Printed Persian Coat and Sash
Viscountess Morrigan
Montengarde, Avacal

My challenge during the plague times was to be able to create garments for individuals without being able to meet them personally to take their measurements myself or fit the garment specifically.

I was asked to create a set of garments for the Baroness of Dragonslaire, An Tir, Her Excellency Kloe. We have never met personally. Kloe took her measurements herself and provided them to me.

Materials: Silk, cotton broadcloth, linen, silk guaze, printing blocks and brayer, printing ink in Prussian Blue; Rustoleum gold paint, paint brushes.

Although I made four items I will focus on the coat itself and the sash. I had never made a sash before so this is new for me in Covid-time.

The design of the coat is based on the common short sleeved coat seen in medieval Persian and Turkish painting from the 14 – 16 century CE. The coat is ubiquitous throughout the art of the period, and in upper classes this coat was usually lined, and made out of silk brocade.

The Persian coat – the inspiration and the process:



The coats were marked out and cut together, using Kloe's measurements. The outer layer was green dupionni silk, the inner cotton broadcloth.



This image from the Sakler Gallery shows the woman wearing a short sleeved, patterned coat with a lining. This is the look I am trying to achieve.

This extant Ilkhanid tile was the source image for the block I used to print the coat for Baroness Kloe





When printing garments I will finish the piece and leave the side seams open. That way I can lay the item flat. I



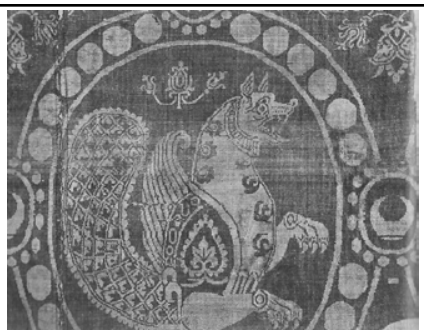
Here is back of the coat fully printed. I added a small motif in the middle of the eight pointed motif to give the

For a bit of panache I added dots of gold paint to the printed motif once it had fully dried.



will start the design layout at the back and work my way around.	pattern depth and to make sure the overall look of the pattern mimicked brocade.	
 A bit of a departure from the period motif - for the lining I used a stencil and gold Rustoleum paint to put this Mongolian image of bows and arrows on her lining.	 As Kloe is an archer, this motif coupled with a stylized tile pattern from the Topkapi palace made up the pattern for the lining of her coat.	 Here are the two pieces together. I bag lined them, and stitched the sleeve openings together and hemming at the bottom.
 Buttons were made from scrap silk and hand sewn to the edge of the coat. I used both printed and plain scraps and stuffed them with offcuts before attaching them.	 fingerloop braided loops were made for the buttons, and inserted them between the lining and the silk.	 Here is Her Excellency wearing the coat and she advises me it fits well! (Photo credit – Baroness Kloe)

Throughout both Persian and Ottoman art, sashes are seen on both women and men as an accessory and to hold their coats closed. I am unaware of any printed sashes, or in fact any extant sashes in existence. However, as accessories make an outfit, a sash seemed like the perfect finishing touch for Her Excellency.



This textile fragment is from the V&A Museum.



I have a printing block with this motif so it seems like a great opportunity to use it!



Prussian Blue oil based printing ink on silk. Seems a bit plain to my eye.



Gold paint for panache!



More gold paint. This stuff is addictive. Sill a bit plain!



Here is the sash with a pattern done up the length of it and sewn in place. As I said, there is no evidence that printing was done on these kinds of items, but there is ample evidence of printed and painted textiles in the mid and near east in period.



And here is the finished product!

Photo credit Baroness Kloe of Dragonslair of An Tir.