



The Company of Saynte George

Clothing Guide - Men
version 1.1 - December 2010





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Thanks to Gerry Embleton, John Howe and Loic Leymeregie.



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Foreword

People engaged in reenactment or living-history want more than the average enthusiast. Merely reading about facts is not enough. History books and manuscript translations do not satisfy the appetite of those among us who want to experience history heart and soul.

They want more, and they hunger for recreation of the past. This may sound naive, maybe even impossible. Reenactors are not satisfied with carrying out dry scholarly studies in the archives. They want to hear the music, to hold the weapons, to wear the armour, to taste the bread and to smell the soup over the fire.

When Lucien Febvre asked for a "histoire totale" he asked to have historical facts put in their geographical, psychological and cultural context. To engage in Living-History implicates putting an accent for total insight into our past at the centre of our activities.

For some, it is enough to think about this at our work places - daydreaming perhaps. But for others, like the people in the Companie of St. George, it means to invest themselves fully in the project, and to undergo hardships to make their period come back to life: To hear the cockerel long before dawn, to feel the needle in their fingers, to taste warm beer in the Summer and smell the sweat after a good halberd drill.

The period in question is the age of Charles the Bold, son of Philippe the Good, Duke of Burgundy from 1467 to 1477. It is a period that is well suited for such an ambitious project. This is not just the Autumn of the Middle Ages as Johan Huizinga puts it, but it is also the dawn of the Renaissance. Charles, Grand Master and Knight of the Order of the Golden Fleece, was one of the very last princes with a medieval mind-set. He is also known for radical modernisations in civil and military areas and a professionalism that was previously unheard of. The wealth and power of Charles had no match in these years, and the cultural superiority of Flanders and Brabant is still visible in works by famous artists like Rogier van der Weyden or Hans Memling. The Companie of St. George sets itself in this period, when artillery was starting to become a major influence on the battle field. After more than a thousand years, Charles was one of the first European princes to maintain a standing army. It comes as no surprise that his ordinances attracted specialists from all over Europe. His lords followed his example and recruited professionals into their own military companies: Groups like the Companie of St. George.

With the fall of Charles came the end of the house of Valois-Burgundy, the end of the Duchy of Burgundy and the end of the idea of a third kingdom between France and the Holy Roman Empire. The unpleasant outcome of his Swiss adventure also opened up the possibility of recreating the times of Charles the Bold, with a truly European group of re-enactors. Nobody can claim to own the legacy of Charles, and nobody has anything to fear from a recreation of his army. A result of this situation is the ironic fact that I am writing these words in front of the town hall of Berne, where the bold city decided to go to war against Charles and against Burgundy.

The Clothing Guide for the Company of St. George is the result of twenty years of Reenactment and Research into cloth and clothing. Countless doublets have been sewn and lots of hose have been reworked to fit more closely. But the guide is not the final answer to questions of Burgundian military clothing in the late fifteenth century. Quite the opposite in fact: this guide is meant to be the starting point for further research. This is the base from which we will continue our travels into history. By recognising the conclusions drawn in this guide and by approving the sources presented here and elsewhere, you are granting yourself entry into the community of dedicated living-history enthusiasts everywhere. This will give you insights you cannot get from books alone. You will not know how it feels to wear an arming doublet until you have worn one yourself. I could tell you of course, but that just would not be the same, would it?

**Dr. Christian Folini,
Berne in March 2009.**





Intention

This guide describes the basic clothing that should be worn by the men of the Companie of Saynt George, and gives instructions and advice on how to make it.

As such it answers several needs:

- It is meant as a beginners guide. When starting living-history or joining a new group, it is usually a very long process to gather all the necessary information to make decent clothes and some details might even be overlooked. The same is true if an experienced re-enactor needs to pass on information to a beginner. This small guide should provide all the knowledge needed to start on a new outfit and get it right on the first try.

- It is also a reference guide for more experienced members, a document to refer to when making a new garment or when discussing specific aspects of men's clothing. Good clothes are fundamental in our activity. Unlike other items of equipment, no one can make do without clothing – it is the minimum requirement. On the other hand it is quite natural that not everybody shares the same interest in clothes and don't make new garments each year just for the sake of research and experiment. It is therefore necessary to provide a written document gathering the most up-to-date knowledge on the subject and in the same process rule out the errors and bad habits that are recurrent in our field.

- As a group, the Companie of Saynt George has chosen a background: a period, an origin, an identity... This has a direct impact on the garments we are allowed to wear. A few exceptions are welcome for the sake of diversity, these may add to our credibility, but it is vital that most attendees wear clothes that fit our background. In that regard, it is necessary to define what is logical for us to wear, from the thousands of mainly pictorial references showing 15th century costumes.

- It must be used as a stepping stone to further our knowledge and understanding of 15th century male clothing. Therefore it is not definitive, nor static, and should be improved, modified and updated by members whenever needed. We would greatly appreciate, and even hope for, comments, suggestions or add-ons from members and fellow living-history enthusiasts alike.

It is also important to state that this clothing guide is not an essay on 15th century male costume. It focuses only on the clothes appropriate to the background of the Companie of Saynt George. Choices have been made, some type of garment have been ignored intentionally. None of our conclusions are definitive, further research changes what we know all the time. Sources are often fragmentary, and most are a matter of personal interpretation.

Most, if not all, of the patterns given in this guide are only deductions from pictorial sources, since few original garments of those types exists from this period. Other patterns could be as authentic, and give similar results to what is seen in the sources, which is our objective after all.

For each garment, a selection of pictorial sources from the period has been compiled. A few images from earlier or later years are also included to show relevant information.

The Background of The Company of Saynt George

The Company of Saynt George portrays a small castle garrison in the service of a Burgundian lord between 1460 and 1480.

Originally it was meant to be the garrison of the castle of Grandson, a short while before the famous battle of the same name. In this case the company would be serving Louis de Chalon, Seigneur de Châtelguyon, a lord of the County of Burgundy, vassal to the Great Duke of Burgundy and a knight of the Golden Fleece. Even if Louis de Chalon was a Burgundian lord, he possessed some territories in this part of the Duchy of Savoy: le pays de Vaud.



To fulfill its duty, the company has two out-of-date breech loading cannons and employs a few artisans. The families of the soldiers and artisans also share this life.

We are not a company of ordinances, we are not organized or equipped as such; even if the ordinances might be a source of inspiration, we should not obey them literally. We are not a band of mercenaries either, in the way that we are not an organized group, like Italian free companies, looking for employment by whomever might need and pay for their service. Of course we are professional soldiers and some of us might be foreign mercenaries, but the Company has one lord and will obey him and no one else.

It has always been the aim of our Company to look realistic and believable, not like actors dressed up in "costumes" but real people dressed in their everyday work clothes, a small, fairly homogenous group from the same strata of society living in the same region.

A few little traces of "foreign" clothing may be seen, as they would, in a company that is composed of people of different nationalities, and one that has seen much traveling and hard service. Regular annual issues of livery cloth and clothing and our own social norms would bring a measure of uniformity. In fact it would not be unrealistic if the whole company were more or less uniformly dressed.





Spread sheet

Every member should aim to have the following:

Hat

To be worn at all times. Extravagant styles to be avoided!

Shirt

Linen (off-white). You should have at least two.

Braies

Linen underpants. It is usually off-white, some rare German artworks shows black braies. All male members should wear them or go without!

Doublet

Woollen, with sleeves.

Hose

Woollen, woven; cut on the bias.

Red livery jacket

A red wool company soldier's jacket. This is the livery issue coat of the Company and every man should have one.

Sleeveless red livery jacket

Same as above without sleeves. A good alternative for warm weather or over armour.

Hood

Preferably half red, half off-white.

Shoes

Strongly made turnshoes.

Belt

A narrow belt with correct medieval buckle.

Purse

Wear a small neat purse with a minimum of useful 15th century contents: comb, money, kerchief, etc. Think of what you really need to carry.

Cloak

Not essential, but wonderful for cold weather and to sleep in. Must be of woollen cloth

Burgundian Livery

Should be worn by all active military personnel who are veterans or recruits. It should be made according to the official pattern, preferably with the woollen cloth issued by the Company or the closest one available.

Knife

Have a small general purpose one in a sheath or in your purse. Do not hang cups, spoons, bags, scissors and bits and pieces from your belt!

Eating utensils

Spoon, cup bowl and/or plate, all of 15th century design

Bedding

Blankets, sheets and a canvas bag, big enough to fill with straw as a mattress. They can all be rolled up in the canvas bag for travelling.

Armour

Soldiers should aim to acquire a helmet and a body armour (a simple jack, breastplate or brigandine) during their first year as "veterans".

Weapons

A simple dagger or short sword is a minimum.

Washing

A piece of soap and linen towel. Everyone is allowed one small "private" bag for modern necessities.

Badges

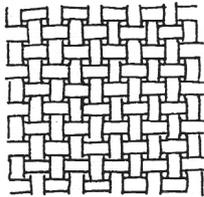
Company badges are to be worn by full members only! No badges are to be worn on the company red jacket except the metal Co.St.Geo. shield badge. Cloth Co.St.Geo. badges may be sewn to cloaks, watch coats, etc. Other badges are restricted, and should be checked with an officer prior to wearing.



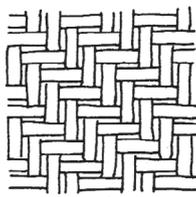


Wool

The most common textile fibre used in the 15th century was wool. The production of woollen cloth was a real industry in the Middle Ages. It was very well organized, and controlled by very specific and strict laws in many major cities around Europe. Woollen cloth came in various grades and qualities. If it is homemade on a vertical loom the result would be a narrow cloth (maximum 80 cm wide) that would usually not be felted (i. e. the pattern of the weave would be plainly visible). This type of cloth is not the most common in our period. Professionally made cloth would be usually felted, with a uniform aspect and colour. It came in different widths, from 0,5 m up to 3,32 m but predominantly wider. The cloth must be chosen according to the type of garment. Thick felted drapery will be perfect for a jackets or robes whereas lighter cloth will be used for hose or kirtles.



TABBY



TWILL

GOOD CLOTH, GOOD WEAVE

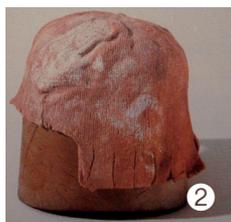
It is important to choose the type of cloth according to the garment. If flexibility is needed, then it would be better to use twill. A cloth too thick could make a doublet too hot and uncomfortable, and therefore inconvenient for many tasks.

WARNING!

Knitted wool was not common. It would have been used to make some rare items such as stockings, baby garments and some hats. It must not be used for hose since the references are too scarce.



- ① Child's vest and mittens, 1500s, Museum of London
- ② Hat, wool knitted and felted, 1460 Basel Historical Museum



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Linen

Linen is the usual material for underwear and linings. The natural colour of linen is a light greyish brown, (see above) but it will turn white easily via a natural process, and it tends to become whiter when washed several times. You would use natural grey linen for bags, straw bags or interlining but for any other use, it is more suitable to use off-white or white linen (underwear, lining, tablecloth, towel...).

Linen was usually produced in narrow widths (around 60cm to 80 cm) and it has a direct impact on the pattern of garments made in linen (shirts for example).

WARNING!

Linen found today tends to be too loosely woven, and the cloth does not react the way it should. Be careful to choose the most tightly woven linen you can find, but not with threads too thick. Very fine and thin linen would be used for coifs and clothing made for people of high social rank.

Other materials

Other types of cloth like hemp or nettle were commonly used in this period, but are now difficult to find in a suitable quality.

Fustian is often encountered in period documents. It usually refers to a cloth made with a warp and weft of different materials, originally cotton weft and linen warp but wool and linen were also used. In any case it is quite hard to come by nowadays.

Colours

A wide range of colours was available, more than what is generally assumed, however certain shades were more difficult to obtain or more expensive. While waiting for a more complete article on colours, and for further information on medieval cloth, you can refer to the article written by David Key in the Dragon No. 10.





General considerations

Male clothing of the 15th century looks rather odd to our modern eyes: very tight fitting “trousers” attached with multiple strings to the “jacket”. It needs a lot of work, and above all, a perfect understanding of its construction to be made properly. There is no shortcut, no trick to be done easily. It must be made the right way and adjusted carefully otherwise the wearer won't be able to move.

After 30 years of 15th century re-enactment the structure of the clothing is well known: tight fitting hose attached with points to the doublet. A pleated jacket, a hood, and a cloak are also typical. What is often overlooked is the silhouette of the period.

Every period of history has a specific and unique silhouette. This silhouette would be defined by the way it emphasises and slightly modifies certain parts of the body: the size of the shoulders, the height of the waist, the width of the legs...

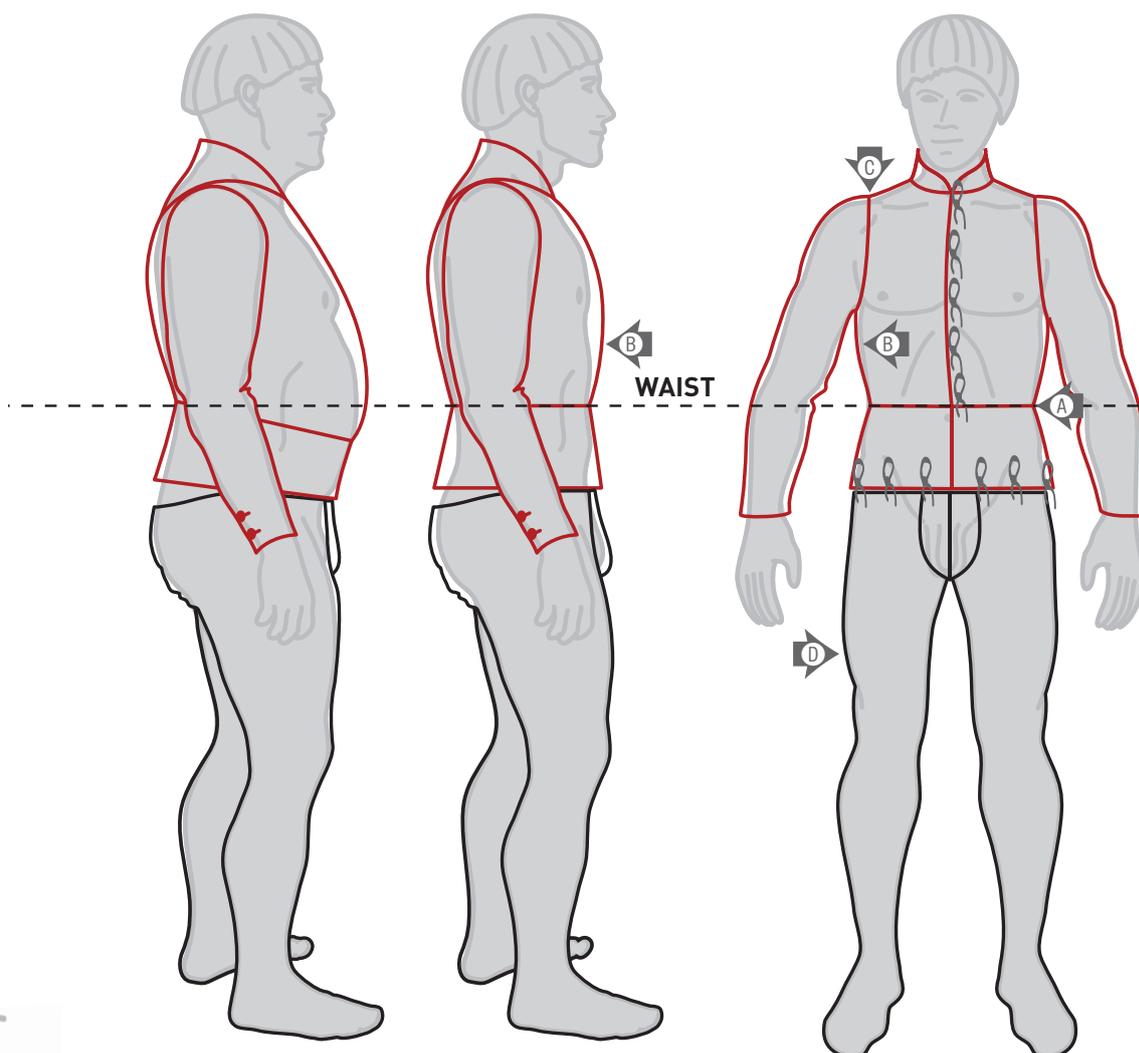
The silhouette defines the style of a period, even more than the garment structure, accessories or details. If a jacket of the 1980's is compared to a jacket worn today, it would be clear that both were made more or less the same way: same type of material and approximately the same number of parts but some distinctive features like the width of the shoulders and the length, would make the older jacket instantly recognizable. For the same reason the shape of the clothes will instantly date a photo from the 80's.

This rule would apply to any period but especially to the male clothing of the 15th century: the silhouette has a function. If the garments are not adjusted enough, and generally not made to fit, then it will impair moving.

The male silhouette of men in the 15th century

If you look at any 15th century picture you will note the following on men:

- The waist is extremely narrow and at the same level as the elbow. Ⓐ
- Above the waist the torso is round. Ⓑ
- The seam of the sleeve is above the shoulder Ⓒ
- The hose are very tight Ⓓ



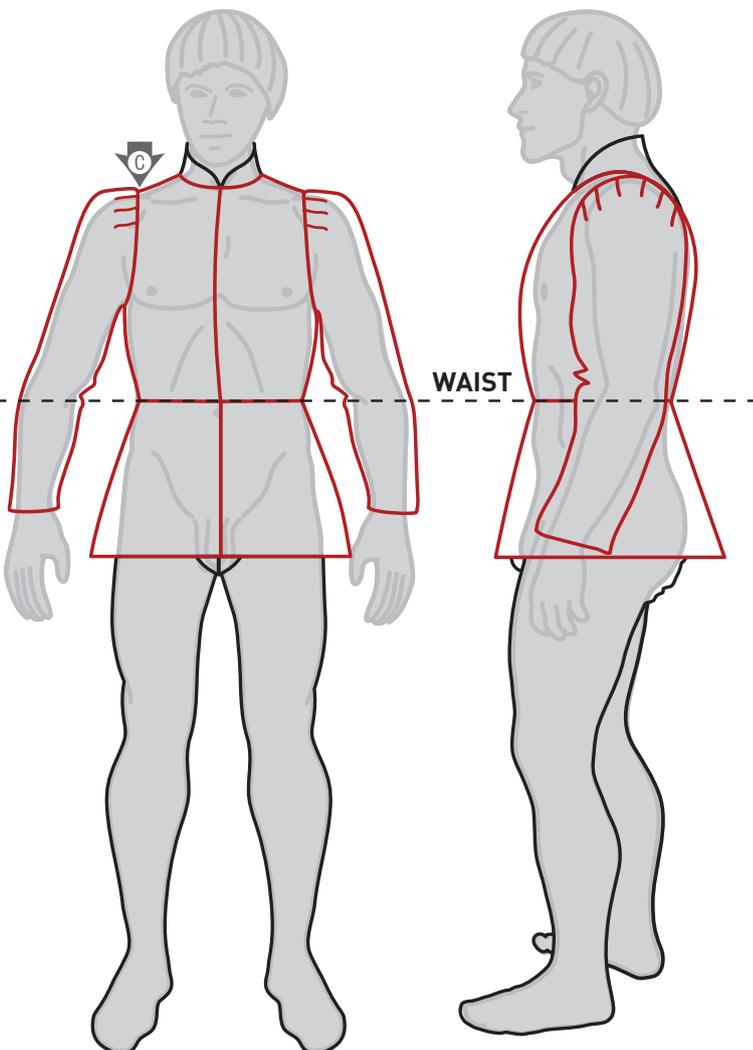
General considerations



It is true that this silhouette is exaggerated and barely human. Like any artwork, it is idealized according to the taste of the period, but it shows us what they were aiming for, which parts of the body they wanted to emphasize or to diminish...



Admittedly all men were different, and few would have the perfect body as drawn by artists, but all would wear clothing made with this in mind and would try to get as close as possible to the visual ideal of their time. In any case, whatever the skill of the tailor or the wealth of the wearer, the garment would be influenced by this trend.



THE WAIST

The waist is at the level where your body naturally bends to the side. Tie a piece of string comfortably around your middle above your hip bones to find your natural waist. This spot is between your hipbone and your rib cage on the side, and about 1 to 2 centimetres above your bellybutton. This spot is soft, you can tighten up the waist of your garment a bit and it won't hurt.

PATTERNS

The patterns in this guide should not be used as they are. They must be adapted to your measurements to make your own pattern. It is advised to make a complete tryout of your pattern with cheap cloth before cutting your good cloth. Even if it seems to be a loss of time, you will be able improve it easily and deal with all mistakes. Then you will go much faster when making the final garment. You will know the pattern is good and the garment will fit and all you will have to do is concentrate on your scissors, needle and thread.





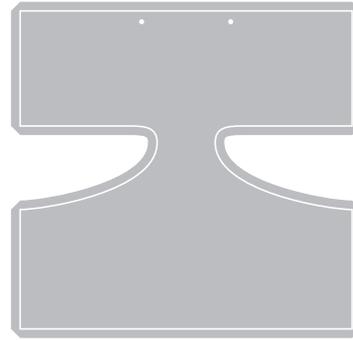
Underwear

Braies/Breeches

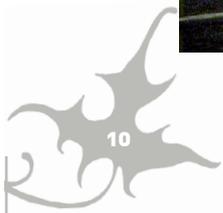
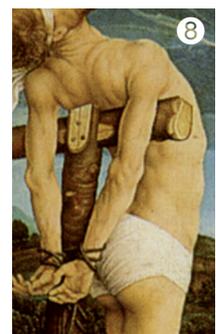
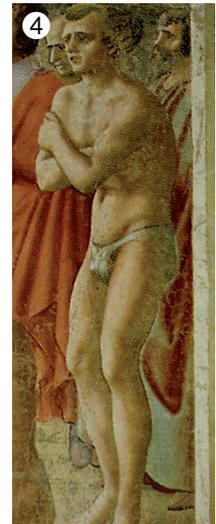
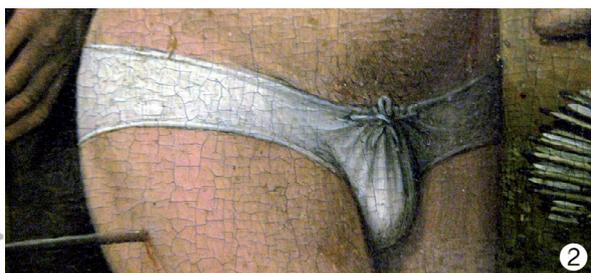
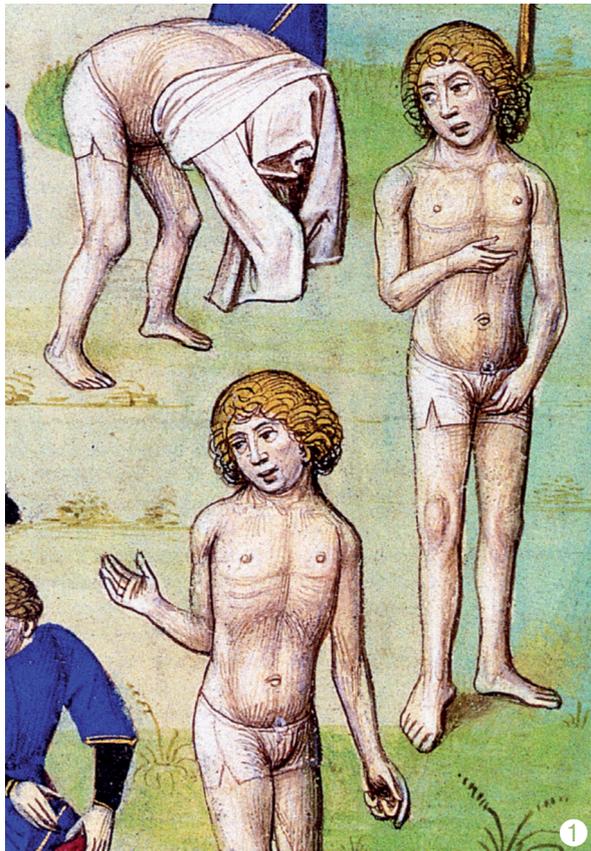
Description

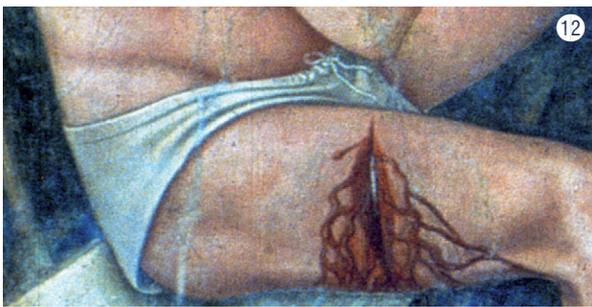
Braies are usually made in off-white linen, German artworks sometimes show black braies. In the 15th braies are close-fitting and short. Artworks of the period usually show two kinds with some subtle variations:

A- Close fitting short like garments, with a pleated "pouch" on the front. This style seems to be the most common type of braies.



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B - "Bikini" pants with ties appear in Swiss, German and Italian sources but not as frequently as the previous style.



Pattern

This pattern is an attempt to reproduce braies of type A. It is by no mean the only possible pattern. A close inspection of all the references gathered on those two pages would reveal a few other constructions. This pattern is made of only one piece of cloth sewn on each side. The distances between the holes on the front should be wide enough to form a small pouch with pleats. Unlike what the drawing might suggest, the drawstring does not necessarily go around the waist ②.

WARNING !

Long garments of the 13th and 14th century looking like boxer shorts are not fashionable anymore and should not be worn, even with separated hose.

① Roman d'Alexandre, c. 1470, Musée du Petit Palais, Paris

② **Hans Memling**, Triptych of the Resurrection, c. 1490, Musée du Louvre, Paris

③④ **Masaccio**, The Baptism of the Neophytes, 1426-27, Santa Maria del Carmine, Florence

⑤ **The Master of The Legend of St. John the Evangelist**, c. 1520, Genova, Palazzo Bianco

⑥ **Master of the Privileges of Gand** Valère Maxime, Faits et dits mémorables, c. 1450, BNF, Paris

⑦ **Antonello da Messina**, St Sebastian, 1476-77, Gemäldegalerie, Dresden

⑧ **Master of the Bruges Passion Scenes**, Calvary, Early 16th century, Groeninge Museum, Bruges

⑨ **Master of Flémalle** (from) Deposition from the Cross Triptych, c. 1430 - 1440, Walker Art Gallery, Liverpool

⑩⑪⑫ **Domenico di Bartolo** Fresco, 1441-1442, Hospital of Santa Maria della Scala Siena

⑬⑭ **Gregor Erhart**, Allegory of Vanitas, c. 1500, Kunsthistorisches Museum, Vienna





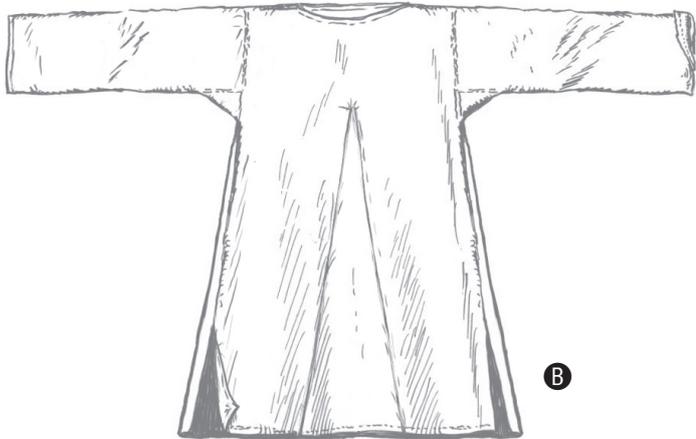
Underwear

Shirt

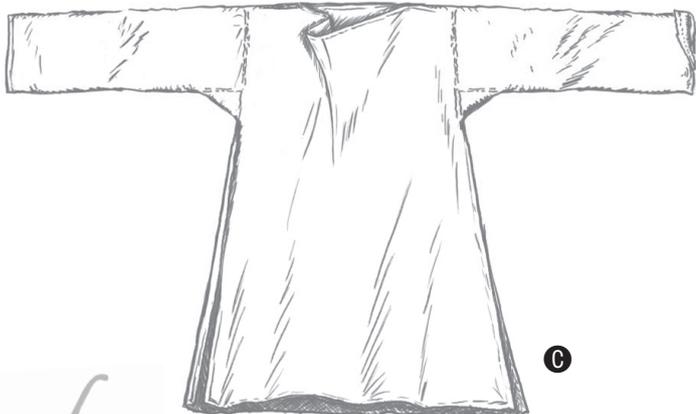
Shirts are of a simple T-shape, wider at the bottom. The sleeves are straight, sometimes with gussets under the armpit to increase mobility. Several patterns are possible, a few of which are illustrated below. Shirts of different lengths are visible on contemporary pictures, but they are usually long enough to cover the upper part of the thighs. Some shirts have a slit of 10 to 20 cm on each side starting from the bottom edge.



A



B



C

There are several styles of neck opening:

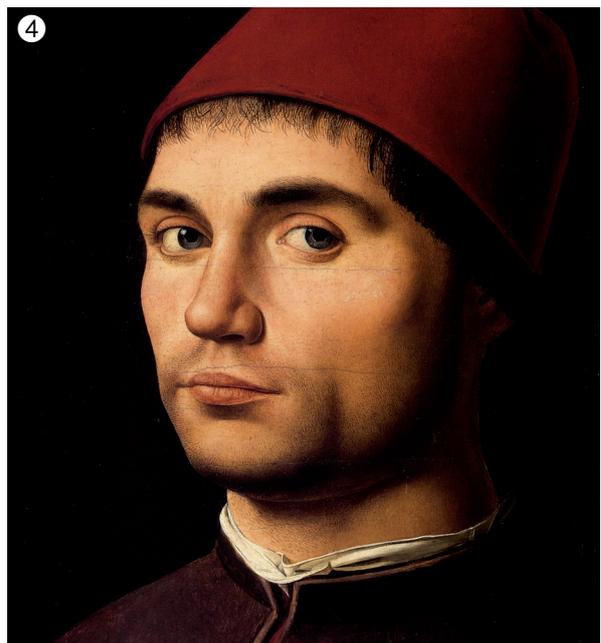
Ⓐ Opening close to the neck with a front slit to allow the head to pass through. ②

Ⓑ Wide and low neck opening, large enough to pass over the head. ③⑥⑤

Ⓒ Wide and high neck opening, large enough to pass over the head. The extra cloth would be folded under the chin to close the shirt. It is either held by the collar of the doublet or held due to it being folded in on itself. ①④⑦

WARNING!

No drawstrings at the edge of the sleeve or collar.

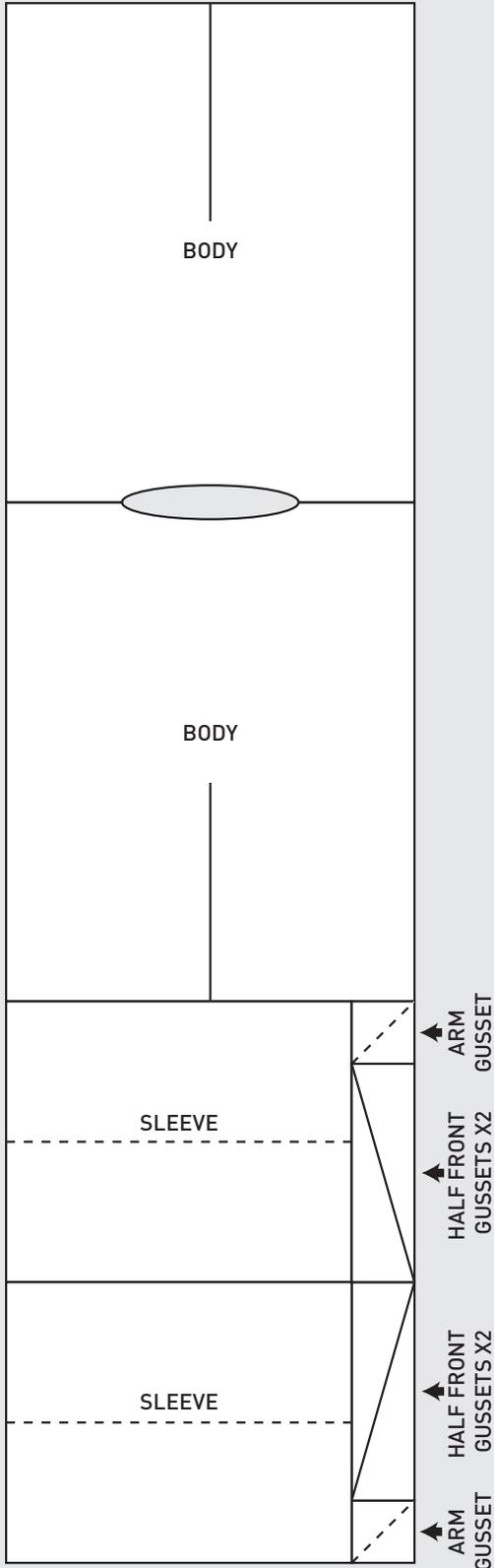


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USING LESS MATERIAL

Patterns such as this one save as much material as possible. All the parts can be cut from a narrow linen cloth.



① Roman d'Alexandre, c. 1470, Musée du Petit Palais, Paris

② **Dieric BOUTS, the Elder**, Martyrdom of St Erasmus, c. 1458, Sint-Pieterskerk, Leuven

③ **Philippe de Mazerolle (?)**, Valère Maxime, c. 1470, Staatsbibliothek, Berlin

④ **Antonello da Messina**, Portrait of a Man c. 1475, National Gallery, London

⑤ **Hans Memling**, Triptych of the Resurrection, c. 1490, Musée du Louvre, Paris

⑥ **Rogier van der Weyden**, St John Altarpiece, 1455-60, Staatliche Museen, Berlin

⑦ **Hans Memling**, Portrait of a Young Man 1480s, Galleria Corsini, Florence





Doublet and hose

Doublet and hose are the foundation garment for men. Hose and doublet work with one another. If the doublet is not made properly, the hose won't behave properly and therefore won't be comfortable.

The opposite is also true.

Doublet

Description

The doublet covers the upper part of the body, the torso down to the hip, it has sleeves and usually a collar. It has a typical "hourglass" shape with a tighter waist and a globular torso: the typical male silhouette seen in art from the late 14th century until the late 15th century.

The doublet is the equivalent of the waistcoat in the later centuries. It is a foundation garment, with other pieces of clothing and armour worn over it. Therefore, it fits tightly, and closely follows the shape of the body. One important function of the doublet is to hold up the hose that are attached by points around the hips. Like the waistcoat, the doublet will be worn all the time. Unless you are doing hard work or are in private, the doublet would be covered by a longer garment.

The sources show infinite subtle variations in the shape of doublets, but the difference lies mostly in the shape of the sleeves:

- Doublet of the simplest shape as seen in many period pictures from all countries. ②③④

- Doublet with spherical puffs around the shoulders (mahoitres or maheutres in French): seen mostly in French, Burgundian and German artwork. ①⑧⑫⑬

- The doublets seen in Italian artworks usually have a specific style of sleeve: very tight on the lower arm and large above the elbow up to the shoulder. There is often a pair of points hanging from the shoulder⑥⑱. Originally used to fasten the arm harness, they became a fashion on civilian garments even for children ⑳. The lower arm and the "skirt" often have horizontal overstitches ⑥.

- Doublet with pleated sleeves on the shoulder. It can be seen on some contemporary pictures but it is actually very rare.

- Sleeve "à grande assiette", a type of sleeve which was already used in the 14th century (Pourpoint de Charles de Blois, Lyon). It is still seen in the 15th century, mostly in Germany. ⑩⑪⑰⑱

- Some artwork, usually related to fencing manuals, show a special type of doublet with an opening under the armpit. This gap is sometimes fastened with laces. ⑩

Materials

The outer fabric should be woollen cloth. It does not have to be too thick but it should be firm enough to give, and keep, a nice shape. Linen would be used to make arming – or hot weather – doublets. Use a tightly woven linen cloth.

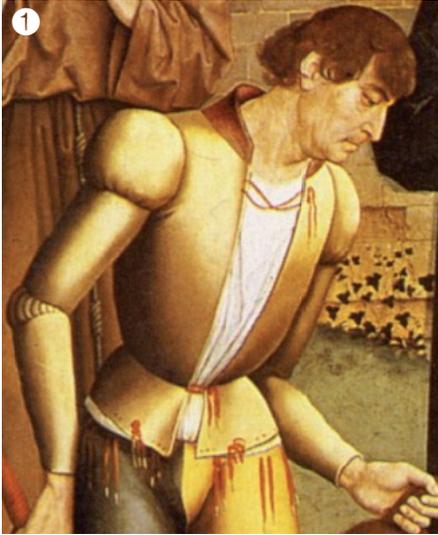
The lining is usually made of linen.



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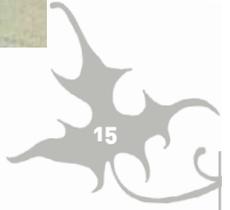


Doublet and hose



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Doublet and hose

Pattern

The body of the doublet is made in 4 quarters and usually with a seam at the waist.

The waistline should be well defined: the doublet must be tighter around the waist (See "The Waist" p.9). Above the waist, the edge of the front opening must be slightly curved to give the hourglass shape. In the back, the garment follows the curve of the spine. The lower part of the doublet should sit on the hips. For men with a larger stomach, the waistline of the doublet will be marked in the back and on the sides and will pass under the belly. ⑭

The easiest way to get the shape right is to have a seam at the waist. A doublet without seams at the waist is also accurate, but it is harder to get the proper shape. We therefore strongly encourage people to make a doublet with a seam at the waist.

The bottom of the doublet must come level with the hips. When sitting straight on a chair, the edge of the doublet must touch the top of the thigh. Longer doublets were fashionable earlier in the century.

The points holding the hose up must be tied at the bottom of the doublet (hip level) and not as it is sometimes seen at the waist (this will be the fashion in the 1490's when the hose reach the waist).



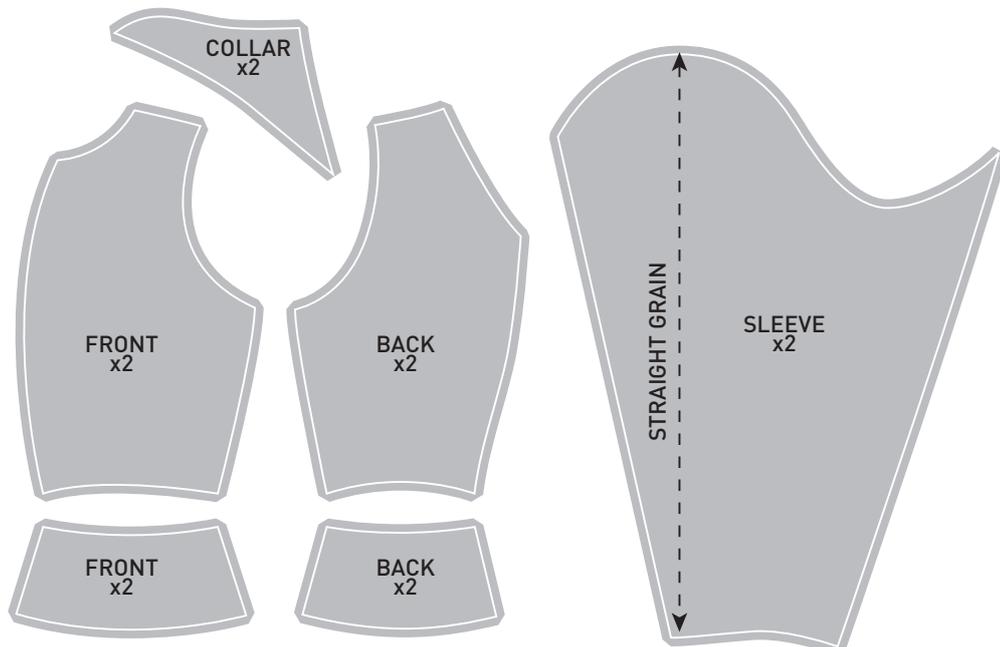
The armholes are high under the arms, and the seam joining the sleeve to the body must be above the shoulder bone, with the shoulder joint inside the sleeve. The distance between the sleeve and the collar should be approximately 4 fingers wide.

The sleeves are sewn along the back of the arm and are usually tight-fitting, especially on the lower part of the arm. A slit at the wrist is usually necessary to let the hand pass through. It would be closed with buttons ⑳ or a short lace ⑯⑱. The lace gives enough flexibility to let the hand pass through without being unfastened. It was also fashionable to leave the seam open for a certain length, at least from the wrist to the elbow. In this case, each side would be held together with a lace or several points.

It was common to have the collar and the sleeves, or the lower part of the sleeves, in a different material. Usually it was a more expensive cloth because the rest of the doublet was hidden under the jacket.

② ⑬ ⑩ ⑭ ⑰ ⑱

PATTERN: DOUBLET WITH SIMPLE SLEEVES





WARNING !

Sleeveless doublets should not be worn in the Company of Saint George. We have yet to identify a real reference for our period. The earliest known artwork showing sleeveless doublets dates to the mid-1480s, miniatures showing peasants in *Le Livre d'Heures de Charles d'Angoulême*.

One other reference for a sleeveless doublet is a text describing the equipment for the "Franc-Archer" of the Kingdom of France in 1466 : " Ainsi sera leur ledit jacques et aisé : moyennant qu'il ait un pourpoint sans manches ne colet; de deux toiles seulement, qui n'aura que quatre doys de large sur l'espaule." It is meant to be worn under the jack made of 25 or 30 layers of linen canvas to keep up the hose. The description is very precise: 2 layers of linen, no sleeve, no collar, the shoulders should be 4 fingers wide. It is precisely described, suggesting that it was a new or unusual garment.

This type of garment is accepted in the company only for those who have, and wear, jacks. However it must be noted that when they are on duty or in social surroundings, they must not wear a "pourpoint" without their jacks.

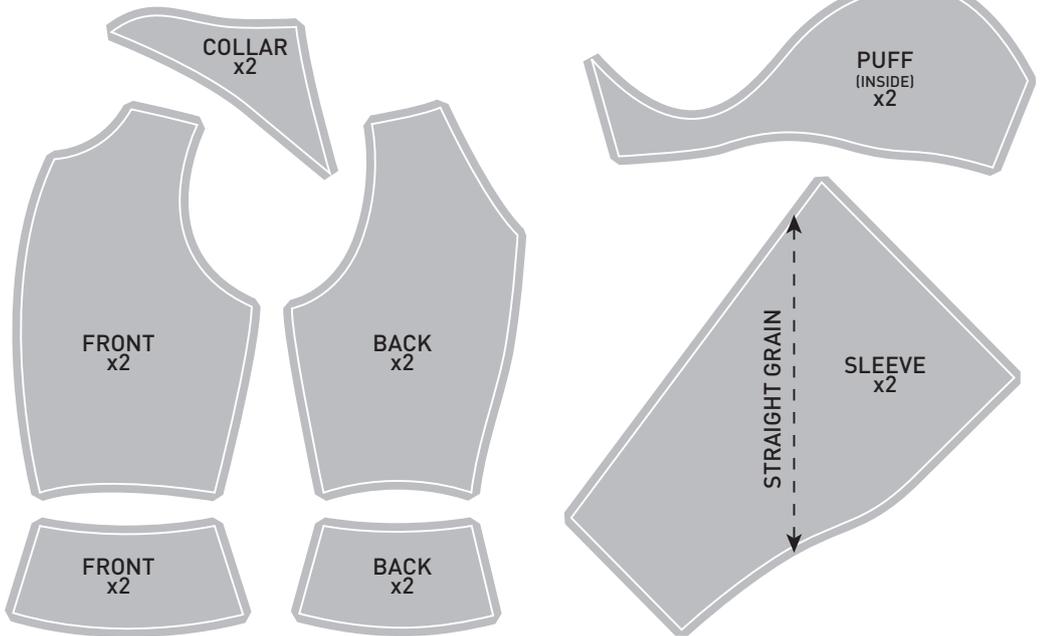
Pointed-on sleeves are also rarely shown in contemporary art. The Talhoffer illustrations that are given as references for this kind of sleeve never show gaps, points or knots above the shoulder, between the sleeve and the body. This would mean that all those sleeves are sewn to the body of the doublet. There are a few miniatures dating to the first half of the century showing pointed-on sleeves, but none for our period.





Doublet and hose

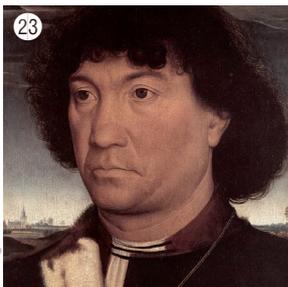
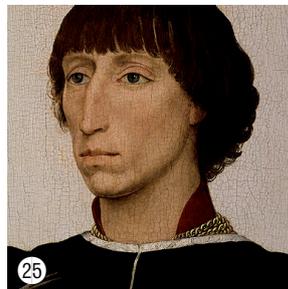
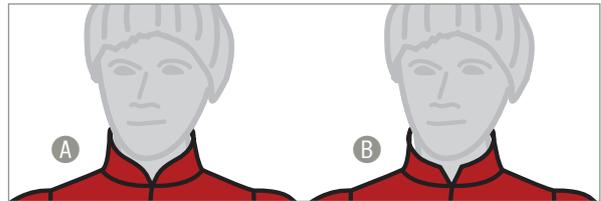
PATTERN: DOUBLET WITH PUFFED SHOULDERS



Doublets usually have a standing collar forming a typical V or U in the back. Collars are typically high at the back of the neck and dropping low at the front, either in a curve (25 A) or in a straight line that finishes with a small angle (23 27 B). This type of collar is often left open in the front (25) sometimes with a lace going from one side to the other (23 24). Low collars are also shown in artworks and seem to be related to Italian fashion. They are usually closed with one or more buttons (25 28).

Most sources would suggest that collars were made in only two parts with a seam in the back of the neck as seams are rarely represented on the side of the collar. This construction makes it easier to add some extra layers or padding as otherwise extra seams would make the collar bulky. To get the shape right, it is important that the bottom of the front of the collar, is above the collarbone as can be seen in sources. Doublets without collars are represented on a few works of art, but they are an exception.

The doublet can be closed with points, laces or buttons, and sometimes with a combination of those.



WARNING !

In the front, collars are always lower than the chin. The adam's apple must be visible. High standing collars reaching the jaw are an earlier fashion from 1400 to 1430 and they are not representative of our period.

Doublet and hose



Some written documents (see below) describe doublets that were padded with alternate layers of linen and cotton wool. This padding was mostly on the chest and back but other parts of the garment could be also padded. The padding is kept in place by parallel over-stitching, vertical for the chest and horizontal or vertical around the hips. The padding helps to give the hourglass shape, and it is also useful for arming doublets. This exact construction can be seen on a pourpoint of the 14th century kept in the museum of Chartres.

"12. Item, que nul ne face jacqués, en la Ville, banlieue, prevosté et vicomté de Paris, à vendre ou à requeste d'aultruy, où il ayt estoupes en laine, sur peine de les ardoir devant la maison de celuy qui les aura faits, et pour l'amende de 20 sols parisis, c'est assavoir 15 au Roy et 5 aux gardes dudit mestier ; mais seront tenu de les faire de bonnes estoiffes et loyaulx, ainsy qu'il est acoustumé à faire en ladite ville de Paris, c'est assavoir que jacqués faitz à deux fois doivent estre de 5 toilles, de quoy les quatres paires pevent estre vieilles, et la cinquiesme doit estre neufve toille. El les jacqués faitz à une fois de coton et de bourre de soye doivent avoir contrendroit et contrenvers, et conviendra que lesdits jacqués soient faiz enfermes, au mestier."

Sentence du prévôt de Paris, homologative des statuts des pourpointiers, décembre 1382. Statuts confirmés par Louis XI par lettres patentes du 24 juin 1467.



29

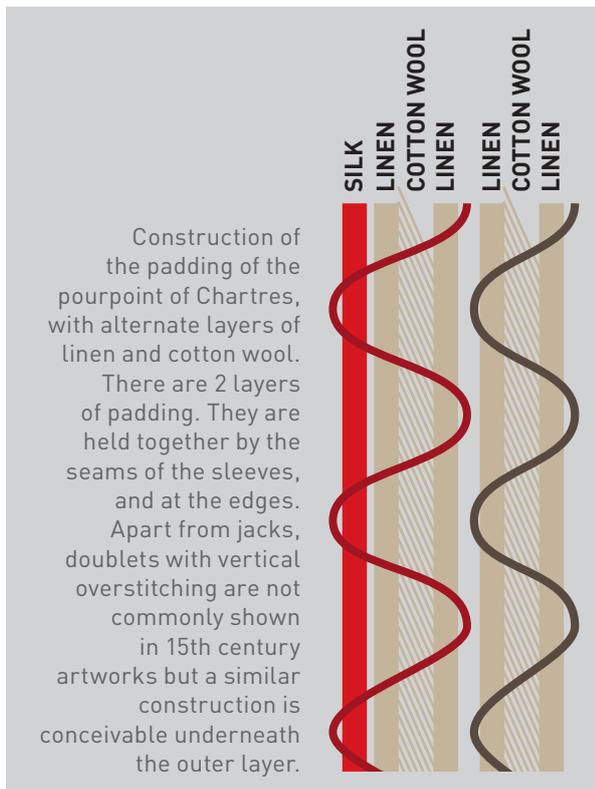
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POURPOINT OF CHARTRES, 14TH CENTURY



30

Copyrights © Isabelle Bédât



31

Copyrights © Isabelle Bédât





Doublet and hose

- ① **Dieric Bouts**,
The Execution of the Innocent Count,
c. 1460,
Musées Royaux des
Beaux-Arts, Brussels
- ②④ **Jean Fouquet**,
les Heures d'Étienne
Chevalier,
c. 1460
Musée Condé, Chantilly
- ③ **Maître François**,
La Cité de Dieu,
between 1469 and 1473,
BNF, Paris
- ⑤ **Maître du Champion
des Dames**, c.1470-1480,
Bibliothèque Municipale,
Grenoble
- ⑥ **Domenico di Bartolo**
1441-1442,
Hospital of Santa Maria
della Scala Siena
- ⑧⑫⑬ **Philippe de Mazerolle (?)**
Valère Maxime, c. 1470,
Staatsbibliothek, Berlin
- ⑩⑪⑱ Hans Talhoffer
Alte Armatur und
Ringkunst, 1459,
Kongelige Bibliotek,
Copenhagen
- ⑭ **Robinet Testard**,
Construction de
l'abbatiale de St Denis,
c. 1470,
BNF, Paris
- ⑮ **Jorge Inglés**,
Portrait of Don Iñigo de
Mendoza as donator,
c. 1470 (?),
Madrid, Collection of
Duque de Infantado
- ⑯ **Hans Memling**,
St John Altarpiece,
1474-79,
Memlingmuseum, Bruges

- ⑰ **Hans Memling**,
Passion (Greverade)
Altarpiece, 1491,
Museum für Kunst- und
Kulturgedichte, Lübeck
- ⑲⑳ **Andrea Mantegna**
Camera degli Sposi,
1471-74,
Palazzo Ducale, Mantua
- ㉑ **Rogier van der Weyden**,
St John Altarpiece,
1455-60,
Staatliche Museen, Berlin
- ㉒ **Hans Memling**,
Triptych of the
Resurrection,
c. 1490,
Musée du Louvre, Paris
- ㉓ **Hans Memling**,
Portrait of a Man at Prayer
before a Landscape,
c. 1480,
Mauritshuis, The Hague
- ㉔ **Hans Memling (from)**,
Portrait of Jacques of
Savoy, c. 1470,
Kunstsammlung, Basle
- ㉕ **Rogier van der Weyden**,
Francesco d'Este,
c. 1460,
Metropolitan Museum
of Art, New York
- ㉖ **Hans Memling**,
Portrait of a Man
at a Loggia,
c. 1480, Metropolitan
Museum of Art, New York

- ㉗ **Dieric Bouts**,
Portrait of a Man,
1462,
National Gallery, London
- ㉘ **Cosmè Tura**,
Portrait of a Young Man,
1450-52,
Metropolitan Museum
of Art, New York

Hose

Description

The hose are tight-fitting garments that cover the legs up to the hips. In our period and region, joined hose with a codpiece seem to be the norm.

The hose are usually attached to the doublet with points to sustain them (rarely buttons or buckles). If the points are unfastened, the hose fall down.

Materials

Hose must be very tight, therefore they are usually made of woollen cloth cut on the bias. The best material for this, is a woollen twill that will give the necessary flexibility. Tabby can also be used, but it won't stretch as much.

It does not have to be necessarily thick. Choose the thickness of your cloth according to the season and temperature.

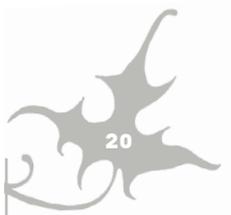
Pattern

This is a modified version of a pattern made by Adrian Harmand in a book called "Jeanne D'Arc: ses costumes, son armure. Essai de reconstitution" printed in 1929. It is notably different from the one usually used in reenactment (see insert p. 22).

For maximum tightness while allowing complete freedom of movement:

- The legs have to be cut on the bias
- The top of the hose should not come higher than the hip ⑧ (see doublet)
- The hose must come very high at the crotch (A on the drawing on the right) if they are too low it will restrain your movements and it will tear very quickly. There should be no gap between the crotch and the hose. Note that the curve at the same spot A on the pattern is not very deep. That is very important to ease movements.

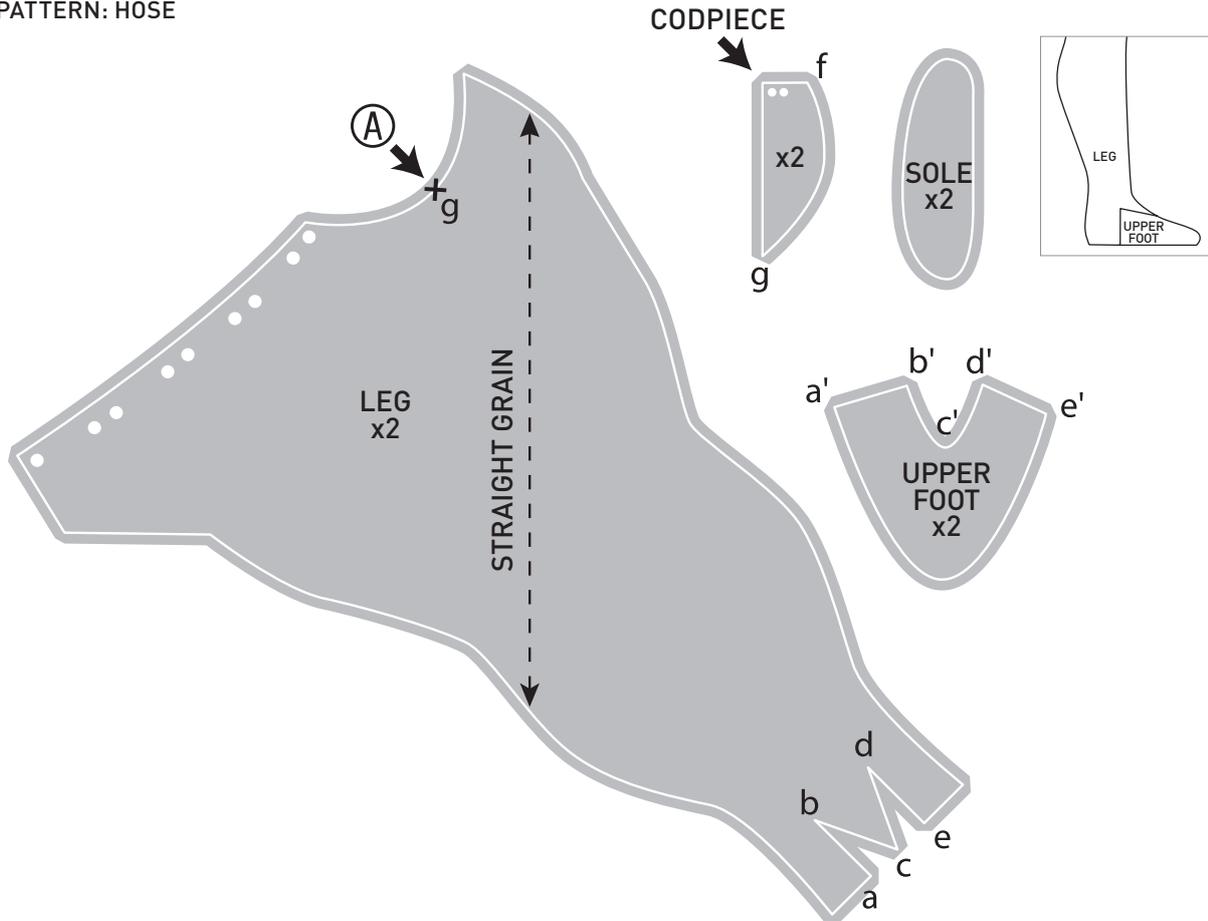
- Sitting on a bench, with all the points fastened should be easy. To sit on the ground or for physical tasks it may be necessary to untie the points in the back. ①②⑩



Doublet and hose



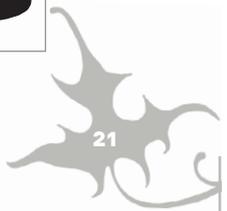
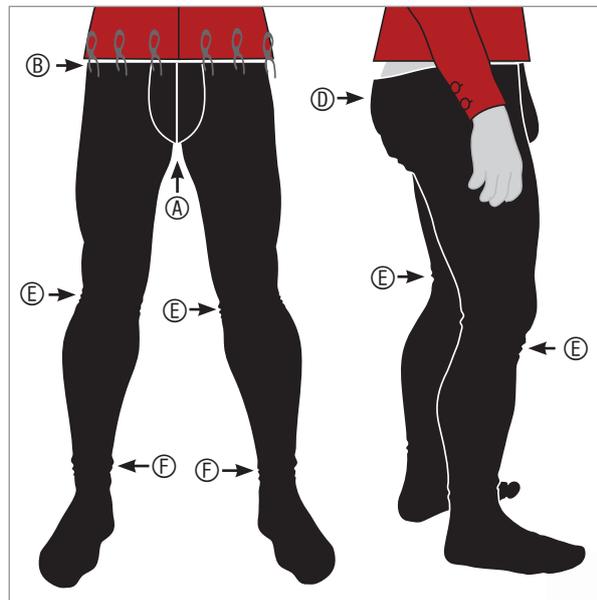
PATTERN: HOSE



- The codpiece in the 1460's until the 1480's is still quite small and discreet and must be shaped as a U, and not V. The top edge of the codpiece is never lower than the hose. Again this construction will be adopted later in the century, when the hose will reach the waist. In our period the top of the codpiece is at the same level as the top of the hose, ⑫ or even higher ⑪, sometimes reaching a point midway between the hose and the waist ⑬. In this case the codpiece may be attached with a point in the middle.

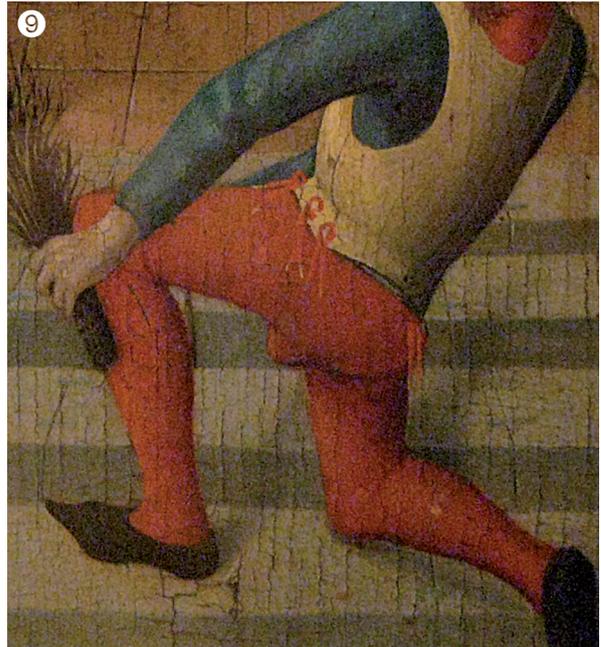
- To get a proper fit, it is better to add some length rather than width. A few wrinkles under the knee ⑥ and at the ankle ⑦ are acceptable and are seen in period artwork ④.

- The codpiece is in 2 parts joined along line f-g. The sides of the codpiece are straight but they curve when sewn on the hose and worn.





Doublet and hose

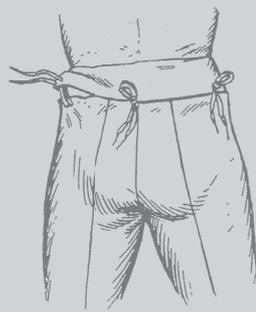


BUTTOCK SEAMS

The pattern shown is notably different from what is usually seen in reenactment. The back of the hose usually have 3 vertical seams going up to the upper edge. This construction is once again taken from later sources (Dürer, Brugel...). During our period it seems that the two seams from the legs join in the back in an inverted U or V shape ⑤⑥⑦⑧⑨⑩⑪.

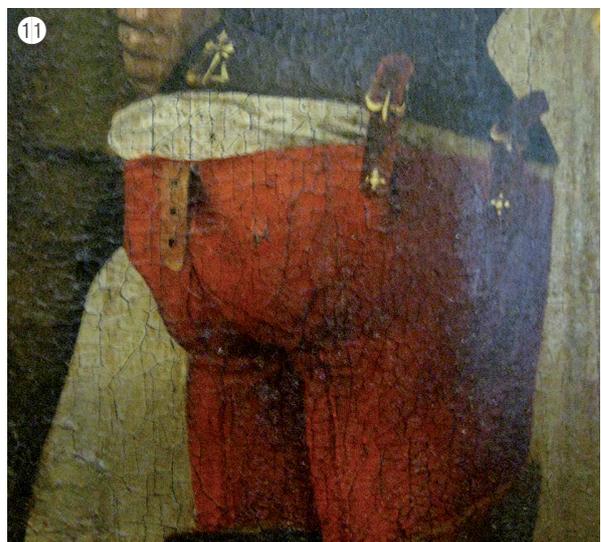


1460-1480



1490

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CODPIECE

It is also possible to make a codpiece that is completely sewn into place, and does not open. There is no evidence that codpieces were opened before 1465-1470.



WARNING !

Closing the hose

There are no horizontal points closing the front opening of the hose. It is not necessary and there is no reference for this before the 1490's. This idea comes from later sources showing hose reaching the waist and which are not even fastened to the doublet, and even worn without. During our period hose are never worn on their own. Sources often show men working with their doublets tied around their waists, without hose or only with shirts and braies.

Separate hose

In our period separate hose are worn by peasants and by outcasts, like fools and executioners, in short, the poor and misfits. This implies that separate hose were no longer common, therefore we strongly encourage members to wear joined hose, unless they want to be considered as outcasts.

The notable exceptions are the Italians. What happens on the other side of the Alps is beyond our understanding, they always do things differently...

① Robinet Testard,

Construction de l'abbatiale de St Denis,
c. 1470
BNF, Paris

② Jean Fouquet,

les Heures d'Étienne Chevalier.
c. 1460
Musée Condé, Chantilly

④ Étienne Bobillet, Paul Mosselmann,

Afer 1450,
Mourner of the tomb of John Duke of Berry,
Bourges

⑤ Martin Schongauer

Christ Carrying the Cross,
1475-1480

⑥ Martin Schongauer,

Passion of the Christ, Altarpiece,
1475-1480, Musée Unterlinden, Colmar

⑦ Friedrich Herlin,

Beheading of St George,
1462, Nördlingen, Deutschland, Stadtmuseum

⑧ Jean Fouquet,

Le Lit de justice de Vendôme,
Boccace, Des cas des nobles hommes et femmes,
c.1460,
Munich, Bayerische Staatsbibliothek

⑨ Passion of the Christ,

Altarpiece, South Gemany,
c.1470, Musée national du Moyen Âge, Paris

⑩ Hans Memling, St John Altarpiece,

1474-79, Memlingmuseum, Bruges

⑪ Master of Dreux Budé, (André dYpres?)

Crucifixion of the Parlement of Paris,
c. 1450, Louvre, Paris

⑫ Dieric Bouts, The Execution of the Innocent Count

c. 1460, Musées Royaux des Beaux-Arts, Brussels

⑬ Hans Memling, The Martyrdom of St Sebastian

c. 1475, Musées Royaux des Beaux-Arts, Brussels

⑭ Hans Talhoffer, Alte Armatur und Ringkunst,

1459, Kongelige Bibliotek, Copenhagen





Outerwear

Red Livery Jacket

Description

The red livery jacket is the main livery garment of the Company of Saynt . It is made with the cloth regularly issued by our lord to us and all of his household servants.

He has a special liking for red, and since we are only soldiers, but nevertheless representatives of his power, he usually gives us medium-grade cloth, dyed with madder. The exact shade and quality of cloth may vary according to his wealth, the occasions it was bought for, or opportunities offered by cloth merchants, but it is always a shade of red.



In keeping with our humble status in our lord's household, the cut of the jacket is made to use as little cloth as possible. There are a couple of subtle variations, on the skirt and the sleeves, influenced by change of fashion and the different tailors commissioned to make them over the years.

The livery jacket must be owned by all male members of the company, and worn whenever needed, on duty to our lord or our captain, on parade or in cold weather.

References

There are an enormous amount of references, pictorial and written, relating to the regular issue of same-coloured clothing to households and military contingents, creating a surprising amount of uniformity. A selection of the most representative references is gathered at the end of this document. We have chosen a simple type of jacket, very common in Franco-Burgundian pictures, and usually worn by followers and retainers.

Materials

The jacket must be made in thick red wool and lined with off-white linen. The most common dyestuff for achieving red cloth, and the one suitable for our rank, was madder. You can get very bright reds with madder but it always will be some kind of "orange-red" or "brick red" compared to the crimson or purple-red dyed with kermes.





① Roman d'Alexandre
Paris, Musée du Petit Palais

② **Barthélemy d'Eyck**, 1450-60
Cœur d'Amour épris - René d'Anjou
National Library of Vienna (Codex Vind. 2597)
The valets are wearing a simple style of jacket, where as the lords are wearing a pleated jacket.

⑤ **Évrard d'Espinques**, c. 1480
Livre des propriétés des choses
Barthélémy l'Anglais

⑥ **Chroniques de Froissart**, c.1470
BNF, ms fr. 2646, folio 176
A valet wearing the same kind of jacket, with a small modification. The back seam of the sleeves are left open at the elbow.

⑦④ **Jean Fouquet**, c. 1460
Heures d'Étienne Chevalier
Musée Condé, Chantilly
5 men in this picture are wearing yellow jackets and red and white hose.

⑨⑩ **Barthélemy d'Eyck**, 1450-60
Le Livre des Tournois René d'Anjou
BNF, ms. français 2695
The valets holding candles are wearing what seems to be livery jackets made of red and white cloth. A valet leading a horse. He is wearing the same kind of jacket with folds on the "skirt".

③⑧ **Barthélemy d'Eyck**, 1450-60
Théséide
National Library of Vienna (Codex Vind. 2617)
In these 2 pictures 5 valets are wearing the same style of jacket in the same colour, suggesting members of a household wearing a livery. The musicians are also wearing jackets of the same colour but the cut is more complicated.





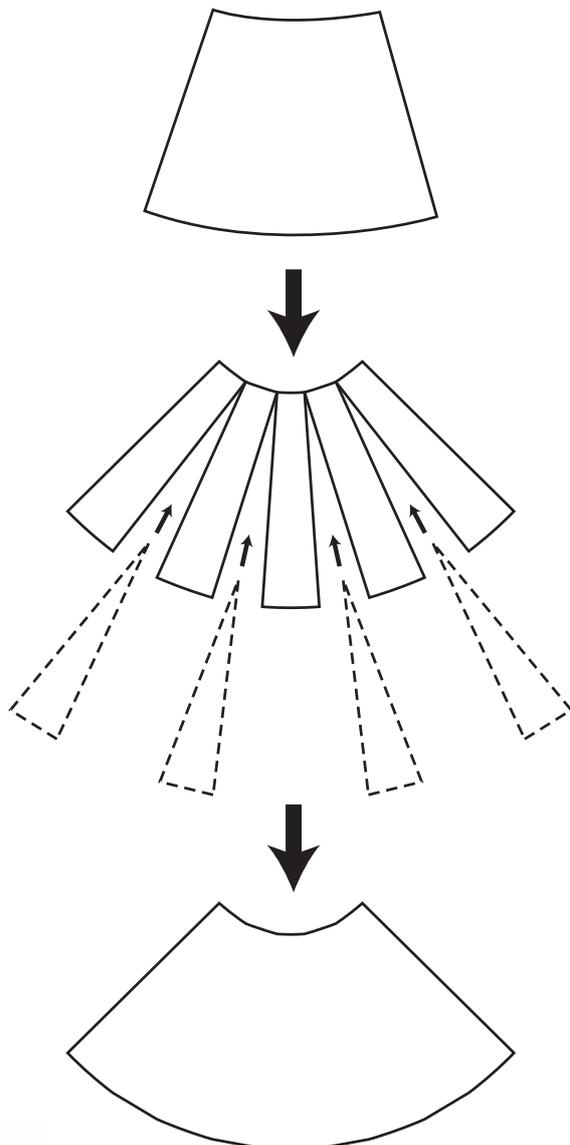
Outerwear

Pattern

The cut is simple, made very much on the same pattern as a doublet, with larger sleeves and a longer skirt. The body and the skirt are made in 4 quarters. There is often no collar, leaving the one on the doublet visible, with the typical V or U shape in the back.

The sleeves should be larger than those of the doublet and should have pleats on the shoulders, however for convenience and rank, they shouldn't be too ample. Sometimes, it seems to have been fashionable to leave the back seam of the sleeve open ⑥ ⑭. In warm weather or to give more freedom to the hand for messy tasks, it was certainly convenient to slip the arm through this opening. If you want, you can make such an opening on your sleeves.

ENLARGING THE PATTERN OF THE SKIRT



The skirt is usually simple and quite short, it shouldn't come much lower than the groin. It must have a cone-like shape to give the proper silhouette visible on all contemporary references. Pleats ③ ⑧ ⑨ were also a common feature on the skirt of jackets and sleeveless liveries.

The jacket has to be well fitted and should have a proper waist, which means that the jacket should be tighter at the waist. [See "The Waist" p.9]

The armhole has to be high under the arm, and the shoulder very narrow so the ball-joint of the shoulder is inside the sleeve. The seam joining the sleeve to the body must be above the shoulder bone. The distance between the shoulder seam and the seam of the collar, should be approximately 4 fingers wide .

To make a pleated skirt, you will have to enlarge each quarter of the pattern by adding several triangles, and cut the cloth on the bias. Make several tryouts with cheap cloth in order to get the best result.

Cloth buttons are sometimes seen on this type of garment, however the absence of any points, buttons or laces on the majority of contemporary pictures, suggests the use of hooks and eyes. It seems to be very popular on jackets of the time, giving a neat and sober look to the livery jacket, fitting for this type of garment. Therefore hooks and eyes should be preferred to any other fastening methods for the livery jacket. Use the largest you can get, or better still make them out of brass wire.

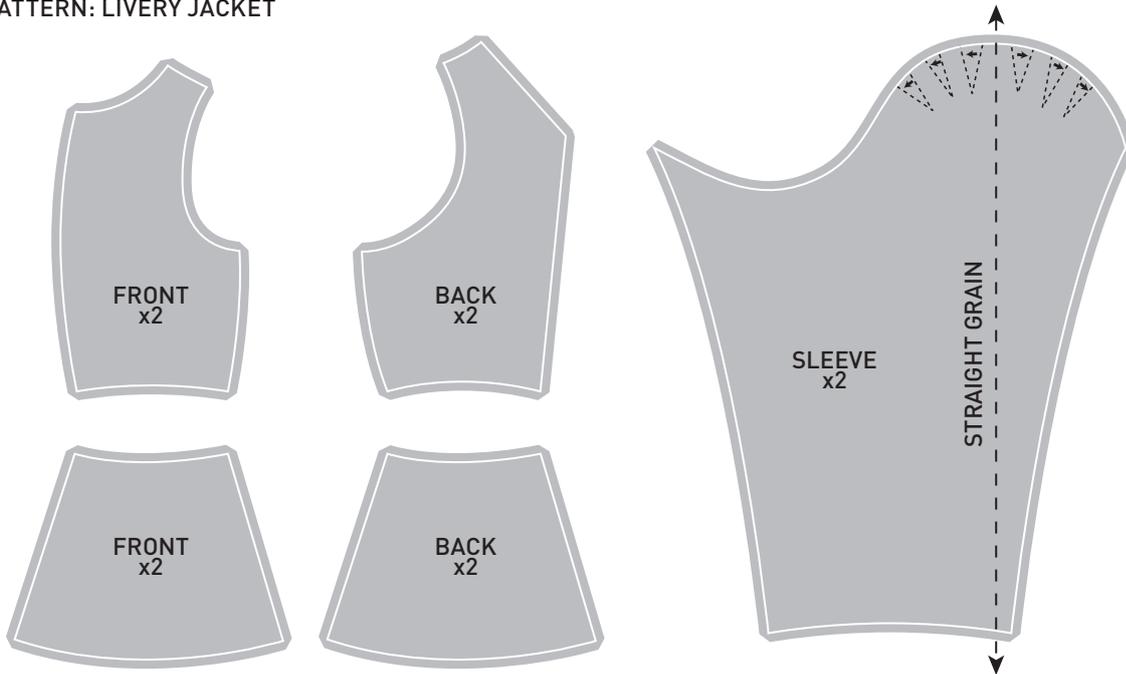
The livery jacket should look more or less the same for all the company. Wherever you come from, whatever your role is, it should retain this distinctive Burgundian look, bonding all members to the background and identity of the Company. Old jackets can be worn out of course, or used for dirty work but the clear goal is to have everyone in a correct Company livery jacket.

WARNING !

The livery jacket should not have vertical pleats coming from the shoulder down to the bottom edge. It is a simple garment for men of the rank and file using as little cloth as possible. Pleated jackets would be for specialists (like musicians ⑧) and officers only.



PATTERN: LIVERY JACKET



① **Piero della Francesca**, c. 1452
Adoration of the Holy Wood
San Francesco, Arezzo

⑫⑬ **Fouquet**, 1470-1480
Tite-Live de Rochechouart
BNF, ms. français 20071

⑬ A messenger, the use of the points on the shoulders is not clear. The rest of the picture has been in done in the 1490's.
⑭ French picture depicting Romans wearing 15th century Italian style of clothes. .

⑭ **Pierre le Beau**
Chroniques et Histoires des Bretons
BNF, ms.fr. 8266



⑭ **Master of Dreux-Budé (André d'Ypres?)**
Triptych of Dreux-Budé. 1450-1460
central pannel: Crucifixion,





Outerwear

Sleeveless Red Livery Jacket

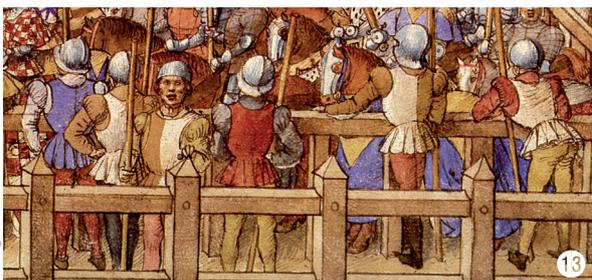
Description

Soldiers, retainers, and sometimes even knights are shown wearing a simpler type of garment which could be described as a sleeveless jacket, covering only the torso and the hip. It is easier to wear in hot weather, and gives more freedom of movement than the regular livery jacket, but it is still suitable to appear in public.

Easy to make and comfortable to wear – every man of the company should have one.

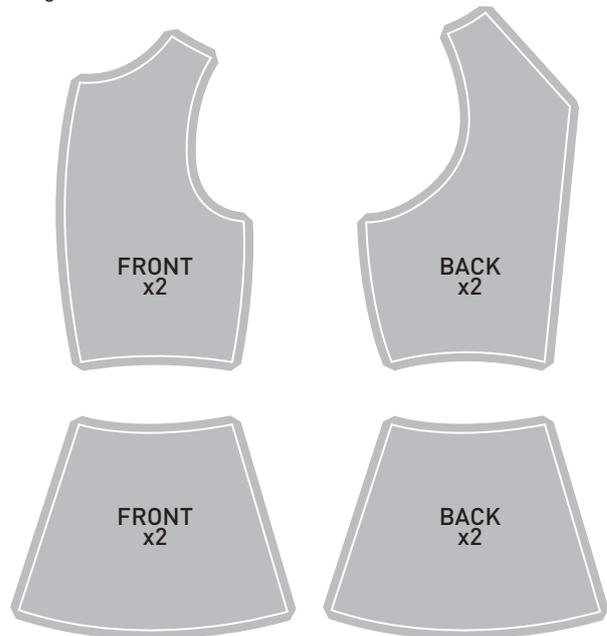
Materials

Red woollen cloth. Lined with linen.



Pattern

The pattern is the same as the livery jacket without the sleeves: four quarters for the torso and four quarters for the skirt. The skirt must be full enough to give an elegant silhouette. The armholes can be larger.



PATTERN: SLEEVELESS JACKET



Burgundian Livery

Description

“Les archers et coustilliers recevront du Duc, à la première montre, un paletot de deux couleurs, mi-partie bleu et blanc, à charge pour eux de continuer à se vêtir ainsi à leurs dépens. Ils pourront mettre sur ces paletots l’enseigne que leur capitaine portera sur ses étendards.”

Ordonnance d’Abbeville, 31 juillet 1471

“Archers and coustilliers will receive from the Duke, at the first muster, a livery of two colours, half blue and half white, leaving it to them to continue to dress this way at their own expense. They can put on these liveries the badge that their captain will bear on his banners.”

Ordinance of Abbeville, 31 July 1471

Pattern

Every member and recruit of the company must have a Burgundian livery made according to this pattern. Only officers can wear one of a different shape or with sleeves.

Materials

Thick woollen cloth



⑥ **Philippe de Mazerolle (?)**
Valère Maxime, c. 1470,
Staatsbibliothek, Berlin



⑦ **Jorge Inglés,**
Portrait of Don Inigo de
Mendoza as donator,
c. 1470 (?),
Madrid, Collection
of Duque de Infantado

② **Jean Fouquet,**
Le Lit de justice
de Vendôme,
Boccace, Des cas des
nobles hommes et
femmes, c.1460,
Munich, Bayerische
Staatsbibliothek

⑧ **Simon Marmion,**
Scenes from the
Life of St Bertin,
1459,
Staatliche Museen, Berlin

⑨ **Le Jouvencel (Jean de Bueil)**
c. 1475
Herzog August Bibliothek,
Wolfenbüttel

⑩ **Maître François,**
La Cité de Dieu,
between 1469 and 1473
BNF, Paris

③⑫ **Histoire de Renaud de Montauban,** c.1470,
Paris, BnF, Arsenal,
Ms 5072 Res.

⑪ **Cesar Tapestries,**
Bern.

④⑤ **Dieric Bouts,**
Altarpiece of the
Holy Sacrament,
1464-67,
Sint-Pieterskerk, Leuven

⑬⑭⑮ **Barthélemy d’Eyck,** 1450-60
Le Livre des Tournois
BNF, ms. français 2695





Foul weather garments

Hood

Description

The hood is still commonly worn in our period particularly in foul weather, but it is no longer a fashion accessory like before. It must be quite close fitting around the head and the cape must not go much lower than the shoulders. Long liripipes (more than 50 cm) and dagged edges are not fashionable anymore.

Materials

Woollen cloth, can be lined with linen, fine wool or not at all. In the Companie of Saynt George the hood must be half white and half red with the red on the side of the heart.

Pattern

The construction of a hood is very simple. It can be made using only 2 parts of the same shape, one for each side, but the patterns of original garments are usually slightly more complicated.

Two types can be identified from the hoods found in graveyards of Herjofolsnes in Greenland:

- 2 parts for each side + 1 or 2 triangular piece(s) in the front ①.



- 2 parts with a triangular shoulder gussets on each side. This specific construction can be also seen on sculptures and paintings ②③④⑤.

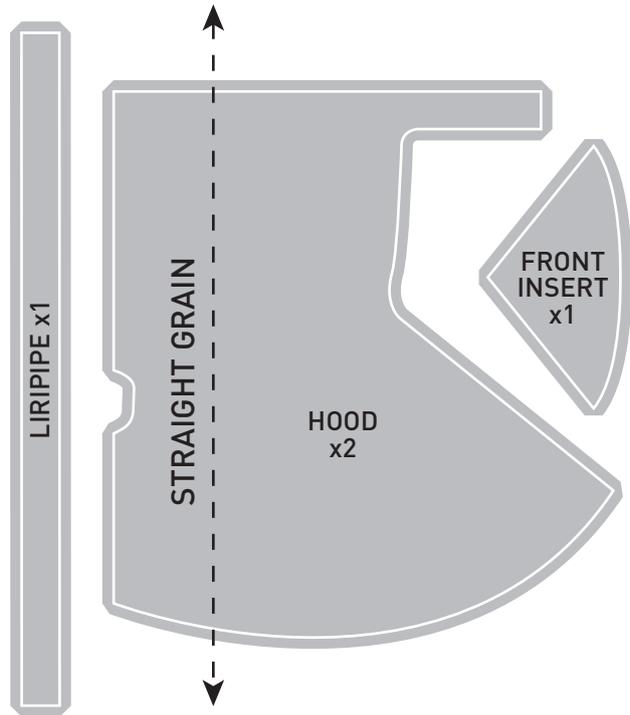
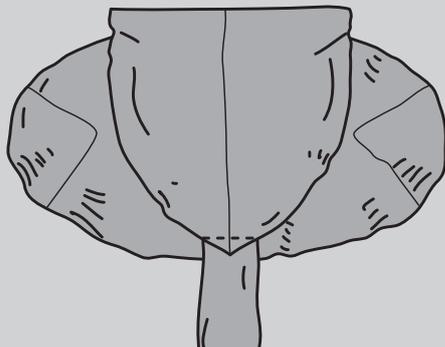
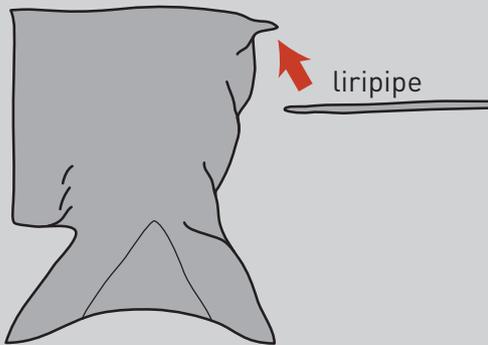


Foul weather garments



THE LIRIPIPE

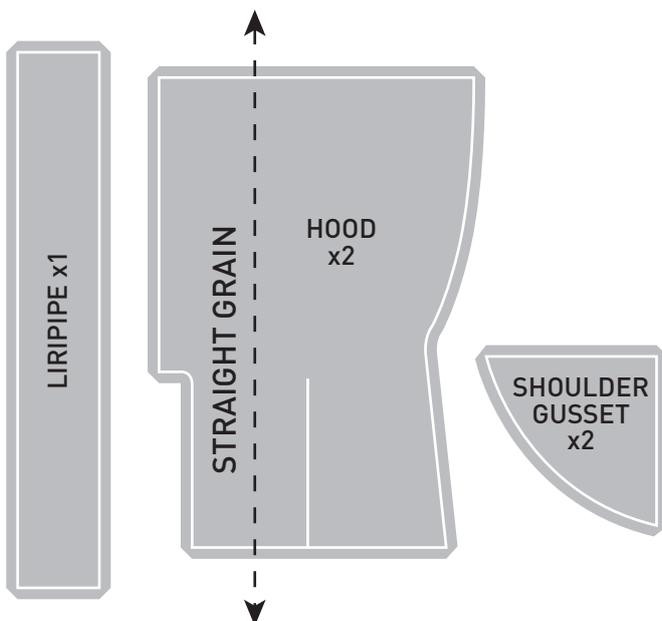
The liripipe can be formed by extending the hood as in the 1st pattern but it is often made from separate pieces of cloth. Formed into a flattened tube it will be sewn under the point at the top of the hood.



PATTERN: HOOD WITH A TRIANGULAR INSERT IN THE FRONT

GERMAN HOOD

German hoods with fringes are not particularly common in Burgundy, therefore they should be avoided.



PATTERN: HOOD WITH A TRIANGULAR GUSSET ON EACH SHOULDER



①②③④ Hoods found in the graveyards of Herjolfsnes in Greenland 14th-15th century:

① Norlund No. 67
Museum No. D10598

② Norlund No. 72
Museum No. D10602

③ Norlund No. 78
Museum No. D10606

④ Norlund No. 77
Museum No. D10605

⑤ **Rogier van der Weyden**
St Joseph, c. 1450
Museu Calouste Gulbenkian, Lisbon

⑥ Mourner, c.1400-1470
Tomb of John the Fearless,
Dijon, Musée des Beaux Arts





Foul weather garments

Cloak

Description

Illustrations of foul weather clothing are not particularly common, but the most frequently shown are cloaks, being worn by all classes for travelling, riding or about town in rain or snow. However, experience has shown that you cannot comfortably push a cannon up a muddy road while wearing a cloak - one risks frequent and quite alarming entanglements and - at worst - strangulation.

Typical cloaks are long enough to reach the knee or the calf. They are perfect for foot soldiers, to stay warm during a cold night watch, when marching in the rain, or to use as a blanket.

Shorter cloaks reaching the hips are also visible in paintings. Sometimes fitted with hoods, they are worn by riders and young dandies. They would be less useful for a soldier of our company.

Materials

Thick and warm woollen cloth. Can be lined, probably with a second layer of wool.

Pattern

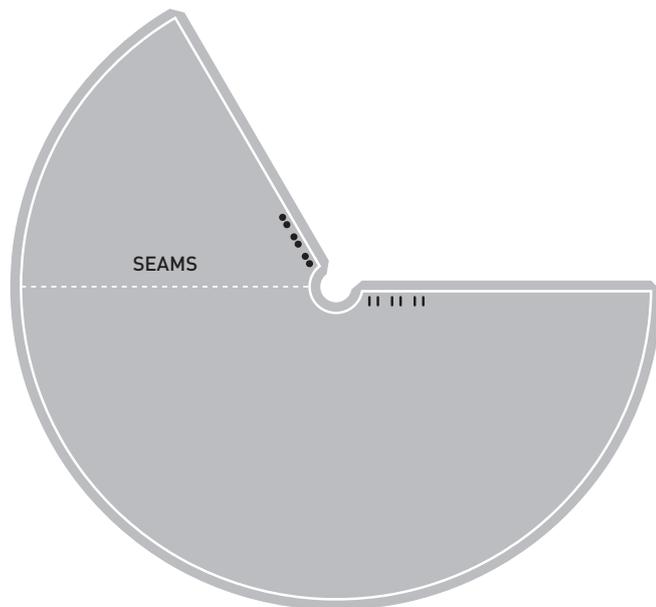
This pattern is not the only type but it is by far the most common in artwork. It is made out of a full circle of cloth or at least 2/3 of a circle. It is closed with at least two cloth buttons. Of course, depending on the width of the cloth it can be made with more pieces.



Foul weather garments



PATTERN: CLOAK MADE FROM A FULL CIRCLE



PATTERN: CLOAK MADE FROM 2/3 OF A CIRCLE

① **Hugo van der Goes**,
The Death of the Virgin,
c. 1480,
Groeninge Museum, Bruges

② **Rogier van der Weyden**,
Crucifixion Triptych
c. 1445,
Kunsthistorisches Museum, Vienna

③ **Dieric Bouts**,
The Lamentation of Christ,
c. 1460,
Musée du Louvre, Paris

④ **Philippe de Mazerolle (?)**
Valère Maxime, c. 1470,
Staatsbibliothek, Berlin

⑤ **Jean Fouquet**,
Le Lit de justice de Vendôme
Boccace, Des cas des nobles
hommes et femmes, c.1460,
Munich, Bayerische Staatsbibliothek

⑥⑦ **Jean Fouquet**,
les Heures d'Étienne Chevalier.
c. 1460,
Musée Condé, Chantilly

⑧ Somme rurale de Jean
Boutellier,
c. 1470,
Ms. français 202,
BNF, Paris

⑨ **Jehannes le Tavernier**
Les Croniques et conquestes de
Charlemaigne,
c. 1460,
Bibliothèque Royale de Belgique





Dress Accessories

Laces, points & aiglets

Laces and points are made either in leather (alum tawed deer leather is the best) or braided with fine cord (linen, wool or even silk). Points are finished with a metal aiglet at each end.

Textile laces must be braided by hand, fingerloop braiding is easily mastered and fast. You can find instructions in the following books:

Textiles and Clothing,
c. 1150 - c. 1450
by Elizabeth Crowfoot and
Frances Pritchard
and Kay Staniland
Boydell (1992)

Tak v Bowes Departed
by: Elizabeth Benns and Gina Barrett
Soper Lane (2006)

Aiglets: small metal cones made of rolled sheets of metal (usually brass) riveted at the end of laces.

Lace: (usu. laces) a cord or leather strip passed through eyelets or hooks on opposite sides of a shoe or garment and then pulled tight and fastened.

Points: short lace (30 -40 cm) fitted with aiglets, going through two eyelets on one side and two eyelets on the other side, either to close an opening or to attach two garments.

WARNING !

Do not use modern cotton lace or shoe laces.
Aiglets should be a plain cone made of a rolled sheet of brass, no ball at the tip and no teeth along the edge.



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Buttons

Buttons are either made in pewter, brass or cloth. Small cloth buttons are made from a circle of cloth whose edge is gathered in the centre with a thread. Larger cloth buttons are formed around a piece of wood or a ball of tow.

WARNING !

Do not use modern made cloth button. It is not accurate and plainly visible to other members and visitors.



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Hat

Hats are worn by men all the time. There is a large variety of forms, and too much uniformity is not desired. Hats could be sewn, made from felt or knitted and then felted.

Quality felt is a very good product and can not easily be torn apart. Handfelted hats are not robust unless they are made by professional artisans. On the other hand, industrial felt is easily spotted.

Shoes

Soldiers must have shoes or boots of a simple and strong design. Make sure to choose a type of shoe used in our period and place.

Thigh boots are only allowed for people riding horses or which who would logically ride a horse (mounted archers, officers, messengers...)

Hobnailed soles are more comfortable to modern feet. Lately, there were even a few sources for nailed medieval shoes. However, the vast majority of shoes found from the late middle ages (and we are talking about hundreds of shoes here) come without nails. This is what you should be aiming for - unless you absolutely need those nails for better grip on the ground.

You will find more information in the following books:

Stepping through time: Archaeological footwear from prehistoric times until 1800
by Olaf Goubitz, Carol van Driel-Murray and Willy Groenman-van Waateringe
SPA (2001)

Shoes and Pattens
by Francis Grew , Margrethe de Neergaard and Susan Mitford (illustrations)
Boydell (1988)

WARNING

Shoes must not have a plastic sole!

Purse

The purse seems to be the unavoidable accessory for men. We suggest taking inspiration from the following book:

Purses in Pieces: Archaeological Finds of Late Medieval and 16th-Century Leather Purses, Pouches, Bags and Cases in the Netherlands
by Olaf Goubitz
SPA (2007)

To be continued...

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Boydell (1991)

Shoes and Pattens
by Francis Grew , Margrethe de Neergaard and Susan Mitford (illustrations)
Boydell (1988)

Stepping through time: Archaeological footwear from prehistoric times until 1800
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