

## **Introduction**

The entry is a 1530s German upper merchant class gown with Landsknecht styling. The original inspiration was as from a full color sketch of *Barbara* by Lucas Cranach the Elder, found in the *Das Sächsische Stammbuc* (translated *The Saxon Pedigree*), pictured in Figure 1.<sup>1</sup>

In preparation for construction of this gown, an analysis of hundreds of Cranach paintings, from religious to mundane and portraiture, were examined. While sadly, no extant women's clothing has been noted pertaining to this style, contemporary clothing from neighboring regions, as well as the contemporary gown of Mary of Hapsburg, provides some insight to possible construction. Other sources, such as sumptuary laws, extant fiber analysis, tailoring notes roughly fifty years post period, and social and climate understanding lend to a further understanding of plausible construction for the iconic gown.

The iconic Cranach gowns of Saints and the wealthy are pleated all the way around the waist, requiring a large amount of fabric. Pleating itself will be discussed in more detail later. In contrast to the extravagant Cranach gown, the skirts of working women, such as servants, midwives, etc., wearing the style of the wealthy they are emulating with simpler decoration and primarily with pleating that only occurs at the sides, or side to back of the gown. See Figure 2.<sup>2</sup> Leading to the conclusion that this gown is for an upper class individual.

## **Material and Colors: Evidence**

Fabric choice, both the materials and the color, are important as they are regulated by sumptuary laws in many cases, have a profound effect on warmth and functionality of purpose, and are the outward show of wealth and status.

First and foremost is to determine the message you sending with your fabric choice. The materials were expensive and a beautiful gown made out of the wrong materials would change the status of the wearer as quickly as court politics.<sup>3</sup>

Second, the climate must be considered. Northern Europe, and Germany in particular, doesn't experience as nearly drastic of weather changes with current ranges from 1.5-22°C (34.7-71.6°F)<sup>4</sup> as the Northern part of the Midwestern United States. During the 16<sup>th</sup> century the temperatures were as

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<sup>1</sup> Cranach – *Barbara*.

<sup>2</sup> Cranach – *An Interior with a Childbirth Scene*.

<sup>3</sup> (Mellin)

<sup>4</sup> Weather Online: Germany

moderate if not slightly cooler and drier than modern temperatures<sup>5</sup>, necessitating several layers, with furs and wools to ensure warmth.

Sumptuary laws, which varied by city state in the area that is now commonly referred to as Germany, encouraged the use of native materials while placing strict bands on imported fabrics. In Nürnberg, restrictions were placed on silks and velvets limiting them to only the very top of the class structure, along with cloths of gold or silver.<sup>6</sup> These restrictions included prohibitions on the use of these materials as linings and the subsequent slashing and puffing of the outer fabrics in order to expose the expensive linings.<sup>7</sup>

Linen was also regulated for outwear purposes. Wedding regulations under the pre 1485 sumptuary laws in Nürnberg state that a bride may not receive as a present, in linen-clothing, more than a rockelein (jacket) and a mursnitz (translation unavailable).<sup>8</sup> Chemises, one may give to the heart's content.<sup>9</sup> Abstracting from this law, it would seem appropriate to make outer garments from linen, but would be subject to some restrictions and statement by the wearer. Linen, which is a durable and strong material requires heavy saturation for deep colors, which often fade quickly from laundering.

The width of the fabric differed based on where it originated and varied based on fiber type.<sup>10</sup> While the width was not mandated everywhere, England helps provide some understanding as English cloth was required to follow standard widths of: "wool broadcloth, 63 inches; kersey (a type of wool), 36 inches; cottons and friezes, 27 inches; and silks, 20 to 22 inches."<sup>11</sup>

In the German city-states, fabric was measured as an "elle." Like the rest of Europe this was not a standard unit of measure like the yard or meter, but rather a subjective measurement of the seller that was typically determined by the distance between elbow and fingertip. The shortest known measurement was 15.86" and the longest was 31.93".<sup>12</sup> The standard modern conversion is 23.62".<sup>13</sup>

Colors also played a pivotal role, as some dyes were more expensive than others due to difficulty in achieving the color or the expense of the root/bark/insect/material that created the dye. Figure 3<sup>14</sup> shows a range of dyes on 100% lamb's-wool threads, which were available during the 16<sup>th</sup> century in England using natural dyes and mordants (used to allow the dye to adhere to the fiber). The predominate dyes of the period were madder, weld, woad, indigo, cochineal, fustic, brazilwood, and cutch, which could then be over-dyed with another dye to create a variety of colors.<sup>15</sup> Madder,

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<sup>5</sup> Daily Weather Observations in Sixteenth Century Europe.

<sup>6</sup> Greenfield

<sup>7</sup> Id

<sup>8</sup> Id

<sup>9</sup> Id

<sup>10</sup> Reed

<sup>11</sup> Id

<sup>12</sup> Wikipedia – German Elle

<sup>13</sup> ConvertUnits.com

<sup>14</sup> (Dying in the 16th Century)

<sup>15</sup> (Dying in the 16th Century)

depending upon how it is prepared, produces a beautiful range of reds from brick red to a bright turkey red. Cutch, produces a range of yellows. Both colors are also affected by mordants, which can either brighten or sadden the colors.<sup>16</sup> Different fibers will dye to different colors, further expanding the color range shown below. It is also important to note this is not the extent of the colors available, just the most commonly used.

There are few surviving German clothing pieces from this time period. The Mary of Hapsburg gown, a contemporary, is dated from 1520 and made from a silk damask that measures 22.83" wide.<sup>17</sup> The skirt, measuring 41.34" in the front and 48.82" in the back is comprised of four full length panels and 2 smaller circular pieces, for roughly 360.64" of fabric for the skirt in the silk brocade<sup>18</sup>. Dividing this by the yard, it would take roughly 10 yards for the skirt alone, plus an additional 100.29" (or 2.79 yards) for the sleeves, bodice and extra needed to complete the circular skirt, the gown takes roughly a total of 12.81 yards of the 22.83" wide fabric. Putting this in the modern standard of 45" wide fabric, it would take roughly 6.5 yards. This does not include the lining, the accent trim at the neckline or the cuff.

While ties and lacing are abundant and familiar for quite a while by this time, hooks and eyes are also being used on garments.<sup>19</sup>

### **Material and Colors: My Gown**

My gown is made of medium weight linen in red and gold. The linen would have to have been heavily saturated in madder to achieve the strong red. This, along with the amount of linen required as discussed below, is an obvious sign of wealth. By making the gown out of linen, it has the added benefit of being well suited to the North American climate.

The linen is 55" wide. In converting it to a 45" wide fabric for comparison purposes to the Mary of Hapsburg gown, I would have used roughly 10.7 yards in total for the skirt plus another two for the body and sleeves, for a total of 12.7 yards. While that seems drastically more than the Mary of Hapsburg gown, it should be pointed out, that I am proportionately larger than Mary of Hapsburg. Further, and more importantly, as will be discussed further, the skirt construction is drastically different. The general fabric consumption is worth noting for both dresses in order to keep grounded on whether the techniques are plausible.

"Linen canvas"<sup>20</sup> was used as stiffening for the bodice, which initially caused me some concern as I purchased it for increased breathability, but it wasn't anywhere as stiff as the cotton and that was before I washed it. However, once the layers were tightly quilted it did stiffen up and now provides amazingly great support without losing shape as I began to fear when I first saw it.

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<sup>16</sup> Dying in the 16th Century

<sup>17</sup> Szent-Györgyi

<sup>18</sup> Id

<sup>19</sup> Images of such can be seen in several extant garments, in particular (Arnold, Patterns of Fashion 4).

<sup>20</sup> This is the "linen canvas" from Fabric-store.com which is a 7.1oz.

I used Gütermann polyester sew-all thread that color matched my linen for all machine sewing and hidden hand sewing. I did pull some linen threads from the actual fabric for final finishing on visible portions to ensure the stitching didn't show. While using fabric threads for finishing is a very laudable task, it can be very frustrating as the threads are weak and can be difficult to work with.

### **Pleating**

There are numerous theories on how the skirt is "pleated." The term is in quotes because there is no indication that they thought in terms of pleating as we think of it today, however the painted folds indicate that some method of uniform gathering and attaching fabric was used in order to create fullness and body in the skirts.

The portraits all indicate a full and flowing skirt with deep folds reaching the floor. The fullness is indicated not only in the way it hangs, but also when the skirt is lifted there are abundant folds in the woman's hands and the unlifted skirt remains fully pleated. Along these lines, when the gown is lifted to expose the colorful petticoat, it is likewise full and flowing as opposed to a farthingale or other hooped petticoat.

Therefore, when determining how the skirt is gathered in, a thought must also be given to the shape of the skirt that is being pleated, i.e. rectangular, circle, or triangular (gored). Of course, part of the shape is determined by fabric consumption and what that may say about the wearer.

An excellent source, and the closest extant we have, is the gown of Mary of Hapsburg. See Figure 4. While the front is flat, the back does show floor length folds created by a circle skirt that is gathered on the sides and back. The construction of the gown is interesting as it gives a similar effect as those in the paintings without as much fabric consumption as various pleating options would require.

The idea of a circular skirt is not limited to the gown of Mary of Hapsburg. In a later 16<sup>th</sup> century German Pattern Book: the *Leonfeldner Schnittbuch* c. 1590, on pages 36 & 37 are sketches of what appears to be a woman's gown. See Figure 5. The bodice is clearly defined and appears to have the skirt at least partially attached, whether it is cut out this way or sewn together is unknown. Of particular interest is how the skirt at the waist section extends beyond. Could this be to allow for pleating of some sort or just plain gathers? Unfortunately, the circular skirt appears to be the only similarity so it is uncertain if the pattern, dated 70 years after the extant gown, is of any relation.

In examining the pattern, it can be noted how the skirt extends straight out past either side of the bodice before starting the slant downward for the sides of the skirt. Even with pleating this straight section into the waist line, the skirt would not fall as represented in the paintings. Instead the fabric would be concentrated at the quartered points and remain smooth across the main part of the waist where it attached to the bodice. However, if the bodice was detached and the fabric carefully and evenly pleated, this design layout may have merit for the early 16<sup>th</sup> century German Saxon gown. It might also work well for some of the lower class gowns where paintings show pleats only at the sides

rather than all the way around, but still allow for some fullness to the skirts, which could be what the pattern was intended for.

Going back to the extant gown, another notable difference occurs when comparing the look of the skirt as it attaches to the bodice in comparison to those of the portraits. Not only does the skirt push out in the portrait, it also falls in even intervals, indicating that some form of uniform pleating was used. The Mary of Hapsburg gown does not share this characteristic, indicating that her gown is likely a similar but alternative style available at the time. Again, this is supported by various paintings, an example of which can be seen in Figure 6, where the two different skirt constructions can be seen.

Having ruled out the same method as the Mary of Hapsburg gown, it was time for some experimental pleating in order to determine the most appropriate form of pleating to recreate the folds seen in the paintings. Figure 7 shows the results of the testing using the same fabric that would eventually form the gown itself. The fabric has been left in rectangular form for the experiment.

From left to right the linen is pleated in a rolled pleat (4 pleats), double box pleat (2 pleats), and a knife pleat (4 pleats). The contenders would be the rolled pleat and the double box pleat for the ability to keep the pleat to the ground. However, only the rolled pleat gives the same impression at the top point as the paintings. In terms of fabric consumption, in the pleats pictured each rolled pleat uses approximately 10.5" of fabric, the double box pleats 11.75", and the knife pleat 5.5".

### **Internal Body Structure**

Extant and contemporary wardrobe accounts indicate that bodice stiffening throughout Europe was prevalent. One way to stiffen the bodice would have been by quilting several layers of canvas together.<sup>21</sup> However, while this method provides some structure, it would not provide sufficient rigidity for the fashion in some regions such as England and Italy. A more effective method for creating the desired effect can be created by using buckram (glue-stiffened canvas), a method referenced in a Tudor wardrobe account.<sup>22, 23</sup>

In England and Italy, contemporary paintings and portraiture indicate a desire for a very cylindrical shape, including the flattening of the chest. While the methods described above would help create this, they would not completely flatten the bust, as was the painted ideal. The addition of boning to a bodice, using reeds or bents, used in the bodice of kirtles in England in the 1520s and 1530s, allows even greater control of the shape and the flattening effect.<sup>24</sup>

These contemporary construction techniques would not be unheard of in Germany. While national dress varied, elements and techniques are transferable and can be seen in various contemporary

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<sup>21</sup> Melin

<sup>22</sup> Leed

<sup>23</sup> Melin

<sup>24</sup> Id

paintings and are evidenced in sumptuary laws attempting to limit the use and exposure of foreign influences.

The addition of reeds to the internal structure of the bodice creates a more ideal silhouette like those portrayed by Cranach, something the fashionable would be eager to emulate. In addition, the reeds provide greater stability and strength in the bodice to support the weight of the skirt.

## **Construction**

### **Bodice**

To begin, I drafted a pattern with the general shape. While it is very helpful to have friends lend assistance, since my friends with the necessary sewing skills do not live close, I was forced to self fit the body and gown. By lacing the pattern front, I found it easier to take on and off to make necessary adjustments and ensure a better fit than trying to pin it closed in the same spot time after time.

The sleeves are reminiscent of the late 14<sup>th</sup> century gothic fitted gown with the knuckle length cuffs. One major difference is the seam placement which is no longer along the back and side of the arm (similar to a suit jacket) but now under the arm as in most modern shirts. This is based off of the contemporary extant and the tailor's pattern mentioned previously. Also, in referencing the Mary of Hapsburg's gown, the cuff is separate rather than a continuation of the sleeve.

In order to keep maximum arm mobility, the arm hole is as close to the shoulder joint as possible. This also encourages maximum self support from the garment, even if not adding any type of boning or other stiffeners. As I decided to place reeds in the lower portion of the bodice, I marked a line on the pattern for proper placement.

Once a pattern was created, the internal workings of the bodice were constructed using the linen canvas. I cut out three of each of the bodice pieces, with the grain going in three different directions (grain, cross grain, and bias) and quilted them together to create one new piece using the linen canvas.

After quilting the canvas, comes the tricky part of placing the bones in the bodice. Using the pattern as a guide, I transferred the top line to the quilted canvas. Using Duck cloth, I cut 2.5" strips, folded them in half and place the raw edge roughly half an inch below the marked transfer line. This was then stitched in place and the raw edges zig zag stitched to keep the edges in place. I took another strip and folded it in half, placed the raw edge on the outside of the bottom portion of the bodice so that the folded edge hangs off the bottom, again roughly a half inch, stitched it in place and zig zaged the raw edge.

Next, taking some light weight linen in the shape of the boned area of the bodice, I laid the linen over the inside of the canvas bodice, with the top portion laying over roughly a quarter to half inch of the canvas strip (to the marked line). Since I was using two pieces of quarter inch flat oval reeds (back to back), I sewed 5/8 inch channels for the boning.

The reed was cut to the necessary length for the channels. I like to take some extra steps to finish the reeds and prevent them from poking through. First, rough cut a rounded edge with your scissors. Using fine grit sandpaper (220 grit), sand the edges smooth. This takes extra time, but prevents sharp edges that can poke you or ruin the garment. Once the bones were finished, I threaded them into the channels. Then I folded the duck cloth over the edges and whip stitched it in place.

In hindsight, this is a bit of overkill. I could have simply quilted in reed channels to the marked line and then quilted the remainder, but for an experiment, it worked quite well. The only disadvantage is I have a slight line that is visible along my back. This would be eliminated if I added some additional quilted fabric to fix the fabric distortion or if the neckline came down further, or if I had simply quilted in the reed channels. See Figure 8.

Having finished stiffening the canvas frame of the bodice, the rest is finishing. Based on contemporary extant pieces, I did this slightly backwards. The extant garments indicate that finishing was done by wrapping the outer fabric around the stiffened core and the lining stretched to just shy of the edges and tacked along the inside. See Figure 9.

Because of the edge trim around the front and neckline, I didn't think it would work so I started by stretching the lining around the stiffened core. Next I tacked the outer fabric and then added the trim as you will see below. It doesn't have a huge impact other than I know I did it in an unverifiable manner, but at least I realized when I was 85% done that I can do it the proper way next time and everything will work out just fine. ☺

So, here's what I did...first, I made the bodice lining, adding generous allowance on the edges, and the normal seam allowance for the side and shoulder seams; no seam allowance needed at the arm holes. Laying the lining over the inside of the stiffened canvas, I pinned it to keep it from moving around. The lining was then pulled taut around the edges of the bodice and tacked in place on the outer side, being sure not to go through all layers of the stiffened bodice. The armholes were left alone, although I did find it useful to pin them to keep the fabric from wandering.

Next, I made the bodice shell, again adding a fair seam allowance at the edges and the normal seam allowance for the side and shoulder seams. No seam allowance needed at the arm holes. This is laid over the outside of the stiffened canvas. I then pulled the fabric taut over the edges to the inside of the stiffened bodice and folded the raw edges under and whip stitched in place, being sure not to go all the way through the bodice. Again, the arm holes were left alone.

Because I was adding a contrasting trim (referred to as trim hereafter), the outer fabric stopped on the outside before the edges, resulting in less bulk on the inside. The trim was then cut from the contrasting fabric by giving a generous seam allowance along the edges that would go over the edges of the stiffened bodice and cut to the appropriate width desired with a small seam allowance to fold under and tack down to the bodice shell. After sewing the back and shoulder seams, the trim was pinned to the bodice, folding the edges over and tucking the raw ends, tacked in place. The front edge that is tacked to the

shell was left undone so that the hooks and eyes could be tacked through all layers except the trim lowering potential tears in the fabric from pulling by providing a thicker and more stable base.

For the hooks and eyes, I HIGHLY recommend purchasing the corseting hooks and eyes. These are hooks and eyes that are truly meant to be under pressure and have been made of firmer stuff than what is typically available at local fabric shops. For this project, I have used the broader type of corseting hooks and eyes (i.e. modern style) in the hopes they would perform a better close than the more period shaped corseting strength hooks and eyes. I can't say whether the modern definitely works any better, but I feel like they are distributing the strain evenly, which was my concern, so I can't complain.

NOTE: I would NOT recommend hidden lacing rings in place of the hooks and eyes. I tried this on the lower portion because of the reeds I put in. While it did lace, it was impossible to have the sides meet with the hidden lacing because I couldn't get to the string to pull it tight. And there is no evidence to suggest putting the rings on the outside.

Before setting the bodice aside temporarily to work on the sleeves, I zig zaged the arm hole, making sure both the lining and outer fabric remain taut.

Once the sleeves were cut out and sewn together, I added the cuff. To make the cuff, I took two layers of the linen canvas and quilted them together in the same manner as the bodice. I then cut four cuffs of the contrasting fabric leaving extra seam allowance along the top and bottom. After sewing the contrasting fabric into cuffs, I placed one on top of each of the quilted cuffs. The upper edge was then folded over and tacked down. The bottom edge was trimmed and then the whole cuff sewn to the sleeve. Taking another contrast cuff piece I placed wrong sided together on the inside and folded the raw edges under and tacked it in place. The raw edge of the cuff along the bottom was then covered by the bottom of the lining reducing any chance of the edges showing if the cuffs are bent back. The canvas gives some extra body to the cuffs and prevents them from flopping around without making them overly stiff. See Figure 10.

The sleeves were then placed in the armhole and sewn into place with the seam under the arm. I also zig zaged the edges of the arm hole to prevent fraying.

Finally, the edge trim was ready to tack into place. I decided it looked too plain for my tastes, so veering from my inspiration; I added some slashing to the trim and filled with black linen. This was done by marking, then slashing the trim in a pattern similar to that of the Kampfrau women. See Figure 11.

Next, I folded the edges of the slashes in as scantily as possible, but enough to prevent fraying. I then took a small scrap of the "puff" material that was slightly longer and wider than the slashes. Keep in mind that the wider the material, the more fabric that can be pulled through to puff. Using thread that matches the trim as closely as possible, the puff was stitched in place while widening the slash. I did not want overly pronounced puffing, so mine are fairly narrow, roughly a half to three quarters of an inch.



The addition of the “puffs” distorted the fabric and, quite frankly, is not really puffy. Therefore, turning the piece over, I whip stitch the edges of the inserted puff to pull the trim fabric back to roughly the same size it was before I cut and folded the edges to allow for the puff. When turned right side over, there slashes are back to a smaller size and the puff sticks up through. This was then manipulated as desired. After completing this around the trim, it was tacked appropriate.

While this is not the way it would have been traditionally done, since my material was linen I had to accommodate the highly fraying material by sewing in the puffs. With a more worsted fabric, I would have been able to simply slash and then inset a full piece of the lining fabric that could be pulled through the slashes. I could have used this method if I applied beeswax to help stop the linen from fraying, but it would need to be reapplied with wear and washing. I also had concerns with temperature variances with that option. See Figure 12.

### Skirt

The inspiration piece shows contrasting fabric that outlines not only the hem, neckline, and bodice opening, but also the front section of the gown. What is particularly challenging on this part is the way it too seems to flair from the waist, although it is twice as wide as the rest of the pleats.

In playing with the pleated skirt, I discovered my options were to a) remove two pleats on each side and replace them with a roughly two inch strip in the contrasting fabric, b) replace two pleats on either side with rolled pleats of the contrasting fabric, or c) eliminate the strip of contrasting fabric down the front.

Option a) presents a problem, since in eliminating the rolled pleat this section would just hang awkwardly and not have any relation to the pleats around it. I considered padding it with partial rolled pleats as well, but it still wouldn't flow since it wasn't the same size as the rest of the pleats.

Option b) was also discarded when reviewing the inspiration piece. It is clear that if this contrasting trim in the front was added, it was only one pleat not two.

Ultimately I opted for option c), especially in light of my decision to alter the inspiration to Landsknecht, which would require I continue down the front and into the contrast at the bottom of the skirt. Since option a) was creating so many problems with that and option b) wouldn't allow for it, the best decision was to go with option c).

Of course, in discussions after I completed the skirt it was proposed that perhaps this was an opening, making it more coat-like than gown-like and since then I have found a contemporary portraiture of a similar gown clearly indicating a complete opening. In that case it would make more sense to go with option a).

Taking some leftover canvas from the bodice I created a band that is roughly an inch and half wide. One inch of this was sewn into place under the bodice and the half inch holds the pleats. The support for a band which is holding the skirt can be seen in Figure 13. An examination of other paintings indicates

that it may have also been sewn directly to the bodice. The band, however, allows a perceived lengthening of the waist and helps to create the willowy figure desired by fashionable ladies.

On my inspiration piece the guards and additional guard down the front must be taken into consideration when determining the amount of fabric. I decided on a 12" guard. Using a seam allowance of  $\frac{1}{2}$ " for the top and  $\frac{1}{2}$ " for the hem, I cut the guard strips out at 13". For the main skirt, I cut the stripes into 32" lengths, which accounts for the  $\frac{1}{2}$ " seam allowance to the guard and 1  $\frac{1}{2}$ " seam allowance for folding/finishing/attaching the top edge of the skirt to the bodice.

Next, I sewed the guard pieces together to form a very long strip and then repeated with the main skirt fabric. The guard and the main fabric were then sewn together, matching the seams of each panel. I used 7 panels of 55" wide fabric, with a total of a 1" seam allowance per panel (half inch for each side). I added my hem to the guard using a quarter inch double fold and machine stitched it in place.

Along the top edge I used a serger to finish the raw edge. Then I folded the serged edge to the inside of the panels, roughly an inch and then straight stitched at about  $\frac{5}{8}$  from the fold. The edge was then folded in again so the stitched line is just on the inside of the skirt and the raw edge is hidden. This created a thick edge in order to attach the skirt to the waist band.

Once the edges were prepped, I began roll pleating. I measured each pleat, folded the fabric in half and rolled to make roughly a 1" pleat in width. I pinned these in place so I could adjust as needed for required pleat width, fabric consumption, and for draping to ensure the lines on the skirt were straight and even.

To attach the roll pleat, I found it useful to have a good metal thimble, a pair of pliers, and a strong needle; I used a size 1 Brazilian embroidery needle. I then used a polyester thread that matched the linen and quadrupled it, doubled them after threading the needle and knotted the ends.

On just shy of the bottom edge of the band I pulled the thread through, then picked up the rolled pleat and about an  $\frac{1}{8}$  of the way in from the edge, stuck the needle in, being sure to go through all the layers in the rolled pleat; this was especially important in the center of the pleat to prevent it from sliding out and coming undone. The thimble helped push the needle through and the pliers helped get the needle out. I learned this after trying the first couple just using my hands resulting in tender sore appendages. Once the thread was through the pleat and ensuring the pleat lined up on the waist band, the pleat was sewn in place by placing the needle through the band at the top of the pleat. Once on the back of the band, I moved over roughly a  $\frac{1}{4}$  or an inch or so and poke the needle back through the waistband to just above the pleat. I then repeated the steps above until all the pleats are sewn in place. See Figure 14.

## **Conclusion**

After completing the gown and doing some additional research, I discovered the formal portrait of the inspiration; titled *Duchess Barbara of Saxony*, see Figure 15, which was done in 1537.<sup>25</sup> This discovery confirms my assumptions that one was well off to afford the amount of fabric in the skirt.

On the other hand, the fashionable trend of “slashing of outer garments pulling of expensive linings”<sup>26</sup> was prohibited for the merchant and lower class in Nuremburg, but was widely used by the Landsknecht, who held special exemptions from sumptuary laws. For the Kampfrau, there is too much skirt and not enough slashing and puffing – although an argument could be made that the Kampfrau took the gown and has just begun alterations.

Overall, I’m very pleased with my gown. I really like the reeding around the waist and ribcage. It does help hold the dress in place while moving around and I have fantastic arm movement. I also love how the rolled pleats fall. The front of the skirt could use to be raised a slight bit to avoid accidentally stepping on the skirt when leaning forward. Also, the waist line, which was extended to create the willowy figure, should be cut back roughly an inch or inch and half shorter. This would still create the longer waist, especially with the help of the band lowering the pleats on the skirt, but not make it so obvious it's constructed.

I would also either lower the reeds in the back or lower the back neckline (or both). There is a definite line where the reeds stop. As previously mentioned, this is in part due to over engineering; since I sanded the reeds the multiple layers of canvas, which create extra bulk, are not needed to prevent reeds poking through.

In Figure 16, the trim area isn’t laying as smoothly as it should in the front due to the linen stretching while being attached. However, this has now been fixed so it lies smoothly and without puckering around the chest curve. Finally, the contrived Landsknecht style worked well. I'm only sad that it had to be more forced than I would have otherwise liked it, but since linen frays, a lot, there wasn't much else to be done.

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<sup>25</sup> Cranach – *Duchess Barbara of Saxony*.

<sup>26</sup> Greenfield

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## Appendix

Figure 1: Barbara on page 185 of *Das Sächsische Stammbuch* c.1546 by Lucas Cranach the Elder



Figure 3: Renaissance dyes on 100% lamb's wool



Figure 2: An Interior with a Childbirth Scene c. 1541? by Lucas Cranach the Younger



Figure 4: Mary of Hapsburg Gown c.1520





Figure 5: Leonfeldner Schnittbuch c. 1590, on pages 36 & 37

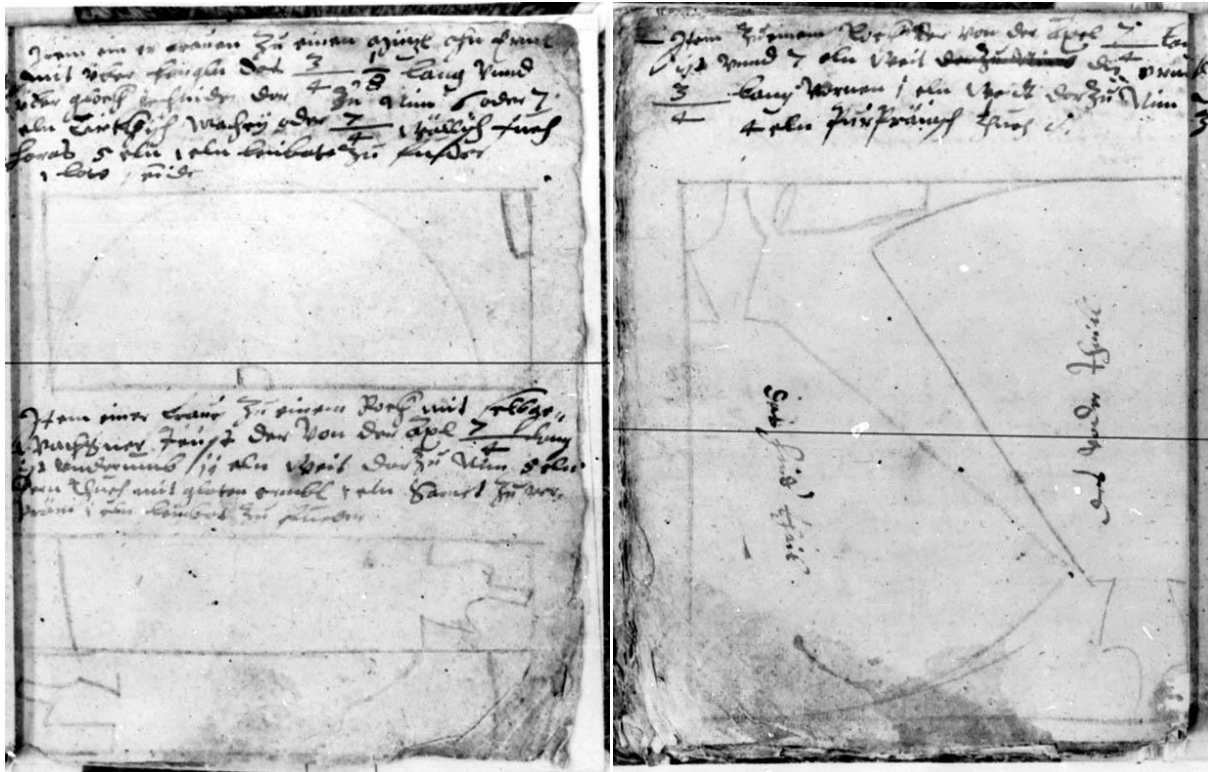


Figure 6: Katharinenaltar (right panel) by Cranach



Figure 7: Rolled, Double box and Knife pleats





Figure 8: Bodice construction



Figure 9: Extant Red Pisa Dress, c. 1550-1560

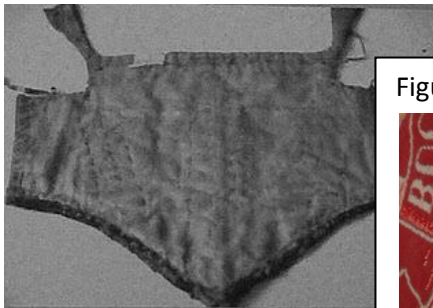


Figure 10: Cuffs



Figure 11: Kampfrau Woodcarving





Figure 12: Slash & Puff



Figure 13 : Lucretia c. 1548 by Lucas Cranach the Elder



Figure 14: Skirting – band and rolled pleat



Figure 15: Duchess Barbara of Saxony c. 1537 by Lucas Cranach the Elder



Figure 16: Final Product

