

Medieval Garments Reconstructed

An understanding of textiles and the role they played in the past is important for anyone interested in past societies. Textiles served and in fact still do as both functional and symbolic items. The evidence for ancient textiles in Europe is split quite definitely along a north-south divide, with an abundance of actual examples in the north, but precious little in the south, where indirect evidence comes from such things as vase painting and frescoes. This volume brings together these two schools to look in more detail at textiles in the ancient world, and is based on a conference held in Denmark and Sweden in March 2003. Section one, Production and Organisation takes a chronological look through more than four thousand years of history; from Syria in the mid-third millennium BC, to Seventeenth Century Germany. Section two, Crafts and Technology focuses on the relationship between the primary producer (the craftsman) and the secondary receiver (the archaeologist/conservator). The third section, Society, examines the symbolic nature of textiles, and their place within ancient societal groups. Throughout the book emphasis is placed on the universality of textiles, and the importance of information exchange between scholars from different disciplines. A small book on First Aid for the Excavation of Archaeological Textiles is included as an Appendix.

Bruges was undoubtedly one of the most important cities in medieval Europe. Bringing together specialists from both archaeology and history, this 'total' history presents an integrated view of the city's history from its very beginnings, tracing its astonishing expansion through to its subsequent decline in the sixteenth century. The authors' analysis of its commercial growth, industrial production, socio-political

changes, and cultural creativity is grounded in an understanding of the city's structure, its landscape and its built environment. More than just a biography of a city, this book places Bruges within a wider network of urban and rural development and its history in a comparative framework, thereby offering new insights into the nature of a metropolis. Presents a global history of dress regulation and debates around how human life and societies should be visualised and materialised.

Description of the costume collection in the Royal Ontario Museum.

Medieval Bruges

Production, Crafts and Society

Digital Jacquard Design

Make Your Own Japanese Clothes

Medieval Clothing and Textiles

Costume

Cut My Cote

"For centuries, the creation of Jacquard cloth required the collaborative efforts of teams of designers and technicians working on vastly complex equipment. In the past three decades, developments in loom technology and CAD systems have made it possible for a single individual to design and produce this most challenging class of textiles. Digital Jacquard Design presents a comprehensive introduction to the creation of weave patterning in the era of digitally piloted looms. It offers both aesthetic and technical training for students of figured weaving, covering the Jacquard medium in fantastic breadth and depth. The book is an essential guide for all who create figured textiles with modern materials and tools, and provides the reader

with a 'digital' key to access and employ the great textile traditions of the past. Digital Jacquard Design examines the design process from end to end, progressing from visual analysis, sample analysis and weave-drafting methods, to figuring techniques and the selection and building of weaves. It provides a guide to converting traditional drafts to digital polychrome format, a design terminology and a weave glossary. The book concludes with a rich set of case studies to demonstrate ingenious and effective weave and design solutions"--

Ideals of character and beauty, and conceptions of self and society, were in flux during Late Antiquity, a period of extensive dramatic cultural upheaval for the Roman world, as the extraordinary growth of Christianity eclipsed paganism. Textiles from Late Antiquity document transformations of cultural traditions and societal values at the most intimate level of the individual body and the home. These textile artifacts are fragile, preserved only in arid conditions, often in fragments, and only rarely intact. The textiles selected for the exhibition *Designing Identity* at New York University's Institute for the Study of the Ancient World present an aesthetic of vibrant colors, fine materials, technical virtuosity of professional production, and variations on designs that display personal identity in the clothing of men, women, and children, as well as hopes for prosperity and protection in the textile furnishings of households. Prized for their artistry since the earliest discoveries beginning at the turn of the nineteenth century, such

textiles were eagerly collected by designers, artists, scholars, museums, and captains of industry. This exhibition catalogue explores the parallel histories of ancient textile production and consumption, and the modern business of collecting Late Antique textiles. Contributors include Jennifer Ball, Edward Bleiberg, Kathrin Colburn, Helen Evans, Christine Kondoleon, Brandie Ratliff, Thelma Thomas, and Elizabeth Williams. Exhibition schedule: Institute for the Study of the Ancient World New York University February 25, 2016 - May 22, 2016

<http://isaw.nyu.edu/exhibitions/design-identity>

This unique reference classifies the clothes and accessories of the 12th through 15th centuries along social lines. Garments of every type from the wardrobes of peasants and nobility appear in over 200 period illustrations and patterns.

"A volume that will interest a wide spectrum of readers."—Patrick Geary, University of California, Los Angeles

Norse Clothing Patterns

Making Common Garments, 1200-1500

Textiles and Clothing, C.1150-c.1450

Men, Women, and Everyday Religious Observance

A Medieval German Poet and His Masterpiece

An Anthology of Texts and Pictures

Stories of Pilgrimage from Medieval Ireland

The Medieval Tailor's Assistant is the standard work for both amateurs and professionals wishing to re-create the clothing of the Medieval era for historical interpretation or drama. This new

edition extends its range with details of fitting different figures and many more patterns for main garments and accessories from 1100 to 1480. It includes simple instructions for plain garments, as well as more complex patterns and adaptations for experienced sewers. Advice on planning outfits and materials to use is given along with a range of projects and alternative designs, from undergarments to outer wear. Early and later tailoring methods are also covered within the period. There are clear line drawings, pattern diagrams and layouts and over eighty full-colour photographs that show the garments as working outfits. The garments are presented with brief notes on their historical background in three main layers, underwear, main garments and outer garments for men, women and children. There is a section on 'How to use the book' with detailed instructions on techniques, planning, materials and, in particular, cutting methods from 1100. In this new edition there are over 400 line illustrations and a further 80 colour photographs as well as patterns for 151 garments and accessories.

Minoan ladies, Scythian warriors, Roman and Sarmatian merchants, prehistoric weavers, gold sheet figures, Vikings, Medieval saints and sinners, Renaissance noblemen, Danish peasants, dressmakers and Hollywood stars appear in the pages of this anthology. This is not necessarily how they dressed in the past, but how the

authors of this book think they dressed in the past, and why they think so. No reader of this book will ever look at a reconstructed costume in a museum or at a historical festival, or watch a film with a historic theme again without a heightened awareness of how, why, and from what sources, the costumes were reconstructed. The seventeen contributors come from a variety of disciplines: archaeologists, historians, curators with ethnological and anthropological backgrounds, designers, a weaver, a conservator and a scholar of fashion in cinema, are all specialists interested in ancient or historical dress who wish to share their knowledge and expertise with students, hobby enthusiasts and the general reader. The anthology is also recommended for use in teaching students at design schools. This volume begins with a short introduction by Else Ostergard to the amazing finds of garments from the Norse settlement of Herjolfnes in Greenland. It then features chapters on technique - production of the thread, dyeing, weaving techniques, cutting and sewing - by Anna Norgard. Also included are measurements and drawings of garments, hoods, and stockings, with sewing instructions, by Lilli Fransen. A practical guide to making your own Norse garment! Creating Couture Embellishment offers a step-by-step guide to manipulating fabric and making and applying a rich variety of embellishments. Chapters cover fabric-manipulation techniques of

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pleating, quilting, tucking, ruffling, shirring and smocking, as well as the fabrication and application of feathers, beading, embroidery, flowers, decorative ribbons and bows, bias bindings and piping, fringe, braids and passementerie. The heirloom quality created by the insertion or application of lace is also explored. A comprehensive sourcebook of ideas for the student, professional and home sewer alike.

Frauenlob's Song of Songs

Common Garments 1100-1480

Medieval Garments Reconstructed

Patterns and Ideas for Modern Wear

The Middle Ages Unlocked

Shaping Femininity

From Late Antiquity to the Fifteenth Century

Short introduction to the amazing finds of garments from the Norse settlement of Herjolfnæs in Greenland by Else Østergård.

Chapters on technique: production of the tread, dyeing, weaving techniques, cutting and sewing by Anna Nørgaard. Measurements and drawing of garments, hoods, and stockings with sewing instructions by Lilli Frandsen. A practical guide to making your own Norse Medieval garment!

The NESAT symposium has grown from the first meeting in 1981 which was attended by 23 scholars, to over 100 at the tenth meeting that took place in Copenhagen in

2008, with virtually all areas of Europe represented. The 50 papers from the conference presented here show the vibrance of the study of archaeological textiles today. Examples studied come from the Bronze Age, Neolithic, the Iron Age, Roman, Viking, the Middle Ages and post-Medieval, and from a wide range of countries including Norway, Czech Republic, Poland, Greece, Germany, Lithuania, Estonia and the Netherlands. Modern techniques of analysis and examination are also discussed.

La 4e de couverture indique : "A comprehensive guide to making period clothes for living history, re,enactment, plays and pageants..."

A detailed, finely researched and profusely illustrated history of clothing and fashion in the Roman Empire.

Viking

Preprints of a Symposium, University of Leiden, the Netherlands, 26–29 June 1995

Roman Clothing and Fashion

Dress Clothing Garment

Dress in Anglo-Saxon England

Medieval Clothing and Textiles 12

The Right to Dress

Essential source book for reconstructing clothing 1509 to 1603.

Scraps of clothing and other textiles are

among the most evocative items to be discovered by archaeologists, signalling as they do their owner's status and concerns.

Medieval Garments Reconstructed Norse Clothing Patterns Aarhus Universitetsforlag

This book brings the reader on a journey of pilgrimage and illuminates how Christianity was celebrated in medieval times. Written by archaeologist Louise Nugent, it explores history in great detail, including both the pilgrimages within Ireland and the extraordinary journeys that were undertaken further ashore.

Fashion in the Age of the Black Prince
Ancient Textiles

Foundation Garments, the Body and Women in
Early Modern England

Medieval Tailor's Assistant

The Anti-Capitalist Book of Fashion

Book Art and Book Religion in Christian,
Islamic, and Jewish Cultures

The Tudor Tailor

One of the century's most spectacular archaeological finds occurred in 1921, a year before Howard Carter stumbled upon Tutankhamun's tomb, when Poul Norlund recovered dozens of garments from a graveyard in the Norse settlement of Herjolfsnaes, Greenland. Preserved intact

for centuries by the permafrost, these mediaeval garments display remarkable similarities to western European costumes of the time. Previously, such costumes were known only from contemporary illustrations, and the Greenland finds provided the world with a close look at how ordinary Europeans dressed in the Middle Ages. Fortunately for Norlund's team, wood has always been extremely scarce in Greenland, and instead of caskets, many of the bodies were found swaddled in multiple layers of cast off clothing. When he wrote about the excavation later, Norlund also described how occasional thaws had permitted crowberry and dwarf willow to establish themselves in the top layers of soil. Their roots grew through coffins, clothing and corpses alike, binding them together in a vast network of thin fibers - as if, he wrote, the finds had been literally sewn in the earth. Eighty years of technical advances and subsequent excavations have greatly added to our understanding of the Herjolfsnaes discoveries. Woven into the Earth recounts the dramatic story of Norlund's excavation in the context of other Norse textile finds in Greenland. It then describes what the finds tell us about the materials and

methods used in making the clothes. The weaving and sewing techniques detailed here are surprisingly sophisticated, and one can only admire the talent of the women who employed them, especially considering the harsh conditions they worked under. While Woven into the Earth will be invaluable to students of medieval archaeology, Norse society and textile history, both lay readers and scholars are sure to find the book's dig narratives and glimpses of life among the last Vikings fascinating.

Contains detailed instructions on making Japanese garments, from kimono to two-toe socks, using either traditional Japanese sewing methods or easier modern methods. The book includes patterns, fabric suggestions and sizing instructions.

Costume, Clothes & Fashion.

According to a longstanding interpretation, book religions are agents of textuality and logocentrism. This volume inverts the traditional perspective: its focus is on the strong dependency between scripture and aesthetics, holy books and material artworks, sacred texts and ritual performances. The contributions, written by a group of international specialists in Western, Byzantine, Islamic and Jewish

Art, are committed to a comparative and transcultural approach. The authors reflect upon the different strategies of »clothing« sacred texts with precious materials and elaborate forms. They show how the pretypographic cultures of the Middle Ages used book ornaments as media for building a close relation between the divine words and their human audience. By exploring how art shapes the religious practice of books, and how the religious use of books shapes the evolution of artistic practices this book contributes to a new understanding of the deep nexus between sacred scripture and art.

Sumptuary Laws in a Global Perspective, c.1200–1800

The Power of Textiles in Late Antiquity

Dressing the Past

Clothing Sacred Scriptures

Silk and Cotton

Practicing Piety in Medieval Ashkenaz

Textiles from the Central Asia that Was

In this book, Liz James offers a comprehensive history of wall mosaics produced in the European and Islamic middle ages. Taking into account a wide range of issues, including style and iconography, technique and material, and function and patronage, she examines mosaics within their historical context. She asks why the mosaic was such a popular medium and considers how mosaics

work as historical 'documents' that tell us about attitudes and beliefs in the medieval world. The book is divided into two parts. Part I explores the technical aspects of mosaics, including glass production, labour and materials, and costs. In Part II, James provides a chronological history of mosaics, charting the low and high points of mosaic art up until its abrupt end in the late middle ages. Written in a clear and engaging style, her book will serve as an essential resource for scholars and students of medieval mosaics.

A close study of clothes worn by aristocratic families and their households at the time of the Black Prince - and of Chaucer - showing Europe-wide influences.

The best new research on medieval clothing and textiles, drawing from a range of disciplines.

Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research

on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

Designing Identity

Clothing the Past: Surviving Garments from Early Medieval to Early Modern Western Europe

A Guide to Life in Medieval England, 1050-1300

The Medieval Craft of Memory

North European Symposium for Archaeological Textiles

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The Medieval Tailor's Assistant

A unique guide to all aspects of life in the Middle Ages.

This volume, consisting of papers originally delivered at the Sport and Fashion symposium in 2011, celebrates the connection between sport and the clothes and fashion which are associated with certain sporting activities. Articles include a study of Olympic swimming costumes, women's

sport during the inter-war period, the use of sportsmen by clothing industries for brand marketing, and the aesthetic significance of certain items of clothing, specifically the shirt worn by Maradona during the 1986 Argentina-England World Cup quarter final. For more information, visit: www.maney.co.uk/journals/cos

If you don't already know Nille Glæsel, you might yet know her clothes. Through years creating reconstructions for museums and re-enactment, she has made outfits for many of today's best-dressed Vikings. Her clothes are always distinguished by their elegant design and excellent workmanship. But this book is more than just a wonderful showcase for Nille's beautiful clothes. Through simple, easy-to-follow instructions, Nille shows how you can create these garments for yourself. In doing so, she puts her experience as a seamstress at your fingertips. Her careful instructions show the same attention to detail that makes her own work look like real clothes rather than mere theatrical mock-ups.

"Utilizing an array of both well known and rarely seen sources, *Shaping Femininity* explores how 16th and 17th-century foundation garments shaped the dressed female body in early modern England and consequently how enduring notions of western femininity were established"--

**A Volume for the London Olympics
Reconstructing 16th-century Dress**

Journeys of Faith
A Study of the Years 1340-1365
Medieval Costume and How to Recreate It
Viking Clothing
Woven Into the Earth

Splendid . . . the major overview of Anglo-Saxon clothing and textile from the 5th to 11th centuries. . . . Owen-Crocker has become the authority reconstructors call upon. . . . A wise and scholarly book. TOEBI Newsletter

Contrary to popular myth, the Vikings had a reputation for neatness and their fashions were copied far beyond the realms of Scandinavia. Those who could afford to displayed a love of fine clothes made from silks, from lightweight worsteds in subtly woven twills, and from the finest of linens. This accessible new book is the first to tackle the question of what the Vikings wore, drawing on evidence from art and archaeology, literature, and linguistics to arrive at a fresh understanding of the nature of Viking clothing, covering rich and poor, men and women across Scandinavia. It includes an overview of Viking textiles and dyeing, and an exploration of cloth production and clothing in the context of Viking society as a whole, as well as a detailed consideration of both male and female outfits and a new interpretation of the suspended dress. The traditional textiles of Central Asia are unknown treasures. Straddling the legendary Silk Road, this vast region stretches from

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Russia in the west to China in the east. Whether nomadic or sedentary, its peoples created textiles for every aspect of their way of life, from ceremonial objects marking rites of passage, to everyday garments, to practical items for the home. There were suzanis for the marriage bed; prayer mats; patchwork quilts; bridal ensembles; bags for tea, scissors, and mirrors; lovingly embroidered hats and bibs; and robes of every color and pattern. Author Susan Meller has spent years assembling the 590 textiles illustrated in this book. She documents their history, use, and meaning through archival photographs and fascinating travelers' narratives spanning many centuries. Her book will be a revelation to designers, collectors, students of Central Asia, and travelers to the region. *Silk and Cotton* is destined to become a classic.

In the urban communities of medieval Germany and northern France, the beliefs, observances, and practices of Jews allowed them to create and define their communities on their own terms as well as in relation to the surrounding Christian society. Although medieval Jewish texts were written by a learned elite, the laity also observed many religious rituals as part of their everyday life. In *Practicing Piety in Medieval Ashkenaz*, Elisheva Baumgarten asks how Jews, especially those who were not learned, expressed their belonging to a minority community and how their convictions and deeds

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were made apparent to both their Jewish peers and the Christian majority. *Practicing Piety in Medieval Ashkenaz* provides a social history of religious practice in context, particularly with regard to the ways Jews and Christians, separately and jointly, treated their male and female members. Medieval Jews often shared practices and beliefs with their Christian neighbors, and numerous notions and norms were appropriated by one community from the other. By depicting a dynamic interfaith landscape and a diverse representation of believers, Baumgarten offers a fresh assessment of Jewish practice and the shared elements that composed the piety of Jews in relation to their Christian neighbors.

c. 850-1550

Mosaics in the Medieval World

Textiles from Norse Greenland

Stitched Up

Creating Couture Embellishment

Historical Painting Techniques, Materials, and Studio Practice