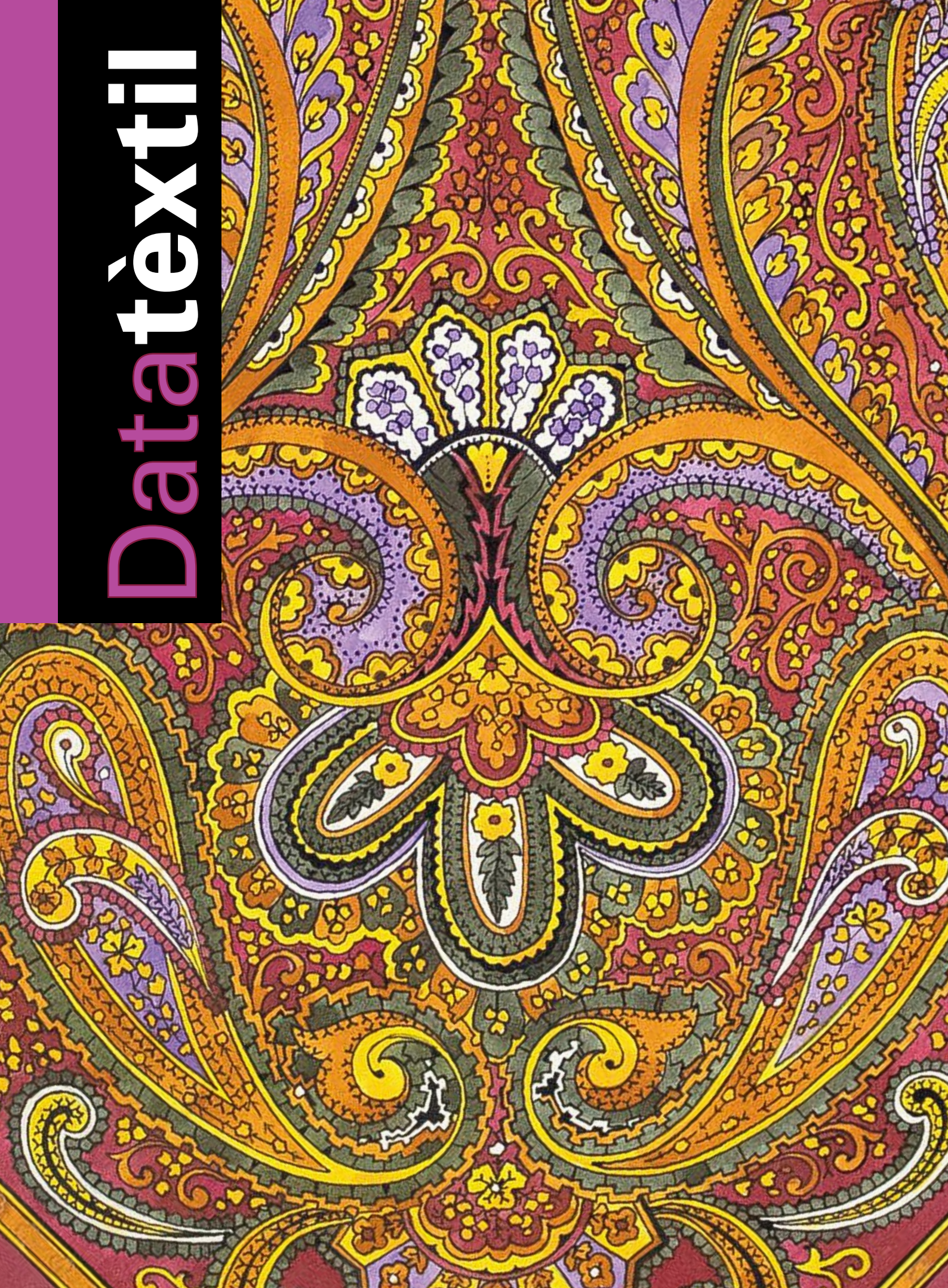


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Aurèlia Muñoz's prints: the path towards abstraction

by SÍLVIA VENTOSA MUÑOZ

and ASSUMPTA DANGLA RAMON

Photographs: ÈLIA LÓPEZ, Museu Nacional d'Art de Catalunya,

Museu del Disseny-DHub, JOSEP VENTOSA PALANCA

The artist Aurèlia Muñoz (Barcelona, 1926-2011) explored the techniques, materials and forms of the works she developed in the language of textiles in the dual aspect of study and execution. The first, little-studied works she produced were silkscreened in black on jute sackcloth. Some of these were embroidered with wool thread. Mildred Constantine, Director of MoMA, and the designer Jack Lenor Larsen (Constantine, Lenor Larsen, 1972) described Aurèlia Muñoz's work as inspired by the great Spanish textile and tapestry traditions, for which she felt a "real sympathy" accompanied by a vast knowledge that brought to the present day the wealth of forgotten techniques of ancient embroidery, tapestry and macramé. In an unpublished, undated typewritten text entitled *Proceso de trabajo*, Aurèlia Muñoz recalled her research into textiles:

En mis primeros años de actividad plástica, me interesé por diferentes técnicas y expresiones plásticas siempre dentro del ámbito textil. Era como si una fuerza o interés me empujase a desempolvar viejas técnicas como el estampado, el patchwork, el bordado tan rico en España, el repostero o trabajo de aplicación, y el collage (más actual). Así, desde 1962 hasta 1968, estuve trabajando en diversas obras planas o con relieve destinadas a cubrir el muro.

[In my early years of plastic art activity, I became interested in different techniques and plastic art expressions always within the field of textiles. It was as if a force or interest was driving me towards dusting off old techniques such as prints, patchwork, embroidery so rich in Spain, appliqué work and collage (more current). So, from 1962 to 1968, I was working on various flat or embossed works aimed at covering a wall.]

Aurèlia Muñoz was educated at the Institució Montserrat de Sants according to the Montessori method, which places great emphasis on drawing and handling materials as the basis of learning. Like her brother Antonio, she



Fig. 1. Printed pieces by Muñoz arranged at Juan Mas' home, 1962.

spent hours painting and drawing from a very young age, and in 1959-1960 she switched from drawing to fabric. Her first textile works were tapestries and tablecloths from 1959. Together with Montserrat Nogareda, she set up a small printing house called Yuti, where they printed Muñoz's drawings and produced printed sackcloth for use as household items, such as curtains and bedspreads for homes and hotels. There is even a hotel in Sitges that was entirely decorated with her prints, as we learn from an interview with her assistant Josefina Salazar (7 March 2024).

We know that Muñoz did not value these prints as works of art, since they are not mentioned in her reference booklet *Aurelia Muñoz Ventura / Resumen de todas las obras creadas* [Aurelia Muñoz Ventura / Summary of All Created Works]. But there was indeed a desire to photograph them one by one for family albums, and these are the first images in her photographic archive.

In 1963, the gallery owner Juan Mas organised Aurèlia Muñoz's first exhibition at the Galería Belarte, featuring silkscreens, "pintados", collages and embroidery. The gallery's mission was to promote contemporary Catalan art so that it resonated at national and international levels, as explained to us by Jordi Pericot (7 March 2024). The gallery owner was so convinced by Aurèlia Muñoz's prints that he decorated his home with table runners and tapestries (fig. 1). An article about the exhibition in *La Vanguardia* (5 February 1963) was accompanied by the image of a silkscreen printed and embroidered rooster, and the exhibition brochure also mentions silkscreen prints. Surviving prints



Fig. 2. *Gallo* [Rooster], Aurèlia Muñoz, 1959. Printed on jute sackcloth and embroidered with wool threads.

by Aurèlia Muñoz are nonetheless scarce. Two table runners and a tapestry silkscreen printed on jute sackcloth can be found in today's Museu del Disseny-DHub, which houses the collections of the former Barcelona Textile Museum. Muñoz studied fabrics and historical embroidery at the Textile Museum, which opened in 1961 in the former Santa Creu i de Sant Pau Hospital. In 1968, she received a grant from the Juan March Foundation to research the history of embroidery, and the museum's director, the scholar Pilar Tomàs, provided her with proper support. It is believed that she donated these pieces in gratitude for the information obtained.

Aurèlia Muñoz was aware of the new trends in textile art. At the Lausanne Biennials, in which she participated from 1965, she met Jean Lurçat and Pierre Pauli, promoters of *Nouvelle Tapisserie*, a movement that sought to free textile art from its dependence on painting (Kuenzi, 1973). She may have been enchanted by Jean Lurçat's painted and embroidered roosters, as well as Portuguese roosters, and created her own version. It has been possible to preserve some examples of her *Gallos* series (fig. 2), figures that are very present in Aurèlia Muñoz's work, and at the same time several pieces that represented her shift towards embroidery despite being silkscreened on jute.



Fig. 3. *Untitled*, Aurèlia Muñoz, 1962. Original drawing for textile printing on jute sackcloth.

Fig. 4. Aurèlia Muñoz, *Ibicencas* [Ibiza Women], 1960. Original drawing for textile printing on jute sackcloth.



The drawing in figure 3 depicts two figures dressed in imaginary folk dresses. It is a couple set against a background of Gothic arches and plant motifs: the woman is wearing a short dress typical of the fashion of the 1960s and 1970s, and the man a bullfighter's dress coat, trousers and hat (fig. 3). Her work at this time was seeking geometric abstraction. She did a great job of analysing and assimilating the artistic movements of previous decades, reinterpreting forms and themes to create a new, highly personal body of work from this.

Ibicencas is a geometric representation of the folk dress worn by Ibiza women (fig. 4). It was one of the last folk dress in use on the Iberian Peninsula



Fig. 5. The artist in Ibiza, 1962.

in the 1960s and was considered one of the most unusual because of its archaic appearance. It was so special that it was likewise drawn by Joan d'Ivori in *Vestits típics d'Espanya* [Traditional Spanish Dress] (1936), compiled in the same year by the collector Maria Regordosa, exhibited along with other folk dress at the Museum of Decorative Arts in Barcelona and photographed by the engineer José Ortiz Echagüe in the first edition of his book from 1933 *España, tipos y trajes* [Spain, Types and Costumes] (Ortiz Echagüe, 1947), a work that artist had in his library. Aurèlia Muñoz's four Ibizan women are dressed for church; their heads covered by a white *mantilla* with black trim, one with long fringes at the back and tied at the front to frame the face. The most original piece is the long woollen *gonella* (skirt) with a very small fold, represented in the tapestry by vertical stripes. The abdomen area is decorated with a thick tapestry of yellow, green, red and white silk, with floral embroidery on top. Over the body, they wear a bodice covered by a shoulder scarf and see-through apron, silver and coral necklaces with a chain on which hangs a reliquary. A long braid of hair hangs at the back, with a ribbon loop at the end. The background of the tapestry shows the geometric white houses of the Ibizan countryside on the left and the old city on the right. These folk dresses could still be observed in the streets of Ibiza in the 1960s, and Muñoz must have seen them on her trip there in 1962, after viewing the published illustrations and photographs (fig. 5). As we have stated, her works are able

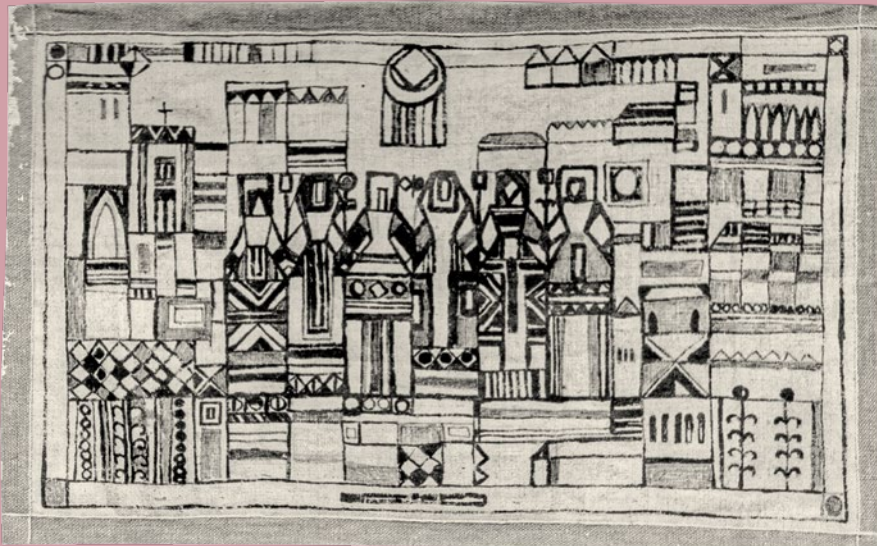


Fig. 6. *El Tinell. Barcelona gòtica* [The Tinell: Gothic Barcelona], Aurèlia Muñoz, 1960. Original drawing for textile printing on jute sackcloth.



Fig. 7. *Barcelona gòtica*, Aurèlia Muñoz, 1961. Print on jute sackcloth. MTIB 101.147. Museu del Disseny-DHub, donated by Aurèlia Muñoz.

to capture the volume of the clothing of these figures and abstract it with a language that is very similar to the style of Joaquim Torres García, collected in the 1944 book *Universalismo constructivo* [Constructive Universalism].

Related to the figures in *Ibicencas*, *El Tinell. Barcelona gòtica* depicts six flat, geometric figures with square heads in an imagined architectural setting, with a Romanesque and Gothic air with rectangles and arches, a style that is repeated in *Barcelona gòtica* (1967) (figs. 6 and 7). In this work, Aurèlia Muñoz creates a composition from juxtaposed paintings representing Gothic architectural elements, such as arches and ogival windows, forming an ensemble with decidedly marked geometries of wide profiles. *Els reis* [The Royals] are a family of seven flat, geometric figures, one inside the other (pregnancy), with their hands joined together (fig. 8). Their clothing not only

Fig. 8. *Els reis*, Aurèlia Muñoz, 1960-1962. Print on jute sackcloth. Museu Nacional d'Art de Catalunya, donated by the heirs of Aurèlia Muñoz, 2019. Photo: Museu Nacional d'Art de Catalunya, Barcelona, 2024 © Aurèlia Muñoz Archive.



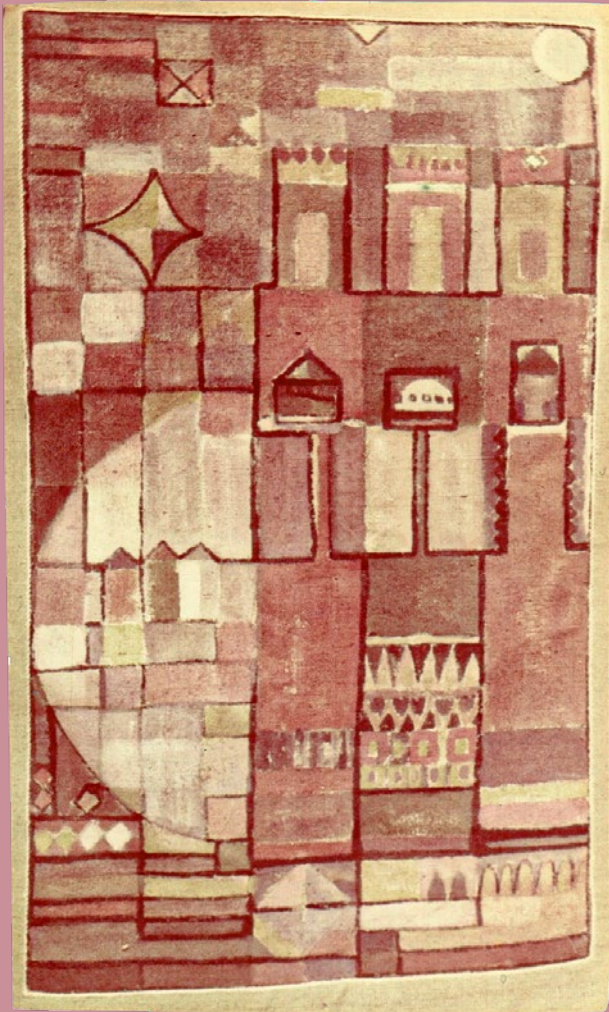


Fig. 9. *Tres reyes* [Three Kings], Aurèlia Muñoz, 1961. Original drawing for textile printing on jute sackcloth.

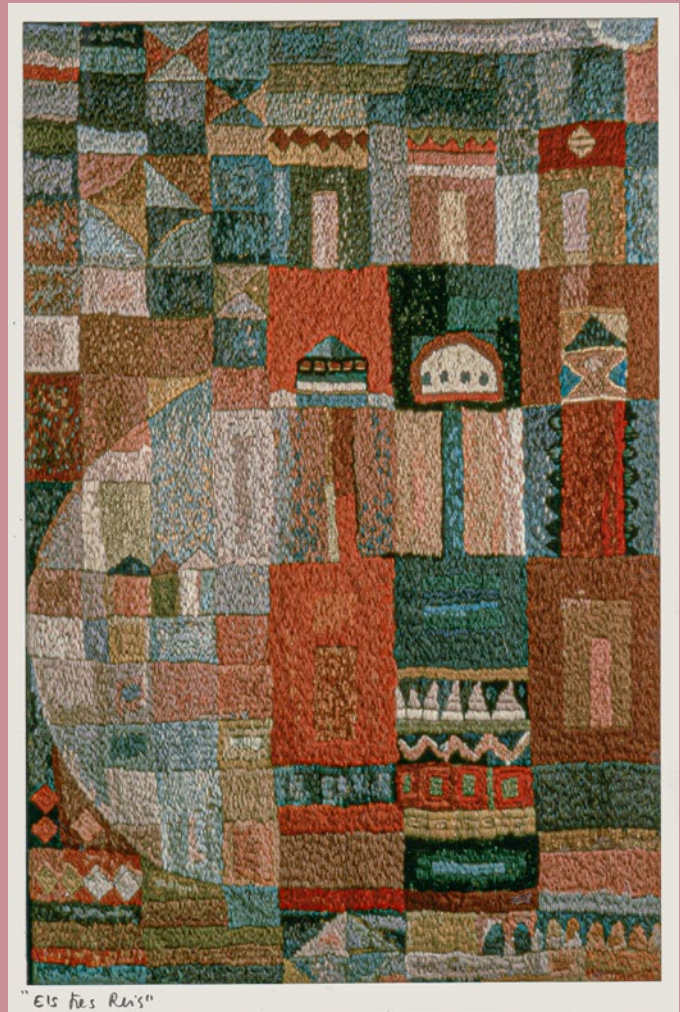


Fig. 10. *Personatges i lluna* [Figures and Moon], 1965. Embroidery on jute sackcloth.

recalls folk dress, but also the hieratic and rigid court dress of the 16th and 17th centuries, known as “Spanish dress”. These works are visually related to the constructivist works of Torres García from 1910 to 1930.

Tres reyes is a design from 1961 whose subject is repeated in the 1965 project *Personatges i lluna* (figs. 9 and 10). In that same year, 1965, she created *Construcció abstracta* (fig. 11), which was selected for the Second International Tapestry Biennial in Lausanne. Together with *Personatges i lluna*, it represents Aurèlia Muñoz’s leap into abstraction. *Tres reyes* is her first exercise in geometric abstraction, in which the Three Kings of the East are crowned, each holding a gift in his hands and with a four-pointed star at the top left. With the same subject under a different title, she produced an embroidery entitled *Personatges i lluna*, which brings us closer to the imagination of Paul Klee because of the variety and rhythm of its colours, synthetic forms and interplay of volumes. Klee’s paintings, often on thick jute, are dominated by bright colours, geometry and abstraction, characteristics that can be found in Aurèlia Muñoz’s large embroidered tapestries that followed this period.



Fig. 11. *Construcció abstracta* [Abstract Construction], Aurèlia Muñoz, 1965. Embroidery on jute sackcloth. Provincie Noord-Brabant Collection, The Netherlands.



Figs. 12 and 13. Original designs for textile printing, Aurèlia Muñoz, 1960s.

A certain relationship can be found in the print designs that Muñoz proposed for Tapicerías Gancedo (figs. 12 and 13) with those of the La Cantonada group. She was most likely familiar with Jordi Vilanova's shop, given that she had the *Pinya* table from the La Cantonada group in her home, an item of which she was particularly fond. She also had a friendly relationship with the jeweller and goldsmith Aureli Bisbe and the architect Jordi Bonet, both from this group. Her drawings share a family atmosphere with those of Maria Angeles González and Joan Vila Grau, who worked for La Cantonada. Joan Vila Grau's style is characterised by the use of solid black outlines and flat colours, as in the fabric pieces *Soldadets* and *Galceran*, which won the FAD Award in 1964.



Fig. 14. The author Silvia Ventosa dressed in a sackcloth painted by Aurèlia Muñoz.



Fig. 15. Family cottage with Yuti patterned curtains, 1962-63.

The prints aimed at clothing and interiors display a very 1960s language (fig. 14 and 15). Spain was slow to adopt foreign trends during the post-war period, although the dominant European trends were finally assimilated at this time. It was during this period that Aurèlia Muñoz produced a series of drawings featuring highly stylised, almost geometric forms of flowers and plants, with earthy or dull colours, in keeping with the taste of the time. At the time of the transition from painting to her first works in textiles (1962-1968), Aurèlia Muñoz knew how to assimilate references from both tradition and avant-garde artistic trends, forming her own characteristic style, a path towards abstraction that she continued in the subsequent stages of embroidered tapestries as well as macramé and paper sculptures.

We would like to acknowledge the comments and memories of Antonio Muñoz, Josefina Salazar and Josep Ventosa Muñoz. ●

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Draps de ras in capitular documentation: tapestries in the cathedrals of Barcelona and Vic, 15th and 16th centuries

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During the 15th and 16th centuries, tapestries — also known as *draps de ras* [literally “cloths from Arras”] — were highly prized textiles for their material, artistic and decorative qualities. In late mediaeval and modern Europe, they were highly celebrated objects among the most privileged classes of society.

Similarly, senior ecclesiastical officials also acquired them to display them during specific days of the liturgical calendar. Through their mediation, many Hispanic cathedrals became repositories of important collections of tapestries. This article therefore has the dual purpose of asserting not only the value of tapestries in cathedral contexts, but also the study of textiles according to their documentary sources.

Like many other historical textiles, tapestries have required specific maintenance over the centuries to prolong their useful life and ensure their integrity. Otherwise, they can deteriorate to the point of fragmentation and consequently disappear from their original collections. This is where the importance of textual documentation comes into play, given that it is vital when it comes to tackling one of the main problems arising from textile heritage: its deterioration and disappearance.

Faced with this patrimonial void, one might think that some of the seats of the Catalan principality were never equipped with tapestries, but does this mean that they remained unaware of some consolidated decorative trends in full force and effect? The answer is no. Although it is true that the temples of Tarragona and Lleida have managed to preserve a large part of their collection of *draps de ras* relatively intact, this is unfortunately not the case for other Catalan cathedrals. If today we can see few tapestries from the original legacy of the 15th and 16th centuries in the seats of Tortosa, Girona or Barcelona, there are none left in the seats of Vic or Urgell. This fact implies not only a material loss of extremely high value for the temple in question, but also a loss that affects the textile heritage of our country (Morral 2015, 9).

This is precisely why it is so important to have access to written sources, especially when the seat in question has lost most of its tapestries, since they



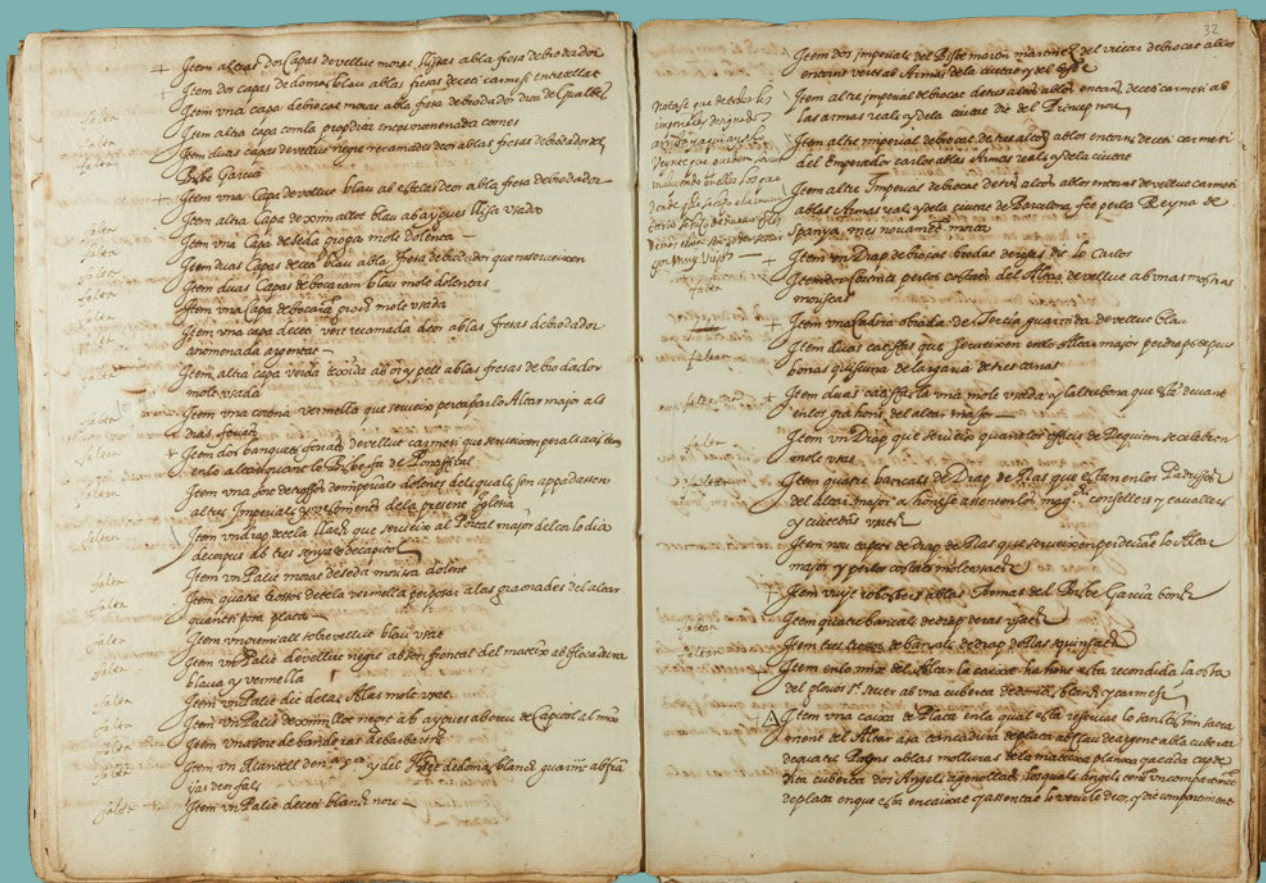
Tapestries from the "Allegorical" series, cathedral of Tarragona, 1928. © IAAH.

contain preserved records that attest to the existence of tapestries in inventories, account books and other treasury books.

In this sense, the cathedrals of Santa Creu i Santa Eulàlia in Barcelona and Sant Pere in Vic contain records of *draps de ras* in their capitular documentation that refer not only of their incorporation into the temple's treasury, but also of their use, maintenance and also the contractual relationships with master tapestry makers who helped to maintain them in excellent condition.

The cathedral of Santa Creu i Santa Eulàlia in Barcelona, testimonies of a collection

In light of the above, textual documentation plays a decisive role when it comes to providing evidence of the recording of objects in the cathedral treasury. In particular, we know from sacristy documents that the altar was decorated with tapestries of different sizes, according to the solemnity required for each occasion.



Jtem quatre bancals de drap de ras que estan en los Padrisos
 del altar major a honse assenten los mag. consellers y cavallers
 y ciuteds vns

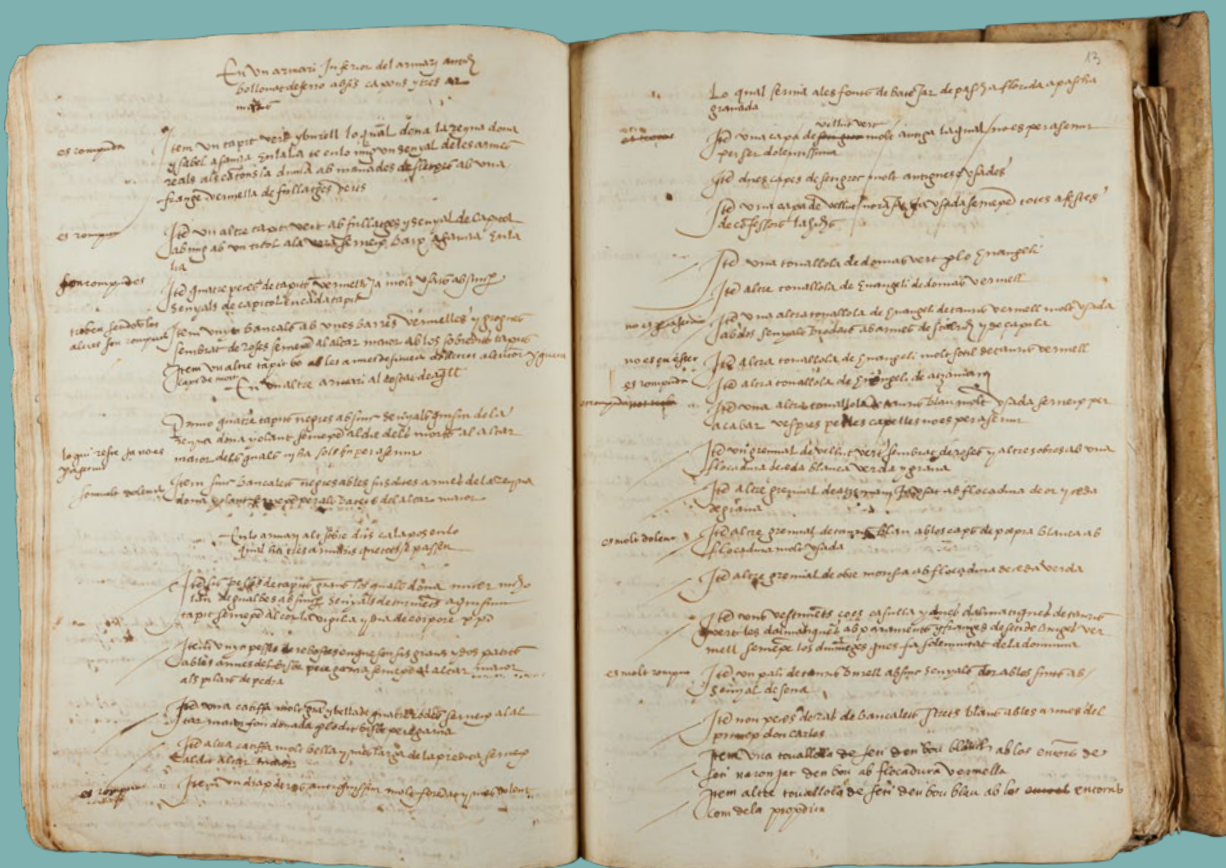
Sacristy inventory, 1596, fol. 32r.

1 ACB, sacristy inventory, 1596, fol. 32r

2 Various authors have defined a *bancal*. GUIDOL I CUNILL, Josep. *Nocions d'arqueologia sagrada catalana*, 2nd ed. Vic: Impremta Balmesiana, 1931, p. 301. And finally, Maria Rosa Terés refers to them as “a more affordable form of tapestries”. TERÉS, Maria Rosa. “Art profà i vida quotidiana entorn a 1400: els inventaris barcelonins”. *Acta historica et archaeologica mediaevalia*, no. 19, pp. 295-317, 298.

This is indicated in a description of the sacristy inventory of 1596. Among many other liturgical objects and textiles, we know that the church kept “quatre bancals de drap de ras” [four *drap de ras* covers] that were used on the stone benches of the high altar to decorate the space reserved for high dignitaries. This is stated in the reference “a hont se assenten los ma[gnífichs] consellers y cavallers y ciuteds [...]” [where the ma(gnificent) councillors and knights and citizens sit].¹

Although the reference does not describe what the *bancal* looked like², it was probably a heraldic coat of arms. On the other hand, the description emphasises the state of the *bancals* as *usat* [used], a characteristic feature of this group of *bancals*. This therefore allows us to consider that their condition, far from being optimal, was visibly worn although still frequently used.



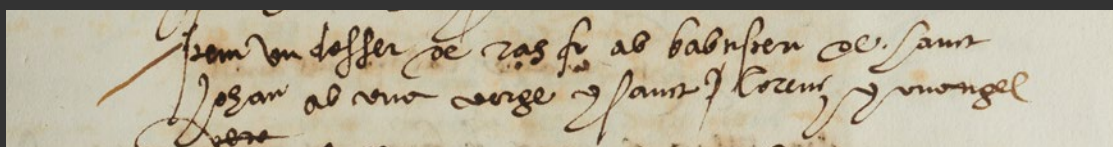
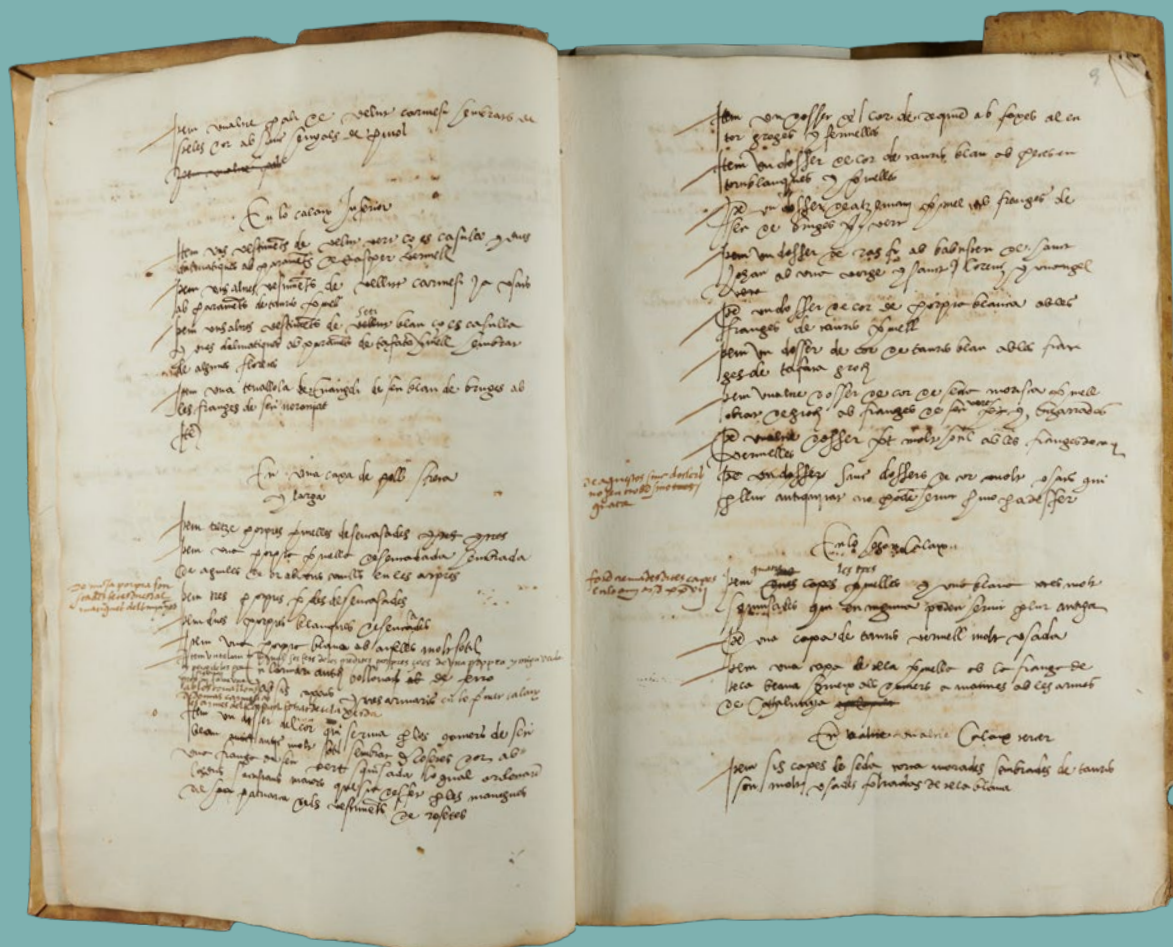
*Se non peses de ras de bancaler fets blancs ables armes del
príncep don carles*

ACB – Sacristy inventory, 1537, fol. 13.

3 ACB. Sacristy accounts
book, 1519-1521, fol. 40v.

The sacristy inventory of 1537 likewise refers to the existence of other *bancals*. It indicates a total of nine *bancals* with the coat of arms of Charles V, the monarch who visited the city and the cathedral for the first time on 15 February 1519 (Foronda y Aguilera 1914). To celebrate the feast of the Golden Fleece, the cathedral was decorated in keeping with the magnitude of the event. The inventory expresses it thus: “nou peces de ras de bancaler estrets blancs amb les armes del príncep don Carles” [nine pieces of narrow white bench covers with the arms of Prince Charles], and it is likely that these textiles were woven specifically to glorify his reign as he passed through the city.

Nevertheless, the *draps de ras* did not only appear in the inventories. Given that they were objects that required regular maintenance by master tapestry makers, they were also mentioned in the account books. In November 1519, the sacristy account book records a payment of 48 *sueldos* to the master tapestry maker Joan de la Cort for “adobar y reparar los tapís del altar mayor de misser Gualbes” [mending and repairing the tapestries of the high altar of Misser Gualbes].³



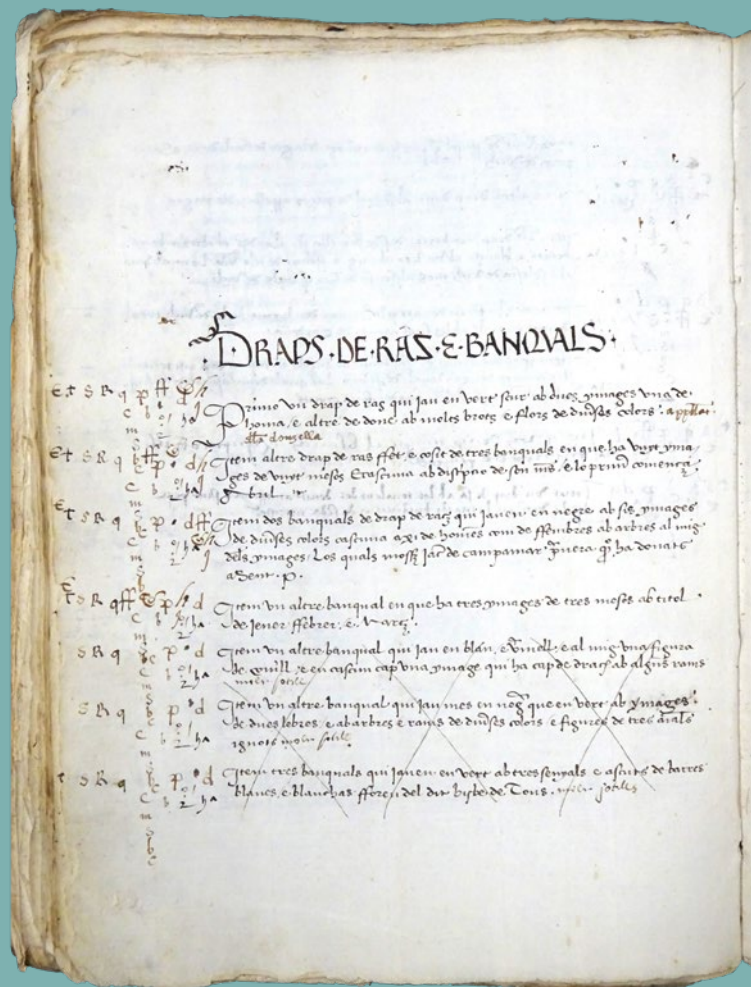
ACB – Sacristy inventory of 1522, fol. 9v.

4 Rosa M. Martín i Ros, who has analyzed the fabric from an iconographic and technical perspective, places it chronologically in the last third of the 15th century. MARTÍN, Rosa M., “Els tèxtils medievals a la catedral de Barcelona”. *D'art*, 1993, pp. 187-203, 199.

5 ACB Sacristy inventory, 1522, fol 9v.

Even so, among the tapestries in the original collection, the one known as “Baptism of Christ” is outstanding, the only tapestry to survive from the original 16th-century collection. The woven scene depicts the exact moment of the Baptism in the River Jordan in a balanced and almost symmetrical composition.⁴

Listed in the inventory of 1522 as a “dosser de ras fi” [fine satin canopy], its small size resembles that of a *bancal*. The only textual reference in the inventory of 1522, published by Mn Mas, where it appears under a description that, although brief, is sufficiently illustrative to link the object with the description almost unequivocally: “Item un dosser de ras fi ab baptisteri de sant johan ab una verge y sant llorenç y un angel” [Also a fine satin canopy with the baptism of Saint John with a virgin and Saint Lawrence and an angel].⁵



ABEV – Capítular Archive of Vic (ACV), 34/5, sacristy inventory, 1494, fol. 37r.

The cathedral of Sant Pere in Vic: tapestries and documents

Vic cathedral has been the repository of a multitude of textile treasures, many of which have survived until today thanks to the creation of the Episcopal Museum of Vic (MEV) in the late 19th century (Verdaguer i Serrat 2016). In this context, figures such as Father Josep Gudiol i Cunill (Gudiol i Cunill 1918) played a key role in studying the artistic collections of Vic cathedral, and in turn he also dedicated some of his studies to its tapestries. Among other things, he published an agreement between the cathedral chapter and a master tapestry maker, Cristóbal de Valladolid, for the production of two tapestry pieces in 1539 (Gudiol i Cunill 1915).

This is an important fact because it is one of the few publications to deal with the subject of the *draps de ras* held in Vic. Nevertheless, this is where the importance of consulting documentary sources comes into play. From the point of view of the study of textile collecting in cathedrals, the inventories held in Sant Pere in Vic testify to the use, maintenance and appraisal of many of these. This is possible thanks to the fact that the Episcopal Archive and Library of Vic (ABEV) currently preserves documents of great value for the study of these fabrics.

6 ABEV, Capitular Archive of Vic (ACV), 34/5, sacristy book, 1492, 1464, 1494.

7 ABEV, Capitular Archive of Vic (ACV), 34/5, sacristy inventory, 1462, fol 69.

Now, what tapestries did the cathedral have in the 15th and 16th centuries? The study of written sources has provided new data confirming that the seat accumulated a remarkable collection of tapestries from the 15th century onwards. We know this thanks to the many inventories undertaken in the sacristy during that century, which helps to outline the movements of the pieces for almost ninety years.

We know that a considerable accumulation of tapestries first appeared in the last quarter of the 15th century. Specifically, we know from the sacristy inventories that in 1462 the seat contained a total of 8 tapestries.⁶ The inventory of 1462 already provides us with detailed descriptions of the scenes on some of the tapestries. This is the case of a tapestry illustrated with two figures, one female and one male, both surrounded by “molts brots e flors de diverses colors” [many buds and flowers of various colours].⁷ Another describes two *bancals* depicting some men and women apparently located in a natural setting that contains “homens com de fembres, de diverses colours ab arbres al mig de les ymages, los quals en Jacme de Campamar quondam ha dats a Sent Pere” [men as well as women, of various colours, with trees amidst the imagery, which Jaume de Campamar once gave to Saint Peter].

Finally, the oldest reference to the presence and use of tapestries in the seat of Vic is not contained in an inventory, but in a treasury book. Specifically, the so-called *Libri Receptionum* of 1427, which confirms, albeit indirectly, the presence and use of tapestries during the feast of the titular saint: “Item compri. Sis demés de claus [...] Per posar els draps deras del señor bisbe por la fiesta de Sant Pere” [Also purchased. Six more spikes [...] To put the cloths behind the bishop for the feast of Saint Peter]. ●

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Transatlantic pleats

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Before Fortuny's iconic Delphos gown gained recognition in Europe and America in the 20th century, there was a garment known as the *tapada limeña* [literally, covered woman of Lima] in 17th-century Lima, the capital of the kingdoms of Peru, whose close-fitting, finely pleated *saya*, or skirt, bore a close resemblance to the pleating of the Delphos gown (fig. 1).

The purpose of this study is to examine the uniqueness of the textile technique in the pleating of the *tapada limeña's* close-fitting *saya*, viewing it as a precursor to the pleating of Fortuny's Delphos gown. Another relevant aspect to highlight is that, despite being anachronistic garments, they also shared the same social perception, as they were appreciated in their respective periods

Fig. 1. Similarity in the pleats of the close-fitting *saya* and the Delphos gown.
Pictured left: *Tapadas Limeñas*, 1902. Eugenio Courret. Public domain.
Pictured right: Model wearing a Delphos, 1920. Mariano Fortuny. Fortuny Museum Archive.





Fig. 2. Textiles with designs inspired by the culture of ancient Peru made by Casa Fortuny. Tejidos, 1907-1947. Mariano Fortuny. Costume Museum (CIPE).

as symbols of the women's liberation movement. We will substantiate these characteristics through various material, written and visual sources.

It should be noted that this article does not intend to confirm whether Mariano Fortuny and Henriette Nigrin were aware of the pleats of the *tapada* before creating the Delphos gown. Nonetheless, it is of interest to be able to establish links between Mariano Fortuny and the culture of Peru. The basis of this approach is Fortuny's interest in ancient oriental cultures, at a time when America was thought of as the Orient. With regard to the *tapada*, we have identified links with Peruvian artists who represented this *tapada* outfit in Europe and were close to the artist's family environment. Further evidence of this proximity can be found in Fortuny's textiles with Peruvian motifs (fig. 2).

In creating the Delphos gown, Mariano Fortuny and Henriette Nigrin were most likely inspired by the Greek sculpture of the Charioteer of Delphos. The tunic-like dress emulates the patterns of the Greek chiton, although they used a different technique for pleating from the Greek garment. In 1909, they patented in Paris a textile machine for making pleats. It is known that the artists worked in great secrecy on the Delphos gowns in their factory in Venice, so much so that when Fortuny died, Nigrin threw all the documentation on the pleating technique into the Grand Canal in Venice (Bañares 2017, 43-47).

In the 17th century, the ladies of Lima wore a different type of dress to that which predominated in Europe. The *tapada limeña* was designed to protect modesty. Over time, however, the women of Lima made the most of this outfit to show off their charm and coquetry. This behaviour led to the censorship of its use at the end of the 19th century. Their dress consisted of a *saya* and shawl. There is an extensive body of European literature, even plays and musicals, that refer to the *tapada*¹ (fig. 3).

¹ Jacques Offenbach's comic opera *La Périhole* was presented in 1868 at the Théâtre des Variétés in Paris. The soprano Hortense Schneider, in the title role, portrays a *tapada limeña* in oriental costume.

Fig. 3. Cover of the Parisian magazine *L'illustration, Journal Universel*, 1845-1846, and lithograph *Las tapadas limeñas*, for the article “Las Limeñas” written by the 19th-century French writer, illustrator and traveller Max Radiguet, *Souvenirs de l’Amérique Espagnole* Collection.



Fig. 4. Lithograph (left) of the *Saya Ajustada* [close-fitting *saya*] of the *Tapada Limeña*, painted by Ignacio Merino, in which he manages to capture the narrow pleats of the *saya*. *Saya Ajustada*, serie *Lima*, 1840-1841, by Ignacio Merino. Lima Art Museum (MALI). The city of Lima (right) painted with an exotic and oriental look by the German painter Rugendas. *Market in the Plaza of the Inquisition*. Lima, Peru, 1843. Johann Moritz Rugendas.

Although the *tapada* outfit included several variations of *sayas*, it was the close-fitting *saya* that attracted the attention of locals and foreigners alike. This was due to the detailed textile production process of fine, sinuous pleats that gave the fabric elasticity and allowed the garment to hug the body, prominently accentuating the female figure. For three centuries, the *tapada* encapsulated the cultural identity of the City of Kings, a city that in the 19th century was called the “Sultan of the Pacific” because of its oriental physiognomy (fig. 4).



Fig. 5. On his trip to Spain in the mid-1500s, Christoph Weiditz portrayed everyday scenes of Granada in his publication *Trachtenbuch*, 1530-1540. The images of the Moors in which Weiditz portrays in detail the use of the Arab *almalafa* are particularly noteworthy in it (left). The watercolour (right) *India Coya*, wearing a *chumpi* and *acso*, is one of the illustrations made by the Spanish monk Diego de Ocaña for his chronicle *Viaje por el Nuevo Mundo de Guadalupe a Potosí* 1599-1565. Ocaña also describes the uses of local dress.

There are various theories as to the origins of the *tapada*. This study suggests that it developed as a result of the cultural interaction of the Viceroyalty. The use of the shawl, like the use of the *almalafa* in the Orient, is attributed to the fact that the women who arrived during the initial phase of the conquest were mostly enslaved women, called “*esclavas blancas*”, in other words, Moorish women of Caucasian Berber descent born in Spain, converted to Christianity and Spanish-speaking. We also argue that the straight design style of the *saya* and the tradition of fitting the dress closely to the body symbolised an evolution of pre-Columbian dress practices. The *chumpi* was used to girdle the *acso*, which was the female dress in ancient Peru (fig. 5).

Flora Tristan, a French writer and pioneer of early feminism in Europe, recounted in her book *Peregrinaciones de una paria* [Peregrinations of a Pariah] (1838) the emancipatory power of the *tapada* outfit for women in contrast to European dress. She likewise painstakingly described the process of creating the pleats of the close-fitting *saya*:

There is no place on earth where women are so free and exercise so much power as in Lima. Lima is the only city in the world where this dress has appeared. I can already hear our elegant Parisians exclaiming about the simplicity of this dress. But they are forgetting about just how advantageous it can be in terms of coquetry. [...] An ordinary saya requires twelve or fourteen yards of satin. It is completely pleated from top to bottom, in small folds and with such regularity that it would be impossible to discover the seams. The shawl is also artistically pleated, although made of very thin fabric (Tristan 1838).

It is important to note that Tristan was the grandmother of the painter Paul Gauguin, who, like Fortuny's father, worked for Goupil & Cie in Paris. Flora Tristan's text on the *tapada* aroused great interest among many European intellectuals. A good example is the case of the political journalist Edouard de Pompery, who highlighted the *saya* pleats of the *tapada* in the Parisian magazine *L'Artiste*:

Who would have ever thought that on the other side of the Atlantic, where we teach how to enslave men, we would be taught how to emancipate women? There are indeed women in Lima, and very pretty ones. And fine! You know what makes them happy? Their local dress makes them happy, and that is what I want to talk to you about. About some clothing that makes women free and masters, sovereigns of themselves.

The tapadas limeñas are driving all Europeans crazy; it is impossible to count all the crazy things they have done for them. Their outfit is bewitching as a talisman. The limeñas are beautiful and irresistible, free, masters of their will, and all this thanks to their outfit. It makes the Belt of Venus look like a sad mythological trinket. [...] How is this dress made? Take twelve to fourteen yards of black satin and reduce these by means of small, ingeniously and admirably made pleats, transforming them into a close-fitting, empire-style skirt, but the difference is that these pleats are artistically made, the pleating making this garment as supple and elastic as a piece of knitwear. To complete this outfit, a lighter and more elastic fabric is used to wrap the upper body from head to toe, covering only one eye. What is certain is that three or four sayas will have to appear at one of the next opera balls, because in one of the most beautiful shops in the Place de la Bourse, whose decoration surpasses anything that has ever been seen before, the sayas will dazzle with a truly oriental luxury, combined with skill and ingenuity for ecstatic passers-by: to be completed with the inscription: Saya del Peru – Transatlantic Outfit. No less certain is the fact that, two months ago, one of our most famous industrialists began asking Peruvian businessmen to send him twelve Peruvian tailors who are experts in making these sayas, because they can only be made well if they are made by tailors from Lima. [...] May heaven help the saya and may it soon, as a new aegis, cover our European women with its holy veil of freedom! (Pompery 1838, 33-38) (Fig. 6)



Fig. 6. Cover and lithograph *Dame de Lima vêtue de la Saya* in the magazine *L'Artiste: journal de la littérature et des beaux-arts*, Paris, 1838. "La Saya" article written by the French journalist Edouard Pompery.

Fig. 7. Watercolour by Ignacio Merino that shows some tailors making close-fitting *sayas*. Watercolour #48 from the chronicles *Costumes péruviens, scènes de la vie religieuse et populaire à Lima*. Tome 2, 1837-1849, by the French diplomat Léonce Angrand. National Library of France (BNF).



There are images that give us an idea of how the pleating of the close-fitting *saya* was made. In the French publication *Costumes péruviens, scènes de la vie religieuse et populaire à Lima*. 1837-1849, written by the French diplomat Léonce Angrand, the Peruvian painter Ignacio Merino, who contributed to the chronicle, not only depicted the *tapada*, but also drew a few of the tailors who made the pleats of the close-fitting *saya*. Ignacio Merino became friends with Fortuny's father on a trip he made to Rome in 1865 (Merli 1975) (fig. 7).

In the seminar "Desvelando a Fortuny" [Unveiling Fortuny], Lucina Llorente, a leading researcher of Fortuny's fabrics, commented that it is likely that two machines were needed to make the pleats of the Delphos gown: the first, of which there is only a sketch, would have been for the vertical pleats, and the second would have been used for the undulating pleats (Llorente 2020). It is interesting to note that the base frame of the patent mentioned by Llorente is similar to the frame used by Lima tailors to make the pleats of the close-fitting *saya* (fig. 8).

Fig. 8. Sketch of the base frame (left) of the patent *Rideau pliable*, 1933, by Mariano Fortuny, no. 763.964. Ministry of Commerce and Industry. Directorate of Industrial Property of France. Watercolour (right) of a tailor using a base frame to pleat a close-fitting *saya*. Tailor Shop, 1850, by Pancho Fierro. Yale University Art Gallery.

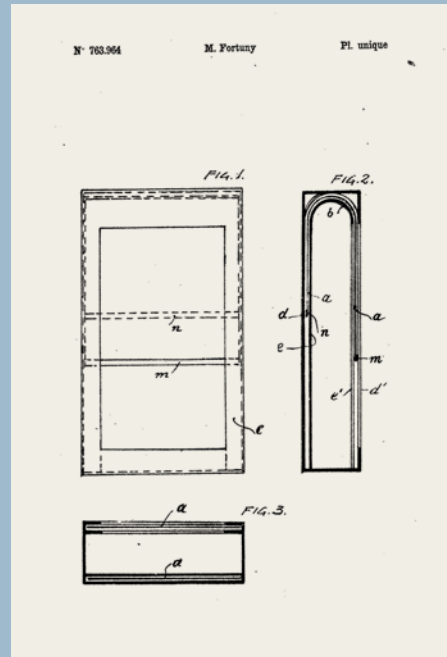


Fig. 9. Watercolour (left) *Tapada with blue saya*, 1803-1879. Pancho Fierro. *Gutiérrez collection of maps and images of the Americas, 1570-1904*. Pictured right: *Modelo con pañuelo Knossos y vestido Delphos*. Photograph from the series *Tessili*, 1910. Mariano Fortuny. Fortuny Library, Venice.



Academic experts on Fortuny's life, such as Guillermo de Osma and Claudio Zulián, agree that Mariano Fortuny's artistic value lies in his eclecticism, which unites different cultures regardless of their origins. This is why his art is considered to be a fusion of symbols from the past converted into contemporary objects, differing from conventional art in their everyday use (De Osma and Zulián 2014). The Delphos gown, a functional garment created from various oriental influences, including Greek, would be an example of Fortuny's vision. We therefore believe that the cultural hybridisation with Eastern roots that characterises the clothing of the *tapada limeña*, whose representation was widely displayed in European intellectual and artistic circles, was not unrelated to the influences Fortuny documented in the creation of the pleats for the Delphos gown (fig. 9).



Fig. 10. Pictured left: *Vestido en satén de seda Delphos*, 1920-1949, by Mariano Fortuny. Costume Museum (CIPE), Madrid. Pictured right: *Saya ajustada rayada y negra del s. XIX*. Lima Art Museum (MALI).

The initial motive for this research was the similarity between the pleating of the Delphos gown and that of the close-fitting *sayas* exhibited in the Lima Art Museum (MALI). Over the course of this study, we have compiled a significant body of data that supports the need for further research into the pleating of the *tapada limeña's* close-fitting *saya*, a textile method that has limited documentation despite its historical significance (fig. 10). ●

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Paisley: The Persian Teardrop

by MÒNICA DÒRIA TORRES,
ARIADNA RODRÍGUEZ MONTFULLEDA
and CARMÉ TORM ELIES

The exhibition *Caixmir. La llàgrima persa* [Paisley: The Persian Teardrop], which can be visited until 27 April 2025, is dedicated to a printed motif that is very much present in the collections of the Premià de Mar Printing Museum (MEP). The museum itself conserves items from many collections of the most important printing industries of Catalonia and Spain from the 19th and 20th centuries, including La España Industrial SA, Farreró SA, Pañolerías Helvetia SL, Vilumara SA, Sanpere SA, Lyon-Barcelona and Ponsa SA.

Objectives and criteria

The exhibition's main objectives are to promote part of the MEP's collection, to showcase paisley as a printed motif that has been revived over the centuries and to highlight its relevance today.

The exhibition also provides a chronological explanation of the beginnings of this motif and its expansion, focusing on the necessary technical innovations that allowed it to develop.

Most of the pieces on display are from the MEP collection, although it has also collaborated with other museums that similarly conserve important pieces, such as the Textile Museum and Documentation Centre (CDMT) in Terrassa, Arenys de Mar Museum and Barcelona Design Museum. The Escola Illa in Sabadell has also collaborated with a reinterpretation of the paisley motif, as has the eco-fashion designer Sylvia Calvo, who has produced a sustainably minded dress specifically for the exhibition.

Structure

The exhibition has been divided into four sections. The first, "Origen del caixmir. Un llarg viatge" [Origins of paisley: A Long Journey] focuses on the origins of the *boteh* motif and explores the routes by which it came into the hands of Europeans.

Paisley was not a printed motif in its origins, but rather one that was woven on large looms on which the *kanikar* was made, an entire garment woven by

Cashmere wool shawl from the latter half of the 19th century.

Fabric woven from looped wefts of cashmere goat fibre dyed with various colours and silk warp. Size of original piece: 358 x 152 cm. NR 23214 Terrassa Textile Museum. © Museu Tèxtil de Terrassa/Quico Ortega.

[See detail](#)



¹ The search turned up a video created by the Indian designer Sandeep Sangaru, showing artisans making a *kanikar*. This can currently be seen in the first room.

several artisans who could work on it for years.¹ The woven Kashmir shawl is the element from which the paisley, or *boteh*, motif was introduced to Europe at the end of the 18th century. An important figure in its spread was the Empress Josephine Bonaparte, who received Kashmir shawls as a gift from Napoleon during his campaign in Egypt (1798-1801), making this accessory fashionable at the French court.

The MEP has collaborated with the CDMT in Terrassa to illustrate this section, with the latter having contributed original pieces and images to the exhibition. One highlight is the piece NR 23214, a large rectangular shawl (3.5 m) made of woven fabric with coloured cashmere wool fibres and silk warp. These woven pieces began to be made in Europe because the high demand for shawls could not be met by imports. Local production was chosen, especially with the spread of jacquard looms.

Collaboration with the CDMT in Terrassa has also resulted in the exhibition including two fragments of woven fabric from the end of the 18th century, originally from India (MTT 7777 and MTT 2963). These are two small fragments with paisley motifs surrounded by floral and vegetal motifs, decorated with borders, embroidery and canvas painting. The pieces belong to the collection of Carmen Tórtola Valencia.



Form with samples of printed cotton and wool, 1901-1903, La España Industrial SA (Barcelona). NR 5747. Printing Museum



Sample of cotton taffeta printed on a cylinder machine, late 19th century, La España Industrial SA (Barcelona). NR 6191. Printing Museum.

2 The shape of the shawl, first long and then square with a hood, was adapted to women's fashion at the time, according to the style of dresses and skirts. A cover article in the magazine *La moda elegante ilustrada* [Illustrated Elegant Fashion] responded to readers' requests for the most elegant ways to wear a long or square cashmere shawl. "Modas de París" [Paris Fashions], *La moda elegante ilustrada*, year I, no. I, 10 October 1861, Cádiz.

3 As a representation of the importance of the jacquard technique, the exhibition includes a reproduction of a pattern with a printed drawn piece, item number 15000(3)-151 from the CDMT in Terrassa. The jacquard fabric collections of the CDMT in Terrassa include a significant number of jacquard patterns in rayon and silk with paisley motifs, such as item number 14177.

The aim of the exhibition's second area, "Expansió del caixmir. Innovacions tècniques i canvis en la moda" [Expansion of Paisley: Technical Innovations and Changes in Fashion], is to illustrate the expansion of this motif and its various textile manifestations, taking into account the changes in fashion during the 18th and 19th centuries² and the technical innovations in the textile industries. The intention is to highlight the incorporation of the paisley teardrop motif in the production of European printed fabrics in the latter half of the 19th century.

With this aim in mind, a selection of objects dealing with the evolution of printing technology and the engraving of moulds and cylinders has been chosen. The display begins with the manual engraving of wooden moulds, pyro-etched blocks and metal plates (NR 8838 and 4941) from the MEP collection. These techniques helped to emboss motifs with delicate profiles, such as those of paisley, and the selection continues with samples printed with copper roller machines in up to twelve colours, in which paisley teardrop motifs sparkle on cotton percale. These represent true multicoloured filigrees that were printed at the end of the 19th century at the La España Industrial SA factory in the Sants district of Barcelona.

Although the collection of the Premià de Mar Printing Museum contains pieces of foreign production, such as mid-19th-century wool and cotton percale prints from the Alsace region of France, the selection of pieces from the museum's collection has prioritised those from Catalan industry for the exhibition.

Research into the collections of other textile museums, such as the CDMT in Terrassa, has revealed the great expansion of the motif in all its textile manifestations, especially in the jacquard technique, with a large number of samples of woven jacquard damask³ produced in Catalonia.

Black veil in silk lace on tulle, 1930-1940, Carmen Tórtola Valencia collection, Col·legi Major de la Seda de Barcelona [Silk Art Association of Barcelona]. NR 1966.

Deposited in the Arenys de Mar Museum. Part of the piece has been decorated with stems of 25 knitted leaves with four flowers inside. The leaves imitate the style of cashmere shawls. The other half has three bouquets of flowers and leaves. The entire piece features a ruffle finish that forms knitted flowers with a filigree interior. The piece has been restored with double mechanical tulle reinforcement. [See detail](#)



4 Rug NR 80189 is a hand-knotted example with a geometric interpretation of paisley motifs that reproduces a Shirvan rug from the Caucasus. The knotting is of the Persian type, asymmetrical or *senneh*, with wool thread on wool warp and cotton weft dyed with natural dyes.

5 Printed on paper from 1970-1980 using silkscreen moulds, Gravats Palacios in Vilassar de Dalt, item number MEP 12153.

The textile heritage in Catalan museums testifies to the presence of the paisley motif in both men's and women's fashion, especially in woven and printed shawls and scarves, in men's waistcoats from the 18th and 19th centuries as well as in other accessories, such as bags embroidered with glass beads, pointed hats and tulle.

The black lace veil on silk (NR 1966) dating from 1930-1940, on loan from Barcelona's Col·legi Major de l'Art de la Seda [Silk Art Association] and deposited in the Arenys de Mar Museum, and the prayer rug from the Alfombras Turkestan collection have allowed us to offer another unprinted view of the paisley pattern.⁴

The third area of the exhibition, "Per què ha esdevingut un clàssic?" [Why Did It Become a Classic?], is to highlight how the paisley design is still present and how it is reproduced in the patterns of the 20th and 21st centuries.

The large number of pieces in the MEP's collection printed with paisley motifs in the 20th century has helped us to identify and demonstrate the great versatility of this design, whose pattern can be combined with other vegetal, floral, figurative and animal decorations, while at the same time offering a significant sample of the various interpretations and printing styles of the 20th century.

The emphasis is on the presence of paisley in both hippie and classic fashion for men and women, as well as in household linen, and the selection includes printed proofs on paper,⁵ original designs, fabric samples, stereotype plates, screen printing moulds, clothing items and accessories, such as scarves and ties, from the collections of Catalan companies such as Farreró SA, Pañolerías Helvetia SL, Vilumara SA, Sanpere SA, Lyon-Barcelona SA, La España Industrial SA and Ponsa SA. Also on display are works by draughtspersons and engravers from Barcelona and the Maresme region, as well as donations from individuals, including pieces by Italian brands such as La Rinascente, printed in India, and the Parisian company Montagut, which has specialised in knitwear since 1880.

Hand-knotted rug, 1990, Egypt.
NR 80189. Alfombras Turkestan.
This is a reproduction of an old
Shirvan rug from the Caucasus
featuring a prayer chapel design
and central field decorated with
boteh motifs. Wool warps and
cotton wefts coloured with natural
dyes. Persian-type wool knots,
asymmetrical or *senneh*, density
about 175,000 knots/m².



Most of the textile motifs have been used to decorate women's clothing, but one of the few exceptions to the rule is paisley. Its sinuosity makes it a motif that can be adapted to any outfit, and it has meant that it is also present in the few fantasy pieces that can be found in men's fashion, such as waistcoats and ties.

A large part of the MEP's necktie collection comes from a donation by Josep M. Garrut i Romà in 2010, when he donated to the museum a collection of 504 printed ties, including 25 with a paisley motif. Most are made of natural silk, but there are also some in cotton and polyester. Their chronology is varied, ranging from 1940 to 2015.



Photograph of a model by Pañolerías Helvetia SL, 1950s and 1960s.
NR 13536 Printing Museum.



Printed knitted wool jumper by the Parisian brand Montagut, 1960-1979.
NR 13999 Printing Museum .

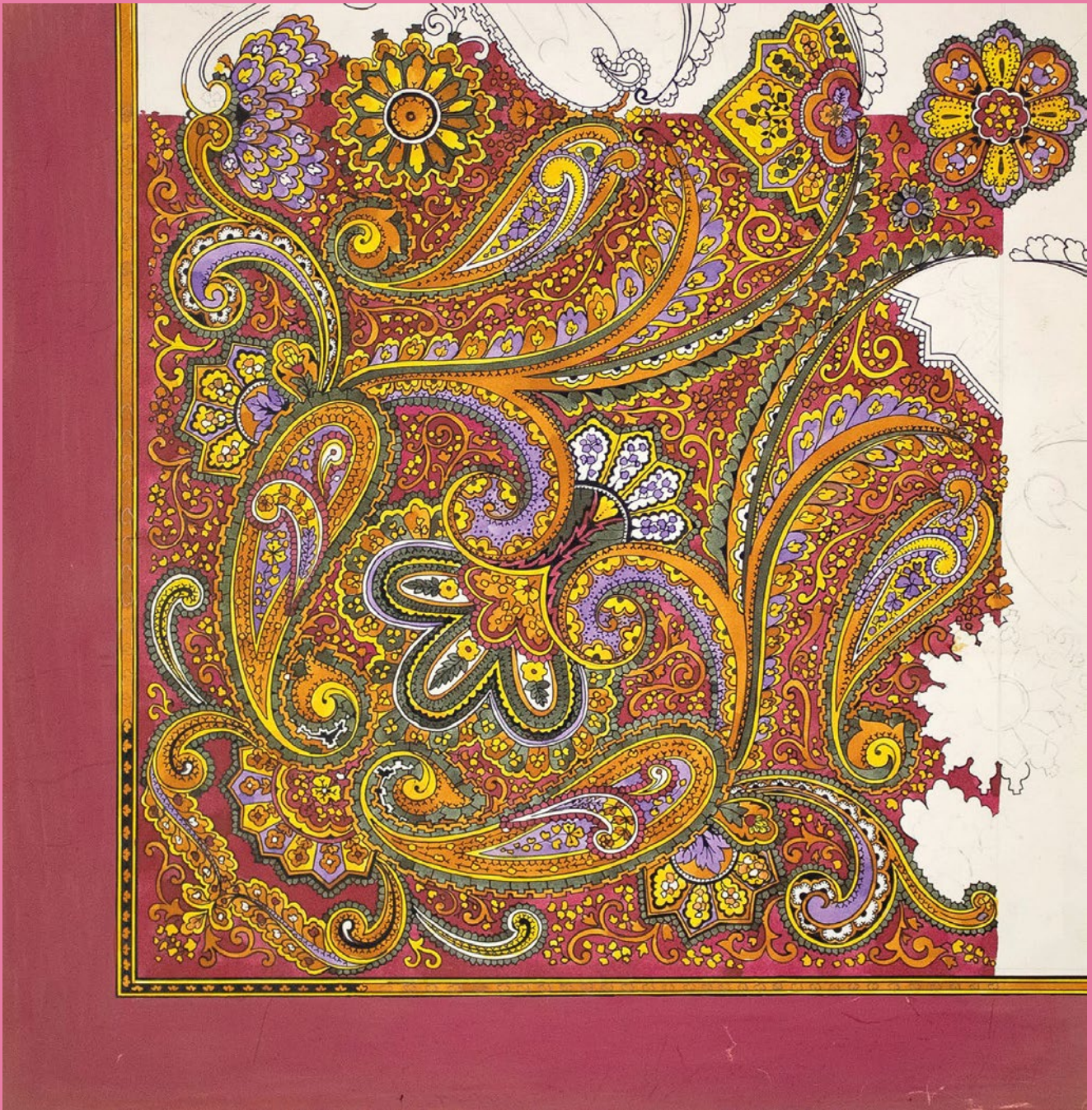
6 Museum of Traditional Clothing (MITLE) in the province of León and Costume Museum in Madrid.

7 Stereotype plates were all drawn by hand until the 1990s. The acetate plate printed by the draughtsman and engraver Jordi Vidal, ANVI SA, typifies the digitalisation of the process in the 1990s, working from an original design that is scanned and colour separated to record the forms, one for each colour, using specific software.

Most of the neckties on display were made in Catalonia by the Girardi and Andreu 1940 brands. They feature usually randomly arranged paisley motifs, with additional decoration that lacks very obvious floral and vegetal motifs, but instead these motifs are accompanied by small designs of flowers, animals, chains, straight lines and other smaller paisley designs. There are obvious differences in composition between the prints designed for men's and women's clothing.

The scarfs and designs for the corners of neckerchiefs from the Ponsa SA and Pañolerías Helvetia SL companies in the MEP collection, as well as the use of the motif on waistcoats and shawls typical of traditional dress, which can be found in the collections of other museums of Spanish dress,⁶ represent the classic woven, embroidered or printed version that was used throughout the 20th century.

Within the group of locally produced items, the sample of Lyon-Barcelona SA prints from 1971-1972 (MEP 11306-11330) is indicative of large-format silkscreen printing, also known as the "Lyonnaise printing", which is typical of the town of Premià de Mar, where these kinds of designs passed through the hands of many engravers and draughtspersons of stereotype plates. The definition of the outlines and richness of colours, as well as the fabric on which they were printed, were extremely important aspects when it came to obtaining a paisley print of great beauty and quality. In the drawing and engraving workshops, the simplest tasks, such as the "filling in of stereotype plates", were usually assigned to apprentice draughtspersons, while the drawing of stereotype plate outlines was considered one of the most difficult tasks and was entrusted to the best and most experienced draughtspersons.⁷



Original design for a printed scarf by the Catalan company Ponsa SA (Barcelona), 1965-1980. Ink and gouache on paper. NR 9702 Printing Museum.

The transition between the last rooms of the exhibition features an installation of around twenty items of contemporary clothing, lent by donors and the technical team itself, and stamped with the *boteh*. These pieces, hanging from the ceiling, are there to make visitors think about the presence of paisley in their everyday lives. Highlights include a blouse from 2000 by the Italian designer Annarita Noviello, a “Lyonnaise print” on silk gauze with a patchwork construction. The set also includes items printed with a digital printer from the beginning of the 21st century.



▲ **Enredant el caixmir [Tangling Cashmere], 2024.** Work by first-year students from the Higher Degree Course in Clothing Design at the Escola Illa d'Art i Disseny [Illa Art and Design School] in Sabadell. Piece made from 2.50 x 2 m metal mesh woven with cloth.

► **Espresso Caixmir Reborn, 2024.** Dress by the designer and textile artist Sylvia Calvo (Castelldefels). Each of the materials in the dress has been recycled and has a story behind it: coffee sacks from Brazil, cotton embroidery, organic cotton bamboo from a wedding dress donated by Ms Martina Sposa, and coffee sacks from Indonesia, printed by hand using silkscreen and natural dyes. The jute sacks are from Molenbergnatie and the cotton sacks from This Side Up.



The final area reflects on sustainability and the reinvention of paisley today. Two projects were chosen to illustrate this idea during the process of creating the exhibition: that of the Escola Illa d'Art i Disseny [Illa Art and Design School] in Sabadell and that of the textile artist Sylvia Calvo.

The Escola Illa project is a joint work item that was created by the first-year students of the Higher Degree Course in Clothing Design. They have created an urban knit with various woven paisley motifs, as if it were a mosaic, using recycled fabrics and the T-shirt yarn technique.

The work *Espresso Caixmir Reborn* by the Catalan designer Sylvia Calvo is a dress that likewise applies the sustainability criteria of circular fashion, made with fabric from recycled jute and cotton coffee sacks from Indonesia and printed with natural dyes (Indian blue, shell and coffee brown). ●

Intertwining pasts and futures: learning the textile trade within the home and its influence on the professional practice of clothing designers

by MARÍA PAZ COLIGUANTE¹

¹ Degree in Clothing Design from the Provincial University of Córdoba, Argentina (2020-2024). Since 2021, she has been researching and working in the fields of design, textile art and writing, complementing her training with practical courses and seminars. She received an International Mobility Grant to study at the Higher School of Design of the Region of Murcia, Spain (2021-2022). She is a teacher at the Higher Level in Design. She lives and works in Córdoba, Argentina.

In the living room of a country house in the interior of the province of Córdoba in Argentina, Susana says: "... This has a specific result. When you spin, you can do it for different purposes, but ultimately you are left with a ball of wool..." (Fey 2022), as a way of materialising knowledge. A ball of wool that is formed from loose, soft fleece, moving the hands and coordinating with the distaff, the rhythmic sound of the movement of passes, the fleece that is twisted, the thread that is formed and wound onto a spool. There are many instances that the fleece goes through to become wool, such as the process required by learning. This publication suggests thinking about crafts — in this case textiles — as producers of knowledge, in which not only garments are made, but also gestures, questions and wisdom.

This article, originating from a final project of the Bachelor's Degree in Clothing Design at the Provincial University of Córdoba (Argentina), explores



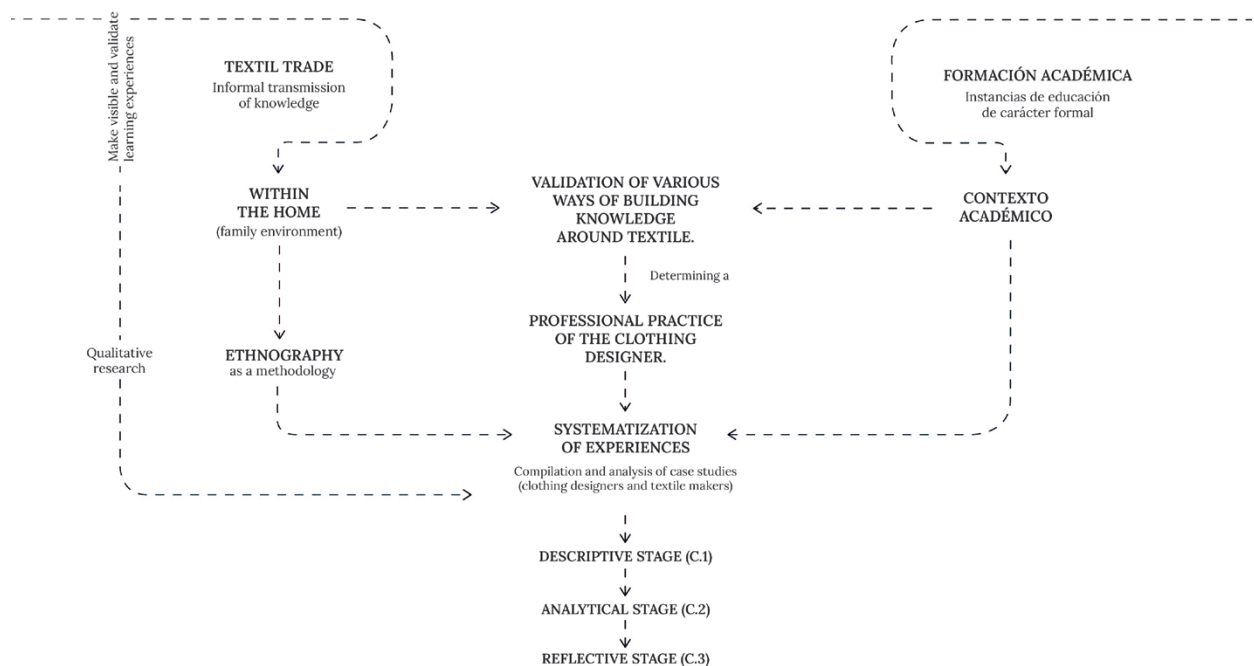
Photographic record of interviews. Susana Fey's textile workshop. Despeñaderos, Province of Córdoba, Argentina. .

the influence of the first textile learning experiences within the home and their impact on the professional practice of the designer. These experiences, alongside academic training, have a significant impact on professional practice by integrating the emotional dimension, techniques and procedures, and the people involved in transmitting textile wisdom, which permeate design practice.

The overall aim of the work lies in motivating the recognition of non-formal learning of textile practice and its contribution to academic training in design in order to enrich the discipline. The specific aims consist of recording textile learning experiences within the home, acknowledging how designers integrate this informal knowledge into their professional practice, and evaluating the influence of formal and informal educational instances on their practice.

The article follows a sequential structure, beginning with the methodology employed, then presenting the three key stages of the research and ending with the conclusions reached.

CONCEPTUAL SUMMARY DIAGRAM*



*Bachelor's Degree Final Project. María Paz Coligante, Provincial University of Córdoba, Argentina.

Methodology: qualitative, ethnographic and participatory

This decision is based on the richness that this methodology offers for understanding and reflecting on previous experiences that motivate textile learning and practice of the case studies. Ethnography in the field of design acts as a mediator, companion, translator and carer of a process that relates human experiences (Pérez-Bustos 2016).

As Guerrero Arias (2002) explains, qualitative methods imply the consideration of spatial and temporal dimensions, but above all the dimensions of meaning, significance and relevance of social action.

This is the chosen approach because of its ability to enrich the analysis based on interviews that set forth the experiences of those involved in the textile trade, thereby helping to understand its practice, both individually and collectively, with the professional community.

How are stories organised and discussed?

The systematisation of experiences

According to Bautista (2011), people construct knowledge about their social or cultural context, both individually and collectively, interpreting their reality based on their experiences. The aim is to visualise how the textile trade generates knowledge by studying these experiences through participant observation and the exchange of wisdom.

The case studies are approached by using the systematisation of experiences proposed by Oscar Jara (2015). This tool implies critically interpreting experiences and ordering and reconstructing them to reveal the logic of the lived process, including the factors that intervened and how they relate to each other.

The purpose is to compare experiences in textile practice in order to critically analyse and reflect on the proposed topic.

To systematise is to reconstruct: three stages of study

DESCRIPTIVE STAGE

Case studies

This stage involves developing the information in terms of systematisation. Later, two sets of case studies are defined: the first is exemplary of the learning experiences of three clothing design professionals, encompassing their academic and experiential training and their contributions to professional practice. The second group examines the experiences of three textile makers with no academic training in design, thereby providing

CLOTHING DESIGNERS



Maricel González



Agostina Battisti



Laura Gauna

TEXTILE MAKERS



Agustina Viazzi



Cecilia Cristante



Susana Fey

Graph of case studies. Bachelor's Degree Final Project. María Paz Coliguante, Provincial University of Córdoba, Argentina

an insight into another type of trajectory that is common in the field of textile making and clothing.

Ethnographic interviews

A semi-structured interview is designed in this stage to obtain information on several variables that are key to the research: the beginning and permanence of the textile activity, the people involved in the transmission of wisdom, techniques and materials, notions of gender and the instances of (academic or informal) training and (professional or work) practice.

This approach helps us to obtain an overall vision, creating links and reflections on the experience of the textile trade. The interviews were recorded on sound video, with the consent of the interviewees, in order to better record their testimonies.

Photographic record of interviews.
Susana Fey's textile workshop.
Despeñaderos, Province of
Córdoba, Argentina.



ANALYTICAL STAGE

It is necessary to have order in all research, a line upon which to begin to classify the information obtained. A matrix is developed in this stage that systematises the experiences, consisting of a table that reconstructs and orders the information from each participant in sections according to the aforementioned variables. This step helps to retrieve and order the information within a single scheme in order to analyse, link and contrast the experiences.

REFLECTIVE STAGE

A process of critical analysis is carried out in this instance, taking into account everything that has been described, compiled and classified.

It consists of a process of abstraction in order to construct the meaning of what the experience offers, making it possible to identify transversal links in relation to significant events occurring at the same time in the different people involved, identifying the impact that they generate and promoting the generation of critical questions that favour interpretation.

Photographic record of interviews.
Maricel González's textile
workshop. City of Córdoba,
Argentina.



The following reflections were reached:

Who shares what they know

The role of women as transmitters of textile wisdom is particularly prominent, as in all cases they maintain family or close links with those women who receive this instruction. This dynamic reflects the deep-rooted notion of care historically associated with women in the domestic sphere and in work activity, a binomial that reinforces the coexistence of subject-context.

This process favours “ritualisation” scenarios of textile practices, contributing to the construction of a sense of belonging, a means of communication and resistance, and underlining its sensitive and significant nature in the lives of those who participate in it.

Who teachers and who learns

People who transmit wisdom share knowledge learned from others, following the traditional pattern of trades. It is important to distinguish that the initial learner, with time and practice, becomes the one who teaches, integrating the acquired knowledge with his or her own experience.

This suggests that the transmission of knowledge is not static but dynamic, enriched by context, aesthetic-functional quests and a symbolic dimension. This is also influenced by emotional links, given that techniques learned in a playful and intuitive manner are associated with the people who taught them. The learning experience can therefore be said to be comprehensive, encompassing more than just the technical aspect.

Photographic record of interviews.
Cecilia Cristante's textile workshop.
Justiniano Posse, Province of
Córdoba, Argentina.



From learning to doing: from experience to professional practice

Women designers and makers transfer their non-formal learning experiences into their professional practice, which is reflected in their relationship with clients and in the way they tackle design. The sensitive experience is reflected in the creation of a bond of trust that facilitates conversations about the bodies, contexts and uses of garments.

The women interviewed emphasised their responsibility to accompany other people through textiles, valuing listening, closeness and taking into account that what they produce will be received by another person who will not only wear it, but also allow them to move through social life.

Although non-formal learning may at first appear to be divorced from affective aspects, it clearly influences their professional approach. They choose to offer a bespoke, timeless, versatile and durable service, rather than opting for high-volume production.



Photographic record of interviews.
Agostina Battisti's textile
workshop. Villa María, Province of
Córdoba, Argentina.

Educational paths: the contribution of academic and non-formal learning to the professional practice of a clothing designer

In the case of female designers, academic training is validated by a degree that reflects their career. This training offers an overall knowledge of the discipline, understanding the relationship between different curricular spaces and the ability to make appropriate proposals for professional practice. Formal education provides theoretical and practical tools that help to understand the body-dress relationship and to apply theory to practice and vice versa.

On the other hand, self-taught learners within a family context value experiential practice. They feel that immersion in prolonged technique and manipulation of materials makes their learning more conscious and sensitive. These people explore and question techniques, considering this experimentation as part of the learning process and emphasising the importance of care and interaction between body and textile in their practice.

Conclusions

This article highlights the diversity of paths that may exist to construct knowledge of textile craft and its validation, with the aim of enriching the discipline. It has shown that knowledge is not static but is dynamically constructed through the interaction of practice, academic training and personal experience in terms of textiles.



Photographic record of interviews.
Laura Gauna's textile workshop.
City of Córdoba, Argentina.

Acknowledging that the transmission of textile practice has its own characteristics of notions of care subordinated to the female gender, it becomes necessary to revise its history. This new reading enables an understanding of textile making as a political act that can be transformed into this when its history and the actors involved are known and vindicated.

The qualitative methodology, centred on ethnography, has been key to achieving the proposed aims. Participant observation of the case studies has revealed how the trade permeates all aspects of their lives and contributes significantly to various areas, such as the affective, occupational, cognitive development and household economy.

The study also underlines the need to rethink how knowledge is transmitted and validated in the academic sphere. It calls for a broadening of the concept of “design practice” in order to include cultural, social and personal dimensions, as well as limiting its function to the production of objects to satisfy human needs.

On the other hand, it has been shown that the experience of non-formal learning is translated to the labour of women designers, who lean towards craft and customised work rather than towards mass production. In light of the above, this article calls for fostering participatory dialogue and actions between academia and non-formal education, constructing proposals that invite us

to build bridges and to experiment from personal experience, so that every formative experience is a way of thinking and doing design.

It is hoped that these reflections will promote a more inclusive, respectful and conscious design practice that encourages dialogue and diverse wisdom values, as well as vindicating the history and actors of the discipline. ●

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The Manresa Water and Textile Museum: a national benchmark in the history of the ribbon industry

by EUDALD SERRA GIMÉNEZ,
Director of the Manresa Water and Textile Museum

The Water and Textile Museum is the benchmark space when referring to Manresa's industrial heritage. Part of the mNACTEC Territorial System, the museum explains the history and development of the ribbon industry through an outstanding collection of machines built and used in the same city. It also explains the importance of water for local development, thanks to the Séquia de Manresa canal, which has contributed to the area's social and economic growth. The museum aims to be an element of development for the Bages plain, and its action plan is geared towards this goal: to be the benchmark museum of industrial heritage in an area located between two of the most industrialised rivers in Catalonia: the Llobregat and the Cardener. The collection focuses primarily on textile and water-related heritage, and it currently has almost 3,000 inventoried items, including some truly outstanding pieces, forming the most important ribbon industry collection in southern Europe.





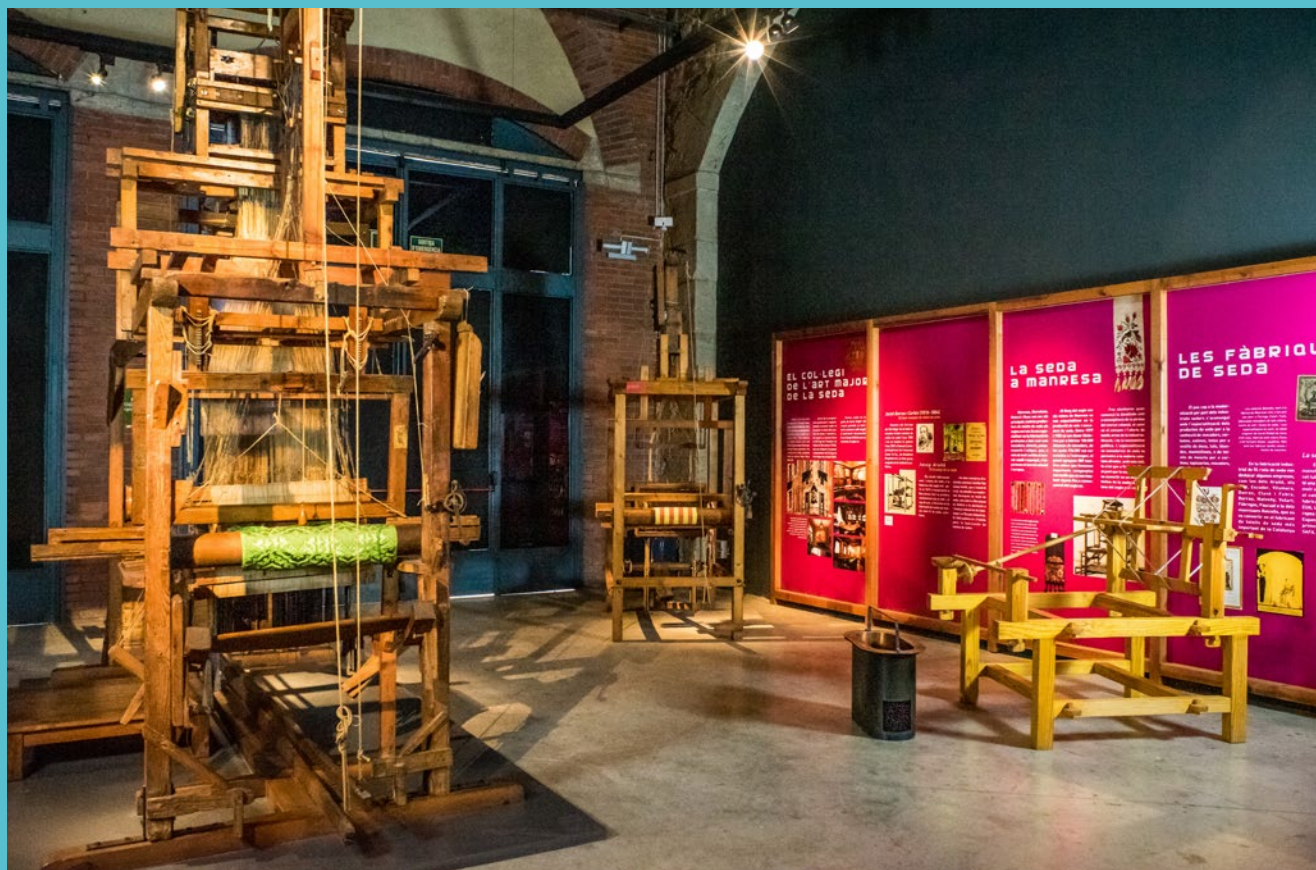
History of the museum

The museum was set up in 1992 as the Manresa Technical Museum, the result of collaboration between several institutions, including the Association of Industrial Engineers, Aigües de Manresa, Manresa City Council and the National Museum of Science and Technology of Catalonia. This led to the creation of the Foundation for the Promotion of the Manresa Technical Museum.

The site chosen to house the museum was the building of Manresa's Dipòsits Vells [old water tanks], constructed between 1861 and 1865 by the architect Marià Potó, which was used as a water reservoir until 1980, when it was emptied and a process of restoration and adaptation began to transform the space finally into a museum.

The museum began collecting pieces and documentation from the factories that were gradually closing down in the city, thereby accumulating an important body of items that allowed for the creation of two different collections, one related to the narrow fabric or ribbon industry and another to the water industry and Manresa's Séquia. The latter was built in the 14th century, and its construction generated a great deal of subsequent heritage in terms of water management and use, from irrigation to industrial and ultimately domestic uses.

Two of the museum's three old water tanks are dedicated to permanent exhibitions and the other has been converted into a multi-purpose space that serves the city, where major public and private events are currently held.



In order to mark the celebration of its 30th anniversary, the museum was added to the register of Catalan Museums in 2022, changing its name to the Water and Textile Museum, a description that brings it more in line to the space it occupies and its collections.

Permanent exhibitions

Two permanent exhibitions have been created from the museum's original collection: a textile exhibition that deals with the narrow fabric or ribbon industry, and a Séquia exhibition, linked to the construction of the canal and the use of water over time.

Today's permanent exhibitions were inaugurated in 2008 and 2009, providing a chronological overview of the main forms of the most traditional and artisanal production of fabrics. This ranges from the production of silk garments in the Middle Ages and modern times to the beginning of industrialisation in the 18th century, especially in the form of passementerie and ribbon looms, and later industrialisation with wool and cotton, concluding with the production of synthetic fibres and ribbons in the 21st century.

The water exhibition also provides an overview of the origins of Manresa's Séquia, dedicating a space to hydrometry and hydrology and ending with a display on the various uses of water, from the industrial to the domestic as well as irrigation. This second exhibition is currently undergoing a period of rethinking, primarily due to the major changes brought about by the climate crisis and the needs and opportunities that are constantly arising from the use of water.



The Séquia was built in the 14th century against a backdrop of famine and hardship caused by a series of bad harvests. The city council obtained permission from King Pere III to collect water from the river Llobregat at the level of Balsareny to bring it to Manresa through a 26 kilometre-long canal, Manresa's Séquia, designed by the master builder Guillem Catà.

In the late 14th century, after more than forty years of construction, water began to arrive in the city, marking a turning point that can still be seen today. Thanks to this water, the land used for dry farming around the city was transformed into irrigated fields. These are still in use today and we do our utmost to cultivate them as producers of quality, local and organic food. Later, in the 18th century, the first domestic factories utilised the surplus water from the Séquia, which is drained by the streams of Sant Ignasi and Predicadors, to power the first turbines and looms, precursors of the large river factories and industrial colonies [the Catalan equivalent of Britain's model villages]. An ecosystem was created around the Séquia, especially with the construction of the Agulla lake, a true environmental corridor of animal and plant species of great interest. Finally, in the more urban area, the distribution of water in the city, its purification, filtering and management are explained, a topic of great interest today, in which the priority is to explain the water footprint or the distribution of water in the world.



Extensions of the museum

The Water and Textile Museum belongs to a conglomerate of heritage and tourist buildings that have been brought together under the Parc de la Séquia brand, which has been used by the Fundació Aigües de Manresa-Junta de la Séquia ever since it was created in 2011, when the former Foundation for the Promotion of the Manresa Technical Museum changed its name and statutes and expanded its scope of action to include the environment, tourism and leisure.

Among the buildings forming part of the new foundation is the Can Font Water Centre, a medieval farmhouse owned by the city council and restored by Aigües de Manresa in 2005, where the new foundation has had its headquarters since 2011. Two small exhibitions on the distribution of water in the city and the good use of water can be found inside the Water Centre, as well as several educational spaces and a laboratory where a large number of schools and institutes from the area come to learn about the physical and chemical characteristics of water and the biodiversity of the environment.

The Water Centre, which officially became an extension of the museum in 2023, also houses a documentation centre containing a substantial collection from both Aigües de Manresa and the Junta de la Séquia, Manresa's community of irrigators.

Another building that belongs to this conglomerate is InfoSéquia, a tourist information centre located in Parc de l'Agulla, a place that is home to the current water reserve of the city of Manresa, with more than 200 million litres,



which can supply the city and its surroundings (around 130,000 inhabitants) for almost a week in the event that repairs need to be made to the canal. InfoSèquia is also a good starting point for exploring the various hiking trails around the canal or Manresa's irrigation system, as well as for schools and families to conduct environmental activities that are offered by the same foundation.

The most recent addition was Casa de la Culla, a farmhouse also of medieval origin that was incorporated into the project in 2016. Casa de la Culla is located in a sector of Manresa that contains important irrigated areas, although it also allows us to talk about dry farming and especially wine, as the farmhouse was a major producer in the modern era.

It is not out of the question that in the coming years new areas will be added as extensions to the museum, especially elements related to the industrial heritage of the city of Manresa, which the city council is recovering with new projects for the adaptation of these buildings.

Collaboration forums at a non-local level

In addition to local collaborations, the museum also works with several national and international institutions. The most important is its affiliation with the Territorial System of the National Museum of Science and Technology of Catalonia, which includes 26 museums and reference heritage centres, in order to understand the industrialisation of Catalonia and its social and economic



consequences in various parts of the territory. It is a national museum that is present throughout the country, where each town and city shows the impact and the type of industry that proliferated the most.

The museum is also part of XATIC, the Industrial Tourism Network of Catalonia, set up in 2006 and in which municipality members pay a fee to improve their positioning in the world of industrial tourism. The network also organises joint activities involving many of its members, such as the Industrial Tourism Week, and it offers companies a guide for adapting their premises for public visits, with a programme called Indústria Viva.

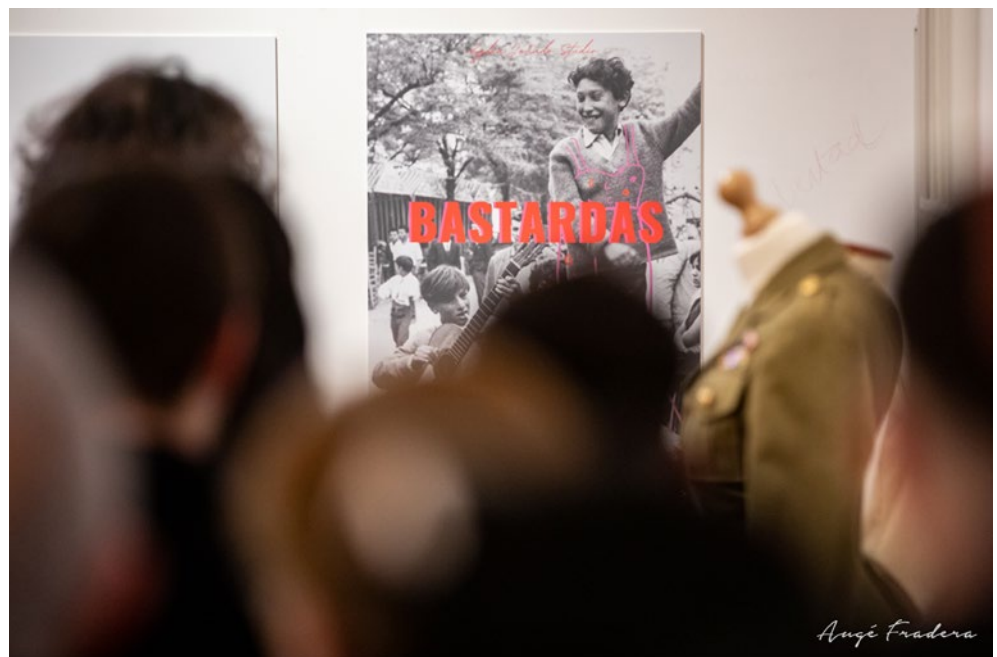
The principal collaborative network at an international level is Wamu-net (Global Network of Water Museums), an organisation supported by UNESCO that aims to provide a collaborative tool for museums across the five continents. It currently has over 100 members from 40 different countries.

The museum is now in the process of joining two other networks: the Barcelona Provincial Council Local Museum Network and the Textile Museums Network. This will help to establish collaborative relationships with other members of a highly diverse sector that has had and continues to have a significant social and economic impact in Catalonia. ●

Frustrated Bastard

by LYDIA JURADO ORTIZ, Fashion Designer

My name is Lydia Jurado Ortiz. I was born in the city of Mataró (Barcelona) on 3 September 1998. I am Catalan with Andalusian roots on both sides. I started dancing flamenco at the age of five, while my mother was sewing flamenco dresses and my father was organising events with flamenco singers. I always knew that I wanted to be an artist, but I didn't know how. Both my mother's and my father's families had dedicated their lives to the world of textiles, which had never caught my eye. After a few years of frustration because I didn't know what to continue studying, my intuition told me to enrol in Pattern Making and Fashion, and although I hadn't paid attention to the family profession, I wanted to give it a go. It was then, and at that very moment, that I started my higher education in pattern making, surprised by the great success of my intuition, because for the first time I felt that I liked something and that I was good at it.





Thanks to these studies, I began my work experience in a boho bridal atelier, making multi-position knitted dresses. There, I was designing and making patterns and simultaneously learning about the reality of the fashion labour market. Doubts remained, but I decided to continue my education in fashion design and styling, thus learning to express myself the best way I know how today: through design and the creative history of fashion. As a result, I created something very important to me, the Lydia Jurado Studio, which not only defined my brand, but also me as a person and my profession: Lydia Jurado, as a designer. The artistic character I had always been seeking, leaving behind the frustration and learning from it, thus creating a brave, creative woman capable of expressing herself through art. All those years of waiting were worth it.

Since then, I have been working as a pattern maker in a company that produces for various brands in the sector. However, I wanted to continue learning, so I decided to go and study a design course specialising in flamenco fashion a thousand kilometres away, in Seville, its birthplace. I travelled, studied and learned a lot about the world that had always surrounded me and for which I had always had a special affection.



Fate had prepared for me a truly unexpected opportunity: to present myself at the Young Talent Competition of the International Flamenco Fashion Week (SIMOF). I had visited the show in previous years, as it was my mother's unfulfilled dream to take part.

Despite the setbacks, the distance and all the aspects that went against me, I accepted the offer and thus I began to create my first professional collection: *Bastardas*. *Bastardas* is a [Spanish] term that refers to illegitimate daughters or daughters of unknown parentage. It can likewise be used as an adjective in a derogatory manner to describe people who turn away from their original characteristics or who degenerate from their origins or nature. In short, it refers to a person who deviates from what is "normal", in other words, from what is socially established, as well as from what is conventional and supposedly correct. People who are stigmatised, discriminated against and excluded by society. This collection was created to give a voice to all those boys who wanted to dress as a female flamenco dancer, but society and education at the time did



not allow them to do so. To all those girls who didn't want to wear a ruffled skirt, but preferred a suit with trousers and jacket. To all those boys and girls who break the mould of masculinity and femininity. This collection is the voice of all those children who could not use theirs to say "I DON'T WANT TO".

SIMOF arrived and not only Bastardas came to light. An effort, a struggle, a dream, an illusion and a frustration came to light. The girl who a few years ago was frustrated in her room because she didn't know what to do with her life emerged. Lydia, Lydia Jurado Ortiz and Lydia Jurado Studio emerged.

The collection had a major impact, as I was the first female designer to do a fashion show in which male models defended traditional female flamenco dress. I won the Revelation prize and also the prize for the Best Poster at SIMOF 2024, which led to a lot of press and visibility in general and in the professional world of fashion. It was a great start to my career as a designer.

On arriving back home, after thinking that the collection had been put away, my town council decided to confide in me to create a unique and special event



for Bastardas, to give it a voice in Mataró. Truly thrilled by this proposal, we accepted this gift they were offering not only me, but also all the people who wanted to see the catwalk but were unable to do so because of the distance.

A few months after the launch of Bastardas in Seville, I found myself creating an event that brought together many people to see the fashion show as well as an exhibition about my career as a designer and the development of the project. I felt so loved and respected. I recalled that frustrated Lydia again as I looked at an exhibition that was inspired by me and my work, and that also was held in exceptional venue like Can Marfà, one of the most beautiful and important museums in Mataró.

I will always be very proud of the decisions I have made, with fear and nerves, but with a lot of determination, respect and love. Thanks to all of these, Bastardas came into being and was created just at the right time. Thanks to all the people who supported me, trusted me and gave my project a voice. They were the ones who created a Lydia Jurado Ortiz who wants to take on the world and a Lydia Jurado Studio that is eager to continue growing, without fear and with more confidence than ever.

I will continue to denounce aspects of this society through ruffles. ●

Notes on the embroiderer Rafaela Monferrín Fernández

by JOSÉ MANUEL GARCÍA RODRÍGUEZ,
Conservator-Restorer of Cultural Heritage

1 GARDUÑO LARA et al. 2006, compiles and analyses almost the entire bibliography on Sevillian embroidery since the publication of José Gestoso in 1885 on the city's banner, including notable contributions by Turmo, Fernández de Paz and González Mena y Mañes, among many others. New interesting contributions have subsequently been made, such as the following: GELO PÉREZ 2017, pp. 194-206; 2018, pp. 237-270; NAVARRO AMBROJO 2019, pp. 210-230; LUQUE TERUEL 2020; GARCÍA RODRÍGUEZ 2020, pp. 243-269.

2 Although we have not been able to locate our protagonist's baptismal or death certificate, or any neighbourhood census, the parish church of San Vicente Mártir in Seville records the baptisms of her daughters. The names of Rafaela's parents are specified in three of these.

3 For more about this embroiderer, we recommend consulting the following: SANTOS MÁRQUEZ 2023 [in print]; AMORES MARTÍNEZ 2023, pp. 836-843 and GARCÍA RODRÍGUEZ, 2025 [in print].

4 I would like to thank Dr Antonio Joaquín Santos Márquez, mentor and good

Interesting research has provided a wealth of information to historiography ever since textiles began to be appreciated as authentic works of art in the late 19th century. One of the first artistic centres to be studied was that of Seville, for the so-called "New Rome" had been home to first-class production ever since the 15th century and continues to remain active today. As a result, despite a vast bibliography, the names of unknown artists and works continue to emerge, so that attention to them is therefore as necessary as it is productive.¹

This article aims to examine the life and work of an artist hitherto unknown to scholars who belonged to a prominent family of embroiderers: María Rafaela Monferrín Fernández (DOC. 1794-1828). Little is known about her life, although it can be deduced that she was born in Seville, the result of the union between Francisco Monferrín and Antonia Fernández,² most likely in the mid-to-late 18th century. In 1794, she was listed as a craftswoman in the workshop of the embroiderer Antonia Bazo Davied.³ This information, gathered from a document found on the banner of the Sacramental Brotherhood of the church of Santa Ana in Seville, is the only one that currently attests to her status as a professional gold embroiderer, thereby becoming of paramount importance for the progress of this research⁴ (doc. 1 and fig. 1).

The position that defined her at the time indicates that her career would have involved a certain amount of experience. It is important to remember that the guild structure remained in place until 1836 and that the craft of embroidery was therefore to some extent subject to its regulations (Turmo 1955, 25-31; González Gómez 2006, 71-142). It is worth noting that the implementation of Charles III's Royal Decree of 1779, which stipulated that women should engage in "gender-appropriate" labour, meant that the centuries-old craft of embroidery gradually shifted towards a new condition of mere domestic or

friend, for contributing this news item, as Rafaela Monferrín's name was not recorded in the publication that revealed the document: AGUILAR DÍAZ 2016, p. 592.

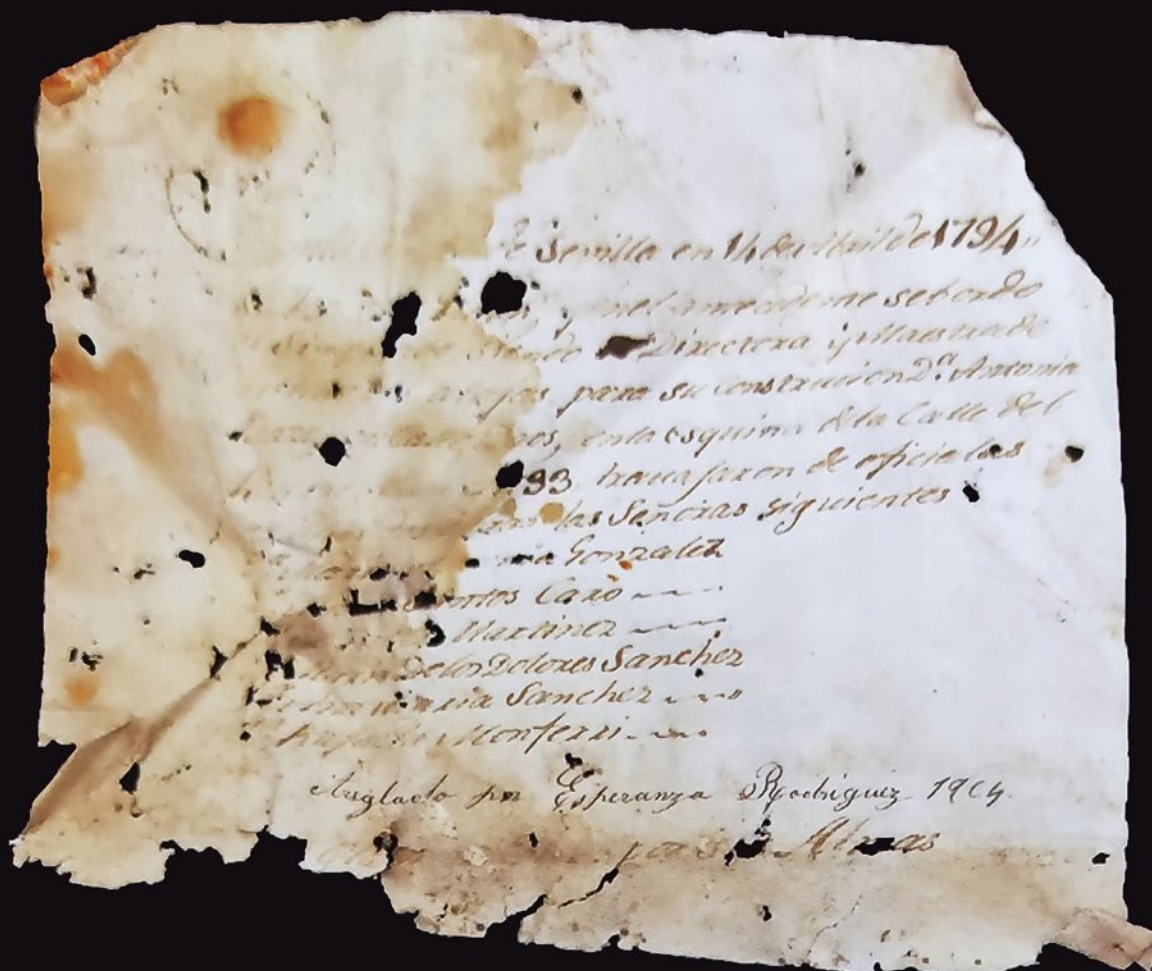


Figure 1. Image published in: Aguilar Díaz, J., op. cit., p. 592.

DOCUMENT 1: 14/04/1794

Authorship of the sacramental banner

HISTORICAL ARCHIVE OF THE PARISH OF SANTA ANA IN SEVILLE

AHPAS, various papers, n.p.

5 This refers to Calle Dados, currently named Puente y Pellón.

6 Today's Calle de Don Alonso el Sabio.

*En la Ciudad de Sevilla en 14 de abril de 1794/ **** y en el antecedente se bordó/ el simpecado, siendo directora y maestra de/ **** alajas [sic] para su construcción D^a Antonia/ Bazo en calle Daos,⁵ en la esquina de la calle del/ Burro,⁶ con no. 33, trabajaron de oficiales/ **** de obra las señoras siguientes/ Doña María ¿Antonía? González/ Doña ¿María? Santos Caro/ **** Martínez/ Doña María de los Dolores Sánchez/ Doña Ana María Sánchez/ Doña Rafaela Monferrín/ Arreglado por Esperanza Rodríguez 1940 [añadido posterior]/ **** por nuestras Almas.* [In the city of Seville on 14 April 1794/ **** and for the record was embroidered/ the simpecado, being director and master of/ **** alajas [sic] for its construction Doña Antonia/ Bazo in Calle Daos, on the corner of Calle del/ Burro, no. 33, the following ladies worked as journeywomen/ **** for the work/ Doña María Antonia? González/ Doña María? Santos Caro/ **** Martínez/ Doña María de los Dolores Sánchez/ Doña Ana María Sánchez/ Doña Rafaela Monferrín/ Reworked by Esperanza Rodríguez 1940 [later addition]/ **** for our Souls.]

7 Her husband was the legitimate son of Antonio Janín and María Prensiz. We do not know the date on which he emigrated to Seville from his hometown.

artisan work, primarily performed by women, which must have made it easier for this craftswoman to receive proper training and develop in the profession (Pérez Sánchez 1999, 20-21, 70-71; González Mena 1988, 680, 690).

Several years after this event, during the first decade of the 19th century, our protagonist apparently married Antonio Janín Prensiz⁷ from Cadiz. She

Among the few details we do know about him, one is that he worked as a carpenter — Municipal Archives Of Seville (AMS), Marriages 1841, f. 26 — the other is that he belonged to the Venerable Third Order (V.O.T.) of Saint Francis, thereby indicating the strong spirituality he would have had. This is attested to by his acceptance into the Capuchin Order of the monastery of the same name in Seville in 1847, although since 1817 he had belonged to the monastery of Saint Anthony of Padua in the same city. For your interest, we reproduce the inscription below: “En once de junio de 1847 se incorporó y vistió el S.^{to} Hábito de este V.O.T. / D.ⁿ Antonio Janín hijo de otro y D.^a María Prinsis (sic), en virtud/ de Patente que presentó del V.O. de S.ⁿ Antonio de esta Ciudad/ su fecha diez de Julio de 1817, firmada por el P.^e Visitador Fr. Juan/ Antonio Rodríguez, de D.n Manuel Ramirez Gallardo Ministro, y/ refrendada de su Srio. 2.^o D.ⁿ Lorenzo José Valera; y fue en manos/ de N.^o P.^e Com.^o Fr. Fran.^{co} de Paula de Estepa, y fue su Padrino/ D.ⁿ Antonio Giralde, de que doy fe=/ R.C.Y.P.A./ +/- Por mandado del V.O.T/ Ant.^o Blanco/ S.1.^o [rúbrica].” Archivo Histórico Provincial De Capuchinos De Andalucía (AHPCA), Bundle 257, Register of the Brothers of the V.O.T. of Capuchin Order of Seville: 1706-1874. *Libro Segundo de Recepciones y Profesiones del V. Ord.ⁿ 3.^o de*

set up home with him in the parish of San Vicente and gave birth to seven children: Rosario, Dolores, Manuel, Amparo, Antonia, Rafela and Mercedes.⁸ The best known of all of them, precisely because they followed in their mother’s footsteps, were Antonia and Mercedes. Despite being direct disciples of the Zuloaga sisters,⁹ they most likely received extensive knowledge of the profession from their mother.¹⁰

But to return to our protagonist’s working life, the number of her jobs perhaps decreased with her marriage, especially by devoting herself to motherhood. Nonetheless, a new work of hers was apparently documented in 1828. This time, she was working alone, as if she were the owner of a workshop, in violation of still existing guild restrictions, although now more lenient due to the aforementioned regulations promulgated by Charles III.

This information can be found in the accounts of the Brotherhood of the Holy Burial of Seville, where it is stated that “Maria Monferrín” made a black tunic with gold embroidery for the image of the Our Lady of Villaviciosa on the aforementioned date.¹¹ In fact, although her middle name does not appear, it is difficult to believe that there were two women embroiderers with the same surname and first name in Seville during that time, and thus, with some caution, this work can be attributed to her catalogue. Especially since we know

RR. PP. Cap.^s desde el Año de 1757 hasta 1872, f. 469v.

Her daughter Antonia followed in the same footsteps. See: GARCÍA RODRÍGUEZ 2022, pp. 30-34.

⁸ Except for the eldest of her children, whose baptismal certificate we have not located and whose date we can glean from the local census (ca. 1802), it can be stated that they were born in the following years: 1810, 1812, 1814, 1817, 1819 and 1821 respectively. Historical Archive of the Parish of San Vicente Mártir (AHPSVM), Box 312, Baptisms, Book 28 (1802-1815), ff. 228v, 292r, 330v; Book 29 (1816-1825), ff. 33v, 104r, 190v. The information was published in:

GARCÍA RODRÍGUEZ, J. M., “The embroiderers Antonia and Mercedes Janín Monferrín: two unknown Sevillian artists of the 19th century”, *Datatèxtil*, no. 42, 2023, pp. 30-39.

⁹ In *ibid.* pp. 30-39, we noted the hypothesis that the training of the Janín Monferrín sisters may have taken place in Manuel María Ariza Campelo’s workshop, a conjecture that we must now discard in these pages as we have fortunately found a letter, signed by the designer Emigdio Serrano Dávila and dated 1892, in which they are cited as “the elderly Janín sisters, disciples of the Zuloaga sisters”. We have managed to locate this information in the Historical Archive of the Marquises of

Cerverales (AHMC), Natalia Reyna and Juárez de Negrón Collection, Bundle 85, letter from Emigdio Serrano Dávila to José Ramos Mejías dated between 6 and 29 October 1892. Published in: GARCÍA RODRÍGUEZ 2024, pp. 44-73.

¹⁰ Antonia managed to run her own workshop, which produced major works, such as a robe for the First Temple of the City. GARCÍA RODRÍGUEZ 2022, pp. 30-34.

¹¹ Archive Of The Brotherhood Of The Holy Burial In Seville (AHSES), Stewardship, Receipts, Bundle 17, folder 10, ff. 2r/v. MESTRE NAVAS 2010, p. 186.



Fig. 2. Rafaela Monferrín Fernández [?] (adjusted embroidery), *Tunic of Our Lady of Villaviciosa*, 1828, Seville, Brotherhood of the Holy Burial. Photo: © Pedro J. Clavijo.

that the Brotherhood was headquartered in the San Vicente neighbourhood, where the Janín-Monferrín family also lived.

Returning to her work for the Holy Burial, it is not entirely clear whether the Brotherhood has preserved the aforementioned tunic as well as the mantle that accompanied it. The latter was commissioned on the same date from Francisca de Paula Zuloaga, a teacher, as we have mentioned, of her daughters, and who, together with her sister Rita, ran the workshop in which Monferrín was able to work closely after the death of Antonia Bazo. Despite all this, the Our Lady of Sorrows has an old tunic and mantle set that has been very much altered (fig. 2). The embroidery is very different from the aesthetics used by the aforementioned Zuloaga sisters (Sierra Lozano 2024). In fact, they seem to have been reused from a previous liturgical item (Sánchez de los Reyes 2023), so if they were the aforementioned works, both embroiderers were only responsible for adjusting some old embroidery for the Our Lady of Sorrows to wear. This, together with the fact that we have no precise data on her style and technique, is nothing more than a hypothesis. Consequently, we can only mention the documentary record of this woman as an artist of Sevillian embroidery, without being able to attribute her with certainty, at least for the moment, to any preserved piece. ●

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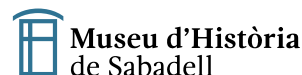


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