

GET THE LOOK RENAISSANCE ACCESSORIES

Let me share a passion of mine, with you. Accessories!

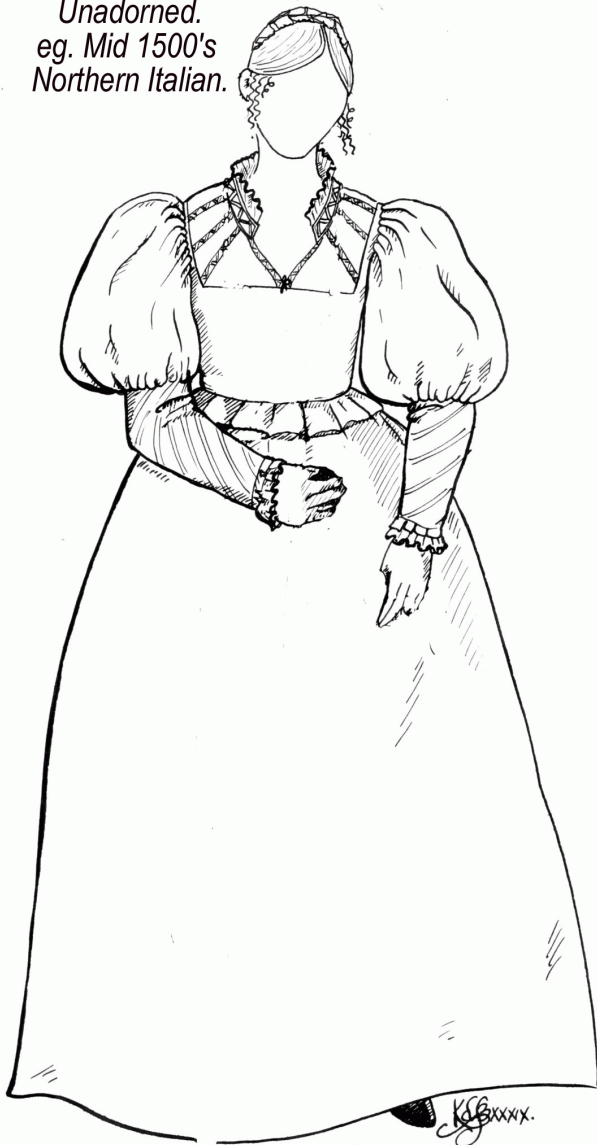
If you want the *Total Renaissance Look*, then don't stop at making your gown or doublet and hose. If you add accessories, your outfit will look more complete - and more authentic. The below diagrams show an unadorned mid-16thC Northern Italian outfit, and one with just a few of possible accessories. (Fig 1 & 2).

There is much more to garb than the basic outfit. If you get into the mindset of the Renaissance person, then your clothes show your station in life - your position on the social ladder. Fortunes were made and lost on the basis of what you wore. Particularly in Queen Elizabeth's court, where accessorising went to immense extremes, you would try to out dress the other nobles in an effort to be seen by the Queen.

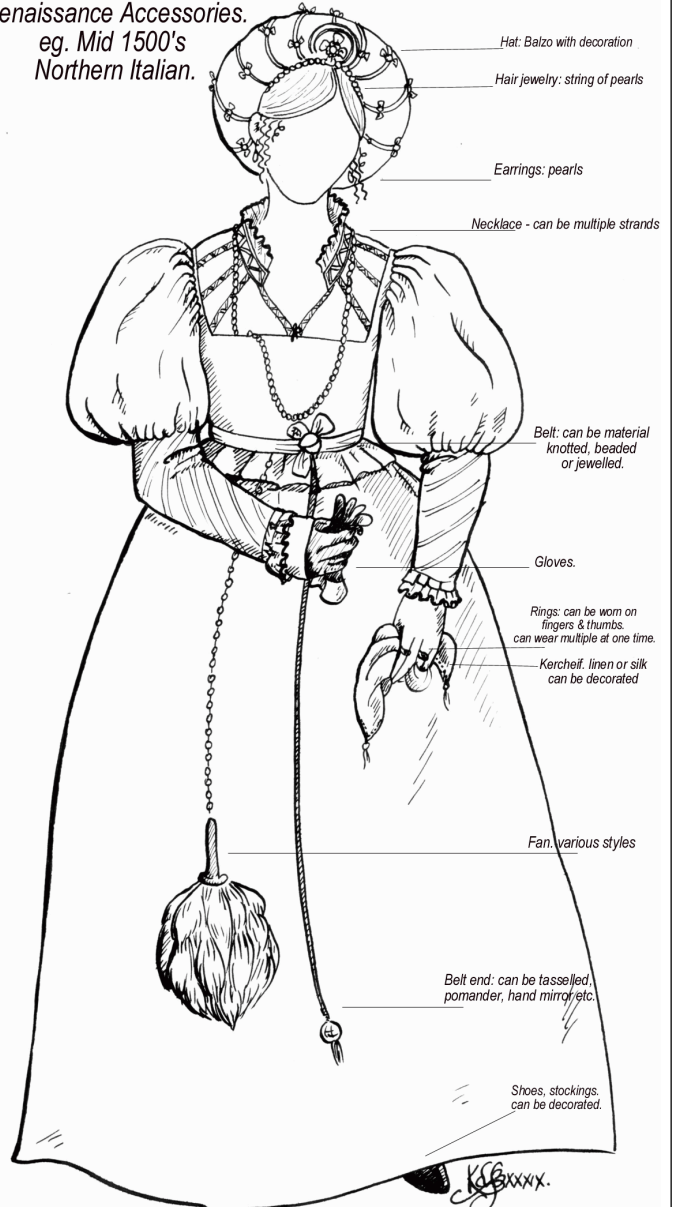
SUMPTUARY LAWS

Many sumptuary laws were passed, in Italy, Europe and England, to curb the spending on clothing and accessories, as it could directly effect the country's economy. Imported luxury items, such as furs and silks, were often taxed or forbidden to those who did not earn enough or have the appropriate rank. Sumptuary laws have been passed dictating: the length of shoes,

Renaissance Accessories.
Unadorned.
eg. Mid 1500's
Northern Italian.



Renaissance Accessories.
eg. Mid 1500's
Northern Italian.



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who could wear: gold, pearls, agelets, fake hair extensions, hair adornments, jewelry, the number of gold rings one could own, how much one could spend on items of jewelry and clothing, how many items of clothing could be worn, the height of platform shoes (chopines), length of trains, colours one could wear....just to name a few. (See *Sumptuary Laws in Italy, Who Wears What* and *Queen Elizabeth's Wardrobe Unlock'd*)

Fake pearls are recorded in Venice in 1502, where their manufacture was punishable by the loss of right hand and 10 year exile, as it was considered a threat to city's reputation for real pearls. (*Jewelry From Antiquity to the Present*. P79).

In Italy between 1400 and 1500, there were more sumptuary laws involving women's clothing than any other subject (*Sumptuary Laws in Italy 1200-1500* p38). As early as 1364, Florentine sumptuary laws required a tax (*gabelle*) on luxury clothing. Of 100 gold Florins per year to allow women to wear ornaments of more than a specified value. (*Sumptuary Laws in Italy 1200-1500* p47) Other Florentine sumptuary laws required garlands, circlets, jewelry to be appraised, registered and marked with a seal. Clothing, outside the existing sumptuary laws but made before new sumptuary laws were enforced, also had to be registered and 'sealed'. This allowed for the wearer to use the illicit outfit for up to two years without being fined or prosecuted. (*Sumptuary Laws in Italy 1200-1500* p.151).

In 1430 Venice, platform shoes were banned. Amongst several reasons for this was that they required longer, more expensive dresses to cover them. Laws and punishment did not only apply to the wearer, but sometimes to the artisan as well. In the same year, it was decreed that any shoemaker making a shoe with platforms higher than half of *quarta* was to be fined 25 lire and imprisoned for three months.

JEWELRY AND THE FASHION

In the first half of the 16th C, Henry VIII was King of England. He was fond of jewelry of all descriptions: clothing jewelry, hat jewelry, rings etc. This influenced the fashion, so in general men more bejewelled in the first half of the 16thC. When Queen Elizabeth succeeded to the Throne of England, she also appeared to inherit her father's love of finery. Again, fashion trends follow and women appear to wear more jewelry in the second part of the 16th C. In Spain, Phillip II was King. He was more sobre in his dress. His wife, *Elizabeth of Valois* wore jewelry, but not to the excesses of Queen Elizabeth of England.

In Germany, tastes were more restrained during the reformation but more jewelry appears after the mid 16th C. (*Jewelry From Antiquity to the Present*.)

In Italy, fashions varied widely. Jewelry appeared to be more simple in the first half of the 16th C, with more elaborate girdles and bilaments being seen in the later half.

Fashion was often fickle. For example, bracelets, as well as earrings, often came in and out of fashion. For your chosen era and area, look to contemporary portraits and writings.

GEMSTONES, THE HISTORY AND THE ECONOMY

To understand why some items were subject to sumptuary laws, were coveted or considered the height of fashion or restricted to the extremely wealthy or ruling class, look to the history and economy of your chosen country or area.

Columbus discovered New World in 1492. With more gold, silver and precious gems (esp emeralds) coming, from Columbia, Barcelona became the trade centre for gems. (*Jewelry*. p77). Vasco de Gama discovered India, in 1498. This soon became the main source of diamonds for Europe. Lisbon slowly replaced Venice as the main importing city of Indian gemstones. (*Jewelry* p 78)

Antwerp and Paris were the main centres for cutting and polishing diamonds, during most of the 16th century. In 1585, most artisans fled to Amsterdam, following the sack of Antwerp.

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In Queen Elizabeth's Court, nobles were literally spending all of their money on clothing. Much of this was spent on imported silks, furs and other items. One reason for Elizabethan sumptuary laws was an effort to keep money inside the country to boost it's economy.

TYPES OF JEWELS USED

Cabachon cut (rounded) was common earlier. In the 16th century, table cut stones were most common. Diamonds were sunk into closed back settings so appear black in portraits. The earliest known rose cut diamond was in 1635. (*Jewelry* p78)

Deep red rubies from Burma were prized. Sapphires and pearls were also very desired. Cameo engraving reintroduced to European cities, including Milan. They were set in enamelled gold frames and used in pendants, hat jewels and rings.

In 1502, the manufacture of false pearls was punishable by the loss of the right hand and a 10 year exile. It was considered to be a threat to the city's reputation for fine 'real' pearls. Other examples of imitations recorded include cut rockcrystle and glass in place of diamonds.

The concept of Crown Jewels concept was only realised in the 1530's, when Francis I of France declared 8 pieces to be heirlooms of French kings.

During the 16th century, one of the most prestigious crafts was that of the goldsmith. Many of the most famous jewelers were also famous artists. Possibly the most famous jeweller was the Italian Benvenuto Cellini (1500-71). Other famous artists known to design jewelry were Albrecht Durer and Hans Holbein.

WHAT TYPE OF ACCESSORIES DO I USE?

If you can find extant examples, this is the best source. Usually we need to rely contemporary portraits or books on archeological studies. *Dress Accessories, Shoes and Patterns and Textiles and Clothing*, all produced by the Museum of London, are a good examples of this. Sumptuary laws, communal edicts, proclamations and letters of Ambassadors describing local costume, are good primary sources for what sort of accessories were in use at a particular time and place.

From *Queen Elizabeth's Wardrobe Unlock'd* (p 111), in an account by Peter Erondell, on the dressing of Lady Ri-Mellaine:

The final touches are by neckwear, purse, clean handkerchief, gloves (it is too warm for a muff), mask, fan, 'chayne of pearls', and girdle with these items in a case hanging from it: scissors, pincers, pen-knife, a knife to close letters, bodkin, ear-picker, and seal.

Then as the ruff is too soiled, a rebato of cutworke edged

Accessories, like the clothing itself, was subject to fashion. Sometimes bracelets were in vogue, sometimes not. The best way to accessorise your garb is to look at contemporary portraits of the time you are interested in.

To give you an idea of what things are possible, lets start at the feet and work our way up.

FEET & LEGS

- Shoes- styles vary. Could be made of leather, silk, cut work, embroidered. (See *Shoes and Patterns, QEWU*.) Look carefully at the shoes worn in portraits. This is much easier in portraits of men. Heels can be seen in portraits of the late 1500's and early 1600's.

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(*QEWU* and *Patterns of Fashion*). Sumptuary laws in Lucca (1337) mention high heeled shoes not be allowed to be worn by servants. (*Sumptuary Law in Italy*) Though mainly pre 1500, Marc Carlson's website *Footwear of the Middle Ages* and *Shoes and Patterns* have information on the styles and making of shoes. *Vecellio's 'Current Genoese Noblewoman'* and *'Dress of Spanish Noblewoman'* from *Authentic Everyday Dress of Renaissance* by Trachtenbuch.



Figure 3 Linen Stockings & shoes

- Stockings, hose, garters (for details, see my article on [Making Renaissance Stockings](#) - also available on my website: homeiprimus.com.au/adeptus/kat, and in *Cockatrice Issue 20, Nov XXXVIII*). They could be embroidered at the tops and clocks. Garters are recorded, in *QEWU* as being decorated. *Textiles and Clothing* give examples of hand woven cords as garters. (see *Collegium CD 2 for Lady Collette's how to make flat cords*)
- Figure 3 (above R): Red linen bias cut stockings and leather shoes. (author's own).

WAIST (or below)

- Codpiece: I add this to the accessory list, as they could be quite elaborate and an article of clothing unto themselves. Fashion again varied geographically and over time. See contemporary portraits for fashions, and *Patterns of Fashion* for patterns. *George Pencz's 'An Unknown Man', 1544*.
- Pouches & purses: 1300's - more square in shape (fig 4), some trapezoid. 1500's: women's most common is a spherical-shaped pull string pouch (made from circle), often decorated (tassels, cords, embroidery esp. Metallic threads) on long woven cord worn at calf length. (Fig 5) It appears English wore them under their skirts. German and Italian contemporary drawings show was, at least occasionally, worn outside of skirts. (*Habitus Variorum Orbis Gentium*) Colours were variable. Could be made from leather, silk, velvet. Lined with linen. Purses of leather with metal clasps can be seen in late 1500's, (men).



Figure 4 : 'square' pouch



Figure 5 : 'women's' pouch

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Sweet pouches were popular gifts in England. Embroidered bags, often of linen.

Other books and websites of help include: *Vecellio's Renaissance Costume Book* and *QEWU*, *Victoria and Albert Museum Website* (search for pouches or purses). See also [CD EXTRAS: Pouch making workshop](#).

- Muffs: lined with fur, warmth. (*QEWU*: p 192-3) *Furring of a snufken of heare colour Satten enbraudereid with thre blacke Jennett skynnes* (1583) seen in Italian (*Vecellio's*) and English portraits also.

Frances Linton Lady of Chandos Custodis, 1589 (Fig 148b QEWU) Vecellio's Winter Costume of a Venetian Noblewoman and wealthy ladies (amongst others.)

- Hand mirror. Could be hung from belt. (*QEWU*.)
- Fans: often hung from the belt from chain or cord. More common in later 16th C. Could be made from feathers. Black, white, multicoloured. Italy, France and England
Italy: Flag fan (Fig 6): seems to be mainly held, not seen hanging or with cord. Italian - most common in Venice but also seen in *Noblewoman of Genoa (Portraits of Fashion, from havitus Praecipuorum Populorum, 1577)*. Butterfly fan in *Milanese Tailors Handbook* (seen on cord/chain)
Paddle shaped fan in *Battista Maroni's Portrait of a Lady (1557-60)*. Websites include: *Fans of Elizabeth I of England, Lady Dianotto's Costume in Renaissance, Fans in Museums*.



Figure 6 : Italian Flag



Figure 71 : Belt girdle

- belt, girdles: (Fig 7) Northern Italian portraits of early 1500's show a sash like belt, tied in a knot or bow. *Bronzino's Portrait of Lady, 1533*, looks like a studded belt possibly with buckle end?
Later 16th C, shows girdles made of strung beads, gems were favoured. These would often end in tassels (*Eleanor of Toledo*), pomanders (*Portrait of Florentine Woman by Agnolo Bronzino, 1540's*) or crosses.
Jewelled girdle/belts set in gold. (*Marie de Medici by Allori and Elizabeth of Valois, Philip II of Spain's Queen by Alonso Sanches Coello, 1564*) often matching necklaces
Website: *Oonagh's Own*.
- Pomander: ball made from mixture of sweet smelling oils, perfumes and spices, in open work metal container. *Agnolo Bronzino's Portrait of Florentine Noblewoman, 1540*.
- Rosary Beads (Fig 8) (*Portrait of Lady, 1533* with a tassel) see *Making Rose Petal Beads* website.



Figure 8 : rosary

- Buckles can be seen on belts (esp men's attire)
- Minatures could also be hung from the waist. (George Gower's *Mary Cornwallis, Countess of Bath 1575-80*)
- Other accessories: books, scissors, mirrors, needle cases, knives (men), rapier keeper (men)

Note: More than one item could be hung from a belt. See *Vecellio's 'Genoese woman of the poorer classes'* and *'Current Genoese Noblewoman'*

Figure 4 : 'square' type pouch

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HANDS

- Gloves - leather, linen, silk. Unfortunately, as the polite custom was to meet someone with your gloves off, in many portraits the gloves are carried not worn. This makes it more difficult to see the details and seams. There are a few extant examples in the *V&A Museum*. Portraits showing gloves are found in Vecellio, *Bronzino's Portrait of a Florentine Noblewoman*, *Elizabeth of Valois*, *Philip II of Spain's Queen* by Alanso Sanches Coello (1564) and *Bartolomeo Veneto's Portrait of a Young Lady, 1520-30*.
- flea furs: *Parmigianino's Roman Courtesan* (1530-35) apparently to attract fleas?
- Kerchiefs - linen, silk, embroidered, tasselled, cutwork, (See CD EXTRAS: Handkerchief notes)
- Rings - gemstones, cameos, sculptured gold, coloured enamel added worn on both fingers and thumbs, different joints of each finger. (have read not middle finger once, not confirmed - check portraits) An inventory from Henry VIII (1530) lists 234 rings. A visitor accounts state wore many at once (*Jewelry*

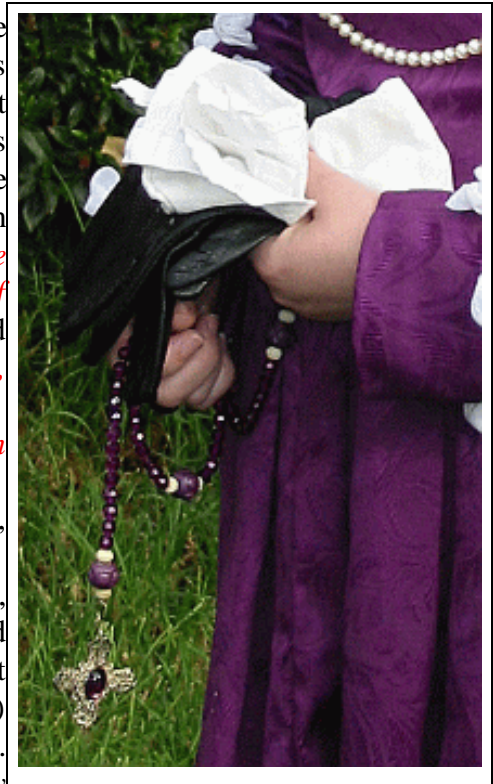


Figure 10 : finger rings

p 87), confirmed when looking at portraits of

Henry VIII and others, sundials, watches making in 16th C - miniature timepieces (1580s, esp. Augsburg) and hidden compartments (those poison rings!). Gimmel rings were 2 piece, interlocking often used as wedding rings often with hands interlocking and engraving inside.

- Bracelets: See pics. Revived in 16th C (*Jewelry*. p90-1) often worn in pairs string of pearls or beads, or closed linked chain with enamelled clasp. *Sofonisba Anguissola* portrait shows a pair of bracelets of red beads. *Tintoretto's Sunsanna and the Elders*, 1560s shows a gold metal bracelet encrusted with pearls.

Figure 2 : girdle, gloves, kerchief

BODIES/ SLEEVES

As the 16th C progressed, clothing jewelry became more popular, particularly in England where Henry VIII and Queen Elizabeth outdid all.

- Buttons, bows & agelets, (see article *At the End of Yer Rope* in *Cockatrice Issue 22, April XXXVIII*) Agelets originally functional (slashed fashion) then ornamental. Sumptuary laws were placed on who could wear them, by Queen Elizabeth (See *Who wears What*). One of the most extravagant uses of this can be seen on sleeves in *Elizabeth of Valois*, *Philip II of Spain's Queen* by Alanso Sanches Coello (1564) and *Lady Cabham, 1567* portrait. Ways of avoiding the sumptuary laws was to use bows *Titian's Portrait of Eleonora Gonzaga della Rovere, 1536-37* and buttons such as seen in Antonio Mor's *Margaret of Parma, 1562*.

Figure 11 : pendant

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- dress jewelry: individual gemstones in settings, and whole pieces of jewelry could be attached to clothing, most commonly on the bodies or sleeve. *QEWU* states several examples of Queen Elizabeth having jewels transferred from one outfit to another (sewn on).
- Brooches & Pendants (*Jewelry* p80). Favourite jewelled pieces could be worn on long gold chains or ribbons, attached to bodice or sleeve from single mounted stones to elaborate enamelled gold to miniature fingers in gold and stones and enamels. Devotional jewels- religious and personal. Cabochon cut gems.
Common themes were: classical or imaginary beasts, first letters of husband and wife cojoined. Often back decorated as the pendant could be seen from both sides. Pendants of great value and reputation were given names.
- Cuff ruffs: could be pinned separately to the wrist of the sleeve. This seems more common in England and Spain. (See Necks:Ruffs below)
- Capes: men mostly. Elizabethan short cloaks, sometimes with false sleeves.
- Agelets can also decorate camicias (Italian fashion as in *Raphael's La Donna Velata, (1516) & Veneto's Portrait of a Lady, (1530)*).

NECKS

- Pendants (see above) Many examples are found in *Jewelry*. (Figs. 60, 61 and 62)
- Chains can be fine or thick, mainly gold. Can be long to mid bodice. Chokers of

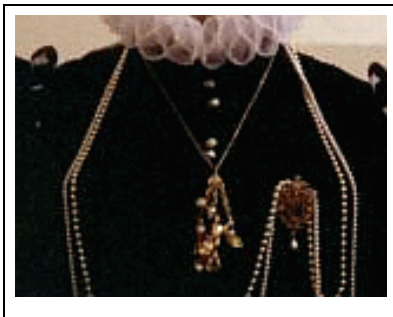


Figure 12 : pendant necklace



Figure 13 : ruff

- elaborately set gems appear in the second half of the 16th century, in Italy, France and England. *Lady Cobham, 1567, Elizabeth of Valois, Philip II of Spain's Queen by Alanso Sanches Coello (1564), Elizabeth of Valois, Philip II of Spain's Queen by Antonio Mor, (1568)*, Chokers of pearls and beads couched onto leather or material can be seen in portraits by Cranch, Durer and Baldung (German).
- A single small necklace of plain pearls is common in many places of Europe. Multiple necklaces can be worn, as seen in *Battista's Portrait of Noblewoman*.
- Miniature portraits on a ribbon (can also be worn at waist) often given own portrait as gift to loved one.
- Ruffs and supportase: made from linen, lace. A contemporary comment on ruffs in Elizabethan England can be found at the website: *Stubbes on Ruffs*. There are many websites on how to make ruffs, including: *A Ruff Calculation, Making an Elizabethan Ruff, The Renaissance tailor*.
- Partlets: covering the shoulders. With or without collars. Can be plain or smocked, bejewelled (*Elizabeth of Valois*), 'netted' *Eleanora of Toledo* and occasionally coloured (*Luini's Portrait of a Lady*, with a yellow partlet). Many partlets are worn over the camicia but under the upper bodice. One form of partlet is like a triangular kerchief, draped over the shoulders and tucked under the upper bodice (*Parmigianino's Roman Courtesan, 1530-35*). Tudor and Elizabethan portraits show a form of partlet worn over the top of the upper bodice.
- Gollars: more popular in the 'German' states. Form, like an outer partlet, can be seen in some English portraits. Fur stole-like gollars can be seen in some Italian portraits.

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Figure 14 : partlet & cawle



Figure 15 :gollar

HAIR/ HEAD

- Coifs, cawles, English tended to wear coifs under caps and for nightwear. Italian Cawles often worn without any other headwear, larger than English. (See Collegium CD 2: *On Yer Head*)
- Hats & hat jewelry - flat hat (soft cap) eg. *Joanna of Aragon* and *Moretto da Brescia's Count Sciarra Martinengo Cesaresco 1516-18* & *Henry VIII*. Elizabethan High Hats (*Patterns of Fashion* and *QEWU*). Italian bonnets (*Vecellio*) and *Tiziano Vecellio's Portrait of a Young Woman (1530)*, Italian balzos (*Titian's Portrait of Eleonora Gonzaga della Rovere (1536-47)*), Lorenzo Lotto's *Portrait of Lucina Bremabati (1520's)*, Luini's *Portrait of a Lady (1525)*, Straw hats were mainly worn by middle class *Vecellio's Girl of Turin*.
- Hat jewelry include badges, simple gold buttons, agelets, feathers. Cellini describes 1520's popularity, in Italy, of badge (*Jewelry* p86) circular gold medallion with biblical or classical mythology scene - most high relief, some stones, some enamelled. Also cameos set in gold frames. Eg. *Leda and swan* hat jewel. 1550-60.
- Veils. Popular in Italy (over hairdo's. The Italian liked showing off their hair) and in England. Elizabeth I wore large, heart-shaped, wired veils. Many veils are seen in *Vecellio*.



Fig 16: coif

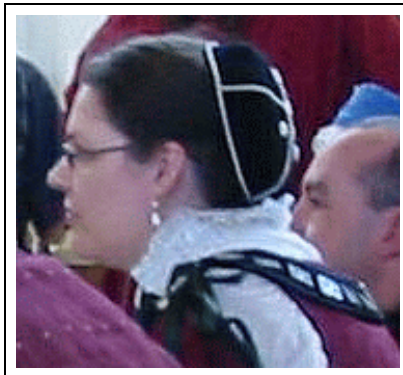


Figure 17 :pillbox hat

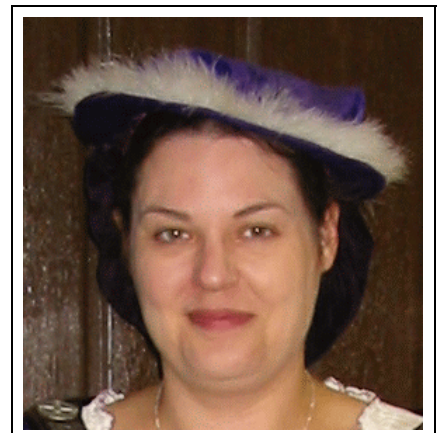


Figure 18 : Elizabethn hat

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- Earrings: (Elizabethan 1580's for men), simple pear shaped pearls, jewelled drops fixed in pierced ears or attached to ear by length of ribbon. Sculptured also. (*Jewelry*, p 90) More common is a sleeper with ribbons or beads attached. *Tintoretto's A Portrait of Veronica Franco (1575?)*, *Barocci's Portrait of dchess of Urbino, 1595*, *Zucchi's Portrait of a Lady*, *Francois Clouet's drawing of Mary Stuart*.
- False hair, wigs and hair extensions: recorded in 1326 in Florence (and used earlier than this). Florentine woman appealed to the Duchess of Calabria to wear false hair which was forbidden by local sumptuary laws. (*Sumptuary Laws in Italy 1200-1500* p.121).(They were successful).
- Hair jewelry and ornaments. In late 1300's Bologna, sumptuary laws restricted the wear of gold threads. (*Sumptuary Law in Italy*, p 59) Jewels were often set directly in the hair or braids. Single set jewels could be worn individually - *Parmigianino's Roman Courtesan (1530-35)* and *Alessandro Araldi's Barbara Pallavincino (1495)* Strings of pearls - *Lotto's Poretrait of Lucina Bremabati (1520s)*, Pearls pinned into the hair - *Barocci's Portrait of Duchess Urbino, (1595)*, Flowers as in *Zucchi's Portrait of a Lady*.
- Hairpin combs- to coomb hair and hold hairdos
- circlets, coronets, crowns, Bilaments (headband of jewels) Several sumptuary laws were passed throughout the years, restricting the wearing of crowns and coronets to only that of Royalty. Bilaments and circlets were one way around this. Simple circlets - bands sometimes with jewels attached, can be seen in *Raffaello's Portrait of Maddalena Doni (1506)*, *Alessandro Araldi's Barbara Pallavincino (1495)*, *Elizabeth of Valois, Philip II of Spain's Queen* by *Alonso Sanches Coello (1564)*, *Veneto's Portrait of a Lady (1530)*. Bilaments were strings of jewels often worn associated with braids and buns, mostly worn half way back on the head. Examples can be seen in *Portrait of Lady Cobham (1567)*, *Elizabeth of Valois, Queen of Spain* by *Antonio Mor (1568)*, *Portrait of Maria de Medici,(1551)*, and more elaborately for a 'Queen' in *Elizabeth of Valois, Philip II of Spain's Queen* by *Alonso Sanches Coello (1564)*,
- Masks - riding masks were used commonly for protection of the face, from the elements. (*QEWU*) *Habitas Variorum Orbis Gentium*, *Vecellio's Matron of Turin*.
- Makeup (See [Lady Katherine's class notes](#)),



Figure 19 : earrings



Figure 20 :bilament & hair ornagments

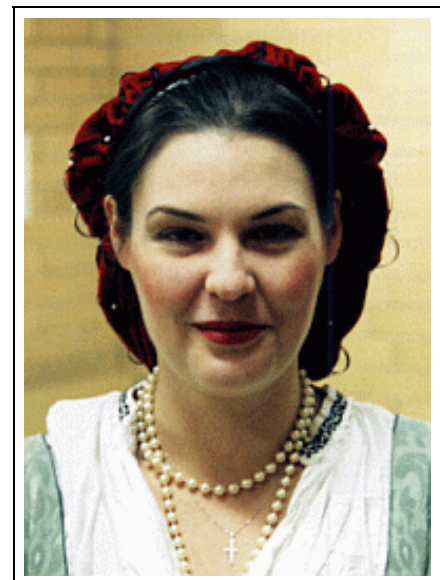


Figure 21 :Italian Makeup by Katerine

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Figure 22 :garb. No accessories



Figure 23 :garb. Accessories

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