

No izšuvumiem līdz MEŽĢĪNĒM



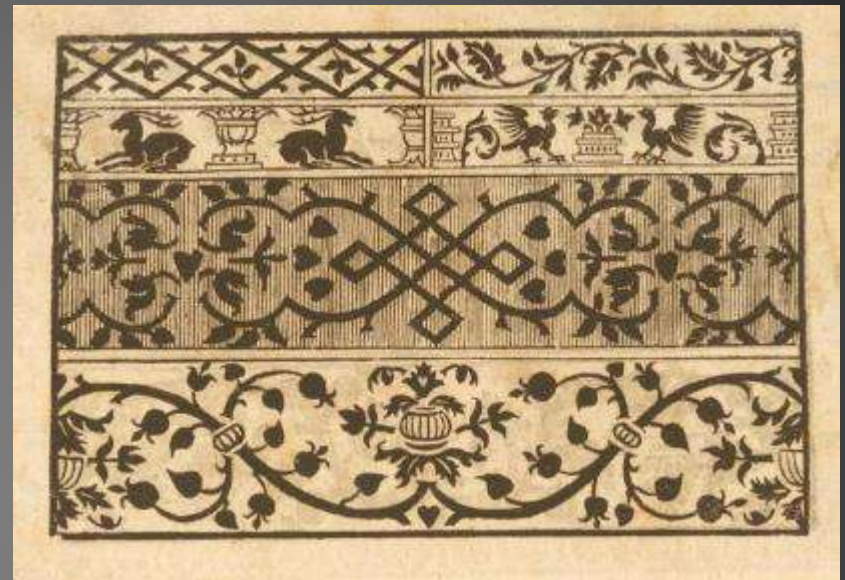
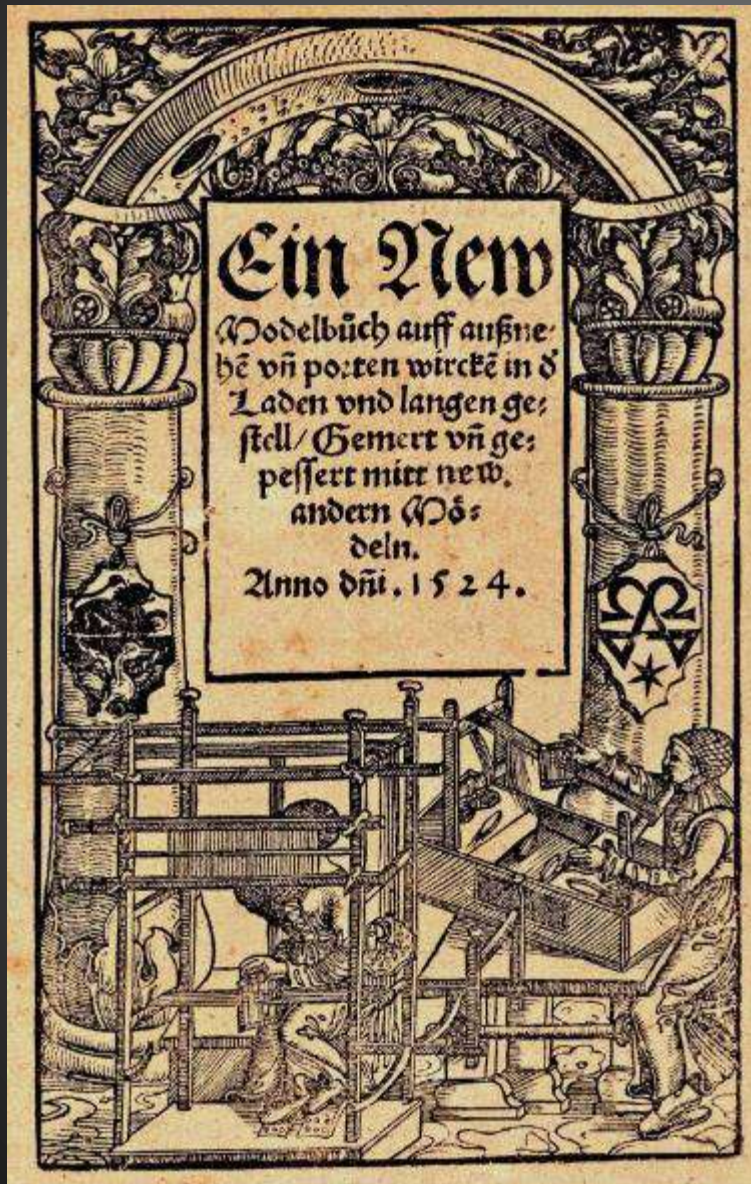
Skifanoijas pils freska. Ferrāra, 1476–1484



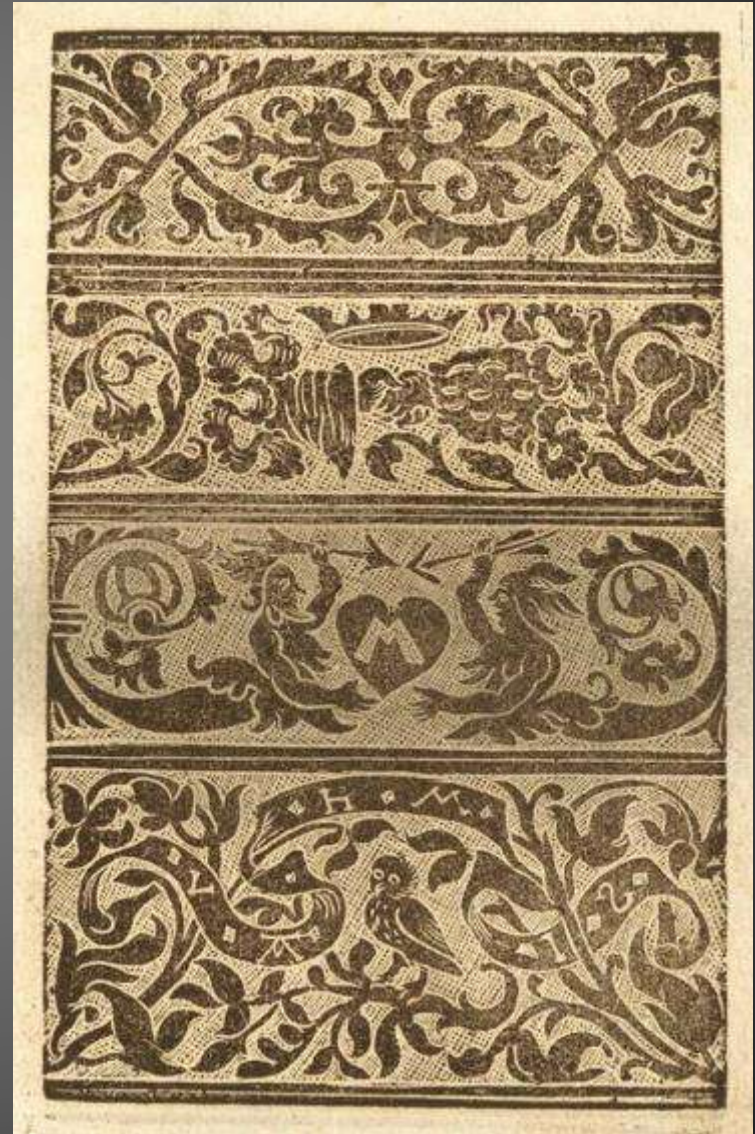
Izšūšanas paraugu grāmatas

- Vēlēšanās padarīt greznāku savu apkārtni, izrotāt galdautus, gultas pārklājus, palagus, veļu nodarbināja daudzas sievietes, galvenokārt no augstākās kārtas. Tā radās pieprasījums pēc rokdarbu paraugu grāmatām. Senākie paraugu grāmatu eksemplāri saglabājušies no 16. gadsimta otrā ceturkšņa. Īpaši daudz izdevumu tika sagatavoti Venēcijā. Sākotnēji visvairāk paraugu bija t. s. melnajam izšuvumam, kuros rakstu iezīmēja ar sarkanu, zilu vai melnu pavedienu kontūrām. Daudz paraugu bija izvilkuma izšuvumiem – ar daļēju auduma pavedienu izvilkšanu vai izgriešanu, ar pavedienu apvienošanu savelkot vai izšūšanai izmantojot tīklus un tīklveida audumus.
- Senākā paraugu grāmata ir no 1524. gada – tas ir atkārtots Alesandro Paganīno grāmatas *Il Burato* izdevums, ko Augsburgā iespiedis Johans Šēnšpergers Jaunākais. 1518. gada pirmizdevums nav saglabājies. Grāmatā atrodams interesants paņēmiens – tīklveida auduma joslas, kas austas speciāli izšūšanai. Iespējams, tieši tādēļ grāmatas titullapā ir attēls ar audējām. Savukārt kaligrāfa un izdevēja Džovanni Antonio Taljentes grāmatas titullapa rāda gan aušanas, gan izšūšanas procesu.

Johann Schönsperger. *Ein New Modelbuch*. Augsburg, 1524

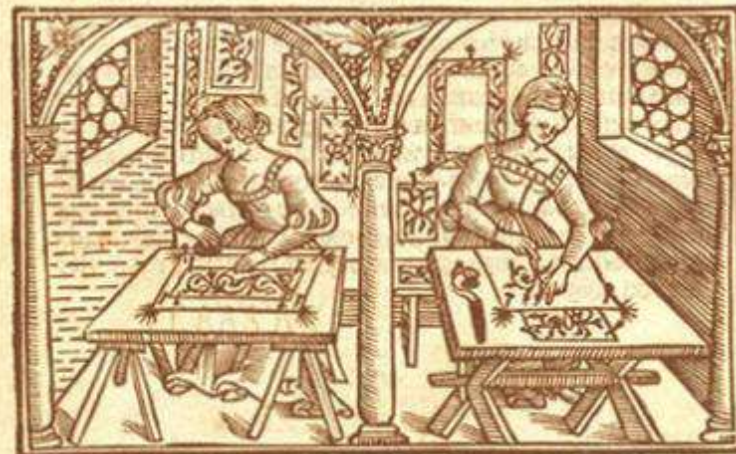


Johann Schönsperger Jun. *Ein Ney Formbüchlein*. Augsburg, 1525–1529

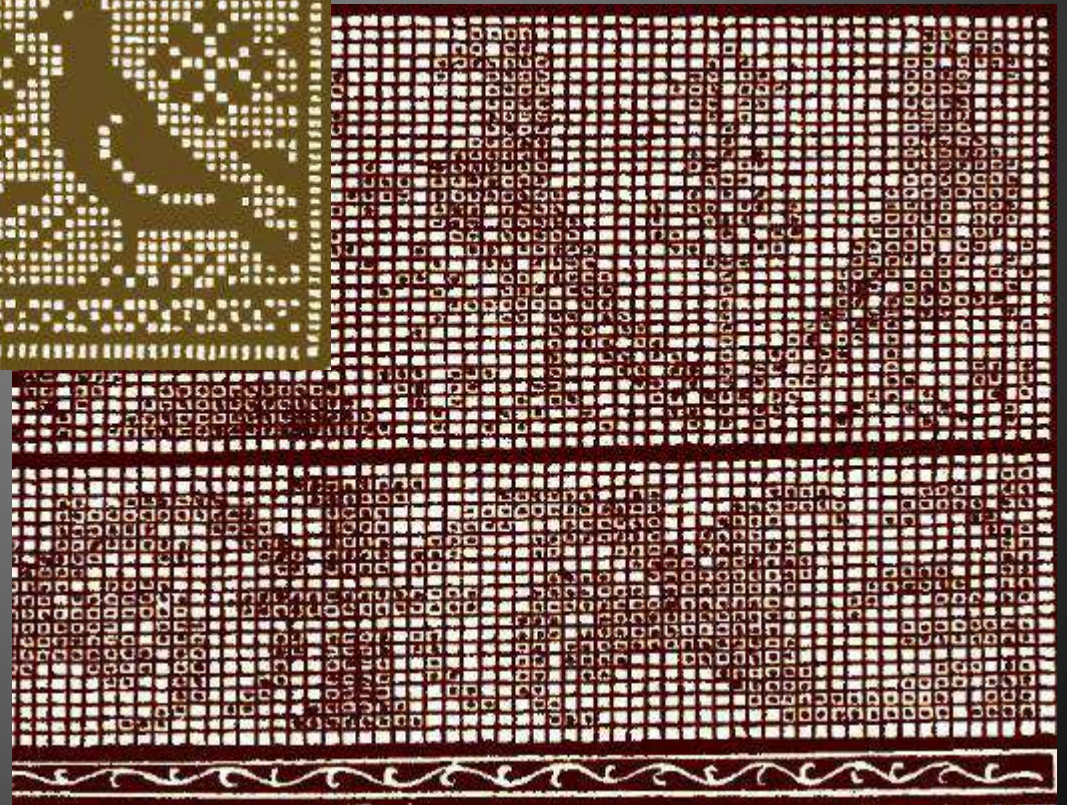
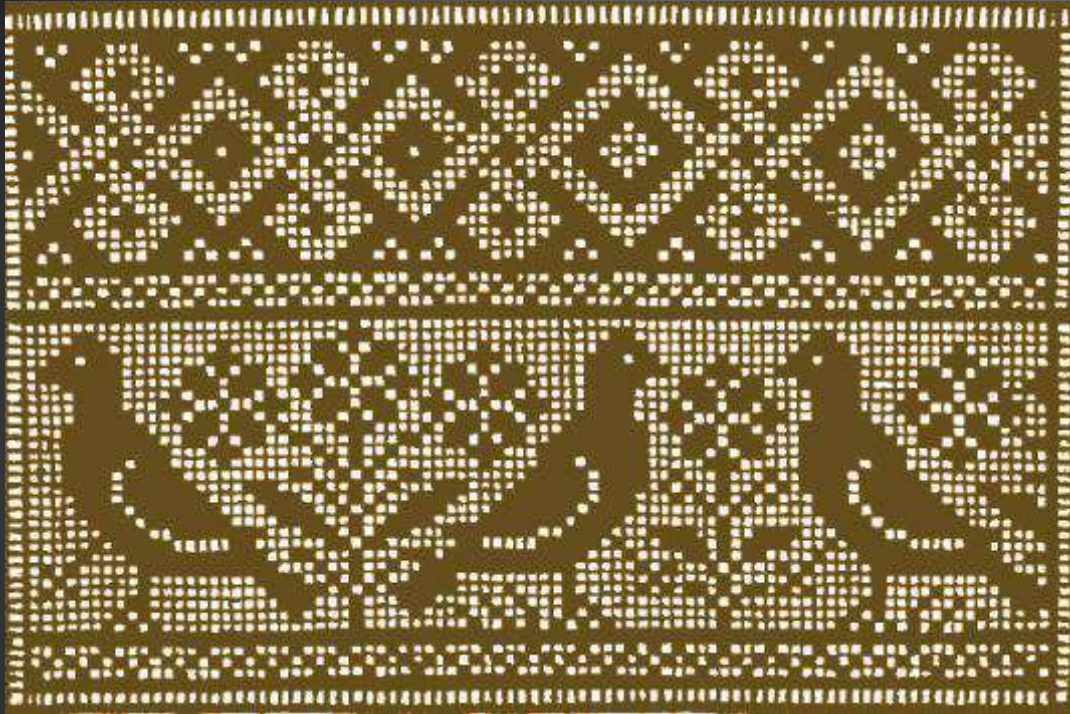


Alessandro Paganino. *Il Burato, Libro de Recami.* 1518, 1527, 1538

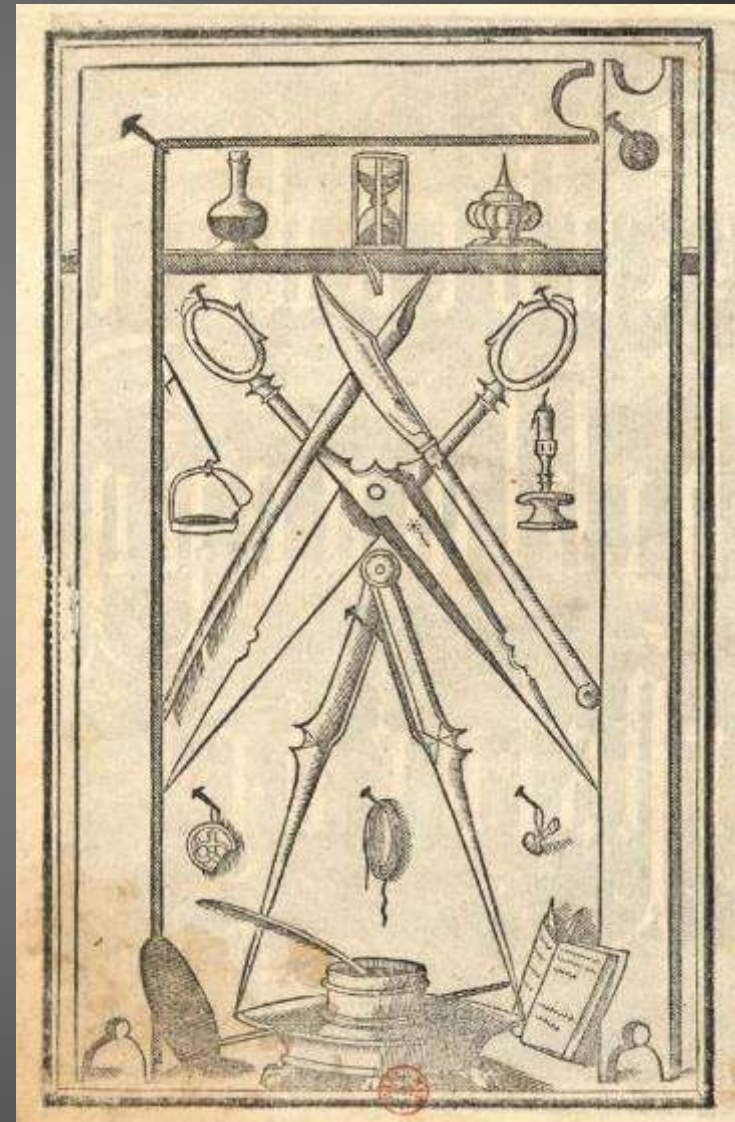
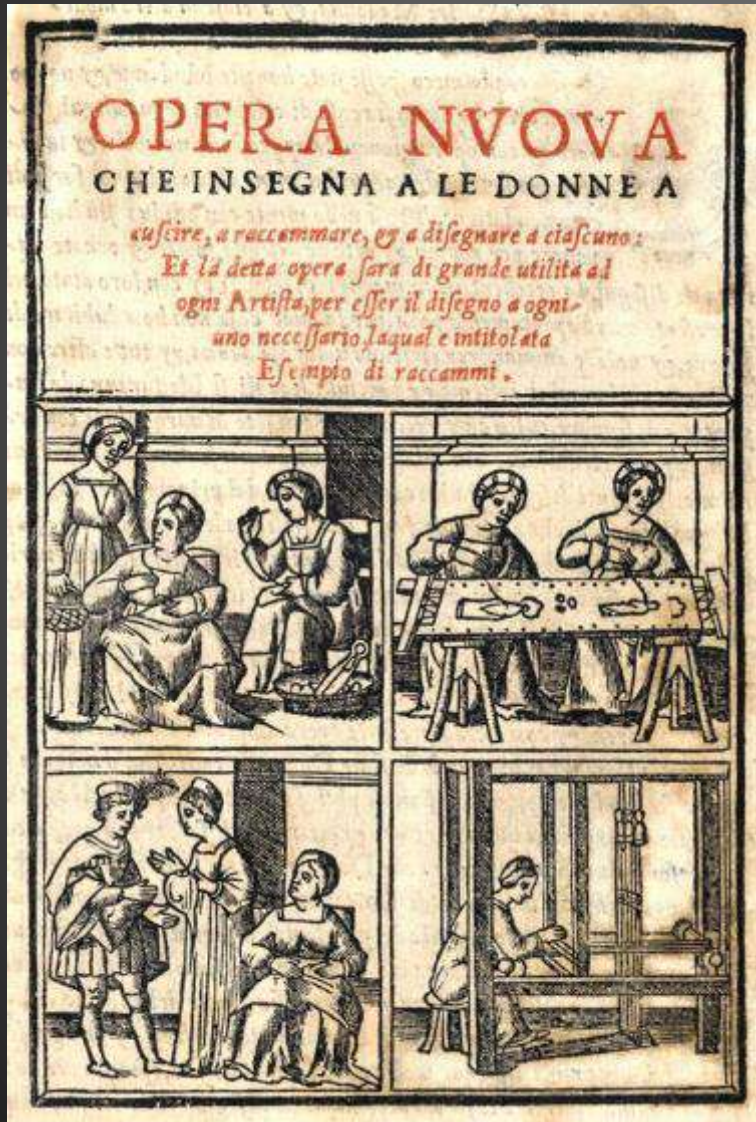
E advertisse con el disegno insieme ti apportiamo vn posito bellissimo e vago a lochio cosa non mancho da tenerse cara che esso di segno: laqual cosa da noi sono stata con grandissima fatica composta e ordinata a tua vtilita e pochissima spesa. Vale



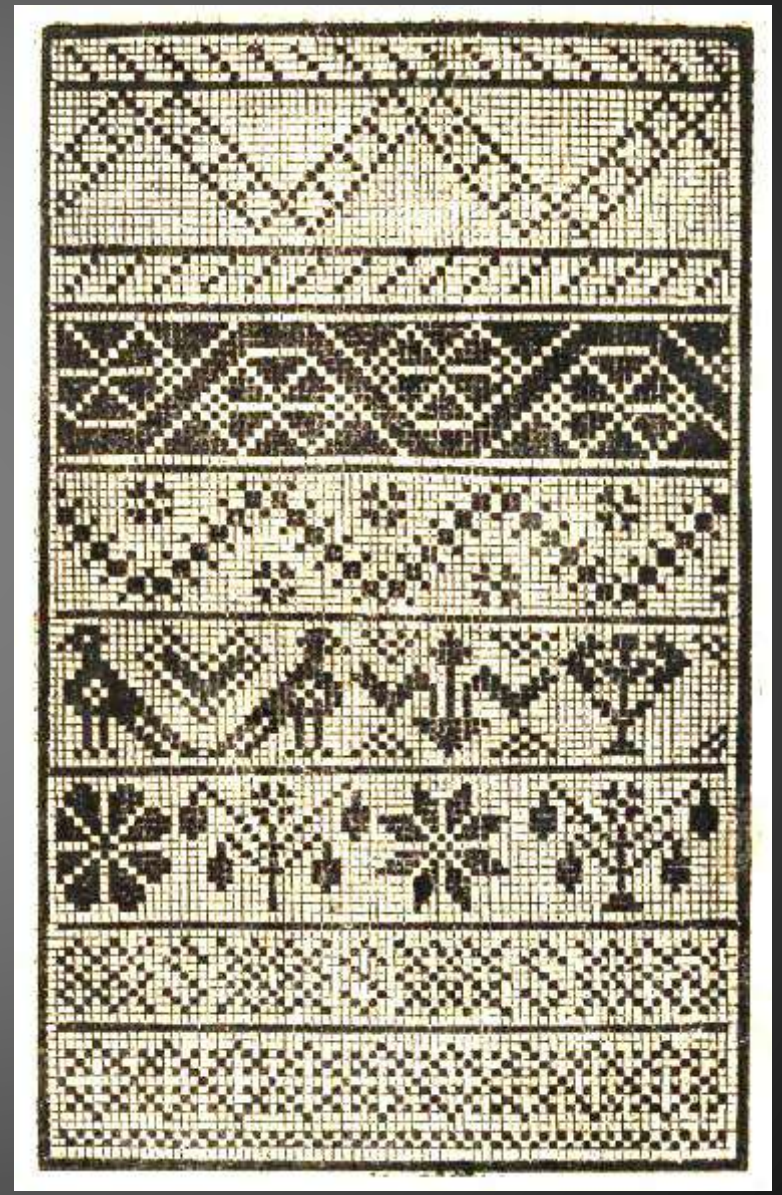
Alessandro Paganino. *Il Burato, Libro de Recami*. 1518, 1527, 1538



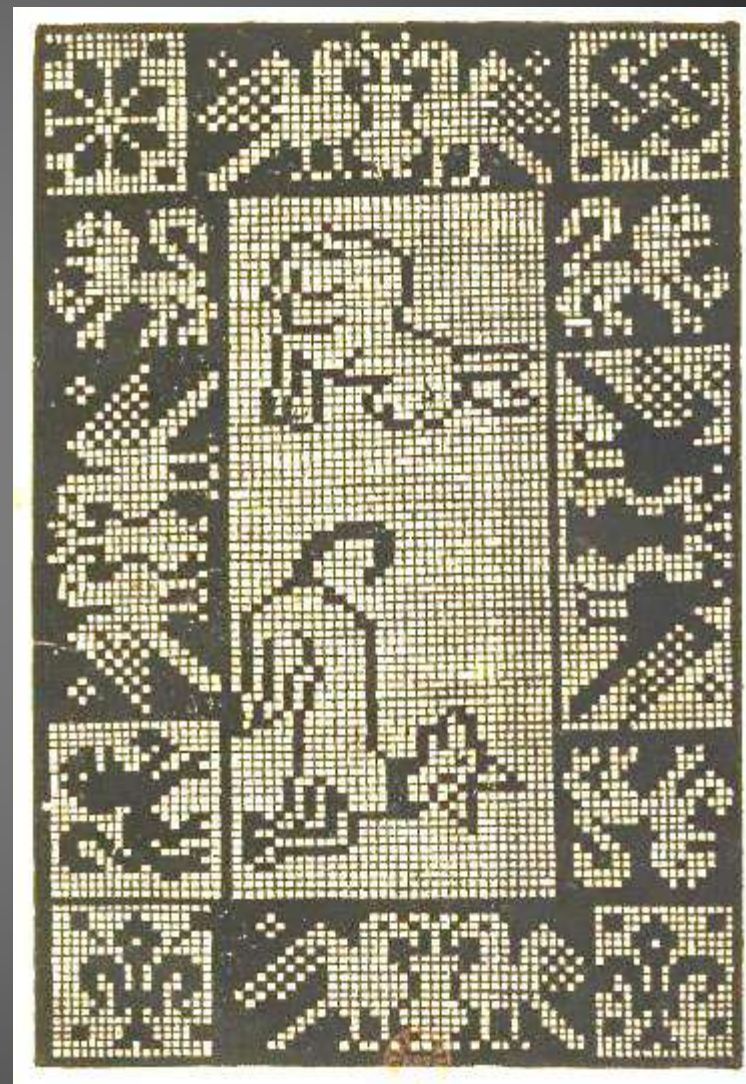
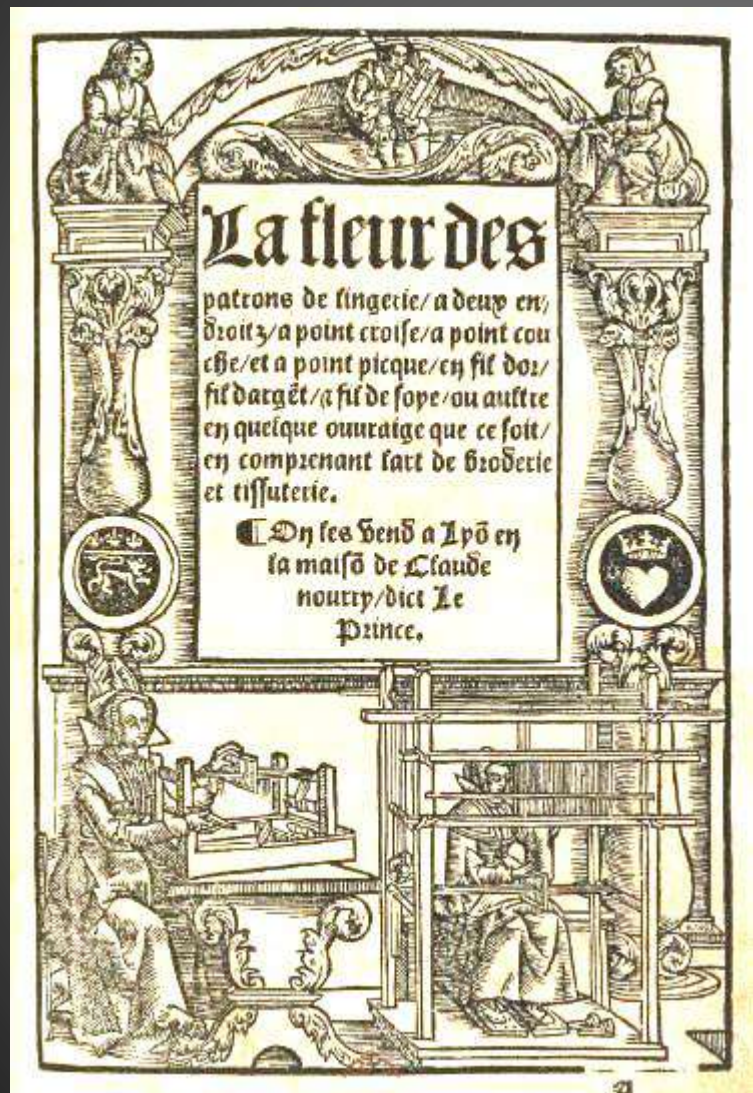
Giovanni Antonio Tagliente. *Opera nuova che insegna a la donne a cusire, a raccamare... Venetia, 1527*



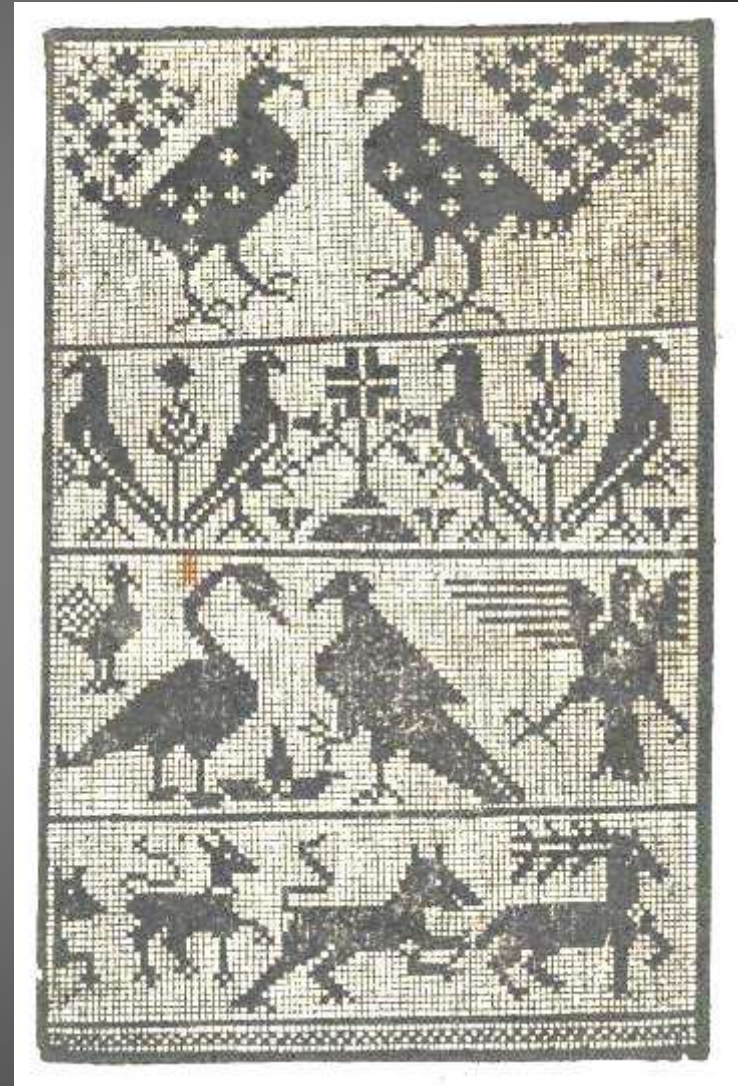
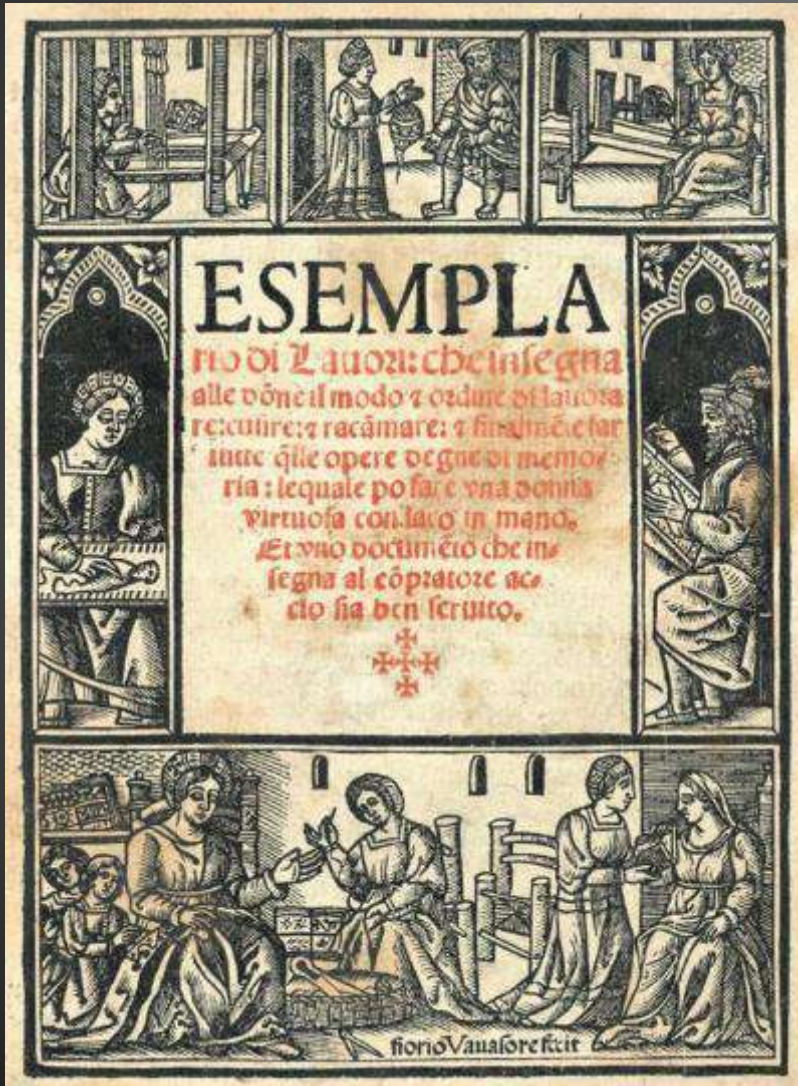
Nicolo Zoppino. *Esemplario di lavori*. 1529, 1530



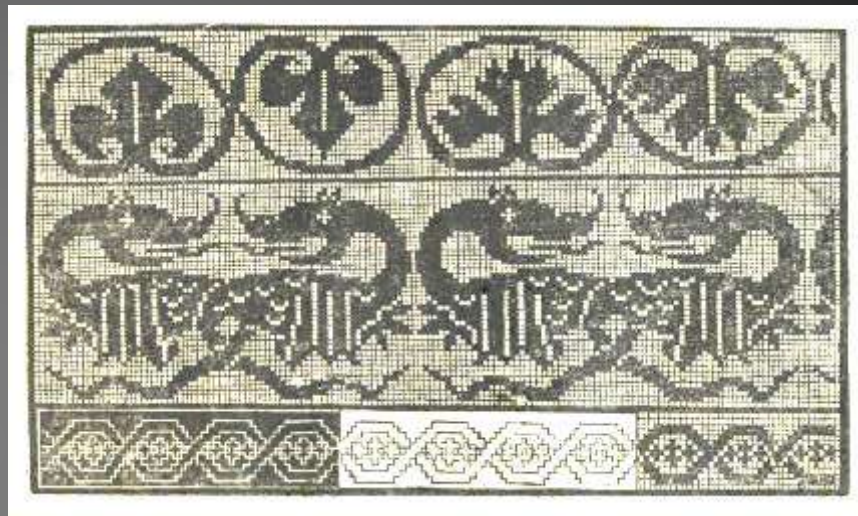
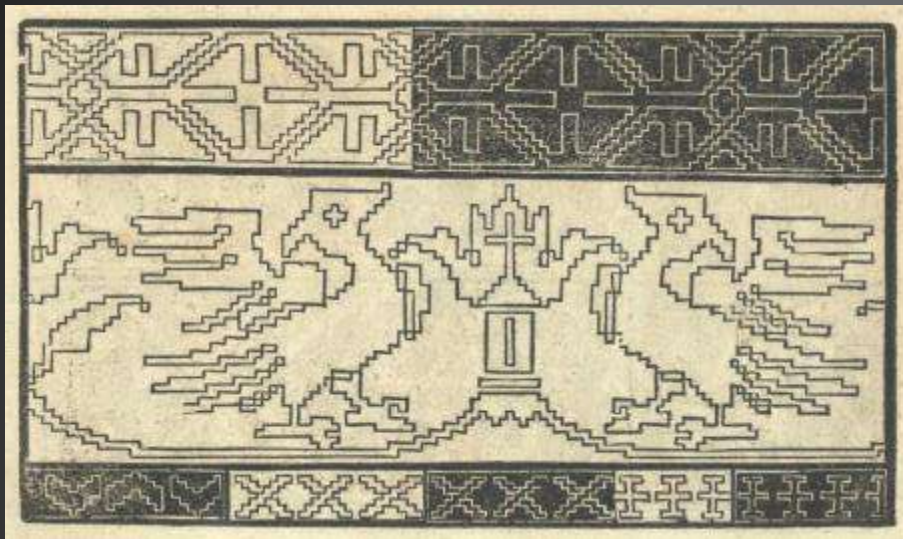
Jehan Mayol, Jean Troveon, Antoine Belin. *La fleur des patrone de lingerie.*
1515–1533



Giovanni Andrea Vavassore. *Esemplario di lavoro*. Venezia, 1532, 1554



Giovanni Andrea Vavassore. *Esemplario di lavoro*. Venezia, 1532, 1554

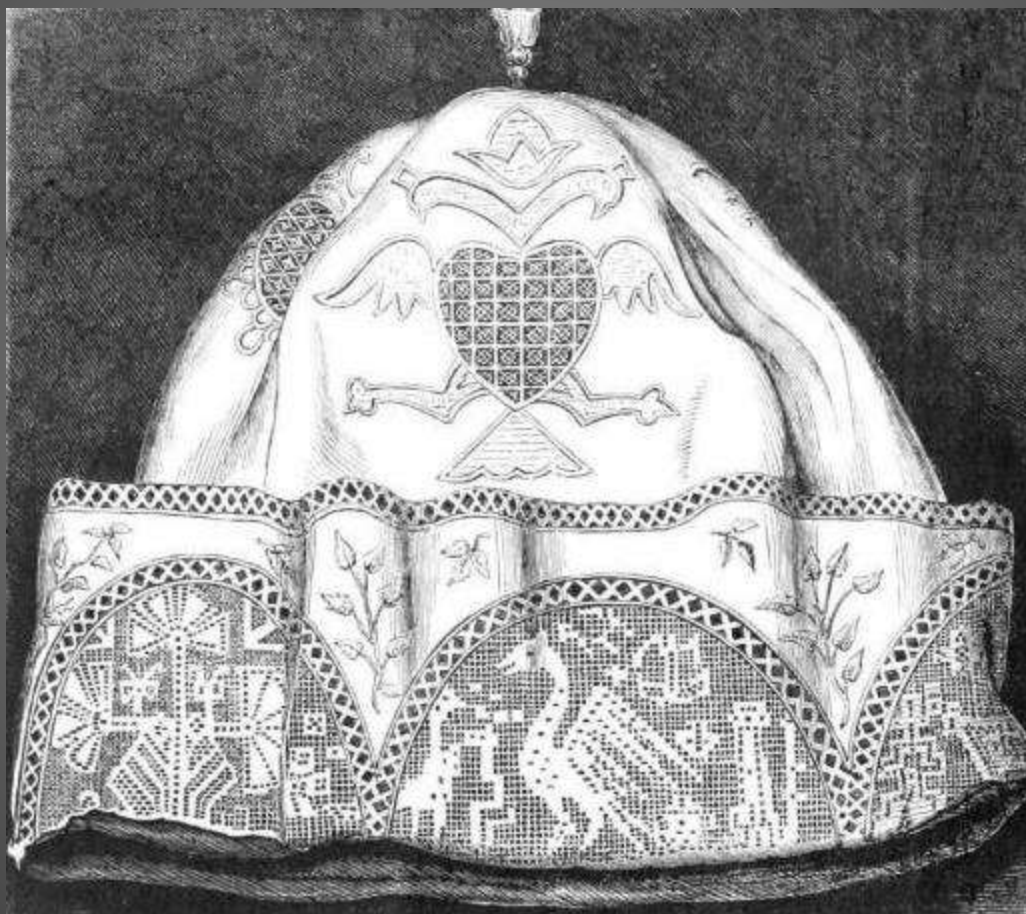


1541–1560



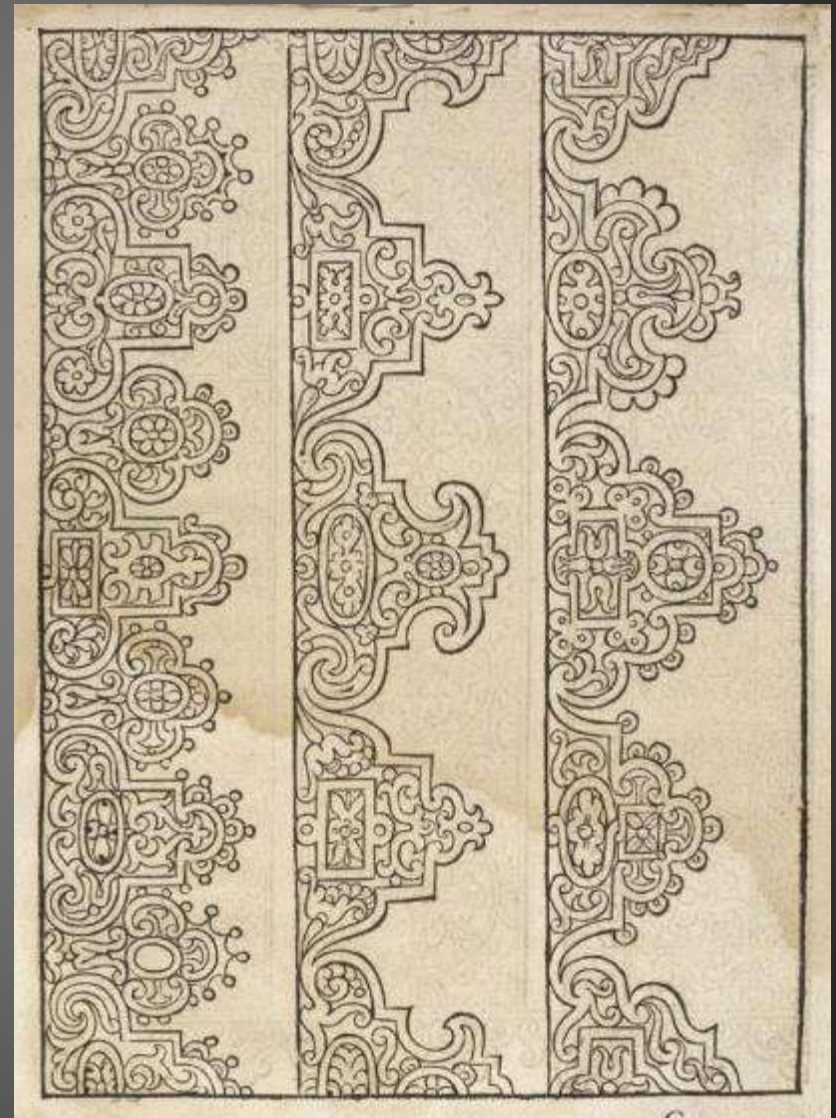
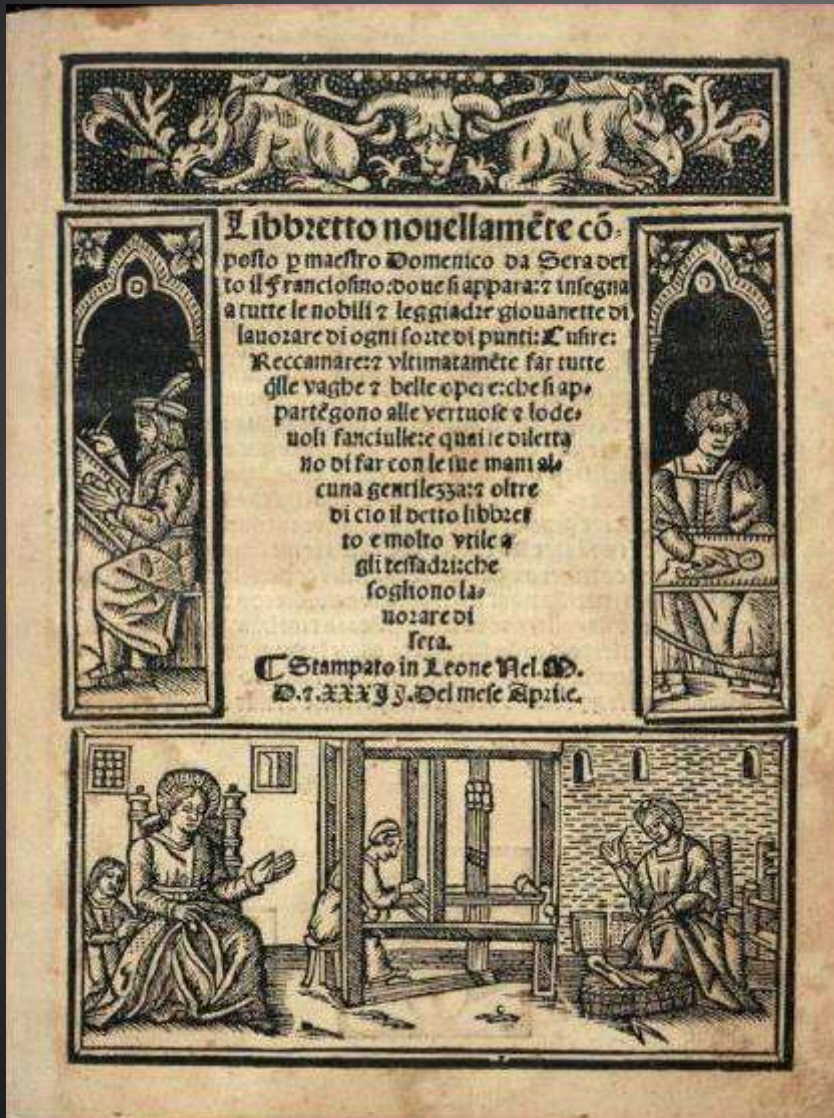
Jan van Coninxloo

Svētās Romas impērijas karaļa Kārļa V cepure ar izšuvumu,
kas, saskaņā ar leģendu, lietota kronēšanas ceremonijā 1520. gadā



Domenico de Sera. *Libretto novellamente*. 1532

Domenico de Sera. *Le livre de lingerie*. 1584



Peter Quentell. *Ein new kunstlich Modelbuch.* 1533

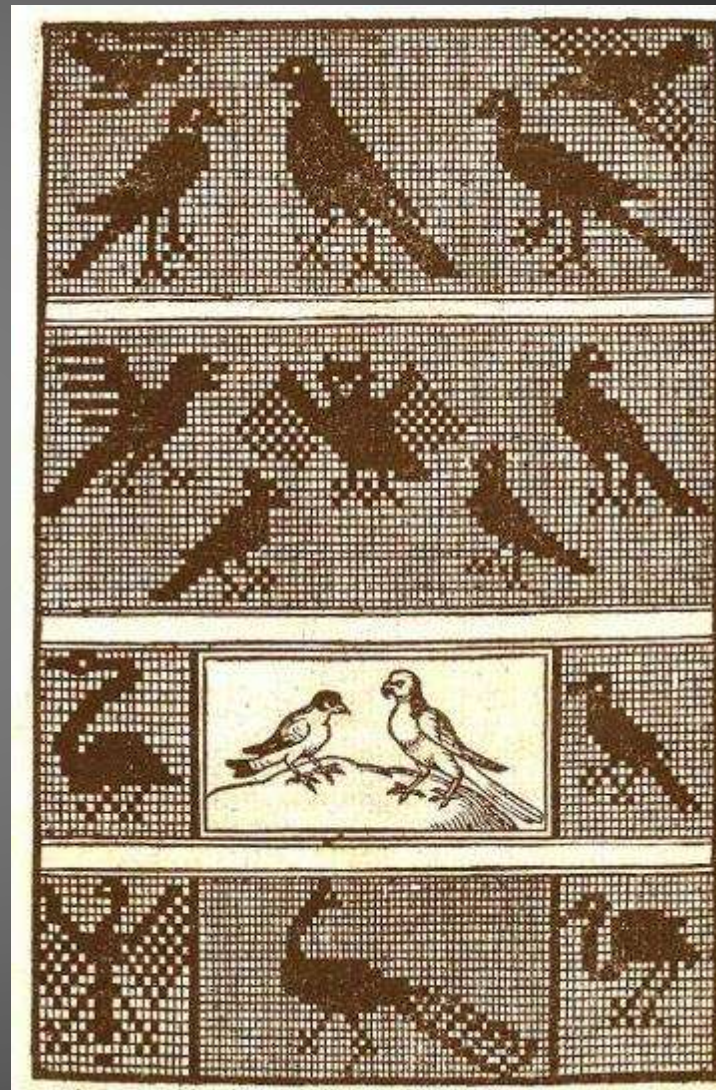
Ein new kunstlich

Modelbuch / daire yn mehr dan Sechs/
hundert figuren/monster ader skalen be/
fonden/wie mann na der rechter art/Per/
lenstickerß/Lauffer werck/Spansche sti/
che/mit der nälen/ vortt vp der Ramen/
vwind vp der laden/borden wircken fall / wilche skalen al 130 fas/
men verbessert synt/vñ vill kunstlicher gemacht/dan die eirste/
mit vil mehr neuwe skalen hier by gefas.2c. Sere nutzlich allen
wapensticker /frauen/ ionfferen/ vnde merger/dair vß solch
kunst lichtlich 130 leren/

Vng Nouiau libure auer plusieurs sciences et patrons qui
nont point estes encor imprimes/

Gedruckt 130 Cöllen vp dem Doemhoff
durch Peter Quentell.

Im jair M. D. XXXVI.



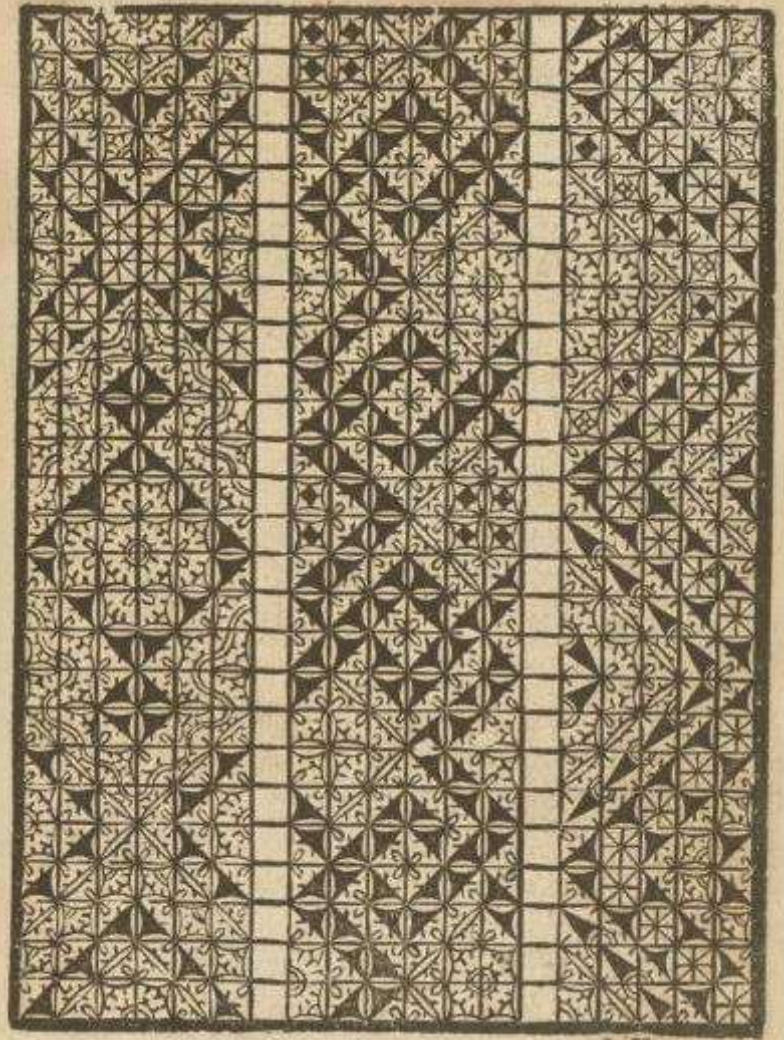
Hermann Gülfferich. *Modelbuch Neuw aller art Nehens und Stickens.*
Frankfurt am Main, 1550, 1554

**Modelbuch Neuw/ aller
art/ Nehens vñ Stickens.** Jetzund wiß
der mit vil Mödlen vnd Stablen. Allen Steinmehen/
Seldenstickern / vñnd Veterin/ sehr
nützlich vñnd lustig zu
gericht.



**Gedruckt zu Franckfurt am Mayn/
durch Herman Gülfferichen.**

Anno M. D. L.



Giovanni Ostaus. *La vera perfettione del disegno*. Venetia, 1567

LA VERA PERFETTIONE DEL DISEGNO

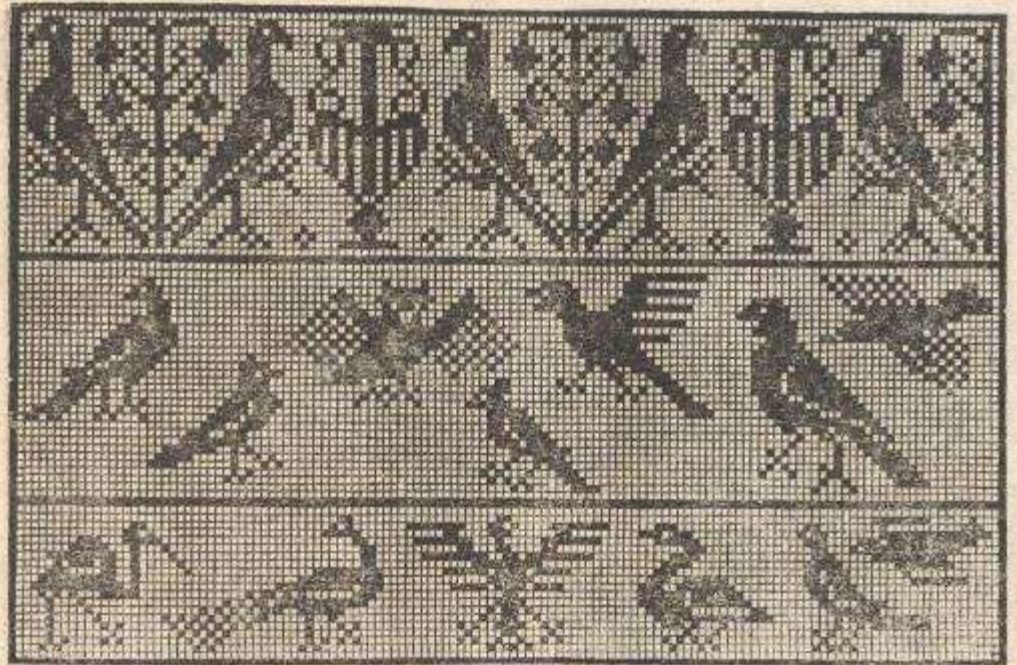
di varie forti di ricami, & di cucire ogni forte di punti à fogliami, punti tagliati, punti à fili, & rimessi punti incrociati, punti à stuora & ogn'altra arte, che dia opera à difegni. Fatto nuouamente per Giouanni Ostaus.

V I T T O R I A.



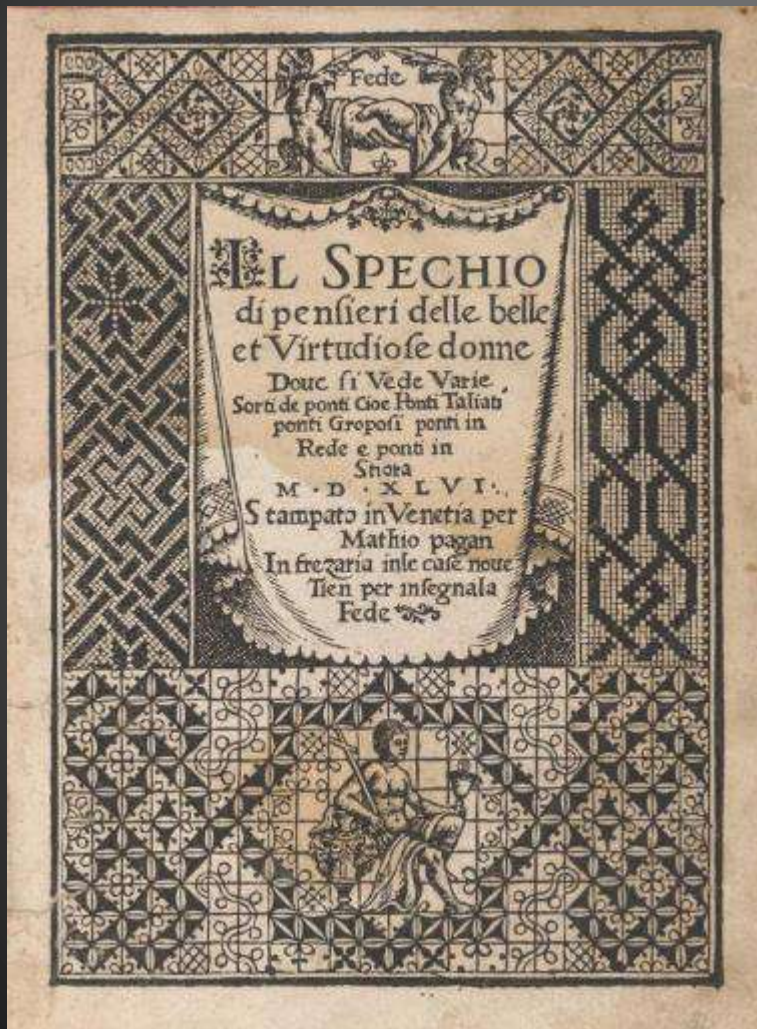
Con gratia, & privilegio dell' Illustriss. Senato Venetiano per anni X.
In Venetia appresso Giouanni Ostaus. 1567.

L X I X I

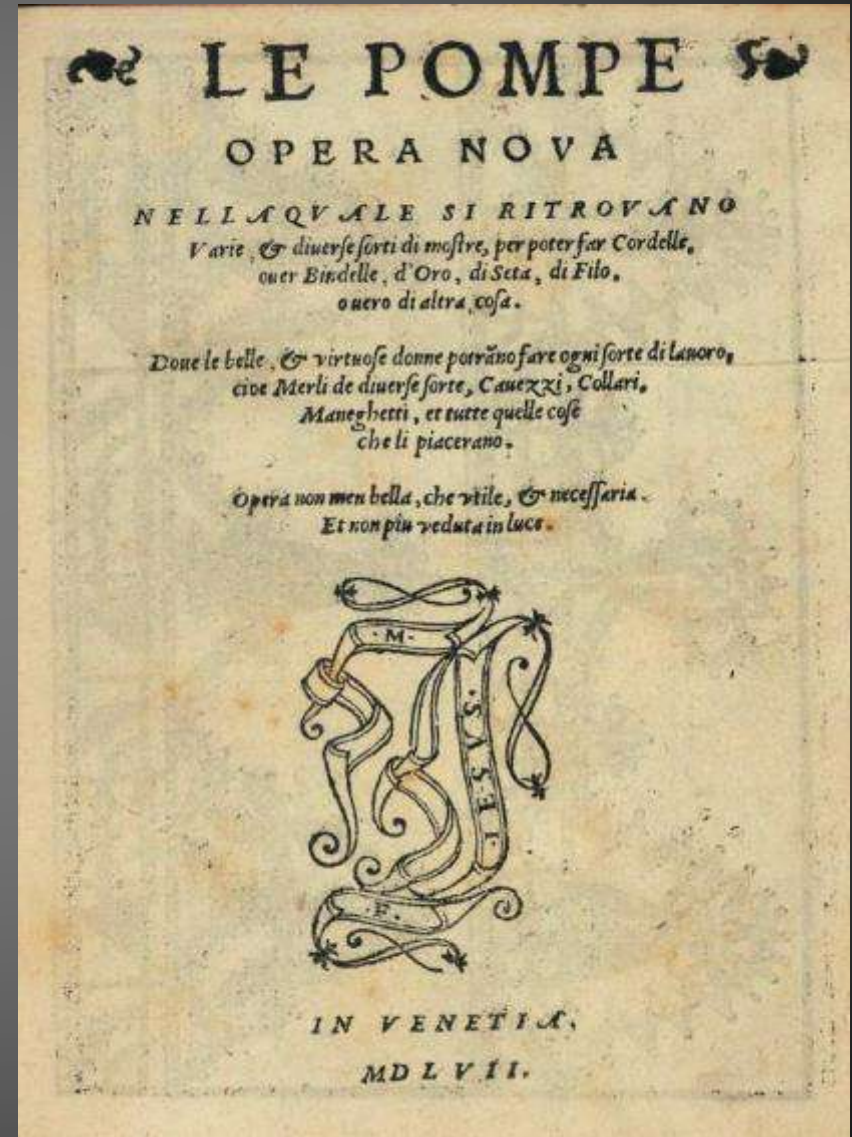
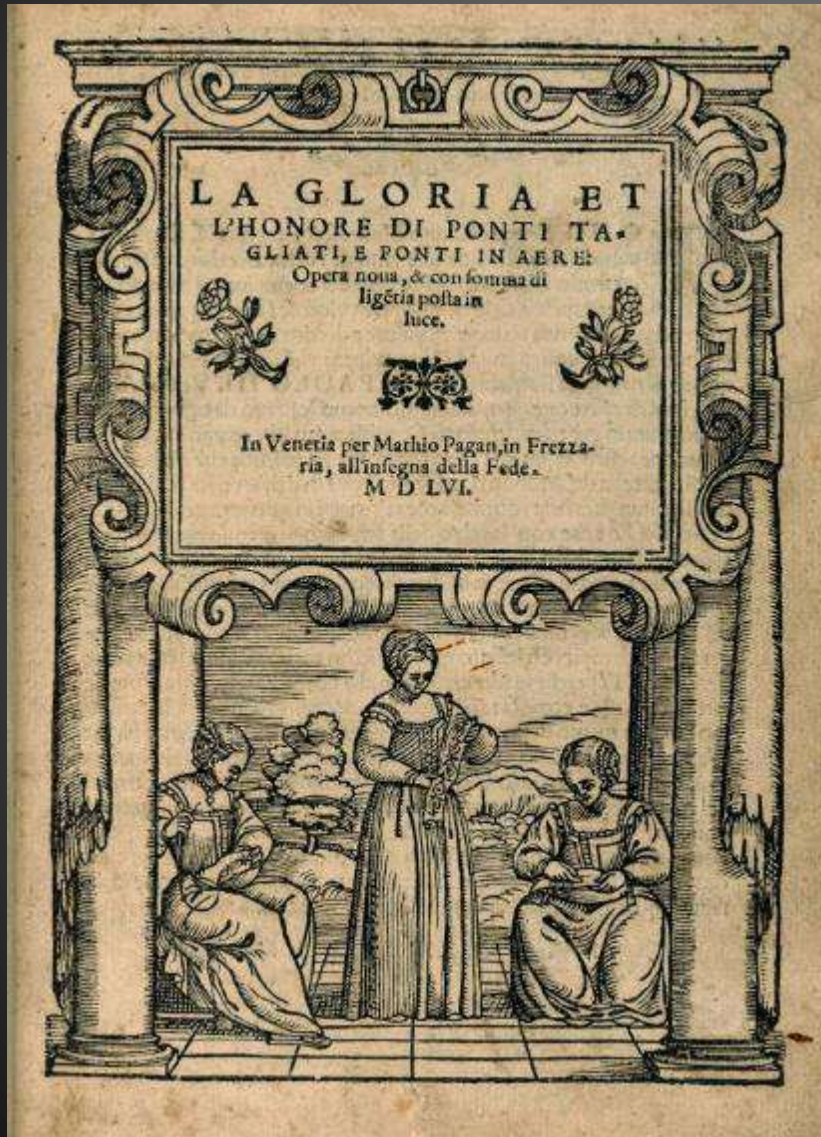


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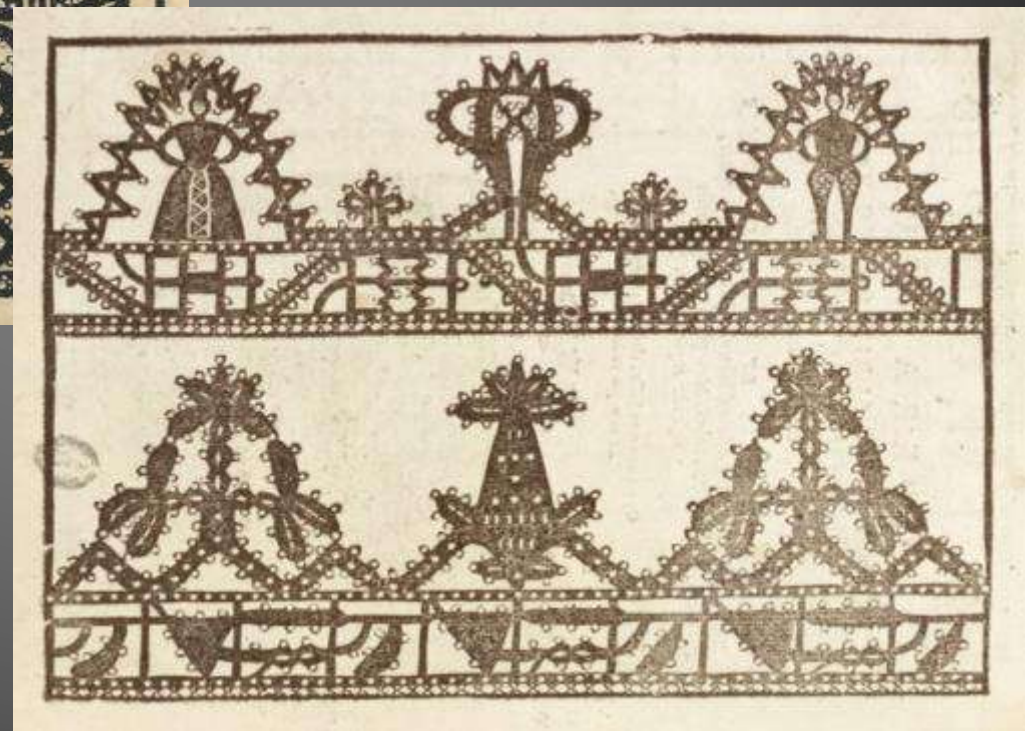
Mathio Pagan. *Il spechio di pensieri delle belle et Virtudiose donne.* 1546
Mathio Pagan. *Giardineto novo di punti tagliati et gropposi.* 1554



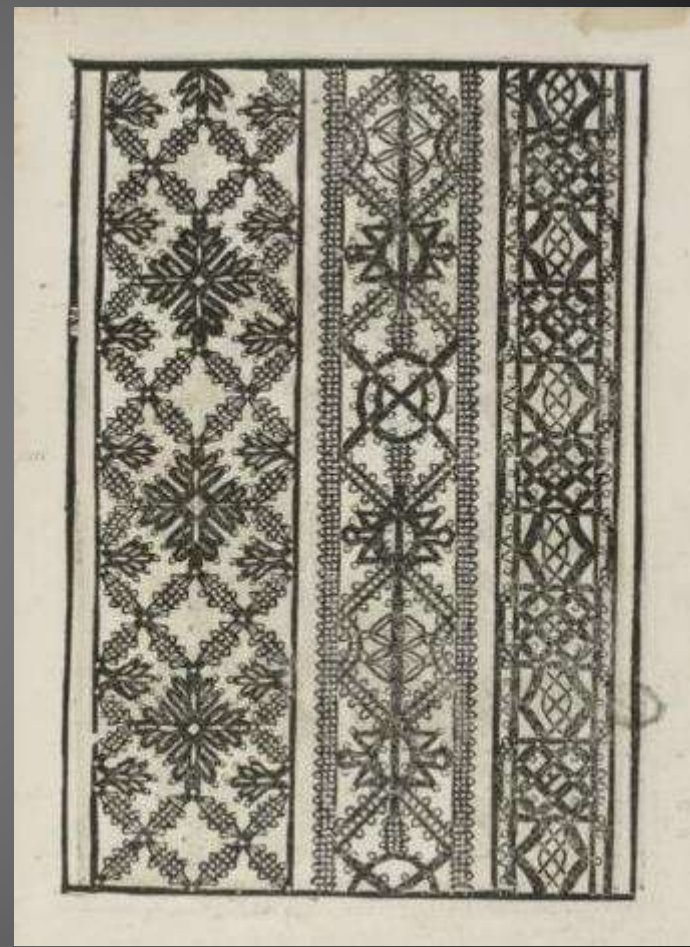
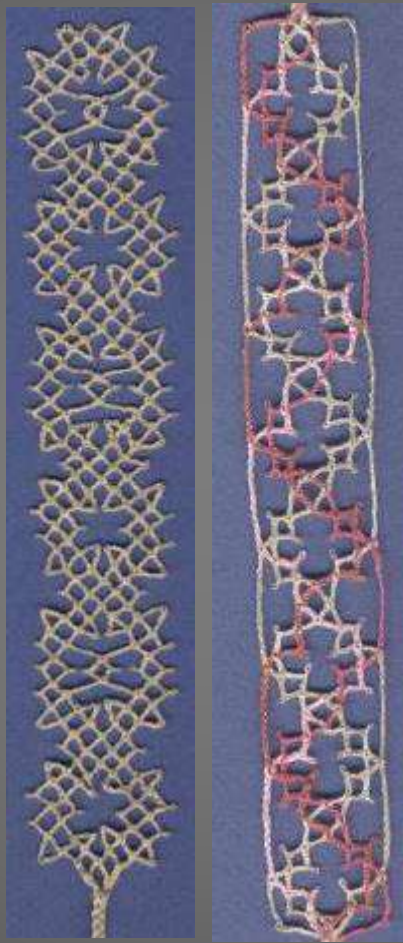
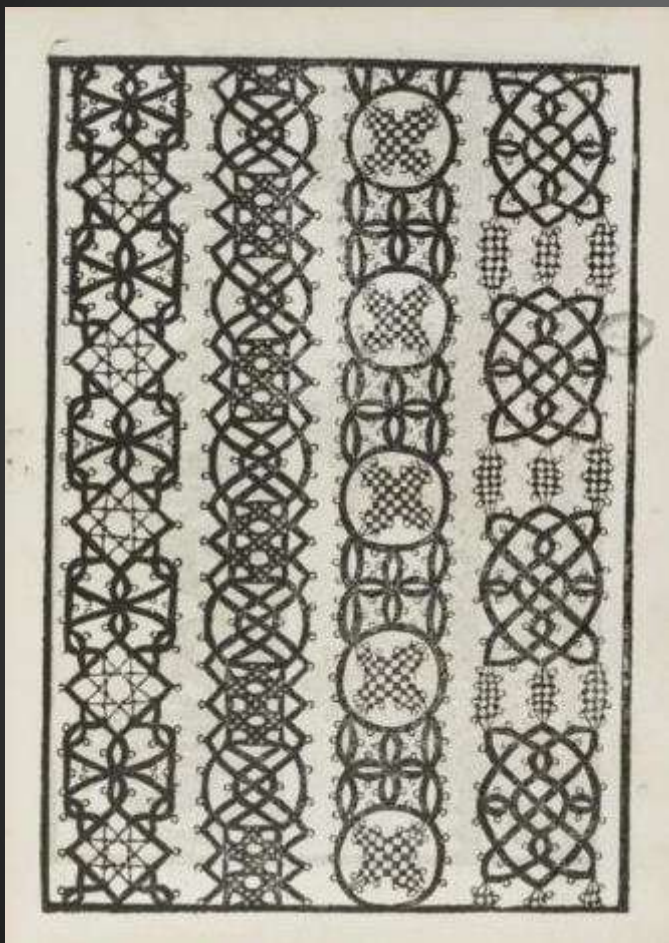
Mathio Pagan. *La gloria et l'honore di ponti tagliati e ponti in aere.* 1556
Mathio Pagan. *Le Pompe.* Venetia, 1557



Mathio Pagan. *Le Pompe*. Venetia, 1557



Mathio Pagan. *Le Pompe*. Venetia, 1557.
Mūsdienās pīti paraugi



R. M. / Christoph Froschauer. *Nüw Modelbuch*. Zürich, 1561

Nüw Modelbuch /

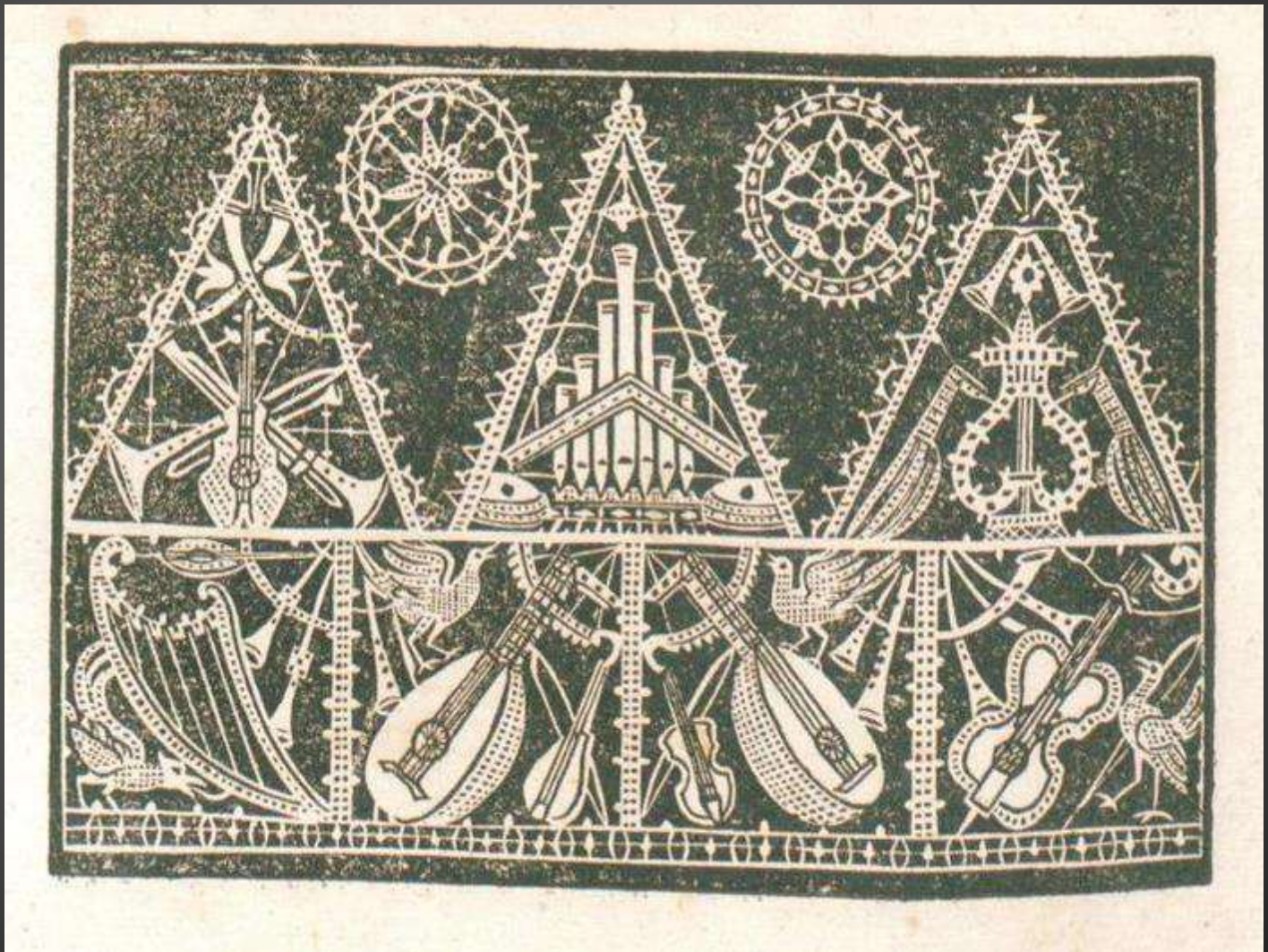
Allerley gattungen Dancelschnür / so diser
zyt in hoch Tütschlanden geng vnd brüchig sind / zü
vnderichte jren Leerröcheren vnnnd allen anderen
schnürwürckeren zü Zürich vnd wo die sind /
yetz nützlich zübereit / vnd erstmals in
truck verfergket durch R. M.



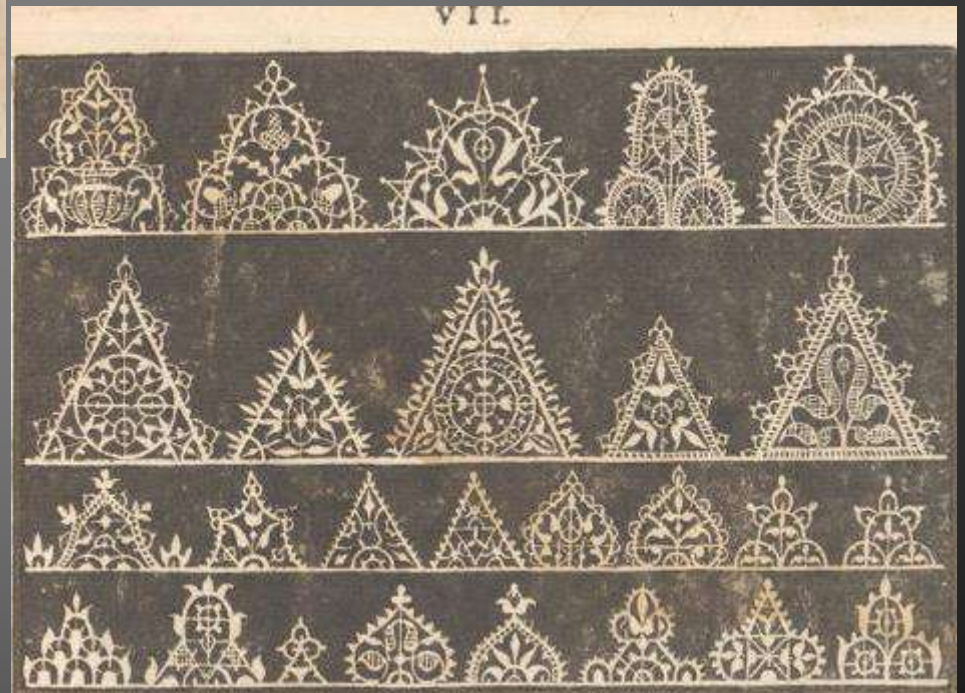
New Modelbuch darinnen allerley Gattung schöner Mödeln. Zürich, 1561



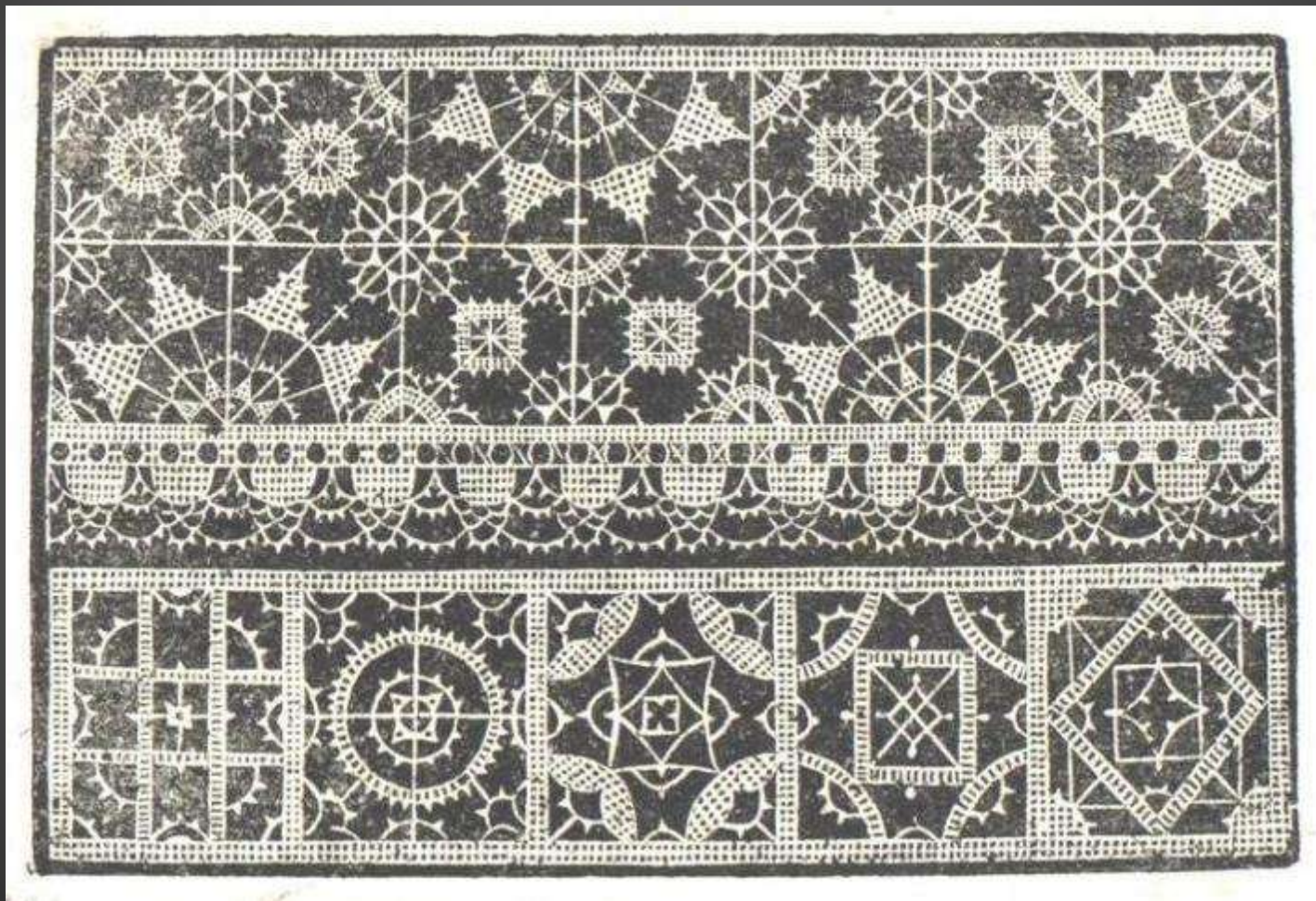
New Modelbuch darinnen allerley Gattung schöner Mödeln. Zürich, 1561



Francesco di Francheschi. *Fiori di ricami*. Venetia, 1591



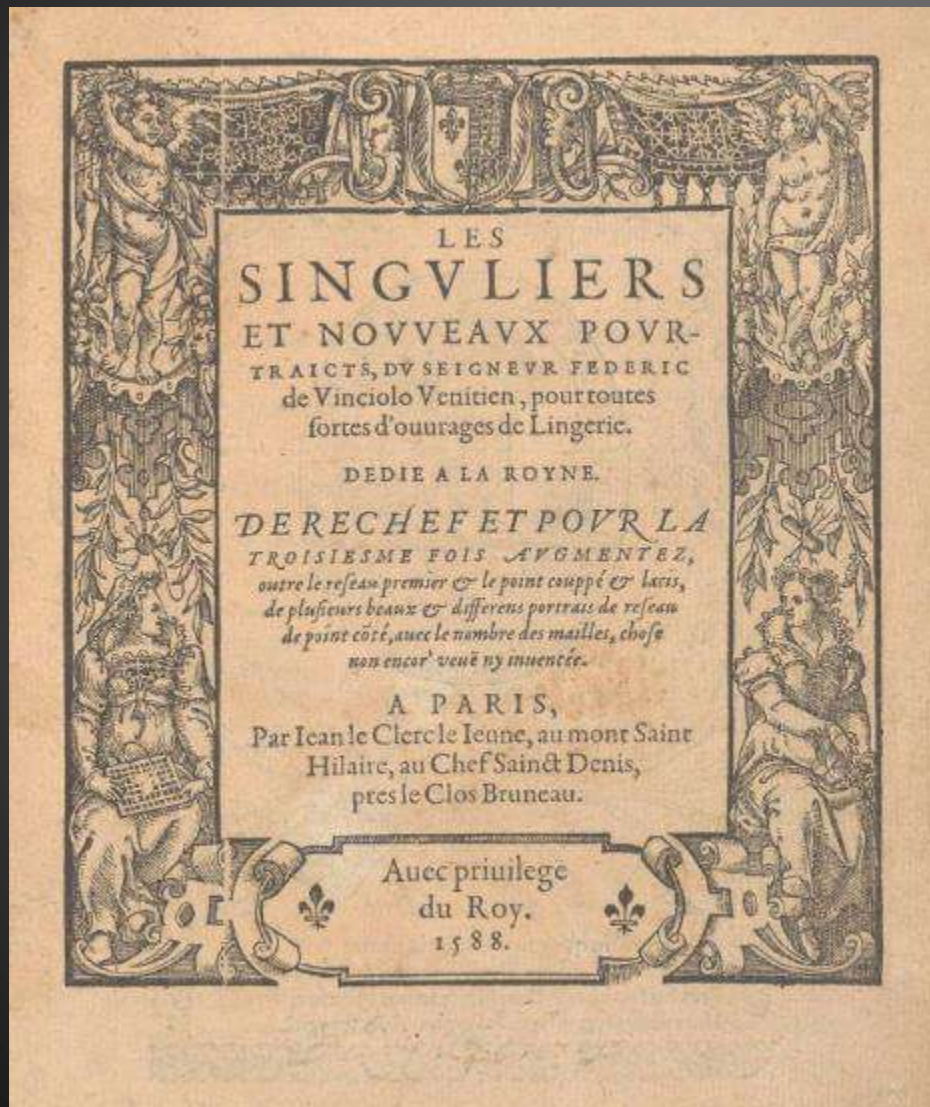
Matteo Florimi. *Fiori di ricami, nuovamente posti in luce.* 1593



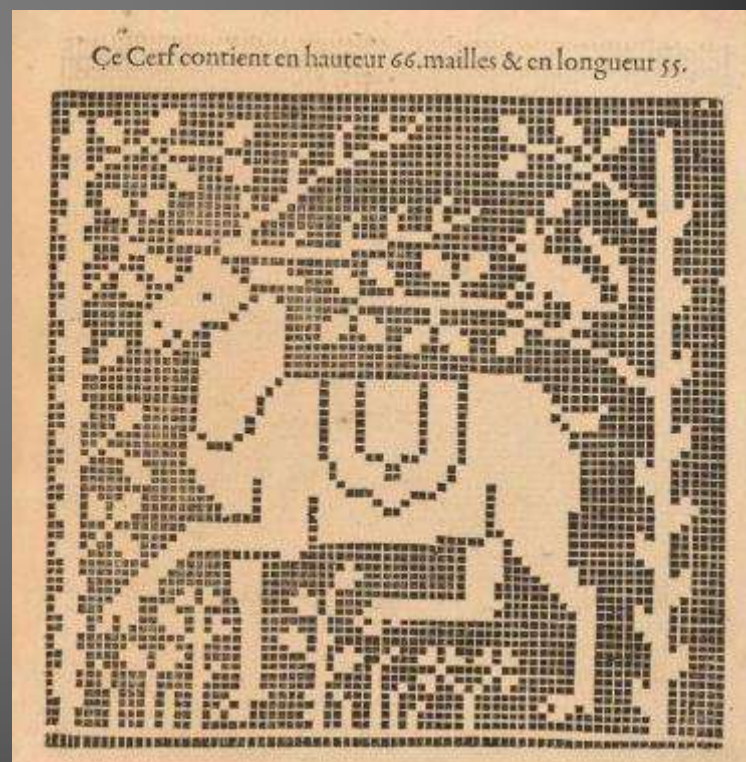
Matteo Florimi. *Fiori di ricami, nuovamente posti in luce.* 1593



Frederic Vinciolo. *Les singuliers et nouveaux pourtraicts*. Paris, 1588

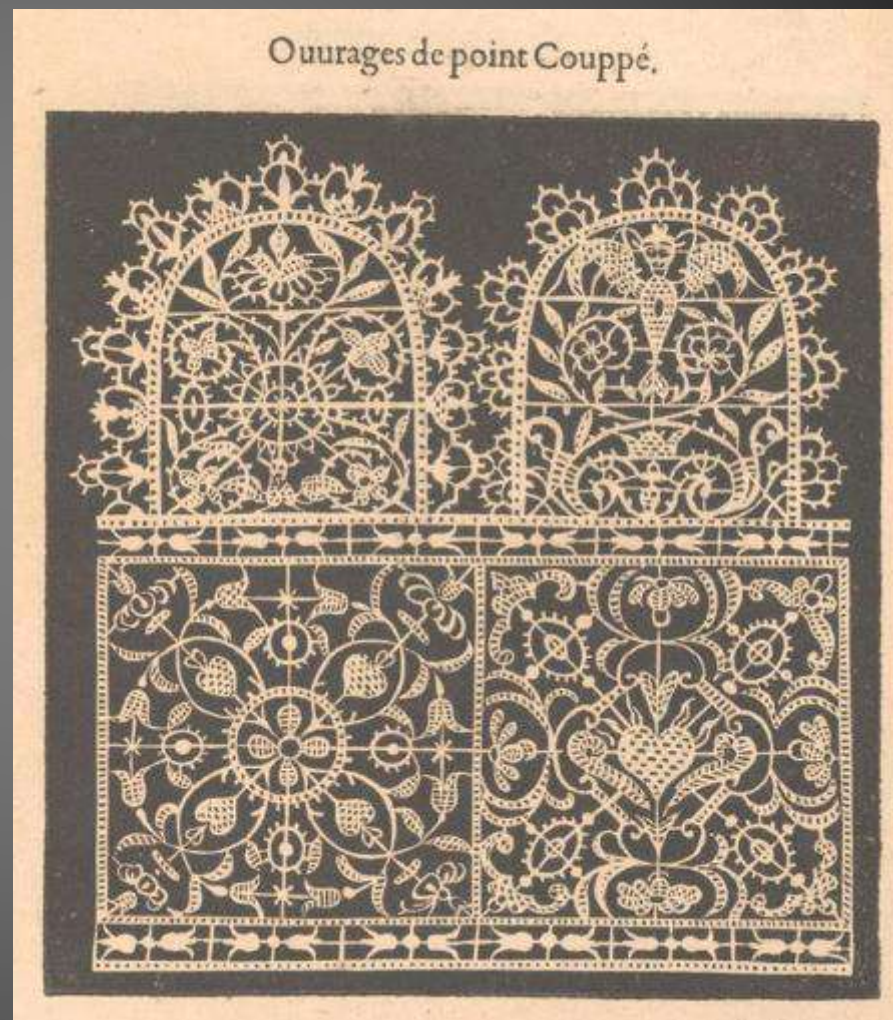
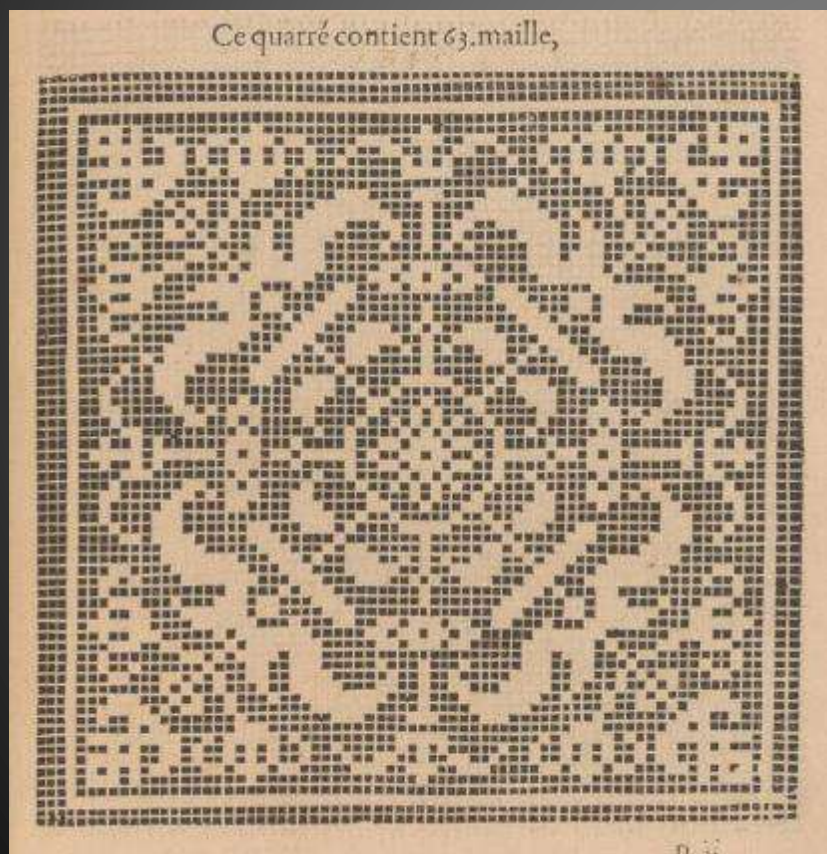


Grāmātā doti paraugi izšuvumiem
ar izgriešanu jeb *lacis* un izšuvuma
tīklam ar pavedienu savilkšanu



Federic de Vinciolo. *Les singuliers et nouveaux pourtraicts*. Paris, 1588, 1603

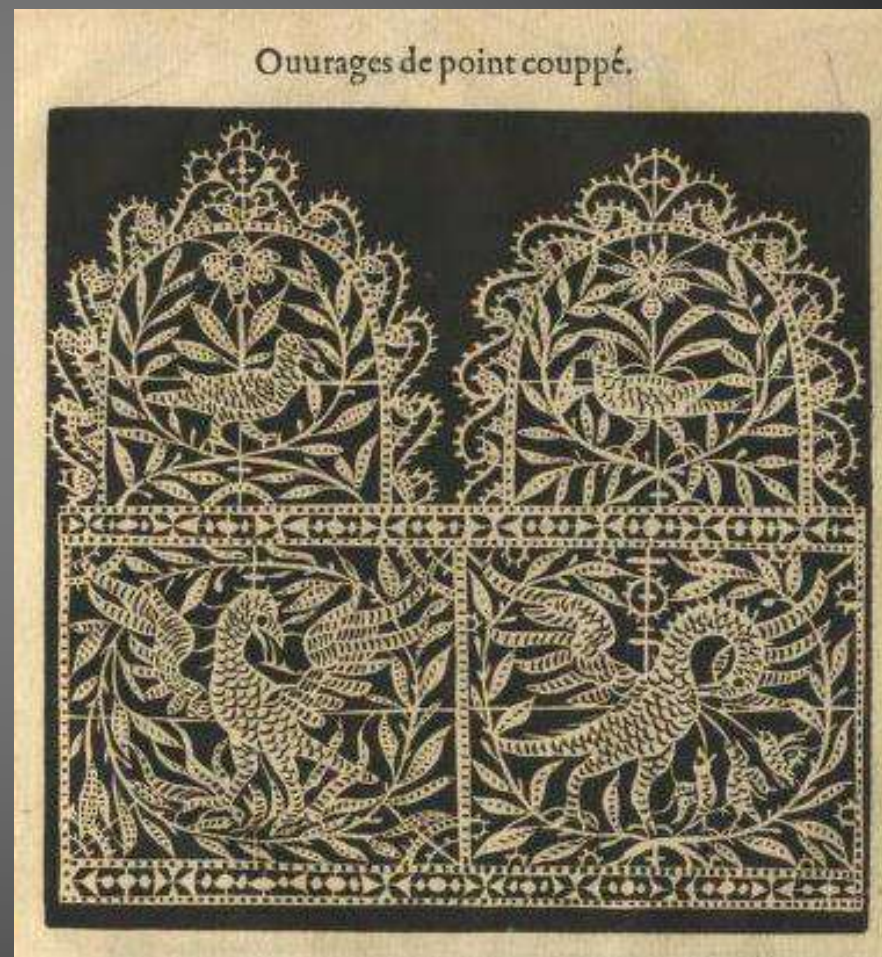
Paraugs izšuvumam ar pavedienu savilkšanu



New Modelbuch von allerhand sonderbarn schönen Mödeln. Strasburg, 1594
Federic de Vinciolo. *Les singuliers et nouveaux pourtraicts.* Paris, 1603

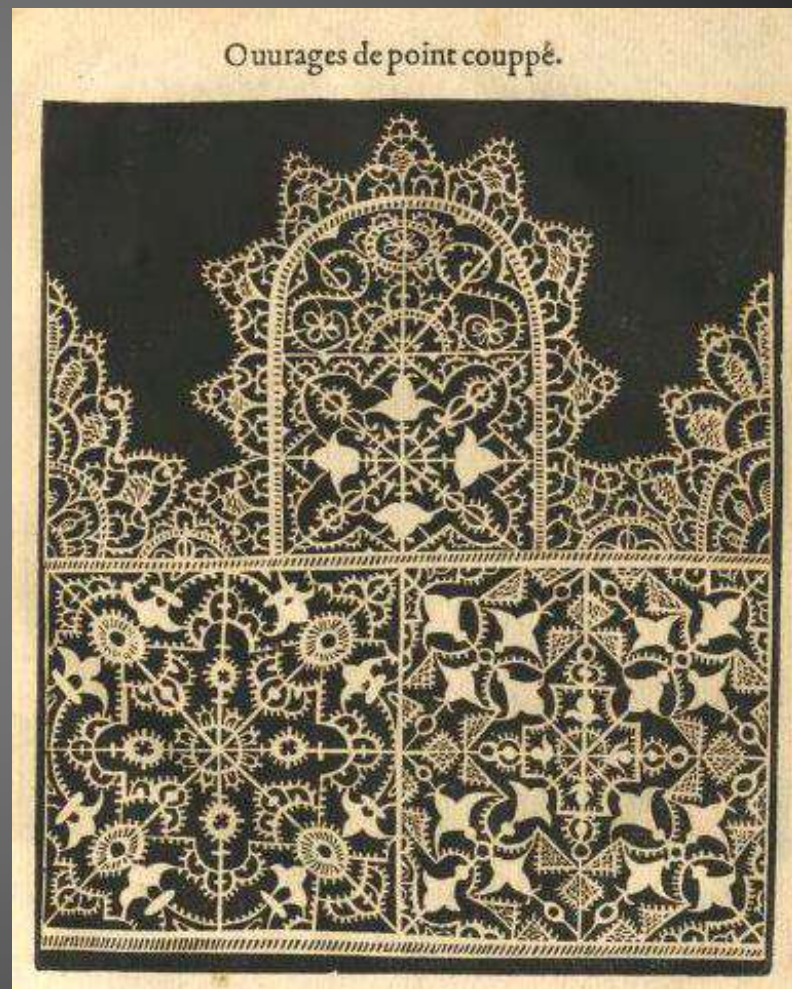
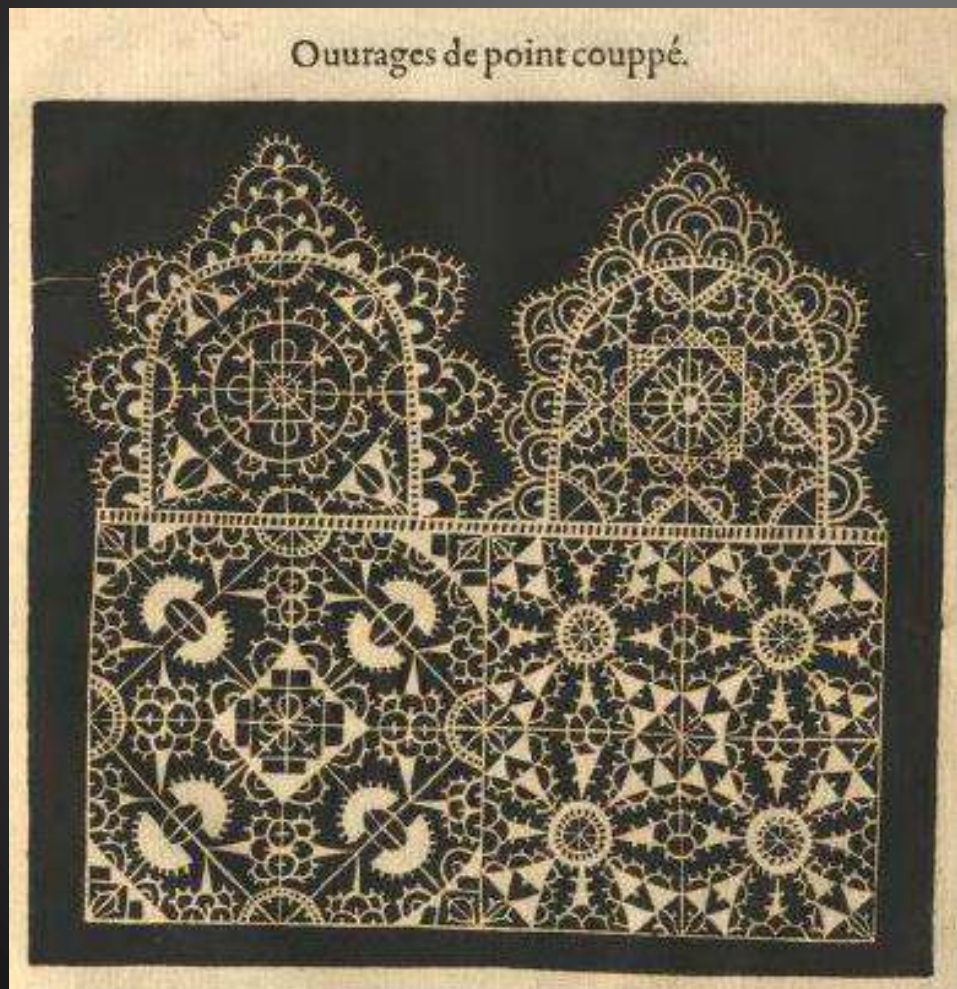


Paraugs izšuvumam ar izgriešanu – *point coupé*



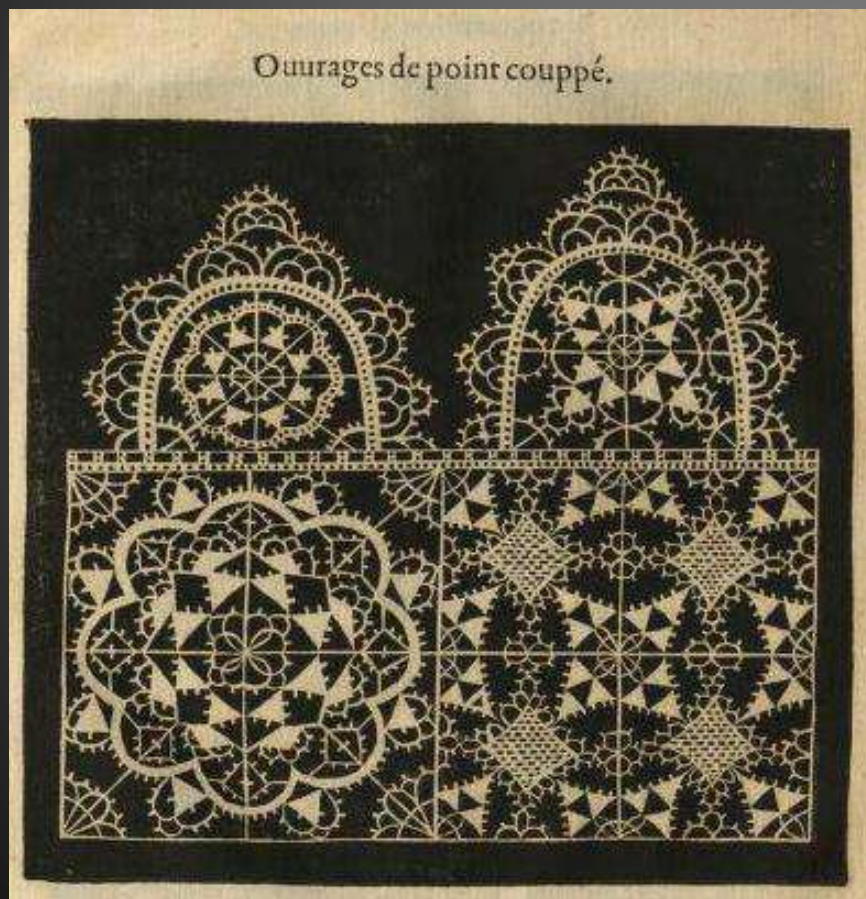
Federic de Vinciolo. *Les singuliers et nouveaux pourtraicts*. Paris, 1603

Paraugi izšuvumiem ar izgriešanu – *point coupé*

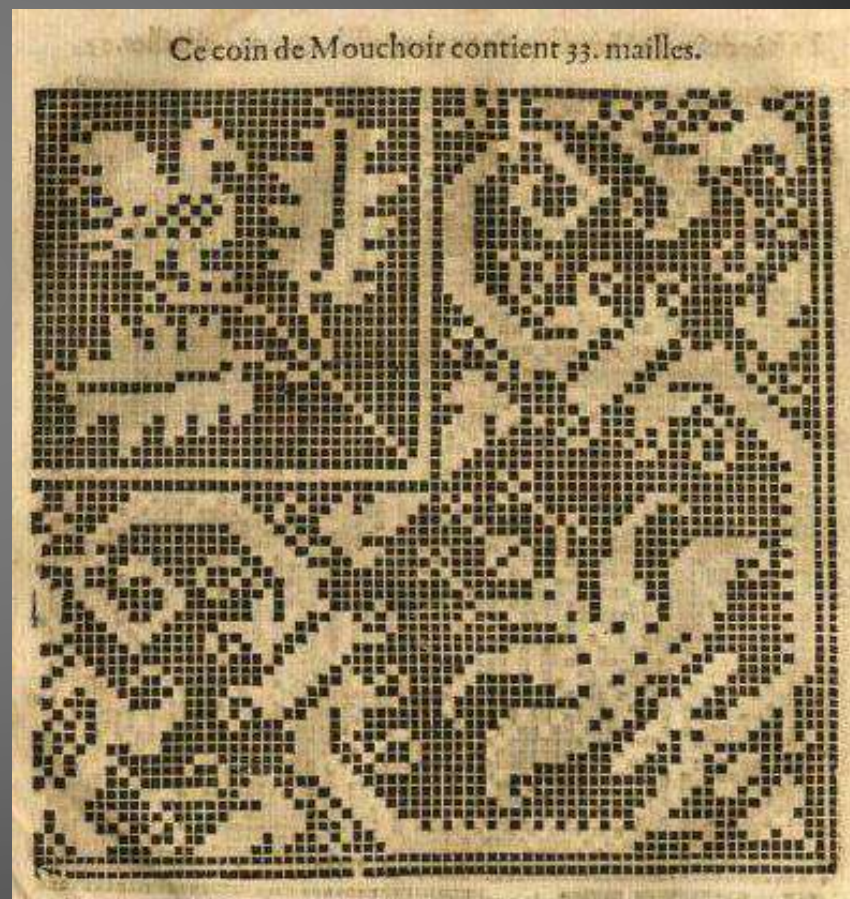


Federic de Vinciolo. *Les singuliers et nouveaux pourtraicts*. Paris, 1603

Izgriezuma izšuvums – *point coupé*



Izšuvuma paraugs kabatlakatiņa stūrim ar apvienotu pavedienu veidotu tīklu

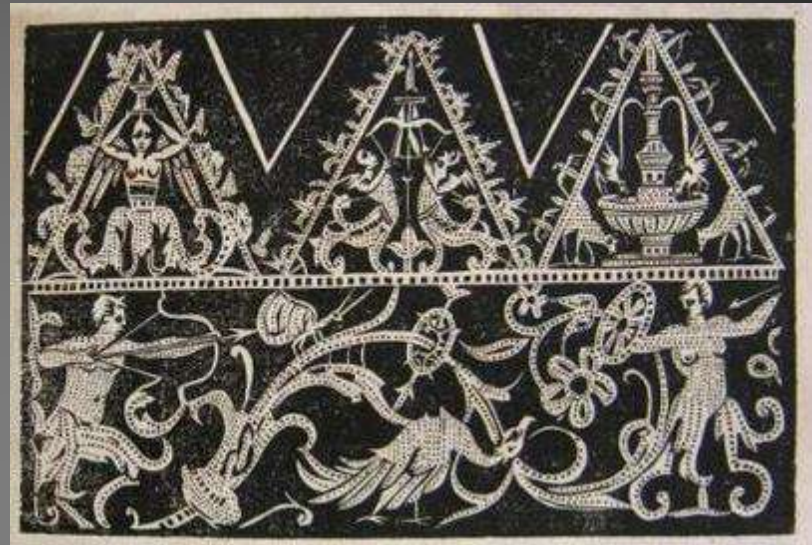
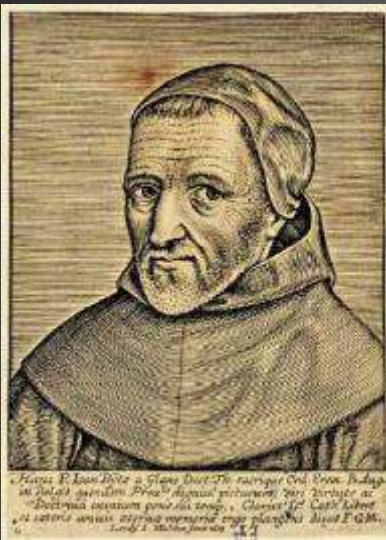


Gervasius Fabricius. *Album Amicorum*. 1603

Trīs izšuvējas un mežģīņu pinēja



Jan de Glen. *Du devoir des filles*. Liege, 1597

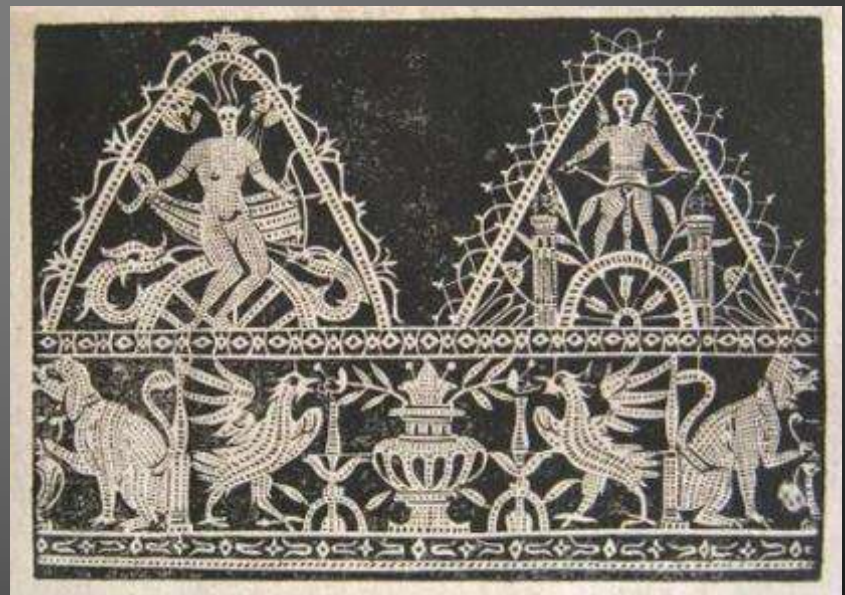


DV DEVOIR DES FILLES
TRAICTE BRIEF, ET FORT VTILE,
DIVISE EN DEUX PARTIES: LA PREMIERE EST,
DE LA DIGNITE DE LA FEMME, DE SES BONS DEPORTEMENTS, ET DES
usages des bonnes parties & quelques reprimandes aux filles, qui tendent au mariage. L'autre traite de
la Vagance, de son excès & de ses prescriptions necessaires à celles, qui en font profession,
des moyens de la contraindre, & de plusieurs autres choses, qui se ver-
ront plus à plain au sommaire des chapitres.

Par Frere JEAN BAPTISTE DE GLEN, Docteur en Theologie de la Faculté
de Paris, & Prieur des Augustins les Lieges.

Il y a plusieurs portraits & ouvrages, pour toutes sortes de Lingetie,
de JEAN DE GLEN: le tout dédié
A Madame Anne de Croÿ, Marquise de Kentz, &c.

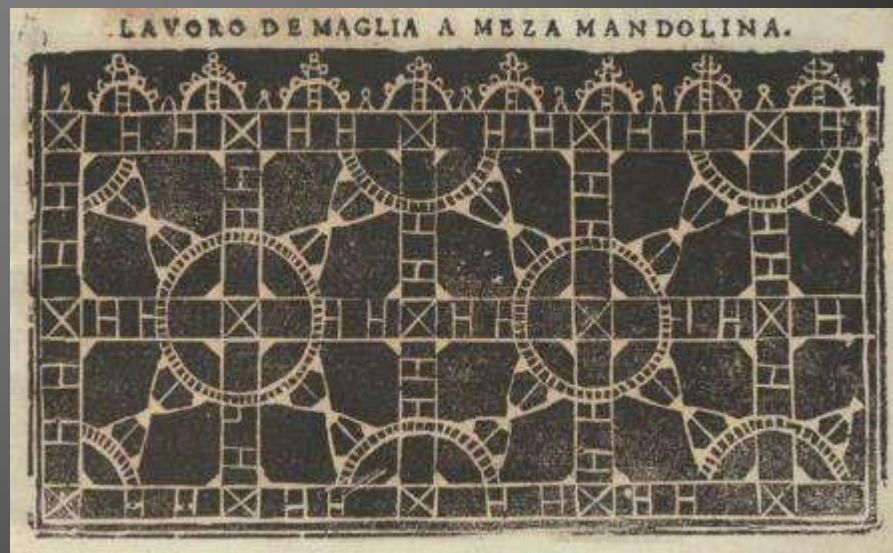
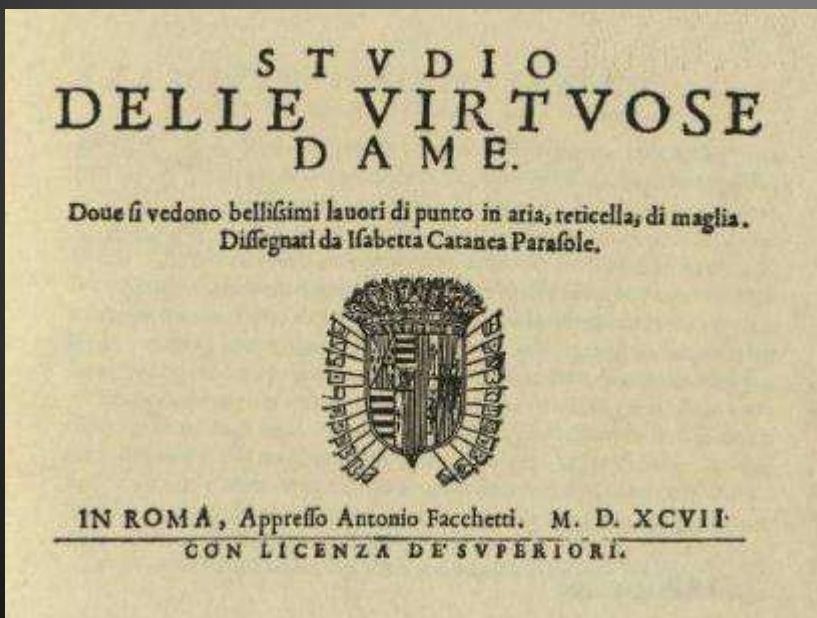
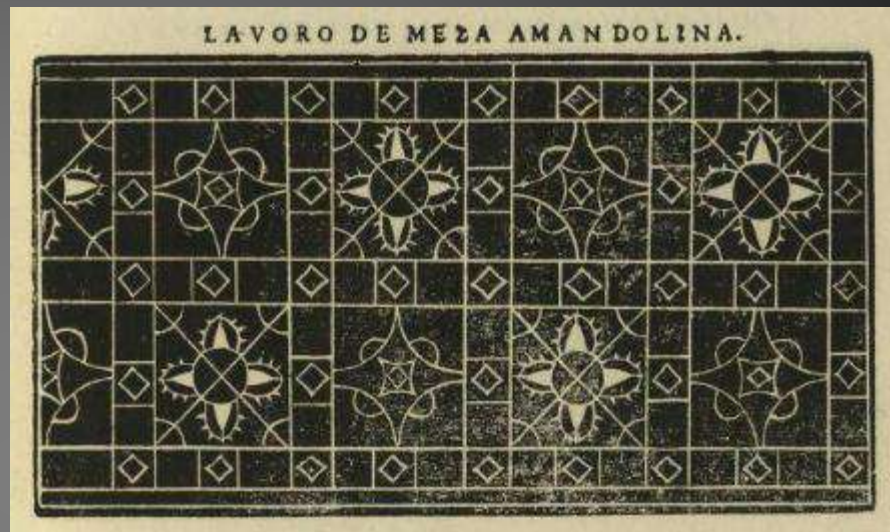
LIEGE, CHEZ JEAN DE GLEN, 1597.



Isabetta Catanea Parasole. *Studio delle virtuose dame*. Roma, 1597



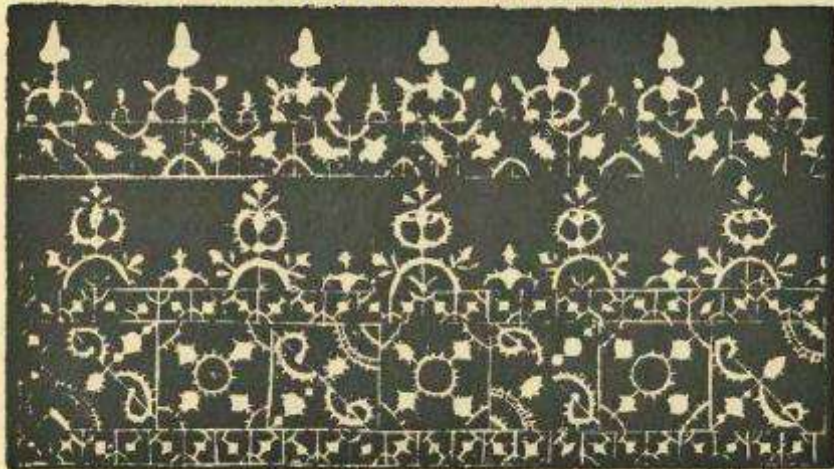
Paraugi
Mezza mandolina
tiklam



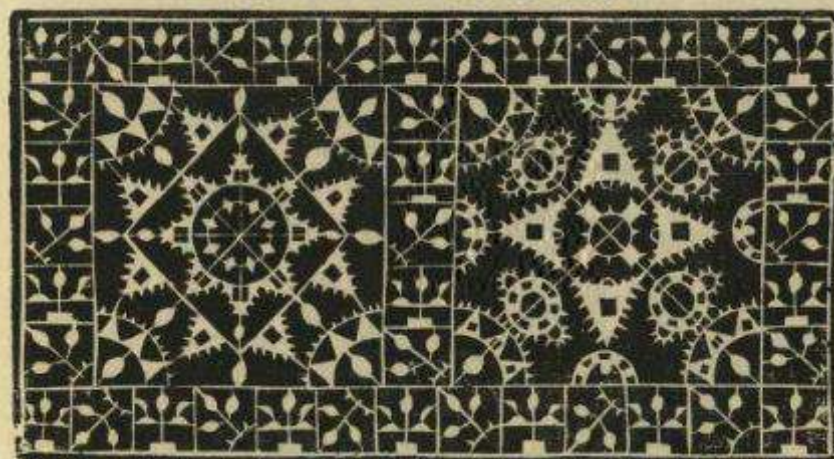
Isabetta Catanea Parasole. *Studio delle virtuose dame*. Roma, 1597

Paraugi reticellas izšuvumam

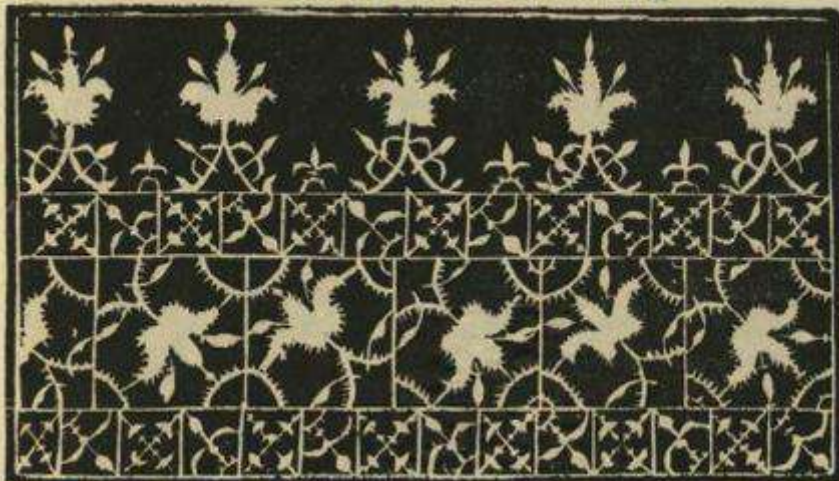
LAVORO DE PONTO RETICELLA:



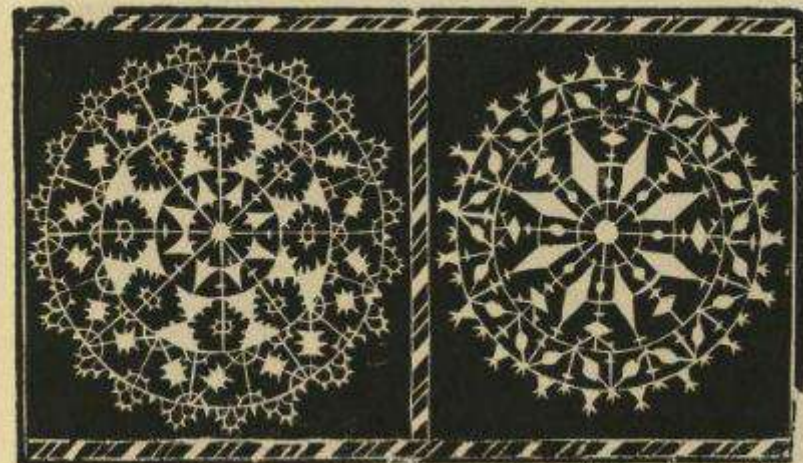
LAVORO DE PONTO RETICELLA.



LAVORO DE PONTO RETICELLA.



LAVORO DE PONTO RETICELLA.

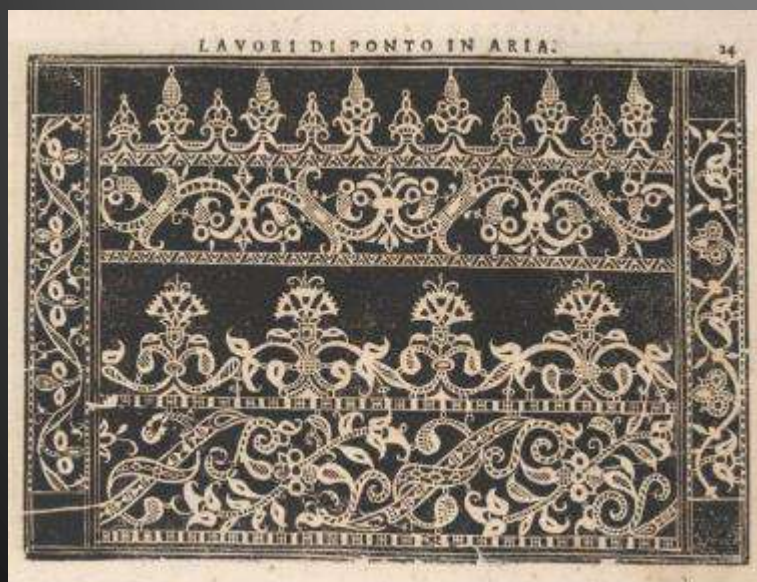


Isabetta Catanea Parasole. *Studio delle virtuose dame*. Roma, 1597

Paraugi izšuvumam “gaisā” – *punto in aria*

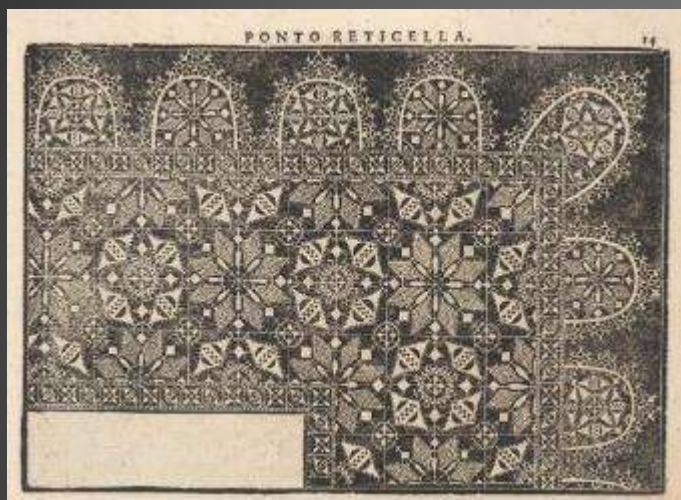


Isabetta Catanea Parasole. *Fiore d'ogni vertu per le nobili et honeste matrone.*
Roma, 1610

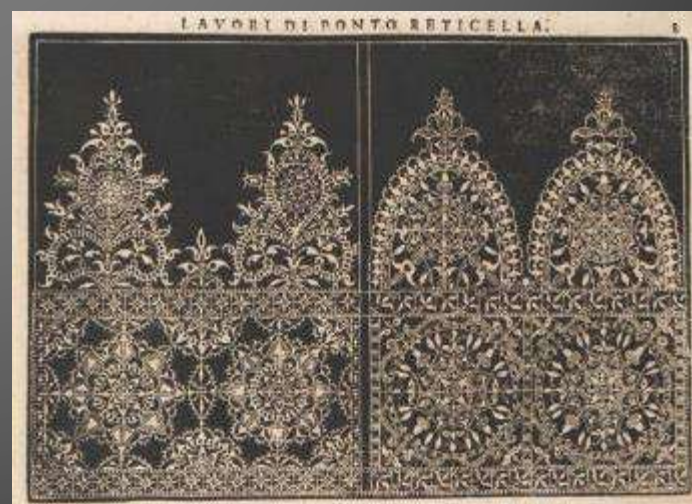
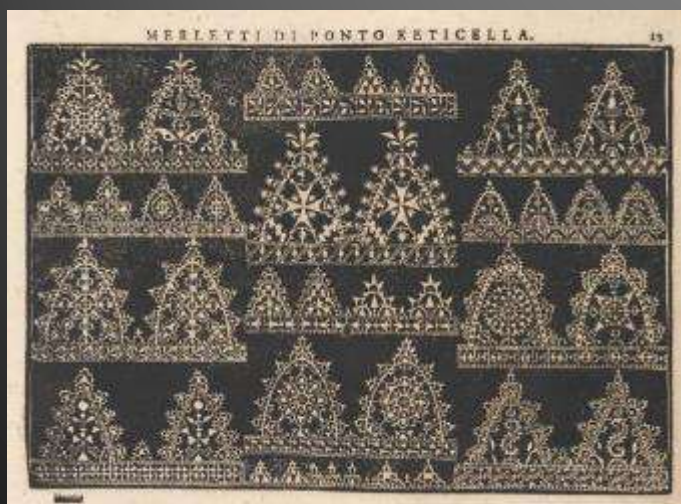


Isabetta Catanea Parasole. *Fiore d'ogni vertu per le nobili et honeste matrone.*
Roma, 1610

Paraugi retičellas mežģīnēm



Paraugs pītai mežģīnei



Mežģīņu pinējas

1600



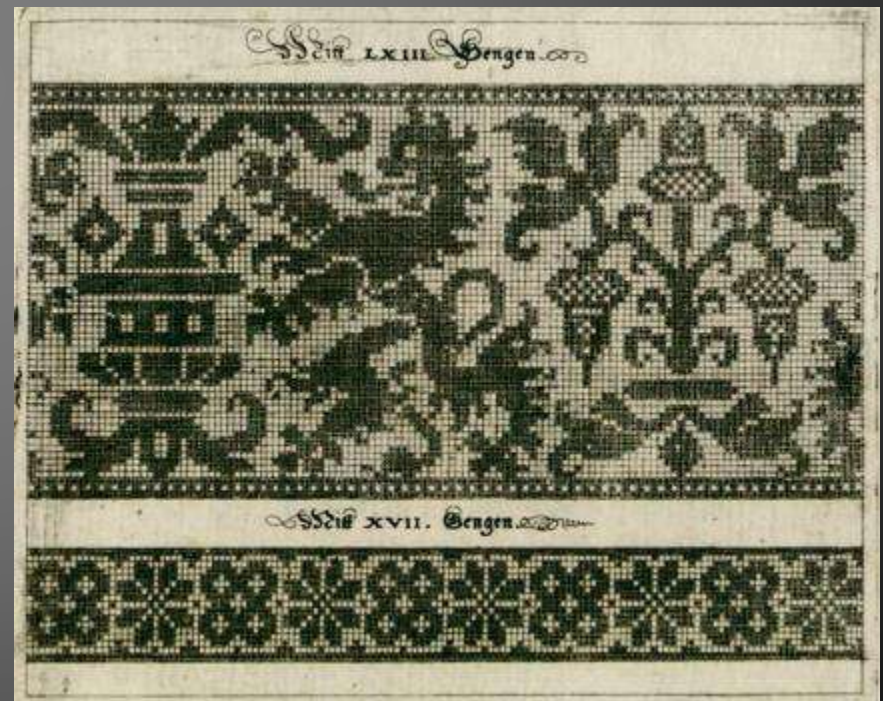
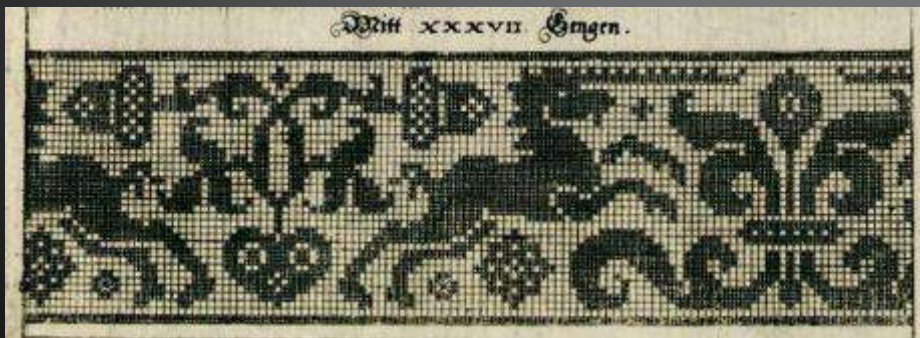
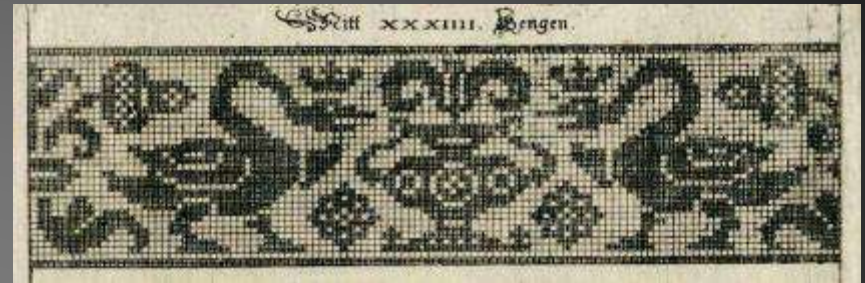
1630



Johann Siebmacher. *Schön Neues Modelbuch*. Nürnberg, 1597



Johann Siebmacher. *Schön Neues Modelbuch*. Nürnberg, 1597



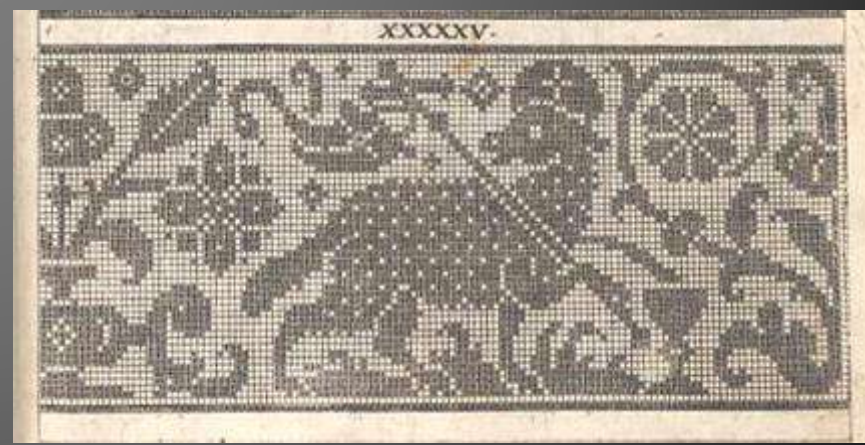
Johann Siebmacher. *Newes Modelbuch in Kupfer*. Nürnberg, 1604



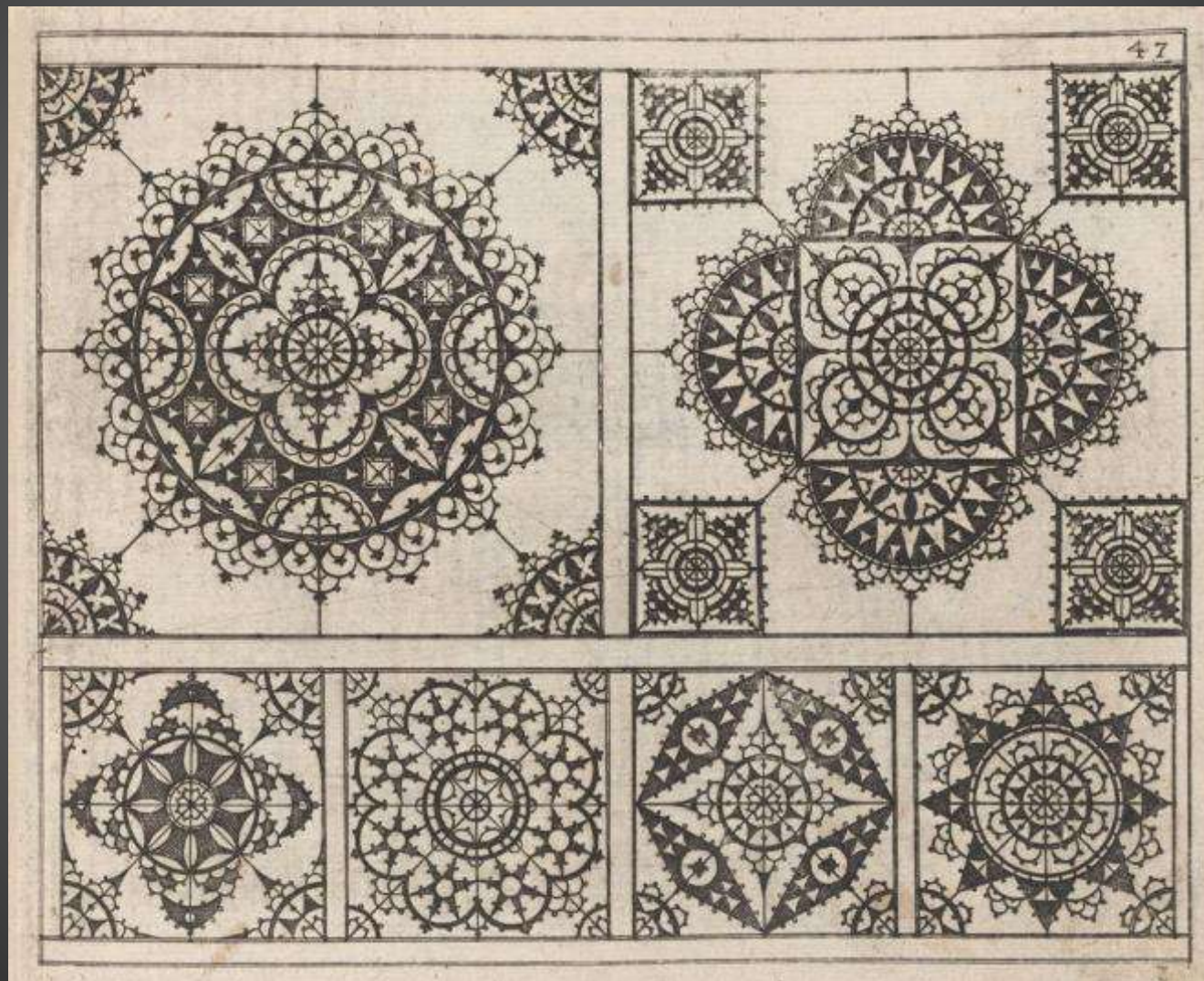
Johann Siebmacher. *Newes Modelbuch in Kupfer*. Nürnberg, 1604
John Taylor. *The Needles Excellency*. London, 1631, 1636



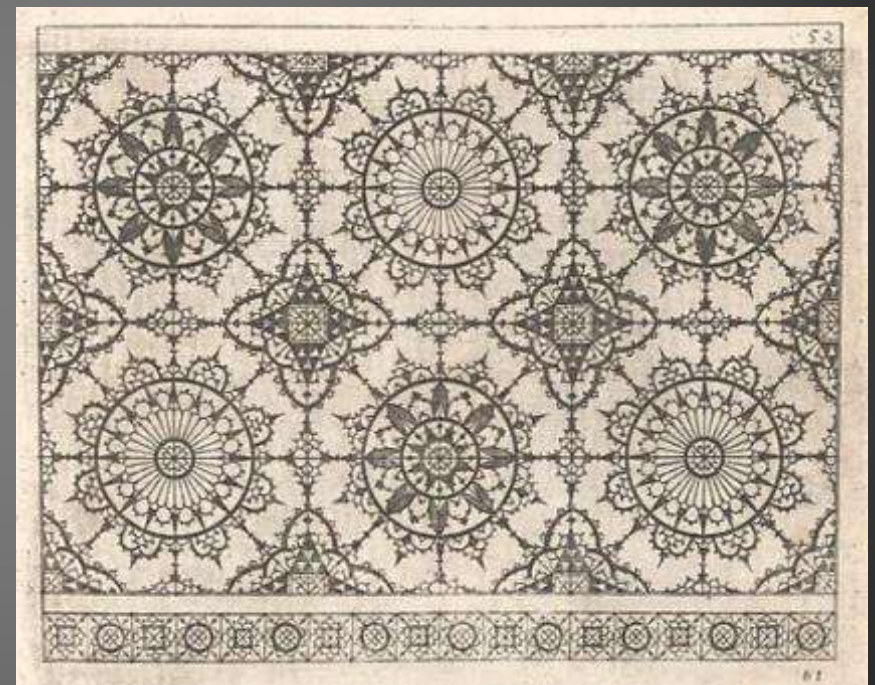
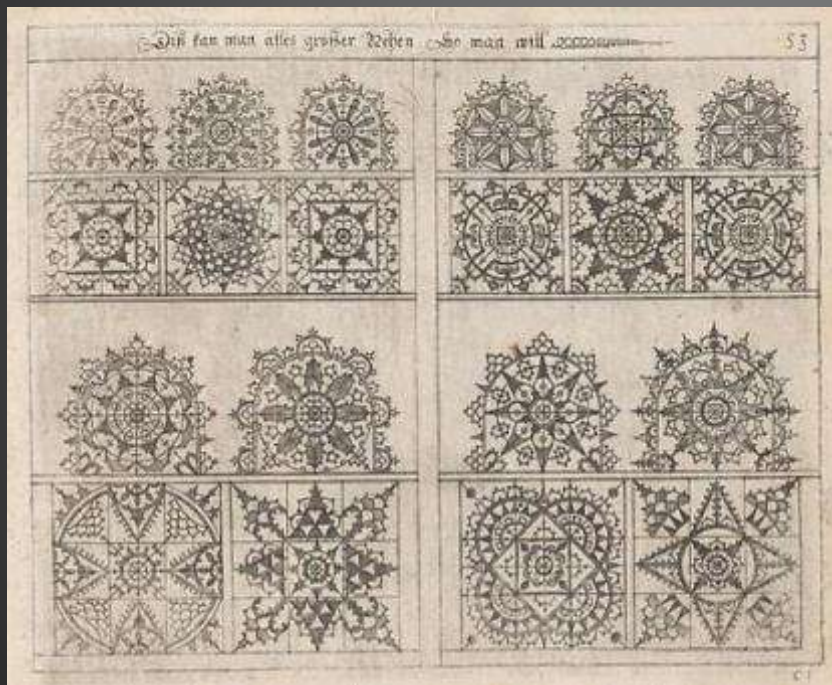
Johann Siebmacher. *Newes Modelbuch in Kupfer*. Nürnberg, 1604



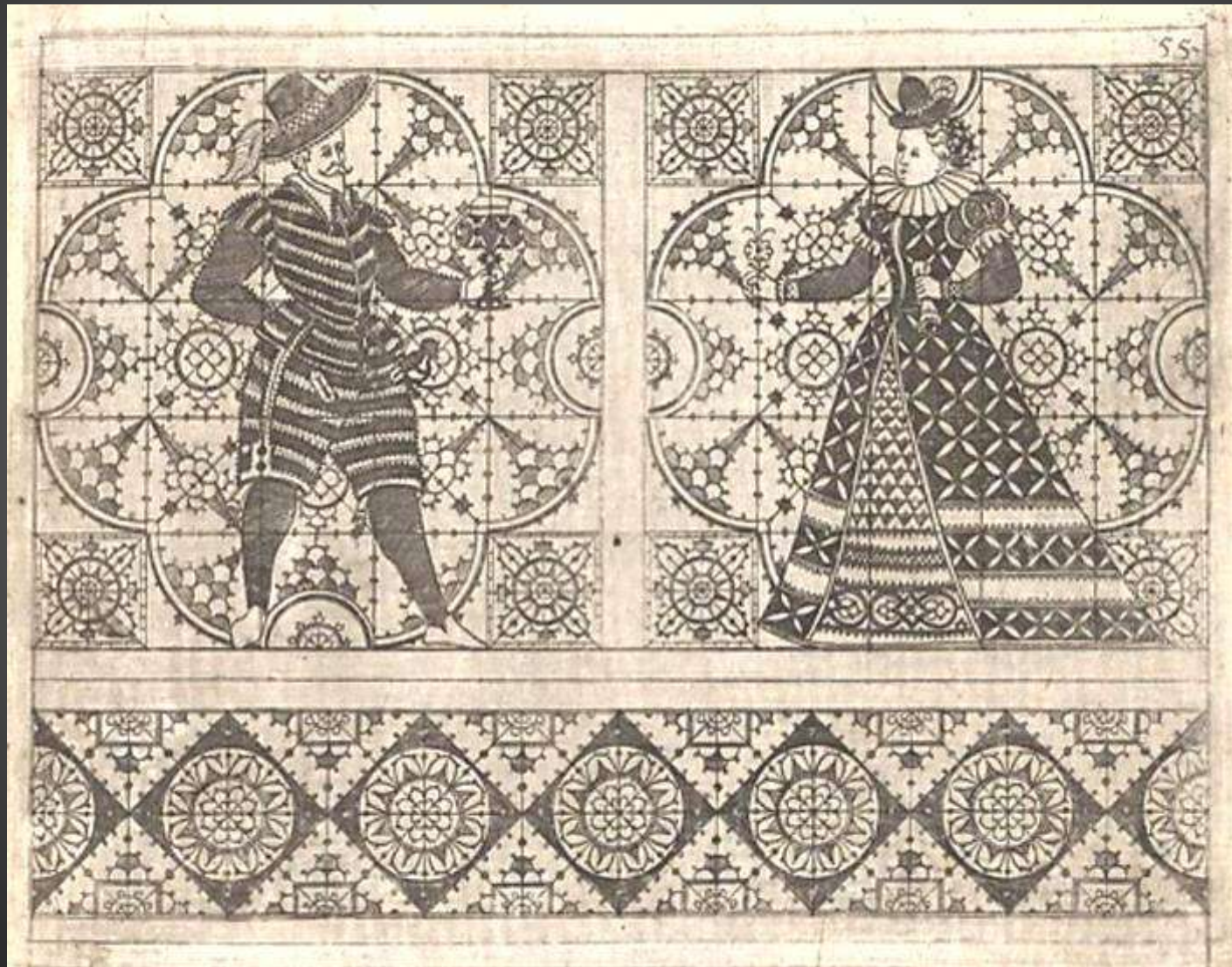
Johann Siebmacher. *Newes Modelbuch in Kupfer*. Nürnberg, 1604



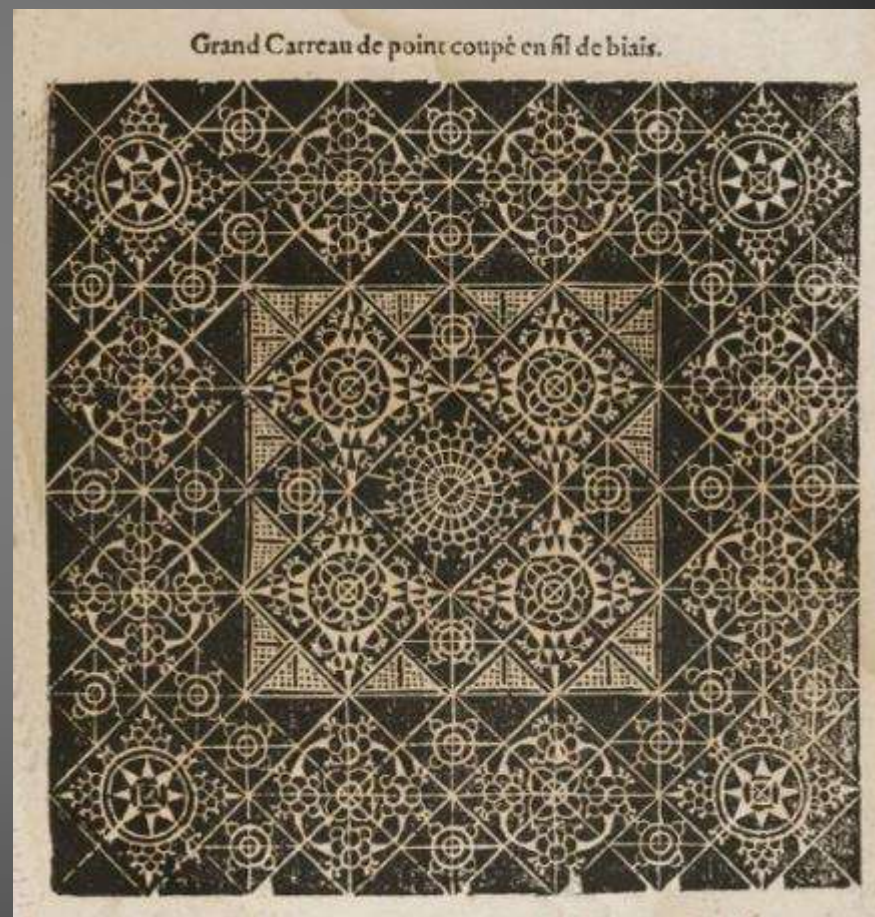
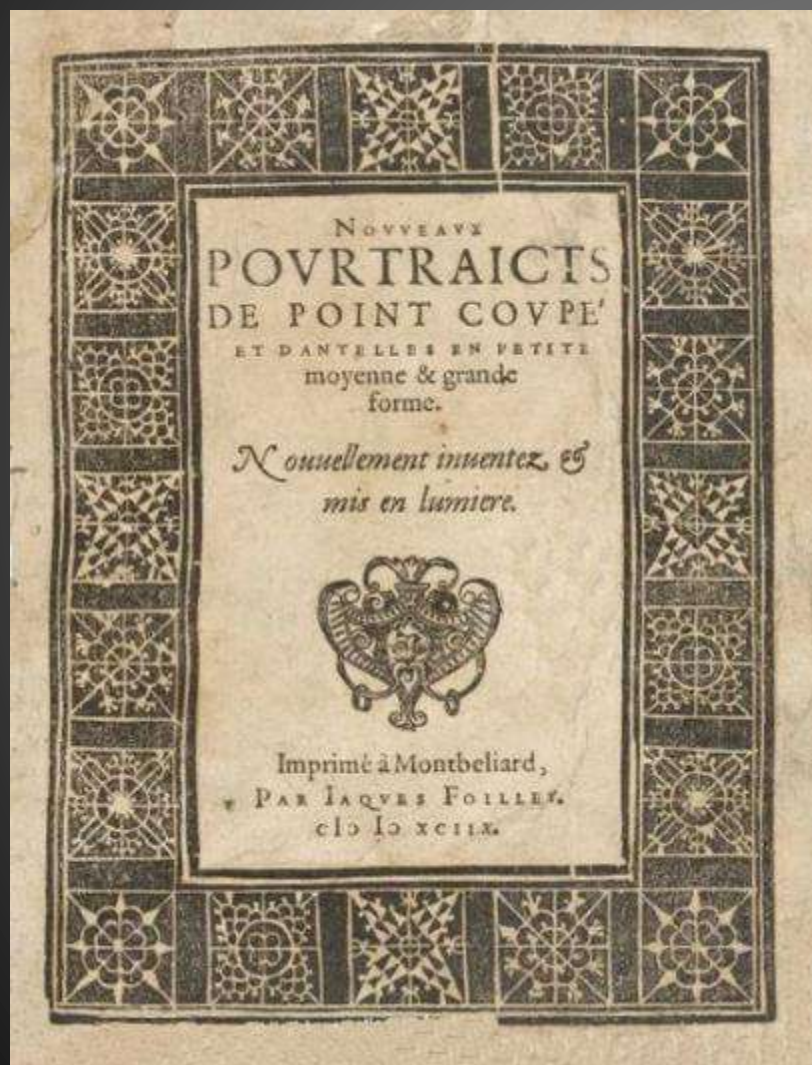
Johann Siebmacher. *Newes Modelbuch in Kupfer*. Nürnberg, 1604



Johann Siebmacher. *Newes Modelbuch in Kupfer*. Nürnberg, 1604

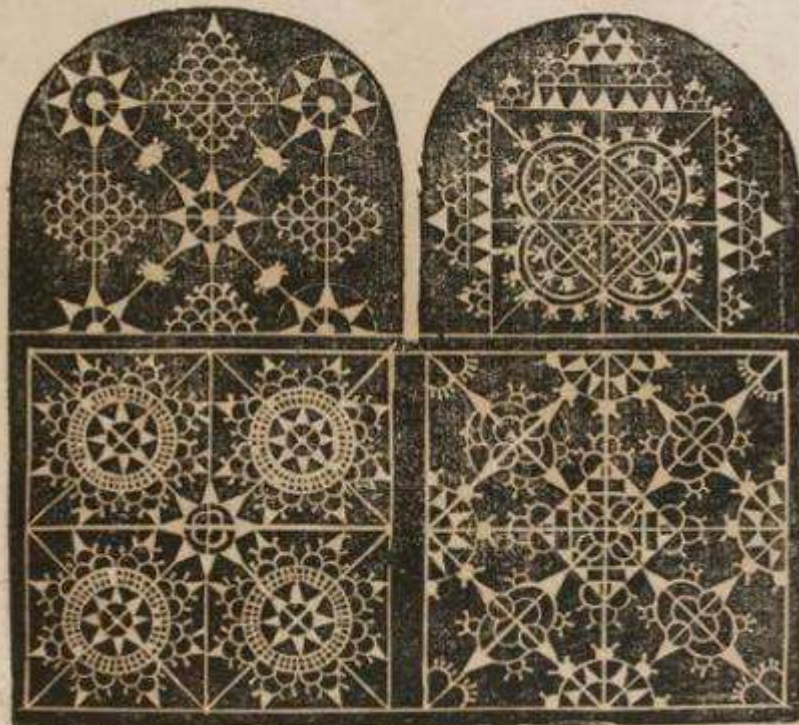


Jaques Foillet. *Nouveaux pourtraicts de point coupé.* 1598

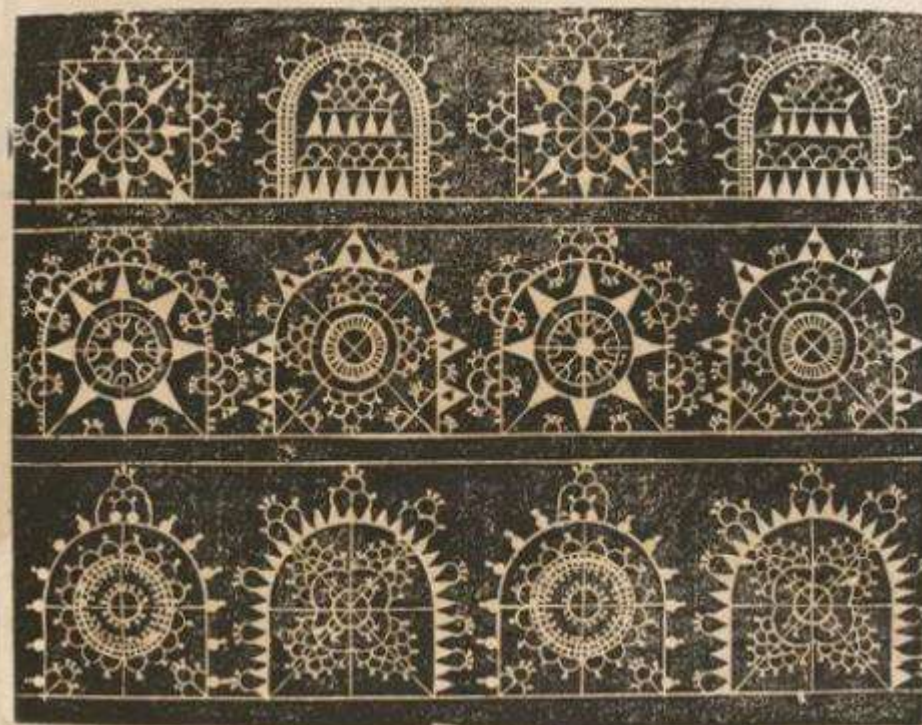


Jaques Foillet. *Nouveaux pourtraicts de point coupé.* 1598

Moyennes dantelles au point devant l'Esguille.



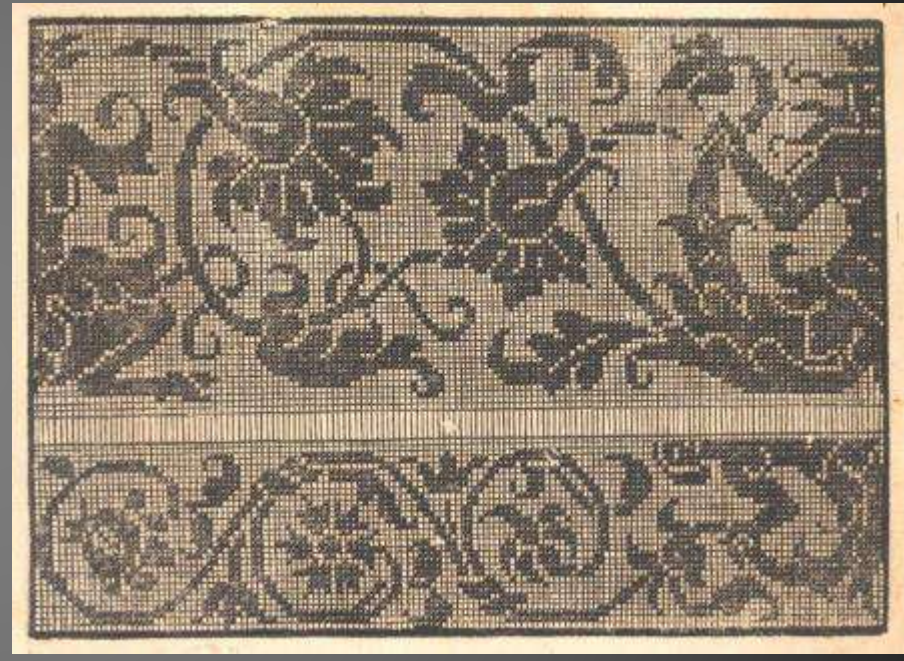
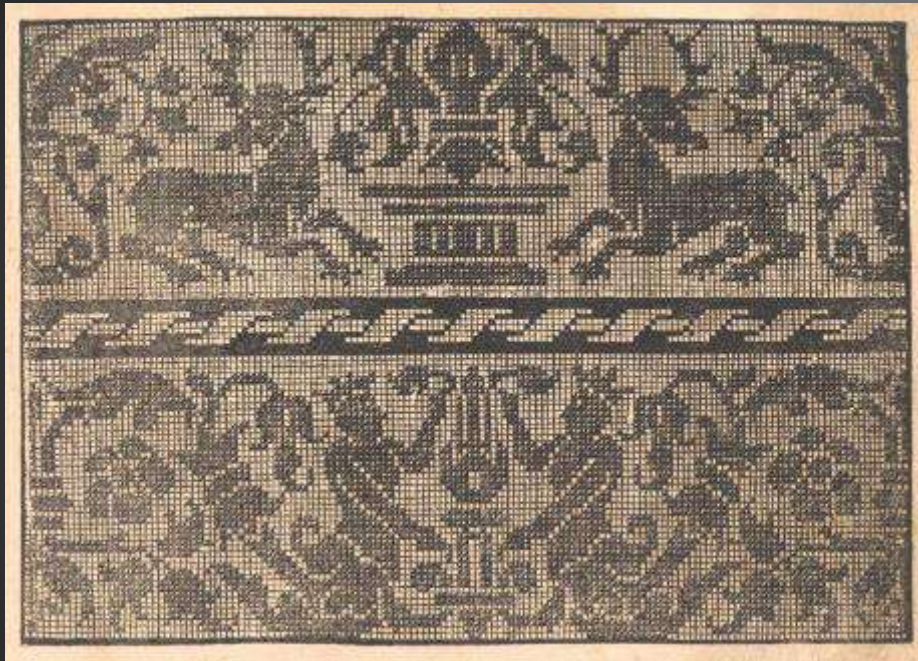
Petites dantelles au point devant l'Esguille.



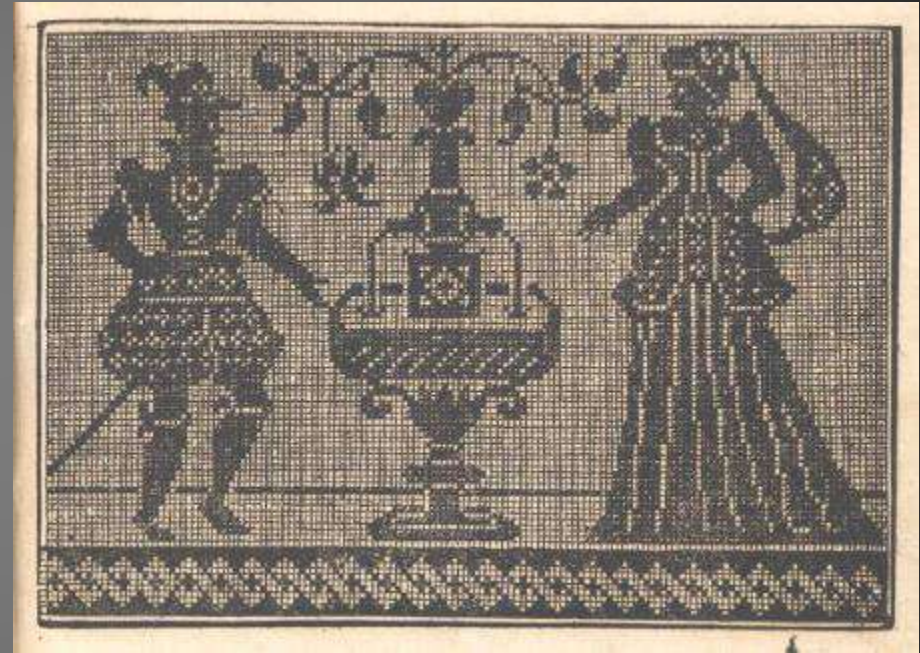
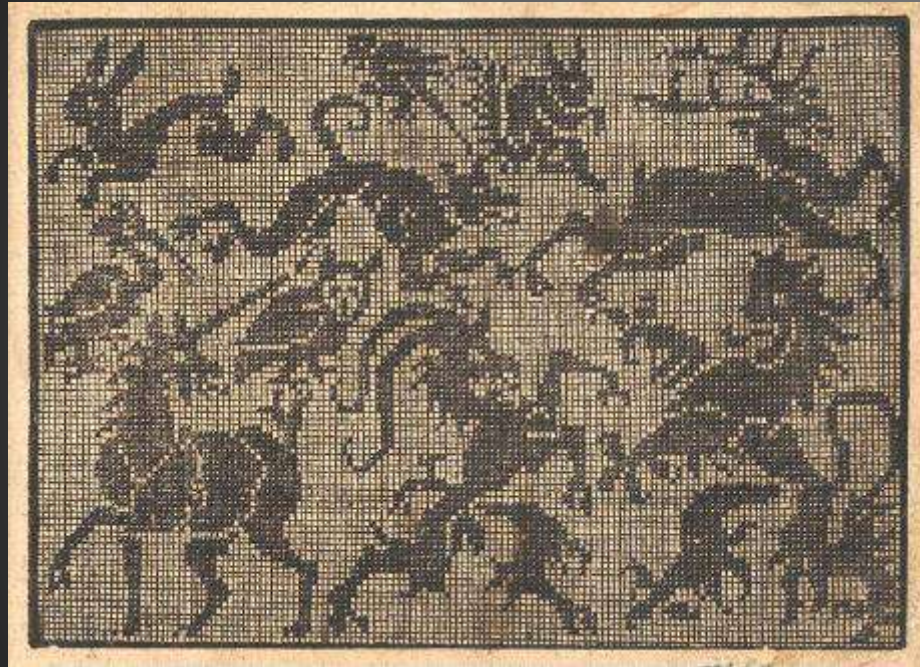
Bernhard Jobin. *New künstlichs Modelbuch.* Strasbourg, 1579



Bernhard Jobin. *New künstlichs Modelbuch*. Strasbourg, 1589, 1600



Bernhard Jobin. *New künstlichs Modelbuch*. Strasbourg, 1589, 1600



Cesare Vecellio. *Corona delle nobili et virtuose donne*. Venetia, 1601

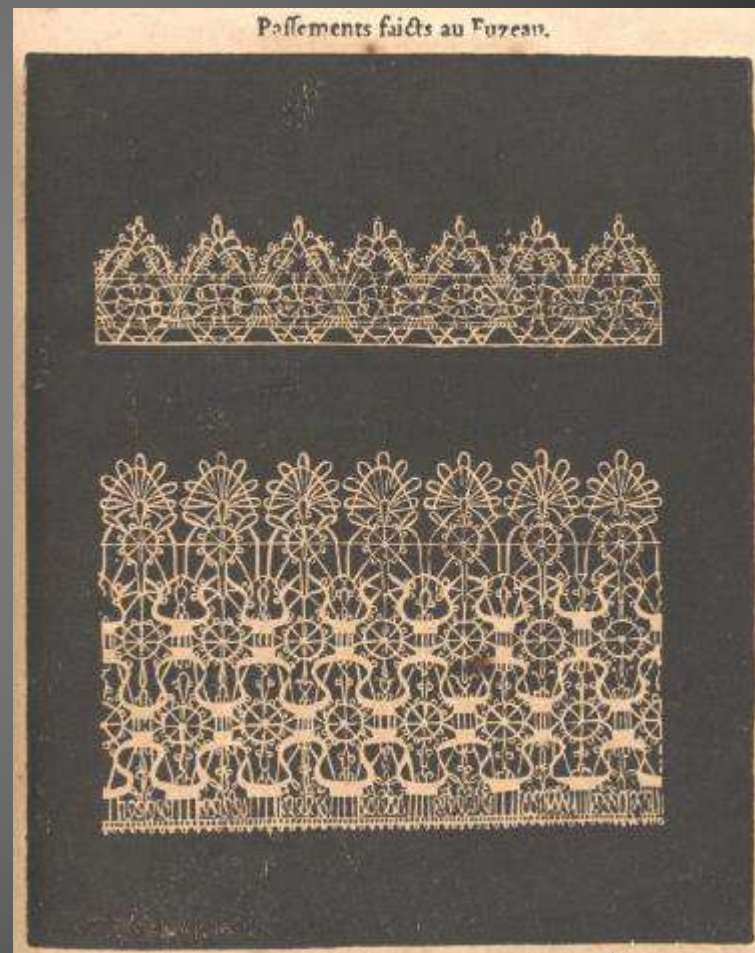
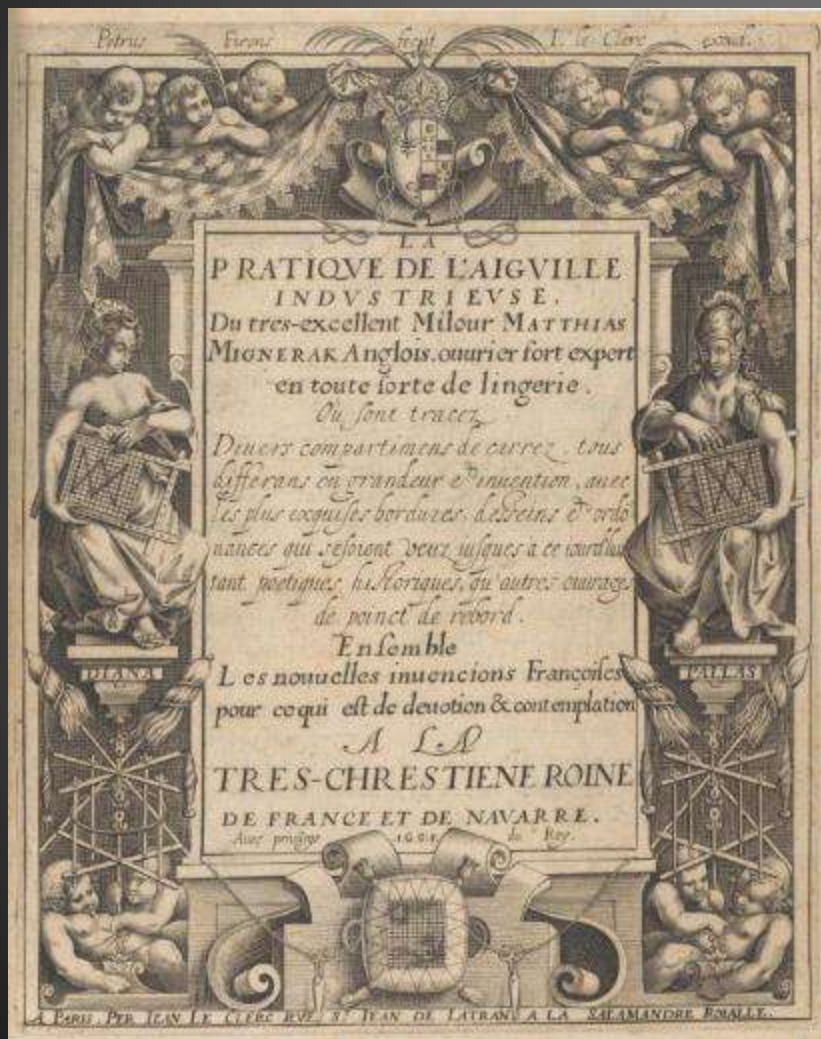


Cesare Vecellio. *Corona delle nobili et virtuose donne*. Venetia, 1601



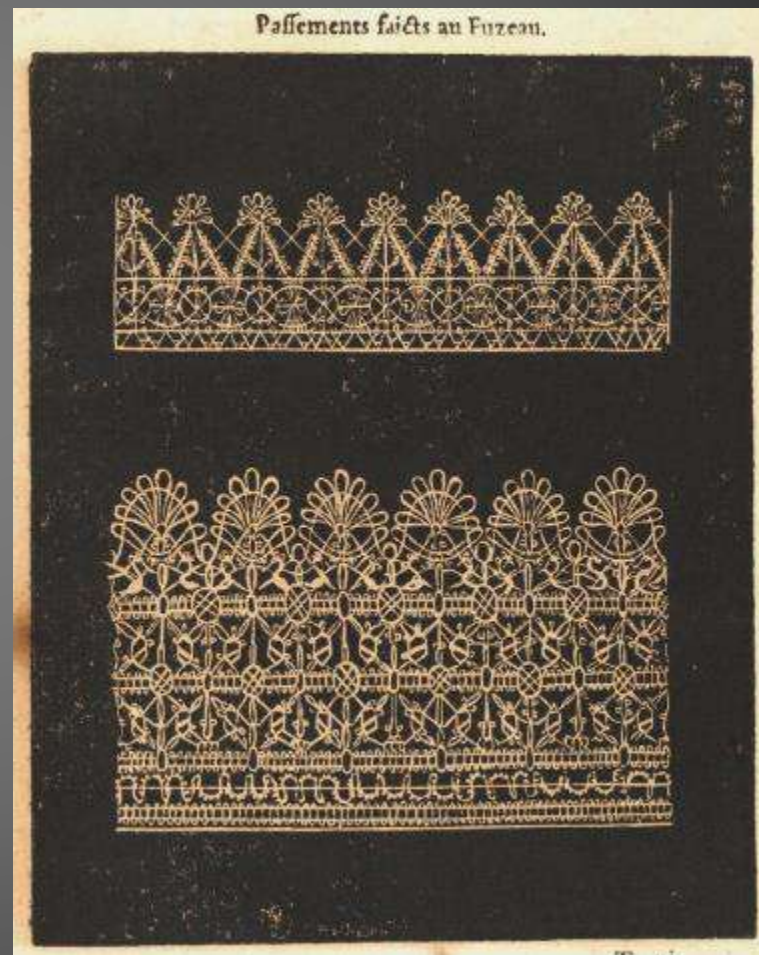
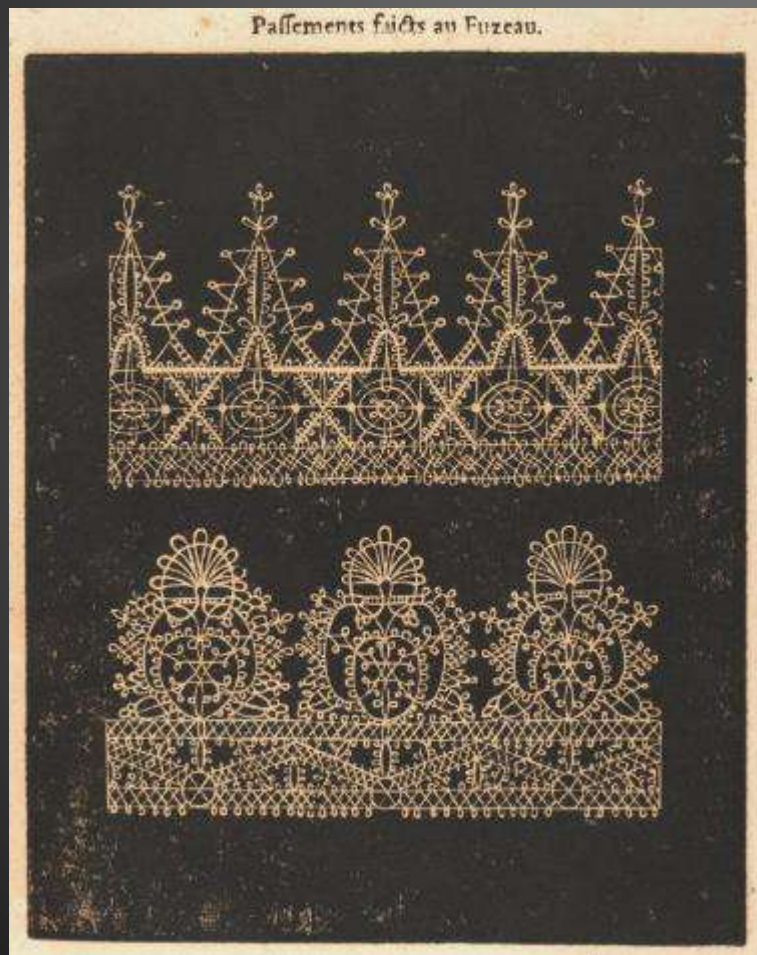
Matthias Mignerak. *La pratique de l'aiguille*. Paris, 1604

Mežģīnes paraugs veidošanai ar spolītēm



Matthias Mignerak. *La pratique de l'aiguille*. Paris, 1604

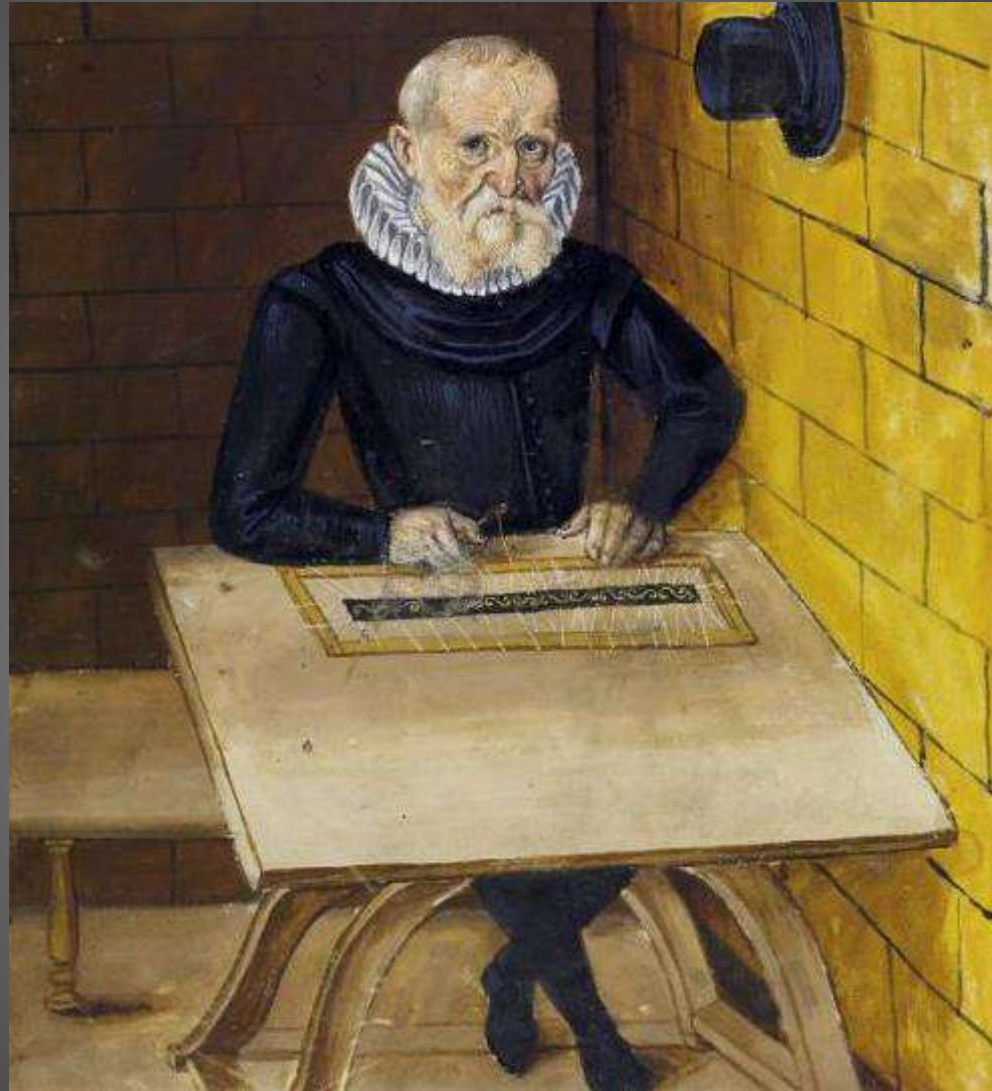
Mežģīnes paraugi veidošanai ar spolītēm



Sigismund Latomus. *Schön neues Modelbuch*. Frankfurt am Main, 1608



1625



1628



Joahims Vtevāls (*Wtewael*)

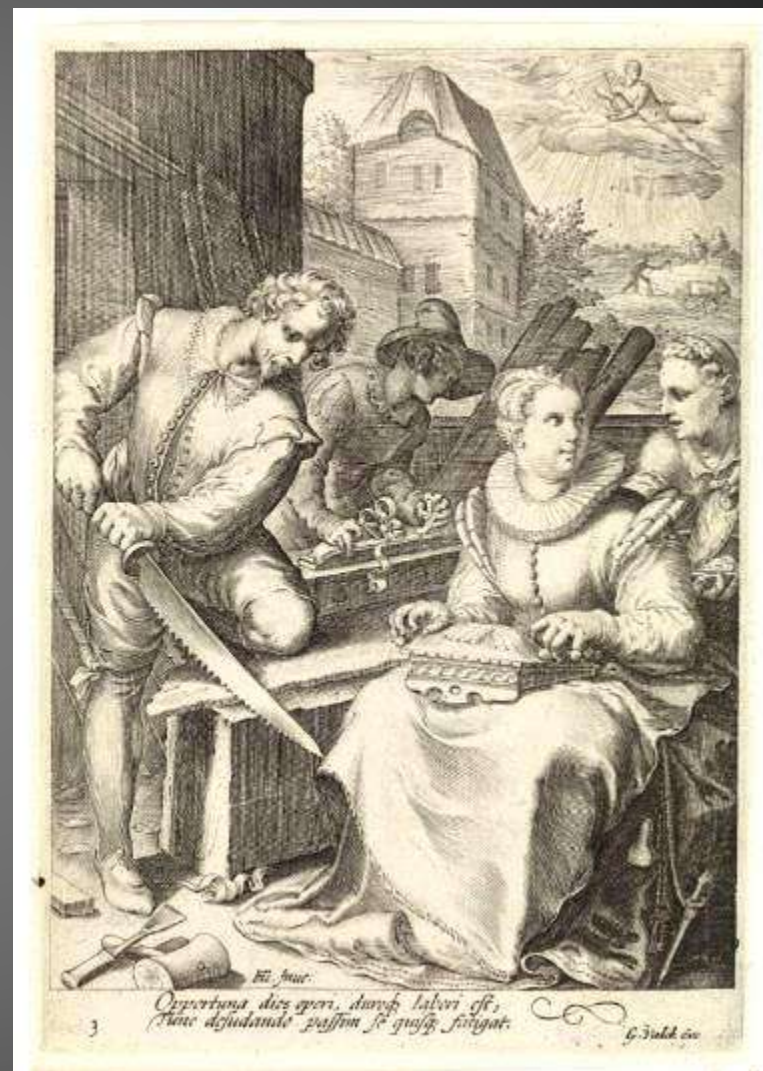
17. gs. izgriezuma izšuvuma paraugs



Izšuvēja. 1627



Mežģīņu pinēja. 1595



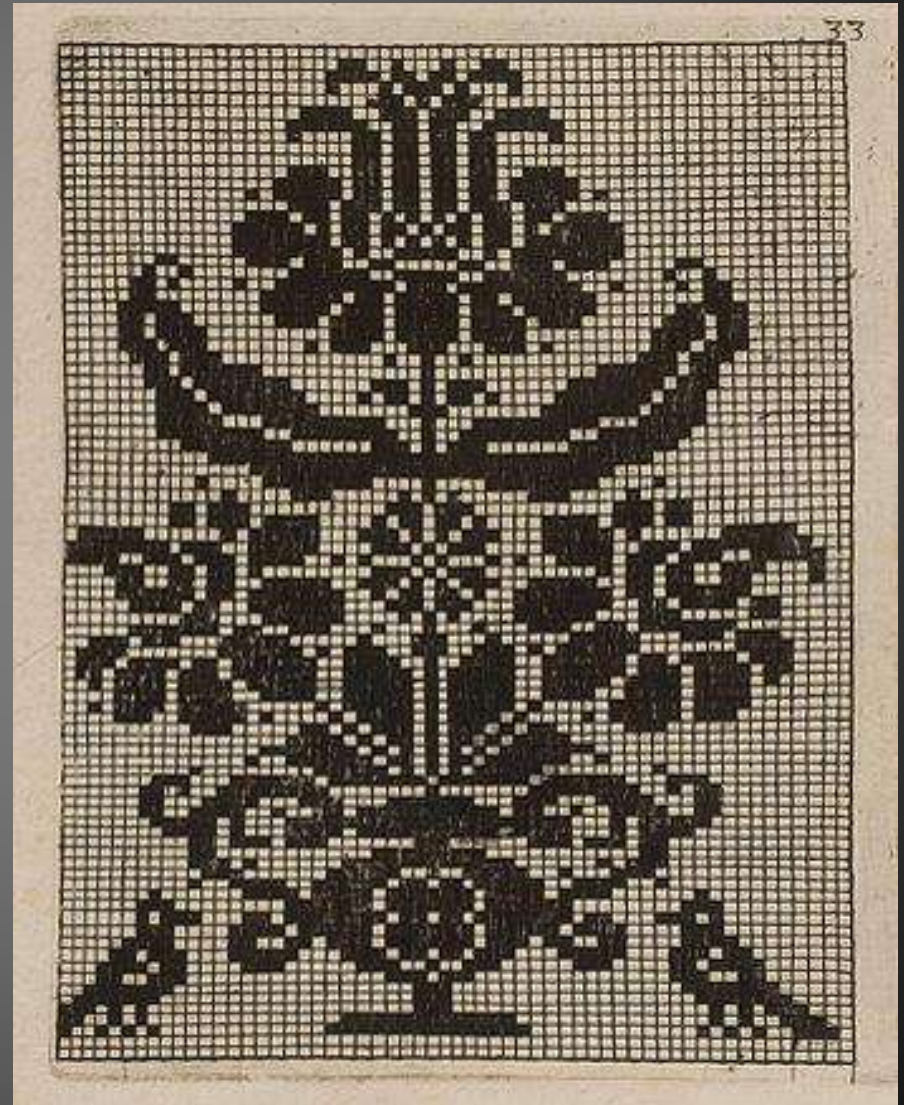
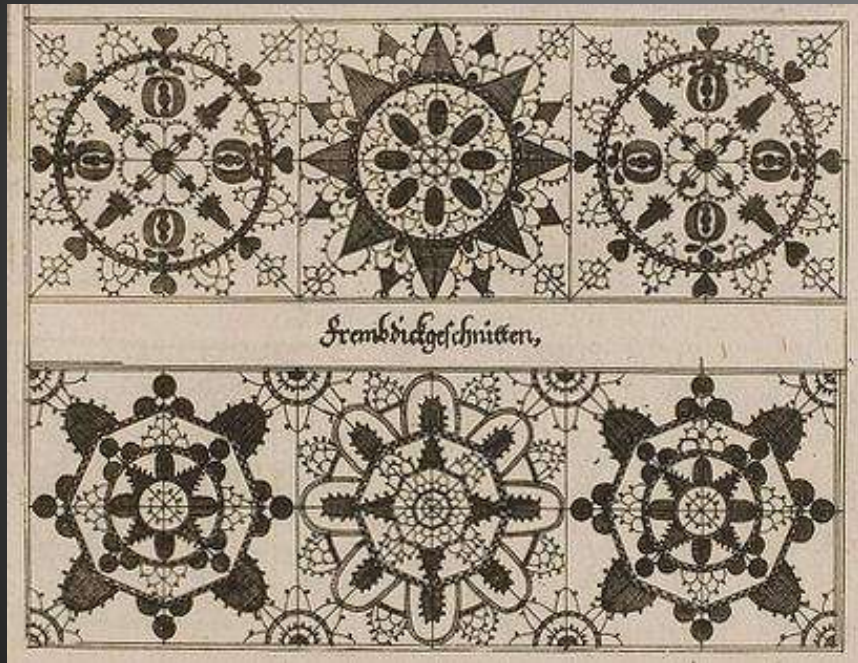
Bartolomeo Danieli. *Vari disegni di Merletti*. Bologna, 1639



Rosina Fürst. *Das neue Modelbuch*. Nürnberg, 1650



Rosina Fürst. *Das neue Modelbuch*. Nürnberg, 1650



1655



1656



Nikolāss Māss (*Maes*)

1656



Nikolāss Māss (*Maes*)

1655



Kvirins van Brekelenkams (*Brekelekom*)

1660



Bernadino's Keils (*Keil*)

1660



Pieters van Slingelandts (*Slingelandt*)

1662



Gerits Dous (*Dou*)

1664



Kaspars Nečers (*Netscher*)

1666



Jobs Berkheide (*Berckheyde*)

1669



Vermērs van Delfts

1720



Džakomo Čeruti (*Ceruti*)

Carlo Goldoni. *La scola moderna*. 1759



Carlo Goldoni. *La scola moderna*. 1759



Margaretha Helm. *Continuatio der Kunst- und Fleiß-übenden Nadel-
Ergötzung.* Nürnberg, 1725



Margaretha Helm. *Continuatio der Kunst- und Fleiß-übenden Nadel-
Ergötzung.* Nürnberg, 1725



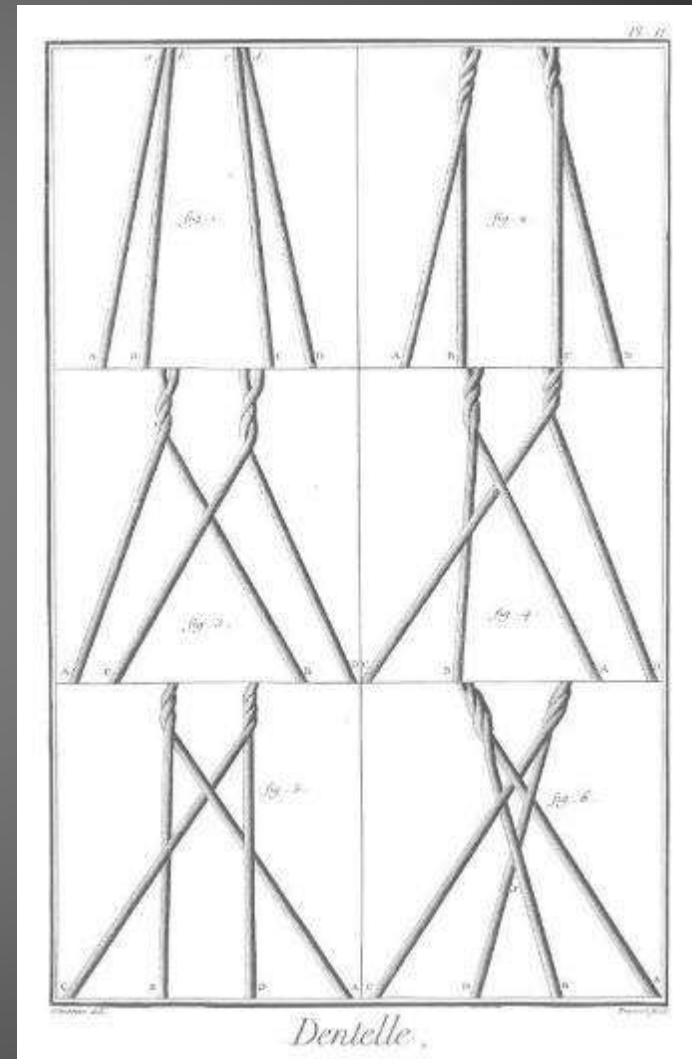
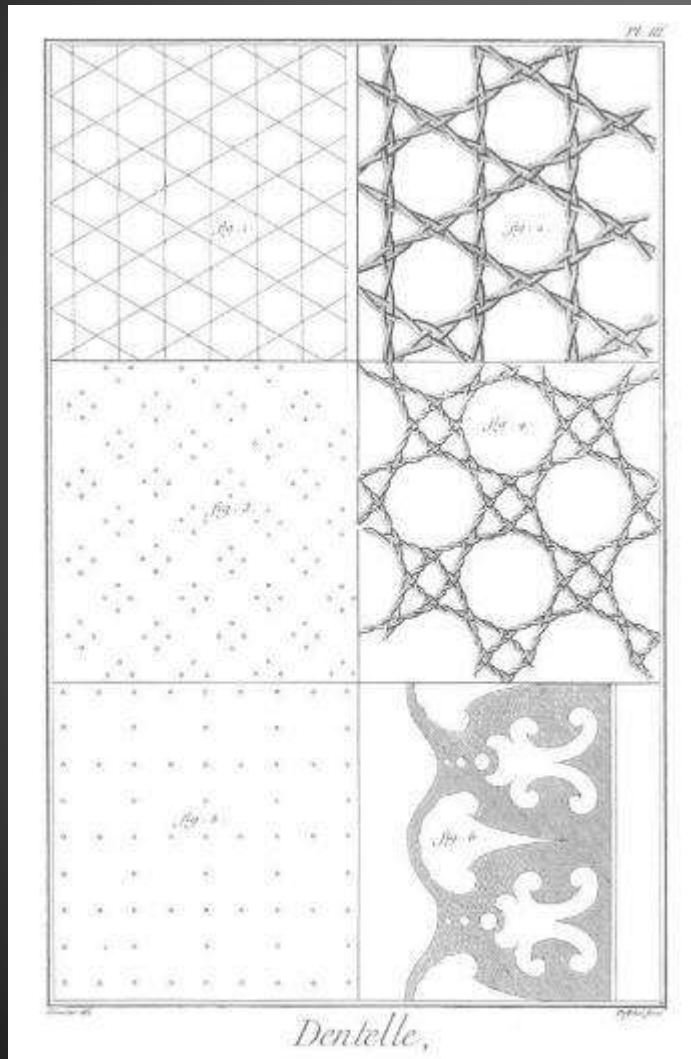
Mežģīņu pīšana – knipelēšana

- Mežģīņu veidošana ar spolīšu paņēmienu, tos krustojot un savstarpēji sapinot, ir viena no populārākajām mežģīņu darināšanas tehnikām.
- Tradicionāli latviešu valodā šo tehniku sauc par knipelēšanu.
- Atsevišķu reģionu un manufaktūru īpatnības parasti uzrāda fona tīkls, to veidojošo acu forma un izpildījuma specifika. Atšķirības vērojamas arī ornamentu dekoratīvā aizpildījuma veidos un kontūrās.
- Liela nozīme bija manufaktūras māksliniekiem, kuri izstrādāja zīmējumus. Viņu darbi nereti kļuva par strīdu objektu, aizstāvot savas autortiesības. Nav brīnums, ka šajā laikā reti iznāca paraugu grāmatas. Iedvesmu varēja gūt no vispārējām ornamentu paraugu grāmatām, kuras lietoja dažādiem mākslas un amatniecības veidiem.

Ruļļveida mežģīņu pīšanas spilvens un spolītes – knipeles

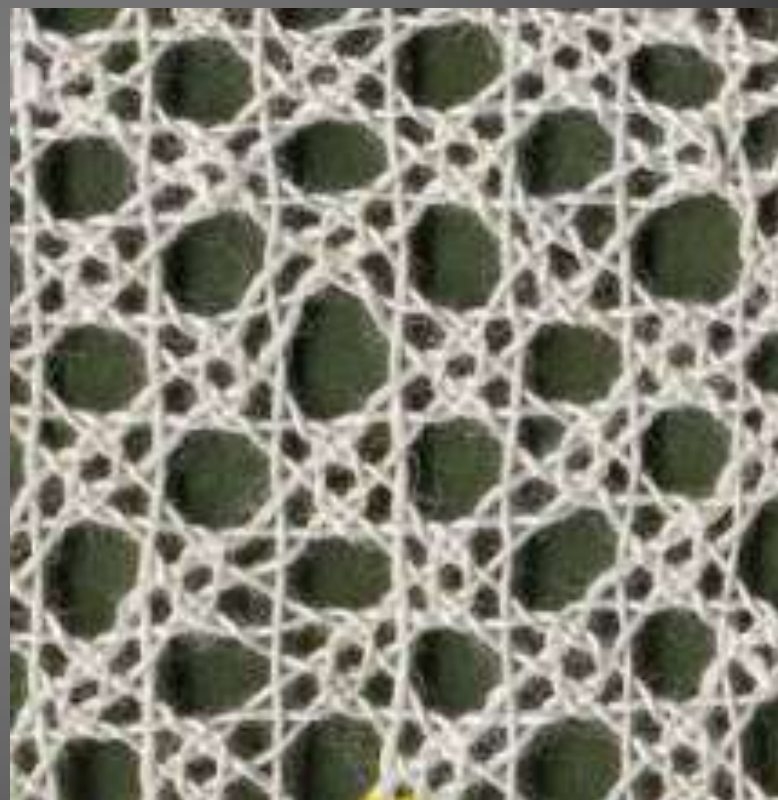
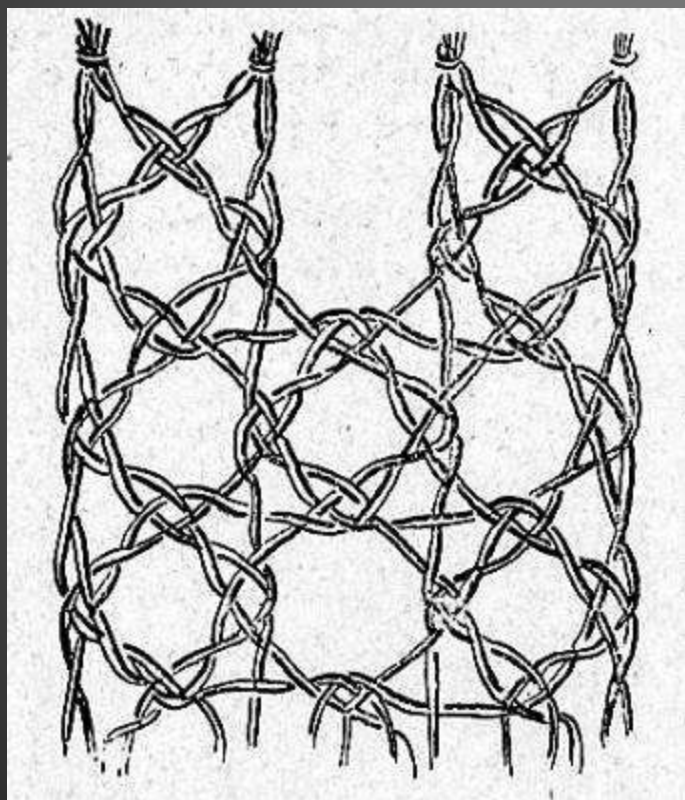


Denis Diderot. *Encyclopédie, ou dictionnaire raisonne des sciences, des arts et metiers.* 1763

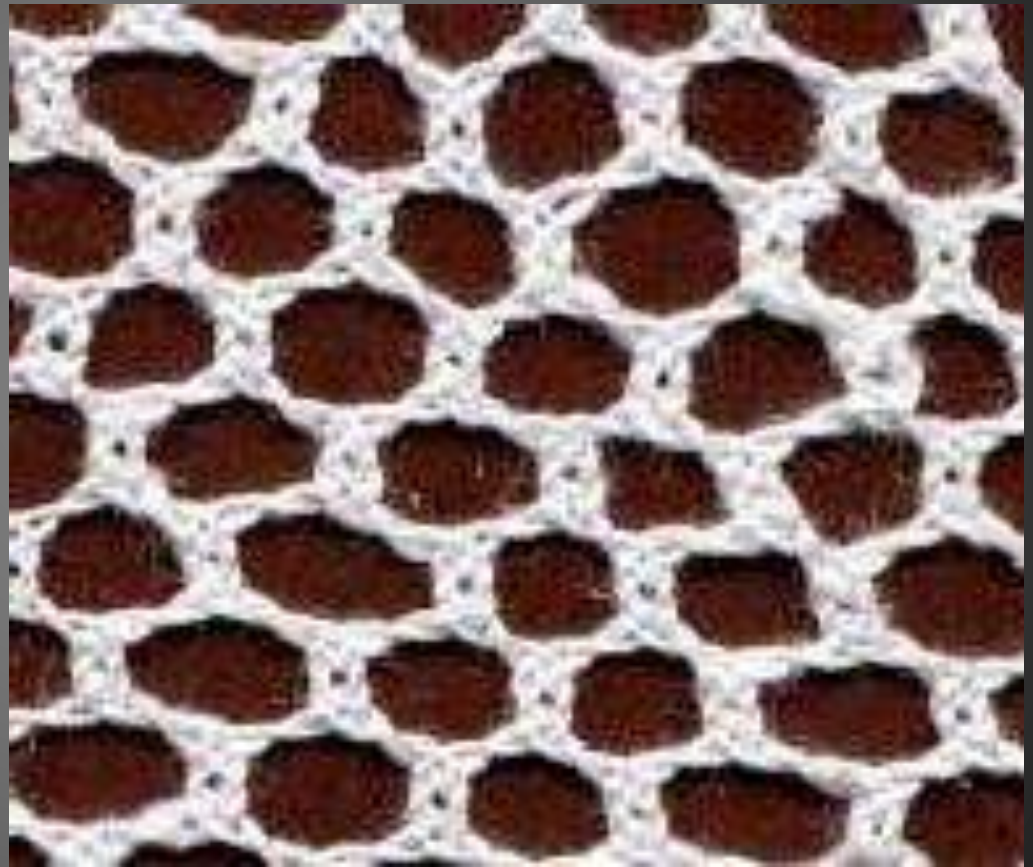
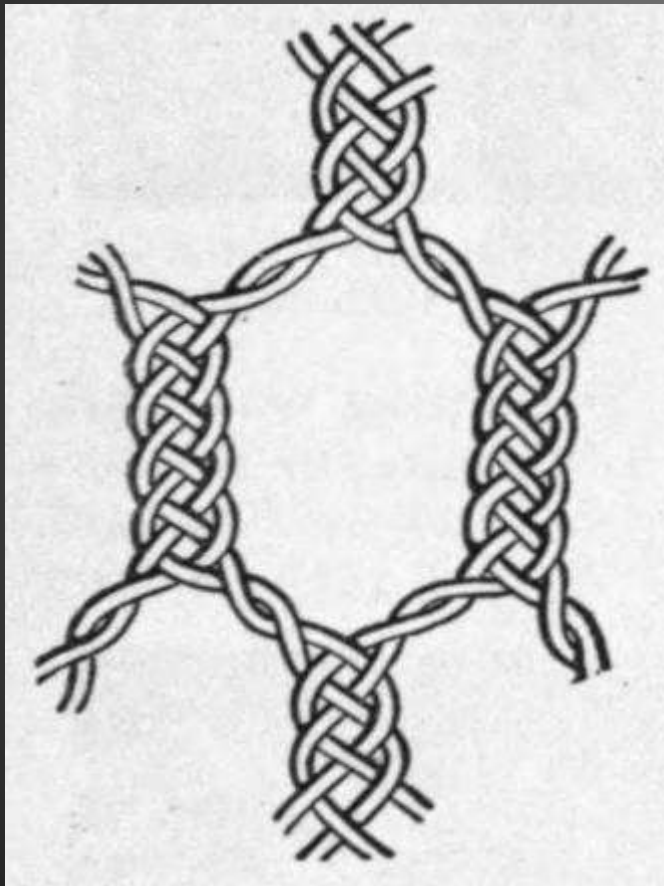


Flandrijas fons – *fond de Flandres* – *fond a cinq trou* – *fond à la vierge* –
Rose ground

Šis fons lietots Antverpenes, Flandrijas, agrīnajām Valansjēnas mežģīnēm
un toršona mežģīnēm

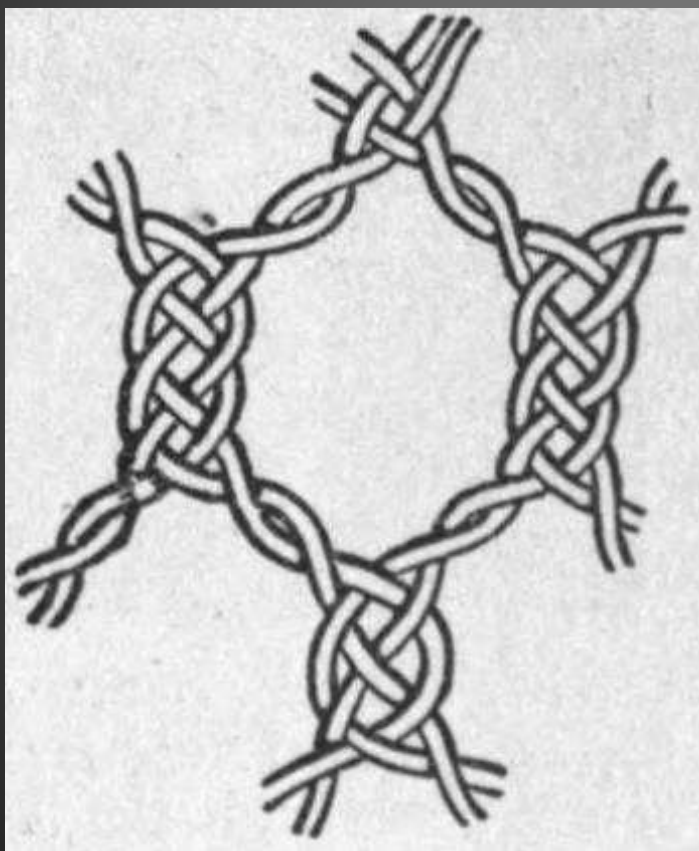


Briseles fons – *fond Bruxelles*

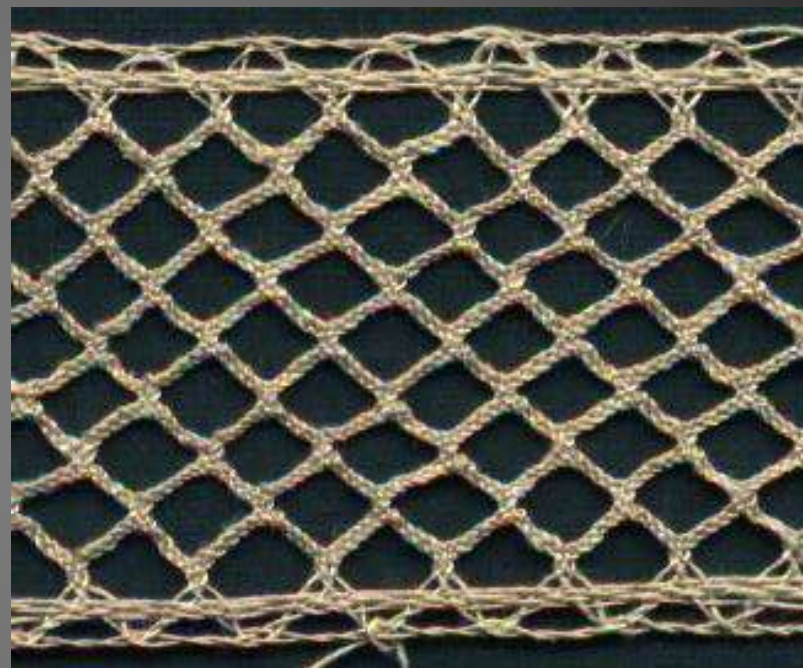
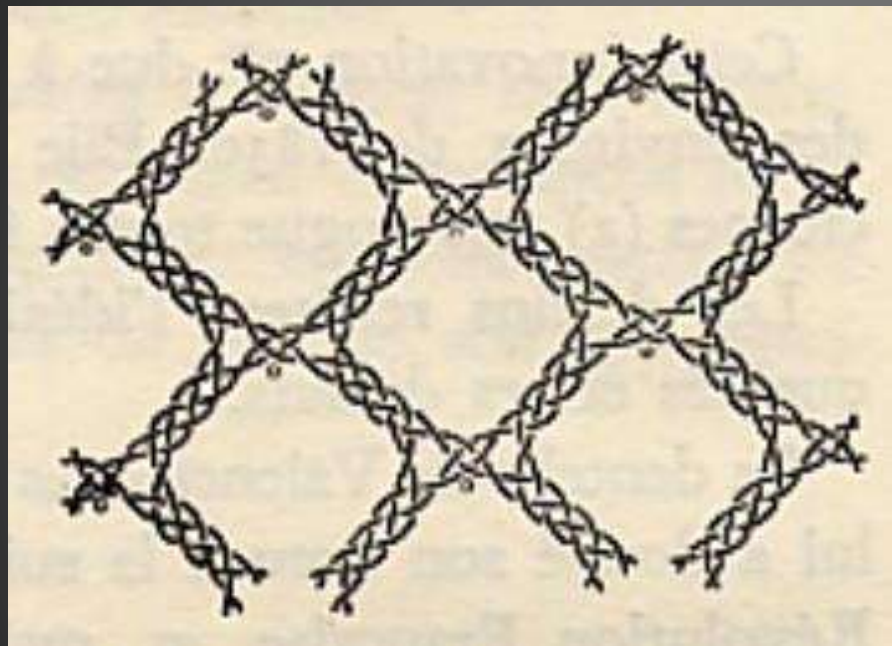


Mehelnas mežģīņu fons – *fond Malines*

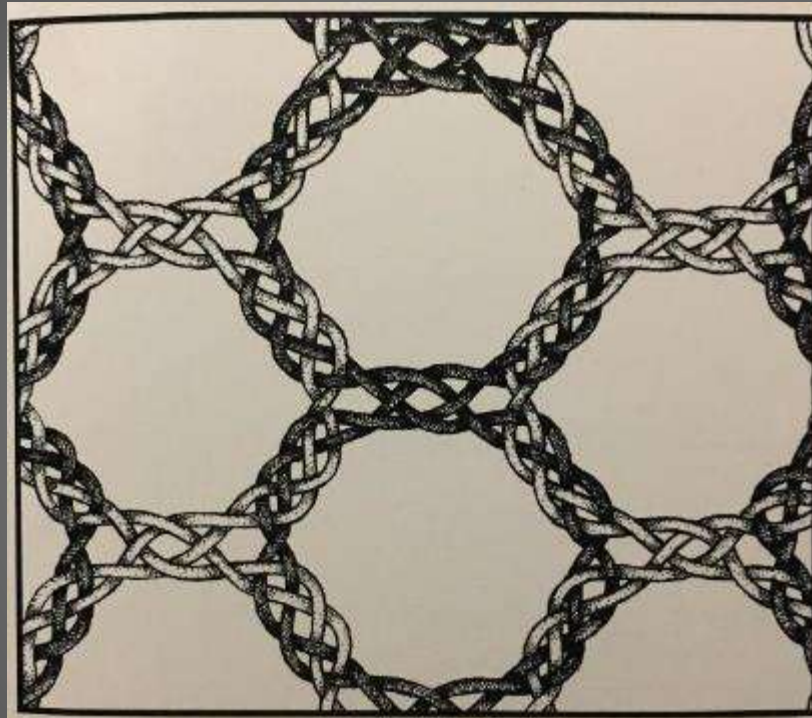
Fond malines lietots Mehelnas mežģīnēm. Līdzīgs dubultajam toršona fonam, Briseles fonam un drošela fonam



Valansjēnas kvadrātiskās acs fons – *fond Valenciennes*

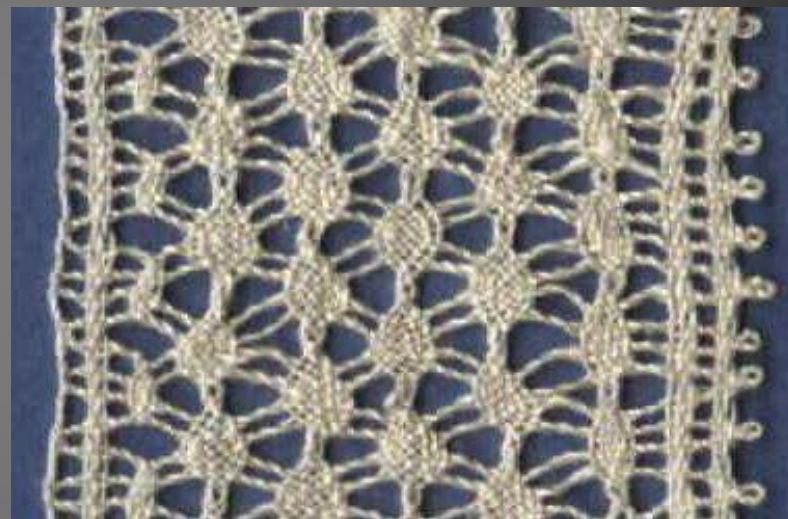


Valansjēnas apaļās acs pinums



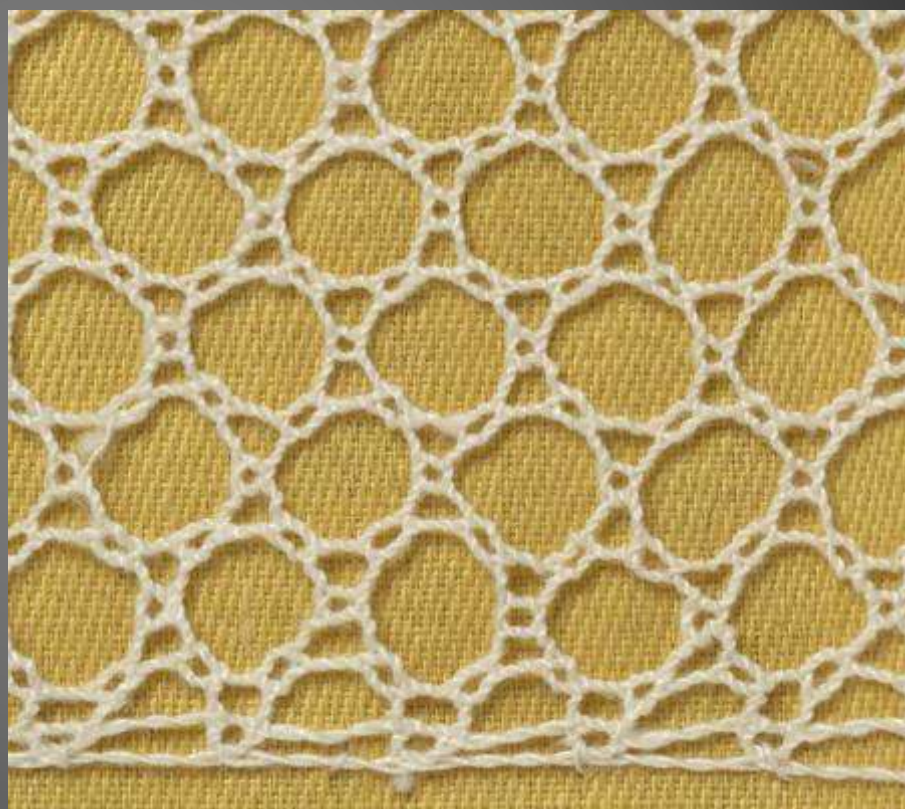
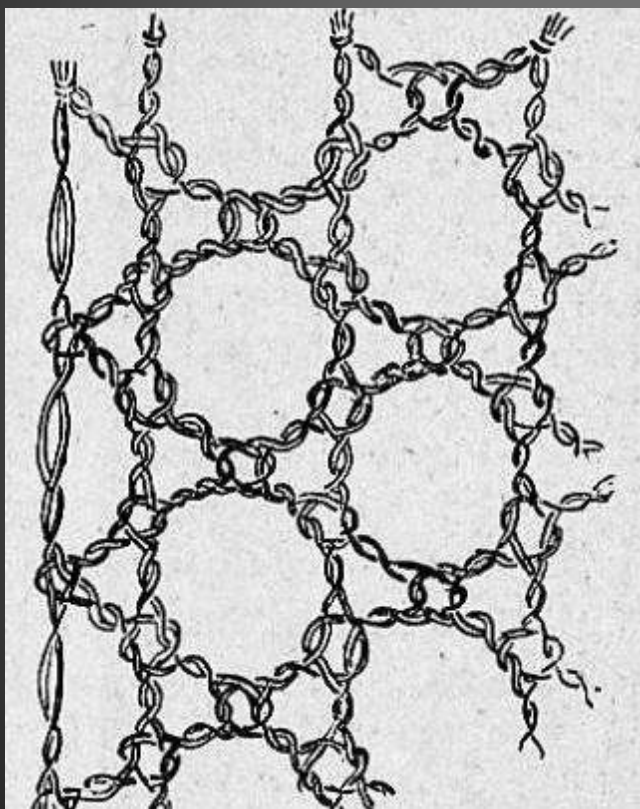
Benšas fons – *fond Binche* – *fond de neige* – *snowflake* – *fond armure* –
oeil de perdrix – *partridge eye*

Fond de neige lietots Benšas mežģīnēm, reizēm arī Mehelenas mežģīnēm.



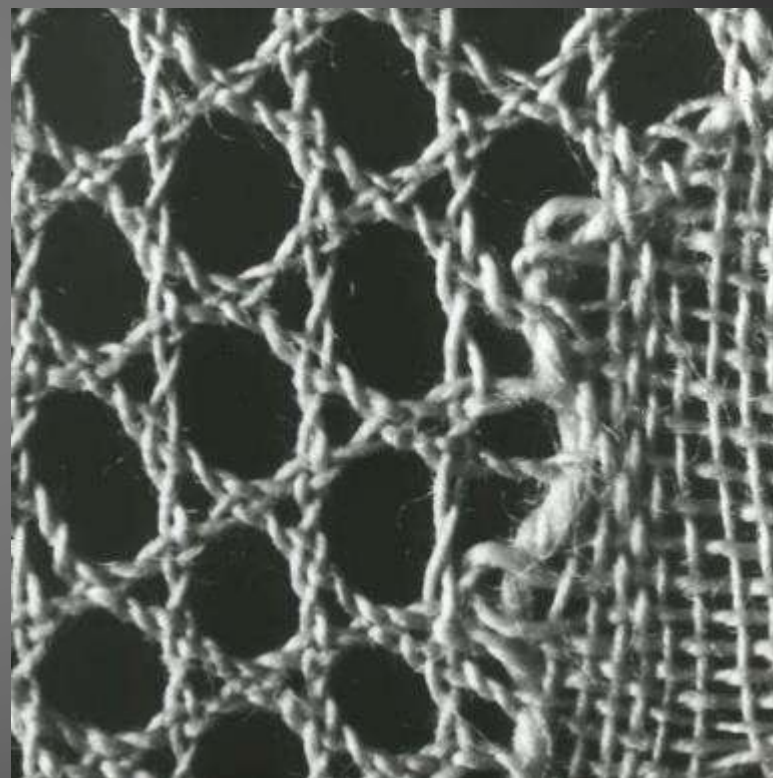
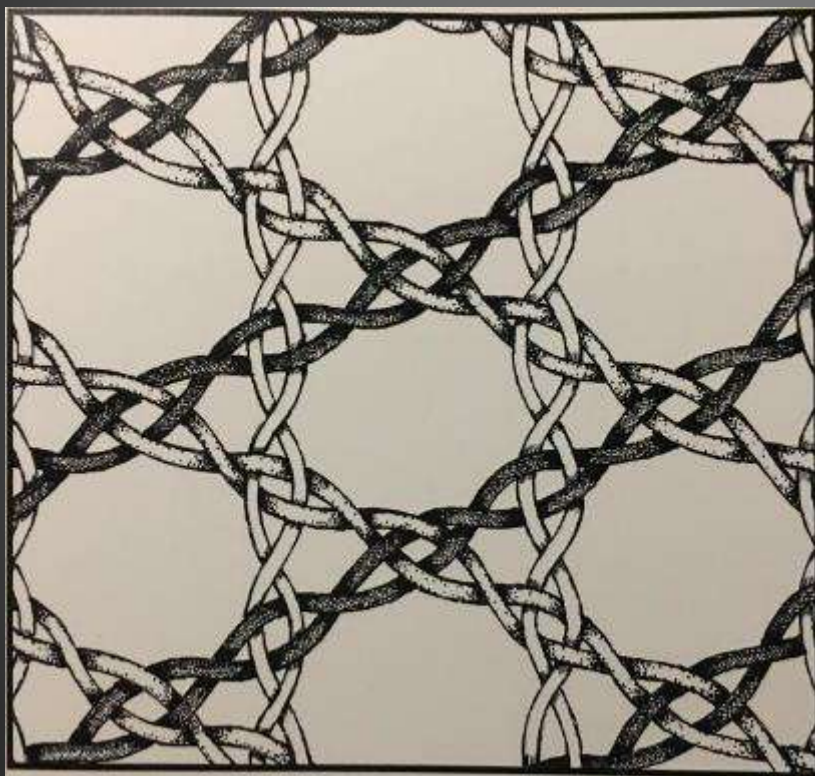
Laulību fons – *fond de mariage* – *fond honeycomb*

Fond de mariage lietots Šantijī, Benšas mežģīnēm un *Bucks point* mežģīnēm



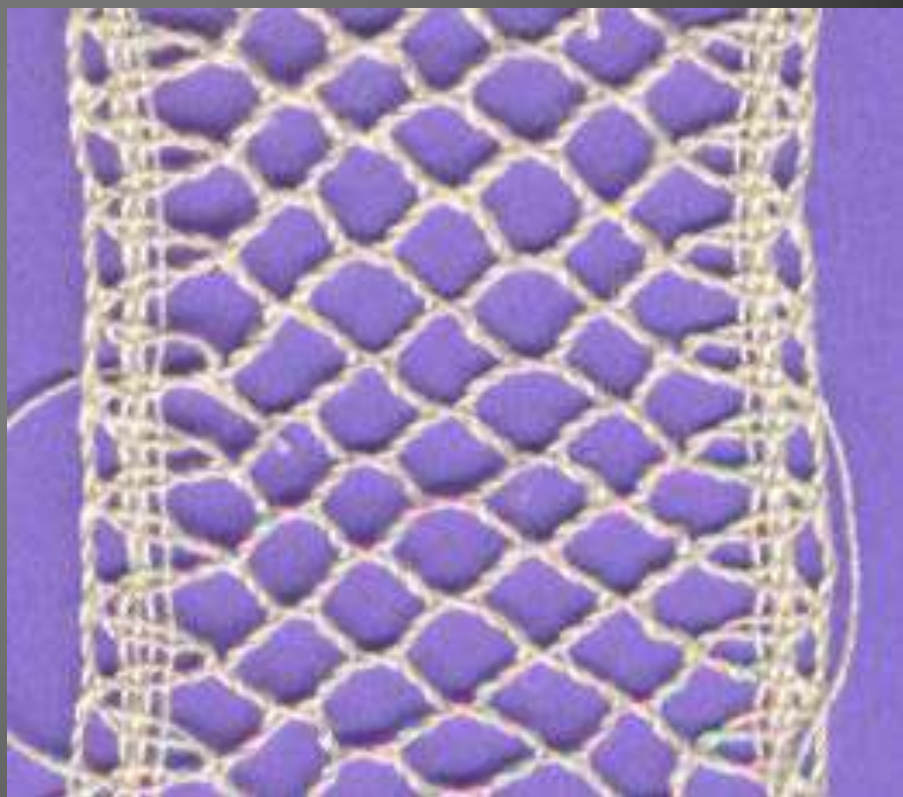
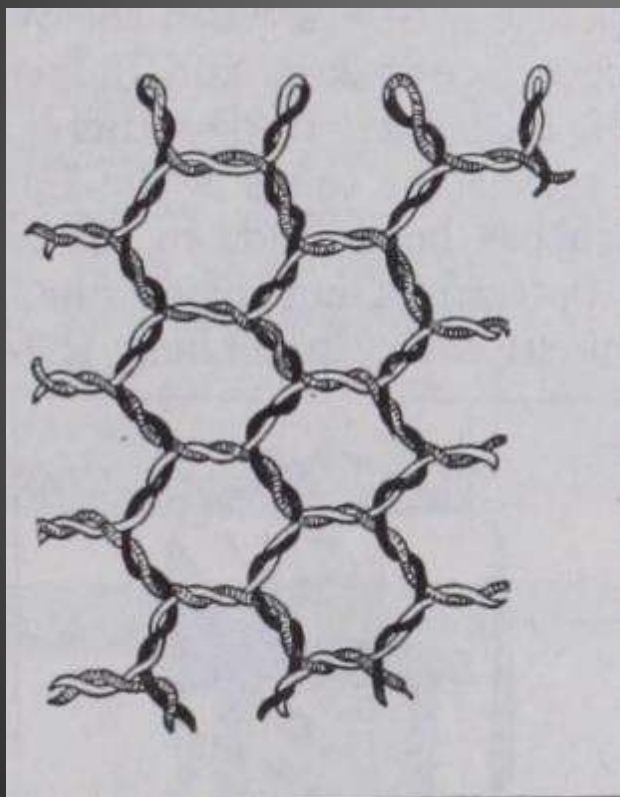
Parīzes fons – *point de Paris* – *fond de Paris*

Šis fons lietots *point de Paris* mežģinēm, *Bucks point* mežģinēm, Šantijī un Antverpenes mežģinēm



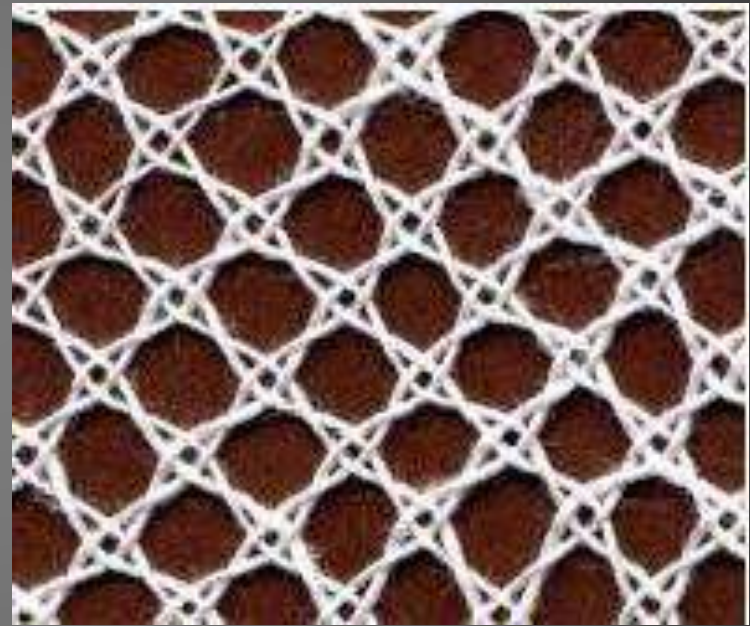
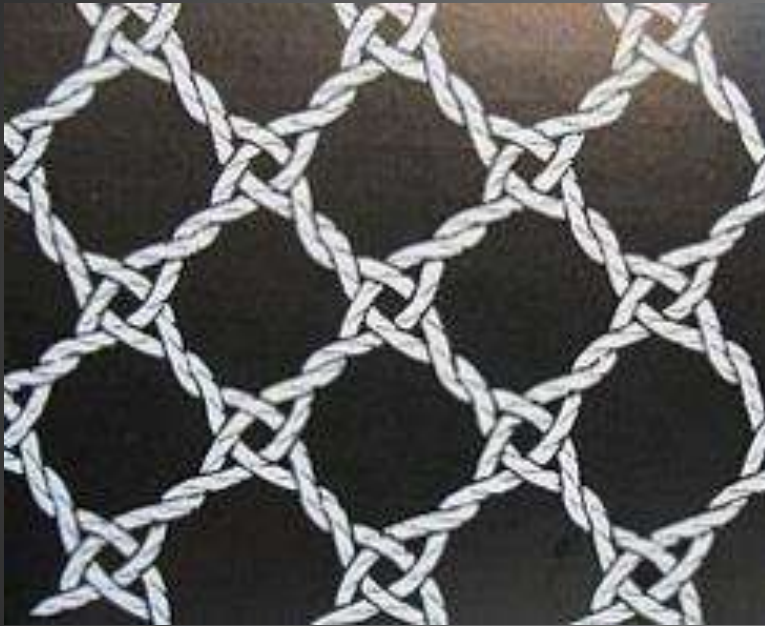
Parastais fons – *fond clair* – *fond simple* – *fond point* – *fond Lille* –
Bucks point ground

Fond clair lietots Lilles, Šantijī un Blondes mežģīnēm, kā arī *Bucks point* mežģīnēm

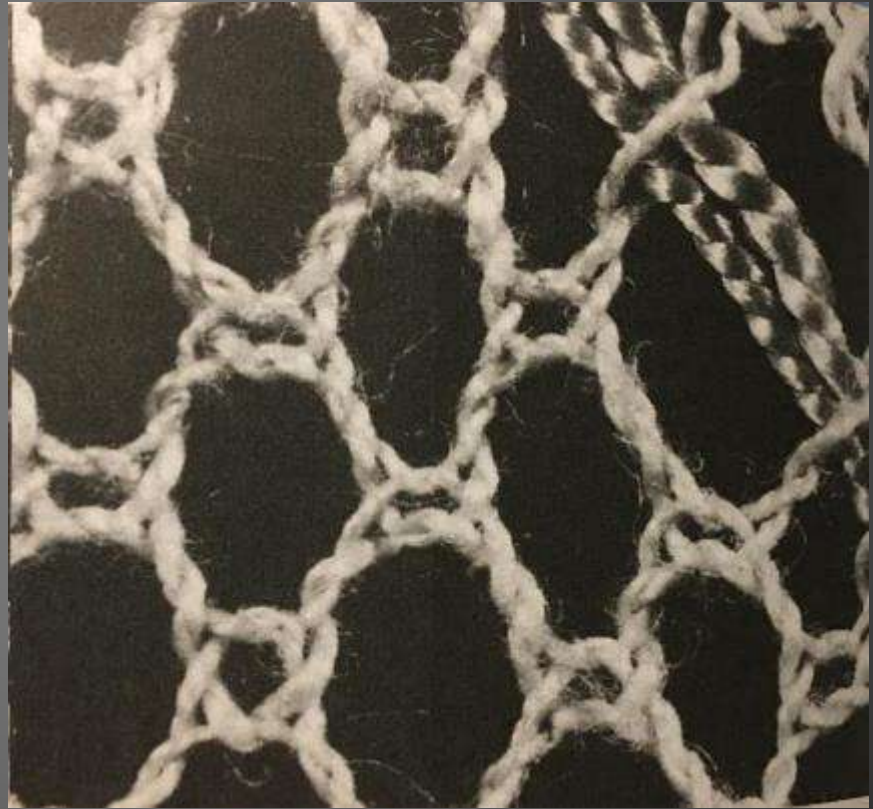
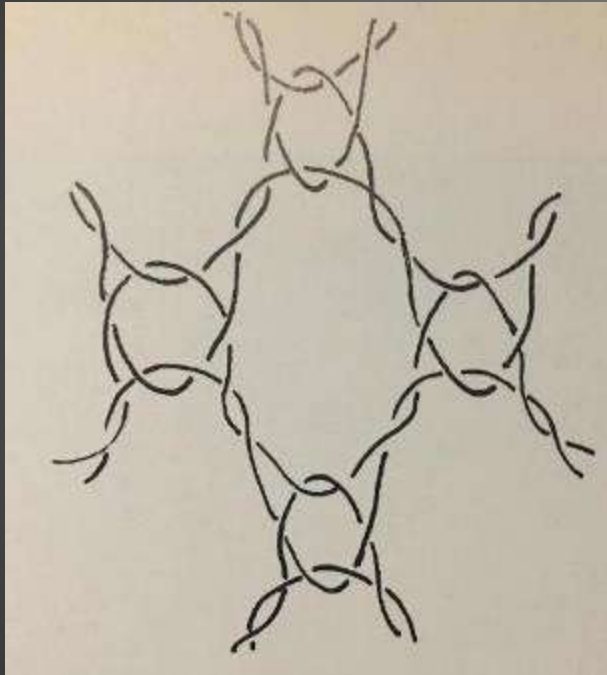


Toršona – Djēpes fons (*fond Torchon – fond Diepe*)

Gan vienkāršais, gan dubultais fona variants izmantots toršona mežģīnēm



Spāņu acs fons – *point d'Espagne* – *twisted hole ground*



Honitonas fons – *fond Honiton (Devonshire)*

Honitonas mežģīnes pildījuma
acu tīkla variants

