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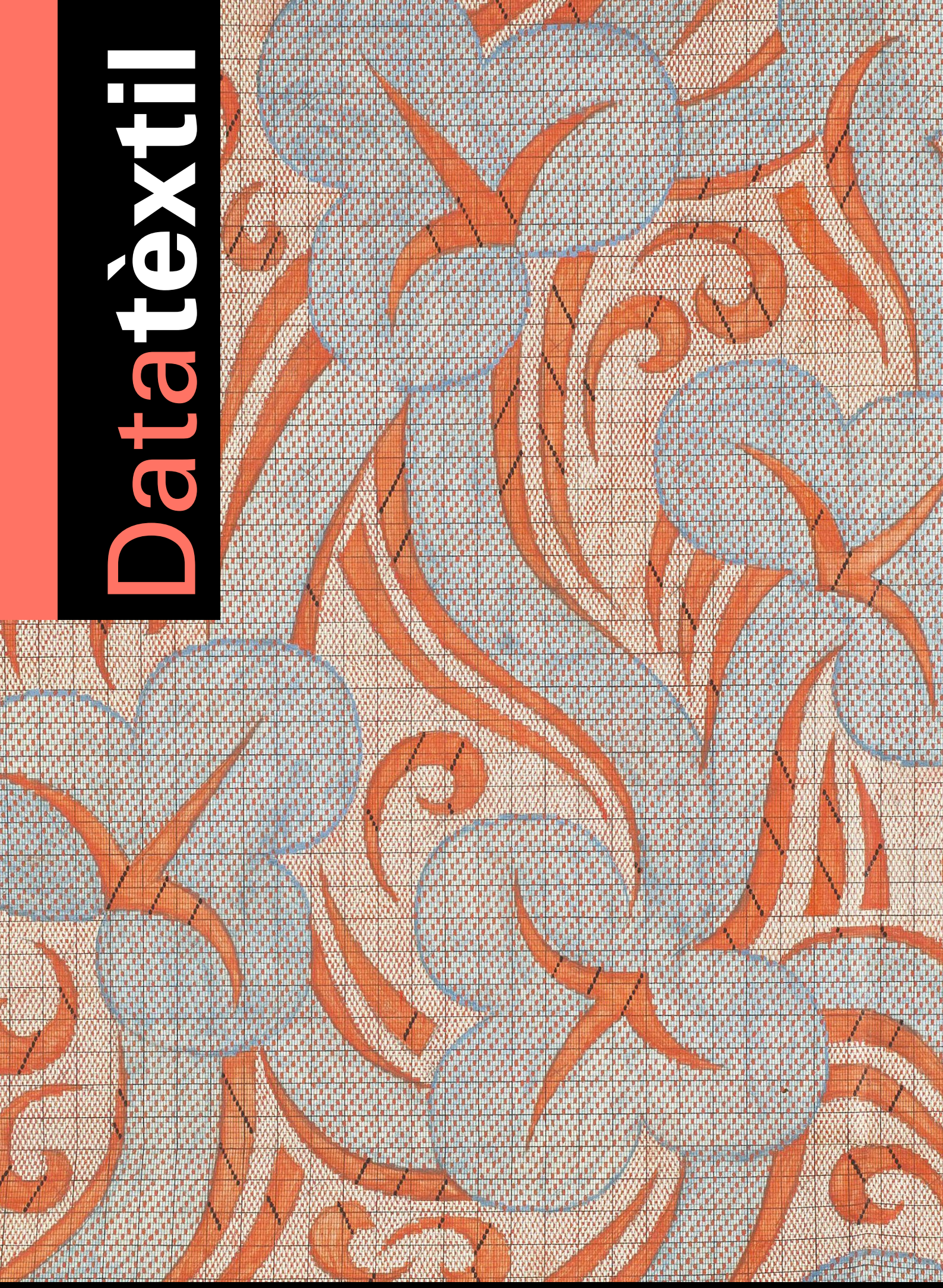

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The joys and sorrows of textile collecting

by Eulàlia Morral
Photographs: ©CDMT, Quico Ortega

Collecting is an activity that is firmly rooted in human nature. For many people, grouping things together, classifying them and admiring them has been a passion that gives meaning to their lives.

Collectors are always on the look-out for new objects and are always keen to find out more about the ones they already possess; they are driven on by their curiosity to discover new things and by the desire to possess a particular kind of object.

Evidently, not all collectors have the same sensibilities; some are generalists who acquire objects of many different kinds, while others specialize to the extent that they become indispensable points of reference for heritage professionals. Some seek to amass as many objects as possible, while others have placed greater value on the origin of pieces, the technique used in their production, or their historical context. Some have been spurred on by the desire to "save" certain objects from oblivion, others simply by the satisfaction of possessing them. Some have carried out their searches themselves, while others have entrusted the work to antiquarians.

Whatever the case, many museums in Europe owe their existence to private collections. Sometimes these museums were founded on the initiative of the collectors themselves – as is the case of the Terrassa Textile Museum, today the CDMT. On other occasions, probably the majority in fact, collectors sold or donated their possession to public institutions.

The results is a situation that many cultural heritage centres would recognize:

- many of the pieces preserved at different museums are similar, or identical
- many of the pieces are in the same museum culturally very distant from each other, in terms of either chronology or geography
- information is lacking on the origin of these pieces and their history until they reached the donor/seller

As far as textile heritage is concerned, at the end of the nineteenth century and the start of the twentieth the dismantling of churches and rural properties sparked off a frenzy of collecting activity, especially thanks to the great

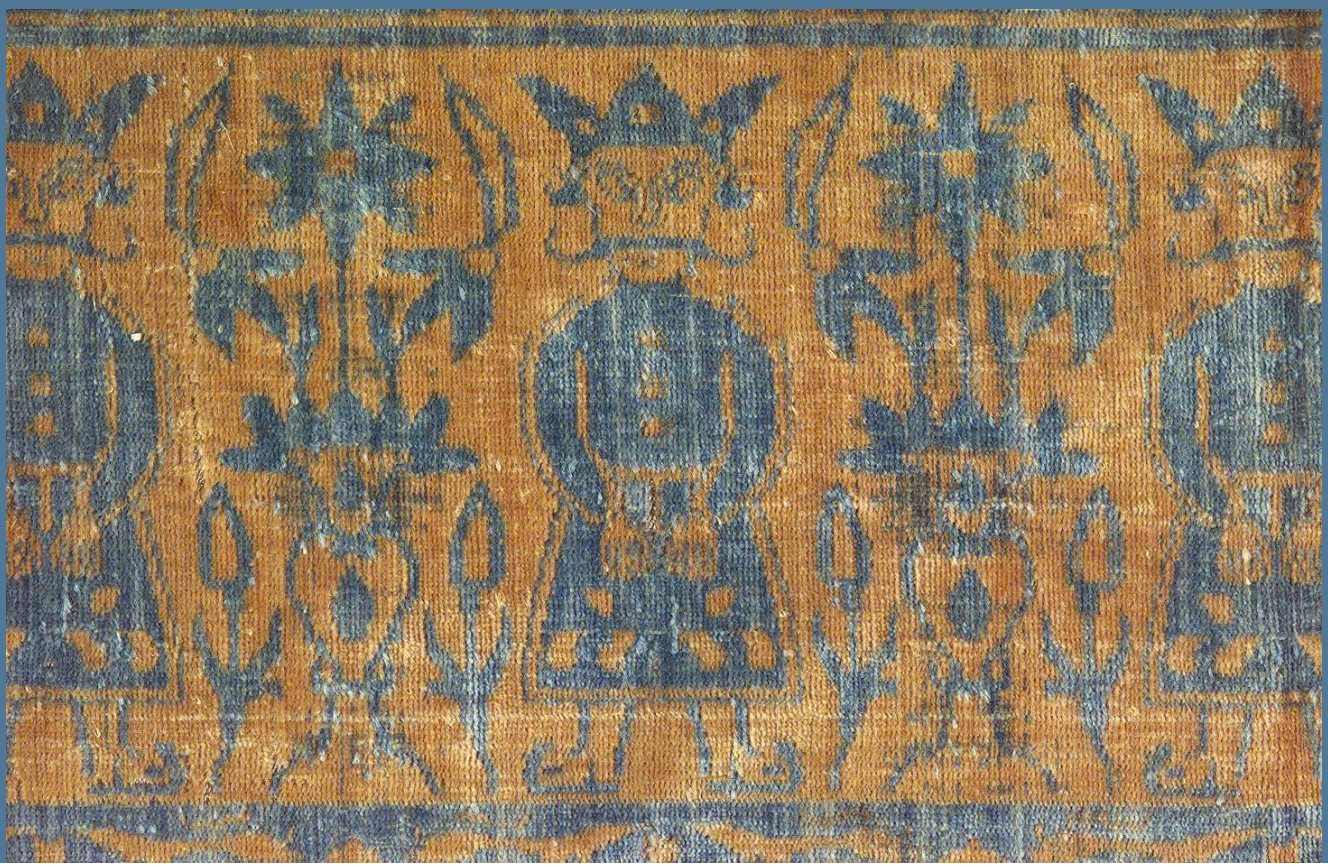


Fig.1. Detail of a high quality silk velvet, probably of Persian or Turkish origin, dating from the fifteenth century. Part of the museum's foundational collection, purchased by Biosca from Ignasi d'Abadal (CDMT nº reg. 2762).

Universal Exhibitions which aroused great interest in other eras and cultures. This was the period of the birth of the great specialist museums, with Mediaeval Europe, the Far East and Egypt as the preferred themes. Collections were built up, broken up, and sold, either by the owners or by intermediaries.

As the pieces changed owners, any information that the original collector may have had regarding their provenance was lost for ever. At the same time, commercial interests came to the fore, as many masterpieces were cut up into fragments in order to fetch higher prices; the vestments of St Valerius, parts of which are preserved today by 14 different museums, is a sad example.

In the early stages it was hard to distinguish between private and public interests. Both private individuals and museums throughout the western world were involved in the process of buying and selling, in a kind of race to obtain symbolic trophies from the remotest eras and civilizations.

St Valerius and Roda: a story of rivalry and dispersion

St Valerius was Bishop of Zaragoza between the end of the third century and the beginning of the fourth. During the persecutions of the Christians by Diocletian, he was taken to Valencia, and then he appears to have been exiled (possibly to Anet in the Loire, or to Enate in Aragón). His burial place is not known, but in 1050 the Cathedral of Roda de Isábena received some remains attributed to him. Whether or not they were authentic, within a century, just after the conquest of Zaragoza by Alfonso I and Gaston of Bearn, the remains were split up; an arm and the skull were given to the cathedral of this city, in urgent need of some emblematic relics to bolster its pre-eminence.

Square piece made of wool and cotton of Indian origin, nineteenth century, printed with wooden blocks. Part of the Viñas collection, bought by the *Diputació* in the 1950s. (CDMT nº reg. 6310).

During her travels around the world, the ballerina Tortola Valencia acquired "exotic" garments which she often wore in her performances. In the 1970s her heir sold the *Diputació* of Barcelona the pieces that were still preserved, among them this nineteenth-century silk jacquard featuring the eagle and the nopal, symbols of Mexican independence (CDMT nº reg. 9167).

The other remains were preserved at Roda de Isábena, some in a silver and enamel box from the twelfth century (which was stolen in the 1980s and partially recovered later) and the right forearm in a **sixteenth-century silver reliquary** which is still preserved.

The Bishopric of the Ribagorça, created in the ninth century, was linked to the Sees of Narbonne and Urgell. From the time of its foundation at Roda (the consecration of the first cathedral dates from 956) until the transfer of the episcopal see to Lleida in 1149, the constant succession of prelates that passed through the area is a reflection of the ferocious struggle for territorial power and for hegemony over the liturgical rites to be performed and over the internal organization of the chapter. A raid by Abd al-Malik in 1006 obliged the bishop to move provisionally to Llesp; the original building was destroyed and a new cathedral was built, consecrated in 1030.

Roda lost its primacy once and for all with the reconquest of Lleida, even though it maintained its cathedral status and its own chapter of priests, recognized by Pope Innocent IV in 1247. Its later history was not without its problems; in the sixteenth century itsuffered greatly from the confrontation between the barons and the vassals of the late Middle Ages which, in Aragon, took the form of a constant legal battle between the privileges of the local lords and the power of the Hapsburgs (known as the "Alteraciones": they ended

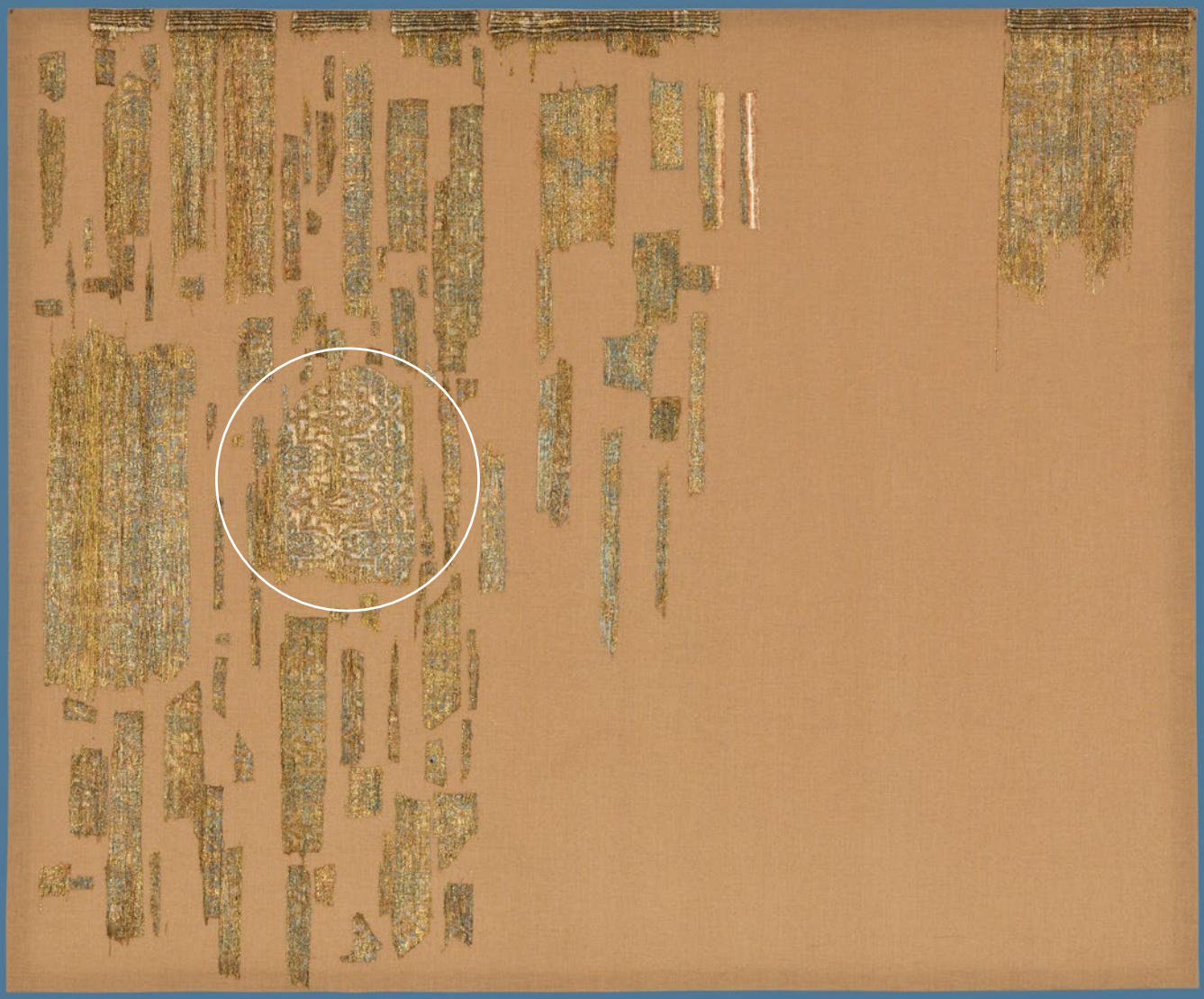
in 1592 with the courts of Tarazona and the imposition of royal power). The cathedral was sacked, and it would be sacked once again in the following century during the War of the Spanish Succession.

Roda's geographical location on the frontier of Aragon and Catalonia has profoundly marked the history of the cathedral, as has the dispute between the bishoprics of Barbastro and Lleida which persists to this day.

This is the background to the story of the vestments of St Valerius. This set of liturgical garments (cape, chasuble and two dalmatics) was made with Andalusi fabrics in the thirteenth century. It is mentioned for the first time in 1275, on the occasion of the Provincial Council of Tarragona, and was later taken to the cathedral of Lleida where, in 1499, the vestments were repaired and the shape of the chasuble was altered in line with the fashions of the times. It appears that they were taken to the Universal Exhibitions of Barcelona of 1888 and Zaragoza of 1908, and in 1922 the Bishopric of Lleida sold them to the collector Lluís Plandiura. They later became **the property of the Municipal Museums of Barcelona**.

During this process the pieces suffered repeatedly from the voracity of the collector market; today, in addition to the most complete parts of the set which are now preserved at the Design Museum in Barcelona, there are fragments at the CDMT and others scattered among a dozen institutions in Europe and the US. In 1992 the Abegg Foundation (Riggisberg, Switzerland) managed to bring together all the dispersed fragments and made a hypothetical reconstruction of the entire set. Terrassa received various fragments from a range of sources:

- a fragment of the chasuble ("cloth of lions") which was part of the Biosca donation, the museum's foundational collection (nº reg. 2979 a)
- two fragments of the chasuble (the "cloth of flowers" and "cloth of lions") (nº reg. 3936 and 3937) and one of the cape (the "cloth of stars") (nº reg. 3938) were part of the collection acquired from Ricard Viñas by the *Diputació* of Barcelona between 1951 and 1957; in fact, the "fragment" of the cape is a montage of several pieces joined together
- two more (one of the chasuble, the "cloth of lions", nº reg. 2979 b) and one of the cape (the "cloth of stars", nº reg. 2374) were purchased in 1962 from the antiquarian Josep Bardolet by the Biosca Museum, the forerunner of the CDMT. The purchase document refers to "a small fragment of the cape and another of the chasuble of the vestments of St Valerius, which until this date have been his private property". The museum paid 25,000 pesetas, equivalent to the sum of 5,000€ today.



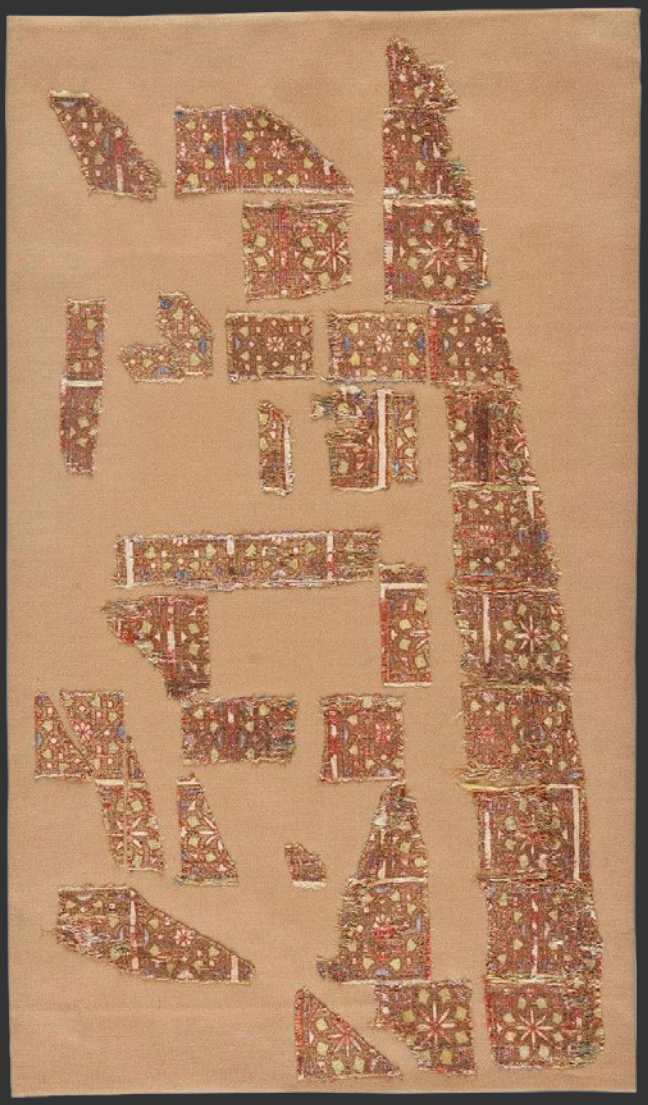
The various fragments of the chasuble reached the CDMT separately, and are now preserved together on a single display. (CDMT nº reg. 2979 a, 2979 b, 3936 and 3937). Nº 2979 of the Biosca collection was a "false" fragment, made by joining together small pieces which have now been realigned in accordance with the proportions of the decorative pattern alongside the other pieces from the Viñas collection. The fragment indicated is the one purchased from Josep Bardolet.

Bearing in mind that Biosca bought his fabrics collection from Ignasi d'Abadal, and that d'Abadal had acquired a part of the Lluís Plandiura collection, it seems natural to assume that the "piece" in his possession came from Plandiura himself. As for Viñas, he bought mainly from antiquarians and we do not know who it was that offered him the fragments of the vestments of St Valerius. Perhaps one of his suppliers was the same Josep Bardolet Soler who, according to Albert Velasco, researcher and conservator of the Diocesan Museum of Lleida, was heavily involved in the dispersion of numerous works of art from the Pyrenees of Lleida. We will probably never know whether the fragments that the Biosca Museum bought from him in 1962 came directly from the Cathedral of Lleida and had been altered before the set was sold to Plandiura, or whether they were removed when the pieces were already in Barcelona.

Unfortunately, the case of the vestments of St Valerius is not an isolated one. The shroud of Sant Bernat Calbó suffered a similar fate, and we find many more examples, often linked to historical figures. This is a dangerous territory in which the collecting bug, fetishism, and a certain lack of scruples all combine.

* * *

Minuscule fragments cut out from the lower hem of the pluvial cape. Viñas Collection. (CDMT nº reg. 3938)



Fragment of the cape acquired from Bardolet (CDMT nº reg. 2374).

Today the concept of the museum has changed dramatically. Whereas the traditional model aimed to amass an "encyclopaedic" heritage, the contemporary museum tends to centre its attention on a particular community; the objects it values most are the ones that are representative of this community and can shed light on its development.

This reorientation is quite hard to reconcile in the case of the old collections, which lack references and require a great deal of research in order to be able to contextualize them. The museum today is a meeting place, a place for reflection, and it cannot ignore the debate on the legitimacy of preserving objects which, although acquired legally, came from groups of pieces which we know to have been wilfully destroyed in the past. ●

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Two figures from the Qing court at the Textile Museum and Documentation Centre

by Isabel Ubach
Art historian; specialist in the society and culture of Eastern Asia
Photographs: ©CDMT, Quico Ortega

Who are these mannequins? Who made them, and where? Where do they come from? How did they get to the museum? What was their original function? Why were they made?

At first glance, what we see are two figures from the imperial court of the last Chinese dynasty, the Qing (1644-1911). They were made in the province of Canton for export, but we don't know who for, or why. They probably came to the Textile Museum and Documentation Centre (CDMT) as part of the Lluís Tolosa collection, although they bear no relation to the rest of the pieces there.

This study is an attempt to answer the questions set out above.

Oriental Asia

The term *Oriental Asia* refers to a western conception of the East (of the peoples of the East), which includes great centres of civilization as diverse as Persia, China and India. Nevertheless, all these peoples have their own cultural, historical and geographical identity.

China's recorded history dates back more than two thousand years. Chinese civilization began in Beijing (Peking) and Guangzhou (Canton); later, Turkestan, Mongolia, Manchuria, Tibet (in the seventeenth century) were added, and finally Japan, Korea and Vietnam, as well as some smaller isolated areas.

The criteria for the inclusion or exclusion of countries or regions in Oriental Asia are: the historical organization of states, cultural currents, the forms of social organization, the use of chopsticks to eat (in this regard Tibet would be disqualified) and the use of Chinese characters. There is a common cultural tradition based on Confucianism and Buddhism, adding Taoism in China, Shinto in Japan and Shamanism in Korea (they all coincide in the relation between men, spirits and natural forces). But in the year 221 BC Oriental Asia became a multiethnic empire.

Lluís Tolosa Giralt

The collector who was responsible for bringing the mannequins to Terrassa was Lluís Tolosa Giralt (?-1973). Lluís Tolosa was the son of Aureli Tolosa i Alsina, a noted nineteenth-century landscape painter, and from his father he inherited the taste for travel and for art, the love of collecting, and also an industrial and decorative painting workshop.

Tolosa amassed a huge collection of male and female dress, as well as clocks, sculptures, ceramics, porcelain, minerals, glass, and prayer books which he acquired both in Spain and abroad and which at his death were left to the *Diputació*, the provincial council, of Barcelona. Of this legacy, the *Diputació* gave the Terrassa Textile Museum the entire collection of male and female costume and complements – more than a thousand pieces, dating from the middle of the eighteenth century until the first decades of the nineteenth.

Tolosa had kept a large part of his collection in an apartment near the Basilica of la Mercè in Barcelona, and in 1933 he presented the pieces at a department store (Magatzems Jorba) in the Portal del Àngel in Barcelona.

East Asian fabric collections at the CDMT

The CDMT preserves a total of 525 pieces from China and Japan: some large pieces, fragments of fabrics, shoes, three fans, and these two mannequins. Most of the items date from the fifteenth century to the beginning of the twentieth, and come from the collections of Josep Biosca (donated to the city in 1953); Ricard Viñas (purchased in 1951 and 1957); Manuel Rocamora (a donation in 1957); Carmen Tortola Valencia (purchased in 1971); Josep Badrinas (a donation in 1955); Lluis Tolosa Giralt (a legacy in 1973); Rosa Vall-Llovera Vda. Wennberg (a donation in 1974); Carmen Carreras-Candi Mercader (a donation in 1971); Mª Assumpció Ventalló i Arch (a donation in 1987).

The Chinese mannequins

Male court figure (Nº. Reg 12316)

The head is shaven (fig. 1) except for a circle around the crown, where the hair is gathered in a ponytail which reaches down to the waist and is tied with a red lace; the figure has a moustache and goatee made of real hair.

His headwear (essential at the Chinese court) is conical, made of bamboo and decorated with a red fringe, and a pearl-like object in the upper part. This type of headwear was worn during the summer in the area of Shandong and Xixiang. It is clearly associated with the Manchu court between 1875 and 1900: it was worn by semi-official servants and assistants in the government offices known as *yamen*.

Fig. 1

An undershirt and trousers in raw linen (fig. 2).

A blue silk damask blouse (fig. 3), now faded, stretching down to the knee, with a straight border decorated with stylized chrysanthemums, swastika, cherry-tree flowers and a melon flower. It is tied on the right hand side with buttons and black silk pleats (fig. 4).

Fig. 2

Fig. 3

Fig. 4

A tunic – a semi-formal garment known as a *xifu* – in dark brown silk satin (fig. 5), reaching down to the ankles and with horse hoof sleeves covering the hands (fig. 6). It is open at the sides as far down as the knees and is tied with a silk pleat and a buttercup on either side (fig. 7). It is embroidered with silk; in the middle of the chest there is a blue-green dragon with a golden pearl in its mouth. This figure is repeated half way down the back, surrounded by white, pale pink and green clouds inside a circle. On the sleeves there is a dragon in profile, with four claws. Around the hips are two flying dragons facing each other and at the knees are four mountains, surrounded by clouds, waves and water. The decoration ends in the lower part with a series of stripes in yellow and gold, salmon and red, white, blue and green, pearls of Buddhist treasures and stylized plum blossom.

Fig. 5

Fig. 6

Fig. 7

A short jacket reaching down to waist in yellow silk (fig. 8), with wide sleeves as far as the elbow, open at the middle and tied with three silk pleats and buttercups. At the level of the chest and half way down the back is embroidered the medallion of the dragon with four claws with a pearl at the neck.

The shoes (Manchu) are black cotton fabric (fig. 9). Men's boots had thick soles, and were wide at the front (to enable the wearer to ride a horse), made of felt and lined at certain times of year.

Fig. 8

Fig. 9

Female court figure (Nº. Reg 12317)

Her hair is gathered up and held in place by a rectangular hairpin (fig. 10). The hairstyle is the one worn by the empress (fig. 11). A golden diadem (made of brass) with imitation pearls and stones of green jade (symbolizing purity, value and wisdom, and immortality; it is linked to female skin, and is the name given to the Yu Huangti – the Jade Emperor). Her hands bear golden spiral bracelets (fig. 12) and hold a folding fan (fig. 13) with pictorial decoration (plum-tree branches on one side, and calligraphy on the other).

Fig. 10

Fig. 11

Fig. 12

Fig. 10. Hair held in place by a rectangular hairpin.
Fig. 11. Golden diadem.
Fig. 12. Hands and spiral bracelets.
Fig. 13. Folding fan with pictorial decoration.

Fig. 13

Her undergarments, known as *dudu* (fig. 14), comprising wide trousers and a shirt tied at the waist with an écru linen band (fig. 15).

Her shirt (fig. 16), which reaches down to the knee, is made of green silk damask with straight borders with a swastika, chrysanthemums, cherry blossom and stylized melon flowers. The sleeves are wide and the cuffs are of black silk embroidered with gold thread and motifs of chrysanthemums and cherry blossom. It is tied on the right-hand side with black silk buttons and pleats of the fabric.

Fig. 14

Fig. 15

Fig. 16

An ankle-length skirt also in green silk (fig. 17), with edges of black ribbon embroidered with blue and white plum blossom. The hems of the skirt are also embroidered with stylized floral decorations with pale pink plum blossom and magnolia or lilies (fig. 18).

Fig. 17

Fig. 18

A tunic (fig. 19) – like her male counterpart, she wears a garment known as a *xifu* – down to the knee, made in salmon pink silk (now very faded) and wide sleeves down to the elbow. It is open on the left-hand side from the middle of the neck to the side, and is buttoned with black fabric pleats and four golden buttons. It is embroidered entirely with coloured metal and silk thread; at the front and in the middle of the back is a dragon in frontal view at chest height, made with gold, blue and white thread, a gold pearl and decorations of stylized clouds and flowers, lilies with five petals in blue and yellow. At the hips are two phoenixes in profile, in blue-green and gold, facing each other with sceptres in their beaks. Further down, both in front and at the back we see a mountain and beneath it a border with clouds, water and stripes (two tones of yellow and gold, two blue, two green and two salmon and red). On the back there is a bat at each side, and the sleeves are decorated with a dragon in profile.

Fig. 19

The footwear shows that the tradition of bound feet was still in fashion, because the ankles and shins are covered by cloth.

Normally the women of the Qing court did not follow this practice, although they wore a type of footwear that concealed the size of their feet (fig. 20); the wedge-shaped sole was made of ceramic and their mobility was limited.

Fig. 20

Album from the Universal Exhibition of Barcelona, 1888. Sixty phototypes made by Messrs Audouard & Co. Japan Pavilion. Image nº 0347.

First hypothesis

Where did they come from?

The indications are that the figures are from the province of Canton, where most of the pieces for export (known in Europe as *chinoiserie*) were made. Another possibility is that they are from the workshop of the royal court in Beijing, where garments of this kind were regularly made.

What was their function?

From the sixteenth century onwards it was common to find two-dimensional portraits of the emperor in silk. But sculpture, in East Asia in general, was never highly regarded: sculptors were considered as artisans at the service of the community, creating pieces for rituals. So the figures are clearly not related to the traditional sculpture of China or of East Asia.

Our first hypothesis was that the mannequins had been sent to Europe as *realia* to instruct Jesuit missionaries who were preparing to visit China: to explain the traditions, customs, culture, religion, and so on, of the people at the Chinese court whom the Catholic priests were likely to meet.

The second hypothesis is to do with the influence exerted by East Asia, and specifically China, on late nineteenth-century Europe through the colonialist activities of France and Britain. The figures may have been sent to Europe as a portrait of the Chinese court to be put on display at the first Universal Exhibitions. The Album of the Universal Exhibition of Barcelona of 1888 contain images of mannequins representing the cultural tradition of Japan, and this makes us think that our figures may well have been part of the Barcelona exhibition or of the others held in Paris and London. Conceivably, they may have been acquired afterwards and then sold to Lluís Tolosa Giralt.

Who made them?

They were probably made by the sculptors, artisans and embroiderers of the Qing court itself, who were fully acquainted with the materials and the iconography. This idea is suggested by the amount of detail and the care with which they are made. The materials used are of very high quality: the bodies, faces and moveable arms are made of grey clay, covered with a fine layer of paper, painted with water-colour to achieve the pinkish tone of the skin and then subsequently repainted. The hidden parts of the arms and legs are made of wood; the nails are natural and the torso is lined with cloth. The male figure bears natural hair. But, at this stage, this is merely a hypothesis.

Who are these mannequins?

They seem to have been imitations of real life, by someone who has seen the individuals represented and is familiar with their iconography, their apparel and their culture. At first sight, they appear to be the emperor and empress of the Qing dynasty (1644-1911). To establish their identity conclusively, we would have to study the evolution of court dress.

The iconography of the decoration

Iconography in China

Chinese decorative motifs, since ancient times, come from nature. Religion adopts them as symbols and the court made these designs their own. At a certain moment they became popularized, they returned to the people who made them and to the nature that generated them. Designs and colours are related to certain festivals: for instance, butterflies with marriage and springtime. The lotus and the peonies are often accompanied by the swastika. The Chinese mediaeval literature of the Tang period (618-906) served as the inspiration for later periods and for neighbouring countries like Japan (the Japanese influence also returned to China, after broadening and enriching it). The motifs can be classified into three groups, as metaphors, metonyms or signs of identity, and stereotyped symbols. This classification helps to understand the complexity of the theme.

We begin to find individual floral representations in China during the Song dynasty (960-1271). The Yuan (1279-1368) and Qing dynasties (1644-1911) are characterized by austerity, but with a great symbolic charge. Influences arrived from Persia and East Asia through the Silk Road, like the imaginary flowers *hosoge* or *karakusa*, symbols of good luck related to the magic elements of Taoism, or the five colours, or the symbols that represent the five seasonal

festivals which developed in the calendar of the Chinese court and were then adopted by Japan. These include plants such as the peony and, the plum-tree and animals such as butterfly and the bat. At the end of the nineteenth century design catalogues appear for the first time.

The symbolism of flowers and trees in China

Poetry with its images and, above all, the annual festivals linked to the seasons of the year underpin the floral symbology. The ritual celebrations had the aim of warding off malign influences believed to cause illness.

The tree is linked to the cosmos practically all over the world. The sap of the tree of life is the dew of heaven, and its fruit makes man immortal. The tree of science in China is related to the figure of the union of *yin* and *yang* and the return to unity. It symbolizes the cycle of birth and death and the immortality of life and regeneration. These influences finally make their mark at the Chinese court where the garments, now with fewer layers, reflect the increasingly simplified dress code. Dress is the cosmos.

In ancient times the symbolism of a flower, as the representation of the tree, was associated with human and divine qualities and virtues. It was the iconographic attribute of the gods and the immortals, and of the different cycles and aspects of nature. The generalization of its use in the decoration of tombs and palaces began with the spread of Buddhism in China.

The flowers most frequently represented were the ones associated with the four seasons and the five festivals, which reflected the passing of time and drew attention to the magic of the landscapes: in spring the peony, the iris and the magnolia; in summer the lotus; in autumn the chrysanthemum; and in winter plum blossom. The months are also represented by flowers: January by plum blossom, February by peach blossom, March by peonies, April by cherry blossom (red or white), May by magnolias, June by pomegranates, July by lotus flowers, August by quince blossom, September by mallows, October by chrysanthemums, November by gardenias and December by poppies – all with some variations according to the latitude and the climate, and to the symbolic stylization applied at the turn of the twentieth century.

Iconography applied to fabrics and court dress

For many centuries, silk in China has been the backbone of art. Painting, poetry and calligraphy are considered as a single artistic concept, and through these artistic expressions plant designs began to be represented on dress.

The art of silk dates back to Neolithic times (5,000-4,000 BC) when people visited mulberry woods to communicate with the spirits. It was the emperor

Huizong (1101-1125) who established a characteristic pictorial genre of flowers and plants which were used as principal motifs or as borders and decorative motifs. Huizong's interest boosted the appreciation of certain flowers and their symbolism and demand grew for garments representing motifs, and compositions by the most famous painters (especially small depictions of birds and flowers). Fabrics were seen not as created objects but as works of art.

The symbols in the mannequins' dress

In China, since ancient times, dress (fabrics, colours, hairstyles, decorative motifs and complements) had been strictly regulated so that people could be identified both socially and professionally: the emperor, functionaries, soldiers, lawyers, concubines, actors and priests, and even children.

Generally speaking, the figures of the court are always represented wearing some kind of headwear and footwear. The anatomy of men's and women's bodies is not marked, and the garments are composed of different elements that are superimposed on each other. This should allow us to establish who our figures are.

Male dress

The emperor Xienlong (1736-1795) accentuated the function of dress as a marker of social differentiation; the emperor and the empress reserved the right to wear the suit of the dragon at the great ritual celebrations and on the last day of the year. This suit comprised a number of tunics, with the outer one reflecting all the symbolism of the empire: the dragon with five claws or *lung*, emerging from the water and playing with the stone of immortality (in the case of the emperor) or the phoenix, *fenghuang* (in the case of the empress).
Male dress was conceived to represent the universe itself: the five colours, clouds, the sea, waves and a mountain in each of the four directions appear, as well as the nine dragons with the pearl which is one of the eight Buddhist treasures (not all of them are depicted in our characters) and the *pa an hsien*, the Taoist emblems of the immortals, and other symbols of good luck or *pa-pao* (again, not all of them are represented in our mannequins). These motifs begin to appear in large numbers during the Ming dynasty, both in imperial and in official dress. It was believed that this dress and its wearer would be transformed into the universe. The imperial family, along with the counts, dukes or marquises wore the same emblems but with the four-clawed dragon in profile on the chest or arms, and the colours of the robes according to their category; our figures seem to have held the rank of second or third prince and princes.

Detail of the colours of the universe.

The imperial insignia were made with gold and were embroidered before the tailor had cut the pieces. The head was always covered with a hat and with a semiprecious stone that corresponded to each category. In our case we don't have the pearl, and so we can't establish the category that the male figure held inside the imperial family. The Qing were a foreign dynasty but they appropriated the cosmology of the Han colours: yellow, white, red, black and blue-green.

The twelve symbols are taken from the Book of Rituals, one of the classics attributed to Confucius. Functionaries wore a square badge sewn on to their robe which was replaced as they were promoted, but the imperial category never changed. During the Qing dynasty the higher-status functionaries could also wear these surcoats known as *pufu* (since 1759); the fabric, the colour and the decorative motifs were not the same, but corresponded to their position.

The dragon

In Ancient China, the dragon was one of the four sacred creatures of the quadrants of the universe (the seasons and colours). It was blue-green in colour (fig. 21) and reigned over the East, the summer, the stars, and the constellations of Virgo, Libra and Scorpio. From the third century BC it was the symbol of the emperor – only the emperor might wear it – and represented the omnipotence of the Chinese empire. The face of the dragon was the face of the emperor; the pearl around the neck represents the indisputable brilliance of the emperor's words (fig. 22), the perfection of his thought and his orders. Indeed, from the time of the Tang dynasty the pearl was a treasure representing immortality. The dragon had five claws, like the fifth sign of the zodiac and a symbol of the East, the place where the sun rose and where the spring rain was born. It was also associated with water (oceans, rivers, mist and clouds), symbolizing darkness and humidity (fig. 23). It was believed that it could change the form and the nature of its manifestations, and this allowed artists to represent it in different ways. With the arrival of Buddhism from India, the dragon also took on the roles attributed to the snake by the *naga* divinity.

Fig. 21

Fig. 23

Fig. 22

Fig. 21. Detail of the man's *xifu*, with the face of the dragon (back).
Fig. 22. Detail of the man's *xifu*, showing the dragon and pearl.
Fig. 23. Detail of the woman's *xifu*, with the face of the dragon.

Water

Traditionally, in Chinese art water is represented lineally, in a stylized way, rather than as a mass of colour as in the West (fig. 24). It has the same form whether in designs on metals, embroidery on dress, painted lacquer appliqués on porcelain or the illustrations of family emblems.

The design known as "blue wave" or "layers of waves", comprising stripes or semicircles, differs from the water of rivers and ponds, which is represented by groups of winding lines. Normally a considerable space is left between the water and other motifs such as plants, birds and artificial objects; plants such as chrysanthemums or cherry blossom are often shown floating in the water. Foam, high waves and a kind of spray known as "rough sea" are also depicted.

In the Chinese artistic tradition of the Tang period (618-906) terrifying creatures are represented in the waves. In the time of the Ming dynasty the lines of the five colours are added.

Fig. 24. Detail of the man's *xifu*, with waves, clouds and colours of the universe.

Clouds

The clouds are the most commonly represented elements; many conventions in the illustrations of Japanese designs of clouds have Chinese precedents (fig. 25). Clouds are often depicted in the background of women's silk garments. The depictions are very rarely realistic, but tend to be stylized representations of five different sets of symbols. The first is a religious symbol of the Buddhist and Taoist traditions; the second, a presage of the five colours – exported from China to Japan – in accordance with the ancient notions of the structure of the universe: red, yellow, blue, white and black (fig. 26). In the third depiction, clouds appear as the background to other designs, like dragons (as in the case of our two figures); in the fourth as the background designs with or without other illustrations; and in the fifth, as spaces dividing scenes or pictorial elements.

The mountain

A single vertical mountain in China represents the union of the heavens, the earth and the underworld (fig. 27). The mountain Penglai-shan is the paradise in the east, where the Taoist immortals lived. In our figures, the mountain represents and reaffirms the role of the emperor as the son of heaven.

The swastika

Another motif commonly used in designs is swastika (fig. 28). In the West this symbol has negative connotations today but in Eastern Asia it is associated with Buddhism and it is considered as a good luck symbol. Its origin is the cross of four arms, of the four cardinal points and the directions of the earth as it turns, and generates the spiral indicating the movement of the *luchu* cycle. This symbol is found in many Buddhist objects and buildings, and also in Christianity and in many other religions and cultures as well.

In Chinese it is the sign for the number ten thousand, which is the total of number of beings. The swastika is also frequently used in non-religious contexts; it is found in the designs of fabrics, traditional paper patterns, and metal and lacquered objects. For men, the swastika motif often appears in the dress of warriors; for women, it was habitually worn by courtesans and military heroines.

Fig. 25

Fig. 26

Fig. 27

Fig. 28

Female dress

In accordance with the dress code, the women of the imperial family (duchesses, countesses, and marchionesses) might wear red (our figure wears salmon pink) with their other badges of rank. Generally they wore long tunics with loose-fitting pleated ankle-length skirts which concealed the contours of the body.

The women of the Qing dynasty had ceremonial and everyday dress: the code prescribed specific apparel for the queen and the wives or mothers of the functionaries of seven ranks. Ceremonial wear included dresses for good luck and mourning. For marriages, funerals and anniversaries people dressed according to their status; the functionaries, agents and workers were forbidden to wear high quality materials such as silk and fine wool or decorations with pearls, jade, gold, silver, or precious stones. Everyday dress had various styles. The materials and the ornaments such as hats and diadems also changed depending on the seasons of the year. The dowager empress, the queens and high ranking imperial concubines wore leaves of centaury, images of dragons and the Chinese characters *fu* (blessing) and *shou* (longevity).

Over the undergarments women wore a sleeveless jacket of the same length as the coat. The clothes of the upper body reached down beyond the knees at the end of the reign of the Guangxu emperor. During the Qing period the traditions of the Han and the Manchu, the foreign dynasty from the north, began to blend together. The *Qizhuang* (the costumes of the bannermen) replaced the complicated ancient blouses and skirts; this is the kind of piece our figure is wearing. Women also wore a *xeongsam* or short coat, and a skirt or trousers to go with the jacket decorated with embroidery or appliqués.

The phoenix

Traditionally, the red phoenix *Fenghuang* (*feng* is male and *huang* female; the bird is androgynous) has been revered by the Chinese (fig. 29). It has the head of a chicken, the forehead of a swallow, the ears of a man, the neck of a snake, the chest of a tortoise and the tail of a fish. The feathers in five colours in its tail represent the five virtues – benevolence, righteousness, propriety, knowledge and sincerity – and cardinal points (including the centre). The parts of the body represent human qualities – the head represents virtue, the wings duty, the chest humanity and the stomach truthfulness.

The phoenix only appears on earth in moments of peace, prosperity and good government; at other times it remains concealed. It is also associated with immortality and the resurrection of the purifying flame; like the unicorn, it brings together the two primary qualities, the *yin* and the *yang*. It is associated with the south and the summer and is a symbol of female beauty. It also represents the marriage community. It can be found on the dress of the Chinese empress, in gold and blue-green and with a feather of a peacock in the tail. From the Han dynasty onwards it was associated with the figure of the empress, forming a couple with the dragon worn by the emperor.

It is believed that the phoenix laid its eggs only in the paulownia tree and ate only bamboo. In the Buddhist context and in Taoist art the bird was a messenger of a *sennin*, a Taoist immortal. It was particularly important under the Tang (618-906), and is found in Ming and Qing ceramics. It should not be confused with the pheasant, which is associated with bad luck, even though it was the best loved bird. Here we see the insignia of a second-rank official.

Fig. 29

The bat

Fu is an animal that brought good luck (in Chinese its name means luck or happiness) throughout Eastern Asia (fig. 30). It is believed that the Taoists of Ancient China thought that because bats could hang upside down they could acquire the essential key of the body that made animals white and made them immortal. The Taoists believed that bats had a very long life. More recently it was believed that they are a symbol of good luck and long life with regard to the expression of desires. They are represented in a stylized form, resembling sceptres.

The butterfly

For the Chinese and Japanese, butterflies (fig. 31) are highly prized because they are thought to be the souls of life and death, the synonym of metamorphosis (because of their different forms: the egg which holds the potential of the being and the butterfly which emerges as a symbol of resurrection). They are also considered symbols of joy and long life. They are represented with other motifs like flowers and birds, and often in a group, in motifs of hundreds of butterflies. Their presence in the decorations often reflects a desire for marital happiness or rebirth of the married couple together after death. There are periods with more realistic and delicate representations like the Tang or Ming period, and the Qing, which imitated its predecessors. Butterflies are usually represented in a stylized fashion. When the designs are painted, the effect is almost like a pop art image.

Fig. 30

Fig. 31

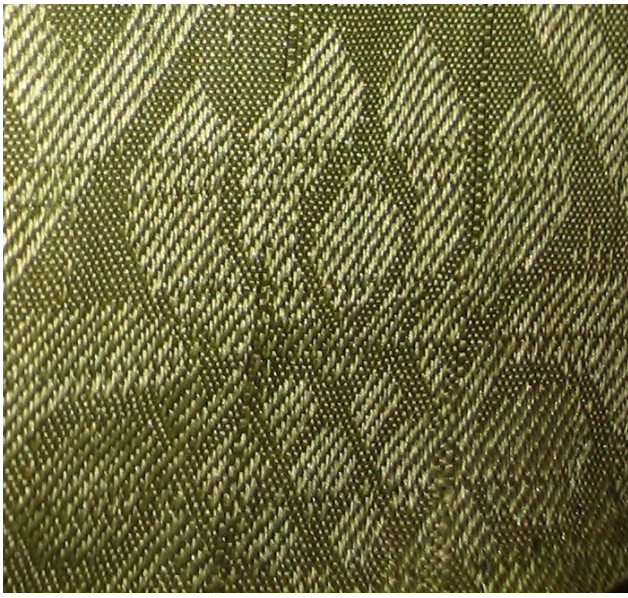
The chrysanthemum

This flower is attributed properties for curing nervous conditions, drunkenness, and weakness. In the Taoist tradition there was a *Valley of the Sweet River*, where the inhabitants lived many years because they drank water from the river where chrysanthemum flowers had fallen (fig. 32). A later legend speaks of a Chinese man who painted holy Buddhist symbols on chrysanthemum petals; the dew that washed the symbols from the petals became the elixir of eternal youth. With the passing of time this flower was valued for its beauty and elegance, and was included among the four *gentlemen*. The Chinese often attributed human qualities to plants, and the chrysanthemum represented the virtues of serenity and resistance (fig. 33). It was also considered a symbol of reclusion, associated with the men or poets who withdrew to the mountains, and it was used as a medicinal plant: several varieties are used in Eastern medicine to cleanse the body, treat fever, liver conditions and eye disease. It is always represented symmetrically with its petals in the form of a sunbeam. For this reason it is a symbol of the sun, and is always found in a stylized row of sixteen petals, with sixteen more visible beneath.

The chrysanthemum is the flower of the autumn; in Chinese, the word for the flower sounds like *long time*, and for this reason it is a symbol of long life and duration in both China and Japan. The representations of this motif on glasses and in poems reflect the Chinese tradition of associating chrysanthemums with the writing of poetry and with the drinking of wine during spiritual retreats in the mountains. It is a recurrent motif in the decoration of ceramics around the principal motif, or together with bamboo, cherry blossom and the orchid, with which it forms the four noble plants.

Fig. 32

Fig. 33



The plum-tree and plum blossom

Introduced into Japan from China in the Nara period (710-794), plum blossom (fig. 34) was initially the most frequently mentioned flower in poetry. It was praised for its sweet perfume and its delicacy, and also because it blooms at the end of the winter. During the Heian period (794-1185), with its preoccupation for transcending life, the canons of taste changed and the poetic significance of plum blossom and maple leaves began to diminish; in fact, in poetry, plum blossom never recovered its status. In Japanese art, however, it later enjoyed a revival. The poetic image associates the flower of the plum-tree with the nightingale and situates it alongside the pine and the bamboo tree; together they form the three friends of winter, and when the chrysanthemum enters the group they become the four gentlemen (fig. 35). Plum blossom, the orchid, the lotus flower and the chrysanthemum are the four loved ones, and plum blossom, bamboo, the chrysanthemum and the orchid are known as the group of the four nobles. Plum blossom is also associated with other symbols of long life such as the pine tree and the bamboo tree, and the Taoists related it to the immortals: it has been associated and confused with peach and orange blossom, and together with the peach it is a symbol of friendship. Plum blossom also has sexual connotations, especially with regard to the loss of female virginity (fig. 36). It is also associated with poets and other scholars and is represented by broken ice. The flower's five petals symbolize the five gods of good luck, and in more recent times have been associated with the five nationalities of China (the Mongols, the Chinese, the Manchus, the Muslims and the Tibetans). It also corresponds to the five directions of the world (including the centre), the holy number that corresponds to the five primary colours, the five elements (wood, fire, earth, metal and water), notes, customs, spices, types of animals, human relations and the five classic books. There are also five blessings (wealth, long life, peace, virtue and health), five moral qualities (humanity, sense of duty, wisdom, confidence and good ceremonial conduct) and pure things (the moon, water, the pine, the bamboo and the cherry tree).

Fig. 34

Fig. 35

Fig. 36

The melon flower

The generic term for this fruit in both Chinese and Japanese includes musk melons and watermelons, which originated in Central Asia and were taken eastwards along the Silk Road, together with other fruit and vegetables, including cucumber. The appearance of the melon is not symbolic. In contemporary China it is represented – in a readapted form coming from Japan – in a schematized way, round and with lines across it (the slices). In this context, the decorative motif of the melon flower appears either alone or accompanied by other fruit, flowers or insects. The design may symbolize decadence, distant solitude and peace (fig. 37). It may be confused with highly stylized chrysanthemums or cherry blossom inside diamond shapes.

The magnolia

The magnolia tree (fig. 38) can reach a height of ten metres. It was highly valued in ancient times by both the Chinese and Japanese. Its ownership and cultivation were reserved to the emperor, as a symbol of his eternal power. Sometimes the tree bears a holy mirror or a round plaque depicting a sanctuary. It symbolizes feminine beauty.

The lily

The lily is western in origin, and in China and Japan it has different meanings. Because of its symbolism it receives many different names. It may be an omen for pregnant women desiring a male child, the symbol of filial devotion. Due to its phallic shape it also has erotic connotations. Its flowers open at dawn and then close in the evening. Some kinds of day lily species can be eaten, either as soup or sautéed, and in East Asia they are highly valued for their medicinal properties. Apparently for this reason many children perform celebrations using lilies to ward off evil spirits. The iris is also called *sweet flag* and is frequently present in poetry and art in general. It grows wild on the banks of rivers and lakes, but it is also cultivated (it can reach heights of between fifteen and thirty centimetres), and in the summer groups of small yellow flowers appear with stalks resembling leaves.

Fig. 37

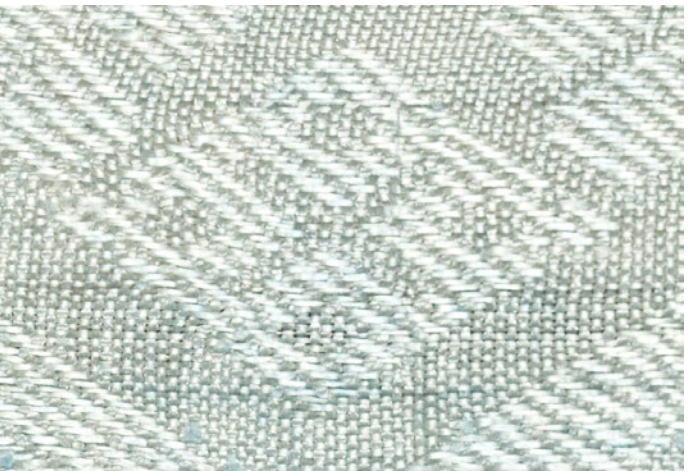


Fig. 38

Palacio de la Industria: Instalación del Japón

Conclusion

Our first hypothesis, namely that the figures were made as learning aids for missionaries about to travel to the Chinese court, seems unlikely.

The second hypothesis is to do with the Universal Exhibitions. Even though no contemporary images of these mannequins have been found, we do have a photograph of some Japanese dolls which were displayed at the Universal Exhibition of Barcelona of 1888, at the Palace of Industry. What is more, the Victor Balaguer Museum in Vilanova i la Geltru, the Ethnology Museum of Barcelona and the Anthropology Museum of Madrid all have examples of mannequins representing the Igorot peoples which appeared in the Philippines pavilion. In any case, the situations are quite different; while the Japanese dolls were part of the Japanese cultural tradition, the mannequins from the Philippines were not.

All this suggests that the pair of figures today preserved at the CDMT might have come from another Universal Exhibition in Europe, and might have been bought by Lluís Tolosa from a seller who had acquired them at a later date, or from another collector. This second hypothesis makes us think that these pieces were made for export, probably in the Canton region.

After our detailed study of these costumes and their symbols, we can conclude that these mannequins represent two figures from the Qing court in China, at the end of the nineteenth century. This is suggested by the decoration, embroidered directly on the fabric (not sewn), and the presence of the dragon with four claws. The colour of the male figure's fabric indicates that he may be the second prince, even though there may be some inconsistencies if we think that the piece was made for export and the embroiderer may not have been entirely accurate in some of the details. Unfortunately, we don't know what kind of semiprecious stone he wore in his hat. Nonetheless, all the indications are that these figures represent members of the imperial nobility rather than functionaries: the male figure may be the third prince, the brother of Xuantong/Puyi, the future (and last) emperor of China, and the female figure his wife. They are likely to date from after 1875, when the last edict on the regulation of dress was issued. ●

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Architects, decorators and customers

Four exponents of textile *modernisme*: Lluis Domènech i Montaner, Ricard de Capmany, Gaspar Homar and the Tayà family

by Sílvia Carbonell Basté
Photographs: ©CDMT, Quico Ortega

The thriving Catalan bourgeoisie of the late nineteenth century, which was the driving force behind the development of the artistic movement known as *modernisme* in Catalonia, took care to hire the finest architects of the time to design their mansions. Gaudi, Domènech i Montaner, Puig i Cadafalch, Raspall, Berenguer, Sagnier and Jujol were some of the major figures of this movement which left such a lasting imprint on our country.

With their explicit interest in working in all different art forms, these multi-faceted architects entrusted the interior decoration of the houses they were building to a range of talented artists, craftsmen and decorators. Alexandre de Riquer, Gaspar Homar, Joan Busquets, and Josep Pascó among others all designed and created unique pieces that would grace both these private residences and public spaces. The combination of architecture, furniture, mosaics, sculpture, glass and fabric coordinated the decorative projects of the modernist imaginary to perfection.

Many architects, as well as many artists, devoted themselves at some point of their career to the creation of designs for fabrics[1], either for their own families or by commission, such as pennants, banners, upholstery, household items, dress and liturgical garments. We have records of the textile compositions of artists like Riquer, Pascó, Llongueras, Sert, Massot, Moya, Cullell, Labarta, Gallissà, Masó, Clapés, Puig i Cadafalch, Bassegoda, Domènech i Montaner, Homar and many more. However, very few of the fabrics themselves have been preserved – either because they did not survive years of use or because they progressed no further than the design stage. The fact is that famous designers often made unique pieces for specific places, which sadly have disappeared with the passing of time.

The versatile architect Lluís Domènech i Montaner conceived his great works as units in which all the crafts had their place. Like other architects[2], at particular moments he personally designed pieces for the houses he built. One of his earliest known works is a canopy of a double bed[3], embroidered probably in 1875, the date of his marriage to Maria Roura. This silk piece bears the monograms LD and MR, in Gothic script, and comes from their room in the house on carrer Diputació in Barcelona.

1 See CARBONELL, S., CASAMARTINA, J. *Les fàbriques i els somnis*, the chapter *Creadors de somnis*, CDMT, Terrassa, 2002.

2 Masó and Jujol, for example, made illustrations on fabrics which their wives or other members of their family embroidered. *Les fàbriques...*

3 The piece is preserved at the Casa Museu Domènech i Montaner, Canet de Mar. It was restored by Carme Masdeu and M. Luz Morata.

In general, however, Domènech tended to entrust household furnishings and textile decorations for his houses to other decorators, among them Gaspar Homar and his own nephew Ricard de Capmany i Roura[4]. Capmany, who developed a taste for the textile arts early in life, designed all kinds of materials for the home, as well as liturgical vestments, garments, dress and pennants. After studying the Arts and Crafts School in Barcelona, he devoted many years of his professional career to interior decoration. He began to work with his uncle at a very early age when they designed the decoration of the family home in Canet.

In 1898, when Ricard married Júlia, the daughter of Ramon de Montaner, his father-in-law entrusted him with the decoration of his mansion known as the *Casa Forta*, and then, some years later, with creating the building's mediaeval atmosphere. This was one of Capmany's most important projects; it included decorative fabrics, with embroidered damasks[5] and the grand flag of St George killing the dragon[6] which hung from the main window.

To produce their textile creations, Domènech and Capmany often hired the silk firm Hijos de Malvehy, run by the children of Benet Malvehy. Hijos de Malvehy supplied the material for the damasks at the castle of santa Florentina, where Capmany carried out the interior decoration while his uncle worked on the renovation of the building. In the same castle, adorned with curtains, table-cloths, tapestries, wall hangings and many other textile pieces all in mediaeval style, a velvet table-cloth with plant decorations still survives today along with a silk pennant bearing the family crest, which may have been by Ricard de Capmany. As uncle and nephew worked together so closely, it is often hard to attribute the authorship of some of the pieces; possibly, on occasion the architect would have designed a piece and his nephew would then have made it.

Chalice veil, design by Gaspar Homar (CDMT, nº. reg. 22709).

According to oral sources, the embroidered silk baldachin recently acquired by the CDMT (nº reg. 20873) (which came with a set of friezes in the same fabric and with the same design of imaginary flowers laced together by winding stalks in *coup-de-fouet* style)[7] may also be from a house built by Domènech i Montaner. But the piece is so fragmented that it is hard to be sure of its original

4 Capmany's (1871-1947) mother, Paquita Roura, was the sister of Maria, Lluis Domènech i Montaner's wife. Capmany devoted himself mainly to the decoration of the houses of the Barcelona bourgeoisie.

5 Saiz Xiqués, Carles. *Ricard de Capmany i Roura (1871-1947), La passió romàntica per l'art medieval*. El sot de l'Aubó, 2009.

6 Dr. Maria Serra, *La costa de llevant*, 30-10-1898.

7 Auctioned by Arce and Balclis, 2013.

Baldachin, design by Domènech I Montaner?
(CDMT, nº. reg. 20873). See detail.

use. Perhaps it was used as a canopy for one of the beds in the mansion in Barcelona. In any case, its authorship is unclear.

For most of his decorations, Ricard de Capmany drew his inspiration from Catalan mediaeval art, evoking the past that so delighted the *modernistes*. The neo-Gothic designs of the costumes of the giants of Santa Florentina[8] are a clear example. At the contest of giants organized in Barcelona in 1902, Capmany presented two entries, one Gothic and one Romanesque, which had been used to dress the giants in 1899. The contest was very successful and was much talked about in the satirical press; the group of the Castle of Santa Florentina came out winners, and were awarded the gold medal as well as a prize of 1000 pesetas.

Probably one of the first important textile pieces designed by Ricard de Capmany was the standard commemorating the four hundredth anniversary of the discovery of America, dedicated to the Catholic Monarchs, and which was embroidered by more than twenty women at the house of his mother's family in 1892. Some years later, in 1908, he was commissioned by *Foment Catalanista* to design a pennant for the coronation of the *Misericòrdia*. Capmany also designed the flag of the militia of Sant Iscle and the altar of sant Josep Oriol, which was *modernista* in style with neo-Gothic elements such as the pomegranates displayed behind the saint, and which had already become a classic *modernista* creation[9]. Capmany was deeply involved in all the decorative aspects of the world of fabrics. The decoration of the bar *El Torino* is perhaps one of the few projects in which he worked with another designer (the painter and illustrator Urgell helped with the wall hangings).

In general, the personal involvement of the architect Lluis Domènech i Montaner in the world of fabrics is rather diluted, since his nephew appears to have participated in the projects. But Domènech chose his assistants wisely: an example is Gaspar Homar, who was to leave one of the outstanding textile legacies of Catalan *modernisme*.

The cabinet maker Gaspar Homar, who set up his own business in 1893 after training at the workshop of Francesc Vidal, became one of Domènech's assistants alongside Eusebi Arnau and Antoni Rigalt. The relation between the architect and the decorator was fruitful from the very beginning, and it enabled Homar to build up a very select clientele.

Homar devoted himself to all areas of interior decoration, including, obviously, his highly successful fabrics[10]. He also worked for other architects – Puig i Cadafalch, for example, hired him to decorate the bedroom of the family's daughter, Teresa, at the Casa Amatller, and also employed him at the Casa Trinxet. There is no record, however, that Homar designed the fabrics for these residences; he would merely have chosen a high quality commercial

8 They are preserved at the Casa-Museu Domènech i Montaner, and are currently awaiting restoration.
9 Benet Malvehy made several variations on this theme: for example, in Puig i Caldafalch's Throne of the Queen in the Floral Games in 1908, and in a chest in the Palau Guell. There were many other interpretations, both printed and embroidered.
10 Josep Pey often worked with Homar, as did Sebastià Junyent and Pau Roig; on occasion he worked with Alexandre de Riquer.

fabric[11] that was suitable for the occasion, and of course in *modernista* style[12] along with the rest of the decoration.

One of the first commissions that Homar received from Domènech was the decoration and furnishing of the Palau Montaner, though at present we know nothing of the fabrics he used. At the Casa Lleó Morera, in Barcelona, and the Casa Navàs, in Reus, the decorative elements and the fabrics came together to form a particularly harmonious whole: tapestries, wall hangings, sets of chairs, rugs, curtains, table-cloths, bedspreads, and cushions[13]. The fact that Homar had studied the course in Illustration applied to Textiles at the *Llotja* School in Barcelona gave him first-hand experience of textile material and helped him to create his compositions in velvets or ribbed weaves.

As well as the textile pieces preserved from these houses, we have located other fabrics made at Gaspar Homar's workshop, some of which now form part of the CMDT collection. Among them we should mention two bedspreads: one from the Casa Rosés[14], and one from the Casa Tayà[15]. Floral and plant elements are the designs that recur most in his fabrics, and over time he developed an idiosyncratic geometrical style close to that of the Glasgow School[16], with plant ornamentation bearing witness to a strong Japanese influence, and which gradually evolved towards the *Sezessionstil* of Vienna.

Detail of bedspread, design by Gaspar Homar (CDMT, nº. reg. 22967).

11 Around 1900 the first establishments specializing in fabrics opened. *Les fàbriques…*, p. 379-393.

12 For example the set of chairs in the collection of Fernando Pinós, which came from a house in the Vallès Oriental, with a silk and cotton jacquard fabric; and the chairs preserved at the MNAC, upholstered with silk and cotton jacquard and with a decoration of cyclamens, frequently used by other decorators as well (MNAC, nº. 153247-000).

13 *Les fàbriques…* AAVV *La casa Navàs de Lluís Domènech i Montaner*, Del Modernisme al Noucentisme, vol. 4. Pragma Editions, Reus.

14 CDMT, nº. reg. 18238, published in *Les fàbriques…* and in Casamartina, J. *L'interior del 1900, Adolf Mas fotògraf*, CDMT, 2002.

15 CDMT nº. reg. 22697. Donation made by the Tayà family.

16 The floral compositions of Mackintosh roses that we see in the fabrics, tiles, and stain glass. The compositions of Ann Macbeth, an embroiderer and follower of the Glasgow School, bears many similarities to those of Homar.

Bedspread, design by Gaspar Homar (CDMT, nº. reg. 18238). See detail.

The first bedspread has a border of embroidered and painted roses recalling the patterns on the velvet of the chairs, armchairs, and bench on the *piano nobile* of the Casa Lleó Morera. Homar frequently used this floral element in marquetry, mosaics and the rest of his decorations, and it finally became the symbol of his firm. Like the rest of his creations, in the bedroom in the Casa Rosés the bedspread combines perfectly with the headboard, the painting on the ceiling, the marquetry and the glass.

Gaspar Homar was a friend of the Tayà family who entrusted him with the interior decoration of the house the architect Enric Sagnier had built in Via Augusta in Barcelona. Certain items are still in the possession of the family[17]. The second bedspread in the CDMT collection was part of the furnishings of the house. The border of buttercups in the upper part recalls the bedroom in the Casa Ramon Oller, photographed in 1903 by Adolf Mas. In this image we see a bedspread with the same flowers and leaves, of a very similar composition, though not identical. The bedroom also has a textile headboard, a folding screen and a *chaise-longue*[18] which bear the same decorative motif. Homar also

17 We know of at least one seat with the same upholstery, one *prie-dieu*, one dining-room table and three beds with the same buttercup decoration.

18 The folding screen and the *chaise-longue* are part of the Fernando Pinós collection, Museum of Catalan Modernism Catala, Barcelona.

Chalice veil, design by Gaspar Homar (CDMT, nº. reg. 22700).

Burse, design by Gaspar Homar (CDMT, nº. reg. 22701). See detail

reinterprets the buttercup[19] in the marquetry in the bench and in the seat in the Casa Lleó Morera[20]. In addition, three original designs at the MNAC of beds made by Homar represent exactly the design of the buttercup and its leaves on curtains, a headboard and in the marquetry. The design on the headboard is the same as the one in the bedroom in the Casa Oller, although, as we see in Mas's photograph, there is a slight variation in the upper part of the embroidery. The other two may be from the beds that Homar designed for the Tayà family[21].

In both bedspreads, the fabric is a silk and cotton ribbed weave with a moiré finish[22], and the design is embroidered with chain and braid stitches. The difference between them is found in the interior of the flower shapes: in the one from the Casa Rosés it is painted[23], and in the one from the Casa Tayà, it is made by applying ribbed fabrics that are the same as the base, but in cream and yellow tones.

When the Tayà family commissioned Gaspar Homar to decorate the liturgical vestments[24] for the hermitage of sant Jaume of Aiguafreda (Begur) they had already been clients of his for some time, but in fact it was a two-way relationship: to make his marquetries Homar needed the best wood from Spain and abroad, which Josep Tayà Llompart imported[25].

19 The folding screen and the *chaise-longue* are part of the Fernando Pinós collection, Museum of Catalan Modernism Catala, Barcelona.

20 At the MNAC.

21 MNAC 107435-D, 107416-D and 107451-D.

22 The fabrics may be from the silk firm Hijos de Malvehy, probably the leader in the sector, which supplied the great architects like Domènech i Montaner, Gallisa and Puig i Cadafalch, and decorators like Busquets. Mainar notes that Benet Malvehy asked Homar for "special designs for his decorative fabrics" (El moble català, Ed. Destino, Barcelona, p.348), though at present nothing more is known of them.

23 According to Cirici, Homar prepared his own colours for painting the fabrics, made from cochineal, turmeric and indigo.

24 In the liturgical domain there were other decorators and architects who produced illustrations, like Sagnier, Jujol, Pericàs and Riquer. See *Les fàbriques...*

26 Josep Tayà, cabinet-maker and son of a carpenter. In 1899 he appears as a wood storeman and as an importer of high quality wood. He displayed his work at several exhibitions and won the Gold Medal at the exhibition of 1888. He was a member of the Decorative Arts Centre d'Arts Decoratives. and in the Anuario General de Cataluña Riera, he advertised as a furniture maker and upholsterer. Enric GARCIA DOMINGO. *Hijos de Jose Tayà s. en C." (1915-1926): el miratge de la gran guerra.* Museu Maritim, Barcelona, 2007. Garcia offers a very full study of the Tayà shipping firm.

Stole, design by Gaspar Homar (CDMT, nº. reg. 22698).
See detail.

Chasuble, design by Gaspar Homar, front and back (CDMT, nº. reg. 22699). See details.

26 *Hijos de Jose Tayà S. en C.*...

27 Donation made by the Tayà family. CDMT nº. reg. 22698, 22699, 22700, 22701, 22704, 22705, 22706, 22709. There is another fragment in bobbin lace and two patterns (CDMT 22703, 22707, 22708) which were probably for the alb.

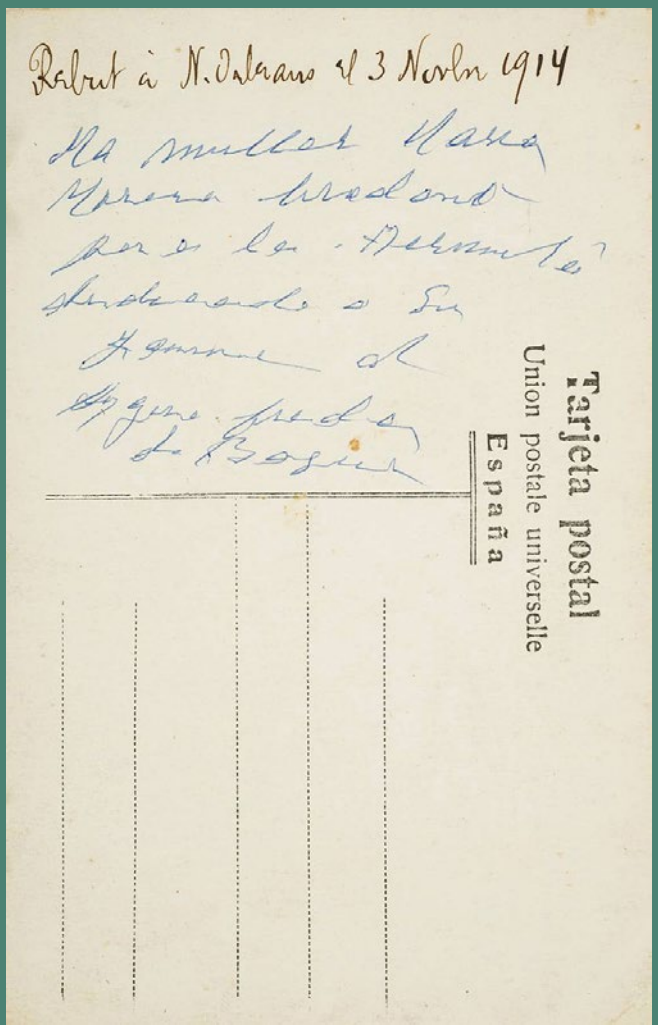
Married to Josefa Raich, Josep had five children: Josep, Antoni, Ricard, Josefa, Teresa.

Two of them, Antoni and Ricard, changed the family firm into a shipping concern named Hijos de Jose Tayà, S. en C. The *Tayà Line* began almost by chance, and becoame one of the country's most important shipping businesses, with a spectacular if short-lived career[26].

The relationship between the Tayà and Homar went beyond a purely commercial arrangement, and they maintained a firm friendship over many years. As well as the bedspread from the house on Via Augusta (made around 1905) two sets of liturgical vestments have survived, dating from 1914. Homar drew the patterns for them on a variety of fabrics, and Maria Morera, Ricard's wife, intended to embroider them for the property the family had bought in the cove of Aiguafreda. Sadly, the accidental death of one of Antoni Tayà's sons, Jaume, in a controlled explosion near the beach made to build a road to Begur had a devastating effect on the family, and eventually they abandoned the Aiguafreda project.

The two sets of liturgical vestments (one white and one green comprising a chasuble, chalice veil, a burse and a stole)[27] were unfinished, but fortunately they

Card. *My wife, Maria Morera, sewing for the hermitage dedicated to St Jaume de Aiguafreda de Bagur. Received in N. Orleans on 3 Nov 1914.* (handwritten by Ricard Tayà Raich on the card sent to him by his wife). *Maria M de Taya sewing the green chasuble for the hermitage of Aiguafreda. Barna, 1914* (handwritten on the photograph).



were stored away in the corner of a cupboard. Unlike other works by Homar, these pieces only bear the illustration to be embroidered, in ink. Maria Morera only had time to finish the burse and the chalice veil and had just begun the stole of the green set, decorated with some golden ears of corn, vine-leaves, and grapes. On 3 November 1914 she sent a card to her husband, who was on a trip to New Orleans, which shows her embroidering one of the pieces.

The design of the white set comprises roses (not as square as in his previous creations) and thorny stems, with the monogram of Jesus and Mary on the chasuble. In both these sets the designs are clearly *modernista*. In fact Homar never really abandoned this style, even in the 1920s.

Homar also decorated at least one of the Tayà family's ships, the steamer *Jose Tayà*. Unfortunately, we have written testimony only of the ship's first journey bound for Havana: *The dining-room opens out onto a splendid hall with a magnificent glass dome, and the ship, especially the areas for the first-class passengers, is elegantly decorated throughout, under the direction of Don Gaspar Homar, whose "savoir-faire" is so well known to all that there is no need for us to praise it here*[28]. And according to family sources[29], Homar also made designs for the decoration of a train carriage, although it does not seem to have been built.

28 *La publicidad*, 13 and 20 February 1920.
The review "Catalunya Maritima", 1919, in the piece *El vapor de José Tayá*, p.605, also praised the ship: *"the Jose Tayá, is without any doubt, one of Spain's finest transatlantic liners"*.

29 Information provided by Ester Tayà.

Chasuble, front and back (CDMT, nº. reg. 22704).
See details.

Stole (CDMT, nº. reg. 22706).
See detail.

The emblem of the Tayà Line. Detail of tapestry by Gali i Aymat. Private collection.

Apart from Homar's work, further testimony of the position of the Tayà family and their shipping firm is found in the form of a very well-preserved tapestry which is still in the possession of the family. It was given by Francesc d'Assis Gali to Ricard Tayà *to thank him for his kindness towards us*[30]. On a sea created by geometrical lines are a group of ships with a flock of swallows and seagulls flying overhead. Two flags on the mask bear the firm's motto. The initials ESBO and the monogram of Tomàs Aymat[31] show the authorship of the piece. The colourful design is far removed from the *modernista* aesthetic and recalls the posters that Gali made during the 1920s, in a geometrical style close to cubism. Although the piece was made by Aymat, the original design was by Gali, who worked together with Aymat on more than one occasion. ●

30 A letter from the director of the School of Crafts, dated June 1919. Ricard Tayà had made a donation to the Catalan School of Tapestries.

31 Tomàs Aymat was a teacher at the School of Crafts in Barcelona. The four initials: R, H, B and T, have not been identified: they probably designate the other weavers of the piece, who would have been pupils at the *Casa de Caritat*.

Catalan textile design in the *modernista* period. Illustrators and the schools of drawing

by Silvia Carbonell Basté
Photographs: ©CDMT, Quico Ortega

Background

The *modernista* period saw the creation and consolidation of a large number of textile schools and as a result, is a key moment in the promotion of Catalan fabric design. Between the end of the nineteenth century and the beginning of the twentieth most of the textile schools were founded to train students in the theory of fabrics, mechanics, illustration applied to fabrics and other subjects related to the industry.

In fact, Catalonia already had a strong base of textile companies and illustrators which had consolidated their position since the middle of the eighteenth century, thanks to the cotton manufactures dedicated to calico printing (or *indianes*, as they were known). Many voices of the time regarded a sound knowledge of illustration as essential in order to improve the quality of the prints in a highly competitive European market.

So the Barcelona of the *indianes* insisted on the importance of illustration, and there was strong support for the creation of an academy to offer training in this discipline. Proposals for the establishment of a school of industrial drawing emerged from a number of sources at a time when the cotton industry was expanding rapidly.

After several failed attempts (starting with the plan of the Tramulles brothers in 1754[1]) at the Royal Academy of San Fernando to set up an academy of fine arts, finally it was the Barcelona Board of Trade that took the initiative, converting what was to have been a private academy into a publicly-funded school of drawing: the Barcelona Free School of Design, also known as the *Llotja*[2]. From the beginning, the aim of the school was to place art at the service of the calico-printing industry; one of its specialities was to be *Illustration applied to the production of fabrics, calico-printing, lace and embroidery.*

Pau Canals (son of Esteve Canals, founder of what was considered the first calico-printing factory in Barcelona[3]) also recognized the importance of creating an academy to promote the arts and industry: "design (…) could give, at the same time, light and perfection to the multitude of factories, arts and crafts and thus promote trade"[4].

1 The Tramulles brothers had begun to teach illustration privately at their school in 1747, where they trained illustrators of *indianes*. They were the first to apply to open an official school. VELEZ, P. "Els ensenyaments de dibuix a la Junta de Comerç i la indústria de les indianes", in SÁNCHEZ, A. (coord.) *La indústria de les indianes a Barcelona 1730-1850*. Barcelona Quaderns d'Història, nº. 17, 2011.

2 The Escuela Gratuita de Diseño, created in 1775 by the Barcelona Board of Trade.

3 The cotton firm of Esteve Canals was founded in 1738.

4 Joan-Ramon Triado, "Art i arquitectura" in Pere GABRIEL (dir.), *Història de la Cultura Catalana*, vol.III (*El Setcents*), Edicions 62, 1996, p. 228, note 15. Pilar VÉLEZ, "*Els ensenyaments de dibuix* pp. 87-88.

However, in the 1820s and 1830s Catalan industry began to diversify. Firms now worked with other materials and applied other techniques. As we know, the textile industry was the principal basis of the Catalan economy, and by the middle of the century, new textile teaching was needed in addition to illustration for prints – for instance, theoretical and technical aspects, and illustration applied to the Jacquard machine. The introduction of the Jacquard system[5] ushered in revolutionary changes, which in a few years brought the mechanization of Catalan industry to a new peak.

In 1851 the Industrial School of Barcelona was inaugurated. Some years later, the school introduced textile production as one of its official courses. Although in 1850 the Free School of Design came under the auspices of the Academy of Fine Arts, the art teaching applied to the textile industry continued to be given at the *Llotja*.

At the turn of the century, the proliferation of new textile industries increased the demand for illustrators, and also for experts in the theory and technical applications of textile production. Industrialization was now firmly established and prospective theorists and illustrators could choose between a number of schools or academies for their training. There were even courses at university. At the request of several institutions and entrepreneurs, many new schools specializing in arts and crafts opened to teach textile theory and illustration.

Josep Fiter, an acknowledged lace and embroidery manufacturer, insisted on the importance of these schools and proposed fuller cooperation with manufacturers in order to train textile professionals. In this way, the figure of the illustrator, a key protagonist of the *modernista* era, became consolidated.

Modernisme: theory, technique, art and industry

Francesc Xavier Lluch i Gros[6], a graduate of the Industrial School of Barcelona who had studied illustration and painting at the *Llotja*, was instrumental in establishing the course in illustration applied to fabrics at the School of Arts and Crafts in Barcelona, which was followed by a large number of schools and pupils.

Lluch was considered one of the precursors of the teaching of *modernista* theory and illustration. Many of his pupils went on to make important innovations in Catalan textile design. Lluch's work in establishing the bases of the theory of illustration applied to fabrics was continued and expanded by Miquel Travaglia and Juan Feu.

Illustration for fabrics was taught in a range of related courses, entitled artistic, geometric, ornamental, landscape, calligraphic and applied illustration.

5 In Catalonia the jacquard system seems to have arrived by 1830. It became consolidated in the *modernista* period, in the production of cotton, wool, silk, linen and mixtures.

6 Barcelona, 1818-1889. For further information on Lluch see CARBONELL S., CASAMARTINA, J. *Les fàbriques i els somnis*. Textile Museum and Documentation Centre, Terrassa, 2002.

Portrait in silk jacquard fabric, in homage to Francesc Xavier Lluch. CDMT NR.10721.

The latter was particularly important for the production of point cards for Jacquard fabrics. These courses were given at the Arts and Crafts Schools in Sabadell, Barcelona, Terrassa and Igualada, the Industrial Academy of Manresa, the Industrial School of Vilanova i la Geltrú, the University School of Textile Engineering and Industries, the School of Textile Industries of Barcelona and civic associations in Igualada and Barcelona, the district schools of Barcelona, and probably many more.

The teachers who gave the classes in illustration at the textile schools had specific technical knowledge of their subject and considerable artistic knowledge as well. As well as being fine teachers, they were leading figures in the Catalan textile word, since many of them worked in textile companies or had their own studios: they published articles and gave lectures. Camil Cots, Pau Rodon, Agustí Esclasans and Lluís Borràs are examples.

In the middle of the *modernista* era, at the schools of Fine Arts like the *Llotja*, the teachers were usually artists or painters and some of them had connections with textiles. Josep Pascó, who taught the course in illustration applied to industry, amassed a sizeable collection of lace and other fabrics. The classes of Claudi Lorenzale must have influenced Lluís Borràs Bestit, an illustrator who later specialized in textiles and who became teacher of illustration at the Second District Schools in Barcelona. In 1906, La Vanguardia[7] noted the huge improvements in the courses of illustration under Borràs.

This interest in textiles and in the decorative arts in general promoted the organization of competitions and exhibitions of the artistic industries throughout Catalonia. The schools of Fine Arts and Arts and Crafts, the Provincial Council (*Diputació*) of Barcelona, the *Unió Industrial*, the Centre for Decorative Arts, reviews such as *Materiales y Documentos de Arte Español* and *Cataluña Textil* all offered prizes to the illustrators of fabrics for their designs. In 1913 *Cataluña Textil* printed an article on the exhibition staged by the Industrial School illustrated with images of fabrics by four of its pupils; the display was considered the culmination of the interrelation between art and industry proclaimed by the *modernistes*[8].

The illustrators

As part of the research carried out and presented at the international congress *Coup de fouet*[9], we have managed to identify more than a hundred illustrators who at one time or other in their career devoted themselves to designing fabrics[10].

Not all these illustrators studied at the textile schools or dedicated themselves exclusively to the sector. For this reason we have separated them into three

7 La Vanguardia, 29 September 1906.

8 *Cataluña textil*, vol. VII, nº 84, p.153-156. Barcelona, 1913.

9 CARBONELL BASTÉ, S. DANGLA, A. *Dibuixant tendències*. International Congress *Coup de Fouet*, Barcelona, juny 2013 (falta enllaç web).

10 We have made a table with names and surnames, dates of birth and death, address of the studio, companies for whom they worked, speciality, pieces located, source of information and other data of interest. We have included the illustrators who worked during the *modernista* period, even though some of them predate it (beginning around 1872), and others were still producing designs in 1919.

Esquisse by Camil Cots.
CDMT nº reg. 15000(1)-841.

groups: those who were involved full time, the illustrators and artists who worked for companies at certain times in their careers, and finally architects, interior designers or others who made occasional designs for fabrics.

In the first group, teachers, editors, entrepreneurs, designers in companies or with their own studios, we find for example: Tomàs Aloy, Guillem Aresté, Lluís Borràs, Jaume Brugarolas, Joan Bruguera, Ignacio Brugueras, Emilio Brugueras, Francesc Canyellas, Marià Castells, Juan Carratalà, José Camins, Josep Chassignet-Noguera, Antonio Clotet, Ricard Coll, Gaietà Cornet, Camil Cots, Josep Curtils, Francesc Dordal, Agustí i Ramon Esclasans, Francisco Estabanell, Frederic Ferrater, Josep Ferrer, Juan Feu, José Fiter, Antoni Font, Jaume Fontcuberta, Miquel Font, Roman Jubert, Francesc Labarta, Josep Llaverías, Joan Llaverías, Benet Malvehy, Francesc Mañosa, Fèlix Mestres, F. Javier Muñoz, Josep Navarro, Tomàs Nicolau, J. P. Parellada?, Francesc Perajordi, Francesc Pérez-Dolz, Adolfo Primo?, Joan Rabadà, J. Renom, Agustí Ribas, Pau Rodon, Joaquin Rovira, Ramon Sansalvador, Antoni Saló, Alfredo

Sivilla, Federico Soler, Francesc Tomás, Miquel Travaglia, Juan Vacarisas, Jaume Vilalta, Bartolomé Vilella, Francesc Vilumara.

The most important of these, because of their multi-disciplinary interests, were Aresté, Cots, Dordal, Esclasans, Ferrater, Rodon, Mestres, Llaveria, Tomás, Vilella and Sivilla.

Our second group comprises illustrators and artists who at some point in their careers sold illustrations to various companies. In this group we find Josep Palau and Josep Mompou, Mateu Culell Aznar, Jaume Llongueras, Miquel Massot, Josep Triadó and Aurora Gutiérrez.

The third group is made up of architects and interior designers who lacked knowledge of textile theory and technique, but also made illustrations for decoration and have left an equally interesting legacy. This group includes Domènech i Montaner, Aleix Clapés, Josep M. Jujol, Alexandre de Riquer, Gaspar Homar, Francesc Soler Rovirosa, Oleguer and Sebastià Junyent, Joan Llimona, Joan Llongueras, Miquel Massot, Josep Pascó, Joan Vidal i Ventosa and Enric Moyà. Their projects focused more on arts and crafts than on industry, with the exception of Alexandre de Riquer, who had a close connection with the Ponsa textile firm.

The members of the first of our groups were the only ones with a sound knowledge of the textile theory and technique, as they had received formal training at the textile schools[11]. The fact that they are the most numerous indicates the interest of the schools in promoting the courses in illustration, and of the companies in raising the competitiveness of their products.

The city of Barcelona was the great centre of production of these illustrations, which were known as projects or *esquises*[12]. More than 40% of the illustrators known to us[13] had studios in the Catalan capital. In fact, the textile manufacturers from other towns and cities such as Igualada and Sabadell came to Barcelona to choose and purchase illustrations for their products.

This frenetic activity is a symptom of the rapid expansion of the Catalan textile sector in the late nineteenth century. Catalonia established itself as the leader in textile training and production, far ahead of any other region in Spain.

11 The first books on textile theory printed in Catalonia coincided with the birth of the specialized schools. The first of all was LLUCH, F.J., MIRALLES, N. *Tratado teórico-práctico de Tejidos, el primero que ha salida a la luz en España*. Barcelona, 1852?.

12 From the French *esquisse*, sketch or outline. The first handbooks on fabrics that reached Catalonia were from France, and much of the terminology used came from French.

13 There were probably more, but we have only counted the ones whose addresses we have been able to confirm.

Alfredo Sivilla's point cards preserved at the CDMT (from the Pujol y Casacuberta Factory) are fine examples of diagrammatic drawings which are carefully laid out and visually very attractive. CDMT nº reg. 20588-2-16, 20588-2-4. See more.

Catalan ingenuity: *diagrammatic drawing*

As we have seen, at least since the middle of the eighteenth century, training in illustration was seen as a vital part of the development of textile professionals and of the creation of quality products. The arrival in Catalonia of design publications from the rest of Europe and reviews of textile trends, mainly from France, allowed the introduction of novel approaches which inspired Catalan illustrators. On occasion they copied the designs quite brazenly, but on others they produced interesting new creations, in many cases applying a technique they invented themselves, called *diagrammatic drawing*.

One of the main problems in projecting and weaving a piece is that the stylization of the figures and their disposition may create a visual effect known as "stripes" – diagonal or vertical lines, but above all horizontal lines, causing what *modernistes* saw as a flaw. This effect may occur in any of the textile techniques.

Miquel Travaglia[14], a follower of the theories of Paul Lamoitier[15], was one of the pioneers of diagrammatic drawing[16] in Catalonia and did most to make it known to other textile professionals. Using a diagram and repeating the figures, and at the same time rotating it by different degrees, a totally harmonious composition could be achieved with no marked direction, using any technique – for instance, jacquard or printing.

The work of the Frenchman Paul Lamoitier, a fabric expert and illustrator, had a direct influence on the teaching of textile illustration in Catalonia in the early twentieth century. He claimed that illustration was merely one part of the composition; the illustrator had to have a thorough knowledge of the other parts of the composition as well, that is to say, the fabric and the weave. Lamoitier welcomed the new decorative proposals of the *modernistes* – their decompositions and adaptations of ancient and modern themes, their geometrical stylization, their creativity and the balance they achieved in the composition.

Like Camil Cots and Juan Feu Pau Rodon and Miquel Travaglia were faithful followers of his theory and they applied it in their projects and in their courses. Feu, in fact, who had attended Travaglia's classes, was one of the first to stress the new interest in seasonal fashions: that is, that industrial fabrics had a clearly commercial mission and firms had to take up the challenge of the new socialization of fashion, which was now spreading to a far larger public than ever before.

Feu was well aware that every geographical region has its favourite motifs or colours, and that as a result illustrations had to be adapted to suit each moment and place. He also stressed the importance of what he had learnt from his

14 For further information see CARBONELL S., CASAMARTINA, J. *Les fàbriques i els somnis*. Textile Museum and Documentation Centre, Terrassa, 2002.

15 LAMOITIER, P. *La décoration des tissus, principalement des tissus d'habillement, par le tissage, l'impression, la broderie*. Ed. Chez Bérange, Paris, 1908.

16 Antoni Bargalló discussed Travaglia's theories in BARGALLÓ, A. *El dibuix diagramàtic*, Textile Museum and Documentation Centre, Terrassa, 2008.

masters and predecessors: *"it is essential to avoid these "stripes" whether they appear due to the spaces or the motifs, vertically, horizontally or obliquely, which to a great extent spoil their aspect as a whole and have their origin in certain defects in the distribution"*. He explained how to obtain a perfect distribution with different weaves (regular and irregular) – at the points at which they cross, placing the decorative motifs in one, two, three four or more positions, so that *"the patterns can no longer be said to have a direction"*.

For his part, Pau Rodon (director of the Textile School of Badalona and editor of the review *Cataluña Textil* stated that: *"their respective projects applicable to the weaving of all kinds of fabrics may be carried out on particular diagrams of arithmetical or geometrical design, the resulting areas of which constitute the base; that is, the distribution of the different decorative elements that compose them, in a way similar to that deriving from the diagrams that the Moors of Muslim Spain are supposed to have used in the projection of their admirable arabesques; and also most successfully used in textile arts[17]"*.

In this way, the contributions of these masters achieved a significant improvement in the composition of the designs of Catalan *modernista* fabrics. Starting from European models and benefiting from their own knowledge and the experience accumulated over many years, the Catalan textile artists were able to adapt and propose new repertoires with excellent visual results. ●

17 RODON, Pau. "Tecnología de los tejidos a la Jacquard", in *Cataluña Textil*, Badalona, 1945.

Annex

Industrial production

by Eulàlia Morral

OPEN SOURCE LANGUAGE VERSION > CATALÀ

A female universe expressed in objects

by Laura Casal-Valls

The world of women in the Catalonia of the turn of the twentieth century

The nineteenth century was a century of transformation: industrialization, the improvement of communications, the shaping of a new urban landscape and the appearance of a new social structure created a context in which changes took place at a frenetic pace at all levels. Inside this new social framework, perhaps one of the things that had changed most by the end of the century was the position of women. For many years women had been confined to the home, occupied with the care and maintenance of the family. But towards the end of the nineteenth century, this sphere began to broaden slightly; the new currents of European thought brought in an incipient form of feminism. With writers and thinkers like Dolors Monserdà at the head, the women began to develop as individuals and took their first timid steps into realms of thought, creativity and certain areas of the labour market which until a few decades previously had been the exclusive reserve of men. The review *Feminal* bears witness to these early forms of feminism. In the mid-nineteenth century a growing number of publications for women had emerged which created opinion, but *Feminal* was one of the first to develop a critical spirit among women. The first issue was published on 28 April 1907. Under the editorship of Carme Karr, it represented a new spirit that championed the position of modern women and defended their right to an education and professional employment. *Feminal* reflected a point of view which had been marginalized until then: the female point of view.

The clothing industry opened the door to the labour market for many working-class women who found employment as knotters, embroiderers, and seamstresses. For middle-class women, the changes had a different effect. The image of women themselves and of the areas traditionally associated with them, such as the home, became vehicles for reflecting the wealth and success of the family. Dress and fashion items were barometer for measuring a family's distinction and they were considered as important symbols in people's relationships with their peers.

Photograph of Dolors Monserdà in issue nº 25 of the review *Feminal* (1909). Biblioteca de Catalunya. Barcelona.
Dolors Monserdà was born in Barcelona in 1845. A writer by profession, her first verses and articles were published in the early 1860s. She wrote poetry, plays and prose, and a large number of articles of a feminist nature calling for a more prominent role for women in society. She published in reviews such as *La Renaixença*, *La Veu de Catalunya*, *La Gramalla*, *Ofrena* and *Il·lustració Catalana*, and contributed to women's magazines like *Modas y Labors*, *Or y Grana* and ***Feminal***.
Monserdà was actively involved in the first feminist movements in Catalonia. In 1910 she helped to found the Needleworkers' Union, set up to protect one of the most vulnerable sectors of society.
On her death in 1919, Monserdà left behind a very important body of work.

Modernisme: beauty and utility

The Catalan version of *Art Nouveau*, known as *modernisme*, ushered in a new idea of design. Modernity and tradition, industry and craftsmanship, blended together in a moment of enthusiasm and optimism and imbued the creations of the times: from the simplest linen curtains, rugs and dresses to the decoration of the country's great *modernista* mansions.

Modernisme became a fashion in the decorative arts, and its styles exerted a great influence on everyday items. Possession of fashionable *modernista* pieces were a sign of distinction which allowed their owners to identify with the higher echelons of society. For this reason, fashion and interior decoration, and all the items associated with the world of the middle-class women – embroidery, tapestries, dress, rugs, curtains and a whole range of personal accessories had a strong presence throughout the *modernista* period. Their study and observation can shed light on the aspirations of that society: underlying the taste for these everyday items is a set of customs, ideas and experiences and a way of thinking that created an entire cultural imaginary.

Modernisme was also characterized by personal combinations of diverse motifs, influenced by French *Art Nouveau* and the Viennese *Sezession*, with the sinuous lines of the *coup de fouet* and William Morris's Arts & Crafts movement. It also assimilated elements from Chinese, Japanese and Arabic art and from Catalan mediaeval art. In many areas, *modernisme* reinstated the voice of the creator: manual work and the crafts take on a new, authentic value.

The home

The classic environment of the middle-class Catalan woman was the home, and during the *modernista* period interior decoration took on a whole new importance. *Modernista* fabrics for the home, such as tapestries, were imported from the rest of Europe, above all from Britain, France and Belgium, and they were also produced in large numbers in Catalonia by local firms: Sert Germans, Malvehy, La España Industrial, Mitjans i Pare, and the Colònia Güell. The textiles most commonly found in the home were curtains, canopies, tablecloths, rugs and tapestries, as well as other complements such as bedspreads, linen, and cushions. There was already a high level of industrial production by this time, but women also made a great many pieces by hand, applying *modernista* designs which were often published in women's magazines.

Photograph of the dining-room at the Casa Tey: Mas Archive E-245.
The taste for interior decoration was a characteristic feature of turn-of-the-century Barcelona[1]. The vast amount of decorative and ornamental objects on offer and the profusion of fabrics for domestic use, thanks to the development of trade and industry, meant that many houses were exquisitely decorated. Fashionable furniture, tapestries, curtains, candelabras and vases reflected the wealth of the owners. Interiors of houses, traditionally private areas, now became places for social relations. Decoration became suggestive and symbolic, forming a private architecture in which every corner was impregnated with the spirit of *modernisme*.

In Catalonia, embroidery and lace already had a long tradition, and the exhibitions of artistic industries always devoted sections to these crafts. Around this speciality small industries and workshops developed, like the firm of the Castells family in Arenys de Mar. Crafts products attracted the attention of many artists and architects, who made illustrations and created new designs, often with stylized plant motifs and winding lines. Martí de Riquer, Gaspar Homar and Sebastià Junyent, for example, created designs which were later used by textile manufacturers as the basis for their products.

1 CREIXELL, Rosa, SALA, Teresa Maria. *Espais interiors. Casa i Art*, Barcelona, Publicacions Universitat de Barcelona, 2007.
SALA, Teresa Maria. *El Modernisme*, Barcelona, Editorial Angle, 2008.
CASAMARTINA, Josep. *L'interior 1900*, Terrassa, CDMT, 2002.

La moda elegante, nº. 19 (1897). Biblioteca de Catalunya. Barcelona.
Fashion magazines for an exclusively female readership began to be read in the 1830s, but became particularly popular in the second half of the century. Readers might ask their dressmakers to create new pieces based on the models proposed by these magazines. The ornaments, the forms of the garments were described through a visual language, which led authors such as Roland Barthes[2] and Pablo Pena[3] to speak of a verbal or visual fashion (the one that appears in the magazines) and a real fashion (the one we see in the street).

Personal image and dress

Of course, the development of this middle-class world was not restricted to the home. Social relations were immensely important: trips to the theatre, the concert hall, the race-track, dances or simple strolls through the city became the perfect pretext for cultivating one's appearance and for meeting with one's peers.

Crossing the gap between the private and the public world is the *toilette* – the complete set of women's dress, from underwear to complements and shoes, carefully selected and combined for every occasion. The *toilette* could be changed two or three times a day, with the choice of the most suitable dress and complements for each activity.

The personal image acquired increasing importance for women in the nineteenth century, because it was they who were responsible for demonstrating the wealth and success of the family. Wearing luxury fashions made by a

2 BARTHES, Roland., *El sistema de la moda y otros escritos*. Barcelona: Editorial Paidós, 2003, p.19.
3 PENA, Pablo. "Análisis semiológico de la revista de modas romàntica, *Estudios sobre el mensaje periodístico*, nº. 7 (2001), p. 365-381.

Joana Fourcade's business card (1904-1905). Private collection. With time, dressmakers began to set up their own businesses and used a range of methods to advertise their products and to establish contact with their customers. One of the most common ways of doing this was to send cards to their customers announcing the arrival of novelties from Paris, or the return of a senior dressmaker from a trip to the capital of fashion, inviting habitual customers to visit the shop to see the novelties.

well-known couturier was a sign of affluence. The *modernista* aesthetic had a strong influence on dress, especially on the designs used for the fabrics and the adornments with embroidery and precious stones. Women's dresses in the 1890s were closed at the neck and tight-fitting at the waist, with a very rigid structure hidden under layers of lace and superpositions in a set of asymmetrical sinuous lines, practically sealing off the body. The sleeves and skirts were the parts that changed the most, either gaining or losing volume in line with the ever faster changes in fashion. The long skirts in the shape of a corolla became a characteristic *modernista* style. The application of precious stones and jet gave their dresses a glimmering effect – especially their evening gowns – set off by the movement of the adornments.

The passing of time and the consolidation of industrial production caused significant changes in fashion. Dresses became more modern, adapting to the new needs of women and to the growing industry. Dresses were no longer just supports on which adornments were applied; they took on a much more stylized form, less rigid and with a more natural silhouette, achieved above all by the abandonment of the corset. Fashion adapted to new needs and tastes, in consonance with the technological and industrial development around it.

During this period, dressmakers began to be known in Catalonia for the first time. Until the 1880s dressmakers had been totally anonymous but in the last two decades of the century they began to sign their works, placing a label at the waist which bore their name. Probably they did so in imitation of the leading fashion firms in France such as the House of Worth; in any case, this gesture exemplifies the new prominence that the figure of the dressmaker was beginning to acquire.

The best dressmakers established personal relationships with their clients. They employed staff in their workshops and produced high quality made-to-measure pieces Fanny Ricot, Madame Renaud, Maria de Mataró and Joana Valls were among the best known.

Alongside the pieces made by the dressmakers commissioned by clients, a form of incipient mass production began to emerge – the work of an anonymous group who were known as "the needle-workers".

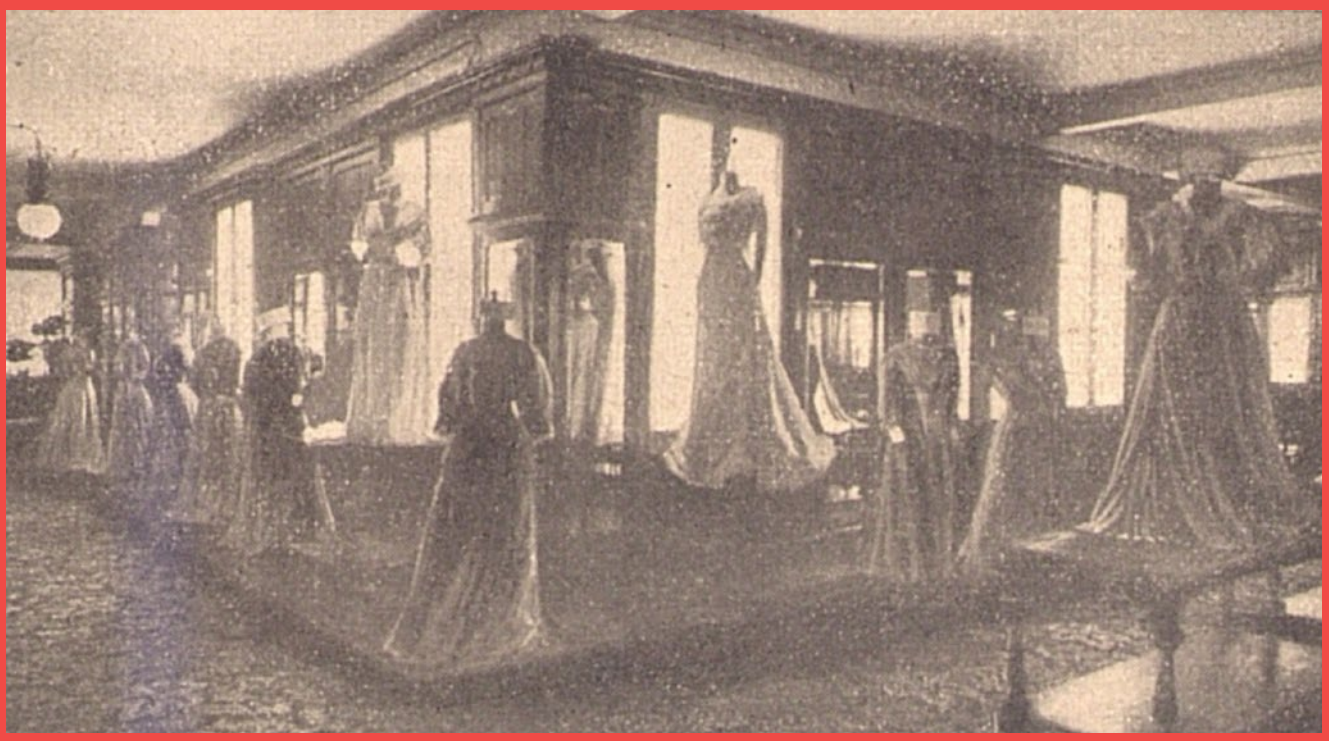
The front cover of the catalogue of "El Siglo", winter 1904-1905. Museu de la Pell d'Igualada i Comarcal de l'Anoia.
The new industrial era saw the initiation of certain commercial practices which have survived until the present day. In addition to a more incisive approach to advertising, the department stores began to publish catalogues displaying images of all the items on sale with their prices and a short description. These catalogues were usually printed in large numbers and were intended to reach a wide public.

The retail trade: department stores and famous dressmakers

Over the nineteenth century the clothing business became polarized. Until then, only the higher social classes could afford new clothes, but the fall in the price of the materials and in labour costs, the beginning of mass production and the growth of capitalism allowed the creation of a new group of consumers: the lower and lower-middle classes. Alongside the high quality products signed by the dressmakers (the forerunners of *haute couture*), there appeared a much cheaper range of products for the less affluent customers.

The department stores were the ideal setting for these new commercial relations, offering all kinds of items to all kinds of public. The department stores had their own workshops led by well-known dressmakers and produced clothes and accessories in the latest fashions – the difference being that they were no longer unique, but produced in large quantities.

The first great stores of this kind appeared in the countries which were the front runners in the development of the new economic system, Great Britain and the US. Gradually the stores spread throughout Europe, especially in the 1880s; in Barcelona there were already a number of large businesses of this kind, but they did not have their own workshops. The phenomenon of the



Images of the department store "El Siglo", from *Douze jours à Barcelone. Guide Illustré*. OSSORIO GALLARDO, Carlos, Barcelona, La Neotipia, 1908, p. 255. See more.
Until that time, shops had tended to be small, dark, and crammed with items for sale. The department stores were spacious and full of light and colour, and the products were enticingly displayed. Advertising slogans, posters and catalogues sought to attract customers and also to create new needs[4]. The department stores sold items for all publics: everyone, from the haute bourgeoisie to the lower orders, could find products at prices they could afford

department stores caught on in Europe in the late nineteenth century, with Paris leading the way.

Barcelona's first two fashion shops opened in 1857: "La ciudad de Barcelona" and "El Águila". "El Águila" was already registered in *El Consultor*, the commercial guide to the city, under the name of Pedro Bosch y Lebrús, at Plaça Real nº 13.

The department stores published catalogues of their new products and special offers. The catalogues show us the wide range of items available, along with the prices.

Conclusion

Through everyday items and through the new taste for the decorative arts, women began to adopt a new role, entering areas of society which had been prohibited to them until then and playing their part in the industrial and commercial development of the country. By tracing the history of objects we can follow the experiences of an entire society, beyond the famous names and figures that appear in the great historiographies. Studying interiors, the customs and the dress of a particular society can provide a wealth of information, and can shed light on the lives of neglected groups like women and the working classes which official histories tend to ignore. ●

4 PASALODOS, M., "Ir de compras por Madrid. Los grandes almacenes y sus catálogos ilustrados", Datatèxtil, n. 27 (2012), p. 6-19).

Fashion and the market

How the target market has changed: first the upper-classes, then the middle-classes, then the young, and then children

by Mercè López García
MLG, Historian and documentalist of textiles and dress

"Fashion is a form of ugliness so intolerable that we have to alter it every six months"
Oscar Wilde (1854-1900)

The concept of fashion is more complex than it initially appears. It affects many different sectors: not just clothing, but automobiles, housing, food, and even currents of thought. All these areas are susceptible to the influence of new trends that develop cyclically and have the capacity to penetrate our everyday lives[1].

Generally we tend to identify fashion with clothes, possibly due to their ephemeral nature. But how does fashion actually work? Why does a particular garment or a style please or displease us? To a large extent, the impact of a fashion depends on its ability to align the proposals of the market with the sensitivities of the public. If these two factors converge, then success is assured; but of course many attempts to impose new trends end in failure.

The world of fashion is based on a series of stages. First, a trend emerges; if it gains acceptance, it becomes generalized. After a certain time the market is saturated; finally the trend dies out and is replaced by another one, often diametrically opposed to it.

Consumer trends and the development of the large fashion brands have meant that the fashion cycle is no longer limited to the two classic seasons of spring-summer and autumn-winter. Today the trends have multiplied and overlap with each other in the search for commercial success; a trend that doesn't catch on is swiftly removed from production.

But has fashion always worked in this way? How was it consumed, say, in the nineteenth century? Did fashion even exist as such? For many historians the concept of fashion dates back to the times when humans first began to wear clothes; in addition to its function as protection from the elements, clothing would also have had a symbolic or aesthetic meaning – for example, indicating social distinction[2].

1 For more on the effect of fashion on society, see: KÖNIG, R.: *La moda en el proceso de la civilización*, Engloba, Valencia, 2002.
2 SQUICCIARINO, N.: *El vestido habla*, Cátedra, Madrid, 2012, pp. 43-53.

Image from the *Encyclopédie* showing the inside of an eighteenth-century corset-maker's shop.

But to speak of fashion as we know it today, in terms of the spread of styles, we must go back to eighteenth-century France, and specifically to the court of Versailles. The French court represented the maximum expression of luxury. The king and queen and the influential members of the court set the rules for dress for the nobility of Europe and were the reference point for a middle class with increasing economic power. The lower classes, on the other hand[3], were unaffected by changes in fashion; their clothes had remained unaltered over centuries, sewn and darned by their mothers and wives to make them last as long as possible.

The nobles considered that the privileges they had inherited at birth had to be reflected, and dress was an excellent vehicle for demonstrating social distinction. The sumptuary laws restricted the right to luxury and extravagance to the upper classes[4], but the legislation was not always respected. When a style had been taken up by a group lower down the social ladder, changes were needed in order to re-establish the difference in social status.

The French Revolution brought down the *Ancien Régime* and ushered in a new social order in which the conservative middle classes occupied a position of privilege thanks to the industrial revolution. This new dominant class also wished to differentiate itself from others through its dress, but the styles it adopted for men abandoned all ideas of originality and incorporated much simpler models from Britain; from now on it would be women's fashions that would reflect a family's economic power. In this way women became the consumers of fashion *par excellence* and the force behind the changes in fashion which were now occurring at breakneck speed.

Another important development in the nineteenth century is the effect of industrialization on clothes production. The advent of mechanical looms brought down the prices of fabrics; in 1851 Isaac Singer patented the mechanical sewing system devised by Barthélemy Thimonnier, and his new sewing machines were an instant success. Before, it had taken six hours to sew a dress by hand: now, it took only one[5]. This development paved the way for the production of pieces on a mass scale, and meant that clothes could be made far more cheaply than ever before.

In 1852 the first department store in Paris was opened, *Le Bon Marché*. This new type of establishment was a huge emporium where customers could find fabrics, complements of all kinds, and materials for use in the household. Some of these goods were mass produced[6]. Now the middle classes could begin to consume fashion; they could afford to buy these new clothes and complements which were readily available in the same store. And thanks to the special offers and discounts the lower classes could also acquire fabrics and other products at much cheaper prices.

3 DORFLES, G.: *Moda y modos*, Engloba, Valencia, 2002, p. 71.
4 GAVARRON, L.: *La mística de la moda*, Anagrama, Barcelona, 1989, pp. 18-23.
5 DESMOND, R.F.: *La moda al descubierto*, Costura 3, Barcelona, 1990, p. 74.
6 COSGRAVE, B.: *Historia de la moda*, Gustavo Gili, Barcelona, 2005, p. 196.

Image of the interior of the department store *Le Bon Marché* in Paris.

The wealthy classes, who had their clothes made to measure, also benefited from the changing times thanks to the emergence of a new figure: the *couturier*. Until that time, tailors and dressmakers had been anonymous figures who for the most part followed the whims of their clients (an exception was Rose Bertin, Marie Antoinette's dressmaker, who gained considerable fame). In the mid-nineteenth century Charles Frederick Worth, an Englishman based in Paris, opened his fashion business and, instead of waiting for his customers' instructions, decided to present them with proposals of his own. The move was so successful that he was soon creating a collection for each season, which he displayed in his salons (using live models rather than wooden mannequins). This turned the fashion system on its head: changes in style were now dictated not by the wealthy customers, but by the forerunner of the modern-day fashion designer – a figure that Worth raised to the status of creator or artist.

Figurine bearing the stamp of Charles Frederick Worth, late nineteenth century. CDMT 15306-08.

Another key agent in the spread of fashion was the press, specifically women's magazines which included items of interest to women such as interior decoration, gardens and jewellery. The news reports of the fashions of Paris were accompanied by detailed illustrations. These publications, which had already existed in France at the end of the eighteenth century[7], had initially been reserved to the upper classes, but soon the editors widened their target audience in order to reach as many readers as possible. This new vehicle for the dissemination of fashion had a profound effect on society. Some of the magazines also advertised patterns which readers could receive by correspondence, imitating the latest creations from Paris.

In the late nineteenth century Jacques Doucet opened a new fashion firm in Paris. Doucet's firm broke down all the social barriers: his salons were visited by princesses, but also by actresses or *cocottes*[8]. In fact, anyone who could afford his pieces was welcome. It was no longer social status that counted, but money.

During the twentieth century, the rise in purchasing power and the advent of mass production were the main characteristics of the consumption of fashion. The transformation of the society led to huge changes in the roles of the sexes and of different age groups, and the absolute democratization of dress.

Paris remained the capital of women's fashion, becoming the headquarters of ever more fashion houses – some of which, such as Chanel and Dior, still exist today. These firms had the task of maintaining *haute couture* with made-to-measure pieces and high prices aimed at a limited number of customers. The rest of the market went to dressmakers that they already knew, made their own clothes if they knew how to sew, or opted for an alternative that was rapidly gaining popularity: *prêt à porter*.

What is *prêt à porter* exactly? The English translation of this French expression is *ready-to-wear* and it is the term used to designate garments made on a large scale. The invention of synthetic fibres and technological advances made it possible to optimize the production processes, and after the Second World War garment manufacturers in the US were able to mechanize the entire process and to standardize the system of clothes sizes. In Europe technology advanced at a slower pace, but French design was famous all over the world and in the mid-1950s American and French producers began to share resources[9]. The result was a general improvement in clothing production all over the world and further reductions in price.

The impact on the market not only affected the big brands. In 1965 the French designer André Courrèges launched three collections: *haute couture*, luxury *prêt-à-porter*, and a more affordable version of *prêt-à-porter*. For many experts the fact that the leading designers were beginning to mass produce spelt

7 The first of these magazines was "Le Cabinet des Modes", published in Paris in 1780. Fashion magazines from the end of the nineteenth century and the start of the twentieth, such as "La Moda Elegante", "Les Modes" and "Les Modes Parisiennes" can be consulted at the website *Fons local de publicacions periòdiques digitalitzades* of the DdB's library network.

8 The *cocottes* awere the mistresses of wealthy upper middle-class gentlemen. COSGRAVE, B.: *Historia de…* p. 200.

9 Regarding Spain, in April 1961, the First National Fashion Show was held in Barcelona. DESMOND, R.F.: *La moda…* p. 65.

Mass production workshop in Germany in the 1970s.

the end for *haute couture*, but the truth is that the market was changing; the designers were aiming at the daughters of their customers who didn't want to dress like their mothers and were looking for simpler, more youthful styles.

The younger generation in the 1950s and 1960s no longer wanted to follow established fashion but looked for clothes that were more suited to their tastes and their way of life. With pop singers and film stars as their reference points, they began to wear jeans, T-shirts and leather jackets. They were a large generation, keen to seek out novelties and with money of their own to spend. So the pyramid was inverted: for the first time designers no longer dictated fashion, but fashion began to find its inspiration in the street and among the youth. New fashion names appeared that might lack the prestige of the great designers but were well known to consumers and highly rated.

In the 1960s and 1970s marginal groups like rockers, hippies and **punks** wore provocative styles to distance themselves from middle-class society. Their fashion trends became objects of mass consumption and, in fact, they still survive today. The cinema, the television and fashion magazines have been platforms for the expansion of these new trends. The editors of fashion magazines have enormous power and are considered, along with stylists, as the new gurus of dress[10]. The magazines present the fashion trends of the big names to a mass readership, who can always look for similar pieces in the big fashion chains if the designer labels are too expensive.

10 COLERIDGE, N.: *La conspiración de la moda*, Ediciones B, Barcelona, 1989, pp. 307-317.

Large fashion chain store with a huge range of pieces in different sizes and colours.

These chains have made it possible to follow fashion at affordable prices. They have changed the system of production, making small series with a large number of pieces instead of large series with few models. With such a variety of pieces and trends on offer, consumers are spoilt for choice[11].

Children are the new market in which the fashion brands are seeking to expand their business. Modern living means that childhood is growing ever shorter; in the past childhood was considered to last until the age of 12, but today, the access to the new technologies and the individualization of society mean that children often adopt behaviours previously identified with adults[12]. **Children want to decide what clothes to wear**, and they know how to get them. Fashion brands both at the high end of the market and the large chains have realized this, and now launch collections especially for children. The colours and forms are not the ones traditionally associated with children, but copy adult models and styles.

Today we are immersed in the society of the image: appearance is everything. For a large part of the population, fashion is a key part of life. Fashion creates artificial needs, and we should learn to look at it objectively if we are to get the best out of it. ●

11 To keep up to date with new fashion trends and collections on display in international shows, there are a vast number of independent websites and blogs in addition to the websites of the leading fashion magazines. In the Spanish fashion world, www.fashionfromspain.com advertises upcoming shows and presents current and previous collections by Spanish designers and firms www.style.com does the same at international level. Videos of fashion shows displaying the creations of designers for different seasons can be seen atn www.google.es/videohp or at www.youtube.com.

12 VV.AA.: *Moda infantil: estudios sobre una nueva seducción*, Engloba, Valencia, 2004, pp. 18-30.

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The functionality of fabrics

by Francesc Mañosa

In the professional environments of the textile world, a distinction is usually made between fabrics destined for use as clothing, fabrics for use in decoration and a third kind generally termed *technical fabrics*. The first two groups are easy to recognize and classify. In the case of technical fabrics the situation is more difficult, for a variety of reasons. On the one hand, technical fabrics are very often used in applications in which they are not easily identifiable, either because they cannot be seen or because we do not know what function they have inside the object they help to create. On the other, very often technical fabrics form the basis of objects destined for clothing or decoration. In these cases we can easily identify the object but it is hard to say to whether or not the fabric used can be considered a *technical fabric*.

The key word in this context is "functionality", that is, the capacity of an object to remedy or at least mitigate one of the multiple shortcomings of human beings. These shortcomings are of very different kinds. The ones of an emotional or social nature require *intangible* functionalities; those that affect our physiological wellbeing and our material performance require *tangible* functionalities.

At this point we can draw two conclusions. One is that fabrics have always been functional: our ancestors in Neolithic times began to produce fabrics to protect themselves from adverse climatic conditions. The second is that all fabrics are functional; we can find multiple examples of this fact scattered through space and time.

So fabrics are always there, ready for us to use when we need them. It is precisely because of this proximity that we ignore them. Fabrics, in spite of all they have done for us, are objects that we just take for granted. Obviously, their mass availability today is one of the reasons, but fabrics continue to mitigate our shortcomings in accordance with our current needs. In today's technologically advanced world, the productive processes provide us with textiles able to satisfy the requirements of quality, and specific fabrics have been developed to work alongside the other functional products we constantly create and produce to offset our shortcomings (both tangible and intangible), and to improve our

Plastic bottles.
Photo: Image gallery of the Ministry of Education.

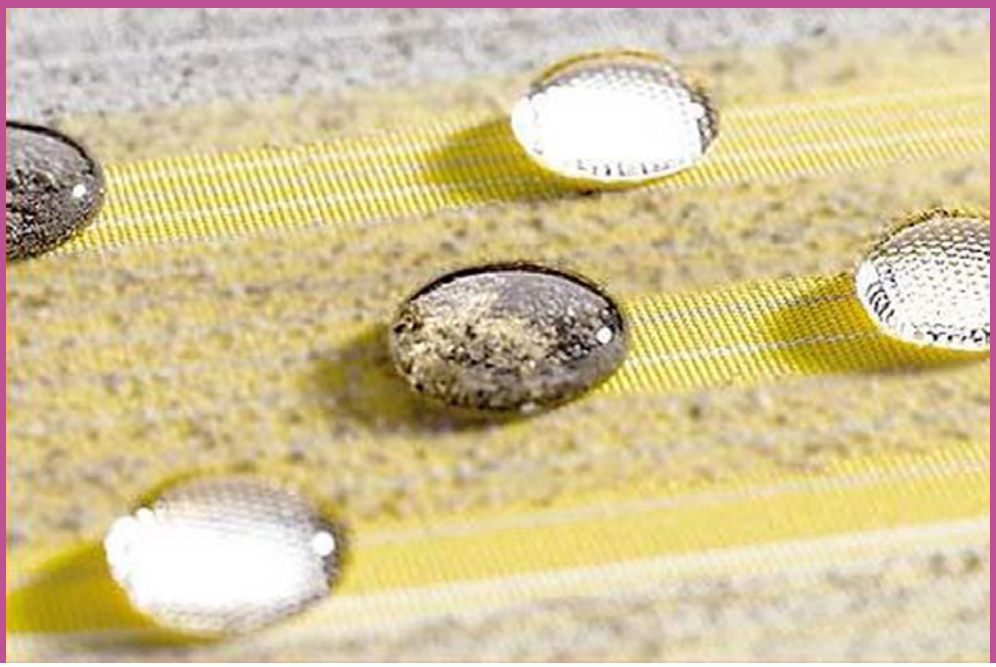
lives and our environment. So fabrics adapt to our concerns and interests. Increasingly today fabrics enable us to manage environmental resources more effectively, help us to recover from illness or injury, protect us in situations of risk or provide environments that contribute to our wellbeing.

One specific way that fabrics can help to control environmental resources is in the management of water. Water consumption must be rationalized, and the installation of artificial turf can help to achieve this. Artificial turf is a member of the family of velvet fabrics, created by using a process known as tufting, in which the tufts of the fleece are inserted in a base fabric, and by the adaptation of a technique for weaving velvet on a double cloth loom (originally invented by the Catalan Jacint Barrau). In this second process, two fabrics are woven at once, one over the other, and are tied by threads that go back and forth between the upper and lower fabric; when complete, the threads are cut and two velvet fabrics are obtained.

Artificial turf was developed in the 1960s for use in sports fields in an attempt to reduce the maintenance costs required by natural grass. Since then, several variants have been created using fleeces of different densities and heights and different fibres, to adapt to the needs of different sports activities. Artificial turf is environmentally friendly and always looks good whatever the weather and at any time of year; it is very popular today in gardening, both in public parks and in private homes.

The maintenance and cleaning of fabrics has always been an important issue for consumers. Considering how much work is required to wash a piece of clothing or (especially) to remove stains, it is easy to understand the efforts made to make fabrics as resistant as possible to dirt. Before the proliferation of chemical products, fabrics, especially cloths and napkins, were frequently treated with starch. The starch gave the fabric a certain rigidity and a more elegant look; it also impeded the penetration of liquids and very often avoided the formation of stains.

Studies show that a large part of the environmental impact of a piece of clothing is generated in its maintenance, i.e., during cleaning and ironing. Reducing the number of times that a piece of clothing is washed reduces



Droplets. Photo: Swela.

its ecological footprint by cutting down on the consumption of water and electricity and on chemical products such as detergents and conditioners.

At present the best treatment for avoiding staining in fabrics involves the use of fluorcarbon-based resins, which reduce the surface tension of the fabric and thus its capacity for absorbing liquids. The application of these products at nanometric scale (a millionth of a millimetre) favours their penetration in the fabric and reduces the need for other chemical products to treat it; as a result, the "feel" of the fabric is improved. However, it has been reported that fluorocarbon derivatives may be damaging for the environment and may be dangerous for people who handle or use them.

Another matter of concern is the supply of raw materials. Currently, many chemical fibres are used; they are classified as artificial or synthetic, depending on whether they come from regenerated cellulose or from processes of chemical synthesis, generally based on crude oil. Polyester is the most widely used synthetic fibre – in fact is now the most used textile fibre of all, having overtaken cotton. The fact that polyester is obtained from crude oil, a non-renewable source of energy, together with the ever-increasing demand, make it essential to recycle materials that can be transformed easily and economically, such as the waste materials created by the industrial process itself and consumer products once their useful life is over. It should be borne in mind as well that in the production of recycled polyester saves approximately 80% of the energy needed to produce it new.

Another way to minimize the dependence on oil is to obtain materials similar to synthetics from plants. These materials can be easily transformed into fibres for textile use. Thanks to their origin, they offer levels of comfort ("feel" and absorption of humidity) similar to those provided by cotton or viscose, and also the mechanical behaviour (resistance, elasticity) characteristic of synthetic fibres. Obviously, these properties make these materials highly attractive.
An example is polylactic acid (PLA), which is obtained from corn. Plants are renewable sources of energy; they are carbon sinks and are easily degradable.

Windmills.
Photo: Image gallery of the Ministry of Education.

The cultivation of these resources might also halt the abandonment of rural areas, since it might make agriculture a more viable economic proposition.

The use of crude oil as an energy source is becoming increasingly problematic and for this reason so much effort is now being put into developing or recovering new sources of energy. Wind energy has been used for thousands of years, to allow ships to sail across seas and rivers, to extract water, and to grind corn in windmills. The rotation of a mill can be used to generate electricity if it is connected to a turbine. To increase efficiency, the sails of the mill must be as long and wide as possible, though within certain limitations, since excessively large structures might turn out to be too heavy. The weight of the sails can be reduced by using materials known as composites, that is, combinations of two or more materials that benefit from the properties of each one. The use of glass fibre fabrics combined with special resins allows the construction of sails that are empty on the inside and can be given a variety of shapes, thus reducing the weight and deriving maximum benefit from the force of the wind.

We said above that fabrics can protect us and shelter us. Some professional activities involve high levels of physical risk. In potentially hazardous situations – fire, electric shock, contact with sharp objects, heat – materials need to combine good protective properties with a degree of comfort to allow workers to carry out their duties effectively. It is also important to ensure that the textile material can offer adequate protection throughout its useful life without losing effectiveness.

Firefighter.
Photo: Image gallery of the Ministry of Education.

Leg bandage. Photo: Hartmann.

In the case of muscle injury, patients are often treated with compression bandages to hold the muscle in place. The compression is vital to ensure rapid recovery – if it is not properly applied, the circulation or the surface of the skin may be affected.

Some fabrics incorporate therapeutic products which can be gradually released into the body. The products are deposited on the fabric inside microcapsules which break, thus allowing the substance to penetrate the skin.

In the areas of decoration and architecture, many textile innovations are underway. For example, luminous fabrics are smart textiles that are able to generate their own light (if connected to an electricity source) and, as sources of light, they open up a wide range of creative possibilities for decorators. Luminous fabrics incorporate electroluminescent ink in their threads, which allows them to obtain flexible sources of light that do not heat up and consume

little electricity, contributing to energy saving. They can also be applied in high visibility clothing. Other fabrics that come under the heading of smart textiles allow control of electronic devices using textile keyboards.

Fabrics have been used in construction since ancient times and they still have a vital role today. All over the world, plastic-coated canvas is used to build temporary installations in cases of emergency or for recreational events, and in permanent structures such as stadium roofs. A lesser-known group of textile materials are the metallic fabrics, which were traditionally used to make conveyor belts, for filtration, or in other industrial applications. A new application of these fabrics is in architecture, where they offer new decorative and functional possibilities. The structure of the fabric may vary, to allow differing degrees of permeability to air and light. As they contain stainless steel, they are highly resistant to weathering, to fire, and to impacts.

So fabrics have not abandoned us. Perhaps they no longer have the importance and the meaning they held for us in earlier times when, for example, textile items were handed down from generation to generation and formed part of a well-loved family heritage. Perhaps this is because the days have passed when in every household there was someone working in a firm related to textile activity. Perhaps it is because they have evolved so much that they are hard for a non-expert to identify. In any case, the economic results for the sector continue to be impressive. In Spain the textile sector comprises almost 4,000 companies, many of them Catalan, which provide some 43,000 jobs and whose annual exports amounting to 3.2 bn euros. So fabrics continue to do their job with the modesty and discretion characteristic of objects that we use every day. ●

Annex

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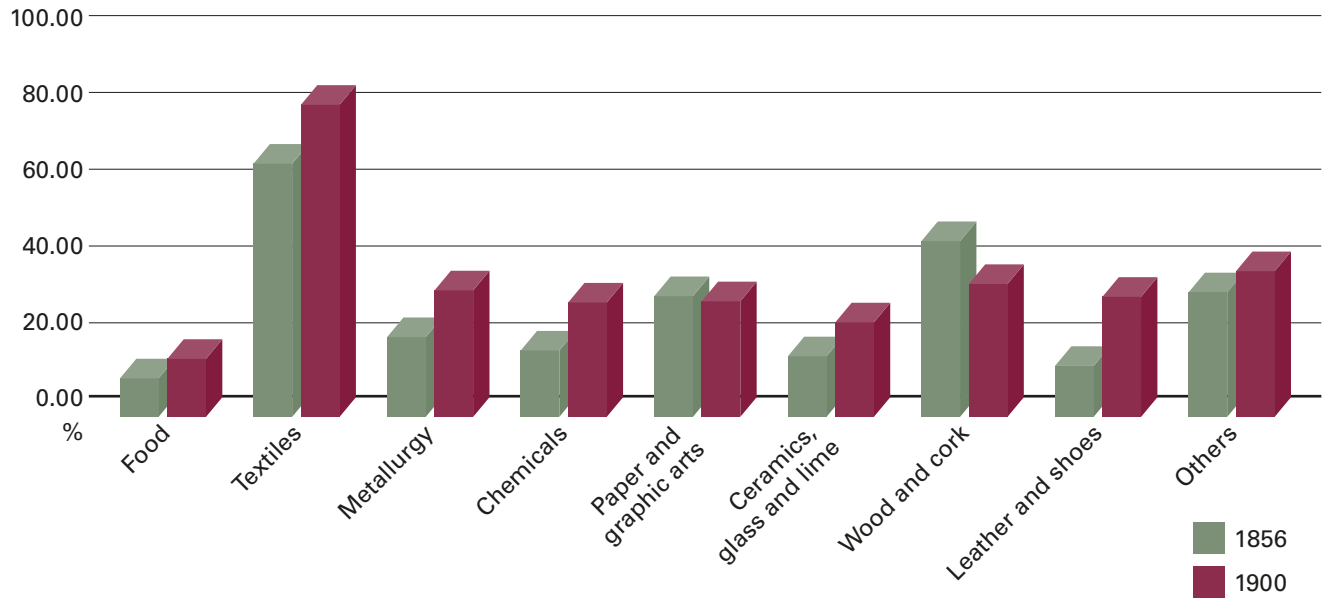
Industrial production

by Eulàlia Morral

In Catalonia the era of *modernisme* coincided with the great industrial boom led mainly by the textile sector, which had a large part to play in the development of other sectors such as chemicals and metallurgy. The period saw the incorporation of technologies which were already in use in other countries and laid the foundations of our industrial culture and its later diversification.

At the end of the nineteenth century, Catalonia was consolidating its position as an advanced manufacturing region thanks to internal demand and demand from other regions of Spain. The exports from the agricultural sector (above all, wine) which provided it with the resources needed to import coal, technology and raw materials. In the textile sector, the areas that recorded the most growth were cotton and wool, followed by silk and other products; in 1900, the Catalan textile industry represented 82% of all Spanish production, and its metallurgical and chemical industries accounted for around 30%.

	1856	1900
Food	10.06%	15.32%
Textiles	66.33%	81.95%
Metallurgy	21.0%	33.40%
Chemicals	17.45%	29.99%
Paper and graphic arts	31.76%	30.47%
Ceramics, glass and lime	15.71%	24.91%
Wood and cork	46.03%	34.88%
Leather and shoes	13.29%	31.67%
Others	32.52%	38.17%



Source: BARO, E. – VILLAFAÑA, C.: *La nova indústria: el sector central de l'economia catalana*. Generalitat de Catalunya, Barcelona, 2009.

Annex

At the beginning of the twentieth century, the Catalan textile industry was divided in four geographical areas:

- The Ter and Llobregat colonies, (principally cotton spinning)
- The Vallès (wool)
- The Maresme (knitwear)
- Barcelona (silk production and the commercialization of the other subsectors)

Cotton, the great protagonist of the second half of the nineteenth century, would lose force with the loss of the Spanish possessions in Cuba and the rest of the Caribbean and the fall in the purchasing power of the domestic market. Some industrialists took advantage of the situation to move into other areas, such as the production of electricity or cement. Despite this trend, in 1900 there were still around 100 colonies involved in cotton production; 40 on the river Ter, and 60 on the river Llobregat.

As for wool, in 1900 Catalonia possessed 62% of the spindles and 84% of the mechanical looms in use in Spain. The rest were distributed between Alcoy and Béjar. Catalan production was concentrated in the Vallès, which benefited from the capacities of the cotton industry and built up a versatile organizational system based on the combination of the large factories and manual labour.

For its part, the Maresme was home to knitwear manufacture and a whole network of auxiliary establishments – spinning, finishing, construction and repair of machinery, and transport. Calella, Canet and Arenys and above all Mataró benefited from the textile history of the area, where the women had traditionally made lace and now took charge of the weaving, finishing and sewing.

Finally, Barcelona had replaced the traditional silk producing cities, Reus and Manresa, and in Spain as a whole had overtaken Valencia as the leading silk producer, with 39% of all the spindles and more than 90% of the mechanical looms (both with and without Jacquard). The province of Barcelona was also home to 83% of all the spindles for spinning linen and hemp in Spain, and carried out 60% of the mechanical weaving of these fibres.

TEXTILE EQUIPMENT REGISTERED IN BARCELONA - year 1900

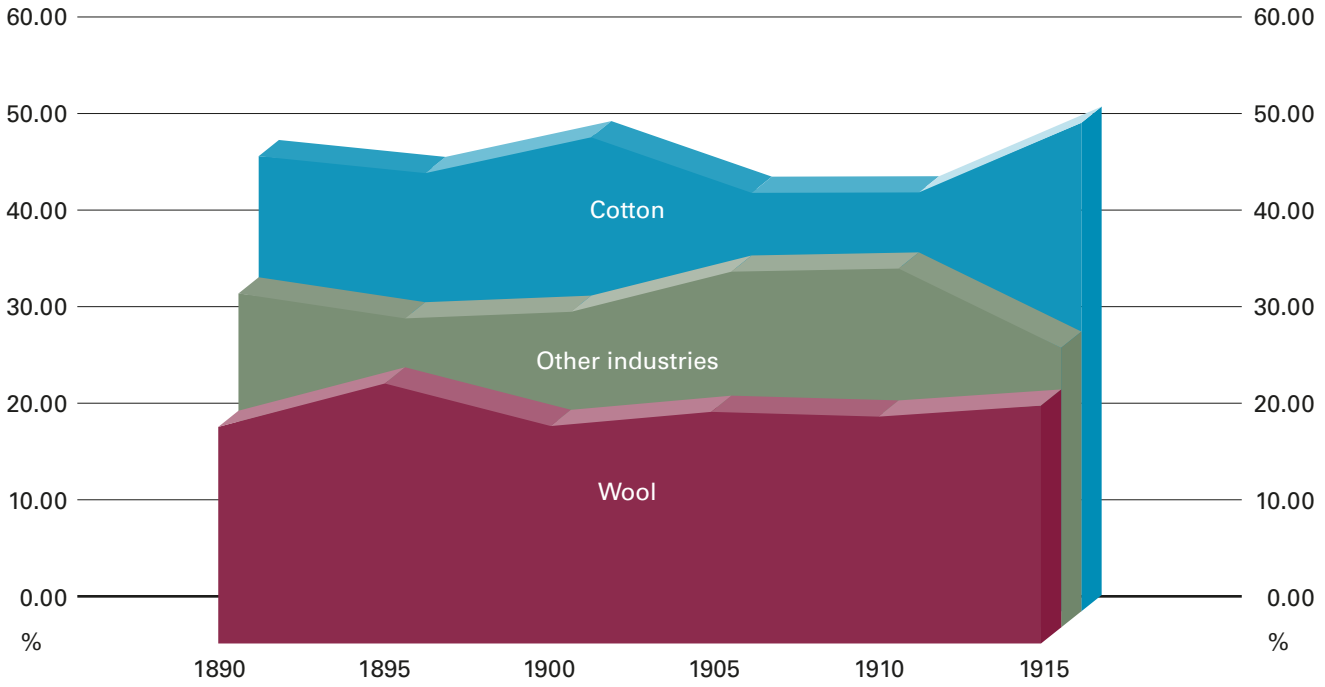
			% total Spain
Wool	spindles	180,225	53.22
	hand looms without Jacquard	473	16.38
	hand looms with Jacquard	150	59.29
	mechanical looms without Jacquard	1,719	68.76
	mechanical looms with Jacquard	816	84.12
Hemp and linen	spindles	22,153	82.77
	hand looms without Jacquard	394	14.36
	hand looms with Jacquard	77	33.19
	mechanical looms without Jacquard	729	59.12
	mechanical looms with Jacquard	209	60.93
Silk	spindles	8,245	39.72
	hand looms without Jacquard	157	18.85
	hand looms with Jacquard	262	44.79
	mechanical looms without Jacquard	667	94.74
	mechanical looms with Jacquard	205	92.76

Source: Catalunya, la fàbrica d'Espanya: un segle d'industrialització catalana, 1833-1936. Barcelona, Ajuntament de Barcelona, 1985.

Annex

To sum up, between 1890 and 1915 the textile sector represented between 65% and 72% of Catalonia's industrial production. Other industries accounted for between 27% and 32%. During this period, Barcelona established itself as one of Europe's great industrial cities. ■

	1890	1895	1900	1905	1910	1915
Cotton	47.45%	45.74%	49.19%	43.96%	43.90%	50.53%
Wool	19.66%	23.71%	19.63%	21.05%	20.61%	21.53%
Other industries	32.89%	30.55%	31.18%	34.99%	35.49%	27.94%



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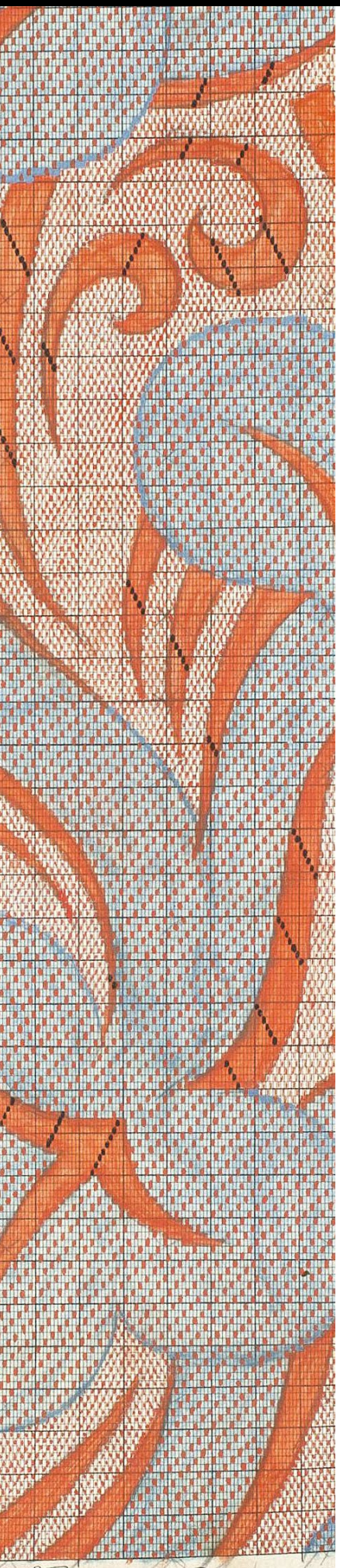

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Coordination
Sílvia Carbonell Basté

Management committee
Eulàlia Morral, Neus Ribas, Marta Prevosti

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Centre de Documentació i Museu Tèxtil, Salmerón, 25. 08222 Terrassa (Spain).
Tel. 34 93 731 52 02 - 34 93 731 49 80
E-mail: scarbonell@cdmt.es

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