MAESTRA SUZANNE DE LA FERTÉ

PATTERNING ITALIAN RENAISSANCE GOWNS

FOCUSING ON FLORENCE AND VENICE
1490 - 1530

Table of Contents

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

2

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

3

PATTERNING ITALIAN RENAISSANCE GOWNS

FOCUSING ON FLORENCE AND VENICE, 1490 - 1530

WOMEN'S CLOTHING

LAYERS

Women's clothing was worn in 3 principal layers:

Chemise	Informal Simple Dress	Formal Over-Gown	
Camicia	Gamurra / Camurra / Camora (Florence)	Giornea / Veste or Vestitio (Venice)	Cioppa (Florence)
	Zupa / Zipa / Socha (N. Italy)		Roba / Vestimento (Elsewhere)
Cotton, Linen, or Silk	Silk* (summer)		
	Wool (winter)		
Embroidery at neck and wrist	*Summer silk is also known as "cotta". More formal than the winter woolen version, it was often worn alone over the camicia.	Oten sleeveless, its main feature was that it was open at the sides and the front. Often made with some sort of train.	Lined, open down the center front, with sleeves. Oten lined or trimmed with fur. Seldom made with a train.
1491 – A Greek woman, recommended by Costanza d'Avalos, 'who produces such delicate work with a needle' went to work for Isabella d'Este. This woman was presumably taught the traditions of Greek embroidery and worked in fine geometrical patterns.	Sleeves, attached with aghetti (laces) were often made in a contrasting or complementary fabric.		
1501 – The Contessa di Mesocco's inventory contained (in addition to her every day camicias), two camicias of "tela di renso" with "petti fati a la Napolitana" were worked with embroidery in gold thread and black silk.	1466 – Trousseau of Nannina de Medici, wife of Bernardo Rucelli, contained a cotta of white damask brocaded in gold flowers with sleeves of pearls.		1499 – Bartolommeo Pucci's wife had 3 velvet cioppa. Two were black – lined with martin (marturo), one of brownish-red velvet (velluto chermisj paonazzo) with open sleeves (maniche aperte) lined with ermine (ermellini).
	To visit someone "in gamurra" implies an informal visit.		

As an alternative to the giornea or cioppa/vestimento (or in addition to), some form of cloak could be worn:

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

4

- Mantello – a practical cloak worn (over all clothes for warmth and protection against the rain) draped over the shoulders. **In paintings, the Madonna almost always wears a mantello over a gamurra.**
- Mantechello
- Mongile / Mongino / Monzino – a cloak with sleeves, open in the front, worn long to the ground.
- Sbernia – a short cloak, lined, often with fur, worn slung over one shoulder "a la apostolica".
- Passatempo – a short cloak, open at the sides, similar to the giornea.

ESSENTIAL ACCESSORIES

- stockings (calze),
- partlet (collarless – colletti or with collars - gorgiera),
- handkerchief (fazzoletto),
- jewels,
- embroidery,
- gloves (guanti),
- buttons (bottoni / maspilli)
- belts (beca / becca for belts to which stockings are attached) or (cintola / cintura / cingola for belts worn over clothing),
- veils &
- purses (borsa / borsetta).

HEADWEAR

- Balzo – large bulbous headdress, popular in both the early 15th and mid-16th centuries.
- Benda / Binda – length of silk used for covering, wrapping, or intertwining with the hair.
- Berretta – a form of close-fitting cap, usually rounded or semi-conical, similar to a coif, often decorated with embroidery or made of silk damask or satin.
- Cappello – wide-brimmed straw hat, sometimes lined with black silk or velvet, trimmed around the brim with black or gold fringe, used when traveling.
- Frenello – hair ornament of a string of pearls, entwined around twists of real and false hair and fine silk veil.
- Ghirlanda / Grillanda – garland, often taking the form of a padded roll, covered with rich fabric, sometimes covered with gems or feathers
- Lenza – ribbon or hair braid, tied around the crown of the head, often decorated with a jewel over the forehead.
- Reta – a knotted net of silk or gold threads, often incorporating pearls (sometimes other gems), worn over the hair.
- Trinzale – a piece of fine cloth that covers the hair – usually the back of the head, often worn with long covered roll of hair (coazzone) hanging down the back.
- Vespaio – "wasp's nest", netted headdress, often made of strings of pearls.

VEILS

Customs, politics, and geography influenced the style of dress in the various regions of Italy. Veils and how they were worn was one of the more noticeable indications of where the wearer was from. In Bologna, a special type of fazzoletto (silk scarf) or partlet was worn around the neck. Florentine

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

5

women wore silk veils in a similar manner. In 1476, the Florentine, Carlo Strozzi, awarded a prize to Giovan Petro di Padova for introducing to Florence the Bolognese art of making silk veils (veli crespi). These neck coverings were a product of sumptuary laws that, in 1464, ordered that dress necklines be no more than 3.3 cm or about 1.25 inches from the base of the neck. This explains the sudden appearance of this accessory in the later half of the Quattrocento.

FABRICS

Florence contained 270 wool workshops and 83 silk workshops.

SILK

In addition to local silk from Lucca (Tuscany), Milan, and Mantua, Italy imported silk cultivated in Sicily, Spain, the Levant, and the Far East. Italian merchants purchased large quantities of silk from the markets at Bursa in Turkey and Aleppo and Damascus in Syria where it was shipped from Mediterranean ports like Beirut.

- Venice had the strongest relationship with the Orient (Turkey).
- Perugia was famous for woven towels of linen with figurative end borders.
- Raccognini (near Turin) was famous for its ribbons.
- Florence produced silk with a pomegranate design as well as textiles with figures used for orphreys (decorative bands used for ecclesiastical vestments) and some heraldic figures. Florentine silks tended to include smaller-scale stylized floral patterns.

WOOL

- The highest grade of woolen cloth (made from English wool) was made in Florence. Tuscany bought wool mainly from the Cotswolds ("Chondisgualdo") especially from Northleach & Buford, also Cirencester & Winchester.
- Milan also produced fine woolens.
- Genoa was known for producing cheap, low-grade wool from North Africa.
- Venice produced coarse woolen cloth for home use.

DESIGNS

After 1450, repeats of the pomegranate design in textiles changed from diagonal to horizontal or vertical.

- Vertical – branching stem, pomegranates (increasing size) on right/left, length of repeat (sometimes more than a yard) is greater than the width from selvedge to selvedge. (*Around 1500, the "organic" qualities of the pomegranates, palmettes, and pinecones are frozen into a "classical" arrangement and remain unchanged until 1550.)
- Horizontal – more static (regarding change) than the vertical design, rhythmic sequence of ogees, floral rosettes (typical of Florence).

Distinctive Italian style – pomegranate velvets and gold brocades – especially the pomegranate split open to reveal the "fertile" seeds within.

VELVET

The relationship between Italy and the Orient was very strong. From 1450 – 1500 it is almost impossible to distinguish between Italian and Turkish brocaded velvets. Two differences:

- Metal thread in European renaissance velvets was different from Turkish. The European metal thread was either silver with a largely copper alloy or gilded, but never pure gold.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

6

- The Turkish metal thread was also silver, but with only a trace of copper. This resulted in a much softer metallic thread (when worn, the soft metal rubs away).

SILK FABRIC TYPES

From a 15th century treatise on silk production comes the following graded list for silk yarn:
1. Taffetas – needs "sharpest of tones"
2. Damask (damaschino) – little less clear, more subtle in tone
3. Velvet (velluto) – not as clear as damask
4. Satin (zetani rasi)
5. Voided Velvet (zetani vellutati)
6. Brocade (broccato)
7. Baldacchini – occasionally used for clothing, more often used for canopies or hangings

The different grades of silk produced in the Renaissance can be looked at in a different way.
- First-grade silk (seta leale) was made by carefully unwinding an intact cocoon in a basin of hot water to form one long, very strong, continuous thread.
- Second-choice silk, also known as double-silk (referred to in period texts as seta di doppi), was produced when two silkworms were put too close together in the raisings during their metamorphosis, and so ended up wrapped in a single cocoon. This silk closely resembles today's douppioni silk.
- Waste-silk (strazze de seda filada) or spun silk noil, was produced from broken cocoons.

DYES AND COLORS

Three principal dyestuffs were used for red:
1. Kermes (chermisi) Best quality. Imported from the Far East (Constantinople). Made from the dried bodies of the kermes shield louse, these insects were found on the "kermes oak" and looked like scarlet berries.
2. Madder (garanza)
3. Brazil-wood (verzino)

Other colors were made from combinations of dyes and mordants:
1. Mulberry (morello) – a deep purplish color
2. Peacock (pavronazzo) – also a deep purplish color
3. Vivid violet (alessandrino) – made from oricello (a type of lichen)
4. Yellows (zafferano) -- made from saffron
5. Blues – made from indigo and woad
6. Blacks – made from oak galls
7. Greys (berettino or bigio)
8. Reddish-brown (monachino)

The price of textiles depended on the cost of materials used and the intricacy of the design. The most expensive fabrics were the gold and silver brocaded velvets. A treatise, published by Gargiolli, contains a list of prices for dyeing cloth:

Kermes Twice	Soldi	40	"cremisi" worn by the most important people (the 8 ambassadors of the Florentine embassy to the Pope)
Kermes Once		20	
In Grain	Di Grana	12	
Greenish Brown	Verde Bruno	40	

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

Vivid Violet	Alessandrino	40	
Kermes	Pagonazzo	35	
Grain	Pagonazzo	35	"rosato" (worn by the 72 companions of the ambassadors of the Florentine embassy to the Pope)
Brazilwood	Pagonazzo	35	
Greens	Verde	20	
Vermillions	Vermigli	25	
Deep Blues	Azzuri	24	
Greys		12	
Ochre	Tanè	12	
Sumac Yellow	Giallo di Scotano	12	
Between Red and Yellow	Zaffiorato	25	
Light Blue	Inciannomati	12	
Black		15	
Pale Colors	Sbiaditi	12	
Saffron Yellow	Giallo di Zafferano	13	

*The "rosato" color was closely associated with woolen cloth.

Mourning was denoted by wearing dull and dark colors: mulberry, blue, green, reddish-brown, and black. In 1438, in Venice, after the plague, it was forbidden to wear mourning colors – black, green, or blue.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

8

1480

FLORENCE

1480 Ghirlandaio: Portrait of a Lady
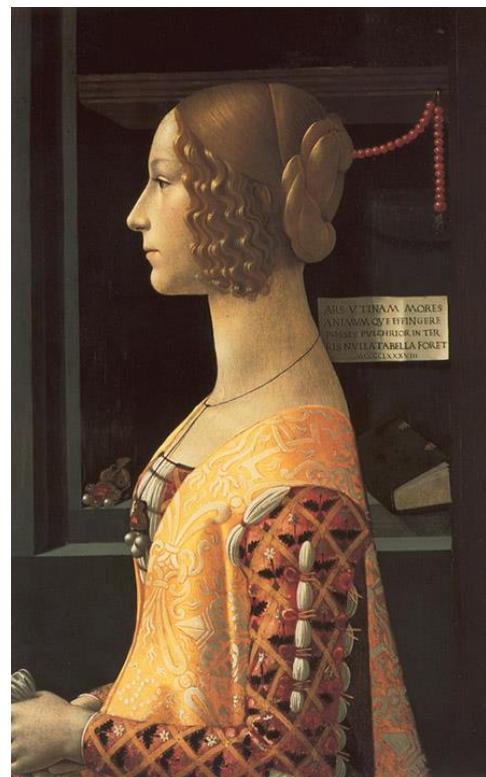
1488 Ghirlandaio: Portrait of a Lady
(Giovanna degli Albizzi Tornabuoni)

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

9

MILAN

1486 Leonardo da Vinci: Lady with the Ermine (Cecilia Gallerani)

BOLOGNA

1480 Roberti: Portrait of Ginevra Bentivoglio

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

10

FLORENCE

1490 Ghirlandaio: Birth of Mary Detail

1490 Ghirlandaio:
   Birth of St John the Baptist Detail

1490 Baldovinetti: Portrait of a Lady in Yellow

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

11

VENICE

1492 Carpaccio: The Pilgrims Meet the Pope
Detail

1495 Carpaccio Meeting of the Betrothed Couple
Detail

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

12

MILAN

1490 Leonardo da Vinci: La belle Ferroniere (Lucrezia Crivelli)

SIENA

1490 Neroccio de Landi: Portrait of a Woman (Alessandra Piccolomini?)

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

13

FLORENCE

1505 Raphael: The Woman with the Unicorn

1506 Raphael: Portrait of Maddalena Doni

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

14

VENICE

1505 Carpaccio: The Departure of Ceyx
Detail

1500 Bellini: Miracle of the Cross at the
Bridge of St Lorenzo Detail

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

15

MANTUA

1500 Leonardo da Vinci: Isabella d Este

1510

FLORENCE

1513 del Sarto: Birth of the Virgin detail

1516 Pontormo: Lady with a Basket of Spindles

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

16

1514 del Sarto: Portrait of the Artists Wife

1516 Raphael: Woman With Veil

VENICE

1511 Titian: Miracle of the Newborn Child
    Detail

1515 Licinio: Portrait of a Lady

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

17

1514 Titian: Sacred and Profane Love Detail

1515 Cariani: The Seduction

1520

FLORENCE

1520 Bacchiacca: A Lady with a Nosegay

1520 Bacchiacca: The Preaching of St John the Baptist Detail

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

18
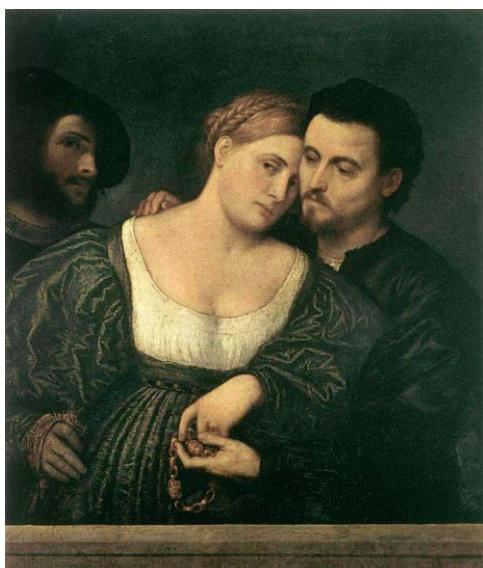
VENICE

1520 Bordone: Venetian Lovers

1520 Veneto: Portrait of a Venetian Lady

1530

FLORENCE

1531 Bronzino: A Daughter of Matteo Sofferoni

1533 Bronzino: Portrait of a Lady

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

19

VENICE

1530 Licinio: Portrait of a Woman

1530 Bordone: Portrait of a Woman

ROME

1533 Parmigianino: Roman Courtesan

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

20

URBINO

1535 Titian: La Bella Urbino (Eleanora de Gonzaga, Duchess of Urbino)

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

21

The easiest method is to start with another pattern and alter that pattern. Having someone drape you is also good. If neither of these options is available, here's what to do:


Figure 1

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

22
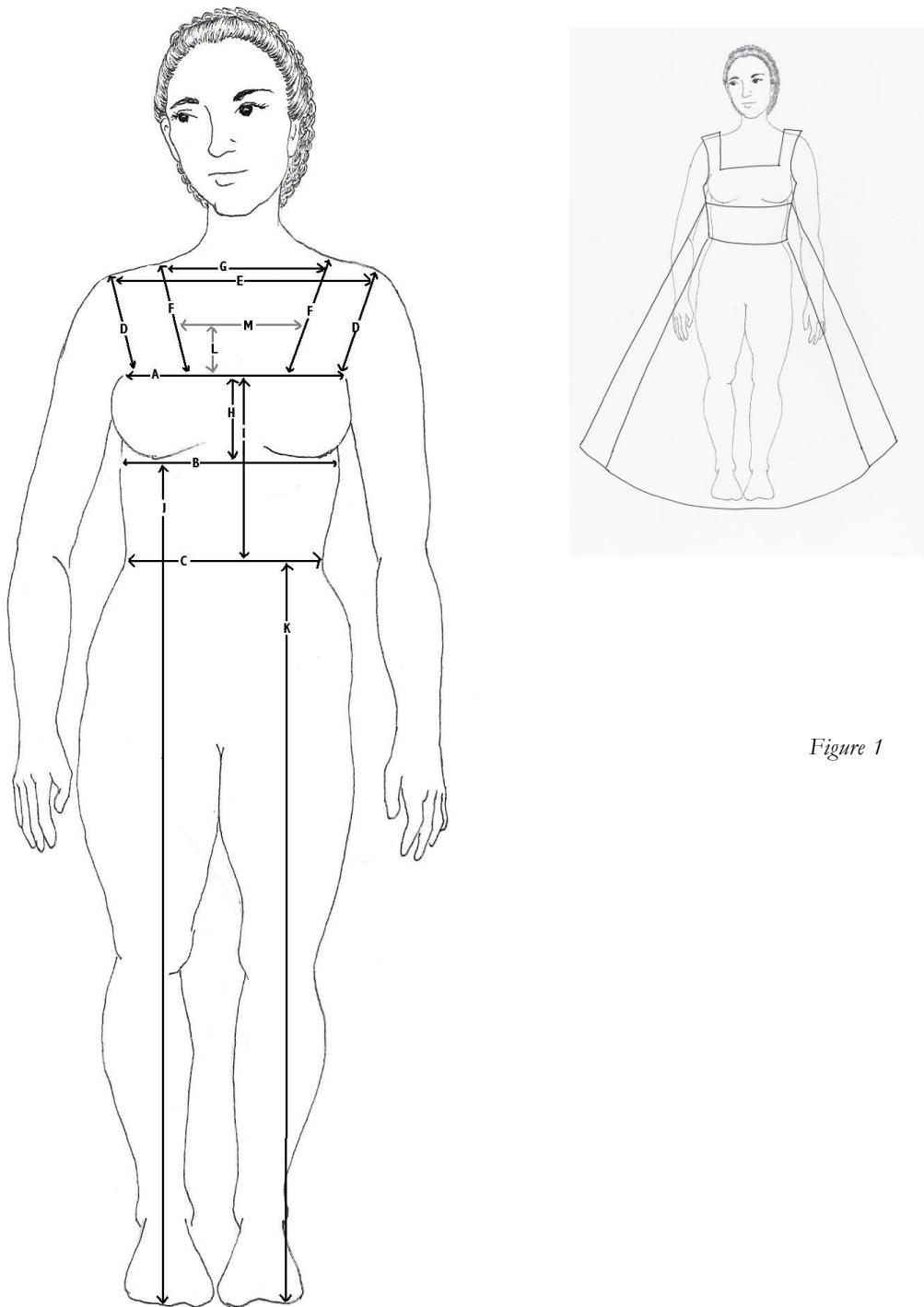
MEASUREMENTS

A	Measure above the bust, directly under the arms, all the way around.	
B	Measure below the bust, all the way around.	
C	Measure the natural waistline, all the way around.	
D	Measure from just under the arm to the outermost point of the shoulder.	
E	Measure from the outermost point of one shoulder to the outermost point of the other shoulder	
F	Measure the points parallel with "D", about halfway between the outermost point of the shoulder and the curve of the neck.	
G	Measure from the centerpoint of one shoulder to the centerpoint of the other shoulder.	
H	Measure the distance between the "above bust" and "under bust" lines.	
I	Measure the distance between the "above bust" and "natural waistline" lines.	
J	Measure the distance from the "under bust" line to the floor. (Be sure to add additional inches to account for chioppines if you are wearing them.)	
K	Measure the distance from the "natural waistline" line to the floor. (Be sure to add additional inches to account for chioppines if you are wearing them.)	
L	This measurement is taken in the back only. Measure the distance between the "above bust" line and the back neckline.	
M	This measurement is taken in the back only. Optional - Measure the distance between the imaginary back shoulder-straps at the point of the back neckline.	

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

23

BODICE (BUSTO / PETTO)

Note: *You may have to play with the angle of the shoulder strap.*

Draw your pattern like the diagram on paper, based on the measurements you have taken.

Using muslin, make a mockup of the bodice and check the fit. If it gapes in the neck, move the angle of the shoulder strap towards the neck (Figure 2). If it gapes near the arm, move the angle toward the arm (Figure 3).
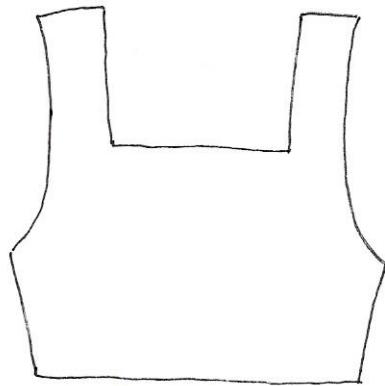

*Figure 2: Standard Front*   *Figure 3: Angled Shoulders*
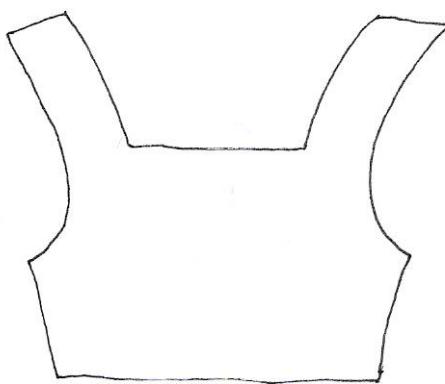
If the bottom of the bodice does not fit snugly, angle the side seams or angle the center fold.
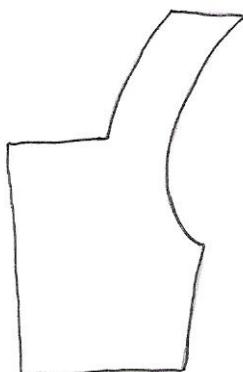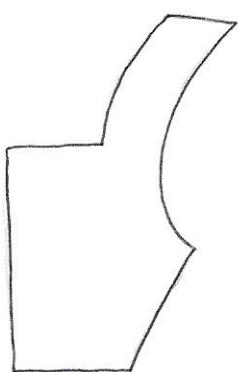

Figure 4 Standard   *Figure 5 Angled Side*   *Figure 6 Angled Fold*

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

24
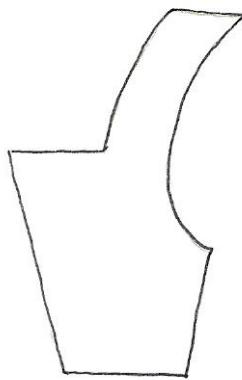
The back is patterned much the same as the front. Play with the angle of the shoulder seams as well (Figure 7).
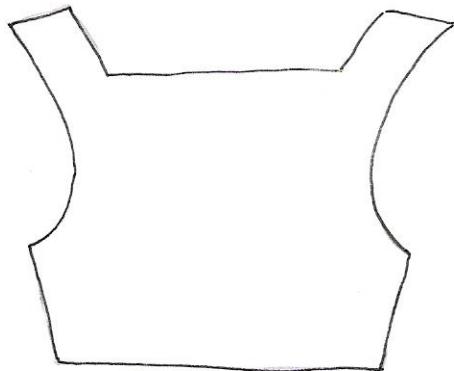
Figure 7 Back Bodice

Put the pattern on paper making sure not to forget to add <u>SEAM ALLOWANCES</u>.

SKIRT

If you are using thin fabric, cut straight panels. I usually use 2 yards for front and 2 yards for back. If the fabric is heavy, gores or a-line cutting may be used to limit the amount of fabric in the pleats.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

25

SLEEVES

Pieced sleeves (Figure 8)
   a. Measure upper arm
   b. Measure above elbow
   c. Measure below elbow
   d. Measure wrist
   e. Measure shoulder to elbow
   f. Measure elbow to wrist
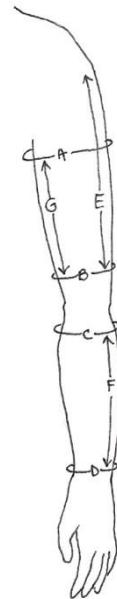
Figure 8: Measurement

After the initial pattern has been made, cut the pattern about 2" from center. Move that piece to the other side and reattach. If the lower sleeve has a different shape, do the same with it.

Figure 9: Sleeve Pattern

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

26
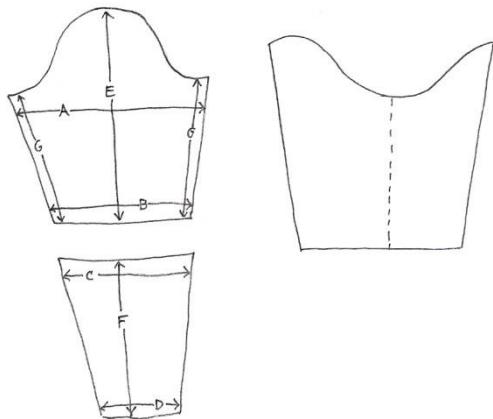
ALTERING A SIDE-LACED PATTERN INTO A BACK-LACED PATTERN
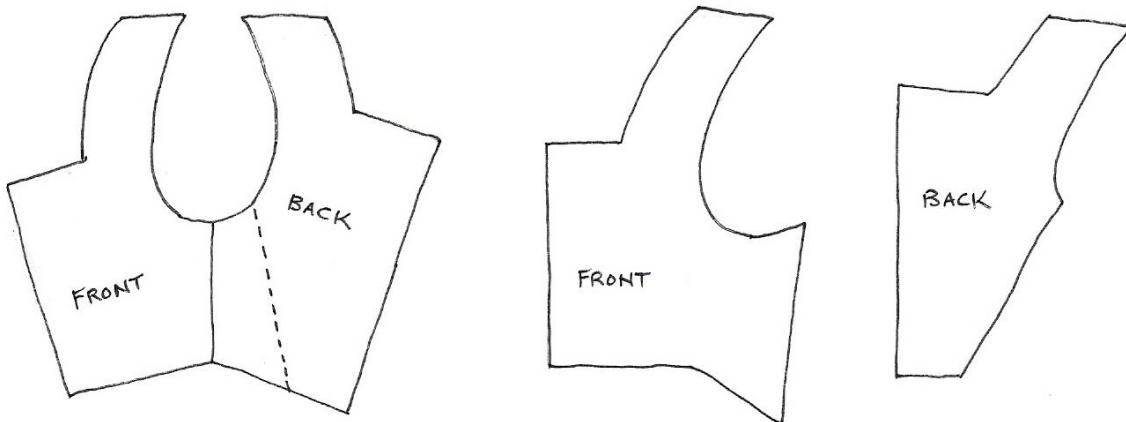
1. Take your side-laced pattern (without the added seam allowance) and tape the front bodice to the back bodice.
2. Draw a line (at the same angle as your shoulder strap) from the sleeve of the back bodice to the bottom of the back bodice.
3. Cut along this line. You now have two new pattern pieces that should look like the ones on the right (above).
4. Be sure to add your seam allowances to your new patterns.
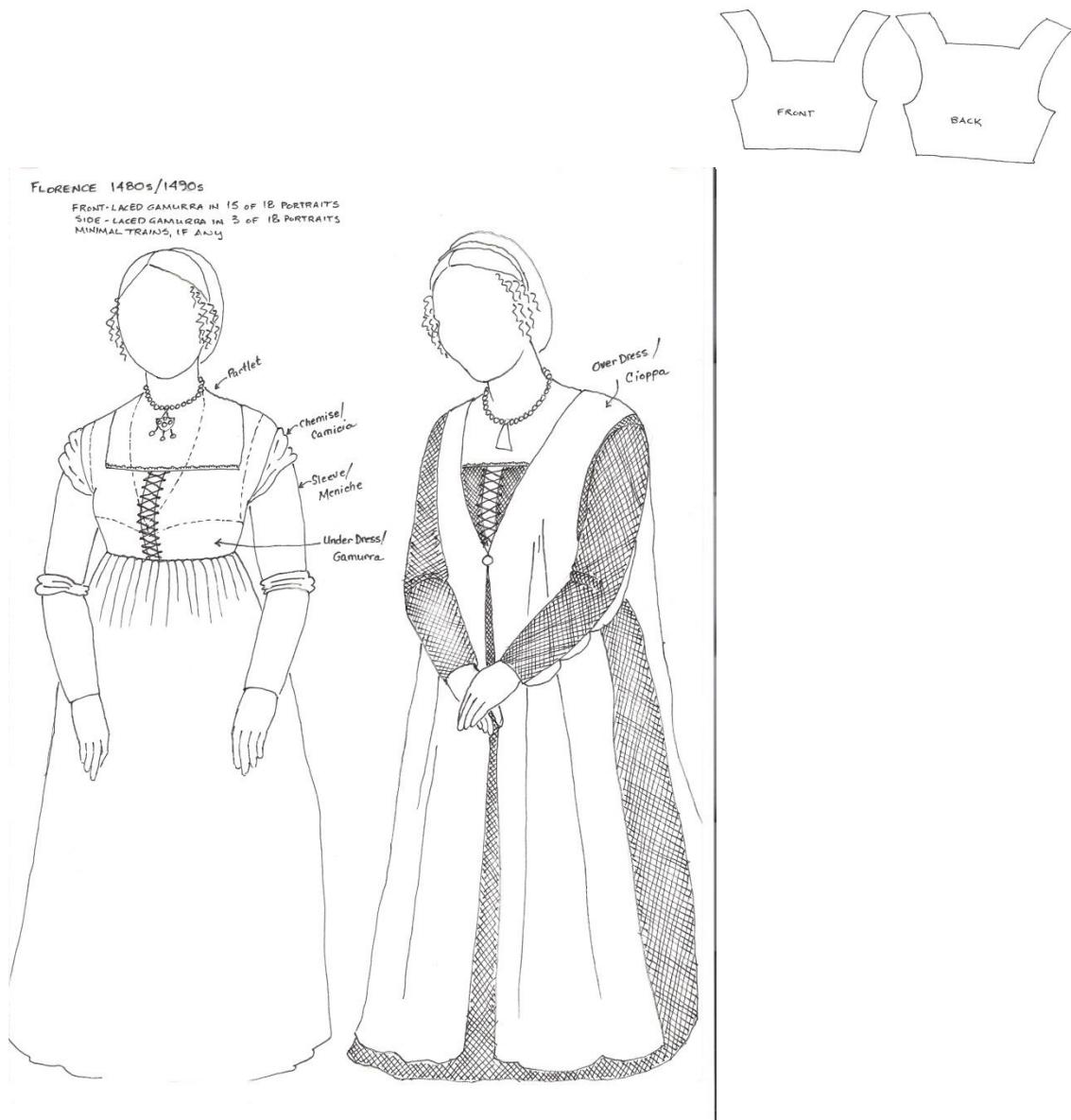
Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

27

1490s

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

28

FRONT   BACK

FLORENCE 1480s/1490s

FRONT-LACED GAMURRA IN 15 OF 18 PORTRAITS
SIDE-LACED GAMURRA IN 3 OF 18 PORTRAITS
MINIMAL TRAINS, IF ANY

Partlet

Chemise/
Camicia

Sleeve/
Meniche

Under Dress/
Gamurra

Over Dress/
Cioppa

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

29

The under-gown (gamurra) has a moderately high square neckline and the bodice ends just below the bust-line. The shoulders and upper chest are covered (for modesty) by a sheer partlet that seems to attach at the midpoint of the bodice and just under each arm. When seen in public, the Florentine woman wears an over-gown (cioppa) that has a v-opening in front and drapes loosely over the gamurra. Sleeves (meniche) use a minimum amount of material and can be either a single piece of material or a simple two-part pieced sleeve. Each of these sleeve types lace up the back and are attached to the bodice by lacing.

The loose-sleeved chemise (camicia) can be seen just barely peeking out at the neckline and wristline. More of the camicia can be seen in puffs between the bodice and top sleeve, between the top sleeve and bottom sleeve, and where the sleeves lace shut.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

30
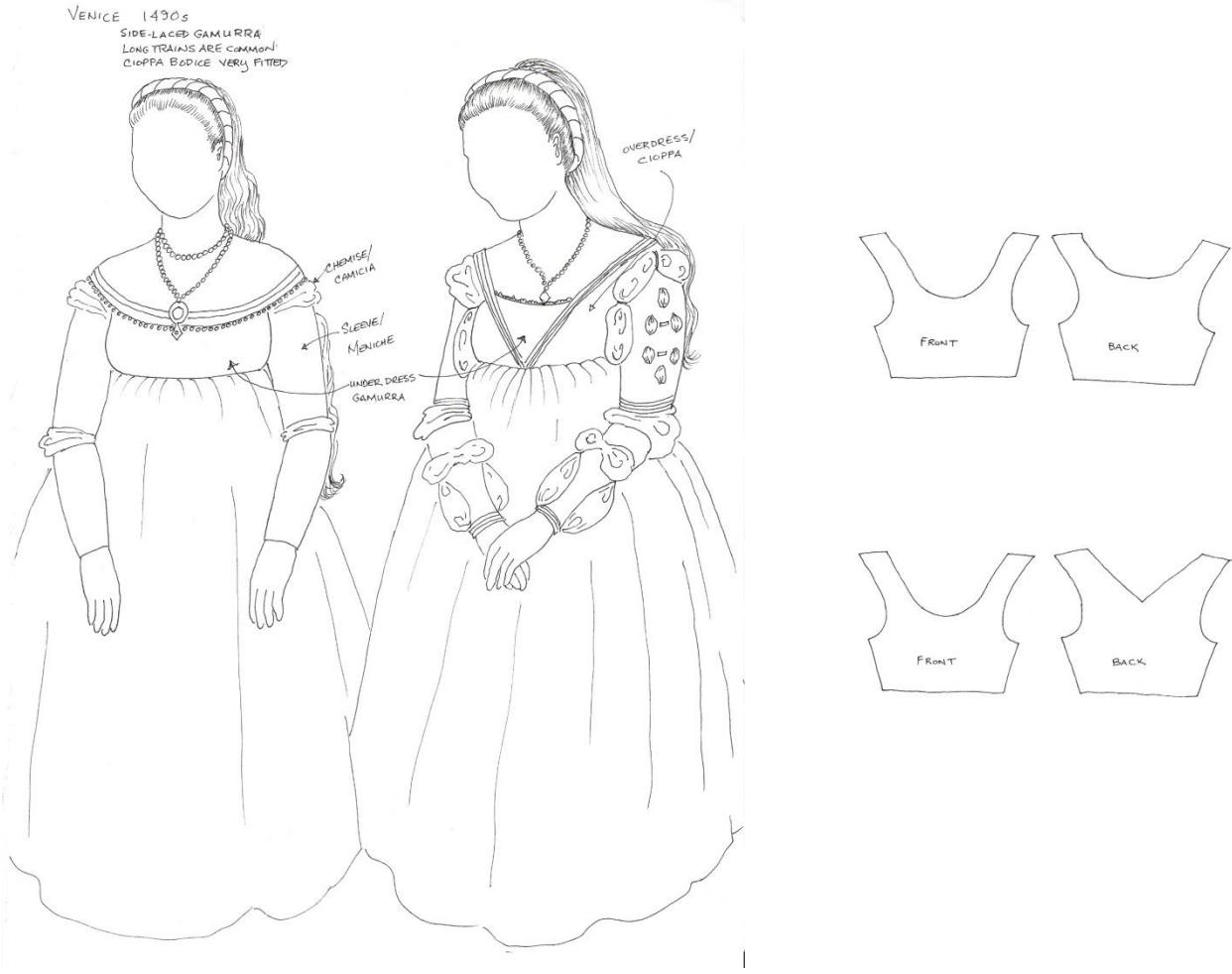
The under-gown (gamurra) has a moderately high round neckline and the side-laced bodice ends just below the bust-line. No evidence was found of Venetian women using partlets to cover their shoulders and chest in the paintings I examined. When seen in public, an over-gown (cioppa) is worn that has a v-opening in front and a fitted bodice. Sleeves (meniche) can either be similar to the Florentine style or can be a two-part heavily-slashed pieced sleeve.

The loose-sleeved chemise (camicia) can be seen just barely peeking out at the neckline and wrist line. More of the camicia can be seen in puffs between the bodice and top sleeve, between the top sleeve and bottom sleeve, at the sleeve slashes, and where the sleeves lace shut.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

31

1500s

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

32

FRONT   BACK

FLORENCE 1500
FRONT-LACED GAMURRA IN 1 OF 6 PORTRAITS
SIDE-LACED GAMURRA IN 5 OF 6 PORTRAITS
NO CIOPPAS IN ANY OF THE PORTRAITS

PARTLET

CHEMISE/
CAMICIA

SLEEVES/
MENICHE

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

33

The main change in the Florentine gamurra of the 1500s seems to be the presence of an equal number of front-laced and side-laced gowns. The gamurra bodice still has a relatively high, square neckline and partlets are still used to cover the shoulders and upper chests. However, the sleeves (meniche) have changed from the relatively tight two-part pieced sleeve to a loose, almost bag-shaped, single-piece sleeve design. Very few over-gowns (cioppa) are seen in the portraits of this time period that I examined.

The loose-sleeved chemise (camicia) can be seen just barely peeking out at the neckline and wrist line. More of the camicia can be seen in puffs between the bodice and top sleeve.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

34

Venice 1500s
SIDE-LACED GAMURRA
CIOPPA FASTENED IN FRONT WITH BUTTON
CIOPPA "NECKLINE" MORE "SCOOPED"

OVER DRESS/
CIOPPA

UNDER DRESS/
GAMURRA

CHEMISE/
CAMICIA

SLEEVES/
MENICHE

FRONT   BACK

FRONT   BACK
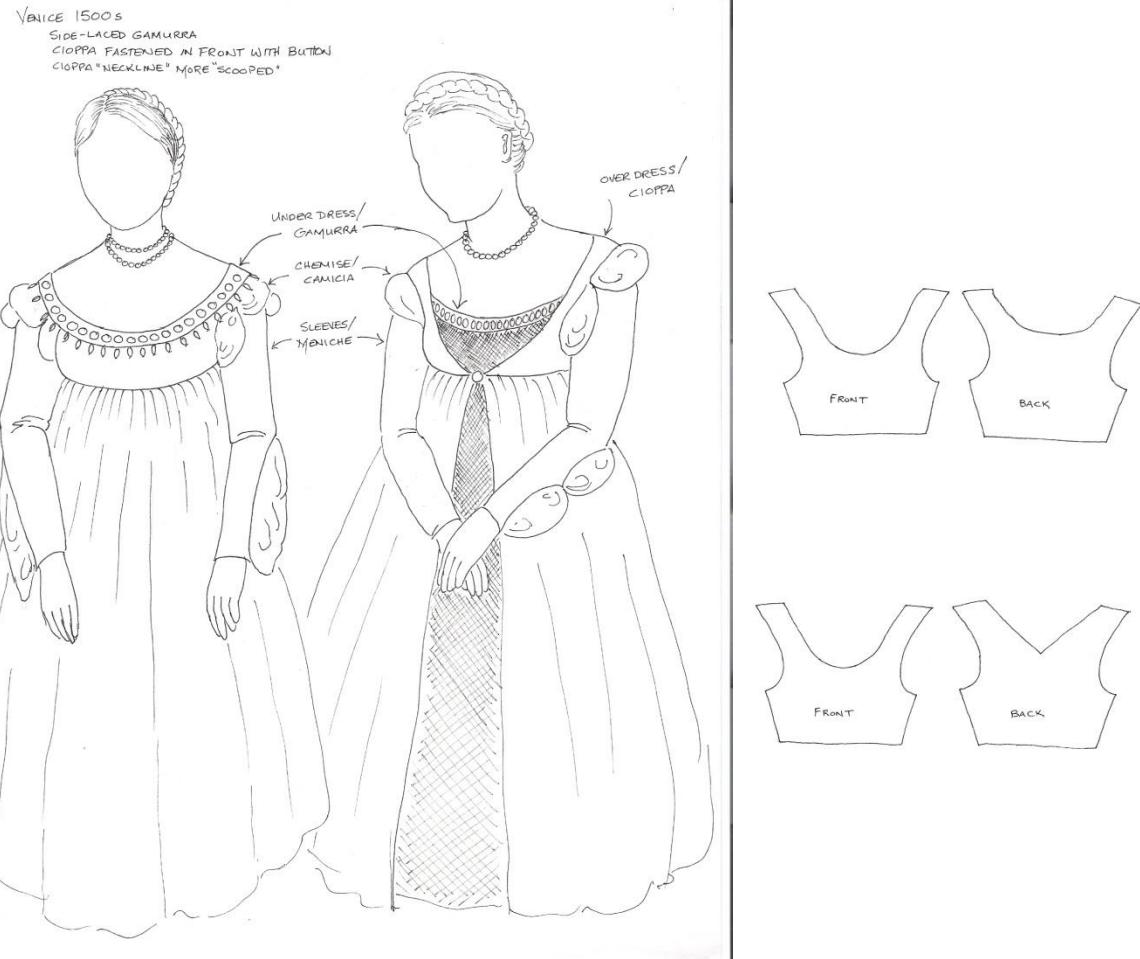
The main change in the Venetian gown (gamurra) of 1500 seems to be mainly in the increased ornamentation of the neckline and the fact that the neckline has lowered slightly. The sleeves (meniche) are still closely fitting, but have changed from the two-part sleeve to the single-part sleeve. The v-shaped opening of the over-gown (cioppa) has widened to show more of the side- or back-laced gamurra underneath.

The loose-sleeved chemise (camicia) can be seen just barely peeking out at the neckline and wrist line. More of the camicia can be seen in puffs between the bodice and top sleeve, between the top sleeve and bottom sleeve, and where the sleeves lace shut.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

35

Florence 1510s

Chemise/Camicia
Sleeves/Meniche
Gown/Gamurra

FRONT   BACK
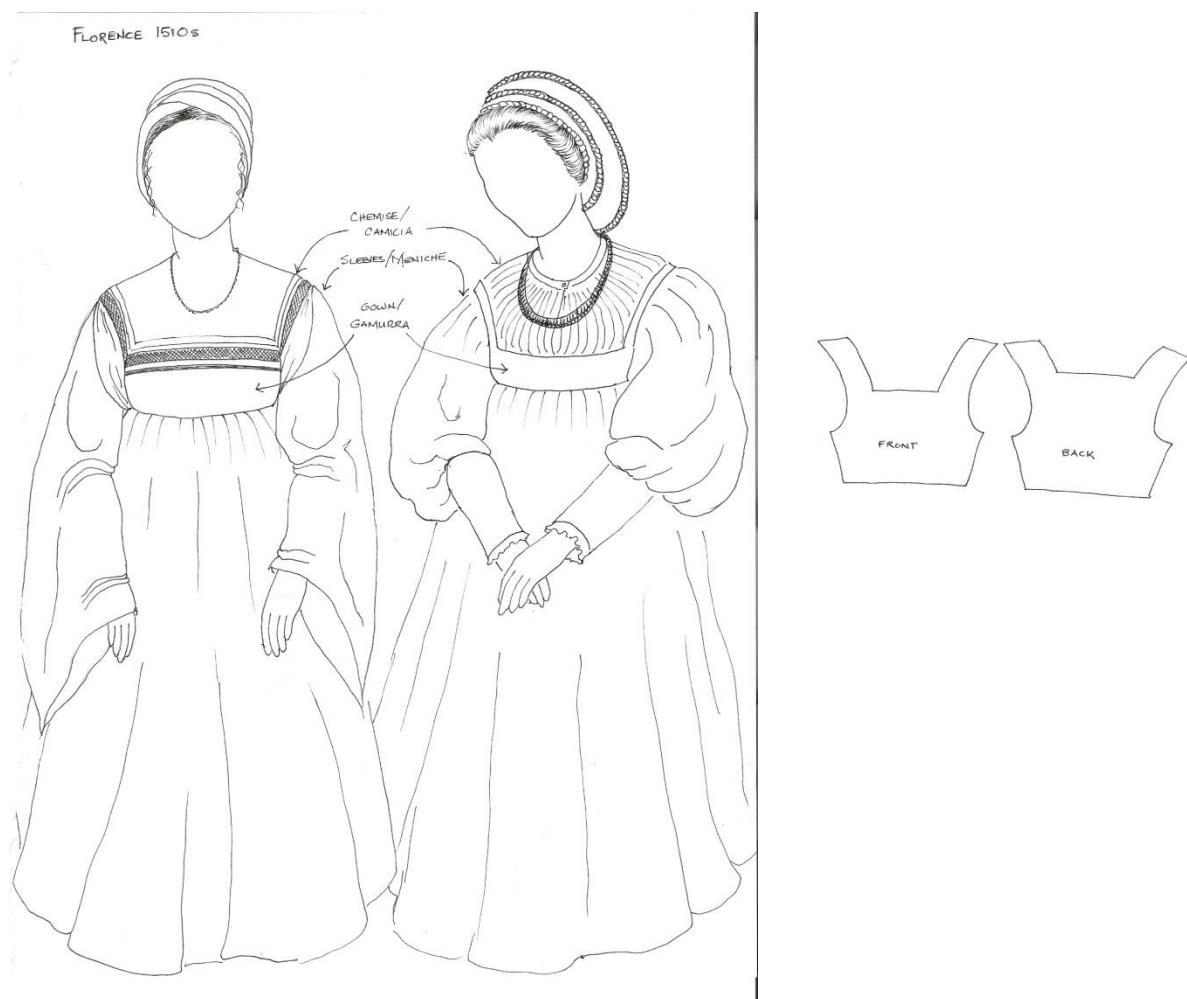
The lady of 1510 Florence wears a side-laced gamurra with a lower neckline than that of the previous decade. Very few partlets are still worn, although those gamurra with very low necklines (like those found in Venice) are normally worn with a high necked camicia. Gowns are fuller, with more of that fullness echoed in the sleeves (meniche). Two types of sleeves are common – the very full single pieced sleeve and the very full top sleeve with fitted bottom sleeve pictured at the right above.

The loose-sleeved chemise (camicia) can be seen at the neckline and wrist line. More of the camicia can be seen in puffs between the bodice and top sleeve.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

36

Venice 1510s
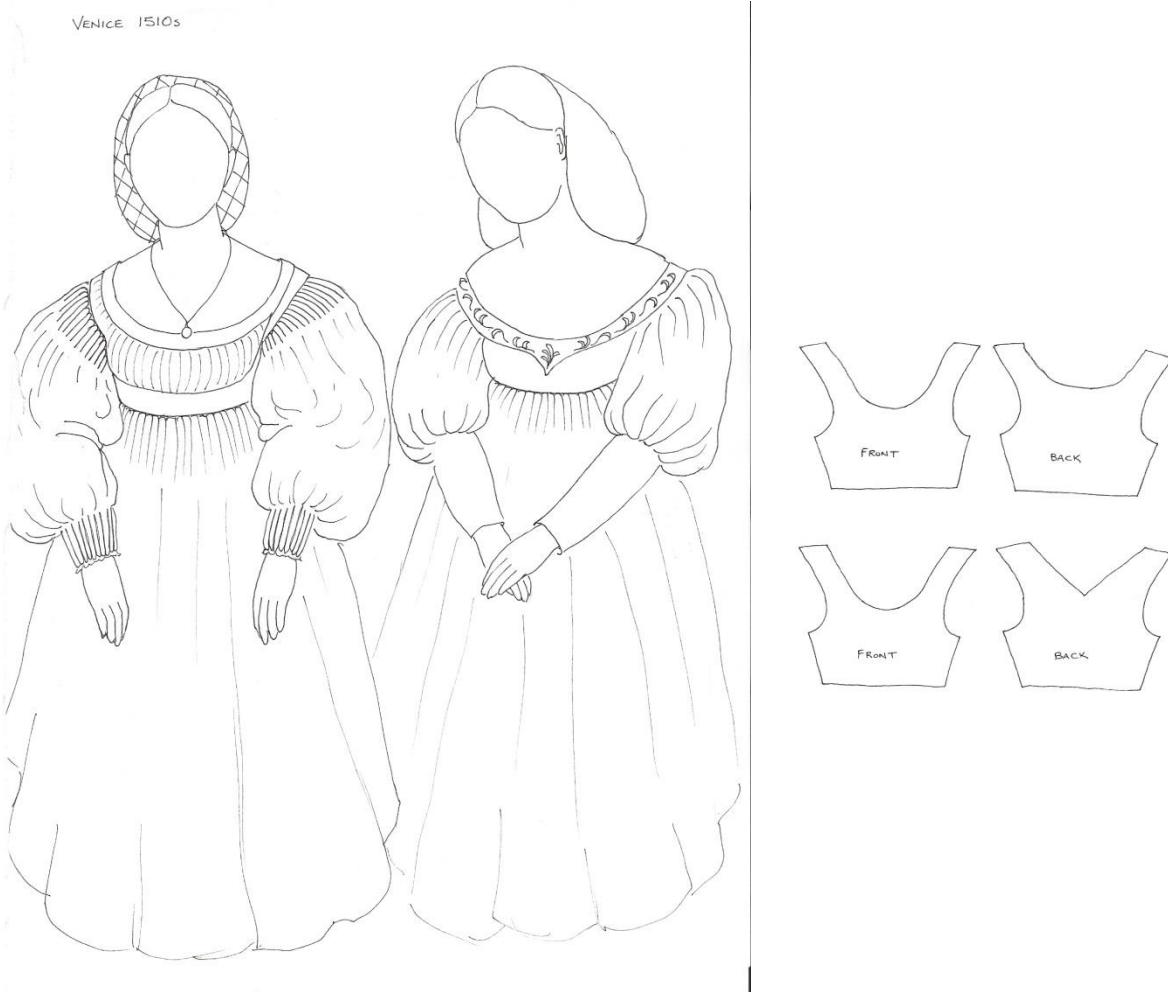
The well-dressed Venetian woman of 1510 wears even lower necklines than the previous decade. Often, the neckline is so low that only the camicia covers the nipples. Sleeves (meniche) are now very full (similar to Florentine gowns in their fullness) and cartridge pleating of sleeves can be seen in several portraits of the period. Very few over-gowns (cioppa) are seen.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

37
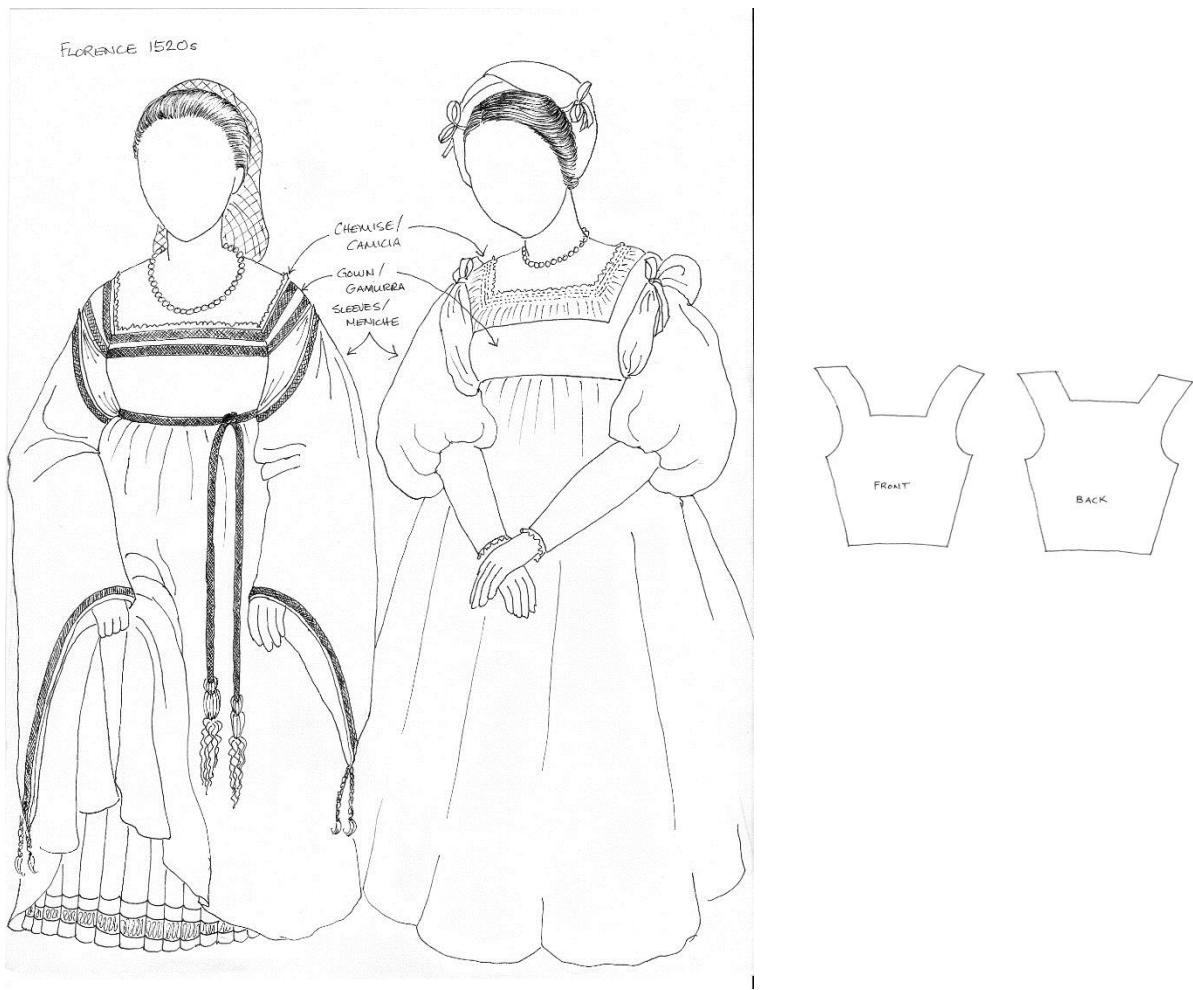
The Florentine woman of 1520 wears a side-laced gamurra similar to that of the previous decade except that the bodice bottom has dropped from just under the bust line to nearer the natural waist.. Very few partlets are still worn, although those gamurra with very low necklines (like those found in Venice) are normally worn with a high necked camicia. Gowns are fuller, with more of that fullness echoed in the sleeves (meniche). Again, as in 1510, two types of sleeves are common – the very full single pieced sleeve and the very full top sleeve with fitted bottom sleeve pictured at the right above.

The loose-sleeved chemise (camicia) can be seen at the neckline and wrist line. More of the camicia can be seen in puffs between the bodice and top sleeve.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

38

Venice 1520s

CHEMISE/
CAMICIA

GOWN/
GAMURRA

SLEEVE/
MENICHE

FRONT

BACK

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

39
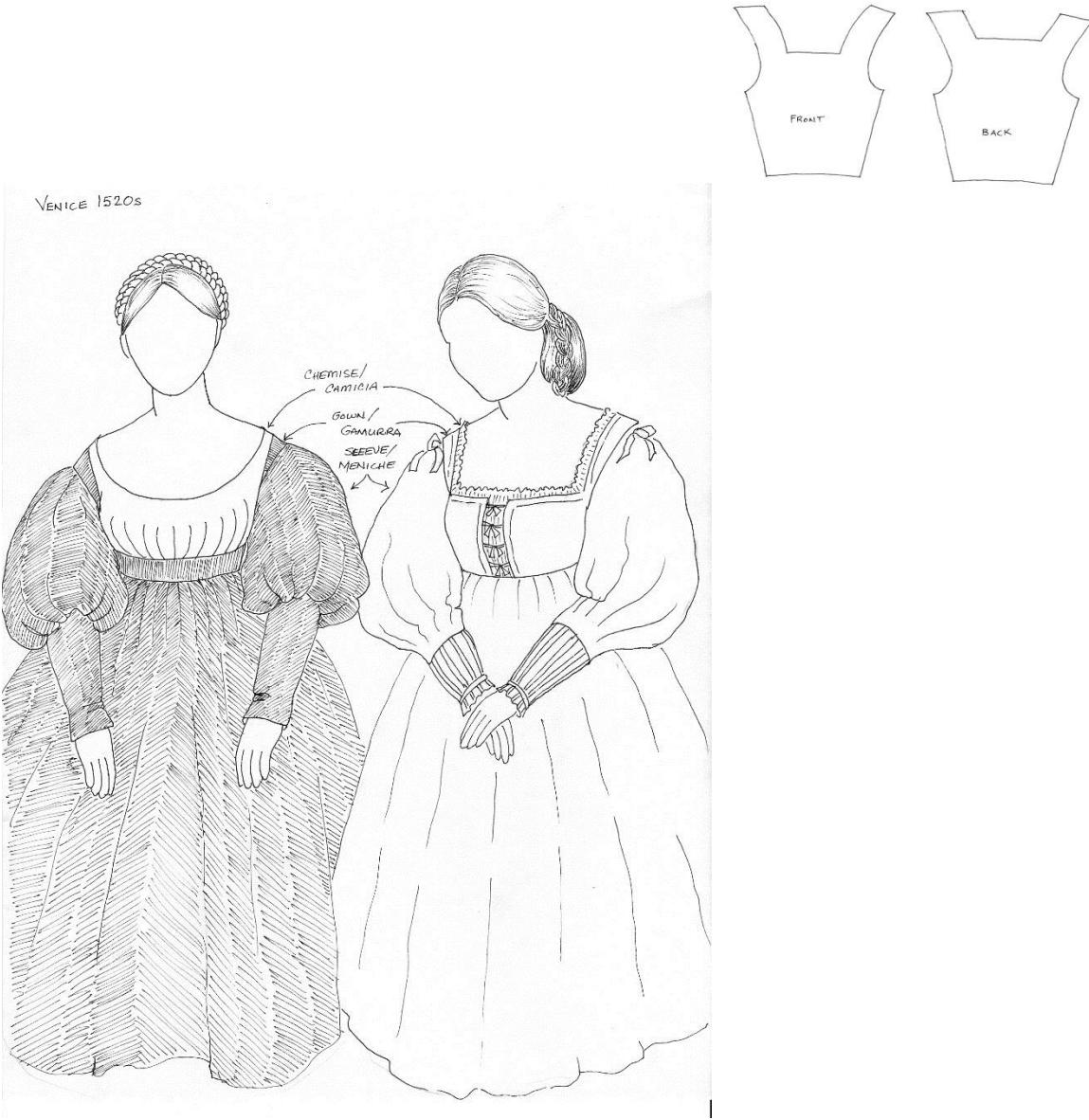
Two main styles of gamurra are found being worn by Venetian women in 1520. One with the very low neckline (similar to that found in the previous decade) and the other with a low, round or square neckline that is laced in front. Unlike lacing of previous years, these front laced gowns seem designed to show the camicia underneath since they are tied with several inches left open. Like the Florentine gowns, dropping the bodice bottom to the natural waistline seems popular. As in the previous decade, sleeves (meniche) are now very full and cartridge pleating of sleeves can be seen in several portraits of the period. Very few over-gowns (cioppa) are seen.

1530s
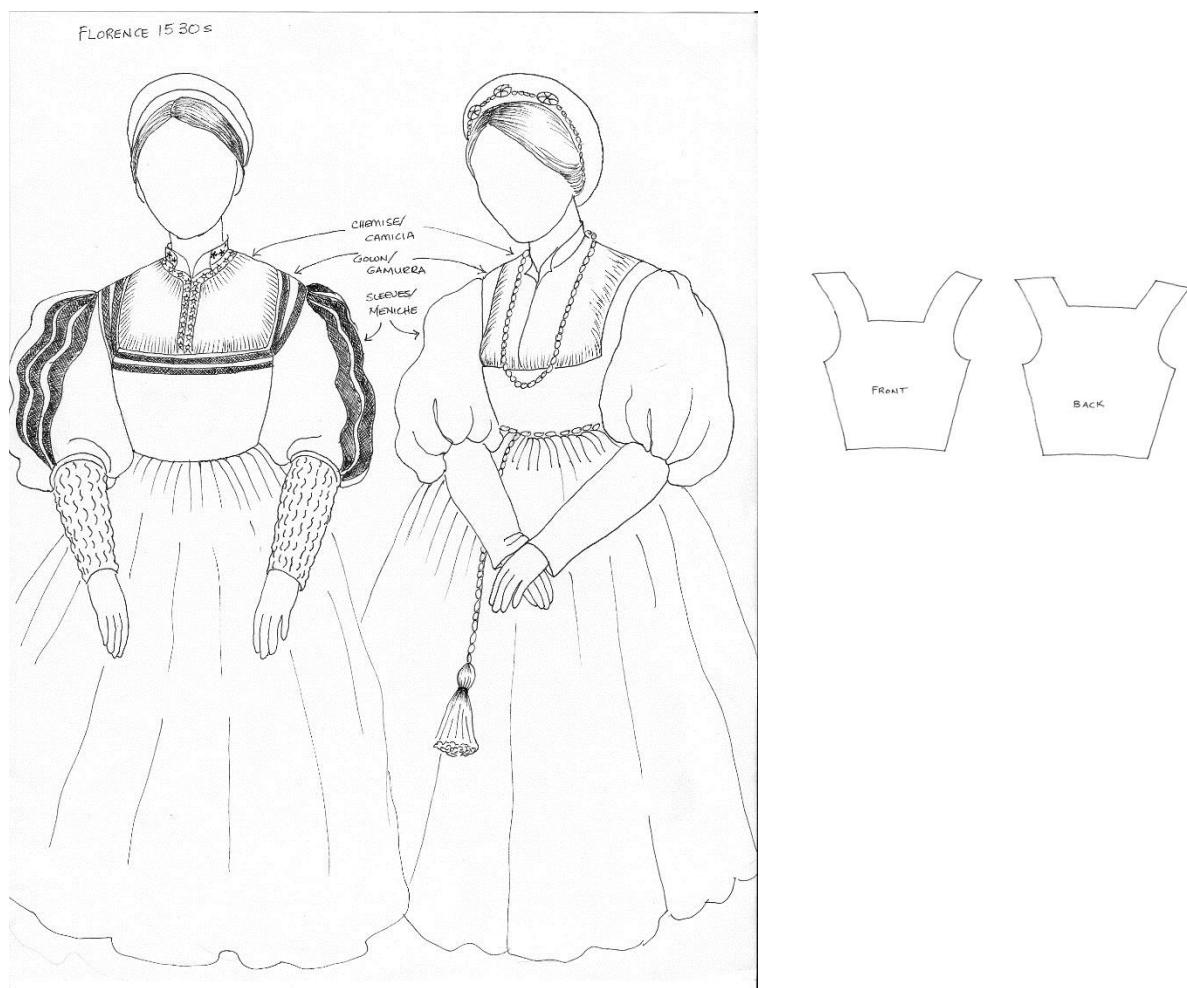
The Florentine gamurra of 1530 is side- or back-laced with a natural waistline. The low square neckline is used with a very high-necked camicia that is often decorated with blackwork. The two-part sleeves (meniche) have extremely full tops with close fitting bottoms. Often the sleeves are slashed or gathered decoratively.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

40

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

41

Venice 1530s

Chemise/Camicia
Gown/Gamurra
Sleeves/Meniche
Partlet
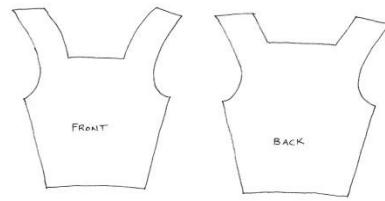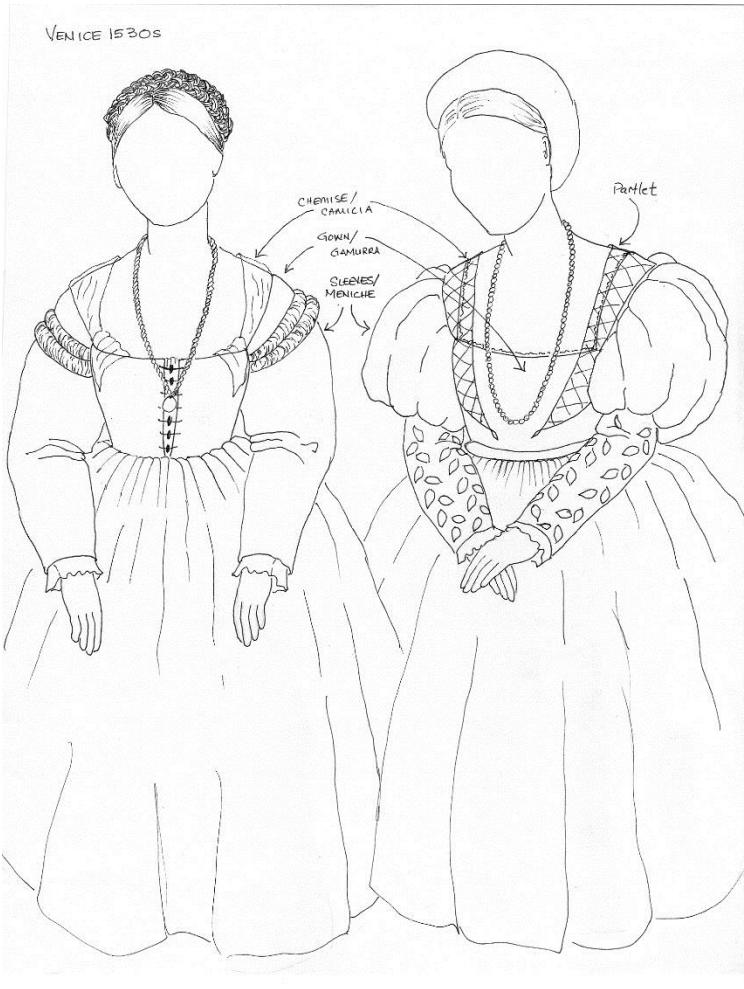
Front
Back

The Venetian gamurra of 1530 is front- or side-laced with a natural waistline. The low square (or rounded) neckline is used with a camicia that has a similar gathered neckline. Occasionally a sheer partlet-type covering is used to cover the shoulders and upper chest.   The two-part sleeves (meniche) have extremely full tops with close fitting bottoms. Single-part leg-of-mutton shaped sleeves with many slashings can also be found.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

42

BODICE

If you are using a thin fabric, interface completely the front and the back; then, canvas with interfacing (like craft bond) on the sides. Canvassing is layering interfacing in decreasing sizes to create a firm line without boning (Figure 10).
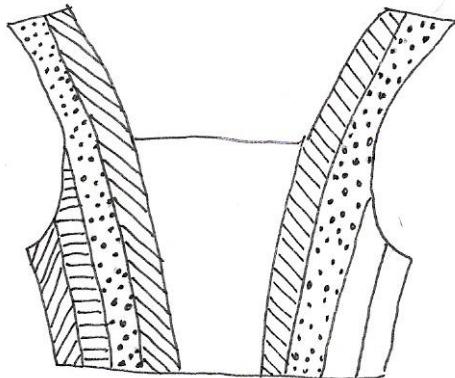
Figure 10: Bodice Canvassing

Put bodice front and lining right sides together. Sew neckline, around armholes and down side (Figure 11).
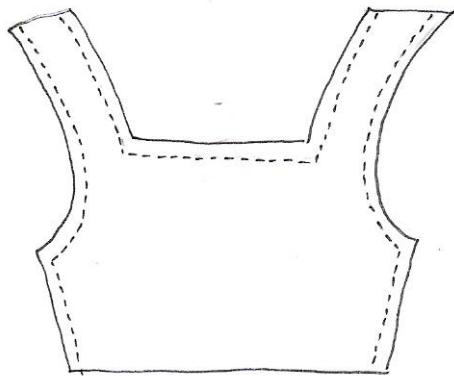
Figure 11: Bodice Front & Lining

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

43

Put bodice back and lining right sides together. Sew neckline, around armholes and down side (Figure 12).
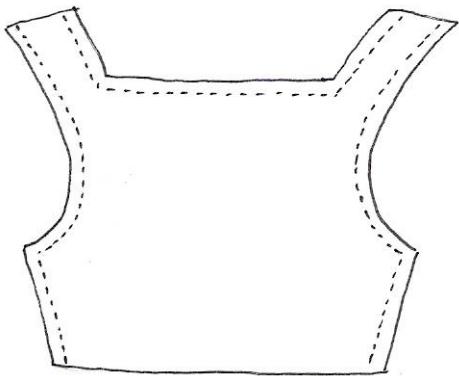

Figure 12: Bodice Back & Lining

Clip seams, turn right side out and iron. Turn back wrong side out. Leave front right side out. Insert front into back between lining and outer fabric. Sew across shoulders. Turn back right side out (Figure 13).
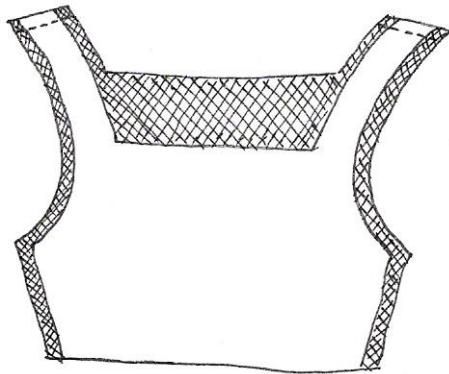

Figure 13: Bodice Back to Front

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

44

This example shows the finished bodice - only the bottom is open (Figure 14).
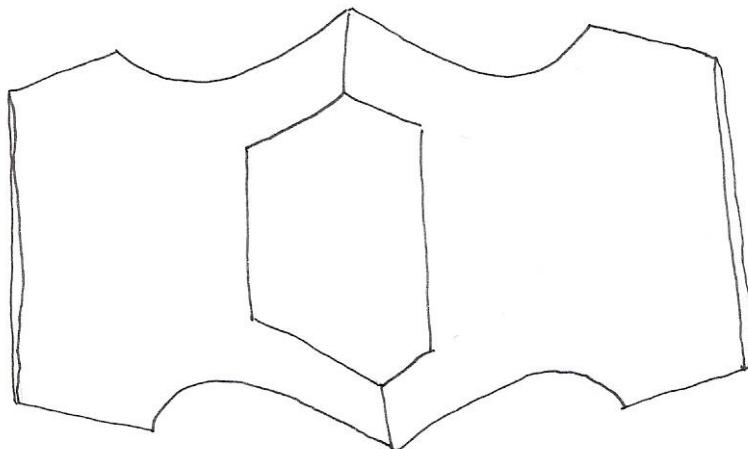

Figure 14: Finished Bodice

SKIRT

Gore Skirt:

Sew front panels together. Sew back panels together. Sew side seams starting 9 inches from the top (Figure 15).


Figure 15: Gore Skirt

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

45
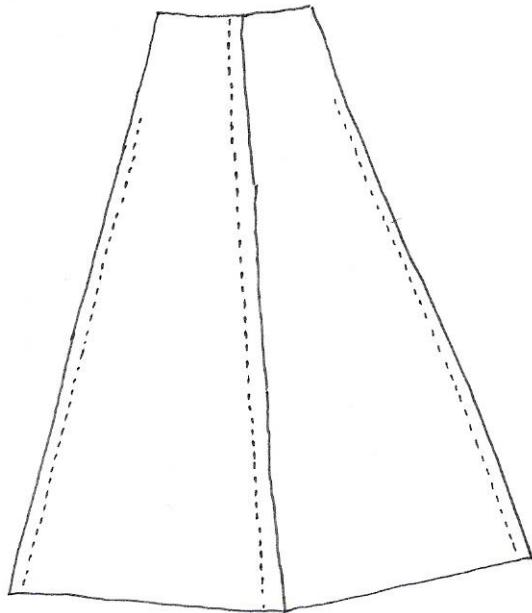
Straight Panel Skirt:

Sew side seams starting 9 inches from the top (Figure 16).
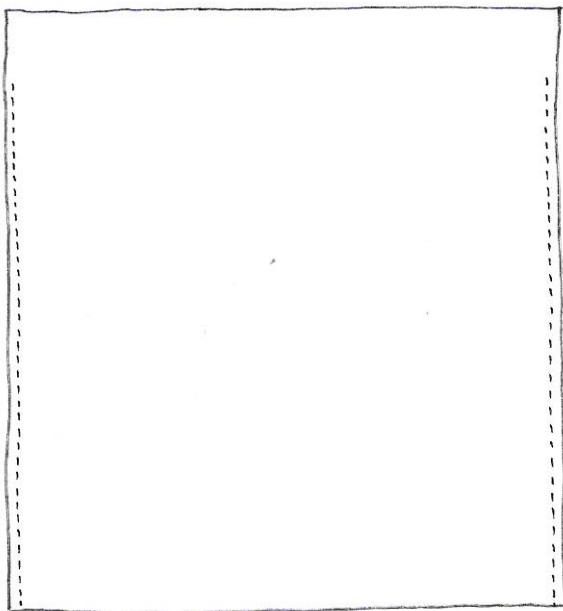
Figure 16: Straight Skirt

Both Skirts:

Iron seams open. Finish the 9" gap in both sides by sewing, turning under twice, down one side and up the other (Figure 12).
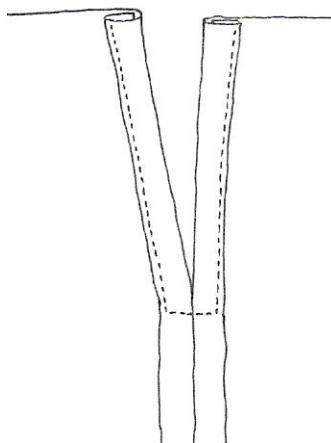
Figure 17: Side Seam Finishing

Pleat the skirt onto the bottom of the bodice. Whipstitch the lining. Hem the skirt as normal.

After attaching the skirt, add buttonholes to the sides of the bodice for lacing, or use grommets, eyelets, etc. as fastening for the gown.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

46

This 16th century camicia, from the 'Realm of Venus' website (http://realmofvenus.renaissanceitaly.net/workbox/extcam5.htm) is taken from plates 163 and 164 in the section discussing reticello lace of the book "Old Italian Lace". The original is located in the Civic Museum of Milan. While this camicia, with its exquisite lace details, is much more elaborate than the camicia worn by St. Ursula in Carpaccio's painting, it does show the rounded neck and the wrist closure details quite well.

The camicia pictured to the right is from Cesare Vicellio's *De gli Habiti antichi et moderni di Diverse Parti del Mondo.* This book was published between a woodcut artist, lived in fairly safe to assume its

1589 and 1590. Cesare Vicellio, Venice all of his life, so it is reliability.

The camicia was the piece of clothing worn next to the skin. It protected the costly silks, wools, and laces used in making the camora from body oils and sweat. The camicie (plural of camicia) were most likely made of fine linen or silk. The camicia was often embroidered (as simply or elaborately as desired) in a monochrome style such as blackwork. Late in the SCA period, lace became popular to embellish the camicia (as shown by the photograph above).

While not an extant physical camicia from the late 15th century, we do have an image of a camicia from one of Carpaccio's paintings:

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

47
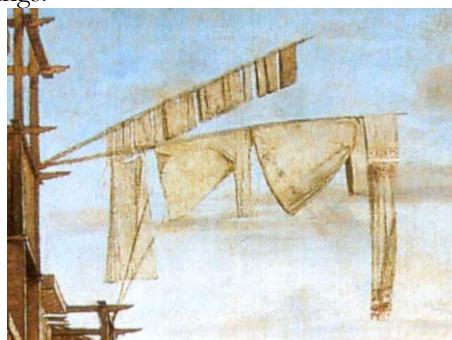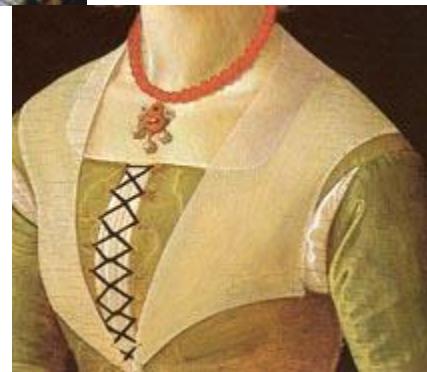
The fazzoletto, a type of partlet made of silk or very fine linen, was worn both over and under the bodice of the camora. It was so sheer that at first glance it could be easily missed. Its hem was sometimes finished with beads or a bit of trim and the neckline was closed with thread ties, buttons, or small pins. The fazzoletti were a product of Venetian, Florentine, and Sienese sumptuary laws which required dress necklines to be no lower than 3.3 cm (about 1.25 inches) from the base of the neck.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

48

LINEN DRAWERS EMBROIDERED IN SILVER AND SILVER-GILT THREAD.

These drawers are also displayed in Janet Arnold's Queen Elizabeth's Wardrobe Unlock'd. Arnold describes them as "white linen drawers, or hose, embroidered with colored silks and gold and silver metal thread, possibly for a woman."

The History of Underclothes displays the same pair of calze, but from the other side (the embroidered opening does not show).

The Metropolitan Museum of Art dates the calze to the late 16th century.

Metropolitan Museum of Art, New York. (c. 1600)

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

49

WOMEN'S DRAWERS, SECOND HALF OF SIXTEENTH CENTURY

From: *Moda a Firenze 1540 - 1580, Roberta Orsi Landini and Bruna Niccoli, Edizioni Polistampa, Florence, 2005:*
"Women's drawers, second half of the sixteenth century...

Drawers, which were useful for keeping warm or going riding - these are made of linen with silk embroidery and the legend 'voglio il core' (I want the heart) - were generally used by prostitutes who loved to adopt garments derived from the male wardrobe or from that of Islamic women. While Eleonora possessed only one pair in red taffeta, fifty years later many pairs were made up in splendid gold brocade fabrics for Maria de' Medici, the new Queen of France."

Museo del Tessuto, Prato. (c. 1550 – 1630)

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

50

Metropolitan Museum of Art, New York. (c. 1600)

Brache Images and descriptions courtesy of "The Realm of Venus" website.
http://realmofvenus.renaissanceitaly.net/workbox/extdraw1.htm

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

51

STOCKINGS OF ELEONORA DE TOLEDO, 1562

"Knitted stockings Eleonora of Toledo, 1562, Florence, Galleria del Costume.

The stocking are knitted in silk yarn with a great variety of different stitches, indicating the work of a skilled professional. The knitter who supplied the court grew considerably in number during the second half of the century, in parallel with an increasing demand for knitted stockings, which were much more comfortable, in terms of fit and elasticity, than those made from fabric."

Moda a Firenze 1540 - 1580, Roberta Orsi Landini and Bruna Niccoli, Edizioni Polistampa, Florence, 2005

Calze Image and description courtesy of "The Realm of Venus" website.
http://realmofvenus.renaissanceitaly.net/workbox/extdraw1.htm

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

52

The giornea, generally worn on only the most special of occasions, was a long, sleeveless, overdress worn over the gamurra out in public. Since wealthy Florentine (Italian) families equated the outwardly visible portrayal of wealth with family honor, it was made with sumptuous fabrics, often embroidered quite elaborately, lined with fur for winter or silk for summer, and could also be bordered and hemmed with fur.

The giornea was open down the front and sides to allow for freedom of movement. It also enabled the fabric of the under-gown (gamurra or cotta) to be seen.

Much sumptuary discussion about the back hem of a giornea exists. The back hem was long and could be formed into a train (strascico). Contemporary accounts are full of women's complaints about the sumptuary laws that they felt were keeping them from expressing their individuality and "taste" through the cut and construction of their clothing.

The giornea, which originated as military dress for day battle in "antique" times, performs a similar function to the sleeved cioppa.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

53

http://www.houseffg.org/belphoebe/Images/Florentine/Paintings/Ghirlandaio1.jpg

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

54

http://upload.wikimedia.org/wikipedia/commons/a/a8/Domenico_Ghirlandaio_-_Chapelle_Tornabuoni,_Visitation_1.jpg

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

55

http://publish.ucc.ie/journals/boolean/2011/00/Hoysted/21/21-Hoysted-2011-00-en/media/image1.jpeg

---

THE CIOPPA

The cioppa, similar to the giornea but sleeved and with closed side seams, was another type of overdress worn over the gamurra out in public. As with the giornea, it could be elaborately embroidered, lined with fur or silk, and/or bordered and hemmed with fur.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

56

http://smg.photobucket.com/user/operafantomet/media/renaissanceportraits/firenze2/bronschooledt1550s.jpg.html

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

57

http://smg.photobucket.com/user/operafantomet/media/renaissanceportraits/firenze3/bronzino1560edt.jpg.html

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

58

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

59

The mantello was a rectangular piece of cloth (or sometimes a semi-circular or circular cloak) that was used as an extra layer for added warmth.

In this picture, by Vittore Carpaccio, the mantle appears to be supported by a clasp attached to a long cord that is wrapped around her neck, over her bust, and possibly to her belt (just barely visible).

Vittore Carpaccio (1455-1523/6)
The Legend of St. Ursula
Arrival of the English Ambassadors (detail)
Gallerie dell'Accademia, Venice
http://www.wga.hu/frames-e.html?/html/c/carpacci/1ursula/index.html

Palma Vecchio (1480-1528)
Portrait of a Woman (La Bella)
Museo Thyssen-Bornemisza, Madrid
http://www.wga.hu/

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

60
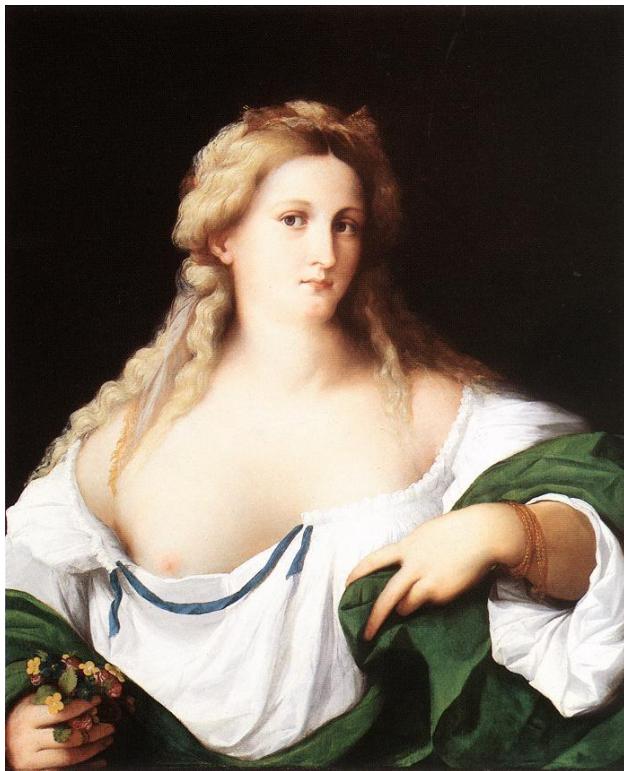
Palma Vecchio (1480-1528)
A Blonde Woman
National Gallery, London
http://www.wga.hu/

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

61

BIBLIOGRAPHY

First and foremost, I would like to thank Mistress Kaitlyn McKenna of Ansteorra for all of her help in getting me started in Italian Renaissance costuming and teaching me the basics of creating custom patterns.

Arnold, Janet. *Patterns of Fashion: The Cut and Construction of Clothes for Men and Women C1560-1620. 1985.* Drama Publishers.
ISBN 0896760839.

Arnold, Janet. *Patterns of Fashion 4: The Cut and Construction of Linen Shirts, Smocks, Neckwear, Headwear and Accessories for Men and Women C. 1540-1660.* 2008. Costume and Fashion Pr.
ISBN 0896762629.

Barron's. *Renaissance Painting; The Golden Age of European Art.* 2000. Electa. Milan, Italy.
ISBN 0-7641-5313-7.

Black, C. F. (et al). *Cultural Atlas of the Renaissance.* 1993. Andromeda Oxford Ltd. London.
ISBN 0-671-86523-4.

Davenport, Millia. *The Book of Costume.* Crown Publishers Inc. New York. 1976.
ISBN 0-517-037165.

Frick, Carole Collier. *Dressing Renaissance Florence.* 2002. The Johns Hopkins University Press. Baltimore, Maryland.
ISBN 0-8018-6939-0.

Herald, Jacqueline. *Renaissance Dress in Italy 1400– 1500.* Bell & Hyman Limited. 1981. Humanities Press Inc. Atlantic Highlands. New Jersey.
ISBN 0-391-02362-4.

Hunnisett, Jean. *Period Costume for Stage and Screen; Patterns for Women's Dress, Medieval – 1500.* 1996. Jean Hunnisett and Players Press.
ISBN 0-88734-653-7.

Kanter, Laurence B. (et al). *Painting and Illumination in Early Renaissance Florence; 1300 – 1450.* 1994. Metropolitan Museum of Art. New York.
ISBN 0-87099-725-4.

Landini, Roberta Orsini and Niccoli, Bruna. *Moda a Firenze: 1540 – 1580. Lo stile di 'Eleonora di Toledo e la sua influenza.* 2005. Edizioni Polistampa. Firenze (Florence).
ISBN 88-8304-867-9.

Mikhaila, Ninya and Malcolm-Davies, Jane. *The Tudor Tailor: Reconstructing 16th-Century Dress.* 2006. B.T. Batsford.
ISBN 0713489855.

Mola, Luca. *The Silk Industry in Renaissance Venice.* Baltimore: The Johns Hopkins University Press. 2000. Baltimore, Maryland.
ISBN 0801861896.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

62

Partridge, Loren. *The Renaissance in Rome*. 1996. Calmann & King, Ltd.
ISBN 0297-83367-7

Pierre, Michel. *The Renaissance*. 1996. McRae Books and Andrea Dué.
ISBN 0-7607-1264-6.

Schneider, Norbert. *The Art of the Portrait*. 1999. Benedikt Taschen Verlag GmbH.
ISBN 3-8228-6522-2.

Tinagli, Paola. *Women in Italian Renaissance Art*. 1997. Manchester University Press.
ISBN 0-7190-4054-X.

Wundram, Manfred. *Painting of the Renaissance*. 1997. Benedikt Taschen Verlag GmbH.
ISBN 3-8228-8254-2.

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

63

CONTACT THE AUTHOR/ARTIST

Maestra Suzanne de la Ferté

Suzanne Booth
323 5TH Avenue South
Brookings, SD 57006

SuzanneBooth@gmail.com

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

64

Patterning Italian Renaissance Gowns: Focusing on Florence and Venice (1480 – 1530)
Maestra Suzanne de la Ferté, September 2015.

65