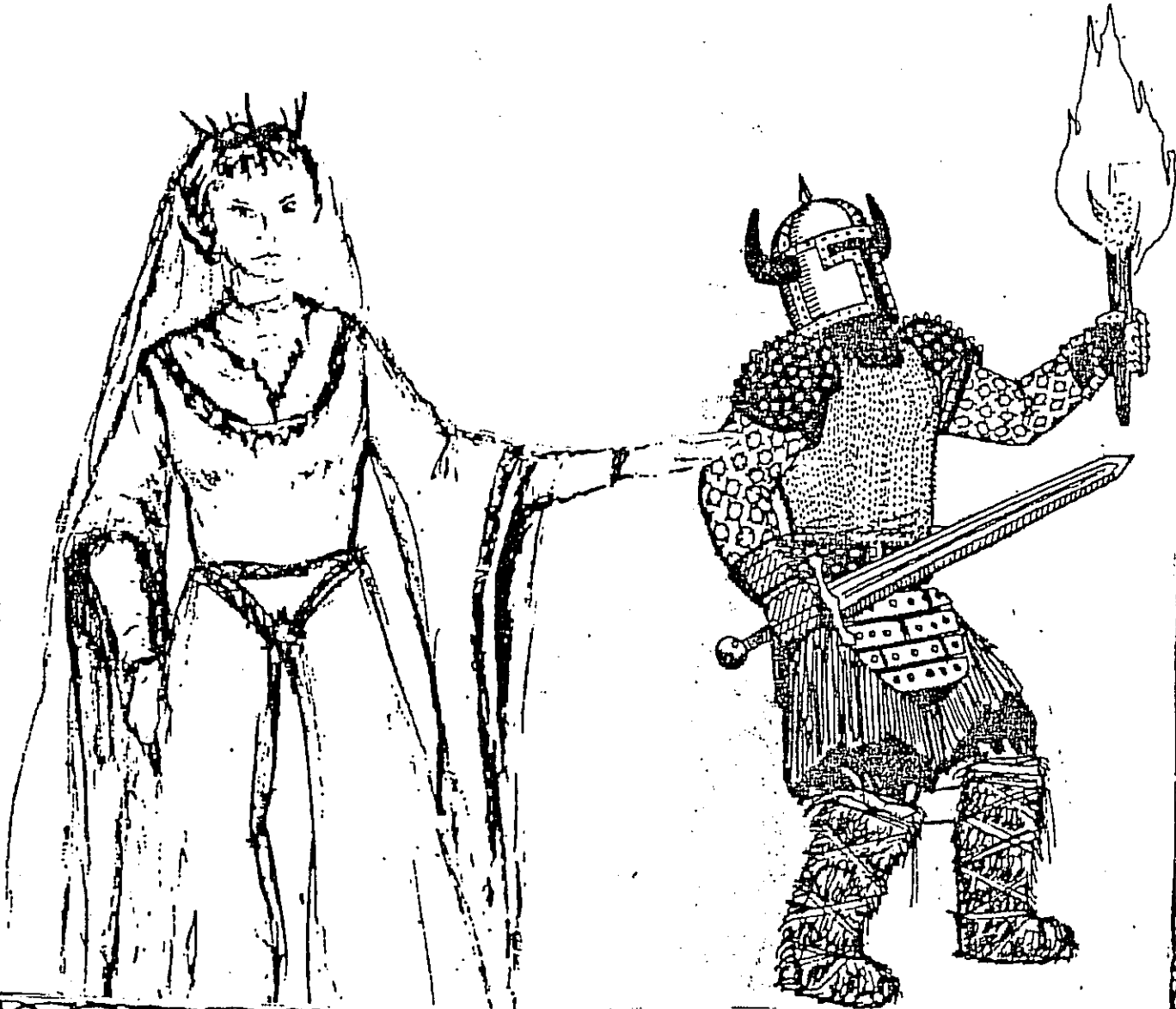


# AMT GARD

SUPPLEMENT number four: Advanced Garb

INCLUDES:

- \* Period Pants by Ariona Mixtati of the Bear Clan (Kathleen Donnelly)
- \* Period Capes by Gwynne (Kris Donnelly-Sasser)
- \*Embroidery by Joella Llewelyn Claromonde (Mandy Burgin)
- \*Applique by Gwynne (Kris Donnelly-Sasser)



## PERIOD PANTS

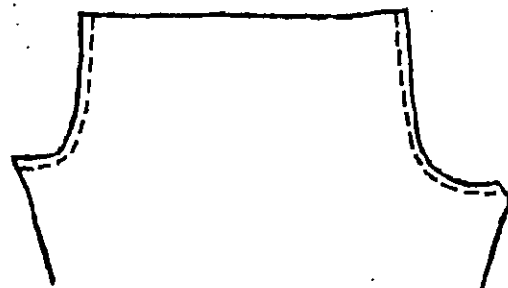
Next to footgear, pants are probably one of the hardest pieces of garb to actually make period. Many people do not take the effort and some do the best they can with whatever they can find in the stores.

This pant pattern is very simple, looks good and can be whipped up in no time. You will need approximately 3 yards of 45 inch material. Most any type of cotton, cotton blend or wool will work well. You will also need approximately 1 yard of 3/4 inch elastic. You will notice that there are two patterns, one small and one medium. The small fits sizes 34-36 with hips up to 37 inches. The medium fits sizes 38-40 with hips 39-41 inches. I have used the small pattern to make pants for M'Deth, Aramithris, Hellspawn, Zyax, Scarhart, Aredhel, etc. The medium I have used for Morluk and Gwynne has used for Frodo (with lots of extra length!).

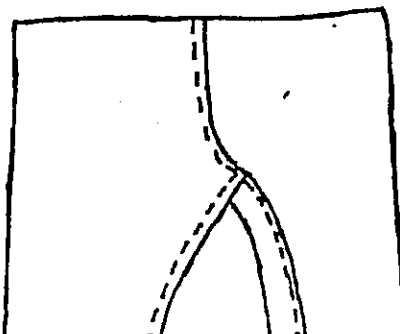
Once you have your enlarged pattern made (see the 1001 Tunic for instructions. Also, see NOTE at end of pant instructions), cut your pants out with the double arrowed line running on the grain of the material.

Depending upon the type of material that you use, you may or may not need to flat fell your seams (see the Garber's Guild Publications #2 for flat fell instructions). I suggest you do flat fell the seams, however, because it will make them much stronger.

If you do not want the flat felled seams to show, then turn your two pieces of material so that the right sides are together. If you want the flat felled seams to show on the outside, leave the wrong (or inside) sides of the material together. Sew the center front seam first and then the center back seam. Note that there is a 5/8 inch seam allowance on this pattern.



After you have sewn both center seams, match the crotch seams together and then match the legs all the way down. Begin sewing at the bottom of one leg and sew to the crotch. Do the same with the other leg.



Now turn the top of the pants down 1/4 inch (to get rid of the frayed edges) and then another 1 inch.

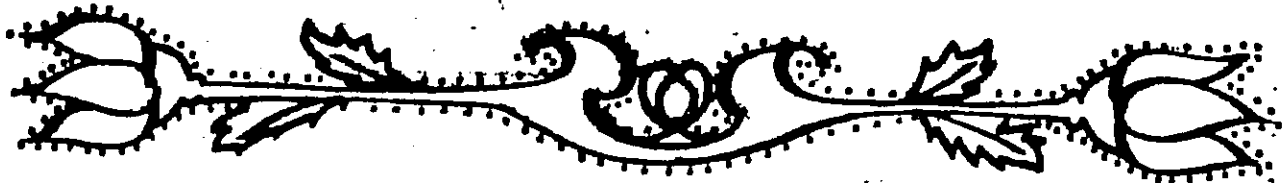


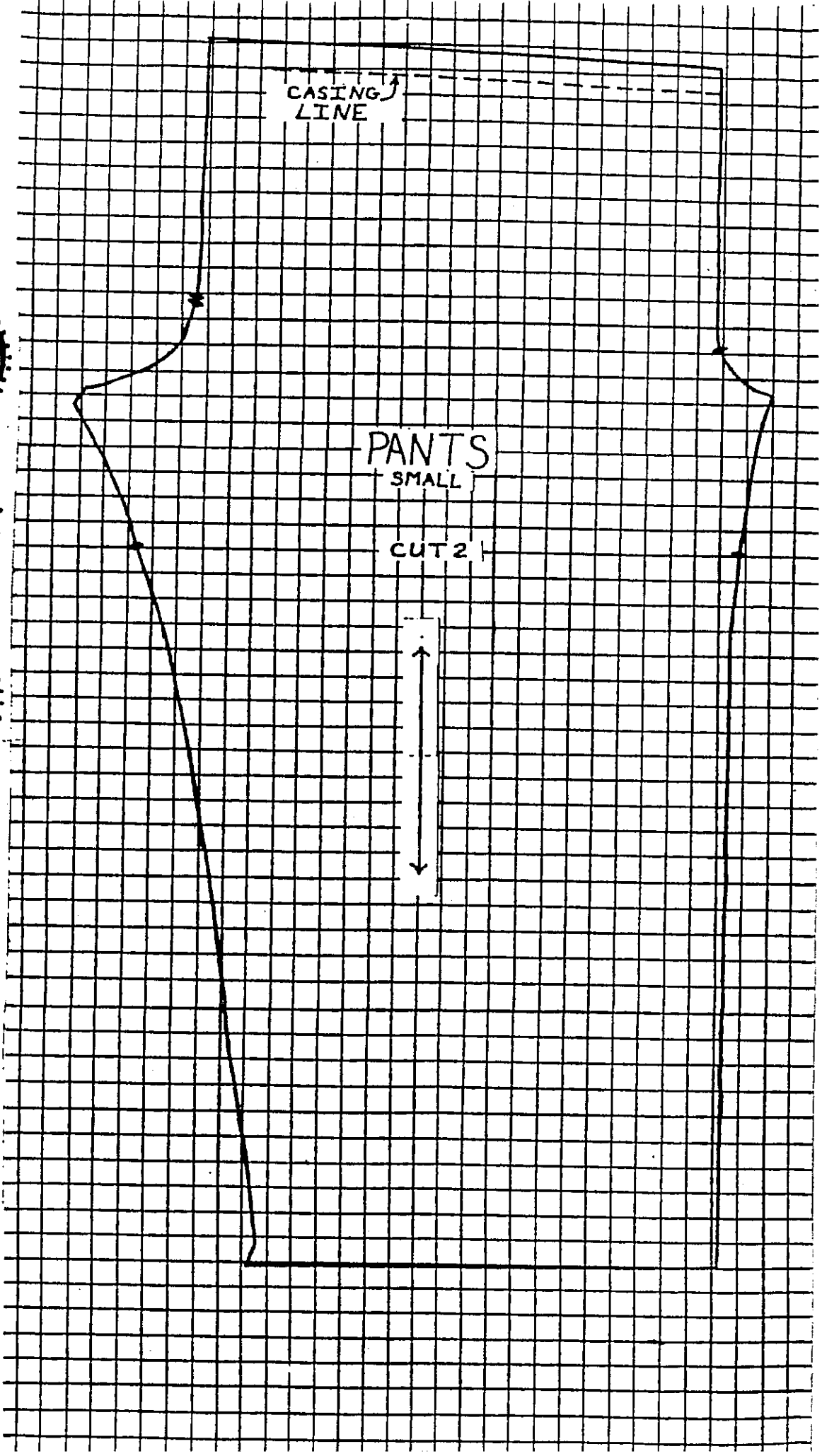
Sew along the edge leaving at least a 3/4 inch opening at the back center for the elastic. Insert the elastic and tighten to fit the pants to your waist. Sew the two ends of the elastic together push it back into the casing and sew the material closed. Now hem the pants to the desired length.

NOTE: As of this writing, the patterns for the pants were on 8 1/2 X 17 inch paper and have to be reduced to 8 1/2 X 11 inch. I don't know what the actual scale measurement will be. . . but!!! one square on the reduced pattern equals one square inch!



Ariona

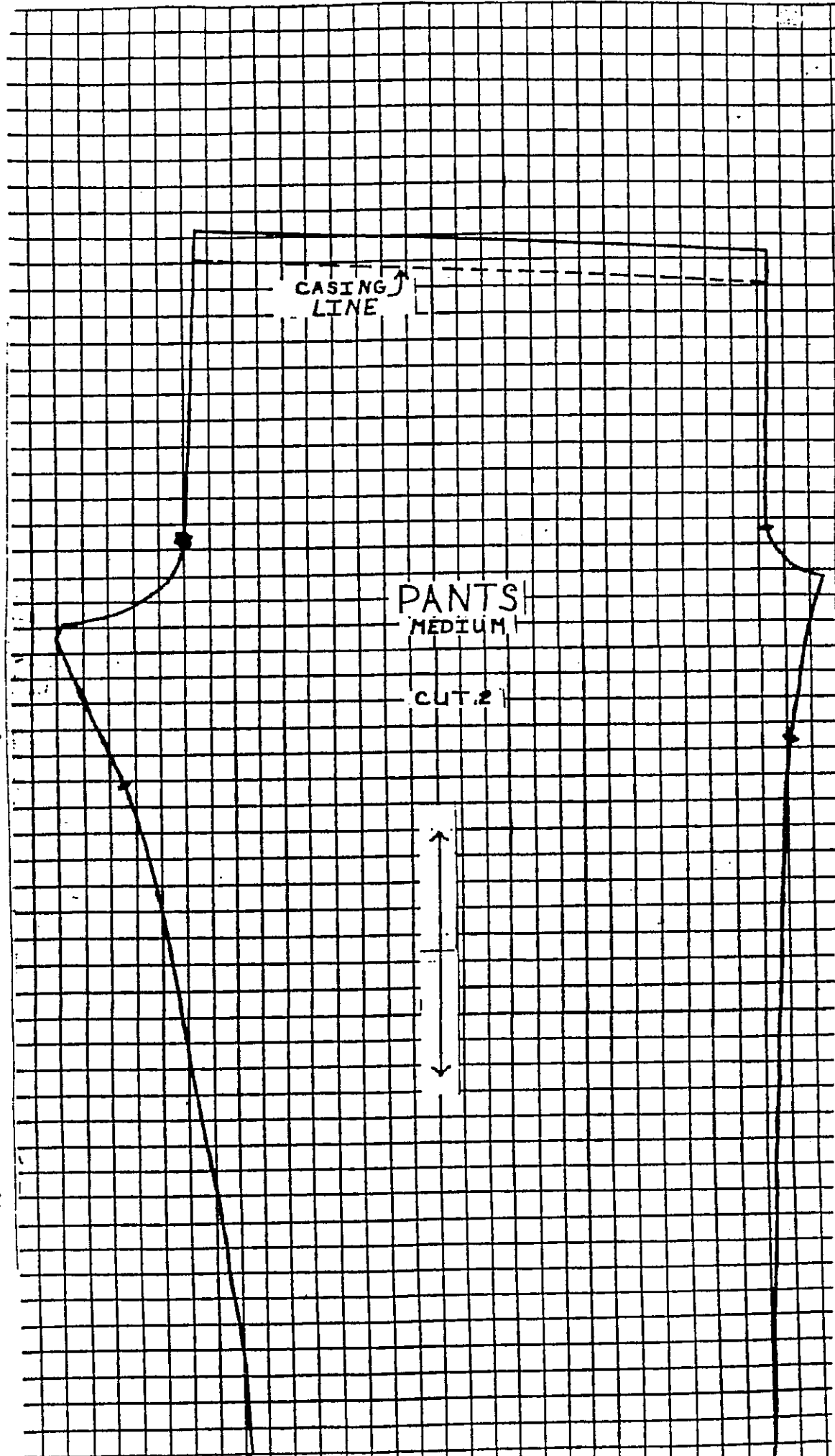




CASING  
LINE

PANTS  
SMALL

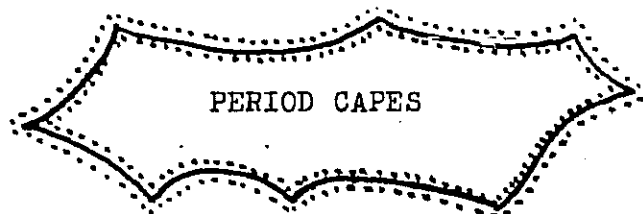
CUT 2



CASING  
LINE

PANTS  
MEDIUM

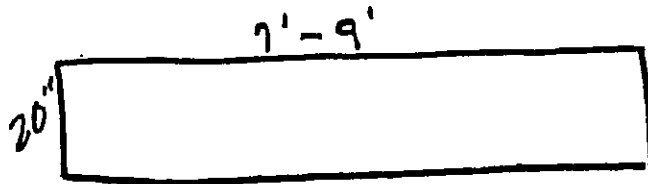
CUT 2



PERIOD CAPES

I. This is a cape. (Believe it or not.)

Drape it twice around head and shoulders to make a hood and let ends hang as they will.



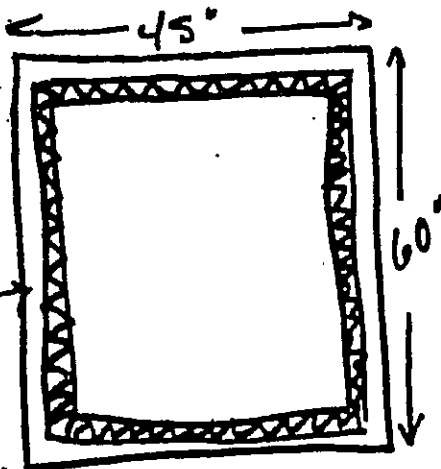
Looks great lined. Make sure both fabrics are similar in feel and in weight and sew as follows:

Finish raw ends and wear it out the door. NOTE: Material must be drapeable ..... Don't use corduroy, brocades, twills, heavy denim. Do use soft wool blends, drapeable cottons, velour, velvet.



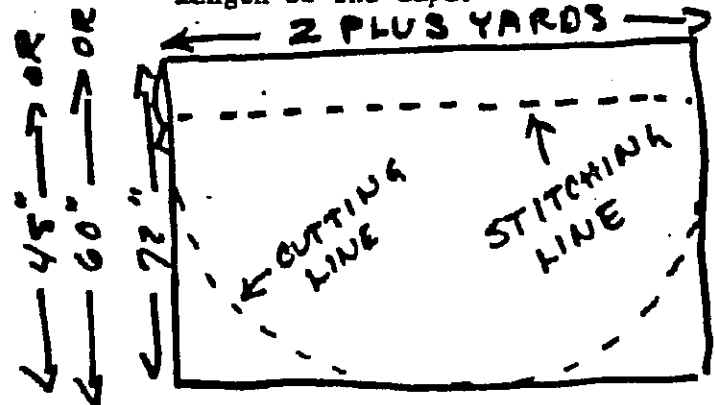
Place one on top of the other right sides together and stitch down both long sides and one short side. You now have a 7' long sack. Reach into bottom of sack, grab a handful of material and pull inside out. Now both right sides of material are where you can see them. Press well with a steam iron. Fold in unsewn edge one inch and overstitch entire cape border.

II. This is also a cape but you'll need a pin to fasten it with. Make exactly as the above long, rectangular cape.



*add a border for more interest*

III. Another variation. The width of your material determines the length of the cape.

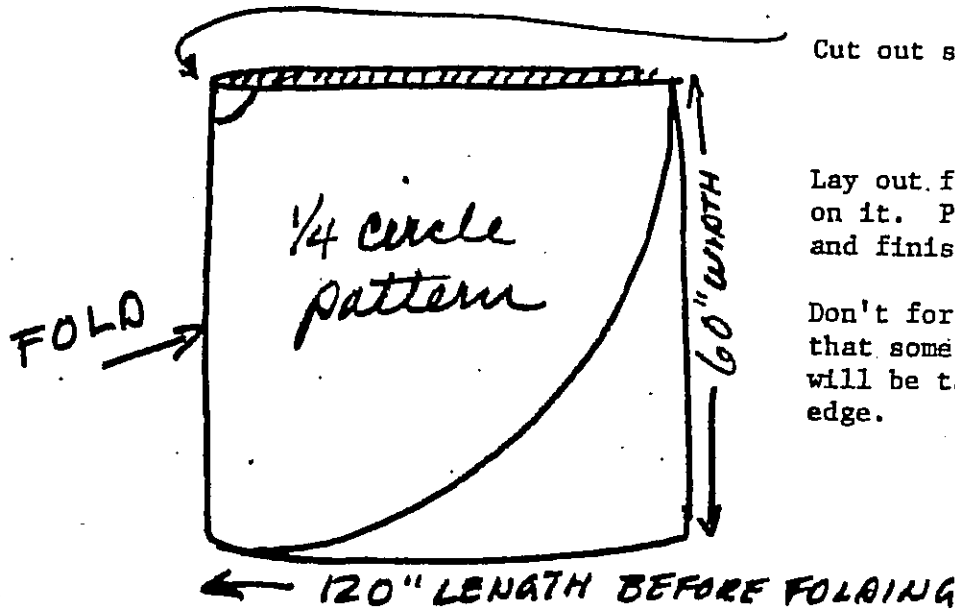


Fold over top edge about 12" and sew in a one inch tunnel. Finish all raw edges with a double hem. Put heavy cord through tunnel and draw material up to fit around your neck

NOTE: This cape also looks good in the more drapeable fabrics.

IV. Half-Circle Cape (Compliments of Ariona and Joella). NOTE: for this cape you will need approximately  $3\frac{1}{2}$  to 4 yards of 60" (width) without nap. For napped material increase the amount of material to 6 or  $6\frac{1}{2}$  yards.

A. Draw quarter circle; the radius will be your cape length (minus 1" for cape hem and 1" for neckline finishing).

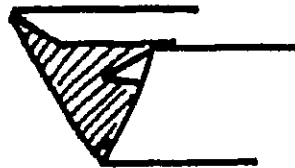


Cut out small arc for neck line.

Lay out fabric and place pattern on it. Pin on pattern, cut out and finish hem and front edges.

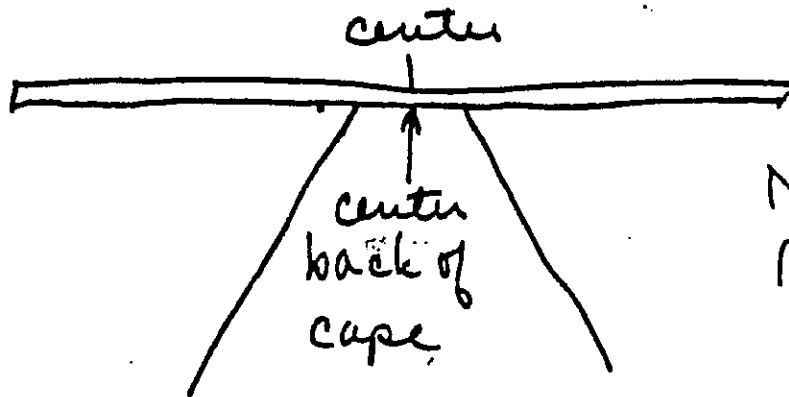
Don't forget to allow for the fact that some of the "width" of the cape will be taken up to finish the front edge.

B. Cut a long piece of material ( $3\frac{1}{2}$  to 4 yards) about 4" wide and thoroughly press it into the following shape:



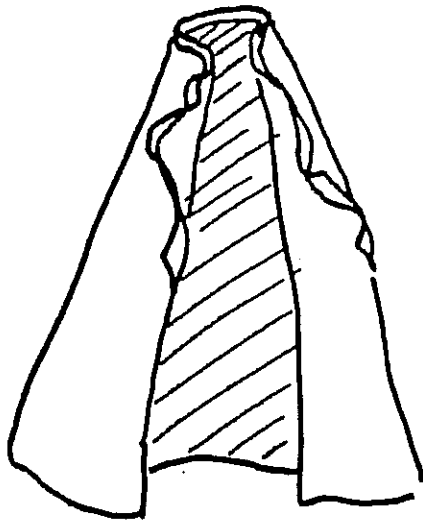
*end view*

Mark the exact middle of this long strip and pin it to the exact center of the back of your cape. Pin all around the neckline and sew on. Now fold the entire length together as pressed and topstitch it for entire length and finish the ends.



NOTE: Sew right sides together when sewing onto neckline.

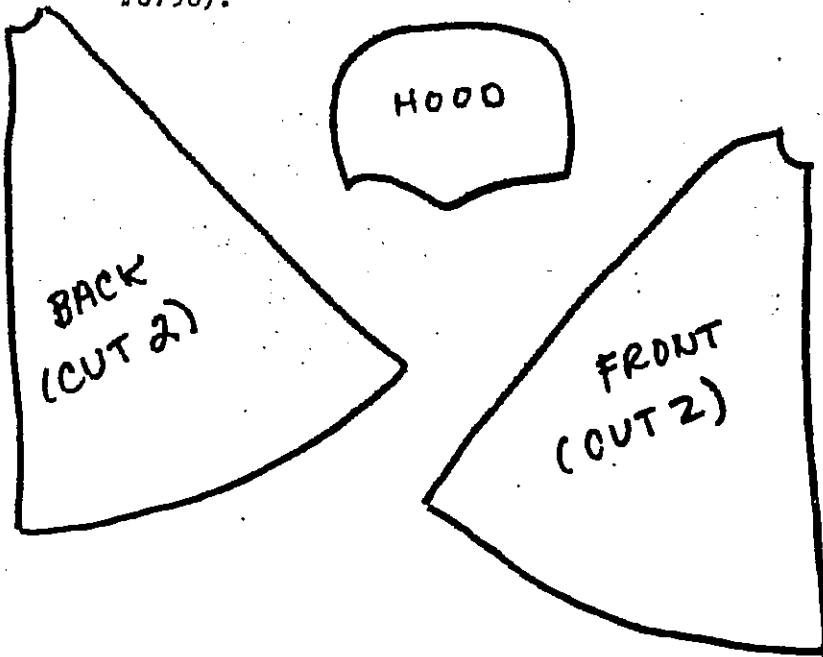
What you end up with will be similar to the drawing on the following page.



NOTE: When worn this cape will tend to "fall away" from the front which can be a real plus if you really want to show off the garb you have on under it. On the other hand, if it is cold and you don't need the draft there is enough material in the cape to allow you to pull it around yourself and snuggle.

V. Fitted long cape with hood.

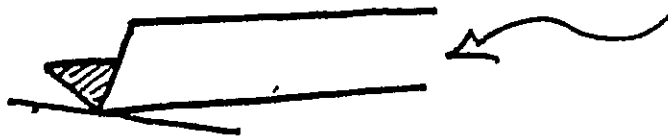
Yes, folks; here it is. The cape everyone wants—the buckle and swash cape, the elegant drag-the-ground - eat-your-hearts-out, mundanes, cape. Presented by the Garbers Guild, Amtgard, Kingdom of the Burning Lands (and Butterick cape pattern #6796).



This cape is actually very easy to make but takes enormous amounts of material especially in velours or velvets. It also makes up well in heavy twills, cotton, wools and just about you name it. It can be lined but remember you need twice as much material. If lined, there is a small trick to lining the hood and the Garber's Guild will be glad to help you out with this.

If not lined, all seams should be \*flat felled.

\*OK, OK - so here's the flat felled seam. First sew a 1" seam and press it open. Now cut off  $\frac{1}{2}$  of one side of the seam allowance so it looks like this



Now double over the long side to cover the short side like this and press flat and stitch down.

SIDE  
SEAM





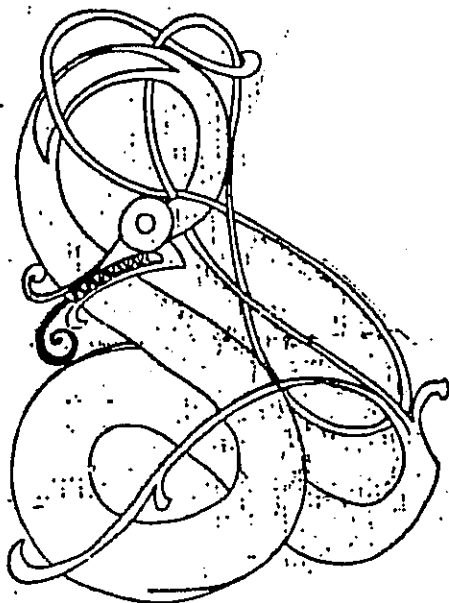
HINT ON FLAT FELLED SEAMS: They look better and sew easier if you make your seam just backward than usual, i.e., have the raw seam on the right side of your fabric. In other words, sew in your seam with wrong sides of the material together instead of the normal right sides together. This will enable you to sew a straighter, neater stitch on the outside WHERE IT SHOWS.

NOTE: On this cape pattern you have a full  $\frac{1}{2}$  circle to work with so you can run amok on braids, trims and etc. I'm currently in the midst of putting the pattern below on one of these capes.



REMEMBER: If you think a cape of velour or velvet would look nice you'll need much more material (that damned nap on those materials has to run "down" the cape and your wastage will be appalling unless you luck out and find some super-wide material). Also keep in mind these types of material last longer and look much better if you have them drycleaned and you can figure about \$8.00 per cleaning!

*Guerrero*



EVERYTHING YOU EVER WANTED TO KNOW ABOUT EMBROIDERY,  
BUT WERE AFRAID TO ASK

Since plain garb often seems mundane, there are many ways to liven it up. One elaborate method is embroidery. While it often looks complicated to the layman, it really is simple when certain techniques are understood. A good knowledge of the basic embroidery stitches and how they are formed is essential. Once they are learned, a person can go anywhere with the designs. The following stitches are basic and were taken from a book called "100 Embroidery Stitches". I will try to include more stitches in future publications.

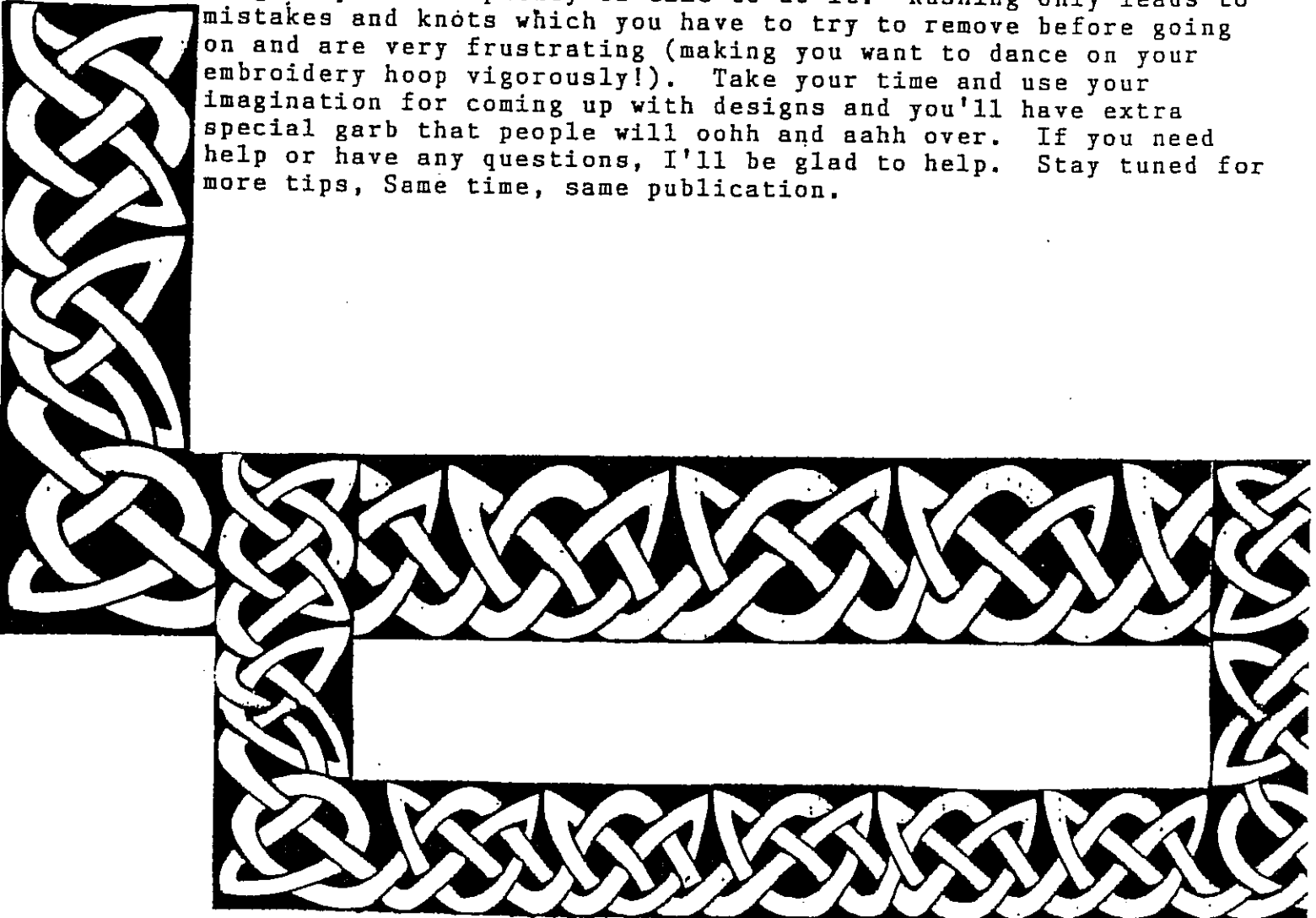
The needed materials for embroidery are basic. An embroidery hoop is necessary to hold the cloth firmly in place while you are sewing. You don't need one but it sure helps keep you from getting too frustrated. Fine pointed needle with large eyes are recommended. Embroidery floss comes in many brands and colors. DMC is good as you can always find it if you run out of the color you are currently using. ALWAYS write down the color and DMC number for easy matching.

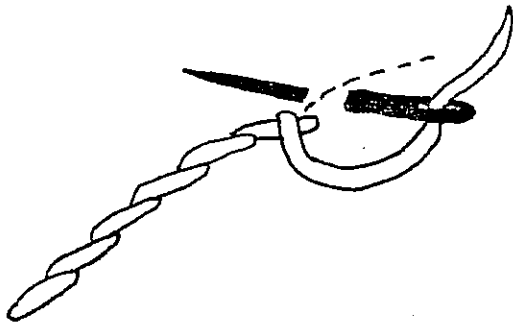
There are two major kinds of embroidery that are handy with garb. The first one that I shall talk about is crosstitch. In past years, only Aida cloth has been appropriate for crosstitch. It already has the holes put in it so you can make even crosses. Aida cloth is useful for favors and other similar small items but it is essentially useless in regards to garb. It is too stiff and costs too much for pieces big enough to make garb. Because the material is so different from the normal cloth, it would look out of place as trim and does not wash as well. There is something new which has solved this problem. There now exists a material called Aqua Solv which is perfect for putting patterns on clothes. It looks like plastic but it dissolves in water. The design can be drawn upon it with a permanent marker, directions are on the package, and it washes away as well. I recommend that you soak the finished material in water for about half an hour to make sure the marker lines are gone. Aqua Solv can be found at Ben Franklin's for a reasonable price and its worth it if you plan to do a lot of embroidery. The main thing to remember when doing crosstitch is to make the lines of the crosses go the same direction the entire way through. If you don't, then its noticeable and looks tacky.

With most embroidery, usually two threads of floss is enough. DMC floss comes in six threads per strand. After you cut the desired length, (don't make it too long or the thread will tie itself into little knots which are a @#&%! to get out while you are sewing), separate the strands. It must be separated slowly or the thread will knot. Pick two threads away from the others and I find it easiest to hold the two strands with my teeth while I hold the other four away in one hand and pull down on the bottom section with the other hand. Then pull the four threads away slowly until it is all separated. The pulled thread might spin for a while but let it; hopefully it won't spin while you are

sewing. Also, hide the unused portion of the thread if you have cats in the house. They like to play keep away and laugh at your attempts to catch them. They also knot it so it can't ever be sewn with.

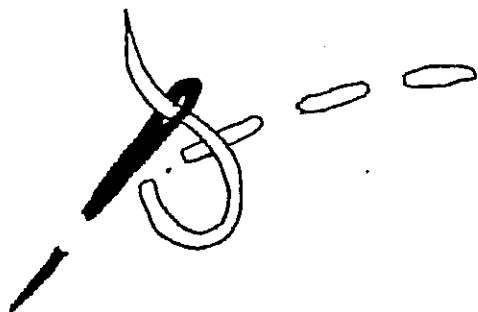
Once you've picked out the design and have either drawn it on the cloth directly (this means you have to take extra care in making sure the lines are cover), or on Aqua Solv and picked out the particular stitches you want to use with the design, then you are ready to begin. Make sure that the cloth is taunt in the hoop but not drawn into a weird shape. DO NOT use knit material if you can avoid it. All stretchy material tends to warp the design into something you hadn't originally planned. Make as tne a knot as you can every time you have to tie a knot so it doesn't show up when the work is finished. DMC floss is color fast and will not run in the wash. If you take your time and are patient, the results will be wonderful. Eventually you will be able to sew with little intense concentration. Embroidery is very relaxing as long as you have plenty of time to do it. Rushing only leads to mistakes and knots which you have to try to remove before going on and are very frustrating (making you want to dance on your embroidery hoop vigorously!). Take your time and use your imagination for coming up with designs and you'll have extra special garb that people will oohh and aahh over. If you need help or have any questions, I'll be glad to help. Stay tuned for more tips, Same time, same publication.





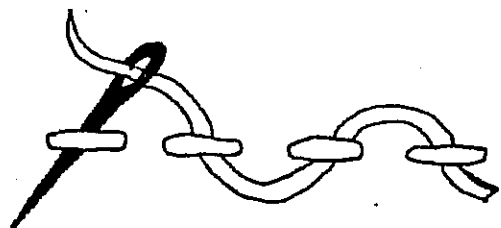
#### STEM STITCH

Work from left to right, taking regular, slightly slanting stitches along the line of the design. The thread always emerges on the left side of the previous stitch. This stitch is used for flower stems, outlines, etc. It can also be used as a filling, rows of Stem Stitch worked closely together until the shape is completely filled.



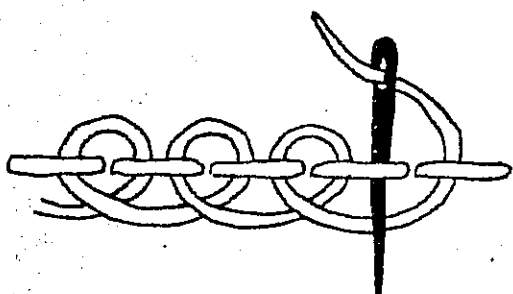
#### RUNNING STITCH

Pass the needle over and under the fabric, making the upper stitches of equal length. The under stitches should also be of equal length, but half the size or less of the upper stitches.



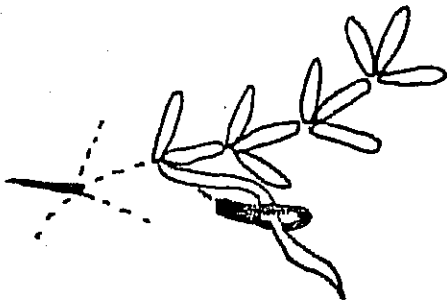
#### LACED RUNNING STITCH

Running stitch can be laced with a contrasting color to form a decorative border. Use a round pointed needle for lacing and do not pick up any of the fabric.



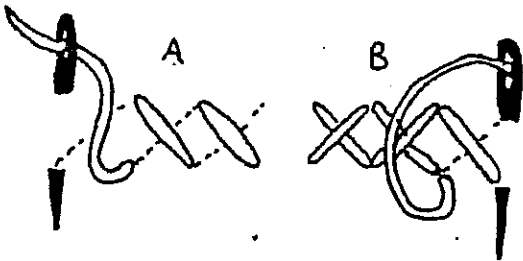
#### PEKINESE STITCH

Work a Back Stitch in usual way, then interlace with a thread to tone or a thread of another color. The stitch is shown open in the diagram but the loops should be pulled slightly when working.



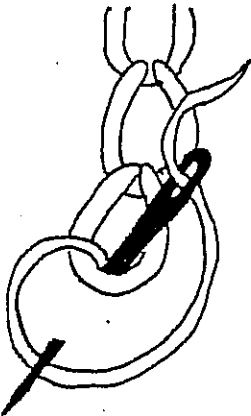
### FERN STITCH

This stitch consists of three Straight Stitches of equal length radiating from the same center point A. Bring the thread through at A and make a Straight Stitch to B. Bring the thread through again at A and make another Straight Stitch to C. Repeat once more at D and bring thread through at E to commence the next three radiating stitches. The center stitch follows the line of the design.



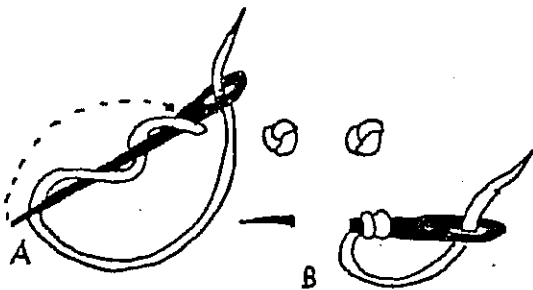
### CROSS STITCH

Fig A- bring the needle through at the lower right line of the cross and insert at the top of the same line, taking a stitch through the fabric to lower left line. Continue to end of row in this way. Fig B- complete the other half of the cross. It is important that the upper half of each stitch lies in one direction.



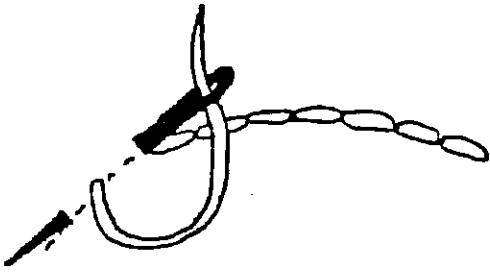
### CHAIN STITCH

Bring the thread out at top of line and hold down with left thumb. Insert the needle where it last emerged and bring the point out a short distance away. Pull the thread through, keeping the working thread under the needle point.



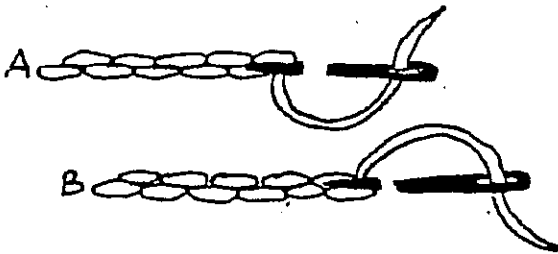
### FRENCH KNOT

Bring the thread out at the required position, hold the thread down with the left thumb and encircle the thread twice with the needle as at A. Still holding the thread firmly, twist the needle back to the starting point and insert it close to where the thread first emerged (see arrow). Pull thread through to the back and secure for a single French Knot or pass on to the position of the next stitch as at B.



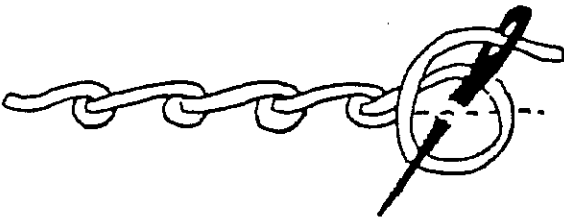
### BACK STITCH

Bring the tread through on the stitch line, then take a small backward stitch through the fabric. Bring the needle through again a little in front of the first stitch, take another stitch, inserting the needle at the point where it first came through.



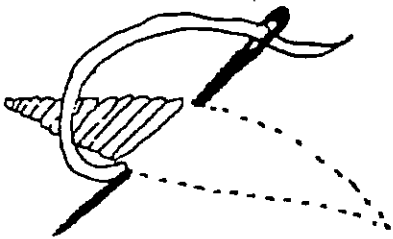
### CABLE STITCH

This stitch is worked from left to right. Fig A- bring the thread through on the line of the design. Insert the needle a little to the right on the line and bring the needle out to the left midway between the length of the stitch, with the thread below the needle. Fig B- work the next stitch in same way but with thread above the needle. Continue in this way, alternating the position of the thread. This stitch may also be worked on evenweave fabric.



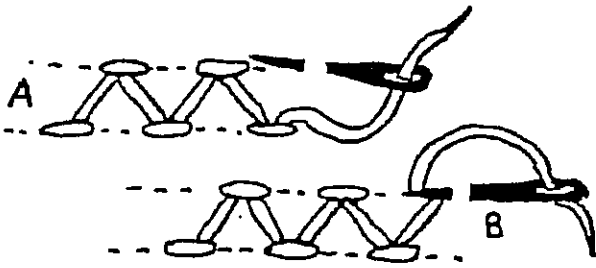
### SCROLL STITCH

This stitch is worked from left to right. The working thread is looped to the right then back to the left on the fabric. Inside this loop the needle takes a small slanting stitch to the left under the design line, with the thread of the loop under the needle's point. The thread is then pulled through. The stitches should be evenly placed.



### SATIN STITCH

Proceed with Straight Stitches worked closely together across the shape, as shown in the diagram. If desired, a Running Stitch or Chain Stitch may be worked first to form a padding underneath, this gives a raised effect. Care must be taken to keep a good edge. Do not make the stitches too long, as they are liable to be pulled out of position.



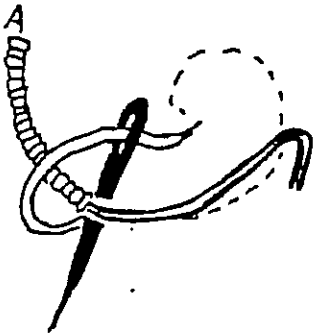
### CHEVRON STITCH

Bring the thread through on the lower line at the left side, insert the needle a little to the right of the same line and take a small stitch to the left emerging half-way between the stitch being made. Next, insert the needle on the upper line a little to the right and take a small stitch to the left as in A. Insert the needle again on the same line a little to the right and take a small stitch to the left, emerging at center as in B. Work alternately on upper and lower lines.



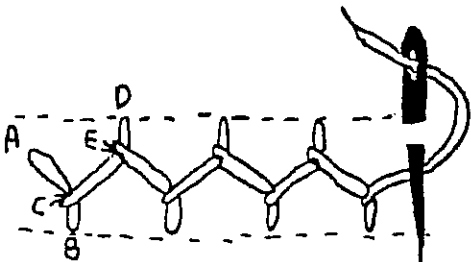
### FEATHER STITCH

Fig A- bring the needle out at the top center hold the thread down with left thumb, insert the needle a little to the right on the same level and take a small stitch down to the center, keeping the thread under the needle point. Next, insert needle a little to the left on the same level and take a stitch to center, keeping thread under the needle point. Work these two movements alternately.



### OVERCAST STITCH

Bring the laid threads through at A and hold with left thumb, then bring through the working thread at A and work small Satin Stitches closely over laid threads, following the line of the design. The laid threads are taken through to the back of the fabric to finish. This stitch resembles a fine cord and is useful for embroidering delicate stems and outlines.



### OPEN CRETAN STITCH

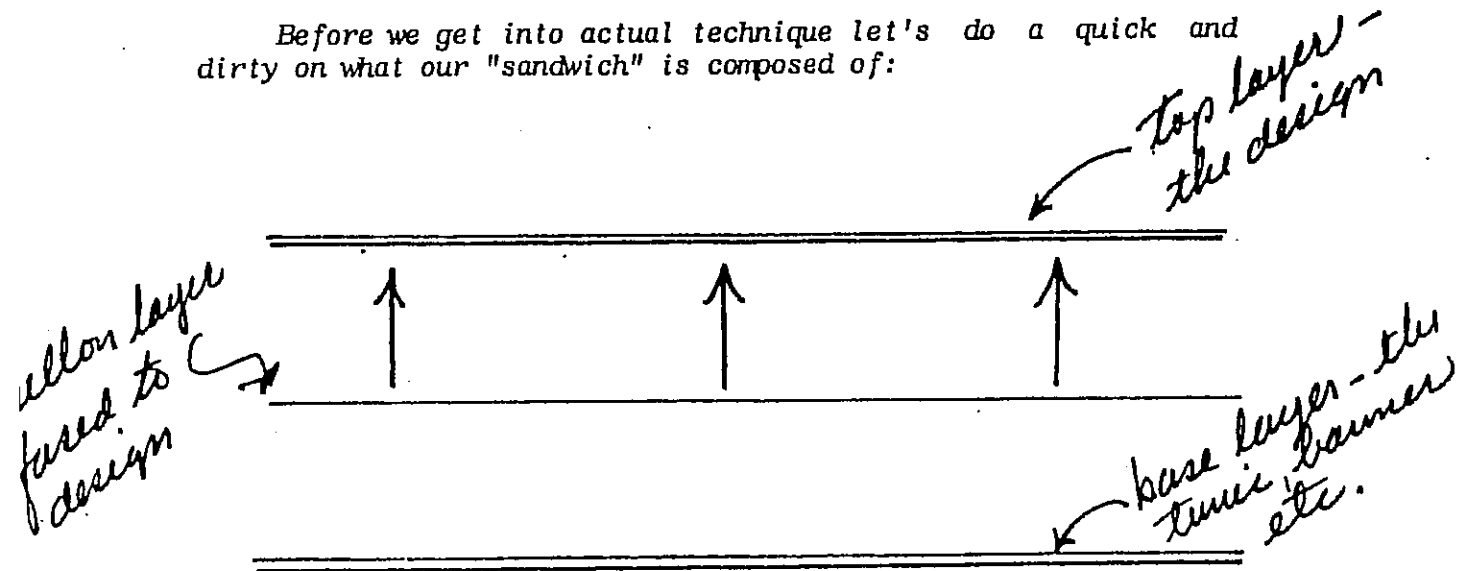
Bring the thread through at A and, with the thread above the needle, insert the needle at B and bring it through at C. With the thread below the needle, insert the needle at D and bring it through at E. All stitches lie at right angle to the guiding lines as shown in the diagram and are spaced at regular intervals.

Applique (ap'le ka') n. Fr., pp. of appliquer § L. applicare: see ff.] a decoration or trimming made of one material attached by sewing, gluing, etc. to another -adj. applied as such a decoration -vt. -qued, -queing 1. to decorate with applique 2. to put on as applique.

Sandwich, Dagwood (sand'wich) (dag'wood) n. ME., to layer foodstuffs upon bread slices.

Granted, the first definition is a lot more elegant but the second is more meaningful, that is, the words layer and sandwich are what applique is really all about. Also, if you really get into applique it is helpful to have a Sandwich, Dagwood near at hand as this technique can really burn up the old calories.

Before we get into actual technique let's do a quick and dirty on what our "sandwich" is composed of:



I have simplified the above sandwich (we're not into Dagwood yet.) All we have is top layer, pellon backing, and the base fabric. More layers can be added at your discretion (and the power of your sewing machine - get enough layers working and your machine had better be the Mack truck variety!). I guess I should also point out that I am primarily concerned with "machine applique". This is for several reasons, i.e., 1. I am a total klutz at hand work (hands get sweaty, embroidery thread gets snarled and grubby, I have nervous breakdown - kick cats, snarl at husband, end up getting divorced, lose job, have to go on welfare, and end up days as bag lady in South El Paso) and 2. I am very concerned with durability and the machine stitching assures me of that.

First step is to select a project and pattern for same. Do not try an extremely fine or small pattern at first as this is difficult to do on a sewing machine. Personal banners are an excellent first project. The following is an example of a personal symbol created specifically for applique.

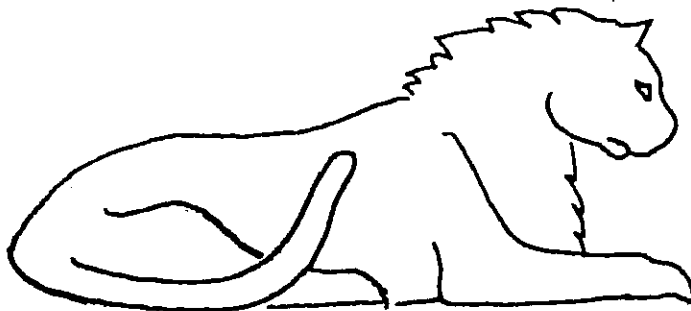




This symbol just happens to be mine but most personal devices can be adapted to this technique simply by simplifying them to a degree. For example if you have this:



you will want to streamline it to this:



For convenience sake we will use the colors of a black device on a white base fabric and make a personal banner measuring 2 feet wide by 3 feet long. You will need:

half a yard or so of iron-on light weight pellow (fuseable pellow)

one yard of light to medium weight white material

half yard of light to medium weight black material

Note: All materials should be of similar type and weight for this first attempt. Broadcloth is a good choice.

Enlarge your device to the proper size - it will help to do this with a black felt tip pen.

Now lay the pellow on your pattern design shiny side up and trace the pattern. There are two good reasons for doing this, 1). the shiny side is easier to trace on (again, use the black felt tip pen), and 2). if you draw on the non-shiny side your pattern will be reversed on the finished applique.

The next step is to iron all the wrinkles out of both the black and the white material. Now lay the pellow shiny side down on the black material and iron (no steam iron please and the heat on cotton setting). Iron firmly until you see the pellow is well fused to the material and let the whole thing cool for a few minutes without moving it. When the resultant pellow-material sandwich is cool enough to handle cut out your device and arrange on the white background material to your satisfaction (pellow side down of course).

Now, using black thread, straight stitch the device onto the white material (you may want to pin it first). If everything is positioned just the way you want it and you have no unsightly bulges, set your sewing machine stitch to the widest and tightest zigzag stitch your it will produce and proceed to go over every raw edge on the device. Incidentally I would suggest that you use a medium to fine needle on your machine and employ a good quality of sewing thread or, if your budget will afford it, a buttonhole twist thread. (Damn'd stuff is expensive but looks great.)

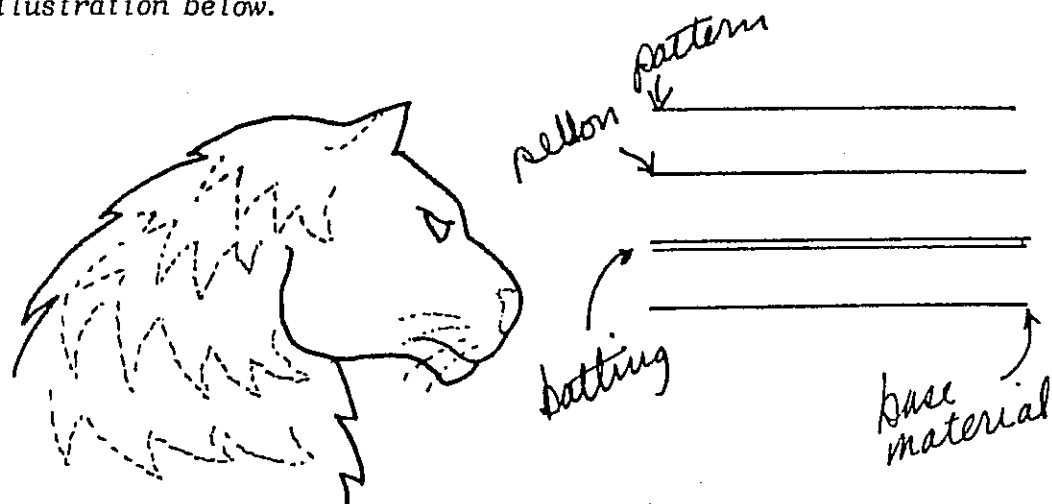
Congratulations! You now have a personal banner. Naturally you will want to finish the raw edges on the banner proper and perhaps sew a tunnel on the top so it can be hung from a decorative rod but the hard work is done. WARNING: Applique is addictive. You may sit down to your machine with the idea of doing just a bit of work on a particular project and the next thing you know it's 1:00 a.m. and you just want to finish one more portion. Does keep you off the streets however.

#### SOME TRICKS OF THE TRADE:

For you advanced types or adventurous beginners who want to use materials differing in weight and/or several layers of applique take advice of my many goofs and cut out the several pattern pieces just a bit on the large side and overlap them. This will give you a more finished look and prevent possible tearing of the finished product when it is subjected to heavy wear.

Combine applique with quilting for a three dimensional effect. You will need to add another ingredient to your sandwich namely quilt or craft batting (we're talking Dagwood time here campers). Quilt batting comes in several thicknesses or weights while craft batting is comparatively firm and thinner. Be sure you don't buy the real heavy fluffy stuff unless you want to spend days (and thousands of lives) wrestling the damn'd stuff into line, i.e., under your applique rather than sticking out from the sides like moldy bread or spider webs (ick!). The

process for this combined technique is basically the same except after you have the applique applied to your base material you can then use straight or decorative stitching to add detail and texture as in illustration below.



Texture can also be added by using wierd material like fake furs, lames, velours, velvets, brocades, hopsacking and etc. Fair warning, these can be difficult to work with although the results can be fantastic. If you really want to get off-the-wall you can add beads, feathers, leather, decorative trim, yarn, or old orange rinds (warning, be sure and dry the rinds thoroughly before adding to the applique. The moist ones tend to mould.)

On size: The smallest piece I have done using machine applique techniques is a simple pattern on a belt favor. Small is more difficult as you have to be very careful when you stabilize your material with pellon (really have to iron that sucker on!), the pattern is harder to cut out (itty bitty little sharp scissors), and the width of the embroidery stitch is usually much smaller - say 1/8 inch or less as compared to the widest which is usually just over 1/4 inch. You also have to use a very fine needle on your machine. Also when working with small designs I have to get so close to my work that I am in severe danger of stitching the end of my nose to the pattern.

The largest thing I have applied is a company symbol on a pavilion. The problem incurred with this is the sheer bulk of the amount of material you have to handle. The applique will tend to slip out of position or to "draw" the base material into ugly lumps and bubbles. Careful pinning or basting or the wash out type of material glue with help but oddly enough the most important attribute to overcoming this problem is sheer brute strength. If you can muscle lots of material through your machine and maintain tension on your base material the applique will look much smoother and much better. (I know I look like a 98 pound weakling but my arm and hand strength is that of 10 because of several years of applique work.)

Whenever possible on larger pieces do them in pieces and put them together on your base material after they are almost complete. (Confusing wording in prior sentence hopefully clarified by illustration on next page):



I can think of few things made of material to which you cannot apply applique. I guess the biggest factor would be weight and scale of design. We already know banners are good for applique. Cloaks are also a natural. You have a lot of area to work with either rectangular or circle design and both offer many design possibilities. Tunics, dresses, shirts, and vests are also logical "bases" for applique. I will warn however of trying to applique something on extremely light material if the material is to be used for a garment you want to have a lot of drape; the more layers of applique you have the heavier the finished product will be and the less drape you will have. If you have your heart set on ethereal unicorns on sheer gauze don't use applique rather use pure embroidery or cloth paint (one of which I cannot do and the other about which I know very little). NOTE: Regarding painting on cloth I did note that Her Majesty Rena of the Emerald Hills had on at least one beautiful piece of garb on which she had done some outstanding painting. I believe she will be at the Barad-Duin Ducal and I plan to most humbly seek her advice on this subject. I'll let you know what transpires.

Gwynne

Gwynne  
Guildmaster, Garbers Guild

P.S. There is also a very simple technique for applique for a flag when you want both sides of your designs to show. Just ask if you want to know how - I'll be glad to lend your ear.