

Reconstruction of a Renaissance dress based on the Louis-Marie Lanté painting “Anne de Bretagne” from 1827

Josip Petric*, Mihaela Novak

University of Zagreb Faculty of Textile Technology,
Study Unit in Varaždin, Varaždin, Croatia

*Corresponding author: josip.petric@ttf.unizg.hr

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This paper presents aspects of the technological processes involved in making a Renaissance dress based on the 1827 artistic illustration by Louis-Marie Lanté, which depicts Anne de Bretagne. The discussion emphasizes the historical context of the costume, the selection of materials, garment construction, and techniques for making and decorating the dress. The main objective of the paper is to analyze the sewing process, taking into account the historical and technical context. An overview of all key steps in the dressmaking process, with particular focus on techniques that ensure the authenticity of the final product was provided. Analysis of the completed garment offers insight into the challenges encountered and solutions developed during the reconstruction of this historical dress, its making specifics and its application in today's interpretation of historical fashion.

Keywords: Renaissance dress, historical clothing; Anne de Bretagne; technological processes of production

Stručni rad

Rekonstrukcija renesansne haljine prema slici „Anne de Bretagne“ umjetnika Louis-Marie Lantéa iz 1827. godine

U ovom radu je prikazan dio tehnoloških procesa izrade renesansne haljine prema ilustraciji umjetnika Louis-Marie Lantéa iz 1827. godine, koja prikazuje Anne de Bretagne. Naglasak je stavljen na povijesni kontekst nošenja, odabir materijala, konstrukciju odjevnog predmeta te tehnike izrade i ukrasa. Glavni cilj rada je analizirati proces šivanja, uzimajući u obzir povijesni i tehnički kontekst. U radu je predstavljen presjek svih važnih koraka izrade haljine s posebnim naglaskom na tehnike koje osiguravaju autentičnost proizvoda. Analiza završne izvedbe daje uvid u izazove i rješenja prilikom rekonstrukcije ovog povijesnog odjevnog predmeta, donosi specifičnosti izrade i njihovu primjenu u današnjoj interpretaciji povijesne mode.

Ključne riječi: renesansna haljina; povijesna odjeća; Anne de Bretagne; tehnološki procesi izrade

1. Introduction

The Renaissance period was marked by significant developments in art, culture and society, which were also reflected in the way people dressed. Clothing was not only practical, but also a symbol of status, identity and aesthetic values of the time. Women Renaissance dresses were made using complex techniques, using luxurious materials and rich decorations, representing the pinnacle of textile craftsmanship of the time.

The painting “Anne de Bretagne” from 1827, the work of the French artist Louis-Marie Lanté, although created centuries later, provides a faithful depiction of Renaissance court fashion.

The purpose of this paper is to investigate the technological aspects of sewing a Renaissance dress, based on Lanté’s painting, with the aim of understanding the methods of production at that time and their application in today’s interpretation of historical fashion.

2. Historical context of renaissance fashion

The Renaissance period, which lasted from approx. the 14th to the late 16th century, brought profound changes to European society, culture, art, and lifestyle. The renewed interest in ancient culture and humanist ideals was reflected in clothing, which became a symbol of social status, wealth, and education [1]. Renaissance fashion developed in parallel with the development of art, science, and commerce.

2.1. Development of Renaissance clothing

The development of Renaissance clothing can be traced through the transformation of cuts, silhouettes, materials, and decorative elements over more than two centuries, from the early 15th to the late 16th century. The Renaissance, with roots in Italy and later in France, Spain, Germany, and England, shaped fashion as a means of expressing social power, aesthetic ideals, and cultural values.

In the early 15th century, clothing still relied on Gothic cuts: long tunics, straight lines, and cloaks dominated both men’s and women’s fashion. During the Renaissance, with the growth of trade, especially in Florence, more luxurious fabrics such as silk, damask, and velvet began to be used [2]. Women dresses became more elaborate, with an emphasis on V-necks, belts at the waist, and elegant sleeves.

An example of representative women fashion of the 15th century is seen in the painting “Giovanna Tornabuoni and Her Accompaniment” by Domenico Ghirlandaio (Fig.1). Giovanna is shown in profile, dressed in a richly decorated dress that emphasizes her status and affiliation with the distinguished Tornabuoni fa-



Fig.1 Giovanna Tornabuoni and Her Accompaniment (Domenico Ghirlandaio, 1488) [3]

mily. She is accompanied by ladies, which emphasizes the social significance and symbolic role of clothing in Renaissance Florence [3].

From the mid-15th century layering appeared, a lining (*camicia*) was worn under the visible dress, and a bodice (*gamurra*) over it. The upper dress (*sopragonna*) often had luxurious sleeves that could be removed and changed. Fashion also took on a geopolitical dimension – the courts exchanged fashion influences with each other, and noblewomen such as Anne de Bretagne were an important source of inspiration. Clothing became a status symbol, and decorations – beads, jewels, gold and silver embroidery – became part of the everyday life of the aristocracy. The silhouette widened – in women’s fashion, a narrow torso and a wide skirt were emphasized, while men wore wide jackets (*doublet*), puffy trousers (*trunk hose*) and feathered hats. [4]

An example of court fashion from the late 15th century is shown in the painting “Anne de Bretagne” by Louis-Marie Lanté (Fig.2).



Fig.2 Portrait of Anne de Bretagne (Louis-Marie Lanté, 1827) [5]

Anne de Bretagne is shown in profile, dressed in a sumptuous gown adorned with precious details that emphasize her royal status. The clothing reflects the representative role of fashion at the French court and the cultural significance of dress [5].

By the end of the 16th century, fashion was becoming increasingly theatrical. In Spain, black, stiff cuts, and high collars dominated, while in France and Italy, refined elegance was still maintained. Tight bodices and increasingly expressive silhouettes paved the way for the fashion aesthetic of the Baroque era [6].

Fig.3 shows a mid-16th-century women dress, typical of the Spanish court style. The dress is made of black velvet with a high collar, reflecting the austere but prestigious look of the time. A tight bodice shapes the silhouette, while rich details such as gold trim and braiding emphasize the wearer's status [7].



Fig.3 Portrait of Catherine de' Medici (Artist unknown, 1559) [7]

2.2. Replica of historical clothing

Historical clothing is a valuable source of information about the social, cultural and technological aspects of past periods. Values, status, gender and class can be read through the shape, material, cut and decoration of clothing items. However, original historical examples are rarely preserved in their entirety, and when they are, they are often too fragile to be worn or directly studied. A notable exception is the 15th century Sture costumes (Fig.4), found in the family tombs of the Swedish noble family of Sture. The conditions in which they were stored preserved the garments in great detail, allowing researchers to gain insight into the cuts, fabrics, and decorative techniques of the late Middle Ages and early Renaissance. These examples now represent one of the most important sources for



Fig.4 15th century costumes of Sture [8]

studying the history of textiles and reconstructing clothing practices of the period [8]. This is why replicating historical clothing is becoming a key method not only for visualizing, but also for understanding the functional, technical, and symbolic features of clothing from the past. Replicating historical clothing involves a faithful or interpretive reconstruction of a garment based on historical sources – such as paintings, written records, textile finds, and museum materials, and is used not only in museums, but also in theater, film, education, reenactment societies, and scientific and artistic research.

There are different approaches to replication – from technically precise reconstruction made according to historical materials and techniques, to contemporary interpretations that convey visual and symbolic elements, but with adaptation to today's possibilities and needs [9-11].

In the process of replica creation, two main approaches can be chosen – evidential (documentary) and interpretive. The evidential approach involves using materials and methods that are as faithful as possible to the original (historical) techniques: hand weaving, natural dyeing, hand sewing, historical cuts and construction techniques. This approach is often used in museums and experimental archaeology, where maximum authenticity is required [12].

An interpretive approach, on the other hand, adapts certain elements for practicality or accessibility – for example, by using contemporary materials of similar appearance, machine-made instead of hand-made, or modern accessories. This approach is most often used in stage costume design, education, and reenactment societies, where functionality and durability often take precedence over complete historical accuracy [12]. An important step in the reconstruction process is the creation of the cut – as historical cuts differ greatly from today's. Historical clothing is often

constructed from simple geometric shapes, but the complexity comes from layering and body shaping techniques. Some methods include reconstruction based on dimensions from artifacts, hand-modeling on a mannequin, or reverse engineering based on images and proportions [9,12,13].

3. Dress reconstruction

As part of the research into the technological processes of sewing historical clothing, a replica of a Renaissance dress inspired by the portrait of “Anne de Bretagne” painted by Louis-Marie Lanté in 1827 was made as a practical example. Although the portrait dates from the 19th century, it is a historical depiction of fashion from the late 15th and early 16th centuries, depicting Anne de Bretagne – a double queen of France and a symbol of the French court in the transitional period between the middle ages and the Renaissance.

The approach to this project was interpretive, as the original garments from Anne de Bretagne's time are not fully preserved, and the Lanté portrait itself is not an authentic depiction from her time, but a historical reconstruction from a 19th century perspective. It was therefore necessary to combine the visual source with additional research into Renaissance French court fashion of the period.

3.1. Source analysis and template design characteristics

The portrait shows Anne dressed in a dark dress with a square neckline and a complex system of sleeves, decorated with precious textiles and gold details. Her hair is covered with a fashionable headdress characteristic of the late Gothic and early Renaissance, known as a hennin.

In order to achieve the greatest possible credibility, similar depictions of women from the French court from the same period were studied, particularly in the works of Jean Fouquet and other miniaturists, as well as examples from the collections of the Musée de Cluny (Paris) and The Met (New York).

An example of women's fashion at the French court in the mid-15th century is visible in a miniature from the "Book of Hours of Étienne" Chevalier" by Jean Fouquet (1452–1460) (Fig.5). The painting highlights clothing details such as the luxurious fabrics, the narrow torso, and the accentuated facial profile, reflecting the aesthetic ideals of the French Renaissance. This illuminated manuscript provides a valuable insight into the representative clothing of noblewomen of the period [14].

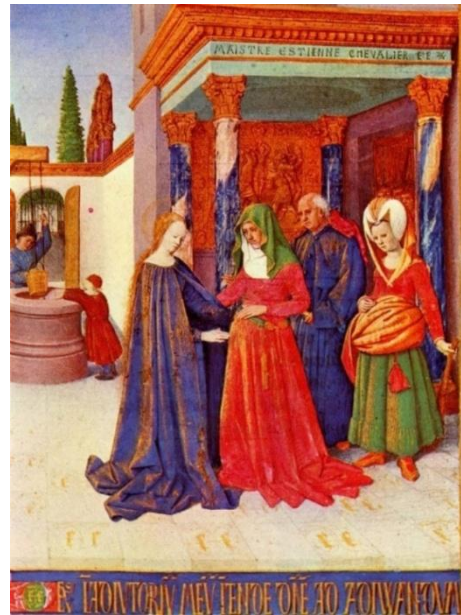


Fig.5 Book cover „Hours d’Étienne Chevalier“ (Jean Fouquet, 1452–1460) [14]

The replica of the dress inspired by the portrait of Anne de Bretagne was created using an interpretive approach, meaning that contemporary materials were used that are not historically authentic, but visually and functionally correspond to the appearance and structure of Renaissance clothing. This approach allows for the realization of costumes while respecting aesthetic, technical and ethical criteria, especially when it comes to materials such as fur or silk, which today often have limited availability or carry ethical doubts. The clothing set consists of a slip, a petticoat and a dress.

Materials and accessories needed to make the dress:

- Top layer of the dress – microfiber
- Petticoat – jacquard
- Lining – polyester
- Decorative details - faux fur
- Metal buttons
- Decorative embroidery

3.2. Reflection on the choice of materials

The materials used have been carefully selected to ensure a balanced relationship between historical inspiration, contemporary accessibility and ethical values. Although not authentic in a textile-historical sense, they allow for a credible visual reconstruction of the dress and reflect the complexity of courtly clothing from the late 15th century. Costume making in contemporary conditions often requires compromise decisions, but with proper interpretation, such approaches can have high didactic, artistic and cultural value.

3.3. Construction of a new model

A design drawing is a technical representation of a garment that shows its cut, construction, and shape. Its purpose is to clearly convey all the information needed to make the garment – including seam lines,

sleeve cut, length, neckline shape, fastening details, and other construction elements. In this case, the design drawing is based on a reconstruction inspired by the depiction of Anne de Bretagne, and serves as visual documentation for the analysis and creation of a replica of a historical costume.



Fig.6 Design drawing for making a replica based on a historical model

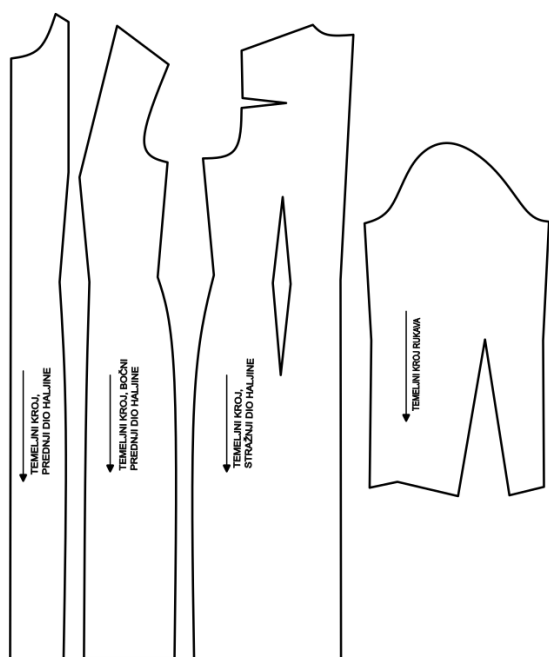


Fig.7 The basic dress pattern

The basic dress pattern (Fig.7) was made according to the main body measurements of the author M. Novak, based on which the construction measurements for the basic dress pattern were calculated (tab.1). After creating the basic pattern, the modeling of a replica of

a Renaissance dress began, with all stylistic and functional changes being made in accordance with the historical pattern [15-17]. The cut parts of a dress model created from a historical pattern are shown in Figs 8-10 as all the necessary pieces for making a dress, petticoat, and slip. The cutting pieces for base fabric 1, base fabric 2, lining fabric, and fur are shown separately for each garment.

3.4. Creation of a plan for technological sewing and finishing operations for a replica dress inspired by the depiction of Anne de Bretagne

The plan of technological sewing operations is an important document that defines the sequence, content, and means of work required for garment production. For the production of a replica of a historical dress inspired by the depiction of Anne de Bretagne, it was essential to precisely plan every step of the technological process to ensure the garment's functionality, strength, and visual authenticity. Given the complexity of the model, which includes multiple layers – a petticoat, a slip, and an outer layer of the dress – the operations plan had to cover a series of sewing and preparatory operations, from structurally joining the cut parts to the final hand finishing.

Tab.1 Calculation of construction dimensions for the basic dress pattern

Main body measurements		
Body height	158 cm	
Chest circumference	104 cm	
Waist circumference	100 cm	
Hip circumference	102 cm	
Construction measures		
Neck width	7.2 cm	$1/20 Cc + 2 \text{ cm}$
Depth of the sleeve	21.9 cm	$1/10 Cc + 10.5 \text{ cm} + 1 \text{ cm}$
Back length	38.5 cm	$1/4 Bh - 1 \text{ cm}$
Hip height	59.25 cm	$3/8 Bh$
Back width	19 cm	$1/8 Cc + 5.5 \text{ cm} + (0.5 \text{ cm to } 1 \text{ cm})$
Sleeve width	13 cm	$1/8 Cc - 1.5 \text{ cm} + (1.5 \text{ cm to } 2 \text{ cm})$
Chest width	23.5 cm	$1/4 Cc - 4 \text{ cm} + 1.5 \text{ cm}$
Front height	43.2 cm	$Bf + 1/20 Cc - 0.5 \text{ cm}$
Waist width	24 cm	$1/4 Wc - 1 \text{ cm}$
Cut length	98.75 cm	$5/8 Bh$
Measurements for sleeves construction		
Sleeve length	56.25 cm	$3/8 Bh - 3 \text{ cm}$
Sleeve height	35.5 cm	Measured on the cut
Sleeve circumference	43 cm	Measured on the cut
Sleeve circumference height	14.3 cm	$1/2 Sh - (2/10 Cw + 0.5 \text{ cm to } 1 \text{ cm})$
Sleeve width	21 cm	$1/2 Sc - 0.5 \text{ cm to } 1 \text{ cm}$
Sleeve length range	23 cm	

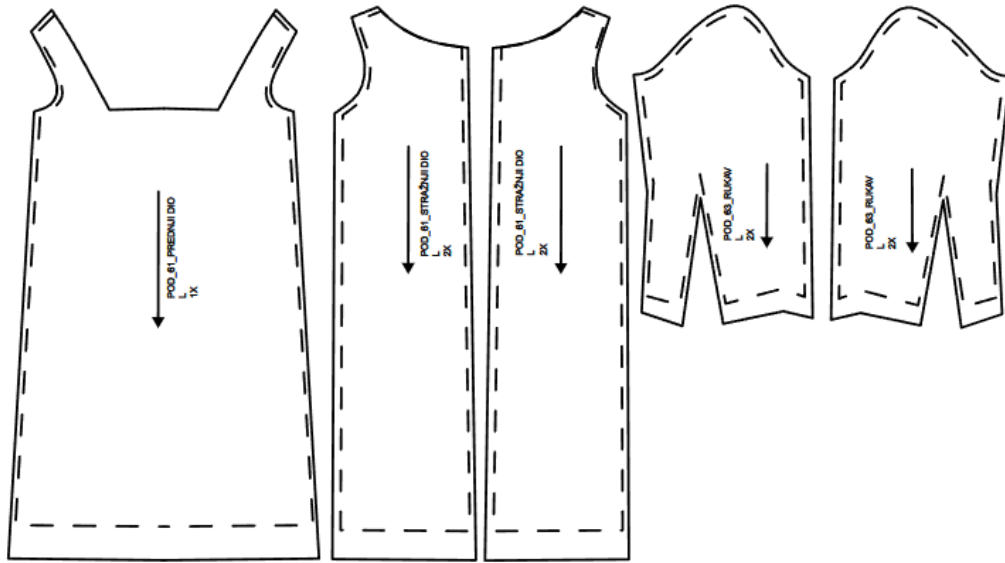


Fig.8 The cut parts of the slip dress

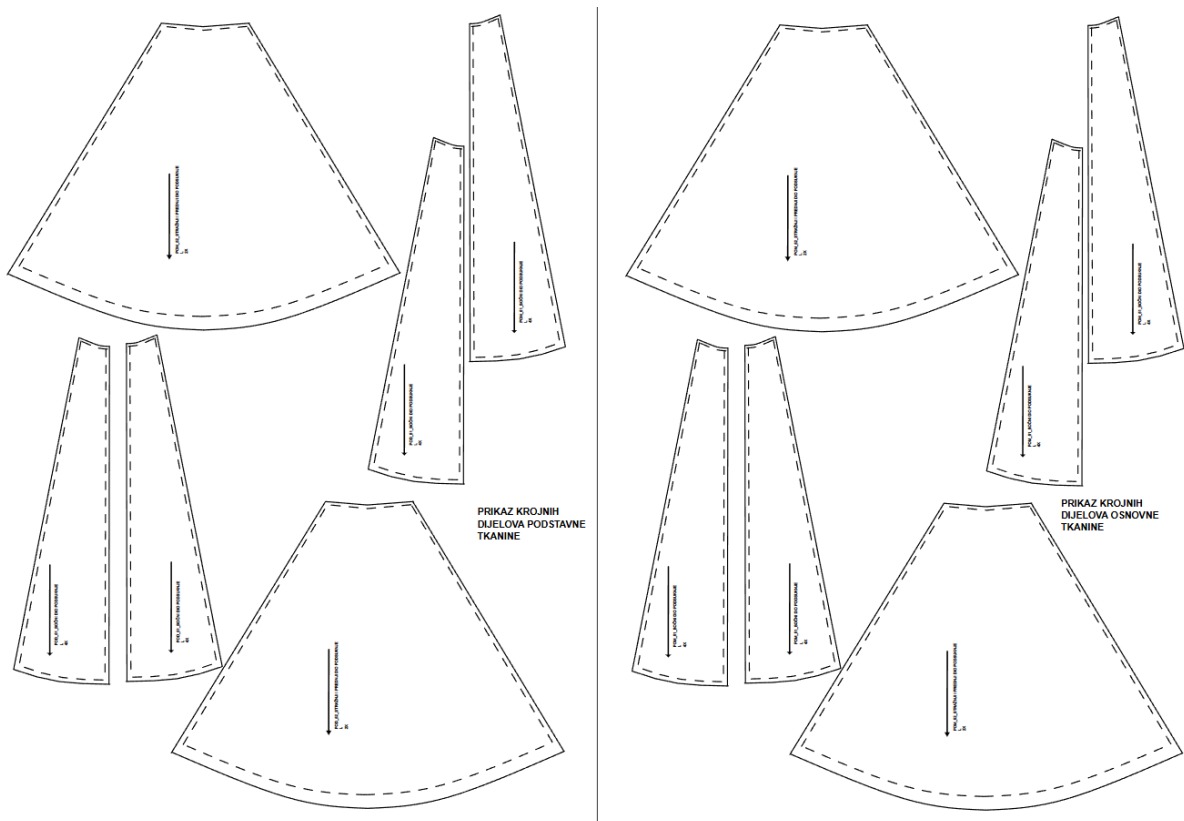


Fig.9 The cut parts of the petticoat

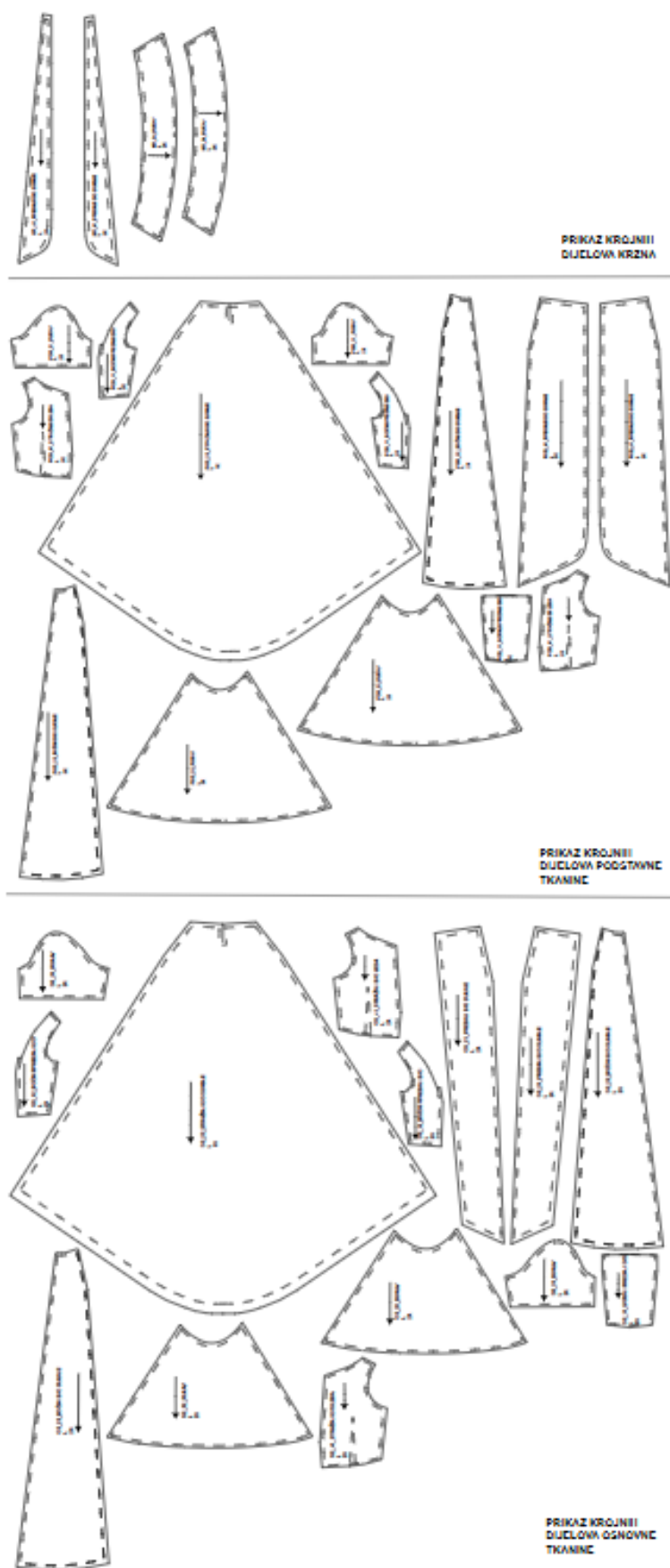


Fig.10 The cut parts of the dress

When creating the plan, attention was given to the materials used (microfiber, jacquard, polyester), the types of seams, and the necessary tools (universal and special sewing machines, hand iron). Manual operations such as sewing on metal buttons and white cotton embroidery were also included. This plan aimed to ensure precision in execution, efficiency in the process, and quality in the final product, thus connecting modern sewing technology with the tradition and aesthetics of historical tailoring.

U tab.2 dan je Plan tehnoloških operacija šivanja, a u tab.3 Plan tehnoloških operacija dorade za repliku haljine inspirirane prikazom Anne de Bretagne, U tab. 4-6 dan je prikaz analiza nekih karakterističnih tehnoloških operacija izvedenih u tehnološkom procesu šivanja replika podhaljine, podsuknje i haljine. Na sl.12 je fotografija replike podhaljine, na sl.13 replike podsuknje, a na sl.14 replike haljine.

Tab.2 Technological sewing operations plan for a replica dress inspired by the depiction of Anne de Bretagne

Technical operator designation	Name of technological operation	Work equipment designation	Job category
Slip dress			
1.	Making the front pleats	Ls	II
2.	Smoothing out seams	Sii	II
3.	Hemming the length of the slit at the back top	Ls	I
4.	Composition of the middle of the back	Ol	I
5.	Composition of shoulder seams	Ol	I
6.	Sleeve seam composition	Ol	II
7.	Sewing in sleeves	Ol	I
8.	Sleeve length closure	Ls	I
9.	Closing the length of the dress	Ls	I
10.	Ironing the ribbon to close the neckline	Sii	II
11.	Sewing the ribbon to the neckline	Ls	I
12.	Making locks at the ends of the tape	Ls	II
Petticoat			
1.	Joining the side seams of the lining	Ls	I
2.	Joining the side seams of the base fabric	Ls	I
3.	Joining the length of the skirt	Ls	I
4.	Joining the slit at the back top	Ls	I
5.	Smoothing half-length skirts	Sii	III
6.	Waistband closure at the ends	Ls	II
7.	Attaching the waistband to the skirt hem	Ol	I
8.	Narrow waistband stitching	Ls	I
9.	Smoothing the binding tape	Sii	II
10.	Tie-down strap closure	Ls	I
Dress			
1.	Making the seams on the back upper part of the lining	Ls	II
2.	Smoothing out seams	Sii	II
3.	Joining the front upper lining pieces	Ls	I
4.	Joining the shoulder seam of the lining	Ls	I
5.	Joining the lining sleeves	Ls	I
6.	Sewing the sleeves to the armhole of the lining	Ls	I
7.	Joining the front, sides and back of the skirt (lining)	Ls	I
8.	Making the seams on the back upper part of the base material	Ls	II
9.	Smoothing out seams	Sii	II
10.	Joining the front upper parts of the base material	Ls	I
11.	Joining the shoulder seam of the base material	Ls	I
12.	Joining the sleeves of the base material and fur	Ls	I
13.	Sewing the sleeves to the cuff of the base material	Ls	I
14.	Joining the front (base and fur), sides and back of the skirt (base material)	Ls	I
15.	Joining the skirt (lining, base material)	Ls	I

Tab.2 Technological sewing operations plan for a replica dress inspired by the depiction of Anne de Bretagne – continuing

Technical operator designation	Name of technological operation	Work equipment designation	Job category
16.	Sleeve length joining (lining, fur)	Ls	I
17.	Ironing the decorative ribbon of the neckline	Sii	II
18.	Sewing off the corners of the ribbon, cutting off excess material	Ls	I
19.	Smoothing the seam of the corners of the decorative ribbon	Ls	II
20.	Joining the ribbon in the shoulder seam	Ls	II
21.	Ironing the hook tape	Sii	II
22.	tape closure , cut to 5 cm	Ls	I
23.	Closing the ends of a decorative ribbon with hook-and-loop fasteners	Ls	I
24.	Joining the base material with a decorative ribbon and lining in the neckline	Ls	I
25.	Connecting the back insert	Ls	I
26.	Turning and smoothing the back insert	Sii	III
27.	Closing the back insert	Ls	I
28.	Sewing the back insert to the lining	Ls	I
29.	Smoothing the underlay	Sii	II
30.	Closing the upper and lower lengths of the subleaf and turning	Ls	II
31.	Joining the base fabric, lining at the back of the waist (from the back center edge max . 5 cm)	Ls	I
32.	Marking hook positions	Msd	II
33.	Joining the back parts of the base and lining with the insertion of hooks (left-hand side) and the underlay and hooks (right-hand side)	Ls	I
34.	Joining at the waist	Ls	I
35.	Closure of the opening in the waist on the lining	Ls	I
36.	Sewing lace on the neckline	Ls	I
37.	Smoothing the binding tape	Sii	II
38.	Tie-down strap closure	Ls	I


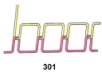








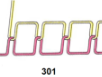

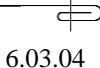




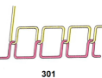

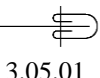
Legend: Ls – Lockstitch, Ol - Overlock machine, Msd - Manual sewing device, Sii - Steam intermediate iron

Tab.3 Technological finishing operations plan for a replica dress inspired by the depiction of Anne de Bretagne

Technical operator designation	Name of technological operation	Work equipment designation	Job category
1.	Thread cleaning	Msd	III
2.	Final ironing	Sii	II
3.	Final inspection and packaging	Msd	
1.	Inserting the tie strap into the waistband	Msd	III
2.	Thread cleaning	Msd	III
3.	Final ironing	Sii	II
4.	Final inspection and packaging	Msd	
1.	Sewing buttons onto the backing	Msd	I
2.	Retracting the tying strap	Msd	III
3.	Thread cleaning	Msd	III
4.	Final ironing	Sii	II
5.	Final inspection and packaging	Msd	

Legend: Msd - Manual sewing device, Sii - Steam intermediate iron

Tab.4 Overview of analyses of characteristic technological operations performed during the sewing process of a slipdress

Category	Name of technological operation	Photo of technological operation	Sewing stitch type according to ISO 4915	Pictorial representation of the arrangement of material layers in accordance with ISO 4916	The site of the needle puncture or puncture and the type of puncture	Type and characteristics of the means of work	
1	2	3	4	5	6	7	
Slip dress	Making the front pleats					Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. Sewing speed up to 5500 stitches /min. Stitch length up to max. 2.5 mm.	
	Composition of the middle of the back					Overlock , single needle , sews with 3 threads, hemming chain stitch, type 504, max. sewing speed up to 6500 stitches /min. Stab length from 0.5 to 3.6 mm.	
	Composition of shoulder seams						
	Hemming the length of the slit at the back top						Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. Sewing speed up to 5500 stitches /min. Stitch length up to max. 2.5 mm.
	Closing the length of the dress						Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. Sewing speed up to 5500 stitches /min. Stitch length up to max. 2.5 mm.
	Neckline trim with ribbon						Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. Sewing speed up to 5500 stitches /min. Stitch length up to max. 2.5 mm.

Tab.5 Overview of analyses of characteristic technological operations performed during the sewing process of a petticoat


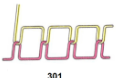

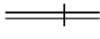

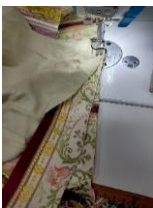
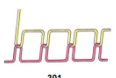



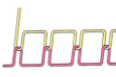


Category	Name of technological operation	Photo of technological operation	Sewing stitch type according to ISO 4915	Pictorial representation of the arrangement of material layers in accordance with ISO 4916	The site of the needle puncture or puncture and the type of puncture	Type and characteristics of the means of work
1	2	3	4	5	6	7
Petticoat	Joining the side seams of the base fabric					Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. Sewing speed up to 5500 stitches /min. Stitch length up to max. 2.5 mm.
	Joining the length of the skirt					
	Attaching the waistband to the skirt hem					Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. Sewing speed up to 5500 stitches /min. Stitch length up to max. 2.5 mm.
	Tie-down strap closure					Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. Sewing speed up to 5500 stitches /min. Stitch length up to max. 2.5 mm.









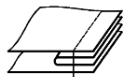
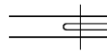




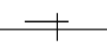


Fig.12 a) Front, and b) back of slip dress replica



Fig.13 a) Front, and b) back of petticoat replica

Tab.6 Overview of analyses of characteristic technological operations performed during the sewing process of a dress

Category	Name of technological operation	Photo of technological operation	Sewing stitch type according to ISO 4915	Pictorial representation of the arrangement of material layers in accordance with ISO 4916	The site of the needle puncture or puncture and the type of puncture	Type and characteristics of the means of work
1	2	3	4	5	6	7
Dress	Joining the front upper lining pieces					Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. sewing speed up to 5500 stitches/min. Stitch length up to max. 2.5 mm.
	Joining the lining sleeves				 1.01.01	
	Joining the top and bottom of the dress at the waist					
	Joining the base fabric with decorative ribbon and lining fabric in the neckline				 1.12.01	Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. sewing speed up to 5500 stitches/min. Stitch length up to max. 2.5 mm.
	Joining the backs of the base fabric and the lining with hook tucks					
	Sewing lace on the neckline				 5.04.02	Lockstitch, single needle, double lockstitch, type 301, automatic thread cutter, max. sewing speed up to 5500 stitches/min. Stitch length up to max. 2.5 mm.



a)



b)

Fig.14 a) Front, and b) back of a dress replica

5. Conclusion

The creation of a replica Renaissance dress based on the painting “Anne de Bretagne” by Louis-Marie Lanté from 1827 demonstrates how combining historical research with modern techniques helps preserve and interpret textile heritage. Careful selection of materials, construction of the cut, and application of technological processes resulted in a credible interpretation of Renaissance court fashion. The use of modern materials and machines enabled functionality and precision, while handmade decorative details highlighted the costume's aesthetic value. This work confirms the importance of replica creation for understanding historical clothing and its role in connecting the research, technical, and artistic aspects of contemporary clothing technology.

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