

1220 AD Cyclas

The under tunic is of yellow cotton with long tight fitting sleeves.

The cyclas is shaped like that of the men, but with an added train. It is worn long in front. It is made of wool.

Hair is parted in center and divided into two plaits, crossed in back of neck and brought around sides of head.

Head covering consists of barbette, fillet and crespine.

Accessories were uncommon. The cyclas was usually worn ungirdled.

Jewelry consists of a brooch at the neckline of the under tunic.

Shoes are of the turn-shoe style fastened by lacings.

Linen hose are gartered at the knee with tablet woven garters.



GENERAL NOTES

Compared to the extravagance of the last century, costume at this time was much simpler. Louis IX, King of France, influenced this simplicity in costume to some degree. He was a deeply religious man who abhorred all worldliness and extravagance in dress. Sober magnificence, dignity of appearance and richness of material was the standard. This simplicity of style remained the vogue through the reign of Edward I.

The shape of tunic sleeves changed during this time. Where previous sleeve cuts were straight, or else widened dramatically at the elbow or wrist, the Magyar sleeve was the opposite: the armhole and upper arm were cut very wide, narrowing to the elbow and wrist.

Some influences from the East, mainly in a diversity and richness of material, reached Europe with the Moorish invasion of Spain and southwestern France. However, the great and startling effect on fashion occurred after the start of the Crusades. The Crusades, beginning in the twelfth century, had a great influence on the lifestyles and clothing of people. Wood block printing of fabrics was adopted and buttons also arrived from the East. This is also when the science of heraldry had its beginning. Crests and armorial bearings appeared on many garments and became hereditary as family identification.

The chemise remains unchanged with its long sleeves and high neckline. The gown is floor length; loose-fitting and is girdled at the waist. The neckline is similar to the chemise with a high, front opening. The sleeves are long and tight.

The cyclas is actually an over dress or sleeveless surcoat. The armhole is fairly tight and the sides are closed.

Hair was center parted and plaited. The braids could be wound around the head or gathered into a bun in back. Women expressed their originality through their headdresses by wearing one or any combination of the different parts of the headdress. The four parts of the headdress consisted of a barrette, a double piece of linen in chin-strap shape which was fastened on top of the head; a coif or brimless hat with a rim of generally 2 1/2" depth; a crespine, or network cap worn to contain the hair; and a veil, worn over the coif. The barrette and coif were usually white. The crespine could be of any color.

Shoes consisted of a simple slipper that was usually highly ornamented. The shoe followed the shape of the foot. They were beginning to lengthen the toe of the shoe. Hose were gartered above the knee with fancy buckled garters.

Elaborate belts were worn on the under tunics. Jewelry was not very prevalent. A brooch would be used to fasten the neck opening of the under tunic. Some crespines were made of gold cording with gems attached at the intersections. Apparently no makeup was worn.

Typical colors used in clothing were olive-green, crimson, purple, red, gray, white, brown, yellow and blue. Stripes and particolors were favored. Materials used in clothing were velvet, brocade, silk, wool, and linen. Embroidery and decorative motifs consisted of birds, animals, floral and foliage designs, decorations of crosses, crowns, and intricately woven patterns. Stripes and plaids were in vogue.

LAYOUT AND CUTTING DETAILS

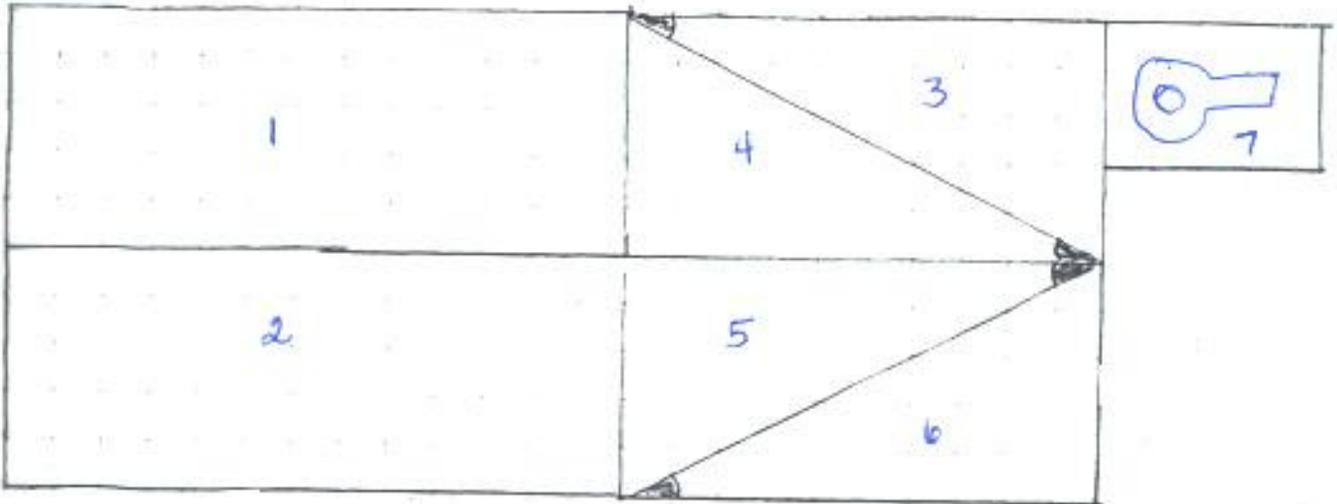
The chemise and under tunic are made the same as the directions given in the Celtic-British section, so they will not be included here.

CYCLAS

The cyclas layout consists of a single layer of 60" by 4' long piece of cloth.

MEASUREMENTS

- _____ A = height + 4"
- _____ B = shoulder width + 1"
- _____ C = top of shoulder to halfway between underarm and waist
- _____ D = chest measurement + 8" divided by 4
- _____ E = A - C
- _____ 1 - 2 = main body
- _____ 3- 6 = side gores
- _____ 7 = neck facing



CONSTRUCTION NOTES

General Sewing Tips

1. It is very important to pre-shrink all fabrics. Treat the fabric as you would after the garment is complete.
2. All seams are to have 1/2" seam allowances.
3. Zigzag all edges to prevent raveling.
4. Backstitch 1/4" at the beginning and end of each seam to keep seam from coming out.
5. Pin pieces of fabric being sewn together before sewing to keep fabric from slipping and edges together while sewing.
6. Always put "right" sides of fabric together when sewing.
7. Mark "wrong" sides of material if necessary with a chalk pencil or soap as pieces are cut out.

SEWING DIRECTIONS

The chemise and under tunic are made the same as the directions given in the Anglo-Saxon section so they will not be included here.

Step 1

Sew the front to the back at the shoulder.



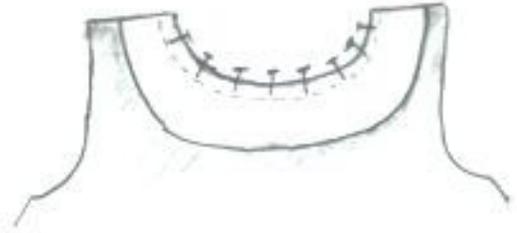
Step 2

Zigzag the outside edges of the neck facing.
Pin the right side of the facing to the right side of the tunic.



Step 3

Starting in the back, sew along the neck hole.



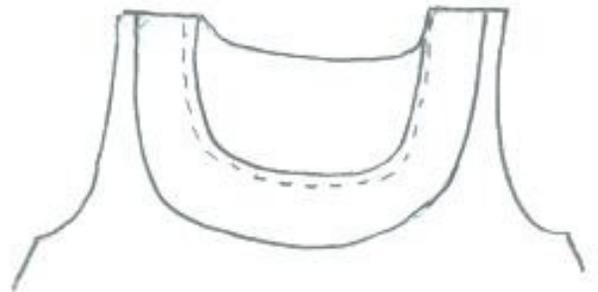
Step 4

Clip the seam allowance almost to the seam around the curve of the neck to allow the fabric to lie smoother after the facing is turned.



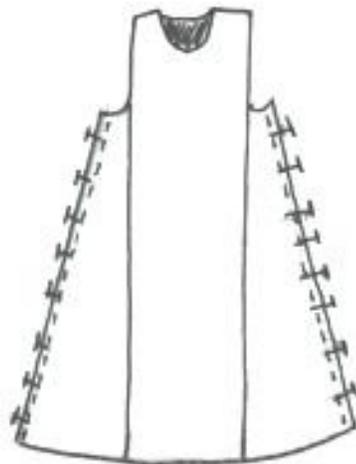
Step 5

Turn facing inside out and iron it down at the neck. Then top stitch along the neckline 1/4" from the edge. This keeps the facing from turning back over as easily.



Step 6

Sew the gores to the front and back. Attach the bias of the gore to the straight line of the Cyclas



Step 7

Sew the sides together.

Step 8

If shoulders are significantly narrower than hips, trim the shoulder edges to equal the shoulder width measurement.

Step 9

Finish the armhole edges with binding

Step 10

Hem the garment



BARBETTE

Step 1

Measure around your head as if wearing a kerchief. Cut the fabric this length plus 3".

Step 2

Make the barbette at least 6" wide at each end and taper in to 3" at the center. Make the 3" section about 1 1/2" on each side of the center.

Step 3

Sew the barbette into a tube. Turn inside out, and press with seam in the center of the wrong side. Turn raw edges on ends to the inside and blind stitch them closed.

Step 11

To wear, wrap the barbette from your chin to the top of your head, and pin with a straight pin. This should be snug because it will loosen during the day. Set the coif on your head, making certain that it is horizontal. Pin the coif to the barbette with two straight pins.



FILLET AND CRESPINE

Step 1

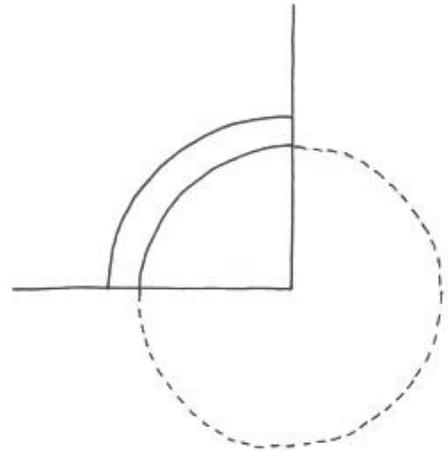
Measure your head with a tape measure and add 1".

Step 2

Set the tape measure on its edge on a sheet of buckram, so that it arcs from the selvedge of the buckram to the cut side, straddling a corner. Using a pencil, trace this line.

Step 3

Measure from the corner of the buckram to a few points on the line in order to get an average measurement. Use this radial measurement to get an even circle-segment drawn on the buckram.

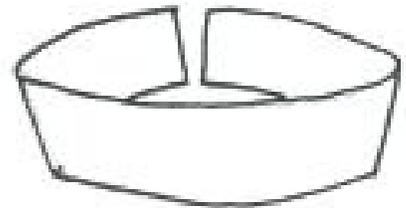


Step 4

Decide how tall the fillet should be. A good height is 2.5". Add this number to the radial measurement, and again trace the curve onto the buckram.

Step 5

Cut the buckram and join together at the short edge to make the fillet.



Step 6

To cover the coif with pleated fabric, cut out a strip of fabric twice your head measurement, and twice as wide as the fillet is tall, plus seam allowances. Iron this fabric into pleats before applying to the fillet.

Step 7

Pin the pleats onto the middle of the fillet's band, all the way around. Carefully fold the pleated fabric over the top and bottom. The pleats may expand or contract because of the angle of the fillet. Pin securely, and then baste the covering together on the inside of the fillet.



CRESPINE

One easy way to get a crespine is to use a crocheted hair net. A more authentic method would be to make the hair net by netting.