

# Moresca

Clothing & Costume

914-331-6012

\$5.00



361 Union Center Road ❖

Ulster Park, N.Y. 12487 ❖





# Moresca

Clothing & Costume  
Lena Dun

**The Moresca** is an energetic and humorous dance that spread through Europe in the Late Middle Ages and the early Renaissance via traveling 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 leaped 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 a small island in the Adriatic Sea, and also in several forms of "Morris Dance" in England.

PHOTO: NANCY DONSKOJ



PHOTO: NANCY DONSKOJ

## Moresca Clothing & Costume, Inc.

is a company I started in the early Seventies to visually manifest this spirit, in the form of quality clothing and costume of the periods loosely known as the Middle Ages and the Renaissance.

I am Lena Dun. I was born and raised in Stockholm, Sweden. I came to America on December 31, 1969, after a seven year pilgrimage all over the planet, and have lived here ever since.

My primary interest and expectation in life is to work with excellence on a thing miraculous in the company of angels. So that's what I get.

## Renaissance Faires

Within a year of my first shop opening, initially with two partners, on the seedier section of Sunset Strip in L.A., down the block from "The Whiskey," someone took me to the Renaissance Pleasure Faire in Agoura. My fate was sealed. Here was my market.

Since then, Renaissance Faires and festivals have continued to multiply all over the U.S. and are now spreading into Canada and Australia and, so I hear, Japan!



# Current Pursuits

Besides the historical re-enactment theme, which is the obvious appeal of Renaissance Faires and Medieval societies, the Faires themselves have engendered a history, a culture even, all their own, which exerts a more subtle pull, relating, I think, to a deep-seated need in human beings to run away with a circus.

The Catholic Church understood this very well for the first millennium, during which it not only allowed, but actually supported a variety of spectacle and foolishness, ranging from Mystery Plays to full, steaming Carnival. As long as everybody whipped back into shape for Lent! The perimeters were clear. But the need was recognized.

I believe any culture that does not recognize and sanction the very human need to break out of routine into silliness, carnival, experimentation with personal myth, magic, passion and madness, is doomed.

The first **Moresca** catalog dealt extensively with authenticity versus power machines, with origins and "period." I did not go back, frankly, to re-enact a period. I went back to get something, to bring it back here, to the present. And I think I did, helped by the overwhelming feedback of my clientele. Something nameless, to do with a person's "story self," where one makes contact with his "numinous," mythic essence, his anchor in history at large as a valid epic being.

Other than that it's just good quality clothing, most of it suitable for re-enactment purposes, festivals, weddings, theatre, role-playing events, covens, carnivals, what have you.

This catalog was shot between snowstorms in March of '93, in the Great Hall above our factory. I'd like to conclude with a resounding **Thank You** to all who came and helped it happen, especially to my faithful ground crew, and to Bob Barrett for unflagging, solid camera work. I think the result speaks for itself!

## Welcome to Morescal



### Acknowledgements:

Photography: Bob Barrett

Models, in order of appearance:

Toby Stover  
(Andrea Franz)  
(Michael Fink)  
Tejal Jesrani  
Nandi Tonge  
Susan Van Steenburg

Wendy Klein  
Cheryl Anderson  
Sarah Jenkins  
Heather Ohlson  
Seku Tonge  
Kip Powell

Jerry Brady  
Mitchell Schleede  
Fiore De Rosa  
Scott Ian Barry  
Matthew Jenkins  
Al Gross

Yourij Donskoj  
Abraham Powell  
Kute Tonge  
Johanna Dun-Jones  
Deidre, Desmond  
and Devon Knauth

Featured footwear:  
Catskill Mountain  
Moccasins  
See supplement in back.

Catalog Concept, Art Direction & Design: Lena Dun









**THE SHIFT**, left, combination nightie and underwear, is made of almost eight yards of sheer cotton. Three panels of 45" goods are gathered permanently into a neckband extending as ties. The wide sleeve has a narrow casing with a drawstring ribbon, and may be worn open or closed, as shown. The front slit has a dainty placket. All seams finished. White or black. Sometimes in colours. S, M, L. BASIC SHIFT, A-10

**THE SHIRT**, below, is the basic man's undergarment, also to be worn by itself in warm weather. It is made of close to four yards of sheer cotton, gathered into permanent neckband and cuffs, extending into ties. Placketed front opening and finished seams. Comes in white, black, red and sometimes other colours. S, L. MAN'S SHIRT, A-12











**STEEL BONED BODICES**, top left & right, have three adjustable openings laced through grommets over steel boning, inserted into the contrasting piping which edges all sections in this pieced bodice. A multitude of colours are available in the fabrics, piping and laces (see samples pages 7 and 12). These are all lined with canvas and built to last. S, M, L, XL.

S.B. TAFFETA, H-144, samples this page.

S.B. COTTON, H-145, samples page 12

S.B. BROCADES, H-146, one of a kind.

**OFF SHOULDER BLOUSE**, top left, can also be worn with sleeves covering shoulders. Comes in many colours of rayon crepe or cotton gauze. One size.

OFF SHOULDER BLOUSE, A-20



**PEPLUM BODICE**, bottom right, has one adjustable opening laced through grommets set through heavy cotton backed with stiff belting. Comes in many colours including samples on page 12. Edged with piping finished with beads.

P, S, M, L, XL.

PEPLUM BODICE, H-142

**FOR BAGS AND PURSES  
SEE PAGE 36**

**SATIN KERCHIEF SKIRT**

Two layers of acetate satin squares, off-set to space the eight points evenly. Elastic waist in satin casing matching bottom layer. Mostly bi-colour in many colours. Edged with piping (see page 12), and finished with pony beads.

S, L.

SATIN DOUBLE KERCHIEF SKIRT, E-109

**COTTON KERCHIEF SKIRT**

Construction like the satin skirt, but the bottom layer is a full circle and the piping is satin. Comes in several shades of cotton (samples on page 15). Mostly bi-colour. Over seven yards in this one.

S, L.

COTTON DOUBLE KERCHIEF SKIRT, E-110

**TAFFETA SAMPLES**

- COPPER
- FLUM
- SILVER
- WINE
- MAUVE
- PEACOCK
- BLACK
- GOLD
- BRONZE







**STEEL BONED BODICE, WOOL,** far left, has three adjustable openings, one in front and two towards the back. Comes in various colours of heavy melton wool, solid or bi-colour. No lining. Edged with piping (see samples page 12), laced through grommets through wool backed with stiff belting over steel-boned edges.

S, M, L, XL.

WOOL BODICE, H-147

WOOL BAG, O-191

(see page 36)

**WOOL SKIRT, left,** One circle edged with seven smaller circles for a very swishy ruffle, in soft, loose-weave wools and wool blends, all held together with cotton/poly or corduroy piping. Heavy cotton or corduroy casing holds draw-string with grommet exits. Bottom edge is raw for free movement and slightly ragged look. This skirt looks even better after a cool machine wash and a trim. Mostly one size.

WOOL SKIRT, E-111

## Winter Faires



**SHAWL, left,** Large, slightly frayed square of soft loose-weave wools, as we have them. Also does well with a cool machine wash.

WOOL SHAWL, O-202

**HOOD, left,** in soft loose weave wools or wool blends. Comes to a point front and back, edged with cotton/poly or corduroy piping, finished with steel washers. Also available without points. Does well with a cool machine wash. One size.

CAPUCHIN HOOD, K-190











## Juliet Robes

**THE NEW JULIET ROBE**, facing page, of 1993, is cut from the same pattern as our old version, except for the sleeve. (see details at right). It comes in a heavier cotton in many colours (see samples on page 12), parti-colour, bi- or multicolour, and solid. The new sleeve is laced on through eyelets. Neckline, armhole and edges of sleeves or sleeve sections are bordered with bias piping over welting in a great variety of colour combinations (samples on page 12) which you may select yourself at no extra cost. It is sized by bodice and length, three sizes, in any combination required.

SS, SM, SL; MS, MM, ML; LS, LM, LL.

NEW JULIET ROBE, SINGLE SLEEVE, BD-81

NEW JULIET ROBE, SECTION SLEEVE, BD-82

**ALL JULIET ROBES** are belted through slits in the upper side seams, gathering in the width under the bust in front where the belt laces closed, leaving the back a straight, draped fall to the floor.



**BASIC JULIET ROBE**, left, is made of solid lightweight cotton in several shades of the sample chart on page 15. Neckline, shoulders and sleeve hems are welted with 1/2' upholstery cord. The overlarge sleeves tie up into two different positions by means of ties and loops.

M, L, one length, L.

BASIC JULIET ROBE, SOLID, BD-76

BASIC JULIET ROBE, PARTICOLOUR, BD-78



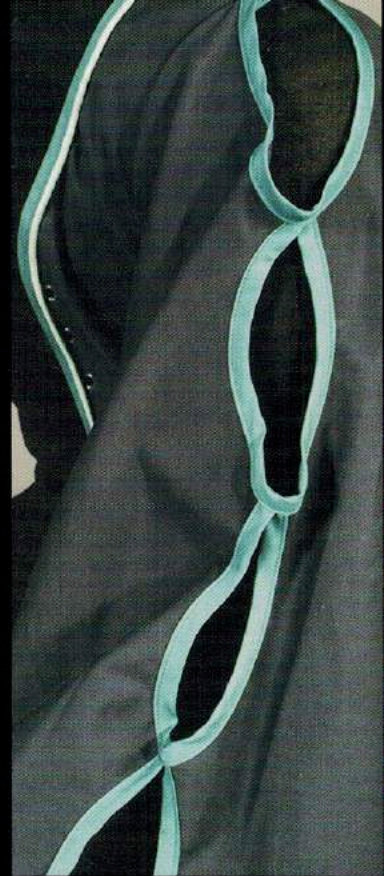






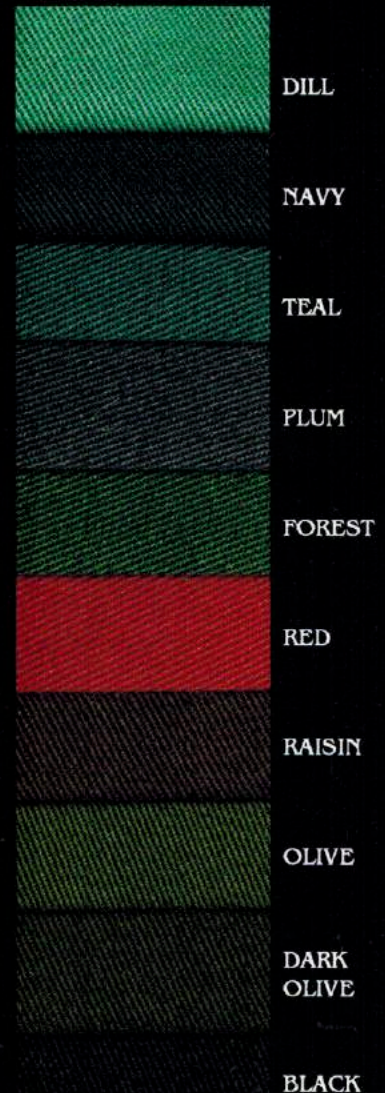


**THE MEGAMEDIEVAL DRESS** is made of a heavy cotton twill in many colours (see samples below). All edges are bound with bias piping over welt in a multitude of colour combinations which, as with the JULIET ROBE, you can select yourself at no extra cost. See welt and bias samples below. The dress laces tight to the waist over a shift or other undergown, with about a 4" flexibility in the opening, starting with closed. The skirt is a full circle and can be worn with or without hoops. The sleeves come tied or sealed, as shown. The dress comes in four bodice sizes and three skirt lengths in any combination: SS, SM, SL, MS, MM, ML, LS, LM, LL, XLS, SLM, XLL. MEGAMEDIEVAL DRESS, J-176



**HOOPSKIRT** by "Under-Cover" has four hoops, skirt with three ruffles to cover ridges. White cotton/poly. One size. HOOPSKIRT, E-101

**COTTON TWILLS**



**BIAS PIPING**



**WELT**



**PONY BEADS**



SILVER  
GOLD  
COPPER  
BLACK  
LILAC  
PURPLE  
DARK BLUE  
ROBINS  
CELADON  
JADE  
BANANA  
RED











**BREECH**

are mostly made of lighter-weight cotton in most of the colour samples at right. They are wide and baggy to just below the knee and lace from there down to the bottom of the ankle, through grommets set into belting and double layers of the cotton.

Seams are edged with piping (see detail at far right). Elastic waist.

S, L.  
BREECH, F-125

**STUPID PANTS**

are simple, loose-fitting cotton pants with finished slits in the sides that tie up into a draped, baggy, mid-calf breech. They are available in most of the colours at right. Elastic waist.

S, L.  
STUPID PANTS, E-103

**CROW, BOTTOMS**, bottom right, are cut and constructed much like STUPID PANTS, but come in a heavier cotton, mostly in mixed blacks. Each leg has two lateral strips of the fabric, slashed into 1" bias loops which will fray up to about 1/4" when worn and washed, applied with black bias piping extending into ties along the outseams which are finished and left open, or with an insert. Elastic waist.

S, L.  
CROW, BOTTOMS, E-112  
CROW, BOTTOMS, WITH INSERT, E-113

**HOSE**

We don't really make hose, knits being a whole different manufacturing process, but we do carry them, as a service, at normal retail price, since they are a necessary accessory to some of our garments. We will sometimes screen them with various designs. Mostly black.

S, M, L.  
HOSE, COTTON/SPANDEX, E-115



- SAFFRON
- RUSSET
- BURGUNDY
- PLUM
- BLACK
- FOREST
- SAGE
- NAVY
- PURPLE
- GREEN
- TEAL
- BLUE
- GREY
- BROWN

**COTTONS**







### SLASH DOUBLET AND CROW

are both inspired by the German mercenary fashions of the 16th century, which revelled in slashes on everything from hats to shoes. They have a rakish, jaunty feel and appearance, compared to our more "formal" doublets.

**SLASH DOUBLET**, detail above, is made of two layers of heavy cotton in two colours, and a lighter weight cotton lining in a third colour. The two outer layers are slashed on the bias (preventing slashes from fraying indefinitely with threads hanging). The sleeve linings are huge, allowing them to puff out into the slashes. The waist forms three points, finished with beads. All edges are bound with bias piping. Each cuff is buttoned with three ornate metal buttons. Fabric and piping samples on pages 12 and 15.

S, M, L.

SLASH DOUBLET, H-148

**BALDRIC**, right & page 23, top left  
Perfect layered look accessory. With bells, beads or washers.  
Various materials.  
BALDRIC, O-185

### CROW

is a three piece "budget mercenary" outfit, made of heavy cotton mostly in mixed blacks, consisting of bottoms (see page 15), top and hat.

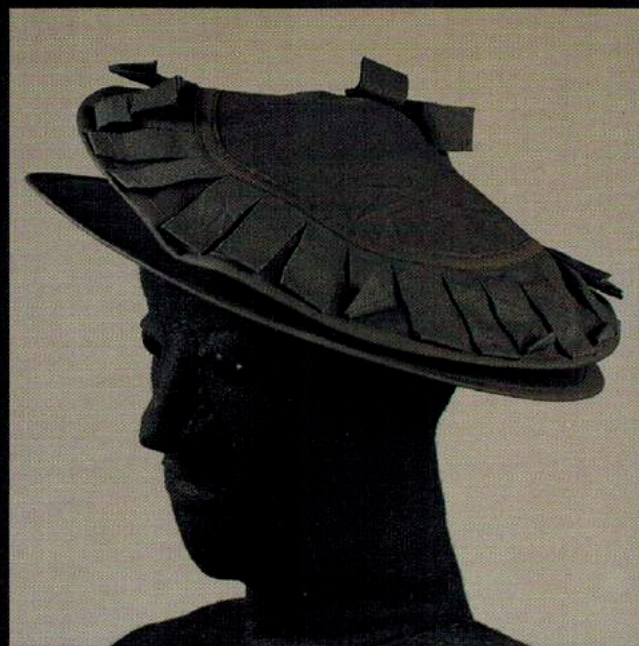
The **CROW TOP**, tabard-style, ties from front to back and then back to front, overlapping. Shoulders and deep neck-opening are festooned with slash loops like the pants. Edged with bias piping. Wear by itself or over shirt. S, L.

The **CROW HAT** is of the flat, beret variety, with wired brim and a strip of slash loops. One size.

CROW, BOTTOMS, E-112

CROW, TOP, E-114

CROW HAT, K-193







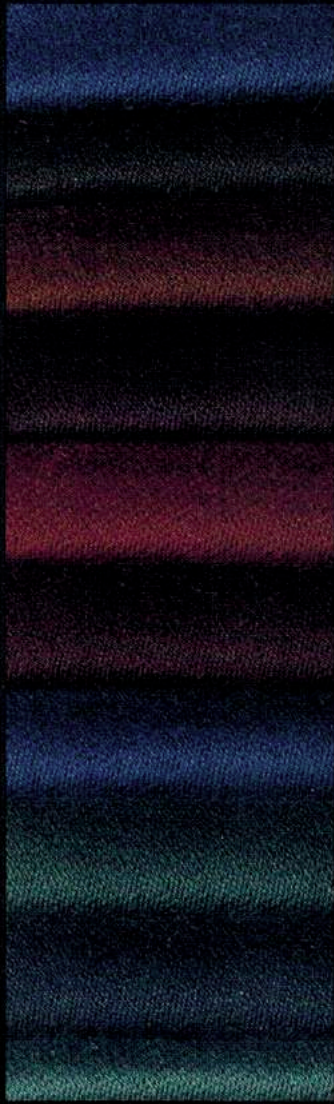
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PANE DOUBLET & EARLY DOUBLET







LIGHT BLUE

BROWN

COPPER

PLUM

WINE

DARK WINE

DARK BLUE

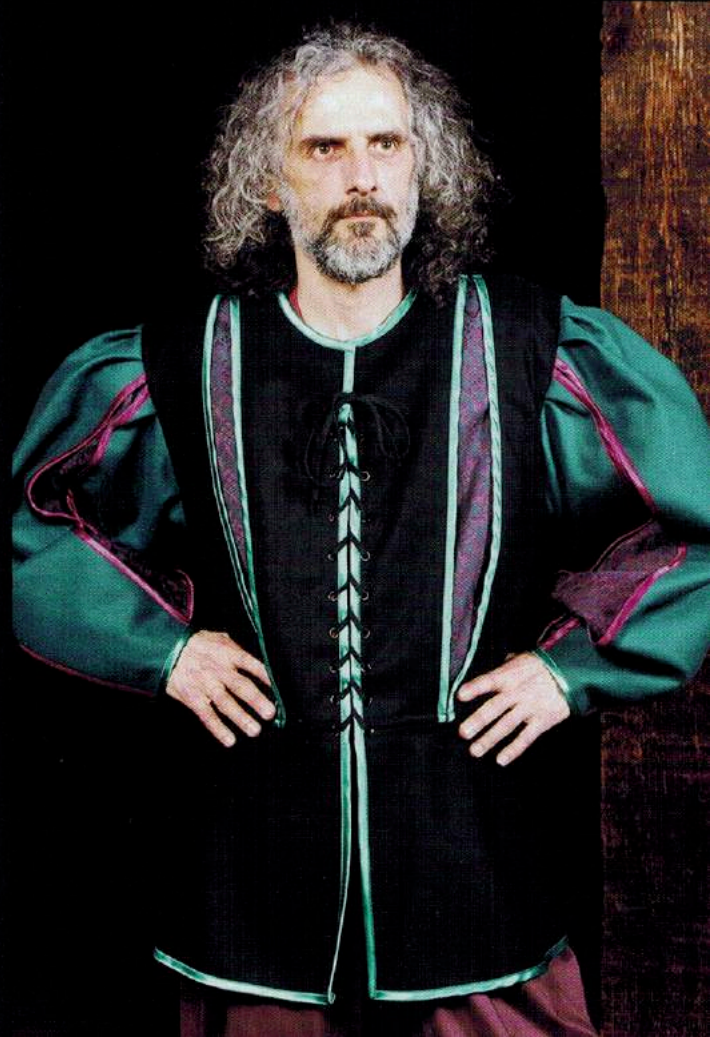
FOREST

SLATE

SAGE

**THE PANE DOUBLET**, details below, is really an elaboration on the EARLY DOUBLET pattern. Three slits are cut into the body and two in each sleeve. Box-pleated inserts go into the slits, which are then edged with bias binding. The collar is replaced with a round neck with a closure, and the ties with grommets for lacing. Materials are mostly wool and wool blends, except for the inserts. The binding is sometimes corduroy, for our woodsy, rustic versions, and sometimes satin for a dressier variety (see details this page).  
S, M, L, XL.  
PANE DOUBLET, H-149

**THE EARLY DOUBLET**, right, is a simple doublet with a peplum and, usually, with a contrasting sleeve. It has a small collar and ties down the front for closing. Edged with bias binding. The fabric, while it lasts, is an unusual and beautiful wool/rayon blend, weighty and with a satin-weave sheen (see samples this page).  
S, M, L, XL.  
EARLY DOUBLET, H-135



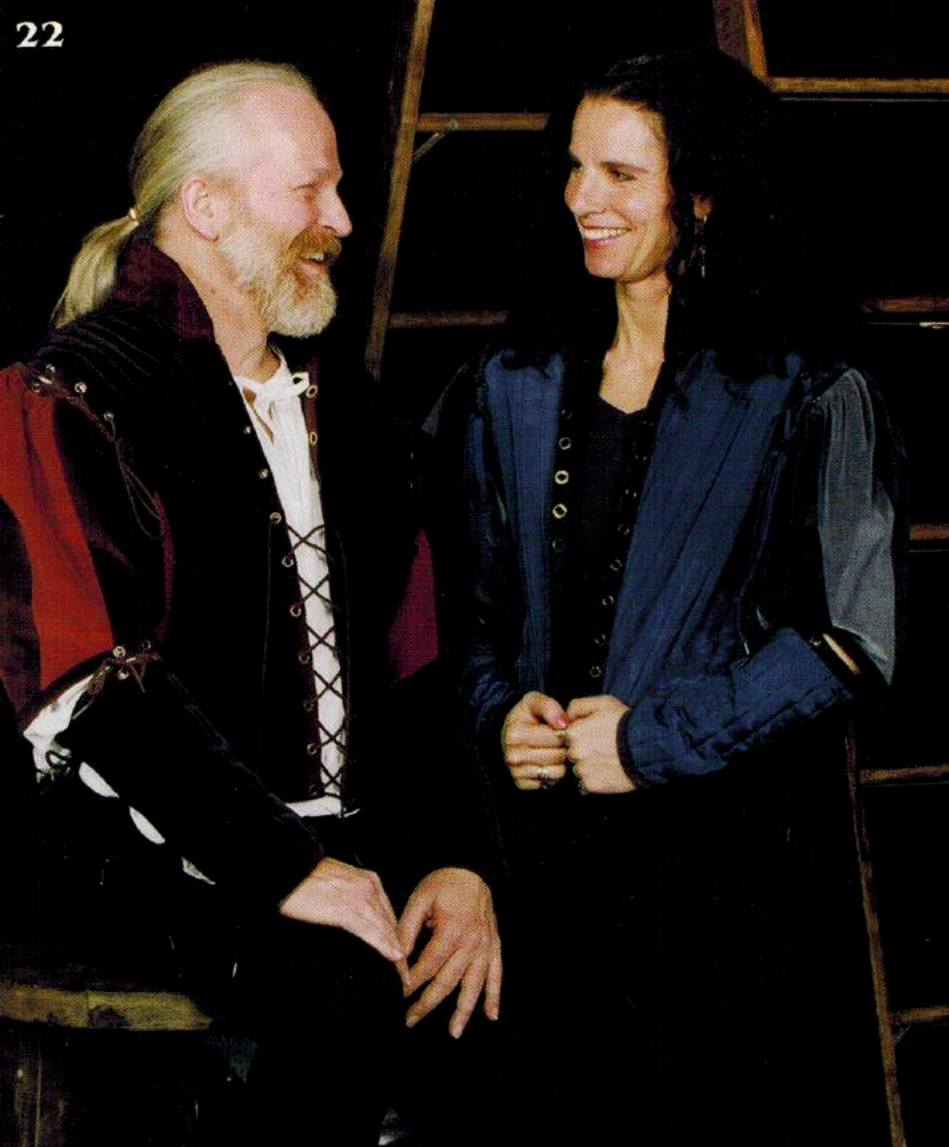












**STARMITES**

pages 20 & 22, detail below at left, were named after a musical on my best friend's stage, where they were launched. They are hand-pieced from the remnants of quilted velvets and bengalines of our QUILTED DOUBLET (right) into beautiful crustacean-like vests. All edges bound with bias, finished with ridged brass beads. Six sizes, from women's S to men's XL.  
STARMITE, B-31

**QUILTED DOUBLETS**

page 21 & 22, closeup left. Our deluxe doublets. Hand cut, one-of-a-kind, assembled from quilted cotton velvets and bengalines (like grosgrain) in many colours. The body and lower sleeves are either solid velvet or bengaline, the quilt channels run vertical in the back and form a chevron towards the front body. The upper sleeves are paned and lined and laced onto armholes and lower sleeves through grommets set into carefully handfinished velvet edges.  
S, M, L, LX.  
QUILTED DOUBLET, VELVET, H-133  
QUILTED DOUBLET, BENGALINE, H-134



**THE BALKAN VEST**

page 23, detail at right, is a melton wool vest, cut in the balkan style, lined with cotton and trimmed with black gimp. It comes in many colours but trim and lining are always black.  
M, L.  
BALKAN VEST, B-24











**WOOL CLOWN**, above & facing page, is my favorite jacket. Assembled from Melton wools in many colours into one-of-a-kind sturdy, almost year round streetwear. The edges are bound with bias in contrasting colour and finished with pony beads (see page 15) or wooden beads which we also stock in many colours.

S, M, L, LX.

WOOL CLOWN, B-29

**THE FOOL'S CAP**, right, is cut from Melton wool remnants and assembled into solid, bi-, or multicolour, bound with a black or dark edge. The three points end with small Indian brass bells. Various sizes.

FOOL'S CAP, MELTON, K-188

**SKYE CLOWNS**, page 26

A most extravagant jacket. Hand cut tapestry, brocade, jacquard, velvet, silks and glitz.

We have them when I have time.

Sized for men and women.

SKYE CLOWN, WOMEN, H-131

SKYE CLOWN, MEN, H-132

**LINEN/COTTON TUNIC**, page 27,

is subtly shaped with box pleats on the shoulders and on the bottom, where it joins the yoke.

Has cuffs and hood. Versatile and comfortable.

Natural and colours.

S, M, L.

LINEN/COTTON TUNIC, B-32

**SIMPLE TUNIC**, page 27

Same materials as LINEN/COTTON TUNIC.

Round neck, tapered sleeve wide at the top.

Edged with bias binding.

M, L, XXL.

SIMPLE TUNIC, B-33









**SKYE CLOWNS**

see page 24



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**SHAMAN**

Dark blue linen, tied and bleached to Earth tones in range as shown.  
One of a kind.

**SHAMAN TUNIC**

S, L

**SHAMAN PANTS**

Corners tie at bottom  
S, L

**SHAMAN HOOD**

One size



Bodice: **MAX**  
See page 38

**SUFI SKIRT**  
M, L

**SUFI PANTS**  
M/S, M/L, L/S, L/L

**SUFI TUNIC**  
S, L

**MULLAH VEST**

"Beetle-back" vest with pockets in two of many shades of fine, pre-war type woolens, lined, edged with candy-stripe rayons in many colors.  
S, L



**THE CARRICK**

or Greatcoat. A man's once-and-for-ever-after winter coat. Awesome, romantic, warm streetwear for men preferably over 35, bourgeois desperados, substantial survivors, poets, lovers, epicures. Black and some colors. M, L, XL.

**MORESCA BAG**

Fits in overhead compartment. Holds excessive personal belongings. Hand or shoulder hoists.





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## CAPES

Our standard, adult cape pattern consists of four wide panels joined to a hood. The hem is about seven yards.

### THE COTTON CAPE

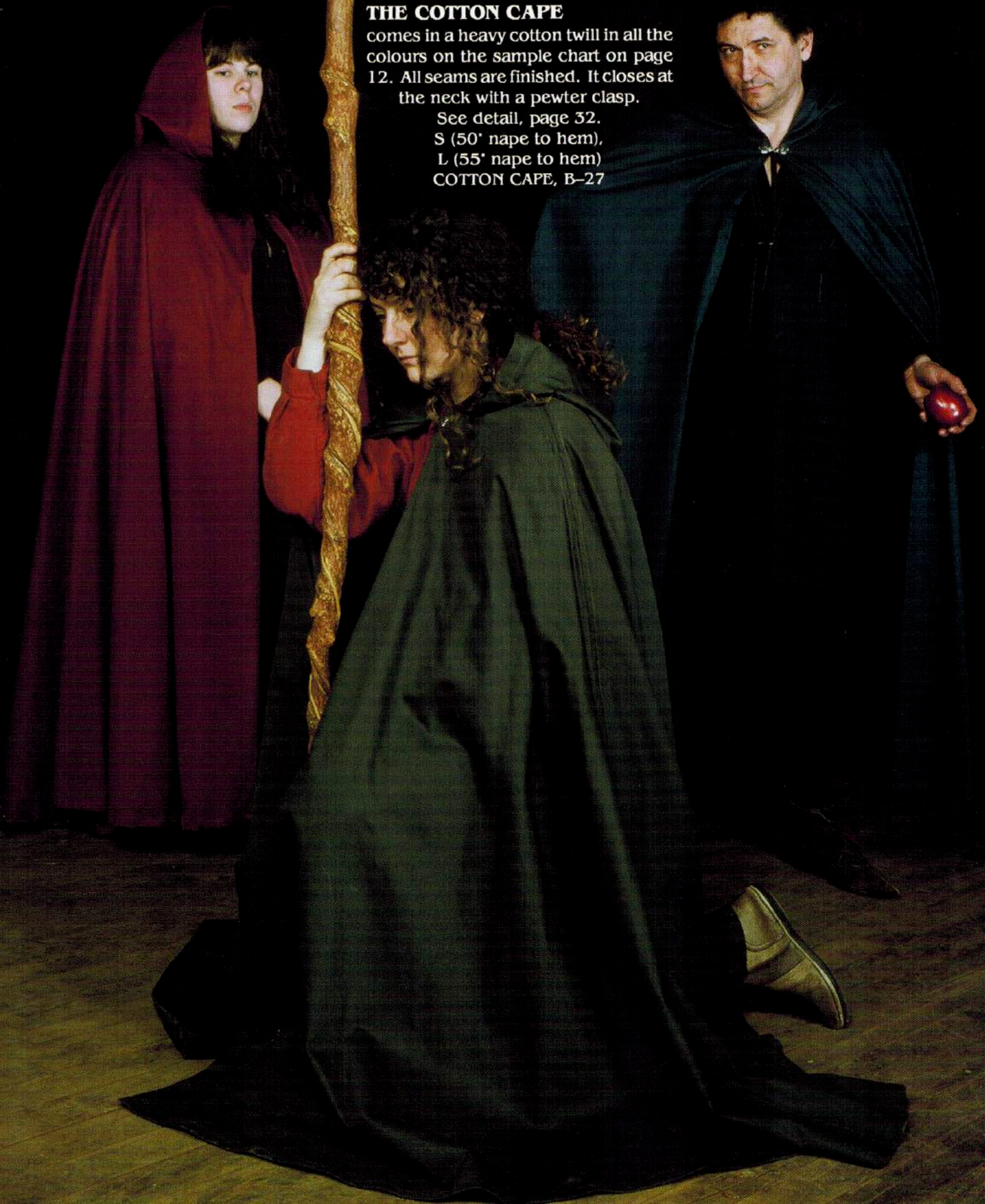
comes in a heavy cotton twill in all the colours on the sample chart on page 12. All seams are finished. It closes at the neck with a pewter clasp.

See detail, page 32.

S (50" nape to hem),

L (55" nape to hem)

COTTON CAPE, B-27

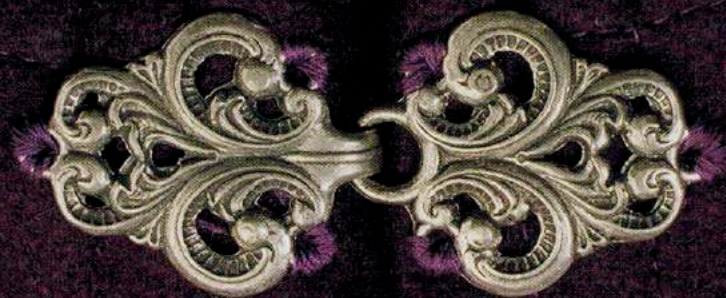






**MELTON CAPES, B-25**  
See page 32 for description  
and clasps.





**THE MELTON CAPE**, page 31

is made of prime quality heavy Melton wools in many colours as we have them. Cut and constructed like the cotton cape, but corners are mitered and hem and fronts are double stitched. The pewter clasp is larger. This is the classic cape of the ages.

S (50' nape to hem), L (55' nape to hem).  
MELTON CAPE, B-25

**OTHER MATERIALS**

are sometimes available. We usually carry several lighter-weight wool capes, especially in black.

**CUSTOM DETAILS**

like slits in the side seams (see front, center, page 23), custom length, different or removed hood, extra or different clasps, are usually available, but may take time.



**PEWTER CLASPS**, at left,

O-192, O-193, O-194, O-195.  
Shown slightly enlarged.

**MELTON CLASP**, top left.

Although the hook sometimes gives way (we replace the hook free within two years of purchase), we like this clasp so much for its price that we've kept it anyway.

**COTTON CAPE AND KID CAPE CLASPS**, center two, left.

These two seem to hold up, though smaller, having less weight to contend with.

**CUSTOM CLASP**, bottom left.

A heavier clasp for a Melton Cape for strenuous wear.



**ALL CLASPS** are available to order anytime, though sometimes our supply is low due to overseas freight delays.



### KID CAPE

is made of the dense, sheeny wool/rayon blend sampled on page 19. It has a long, pointed hood, bias binding around hem and openings finished with silver pony beads to match the pewter clasp. In four lengths, nape to hem: P, 24"; S, 32"; M, 40"; L, 48"

KID CAPE, B-34

NOTE: We sell more of these to adults than to kids, so as kids grow, the cape still works.

914-331-6012



**FOOL'S CAPE**

is now made of the same material as the KID CAPE. It is parti-coloured and edged with satin or cotton/poly bias binding, finished with bells or beads.

Four sizes: toddler to large adult.

FOOL'S CAPE, A-14





## MORE HATS

Hats and bags are the doughnut holes of our industry. We keep coming up with new ones as new materials and new clothing designs provide new sizes and shapes of scraps.



**JULIET CAP**, above left, is made of double layers of heavy cotton twill in different colours (see sample on page 12) and in other materials as we have them. It is bound with bias binding. Reversible.  
JULIET CAP, K-194

**FOUR POINT CAP**, above right, is made of Melton wools in many colours, bound into a wool band. It goes well with PANE DOUBLETs and other doublets.  
FOUR POINT CAP, K-195

**PIXIE HAT**, right, in soft, loose-weave wools and blends, edged with corduroy and finished with a bead and a bell.  
PIXIE HAT, K-203

**LONGTAIL FOOL'S CAP**, below, is made of heavy cotton twill in many colours (see samples on page 12), bound with bias binding and tipped with bells or beads. Some are screened with stars and hand painted with glitter. All washable.  
LONGTAIL FOOL'S CAP, K-196  
LONGTAIL FOOL'S CAP, SCREENED K-197



## OTHER ACCESSORIES

**SWORDS** in this catalog are by STARFIRE SWORDS, LTD. (we can refer you to them), or from other sources.

**FOOTWEAR**, other than CATSKILL MOUNTAIN MOCCASINS (see last pages) are by SANDLAR SHOES, MEDIEVAL MOCCASINS or from commercial sources.

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**LINEN/COTTON SCRIP**, above left. All purpose Medieval tote with cash pockets, bias binding and beads. 15" x 16", 4-5" wide strap. SCRIP, O-198

**WOOL BAG**, left. Made of Melton wools in many colours. Three pockets bound with bias binding and finished with beads. Long rayon cord. Approximately 9" x 12" excluding beads. WOOL BAG, O-191

**BELL BAG**, above and below, comes in heavy cottons or wool/rayon blends, matching our clothing. It has three pockets bound with bias binding and tipped with bells and beads. Rayon cord fits over shoulder. Approximately 6" x 10" excluding bells. BELL BAG, O-184



## Bags & Purses

**WIZARD BAG**, left. Made of heavy cotton in black or dark blue, bound with bias, finished with beads, screened and hand painted. Long rayon cord. WIZ BAG, LARGE, O-199  
WIZ BAG, SMALL, O-200

**DRAWSTRING POUCH**, right. Melton wool lined with cotton, bound with bias and finished with beads. Long drawstring cord. Approximately 4 1/2" square. DRAWSTRING POUCH, O-201

