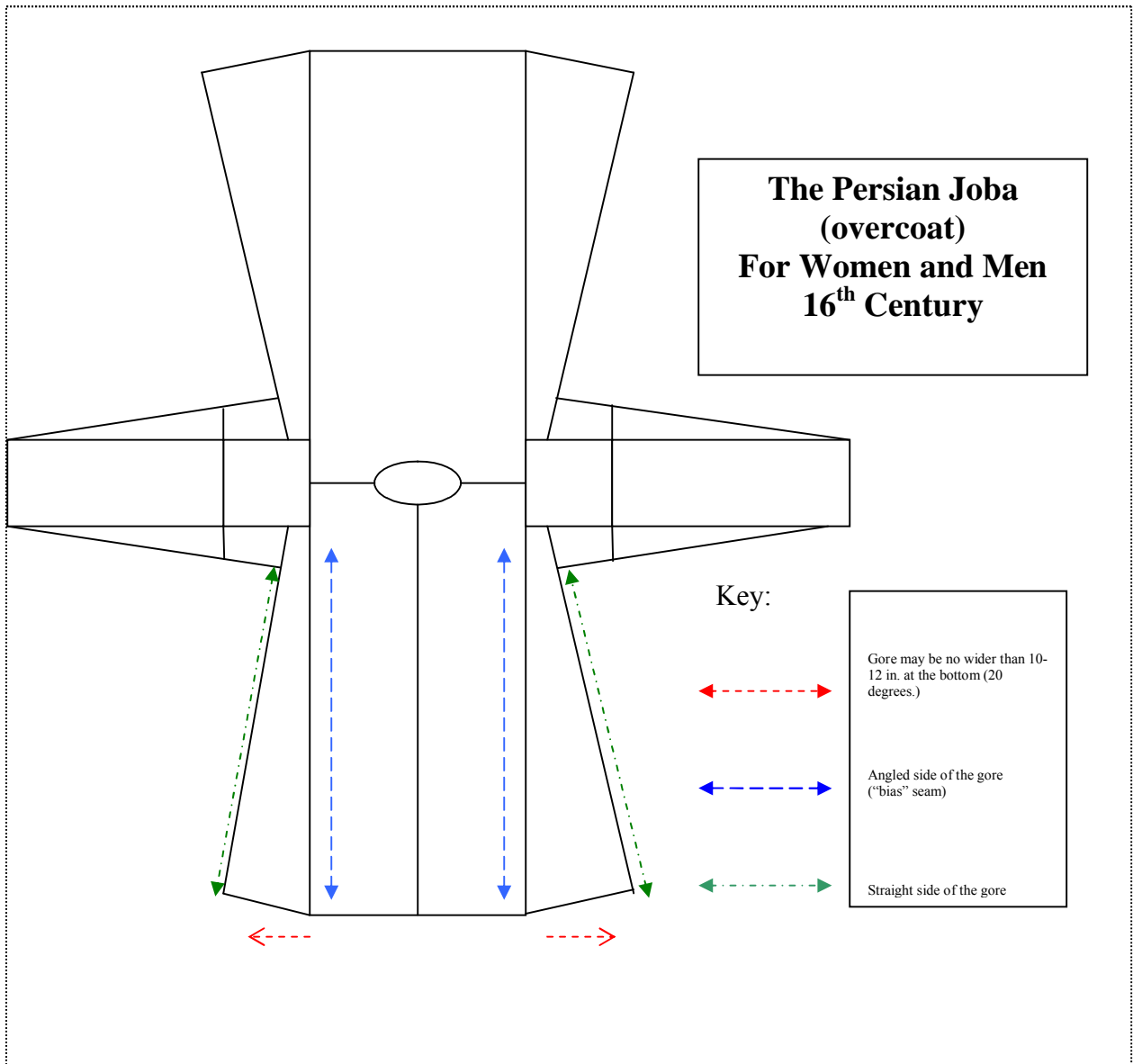


16th Century Persian Male and Female Joba (overcoat) Pattern

By Duchess Roxane Farabi, Master Safi al-Khansaa', and Baroness Rozalynd of Thornabee on Tees. (Melinda Haren, Heather Stiles, and Shelley Featherstone



Instructions may be copied as long as proper credit is given to Roxane Farabi (MKA Melinda Haren), Safia al-Khansaa' (MKA Heather Stiles) and Rozalynd of Thornabee on Tees (MKA Shelly Featherstone).



Authors:

Instructions may be copied as long as proper credit is given to Duchess Roxane Farabi, Master Safi al-Khansaa', and Baroness Rozalynd of Thornabee on Tees. (Melinda Haren, Heather Stiles, and Shelley Featherstone.

Roxane did the painstaking original research, viewing the extent garments first-hand in "real-life" and making actual up-close measurements, calculations, and observations, as well as pouring over thousands of miniatures, and reading hundreds of pages worth of written accounts to draft with the initial ground-breaking patterns, which are the compilation of all of these sources put together, to come up with one pattern that reflects the sewing techniques and modes of dress during the period. Safia developed the sewing variation that eliminates the need for sewing corners, and revised the pattern diagram to include the "reversed" side gores, which Rozalynd, her apprentice, developed in the spring of 2005, and first presented at a class taught at Pennsic 35, summer of 2006. Some of the small notations about suggestions for handsewing in certain areas of the piecing are also suggested by Safia – this comes from the experience of sewing upwards over 60 of these coats, and learning the little nuances of the pattern itself.

Rozzie's class, that first presented the reversed side gores, (called "The Reverse-Gore Method," as named by her Laurel, Safia) and which helped in the evolution of our original layout of the patterns, compared and contrasted the cutting and sewing techniques of Bishop Timotheos' clothing (an Egyptian tunic in which Rozzie theorized also has reversed side gores; a technique she had been working on for several years) and the "Dragon Coat" in the Kremlin Armory Museum, located in Moscow, Russia. Instructions and patterns for the "Reverse Gore Method," as applied in these patterns, may be copied and used, as long as proper credit is given to Baroness Rozalynd who has worked diligently to perfect this revolutionary technique on Persian patterns for more than four years.

Drafting/Scale:

Drawings are NOT to scale. We have done this so it can be adjusted for different sizes, and still be workable, rather than noting period measurements which are always quite small.

Use:

This garment is worn by both men and women over top of their qaba (main coat). It is always lined. It is rarely worn closed. Usually children are not pictured wearing this garment. Sometimes it is lined in fur (We believe the fur-lined version is called a katibi)

Fabrics:

It is made of either brocade or solid colors. Silks, linens or cottons would be appropriate for this garment.

Adjusting The Fit:

This pattern can be adjusted to any size. It should be loose and flowing. The bulk of size adjustments can be made at the side gores. For a larger person, the side gores would be wider, and for a smaller person they should be narrow. The center rectangle, which makes up the main body of the coat, should be the width of the shoulders. For a large-busted female, measure the width at the bust line rather than the shoulders, making the rectangle 2 inches wider than the nipple line. For an individual with a waist line that is larger than the chest (a bit of a belly) the rectangle can angle out from the shoulders to the waist, the belly line being the widest measurement.

Decoration: Generally the only decoration seen is the elaborate brocades of the period. Trim can be added to the end of the long sleeve and around the hem. Embroidered cloud collars would also be appropriate.

Hand-sewing:

The one Persian unlined garment that allowed us to see the stitching was viewed at the Textile Museum in D.C. was a 10th century Tiraz coat sewn with a flat felled seam. The stitches were extremely fine. Running stitch would also be appropriate.

Gore widths, etc :

We must emphasize to keep your gores very narrow, as stated – no more than 10 to 12 inches (at the very most) on the bottom for a long coat, 7 to 8 for a shorter coat. The angle of the gore should be no more than about 20 degrees. Not only is this in keeping with weaving widths of the time period, but the gores will fit much more smoothly if cut this way. Any extra width that needs to be added to the gore should be done to the angled, or “bias” side of the gore, which will make the piecing IN BETWEEN the main rectangle of the garment and the gore, NOT on the outside. This is how width was added on extents examined in the Textile Museum in Washington, D.C. Again, however, the gores should be kept to the narrow measurements suggested, but piecing the fabric to make gores or other pieces is a common Persian sewing technique.

Closures:

Frogs or buttons. The buttons on the extent qaba (coat) at the textile museum were made on a wooden core, wrapped with white silk floss for a foundation and then woven with gold in a basket weave pattern. Loops for buttons were made of finger loop braiding. However, extent metal and ivory buttons have been found in Persia as well.

Neckline:

The neckline on this garment should be a gentle scoop type.

Sleeves:

The sleeves are two separate parts. The lower sleeve and upper sleeve are finished separately, and then tacked together at the elbow to create an opening at the crook of the arm (much like a slit.) The lower sleeve is rarely worn, but is allowed to hang from the back.

Lining:

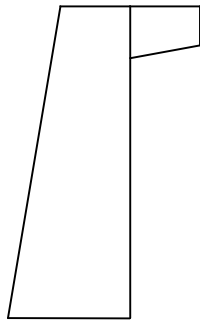
These garments were lined. The extant garments Roxane viewed at the Textile Museum in D.C. were suit-lined (lined with facing on all edges), however, in period they may have been bag-lined. Suit-lining provides a stiffer profile, more consistent with 17th and 18th century miniatures while bag-lining provides a softer profile consistent with miniatures of the medieval period. The extant garments were lined in qalamkar cotton (block-printed cottons), though one extant 16th century qabā located in the Hermitage is lined in silk.



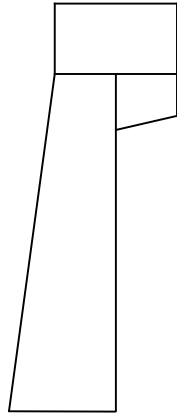
Cutting and Sewing Instructions:

1. Cut all pattern pieces out. Pattern layouts vary depending upon the size of your fabric. Period seamstresses/tailors did not match patterns, although it does appear that some care was taken to mind the grain of the fabric, especially at the gores. As most of the extants left are garments of royalty or nobility, this may not have always been the case in the lower classes. Garments were cut in the most economical layout possible as Persian fabric was of the very highest quality and was therefore extremely expensive, far more than their Egyptian or Turkish counterparts, who (especially in Turkey) appear to have been much less mindful of fabric waste than the Persians. It is also important to keep in mind that looms from the time period were probably not as wide as they are today. Keeping this in the back of your mind as you layout and cut (for example, if you take 60 wide fabric and cut it in half lengthwise) it will help you to have pattern pieces that might reflect the way a garment may have been constructed in period, rather than huge, wide pieces that would have been impossible in the 16th century. For a size 9 female, with piecing (also very common, especially due to fabric width) it is possible to cut a coat out of 3 yd. of 45" wide fabric. However, we would recommend using 4 to 4.5 yards, until you are comfortable with this pattern. **Please note that the following diagrams are NOT to scale.**

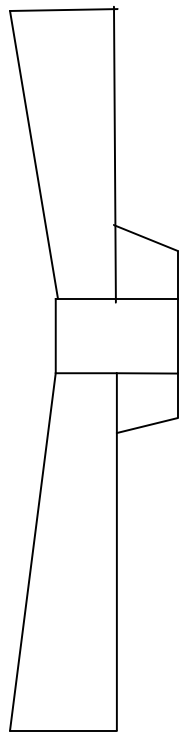
2. Sew the side gore and the short sleeve gusset (first half of the triangle gusset under the sleeve in the diagram) together as pictured, making sure you are sewing it to the straight, right-angled side of the gore. Repeat for the remaining 3 gores and short sleeve gussets.



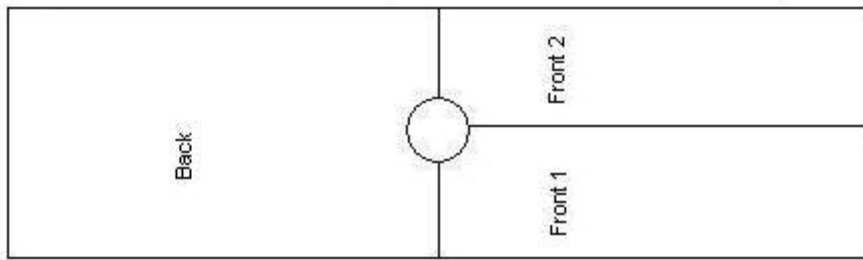
3. Sew short sleeve together with the piece you sewed in step 2. Repeat for each gore.



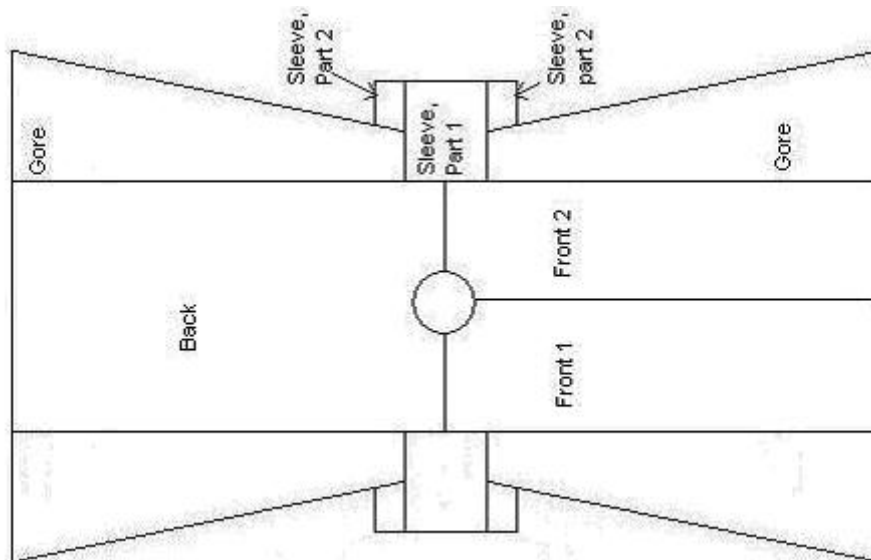
4. Sew back gore to front gores as shown below. Repeat for other side.



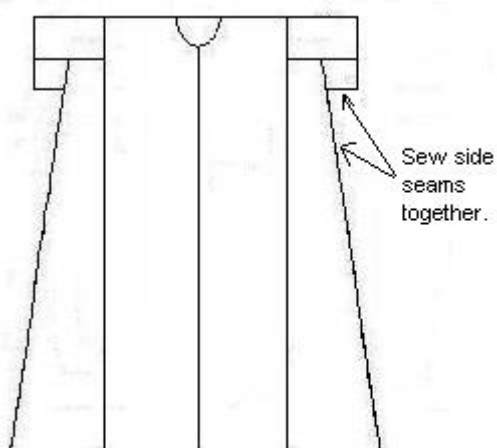
5. Sew the front pieces to the back pieces at the shoulders.



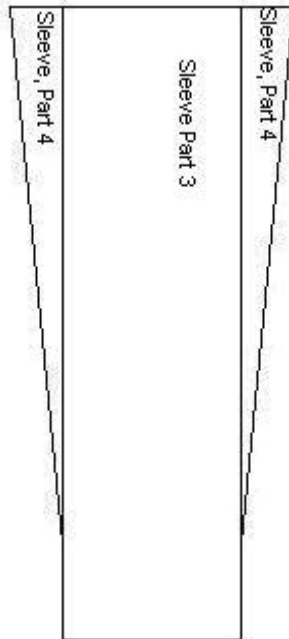
5. Sew gore/sleeve pieces to the front and back pieces as shown below. Ensure that the center of the sleeve matches up with the shoulder seam. Repeat for other side so that it looks like the drawing below.



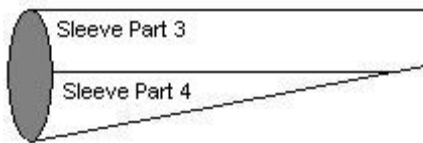
6. Sew side seams of coat together.



7. Sew the longer sleeve pieces to the remaining triangle gusset piece.

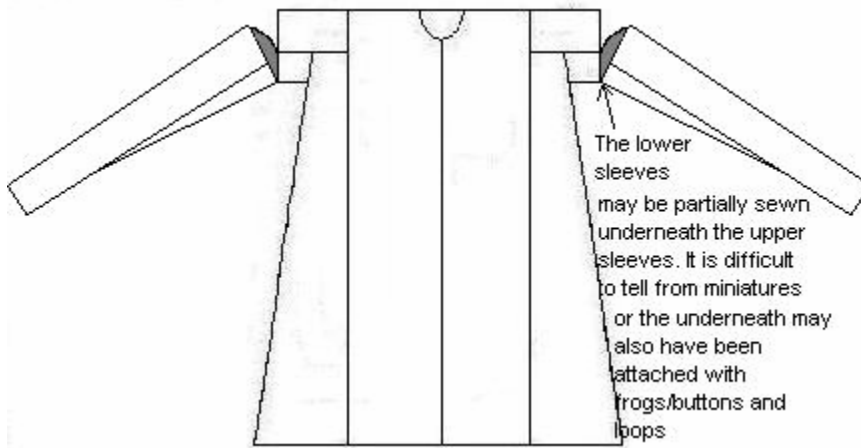


8. Sew bottom seam to form a tube. Repeat for other sleeve.

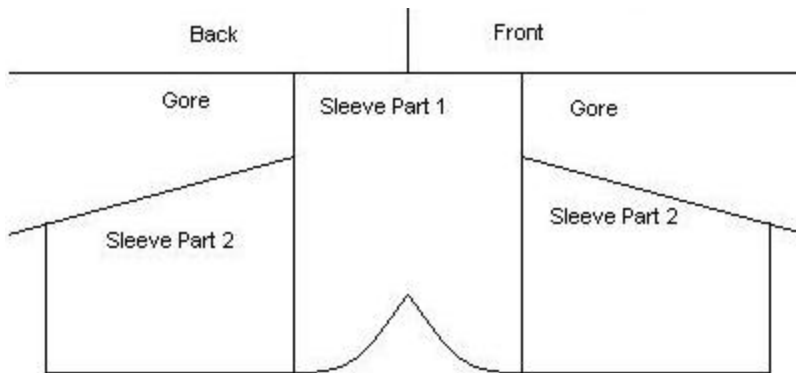


9. Repeat all above steps for lining fabric. Place right sides of fabric together of the coat and the lining and sew around the bottom of the garment and the front. Then fold the garment right side out and press all edges. Fold under edge of neck and sleeve openings and hand sew the garment closed. This process makes the garment “bag lined.”

10. The lower sleeves are attached either with frogs or buttons. They may have been partially sewn under the arms as well or they may have been attached with frogs or buttons and loops.

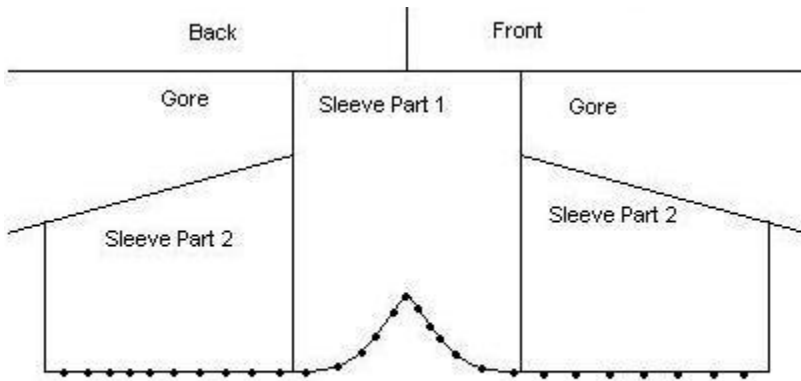


11. Another variation of the upper sleeve is pictured below. This variation becomes very common in the 16th century.

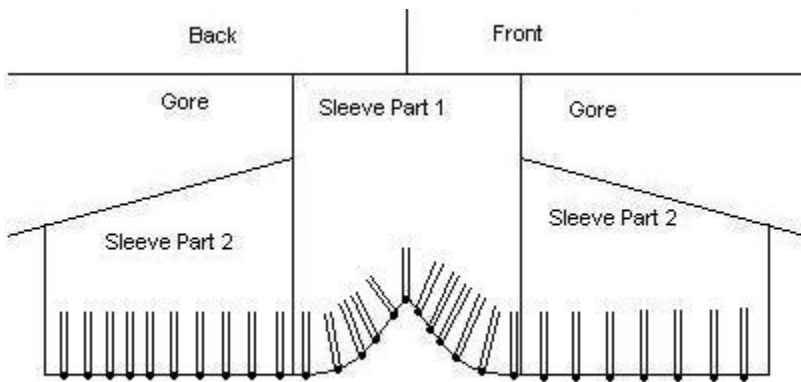


We have seen only a few miniatures that picture the top edge of the lower sleeve without the arm inserted (therefore you cannot see the shape of the top edge), therefore the edges shown here are conjecture.

Turkish coats have similar lower halves that are detachable. The upper sleeves of the Turkish sleeves are curved but the tops of the lower half (detachable) remain straight. It is possible that the Persians made theirs the same way. If the detachable lower portion matches the top in shape (like a puzzle piece) the point that is on the detachable lower portion tends to “flop” over and bunches under the arm. There are also variations in the placements of frogs/buttons on the sleeves as well.



Buttons placed along the edge with loops placed along the edge of the lower sleeves.



Frogs or buttons with long ends (they maybe pieces of trim or finger loop braiding).

12. Place buttons and loops from the waist to the neckline. Buttons can be farther apart than the qaba for the joba. The same button variations used for the qaba can be used for the joba.

