

PORCIE

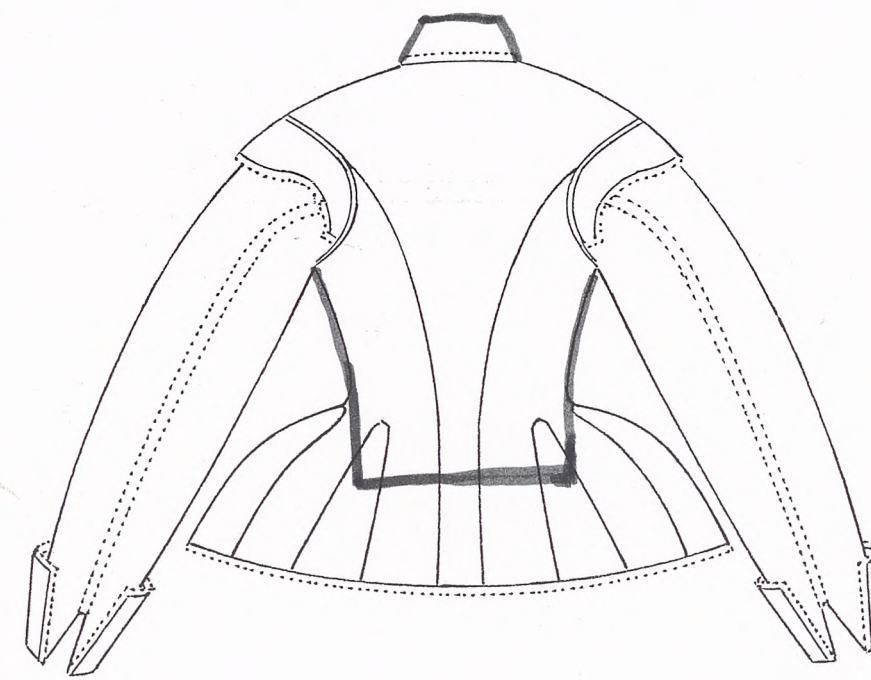
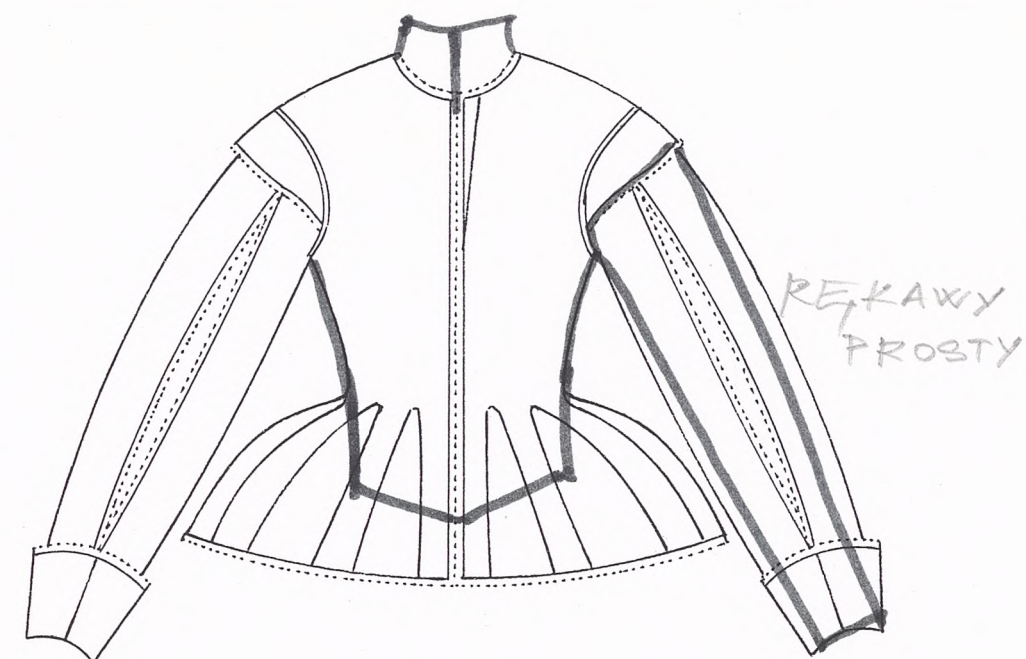


PLASZCZ  
3 M



1 M KRÓTKI PANTALONY

SEAMS



NARROW BOBBIN LACE in black and white linen, inserted between the edges of the back sleeve seams, echoes the colour scheme of this blackwork jacket dating from the 1620s. The undyed linen is embroidered in black silk in a pattern typical of the early 17th century: scrolling stems bearing a variety of flowers, insects and birds, worked in a range of decorative stitches.

The high waist and fairly narrow sleeves indicate the transition period between the long-waisted, tight-sleeved style of the late 16th and early 17th century, and the short-waisted, full-sleeved jacket which became popular for women during

the reign of Charles I. This example has a round neck opening down the front, shoulder wings and square, turned-back cuffs. The jacket front extends round to the side back where it joins to a narrow centre back panel. Four gores in each of the front sections allow the jacket to extend over the fullness of the hips. The curving sleeves are cut in two pieces, with the front seam left unstitched from shoulder wing to cuff, allowing the smock sleeves to show through. All the jacket's edges, including the slit sleeves are trimmed in black and white bobbin lace with an indented border.

For more details about this jacket, please see p.150.

A woman's jacket of linen embroidered in silk thread and trimmed with bobbin lace.  
English, 1620s  
T.4-1935

18

PORCIE II - ZMIANA W MEZSZYZNE.

- DOPASOWANY STRÓJ
- WĄSY NA GUMKĘ
- PRZEBIERA SIĘ NA SCENIE
- POD KOSTIUMEM - ZOSTAJE GORSET (ITD.)

54



5b



The first of these is the "crinoline" which was a cage of wire or wood that was worn under the dress to support the fullness of the skirt. It was made of a series of hoops that were connected by a central cord. The crinoline was popular in the mid-19th century and was used to create the "bell-shaped" silhouette that was characteristic of the era.

The second of these is the "corset" which was a garment worn under the dress to shape the torso. It was made of a series of ribs that were connected by a central cord. The corset was used to create the "hourglass" silhouette that was characteristic of the era.

The crinoline was made of a series of hoops that were connected by a central cord. The corset was made of a series of ribs that were connected by a central cord.

5c

