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TRADITIONAL EUROPEAN CLOTHING

VEST

CIFP LAS INDIAS

CIFP LAS INDIAS

Integrated Training Center Professional Las Indias

Eladio Roca Salazar, 8
38008 Santa Cruz de Tenerife - SPAIN

+34 922 20 11 10
vesteurope.com

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Authors of CIFP Las Indias - Spain

Almenara Ramos, María del Carmen
Bethencourt González, Tania María
Cruz García, Alicia Mercedes
Díaz Hernández, Miriam Desiree
Figueras Castellano, María Victoria
Gálvez Gálvez, María del Pilar
González Morín, Marcial Juan
González Rodríguez, Gemma
Hernández Díaz, Beatriz
Hernández Pérez, Gregorio
Ibáñez Bueno, María Encarnación
Melián Linares, María José
Morales Hernández, Luis Vidal
Olivas Jiménez, Francisco
Rodríguez Rodríguez, Ana del Mar
Ruíz Suárez, Juan Manuel

Authors of Liceo Petrocchi - Italy

Elisabetta Pastacaldi
Maria Giovanna Mazzocco
Simonetta Truffini
Luigi Grassi
Tommaso Iozzelli
Paola Ravaglia
Luisa Caraccioli

Authors of Lycée Thomas Pesquet - France

Anne Deschâteaux
Florence Letourneur
Jean-François Ruiz
Nathalie Tavoukdjian
Dominique Bell
Marie Cottu
Yann Riboulet

Authors of SIC Ljubljana - Slovenia

Mojca Kregar
Romana Šumej
Terezija Kastelic
Bernarda Klemenc

Authors of Pärnumaa Kutsehariduskeskus - Estonia

Heli Sakk-Hännikäinen
Kristel Sepp
Kristiine Reier
Thea Tammeleht-Abraham

Authors of Escola de Moda do Porto - Portugal

Márcia Fontes
Maria Azevedo
Emerenciana Ramalho
Patrícia Pinto
Jordann Santos
Luciana Marques
Cristina Silva
Tatiana Bushkvoskaya
Julieta Sousa

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FOREWORD

IT CAN BE CONSIDERED THAT THERE ARE TWO WAYS OF APPROACHING THAT BEAUTIFUL UTOPIA THAT IS "MAKING EUROPE".

The first one is what we can see on television. The important meetings in which presidents, prime ministers and chancellors of the continent sit around a huge table covered in flags to sign transcendent treaties that guide the destiny of all Europeans in the same direction.

The second way of "making Europe" is much less glamorous and does not give rise to so many hours on the news. These are small gestures and projects that, however, reach many more groups and that, in the long run, achieve a more sincere cohesion among their participants. In this sense, the Erasmus+ Program has been serving as an engine for more than 30 years so that the great European project is not limited to being the sum of the interests of the different states, but rather it takes a step forward to become a way of bringing Europe closer to its citizens and to the Europeans among themselves. Erasmus+ has two fundamental tools for this. On the one hand, it facilitates the mobility of students and/or workers throughout the continent thanks to KA1 projects but, probably, the most important resource is the KA2 innovation actions which promote the exchange of ideas among the participating organizations.

The book you are holding in your hands right now is the final product of one of these KA2 innovation projects funded by the European Commission through its Erasmus+ Program, a wonderful project called Traditional European Clothing, VEST, in which six work teams from six different coun-tries have been involved.

This initiative, VEST, began to take shape at the beginning of 2019, and it is a collaborative innovation project whose objective is focused on looking for both the similarities and differences among traditional clothing from different parts of Europe and documenting the studied examples, trying to showcase the rich European Cultural Heritage during the process. The main purpose of the pro-ject is to select the male and female costumes from six specific places in Europe, and establish what the coincidences among them are.

After three years of research, meetings and agreements among the groups that were partially hindered by the outbreak of a global pandemic, the six participating schools have managed to materialize their work in a publication of great beauty. It also aims to serve as a support for the teaching of training content related to the textile sector, pattern making and/or fashion. Finally, the result presented in this book demonstrates an indisputable evidence, the certainty that, regardless of our country of origin, we Europeans have more points that unite us than details that separate us.

VEST proposes a strategic alliance among six schools that have joined efforts to share the ex-tensive knowledge that each of them treasures about the traditional clothing of their respective regions, which has allowed an enriching discussion between professionals in the sector and the consequence of this kind of serendipity has been a documentary product of high historical value like this one, a work born with the purpose of serving as a starting point for future similar collaborative projects that delve into the path initiated by it.

The male and female costumes studied in this book have a remarkable geographical variety, but all of them are clothing dating from a specific period of history. These are the clothes worn by men and women between the end of the 18th century and the beginning of the 19th century.

It is worth saying that these are archetypal costumes of this era since, of course, there has al-ways been an enormous variety of clothing. We are therefore talking about the clothes that an upper-middle class person could have worn when he wanted to dress elegantly.

On the other hand, this work is not limited to making a description of the different suits to find the points in

common among them, since the materials with which each of the garments were made have also been studied, the ligaments with which fabrics and patterns were created for a better understanding of how they were made.

An arduous work carried out by the following institutions:

• **CIFP LAS INDIAS** which has played the role of coordinator of the project, is a vocational training center located in Tenerife, Canary Islands, where training cycles related to fashion and textiles, clothing, personal image and consultancy are taught.

The costumes studied by this group are those worn by men and women in the capital of the island, Santa Cruz de Tenerife.

• **LYCEE PROFESSIONNEL THOMAS PESQUET** is a vocational training center located in the region of Normandy, in the north of France, and has a wide range of training cycles in sectors as varied as carpentry, handicrafts, painting, locksmithing, energy and climate systems, fashion and personal care.

Thanks to them we will know how people dressed in Normandy in the past.

• **ART SCHOOL STATE POLICARPO PETROCCHI** offers at its facilities in Pistoia, near Florence (Italy), training in architecture and environment, figurative art, audiovisual and multimedia, jewellery design, accessories, fashion and textiles.

This group has focused its work on the costumes that were worn in the island of Sardinia.

• **PÄRNUMAA KUTSEHARIDUSKESKUS** is a Vocational Training center from Pärnu, Estonia, where students learn skills in fields as varied as gardening, carpentry, business, arts and crafts, beauty and fashion, technology, etc.

The costumes they have proposed for this work are those of their region.

• **ESCOLA DE MODA DO PORTO** is a highly specialized center for fashion and clothing design, as well as for the study in the coordination of dressmaking processes.

As its name indicates, it is located in Porto; this team decided to study the typical cos-tumes of the old council of Bouças, which is currently part of the council of Matosinhos.

• **STROKOVNI IZOBRAZEVALNI CENTER LJUBLJANA** concentrates its educational offer in three specific training areas: logistics, mechanical and textile engineering, in which teaching is given at differentiated levels.

The center is located in Ljubljana, the Slovenian capital, and they have worked on the feminine and masculine costumes of the alpine zone of the country.

It should be noted that perhaps, except for the case of the suits presented by the Portuguese group, all the examples are far from the centralism which is so common in the organization of nations. Thus, we are not talking about the clothing worn by women and men in Madrid or Barcelona, Paris, Rome, Tallinn or Ljubljana, nor about how they dressed in Lisbon. The six costumes come from pe-ripheral regions within each country. It is precisely because of this circumstance that they are examples of the costumes that everyone wore, that anyone could wear.

This book is ultimately the end result of a thorough work, in which six groups from different countries have joined their professionalism, their knowledge and their love for traditional clothing to start a path that seems exciting.

MALE

TRADITIONAL EUROPEAN

CLOTHING

SPAIN

Our popular festivals now stand out for the authenticity, richness and variety of the traditional dress

INTRO-DUCTION

The hospitality of the Canarian people, together with their strategic location, led many travellers, especially English, to stop over on our islands in the 19th century.

THE INTEREST AROUSED BY CLOTHING in general and, in particular, the garments and accessories that made up traditional clothing, has given rise to this study, which aims to provide some more knowledge about the way of dressing in the Canary Islands, particularly in the past (late 18th and early 19th century), focusing on the island of Tenerife and limiting the analysis on the choice of a male traditional garment, where each clothing and accessory provide enough information to give rise to the search for similarities with other European countries which were developing a parallel life whose influences were remarkable despite the remoteness.

It should be pointed out that the inspiration for these works, which we present with enthusiasm and humility, comes from the seed sown by our admired and respected researcher Don Juan de la Cruz Rodríguez, both for his magnificent work of popularization “Textiles and Clothing of Tenerife” Legal Deposit: TF 997 -1995 (I.S.B.N.:84-87340-54-7), and his efforts to preserve the heritage of traditional Canarian clothing. His personal journey in this field of our history is respectful of the documentation knowledge of the traditional textile techniques of our region. We would definitely like to place on record that the concept of tradition in the clothes of our islands changed completely with his studies and with the informative work that he has carried out through the years of rigorous work. Thanks to him, nowadays, our popular festivals stand out for the authenticity, richness and variety of the traditional dress worn by most of the participants.

The hospitality of the Canarian people, together with their strategic location, led many travellers, especially English, to stop over on our islands in the 19th century. In the prologue of “English Travellers in the Canary Islands during the 19th century” Legal Deposit: TF. 1501-1988 (ISBN 84-7580-562-0), it is stated that... “During the XIX century the English, whether as artists, scientists or writers, often visited the Canary Islands, and the accounts of their own experiences reflected in travel books are good proof of this, which constitute an invaluable testimony of what daily life was like in the archipelago at that time”. Within this group of qualified people we have Alfred Diston, a multifaceted man who became involved in the daily life of Tenerife as he settled in Puerto de la Cruz where he adapted very easily because the marine environment had similarities to his birthplace, in his native country. Alfred Diston has provided us, through his numerous writings and engravings, valuable information to give us an idea of the relationship between the way of dressing and the trades as well as the different social classes that made up the society of the time in which the attire in question is located. Compiled and complemented by his exhaustive.

Relationship between the way of dressing and the trades

The 18th century is considered by many authors as The Golden Century of folk Costume (Marquis of Lozoya: Prologue to Fashion by Max von Boehn.Volume IV.18th century. Barcelona 1951). At the end of this century, French influences can be seen in the clothing of both the upper and lower classes, above all in the cities, but at the same time there is a reaction on the lower classes side towards these influences and it will be in the towns where they will give shape to a large number of clothing items, which we now call "popular" in certain places.

We understand that the style of dressing of an era cannot be synthesized into a single model, since the climate, the trade, the place, the social class, etc. can all make a difference. However, there are aspects of clothing that take us back to a certain moment in history and that cover a considerable space of time if we take into account that "fashion" evolved with the rhythms that were typical of these centuries.

Both Communications and the arrival of influences were conditioned in our archipelago to the means of maritime transport, from which all the novelties of the old continent came from. The Canary Islands, as a strategic point of passage that it was, since the discovery of America, had a privileged position in terms of maritime trade. The passage of ships , to cross the Atlantic and the return to continue heading several European countries, brought goods from Europe that enriched the possibilities at the time to make clothes as well as other influences.

When analysing the uses and customs in clothing, we consider that everyday life is necessarily conditioned by the economy of the place. In this sense, since the end of the 18th century and the beginning of the 19th century, the island of Tenerife has had an economy based mainly on agricultural production, where there is still a predominance of landowners, establishing an asymmetric interdependence in terms of purchasing power and, therefore, living conditions.

The Canary Islands thus took their customs and traditions to the other side of the Atlantic

Society is divided into two large groups, the nobility and the agricultural and commercial bourgeoisie who hold all the economic and political power. This was a time when there was a tendency towards family unions between the nobility and the bourgeoisie, facilitated by the purchase of land from the bourgeoisie and the interference of the nobility in commercial activities. The second group, was made up of the popular classes and the peasants, who became even poorer, due to the loss of their jobs in the vineyards as wine exports to European countries were reduced. The landowners took advantage of the ruin of smallholders who were forced to sell their land, further increasing the wealth of the large owners.

The situation began to have a different tendency from 1760 with the decree of free trade with America, during the reign of Carlos III, which took a deep breath to the economy and hope for the poorest ones since the emigration of entire families, who were leaving as a blood tribute, in exchange for expanding the levels of trade; They now have more diversified destinations such as Venezuela, Florida, California, Uruguay, Cuba and Texas, which provided guarantees to the Crown against the threat of Portugal, France and England, which were competing in the colonisation of the "New World" at that time. The Canary Islands thus took their customs and traditions to the other side of the Atlantic.

This abundant maritime traffic allowed a fluid exchange of products. Sugar, cocoa and Havana tobacco were received and mainly wine and grapevine spirits were sent. Fabrics and oil arrived from the mainland, important products for the islands since the production of wool and linen did not meet the needs of the population and the oil is not produced on the islands either. In short, we can say that this was the situation, which is completed by the subsistence economy of many farmers who survived by growing potatoes, corn and wheat. On the other hand, salted fish arrived from the African coasts that represented an important food contribution at that time.

Sugar, cocoa and Havana tobacco were received and mainly wine and grapevine spirits were sent

In this context and as a counterpoint, it also manifested itself on the island of The Enlightenment, which promoted freedom of thought and progress in circles of outstanding local personalities, who created Societies of Friends of the Country and the famous Tertulias. However, these “currents of freedom” remain in intentions since the wealthy classes do not admit substantial changes that modify their privileged situation.

...freedom of thought and progress in circles of outstanding local personalities

In another context, it must be said that at the end of this century, the island of Tenerife has witnessed a heroic deed that filled with pride to the citizens since they were marked by the sacrifice of emigration and deprivation before. Therefore, a British attack, led by Rear Admiral Nelson who aimed to colonisation the island for the English crown, gave the island a strategic location where the exchanges with America would be easier.

On 22nd July 1797, the British landed on the beaches of Santa Cruz de Tenerife, with an attack plan planned with Nelson's own tactics, but an unexpected response from the people of Tenerife made the boats retreat, anchored in the bay to redirect the strategy, and it was in the early hours of 24th July when they returned to the attack, which after numerous clashes was defeated and Rear Admiral Nelson was seriously injured by a shot from the "Tiger Gun" and, as a result of his wounds, lost his right arm. The extraordinary defence of the Canary Islands Militia under the command of General Antonio Gutiérrez Otero, who let him go on his word not to attack the islands again, is particularly noteworthy. It was farmers, fishermen, craftsmen, servants and, in short, the ordinary people of many parts of the island who came to defend themselves from the premeditated attack. The glorious and honourable victory took place on 25th July, and the generosity of the people of Tenerife was evident at the end of the battle, helping the wounded people, according to some chronicles.

The generosity of the people of Tenerife was evident at the end of the battle, helping the wounded people, according to some chronicles

Last but not least, we would like to record this historical fact because it gives us the opportunity to frame one of the pieces of clothing, in this case the gentleman's waistcoat, which was donated to the Museum of Fine Arts in Santa Cruz de Tenerife by a Canarian family descending from the painter Manuel González Méndez... who left the mark of the victory of the Tenerife people in a painting in which a citizen of the time can be seen wearing a practically identical garment. From here on, the rest of the garments are completed with the remaining garments that were used by the people of the place, in all the everyday and real-life situations.

The gentleman´s waistcoat was donated to the Museum of Fine Arts in Santa Cruz de Tenerife

MALE CLOTHING FROM LATE 18 th CENTURY TO THE EARLY 19 th CENTURY

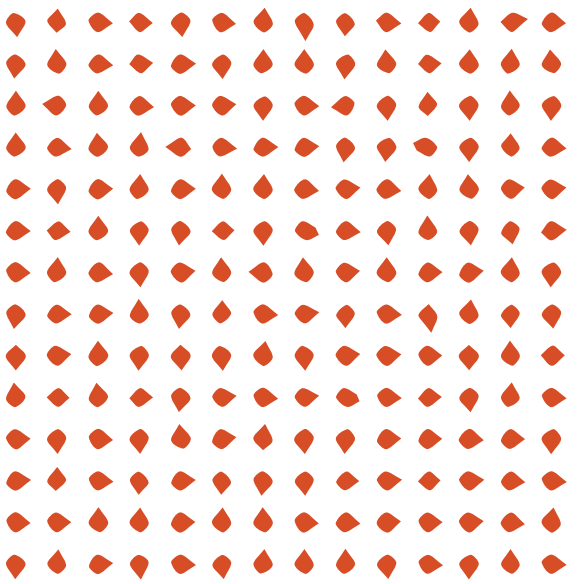
The aesthetics of the male of this period also determined a social class and in many cases, a specific proffesion

THE SET OF MALE GARMENTS WHICH has transcended to our days as a recognised popular attire and is our subject matter and analysis, tells us part of our history, because if we look at the waistcoat, it has horizontal stripes, typical of the early eighteenth century as well as the coarse texture of the wool of the sheep typical of the islands, since it was generated here a sheep own, as a result of the mixture of foreign breeds that were mixed with an existing trunk. From these sheep, a wool is obtained with fibres of a certain roughness but quite resistant and strong, qualities suitable for the application of dyes. This gives the fabric a sober and very durable appearance, appropriate conditions to the historical moment, the first imposed by the abandonment of the French influence, characterized by being made in more delicate fabrics, and the second by the scarcity of raw material for spinning and weaving in the islands.

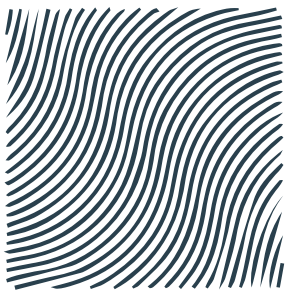
The importance of this livestock on the island is considered by Viera y Clavijo in his “Dictionary of the Natural History of the Canary Islands” where he says with regard to the “ram”:... “together with its companion the sheep can remedy our first needs with its meat, its tallow, its wool, its skins, and even its manure...”

The aesthetics of the male of this period also determined a social class and in many cases, a specific profession. In this sense, the complete attire is associated with a peasant, where the waistcoat is used as an outer garment, something curious if we consider its origins, as it was conceived as a garment to be worn as a complement to the jacket. We interpret this change as an adaptation to the climate conditions of the islands. In addition, it is enlarged in the armholes to give room to the loose sleeves of the shirt, providing a lot of facility to the movement of the arms, something essential in the tasks of the field. The back of the waistcoat is made of linen fabric with a yoke superimposed on the upper part and a reinforcement on the lower part, made of the same fabric as the front. These two pieces, together with the pockets of the front men, are decorated with embroidery, aspects designed to embellish it, as the external garment that it is. The outer edges of the front and the pockets are edged with ribbons in a different colour.

typical of the islands



The second outer garment the breech, from which we draw interesting conclusions if we consider its shape and adaptation to the body. The knee-length breech gives a lot of freedom of movement to the legs as it allows them to flex without obstacles, but in addition the open legs from the bottom to the height of the hip mean that the strong seams are maintained without great tension as they can be opened or closed, through buttons and buttonholes, as appropriate, and in the lower part they are finished off with a garter with buckle sewn to the breeches, with the exception of the tips which are left loose to serve as an adjustment. This ingenious way of making the garment, which allows it to be used for high mobility tasks, also provides shelter as it is made of thick wool fabric. It is also worn with long drawers, which is longer than the knee. This feature is described by A. Diston, in comments on his 1824 album poster “Firewood Seller”: “All over the island, these men wear the lower part of their small unbuttoned breaches and their drawers sticking out three or four inches leg down. This gives the knee perfect freedom and certainly contributes greatly to its activity and endurance”. (sheet no. 30, page 230). To open it from the front, it has, as a fly, an “alzapón”(a closure on the breeches front side). This type of zip is formed by the front of the garment joined together and independent of the waistband, which allows it to be opened without lowering the whole breech. It is fastened on both sides with metal buttons.As with the previous garments, durability is guaranteed. Its use extends to all occasions of daily life, although it is known that the less worn ones were reserved for special occasions.



With regard to the shirt, the representative shirt of the time, it is made of strong and resistant linen, appropriate for the needs of the moment. It is configured with rectangles, taking advantage of the widths of the canvases and their trimmings. This particular shape gives it comfort allowing it to serve a wide segment of the population. The union of the sleeves to the body has a square in the armpit that makes the movement of the arms more flexible. Moreover, the freshness of the linen fibre adapts very well to the climate of the island.

The long collar is a superimposed piece that is folded over itself. The shoulders are reinforced with two rectangles of fabric that also serve to cushion the heavy loads that are typical of the peasants. The front has an opening up to the chest line which is finished off, on both sides, with two plackets that are closed with buttons and buttonholes. As a final touch to this opening, a piece is placed on top of it, which gives it a lot of security against continuous use. In short, it is very resistant, both because of the fabric and the way it is made, where the seams are curved, preventing it from fraying. Its use is widespread and irreplaceable as it is present on almost all occasions.

The interior is dressed, from the waist to down, with the drawers. Its origin dates back to the time of the conquest of the Canary Islands. De la Cruz Rodriguez,Juan (Textiles and Clothing of Tenerife 1995: 126), points out with regard to this garment that:

The representative shirt of the time, it is made of strong and resistant linen, appropriate for the needs of the moment

"They probably arrived in Tenerife with the colonisers, but we only have evidence of their use during the 18th and early 19th centuries, where they became under the breeches, conserving until their last days of existence a great simplicity of cutting and making".

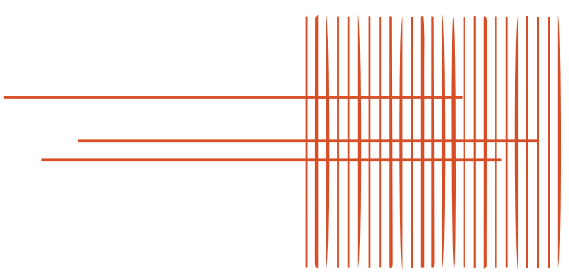
The fabric used to make this interesting garment is linen fibre. This resistant and fresh fibre provides great comfort, so that, although it is designed to be worn inside, it becomes an outer garment for many workers who have to endure high temperatures from spring onwards and in very hot areas. This use is mainly in the countryside but also in salesmen or sailors as reflected in some prints of the time.

The comfort of the fibre is complemented by the looseness provided by using the whole width of the fabric folded in two for each leg, but in addition the union of both is made with a square, which gives it flexibility. The waist is finished off with a waistband at the back, where it is adjusted with laces and a button at the front.

Tenerife has microclimates where, due to its orography, in a short space of territory the altitude varies abruptly

Throughout this journey, we have seen how adaptation to a warm climate has its response in the appropriate use of the garments. However, Tenerife has microclimates where, due to its orography, in a short space of territory the altitude varies abruptly. This means that the temperature and humidity drop to unexpected levels. Therefore, the coldness is also present in the middle and upper parts of the northern slope mainly. In these places it is essential to have adequate shelter to withstand the inclemency of the cold. The solution can be found in a garment, which stands out from the rest, due to its ingenious creation, the result of necessity. We are talking about the Traditional blanket, this denomination is given to it by the fact that it is thought from a double bed blanket of 2.60 x 2,15mts. Approx., coming from England, a country that was in contact with the
islands, as it was a place of passage to continue towards America and that provided many textile products, necessary on the island. A large part of the blankets they sold were used, mainly by the peasants, as a skilfully formed layer from the rectangle of fabric in fine English wool, rich in lanolin, which satisfied the needs for shelter in the humid areas. Its simplicity and practicality give this garment a unique identity in the archipelago.

The colour is the natural one of the wool with some stripes of ultramarine blue, arranged to the weft near the ends



The pure wool rectangle fabric is folded into two parts with a different size. The outer part determines the desired length, always exceeding the line of the knee. The rest stays inside, leaving the back doubly protected. The upper part, which surrounds the neck, is formed with pleats using a very resistant thin cord. This part was usually protected with a velvet or corduroy fabric, which provides softness and avoids wear caused by rubbing. The colour is the natural one of the wool with some stripes of ultramarine blue, arranged to the weft near the ends.

The use of the blanket, transformed into a cape, is not only of the peasants but also transcended to the towns and cities.

It is a distinctive feature of the image of Tenerife farmer that has trascended to the present day

The clothing of this period was completed with accessories that had their function and, although they were austere as a whole, they harmonized and identified the overall image of the man of this period.

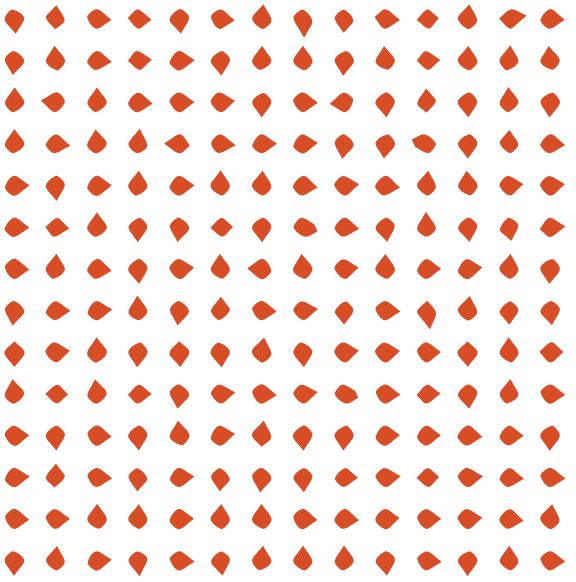
This is the case of the sash which consists of a band of fabric, where the oldest ones were woven with wool warp and wool weft but there were also silk or wool warp and weft. Itis placed in the waist area providing extra support to the breeches as well as protection in the lumbar area, something very important for the development of farming tasks.

The way of placing it at this moment and that we observe in graphic representations is surrounding all the waist and with one of the ends loose, hanging to any side. The fringes are always made with the warp that are twisted and finished off with a knot. The colour chosen in our case is listed, although there were plain ones.

We have described the breech as a garment that did not cover the whole leg, but this is solved by the use of leggins, which are the complements that would complete this need They are worn from the knees to a little below the ankles providing and protection that was missing from the waist down. Wool warmth leggins were woven in family homes with five needles. The wool fibre of the Canarian sheep was used, spinning it with a lot of twist to give it strength and durability. They are fastened below the knee. This division, which is produced between the breeches and leggins in the lower extremities, is useful for solving the temperature changes of the island. It can be assumed that, with a lot of heat, they are rolled up or removed, when the protection they provide is not necessary.

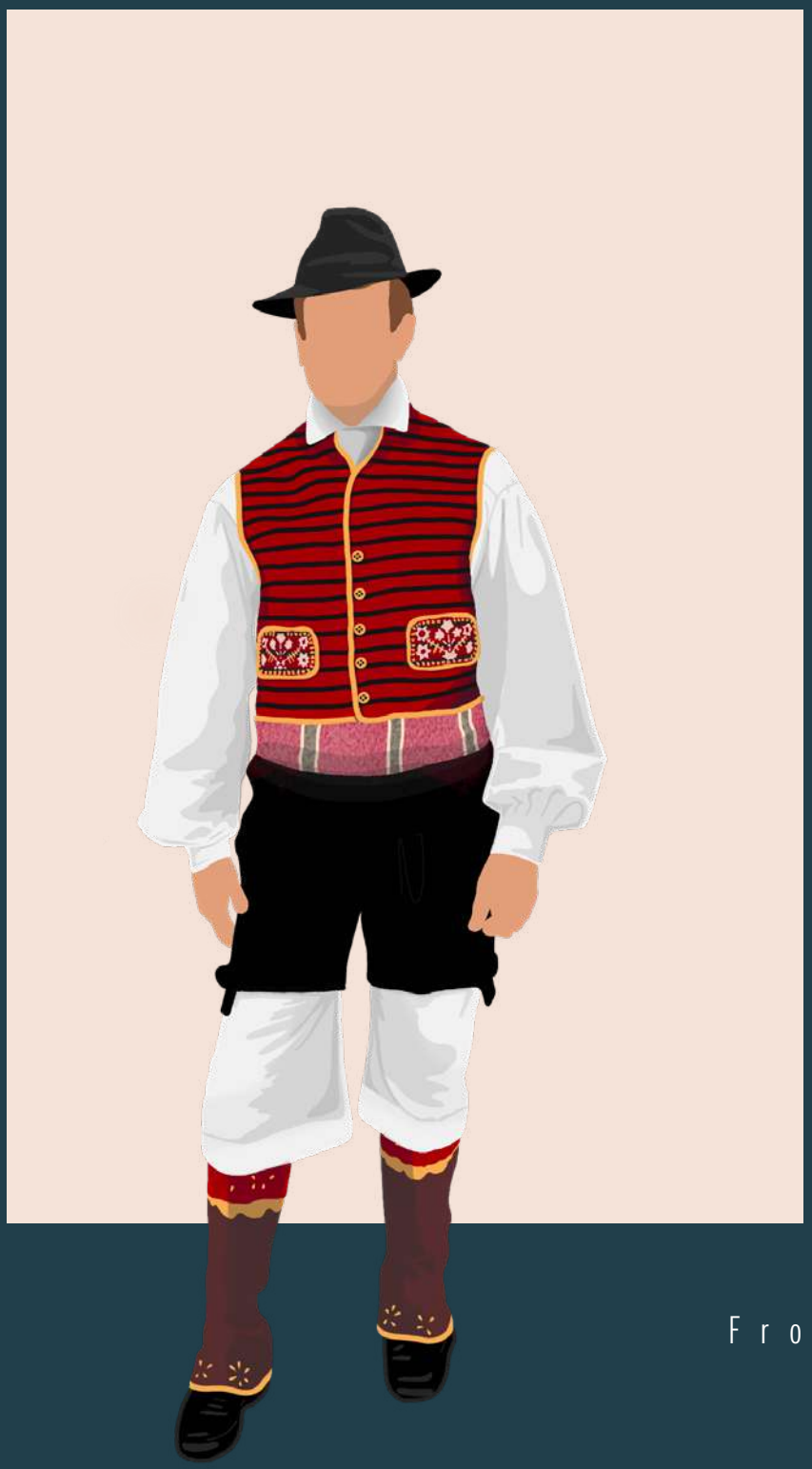
It should be noted that we also have leggins made of leather, whose manufacture is conditioned by the virtues of the material. They are very attractive due to the colouring of the dyed leather and the decoration made with die cuts.

The hat completes the traditional image



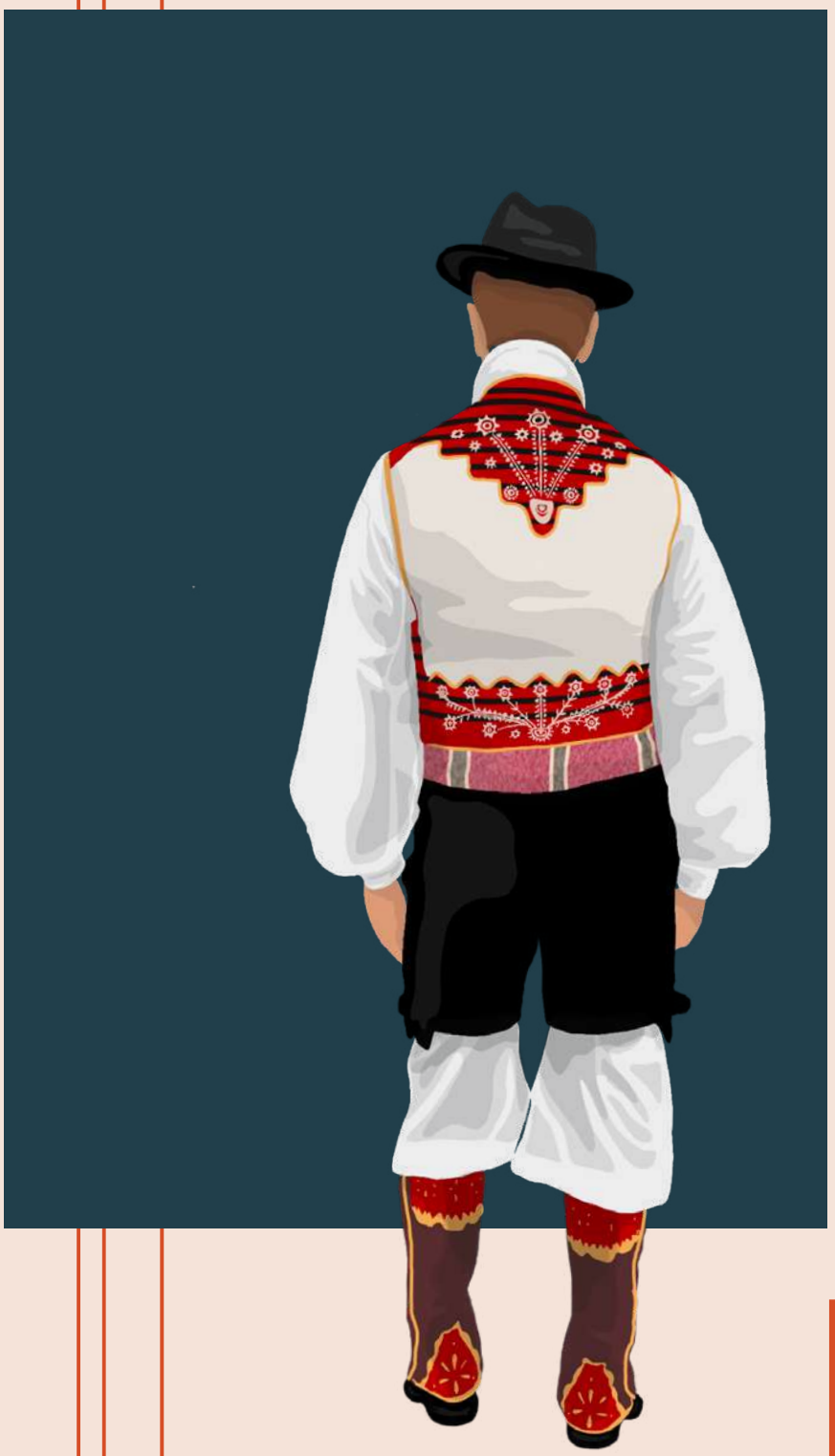
Finally, the hat completes the traditional image. This accessory is essential in an area where the hours of sunshine throughout the year exceed the European average. Somehow, one can sense the need because it is a distinctive feature of the image of the Tenerife farmer that has transcended to the present day. The hat that has prevailed over all those on offer, since two centuries ago, is the one we call because of its shape, a truncated cone with a low crown and wide brim. It was made in the islands with felted wool. This accessory not only protects from the sun's rays but also helps to keep the heat in during the coldest moments of the winter. Likewise, it must be said that its use is socially valued as a symbol of good clothing and good manners. It is known that as a rule of good manners it has a gestural language that the good gentleman uses, so when he greets someone unexpectedly, he takes his hand to the hat in a gesture of courtesy.

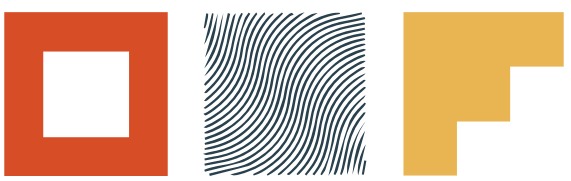
Male clothing from late 18th century to the early 19th century



Front

Back





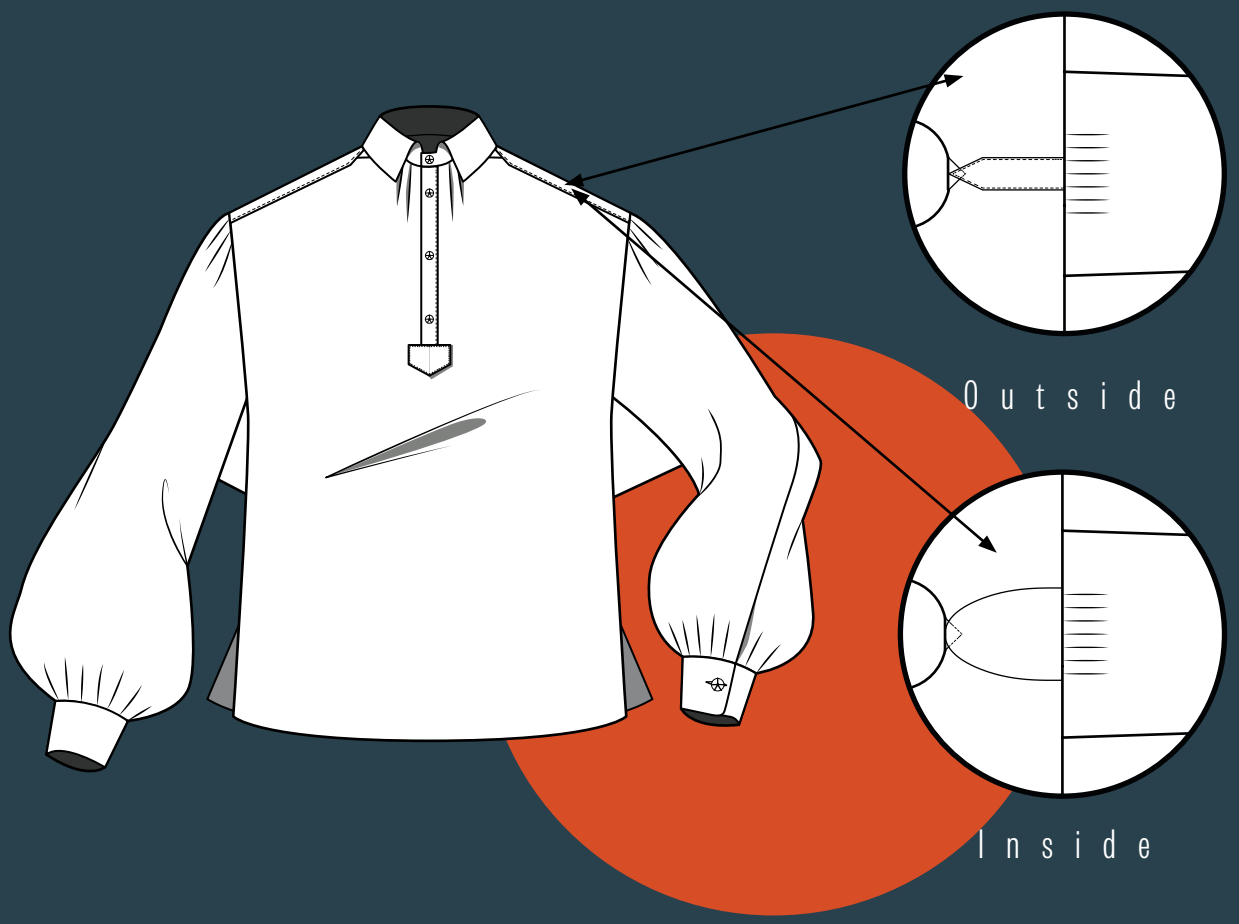
SHIRT

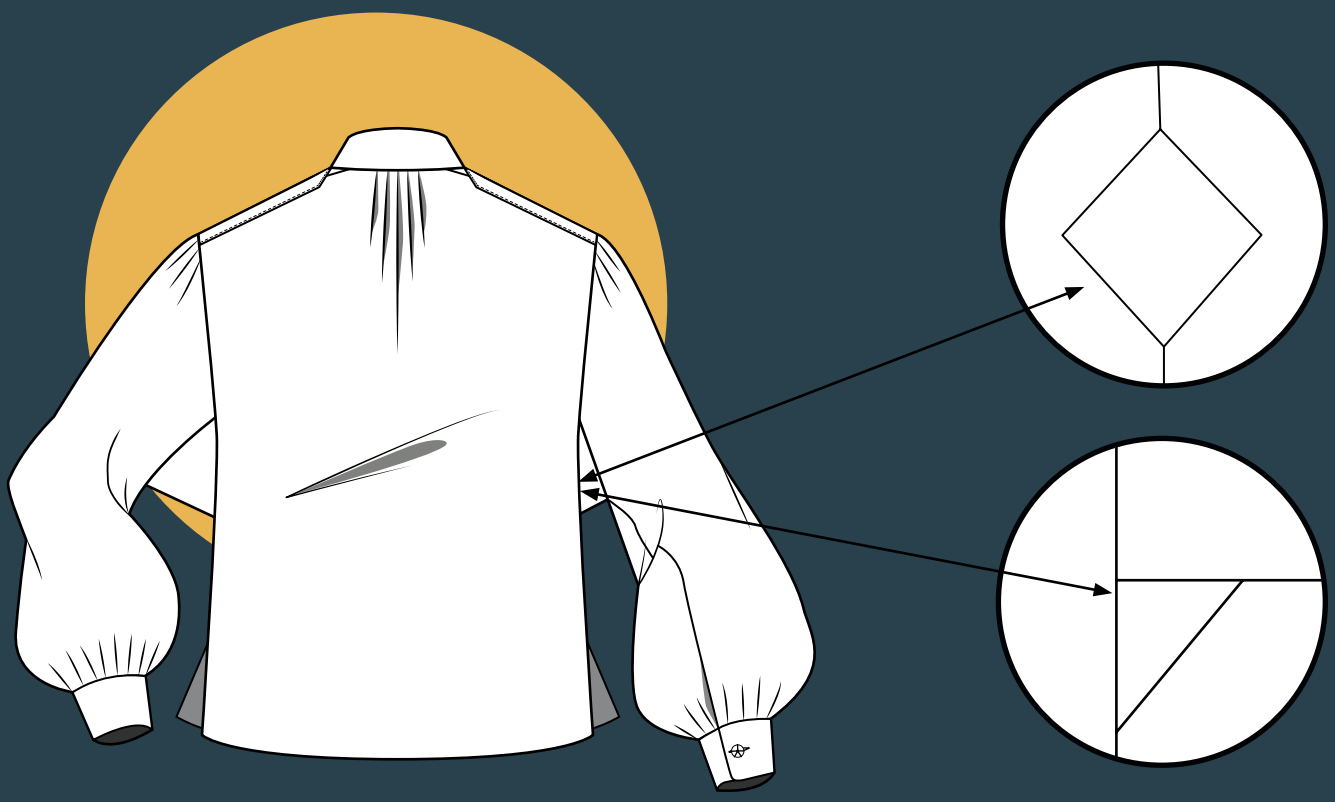
A long-sleeved shirt up to the hip with small side openings. Open from the neck to the chest finished off, on both sides, with two plackets that are closed wih buttons and buttonholes. As a final touch to his opening, a piece is placed on top of it, which gives it a lot of security against continuous use.

The neckline is gathered with front pleats and its back with a one-piece rectangular stand collar. The sleeves are folded on the crown and wristband with a single cuff. Epaulettes (shoulder pads) on the shoulder and a reinforcement in their inside.

SEWING TYPE

The sewing type used in the sleeve binding, sisa square, shoulder-neckline triangle and side is a

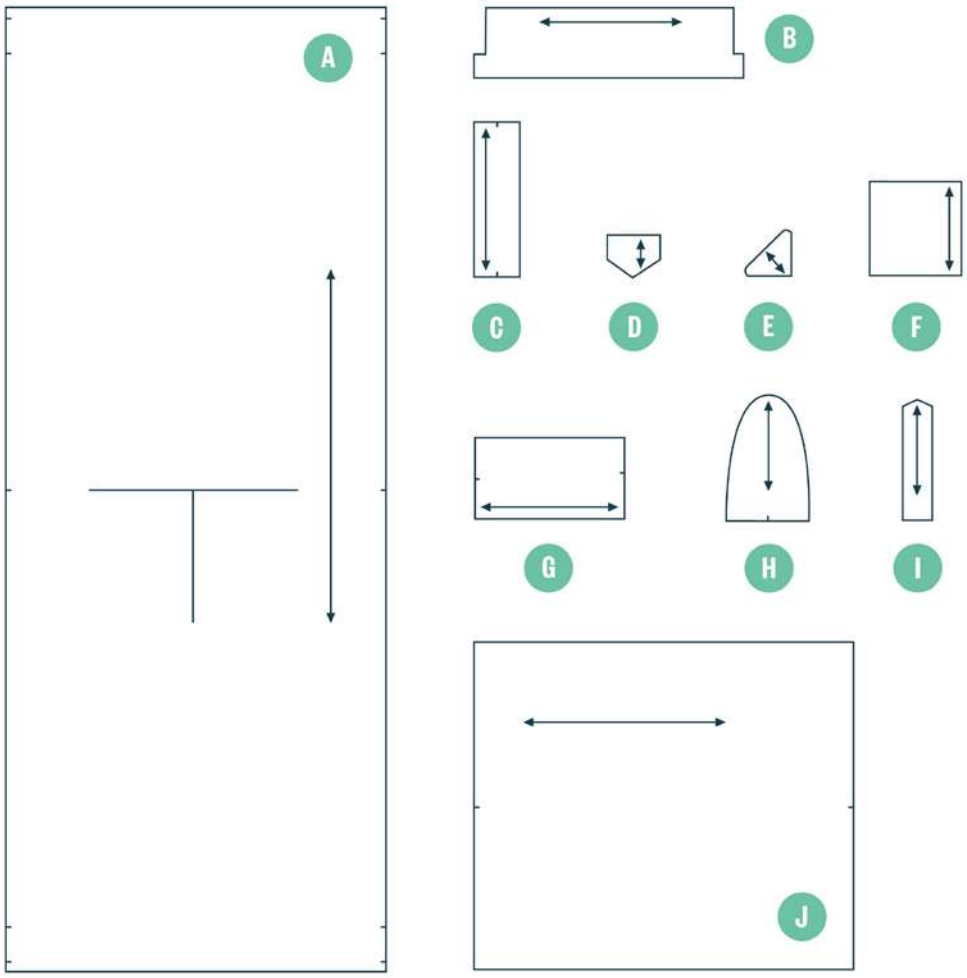

Outside
Inside



PARTS OF THE DESIGN

SHIRT

SCALE 1:10



A **shirt body**
Cut 1

B **shirt neck**
Cut 2

C **shirt front cover-R**
Cut 2

D **shirt front cover-R**
Cut 1

E **shirt shoulder-R**
Cut 2

F **shirt sisa Square**
Cut 2

G **shirt puff**
Cut 2

H **shirt low-epaulet**
Cut 2

I **shirt epaulet**
Cut 2

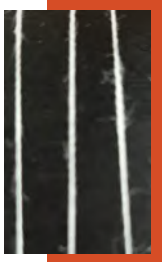
J **shirt sleeve**
Cut 2

THE TECH PACK

SHIRT

Sample

Warp Thread



Weft Thread

Width of the Finish	1,5m
Weight m2	218g/m2
Weight m l.	322,5 g/mL
Warp Density	15 warp/cm
Weft Density	13 weft/cm
Number Warp Tex	78 tex 1/C
Number Weft Tex	78 tex 1/C

Adjustments, starching and finish:

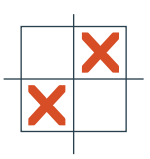
Contraction due to ligament, sanforised.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	raw white	100% linen	Z 300 V/m	78 tex 1/C	raw white
Weft	raw white	100% linen	Z 300 V/m	78 tex 1/C	raw white

Weave

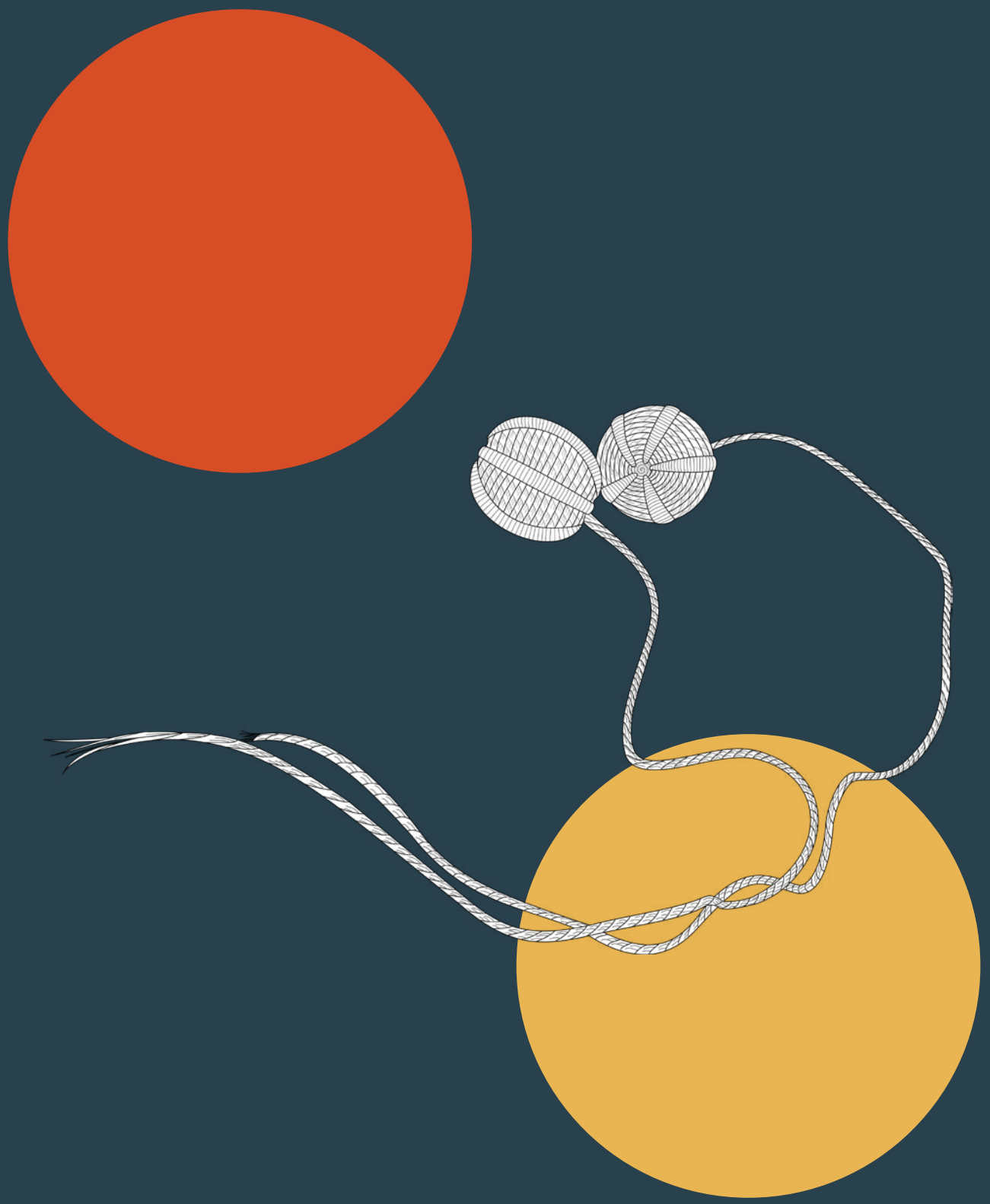


1e1 Taffeta

HANDMADE BUTTON (CONFITE)

HANDMADE BUTTON (CONFITE)

Handmade button with conical shape where the inner part of it, that is to say, the center can be made of different materials such as thread, fabric, ribbon and even a pearl, surrounded by thread until it is completely covered, giving it the shape of “confite”.



DRAWERS

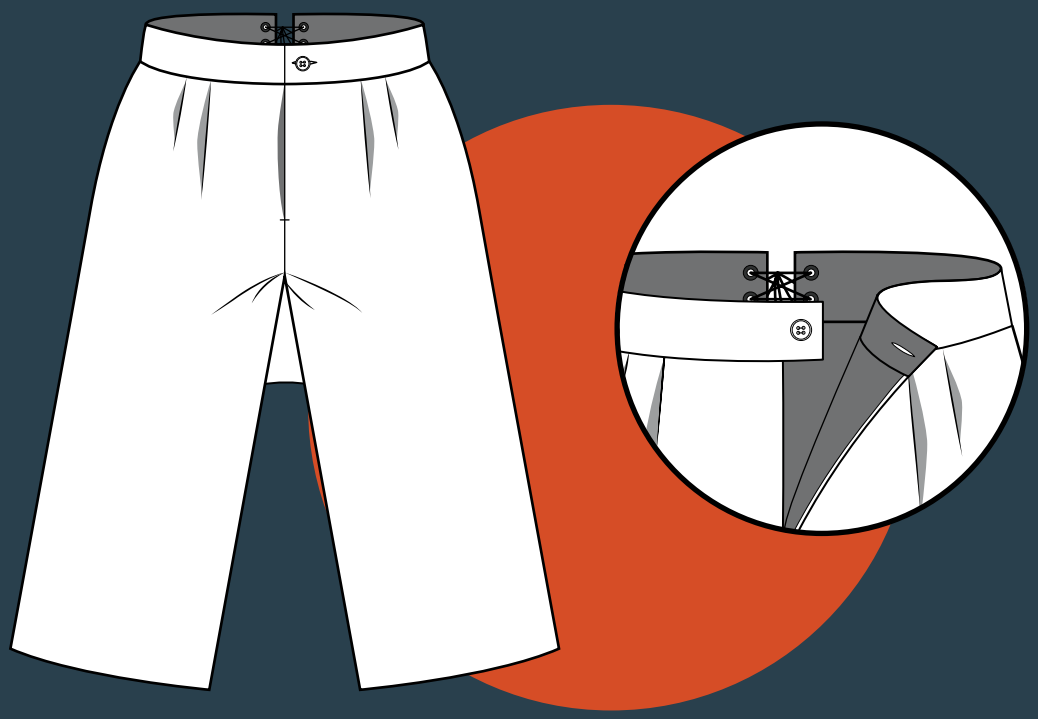
DRAWERS

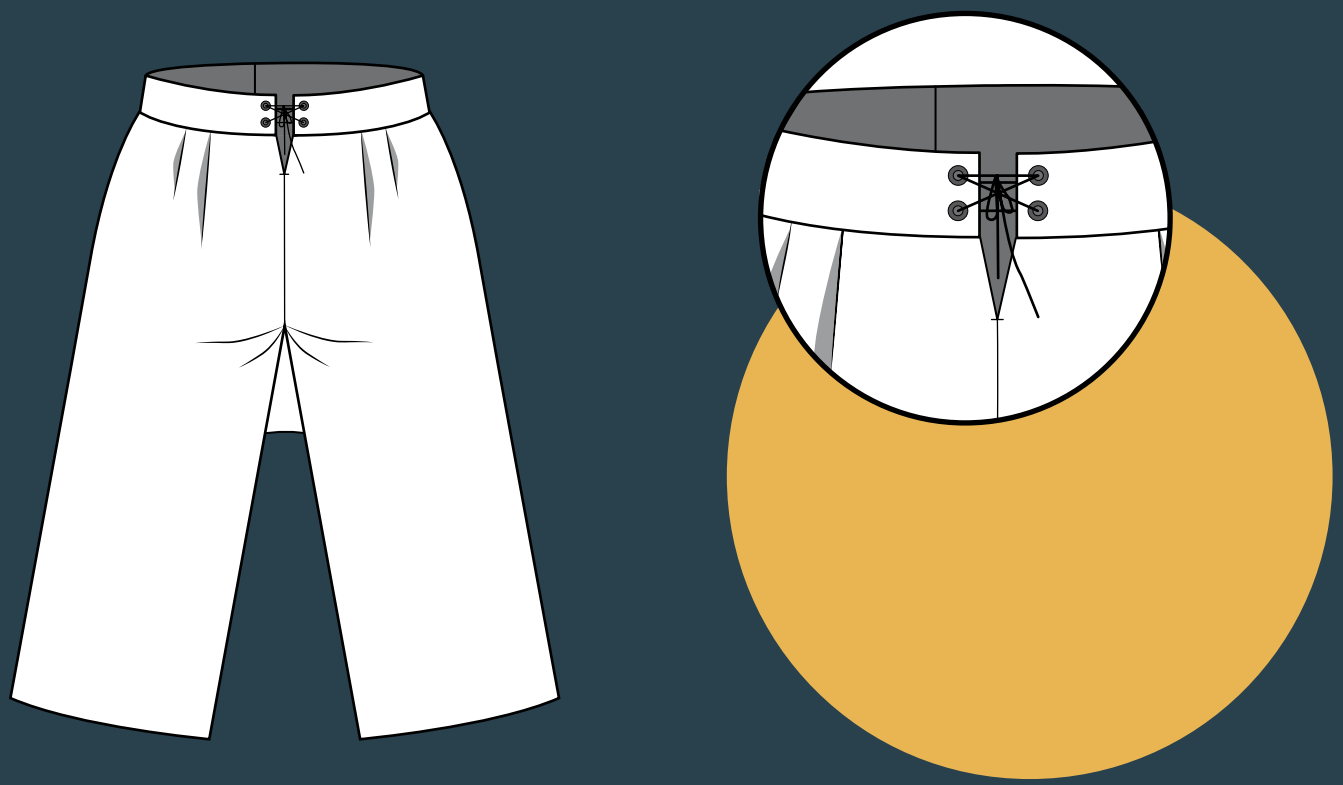
Inner garment of traditional clothing made of linen with half-leg height. It is made up of two adjustable rectangles to the waist by the use of pleats around the waistband.Fly on the front side, fastening it with a buttonhole and a button with near opening fastened in the black with eyelets and thread cords.

The crotch is formed by a square, which is placed in the shape of a rhombus and joins the legs of the drawers.

SEWING TYPES

Sewing used to join the square to the legs of the drawers.

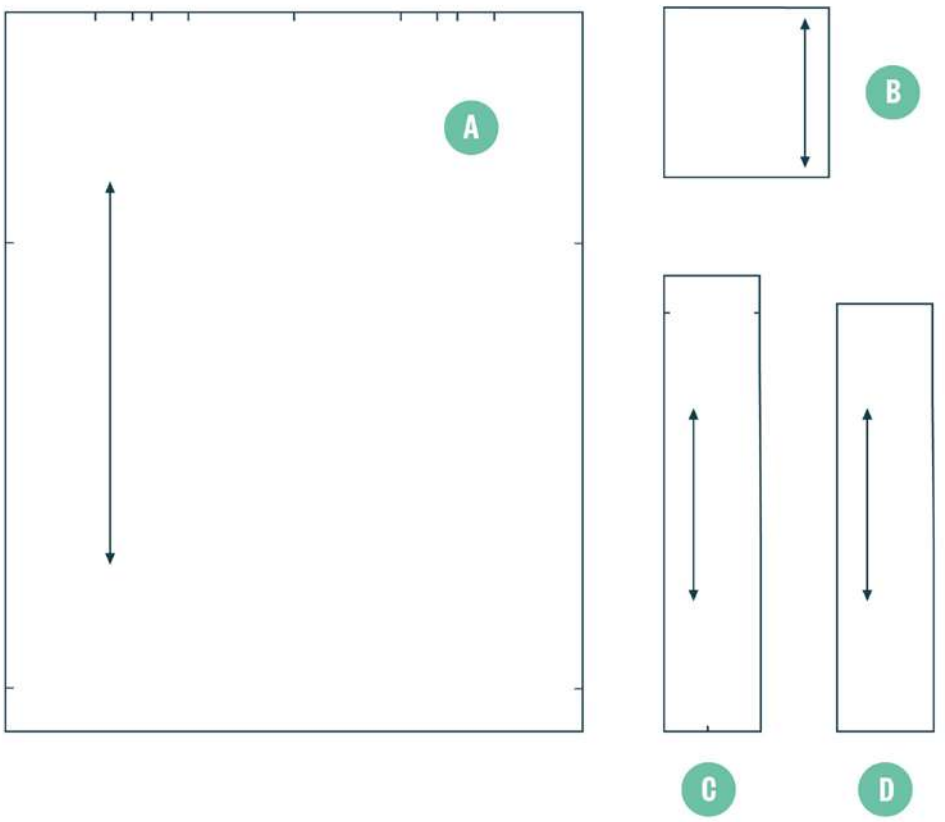




PARTS OF THE DESIGN

DRAWERS

SCALE 1:10



A **drawers leg**
Cut 2

B **drawers square**
Cut 1

C **drawers waistband right**
Cut 1

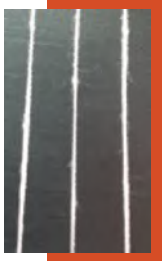
D **drawers waistband left**
Cut 1

THE TECH PACK

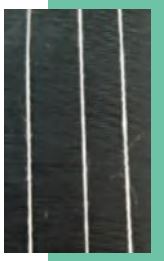
DRAWERS

Sample

Warp Thread



Weft Thread



Width of the Finish	1,5m
Weight m2	147g/m2
Weight m l.	220.5 mL
Warp Density	24 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	30 Tex
Number Weft Tex	44 Tex

Adjustments, starching and finish:

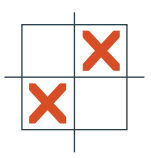
Contraction due to ligament, sanforised.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	raw white	100% cotton	Z 608 V/m	30 Tex 1 C	raw white
Weft	raw white	100% linen	Z 519 V/m	44 Tex 1 C	raw white

Weave



1e1 Taffeta

BREECHES

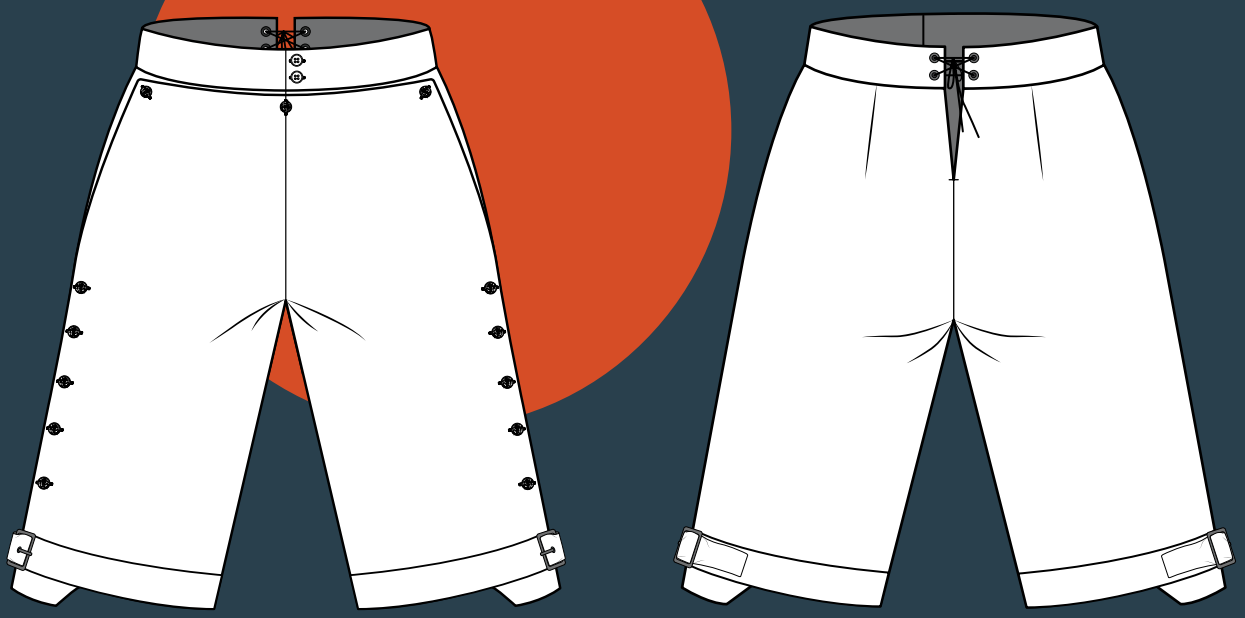
BREECHES

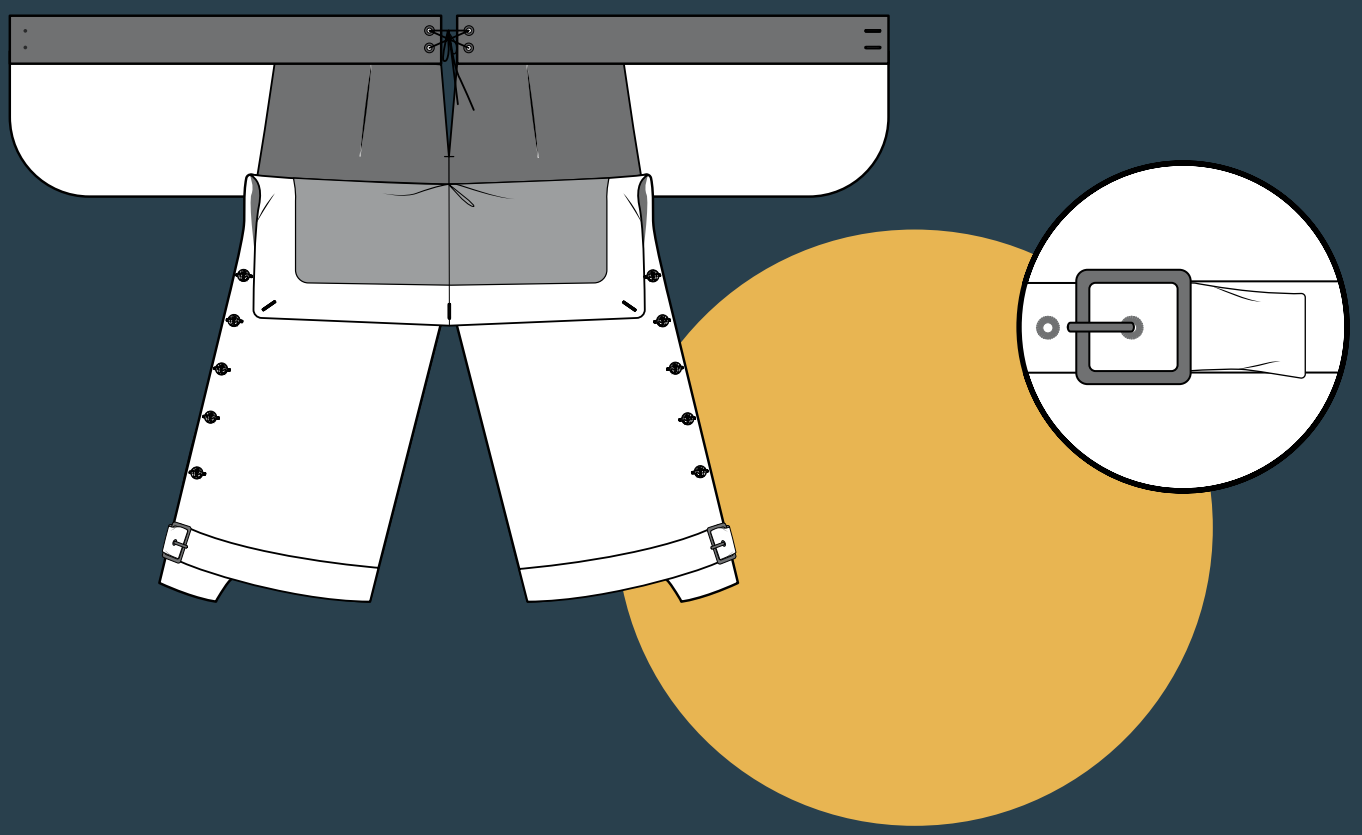
Breeches up to the knee, adjusted on the waist a waistband and an “alzapon” (consisting of a closure on the breaches front side). Closure with three buttons just under the waistband.

Open on its sides from hip height up to its low leg, ending in a “haldeta”.

Sewed up adjusted with a buckle. The front closes with eyelets and one button, while the back closes with eyelets and a cord.

Breeches are handwoven with country wool and lined on its inside with another fabric (cotton or linen).

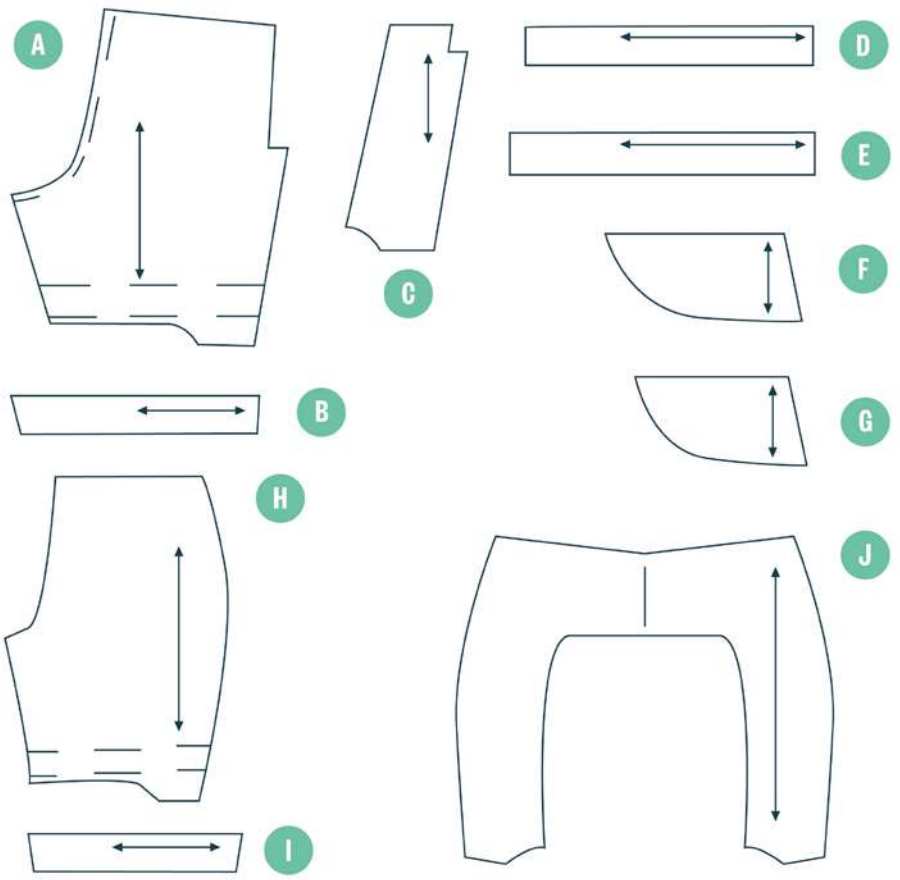




PARTS OF THE DESIGN

BREECHES

SCALE 1:10

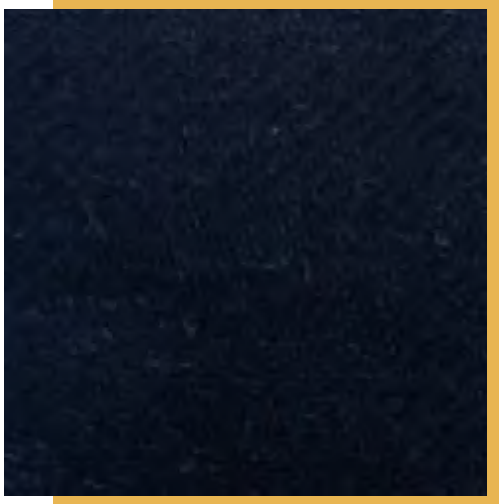


- **A** breeches back — Cut 2
- **B** breeches rear carve — Cut 2
- **C** breeches rear view — Cut 2
- **D** breeches waistband right — Cut 1
- **E** breeches waistband left — Cut 1
- **F** breeches fly-left — Cut 1
- **G** breeches fly-right — Cut 1
- **H** breeches front — Cut 2
- **I** breeches front carve — Cut 2
- **J** breeches front view — Cut 1

THE TECH PACK

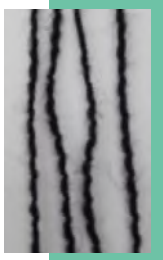
BREECHES

Sample



Warp Thread

Weft Thread



Finished width	0,70 m
Weight m2	414 g/m2
Weight m l.	289 g / mL
Density U threads / cm	10 threads
Density T passes / cm	10 passes
U Number Tex	110 Tex
T Number Tex	300 Tex

Adjustments, starching and finish:

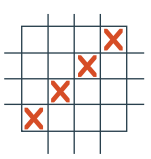
Contraction due to ligament. No finishing operation are performed.

Observations:

The analyzed sample is handmade on a low heddle loom by Juan de la Cruz, recreating the fabrics used in the 18th century in Santa Cruz de Tenerife.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	100% cotton	S 218 V/m	110 Tex 2/C	all black
Weft	black	100% wool	S 74 V/m	300 Tex 2/C	all black

Weave

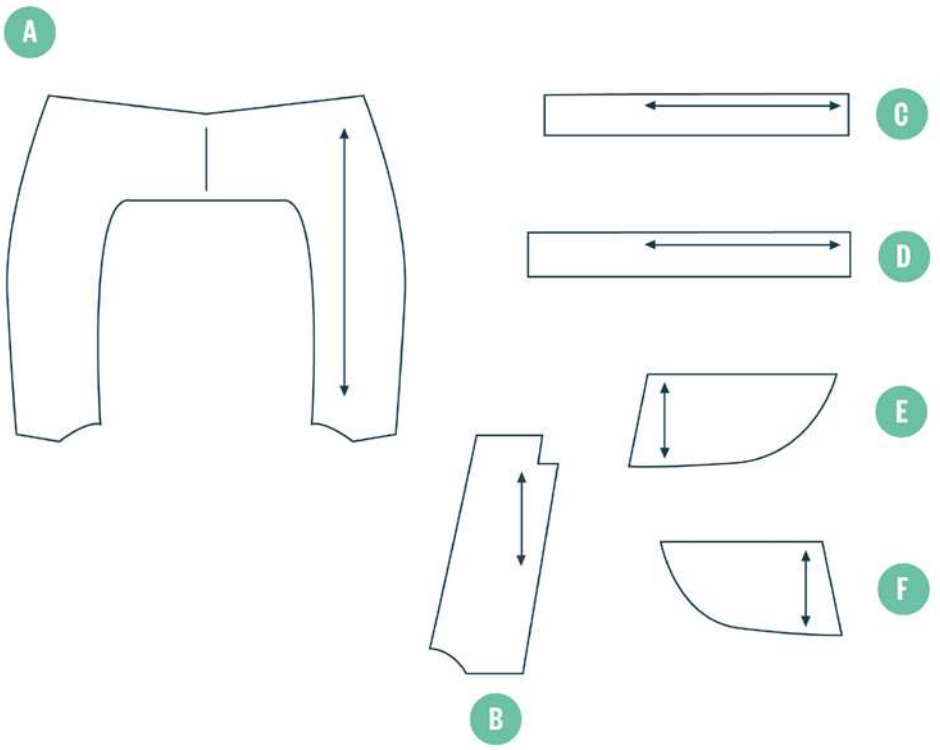


twill 3 e 1 b 1.3

PARTS OF THE DESIGN

BREECHES

SCALE 1:10



A **breeches front view**
Cut 1

B **breeches rear view**
Cut 2

C **breeches waistband right**
Cut 1

D **breeches waistband left**
Cut 1

E **breeches fly-left**
Cut 1

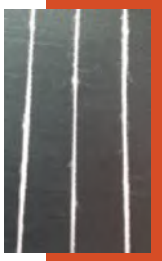
F **breeches fly-right**
Cut 1

THE TECH PACK

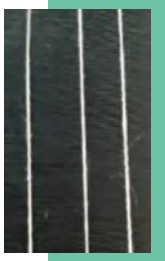
BREECHES

Sample

Warp Thread



Weft Thread



Width of the Finish	1,5m
Weight m2	147g/m2
Weight m l.	220.5 mL
Warp Density	24 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	30 Tex
Number Weft Tex	44 Tex

Adjustments, starching and finish:

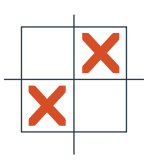
Contraction due to ligament, sanforised.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	raw white	100% cotton	Z 608 V/m	30 Tex 1 C	raw white
Weft	raw white	100% linen	Z 519 V/m	44 Tex 1 C	raw white

Weave



1e1 Taffeta

WAISTCOAT

A neckband type and rounded neckline men´s waistcoat. A deep red and black striped handmade fabric on a heddle loom.

Buttoned up at the front with metal coin buttons and flap pockets with hemmed floral embroidery.

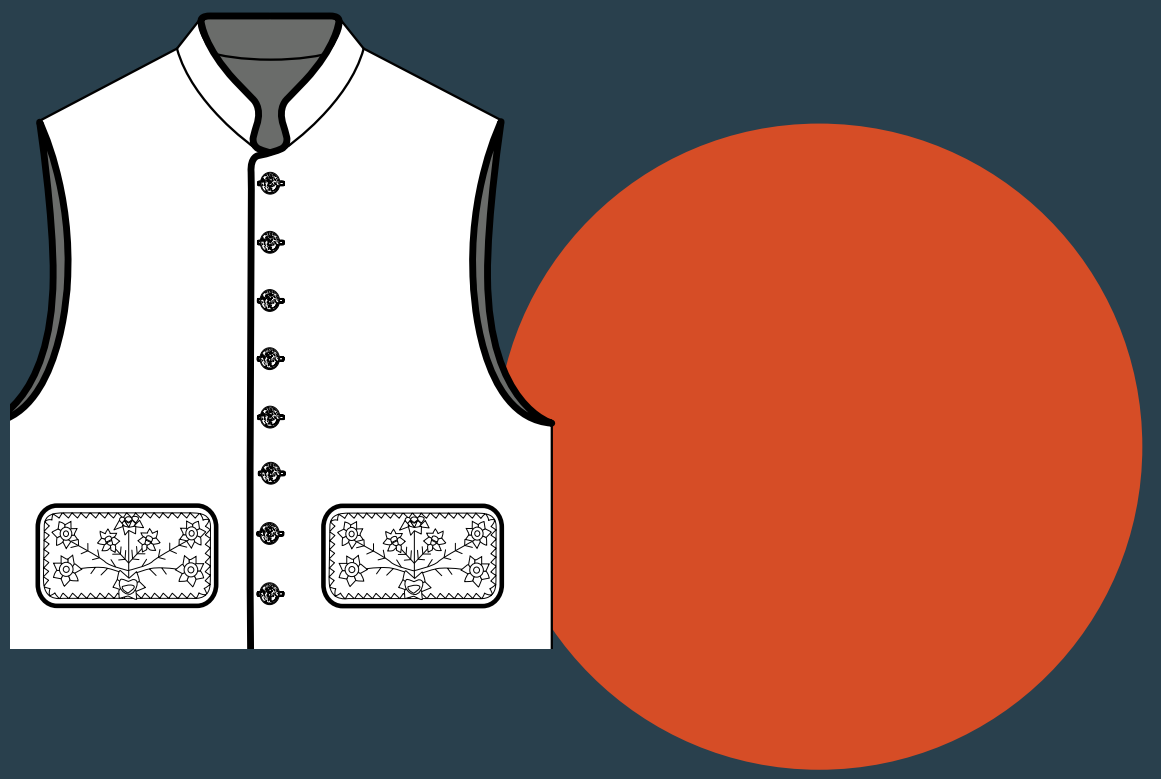
Sides moved towards the back too fit the garment.

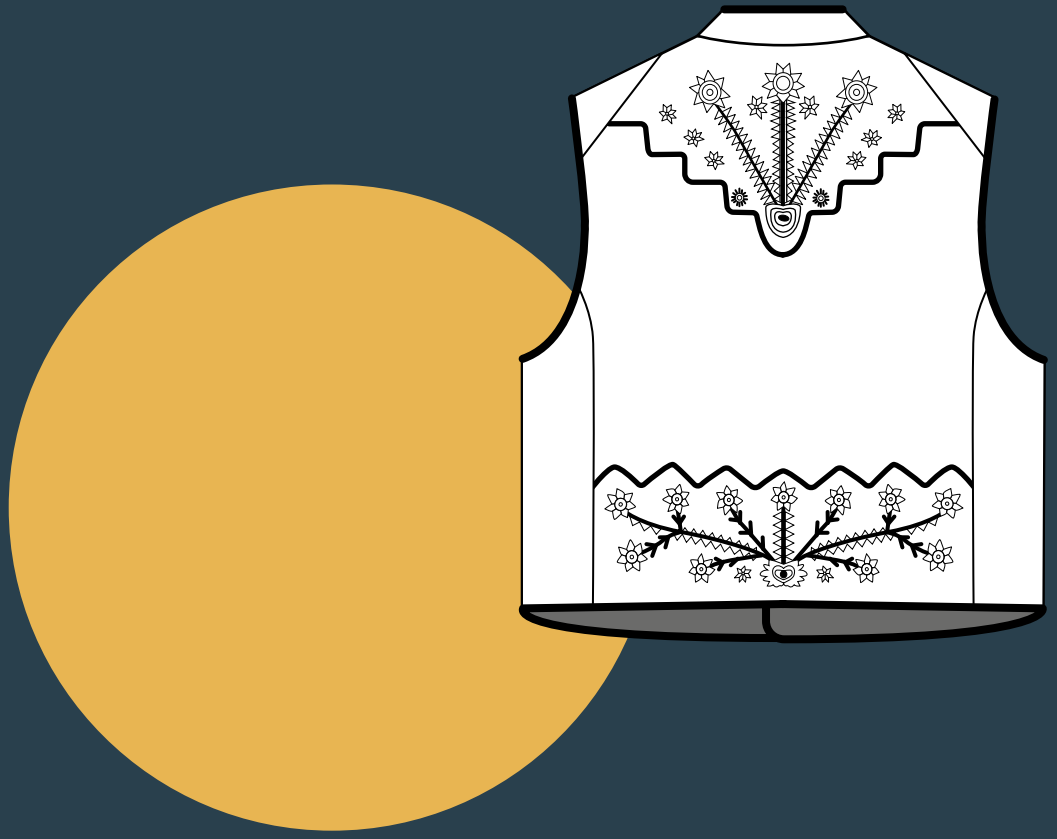
The back side is handmade with white beige linen where the two yokes are interlaced.

The v-shaped upper part is hemmed and staggered as well as having a stylish floral embroidery of an earlier era as well as its pockets.

The rectangular and v-shaped lower yoke on the upper part is hemmed as well as its floral embroidery.

The whole yellow ochre waistcoast is folded on itself with a backstitch and hand stitching. The waistcoat lower part is fully lined and has two covers inside pockets.

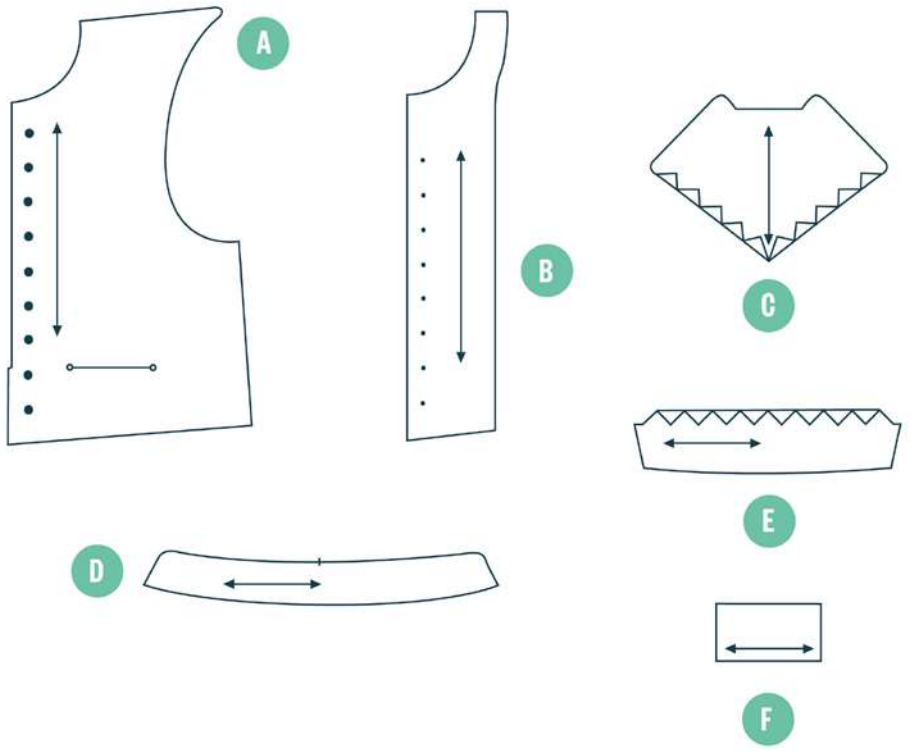




PARTS OF THE DESIGN

WAISTCOAT

SCALE 1:10



A **waistcoat front**
Cut 2 STRIPED WOOL FABRIC

B **waistcoat front view**
Cut 2 STRIPED WOOL FABRIC

C **waistcoat superior yoke**
Cut 1 STRIPED WOOL FABRIC

D **waistcoat neck**
Cut 2 STRIPED WOOL FABRIC

E **waistcoat lower yoke**
Cut 1 STRIPED WOOL FABRIC

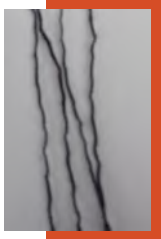
F **placket**
Cut 4 STRIPED WOOL FABRIC

THE TECH PACK

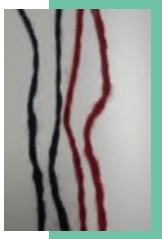
WAISTCOAT

Sample

Warp Thread



Weft Thread



Width of the finish	0,7 m
Weight m2	473 g/m2
Weight m l.	331 g/ml
Warp density	9 weight
Weft density	12 warp
Number warp Text	130 Tex
Number weft Text	300 Tex

Adjustments, starching and finish:

Contraction due to ligament.

Observations:

The analyzed sample is handmade on a low heddle loom by Juan de la Cruz, recreating the fabrics used in the 18th century in Santa Cruz de Tenerife.

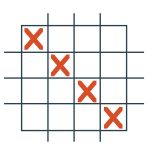
Warp

Colour	Material	Torsion	Tex No.	Arrangement
black	100% cotton	S 425 v/m	130 Tex 2/c	everything black

Weft

Colour	Material	Torsion	Tex No.	Arrangement
red	100% wool	S 74 v/m	300 Tex 2/c	14
black	100% wool	S 74 v/m	300 Tex 2/c	10

Weave

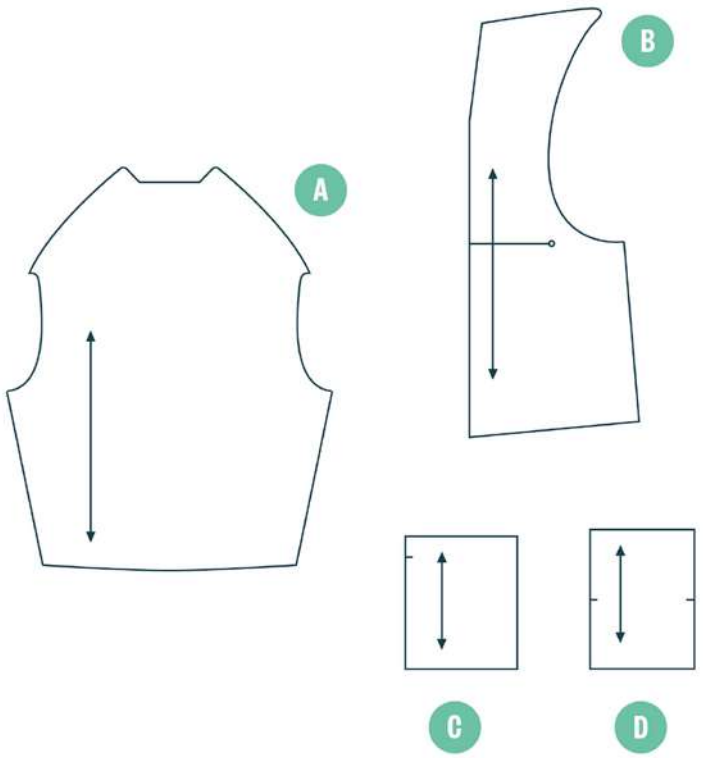


reserve twill 1 e 4 b1,3

PARTS OF THE DESIGN

WAISTCOAT

SCALE 1:10



A **waistcoat back-ext**
Cut 2

B **waistcoat front lining**
Cut 2

C **waistcoat int. pocket**
Cut 2

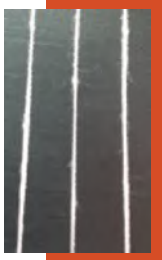
D **waistcoat ex-pkt sack**
Cut 2

THE TECH PACK

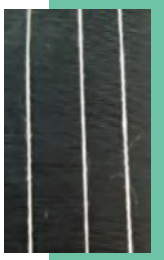
WAISTCOAT

Sample

Warp Thread



Weft Thread



Width of the Finish	1,5 m
Weight m2	147g/m2
Weight m l.	220.5 mL
Warp Density	24 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	30 Tex
Number Weft Tex	44 Tex

Adjustments, starching and finish:

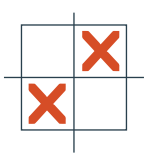
Contraction due to ligament, sanforised.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	raw white	100% cotton	Z 608 V/m	30 Tex 1 C	raw white
Weft	raw white	100% linen	Z 519 V/m	44 Tex 1 C	raw white

Weave



1e1 Taffeta

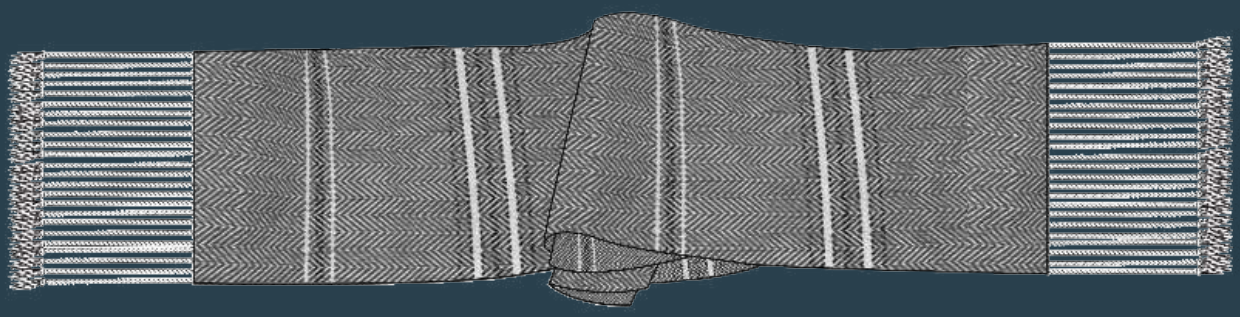
VEST TRIM

VEST TRIM

Wool ribbon with taffeta weave and yellow colour, covering all the edges of the vest (front, neck, armhole and bottom) in addition to the appliqués on the back and the pocket covers.

SASH

A band of plain fabric also listed in a variety of colours, (the stripes are found along the weft line) with a length of more then 3 meters as well as a width between 15 and 20 cm which ends up in both endpoints with tassels made up by their own warp fabric and sewed up with a knot.

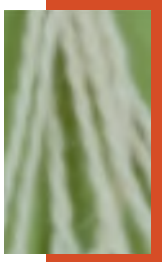


THE TECH PACK

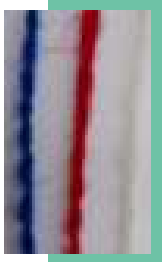
SASH

Sample

Warp Thread



Weft Thread



Width of the finish	0,20 m
Weight m2	390 g/m2
Weight m l.	78 g/ml
Warp density	10 h/cm
Weft density	8 passes/cm
Number warp Text	150 Tex
Number weft Text	300 Tex

Adjustments, starching and finish:

Contraction due to ligament.

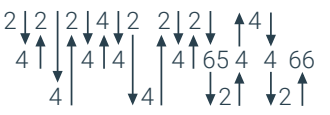
Observations:

The analyzed sample is handmade on a low heddle loom by Juan de la Cruz, recreating the fabrics used in the 18th century in Santa Cruz de Tenerife.

Warp

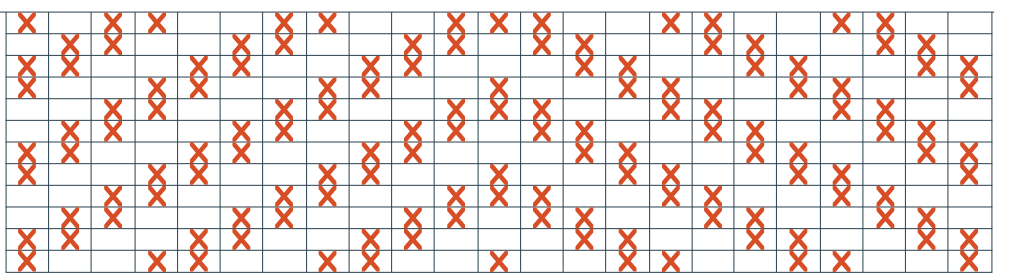
Colour	Material	Torsion	Tex No.	Arrangement
raw white	100% cotton	S 218 v/m	150 Tex 2/c	everything

Weft

Colour	Material	Torsion	Tex No.	Arrangement
blue	100% wool	S 74 v/m	300 Tex 2/c	
red	100% wool	S 74 v/m	300 Tex 2/c	
raw white	100% wool	S 74 v/m	300 Tex 2/c	

Weave

Spike twill



LEGGINS

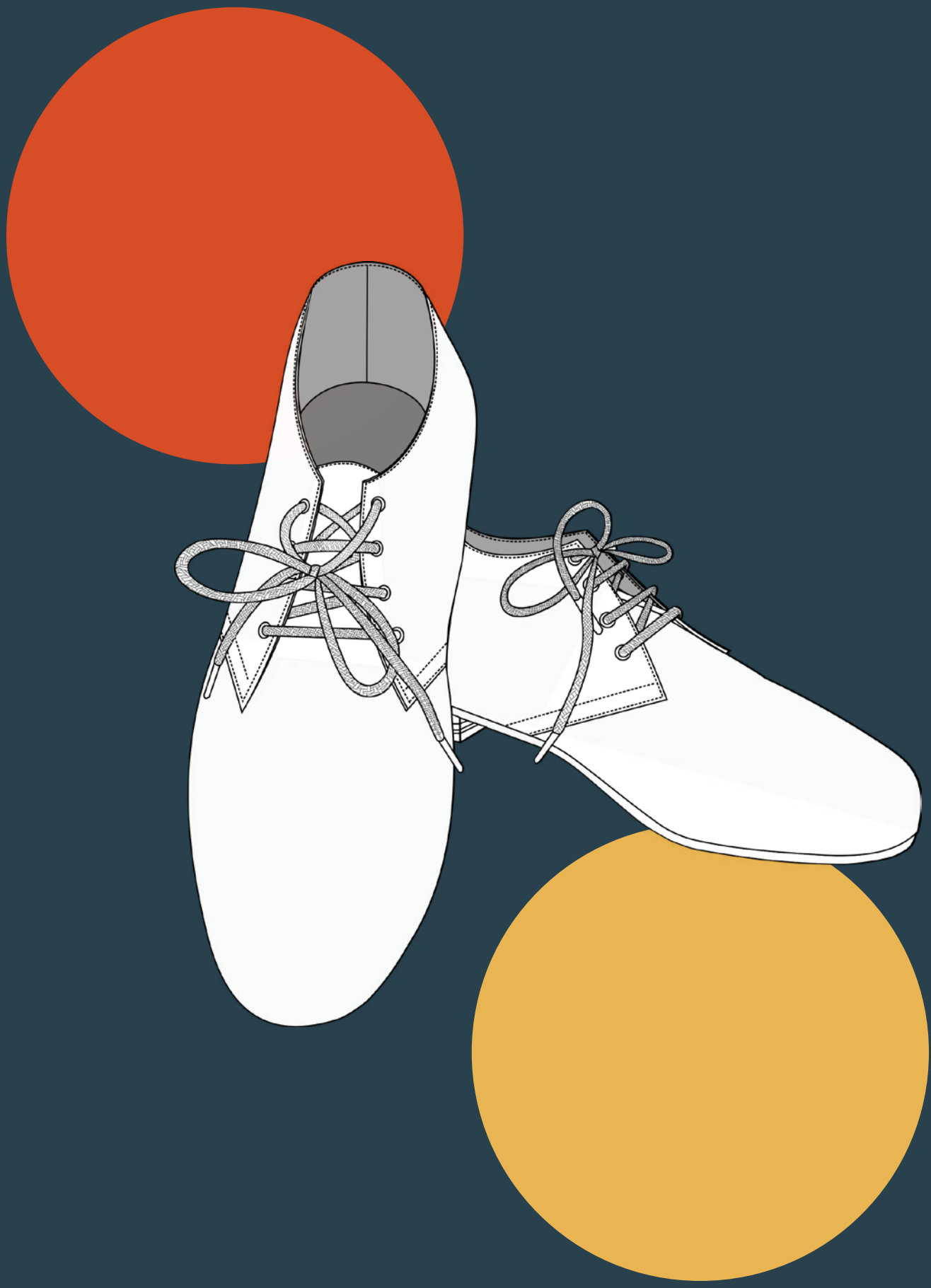
LEGGINS

Made of leather with front and rear stitching, fastening the side part with buttonholes (aprox 8) and interlinked tongues which forms a braid closing at the end by a button. It is held under the leg with a strap fastened on a buckle.

As for embellishment, it is overlaid with different leather pieces on the instep, heel and upper edge, from different colours and colour schemes, with punched and decorative stitchings.

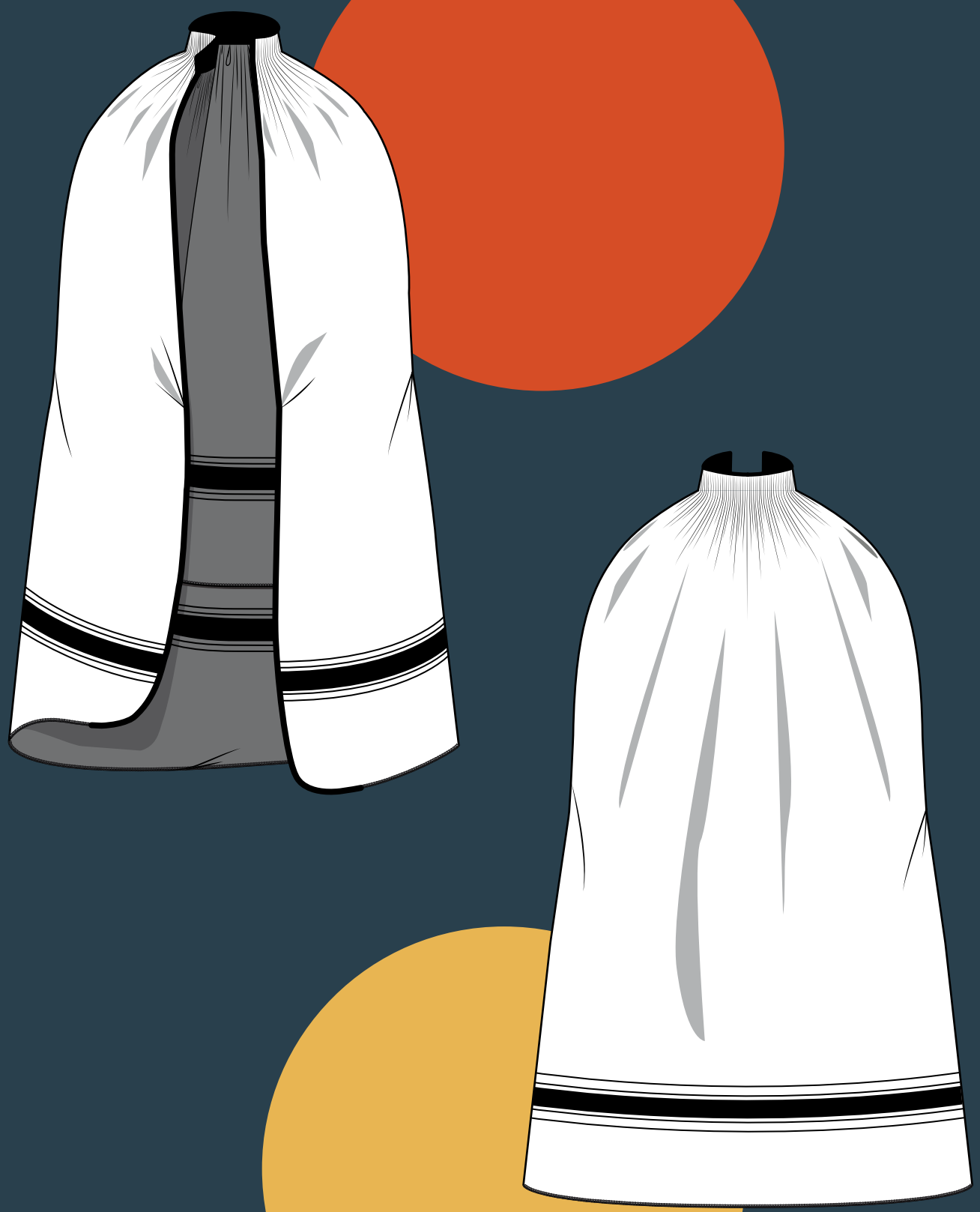
SHOES

Men`s brown leather lace up shoes.



BLANKET

An English beige woollen blanket half-leg height. Its length is accomplished by folding the upper part adapting it to the person´s height. It´s gathered al the neckline by the use of pleats, sewing it up with a black velvet view and trimmed with the same fabric up to the front rise ending loop. On the rear side, the original textile finishing will be maintained on the neck.

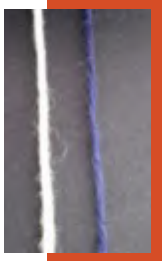


THE TECH PACK

BLANKET

Sample

Warp Thread



Weft Thread

Finished width	2,60 m
Weight m2	605 g/m2
Weight m l.	157 g / mL
Warp Density	10 warp
Weft Density	9 weft
Number warp textile	318 tex 2/C
Number weft textile	318 tex 2/C

Adjustments, starching and finish:

Carbonized, fulling, carded.

Observations:

It is a 2.60 m x 2.15 m bed blanket.

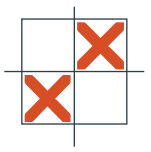
Warp

Colour	Material	Torsion	Tex No.	Arrangement
white	100% wool	Z 44 V/m	318 tex 2/C	130 15 5 5 15 2180 15 5 5 15 130
blue	100% wool	Z 44 V/m	318 tex 2/C	5 5 25 5 5 5 5 25 5 5

Weft

Colour	Material	Torsion	Tex No.	Arrangement
white	100% wool	Z 44 V/m	318 tex 2/C	white

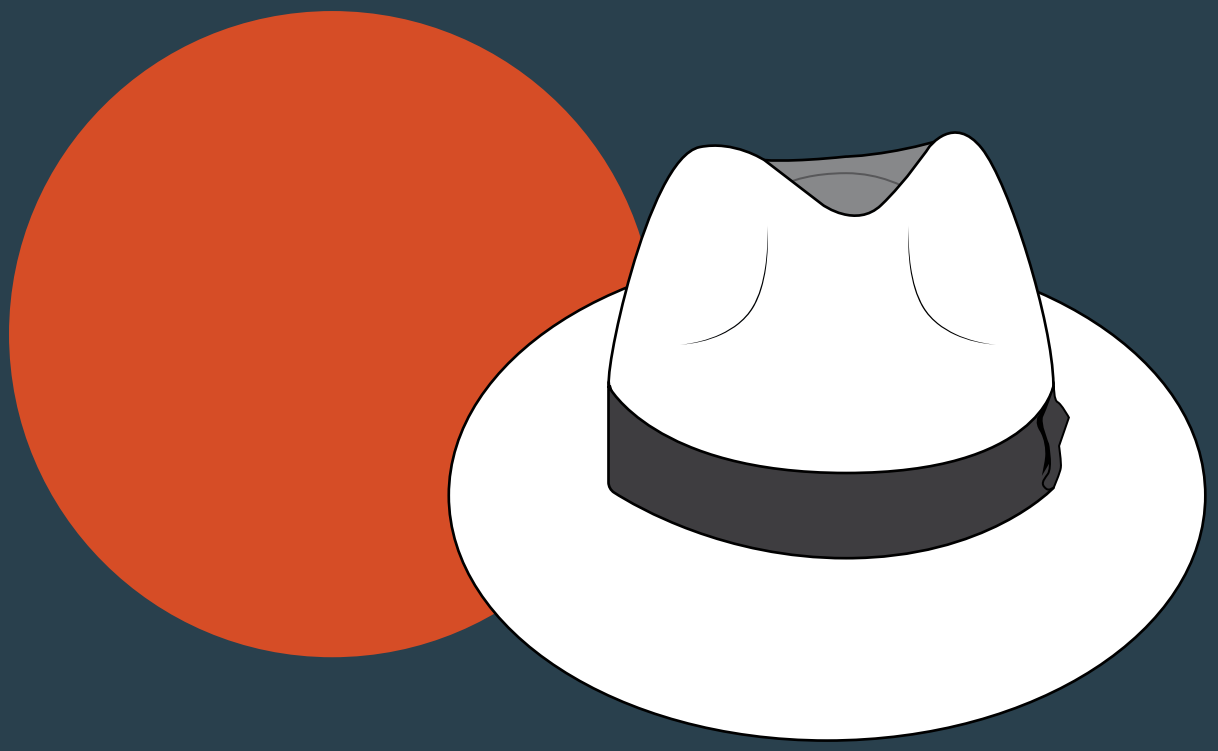
Weave



1e1 Taffeta

HAT

Hat made of felp with truncated cone shape in both low top and black broad-brimmed headwear decorated with grosgrain ribbons.



MALE

TRADITIONAL EUROPEAN

CLOTHING

ITALY

In 18th and 19th centuries every Italian region had their own popular costume which could even differentiate within villages or towns, tightly bound to the landform, the craftsmanship and the political events of their area

INTRO-DUCTION

Since the fall of the Roman Empire (476 AD) until 1861, when the Italian unification was completed, the Italian Peninsula consisted of regions whose shared feature was the classical Greek-Roman culture and whose history had developed originally and autonomously over time

FOR MANY CENTURIES, the landform hindered contacts among regions and the invasions from Eastern and Northern Europe also generated a different cultural development, even though languages and religion remained homogeneous. There are several examples of this differentiation, among these, as far as ethnography is concerned, stately and popular traditional costumes represent a remarkable matter of identity: the costume is the mirror of regional traditions and makes up a heritage of cultural richness.

"The costume, among all ethnic exemplars, represents the best legacy for interpreting our past and know our culture, being able to establish an unbreakable connection between the social and anthropological context" [1]

Paintings, sculptures, illuminated manuscripts as well as descriptions in literary texts, report the changes of costumes, which acquired diverse characteristics according to the geographical area of the country. The garments silently reveal their era, they are a mirror of the social status of those who used to wear them, they were adapted to the weather conditions and to the possibilities given by the materials which were most easily available.

In 18th and 19th centuries every Italian region had their own popular costume which could even differentiate within villages or towns, tightly bound to the landform, the craftsmanship and the political events of their area. For this reason, the range of fabrics used is extremely wide, as well as the lace, the embroidery, the embellishments which enriched garments. The ethnic and folkloristic area of Sardinia is one of the most important in Italy and also an endless source of study. In fact, the tradition of the Sardinian costume shows a remarkably broad array of colours, styles, fabrics and finishing.

The comparative study of iconography, sources and materials, reveals that the structure and the composition of popular garments from the second half of 18th century until the early 20th century is also partially influenced by the civilizations which have occupied the island since ancient times.

[1] Stefania Massari e Paolo Piquereddu, Costumi. Gli abiti sardi dell'Esposizione Internazionale di Roma del 1911, ed Ilisso, Nuoro, 2005, p. 10

Since prehistoric times the most densely populated area has doubtlessly been Campidano, a wide plain extending from Oristano Province southwards to Cagliari

Sardinia is located in the middle of the Mediterranean, relatively far away from the European and African continents, therefore subject to weather changeability. Thanks to the Mediterranean climate, the temperature is mild even in winter, also due to warm airstreams blowing from Africa. Since prehistoric times the most densely populated area has doubtlessly been Campidano, a wide plain extending from Oristano Province southwards to Cagliari. Here we can find the massive nurhags, whose builders were probably the Ilienses, coming from Lybia. Almost certainly, they also introduced the ancient Sardinian male costume, simple and sober, which hasn't been subject to all modifications brought to the female costume over time. Still in this area, other civilizations, coming from different regions and continents, settled in, being attracted by the natural resources of the island: among them Phoenicians, Etruscans, Corsicans and Carthaginians. The latter were defeated by the Romans, which made Campidano the granary of Rome. The plain was fertile but also inhospitable because of the Anopheles mosquito, introduced by the Phoenician sea trade, which found a favourable habitat in the swamps of Campidano.

Agriculture, but also farming, were the main activities which characterised the life of popular classes in Campidano and the male costumes were consequently influenced by the needs of work and climate as well as by the legacy of the civilisations which settled in the area over the centuries. Besides, the geographical location of Sardinia has also enabled the preservation of cultural elements over time, features which are common to the whole island, such as the costume, having peculiar features as compared to continental Italy.

However, the Sardinian costume is not only something which can be exposed in a museum, it is not only the mere legacy of the past, but it also represents the current reality. In fact, it is a deeply rooted tradition wearing it during popular festivals or for special events, such as weddings: this shows the authenticity and a strong sense of belonging to a community who can defend its own traditions and cultural roots this way. In a non-verbal language, the costume is the distinctive mark of Sardinians' shared original identity they are profoundly bound to.

However, the Sardinian costume is not only something which can be exposed in a museum, it is not only the mere legacy of the past, but it also represents the current reality

MEN'S FESTIVE COSTUME - LATE 19th - CENTURY - MEDIO CAMPIDANO (SARDINIA) ITALY

The popular 18th and 19th century male costume, that is essential in comparison to the female one, has a simple structure, which is functional for manual working and it is designed in a way that can adapted to different types of body build

THIS, STILL IN COMPARISON TO THE FEMALE COSTUME, shows many features which are shared in whole Sardinia as far as both fabric and style are concerned.

At the time, all Sardinian men used to wear a headgear (berritta), a sort of woollen beanie cap, an accessory of berritta is the squared kerchief with a showy pattern, white thick linen trousers (bragas), which were calf-long, the gaiters (uose) orbace[2] made, which covered the rest of the leg down to the shoe.

The shirt (camissa) which used to be mostly cotton made, strong, designed as underwear, was later adopted for daily use: simple for daily activities and more decorated for festivals.

Over the shirt a waistcoat, at times richly embroidered, or very simple with metal and martingale buttons. A kind of short, curled, skirt was used to cover the pelvis. Both waistcoat and skirt used to be orbace made. Another very diffused garment in Sardinia was a long coat (gabbanu), still orbace or sheep fur made, tanned in the inner and left unbleached in the outer side, which used to be worn in winter, also called 'best'e peddi' (mastruca in Italian).

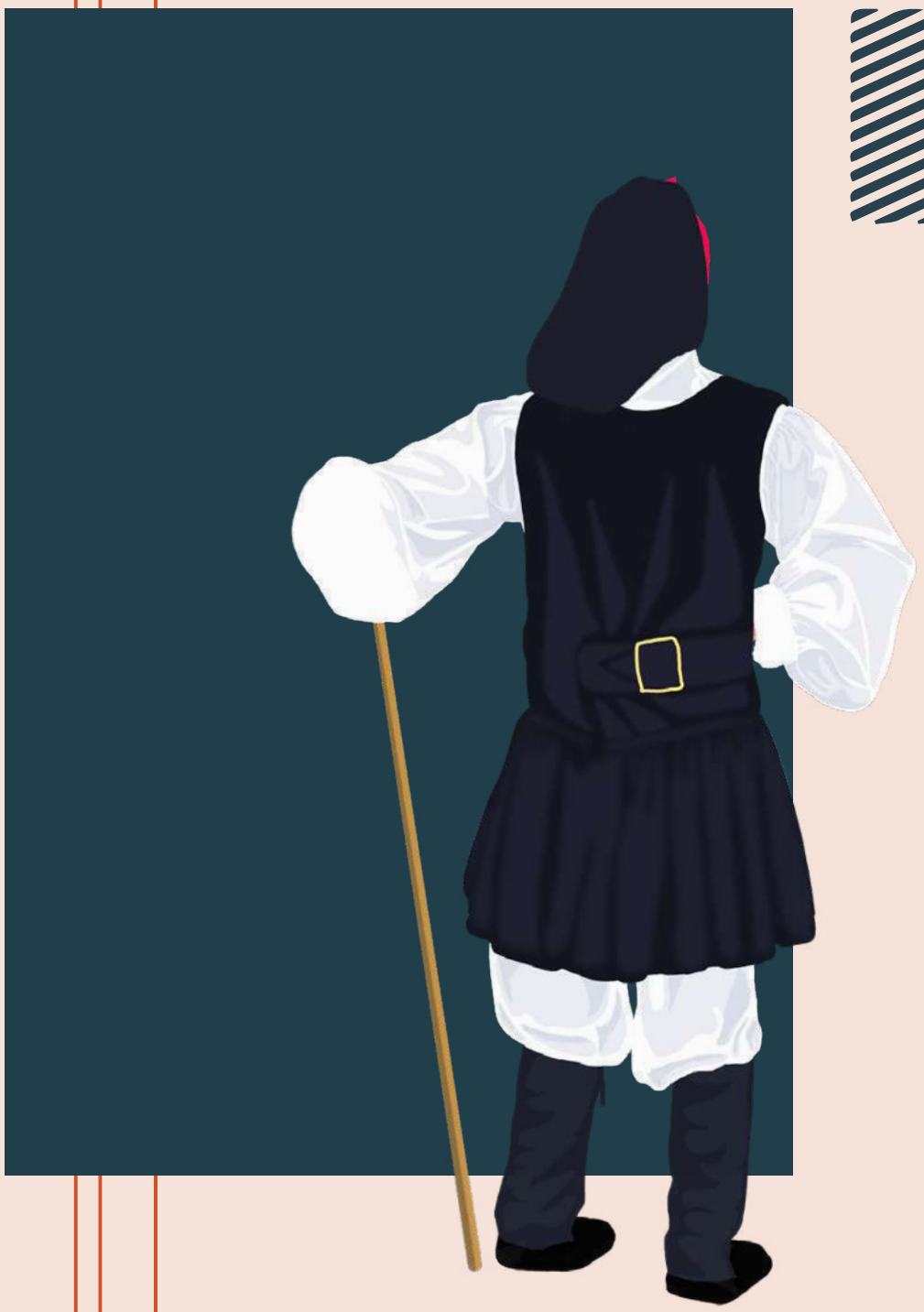
The male costume from Campidano consists of all the elements which have been described above in details, apart from the so called 'gabbanu', whose use was limited in the region due to the weather conditions.

[2]Rough wollen fabric

Male clothing from late 18th century to the early 19th century

Front

Back



SHIRT

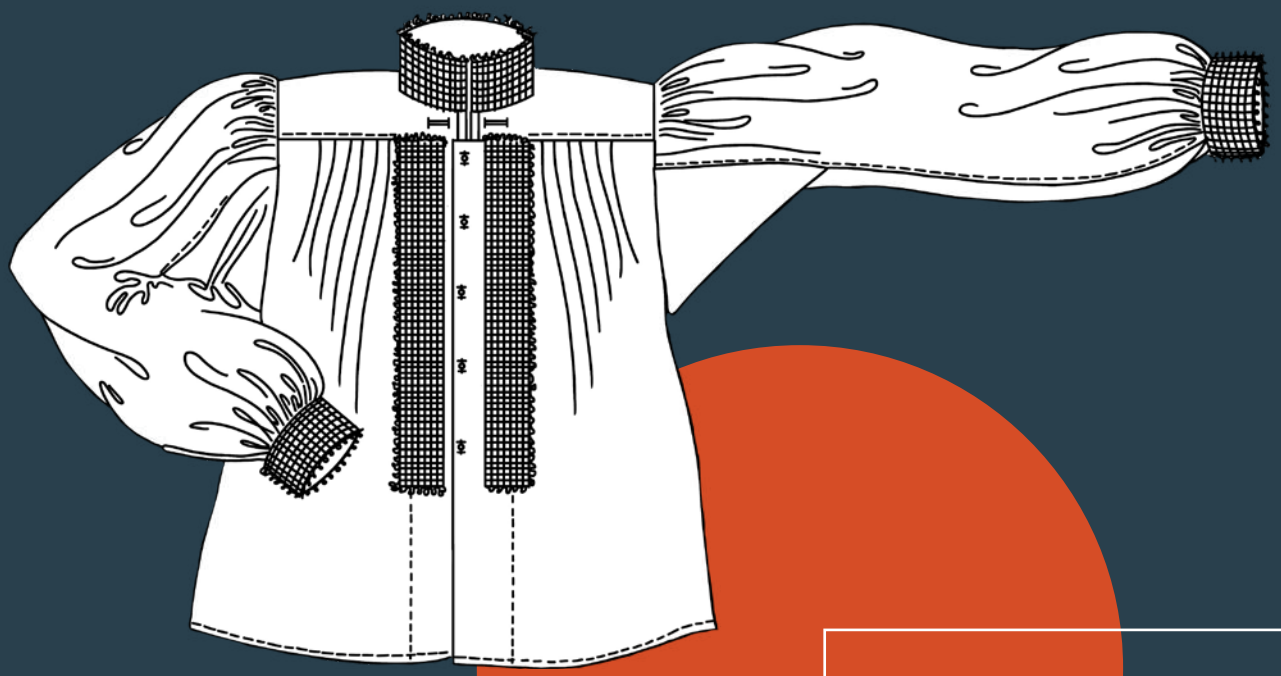
MEN'S SHIRT

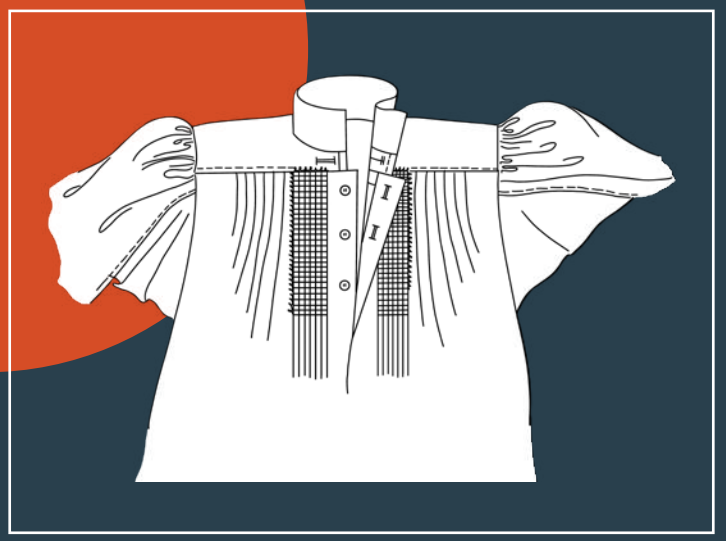
Originally designed as underwear, it was later used as a daily garment, it consisted of strong, industrially produced cotton canvas or homemade linen. Our sample is cotton made.

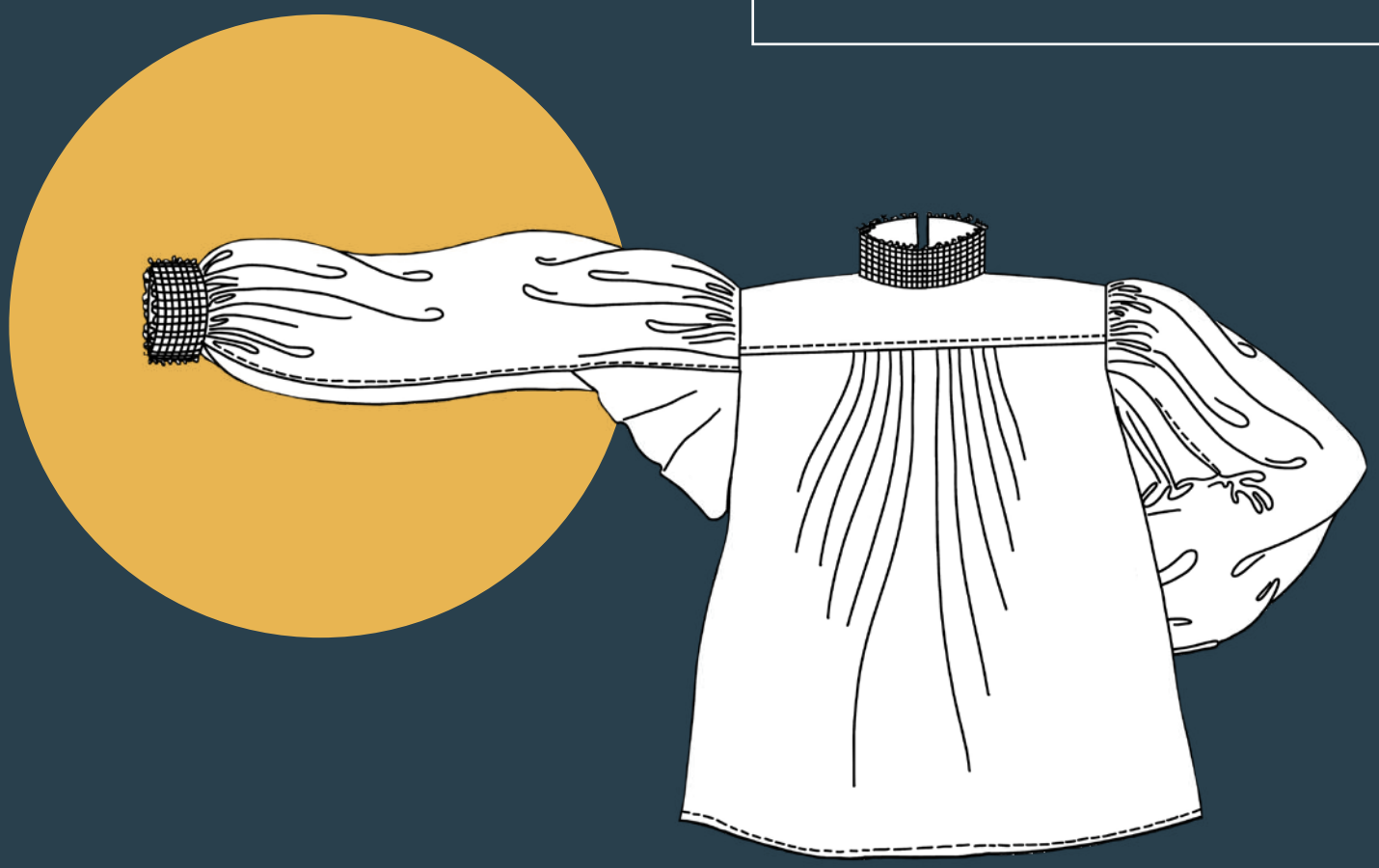
There were no differences in the shape of the shirt which used to be daily worn by commoners and the garment for festivals: they could be distinguished for a more precious fabric, but also for the embellishment around the neckline and the cuffs, which is mostly crocheted cotton filet.

The tailoring structure is simple: the shirt consists of rectangular shaped fabrics cloths, which are joined together to make the sleeves and the body. The neck and the cuffs also have the same shape but are obviously smaller: the cuffs show horizontal buttonholes which enable the insertion of cufflinks. Such buttons are small jewels, sliver, handmade, irregularly shaped filigree beads. The technique of silver filigree working is not original: it was forbidden by the Turks and later taken over by Sardinian jewellers. The backside of the shirt shows a hem and small pleats which can be observed in the central part.

The front side has the same number of pleats which are at the side of the chest and a small cleavage featuring tiny mother of pearl button and buttonholes. The sleeves are very wide and loose and they show a pleat on the yoke, two small end folds at both sides and a square shaped panel on the lower part of the armhole. Curling is all around the shirt cuff. The seams are simple and flat-felled. A floral cotton filet crocheted decoration lies at both sides of the cleavage, on the collar and on the cuffs.



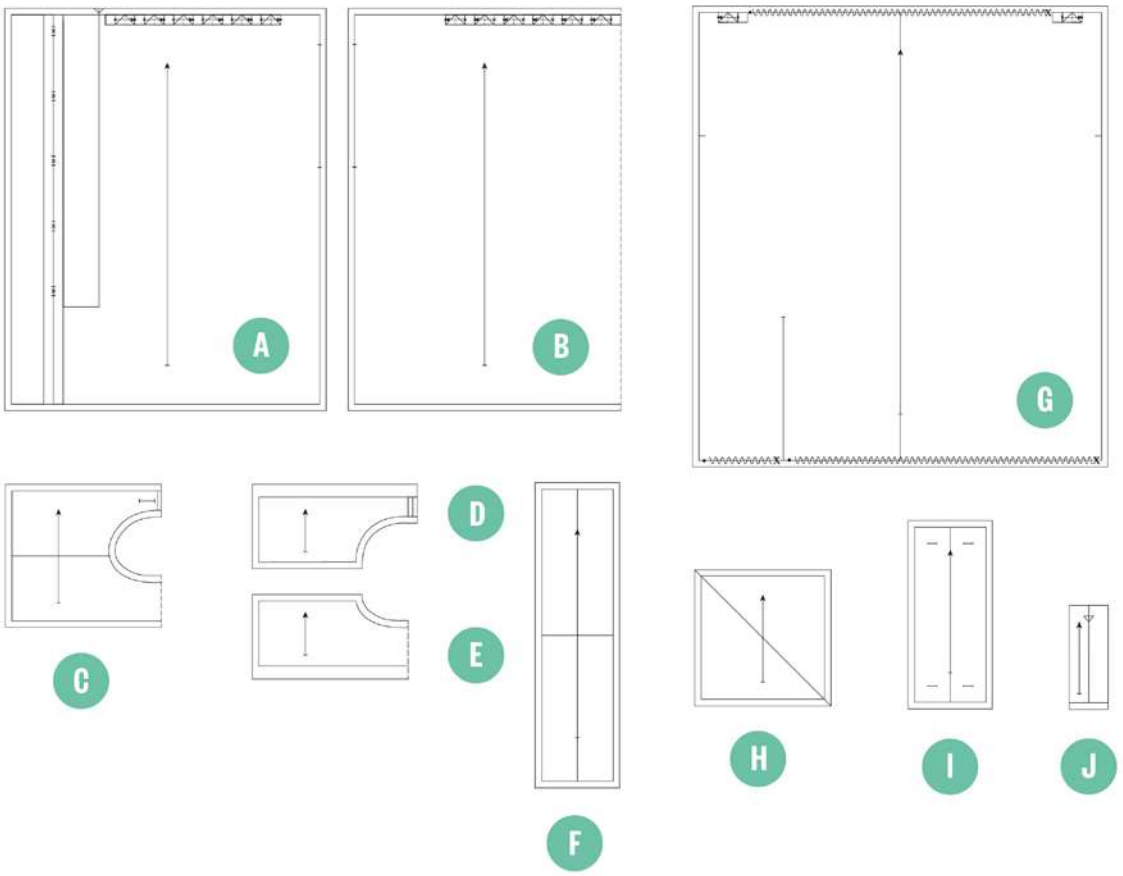




PARTS OF THE DESIGN

SHIRT

SCALE 1:10



A **shirt front**
Cut 2 cotton cloth

B **shirt back**
Cut 1 cotton cloth (double fabric)

C **yoke**
Cut 1 cotton cloth (double fabric)

D **front yoke placket**
Cut 2 cotton cloth

E **back yoke placket**
Cut 1 cotton cloth (double fabric)

F **collar**
Cut 1 cotton cloth

G **sleeve**
Cut 2 cotton cloth

H **sleeve gusset**
Cut 2 cotton cloth

I **cuff**
Cut 2 cotton cloth

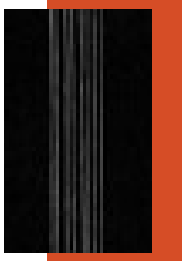
J **sleeve placket**
Cut 2 cotton cloth

THE TECH PACK

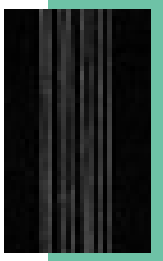
SHIRT

Sample

Warp Thread



Woof Thread



Width of the Finish	1,5m
Weight m2	60 g/m2
Weight m l.	90 g/mL
Warp Density	24 warp/cm
Woof Density	24 woof/cm
Warp threads count	12 Tex 2/C Nec 48/2
Woof threads count	12 Tex 2/C Nec 48/2

Adjustments, starching and finish:

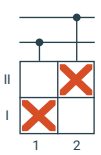
Highly breathable cotton.

Observations:

-

	Colour	Material	Torsion	Tex No.	Weaving
Warp	white	100% cotton	Z 420 V/m	6/6	plain warp
Woof	white	100% cotton	Z 380 V/m	6/6	plain woof

Weave

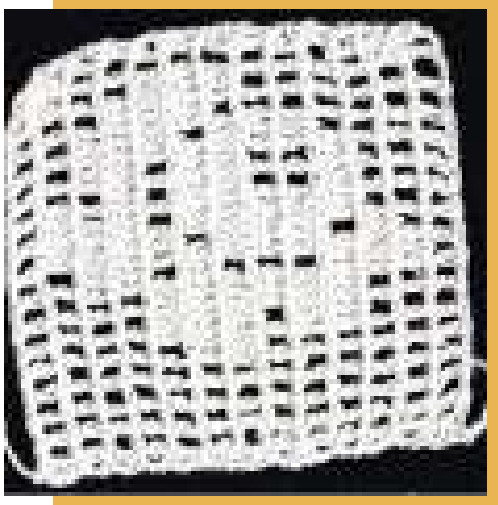


Straight threading 1-2
Heddle bars lifting 1-2

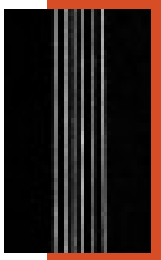
THE TECH PACK

SHIRT

Sample



Crochet stitches



Width of the Finish	5,5 cm
Weight m2	-
Weight m l.	15 g/mL
Warp Density	10 warp/cm
Woof Density	4 woof/cm
Warp threads count	67/3 Nm 15/3
Woof threads count	-

Adjustments, starching and finish:

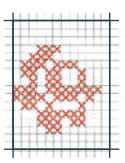
Border execution: filet crochet.

Observations:
-

Thread used

Colour	Material	Torsion	Tex No.	Weaving
white	100% cotton	Z 280 V/m	67/67/67 Nm 15/3	-

Border crochet chart



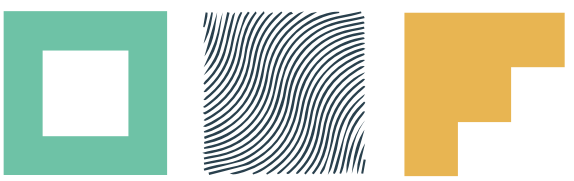
5,5 cm

chain stitch

single crochet

3 chain stitch

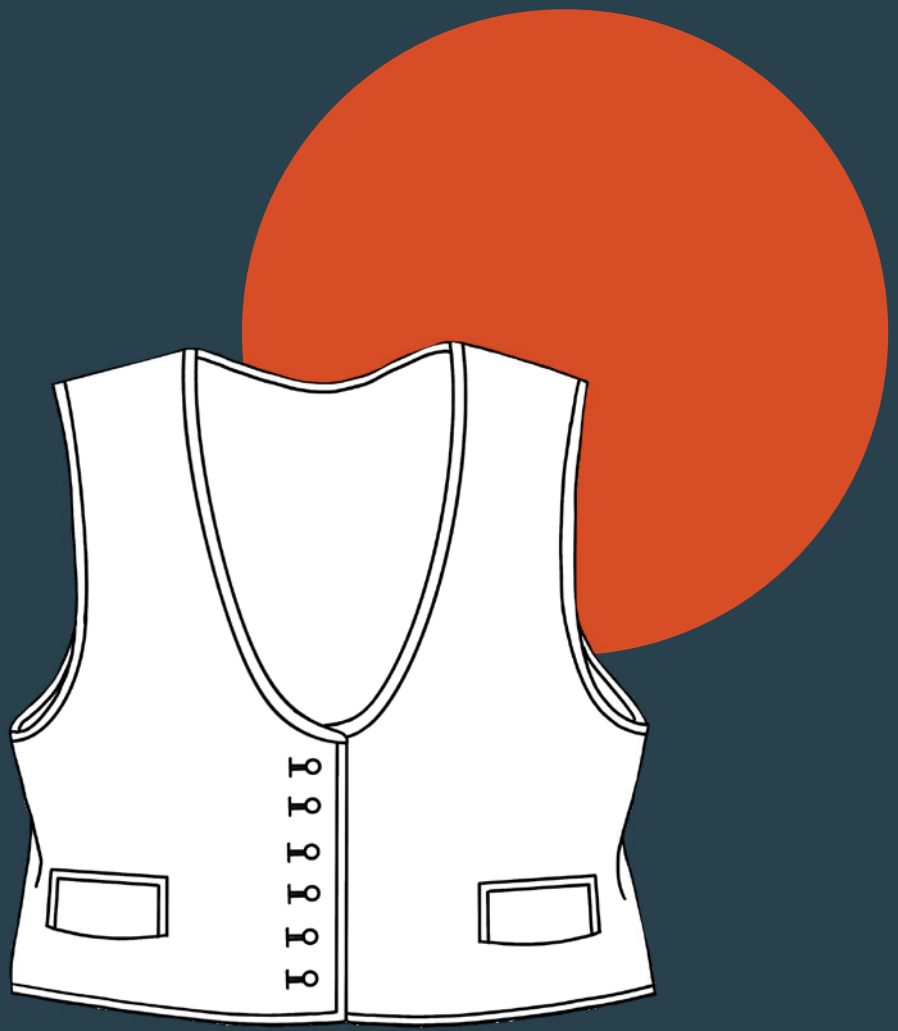
4 single crochet +3 chain stitch

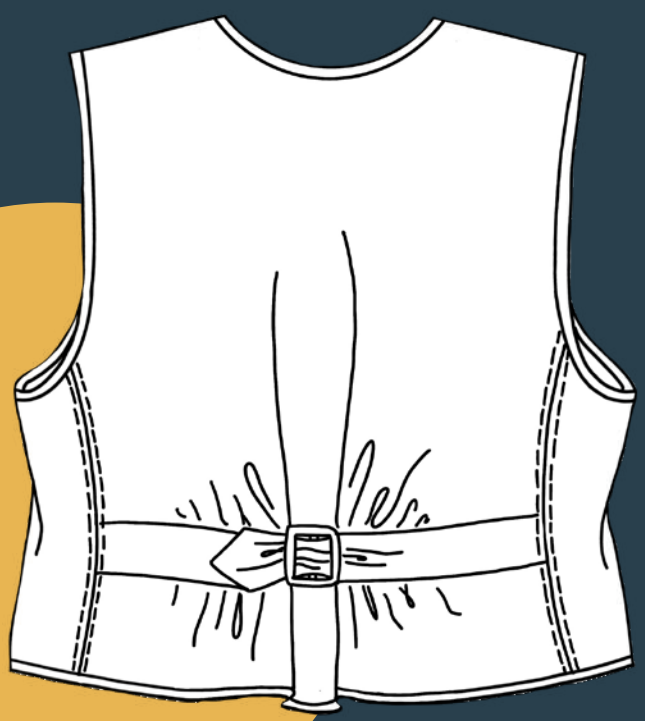


WAISTCOAT

MEN’S WAISTCOAT

It is worn on the shirt directly and it is designed for daily use, the waistcoat, mostly hand sewn, is black orbace made. Even though it is a very simple model, without any embroidery, which usually embellishes such a type of garment, it shows velvet borders. The front side is fully open and the button arrangement, which is central, is made up of three smooth silver foiled buttons with a hook. Wealthy people used golden or silver coins instead of common buttons for their waistcoat. On a side normal buttonholes can be observed, on the other there are some small holes (eyelets), which are refinished with silky yarn in the same dye. The back, still orbace made, is characterised by a small, adjustable by means of a buckle, martingale, which is on the waist. The lining is purple cotton satin, refinished with a black velvet edge.

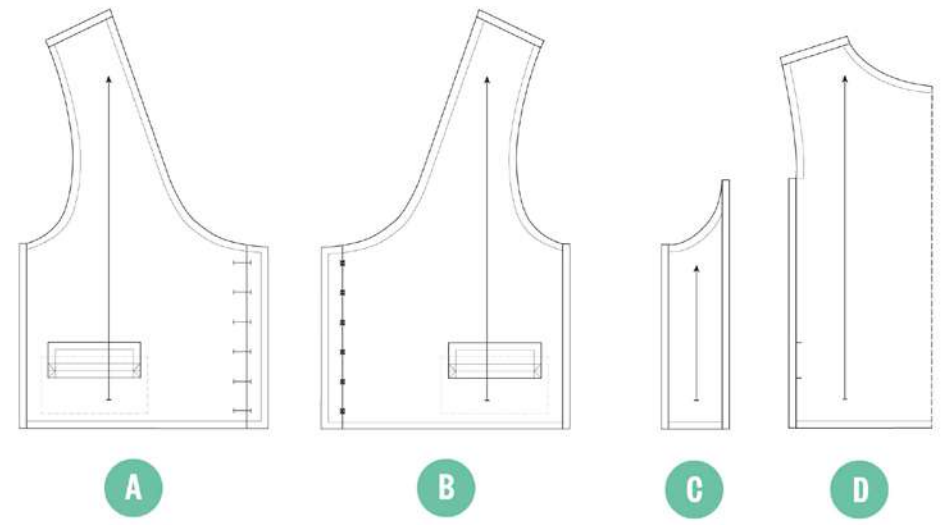


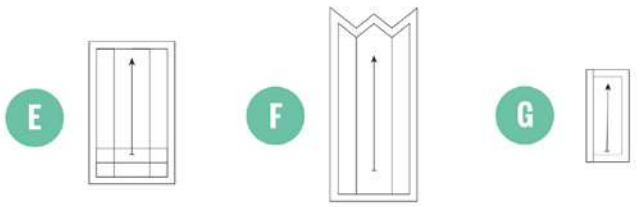


PARTS OF THE DESIGN

WAISTCOAT

SCALE 1:10





A **waistcoat right front**
Cut 1 orbace (raw wool)

B **waistcoat left front**
Cut 1 orbace (raw wool)

C **side panel**
Cut 2 orbace (raw wool)

D **waistcoat back**
Cut 1 (double fabric) orbace (raw wool)

E **left buckle (martingale)**
Cut 1 orbace (raw wool)

F **right buckle (martingale)**
Cut 1 orbace (raw wool)

G **pocket**
Cut 2 orbace (raw wool)

THE TECH PACK

WAISTCOAT

Sample

Warp Thread

Woof Thread

Finished width	1,20 m
Weight m2	280 g/m2
Weight m l.	336 g / mL
Density warp threads / cm	19 threads
Density woof threads / cm	15 threads
Warp Number Tex	80 Tex / 12,5 Nm
Woof Number Tex	80 Tex / 12,5 Nm

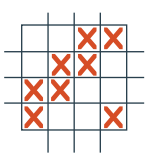
Adjustments, starching and finish:

Fulling (fabric felting).

Observations:
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	unbleached (dark dye)	100% wool Orbace (raw wool)	Z 350	80 Tex / 12,5 Nm	plain warp
Woof	unbleached (dark dye)	100% wool Orbace (raw wool)	Z 320	80 Tex / 12,5 Nm	plain woof

Weave



Straight threading: 1-2-3-4
Heddle bars lifting 1-4, 1-2, 2-3, 3-4

THE TECH PACK

WAISTCOAT

Sample

Warp Thread

Woof Thread

Width of the Finish	5 cm
Weight m2	-
Weight m l.	15 mL
Warp Density	28 warp/cm
Woof Density	26 woof/cm
Number Warp Tex	30 Tex
Number Woof Tex	28 Tex

Adjustments, starching and finish:

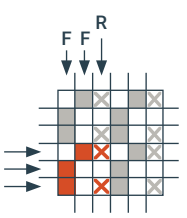
The velvet border gives the garment better texture and finishing.

Observations:
A loom for ribbons equipped with double stroke heddle bar is required: When lifted twice: short stroke; When lifted once: full stroke.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	jet black	100% cotton	Z 420 V/m	41,6 – 24 Nm	2A
	crushed black velvet	100% cotton	Z 180 V/m	83,3 – 12 Nm	1B; Weave unit: 3 threads Warping on 2 separate beams for A and B
Woof	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	jet black	100% cotton	Z 420 V/m	41,6 – 24 Nm	plain woof

Weave

WARNING
Heddle bar lifting
to make crushed velvet:
Full stroke
Short stroke
Short stroke

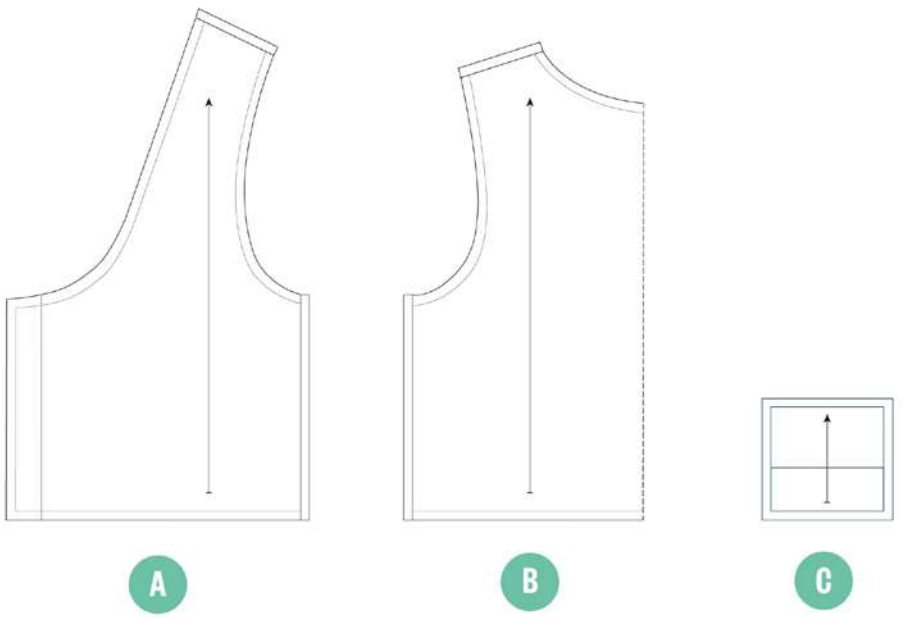


Straight threading on 6 heddles;
1-2-3-4-5-6
(crushed velvet threads are red marked)

PARTS OF THE DESIGN

WAISTCOAT LINING

SCALE 1:10



A **waistcoat front lining**
Cut 2 cotton satin

B **waistcoat back lining**
Cut 1 cotton satin (double fabric)

C **pocket placket**
Cut 2 cotton satin

THE TECH PACK

WAISTCOAT LINING

Sample

Warp Thread

Woof Thread

Width of the Finish	1,54 m
Weight m2	55 g/m2
Weight m l.	85 mL
Warp Density	28 warp/cm
Woof Density	26 woof/cm
Number Warp Tex	10 Tex
Number Woof Tex	10 Tex

Adjustments, starching and finish:

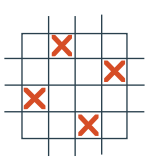
The fabric has been desized, mercereized, purple piece-dyed, dried through a continuous
drier, caldered, sanforized and shorn.

Observations:
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	Z 420 V/m	10 Tex	plain warp

	Colour	Material	Torsion	Tex No.	Arrangement
Woof	white	100% cotton	Z 420 V/m	10 Tex	plain woof

Weave

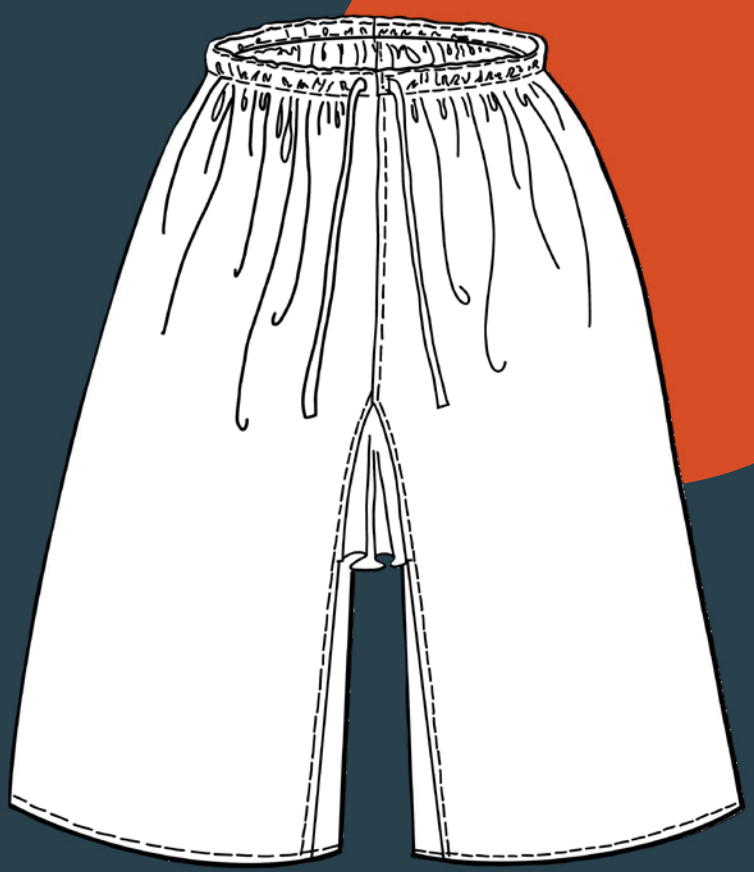


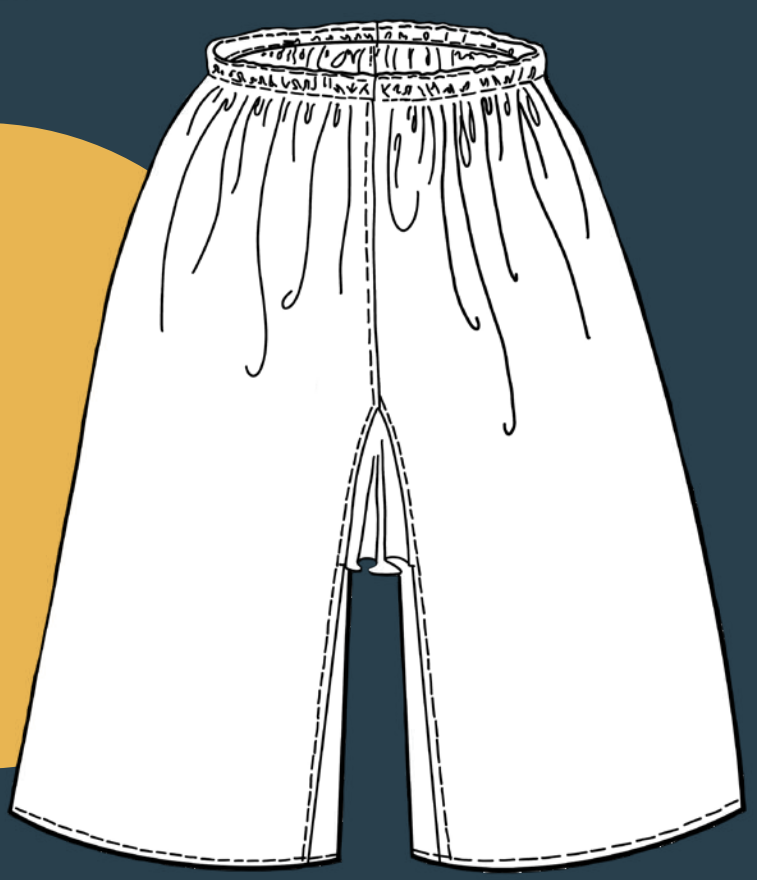
Straight threading 1-2-3-4
Heddle bars lifting 1-2-3-4

TROUSERS

MEN’S TROUSERS

This loose garment used to be worn both as underwear as well as outdoor apparel. It is white cotton made, as well as the shirt, it is made up of irregularly, rectangular shaped cloths, joined together by a squared cloth which is sewn under the inseam. This cloth used to have changeable dimensions: in our sample its dimensions are 16 x 16 cm. The shape is simple as all the parts are assembled together by means of flat-felled seams. The codpiece consists of a long cross cleavage featuring a small hemline and the width of the fabric is tightened around the waist thanks to pleats or small folds. Trousers are half-calf long. The only difference between daily and festivals trousers lies in the fabric, which is thinner for the latter.

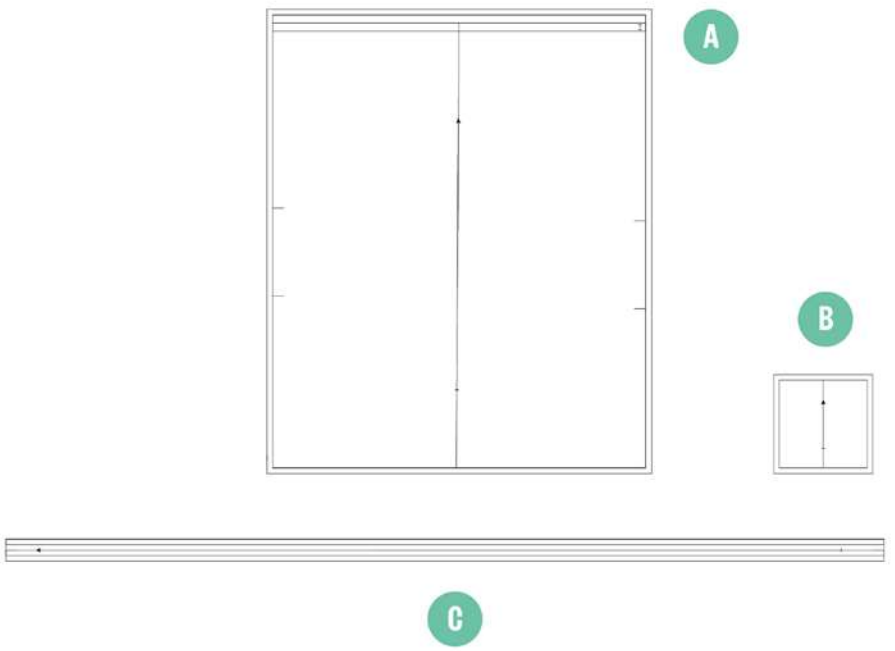




PARTS OF THE DESIGN

TROUSERS

SCALE 1:10



A **trousers**
Cut 2 cotton cloth

B **codpiece**
Cut 1 cotton cloth

C **string**
Cut 1 cotton cloth

THE TECH PACK

TROUSERS

Sample

Warp Thread

Woof Thread

Finished width	1,50 m
Weight m2	129 g/m2
Weight m l.	190 g / mL
Warp Density	22 warp/cm
Woof Density	20 woof/cm
Number Warp Tex	30 Tex 2/C; 20 Nec
Number Woof Tex	30 Tex; 20 Nec

Adjustments, starching and finish:

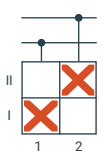
The fabric has been desized, fulled, washed, brushed, dried through a continuous drier, caldered, sanforized, steamed and shorn.

Observations:
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	Z 420 V/m	15/15	plain warp

	Colour	Material	Torsion	Tex No.	Arrangement
Woof	white	100% cotton	Z 360 V/m open - end	30	plain woof

Weave



Straight threading 1-2
Heddle bars lifting 1-2

SKIRT

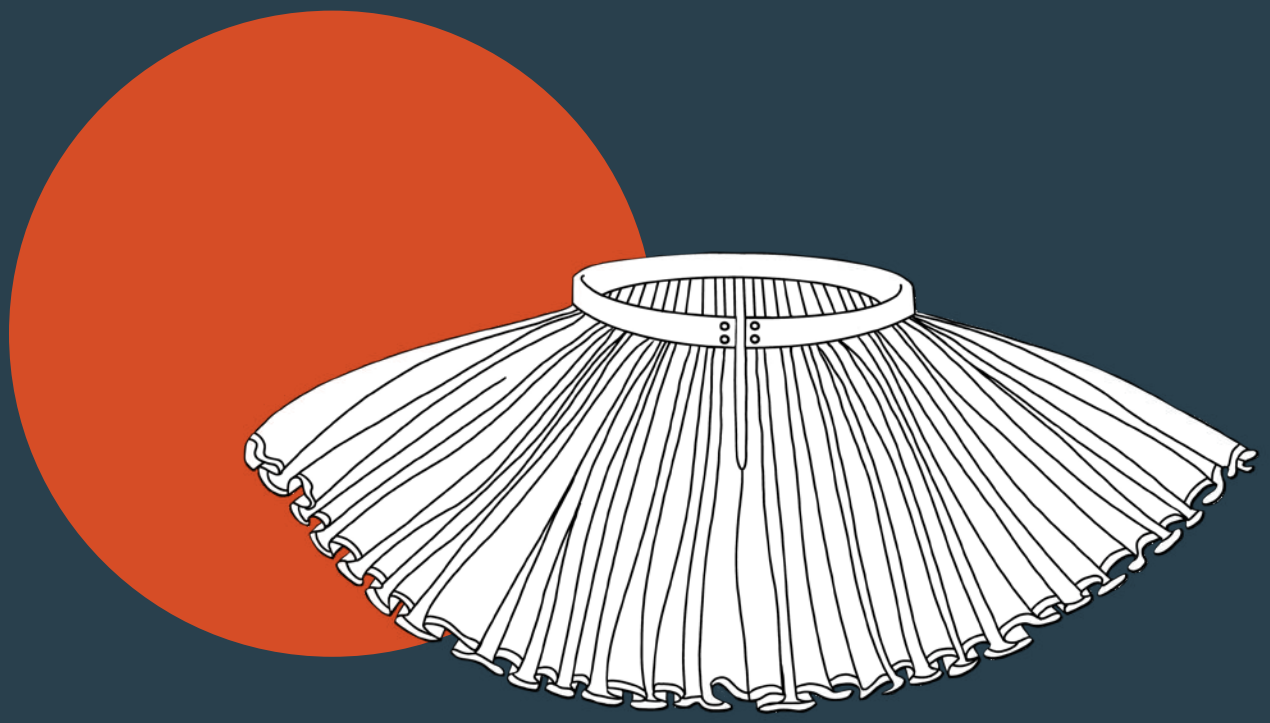
MEN´S SKIRT

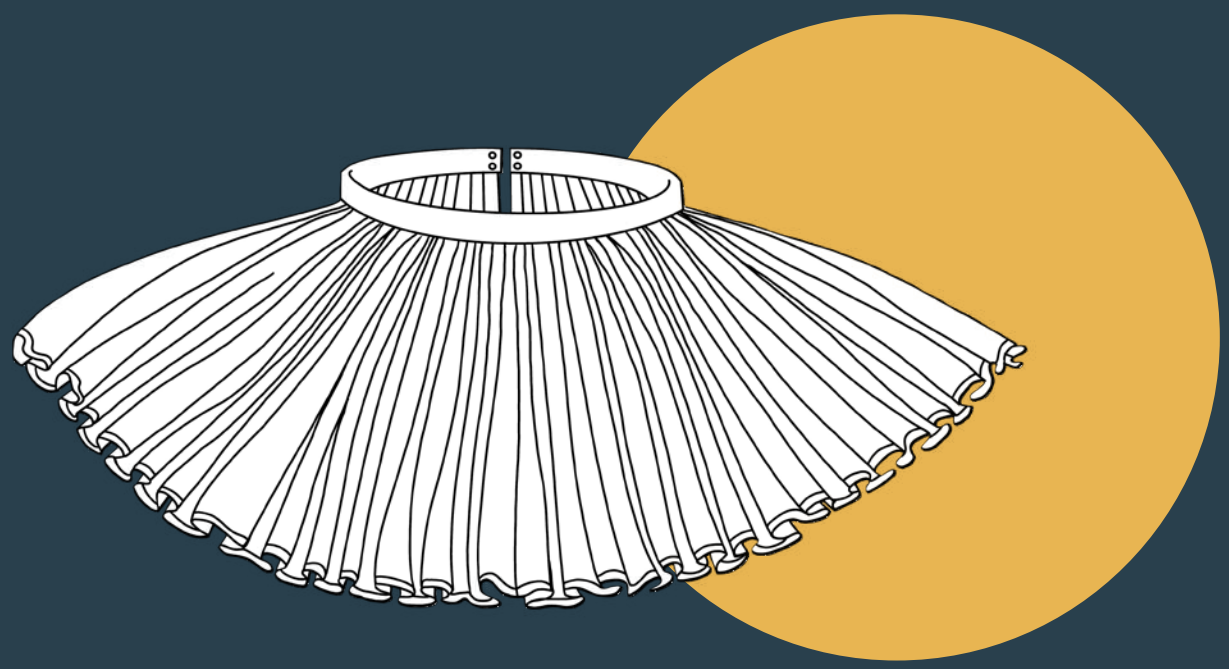
It undoubtedly represents a peculiar feature of the Sardinian male outfit and the garment which has drawn the biggest attention among scholars. It is diffused all over the island, where it is called diversely: *'crazzonis de arroda', 'carzones de furesi', 'ragas', 'fracas'*. It is defined as a skirt, since all the versions which can be found on the Island may be traced back to the short curled orbace or woollen cloth made skirt.

In some models the lower hems are joined together by a stripe which is still made from the same fabric. This garment is worn on the cotton trousers which have been described above, then it is likely to have been introduced in order to cover the pelvis properly. It very probably came from the ancient inhabitants of the island, as it is also recognizable in the Nuragic bronze statues.

However, the skirt was a shared characteristic garment of Phoenicians, Greeks as well as the Romans. It is wide and half-thig long. Orbace or woollen cloth made, in our sample it's actually orbace, it has small curls , also made from the same material, closed around the waist, letting the folds fall down loosely. The front side shows a vertically cleft codpiece with a narrow hidden hem. The lower hem is strengthened by a fabric border, dyed either in the same colour or in a contrasting one, which stays slightly lifted up, enhancing the skirt flared shape.

The same border can be also visible in the fabric band joining the hems of the garment in the middle. Specific models for daily or festival use, as well as for different age groups, don't exist, although it has been revealed that elderly people are used to wearing longer skirts. Some festival exemplars from Campidano also show pockets featuring velvet borders in the same colour. Seams are machine made. No linen is noticeable.

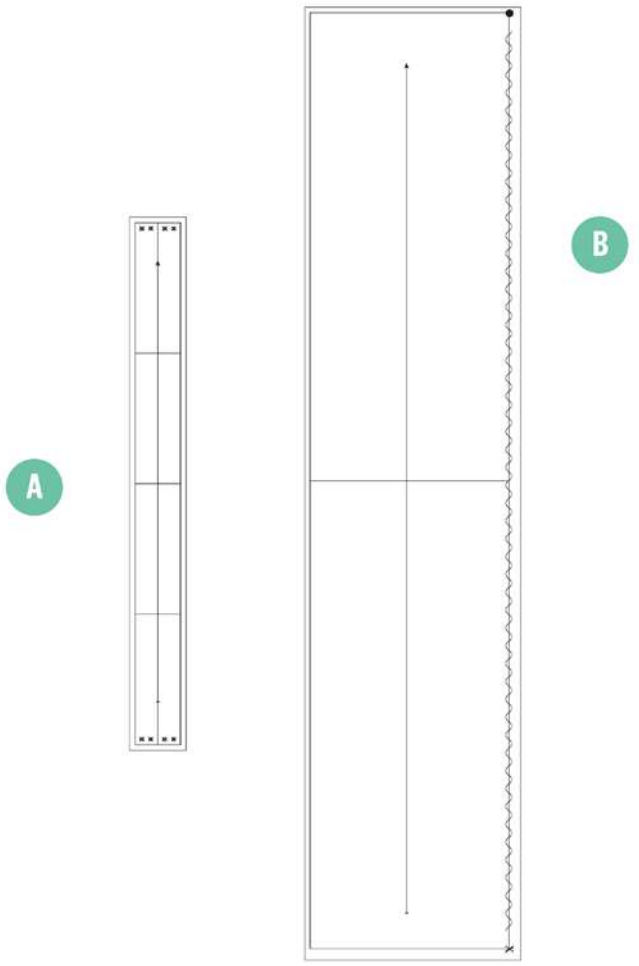




PARTS OF THE DESIGN

SKIRT

SCALE 1:10



A **belt**
Cut 1 orbace (raw wool)

B **skirt**
Cut 2 orbace (raw wool)

THE TECH PACK

SKIRT

Sample

Warp Thread

Woof Thread

Finished width	1,20 m
Weight m2	280 g/m2
Weight m l.	336 g / mL
Density warp threads / cm	19 threads
Density woof threads / cm	15 threads
Warp Number Tex	80 Tex / 12,5 Nm
Woof Number Tex	80 Tex / 12,5 Nm

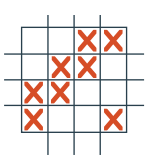
Adjustments, starching and finish:

Fulling (fabric felting).

Observations:
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	unbleached (dark dye)	100% wool Orbace (raw wool)	Z 350	80 Tex / 12,5 Nm	plain warp
Woof	unbleached (dark dye)	100% wool Orbace (raw wool)	Z 320	80 Tex / 12,5 Nm	plain woof

Weave



Straight threading: 1-2-3-4
Heddle bars lifting 1-4, 1-2, 2-3, 3-4

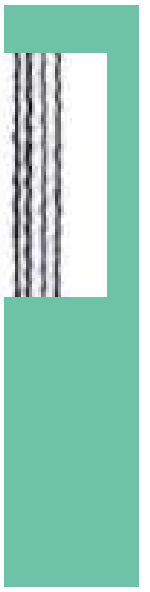
THE TECH PAC

SKIRT

Sample

Warp Thread

Woof Thread



Width of the Finish	5 cm
Weight m2	-
Weight m l.	15 mL
Warp Density	28 warp/cm
Woof Density	26 woof/cm
Number Warp Tex	30 Tex
Number Woof Tex	28 Tex

Adjustments, starching and finish:

The velvet border gives the garment better texture and finishing.

Observations:
A loom for ribbons equipped with double stroke heddle bar is required: When lifted twice: short stroke; When lifted once: full stroke.

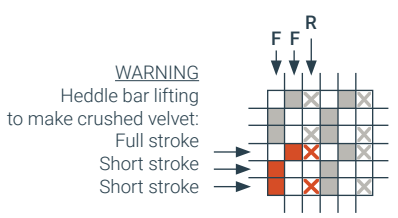
Warp

Colour	Material	Torsion	Tex No.	Arrangement
jet black	100% cotton	Z 420 V/m	41,6 – 24 Nm	2A
crushed black velvet	100% cotton	Z 180 V/m	83,3 – 12 Nm	1B; Weave unit: 3 threads
				Warping on 2 separate beams for A and B

Woof

Colour	Material	Torsion	Tex No.	Arrangement
jet black	100% cotton	Z 420 V/m	41,6 – 24 Nm	plain woof

Weave

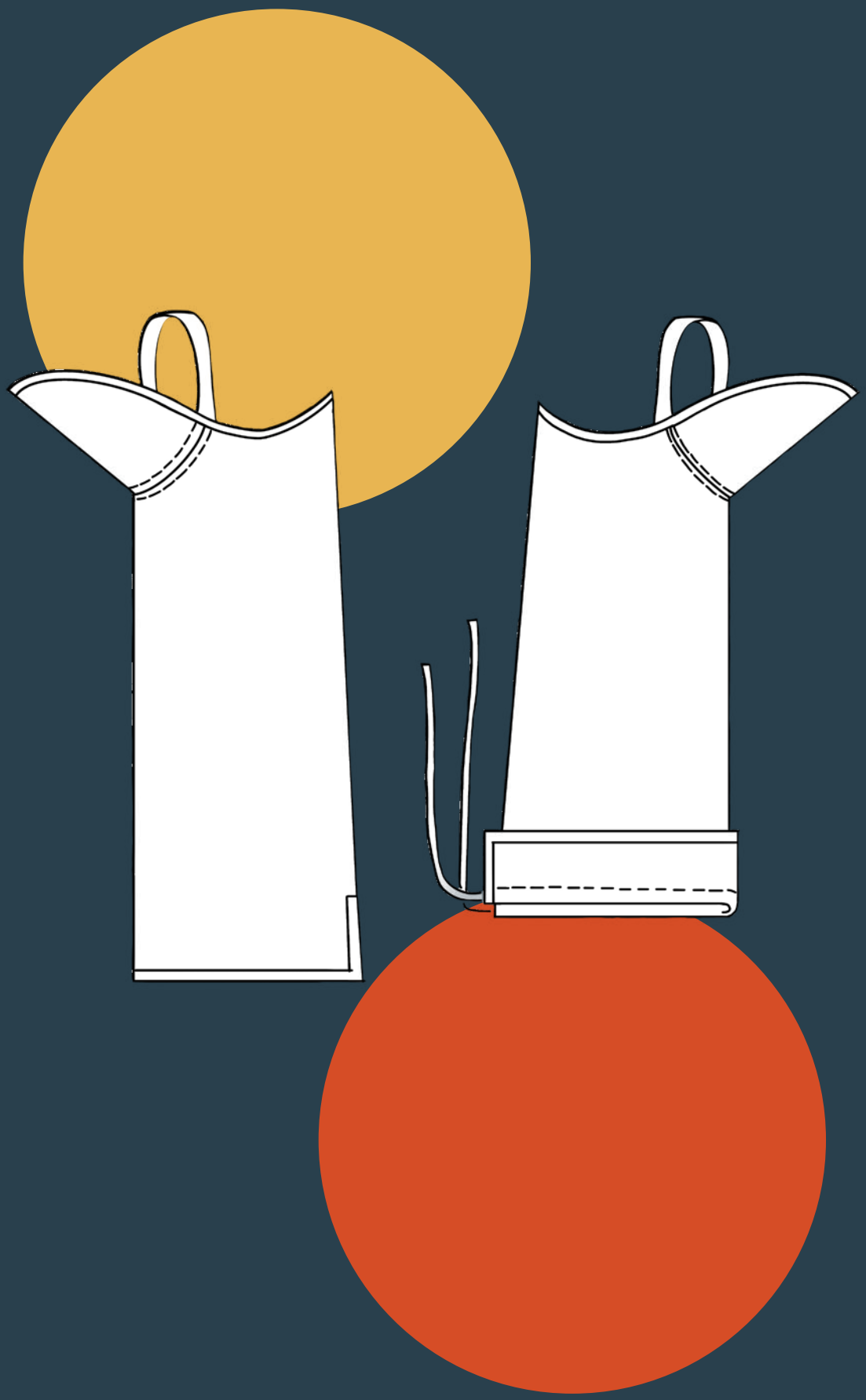


Straight threading on 6 heddles;
1-2-3-4-5-6
(crushed velvet threads are red marked)

GAITERS
(‘GHETTE’ OR ‘UOSE’)

MEN’S GAITERS

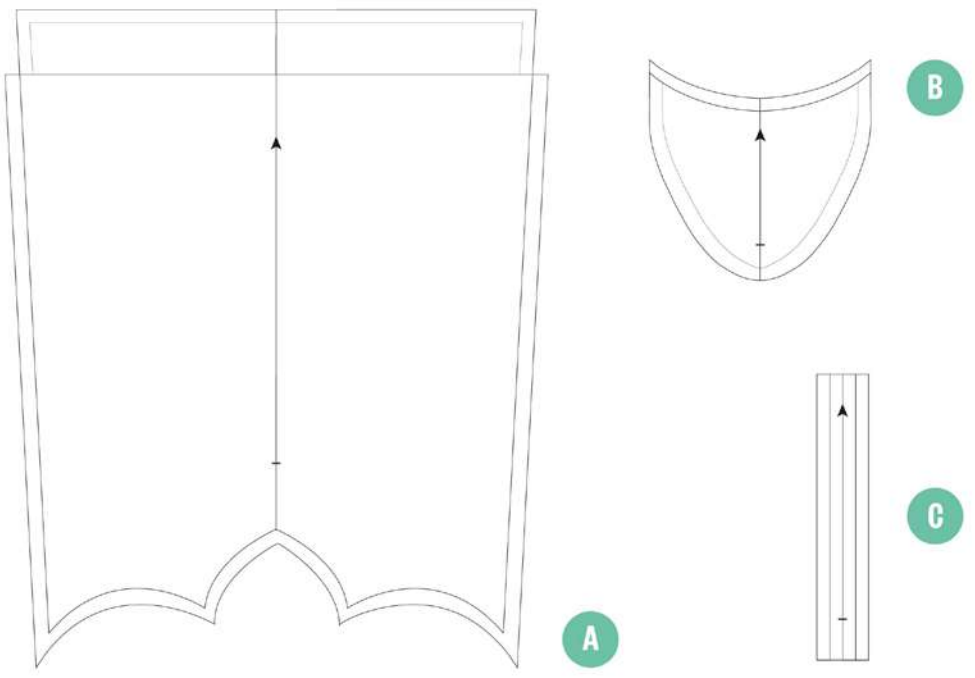
Gaiters are the indispensable completion of the male apparel also consisting of canvas trousers and skirt. Many models are reported: open leg which can be fastened by means of buttons, or closed leg type, the so called *‘carzas’,* as in our sample. These are large gaiters, without any string or button, which are worn on bare legs like socks and are knee-high. The fabric used is still orbace, even though leather models also exist. *‘Carzas’* are well countered knee-high socks to wrap the ankles and calves. They also have a front stretched part covering the shoe upper. The higher part is fastened by means of visible strings, which may be also hidden in the upper fold of the gaiter itself. A black satin border can be observed in the higher part.



PARTS OF THE DESIGN

GAITERS (‘GHETTE’ OR ‘UOSE’)

SCALE 1:10



A **gaiters - knee-sock**
Cut 2 orbace (raw wool)

B **gaiters - upper**
Cut 2 orbace (raw wool)

C **gaiters - stirrup**
Cut 2 orbace (raw wool)

THE TECH PACK

GAITERS (‘GHETTE’ OR ‘UOSE’)

Sample

Warp Thread

Woof Thread

Finished width	1,20 m
Weight m2	280 g/m2
Weight m l.	336 g / mL
Density warp threads / cm	19 threads
Density woof threads / cm	15 threads
Warp Number Tex	80 Tex / 12,5 Nm
Woof Number Tex	80 Tex / 12,5 Nm

Adjustments, starching and finish:

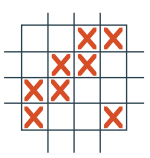
Fulling (fabric felting).

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	unbleached (dark dye)	100% wool Orbace (raw wool)	Z 350	80 Tex / 12,5 Nm	plain warp
Woof	unbleached (dark dye)	100% wool Orbace (raw wool)	Z 320	80 Tex / 12,5 Nm	plain woof

Weave



Straight threading: 1-2-3-4
Heddle bars lifting 1-4, 1-2, 2-3, 3-4

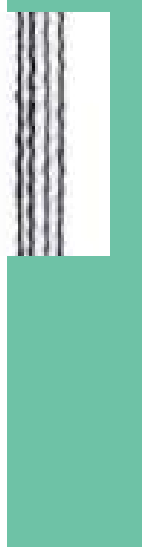
THE TECH PAC

GAITERS (‘GHETTE’ OR ‘UOSE’)

Sample

Warp Thread

Woof Thread



Width of the Finish	5 cm
Weight m2	-
Weight m l.	15 mL
Warp Density	28 warp/cm
Woof Density	26 woof/cm
Number Warp Tex	30 Tex
Number Woof Tex	28 Tex

Adjustments, starching and finish:

The velvet border gives the garment better texture and finishing.

Observations:
A loom for ribbons equipped with double stroke heddle bar is required: When lifted twice: short stroke; When lifted once: full stroke.

Warp

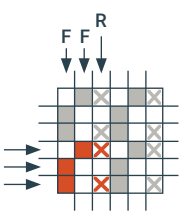
Colour	Material	Torsion	Tex No.	Arrangement
jet black	100% cotton	Z 420 V/m	41,6 – 24 Nm	2A
crushed black velvet	100% cotton	Z 180 V/m	83,3 – 12 Nm	1B; Weave unit: 3 threads
				Warping on 2 separate beams for A and B

Woof

Colour	Material	Torsion	Tex No.	Arrangement
jet black	100% cotton	Z 420 V/m	41,6 – 24 Nm	plain woof

Weave

WARNING
Heddle bar lifting
to make crushed velvet:
Full stroke
Short stroke
Short stroke



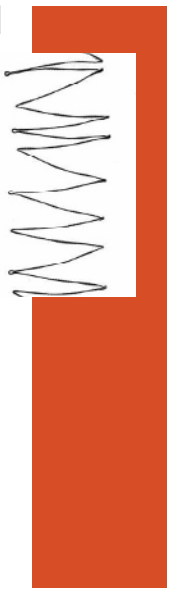
Straight threading on 6 heddles;
1-2-3-4-5-6
(crushed velvet threads are red marked)

THE TECH PACK

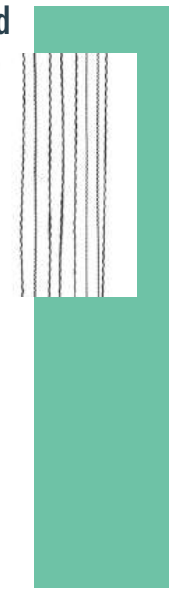
GAITERS (‘GHETTE’ OR ‘UOSE’)

Sample

Warp Thread



Woof Thread



Finished width	2,5 cm
Weight m2	130 g/m2
Weight m l.	3,25 g / mL
Density warp threads / cm	30 threads
Density woof threads / cm	30 threads
Warp Number Tex	90 Td / 10 tex
Woof Number Tex	60 Td / 6,66 tex

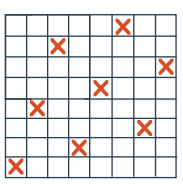
Adjustments, starching and finish:

Fulling (fabric felting).

Observations:
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	cotton 100%	-	10 Tex / 90 Td	Straight threading 1-2-3-4-5-6-7-8
Woof	black	cotton 100%	-	6,66 Tex / 60 Td	Heddle bars lifting 1/4/7/2/5/8/3/6

Weave



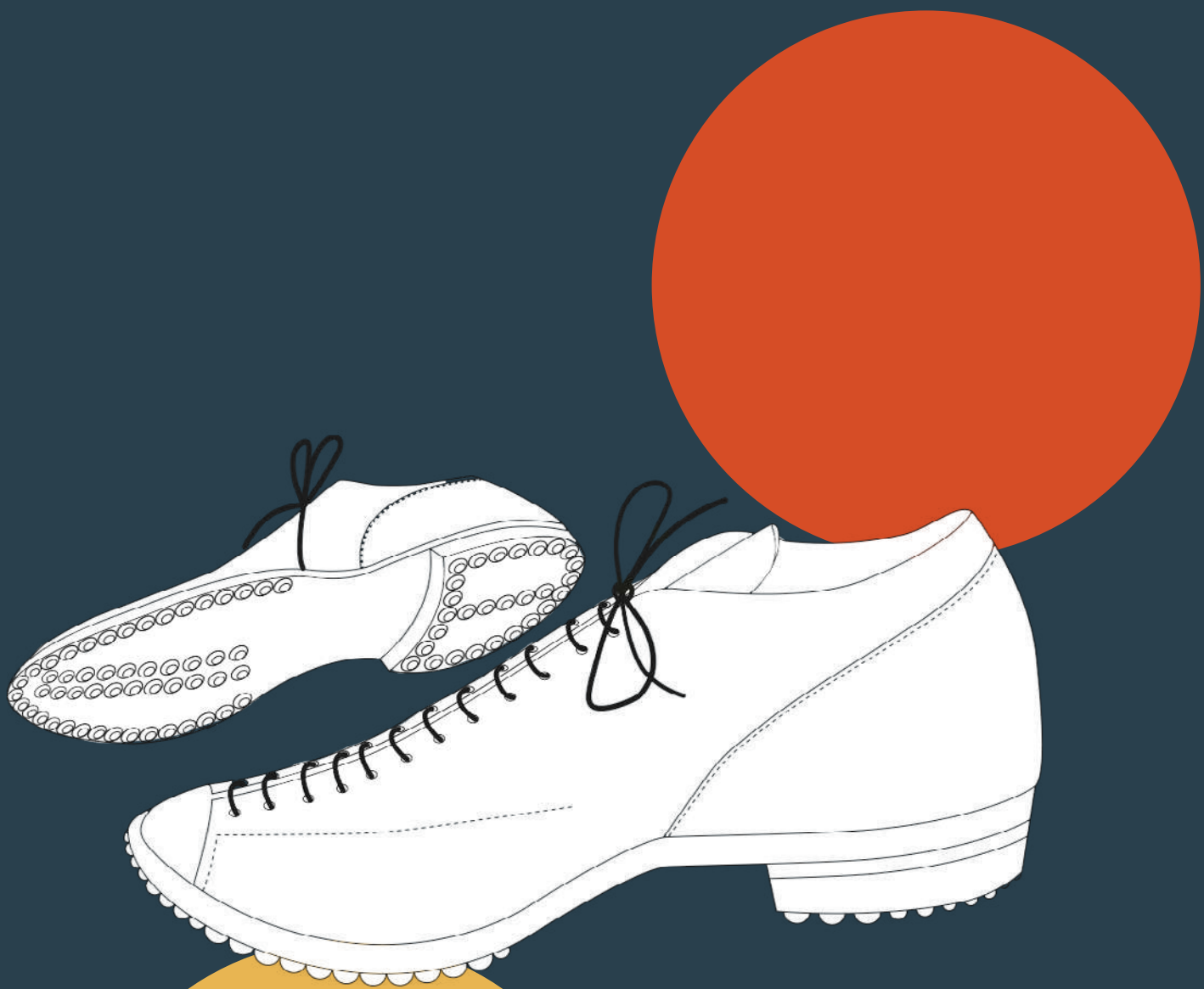
Straight threading 1-2-3-4-5-6-7-8
Heddle bars lifting 1/4/7/2/5/8/3/6

MEN’S FOOTWEAR

MEN’S FOOTWEAR

Men’s shoes look to be almost fully covered by the gaiters. Oral sources as well as photographic documentation reveal that in the late 19th and in the early 20th century the most common shoes used the be lace-up boots (bottes), which were worn both daily and on bank holidays. The most commonly used material was natural leather, which got rapidly tanned both from wearing and also from the grease spread on them in order to make them waterproof. The heel is medium-height and the sole is fastened by means of wide metal tacks. The shoes upper is curved and the lacing is extended as far as the instep.

Usually, socks (carzittas) used to be worn with shoes: these were knee-high and there tied up by means of strings. Their yarn was ribbed or plain knitted, dark cotton or wool.

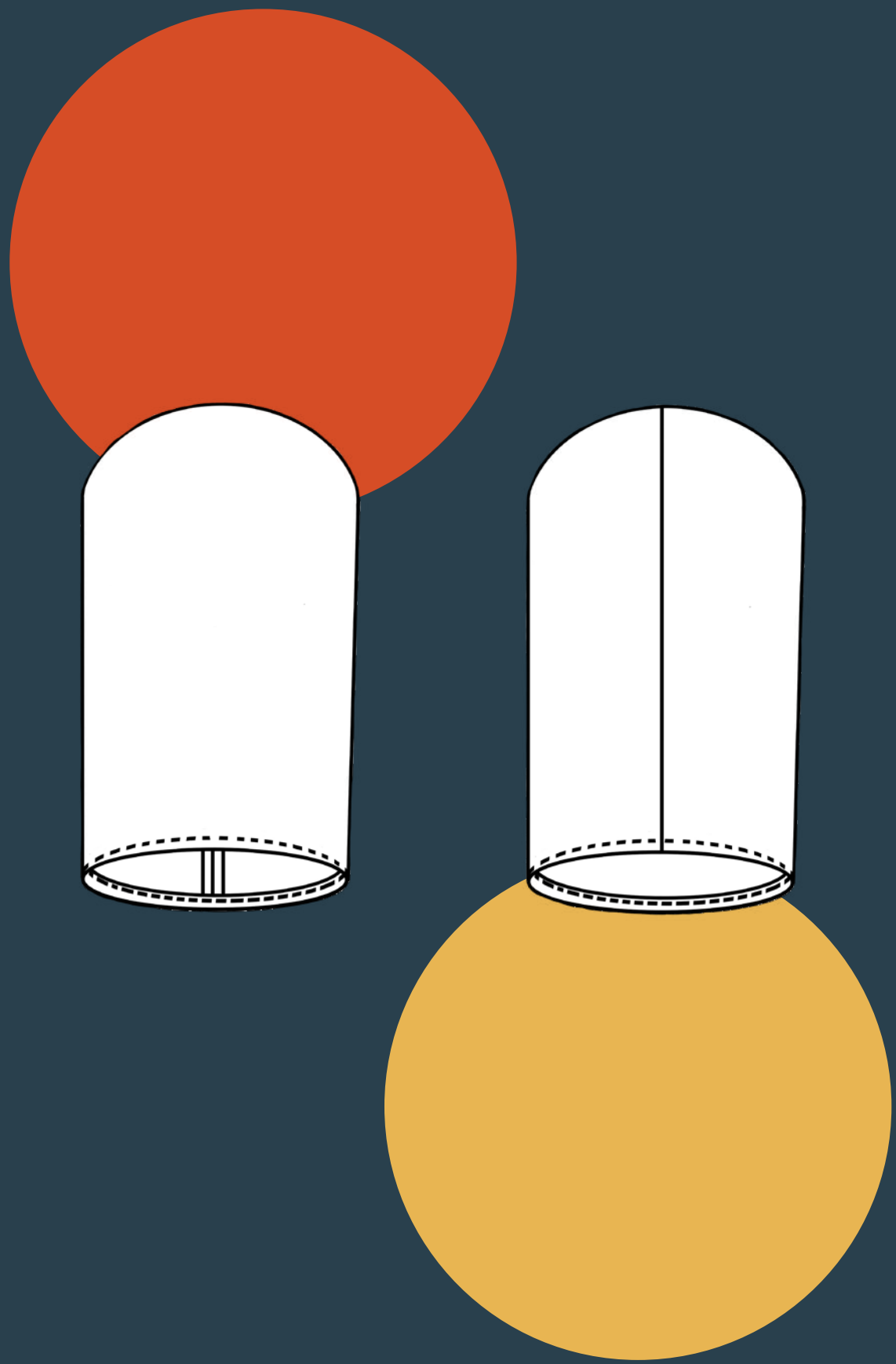


BEANIE CAP (BERRITTA)

BEANIE CAP (BERRITTA)

Square shaped beanie cap, about 60 cm long, black woollen cloth made, even if brown and red versions also existed. They could be knitted or woven: both materials, the former was needle knitted and the latter loom woven, were later felted in warm water and finally fulled and carded only in the outer part. Our sample is a woven one, recreated according to the tradition: this because such a type of cap hasn't been preserved nor in households or in any museum.

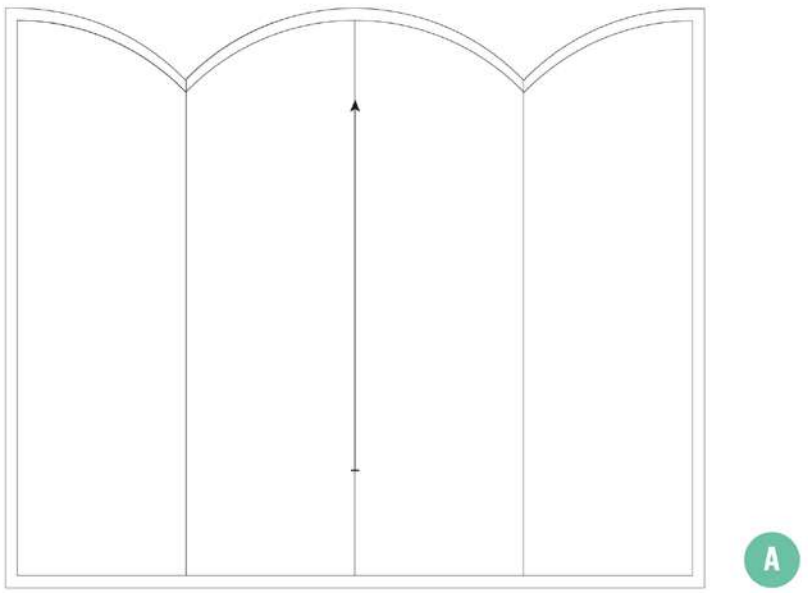
The circle of the cap shows only one seam. The headgear is soft and comfortable. The cap used to be worn in different ways: turned inside out backwards, falling on a shoulder, or folded ahead. Local producers of such a hat seem to have been reported since the 18th century, but particularly since the 20th.



PARTS OF THE DESIGN

BEANIE CAP (BERRITTA)

SCALE 1:10



A beanie cap
1 Cut orbace (raw wool)

THE TECH PACK

BEANIE CAP (BERRITTA)

Sample

Warp Thread

Woof Thread

Finished width	1,20 m
Weight m2	280 g/m2
Weight m l.	336 g / mL
Density warp threads / cm	19 threads
Density woof threads / cm	15 threads
Warp Number Tex	80 Tex / 12,5 Nm
Woof Number Tex	80 Tex / 12,5 Nm

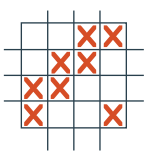
Adjustments, starching and finish:

Fulling (fabric felting).

Observations:
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	unbleached (dark dye)	100% wool Orbace (raw wool)	Z 350	80 Tex / 12,5 Nm	plain warp
Woof	unbleached (dark dye)	100% wool Orbace (raw wool)	Z 320	80 Tex / 12,5 Nm	plain woof

Weave



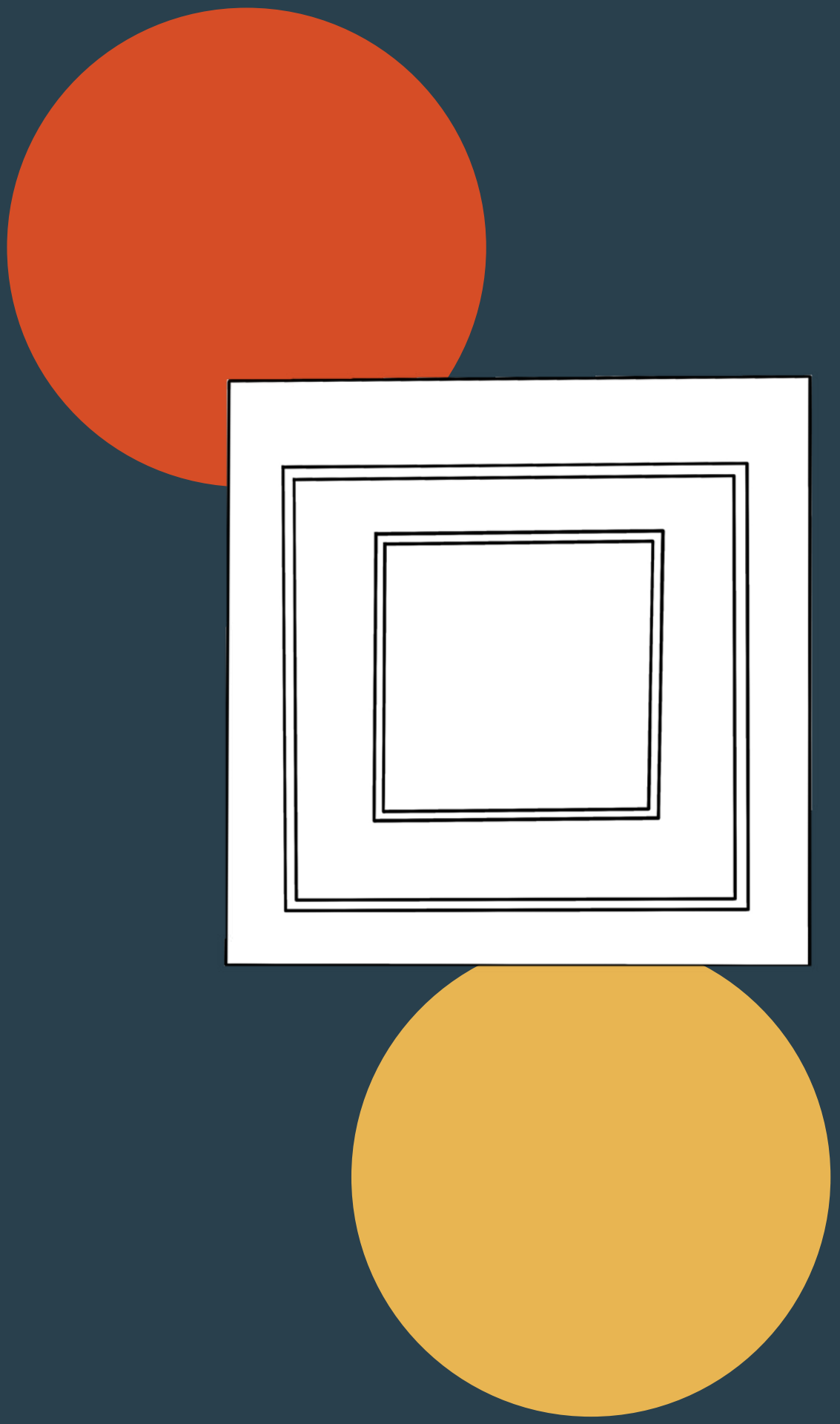
Straight threading: 1-2-3-4

Heddle bars lifting 1-4, 1-2, 2-3, 3-4

KERCHIEF

MEN’S KERCHIEF

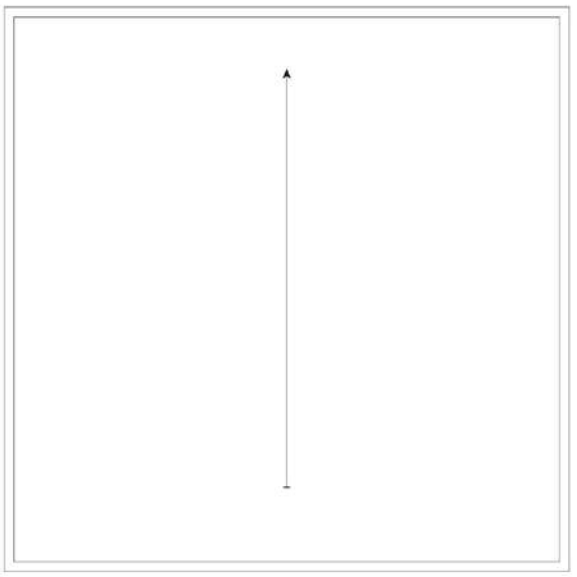
It is a square shaped embellishment to the beanie cap, on which it is usually worn triangle folded and then tied up under the chin or wrapped around the head along the edge of the beanie cap itself, as if it were a ribbon, whose ends could be tied on the forehead or on the nape. The fabric can be cotton or woollen made, it is printed in a showy pattern featuring tiny geometrical shapes, featured in one or more frames.



PARTS OF THE DESIGN

KERCHIEF

SCALE 1:10



A

A kerchief
Cut 1 cotton fabric (batiste type)

THE TECH PACK

KERCHIEF

Sample

Warp Thread

Woof Thread

Width of the finish	1,63 m
Weight m2	70 g/m2
Weight m l.	105 g/ml
Warp Density	26 warp/cm
Woof Density	24 woof/cm
Number Warp Tex	12,3 Tex; 48 Nec
Number Woof Tex	12,3 Tex; 48 Nec

Adjustments, starching and finish:

The fabric has been desized, singed, brushed, washed, mercerised, bleached, tumble dried, caldered, sanforized, shorn and rolled. Then it has been printed using disperse dyes.

Observations:
Cotton fabric, Batiste type, open-end yarn woven in both woof and thread. White manufactured and finished, then printed (55x55 cm) in 2 colours (red and black) using a squared pattern (55x55 cm).

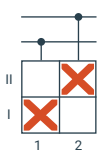
Warp

Colour	Material	Torsion	Tex No.	Arrangement
white	100% cotton	S 340 v/m	12,3 Tex	plain warp

Woof

Colour	Material	Torsion	Tex No.	Arrangement
white	100% cotton	S 340 v/m	12,3 Tex	plain woof

Weave

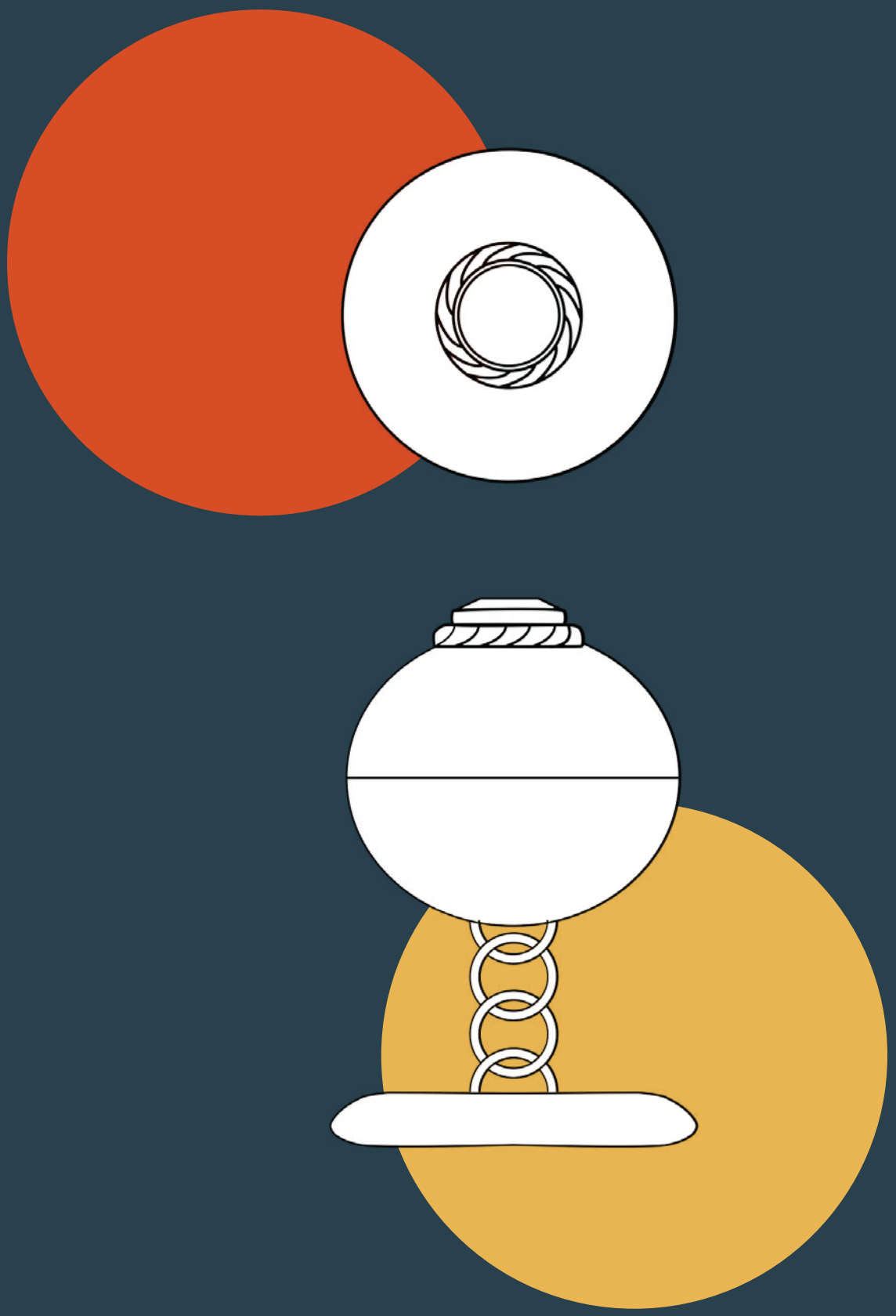


Straight threading 1-2
Heddle bars lifting 1-2

TWIN CUFF BUTTON

TWIN CUFF BUTTON

Cuff link to fasten the shirt cuffs consisting of two brazed smooth foil shells: the upper half is decorated with a garnet stone embedded in a cylindric bezel. The lower half is joined by brazing to the post holding a swivelling toggle which fits through the eyelets.



THE TRADITIONAL SARDINIAN “POMEGRANATE” BUTTON

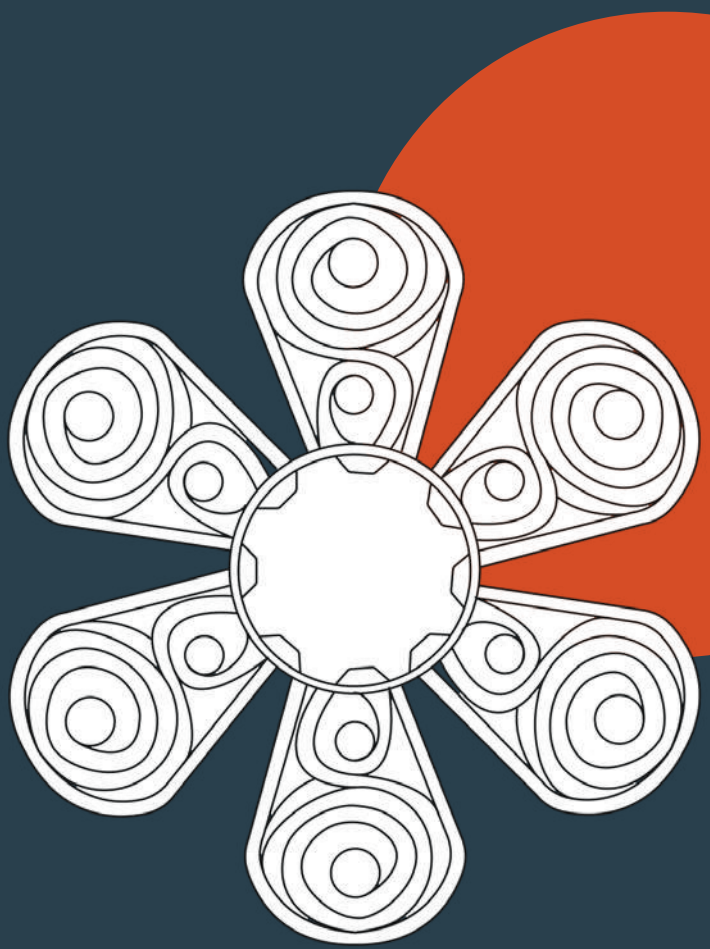
THE TRADITIONAL SARDINIAN “POMEGRANATE” BUTTON

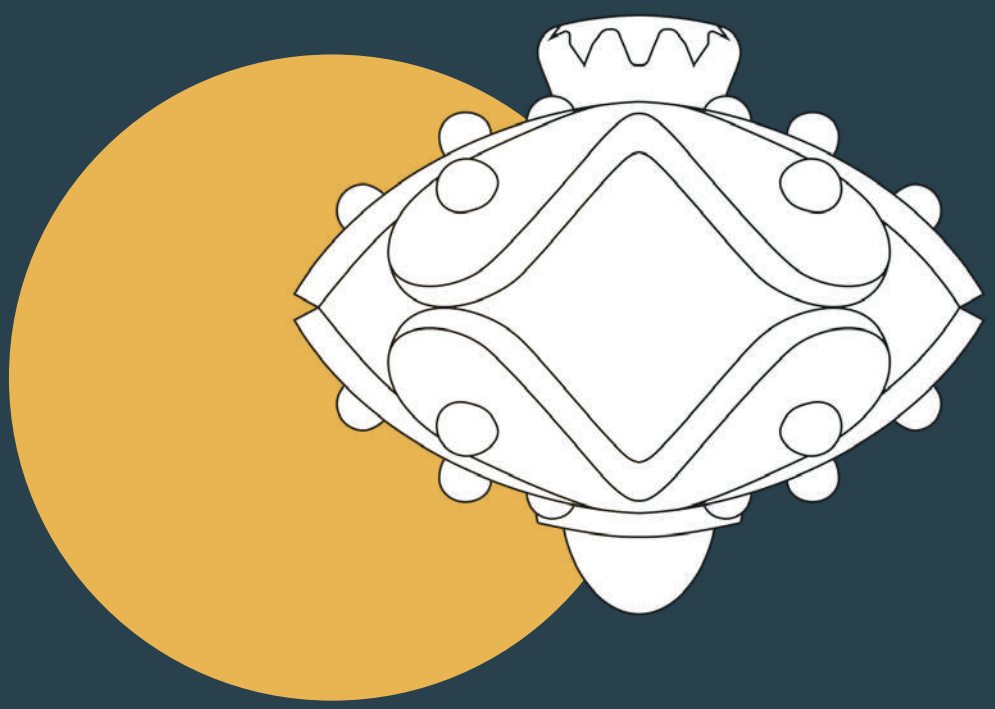
The jewel which most characterises both male and female traditional costumes is the Sardinian silver button. All buttons consist of two hollow elements which are welded at their base. These can be two half beads or a whole bead and they show the type and the origin of the jewel. The manufacturing process entails the preparation of every single part on a horizontal surface and it is mainly based on using foils and wires, which are obtained through rolling and wire drawing. In our sample a foil stripe is used for shaping the lower shell of the button which consists of six petals.

The wires, which are very thin (their cross section is 0.15) are joined in one single wire by twisting and compressing two wooden boards, thus creating the typical elements of filigree, such as meanders, twists etc. Silver beads are obtained by melting silver wire pieces on a solid or dusty carbon surface. Once they have been placed on a silver plate, with extreme precision and cleanliness, the welding process through brazing can start: this is carried out by means of a filler metal alloy along with borax, which prevents oxidation. Thanks to manual carving, following every contour precisely, ‘gaps’ are obtained, which filed and buffed, form the first finishing.
By inserting the dapping punch both cups are shaped with the same size and diameter and by brazing to join them, the spherical shape of the button, which is called ‘pomegranate’, is finally obtained.

On the upper shell the stone can be embedded with two different techniques: by clinching the edges or, as in our sample, or ‘clinched hemming’ on the stone directly, which can be a garnet or a turquoise.

Finally, at the base of Sardinian jewellery two technical principles can be defined: the former is the high number of the spots used for soldering, which are necessary whenever working on small elements, as they strengthen the jewel. The latter consists of concealing the marks which can reveal any working trace. The master jewellers try to make invisible even the tiniest trace caused by carving, brazing and joints by adding decorative elements right on those traces: a trick clearly showing the high level of craftsmanship and style they reached.





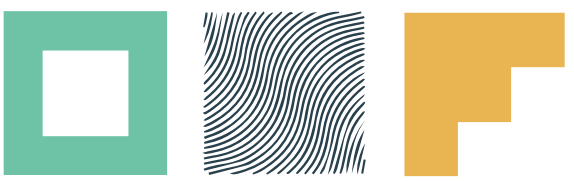
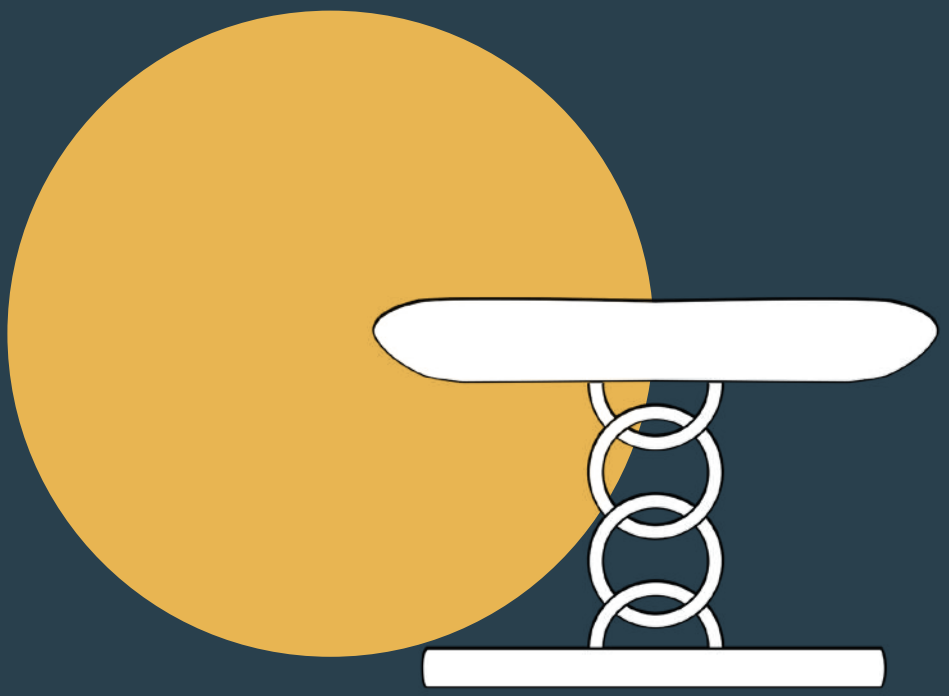


PLATE BUTTONS

PLATE BUTTONS

The male waistcoat is fastened by means of six hammered edge buttons.

This button is made up of a silver round disc joined by brazing to the post consisting of a chain and a swivelling toggle.



MALE

TRADITIONAL EUROPEAN

CLOTHING

FRANCE

INTRO-DUCTION

POLITICALLY, THE 19TH CENTURY WAS PARTICULARLY UNSTABLE IN FRANCE.
Indeed, two emperors, three kings and two republicans followed each other!

French domination of Europe came to an end on 18 June 1815 on the 'bleak plain' (Victor Hugo) of Warterloo with the defeat of Napoleon I.

The next period is the Restoration (1814-1830). The two brothers of the late King Louis XVI succeed each other on the throne (Louis XVIII and Charles X). The last French king to come to power was Louis-Philippe, nephew of the previous kings (1830-1848). This period is called the July Monarchy.

The Second Republic was formed in 1848 and was marked by the opposition between the defenders of a social republic and those who were satisfied with a moderate republic.

The President of the Republic at that time was Louis Napoleon Bonaparte, nephew of Napoleon I. On 2 December 1852, he proclaimed the Empire and took the name Napoleon III. In 1870, following his defeat to Prussia, Napoleon III was supplanted by the Third Republic, which remained in place until France's defeat in the Second World War.

The Second Republic was formed in 1848 and was marked by the opposition between the defenders of a social republic and those who were satisfied with a moderate republic

INDUSTRIAL CONTEXT

It was also a period of rural exodus . Rural people flocked to the cities and provided the labour force for large-scale industry

THE INDUSTRIAL REVOLUTION HIT FRANCE IN THE MIDDLE OF THE 19TH CENTURY. The industrialisation of the country, in the fields of iron and steel, mining and textiles, was strongly linked to the July Monarchy and especially to the Second Empire.

The regions were opened up by the development of railways and river canals.

It was also a period of rural exodus. Rural people flocked to the cities and provided the labour force for large-scale industry. The colonial conquests in Africa and Asia provided France with raw materials.

Normandy was not immune to these changes.

NORMANDY AND LOWER NORMANDY

The factories expanded, mainly in the textile (cotton) industry. Neighbourhoods were built around them, where workers were housed. Some towns spread out over the neighbouring countryside, such as Rouen or Le Havre. This phenomenon did not affect the Eure or the Manche.

In 1843, the Paris-Rouen railway line was inaugurated; it was one of the very first in France. The network was extended to Le Havre (1847), Dieppe (1848) and Caen (1855). The railway marked the triumph of steam. It replaced the river current as the source of energy in large factories.

The railway ligne Paris-Granville is inaugurate in 1870.

Little by little, Normandy farmers converted their cereal fields into meadows. Milk, Camembert and butter sold well! Apple trees were planted to produce cider and Calvados. The rural exodus emptied the countryside in favour of the towns from 1830 onwards.

Lower Normandy was not affected by the industrial revolution like the rest of the country. Many Lower Normans worked the land and were deeply attached to it. They were particularly proud to be landowners!

The colonial conquests in Africa and Asia provided France with raw materials

Nineteenth century Normandy remains a deeply rural region in which livestock farming, more profitable than crops, plays an essential part

During the low seasons, they worked in rural industries. It is known that around 1830, 9/10 of Manchois workers lived in rural districts. There were many tanneries scattered around the region. In the bocage, around Sourdeval, Tinchebray and Vire, they worked in the metal industry. In this sector, under the Second Empire, family workshops became factories and the raw materials diversified (steel, aluminium). In the south-east of Calvados, the frock industry (woollen cloth) was very widespread. Some towns were already highly specialised in boilermaking, such as Villedieu-Les-Poêles.

Another essential activity in the region was the manufacture of paper from rags. These activities were clustered near the rivers. Towards the end of the century, some paper mills were converted into hardware and cutlery factories. Hosiery was mainly concentrated in the Falaise region.

Nineteenth century Normandy remains a deeply rural region in which livestock farming, more profitable than crops, plays an essential part. However, textile plants occupy an important place (hemp dominates the Orne, flax the Manche). The 19th century became the century of cotton and the gap in development between Upper and Lower Normandy was to widen further.

In Lower Normandy, after 1830 the traditional fibres (flax and hemp) were gradually replaced (although they did not really disappear). But this cotton industry remains deeply rooted in its rural origins: the establishments are very small and scattered, weaving is a seasonal activity and practiced at home). Finally, there is no large city in Lower Normandy to sell its production.

The cotton industry of Upper Normandy is one of the most powerful in France. Here the weaving is exclusive and permanent. But the equipment remains archaic, the methods are repetitive and the clientele is poor. Around 1860, the Civil War in the United States causes the price of cotton to rise. This leads to the technical concentration of the spinning mill (the end of home weaving) and the relocation of certain traditional textile activities such as linen and Indiennes to areas that are better situated and more dynamic.

The main element of the XIXth century norman costume is symbolized by the Blaude

But how does the 19th century Lower Norman country man dress?

Rich Norman people dressed like wealthy Parisians. Their clothes are not specific to the region! Cotton and silk, symbols of luxury, prevail.

The farmer needs clothes that adapt to the very humid climate of the region but also to the work of the land, which is often dirty.

He often adjusts his standard outfit for exceptional events such as engagements, baptisms...or simply Sunday mass (the Catholic religion is very important in the West of France).

The main element of the XIXth century norman costume is symbolized by the Blaude.

Blaudes can be found in many parts of France but Normandy has its own specificities.

It's a long blouse with big folds in the back...

What characterizes the Norman blaude compared to the ones that are worn everywhere else, are the chain stitch embroideries that decorate shoulder straps, necklines, cuffs, pocket slits.

It is often made of very tightly woven linen canvas that has been treated to make it waterproof. It is of a blue colour dyed with indigo. The first artificial colouring materials and synthetic dyes appeared at the beginning of the 19th century but remained very limited in the Normandy countryside.

The washing was done in a decoction of ivy or in a concoction of beef gall which had the reputation of maintaining the primer.

At the end of the century, the composition of the blaude evolves: it is in droguet (mixture of hemp or flax with wool. In fact, we can see that different materials are often mixed in the different fabrics, always using traditional textile plants as a base, to which we add, for example, cotton for comfort or wool to make the garment warmer.

At the end of the century, Blaude embodied the profession of horse or livestock trading, which could be seen and heard discussing the price of cows and other livestock in all the markets, so important in Normandy. The dominant colour of blaude then becomes black.

At the beginning of the century, the Norman country man covered his head with a cotton cap, which was replaced around 1830 by the deck cap (Desfoux cap), another specificity of Norman men's clothing.

It is made of black silk, supple and raised, topped with a thick, puffing crown that gives it a flared shape at the top.

It differs from other caps in its height The word "deck" refers to the superimposed decks of a ship. Not surprising in a region so marked by the sea!

In one of his short stories, the famous Norman writer Guy de Maupassant describes it as follows: “silk caps, tall as towers, supreme elegance in the Norman countryside.”

The bridge cap became famous when it was worn by the Parisian bad boys, pimps in particular, at the very beginning of the 20th century. They could thus be spotted at first glance!

On special occasions, the Norman peasant wore a waistcoat. He then looked like a “Monsieur de la ville”. He wore a pocket watch as an external sign of wealth.

On special occasions, the Norman peasant wore a waistcoat

Under his gilet or under his blaude for ordinary days, the shirt often remains hidden. It is, in fact, an undergarment that is slipped on by the head and used as a nightgown (it is tied between the legs). It is often colourful and has no collar (not to get dirty) For special occasions, one can wear a white shirt with a collar under the gilet. The shirt, then, is no longer hidden!

The trousers, worn by the Norman peasant, are called Deck Pants. It was created in the 18th century in the midst of sailors’ circles. Indeed, they did not catch on nets and cables, which prevented accidents that were already frequent enough in these dangerous professions.

A trapezoid-shaped piece of fabric folds over the front of the trousers from bottom to top. It acts as a fastener and is attached by a buttoning on the sides and at the waistband.

The materials can vary but it is often in coutil (a mixture of hemp or flax with cotton.

Around the neck, the country man ties a large handkerchief for a tie...

It is made of canvas and is often of a red colour. This colour is reminiscent of the red handkerchiefs of Cholet, symbol of the resistance of the West of France during the wars of Vendée, confronted with this revolution which wanted to make religion disappear in these provinces marked by the strength of their faith.

During this XIXth century, the city of Rouen in Upper Normandy specialized in printed cotton handkerchiefs, which met with great success.
Finally, the Norman country man wears clogs. They’re strong enough to stick a spade in the ground. They save on shoes for those who are lucky enough to have a pair!

During this XXIXth century, the city of Rouen in Upper Normandy specialized in printed cotton handkerchiefs, which met with great success.

Male clothing from late 18th century to the early 19th century

Front

Back

MEN SHIRT VEST

MEN SHIRT VEST

Long men's shirt in natural cotton.
Front with lined bib, middle front opening buttoned (narrow cross-over): 2 buttons. Large round pleat in the middle front. Gathered back in the middle back yoke. Lined back yoke.

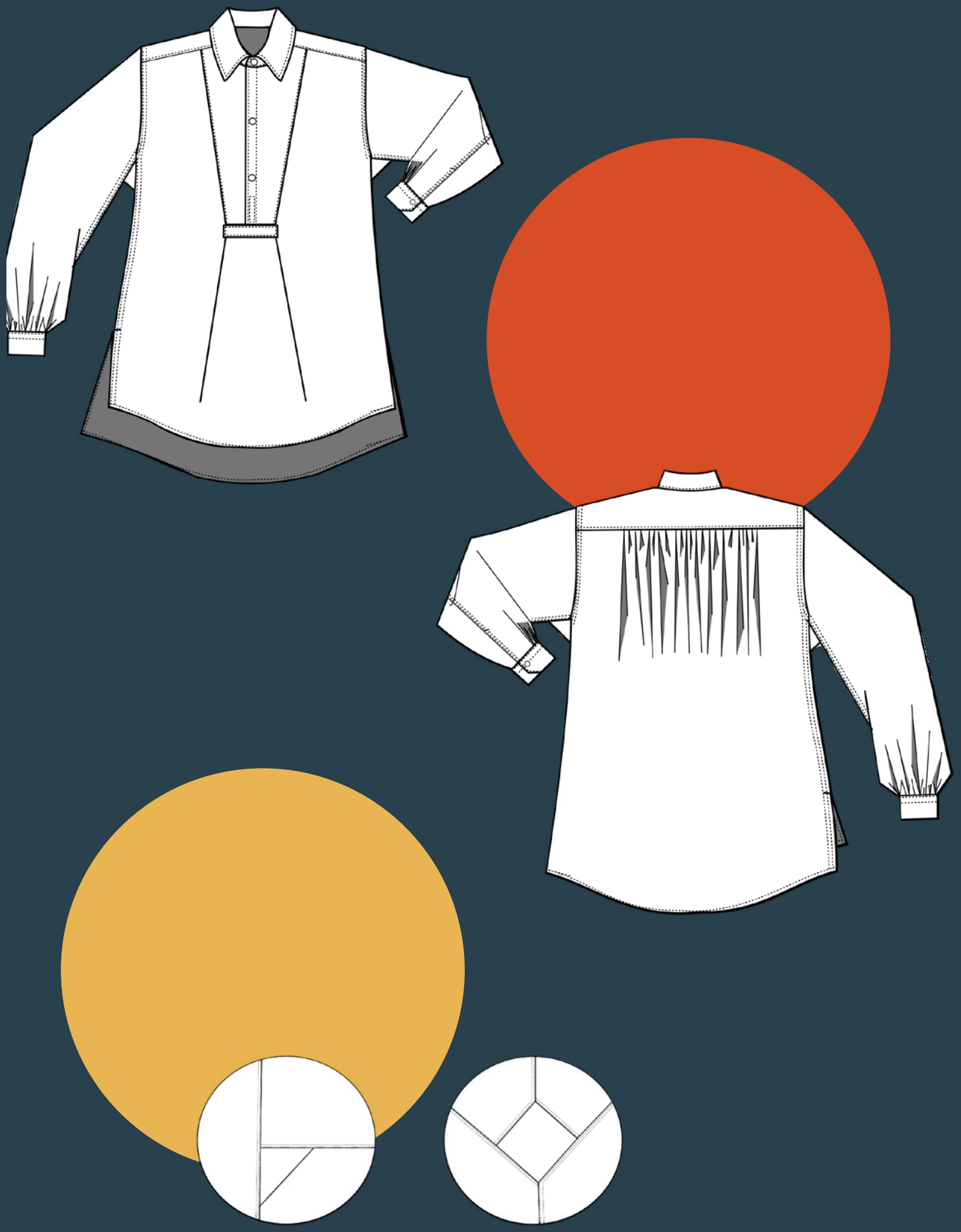
Sleeves gathered at the cuffs locally on the upper arm, slit at the cuff in the extension of the seam. Wide buttoned cuff: 1 button giving the possibility to turn the cuff over.

Comfort diamond inserted between the underarm and side seams. All seams are flat felled. Narrow shirt collar with collar stand.

The Normans of the 19th century wore little more than shirts as underwear. The pants were used much later and were probably first adopted by the soldiers during the 1914-1918 war. The shirts have long sides that men tuck between their legs, and this is enough to protect their manly parts. At bedtime, the same shirt becomes nightwear.

Work shirts are made of a coarse hemp or linen fabric and have a full collar. The Sunday shirt is made of a finer fabric of hemp, linen or cotton.

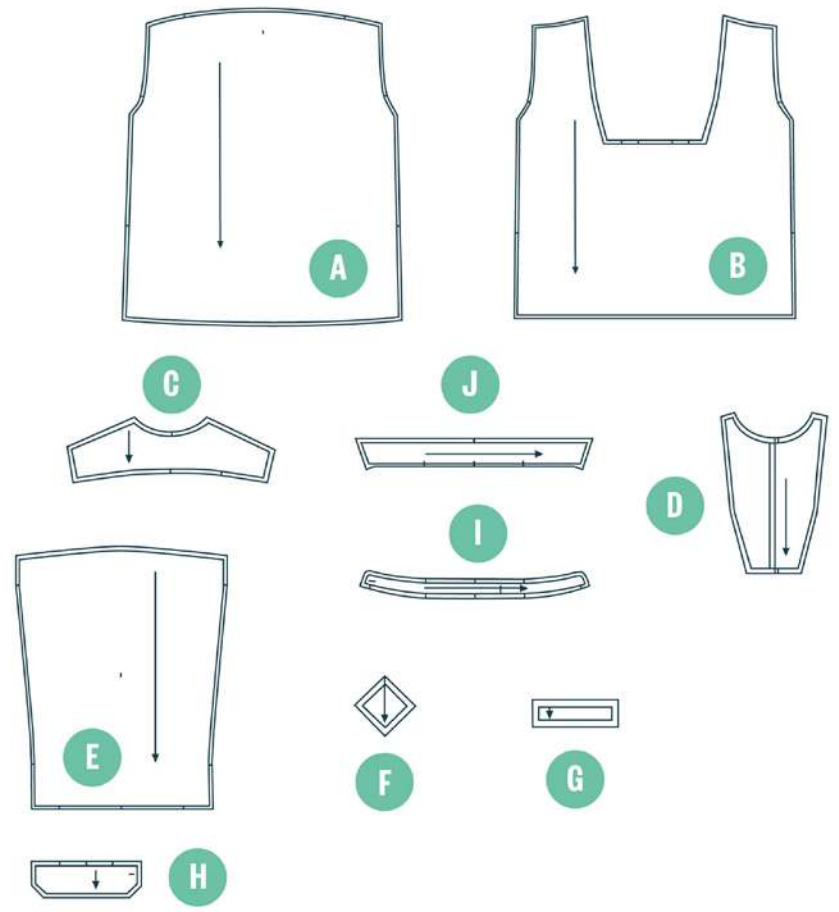
This long shirt has puffed sleeves that are tightened at the cuffs by small upright pleats. The cuffs are closed either with mother-of-pearl buttons or with cufflinks.



PARTS OF THE DESIGN

SHIRT

SCALE 1:10



A **shirt back**
Cut 1 cotton

B **shirt front**
Cut 1 cotton

C **back yoke**
Cut 2 cotton

D **plastron**
Cut 2 cotton

E **sleeve**
Cut 2 cotton

F **diamond under arm**
Cut 2 cotton

G **lower front plastron**
Cut 1 cotton

H **wrist**
Cut 4 cotton

I **collar stand**
Cut 2 cotton

J **collar**
Cut 2 cotton

THE TECH PACK

SHIRT

Sample

Warp Thread

Weft Thread

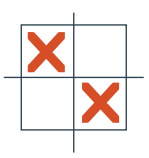
Width of the Finish	113 cm
Weight m2	171 g/m2
Weight m l.	193.23 g / mL
Warp Density	36 warp/cm
Weft Density	27 weft/cm
Number Warp Tex	30 Tex
Number Weft Tex	20 Tex

Adjustments, starching and finish:
Contraction due to ligament, sanforised.

Observations:
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	ivoiry	100% cotton	S 370 V/m	30	ivoiry
Weft	ivoiry	100% cotton	S 320 V/m	20	ivoiry

Weave



TROUSERS

TROUSERS

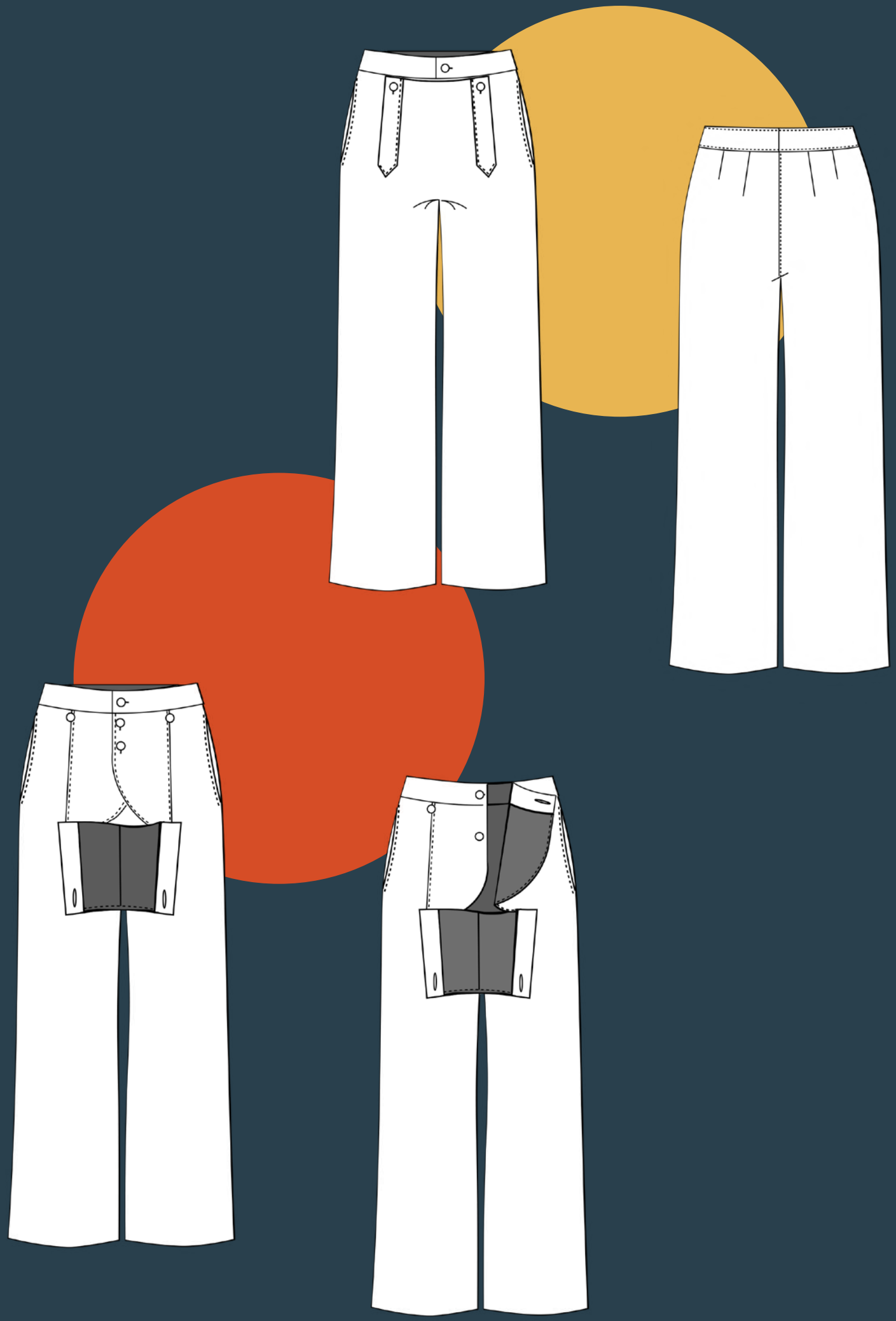
Men’s long woollen trousers.
2 clips on each side at the back.
Buttoned fly at the front.
Shaped belt.

While some men wear the pants, others prefer wearing trousers.

The more recent name for this garment of “sans culotte” appeared around 1800. The legs of the trousers go down to the ankles. In the inventories one estimates that in 1825, in Calvados, trousers were worn by 71% of the population.

Trousers are, by definition, the mark of virility. They have a bridge and are generally made of a more or less thick fabric.

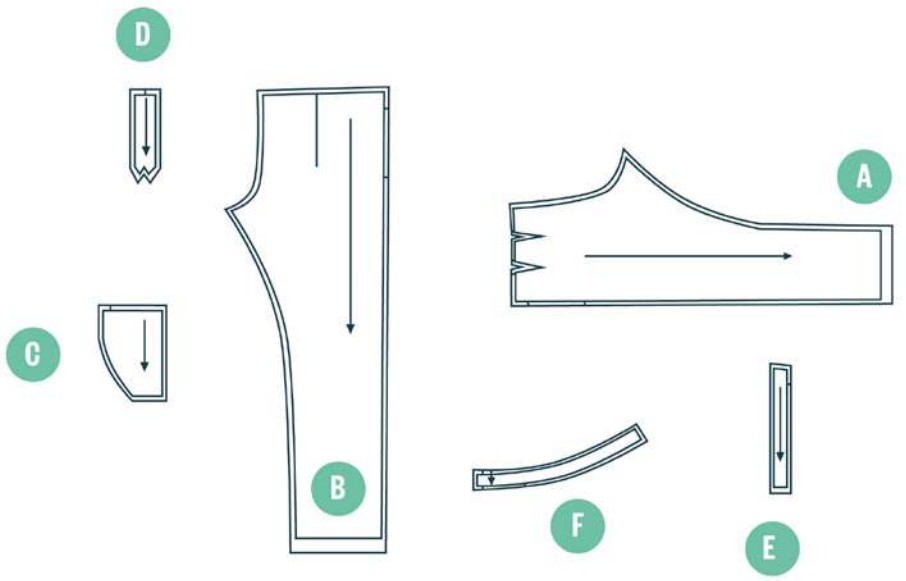
On Sundays and festive occasions, the Norman dresses in woolen trousers, a fabric reserved for “the fine clothes”. They are cut straight and reach to the ankle, and are also bridged



PARTS OF THE DESIGN

TROUSERS

SCALE 1:10



A **trousers back**
Cut 2 wool

B **trousers front**
Cut 2 wool

C **fly**
Cut 2 wool

D **front fall law**
Cut 2 wool

E **pocket form**
Cut 4 wool

F **waistband**
Cut 2 wool

THE TECH PACK

TROUSERS

Sample

Warp Thread

Weft Thread

Width of the Finish	154 cm
Weight m2	256 g/m2
Weight m l.	395 g/mL
Warp Density	48 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	45 Tex
Number Weft Tex	35 Tex

Adjustments, starching and finish:
Thick wool twill

Observations:
-

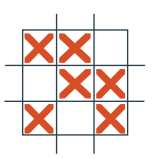
Warp

Colour	Material	Torsion	Tex No.	Arrangement
black	100% wool	S 350 V/m	45	black

Weft

Colour	Material	Torsion	Tex No.	Arrangement
black	100% wool	Z 320 V/m	35	black

Weave

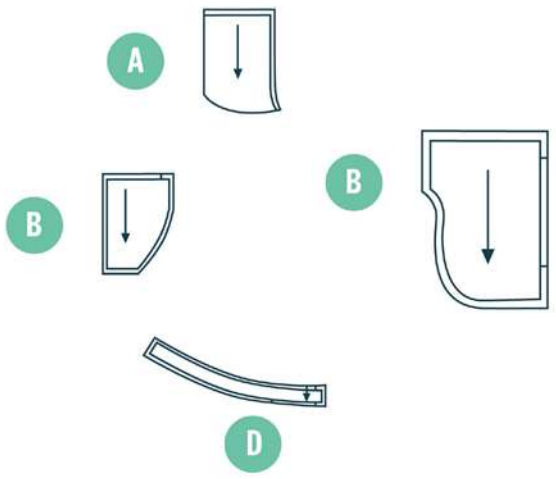


Twill weave

PARTS OF THE DESIGN

TROUSERS

SCALE 1:10



A **trousers bridge**
Cut 2 cotton

B **fly**
Cut 2 cotton

C **pocket base**
Cut 4 cotton

D **waistband**
Cut 2 cotton

THE TECH PACK

TROUSERS

Sample

Warp Thread

Weft Thread

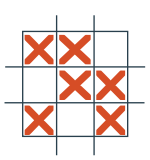
Width of the Finish	146 cm
Weight m2	258 g/m2
Weight m l.	377 g/mL
Warp Density	41 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	30 Tex
Number Weft Tex	40 Tex

Adjustments, starching and finish:
Thick cotton twill

Observations:
-

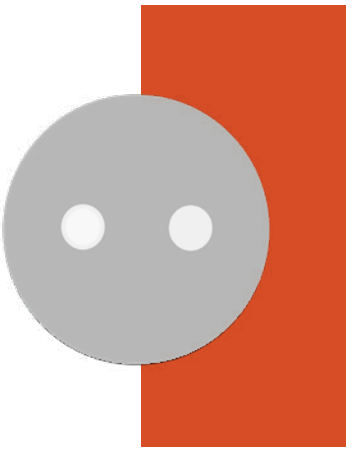
	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	100% cotton	Z 420 V/m	30	black
Weft	black	100% cotton	Z 420 V/m	40	black

Weave



Twill weave

BUTTON



BUTTON

It was under Louis XIV that the use of the button spread in France, where it became a luxurious fashion accessory embellished with jewels or miniature paintings. Some of the servants therefore had buttons on their livery chiselled with their master's arms.

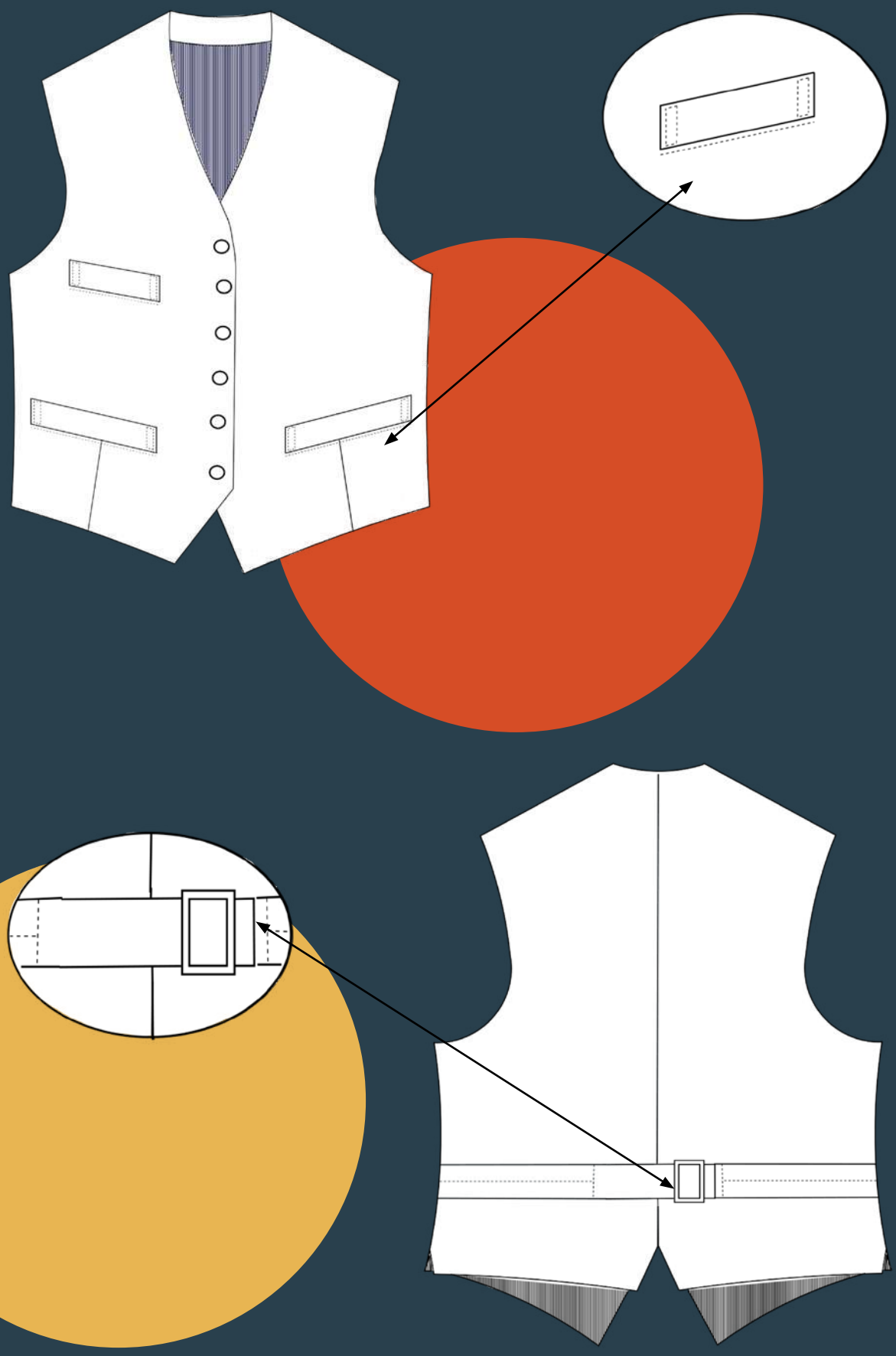
The old buttons were made of bone, horn, ivory, leather, metal or mother of pearl. For men, the buttons are sewn on the right and the buttonholes on the left.

MEN’S VEST

MEN’S VEST

The front of the flannel gilet is buttoned in the middle front with buttons, it has two besom pockets at the chest and two oblique welt pockets at the waist, its neckline is in “v”. The back in cotton is tightened by a martingale, a “v” cut in the middle back. It is lined with a patterned cotton fabric.

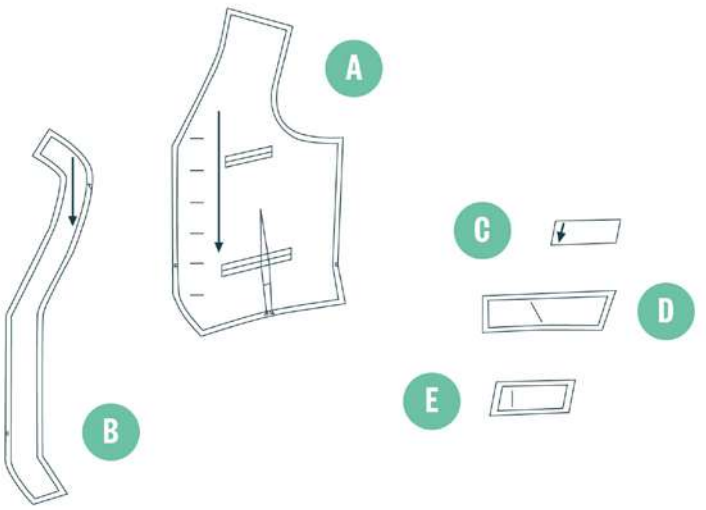
Waistcoats are part of everyday wear, intended to keep warm. It is made of a thick droguet fabric, flannel or wool for regular days. On Sundays and holidays, the Norman wears a brocaded silk or velvet waistcoat, in a brighter shade. The back of the waistcoat is made of silk or cotton satin with a tightening tab to obtain the desired fit at the waist. In the pocket called “à gousset” is slipped a watch suspended from a chain connected to a buttonhole.



PARTS OF THE DESIGN

VEST

SCALE 1:10



A **vest front**
Cut 2 wool

B **facing**
Cut 2 wool

C **piping on vest**
Cut 4 wool

D **piping piped pocket**
Cut 2 wool

E **lower front**
Cut 4 wool

THE TECH PACK

VEST

Sample

Warp Thread

Weft Thread

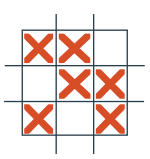
Width of the Finish	154 cm
Weight m2	256 g/m2
Weight m l.	395 g/mL
Warp Density	48 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	45 Tex
Number Weft Tex	35 Tex

Adjustments, starching and finish:
Starching and finish.

Observations:
Industrial weaving.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	100% wool	S 350 V/m	45	black
Weft	black	100% wool	Z 320 V/m	35	black

Weave

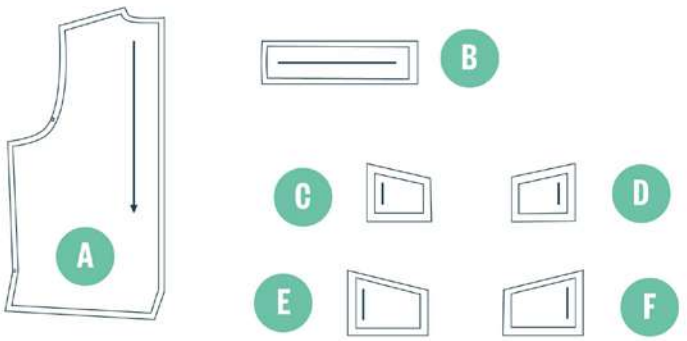


Twill weave

PARTS OF THE DESIGN

VEST

SCALE 1:10



A **vest back**
Cut 2 cotton

B **half belt**
Cut 2 cotton

C **large pocket base vest**
Cut 2 cotton

D **small pocket base vest**
Cut 2 cotton

E **small pocket base**
Cut 2 cotton

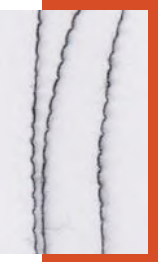
F **large pocket base**
Cut 2 cotton

THE TECH PACK

VEST

Sample

Warp Thread



Weft Thread

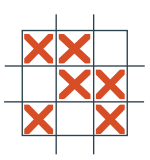
Width of the Finish	146 cm
Weight m2	258 g/m2
Weight m l.	377 g/mL
Warp Density	41 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	30 Tex
Number Weft Tex	40 Tex

Adjustments, starching and finish:
Thick cotton twill

Observations:
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	100% cotton	Z 420 V/m	30	black
Weft	black	100% cotton	Z 420 V/m	40	black

Weave

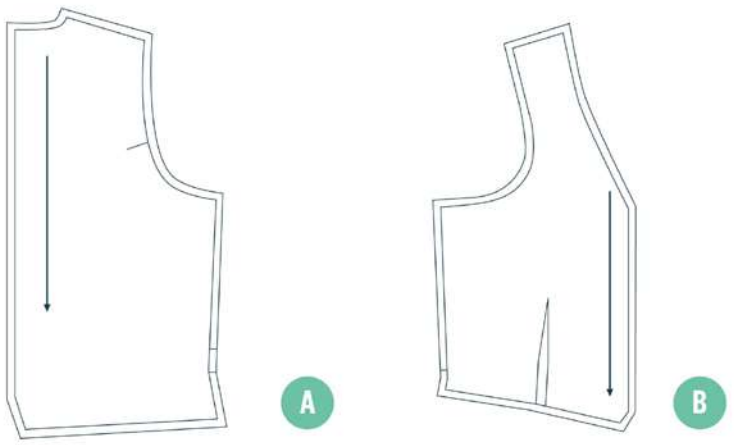


Twill weave

PARTS OF THE DESIGN

VEST

SCALE 1:10



A **vest back linning**
Cut 2 cotton

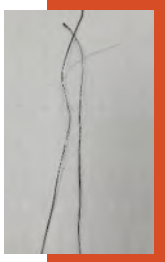
B **vest front linning**
Cut 2 cotton

THE TECH PACK

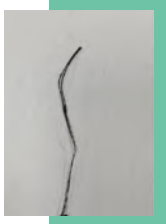
VEST

Sample

Warp Thread



Weft Thread



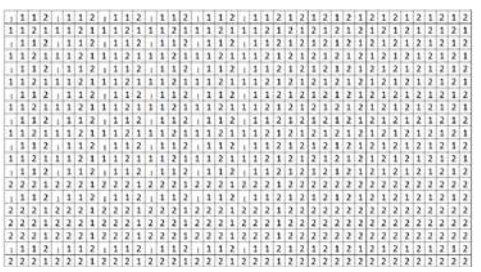
Width of the Finish	140 cm
Weight m2	123 g/m2
Weight m l.	172.2 g/mL
Warp Density	67 warp/cm
Weft Density	48 weft/cm
Number Warp Tex	18 Tex
Number Weft Tex	22 Tex

Adjustments, starching and finish:
Starching and finish.

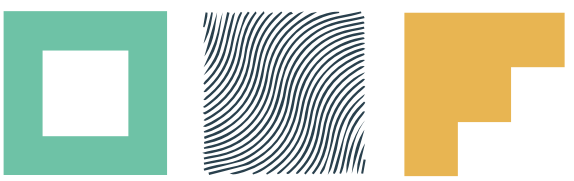
Observations:
Industrial weaving.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black and beige	cotton	S 410 V/m	18	-
Weft	black and beige	cotton	S 350 V/m	22	raw

Weave



1 = White / 2 = Black



MEN’S BLAUDE

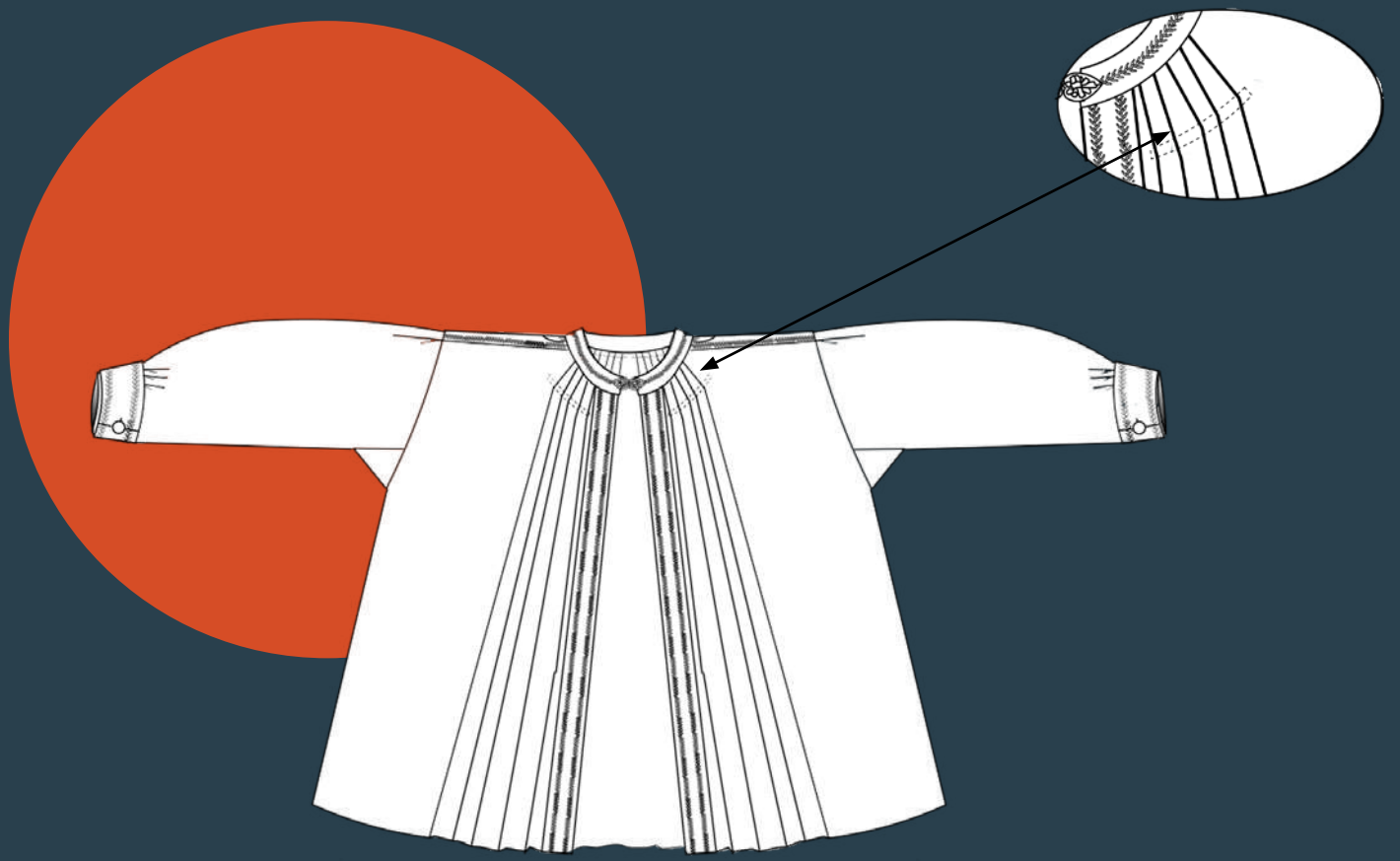
MEN’S BLAUDE

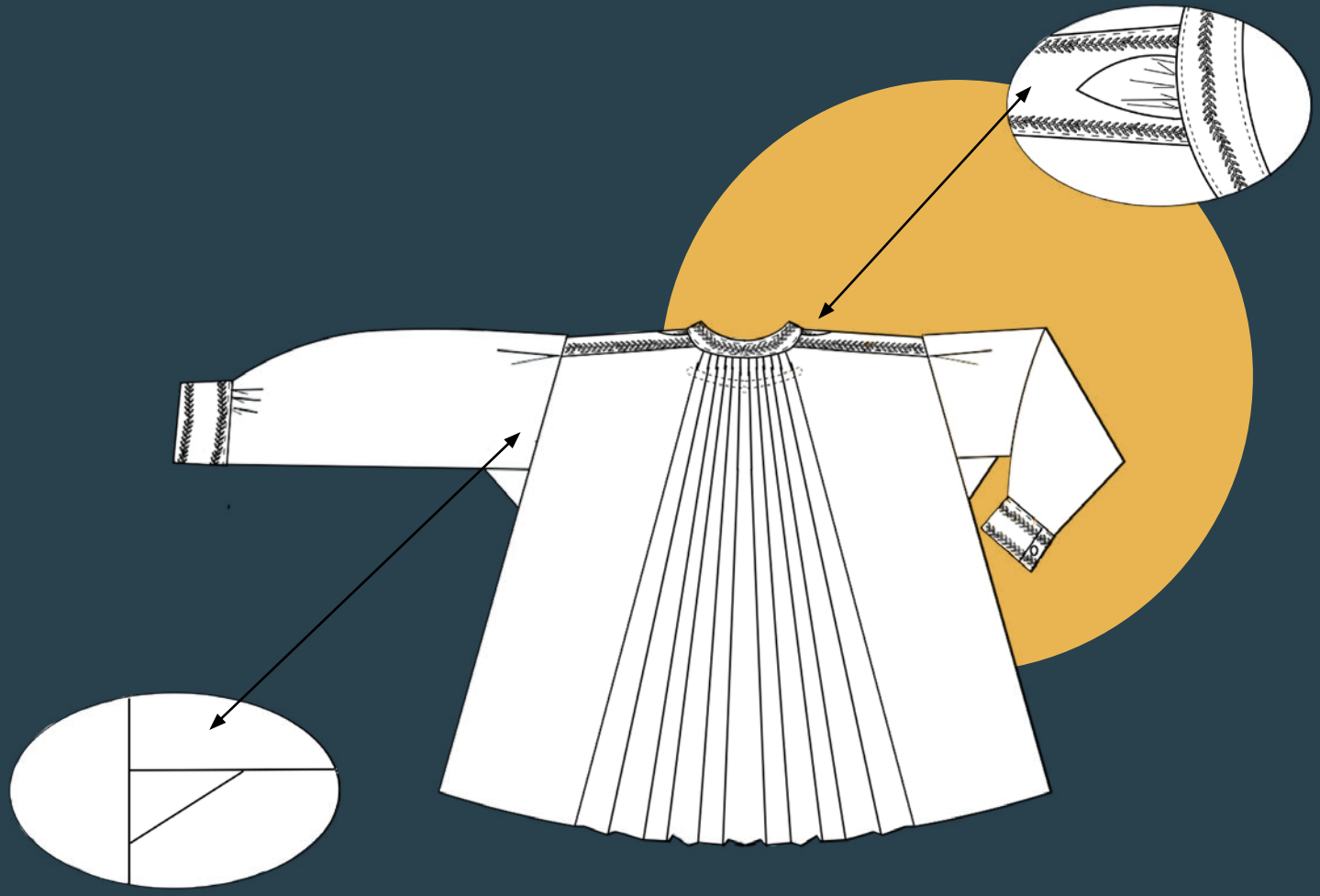
The blaude is a protective garment, open in the middle front, it closes at the collar with a metal buckle. The neckline is finished with an edge. The middle front strap, shoulder straps, cuffs and neckline are embellished with wheat stitch or chain stitch embroidery. The front and back have pleats at the neckline to give fullness. The sleeve has a round pleat in the extension of the shoulder yoke and at the cuffs a button and buttonhole, pleats and a slit at the seam

The blouse, or blaude, was worn in all Normandy. It was widely worn during the 19th century, including as an elegant garment. The blaude is a more or less short but ample garment, made of blue linen, hemp canvas or green or brown droguet, depending on whether the worker is working or dressed up.

The folds are stiff and shiny for having undergone an operation called “ foulon “. The collar, shoulders, cuffs and front edges are often embroidered with designs, done in stem stitch, thorn stitch and flat stitch or Beauvais stitch, in white silk or black cotton cordonnet. The collar is closed with a decorative chain or a silver metal buckle. The fabric is treated to be waterproof.

Blaudes are cleaned in a decoction of ivy flower or in a solution of ox gall. This treatment is said to maintain the finish.

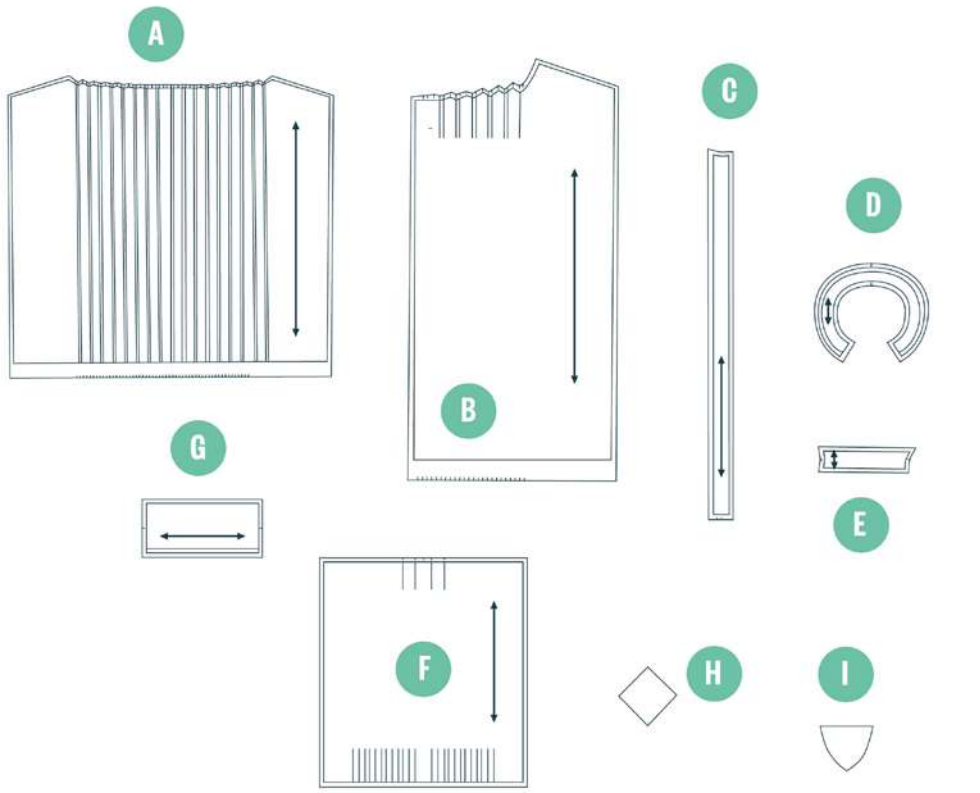




PARTS OF THE DESIGN

BLAUDE

SCALE 1:10



A **blaude back**
Cut 1 linen

B **blaude front**
Cut 2 linen

C **placket front**
Cut 4 linen

D **above crew neckline**
Cut 2 linen

E **below yole**
Cut 4 linen

F **handle**
Cut 2 linen

G **cuff**
Cut 2 linen

H **square ease**
Cut 2 linen

I **shoullder tab inlay**
Cut 2 linen

THE TECH PACK

BLAUDE

Sample

Warp Thread

Weft Thread

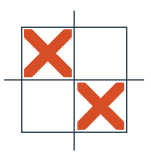
Width of the Finish	280 cm
Weight m2	295 g/m2
Weight m l.	272 g/mL
Warp Density	22 warp/cm
Weft Density	26 weft/cm
Number Warp Tex	85 Tex
Number Weft Tex	93 Tex

Adjustments, starching and finish:
Starching and finish.

Observations:
Industrial weaving.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	blue	cotton	Z 320 V/m	85	blue
Weft	blue	cotton	Z 300 V/m	93	blue

Weave



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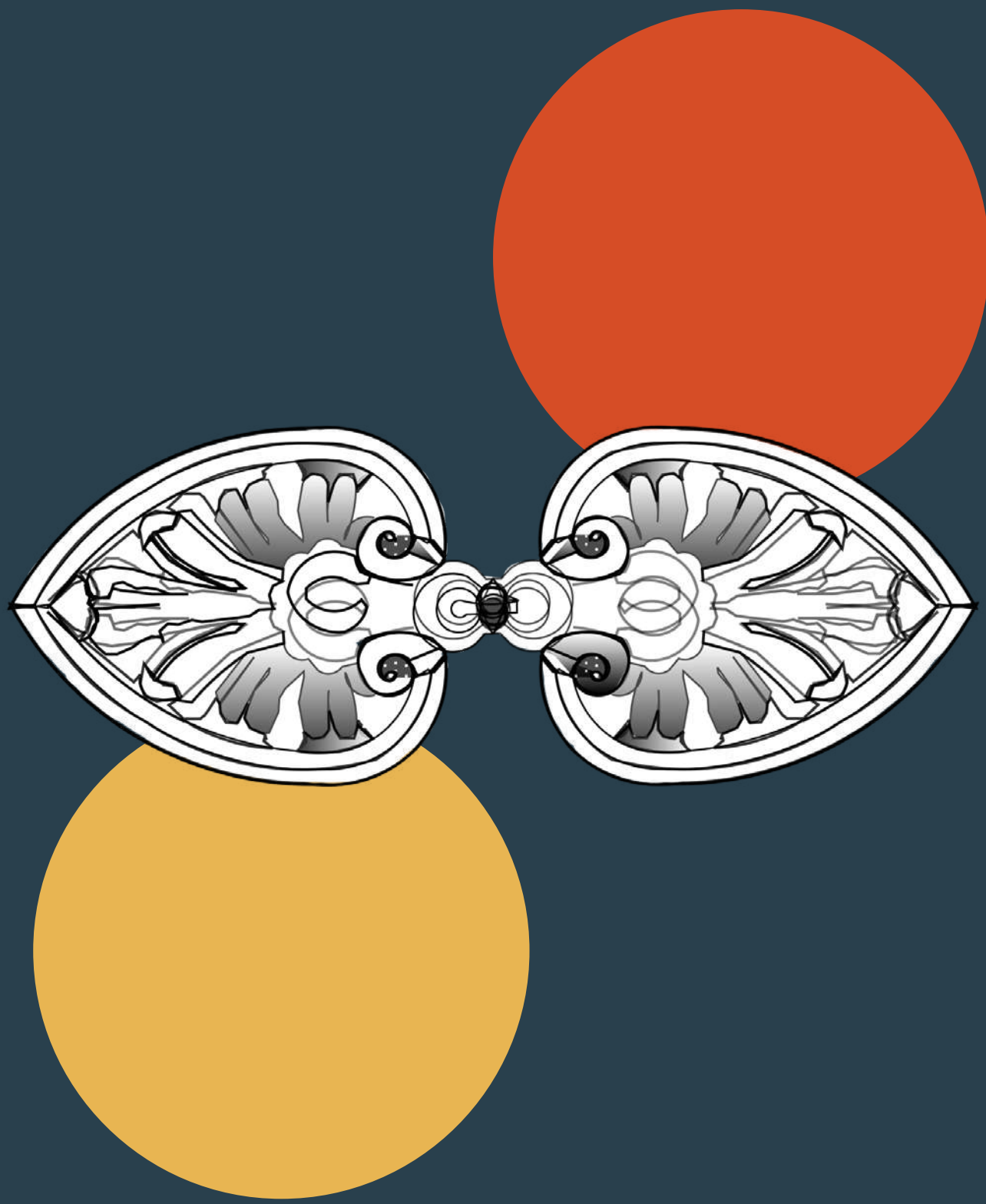
BLAUDE'S CLIPS

BLAUDE'S CLIPS

The blaude clips are reminiscent of the clips used on women's capes. They are made of metal or silver and chiselled.

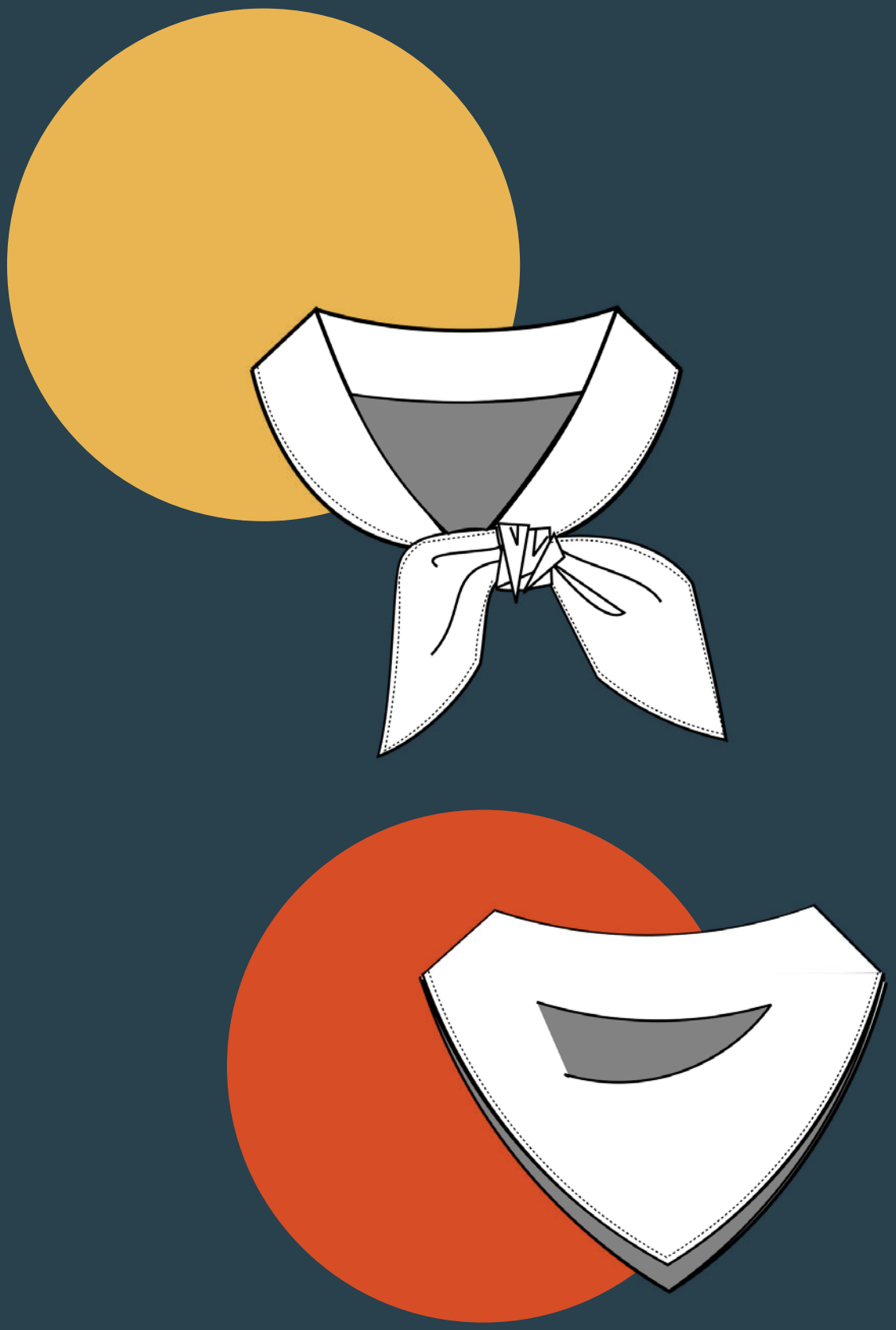


MEN’S SCARF

MEN’S SCARF

Red scarf, square 50cm X 50 cm.

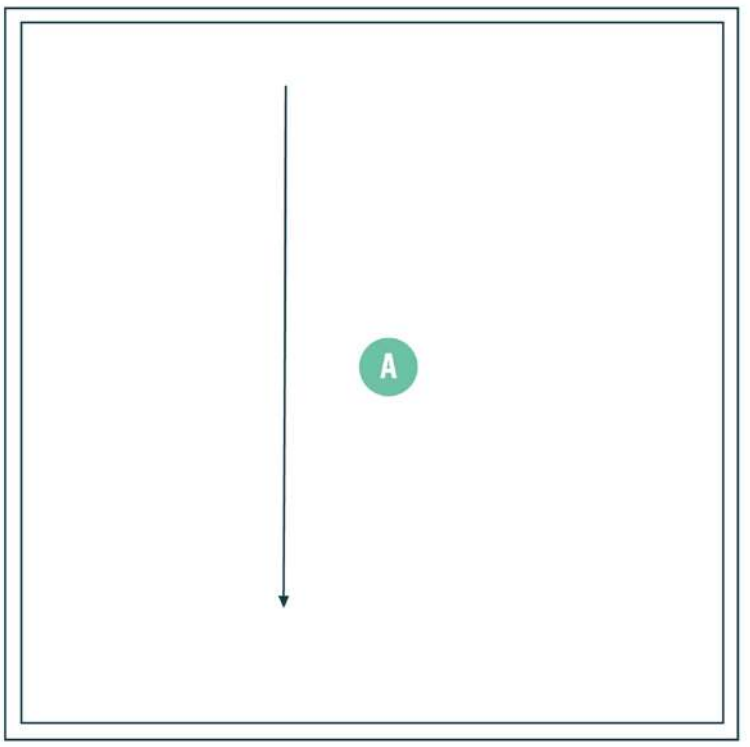
To complete his costume, the Norman ties a cotton neckerchief around his neck. These handkerchiefs are squares that are folded to a point. The dominant colour is red.



PARTS OF THE DESIGN

SCARF

SCALE 1:10



A **scarf**
Cut 1 cotton

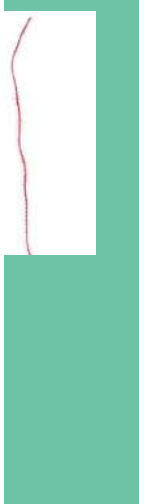
THE TECH PACK

SCARF

Sample

Warp Thread

Weft Thread



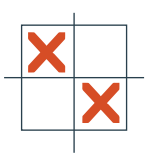
Finished width	152 cm
Weight m2	179 g/m2
Weight m l.	272 g / mL
Warp Density	26 warp/cm
Weft Density	23 weft/cm
U Number Tex	35 Tex
T Number Tex	30 Tex

Adjustments, starching and finish:
Cotton canvas.

Observations:
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	red	100% cotton	Z 380 V/m	35	red
Weft	red	100% cotton	Z 350 V/m	30	red

Weave



DECK CAPS

DECK CAPS

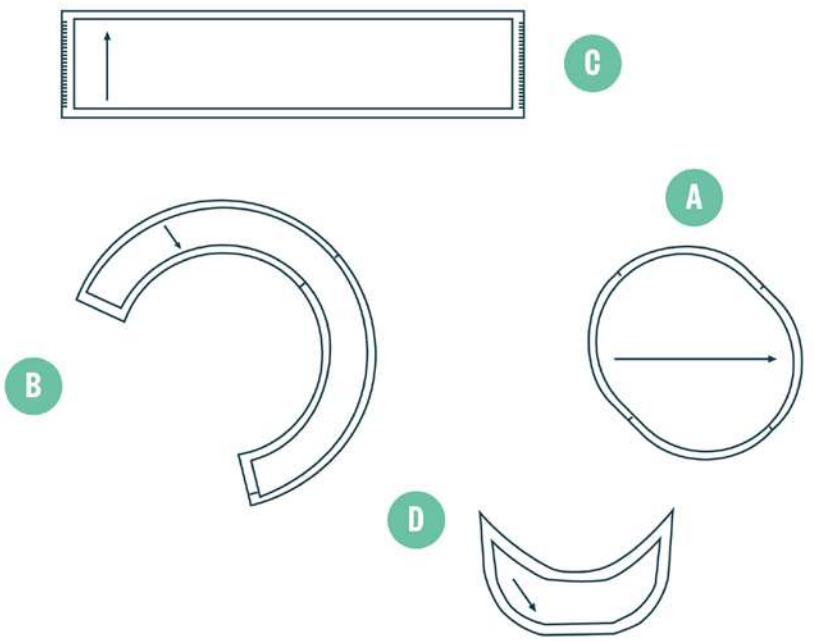
Silk cap, composed of a visor edged with a bias, there is a high foot decorated with ribbed pleats the bottom is flat. It is lined.

Men’s headgear followed the general trend, of which everyone had a single item before the revolution, and most written records and illustrations refer to wide-brimmed felt hats and sometimes tricorns. The cap was the headdress of wealthy city dwellers or rural landowners around 1830 before becoming popular. It is made of silk or a more rustic fabric of the Ottoman type. It was widely used in the city.

PARTS OF THE DESIGN

DECK CAPS

SCALE 1:10



A **bottom**
Cut 2 silk

B **hat in the oven**
Cut 2 silk

C **cap foot**
Cut 2 silk

D **visor**
Cut 2 silk

THE TECH PACK

DECK CAPS

Sample

Warp Thread

Weft Thread

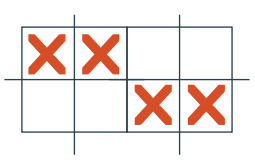
Width of the finish	150 cm
Weight m2	140 g/m2
Weight m l.	210 g/ml
Warp density	98 warp/cm
Weft density	38 weft/cm
Number warp Text	5 Tex
Number weft Text	10 Tex

Adjustments, starching and finish:
-

Observations:
Industrial weaving.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	silk	S 320 V/m	5	black
Weft	black	silk	S 320 V/m	10	black

Weave



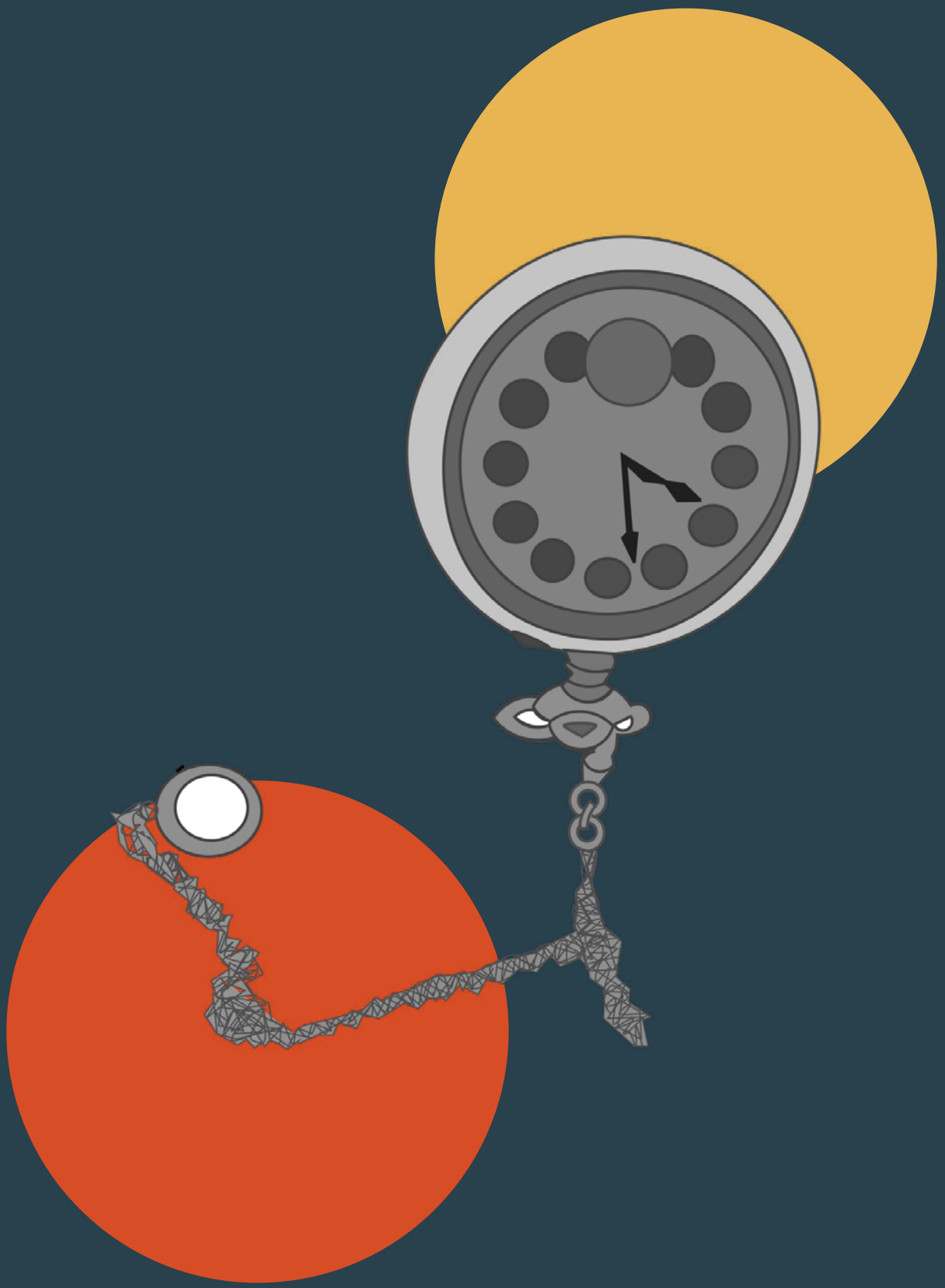
Weave mat

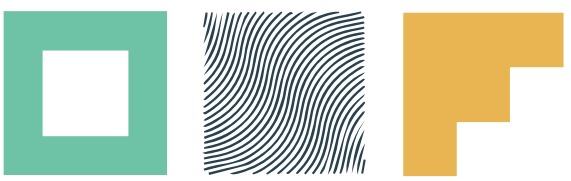
GUSSET WATCH

GUSSET WATCH

A gusset watch is a pocket watch that fits into a gusset (small pocket) and is attached to the waistcoat by a chain or ribbon. Over time, it was upgraded (the mechanism is no longer wound up with a key! and the seconds were added).

With the industrial revolution, it was democratised; it was no longer an item for the elite! More and more men are wearing them because time accuracy is becoming more and more important (e.g. train schedules). There are still strong differences between luxury watches with precious materials and more common watches. It was replaced by the wristwatch after the First World War.





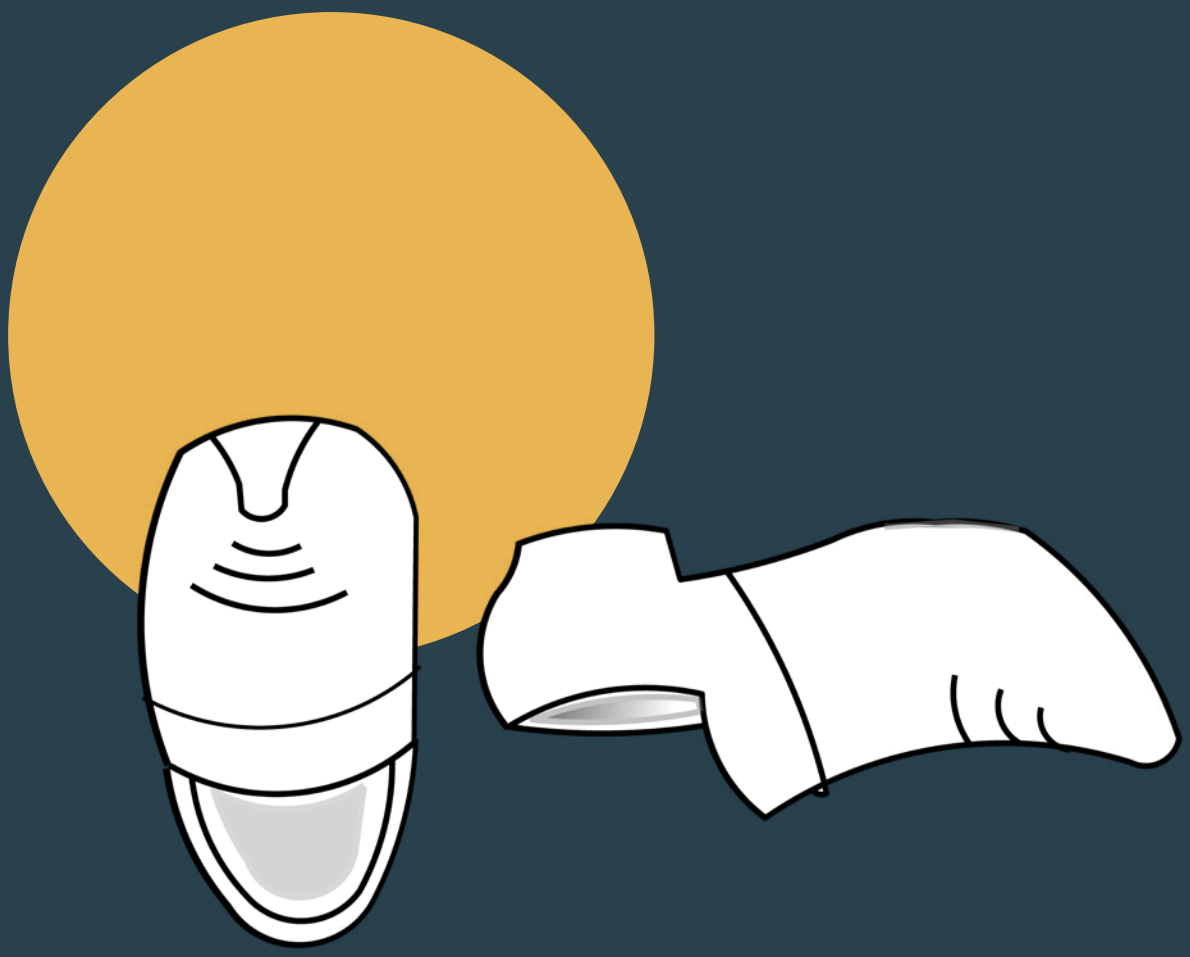
SABOT

SABOT

Clogs are made from local wood. They were made from one piece of wood, often by the people themselves (even though clog makers existed at that time)

Willow was used for those who worked in damp environments, poplar was non-slippery. For celebration and festive days, the models are made of cherrywood or walnut wood. The top is decorated and the wood stained with lampblack (for men). Women's models are sometimes painted red, pink or yellow.

In winter, for more comfort, straw is put in the hoof.

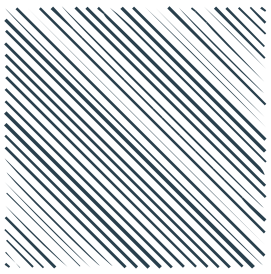


MALE

TRADITIONAL EUROPEAN

CLOTHING

SLOVENIA



INTRO-DUCTION

Higher social class deliberately maintained visible differences from lower classes when it came to clothing. Clothing appearance of nobility and bourgeoisie in Slovenia was influenced by trade between lands, as well as larger cities, especially Vienna and Paris.

ONE SHOULD TAKE INTO ACCOUNT appearance of all social classes in order to monitor clothing image of Slovenia over time. Higher social class deliberately maintained visible differences from lower classes when it came to clothing. Clothing appearance of nobility and bourgeoisie in Slovenia was influenced by trade between lands, as well as larger cities, especially Vienna and Paris. Rural (fashion) style differed from nobility uniform fashion style. Rural population dressed in simple, home-grown and homemade materials. Rural communities were quite closed and self-sufficient, consequently local differences formed, however there are similarities with neighbouring provinces.

As elsewhere in Europe, dress codes applied to various social positions until the 18th century. After the 18th century social situation changed considerably. This is also a time when rural style changed noticeably. The more farmers became independent of social and economic subordination, the more independently and freely they dressed. Towards the middle of the 19th century farmers adopted urban and market costumes.

There are three different types of traditional costumes on today's Slovenian territory at the end of the 18th and the first half of the 19th century:

Alpine (in the central, western, northern and partly eastern part),

Pannonian (in the north - east, south - east and south) and coastal or Mediterranean (in the south western and partly southern part).

Basic national costumes were complemented by regional peculiarities, intermediate forms and even by variations dictated by age, status, property and professional identity.

Alpine national costume was widespread in Gorenjska, part of Carinthia, Notranjska, Dolenjska, Slovenian Styria and part of Primorska region. The same type was followed by Venetian Slovenia and Resia in Italy. In terms of design, Alpine costume is closest to Central European rural costumes.

Due to its location, economic level and transport connections, it was the most developed type, rapidly captured by bourgeois influences and fashion changes.

Male traditional costume is quite uniform. It consists of knee-length trousers made of cloth, dyed linen or chamois leather, linen shirt and a vest, which was mandatory festive attire. The costume is complemented by a shawl, a hat with a wild rooster feather and tall leather boots. In the country, flat shoes and high knee socks have emerged as an alternative mainly due to expensive boots.

In the 1970s, farmers were already dressing according to the Central European fashion, influencing rural environment through townsfolk.

Coastal or Mediterranean type was present in Slovenian Istria, Brkini and some villages around Trieste. Male traditional costume is quite similar to the Alpine one, only knee-length trousers are
cut much wider, with dark sewn on decorative laces. Clothing is usually blue, knee socks are white worn with flat leather shoes.

Pannonian national costume was worn in Bela krajina, southwest Dolenjska, east Styria and in Prekmurje. Male and female national costumes do not differ significantly from the previous mentioned. Due to canvas colour, this type is called “white traditional costume”. Materials and cuts are quite similar to neighbouring nations, especially Hungarians and Zagorje Croats, Czechs, Poles
and Slovaks.

Male national costume consists of a long linen shirt (robe), vest, long wide linen trousers and long fitted underwear pants made of white cloth.

In the middle of the 19th century, versions of national costumes were gradually lost to unified fashion, which was influenced by cities and squares and changed in the same way as in Europe.

This was due to major social and economic changes, technological developments and good transport links.

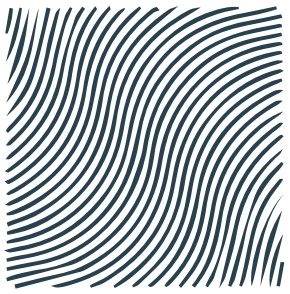
In the 1970s, farmers were already dressing according to the Central European fashion, influencing rural environment through townsfolk. Development of national costumes was encouraged by the Reading Movement, especially camps, a unique Slovene movement, which also included rural population and made the Slovenians aware of their origins. The so-called national costume was formed as a symbolic expression of the movement and national identity. Older and younger women
wore them once or twice a year, while men wore them more often.

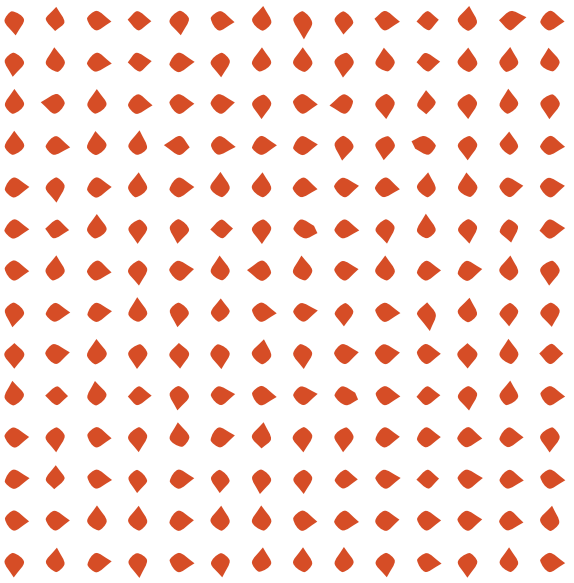
These gatherings were often attended by farmers in national costumes. At that time, most Slovenian farmers (except for more conservative older individuals, poorer ones and those from more remote places) dressed according to more modern guidelines, i.e. national costume imitating the urban fashion.

Older national costumes were kept in chests. Camp manifestations strengthened Slovenian national morale, the most visible action against German, Italian and Hungarian pressure. Organizers often called on farmers to take part in their old national costumes thus manifesting national morale and identity. By wearing their older/inherited costumes, they gave the gathering a more solemn emphasis. Female national costume was folded in chests. It was worn once or twice a year.

In the middle of the 19th century, versions of national costumes were gradually lost to unified fashion, which was influenced by cities and squares and changed in the same way as in Europe.

Initially, national costume modelled the richest Gorenjska version of the Alpine type, which was also closest to Central European costumes, i.e. wealthy Alpine farmer costume, similar to Austrian ones (Slovenia was part of Austro-Hungary).





Gathering garments, both male and female, were cut from better fabrics, especially from newer industrial fabrics, changes did not only occur in materials, manufacture was also different. Jewellery began to appear, regularly worn with traditional costume. Following patterns of old headdresses, domestic embroiderers and seamstresses began to make them, which differed from the older ones in both cut and ornamentation. At the turn of the 20th century, men began wearing long white underpants (they started wearing them for military service, as they were part of the military uniform). White underwear pants are one of the most visible elements of the Gorenjska national costume. They were completely hidden at first, as they were embarrassing to wear. Until then, male trousers were tight, later they were cut loosely, as known today.

Initially, national costume modelled the richest Gorenjska version of the Alpine type, which was also closest to Central European costumes, i.e. wealthy Alpine farmer costume, similar to Austrian ones (Slovenia was part of Austro-Hungary).

There was an enrichment of materials used, colours, glittering accessories and a kind of uniformity. More expensive imported materials were used in cities and markets. Headwear was richer (men wore larger brims, women mostly wore headdresses).

Such clothes were worn at national awakening events, celebrations at various receptions of important people, events, processions … Townsmen also began to show their national identity by proudly dressing in national costumes for various ceremonies.

Later, in the 20th century, this version of national costume was joined by others, mainly for folklore purposes and promotion of land, cultural, dance and culinary heritage.

Today, national costume is mainly worn by folk entertainment ensembles, which capture their clothing appearance only in certain elements. However, there are some societies that, in addition to active folklore groups, maintain traditional costumes worn by our ancestors in the first half of the 19th century. Thus folk tradition is passed from generation to generation. Days of National Costumes and National Heritage Kamnik is an ethnological festival, where such groups meet and have a procession through the old town. These groups and individuals also take part in various ceremonies, such as the Alpe Adria Tarvisio (Italy) and the Procession of Alpine Traditional Costumes in Villach (Austria). There are also societies active in reading rooms such as Šentvid nad Ljubljano, the first in Slovenia (and the first Vižmar camp), still active Blaž Potočnik Reading Room Association, which organizes Šentvid festival every year, where they unite all active elements of today's society. The festival ends with a solemn event where national costumes are present.

MALE TRADITIONAL COSTUME

In the 19th century, men wore linen shirts on weekdays

SHIRT
In the 19th century, men wore linen shirts on weekdays. Linen was woven at home. Linen is cool and absorbent. Shirts, made of purchased white cotton percale, were worn at weekends.

Shirt shape resembles letter T. A more beautiful, festive look was arranged with cuffs and specially tailored one-piece collar. Collar and cuff were heavily starched. Sleeves are long, loosely cut, ending with a cuff. Shirt is buttoned with one or more buttons under the collar.

Front side of men's shirts can be made in two different ways: placket and fly, which is buttoned down shirt length.

Collar is quite wide, with small chest pleats sewn from neckline, at the front, proceeding to hand made pleats. Shirt has a double shoulder strap connecting front and back. Back is square shaped and narrowly pleated. Shirt length is mid-calf.

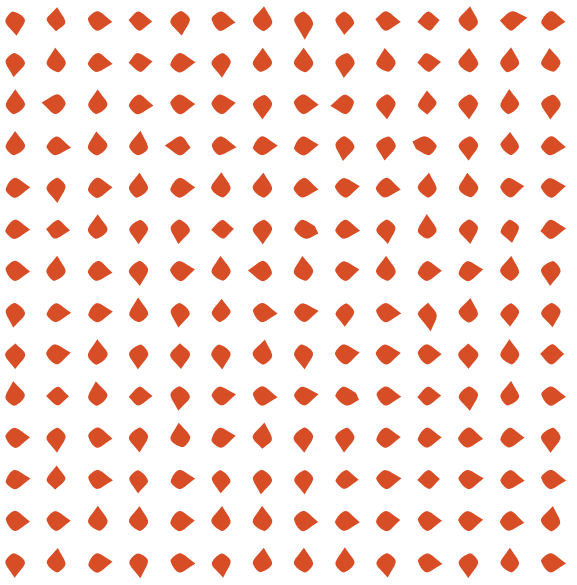
Housewives starched festive shirts' cuffs, collar and frontal part, wealthier ones decorated shirts with
white embroidery.

VEST
Vest had significant aesthetic status in the 19th century. Vests were made from patterned woven velvet. Most common colours were black, dark red or brown. Patterns were tiny, mostly floral or checked often resembling upholstery. Specimen are mostly pale purple and cyclamen with some yellow and orange. Patterns are woven into fabric with silk yarn. Velvet fibres are also silky. Such velvet is no longer made nowadays. Cotton or viscose velvet can be used. Consequently, velvet is not the same neither to the touch nor colour depth as it was in the past.

Front and shoulder can be padded and pricked to retain its shape. Vest edge is heavily hardened, fit is tight.

Linen is cool and absorbent

Trousers are lined with homemade medium thick linen



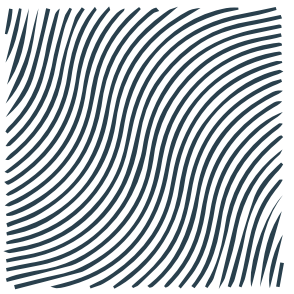
TROUSERS
Trousers were made by local tailors from black or brown sheepskin, goat, deer or chamois leather – 'irh'. They were also cut from homemade black linen or cloth.

Trousers are lined with homemade medium thick linen. Embossed handkerchiefs can be embroidered on frontal part of trousers and on the sides from pockets downwards. Embossed handkerchiefs are hand-sewn with waxed thread.

LONG UNDERWEAR PANTS
Underpants were worn by prominent farmers since the middle of 19th century.

They are fastened with a button or tied with a ribbon, they often have straps at the bottom to tie them to the ankle. It was considered inappropriate, even shameful, to show underwear in the past, not even straps were allowed to be seen.

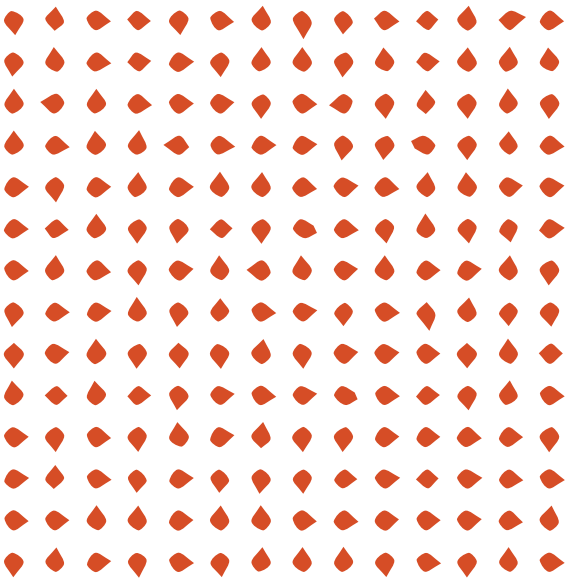
They were made from home-made linen, later also from purchased cotton. As they were completely invisible, they were made from scraps; cuts often made of several pieces.



Silk shawls, with rich floral jacquard patterns, were worn by men on public holidays

HAT
Hat is made from black furry rabbit felt, brims are medium wide, crown buckwheat shaped. It is decorated with wild rooster feather.

SHAWL
Silk shawls, with rich floral jacquard patterns, were worn by men on public holidays. Shawls are tied at the front, under shirt collar. If shawl is very small, two can be tied in front and joined at the back. Shoulder shawl corner hangs from under the vest.

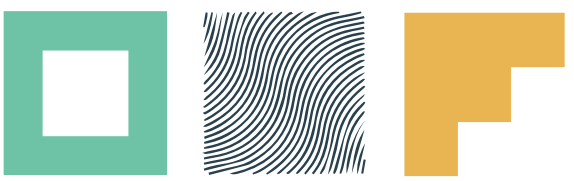


LEATHER BOOTS
Tall boots were fancy, reaching to mid-calf, black or brown, stitched with heavy thread, some had a narrow red edge.

Male clothing from late 18th century to the early 19th century

Front

Back



MEN’S SHIRT

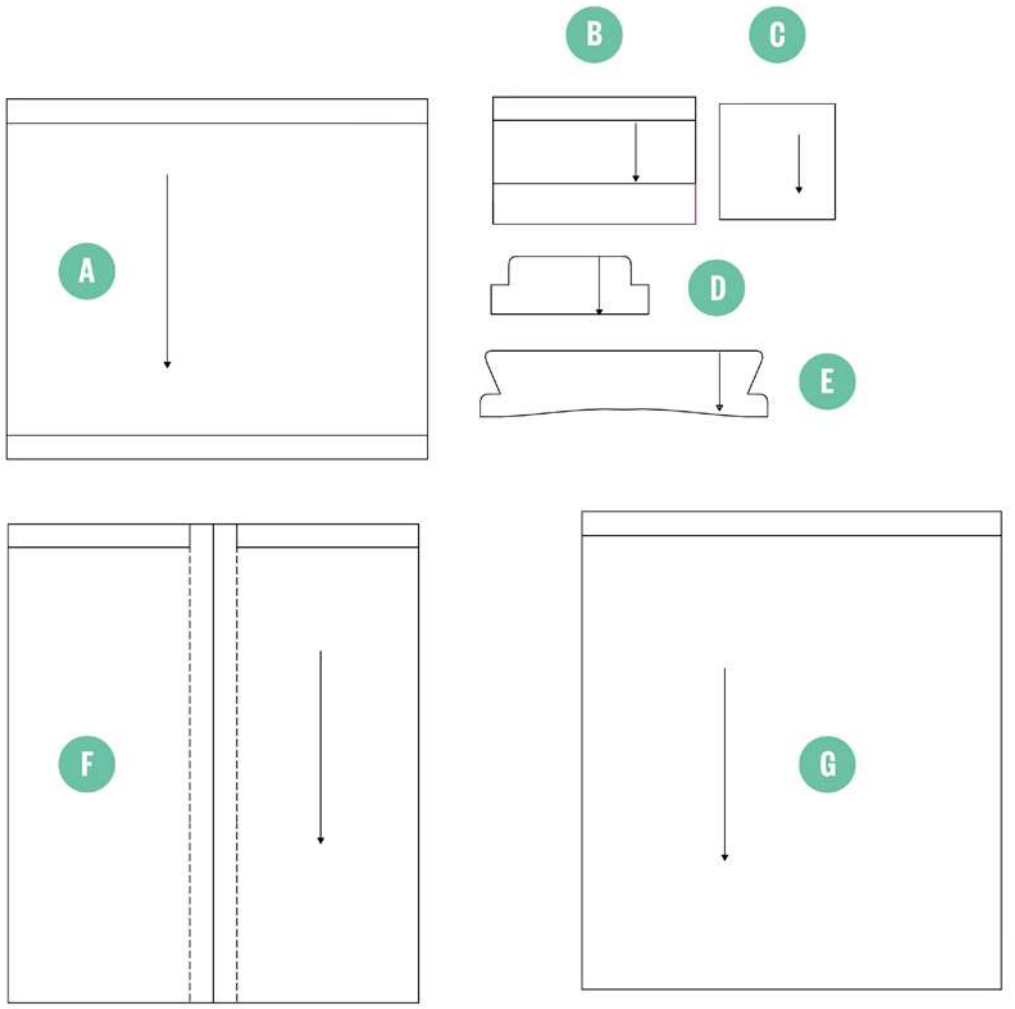
Cotton male shirt has front fastening. The neckline has pleats, collar is simple. Two narrow pleats are sewn on each side of the placket from neck down. Shirt has a double shoulder strap between neckline and sleeve. Sleeve is perpendicularly cut with a square insert under the armpit. Cuff has fine pleats. Length is made a wide cuff fastened with two buttons. Sleeve slit is made in the seam.

Collar and cuff are heavily starched.

PARTS OF THE DESIGN

MEN'S SHIRT

SCALE 1:10



A sleeve
Cut 2 cotton

B yoke
Cut 4 cotton

C armhole
Cut 2 cotton

D cuff
Cut 4 cotton

E collar
Cut 2 cotton

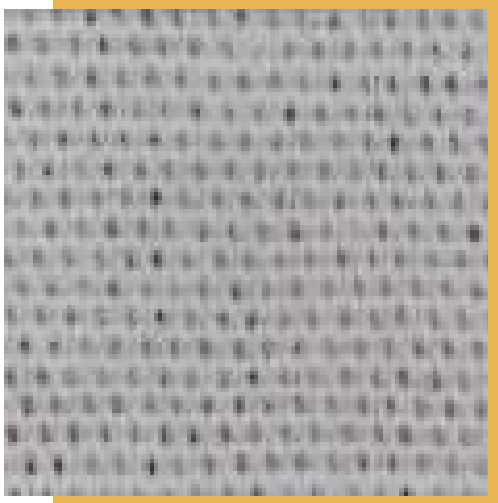
F shirt front
Cut 1 cotton

G shirt back
Cut 1 cotton

THE TECH PACK

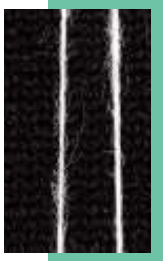
MEN'S SHIRT

Sample



Warp Thread

Weft Thread



Width of the Finish	150 cm
Weight m2	140 g/m2
Weight tm	201 g/tm
Warp Density	60 threads/cm
Weft Density	32 threads/cm
Number Warp Tex	18 Tex
Number Weft Tex	18 Tex

Adjustments, starching and finish:

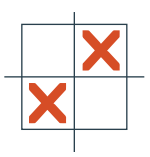
Mercerised in bleached cotton.

Observations:

Feel: smooth.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	Z 848 V/m	18 Tex 1 C	white
Weft	white	100% cotton	Z 848 V/m	18 Tex 1 C	white

Weave



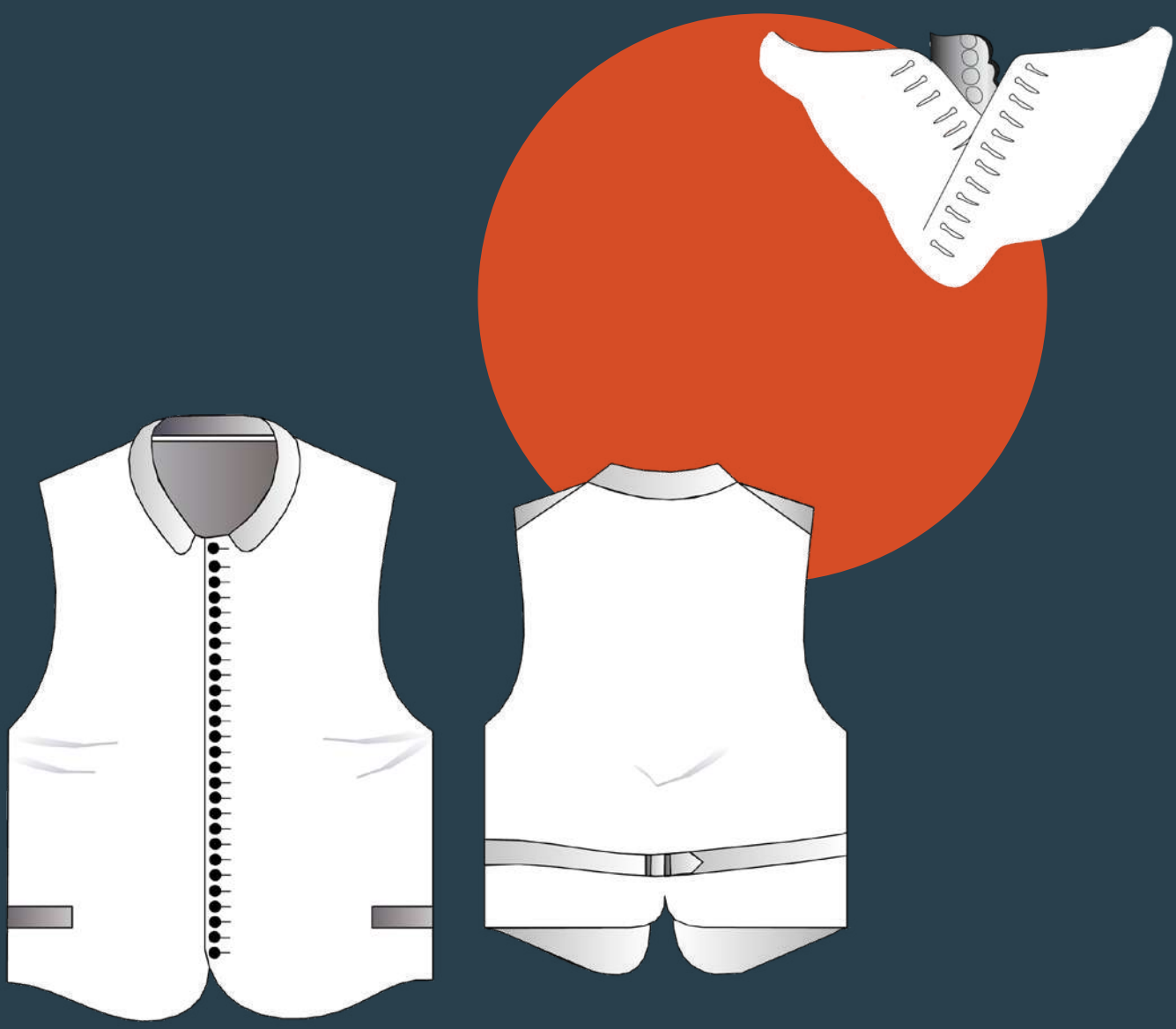
VEST

MEN’S VEST

The vest is tight. Front part is made from cotton velvet, back and lining from cotton. It has two frontal pockets with plackets. A pocket is sewn on the left inner part. Shape is peak lapel, upper part is velvet, lower cotton, there is no interlining.

At the back there is a vest buckle strap.

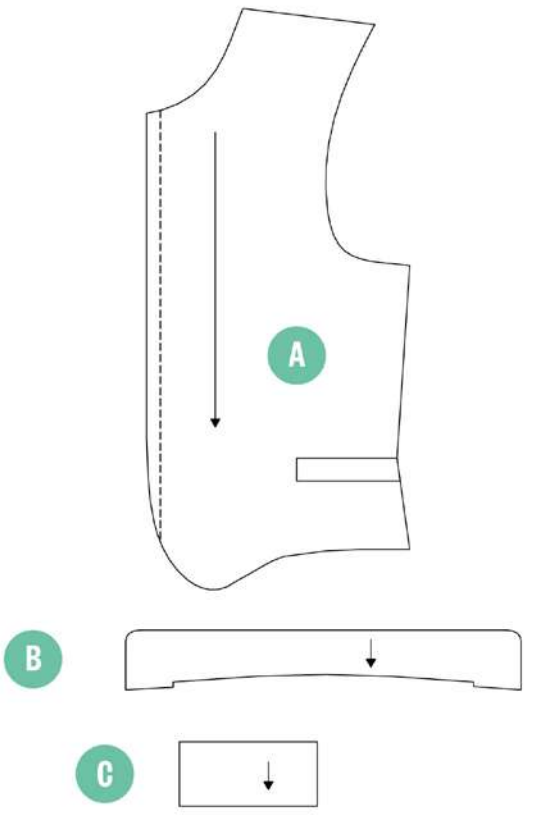
Front is fastened with metal buttons attached next to each other. It is fastened with a base sometimes called ”pork tail”.



PARTS OF THE DESIGN

MEN'S VEST

SCALE 1:10



A **vest front**
Cut 2 cotton

B **collar**
Cut 1 cotton

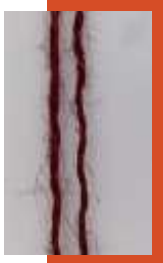
C **placket**
Cut 2 cotton

THE TECH PACK

MEN'S VEST

Sample

Warp Thread



Weft Thread

Width of the Finish	150 cm
Weight m2	270 g/m2
Weight m l.	405 g/tm
Warp Density	27 threads/cm
Weft Density	20 threads/cm
Number Warp Tex	31 Tex
Number Weft Tex	29 Tex

Adjustments, starching and finish:

Dye and cut.

Observations:

Feel: tufted and smooth.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	dark red	100% cotton	S 784 V/m	31 Tex 2/C	dark red
Weft	dark red	100% cotton	Z 643 V/m	29 Tex 1C	dark red

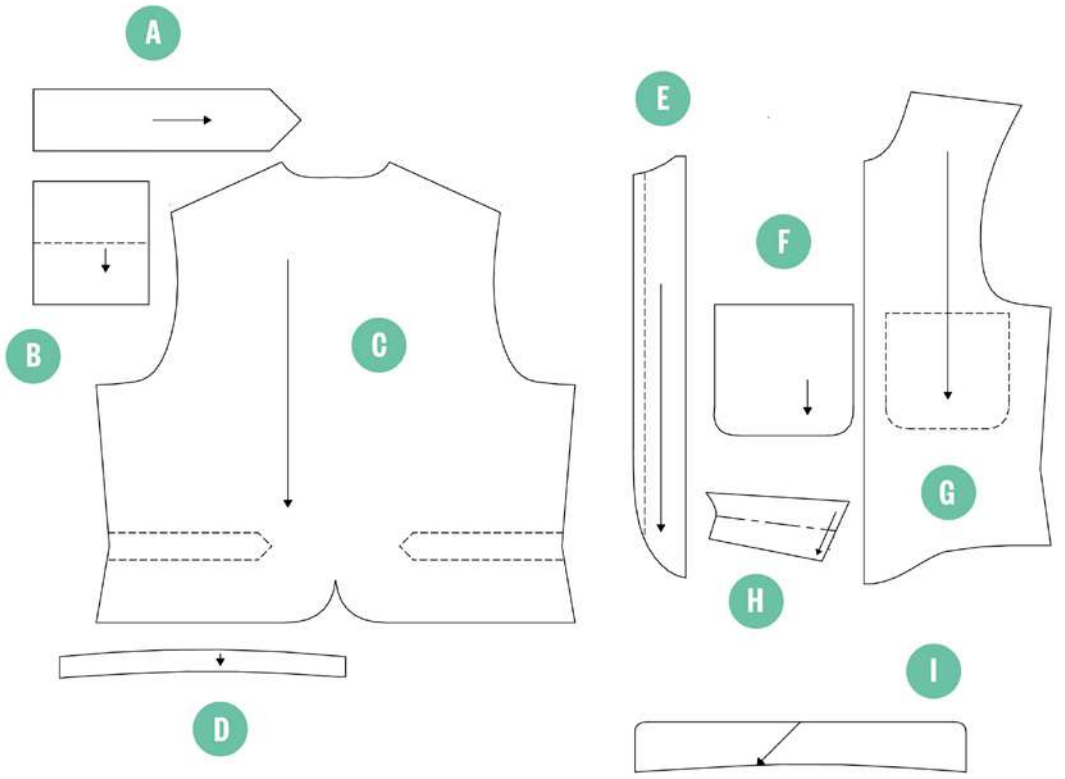
Weave

Velvet

PARTS OF THE DESIGN

MEN'S VEST LINING

SCALE 1:10



A belt
Cut 4 cotton

B pocket
Cut 2 cotton

C vest back
Cut 2 cotton

D collar stand band
Cut 1 cotton

E hem
Cut 2 cotton

F pocket
Cut 1 cotton

G vest front
Cut 4 cotton

H pad
Cut 2 cotton

I collar
Cut 1 cotton

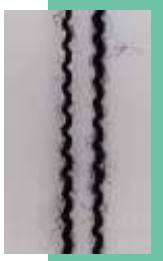
THE TECH PACK

MEN'S VEST LINING

Sample

Warp Thread

Weft Thread



Width of the Finish	150 cm
Weight m2	150 g/m2
Weight m l.	240 g/tm
Warp Density	36 threads/cm
Weft Density	24 threads/cm
Number Warp Tex	-
Number Weft Tex	-

Adjustments, starching and finish:

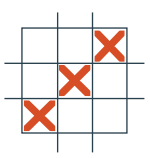
Evenly cut, threads, smooth.

Observations:

Feel: evenly cut threads, smooth.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	100% cotton	-	-	black
Weft	black	100% cotton	-	-	black

Weave

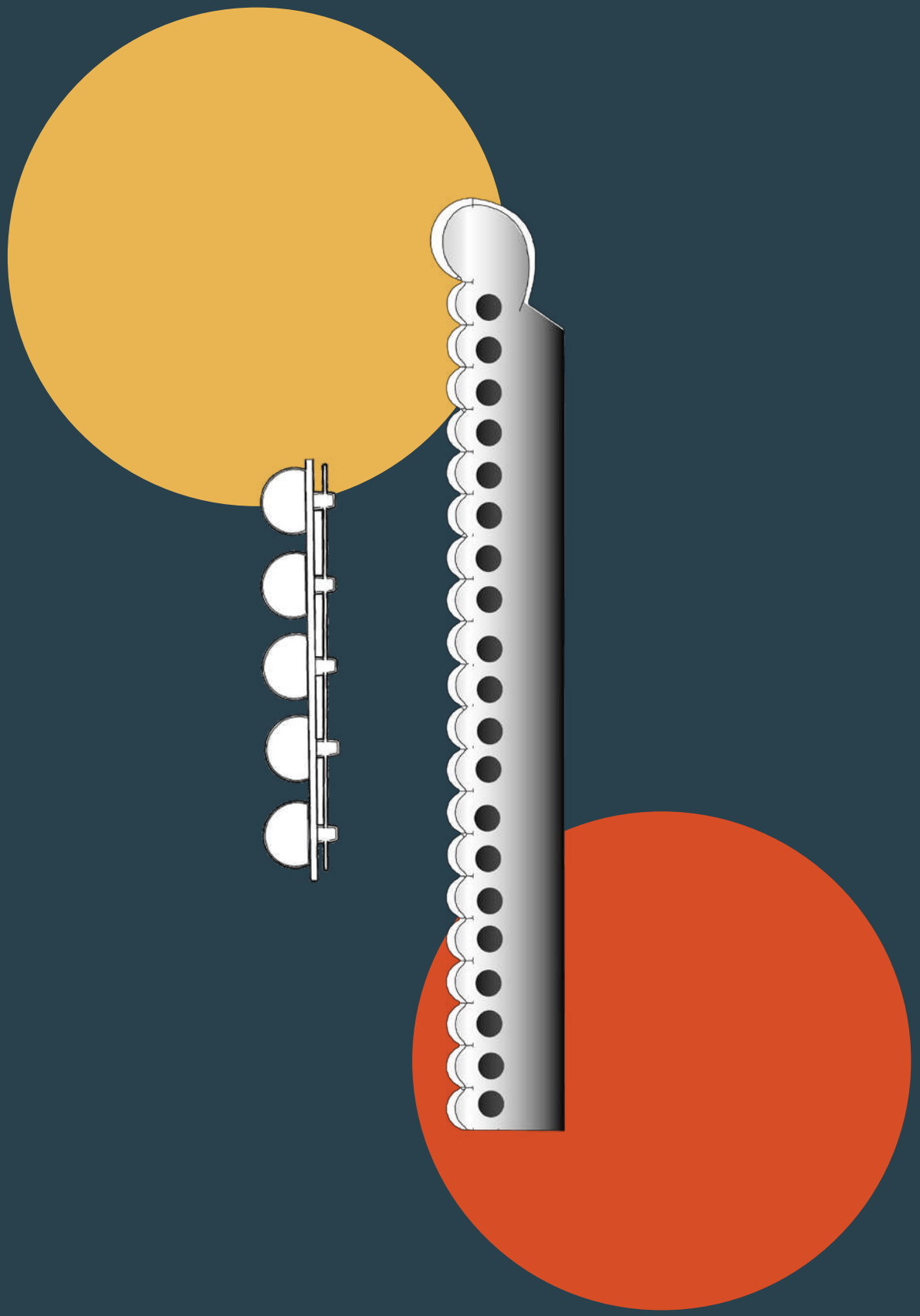


Step twill

PORK TAIL

PORK TAIL

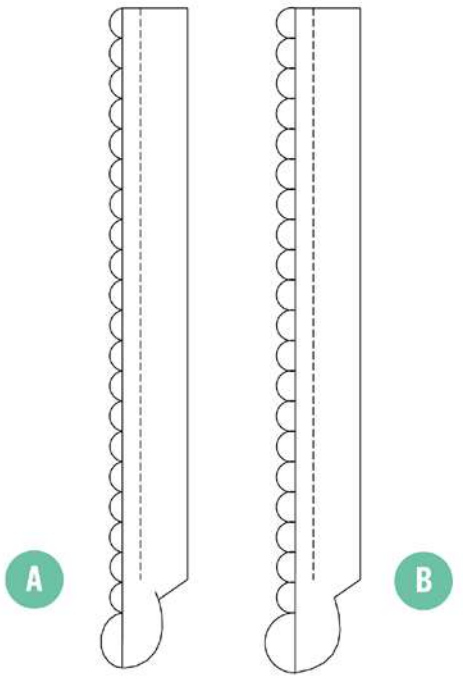
‘Pork tail’ is a base made of two layers of felt with attached buttons. One felt is red, the other green, both are decoratively sewn together. Buttons pierce both layers of felt and are connected at the bottom (strung) with a string, which is hand-sewn to the bottom, i.e. red felt. There was usually only one ‘pork tail’ in the family used alternately by its members.



PARTS OF THE DESIGN

PORK TAIL

SCALE 1:10



A **green felt**
Cut 1 wool

B **red felt**
Cut 1 wool

THE TECH PACK

PORK TAIL

Sample

Warp Thread

Weft Thread

Width of the Finish	90 cm
Weight m2	160 g/m2
Running meter weight.	144 g/tm

Treatment:

Fibre

Fibre	Colour	Material	Torsion	Tex No.	Arrangement
	green	100% wool	-	-	green

Sample

Warp Thread

Weft Thread

Width of the Finish	90 cm
Weight m2	160 g/m2
Running meter weight.	144 g/tm

Treatment:

Fibre

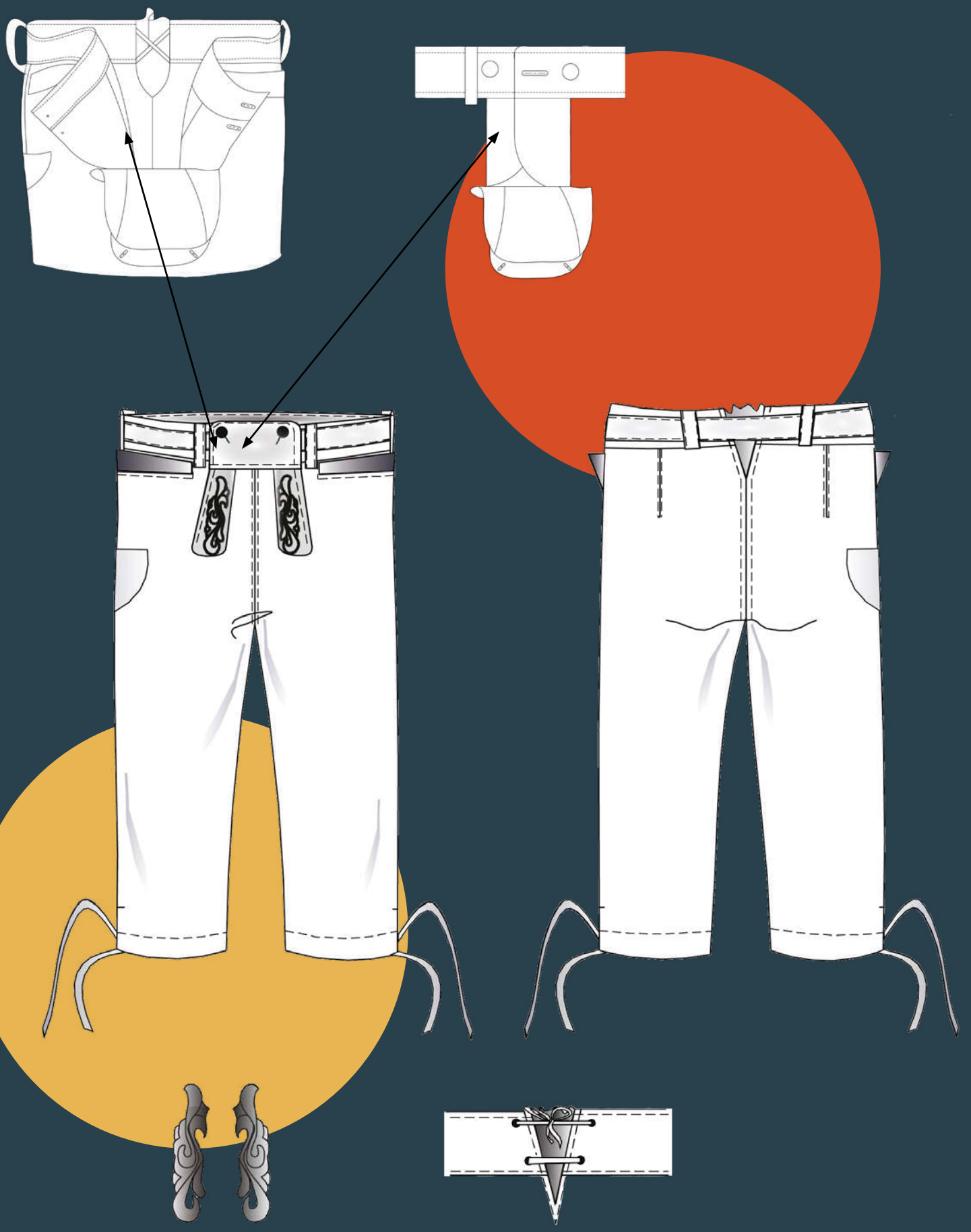
Fibre	Colour	Material	Torsion	Tex No.	Arrangement
	red	100% wool	-	-	red

LEATHER BREECHES

LEATHER BREECHES

Breeches are tight and reach slightly below the knee. They are made of two trouser legs becoming tigther towards the knee. They have a slit on each side tied with ribbons. Belt is adjustable (with a ribbon at the back). Trouser slit is made with a rectangular rounded piece of leather, also called a flap. It is decorated with decorative stitches. Outer edge of lower light leather is visible at the edges. This part is fastened at the waist with metal buttons. Under the belt, from side seam to cover, there are pockets with a placket and an inserted triangular fold. A small pocket is sewn on the right trouser leg.

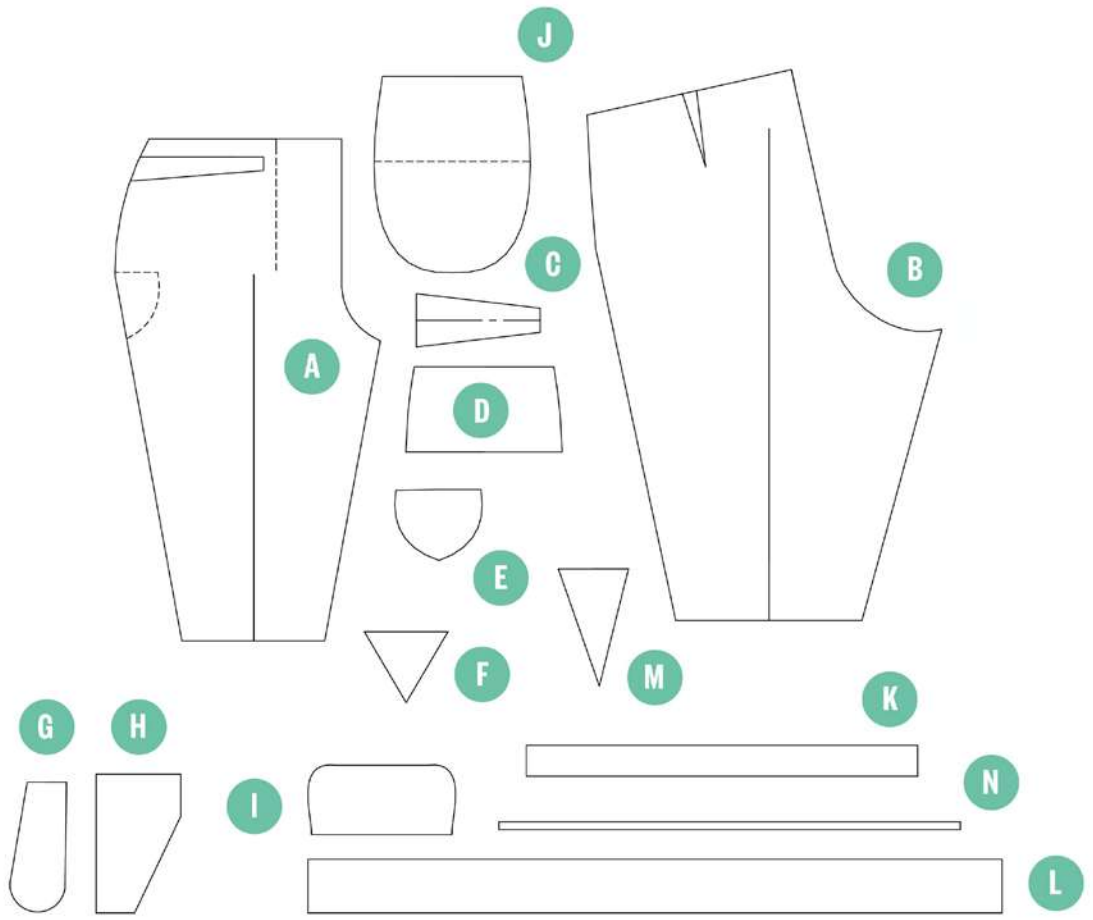
Goatskin for breeches is skin treated by a special process, with suspensions of natural oils and emulsions (olive oil, linseed oil, lard, butter, milk, egg yolk, brains). It is soft to the touch, smooth and stretchy, sustainable to dirt such as milk, sweat, bath soap. Skin is extremely durable yet difficult to dye.



PARTS OF THE DESIGN

LEATHER BREECHES FRONT

SCALE 1:10



A **leather breeches front**
Cut 2 goatskin

B **leather breeches back**
Cut 2 goatskin

C **pocket placket**
Cut 2 goatskin

D **inner pocket**
Cut 2 goatskin

E **pocket**
Cut 1 goatskin

F **pocket pleat**
Cut 2 goatskin

G **placket**
Cut 2 goatskin

H **slit**
Cut 2 goatskin

I **flap**
Cut 1 goatskin

J **pocket bag**
Cut 2 goatskin

K **belt loop**
Cut 1 goatskin

L **belt**
Cut 1 goatskin

M **back pleat**
Cut 1 goatskin

N **ribbon**
Cut 3 goatskin

THE TECH PACK

LEATHER BREECHES

Sample

Leather thickness	0,9 mm
Weight m2	-
Weight m l.	-
Warp Density	-
Weft Density	-
Number Warp Tex	-
Number Weft Tex	-

Adjustments, starching and finish:

Tanned goat skin - chamois leather.

Observations:

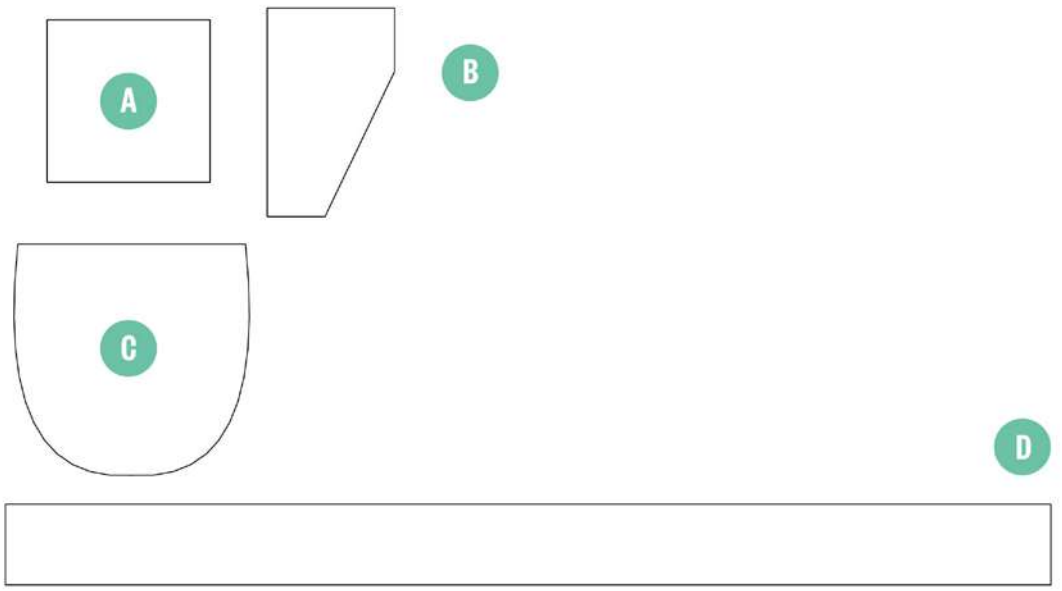
Feel: chamois leather, smooth.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	dark brown	100% leather	-	-	-
Weft	dark brown	100% leather	-	-	-

PARTS OF THE DESIGN

LEATHER BREECHES BACK AND BELT

SCALE 1:10



A flap
Cut 1 sheepskin

B slip
Cut 2 sheepskin

C pocket bag
Cut 2 sheepskin

D belt
Cut 1 sheepskin

THE TECH PACK

LEATHER BREECHES

Sample

Leather thickness	0,9 mm
Weight m2	-
Weight m l.	-
Warp Density	-
Weft Density	-
Number Warp Tex	-
Number Weft Tex	-

Adjustments, starching and finish:

Tanned sheep skin - chamois leather.

Observations:

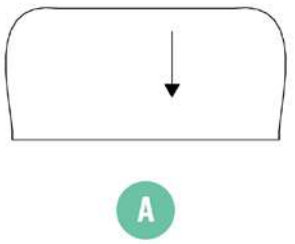
Feel: chamois leather, smooth.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	light brown	100% leather	-	-	-
Weft	light brown	100% leather	-	-	-

PARTS OF THE DESIGN

LEATHER BREECHES BACK AND BELT

SCALE 1:10

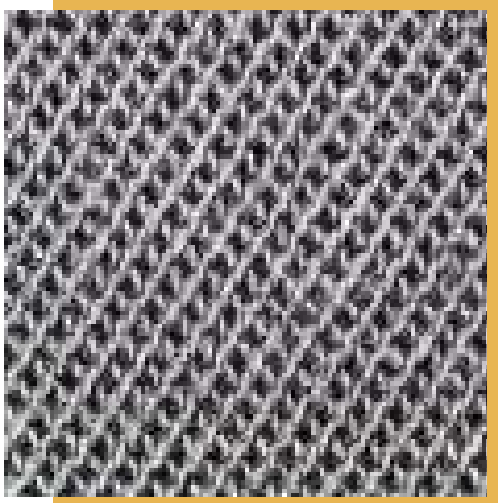


A **flap**
Cut 1 cotton

THE TECH PACK

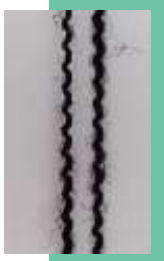
MEN'S VEST LINING

Sample



Warp Thread

Weft Thread



Width of the Finish	150 cm
Weight m2	150 g/m2
Weight m l.	240 g/tm
Warp Density	36 threads/cm
Weft Density	24 threads/cm
Number Warp Tex	-
Number Weft Tex	-

Adjustments, starching and finish:

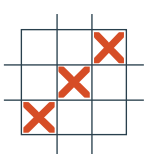
Evenly cut, threads, smooth.

Observations:

Feel: evenly cut threads, smooth.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	100% cotton	-	-	black
Weft	black	100% cotton	-	-	black

Weave

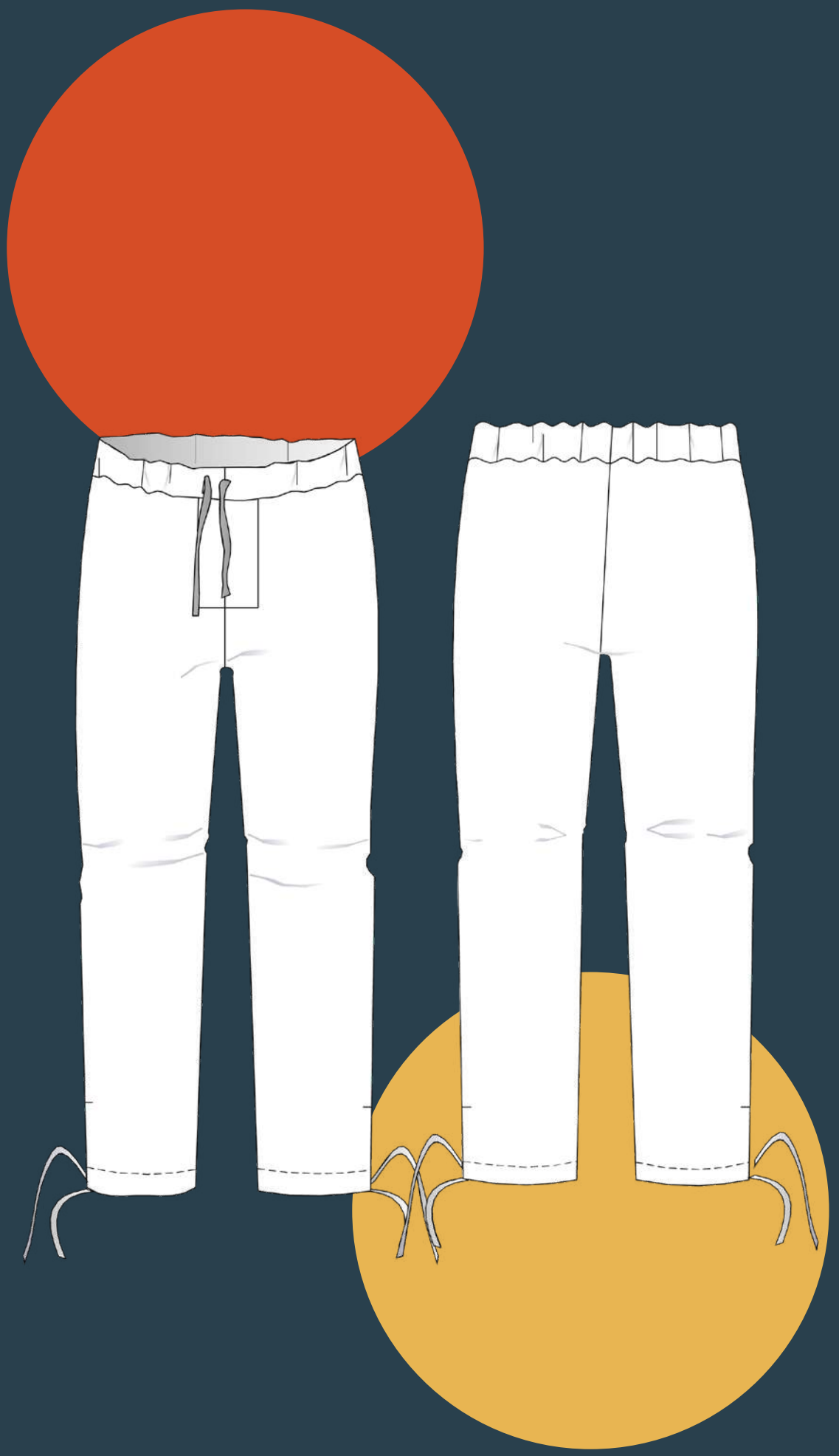


Step twill

LONG UNDERWEAR PANTS

LONG UNDERWEAR PANTS

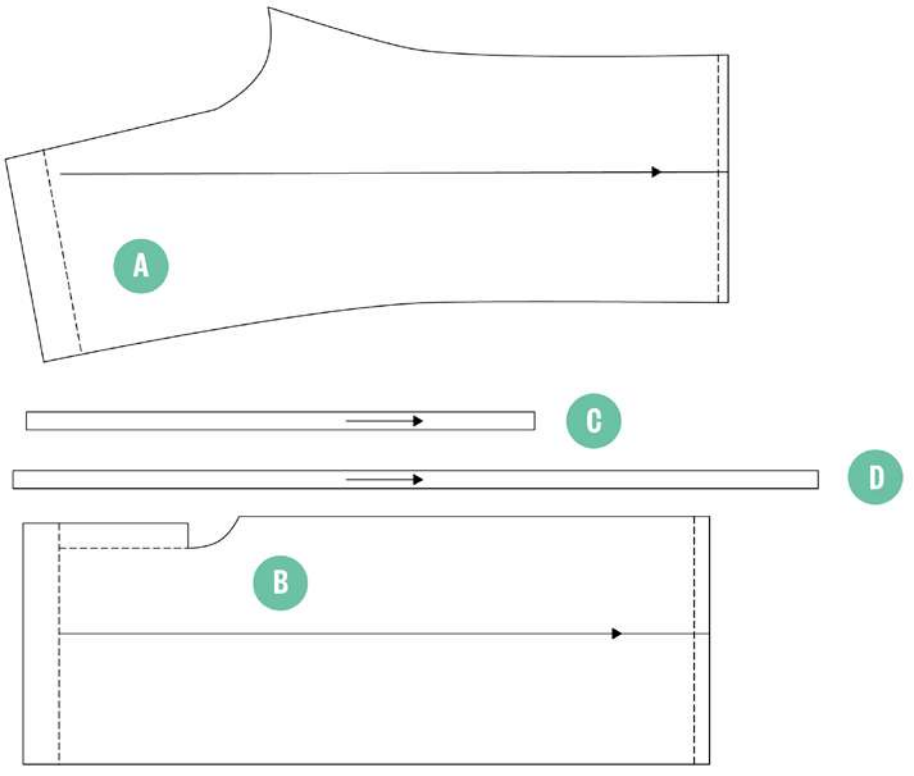
Underpants are tied at the waist with a ribbon. In front, in the middle, there is a simple slit with a cloth of the same material. Length ends just above the ankles. They are tied with a ribbon in simple slits on both side seams.



PARTS OF THE DESIGN

LONG UNDERWEAR PANTS

SCALE 1:10



A **long underwear pants back**
Cut 2 cotton

B **long underwear pants front**
Cut 2 cotton

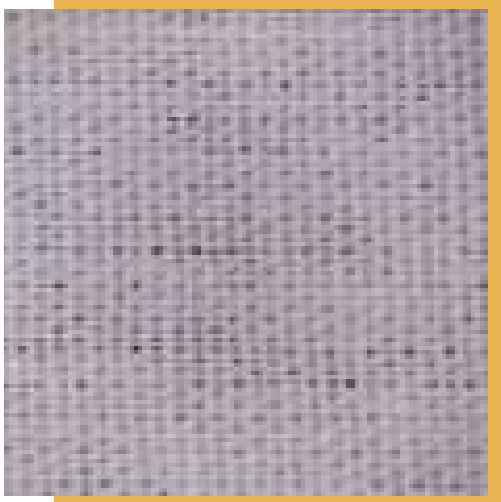
C **ribbon**
Cut 2 cotton

D **waist ribbon**
Cut 1 cotton

THE TECH PACK

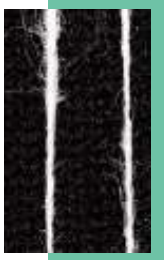
LONG UNDERWEAR PANTS

Sample



Warp Thread

Weft Thread



Finished width	150 cm
Weight m2	130 g/m2
Weight m l.	195 g/tm
Warp Density	24 threads/cm
Weft Density	46 threads/cm
Warp Number Tex	14 Tex
Weft Number Tex	14 Tex

Adjustments, starching and finish:

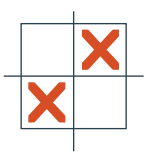
Mercerised in bleached cotton

Observations:

Feel: tufted, smooth.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	Z 946 V/m	14 Tex 1 C	white
Weft	white	100% cotton	Z 946 V/m	14 Tex 1 C	white

Weave

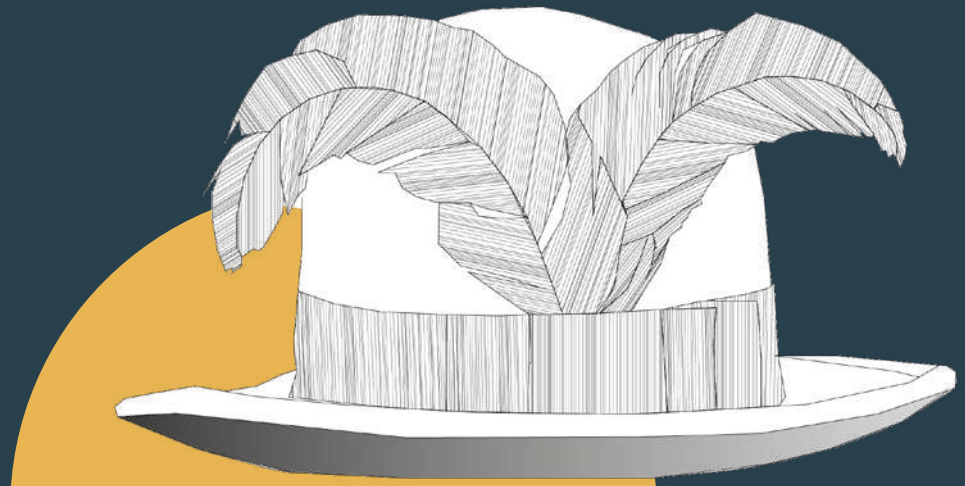


HAT

MEN´S HAT

Hat is made from black furry rabbit felt, brims are medium wide, crown buckwheat shaped. It is decorated with wild rooster feather. Feather is stuck to a 4 cm wide black hat band.

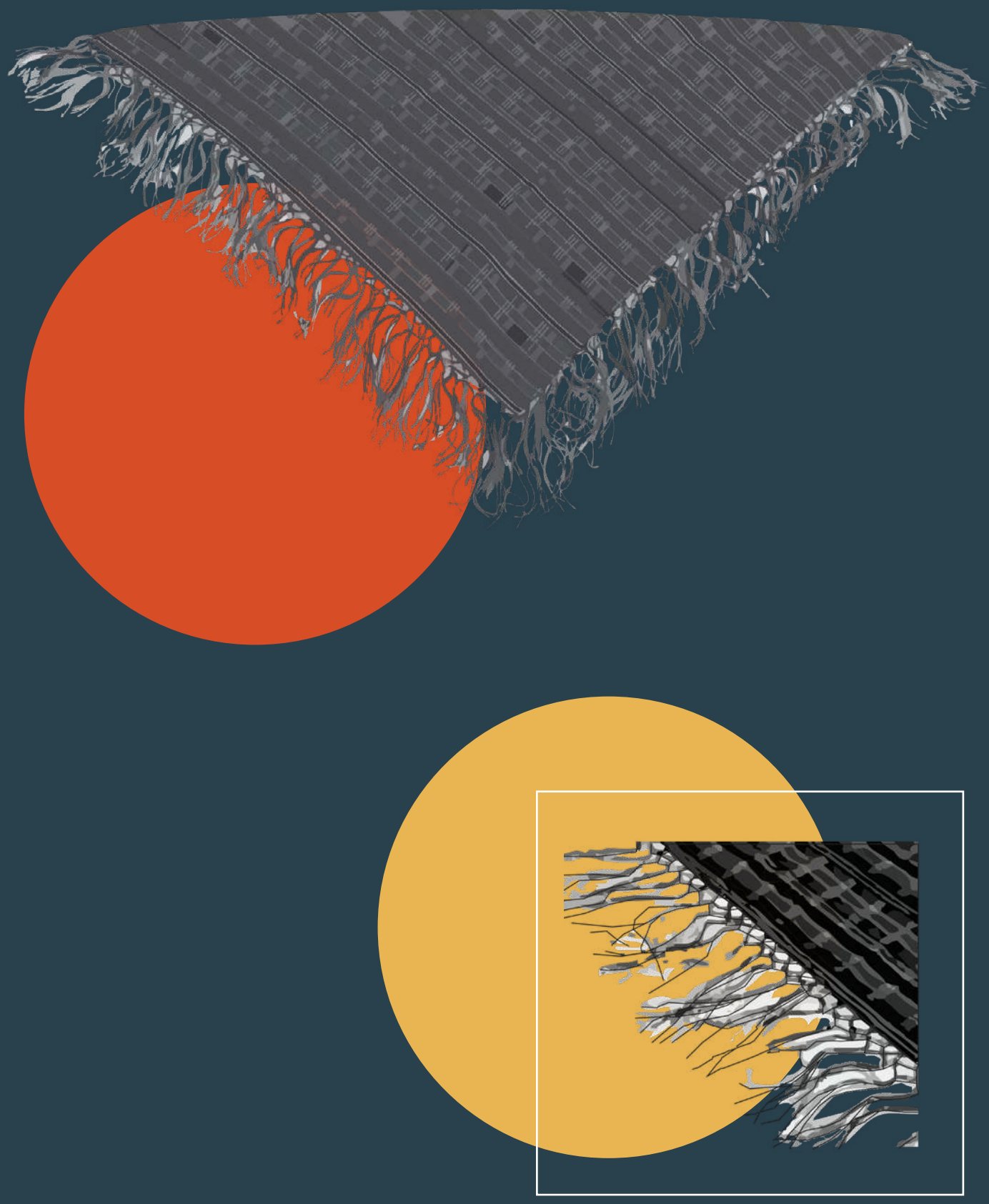
Material: rabbit felt.
Colour: black.



MEN´S SHAWL

Size of shawl is 70 x 70 centimetres. It has 15 cm long, cross-tied, intertwined and knotted tassels.

It is tied at the front under the collar (a simple tie). Shoulder shawl corner hangs from under the vest.



THE TECH PACK

MEN'S SHAWL

Sample

Warp Thread

Weft Thread

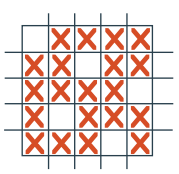
Width of the Finish	72 cm
Weight m2	72 g/m2
Weight m l.	110 g/tm
Warp Density	110 threads/cm
Weft Density	55 threads/cm
Number Warp Tex	- Tex
Number Weft Tex	- Tex

Treatment:

Colored yarn; green, red, yellow

Warp	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	multicolored	100% silk	-	-	multicolored
Weft	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	multicoloured	100% silk	-	-	multicolored

Weave



Jacquard weave, flowery atlas weave

LEATHER BOOTS

LEATHER BOOTS

Boots are tall and knee high. On the inside, they have a leather loop through which a strap is threaded, which is attached to the length of the leather pants.

Material: calfskin
Colour: black

MALE

TRADITIONAL EUROPEAN

CLOTHING

ESTONIA

Referring to Estonian folk costumes, we mainly mean the clothes worn by peasants in the feudal period

INTRO-DUCTION

In the 19th century, the intensification of economic relations between the town and the village had a growing influence on the peasants' clothes which acquired more and more urban elements

ESTONIAN FOLK COSTUMES HING

Referring to Estonian folk costumes, we mainly mean the clothes worn by peasants in the feudal period. Actually, several elements, as well as traditions of wearing folk costumes, date from much earlier times than the feudal period. To some extent, these elements persisted even when urban fashions were generally introduced.

Starting with the beginning of the 18th century, the attire of people throughout Estonia became increasingly more susceptible to innovation and current fashions. Together with the growing exchange of commodities in the country's economic life, the role of bought goods increased also in the peasants' clothes of the 18th century. A great number of ornaments and smaller details were obtained from peddlers, town artisans, and shops. In the 19th century, the intensification of economic relations between the town and the village had a growing influence on the peasants' clothes which acquired more and more urban elements. Elements of current fashions, adapted to local traditions, means and taste, started to predominate in the peasants' clothes. Up to the mid-19th century, the development of changes in folk costumes was a rapid process. During this process, innovations that were rooted in the changes that had taken place in the previous century became increasingly more widespread. Together with new types of outer garments, the bleach-proof indigo blue became a popular dye available over the counter; since this dye was achieved by fermentation in urine it came to be called pot-blue. In the middle of the 19th century, peasants' clothes directly started giving way to town fashions. Transition from traditional clothes to new fashions was influenced by regional differences, as well as by differences in the wealth, cultural level, and age of the wearers. The so-called village intelligentsia (clerks, artisans), wealthier peasants, and also those poor peasants who were obliged to look for seasonal work in towns, adopted urban fashions sooner. The men who moved about more were certainly more susceptible to town fashions. Women's costumes were undergoing a recession period, adopting some transitional forms of garments. The second half of the 19th century witnessed a rapid spread of urban lifestyle and modernisation of society, ousting the traditional clothing.

Although Estonia is small, the traditional clothes reflected strong regional disparities which became appearant in parochial distinctions of the garments. The peculiarities of the clothing of regional groups formed by the 19th century stemmed from both ancient tribal distinctions and subsequent historical development.

Elements of current fashions, adapted to local traditions, means and taste, started to predominate in the peasants' clothes

Before the 1863 passport law that put an end to the peasants' movement restrictions, serfdom played a significant role in development and survival of distinctions

The majority of the life of local people was limited to the local parish, inns and parish churches being the main meeting places. People stuck to the local traditions of clothing. Due to women's low mobility and social rules of behaviour, the peculiarities in the clothing of regional groups were extremely easy to trace in women's clothes.

As to the Estonian folk costume, folk costume researchers have distinguished four main regional groups – those of North Estonia, South Estonia, West Estonia, and the islands. These groups are of long standing, going back to ancient tribe differences as proved by studies of dialects, national culture, and archaeological finds. Geographical and economic conditions favoured the differences, and so did the administrative division of the country, as well as the relations with different ethnical groups that have melted into the local population, and numerous cultural relations branching out into different directions. The Estonian folk costume has several common features with those of the Baltic nations, i.e., Lithuanians and Latvians, and, besides these, also East-Slavic, Swedish and Finnish influences can be traced regionally in the development of folk clothes. This book provides an overview of festive folk costumes of Vändra man and Vändra woman dating back to the middle of the 19th century. Vändra parish is part of Pärnu county or Pärnumaa which, together with Lääne county or Läänemaa, belongs to the West Estonian regional group of folk clothes. Although clothing in West Estonia was quite susceptible to innovations and fashion influences, West Estonians still wore their folk costumes even at the beginning of the 20th century, and on the island of Kihnu, national clothes have, to some extent, been in everyday use to this day.

The folk costume developed according to the economic conditions and technical skills of the wearer and, certainly, owing to historical tradition, and at the same time, it had to meet the needs determined by local climate, living and working conditions.

The colour combinations, patterns and ornaments reflect not only the people's aesthetic values and skills, but also ethnic components. The Estonian folk costume was influenced by the neighbours' costumes and by the current fashions of the higher classes of society. The exterior influences were adapted according to the people's means, ways and tastes.

Differences in the wearers' wealth could be seen best in the number of separate items, their quality and decorations. Ample data is possessed on the festive longcoats of wealthy people that were made of finer wool and were more richly decorated with cord in South Estonia, whereas in North Estonia the backs of the coats had more (clusters of) folds. Clothes embroidered with beads, silk, and gilt metal thread were the privilege of the wealthy. Clothes were a substantial part of the wages of the farmhands and estate labourers. The clothes that the maids and wetnurses got from the manor were one of the channels of introducing current urban fashions to the peasants.

As to the Estonian folk costume, folk costume researchers have distinguished four main regional groups - those of North Estonia, South Estonia, West Estonia, and the islands

In peasant culture, festive clothes and clothes of everyday use stood strictly apart. Festive clothes were worn only on special occasions, they were taken good care of and often handed down from generation to generation. There were also visiting clothes for errands, business, and visits of a less festive nature, and there were working clothes that were worn every day which were made of poorer material and without decorations; sometimes they were made from old festive or visiting clothes. A complete set of festive clothes was given to a young man or girl for the confirmation day which marked the end of adolescence. There was no great difference between a bachelor's and a married man's suit, but there was an old custom to distinguish between the costumes of a maid, a married woman, and a widow.

Festive clothes were worn only on special occasions, they were taken good care of and often handed down from generation to generation

When compiling a whole set, one should aim to achieve an integral final result where every detail has its role and all parts of the costume belong to one and the same period. Ornaments and accessories should not be forgotten, and details need to be taken into consideration also when wearing the folk costume. Whether a single item was a component belonging to the wholesome set and the complexity of the process of making it might have been determined by several circumstances. In case of some garbs, their social meaning was of extreme importance. Both everyday and festive clothing directly referred to the wearer's social status, and in addition to that, choices were made on the basis of the current season and the significance of the situation.

Since ancient times, ornaments and decorations, in addition of having a significant decorative value, have expressed a wish to provide a barrier against evil forces of the outside world. Some clothes were also believed to have the magic protective meaning.
It was believed that a tightly wound belt not only supported, but made the wearer strong and gave protection from diseases. It was also believed that woollen mittens protected from illness and evil eye, and therefore they were sometimes worn even in summer. Stuck in the belt, they were supposed to ward off evil spirits.

The development of the peasant costume into the national symbol of Estonia was neither rapid nor smooth. At the end of the 19th century the Estonian Age of Awakening brought along a strong wish to show national belonging and pride, and at that time, the phrase "folk costume" came into use. People started to preserve folk costumes as their festive attire. Today, traditional clothes are worn as a performing outfit or festive attire at song and dance festivals, folklore movement events and various public celebrations, as well as during special occasions. Preparing and wearing folk garments signifies that regional old peasant costumes carrying parochial differences have evolved into a national symbol.

Today, traditional clothes are worn as a performing outfit or festive attire at song and dance festivals, folklore movement events and various public celebrations, as well as during special occasions.

FESTIVE COSTUME OF VÄNDRA MAN FROM THE MID-19th CENTURY

Outer garments were woollen longcoats, sheepskin coats and, in mainland Estonia, white linen robes

LONGCOAT

Outer garments were woollen longcoats, sheepskin coats and, in mainland Estonia, white linen robes. The longcoat that was worn all the year round by both men and women, was the most festive garment among them. The longcoat was mainly worn during the cold period, but their wish to be clad in an honourable manner made Estonians wear their long festive woollen overcoats even on hot summer days. The tradition persisted into the mid-19th century, especially in South Estonia. In winter the longcoat was worn over a sheepskin coat. The linen robe, not being a festive garment, was worn under the sheepskin coat in order to prevent the fur from the coat from harming the costume beneath.

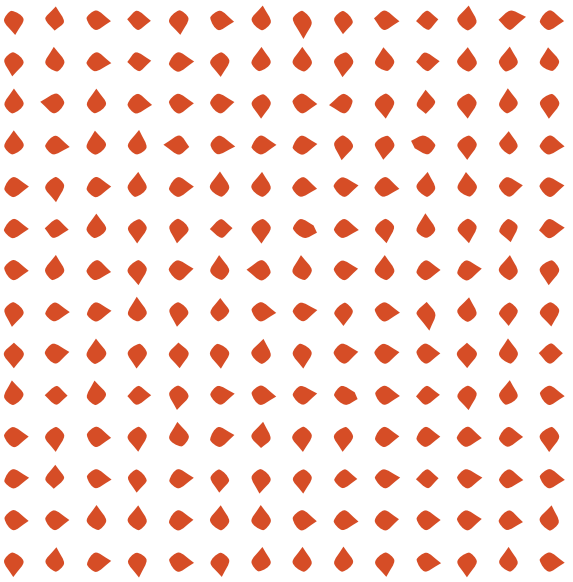
Wide longcoats or robes that were common to Estonians in the 17th and still in use in the 18th century, could be seen here and there as late as the 19th century, both on the mainland and the islands. Tight-waisted outer garments with full skirts began to predominate in the first half of the 19th century.

People usually wore ”tailed” coats with curved side-seams on the back, so that the back of the coat was folded below the waist-line. The ”tailed” coat has earned its name because of the ruffled gores on the back resembling tails. North of the Tartu-Viljandi-Pärnu line, the folds were pressed into tight clusters of creases. The number of creases showed the wealth of the wearer – the wealthier people had four to five creases in a cluster, the poorer people only two or three. Men’s longcoats resembled those of women, both with ”tails” at the back. When comparing the cut of coats, a significant difference can be traced – men’s coats have sewn-on pockets whereas women’s coats have no pockets at all.

Men’s festive clothes were made of woollen fabric. As to the material of longcoats, sheep-brown or black pre-shrunk fabric was used; pot-blue coats may also have been worn. In Pärnu county or Pärnumaa, longcoats were mainly sewn of sheep-brown woollen fabric, but in Vändra, cases of using pot-blue fabric have also been reported.

Longcoats were decorated with four-faceted rich red twisted cord band (kaarusnöör). Compared to those of women’s, the decorative twisted cord bands of men’s coats have some differences in the shape of twirls and their arrangement on the coat. Men’s coats have no decorations on the back, but pocket flaps are decorated. Besides cord bands, men’s coats were also decorated with metal buttons that were sewn onto the pockets and also along the hem. Usually, a line of buttons was sewn vertically from the neck opening to the waist. Instead of buttons, belts were used in order to fix the hems of a longcoat. This also distinguishes the traditional way of wearing men’s longcoats from that of wearing women’s longcoats. Women never wore belts on their longcoats.

The number of creases showed the wealth of the wearer - the wealthier people had four to five creases in a cluster, the poorer people only two or three.



SHIRT

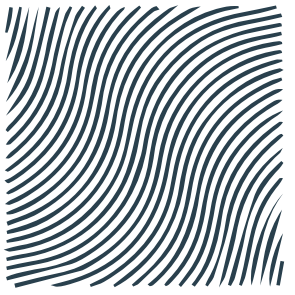
Men's shirts were sewn of linen fabric – either of white bleached linen or of plain-woven tow cloth. The choice of fabric was based on the purpose of the shirt, whether it was to become a festive garment or meant for doing household chores.

Men's shirts were of tunic-like cut. The cut of the top part of a man's shirt resembled that of a woman's shirt. A piece of linen cloth was folded into two, thus getting a shirt without shoulder seams, and a separately cut out shoulder patch was sewn onto the shoulder line. It's aim was to strengthen the fabric and keep the shoulder line in place. Often, neck patches were sewn onto the collar of a man's shirt, either over or under the shoulder patches. A T-shape opening for the head was cut in the middle of the folded shirt fabric. The fastening on the shirt front was finished off with a narrow hem. Neckline could also be fastened with braided bands. They were sewn onto the fastening on the shirt front, or put through the holes made into the collar and then tied together. On a festive occasion, the collar was set up with a kerchief and the neck opening was fastened with a silver 'twig' brooch (vitssõlg). Simple or cuffed sleeves were sewn to the shirt, and in order to allow freedom of movement for the arm, a square armpit patch was sewn onto the bottom of the arm hole.

A work-shirt had no collar and its sleeves had no cuffs. The sleeves were shorter and narrower than those of festive shirts. A festive shirt had a small upward (the older one) or turned (the newer one) collar. The neckpiece and the sleeve end were ruffled and the sleeves of festive shirts were pleated to the cuff. The shoulder patches, collar and cuffs of adorned shirts were embroidered, i. e., they had lines of backstitches sewn with white linen thread.

The cut of the lower part of a man's shirt differed from that of a woman's shirt. In comparison to women's shirts, men's shirts were shorter. Men's shirts were made of one single piece of fabric, with no separate bottom called a continuation. The shirt length measurement was taken so that the shirt would reach the wearer's knees. Plackets were left in the side seams of the lower part of the shirt. Men usually wore their shirts tucked in the trousers.

The choice of fabric was based on the purpose of the shirt, whether it was to become a festive garment or meant for doing household chores



TROUSERS AND BREECHES

In Estonian peasant culture, only men and boys wore trousers. Boys were first trousered or breeched at about the age of six to ten. Woollen trousers were worn in winter, linen trousers in summer. Woollen trousers were regarded more as Sunday garments, half-woollen as winter clothes, and those made of tow cloth served as working clothes during the summer. In summer, linen trousers with blue and white stripes could also be worn as festive garments. On very special occasions, some men in Pärnu county used to wear leather trousers but in Vändra, no such cases have been reported.

The trousers of the older type consisted of two pieces of fabric that were cut out and folded lengthwise for the legs. The fabric must have been quite narrow, which was probably the reason why the wider part meant to cover the wearer's bottom could not be cut out as one piece together with a trouser leg, and therefore, a rhomboidal piece of fabric was sewn between the legs, or triangular wedges were sewn to the legs.

By the middle of the 19th century, most of Estonia had adopted breeches (in some places called kintspüksid, i. e. 'thigh' trousers) with a buttoned foreflap, originating from 18th-century fashions. The flap was a piece of fabric over the wearer's stomach; the flap was fastened to the waistband with buttons. Differently from the earlier trousers, the breeches had side seams. Breech legs stopped just below the knee and ended with sewn cuffs. The outer side of a breech leg was provided with an open seam or a placket that was closed with buttons. Woollen breeches mainly boasted metal buttons, linen breeches had buttons made of yarn, and towy breeches were sometimes fastened with wooden toggles. Leg cuffs were fastened with garters.

Woollen trousers were worn in winter, linen trousers in summer. Woollen trousers were regarded more as Sunday garments, half-woollen as winter clothes, and those made of tow cloth served as working clothes during the summer

TALL FELT HAT

A tall (or stiff) felt hat was, first and foremost, festive type of headgear worn both in summer and in winter. Vändra men used to wear a stiff felt hat with a distinctive crown. Hatters would make felt hats from dark brown or black fulled (felted) sheep's wool called felt. The hat was pre-blocked into a specific crown shape on a wooden block.

The tall hat had a brim that provided a good grasp for the hand. The felt hats worn by men in Pärnu county had an old-fashioned feature of tapering at the crown.

Belts worn with everyday clothes differed from those worn over festive garbs

BELT

Men would use the belt mainly for fastening his outer garments. Belts worn with everyday clothes differed from those worn over festive garbs. On festive occasions, coats made of better fabric, long coats and sheepskin coats were fastened with a woollen belt in net-technique (pussakas) or a camlet belt, and woollen patterned mittens were often stuck under the belt.

Pussaks (i.e. belts in net-technique) were woollen yarn grid belts. The wide textile belts were wound around the body twice. In Pärnu county or Pärnumaa the belts used to be fixed like that: the central point of the belt was placed on the wearer's stomach, after which the loose ends were crossed over behind the back and brought round to the front again. Then, the end in one hand was crossed over the end in another hand or tied in half-knot; after that, the ends were pulled to the sides and tucked under. The ends of the belt were left dangling at the sides of the coat.

PEASANT SHOES

Like elsewhere in the 19th-century Pärnu county, bast shoes and peasant shoes were traditional footwear also in Vändra parish. Peasant shoes were light heelless shoes cut out from one single piece of leather. Cowhide peasant shoes made of curried leather were worn even on festive occasions. They were soft and did not lose their shape after getting wet. Peasant shoes were worn both in the summertime as well as in winter. In mainland Estonia, including Vändra, the cut of peasant shoes, i.e. the shape of toe, was truncated. Braided linen strings or leather straps were pulled through the incisions made along the edges of the shoes. The length of the straps depended on the way they were tied around the leg of the wearer. While wearing breeches, men tied the shoe straps on the back of their knees.

STOCKINGS

Men used to wear knee-high stockings. They were knit from either sheep-grey or sheep-brown woollen yarn. The back side of the majority of men's stockings had a peculiarly characteristic pattern, and after the stockings were knit, they were fulled or shrunk in order to make them thicker. Stockings were worn on festive occasions, most of the time they accompanied breeches. In winter, when the weather was cold, several pairs of woollen stockings were worn on top of one another.

Stockings were worn on festive occasions, most of the time they accompanied breeches

Garters were fastened about the upper part of the leg to keep up stockings

GARTERS

Garters were fastened about the upper part of the leg to keep up stockings. Besides stockings, also breech leg ends were fastened with garters. In order to do this, first garters were tied around the legs, then brought out through a hole in the waistband of breeches, and tied in a knot. When wearing breeches, garters were highly visible and were therefore made of quite colourful pieces of yarn. The garters collected from around Vändra have been braided of woollen yarn in plain weave. As to the pattern, it is either two- or three-coloured full fishbone pattern. Both ends of men's garters are embellished with a fancy tuft.

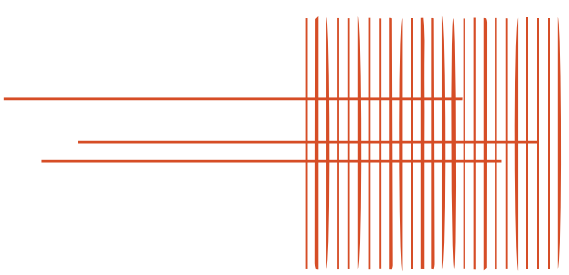
MITTENS AND GLOVES

In cold weather, one certainly needed mittens or gloves. Yet for Estonians, the role of patterned mittens has been much more significant than simply that of hand warmers: amongst items of clothing, belts and mittens were believed to have the most protective powers. Mittens had the most important role among the various beautiful items that the bride handed out from her hope chest or trousseau to her new relatives at her wedding. While dealing with important matters, woollen mittens were worn also in summer or tucked in the belt, as the patterns on knit mittens were supposed to bring luck, give strength, and protect the wearer from hostile people or forces. The patterns on figured woollen mittens most typical of Estonia were sheep-brown or pot-blue.

TOBACCO POUCH

Tobacco pouches were made of leather or pieces of fabric. Leather pouches of simple cut were sewn out of an animal bladder or a cured scrotum of a ram. Bags or pouches of this kind were drawn together at the top by a string woven through the slits along the edge of the opening. The pouches based on a more complicated three-piece cut were sewn from tanned leather. Tobacco pouches were also made of factory-made cloth – either of cotton print, silk, manufactured woollen, or velvet.

Tobacco pouches were also made of factory-made cloth - either of cotton print, silk, manufactured woollen, or velvet



As to the cut of pouches, there were two main types. The former consisted of two parts: first, the shorter sides of a rectangular piece of material were sewn together and the tube was then attached to a circle-shaped bottom part. The rectangular side part did not need to be made of a single piece of material but could be sewn together from several smaller rectangular pieces. In this case, the tobacco pouch, once ready, had stripes on it. According to the other method, the pouch was sewn of three parts: the bottom corners of two rectangular side pieces were rounded, after which they were sewn to a long piece of fabric, thus joining them together and getting a bag. Such cut resembles that of a leather bag made for keeping money or tobacco. A tobacco pouch could be worn dangling from a pocket or a trouser button.

Festive Costume of Vändra Man from the mid-19th Century

Front

Back

When making garments that are part of a folk costume as a wholesome set, you need to have real-life garments as examples that you would be able to follow. That is the reason why, in case of those pieces that are not to be found around Vändra any more, analogous artefacts from neighbouring parishes have been chosen to serve as models. In addition to manuscript materials and photos, descriptions of clothes worn in Pärnumaa provided by nationwide surveys of the Estonian national costume have been of help in steps of "borrowing" and "restoring".

Original items from the Estonian National Museum (Eesti Rahva Muuseum) have been chosen for models in order to put together this national costume as a wholesome set.

The following items have been used: Long coat ERM A 509:2192; short coat VM5218/E241; Tori men's shirt ERM 17332; Suure-Jaani breeches ERM 2072; Tall felt hat ERM 18290; Grid belt ERM 8410; stockings ERM A 119:104/ab; twig brooch ERM 8518:1. The stockings belonging to this costume have been made according to the description EA 64. Peasant shoes have been made on the basis of the description EA 64 and the article by Eevi Astel (Estonian Popular Peasant Shoes in the 19th and at the beginning of the 20th century – Annals of the Museum of Ethnography XXII. Tallinn, Valgus, pp. 188-213, 1967. (In Estonian)

MEN'S SHIRT

The body of the shirt has been cut out in one piece so that it has no shoulder seams. The fastening on the shirt front and the bottom edge of the shirt have been hemmed. In order to widen the neck opening, a neck patch has been sewn under both of the shoulder patches. The collar and the shoulder patch have been sewn to the shirt with backstitches. The upper part of the sleeve has got pleats of 0.5 – 0.8 cm in depth. The front neck has been deepened 2 cm. The sleeve ends have been ruffled, holes for the straps have been put into the ends of the cuffs.

The cuff has been sewn to the sleeve with two lines of backstitches. There is a fold on the outer edge of the collar, the seams at the ends are reinforced with blanket stitches. Backstitches have been used for fastening the collar at the ends and on the neck drop. Also, the inner side of the collar has been fastened with whipstitches between the ruffles of the neckline. The fastening on the shirt front is closed with a brooch.

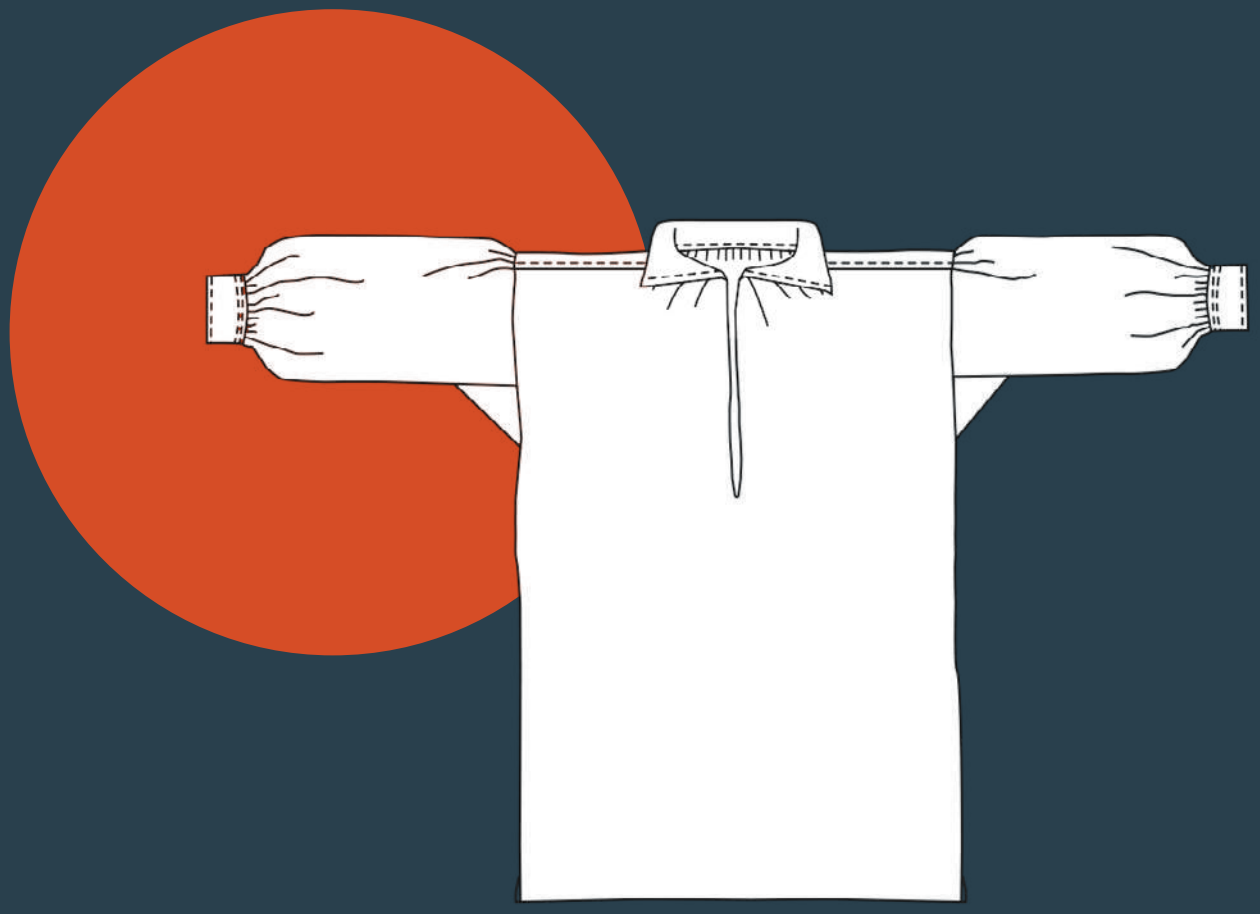
The length of the body part is 92 cm,
the slit of the fastening on the shirt front is 18 cm, the shoulder patch measures 17.5x5 cm, the neck patch measures 12x17 cm.

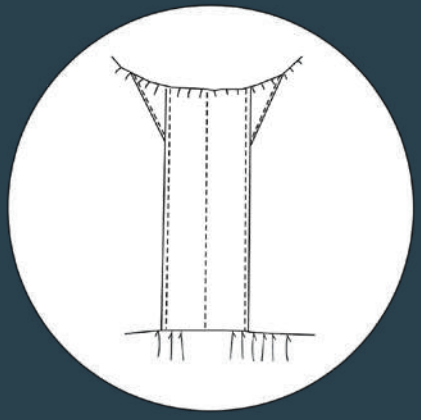
The sleeve cuff measures 6x24 cm, the armpit patch measures 11x15.5 cm, the collar measures 41x11 cm.

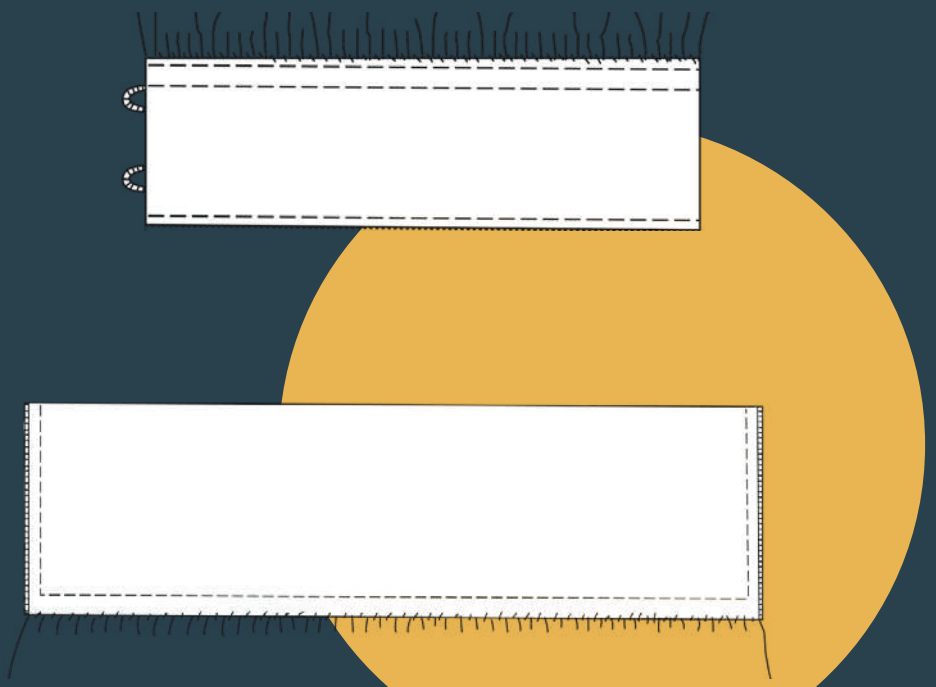
Both side seams of the shirt end with a 4-cm-long placket.

Sleeve length 62, sleeve width 64 cm.

The width of the neck opening is 17.5 cm (on the back), the depth of the neck drop on the front part is 2 cm.



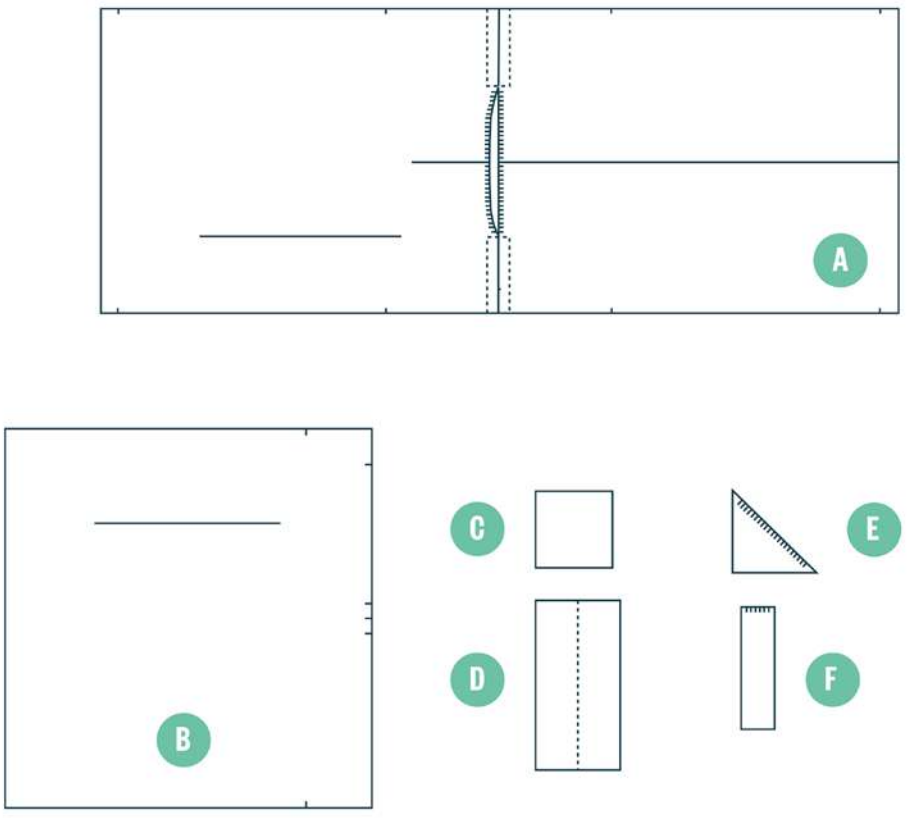




PARTS OF THE DESIGN

SHIRT

SCALE 1:10



A **body**
Cut 1 linen

B **sleeve**
Cut 2 linen

C **busset**
Cut 2 linen

D **triangular shoulder patch**
Cut 2 linen

E **shirt cuff**
Cut 2 linen

F **shoulder patch**
Cut 2 linen

THE TECH PACK

SHIRT

Sample

Warp Thread

Weft Thread

Width of the Finish	-
Weight m2	300 g/m2
Weight m l.	-
Warp Density	14 - 15 yarns/cm
Weft Density	11- 12 yarns/cm
Number Warp Tex	140 Tex
Number Weft Tex	160 Tex

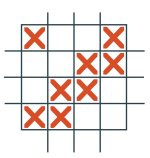
Adjustments, starching and finish:
-

Observations:

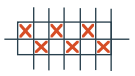
The fabric is purchased from an antiques store. The fabric is presumably handmade with handspun yarn. The fabric is similar with original shirt of museum. Shirt number of museum ERM 17332, 19th century in Estonia, Vändra parish.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	bleached white	100% linen	single ply, Z-twist	140 Tex	bleached white
Weft	bleached white	100% linen	single ply, Z-twist	160 Tex	bleached white

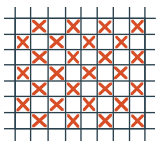
Weave



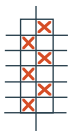
tie-up



threading



pattern



treadling

SHORT COAT

MEN’S SHORT COAT

The example is Suure-Jaani cotton wool VM 5218 / E241

The wadding is sewn from a woollen fabric, without side seams.

There is a seam in the middle of the back the unstitched ends form an open fold below the waist, the so-called streamer. Between the folds is sewn separately from a piece of fabric hedgehog. Separately cut 12 cm wide is sewn under both covers cover cloth. There is a pocket on both sides of the cotton wool.

The height of the pocket bag for incised pockets is 16 cm. Cover the corners are cut at an angle across the width of the cover.

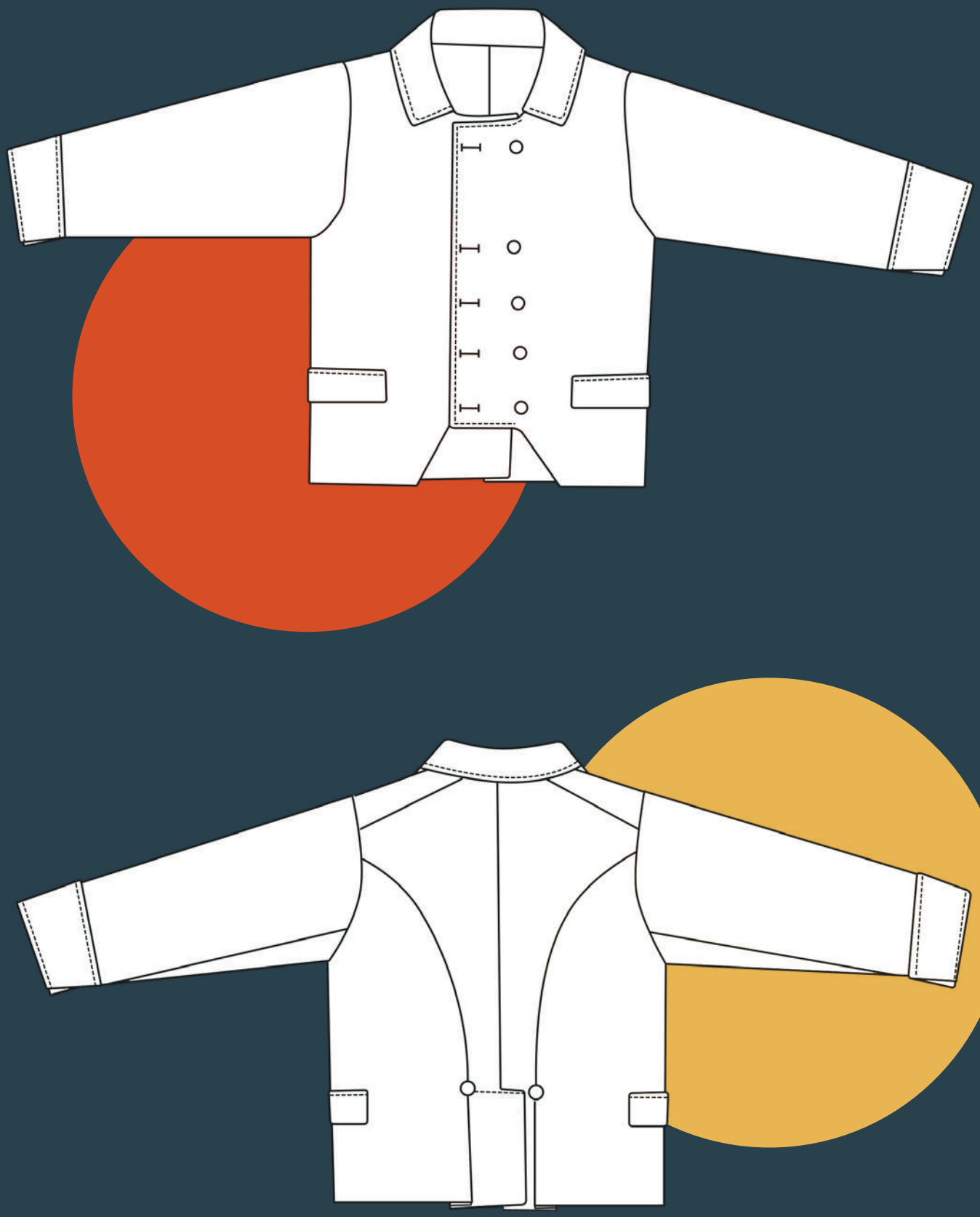
The cotton wool is sewn on two rows of metal buttons. Two metal buttons adorn the waistline of the centre of the back.

The height of the collar in the middle of the neck is 12 cm, at the ends of the collar, 8.5 cm.

The width of the pocket strip is 18 cm, the height is 5 cm.

The width of the sleeve cuff is 10.5 cm in the middle and 9 cm on the side.

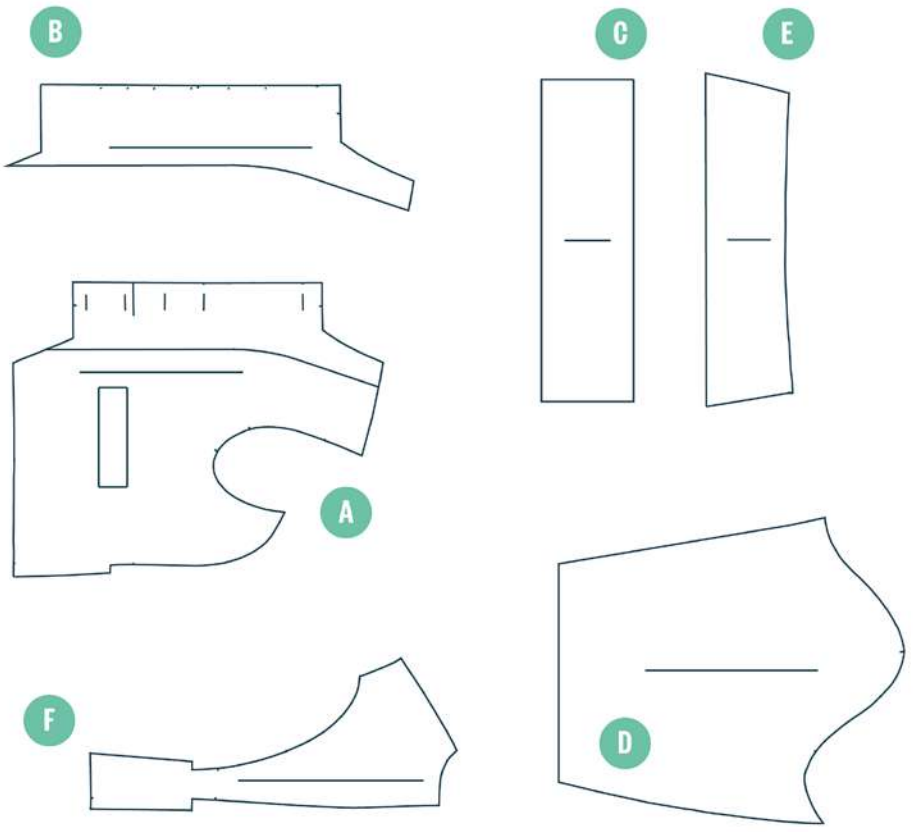
The seam of the cuff has a gap of 4 cm.



PARTS OF THE DESIGN

SHORT COAT

SCALE 1:10



A **front**
Cut 2 wool

B **front facing**
Cut 2 wool

C **pocket flap**
Cut 2 wool

D **sleeve**
Cut 2 wool

E **collar**
Cut 2 wool

F **back**
Cut 2 wool

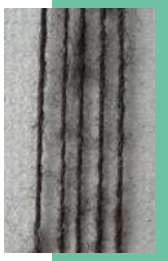
THE TECH PACK

SHORT COAT

Sample

Warp Thread

Weft Thread



Width of the Finish	-
Weight m2	450 g/m2
Weight m l.	-
Warp Density	12 yarns/cm
Weft Density	10 yarns/cm
Number Warp Tex	220 Tex
Number Weft Tex	220 Tex

Adjustments, starching and finish:

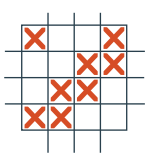
Felting by washing machine and by hand with soap and water.

Observations:

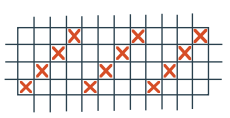
The analysed sample is handmade on the Finnish loom by Astri Kaljus, recreating the fabrics used in the 19th century in Estonia, Vändra parish. Original long-coat number of museum: ERM A 509:2192

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	brown	100% wool	single ply, Z-twist	220	brown
Weft	brown	100% wool	single ply, Z-twist	220	brown

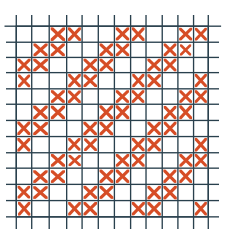
Weave



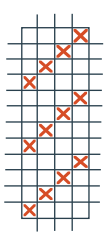
tie-up



threading



pattern



treadling

2/2 Twill

LONG COAT

MEN'S LONG COAT

The long coat reaches about midleg in length. The cut of the long coat comprises three pieces for the body part, plus two-piece sleeves. The hem piece of the body part reaches onto the back. The side seams are on the back but become invisible below the waistline as they remain in the clusters of folds. The shoulder seam has been shifted 4 cm away from the shoulder line towards the back.

A slit pocket with a flap closure has been inserted into both of the sides. With a preserved original item ERM A 509:2192 as an example, the Vändra long coat has been made of sheep-brown woollen fabric. The waist lining, the reverse side of the collar, and the linen pockets are sewn to the coat's reverse side are also sewn of linen fabric. In addition to that, there is a 10-cm-wide linen lining on the inner side of the cuffs. Long coats are decorated with four-faceted rich red twisted cord bands.

Collar height 5 cm, collar length 24.5 cm.
The depth of tail folds at 5 cm from the top is 3 cm, at the lower edge it is 5 cm.
The distance between the tails on the back is 16 cm.

One cluster of creases comprises 4 folds, the clusters of creases are fastened with stitches sewn at four points of the inner side.

The width of the base of the coat on the cutting scheme of the front panel of the coat is 93 cm, on the cutting scheme of the back panel of the coat it is 65 cm.

The width of the pocket flap is 6 cm, the length of the pocket flap is 20 cm.

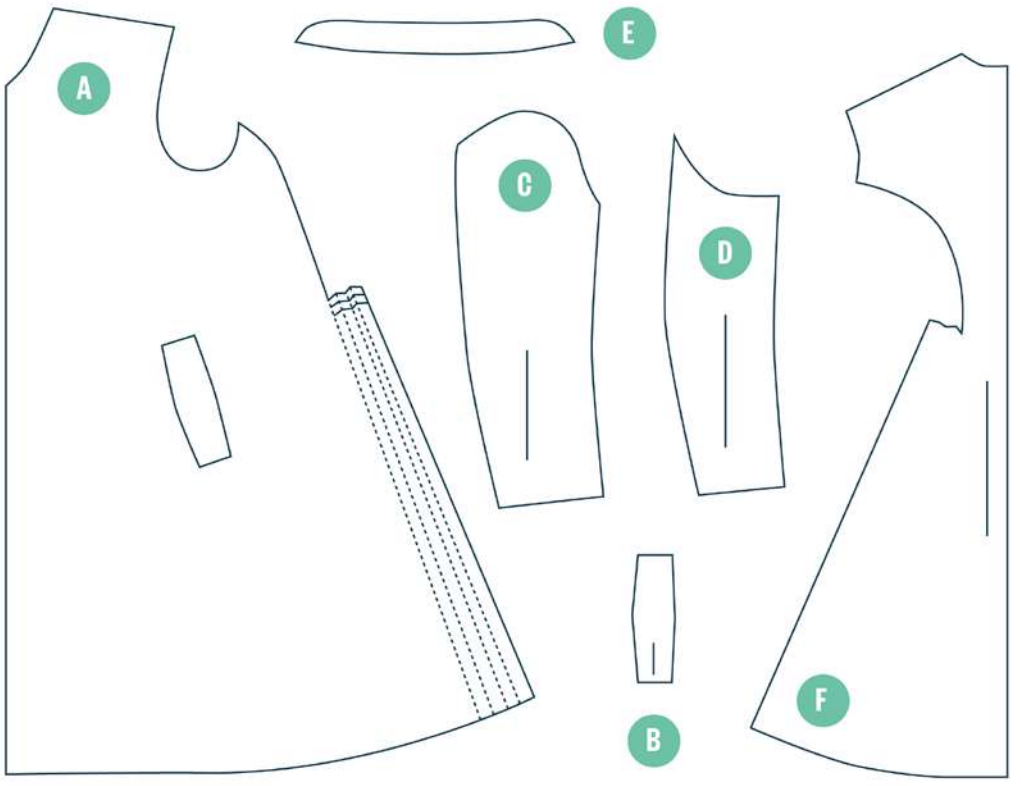
The sleeves end with a 5-cm-long slit.

The inner part of the pocket, the 'pocket bag ', measures 50x18 cm.

PARTS OF THE DESIGN

LONG COAT

SCALE 1:10



A **front**
Cut 2 wool

B **pocket**
Cut 2 wool

C **oversleeve**
Cut 2 wool

D **undersleeve**
Cut 2 wool

E **collar**
Cut 4 wool

F **back**
Cut 1 wool

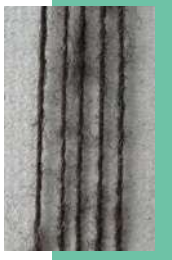
THE TECH PACK

LONG COAT

Sample

Warp Thread

Weft Thread



Width of the Finish	-
Weight m2	450 g/m2
Weight m l.	-
Warp Density	12 yarns/cm
Weft Density	10 yarns/cm
Number Warp Tex	220 Tex
Number Weft Tex	220 Tex

Adjustments, starching and finish:

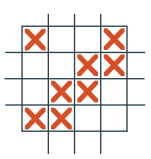
Felting by washing machine and by hand with soap and water.

Observations:

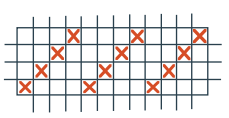
The analysed sample is handmade on the Finnish loom by Astri Kaljus, recreating the fabrics used in the 19th century in Estonia, Vändra parish. Original long-coat number of museum: ERM A 509:2192

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	brown	100% wool	single ply, Z-twist	220	brown
Weft	brown	100% wool	single ply, Z-twist	220	brown

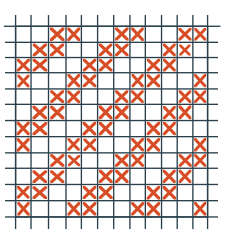
Weave



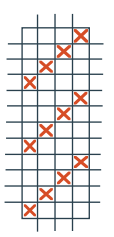
tie-up



threading



pattern



treadling

2/2 Twill

TROUSERS AND BREECHES

TROUSERS AND BREECHES

The breeches are closed by a buttoned fore flap called lakk. The flap, or lakk, is a piece of fabric over the wearer's stomach, fastened to the waistband with buttons. The upper part of the waistband is straight, with a button fastening on the front and a strap on the back. The front part of the waistband is joined to the trousers by a button, Breech leg stop just below the knee and end with and end with sewn cuffs. The outer side of the breech legs has been provided with an open seam that is closed with buttons.

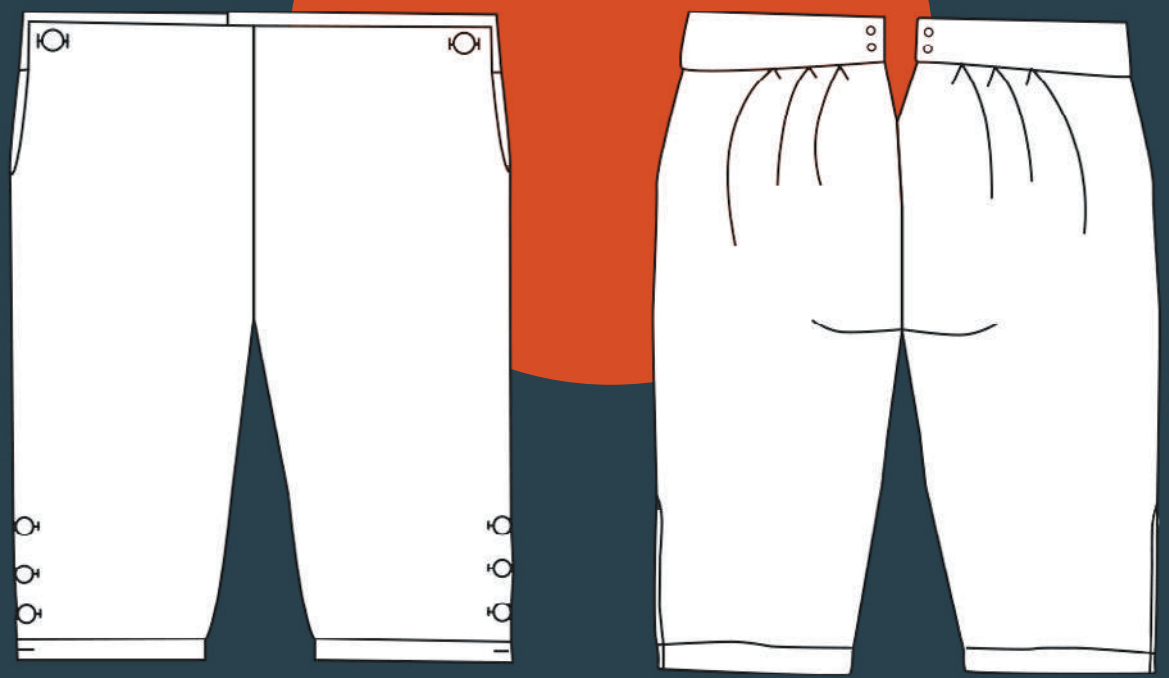
The side length of the trousers is 66 cm, the width of the leg is 44.5 cm, the width of the side slit is 4 cm, length is 16 cm (3 buttons, 2 cm in diameter).

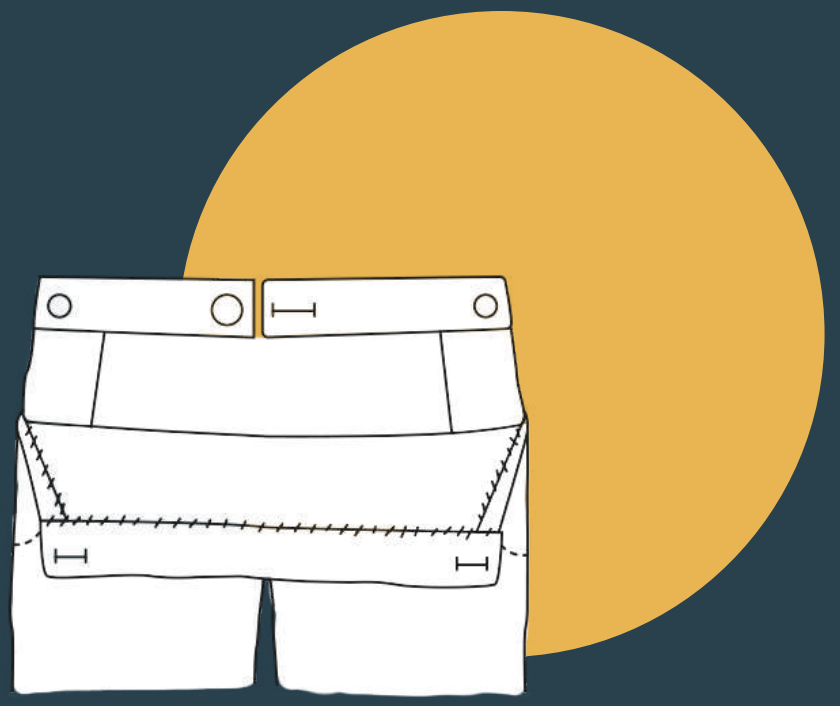
On the backside of the trousers, there are three 3-cm-deep pleats. The first pleat is situated at 4.5 cm from the middle seam, the distance between the pleats is 3.5 cm.

The hem of the leg opening measures 44.5x2.5 cm.

Tthe length of the buttonhole at the front closed is 2.5 cm. (The width of the waistband on the back is 4.5 cm, on the side, it is 5.5 cm, on the centre front it is 6 cm.)

The waistband is joined to the 'pocket bag'. The 'pocket bag' measures 20x24 cm.

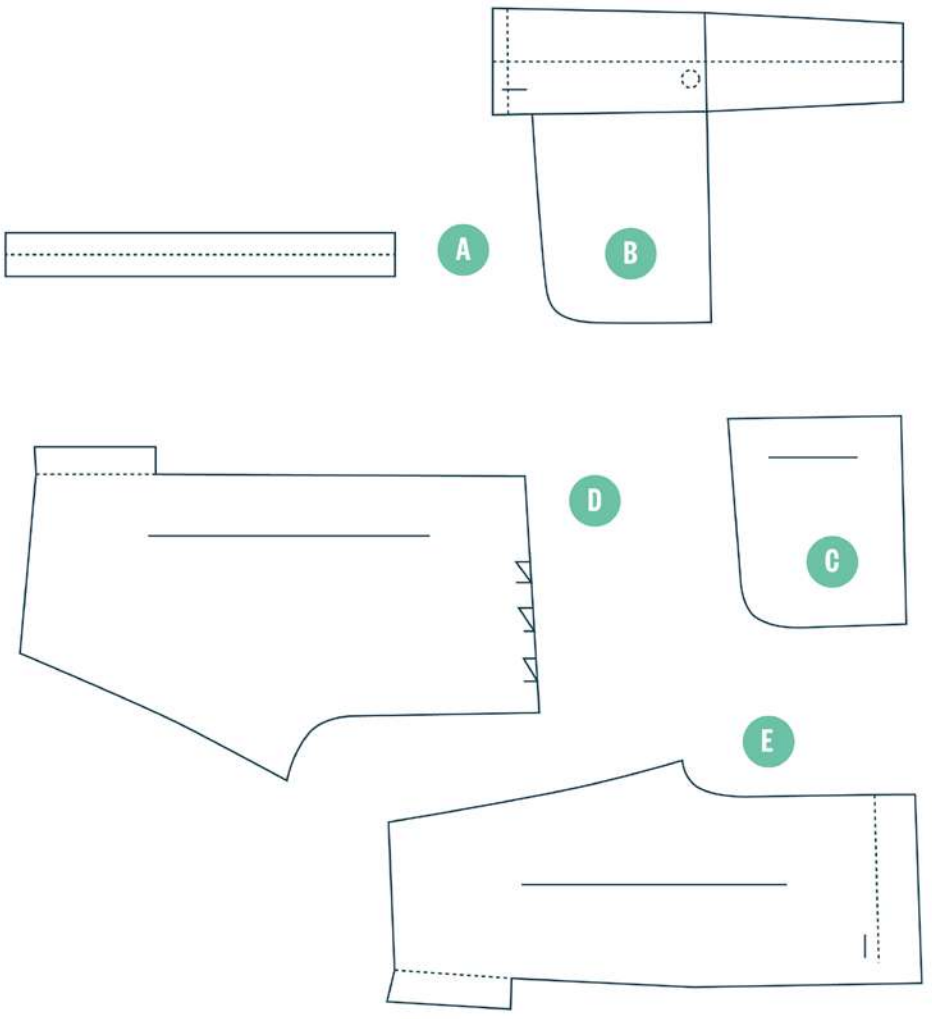




PARTS OF THE DESIGN

TROUSERS AND BREECHES

SCALE 1:10



A **leg waistband**
Cut 2 wool

B **waistband with pocket**
Cut 2 wool

C **pocket**
Cut 2 wool

D **back**
Cut 2 wool

E **front**
Cut 2 wool

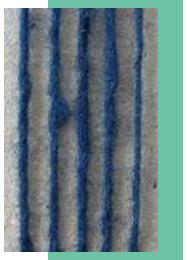
THE TECH PACK

TROUSERS AND BREECHES

Sample

Warp Thread

Weft Thread



Finished width	-
Weight m2	420 g/m2
Weight m l.	-
Warp Density	10 yarns/cm
Weft Density	9 yarns/cm
Number Warp Tex	230 Tex
Number Weft Tex	230 Tex

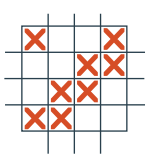
Adjustments, starching and finish:
Washing by the washingmachine, ironing.

Observations:
The analysed sample is handmade on the Finnish loom by Astri Kaljus, recreating the fabrics used in the 19th century in Estonia, Suure-Jaani parish (naber of Vändra parish). Original short number of museum: ERM 2072

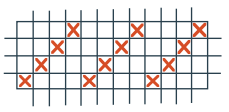
Yarn dyed with synthetic dyes. Warping with the warping paddle.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	blue	100% wool	single ply, Z-twist	230 Tex	blue
Weft	blue	100% wool	single ply, Z-twist	230 Tex	blue

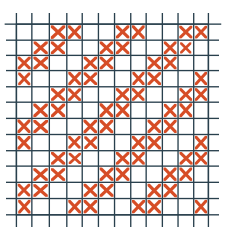
Weave



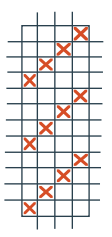
tie-up



threading



pattern



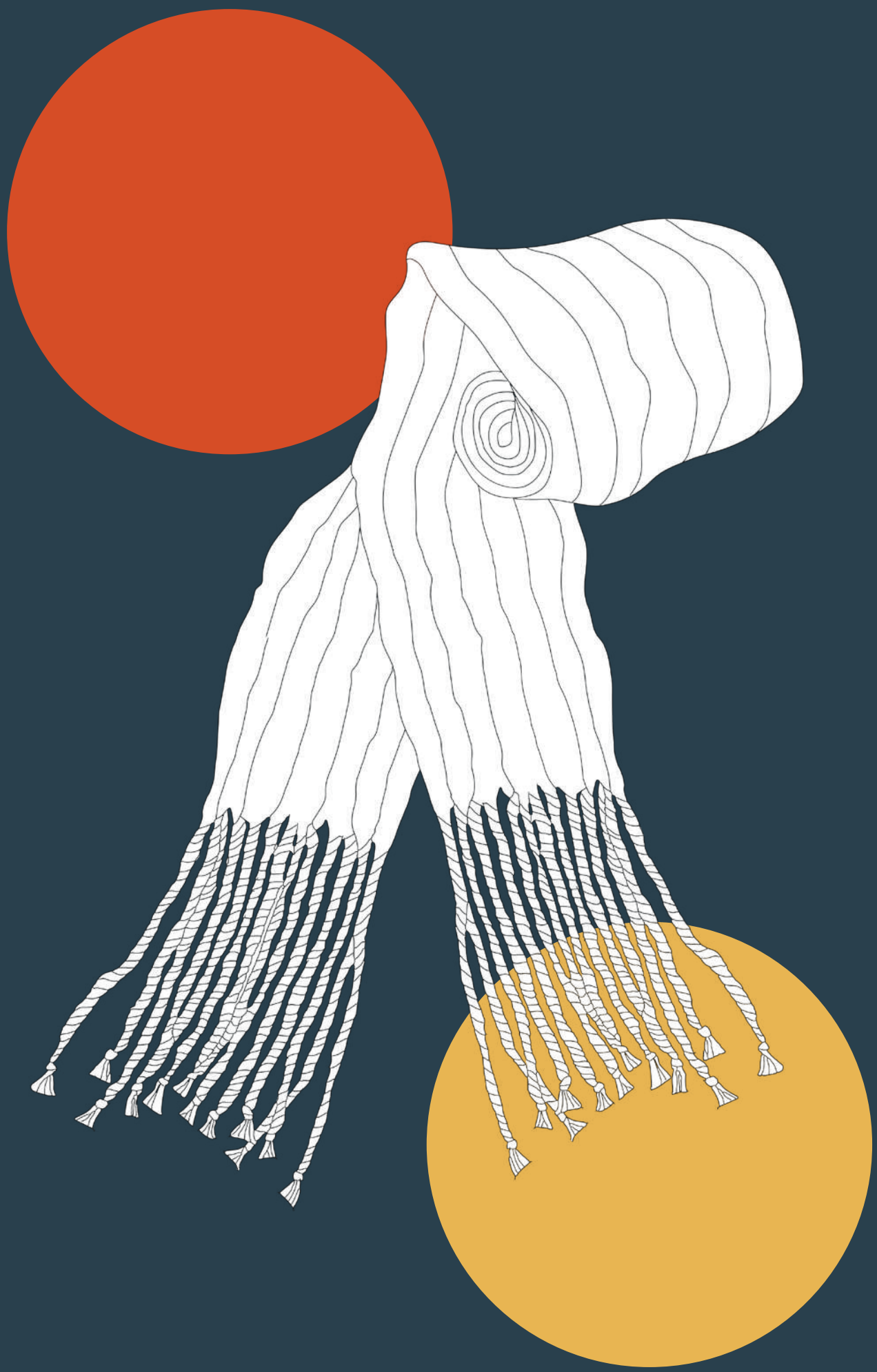
treadling

2/2 Twill

MEN´S GRID BELT

Men would use the belt mainly for fastening their outer garments. Belts worn with everyday clothes differed from those worn over festive garbs. On festive occasions, coats made of better fabric, long coats and sheepskin coats were fastened with a woollen belt in net-technique (pussakas) or a camlet belt, and patterned woollen mittens were often stuck under the belt.

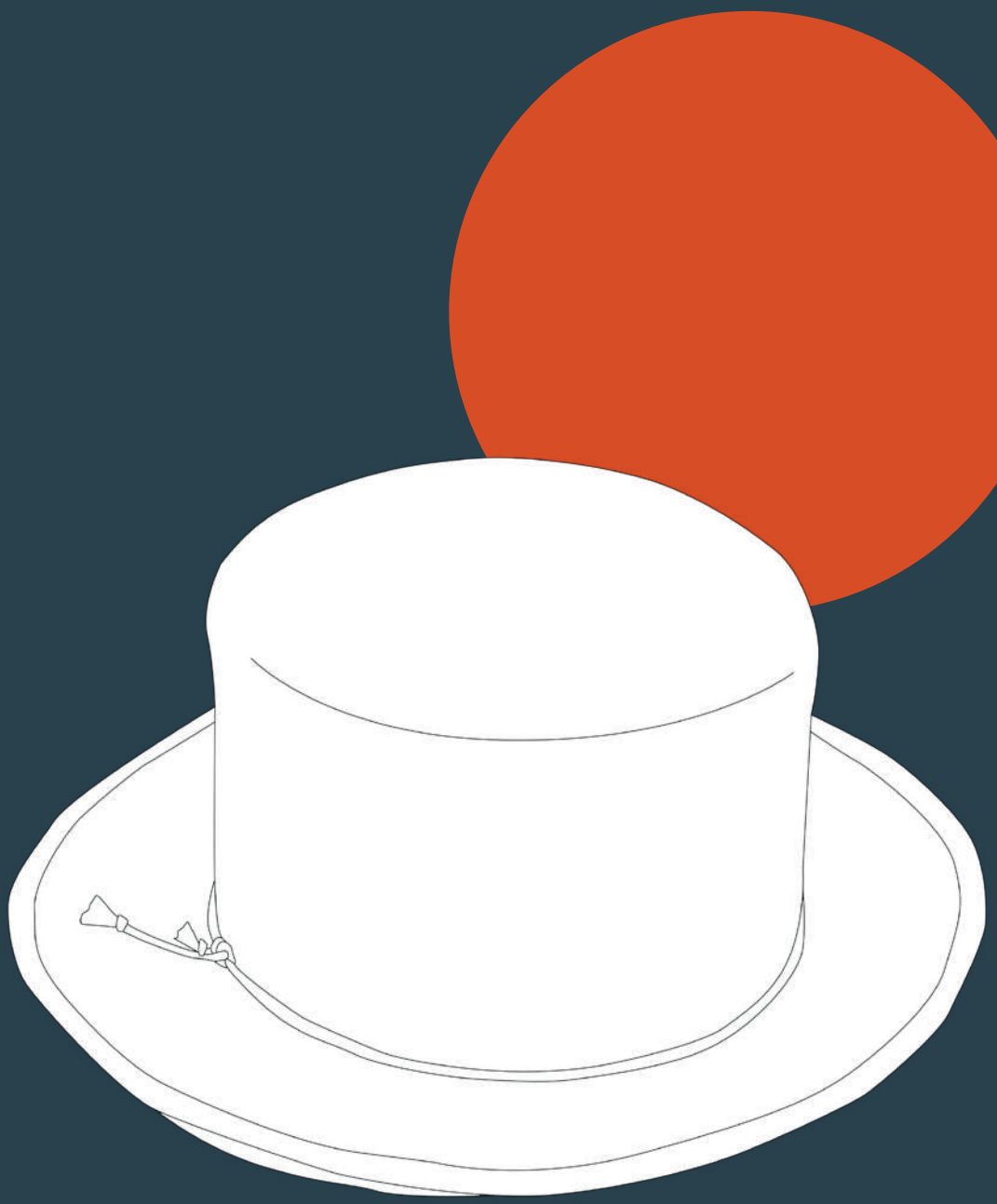
Pussakas (i.e. belts in net-technique) were woollen yarn grid belts. The wide textile belts were wound around the body twice. In Pärnu county or Pärnumaa, the belts used to be fixed like that: the central point of the belt was placed on the wearer's stomach, after which the loose ends were crossed over behind the back and brought round to the front again. Then, the end in one hand was crossed over the end in another hand or tied in half-knot; after that, the ends were pulled to the sides and tucked under. The ends of the belt were left dangling at the sides of the coat.



THE TALL FELT HAT

THE TALL FELT HAT

A tall (or stiff) felt hat was, first and foremost, a festive type of headgear worn both in summer and in winter. Vändra men used to wear a stiff felt hat with a distinctive crown. Hatters would make felt hats from dark brown or black fulled (felted) sheep's wool called felt. The hat was pre-blocked into a specific crown shape on a wooden block. The tall hat had a brim that provided a good grasp for the hand. The felt hats worn by men in Pärnu county had an old-fashioned tapering at the crown.



TWIG BROOCH

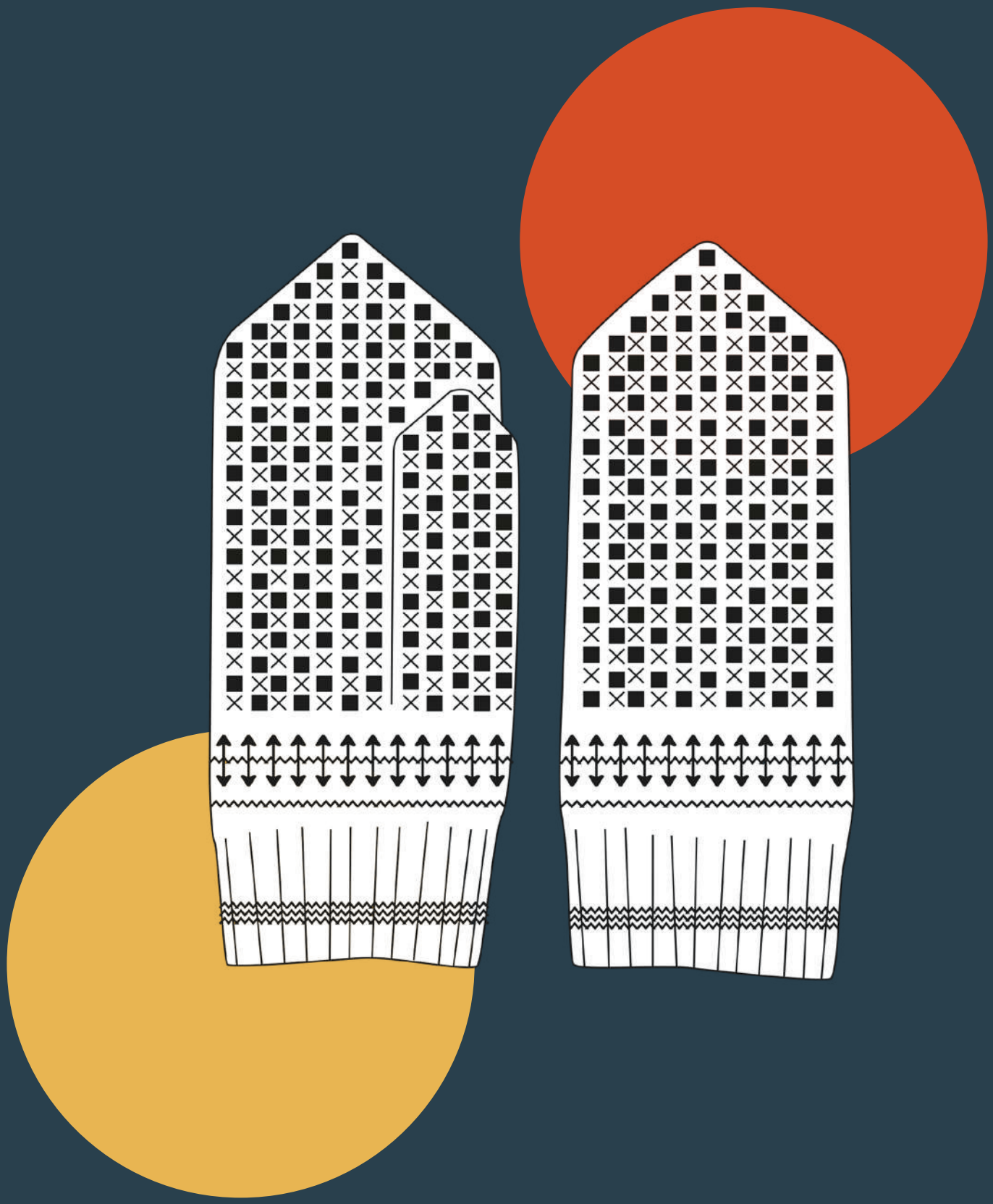
TWIG BROOCH

A knot is a narrow node in the form of a ring not exceeding 5 mm wide, to which is an attached sieve needle. The diameter of the wicker knots varies between 1.5 and 3.2 cm. The brooch spread as a commodity for men as a fastener for clothing. Previous wicker screens were predominantly of copper alloy, sometimes with decorated arches, dots or with string ornament. Later, wicker straws were made of silver, and new silver was added in the 19th-century use. Wicker sieves were extremely simple and widespread. Simple woven knots were made also by the village blacksmiths.

MITTENS

MITTENS

In cold weather, one certainly needed mittens or gloves. Yet for Estonians, the role of patterned mittens has been much more significant than simply that of hand warmers: amongst items of clothing, belts and mittens were believed to have the most protective powers. Mittens had the most important role among the various beautiful things that the bride handed out from her hope chest or trousseau to her new relatives at her wedding. While dealing with essential matters, woollen mittens were also worn in summer or tucked in the belt, as the patterns on knit mittens were supposed to bring luck, give strength, and protect the wearer from hostile people or forces. The patterns on figured woollen mittens most typical of Estonia were sheep-brown or pot-blue.



TOBACCO POUCH

TOBACCO POUCH

Tobacco pouches were made of leather or pieces of fabric. Leather pouches of simple cut were sewn out of an animal bladder or a cured scrotum of a ram.

Bags or pouches of this kind were drawn together at the top by a string woven through the slits along the edge of the opening. The pouches based on a more complicated three-piece cut were sewn from tanned leather. Tobacco pouches were also made of factory-made cloth – either of cotton print, silk, manufactured woollen, or velvet.

As to the cut of pouches, there were two main types. The former consisted of two parts: first, the shorter sides of a rectangular piece of material were sewn together, and the tube was then attached to a circle-shaped bottom part.

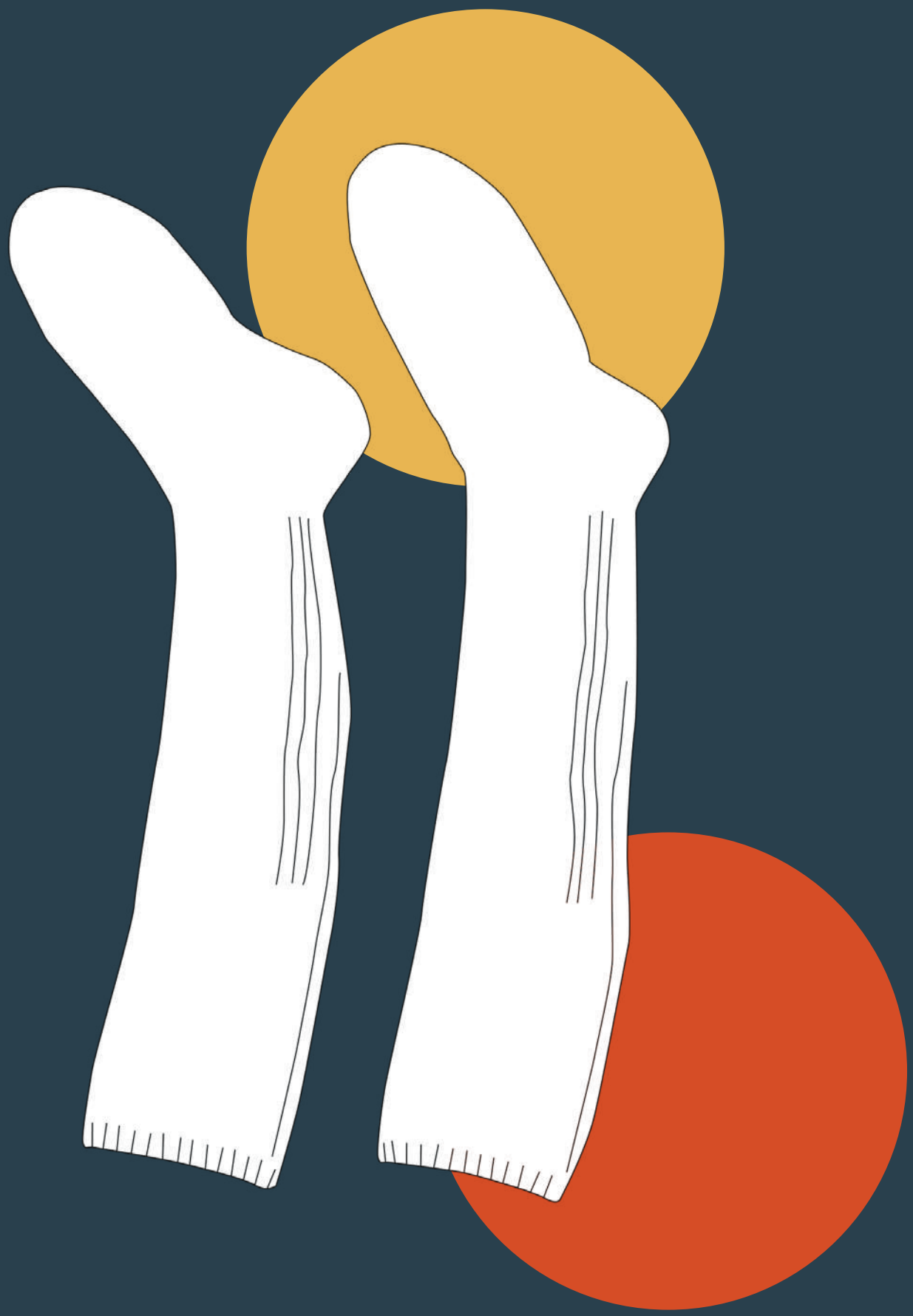
The rectangular side part did not need to be made of a single piece of material but could be sewn together from several smaller rectangular pieces. In this case, the tobacco pouch, once ready, had stripes on it. According to the other method, the pouch was sewn of three parts: the bottom corners of two rectangular side pieces were rounded, after which they were sewn to a long piece of fabric, thus joining them together and getting a bag. Such cut resembles that of a leather bag made for keeping money or tobacco.

A tobacco pouch could be worn dangling from a pocket or a trouser button.

STOCKINGS

STOCKINGS

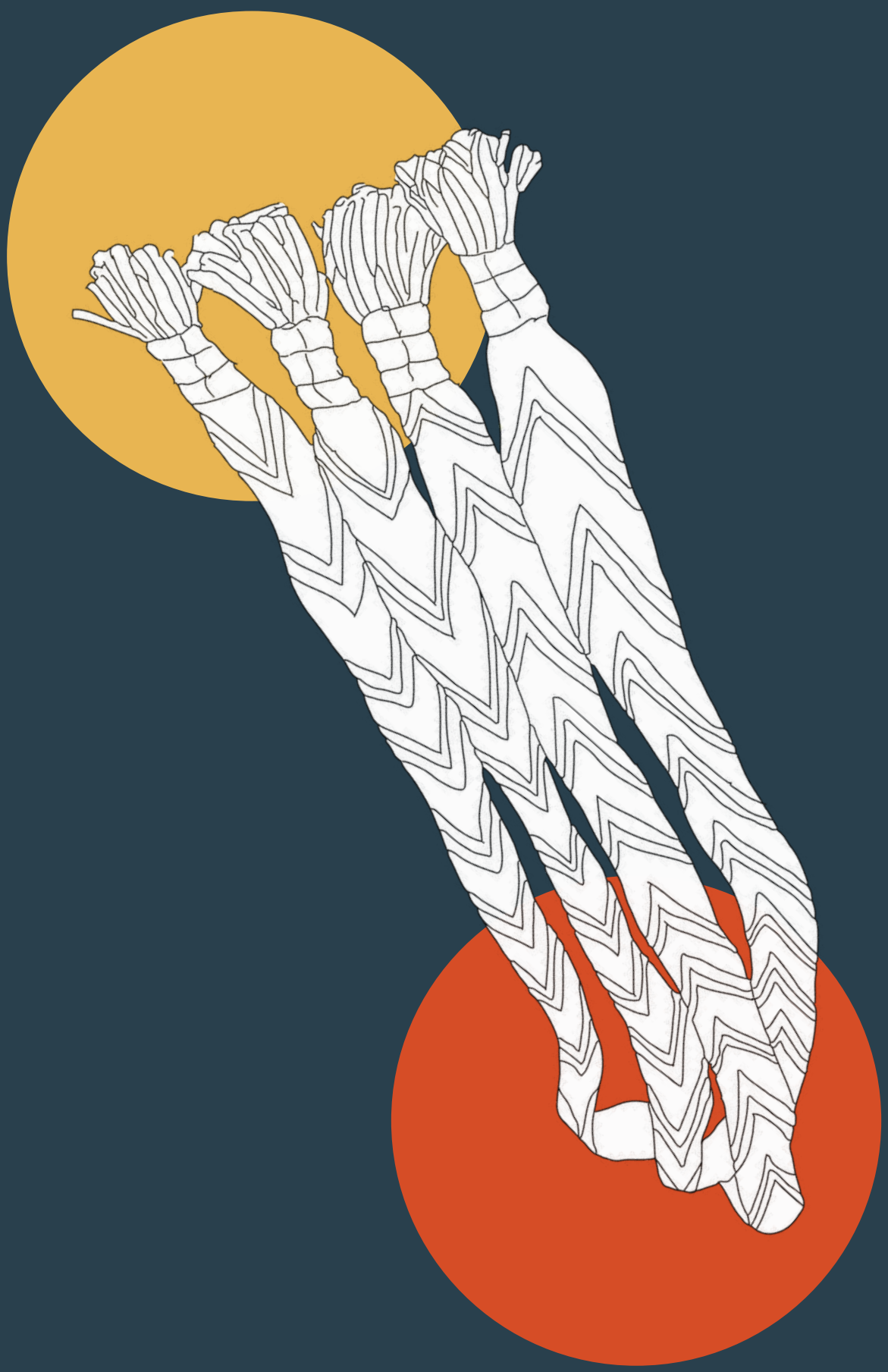
Men used to wear knee-high stockings. They were knit from either sheep-grey or sheep-brown woollen yarn. The backside of the majority of men's stockings had a peculiarly characteristic pattern, and after the stockings were knit, they were fulled or shrunk in order to make them thicker. Stockings were worn on festive occasions; most of the time, they accompanied breeches. In winter, when the weather was cold, several pairs of woollen stockings were worn on top of one another.



GARTERS

GARTERS

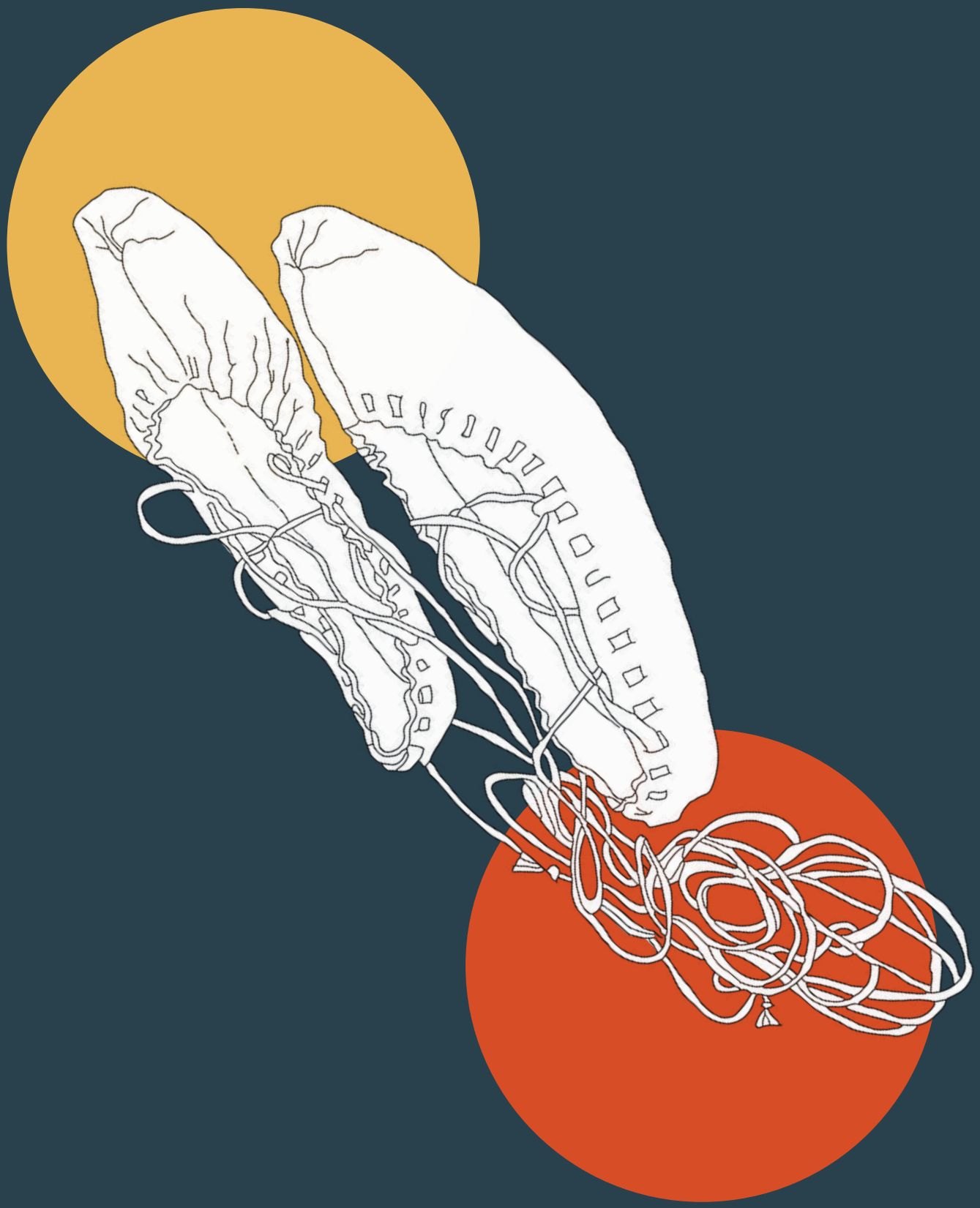
Garters were fastened about the upper part of the leg to keep up stockings. Besides stockings, also breach leg ends were fastened with garters. In order to do this, first garters were tied around the legs, then brought out through a hole in the waistband of breeches and tied in a knot. When wearing breeches, garters were highly visible and were therefore made of quite colourful pieces of yarn. The garters collected from around Vändra have been braided of woollen yarn in plain weave. As to the pattern, it is either a two- or three-coloured full fishbone pattern. Both ends of men's garters are embellished with a fancy tuft.



LEATHER / PEASANT SHOES

LEATHER / PEASANT SHOES

Like elsewhere in the 19th-century Pärnu county, bast shoes and peasant shoes were traditional footwear also in Vändra parish. Peasant shoes were light heelless shoes cut out from one single piece of leather. Cowhide peasant shoes made of curried leather were worn even on festive occasions. They were soft and did not lose their shape after getting wet. Peasant shoes were worn both in the summertime as well as in winter. In mainland Estonia, including Vändra, the cut of peasant shoes, i.e. the shape of toe, was truncated. Braided linen strings or leather straps were pulled through the incisions made along the edges of the shoes. The length of the straps depended on the way they were tied around the leg of the wearer. While wearing breeches, men tied the shoe straps on the back of their knees.



MALE

TRADITIONAL EUROPEAN

CLOTHING

PORTUGAL

Despite its small dimension in Europe, Portugal is characterised by a diversity of traditional costumes that vary from region to region.

INTRO-DUCTION

"The three first and fundamental needs of men are nourishment, clothing and housing. The act of eating and the act of covering themselves are irreplaceable by any other type of product. In this way it can be stated that the costume constitutes, in truth, the second necessity of men, having suffered throughout time and in our territory, a slow but very progressive evolution".

THE BEGINNING OF THE XIX CENTURY in europe is characterised by two great revolutions: the ideological and political French revolution and the English economic and industrial revolution. This economic revolution completely modifies society's production conditions. The birth aristocracy is replaced by the financial aristocracy and leads to a rise in power of the middle class burgeoisie that is not always ready to assume the role of social model.

Despite its small dimension in Europe, Portugal is characterised by a diversity of traditional costumes that vary from region to region. However, in all this diversity we can observe a national unity. As Madalena Braz Teixeira mentions, there is a conjugation of four main principles of the Portuguese identity in the traditional costumes: the Gallic-Portuguese culture, expressed in the language and literature; Portugal's geograpical features that trigger different habits in the relationship between man and nature; the sense of national history intrinsic to the Portuguese people and the enormous Portuguese religiosity that defines different ways of dressing, according to the occasion and the liturgical calendar. With this identitary base the traditional costume absorbs, in each region, the ways of dressing of a community thus revealing its culture, richness, the activities it dedicates itself to, their religious and moral values and the geographic situation.

Therefore, a region's landscape is also a source of inspiration for the ethics of the costume and shall be regarded as a reflexion of the usage of the soils and the relationship of mankind with its territory. It is in this relationship that the usage of the costume is explained and gains significance. The traditional costume "... is a synthesis of social, ethical and moral values, reflecting a timely constant of shapes and materials and an individual variant of decoration and colours. Contrary to urban influences the rural society stratifies its canons and parameters in an ancient wear, whose changes in shapes and styles are slow. The fabrics would change and after abandoning manufacturing technologies the decoration would also vary according to the creative imagination of the people who embroidered or wove. The shapes, however, would remain." In Madalena B. Teixeira's opinion it is understood that the conception of these costumes derives from a mixture of local elements, profound and secular cultural roots to which other sholarly ways were juxtaposed from the XVII or XVIII centuries onwards. The Liberal Revolution was extremely propicious to the definition of regionalisms and after the second quarter of the XIX century the regional costumes were standardized. There is a strong differentiation in Portuguese costumes, dividing the country in two great areas: the coastal and the mountainous area . It is after the Portuguese Liberal Revolution and mainly after 1850 that references to the traditional Portuguese costumes appear.

Madalena Braz Teixeira, in O Traje Regional Português e o folclore, p. 354

The traditional costume studied in this project was used in the second half of the XIX century in the city of Leça da palmeira, in the surroundings of Porto.

In a rural country as Portugal was in the second half of the XIX century, the traditional costume was intrinsically connected to agriculture and the most popular social class. However, as the focus of this study is middle class we opted to concentrate on the costume of the wealhy farmer. In the XIX century the wealthy farmer, due to its economical power, ascended in the social hierarchy. The mainly agricultural middle class was made up of the land owners that didn't need to do manual labour but personally managed their employees in order to have the maximum profits possible from their harvests.

The traditional costume studied in this project was used in the second half of the XIX century in the city of Leça da Palmeira, in the surroundings of Porto. In the XIX century Leça da Palmeira was very popular among Porto's urban burgeoisie for its beaches. It benefited from the expansion of housing in the coastline to the north of Porto, a process that had potencialized the establishment of English people in the area and the burgeoisie's appropriation of an aristocratic leisure model, suffering the influence of the new organization of time and space. The center of Porto suffered from housing problems and was characterised by the creation of the urban "ilhas" (working-class districts), targeted to the working class and with poor basic sanitation. On the other hand, life in Leça benefited from big housing (as both land and labour force were cheap) far away from work, pure air coming both from the beach and the mountain and social statement of savings reinvestment.

In what the Climate is concerned Porto region is influenced by the temperate maritime climate, characterized by warm temperatures due to the proximity with the sea, cool summers and mild winters and heavy rainfalls mainly in the Autumn and Winter. The four seasons are considered balanced.

Regarding the Habits and Social Class that wore this costume we can say that it was worn by landowners, people from a wealthier social condition, when they went on pilgrimage or when doing business that justified such cared appearance. The purchase of pieces of land or gold were a synonim of economic power, not in the sense of pomposity but as a precaution measure in case of misfortune.

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The costume was worn whenever the occasion was worth it. We would like to highlight that on a daily basis the landowner would wear clothing suitable to their work tasks, commonly worn by the people, as the employer would frequently go with the employees, tenants or day labourers to the field or to do other manual tasks. Having said that it is clear that the employers wouldn't go to work with better clothes.

We would like to highlight that on a daily basis the landowner would wear clothing suitable to their work tasks, commonly worn by the people, as the employer would frequently go with the employees, tenants or day labourers to the field or to do other manual tasks.

The aforementioned costume didn't belong to a specific profession. It was worn by whoever had the economic power to purchase it or have it tailor made, a common practice at the time. The costume wasn't affordable to the common people so we associate it with wealthy farmers and landowners .

It was worn by whoever had the the economic power to purchase it ou tailor make it, a common practice at the time.

THE TRADITIONAL MALE COSTUME: ORIGIN AND FABRICS

We highlight that in the XIX century we experienced a generalized use of wool fabrics in the daily male costumes.

WE ARE NOW GOING TO LOOK INTO the different pieces of the traditional male costume and the origin of fabrics.

We highlight that in the XIX century we experienced a generalized use of wool fabrics in the daily male costumes. According to Madalena Braz Teixeira "(...) *the oldest cultural reminiscences of the Portuguese people costume are found in male clothing,* (...) *it is in the male costume that we find the most arcaic shapes"*. The same author indicates that whenever the traditional male costume is defined in three pieces (coat, vest and trousers), made of the same woolen fabric, regardless of their shape the set can be dated as after Liberalism, which means, from 1820 onwards.

During the Fontismo period Portugal experienced severe cultural, social and economic changes that caused variations and innovations to the regional way of dressing, (...) the appearance of a great variety of felt hats, both female and male, the proliferation of the use of cotton and the emergence of complete costumes visually coordinated. This development, alongside the expansion of diversity of garments derive from a wish to identify each social group but also from the economic progress experienced.

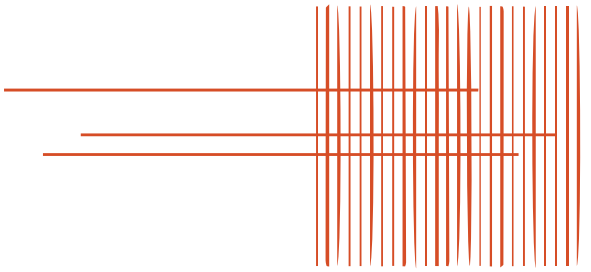
In the scope of this project we are going to analyse the following pieces of the male costume and the corresponding fabrics

This development, alongside the expansion of diversity of garments derive from a wish to identify each social group but also from the economic progress experienced.

HAT
Broad-brimmed felt hat with either a round or slightly sharp shape with lateral dents.

SHIRT
The usage of linen is generalized with the roman presence, as well as the usage of the shirt that is worn both as an interior and exterior piece of garment until the XIX century.

The usage of the white colour is also due to the Roman. The seafront would dress in bright colours expressing positive feelings of joy, pleasure, will of living and party. Even in the cases when men would wear brown or black in the trousers or the cape the colour would be introduced in the shirt (...) . The shirt of this costume is made from handcrafted white linen coming from a plant subject to a natural and homemade process from its sowing to the looms. It is embroidered with a thread of white linen in the front, with light motives, brambles , leaves or even small geometric figures also in the shoulder and cuffs. Small pleats come from the top sleeve. The shirt was embroidered according to the personal taste of the embroiderer, usually a household member.



The shirt of this costume is made from handcrafted white linen coming from a plant subject to a natural and home-made process from its sowing to the looms.

ROUND COLLAR VEST WITH POCKETS
From north to south the colour brown is abundant as the basis to outer garments both for male and female. The wool was treated in its natural colour, the colour of the earth, without dyes. This option is related to financial reasons.

The vest of this costume is made of brown plush handmade from natural silk wool being more fluffy in one of the sides, giving it velvety touch. From one of the buttonholes comes a golden chain that holds the pocket watch with one or two medals, according to the economic power of its beholder.

The Barbarian invasion in the north of Europe in the beginning of the V century caused a revolution in the peninsular and gaulic clothing

JACKET
Worn by the burgeoisie as a street garment it is shorter than the coats worn by noble people, decorated with silk loops and buttons, hemmed with ribbon, made of black felted tweed made of coat wool produced by small industries in the Covilhã region, being a bit thinner than burel.

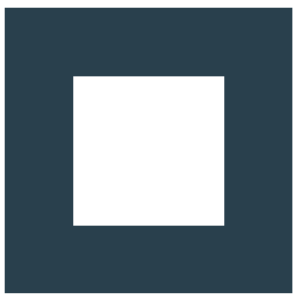
BELT
A fabric waistband made of wool, crafted in a manual loom with padlocks (crafted frindge) at the edges. Its usage, in this circumstance, not only holds the pants providing confort but it also has a decorative side, specially among the younger ones, with a visible edge and padlocks. The same waistband but with hidden edges was used at work to support the abdomen, subject to great efforts.

TROUSERS
The Barbarian invasion in the north of Europe in the beginning of the V century caused a revolution in the peninsular and gaulic clothing. The trousers of this costume are made of black felted tweed made of coat wool produced by small industries in the Covilhã region, being a bit thinner than burel. The trousers are long and with a “hatch” – front opening closed with one or two buttons and covered by a cloth rectangle. The “hatch” is held at the edges with buttons.

SHOES
The users of this costume could wear wooden clogs handcrafted from animal leather and with soles made from alder cones. In order for the wood to be more wear-resistant iron protections would be hammered to the heel and and toecap. The leather was usually made greasy with ox, pig or sheep oil which provided a darker colour and made it softer. Leather ankle boots could also be worn, depending on the occasion and the economic power.

STICK OR STAVE
The stick or stave was an ancestral accessory from the male costume common to all regions, aimed at solving conflicts, rivalries, jealousy and hatred. It was used as a support in walking pilgrimages or as a working tool, to guide the cattle, yokes of oxen or herds. This is simultaneously a defense and attack accessory, a statement of manhood, a support in the old age and, in a way, an expression of the power of men in the context of sociey and local community.

The stick or stave was an ancestral accessory from the male costume common to all regions, aimed at solving conflicts, rivalries, jealousy and hatred



The Traditional Male Costume: Origin and Fabrics

Front

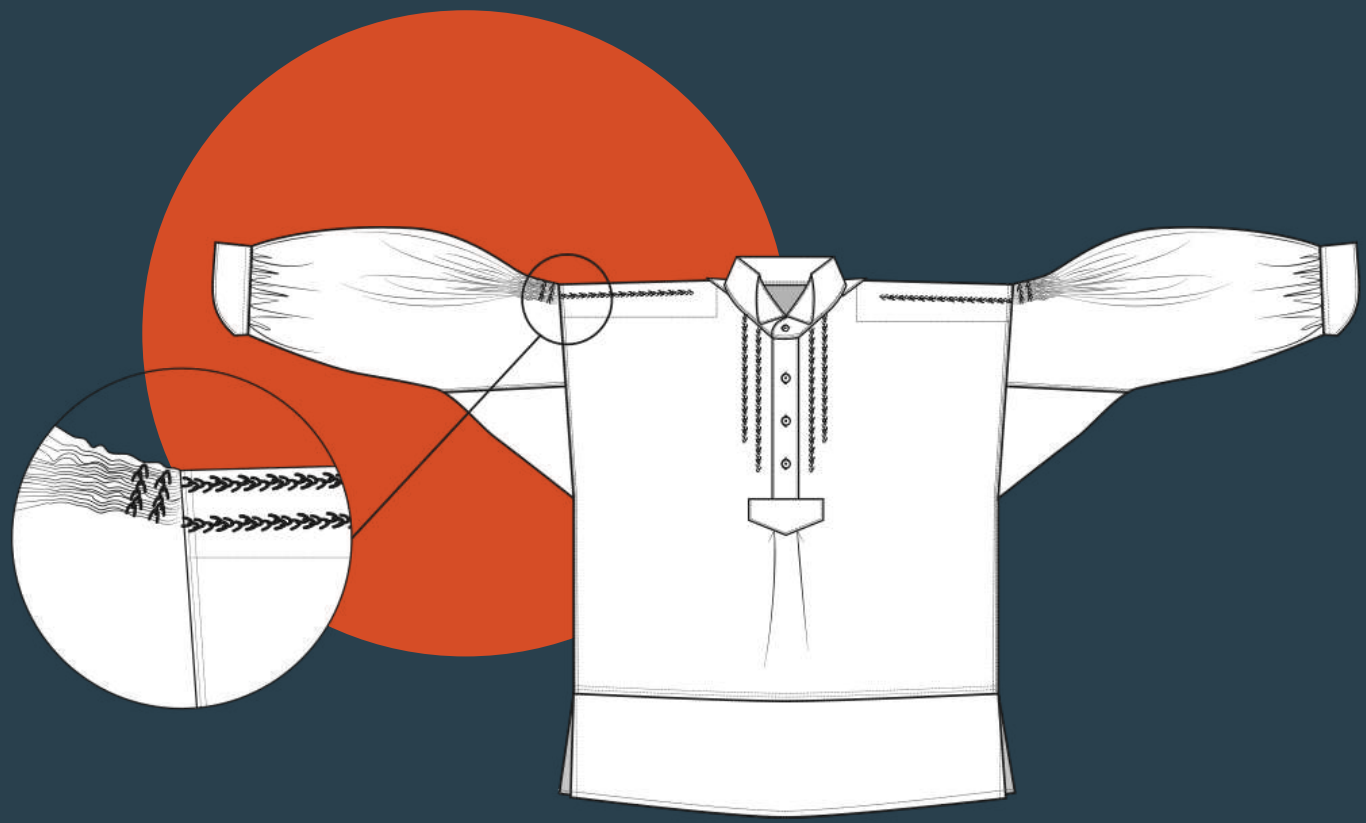
LONG SLEEVE SHIRT

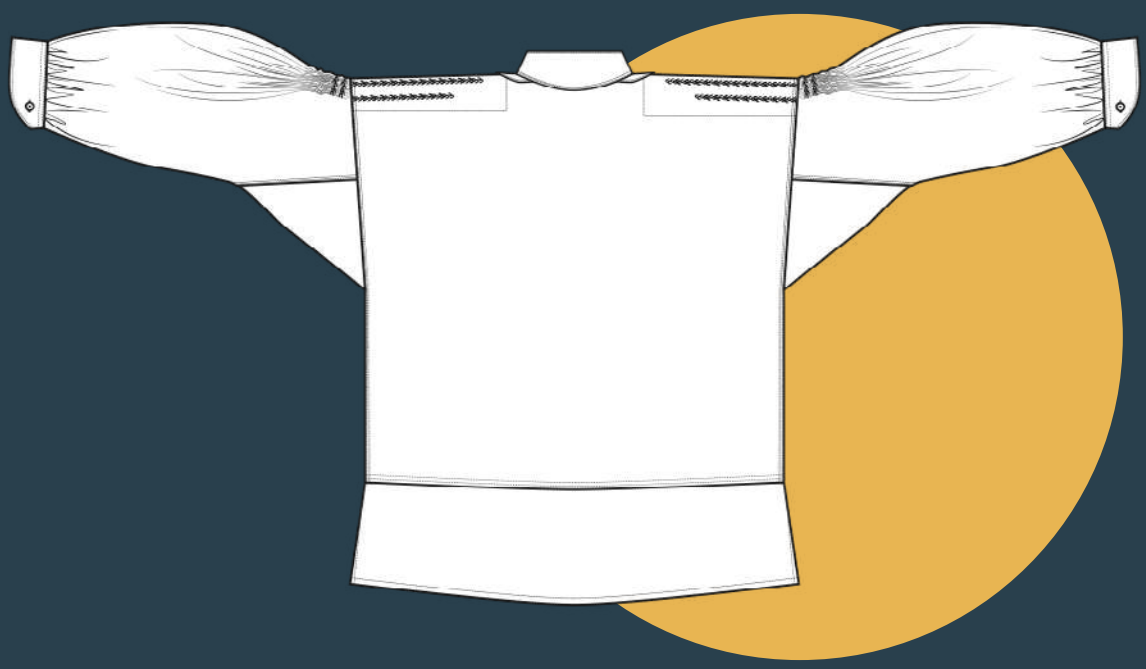
MEN’S LONG SLEEVE SHIRT

Men’s long sleeve white shirt with wingtip collar. Front placket with 3 buttons and a triangular patch over two pleats. Long and frilled sleeve with placket on the side, round cuffs and one button.

Large triangle underneath de sleeve. Sleeves with frilled on top and near the rounded cuffs, which have one button and placket on the sides. Seam cut around waist and on each side a slit.

Decorative embroidery on top shoulders, front near placket and on top sleeves.

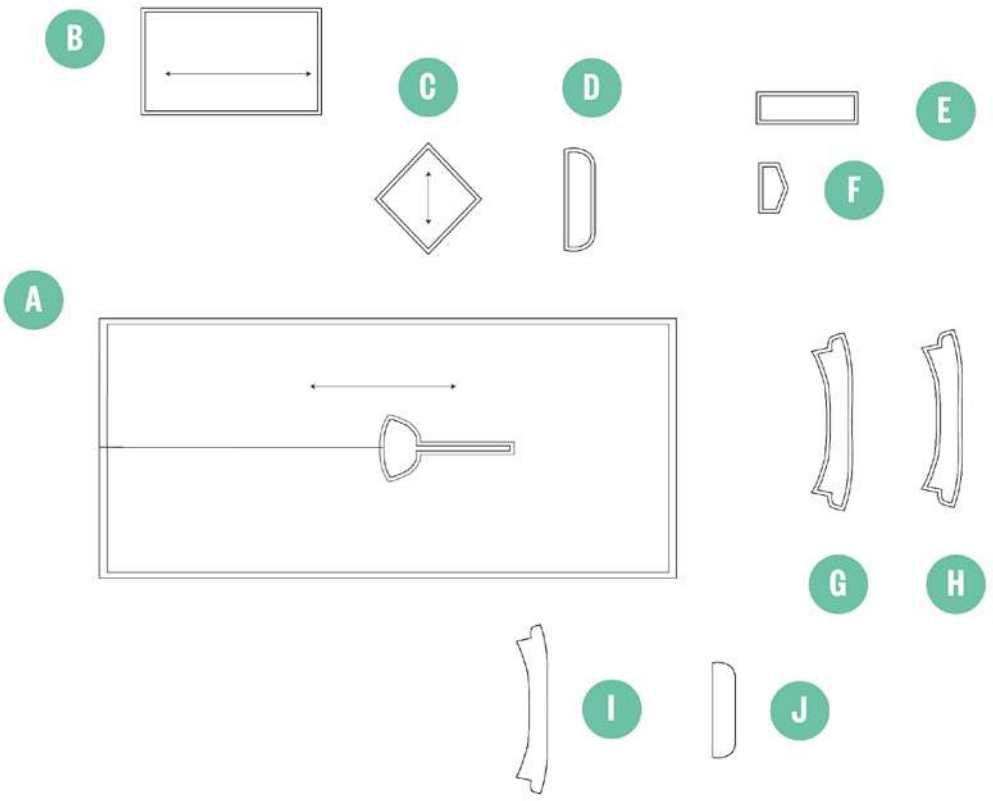




PARTS OF THE DESIGN

LONG SLEEVE SHIRT

SCALE 1:10



A **front and back**
Cut 1 linen

B **sleeve**
Cut 2 linen

C **sleeve triangle**
Cut 1 linen

D **cuff**
Cut 4 linen

E **sleeve placket**
Cut 2 linen

F **front fit piece**
Cut 1 linen

G **top collar**
Cut 1 linen

H **back collar**
Cut 1 linen

I **interling collar**
Cut 1

J **interling cuff**
Cut 2

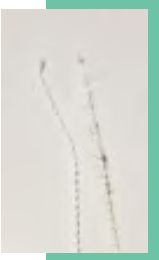
THE TECH PACK

LONG SLEEVE SHIRT

Sample

Warp Thread

Weft Thread



Width of the Finish	1,55 m
Weight m2	230 g/m2
Weight m l.	356,60 mL
Warp Density	23 warp/cm
Weft Density	15 weft/cm
Number Warp Tex	20 NE
Number Weft Tex	12 NE

Adjustments, starching and finish:

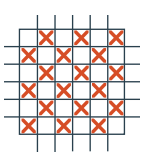
-

Observations:

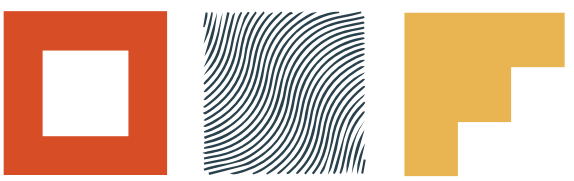
-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	53% linen 47% cotton	Z 1000 v/m	20 NE	white
Weft	white	53% linen 47% cotton	Z 600 v/m	12 NE	white

Weave



Plain weave - Basic structure



WAISTCOAT

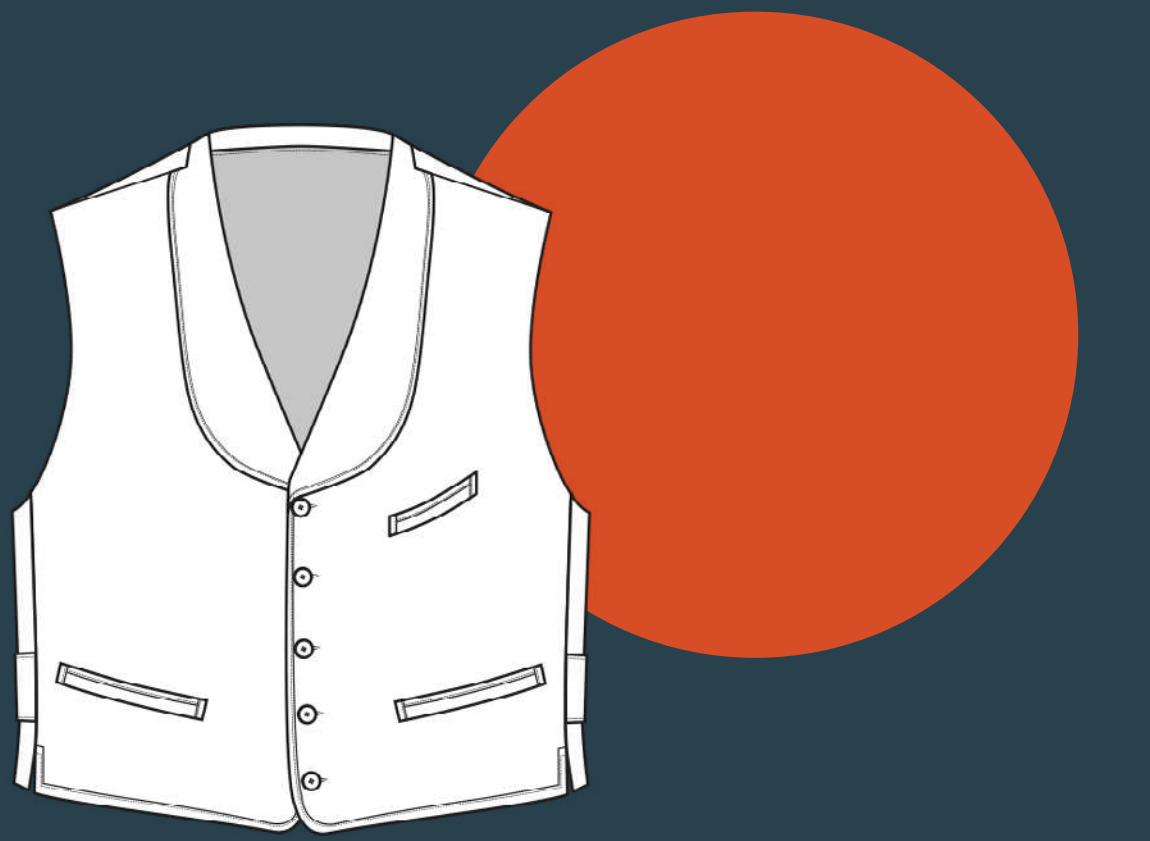
WAISTCOAT

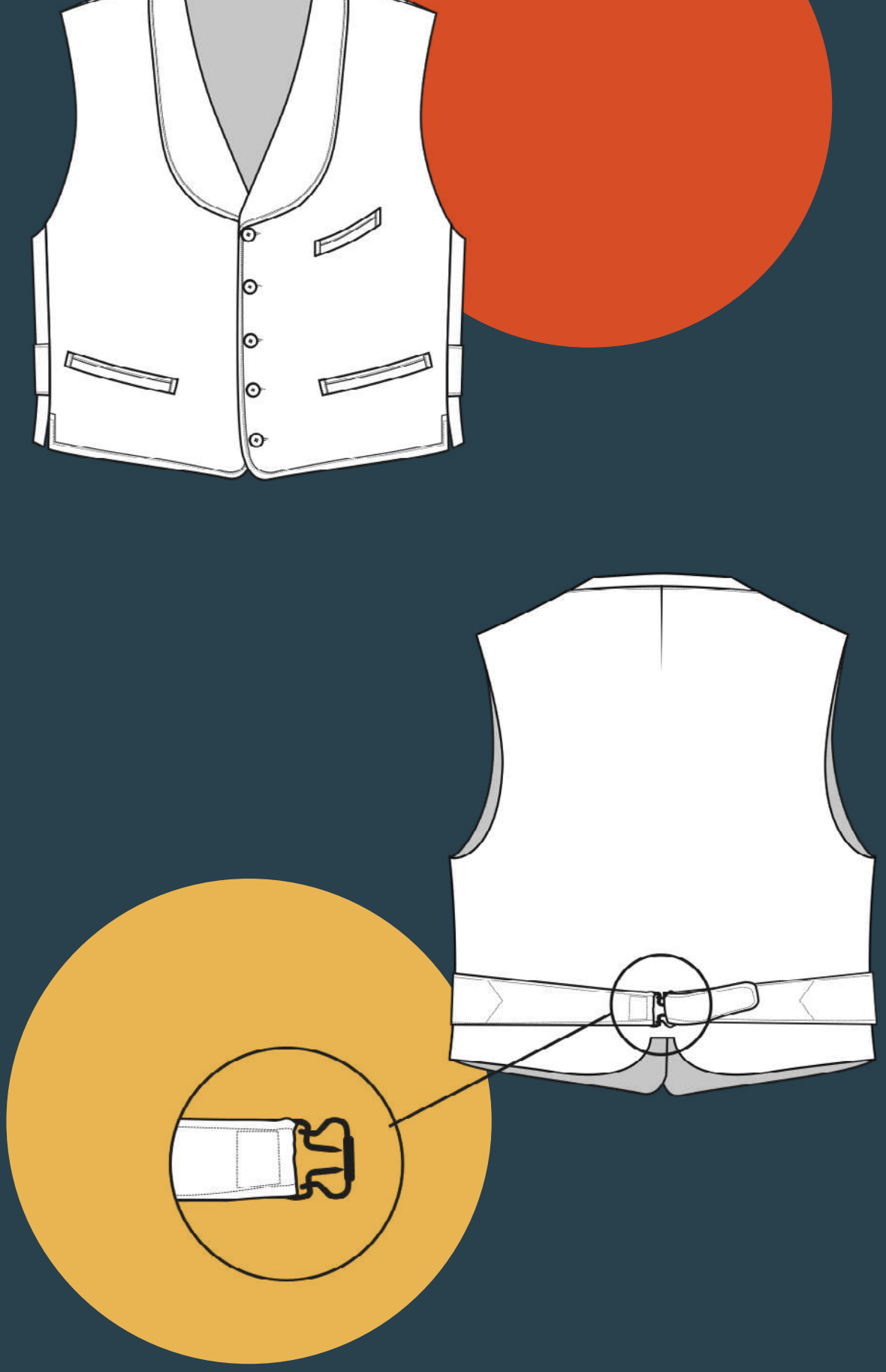
Men´s waistcoat with red dark velvet fabric on the front. V-neckline with round colar and five black buttons.

There's two welt pocket bound near waistline and one on the left chest.

Satin fabric on the back side with adjusting strip and buckle, centered dart on the neckline and side round slits.

All the interior is with satin cotton lining. The waistcoast is hemmed with a black weaved binding, on the front colar, top pocket welt bound.

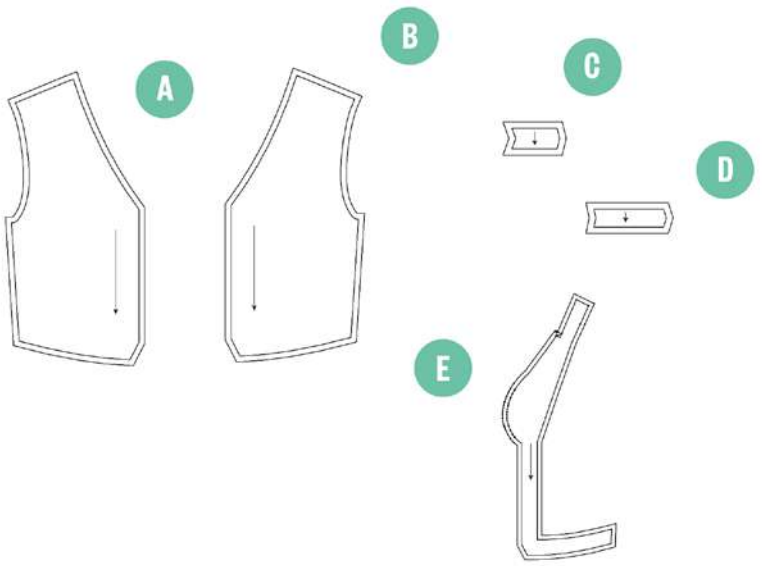




PARTS OF THE DESIGN

WAISTCOAT

SCALE 1:10



A **left chest welt bound pocket**
Cut 1 velvet

B **front - left**
Cut 1 velvet

C **chest welt bound**
Cut 1 velvet

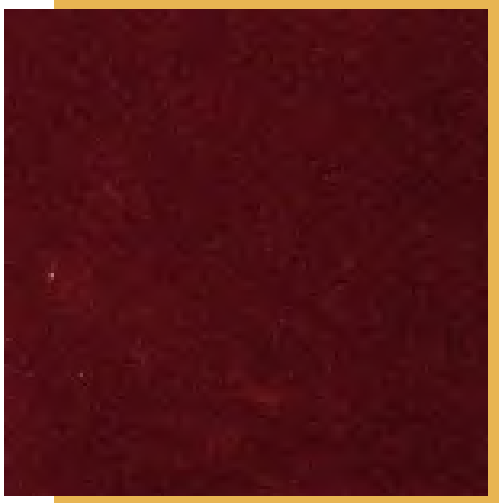
D **left chest bound pocket**
Cut 1 velvet

E **front view**
Cut 2 velvet

THE TECH PACK

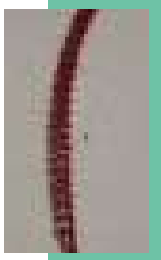
WAISTCOAT

Sample



Warp Thread

Weft Thread



Finished width	1,40 m
Weight m2	310 g/m2
Weight m l.	434 g / mL
Warp Density	38 warp/cm
Weft Density	25 weft/cm
U Number Tex	42/2 NE
T Number Tex	21 NE

Adjustments, starching and finish:

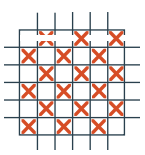
-

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	red dark	100% cotton	Z 1000 v/m	42,2 NE	everything is red
Weft	red dark	100% cotton	Z 500 v/m	21 NE	everything is red

Weave

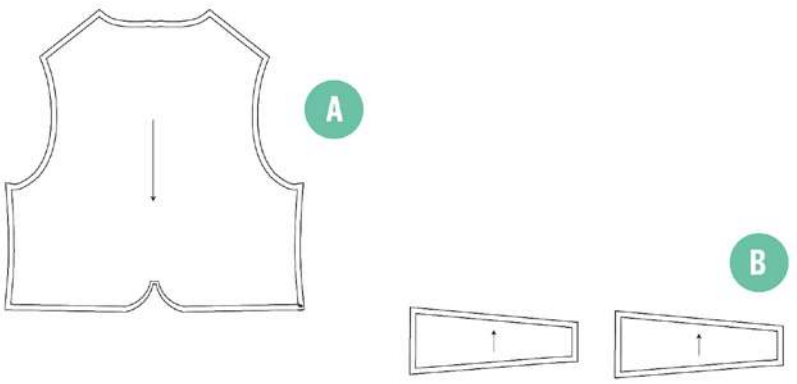


Pile weave - Velvet basic structure

PARTS OF THE DESIGN

WAISTCOAT

SCALE 1:10



A **back**
Cut 1 satin silk

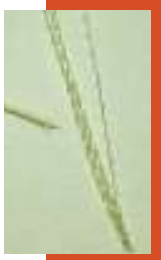
B **back strip for buckle**
Cut 2 satin silk

THE TECH PACK

WAISTCOAT

Sample

Warp Thread



Weft Thread

Width of the Finish	1,40 m
Weight m2	85 g/m2
Weight m l.	119 mL
Warp Density	76 warp/cm
Weft Density	52 weft/cm
Number Warp Tex	80 NE - aprox
Number Weft Tex	60 NE - aprox

Adjustments, starching and finish:

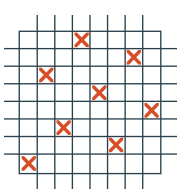
Dyed yarns

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	light red (burgundy)	100% CO (65% CO, 35% SE)	Z 20 v/m	80 NE - APROX.	light red
Weft	light red (burgundy)	100% CO (65% CO, 35% SE)	Z 1000 v/m	60 NE - APROX.	light red

Weave

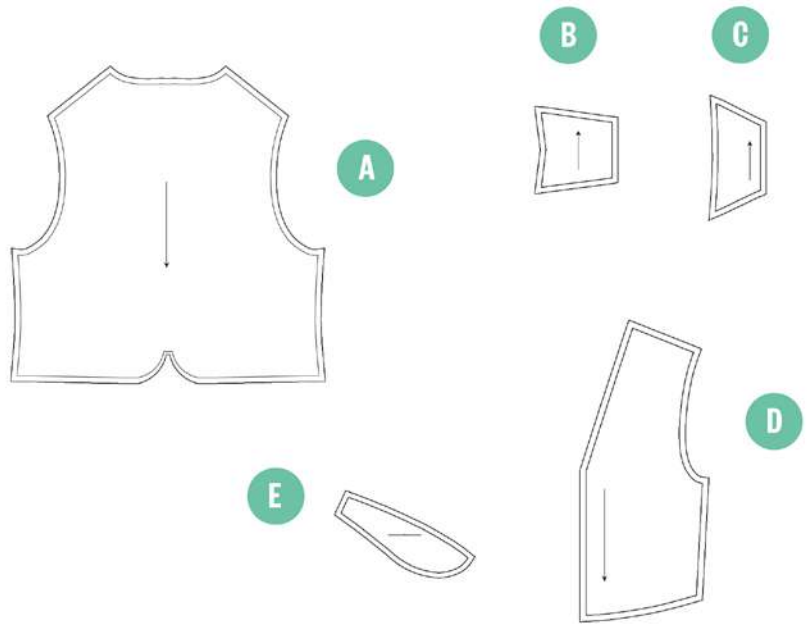


Satin weave

PARTS OF THE DESIGN

WAISTCOAT

SCALE 1:10



A **back lining**
Cut 2 satin cotton

B **interior pocket lining**
Cut 2 satin cotton

C **interior chest pocket lining**
Cut 1 satin cotton

D **front lining**
Cut 2 satin cotton

E **col lapel**
Cut 2 satin cotton

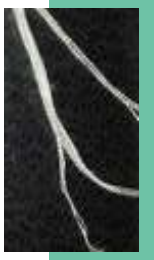
THE TECH PACK

WAISTCOAT

Sample

Warp Thread

Weft Thread



Width of the finish	1,45 m
Weight m2	152 g/m2
Weight m l.	225 g/ml
Warp density	90 warp/cm
Weft density	60 weft/cm
Number warp Text	60 NE
Number weft Text	60 NE

Adjustments, starching and finish:

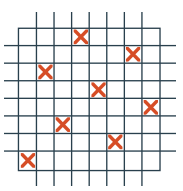
-

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	beige	100% cotton	Z 1200 v/m	60 NE	beige
Weft	beige	100% cotton	Z 1200 v/m	60 NE	beige

Weave



Satin weave

JACKET

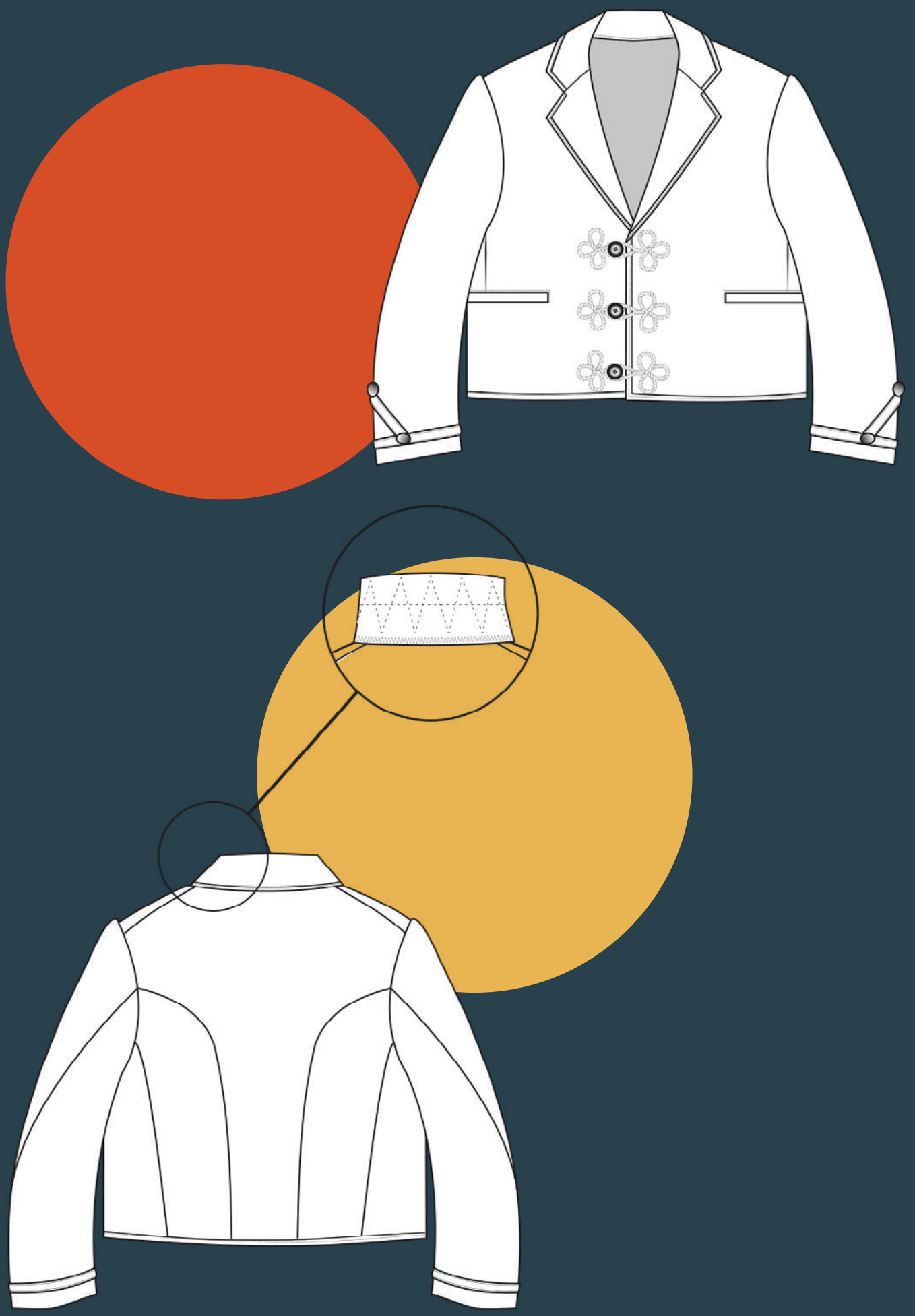
MEN´S JACKET

Men’s long sleeve jacket, with notched lapel, with three frog fasters on the front.

Back and front with side cuts and doble welt pockets on each.

The jacket is made of a thick twill woollen fabric and its contour is hemmed with a weaved binding and on each bottom sleeve, with two half shank buttons.

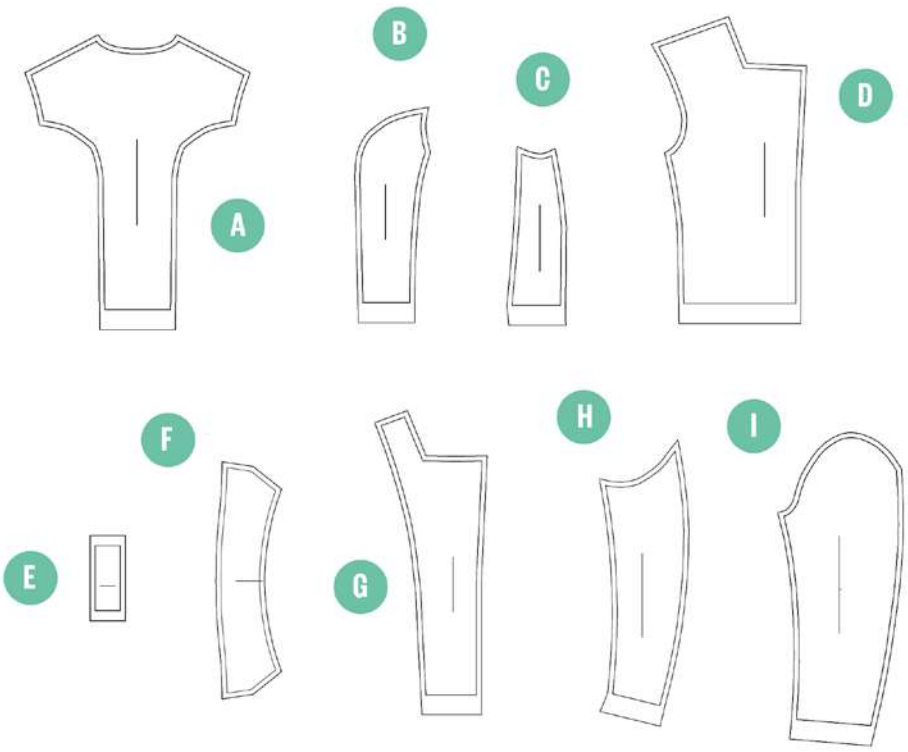
The jacket has interlining on all the components and is fully covered with a soft cotton taffeta. Extra pocket inside of the left front.



PARTS OF THE DESIGN

JACKET

SCALE 1:10



A **back**
Cut 1 twill woollen

B **side back**
Cut 2 twill woollen

C **side front**
Cut 2 twill woollen

D **front**
Cut 2 twill woollen

E **welt pocket**
Cut 2 twill woollen

F **collar**
Cut 1 twill woollen

G **side front view**
Cut 2 twill woollen

H **lower sleeve**
Cut 2 twill woollen

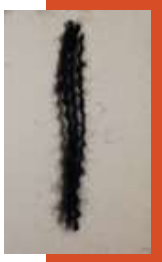
I **top sleeve**
Cut 2 twill woollen

THE TECH PACK

JACKET

Sample

Warp Thread



Weft Thread

Width of the finish	1,52 m
Weight m2	368 g/m2
Weight m l.	560 g/ml
Warp density	21 warp/cm
Weft density	17 weft/cm
Number warp Text	12 NM (83 tex)
Number weft Text	12 NM (83 tex)

Adjustments, starching and finish:

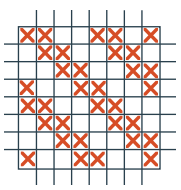
-

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	WO, CO	Z 600 v/m	83	black
Weft	black	WO, CO	Z 600 v/m	83	black

Weave

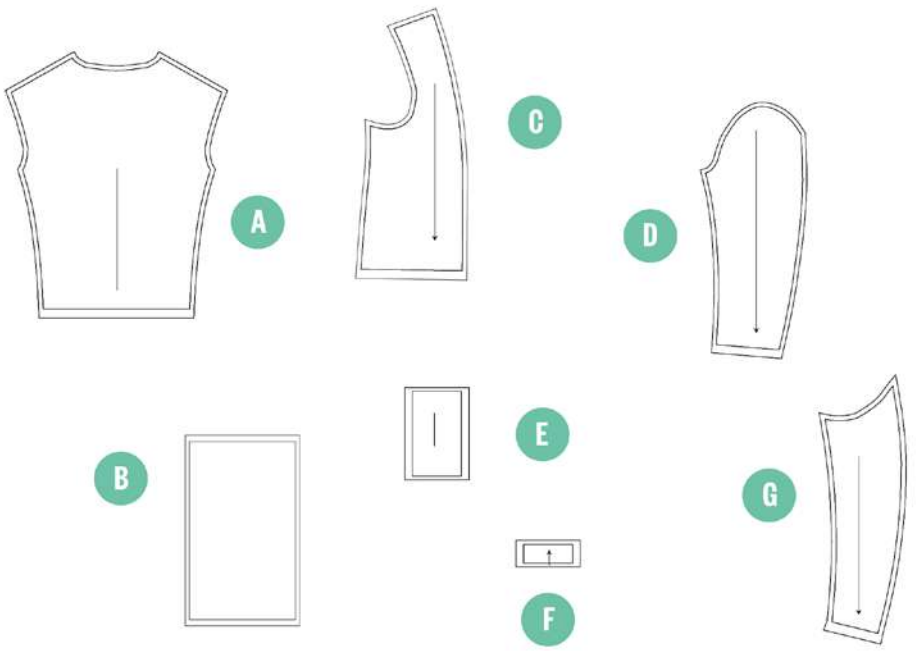


Weave twill 2/2

PARTS OF THE DESIGN

JACKET

SCALE 1:10



A **back lining**
Cut 1 tafetta cotton lining

B **interior pocket lining**
Cut 1 tafetta cotton lining

C **side front lining**
Cut 2 tafetta cotton lining

D **top sleeve lining**
Cut 2 tafetta cotton lining

E **interior pocket lining**
Cut 1 tafetta cotton lining

F **interior pocket view lining**
Cut 1 tafetta cotton lining

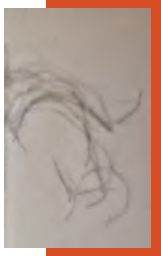
G **down sleeve lining**
Cut 2 tafetta cotton lining

THE TECH PACK

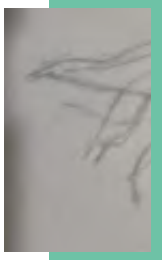
JACKET

Sample

Warp Thread



Weft Thread



Width of the finish	1,52 m
Weight m2	190 g/m2
Weight m l.	288,8 g/ml
Warp density	85 warp/cm
Weft density	78 weft/cm
Number warp Text	80 NE
Number weft Text	80 NE

Adjustments, starching and finish:

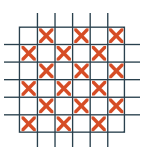
-

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	grey	100% cotton	Z 1200 v/m	80 NE	grey
Weft	grey	100% cotton	Z 1200 v/m	80 NE	grey

Weave

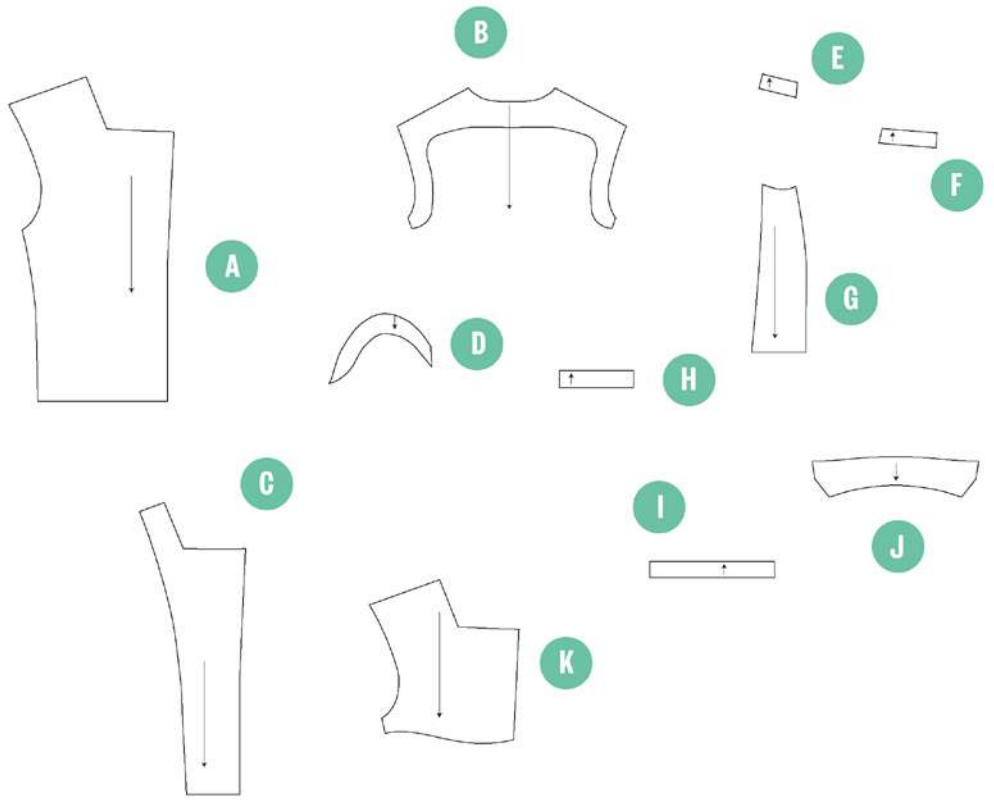


Plain weave - Taffeta

PARTS OF THE DESIGN

JACKET

SCALE 1:10



A **front intelining**
Cut 2 interlining

B **back - interlining**
Cut 1 interlining

C **back - interlining**
Cut 2 interlining

D **top sleeve - interlining**
Cut 2 interlining

E **down sleeve hem interlining**
Cut 2 interlining

F **sleeve 1 hem - interlining**
Cut 2 interlining

G **side front interlining**
Cut 2 interlining

H **side front**
Cut 2 interlining

I **back hem - interlining**
Cut 2 interlining

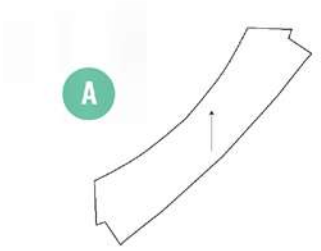
J **collar interlining**
Cut 1 interlining

K **top front - interlining**
Cut 2 interlining

PARTS OF THE DESIGN

JACKET

SCALE 1:10

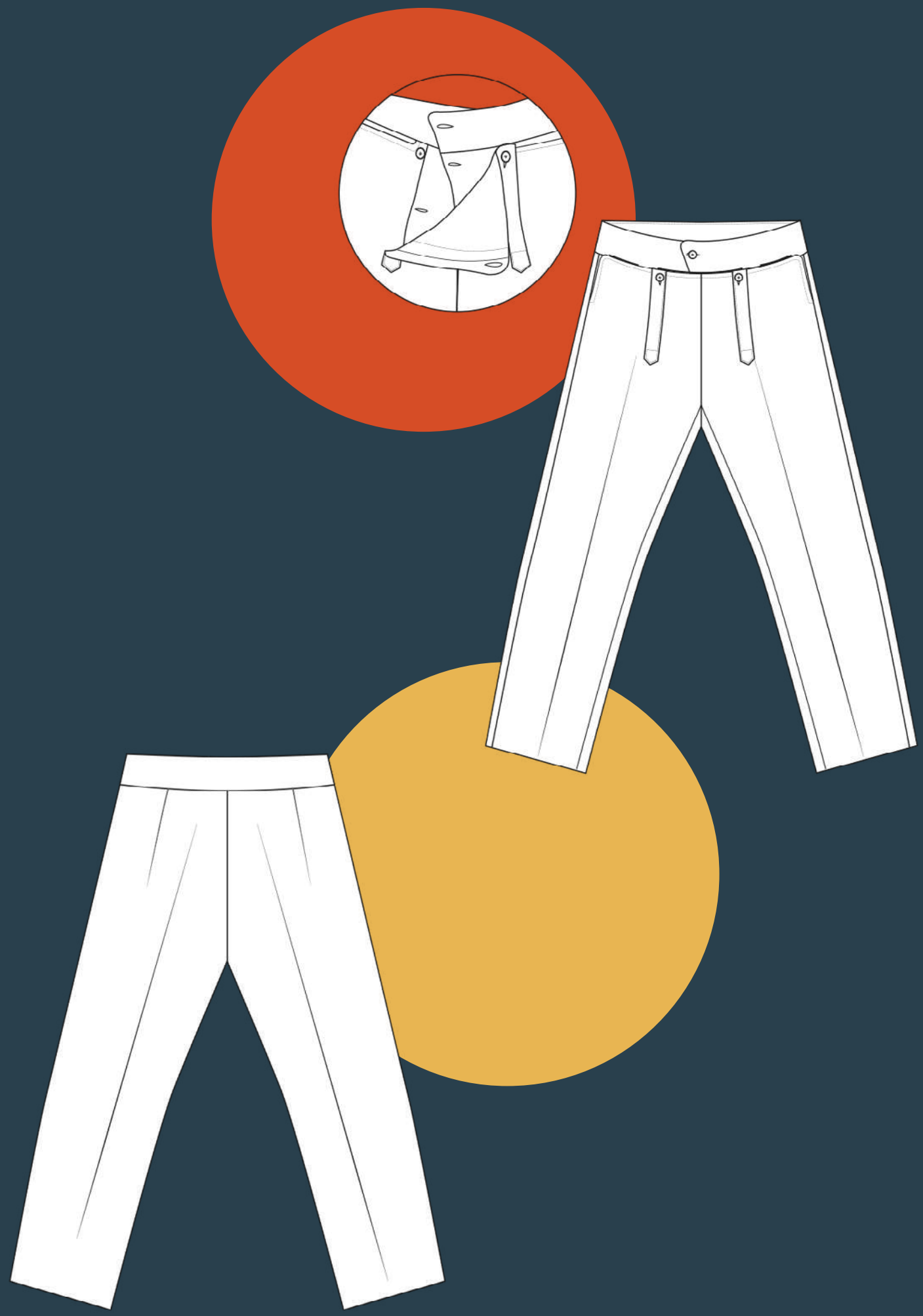


A **back collar**
Cut 1 woolen felt

TROUSERS

MEN’S TROUSERS

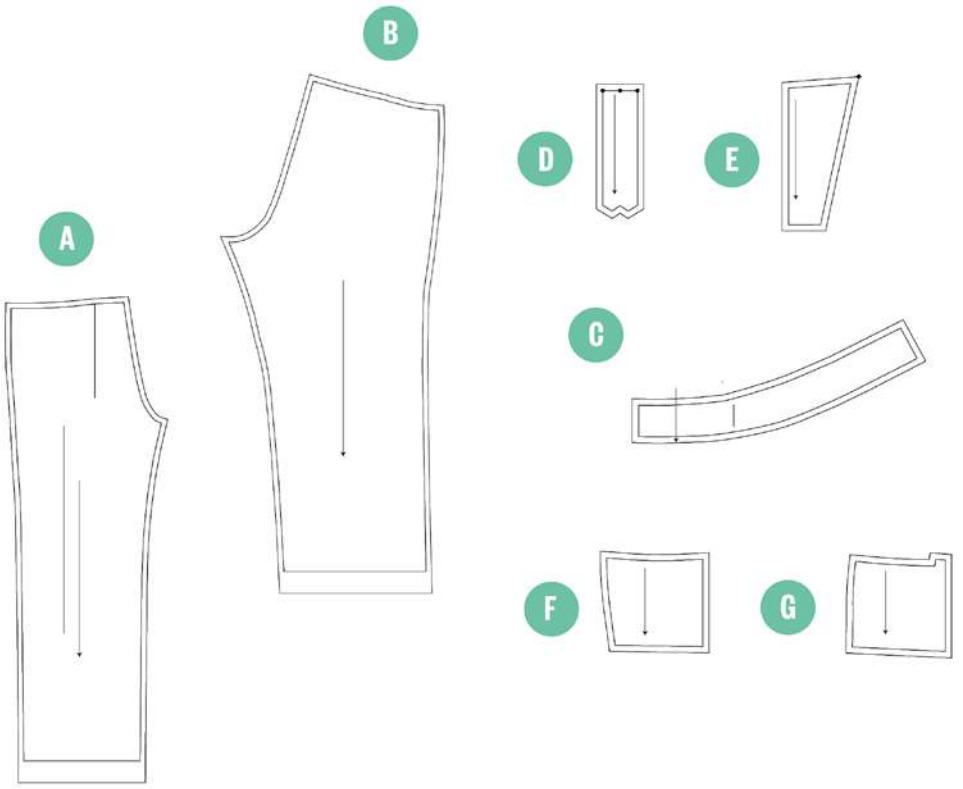
Black men´s trousers in a woollen fabric with a sailor front fly, with plackets and one button on each side. Interior waist and fly on a grey satin cotton and pockets with a navy cotton twill. Back side with two darts and the waistband with one button on inside and out.



PARTS OF THE DESIGN

TROUSERS

SCALE 1:10



A **front**
Cut 2 woollen

B **back**
Cut 2 woollen

C **waistband**
Cut 2 woollen

D **front pocket**
Cut 2 woollen

E **fly**
Cut 1 woollen

F **sailor fly**
Cut 1 woollen

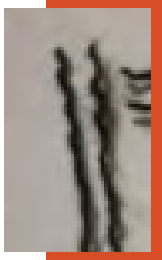
G **sailor fly**
Cut 1 woollen

THE TECH PACK

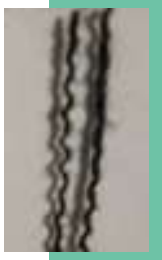
TROUSERS

Sample

Warp Thread



Weft Thread



Width of the finish	1,50 m
Weight m2	260 g/m2
Weight m l.	400 g/ml
Warp density	17 warp/cm
Weft density	13 weft/cm
Number warp Text	12,2 NM (82 tex)
Number weft Text	12,2 NM (82 tex)

Adjustments, starching and finish:

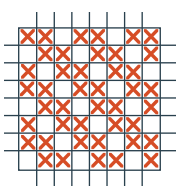
-

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	WO	Z 400 v/m	82	black
Weft	black	WO	Z 400 v/m	82	black

Weave

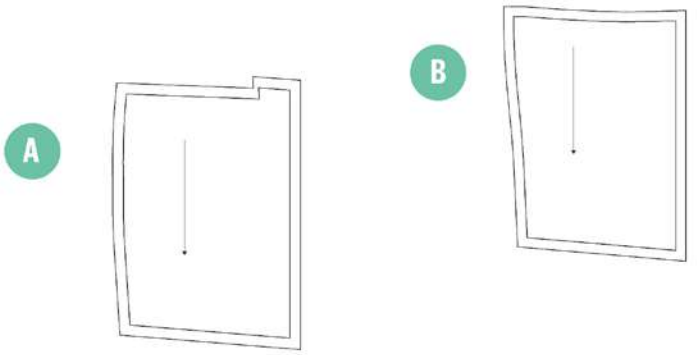


Weave twill 2/1

PARTS OF THE DESIGN

TROUSERS

SCALE 1:10



A **interior sailor fly**
Cut 1twill cotton

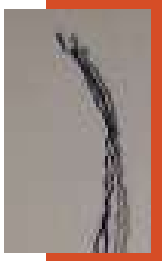
B **interior sailor fly**
Cut 1twill cotton

THE TECH PACK

TROUSERS

Sample

Warp Thread



Weft Thread

Width of the finish	1,50 m
Weight m2	385 g/m2
Weight m l.	577,5 g/ml
Warp density	46 warp/cm
Weft density	21 weft/cm
Number warp Text	30 NE APROX.
Number weft Text	30 NE APROX.

Adjustments, starching and finish:

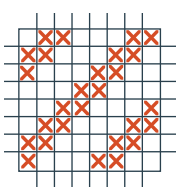
-

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	blue navy	100% cotton	Z 600 v/m	30 NE APROX.	blue navy
Weft	blue navy	100% cotton	Z 600 v/m	30 NE APROX.	blue navy

Weave

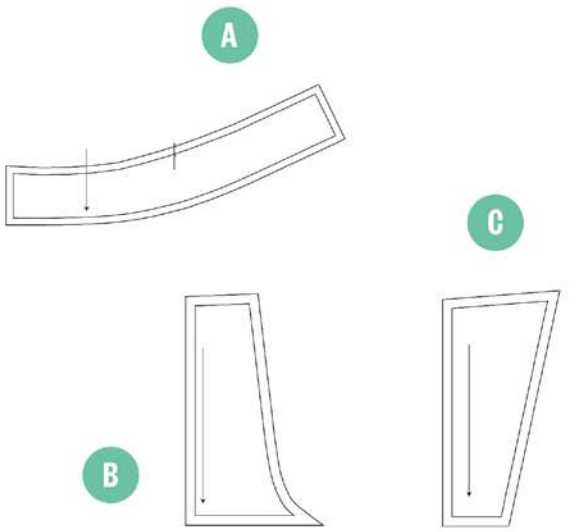


Twill weave

PARTS OF THE DESIGN

TROUSERS

SCALE 1:10



A **interior waistband**
Cut 2 cotton taffeta

B **interior fly**
Cut 1 cotton taffeta

C **interior fly**
Cut 1 cotton taffeta

THE TECH PACK

TROUSERS

Sample

Warp Thread

Weft Thread

Width of the finish	1,45 m
Weight m2	152 g/m2
Weight m l.	225 g/ml
Warp density	90 warp/cm
Weft density	60 weft/cm
Number warp Text	60 NE
Number weft Text	60 NE

Adjustments, starching and finish:

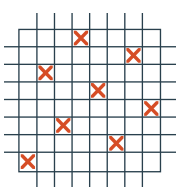
-

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	grey	100% cotton	Z 1200 v/m	60 NE	grey
Weft	grey	100% cotton	Z 1200 v/m	60 NE	grey

Weave



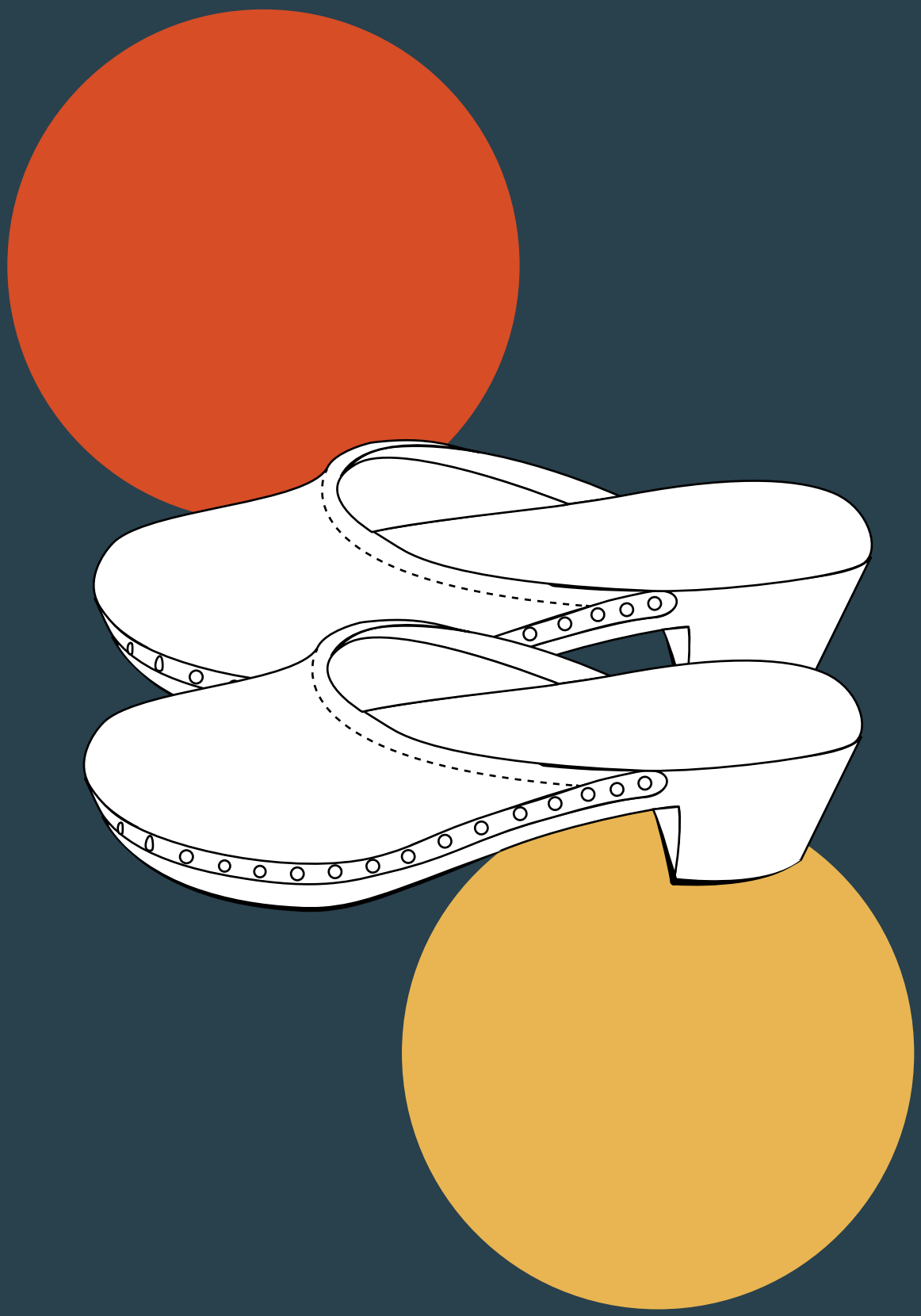
Satin weave

SHOES

MEN’S SHOES

The users of this costume could wear wooden clogs handcrafted from animal leather and with soles made from alder cones. In order for the wood to be more wear-resistant iron protections would be hammered to the heel and and toecap.

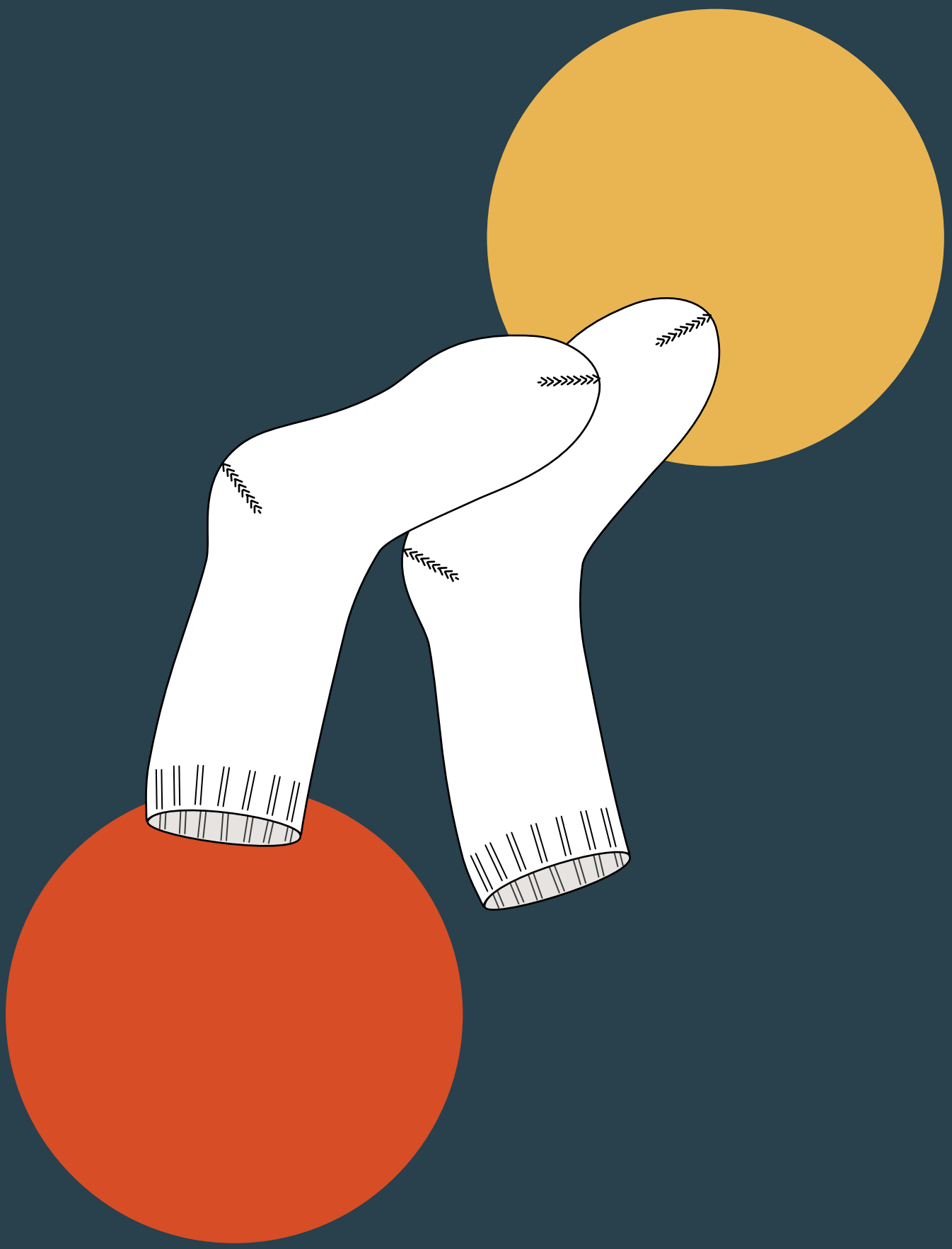
The leather was usually made greasy with ox, pig or sheep oil which provided a darker colour and made it softer. Leather ankle boots could also be worn, depending on the occasion and the economic power.



SOCKS

MEN’S SOCKS

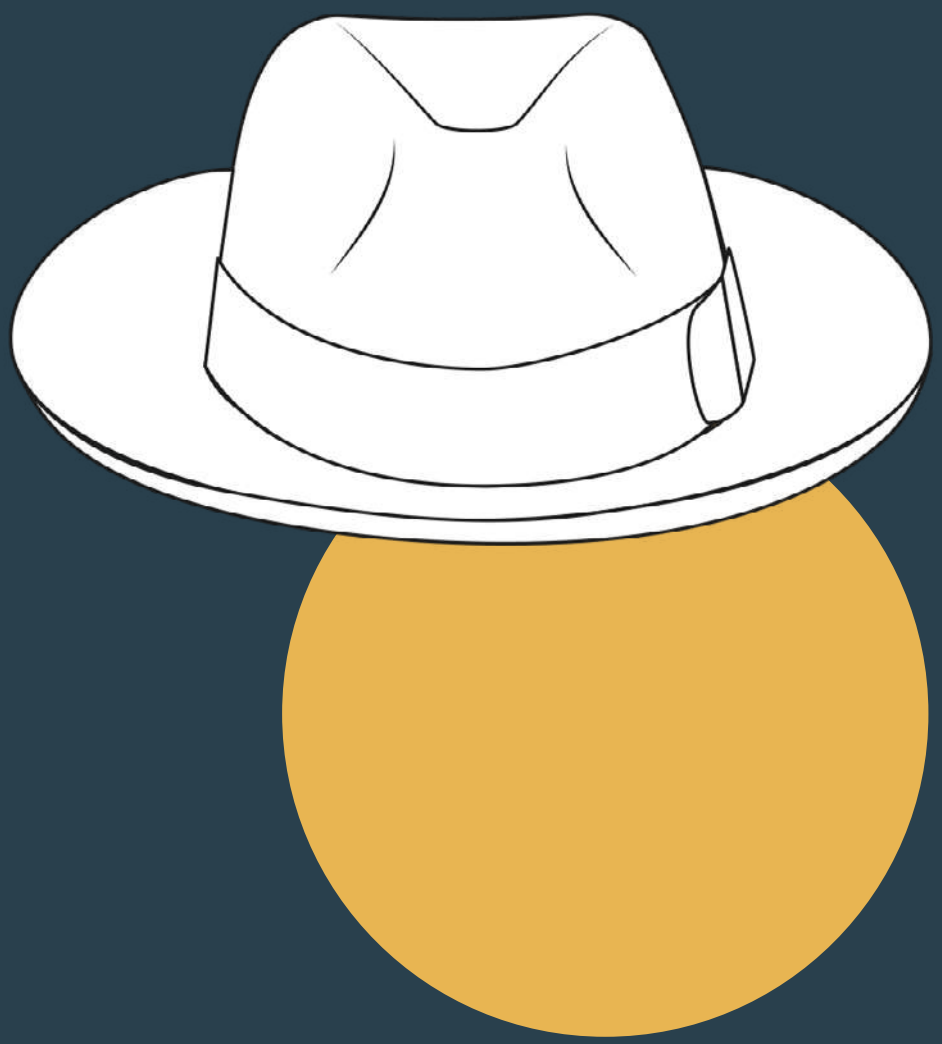
Men´s white socks, hand knitted in cotton yarn



MEN’S HAT

Men´s woollen felted hat.

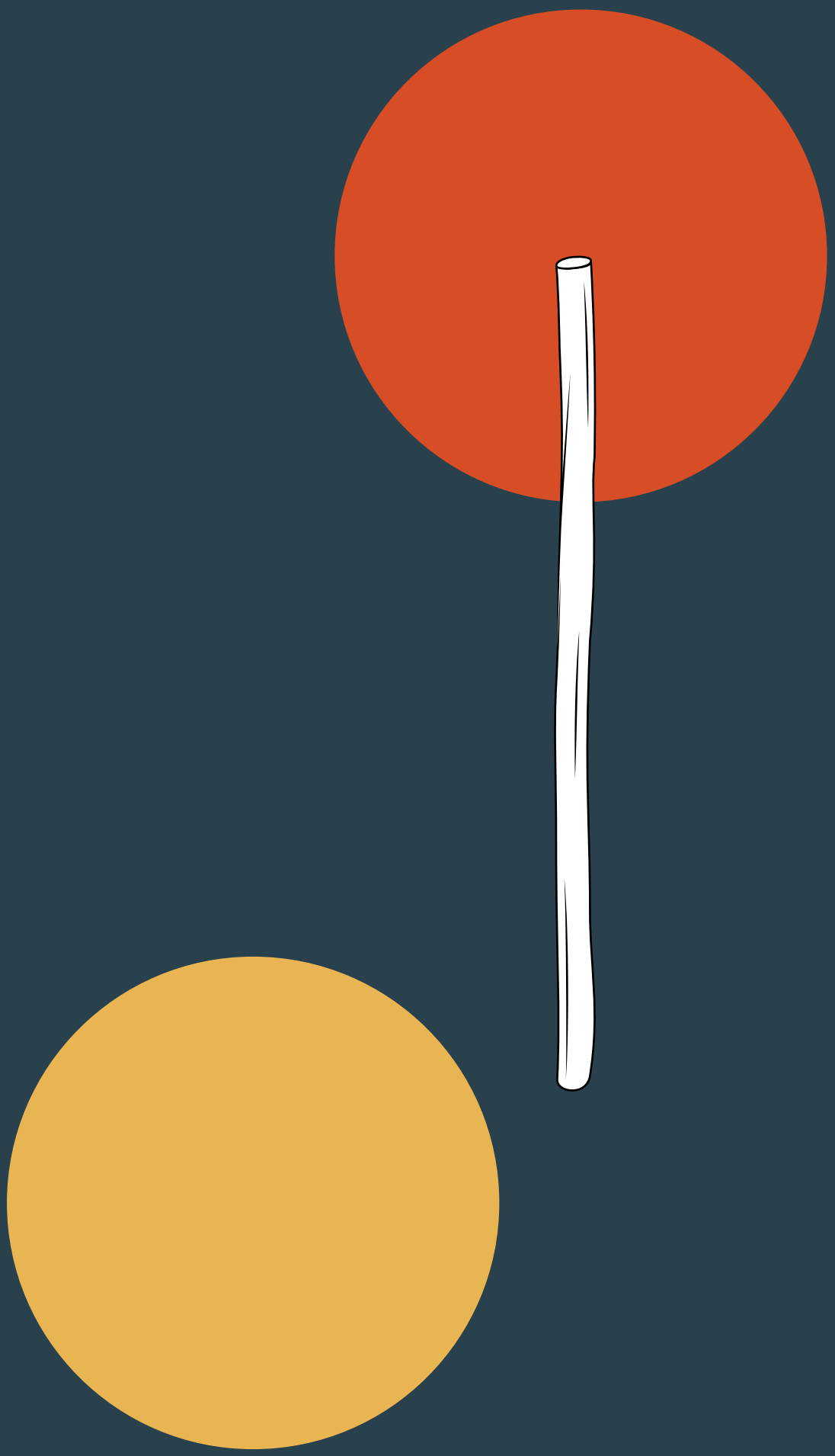
Made of felt, with wide brims. The crown could be rounded, or more pointed with some dents on the side called “three-stroke hat”.



STICK OR STAVE

STICK OR STAVE

The stick or stave was na ancestral accessorize from the male costume common to all regions, aimed at solving conflicts, rivalries, jealousy and hatred. It was used as a support in walking pilgrimages or as a working tool, to guide the cattle, yokes of oxen or herds. This is simultaneously a defense and attack accessorize, a statement of manhood, a support in the old age and, in a way, an expression of the power of men in the context of sociey and local community .



AKNOWLEDGEMENTS

We would like to thank the precious collaboration of Dr. Laura Balsemão, from the Portuguese Folklore Federation, for all the information related to the borrowed pieces as well as Dr João and Dr Delfim Leite, elements of Rancho Típico da Amorosa from Leça da Palmeira, who have lent us the original costumes. We would also like to thank the ranch for preserving and recreating genuine costumes from the second half of the XIX century in Leça da Palmeira.

FEMALE

TRADITIONAL EUROPEAN

CLOTHING

SPAIN

INTRO-DUCTION

THE HISTORICAL JOURNEY OF TRADITIONAL women's clothing in Tenerife begins from the time of the conquest of the colonisation Canary Islands. This is so because the analysis of many garments shows a diversity of origins.

We must consider that we are in the century of the Enlightenment and the Canary Islands are not exempt from the influences of this cultural current that permeates all areas of the lives of the people who pass through our islands. Although it is true that, in the sphere where lower-middle class woman moved, this "progressive" philosophical current had little transcendence, it is also true that some customs derived from the unwritten norms coming from the religious sentiment of this social class, who was convinced of superstitions and rare devotions which were promoted for a large group of religious adepts that inhabited the abundant convents spread out throughout the archipelago, began to be questioned.

In this context, the clerical education began to be criticized, promoting a more intimate and personal religion, as well as an encyclopedic education based on experimental sciences. These beginnings of these changes are a slow process, which history reflects with the cadence that marks the remoteness of the old continent to which the evolution of the islands is linked.

The need for experimental evidential science was not a motivation for the majority of the population, which had to pass through other formative and cultural stages first. Therefore, the Enlightenment was limited to the upper classes, linked to the nobility and the island's commercial bourgeoisie.

The physical space in which life developed in these centuries is determined by the latitude and longitude where the Canary archipelago is located. The privileged situation, with respect to the climate and its strategic position on the map, makes it a place of passage and curiosity for travelers, naturalist researchers, traders, etc.

The accounts of European travelers, together with the traditions transmitted orally by our ancestors, give us a picture of the important role played by women in this period of time. It is necessary to emphasize the compilation of data on uses and customs contributed by European travelers, mainly from England and France. Their writings, plates, articles, etc. highlight many differentiating aspects with respect to their own culture which, although not necessarily objective, are appreciable since they allow us to be critical when making value judgments regarding the situation of women in this context.

When describing the role of Canary women in these centuries, we detect the astonishment of the visiting observers at the arduous work and the multiplicity of functions that they undertook, almost uninterruptedly, in the course of their daily lives.

What is common in the women of the time is the “duty” of not defying the rules.

The economy, based mainly on agricultural production, is sustained by the labor force. It is here where women constitute a backbone with their contribution in all the tasks they perform, on a par with those performed by men, regardless of the hardness of any of them. This situation of rural workers did not exempt them from their domestic functions, where their working day was extended by fulfilling the role assigned to their gender within the home, where the care of children and household chores had to be carried out with their iron will and effort. Another work carried out mainly by women is the itinerant sale of agricultural, animal or marine products, as well as manufactured goods, elaborated by themselves or due to import.

Likewise, the writers who visited our island, make references that speak of women milkmaids, fishmongers, bakers, charcoal makers or “gangocheras”, who stumbled on the roads and offered their products.

Other references show how mothers’ childcare responsibilities do not prevent them from contributing as much as they can to the family unit.

This short tour of the way of life, centered on the eminently rural woman, encompasses a very high percentage of the female population in the 18th and 19th centuries, but we do not leave unmentioned other groups that, being in more affluent positions, were also far from the rights and liberties that are proper to all people.

Moral control is transferred to all social classes to the point of considering virtuousness as the main attribute for the achievement of future happiness through marriage. We are in a society that understands and transmits, throughout centuries, that the ideal state of women is to be married and to form families.

It can be deduced that what is common in the women of the time is the “duty” of not defying the rules, being obedient and complying with social conventions.

This brief outline of daily life on the island of Tenerife is conceptualized with the image we make of the real woman, living in her environment, that is, an image drawn with an attire where color, textures and form transport us to the time and space where they lived. We want to explain in a contextualized way the clothing that has transcended to our days as “traditional”, because it responds to the materials and means of execution of the different garments, as well as the uses and needs of the places and circumstances that were given in the evolution of daily their lives.

Women constitute a backbone with their contribution in all tasks they perform but the situation of rural workers did not exempt them from their domestic functions

FEMALE CLOTHING FROM LATE 18th CENTURY TO THE EARLY 19th CENTURY

THE GARMENTS THAT WOMEN WERE dressed on the outskirts of the capital area and that are the object of the study are made up of the body, the women's briefs, the underskirt, the shirt, the slip, the woollen "skirt" or lace underskirt, inside out, and the corset. It is completed with the following accessories: shawl, stockings, scarf, hat and shoes.

The underwear was made up of two pieces, a "body" and "women's briefs". The body is worn close to the skin and covers the torso, adjusted with pleats and closed with buttons on the front, which encourage the chest to hold itself in some way and it is also comfortable due to the contact with the fine fabric with which it was made. It was initially made in fine linen but when it became popular, it was made from "cambray", which is a type of imported white cotton, with a plain weave (pg. 79, Textiles e indumentrias de Tenerife. Cruz De La, Juan). The other undergarment is the women's briefs, made from the same fabric as the body. They are quite loose as they are measured from the hip, gathering with pleats at the waist with a waistband, from which long ribbons hang on both open sides, which allow them to be adjusted to each volume need. They were usually below the knees and were adjusted with vertical pleats or folds and sometimes with ribbons. Presumably it does not impede mobility, as this is essential for being able to speed up the wandering movement of women with the other garments that will be superimposed.

Following these two pieces is the underskirt, which, being an undergarment, does not have as much contact with the skin as the previous two. It was originally made of linen fabric, manufactured in the islands, which gave it a long durability than those made with imported fabrics, a very important aspect for the economy of less wealthy families. It is made with the perimeter of the selected fabric, which was between three and four metres, and is fitted at the waist with gathers, with fold or pleats, following the same procedure as the briefs, where the side openings can be adjusted with the straps hanging from the waistband. The bottom trim has a hem that can be decorated with a "hemstitch" and then various others, which can also be used to modify the height if necessary. Every action is caused by the use and utility, and although the beauty of the garments is simple, it is present. The length of the underskirt should never exceed that of the skirt, as this was considered unseemly, in times when virtue was synonymous with decency and should never be questioned.

The production of the underskirts was a very important aspect for the economy of less wealthy families.

Following the underskirt, the slip is superimposed. Outerwear/warm garment that was probably used way before the period we are covering, though there is no documentation to support this. It is considered that we can categorise it as a semi-undergarment and an overcoat. In fact, it is made from cloth or flannel, two fabrics that insulate the cold very well. Its use during the summer period was most likely limited to a few days in especially cold areas. The rest of the time, it was used both daily and at any other event. The manufacturing process is similar to that for the underskirt, although we highlight the red colour of the aforementioned fabrics and the bottom trim with a black border, which is optionally followed by a series of ribbons in velvet, grosgrain, etc., all around for decoration sewn on the lower hem as an ornament.

The upper part of the female body is covered, after the undergarment, with a shirt. The approach of the pattern is very simple, it responds to the width of the loom where the linen canvas has been made. The main idea is very old and this process was observed throughout the eastern Mediterranean around the same time. It was brought to the Canary Islands by the colonists and has survived to this day. The shirt is made from fine linen, the model starts with a rectangle where an inner cut is made, which serves as a hole to insert the head. This cut is slightly rounded or squared. To achieve a fit around the neck, gathers are made and finished with a bias-cut ribbon. The sleeves are formed by two rectangles that give it a lot of space and are collected with gathers at both ends. A square is added to provide mobility, consisting of a square piece of fabric, folded diagonally, which, conveniently placed at the seam of the sleeve with the body of the blouse, adds comfort to skilfully perform all daily tasks. The finishing touch at the wrist is a double or single cuff closed with a buttonhole and a candy shaped thread button. The strength and freshness of Canarian linen adapts very well to the climatic needs and to the repeated use of garments in this period.

Once we get to the two garments that have yet to be described, let's say that they are the ones that most characterise the set, although they are no more important than the others. Both the woollen skirt or inside out underskirt, also known as a cord underskirt, and the corset have peculiarities that are typical of the island of Tenerife.

The woollen skirt or inside out underskirt is the outer garment that is superimposed on to the underskirt and the slip and is therefore visible and covers the lower part from the waist down. It has been present in popular clothing since the colonisation of the islands. It is made of twill fabric. The fibres originally used were linen and wool. The wool came from the native sheep and the linen was also grown by locals. Both the sheep raising and linen growing processes were carried out by Canarian peasants. The raw materials obtained were prepared by women, spinning and then making the fabric on handcrafted looms. As the population of the island increased, fibres had to be imported to meet the needs of an expanding population. Even so, the most symbolic features of this garment remained up to the time period we are studying. We must highlight the taste of Tenerife women for colour, in such a way that the stripes in this fabric are very flamboyant and very colourful, in many cases, although they are also made in a single shade. For extraordinary events, they liked the most striking colours.

As the population of the island increased, fibres had to be iimported to meet the needs of an expanding population.

The making of this inside out twill weave woollen skirt has only been found in Tenerife. According to a testimony from an artisan (mentioned by De La Cruz Rguez, Juan on pg. 106 of Textiles e indumentarias de Tenerife), required for its manufacture approximately 5 meters of fabric, with a width that did not exceed 70 cm. In turn, this is divided into three equal parts, of which two thirds form the hem (3.32 m) and the remaining third is cut into two pieces, which are added, always to the warp, to the upper part of the hem, leaving the sides open. The bottom of the skirt is strengthened with a piece of fabric (chequered woven linen or chequered industrial fabrics) and this protection is known as a "sweeper". To adjust it to the waist, small gathers are made. The entire garment is trimmed with wool ribbons, generally in red or yellow, which hang from the open sides and allow access to the "faltriquera", a bag that was used to carry money and other small belongings. Another element that used to be worn is the "remango", which consists of a woollen cord of several metres (2 or 3) and is used to gather this outer underskirt upwards, on either side or all around. This depended on the activity to be performed.

The other outer garment that covered the torso from the waist to the cleavage is the corset, which is worn very tight. A long cord is used for this adjustment, which threads two series of eyelets located at both ends of the front ones. They were made quite tight as they fulfil the function of supporting the chest. The model we have selected for this study is what we will call a corset with front eyelets in one piece, because some were made with different features even though their function is the same. The fabric used for clothing was mainly linen or wool cord, although rich silk and damask fabrics were also used in smaller quantities. They were generally lined with chequered linen canvas and, in some cases, to finish off the fabrics, the edges were trimmed with ribbons, preferably red or yellow in colour. This garment, worn over the shirt, enhances the figure of the Canarian woman, providing a figure in harmony with the characteristics of the female body.

In terms of the usual accessories in women's clothing during this period, the shawl is highly important because it is a garment that unifies the outfit, providing a modest feeling, typical of the prevailing morality of that time. It covered not only the head but also the shoulders, somehow providing modesty to the set. It could also just be worn over the shoulders. In general, it was always worn when leaving the house and was only taken off in case of being on a job that was uncomfortable.

The shawls were made from fine woollen fabrics. Those that were woven on the island were made with the best quality wool, selecting the best part of the fleece for spinning with the longest and finest fibres.

With regard to the shape of the shawl, the general pattern is a half-circle whose ends are flattened. The size is proportional, being twice as long that the width. In terms of colour, it is worth mentioning that this is distinctive depending on the area of the island, whereby the north area of Tenerife used white and yellow, the south used green and the east used red. We can find them with different types of ornaments, some of them were enriched with wide silk ribbons around and others with blue or black trim around the edge.

Another accessory forming this outfit is the scarf. It is a piece of clothing widely used by all women. Two are usually worn; one on the head and another over the shoulders. The latter is folded forming a triangle whose thinner ends are inserted between the blouse and corset, and the rest remains on the back, covering any part of the neckline that was free from the protection of the blouse. The one on the head covers the hair and can be tied in different ways. This was done regardless of whether the shawl was placed on top.

What is common in the women of the time is the "duty" of not defying the rules.

The fabrics used to make the scarves were diverse. The fabrics that made up the scarves were diverse. There were plain of various colors, checkered, with small drawings or printed flowers; practically all of them were imported, although it is assumed that there were also fabrics on the island, especially fine linen and silk.

Stockings were used to cover the legs, which were woven by hand in most humble homes. They were made by hand with five needles. The threads used were wool, silk and very fine linen. The stockings cover the feet and legs up to the top of the knee, where it is held in place with garters and braids. The most frequent colours are white and cream.

It is presumed that silk stockings were reserved for the wealthier classes due to their high cost.

The footwear used at this time was made on the island and it was the shoemakers who had this responsibility. This trade is linked to the controls exercised by the Local Cabildo, as it was regulated in provisions and agreements, both the supply of raw materials as well as the quality and prices of the same. Many types of footwear were manufactured (shoes, ankle boots, slippers) and they were made with various types of leather, velvet or felt fabrics, among others. The shoe selected in our attire is the one we call the high top shoe with buckles. It covers practically the instep of the foot and is made of leather. This model was used by was used practically all over the island.

Another indispensable complement in the islands was the hat that, as its name evokes, is to shade the face. This is popular wisdom, because it is fundamental to protect oneself from the constant sun, not only to maintain a white and lucid skin, highly valued in the canons of beauty of the times we live in, but also because it intuitively protected the health of the skin as well. On the other hand, the aesthetics of this element is considered when choosing what to wear. Normally, it was not placed directly in contact with the hair, as the woman almost always wore a headscarf. During this period several models of hats were used, some of wool and others of palm or of rye straw. The one selected is made of felted wool with a truncated cone shape and a low brim.

To make this type of hat, the first step is to obtain the felt, a process by which a mixture of wool fibers is obtained, which are agglutinated with heat or acid products, and then the felts obtained are adapted to different molds. Once they are dried and combed, they are lined and a strip of chamois is added to keep the original diameter stable.Then a ribbon, usually made of grosgrain, is placed at the bottom of the hat called the "cintillo".

Women constitute a backbone with their contribution in all tasks they perform but the situation of rural workers did not exempt them from their domestic functions

Female clothing from late 18th century to the early 19th century

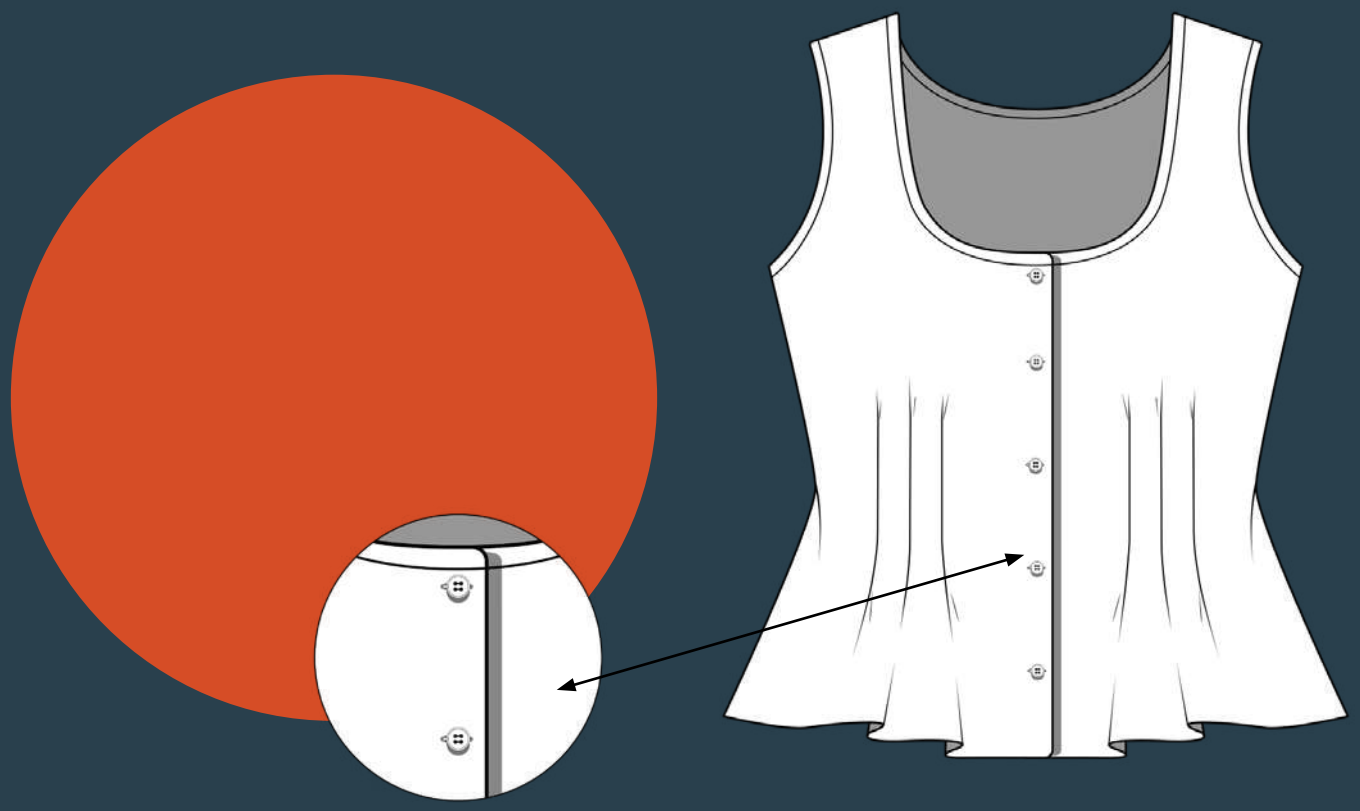
Front

Back

BODY

BODY

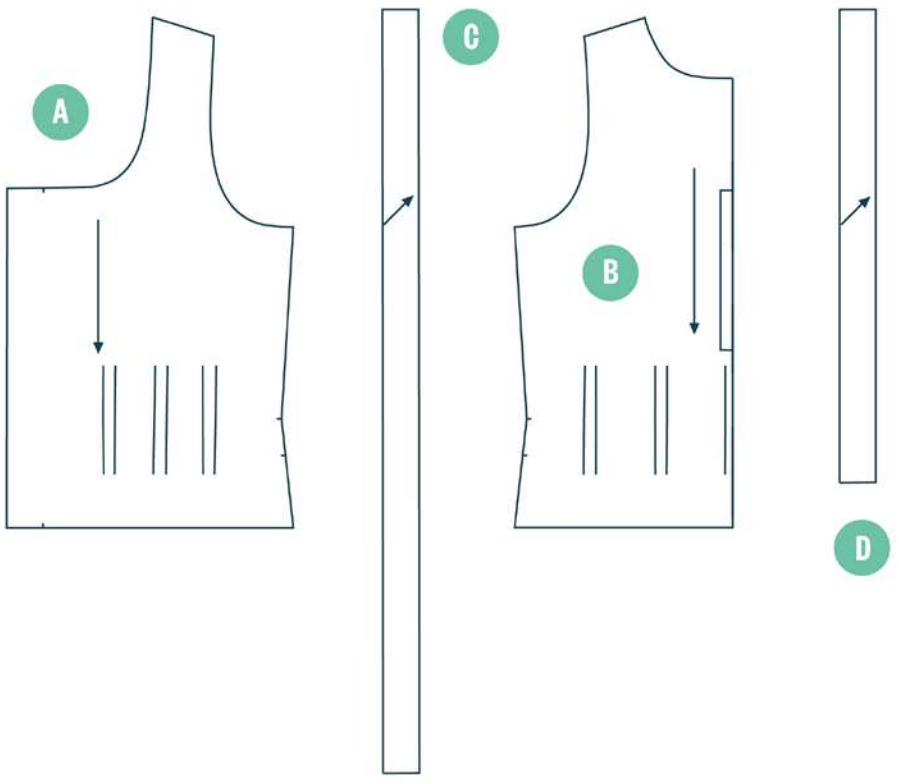
An undergarment designed to adapt to the torso, with clips on the front and back and buttons and buttonholes down the front. The neckline and armholes are embellished with a fine bias ribbon.



PARTS OF THE DESIGN

BODY

SCALE 1:10



A **body front**
Cut 2 linen fabric

B **body back**
Cut 1 linen fabric

C **biés cleavage**
Cut 1 linen fabric

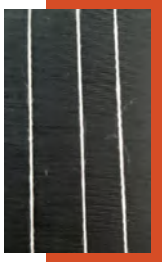
D **biés armhole**
Cut 2 linen fabric

THE TECH PACK

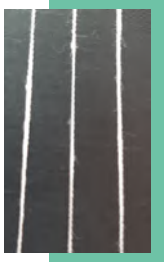
BODY

Sample

Warp Thread



Weft Thread



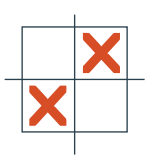
Width of the Finish	1,5m
Weight m2	147 g/m2
Wight m l.	220.5 mL
Warp Density	24.4 warp/cm
Weft Density	15.7 weft/cm
Number Warp Tex	30 Tex
Number Weft Tex	44 Tex

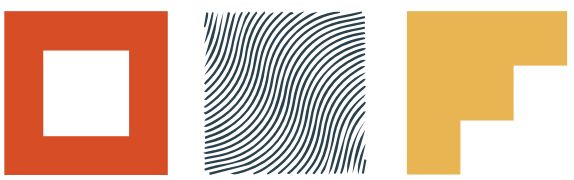
Adjustments, starching and finish:

Contraction due to ligament, sanforised.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife.

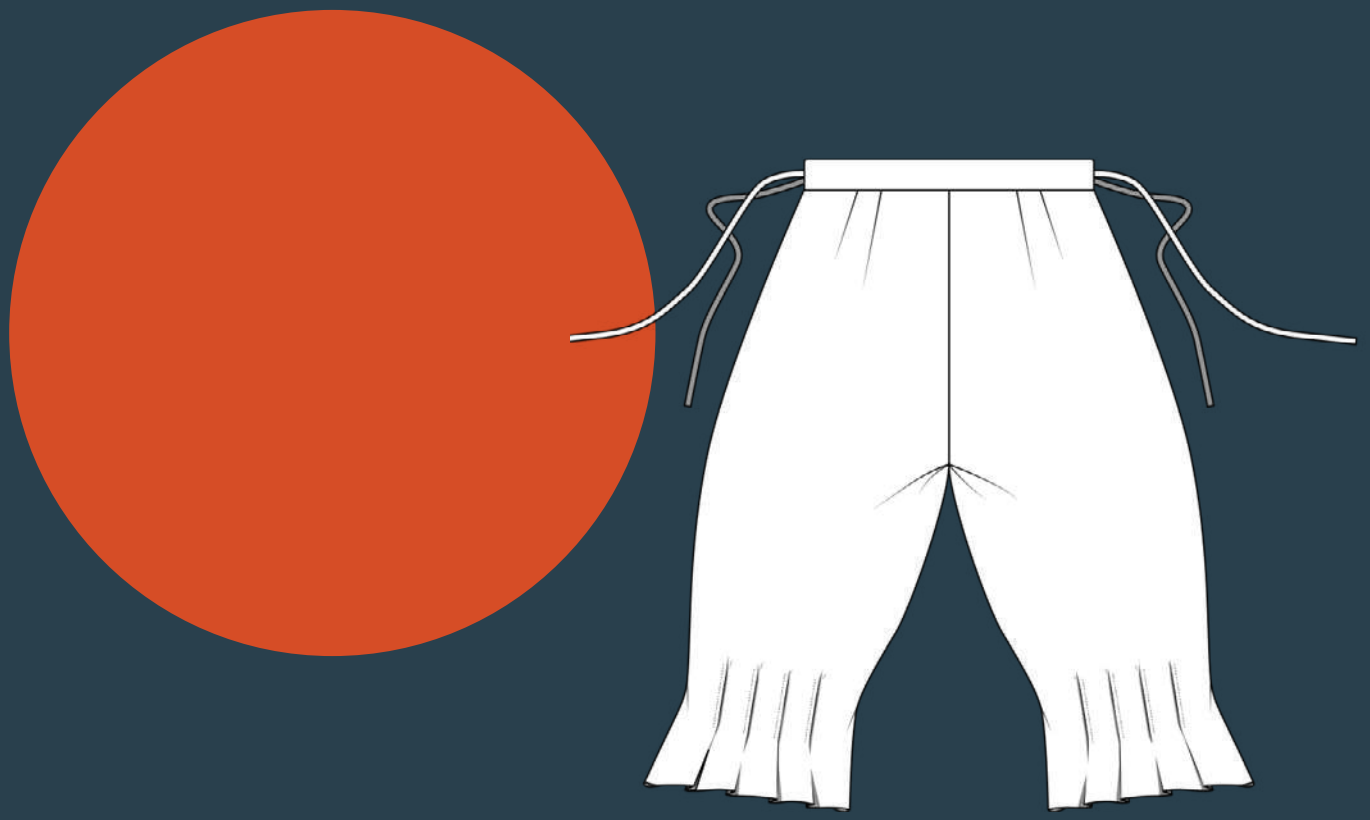
Warp	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	raw white	100% cotton	Z 608 V/m	30 Tex 1C	raw white
Weft	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	raw white	100% linen	Z 510 V/m	44 Tex 1C	raw white
Weave					

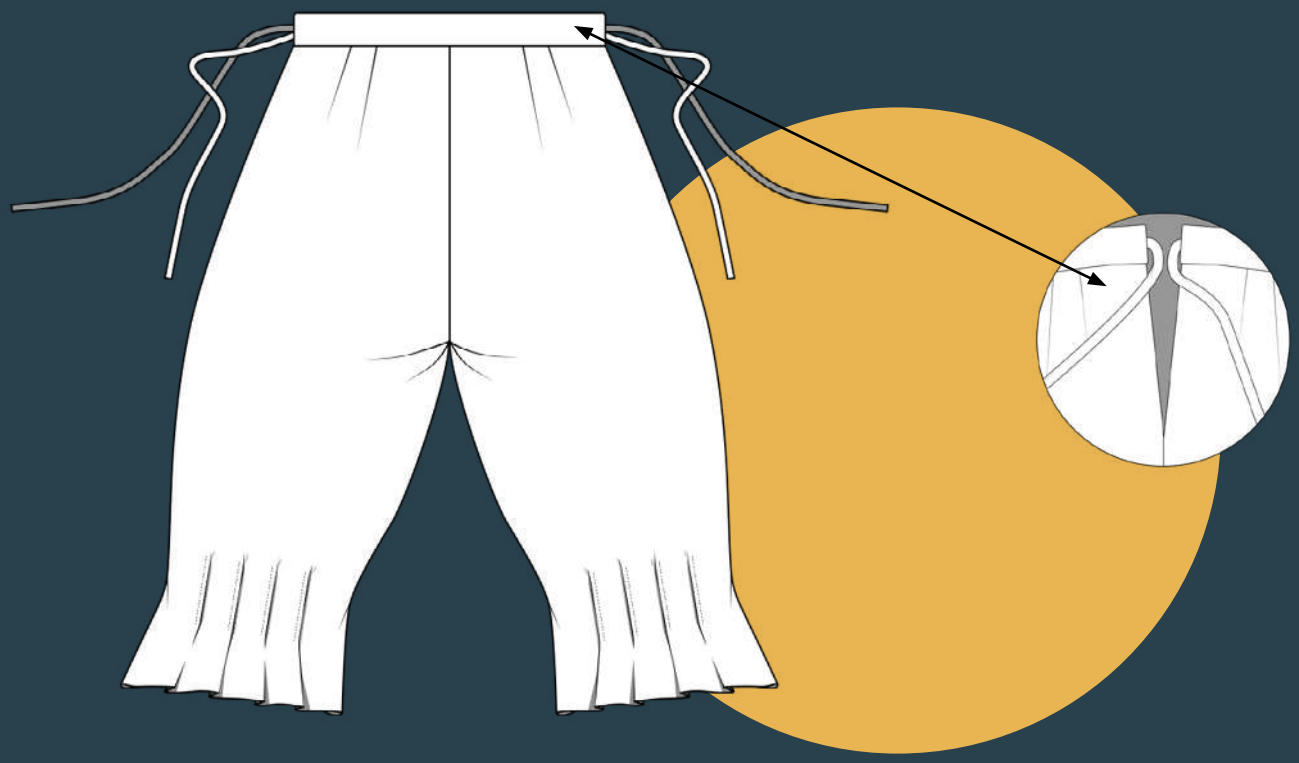


BLOOMERS

BLOOMERS

An undergarment made of fine linen fabric. They adapt to the waist with a waistband that gathers in the folds around the width of the hips. They are open on the sides and are fastened with ribbons on both sides.
The hem of the garment adapts to the leg by means of pleats ending at around 5 cm from the end, leaving a frill finished off with a double border

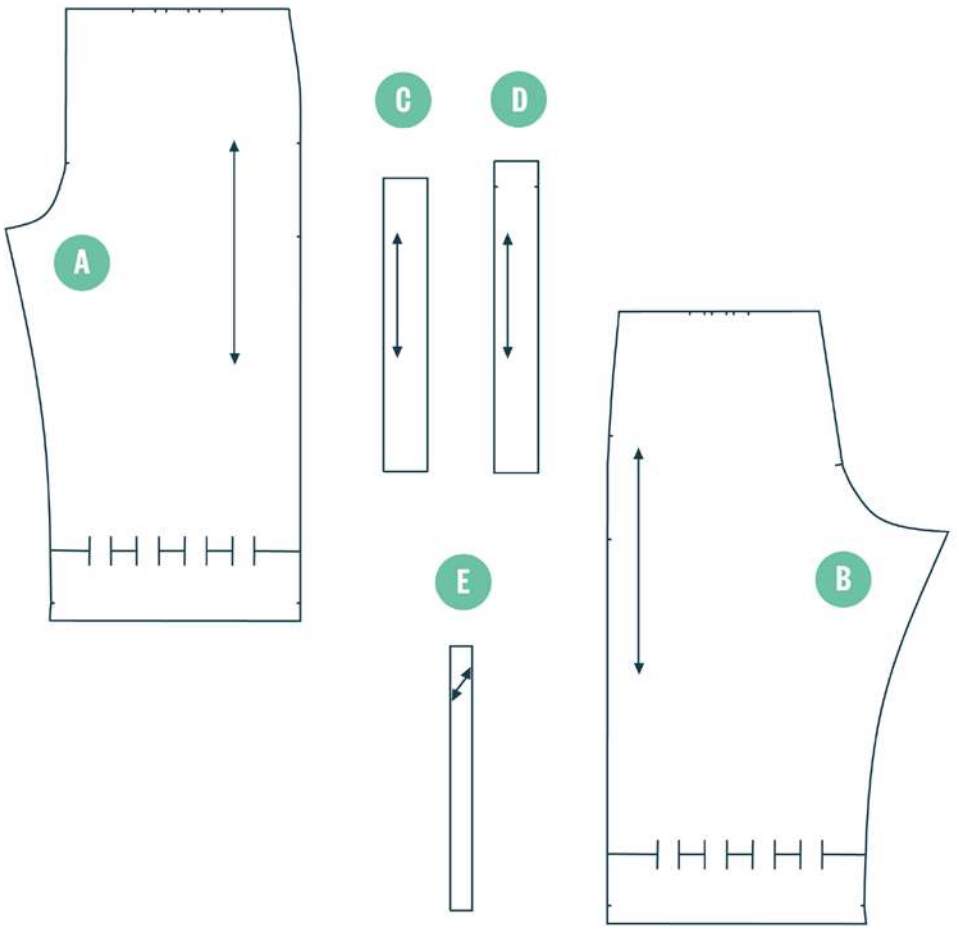




PARTS OF THE DESIGN

BLOOMERS

SCALE 1:10



A **bloomers front**
Cut 2 linen fabric

B **bloomers back**
Cut 2 linen fabric

C **waistband - D**
Cut 2 linen fabric

D **waistband - T**
Cut 2 linen fabric

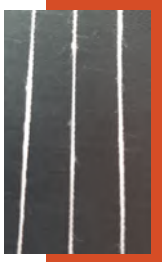
E **biés - side opening**
Cut 4 linen fabric

THE TECH PACK

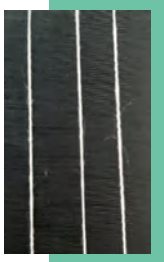
BLOOMERS

Sample

Warp Thread



Weft Thread



Width of the Finish	1,5 m
Weight m2	147 g/m2
Weight m l.	220.5 mL
Warp Density	24.4 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	30 Tex
Number Weft Tex	44 Tex

Adjustments, starching and finish:

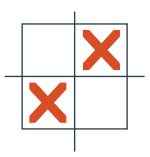
Contraction due to ligament, sanforised.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	raw white	100% cotton	Z 608 V/m	30 Tex 1C	raw white
Weft	raw white	100% linen	Z 510 V/m	44 Tex 1C	raw white

Weave

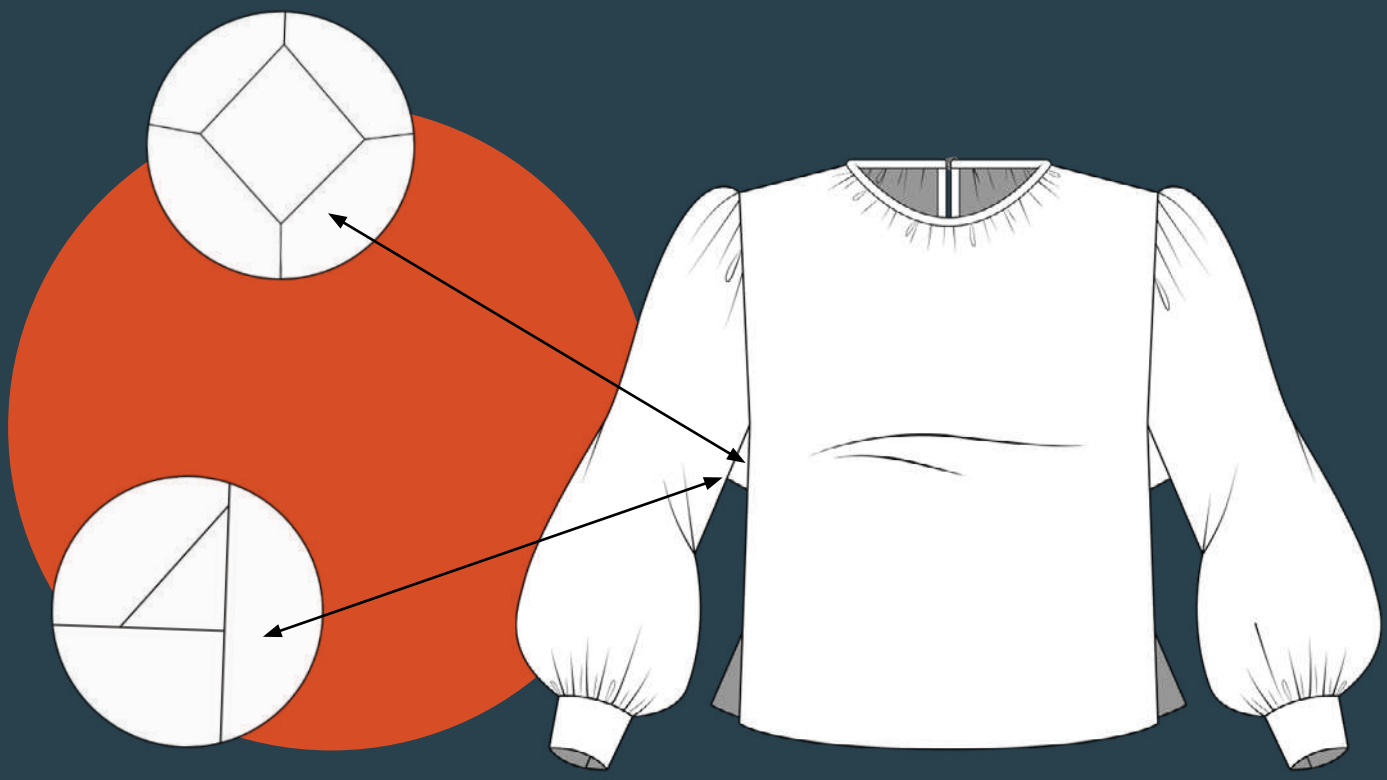


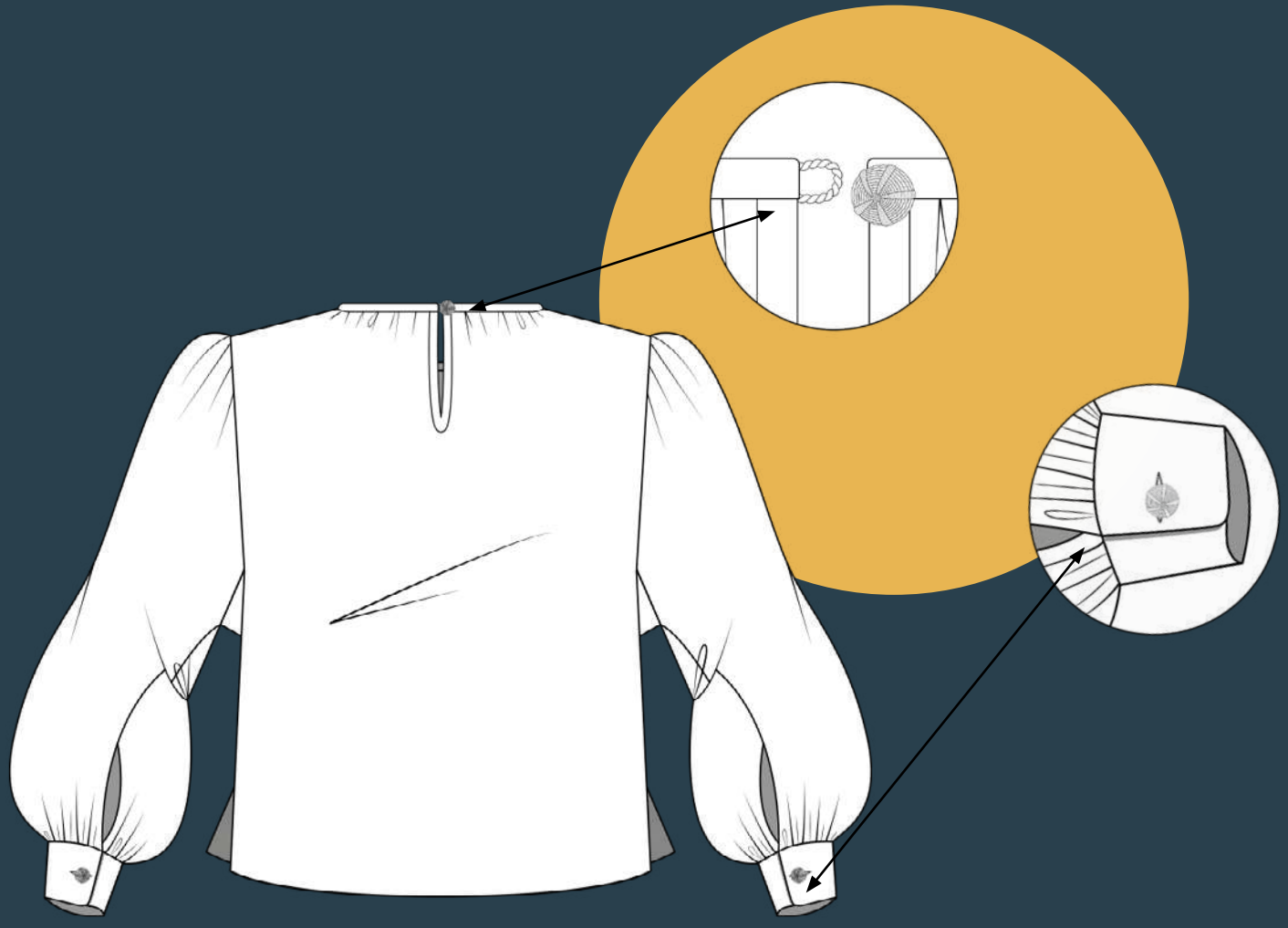
BLOUSE

BLOUSE

A long-sleeved ladies´ blouse made of fine white linen. A single rectangle forms the front and the back, with a hole in the middle for the neckline, which is pleated in order to fit the neck. It has a small opening in the back that is finished off in the same way as the neckline with a piece of bias-cut fabric. It is fastened with a handmade button and clip.

The sleeves are formed with two large rectangles and there is a diagonally folded square in the armpit area to provide the garment with mobility. The sleeves are very wide, gathered with pleats at the shoulders and cuffs; these are fastened with handmade buttons and buttonholes.

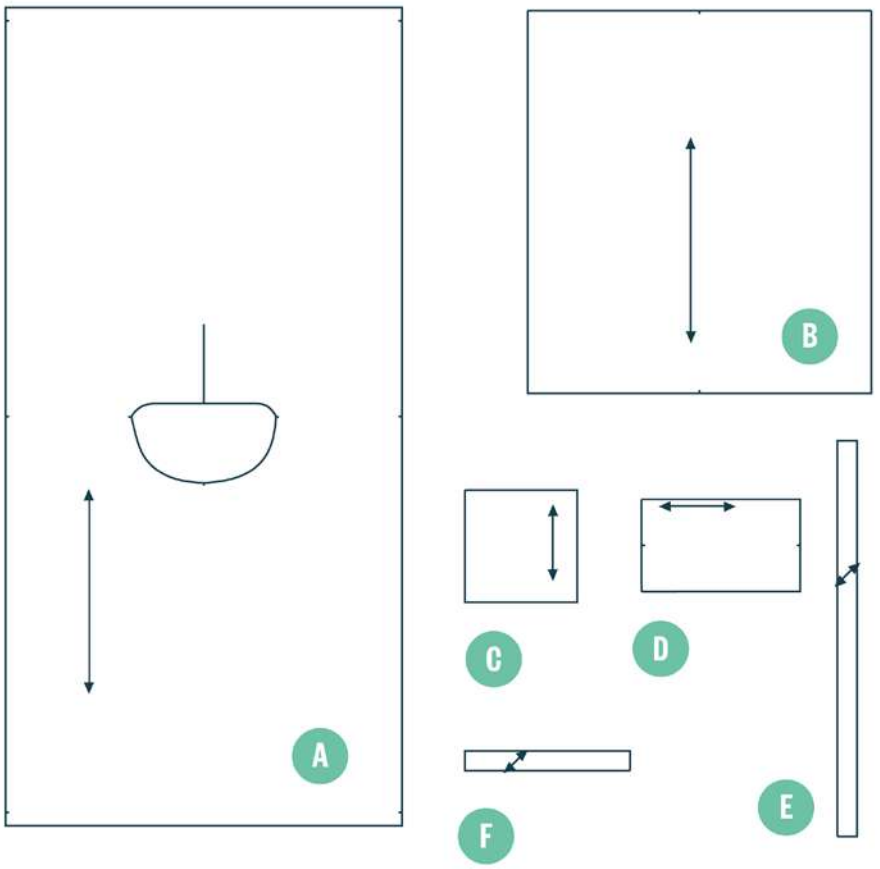




PARTS OF THE DESIGN

BLOUSE

SCALE 1:10



A **blouse front**
Cut 1 cotton canvas (white)

B **blouse back**
Cut 2 cotton canvas (white)

C **blouse sleeve**
Cut 2 cotton canvas (white)

D **blouse border**
Cut 2 cotton canvas (white)

E **blouse sleeve gusset**
Cut 1 cotton canvas (white)

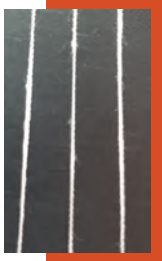
F **blouse cuff**
Cut 1 cotton canvas (white)

THE TECH PACK

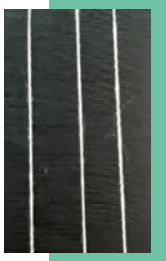
BLOUSE

Sample

Warp Thread



Weft Thread



Width of the Finish	1,5 m
Weight m2	145 g/m2
Weight m l.	218 g/mL
Warp Density	24 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	30 Tex 1/C
Number Weft Tex	44 Tex 1/C

Adjustments, starching and finish:

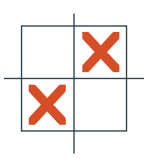
Contraction due to ligament, sanforised.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	raw white	100% cotton	Z 608 V/m	30 Tex 1C	raw white
Weft	raw white	100% linen	Z 510 V/m	44 Tex 1C	raw white

Weave

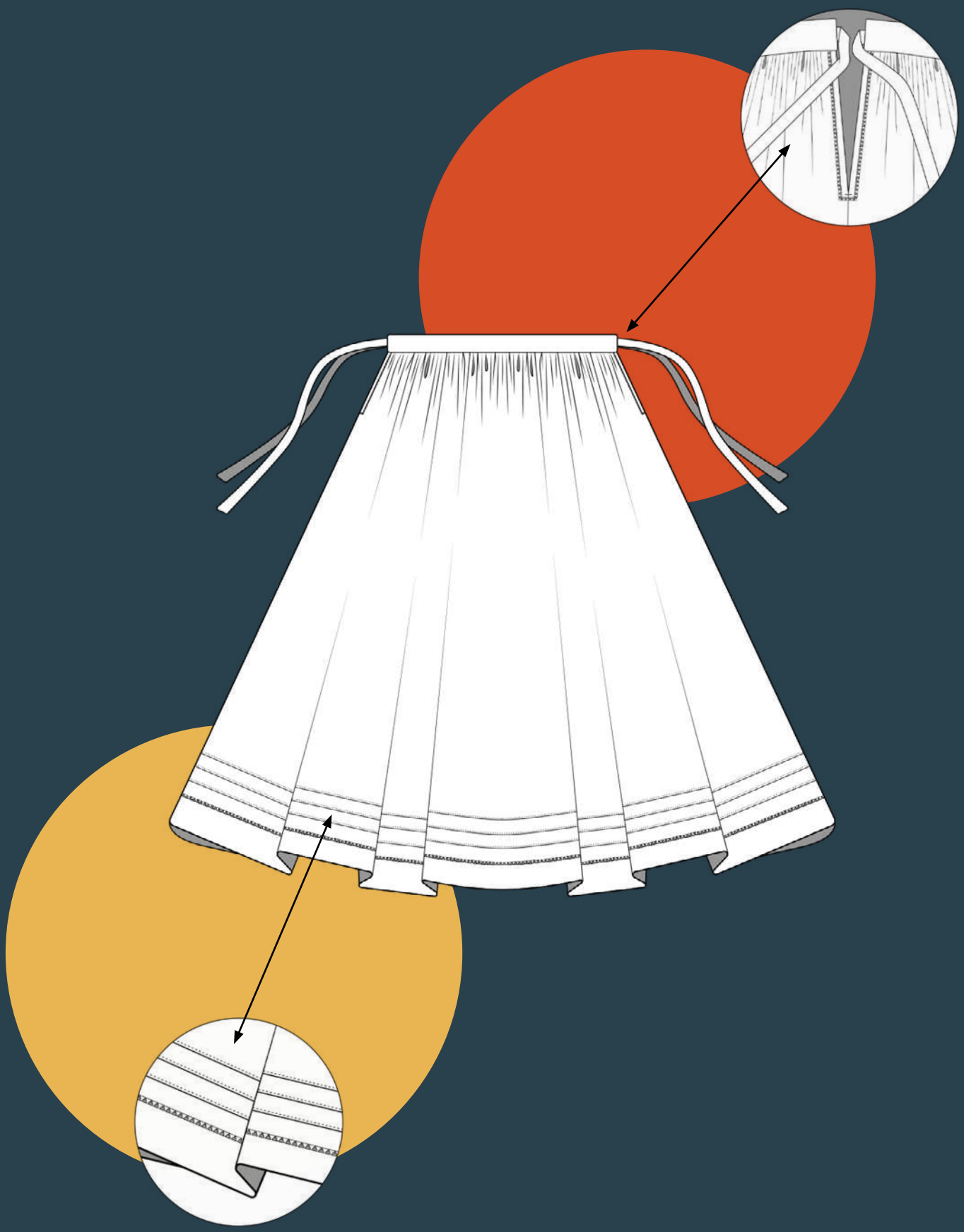


1e1 Taffeta

PETTICOAT

A women´s linen undergarment with a hem circumference of approximately 3.5 m, pleated at the top and with side slits, gathered in a waistband. The ends of the waistband feature a cotton ribbon that serves as a fastening system, knotted at the front and back.

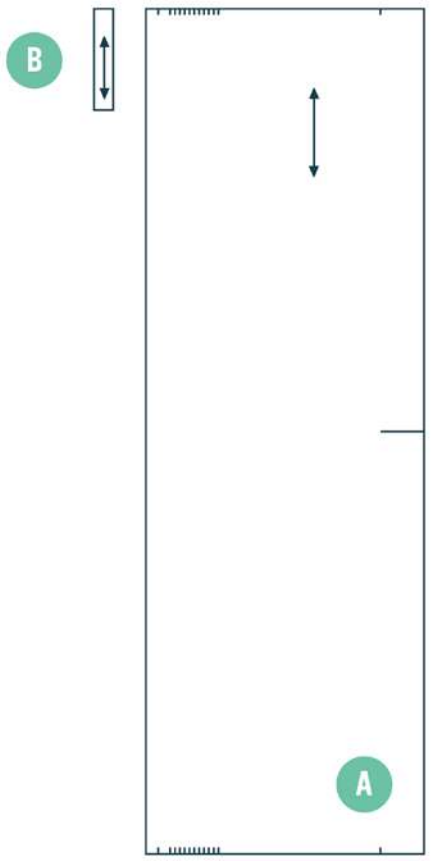
The length of the skirt is adjusted using horizontally sewn pleats). The bottom can be embellished with hem stitching.



PARTS OF THE DESIGN

PETTICOAT

SCALE 1:10



A **petticoat**
Cut 1 linen fabric

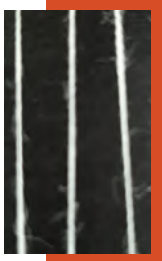
B **waistband**
Cut 2 linen fabric

THE TECH PACK

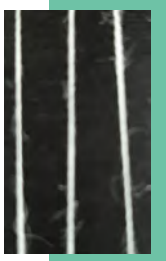
PETTICOAT

Sample

Warp Thread



Weft Thread



Finished width	1,5 m
Weight m2	218 g/m2
Weight m l.	327 g/mL
Warp Density	15 warp/cm
Weft Density	13 weft/cm
Number Warp Tex	78 Tex
Number Weft Tex	78 Tex

Adjustments, starching and finish:

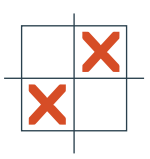
Contraction due to ligamnet.

Observations:

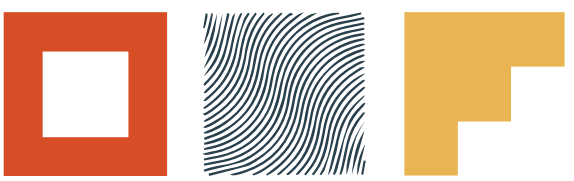
The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	raw white	100% linen	Z 300 V/m	78 Tex 1/C	raw white
Weft	raw white	100% linen	Z 300 V/m	78 Tex 1/C	raw white

Weave



1e1 Taffeta

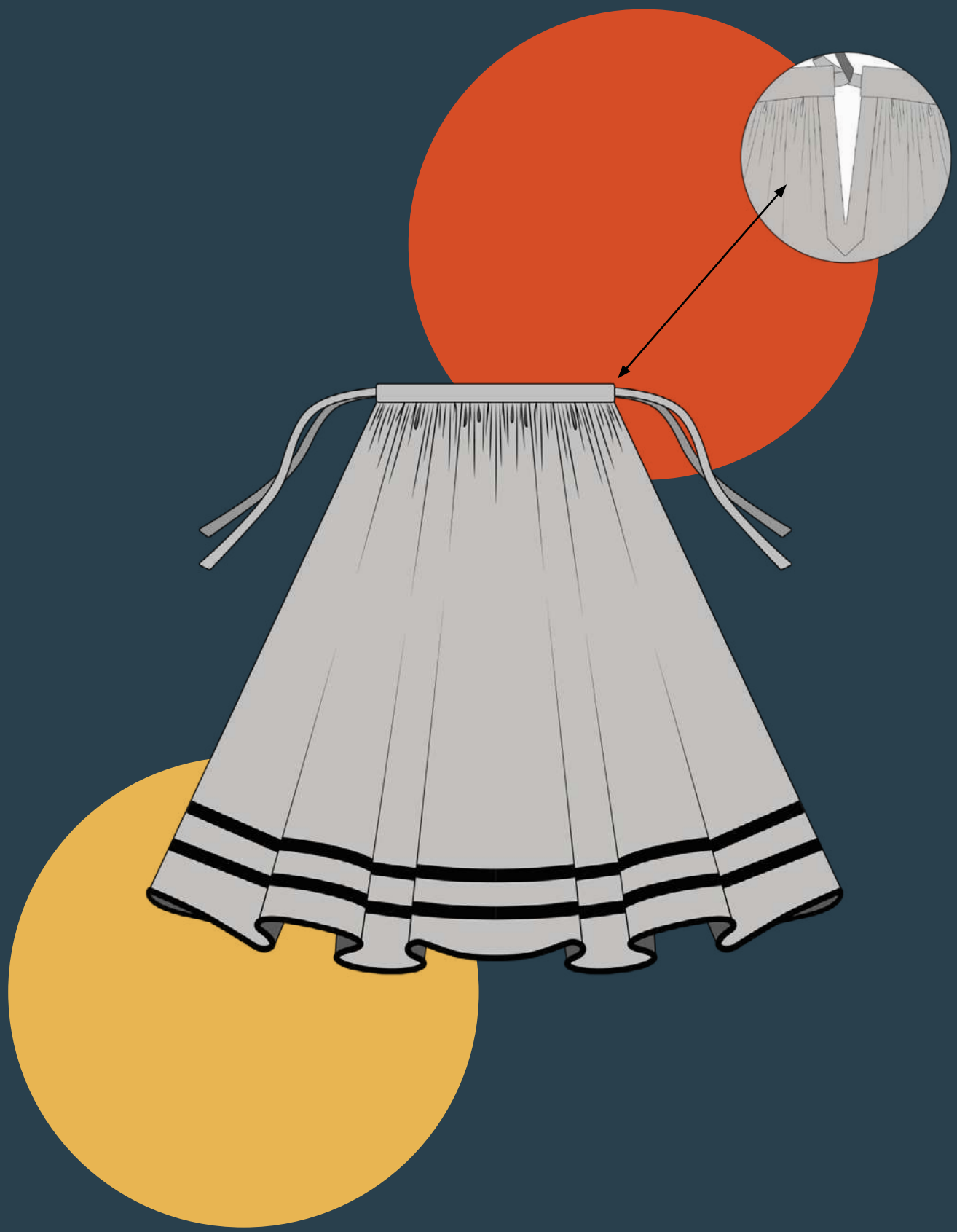


UNDERSKIRT

UNDERSKIRT

A ladies' undergarment with a hem circumference of approximately 3.5 m made of red cloth or flannel. Curled at the waist, finished with a waistband with openings at the sides (finished off with facings), adjusted using ribbons that serve as a fastening system, knotted at the front and back.

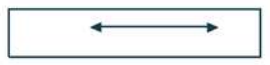
The hem is embellished with a black bias, adorned with black velvet ribbons around the hemline at different heights.



PARTS OF THE DESIGN

UNDERSKIRT

SCALE 1:10



A underskirt
Cut 1 wool fabric

B waistband
Cut 2 wool fabric

C tie - down straps
Cut 4 wool fabric

D opening view
Cut 2 wool fabric

THE TECH PACK

UNDERSKIRT

Sample

Warp Thread

Weft Thread

Width of the Finish	1,5 m
Weight m2	246 g/m2
Weight m l.	368 g/tm
Fabric Density Warp	15 warp
Fabric Density Weft	11 weft
Number Warp Tex	95 Tex 1/C
Number Weft Tex	95 Tex 1/C

Adjustments, starching and finish:

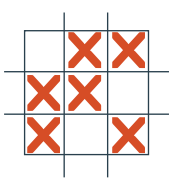
Brushed, raising and shearing.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	red	100% wool	S 427 V/m	95 Tex 1/C	red
Weft	red	100% wool	S 427 V/m	95 Tex 1/C	red

Weave



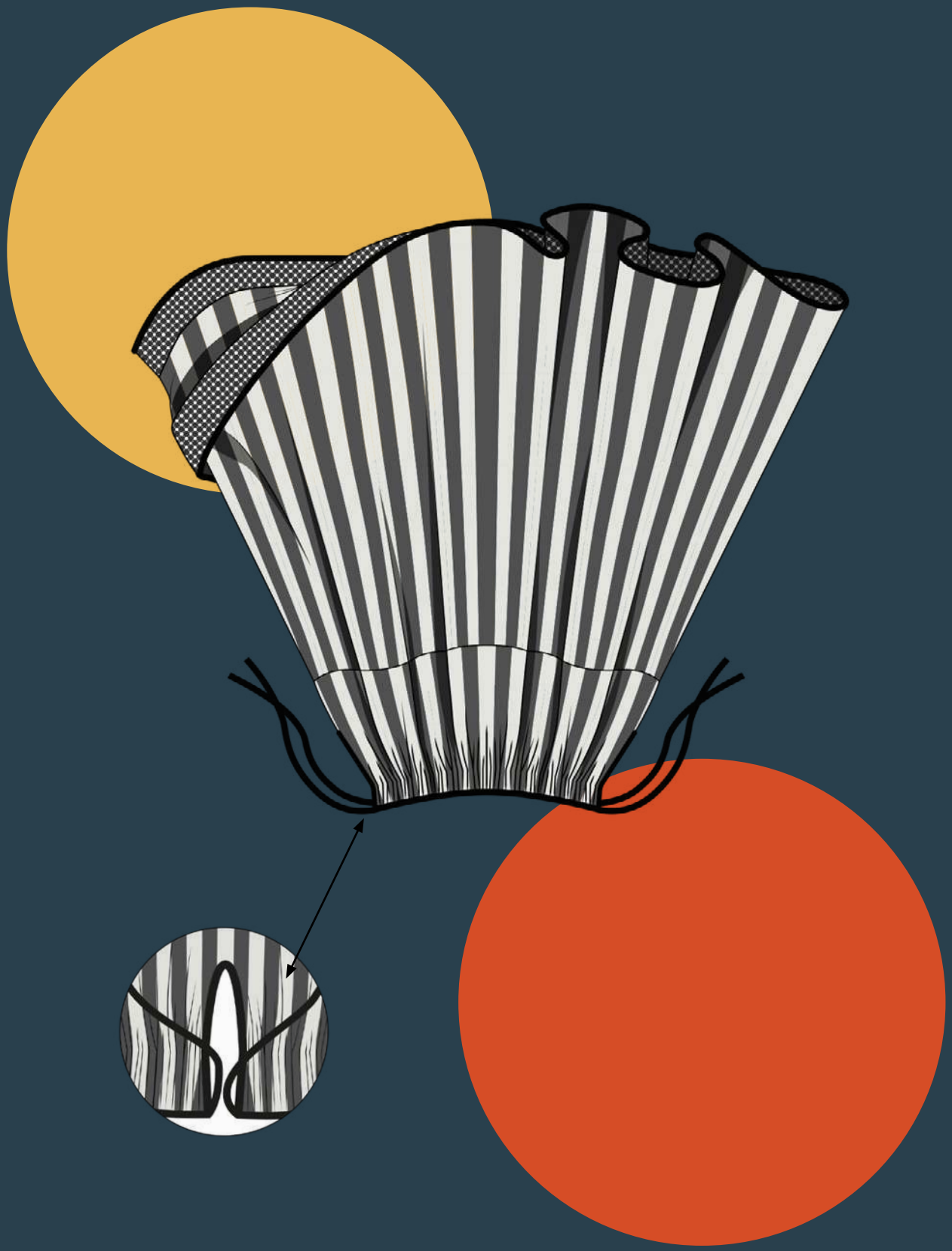
2 e 1 b 2, 1 twill

WOOLEN SKIRT

WOOLEN SKIRT

A ladies´ woolen and linen skirt with a hem circumference of approximately 3.5 m, a horizontal cut of approximately 30 cm and ribbed openings on the sides. The waistline is folded and finished with a ribbon as a trim that serves as a fastening system, knotted at the front and back.

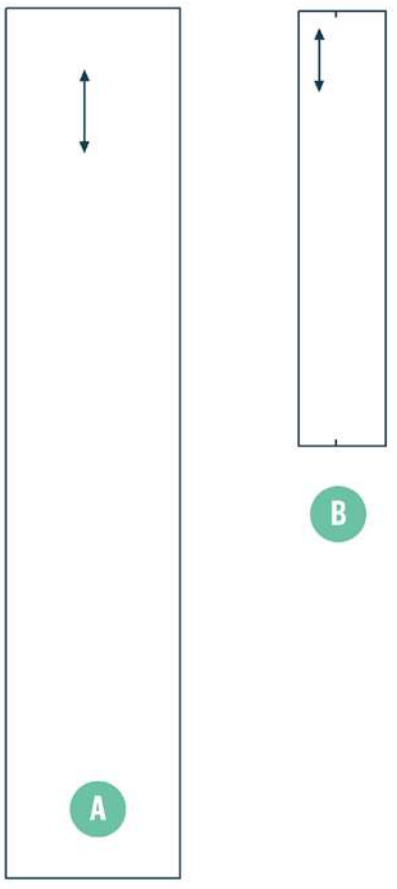
The inside of the hem features a piece of another kind of fabric (barredera), finished with a trim equal to that of the upper part.



PARTS OF THE DESIGN

WOOLEN SKIRT

SCALE 1:10



A **skirt**
Cut 1 wool fabric

B **yoke**
Cut 2 wool fabric

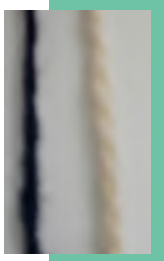
THE TECH PACK

WOOLEN SKIRT

Sample

Warp Thread

Weft Thread



Width of the Finish	0,7 m
Weight m2	452 g/m2
Weight m l.	316 g/mL
Warp Density	9 warp
Weft Density	11 weft
Number Warp Tex	132 Tex 2/C
Number WeftTex	300 Tex 2/C

Adjustments, starching and finish:

Contraction due to ligament.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife.

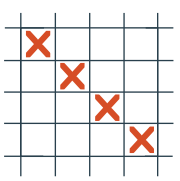
Warp

Colour	Material	Torsion	Tex No.	Arrangement
black	100% cotton	S 425 V/m	132 Tex 2/C	black

Weft

Colour	Material	Torsion	Tex No.	Arrangement
navy blue	100% wool	S 60 V/m	300 Tex 2/C	20
beige	100% wool	S 60 V/m	300 Tex 2/C	20

Weave

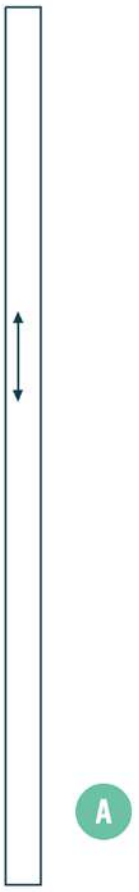


1 e 4 b 1,3 Reverse twill

PARTS OF THE DESIGN

WOOLEN SKIRT

SCALE 1:10



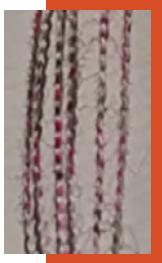
A **sweep**
Cut 1 print cotton fabric

THE TECH PACK

WOOLEN SKIRT

Sample

Warp Thread



Weft Thread

Width of the Finish	1,50 m
Weight m2	140 g/m2
Weight m l.	210 g/mL
Warp Density	35 warp
Weft Density	30 weft
Number Warp Tex	20 Tex 1/C
Number WeftTex	20 Tex 1/C

Adjustments, starching and finish:

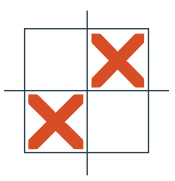
Desizing, heat-setting, scourring, embossing and steaming.

Observations:

Floral pattern.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	floral pattern	100% cotton	Z 900 V/m	20 Tex 1/C	floral pattern
Weft	floral pattern	100% cotton	Z 900 V/m	20 Tex 1/C	floral pattern

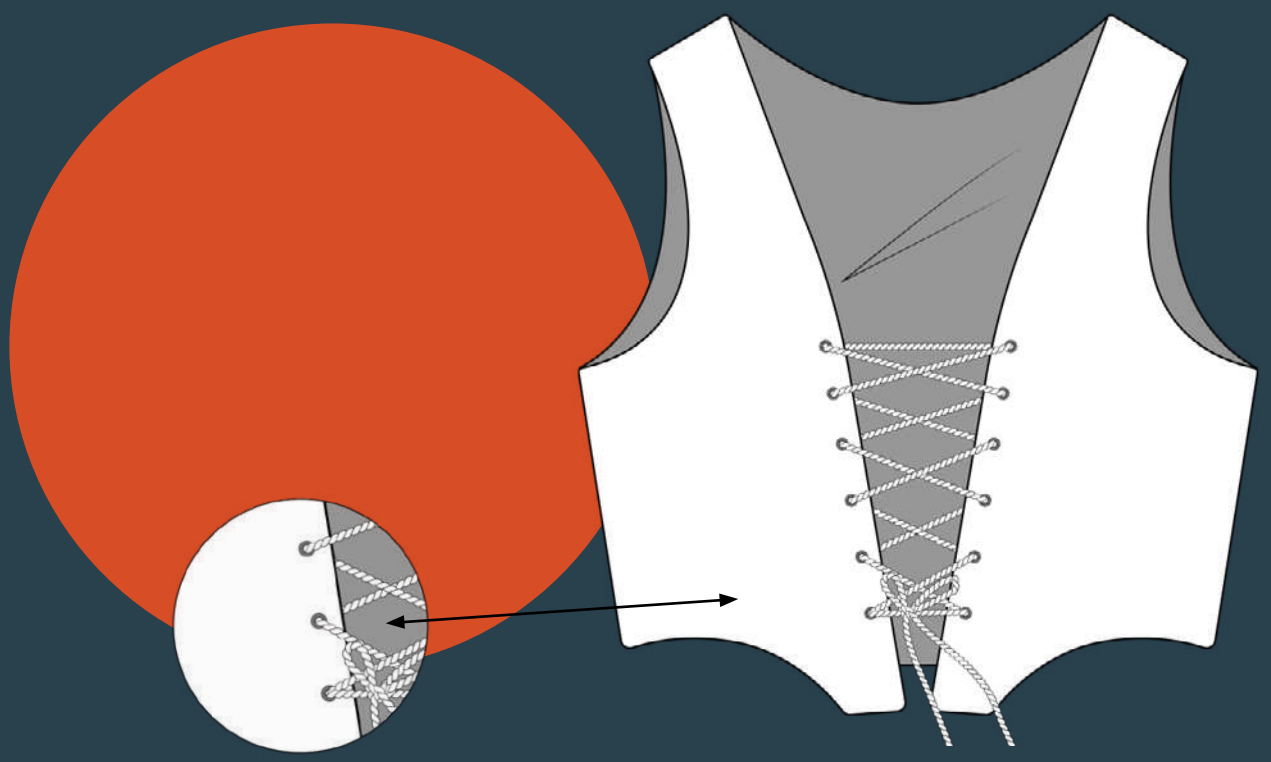
Weave

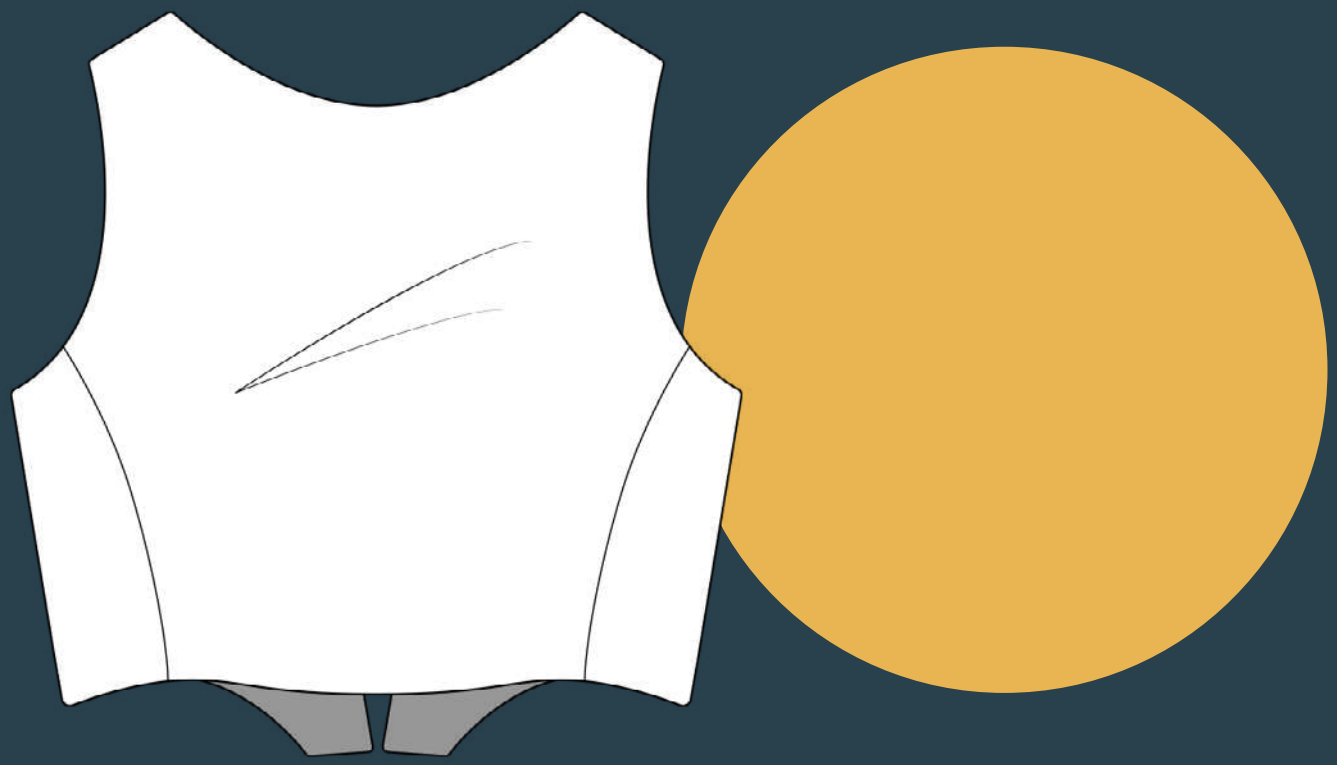


1e1 Taffeta

JERKIN

A garment made of brocade silk fabric, adjusted to the body by means of a cord threaded in a series of eyelets, the front ones ending in a lower extension of the waistline (aldeta). Two seams tailor the garment at the back, at the height of the waistline.

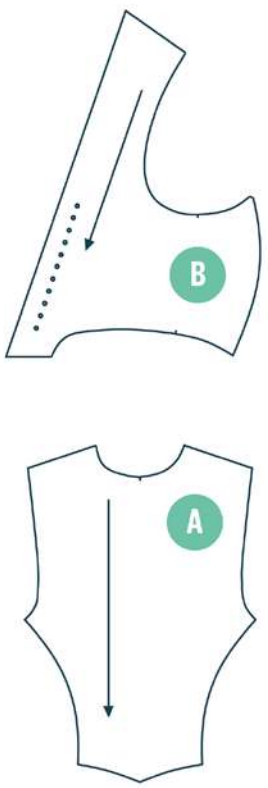




PARTS OF THE DESIGN

JERKIN

SCALE 1:10



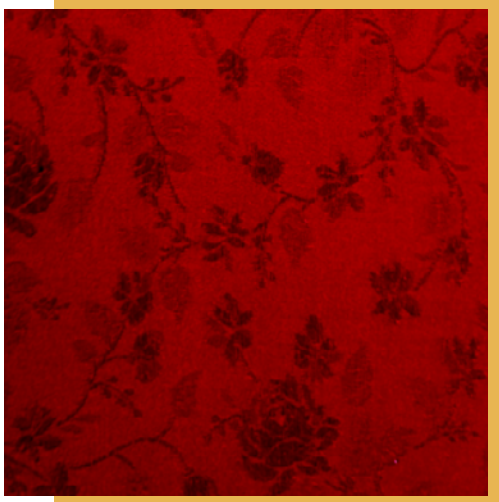
A **body**
Cut 1 damask fabric

B **back**
Cut 2 damask fabric

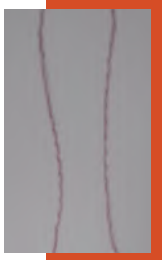
THE TECH PACK

JERKIN (DAMASK FABRIC)

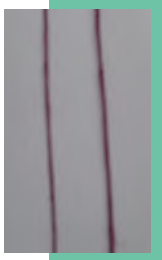
Sample



Warp Thread



Weft Thread



Width of the Finish	1,4 m
Weight m2	228 g/m2
Weight m l.	319 g/ mL
Warp Density	70 weight
Weft Density	18 warp
Number Warp Tex	16 Tex
Number Weft Tex	62 Tex

Adjustments, starching and finish:

Damask fabric with different floral motifs.

Observations:

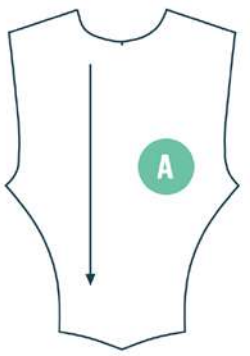
The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife

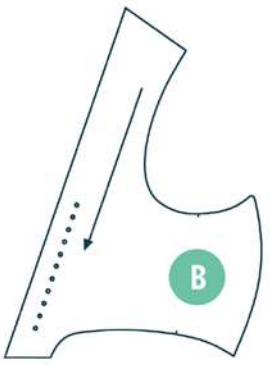
Warp	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	garnet	100% cotton	Z 352 V/m	16 Tex 1C	garnet
Weft	**Colour**	**Material**	**Torsion**	**Text No.**	**Arrangement**
	garnet	100% cotton	Z 420 V/m	62 Tex 1C	garnet
Pattern					

PARTS OF THE DESIGN

JERKIN

SCALE 1:10





A **body**
Cut 1 linen fabric

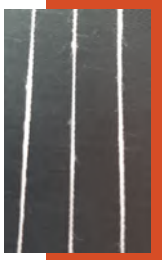
B **back**
Cut 2 linen fabric

THE TECH PACK

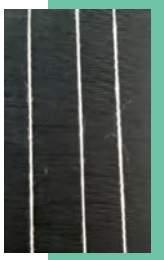
JERKIN

Sample

Warp Thread



Weft Thread



Width of the Finish	1,5 m
Weight m2	145 g/m2
Weight m l.	218 g/mL
Warp Density	24 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	30 Tex 1/C
Number Weft Tex	44 Tex 1/C

Adjustments, starching and finish:

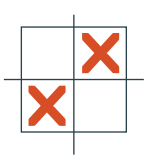
Contraction due to ligament, sanforised.

Observations:

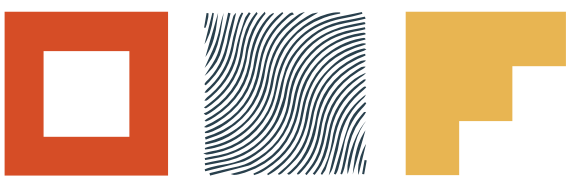
The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	raw white	100% cotton	Z 608 V/m	30 Tex 1C	raw white
Weft	raw white	100% linen	Z 510 V/m	44 Tex 1C	raw white

Weave



1e1 Taffeta



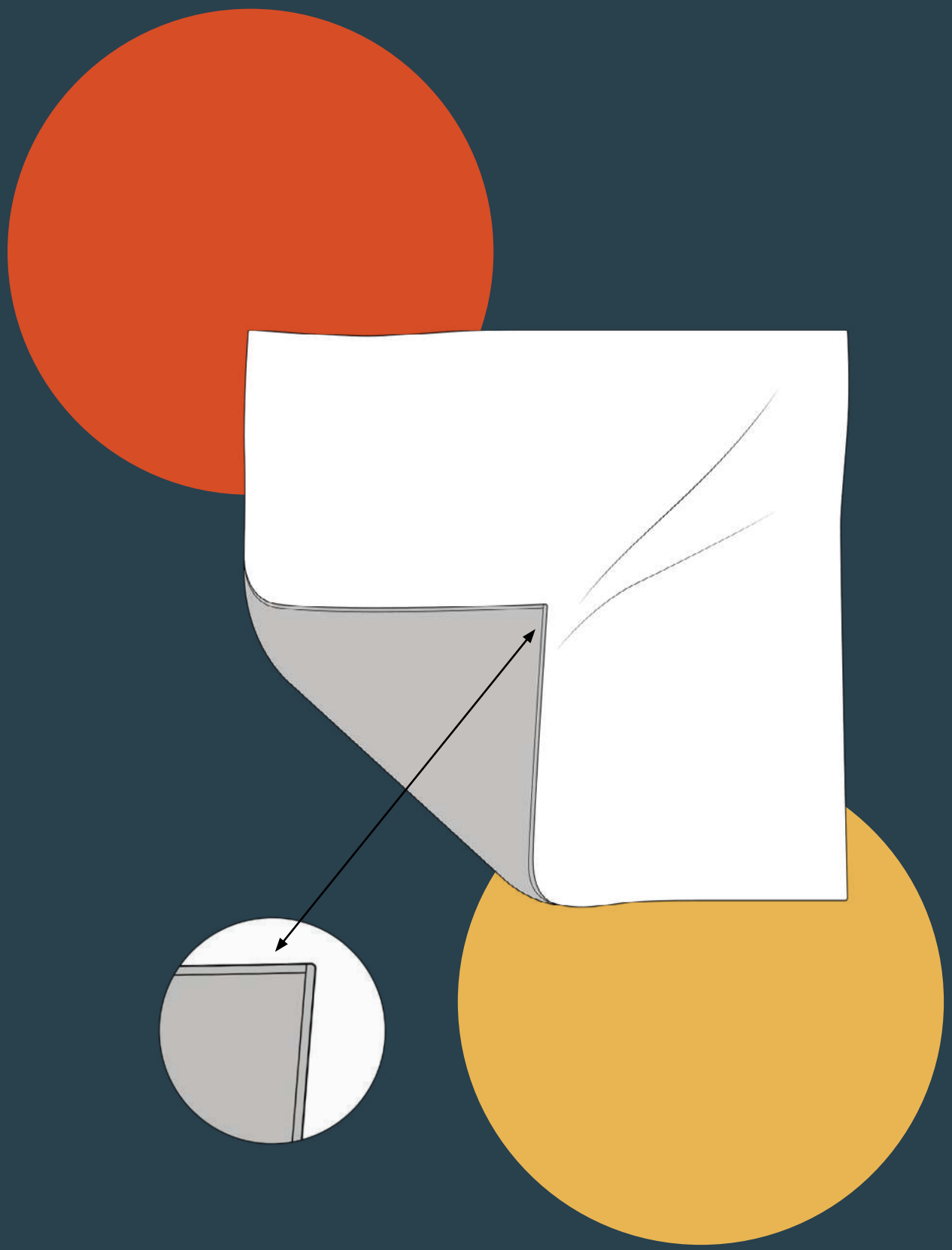
SHOULDER SCARF AND HEAD SCARF

SHOULDER SCARF

100 cm square scarf, woven in different fibers (cotton, silk) can be plain or printed.

HEAD SCARF

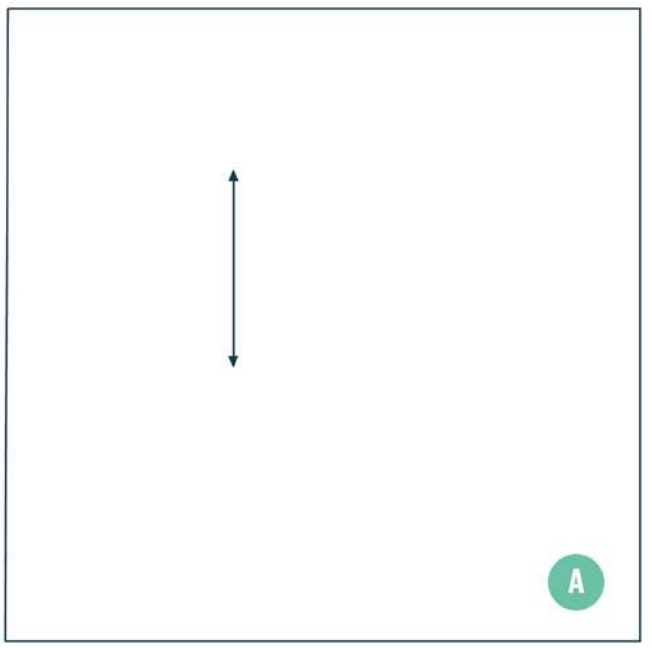
Square scarf of 90 cm, woven in different fibers (cotton, silk) can be plain or printed.



PARTS OF THE DESIGN

SHOULDER SCARF

SCALE 1:10



A shoulder scarf
Cut 1 silk fabric

THE TECH PACK

SHOULDER SCARF

Sample

Warp Thread

Weft Thread

Width of the Finish	1,4 m
Weight m2	74 g/m2
Weight m l.	103 g/ mL
Warp Density	64 warp/cm
Weft Density	54 weft/cm
Number Warp Tex	52 denier
Number Weft Tex	59 denier

Adjustments, starching and finish:

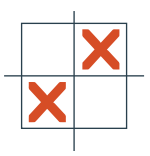
-

Observations:

In different colors.

Warp	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	yellow	silk	Z	52 denier	yellow
Weft	**Colour**	**Material**	**Torsion**	**Text No.**	**Arrangement**
	yellow	silk	Z	52 denier	yellow

Weave

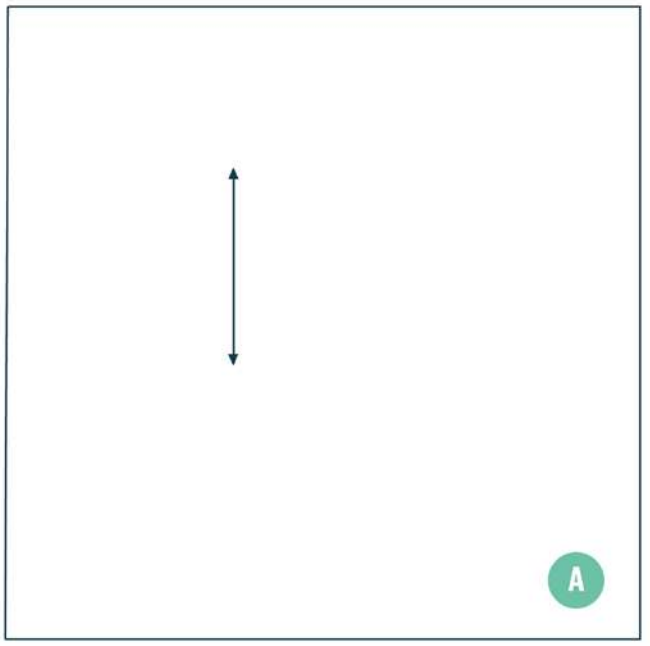


1e1 Taffeta

PARTS OF THE DESIGN

HEAD SCARF

SCALE 1:10



A **head scarf**
Cut 1 silk fabric

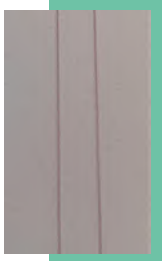
THE TECH PACK

HEAD SCARF

Sample

Warp Thread

Weft Thread



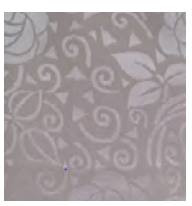
Width of the Finish	1,4 m
Weight m2	94 g/m2
Weight m l.	132 g/mL
Warp Density	58 hilos
Weft Density	44 pasadas
Number Warp Tex	72 denier
Number Weft Tex	96 denier

Adjustments, starching and finish:

-

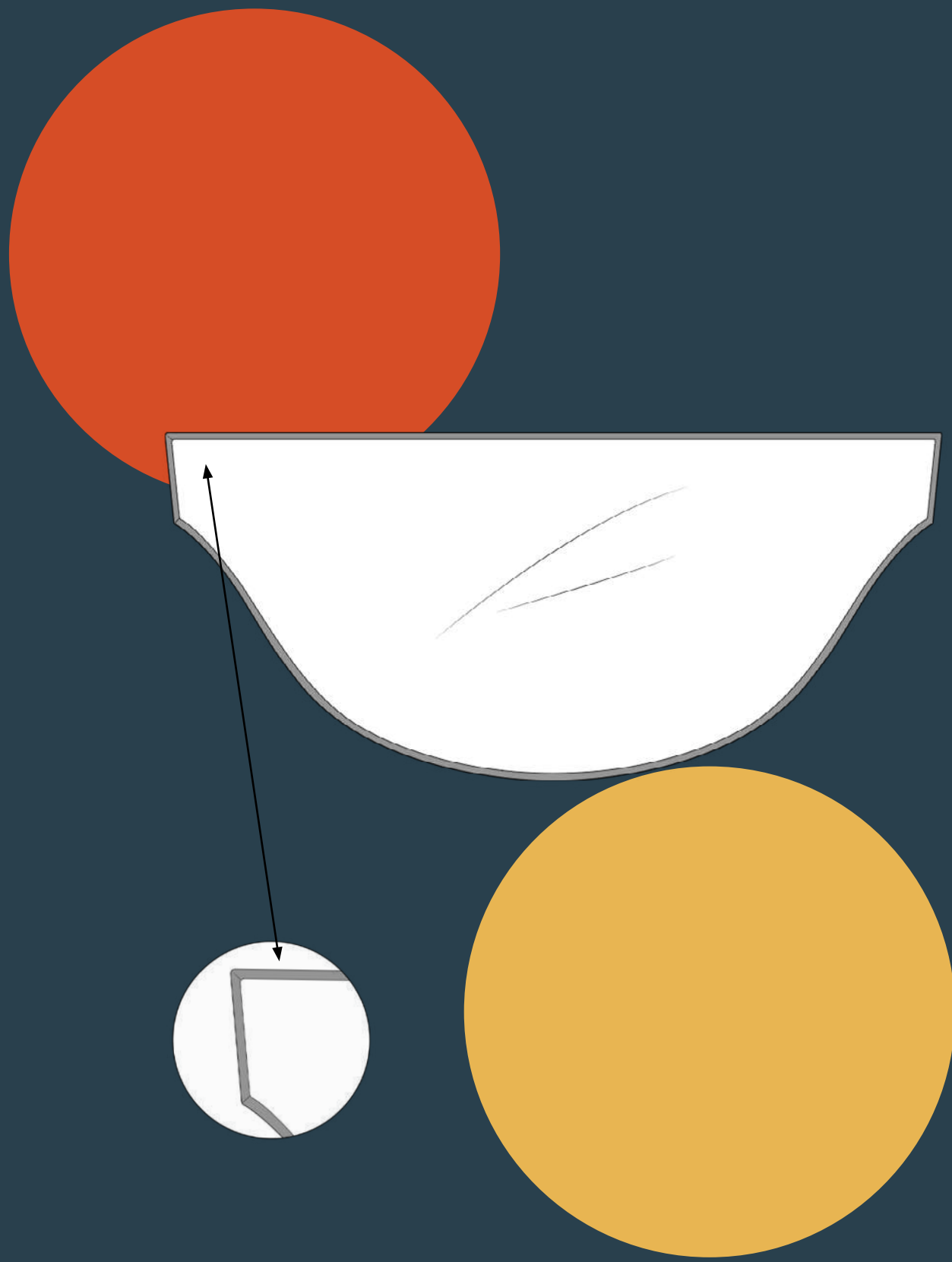
Observations:

Damask fabric used with different floral motifs and colours.

Warp	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	pink	silk	Z	72 denier	all pink
Weft	**Colour**	**Material**	**Torsion**	**Text No.**	**Arrangement**
	pink	silk	Z	96 denier	all pink
Weave					

MANTILLA

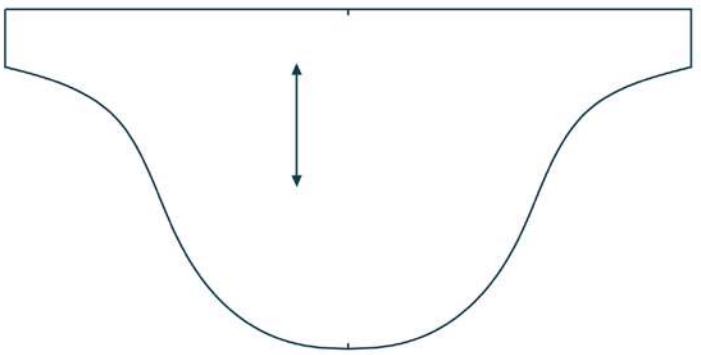
Fine wool coat, semicircular in shape, approx. 150 cm x 70 cm, and trimmed with a dark blue bias-cut ribbon.



PARTS OF THE DESIGN

MANTILLA

SCALE 1:10

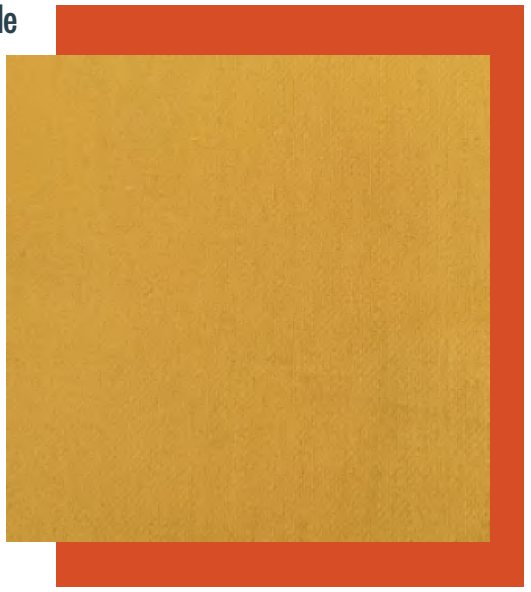


A **mantilla**
Cut 1 fine wool fabric

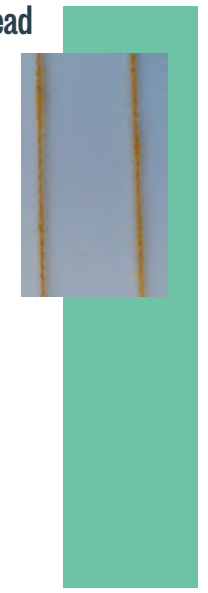
THE TECH PACK

MANTILLA

Sample



Warp Thread



Weft Thread

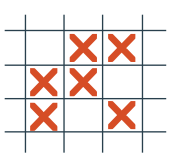
Width of the Finish	1,5 m
Weight m2	260 g/m2
Weight m l.	390 g/ml
Warp Density	16 warp/cm
Weft Density	13 weft/cm
Number Warp Tex	90 Tex 1/C
Number Weft Tex	90 Tex 1/C

Sizing and fimishing operations:

Raising and shearing.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	yellow	100% wool	S 434 V/m	90 Tex 1/C	yellow
Weft	yellow	100% wool	S 434 V/m	90 Tex 1/C	yellow

Weave

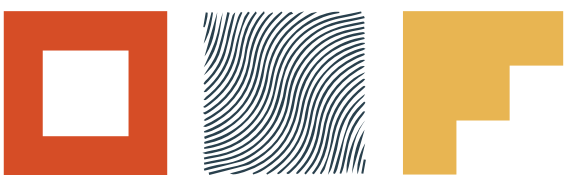


2 e 1 b 2, 1 twill

HAT

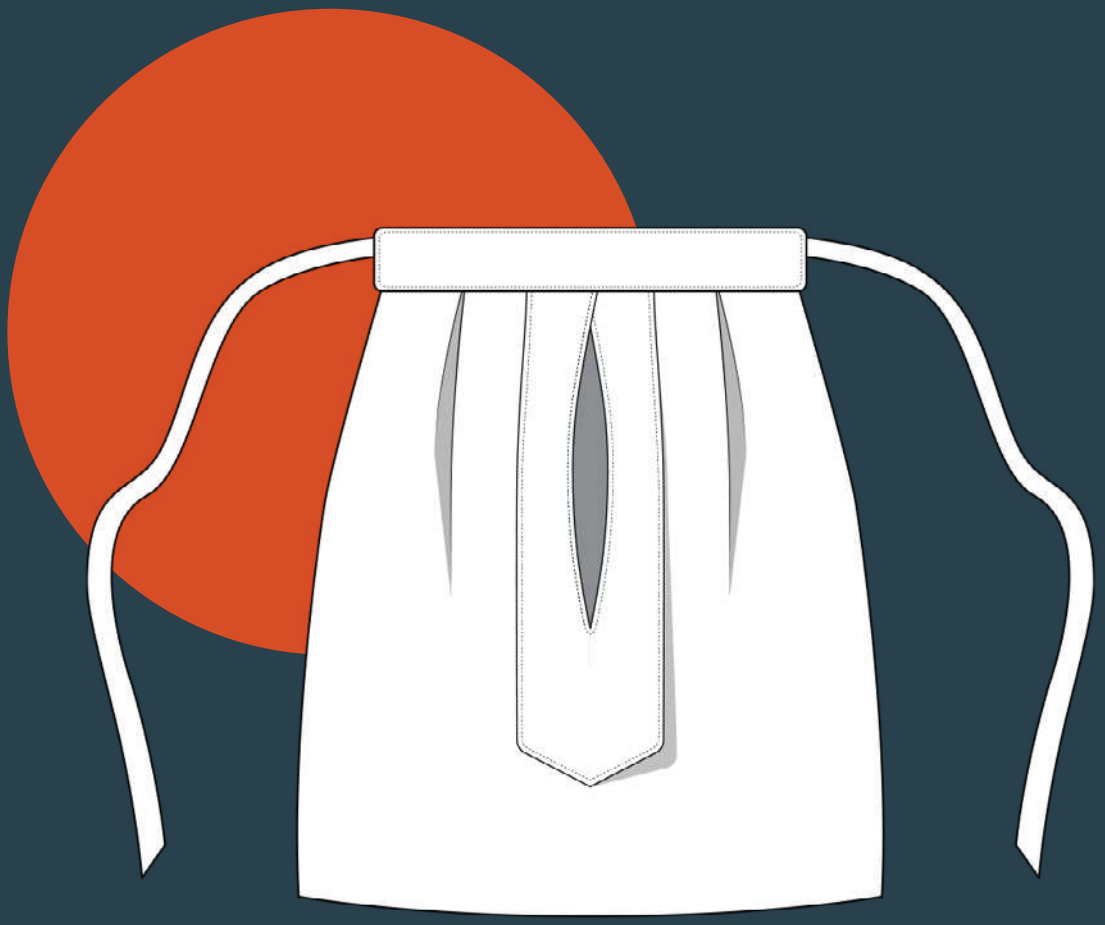
Conical core hat, made of black felted wool.

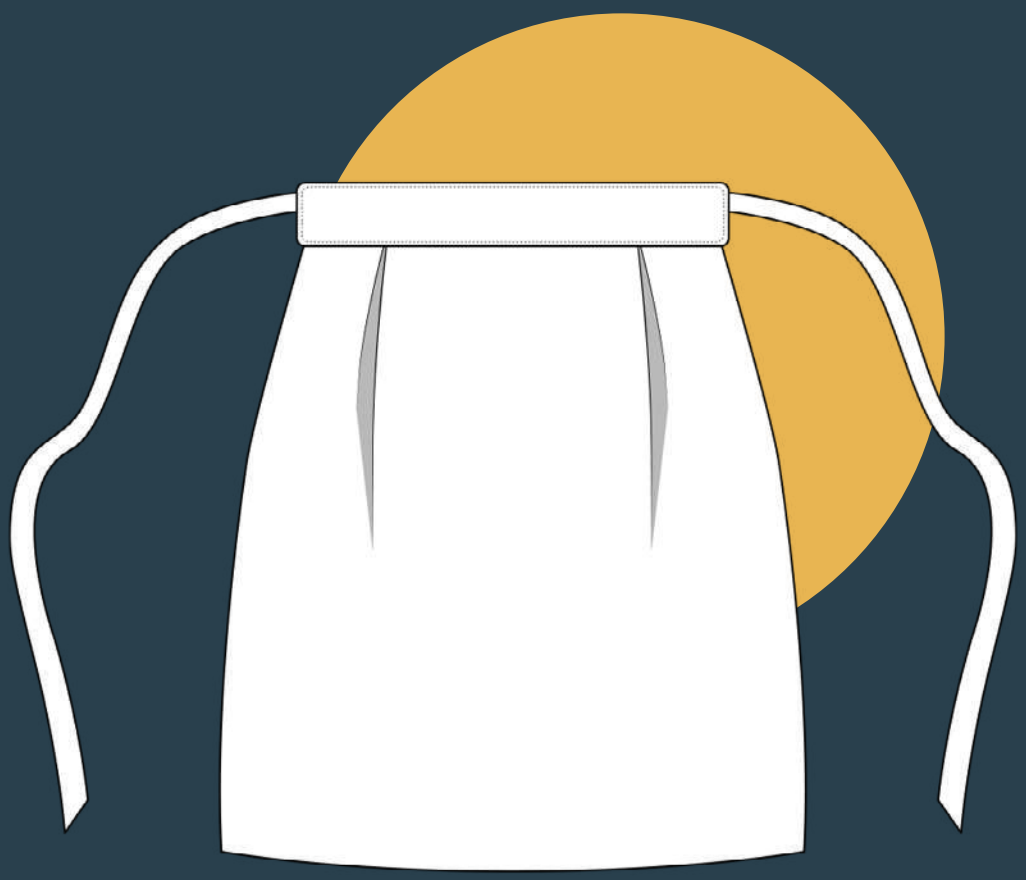
It is decorated with a ribbon grosgrain color black.



POUCH

It is a small linen pocket, rectangular in shape and with an opening, attached to the waist with ribbons, worn under the “outer skirt” and used to carry personal belongings.

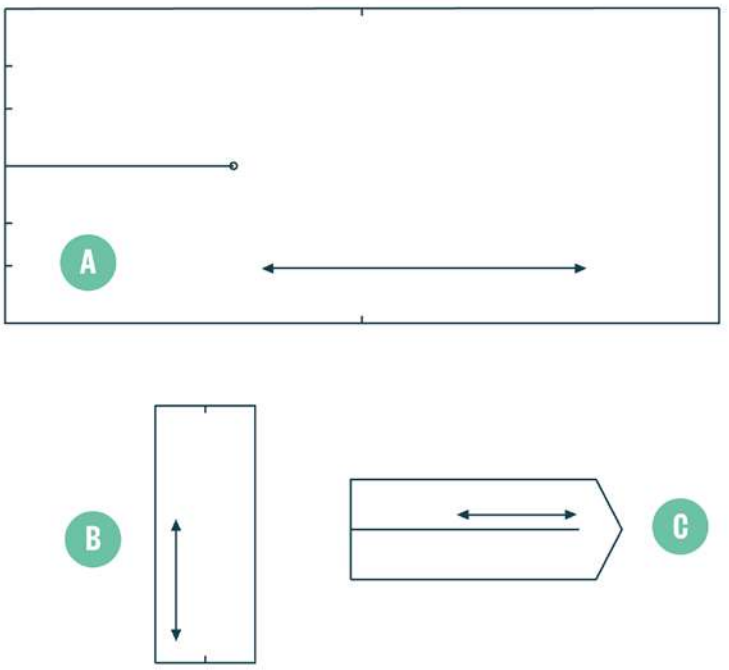




PARTS OF THE DESIGN

POUCH

SCALE 1:10



A **body**
Cut 1 linen fabric

B **waistband**
Cut 1 linen fabric

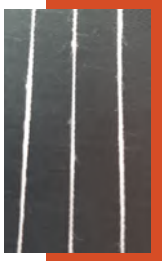
C **opening view**
Cut 1 linen fabric

THE TECH PACK

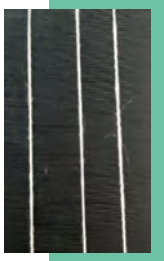
POUCH

Sample

Warp Thread



Weft Thread



Width of the Finish	1,5 m
Weight m2	145 g/m2
Weight m l.	218 g/mL
Warp Density	24 warp/cm
Weft Density	16 weft/cm
Number Warp Tex	30 Tex 1/C
Number Weft Tex	44 Tex 1/C

Adjustments, starching and finish:

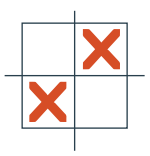
Contraction due to ligament, sanforised.

Observations:

The analyzed fabric is industrially manufactured remaining faithful to the ones used in the XVIII in Santa Cruz de Tenerife

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	raw white	100% cotton	Z 608 V/m	30 Tex 1C	raw white
Weft	raw white	100% linen	Z 510 V/m	44 Tex 1C	raw white

Weave

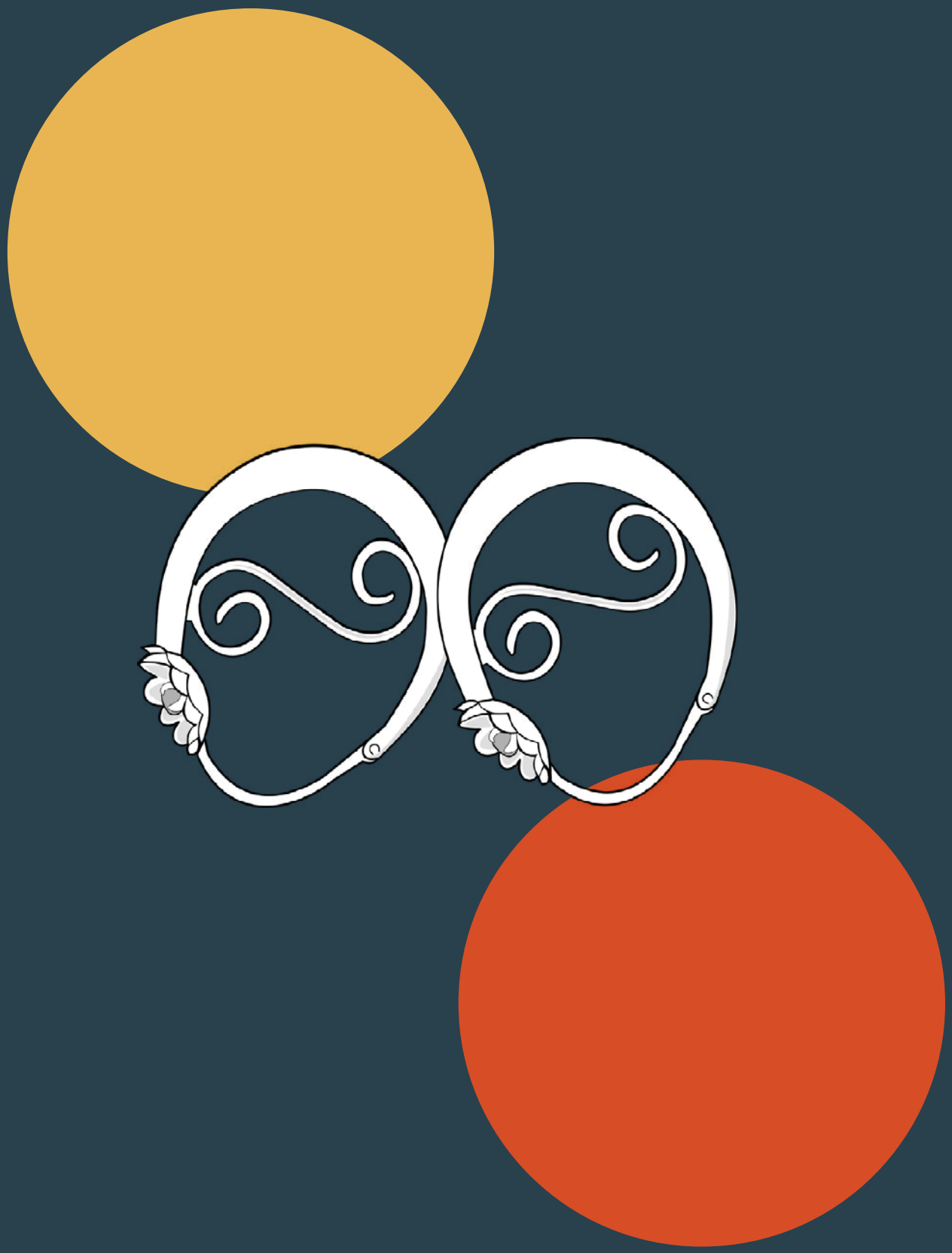


1e1 Taffeta

EARRINGS

EARRINGS

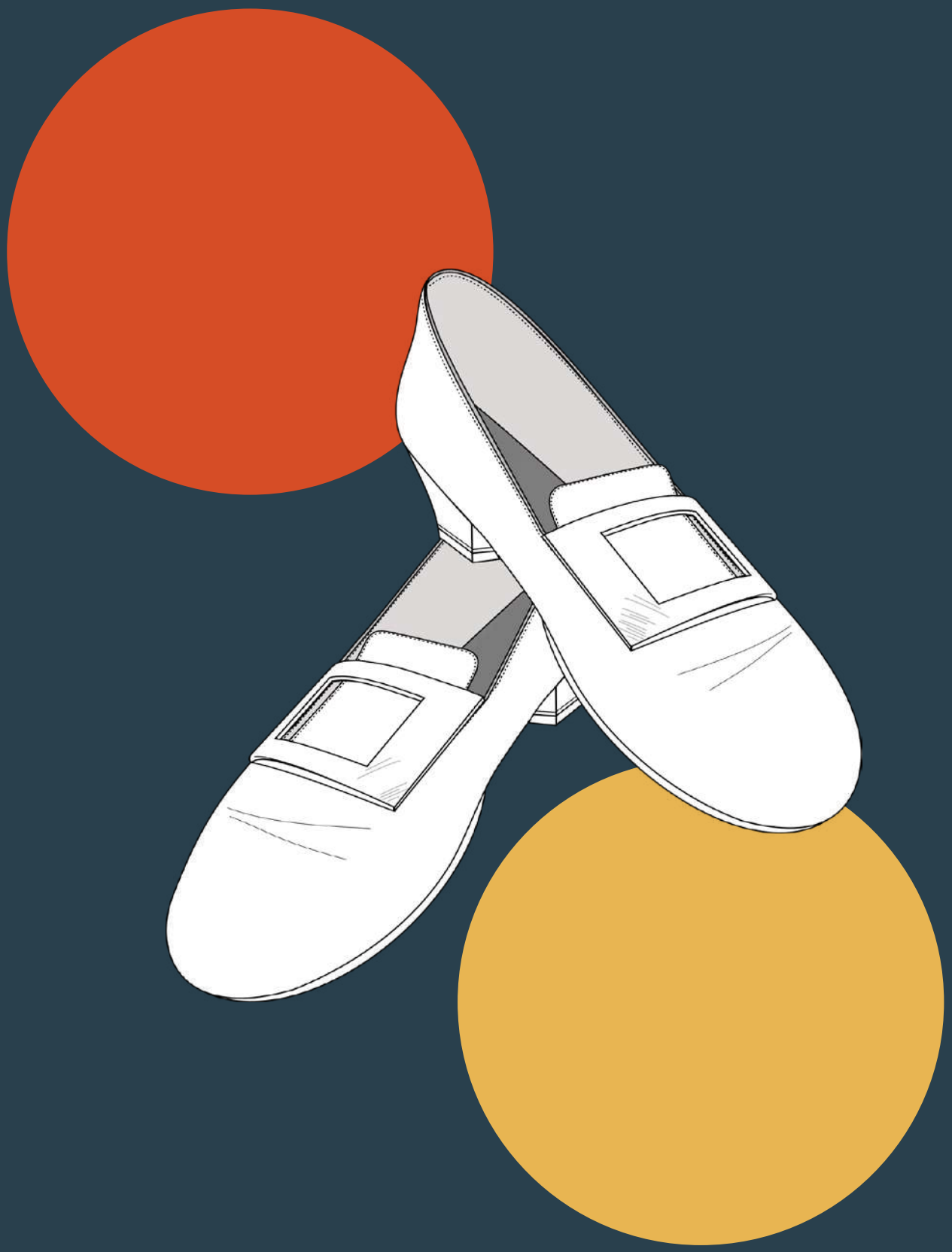
These (handmade filigree) earrings have a circular hoop shape and a filigree “S” in the center, the size and shape may vary.



SHOES

SHOES

The black leather shoes with high shovel and buckle. The heel is square, 5cm approx.



FEMALE

TRADITIONAL EUROPEAN CLOTHING

ITALY

FEMALE FESTIVE CLOTHING FROM LATE 19th CENTURY - MEDIO CAMPIDANO (SARDINIA, ITALY)

WOMEN'S FOLK CLOTHING OF SARDINIA looks much more elaborate than men's, which mostly consists of some essential garments. The traditional folk costume for women is not only very rich in garments, but it also reveals a great care of the details. However, it exists, as usual, a clear difference about the apparel the diverse social classes are used to wearing. Even though an evident difference can also be observed between festival and everyday clothing, women's costume is always opulent and showy.

The women's folk costume of Campidano is not an exception. The diverse garments making it up are common to whole Sardinia, namely the skirt, the apron, the underwear, the blouse, the corset, the kerchiefs and the shawl. Nevertheless, each of these garments reveals choices and features that characterise this local apparel in comparison to other regions of the island.

The headgear is an essential part of women's costume. It usually consists of several overlaid elements. Its aim is to protect and cover the hair, which used to be worn braided and clipped on the head or on the nape, as a sign of prude and decency. Kerchiefs or strips are wound around the head and voiles, shawls or mantillas are laid on these. White cotton kerchiefs may be laid on the hair directly or on a further red kerchief, which is usually rolled up, in order to make up a support for shawl.

The white, plain colour cotton cloth displaying no decorations kerchief. The present sample has a rectangular shape. It is usually worn cross folded and laid on the top of the head, directly on the hairstyle or also side pinned by means of hair forks or pins on a further underlying kerchief.

The red squared, cotton cloth showing no decorations kerchief. It is cross folded several times in order to create a wide strip. It is worn on the forehead around the whole head circumference. It is tied on the nape, making up a stiff support on which the other kerchief and the shawl can be laid.

The shawl is the outer headgear for everyday use or to wear before holidays is a right triangle-shaped black shawl, having a long wool crepe side. This type of garment, used all over the island, is normally worn on bonnets or other kerchiefs, whose side hems are laid on the bust or tied frontally. On the apex of the triangle a showy, floral, satin and stem stitch embroidered pattern can be observed. The short sides of the triangle are macramé lace bordered: the decoration consisting of a black fringe which further embellishes the shawl. The embroidered flowers, which pop out of the dark background, like a rash breakthrough from darkness to light, are the iris, the peony, the daisy, the carnation, the violet and the fuchsia. Each flower has a symbolic meaning, even though they represent the bound between earth and heavens, generally: the embroidery makes eternal their evanescent life which is deeply rooted in the soil and is nourished by the rain and dew. The rose is the Holy Chalice collecting Jesus' blood the blue iris represents faith and hope, the peony shows decency, the daisy stands for humbleness, the carnation is faith, the violet signifies the depth of feelings, finally the fuchsia displays grace and allure. The ears of wheat are the symbol of spring and of nature's awakening, of life rebirth conceived as an everlasting cycle which defeats the harshness of winter and, subsequently, of the death. Even the colours have their own symbolic meaning: yellow stands for the sun, red for the blood, blue for the dreams, green for energy and vitality.

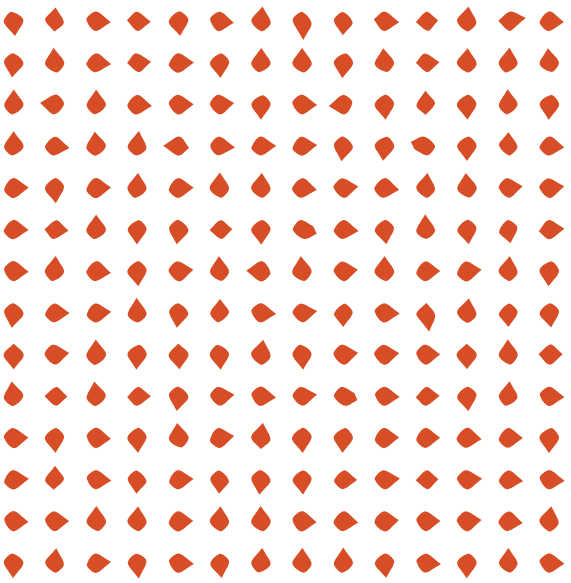
The apron is wide and used to have rather a decorative than a pratical purpose. Made from pleated yellow-orange shot silk fabric, it shows sixteen wide pleats. Ruffled around the waist it owns a strap belt made from the same fabric, whose ends are two straps to tie on the back. The apron almost reaches the lower hem of the skirt, it is bordered with a wide industrially manufactured lace, which intends to display a floral pattern.

The skirt is loom manufactured, made from red and blue striped texture heavy cotton fabric, the so called 'Abbodrau' or 'Abbordau' of French origin, which was imported to Sardinia during the 19th century and became widely used for folk clothing. The skirt is long and looks very wide, with overlaid shallow pleats which are gathered around the waist. The pleats are arranged clockwise and counter-clockwise. The inner side of the pleats is blue, the outer one is red. The front side is a wide smooth cloth, whose pleats cover the hips and are joined on the back side of the garment. The lower front side is fastened by means of hooks. Still on the front, two satin bordered clefts are tightened around the waist by means of straps still made from the same satin fabric. The strap belt of the pleated cloth is made from the same fabric of the skirt itself: its ends show two straps which need to be tied along with the blue satin ones of the front cloth. The lower part of the skirt displays a stiff guinea fabric lining in ecru colour, which looks like a frill. The lower hem of the skirt is bordered with a grosgrain ribbon.

The corset is the most representative garment of the women's folk costume. It is tailored with refined fabrics, which were affordable even for the popular classes, as its reduced size required a small amount of fabric. At times, Sardinian ladies used swatches of fabric used by the clergy or the aristocracy, which were later elaborated according to the popular tradition.

The colours of the corset are usually bright, apart from the black corset, which was worn in mourning. The garment is sleeveless, body fitting and is tailored expressly to support and emphasise the breast. In northern Sardinia corsets are usually stiff, whilst in the middle and central regions of the island they are soft and variously shaped. In Campidano the corset is soft. Our garment is made from brocade: on a black background, gold bordered red and pink roses stand out, as well as vine shoots with purplish grapes and golden and green spikes. The backside consists of three fabric pieces, whose length doesn't reach the waist. Near the centre back two wide braces are fastened by means of two red satin ribbon cockades bearing a green satin wrapped button in the middle: they both stretch out on the front side where they are joined with the front side of the garment itself, which is made up of two identical parts. Both parts are gathered in the underbust by means of a lacing arrangement consisting of hooks and red satin ribbons. The corset hems are bordered with red cotton ribbon all around. Still in the backside, an ornamental element further enriches the garment: a yellow satin ribbon, whose pleating is fastened by a thin black grosgrain ribbon, stretches out all along the corset as far as the red satin ribbon cockades, divided into two V-shaped stripes bent towards the armpits. The V shape of the ribbon decorations covers the position of the clefts whose outline recalls the shape corsets used to have in previous eras. These vertical decorations were also used to emphasise the shape and the contours. The lining is made from plain red damask, showing a floral motif characterised by matte-shiny effect.

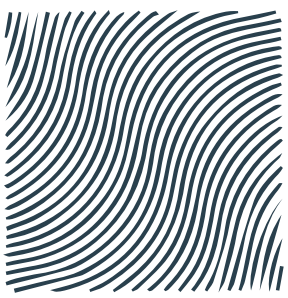
Sardinian ladies used swatches of fabric used by the clery or the aristocracy.

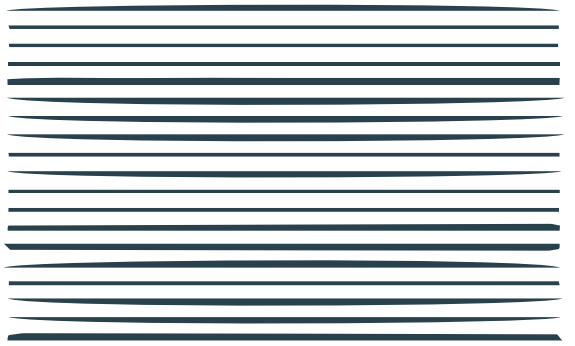


Underwear comprises garments which are in direct contact with the skin and are made from white cotton fabric. They are usually underskirt, petticoats and knickers. These were already included in early 20th century Sardinian ladies' trousseau, whilst they are less frequent in previous eras. In some drawings dating back to the 19th century some white garments are visible under the lower skirt hem: these were likely to be underskirts or the lower hem of any long blouse used as if it had been an underskirt. Probably, the costume was simplified among the popular classes, who initially used the blouse even as an underskirt and later began to conceive it as a garment on its own, expressly tailored for both hygienic and aesthetic reasons. In that time, fashion imposed swollen looking skirts, whose volume was obtained by overlapping several layers of underskirts or by using a particularly wide and wrinkled skirt. In the imagery, as well as in the written sources, there is no mention of knickers until the second half of the 19th Century. Therefore, it is likely that they were scarcely used or not even worn by the popular classes before then. Underwear was made from heavy and strong cotton fabric. Even any ornamental lacework was resistant as well as the seams, which were usually double: this because these garments used to be washed more frequently than any other clothes also using corrosive and bleaching products such as lye. As a result, the choice of the fabrics used was not accidental nor could be only justified by mere aesthetic or practical reasons, but it was expressly conceived to withstand this type of washing treatment.

In Campidano the underskirt was used in place of the petticoat. It appears very simply tailored, rectangular-shaped, consisting of two different fabric types. The upper part is white cotton, ruffled around the waist by means of a cotton ribbon passing through a hem. The lower part is made from bulky guinea fabric, which was used to enhance the volume of skirts. A Sankt Gallen embroidery is bordered on the lower hem. All seams are machine-sewn: both different types of fabric are joined together by means of a double stitched seam, whilst single stitch is used for the lower border.

The knickers are a wide and loose garment extending down as far as above the knee line. A blue cotton strap passes through the lower hem enabling to tighten the shaft around the knee. Bordering is finished with Sankt Gallen embroidery, double stitched by means of machine-sewn seams. The fabric is heavy cotton and the tailoring pattern is made up of two rectangular, unshaped clothes, which look folded and joined together with flat-felled seams. The wide garment is ruffled around the waist with a cotton strap passing through a hem.





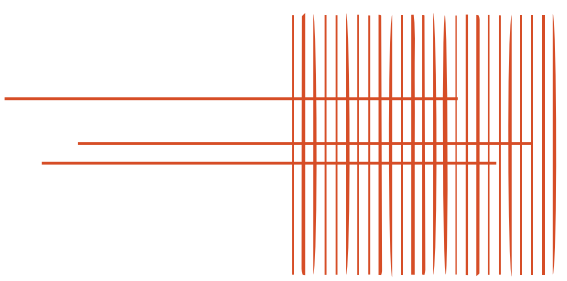
The bib was used to protect the blouse and to avoid too frequent washing, which would gave worn the fabric.

The blouse, equally called camisa, camigia, amisa, camisia or also linza, the oldest among any other term, is essential in the popular Sardinian apparel. Everyday clothes were made from industrially manufactured or homemade, heavy cotton fabric. The blouse was simply finished around the cuffs and the collar. On the other hand, the festival garment was richly decorated and embroidered. Blouses used to be originally long and they were also worn as underskirts, as they extended down almost as far as the lower hem of the skirt. On the contrary, short blouses used to reach hips.

The iconographic sources don't help us to fully understand the actual length of the blouse, because what can at times be visible under the skirt might either be a long shirt or another type of garment, such as the underskirt. However, all blouses are very wide, especially in the upper part and in the sleeves. The width and the extremely simple pattern enabled to tailor and adapt the garment to any body shape and build. The volume of the garment could vary according to what might have been worn over the blouse itself. In case just the corset had to be worn, the sleeves used to be wide and richly ruffled. The blouse from Campidano is rather short and its structure and pattern consist of several rectangular-shaped fabric clothes joined together: two of them to make up the front part, further two for the sleeves and one for the backside. The fabric is machine-sewn, the rectangular clothes are joined together by means of double stitched seams, which are more resistant, especially while washing. The wide sleeves show a squared, flat-felled seamed panel on the lower part of the armhole, used to ease the movement of both arms and shoulders.

The width of the sleeves is gathered by curling around the blouse cuffs, and also over the shoulders where the ruffling of both the front and back garment side is gathered. The thickly ruffled hem around the neckline shows a thin flat lace, as well as the blouse cuffs and the front side of the blouse around the cleavage. The blouse, fully open frontally, doesn't show any buttons, but is closed by means of brooches and jewel buttons along the neck. The cuffs are also secured by means of cufflinks made from precious metal, thread or mother of pearl or with satin ribbons, as in our garment.

The bib was used to protect the blouse and to avoid too frequent washing, which would have worn the fabric. The bib is fastened on the blouse by means of brooches or strings tied on the back. In our garment we can observe brooches. It is one single squared, more or less coloured, silk satin cloth.

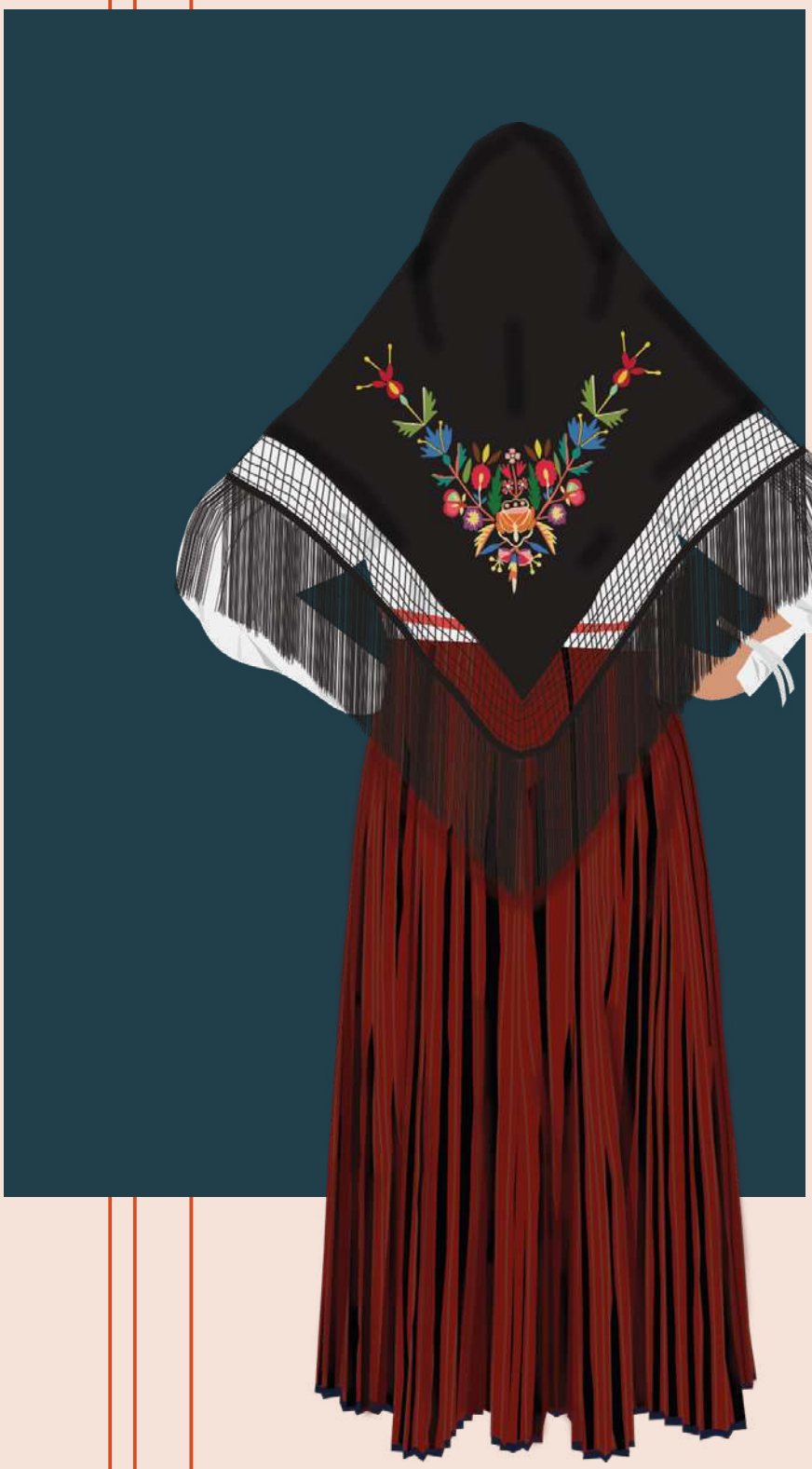


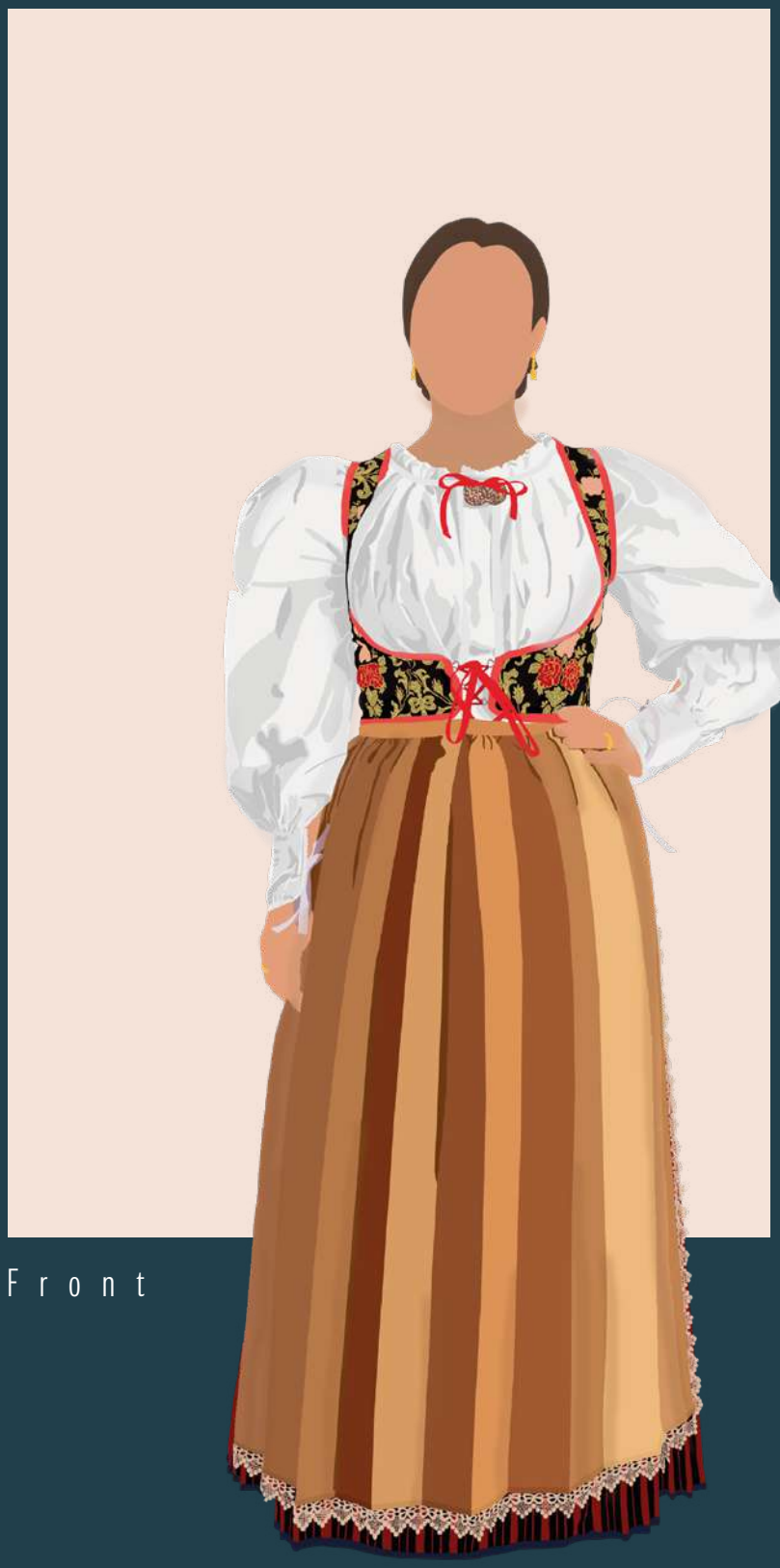
The festival garment was richly decorated and embroidered.

Female clothing from late 18th century to the early 19th century

Front

Back





Front

Back

BLOUSE

BLOUSE

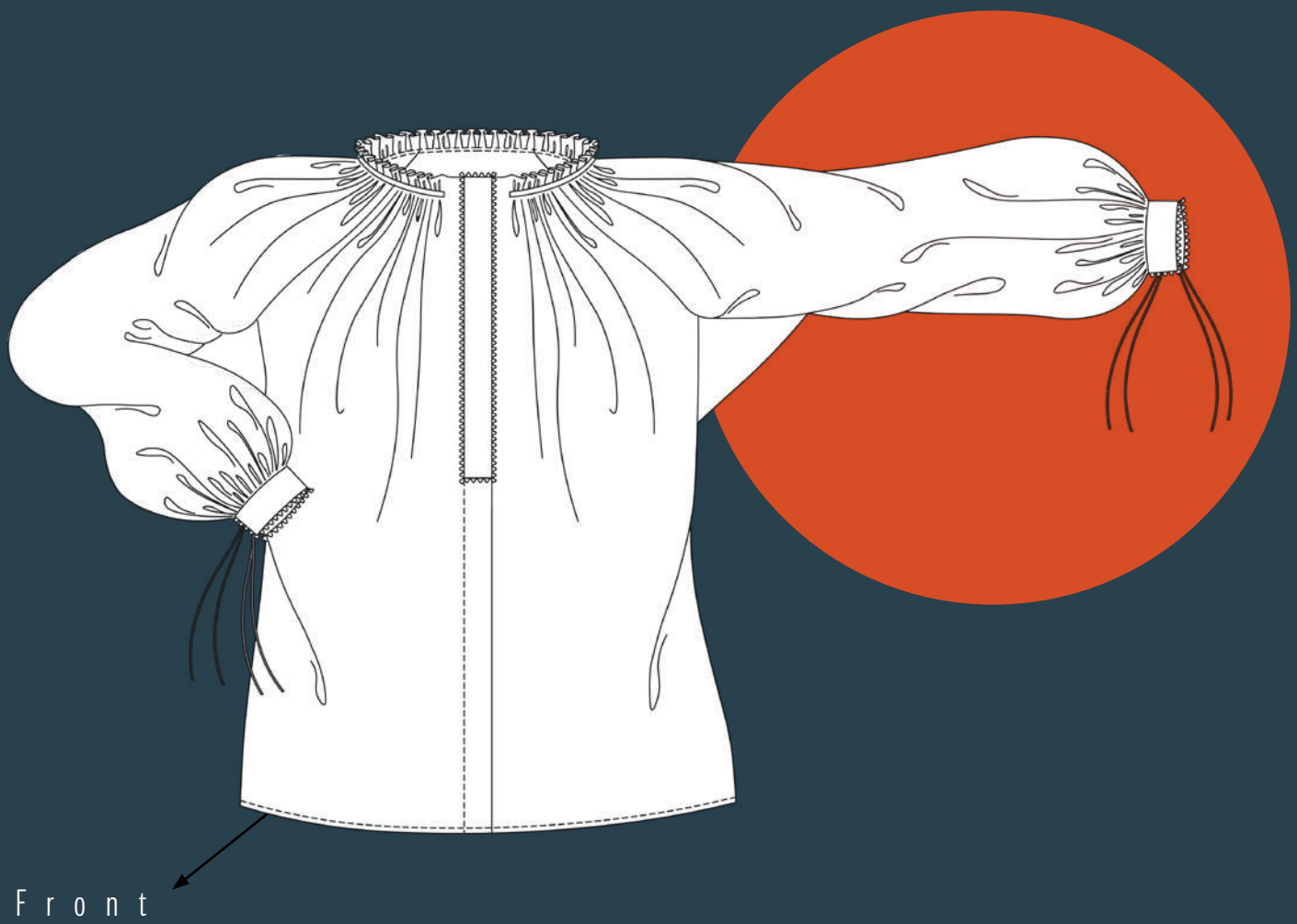
The women's blouse shows a simple tailoring structure: it is 95 cm long, made up of rectangular shaped fabric clothes which are joined together: two of them to make up the front part, further two for the sleeves and one for the backside.

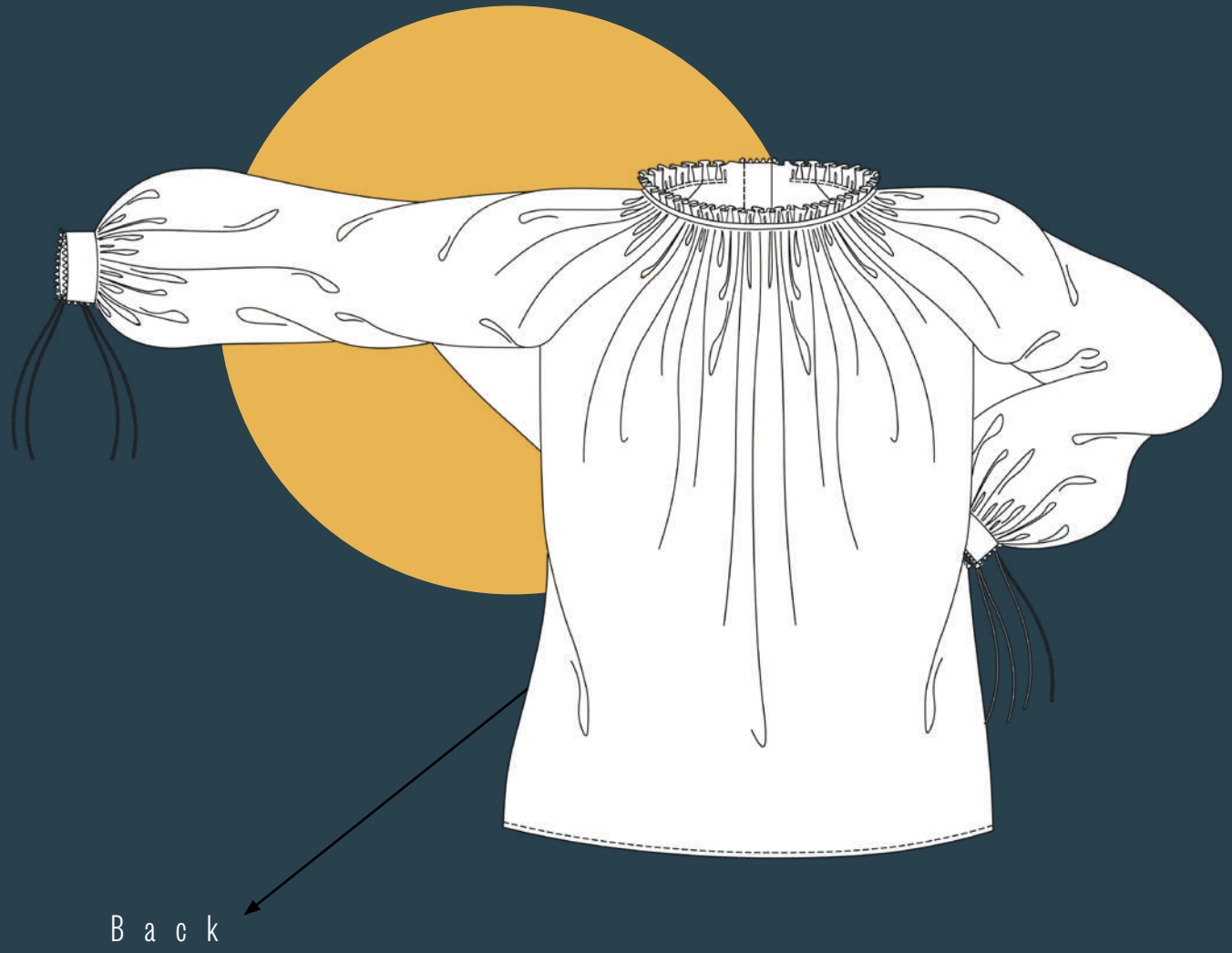
The blouse has no collar. The width of the garment is gathered around the collar with dense ruffles and is arranged with a cotton low border.

The wide sleeves show a squared, flat-felled seamed panel (15x15 cm) on the lower part of the armhole. The width of the sleeves is gathered by curling around the blouse cuffs, which are tied by two white satin ribbon straps each cuff.

The blouse is closed frontally by means of brooches.

The ruffled hem around the neckline shows a flat lace, as well as the blouse cuffs and the front side of the blouse around the cleavage, in order to outline a rectangular surface featuring white stitched decorations.

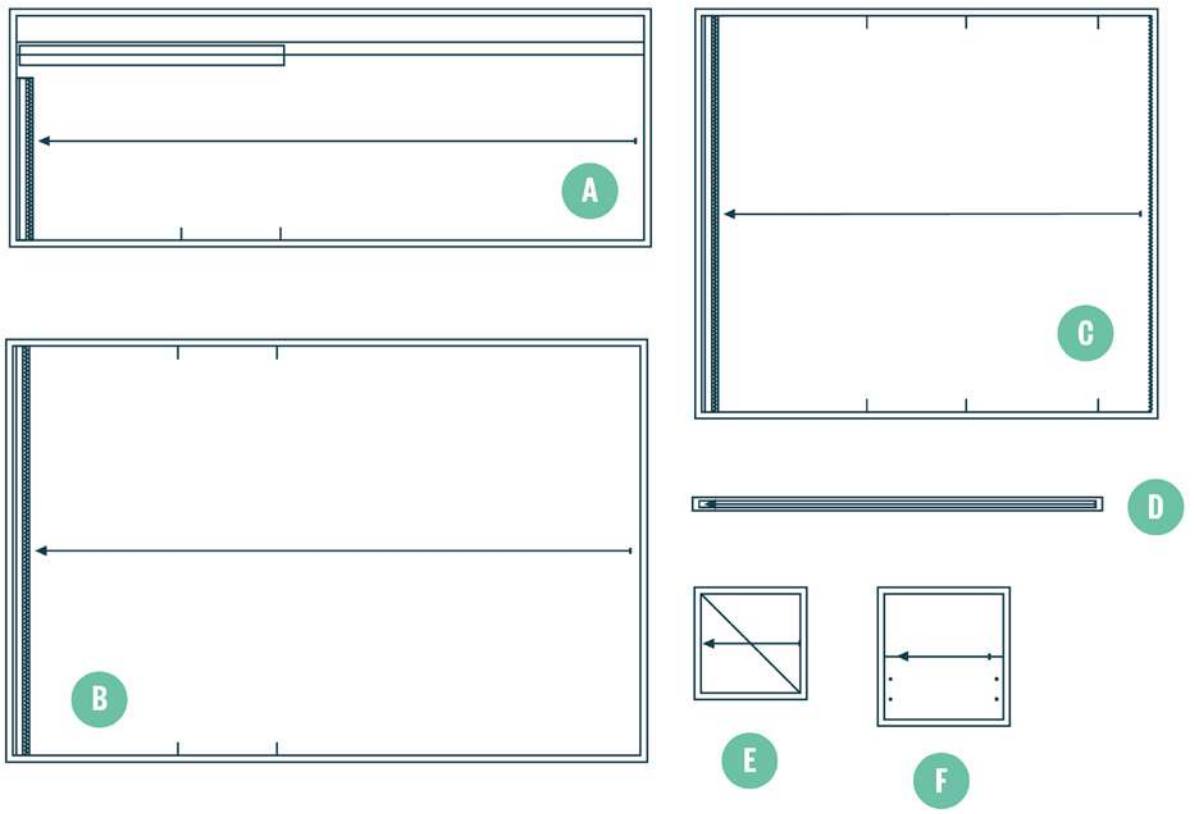

Front


Back

PARTS OF THE DESIGN

BLOUSE

SCALE 1:10



A **blouse front**
Cut 2 cotton canvas (white)

B **blouse back**
Cut 1 cotton canvas (white)

C **blouse sleeve**
Cut 2 cotton canvas (white)

D **blouse border**
Cut 1 cotton canvas (white)

E **blouse sleeve gusset**
Cut 2 cotton canvas (white)

F **blouse cuff**
Cut 2 cotton canvas (white)

THE TECH PACK

BLOUSE

Sample

Warp Thread

Weft Thread

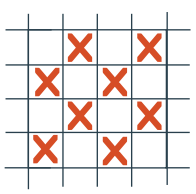
Finished Width	1,5 m
Weight m2	60 g/m2
Wight m l.	90 g/mL
Threads Count Warp /cm	24 warp/cm
Threads Count Weft/cm	24 weft/cm
Warp Threads Count	12 Tex 2/C
Weft Threads Count	12 Tex 2/C

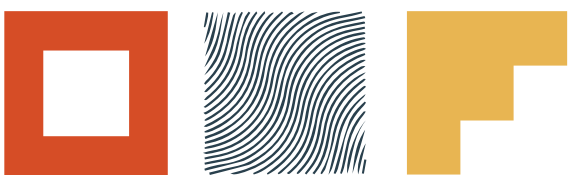
Observations:

Highly breathable cotton.

Warp	**Colour**	**Fibre**	**Twist**	**Tex**	**Arrangement**
	white	cotton	Z 420 V/m	6/6	white
Weft	**Colour**	**Fibre**	**Twist**	**Tex**	**Arrangement**
	white	cotton	Z 380 V/m	6/6	white

Weave





CORSET

CORSET

Close fitting, sleeveless, it doesn't have any stiffener.

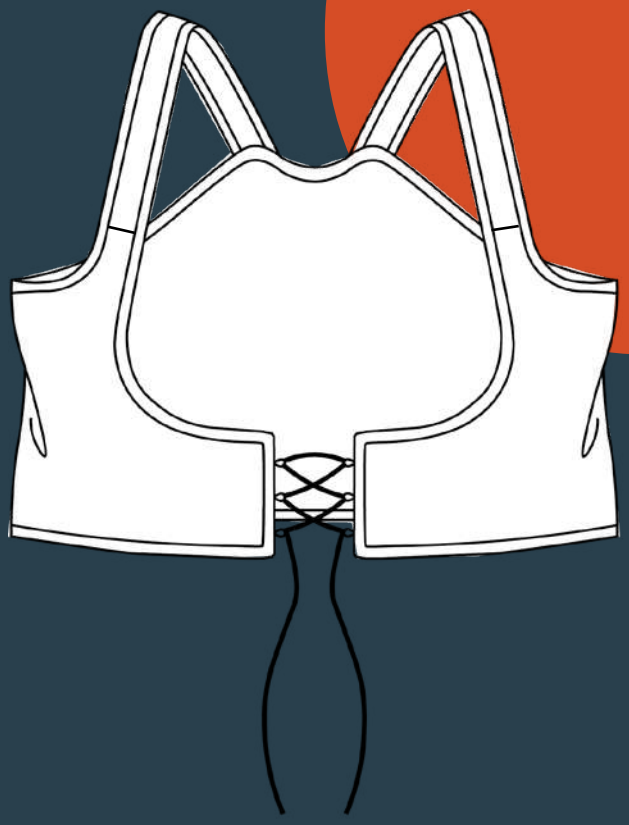
The front side shows a wide round neckline at the height of the underbust line. The corset is made up of two halves which are joined in the underbust by means of a lacing arrangement consisting of hooks and red satin ribbons. Each half is 19 cm wide, 19 cm long on the waist side and 8 cm on the centre front.

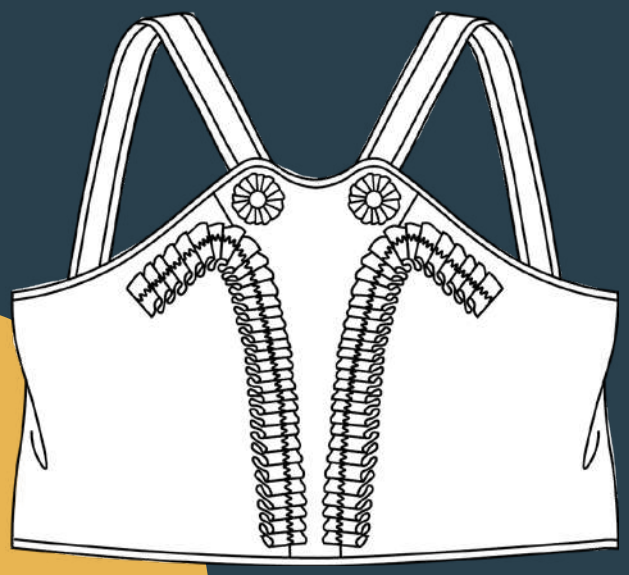
The backside consists of three double curved shape fabric panels, whose length is 28 cm in the centre back and 19 cm along the waist without reaching the waist line. The total length is 45 cm.

Two braces (4,5 cm wide and 34 cm long), each of them stitched in both of the front parts of the corset, are fastened in the backside near the centre back by means of two red satin ribbons cockades bearing a green satin wrapped button in the middle.

The hems are bordered with red cotton ribbon all around.

The backside shows two symmetrical, yellow satin ribbon strips arranged in V-shape around the centre back, whose pleating is fastened by a thin grosgrain ribbon. The V shape of the ribbon decorations covers the position of the clefts, whose outline recalls the shape corsets used to have in previous eras.

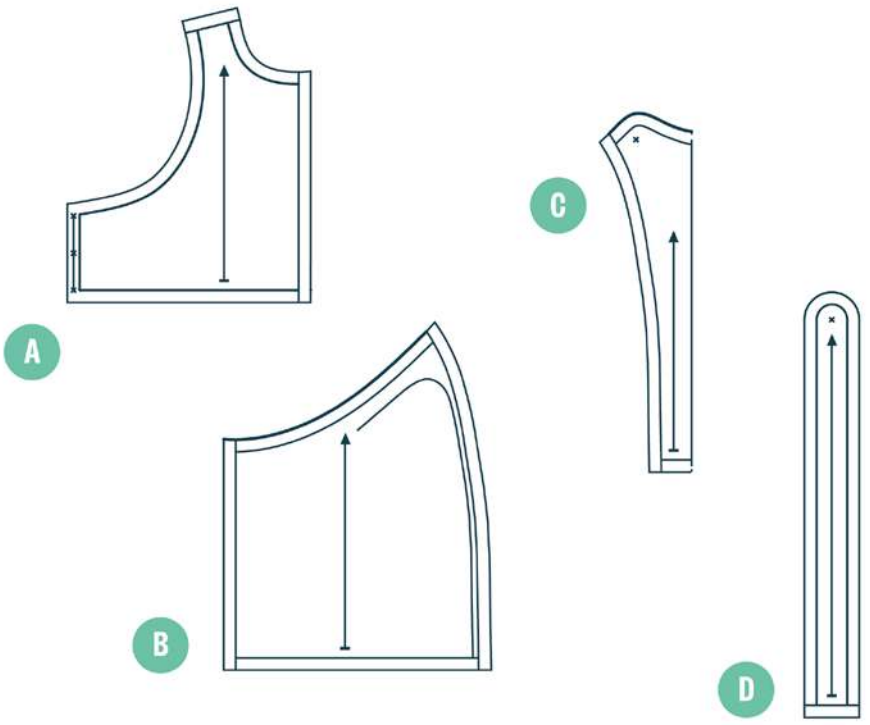




PARTS OF THE DESIGN

CORSET BROCADE

SCALE 1:10



A **corset front**
Cut 2 brocade

B **corset back (side panel)**
Cut 2 brocade

C **corset back**
Cut 1 (doble fabric) brocade

D **brace**
Cut 2 brocade

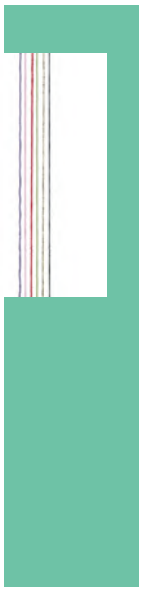
THE TECH PACK

CORSET BROCADE

Sample

Warp Thread

Weft Thread



Finished Width	1,7 m
Weight m2	80 g/m2
Weight m l.	116 g/mL
Threads Count Warp/cm	41,3 warp/cm
Threads Count Weft/cm	39,5 weft/cm
Warp Threads Count	9 Tex 110 Nm
Weft Threads Count	9 Tex 110 Nm

Observations:

Embroidered jacquard fabric.
Brocade fabric on the warp - stitches count 7200 / comb 275/13/2

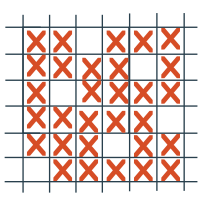
Warp

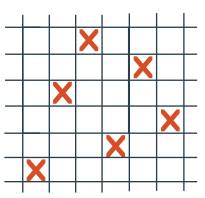
Colour	Fibre	Twist	Tex	Arrangement
black	silk	420 T/m	9 (110 Nm)	-

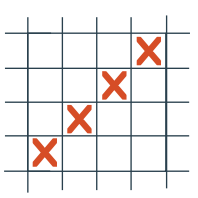
Weft

Colour	Fibre	Twist	Tex	Arrangement
lurex rose red green lilac	silk	420 T/m	9 (110 Nm)	-

Weave



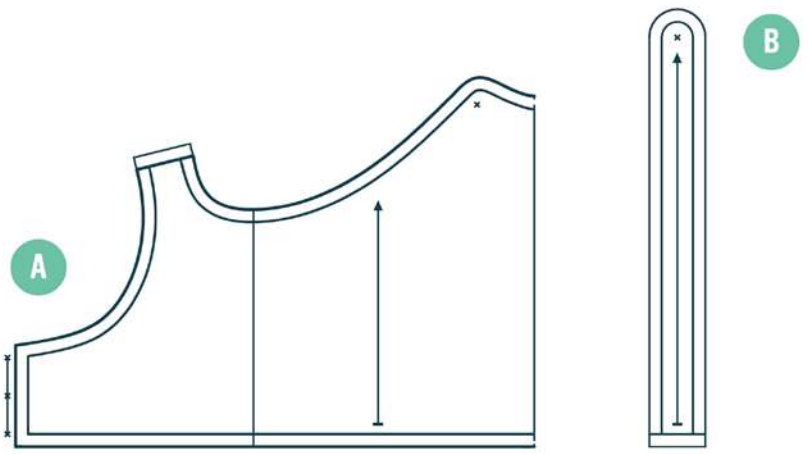




PARTS OF THE DESIGN

CORSET LINING

SCALE 1:10



A **corset lining**
Cut 1 (double fabric) damask

B **brace lining**
Cut 2 damask

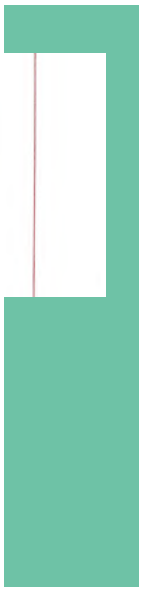
THE TECH PACK

CORSET LINING

Sample

Warp Thread

Weft Thread



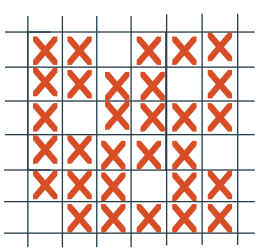
Finished Width	1,8 m
Weight m2	40 gr
Weight m l.	65 g/mL
Threads Count Warp/cm	12
Threads Count Weft/cm	12
Warp Threads Count	10 Tex 120 Nm
Weft Threads Count	10 Tex 120 Nm

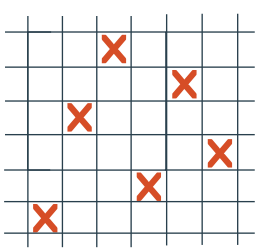
Observations:

Jacquard fabric - classic 5 satin damask fabric

	Colour	Fibre	Twist	Tex	Arrangement
Warp	red	cotton	Z 420	10 Tex	red
Weft	red	cotton	Z 420	10 Tex	red

Weave





BIB

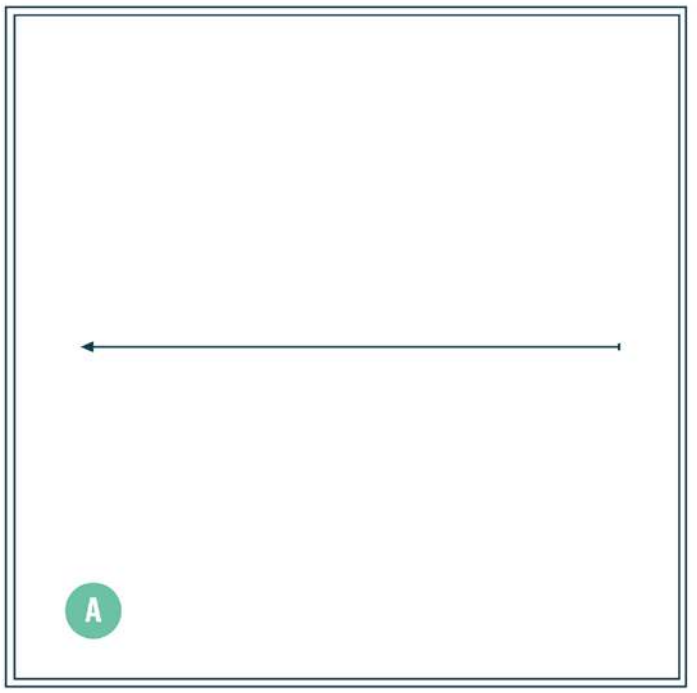
BIB

Squared fabric cloth worn on the bust to cover the blouse, partially pleated, it covers the front part of the bust. It is fastened on the blouse by means of brooches.

PARTS OF THE DESIGN

BIB

SCALE 1:10



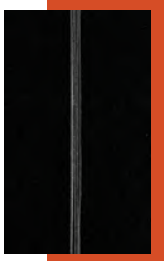
A **bib**
Cut 1 silk fabric with printed decoration

THE TECH PACK

BIB

Sample

Warp Thread



Weft Thread

Finished Width	90 cm
Weight m2	67 g/m2
Weight m l.	80 g/m
Threads Count Warp/cm	44
Threads Count Weft/cm	44
Warp Threads Count	7,5 tex (Nm 133)
Weft Threads Count	7,5 tex (Nm 133)

Adjustments:

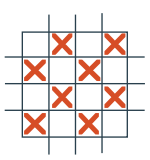
Fixing, purged, calendered, hand printed in serigraphy with color reserve.

Observations:

Printed fabric with floral motifs.

	Colour	Material	Torsion	Nº Tex	Arrangement
Warp	ivory	silk 100%	550	7,5 tex	ivory

	Colour	Material	Torsion	N º Tex	Arrangement
Weft	ivory	silk 100%	550	7,5 tex	ivory

Weave		Straight threading 1-2-3-4 Heddle bars lifting 1-2-3-4	tabby

SKIRT

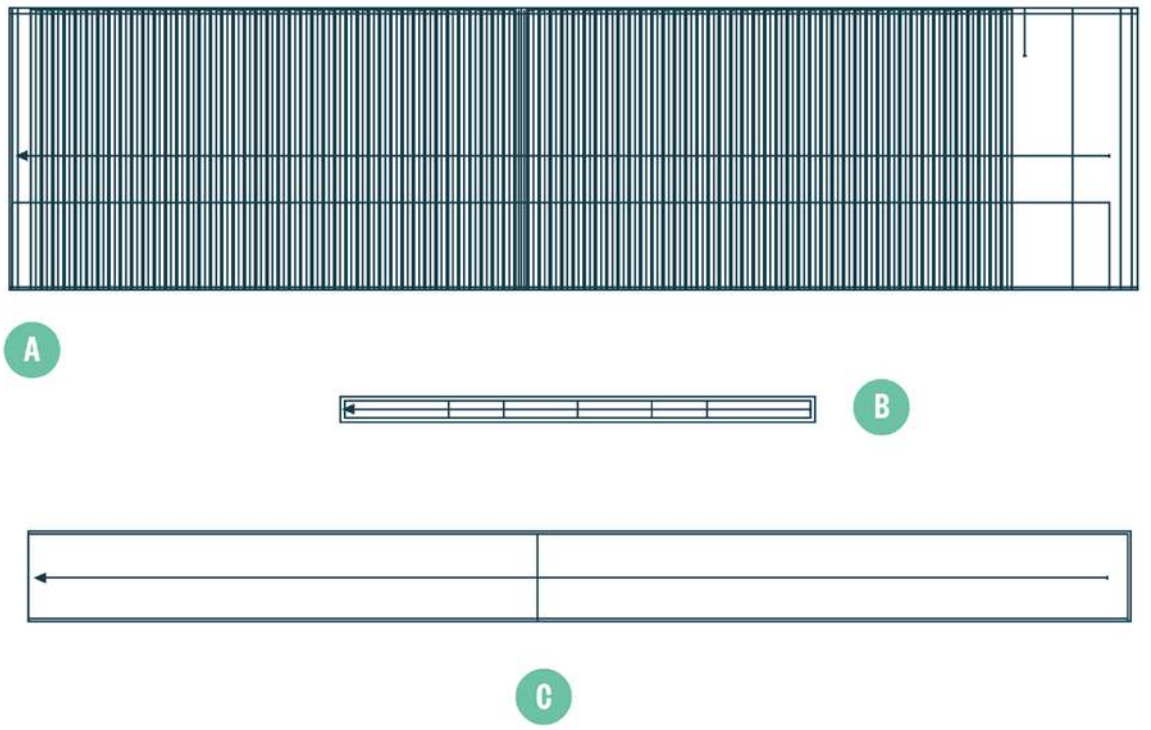
It is made from a single, red and blue striped texture Abbodrau heavy cotton fabric cloth (400x100 cm). It is shaped to fully cover the lower part of the woman's body. It has a rectangular shape, 100 cm long and 391 cm wide. It owns 88 overlaid pleats on ¾ of their width: 44 of them are arranged clockwise and further 44 counterclockwise. They begin from the back middle fully covering the hips. The front part of the fabric cloth looks smooth with a small side cleft (on the right), which is useful for lacing. Closing is possible by overlaying the front smooth fabric panel, which is fastened by means of hooks and brooches arranged all along the cleft (on the left). The skirt is gathered around the waist by means of double lacing: on the front with an Abbodrau fabric strap belt, which is directly fastened in the pleated fabric panel. The front strap belt, shows a middle grosgrain section, sewn on the front smooth panel, ending in two blue satin ribbons which need to be tired on the backside.

In the lower inner part, a rectangular stiff guinea fabric lining, as wide as the skirt and 31 cm high, makes the pleats stiff. The lower hem is bordered with cobalt blue cotton ribbon.

PARTS OF THE DESIGN

SKIRT

SCALE 1:10



A **skirt**
Cut 1 abbodrau fabric

B **belt**
Cut 1 abbodrau fabric

C **inner part lining**
Cut 1 guinea fabric

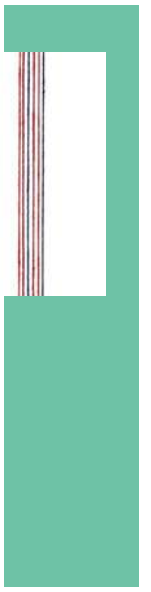
THE TECH PACK

STRIPED SKIRT

Sample

Warp Thread

Weft Thread



Finished width	1,6 m
Weight m2	268 g/m2
Weight m l.	420 g/mL
Threads Count Warp/cm	27 warp/cm
Threads Count Weft/cm	45 weft/cm
Warp Threads Count	11
Weft Threads Count	A 78,7 Tex / B 91,7 Tex

Observations:

Striped fabric woven by means of a heddle loom.

Remarks:

Calendered and sanforised fabric.

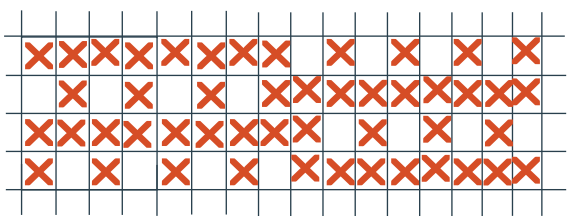
Warp

Colour	Fibre	Twist	Tex	Arrangement
red	cotton	330	78,7 Tex	-
blue	cotton	340	91,7 Tex	

Weft

Colour	Fibre	Twist	Tex	Arrangement
black	cotton	420	11 Tex	-

Weave



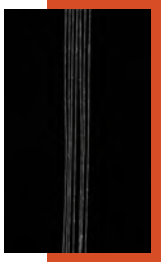
(vertically)

THE TECH PACK

SKIRT - GUINEA FABRIC

Sample

Warp Thread



Weft Thread

Finished width	1,5 m
Weight m2	160 g/m2
Weight m l.	240 g/mL
Threads Count Warp/cm	28 warp/cm
Threads Count Weft/cm	28 weft/cm
Warp Threads Count	36 Nm
Weft Threads Count	36 Nm

Adjustments, starching and finish:

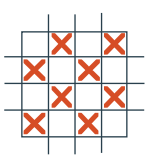
-

Observations:

-

	Colour	Fibre	Twist	Tex	Arrangement
Warp	tan	cotton	380	28 Tex	tan
Weft	tan	cotton	380	28 Tex	tan

Weave



heddle bars lifting: 1 - 2 - 3 - 4
straight threading: 1 - 2 - 3 - 4

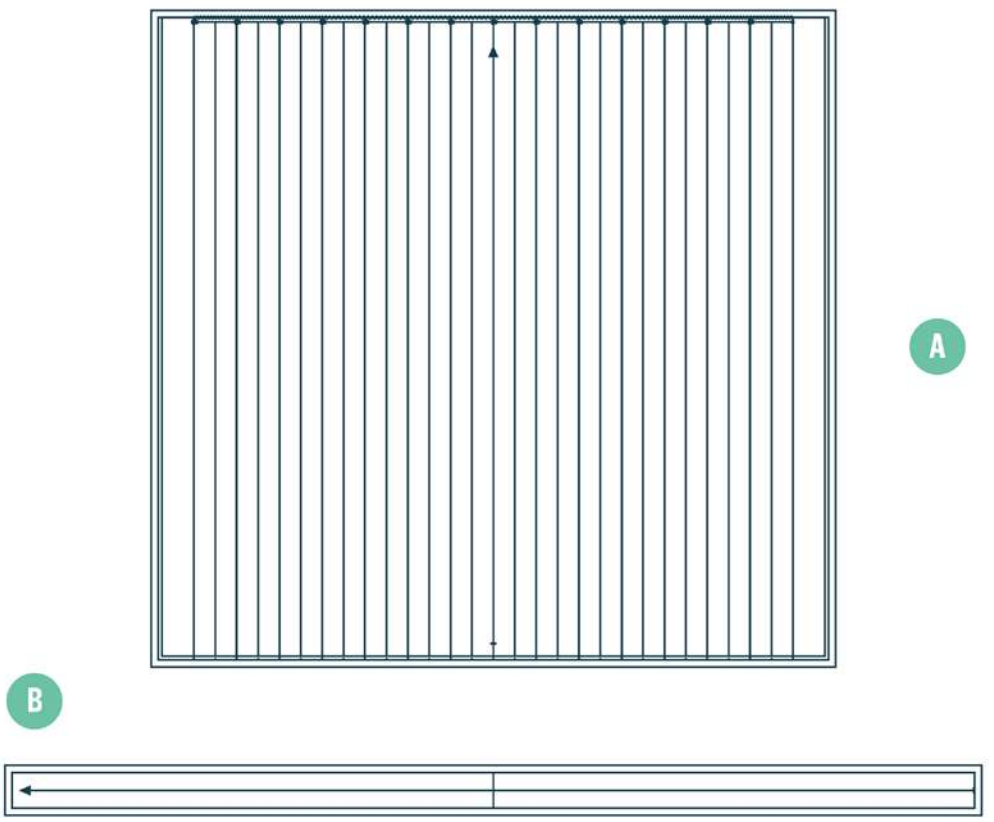
APRON

The apron is worn on the skirt. It is a rectangular fabric cloth, which is 90 cm long and 94 cm wide, pleated in 6 cm wide pleats. It is ruffled around the waist, where it is fastened by means of a long strap belt to be tied on the backside. It is bordered with lace along 3 of its sides.

PARTS OF THE DESIGN

APRON

SCALE 1:10



A **apron**
Cut 1 yellow-orange shimmering silk fabric

B **belt**
Cut 1 yellow-orange shimmering silk fabric

THE TECH PACK

APRON

Sample

Warp Thread

Weft Thread

Finished width	1,5 m
Weight m2	77 g/m2
Weight mL	116 mL
Threads Count Warp	40,6 warp/cm
Threads Count Weft	29 weft/cm
Warp Threads Count	9
Weft Threads Count	9

Observations:

Shot silk fabric – loom woven

Remarks:

Hand pleated
Silk macramé embroidery border– with decoration

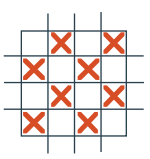
Warp

Colour	Fibre	Twist	Tex	Weaving
red	silk	420 t/m	9	red

Weft

Colour	Fibre	Twist	Tex	Weaving
yellow	silk	420 t/m	9	red

Weave



straight threading 1/2/3/4
4 heddle bars

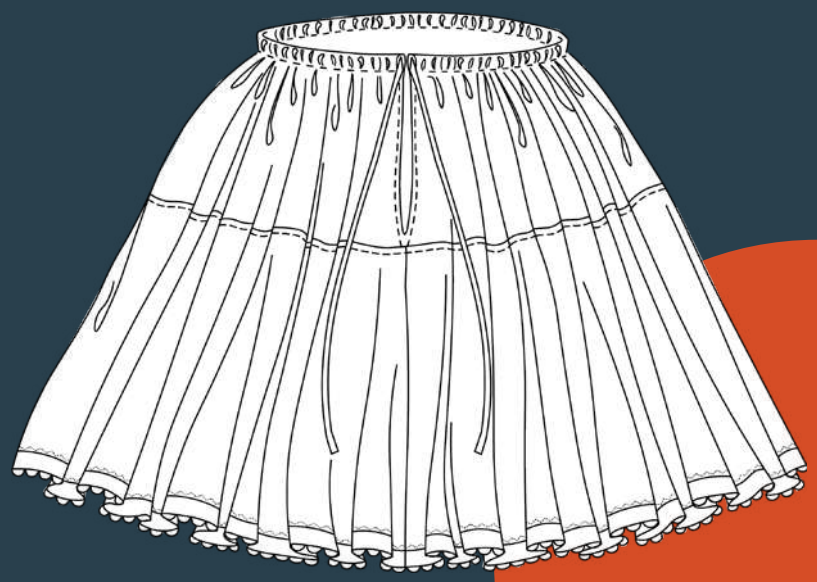
tabby weave
heddle bars lifting 1/3/2/4

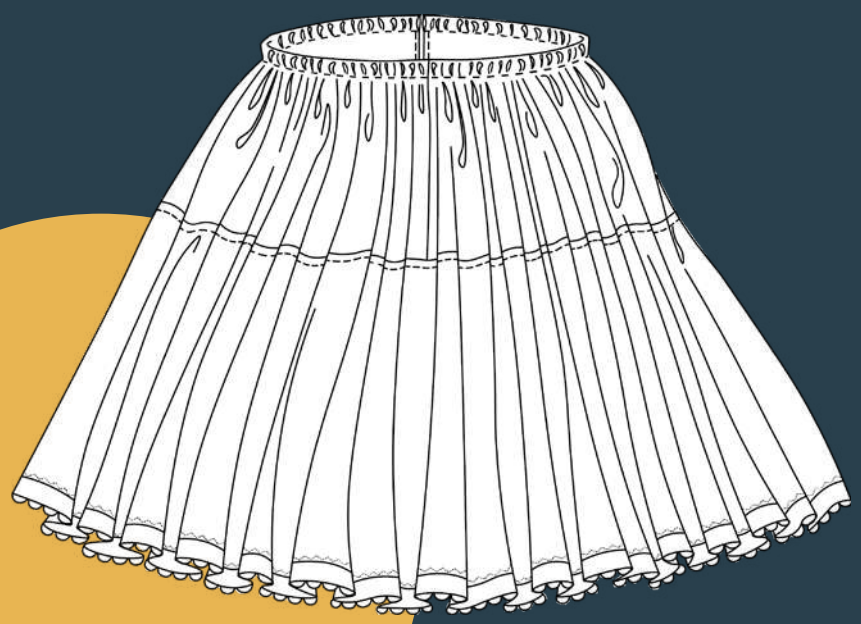
UNDERSKIRT

The underskirt is rectangular and is made up of two different cotton canvas clothes. The hem is bordered with zig zag stitching and a 5 cm high St. Gallen embroidery strip. Its total length is 60 cm and it is 430 cm wide, showing a partial cleft round the centre front.

The upper part is 21 cm long: it is ruffled around the waist with a cobalt blue cotton ribbon passing through a hem. The lower part, which is 35 cm long, has the purpose of increasing the volume of the garment and of supporting the skirt.

Both clothEs are joined with a double stitched seam.

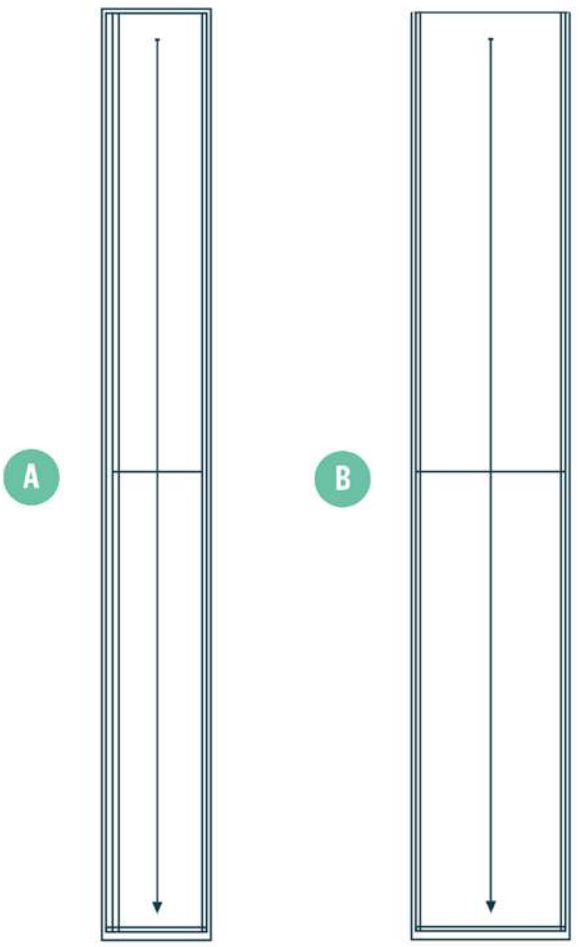




PARTS OF THE DESIGN

UNDERSKIRT

SCALE 1:10



A **underskirt (upper part)**
Cut 2 cotton canvas (white)

B **underskirt (lower part)**
Cut 1 (double fabric) guinea fabric

THE TECH PACK

UNDERSKIRT - UPPER PART

Sample

Warp Thread

Weft Thread

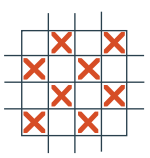
Finished Width	1,5 m
Weight m2	114 g/m2
Weight m l.	171 g/ml
Threads Count Warp/cm	35 warp/cm
Threads Count Weft/cm	29 weft/cm
Warp Threads Count	12 Tex 2/C
Weft Threads Count	12 Tex 2/C

Finishing:

Bleached, mercereized fabric.

	Colour	Fibre	Twist	Tex	Arrangement
Warp	white	combed cotton	Z 420 V/m	-	white
Weft	white	combed cotton	380	-	white

Weave



THE TECH PACK

UNDERSKIRT - LOWER PART

Sample

Warp Thread

Weft Thread

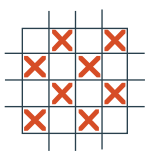
Finished Width	1,5 m
Weight m2	160 g/m2
Weight m l.	240 g/mL
Threads Count Warp/cm	28
Threads Count Weft/cm	28
Warp Threads Count	36 Nm
Weft Threads Count	36 Nm

Observations:

Raw fabric, manually woven

	Colour	Fibre	Twist	Tex	Arrangement
Warp	tan	cotton	380	28 Tex	tan
Weft	tan	cotton	320	28 Tex	tan

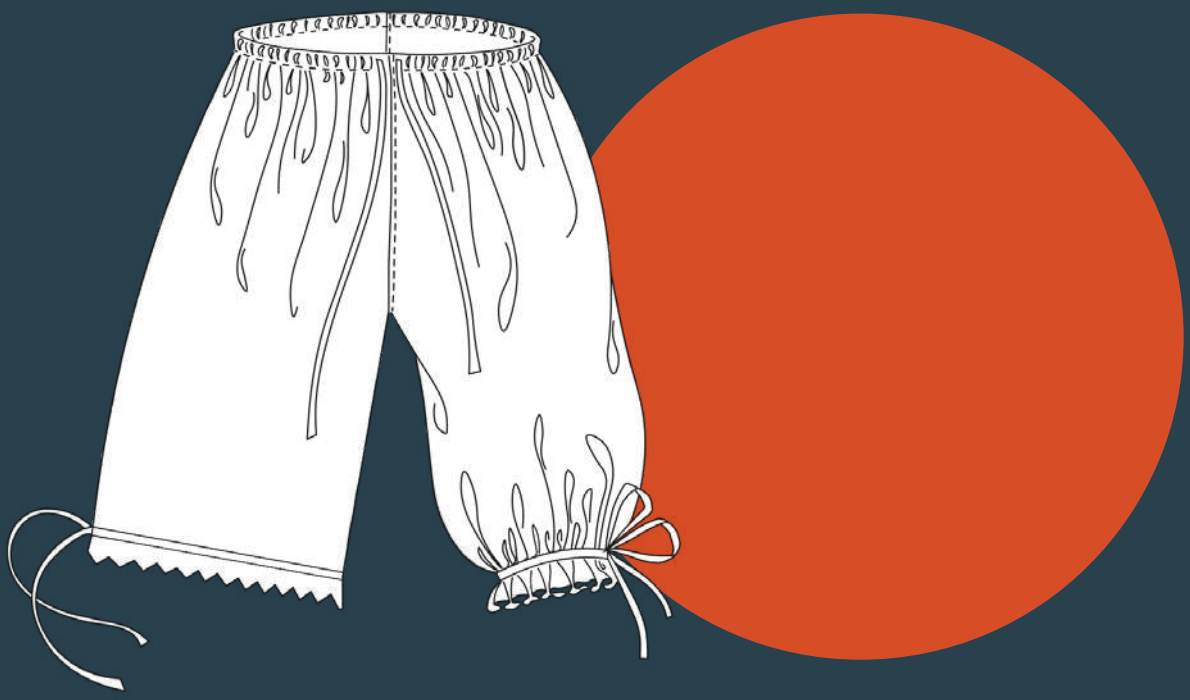
Weave

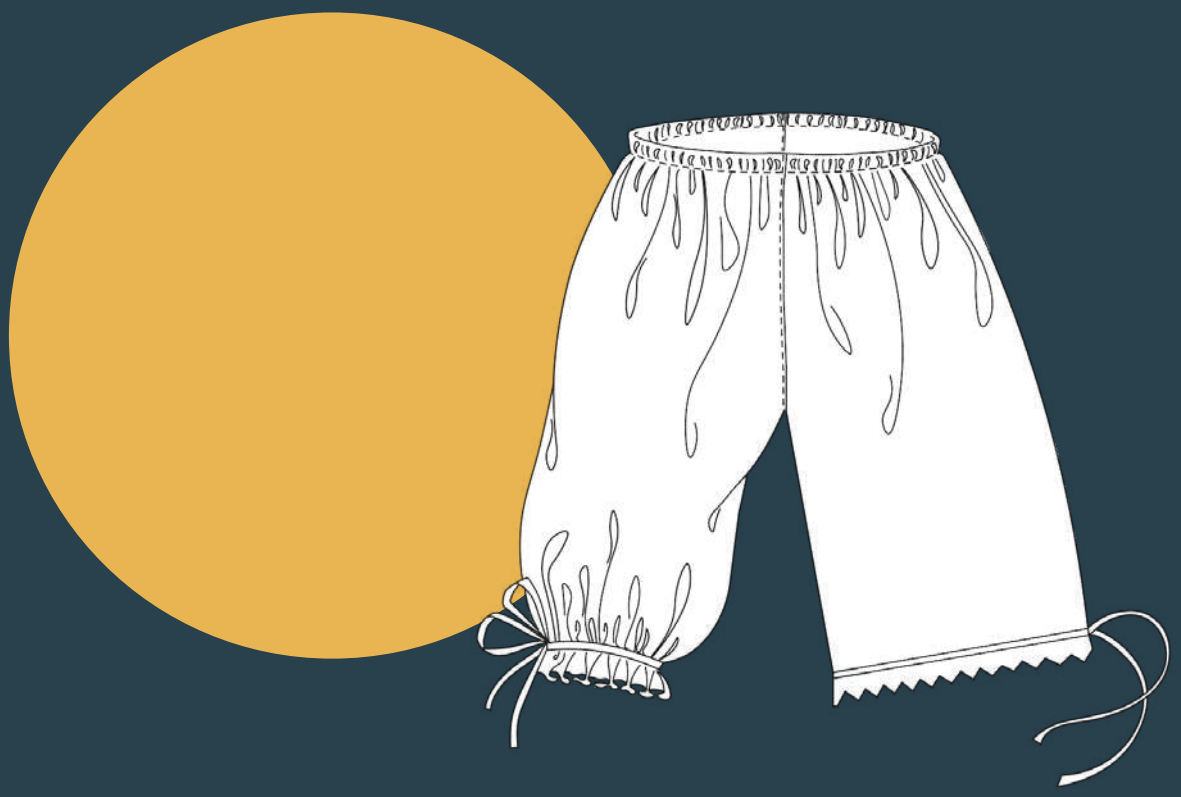


KNICKERS

The knickers are loose and made up of two rectangular, unshaped clothes, which look folded and joined together with flat-felled seams. They are ruffled around the waist with a cobalt blue cotton ribbon strap passing through a hem. Each leg, 64 cm long and wide, shows lace bordering in the lower part, through which a cobalt blue satin ribbon passes arranging the lacing under the knee line.

Bordering is completed with a 3 cm high St. Gallen embroidery trim.

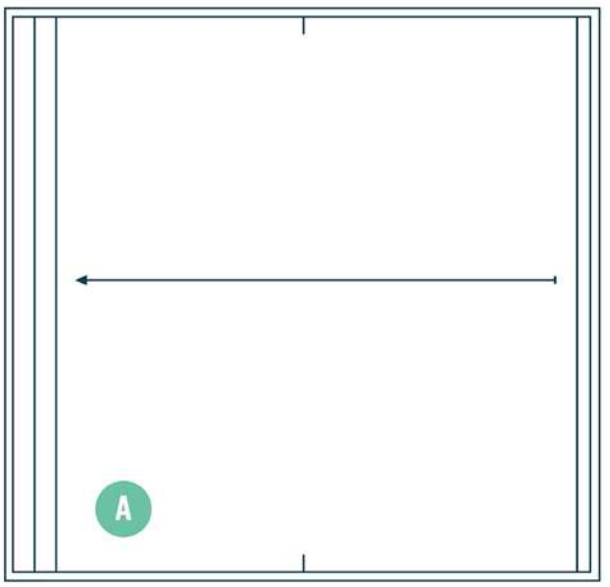




PARTS OF THE DESIGN

KNICKERS

SCALE 1:10



A knickers
Cut 2 cotton canvas (white)

THE TECH PACK

KNICKERS

Sample

Warp Thread

Weft Thread

Finished Width	1,5 m
Weight m2	150 g/m2
Weight m l.	320 g/ mL
Threads Count Warp/cm	80 warp/cm
Threads Count Weft/cm	70 weft/cm
Warp Threads Count	82 Tex 2/C
Weft Threads Count	60 Tex 2/C

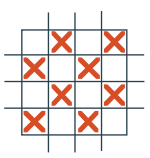
Finish:

Sanforzing, a treatment making cotton fabrics unshrinkable.

The embroidered border is satin and cutwork stitch knitted with a blue satin ribbon.

	Colour	Fibre	Twist	Tex	Arrangement
Warp	white	100% cotton	Z 445 V/m	110/78	white
Weft	white	100% cotton	Z 665 V/m	60/78	white

Weave



threading pattern:
1/2/3/4

heddle bars lifting:
1/3/2/4

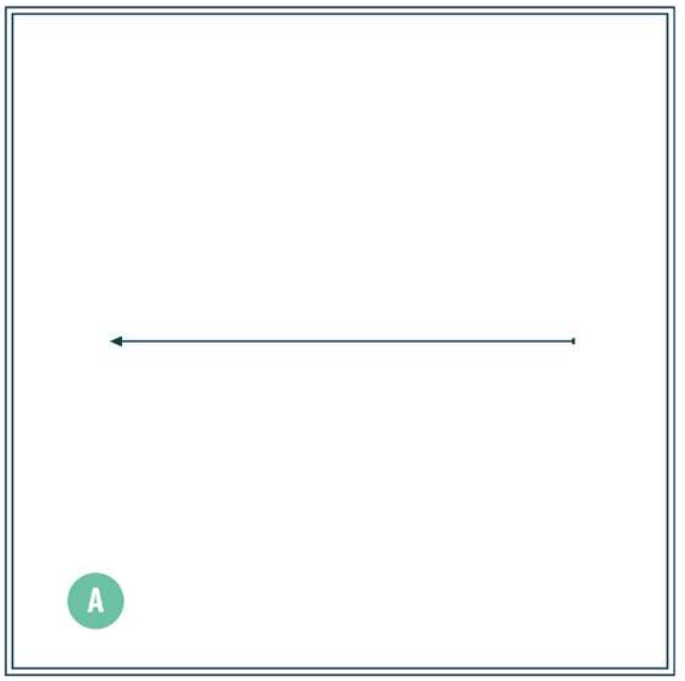
RED KERCHIEF

Squared canvas cloth, without any decoration, whose dimensions are 98x98 cm.

PARTS OF THE DESIGN

RED KERCHIEF

SCALE 1:10



A **red kerchief**
Cut 1 cotton canvas (red)

THE TECH PACK

RED KERCHIEF

Sample

Warp Thread

Weft Thread

Finished width	1,5 m
Weight m2	60 g/m2
Weight m l.	90 g/ mL
Threads Count Warp	24 warp/cm
Threads Count Weft	24 weft/cm
Warp Threads Count	12 Tex 2/C
Weft Threads Count	12 Tex 2/C

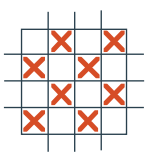
Observations:

Highly breathable cotton.

	Colour	Fibre	Twist	Tex	Arrangement
Warp	red	100% cotton	Z 420 V/m	6/6	red

	Colour	Fibre	Twist	Text	Arrangement
Weft	red	100% cotton	Z 380 V/m	6/6	red

Weave



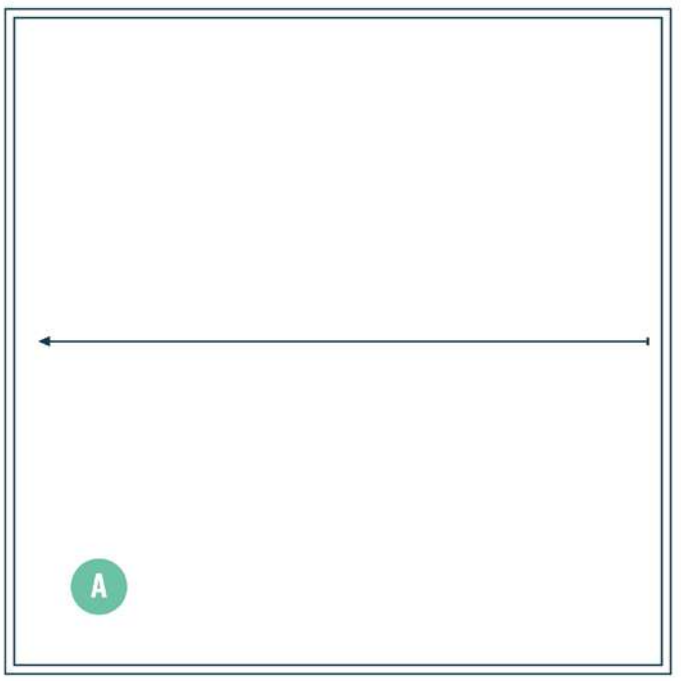
WHITE KERCHIEF

Squared or rectangular fabric cloth, whose dimensions are 73x73 cm, without any decoration.

PARTS OF THE DESIGN

WHITE KERCHIEF

SCALE 1:10



A white kerchief
Cut 1 cotton canvas (white)

THE TECH PACK

WHITE KERCHIEF

Sample

Warp Thread

Weft Thread

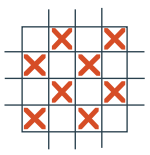
Finished Width	1,5 m
Weight m2	114 g/m2
Weight m l.	171 g/ml
Threads Count Warp	35 warp/cm
Threads Count Weft	29 weft/cm
Warp Threads Count	12 Tex 2/C
Weft Threads Count	12 Tex 2/C

Finishing:

Bleached, mercereized fabric.

	Colour	Fibre	Twist	Tex	Arrangement
Warp	white	combed cotton	Z 420 V/m	-	white
Weft	white	combed cotton	380	-	white

Weave



SHAWL

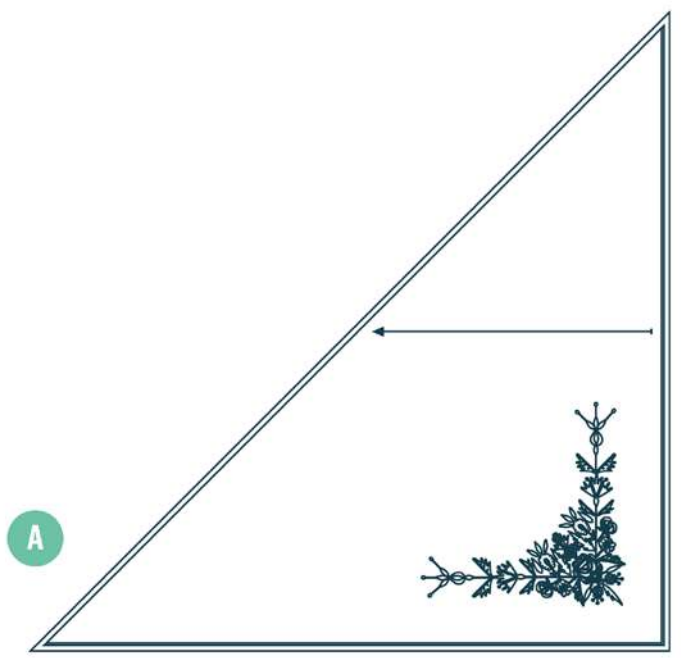
SHAWL

It has the shape of a right triangle whose short sides (cathetus) are 110 cm long bordered with fringed macramé lace. An embroidered floral decoration finds itself in the right angle of the shawl.

PARTS OF THE DESIGN

SHAWL

SCALE 1:10

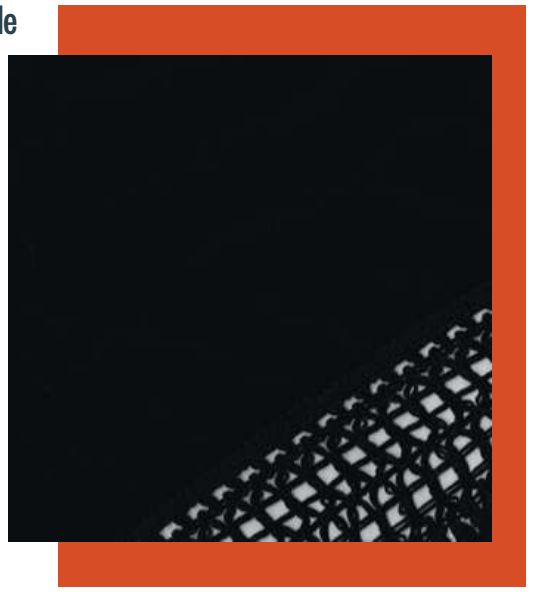


A **shawl**
Cut 1 black wood crepe

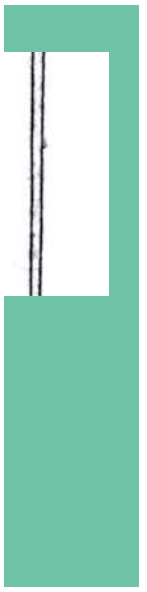
THE TECH PACK

SHAWL

Sample



Warp Thread



Weft Thread

Finished Width	1,1 m
Weight m2	245 g/m2
Weight m l.	240 g/ml
Threads Count Warp/cm	220 warp/cm
Threads Count Weft/cm	220 weft/cm
Warp Threads Count	20/2
Weft Threads Count	20/2

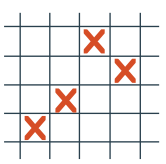
Observations:

Wool crepe.

Soft and light wool crepe, suitable for garments which shield from temperature without being too heavy. The crepe weave makes this fabric elegant and easy to tailor. It's particularly suitable for modelled garments such as jackets, cardigans, tops, sweaters, dresses and shawls.

	Colour	Fibre	Twist	Tex	Arrangement
Warp	black	wool	Z 350	41,6–24 Nm	black
Weft	black	wool	Z 350	41,6–24 Nm	black

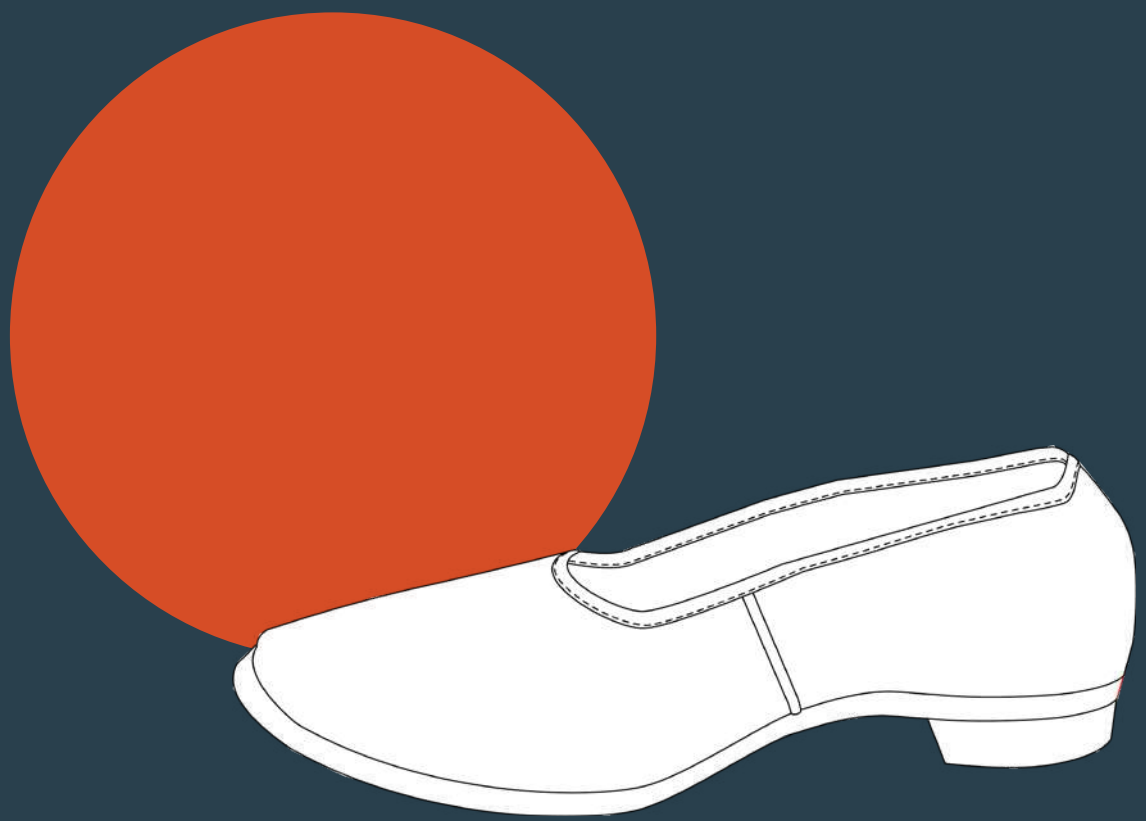
Weave

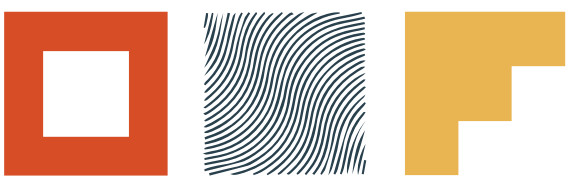


SHOES

SHOES

By the end of the 19th century, drawings and photographs show that women's shoes used to be mostly worn on bank holidays. The shoes worn by the women of Campidano in the late 19th and early 20th century show low heel, low-cut front, slightly rounded toe and hammered black leather upper shoe featuring thin red leather edges.



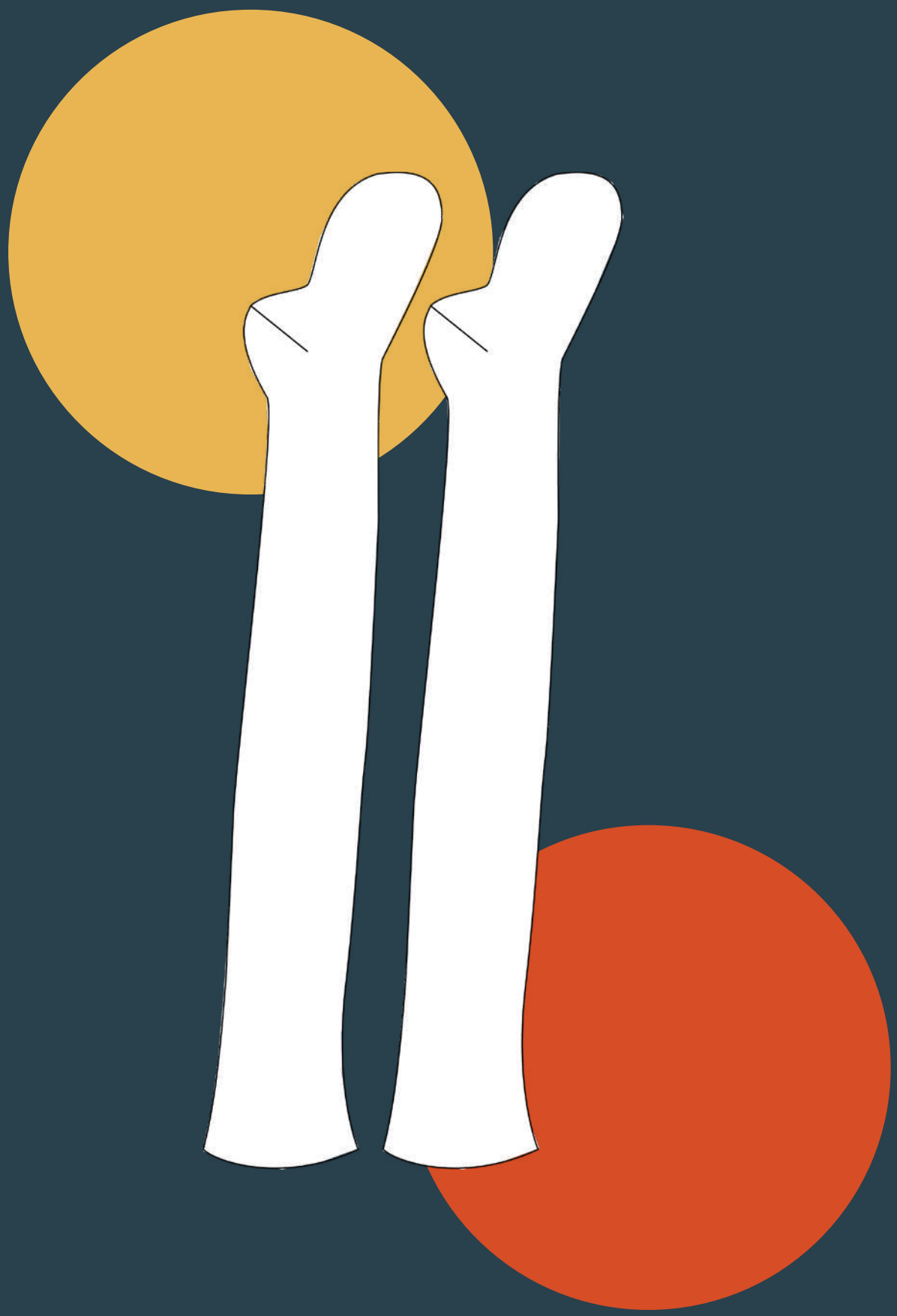


SOCKS

STOCKING

White cotton stockings, up to the lower thigh, fastened with a red ribbon.

With shoes, even women used to wear socks (carzittas): these were knee-high, there tied up by means of strings, were white on bank holidays and dark on the other days. They are made from linen or cotton fabric and wool in the wintertime, ribbed or plain knitted.



FEMALE

TRADITIONAL EUROPEAN

CLOTHING

FRANCE

INTRO-DUCTION

NORMAN WOMEN'S OUTFITS in the 19th century were extremely varied. It is impossible to define a single type of clothing, as it evolved according to the place and the time. The vicinity of Paris had an influence on fashion as well as the availability of "new" textiles: cotton, Indienne, Siamese, etc.

The social status of women is often reflected in their garments, which are an outward sign of wealth. Little by little, the poorest social class can have access to more luxurious fabrics. What differentiates the Norman women of the 19th century from women of other regions is the headdress. It is worn by the rich female farmers but also by the maids.

We have a precise idea of the linen belonging to women thanks to marriage contracts and inventories after death. To these very reliable and precise documents, we can add the testimonies of travellers who were particularly impressed by the height of the headdresses! The drawings and paintings also allow us to imagine the Norman woman of the 19th century in her daily life or during special events such as a wedding or a christening. One can imagine that on these occasions, women dress up!

The drawing and paintings allow us to imagine the Norman woman in the 19th century in her daily life or during special events.

FEMALE CLOTHING FROM LATE 18th CENTURY TO THE EARLY 19th CENTURY

The feminine garde-robe is much more extensive than the masculine one. We have a precise knowledge of it because of the clothes listed in the bride's dowry.

The 'complete costume' consists of a skirt, a corset and an apron. Dresses exist among the Norman women of the time, but they are only for women from a wealthy social background. Gradually, over the course of the century, they will be accessible to all social categories. For example, if we analyse the marriage contracts of central Manche in 1830, we can observe that only 5% of brides-to-be wore a dress. The vast majority remains faithful to the "full costume" also called "déshabillé"!

Underneath the clothes, the only piece of feminine lingerie is the shirt, usually linen.

The typical female underwear in the 19th century was the slit panty. This slit allows urination as well as sexual intercourse. It is generally puffed up and comes down to the thighs. They are made of cotton muslin, often white and decorated with lace. It is closed at the waist by a buttoned belt. With time, it will tend to be black, white being the colour of choice for prostitutes and French Cancan dancers!

The "déshabillé" consists of a skirt or "cotte" and a blouse also called "corset" or "camisole". Although everyday fabrics had to be resistant and inexpensive, over the course of the century, the number of "indiennes" in women's clothing increased. They were sometimes made locally.

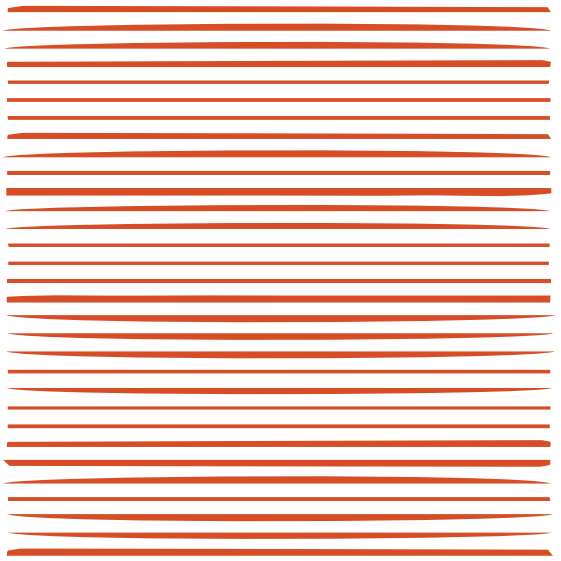
Local materials such as linen, hemp, wool and goat's hair remain prevalent. However, cotton fabrics, especially Indienne ones, are increasingly present. The latter are very popular for their bright colours.

The skirt is often made of droguet (a mixture of hemp or linen with wool) or siamese depending on the circumstances. Depending on the season, the Norman woman sometimes wears two skirts one on top of the other. The pockets are located inside or outside the skirt.

The bodice has two different names depending on whether it is worn on the skirt (canezou) or under the skirt (caraco). Droguet and cotonnade are also used for the bodice. In the 19th century, the underwire bodice disappears in favour of the apollon, a fitted bodice with a tasseled lower part with godet, generally made of siamese, Indienne or cotton fabric.

In the 19th century, the woollen cloth cloak was combined with Indienne or cotton pelisses and mantelets (which gradually became more democratic). The "thérèses" are used to protect the headdress (also used for mourning days). In marriage contracts, we note the presence of umbrellas, most of them made of cotton, some more expensive ones made of taffeta.

The outfit is always covered by an apron. It is often made of canvas, cotonnade and rarely of muslin. It can also be made of pike silk and is thus an accessory of adornment. The aprons are pleated or bibbed.



It is worth noting that each social category and each region (sometimes city) has specificities in its attire. For example, in poor areas, the apron set up as a " mantlet " protects from bad weather, whereas in the most affluent areas, shawls emerge (the poor also knit them). Another example: Granvillian women wear a special cap with a visor to protect them from wind and rain. One piece of women's clothing that is also worn by men is the neckerchief. It can be made of white cloth for ceremonial days, of striped or floral Indienne, of plain muslin or of plain or printed silk.

The women's costume is completed by woollen stockings and clogs. Jewellery is used as an ornament to the women's dress. Around the neck, one can wear the Norman cross called "croix bosse". "Slave necklaces" (plates linked by several chains) is particularly fashionable.

The headdresses are fastened with headdress pins, which are often very elaborate. Earrings are more unusual in Normandy because the ears are hidden by the headdresses. Bonnet clips were used to close the women's cloak. Always made of silver, their shape is based on two round motifs with a flowery and open worked border.

But what characterises the Norman female costume is the headdress.

Artists have depicted Norman headdresses in their paintings. We also have the testimonies of foreign travellers. They are all impressed by these so-called "cathedrals" worn by the elegant Norman women.

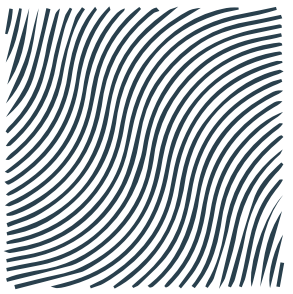
Each headdress is different depending on the time and place.
At the end of the 18th century, round bonnets gradually replaced the cornette worn until then. The latter is a widely worn headdress in France in the 18th and 19th centuries. It is composed of a bottom with two panels at the front that can be raised or folded.

The round bonnet is also called "pierrot" and was very popular in the 19th century. It consists of a bottom, a strap and two overlapping pleated flounces of unequal length.

Women have several bonnets. They come in different qualities for different occasions.

The ceremonial headdresses are ostentatious. Quality fabrics and embroidery are widely used. Working bonnets are more simple, usually made of cotton canvas.

Ceremonial headdresses, thanks to the use of light fabrics such as muslin or tulle, are particularly spectacular. However, one should not forget the undercaps that serve as a support for these headdresses (sometimes quilted caps). The oldest one is the Cauchois bonnet, only worn in the Pays de Caux. These are cornucopia-shaped headdresses covered with lamé or silk, adorned with piped lace barbs. The heyday of these ceremonial headdresses is estimated to be in the 1850s.



Jewellery is used as an ornament to the women's dress.

IN THE MANCHE

The Manche region has some particularly spectacular headdresses with evocative names: “le papillon d’Avranches”(the butterfly of Avranches), “la schélette de Barfleur” (the schooner of Barfleur), “le sabot de Cherbourg” (the clog of Cherbourg). Passing tourists show their surprise in their comments, as do the English who lived in the Avranchin. For example, Victor Hugo, who was in Avranches in 1836, wrote: “My hostess has an Avranches-style headdress; a huge bonnet that falls to her heel”.

As an evolution of the round bonnet, the “Avranches butterfly” is an original headdress: the two flounces sewn to a narrow strap have parallel edges and form wings that spread out from the cone. They have two groups of small sewn pleats which take up the two layers of the ruffles over the height of the narrower of the two. This sewn pleating causes the wings to flare at the base. These tulle headdresses have beautiful embroidery on the bottom, the band and the wings.

At the end of the century, these headdresses disappeared to be replaced by others that were much less imposing: the bonnettes.

THE BAYEUX BONNETTE AND THE MANCHE BONNETTE

The Bayeux bonnet is worn in a large part of the Manche region. It consists of an oval bottom, a muslin bow (cockade) and a lace band around the head, all pinned on a black velvet cap and ribbon. Ceremonial bonnets were decorated with a ruché, lace or tulle with a more imposing cockade.

The Manche bonnet has three ruffles attached to the band and a silk bow.

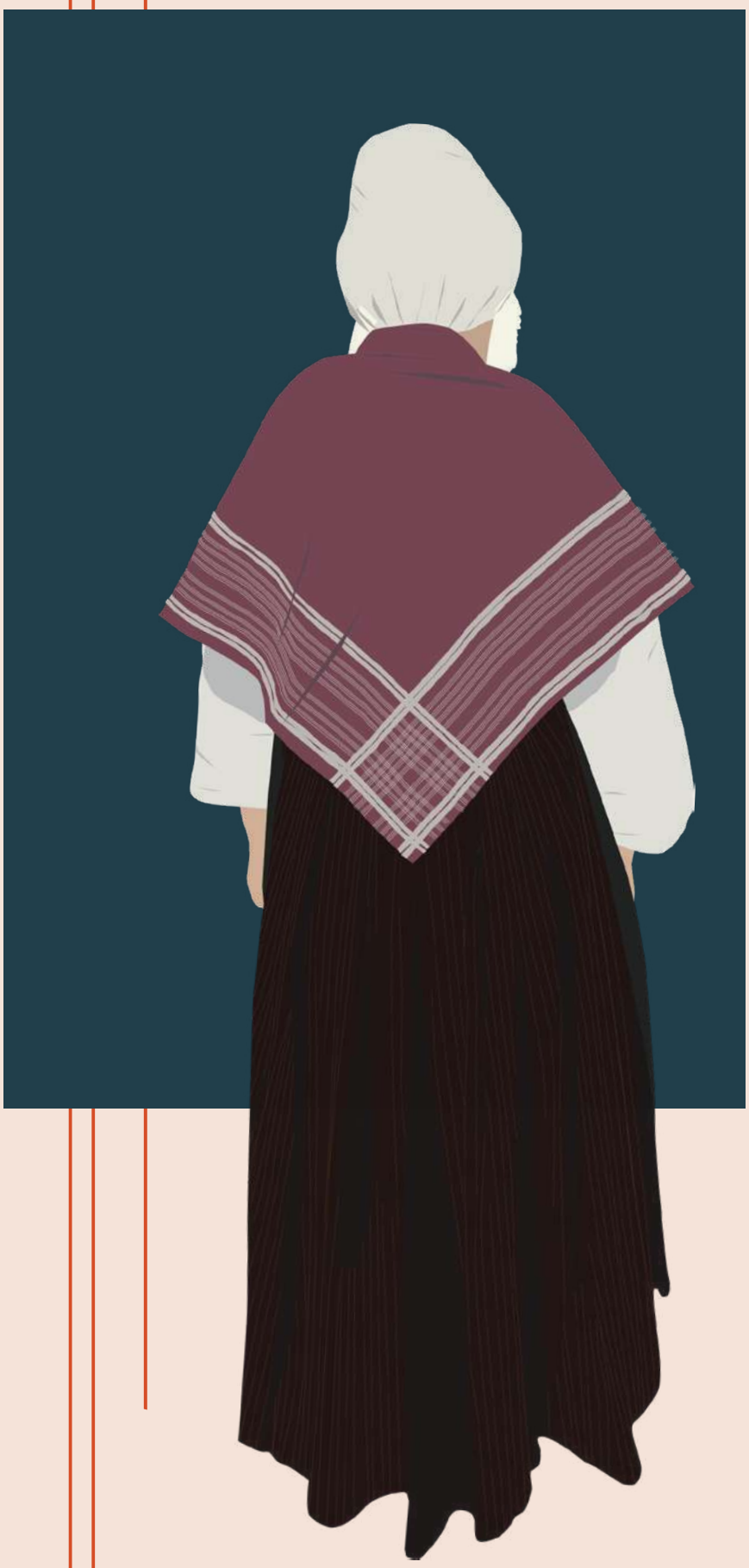
The disappearance of these specific Normandy headdresses is deplored by many artists.

Thus, the specificity of Norman costumes disappeared little by little. Parisian fashion eventually got the better of the originality of Norman costume.

Female clothing from late 18th century to the early 19th century

Front

Back



SHIRT

Women’s flared shirt in natural cotton.

Round neckline, finished with a croquet and tightened with a tie.

Seamless center back.

Wide straight sleeves with triangle-shaped cutout under the arm.

The shirt is used during the day for work and at night as a nightgown. It is the essential part of the feminine outfit.

PARTS OF THE DESIGN

SHIRT

SCALE 1:10

A **back**
Cut on the fold cotton fabric

B **front**
Cut on the fold 1 cotton fabric

C **sleeve**
Cut 2 cotton fabric

D **fit in front**
Cut 1 cotton fabric

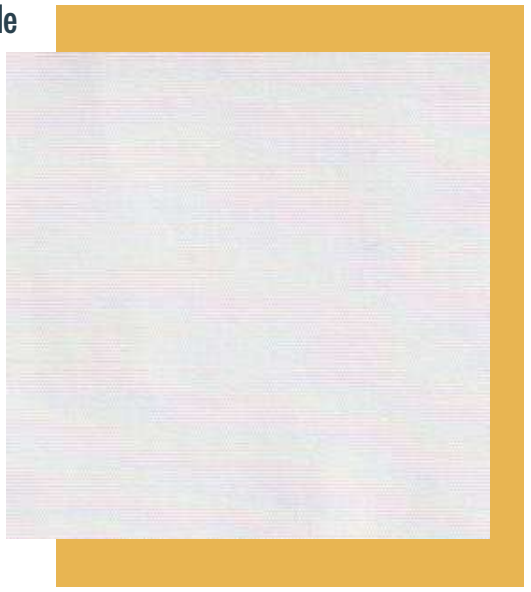
E **back shape**
Cut 1 cotton fabric

F **triangle under sleeve**
Cut 2 cotton fabric

THE TECH PACK

SHIRT

Sample



Warp Thread

Weft Thread

Width of the Finish	1,51 m
Weight m2	111 g/m2
Wight m l.	166,10 g/mL
Warp Density	20 warp/cm
Weft Density	30 weft/cm
Number Warp Tex	30
Number Weft Tex	20

Adjustments, starching and finish:

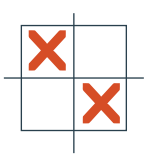
Contraction due to ligament, sanforised.

Observations:

White cotton poplein

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	S 450 V/m	30	white
Weft	white	100% cotton	S 450 V/m	20	white

Weave



THE TECH PACK

SHIRT

Sample

Width of the Finish	1,5 cm
Weight m2	-
Wight m l.	-
Warp Density	-
Weft Density	-
Number Warp Tex	40
Number Weft Tex	-

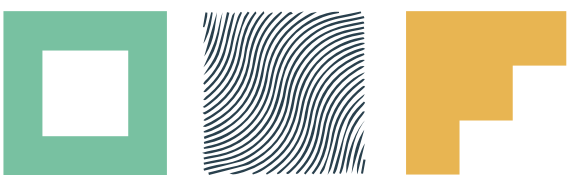
Adjustments, starching and finish:

Crochet knitting

Observations:

2m used

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	S 200 V/m	40	-
Weft	-	-	-	-	-



SPLIT PANTIES

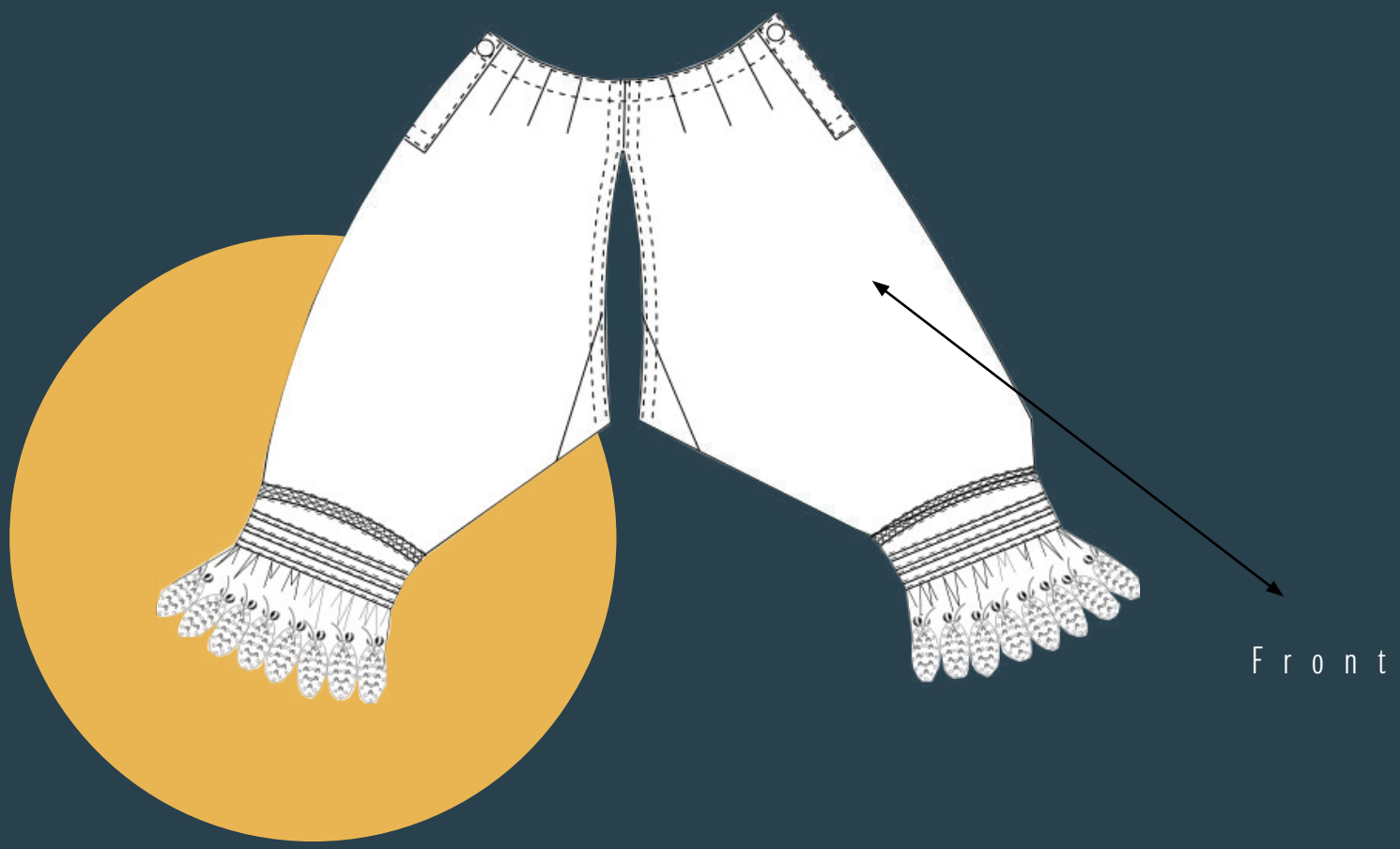
SPLIT PANTIES

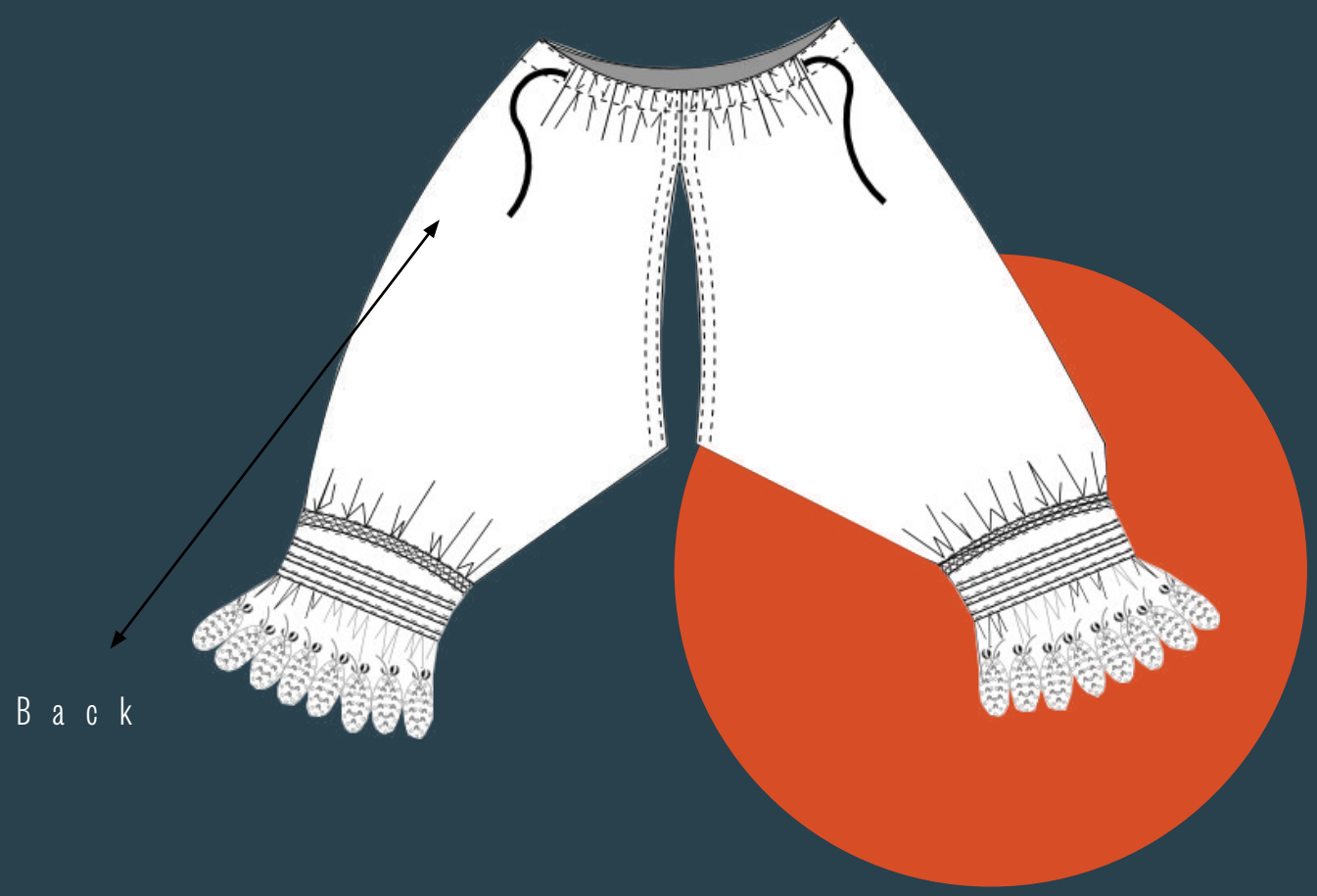
Open crotch. The finishing molds are assembled on the underside of the forks and waist.

Front: Low crotch triangle cutout 3 darts at the waist, button placket on the sides, closed with a mother-of-pearl button.

Back: 2 darts at the waist. The waist is tightened by a tie passing through 2 buttonholes placed near the side darts. The link is inserted between the size and the shape.

The legs of the panties are finished with a lace between two, religious pleats, embroidery and an embroidery ribbon.

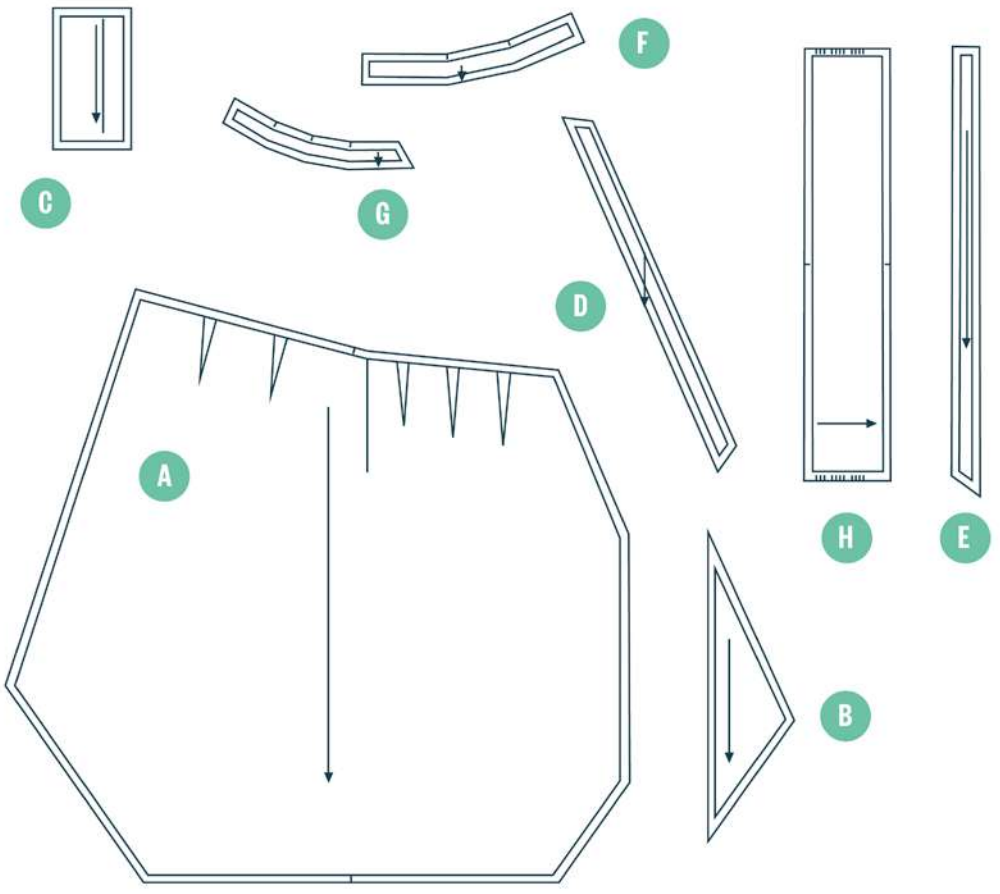

Front


Back

PARTS OF THE DESIGN

SPLIT PANTIES

SCALE 1:10



A **leg**
Cut 2 cotton fabric

B **triangle**
Cut 2 cotton fabric

C **placket**
Cut 2 cotton fabric

D **fit crotchless back**
Cut 2 cotton fabric

E **crothless back**
Cut 2 cotton fabric

F **fit waist in front**
Cut 2 cotton fabric

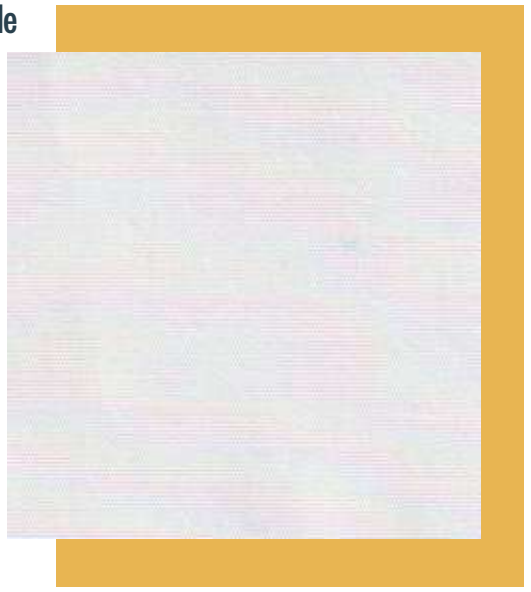
G **fit back waist in front**
Cut 2 cotton fabric

H **lower leg band**
Cut 2 cotton fabric

THE TECH PACK

SPLIT PANTIES

Sample



Warp Thread

Weft Thread

Width of the Finish	1,51 m
Weight m2	111 g/m2
Weight m l.	166,10 g/mL
Warp Density	20 warp/cm
Weft Density	30 weft/cm
Number Warp Tex	5
Number Weft Tex	10

Adjustments, starching and finish:

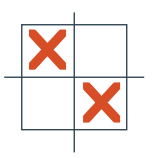
Contraction due to ligament, sanforised

Observations:

White cotton popelin

	Color	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	S 450 V/m	30	white
Weft	white	100% cotton	S 450 V/m	20	white

Weave



THE TECH PACK

SPLIT PANTIES

Sample

Warp Thread

Weft Thread

Width of the Finish	8 cm
Weight m2	-
Weight m l.	14,2 g/mL
Warp Density	22 warp/cm
Weft Density	26 weft/cm
Number Warp Tex	5
Number Weft Tex	10

Adjustments, starching and finish:

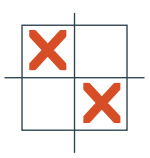
Contraction due to ligament, sanforised.

Observations:

Embroidery 1,4o m used

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	S 450 V/m	5	white
Weft	white	100% cotton	S 450 V/m	10	white

Weave



THE TECH PACK

SPLIT PANTIES

Sample

Width of the Finish	2,3 cm
Weight m2	-
Weight m l.	4,6 g/mL
Warp Density	-
Weft Density	-
Number Warp Tex	-
Number Weft Tex	-

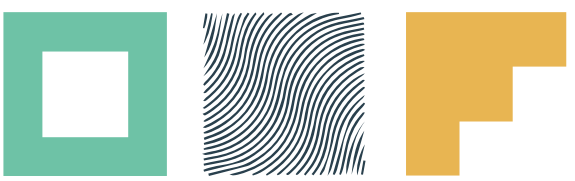
Adjustments, starching and finish:

Embroidery

Observations:

1m used
White cotton

	Color	Material	Torsion	Tex No.	Arrangement
Warp	-	-	-	-	-
Weft	-	-	-	-	-



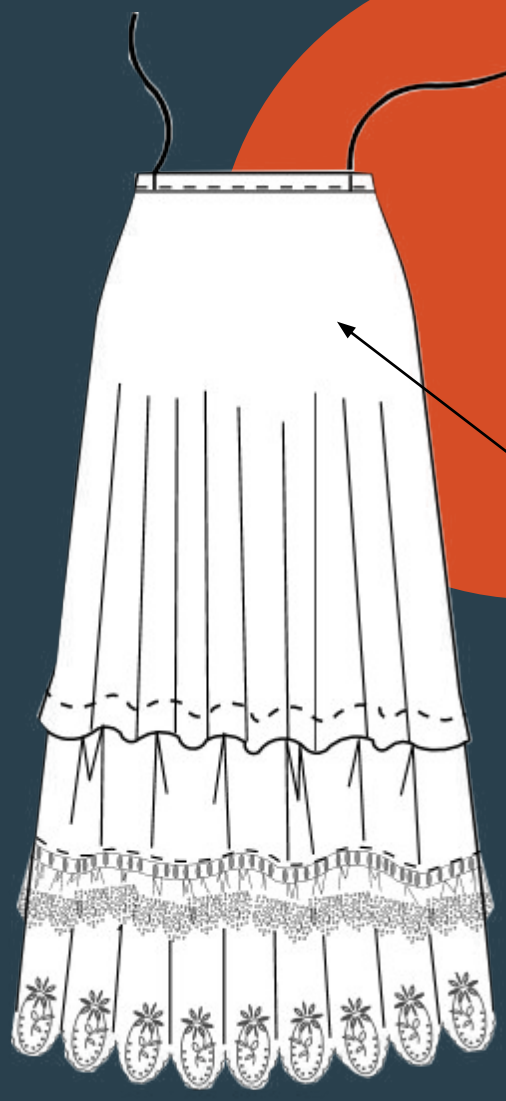
PETTICOAT

PETTICOAT

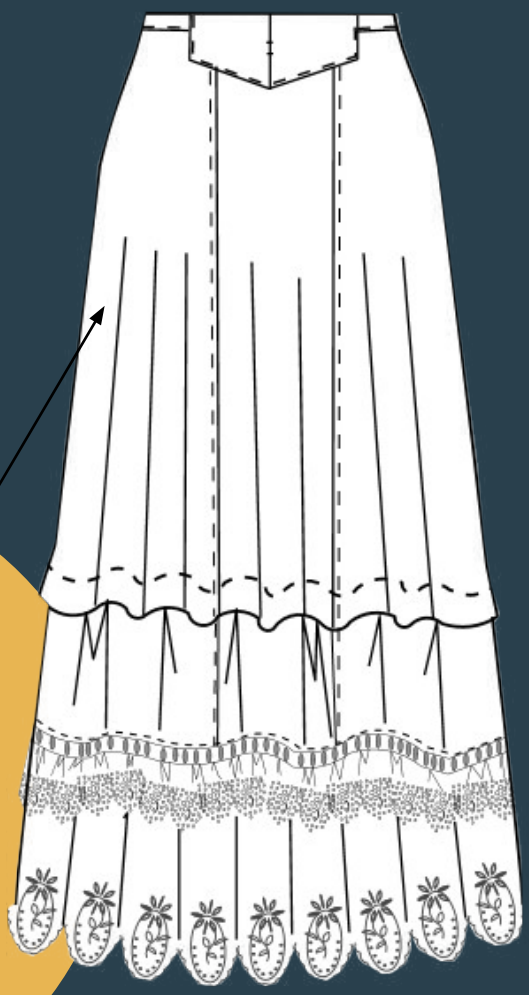
Long petticoat made up of three panels in front and one in the back. Front yoke with a buttonhole in the middle front. The closure is done by a slide in the back. The pleats attached to the back support the pleats of the skirt.

A mid-height pleat allows the petticoat to be lengthened or shortened.

The bottom of the petticoat is finished with a lace between two, an embroidery and two embroidery ribbons.



Back

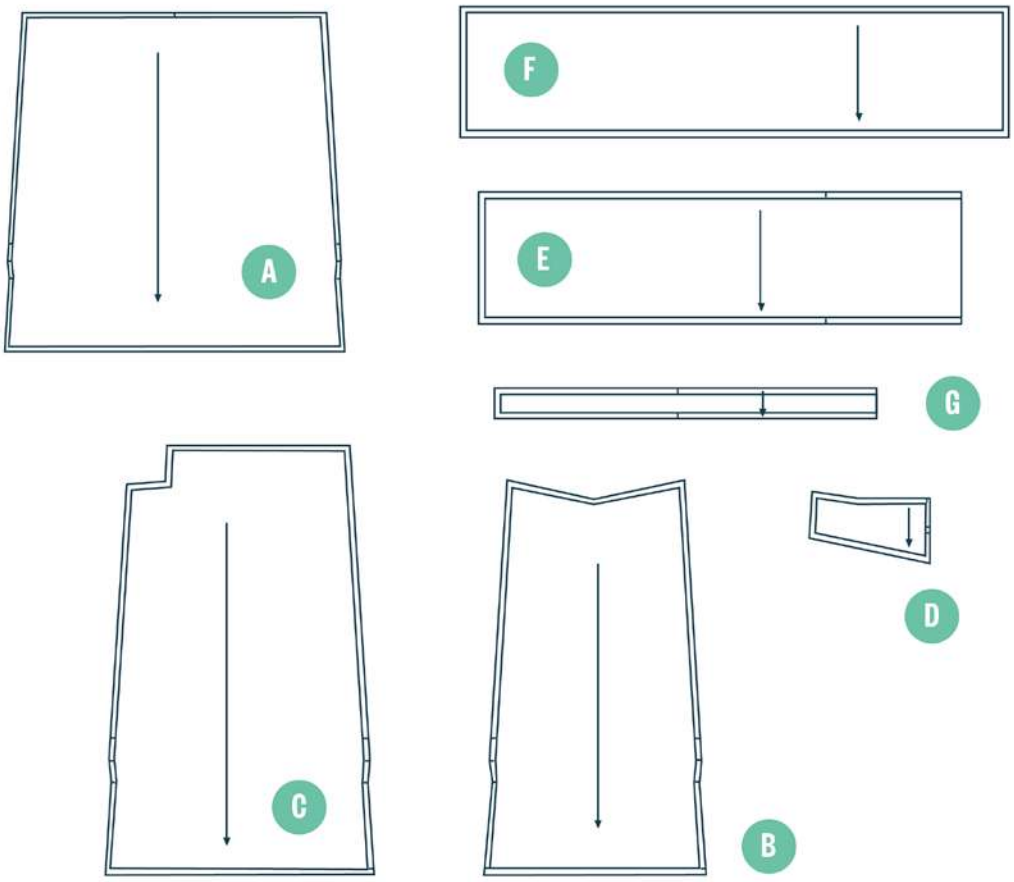


Front

PARTS OF THE DESIGN

PETTICOAT

SCALE 1:10



A **back**
Cut 1 cotton fabric

B **middle front**
Cut 1 cotton fabric

C **side in front**
Cut 2 cotton fabric

D **yole in front**
Cut 4 cotton fabric

E **ruffle bottom petticoat back**
Cut 1 cotton fabric

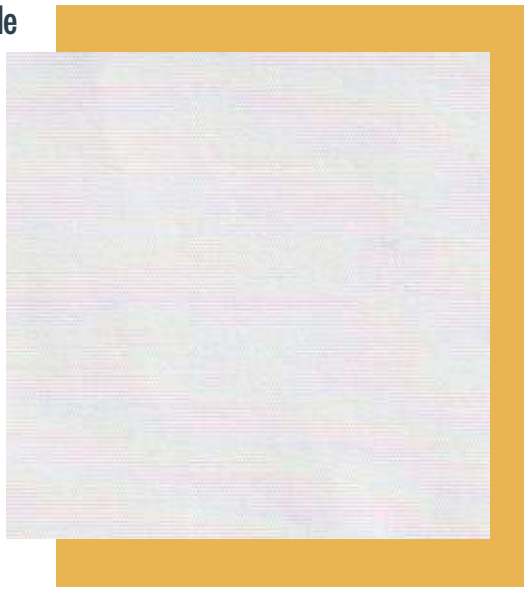
F **ruffle bottom pettitcoat front**
Cut 1 cotton fabric

G **waist belt**
Cut 1 cotton fabric

THE TECH PACK

PETTICOAT

Sample



Warp Thread

Weft Thread

Width of the Finish	1,51 m
Weight m2	111 g/m2
Weight m l.	166,10 g/mL
Warp Density	20 warp/cm
Weft Density	30 weft/cm
Number Warp Tex	5
Number Weft Tex	10

Adjustments, starching and finish:

Contraction due to ligament, sanforised

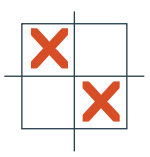
Observations:

White cotton popelin

	Color	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	S	30	white

	Color	Material	Torsion	Text No.	Arrangement
Weft	white	100% cotton	S	20	white

Weave



THE TECH PACK

PETTICOAT

Sample

Width of the Finish	2,3 cm
Weight m2	-
Weight m l.	4,6 g/mL
Warp Density	-
Weft Density	-
Number Warp Tex	-
Number Weft Tex	-

Adjustments, starching and finish:

Embroidery

Observations:

2 m 2o used
White cotton

Warp	**Color**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	-	-	-	-	-
Weft	**Color**	**Material**	**Torsion**	**Text No.**	**Arrangement**
	-	-	-	-	-

THE TECH PACK

PETTICOAT

Sample

Warp Thread

Weft Thread

Width of the Finish	7,5 cm
Weight m2	-
Weight m l.	12,6 g/mL
Warp Density	22 warp/cm
Weft Density	26 weft/cm
Number Warp Tex	5
Number Weft Tex	10

Adjustments, starching and finish:

Contraction due to ligament, sanforised.

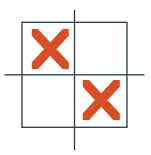
Observations:

Embroidery 2.20 m used

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	S 450 V/m	5	white

	Colour	Material	Torsion	Text No.	Arrangement
Weft	white	100% cotton	S 450 V/m	10	white

Weave



THE TECH PACK

PETTICOAT

Sample

Warp Thread

Weft Thread

Width of the Finish	8 cm
Weight m2	-
Weight m l.	13,5 g/mL
Warp Density	22 warp/cm
Weft Density	26 weft/cm
Number Warp Tex	5
Number Weft Tex	10

Adjustments, starching and finish:

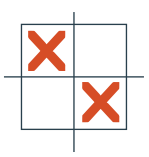
Contraction due to ligament, sanforised.

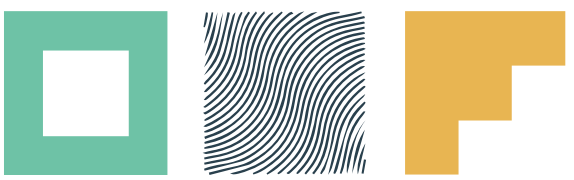
Observations:

Embroidery 3m used

	Color	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	S 450 V/m	5	white
Weft	white	100% cotton	S 450 V/m	10	white

Weave





SKIRT

SKIRT

Skirt made of woolen cloth woven with stripes on the light or dark weft, striped in two or more colors: green, blue, red, mauve mainly.

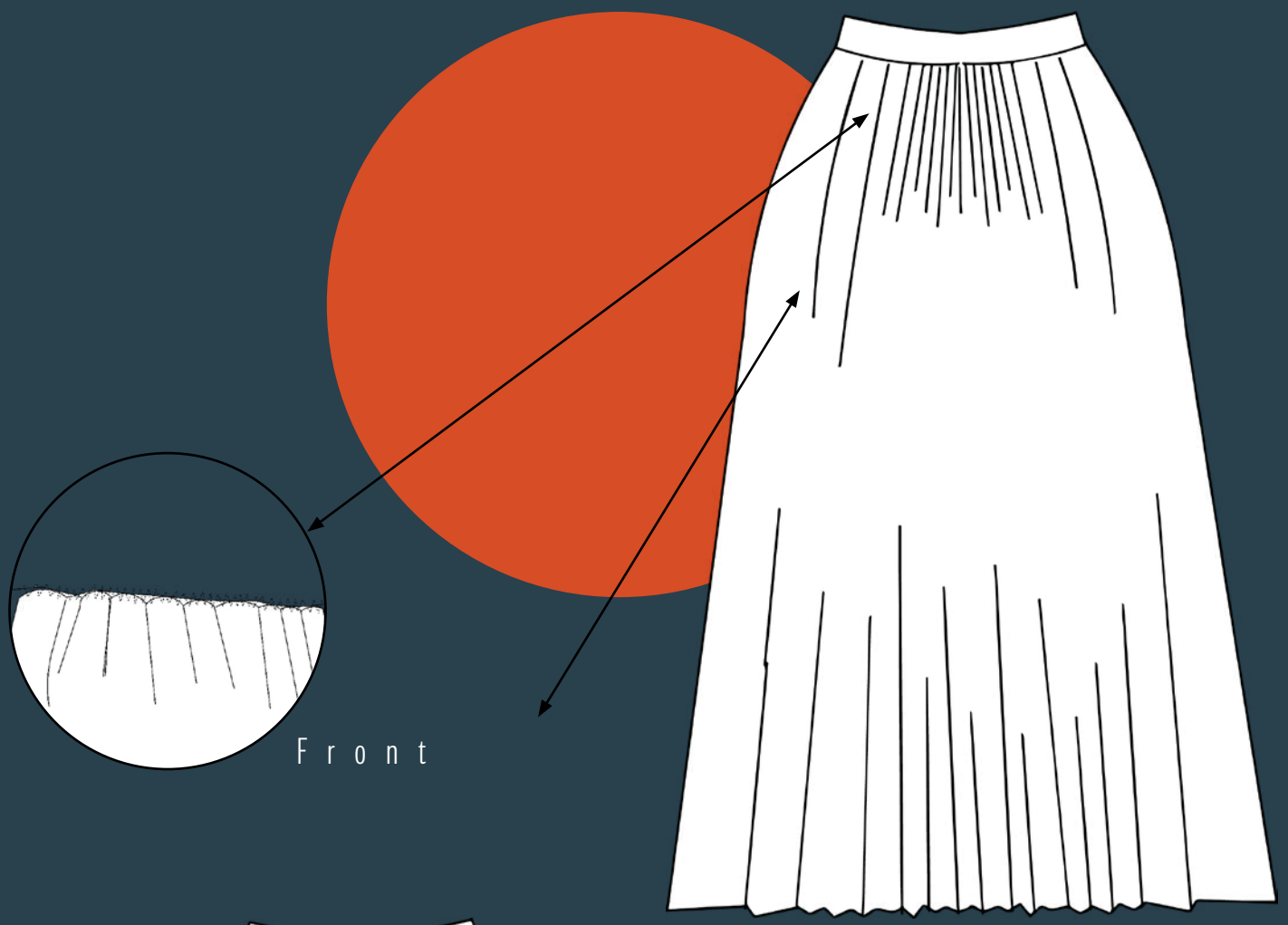
Loose skirt formed of pleats: flat part in the center of the middle in front of several pleats on each hollow side so a bottom of pleats has a slit a little lower at the level above the knees a small buttonhole which allows to pass a ribbon to raise the skirt, so as not to dirty it.

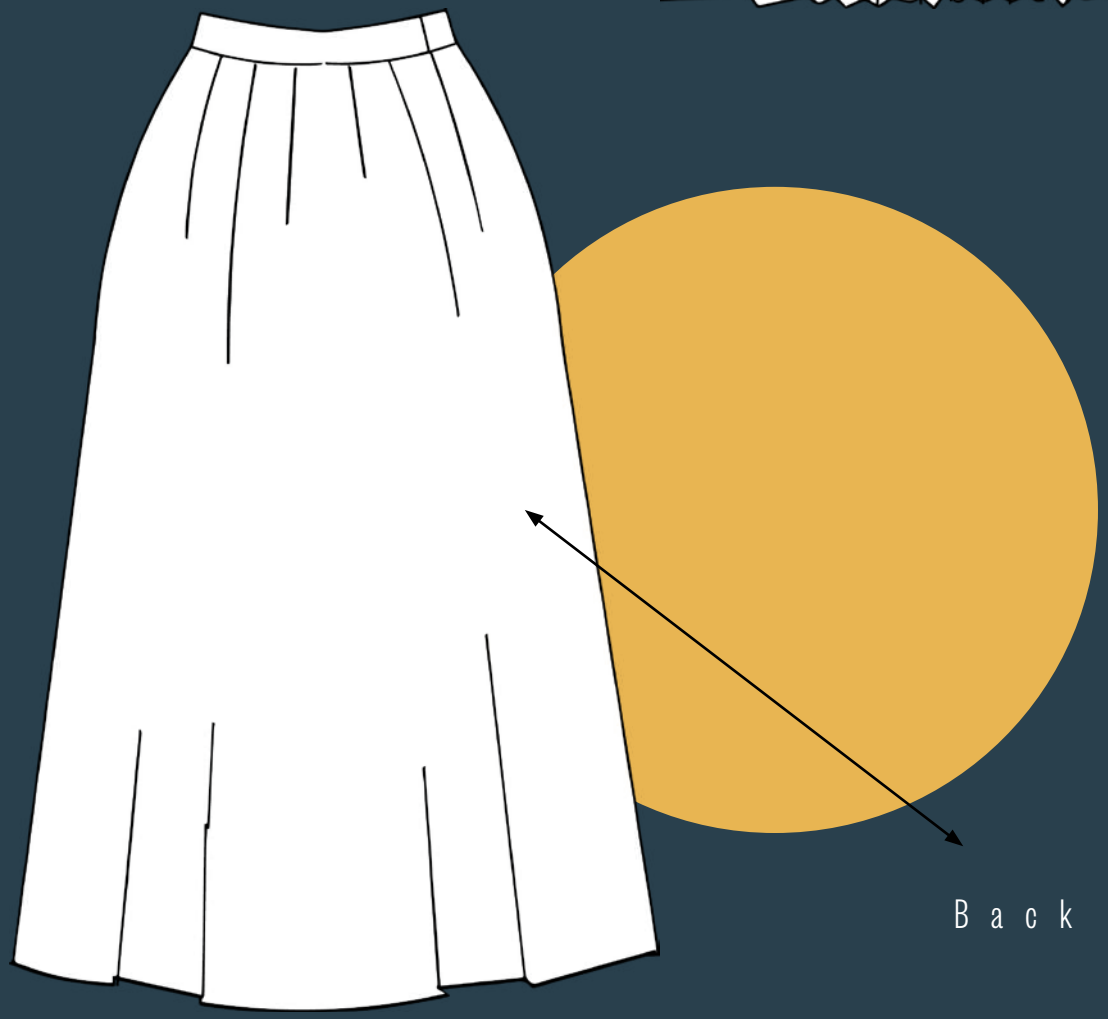
The waist is finished with a belt.

The opening is made at the level of a larger fold which makes it possible to modify the size of the belt, it closes with the help of a hook.

The back is made up of many small standing pleats which are very tight. The pleats at the back are undone during pregnancy.

The skirt can be very heavy.

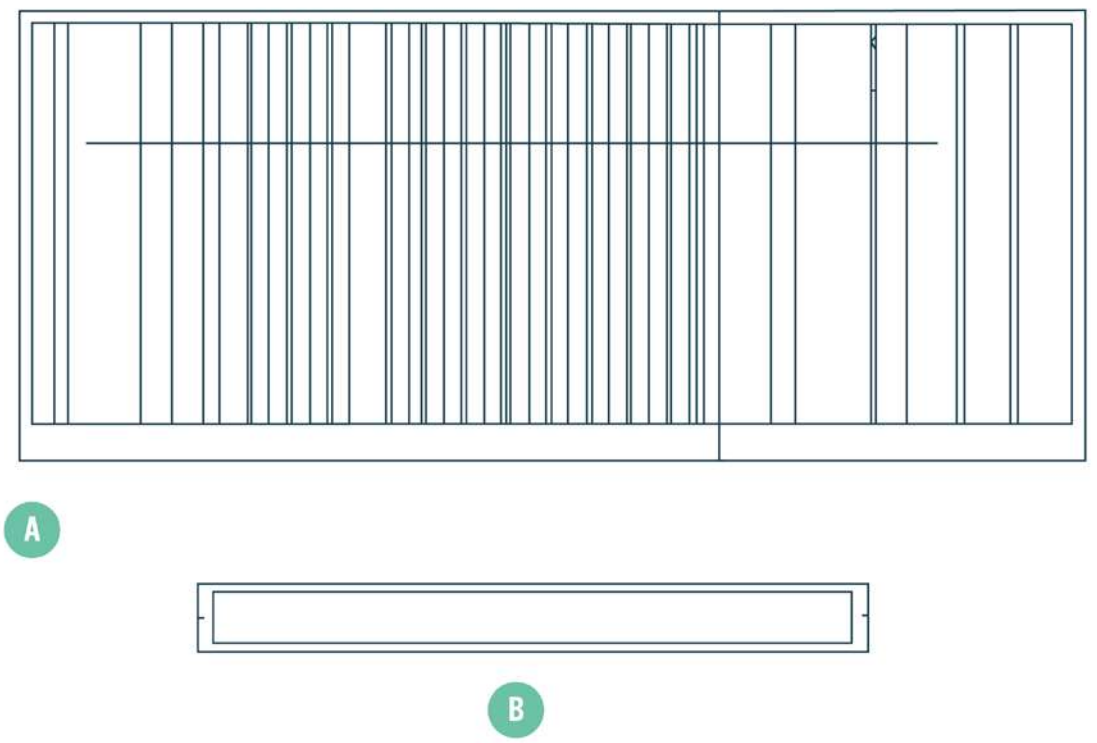

Front


Back

PARTS OF THE DESIGN

SKIRT

SCALE 1:10



A **skirt**
Cut 1 wool fabric

B **skirt belt**
Cut 1 wool fabric

THE TECH PACK

SKIRT

Sample

Warp Thread

Weft Thread

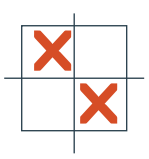
Width of the Finish	1,5 m
Weight m2	356 g/m2
Weight m l.	534 g/mL
Warp Density	18 warp/cm
Weft Density	22 weft/cm
Number Warp Tex	20
Number Weft Tex	25

Observations:

Industrial weaving

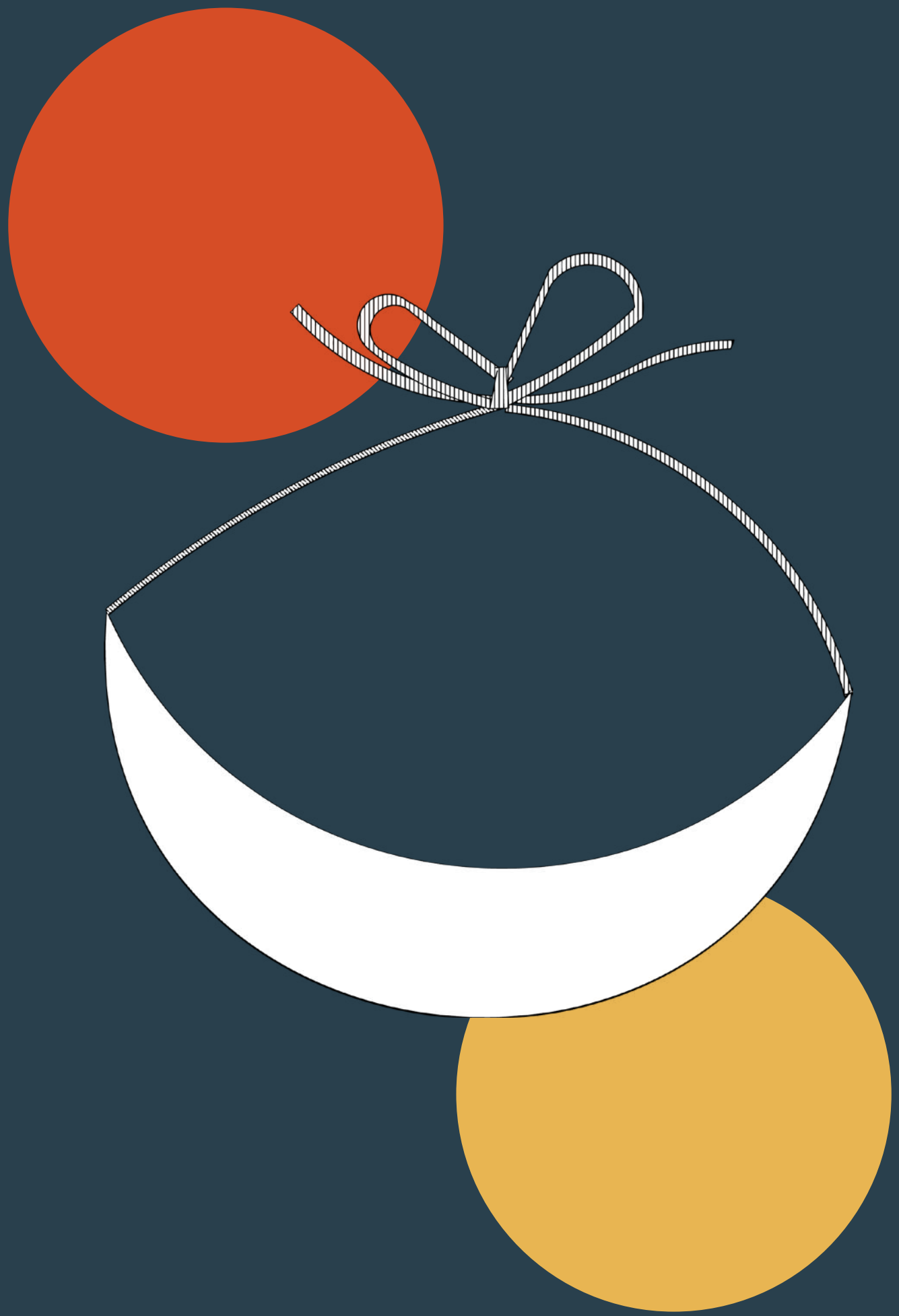
	Color	Material	Torsion	Tex No.	Arrangement
Warp	black red	100% wool	Z 250 V/m	20	-
Weft	black	100% wool	Z 270 V/m	25	black

Weave



HOUPELINOT

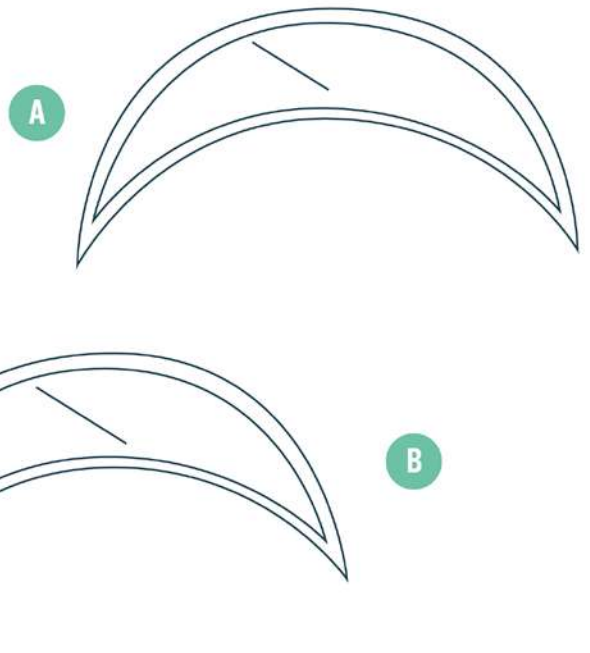
The faux cul or houpelinot is a stuffed cousin placed under the skirt. It relieves the back.



PARTS OF THE DESIGN

HOUPELINOT

SCALE 1:10



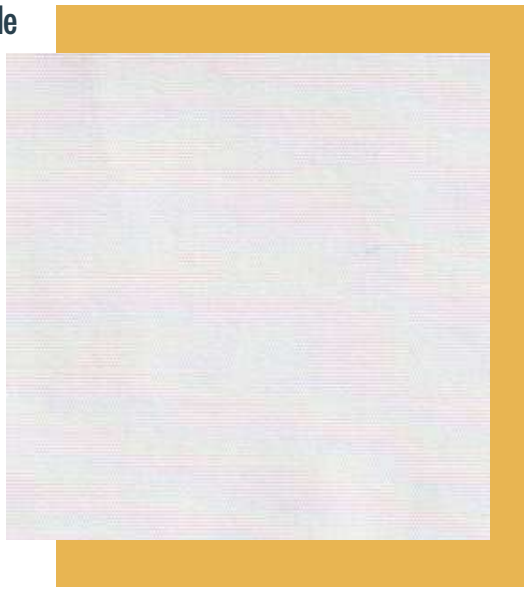
A **top**
Cut 1 cotton fabric

B **underside**
Cut 1 cotton fabric

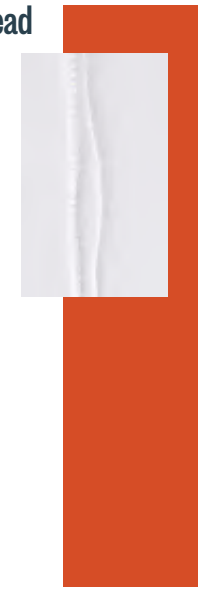
THE TECH PACK

HOUPELINOT

Sample



Warp Thread



Weft Thread

Width of the Finish	1,51 m
Weight m2	111 g/m2
Weight m l.	166,10 g/mL
Warp Density	20 warp/cm
Weft Density	30 weft/cm
Number Warp Tex	5
Number Weft Tex	10

Adjustments, starching and finish:

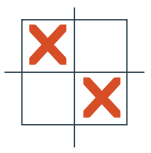
Contraction due to ligament, sanforised

Observations:

White cotton

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	white	100% cotton	S	30	white
Weft	white	100% cotton	S	20	white

Weave



BODICE

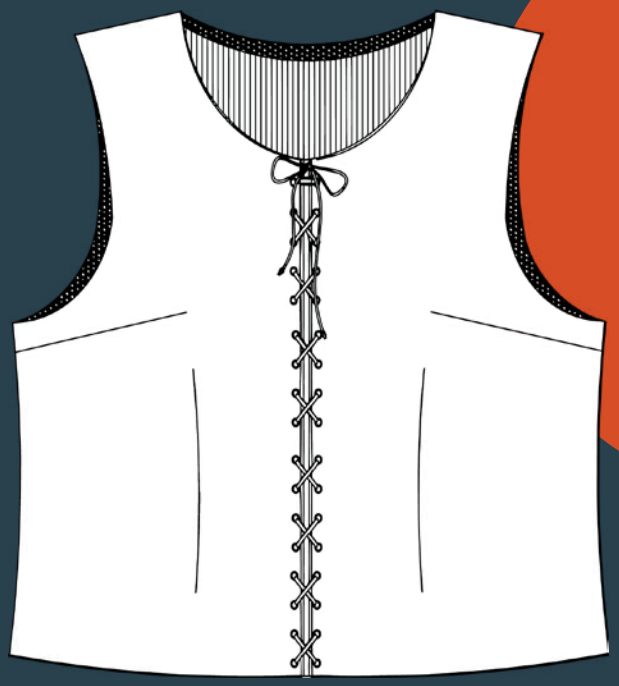
BODICE

The bodice closes in front with a lace covers the body up to the waist, it is composed on the front of a chest dart and dart has two peaks between the chest and the waist.

The back has a bending clip.

The neckline is rounded, finished with a bias or a hem, the same for the armhole.

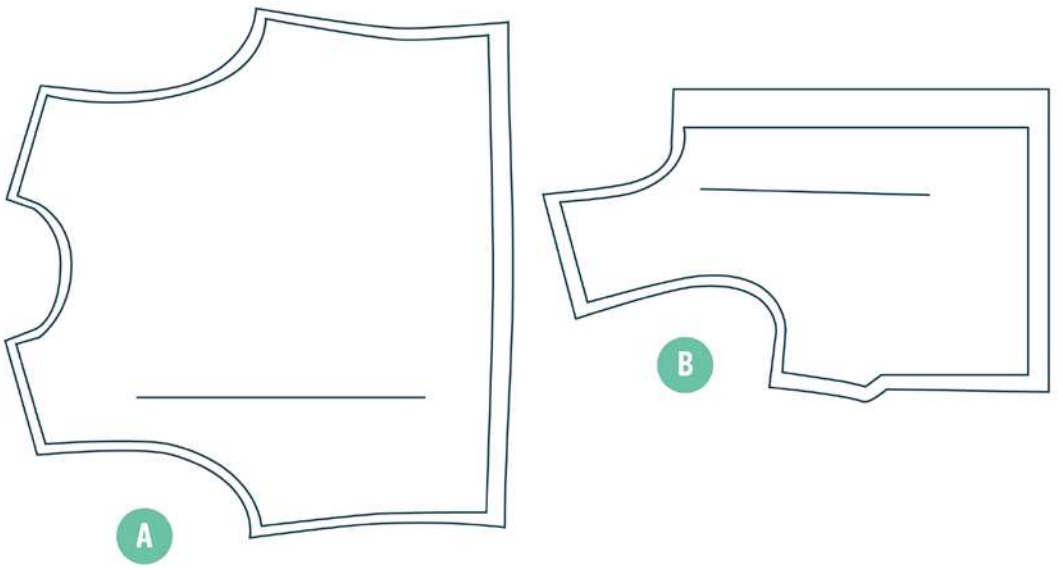
It is made in a twill canvas, most often it is striped.



PARTS OF THE DESIGN

BODICE

SCALE 1:10



A **front**
Cut 2 cotton fabric

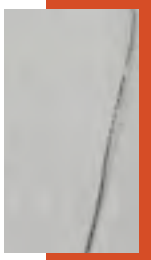
B **back**
Cut 1 cotton fabric

THE TECH PACK

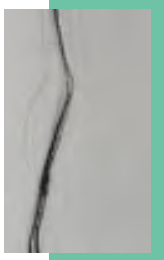
BODICE

Sample

Warp Thread



Weft Thread



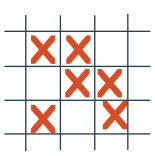
Width of the Finish	1,46 m
Weight m2	258 g/m2
Weight m l.	377 g/mL
Warp Density	32 warp/cm
Weft Density	30 weft/cm
Number Warp Tex	41
Number WeftTex	39

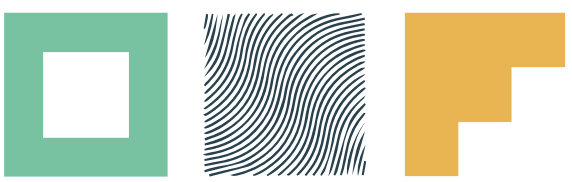
Observations:

Cotton

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	light gray dark gray	100% cotton	Z 380 V/m	41	-
Weft	light gray dark gray	100% cotton	Z 350 V/m	39	-

Weave

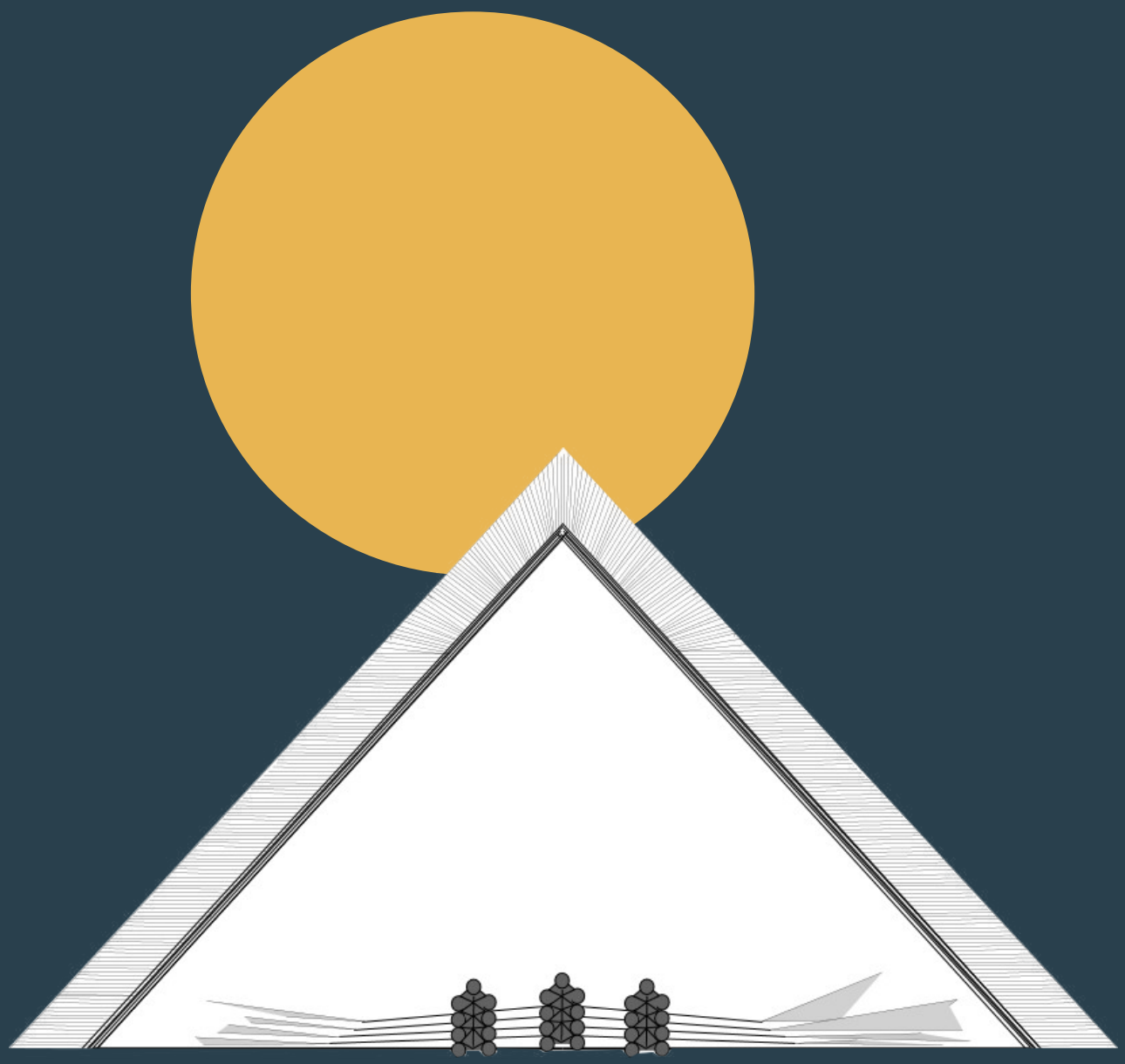




SHAWL

The silk or cotton shawl brings a note of color. It is doubled. There is a very wide variety of shawls. It is worn on the shoulders by forming several pleats at the back neckline.

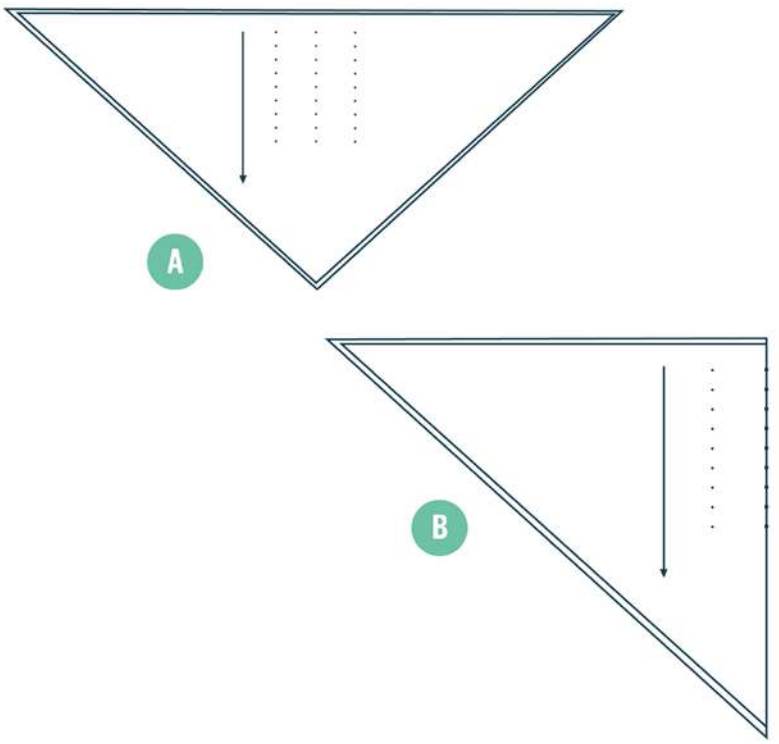
It falls sharply in the back. It is crossed on the chest and wraps around the neck. It is held by pins.



PARTS OF THE DESIGN

SHAWL

SCALE 1:10



A **shawl top**
Cut 1 cotton fabric

B **shawl lining**
Cut 1 cotton fabric

THE TECH PACK

SHAWL

Sample

Warp Thread

Weft Thread

Width of the Finish	1,3 m
Weight m2	220 g/m2
Weight m l.	286 g/ mL
Warp Density	21 warp/cm
Weft Density	12 weft/cm
Number Warp Tex	70
Number Weft Tex	60

Adjustments, starching and finish:

Printed sock

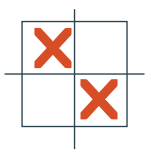
Observations:

Right shawl
Silk brooch

	Color	Material	Torsion	Tex No.	Arrangement
Warp	ivory	100% cotton	Z 220 V/m	70	ivory

	Color	Material	Torsion	Text No.	Arrangement
Weft	ivory black red	100% cotton	Z 230 V/m	60	-

Weave

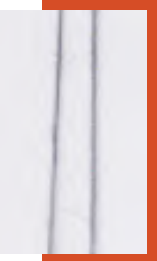


THE TECH PACK

SHAWL LINING

Sample

Warp Thread



Weft Thread

Width of the Finish	1,4 m
Weight m2	77 g/m2
Weight m l.	107,8 g/ mL
Warp Density	36 warp/cm
Weft Density	27 weft/cm
Number Warp Tex	5
Number Weft Tex	0,7

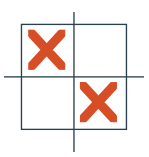
Observations:

Cotton voile

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	navy	100% cotton	S 300 V/m	5	navy

	Colour	Material	Torsion	Text No.	Arrangement
Weft	navy	100% cotton	S 450 V/m	0,7	navy

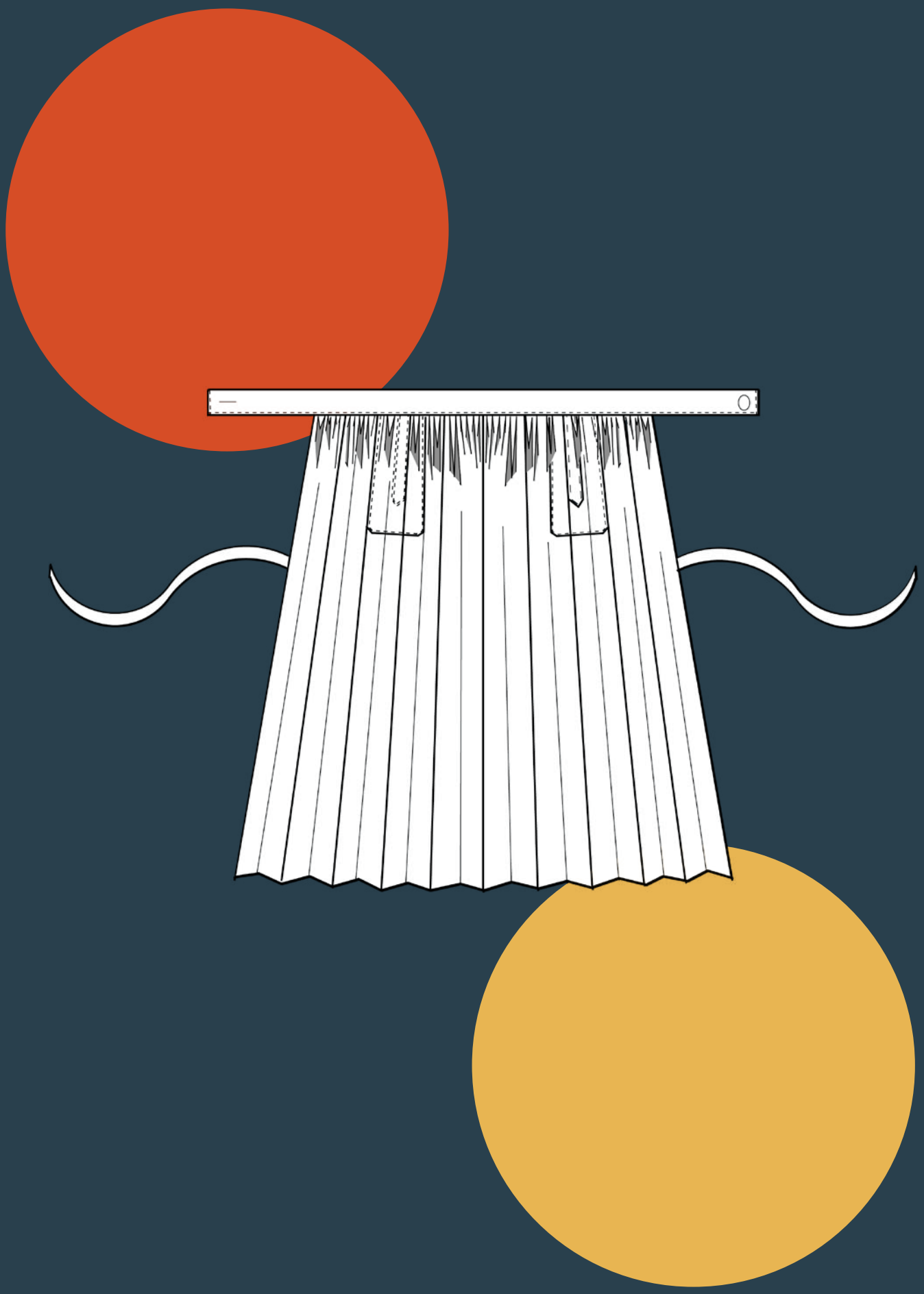
Weave



APRON

The woven apron in stripes, checks or plain. It can be of various colors, often matching the skirt. With or without pockets, it is trimmed a few times halfway up the back with a defile allowing the petticoat or the skirt to be raised, so as not to dirty it.

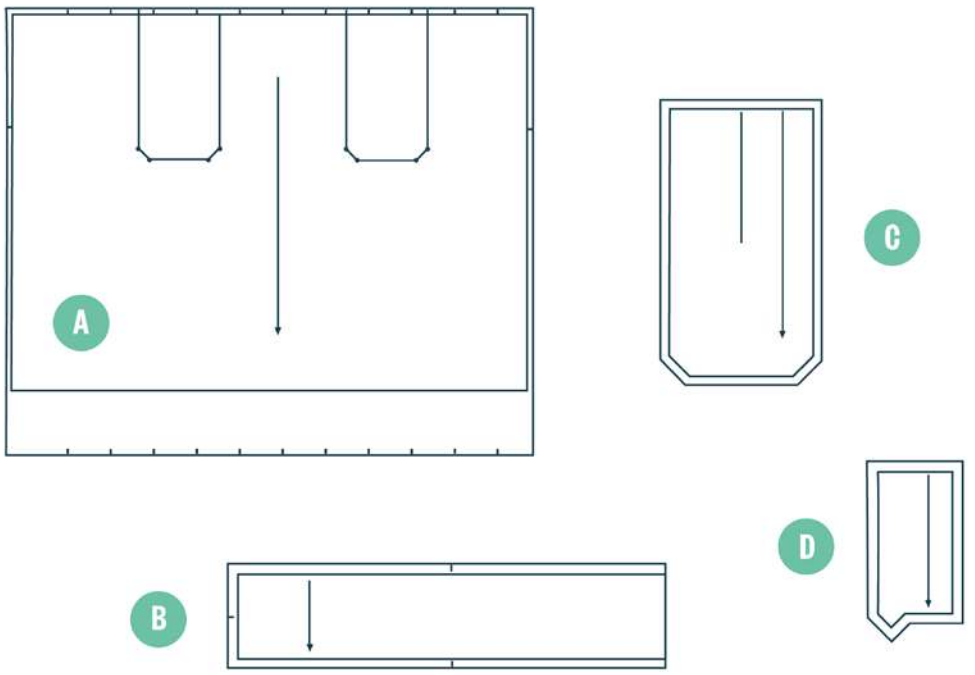
It is pleated and gathered at the waist. It is fixed by a buttoned belt.



PARTS OF THE DESIGN

APRON

SCALE 1:10



A **apron**
Cut 1 cotton fabric

B **waistband**
Cut 1 cotton fabric

C **pocket**
Cut 2 cotton fabric

D **pocket opening tab**
Cut 2 cotton fabric

THE TECH PACK

APRON

Sample

Warp Thread

Weft Thread

Width of the Finish	1,4 m
Weight m2	248 g/m2
Weight m l.	347,20 g/ mL
Warp Density	46 warp/cm
Weft Density	18 weft/cm
Number Warp Tex	48
Number Weft Tex	38

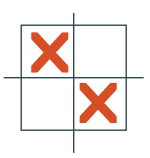
Observations:

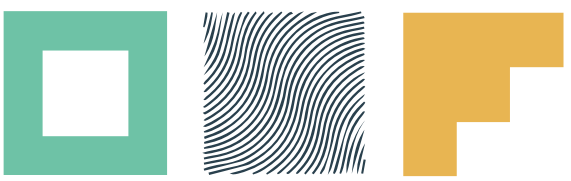
Cotton tarpaulin

	Color	Material	Torsion	Tex No.	Arrangement
Warp	navy red white	100% cotton	S 360 V/m	48	-

	Color	Material	Torsion	Text No.	Arrangement
Weft	navy red white	100% cotton	Z 380 V/m	38	-

Weave





COIFFE

COIFFE

The headdress is a main element of the outfit, it is composed of 3 elements: the bottom, the pass and the wings in one element. It is different depending on the region, the village.

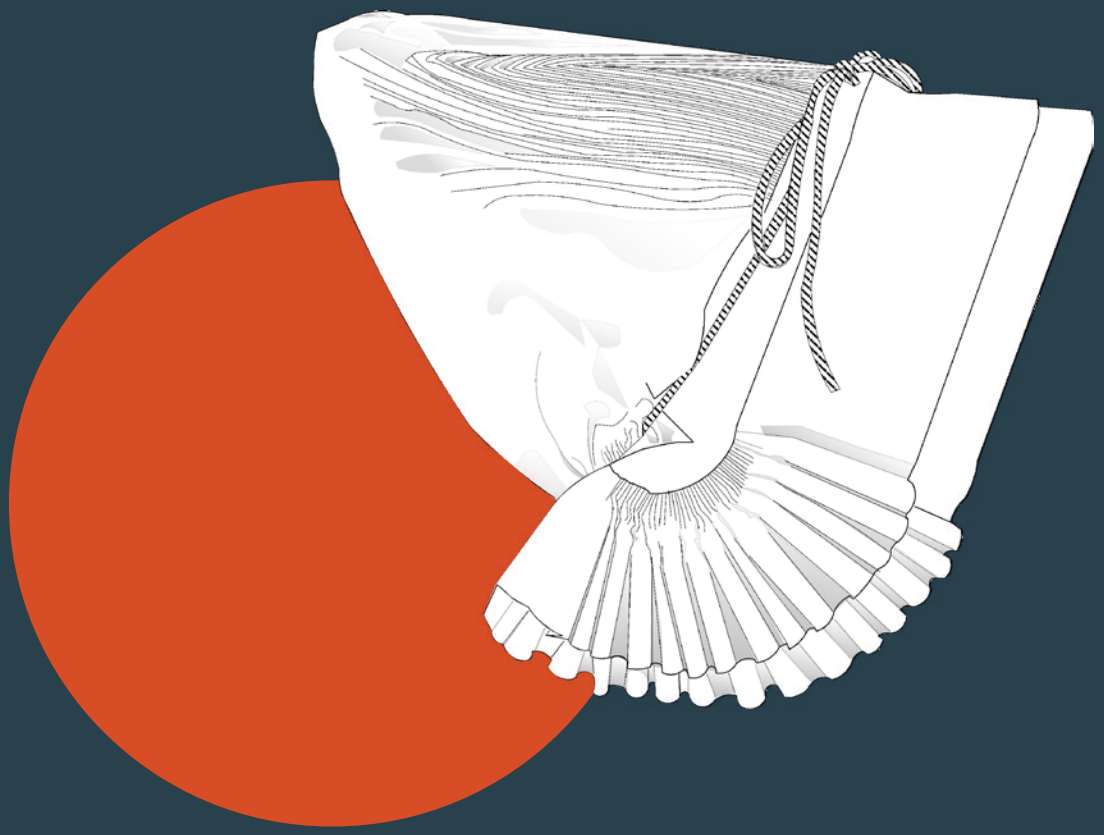
The heart pleating of the fund is carried out with a fingernail or a needle. All folds are placed next to each other.

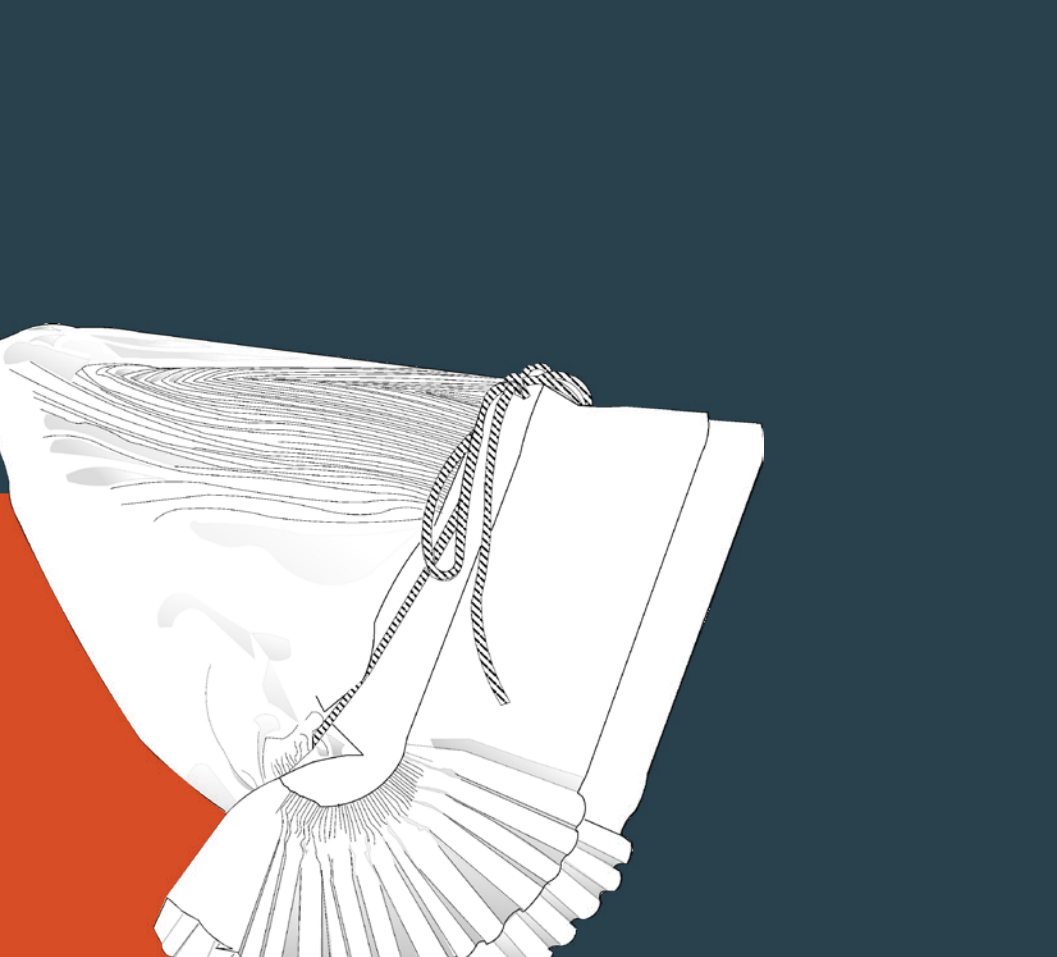
They measure from 1mm to 1.5mm for the widest; the folds of the angles meet.

The wings are piped using a pipe iron, these irons are of different sizes which allows for more or less rolling. A tie allows a tightening at the level of the neck, it is tightened on the top.

This headdress is made of a soft and tight fabric. This work requires a lot of dexterity. Ironing is done from right to left.

The quality of the starching is very important to have a quality job.

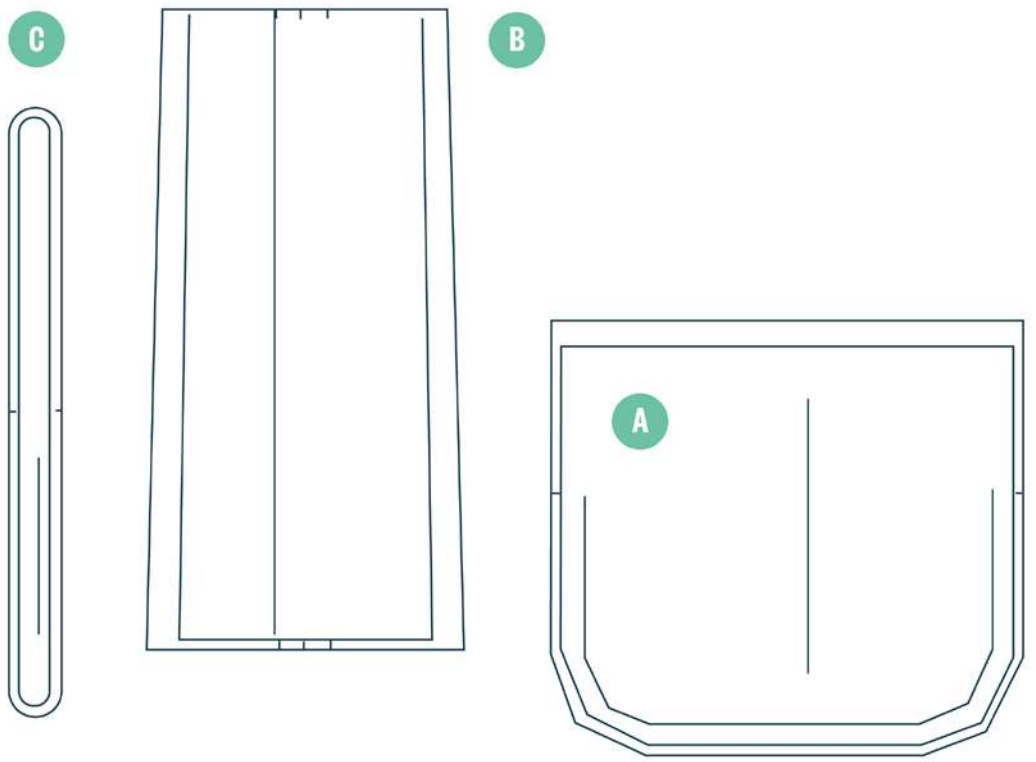




PARTS OF THE DESIGN

COIFFE

SCALE 1:10



A **headdress botton**
Cut 1 cotton fabric

B **headdress botton**
Cut 2 cotton fabric

C **headdress pass**
Cut 1 cotton fabric

THE TECH PACK

COIFFE

Sample

Warp Thread

Weft Thread

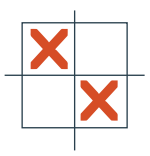
Width of the Finish	1,13 m
Weight m2	171 g/m2
Weight m l.	193,23 g/mL
Warp Density	36 warp/cm
Weft Density	27 weft/cm
Number Warp Tex	30
Number Weft Tex	20

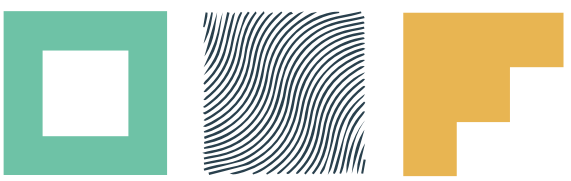
Adjustments, starching and finish:

Contraction due to ligament, sanforised.

	Color	Material	Torsion	Tex No.	Arrangement
Warp	ivory	100% cotton	S 370 V/m	30	ivory
Weft	ivory	100% cotton	S 320 V/m	20	ivory

Weave



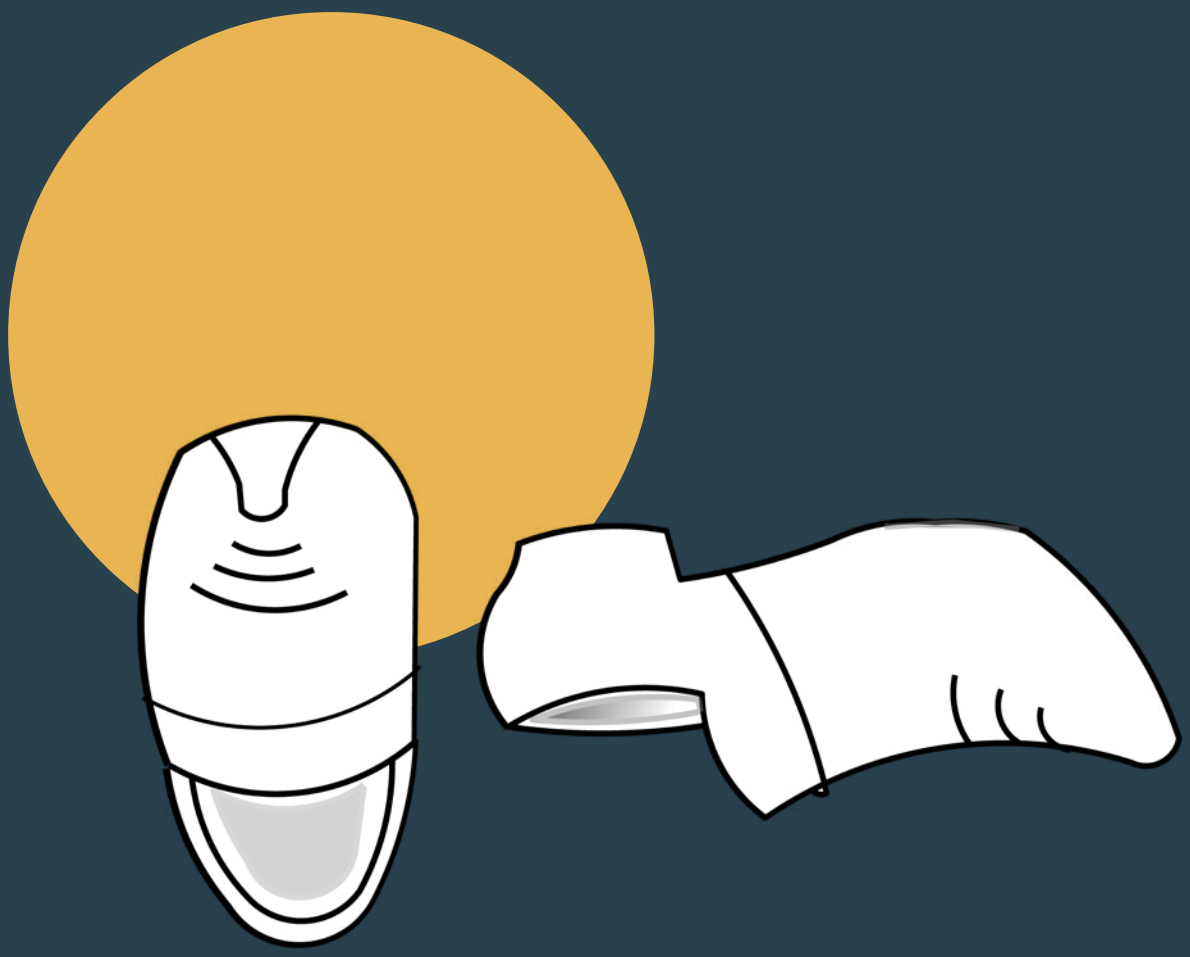


SABOT

Clogs are made from local wood. They were made from one piece of wood, often by the people themselves (even though clog makers existed at that time)

Willow was used for those who worked in damp environments, poplar was non-slippery. For celebration and festive days, the models are made of cherrywood or walnut wood. The top is decorated and the wood stained with lampblack (for men). Women's models are sometimes painted red, pink or yellow.

In winter, for more comfort, straw is put in the hoof.



FEMALE

TRADITIONAL EUROPEAN

CLOTHING

SLOVENIA

Traditional costume in Alpine Slovenia was the most developed form of clothing in Slovenia.

INTRO-DUCTION

People living closer to the city, richer and younger, were generally more fashion oriented than poorer and older ones and those living in more remote places.

DUE TO INFLUENCE OF URBAN FASHION, peasant festive national costume has slowly changed from de middle of the 19th century. Changes were initially visible mainly in clothing fabric. Homemade fabric was replaced by factory. Gradually, tailord clothes became more fashionable.

Alpine Slovenia fashion was similar to simpler urban fashion before mid 19th century. Traditional costume in Alpine Slovenia was the most developed form of clothing in Slovenia. This level of clothing was formed due to its favourable geographic location, which enabled more direct contacts with the rest of Central Europe and its advanced clothing fashion, due to good transport links and fairly strong economic base of population.

According to testimonies, Slovene Alpine fashion changes must have been quite obvious. Furthermore, findings about major fashion changes in Gorenjska, Notranjska and Štajerska are similar.

Before railway, there was lively traffic from the northern countries to ports of Rijeka, Trieste and Venice. In some areas, due to local needs, people were mainly engaged in transportation. Coachmen brought women silk scarves, goods and jewellery. Due to successful turnover, purchasing power of rural population increased. This was also evident in fashion.

Trade fairs also play an important part in factory fabrics and some clothing products (scarves, socks, jackets, coats, shoes, hats) increase among rural population. Sale method was a kind of social event for farmers. Special charm of bargain was combined price reduction and associated feeling of good bargain.

Consequently, folk specialties and originality of traditional costumes declined.

Peasant costume development was not even. Different factors (wealth, geographical location, costume purpose, age and gender) influenced costume design and led to faster or slower adoption of modern clothing features. Female traditional costume changed more than male one. Female costume was designed by city ladies, as they wanted a Slovenian version, following foreign countries' example. People living closer to the city, richer and younger, were generally more fashion oriented than poorer and older ones and those living in more remote places.

Women, especially younger ones, adopted more fashionable clothes faster than men and dressed stylishly on Sundays and holidays. Everything had to be according to the latest cut, mostly made of fine fabric and in a way men would be a perfect lady not a peasant girl. Decades old fashion look was often reflected in festive costumes of elderly villagers. It was maintained by economy of wearers, careful festive attire protection and fabric quality and durability.

It was customary to leave preserved clothing pieces as a legacy to their descendants. On large farms, supporting staff, i.e. slaves and maidens, also received new items of clothing, especially underskirts, sleeves and shirts, as part of year-round payment.

There were different types of national costume in the first half of the 19th century.

Alpine female costumes can be identified mainly by headgear, skirt length and pleats and some outerwear.

There are three different types of traditional costumes on today's Slovenian territory at the end of the 18th and the first half of the 19th century:

• Alpine (in the central, western, northern and partly eastern part);
• Pannonian (in the north-east, south-east and south);
• Coastal or Mediterranean (in the south western and partly southern part).

Basic national costumes were complemented by regional peculiarities, intermediate forms and even by variations dictated by age, status, property and professional identity.

Alpine traditional female costume has many variants, i.e. sleeve cut (blouse), skirt length and pleats and hat wings and form. Basic costume consists of white linen blouse, ankle length skirt with a bra and apron. In addition, there is a scarf, socks, shoes, an ornate metal belt and headdress (avba, peča or zavijačka).

Coastal or Mediterranean type of female traditional costume consists of loose fitting shirt garment, two long sleeveless garments (kamižoti), open at front along entire length, worn over it. Skirt had a waistband.

Pannonian female traditional costume is white made of woven linen cotton, rarely linen. Costume differs greatly from traditional female costumes; clothing is entirely white (original female traditional costume was white and containing not a single piece of clothing or jewellery of any other colour than red). It is tailored from upper sleeve parts, which are longer so they can be tucked into pleated linen skirt. Socks and white headdress (peče) are also worn.

Today's costume is designed on the basis of political awakenings during Camp Movements in the middle of the 19th century, representing Slovenian national morale. Costume is preserved at events such as parades, cultural gatherings, costume events, folklore activities, ceremonial masses, church fairs, rural weddings...

Costume is preserved at events such as parades, cultural gatherings, costume events, folklore activities, ceremonial masses, church fairs, rural weddings...

FEMALE CLOTHING FROM LATE 18th CENTURY TO 20th CENTURY

Typical female garment was a skirt and a bodice swen together.

THE 19TH CENTURY FEMALE traditional costume consists of shirt, skirt with a sewn belt or bodice, jacket, petticoat, apron and large kerchief. As footwear, women wore ankle boots and covered their heads with headdress (avba, peča, zavijačka). Underwear became popular after World War I.

Typical female garment was a skirt and bodice sewn together. It was used for work or as a festive garment throughout the year.

It consisted of bodice and a skirt. Skirt was finely pleated at the waist with bodice sewn to it. Festive skirts were lined on the inside with second hand cheaper fabric. Skirt hem protected work clothes.

They were maxi skirts decorated with pleats or silk ribbon.

Carniolan ladies wore dark blue, dark brown and black skirts in the middle of and second half of the 19th century in winter. In summer, they wore skirts made of dark green, purple, brown or garnet red tibet (thin wool fabric as in wool scarves), as well as cambric (cotton fabric). Taft skirts (real silk) were worn by richer women. Fashionable taft skirts in gradient colours: black red, black blue, black brown, black green, turquoise brown, blue green, brown purple, orange blue…

Women wore mostly black aprons, silk (cambric, percale, taft) or wool, often with woven floral patterns or other motifs for holidays. At first aprons were 1 to 1.5 m wide and densely gathered at the waist, reaching mid-thigh and below. They were 4 fingers shorter than skirt. Black wool bobbin lace (2 to 4 cm wide) was sewn on both sides and bottom.

In the middle of the century, women chose more vibrant apron colours: green, blue, red and yellow, with stripes or floral patterns. They were made of black silk fabric, muslin or cotton. Black aprons were usually trimmed with black machine or bobbin lace.

In the middle of the century, women chose more vibrant apron colours

As with the previous garments,
durability is guaranteed

Apron has a belt extended with two black twill straps.

Straps are put on stomachs, tightened and crossed at the back and tied at the front under apron. Belt is under straps not to slip off hips.

Dress (skirt and bodice) is women's work and festive clothing with long sleeves made of white linen or linen cotton.

It was worn as undergarment and served as underwear or outerwear. Sleeves were white, waist length or a bit lower. Shorter made figure slimmer at the waist. It has tiny folds on both sleeves. Pleats were sewn from neck to chest or even lower on the inside. This gave an appearance of thick and wavy pleat.
It is fastened with front buttons.

Petticoats were worn by rural women in the mid 19th century. They wore five to six heavily starched petticoats. They were worn on Sundays to show off their wealth. Bought or homemade lace (crochet, embroidered or knitted) were sewn on the inside. Pleats made petticoats even fuller.

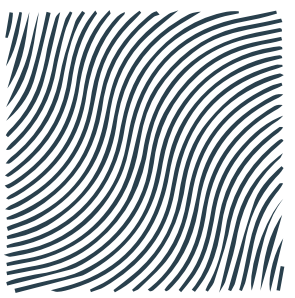
Underpants (bloomers) were made of white cotton canvas or red and white striped velvet. Ceremonial underpants had white, hand or machine crocheted lace sewn on. Lower part could be shaped as a pleat.

First underpants were given to women in childhood or adulthood. They were special to them, so they kept them for a long time.

Ribbons: 8 to 12 cm wide black taffeta was used, sometimes moire taffeta, to tie ribbons. They also used 3 m long ribbon, placed around waist and tied at the back. Some ribbons were already shaped, sewn and fastened in different ways.

Kerchief scarves were silk with characteristic old patterns. Today they are synthetic. They were fringed, cyclamen (in all shades, from purple to soft pink with white pattern in the middle). Corners were in floral motifs (yellow, orange, gold, purple, green).

In the countryside, women liked to wear lined scarves in yellow orange tones. They were decorated with stripes and vivid brocade flowers.



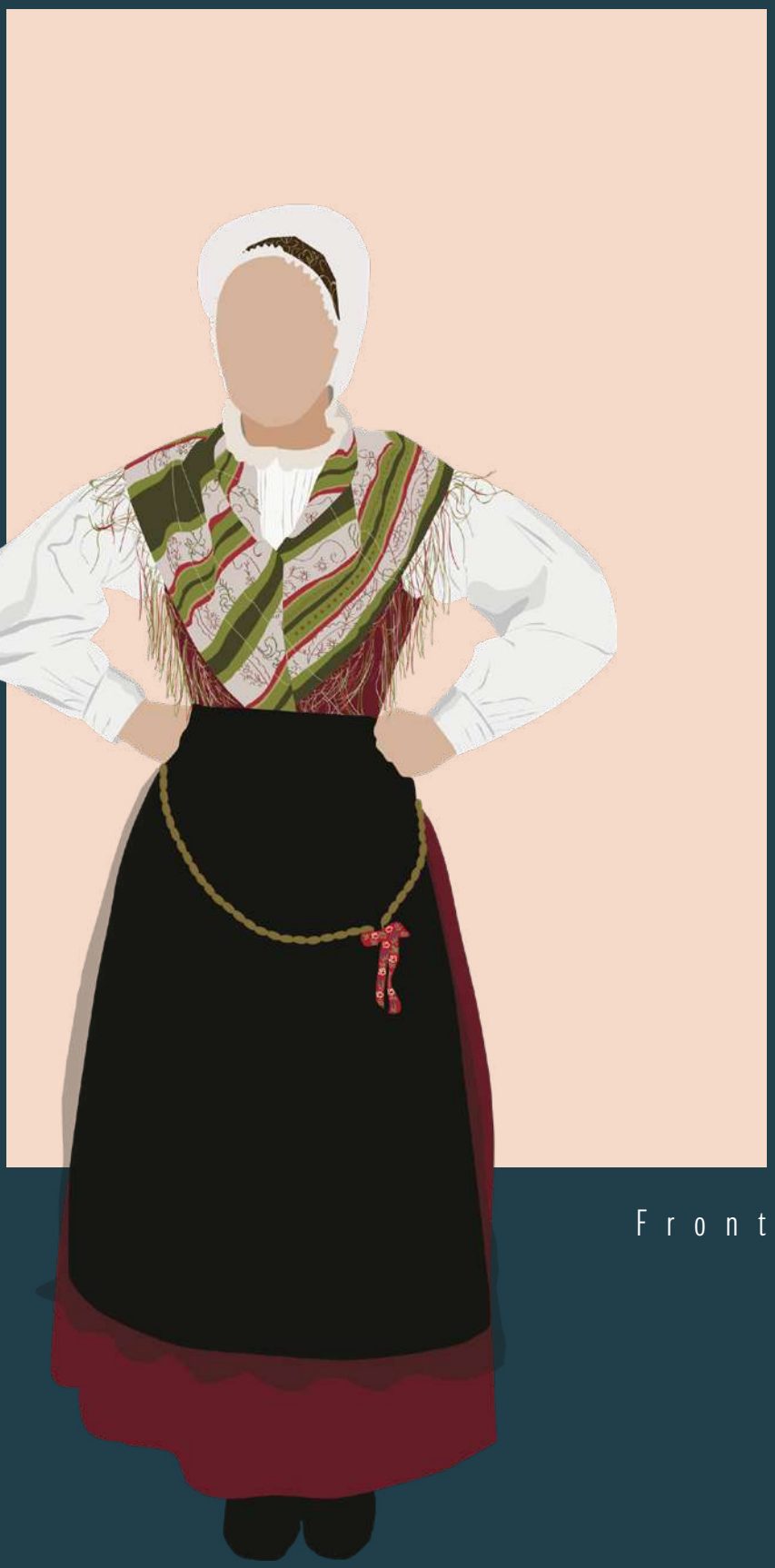
The scarves were decorated with stripes and vivid brocade flowers.

Peča is woman's headdress made of fine, white linen and later cotton linen. This is the most widespread and oldest Slovenian headdress. At first, they were very simple and laid upside down. Towards the end of the 19th century, richly embroidered headdress appeared as part of traditional costume. They were surrounded by expensive lace, often till.

Avba is festive headdress surrounding face. It has gold or black embroidered velvet part or rich gold brocade. Wealthy women wore it only for great ceremonies. Brides wore special wedding ones.

Zavijača is a triangular piece of white fabric. It has a chase corner in the middle. Headband is sewn around resulting hem, surrounded by narrow lace. Back is compressed with pleats for a perfect fit. Back pleats are fastened with blue tape.

Female clothing from late 18th century to 20th century



Front

Back

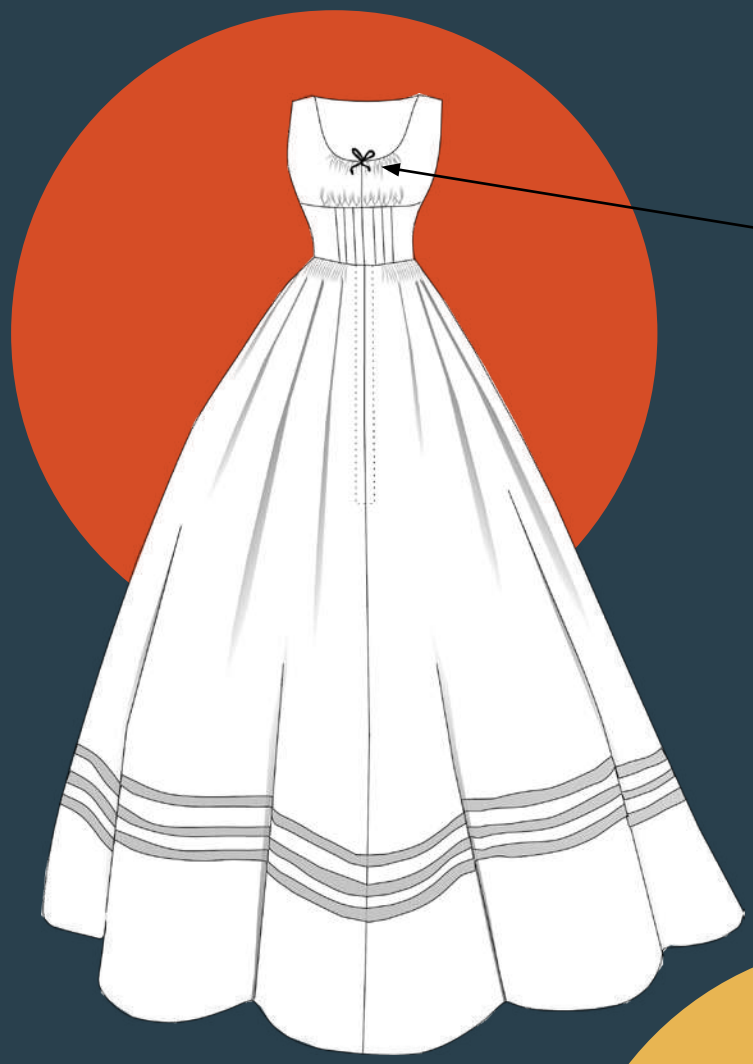
PETTICOAT

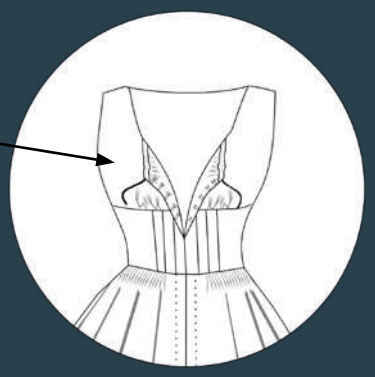
PETTICOAT (skirt and bodice sewn together)

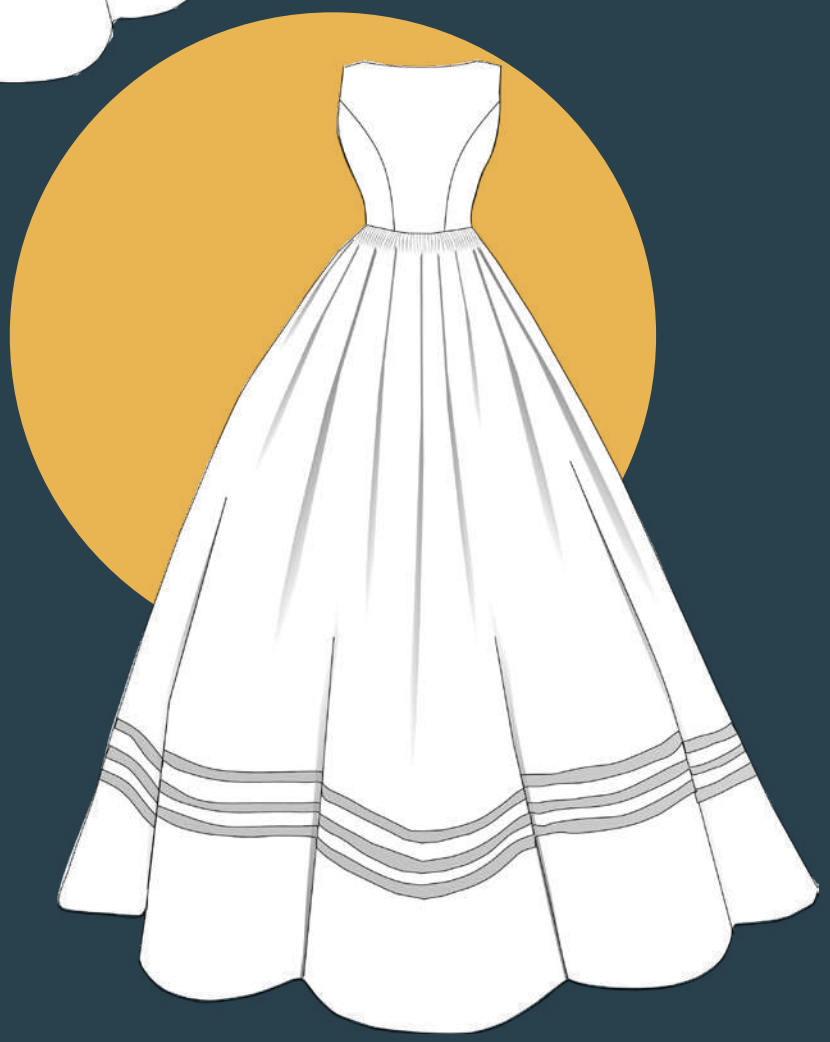
Petticoats were made of wool fabric, ranging from dark blue, brown, black to dark green and purple. Richer ones had taffeta silk skirts.

Bodice was lined with cotton canvas. It had lacing up in the front.

Skirt was gathered at the waist and sewn to bodice. Front had a knee slit and a pocket. A decorative pleat or velvet ribbon was sewn under the knees.



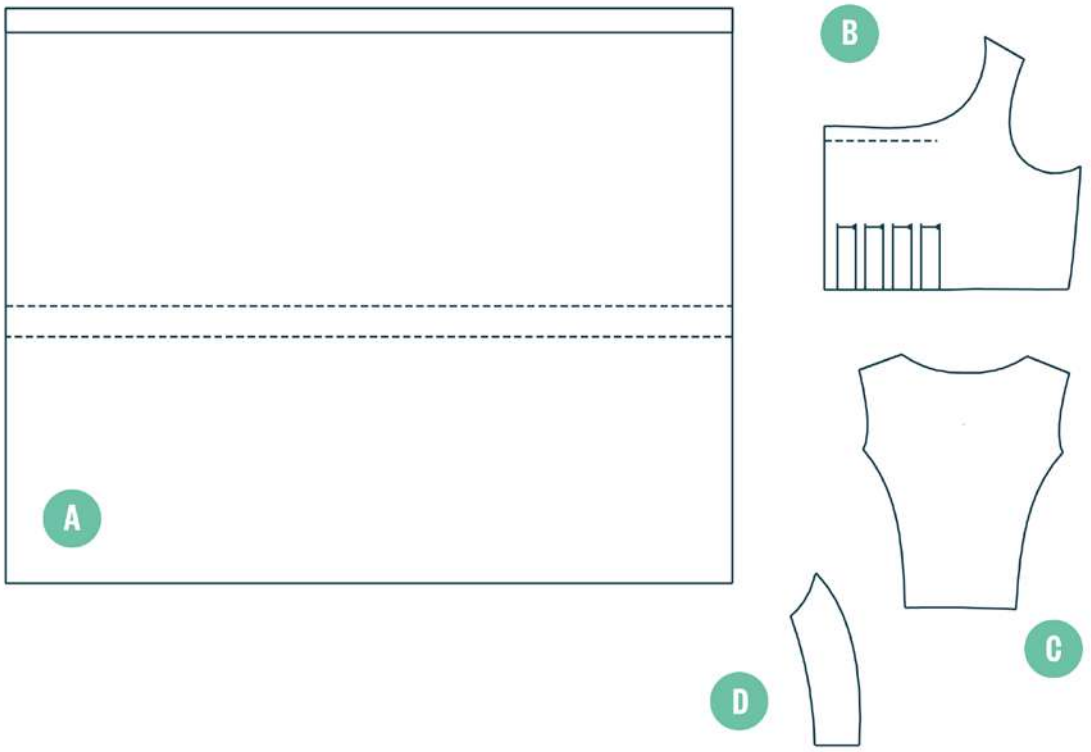




PARTS OF THE DESIGN

PETTICOAT

SCALE 1:10



A **skirt**
Cut 3 red silk fabric

B **bodice front**
Cut 2 red silk fabric

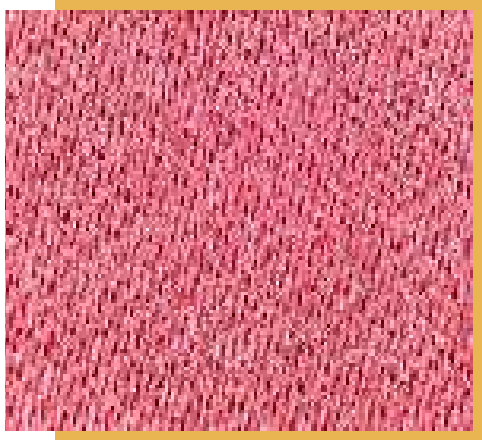
C **bodice back**
Cut 1 red silk fabric

D **bodice side**
Cut 2 red silk fabric

THE TECH PACK

PETTICOAT SKIRT

Sample



Warp Thread

Weft Thread

Width of the Finish	1,5m
Weight m2	125 g/m2
Running meter weight	190 g/tm
Warp density	48 threads/cm
Weft density	24 threads/cm
Warp thickness	-
Weft thickness	-

Adjustments, starching and finish:

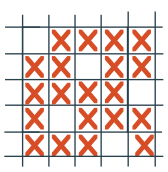
Dyed fabric

Observations:

-

	Colour	Material	Twist	Thickness	Arrangement
Warp	red	100% silk	-	-	red
Weft	red	100% silk	-	-	red

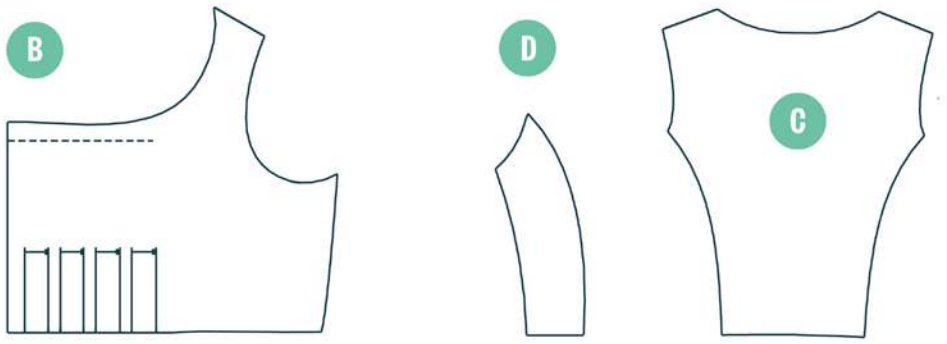
Weave



PARTS OF THE DESIGN

PETTICOAT LINING

SCALE 1:10



A **length hem**
Cut 3

B **front**
Cut 2

C **back**
Cut 1

D **side**
Cut 2

THE TECH PACK

WOMEN'S PETTICOAT LINING

Sample

Warp Thread

Weft Thread

Width of the Finish	1,6 m
Weight m2	140 g/m2
Running meter weight	220 g/tm
Warp density	24 threads/cm
Weft density	28 threads/cm
Warp thickness	-
Weft thickness	-

Treatment:

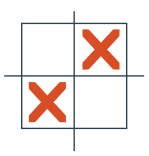
Print.

Material changes:

Printed checkered fabric

	Colour	Material	Twist	Thickness	Arrangement
Warp	white and red	100% cotton	-	-	-
Weft	white and red	100% cotton	-	-	-

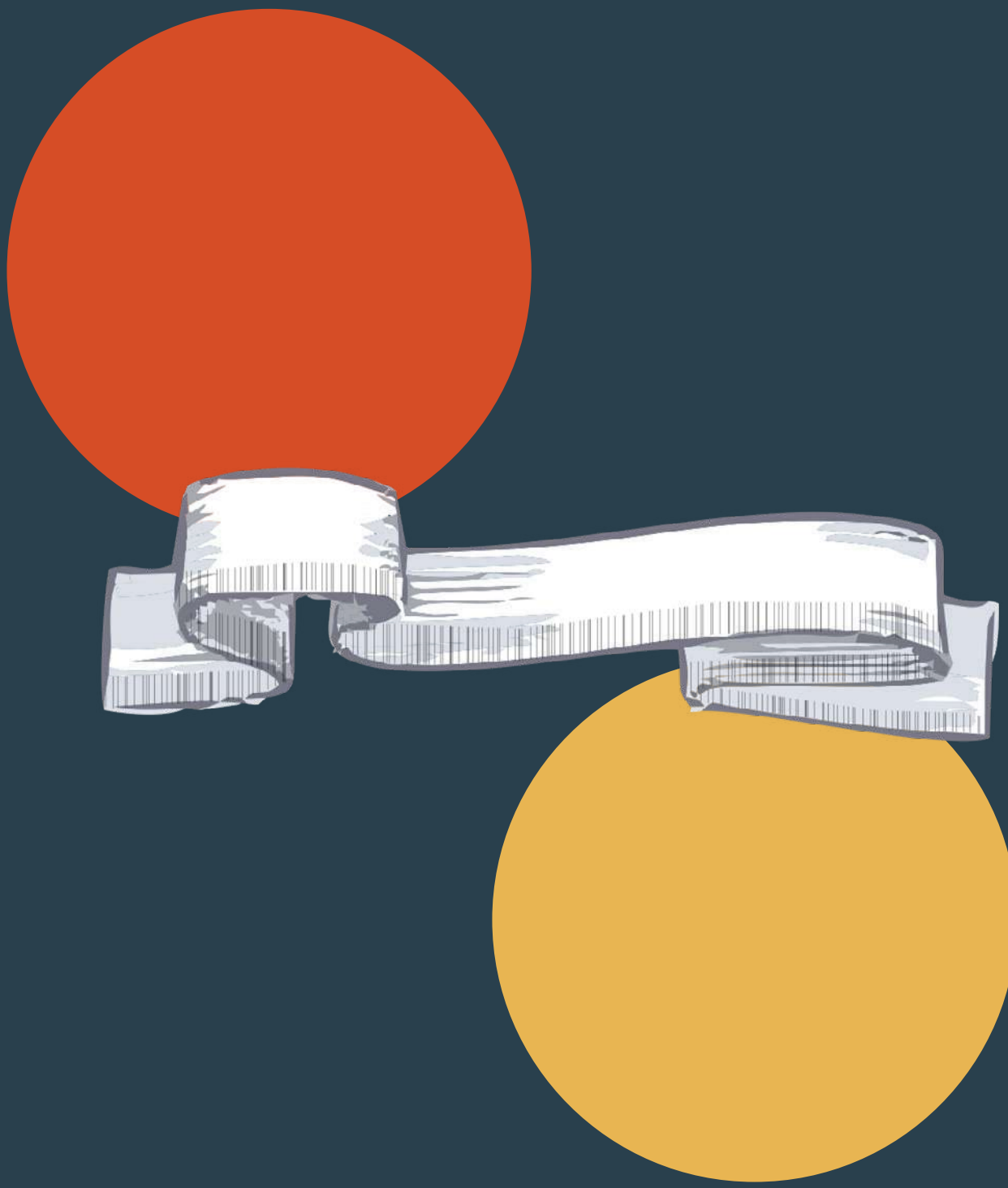
Weave



SKIRT HEM

SKIRT HEM

A special brush strip is sewn along the length of skirt fabric and lining. Brush protected garment length from wear and damage. Strap has hairy surface on the bottom side.



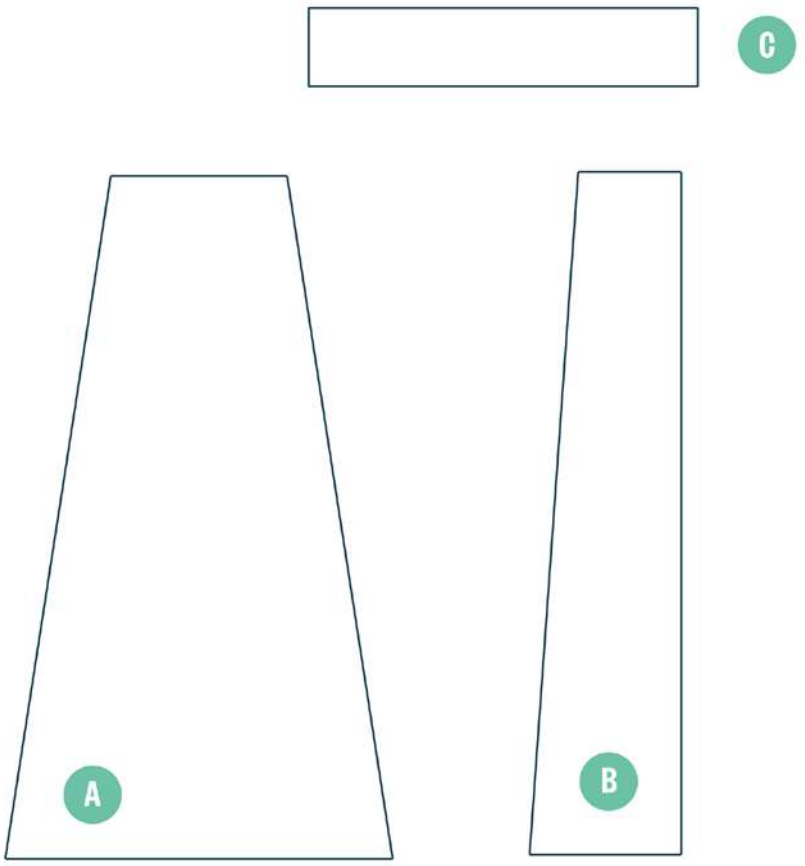
APRON

Apron is made from three parts. If dress is silk, apron is made of silk taffeta, but it can also be damask. It is lined with very thin lace, 3 to 5 cm wide. Belt is made of twill tape or basic fabric, 2 to 2.5 cm wide, 3 m long. If belt is made of base fabric, corners can be tucked into a wider shape to give bow a richer look when tying it.

PARTS OF THE DESIGN

APRON

SCALE 1:10



A **front**
Cut 1

B **side**
Cut 2

C **waist**
Cut 1

THE TECH PACK

APRON

Sample

Warp Thread

Weft Thread

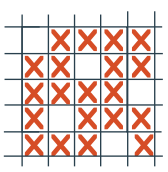
Width of the Finish	1,7m
Weight m2	130 g/m2
Runnig meter weight	215 g/tm
Warp density	80 threads/cm
Weft density	40 threads/cm
Warp thickness	-
Weft thickness	-

Material treatment:

Black yarn

	Colour	Material	Twist	Thickness	Arrangement
Warp	black	100% cotton	-	-	black
Weft	black	100% cotton	-	-	black

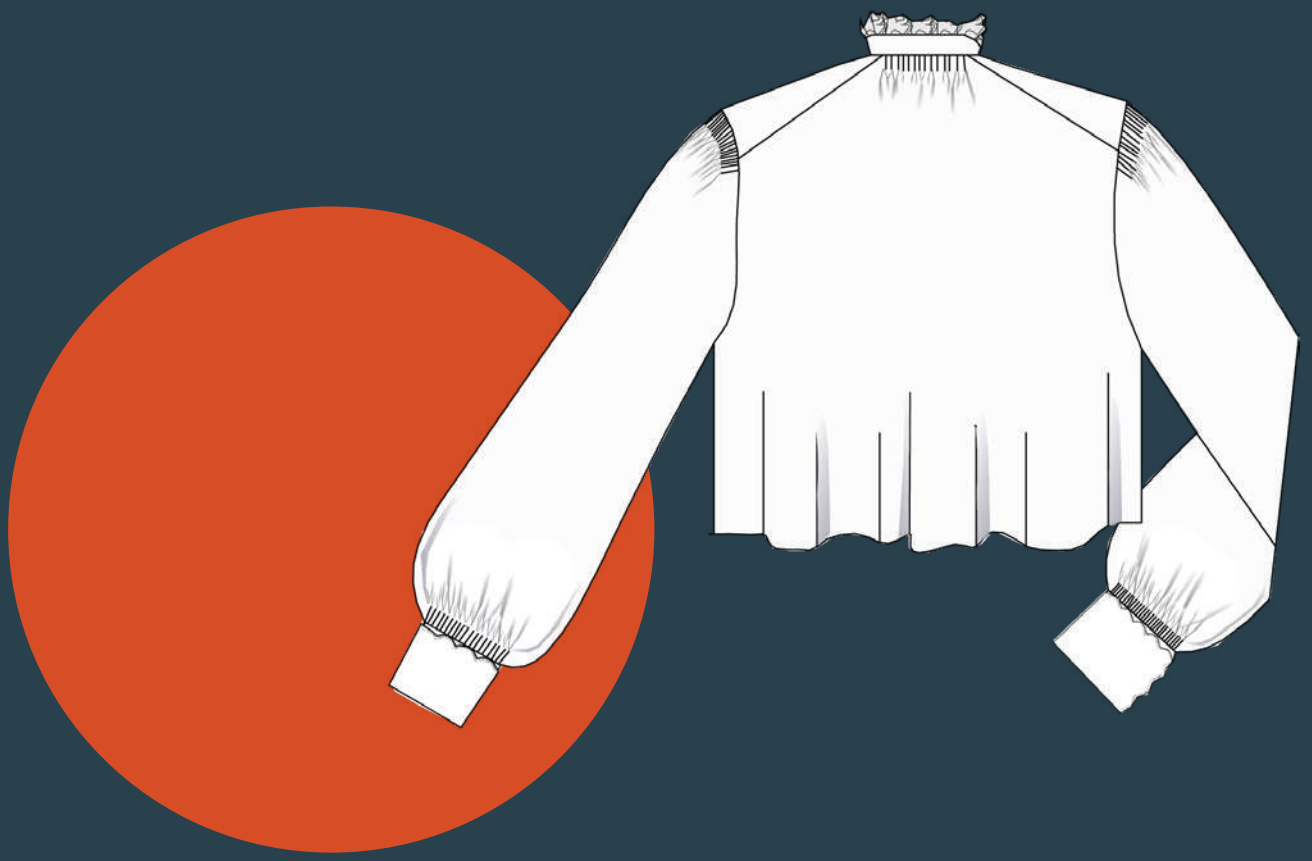
Weave



SHIRT

SHIRT

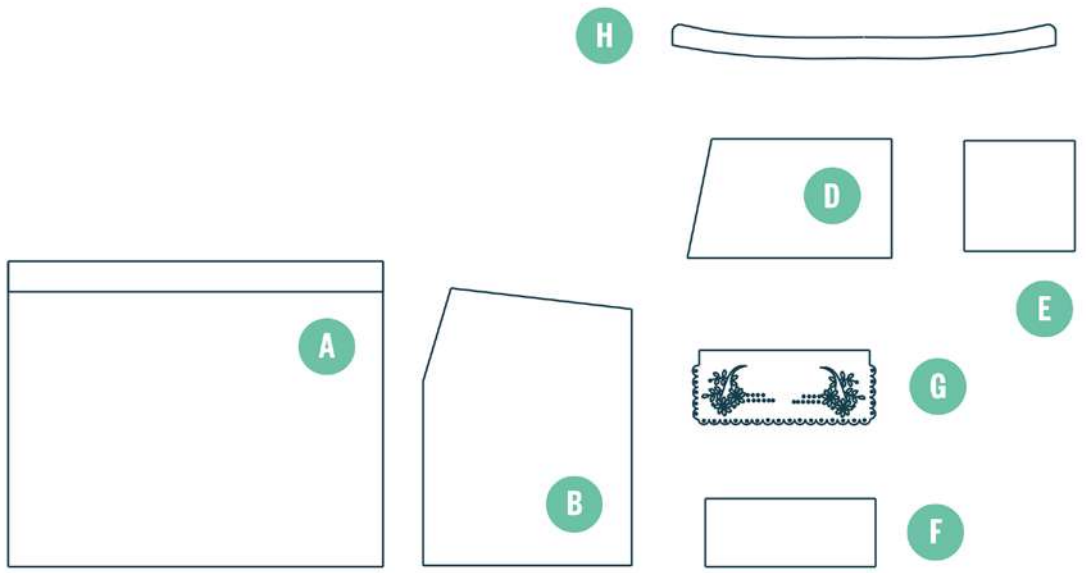
Shirt is a waist length blouse, front has tiny folds sewn neck down. Cuffs are single layered, hand-embroidered with sleeves finely gathered above them. 2 cm wide crocheted cotton lace is sewn into collar.

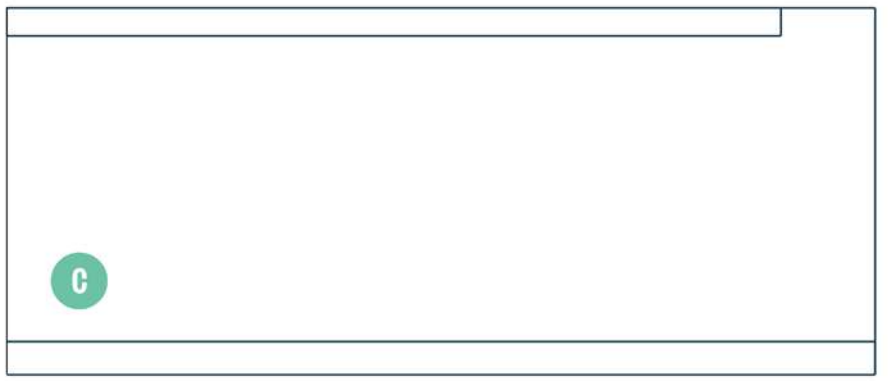


PARTS OF THE DESIGN

SHIRT

SCALE 1:10





A **shirt back**
Cut 1 white cotton fabric

B **shirt front**
Cut 2 white cotton fabric

C **shirt sleeves**
Cut 2 white cotton fabric

D **shirt shoulders**
Cut 2 white cotton fabric

E **yoke**
Cut 2 white cotton fabric

F **cuff**
Cut 2 white cotton fabric

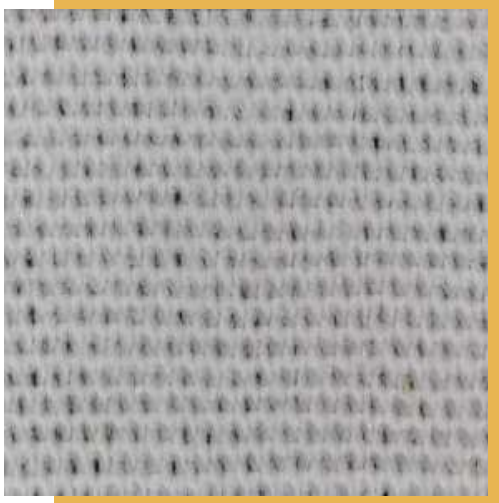
G **cuff**
Embroidery pattern

H **shirt collar**
Cut 2 white cotton fabric

THE TECH PACK

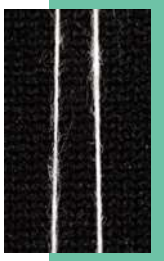
SHIRT

Sample



Warp Thread

Weft Thread



Width of the Finish	1,5m
Weight m2	140g/m2
Running meter weight	201 g/tm
Fabric density warp	60 threats/cm
Fabric density weft	32 threats/cm
Warp density	-
Weft density	-

Treatment:

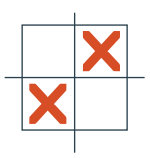
Mercerised in dyed cotton.

Material change:

Front and back are smooth.
Shrinkage: length 2%, width 2%.

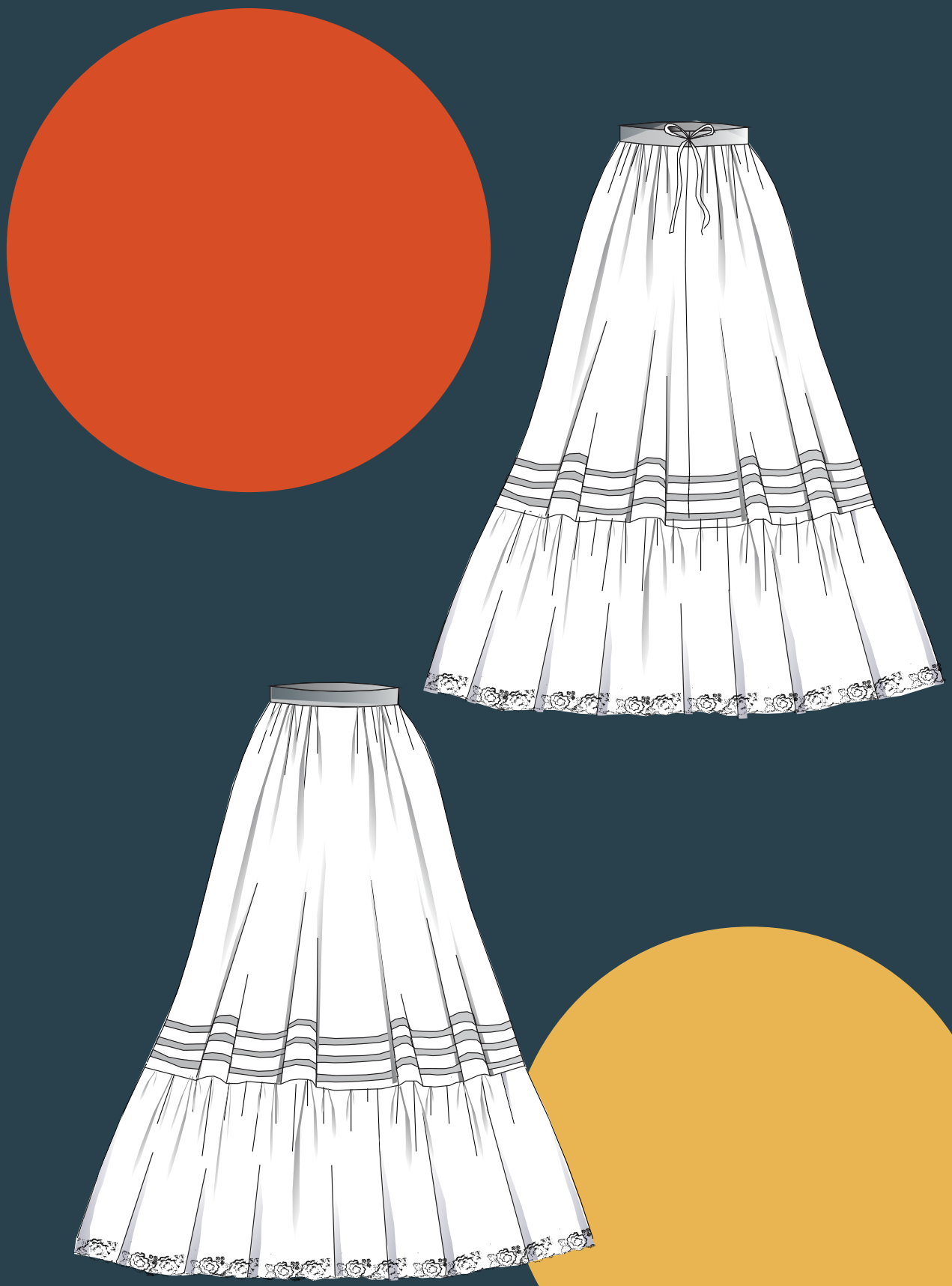
	Colour	Material	Twist	Thickness	Arrangement
Warp	white	100% cotton	-	-	white
Weft	white	100% cotton	-	-	white

Weave



CHEMISE

Festive under skirt was wide cut. Back had twenty or more inches long slit. It is gathered at the waist, tied with twill strap inserted into belt. Below the knees, there is an addition richly gathered on upper skirt part. Skirt length is adorned with embroidered lace slightly longer than the dress. Lace is 2 to 15 cm wide.



PARTS OF THE DESIGN

CHEMISE

SCALE 1:10

A **chemise**
Cut 1 white cotton fabric

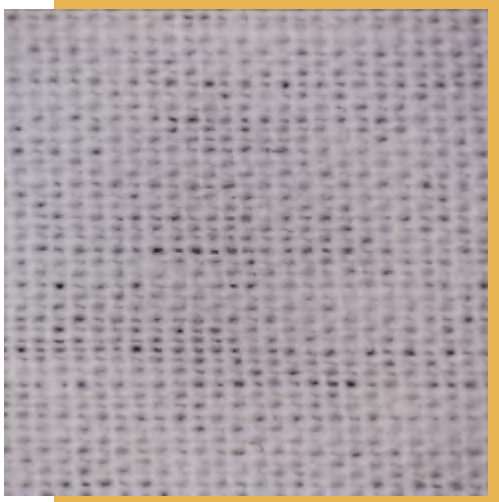
B **addition**
Cut 3 white cotton fabric

C **belt**
Cut 1 white cotton fabric

THE TECH PACK

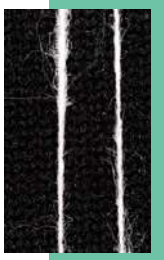
CHEMISE

Sample



Warp Thread

Weft Thread



Finished width	1,5 m
Weight m2	130 g/m2
Running meter weight	195 g/tm
Fabric density warp	24 threads/cm
Fabric density weft	46 threads/cm
Warp thickness	-
Weft thiclness	-

Treatment:

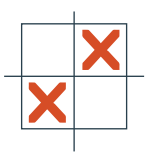
Mercerizaton and dye.

Material change:

Hairy front
Smoth back
Shrinkage: length 2%, width 2%

	Colour	Material	Twist	Thickness	Arrangement
Warp	white	100% cotton	-	-	white
Weft	white	100% cotton	-	-	white

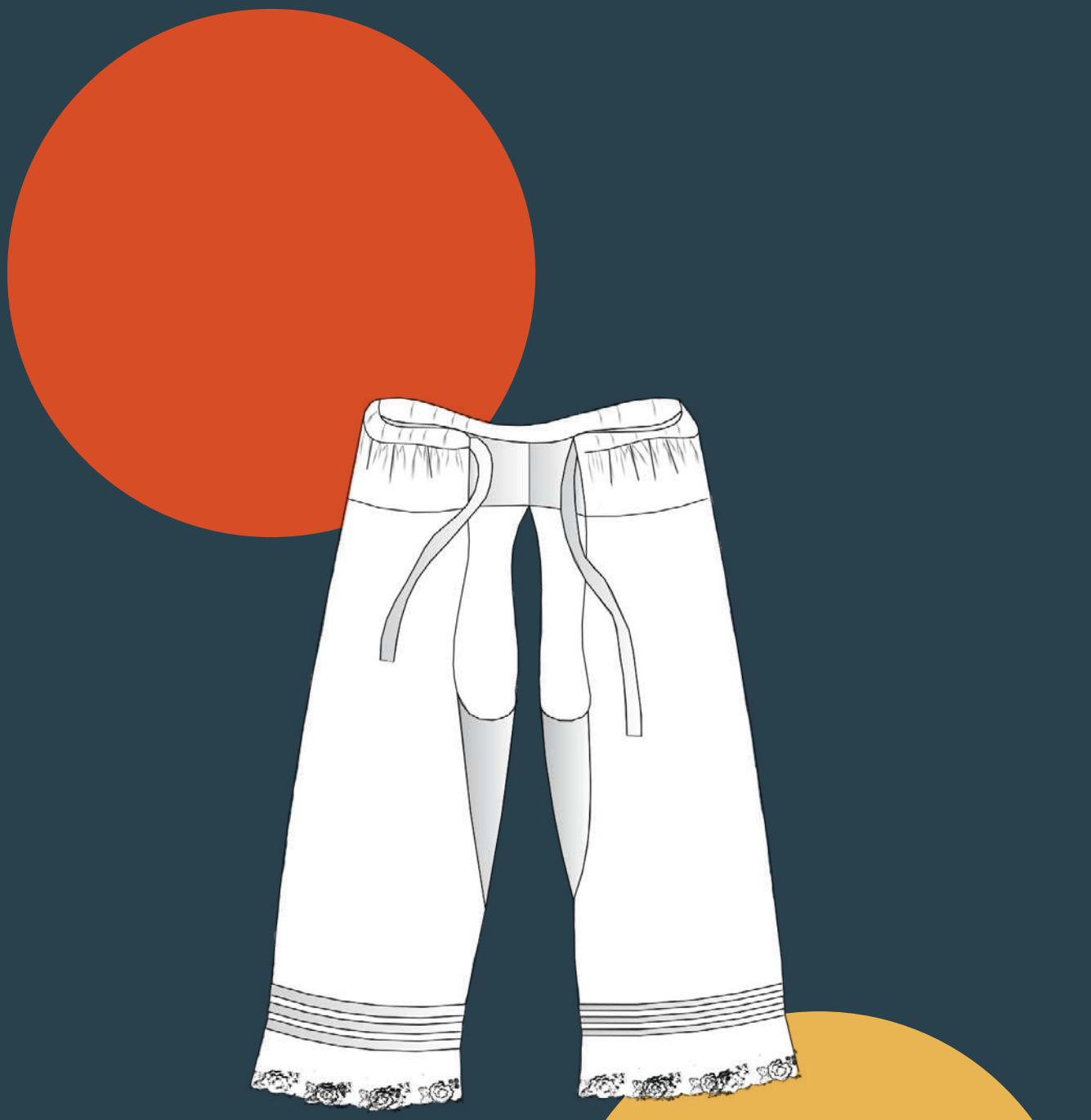
Weave



BLOOMERS

BLOOMERS

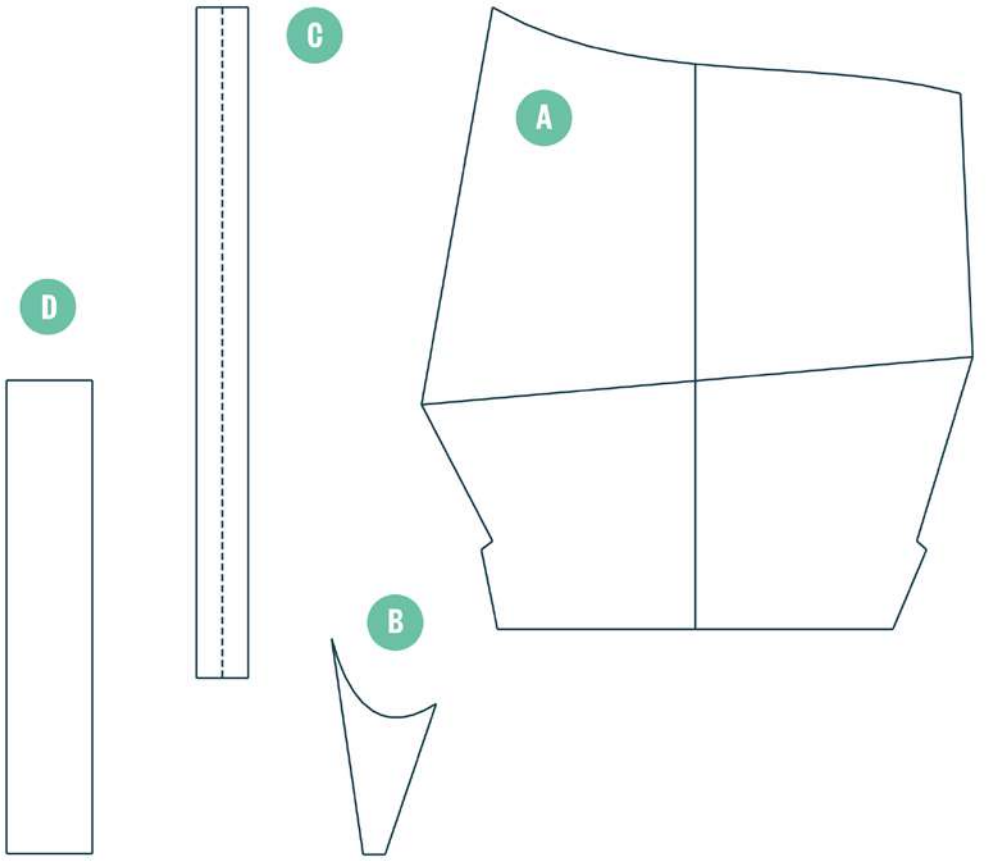
Underpants were made from canvas and are knee length. They had a thigh split. They were made of two parts and tied with two twill ribbons. 5 cm wide embroidered cotton lace is sewn to the hem.



PARTS OF THE DESIGN

BLOOMERS

SCALE 1:10



A **trouser**
Cut 2 white cotton fabric

B **crotch**
Cut 4 white cotton fabric

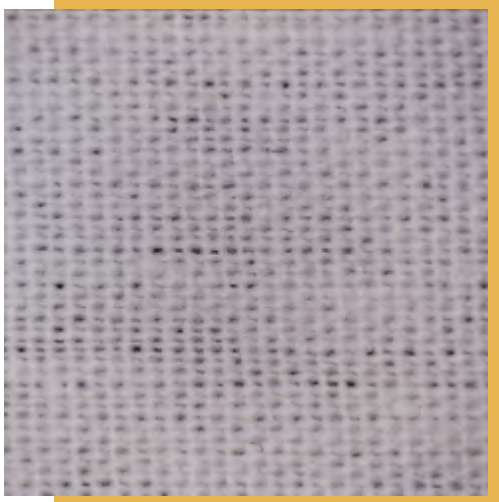
C **belt**
Cut 1 white cotton fabric

D **bel addition**
Cut 2

THE TECH PACK

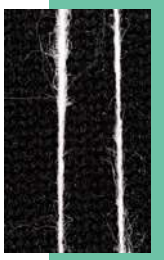
BLOOMERS

Sample



Warp Thread

Weft Thread



Finished width	1,5 m
Weight m2	130 g/m2
Running meter weight	195 g/tm
Fabric density warp	24 threads/cm
Fabric density weft	46 threads/cm
Warp thickness	-
Weft thickness	-

Treatment:

Mercerization and dye.

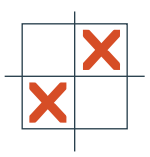
Material change:

Hairy front
Smooth back
Shrinkage: length 2%, width 2%

Warp	Colour	Material	Twist	Thickness	Arrangement
	white	100% cotton	-	-	white

Weft	Colour	Material	Twist	Thickness	Arrangement
	white	100% cotton	-	-	white

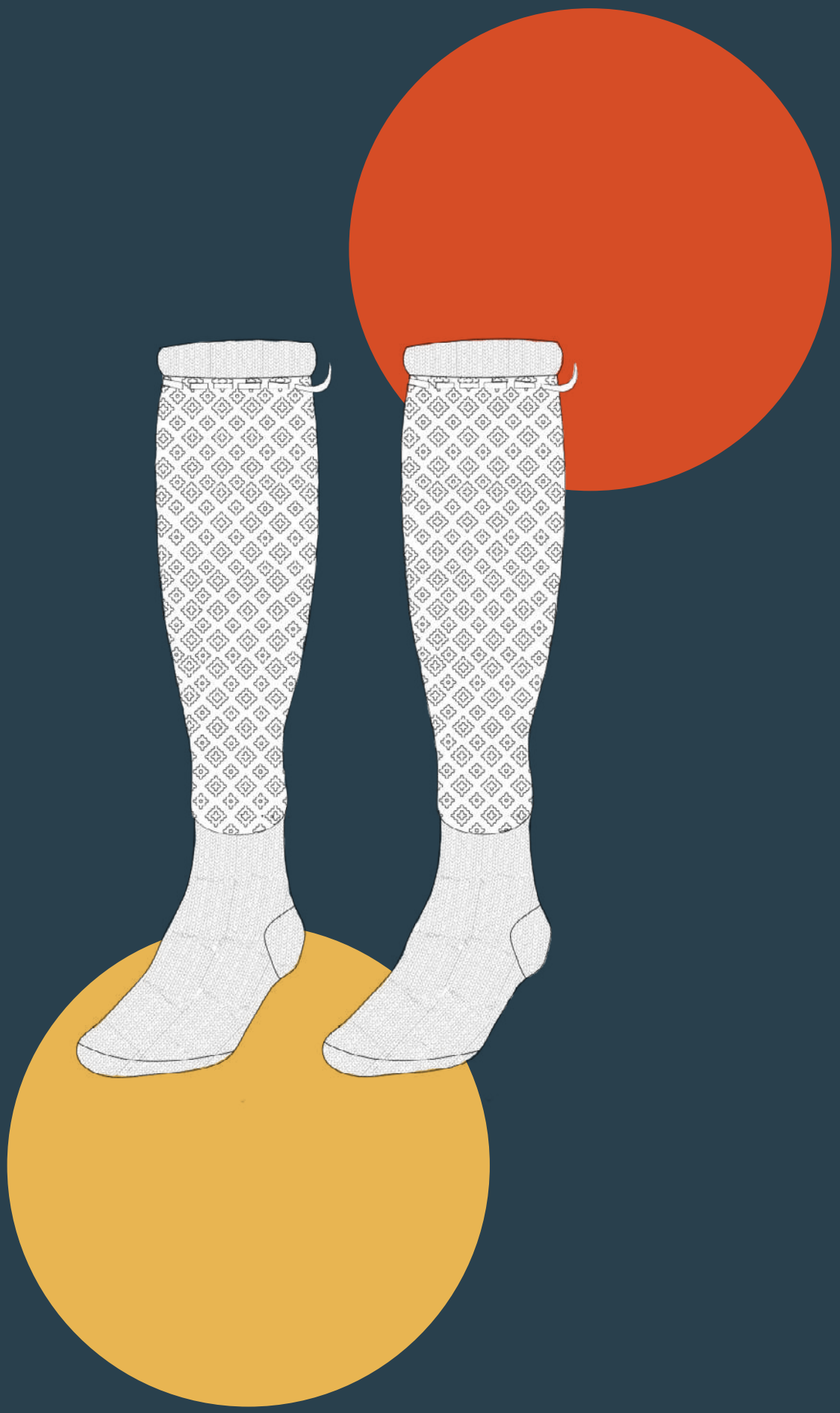
Weave



SOCKS

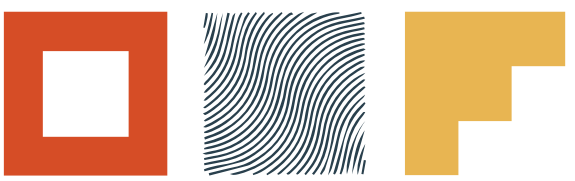
SOCKS

Cotton socks (cotton yarn) with different patterns, mostly bun pattern.



SHOES

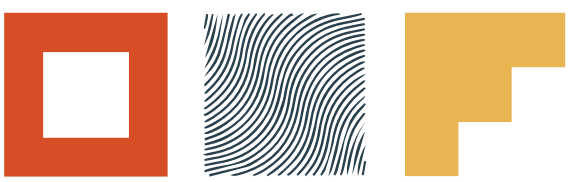
In the first half of the 19th century, women wore low shoes for festive summer days and ankle boots in winter. Shoes were either leather or fabric combined. Festive shoes were decorated with decorative stitches of different colours: white, red. Shoes had low or medium high heel. Heel shape was important.



ORNATE METAL BELT

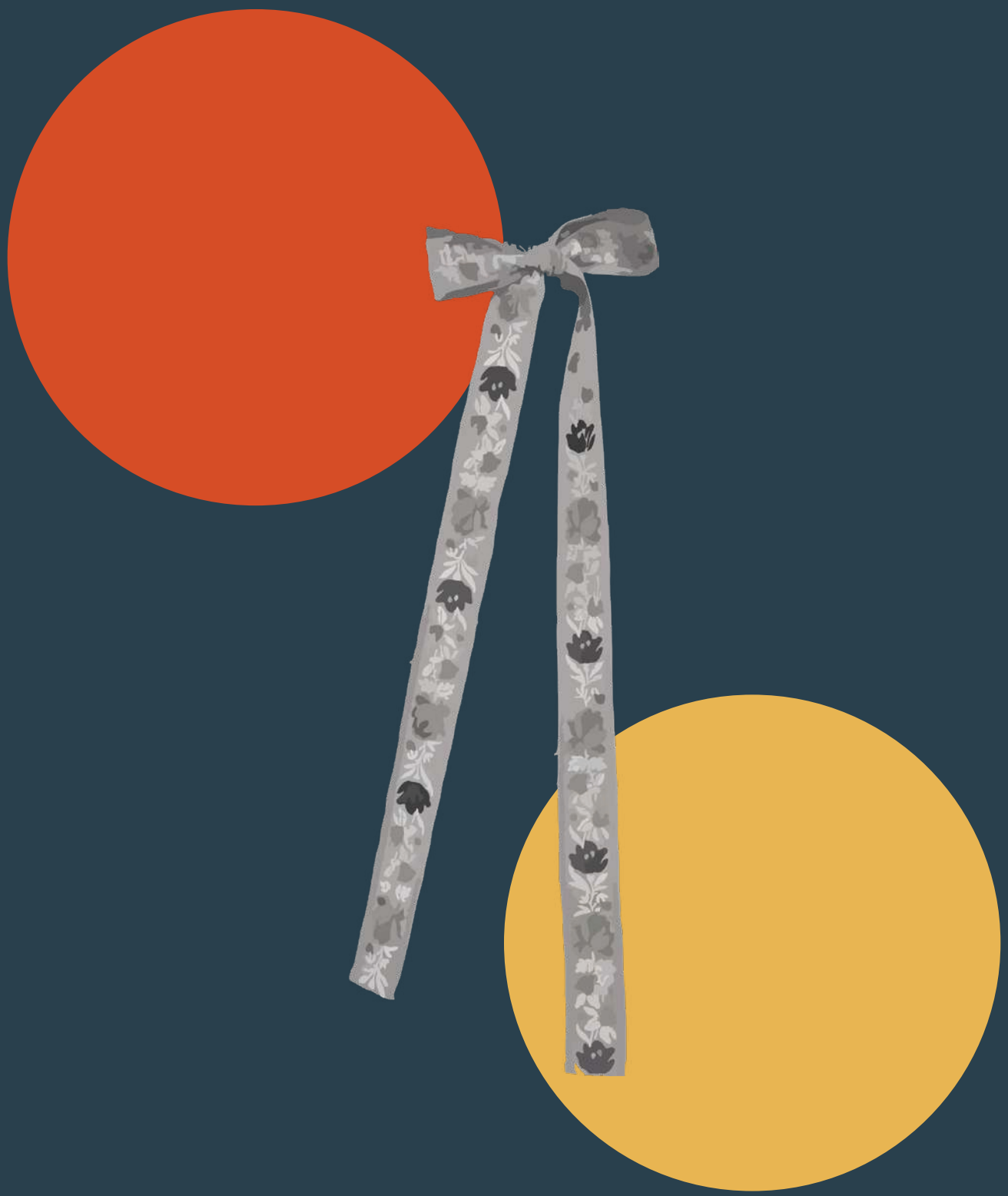
ORNATE METAL BELT

Originally, housewives wore a chain around their waist to attach keys and other valuable tools to it, such as scissors. Since the 19th century, ornate metal belt has played a decorative role. It is a metal belt with movable connecting links, individual plates and rings. It can be brass, silver, gold or mixed. Beautiful silk ribbons were tied to it.



RIBBON

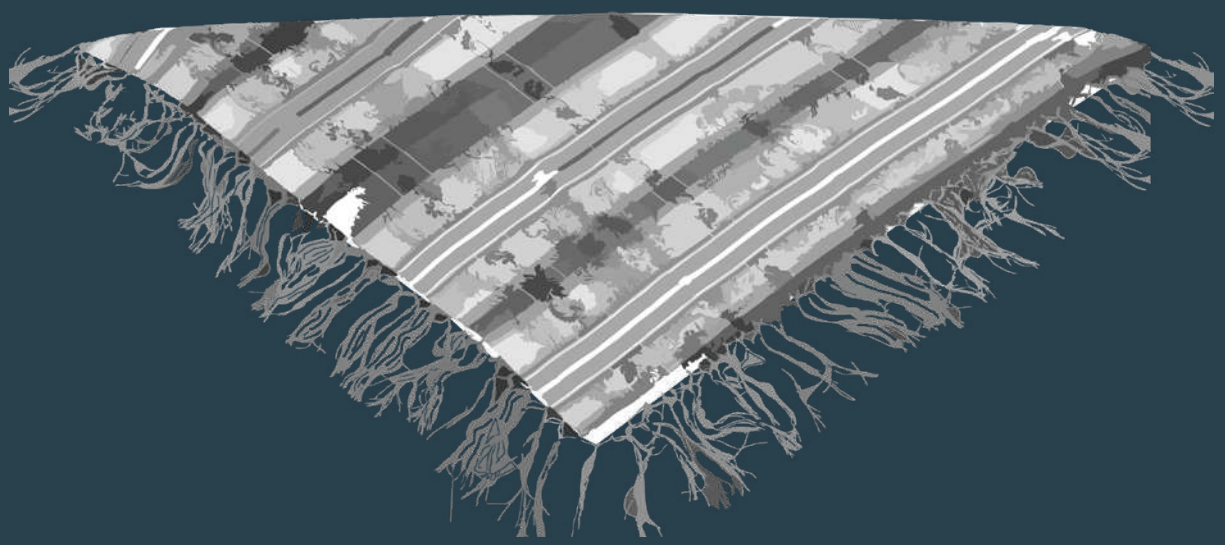
Beautiful silk ribbons of different colours with woven floral patterns were tied to ornate metal belt, cyclamen colour was popular. During Camps, ribbons in national flag colours were tied to it. Ribbons reached apron hem.



KERCHIEF

Scarf is placed around the neck, folded three times at the back to fall nicely over the chest. Front corners are tucked under apron if scarf is wide.

Kerchief size is 80 x 80 centimetres.

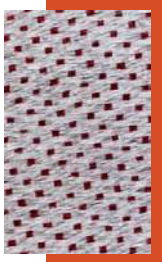


THE TECH PACK

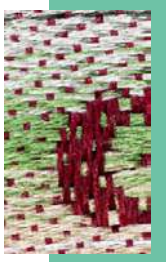
KERCHIEF

Sample

Warp Thread



Weft Thread



Finished width	0,80 m
Weight m2	93 g/m2
Runing meter weight	93 g/tm
Fabric density warp	56 threads/cm
Fabric density weft	56 threads/cm
Warp thickness	-
Weft thickness	-

Treatment:

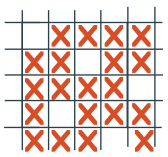
Colored yarn; green, bright green, dark red, dark red

Material change:

Front: woven checkered, flower pattern
Back: matte

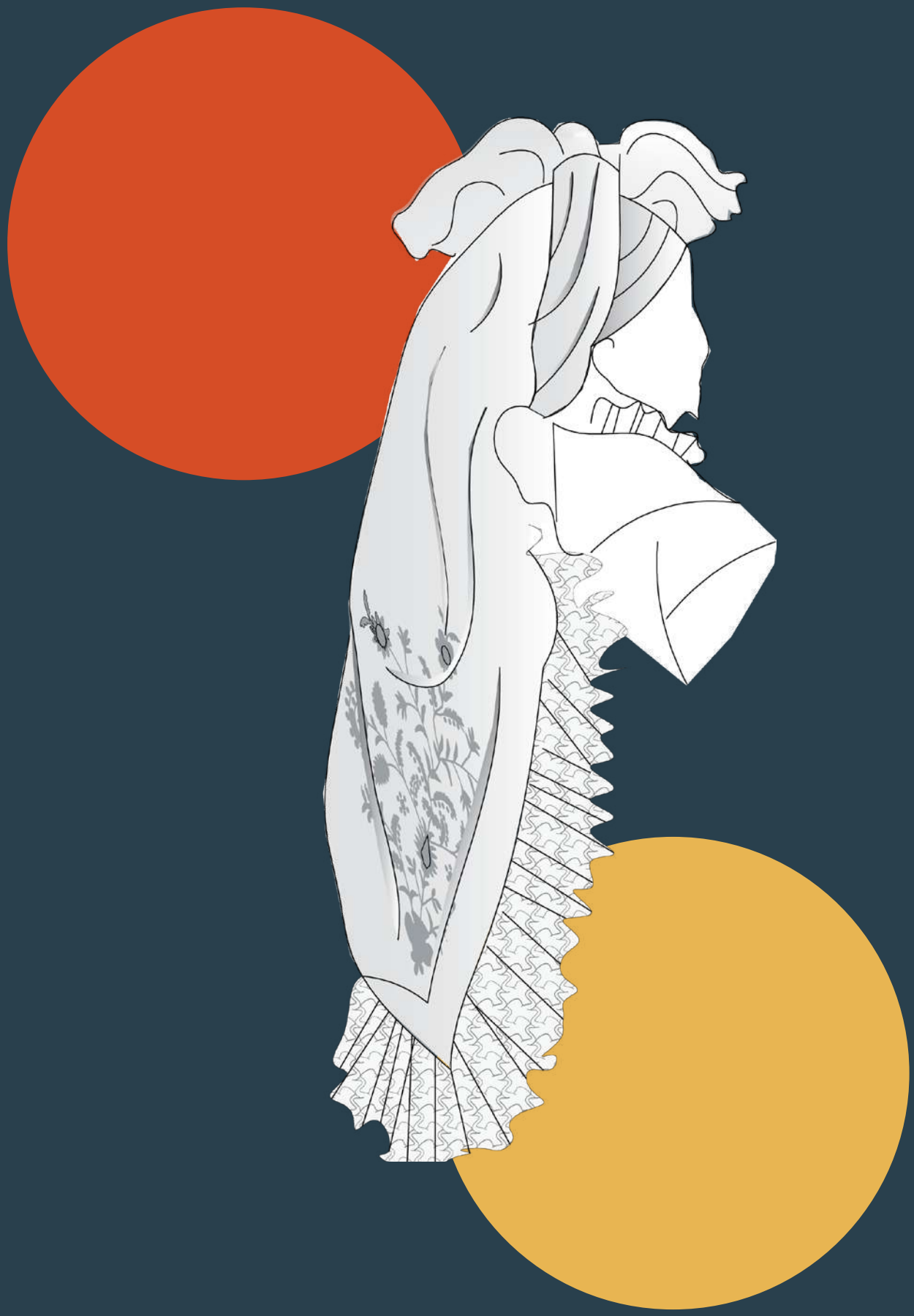
	Colour	Material	Twist	Thickness	Arrangement
Warp	multicolored	100% silk	-	-	-
Weft	multicoloured	100% silk	-	-	-

Weave



PECA

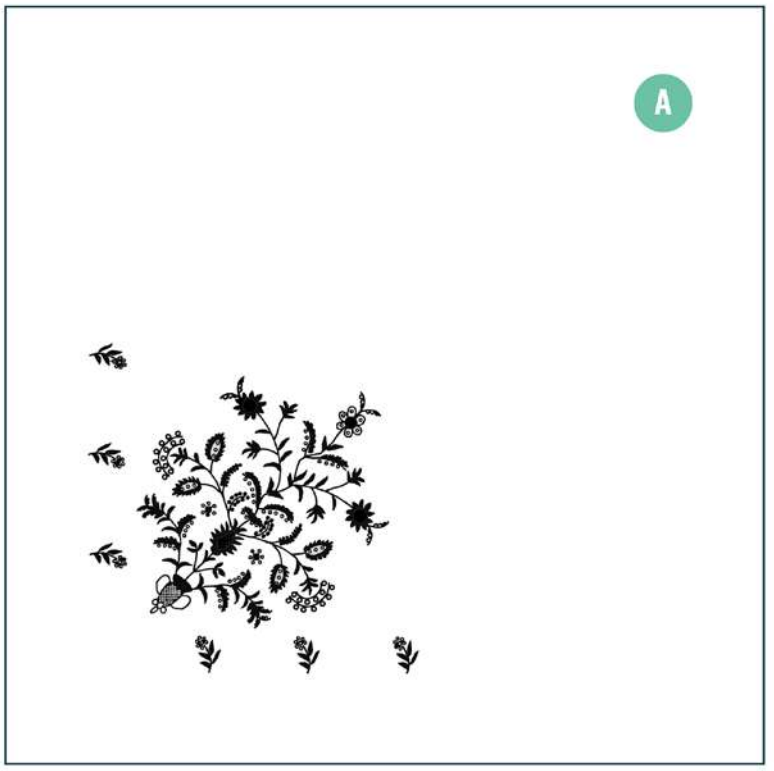
We cut a square scarf from very thin, almost transparent cotton canvas. Scarf should be about 140x 140 cm. Corners are widely hemmed. One corner is skilfully embroidered. Lace can be embroidered or sewn onto corners.



PARTS OF THE DESIGN

PECA

SCALE 140 x 140 cm

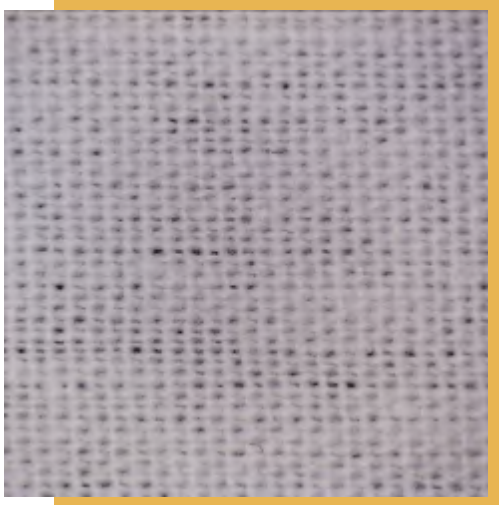


A **peca**
Cut 1 white cotton fabric

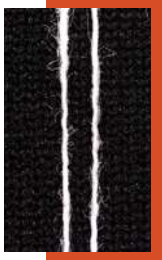
THE TECH PACK

PECA

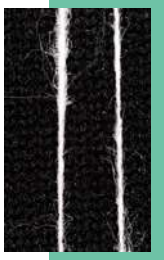
Sample



Warp Thread



Weft Thread



Finished width	1,5 m
Weight m2	130 g/m2
Runing meter weight	195g/tm
Fabric density warp	24 threads/cm
Fabric density weft	46 threads/cm
Warp thickness	-
Weft thickness	-

Treatment:

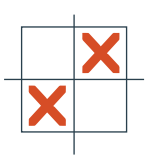
Mercerization and dye

Material change:

Hairy front
Smooth back
Shrinkage: length 2%, width 2%

	Colour	Material	Twist	Thickness	Arrangement
Warp	white	100% cotton	-	-	white
Weft	white	100% cotton	-	-	white

Weave



AVBA

Ornament is embroidered on black velvet with gold thread and attached to a cardboard base, which is covered with pleated cotton canvas at the back. Back is decorated with colourful ribbon.

BROOCH

Scarf can be fastened at the front with artfully made brooch.

FEMALE

TRADITIONAL EUROPEAN

CLOTHING

ESTONIA

The clerical education began to be criticized,
promoting a more intimate and personal riligion.

INTRO-
DUCTION

ESTONIAN FOLK COSTUMES have many features in common with the clothing of the Baltic nations, especially Latvians and Lithuanians.

Common parts of a woman's clothing include a tunic-like shirt, a rectangular long woollen shawl and a wrapped skirt.

The Swedes, who settled on the Estonian shores at the end of the 13th century, have left a significant mark on the folk costumes of the islands, western and northern Estonia, who brought a two-piece shirt.

In general, both women's clothing is divided into three parts: formal wear (standing garments) woen only on festive occasions passed down from generation to generation; walking clothing (clothing for wear) which was mainly worn for less festive occasions; everyday work clothes (clothing) made of inferior materials and without embellishements.

The complete set of formal wear was only given to young women in a confirmation to celebrate adulthood.

According to old customs, there was a strict distinction between a girl, a wife and a widow's clothing.

The girl walked with her head uncovered and adorned her head with a wreath, and in most Estonia, there was no apron in the girl's clothing. During the wedding, the main event was exchanging the bride's uncovered head with the wife's headcovers (such as coifing or decorating). The woman was not allowed "Without the coif across the street or on the floor without the apron."

The wife without an apron was thought to impair the field's fertility.

The custom of covering a woman's head was stubbornly adhered to when the traditional headdress had become merely symbolic. Until the end of the 19th century, a married woman was not allowed to eat with an uncovered head.

The colour of mourning in the past was white.

The mourning garment had no ornaments or jewellery.

The diseased also dressed in white. Women kept their wedding shirts for their death to wear the same shirt. Women wore wedding headsets in their coffins.

Women constitute a backbone with their contribution in all tasks they perform but the situation of rural workers did not exempt them from their domestic functions

What is common in the women of the time is the “duty” of not defying the rules.

According to long-held perceptions, jewellery and ornaments of clothing were not only embellished but also attributed to defences against all evil. The abundance of bridal jewellery was significant. It was customary for the groom to give the bridal jewellery for the wedding. The poorer brides had to borrow the jewellery.

The garments were made mainly of home-woven wool or linen.

Most of the clothing was uncoloured for a long time: the woollen outerwear was predominantly brown or black, and the linen clothing was bleached white. The yarns were dyed with vegetable dyes to weave a coloured skirt fabric. For example, the red colour was obtained from the root (bedstraw-red). It was believed that clothing also has a magical power that protects the wearer from hostile people and forces. The greatest strength was given to belts and gloves.

There was a lot of individuality in wearing and taking care of the clothes. According to the old custom, the farms provided the girls with certain evenings a week when they could make and organize their clothes.

Today, women’s folk costumes in Estonia have become beloved clothing for song festivals and other national events.

Female clothing from late 19th century

Front

SHIRT

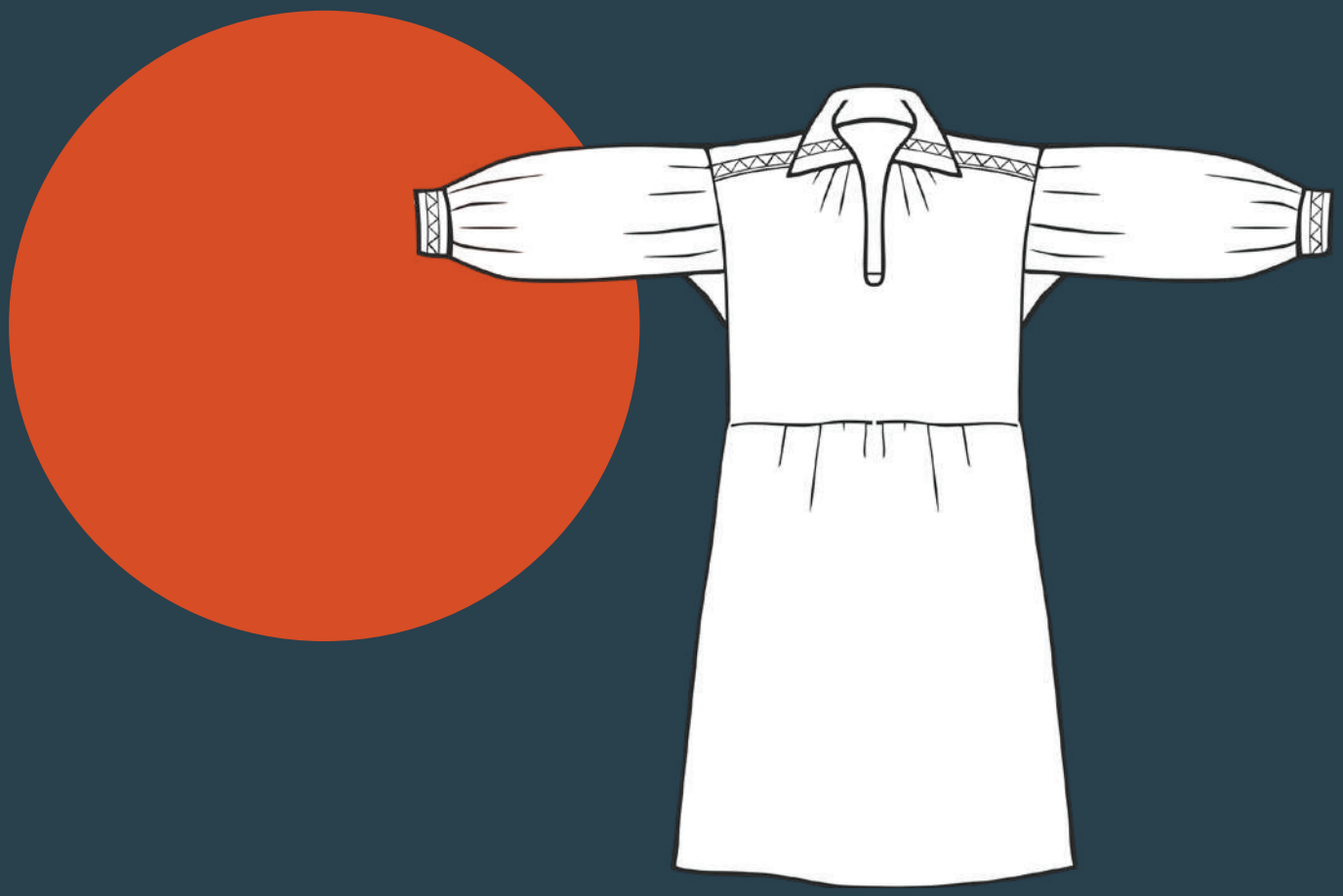
SHIRT

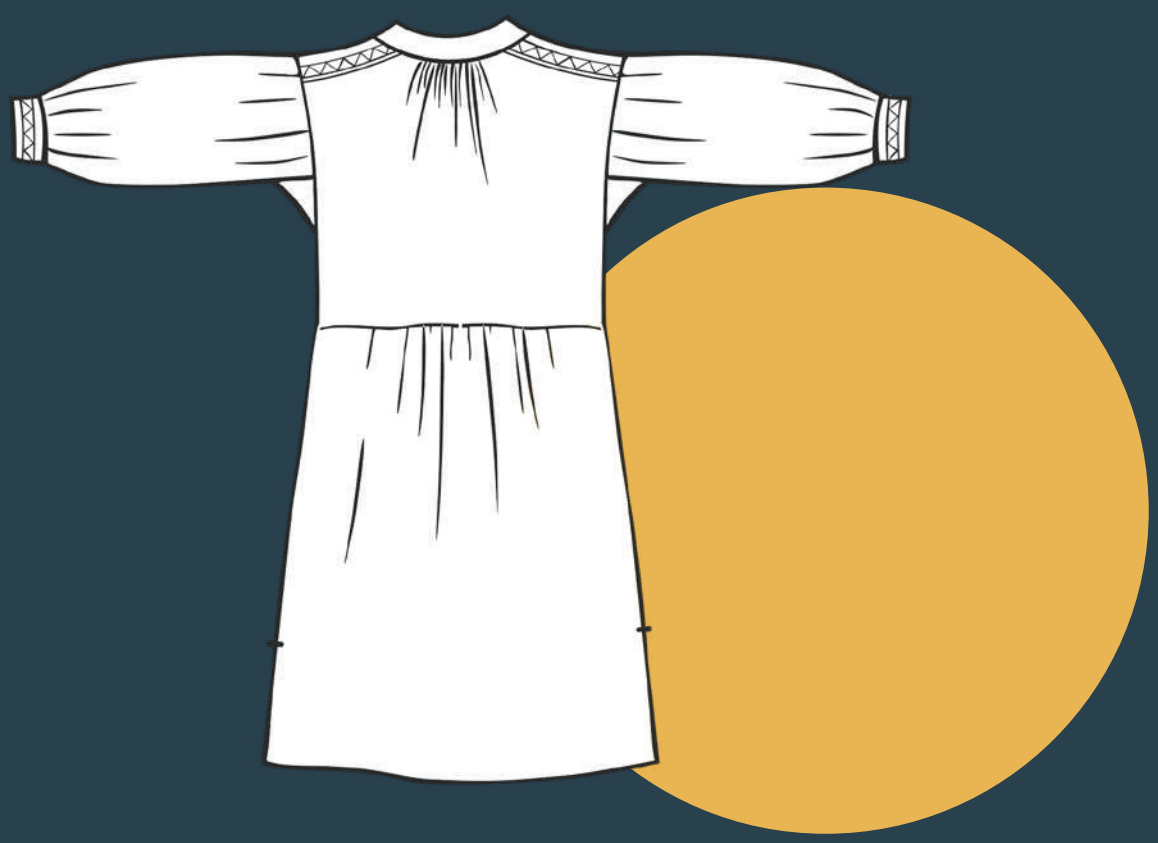
The most important part of the women's folk costume set was the shirt. The shirt could be both an outer garment and an undergarment.

The shirt was from linen fabric - either a bleached white linen or plain weave fabric. The fabric was chosen according to whether a casual or festive shirt was needed.

As a rule, the waist was made of thinner linen fabric, and the lower part of thicker woven fabric could be torn open and washed if necessary.

The women's shirts had a tuna-like cut and resembled a men's shirt at the top.

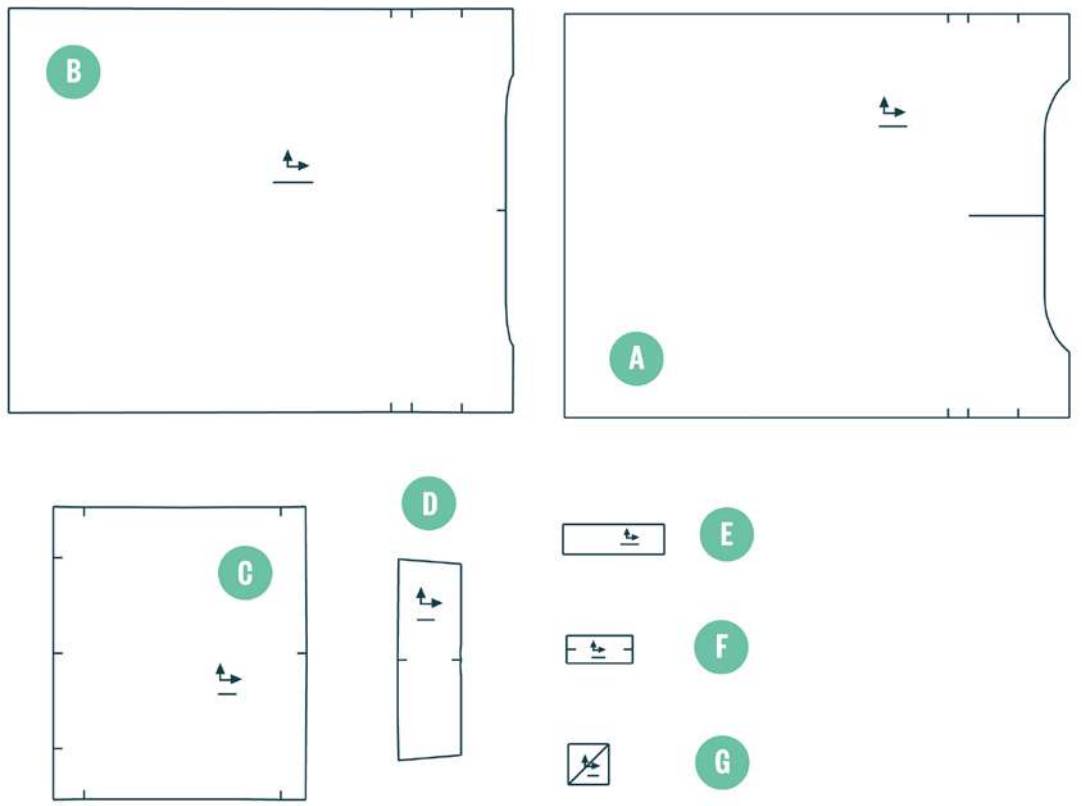




PARTS OF THE DESIGN

SHIRT

SCALE 1:10



A **front shirt**
Cut 1 linen fabric

B **back shirt**
Cut 1 linen fabric

C **sleeve**
Cut 2 linen fabric

D **collar**
Cut 1 linen fabric

E **cuff**
Cut 1 linen fabric

F **shoulder pacth**
Cut 1 linen fabric

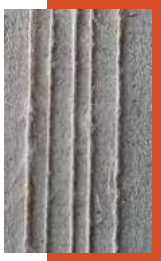
G **gusset**
Cut 1 linen fabric

THE TECH PACK

SHIRT

Sample

Warp Thread



Weft Thread

Width of the Finish	1,4 m
Weight m2	300 g/m2
Wight m l.	840 mL
Warp Density	14-15 yarns per cm
Weft Density	11-12 yarns per cm
Number Warp Tex	about 140 Tex
Number Weft Tex	about 160 Tex

Observations:

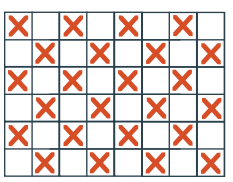
The fabric is purchased from an antiques store. The fabric is presumably handmade with handspun yarn. The fabric is similar with original shirt of museum. Shirt number of museum: ERM 17332, 19th century in Estonia.

Probably the fabric is bleached.

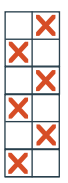
Warp	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	bleache white	100% linen	single ply Z-twist	140 Tex	bleached white
Weft	**Colour**	**Material**	**Torsion**	**Tex No.**	**Arrangement**
	bleached white	100% linen	single ply Z-twist	160 Tex	bleached white

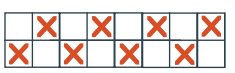
Weave

pattern



treading





threading

tie - up

Plain

DICKEY

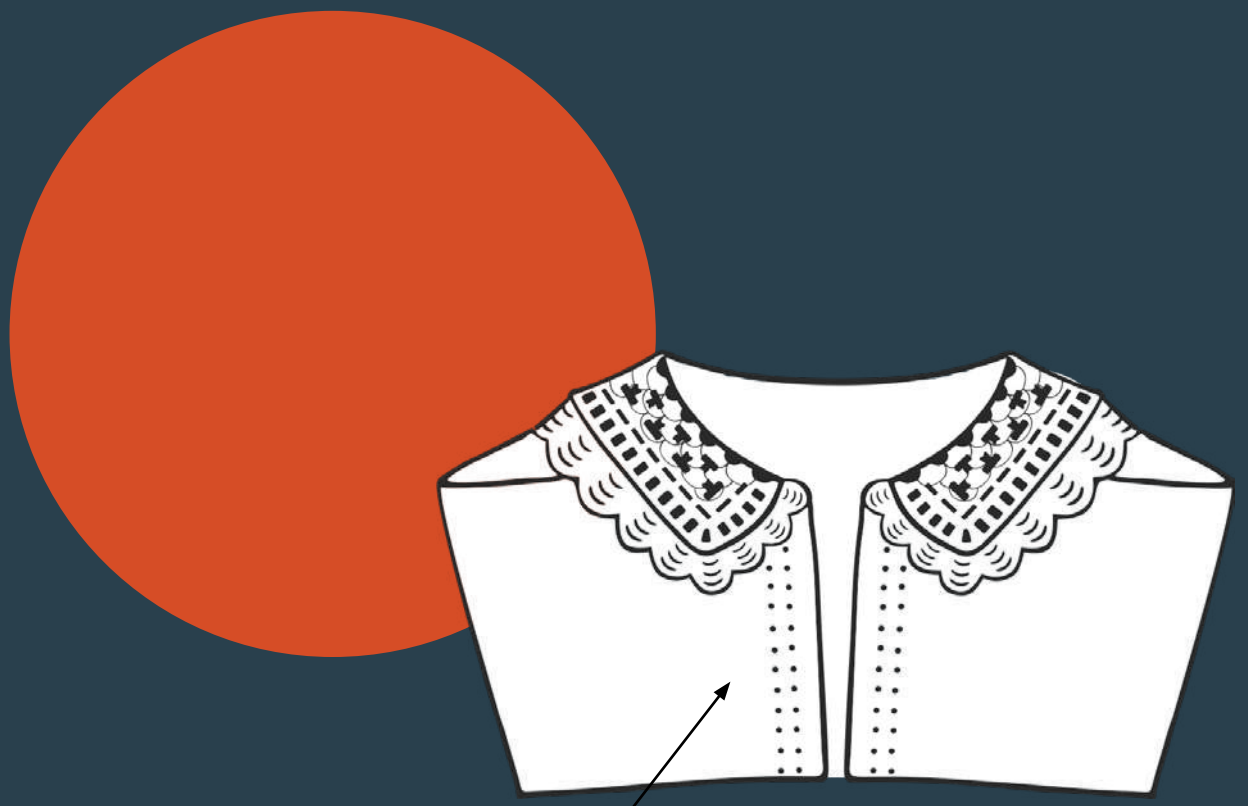
The collar contains two pieces of cotton fabric sewn back and the hems.

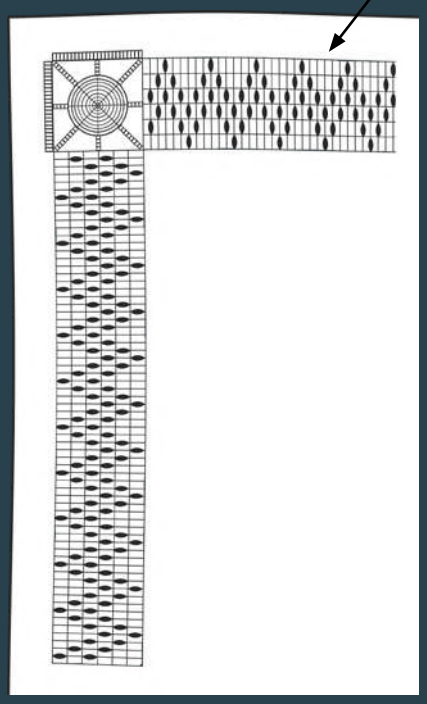
The hems have a triangular extension above the shoulder. The woman's dickey has one button and is fastened under the throat.

Four simple slits are stitches 0.8 cm wide and are embroidered on the front edge of the hems.

The collar is crocheted in three different parts.

First, the inner part of the collar, which is 2 cm wide, is made. Then a 4 cm wide lace is crocheted around the three sides, and then two rows of holes are crocheted on the edge of the neckline.





LONG COAT

The most festive outerwear was a long coat. The long coat was sewn with twill fabric and often made of aged woollen material.

The tall six of the northern part of Pärnu County were sheep-brown or black.

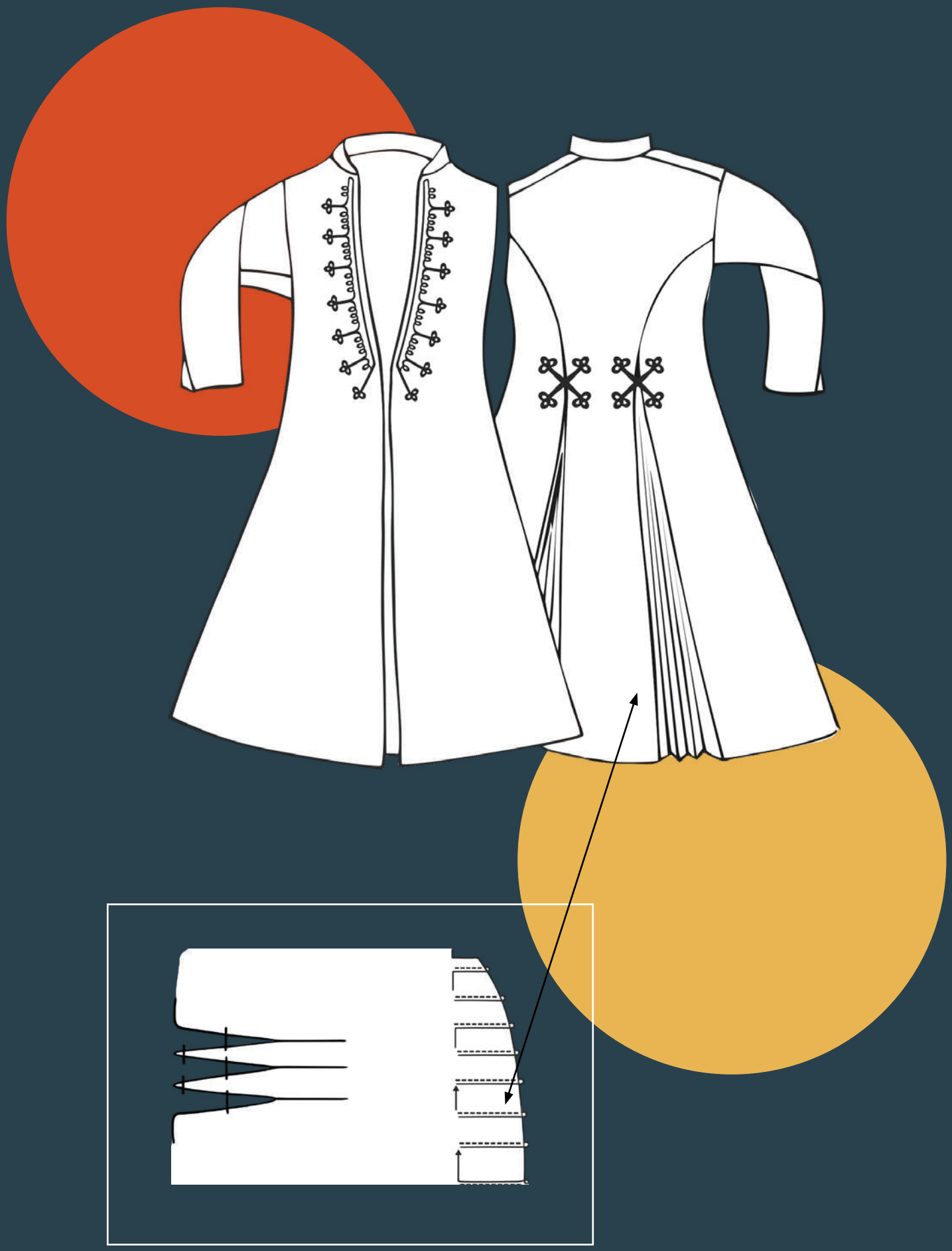
The long coat reached half the leg length so that the skirt could be seen.

The cut with tails consisted of six pieces of three body parts and sleeves.

The women's long coats were quite similar to the men's, which were tailed from behind. However, comparing the coat's cuts, one crucial difference can be seen - pockets are sewn on the men's coats while women's coats do not.

From Pärnu County, the coats were decorated with twisted red strings. These types of twisted red ropes were bought from the Russians and made by themselves. The arrangement of the cords could be different in each area.

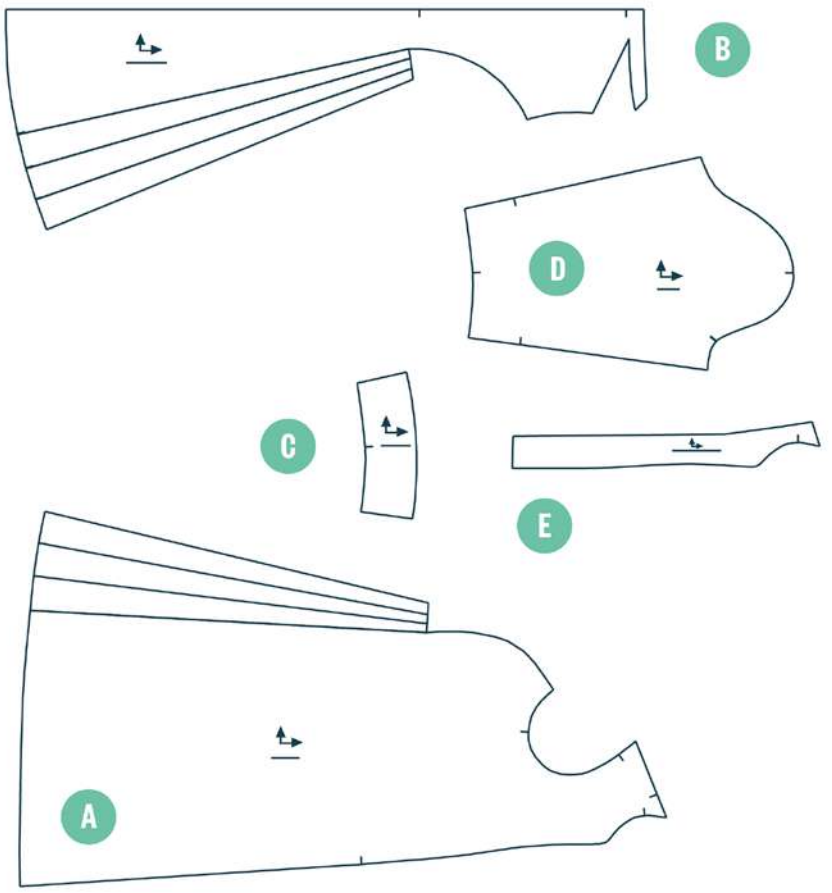
Women never wore belts for a long coat. Coat hems were fastened with hooks.



PARTS OF THE DESIGN

LONG COAT

SCALE 1:10



A **front longcoat**
Cut 2 wool fabric

B **back longcoat**
Cut 1 wool fabric

C **cuff**
Cut 2 wool fabric

D **sleeve**
Cut 2 wool fabric

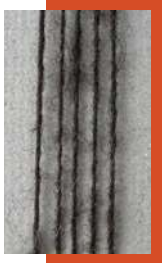
E **facing**
Cut 2 wool fabric

THE TECH PACK

LONG COAT

Sample

Warp Thread



Weft Thread

Width of the Finish	1,4 m
Weight m2	770 g/m2
Weight m l.	3 458 g/mL
Warp Density	12 yarns per cm
Weft Density	10 yarns per cm
Number Warp Tex	230 Tex
Number Weft Tex	230 Tex

Adjustments, starching and finish:

Felting by washing machine and by hand with soap and water. Warping with the warping paddle

Observations:

The analysed sample is handmade on the Finnish loom by Astri Kaljus, recreating the fabrics used in the 19th century in Estonia, Vändra parish. Original long-coat number of the museum: ERM A 509:2192

Warp

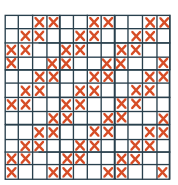
Colour	Material	Torsion	Tex No.	Arrangement
brown	100% wool	single-ply Z-twist	230	brown

Weft

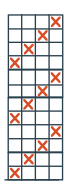
Colour	Material	Torsion	Tex No.	Arrangement
brown	100% wool	single-ply Z-twist	230	brown

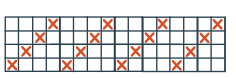
Weave

pattern



treading





threading

tie - up

2/2 twill

BELT BAG

BELT BAG

The skirt didn't have any pockets. The skirt had a belt bag.

No effort was made while making the belt bag, nor expensive materials were spent.

The belt bag was made from leftover materials.

The material was cotton fabric, sewn by hand.

The belt bag consisted of a rectangular pocket back, a smaller pocket on top, and straps.

The pocket was tied around the waist to the slit of the skirt.

The tying cord was made of woolen yarns of different colors - red, blue, black or green.

Necessary items were carried in the belt bag- usually, a pocket knife and keys, sometimes needles or money.

SKIRT

SKIRT

At the beginning of the 19th century, skirts worn in Pärnu County were of one color, and long-striped skirts also appeared next to them. The availability of colors influenced the color choice of the skirts. Initially, natural tones of wool and tones obtained with natural colors were used.

With the advent of aniline paints, there were developments in the style of stripes.

When wearing a skirt, the color choice appropriate to the wearer's age was taken into account - older people wore more modest colored skirts and younger ones more colorful skirts.

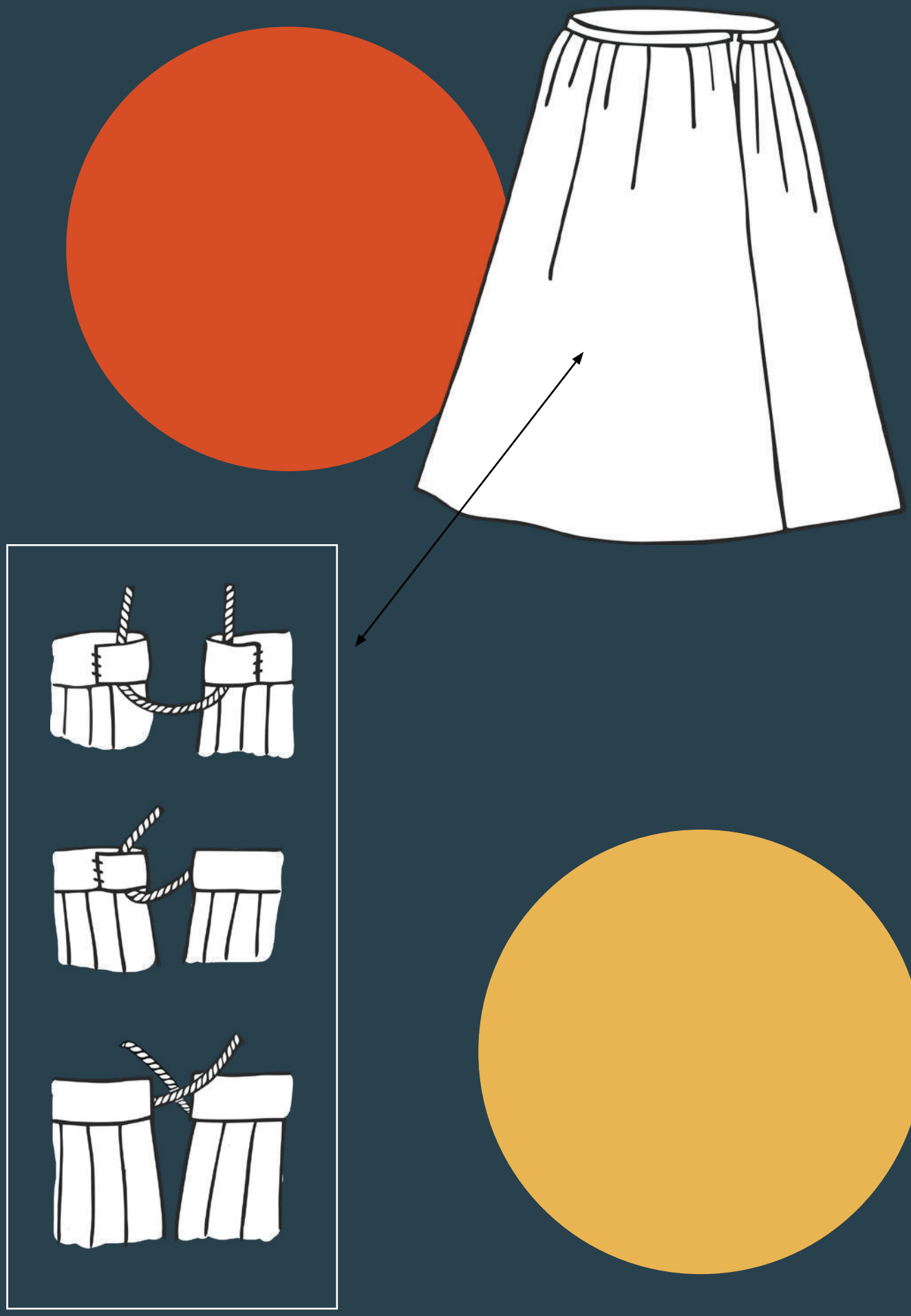
The fabric of the striped skirts was semi-wool. In the case of working skirts, a weft yarn was used. When weaving the linen warp, it was observed that it would not be visible during weaving.

The skirt length was either halfway up the leg or almost to the ground. The length of the skirt had to be such that the leg was free while walking. The width of the skirt and the abundance of the fabric showed the wearer's wealth.

It was customary to knit a skirt fabric at least three waist circumferences in length.

The skirts pleated into small flaps that fell freely at the waist and fixed with the waistband. The fabric was left unfolded or smooth above the abdomen.

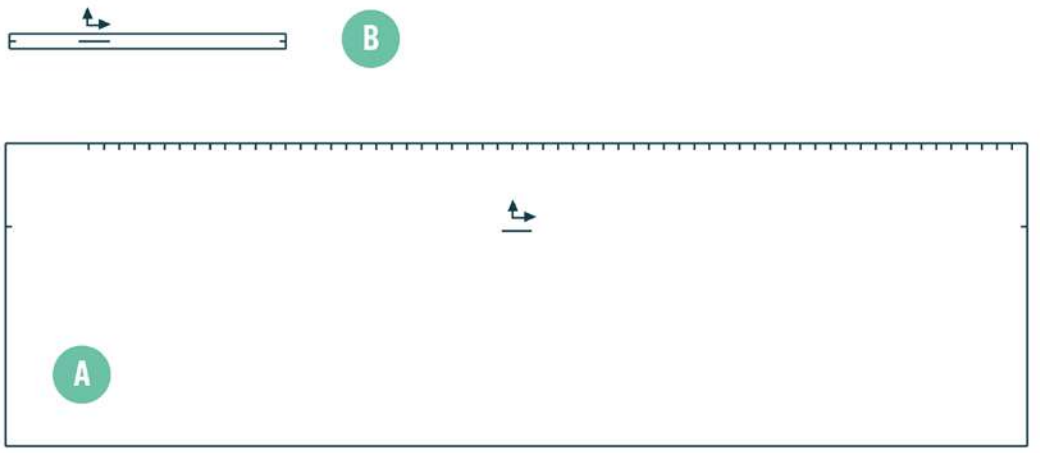
The skirt was usually closed on the right side, sometimes on the left. That all depended on which hand did the wearer was. A belt bag was worn over the slit of the skirt.



PARTS OF THE DESIGN

SKIRT

SCALE 1:10



A **skirt**
Cut 1 cotton fabric

B **belt**
Cut 1 cotton fabric

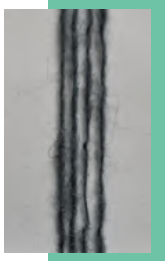
THE TECH PACK

SKIRT

Sample

Warp Thread

Weft Thread



Width of the Finish	0,8 m
Weight m2	710 g/m2
Weight m l.	1 562 g/mL
Warp Density	6 (suga nr 60)
Weft Density	26
Number Warp Tex	31 Tex
Number Weft Tex	29 Tex

Adjustments, starching and finish:

-

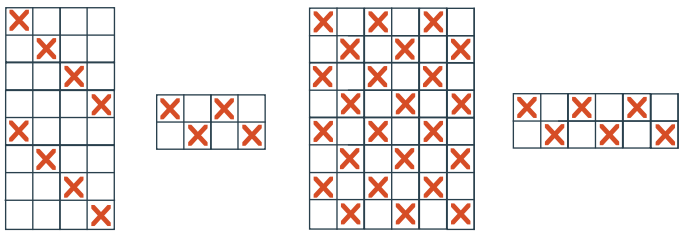
Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	natural gray	100% linen	from Germany Nr 33/3	31	natural gray

	Colour	Material	Twist	Thickness	Arrangement
Weft	violet, red, dark blue, yellow, green, brown, white	100% wool 100% cotton	single ply Z-twist 1/8	29	-

Weave



Labane ripskude

DOUBLET

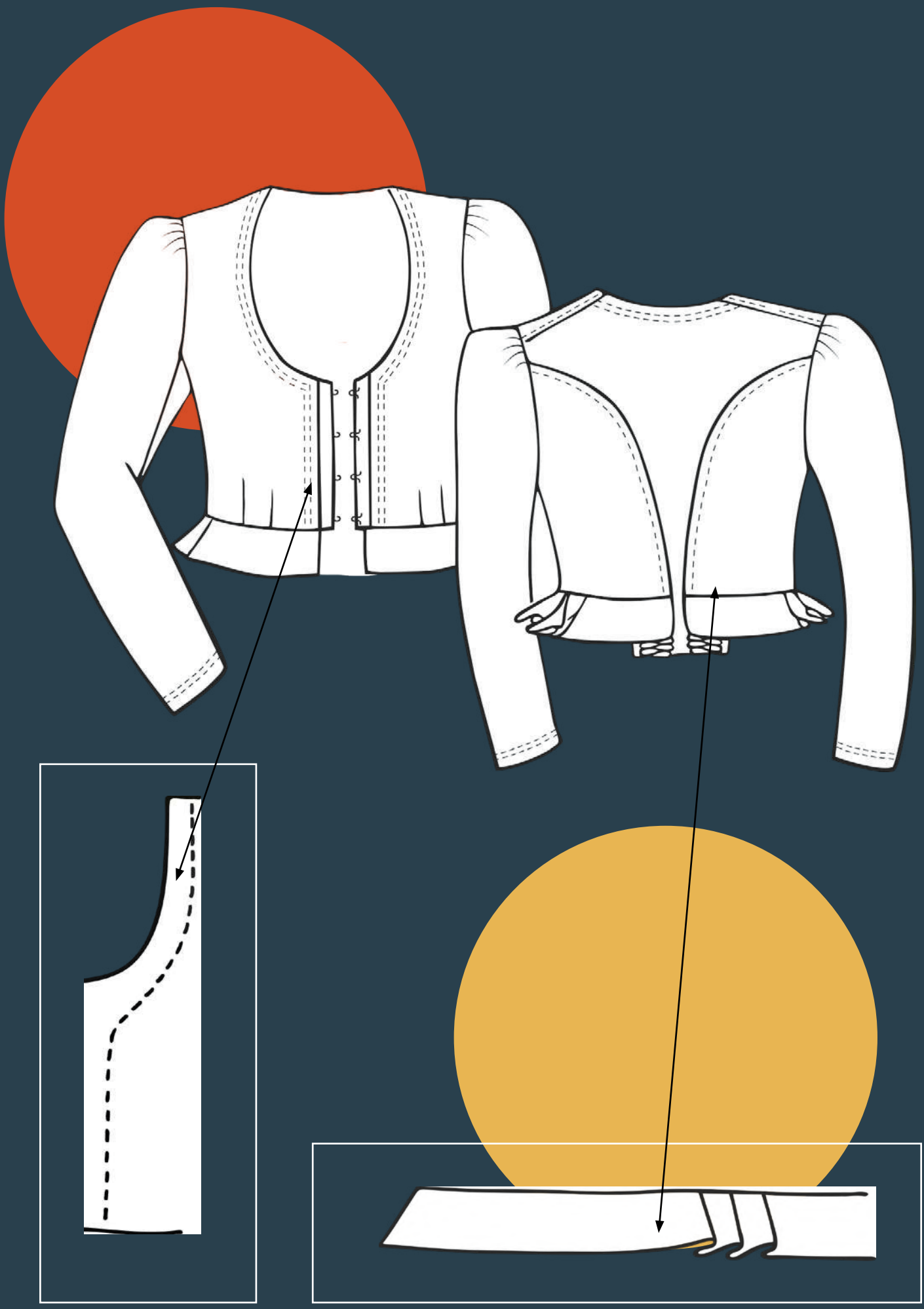
DOUBLET

In the middle of the 19th century, a tight-fitted cardigan with pleats came into use in Northern Pärnu County. The folds were folded into groups or used in a whole sweater.

The cardigan was worn over a shirt. Cardigan's length was until the waist. The cardigans were homemade in pot blue colour or made out of black factory fabric.

The earlier cardigans had a wider neck and the later ones had a tighter neckline, and the sleeves were puffed on the shoulders.

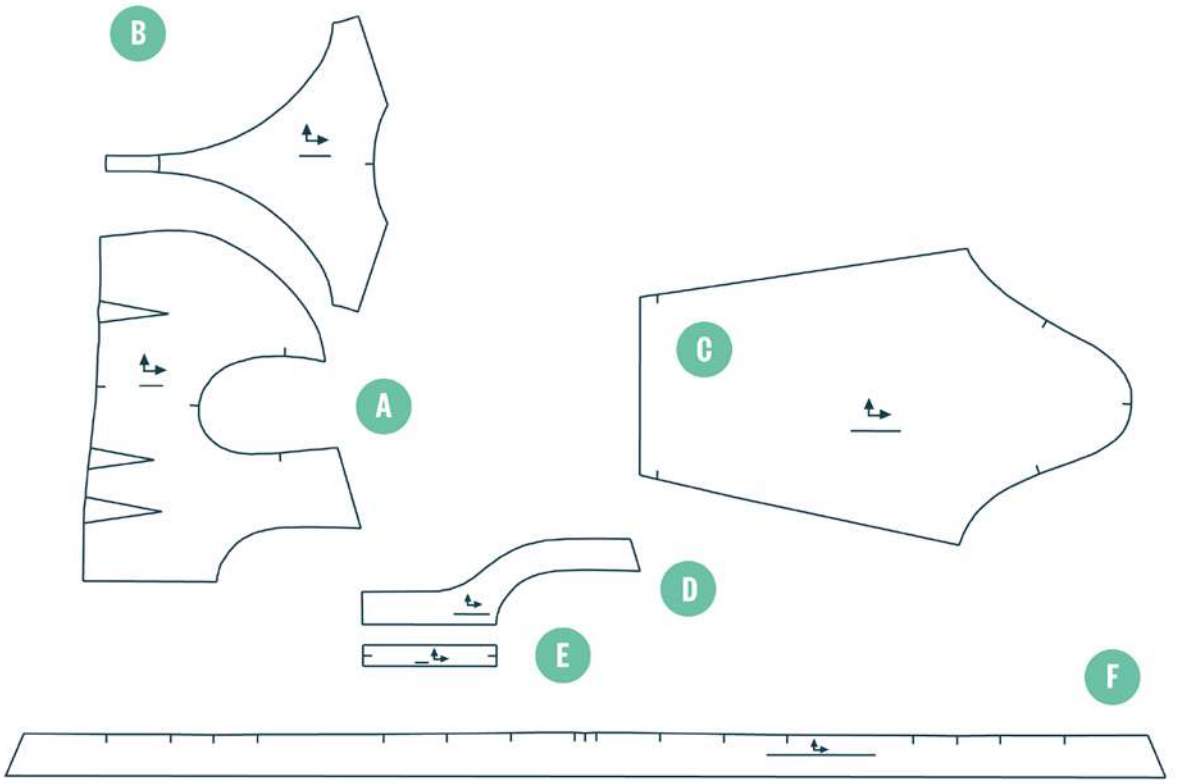
The main section of the cardigan is similar to the long coat. The absence of side seams characterizes it, the arch seams on the back and the shoulder seam are located behind the shoulder line.



PARTS OF THE DESIGN

DOUBLET

SCALE 1:10



A **front short coat**
Cut 1 wool fabric

B **back short coat**
Cut 1 wool fabric

C **sleeve**
Cut 1 wool fabric

D **facing**
Cut 1 wool fabric

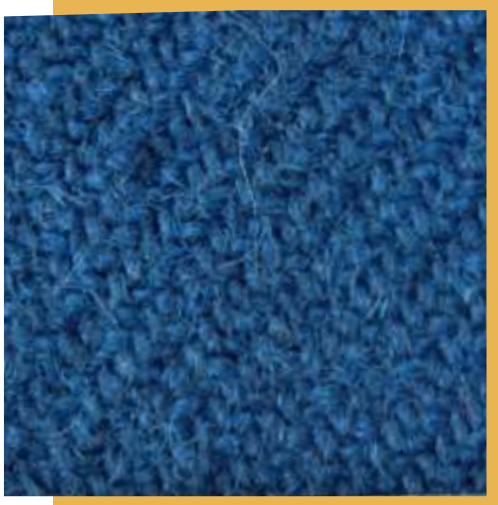
E **front area strip**
Cut 1 wool fabric

F **bottom edge**
Cut 1 wool fabric

THE TECH PACK

DOUBLET

Sample



Warp Thread

Weft Thread

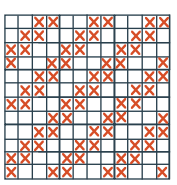
Width of the Finish	1,4 m
Weight m2	420 g/m2
Weight m l.	705 g/mL
Warp Density	10 yarns per cm
Weft Density	9 yarns per cm
Number Warp Tex	230 Tex
Number WeftTex	230 Tex

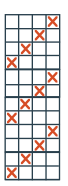
Adjustments, starching and finish:
Washing by the washingmachine, ironing. Yarn dyed with synthetic dyes

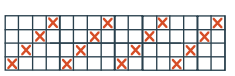
Observations:
The analysed sample is handmade on the Finnish loom by Astri Kaljus, recreating the fabrics used in the 19th century in Estonia, Suure-Jaani parish (naber of Vändra parish). Original long- sleeved jacket number of museum: ERM Fk 447:80

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	blue	100% wool	single ply Z-twist	230 Tex	blue
Weft	blue	100% wool	single ply Z-twist	230 Tex	blue

Weave

pattern 

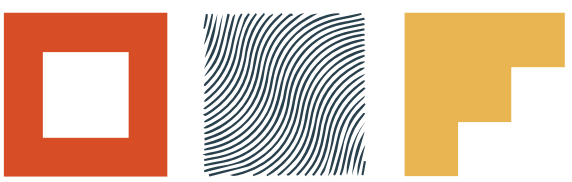
treading 



threading

tie - up

2/2 twill



APRON

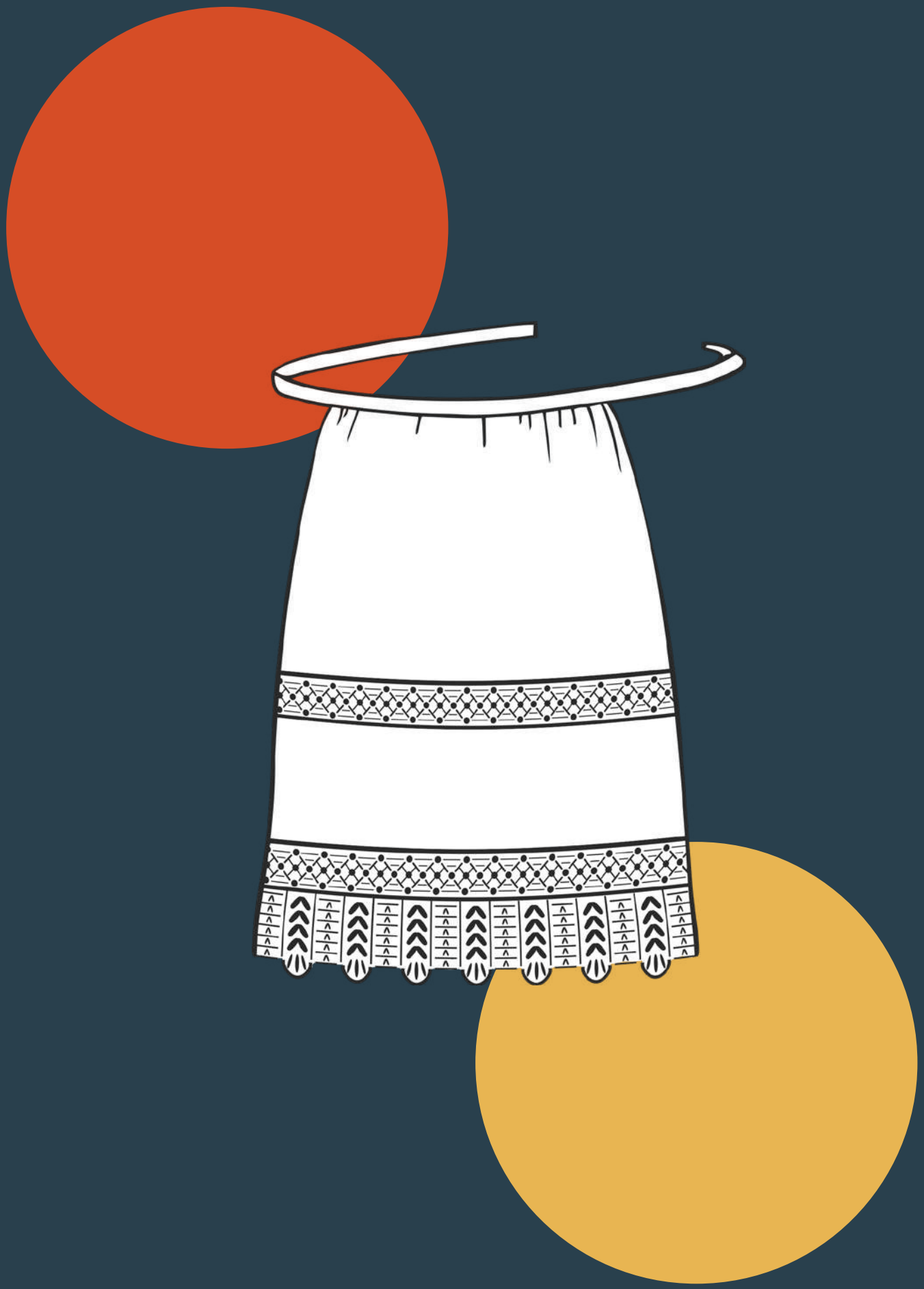
APRON

The wife tied an apron over her skirt. Girls with a child also wore an apron.

The aprons were sewn from both home-woven or purchased fabrics. The home-woven aprons were linen, and the fabric used was colorful woven fabric or woolen cloth.

In the case of home-woven fabrics, the width of the material was the width of the apron. In this case, the edges of the fabric remained on the sides of the apron.

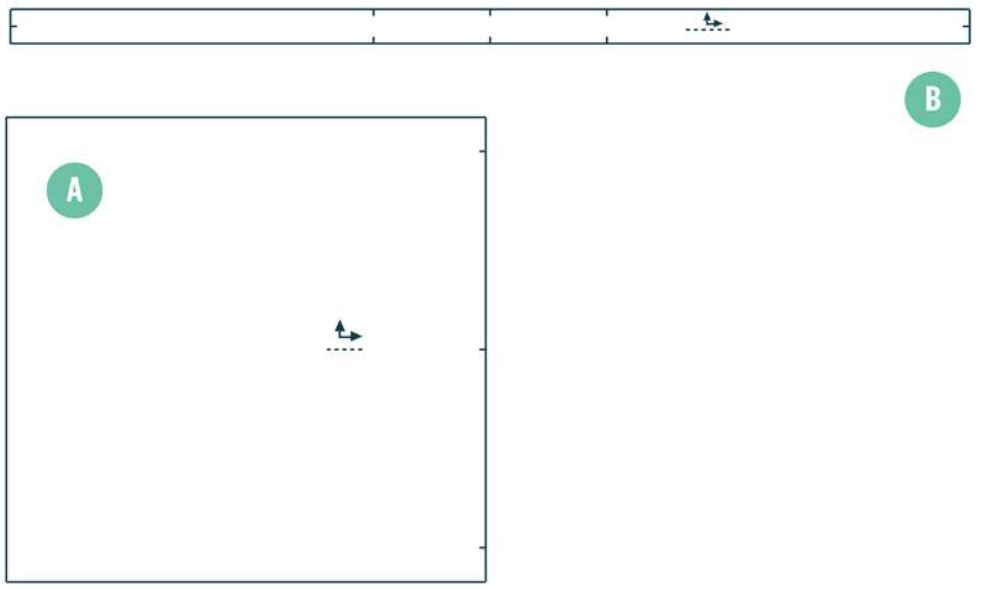
The aprons were most often white and linen.
The apron was a simple, elongated square fabric that was either folded or creased at the top. Typically, a waistband is used at the top—ribbons attached to the ends to tie the apron.



PARTS OF THE DESIGN

APRON

SCALE 1:10



A **front apron**
Cut 1 linen fabric

B **belt**
Cut 1 linen fabric

THE TECH PACK

APRON

Sample

Warp Thread

Weft Thread

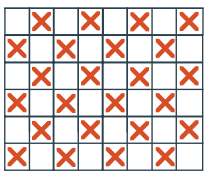
Width of the Finish	80 cm
Weight m2	300 g/m2
Weight m l.	340 ml
Warp density	14 yarns per cm
Weft density	12 yarns per cm
Number Warp Tex	80 Tex
Number Weft Tex	80 Tex

Observations:

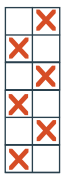
The fabric is purchased from an antique store. The material is presumably handmade with handspun yarn. The fabric is similar to the original shirt of the museum. Shirt number of the museum: ERM 17332,19th century in Estonia, Vändra parish.

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	bleached white	100% linen	single ply Z-twist	80 Tex	bleached white
Weft	bleached white	100% linen	single ply Z-twist	120 Tex	bleached white

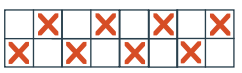
Weave



pattern



treading



threading

tie - up

COIF

COIF

It was customary in Estonia that a wife's head was never uncovered. Over time, however, headgear changed. Some of which were in use in parallel or simultaneously. It could be that a towel or a winter hat was worn under the coif.

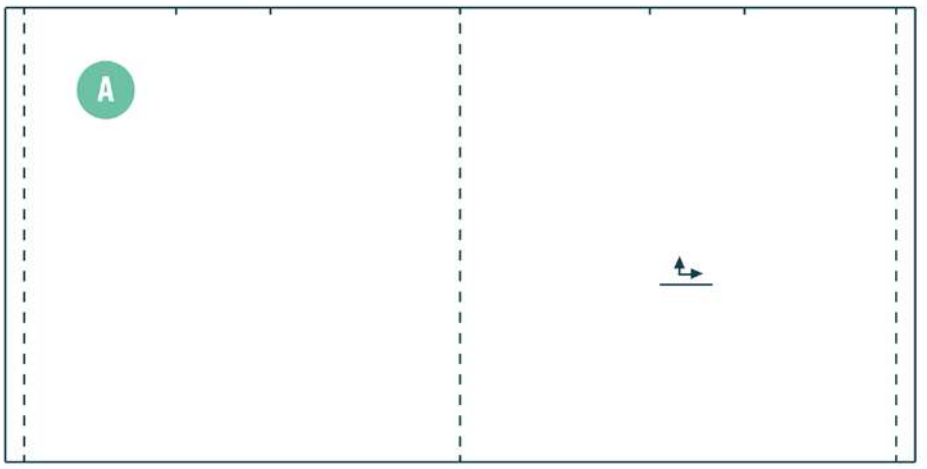
In Vändra Parish, the women have worn white home-woven linen cloths, decorated with a flower emblem characteristic of Northern Estonia. Based on the flower field, these tufts were called flowerers.
The tassels were almost square when sewn together.

There are no reports of wearing coif ribbons in the Vändra area.
It is assumed that these were used on more festive occasions because the coifs were worn in Northern Estonia and also had ribbons on the neck.

PARTS OF THE DESIGN

COIF

SCALE 1:10



A coif
Cut 1 linen fabric

THE TECH PACK

COIF

Sample

Warp Thread

Weft Thread

Width of the Finish	60 cm
Weight m2	220 g/m2
Weight m l.	340 ml
Warp density	14 yarns per cm
Weft density	12 yarns per cm
Number Warp Tex	120 Tex
Number Weft Tex	120 Tex

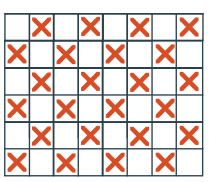
Observations:

The fabric is purchased from an antique store. The material is presumably handmade with handspun yarn. The fabric is similar to the original shirt of the museum. Shirt number of the museum: ERM 17332,19th century in Estonia, Vändra parish.

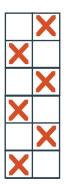
	Colour	Material	Torsion	Tex No.	Arrangement
Warp	bleached white	100% linen	single ply Z-twist	120 Tex	bleached white

	Colour	Material	Torsion	Text No.	Arrangement
Weft	bleached white	100% linen	single ply Z-twist	120 Tex	bleached white

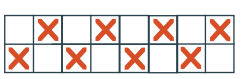
Weave



pattern

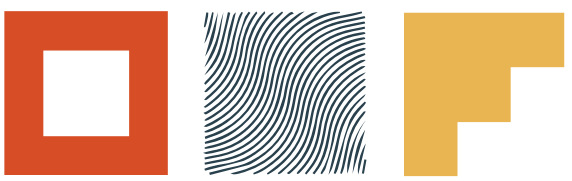


treading



threading

tie - up



BAG

BAG

The bag was carried either in hand or in the arms. While attending the church, the bag contained the songbook. On other occasions, it may have knitting pins.

Depending on the purpose, the bag was also called either a hymnal bag or knitting purse.

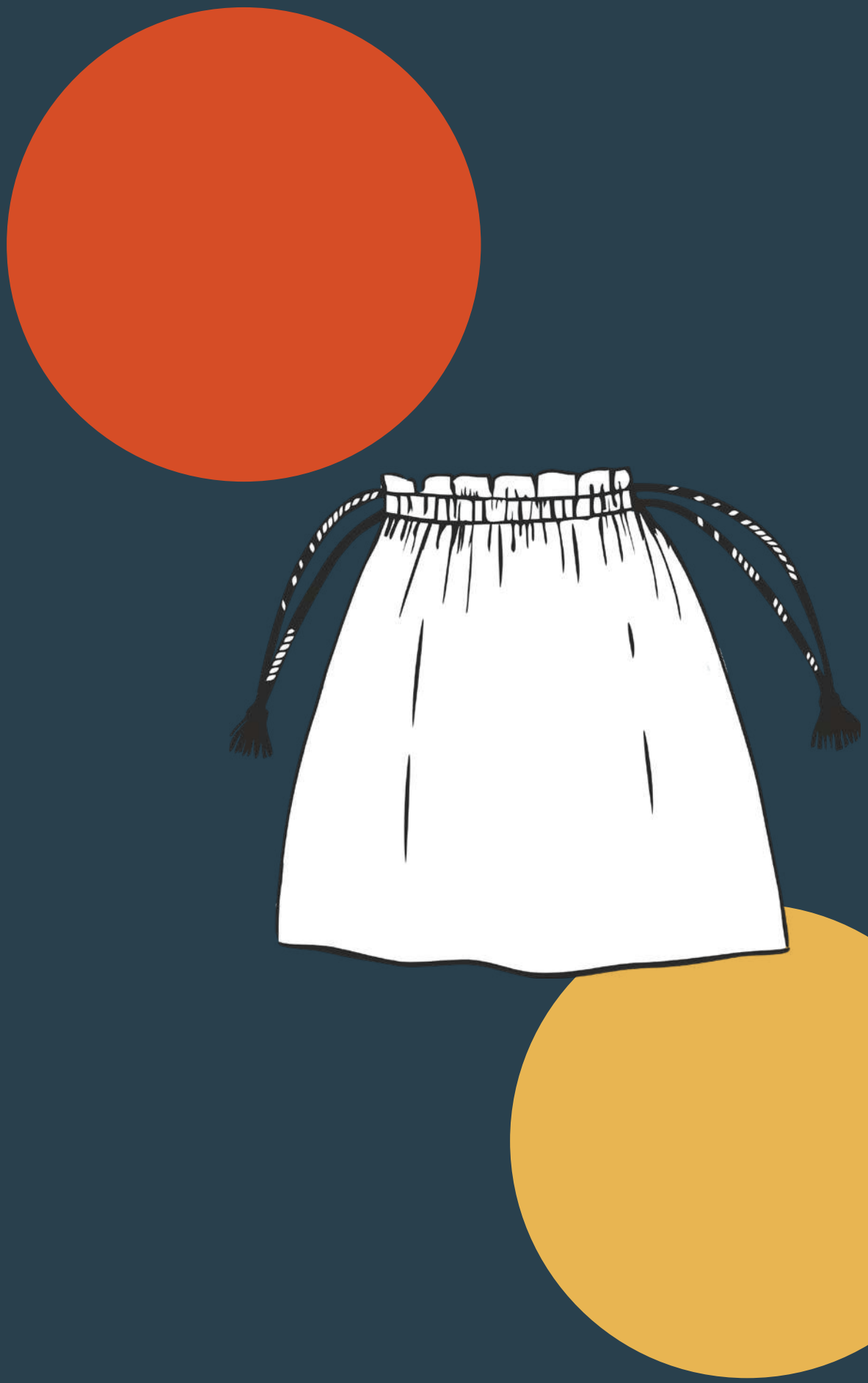
The bag was often made from different materials - such as purchased fabric (printed cotton) or linen, and woollen fabrics are woven at home.

In addition to sewing, crocheting or knitting were used, but less frequently.

The bags were either with one or two handles.

The bags were held in hand by a cord or handle pulled through a tunnel at the top of the bag.

In addition to the bag, an easy way to carry things was to tie them in a headscarf. The headscarf was connected at the four corners, and the resulting connection was used as a handle.



GLOVES

GLOVES

In cool weather, gloves were worn.

The gloves weren't just meant as hand warmers. They were also thought to have protective power.

In addition, gloves were used in anniversary celebrations and wedding and wedding customs.

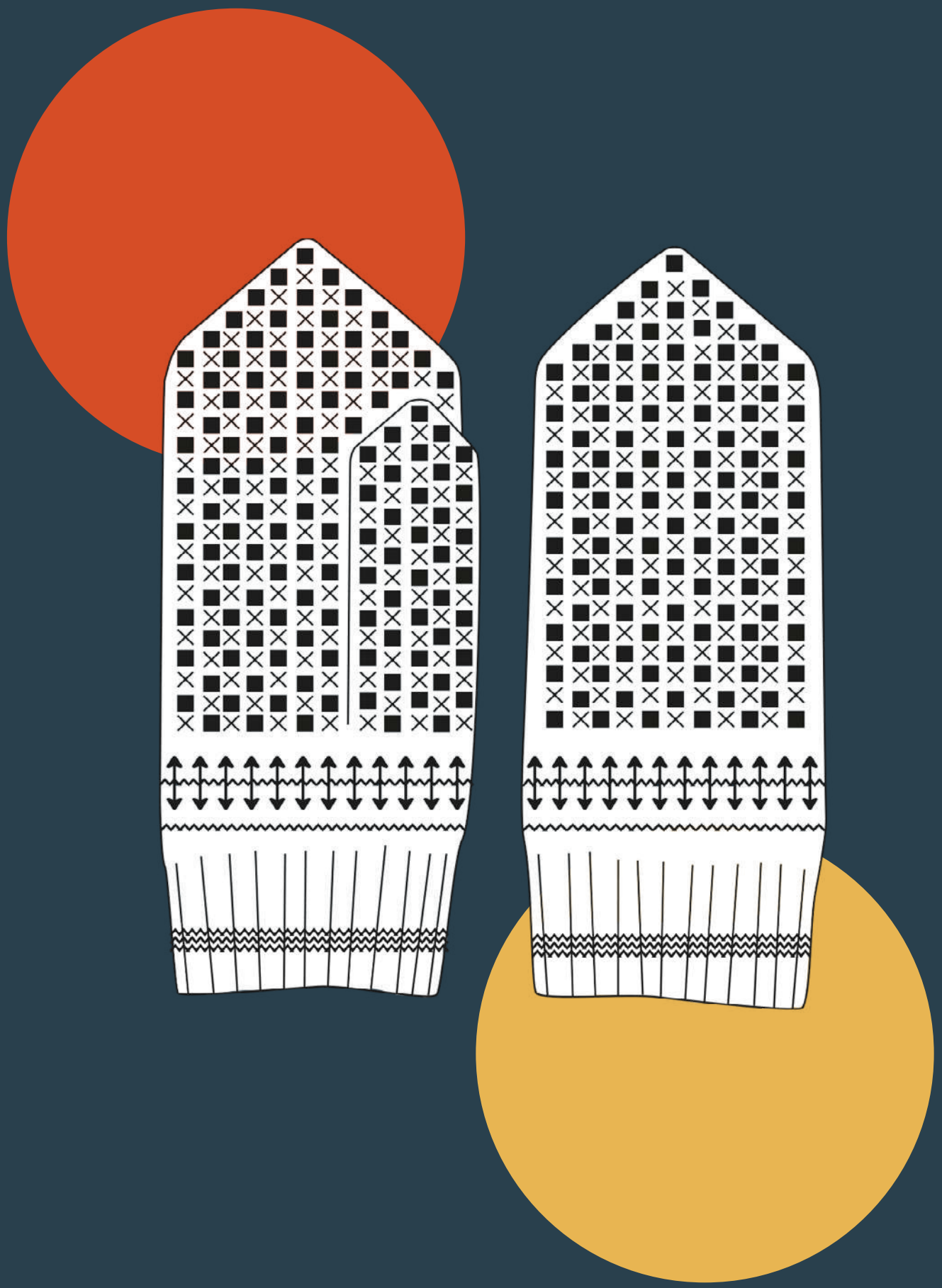
A pair of gloves was sent to the party with a matchmaker before the wedding. During real weddings, the bride tied a pair of gloves around the neck of the bottle, which was a sign of accepting the marriage. The groom received a pair of gloves as a gift for the suitors. A pair of gloves were placed on the horse's arc during the wedding. When getting acquainted with the new home, the bride puts gloves on the barn, stable, doorstep or on the well. After the first night of the wedding, the young man left gloves, stockings and a belt on his marriage bed.

Gloves were also known as a gift of gratitude.

The gloves were mainly knitted outdoors; for example, when the cows were taken to pasture or on longer rides were taken on a horse.

The typical Estonian church gloves had a sheep brown or dark blue pattern.

Thousands of pairs of old gloves have been preserved in Estonia, but only a few pairs of mittens have been found in the Vändra area. They were woven from double woollen yarn and had a pattern.



SHAWL

SHAWL

The shawls were square, worn in a triangle, either on a shirt or a skirt and under a sweater or under a long coat. It was considered customary for girls to wear a scarf on their shoulders.

The sharp corners of the shawls were placed in front of the belt or fastened with a brooch.

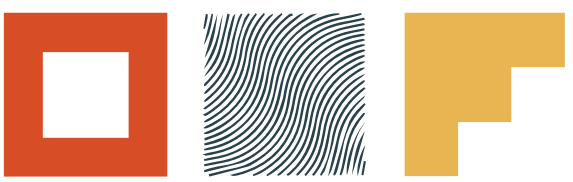
The shawl was placed under the sweater or long coat so that the edges covered the woman´s chest. Sometimes several shawls were placed on top of each other, and then the edge of the lower shawl was left visible.

Large wool shawls have been worn from wool in Pärnu County.

The shawl was broken into a triangle like a shoulder towel. A square pattern characterizes shawls. The older towels were woven in an active fabric; their colour choice was modest - either grey-black-white or beige-brown combinations.

The edge length of the shawls varied between 110 and 200 cm, and all shawls had fringes at the edges.

More extensive and thicker shawls were suitable for winter wear, while smaller and thinner towels were suitable for summer clothing. In fine weather, they were worn by hand.



BELT

BELT

Women had to wear lettering belts with all kinds of clothing. The belt was not always worn on the skirt and sometimes wrapped directly on the shirt. Depending on the pattern, one side of the belt was more wool and more colourful. The belt's more colourful side was shown.

The belt had to extend 2-3 times around the waist. The belt was tightened around the waist many times. That way, the ends of the belt were hidden under the waist.

According to the number of woollen yarns, the belts were named either 19-yarn or 21-yarn, and so on. Vändra is known for its 9 to 35-thread lettering.

Vändra's belts were 1.5-8 cm wide
Older belts are wider, later narrower. The colour palette of Vändra belts is red in most different shades. Red was obtained mainly from natural dyes. At the end of the 19th century (more precisely in the fourth quarter), aniline dyes were introduced, and the belts became brighter.

There are usually loose fringes on the belt.

THE TECH PACK

BELT

Sample

Width of the Finish	0,05 m
Weight m2	280 g/m2
Weight m l.	80 g/ mL
Warp Density	-
Weft Density	-
Number Warp Tex	-
Number Weft Tex	-

Adjustments, starching and finish:

Original pick-up woven belt number of museum:
ERM A 509:1257

The belt measurements: width 5 cm; length 226 cm.
The fringes length 17 cm

Warp

Colour	Material	Torsion	Tex No.	Arrangement
red, yellow, indigo blue, natural grey	wool linen	2-ply yarn 2-ply linen	about 6/2	the linen background threads are warped

Weft

Colour	Material	Torsion	Text No.	Arrangement
natural grey	linen	2-ply	about 6/2	-

Weave

Pick-up woven

SHOES

SHOES

19th century were traditional shoes, bast shoes and peasant shoes.

The peasant shoes were light flat shoes made from one piece of leather.

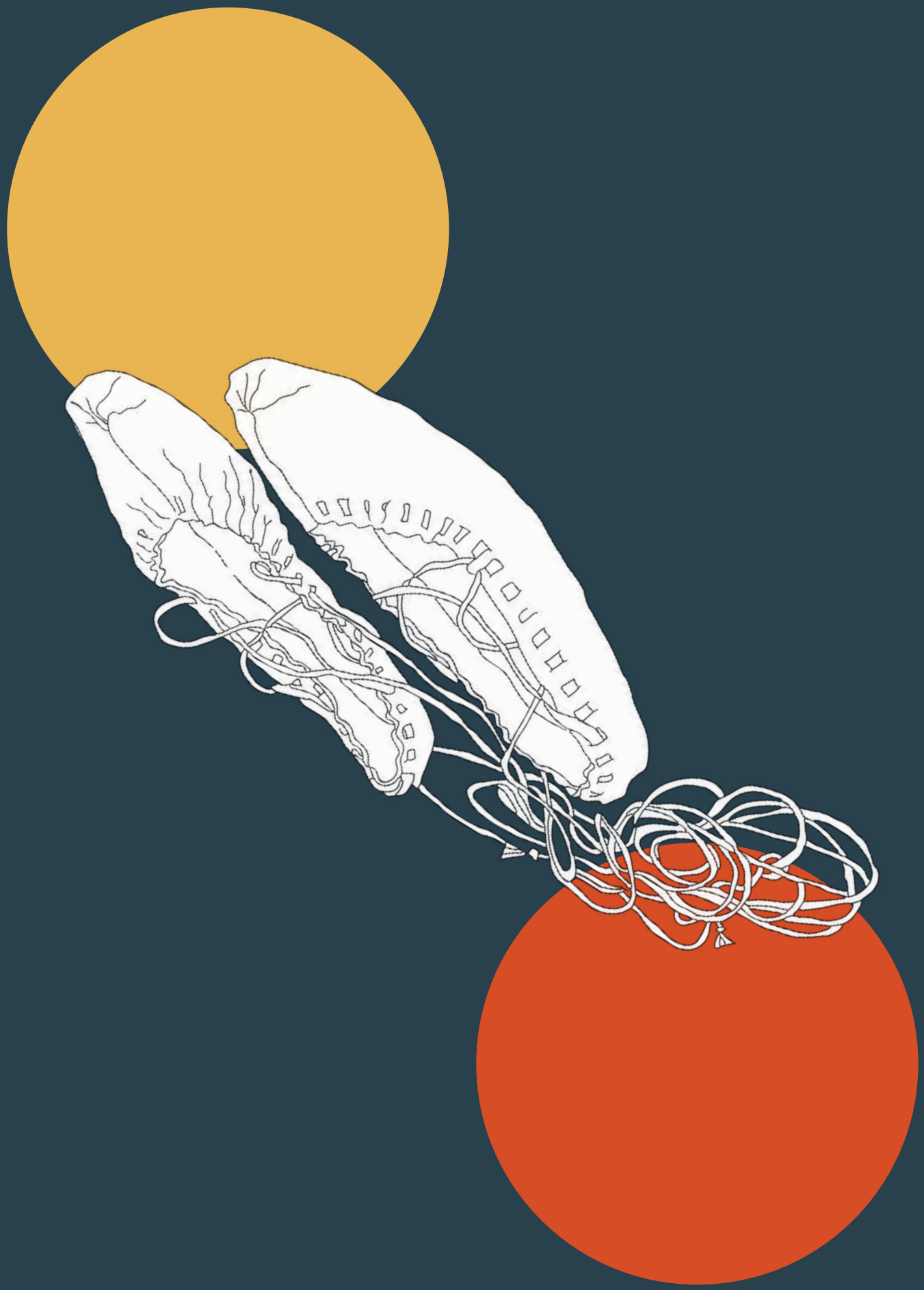
The bast shoes were peasant shoe-like work shoes woven from bark strips.

In winter, untanned animal skins were used with peasant shoes.

Tanned leather peasant shoes were soft. The festive shoes that did not stretch when wet. Tanned leather peasant shoes could be worn in both summer and winter.

The paste cut or nose shape was blunt. The linen cord was woven into the openings made next to the paste. The length of the strings depended on the way the leg was wrapped around them, which may have been different in different municipalities. In general, the strips in Vändra have been so long that wrapping could be completed under the knee.

In Vändra believed that the port would start when the ribbons came loose.



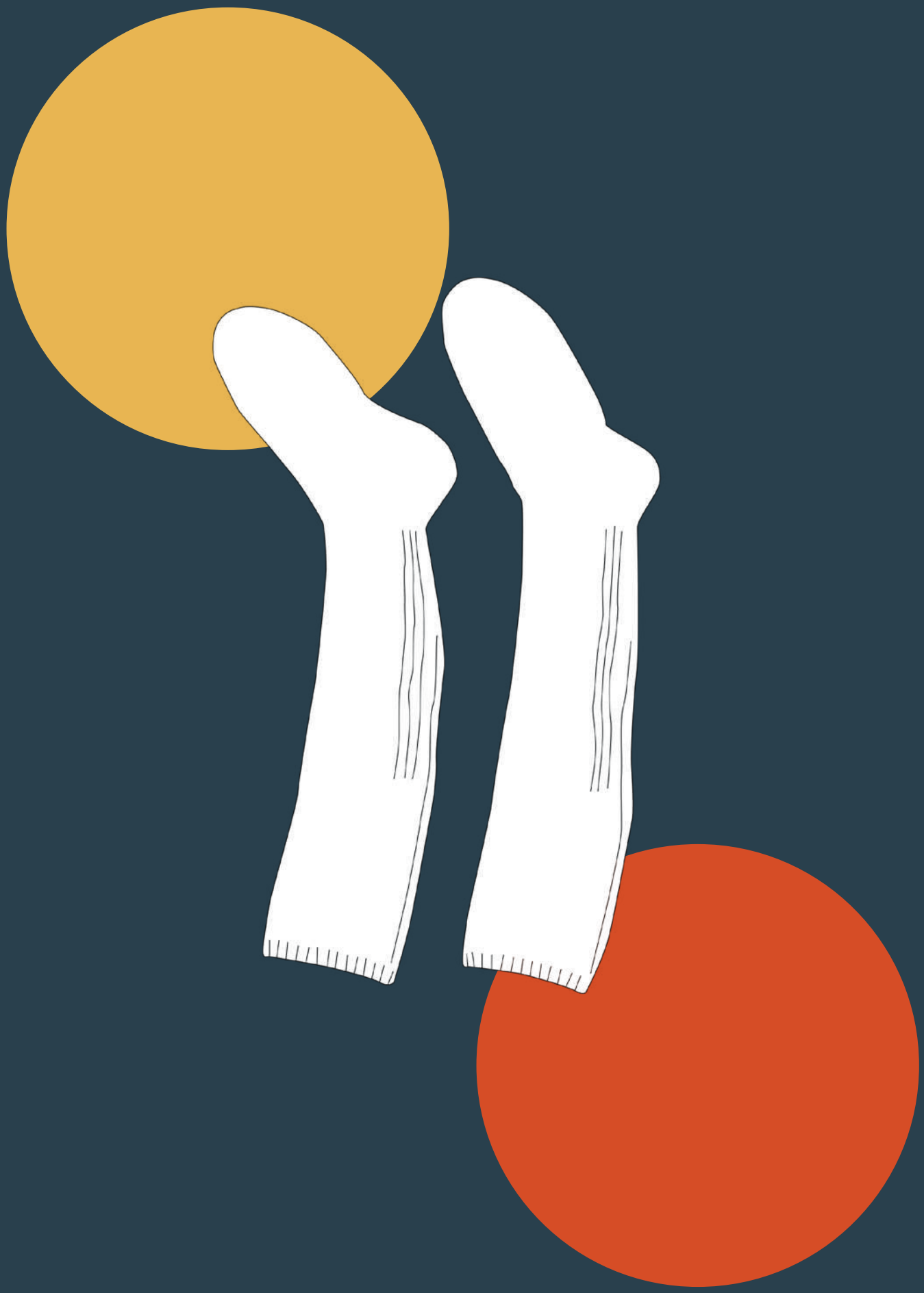
STOCKING

STOCKING

Until the second half of the 19th century, woollen socks typical of Pärnu County were worn in Vändra Parish. The pattern of the lower leg of the stockings was woven in sheep brown and yellow. The stockings stretched to the knees and the lower leg stripes were divided by mad red. A finish similar to a pot blue and mad red waistband was knitted over the ankle.

The upper part of the knee was monochromatic, usually grey. The hem of the stockings was white In the last quarter of the 19th century, striped stockings went everywhere in Estonia. At the same time, solid white, grey or black stockings were used.

The white stocking was knitted for festive events.



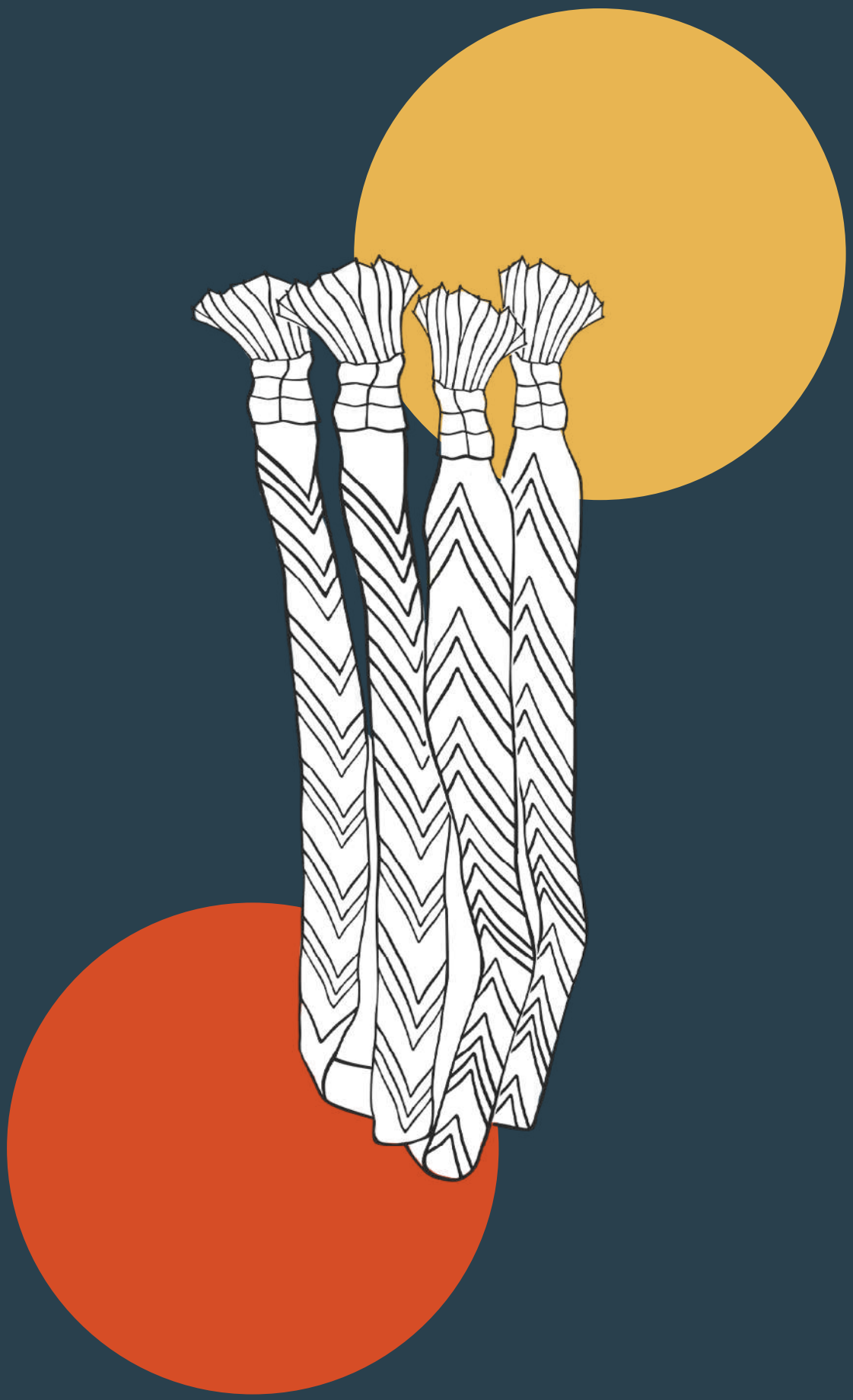
GARTERS

GARTERS

The stockings were tied around the leg from above.

A loop was made at one end of the women's leg straps, and at the other, the yarns were either braided or plaited.

Women's immediate need for garters is questionable because the straps were tied under the knee in Vändra, women's immediate need for leg straps is doubtful. It is possible that the garters weren't worn with the peasant shoes.



NECKLACE

NECKLACE

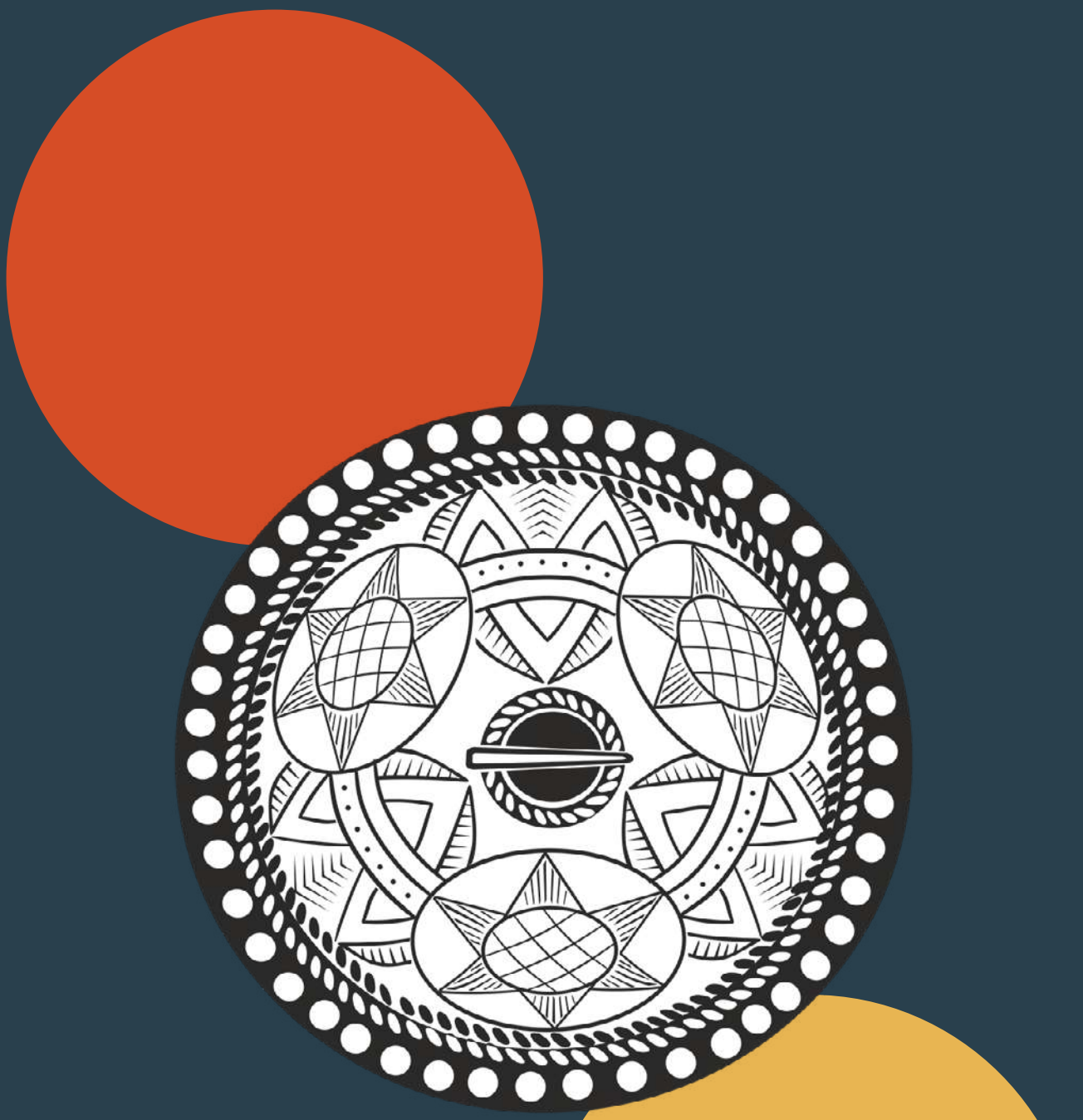
A necklace of glass or stone beads (throat beads) was worn around the woman´s neck daily.

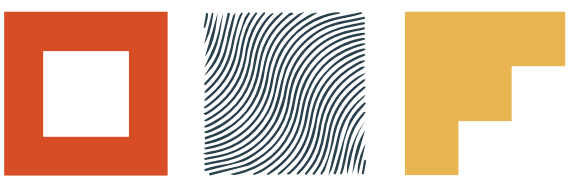
The throat beads were carried tightly around the neck and only partially protruded from the neck. The throat beads were single or multi-row. The beads were 18-19. century, they were mainly made of glass (various crystals) or amber. The glass beads could be of different colours and shapes: round, faceted, or tubular. The first beads were usually given to the child by the godparents. Later, the necklaces were added as anniversary gifts.

SILVER CONIC BROOCH

SILVER CONIC BROOCH

On festive occasions, a cone-shaped pile brooch decorated with a floral ornament was used in women's shirt collars. The brooch was as big and thin as a funnel-shaped piece of jewellery without a tube. Silver was used as the material.

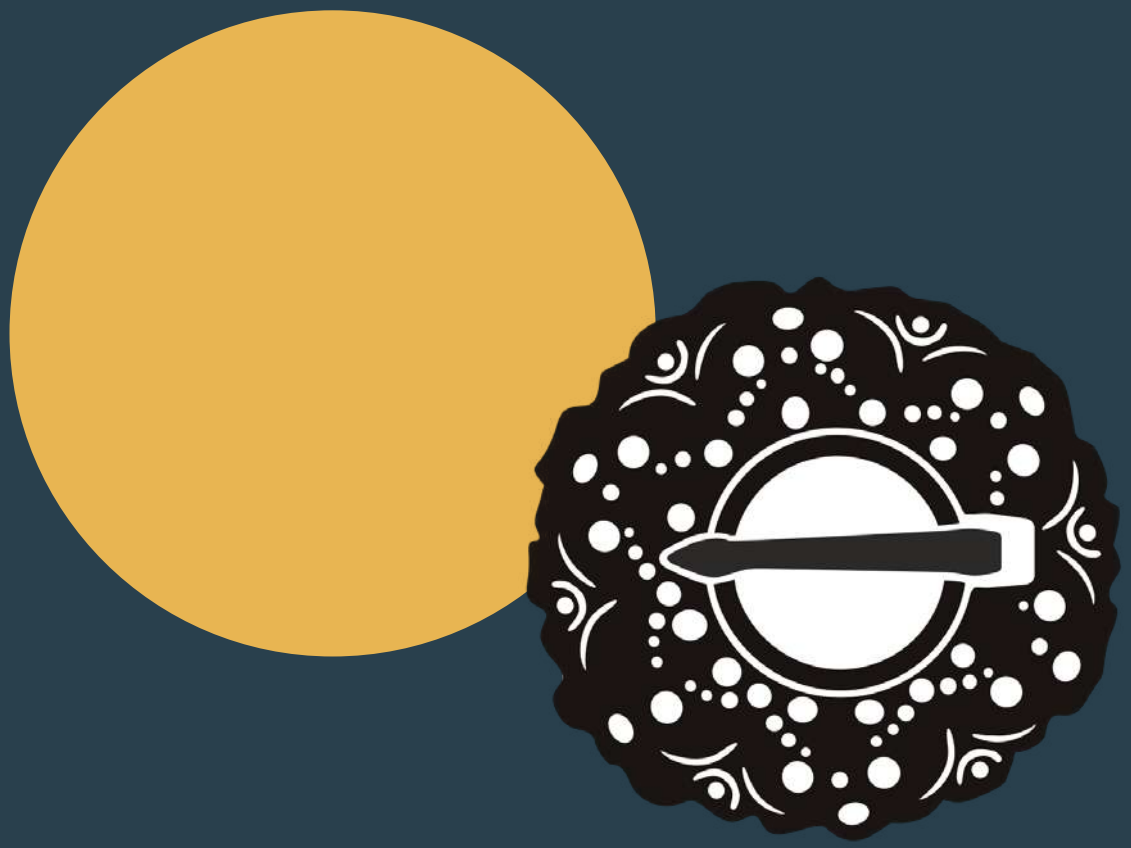


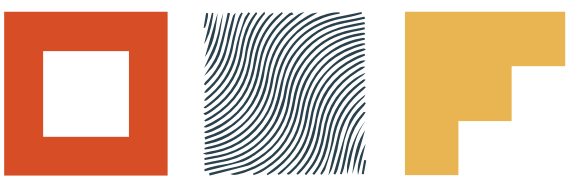


FLAT BROOCH

FLAT BROOCH

The collars of the women's shirts were fastened with flat brooches. The flat brooches were small, in the shape of a flat ring with serrated edges. The flat brooches had a needle attached, which was inserted through the cloth. Wickered brooches were simpler in their decorations.





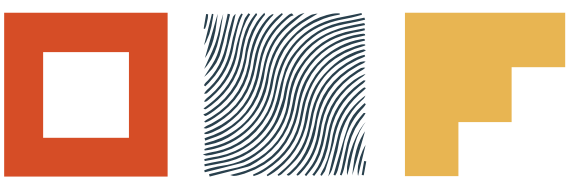
PENDANT COIN

PENDANT COIN

Wearing necklaces was a matter of pride.

They were attached to either a silver chain, glass or silver bead necklaces, and money hung in the middle. In Vändra, the whole jewellery set has been considered a patriarch - presses, brooches and beads with money.

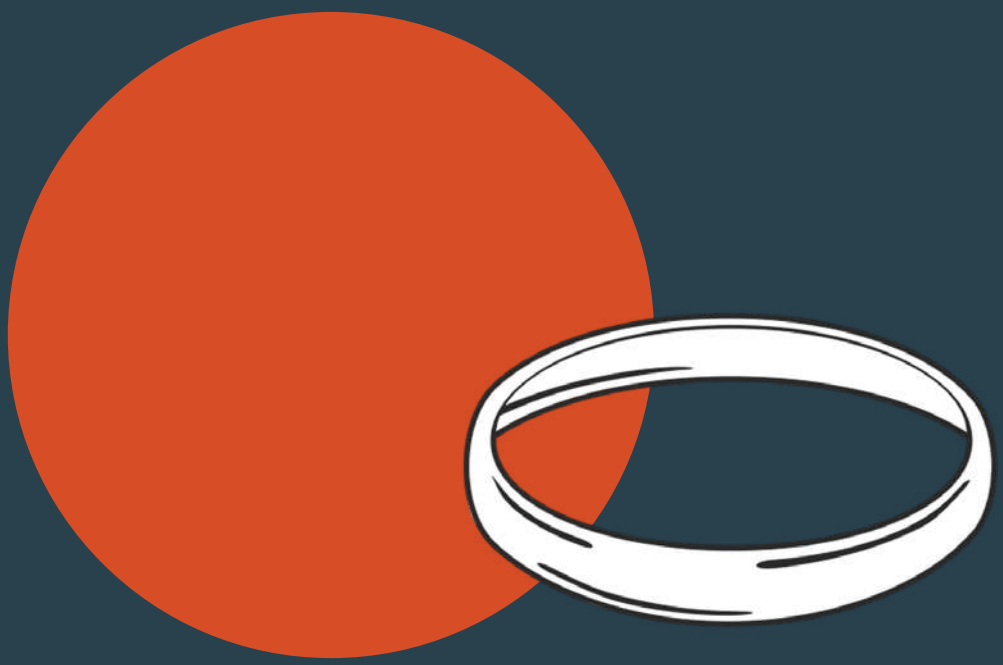
Depending on the length of the bead necklace, the necklace hung above or below the brooch

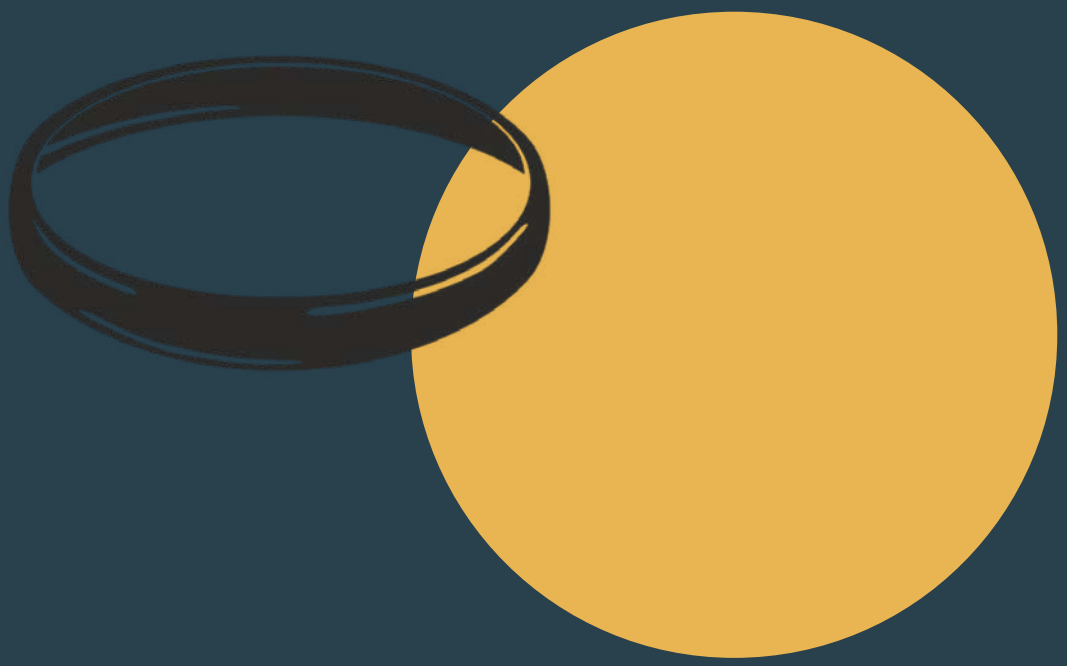


RINGS

RINGS

Weared silver or ring rings were mainly worn.





FEMALE

TRADITIONAL EUROPEAN

CLOTHING

PORTUGAL

INTRO-DUCTION

THE XIX CENTURY IS INNOVATIVE in terms of clothing, making it more comfortable and practical. The costume has always been a manifestation of what happens in society, both at a political, social, artistic and cultural level.

The first half of the XIX century is of great social upheavals in Europe and, more specifically, in Portugal. The power of the King is divided and defined by a Constitution. The power of the clergy is limited as their assets are nationalized and teaching becomes secular. In nobility, the former habit of transference of goods and titles to the firstborn disappears and dozens of taxes as well as slavery and inquisition are abolished. In the second half of the century the change of generations and mindsets raised the spirits, the country became more modern, the transports evolved, the railway appeared and the mechanization process began.

It is through clothing that the economic power is revealed, causing conflicts, tensions and frustrations that lead to enmities between borough neighbors where love and hate last over generations (...). The variations in garments follow the pattern of the region defined by the city, where political and religious powers are concentrated. Religion determines festive occasions, and it is in festivities that competition is lived more intensively. According to Elizabeth Cabral "the popular costume, a synthesis of social, aesthetics and moral values reflects a timely constant of immaterial shapes and an individual variable of decoration and colors. Reluctant to urban influences the rural society stratifies the canons and parameters of ancient wear. The changes in shapes and styles are slow.
The fabrics changed as the manufacturing technologies were abandoned and the decorations varied according to the creative imagination of the person who embroidered. The shapes, however, were maintained".

Throughout history, women have been the guardian of customs and culture: pregnancy, raising children and maintaining a certain lifestyle have made them into the active element that passes on, from generation to generation, the costumes, beliefs and also fashion.

In the mid-nineteenth century, female education was homely (...). Life's dominant figure was around the respectable and wealthy burgeois businessman who started leaving the city centre to accommodate his family in a good house in the elegant surroundings: he expected the wife to be a role model of domestic virtues (...). The retreat of women to the domestic sphere may sound strange in an epoch in which the world witnessed extraordinary innovations such as the introduction of the railway system, revolutions and social transformations.

The costume was worn depending on the demands of the occasion

However, Portugal remained a rural country. As such, in the second half of the XIX century the female traditional costume is very connected to agriculture and the most popular social class. However, as the object of this study is focused on middle class we chose the wealthy peasant costume, which on the XIX century was a step above its origin. The women that wear these costumes started as peasants and through their hard work became rich, owner of their land and are linked to the hierarchy socially above by its economic power.

The costume in study was used in the second half of the XIX century in Leça da Palmeira, at the time belonging to the Bouças Council (the Town of Matosinhos). After the administrative reforms Leça da Palmeira is currently part of "União de Freguesias" alongside with Matosinhos, the county council, inserted in the Metropolitan Area of Porto.

In what concerns costumes and social class of the people who wore the costume in study we can say that it was worn by people of more wealthy social condition, landowners or landowners' wives, when they went on pilgrimages or to deal with important businesses that justified such presentation. The acquisition of golden items was also a synonym of economic power.

Regarding profession, the aforementioned costume isn't characteristic of a specific job. It was worn by whomever had the economic power to acquire it or have it tailor-made, as it was a habit at the time. It was not accessible to the common person; therefore, we associate it with wealthy landowners (owners of major crops) or wives of owners of great assets where their income came from.

The costume was worn depending on the demands of the occasion. It is highlighted that, on a daily basis, these women would wear common garments worn by the people. More often than not these women would help their husbands in the field or worked in house chores governing the house and taking care of children.

In the XIX century neither the Imperial style nor the crinoline structures were worn by these women as such garments didn't adapt to the working life. Given their economic power, however, the female costume gained volume and the undergarments multiplied, with white as dominant color.

According to Madalena Braz Teixeira "The peasant costume represents the popular baroque apotheosis (...). This costume represents the paradigm of the times when Brazilian gold made the country prosper, edified new manors, decorated carved altars and placed tile panels in Episcopal and Stately Homes. At this time, even slaves wore golden bracelets and earrings as this metal was of easy reach and low cost. The usage of gold is a Portuguese cultural phenomenon that persists until today. Any social class maintains this traditional custom. The so-called "princess earrings" are used daily even in cities but mostly in the northern rural world. The Portuguese female costume reflects the cultural references of the baroque period, with women having the cultural habit of wearing gold on a daily basis".

FEMALE CLOTHING FROM LATE 18th CENTURY TO THE EARLY 19th CENTURY

THE WOMAN THAT WORE THIS COSTUME represents of a lady dedicated to matriarchy. She adorns her image with several and varied golden accessories showing her fascination and pride to display her economic status.

The costumes indicate that this is a wealthy woman as she is adorned with golden necklaces and earrings. The severity of the black color of the costume contrasts with the ornaments and accessorize that convey the image of wealth.

The female costume is made up of gown, short sheath dress and long sheath dress. From the end of the XIX century onwards the undergarments were industrially manufactured, allowing shorter prices and, therefore, greater accessibility by new population segments.

The garments are part of the costume of the wealthy peasant, middle class.

Female clothing from late 18th century to the early 19th century

Front

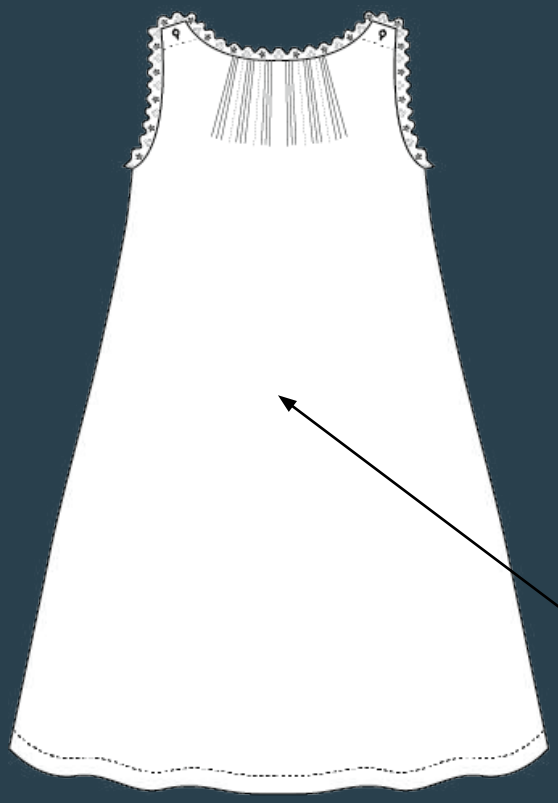
Female clothing from late 18th century to the early 19th century

Front

Back

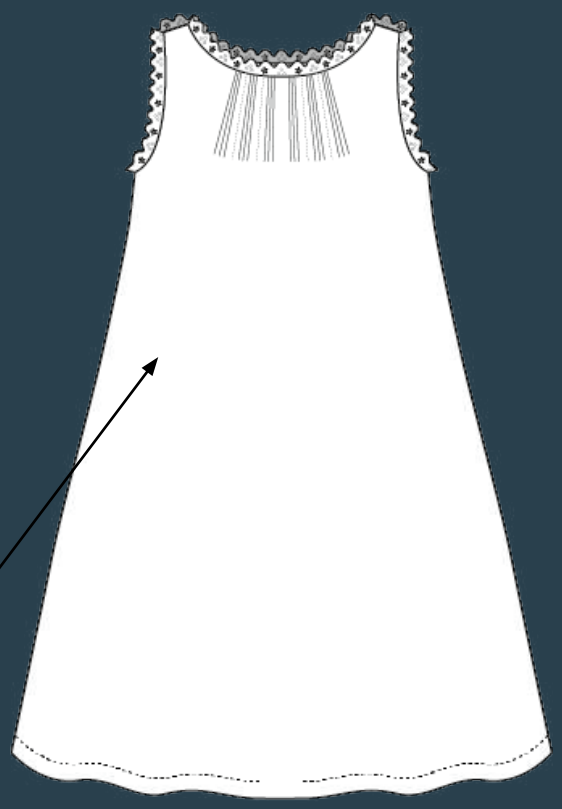
UNDERDRESS

Women's sleeveless A-line interior dress. Neck, shoulder and armhole with an embroidered lace. Shoulder fastens with one button. Front neck with tucks and ajour embroidery. Back neck with small ruffles. The long sheath dress is made of woolen taffeta and cotton ribbon.



Front

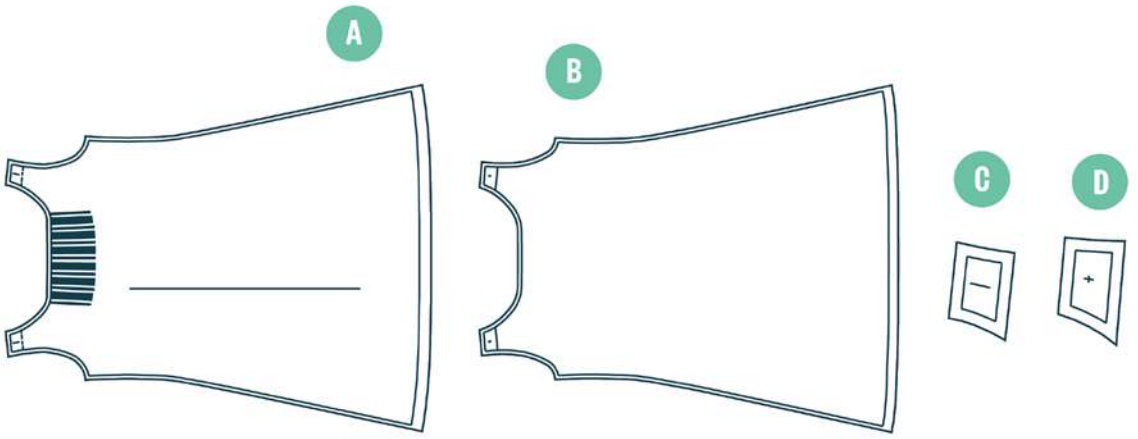
Back



PARTS OF THE DESIGN

UNDERDRESS

SCALE 1:10



A **women interior dress**
Cut 1

B **women interior dress**
Cut 1

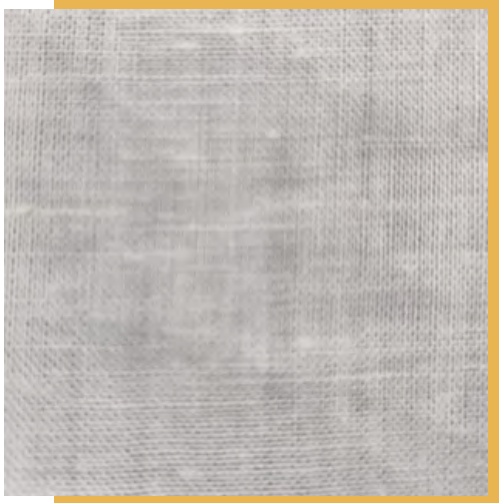
C **women interior dess**
Cut 2

D **women interior dress**
Cut 2

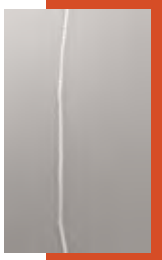
THE TECH PACK

UNDERDRESS

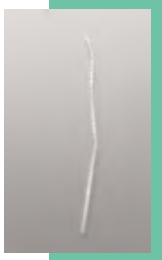
Sample



Warp Thread



Weft Thread



Width of the Finish	1,5 m
Weight m2	100 g/m2
Weight m l.	-
Warp Density	31 warp
Weft Density	26 weft
Number Warp Tex	30 NE
Number Weft Tex	60 NE

Adjustments, starching and finish:

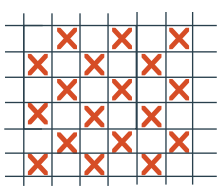
-

Observations:

-

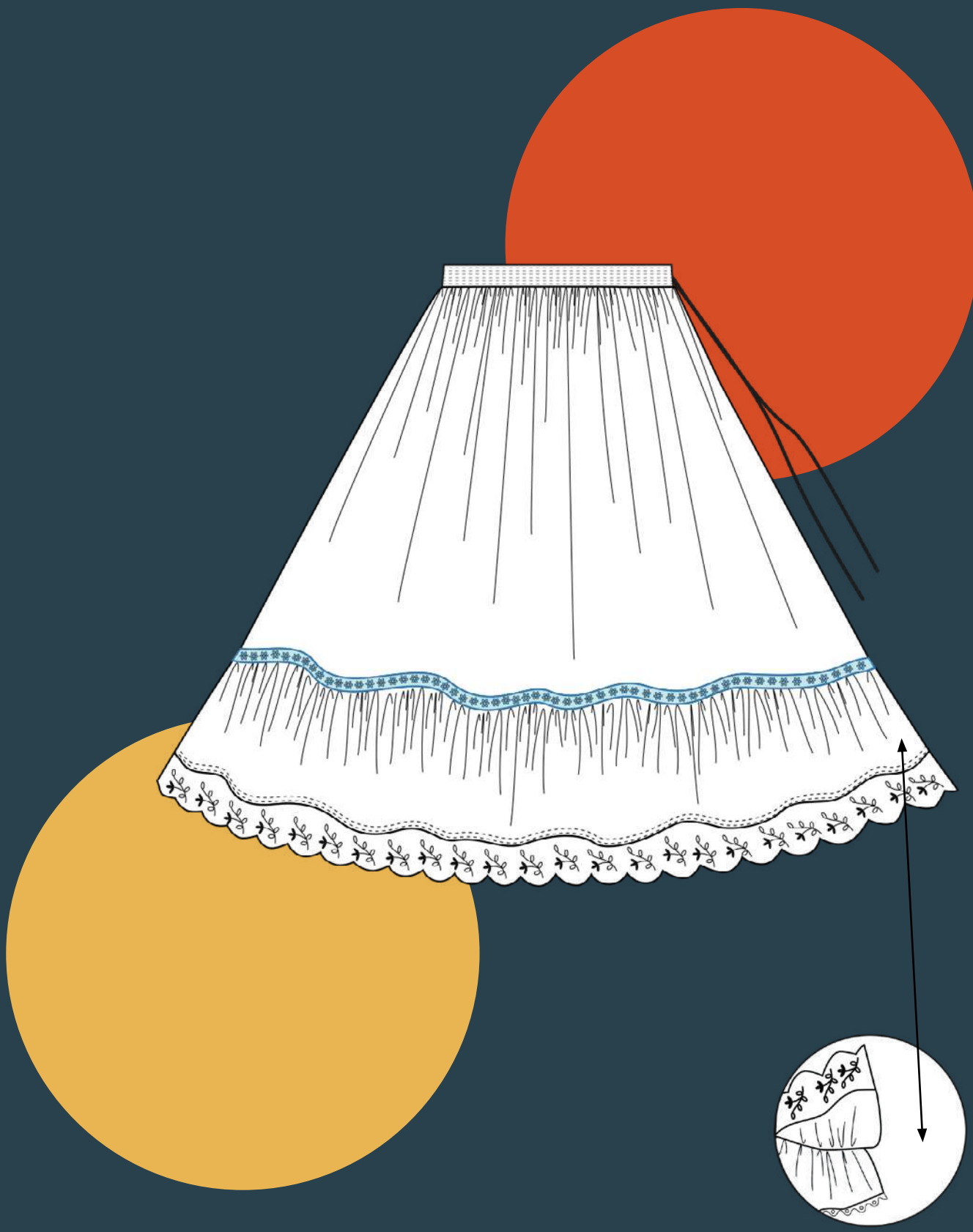
	Colour	Material	Torsion	No. NE	Arrangement
Warp	white	55% linen 45% cotton	Z 1 200 V/m	30 NE	white
Weft	white	55% linen 45% cotton	Z 1 200 V/m	60 NE	white

Weave



LONG UNDERSKIRT

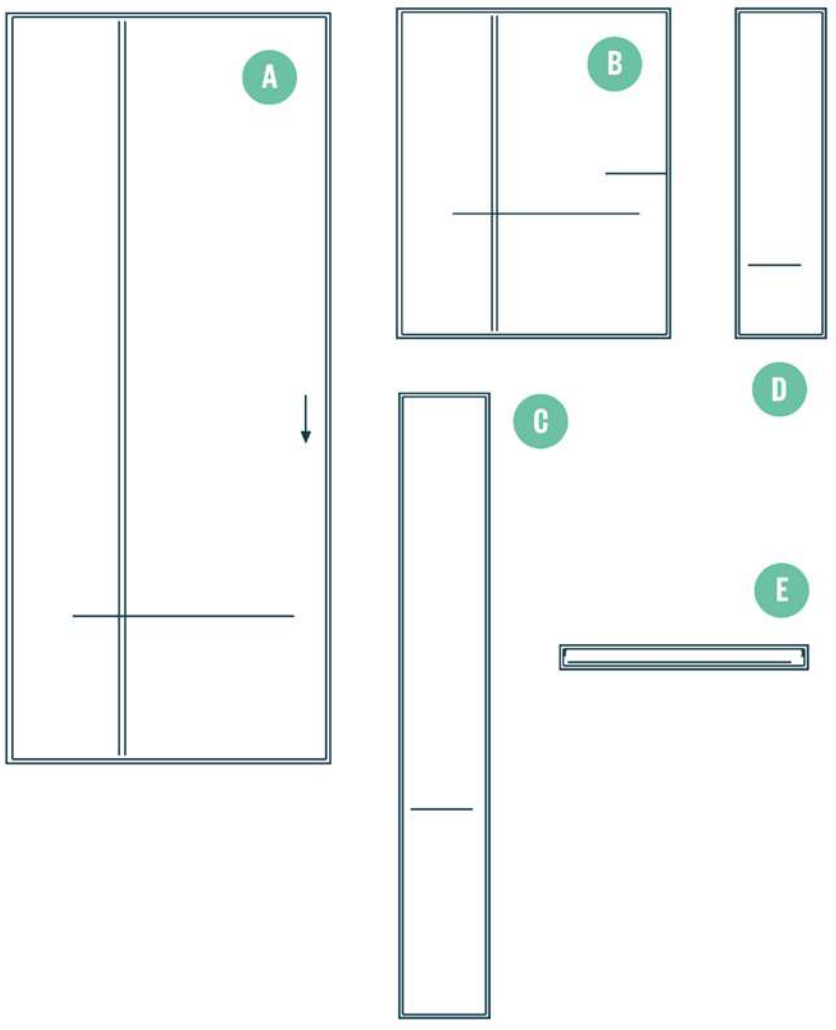
Women's interior skirt. Waist ruffled with a stitched belt and a side opening, with a 16cm, and fastens with two twill ribbons. Double skirt ruffles with a different embroidered lace on each one. The skirt is long and round. The waist has a pleat both at the front and at the back. It is sided by pleats, has a small side opening and is trimmed with a cotton ribbon.



PARTS OF THE DESIGN

LONG UNDERSKIRT

SCALE 1:10



A **front**
Cut 1

B **back**
Cut 1

C **front down skirt**
Cut 1

D **back down skirt**
Cut 1

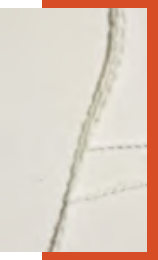
E **waistband**
Cut 1

THE TECH PACK

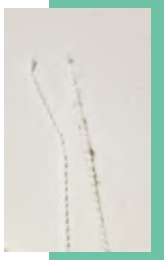
LONG UNDERSKIRT

Sample

Warp Thread



Weft Thread



Width of the Finish	1,55 m
Weight m2	-
Weight m l.	230 g/mL
Warp Density	23 yarns/cm
Weft Density	15 yarns/cm
Number Warp Tex	20 NE
Number Weft Tex	12 NE

Adjustments, starching and finish:

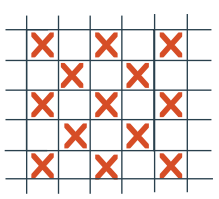
-

Observations:

-

	Colour	Material	Torsion	No. NE	Arrangement
Warp	white	100% cotton	Z 1 000 V/m	20 NE	white
Weft	white	100% cotton	Z 600 V/m	12 NE	white

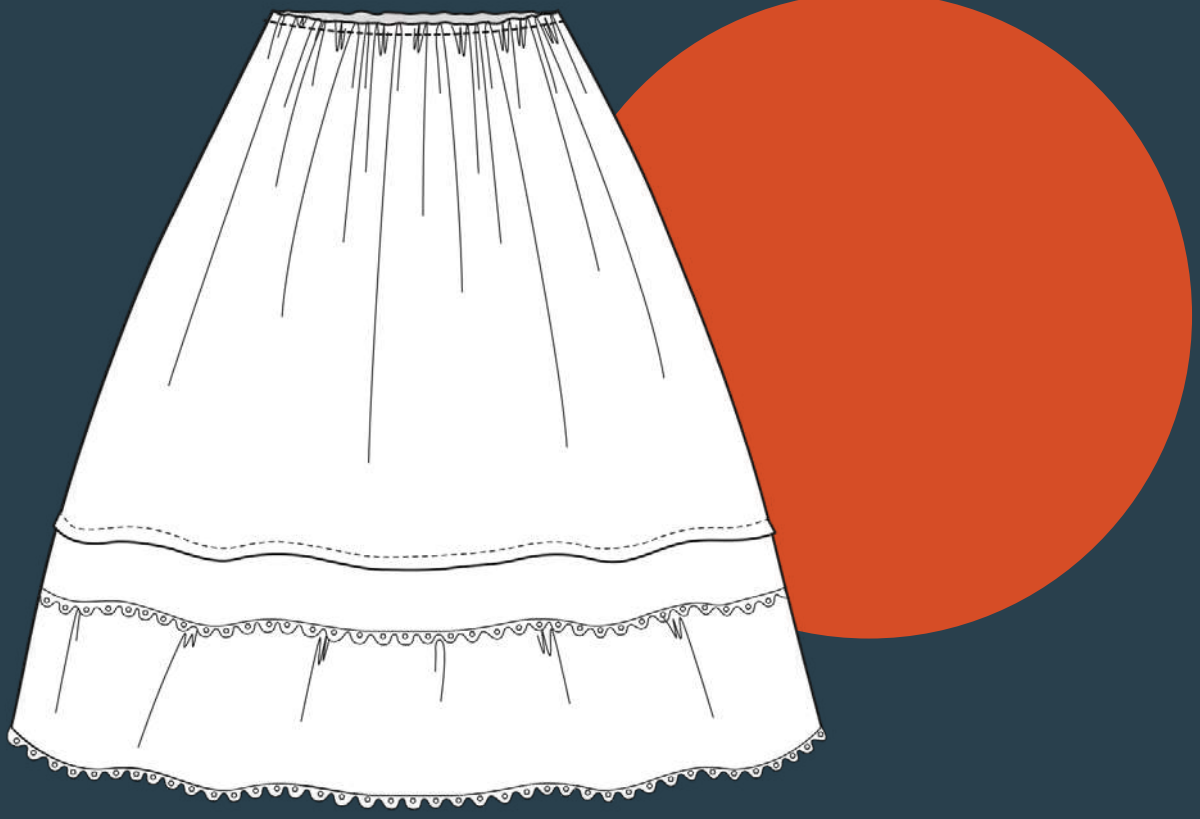
Weave

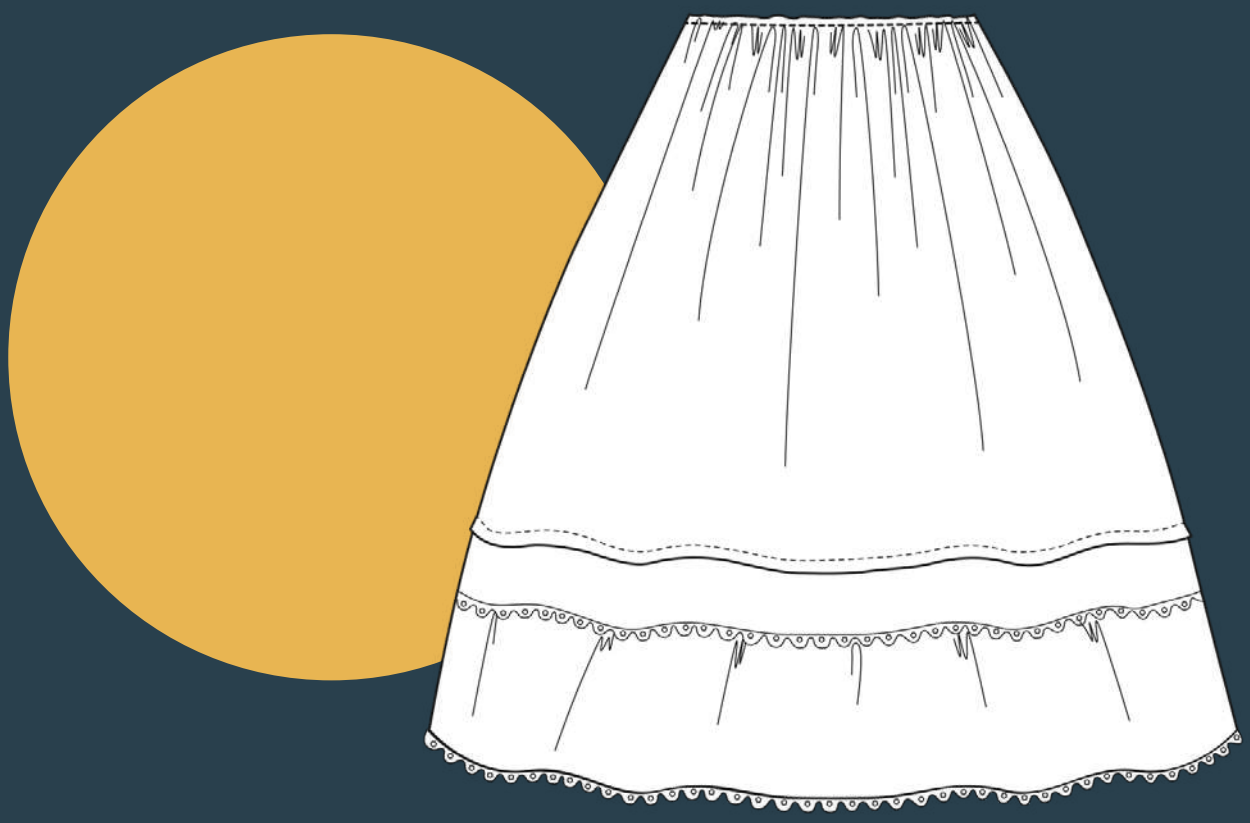


SHORT UNDERSKIRT

SHORT UNDERSKIRT

Women's interior little skirt. Adjustable waist ruffled with elastic. Long skirt with one pleat of 2cm depth, decorated on the lower part with two rows of embroidered lace.

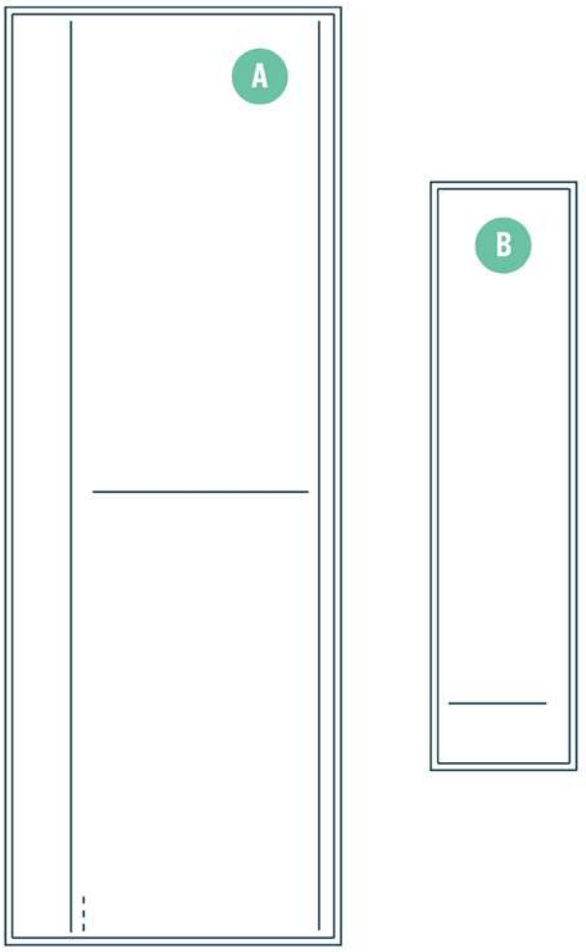




PARTS OF THE DESIGN

SHORT UNDERSKIRT

SCALE 1:10



A **upper part skirt**
Cut 1

B **down skirt**
Cut 2

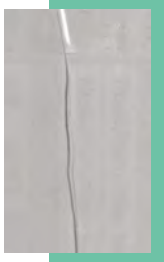
THE TECH PACK

SHORT UNDERSKIRT

Sample

Warp Thread

Weft Thread



Width of the finish	1,5 m
Weight m2	110 g/m2
Weight m l.	165 g/mL
Warp Density	60 warp/cm
Weft Density	31 weft/cm
Number Warp Tex	50 NE
Number Weft Tex	50 NE

Adjustments, starching and finish:

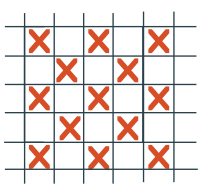
-

Observations:

-

	Colour	Material	Torsion	No. NE	Arrangement
Warp	white	100% cotton	1 600 V/m Z	50 NE	white
Weft	white	100% cotton	2 200 V/m Z	50 NE	white

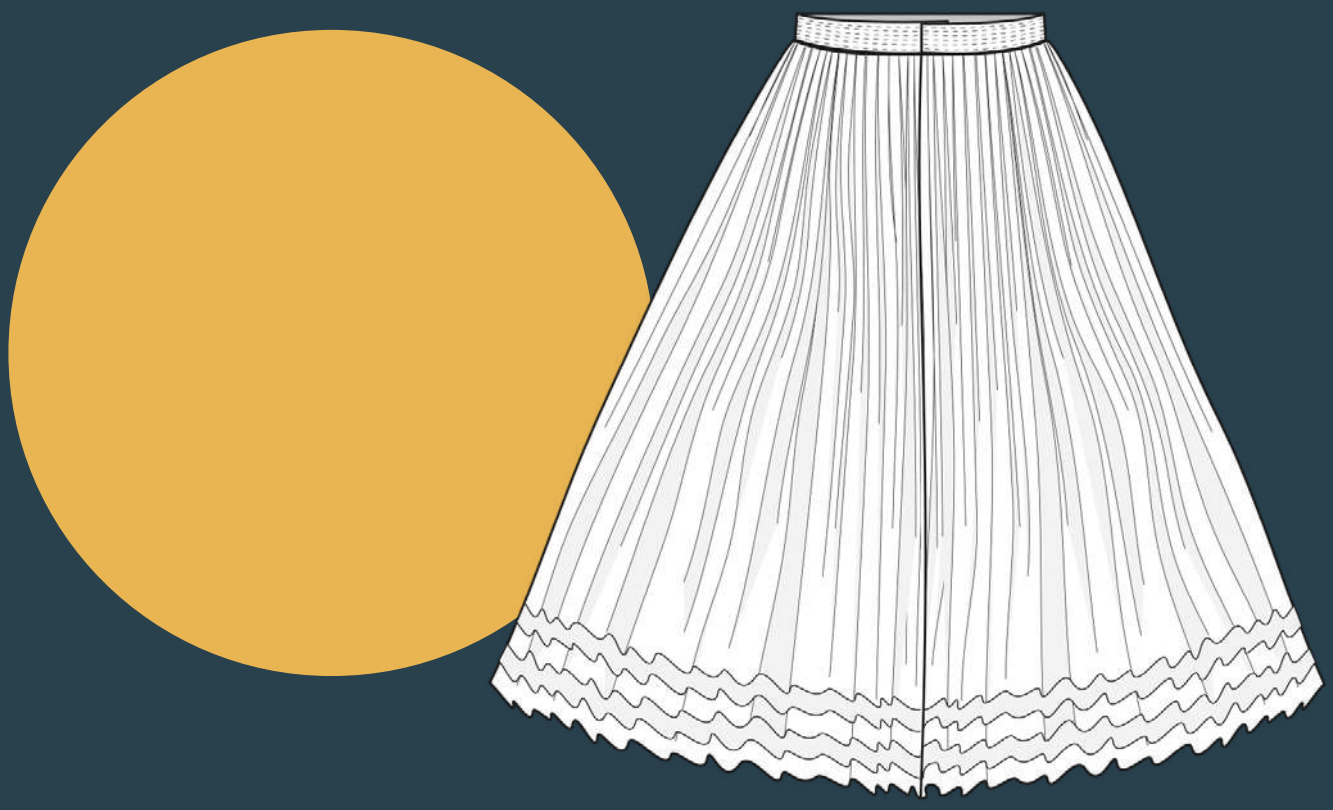
Weave



LONG SKIRT

LONG SKIRT

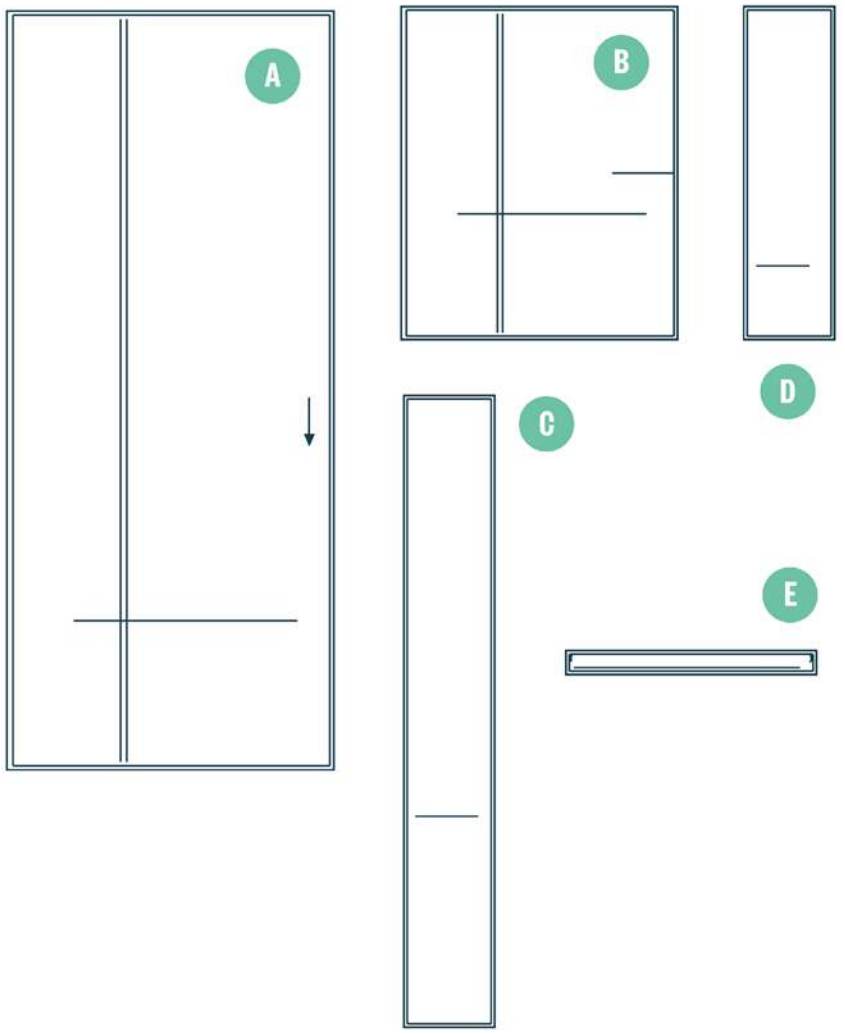
Long skirt in armor fabric with a small square pattern designed on weaving process. Waist belt with six parallel stiches, gathers an extreme pleated cloth all around. Opens with 3 hook and eye, on the back side of the skirt, along with an opening of 20cm height, integrated on the center sew . Which closes with a pressure sewing button. On the interior of the belt there's on each side two ribbons located on each side of the skirt.



PARTS OF THE DESIGN

LONG SKIRT

SCALE 1:10



A **front**
Cut 1

B **back**
Cut 1

C **upper skirt**
Cut 1

D **upper skirt**
Cut 1

E **cinto**
Cut 1

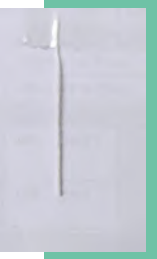
THE TECH PACK

LONG SKIRT

Sample

Warp Thread

Weft Thread



Width of the Finish	1,7 m
Weight m2	180 g/m2
Weight m l.	306 g/tm
Warp Density	70 warp/cm
Weft Density	21 weft/cm
Number Warp Tex	20 NE
Number Weft Tex	40 NE

Adjustments, starching and finish :

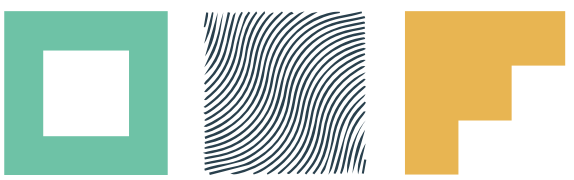
-

Observations:

-

	Colour	Material	Torsion	No. NE	Arrangement
Warp	black	100% SE	Z 200 V/m	40 NE	black
Weft	black	100% cotton	Z 700 V/m	20 NE	black

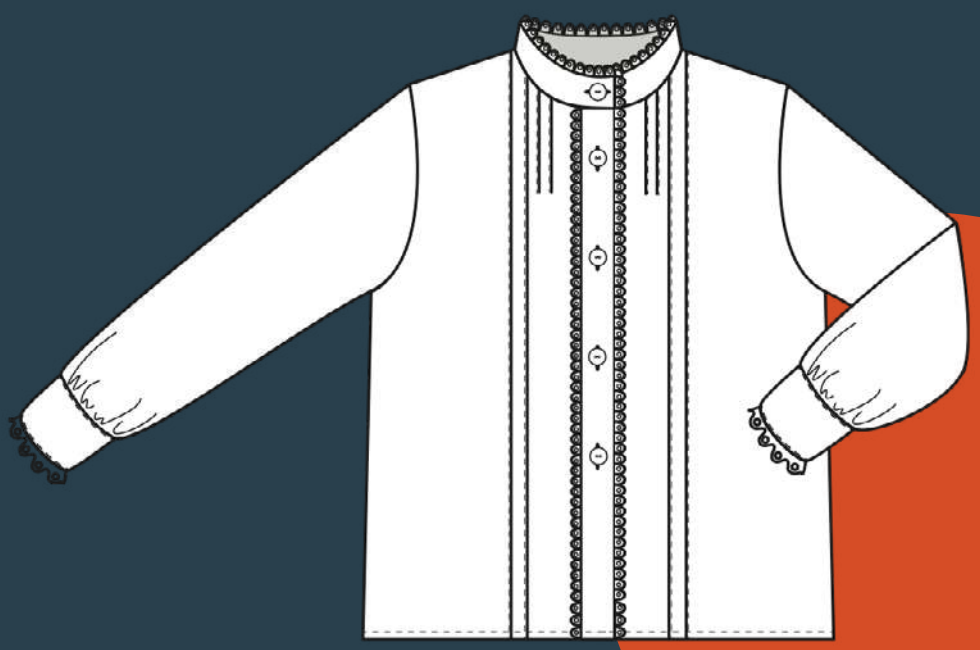
Weave - debuxo



SHIRT

SHIRT

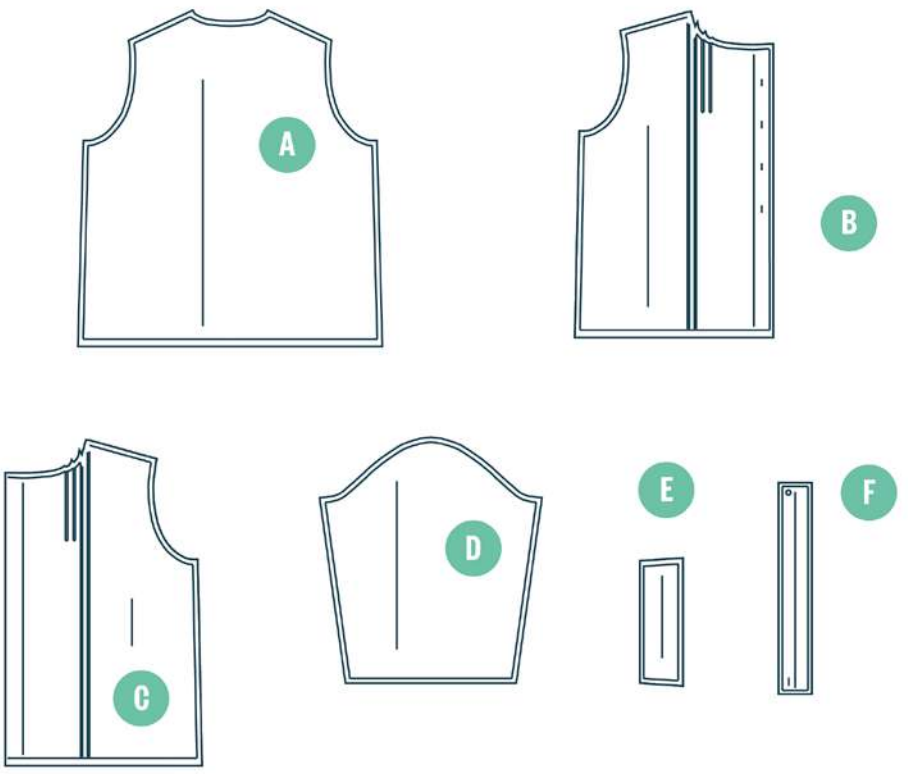
Women's long sleeve shirt with banded collar. Embroidered lace on the side collar, front plaquet and cuffs. Front with tucks and back neck with ruffles.



PARTS OF THE DESIGN

SHIRT

SCALE 1:10



A **back**
Cut 1

B **front right**
Cut 1

C **front left**
Cut 1

D **sleeve**
Cut 2

E **cuff**
Cut 4

F **collar**
Cut 1

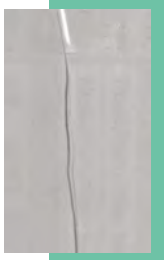
THE TECH PACK

SHIRT

Sample

Warp Thread

Weft Thread



Width of the Finish	1,5 m
Weight m2	110 g/m2
Weight m l.	165 g/mL
Warp Density	60 warp/cm
Weft Density	31 weft/cm
Number Warp Tex	50 NE
Number WeftTex	50 NE

Adjustments, starching and finish:

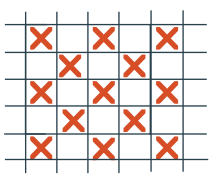
-

Observations:

-

	Colour	Material	Torsion	No. NE	Arrangement
Warp	white	100% cotton	Z 1 600 V/m	50 NE	white
Weft	white	100% cotton	Z 2 200 V/m	50 NE	white

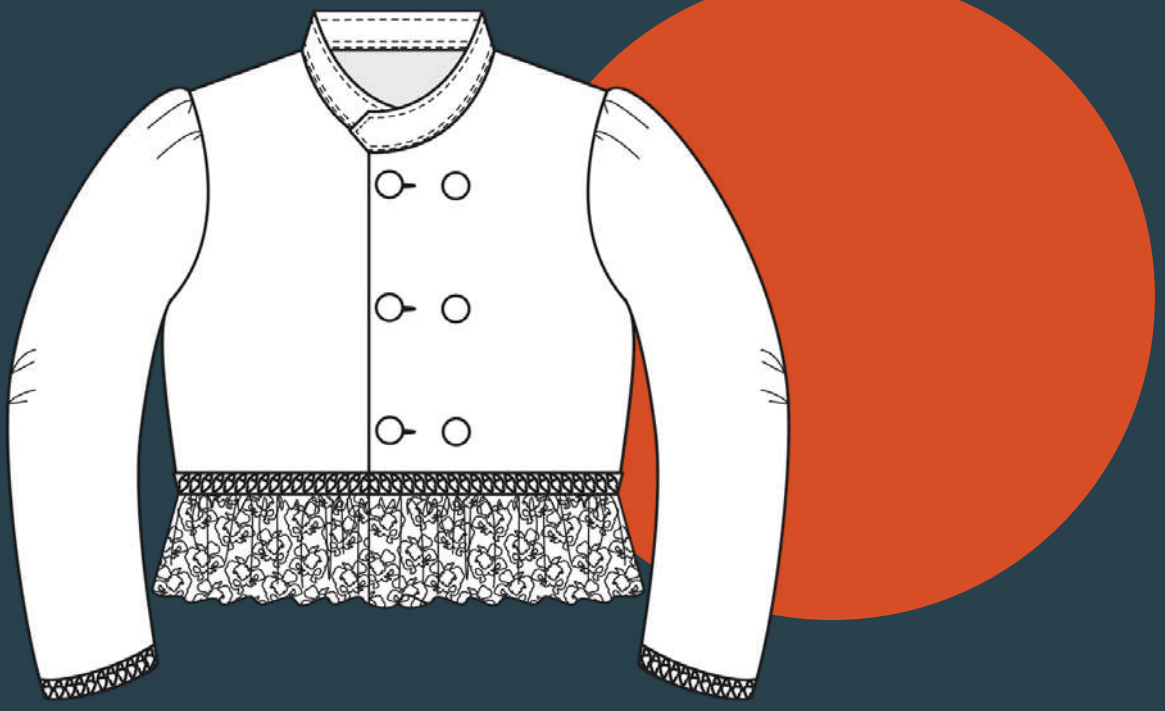
Weave

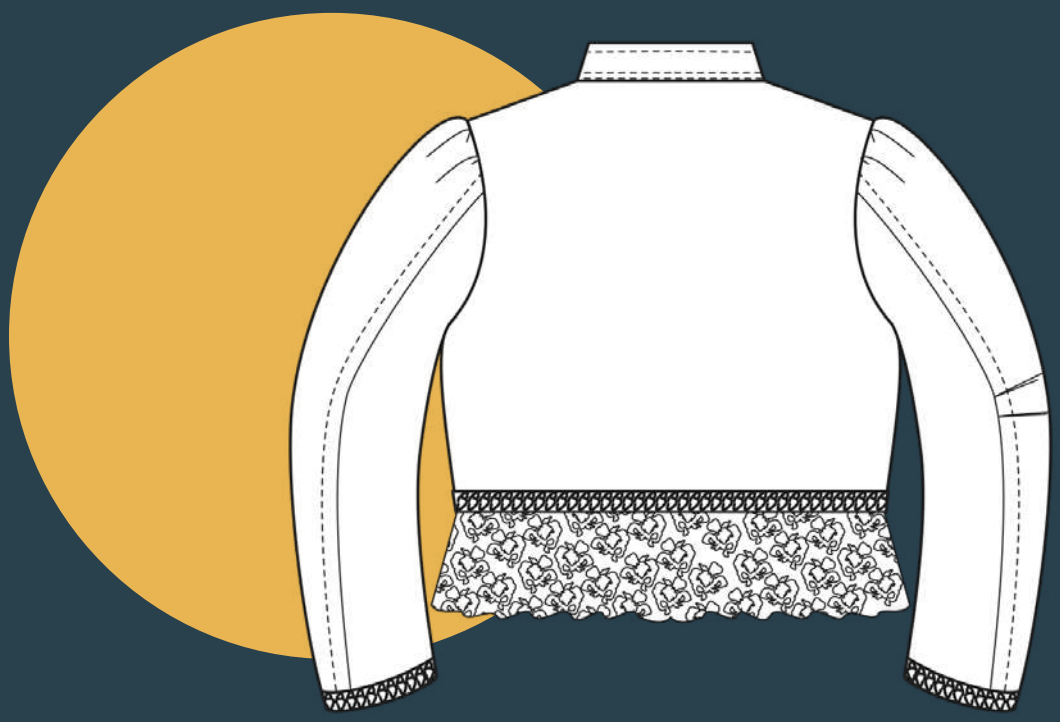


BLACK JACKET

BLACK JACKET

The jacket is made of a brocade ladies jacket with a peplum decorated with a flawless lace. Double fastening with six shank buttons. Collarless with a pointed edge fasten with one press metal sewing button. Long sleeve with two pleats on the elbow. Black ribbon on the cuffs and waist.

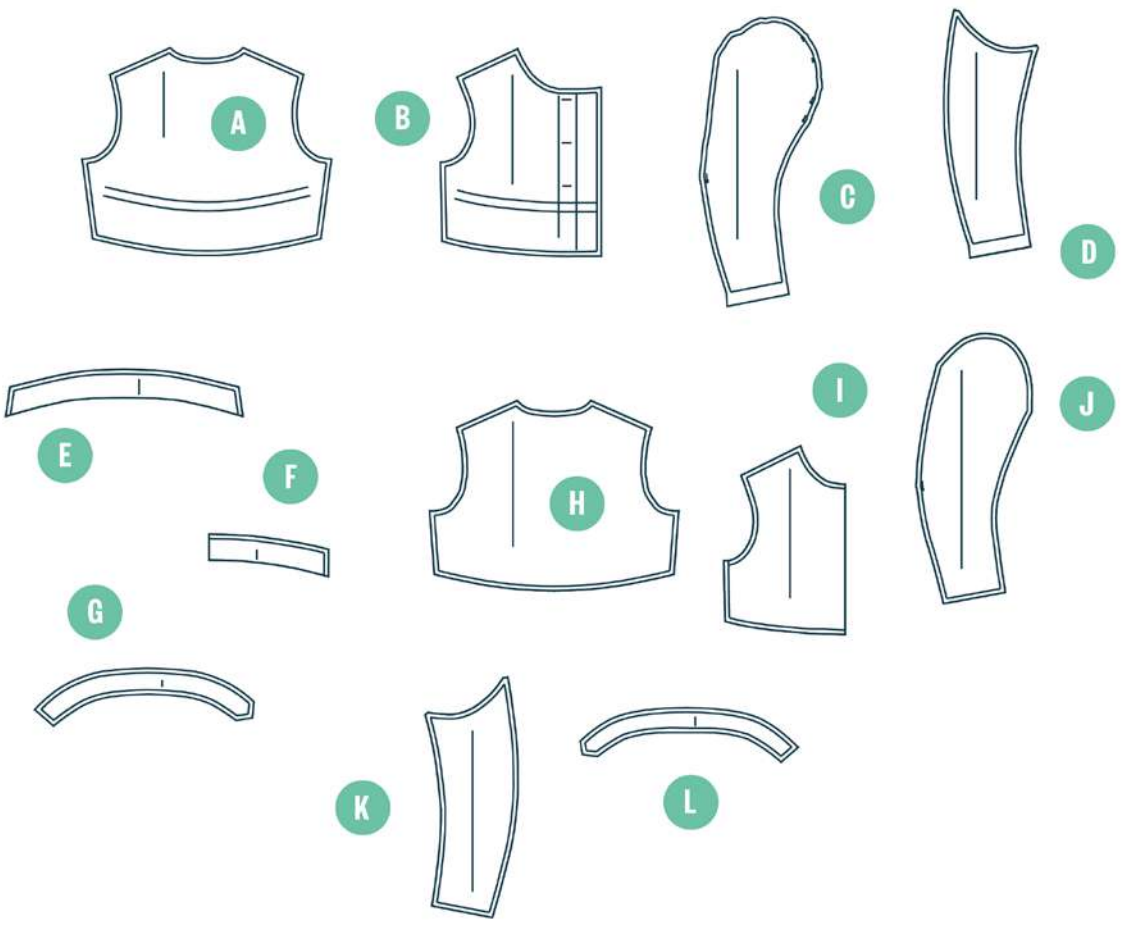




PARTS OF THE DESIGN

BLACK JACKET

SCALE 1:10



A back
Cut 1

B front
Cut 2

C upper sleeve
Cut 2

D lower sleeve
Cut 2

E back facing
Cut 1

F front facing
Cut 2

G collar
Cut 1

H back lining
Cut 1

I front lining
Cut 2

J upper sleeve lining
Cut 2

K lower sleeve lining
Cut 2

L collar lining
Cut 1

THE TECH PACK

BLACK JACKET

Sample

Warp Thread

Weft Thread

Width of the Finish	1,7 m
Weight m2	180 g/m2
Weight m l.	306 g/tm
Warp Density	70 warp/cm
Weft Density	21 weft/cm
Number Warp Tex	20 NE
Number Weft Tex	40 NE

Adjustments, starching and finish :

-

Observations:

-

	Colour	Material	Torsion	No. NE	Arrangement
Warp	black	100% SE	Z 200 V/m	40 NE	black
Weft	black	100% cotton	Z 700 V/m	20 NE	black

Weave - debuxo

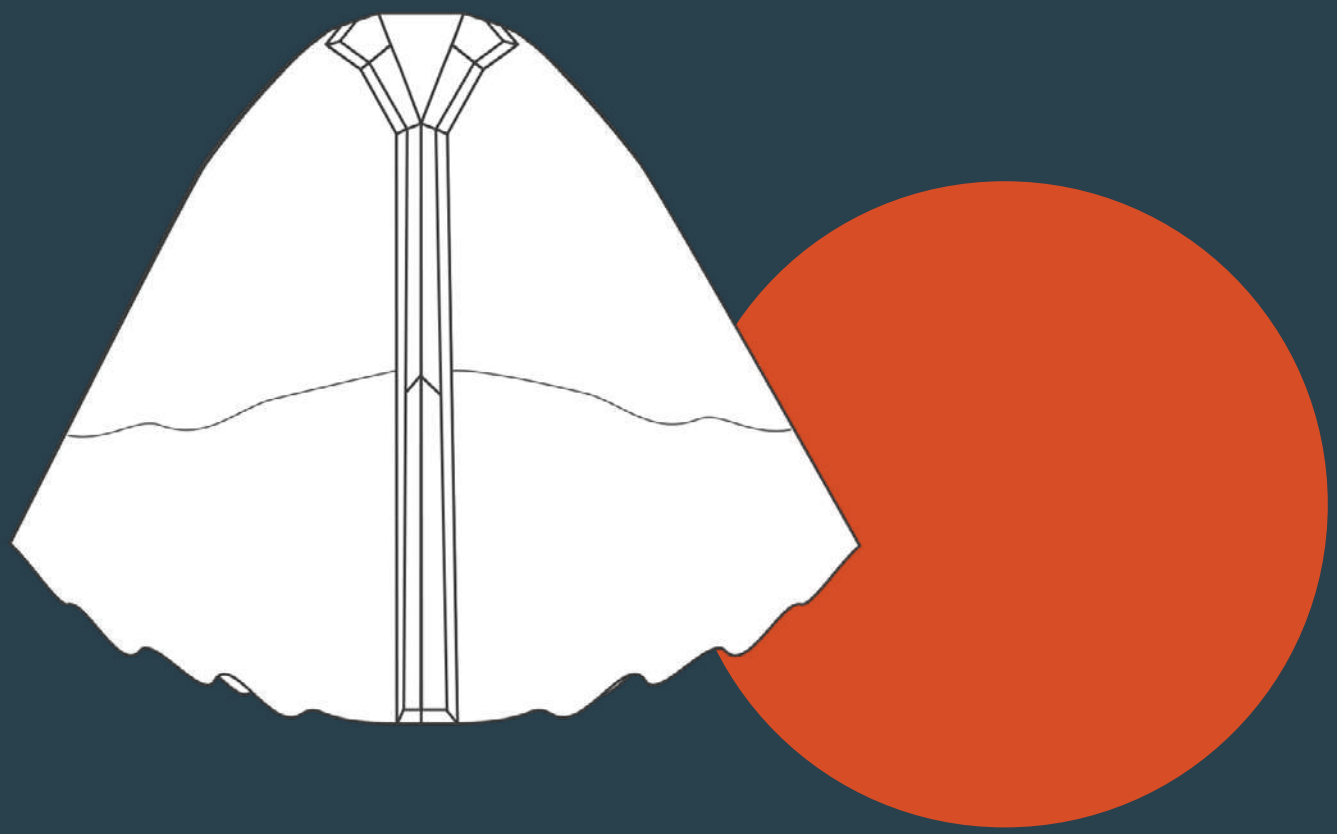
jacket's fabric design

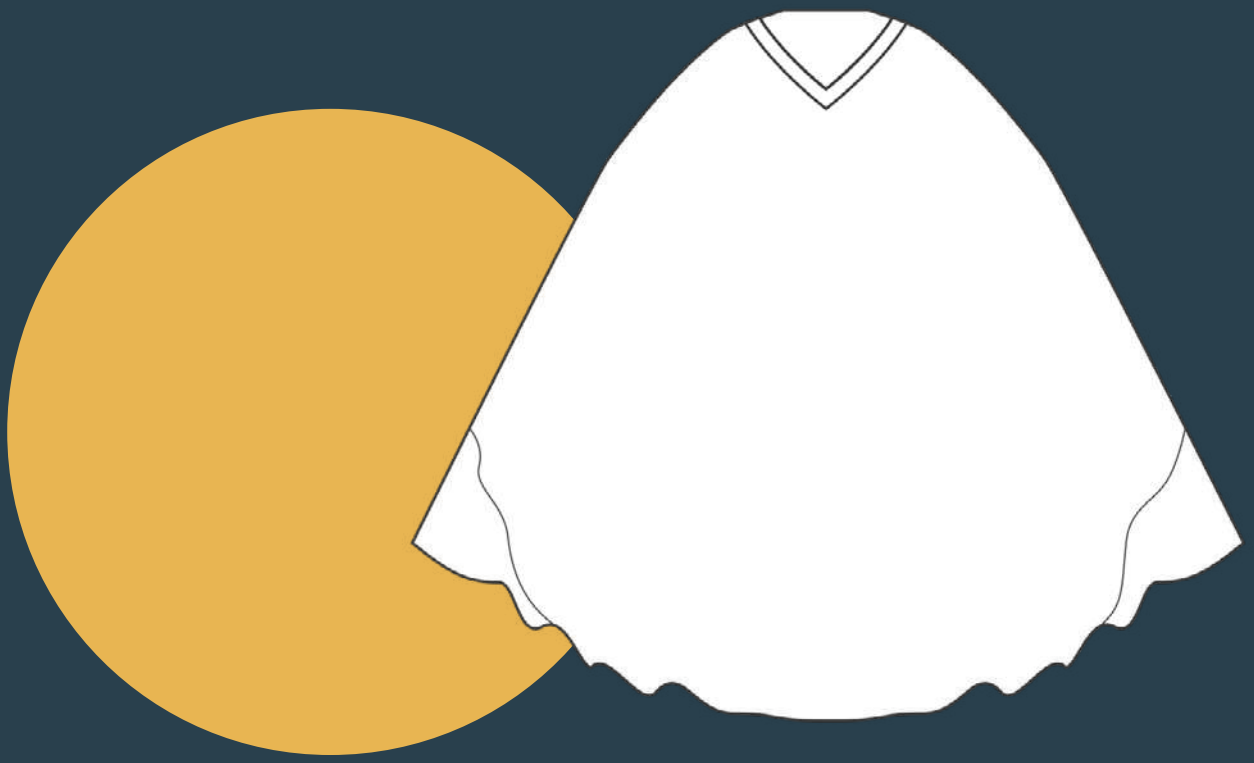
jacket's lace design

BLACK CAPE

BLACK CAPE

Large and long cape worn from the shoulders to the feet. It is the solemn cape worn by respectable women.

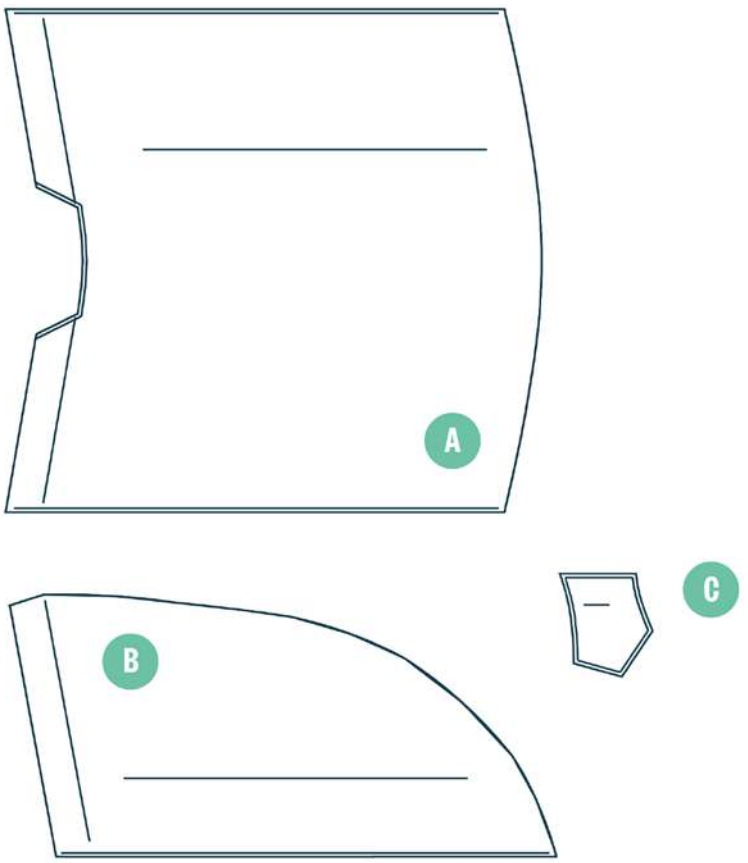




PARTS OF THE DESIGN

BLACK CAPE

SCALE 1:10



A **cape**
Cut 1

B **side cape**
Cut 2

C **collar**
Cut 2

THE TECH PACK

BLACK CAPE

Sample

Warp Thread

Weft Thread

Width of the Finish	1,5 m
Weight m2	260 g/m2
Wight m l.	400 g/mL
Warp Density	17 yarns/cm
Weft Density	13 yarns/cm
Number Warp Tex	12,2 NM (82 Tex)
Number Weft Tex	12,2 NM (82 Tex)

Adjustments, starching and finish:

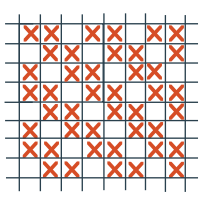
-

Observations:

-

	Colour	Material	Torsion	Tex No.	Arrangement
Warp	black	WO	Z 400 V/m	82	black
Weft	black	WO	Z 400 V/m	82	black

Weave



HEAD SCARF

HEAD SCARF

The headscarf has a quadrangular shape and is made of cotton. Its pattern design is a brocade weave with two colors and made of silk and cotton yarn.

WHITE CROCHETED SOCKS

WHITE CROCHETED SOCKS

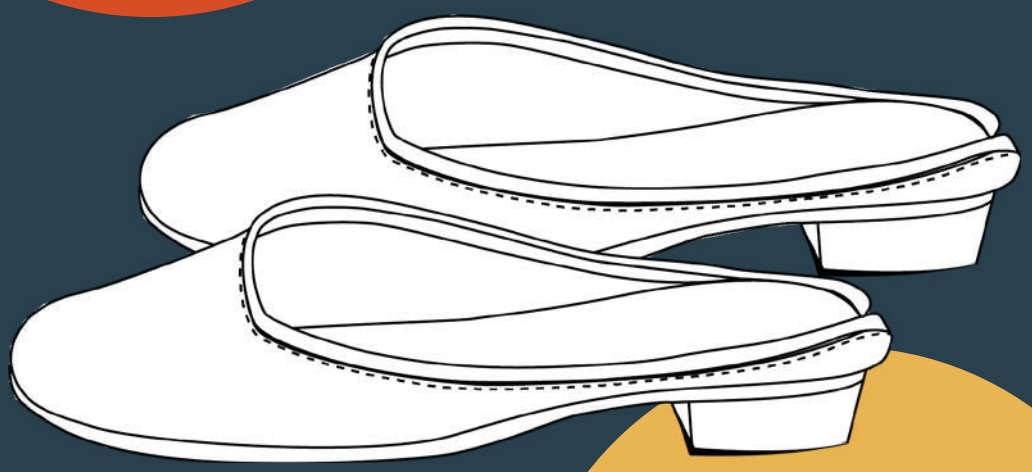
Crocheted socks in white cotton made by the women of the region.

SHOES

SHOES

Black leather shoes.

Heel height: 55 mm.

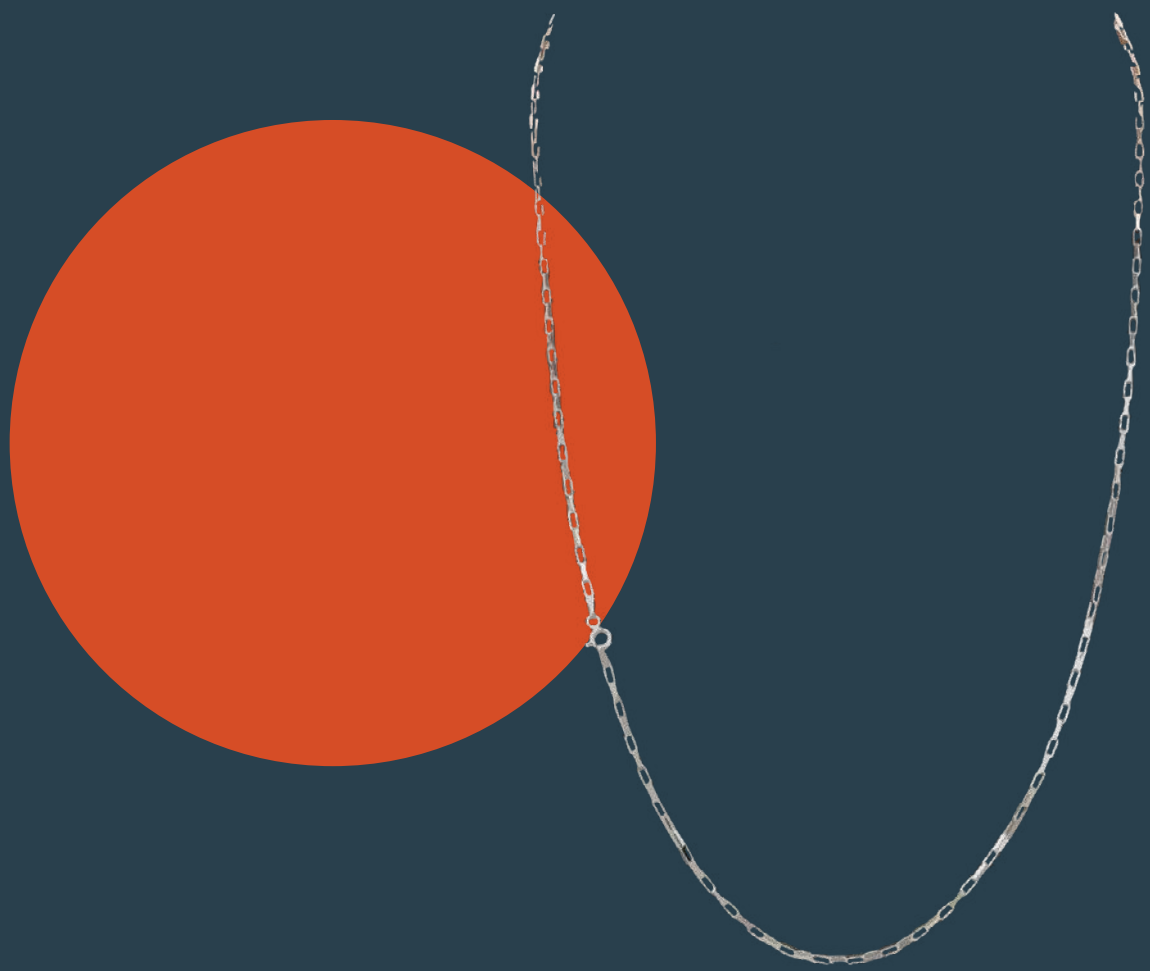


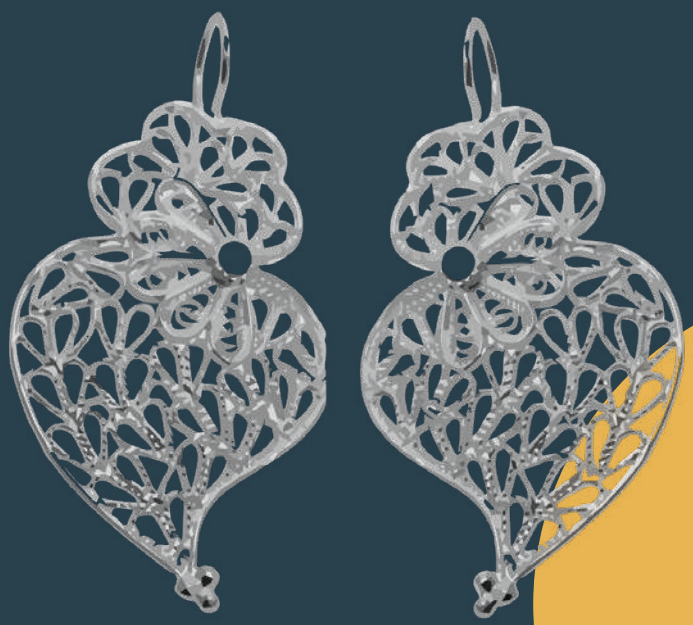
GOLD EARRINGS AND NECKLACES

GOLD EARRINGS AND NECKLACES

The placement of gold necklaces, medals and crosses on the chest was common in middle class costumes on important celebration days. The overload of decoration in the costume, mainly the abuse of gold in the north of the country, reveals the woman's will to be the most beautiful, the wealthiest, the chosen. In the costume chosen as the subject of study women wear black garments but with shiny embroideries and gold, conveying the idea that looks are the most important thing.

All peasants aspire to having gold. As Douro is the land of the Filigree it is not surprising that women from this region show a preference for accessories in the shape of big hearts, crosses and filigree earrings, which are extremely delicate and beautiful. The classical necklaces complete the little treasure that all like to show off on special occasions.





COMPARATIVE ANALYSIS

MALE

In the present work, some items of clothing with which men and women were usually dressed at the end of the 18th century and the beginning of the 19th century in six specific regions of Europe have been compared.

These items of clothing belong to six places separated from each other by thousands of kilometers and lacking any direct contact during the time that we are dealing with. So a greater number of differences than similarities among them could be expected.

Thus, a comparison has been made among the common male and female items of clothing of Santa Cruz de Tenerife, in the Canary Islands (Spain), those of the region of Normandy in the north of France, those of the Italian island of Sardinia, those of the coastal city of Pärnu (Estonia), those of a council near the Portuguese city of Porto and, finally, those of the alpine area of Slovenia.

Indeed, among this varied and disparate diversity, a good number of points that distinguish one suit from another have been found, giving each region its own identity that has been shaped by the customs, history and climate of each of these regions over time. It is not in vain that traditional clothing is part of the cultural heritage of the towns, in the same way as their traditions, dances or gastronomy.

The present study not only focuses on the differences, but also on the similarities, the details that come together from the same root for all European peoples, since these coincidences can serve as a common basis for all the traditional clothing of the continent.

In this way, thanks to the work carried out by the six centers involved in the project, the garments of the six men's suits and the six women's suits have been analyzed in order to know which of them are common to all these countries and which are present only in some of the regions.
This comparison has begun with traditional male suits, taking into consideration six main elements to carry out the study: shirt, breeches, vest, coat as well as footwear, hat and other accessories.

- **T-SHIRT**

The shirt is a garment used in the traditional costume of the six countries. A resistant fabric that was pleasant to the touch was used to do it, since it was in direct contact with the skin. These fabrics could be linen, cotton or hemp in the case of the French shirt. They were all white or ecru.
It was a garment for daily use that was sometimes used as underwear, so its length varied depending on the country. In any case, they usually tucked their skirts inside their breeches when dressing to go out.

The common elements of these shirts were their loose structure, their long and wide sleeves and the opening of the front part of the neck to facilitate the passage of the head although this opening becomes complete in the shirts of Slovenia and Italy. Moreover, other common elements are the square piece located under the armpits to facilitate the movement of the arms as well as the gathering in rucks or folds in cuffs and necks which allows the adaptation of the garment to the body.

Of course, there are endless small details that differentiate some shirts from others, as it can be seen in the descriptions of each of them. The body of some of them is made by two rectangles that are joined and, in the case of the other shirts, by a single piece that is folded in two, which also shows us the simplicity of the pattern as they are simple geometric figures. Different types of closure for the front opening and the cuffs, generally with buttons, represent the details that give each of the studied shirts their own personality.

- **VEST**

Except in the case of the traditional costume of Pärnu, in Estonia, in the rest of the studied examples, men wore a vest over their shirt, which seems to be a fairly general daily use item at this time.

It is a garment that fits the body much more than the shirt, and unlike the latter, it is only used as an outer garment.

The function of the vest was not that of mere decoration. It was a lined garment that also served as a coat, so it was made of warmer materials such as wool, cotton velvet or flannel. It was considered a more elegant garment, which was generally dark coloured with various trimmings and usually had two, three or four pockets. In the case of the vest worn by men in Tenerife (Spain), it is adorned with very showy flower embroidery.

Three of the countries coincided in differentiating the composition of the front and the back. Thus, in Spain, Portugal and France they made the back with cheaper fabrics, such as linen or cotton. In Slovenia front part is made from cotton velvet, back and lining from cotton.

- **COAT**

A notable diversity has been detected among the studied coats, from the "manta esperancera", a cape from a village called La Esperanza made with an English wool blanket that covered up to the middle of the calf, presented by the group from Spain, to the long coat of Estonia that reached the ankles or the jackets of Portugal and France, that reached the knees.

The most used material for these garments was wool, either 100% or mixed with cotton or hemp. Coats were generally of considerable weight and diversity of colors depending on the country.

- **TROUSERS**

Given the long period of time that covers the choice of these garments, we can see how breeches have evolved in length. Thus, breeches in Spain and Estonia wear the length to the knee, these being the oldest ones, whereas in France, Portugal and Slovenia in Slovenia below the knee, (19th century). In the most current breeches, we find the appearance of pockets. However, they all have in common the way they are closed, called "alzapón". It is a horizontally buttoned flap that is part of the front itself. The waist is adjusted with buttons or drawstrings.

It is curious that the pleated skirt of the Italian attire covers the cotton or linen drawers that most countries also wear as an undergarment.The material used for the breeches must meet certain resistance requirements, since they are everyday garments that can suffer considerable wear. Thus, the most common fiber is wool, used to make trousers in Estonia, Portugal and France, as well as for the Italian skirts, and another hard-wearing material was leather, which was used in Slovenia.
We find details that enrich this garment such as embroidery in Slovenia or buckles and fringes in Spain. We can also see the use of metal buttons for external closures.

- **FOOTWEAR**

All the studied examples of footwear are made of leather, either cow, ox or sheep, always dyed in dark colors, whether black or brown.

The most common type of footwear was the shoe with low heels used in France, Italy, Portugal and Spain. In Slovenia they used telescopic high boots, which could be raised or lowered as needed and were tied to the trousers. In Estonia, the footwear was a kind of flat sandals that were tied to the calves with leather or braided linen shoelaces.

- **HATS**

If we analyze the studied traditional clothing from top to bottom, we can see that all of them have some kind of cap or hat and they are all dark coloured, being black the most common tone. Almost all of them are made with wool felt. Furthermore, most of them have the shape of a semi-conical trunk, as in the case of Spain, France and Slovenia. In contrast, we observe the tall Estonian top hat, the Italian "berrita" – an elongated hat that falls backwards - and the French cap.

- **ACCESSORIES**

In the studied suits, of course, there are elements that accompany the main garments but they are not common to all of them. These are elements that are tremendously useful and sometimes they are the same in several countries.

For example, the cane or rod is an accessory that is only present in the models from Portugal and Italy, although it probably had a more general use, since it was an element that served both as a defense and to attack, as a support to walk or as a work tool to guide the cattle.

The scarf used as an ornament was also used in various countries, although in a different way. Thus, in Estonia and France they used it to keep warm and to adorn their neck, in Italy it was part of the "berrita" and they wrapped it around the edge of the hat, and in Slovenia this scarf became a shawl that they wore over the shirt and under the vest and could be seen on the shoulders.

An aspect that only Spain and Italy share are the leggings, woolen leg warmers in Italy and with decorated leather in Spain, that cover the legs from the knees to the ankles.

The legs are also covered with high socks in the Estonian clothing. These are attached with suspender belts to the breeches.

Estonia has some unique garments, the mittens which, in addition to protecting the hands from the cold, are considered elements of good luck.

Another interesting accessory but with a different function is the cummerbund. Estonia uses it to adjust the coat and, in Spain, it has a double function, both to decorate and to protect the lower back in the heaviest jobs.

Gentlemen also enriched the outfit, with handmade buttons (in Spain), brooches and cufflinks, all of them made with different materials, ranging from the simplicity of thread and wood, to the use of silver and different metals (in France). We also see stones such as garnet, in the Italian clothing, in brooches and cufflinks, being decorative as well as functional elements.

FEMALE

In the same way, the teams of professionals have addressed the study of women's clothing in the selected regions, among which, of course, they have also observed similarities and differences. However, as it was done in the case of men's clothing, we will focus on the coincidences. This comparative study has been carried out by separating the inner garments from the outer ones, subsequently adding the accessories which, in a singular way, characterize some aspects of the image of women.

- **UNDERGARMENTS**

We will refer to garments that are mostly in contact with women skin and/or that are hidden from view in these traditional costumes. Thus, we will talk about bloomers, inner blouses, petticoats and stockings. In general, these are garments that fitted the body and served as the first layer of clothing, and that also protected the skin from the rougher materials of which the outer garments were made.

In general, the selected fabric was cotton and linen. Undergarments could be coloured according to their use, to match the outer garment or for a special occasion (party, wedding, etc.) although they were normally ecru. The fact that they were garments designed for intimacy did not exempt them from having adornments of various types such as embroidery or lace, enriching them and combining their utility with the beauty of a delicate garment.

- **BLOOMERS**

Are the precursors of the current women's underwear, described for the traditional costumes of Slovenia, France, Italy and Spain. It was a garment attached to the waist with trouser legs above the knees. Some were open at the crotch and others weren't, representing the first layer of fabric in contact with the skin.
Portugal, Slovenia and Spain have described different types of undergarments that cover the woman's torso, a kind of sleeveless blouse fitted to the body in the case of Spain and inner dresses with the same function in the case of Portugal and Slovenia. In fact, in Slovenia this undergarment was attached to the next garment we will see, the petticoat.

- **PETTICOATS**

Most countries, except Estonia, have described the presence of petticoats, a garment that had several

functions. Apart from the important mission of hiding female legs from prying eyes, a rooted taboo in the Middle Ages, they protected legs from the thick texture of skirts and achieved an aesthetic use, giving greater volume to the hips.

- **STOCKINGS OR SOCKS**

All of them are long skirts, some with ruffles, made with white or ecru cotton or linen fabric, as in the case of Spain. The last undergarment we have studied are stockings or socks. Almost in all the studied countries, the most commonly worn socks are the cotton ones although they can also be made of wool and even silk. Woolen socks were worn in winter. Surprisingly, white socks were worn on festive occasions and natural coloured socks, which were darker, were worn on working days.

Socks are knee-high or over the knee ending with a fastening ribbon, usually in a different color (generally red). They are knitted, except the Portuguese ones that are crocheted. The patterns differ according to the fashion of the time or the craftsmen that made them. The highest classes have more demanding patterns. The Spanish traditional costume also has silk knitted socks affordable only to the highest classes. Curiously, people in Normandy (France) put straw in their clogs instead of socks.

- **OUTER GARMENTS**

Next we will analyze the outer garments. These show us the image of women's clothing, where we can see many details at first sight.

- **BLOUSE OR SHIRT**

The blouse or shirt is present in all the studied examples. It is a white, long-sleeved garment for daily use, made of cotton or linen. Most of these garments are shirts with a front opening which is closed by means of buttons, except in the case of France and Spain that have a small opening at the neckline. Practically all of them have gathered sleeves and a cuff at the end. As for the differences, the Portuguese and Slovenian shirt stand out for having a high neck, and the Italian shirt for the large number of gathers and ribbons it presents.

- **JERKIN**

The jerkin is a piece of women's clothing common to all the presented traditional costumes, with the exception of the Portuguese one. It is a garment tight to the bust of women, which was normally worn over the shirt to enhance and hold their chest. This item is usually sleeveless, it may have a plunging neckline, and it only reaches to the waist. In addition, it is considered as the forerunner of the bodice and of the current bra.

However, in the Pärnu suit (Estonia) the studied garment is not exactly a jerking since, as it has sleeves, it would become another garment known as a doublet, although, for practical purposes, it continues to fulfill the same functions as the jerkin.

The closure of most of these jerkins was done at the front either by means of hooks and eyes or crossed laces, except for the example of the Slovenian jerkin, which is completely closed at the front and the adjustment is made at the back.

We can also observe similarities among the jerkins of Slovenia, Italy and Spain in relation to the colour of the piece, either because of the tonality of the fabric or because of the embroidery that enriches it.

- **SKIRTS**

Women in the studied areas wore heavy skirts over petticoats. These skirts were usually made of wool, cotton and, rarely, of linen or hemp. Their colours varied depending on the wearer's age and other circumstances subject to different traditions, although, in general, skirts were dark coloured. Spain and Italy are the the only ones that used a vertical striped fabric. Something common in all the analyzed skirts are the abundant pleats which, in one way or another, are grouped at the waist. The large amount of fabric provided the much-desired volume at the hip. Most of the skirts are tied at the waist with ribbons or cords. The skirts are usually long enough to cover the petticoats, so they usually reach almost to the ground, although some of them, as in the case of the French and Spanish skirts, had systems to be able to pick them up and not bother them at work.

- **APRON**

The skirts of several of these costumes are complemented by an apron that covered the front area, either to protect the skirt or to adorn it. For this reason, the material used in its making process vary from cotton to silk, even using damask. This garment may have pockets and often has an ornate border of lace.

Few countries present outerwear, stricly speaking. The long brown-coloured coat, finely ornamented on the chest, from Estonia stands out, and the black cape from Portugal covers the woman up to the ankles, although it has a jacket as well.

As an outerwear, Spain used the "mantilla", a cape-like item that covered from the head to the hip. All the named garments were made with wool fiber.

- **HEADDRESSES**

The headdresses are elements that are also present in all the costumes in such a way that the heads of women were covered. In general, it was a symbol of respect. The simplest

scarves and straw hats were used to work in the fields. The skillfulliest made scarves, especially in Portugal, Italy and Estonia, were worn during the holidays. In Spain a hat was worn over the scarf, in France and Slovenia special forms of headdresses called “coif” and “avba” were worn. Coifs, which were skillfully made, were protected by a simple cotton cap under them. The Spanish hat was made of wool felt, the coif and the avba were made of cotton linen.

We also find other rectangular or square scarves, which were used as a shawl, covering the shoulders or placed at the neckline. This element not only provided comfort, but also had a strong aesthetic component within the ensemble. That is why it used to be colorful or profusely decorated and/or embroidered. The material varies from the simple cotton which is used in France to the silk used in the other countries.

- **FOOTWEAR**

Shoes were worn in all the countries, mainly on festive days. However, people were barefoot in warmer months. Shoes were made of leather (mostly black) and they had varied shapes with medium high heels (from 4 to 5 centimeters).

Women always wore socks with their shoes. Sometimes they also wrapped their feet in a cotton cloth or put straw in their clogs (France).

Shoes have different accessories or finishes. For example, the Spanish women’s shoe was decorated with a buckle and the Italian one with a red decorative edge.

When the women’s shoes belonging to the different studied countries are compared, one realises that they are designed taking into account the climate, the culture, the landscape and the possibilities of the environment from which they come.

Thus, the shoes in Spain, Portugal and Italy are low and more open; in Estonia they are low and closed or with just a piece of leather that protects the stockings; the shoes in Slovenia are higher (ankle boots), since the traditional costume derives from the Alpine region. The traditional wooden clogs from Normandy indicate a milder climate.

- **ACCESSORIES**

We find a common accesory between two very distant countries: Estonia and Spain. It is a “small bag” that was used to put money and small belongings that was hidden and held at the waist.

- **JEWELS**

In relation to the accessories that we will generically call “jewels”, we have found various elements in which some coincidences are observed, although it is true that they are not decisive in the total set since they should not necessarily be included in the outfits selected by the six countries.

Spain and Portugal coincide in the use of earrings made of noble metals such as gold or silver with filigree that were used mainly in celebrations. Slovenia and Estonia also coincide in the use of brooches, to fasten the scarf and the shirt collar, respectively. In both cases they are restricted to festive occasions.

Within these coincidences, we also find the use of necklaces in Portugal and Estonia. However, they are used in a different way. The rich Portuguese filigree necklace made of gold is worn only on important celebrations, unlike the modest Estonian necklace which is worn daily and attached to the neck. It is made of beads, mainly of coloured glass or amber.

Slovenia presents a curious differentiating element as it is a “belt” that does not have the function of tightening or holding, as usual. According to their description, it is a long chain that was useful to hang valuable tools on hand but that evolved into a very ornate decorative belt, made of brass, gold, silver or mixed. Likewise, they enrich it with beautiful silk ribbons that hang from its mobile links.

VEST

TRADITIONAL EUROPEAN CLOTHING

MALE ANATOMICAL MEASUREMENTS

description	measurements in cm
Height vertex-ground	181 cm
Chest circumference	104 cm
Waist circumference	92 cm
Hip circumference	112 cm
Collar circumference	41 cm
Arm length	68 cm
Waist to land	112 cm

FEMALE ANATOMICAL MEASUREMENTS

description	measurements in cm
Height vertex-ground	166 cm
Chest circumference	88 cm
Waist circumference	72 cm
Hip circumference	96 cm
Collar circumference	34 cm
Arm length	58 cm

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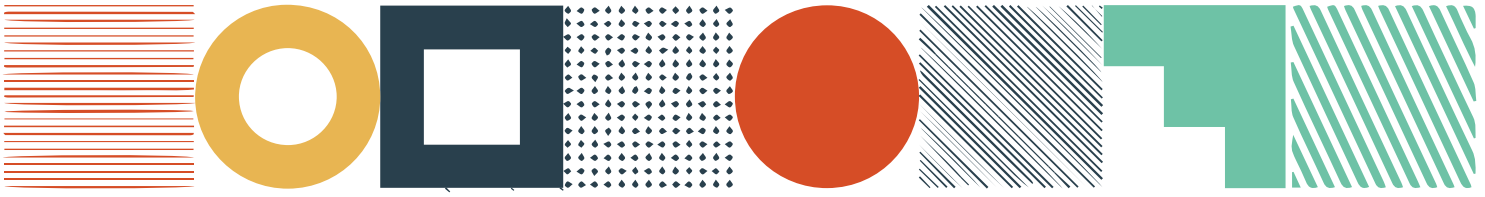

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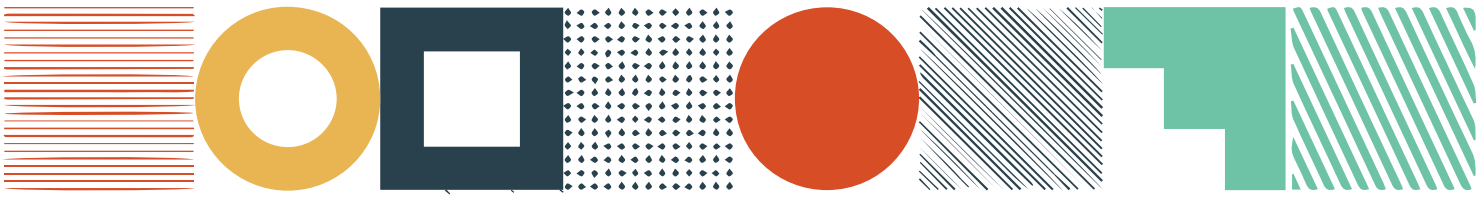

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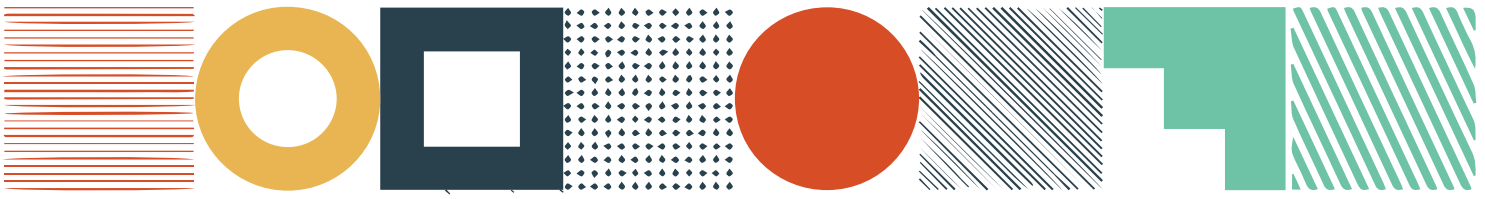

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