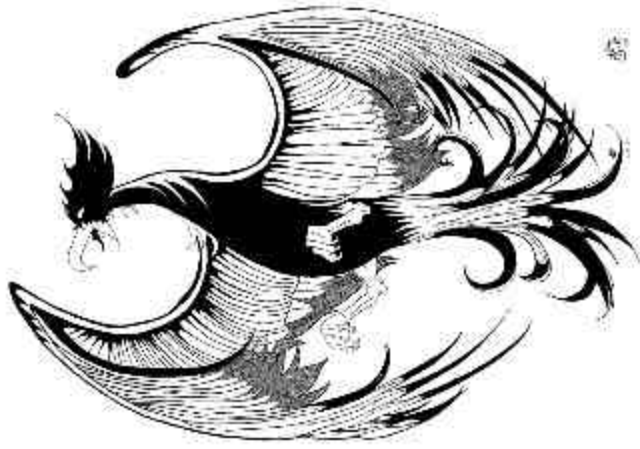


# *The Phoenix*

*The Barony of the Sacred Stone*



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Barony of the Sacred Stone, SCA, Inc.  
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# *Unto the Populace*

## **From the Baroness**

Greetings to the populace of Sacred Stone!

What an active summer we have had so far and there are no signs of it slowing down. We have had some wonderful demos for the NC Library system and I appreciate everyone's hard work on these. When a large group like the libraries choose a theme that works with our goals, the number of demo request shoot up greatly and Sacred Stone has worked very hard not to disappoint anyone. Thank you!

Our Baronial Birthday is approaching fast. If you have not already made your plan to attend, please do so! This is going to be a great event and it is a wonderful reason to celebrate. The autocrat and her staff have worked hard to plan several fun activities for the weekend. Come out and enjoy!

I am thrilled to see that several of you have had your names and heraldry passed recently and many more have submitted them. It is good that people are taking time to complete their persona work. Any improvement we make in our personas, clothing or kit help make the dream more real. Thank you for your efforts to help out.

I look forward to seeing everyone at the August meeting. Keep up the hard work!

Kisaiya

## **From the Chronicler**

I want to thank Lady Louise for her article on the Outfit of a Florentine Noble Woman. It is actually the documentation for a dress that she made which is truly beautiful. I would encourage everyone to check out her website, at

[http://www.geocities.com/louise\\_de\\_la\\_mare/](http://www.geocities.com/louise_de_la_mare/). She has some beautiful things on there and lots of great information.

I hope everyone has a safe and wonderful time at Pennsic, and I hope to see you at Flight of the Falcon in Aire Faucon the last weekend of August and at Baronial Birthday. Safe Travels!

Katerina

## **From the Seneschal of Baelfire Dunn**

We had a demo on July 16th at the Hickory library for the summer reading program, "Dragons, Dreams, & Daring Deeds." It was very successful, especially popular were making shields (cardboard, foil, markers), making circlets (raffia, pipe cleaners, flowers, ribbon), dulcimer music, Whack-a-Knight, and racing paleo ponies. Our next one is July 30th (I know...it's before this printing!) We are arranging other demos for next year as well.

Other than those things, this summer in Baelfire Dunn is quiet. Note that we are (again!) changing the next canton meeting to Sunday 7th August at 3pm in Geitner Park, Hickory.

Mistress Azza al-Shirazi

## **From the Seneschal of Crois Brigitte**

The good gentles of Crois Brigitte have become very intent on being an archery force to be reckoned with. We meet almost every weekend to practice and have fun; and our interest in archery has become a way to involve newcomers in the group. Several have come to archery practice before they've come to any other events.

We have been busy doing demos at the local libraries. This is in conjunction with the library system's summer reading program, Dreams, Dragons, and Daring Deeds. Our most recent demo drew approximately 30 children and their parents, all of whom had interesting questions. Now we are waiting to see the story and pictures in the Winston-Salem Journal!

We are looking forward to hosting Runestone Collegium in November. Several members plan on teaching. Fiber arts are definitely alive and well in Winston-Salem!

Sorcha inghean Shearraigh

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# Outfit of a Florentine Noble Woman – Approximately 1460-1488

Louise de La Mare  
(MKA Heather Benedict)

When I started this clothing project I did not know I would end up learning so much about the portraits and art of this time. Like all my a garb projects this one began with an attraction to a specific painting followed by a search for as many more period images depicting similar garments, as possible. Very early on in this search I discovered that there was as much to learn about Florentine portraits as their clothing and understanding these portraits would be key to understanding this style of dress.

## Florentine Portraits

Italian Renaissance portraits of this time and region can be broken in to several different groups. My research for this garment caused me to focus on two of these groups, *Portrait of the Dowry* and *Portrait of the Person*.

### Portrait of the Dowry

A *Portrait of the Dowry* is just that. At this time in Florence the *donora*, dowry paid by the bride's family to the groom, and the *counter-donora*, the groom's gift to the bride, represented both families' social and economic honor, of which the Florentines were obsessed with. Both the *donora* and the *counter-donora* directly addressed the bride's attire for the elaborate rituals, which made up the marriage ceremony. In some cases the bride could be wearing as much as 40% of her family's net value. There is no documentary evidence which says for certain that Florentines commissioned portraits at the time of marriage, but a strong case can be made that the function of these visual representations was to celebrate the *donora* and *counter-donora* (Virtue and Beauty, 65).



Image 1

### Portrait of a Person

In the 1470's, new very strict sumptuary laws prohibited the previously excessive *donora* and *counter-donora* display via the bride's marriage dress. These new laws explain the sudden change in the dress of women seen in the portraits of this time, from the opulent "wedding" dress to more conservative styles, perhaps those worn everyday. Also, at this time Leonardo da Vinci and Botticelli each introduced the use of the  $\frac{3}{4}$  view portrait, previously seen in Flemish paintings rather than the strict profile view seen earlier. This new view allows more of the sitter to be seen and therefore more of her clothing.

## The Outfit

The outfit I wanted to recreate was one of the "wedding" style, seen in the dowry style portraits, specifically after these 2 examples, **Image 1** and **Image 2**. It quickly became difficult to make specific decisions about construction and style details due to the limited amount of the dress, which is visible. My solution to this was to move a decade later and examine the *Portrait of a Person* group.



Image 2

These portraits allowed me to see more of details of the dress and extrapolate how the previous ones may have been done.

## Sleeves

The sleeves seem to be the defining characteristic of the dress. For this reason these were the most important and the most difficult aspect of this garment, as they represented an entirely new skill set for me.



Image 3

First and foremost, they are set-in sleeves, which I have had virtually no experience doing with a pattern let alone drafted to fit a bodice, which was drape fitted to my body. Second, I could only see the top of the sleeve where it joined into the shoulder of the dress. After doing a lot of searching and asking around someone recommended this painting, which is the one I ended up basing my sleeves on, **Image 3**. (Specifically, see the woman in the compromising position in the green dress in the lower right corner. I do not have a citation for this picture.) **Image 3** represents several important aspects of my dress.

- It shows the shape of the entire sleeve
- It shows the region of the sleeve from the elbow to the wrist and how this area was constructed with the opening revealing the *camisa* or chemise underneath and the laces holding it shut
- It shows the dress, referred to as *gamurra*, *cammura*, or *camora* depending on the region, in full length and very importantly it shows the skirt of the dress lacing closed. (When I began planning this project I wanted to lace the front of the dress closed with rings as seen in **Image 4** but it did not work at all the weight of the rings pulled the front of the dress so it didn't hang correctly.)

- The lady in the white dress in the upper right has laces of a contrasting color to her dress, specifically red which was what I wanted to use.

My sleeves are made of an upholstery fabric of unknown content chosen for the appropriate pomegranate pattern. They lace closed with 6 rings at the wrist and two slightly further up the forearm. The laces are silk embroidery floss done in a finger loop braid as seen in *Textiles and Clothing 1150-1450*.

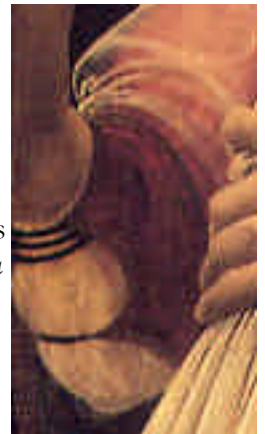


Image 4

## Dress

The dress, or *gamurra*, has the characteristic of being laced up the front with rings, see **Images 1 & 5**. This was a common feature seen in many other portraits such as Leonardo da Vinci's painting of *Ginevra de' Benci* and Antonio del Pollaiuolo's *Profile Portrait of a Young Woman*. **Image 5** also shows the lacing pattern I use when fastening my dress. As I have virtually no mundane sewing skills each project has its own surprises for me. The interesting tailoring aspect I learned with this project was that the center opening of the bodice is not cut straight but rather curves with more fabric over the breasts. This seems so logical now that I almost cannot believe that it didn't occur to me at the start but actually I didn't realize it until after I had done my first muslin mockup.



Image 5

My dress is made of soft lightweight blue wool. I chose wool because *Renaissance Dress in Italy 1400-1500* reports that wool was a common material used due to the sumptuary laws of the time limiting who and how many silk dresses could be owned. The lacing rings are a stainless steel washer, affordable and able to stand up to washings. The lacings are the same red silk embroidery floss used on the sleeves. The interesting thing about the silk is that there is no need to tie it off. I simply loop it through the bottom two rings a couple of times and tuck the tail into the skirt. It stays all day without loosening.

## Over Dress

The over dress, or *giornea*, was worn over the *gamurra* as seen in **Image 2 & 6**. Image 2 shows the *giornea* open in the front with the clasp at the breast line. Image 6 shows the *giornea* from the side and you are able to discern the very edge of the trim, which goes around the shoulder and down the side right at the front side of the arm. This would indicate the open side characteristic of the *giornea*.

My *giornea* is made of gray cotton velvet with a pewter clasp. The trim is an upholstery fabric of unknown content chosen for its colors and appropriate pattern.

## List of Images

**Image 1:** Antonio del Pollaiuolo; *Portrait of a Lady*; Galleria degli Uffizi

**Image 2 & 6:** Andrea del Verrocchio; *Bust of a Lady*; The Frick Collection, NY

**Image 3:** Unknown

**Image 4:** Sandro Botticelli; *Woman at a Window (Smeralda Brandini?)*, Victoria and Albert Museum

**Image 5:** Antonio Rossellino; *Portrait Bust of a Lady*; Staatliche Museen, Berlin

## Works Cited

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Dress in Italian Painting 1460-1500, Elizabeth Birbari

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**Image 6**

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