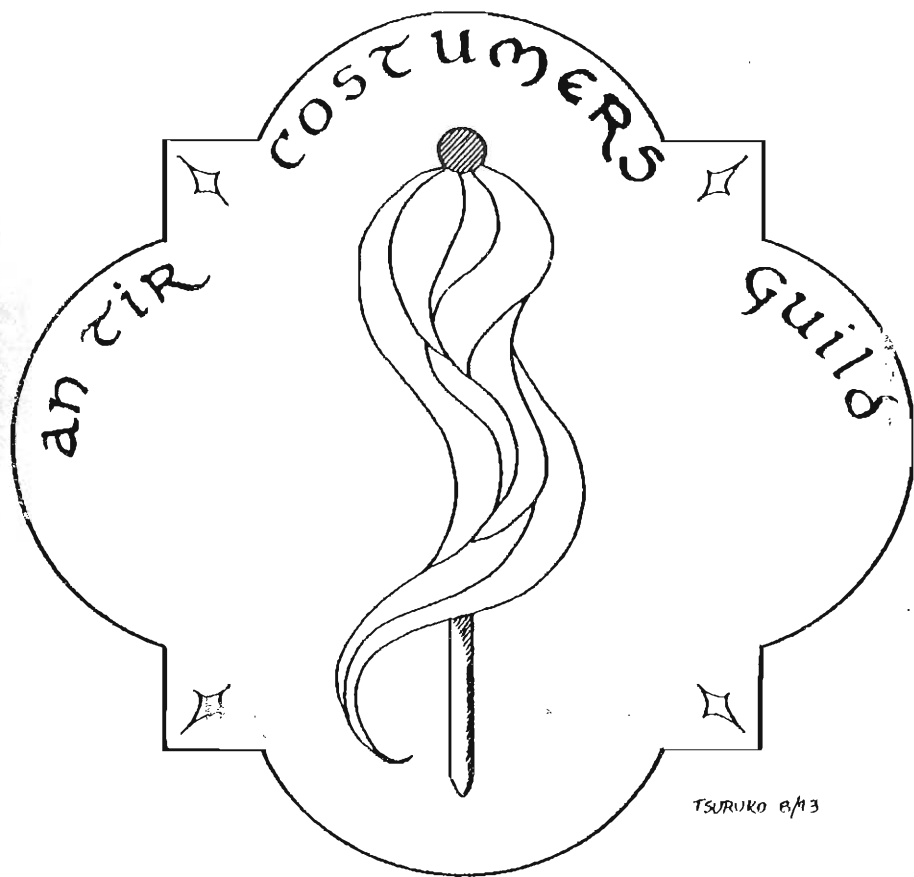


Volume 14 Number 4

From the Skin Out



TSURUKO B/13

Costumer's Guild Directory

The Guild offers a buying service, library, information exchange and guild ranking.

Guild Membership is \$15.00/year from Deputy for Membership and includes a subscription to the F.T.S.O., and a discount at the Drapers. You must be a member in good standing to challenge the guild rankings. All are welcome to participate in Guild workshops, contests and other activities regardless of membership status.

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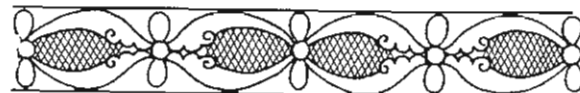
none at this time

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after 6:30, before 9:30

From the Skin Out

Notes from the editor, Madelène de Vos

After having prepared the From The Skin Out over the past two years, it is time for me to pass the publication over to my successor. I have worked with Meg Penrose over the past year and feel confident that I am passing the editorship over to very capable hands. Please help her, as you have me, by submitting articles and keeping her informed of activities in your area.

Looking forward to keeping in touch at future events. I'll see you at the Arts and Sciences pavilion!



Arachne's Web

News from Aislinn of Cumbria

Two or three lacemakers braved the tourney dust to demonstrate bobbin lacemaking at September Crown. Hoping that these and other lacemakers are preparing edgings as gifts to the visiting royalty at 30th Year Celebration, I'm looking forward to receiving your edging later this month if I haven't received it already,



Guild Meeting at September Crown

as reported by Meg Penrose

The first items discussed were the upcoming Guild Rankings to be held at the Madrone Grand lthra in November

Journeyman: looking for breadth of experience, broad based, outside of usual area of interest, with multiple times/areas. Ideas: taking a test, writing a study guide, etc.

Scholar: looking for excellence in an area of interest (eg: producing a complete ensemble, everything as correct as possible including fabric choices & colours, period construction techniques, accessories, etc.)

A mailing will go out to all Guild members about this soon after September Crown.

There have been problems getting the Guild pins, each person who has obtained the rank of junior apprentice will get a certificate with a drawing of the badge design and can make them themselves. They will get "jewels" as they obtain their ranks.

Signups were taken to work at the Draper's Guild Inventory table for 12th Night. We are looking for people to work at May Crown and 3YC also.

Laurellen will be stepping down probably in May or July, is looking for a successor.

Madelene asked about a handbook with the Guild Charter. Kathy of Recycled Regalia would like it to also contain a resource guide. At this point since there isn't one Kathy will sell extra copies of the FTSO at her stall. The existing resource list (being compiled by Maryam) will be published in the May FTSO, along with a form asking for more resource recommendations from members.

Other Events

News from Murakami Tsuruko Sensei

CostumeCon 14 will be held at the Seattle Marriott at Sea-Tac on May 23-27, 1996. CostumeCon is an annual convention for costumers of all types, not just SCA. Typical events include masqueradees both Historical and Science Fiction/Fantasy, a Future Fashion Show, discussion panels, workshops, Dealer's Room, and a Costume Gallery. It's a great place to talk to fellow costumers about costuming and resources and learn new stuff. For info contact: COSTUME CON 14, PO Box 1095, Renton, Washington (USA) 98057-1095. Membership rates through September 4, 1995 at \$60.00.

[Ed note: Tsuruko is the An Tir Costumers' Guild Regional Representative. Please call her if you feel more comfortable working through SCA contacts.]



Overheard on the steps: August, 1995

Q. "I would like to take on a Celtic persona. One that is before plaids and tartans (mostly because plaides and tartans that are correct to a clan are either expensive or hard to come by.)"

A. Celtic covers a lot of time and a lot of places. However, clan tartans are post period and largely a marketing ploy of the Yorkshire woolen mills of the 18th and 19th centuries. If you find a tartan in a fabric store that you like, buy it and wear it.



Overheard on the steps July 4, 1995:

...costumers working on late period and Cavalier costumes [might] be interested in the following information.

The Cut of Men's Clothes (1600-1900) and *The Cut of Women's Clothes (1600-1930)* both by Norah Waugh are back in print. "Men's Clothes" runs \$50.00 and "Women's Clothes" runs \$60.00. If you can't get them from your local bookstore they are available through Raiments, PO Box 93095, Pasadena, CA 91109, (818) 797-2723.

THE CAMICIA

by **Maestro** Eduardo Francesco Maria Lucrezia

"Everyone should dress well, according to his age and his position in society.

If he does not, it will be taken as a mark of contempt for other people."

Giovanni della Casa
Galateo, 1558

This work is dedicated to Celia who started it all.

Amanda and Maelene who encouraged it all, and Lori who puts up with it all!

Many thanks to all who have helped me put together this little piece of work and especially to my loyal apprentices; Janett, Etan, Eirika, Taniko and Isabella. A special thank you to Etan who did major work on the layout and formatting of the original document.

The Camicia is just a part of a larger work on Italian men's clothing. If you have comments on this work or what you would like to see in the next "chapters" please contact me at RenPunk@Prostar.Com or 1842 LaFromboise St. Enumclaw, WA 98022.

The Camicia was originally published in APPRENDISTA, a newsletter by and for the apprentices of Maestro Eduardo Francesco Maria Lucrezia.

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"Even the outward appearance of men and women and the habits of daily life were more perfect, more beautiful, and more polished than among the other nations of Europe...nowhere was so much importance attached to dress as in Italy...and even the most serious of men among it looked upon a handsome and becoming costume as an element in the perfection of the individual."

Jacob Burckhardt¹

Jacob Burckhardt's *The Civilization of the Renaissance in Italy* is the definitive work on life in Italy during the fourteenth and fifteenth century and this quote from his collection of essays exposes the well dressed Italian man for what he was, a true clothes horse.

Clothes were an extremely important part of the social structure of Renaissance Italy. Not only did clothes express the wearer's wealth, social status and age, but also, with the dawn of humanistic philosophy, they defined the person, for the first time in history, as an individual.

The first layer of the Italian man's clothes was his camicia², also known as the camiciot-

1 Burckhardt, Jacob. *The Civilization of the Renaissance in Italy*. Harper Colophon Books, New York 1929

2 This list is compiled from several sources; Elizabeth Bibari's *Dress in Renaissance Paintings 1460-1500*, Jacqueline Herald's *Renaissance Dress in Italy, 1400-1500*, and Stella

to, *camisia*, *camicetta* and *chamice*. Men of all classes and social position wore this vital garment.

The *camisia*, unlike the modern dress shirt, was considered an undergarment and as such was most often obscured by many layers of over garments (fig.1³). The cut, embellishments, and tailoring details of the *camisia*, including the width of the cloth and seam placement of the garment, were partly, or more often, totally hidden.

Through Italian paintings, statues, and bronze medals from the fifteenth century, along with line drawn details⁴ of these works and written information such as inventories, this paper will piece together the many details of the *camisia*.

The Body

Although tight fitting over garments obscure the view of the *camisia* often the body can be seen in isolated areas of the silhouette. At the

Mary Newton's *The Dress of the Venetians 1495-1525*. Detailed bibliographic information is included in the selected bibliography.

3 Marco Zoppo (1433-78). Sketch of an Italian man from his notebook. London, British Museum cat. 360

4 All line drawn details have been re-drawn from the original quoted source by the author unless otherwise specified.

5 Unfortunately no actual *camicias* from this time period exist. They were probably re-cut into later period garments once the full *camisia* of the fifteenth century fell out of fashion.



Figure 1



Figure 2



Figure 3



Figure 4

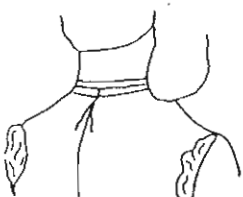


Figure 5

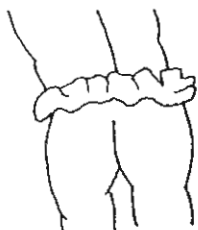


Figure 6

beginning of the fifteenth century it was visible only at the wrist and neck (fig.2)⁶. As the century moved on and the over clothes got tighter, the camicia escaped from every imaginable place. The upper arm and forearm (fig.3)⁷, the elbow (fig.4)⁸, under the arm (fig.5)⁹, the waist (fig.6)¹⁰, and the chest (fig.7)¹¹ all became popular places to pull or puff out the camicia from the underclothes.

In order for the camicia to puff out in these places it had to be very full. From the few paintings of men wearing only their camicia the dimensions can be ascertained. Luca Signorelli's *Figures in a Landscape* (fig.8)¹² shows a man taking off his camicia. The hem of the garment stretches above the top of his head, hangs over his out stretched arms and completes the circle at his hips. In order to

6 Salimbeni Brothers, *Saint John Baptizing the Multitudes* (1416)

7 Unknown Artist. Miniature of Ludovico il Moro (1452-1508) from the M.S. Velin #724 Biblioteca Trivulziana, Milan

8 Attributed to Giovanni Pietro di Girago. Miniature of Massimiliano Sforza (1493-1530) from the *Grammatica* of Aelius Donatus.

9 Perugino (1450-1523) *Portrait of a Young man*.

10 Francesco del Cossa (1438-78) *Miracle of St. Vincent Ferrer* (1470-75) Ferra School, Milan

11 Unknown Veronese Artist (1490) *The Giving of a Ring*. Berlin-Dahlem, Gemaldegalerie.

12 Lucas Signorelli (1445-1523) *Gift of Edward Drummond Libby*, Toledo Museum of Art, Ohio.

hang in this wide circle the camicia had to be several yards around the hem. In the manuscript painting *The Pleasure Garden* (fig.9)¹³ we see a man sitting at the edge of a fountain. His camicia is hanging around both his arms. The many folds in the fabric show the great amount of cloth used in the construction of this camicia.

Another way of determining the amount of fabric used in the body of the camicia is to study paintings where the bottom of the camicia hangs out below the farsetto¹⁴ (fig.10¹⁵ and fig.11¹⁶). In these figures the many tiny folds indicate an extremely full front and back to the camicia. These camicias are split at the sides indicating a seam. This split allows the wearer greater mobility and eases in tucking the camicia, which reaches the mid-thigh, into the farsetto or down into the hose. The length of the camicia accounts for the puffing out at the waist (fig.6) and down the front (fig.7) of the farsetto.

13 Unknown Artist. Miniature from *The De Sphera Codex* (1450-60) Biblioteca Estense, Modena

14 "Farsetto" is the Italian Renaissance term for a man's tight fitting doublet.

15 Piero della Francesca (1420-92) *The Discovery of the True Cross*. San Francesco, Arezzo

16 School of Ghirlandaio (1449-94) *The Works of Mercy, Giving Linen to the Poor*. Church of Buonomomini di San Martini, Florence



Figure 7

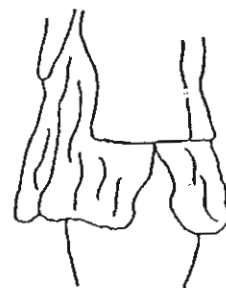


Figure 10



Figure 11



Figure 8

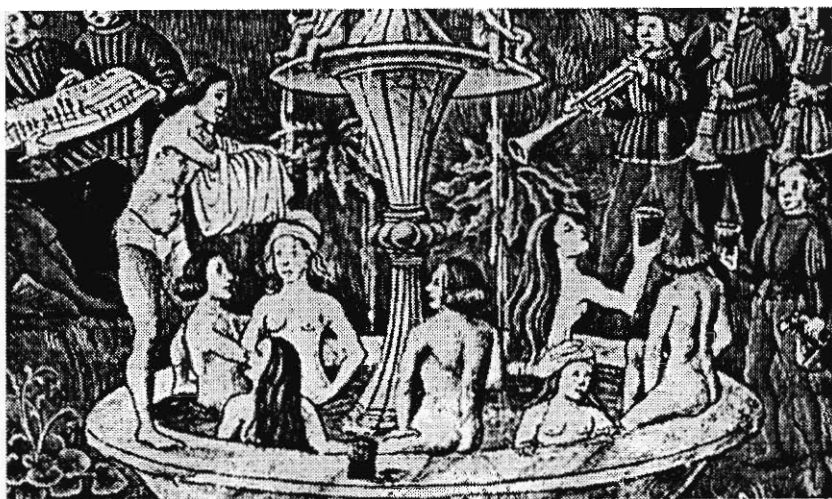


Figure 9

The Neck

The *camicia* of the Italian man had three neckline variations: the flat band collar (fig.12¹⁷), the gathered collar (fig.13¹⁸), and the unfinished collar (fig.14¹⁹).

The flat band collar was the most popular of the three. The collar was cut from the same fabric as the body of the *camicia*, and was often embellished²⁰. The body of the *camicia* was gathered, pleated or smocked into a faced narrow band approximately one and a half inches wide²¹. The Italian Renaissance tailor would make his measurements in ditto, literally fingers, and the *camicia* collar was two dittos wide. The length of the neck band would depend on the wearer's neck size and the type of closure used to keep the collar snug around the neck.

The flat band collar stayed high on the neck, sandwiched between the collar of the *farsetto* and the skin of the wearer (fig.15²²).

17 Filippino Lippi (1457-1504) Portrait of a Youth. The National Gallery of Art, Washington, D.C.

18 Giorgione Barbarelli (1477-1510) Portrait of Cesare Borgia (1475-1507)

19 Lorenzo Costa (1460-1535) The Concert. National Gallery of Art, Washington, D.C.

20 The fabric used in the *camicia* and the embellishment details are discussed later in this paper.

21 Construction technique are also discussed later in this paper.

22 Giorgio Vasari (1511-74) Lorenzo de'Medici

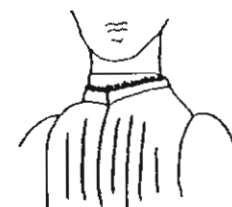


Figure 12

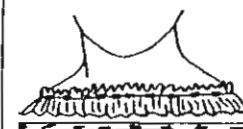


Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18

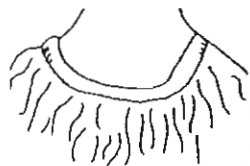


Figure 19

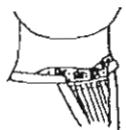


Figure 20

This type of collar opened in the front (fig.16²³) or on the side (fig.17²⁴). An opening slit was always cut into the body of the flat band collar camicia or it would not fit over the wearer's head. The band often extended beyond the opening of the camicia (fig.18²⁵). This helped keep the collar closed once the farsetto was laced up. Ties or ribbons were also used to keep the collar closed. The flat band collar continued in popularity through the end of the century, although in the later part it was worn mostly by older men who preferred the dress of the past, and with academic and religious garments which were traditional in style.

The flat band collar was modified slightly in the later part of the century when farsetto styles changed. The modified flat band collar gathered the body of the camicia into a long plain (fig.19²⁶) or embroidered (fig.20²⁷)

23 Unknown Artist. Miniature from The De Sphera Codex (1450-60) Biblioteca Estense, Modena

24 Jacopo Lixignola. Bronze Medal of Borso Este (1460) National Gallery of Art, Washington, D.C. Kress Collection A-836.126A

25 Piero di Cosimo (1462-1521) Portrait of Guiliano da san Gallo Rijks Museum, Amsterdam

26 Unknown Artist. Portrait of Pierre Terrail Seigneur (1473-1524)

27 Giovanni Antonio Boltraffio (1467-1516) Portrait of a Youth. National Gallery of Art, Washington, D.C. Ralph and Mary Booth Collection #895

band of fabric similar in width to the flat band collar. This modified style did not require an opening cut into the body of the camicia as it was wide enough to fit over the wearer's head.

The modified flat band collar was worn low around the shoulders and collar bones (fig.21²⁸). The band of this collar could extend around the entire circumference of the shoulders (fig.19) or could be gathered into a front band (fig.21) with the back and sides of the camicia gathered with a casing. This second method saved time and money because the embroidered band was not needlessly hidden by the over clothes. The modified flat band collar can be manipulated into a high flat band collar by pulling it up around the neck, folding it to fit the neck and lacing the farsetto up around it²⁹.

The second distinct type of collar is the gathered collar. It gained in popularity with the change of farsetto styles during the later half of the fifteenth century. The gathered collar was worn in the same manner as the modified flat band collar. To achieve the desired dimensions of the wearer's shoulders or collar bone this collar was gathered on a

28 Albrecht Durer (1471-1528) A self portrait

29 This method of wearing the modified flat band collar gave the wearer two styles of camicia for the price of one.

30 Giovanni Ambrogio Preda Portrait of Francesco Bartolomeo Archinto (1494) National Gallery, London

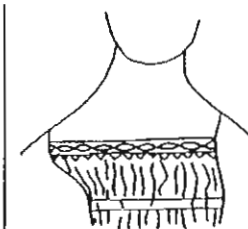


Figure 21



Figure 22



Figure 23

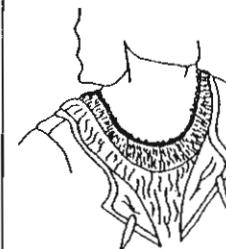


Figure 24



Figure 25



Figure 26

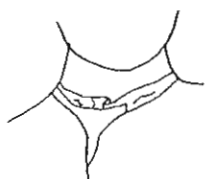


Figure 27



Figure 28

string (fig.22³⁰ and fig.23³¹) or by Italian smocking (fig.24³²), also known as reverse smocking. The gathered collar gave a ruffled effect whether it was worn low around the shoulders (fig.25³³) or high around the neck (fig.26³⁴). The edges of the neck opening on the gathered collar *camicia* were always finished with a rolled or pressed hem before being gathered. This achieved a smooth ruffled effect. The gathered collar was second in popularity during the fifteenth century.

The third type of collar was the unfinished collar. It was a straight edge collar often with a slit opening cut into the front of the *camicia* (fig.27³⁵ and fig.28³⁶) and was held in place by the over garments. A pin, ties, buttons or hook and eyes³⁷ held this front open-

31 Vittore Carpaccio (1465-1523) *St. Ursula: Reception of the English Ambassadors*. Accademia, Venice

32 Hans Holbein the Younger (1497-1548) *Portrait of a Young Man*. National Gallery of Art, Washington, D.C.

33 Melozzo da Forlì (1438-94) *Angel with a Lute*

34 A follower of Fra Angelico (1387-1455) *The Rape of Helen*. National Gallery, London.

35 Antonello da Messina (1430-79) *A Self Portrait*. National Gallery, London

36 Andrea Mantegna (1431-1506) *Martyrdom of St. Sebastian*. Louvre, Paris

37 All these methods of closure were used during the fifteenth century on other garments: the *farscetto*, the *mu'tande* (underwear), the hose, etc. Unfortunately fine details of the *camicias* closure are hard to see in paintings which are usually small in size, making the *camicia* and its details even smaller.

ing closed. The edges of the neck opening were finished with a rolled or pressed hem.

The unfinished collar was popular among the lower classes as it required no extra tailoring or fabric for the neck and used a smaller amount of material in the body and sleeves than the other styles of *camicia*.

The Sleeves and Cuffs

The sleeves of the *camicia*, like the body of the garment, were very wide. Once again this is determined by the amount of fabric puffing out from under the over garments (fig.29³⁸ and fig.30³⁹). Occasionally we see a sleeve that is not obscured by an over garment. It is very long (fig.31⁴⁰), very wide (fig.32⁴¹) or both.

The cuffs of the *camicia* are almost always covered by the over sleeves. Some cuffs barely peek out from under the edge of the over sleeve (fig.33⁴²). These cuffs laid flat and close to the skin (fig.34⁴³) similar to the flat

38 Ferrarese School. *Uberto de Sacrari with his Wife* (1490) Munich, Alte Pinakothek

39 Domenico Ghirlandaio (1449-94) *Sebastian and Roch with Donars Pandolfo and Carlo Malatesta*. Pinacoteca Civica, Rimini

40 Francesco del Cossa (1436-78) *Miracle of St. Vincent Ferrer* (1470-75) Ferrara School, Milan

41 School of Giorgione possibly by Pietro Bembo (1470-1547)

42 Carlo Cirvelli (1440-95) *The Madonna della Rodine* (1480's) National Gallery, London

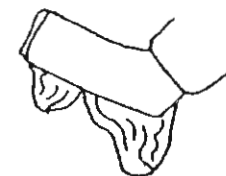


Figure 29



Figure 30

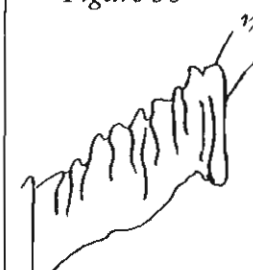


Figure 31

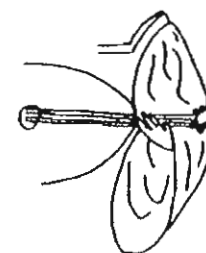


Figure 32

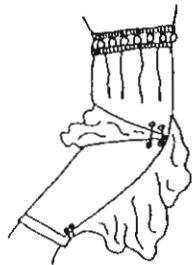


Figure 33



Figure 34



Figure 35



Figure 36

band collar in look and construction.

The unfinished collar also had its counterpart in the cuffs (fig.31, fig.33 and fig.35⁴⁴). This style of cuff is really not a cuff at all but a continuation of the camicia sleeve. It was folded or tied around the wrist then kept in place by the tight over sleeve.

A third type of cuff similar in style to the gathered collar neckline probably existed in this time period, but paintings and other documentation showing this type of cuff are scant. Just after the turn of the century the gathered cuff was very popular and can be found in many paintings (fig.36⁴⁵). The gathered cuff did not magically appear on the fashion scene and must have been present, probably as early as 1480, when the gathered neckline came into vogue.

The Embellishment

Embellishment or decoration, was usually in the form of highly contrasting embroidered motifs. Embellishment was often badly rendered by artists. The paintings that much of this material has been drawn from dates from the early 15th century and

43 Francesco del Cossa (1436-78) *The Triumph of Venus* (2nd half of the 15th Cent.) The Este Palace, Ferrara Italy

44 Bernardo Pinturicchio (1454-1513) *The Wooers Surprising Penelope* Borgia Apartments, Vatican City

45 Francesco Mazzola Parmigianino (1503-40) *Self portrait in a a Convex Mirror* (1524) Kunsthistorisches Museum, Vienna

were done for civic or religious organizations. The subjects were often large crowd scenes, battles or religious events. The small size of the figures makes it extremely hard to chart any embellishment details. As the century progressed the middle classes gained in wealth and influence and portrait painting gained in popularity. In these paintings of large single figures or couples many examples of embellishment can be easily discerned⁴⁶.

Embellishment occurs in three areas, the cuffs, the collar, and the sleeves⁴⁷. The embellishment motifs were often geometric in design (fig.37⁴⁸). The re-birth⁴⁹ of the ancient Greek and Roman ideals and philosophy inspired many of the simple geometric designs used in the embellishment of the camicia.

Many different embroidery techniques were used in embellishing the camicia⁵⁰.

46 Similar embellishment details were used on both male and female camicias. When a female portrait has a clearer detail of the embroidery it is used in place of a less detailed male counterpart and is noted as such in the footnote.

47 Occasionally we see a small amount of embellishment on the front body of the camicia, but this occurs very rarely during this period and is more common in the decades immediately following the turn of the fifteenth century.

48 Vittore Carpaccio (1465-1523) *The meeting of the Betrothed Couple* (1495) Venice, Accademia

49 In Italian, "Renaissance" is translated as "rinasci'mento" literally re-birth.

50 Erika Wilson's *Embroidery Book* is an excellent source for specific needlework techniques.



Figure 37

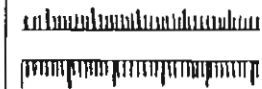


Figure 38

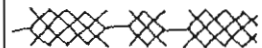


Figure 39



Figure 40



Figure 41

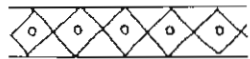


Figure 42



Figure 43

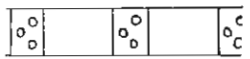


Figure 44

Blackwork, often called Spanish blackwork (fig.38⁵¹, fig.39⁵², fig.40⁵³ and fig.41⁵⁴), was becoming a very popular embellishment style⁵⁵. The high contrast of the black thread on the white fabric⁵⁶ appealed very much to Renaissance tastes. White on white embroidery (whitework) was very popular with the upper classes due to the decadent nature of the embroidery technique (fig. 42⁵⁷). Whitework takes the same amount of time to work as other embroidery styles, but was barely visible. Pearls were also mixed with the white work embroidery (fig.43⁵⁸ and fig.44⁵⁹). Many different forms of metal thread embroi-

51 Giovanni Antonio Boltraffio (1467-1516) Portrait of a Youth National Gallery of Art, Washington, D.C. Ralph and Mary Booth Collection No. 895

52 Raphael (Raffaello Sanzio 1483-1520) Portrait of an Unknown Female (1500) Urbino, Palazzo Ducale

53 Raphael (Raffaello Sanzio 1483-1520) Portrait of an Unknown Female Urbino, Palazzo Ducale

54 Raphael (Raffaello Sanzio 1483-1520) Portrait of an Unknown Female (1500) Urbino, Palazzo Ducale

55 Popular as this style was during the later half of the fifteenth century it would reach unimaginable heights in the following century.

56 Fabric color and choice are discussed later in this paper.

57 Ridolfo Gilandio (Florentine School) Lucrezia Sommaria National Gallery of Art, Washington, D.C.

58 Andrea del Castagno (1423-57 Florentine School) Portrait of a Man (1450) National Gallery of Art, Washington, D.C. Mellon Collection.

59 Lorenzo di Credi 1485-1537 Florentine School) Self Portrait National Gallery of Art, Washington, D.C.

dery were also used (fig.45⁶⁰) and often worked with precious gems and pearls (fig.46⁶¹ and fig.47⁶²).

Not all embellishment motifs were as elaborate as the above mentioned ones. A straight line of black (fig.48⁶³), white or gold is often seen on its own or in combination with similar lines. These lines often bordered more complicated motif.

The Fabric

The camicia was most often made from linen. In the "Ordini et Uffittii"⁶⁴, an inventory of the period, the camicia is listed among the biancheria (household linens), such as table cloths and napkins, which were also made of linen.

The personal hygiene of the Italian depended upon the camicia. It was worn next

60 Albrecht Durer (1471-1516) A Self Portrait

61 Giovanni Antonio Boltraffio (1467-1516) Portrait of a Youth (Sienese School) National Gallery of Art, Washington, D.C. Ralph and Mary Booth Collection No. 895

62 Girolamo di Benvenuto (1470-1524) Portrait of a Young Woman (Sienese School) National Gallery of Art, Washington, D.C. Samuel Kress Collection

63 Giovanni Antonio Boltraffio (1470-1524) Portrait of a Youth (Sienese School) National Gallery of Art, Washington, D.C. Ralph and Mary Booth Collection No. 895

64 Bertelli, Sergio *Italian Renaissance Courts* Sidgwick & Jackson, London 1986



Figure 45

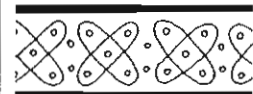


Figure 46

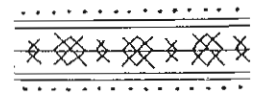


Figure 47

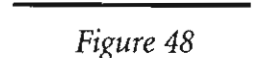


Figure 48

to the skin to absorb the body's perspiration and oils. The *camicia* protected the elaborate outer garments, which were heavily ornamented with gems, gold and furs, from being soiled. Laundry techniques for the outer garments existed but were costly and time consuming. The *camicia*, along with the *mu'tande*, were the only pieces of clothing laundered on a regular basis.

Hygiene was very important to the Italian man and there were always many *camicias* on hand. Venetian travelers to the Holy lands "were advised to take three or four dozen shirts, more than enough to provide them with a fresh shirt for each day of the three week journey."⁶⁵

The "Ordini et Uffittii de Urbino"⁶⁶ lists two laundresses, one private and one household. These women were responsible for the cleaning of the household linens.

Linen was the chosen fabric for the *camicia* because it has the unique advantage of being stronger wet than dry. Linen also has a high wax content making it hard for stains to penetrate into the fibers of the cloth.

The linen of the *camicia* was always white, except in the case of mourning, when a natural color linen was used. White was a dra-

65 Bibrari, Elizabeth *Dress in Italian Renaissance Painting 1460-1500* John Murray Publisher, Ltd. London 1975

66 Ibid.

matic color when contrasted with the rich colors of the outer garments and made a bold fashion statement.

Gray or dirty linen was boiled in lye ash, spread in the fields, sprinkled with water, then put through the mangle several times and fulled in a running river.⁶⁷ Fine linen was bleached by the action of sunlight and water alone. This process took anywhere from eight weeks for thin cloth to sixteen weeks for thick cloth.⁶⁸

Although *panno de lino*⁶⁹ was the most common fabric used in the construction of the *camicia* other lightweight fabrics, such as cotton, silk, wool and *guarnello*⁷⁰ were also used.

In Italy the width of woven linen cloth varied greatly from town to town and weaver to weaver. Widths from 22 inches to 60 inches were common in Italy where as Swiss Law mandated woven linen be a constant 25 inches wide.⁷¹

67 Luthy, H *CIBA Review* #91 April 1952 "The Linen Industry of St. Gall" pg. 3262-3271

68 Ibid.

69 Literally cloth of linen.

70 Garnello is a blend of linen and cotton, also known as *fustain*. Cermona was an Italian town well known for quality *garnello* production.

71 Trudel, V *CIBA Review* #79 April 1950 "Swiss Linen Embroidery" pg. 2870-2894

A balanced weave fabric⁷² was essential in the making of a camicia. Without a balanced weave the counted thread embroidery patterns of the day would distort.

The importance of linen in Renaissance dress should not be under played. In St. Gall, a distinguished linen town, 2,000 cloths per year were produced during the fourteenth century. In the fifteenth century 10,000 cloths per year were produced and in the year 1600 15,000 cloths per year were produced.⁷³ A dramatic increase that did not reflect the population growth but expanded as the need for this essential cloth grew.

The Construction

Rectangular construction techniques were used in making the camicia. Rectangular construction is the oldest known patterning technique with roots in ancient Egypt, Rome and Greece. As fashions changed and the clothing was fitted more tightly, the outer garments were no longer patterned using rectangular construction. However the underclothes, hidden beneath velvet and brocaded silks, contin-

72 A balanced weave fabric has the same number of threads per inch in the warp and the weft.

73 Luthy, H CIBA Review #91 April 1952 "The Linen Industry of St. Gall" pg. 3262-3271

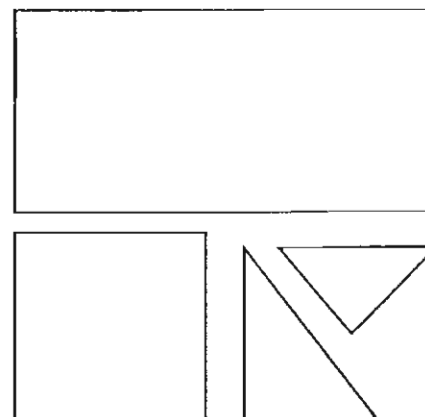


Figure 49

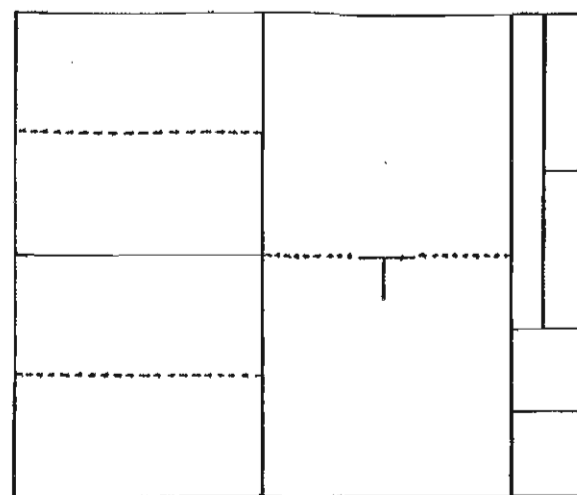


Figure 50

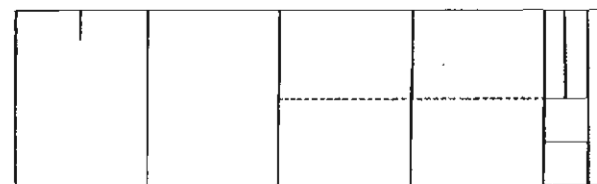


Figure 51

ued to be made with rectangular construction techniques.

Rectangular construction puts together various shapes based on the rectangle to construct a garment (fig.49)⁷⁴. This technique wasted little, if any, fabric because the width and length of the fabric were a vital part of the construction technique⁷⁵. If the fabric was very wide but short (fig.50) the rectangles would be laid out in a different pattern than if the fabric were very long but narrow (fig.51 and fig.52).

The weight of the fabric also determined the size of rectangles used in the construction of the camicia. Heavier fabric used smaller rectangular pieces so the bulk of the fabric would not distort the silhouette of the wearer. A "T" style camicia (fig.53) was made from heavier linen⁷⁶. Light weight fabric⁷⁷

74 The modern "T" shirt is still made using rectangular construction techniques.

75 Few good books on rectangular construction exist. *Cut My Cote*, a small brochure put out by the Royal Ontario Museum, is good although not extensive. Max Tilke's *Costume Patterns and Design* is also very good for rectangle placement within various garments but gives no construction techniques using this method of patterning.

76 Modern shirt weight or suit weight linen is good for the construction of the "T" style camicia.

77 Modern handkerchief weight linen is perfect for construction of this type of camicia although very expensive and often not available. Cotton battise, a light weight linen/cotton blend, or a soft silk veiling are also appropriate. A 100%



Figure 52

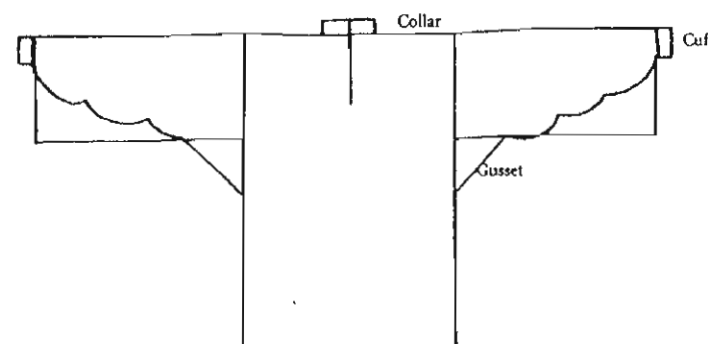


Figure 53

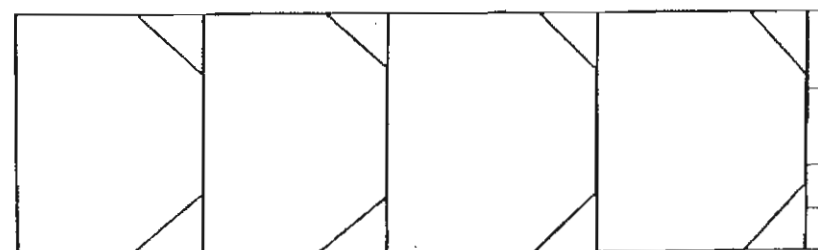


Figure 54

allowed for the use of larger rectangles (fig.54) without distorting the silhouette. This method of construction gave the garment a very full cut appropriate for the *camicia* (fig.55 and fig.56).

In the back ground of Carpaccio's "Miracle of the True Cross" (fig.57⁷⁸) and Mantegna's "Martyrdom of St. Christopher" (fig 58⁷⁹) several very full *camicias* hang out of windows on long poles. While only half the *camicia* is visible and no details can be seen both are unmistakably rectangular constructed garments.

Conclusion

Through careful study of paintings, statues, medals and inventories from the fifteenth century the *camicia*, which has no extant examples, can be uncovered from the veil of velvet and brocade shrouding it. The *camicia* can finally be understood for the vital role it played as one of the most essential piece of clothing in the wardrobe of the Italian man. Although the *camicia* was relatively simple in cut, construction and embellishment it was

natural fiber is always recommended in the construction of the *camicia*.

78 Vittore Carpaccio (1465-1523) *Miracle of the True Cross* Accademia, Venice

79 Andrea Mantegna (1431-1506) *Martyrdom of St. Christopher* Eremitani Church, Padua Mansell College.

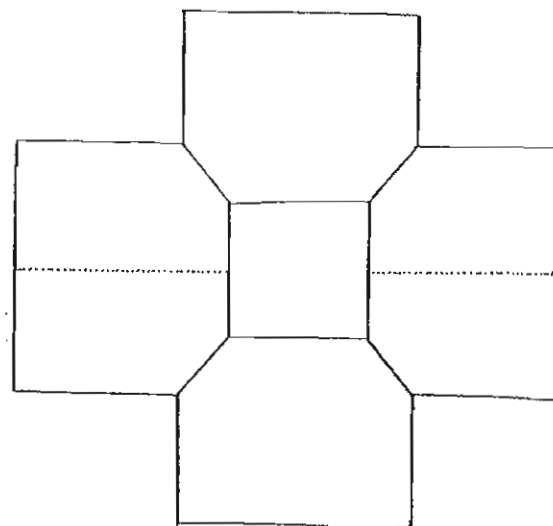


Figure 55

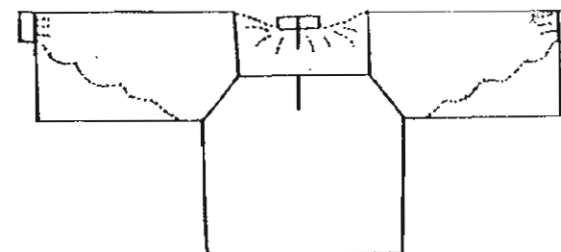


Figure 56

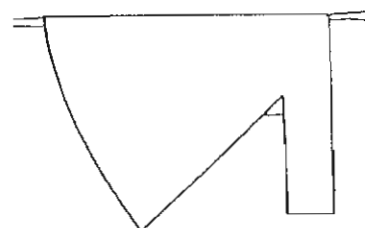


Figure 57

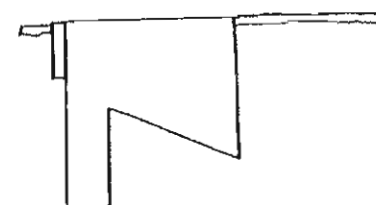


Figure 58

the foundation for the Italian man's wardrobe and needed much care and time in its construction.

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Resources for garb building

from Carole Strupp—lifted from the Steps by Madelène de Vos. Carole noted that perhaps not everyone knows about the several supply houses that she is familiar with. She received her copy of a Greenberg and Hammer catalog and this reminded her to share the information on the steps, which is where I found it. Ed.

"Greenberg and Hammer is a company in New York that is used by professional dressmaker type people and theatres as well as normal folk, too. They have all sorts of hard to find stuff such as cotil fabric, which is what corsets should be made of, as well as steel bones for corsets.° (A steel and cotil corset is the most effective and comfortable kind you can make.) They also have those really big hooks and eyes. They have hooping. Which is what you need to make a Spanish farthingale.

The nice part is they sell to individuals, you don't have to be a company or a theatre. The minimum order is \$10.00. Some things come only by bulk, but much of it doesn't. I find their prices reasonable.

What you want the address? ok, fine.

Greenberg and Hammer, Inc.
24 West 57th. Street
New York, NY 10019-3918
1 800-955-5135

Store Hours: Mon-Fri 9:00 am–6:00 pm est
Saturday 10:00 am–5:00 pm est

They take credit card orders with a \$20.00 minimum order. You can call them and request a catalogue. I highly recommend it.

Rowena"

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