

AUQUETON OF ISABELLE DE FRANCE

A garment to keep warm



Archeological piece.

Category: thirteenth century clothing.

Owner: Isabelle de France, sister of St. Louis.

Conservation place: Convent of St. Francis, Paris.

Composition: linen and cotton flock [1] (page 20).

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Above all, this article aims to present a piece of costume dating from the thirteenth century. We share our observations of the auqueton with a view to its reconstitution. We hope that our work will serve the greatest number of people in the community.

The quality of the photos is due to having taken them in a place with little light and, especially, with the constraints related to the handling of this type of parts.

A big thank you to Father Luc who welcomed us and allowed us to see the auqueton of Isabelle de France.

Définition

Voici la définition donnée par le CNRTL concernant le mot *auqueton*.
<http://www.cnrtl.fr/definition/hoqueton>

Étymol. et Hist.

A. 1180-90 *auqueton* « étoffe de coton » (A. de Paris, *Alexandre*, II, 72 in Elliott Monographs, 37, p. 75) – 1360-70 (*Baudouin de Sebourc* ds T.-L.).

B. 1.

a) ca 1130 *alqueton* « tunique militaire couvrant le torse et le haut des cuisses » (*Gormont et Isembart*, éd. A. Bayot, 271);

b) XIII^es. agn. *hauketon* (J. de Garlande, *Dict.*, éd. A. Scheler, p. 295); 2^e moitié xv^es. [date des mss] *hauqueton* (*Perceforest*, I, 335 v^o ds J. Lods, *Le Roman de Perceforest*, p. 206);

2. 1465 *hoqueton* « casaque brodée portée par les archers du roi » (J. de Roye, *Chron. scandaleuse*, éd. B. de Mandrot, t. 1, p. 126); d'où p. ext.

3. 1636 « archer du roi » (Monet). Empr. à l'hispano-ar. *al qutun* « coton » (cf. *coton*; le coton a été introduit par les Arabes en Espagne dès la 1^{re} moitié du x^es., v. Cor., s.v. *algodón*); l'apparition du *h* initial est prob. due à l'infl. de *huque** (v. *FEW* t. 19, p. 102b, note 5).

La pièce de vêtement présentée dans cet article correspondrait donc bien à cette définition.

I) Presentation of the auqueton

A- General form :

The auqueton of Isabelle de France has a trapezoidal shape quite characteristic of the costumes of this period. Indeed, the presence of godets -parts of triangles rectangles on the sides- allows to flare the garment down and give it this form cf. photo below.



Fig. 1 Auqueton as it is preserved

The garment consists of six pieces: two central and four gores -two on each side-.

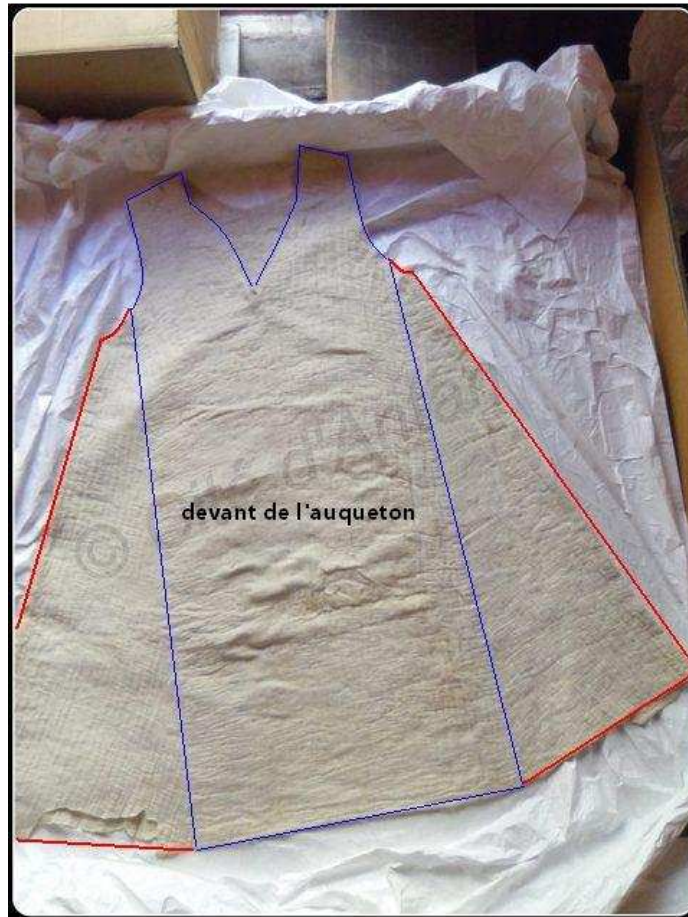


Fig. 2 : Auqueton face avant

The central part is a rectangular piece.

B- The neckline

The top of the garment has a deep V-neckline. Note that the "V" is not right; it presents, on both sides, a rounded.



Fig. 3 Haut du vêtement

If we refer to the measurements taken on the piece, we observe that the tip of the neckline reaches the same level as the opening of the sleeves (20 cm); quite low, under the chest.

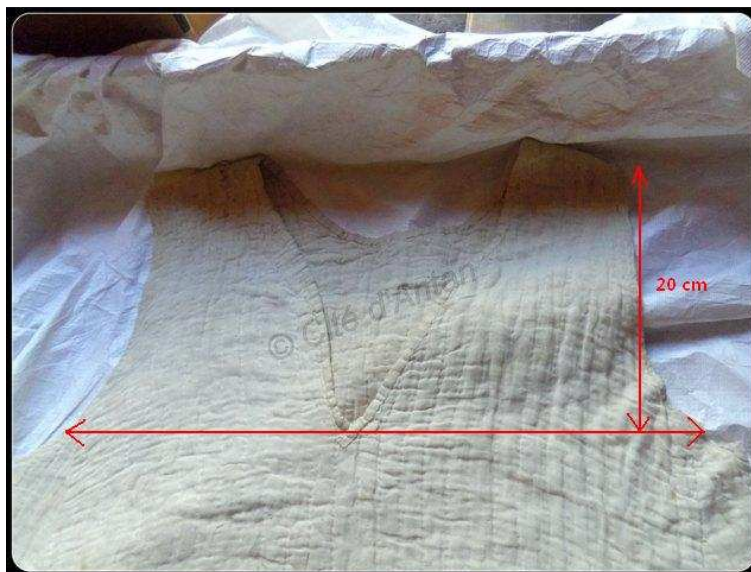


Fig. 4 Depth of the neck

C- Les godets

The gores are assembled together at the right angle. In spite of an "under-layer" garment (not visible) the cutting of the gores is neat; the bottom of the garment is regular and adjusted.



Fig. 5 Gores

The two triangular pieces end in the armhole. Precise cutting allows to form, with the central part of the garment, the armhole of the auqueton.



Fig. 6 End of gores

D- The armhole

Most of the rounding of the armhole is given thanks to the gores. The rounding is not pronounced on the center piece, it is the point of the bucket that will accentuate it.

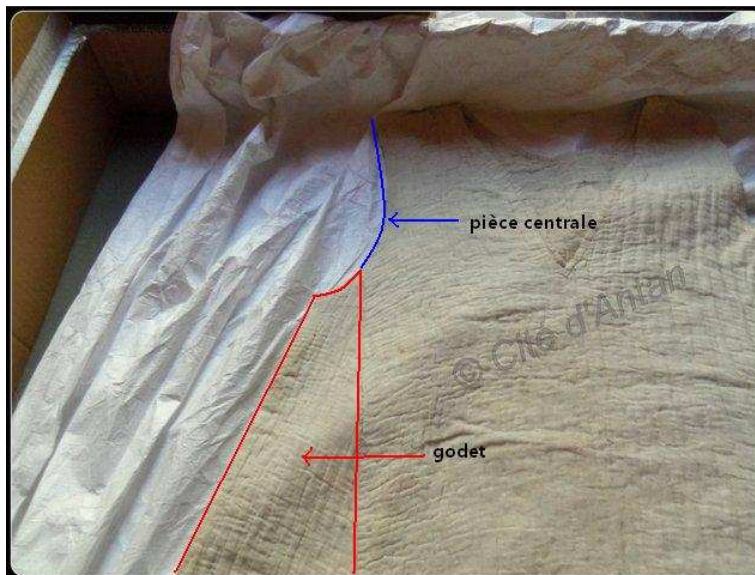


Fig. 7 Armhol

II) Measures

It is important to note that the measurements were taken with all the handling constraints of this type of room; there may therefore be a slight difference with the original measurements given by M. DESROSIERS in his study [1] of the play and ours. Measurements given in millimeters. 1mm = 0,039 inch



Fig. 8 Sketch of the auqueton

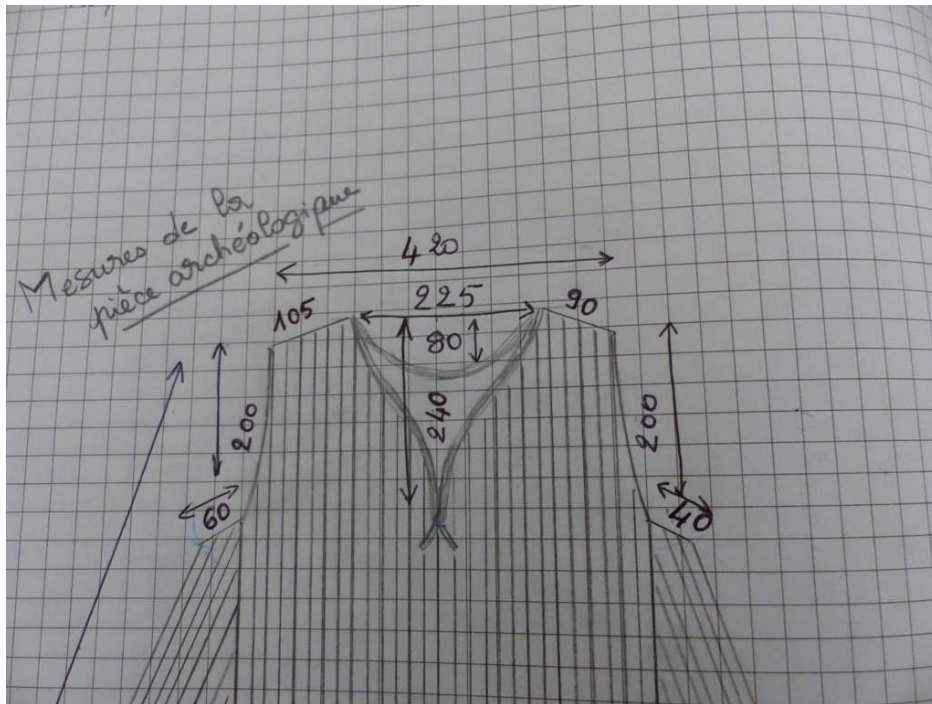


Fig. 8 bis Up of the garment

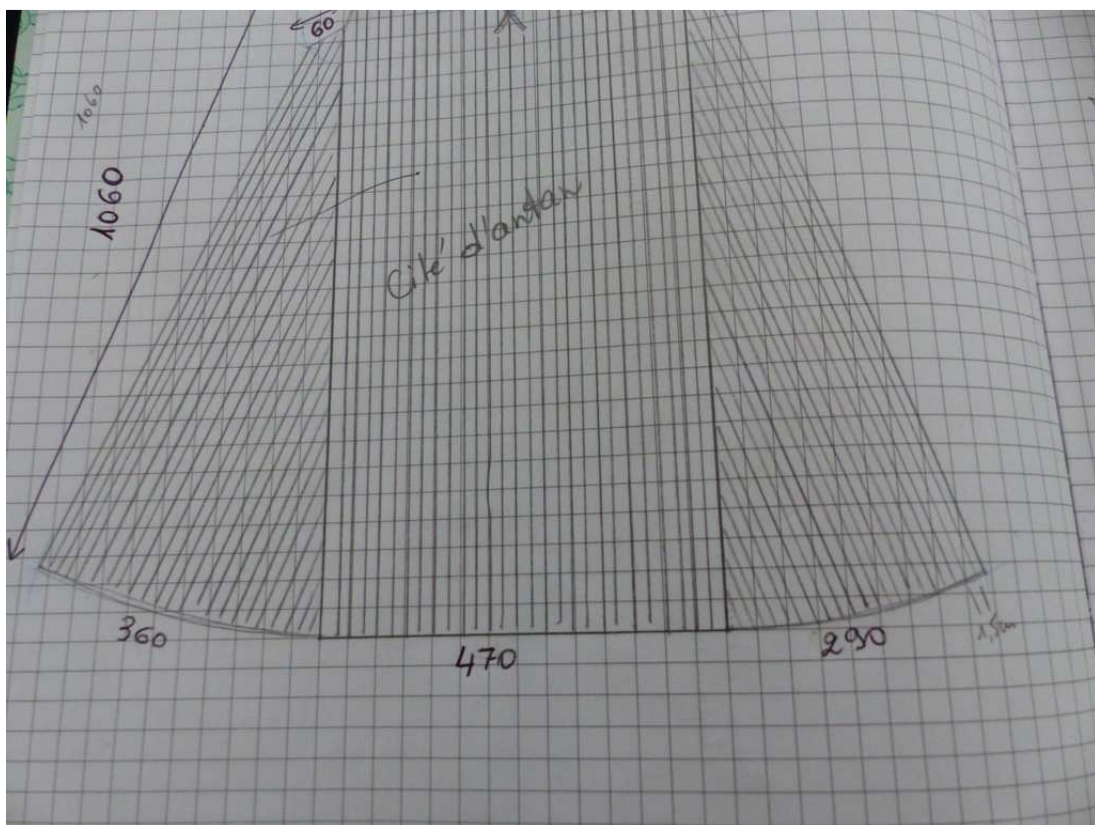


Fig. 8 ter Down of the augeton

The asymmetrical shape of the piece shows, as confirmed by the studies already done, that the garment was cut to size. The owner, Isabelle de France, allegedly suffered from poor training following the diet and the punishments she imposed. The differences in measurements between the two shoulders, the bottom of the armholes and the bottom of the gores are without appeal. For those who wish to wear this piece, it is obvious that the measurements will be personal. That's what I did for my own realization.

B- Assembly of the auqueton

The carabiner is composed of two central parts (front and back) and two pairs of gores cf Fig.2.

The two central pieces (front and back) are assembled at the shoulders.



Fig. 9 Assembly on shoulders



Fig. 9 bis Assembly on shoulders

We can see in the picture that follows, patching on the shoulder. We see, in several places, on the carabiner. This shows a wear of the garment due to prolonged use.

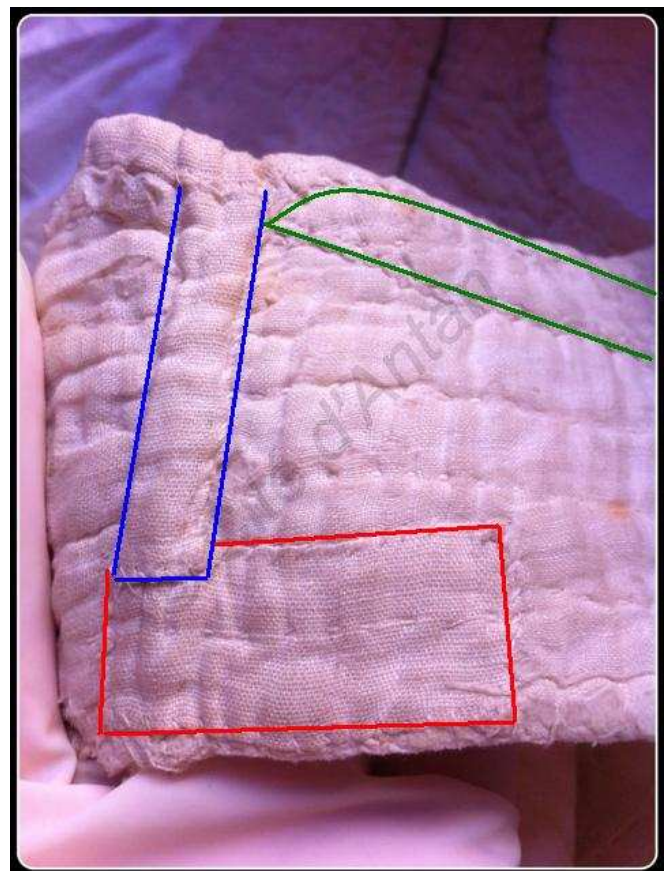


Fig. 10 Patching

The gores are assembled, as is usually the case, at the right angle between them and then fixed on either side of the central parts of FIG. 5.

The tips of the gores disappear and form, with the rounded central parts, the armhole of the auqueton.

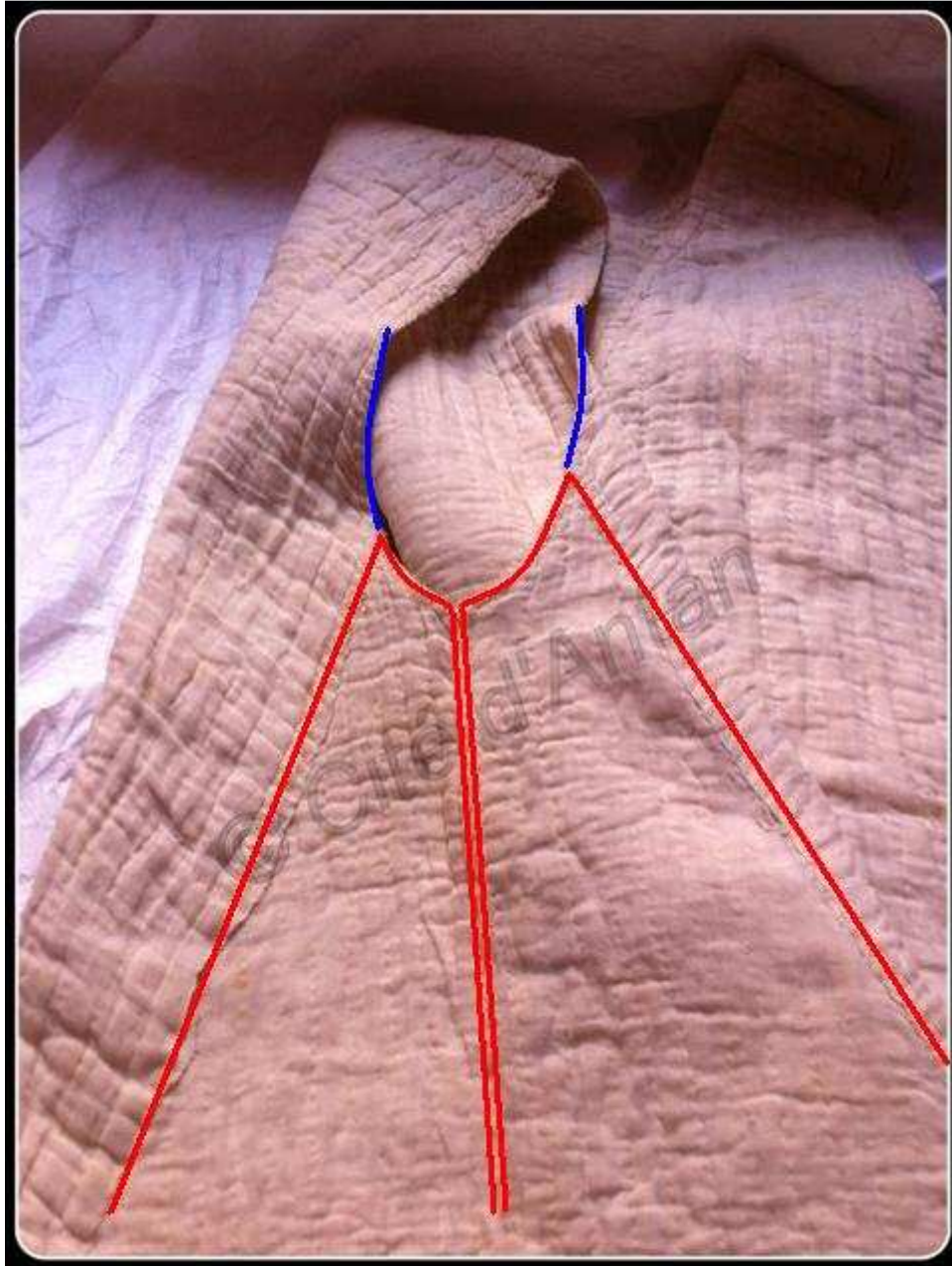


Fig. 11 Assembly of the gores

III) Thickness of the auqueton

The carabiner is a few millimeters thick (2 to 3 mm). The cotton wad has certainly lost in thickness given the age of the piece but that does not explain everything. A piece of clothing that is worn in underlayment should not be too thick. The following photos show a light and fairly thine clothing.



Fig. 12 et 12 bis Thickness of the auqueton

Interesting details : pieces were taken, which allows to see the padding of the garment.



Fig. 13 et 13 bis Details of the padding



The cotton wad is visible. The fabric is damaged due to wear, it reveals the padding.

Fig. 14 Padding at the armpit level



Fig. 15 Transparency view.

IV) Stitches

This last part of the article will be devoted to the stitching points on the piece. The main points used are: the overlock stitch, the front stitch. Let's see, before, how the piece of clothing was quilted.

A- The quilting of the auqueton

The carabiner was stung to the point before. The cotton wad sandwiched between the two linen fabrics.

The six pieces of clothing were probably stitched and then assembled.



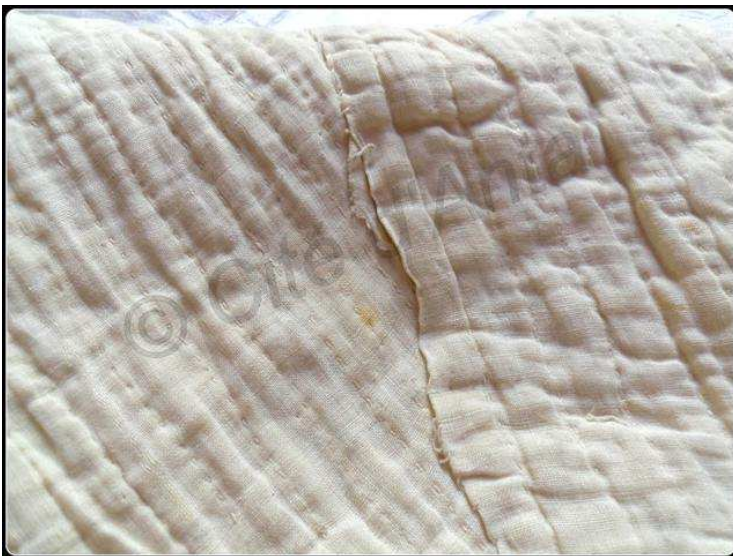
Fig. 16 et 16 bis The quilting

Here is a close up of the points before obtained using a magnifying glass.



Fig. 17 et 17 bis Détails of the stitche

A width of 1.5 to 2 cm is left unpadded, on the central part, to be fixed on the gores



This is all the more visible in the photo opposite. The disjointed part shows the absence of cotton wad and a fold inward for a clean finish.

Fig. 18 sewing between central piece and bucket

View of the front point inside the garment.

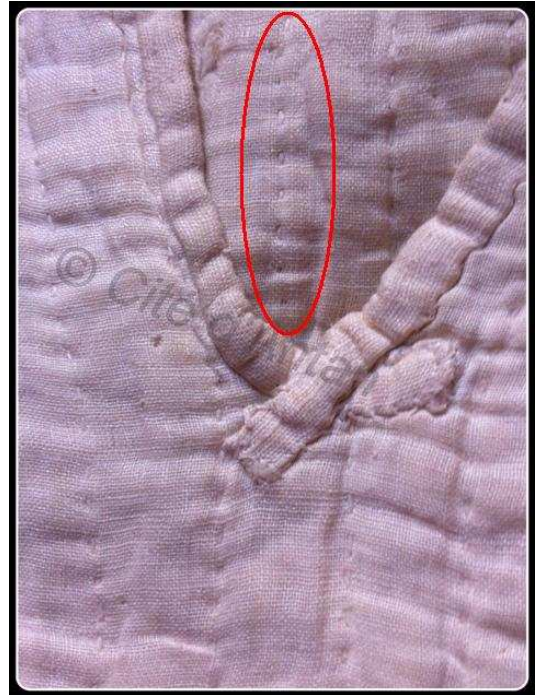


Fig. 19 Inside the auqueton

B- Nech

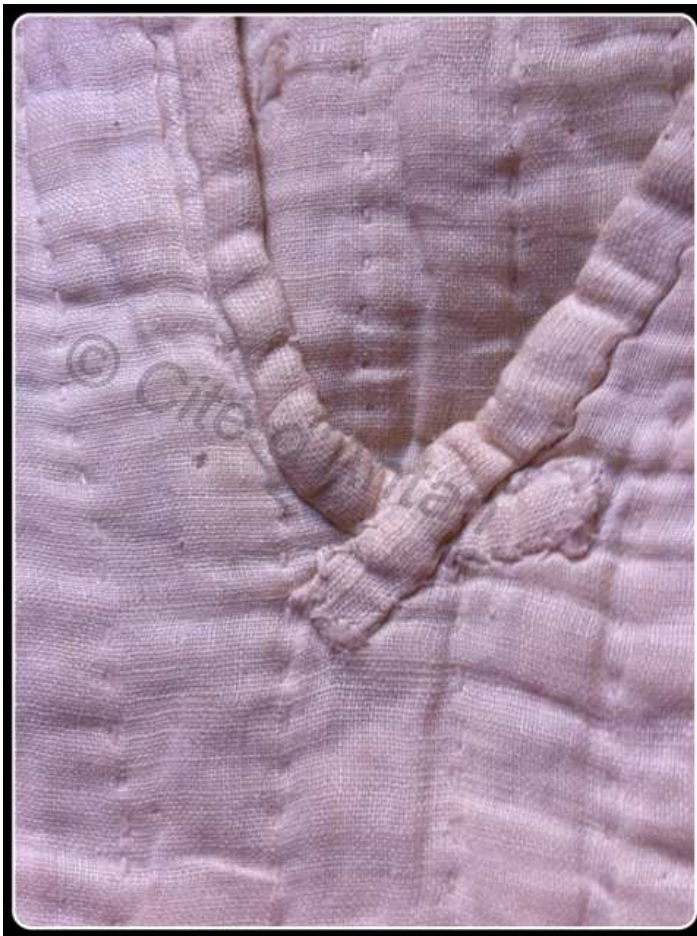


Fig. 20 Tip of the neck

A bias, the same fabric (linen) as the rest of the room, runs throughout the neckline serving as a finishing. The bias is attached to the outside and inside at the overlock point. We find the same principle of crossed bias as on the parmenture of the Saint-Louis shirt.



Fig. 21 et 21 bis Bias of neck (inside)

On this view we observe the bias at the chest and a piece of linen added to patch.

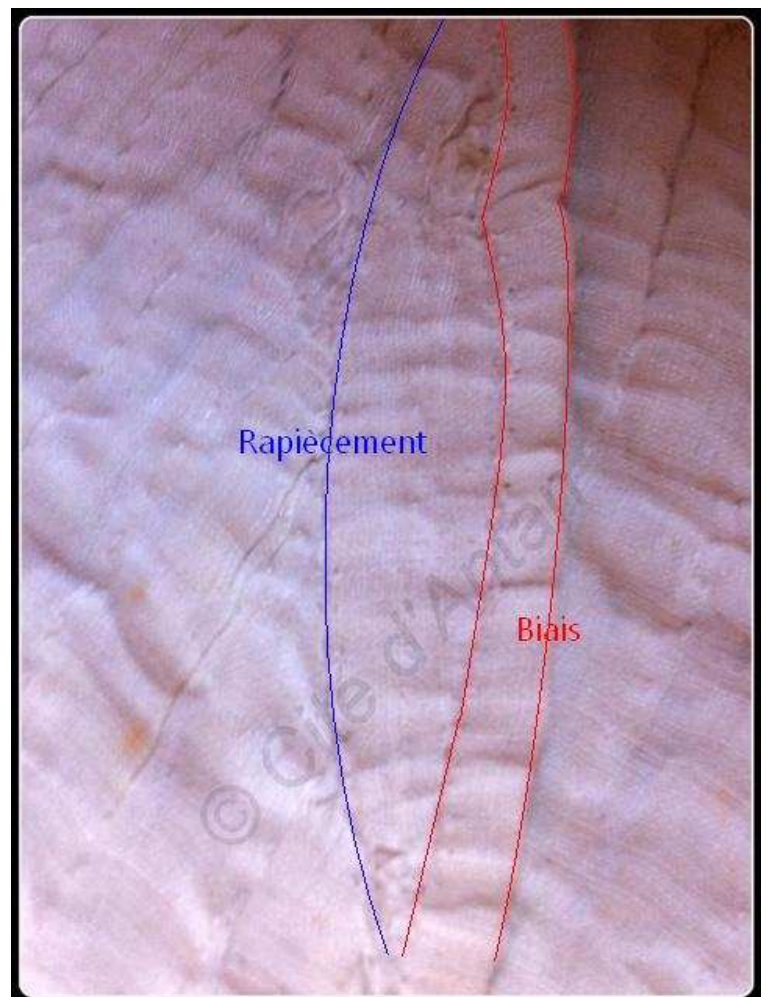


Fig. 22 Sewing at the chest

C- Assembly stitches

The point used to assemble the different pieces together is the stitch.

The gores were assembled to the body of the carabiner at the point of overlock, after the stitching. The cups are placed between the two layers of fabric of the front and back, as shown by the quilting of the cups that disappears under the edge of the fabric.

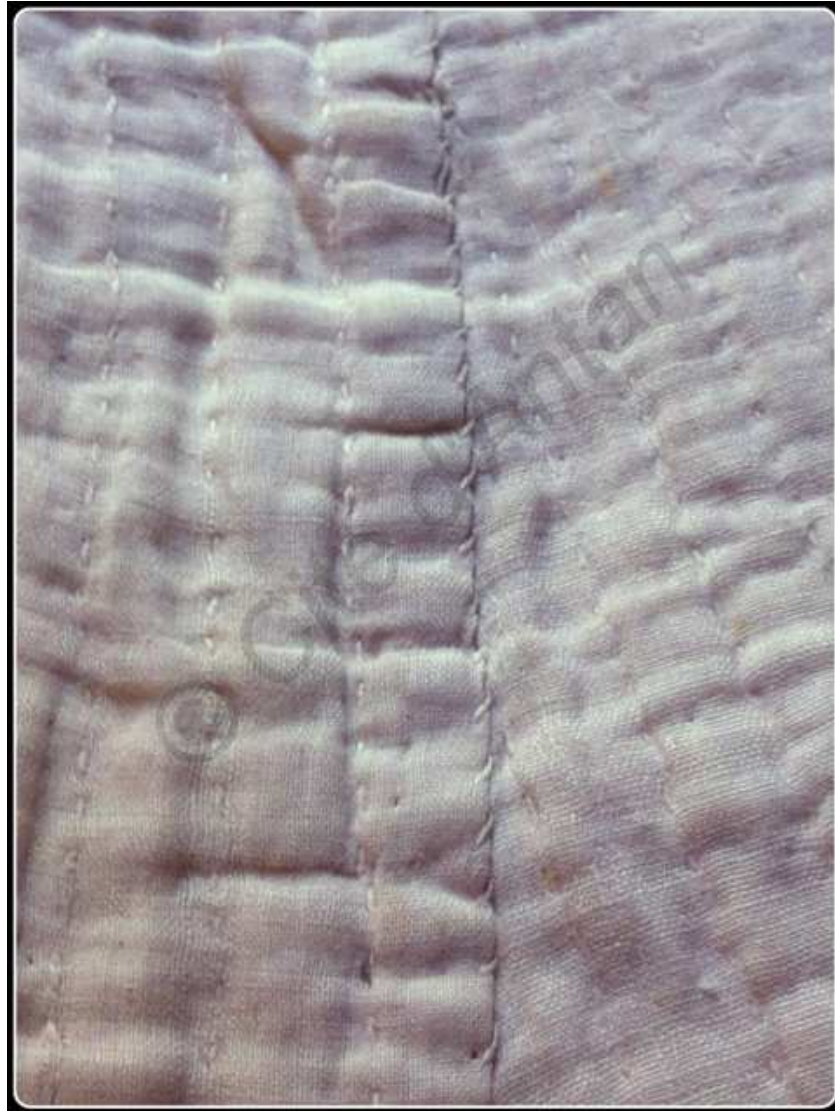


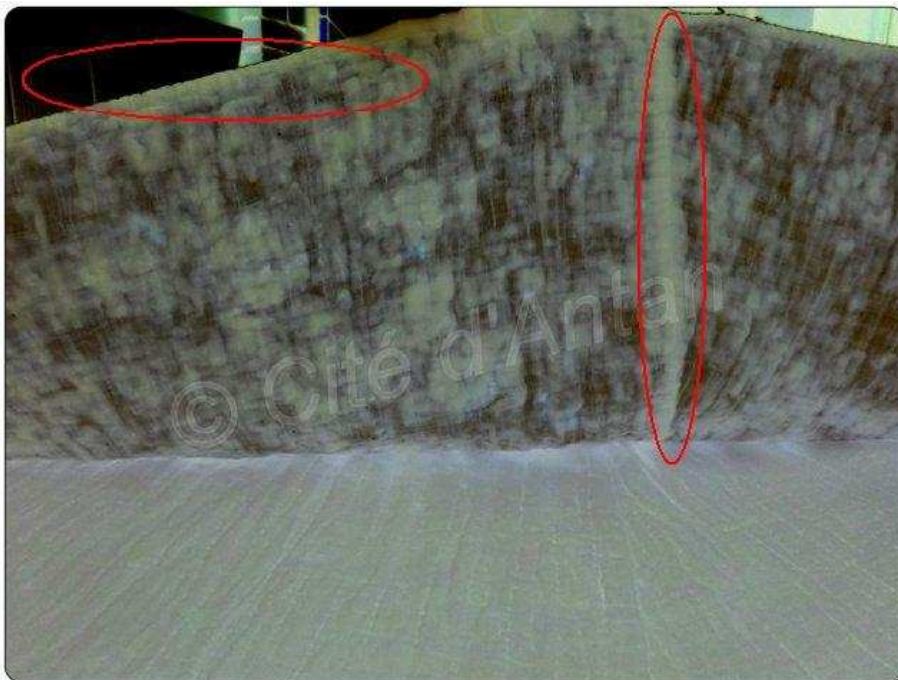
Fig. 23 Central piece sewn on the bucket

D- Bottom of the auqueton

The bottom of the carabiner was finished with a stitch. The lower edges of the two layers, for each of the pieces, were folded inwards and assembled.



Fig. 24 Point de surjet on the bottom of the auqueton



By inverting the colors, as in the photo opposite, we can observe the same thickness of fabric on the assembly part of the gores to the central parts.

Fig. 25 assembly areas with point de surjet

Moreover, it should be noted the presence of a horizontal seam line at the front point which runs all around the bottom of the garment. This seam is made 1cm from the edge; it is certainly intended to maintain the whole thing.

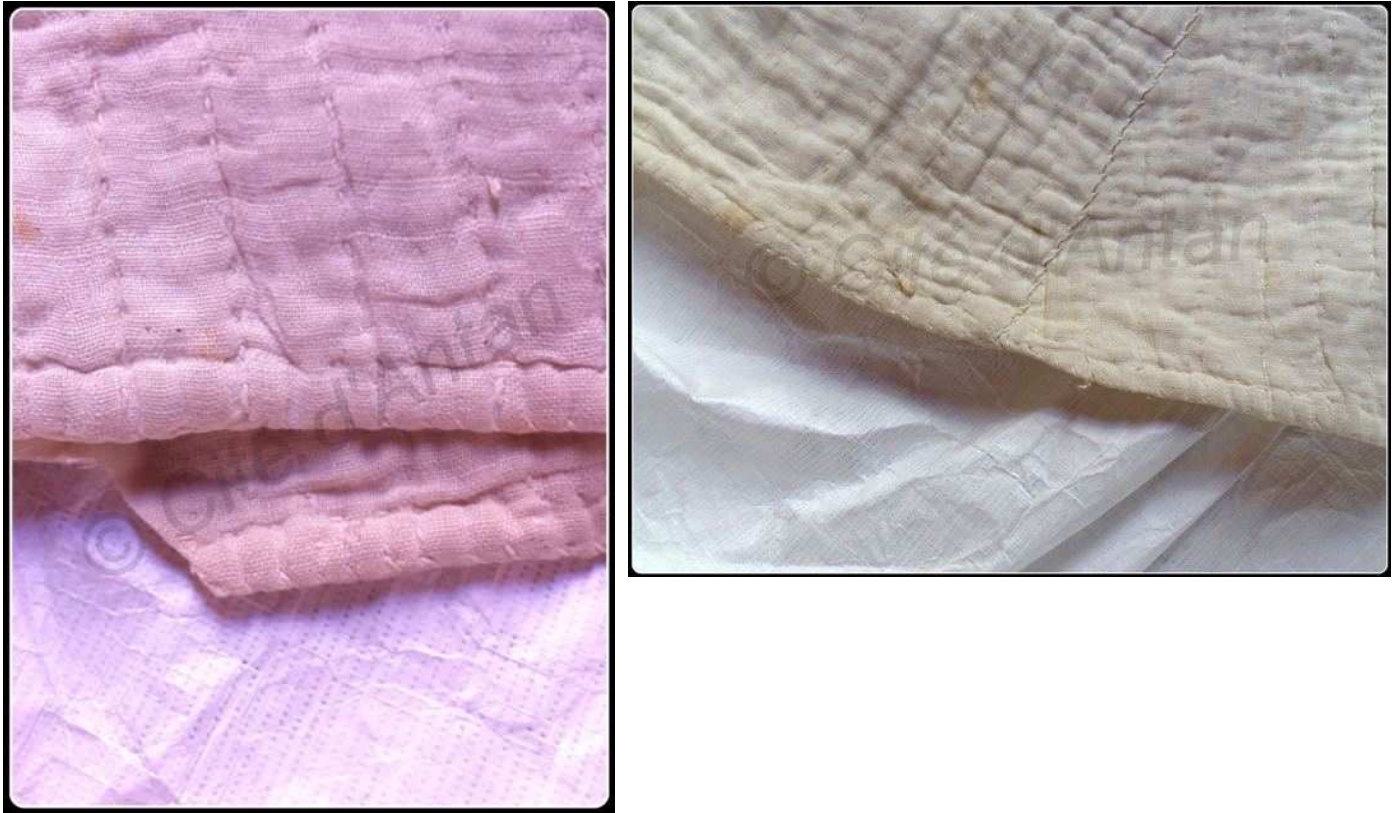


Fig. 26 et 26bis finishing stitching.

Bibliographie

[1] DESROSIERS Sophie, 2006. Dessous royaux du XIIIe siècle. *Histoire et Images Médiévales*. Numéro 6, pages 72 à 78.

V) Work in progress

For the realization of the carqueton, I absolutely wanted to have linen hand-woven. For that, I had a long exchange with Mr. Bruno Lesteven, who makes the reconstitution of historical fabrics. The order has passed and the linen has been woven into [Aux Fils de l'Arz](#).



Fig. 27 Hand-woven linen

A) The pattern

As we have seen in the article, Isabelle's *auqueton* de France is asymmetrical because made to measure. For the boss, so I took my measurements and Philippe made the sketch.



Fig. 28 Custom sketch

Here is the cutting pattern.

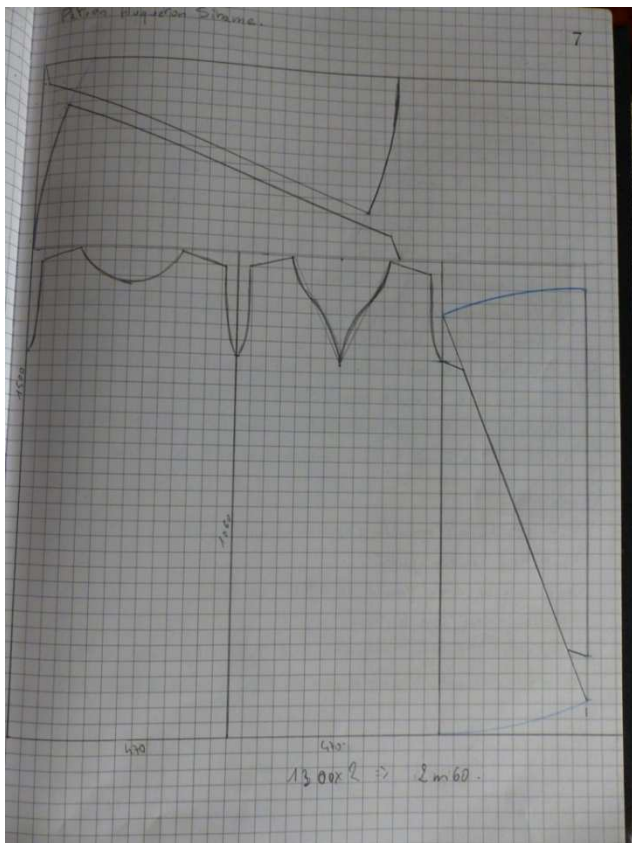


Fig. 29 The pattern



Fig. 30 Cutting fabric

B) Material



Fig. 31 Le matériel

To make an auqueton, you need: linen, cotton wadding and linen thread. The linen thread and the cotton flock were bought on the [Alyse Créations](#). The linen thread is really very good. A little advice for sewing, think of making small switches because the linen tends to wear out, it is quite normal.

C) The quilting



As for making a gambison, the cotton wad is placed between two layers of flax. The two layers of fabric are sewn together, all around, to maintain the padding. Before starting the sewing, I drew the pattern of the piece so as not to sew the parts that will be cut later.

Fig. 32 Sewing limit

The lines of seams are first marked by a construction line before being sewn; it makes the job easier. You can hold the seam line by pins all the way too.

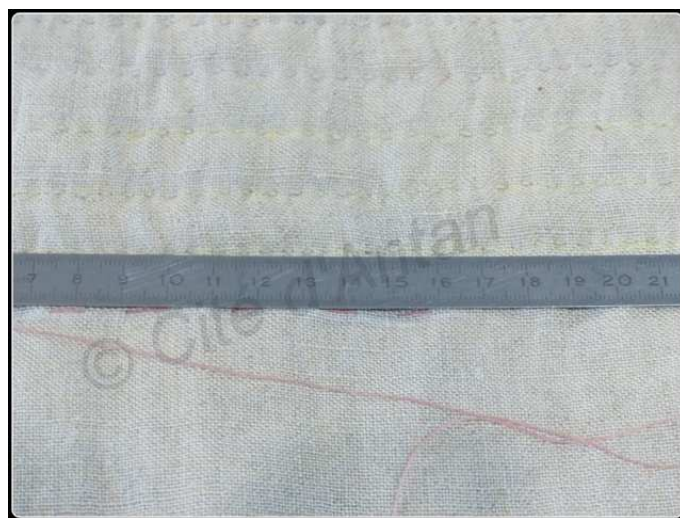


Fig. 33 Quilting in progress

See you soon for more and photos of the finished *auqueton*.