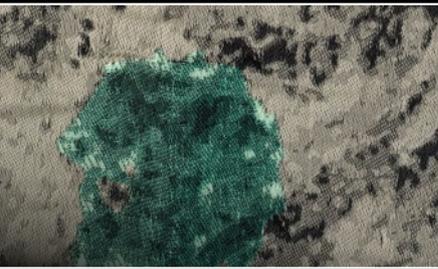


# Data textil



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ANDRÉS DENGRA CARAYOL

# Digital textures

by FRANCESCA PIÑOL, textile creator  
and SÍLVIA VENTOSA, curator at the Museu del Disseny de Barcelona

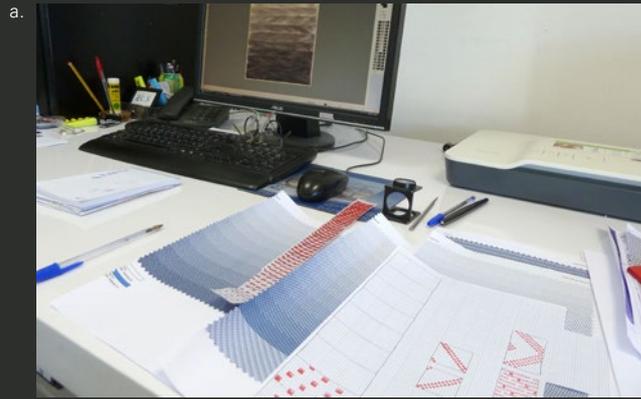
Digital technology has radically changed the manufacturing of decorative fabrics, now known as digital fabrics or woven images. The invention of the computerised Jacquard loom, the digital loom and digital processing programs have opened up a huge field for developing new digital textures.

## Historical development of decorative fabrics

Fabric manufacturing is one of the oldest industries around, but the most significant advances came in the 18<sup>th</sup> century, when textile production was mechanised during the Industrial Revolution.

Along with mechanisation came theory on specific graphic conventions in the textile industry to convey the complex operations required to manufacture fabrics. These codes were invented around 1750 by Jean Revel (1684-1751), a painter with ties to the silk industry in Lyon, and are still used today. In 1771, the same codification appeared in the method developed by Johann Michael Kirschbaum (1725-1782). It is an image that describes the weave of the weft through the warp, giving the fabric a specific texture, elasticity, etc. Weavers know how to interpret these drawings and decode them at the loom, just as a musician decodes sheet music and turns it into a melody. The crossing of the warp and weft is represented graphically as a grid, and called the weave or structure. The weaves represent the evolution of the warp and weft to create a specific texture, a binary system expressed with two colours: white and black (or red). Black (or red) represents that the warp goes over the weft, while white shows that the weft goes over the warp.

In the early 19<sup>th</sup> century, Joseph Marie Jacquard (1752-1834) invented a system to program warp threads. He created a machine for the loom that uses pasteboard cards with punched holes that automatically select the threads for each pass. Each thread can be selected independently, allowing for larger patterns, which can be as wide as the loom. Jacquard revolutionised textile design, and has been recognised as a precursor to the invention of the computer and our digital era. He simplified preparation and sped up production. His innovation made it possible to repeat a design quickly and easily, so that decorative fabric became available to more people in what we can call a democratisation of textiles with colours, patterns and textures.



a.

*Blau* by Francesca Piñol, made at Sampedro, Guimarães, 2012.

- a. Sketch on the computer screen and study of textures for colour spectrum in 13 satin and 18 satin.
- b. Point paper design.
- c. Weaving *Blau* on the digital loom.
- d. Finished piece, woven linen, 580 x 310 cm.



b.



c.



d.

## Digital textures today

Textile designs traditionally made with brushes (watercolours, tempera, acrylic), or collage, today are created using digital cameras, scanners and photo editing software. With its speed in capturing complex figurative images, the computer has opened up new fields. The images we work with can be created or drawn by hand, or photographed, but in either case must be put on a computer. Or they can be created digitally, existing only on the screen and not in the physical world. These are called virtual images, according to the concept that Braddock calls true digital (Braddock 2007).

Before starting the process to weave an image, we have to imagine the type of fabric we want. Based on this, we select the colour palette, materials and best structures to create the textures that fit the image. We decide how many textures we need for a digital weave to respect the highlights and shadows, contrast and definition of the figures and background in the picture. On many occasions, after the type of weave has been chosen, with the number of warp threads and weft threads, and the colours, a test is done with several structures to be able to visualise the different textures and choose the best ones for the best woven representation of the image. Sometimes, this composition created by playing with textures takes on a life of its own, and becomes a piece of art in and of itself.

Once we've chosen the textures for the final piece, we simplify the colours in the image to the number of textures chosen. And each colour gets a texture that reflects the characteristics of the drawing. Meaning that each colour in the digitalised picture is assigned a corresponding structure. By superimposing the weaves on the drawing, we get the point paper, which has the information on which threads cross and how, meaning which threads have to be raised on each pass to create the design. In this process, the image, now called the point paper design, becomes the structure of a fabric that the loom translates into a texture or the woven image.

The steps are the same whether it is handwoven or made on an industrial loom. With manual digital looms, the weaver can choose the weft threads and continue making decisions about the piece as the process progresses, putting their personal mark on the finished piece. Hand weaving allows for all sorts of threads and fibres, such as metallic, paper or silk threads, which boost the quality of digital textures, as well as playing with the fabric's own tactile values. The places where different materials and weaves come together can be surprising, novel, opening up new possibilities in terms of textures, and can't be replaced by a computer screen. A random game takes place while working with the materials and structure. Tactile and sensory knowledge of the materials is conveyed to the fabric during the weaving process.

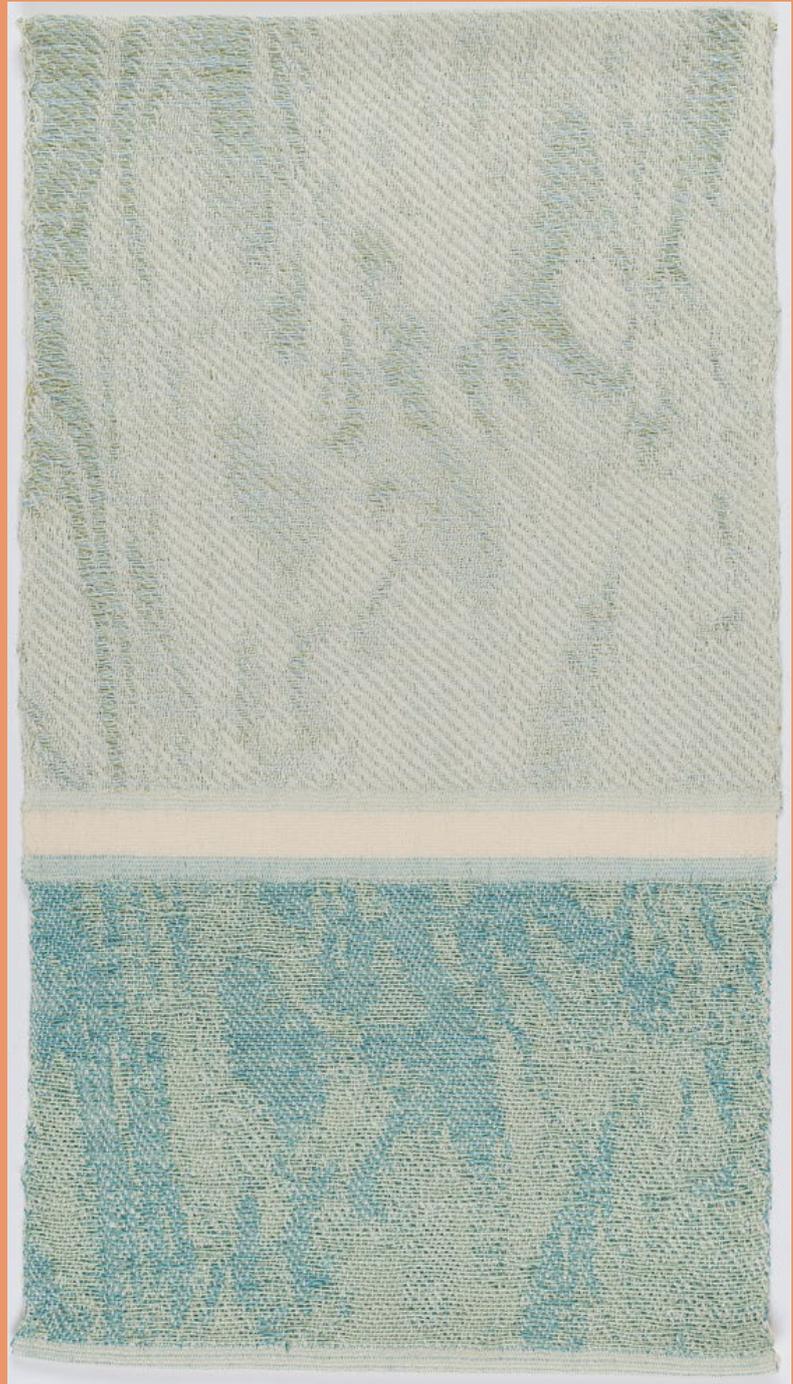
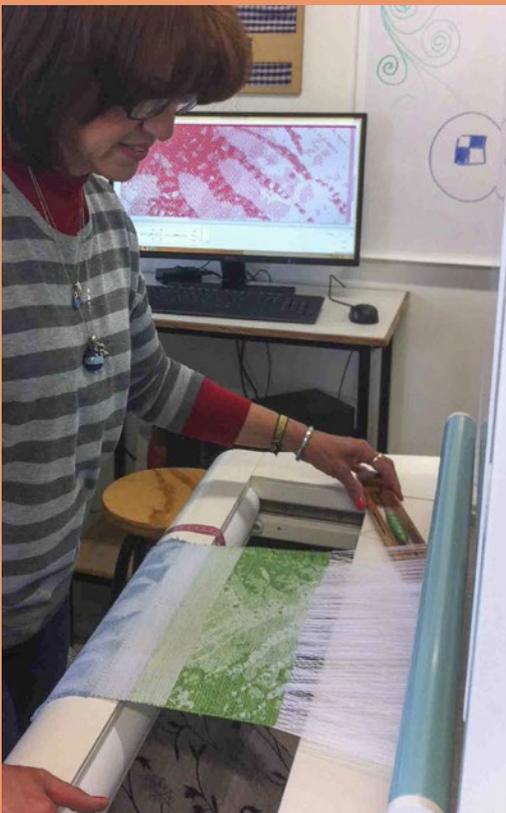


Close-up of textures made with variations of taffeta, 8 satin and twin-wire weaves, with cotton, paper and copper threads.

Nowadays, contemporary artists and designers are experimenting, looking for new fabrics and textures, in addition to using new fibres, aware of the important role the technology and materials used play in creating new fabrics and bringing texture and colour to textiles. The development of digital controls for manual looms equipped with attachments like the Jacquard machines allows textile designers to become creators and control the whole cycle, from design to weaving. A new generation of looms with innovative technology can be found at textile creators' studios and art and design departments at many universities. Holyoke points out that this new generation of looms is used as a tool for creative expression, a new medium in contemporary art (Holyoke 2010).

*Sveabreen* by Francesca Piñol, 2016. [See detail.](#) ▶

The Digital Jacquard loom TCII. ▼



One of the most interesting manual digital looms is the TCII (Thread Control) digital loom by Digital Weaving. It reads the point paper design digitally, even though the weaving is manual, with some advances that speed up the process. With the TCII, the point paper design can be made with most common design and photo-editing software; it doesn't require anything special. The TCII comes with software that connects the loom to the computer, the TC2 software that reads each pass on the point paper design, and pass by pass weaves the pattern, creating and combining textures that were designed and encoded on the point paper design.

*Portrait, imaged simplified to 6 colours, and point paper design, 2017.*

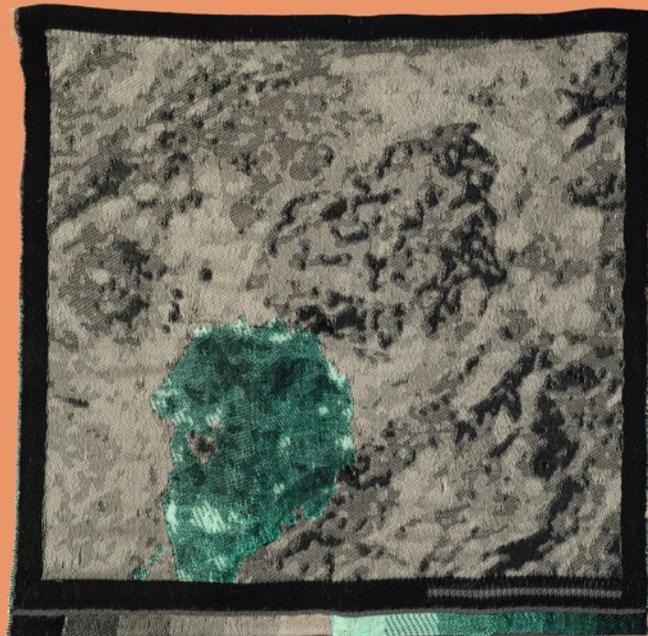
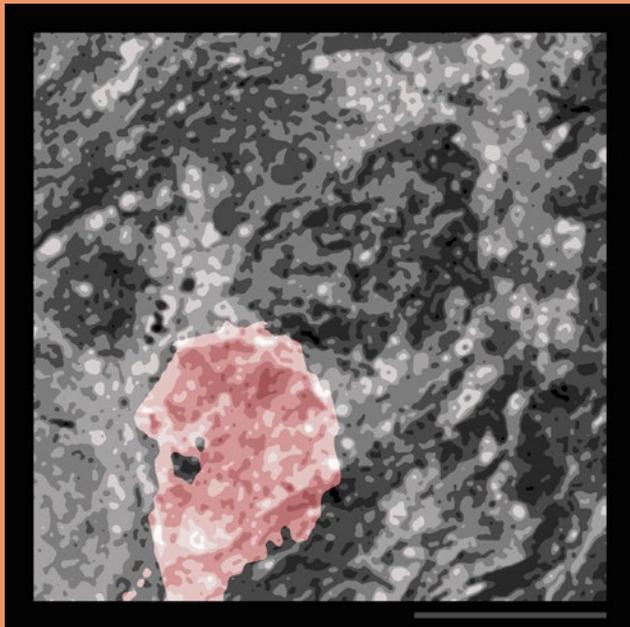
Three versions with different textures for the same portrait, 2017.



### Research into 21<sup>st</sup> century fabric design. An example

In Spain, these digital textures are being developed by Francesca Piñol at Laboratori Tèxtil, her textile laboratory. In late 2018, her research was featured at an exhibition at the Centre de Documentació i Museu Tèxtil de Terrassa in Terrassa (Barcelona), displaying jacquard fabrics made on the latest-generation Digital Weaving TCII loom mentioned previously. Noteworthy pieces include *Paisajes* and *Pasajes de color*, featuring a colour spectrum that goes subtly from heavier to lighter satin. These pieces are design tests as well as works of art. The piece *Plecs* imitates the movement of water on photographs being developed. During an artist's residence at the North Pole, she created her series *Marcas de Agua*, which alludes to the marks left by the movement of sea water along the sand and ice, as well as how light reflects off the ocean surface. To achieve these effects, she used satin and twin-wire weaves. *El Ártico* evokes textures in different states of water, snow and ice, where there is almost an absence of colour. This evocation is transformed into long rectangular fabrics in subtle colours and soft textures of cotton, silk and hemp.

At Laboratori Tèxtil, she is also making woven portraits from photos that bring back memories, in line with the tradition of artistic weaving with the Jacquard technique done in the early 19<sup>th</sup> century.



▲ *The MOR174/9 glomerulus and his unknown neighbour* by Carles Bosch Piñol, 2018.

► Woven version of *The MOR174/9 glomerulus and his unknown neighbour* by Francesca Piñol, 2018.

*The Fabric of Thoughts: Recognising an Odour* is the start of a new collection, a collaboration of art and science through research into the neurons of smell. It was created in collaboration with neuroscientist Carles Bosch Piñol from the Francis Crick Institute in London. It features woven images of neural landscapes from the most recent research done with different sorts of microscopy (optical and electronic), showing how geometric patterns appear on different scales, ranging from microns to millimetres. Some of the elements have been woven in phosphorescent threads, which superimpose some of the previously seen images onto the textures.

In the field of digital textures, although a lot of weaving is still done on an industrial Jacquard machine, part of the process is done manually and that is essential. The new digital software allows us to visualise any image or texture, although they are based on the tactile knowledge of materials and colours. ●

Thanks to Carles Bosch Piñol.

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#### Links

[www.digitalweaving.no](http://www.digitalweaving.no)  
[www.francescapinol.com](http://www.francescapinol.com)

# Fabrics and fashion in clothing of the 18<sup>th</sup> century

by BÁRBARA ROSILLO, PhD in Art History

<sup>1</sup> I have covered this topic more extensively and in more detail in my book: *La moda en la sociedad sevillana del siglo XVIII*, which won second place in the Art category of the *Archivo Hispalense* 2016 awards. Sección Arte, serie 1, nº 58. Excelentísima Diputación de Sevilla, 2018, pp. 295.

Notary records are an essential source in studying fashion and the household furnishings throughout the Modern Era. Dowry letters and post-mortem inventories give us a huge amount of information on textiles, both those used to make clothing and those for household items. These sources provide first-hand knowledge of the type of garments women and men wore, from underwear to suits, as well as the many accessories<sup>1</sup>.

The dowry was laid out in a document before a scribe and witnesses. With the parties present, the grantor and the future husband, a letter of payment and receipt was signed, which contained a detailed list of the tangible and intangible items in the dowry. Providing a dowry was nearly essential to get married, so it was a practice seen at all levels of the social spectrum, from ladies of high nobility to poor damsels. This type of document is of great interest, as it shows all the pieces that were part of the female wardrobe, including the fabrics, colours and decorations.

To learn about male garments, we must turn to post-mortem inventories and appraisals of goods, or a type of document known as “capital” or “capital” inventory, which some men gave the families of their future bride before the wedding. It is important to remember that clothing was very expensive, so it had many lives. Sometimes we’ve even seen that items were left to others in wills, or that some testaments set aside an amount for those in need to buy clothing. To make up the dowries and inventories, people could turn to various professionals to appraise the goods, such as tailors for the clothing or woodworkers for the furniture.

In the Modern Era, the main industrial activity was textiles. Until the 18<sup>th</sup> century, the most common materials were linen, wool and silk. In Spain, all sorts of fabrics were manufactured, the most common being wool materials like felt and cloths. In fact, in 1630, wool from Segovia and Molina de Aragón were traded on the Amsterdam stock exchange. Studying these records tells us about the different types of fabrics on the market, with their origin if they were not Spanish. Seville received goods from Portugal, France, England and Italy, while we often see linen from Bizkaia, fine cloth from Segovia and Grazalema, silk from Valencia and stockings from Toledo.

Wedding dress. 18<sup>th</sup> century.  
Netherlands. Rijksmuseum.  
Amsterdam.



In general, the dowry letters and receipts listed the bride's clothing, the bed with all of the necessary accessories (mattress, sheets, pillows, duvets, bedspreads or drapery), and possibly furnishing for the household, cash and jewels. Likewise, male fashion can be seen through analysis of the post-mortem inventories, which often included not only the deceased's clothing but also that of the whole family: wife, husband, children, servants or slaves. By analysing the notary records from Seville between 1700 and 1800, we've reached the conclusion that the bride's clothing made up a significant part of the dowry. That is why this type of records are key to research on clothing. The letters included a list of all the garments with their corresponding appraisal, which shows their high value compared to other items in the dowry, such as furnishing and paintings. The clothing clearly denoted social status. These issues were of the utmost importance during the Old Regime.

A lady or gentleman was known as such for their clothing and their presence had to unequivocally reflect their position in society, as this position clearly corresponded with their appearance. The different social classes wore practically

**Stomacher.** Circa 1720.  
Metropolitan Museum. New York.



**Pair of shoes.** Circa 1720s.  
Victoria and Albert Museum.





Anonymous. *Portrait of Antonio del Carmen de Castilla and Páez Casino*, Marquis de La Granja. Circa 1750. Private collection. Seville. Photo © Carmen de Olivar.



Anonymous. *Portrait of a lady*. Circa 1790. Palace of Lebrija, Seville. Photo © Antonio del Junco.

the same items of clothing, with the same names: *hongarina* (waterproof overcoat), *casaca* (dress coat), *chupa* (waistcoat), *calzones* (breeches), *guardapiés*, *basquiña* and *saya* (types of skirts), etc. The difference lay mainly in the materials and decorations used. Underwear for both sexes was made of linen, which is sometimes called ‘*lienzo*’ and defined in the *Diccionario de Autoridades* as: “*La tela que se fabrica del lino o cáñamo, el cual se hace de diferentes géneros bastos y finos, de que se hacen camisas, sábanas y otras muchas cosas*” (The fabric made of linen or hemp, which comes in rougher and finer qualities, from which shirts, sheets and many other items are made). Men wore shirts and underpants, while the women wore shirts, shifts and, rarely, underpants. The shirt was considered a second skin and wearing a clean one was a sign of good hygiene and cleanliness. The pattern was simple, and they were made of all sorts of linen fabrics, from the roughest to the finest and most expensive, like “*holanda*” and “*bretaña*”. It was quite common for the body of the garment to be in one material and the sleeves, another. The shirts, underpants and shifts of the rich could be decorated with lace, as were other household linens and undergarments. In the 18<sup>th</sup> century, this handicraft was at its peak and is often found both in underwear and outerwear or accessories like handkerchiefs and mantillas. Lace, as it was costly and could drastically increase the value of any garment, was always recorded. Fashion brought in lace collars and cuffs, which are sometimes noted as separate pieces.

The dowry letters always include underwear, although not many pieces, mentioning new ones as frequently as those already worn. Some documents for

Corset. Early 18<sup>th</sup> century. Spain.  
Metropolitan Museum. New York.



important figures group all the household linens and undergarments under a heading labelled “*ropa blanca*” (literally, white clothing), “*vestiduras blancas*” (white garments) or “*vestiduras de ropa blanca*” (white clothing garments). These show us how spaniards dressed under their clothing in the 18<sup>th</sup> century. These headings could include shirts, “*camisolas*” (kind of more luxurious shirts), breeches, doublets, hair capes, towels, night gowns, sleeping caps, handkerchiefs and beard towels; while the women’s items included shirts, petticoat, bodices, doublets, corsets, night gowns, towels and hair capes.

In terms of outerwear, in the last quarter of the 17<sup>th</sup> century, gala fashion became popular, so that by 1707 the common society dress in Spain was French. During the Enlightenment, tastes became international. All of Europe followed French styles, which had become the supreme arbiter of fashion. The men’s suit was made up of a dress coat, waistcoat and breeches, a look based on military dress and brought into the civil sphere by Louis XIV. In Spain, it is often called “*traje a lo militar*” (military suit) or “*a la moda*” (fashion suit).

Courtier's suit. Circa 1760.  
LACMA. Los Angeles.



The notary records also note that men's clothing was made of similar fabrics to women's garments, including embroidery and decorations over wide swaths. The inventories generally include the colour, material and decorations of the garments. They also frequently mention the conditions, even when they can no longer be worn. The *casaca* was a knee-length dress coat with wide sleeves and a box neck. It had large buttons on the front, from top to bottom, and a pocket with flap on either side. The buttons could be gold, silver, metal, filigree or covered in the same fabric as the jacket. This garment was fitted with side darts starting at the waist, so it had some drape. To give it more shape, it had an interlining made of stiff linen, stuffing or even horsehair. Its shape became simplified over the course of the century, with the sleeves losing volume and becoming more fitted to the arm. The *chupa* (waistcoat) was hip-length and originally had sleeves.

Robe à la polonoise. Circa 1780.  
Metropolitan Museum. New York.



Later, the sleeves disappeared and it became a vest. The dress coat and breeches were a set, but the waistcoat was separate and interchangeable. The front featured decoration that gradually came to be seen on the dress coat, while the back was made of simpler materials as it wasn't visible. The waistcoat was normally worn somewhat open to leave space for the tie. Men's suits were made of a wide variety of fabrics, although in 18<sup>th</sup> century Seville the most common were cloth and lightweight wool, as well as taffeta for the lining. We have also found references to silk, satin, lamé, taffeta, barracan and thin wool. In terms of colours, the most common are various tones of black and brown. However, the men also wore red, blue, white, green, purple and pink.

Womenswear featured a wide variety of garments and accessories. In the early 18<sup>th</sup> century, the most common outfit seen in the documents is made up of several garments, which could be combined in different ways. On top,

Robe à la française.  
 Circa 1770-1775. The Kyoto  
 Costume Institute.  
[See more.](#)



women wore *hongarinas* (waterproof overcoat), corsets and dress coats; and on the bottom, there were three different types of skirts: *guardapiés*, *saya* and *basquiña*. All of these garments were worn by women from all social classes, although in different fabrics, colours and decorations. We often see taffeta, various sorts of felt, satin, damask and thick silk, among others. There are also rich materials like brocade and silk lamé in silver and gold. Around the middle of the century, we see pastel tones, typical of the Rococo style, like pinks and sky blues, as well as flower embroidery. In terms of full dresses, the ladies of Seville wore sack-back gowns, polonaises and close-bodied gowns. The sack-back gown or robe à la française appears in the documents of noblewomen. One example is the dowry of Inés María de Barradas (1768), which included four appraised at 15,200 reals, the most luxurious of which was decorated in overlapping silver and flower lace. The polonaise was created by Rose Bertin, Marie Antoinette's seamstress. What set it apart was that the volume was in the

back of the skirt, while the close-bodied gown or robe à l'anglaise had boning in the bodice. Finally, it must be noted that both of these models appear in the wardrobes of Seville through the end of the century. They were made in all sorts of fabrics, like linen and silk; but we also see that cotton becomes popular very quickly in the form of muslin and paisley, a printed fabric from the East Indies.

After an extensive study of vesture and dress-code through all different social cases in Seville, and consequently in Spain during the 18th century, it is unquestionable that french-style fashion was dominant at that time. Nevertheless there are some clothing elements, which are clearly of national origin and which take an important part in people's garment. The cape for men appears constantly, at wich the segovian cloth was especially appreciated for its high quality. Also cloaks, which had been used since the medieval times, were very common in a masculine wardrobe at that time.

Regarding feminine equipments, we find a lot of mantillas and cloaks. The latter ones could be of different types, such as "de soplillo" (very thing fabrics), "de humo" (mourning garment) or "de lustre" (glitering materials), but also often mentioned are cloaks of raw cloth. They were generally black. The mantilla was day-to-day ornament used in all social categories. The inexpensive ones were made of white fine cloth. Others were manufactured with diverse materials, colors and decorations, wich made their production very high-priced. Their colors rande from white to black, reaching green, light-blue and rose tones. There were often decorated with plaits and fillets and lacing was highly value. Some pieces hade ven different fabrics and colors on front and back side. According to several accounts of travelers at that time, the mantilla was highly admired by foreigners and transformed it into a characteristic attribute for the spanish woman. ●

# The tailors and embroiderers of Philip IV of Spain: approaches through painting

by ÁLVARO ROMERO GONZÁLEZ

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<sup>1</sup> BROWN, Jonathan; ELLIOT, John. H., *Un palacio para el rey. El Buen Retiro y la corte de Felipe IV*, Taurus, Madrid, 2016.

<sup>2</sup> ZOFÍO LLORENTE, Juan Carlos, “Reproducción social y artesanos. Sastres, curtidores y artesanos de la madera madrileños en el siglo XVII”, *Hispania. Revista Española de Historia*, número 237, Madrid, enero-abril, 2011, pp. 87-120.

<sup>3</sup> GIORGI, Arianna, *España viste a la francesa: la historia de un traje de moda de la segunda mitad del siglo XVII*, Universidad de Murcia, Murcia, 2016.

<sup>4</sup> Archivo General del Palacio Real de Madrid, Sección Administrativa, legajo 911.

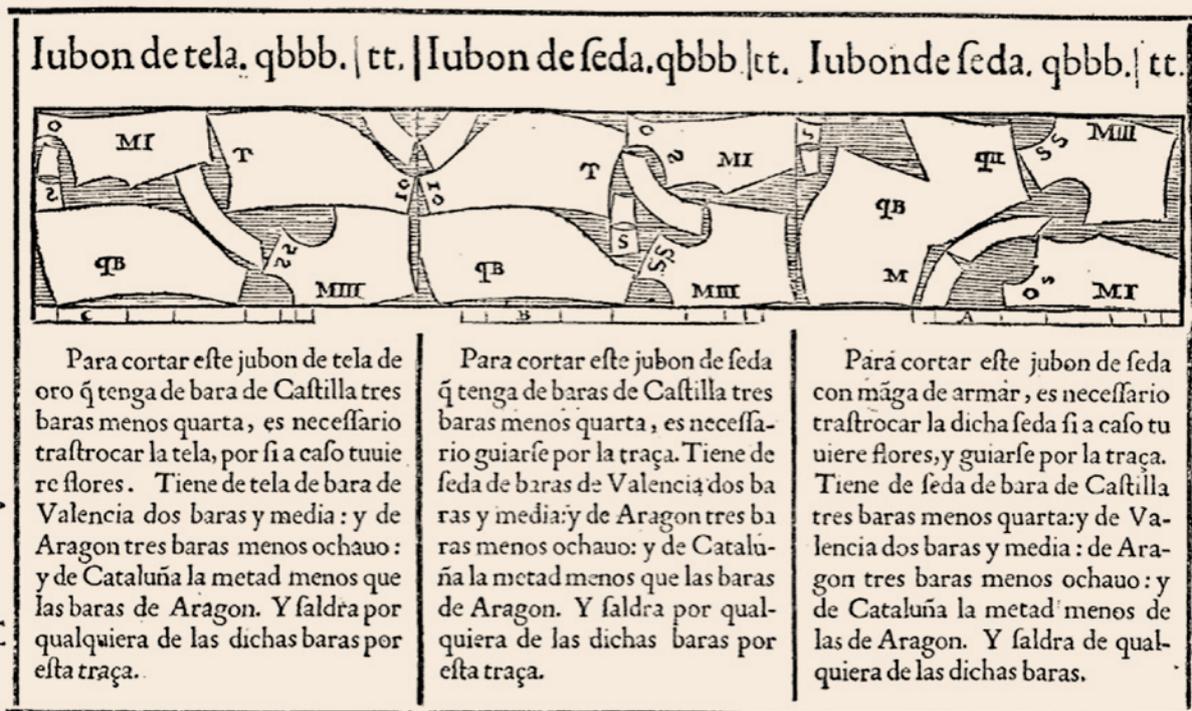
<sup>5</sup> CRUZ VALDOVINOS, José Manuel, *Velázquez: vida y obra de un pintor cortesano*, Caja Inmaculada, Zaragoza, 2011.

The royal court was moved definitively to Madrid in 1606 during the reign of Philip III, logically leading to a population boom in the city, which had roughly 150,000 inhabitants in 1617, two times more than it did twenty years earlier<sup>1</sup>. This massive migration into the new capital, fuelled by the royal settlement, drew various artisans, too, clearly showing the growth in industrial activity due to the demand from the court, with production focused on consumer goods for the general public, although in particular for the large number of people in the court. Tailors became one of the most numerous groups, due to the great demand for luxury items<sup>2</sup> that the Count-Duke of Olivares tried, mainly, to repress with the pragmatic sanction of 1623. He completely changed the aesthetics of Spanish dress with the famous ruff, the characteristic accessory worn by the Hapsburg sovereigns<sup>3</sup>.

Philip IV's new style aimed to set itself apart from any luxury in clothing, seeking a new identity, reinventing and leaving behind the excesses of the previous reign. The overly ostentatious style that characterised the period immediately prior, along with the image of a monarch concerned with more earthly pleasures like hunting, was the reason why Philip III was remembered more with pity than glory. Nevertheless, on the inventory Cristóbal Tenorio, Philip IV's head of wardrobe, made when leaving the position in 1653, there are a number of luxurious items that have little to do with the austerity he was attempting to impose during his reign: “*Un vestido de terciopelo negro liso hondeado en el telar de unas hondas de raso que tiene calçon y ropilla y ferreruero de herbax forrado en el terciopelo liso prensadas las hondas porque no hubo de lo mismo del vestido*”<sup>4</sup> (A plain black velvet garment woven on the loom of satin weave with trousers and mantle and ferreruero cape lined in velvet with pressed weave because there wasn't more of the same fabric as the garment.) This garment is similar to the one Velázquez reflected magnificently in his royal portrait of Philip IV (fig. 1) from 1623 and corrected by royal order in 1628 to the final result now at the Prado Museum. It was a sort of protocol clothing for public life in the Spanish court<sup>5</sup>, which was also used as an ideological weapon to represent the legitimacy of the monarch and his Austrian heritage, as proof

Fig. 1. VELÁZQUEZ, D.,  
*Felipe IV*, 1628. Oil on canvas.  
© Museo Nacional del Prado.





6 COLOMER, José Luis, “El negro y la imagen real”, *Vestir a la española en las cortes europeas (siglos XVI y XVII)*, vol. I, Centro de Estudios Europa Hispánica (CEEH), Madrid, 2014.

7 CASTIGLIONE, B., *El Cortesano*, Universidad Autónoma de México, México D.F., 1997.

8 Archivo General del Palacio Real de Madrid, Expediente Personal, C<sup>a</sup> 911, expediente 22.

9 Archivo General del Palacio Real de Madrid, Expediente Personal, C<sup>a</sup> 703/14.

of his financial power and, even, as a religious garment. The manifestation of power and wealth this style of dress implied is tied to the difficulty in obtaining black dye before the arrival of blackwood, which was cheaper than cochineal, in the Hispanic Monarchy in the 16<sup>th</sup> century. Blackwood chips were boiled and fermented to get a clearer tone<sup>6</sup>. The use of this clothing is corroborated by Baltasar Castiglione to understand proper use of image and dress: “*tiene más gracia y autoridad el vestido negro que el de otro color [...] porque de esta manera traen consigo una cierta belleza y gallardía [...] que mostrasen el sosiego y la gravedad de la nación española*”<sup>7</sup> (It is better and more authoritative to wear black than any other colour [...] because it has a certain beauty and bravery [...] that demonstrate the calmness and seriousness of the Spanish nation). The purpose of wearing black is clearly propagandistic, with Philip V seeking to look like his grandfather and, thus, restore the glory of the previous century.

One of the tailors with a longer career, who served the king, is Juan Rodríguez Varela. The only information for him is his position: “tailor to king Philip IV”<sup>8</sup>. All of the other tailors we come across are generally foreigners brought in by the queen. The patterns used for this royal garment were by Rocha Burguen from *Geometría y traça pertenecientes al oficio de sastre* (fig. 2) published in 1618. More interesting is the case that came about when the embroiderers were replaced in 1623. Before that year, when Philip IV had only worn the crown of two worlds on his regal head for just two years, his embroiderer was Juan de Burgos Montoya. He first became the embroider to the cavalry during the reign of Philip III: “on 13 April 1615, he was received as the Cavalry Embroiderer of His Majesty.”<sup>9</sup> He went on to serve the ‘Planet

Fig. 3. VELÁZQUEZ, D., *Felipe IV en Fraga*. 1644. Oil on canvas. © Frick Gallery of New York. [See detail](#)



10 Archivo General del Palacio Real de Madrid, Sección Administrativa, legajo 5214.

King' from May 1621 until the last references to him in mid-1623. Sebastiana de Palacio, first working for the cavalry and later becoming the king's embroiderer, took the same path, with a significant reference: "*mas selle hacen buenos a la dicha doña Sebastiana de Palacio ya fue hijos herederos del dicho Juan de Montoya*"<sup>10</sup> (the seal promotes Sebastiana de Palacio, heir of Juan de Montoya). Sebastiana de Palacio had a long career, from 1623 to the mid-1640s, during which time it is logical to assume that she had a relationship with Juan de Burgos, who died and left her to take over his position. Because, if we look at the portrait (fig. 1) in which the master from Seville is reflected in his black clothing in Philip's room, it must have been one of the two embroiderers who created this clothing, in collaboration with Juan Rodríguez.

Jumping forward in time, we'll look at the portrait of Philip IV in Fraga (fig. 3). The monarch is shown with totally different clothing from what he

**11** CRUZ VALDOVINOS, José Manuel, *Velázquez: vida y obra de un pintor cortesano*, Caja Inmaculada, Zaragoza, 2011.

**12** HERRERO GARCÍA, Miguel, *Estudios sobre indumentaria española en la época de los Austrias*, Centro de Estudios Europa Hispánica (CEEH), Madrid, 2014.

**13** Archivo General del Palacio Real de Madrid, Sección Administrativa, legajo 911.

**14** BIEDMA TORRECILLAS, Ana, “Influencia del vestuario en el retrato del Siglo de Oro”, *Moda y Sociedad: estudios sobre educación, lenguaje e historia del vestido*, Centro de Formación Continua de la Universidad de Granada, Granada, 1988.

**15** TEJEDA FERNÁNDEZ, Margarita, *Glosario de términos de la indumentaria regia y cortesana en España: siglos XVII y XVIII*, Universidad de Málaga: Real Academia de Bellas Artes de San Telmo, Málaga, 2006.

**16** Archivo General del Palacio Real de Madrid, Sección Administrativa, legajo 911.

**17** COVARRUBIAS, Sebastián de, *Tesoro de la lengua castellana*, Luis Sánchez, Madrid, 1611.

had worn in the first half of his reign, with a French flair that must have been implemented in the region as a political nod during the Aragon campaigns<sup>11</sup>. This portrait, structured by Velázquez, shows a change in the monarch’s style, with the ruff relegated to the background in the look of the time, turning to the wide collars worn in the Flanders region<sup>12</sup>. Catalina Romero was in charge of decorating and making these pieces: “*en 14 de abril que es el día que S. M. partió a la jornada [de Aragón] mandó se le diesen quatrocientos reales a Donia Catalina Romero que hace y adereça las balonas de S. M.*”<sup>13</sup> (on 14 April, the day His Majesty left for the campaign [of Aragon] he called for Catalina Romero to be given four-hundred reals to make and decorate the collars for His Majesty). The real cost to make one of these, however, was only eight reals<sup>14</sup>, which shows how highly though of this collar-maker was among the court, entrusted to make the pieces and given funds to cover her household costs.

The masterpiece in this portrait is the carmine cloak the king wore while inspecting the troops: “*Pellicer lo documenta como el capote de albornoç rojo que vestía Felipe IV en una visita realizada a las tropas*”<sup>15</sup> (Pellicer documents it as the red cloak Philip IV wore when visiting the troops). In this case, the news we have is of Gonzalo Callejón, the embroiderer in charge of making this gorgeous piece in exchange for payment of “*trescientos y quarenta y siete reales se acabaron de pagar de 10582 reales por el albornoç carmesí que bordó para S. M. en anio pasado de 1644. Uno de plata pasada*”<sup>16</sup> (three-hundred and forty-seven reals were paid of 10,582 reals for the carmine cloak embroidered for His Majesty last year, 1644. One of silver wire). It is a military garment, in line with the time: “*es una capa de agua africana llamada burnusum, nombre bárbaro de los Zanetas, gente belicosa de África [...] pero muy ilustre en la historia general de España*”<sup>17</sup> (It is an African rain poncho called a *burnusum*, which is the barbarian name for the Zanetas, a warrior tribe in Africa [...] though very illustrious in the general history of Spain). We must imagine this garment was of the very highest quality, given both the amount paid to the embroiderer, although it is not sure whether some of these funds were to be used to purchase the silver wire for the embroidery, and Velázquez’s brush strokes, who after his first trip to Italy changed his style completely and the way he expressed both highlights and shadows on the canvas, creating this silver wire with quick, concise brush strokes that show the maturity achieved by this universal figure in pictorial art.

Art History has always been focused, and rightfully so, on big names like Michelangelo, Velázquez and Rubens, taking for granted that the only valid artistic manifestation throughout history are those in the so-called classic triad: painting, sculpture and architecture. Other fields, from the aesthetic view of art,

have never been studied by historians, who have almost exclusively preferred to delve deeper into paths already well-trodden by historiography and the very passing of time. The textile arts have never been recognised as such, and much less were those who carried out these activities in the court considered artists. It is an art that is constantly evolving and also influenced by foreign trends, which enriches it with distinctive elements to create a new fashion and, in short, a new appearance for those seeking legitimacy in any way possible. ●

# Garment collection at the Sabadell History Museum: an approach

by LAURA CASAL-VALLS, PhD in History of fashion, specialising in the history of clothing and ideology, director of the Museu Virtual de la Moda de Catalunya

<sup>1</sup> Museu Virtual de la Moda de Catalunya, [www.museudelamoda.cat](http://www.museudelamoda.cat), won the Premi Lluís Carulla in 2016.

Local Catalan museum collections are home to a wide variety of heritage pieces that offer a snapshot of Catalan society at different points in time. One example is the textile collections, which include everything from samples catalogues from the textile industry to underwear, curtains and clothing from various eras. All of this gives us information on the technical specifications, designs, tastes or, simply, use that was given to these various elements.

They are often donations from individuals who, wanting to preserve private, historical memories, donate items that were used by their ancestors to the museums. In this regard, local museums overlap with the territory in a very interesting, enriching way.

The Sabadell History Museum is one such space, preserving and safeguarding numerous pieces associated with the world of textiles. Although the importance of the wool industry in Sabadell is well known and much defended (reflected in more than 4,000 documents that have been catalogued and preserved by the Sabadell History Museum, from over 30 Sabadell-based companies), it is important to remember that this centre's collection has many pieces of clothing, of great quality, which create a timeline of the history of clothing in Catalonia.

This article aims to provide a brief look at these pieces, sharing with the reader the importance of this collection and of preserving it.

## The Sabadell History Museum clothing collection

The museum's storerooms are home to a significant number of garments, some of which are accessories, menswear, women's clothing, underwear, etc. Recently, one of the projects that has set its sights on this type of items is the Museu Virtual de la Moda de Catalunya<sup>1</sup>, managed by Walden Gestió del Patrimoni Històric i Cultural, which has brought to light more than 600 garments preserved in 38 museums around Catalonia. The Sabadell History Museum has participated in this project, contributing 68 of the more than 400 items that have been preserved. Looking at this museum's archives, it is clear that they reflect the nature of the Catalan collections preserved: generally women's pieces, from the 19<sup>th</sup> and 20<sup>th</sup> centuries, although there are some from even earlier.



Velvet waistcoat with large lapels with marked edges, with back in mercerised cotton. The front pieces, quilted, have 2 pockets, 1 button on either side of the lapel and 2 lines of 4 buttons to close, many of which have been lost. The pattern had 5 pieces: in the centre of the back, a triangular piece pointing towards the neckline, two wide side pieces and two front pieces.  
© Walden/Sabadell History Museum. [See more.](#)

It is worth noting that there is very little menswear, as these pieces were generally quite simple and subject to more wear and tear. In general, they haven't been appreciated by collectors, as they are known for being less precious. One of the pieces of men's clothing that has been preserved throughout the region is the waistcoat. These, in fact, were the most decorative item of menswear since, in the early 19<sup>th</sup> century, they became progressively simpler in shape and colours, standardising the three-piece suit: trousers, jacket and waistcoat. One example is waistcoat number 5710, dating from 1837-1842.



**Outfit** made up of a bodice and skirt in ochre brocade silk and an overskirt in silk tulle. All of the pieces have nude ribbonwork, black velvet and pleated tulle, in line with the structuralist decoration. The bodice opens completely in the front and is done up with covered buttons. It has a pointed neckline, with a strip of pleated tulle, and a skirt also in pleated tulle. The shoulders are low, the sleeves are long and end in a fold-over cuff with the aforementioned appliques. In the back, the bodice has a fitted waist with two side pieces without a

central seam; in front, two darts, one on either side. In back, it extends out with a tail that covers the waistline. The skirt is long, fitted with increasingly tight pieces, and a bit of a tail in back, with a ruffle of gathered fabric, with flat folds that gather with a drawstring. On the overskirt, the appliques with strips of nude ribbon and black velvet also gather in back, where the piece is done up in a bow to create an accumulation of cloth in back. © Walden/Sabadell History Museum. [See more.](#)



**Outfit** made up of a bodice and cotton skirt with diagonal stripes following a grid. The bodice has long, puffy sleeves, gathers at the shoulder and comes to a tight cuff of 20 cm. It opens completely in the front and is done up with 8 round bone buttons. Round neckline, with a rolled collar with pleated fabric edging, making a small ruffle. On the breast, there is a series of tuck pleats, long and half a centimetre wide, sewn up to 13 cm and then opening up to gather again at the waist, creating a small flap. The bodice goes down to the hips and has a tail in back, too.

The back also has some larger central pleats, sewn in. The bottom is covered in thick cotton taffeta and has a second opening, done up with 6 round mother-of-pearl buttons, each different. The sleeves have a significant interior structure to give them volume. The piece doesn't have any specific decoration and the pleats, neck and cuffs serve this purpose. In terms of the pattern, the back is fitted with a side piece on either side and a centre piece that is whole. In front there are two darts, one on either side of the opening. The pieces make a tail, without seams at the

waist. The pattern isn't visible from the outside. It is surely a summer garment. The long skirt is very flat in front and shaped in the back, where all the volume is, with significant gathering. It closes at the waist with two hooks. Partial side opening. Semi-hidden pocket on the other side. Simple pattern of rectangular pieces gathered at the waist and sewn into the waistband with 126 folds, 2 cm each. The hem, well finished, is reinforced with a 45-cm interlining. Inside, the folds aren't carefully finished. © Walden/Sabadell History Museum.

In terms of women's clothing, however, there is a much richer selection that has been preserved. Of the pieces from Sabadell, the number of whole dresses is noteworthy, as there are many with the bodice and skirt, which isn't common as the fabric from the skirts was often re-used for new pieces.

Dress number 10474 (c. 1874) and outfit number 4605 (c. 1895) are both good examples of this sort of item, giving us an overview of the outfits of that time.

No less interesting are the dress bodices, of which there are many. In fact, they are pieces that were worn with skirts that haven't been preserved. These pieces normally hold a lot of technical information, gleaned from inspecting the inside and, in some cases, even have the seamstress's name on a label.



**Jacquard silk bodice** with plant and flower patterns in aubergine. It opens completely in the front and is done up with 11 metal buttons, with the image of a lyre and a strip of paper that could be sheet music (it has lines on it) and some little flowers. In addition to the buttons, which have been painted or worn with black enamel, there are two hooks at the neck and one below the bottom button to keep the piece securely in place. Band collar lined with brownish satin and 1cm lace edging. Fitted sleeves with brownish silk satin ruffle cuffs edged with the same lace. The bodice is fitted at the waist, with a pronounced chest, typical of that time. It is shorter in front than in back, ending in a peak on either side of the central opening. There are two darts on either side of the opening and side seams. The pattern can be seen from the outside in back, as well, where the bodice is quite tight, and ends in two long, pronounced tails, each with a large, wide pleat held in with a piece of black ribbon to give the wearer mobility without them separating. These tails, edged with a small strip of

brown satin that sticks out like the one on the collar, were probably worn on top of the skirt with a bustle. In back, we can see a central seam on the back and two thin side pieces coming off the armhole and make the piece quite fitted at the waist. These side pieces, as well as the central pieces, extend down to form the tails. There is a seam above the armhole that divides the bodice in two parts. The bodice is lined with striped white cotton, including the sleeves. Inside there is a waistband to adjust the piece and hold it tight to the body, on top of the corset. The inner seams are well stitched with a black ribbon and show the cuts necessary to adjust it to the body. It has boning, 9 pieces, to give it structure (4 are still in place). It is interesting to note that two seams were corrected after the pieces were finished and that the seams have been gone over with a machine several times. Nevertheless, the craftsmanship of the sewing is good. © Walden/ Sabadell History Museum. [See more.](#)



**Striped bodice** with velvet stripes. Fitted at the waist, with long sleeves and tight cuffs, loose armhole with gathering. It opens completely in the front and is done up with 17 hooks. Imitates a blouse with a collared jacket. The blouse part, which has a pointed neckline, is cream coloured satin, very simple, with a curved opening to pad out the piece in the chest. On top, imitating wide lapels with two points, it has two lapels that look like a striped jacket. The inner satin piece has a band collar, done up with two hooks, while the outer piece has a very spectacular neckline, high and pointed, held up by wires or thin boning inside. The bottom of the bodice is scalloped around the hem. The inside has boning, with 13 pieces to give it structure (two at the opening). As the inner lining is very torn, we can see the side seams that have been reinforced with a Petersham

ribbon and the scalloped hemline with a strip of interlining, as are the cuffs (the cuffs were very tight and probably covered the hands partially). There are two armholes at the armholes. Inside there is a silk waistband with the name of the dressmaker in red and the letters AZ. This is for the seamstress Augusta Zagri, who was influenced in this piece by Worth for the elaborate necklines and lapels, as well as the scalloped edging. In terms of the pattern, the back has a centre seam and two side pieces with the armholes. Side seams and two darts in front, with a central opening done up with hooks. The pattern is visible on the outside in the thin dart at chest level. The lapels are sewn to the bodice pieces, which are covered. © Walden/Sabadell History Museum.

## A representation of Catalan dressmaking

There are several pieces at Sabadell History Museum from some of the most important seamstresses of the time.

These include Augusta Zagri, creator of the Augusta Zagri dress from the 1890s. It is a bodice from the last decade of the 19<sup>th</sup> century, with the sombre but structured lines of the pattern used and the ornamental resources, which suggest this seamstress's creativity and skill. The tag reads "ROBES & MANTEAUX AUGUSTA BARCELONE" and also has the anagram "AZ".

2 *La Publicidad*, 21 February 1855.

3 Anuario del comercio, de la industria, de la magistratura y de la administración. Madrid: Carlos Bailly-Baillère, 1885, p. 764.

4 ACA, Hisenda, Matrícules industrials, 1896-1897, inv. 1, n. 448. Appeared as a dressmaker.

5 The newspapers from the Balearic Islands: *Diario de avisos y noticias*, n. 1052 (1894), p. 2 and *El isleño: periódico científico, industrial, comercial y literario*, n. 12286 (1894), p. 2 and *Gaceta de Mallorca: diario de la tarde*, n. 717 (1909), p. 3.

By looking at sales catalogues from the time, it was possible to determine that the dress was made by Augusta Zagri and the anagram is her initials.

The first news we have of Augusta Zagri is in the newspaper *La Publicidad* from 1885, where she noted “On display today in the windows of the dressmaking shop at Calle Fernando VII 27 there will be a rich toilette on display, made for Ms Borghi-Mamo by renowned seamstress Madame Augusta Zagri.”<sup>2</sup> Her client was Erminia Borghi-Mamo (Paris, 1855 - Bologna, 1941), an Italian soprano, daughter of singer Adelaida Borghi-Mamo, who that year starred in one of the most noteworthy shows at the famous Liceu theatre. This would indicate, then, that Augusta Zagri was already a renowned seamstress in 1885. The first location associated with her, therefore, was Calle Fernando VII 27 (Carrer de Ferran). Taking into account that the space had display windows, it must have been a ground-floor shop of some importance. That same year, she is mentioned in conjunction with other addresses, Carrer Ferran 32 and Avinyó 7<sup>3</sup>, which could mean her workshop was expanding, and these would still exist two years later. Between 1896 and 1898, Augusta Zagri’s workshop was located at Plaça Santa Anna 8, bis, listed as a “dressmaking shop for dresses, coats, hats and other garments for women and children”.<sup>4</sup> In 1899, she moved to Portal de l’Àngel 12, 1-2. And, in 1908, to Carrer Casp 15. This path clearly illustrates the growth the city of Barcelona experienced in those years and how its shopping centre moved. It is also known that she travelled to the Balearic Islands (1894 and 1909) to take the patterns for the dresses, coats and other garments for the new seasons.<sup>5</sup>

The Sabadell History Museum also has a piece from another dressmaker, Madame Berbegier, who was originally from France but set up shop in Barcelona in 1902. This piece is a winter dress from between 1902 and 1904, so it was made during her first years in the city. It shows great skill in pattern-making and meticulous finishes. The lines of the piece clearly reflect the fashion of the time, leading us to believe it was probably a seasonal dress. Plus, the tag stamped on a ribbon inside the waist is still there and reads: “MARIE-ANTOINETTE BERBEGIER FERNANDO VII N. 34 ENTRESUELO BARCELONA”.

Berbegier published a sales brochure, with a drawing of two seamstresses by Xavier Gosé (quite modern in comparison to the unoriginal style often seen among local dressmakers). In the brochure, the dressmaker announced that she had opened a “Fashion house for ladies” and ensured that ladies would find patterns created in Paris by the most important fashion houses. She also offered to design totally new pieces, as she had been working at Redfern for more than fifteen years and for the magazine *L’Art et la Mode* (under the pseudonym



**Silk corduroy bodice**, fitted at the waist with a band and puffy front. The neckline is a strip with a bib, to look like a blouse underneath the corduroy fabric. This neck has very small machine-sewn pleats and bobbin lace with floral motifs (passion flowers) sewn on by hand. The front is longer than the back, accentuating the "S" shape that was typical of Modernisme dresses. Winter dress, pagoda sleeves, with the drape at the end of the sleeve and a slightly drop armhole. Around the thick corduroy piece there is faux-brocade strip with little green dots. This strip, which runs along the whole front opening and neckline, is also on the cuffs, which are bias-cut fabric. The bodice has a very fitted cotton lining with striped print, which has darts in front and seams. One dart in front and seam, and in back, two side pieces. Silk ribbon inside, with a hook close (in two positions),

stamped with the name and address of the dressmaker (Marie-Antoinette Berbegier Fernando VII n° 34 entresuelo BARCELONA). Done up in front with 16 hooks and on top with 4 metal hooks and a thread clasp. The neck is done up with 4 hooks in back, and has lost its inner lining. It has 4 pieces of boning (3 at the back and 1 at the front opening). It is a quality piece, sewn mainly by hand although the main seams were done on a machine. In terms of the pattern, the bodice is shorter in back, where it is cut from a central seam and two side pieces from the armholes. No side seams. The front has two darts that open up to let the weight of the piece drape over the belly. © Walden/Sabadell History Museum.



**Bodice in black silk satin (ribbed).** Long sleeves, puffy at the shoulder and tight at the wrist, with fold-over cuffs and lace covering. Short bodice, with a pointed front. Crossed in front with full opening done up inside at the centre but on the outside it is hidden at the shoulder, armhole and sides, under the sleeve. Chest and back in embroidered lace with floral motifs in the Modernisme style. High, round neckline with a light coloured ribbon at the top. Triple bow in black satin, attached in front with a safety pin. Inner lining in cotton fabric with a print that appears to be a double horseshoe. Interlining to reinforce some sections, like the closing and the flap. Interior with 14 pieces of boning covered in fabric and stamped with the number 20. This boning is at the darts, seams and closing for reinforcement. In

front, it has 5 darts, which puff out the chest of the bodice; the flap, which crosses the chest, has 2 more and, in back, 5, plus 2 more on the sides. The bodice closes with 18 hooks at the centre and 19 on the side, armhole and shoulders. The inner seams are not finished, but they are cut with pinking shears so that they won't unravel. Made with great care. Inner waist band that holds the bodice to the waist, which has the dressmakers' signature. Neck lined with brocade fabric with geometric motifs. It has a centre seam in the back, with two side pieces coming off the armhole, side seams and four darts in front that come together at the centre. © Walden/Sabadell History Museum.



Vellay label.  
© Laura Casal-Valls.

6 Madame Berbegier's brochure. BNC caixa V (7) C.

7 The most recent reference found was from the 1897 Anuario Riera (yearbook).

8 Anuario del comercio, de la industria, de la magistratura y de la administración. Madrid: Carlos Bailly-Baillère, 1881, p. 693.

9 Anuario del comercio, de la industria, de la magistratura y de la administración. Madrid: Carlos Bailly-Baillère, 1881 and 1883 p. 700.

10 Anuario Riera, Guia General de Cataluña. Barcelona: Centro de propaganda mercantil, 1896.

11 Anuario del comercio, de la industria, de la magistratura y de la administración. Madrid: Carlos Bailly-Baillère, 1884, p. 804.

12 *La Vanguardia*, 1 March 1881.

Although this article only refers to a few pieces, there are many that have been preserved in Sabadell thanks to individual donations, comprising a collection of great historical interest.

Solar, which was probably her husband's surname, as she signed this brochure "Berebegier [de Solar]"). Furthermore, in Paris she had a sponsor who could provide her with all sorts of patterns and materials at any time.<sup>6</sup>

Another name from this time is Teresa Solà, a Sabadell-based dressmaker. Two of her dresses have been identified, dating from between 1895 and 1899. Both of them, in the style of that time, are well made, with complex, meticulous patterning that is hidden by the structure of the piece itself. The interior of the bodices, which are well preserved, is carefully finished, with a ribbon at the waist bearing the stamped tag: "TERESA SOLÀ MODISTA SABADELL". These two pieces, which show great skill in pattern-making, are lined with a very similar patterned cotton. From this dressmaker, however, no records have yet been found.

Finally, it is interesting to highlight that Sabadell has the dress with the oldest label documented in Catalonia, which belongs to Virginia Vellay. It is piece number 13325. It is a two-piece dress in striped silk with black silk velvet appliqués. The tag is on the silk ribbon at the waist, with the name of the dressmaker and her location stamped in gold lettering: ANTIGUA CASA LLABOUR SUCCESORA VIRGINIA VELLAY RAMBLA DEL CENTRO 15 ENTRESUELO BARCELONA. The inside of this dress, which is still in quite good condition today despite having lost some of the splendour it surely had originally, is well finished. Although the inner seams are whip-stitched by hand, the piece isn't at all slapdash.

Virginia Vellay was a dressmaker who worked in Barcelona between 1880 and 1897.<sup>7</sup> In 1881, she was at Carrer Fontanella 4,<sup>8</sup> as she was in 1882,<sup>9</sup> probably on the second floor,<sup>10</sup> where she was also located in 1884.<sup>11</sup> From the inscription on the tag, however, it is clear that Vellay worked in a shop on Rambla del Centre before that. In 1881, a "good dressmaker" was advertised at Rambla del Centre 15: "Good dressmaker, confident in cutting and creating all sorts of dresses and coats for ladies, girls and boys, with fittings in their homes. Ask at Rambla del Centro 15."<sup>12</sup> Although it is not completely certain that this was Vellay, the dates and location fit. ●

# One hundred years after the exposition. Searching for 'lost' lace

by JOAN MIQUEL LLODRÀ,

Art historian / collaborator with the Museu d'Arenys de Mar

**1** BOHIGAS TARRAGÓ, Pere, *Anal de los Museos de Arte de Barcelona*, 1945, vol. 3, num. 4. «Apuntes para la historia de las exposiciones oficiales de Arte de Barcelona (de 1918 a 1929)», cap. XXI, p. 258-265.

**2** Oddly enough, Centre d'Arts Decoratives, which would later become the FAD, was set up by two figures with close ties to the world of lace-making and, by extension, what were known at the time as ladies' handicrafts: Josep Fiter i Inglés, also president of Col·legi Major de la Seda de Barcelona and owner of one of the most renowned lace- and blonde-making companies of the time; and Jaume Brugarolas, founder of the *La Bordadora* journal.

**3** We would like to thank Maria Josep Balcells, from the Museu del Disseny de Barcelona Documentation Centre; Neus Ribas San Emeterio, director of Museu d'Arenys de Mar; and Núria Peiris, of Arxiu Mas at Fundació Institut Amatller d'Art Hispànic.

**4** *Exposició d'Art. Catàleg Oficial. Secció del Foment de les Arts Decoratives*, 1918. Palau de Belles Arts, Barcelona, Barcelona City Council, Oliva de Vilanova Impressor.

From 11 May to 30 June 1918, the now demolished Palau de Belles Arts hosted a new art exposition in Barcelona. Due to the war in Europe and resulting border closings, the event mainly focused on Spanish and Catalan creators.<sup>1</sup> In addition to some other associations for the promotion of the arts, such as Cercle Artístic de Sant Lluc and Societat de les Arts i els Artistes, the Fostering Arts and Design association, founded in 1903, played a key role in this exposition. In addition to the sections focusing on ex-libris, performing arts, applied arts, the Institut Català de les Arts del Llibre and multifaceted artist, designer and collector Josep Pascó Mensa (1855-1910), the FAD also set up a space devoted exclusively to Catalan lace.<sup>2</sup>

The two halls dedicated to this craftwork, which was still an artistic industry at that time, were decorated to look like the inside of a home on the coast of Catalonia, meaning most of the Barcelona coastline, which is the area where this activity was traditionally done. Likewise, for the duration of the exposition, visitors could see lace-makers in action on certain days and times, showcasing their skill at needle lace and other styles. Although most of the more than fifty exhibitors (merchants, manufacturers, amateur lace-makers and collectors) were from Barcelona, the exposition also had representatives from towns renowned in this field, such as Arboç del Penedès, Arenys de Mar, Arenys de Munt and Molins de Rei.

Until the FAD historical archive, now in the custody of the Museu del Disseny de Barcelona Documentation Centre<sup>3</sup>, is fully searchable, we have to look for information on this exposition in the published catalogue<sup>4</sup>, and the few articles that found their way into the press.<sup>5</sup>

This exposition aimed to bring together as many lace-making techniques as possible, both bobbin and needle: *ret fi* (or Arenys lace), blonde, guipure, Brussels, Alençon, Catalan Chantilly, metallic, etc. Likewise, to better

**5** In "La Secció de Punes Catalanes a l'Exposició", *Pàgina Artística de la Veü*, 8 July 1918, Adelaida Ferré, folklorist and historian

specialising in lace in Catalonia, not only remarks on the most noteworthy pieces in the exposition but also on the various techniques on

display and other technical or cultural aspects that are always interesting to know when compiling the history of Catalan lace.

► Decoration from one of the FAD halls, at the Palau de Belles Arts de Barcelona, for the lace exhibition. Picture taken from the catalogue.

▼ Cover of the catalogue for the Fostering Decorative Arts (FAD) section.



6 The collection of patterns from Castells in Arenys de Mar is particularly noteworthy, dating from the 18<sup>th</sup> and 19<sup>th</sup> centuries, which according to Adelaida Ferré (in the article cited in note 5) show the evolution of Catalan blonde lace from 1800.

7 Museu del Disseny, MTIB, 3.131. Thanks to the 1918 exposition catalogue, this lace has been dated to 1825, from the early days of the Fiter company. Previously, through a misreading of the sources, it had always been dated from the end of the 19<sup>th</sup> century and attributed to Josep Fiter i Inglés (1855-1916) and Francesc Tomàs i Estruch (1862-1908).

understand the art of lace-making and its complex process, the display also featured patterns, some historical, and basic tools, such as bobbins and lace pillows.<sup>6</sup> Unfortunately, the catalogue only included four pictures of the more than two-hundred laces on display, which included all sorts of pieces designed as decoration for secular and religious clothing and the home or altar.

Some of the lace that was on display in 1918, despite being quite fragile and has gone through much upheaval over time, still exists today. This is the case, for example, of the delicate multi-colour blonde of the widow of Josep Fiter i Inglés (one of the company's most emblematic pieces), which is now on display at Museu del Disseny de Barcelona.<sup>7</sup> Most of the pieces in the exhibition are very difficult to identify, due to the lack of pictures and very brief descriptions in the catalogue. Nevertheless, after carefully studying the inventory of pieces on display, we now feel capable of identifying and locating several of them (not all, although we would like to) in both public and private collections. Inventorying and cataloguing this 'lost' lace (the focus of this article) not only allowed us to recreate part of that exposition, but also to continue expanding our country's incomparable heritage or lace corpus (much of which has been left totally without context and authorship) and, at the same time, continue putting together a view of the history of this art here at home.

Multi-colour blonde from the Fiter company being conserved at CDMT. Museu del Disseny de Barcelona, MTIB 3131.



<sup>8</sup> We have to assume that the Castells company booth, in size and number of pieces on display, was one of the most noteworthy at the exposition. It featured images of their creations (Joaquim Castells took photographs of the company's samples) and dozens of patterns, most historical, in several styles and techniques, showing the significant archive the company had stockpiled since it was founded in 1862.

<sup>9</sup> Museu d'Arenys de Mar has 5 sketches, 20 matrixes and 31 patterns for this alb (reg. no. 3623), dated 1908, of which at least two versions were made, and surely a rochet, too. Plus, there are six pinned fragments, most

### Documented lace

Following the alphabetical order in which the exhibitors were listed in the catalogue, one of the first pieces of lace to be identified was the alb displayed by the Capuchin convent of Our Lady of Pompeii in Barcelona and made by Casa Castells in Arenys de Mar, lace traders also present at the exposition.<sup>8</sup> Thanks to father Pere Cardona, the sacristan at the convent today, we had access to thirty or so albs that, although not currently used to celebrate mass, have been carefully preserved. It wasn't difficult to pick out the one that had been made by Castells, a magnificent white-cotton guipure with delicate, dynamic floral motifs in an art-nouveau style, designed by Marià Castells Simon (1876-1931). The photo sample books put together by her brother Joaquim, which are now at the Museu d'Arenys de Mar, allowed us to identify the alb from Our Lady of Pompeii manufactured by these renowned lace traders as almost certainly the one that was on display at the 1918 exhibition.<sup>9</sup>

likely samples, and photos for the company's sample books (number 530 Castells catalogue).

Photo from the early 20<sup>th</sup> century of Joaquim Castells with lace used to make the alb for the convent of Our Lady of Pompeii in Barcelona. [See more.](#)



**10** Adelaida Ferré, in addition to her work with the Escola Municipal de Labors, submitted several historical items from her own collection (including patterns from the Fiter company) the location of which is unfortunately unknown today.

**11** Museu d'Arenys de Mar, reg. no. 11988. On the back of the cardboard to which the lace is attached, there is a note that it was a reproduction of a piece from the Pascó collection and was the piece she made as her final project to get her leaving certificate in the 1915-1916 school year.

**12** See: "Crònica. L'aula de puntes a l'Escola Municipal de Labors per la Dona", *Pàgina Artística de la Veü*, 9 October 1916, p. 356.

**13** The Gimeno Pascual donation, in March 2014, included 145 pieces, including the some that we've considered samples or practice pieces.

**14** See *Exposició d'Art. Catàleg Oficial. Secció del Foment de les Arts Decoratives*, núm. 1088, "Reproducció

Some of the main centres of learning for ladies' handicrafts in Barcelona also had their space at the exposition: Escola de Puntaires del Patronat d'Obreres de Sarrià; Institut de Cultura i Biblioteca Popular per a la Dona and Escola Municipal d'Oficis per a la Dona, whose embroidery and lace-making classes were led by Adelaida Ferré (1881-1951), an embroider and lace-maker, member of the FAD, and one of the most important lace historians in Catalonia.<sup>10</sup>

One of the pieces this municipal school had on display is now at Museu d'Arenys de Mar: a needlework piece by lace-maker Clotilde Pascual (1894-1969) copying a piece from the 18<sup>th</sup> century, with what was known as Catalonia lace, on loan from the rich textile collection of Patrici Pascó Vidiella.<sup>11</sup>

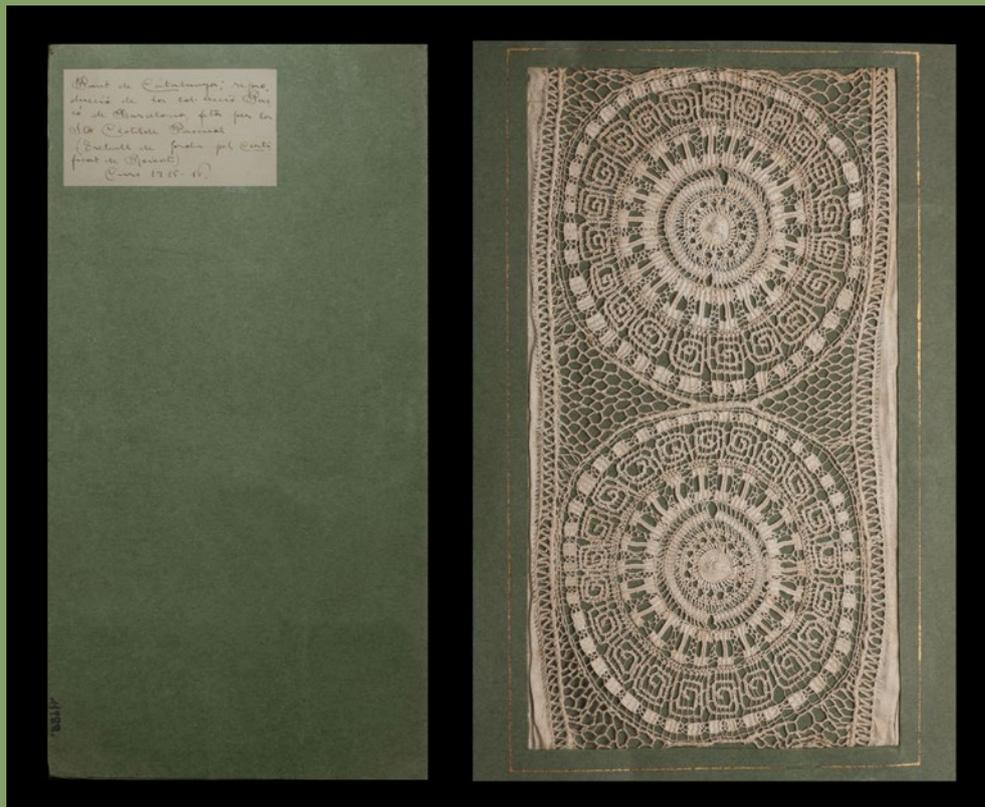
Thanks to an article in *La Veü de Catalunya*, we know that Ferré often took her students to visit not only the city's museums but also private collections, like Pascó's.<sup>12</sup> This is how Clotilde Pascual came to reproduce the lace shown at the 1918 exposition, donated to the museum in Arenys by the Gimeno Pascual family.<sup>13</sup> This piece, which she made while studying, was shown in the article mentioned above, along with one using a different technique by Dolors Daunis, the current location of which is unknown, and it is reasonable to assume was also on display at the exposition.<sup>14</sup>

The same school also submitted the only two examples of what was called Barcelona lace, a technique created by Adelaida Ferré in the 1916-17 school year, which were designed and created by Clotilde Pascual.<sup>15</sup> Thanks to pictures from

de punt de Catalunya del segle XVIII de la col·lecció Pascó. Treball a l'agulla fet per Dolors Daunis, deixeble de l'Escola".

**15** It was the first time this new needle technique was mentioned, which would later be inherited by Escola de Puntaires de Barcelona, in the time of the Raventós sisters.

Catalonia lace, made by Clotilde Pascual from an example in the collection of Patrici Pascó. 12.5 x 23 cm. Museu d'Arenys de Mar, reg. no. 11988. Photograph by Irene Masriera.



**16** Museu d'Arenys de Mar, reg. no. 11899 and 11900. The photo shows the two pieces of lace now in Arxiu Mas (number 29878) and reads: "punt de Barcelona, ideat per Adelaida Ferré, executat per Clotilde Pascual. Punta a l'agulla." (Barcelona lace, designed by Adelaida Ferré, executed by Clotilde Pascual. Needle lace).

**17** Museu d'Arenys de Mar, reg. no. 7 and 5, respectively.

**18** Documentation and Research Centre. Museu Frederic Marès. Texts written by Salvador Espriu and dated November and Christmas 1982, respectively.

**19** Bonnemaïson, as the representative of Institut de Cultura i Biblioteca Popular per a la Dona, along with the FAD and a committee of aristocratic ladies, presided over an exposition of lace and fans in 1922. Arxiu Mas has the list of pieces that were displayed.

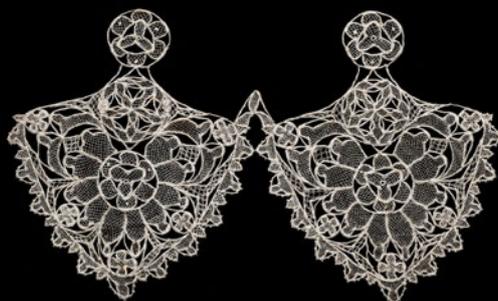
the Arxiu Mas, we've been able to locate and document these two pieces of lace at Museu d'Arenys de Mar, as part of a donation from Pascual's descendants.<sup>16</sup>

Of all the individuals that contributed pieces to the exposition, the most noteworthy was notary public Francesc Espriu Torres (1875-1940), father of the poet Salvador Espriu. Espriu submitted four pieces and, we have concluded, two of them have been preserved and, thanks to a donation from the family, are now at Museu d'Arenys de Mar: a communion tray doily, beautifully embroidered with a lace edging by the Castells company and a bit of *ret fi* (or Arenys) lace with the attributes of the passion of Christ that seems to be a fragment of an alb worn by Bishop of Girona Francesc de Pol.<sup>17</sup> Two short unpublished texts by Salvador Espriu, which are at Museu Frederic Marès in Barcelona, refer to these two pieces of lace. However, the poet, we believe mistakenly, attributes them to the notary's sister Francesca Espriu Torras, who was a nun with the Sisters of the Presentation of Tours.<sup>18</sup>

One of the great collectors at the exposition was Francesca Bonnemaïson (1872-1949), who promoted education for women (founder of Institut de Cultura i Biblioteca Popular de la Dona), was a member of the FAD and a great lover of textile and ladies' handicrafts, as they were called then.<sup>19</sup> Thanks to a donation from her god-daughters, the Rucabado sisters, most of her collection of lace and embroidery is now at Museu d'Arenys de Mar.<sup>20</sup> Some of the pieces acquired

**20** It was donated on 2 December 2012 by the Rucabado Verdaguer family. There was a total of 394 pieces, including secular clothing, household textiles and religious items.

► Sample of Barcelona lace, needle lace made by Clotilde Pascual from a drawing by Adelaida Ferré. 10 x 17 cm. Museu d'Arenys de Mar, reg. no. 11900. Photograph by Irene Masriera.



► Sample of Barcelona lace, needle lace made by Clotilde Pascual from a drawing by Adelaida Ferré. 10.5 x 17 cm. Museu d'Arenys de Mar, reg. no. 11899. Photograph by Irene Masriera.



▼ Communion doily belonging to the Espriu family. 95 x 185 cm. Museu d'Arenys de Mar, reg. no. 7. Photograph by Irene Masriera.



Piece of lace from the alb owned by the Espriu family. 60 x 37 cm. Museu d'Arenys de Mar, reg. no. 5. Photograph by Irene Masriera.



► Gold and pink silk bobbin lace made by Isabel Barberà. Francesca Bonnemaïson collection. 135 x 9.5 cm. Museu d'Arenys de Mar, entry num. 11166. Photograph by Irene Masriera.



▼ Box decorated with needle lace and embroidery Francesca Bonnemaïson collection. 25 x 14 x 4 cm. Museu d'Arenys de Mar, reg. no. 11173. Photograph by Irene Masriera.



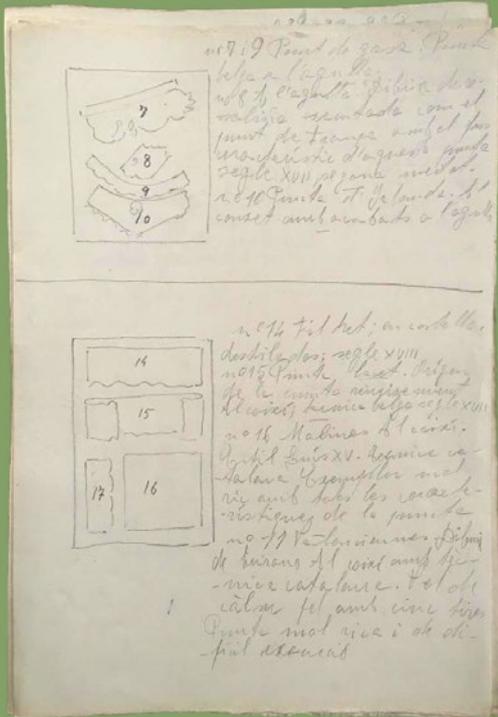
<sup>21</sup> Isabel Barberà, although there is no documentary information, participated in the exposition on her own, with two pieces of lace, numbers 1036 and 1037 in the catalogue. Museu d'Arenys de Mar, reg. no. 11166. The box has been inventoried as reg. no. 11173.

<sup>22</sup> Museu d'Arenys de Mar, reg. no. 11272 and 11163, respectively. Thanks to a photograph from Arxiu Mas (number 38237), we know that the white mantilla was on display at the exposition of lace and fans held in Barcelona in 1922. For more

through this donation were surely on display at the 1918 exposition. Specifically, a gold lace and pink silk piece made by Isabel Barberà, which Adelaida Ferré called one of the greatest pieces on display, and the needle lace and embroidery box, with a firmly art-nouveau look with symbolic roots.<sup>21</sup>

Other pieces of lace from the Bonnemaïson collection could be associated with the pieces at the 1918 exposition, but the descriptions in the catalogue are so brief that they are hard to identify. Two pieces that, given their excellence, were probably on display at this event are the magnificent [bridal veil](#) in Lille lace, which in the catalogue is described as a “white mantilla, ruffle moiré background” and the [black Chantilly shawl](#), an extraordinary creation in bobbin lace.<sup>22</sup>

information, see: *Vestits per a l'ocasió. La indumentària en els ritus de pas*, Arenys de Mar City Council, 2016, p. 64.



◀ Fragment of the inventory of Oleguer Junyent's lace collection. Armengol Junyent collection, Barcelona.

▼ Samples of lace still preserved in Oleguer Junyent's studio. Photograph by Sabine Armengol.



23 There isn't any sort of biographical or professional information on Font, Cardús or Navarro.

24 An accurate introduction to the life and work of Junyent is available in: *Oleguer Junyent, col·leccionista i fotògraf. Roda el món i torna al Born*, Barcelona City Council, 2017.

25 Arxiu Mas has images of the lace Oleguer Junyent presented at the 1922 exposition mentioned above.

26 We would like to thank Sabine Armengol, heir to the Armengol Junyent collection and director and curator of the Oleguer Junyent study, for her collaboration and the information she provided.

Other pieces documented in this exposition that have not been located are those submitted by Rosa Font, one of which could be a piece donated to the FAD museum, Josep Cardús' blonde fan (possibly the one shown in the catalogue), and the handkerchief and lace fragment displayed by Raquel Navarro de Fortuny, the photo of which is also in the aforementioned inventory.<sup>23</sup>

Future studies will hopefully also reveal the lace submitted by multifaceted artist Oleguer Junyent (1876-1956), also a member of the FAD, though he was more well-known for his collections of sculptures, ceramics and jewellery boxes than lace.<sup>24</sup> Apart from an "old white lace fan", twenty of the pieces displayed by Junyent were called Spanish lace, meaning they were made with metal threads, generally gold and silver.<sup>25</sup> The renowned set designer contributed a small sample of what, thanks to an inventory found in his studio, we know was a very significant lace collection, with all sorts of techniques from here at home and abroad.<sup>26</sup> The search continues... ●

# Notes on catalan bobbin lace according to the snapshot from the weekly paper *Nuevo Mundo* at the beginning of World War I (1914-1915)

by JOAN RAMON FARRÉ HUGUET

Bachelor's Degree in Psychology. Author of several publications on bobbin lace from L'Arboç del Penedès

<sup>1</sup> STEVENSON, David: 1914-1918. *Historia de la Primera Guerra Mundial*. Barcelona, Círculo de Lectores, 2013, p. 56.

Before World War I broke out, the world powers that would end up facing off thought that investing in military spending would discourage armed conflict. Polish banker Ivan Bloch predicted (*La Guerre Future*, 1898) that an outbreak of hostility would be so destructive that no one would come out ahead. He foresaw a war in the trenches and exhaustion, with defence being more powerful than offence and in which a prolonged killing would lead to colossal social and economic chaos. But European leaders didn't consider this idea<sup>1</sup>.

On 28 July 1914, after the assassination of the heir to the Austro-Hungarian throne, this empire declared war on Serbia. Between 1 and 13 August, war broke out among the countries in Central and Western Europe, aligned in two blocks: the Alliance of Germany and the Austro-Hungarian Empire; and the Entente of France, Russia and England.

The German plan was to quickly conquer France by invading Belgium. On 20 August, the Germans entered Brussels. By the end of 1914, Antwerp, Mechelen, Cambrai, Ghent and Bruges had fallen, as had Valenciennes and Reims in the French canton. Industry was paralysed in a whole swath of towns known for their bobbin lace. The social and economic chaos quickly had a negative impact on the world economy.

Spain remained neutral, busy managing its decadence after losing its last colonies, calming conflicts in northern Africa and dealing with regional conflicts, including Catalan aspirations for self-government that in 1914 would lead to the creation of the Commonwealth of Catalonia.





### **An initiative of *Nuevo Mundo***

- 2 Henceforth *NM*.  
3 *NM* issue 1083, 10/10/14,  
p. 10.

*Nuevo Mundo* (1894-1933)<sup>2</sup> was a weekly paper published in Madrid that was one of the first to include photographs. Two and a half months after the war broke out, in the “Las mujeres” section, Cristóbal de Castro Gutiérrez published an article called “La guerra y las mujeres”<sup>3</sup>. The author took advantage of a report by Efrain Boeri in the Neapolitan paper *Il Mattino*, showing how the war had destroyed Belgian lace-makers and was endangering the industry in France, Austria, Hungary, Germany, etc.

*“There is a considerable vacuum in the universal market. Growing demand in the United States, Argentina, Chile, Brazil, Cuba and all of sumptuary America; consumption in neutral countries in Europe, for now, and the belligerents themselves when peace-time returns, require careful, firm attention from the nations that manufacture lace.”*

That October, the Venetian Chamber of Commerce held a congress with lace producers from Venice, Milan, Bologna, Padua, Verona, Rome and Naples. The goal was to study global consumption, estimate the impact of the loss of Franco-Belgian manufacturing and promote manufacturing and sales of bobbin lace through consulates and chambers of commerce.

De Castro called on Spanish businesspeople in the sector to hold their own congress. The work, essential done by women, could improve their economy. It was urgent; the Italians could get a monopoly on lace exports at the expense of other production areas like Spain. But it wouldn't be long before Italy was



Prominent members of the Organizing Committee of the National Lace Competition which was planned for 1915. NM issue 1092, 12/12/1914. On the right, Josepa Huguet Crexells.



- 4 *Gaceta de Madrid* issue 262, 19/09/1914, p. 758.
- 5 NM issue 1086, 31/10/1914, p. 14.
- 6 NM from issue 1083 (10/10/1914) to issue 1110 (17/04/1915).
- 7 NM issue 1087, 07/11/1914, p. 7 and p. 21.
- 8 NM issue 1092, 12/12/1914, p. 16.

also immersed in the conflict. On 23 May 1915, they declared war against the Alliance. Zeppelins would soon start bombarding emblematic cities like Venice and Padua.

In September, Spanish Prime Minister Eduardo Dato passed<sup>4</sup> a Committee for Initiatives to attract Spanish production and trade projects during the war. De Castro, in October<sup>5</sup> wrote: “Arte y utilidad. Trabajo para las mujeres”, in which he included the call for this initiative. With support from politician Juan de la Cierva, chairman of this committee, he anticipated the call for a National Lace Exposition, bringing together lace-makers and manufacturers.

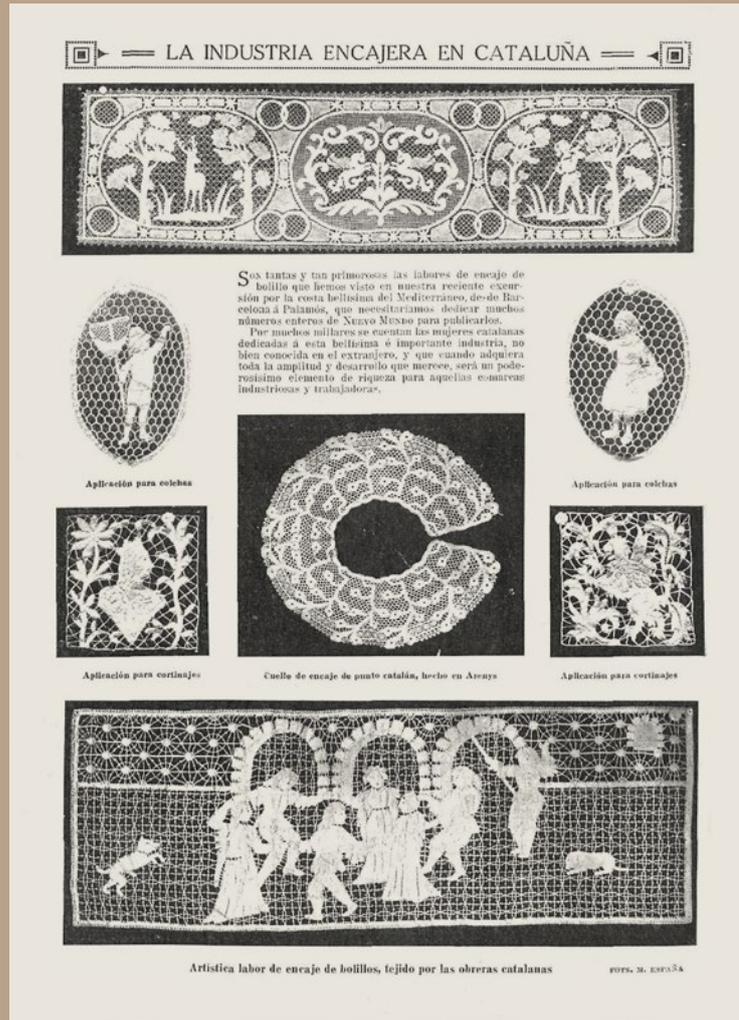
23 issues of the NM weekly<sup>6</sup> over the course of six and a half months comprise a small dossier with articles (22 pages) and photographs (19 pages) providing a snapshot of the world of handmade lace in Spain.

In November<sup>7</sup>, a new section was added, “Exposición Nacional de Encajes”, in which writer Miguel España collected information on the main lace-making regions of the time: Galicia, Almagro, Alacant, Extremadura, Catalonia, etc.

On 12 December 1914, the creation of an organising committee was announced<sup>8</sup>, presided over by Marquesa de Squillache. The other members were: feminist educator María de Maeztu, Cristóbal de Castro, Nicolás M<sup>a</sup> de Urgoiti and Josefa Huguet Crexells, older sister of Pilar Huguet, who that year published *Historia y técnica del encaje*. The exposition was inaugurated in early February 1915 at the Ministry of State.



Griffon. Use of figurative guipure for curtains. The tacks in the background are notably irregular. Catalan lace, circa 1914. Photograph, M. España. NM issue 1109.



- 9 NM issue 1097, 16/01/1915, p. 29.
- 10 NM issue 1089, 21/11/1914, p. 21.
- 11 “El encaje de bolillos en Arbós”, NM issue 1097, 16/01/1915, p. 29; photographs issue 1098, 23/01/1915, p. 28.
- 12 NM issue 1108, 03/04/1915, p. 28; issue 1109, 10/04/1915, p. 28.

Demand for lace stagnated at the beginning of the war, leading the price to fall in proportion to the lack of orders and creating a stock of merchandise. In Spain there was no treaty or land or sea transport tariffs to protect the trade of local goods. The financial crisis made it impossible to receive funds from clients in America. Trade was blocked, so orders were, too. Production was left up to the lace-makers who either waited in hopes of better times or sold their products at a loss to wholesalers<sup>9</sup>. They weren't under contract, income was irregular and, therefore, their situation became increasingly precarious.

The information in NM on Catalonia first appeared in a small article in 1914<sup>10</sup> mentioning that the ‘randers’ (lace traders) from Palamós were interested in participating in the exposition, sending a scrapbook to the paper with photos of local lace. Later, two issues from January 1915 covered bobbin lace in Arboç del Penedès (Tarragona)<sup>11</sup>. In April, lace from Arenys de Mar and the work of the Castells brothers were featured<sup>12</sup>. Arenys de Munt and Sant Andreu de Lllaneres, mentioned briefly, round out the short list of Catalan lace-making locations that doesn't reflect the real state of handmade bobbin lace in the middle of the second decade of the 20th century.



Group of lacemakers working on Carrer Rafael Casanova in L'Arboç del Penedès in front of Ca l'Altet, followers of Cal Blai. In the foreground, the lacemaker Conxita Altet Romagosa. Circa 1913-1914. Postcard L. Roisin, issue 14 ARBOS. *Confeccionando encaje catalán*. Edt. Barcelona.

Without much luck, M. España presented Arboç as a town where people only made lace for entertainment before the Peninsular War (1808-1814), but after the town was burnt (1808) turned to lace-making out of need. He even dates blonde lace to this period. Really, however, most women in late 18<sup>th</sup>-century Arboç were already making blonde lace and the town was on the bobbin lace manufacturing and trade route in southern Catalonia. This biased view possibly came from writings and accounts from the first decades of the 19<sup>th</sup> century from weaver Anton Sans Ventosa.

In early 1915, he said:

*“The work done today in Arboç is for appliqués, headboards, tablecloths, doilies, tray covers, table runners, bed linens, towels, etc. On the bed linens and towels, above all, they do truly beautiful work...the patterns are always different and vary widely, as they are always coming up with new things.”*

The operators in Arboç earned between 6 and 8 reals a day, 2 more than the best lace-makers.



▲ Fragment of a hunting scene made by Casa Castells (1914-1915). Museu d'Arenys de Mar, reg. no. 9492.

▼ Label from Casa Joaquim and Marià Castells (1911-1930). Museu d'Arenys de Mar.



After reading about the initiatives of NM, Barcelona-based exporter Gaietà Hidalgo had travelling salespeople and catalogues for the American markets ready in just days. He is the one that invited M. Espanya to visit Arenys. Surprised by the agility of the business, he gave in when he saw the designs made by Marià Castells Simon for Casa Castells.

*“...the meticulousness with which these industrialists manufacture their lace is extreme, not one of the pieces they make uses a pattern that is not exclusively created by and for the Castells brothers.”*

So, at that time Arenys de Mar was the most important producer of bobbin lace in Catalonia, and of all the lace traders in Arenys, Casa Castells was the oldest (1862) and most significant, known for its originality and highly valued in the Spanish, American and European markets. Arenys de Mar was where most of the exporters lived, while Arenys de Munt was home to the majority of what can be called artisan workers. They earned 2.5 pesetas a day and the best, 4 pesetas or more. The difference in price from other regions was due to their original patterns. Showing the amount of lace still produced, both in Arboç and in the towns along the Catalan coast, from Barcelona to Palamós, the journalist noted the significant difference in terms of the level of development of lace production compared to other parts of the peninsula. He questioned the extent to which Catalan lace making needed official help to expand its radius of action.

13 FARRÉ HUGUET, Joan Ramon: *Rescatant el vell arquetip de l'aranya. Un recorregut per la iconografia de les puntes al coixí de l'Arboç durant el segle xx*. Vilafranca. Edicions i Propostes Culturals Andana. 2018.

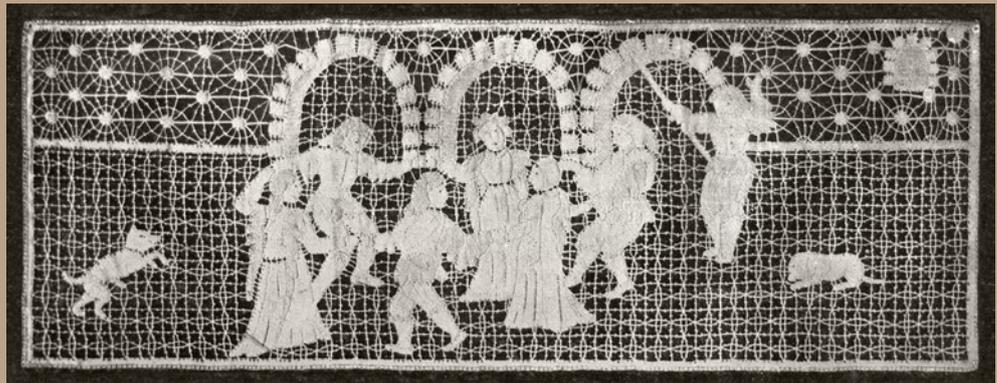
14 TREPAT i MASSÓ, Adela M<sup>a</sup>: "La dentelle ancienne dans les patrons d'Arbós del Panadès", *Travaux artistiques et scientifiques de 1<sup>o</sup> Congrès international des Arts Populaires. Prague 1928*. Paris, Editions Duchartre, 1931, Vol. II, pp. 77-78.

## Photographs of Catalan bobbin lace. Importance of figurative lace

The three pages published in *NM* with graphic material on Catalan lace included 15 photos of lace making. Of these, seven showed essentially plant-based motifs (flowers, leaves, branches and bouquets): corner pieces for bed linen, table linen, collars and appliqués for curtains and blinds. The other eight photos show appliqués for curtains and bedspreads, table runners or frontals, or simply squares of bobbin lace, all with figurative human and animal motifs. This could be just what the journalists selected, but we have noted this slight predominance. Although it shouldn't surprise us. Human and animal figures had been introduced in Catalonia in the second half of the 19th century as an innovation, along with the simplification of the artistic appearance of handmade lace when faced with the strong competition from machine-made lace. Most lace traders who used original patterns included figures. Although it was not well received by some, more conventional sectors, which preferred complex geometric and plant designs, considering them more appropriate for this textile discipline, it is true that they became popular, had their place and evolved over time<sup>13</sup>. In 1915, figures made of bobbin lace were common in Europe and other parts of Spain, however production was considerable in Catalonia and specifically in Arenys de Mar and Arboç. The diversification of a single pattern was also characteristic, lending exclusivity to the work compared to serial machine production. In the review of Spanish lace making in *NM* we did not find any figurative lace from Galicia, Extremadura or Novelda. There are, however, three figurative appliqués among the 15 pieces photographed in Almagro, and above all in Monòver we also see a significant presence of figurative work: five pieces out of the eight total. It is important to note that four of the Catalan pieces are figurative scenes, featuring several figures (human and animal) making up a story: hunting, popular dances or fantasy figures. Monòver also had a hunting scene. We would have to look into whether this phenomenon is an indicator that the places where they were created and made had been using figures for some time and moved beyond just individual figures.

Of the photographs from Arboç, we can say the scene of deer hunting is the one Adela M<sup>a</sup> Trepas Massó commented on in the message read in Prague at the 1st Congress on Public Art in 1928<sup>14</sup>. Created by Casa Blai in Arboç, it supposedly won a prize in Madrid around 1912-14. The lace maker, photographed in the same shot, was Conxita Altet Romagosa, daughter of Sebastià Altet Sans of Cal Blai, who was in turn the son of Eulàlia Sans Parera, from the lineage of lace traders in Arboç that had been making and trading lace

► Catalan figurative bobbin lace s.p., with a dance scene or popular game. On the upper third of the piece, the circular pattern in the background, laid out in a regular fashion, ensures the tacks are even more orderly for a wider stitch. On the lower two-thirds, the background is large braided openwork. Circa 1914-1915. Photograph, M. España. *NM* issue 1109.



Evolved figurative bobbin lace. Hunting scene. Casa Castells from Arenys de Mar. The figures are framed by the ornamentation itself, a story about hunting on a background of branched cable stitch with edge stitching. In the middle, two griffins facing each other on either side of a plant shape, in the Renaissance style, with a background done in mesh and branched stitches with edge stitching. Circa 1914-15. Photograph, M. España. *NM* issue 1109.

**15** SIMÓN ABELLÁN, Pere: *L'Arboç (1807-1836) segons l'Anton Sans, teixidor de lli*. L'Arboç Town Hall, 2002, p. 15.

**16** MATEOS PÉREZ, Prudencio: "La Sociedad española de Amigos del Arte", *Villa de Madrid* issue 94, 04/1987, p. 74.

**17** VALVERDE, Marqués de: *Catálogo de la Exposición de Lencería y Encajes Españoles del siglo XVI al XIX*. Madrid, SEAA, 1915.

for at least two generations. In 1764, the grandfather, Anton Sans Vilaplana, opened a shop in the renowned Cal Blai, and his father, Anton Sans Ventosa, mentioned previously, we know commissioned and traded lace in various parts of Catalonia, Alcañiz and, above all, Valencia<sup>15</sup>.

### Another exposition takes the place of the National Lace Exposition

On 19 May 1915, at the National Library in Madrid, the *Exposición de Lencería y Encajes Españoles del siglo XVI al XIX* (Exposition on Spanish Lace and Linen of the 16th to 19th century) was inaugurated, sponsored by the *Sociedad de Amigos del Arte*. This association, with ties to the crown and state subsidies, was made up of a long list of aristocrats and members of the bourgeoisie. With only male members, its mission was to safeguard the essential values of Spanish art. Eduardo Dato and Juan de la Cierva (supposedly the protector of the *NM* initiative) are on this list of friends of the arts<sup>16</sup>. The government finally supported digging out old examples from private collections. The catalogue has a famous preface by Marqués de Valverde<sup>17</sup>. At the end of his notes it read:

*"... the models presented here... Shall serve to preserve true Spanish patterns, to be one day reproduced in modern works, safeguarding our particular good taste from times past."*

Bobbin lace work made by the Escola de Puntaires d'Argentan. Offering from the Comité de Secours aux Blessés Militaires to the Red Cross Committee of the USA. Homage to the assistance received during World War I. National Museum of Washington. Postcard of A. Lejeune ed. *Dentelles véritables*, Paris. After 1918.



18 *NM* issue 117, 05/06/1915, p. 4.  
19 *NM* issue 1161, 07/04/1916, p. 11.

As a luxury consumer, the aristocracy always acted as a cultural oligarchy regarding the value and use of artistic products. The textile arts and lace, specifically, are particularly indebted to the more well-off customers who commissioned pieces, which gave them the right to control and set the criteria. Urgoiti wrote letters, to no avail, to Minister of Development Javier Ugarte calling for official protection for the *NM* initiative to host the exposition supporting producers and lace makers<sup>18</sup>. Ugarte promised help, but added:

*“I don’t believe it is in the best interest of those involved in the exposition that it takes place at the same time as that of the Amigos del Arte.”*

Urgoiti’s proposal to hold the inauguration to that autumn was welcomed, but in April 1916 De Castro was still waiting for Spanish lace makers to participate in an exposition<sup>19</sup>. In the end it was all devoured by possibilism.

Undoubtedly, the decline of foreign lace makers during the war allowed handmade bobbin lace in Spain, and particularly in Catalonia, to revive and increase production. However the same thing happened with machine-made lace and the textile sector in general. A supposedly short war extended throughout Eastern Europe, the Orient and the African colonies. The United States, which had enjoyed unprecedented economic prosperity, when faced with the dangers of a submarine attack, declared war on Germany in April 1917. The Great War would rage on until November 1918. ●

# Transitions are times of uncertainty, but also opportunities

## Centre Grau-Garriga d'Art Tèxtil Contemporani in Sant Cugat

by ANDRÉS DENGRA CARAYOL

Degree in Art history. Visual arts specialist with the Sant Cugat del Vallès City Council

1 <https://bit.ly/2HWVyhZ>, page 12.

2 <https://bit.ly/30LbThT>.

3 Guitart Arquitectura i Ass. SLP.

4 Inauguration expected March 2019. At the time of writing, it was not yet open to the public.

In a political commitment to raising visibility of tapestry in the city of Sant Cugat, one of the points on the 2015 electoral platform of the party CiU<sup>1</sup> was to move the tapestry exhibition from its original location at Casa Aymat (Museu del Tapís Contemporani) to a manor house in the centre of Sant Cugat, Cal Quitèria<sup>2</sup>, refurbished respecting this heritage site<sup>3</sup>, preserving the typical elements of a manor house, such as the wine vats, part of the original land, ceramic items, etc.

Cal Quitèria will be home to the Centre Grau-Garriga d'Art Tèxtil Contemporani<sup>4</sup>, which will take over some of the functions of the Museu del Tapís Contemporani. The main difference, apart from the physical location, is the type of facility. It will no longer be a museum, but an art centre. As such,



Exterior of Cal Quitèria.

From left to right: Joan Hernandez Pijuan, Josep Grau-Garriga and Josep Subirachs at the tribute to Jean Lurçat at the Lycée Français de Barcelone. 1967.



5 Andreu Dengra. “Tomàs Aymat. L’artista. La manufactura”, exhibition catalogue. Sant Cugat Museum, 2007.

6 Francesc Miralles “Escola Catalana de Tapís. El tapís contemporani català” exhibition catalogue. Museu del Tapís Contemporani. Centre Cultural Terrassa. 2009.

7 The Sant Cugat City Council has a significant collection of experimental macramé and embroidery donated by the artist.

8 This piece was part of a donation from Aurèlia Muñoz, as an artistic exchange.

9 First tests and collages of scraps, samples and wool that Miró did on his first visit to the manufacturer in Sant Cugat in 1960. His later ‘sobreteixims’ were very sophisticated, done in collaboration with Josep Royo.

its main purpose will be to display works and offer activities associated with the exhibitions and the line of work on, for example, Grau-Garriga, as well as contemporary artwork in which the concept, subject or technique is tied to the textile sector, regardless of the result (object, installation, performance, video, educational activity, etc.). The Sant Cugat tapestry and textile art collection will be an ongoing resource for the exhibitions at the centre.

The museum had a permanent collection and temporary exhibitions designed according to the size of the rooms. This programme aimed to supplement the discourse with artists not represented in the permanent collection. The permanent collection was based on the history of tapestry in 20<sup>th</sup>-century Catalonia, with special focus on those made by Aymat, under the leadership of both Tomàs Aymat<sup>5</sup> and Miquel Samaranch<sup>6</sup>, as well as a representation of artists working in Catalonia outside of Sant Cugat, who went beyond tapestry to move into the field of experimentation in the textile arts. Noteworthy artists included in this section were Aurèlia Muñoz<sup>7</sup>, Maria Teresa Codina, Maria Assumpció Raventós, Dolors Oromí, Teresa Conte, and a piece by the artist Magdalena Abackanowic<sup>8</sup>, as well as those who trained in Sant Cugat, such as Josep Grau-Garriga and Josep Royo.

At the new centre, as a tribute to and recognition of his art, teaching and dissemination work, Grau-Garriga will have an important place in future projects. The facility has been given his name, thanks to an agreement with Associació Grau-Garriga (the association of heirs of Josep Grau-Garriga), which in addition to the artist’s name also covers a loan of some of the artist’s noteworthy tapestries to fill in the gaps in the City Council’s own collection.

The exhibitions won’t be permanent, so the pieces in the City Council collection and those on loan will rotate in and out, based on new curatorial approaches, changes affecting specific pieces to take advantage of pieces that may only be available for a shorter time, like for example “*Sobreteixim*”<sup>9</sup>, by



Jean Lurçat visiting Aymat manufacturers on 19 October 1962 to see the results of the tapestry on the cardboards loaned to the factory.

Miró, only on loan for a brief period during the first exhibition. This will make the centre more dynamic and flexible in terms of managing opportunities like this one. It will also make it more flexible in dealing with large-scale pieces, allowing the layout to be changed completely to have as much space as necessary for the temporary exhibitions. The agreement between the City Council and Associació Grau-Garriga makes clear the desire to hold international exhibitions.

The curatorial approach for the inauguration has been entrusted to Pilar Parcerisas. Historian, art critic and museum curator, she is well-versed in the recent history of tapestry in Catalonia, as well as artists like Grau-Garriga and Aurèlia Muñoz, on which she has published books and curated exhibitions. Her approach looks back over the history of Catalan tapestry, from the Noucentisme of Tomàs Aymat, through Grau-Garriga and Escola Catalana, to finish off with the more experimental creators. It follows the line of the permanent collection at Museu del Tapís Contemporani, with updated works and the addition of names that weren't at the museum, such as Marga Ximenez, and displays pieces by Jean Lurçat for the first time in years woven at Casa Aymat in the early 1960s.

The exhibitions will be brought to life with a programme of activities to complement and expand on the knowledge on the artists or concepts in the exhibition, and a parallel branch in the centre's lines of work. This work goes much further than the physical facility, and also ties in to lines in visual arts management throughout the town, with links to the programme carried out

Outside of Casa Aymat. Space for artistic training and creation.



**10** Exhibition “Bruce Conner. It’s all true” Museu Nacional Centro de Arte Reina Sofia, Madrid. 22/2-22/5 2017.

**11** <https://bit.ly/2HEgeMf>.

**12** “El sol visto desde” (2016) in the exhibition “Adoptar otra naturaleza” Ana Mas Projects. 2017.

**13** <https://bit.ly/2QsvxdQ>.

from Casa Aymat, which with the move of the exhibition is transforming a space for artistic training and creation. Casa Aymat is expanding its line of work and focusing not only on textile arts. In an interpretation of the visual arts as a creative world in which technical exclusivity and the divide between painting, sculpture, etc. has been completely left behind. Today’s current uses all the technical devices to overcome these 19<sup>th</sup>-century classifications of the fine arts, and we believe the same should apply to textile creations. Part of the evolution and sustainability of the textile arts must be understood through the multidisciplinary nature of contemporary creations. The artistic ideas and thoughts are guidelines that define the formats, not the other way around. The textile arts, and above all tapestry, has been hidden from the front lines of contemporary art partially due to the partial endogamy of some sectors, reluctant to open up to new trends and hybridisations. Creation designed exclusively for a given technique exposes itself to isolation. It has been stigmatised for some time and is based on the ‘manual’ nature and huge amount of artisan knowledge and skill that some of these practices require, and that some sectors don’t really consider part of current art movements. At the same time, it has been noted that artists without ties to the textile sector, without prejudice, have begun researching textile materials. The Bruce Conner exhibition at MNCARS featured digitally controlled jacquard tapestries of his collages<sup>10</sup>, emerging artists like Josep Maynou<sup>11</sup>, who creates fresh, punky rugs; Regina Gimenez, who gives shape to her universe with limited-edition rugs<sup>12</sup>; and Julia Calvo in her contribution to SWAB Ephemeral 2018, curated by Caterina Almirall, with a textile installation entitled ‘The pavilion of the assembled artists’<sup>13</sup>. These are just a few examples of how contemporary art



Tapestry workshop at Casa Aymat.

has incorporated textiles in its creative programme. The project and workline, both at Casa Aymat as a space supporting production and teaching and Centre Grau-Garriga d'Art Tèxtil Contemporani, aim to bring together the two worlds, textile arts and contemporary art, which have possibly strayed from one another, allowing them to create hybrids. Contemporary art isn't in the name to mark the time period as 'now'. It also strives to reflect 'how' the projects are done and presented, as part of future exhibitions, activities and actions associated with the art centre. From the beginning, the artistic training programme at Casa Aymat has included tapestry courses. These are given by an employee in the Casa Aymat tapestry department, Paco Minuesa, carrying on the historical work with a haute-lisse loom, with a more orthodox approach. At the same time, there are also workshops and masterclasses with more innovative artists with other views of the textile arts, like Clara Sullà, Queralt Illa, Annie Michie and Francesca Piñol. Students are also able to participate in both programming and learning through masterclasses in other techniques and teachings, both as part of the Casa Aymat training programme and that of Centre d'Art Maristany, the municipal contemporary art space.

Support for creativity in the visual arts programmes in Sant Cugat, so far, has always been carried out around exhibitions, whether produced in-house or through open calls for exhibition projects. From 2019, these calls will include 'creative stays'. This new call is geared towards artists and creators, providing them with the space and resources available at cultural and art centres in Sant Cugat (Photo 6). The format is similar to a residency, but much broader



Espai NyamNyam. Tests and trials for the staging of the performance installation "8.000 anys després" (8,000 years later). It was later put on as part of a festival in Greece and at CentroCentro in Madrid.

in concept. Participation in the stays doesn't require a final project to present at the end. These stays may be an attempt to come up with a new project, to reflect on it and begin to give it shape before starting production, which would be done in a different space. The stays aren't tied to the final product, but to the process and time the artists need at that specific moment, which the space at Casa Aymat could be perfect for clarifying, testing or discarding. The stays allow artists to make mistakes, from which they can develop their artistic work. The facilities available include all the tapestry resources for trial and error. The rules of the call establish that one of the stays each year will be set aside for a project with ties to the textile arts, whether directly or indirectly, and that part of the results, if there are any, could be included in the temporary exhibitions at Centre Grau-Garriga, subject to programming availability, or in activities and infiltrations in the ongoing exhibitions, in order to generate dialogue, confrontation or alternative viewpoints of the pieces on display.

In short, Centre Grau-Garriga d'Art Tèxtil Contemporani and Casa Aymat, together, aim to interpret what was done in the 20<sup>th</sup> century and to be a benchmark for what can or will be done in the world of contemporary art and its ties to textiles as a material and concept. Facilities to explore new ways of artistic, informational and pedagogical relations between contemporary art and the textile world. ●

# Library novelties and news

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## Auction

### “Ma plus belle histoire d’amour, c’est vous”

Catherine Deneuve et Yves Saint-Laurent.  
Christie's Paris. 24 January 2019

#### ■ Joan Miquel Llodrà

The words in the title of this review, taken from a song by Barbara, are the same ones that on 22 January 2002, at the end of a now-historical fashion show at Centre Pompidou in Paris, actress Catherine Deneuve (Paris, 1943) pronounced to celebrate the 40<sup>th</sup> professional anniversary of Yves Saint Laurent (Oran, 1936 - Paris, 2008). Now, just over 10 years since the passing of this fashion genius, the actress is auctioning off, through Christie's France, her collection of haute couture dresses and accessories by the same designer. Over their nearly half-century of friendship, she wore these pieces at various events and in some films: more than 300 designs that are the physical representation of their particular *histoire d'amour*, a personal and professional love affair that was as intense as those between Audrey Hepburn and Hubert de Givenchy or Jackie Kennedy and Oleg Cassini.

Media outlets around the world and, of course, on social media have followed this news. One example is the Instagram account of Suzy Menkes (@suzymenkesvogue), editor of Vogue International, who always has interesting videos and comments; as well as those of @christiesparis and Dominique Deroche (@deroche\_d), who was the head of press for this fashion house and who followed the success of the public exhibition of the dresses (available online), coinciding with fashion week in Paris, from 19 to 24 January 2019.

The items being auctioned off include iconic creations not only reflecting the brilliant career of the *Belle de jour* actress but also the history of fashion: a long white crêpe dress with red embroidery that Deneuve wore to meet the Queen of England and was also the first piece that Saint



Robe de soir, 1969. © www.christies.com

Laurent ever made for her; a short white ruffled dress with pearl edging that she wore in 1969, accompanied by François Truffaut, to meet director Alfred Hitchcock (which sold for more than €42,000); and the black tuxedo (a classic Saint Laurent piece and huge contribution to 20<sup>th</sup>-century fashion that had “*l’occasion de donner le pouvoir aux femmes*”) she wore to celebrate the fashion house’s 20<sup>th</sup> anniversary in 1982 (which sold for €20,000); the blue silk dress she wore at the Cannes Film Festival in 1997; and the silk muslin and brown taffeta nightgown from the autumn/winter collection of 1977-78, which sold for a record-breaking €52,500.

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Surely, most mortal fashion-lovers have been left with the dream of acquiring one of these pieces (even though one pair of shoes went for a modest €438). The auction, and the media hype that surrounded it, however, was useful in highlighting once again Yves Saint Laurent and his excellent, insuperable contribution to 20<sup>th</sup>-century culture. And all with a beautifully published catalogue (*De mode et d'amitié*, which can be downloaded in PDF), with period photos, pictures of the

corresponding haute couture fashion shows, and sketches and designs from the Musée Yves Saint Laurent Paris. We hope that an act of generosity will lead to some of these creations ending up on display at a museum of some sort, for the general public to enjoy. Those that admire Deneuve, and especially Saint Laurent, one of the last great geniuses of haute couture, creator of the feminine image of the 20<sup>th</sup> century, bold and innovative, the master of cuts and colour, would be very thankful. ■

# Library novelties and news

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## Textile Printing Museum inaugurates new halls

Premià de Mar Textile Printing Museum

### ■ Assumpta Dangla

On 25 November 2018, the new expansion of the Textile Printing Museum was inaugurated. This project remodelled existing halls and completed the visit of the museum collection. The new exhibition takes visitors on a journey through the history of textile printing from the 18<sup>th</sup> century to today, including new highlights like the “Explica’ns la teva història a la fàbrica” (Tell us your story from the factory) and “El talent local” (Local talent) sections, focusing on the history of textile printing in Premià de Mar.

The Premià de Mar Textile Printing Museum is the only museum in Spain that specialises in this field. It is the second in Europe (in importance) devoted to this speciality, after the Musée de

l’Impression sur Étoffes in Mulhouse, France. The museum is located in the town of Premià de Mar, which has a long tradition of textile printing. In 1931, the Lyon-Barcelona factory was opened in Premià, the first in all of Spain to use flat-bed screen printing (also known as printing à la lyonnaise), a printing technique imported from the French city of Lyon.

Many satellite workshops popped up around the factory, where drawings, print moulds, etc. were made. There were so many, in fact, that Premià de Mar became the leading mould engraver in the country and one of the most important towns in textile printing. Products from the town were sold to both local and foreign



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printers. And this is how textile printing became a driving force for the town's economy throughout most of the 20<sup>th</sup> century.

The museum also stands out for its explanation of the beginning of the industrial revolution in Catalonia. In fact, the first textile printers, which made calico prints or chintz, opened the doors to industrialisation. The first textile printers also began to specialise in weaving and spinning, so in the 19<sup>th</sup> century Catalonia was already an active participant in the industrial revolution. Textiles became the main industry in Catalonia, thanks to the printing activity, which was at the core of its economic growth.

Local talent, the ingenuity of so many professionals devoted to this activity, made textile printing an extremely important episode in the history of Catalonia, and of our town, in particular. From the first manufacturers in the 18<sup>th</sup> century, this activity flourished to include printers, colour chemists, designers, engravers, engineers and other professionals who helped make products of such high quality they spread beyond our borders. The museum highlights all of these trades, showing us our history as the origin of the talent we have today.

Now, with the expanded permanent exhibition, the museum takes visitors on a journey through the history of textile printing from the 18<sup>th</sup> century to today. With this expansion, the museum strives to complete the exhibition with a broad view of the subject: a journey through history, science, technical aspects, art and design.

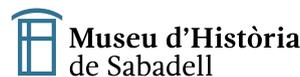
The collection includes drawings that are one or two centuries old, printed textiles with a wide variety of designs, samples, old formulas that were kept secret and very odd machines. The journey is filled with stories and experiences to share. And, finally, there is a window to the future, where textile printing is shown as an industry that could lead to a resurgence of local talent.

The new pieces in the exhibition include a computer from 1975 that takes up one whole room, a crane used to weigh bales of cotton up to 400 kilos, a drawing by Salvador Moragas and a commemorative handkerchief from the 1888 Barcelona Universal Exposition, plus a whole host of audio-visual pieces, including Custo Barcelona fashion shows for the 2019 spring and winter collections. ■

<http://museuestampacio.org>



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