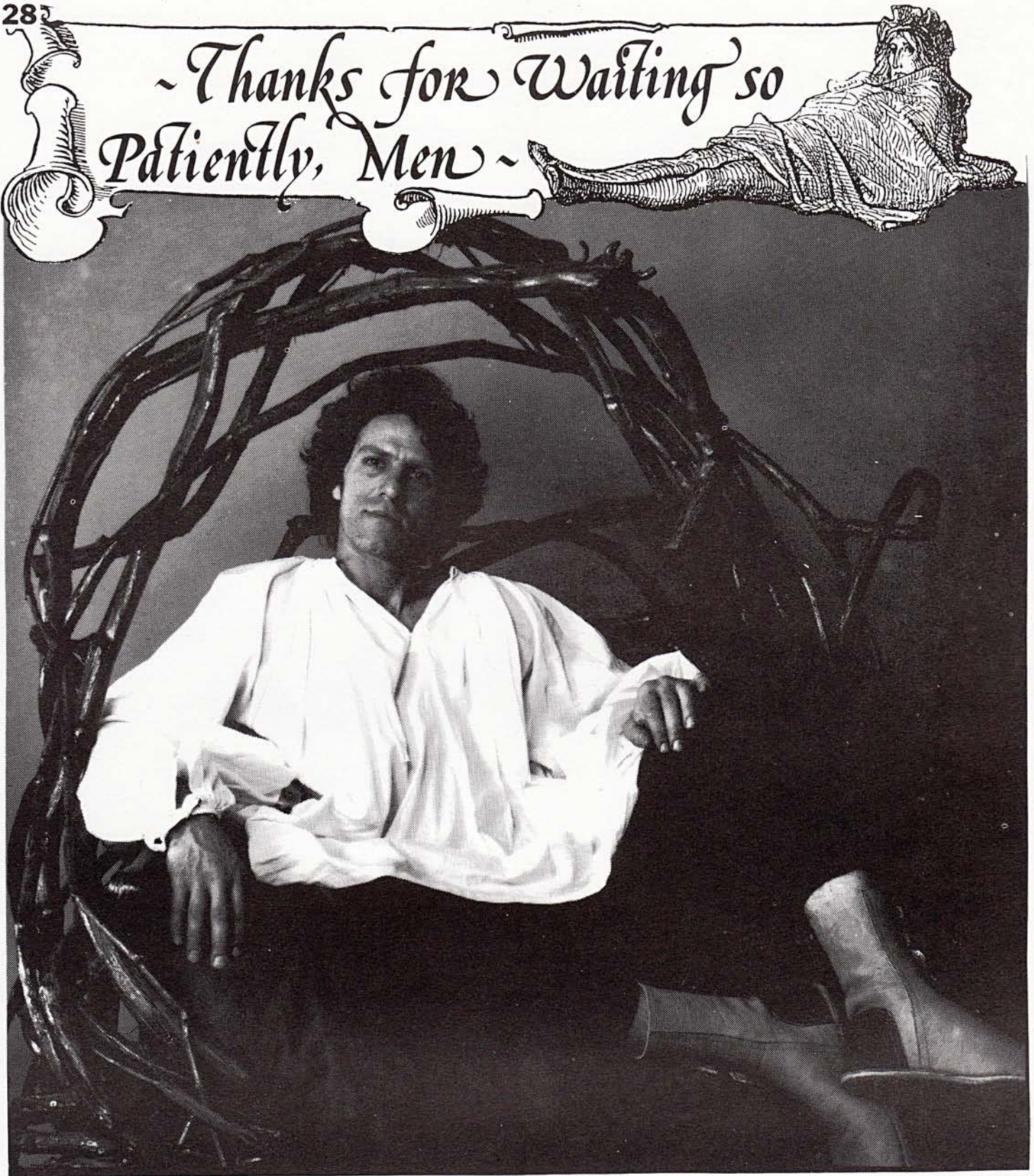
Men often prefer to wear them over shirt and hose, as here. MAN'S SHIRT, # A-12, HOSE, # E-104.

Hose, appearing throughout the book, we make of cotton velour, or other knits, unless you want a really authentic look.

Fabrics allowing, tight-fitting parti-coloured ones are available; -with or without feet and cod piece (p.30.). But by far the most sensible, comfortable and inexpensive ones are the not quite tight ones without feet, made a bit too long, thereby having a tendency to drape crosswise and leave room to bend the knee. Some men just don't go for tights.

HOSE, VELOUR, # F-120, HOSE, OTHER KNITS, # F-121, HOSE, PARTI-COLOUR, # F-122.

*~ Thanks for Waiting so
Patiently, Men ~*



Shirts were to men, what shifts were to women: - An all-purpose, under-all, loose fitting comfortable companion to bare skin. - It wicks out moisture, protecting the outer garment, which is, normally, more costly and difficult to maintain, and it insulates the body from excessive heat or cold.

Ours is the classic, simple, ample, all time swashbuckling, sexy 100% cotton batiste, washable, bleachable (white), boilable SHIRT. In white or black, neck and cuffs gathered into permanent edges, extending into ties. (A nice way to meet the girl next door, wrist extended; "Excuse me, but could you, please...". But you CAN do it yourself.) It ages beautifully, too; -people always ask to buy our old relic shirt, veteran of many faires, instead of a new one; - it has become important evidence, the gathers all settled down to a fine crêpe. Ironing would spoil it. Various custom collars are available. MAN'S SHIRT, # A-12, MAN'S SHIRT, CUSTOM, # A-13.



The ball's Yours Now

Both Men are wearing, left to right, white shirt, stuffed into black "Stupid Pants". and: black shirt hanging loose over white "Stupid Pants".

"STUPID PANTS", # E-103, p.14., MAN'S SHIRT, # A-12.

Both men are wearing the "Balkan" vest, (see detail, below); - a Melton wool vest, cut in the Balkan style, lined with cotton or rayon jacquard, and trimmed with black gimp and sautage appliques. It comes in many colours, but the trim is always black.

BALKAN VEST, # B-24.



THE CHAIR is by A-YA Art, and the MOCCASINS are by Bald Mountain Moccasins. The juggling balls are by Moresca.

The Quilted Doublet..



Zeffirelli again, though by now ours has evolved to a point where I prefer it to the ones in "Romeo and Juliet". It fits nicely into both the 15th. and the 16th. centuries.

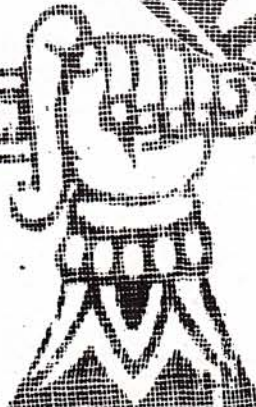
I have now had some favourite colours of cotton velveteen, and 50/50 cotton/acetate "Bengaline" (like grosgrain) custom quilted into enough yardage for several hundred doublets. As they run out we'll get more.

IN velveteen, there is: Charcoal, burgundy, navy, tomato, grey teal, grey herringbone, and chocolate. In bengaline there is: black, light grey, kelly green, red and burgundy. The reverse on all is black bengaline. All these colours, plus many more are available for the (unquilted) trim; -sleeve panes and edges, collars and waistbands which are still quilted here, after mounting. Combinations are practically endless, given also the coloured ties and grommets. Many new styles, sleeveless with shields, etc. are now feasible. The standard sleeves, or sleeve sections, can be permanently mounted (this page), or laced on/removeable. All are vented where it counts, doing wonders for dry cleaning bills and elbow wear.

The Overall Picture is still the same: Quite impressive, manly and "soigné".

WOMEN, who will never leave a good male design alone, should pay extra attention to sizing instructions.

On the Original. I did the quilting. Technically, it is so difficult that I have never succeeded in teaching anyone else to make one. Frankly, I'd rather not make any more myself, unless some die-hard connoisseur is willing to pay the price; - twice one of the new ones, at least; - and long delivery. For what? The difference, in my opinion, is not worth it. What do you think? -The doublet on the right is one of the original ones, the one on the left is a new one. I had to re-write this section, because I didn't notice that the one on the right was an original, and, believe me, I've had close encounters! ORIGINAL QUILTED DOUBLET, # H-141. PARTI-COLOUR HOSE, # F-122, ITALIAN CAPS, # K-189.



Ahastings Impression



Bengaline Doublet

And this is the "Novelty Doublet". Same cut and construction, except this "budget" version has a simple edge at the bottom, instead of a full, quilted waistband.

The sleeve sections are laced; A, together, and B, onto the armhole, all sections removable. The doublet on the left has permanently attached ties in the lower sleeves; -on the right, they are laced down through grommets.

NEW QUILTED DOUBLET, BENGALINE, # H-134, SPECIFY DETAILS. VELOUR HOSE, # F-120.

Velveteen Doublet

The new velveteen, quilted doublet is exactly like the original, except for the absence of a yoke line, and the direction of the quilting lines. These are now parallel instead of fluted proportionally from from yoke line to waist; - forming a V either in front, see below, or in the back. The same goes for the lower sleeve. Something lost, something gained.

NEW QUILTED DOUBLET, VELVETEEN, # H-133. SPECIFY DETAILS.

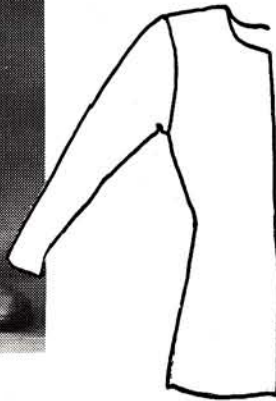
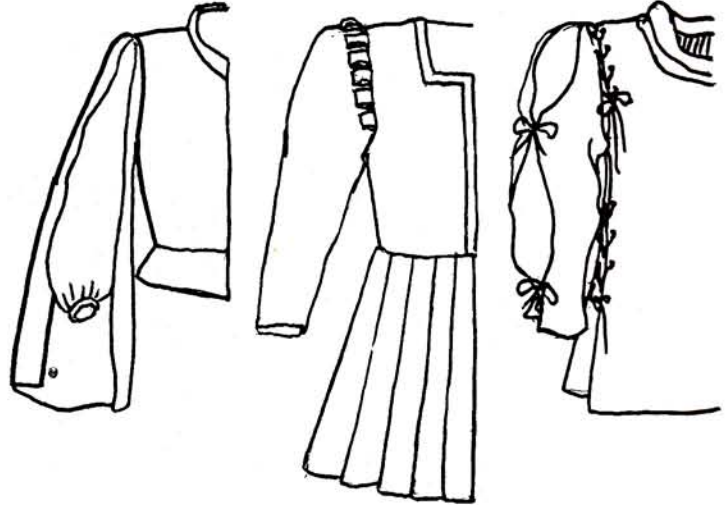
We carry stock in both styles, mostly medium-large, but custom sizes and details are always available on not too long notice.





Rich Man Poor Man

An Earlier Doublet, doubles as a "pourpoint", if you don't object to the cut; -with separate bodice and peplum, joined at the waist. (See "Cotte...",). The line is about the same, and this cut is considerably easier to fit, and ends up looking better, in my experience.



COTTE, COTE, COTARDIE, COTTE HARDIE, COTE HARDI... This confusing concept has a different interpretation in each source. Some sources describe "Cotardie", as a woolen "Sur-cote" buttoned up the front and sides, although "Surcote" is normally the outer, sleeveless, hugely armholed companion to a woman's Cotte Hardie. But generally, what it boils down to, is a 200-year struggle to fit a long, wide tunic tightly to the torso and arms, down to the wrists and hips, from which point, in a woman's case, the original width is to reappear, without any horizontal cutting, but by means of insertion of several wedges, A man's "Cotte" ends just below the hips.

The sheer number of solutions to this problem testify to its frustrations. There is a welter of unreliable patterns on record, involving openings, lacing or buttons front, back, sides and sleeves. Hollywood has long been enamoured of this style, and has come up with a few fairly convincing variations, assumably tailored 20th. century style. Ladies and Gentlemen in need of this garment are advised to show up at the studio with exact specifications as to what they expect it to look like, and then for several fittings. No mail order. Beware! Anything woolen or velvet coming up to a tight armhole, smells trouble to me. For theatrical use, at least, I strongly suggest cheating by using knits, which would produce a comfortable and very creditable "Cotte".

Tabards, sleeveless tunics open in the sides, are perhaps best known as the Heralds' Tabards, heavily encrusted with armorial bearings. But a tunic, doublet or archer's jerkin can also be cut that way. We used to stock a brocade tabard, laced down the sides, with laced on sleeves made of velour and lined with satin, and with a rolled cowl at the neck. TABARD TUNIC, # BC-59, TABARD, # BC-58, TABARD CUT DOBLET, # H-136.

This One is the simplest possible 13th. to 14th. century doublet. It is, in some cases, appropriate both earlier and later too. Unlined, except for the collar, with tucked-in and topstitched seams. This seam, by the way, which we use in most of our garments, besides being strong and attractive, also functions as a mild stay, showing up the fall and shape intended, when appropriately used; - much like ribs in a tent or kite. The sleeves are permanently mounted, seam inside. It can also be on the outside, where it becomes an opportunity for decorative trim (see tunics, next page). The ties are the easiest, suitable form of fastening, but lacing, buttons or hooks and eyes are also available. This one is made of pinwale corduroy in two shades of blue, with black ties.

EARLY DOUBLET, W/PEPLUM, # H-135, SIMPLE BREECHES, # F-123, p.33.

Woodsmen and Archers

Wear Tunics, contemporaries of the doublet on the preceding page, but they lingered on for hundreds of years among the yeomanry, farmers and craftsmen.



These Two are not cut like the tunics on p.s. 20 & 21, but simpler, with side seams and one seam center front, left open at the top. Loose, but not very wide, they can be worn belted or not, as you please. The double sleeves are permanently mounted, with trim covering seams. The rounded hood, also permanently attached, is lined with the fabric used in the inner sleeves, a lighter, softer fabric if the tunic is made of wool, like the one on the right. The left one is made of navy, "Calcutta" cotton in two colours.
HOODED TUNIC, COTTON, # BC-44, HOODED TUNIC, SPECIAL, # BC-45.

Both Men are wearing our simplest form of breeches, a kind of men's "trews", or trousers, that have survived in one form or another into our century. These are "Calcutta" cotton, with elastic waists, and legs permanently gathered into contrasting cuffs.
SIMPLE BREECHES, # F-123.



Going Down



Going Back through the 14th., 13th., and earlier centuries, the men's tunics, robes, cloaks, houppelandes and dalmatics become longer and longer. Practically all men's wear before 1300, except for that worn while doing physical labour, was floor length. The long gowns have remained, a vestige, for very formal or solemn occasions; - coronations, investitures and academic ceremony; - and in Catholic and Episcopal vestments, and the habits of monastic orders.

The cuts of most of these long garments are very simple, involving a lot of yardage. Wearing them, for most modern men, is a novel feeling indeed, but not unpleasant, I gather; -ancestral spirits breathing down your neck...



These Tunics are cut like the shorter ones on the preceding page, but without double sleeves or attached hoods. The hoods are instead separate, like the capuchin (left), and the hooded "tabard-" or scapular-like overgarment (right). All are made of lighter wools.

SIMPLE TUNIC, MEN'S, LONG, # BC-43, CAPUCHIN, # K-190, HOODED SCAPULAR, # A-16.





Except maybe "The Force,"

this monk is one of our answers to pleas for "monks of no particular denomination", hermits, wizards, what have you. (We also do a more obvious wizard, if you need that.)

This habit is made of a grey, coarse, "Franciscan" type wool, which I'm stingy with, supplies being limited. On the shoulders are deep, soft pleats, sewn down to yoke level, holding in the considerable width. The wide sleeves have wide hems, and the large, attached hood has cording in the front opening. The scapular is a narrow strip of white army blanket with shoulder seams; - the neck hole fitting snugly around the hood seam; - all edged in black braid.

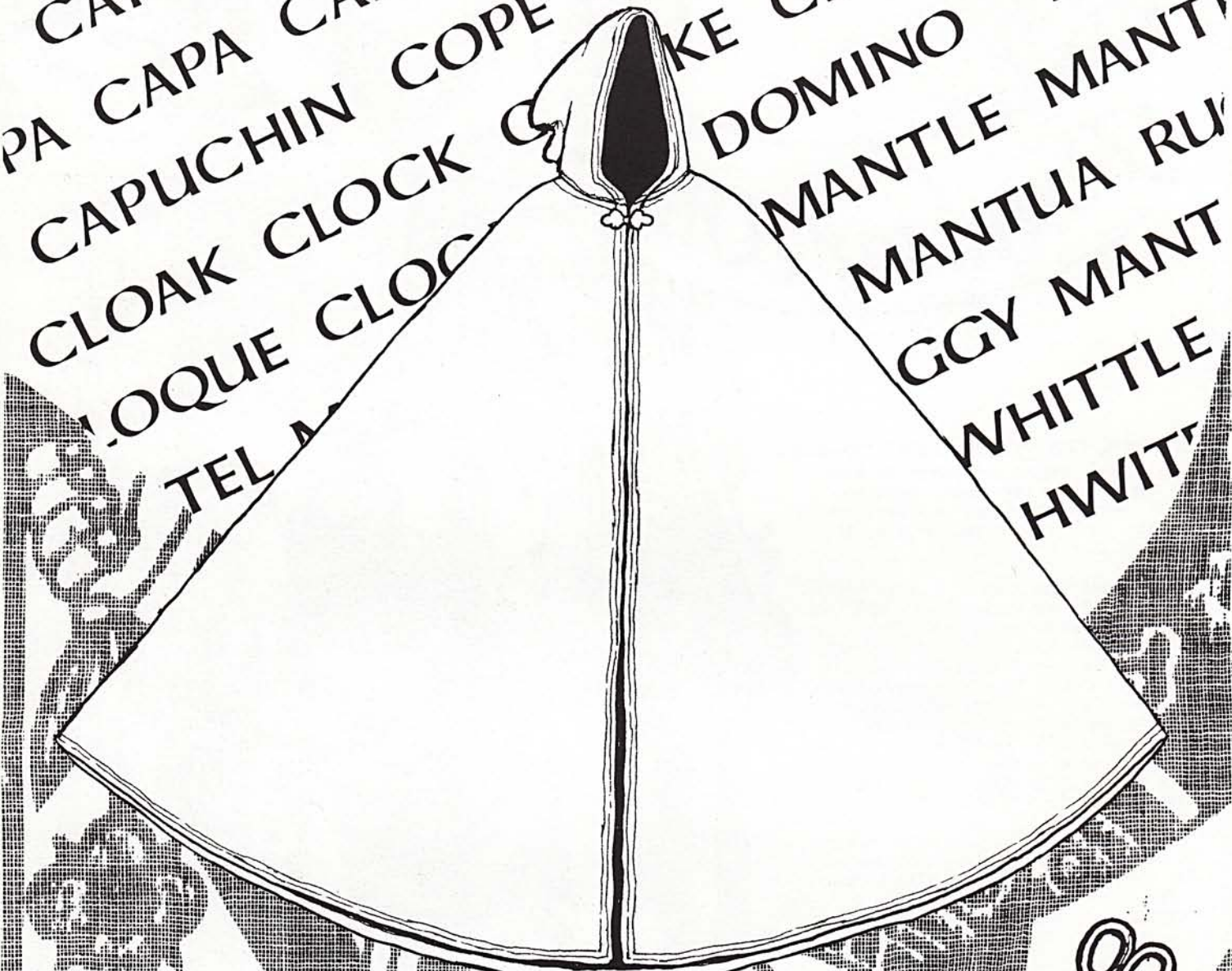
It will be available on a regular basis in all the lighter, softer wools we use for some of our capes, and also in heavy soft cottons, if I can find them.
MORESCA MONK, # BC-67, PLAIN SCAPULAR, # A-15.



If You are a member of a monastic order, wearing traditional habits, we'll be happy to make them; -preferably cut in the same comfortable style it was originally done in, and in natural, washable materials.
MONASTIC HABITS, SEE "TUNICS", #s. BC-42 THROUGH BC-47, DALMATIC, # BC-68, SCAPULARS, #s. A-15 & A-16, CAPES, #s. B-25 THROUGH B-29. OTHER PARTS OF HABITS, MASS COWLS, VESTMENTS, ETC. ARE AVAILABLE ON REQUEST.



CAPE CAPE
 PA CAPA CAPPА CAI
 CAPUCHIN COPE COPPE
 CLOAK CLOCK CLOKE CL
 CLOQUE CLOC DOMINO KAPMA
 TEL MANTLE MANTT
 MANTUA RU
 GGY MANT
 WHITTLE
 HWIT



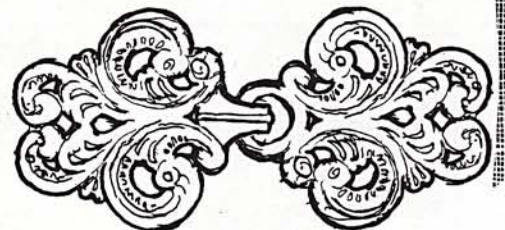
Beloved Child has Many Names, goes a saying. But let's just call it CAPE, or CLOAK for short. The hooded cloak must be the single most worn piece of clothing in the Occident. It has been in continuous use for over a thousand years. Every era and locality has had its version.

AND WE HAVE OURS: Cut long and wide (schematic), with finished seams back, sides and neck, where the hood is attached, and a continuous hem all around; - Clasped with one pewter clasp, (detail; - clasp for Melton cape.). The Classic Cape Of The Ages, simple and generous. We do not stock capes with linings, armlits, collars or pockets, but we will custom make them. We will also make full-, and half circle capes on request; - but they tend to be uncomfortable and shifty around the shoulders.

MELTON CAPE, # B-25, MID-WEIGHT CAPES, # B-26, DOMINO, # B-27, CUSTOM CAPES, # B-28. p.37



The Fabrics are prime quality woolens, sometimes with a cotton or synthetic percentage; - from heavy Lodens and Meltons to lighter Shetlands, Tweeds and twills. We stock over 25 different colours. FABRIC POLICY at Moresca goes as follows: If I like it I buy it, come hell or high weather, and that seems to work, as far as sales go. BUT a 60 yard bolt of heavy Melton weighs in at 80, 90 pounds, and occupies about 6 cubic feet, stacked. It's only enough for a dozen of our capes. Add 20 colours and several sizes of each, and you've got a severe storage problem. So, when a colour you like comes in, buy it. There is just so much of it. BLACK, of course, goes faster than any other colour, and will therefore always reflect the current market price.





A Brace of Melton Capes

The Tweeds, Lodens, Shetlands, twills etc. are identical in cut and appearance, just lighter. Some have a different style or size pewter clasp. Any cape can be made shorter. Capes longer than 55" from back of neck to hem usually have to be custom made.

MELTON CAPE, # B-25, MID-WEIGHT CAPE, # B-26, DOMINO, # B-27, CUSTOM CAPES, # B-28.

Cut My Coat After The Cloth

Christina of Denmark, from a Holbein portrait inspired this coat. Heavy and very warm, it is made of a russet plush, lined with thick, dark brown fake fur, trimmed with black braiding. The heavy materials required much hand work, but the coat can be made in lighter materials too.
CHRISTINA OF DENMARK, # BC-60.



The Grey Coat, a descendant of gowns worn by scholars and lawyers of the Renaissance, this coat is surprisingly warm, though unlined. The gored back panels, pleated into a thick drape (right), radiate warmth. Front edges, collar, hem and cuffs, have rows of trapunto-like top-stitching. One clasp holds it at the neck. This one is made from the same grey wool as the "monk" on p.35, and can, like that one, be made from any of our softer wools used for capes; - in boot- or full length, as can any of the other coats on these pages.
THE GREY COAT, # BC-61.



Hybrid Sampler



of many techniques, this warm, fake fur lined coat with satin lined pockets in the side seams is a portrait of the New England forest floor in October, (detail, back cover).

Among our many "period" and production items, I sometimes feel the need to do one-of-a-kind, "freestyle" pieces like this one, and the "Playing card series", (see "King of Hearts" doublet, p. 27), all of which are time consuming, and priced accordingly. WEARABLE ART COATS, # BC-63.



Folk Coat . The humble little coat, that had so many beautiful daughters. Simple, unlined bodice of thick, black Cashmere type wool, joined to skirt/peplum and sleeves of a soft, lightweight, striped "Paisley"-like weave, in blue, red and black. Available in many different stripes and wools, and with custom details. FOLK COAT, # BC-64.



Tunic-cut Coat . There is a type of coat, found in Eastern Europe and the Levant, cut like the old tunics, with gored side panels and pockets, but open in front. We've done them in wool, rather rather heavily trimmed around the cuffs, hem and fronts. To be worn with or without a belt. TUNIC-CUT COAT, # BC-62.



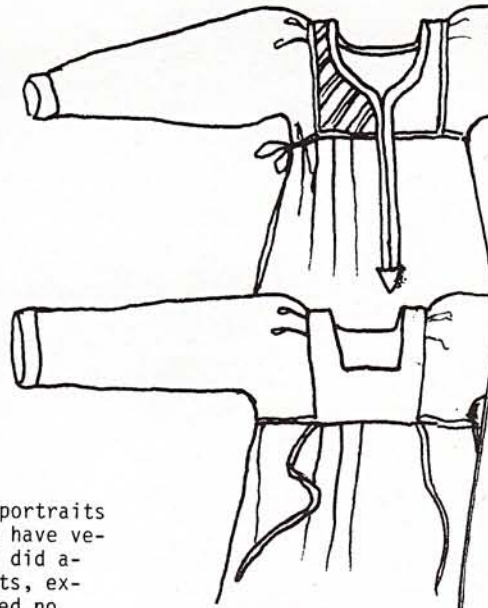
Motherhood, The Oldest Profession.

..Is no Stranger to Moresca. My own experience with pregnancy, led to "The great once and for all before, during and after" dress, that machine washes and dries, and adjusts to full term comfort, and back down again to normal size. A later version, also based on experience, is equipped with a zipper front for instant nursing; -getting unlaced while holding a screaming infant can be unnerving, though you're welcome to try.

One great thing about this dress is, that you don't hate it when you're through, as witnessed by the ones sold to women with no intention of getting pregnant. Mine is still one of my favourites, many years later.

Usually made of a sturdy cotton, with a corderooy or trimmed front and back placket; - in boot-, ankle- or full length, it has ties in the sides for easy size adjustment (see schematic).

MATERNITY DRESS, # BC-51, MATERNITY & NURSING DRESS, # BC-52



People Didn't have their portraits painted, when they were pregnant, so we have very poor records of what 16th. c. ladies did about maternity clothing. The earlier cuts, excepting the maligned "Cotte"., presented no problem. But for their sake, and their unborns', I hope they had something like ours.

NOTE: The Juliet Robe (p.s.16-19) unbelted, makes an excellent maternity dress.

LITTLE PEOPLE



Children

In theory, everything we make is available in children's sizes. The practical reality is, that small costumes take almost as long as large ones, and are therefore not much cheaper. Unless you are a boundlessly wealthy, dotting parent of one, or an ordinary, dotting parent of eight, it's not worth it for the short time it will fit.

WORKING CHILDREN are another matter. My daughter is required to be in costume at many fairs we do, poor thing. She wears some of her costumes to a shred. Other, surviving ones, become handy lendings to smaller, visiting friends, who must also be in costume.

HERE she is wearing her "Basic Juliet Robe", in a dark burgundy cotton (p.16.). Her younger friend is wearing double skirts and a little jacket with peplum, in several blues and black wool jersey. The boy is in a pierrot. Each of these have experienced several years of severe abuse, (the costumes), so hand-me-downs are a working proposition, if you have several children. The dog didn't want to wear his, he just likes to have his picture taken.

CHILDREN, MOSTLY CUSTOM, PLEASE INQUIRE.



Infants

When good, strong velours are available, we carry a little outfit for the wee ones:

A parti-coloured hose, tunic and hood set, in small; 12-16 lbs., medium; 16-20 lbs. and large; 20-24 lbs.

Hood overlaps tunic, which overlaps hose; - everything seems to always be riding north on these little people, leaving exposed areas; - and wet one-piece suits make for long changes.

INFANT SET, # 183.



All Around My Hat -

I will wear the green heather...

and all the other accessories. Hats are crucial to any Medieval or Renaissance costume. Most hats, caps, wimples and other headgear in this book we make: Some are stock items, some parts of custom outfits.

Millinery is a separate hand craft, and serious headgear runs into money. It is also a lot of fun, if you have some fingers that aren't thumbs. I say: A: Try it yourself; -we will give you enough remnants for a reasonable hat, from any costume you order from us. Why pay us to sit and apply beads, braids and feathers, and deny yourself this pleasurable, portable work? Wire hangers, duct tape and rags will produce any frame you'd need. B: Scour your local thrift stores; - you'd be amazed at what can be done with a cocktail hat from the 1950s. C: Combine A and B. D: Buy the basic hat from us, or any other hat maker doing these periods, and decorate it yourself. E: If none of the above appeals to you, of course we'll make you a hat.

HATS, SEE "K" NUMBERS



Our Hoopskirts by "Under-Cover", are available in white cotton/poly, in one size fits all, or just about all.
HOOSKIRT, # E-101.

BUMROLLS

Bum Rolls we make here. BUM ROLL, # G-129.



Corsets we shop fit, made of cotton canvas, with steel boning, laced through grommets; - in adjustable sizes if desired.
BONED CORSET, # J-165

Laces: Some people object to shoe and boot laces. The thing about them is that they were MADE to stay tied. If you insist on satin spaggetti or similar stuff, plan on bringing a chamber maid or page with you everywhere, including the "Privies". Personally, I think a good cotton shoelace is attractive.

Belt Pouches are another "doughnut hole" of our industry. They tie or loop to a belt, by their rayon cords, and are available in a multitude of tapestries and velveteens.
BELT POUCHES, # 183.

Other Bags purses, fans, wreaths, some crowns, belts, baubles, baldrics, "folly bells", garters, wings, banners, masks, fabric horse caparisons and other animal attire, and certain other accessories and props are, YES, available custom.

Ruffs. Struggling with many yards of snow-white, stiff starched, spiked lace and buckram, marked into equal fractions of its length, and stitching it onto a starched lawn neckband. divided into the same number of much smaller fractions... is no picnic. It is very time consuming, and we prefer to do it as part of a custom job, rather than as a separate item.



Not Available are: Rentals of any kind, patterns other than the "Bocksten Man", armour, weapons, jewellery, leather or fur articles (with rare exceptions), shoes, wigs, large tents, elaborate alterations, nor any ancient Egyptian, Greco/Roman, Baroque, Rococo, Empire, Victorian, Edwardian or 20th Century fashions, but we can sometimes offer consultation or referral.



On Sizing -



The Letter Code

at the beginning of each stock number, refers to the measurements required for ordering that item.

Have another person measure you where indicated on the drawings, with a soft, inch-scale tape measure. Give conventional sizes where indicated (bra size, etc.).

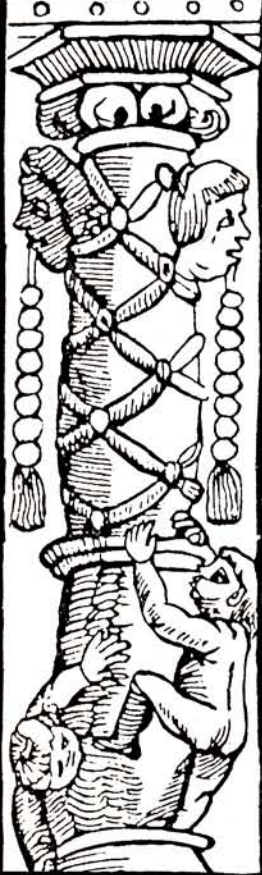
Some items are standard length: We will pick the closest to your "base of neck to hem", and arm measurements, unless otherwise instructed.

We will go by the information you give us; - we cannot be responsible for weight loss or gain, between order and delivery. "Working out", also changes measurements, even if weight remains the same.

ON A DOUBLET we allow for a shirt inside. "Capulets" and other fitted bodices for women fit so closely, the shift or shirt inside makes little difference.

MAN'S DOUBLET FOR A WOMAN. A man's waist is about 3" further down than a woman's. That's where the doublet waistband will be: About 3" below your waist. Unless your hips are very narrow, it will have a big, "husky" look, unlike a woman's Skye Clown or Laced Bodice.

- A: Height; Weight; Neck;
- B: Height; Weight; Base of neck, back, to hem; Shoulders; Bust or Chest;
- C: Arm, length and circumference, upper;
- D: Bra size; Over bust; Under bust, firmly;
- E: Height; Weight; Waist; Waist to hem;
- F: Height; Weight; Waist; Inseam; Outseam; Thigh; Calf; Foot (in inches, where applicable).
- G: Waist; Hips, upper; Hips, widest place;
- H: Height; Weight; Bust & bra size or chest; Waist; (men: jeans or pants waist size as well); Base of neck, back, to waist; Shoulders; Length of peplum, if any; Arm; Shoulder to elbow; Elbow to hand; Women: See note on men's doublets, above.
- J: Height; Weight; Base of neck, back, to waist; -and to hem; Waist to hem; Waist; Bust; Under bust; Waist, back, to waist, front, over shoulder and bust; Shoulder top to bustline; Under bust to waist; Bra size;
- K: Hat: Around forehead and biggest part of back head; Hood: Shoulder to shoulder over top of head.



MEASURE SHOULDERS FROM THIS POINT ACROSS, ARM FROM THIS POINT DOWN

