

# 1330 AD Gothic Fitted Dress (GFD) (Sometimes called a Cotehardie)

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Chemise is of unbleached cotton with long tight fitting sleeves.

The under dress is a well fitting one-piece dress of navy linen with flaring skirt and long tight sleeves, which reach to just past the wrist. The dress laces down the front. The neckline is wide and low. The over dress is parti-colored in taupe and dark teal wool and has short sleeves with tippetts that hang to the ankles. The tippetts are lined with counterchanged colors of the over dress.

Hair is parted in the center and divided into two plaits that are wound around the ear.

The head covering is of cauls over side rolls of hair. It can also be a type of veil called a nebula veil. A third option is called a head rail, used when working in the kitchen.

Shoes are of the turn-shoe style and are fastened by lacings. They are lengthened to an exaggerated pointed toe.

Accessories consist of a wide, ornate girdle worn at hip level.

Jewelry consists of rings and earrings.

There are two methods to make a gothic fitted dress pattern. The first method shown is the drafted method (pages 3 through 7). The second method is the draped pattern method (pages 7 through 9). The construction methods are the same for both styles of pattern.

## GENERAL NOTES

This was an era of prosperity and luxurious living. Clothing was ostentatious and exaggerated. France became the leader of fashion although the styles of each country affected others to some degree. Though there were a variety of styles during this time with many different sleeve and decorative combinations, this gown was characterized by tight fit, set-in, long sleeves, and a fairly full skirt.

The chemise had the same style neck and sleeves as the over dress and did not show.

The under tunic was a well-fitted one-piece dress with a flaring skirt and long, tight sleeves which reached to the knuckles. Sometimes the sleeves were buttoned from the elbow to the wrist. The dress could be fastened by lacing either down the back or down the front. The over dress usually is fastened down the front with buttons, which became part of the decoration. The over dress was frequently short sleeved and had long thin strips called tippetts hanging from the back of the arm. There were small vertical slits called fichets made in the front skirt so the purse could be accessible.

Much attention was paid to the hair. Golden or fair hair was preferred. It was worn in a center part with plaits in intricate styles. Sometimes four braids, two on each side were made into the ramshorn style. Headdresses were mainly caul or crispinettes over these side braids. Sometimes a wire circlet was worn around the head. A gorget or wimple could be attached to the caul.

Footwear was the soft-shoe. The length was often exaggerated into a long toe. Hose were worn and gartered above the knee.

Buttons were on the under dress sleeves and also fastened the over dress down the front. Elaborate girdles were worn low on the hips. Other accessories included prayer books, rosaries, flag-shaped fans, gloves, and a purse. Jewelry was extravagant. Women wore rings on each finger. Beautiful ornaments set with jewels were worn at the top of the over dress sleeves on the shoulder. Garments were frequently embroidered. Necklaces with a center drop medallion or jeweled collars were prevalent. Earrings and bracelets, however, were not popular.

Typical fabric colors worn at this time were white, blue, black, red, deep royal blue, green, purple, light blue, and brown. Colors were becoming identifiers for professions. Purple or light blue identified a doctor of physics, black represented a canon, and brown was used for mourning.

The typical materials used were taffeta (a most expensive new material worn only by the highest ranks, scarlet cloth, velvety material called fustian, a new green Flemish cloth called sicken, and gray mustardevilliers from Normandy. Also worn were russets and linens, satin, silk, flannels of fine wool, and many colored worsted.

## DRAFTING A PATTERN FOR THE GOTHIC FITTED DRESS

Most medieval dresses were at least to the floor, and in many cases much longer. Cotton tends to shrink, so I recommend making the dress at least 2" longer than the desired length. Once you get a dress that has the length and curve you like, use it as a pattern for the next dress.

## MEASUREMENTS

This measurement sheet is from a handout by Duchess Alatheia Charle and is used with her permission.

Equipment needed: paper, tape measure, T-square ruler and/or yardstick. You will need the following measurements. (Where measurements are divided use the number obtained by division).

Add 2" to all measurements before dividing when making an under dress pattern.  
Add 4" to all measurements before dividing when making an over dress pattern.  
Add 1/2" around all patterns for seam allowance.

## TORSO MEASUREMENTS

- \_\_\_\_\_ Front of chest (armpit to armpit) divide by 2= \_\_\_\_\_
- \_\_\_\_\_ Back (shoulder point to shoulder point) divide by 2= \_\_\_\_\_
- \_\_\_\_\_ Chest (all the way around at nipple line) divide by 4= \_\_\_\_\_  
How many inches from armpit? \_\_\_\_\_
- \_\_\_\_\_ Ribs (all around immediately under breast) divide by 4= \_\_\_\_\_  
How many inches from armpit? \_\_\_\_\_
- \_\_\_\_\_ Waist (all around at most narrow point) divide by 4= \_\_\_\_\_  
How many inches from ribs? \_\_\_\_\_
- \_\_\_\_\_ Armseye (all around arm at the shoulder point divide by 2= \_\_\_\_\_
- \_\_\_\_\_ Shoulder point to axilla (armpit)
- \_\_\_\_\_ Hips (all around 3" down from waist) divide by 4= \_\_\_\_\_
- \_\_\_\_\_ Hips (6" down from waist) divide by 4= \_\_\_\_\_
- \_\_\_\_\_ Last hip measurement to floor
- \_\_\_\_\_ Shoulder to waist (back)

## ARM MEASUREMENTS

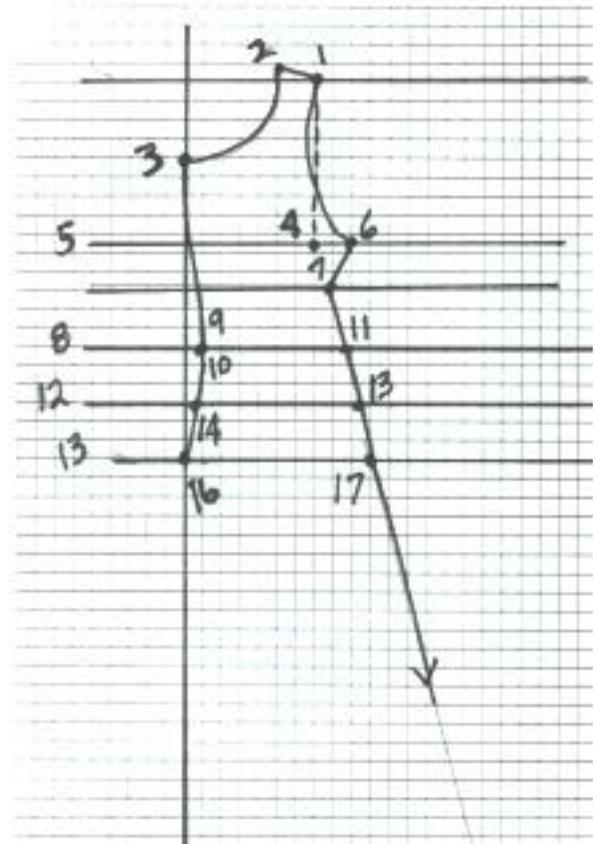
- \_\_\_\_\_ Shoulder point to elbow
- \_\_\_\_\_ Elbow to wrist
- \_\_\_\_\_ Wrist to hand
- \_\_\_\_\_ Axilla to wrist
- \_\_\_\_\_ Shoulder to wrist (with arm bent)
- \_\_\_\_\_ Upper arm circumference
- \_\_\_\_\_ Elbow circumference (flexed) divide by 2= \_\_\_\_\_
- \_\_\_\_\_ Forearm circumference divide by 2= \_\_\_\_\_
- \_\_\_\_\_ Hand circumference divide by 2= \_\_\_\_\_

(This is used as a wrist measurement so you can get your hand through the sleeve.)

EACH STEP IS NUMBERED AND SHOULD BE MARKED ON THE PATTERN AS THEY ARE USED. THESE NUMBERS WILL SERVE AS REFERENCE POINTS.

## TORSO PATTERN

1. Mark the shoulder point, by measuring the distance of the shoulder (after division) horizontally from the edge of the paper. (Label this dot #1)
2. Draw a straight-line 2" toward the center and up 1/4", and make a dot.
3. Mark the neckline (front) and label #3.
4. Connect point #2 with point #3 to make the neck.
5. Measure down from #1 the distance of the shoulder point to the axilla.
6. Measure the axilla onto the pattern in a "j" curve, with the lower edge intersecting the chest measurement at point #5. (Label the intersection point #6.)
7. Measure down from the axilla the number of inches to the ribs and draw a horizontal line. Measure the number of inches for the ribs and make a mark. (#7)
8. Draw a line connecting points #6 and #7 (Draw straight down and start the curve into
9. point #7 after you have passed the point where you measured the distance from the axilla to the nipple line).



10. Measure down from the ribs to the waist and make a horizontal line across the paper. (#8)
11. Draw a vertical line 1" in from the left side of the paper (#9) and intersect with line #8.
12. Make a dot at the intersection point. (#10)
13. Mark the waist measurement, starting at point #10. (label this as #11)
14. Draw a line connecting points #3 and #10 (gently curve into it.)
15. Draw a line connecting points #7 and #11.
16. Measure 3" down from the waist and draw a horizontal line across the paper (#12).
17. Do the same 6" down from the waist, and mark a dot at the left edge of the paper (#13).
18. Make a dot on line #12 1/2" from the left edge of the paper. (#14)
19. Mark the hip measurement, at the 3" down, starting at point #16, on the line drawn in step 14.
20. Make a dot on line #13, at the 6" down hip measurement (#17).
21. Connect dots #10, #14, and #16.
22. Connects dots #11, #13, and #17.
23. Draw a line out from point #17 at an angle, following line, as the start of a flair for the skirt.
24. Now, soften the pattern slightly, rounding the curves and loosening the hips slightly.

## SLEEVE PATTERN

Equipment needed: paper, tape measure, T-square ruler and/or yardstick.

## MEASUREMENTS

- \_\_\_\_\_ Shoulder point to elbow
- \_\_\_\_\_ Elbow to wrist
- \_\_\_\_\_ Axilla (armpit) to wrist
- \_\_\_\_\_ Shoulder point to wrist
- \_\_\_\_\_ Upper arm circumference
- \_\_\_\_\_ Elbow circumference (flexed) divided by 2
- \_\_\_\_\_ Forearm circumference divided by 2
- \_\_\_\_\_ Hand circumference divided by 2 (used as wrist measurement so you can get your hand through the sleeves)



## DRAPED GOTHIC FITTED DRESS

Most medieval dresses were at least to the floor, and in many cases much longer. Cotton tends to shrink, so I recommend making the dress at least 2" longer than the desired length. Once you get a dress that has the length and curve you like, use it as a pattern for the next dress.

### DRAPING THE TORSO PATTERN

Equipment needed: waste fabric (Use a natural, inexpensive fabric such as muslin to make the pattern. I tend to use old sheets because they are cheap to purchase at thrift shops and yard sales. It's always better to have too much fabric in the pattern and then pinch away the excess), straight pins, needle and thread, permanent marker.

#### Step 1

Make sure there is no loose clothing under the mock up. The person being fitted must remain still without looking down to watch. Pin each seam down to at least the waist or hip to allow the best beginnings of the drape of the skirt.

#### Step 2

Cut four rectangles at least four inches wider than half the models' shoulder width and long enough to cover the hip area. Begin by pinning the tops of all four pieces together at the shoulder. Leave the upper part of the center front and center back open.

#### Step 3

Pin the pattern pieces together alternating from side to side. Do the same for the back.

#### Step 4

Carefully cut slits for the throat around the front side of the dress. Carefully cut the excess fabric around the armseye to begin crating the armhole. Hold the shoulder area in place and pin the shoulder seam. Pull up enough fabric for a seam allowance. There should be a slight slope at the shoulder.

#### Step 5

Pin the center front and center back panels closed. If the center front will be buttoned, be sure to allow a 3/4" overlap for the buttonholes. Beginning with the front seams, pinch and pin the muslin to create a bust line.

#### Step 6

Work on the back panels. Don't take in too much on this seam. Instead spread the fitting over all of the seams.

#### Step 7

It is important to keep all the grain lines running up and down perpendicular to the floor.

#### Step 8

For the side seams, complete pinning all seams at once. Alternate the sides to keep the seams in balance. There should be a slight flair from the bra line up to the underarm. If the person is not wearing a bra, be sure that the breast tissue is in the correct position. The dress, when properly fitted, will support the breast tissue like a bra.

#### Step 9

The side seams should fit tightly to the body from the underarm to the hip. At the hip, mark the front and back pieces to indicate where the side gores should begin. Measure the distance from this point to the floor. This will be the length of the side gores.

#### Step 10

Mark where the center front gore should begin. Usually this is at the fullest part of the stomach. Again, measure from this point to the floor in order to determine the length of the center front gore. (I find that frequently the side gores and center front gore are all about the same length.) For simplicity, I usually make the back gore the same length as the other three, but occasionally, the back gore needs to be shorter since the fullness should begin where the small of the back ends.

#### Step 11

When all seams are completed, mark the new seams while the person is still in the muslin. Take out all pins and remove the dress.

#### Step 12

Redraw and even up the lines as you work. If there is a lot of excess, trim the seams.

#### Step 13

Sew the muslin together and try it on again checking for puckers, gaps or other problems. Pin them out. Check the shoulder seams first, then the body seams. The armhole should be high up under the armpit and fit closely around the arm and shoulder. Move the arms in complete rotation. If there is fabric in the way, remove it, but leave a seam allowance.

Step 14

Draw the desired neckline onto the fabric. Take off the muslin.

Step 15

Baste the sleeves together. Check the fit of the sleeves on the model's arms.

Step 16

Fit the sleeves into the armhole and baste. Hold up the garment to see if the sleeve hangs without puckers and lies smoothly. Have the model try it on to make sure there is free movement by crossing the arms across the body, lifting the arms overhead, sitting and walking.

Step 17

Take apart the muslin. Label all pieces before taking them apart (LF, RF, LB, RB, RS, LS, etc). This is now your pattern. True up the excess fabric to make uniform seam allowances on the pieces. I like to trace these pattern pieces onto paper for ease of storage. Also be sure and date your pattern pieces.

## LAYOUT AND CUTTING DETAILS For Drafted Pattern

These directions and pictures are from a handout by Duchess Alatheia Charle and are used with her permission.

Remember to cut all pieces on the grain, not the bias.

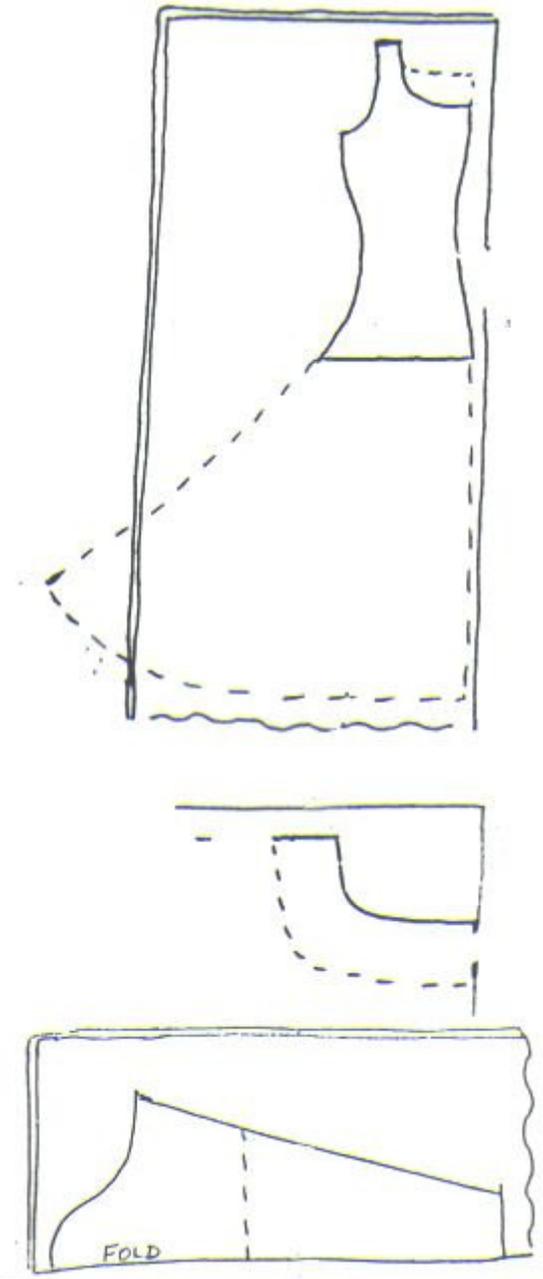
Step 1  
Fold fabric lengthwise.

Step 2  
Make pattern using directions from the drafted Gothic Fitted Dress section.

Step 3  
Cut two of both front and back of dress. Remember to make the neckline higher in the back to prevent the dress from falling off of the shoulders. Remember to make the seam allowance  $\frac{3}{4}$ " on the side you wish to lace up.

Step 4  
Cut two neck facings for both front and back. Use the already cut dress for the pattern.

Step 5  
Cut two sleeves.



## LAYOUT AND CUTTING DETAILS For Draped Pattern

This layout takes 5 yards of 45" material. Remember to cut all pieces on the grain, not the bias.

### Step 1

Lay the fabric out in a single layer. Before cutting out any of the pattern pieces, cut off the selvedge edges and reserve for use later.

### Step 2

Cut out four rectangles using the left front, right front, left back, and right back pattern pieces. Be sure to label each of the pieces.

### Step 3

Cut out four (4) side gores. The width of the bottom of each gore is up to the individual preference of the customer, but I tend to make them as wide as the fabric will allow. Use the measurement from the hip to the floor to determine the length of the gores. Label each of them FLG, FRG, BLG, BRG.

### Step 4

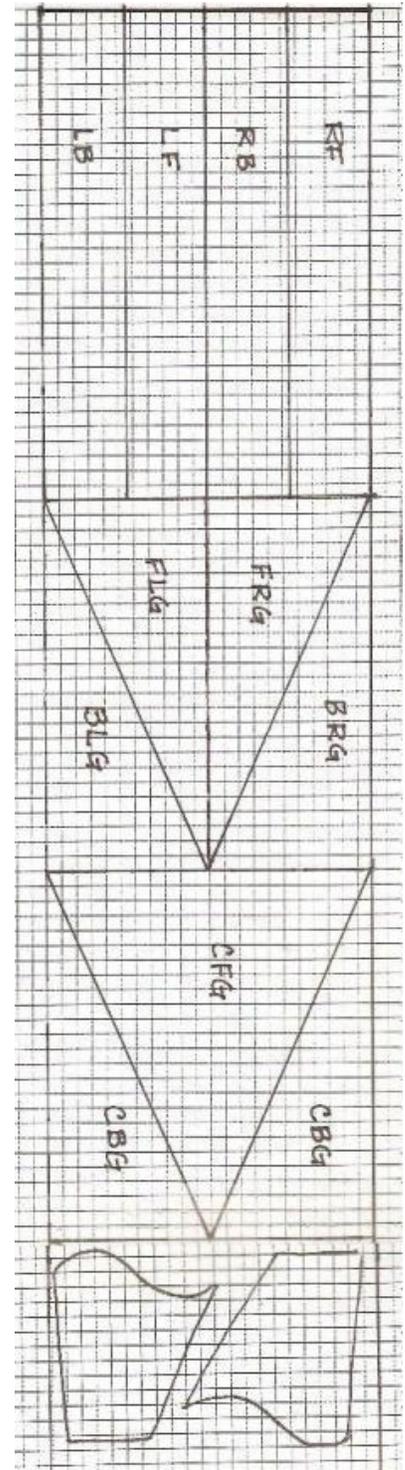
Cut two isosceles triangles as wide as the fabric will allow, using the measurement from the hip to the floor. See the cutting diagram to explain the difference between the center back and center front gore. Label these CFG and CBG.

### Step 5

Cut out two sleeve patterns.

### Step 6

Use the neckline of the pattern to create a facing pattern if desired. The facing should be at least 3 inches wide, and should be the length of the desired opening for either the back or the front opening- whichever is going to lace or button.



## CONSTRUCTION NOTES

### General Sewing Tips:

1. It is very important to pre-shrink all fabric. Treat the fabric as you would after the garment is complete.
2. All seams (except the seams to have lacing) are to have 1/2" seam allowance.
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

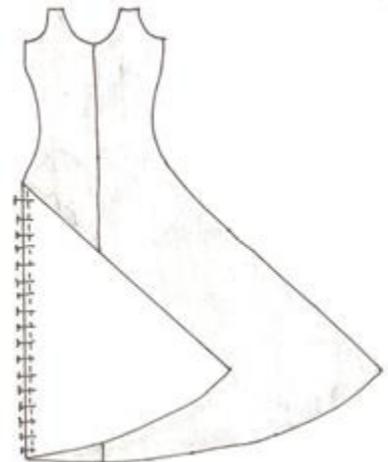
### Step 1

On the side to be laced – sew the center seam together from lacing mark to hem. Make the seam allowance 3/4".



### Step 2

Sew the other side of the dress together at the center seam, with a 1/2" seam allowance, from neck to floor.

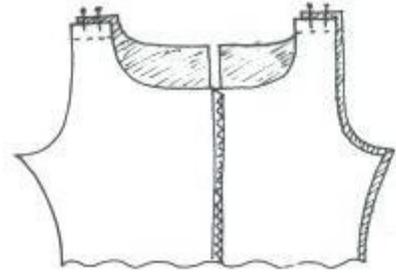


### Step 3

Sew the gores onto the skirt of the dress. It's always a good idea to lay the dress on the floor before pinning to make sure the right sides are together.

Step 4

Open up the front and back of the dress and put the right sides together. Sew the shoulders together.



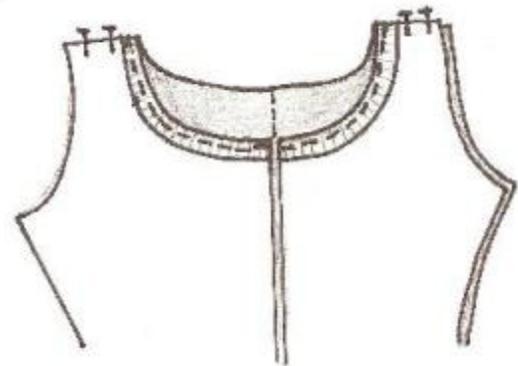
Step 5

Without separating the front and back of the dress, sew the side seams together from armpit to hem.



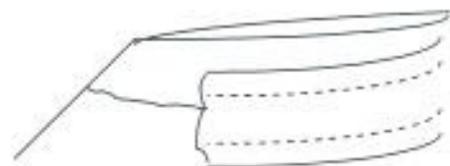
Step 6

Take a length of the selvedge edge (cut and reserved when you cut out your pattern pieces), and sew it to the right side of the fabric along the neck hole.



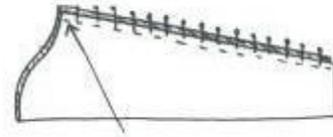
Step 7

Fold over the selvedge facing, along the seam, to the inside of the dress. Topstitch around the neckline 1/4" from the folded edge to hold the facing in place.



Step 8

Fold the sleeve in half making a tube then sew from armpit edge to wrist edge.



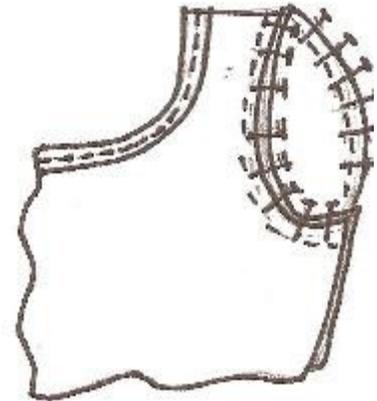
Step 9

Hem each sleeve with a rolled hem.



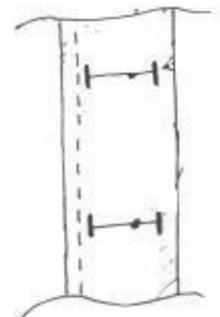
Step 10

Turn the sleeves inside out and pin the sleeves to the dress sleeve opening. Match the armpit seams of the sleeve and dress, and the top of the shoulder of the sleeve with the shoulder of the dress.



Step 11

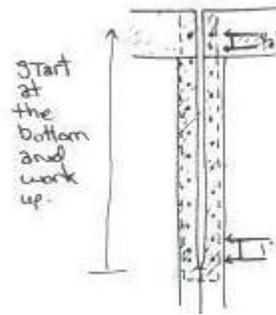
Press open the seam allowance of the side of the dress you will be lacing. Remember to fold the edge over 3/4". Iron it down to keep the fold. If needed, insert a length of heavier fabric, such as linen canvas, to provide body for working the lacing holes. Stitch along the inside edge of the fold.



Step 12

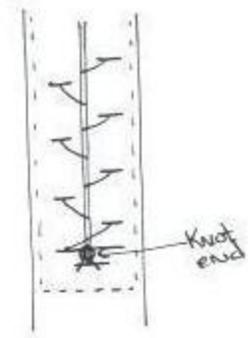
Mark eyelet holes every one inch, staggering them from side to side as shown. Make sure they are approximately 3/8" in from the outside edge.

Step 13  
Make the eyelets.



Step 14  
Hem the bottom of the dress with a rolled hem.

Step 15  
Turn the dress "right" side out and try it on.  
You'll need a 36" finger-loop braid to lace it up.  
Do a spiral lace.



## CAULS

Materials needed: two Juliet cap or "teardrop" hat forms, 1/3 yard of napped fabric, such as wool, velvet, velveteen, to match/suggest your hair, gold netting to cover the forms, 1 yard of 1" wide ribbon to match the under fabric (or black), thread, needle, straight pin, beads, other trim as needed.

### Step 1

Using the under fabric, cut around the teardrop forms with at least a 1" overhang. Cutting on the bias is best. Pin the fabric to the forms, stretching it to make it as smooth as possible. Baste the fabric to the forms just inside the wire edge on the forms. Trim the extra fabric so that it comes right to the outer edge of the forms.

### Step 2

Apply the gold netting in a cross hatch design. The empty spaces need to be at least 1/2" or more. Take the edges of the netting down about 1/4" from the edge of the cap, so the ends won't frizz up.

### Step 3

Take the ribbon, and fold it over the edge of the form, so that it covers the raw edges of the net and the under fabric, as well as bending around the perimeter and going inside the form. Sew this down.

### Step 4

Use the remaining ribbon to make a ribbon between the two points of the Juliet cap. This will make it easy to keep on your head. Be sure the band is long enough, about 3".

## HEADRAIL

### Step 1

If your hair is long, part it down the center and divide as for braids. Using a very long veil (5' x 3') and holding it by its long side, fold the top third of the veil over to get an edge. Place the veil centered on your head with the folded part down.

### Step 2

Fold the back of the veil up toward the nape of your neck so that you encase your hair. This will leave the bulk of the veil fabric off to each side of your head. If you have long hair, encase it, twisting the veil material around it and twisting until you run out of the fabric.

### Step 3

Take both twisted sides and tie them into a knot on the top of your head. Take one side and weave it down the twist on the opposite side of your head. Do the same for the opposite side. Take the leftover fabric and stuff it under the veil behind your head. This will lock the head cover in place.