



MEDIEVAL COSTUME AND HOW TO RECREATE IT

Dorothy Hartley



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**Medieval Costume and How to Recreate It (Dover Fashion
and Costumes)**



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Clear-cut and accurate in its guidance, this volume depicts medieval clothes and extras much less inanimate museum exhibits but as components of essential interest and really worth recreating. and also the very best methods of storage space. Advice covers choosing fabrics; all magnificently illustrated with pictures from tapestries and illuminated manuscripts along with in drawings and diagrams. Here are the garments of royalty, clerics, doctors, merchants, musicians, knights, artisans, farmers, and laborers – how to walk, dance, and climb stairs in the cumbersome unfamiliarity of flowing attire; draping and folding garments; placement of seams; Unlike conventional costume histories, which have a tendency to classify their contents by period, this quantity portrays the clothes of the twelfth through 15th centuries based on the wearer's social class.



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Make use of with caution!! Ms... R. Now if only I possibly could sew... As a first costuming reserve for Medieval Historic re-inactors, it really is valuable for the time illustrations, but her interpretations frequently need to be taken with a grain of salt, as much will not fly if entered in an A & Therefore. and that means you be the judge of how important this book could be in your library..like a lot of other costume texts published in the early 20th century, don't take every thing in this book for gospel truth, and double-check the details against other sources if you're searching for true authenticity. But her perception of a Hellsgate overgown is certainly off the mark. Inadequate with that aspect.i.. Her series drawings are excellent, even if off-the-mark at times with her theories of structure.... Very Difficult to use for Work or Pleasure Terrible Print Quality..As such, they are helpful, sometimes.so you don't get the shades to find, but Ms Hartley often describes the colors, so that helps..... She also elaborates on her behalf 'padded shoulders' theories by displaying two other drawings of "shoulder flaps" again, un-backed by any evidence in the form of period illuminations, etc..Granted, they're in black colored and white.She's provided a number of pages of detailed line-drawing illustrations to greatly help explain/present how cloth was lower and sewn to create various clothes.over 200 period illustrations to use for inspiration.Ditto, other times they are off the mark.A few of her interpretations are, shall We tell you 'creative' without adequate evidence in her period sources to support her theories of building..If her purpose was to provide accurate historical information, then she is often being misleading with regards to the needs of the serious historical re-inactor. Oh well I guess I just wasted \$10 needs better illastration and not much to say, its informative, needs better illastration and instruction For the serious Re-inactor I'm of mixed emotions on this book .e.Because of the suppliers who deal with Amazon. gown mainly because a 'vest'. I've never seen the first bit of period supply to aid this theory, nor does any of her period sources provided in the publication, support it. Shouldn't experienced the how to recreate it part I wanted a bit more direction on how best to create.. The reserve does have a wealth of black-and-white illustrations reproduced from period sources, and they are outstanding.... Still, the price is good for a begining reinactor, and can instill confidence to go on and make more difficult items.With that, I've some major problems, but if her purpose is to provide a resonable facsimile for stage interpretation, then her theories are adequate.. Five Stars Cool reserve! S costuming competition, judged by informed judges. The front appears to be stiffened by light strips of wood or whalebone (I've major issues with this, as it does not have any audio basis, at all. Stiffening components were utilized, in later on times, as means of support, but weren't needed for this garment, which hung loosely. and the jacket guaranteed to it firmly by steel studs or clasps.... It

really is nice that I could sit back and "search" the books and order when I can. Her interpretation is apparently predicated on the stiff appearance of the panels, but this is due to the heavy weight of the (Attached)skirts holding it vertical). The complete jacket is actually a sturdy small affair, and though in some situations it seems to have already been worn as part of the robe, we believe it was always made and put on seperately." Her line drawings displays it as a straightforward fur-lined vest (with a normal sleeveless starting.!. Hartley's interpretations of medieval dress, however, are not always on the tag...which her period illustrations do not support, at all) and a line drawing of 1 (vest) with a button-front panel down the guts, which she has taken the creative way of measuring showing 'how' it had been 'surely' mounted on the edges of leading vest opening, by way of 4 buttons at the corners of the front insert, going right through button holes, in the vest, barely concealed at the edges of the fur edging along the front edges. There is absolutely no historical evidence to support this theory; she experienced, obviously gotten it in her mind, that was a seperate jacket, and is attempting to demonstrate how the period variations might have been achieved, to aid this silly idea. I need to add that in many of her other series drawings she appears to rule out the trim of the cloth pieces being a shaping aspect, and, rather, resorts to the use of darts to display how exactly to achieve a installed look. Only in two incidences has she shown the use of gores to widen a skirt. In at least two instances (of men's garments) she has performed something interesting with the cloth directly below where in fact the trim goes into the body of the cloth, to isolate the sleeve for sewing the underarm seam. She has, rather than cutting it from the body of the garment, (to make use of as sleeves, etc. Once again, she tucks in darts to shape with.) held in by the belt. Granted, she says "a small triangular vest" so probably her notion of a vest, and mine, are simply just a difference in understanding. She also shows a fascinating theory on the slice of a laborer's clothing with high collar (under her chapter on 'Artisans' strangely enough) Cuts are created down either part of what is to become the high collar, and the fabric, to either aspect of the collar, is definitely folded down over the shoulders in a manner like the aspect panels previously mentioned, and stitched into place.) left it, open and smooth, to wrap leading, back again around the sides of the body, and the trunk panels, forward over those to create a double layer of cloth at either aspect of the torso, (for warmth ?. Wherever her dreams take her.. Dorothy Hartley's book, 1st posted in 1931, has many good stuff about it, and also many not-so-great things. We are building her a "Library" of Costumes Developing and Patterns on her behalf future as a Costume Designer whether Theatre or Films. Have A Safe and sound and Happy New Year Poor Print Quality. The best reason for one to get the book may be the illustrations.....she's nicely isolated some interesting information on accessories to go with the different

professions and situations, as in the clappers, etc. that the lepers were necessary to announce their strategy,...her text in these things, elaborates more in the assorted situations, with helpful historical info.Overall, my single largest problem with her concise small book is as it pertains down to her efforts to introduce her own theories as to construction; using her collection drawings to try and verify how her theories may have been accomplished, while she neglects to provide period sources to provide visual support to her suggestions. As a quick instruction to theatrical costuming, it has it's merits.nothing at all in the time illustrations would indicate a garment lower and worn that way, and it just doesn't make sense.shows a sleeveless coat which must have been comforting in drafty halls-it could be fur-lined, or only fur trimmed- nonetheless it is definately section of the coat....com and their honesty and prompt shipping of the items ordered..First, in the event that you don't own an individual costuming book, then get it, simply for some inspiration..but, again, the time illustrations are really worth the expense of the book.page 103, for example, includes a drawing of a "sleeveless coat" which is actually a mis-interpretation of a fur-trimmed sideless surcote.D. Wertz/Shara of Meridies It's a good start to begin from, but the flaws makes it a bit strange. For a long time I've had a photocopy of the book that I've lugged around, therefore i was happy to find this as a reprint edition. One of the great points about this is that the writer did her research, and will construct the clothing from simple shapes -- specifically if you can sew a straight series, or hem, you may make these costumes. The bad part is that there are some very odd items in here -- one tunic includes a flap that fits in place, and the woman's gown is constructed in an exceedingly odd way -- you 'can' perform it, but the seams look extremely out of place... It had been a Christmas gift for a pal. She loved it. Gift My granddaughter cherished the book.It's really worth the money in period images, if for no other cause.Dispite all this, believe it, or not, but I Still Just like the publication !. she interprets the 'modesty panel' triangular place, in a 15th c. I have over 100 costuming books in my own, and I'm still glad I added this one, if for no additional reason than as a occasionally bad example,.I also like the fact that she's steered away from the usual emphasis on royal garments, and has concentrated her attempts on the clothing of the everyday common guy, dividing her chapters to cover person professions.. The underlying function is excellent, but that's hard to inform from this book. I love this book I love this book. Also complicated is the "loose part piece" in her diagram of a hunting tunic on page 57... Because the higher portion of the wintertime worn ones is often covered in, or lined with, fur, she incorrectly interprets the upper portion as a totally seperate garment, calling it a 'sleeveless jacket/coating' and both her collection drawings and her text message clearly indicate she genuinely thought it to have been such, stating : "



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