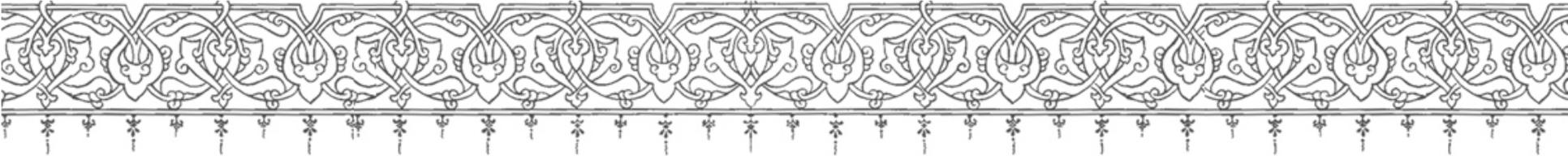


A Step Further from Fantasy: Caftan Instructions

*Alfrún ketta of Akeru Thunder (aka Umm Hurayrah bint Khalid)
Shire of Sylvan Glen
Kingdom of Æthelmearc
Find me at jennelfculler@yahoo.com*





These are my versions of period coats (or caftans). It is a good choice for an individual who wants a Middle Eastern persona, but who has not yet narrowed down their culture/era/area of choice. It is simple to construct and fit (with instructions geared towards someone newish to sewing), but I highly recommend further research into specific areas and eras if there is a desire to create a specific, detailed period garment.

I started making more period Middle Eastern garb in late 2004 (after a 2 year hiatus from the SCA). My initial pattern and instructions have been revamped after viewing the extant examples at the Sackler "Style and Status" exhibit in 2005 and upon further research and were further revised in early 2013.

This pattern can be altered to construct a variety of garments, creating most layers of a Persian or Ottoman look. I do not claim its absolute authenticity for all eras and styles, but the cut and construction are such these garments can form the basis for a suitable period look.



What kind of coat am I making?

I am including in this document the information for two styles of coats. One is suitable for either Persian or Ottoman, with the difference being in the type of fabric chosen, the fit and the number - and length - of layers. For the most part, men's and women's coats would be from the same pattern, with some sleeve and length variation. The other coat pattern is often seen in the extant (The pages that follow are specifically geared towards women's attire, with occasional notes for men's variations.)

Persian Women's Layers

Salwar/Salvar - pants

Pirahan - chemise

Ziri Qaba - undercoat

Ruyi Qaba - coat

Joba - outer coat

Ottoman Women's Layers

Salwar - pants

Gomlek - chemise

Hirka - short undercoat

Entari - long coat

Yelek - short outer coat

Ferace - additional outer coat that is much looser to cover all layers

Ottoman Examples

Ottoman Examples from the British Library



Left: A woman in Turkish costume holding a fan and an orange. 'Beautiful hands' written above. Ottoman Empire or Tabriz, c.1600

Right: Woman named Zamane in Turkish Costume holding 2 carnations. Ottoman Empire, c.1600



Images used with permission

Ottoman Examples from the British Library



Left: A woman named Raziye wearing Turkish costume and holding a fan and an orange. 'Raziye with the beautiful hair' written above. Ottoman Empire or Tabriz, c.1600

Right: Woman wearing Turkish costume and holding a fan and carnations. Ottoman Empire or Tabriz, c.1600



Ottoman Examples from the
British Library



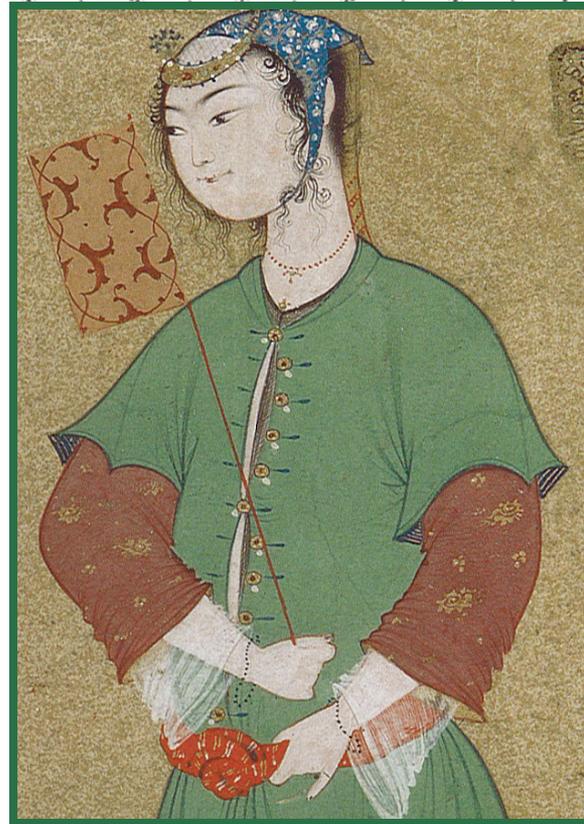
Left: A woman named Zamane in Turkish costume holding a gold fan. Ottoman Empire or Tabriz, c.1600

Right: A woman named Mihrimah holding a fan and an apple. Ottoman Empire or Tabriz, c.1600

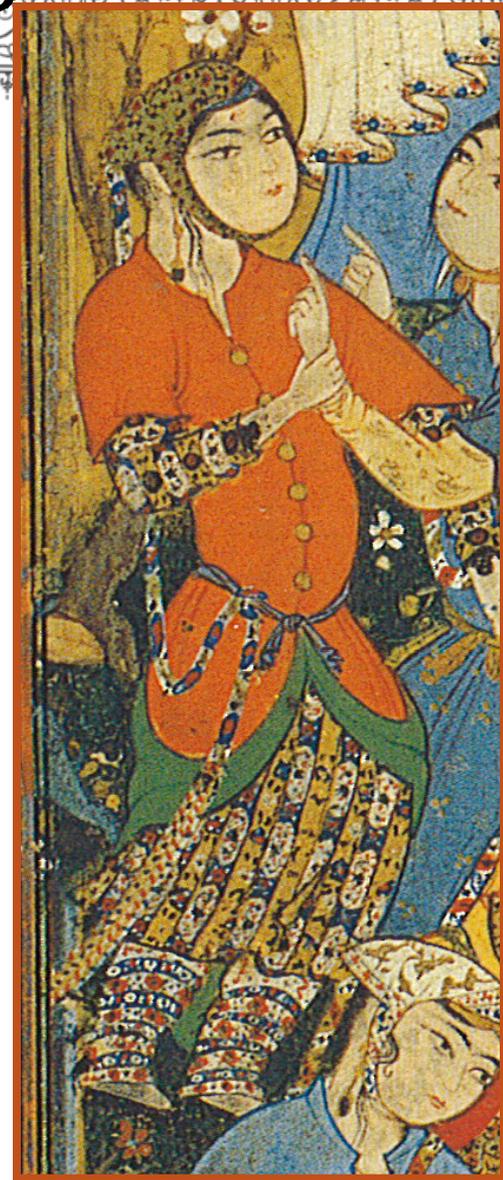


Images used with permission

Persian Examples



Detail Lady with a Fan, by Riza, 1590. Persian. (Peerless Images)



Above: Persian woman detail from Ladies Preparing a Picnic, by Shah Tahmasp, 1575. (Hunt for Paradise)

Image of a Persian woman from *A briefe relation of the Turckes, their kings, Emperors, or Grandsigneurs, their conquests, religion, customes, habbits, etc.* (1618)



Detail from Hatifi, Timurname, 1575.
Persian. (Topkapı Manuscripts)



Detail from Lovers
Picnicking, Attributable to
Sultan Muhammad, 1527.
Persian. (Persian Paintings)



Left: Detail from A Princely Couple,
Baghdad, 1400-1405. Persian. (Peerless
Images)

Fabrics: What are my options?

Elaborate fabrics that are true to period in both weave and pattern are very hard to come by. There are however, still period options, and other options that have enough of a “look” that will “pass”.

Also consider the final purpose of the garment before you make your fabric selection. If it is for court, you might want to select a fabric with a brilliant pattern. The brocades sold at standard fabric stores can be lovely, but they are not true brocades. However, if the pattern is right, you can certainly still use these for your coats! Just be careful of the fabric fraying as you sew it and given that these are all synthetic materials, please do not dance to close to a bonfire.

Another option is a solid silk. Dupioni has a great sheen and body, even if the slubs on it are not period. This is usually one of the less expensive types of silk that still has a good feel for a coat. Silk satin is also very appropriate and can sometimes be found in fabric stores that cater to bridal parties.

For patterned fabric, you can sometimes find a silk sari that has a small pattern (and lovely drape) for a Persian. Another option you commonly see is patterned upholstery fabric, though its harder to make upholstery fabric flow for Persian (it is suitable for late period Ottoman however).

For day-to-day or camp wear I cannot recommend natural fibres, especially linen, enough. Wool, linen and cotton are much more comfortable than poly, acetate or nylon (which are the primary components of jacquards and upholstery fabrics). Silk is fine if its not humid or if you are not dancing, as it clings uncomfortably when it gets damp.

I am going to recommend, especially for Pennsic, an entirely linen wardrobe (or a mix of linen and cotton if you need to cut costs). Linen breathes better than any other fabric and does not cling terribly to a sweaty body. Additionally, linen does not stick to itself when layered, as will cotton. A linen chemise, coat and pants is much more hot weather friendly than a synthetic Ghawazee coat, cotton blouse, harem pants and layers of hip scarves!



Colors used would depend on your class as well as your chosen era. In later period Persia and Turkey there was a wide range of jewel tones available. Reds, greens, blues, golds, wines, oranges, pinks, purples, pastels and brights... so many choices! For late period, stripes were more likely used for children (who would outgrow their clothes) or lower classes, as they were the least expensive way to weave a patterned fabric.

I avoid avoid black, navy and deep dark purple for Persian and Ottoman garb, as these were typically considered colors of mourning or colors that were chosen by the very pious.*

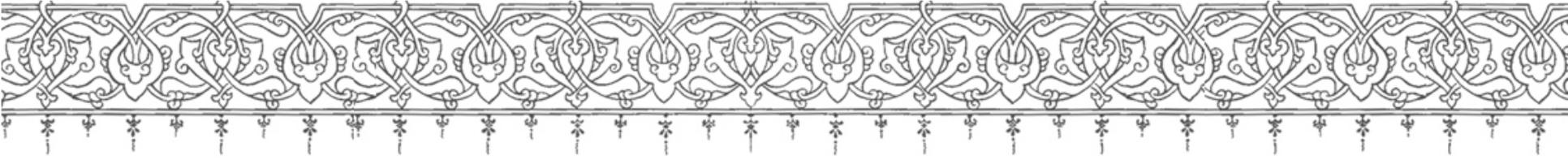
In the Middle East, patterned fabric was very popular, and that included both woven and painted fabrics. Indian block print cottons were also used in late period Turkey, and though cheap, were highly valued by the upper class as they were considered exotic.

Patterns ran the range from elaborately woven scenes, to stylized geometric prints. In Persia, the patterns were smaller, and evenly spaced, while some of the Ottoman patterns were massive floral designs were only one repeat of a pattern could be seen on a coat.

The problem with using patterns today is that most available to us are not at all period. Forget paisleys, or irregular, scattered patterns all together. Look for those with a lot of contrast and that have regularly repeating designs.

**Ottoman costumes: From Textile to Identity*, by Suraiya Faruqi





Coat Construction



Construction Comparison

In looking at extant coats, I noticed two primary construction types. A few examples followed lines similar to the first diagram below (and many more that are just out of period). When I created my coats in this manner, it allowed me to produce garments that either flowed freely over the form (if made from a lighter fabric with more drape) or a more snug garment that still allowed movement for dance. The former flowing version reads as Persian to me, while the latter is very Ottoman.

The second style shown below is the more common cut seen in Ottoman caftans and is very similar to that of a typical SCA tunic (rectangular body with angled gores flaring out over the hips). The width of the gores and the weight of the fabric create a bell shape. This garment is not as easy to snugly fit the human figure (if you want a close fitting garment). In some examples, you can even see pleats at the hip where the garment was drawn in more tightly after construction.



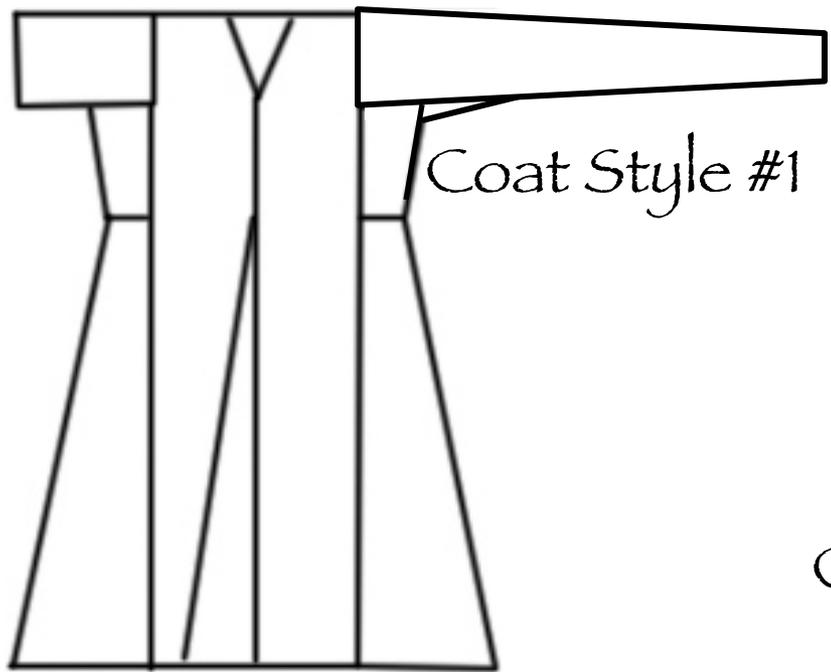
Coat Style #1



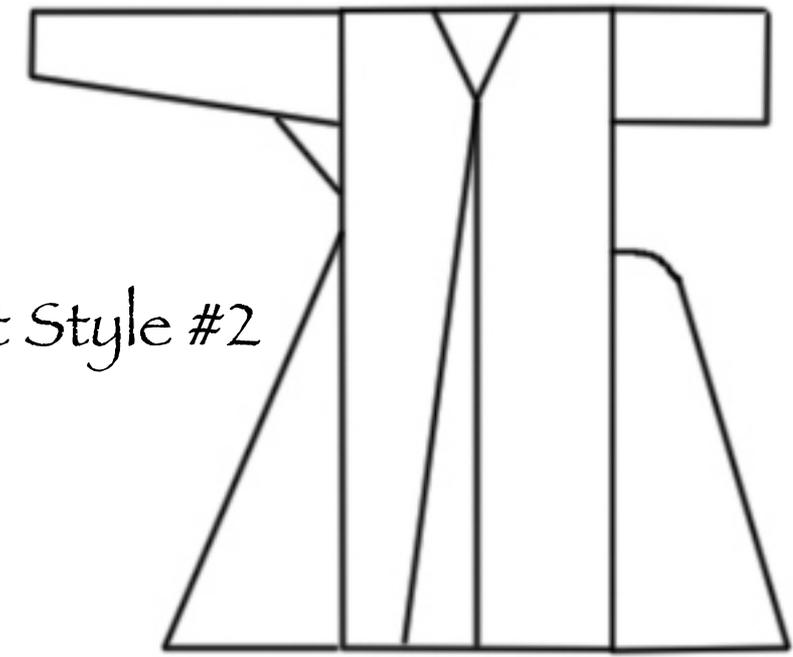
Coat Style #2

Images from "Style and Status"

Coat Styles/Layout Options



Below: Two cutting diagrams for Ottoman coats based on extant, Imperial caftans. These are great options if you are trying to preserve the pattern of the fabric and may even be cut out flat and involve less seams (such as the front gore being cut as part of the front panel).



Above: This is the layout I most commonly use, especially if I am using a solid fabric with no nap. This garment is appropriate for either late period Persian or Ottoman. As a dancer, I also find this one more comfortable for dance and allows for better range of movement.

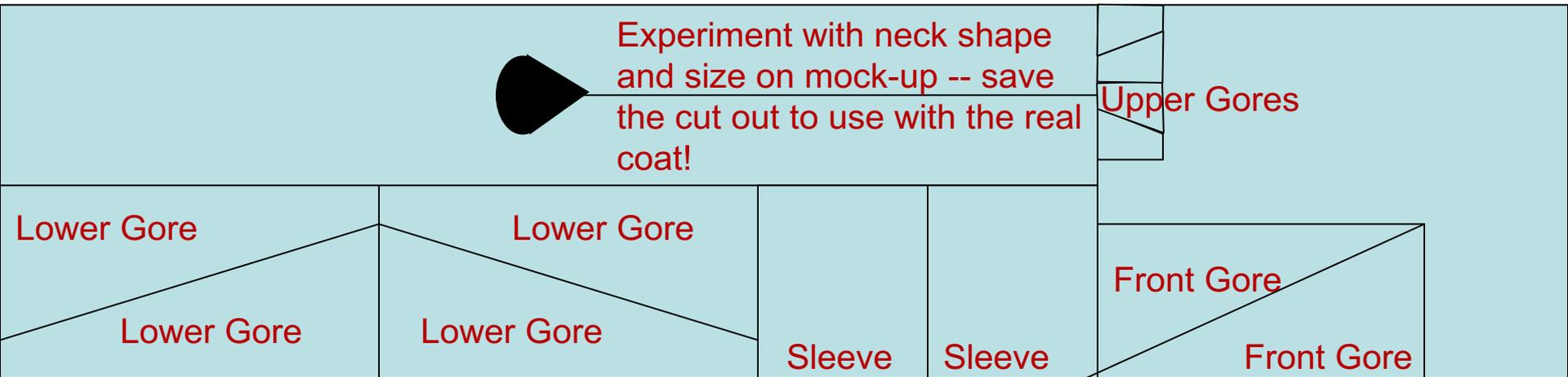
The garment can be slightly loose, flowing over the body, and fairly narrow at the hem for a Persian style or very snug in the torso with wider lower gores for Ottoman. The diagram above shows both a short sleeve version and a longer, tapering sleeve (a long sleeve may require a gusset if it is not wide enough under the arm to allow for ample movement.)

Either style of coat could have a center gore that goes to the waist, or to the neck. Typically, I construct my women's garments with the gore going to the waist (to allow it to fall open at the bust as shown in many paintings and men's with the gore starting higher).

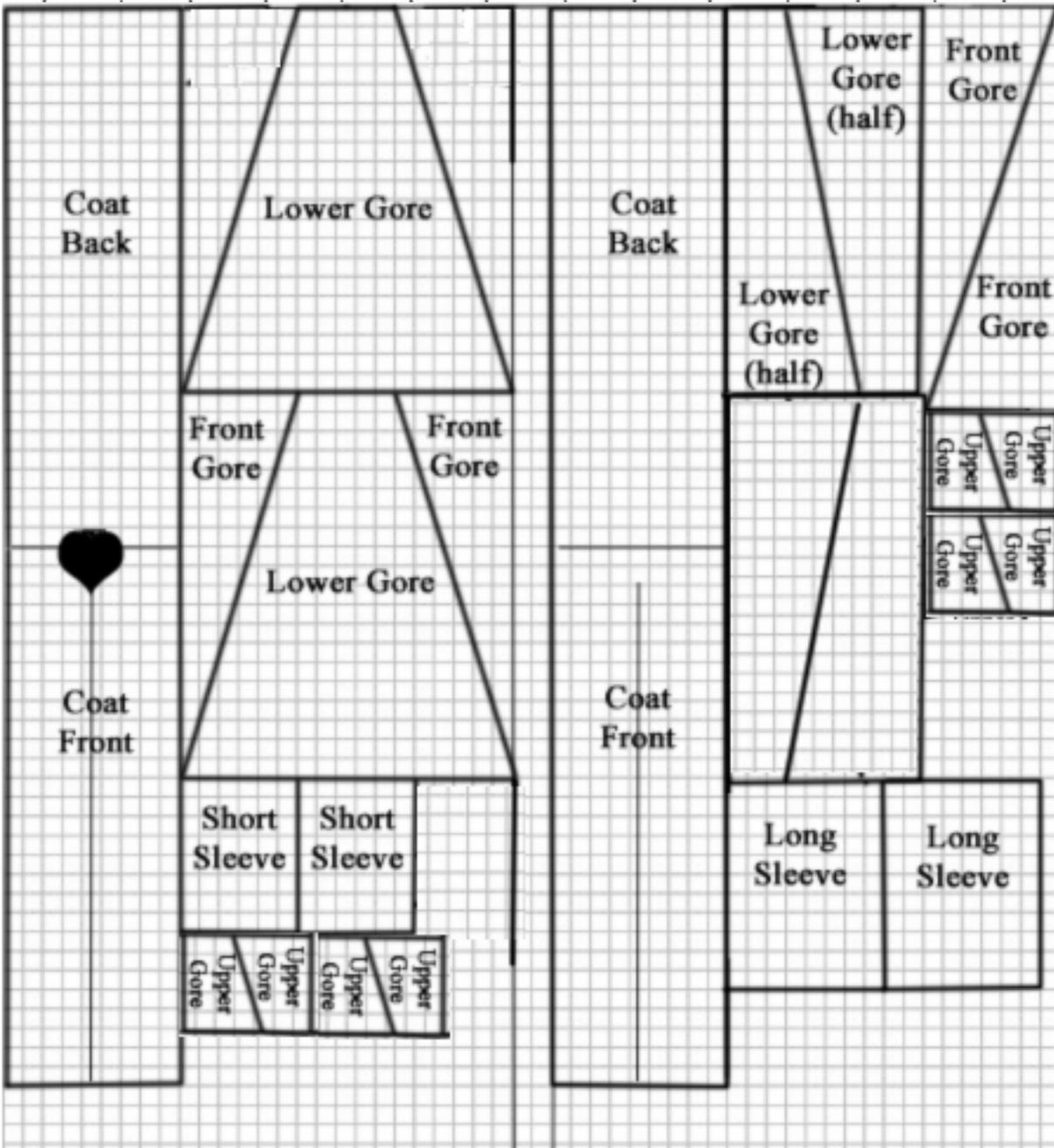
Mock-up and Cutting Diagram

To create your mock-up, take your measurements, create a test garment and try it on. Keep in mind that the Persian garment was not a tightly fitted piece of clothing. It could be tailored, but loosely so, and not in the manner of a cotehardie or more modern Ghawazee coat. The layers of the Ottoman coats could be more fitted (think Ghawazee coat) to the body. There should be freedom of movement while wearing this, and room to layer with other coats (the outer layers should be slightly larger than the inner). I suggest that your mock-up have long sleeves to make sure they are wide enough at the elbow to allow the arm to bend and move.

Below is a sample cutting diagram (there are others on the following page). The body could also be cut in two pieces, rather than one, and the upper gores would all need to run in one direction if you want to preserve a pattern.



I can make one of these garments for a small framed individual (long-sleeved) in 3.5 yards using the above layout based on 45" fabric, less if its 60". This is for the long coat - a shorter coat (yelek or hirka) would be between mid-thigh and knee length and all pieces should be adjusted accordingly.



Additional Cutting Diagrams

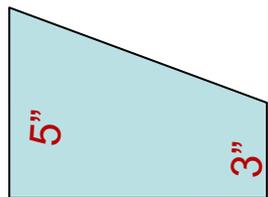
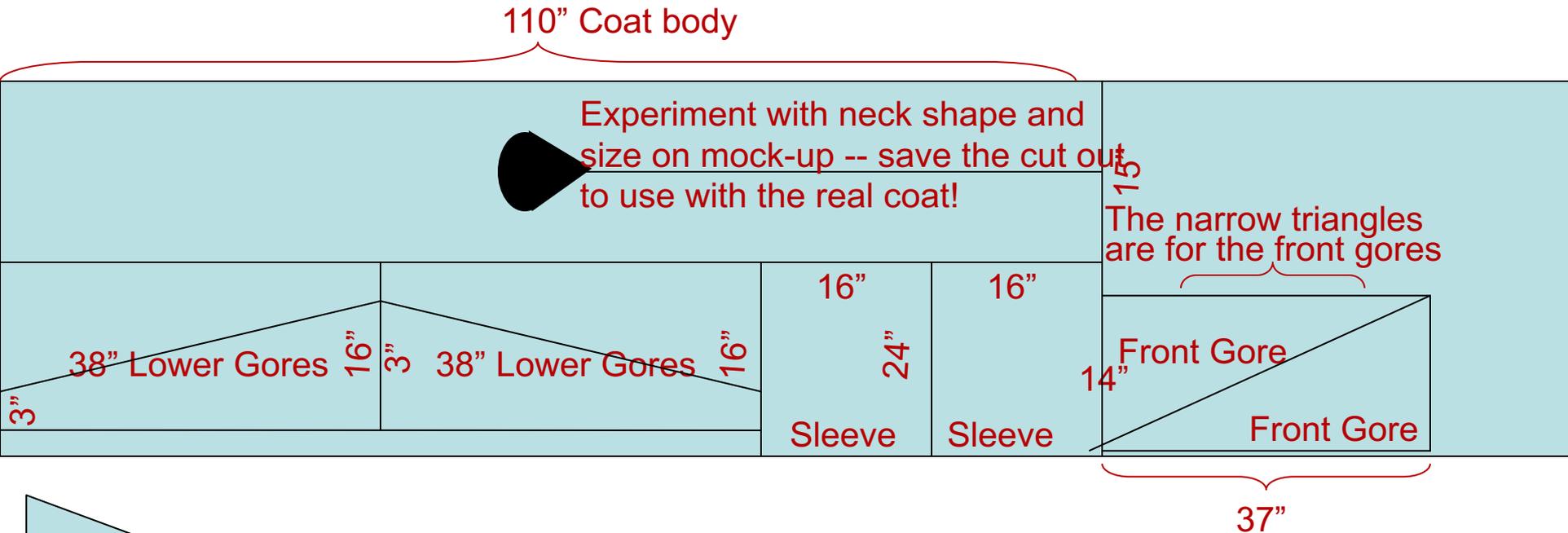
Detailed here are two cutting layouts for fitted coats (sized for approx. Sized 6 woman). The first uses a one piece lower gore and the second uses a two piece lower gore that creates less waste.

This is based on 60" wide fabric.

Sizing for a Sample Persian Coat Using Coat Style #1

This garment is made this to fit, loosely, a woman that is approximately having a 34" bust, 27" waist, and 37" hips and who is about 5'7" (it will still fit someone slightly smaller or larger as this is a fairly generous garment) -- the coat comes out about ankle length. This garment is meant to be fairly loose!

One other note on my measurements: I am somewhat long-waisted and the side gore is cut accordingly (the seam between gores should start just above the natural waist). Someone with a who is shorter in the waist will need to proportionally change the length of the upper gores.



Blow-up of Upper Gore

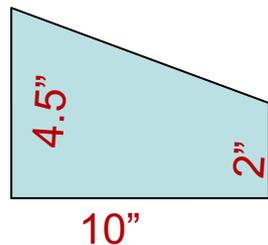
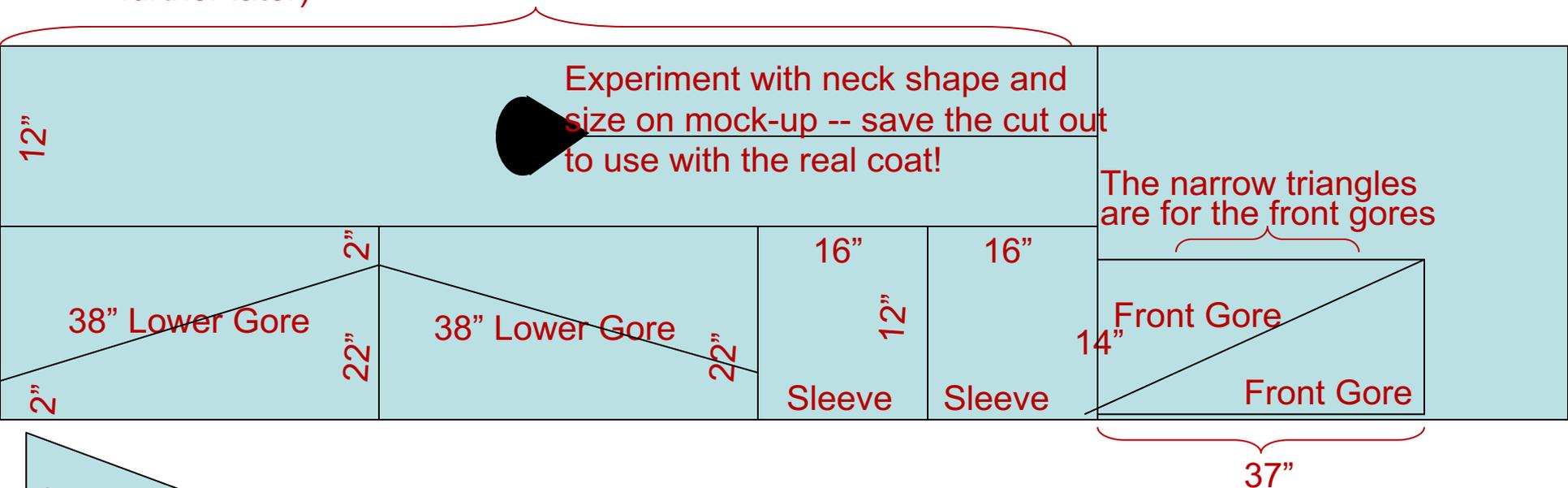
The bottoms of the lower gores can be as wide or narrow as you desire, but narrower seems to be more in line with the silhouette you see in Persian paintings.

Sizing for a Sample Ottoman Coat Using Coat Style #1

I made this to fit, very closely, a woman that is approximately having a 34" bust, 27" waist, and 37" hips and who is about 5'7" -- the coat comes out about ankle length.

One other note on my measurements: I am somewhat long-waisted and the side gore is cut accordingly (the seam between gores should start just above the natural waist). Someone with a who is shorter in the waist will need to proportionally change the length of the upper gores.

110" Coat body (90" for short, with length adjusted further later)



Blow-up of Upper Gore

The bottoms of the lower gores can be narrower or wider as you desire. Most Ottoman coats appear to stand away from the body a bit and flare out more at the base than do those in Persian images.

Construction Considerations

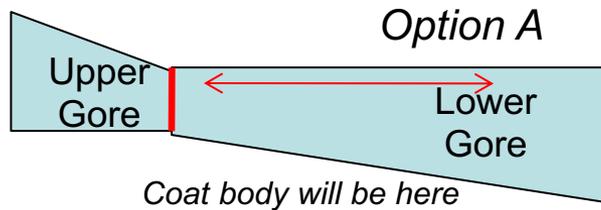
1. Create your mock-up in muslin or scrap fabric to determine the best fit and to use as a pattern.
2. You will need to decide if your coat will be lined or not. Typically, my hirkas (short undercoats) are unlined while my entari can be lined or unlined. Historically, these coats would be lined, but cost and Pennsic heat/humidity cause me to choose to use no lining for many garments. If you are lining the coat, note that you will be cutting one coat from your main fabric and one from the lining.
3. Will you be facing the coat? Ottoman examples show us that the coat was often both lined and faced (see illustration to the right). Even if my coats are unlined, they are faced (often in a contrasting color, which can give the illusion of a full lining).
4. Determine what style of neck you prefer. This can vary from high round to a moderate V-neck. The Ottoman coats are often left open at the top, and when tightly fitted, this can create a deeper U or V shape. I believe that most period art depicting a deep-U neckline is actually a snug overcoat where the neck is stretched over the bust, creating that shape as it pulls open.
5. What sleeves do you want? They can vary from short to long, or overly long so that they bunch along the lower arm. Look at period art (such as Persian or Ottoman miniatures) for inspiration. Short sleeves should be elbow length, but a hirka can have a much shorter (almost cap sleeve), if desired.
6. Length appears to be from about knee length to floor length (for women) for the chemise (Gomlek/pirahan). A hirka or yelek is much shorter and outer coats go to the ankle or floor.



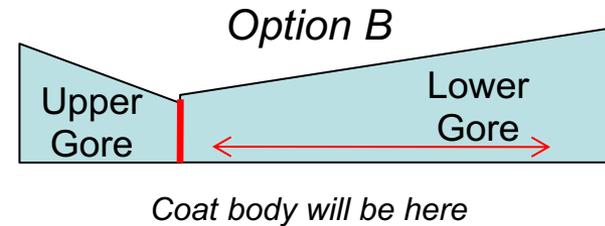
Ottoman image from A briefe relation of the Turckes, their kings, Emperors, or Grandsigneurs, their conquests, religion, customes, habbits, etc. (1618)

Construction - Coat Style #1

- Cut out all pieces
- Attach your upper gores to the lower gores at the waist (red line below). You may attach them as I show in these diagrams or with the straight edges/grain of the gores next to the body of the coat. Either is appropriate and you can make the choice best for you (how you prefer it to flow) and whether or not you are trying to match a pattern.
 - My original pattern resources for my first Middle Eastern coats (created in late 2004/early 2005) came from Vertetsable.com (now Renaissance Tailor), images of an extant Persian pirahan, images of extant coats (as well as several antique coats that are out-of-period) and Roxanne Farabi's earlier work on Persian costuming. My first coats had a solid bottom gore that was a bit difficult to insert, but flowed well given that the "bias" edge of the fabric sat against the straight edge of the coat body. When I started cutting my gores in two pieces (to make for less fabric waste), I continued using that manner of laying them out (which was also recommended on the Vertetsable.com site) because the fit and drape is



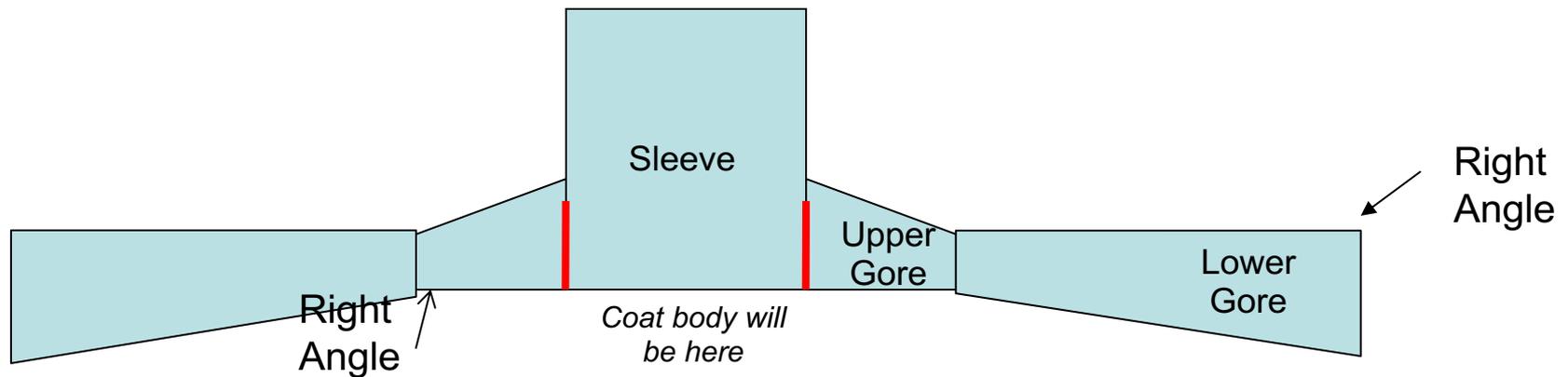
Red arrow shows grainline



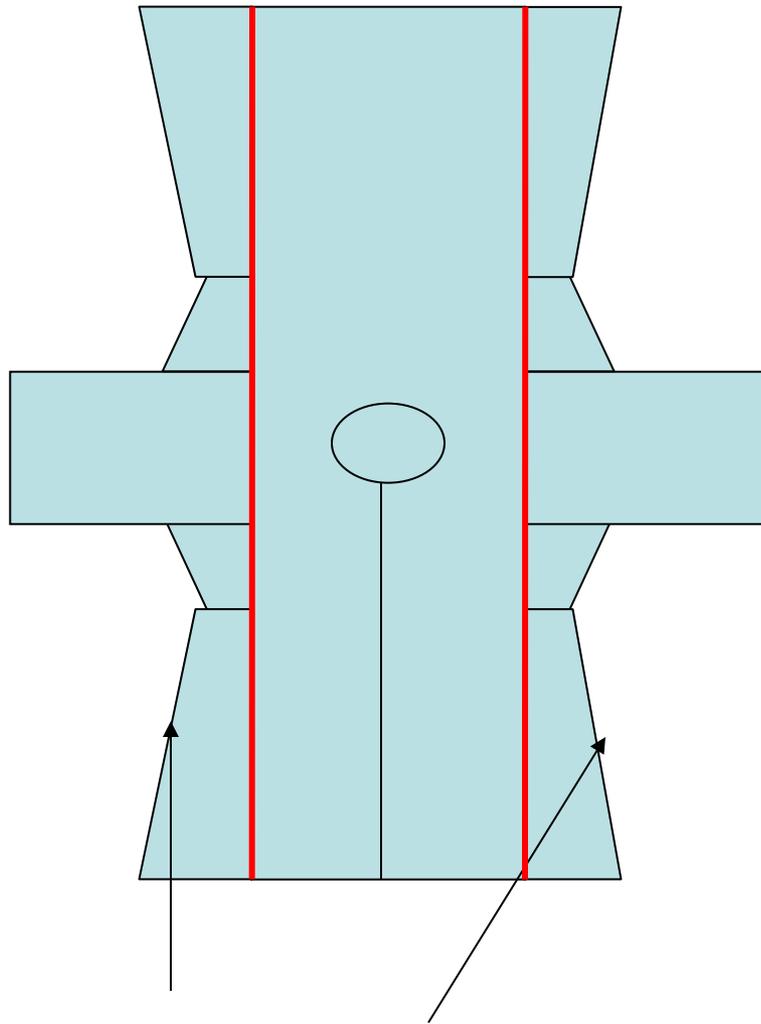
- If I am not preserving a pattern, I always go with Option A, because I like the way these garments move and drape.
- It does not matter WHICH option you choose, just make sure that every gore is sewn the same way.

Construction - Coat Style #1

- After your upper gores are stitched to the lower gores, you will attach the gores to the sleeve sides (note that I am using Option A for gores for the rest of these instructions). You will stop stitching from the area that will sit against the coat body to a half inch (or whatever your seam allowance is) from the opposite side (illustrated below)



- Attach sleeve pieces to coat body -- matching the center point of the sleeve to the center point of the coat (at the shoulders)

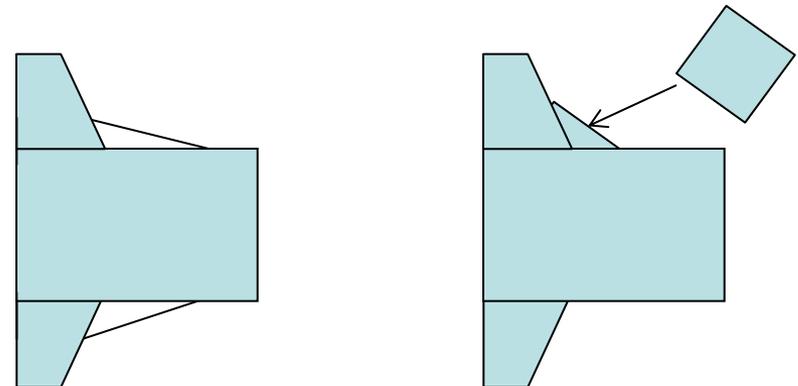


Remember, this is actually your straight edge of the gore!

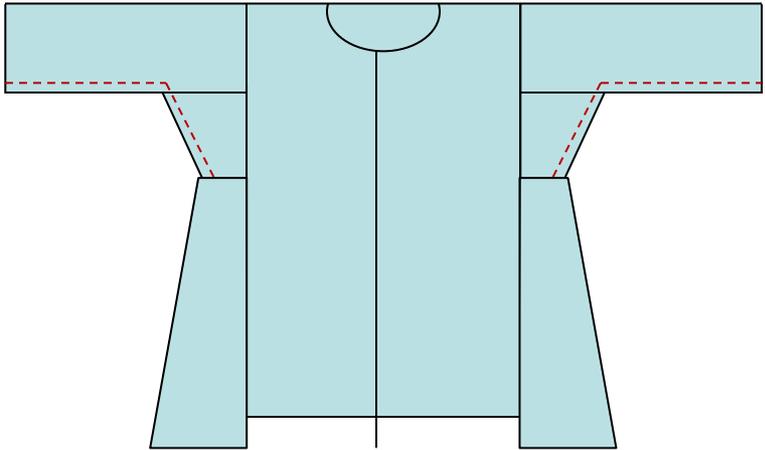
NOTE - if I am making a chemise or coat that is NOT lined, I apply my facing to the coat body BEFORE I cut out the slit and neck hole, and before I apply the sleeves. It is far easier to do that at this time than to try to do it later. (***Facing instructions for an unlined garment follow this portion of the document.***)

If I am making a lined coat, I cut out both rectangular bodies, line them up on a flat surface and cut out the neckhole and slit FIRST, then continue with the rest of the coat. This allows for a perfect match for the necklines.

If you find you need more room in a narrow long sleeve, add a narrow gore to the sides. It can be down with two triangles or with a square gusset.



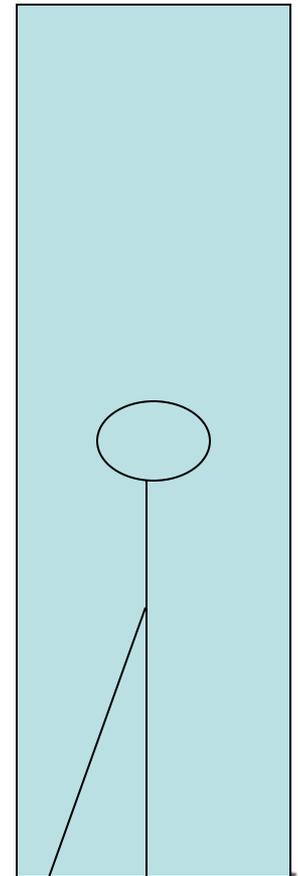
- Fold coat in half and stitch where dotted lines indicate



- Now add the front gores (image to the right). You will want to either start them a bit above the waist and stitch them the length of the front opening - make sure the bias edge of the fabric is against the straight edge of the coat. Apply gores to both sides of the coat opening. Note that these gores tend to be fairly narrow.

On many of the Imperial Ottoman caftans that I saw, the gore started at the neckline and continued to the hem. This, however, will produce a less fitted coat.

Note: If you are using a large scale patterned fabric, you may want to cut the front gores as part of the coat itself, in order to preserve the pattern (as is seen in many of the extant examples).



To Attach the Lining to the Coat

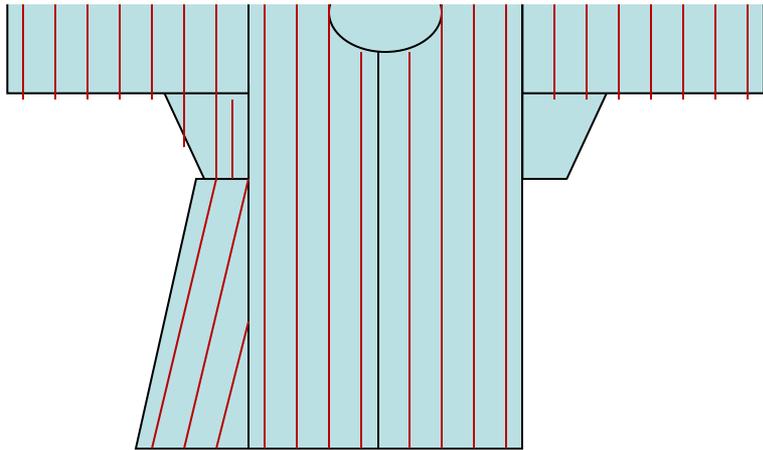
- Persian (which I typically make with a lining only and no facing): You create the coat and lining the same way. Press all seams open and put the coat and lining together, right sides together. Pin the garment in several places to make sure the lining has not shifted and pin the neck and front opening together completely. Put the garment on a dress form or model and mark the hem. Trim away the excess hem. Pin the hem, but leave an area open so that you can turn the garment to the right side. Stitch the two layers together at the front opening and neck and clip the curves at the neck. Turn the garment to the right side and press the new seams. Turn the edges of the sleeve and sleeve lining to the inside, pin and finish this with a whip stitch.
- Ottoman (which I typically make with a lining and facing): Stitch the coat and the lining wrong sides together (all the way around, and including the sleeve openings). Place the coat on a dress form or model and mark the hem, trim away the excess and sew the layers together along the hem. Prepare a facing (instructions found later in this document) and pin the facing to the right side of the entire garment. Sew this down, press and then turn to the inside and hand stitch in place.

Note – it is very important to make sure that the layers are laying flat against each other when you are marking the hem. You do not want the lining to wrinkle and cause it to be measured incorrectly.

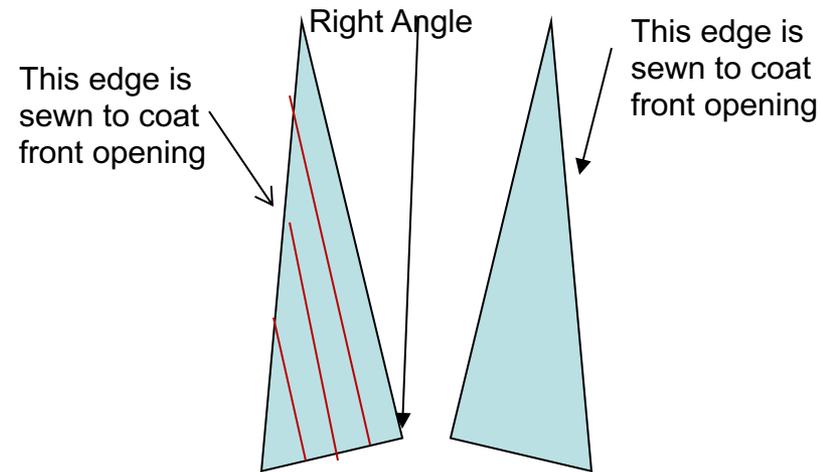
Hems are usually cut on a slight curve or straight across (this works better for a more narrow garment than a full skirted one.)

Additional Notes and Hints

- I do not line my Hirka's as one layer of mid-weight linen is very cool and comfy for Pennsic. Instead, I simply face the garment. For an unlined garment I face the neck and opening and typically just hem the bottom.
- If you are opting for Gore Option A, the image to below and to the left may be of help when assembling your coat. Remember to match the bias with the grain when putting together a gore with the body of the coat. The red lines denote the direction of the grain, nap or pattern.



Note - There is a period Ottoman example where the pattern also runs long ways down the sleeves, so if you miscut, its ok, you can leave it as is!



Front Gores

Sleeves

Many Persian sleeve examples show an long sleeve that narrows to the wrist for your lower coats, the Joba (outercoat), can have short sleeves (showing off the under sleeves below it). Often the long sleeves are very long, and pushed up so that they create wrinkles at the forearm and wrist or they are long and so narrow that they have slits in them so that the arms slip through and the sleeves are left dangling.

Ottoman women's sleeves depend on the layer of the coat. The hirka can be long sleeved, elbow length or very, very short. The sleeve depicted in the red and white example below is nearly elbow length with the U shaped cut out - is lovely when reproduced. The entari can have long or elbow length sleeves (or even a long bell shape earlier in period or for lower classes). Again, a long sleeve is either moderately fitted to taper to the wrist, or overly long and pushed up to the wrist creating folds. The Yelek seems to always have short sleeves.

One can also have separate long sleeves, that I assumed were pinned or buttoned into the short sleeved coat with which they were worn.

Short sleeves on the extant Ottoman coats tend to be much wider than you would think you need (to allow movement without additional gussets, I assume). If you are doing a much tighter sleeve for any garment using this pattern it may need to have gores that partially run the length of the sleeve, or have sleeve bottom cut on an angle - as in the floral printed example below.



Closure

There are several methods of closing your coats.

- Buttons were sometimes made of metal, carved wood or bone. More often they were made of the same fabric as the coat or thread-covered wood.

They fastened with either loops or with a frog type closure (though not like the Chinese frogs we see often today). If you are doing loops you can use braid or cord sandwiched in between the layers of fabric and lining (or facing). Many of the Ottoman coats show a tablet woven or braided trim that creates a series of horizontal stripes down the front opening - at one side of this is a button, the other has a loop. (This look can be faked by using certain types of trim or cording.)



Something to note about the closures of Ottoman garments is that the buttons are most often at the very edge of the garment, with the loops being set further in. The buttons will follow the line of the front gore, while the loops will follow the seam between the gore and the coat body. (Note, on non-upper-class garb, I cheat this and use regular shank buttons set in and have the loops run along the edge.)

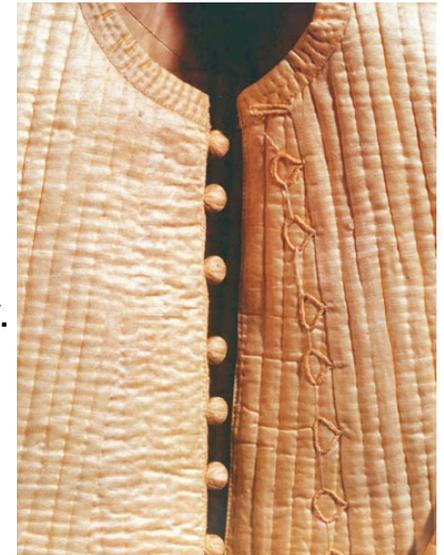
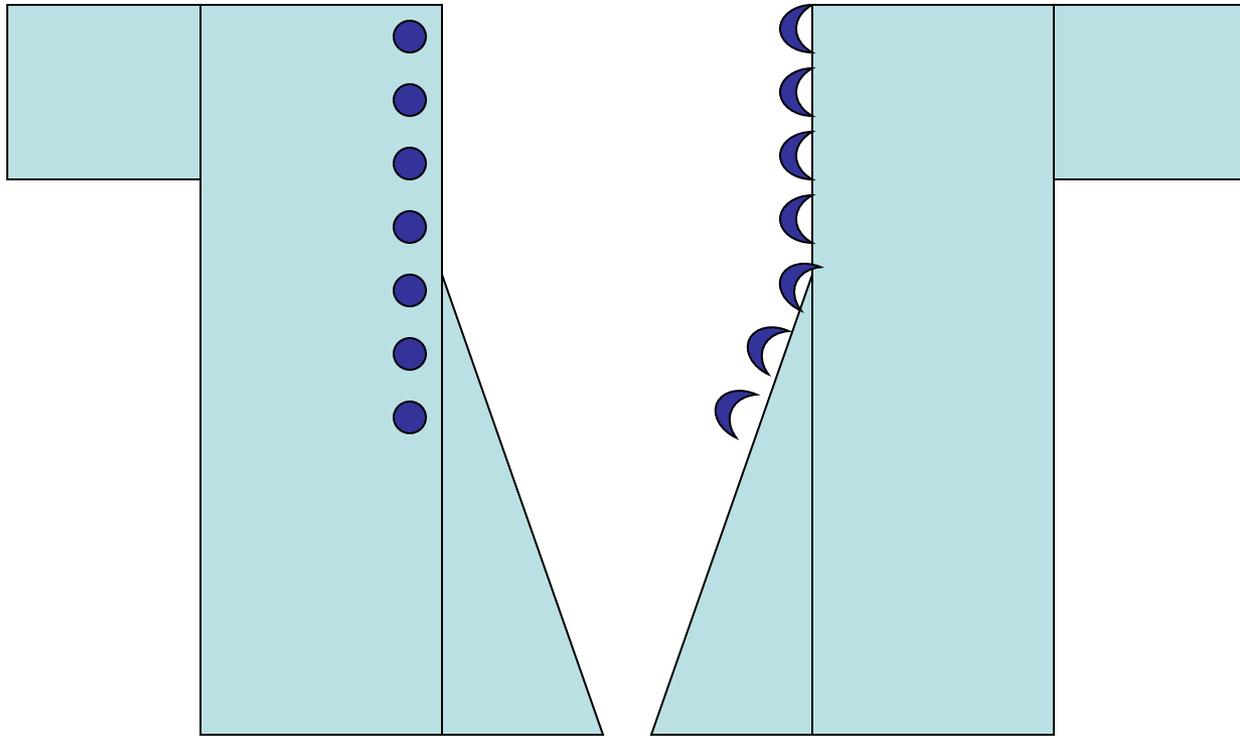


Image from Style and Status

Image from Turkish Cultural Foundation

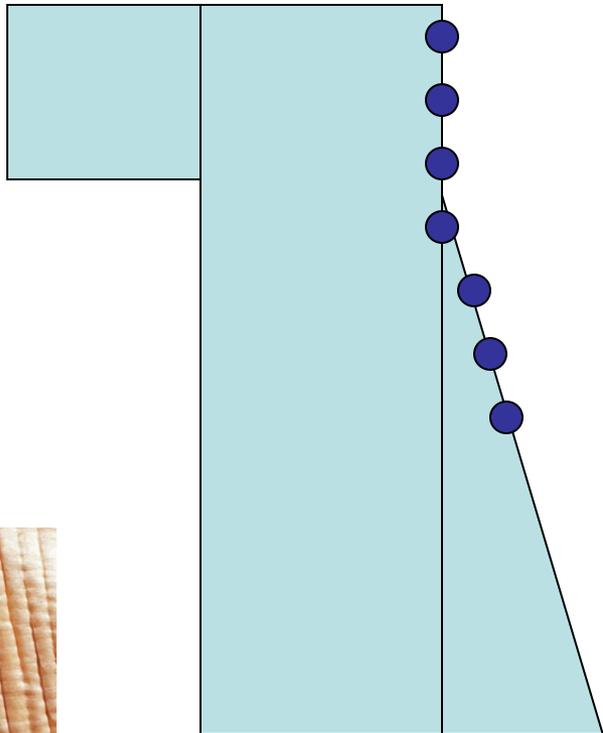
Placement for Closure with Shank Buttons



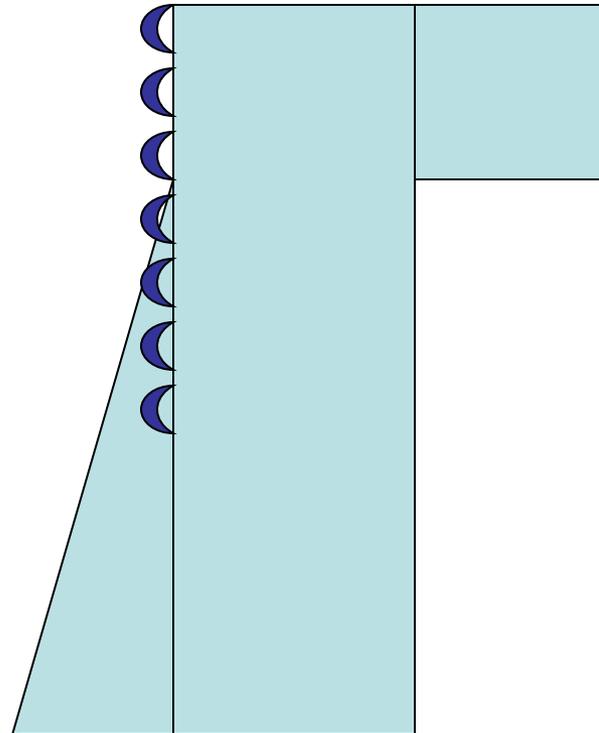
Shank style
buttons

Loop placement
when using shank
buttons

Closure with Ball Buttons

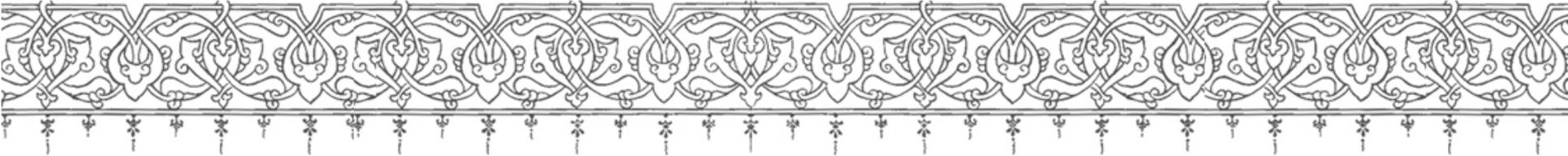


Ball buttons at
the edge of the
garment



Loop
placement for
ball buttons





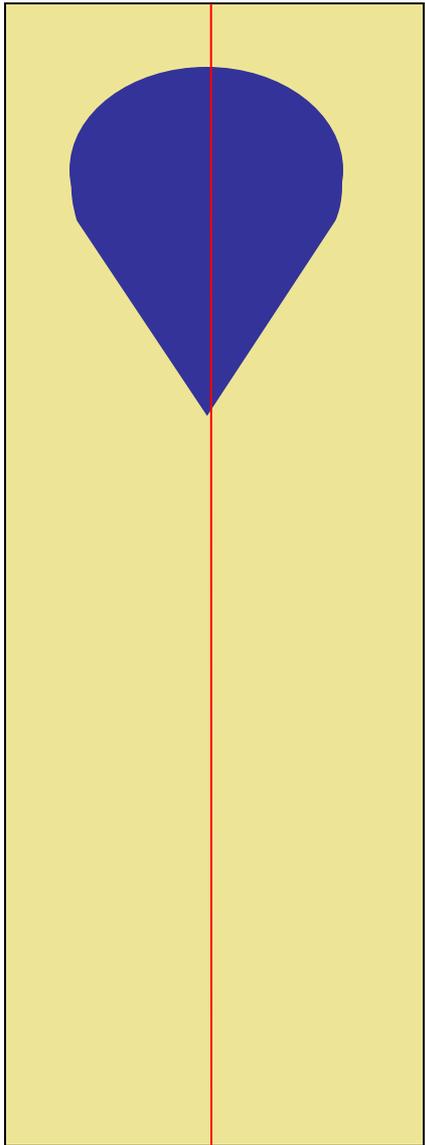
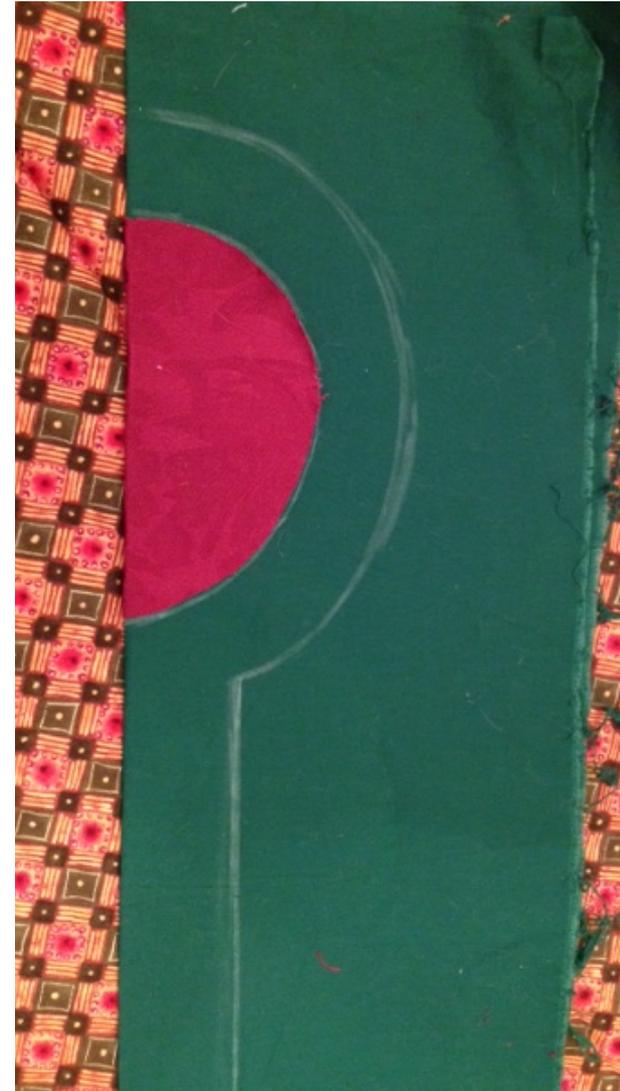
Coat Facing Instructions

These are the steps I follow when making an unlined, but faced, coat. This only represents what is easiest for me and is, by no means, the only way to construct a coat.



Neck Facing

- *Left:* Take a long strip of fabric (long enough to go from from your collar bone to the hem plus another foot the first time, this CAN be pieced if necessary)
 - It can be a contrasting color or the same fabric as the coat
 - Lay the neck hole template (blue) on top of it
 - Trace around the neck hole - about 2-3 inches out, and all the way to the bottom of the strip (the long narrow strip will be 4-6 inches wide)
 - Trace the neck hole itself onto the strip
- Cut out the OUTER lines (not the inner neck hole)
- *Right:* The red is my pattern laid on the solid green facing fabric which is folded in half and pressed after have traced the pattern and drawn the facing onto the fabric.

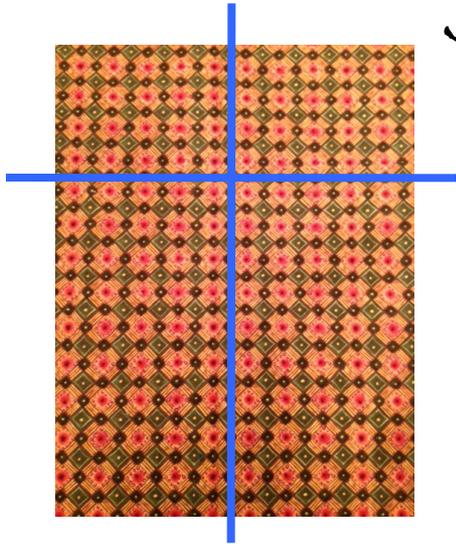


Neck Facing

- *Bottom Left* shows the facing with the neckhole drawn on and the crease pressed into it
- To the right it shows using an iron to press the edges of the facing up about ¼ inch. This will make it easy to tack the facing to the coat when you are done. You can also use a needle-turn applique technique if you know how to do that and eliminate this step.



Lay Facing on Coat



- *Top photo:* Take coat body fabric and fold in half lengthwise and press a crease the length of the fabric - this is eventually where you will cut the center slit (blue lines represent crease)
- Fold in in half (hem to hem) and press another crease -- this marks the shoulder line (this is unnecessary if you have a shoulder seam)
- Mark where the top of the front gore will start (you will know where this is if you have made a mock-up)
- *Bottom photo:* Cut the center line that you have pressed up to where the gore will start. Sew on your front gores.
- *The orange patterned fabric is a sample and represents the coat fabric. It is not to scale as it is a sample only. Please ignore the cat hair!*



Pin the Facing



- With the right sides together lay the facing (remember the hole is *STILL NOT CUT OUT*) over the coat fabric
- Creases that are ironed into the coat and the facing should help you line up your facing on the garment -- center it horizontally, make sure that you don't have too much of the half circle of the back of the neck on the back of the garment (it should sit slightly forward, because, well, your neck does)
- Pin the facing down to the coat

Sewing Both Together



- STITCH along the tracing of the neck hole (Stitching is the pale line on the facing)
- Stitch down the center front on both sides of the crease (1/4 - 3/8 inch away) and down the outside of the gores

Cutting

- Cut out the center slit
- Cut out the neck hole
- Clip the curve of the neck hole

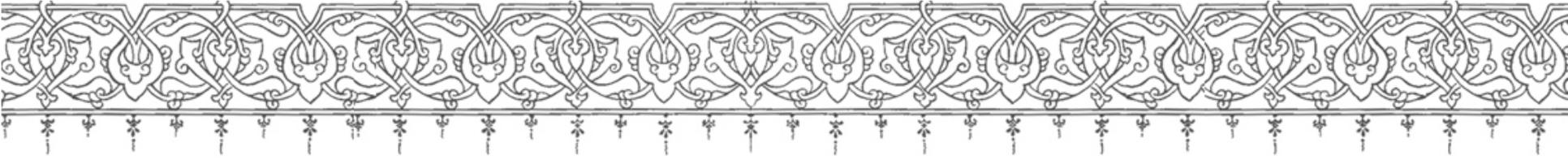


Turning the Facing



- Turn the facing to the inside of the coat
- Pin the facing to the garment
- Press the seam
- Hand whipstitch the edges with either a blind stitch, catch-stitch or applique stitch, this must all be done by hand and you should have only the smallest of stitches visible from the surface of the coat (or you can stitch only through the lining if the garment is also lined)
- Put the rest of the coat together

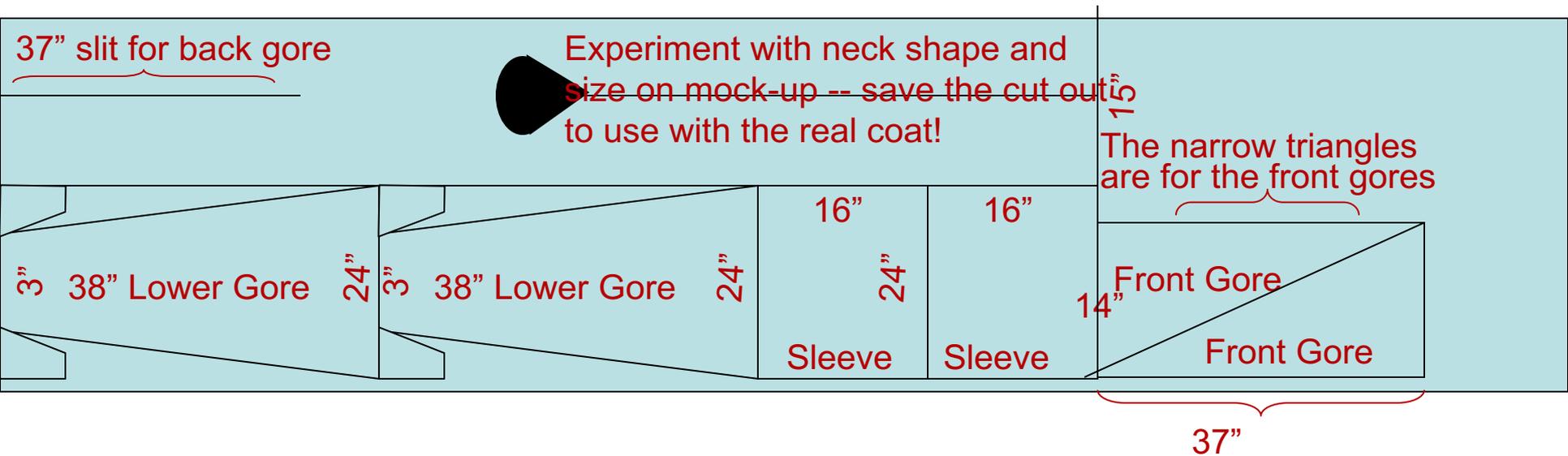




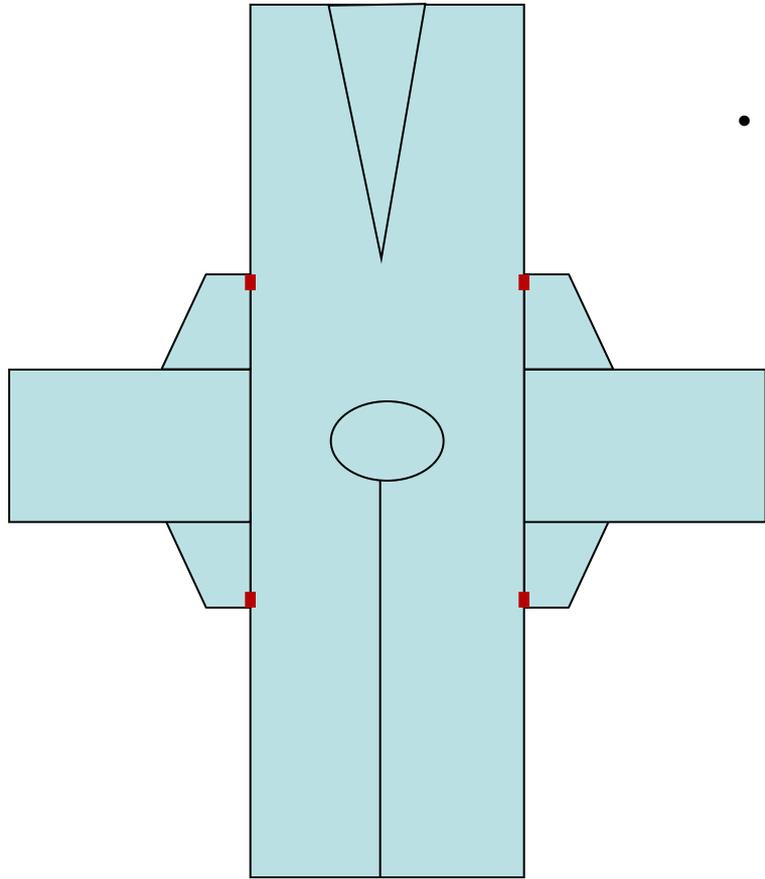
Optional Instructions for Using a One Part Lower Gore



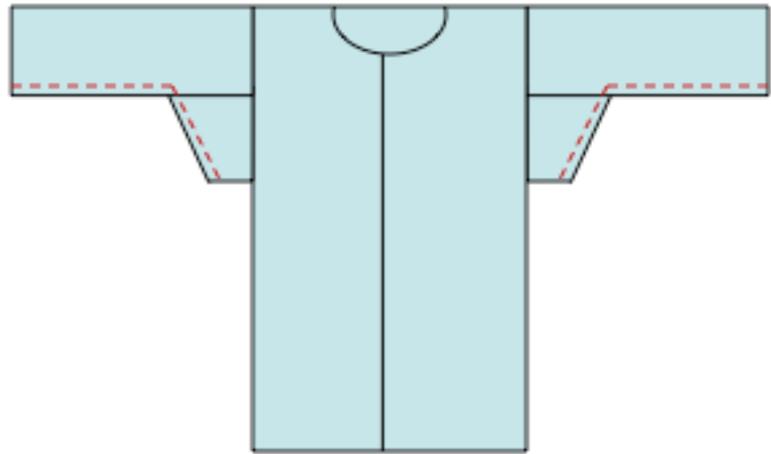
Diagram with One Piece Gores



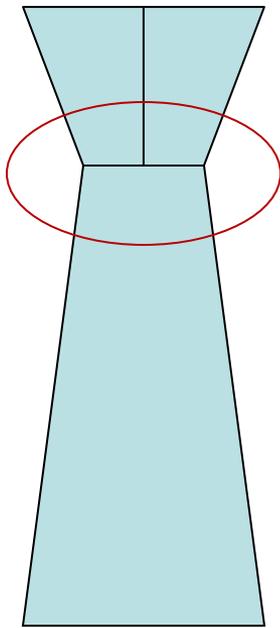
Construction



- Follow instructions for the standard coat until you reach this part then:
 - Attach sleeve pieces to coat body -- matching the center point of the sleeve to the center point of the coat (at the shoulders) – you should now sew the last half inch as marked by the red lines on the diagram to the left
 - Fold coat in half at the shoulders and stitch where the red lines below indicate in the image below

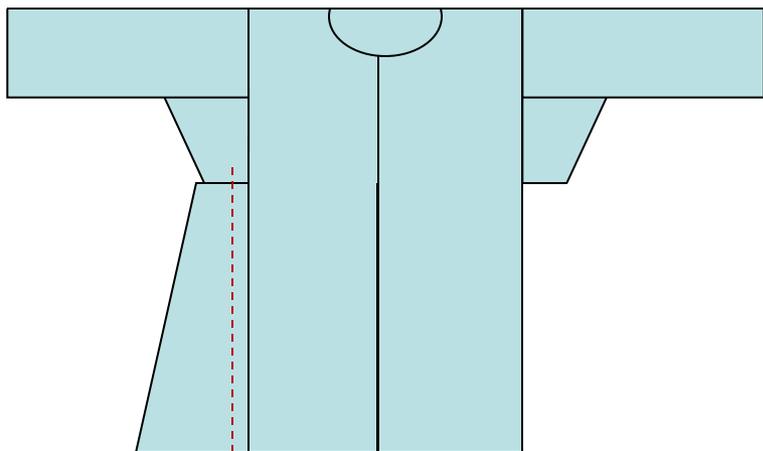


- Now, open coat so that you can see the two stitched-together upper gores, sew the lower gore too this (of course, it wont have this exact shape at this point, nor will it lay totally flat because its attached to both the body and the sleeves), but just look at this bottom part of it. . . If you left the red dot areas open you will be able to bend it up to attach the lower gore easily.

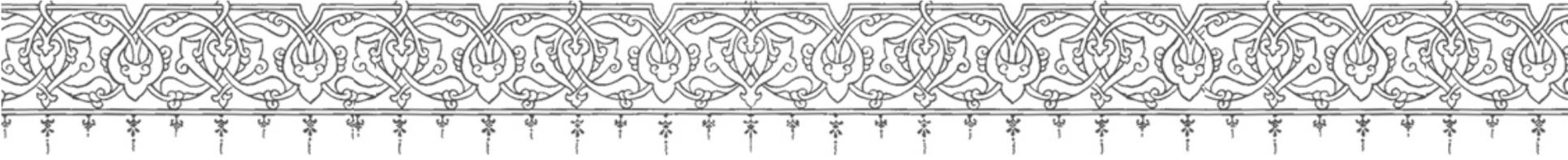


This is the part you are concerned with lining up and stitching!

- Stitch both lower side gores in along the side seams (red dotted line below).



- You create the coat and lining the same way. If you are doing a Persian coat, you press all seams open put the lining and coat together, right sides together. Pin at the neck and down the front opening. Stitch shut and clip the curves at the neck. Turn to the right side and press the seams.
- Hem and as directed in the earlier instructions for the coat with 2-part lower gores.



Chemise: Pírahan or Gomlek



Gomlek Examples

Right: The Habits of the Grand Signor's Court. C. 1620

Left: A woman holding a mendil and a fruit. Turkish costume, pearl necklace and jewelled pendant earrings. 'Sun and moon' written above. Ottoman Empire or Tabriz, c.1600

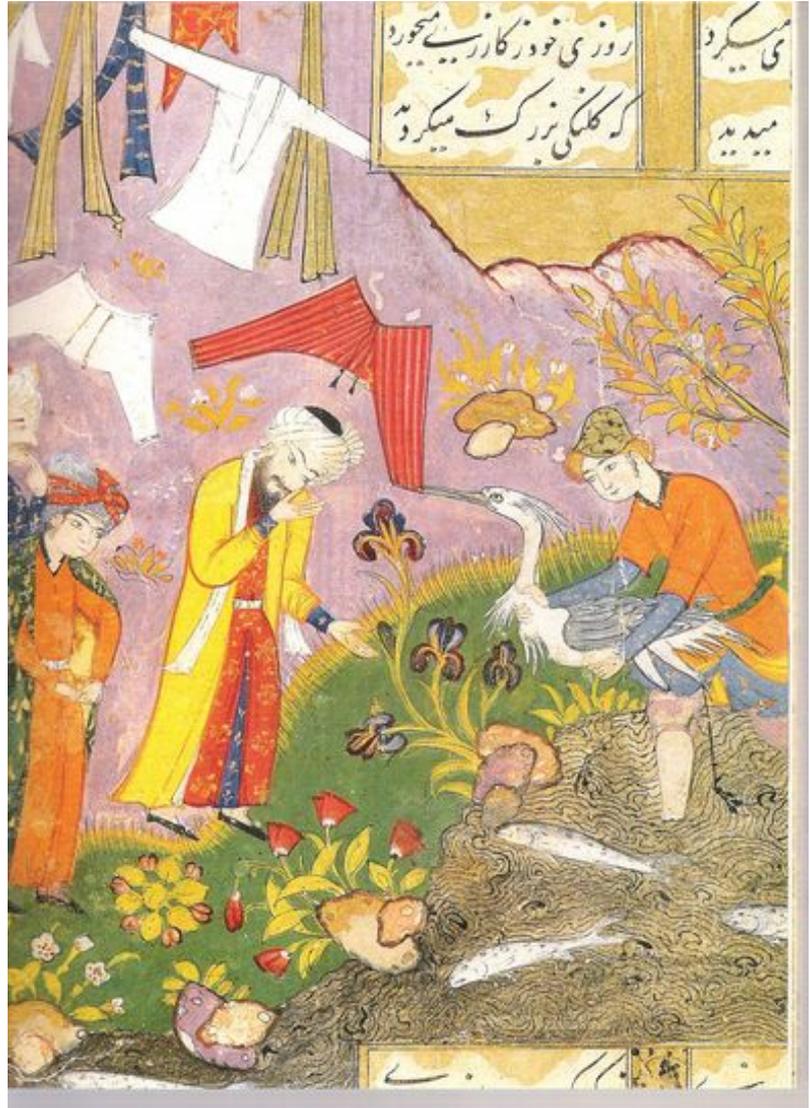


Images used with permission

Pirahan Examples



Above: Persian - Extent Qamīs, 14th Century
Sold at an auction, 2000 at the Sara Kuehn Auction House,
current location unknown. Credit: www.roxanefarabi.com





Examples of the over-long sleeve design for gomleks.

Above left: Me, Pennsic 36

Above right: Codex Vindobonensis 8626

Believed painted between 1586 and 1591

by an unknown south German artist in the entourage of Bartolemeo di Pezzana, ambassador of the Holy Roman Emperor Rudolph II to the Sublime Porte.

Now in the Austrian National Library, Vienna. Credit:

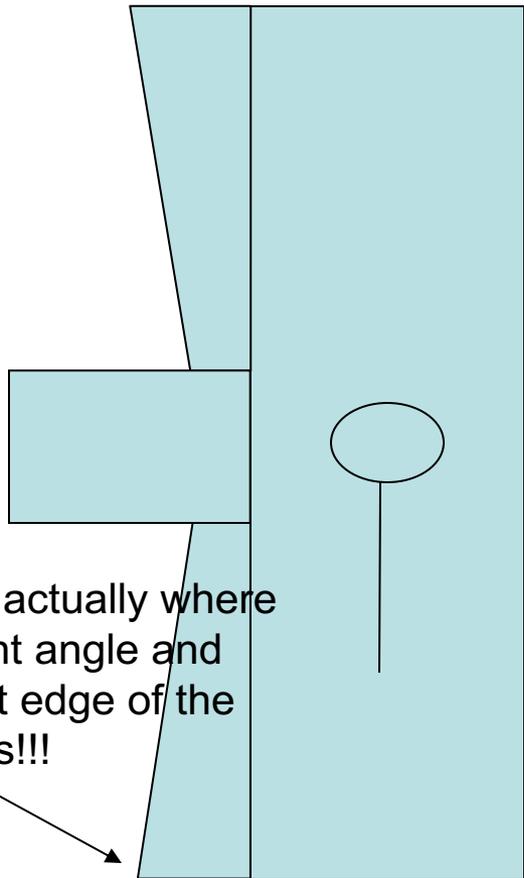
http://www.geocities.com/anahita_whitehorse/ottofemcloth.html

Right: A Turkish Woman, Gentile Bellini, aprox 1480. (British Museum, used with permission)



Chemise

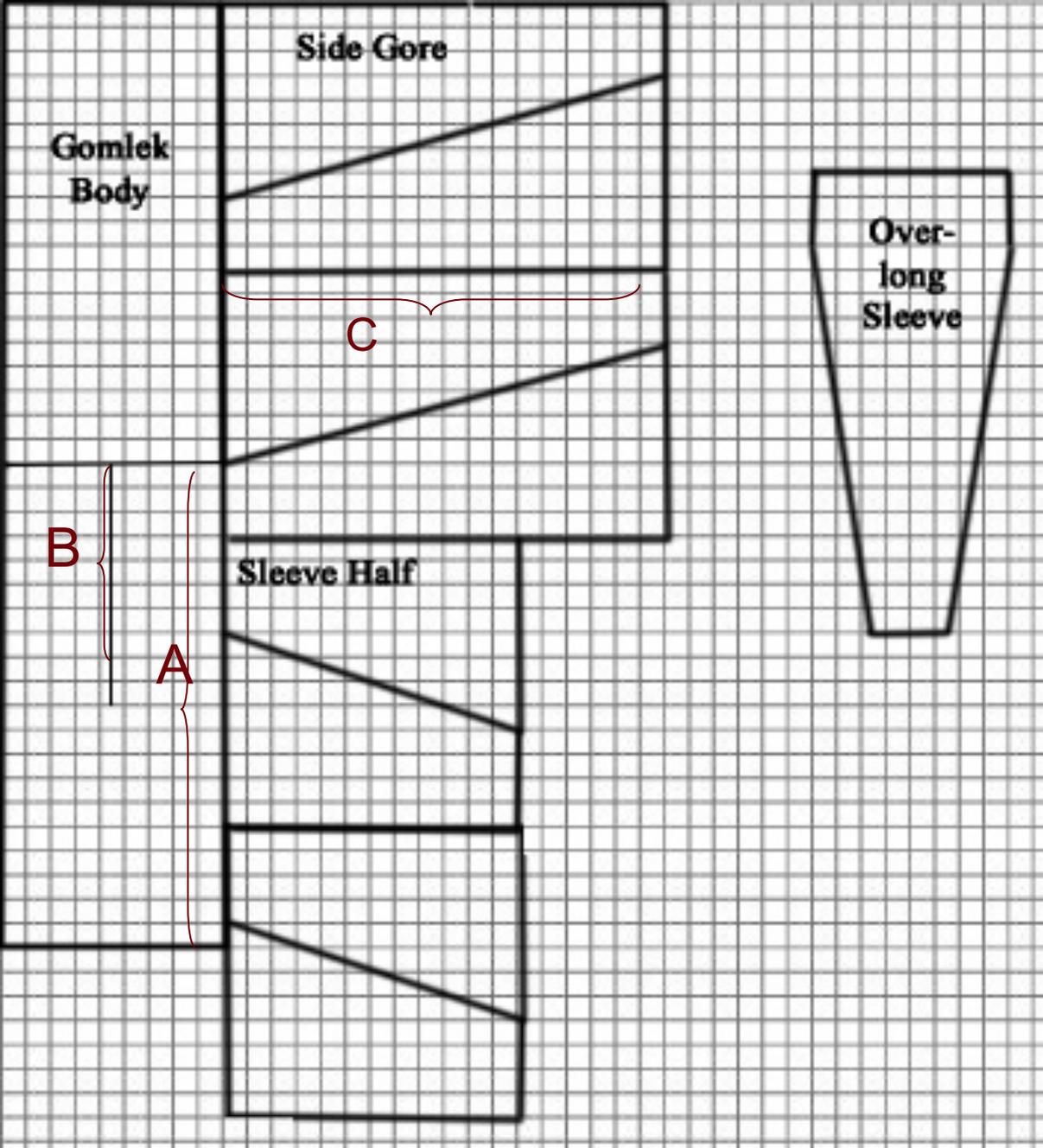
This pattern works for a pirahan or gomlek, or a Near Eastern tunic and can be made from the coat pattern. I prefer, however, to eliminate the use of both upper AND lower gores and just use one long gore instead. If the fabric is light weight, there is no bunching at the waist under a coat. (You can also choose to use upper gores, and a single lower gore that is pleated at the top in the manner of the extant 14th Century garment.)



Sleeves: Straight or tapered, bell shaped, or a very long sleeve pushed up to the wrist to create folds. Sleeves varied between cultures and different time periods so look to period art to determine the best sleeve shape for your garment.

Neck: I have found that the simplest neck finishing looks the best. I draw out the hole (a high, round neckline is proper) and the slit. Then I lay opened single fold bias tape face down on the FRONT of the garment, pin in place, and stitch along the narrow crease of the tape. After that, I cut out the hole and slit, flip the bias to the back, pin and press and then tack it down either by hand or just topstitch on the sewing machine. (Instructions for bias tape facings can be found online.) The neckline is always going to be a small, high and round or very slightly V shaped. If you are sewing the neck by hand, you can cut the neck hole and use a small rolled hem.

Notes: I make my body panel 2-3 inches wider than that for a fitted coat and gore width will remain the same at the top line where it meets the sleeve. The width of my bottom gores (2 half gores on each side) is roughly 15", but could be more or less.

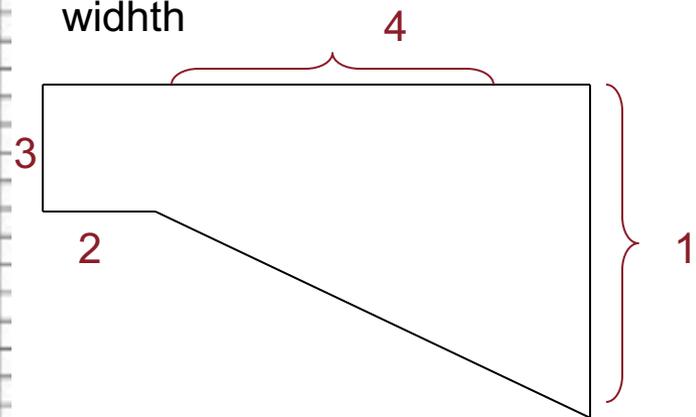


Cutting layout for Chemise:

A = length of body - needs to be to the knees or longer + your hem

B = Length of front slit from throat to navel

C = A minus half of the sleeve width

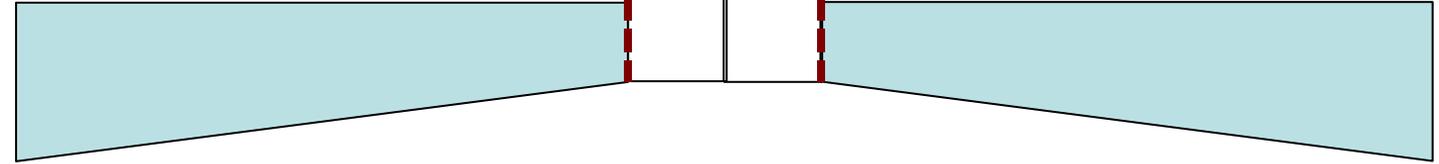
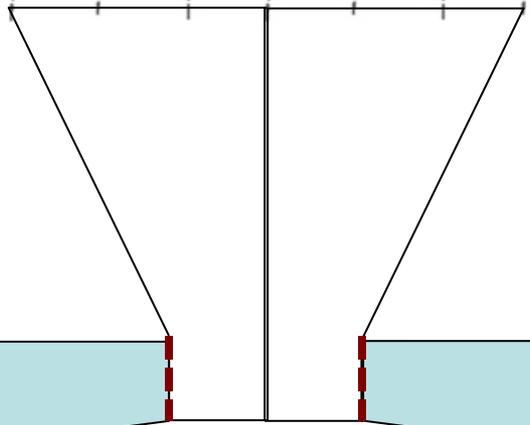


The sleeve pattern above, while more complex, actually works better for me and sits better in the garment.

- 1 - half the desired bell width
- 2 - width of the top of the gore
- 3 - half the sleeve width at upper arm plus seam allowance
- 4 - sleeve length plus some for hem

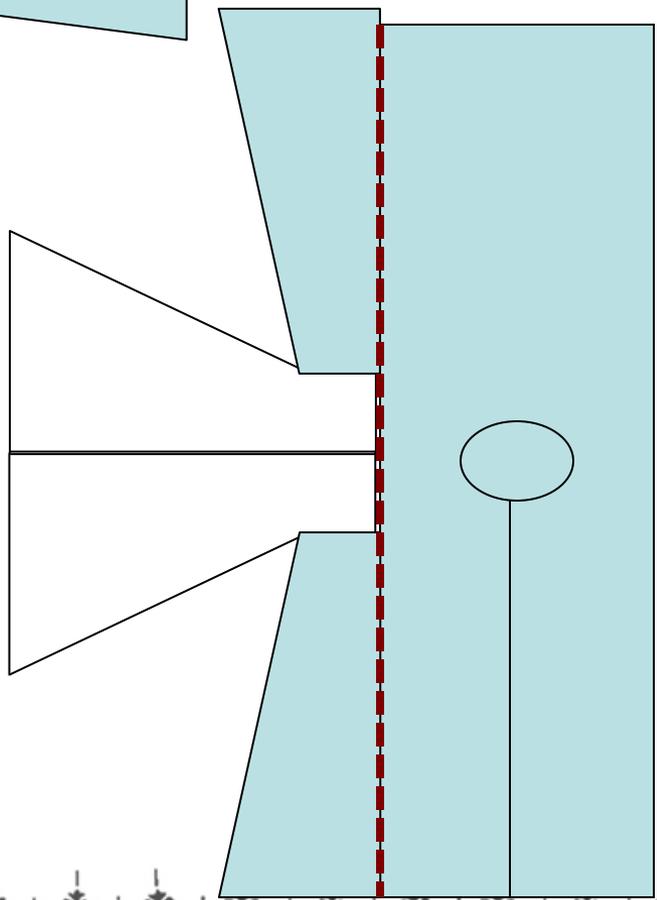
Construction (bell sleeve)

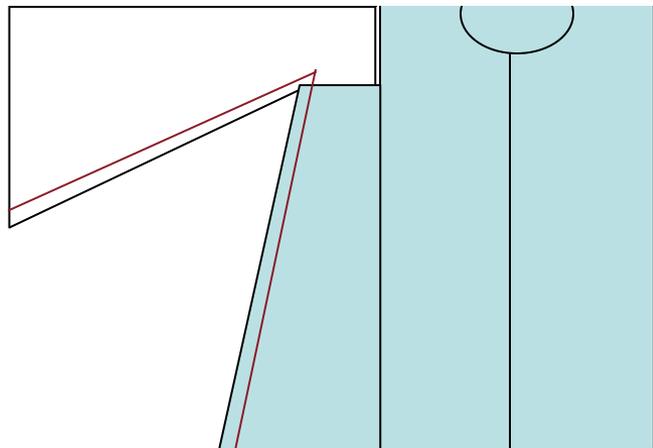
- 1) Cut out body panel, draw the neckhole and slit on it
- 2) Apply bias tape (instructions for bias facing can be found online) to the front of the garment along lines
- 3) Cut out neck hole and slit you have to be careful as you get a very narrow seam allowance using the tape
- 4) Turn tape to the inside, pin and press
- 5) Stitch down the bias tape along its outer edge (Note, you can also do a narrow rolled hem by hand rather than use bias tape. This would be more period but also more time consuming.)
- 6) For two part bell sleeves - cut 4 sleeve halves shaped as in my earlier diagram (the funky one on the right)
- 7) Sew two together with a standard seam, and then press both edges to one side, and run a line of top stitching down it to keep it there. Repeat for other sleeve.
(http://www.sewing.org/enthusiast/html/el_sewamflatfell.html)



8) Attach gorges to sleeves

9) Attach sleeves/gorges to chemise body

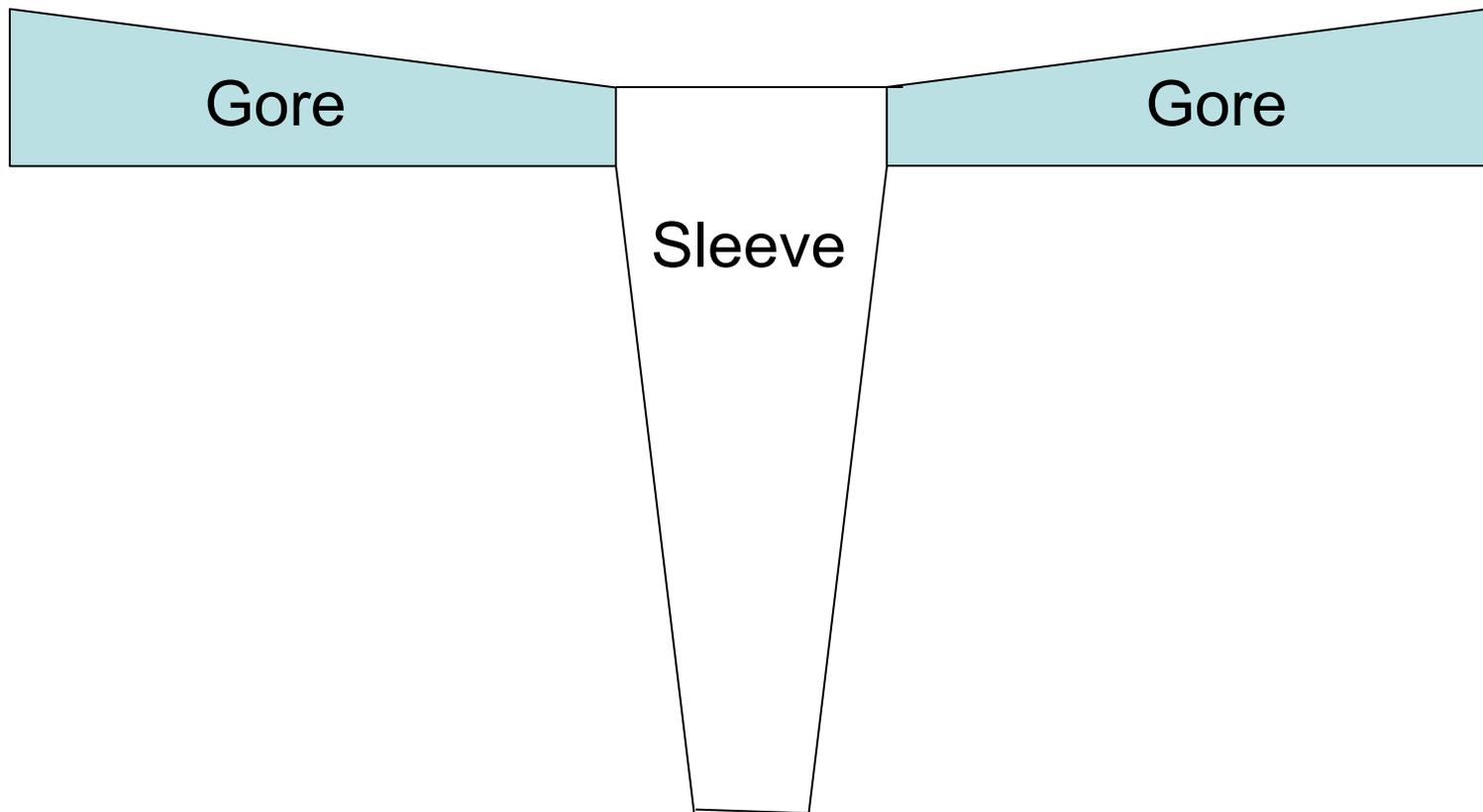


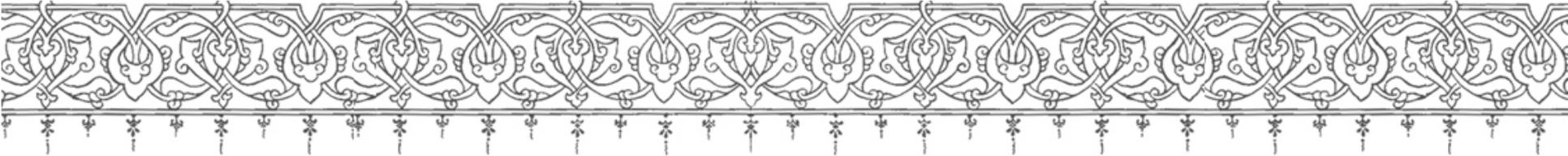


10) Fold coat in half and stitch where red lines indicate (do both sides)

11) Hem sleeves and bottom edge (I prefer a deep blind hem, but you could use a rolled hem as well if you are careful to not let it wumple along the bias edges)

If you are doing the overly long sleeve (what I call a 'wumple' sleeve), it will look like this. Note that this sleeve is cut as one piece, not two like the bell.





Pants - Salwar

*Master Rashid of the East Kingdom
was kind enough to allow me to include
his salwar pattern with this document*



Uncle Rashid's Salwar Pattern

SALWAR

Figure 1

Pattern with measurements

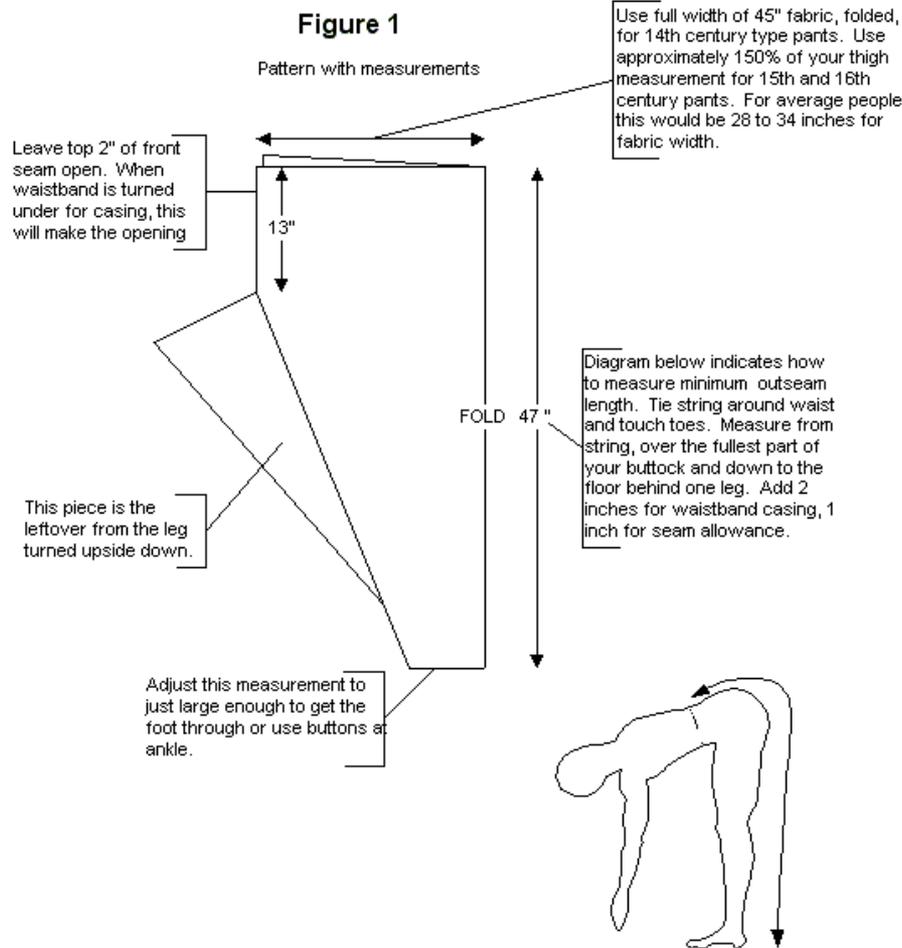


Figure 2
Cutting Diagram

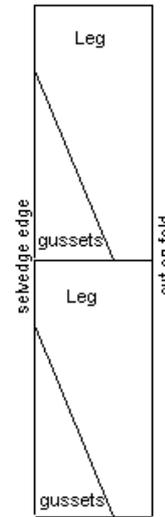


Figure 3

sew gussets to legs

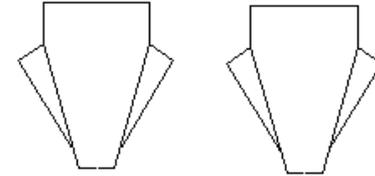


Figure 4

sew inseams

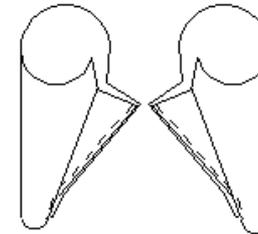


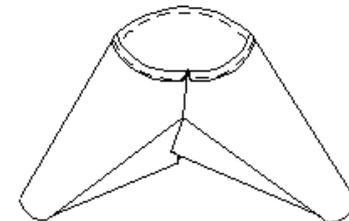
Figure 5

Turn one leg inside out. Insert right-side-out-leg into inside-out leg. (right sides together) Sew crotch seam. Leave 2" opening in front for drawstring



Figure 6

Sew waistband



Partial Bibliography

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The Red Kangate
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Dar-Anahita's site, including her Ottoman Women's page
V&A Museum online textile exhibits