

Dressed in Sparkling Gold!

Dr. Lena Dahrén, Textile History, Uppsala University, Sweden



Hendrick Münnichhoven, *Magnus Gabriel De la Gardie (1622-1686) and Maria Eufrosyne av Pfalz-Zweibrücken (1625-1687)*, 219 x 201 cm, Nationalmuseum, Stockholm, inv. no. NMGrh 3426.

<http://emp-web->

84.zetcom.ch/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=35604&viewType=detailView

The married couple, count and chancellor Magnus Gabriel De la Gardie (1622-1686) and his wife duchess Maria Eufrosyne of Pfalz-Zweibrücken (1625-1687), was painted in 1653 by Hendrick Münnichhoven. The picture is full of symbolism referring to marriage and family life – and has been studied accordingly over the years by art historians.

In the 1650s Sweden was a great power in Northern Europe very much due to the Thirty Years' War. The officers and noble men who benefitted of the war built impressive homes to live in. They added monumental tombs to the parish churches nearby their family estates. Accordingly, the painting of the couple's clothing expresses the richness and power of the couple and the social strata they represent.

The focus of my research here is on the dress worn by Maria Eufrosyne of Pfalz-Zweibrücken. The young duchess is depicted wearing a heavily decorated golden garment lined with shimmering bobbin made borders along the lower hem, front seams and bodice. She has accents of fine linen along her cuffs and neckline that is held together by a gem.

Questions asked are: Who were this couple to be dressed in this extraordinary way? What social strata did they represent? What kind of material and techniques were used to produce such an elaborate dress?

In my paper I presented the couple and their pedigree. Discussed what material and techniques the painter was striving to depict to make the painted dress look like exquisite material, telling about the couple's power and social position. The discussion was supported by comparisons to an extant garment that belonged to King Karl X Gustav (1622-1660) and was reused for liturgical textiles as well as exquisite female garments found in excavations of royal tombs. I also compared it to other similar portraits and archival documentation concerning garments at court.

The Double Drecoll – Some New Findings on an Almost Forgotten Fashion House
**Dr. Birgit Haase, Professor, Chair of Art and Fashion History / Fashion Theory,
University of Applied Sciences Hamburg (HAW), Germany**



Fig. 1:
Robe pour jeune fille, par Ch. Drecoll (Place de l'Opéra), Photo Félix, Paris, "Les Modes", 75 (March 1907), p.8. Source gallica.bnf.fr / Bibliothèque nationale de France / open access.



Fig. 2:
Robe de diner, par Christof Drecoll (Rue de la Paix), Photo Félix, Paris, "Les Modes" 75 (March 1907), n. p. Source gallica.bnf.fr / Bibliothèque nationale de France / open access.

The once illustrious name of the German born couturier Christoph Drecoll (1851-1939) is nowadays almost forgotten. It is known among fashion historians at best, to whom it brings mostly loose associations of fashionable ladies' couture from Vienna, Paris and Berlin at the

turn of the century. International costume collections preserve several objects signed by Drecol and there have been passed down sketches as well as fashion illustrations and photographs of original models. But information referring to this name in specialist literature as well as on the internet remains limited, vague, partially contradictory and inaccurate in content up to now.

Confusion seems to be caused above all by the fact that there existed different firms of the same name in Europe – and even in Paris – at times (see fig. 1 and 2). Moreover, the half-truths the couturier himself deliberately spread to mystify his own life and career additionally blur today's impression. Only the scrutiny of historical records seems to be suitable to shed a little light on the situation.

The paper presented some provisional findings of an ongoing research project on the topic. The continued search of evidence relies on historic illustrations, texts and not least on surviving garments. It discusses examples of "The Narrative Power of Clothes" from – one or the other house of – Drecol, which have been found in different costume collections to date (including hitherto barely known objects). Ultimately, this study seems suitable not only to shed light on an almost forgotten fashion house, but in addition to illustrate fundamental economic, aesthetic and social principles of the international fashion business at the turn of the century.

Conceived as a – preliminary – report on a joint research project in progress, carried out together with Adelheid Rasche, senior curator of textiles, dress and jewellery at the *Germanisches Nationalmuseum* in Nuremberg, the contribution was aimed at fostering a lively debate on the somewhat neglected subject.

The Narrative Power of Dress During Trials

The Practitioners of Law at Work: A Greek Case Study

Chryssa Kapartziani and Myrsini Pichou, members of the research team of the "Dress and the Law" project, Athens, Greece

In the Greek legal system lawyers do not wear a specific uniform during trials. However, the Royal Decree of 1936 introduced a specific dress code, which lawyers should adhere to, during appearance to court. In recent legal history, there have been incidents when judges considered certain lawyers' outfits as inappropriate and even went so far as in some instances, to dismiss cases because of this. How do Greek judges react towards lawyers' outfits today? Do Greek lawyers think that the application of a specific uniform should be essential during hearings? Do lawyers carefully choose what they wear to court? In what way do they use what they wear in order to support their arguments? Based on the results of a ballot conducted in 2014 and subsequent interviews of lawyers focusing on how their court outfits were potentially related to the outcome of a case, this paper will seek to explore the narrative power of dress during trials and the relationship of male lawyers with what they wear to court. Suffices to say at present, that this relationship more often than not, is governed by what type of case each lawyer addresses in court; in other words and relative to the deemed importance of each case – or how highly graded or not a specific case may be, does indeed influence the attire a lawyer chooses to wear or not. This does unfortunately inevitably leave everything open to interpretation from both the lawyers' side as well as from the official side of the adjudicating process.

Sea Silk Textiles' Arrival in the United States

Felicitas Maeder, Sea-silk Project, Natural History Museum, Basel, Switzerland

Sea-silk items found their way into European natural history collections through ancient curiosity cabinets. In the United States, this was different. In the nineteenth century, profit oriented entrepreneurs travelled through Europe and collected various natural history objects to sell them to universities, museums and private collectors. Some of these collections were presented in exhibitions and offered afterwards for sale. One of the best-known companies – which still exists today – was the Ward's Natural Science Establishment in Rochester, New York, founded in 1862 (fig. 1). The founder, Henry A. Ward (1834-1906), travelled through Europe several times between 1854 and 1860, where he studied and visited the great European natural history collections. In 1855 he might for the first time have seen textiles made of sea-silk at the second World Exhibition in Paris. Or was it later, when he was travelling in Italy? Anyway, he must have been fascinated by this curious material – and bought some textiles in Taranto, Apulia, one of the centres of sea-silk production at that time. It was in Taranto that in the first half of the nineteenth century a new way was found to use whole sea-silk fibrebeards for textiles. It was a kind of fur, named “a pellicia”.

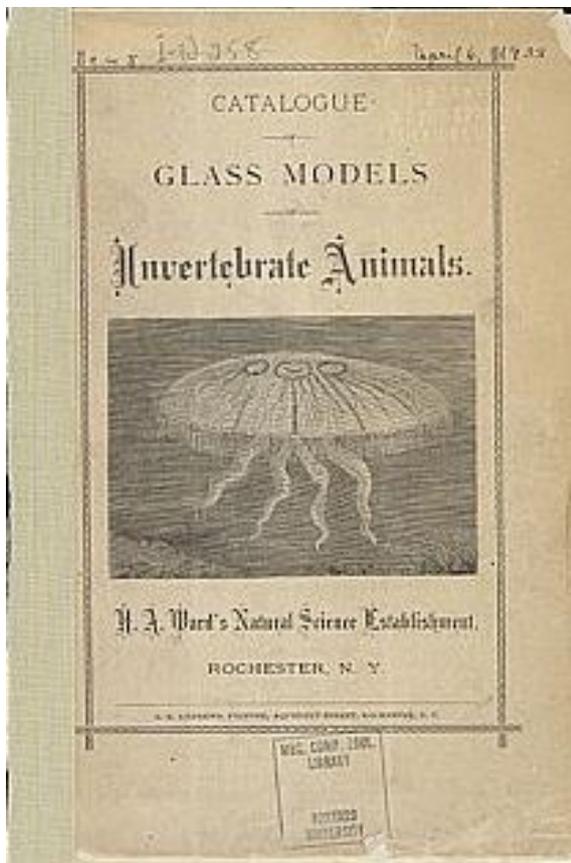


Fig. 1:
Catalogue for glass models of invertebrate animals,
H. A. Ward's Natural Science Establishment,
Rochester N.Y., 1933.

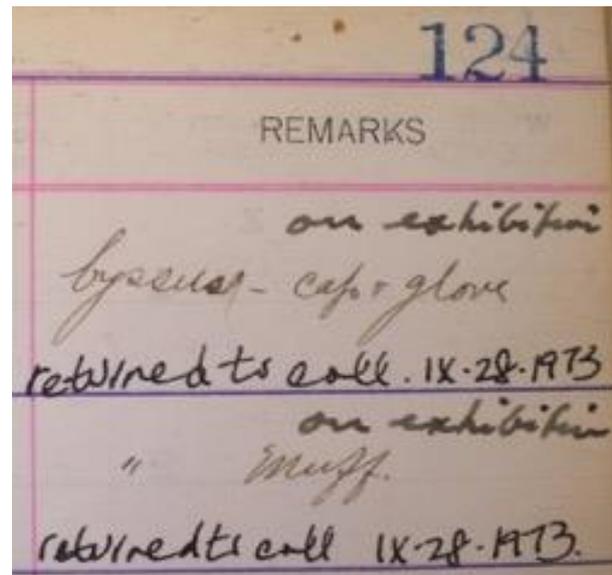


Fig. 2:
Entry of byssus cap, glove and muff in the official book
of arrivals, Fields Museum of Natural History, Chicago.

In the United States, Ward presented sea-silk objects for the first time in the 1876 U.S. Centennial Exhibition in Philadelphia. We find these objects again in 1893, at the World Columbian Exhibition in Chicago. After this exhibition, Ward sold a whole scientific collection for \$95,000 to Marshall Field. Field was one of the great patrons of the Field Museum of Natural History in Chicago, which was founded shortly thereafter. Knitted gloves and a cap of sea-silk belonged to this collection – and a muff, “a pellicia” (fig. 2). It is a rarity, as no other similar object has been known to this day.

Telling Tales: corrections and new directions

Alexandra Palmer, Nora E. Vaughan Senior Curator, Textiles & Fashions, Royal Ontario Museum, Toronto, Canada

Context is often lost when fashions move from the personal wardrobe to museum storage rooms no matter how much we strive to retain it. However, oral history offers insights into socio-cultural histories that are hard or impossible to tease out elsewhere. New digital technology allows us unprecedented documentation possibilities to preserve rich narratives that allow the museum visitor access to deeply personal insights. Personal stories can transform a group or a seemingly mundane garment with a context that can ricochet in surprising, emotional and humorous ways.

In 2007, I met Dr. Peter Forbath. He was born in 1925 in Hungary. I visited him in his home in Toronto where he gave me a carefully prepared tea, complete with pressed linens, and he showed me his clothes - a wardrobe that he was offering to the Royal Ontario Museum. He explained in great detail stories about each of his garments that he wore as young man when studying to be a physician, and told me how he had saved and rescued the wardrobe that was carefully transported over many trips from Hungary to Toronto, Canada. He told me how he had acquired the fabrics during a time of shortages, who had made what, either his sister and the women in the house or his tailor. He told about where he had worn each piece, what with and why. He offered incredible detail. It was abundantly clear that his clothes were very important to him and that I should understand that each piece was an accomplishment in acquiring, making and his presentation of self. These clothes had deep meaning for him, and by recording his memories, importance within the Museum.

At the time, I wrote down the information as best as I could and dutifully added it to the catalogue records. However, I knew I was not doing him, the clothing and the historical time, the richness and significance that I had heard from him. I was missing so much that was so significant and poignant for future generations to understand without his voice. I always wished I had recorded this at the time but did not know how and, as usual, had no idea at the time of the appointment what I was going to see or hear and if indeed I would be taking in his offer of gift into the ROM. Then the normal demands on my time took over and I moved on having acquired Dr. Forbath's clothes that entered the museum in perpetuity.



Fig. 1:

Video still of Dr Peter Forbath explaining the creating and transformation of his winter coat and the rest of his donated wardrobe. Shot by Alexandra Palmer in the Textile Department of the Royal Ontario Museum, February 2017.

Ten years later, thankfully due to his robust health and the rapid shift in easily accessible technology, I was able to record his story as told by him. These videos dramatically shift the meaning of the clothes. This is particularly highlighted in the tale of a long black coat that could be a fairly meaningless, boring or dull example of early and mid-twentieth century menswear; but is not at all (fig. 1). The case study of Dr Peter Forbath's overcoat (ROM 2008.104.1) that was remade by his tailor Mr Lazlo from a 1910 coat worn by his uncle Sigismund, and then by Dr Forbath in Hungary and Canada as late as 1980, documents this process. The video transforms the overcoat from the ordinary to a powerful and significant garment that invites close examination and admiration as its story crosses most of the twentieth century and fuses the personal within the context of politics and geography. The now easy possibility of video recordings also underscores the associated and conflicting challenges of new technology that on one hand offers such rich possibilities, but also requires increased dependence on technical support, editing and storage, to manage these rich documents within a traditional museum environment.

The Martha Bayles Boyd Collection of "Paisley" Shawls at the Museum of Fine Arts, Boston

Pamela A. Parmal, Chair and David and Roberta Logie Curator of Textile and Fashion Arts, Museum of Fine Arts, Boston, USA

This paper explored the narrative potential inherent in a group of objects, particularly the Martha Bayles Boyd Collection of "Paisley Shawls". The collection includes 377 shawls from France, Scotland, England, Germany, Austria, as well as a group identified as American-made, and which date from the early nineteenth century until the end of the shawl's popularity around 1875. Dr. Boyd actively purchased shawls during the 1980s and 1990s, eventually donating the collection to the Museum of American Textile History in 2001. The unfortunate closing of the museum this year necessitated that the curators find homes for more than 40,000 objects, and the MFA was fortunate to be able to acquire the Boyd Collection.

The broad geographic and chronological scope of the Boyd collection, especially when coupled with the MFA's existing shawl collection, which is strong in Indian and early nineteenth-century European examples, has the potential to reveal many stories including the evolution of fashionable dress, textile design and weaving technology, cross cultural exchange, and that of a passionate collector. This paper introduced the Boyd collection, discussed the steps taken to integrate the shawls into the MFA's existing collection, and future research and publication goals.

A German Wardrobe (1937-1947)

Angelika Riley, Curator of Fashion and Textiles, Museum für Kunst und Gewerbe, Hamburg, Germany

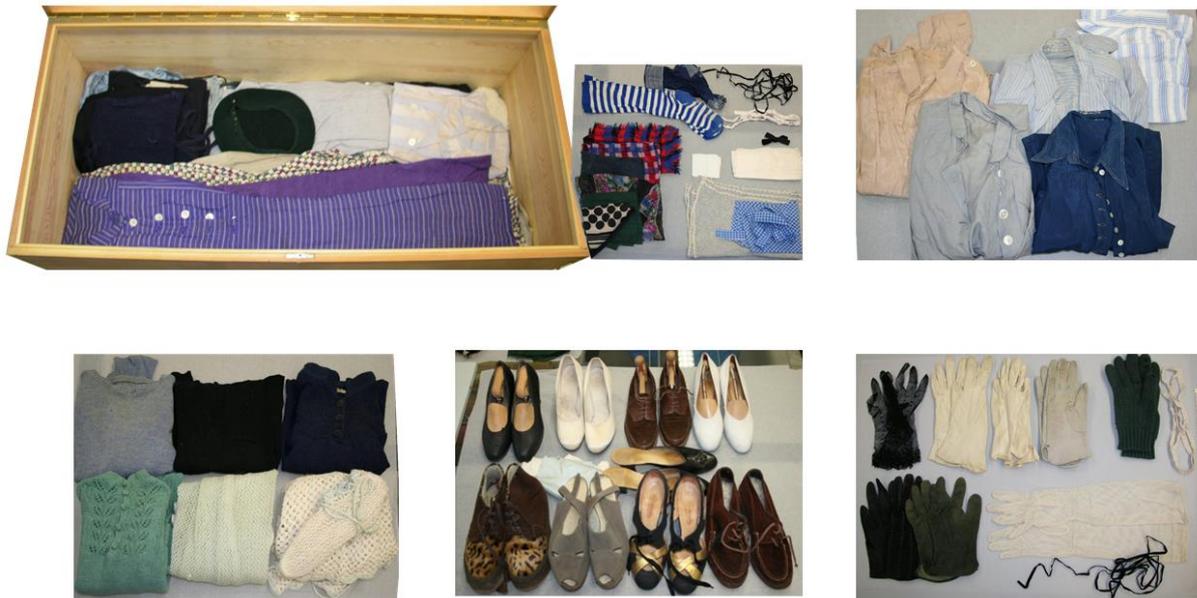
1. Circumstances of the donation

In March 2008 the Museum für Kunst und Gewerbe Hamburg received the donation of a large wardrobe. It was accepted although the dresses are no name designs and although they belonged to a woman of no apparent public significance. The life of their wearer is unusually well documented through private photographs and a great number of letters. It is the largest dress collection from a single person from the period of World War II in the museum.

2. Origin of the garments

The former owner of the dresses was born in 1917 in Northern Germany and died in 1947 from tuberculosis. She led a privileged (upper middleclass) life under the circumstances of

wartime in Europe. In the decade before her death, she spent long periods in hospitals and sanatoriums in Germany and in Switzerland. The garments were kept by her family for 60 years in a large wooden chest. When it arrived at the museum, it contained 80 items of outerwear, nightwear, shoes and accessories plus some toiletries.



About half of them were kept, everything else was handed back. The choices were made considering the condition and the benefit to the museum's existing dress collection. Today, after doing more research, we might have decided differently. The garments survived the decades in stable but somewhat discoloured and stained conditions. All of the items show traces of wear and tear. Every single one has repairs or alterations. Only a few of the objects carry labels of readymade firms or of stores, several are probably custom made, some home sewn.

3. Case History

All of the remaining six day dresses are short-sleeved with fitted waists and pronounced shoulders in accordance with the fashion of the period.



The medium wide skirts end just below the knees. The fabrics show small patterns of checks, stripes and small prints in subdued shades of black, brown, blue and white. The materials consist of silk, wool, linen and mixed fibers including substitute materials.

Only one silk wrap dress has a different, more elegant silhouette and fresher colours. The main interest, however, is the design of the fabric. The small printed pattern on silk taffeta consists of black and white squares, filled alternately with spirals and a trisected figure. Drawn together it can easily be read as small abstract flowers or trees. Careful consideration and discussion with colleagues point to a different interpretation of the pattern. It could be the purposeful use of the forked *Elhaz* or *Algiz*-rune that has been a symbol of female fertility, health and life in general in NS-Germany. The German National Socialist Women's Organization used the rune in their emblems. The research on this topic has not been concluded.



4. Conclusion

It would be interesting to further research the collection within the context of place and time using the family documents if accessible. The collection represents the contents of a wardrobe at an exact date, and the garments retain the traces of a specific person and her biography. They provide extensive material for an in-depth case study.

References

On fashion in Germany in the 1930s/40s

Belting, Isabella .2015. *Gretchen mag's mondän! Damenmode der 1930er Jahre*. München: Münchner Stadtmuseum.

Gottfried, Claudia. 2012. *Glanz und Grauen – Mode im Dritten Reich*. Exhibition catalogue. LVR-Industriemuseum Ratingen. Köln: Landschaftsverband Rheinland.

Junker, Almut, ed. 1999. *Frankfurt Macht Mode*. Marburg: Jonas.

Sultano, Gloria. 1995. *Wie geistiges Kokain... Mode unterm Hakenkreuz*. Wien: Verlag für Gesellschaftskritik.

On international fashion

Deslandres, Yvonne. 1992. *Mode des années 40*. Paris: Seuil.

Loschek, Ingrid. 2001. *Fashion of the Century*. Augsburg: Battenberg.

Mendes, Valerie and Amy De La Haye. 1999. *20th Century Fashion*. London: Thames & Hudson.

Salvy, Gerard-Julien. 1992. *Mode des années 30*. Paris: Les Editions du Regard.

From Photograph to Real Life: The Political Strategy Behind the King's Western Dress at the Nineteenth-Century Siamese Court

Alisa Saisavetvaree, Curator, Queen Sirikit Museum of Textiles, Bangkok, Thailand

The rise of European powers and colonial expansion in the nineteenth century affected Southeast Asian countries, including Siam (Thailand). King Nangklao (r. 1821-1851) said, as written in the royal annals "...Wars fought with the Vietnamese and the Burmese seem no longer likely. My concerns are over the Westerners..." His successor, King Mongkut (r. 1851-1868), established or re-established diplomatic relations between Siam and the West, sending royal envoys to the United States in 1856, the court of Queen Victoria in 1857, and the court of Napoleon III of France in 1861. Among the gifts sent by the king to these rulers were photographs of himself, alone and with members of his family. This is the first time that the King of Siam was photographed in different kinds of Western attire. However, His Majesty the King likely wore his Western-style attire only for photographs.

King Mongkut's son, King Chulalongkorn (r. 1868-1910) shared his father's interest in the West and his conviction that Westernization was a necessary path for Siam to follow. He became the first king of Siam to travel abroad during peacetime, visiting colonial Singapore and Jakarta in 1871, and India in 1872, to observe British and Dutch methods of government and social organization. During these visits, His Majesty wore a hybrid of Thai and Western styles; Western garb above the waist and traditional Thai wrapped trousers (*chong kraben*) below. Photographs of the king taken over the following years show his clothes changing from hybrid to fully Western, a transformation that seems completed by the late 1880s.

Thai kings adopted Western dress for complex reasons, among them their attempt to hold colonizing Western powers – Britain and France in particular – at bay. This paper explored the successful political strategy behind their adoption of Western garments.

Italy's Textile Production and its Influence on the Ready-to-Wear System and its Aesthetics 1945-1985

Lucia Floriana Savi, PhD Candidate Kingston University, London

My PhD project titled: 'Italy's Textile Production and its Influence on the Ready-to-Wear System and its Aesthetics 1945-1985' analyses how Italy's textile industry was a pivotal factor in determining a shift from production of handmade garments to designer mass-produced garments. The project aims to analyse the phenomenon of post-war Italian fashion through observing the foundational materials of fashion, that is, textiles and their fibres.

My paper explored a little known and studied practice in the post-war years: the commerce of original couture Italian garments in USA and their copy for mass production for the overseas market.

It considered the Italian design of clothing in the early 1950s and how local dressmakers and couturiers have been influenced by the North American's culture of mass-production and how a system of copies was devised. The original garments were 'Made in Italy' for an American market in mind and manufactured in USA by department stores such as Bedford Goodman. Once in America they would be copied, or as the press described this procedure, 'translated' for mass-production. This would mean a simplification of lines, and in many cases the fabric would be also changed from a more expensive and natural one to a more available and often synthetic.

The unpicking of this mechanism is significant to understand certain modes of ideation and production of couture in Italy and the influences North American commission had. Consideration on copies and their values in the realms of the domestic and export contexts will also be delineated in my PhD project.

An Italian (?) Straw Hat

Victoria Solt Dennis, Independent Researcher, United Kingdom

A simple but finely-plaited Italian straw hat, of the type called 'capeline' or 'capelina' in Provence, still characteristic of the folk costume of the region, with the label of a shop in 'Mentone, Alpes Maritimes', testifying to the fluidity of the area's national identity. Only five years earlier that would have been written 'Mentone, Contea di Nizza': the Italian-speaking region, part of the Duchy of Savoy, was only annexed by France in June 1860.



In April 1865 the hat was transformed from an everyday item into a souvenir on its purchase by an English Quaker family, among the earliest wave of 'health tourists' in Mentone. As it travelled south with its new owners to Italy, in Florence it encountered an even newer and more revolutionary form of tourism - one of Thomas Cook's first package tours to Italy.

Brought back to England, it was preserved within the purchaser's family for three generations until in the 1940s a descendant with a serious interest in costume inherited it for her collection. Nevertheless, in the 1950s she allowed her teenage daughters to stitch elastic to it, decorate and take it to wear at family weddings.

This object biography of this simple hat embodies the place and culture of its manufacture, and has a temporal history that links it to a family which published widely about their travels and preserved it with increasing layers of memory and meaning while it itself alternated between hat, treasured memento and collector's item.

This paper linked the hat to these stories and unpacked its history as one that connects to lifestyle, political and social history and the nature of costume collecting.