German Peasant Clothing 1510-1540

KASF 2015 - Persona Pentathlon Entry

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**What:** German Peasant Wardrobe

**When:** 1510-1540

**Where:** Holy Roman Empire / Early Modern Germany

**Abstract:** This paper examines the pictorial, extant, technical and pragmatic aspects of creating a reenactor's peasant wardrobe for early modern Germany.

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Introduction

In this paper, I want to give you enough information to make your own early sixteenth-century German peasant clothing, which in my view is the most comfortable and utilitarian German clothing. Examples of this clothing do not exist. The largest amount of evidence I have found for this clothing are the woodcuts found in "The German Single-Leaf Woodcut, 1500-1550" book by Max Geisbert and Walter L. Strauss. Colors can be determined from paintings such as the Augsberg seasonal paintings.

![Excerpt of Augsberg Seasonal Painting](image)

Figure 1: Excerpt of Augsberg Seasonal Painting

Historical Context

Many papers about costuming as "material culture" ignore the "cultural" aspect, or historical context, of material culture. It is my objective to give some historical context to the clothing that I discuss in this paper. To put the world of early sixteenth century Germany into perspective, I will quote Fernand Braudel who writes, "The world between the fifteenth and eighteenth centuries consisted of one vast peasantry, where between 80% and 90% of people lived from the land and nothing else. The rhythm, quality and deficiency of harvests ordered all material life."¹

Most costumers in the SCA wear clothing that represents the military, royal, or merchant classes, which neglects an overwhelming majority of the clothing of the period. It is the clothing of this neglected majority of the peasant class that I intend to discuss in this paper.

¹ The Structures of Everyday Life, page 79.
The Weather

Though we rarely emphasize the weather when we discuss costuming, the weather is possibly one of the most important external factors that affect the choice of clothing. To summarize the weather for this paper, one could say that the Holy Roman Empire/Germany was cold!

The Little Ice Age (a term coined by Francois E. Matthes in 1939) is a period of time starting roughly at 1300 A.D. and ending around 1850 A.D. where the temperatures were one degree Celsius (~1.44 degrees Fahrenheit) colder than they are today. This drop in temperature is outside the normal variations in weather patterns. What caused the Little Ice Age is unknown. Brian Fagan at UC Santa Barbara posits that it is a complex relationship of atmospheric conditions working in tandem.

One atmospheric condition is the North Atlantic Oscillation (NAO), an atmospheric phenomenon describing a high pressure system over the Azores and a low pressure system over Iceland and vice versa. The see-saw effect of a high or low NAO affects the storm track of the North Atlantic, which in turn determines the weather over Europe.

"The 'NAO index' expressed the constant shifts in the oscillation from year to year and decade to decade. A high NAO index signals low pressure around Iceland and high pressure off Portugal and the Azores, a condition that gives rise to persistent westerly winds. These westerlies bring heat from the Atlantic's surface to the heart of Europe, together with powerful storms. The same winds keep winter temperatures mild, which makes northern European farmers happy and produces dry conditions in southeastern Europe. A low NAO index, in contrast, brings shallower pressure gradients, weaker westerlies, and much colder temperatures over Europe. Cold air from the north and east flows from the North Pole and Siberia, snow blankets Europe..."  

Another atmospheric condition is caused by the ocean circulation of the deep salt current. This involves both the thermohaline circulation and "The Great Ocean Conveyor Belt." In short,

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2 All quotes in the section “The Weather” are taken from The Little Ice Age: How Climate Made History 1300-1850.
changes in the surface temperature of the ocean water, caused by changes in salinity and ocean currents, can affect the temperatures of the global climate causing El Ninos.

And finally, sun spot activity may also play into this complex calculus of why the temperature on earth can fluctuate so much. Scientists don't yet understand the link between sunspot activity and the climate on our planet but Fagan points out, "...there is compelling connections between prolonged periods of low solar activity and the maxima of the Little Ice Age."

Determining what the weather was doing hundreds of years ago before records were kept is a tricky business but paleoclimatology has some new insights. Scientists use ice core readings (quantities of Oxygen-18, pollen, volcanic ash) and tree ring thickness and volcanic eruptions as objective measurements of what was going on in the atmosphere. These readings when paired with subjective records kept by landowners or parish priests, in addition to wine harvest records, and grain prices, can give us clues as to the weather conditions of the past.

Fagan writes, "Historical records like these clearly display minor fluctuations between decades, but how they relate to broader climate change is a matter for future research. In recent years, statistical methods are being used to test indices developed from historical sources against tree-ring and other scientific climatic data. From such tests we learn, for example, that sixteenth-century central Europe was cooler at all seasons than the period 1901 to 1960, and that winters and springs were about 0.5 degrees [Celsius] cooler, with autumn rainfall about 5 percent higher."

So what was going on in Germany in the early 16th century? This period of time was a somewhat comfortable respite in the midst of the Little Ice Age. Between 1520 and 1560, there was a long period of warm springs and summers. However, there were three cold years in that range, 1527-1529. These years coincide with more than a few of the woodcuts that I will be referencing in this paper.

Environmental Determinism

Environmental Determinism is the theory that the weather, and man’s response to it, can shape events in human history, possibly even limiting human social development. The theory of Environmental Determinism was popular in the early 20th century but has since fallen out of favor. Some scientists such as Brian Fagan argue that the scientific community has gone too far in dismissing the effects of the weather on human behavior.
The scientific community at large has not decided if bad weather which leads to food shortages is a direct link to social unrest. We do know that during the Little Ice Age in the early 16th century all these things happened at the same time: cold weather, food shortages, religious unrest known as the Protestant Reformation, and the German Peasant Wars.

**Religious Context – Martin Luther**

At the end of the 15th century, the Holy Roman Empire was a Catholic state. The Pope was the “Holy Roman Emperor.” The Christian Bible was available only in Latin and priests were the conduit for the common people to understand Catholic theology. Enter Martin Luther.

Martin Luther was born in 1483 in Eisleben, Saxony, which was part of the Holy Roman Empire. His father sent him to university to be a lawyer. He earned his master’s degree in 1505 at the age of 22 and immediately enrolled in law school at the same university. After what might be defined as an episode of existential angst concerning God, which a friend blamed on the deaths of two of his friends, Martin dropped out of law school and entered an Augustinian friary. He was ordained in 1507.

Over the next 10 years, Martin Luther became disenchanted with the practices of the Catholic church, most notably with the sale of indulgences, which were a way for people to pay the church for forgiveness of their sins. Indulgences were a lucrative way for the church to build its coffers. Martin objected to using money from the poor to build the basilica of St. Peter. He also thought that it was morally reprehensible to tell people an indulgence was a way for their sins to be forgiven when Martin believed that it was God alone who could grant forgiveness for sins. In 1517, these beliefs led Martin to write his Ninety-Five Theses which were officially titled “Disputation of Martin Luther on the Power and Efficacy of Indulgences.” The disputation letter was mailed to Archbishop Albrecht of Mainz and Magdeburg who immediately had the work checked for heresy and forwarded them to Rome.

Martin’s friends translated the “Ninety-Five Theses” from Latin into German in 1518 and using the new invention called the printing press, the work was spread throughout Germany within two weeks. Considering travel conditions and normal distribution of texts at the time, this was a blisteringly fast pace. Despite the pace at which Luther’s “Theses” where distributed, much of his thoughts must have been spread by word of mouth. Estimated literacy rates in England in 1500 were 10% of men and 1% of women. One could probably assume an equivalent rate in the Holy Roman Empire.

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3 Contesting the Reformation, C. Scott Dixon.
Martin may have thought that his essay was based upon theological beliefs, but the practical outcome of his work was to help Germany begin to break away from the Catholic Church’s stranglehold on society. Luther was branded a heretic by the Pope and his literature was banned.

In 1521, while Luther was in hiding from the authorities, he translated the New Testament from Greek into German. It was also the year that he began to condemn Catholic mass as idolatry. At that point, he had lit the fires of reform. Zealots took up his call for changes to religious practices and began to smash statues and images in the church. This is the reason that a great deal of religious artwork was lost in the early 16th century in Germany.

Thus began a great deal of religious unrest in addition to the German peasant wars.

**German Peasant Wars**

The unintended consequences of Luther’s criticism and break with the church was the creation of preachers such as Nicholas Storch and Thomas Muntzer who did their best to whip up the already unhappy peasantry. While Luther’s teachings did not instigate the German Peasants’ War of 1524-1525, they certainly did nothing to quench the flames. The Peasant's war is the reason you see peasants holding pitchforks and weapons while gathering in crowds in many of the German woodcuts of the time.

*Figure 5: Armed Peasants from a woodcut by Hans Sebald Beham*
The causes of the German Peasant’s War are not completely agreed upon but the new concepts of religious and economic freedom (written about in the Book of One Hundred Chapters 1501-1513) certainly caused unhappiness when the desires of the populace were squelched by the nobility.

Peasants no longer had the freedom to fish, hunt or gather wood on common lands, now owned by the upper class. In fact, lords had the right to all of the land of his peasants in any way he desired, leaving no redress for the peasants. Peasants had to pay taxes when they married and when they died, a peasant's lord was entitled to his best property. The system was a pile of tinder ready for a flame.

It is important to note that the nobility in Germany remained Catholic while the peasants were Lutheran. The Catholics supported the Catholic Church and its hierarchical authority, and the nobility wielded the secular power of that authority. Giving the newly reformed peasantry more economic or religious freedom would certainly undermine the power of the nobility.

In the woodcut below, titled “Two Kinds of Sermons,” we see a Lutheran sermon on the left and a Catholic sermon on the right. Note the rosaries.

![Figure 6: Two Kinds of Sermons, 1529](image)

The Peasant’s War was a total loss for the peasants, who were not trained, unarmed, and had no clear leadership. The peasants were slaughtered. It is estimated that between 100,000 – 300,000 peasants were killed in the war. It is possible that up to 1.8% of the entire population was killed in one year.

**Summary of Historical Context: What does it all the mean?**

During the period of time from 1500-1550, it was cold, there were wars going on, and a period of religious upheaval was taking place. People were unsure about their place in society.
One wonders if the reason the woodcut artists depicted peasants drinking, dancing, groping, vomiting, defecating and in general partying like there’s no tomorrow might be based upon Martin Luther’s newly translated bible. To quote 1 Corinthians 15:32, “Let us eat and drink, for tomorrow we die.”

**Accuracy of the Woodcuts**

My research relies heavily on the historical accuracy of woodcuts. Why should we, as researchers, believe in the accuracy of the woodcuts of Beham or Albrecht Dürer? Because these men were the leading edge of representing reality with the eye of ethnographers. In the art of the Italians, for example, people were always shown in their best light. It was an idealized version of reality. The Germans were more interested in showing the reality of life, “warts and all”. Dürer and Christoph Weiditz ushered in a new style of realism in copying the human body and dress. Thus the work done by these men captured people as they were, not a fanciful idealized version depicted by artists up until the late 1400s.

It is worth noting that in your own research, you should question the historical continuity of any painting or woodcut that you examine. For example, even though it is true that a new style of realism moved into woodcuts, you must beware of assuming that all the costume you see in a painting is contemporary with each other. For example, in Augsburger Geschlechtertranze (1550) found in Kurzweil viel ohn’ Mass und Ziel, there is mixed clothing from different eras.⁴

Also, be aware of the subject matter of the woodcut. There are woodcuts of gods or heroes wherein the clothing is a fantastical take on reality. In the “Nine Muses” woodcut, there are nine Greek muses processing through the forest wearing clothing that is German in style but fantastical in execution. You may get away with wearing such clothing to a Carnivale event, but the clothing would not pass as historically accurate.

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⁴ Kurzweil viel ohn’ Mass und Ziel: Alltag und Festtag auf den Augsburger Monatsbildern der Renaissance (German Edition).
Pattern Books
Fortunately, in the sixteenth century tailors started to keep pattern books. For example, the Schnittbuch shows patterns for garments that are cut in one piece. Very soon, Marion McNealy and Katherine Barich will be publishing unpublished pattern book that they have found in a German museum as a new source for costumers. What this will give us is a view into the shapes of garment pieces before they are sewn. This may provide us with information on why garments drape the way they do on the human form.

The Color of Clothing
The unfortunate aspect about working with woodcuts is that they provide no color reference except for those that are painted, which seldom depict peasants. So, in the absence of color on the woodcuts, there are two methods of determining period colors, text descriptions and examination of paintings. I found that the most useful paintings for my German peasant research are the series of seasonal Augsberg paintings from the 1530s. While the artist or artists for the paintings are unknown and the patron(s) who commissioned the paintings is unknown, the colors are breathtaking.

In the Augsberg seasonal paintings below, there are a wide variety of men, women and children from all different social strata. Bright colors appear to be available to all people: white, red, orange, brown, yellow, green, blue, indigo, violet, black, yellow, gray.

![Figure 8: Butcher and Maid](image1)
![Figure 9: Farm Workers](image2)
What were the common colors? There is an interesting quote from a bourgeoisie man, Matthaus Schwarz in his “Book of Clothes” who wanted to disguise himself in a village. He said that he wore green to blend in. This type of diary entry from a traveling man highlights the fact that parts of everyday life are totally missing from the visual record. As far as I know, we have no village scenes in period art that are overpopulated with the color green. Green appears in scenes, but only as one of many other colors. I tend to believe the written text over the evidence in the images. When I look at a painting, I'm seeing what colors were available to the artist, what he preferred to use for a color palette, and the influence of the artist’s patron, which can all degrade the verisimilitude of subjects in painting.

As far as trim (“guards”) colors, some researchers claim that sumptuary laws determined that trims could only be black and brown for lower-class women. The 1536 sumptuary laws that I have read do not specify trim colors for peasant women, though they do state that “Common and Dishonest Women” (from the context I believe this means prostitutes) should not wear guards at all.

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Referring back to how historical context affects clothing choice, Martin Luther railed against the immorality of excess used in the clothing of the clergy and the Landsknecht. However, that didn't stop the Protestants from developing their own version of material culture in the clothing that they wore. "Bourgeois Lutherans typically cultivated an aesthetic of appropriate, whole, and monochrome cover, a layering effect that allowed for honorable decorousness underneath a robe."6

Serious Lutheran brown and Calvinist black aside, there were a wide variety of colors used in the 16th century. Pragmatically, think of just about any modern color except for the neons: red, orange, yellow, green blue, pink, brown, green, violet, black. What colors were popular? From visual evidence, in the early 16th century, red seems to have been popular. (Remember that reds fade to pink or brown so don’t let anyone tell you that pink isn’t period.) In the later 16th century, softer colors such as lemon or peach were popular.

Don’t Let Television Fool You

Sixteenth century people did not have the same aesthetic sense of “matching” colors that we do today. They used a wider variety of different colors in combination. Don’t think of peasant clothing as the generic brown or gray colors seen in any village scene from Xena Warrior Princess or Stargate or any of the pseudo-historical shows on television. Television show costumers dress extras, aka “village” or “background” characters in drab colors to make them part of the scenery. As a costumer, you don’t want background characters in red if your principal actors wear red: that’s too distracting for the audience. So, please don’t use television costuming palettes as guidance or inspiration for your own color choices.

In real life, peasants were dressed much more brightly than the general public thinks. To bust the #1 color myth for historical reenactors, purple was indeed worn by peasants. The Augsberg Seasonal paintings capture a female field worker and a hunter both wearing purple.

Dyes

I have found no documentation to indicate that the German peasantry dyed their own cloth. However, dying techniques were in existence as far back as 500 -1 BC in Scandinavia, so there is certainly no question that dying was going on in the early 16th century. Some available dyes were: orchil (lichen, Ochrolechia tartaea L.), saffron, indigo, woad, Tyrian purple (shellfish), ladies bedstraw (Galium verum L.), dyer’s woodruff (Asperula tinctoria L.), tannin, madder

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(Rubiaceae species), alder bark, Lobaria, goldenrod, sumac, yarrow, St. Johnswort, blueberries, onions. Note that while madder is most associated with the color red, it will produce a violet shade if it is used with an iron mordant. The use of woad goes back to the 6th century BC in a high status burial in Hochdorf, Germany. Indigotin has been found in textiles from Hallstatt, Austria, dating back to 1600-1200 BC.

Volumes have been written about the dying process, which I will leave to the experts as the theory and practice of cloth dying is outside the scope of this paper.

**Cloth**

Cloth itself was a very valuable in the 16th century. People paid in cloth. Cloth held its value more than coins. Wool was the cloth of choice for peasants for outer wear. Linen was used as a barrier between the body and wool outer clothes. Fustian (a mix of cotton and linen) was also available, though whether that was available to peasants is unknown. "Cotton woven with local fibers" is mentioned in Rublack's book on page 44.

Cotton is period. There is a documented white cotton doublet and hose from 1526. Again, whether it was available, or even desirable, for the working classes is unknown. There are fake braids made from linen and stuffed with cotton, so the raw product was certainly available and used, but only future research and discovery can determine if people wove cotton into cloth.

Germany got its cloth from Italy, Spain, Flanders, Turkey and England. The fabrics used in period:

- linen for undergarments and possibly summer outer garments
- fustian, wool or linen for outer garments (dresses, jackets, hose, hoods)
- leather for hose, jackets, hats, and purses
- felt was also used for hats

Wool is made from animal fibers. Mostly sheep but camel hair was also used.

Linen is made from flax, a flowering plant. Linen does not take dye well. It has been a common reenactment belief that German outer clothing was always made from wool. Recently, Marion McNealy located a puff-and-slash lower sleeve from a Landsknecht garment that was made from linen. This recent find provides some relief for reenactors who live in the warmer climates.

Fustian is a mixed weave of cotton and linen, though some fustian is listed as having been made from cotton and some “local fibers.” What those local fibers are is not explained any further. The
fustian that I have found modernly is almost denim-like in weight and toughness, which would explain why that type of fabric would have been great for 16th century farmers.

Cotton is used for clothing going back to a coat belonging to Charles de Valois (circa 1364), however pure cotton might have been a high-status cloth. There is a description of a doublet made of white velvet with its slashes being tacked to an under-layer of white cotton. This is for an upper middleclass man who was a social climber. My advice to you is to avoid cotton and velvet entirely. Other fabrics that you could wear on holidays are silk and jacquard.

In contrast to the wools and linens used by peasants, fabrics found in a bourgeois wardrobe were a shiny silk (called “Atlas”), heavy silk damask, fabrics of camel hair and wool, wool and silk mix (called “Burschet”), velvet, half-silken Arras, Tafetta and Zindel.

As for the difference between a rich person’s fur coat and a poor person’s fur coat, the size of the fur pieces used were the indicators. A rich person would have had large furs of high quality. A poor person’s coat would have been made of smaller furs of many different shades, requiring lots of seams and would more easily disintegrate with use.

**Thread and Stitches**

We have very few working-class clothing available for analysis. At this time, most of the publications about 16th century period German clothing is based on men’s clothing. In the analysis of Schaub T 4749\(^2\), the threads used to sew clothing were determined to be brown or black silk and colored linen. Both linen and silk threads were used in the same garment. The scientists analyzing the threads were uncertain if the threads were really black and brown or if the color had changed over time.

The same study, while uncertain of all the types of stitches used to sew the fabric together determined that the most-used techniques were jerk and loop stitches used. I have to do more research to determine exactly what “jerk and loop” stitches mean.


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Insgesamt ist jedoch festzustellen, das hauptsächlich Vor-, Ruck- und Schlingstiche Verwendung fanden.”

**Construction Methods**

Clothing worn by peasants would have been handed down until worn to rags. And then the rags would have been worn to nothing. To my knowledge, no peasant clothing from the early sixteenth century has survived. However, upper-class garments have survived and have been analyzed for construction. Two books contain detailed analyses of construction techniques for German garments:

- **Zwei Schauben aus dem Bayerischen Nationalmuseum München** by Johannes Pietsch. This is a detailed analysis of a man's Schauben (coat with hanging sleeves) dating to around 1560-80. Stitches used were running stitch, back stitch and buttonhole stitch.

- **Das Prunkkleid des Kurfürsten Moritz von Sachsen**, by Jutta Charlotte von Bloh and Anna Jolly. This is a detailed analysis of the yellow and black silk and leather outfit worn by Moritz von Sachsen, dating to before 1553. Outfit consists of 3 pieces: silk doublet lined with linen, leather underhose hose, attached to silk trunkhose and silk damask coat with black velvet trim. Stitches used were running stitch, back stitch and appliqué stitch. Whip stitch, used for hemming, and attaching bindings, etc.

**Loose versus Tight Clothing**

One of the reasons that I, personally, like peasant clothing is that it is not tight. When comparing images of upper class clothing or even middle class clothing to peasant clothing is that the loose nature of the sleeves and bodice is evidence. Anyone who works on a farm needs to be able to move freely. Michel de Montaigne, a Frenchman born in the 16th century, sums up the peasant
preference for loose clothing, “Farm-labourers in my neighborhood would feel shackled if they walked about all laced and buttoned up.”\textsuperscript{13}

**Clothing Moved around Society**

You may hear historic reenactors make statements about sumptuary laws concerning the lower class population. For example sumptuary laws determined that clothing trims could only be black and brown for lower-class women. However, according to Rublack, sumptuary laws were not enacted until late period, so it would have little effect on peasant women in the 1500-1550 time period. Rublack is wrong on this point. Sumptuary laws written in 1530\textsuperscript{14} have a bit to say about peasant clothing.

“On Farmer folk on the land: ...the ordinary farmer, and worker or day labourer on the land [shall wear] no other cloth than in-land that is made in the German nation.

Thus remains lündisch/mixed/lirisch and similar common cloths excepted as worn and made. And the [men’s] gowns not other than to the half thigh and allowed to be made with no more than six pleats. Thus may they (have) hosen from a lündischen/lirischen or mixed cloth that of the same type is made into hosen and a fustian doublet without large wide sleeves, allowed to be made in all way uncut, unslashed or or separate pieces.

Further we wish that they have not gold/silver/pearls or silk embroidered collars on shirts. Also no silk (?) with gold or silk embroidered breast cloths, ostrich feathers or silk stocking garters and cut up shoes nor barets (berets) only hats and caps should wear.

The same applies to their wives and children not allowed to wear which applies to all collars, over-bodices, veils with gold borders, gold, silver, and silk belts, coral paternosters. All gold, silver, pearled and silk clothing such is forbidden. Only their daughters and virgins are allowed to wear a silk hairband.

The same we shall allow their wives at the most one lündisch goller and no other, than poor furs as from lamb and similar poor fur, all untrimmed so worn and made.”

In terms of historical reenactment costuming, costumers like to see a clean break between the levels of society. A rich woman is not going to wear a peasant's dress. A landsknecht man is not going to wear a conservative gown of a middle class money lender. However, reality was something quite different. Clothing was expensive and its value was maintained until it fell apart. Clothing was kept and moved around society more than it does today. It was not disposable.

"Pawning, second-hand markets, renting, gift giving, theft, lotteries, auctions as well as inheritance practices all made goods accessible to broader sections of society."\textsuperscript{15} This made it very important to take care of one's clothing. It was an investment.

\textsuperscript{13} Michel de Montaigne, The Complete Essays.
\textsuperscript{15} Rublack, Ulinka. Dressing Up: Cultural Identity in Renaissance Europe. Page 6
All this mobility of clothing through the different classes might make it difficult to tell who was rich and who was poor, though I suspect as a general rule that clothing moved downward in the social strata, not up. "How well-cared for your clothing was affected your social standing." So, it wasn't the fabric of your garments that might mark you as a peasant, but rather the amount of patching on your clothing that marked you as lower-income.

It is hard to say definitively what fabrics were worn by what social classes because the second-hand clothing market was very active. Cloth and clothing was very expensive in period and people would often sell old clothing to try to recoup their investment. Therefore it was possible to see a lower-class individual wearing an upper class outfit that was just a little shabby. A traveler at the time commented that it was always possible to tell by the cut and color of someone’s garments what social class that person belonged to, rather, you could conclude from the condition of the garment. The lower classes might be wearing the second-hand clothing of the upper class.

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16 Ibid, Page 10.
Women's Clothing

The types of dresses (Kleid) worn by peasant women are very basic. They are made from wool or fustian, which is a mix of cotton and linen. The images of women in this section are from woodcuts depicting country fairs. These dresses are representative of the basic dresses worn by peasant women.

This is the simplest peasant dress to make. It is a loose-fitting dress worn with an apron that creates a waist.

This woman wears a belt pouch which was very common for men and women. Women often wore keys and a knife as well.

This woman wears a capelet over her dress. Capelets were used as a colorful accessory...and also for warmth.
Figure 18: Dress 4 - Peplum Style Jacket over apron and dress

Figure 19: Dress 5 - Double aprons worn over late 1490s fashion

Figure 20: Dress 6 - Square-necked Dress with velvet headband

Figure 21: Dress 7 - 1490s housebook style

Figure 22: Dress 8 - Jacket, closed at the top by a pin

Figure 23: Dress 9 - Heavily pleated dress, laced boots, fur-lined gollar
Notes:

- Peasant dresses were often shorter than town dresses. Many of these dresses stop about mid-calf.
- It was popular for unmarried girls wore velvet headbands.
- Key items of dress for women: dress, apron, headwear, shoes, belt, waist pouch, keys, a knife. The images above are from summer.
- Optional items for colder weather dress are jackets and capelets. These were often lined with fur. Germans loved squirrel fur.
Undergarments

Undergarments were made from linen. Some costumers posit that untergollers were worn as bust support as shown in the woodcut shown at right. I have made and worn an untergoller.

I have found this garment to be uncomfortable since I was larger than a C cup. Other costumers who are a C cup find that this garment provides enough support.

As for what would modernly be known as "panties," there is a painting showing bathing women who are wearing headwear but no underwear. Interestingly, the men are wearing a type of linen drawers.

Women also wore underskirts under their outer dress.
As for shifts/blouses (hemd) and underskirts (find the German word for these), it is reasonable to think that both were used by German women. The linen shift would to protect their outer garments from perspiration. The underskirt would keep their legs warm.

Hemd worn by peasants appear to be undecorated white linen. There is no sign of embroidery. Collars and cuffs are plain and do not contain attached ruffles.

**Women's Outfit #1 - Unfitted Dress with Big Sleeves**

If you want to wear German clothing and you are a beginner costumer, this garment is the easiest style to make. It is a pattern of my own design. The body of the dress is an unfitted front and back piece with a large neck that can be gathered into a narrow band. The sleeves are very large and very forgiving of arm shape.

To make this pattern, I followed Occam's Razor, "Among competing hypotheses, the one with the fewest assumptions should be selected." I found that I could make a dress with the fewest pattern pieces that looked like the woodcut image. Though it is a large dress, the fabric wastage is minimal, which means the dress can be cut down into another fashion when parts of the dress become worn or stained. This is a period practice.

Economy of fabric was very important in the sixteenth century, and the Landsknecht were thought to be immoral for their slashing of fabrics. Because they had slashed their fabric, it could not be repurposed for new garments. To them, they were flaunting the wealth. To the pious Lutherans, they were being immorally wasteful of precious resources.
Figure 30: Body Pattern for Gotha Dress

Figure 31: Sleeve Pattern for Gotha Dress

At far left is the pattern for the dress back. At middle left is the pattern for the dress front. Above is the pattern sleeve. This pattern is an original drafted by me. (Don’t let the writing on the patterns fool you. I use old pattern pieces to create my original patterns.)

I have made this dress three times, twice from linen and my own dress from wool, shown on the next page. Each time I’ve made the sleeves larger. I am of the opinion that this was not a dress worn for any kind of work. The sleeves in my latest version make the dress somewhat un-useable for any practical means. And yet, the sleeves in the inspiration image at the left are even larger.
An apron is an integral part of this outfit. The apron gives the dress its waistline. This particular apron is a full-coverage apron.

Note that I am wearing a wulst and haub instead of a velvet band around my forehead like a younger woman would. I took the cue for my headdress from this rustic woman whose loose-fitting gown laces up the front. The lacing up the front is another closure option.

Concerning the white socks in the photo, I have seen images that indicate short socks were worn with women’s shoes. I have not seen any of these images in color, so I am only guessing that they were white.

**Reenactor’s Note**: When choosing the proper headwear for an outfit, consider the headwear found in contemporary images. Do not choose a dress from 1550 and headwear from 1500. That would be the equivalent of wearing a large-brimmed, feathered Edwardian hat with a poodle skirt. Though fashion did not change as quickly in the sixteenth century as it does now, you will still look inconsistent if your headwear isn’t in the same time period as your dress.
Women's Outfit #2 - Fitted Bodice with Wide Neckline and Semi-fitted Sleeves

The two young ladies in these images are wearing similar dresses with sleeves that are slightly fitted. The image on the left shows a wider sleeve with no cuff while the image on the right shows a narrower sleeve and a narrow cuff. Interestingly, the closure at the top of the image on the right seems to indicate a button.

Both of these young women are wearing wide aprons as with the unfitted dress.

Dürer images show round objects on women’s clothing that appear to be button-like. See the section “Capelets” for more information.

Other objects of note in this woodcut are the low shoes, possibly low socks, a belt on the outside of the woman’s apron and the ubiquitous three-pouchlet leather bag.

Figure 34: Bodice with Wide Neckline and Semi-fitted Sleeves
Women's Outfit #3 - Loose Fitting Dress with Button Closure

This long-sleeved, loose-necked dress is interesting because it looks as if a nun is working with the peasants to bring in the harvest. It is unclear to me if she is a nun or a peasant in black.

What makes this outfit unusual is that a line rendering of the dress is also available to us, so we can see the closure as it was intended by the first artist. This outfit is made in a similar style to the previous dress except the sleeves are closer fitting and the opening has a higher neck.

Notice the unusual red color of the belt.

Figure 35: Augsberg Black Dress

Figure 36: Line drawing after Jorg Breu used as study for Augsberg Black Dress
Women's Outfit #4 - Fitted Bodice with Square Neckline and Fitted Sleeves

This dress has a fitted bodice with front hook-and-eye closures. The bodice has fitted sleeves that seam up the back. The skirt is made of two panels of 60” wide fabric pleated into the bodice. The skirt of the dress is a straight piece of fabric pleated into a band and whip-stitched to the fully-lined bodice. I learned the construction technique for this dress from Marion McNealy who has the instructions for drafting a body block and sleeves on her website (see the Resources appendix). The general shapes for my pattern are below. I have made this garment many times for myself and others.

For a full dress diary on how to construct this type of garment is found on my blog. See the Resources appendix for more information.
Women's Outfit #5 - Fitted Bodice with High Neckline and Fitted Sleeves
I developed the fitted bodice with a high neckline from the basic body block discussed in the previous section. The sleeves and skirt are the same. This outfit begins to show the modular nature of German peasant clothing. You can get two different outfits from one dress depending on how you accessorize your garment.
Women’s Outfit #6 - Hausbuch-Style Dress

Finding versions of the popular dress in woodcuts of German peasantry was a surprise but it was also an excellent example showing how slowly dress styles changed among the peasantry. Hausbuch dresses were popular with the upper class in the mid-1490s. To find the dresses still worn by the peasantry thirty years later in 1527 shows that dresses were kept for a long time and styles didn't change among the lower classes.

I have not made a hausbuch dress because it is a well-studied garment already made by many people. I have included it here to point out that the dress was still being worn by the lower classes in the 1520-30s. A google search on “Housebook Dress” will provide you with links to many different dress diaries.

Aprons (Schurz)

Aprons are a ubiquitous piece of clothing worn by women of all social strata. In peasants, they are functional items to keep one’s clothing clean. In the upper classes, they become almost vestigial elements of dress worn as a fashion statement more than any functional purpose. Most aprons appear as white in German art, though colored aprons are documented in inventories in the Textiler Hausart for the upper classes as black, green, red. Aprons were made from linen, fustian and a linen/wool blend.

Aprons come in various widths, lengths and configurations. A common peasant apron is an apron that is nearly as wide as the skirt itself and covers almost all the wearer's body from the waist to just above the bottom hem of the dress. This type of apron is called a “halbrock.” An apron of this size would keep the dress clean.

A second type of apron is the apron that covers a 12 inch wide section of the wearer's front. This type of apron is still functional but shows the color of the skirt.

A third type of apron is the double apron “Doppelschurz”, only seen on working class women. There is a costumers’ myth that only pregnant women would wear a double apron. I have no idea where this myth originates but there are many examples of average peasant women wearing double aprons.
Reenactor's Tip: If you make a double apron, make it out of heavier-weight linen. I have found through my own experiments that a double apron made out of thin linen will stick out like a tutu if you wear a belt over it.
A Note about Embroidery and Smocking

While the aprons of upper class women and Landsknecht women are variously embroidered and/or smocked, I found very little decoration of either type in peasant women's aprons (or the collars and cuffs of hemds). I have read no treatise on why peasant aprons were undecorated. Common sense would dictate that the reason for lack of decoration on peasant aprons was limited time to embroider one’s own apron or limited funds to pay someone decorate your apron for you. In any case, it would not be pragmatic for a peasant to decorate a piece of clothing that was meant to be used to keep the dress worn underneath clean.

It is unlikely that Dürer’s “Seated Woman” is a peasant due to the number of keys dangling from her waist, though she does wear a lovely smocked apron. Another image, “The Fountain of Youth, 1546” by Cranach the Elder shows a young woman wheeling a wheelbarrow and wearing a smocked apron. This type of painting is always suspect because it is apocryphal in nature.

If you find an image that justifies embroidery on a working woman’s hemd or apron, a good resource to use for German embroidery patterns is Kathleen Epstein’s German Renaissance Patterns for Embroidery: A Facimile Copy of Nichola Bassee’s New Modelbuch of 1568.

Jackets

There are many women's jackets found in the German woodcuts. Some have tight-fitting bodices with a peplum-style flounce dropping down from the waist. Some are closed up to the neck and some are closed at a top button, open over the bustline and closed once again at the below-the-bust closure.

Textual evidence for the mutzen is found on pages 83-84 of the book Textiler Hausrat: Kleidung und Haustextilien in Nürnberg von 1500-1650: 17

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17 Translation by Katherine Barich.
"In numerous inventory documents the distinct "kittel", "mutzen" and "schopen" form their own group within female outer garments. They are focused in the clothing lists of the inhabitants of the suburbs of Nuremberg and the surrounding area, and thus already refer to the survival of these garments into the future in the rural areas.

"It is advanced that the regular meaning of "kittel" in the 16th century is in close proximity to the chemise (hemd). In his Latin-German dictionary of 1574, Johannes Frisius defined the Latin "supparus" as a linen woman's garment "underhembt (undershirt), kittel, juppen; and the Nuremberg sources reveal fundamental similarities between the two. In addition to red and white pleated kittels, these garments are commonly referred to as being made from twill (linen), fustian and Wammasin (a mixed linen/cotton or linen/wool mix). In the countryside surrounding Nuremberg, the clothing lists replaced the familiar city "Halshemd" with "Halskittel".

"Mutzen and Schopen, however, are defined as short, jacket-like outer garments for both genders. The available records in the inventories and values indicate a consistent use as simple garment, made from durable wool fabrics such as Kemler and Wurschat, outside of the most common cloth - fustian. Among the rare entries which designate them in greater detail are a "camlet Mutzen with fustian lining" at 2 florins worth from the estate of the Krafthof's baker's wife, Kunigunde Graf; "a wurschat Mutzen with a linen lining, trimmed with velvet, which the wife of a flaxweaver in the same village left behind. The "Schopen" was like the "brüstlein" (bodice), being both with, and without, sleeves. Elisabeth Russing of Gibitzenhof bequeathed in 1551 "1 kemler Schopen, 1 fustian schopen without sleeves and a fur lining". Margaretha Müller from Schwarzenbruck bequeathed one "clove-colored schöpplein with velvet" with a relatively high worth of a half gulden. This may also be supported by the garments compiled in the inventory of Kunigund Gußregel of Reckenhof in 1561: "1 kemleins Schöplein, 1 green unterrock (under gown) 1 black schürzen (apron)"."

Through many iterations, I have drafted two different jacket patterns: one for the peplum-looking jacket and one for the jacket that purposefully doesn't close over the skirts. I have made jackets in:

- wool lined with linen
- linen lined with linen
- unlined fustian

I found the fustian too stiff for the peplum style jacket. I also found some versions of the jacket made from wool lined with linen to be too stiff, causing the jackets to stick out at strange angles. The test jacket above is unlined linen. It’s the first version that has draped correctly. This leads me to believe that without a doubt, the original jacket would have been made of thin wool.  

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18 Many thanks to Drea Leeds for her feedback, consultation and quick sketch of an alternate jacket after seeing my first jacket attempt displayed at Pennsic 2013.
I am not yet convinced that I have conquered the formula for the peplum-style jacket but every version gets one step closer to the truth. The dress diary for this jacket is forthcoming on my website.

As a way to stretch your sewing efforts, it is good to know that there is documentation for a man’s coat being reversible in 1528, one side being green velvet and the other side red velvet.\textsuperscript{19} If you take this evidence into consideration, it would not be unreasonable for you to make a reversible coat and get two coats for the effort of making one.

\textsuperscript{19} Rublack, Ulinka. Dressing Up: Cultural Identity in Renaissance Europe. Page 55.
**Women’s Shoes**

Women seem to wear a variety of low shoes which would have been made of leather. Below are examples of women’s shoes. Since I have not found a vendor for early period peasant shoes, I wear late period latchet shoes or clogs. If you can’t make your own shoes, you can find shoes which will give you the look of German peasant shoes. Black Crocs work well.

Notice the boot in the lower right image. Laced-up boots are historically accurate for this period. This is the only image of a woman wearing a laced up boot that I have found.
Capelets
In Dürer’s “Portrait of a Girl” in 1515, he clearly shows a round, button-like closure on the front of a young girl’s capelet. It is unclear whether this “button” is a true button or rather just a round knot used as a button.

Figure 58: Author wearing green wool capelet lined with linen
Figure 59: Portrait of a Girl, Dürer, 1515
Figure 60: Wool capelet lined with fur
Figure 61: Wool capelet with wool guards, lined in linen
Figure 62: Pattern for capelet

It is worth noting here that the blue and red capelets have clasps that I have not seen on peasant clothing. I am still working on the “button” issue. The green wool capelet that I am wearing in the upper-left photo has a hook and eye at the neck to keep it closed.
Gollers
Another article of clothing that women used to keep warm was a fitted goller. Think of it as a vest. You can make it from the bodice pattern of your dress, without the sleeves or skirt.

Figure 63: Augsberg Season Painting, April-June

Figure 64: Author wearing a goller
Women's Hairstyles and Headcoverings
Throughout this paper, there are numerous images of women with head coverings. It is very hard to determine how women wore their hair under their various wulsts, wulsthaubs, hoods, veils, and occasionally straw hats. One could infer some minimal details about hairstyles from what is peaking out around the edges of various head coverings.

- Hair is most often flattened tight to the head in the front with a center part or pulled back without a part.
- One might infer that peasant hair was probably shoulder length at most because woodcuts show that when strands escape, they are not much longer than shoulder length.
- Having hair showing from under a head covering is often paired with a disheveled appearance or wild behavior which seems to indicate lower-class women. The hair of upper-class women is always shown as tightly under control under some type of head-covering.

One also could infer from the size of wulsts on images of women that having a lot of hair was culturally desirable. As with many culturally desirable traits, the implementation becomes exaggerated. In the Victorian era, a large derriere was created by a steel bustle. Modernly, large breasts are desirable and women achieve this through padded bras or surgery.
I expect that wool-padded hoops were also worn under wulsthaubs. You can also make wulsts using a padded reed hoop. This is a relatively light-weight way to achieve the look of a full head of hair.

Another hair enhancement technique was creating zopfe. Women used linen or wool tubes stuffed with cotton, wool or horse hair to create fake braids. There is an extant zopfe at the Allgäuer Landesmuseum in Kempten, Germany. The images below show women with natural hair (far left), straw hat (middle), and the rest probably wearing zopfe.
Yet another enhancement method is documented in a late period source. It refers to women stuffing wool casings and braiding them together. Since non-natural hair colors were used, it seems that the original zopfe morphed from a natural-colored “wig” to an obviously ornamental construction to decorate one's head. There are examples of linen tubes stuffed with cotton as well.

Beyond what you wore on your head, there were also recipes for coloring hair black, gray, white or blond. There were recipes on how to make hair shine, and grow, how to wash it and keep it clean. Germans seemed to be obsessed with hair as we are today.

**Jewelry**

I have found no evidence of peasant women wearing jewelry, in text or pictorially. There are many woodcuts of high status women draped in gold chains and jewelry. There are also woodcuts of middle class Catholic women at services carrying paternosters.

The woodcut above is unusual in that it shows women wearing crosses. It is unclear what social status these women are but I suspect they are not peasant women given the rest of the people in the image.
Pouches
Not many extant purses remain from the early sixteenth century in Germany for working-class women. Purses were used by the working class, not created and put aside for safe-keeping, and thus most did not survive. We do have a lot of pictorial evidence in the four volume set of Single-Leaf German Woodcuts.

Purses in Pieces is the standard in documentation for German-style purses. In the book, the author states that the leather is goat. However, leather that thin would seem to not hold its shape very well. I have experimented with different types of hides to see what works best. I call it the Goldilocks experiment. Making an entire pouch out of cow hide resulted in a bag that was too stiff. It did not look like the woodcut. The purse that I made from deer hide looked more like the woodcut, but the belt loop was too stretchy. It would likely not last very long holding a weighted purse. Finally, I made a pouch with a cow hide back for strength in the belt look and a deer hide front which gave the pouch a more authentic look.
Men's Clothing

The types of clothing worn by peasant men are very basic. They are made from wool or fustian. The clothing in the images is representative of the basic garments worn by peasant men. Key items of clothing for men: shirt, pants (hose), shoes or boots, hats, belt, belt pouch, coat, hoods.

The man in this image is almost a meta image. He is wearing a simple tunic (rockl), a hood, a hat, hosen, and tall boots. The tunic looks like it could be similar in style to the Rockl pattern found in the Leonfeldner Schnittbuch. This woodcut is by Barthel Beham.

Many of these items will be found repeatedly in other male outfits.

The man in this image is wearing a tunic and hosen, similar to man's outfit #1, except that the hosen are striped. I have seen no evidence about how the stripes are achieved. They were either woven in wool or pieced in wool. The seam up the back of the tunic indicates stress along the seamline. There are too many cross hatchings to be indicative of lacing. As with the first outfit, the man is wearing tall leather boots. His hat is interesting. I believe that it is a knitted and fulled hat, similar in style to Jughead's hat from the Archie comic series.

Figure 84: Man's Outfit 1

Figure 85: Man's Outfit 2 - Striped Pants
Items of note at left: leather hat with possible rooster tail feather, large hood, tunic, hosen, high boots, codpiece, belt pouch.

Items of note on the right: tunic, hosen, low boots, hat (probably leather), wreath on hat.

These woodcuts are by Hans Sebald Beham.

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Items of note at left: wool hat, sleeveless tunic, tunic, belt, hosen, garters, sword, shoes.

Items of note on the right: tunic, hosen, low boots, hat (probably leather), wreath on hat.

Image on the left is by Georg Pencz.
Figure 90: Man’s Outfit 7 - Gathered Back Pleat

Figure 91: Man’s Outfit 8 - Wearing Pouch in Front

Figure 92: Man’s Outfit 9 - Open Jacket

Figure 93: Man’s Outfit 10 - Closed Jacket with Lapels
Hats & Hoods

Men wore a variety of hats as shown in the images above. I speculate that many were knitted in wool yarn and then felting into shape. I have contacted a professional hat-maker and her opinion is that some were constructed from fulled wool fabric (see images 2 & 5) in the previous section. Others are made from leather in either a wide-brimmed style (figures 1 & 3) or the “Robin Hood” variety, with a rooster tail feather as decoration (see images 4 & 6). There is a free “Robin Hood” hat pattern online at http://craftystaci.com/2010/04/17/robin-hood-hats/. I haven’t attempted the other hats thus far.

You will also notice men wearing hoods, though they are often shown as a scarf-looking thickness bunched around the neck (see images 1 & 3). As a period source, the Schnittbuch Tailor book shows a hood pattern. For other hood patterns, see the Medieval Tailor’s Assistant. I speculate that hoods were made from wool. I made the pattern from the Schnittbuch from flannel and the hood would not stretch enough to fit over my husband’s head.
Men's Hairstyles

Men were more often seen without headcoverings than women. A common haircut for men seemed to be disheveled, ragged short hair.

Figure 96: Six Men’s Haircuts
**Tunics (Rockl)**

The Schnittbuch does not show patterns for peasant tunics (rockl) but the book does show patterns for other garments that are essentially a body and sleeves all in one piece with a slit up the side from the bottom hem of the garment to the cuff of the sleeve.

To make your own pattern, take an old dress shirt that fits you, button the front, and cut that line up the side seam. Lay the garment on a single thickness of fabric (wool if you want to be accurate or linen for field garb) and cut around the outside of the pattern, remembering to include a seam allowance.

Sew the garment up the sides. Hem the bottom of the shirt and the bottom of the sleeves. Face the neck opening with a strip of bias made from the same fabric. Et voila! You have a German peasant shirt.

**Men’s Jackets**

Jackets are made from a similar method as described above except more disassembly of the old dress shirt is required. Again, I have seen similar patterns in German tailor books, so you are not off-base using this method. In the photos below, you can see that I’ve cut apart a man’s shirt, removing the collar and cuffs. To even the hemline at the bottom of the shirt, I added paper to fill in the curve of the original hemline.

You must make sure that the sleeves are long enough (without the original cuffs) for the person who will wear the jacket. If they are not, add additional length. Once you are done with your minor modifications, you have a jacket pattern.
Figure 98: Shirt used as pattern front

Figure 99: Shirt used as pattern back

Figure 100: Pattern for men’s jacket body

Figure 101: Pattern for men’s jacket sleeve
Hosen and “Pants”
Tight-fitting hose appear in many woodcuts. Sometimes it is impossible to tell if the artist meant to portray hose or bare legs. Hose can be made from wool, leather or linen. If you want to get the basic look of a German peasant, you can wear some loose-fitting linen pants and tuck them into your tall boots. Since the groin area is covered on many of the woodcut images, the cheat of wearing looser pants will not show.

To make loose pants, you can purchase a commercial pattern for hospital scrubs and use the pants pattern, Simplicity 4378.

If you want to make hose in the period style, I recommend the Tudor Tailor, page 60. This book is a standard reference for early 16th century clothing of the middle and upper class. We are not covering landsknecht clothing in this class, but the Tudor Tailor also has patterns that can be used for landsknecht soldiers on pages 87-95.

If you want to make your own hose without buying a book, cut apart a pair of old long-underwear and use them as a pattern. They will not be historically accurate in construction but it will give you the look of period hose.
A word about codpieces – more than a few of the woodcuts show peasants wearing codpieces. Not everyone is comfortable with codpieces since to our modern eyes they seem obscene. Since the groin area is covered by long tunics and coats, I don’t think it is necessary to wear a codpiece. However, if you want to make and wear a codpiece, there is a pattern for a codpiece in the Tudor Tailor. There are also patterns online, for example http://scagermanrenaissance.blogspot.com/2007/10/codpieces.html.
**Boots & Shoes**
As you can see from Figures 85-95, knee high boots with a turned-down top were very popular in the 1520s. Men are also shown wearing ankle boots and low shoes. Boots and shoes are one of the most difficult items to acquire for an historic outfit, yet along with the proper headwear, they make all the difference.

The only vendor that I have found who sells boots that look like German tall boots is SCAboots.com. I haven’t found a good source from which to acquire low boots or shoes.

If you are a good leatherworker and you want to make your own, James Barker who has a laurel in leatherwork, recommends the book *Leather and Leatherworking in Anglo-Saxon and Medieval York* by Quinta Mould, et. Al. It is a 388 page book on leather finds, including 16th century shoes. This book is downloadable as a free PDF. http://www.yorkarchaeology.co.uk/resources/AY17-16-Leather%20and%20Leatherworking.pdf

James also has a handout on cordwaining at www.historiclife.com/pdf/Shoemaking.pdf.

**Children's Clothing**
There is little evidence for what peasant children wore. Non-adults were depicted either as infants, or with adult figure structure on a smaller scale. I have found only a few images of children between the ages of 4 and 14. From the images, it seems that children wore miniature versions of adult clothing. The Dutch seem to provide images of their children in paintings far more readily than the Germans, though that may be a side-effect of the popularity of painted Dutch landscapes depicting all walks of life. If we can extrapolate from the Dutch, then it was indeed popular at the time to dress children as miniature adults.
Final Thoughts

German peasant clothing, while not flashy or impressively decorated, is very comfortable clothing to wear. It deserves more analysis and experimentation than it has currently received in the past. I hope this paper encourages others to recreate the garments worn by the 99% of Germans in the Holy Roman Empire instead of the 1% who ruled it.
Appendix 1: Resources

Fabric

- http://www.graylinelinen.com/ for linen. Note that Grayline has higher quality linen but you will pay one or two dollars more per yard.

Patterns for Clothing

The truth about German patterns is that you have to make your own; however, for some of the garments, you can disassemble old clothes and use the pieces as templates.

For online resources see below.

- Marion McNealy (Dame Sophia Kress) - She has great handouts for pattern drafting. http://www.curiousfrau.com/patterns/pattern-drafting. I use her formula for drafting sleeves quite often. Marion has a book coming out later this year on a German Master Tailor's book. She also has a youtube video on how to wrap a German veil.
- Drea Leed - 16th century German pattern book (Schnittbuch) at http://www.elizabethancostume.net/schnittbuch/index.html
- The Tudor Tailor (see bibliography) - This is useful for men's hose (pg 60) and the Henrican men's clothing, which is useful for slightly upper class men and Landsknecht soldiers (pgs 87-95).

Color

Ausberg Panels showing the four seasons. Many styles of garb shown, including many styles of women's cold weather outer garments in the appropriate seasons, also many different styles head covering. Click on each season to find close ups of many figures. http://www.dhm.de/ausstellungen/kurzweil/season.htm

Patterns for Pouches/Shoes

German pouches and shoes are very difficult to buy. I taught myself how to make a leather purse because I couldn't find one that was accurate. I used Purses in Pieces as my reference. See below.

- Purses in Pieces: Archaeological Finds of Late Medieval and 16th Century Leather Purses, Pouches, Bags and Cases in the Netherlands by Olaf Goubitz. - You can find this for about $40. Look on Amazon.com. This seems to be the primary reference book for Germanic purse patterns.
• For shoes, the leatherwork Laurel Master James (James Barker) recommends *Leather and Leatherworking in Anglo-Saxon and Medieval York* by Quinta Mould, Ian Carlisle and Esther Cameron. It is a very large and comprehensive book on shoes. This is downloadable as a PDF. It is from the Archaeology of York. Google York Leather Finds.

• Master James' handout on cordwaining is www.historiclife.com/pdf/Shoemaking.pdf

If you want to buy boots try www.scaboots.com.

**Dress Diaries**

Dress diaries are too numerous to mention them all. Some of my favorites are:


Amie Sparrow - [http://amiesparrow.wordpress.com/](http://amiesparrow.wordpress.com/)

Drea Leed - [http://www.elizabethancostume.net/](http://www.elizabethancostume.net/)


http://myra.hem.nu/costume/
Bibliography


**Bibliography for Images**


3. All color images of peasants, as well as the line drawing in Figure 37, are from "Kurzweil viel ohn' Mass und Ziel": Alltag und Festtag auf den Augsburger Monatsbildern der Renaissance (German Edition). Hirmer Verlag Munchen (1994).


5. All photos of the author provided by friends and family.

6. All photos of patterns and instructions taken by the author.

7. Rockl pattern is from (Schnittbuch) at http://www.elizabethancostume.net/schnittbuch/index.html