

Beyond The Pale

January 2026

**SPECIAL EDITION:
GARB GUIDE**



Letter From the Editor

Happy New Year!

Of course when you read this it is still 2025, and you still have time to finish your goals and decide what to make of 2026. If one of your SCA goals is to improve your kit, pick a persona, or maybe try something new, this special issue is for you.

A range of very kind and talented people have submitted information about their authentic outfits for us to feature here. You'll find clothing and armor from a range of places and times, along with some interesting information and the names of what they're wearing. Duke Ullr has issued a 10% challenge in the past, where you try to up your garb game by just that small amount. Well, now you can pick something to add to your outfit and know what you're talking about! Hopefully, if you see something you'd like, this will give you enough details to start research, reach out to someone who knows what they're talking about, and start your garb journey.

There's also no harm in window shopping.

Please do take a moment to browse and admire all the work that your fellow Midrealmsers have put into their representation. Each one showcases hours of research and dedicated craftsmanship as they bring their personas alive. They're simply amazing, and from their hard work I've learned so many fascinating things about what people wore.

Our cover model is Lady Jocelin D'Eyncourt wearing an early Elizabethan gown (mid-1500's England). The dress features handmade Belgian lace. Not only does she look fabulous outside, she's also wearing a heavy canvas farthingale with reed boning, a bum roll, and a cotton corset underneath. You also can't see her shoes, which are replicas of those found in the wreckage of the Tudor ship, *The Mary Rose*. It's a good reminder that you can get authentic all the way down to the skin! Many thanks to THL Tarmach ben Yehuda al-Khazari for the photo.

Of course, there are so many wonderful people not shown here. Whether we didn't connect, there wasn't enough time, or some other hindrance, I don't have nearly all the cultures and times represented as I'd like.

Baronesse Claricia de la Mere



The Pale

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Lady Jocelin D'Eyncourt. Photo by the Honorable Lord Tarmach ben Yehuda al-Khazari (Richard Mandel).

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So you want your persona to be a...

Mamluk - 12th Century CE (Egypt)

Sergeant Dawood al-tayyib al-samari (Frank Drake)

Kits are based on light cavalry of Saladin's army as they marched from Damascus to Jerusalem to retake the city in 1187. The tiraz bands all translate to his name like a medieval "dog tag". Bands were either a name or a prayer, typically.

Inside the main coat of his armor is a fabric-stamped prayer. Armor consists of two double-layer coats with riveted chain between them and a riveted chain neck guard. The blue linen thobe with yellow silk tiraz is basic everyday wear.



Thobe - What we might call a tunic.

Tiraz bands - Written with a prayer for the soldier or their name to identify them after battle.

Outer coat - With prayer stamped inside.

Riveted mail

Inner coat

Photographs by Laureate Arianwen Triona
Ceridwen O Wyndham (Trina Drake).

So you want your persona to be...

Anglo-Scandinavian - Late 9th to Early 10th Centuries (Denmark/England)

Hlaefdige Thyra Bubbasdottir (Laura Hunt Hume)

Hlaefdige Thyra Bubbasdottir is a völvu, a staff carrier, a seeress. Her background is of an Anglo-Saxon father, Bubba Eadwaldsson, and a Danish mother, Guðrún Hrafnisdottir, a mixture very common in the Anglo-Scandinavian world.

Guðrún's father, Hrafn Ælfriggsson, was hirdman to King Harald Bluetooth, and Guðrún grew up around the royal household in Jelling. Guðrún grew up as a companion to King Harald's daughter, named Thyra after her grandmother. Queen Thyra was the powerful queen of Gorm the Old. Guðrún came to admire Queen Thyra greatly after hearing many tales from the skalds and reading the memorial stones that King Harald commissioned for his mother. After King Harald's death in 986, Hrafn took the family to the Danish-held city of Jorvik.

Soon after their arrival in Jorvik, Guðrún met an Anglo-Saxon merchant named Bubba Eadwaldsson originally from nearby Dunhold (Durham). Bubba was a prosperous man with a warehouse in the Knegestrate wharves off the River Ouse. He wooed Guðrún, both for her fair appearance and for the connections she could lend to his trading, and she agreed to marry him. Guðrún named their first child Thyra (b. 988) to salute both her childhood friend and the great queen she admired so much. Bubba discovered that his daughter had a sharp mind, and he took it upon himself to educate her in his business as much as Guðrún taught her to run a household. Because of her father's trade, which stretched from Iceland to Miklagard (Constantinople) and points in between, Thyra has accessories from across the Norse-influenced world.

Thus is the saga of Thyra Bubbasdottir.

Pieces of the outfit from head down:

- Linen weave cap surmounted by a tablet-woven band of green silk and silver threads in a Birka pattern
- Pearl and garnet Byzantine earrings
- Several necklaces – glass beads (all in period styles -- Addyman, P.V., General Editor. *The Archaeology of York 17/14 Volume 17: The Small Finds*, pp. 2591-2598), a peerage medallion made from an elk burr made by Duke Ullr, and a brass völvu pendant on a leather thong
- Round brooches because archaeology around York indicates that there were no turtle brooches, only rounds and ansate (equal-armed) brooches. (Addyman, P.V., General Editor. *The Archaeology of York 17/14 Volume 17: The Small Finds*, pp. 2570-2575)
- Underdress of unbleached linen with handsewn seams
- Apron dress of yellow linen with black linen insert stamped in the Ringerike style
- Chains strung between the brooches with various other items (bone needle case, ear scoop, etc.) are based on grave find sets
- Coiled bronze armband and bronze and sterling bracelets
- Leather Hedeby pouch I made under the supervision of Master Auðyn Hrafnsson. Pouch is filled with replica 10th-century coins and my own personal coins in period style made by Master Konrad Mailander.
- Leather drawstring pouch I made containing black henbane seeds. These cause hallucinations, and would have been part of a völvu's rituals, including inducing trances. A bone containing henbane seeds was found in the Netherlands, and vessels have been found with traces of beer and henbane in them. I have a hollowed out bone but I haven't yet found a stopper that fits.
- Tiny knife in its sheath. I have a replica of a Coppergate blade (pic below) that Master Auðyn and I are going to mount into a black walnut handle (which is still a branch) when we find time to get together.
- Leather belt with Norse-style mounts
- Leather Norse boots from Armlann with green nalbound socks made by Mistress Inga Johansdottir (not visible when wearing)



Linen cap with tablet-woven band

Underdress

Necklaces - Glass beads were greatly prized in period.

Round brooches

Apron dress

Needle case

Key

Ear scoop

Small utility knife

Drawstring pouch

Bronze armband

Leather Norse-style boots

Sterling bracelet

Hedeby pouch - This is made of leather, but can also be made of cloth.

So you want your persona to be a...

Hospitaller - 1190-1250 CE Norman (English/French)

Sir Bran Cuileann (Jack Blunt)

I tried to represent a lighter Hospitaller* kit without the underlying mail hauberk and gambeson. I mixed Hospitaller with the Maciejowski Bible icons wearing my chapel de fer [eisenhut/kettle hat] common for the 1190-1250 era. I wore a padded coif under that to protect the skull. Over the body I am wearing a heavy linen black hooded tunic and over that again a black linen surcoat. I went with the early period cross formee/patee and a large centered cross, though a smaller over the heart cross would also suffice. My Norman Period sword is at my waist with a white tie belt over my knight's white belt. A small knife dangles from my waist. There is a black wool blanket rolled and strapped on a long belt. I would have preferred using a small ax but I had a wood club handy to stick in the middle. A small cup dangles from the straps. I wear wool trewes underneath and have padded greaves over my lower legs. I did not wear my mail hauberk or gambeson that hot day but I did wear the mail mittens to finish off the look.

The war club was made from 20-year-old ash I cut myself. Leather banded handle with iron studs. To round it off, period shoes that are 30 years old and going strong after a few home rebuilds. Roughly 85% of the kit was made in home and an eye was kept out to make the gear variable for other kits I might portray.

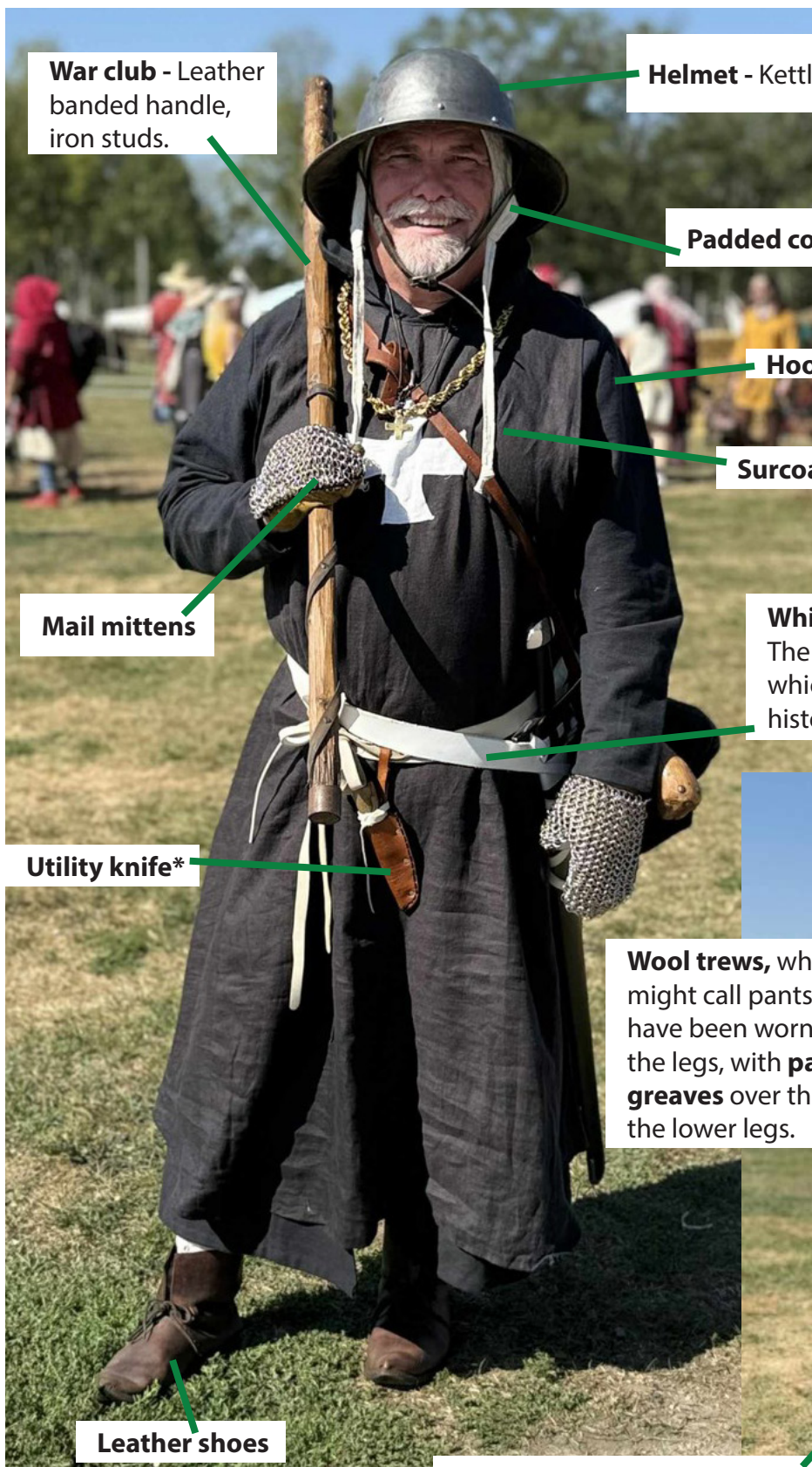
My focus and inspiration are mainly from Goliath and other figures in the Morgan/Crusader/Maciejowski Bible. My studies tend to be around 1150-1225+ with a primary focus on Normans, the Holy Orders and the earlier crusades [1st - 4th] in the Levant. Being in the SCA, there is a lot of leeway on layering of items that are dated differently though I try to stay in "period" as is possible. I like to help others develop their kits and personas in this historical period.

~Bran Cuileann mac Muirchu ui Niall, KSCA, Baron, Midrealm

My sources:

- Weapon [two-handed club] MS M.638, MS M.638, Morgan Bible, f34r, MS M.638, Morgan Bible, f16r, MS M.638, Morgan Bible, f10r & MS M.638, Morgan Bible, f14v. Goliath: 054. MS M.638, fol. 27v and onward
- The Morgan Bible: Very old hardbound copy at home and online <https://www.themorgan.org/collection/Crusader-Bible>
- Dr David Nicolle:
- (1995) Medieval Warfare Source Book: Warfare in Western Christendom, Brockhampton Press, ISBN 1-86019-889-9
- (1996) Medieval Warfare Source Book: Christian Europe and its Neighbours, Brockhampton Press, ISBN 1-86019-861-9
- (1999) Arms and Armour of the Crusading Era, 1050-1350: Western Europe and the Crusader States, Greenhill Books, ISBN 1-85367-347-1
- (2001) Knight Hospitaller, volumes I and II; Osprey Publishing, Botley, Oxfordshire
- (2002) Warriors and Their Weapons Around the Time of the Crusades: Relationships Between Byzantium, the West and the Islamic World, Ashgate, ISBN 0-86078-898-9

*A "Hospitaller" is a member of religious order that originally cared for the sick and the poor, but it most commonly refers to the "The Knights Hospitaller" aka The Order of Knights of the Hospital of Saint John of Jerusalem, a medieval Catholic military order founded during the 11th century via a papal bull on 15 February 1113 to the head of the Hospital of St John, Blessed Gerard de Martigues though the origins date back to 603. Initially formed to provide aid to Christian pilgrims in the Holy Land specifically Jerusalem, the order grew into a powerful military force that participated in the Crusades and eventually became known by names like the Knights of Rhodes and the Knights of Malta, depending on their headquarters' location.



War club - Leather banded handle, iron studs.

Helmet - Kettle hat, also called eisenhut or chapel de fer.

Padded coif - Worn under the helmet.

Hooded tunic

Surcoat - Worn over the tunic

Mail mittens

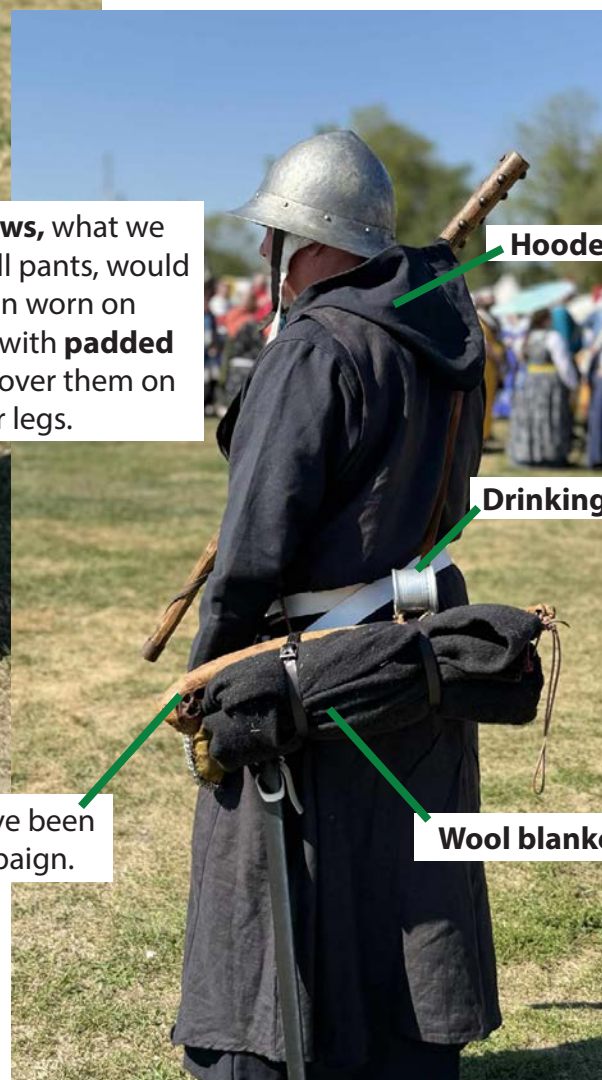
White tie belt - Holding the sword. The other belt is a knight's belt, which is an SCA accessory not a historical one.

Utility knife*

Wool trews, what we might call pants, would have been worn on the legs, with **padded greaves** over them on the lower legs.

Leather shoes

Club - An axe would have been more utilitarian on campaign.



Hooded tunic

Drinking cup

Wool blanket

***Special note about this utility knife** - It is made from pieces of the original Oathbinder, sword of the Midrealm, and forged by Master Gwylym Penbras.

Photographs by Baroness Antonia Toscano (Pamela Holwerda).

So you want your persona to be a...

Templar - 1118-1312 CE

(France, Jerusalem, England, Spain, Portugal, Italy, Tripoli, Antioch, Hungary, Croatia)

Baron Robert de Tyre (Robert L. Coleman, Jr.)

Total Kit:

- 2 linen shirts
- 2 pair's linen "braies" (shorts)
- 2 pair's woolen or linen "chausses" (hose)
- 1 pair woven garters
- 1 linen "coif" (hood)
- 1 linen or woolen monastic pillbox hat.
- 2 woolen or linen "cappa clausa" (monastic robes)
- 1 woolen cloak
- 1 Belt
- 1 pair shoes
- 1 eating knife
- 1 utility knife
- 1 padded "aketon" (torso armour padding)
- 1 padded "coif" (arming hood)
- 1 padded "Lendiner" (arming belt)
- 1 pair padded "chausses" (hose)
- 1 riveted mailed "hauberk" (with attached mailed and ventail face guard)
- 1 pair riveted maille chausses
- 1 nasal helmet or kettle helmet
- 1 surcoat
- 1 arming sword
- 1 "epee de guerre" (sword of war—two handed sword)
- 1 dagger
- 1 mace
- 1 single-hand battle axe
- 1 "faussart" (two-handed bladed weapon)
- 1 shield

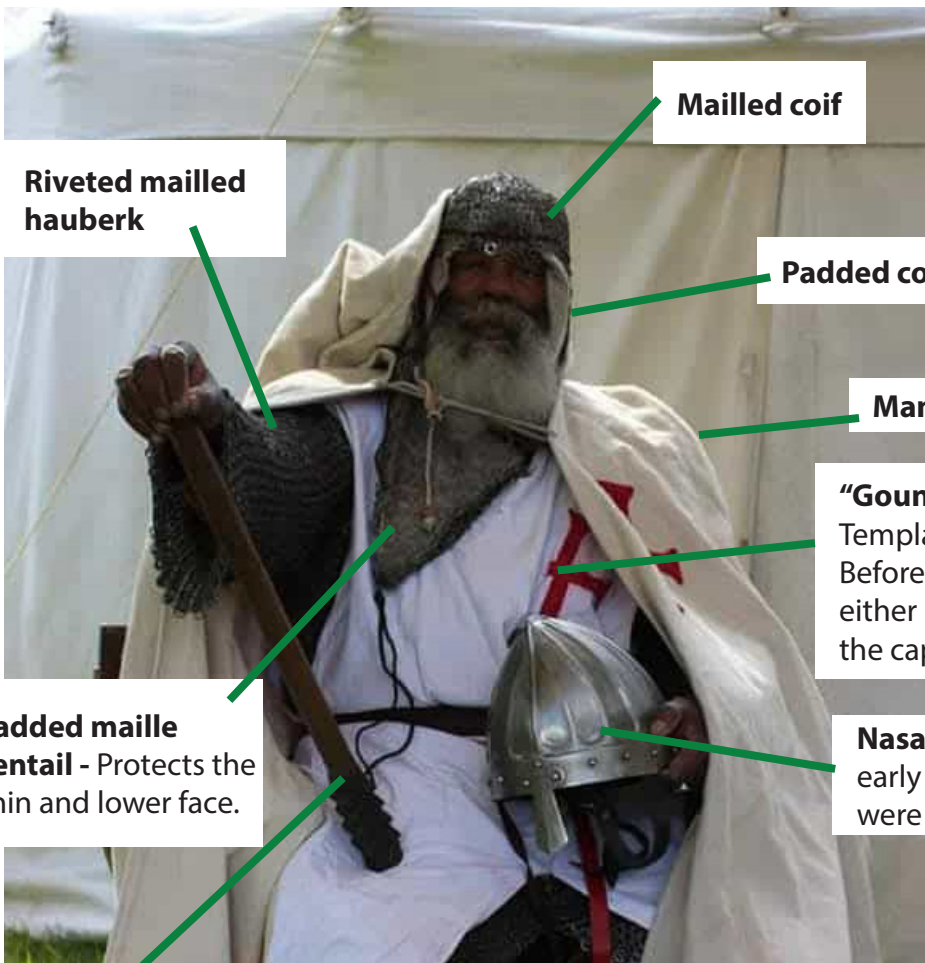
In "The Rule of the Templars" by J. Upton-Ward, there is a list ("retrai") of equipment each Templar is issued. The Templar cloak (called a "mantle" in The Rule) was always worn with its distinctive red cross. The Templars were given the right to wear this cross by Pope Eugenius II prior to the Second Crusade and the mantle was the symbol indicating membership in the Order. There were strict penalties for willfully removing the mantle without permission, or wearing it in "off-limits" establishments. Knight Brothers wore a white mantle. Serjeant (non-noble) brothers wore black or brown mantles.

The "aketon" (from the Arabic word aq-qutun, or "cotton") is a padded under tunic, designed as a shock-absorbing layer under the mailed hauberk. As implied by the name, the padding would be made of cotton quilted between two layers of fabric.

Shields and "baucent" banners shown in "black on white" coloration surmounted with the red Templar cross is strictly speculative. Modern historians suggest that individual Templars may have used their personal heraldry.

Get full details on Baron Robert's blog: <https://ironmensaints.home.blog/2023/02/20/templar-ta-50-photo-layout/>

Templar Knight



Mailed coif

Riveted mailed hauberk

Padded coif

Mantle

"Goun"/Surcoat - Historians speculate that Templars began to wear them around 1249. Before this date, iconography show Templars either in just maille or with what appear to be the cappa clausa over armour.

Padded maille ventail - Protects the chin and lower face.

Nasal helmet - Worn from 11th to early 13th centuries. Kettle helmets were also worn.

Mace

Templar Sergeant



Mantle - Black instead of white for a sargeant.

Monastic pillbox hat



"Cappa clausa"/ Monastic robes

Mailed chausses - Worn either with feet or without. Templar serjeant brothers were issued those without feet, implying an infantry role. Feet had a leather sole.

Top photograph by Mistress Waldetrudis von Metten (Kimetha Loidolt). Bottom right photograph by Lady Audeline Isabella von Metton (Rebecca Coleman).

So you want your persona to be...

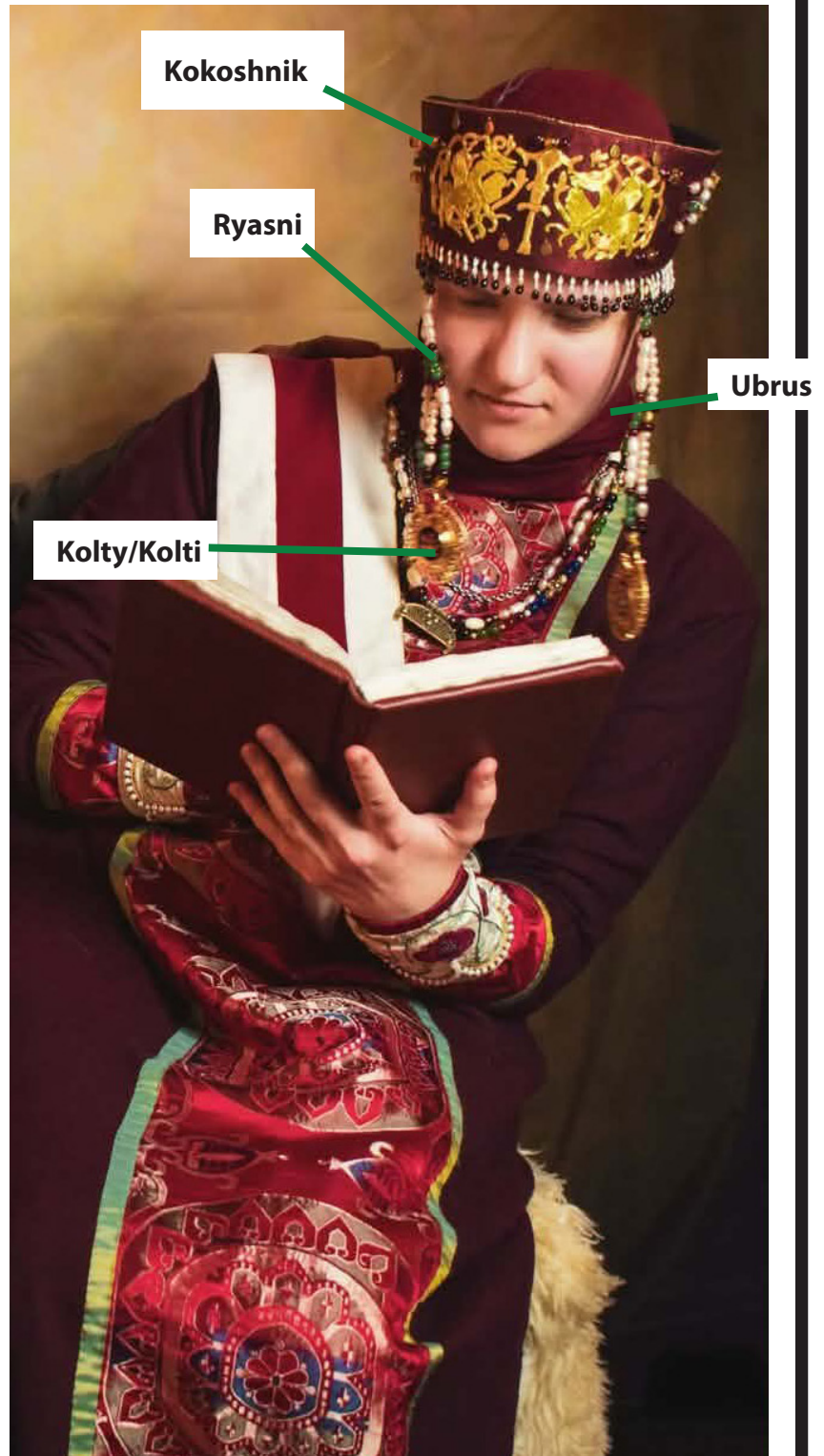
Rus - 12th to 13th Centuries CE (Russia)

Masterítsa Valya Kadaseva Zhena Kadakova (OL) (Lily Thompson)

I take creative liberties with color and extravagance - this particular outfit is very rich, with gold embroidery, pearls and glass beads, brocade, and kolty (the pieces dangling on either side of my face).

What completes it? Headwear! Clothing embellishments and silhouettes across cultures and time periods can be pretty similar, so it's the headwear - the veil, hat, and kolty - that really mark this as Rus.

Temple rings were often very simple and can be an easy addition to your wardrobe. Embroidery, beading, and fancy fabric go a long way on small pieces like headbands and hats. The dress doesn't really have a specific name, but the hat could be called a kokoshnik. It's got ryasni (the strands of beads at the temples) and kolty/kolti (the metal discs at the end of the strands). The veil is called an ubrus!



Photograph by Ceadda of Fox Hall (Chad White).

So you want your persona to be...

English - 14th Century CE

The Honorable Lady Margaret of Hollingford (Holli Hartman)

My outfit is 14th-century English.

A couple of the details that I think level it up are the use of fake hair braids to give that period hair-do look, a period mug, the plaque belt, and the bycocket. A good hat or veil or other headwear can really complete an outfit. Fake hair braids are easy to find on Amazon year round or at Halloween time.

Period-looking drinking vessels give you that medieval feel as well. A plaque belt can be a pricier addition but alternatives can be found or made by adding beads or mounts to leather or even cloth belts.

Also, the nice hood with fur edging is great on a cool day. Wool is awesome, but if you can't wear wool like me, or just want something more affordable, this is made from polar fleece.



Photograph by Duke Cellach
MacChormach (Jesse Weber).

So you want your persona to be...

Nobility - Early 15th Century CE (Northern Europe)

Master Milesent Vibert (Grace Vibbert)

This is very early 15th century. The large gown is called a Houpelande. A wool lace-up kirtle is worn underneath with a linen chemise/shift provides lift and shaping.

My hair is in buns at the side of my head (a continuation of 14th-century style moved up a bit on the head). It is secured with a head band and covered with a rectangular veil underneath and a circular one on top.

The necklace I'm wearing is a reproduction from the Cleveland Museum of Art (oh, and my Laurel medallion). Leather pointed-toe shoes (Poulaines) and leather pattens.



Multi-layered head covering:

- Hair buns
- Head band
- Rectangular veil
- Circular veil

Houpelande - Note the long, elaborate sleeves which were a hallmark of this gown.

Pattens - Protective leather "outer" shoe.

Kirtle

Poulaine - Shoes with a distinctive point, the style spread from Poland from the 14th-15th C.

Photograph is owned by Grace Vibbert and used with her permission.

So you want your persona to be...

Burgundian - 1460s et 1470s CE (France and Northern Europe)

Master Milesent Vibert (Grace Vibbert) et THL Lyonnete Vibert (Marie Vibbert)

Most of what we consider to be "Burgundian" would have been worn by the nobility. The style on the left is from the 1470s, while the dress The Honorable Lady Lyonnete is wearing on the right is slightly earlier. Note the difference in the necklines.

The modern word for the hat is "hennin" - in the 15th century it would've been called a bonnet. Gown with a fitted wool shaping.

Gowns - Note the evolution of the neckline from the 1460s to the 1470s (right to left).

Veil - Always worn with the bonnet until the 1490s.

Necklace - A historical reproduction by Armour and Castings based on a portrait.

Partlet - Sheer fabric worn around the shoulders and chest under the gown.

Bonnet - What we call a hennin would not have been worn at the same style as the hat on the right.

Bourlette - Hat based on a rolled hood worn on top of a horned headdress.

Belt - Wide, worn high in both styles.

Pattens - Are now wood. Also called "clogs" at the time.

Photograph is owned by Grace Vibbert and used with her permission.



So you want your persona to be...

Bedouin/Ottoman - 1555 CE **(Baghdad - Mesopotamia/Iraq)**

Hatun Amani Al-Baghdaddiyyah (Jennifer Clark)

My name is Amani Al-Baghdaddiyyah, and I am a Baroness (Hatun) in the Middle Kingdom. I live presently in the year 1555, in the outer edges of Baghdad, in Mesopotamia. Our city is ruled by the Ottomans, who pushed out the Safavids in 1534, but our Sultan, Suleiman the Magnificent is just, and allows much freedom in our city. I am a merchant, a widow, and in my fifth decade of life. I have grown children, fine men who trade along the Silk Road and provide me with fabrics and good to sell in my Souq. Although I live in an Ottoman Turk-ruled city, I am a Sunni Bedouin. I have facial tattoos obtained through my life as testament to major events, such as becoming a woman, being married, having children that survive the harsh desert, becoming a widow, and then a successful merchant. They represent many things, but mostly they are talismans for protection, safety, and wealth.

I wear the clothes of the Ottomans, as I wore the clothes of the Persians before them, but I always keep my black veils of my tribal people. When I am outside or in my Souq I do not wear the full obstructive garments of the Turkish woman, but I do wear my black usabah - a black scarf or veil worn to cover the hair. They are often tied or pinned in back, but I like to roll mine into a knot in the back of my neck. I wear a hattah, which is either tubular or a folded rectangle wrapped around the forehead to keep the usabah in place. It holds my coronet in place nicely when I wear it!

I don't wear a thobe like other Bedu women because I wear the garments of my customers - the Ottomans. When I leave the Souq however, I will wear a part of the thobe that covers the head. It's essentially a very large rectangle of silk pinned to the usabah (or draped on it) that covers the upper portion of the body and protects from the hot desert sun! I also don't wear any burqua because it's not common to my tribe, but when I travel I might wear a small burqua that covers my lower face with rows of coins to show that I am a wealthy woman. When I do this I wear red in my hattah and usabah to show I am (or was) a married woman.

Typical women's garments for the Ottoman Turks that I do wear include a light white shirt called a gomlek that is slit in the front and may have either fitted sleeves or wide rectangular sleeve. Then there is a Zibin, which is a sleeveless layer that's fitted and can be short like at the mid-thigh, or as long as my kaftan. Then I wear a kaftan, usually long to the top of my foot, although if I am working I may wear a shorter one. I have a belt or sash around my waist that I'll tuck the corner of my kaftan hem into to show off its lining and to keep me from tripping. I also wear shalwar pants and either flat slightly pointed shoes or my favorite boots. My husband brought them to me from his travels (when he lived) and they are great for working.

Typically Turkish women wear tarpus hats on their heads, with short veils to their shoulders. They will wear fancy feathered aigrettes on the hats! Many of the women who come to my souq wear rows of draped pearls as well. I wear them sometimes but mostly I wear necklaces and ear rings from my travels and traded with other Bedu women.

References on request - message through Facebook or contact at silvertreesouq@gmail.com

Photos are owned by Jennifer Clark and used with her permission.



Hattah - Folded tube or rectangle of cloth that keeps the usabah in place.

Gomlek - White garment slit in the front with fitted or wide sleeves.

Zibin - Sleeveless layer that goes to mid-thigh or long.

Kaftan - Outer layer. Worn with corner lifted to show colorful lining or layer underneath.

Sash or belt

A close-up of Baroness Amani's Sunni Bedouin facial tattoo recreation.



So you want your persona to be...

Japanese - Approx. 1560 CE

Oda Umi Shōnagon (Laura Crowell)

This persona works in a castle as a fighter for a feudal lord and would be in the upper class/warrior class.

For the outfit, start at the top:

- Hat - Eboshi
- White layer - hiote
- Orange layer - kosode (short sleeved shirt)
- Pants - hakama
- My Pelican medallion
- Buddhist beads
- Belt is an obi

The two bags: one is the Royal retaining bag, the other is a durable felt wool messenger bag that is not at all period but for camping events like Gulf Wars is needed.

The mug is His Majesty's cup.

~Oda (family name) Umi (given name)
Shōnagon (title)

In the SCA, "shōnagon" is an alternative form of address for a Peer, in this case, Pelican.



Photograph by Sigmund Úlfsson (Robert J. Gallon).

Did we miss yours?

Do you have your kit together, but didn't have a chance to submit? Do you know more about a certain style than can fit on a page? *The Pale* can always use content! We would love to share your story and hard work to help inspire others.

Contact thepale@midrealm.org



Their Majesties Sascha and Kemma wearing Norman garb at RUM. Photo by Dame Maggie MacKeith (Wendy Martin-Glick).



The alternate persona of Baron Robert de Tyre. Photograph by Mistress Waldetrudis von Metten (Kimetha Loidolt).

Dame Honor von Atzinger in Elizabethan at Christmas Tourney 2025. Photo by Ceadda of Fox Hall (Chad White).



So you want your persona to be a...

Landsknecht - Late 1500s CE (Germany)

Baroness Emmeline von Kaltwasser (Emma Reid Marie Caldwell)

The Landsknecht Trossfrau dress and tellerbarret hat I am wearing highlight the ornamentation, colors, and intricate patterns of the time. I designed the kit after the clothing of middle-class women found in period woodcuts. The kit is made entirely of shirt- and medium-weight linen. While the exact shades of the dress may have been difficult to obtain in period, I have found extant pieces that show teal and maroon, or dark red, were available to the mercenary groups.

The silhouette of the dress is very common in the period. The bodice is modeled after a popular style of the time and ties at several points along both sides. In period, the center panel would have been interchangeable to allow for simpler or fancier designs! It could have had boning or layers added to create more structure. In this example, I opted to only line the dress for comfort and ease of movement. I am rarely stationary at events! In this style, skirts were full and could have been attached or separate from the top. In this case, I attached it with simple skirt pleating.

Some creative liberties have been taken in the dress's banding. While the Swiss and German crosses (pictured) were very popular, the lozenges (diamonds) were added to signify the household of which I am a member (Duchy of Lozengia). Dresses could have multiple bands, as shown. While I haven't found any specific rules on the number, it is reasonable to suggest that quantity and intricacy could be related to status.

The chemise is very simple, featuring long cartridge pleats on the cuffs and collar, with simple diamond blackwork embroidery. In period, designs and colors could have been more intricate the more money you had! Metal fasteners were not common in Landsknecht groups because most metal was reserved for armories. Leather or fabric ties were more common; however, I splurged and included brass Welsh dragon buttons for the cuffs and collar.

The hat, everyone's favorite ostentatious part of Landsknecht garb, was very common in the period. While styles, sizes, and ornamentations vary widely, I chose a medium-sized tellerbarret hat (16-17 inches across) with peacock and white ostrich feathers. The hat is secured to my head with a ribbon tie, which wraps around the back of the Wulsthaube/Steuchlein (white donut cap). While the beaded band shown in the picture is not necessarily period, the Steuchlein (linen veil) was often decorated with embroidery, spangles, and beadwork for upper-class women. In this case, the band serves as my coronet with green/red bead work, blackwork, and six cream pearls.

Another piece, not pictured, but often synonymous with the group, was the socks and shoes. Landsknecht cow-mouth shoes and tall socks were very common, both varying widely in color. There is even evidence that shows socks didn't always match in color or pattern! While the socks can be sourced very easily, the shoes can be more difficult, and I only very recently obtained my first pair, after graduating from simple, brown, modern Mary Janes.



Wulsthaube - White donut cap.

Steuchlein - Linen veil over the donut cap.

Beaded band - In period the beading would have been done on the steuchlein (linen veil). Here it is a separate piece to serve as an SCA coronet.



Chemise

Trossfrau dress - With interchangeable center panel.

Banding - Different color fabrics and patterns sewn into the skirts.



Tellerbarret hat

Blackwork embroidery - On chemise.

Top photograph by Lord Mel of St. Brutus (Mel Magin).

Bottom right photograph by THL Raziya al-Zarqa' (Kim Garnett).

So you want your persona to be...

Elizabethan - Approx. 1580 CE (England)

Mistress Fionna Goodburne MacNicol (Karen Goodburne)

I'm wearing a gown suitable for day wear made of silk from the Orient, with woven edgings used as trim. In modern terms, this gown is made from a silk sari and the sari trims were used on the gown. The gown is made in one piece, sometimes referred to as a round gown, with the skirt attached to the bodice. It closes down the front of the bodice with hooks and eyes. It has internal shaping as no pair of bodies ("corset") is worn underneath.

The gown has short sleeves and shoulder rolls. The white embroidered silk sleeves are not attached permanently to the gown and may be worn with other gowns. Sleeves were considered an accessory and are mentioned in wills and inventories as being gifts from others.

What is worn but not seen include a petticoat with a guard or contrasting band at the hem that is stiffened with felt to give shape to the gown's skirt. The gown's skirt also has a band of grosgrain ribbon facing the hem to improve the drape of the skirt. The petticoat is red to provide warmth and maintain health, according to the physicians of the era. What really gives shape to the skirts are the cartridge pleating at the waist and the bumroll. A bumroll is a crescent-shaped cushion tied around the hips aka the bum to give shape to the skirts.

I have on my linen smock ("chemise") with blackwork embroidery on the cuffs and at the square neckline. Over the smock is a linen partlet with attached ruff. The ruff is worn open in a casual manner. The band strings, which have tassels, can be seen hanging loose. I am wearing my collar of state with my Laurel medallion, a small pendant, and my site token is suspended at my waist.

On my feet, I am wearing wool stockings and latchet tie shoes. And garters to keep the stockings in place, not shown in the picture to the left.

I have my hair braided and secured underneath the embroidered linen coif. On top of the coif, I have a hat made of stiffened buckram and millinery wire, covered in linen. A hat band with a pin and feathers completes the look.

I made everything shown except the shoes.

Photos are owned by Karen Goodburne and used with her permission.



Round gown -
Skirt and bodice
attached to each
other.

Linen smock/Chemise
worn under **partlet** with
attached ruff

Sleeves - Separate.

Coif - Embroidered
linen.

Bum roll - Crescent-
shaped cushion tied at the
hips. Along with cartridge
pleating, this gives the
skirts their shape.

Ribbon - To improve
drape of the skirt.



Wool stockings

Latchet tie shoes

Photographs by

So you want your persona to be...

Elizabethan - Late 1500s CE (England)

The Honorable Lady Kaitlyn Lemon (Kaitlyn Lemmons)

THL Kaitlyn Lemon is a twice-widowed lady of moderate means from Plymouth in Elizabethan Devon. Her late husband owned a chandlery and supplied ships, which, with his other endeavors, she continues in his good name. (God Bless Goode Queen Bess!)

Most of my wardrobe is based on either Margo Anderson or Tudor Tailor patterns. I like versatility and variation, and it has to be easy to wear or its not for me.

My hair is usually pulled back/up with some form of hair piece in a hair net or caul, with a hat over.

I like a stiffened (not boned) kirtle or Elizabethan petticoate with a ladies doublet or English jacket. I do love my properly fitted stays, and highly recommend making the effort for the correct shaping. (Mine weren't pulled in in the 1st image, it was hot out!)

The first image shows my very versatile light olive brushed twill doublet with tied-in sleeves. Changing the sleeves changes the look easily. When its hot out, you can have your sleeves tied in without your arms in them and still be properly dressed. Most of my sleeve sets are slashed to show my chemise sleeves. You can dress a doublet up or down with a good set of sleeves.

My bum roll/bolster is half of my corsetted waist measurement made of...pool noodle, scandalous, I know!

The second image showcases a delightful English jacket, made of the embroidered linen from Truly Carmichael, given me recently by my dear Laurel. This would've been the top end of "informal" wear around the turn of the 16th century. I have other, more plain, English jackets as well. They're a good novice choice, fairly easy to build of linen or wool.

The tall hat has a band woven of several colors of ribbon that goes with most of what I might wear.

The third image is of her Ladyship speaking at a demo at a local retirement community. This is one of my favorite doublets, even with the sewn-in sleeves. It is of a lightweight bleached canvas (meant to look like hemp or nettle) with all the edges and seams trimmed.

Buttons in the first and third images are from Bad Baroness Buttons.

I'm clearly not wearing enough petticoates, as you can see that I'm wearing the correct cone-shaped hoops under one of my favorite "curtain" skirts (basically 3x58" widths of fabric on a drawstring with a deep hem).

Hair net

Chemise

Bum roll/Bolster -
Worn under skirts.



English jacket



Doublet - With sewn-on sleeves.



Hoops - Cone shaped,
and properly worn under
petticoates and skirt.

Photographs are owned by Kaitlyn Lemmons
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