

## The Grand Project for the Baronial Investiture of He du Dragon Dormant

In the Fall of 2004 Dragon Dormant held an election for Baron and Baroness. Lady Valeria and Lord Pellandres dit le Frere decided to throw their hat in to the ring. The Golden Oak Inn, knowing that Val and Pellandres would need spiffy new clothes for Investiture, should they win the election, began convincing Val of the need to begin said clothes. Lady Val's response was that they did not know the outcome of the election yet, Ladies Estela and Cristiana both replied that it did not matter...they were the next on the 'rotation' for new clothes anyway, and we wanted to start!

On January 25<sup>th</sup> a large box of fabric arrived at the Golden Oak Inn, and after much drooling over the contents, the cutting began. The ladies of the Inn constructed a 14<sup>th</sup> century French outfit for Pellandres and Heian period attire for Val. The 14<sup>th</sup> century French garb did not present a great challenge, with its layers of tunics in the 'St Louis' style<sup>1</sup> over hose, braies topped off with a hood and some hand made trimming.

What did the Heian period of Japanese history look like? Estela, with Val's help started looking through some books, on the internet, and asking some interesting questions. It was decided to base Val's outfit on an image from the Costume Museum in Kyoto. To see the inspiration check out this website

<http://www.iz2.or.jp/english/fukusyoku/wayou/index.htm>

And select [Court lady's everyday wear for summer at Insei period in latter term of Heian era.](#)

"The court lady's everyday wear is a combination of "uchiki", "hitoe" and "hakama." "Masasuke Shouzoku Shou "(=a costume collection )" edited at the Insei period writes; "From June, the court ladies wear " hitoe-gasane," light red and light blue in color ... " and it also writes; "The court ladies change their dresses on July 7 ...," and "The court ladies wear "hineri-gasane" from August 1 till 15 ..." Two pieces of "hitoe" make the "hitoe-gasane" style. In the same way, three pieces of it make the "hineri-gasane" style. The costumes of Hojo Masako (1157-1225), the wife of Minamoto no Yoritomo, the founder of Kamakura Shogunate, are kept in the Tsuruokahachiman Shrine. They are three kinds of "hineri-gasane" and a piece of "Hitoe." Kenshunmonin Chunagon Diary has described about the combination of three pieces of "hitoe." It is considered to be a court lady's everyday wear. August is in September of the solar calendar. Therefore, it is autumn. June is in July of the solar calendar. Therefore, since it was in the midst of summer, "hitoe" was made into the array of everyday wear in piles at two sheets. This photograph shows "hitoe-kasane" of summer. The material is raw silk. The pattern "fusen-aya" could be used, but the composite figure is wearing "hitoe" with the pattern of "saiwai-bishi mon" which is indigo blue in color. The undergarment is called "kakitsubata-gasane (iris suit)" which is yellowish green in color. The figure is also wearing "kosode (=undergarment, literally short sleeve)" and red "naga-bakama." <sup>iiii</sup>.

Val sent a piece of gold silk for the first layer, kosode, a beige silk brocade with small all over floral for the second layer and a black and green brocade for the top layer. There was also some black linen in the box, just in case it came in handy for something. She also sent her pattern for the modern kimono. Lady Estela decided to add a layer of white cotton, for underneath everything. The white cotton was soft, washable and enabled Lady Estela to test the pattern to see how it draped and how it fit.



Cristiana learned to 'cut' in the professional way in constructing the white cotton kimono. Using Val's pattern Cristiana measured out ½" from the edge of the pattern for her seam allowance and made a chalk mark, all the way around. This pattern had a centre back seam, shaped shoulders and sleeves. With the collar, there were seven pieces in total in this kimono.

Here is a shot of the finished cotton kimono. It was quite fitted and looked modern to the eye, but again, it was washable and a good soft underlayer for Val. At this point it was back to the books to find out how the outer garments should be cut.



After much research, it was discovered that this type of garment would have been cut without a centre back seam and with square lines. There were two body pieces, sleeves and a collar, for a total of five pieces in the second kimono. The body was cut the same length as the cotton under layer. Val would have two layers of underwear, the hakamas, then the two outer layers.



The first outer layer was made of a beige brocade with small light green and pale yellow blossoms all over. It was cut large in the body, and very long. The look we were trying to achieve was one of opulence. To create this, both the outer layers were cut large in the body and quite long, so to puddle around Val's feet.

Here is a photo of the two outer layers together. The final layer was made of black and green brocade. The fibre content is believed to be a cotton and rayon blend. When ironed, the collar piece shrunk across the ironing board! The rest of the piece of fabric was pressed well to shrink before the rest of the pieces were cut.





At this point, Branwen started working on the hakamas. In Period they would have been made of a deep luscious red. Val wasn't quite ready for red, so it was decided that the nice black linen she sent would take the place of the red. The hakamas were lined entirely in cotton ticking to give more weight to the fabric. They too were cut long, and the waistline came up to just under the bust. The trousers were split on the side seams to allow the front waist band to tie at the back, and the back waist band to tie in the front. This meant that Val could wear them at any stage of her pregnancy and even afterwards.

The men of Golden Oak wanted to participate in the Grand Project other than supplying tea and running to the fabric store for the team. Someone came up with the perfect idea! Getas. Getas were wooden platform shoes worn outdoors underneath all the clothes. William and Seamus decided the most appropriate choice of wood would be Oak, for the Golden Oak Inn





The base of the shoes were cut, then routed to accommodate the uprights. The wooden elevators were glued, then screwed in place.



The uppers were made of leather. Acorn buttons (makers-marks) made the perfect finishing touch.



Cristiana began work on the beaded crosses that would later be sewn to the hem of Pellandres hood. The beads were worked on red cotton ticking background. The pattern was based on a pewter cross that Lord Gareth gave to Lady Estela as a favor when fighting in Crown Tournament.

Three of the six crosses finished.



Branwen constructed the linen braies based on a method devised by Master Edward, her Laurel. They were completely hand sewn.



Here is Lady Estela working on the hose. They were constructed of a fine soft wool. The cloth was fulled and the hose were machine sewn so that they would be wash-and-wearable. There was enough cloth to cut two pair of hose.

The hose complete with feet, are shown laid out on the table.





The white cotton used for Val's first kimono was also used to construct a cord to enable Pellandres to hold his pants up.

Here is Cristiana at the other end, after the cord had been folded once. It would be folded and twisted one more time before it was finished.



Two layers of Tunics were made, the underlayer in white linen the overlayer in red and blue linen. They were based on tunics found in Cut My Cote by Dorothy K Burnham and The Medieval Tailor's Assistant-making common garments 1200-1500 by Sarah Thursfield.



The front gore of the tunic was split to allow for the future Baron to comfortably ride a horse. The top was stitched to prevent tearing, and the split was finished off with a bar tack.

Branwen finished the neck edge in the contrasting blue. A line of gold stitching was added to compliment the acorn buttons at the neck edge.



1 3 2005



The finished garments were presented to the new Baron and Baroness at their investiture.

---

<sup>i</sup> Cut My Cote, Dorothy K Burnham, page 12

<sup>ii</sup> <http://www.iz2.or.jp/english/index.htm> the Costume Museum - The rebirth of the Tale of Gengi.

### Bibliography:

Boucher, Francois, 20,000 Years of Fashion-The History of Costume and Personal Adornment, Harry N. Abrams, Inc.

Burnham, Dorothy K. Cut My Cote, Dorothy K Burnham, Royal Ontario Museum, 1973, 1997

Costume Museum - The rebirth of the Tale of Gengi. IZUTSU Building 5<sup>th</sup> Floor, Shinhanayacho-Dori, Horikawa Higashiiru, Shimogyo-ku, Kyoto  
<http://www.iz2.or.jp/english/index.htm>

Cunnington, C.Willet and Phillis, The History of Underclothes, Dover Publications 1992

Kenedy, Alan. Costumes Japonais, Editions Adam Biro, Paris, 1990

Thursfield, Sarah, The Medieval Tailor's Assistant-making common garments 1200 – 1500, Costume and Fashion Press 2001