

DOCUMENTATION OF A MARIANO FORTUNY DELPHOS GOWN

by

AMY RENEE DYKES

(Under the Direction of Patricia Hunt-Hurst)

ABSTRACT

A Mariano Fortuny Delphos gown was donated to the Historic Costume and Textiles Collection in the College of Family and Consumer Sciences at the University of Georgia, with no available original ownership information. The purpose of this research was to analyze and document the University of Georgia gown. The objectives of this research included analysis of published information about Fortuny as well as a study of existing dresses in museum collections in the United States. After visual analysis of twenty pre-dated Delphos gowns in museum collections and examination of secondary sources a checklist was formed to use as guideline for dating Fortuny Delphos gowns. Then, visual analysis of the University of Georgia dress was conducted and compared to the checklist. The author confirmed that the dress is an authentic Mariano Fortuny Delphos gown dated 1934 and the accompanying slip was not original to the dress.

INDEX WORDS: Mariano Fortuny, Delphos, Historic Costume, Costume Collection, Museum study, Historic Methodology

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AMY RENEE DYKES

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AMY RENEE DYKES

Major Professor: Patricia Hunt-Hurst

Committee: Naz Kaya
Ed Lambert

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
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CHAPTER I

INTRODUCTION

The historical documentation of dress is often approached as a path to understanding psychological and sociological attitudes of past societies and cultures. Reactions to political events, rebellion and nationalism can be viewed through apparel choices; as in late eighteenth century France, those in support of the revolution wore *bonnet rouges* and *sans culottes* (Tortora & Eubank, 1998). "Like all other aspects of material culture, the costume artifact, when subjected to formal analysis, may be expected to reveal evidence of attitudes, belief systems, and assumptions which shed light on a culture" (Severa & Horswill, 1989, p.53).

Deeming clothing as object d'art and examining the relationship between the designer and his/her chosen medium is another aspect of costume history. This is very similar to art history. "The emphasis on the creation of linear chronologies and stylistic progressions that art historical directions dictated...has to some extent influenced the nature of much fashion history writing..." (Breward, 2000, p.23). "Often clothing is used by individuals as part of an attempt to conform to the physical ideal of human beauty at a particular time" (Tortora & Eubank, 1998, p.6). According to Roach and Musa in New Perspectives on the History of Western Dress, to define dress as art it must adhere to the same set of laws that govern art: must be a result of a human activity, must involve specialized skills or procedures for production, must meet "...aesthetic standards..." of

the field, and the artist must "...desire to produce a work of art" (Roach & Musa, 1980, p.35).

Meeting all these requirements, Mariano Fortuny's garments and textiles qualify as art. His rich colored fabrics were meticulously dyed to achieve the desired quality viewed in his elegant designs. Studying ancient fabric manipulation methods and creating new techniques, Fortuny patented his instruments but never disclosed their instructions, shrouding his fabrics in mystery. Viewing Fortuny fabrics, whether it is a velvet cloak bearing Coptic symbols or a drawer of colored Fortuny silks twisted like a chignon, one feels Fortuny's inspirations and his mystic: Venetian palazzos, Hellenistic Greece, the Renaissance painters. Dedication exudes from the fabric. Fortuny wrote, " A fabric design concretely captures a moment through the skill of the artist, who responds unconsciously to the place and time in which he lives" (Deschodt & Poli, 2001, p.150).

Statement of Purpose

In March 2003 a Mariano Fortuny Delphos gown was donated to the Historic Costume and Textiles Collection in the College of Family and Consumer Sciences at the University of Georgia. The champagne colored silk dress included mushroom pleating, silk cording, one Venetian bead and a matching slip. The donor of the dress purchased it from a yard sale so no original ownership information is available. The purpose of this research was to analyze and document the University of Georgia gown.

Most of the published research about Fortuny has focused on his life and career with discussion and analysis of his creations. Yet, no published research exists that provides a checklist or guidelines for dating the Delphos gown which is an important

component of documentation. The objectives of this research included analysis of published information about Fortuny as well as study of existing dresses in museum collections in the United States.

Objectives

The objectives of this study were to:

1. create a checklist to guide others when dating a Fortuny Delphos gown.
2. date the gown.
3. determine whether the accompanying slip, similar in color to the dress, was purchased separately.

Hypotheses

1. The dress was constructed by Mariano Fortuny between the years 1907 and 1949.
2. The dress is an authentic Mariano Fortuny Delphos gown.
3. The dress was altered on the shoulders by replacing the original Venetian beads with costume jewelry pearls.
4. The slip was original to the dress and a typical undergarment purchased with a Fortuny gown.

Limitations of the Study

1. The study was limited to the examination of one Mariano Fortuny Delphos gown.
2. The time period was limited to the years, 1907-1949, the years that Mariano Fortuny produced the dress.

3. Fortuny Delphos gowns housed in four museum collections: The Metropolitan Museum of Art in New York, New York; The Fashion Institute of Technology in New York, New York; the Charleston Museum in Charleston, South Carolina; and the Museum of Fine Arts in Boston, Massachusetts were examined.

Definition of Terms

The following terms were defined for clarification purposes.

Aesthetes - supporters of the Aesthetic Movement of 1880's and 1890's.

Aigrettes - an ornamental plume of feathers or feather placed in a hat or headband.

Chiton - a long tunic worn as underwear or alone by both Ancient Greek men and women. It was constructed from one large rectangular piece of fabric, wool or linen that was sewn on one side, resembling a tube. It was connected at the shoulders and the arms by stitching or fasteners, such as brooches.

Chlamys - short sleeveless coat fastened at the shoulder worn by men in Ancient Greece.

Kimono sleeve - sleeve made in one piece with the shoulder and waist, therefore there is no armhole seam allowing for movement. The sleeve originated in the Japanese kimono.

Peplos - Ancient Greek dress consisting of a piece of fabric longer than the woman's height so that the top was folded down. The Peplos wrapped around the body and fastened on the shoulders; sometimes it was held together with a belt.

Wiener Werkstatte - Viennese movement in the applied arts that stressed the collaboration of functionality and beauty.

CHAPTER II

REVIEW OF LITERATURE

This chapter includes an overview of historical dress and inspirations in the years leading up to Fortuny's design period through his most prolific era, 1907 -1940. A summary of designers that were contemporaries of Fortuny will be discussed, biographical information on Fortuny and descriptions of his work in textiles and costume including the Delphos gown will be given, as well as comments regarding his importance in costume history.

Fashionable Women's Costume, 1900 -1940

A brief summarization of Ancient Greek costume is necessary to understand the art movements and design sources for designers and artists during the 1880's through the end of the century and to comprehend Mariano Fortuny's largest muse.

Ancient Greek women wore the chiton, a long tunic worn as underwear or alone by both men and women. It was constructed from one large rectangular piece of fabric, wool or linen that was sewn on one side, resembling a tube. It was connected at the shoulders and the arms by stitching or fasteners, such as brooches.

Women wore the chiton at ankle length while the male's version was knee length (Hill, 1945). More elegant, was the Ionic chiton. Designed to be longer than the Grecian woman's height, the hem fell below her feet and would sometimes be accessorized with a belt (Hill, 1945). The chiton could be sleeveless or possess sleeves created by belting and pinning. Another style of dress, this worn only by women, was the peplos. It consisted of a piece of fabric longer than the woman's height so that the top was folded

down. The Peplos wrapped around the body and fastened on the shoulders; sometimes it was held together with a belt.

Between 1870 and 1910, designers created fashionable silhouettes in women's wear by adding devices such as bustles and corsets to form the body into artificial poses; such as the popular S-shaped figure which was characterized by the forward thrust of the breast and the backward push of the hips caused by corsets that were supposed to release pressure from the abdomen (Laver, 1982). Mainstream fashions changed slowly with slight seasonal differences; designers stuck to the same basic styles distinguishing themselves from one another by their silhouettes, unique techniques, and trimmings (Ewing, 1974). The S-silhouette were removed and some designers eliminated the need for the corset completely, as a result dresses became more slender at the hips and required the corset to be longer, from under the breasts to the hips, which in turn made it more difficult to sit (Laver, 1982). The hobble skirt became quite the mode in 1910, first designed by Paul Poiret, it was tapered at the hem and therefore tight around the bottom so that one could only take tiny steps or the skirt would split, which happened quite often. To prevent this, women would restrict themselves around the legs with a garter or ribbon. "It was as if every woman- and this in the very year[s] of the Suffragette demonstrations- was determined to look like a slave in an Oriental harem. Some women even went so far as to wear little "harem trousers visible below the hem of the skirt, but these created such a sensation when worn in the street that only the most daring persisted" (Laver, 1982. p.224). Since the hobble skirt was only practical for women whom were committed to leisure, pleats were added to the skirts for more active women. This gave the appearance of being a straight skirt while

allowing for movement (Ewing, 1974). By 1910, dresses lost their collars and necklines became lower, more rounded or V-necked (Ewing, 1974). Dresses and shirts bearing the scandalous v-neck were called "pneumonia blouses" by churches and conservative society because it exposed the neck and the chest to outside air and onlookers (Laver, 1982). Dresses possessed Empire waists, and some consisted of a long tunic over a tube skirt. "By 1912 floating panels and panniers were also appearing on skirts to vary the line and this led to a fashion for wide tunics, worn over tube-like skirts" (Ewing, 1974, p.69). For evening, the tunics were constructed from elegant fabrics. By this time, the public could purchase Asian fabrics, not only at Liberty's, but all over London as well as kimonos worn for lounge dressing (Ewing, 1974; Tortora & Eubank, 1998). This decade brought the Russian Ballet to Europe which had much influence on designers, one of the most noticeable were the rich colors that were introduced and accepted replacing the pastels and neutrals of the previous decades and Eastern influence was apparent in fabric designs and interiors. Most sleeves were tight and ended at the elbow or were full length while others were kimono in style (Tortora & Eubank, 1998). Beads were an important trim as were scarves tied around the waist (Tortora & Eubank, 1998) which might have been drawn from the Japanese obi.

During World War I, women took over several jobs once occupied by men whom were fighting in the war; therefore causing changes in costume. Fashions became drab with women opting for tailor made suits, and less extravagant colors and materials because of the somberness of the war (Laver, 1982). The silhouette was wider, with skirts shorter, up to eight inches by 1917. Necklines were v-neck, squared, with standing band collars or rounded with sailor collars (Tortora & Eubank, 1998). For

eveningwear, the silhouette was the same with skirts layered and full in different lengths with sleeves that were short, elbow length, or sleeveless. (Tortora & Eubank, 1998). One of the most important garments introduced during this time period was the brassiere (Tortora & Eubank, 1998).

After the war, as a result of supply deficit, skirts remained the same length but became narrower around the hemline creating dresses that were straight and shapeless, named barrel dresses (Laver, 1982). Hemlines were lengthened to the ankle, but the dress remained loose throughout resembling a tube. These were called chemise dresses (Tortora & Eubank, 1998).

During the twenties, the silhouette became straight and therefore the ideal woman to wear this style possessed an androgynous figure; the less curves she had and the flatter her chest the more in vogue she was. "...The waistline wandered high and low but throughout the twenties bosoms and hips were definitely out. A lovely figure meant a perfectly straight figure and the slightest suggestion of a curve was scorned as fat. The ideal woman's statistics would probably have been something like 30-30-30" according to Duchess of Westminster in History of Twentieth Century Fashion by Elizabeth Ewing (1974, p.93). To propel this further, women cut their hair in short bobs (Laver, 1982). Skirts rose a bit in the early 1920's, but plunged near the ankles again by 1923 (Ewing, 1974). By 1925, much to the disturbance of the conservatives, skirt lengths rose to the knee and the waistline dropped below the natural waist (Laver, 1982). Eveningwear clung to the body in light fabrics and the hemline remained at the knee most often accented with long stands of beads around the neck (Ewing, 1974).

Necklines were round, v-necked, bateau, or cowl while dresses were mostly sleeveless. If the dresses possessed sleeves, they were full in length (Tortora and Eubank, 1998). This loose fitting, straight, knee length dress was popular throughout the rest of the twenties (Ewing, 1974).

The thirties brought popularity for eveningwear that was high in the front and dipped almost to the waistline in the back, sleeveless, and cut on the bias so that it followed the natural curves of the female body accentuating slender bodies and feminine qualities unlike the previous decade (Ewing, 1974). Feathers, flowers, beads and fur were favorite trimmings for evening wear, especially fox furs. The entire animal was draped from front to back or around the shoulders. If two furs were used it was very stylish to have the animals nose to nose around the neckline (Ewing, 1974). In addition, carrying a large chiffon scarf to accent an evening gown was quite fashionable. "...Not for any use but just to set off the dress as it drifted from the hand on the dance floor..." Shoulder pads were the new rage because they built up the shoulders and forced the eye to slenderize the waist and hips (Ewing, 1974). Garments were tailored with them and if your clothing was absent of shoulder pads they could be purchased and sewn in (Ewing, 1974). Hems were calf-length for day and ankle length for evening while the waistline was back at the true waist. (Laver, 1982). Dresses contained gores, and were cut on the bias while necklines were cowl or draped. Collars were folded and sleeves were full (Ewing, 1974).

Art and Dress Movements

Fortuny, like other designers and artists, was influenced by the times in which he lived and worked. Several movements would ultimately influence his work. Beginning

around the 1880's, there was much debate regarding dress reform that can be linked to woman's suffrage, health concerns, and artistic movements. Women were increasing their participation in sports; some were joining the work force, and most were interested in equal rights. The Rationale Dress Movement, beginning in 1881, was concerned about the unsanitary and unhealthiness due to the tight clothing and heavy boning of undergarments, plus dirt and bacteria that were carried on the long fashionable hemlines (Laver, 1982). The two debates complimented each other and the eventual removal of the corset by female supporters of the movement would prove to be not only a healthy amendment but also a symbol of freedom. In addition, women in support of the reform began wearing "anti-fashion dresses" which were loose fitting, while others were ready for reform but not willing to give up looking fashionable and feeling beautiful (Brandstatter, 1988). The Pre-Raphaelite artists made a statement about women's dress, but not for political and health reasons, more as a rebellion against the art establishment of the 1800's. The artists believed that costumes presented in paintings dated the artwork and therefore they favored the styles of Antiquity. They not only constructed settings for their model but also created costumes of the influential time period (Milbank, 1985). Some of the women that wore the dresses for their sittings favored them for everyday life (Tortora & Eubank, 1998). Known as the Aesthetic Movement, those involved thought the ideal dress should hang from the shoulders to the feet, calling them "hanging dresses," in natural folds similar to the ancient Greek costume and that the colors should be similar to hues found in nature (Milbank, 1985). Dancers also adopted this new form of dress because of the freedom in movement that it allowed. "As early as 1907, Isadora Duncan was dancing at the Theatre Sarah

Bernhardt in Paris in... flowing classical robes designed for a new freedom of movement, and with bare feet. Maud Allan danced at the Palace Theatre in London in 1911 in a wisp of chiffon and bare legs" (Ewing, 1974, p.77).

Two other movements were quite influential for costume. The beginning of Eastern influence on art and culture in the West, known as Orientalism, can be traced back to Napoleon's expeditions and his return to Paris with jewelry, cashmere shawls and other Far and Near Eastern artifacts influencing headwear and furniture styles (Laver, 1945). Another surge began in the mid-nineteenth century when Japan first opened its doors to trade. Parisian artists, especially the Impressionists, were influenced by the Japanese woodblock prints of Hiroshige and Hokusai (Stanley-Baker, 2000). Asian imports of fabrics, pottery, and furniture were readily available for the European public. Yet, Orientalism's influence on costume history really began around 1910 when Paul Poiret's extravagant Eastern inspired fashions became known and the Russian Ballet became wildly popular among Parisians. One significant piece, *Scheherazade*, introduced the mixing of bold colors in combinations never seen before by Western society (Laver, 1945). "This astonishing piece of Orientalism was frankly voluptuous as had ever been presented on the stage. To most of those who saw it, it came like a shock of revelation. Where have such colours ever been seen before? Such mingling of orange and crimson, such riot of gold?...But the colours which he [Bakst] splashed over the harem of Scheherazade passed first into clothes and then into interior decoration, and may still be seen inflaming the walls and embellishing the cushions of the little suburban teashops to which they have by this time filtered down" (Laver, 1945, p.94). The influence on costume was quite noticeable. Kimonos were being worn for

lounge dressing, clothing allowed liberated movements by becoming less rigid, and the colors and patterns attributed to Orientalism showed itself throughout Europe (Tortora & Eubank, 1998). The second influence, the Art Nouveau Movement, 1890 through 1910, was called such because it attempted to create a style that was not borrowed or adapted from any other previous forms. It contained curvaceous shapes and lines used to draw natural and abstract structures creating a feeling of continuous movement. The patterns were produced in apparel fabrics, home furnishings, and jewelry (Tortora & Eubank, 1998).

In London, to purchase anything of Oriental influence one only had to stop in at any number of shops owned by Arthur Lasenby Liberty. Liberty's East India House opened in 1875 and was an emporium for everything Japanese: pottery, fabrics, screens, tatami mats; while a new store selling kimonos and shawls opened in 1883 and another in Paris. Besides house wares, the store sold clothing resembling those desired and produced by the Aesthetes and the lightweight fabrics that suited the design because of its drape. Liberty's offered not only imported fabrics but dyed their own fabrics brilliant colors in patterns offered by the Art Nouveau Movement and Orientalism years before the influence of the Ballet Russe (Milbank, 1985). In their clothing department Liberty's offered "Novelties for the New Season" and "Costumes Never Out of Fashion" in 1884. The former reflected new trends while the latter offered "hanging dresses" and other apparel that provided the option of no corset and were similar to styles borrowed from Antiquity (Milbank, 1985). This was twenty years before Fortuny would begin producing his Delphos dress.

In the early 1900's a group of Secession artists believed that women's clothing should be stylish, but fashion should be viewed as art (Brandstatter, 1988). The Wiener Werkstatte, a Viennese school dedicated to mostly geometric and Art Nouveau patterns in black and white tones, opened a fashion department creating dresses using their own patterned fabrics that also no longer needed a corset (Brandstatter, 1988). Artists were using these new women's fashions in their artwork, especially Gustav Klimt. The artist continuously portrayed women in free flowing dresses. Some of the dresses were designed by his mistress and model, Emile Floge, whom created a collection that included "hanging dresses" and some of the dresses were from the Wiener Werkstatte school (Brandstatter, 1985).

Designers

The designers Paul Poiret, Lucile and Maria Monaci Gallenga, contemporary designers of Mariano Fortuny, are discussed because of similarities in designs and influences.

Paul Poiret

Influenced by Diaghilev's Ballet Russe, Les Fauves and Orientalism, Paul Poiret was recognized for his extravagant and dramatic designs using kimono sleeves, turbans and harem pants (O'Hara, 1986). "The very mention of Poiret evoked a feeling of sumptuousness, the thought of a line of mannequins parading in lavish brocade cocoons over Oriental pantaloons bound at their cuffs with silver and gold embroidery, their heads swathed in silk turbans festooned with jewels or sprouting bird-of-paradise feathers" (Milbank, 1985, p.76). Although he modernized apparel by releasing women from the confines of the popular S-shaped figure and removing the corset, he created

the restricting hobble skirt (Ewing, 1974; Stegemeyer, 1996). Poiret narrowed the skirt even further, enclosing his women in a fitted tube, which gave no freedom of movement..." (Milbank, 1985, p. 78). Poiret also created an ankle length skirt called the "trotteur" or walking skirt to be worn with a loose fitted jacket (Ewing, 1974). One of his most notorious fashions, besides the hobble skirt, was the lampshade tunic, called such because it was a tunic that contained a wire around the hem that circled the body (O'Hara, 1986). He introduced bright colors when neutrals were dominating most fashions (Ewing, 1974). In his work, he used textile designs created by the artist, Raoul Duffy, as well as drawings from the Martine art school. This school, founded by Poiret, was named after his daughter and provided an undisciplined environment that supported the girls' freedom of expression through their paintings, ceramics, and other mediums (Milbank, 1985). Therefore, the colors and designs that Poiret utilized for his apparel was quite bold and bright. He also designed for actresses and dancers such as Irene Castle, Sarah Bernhardt and Rejane. Poiret not only loved designing flamboyant clothing and dressing the dramatic, he loved living that lifestyle. He demonstrated this passion by his extravagant soirees, especially his "1002nd Night fete" where his property was turned into an scene resembling a Persian court and his guests were dressed in accompanying attire (Milbank, 1985).

Lucile

The English designer, Lady Duff Gordon better known as Lucile, was renowned for her extravagant, Eastern inspired gowns of pastel colored taffeta, silk and gauze accented with jeweled aigrettes. She is also recognized for her tinted underwear and redesigning the corset to make it less stressful on the body. Not only personally

dressing dancers and actresses, especially Irene Castle and Sarah Bernhardt, she also designed costumes for the Ziegfeld Follies, the Broadway productions that included gorgeous women, provocative dancing, and memorable costumes which helped set fashion trends during its reign, 1907-1931 (O'Hara, 1986; <http://www.webaddesign.net/Archive/matinee/ziegfelf>). Leaning towards the dramatic, Lucile even named her models such exotic monikers such as Ruby and Arjamando (Milbank, 1985). After being seen in her fashion shows, several of her models actually became members of the Ziegfeld Follies and went on to become famous (Ewing, 1974). Although she sold her business in 1918, she continued to design dresses throughout the 1920's, but not for commercial sales, suggesting commissioned pieces (Milbank, 1985).

Maria Monaci Gallenga

Another contemporary of Fortuny was Maria Monaci Gallenga. Also influenced by the Middle Ages and the Renaissance, her gowns were made of silk or velvet and printed with patterns reflecting her inspirations. One of the most popular dresses was a gown constructed from two rectangular panels sewn at the shoulder, decorated with Venetian beads. Her dresses also had square, boat neck, and V-necklines like the Delphos gown. According to Caroline Rennolds Milbank in *Couture, the Great Designers*, "Those who frequented her shop in Florence preferred her clothes to those of Fortuny because of the naïve, Gothic quality of the large, flat patterns" (Milbank, 1985, p.100). Some historians believe that she blatantly copied Fortuny's creations because they are far too parallel. "There are similarities in shape, cut and decorative motifs; she also used Venetian glass beads to give weight to her dresses, made velvet

bags like Fortuny's, and even printed on velvet with medieval and Oriental designs in gold and silver" (De Osma, 1994, p. 138).

Mariano Fortuny

Born into a family of Spanish painters in 1871, Mariano Fortuny was surrounded by art and treasures of different cultures due to his parents' collection from antique markets and street craftsman of Eastern Europe and the Middle East (De Osma, 1994). Being exposed to these treasures introduced the young Fortuny to civilizations that would inspire his future work, plus instill in him the desire to be surrounded with beauty. "His own textiles were imbued with the same antique quality possessed by the [ancient] fabrics, mellowed with age, that has surrounded him as a child. The designs...were imprinted upon his imagination many years before he started his own production" (De Osma, 1994, p.83). When Mariano was three his father died of malaria and his mother moved the family to Paris. Here she set up a gallery to honor her late husband. Her brother, also a notable painter, supported and encouraged the young boy to start painting (De Osma, 1994). Surrounded by painters in Paris during the modernist movement, Fortuny attended exhibitions by these new artists and therefore was introduced to the new styles. Even so, he was more content to discuss classical artists and methods with his elders (De Osma, 1994). In 1889, Fortuny's mother moved the family to Venice to alleviate Mariano's asthmatic condition that was aggravated by the vast amount of horses used for transportation in Paris and to pay tribute to her late husband whom had loved to paint in the Venetian light and had adored how the city still remained much as it had been during the Renaissance (De Osma, 1980). Fortuny worked in many different mediums other than painting, but he always saw himself as a

painter first and foremost. He wrote, "I have always been interested in many things, but painting was my true *métier*" (Birmingham, 1979, p.208). Many art historians find his paintings to be the least interesting of his work, but his experience in painting led to his ability to transform and balance color within his fabrics, which would become his best known productions (Birmingham, 1979).

Largely influenced by the German composer, Richard Wagner and the melding of the Arts and Craft movement with Art Nouveau, Fortuny used these theories to help fuel his approach toward his own art. He believed that to grasp a work of art all forms of expression had to come together to produce and experience the final piece. " Art in the total sense was an integration of all the artistic disciplines: and integration which found its epitome in the Wagnerian musical dramas where poetry, painting, music, song, dance and architecture all had an equal place" (De Osma, 1994, p.23). As a result, Fortuny believed that the opera was the perfect expression of this and he would participate in several through his stage lighting and theatrical designs (Milbank, 1985; De Osma, 1994). In 1904, Fortuny designed and patented a "collapsible cyclorama...composed of two layers of cloth mounted on a wire structure and kept together by means of a vacuum" to be used in the theater (De Osma, 1994, p.68). Fortuny illustrated his belief in Wagnerian philosophy first with his working studio, Palazzo Fortuny, and in his incorporation of many disciplines: photography, painting, etching, lighting design, set production, costume and textile design into one another for the experience. The palazzo contained a large open work space with walls covered in rich fabrics and frescoes designed by Fortuny, sculptures, Asian inspired lighting, books, exotic furniture, religious artifacts and pieces accumulated from his many travels

and his family's collection (De Osma, 1994). These included a collection of fabric books that Fortuny had put together for his reference collection (Deschodt & Poli, 2001). At the Palazzo, he worked in a world he created to inspire his art in his desirable direction. He agreed with William Morris's philosophy of merging arts and crafts to design manufactured goods although working in isolation from other designers (Richter, 2001; De Osma, 1994) and represented Henry Van de Velde's Art Nouveau concepts by combining technology for progress. "In place of William Morris's regressive views, which called for the return to handmade crafts and communal life of the Middle Ages Van de Velde welcomed the machine as an acceptable tool for the designer and the engineer in whom he envisioned the creator of the new architecture" (Hunter, Jacobus, Wheeler, 2000, p. 55). The Delphos is a perfect example of this combination because each piece of silk was hand dyed and printed, while the technology Fortuny invented for pleating the gown propelled it into aesthetic perfection. Fortuny would go on to patent over twenty creations for his lighting inventions and fabric design processes by 1934 (O' Hara, 1986).

Unlike Vionnet and other contemporary designers concerned with the techniques of construction, Fortuny's designs were rather simple and allowed the fabric to translate beauty. Late twentieth century American designer Bill Blass states, " Because of the simplicity of his designs his dresses are truly ageless" (Novas, 1983, p.77). Fortuny's true elegance and sophistication show through his intelligent application of color to the cloths that formed his garments. After learning about Ancient Greek textiles found in 1907 at an archeological site, Fortuny studied ancient printing processes and utilized them for his own textiles. At the same time there was a resurgence of interest in antique

fabrics, putting Fortuny's work in demand. In his velvets he translated floral motifs, leaves, and pomegranates from the 15th and 16th century in strong hues of blues, red and yellows (Deschodt & Poli, 2001). He originally used silk velvets for his home furnishings, but changed to cotton that he altered to look like plush brocades with his mastery in dyeing and printing processes (Deschodt & Poli, 2001). It was never Fortuny's goal to copy the motifs of the historical periods he admired, but to interpret them into his own representation of the past (Deschodt & Poli, 2001). Also using techniques he derived from other mediums, especially painting and photography, Fortuny mixed dyes for his fabrics. As a result of the experimentation, the fabrics were never quite the same color (Milbank, 1985). Even though synthetic dyes were available, Fortuny preferred using natural dyes (O'Hara, 1986). " In his obsessive quest for perfection he ordered natural red brazilwood pigment sent from Brazil and indigo from India; straw was imported from Brittany by the wagonload to create his yellows. Fortuny's carmine was distilled from Mexican cochineal beetles..." (Deschodt & Poli, 2001 p.83). To create his metallic colors he used bronze, copper and aluminum powder (Deschodt & Poli, 2001). Surrounded by tapestries and other textiles with rich weaves, Fortuny decided to transfer these designs onto his fabrics through surface, rather than structural design. To dye the velvet, he applied dyes on top of one another with a brush. Eventually the velvet looked antiqued because of the layers of dye intertwined in the pile. To add the motifs to the velvet, he mixed the dye with egg whites of aged Chinese eggs and spread them on the fabric allowing the newly applied dye to sit on top of the others. Fortuny also used woodblocks, silk-screens and stencils (Milbank, 1985). He enjoyed using the Japanese *katagami* method for printing, which allows different

colored prints to be made with different stencils on large pieces of fabric (Deschodt & Poli, 2001). In addition, "Fortuny patented a system of large stamping dies that could be fastened onto either a frame or a mechanical roller to print a continuous band. The system worked on a variety of fabrics, including even the thinnest silk. The cloth was coated with a gelatin and the design painted on in a bichromate solution, either by hand or using a photo-transfer process similar to that of photolithography. The areas of gelatin painted with bichromate became insoluble when exposed to light and stayed in the cloth in a fixed pattern when it was rinsed off. The technique could also be used in reverse, with the design rinsed away and the negative space around it retained" (Deschodt & Poli, 2001, p.159).

Mariano Fortuny's Textiles and Apparel

Early Design Period

Ignoring modern movements and fashions, Fortuny worked independently of his contemporaries. His designs were rarely displayed in fashion magazines, such as *Vogue*, although women of high society wore his designs often. In the opinion of the artist Erte, Fortuny was the only couturier whose designs would never go out of fashion (Deschodt & Poli, 2001, p.63). It is almost impossible to place his creations in chronological order since he did not develop his styles but only improved his techniques. (De Osma, 1994). According to Guillermo De Osma, "Even the products which he marketed, such as his fabrics and dresses, did not vary in their essential form: the pleated silk gown [Delphos] is a theme which he repeated with subtle variations for over forty years" (De Osma, 1994, p.28). His concept can be directly derived from the civilizations that inspired him: Hellenistic Greece, the Renaissance, the Middle East, the

Byzantine Empire, Northern Africa and the Far East (De Osma, 1994). He did not base his designs on current fashions; he found inspiration from his surroundings, his interests in antiquity, and his own personal experiences.

Finding haute couture too restricting for the natural body, he persisted throughout his design period to construct garments that allowed for freedom and movement (De Osma, 1994). His muses and ideals followed along the lines of "...both Modernism and the Aesthetic Movement [which] were aiming for the creation of a modern style freed from the restraints of convention. Dress, they felt should be artistic, hygienic and functional, and not subject to the whims of fashion which imprisoned the body like a rigid shell..." (De Osma, 1994, p.88). The Pre-Raphaelite artists and supporters of Art Nouveau showed women dressed in Classical Greek dress similar to Fortuny's Delphos (De Osma, 1994, p.90). Publications were produced dedicated to promoting this new ideal of dress, two of them being *Aglaia* and *Rational Dress Gazette*. Perhaps it was coincidental that when Fortuny began designing his fabrics and dresses that they followed the mode of the artistic, not fashion, movements of the time. This definitely must have encouraged him, but he continued to keep his models quite similar for the next forty years, never wavering due to what was fashionable in ideal and dress.

Marking his first dabbling into costume design and the fruition of his art were the medieval costumes he created for the opera, *Francesca da Rimini*. With this production he studied the apparel worn during this time period, their materials, and silhouettes (De Osma, 1994). In 1906 in a ballet performance in Paris, his first well-known creation, the Knossos scarf (26 feet in length) made its debut. The silk pieces were hand-dyed and stenciled or block printed with geometric designs and Medieval motifs and marked

Fortuny's first attempts at printing on silk (Deschodt & Poli, 2001). The dancers wore the scarf in a variety of ways: as a tunic, veil, skirt, or cape as long as it was worn in an asymmetrical fashion. These were quite popular with the dancers of the year, 1907, because they allowed the body to move about freely (Deschodt & Poli, 2001). The idea was for the scarf to accentuate the body without covering it in a traditional way, so that the dancers looked like they were "in flight" (Novas, 1983). Perhaps Fortuny named the textile after the newly discovered (in 1878), ancient Greek city, Knossos, which thrived during the Hellenistic period (<http://www.culture.gr>). This scarf combined the antiquity that Fortuny appreciated with new discoveries; a theme that Fortuny enjoyed translating in his garments and other creations. Besides the famed Knossos and Delphos, Fortuny designed velvet capes, silk tunics, velvet gowns, Asian inspired jackets, velvet robes and silk pleated pants. "In the twenties, dashing young college boys wrapped themselves in richly textured [Fortuny] cloaks. The wrap, adapted from the Greek chlamys, was worn toga-like over the left shoulder" (Birmingham, 1979, p.206). He also created lush home furnishings that would continue to be manufactured after his death and can still be purchased today (<http://www.fortuny.com>). They covered and continue to adorn galleries, museums, hotels and theaters (De Osma, 1994).

Business Life

Fortuny and his mother started his first business in 1911. Five years later he closed that company and started another one with himself as the only proprietor. He described it as a business that sold "hand printed silk". In 1925, he indicated that women's garments were his most produced item (Deschodt & Poli, 2001). Fortuny operated under two companies, one was for the production of his silk, velvet and

garments, while the other was opened after World War I. This business was a silk screening factory on Giudecca, an island of Venice, which manufactured home furnishing textiles (Deschodt & Poli, 2001). His wife, Henriette was in charge of the plant, while Fortuny traveled to make business connections and to attend trade fairs (Deschodt & Poli, 2001). Fortuny never advertised, states Countess Elsie McNeill Lee Gozzi, whom would own and operate the factory at Giudecca after Fortuny's death in 1949 (Birmingham, 1979; Nadelson, 1983). " Commercial ventures were offered and characteristically ignored, for his pleasures were the arts of deception and illusion which he practiced in his closed world" (Riley, 1981, p.2). Although, Fortuny was wealthy due to his family's estate, he endured and overcame financial difficulties in his business. The worst experience was in the 1930's when the Italian fascist government put a ban on foreign imports of which Fortuny relied for supplies and also during World War II when his factory at Giudecca was closed (Deschodt & Poli, 2001). Fortuny allowed other couture houses to sell his garments and textiles; one of them was Paul Poiret of whom Fortuny had a special kinship (Milbank, 1985). Clients could also purchase Fortuny garments, textiles, furnishings and accessories from the Palazzo Orfei, his Paris boutique that opened in 1912, or several shops in New York City. One of those was the Brick Shop, which opened in 1923 on Lexington Avenue, and another was located at 509 Madison Avenue opened by Countess Gozzi (Milbank, 1985). The fabrics were shipped to the New York City stores, but due to import taxes the Delphos gowns were sent in separate pieces and put together on arrival. The Countess Gozzi also designed garments using Fortuny's fabrics. Although they were different from Fortuny's designs,

they had to be approved by him (Milbank, 1985). Due to her enthusiasm, Fortuny became better known in the United States than in Europe (De Osma, 1994).

Development of the Delphos

Henriette Fortuny's love for the Greek statue *Charioteer* of Delphi, in which a chiton very similar to the Delphos was worn, would become the inspiration for Fortuny's Delphos robe (Deschodt & Poli, 2001). The chiton was constructed from one large rectangular piece of fabric that was sewn on one side, resembling a tube. It was connected at the shoulders and the arms by stitching or fasteners, such as brooches. Designed to be longer than the Grecian woman's height, the hem fell below her feet and would sometimes be accessorized with a belt (Hill, 1945). Similar to this was Fortuny's Delphos, a very simple, long silk gown that covered the feet and was held together at the shoulders and on the sides by silk cording and Venetian beads (De Osma, 1994). Constructed of pre-pleated rectangular panels, the silk fabric was equal in length and width, but this was not obvious due to the deceiving tiny mushroom pleats, 1/8 to 1/16 of an inch wide, falling vertically from the shoulders to the tips of the feet (Kearny, 1992). One panel would include 430 to 450 pleats, and there were four to five panels per gown (Deschodt & Poli, 2001). Fortuny claimed that the setting sun's reflections cast in the waters of the Venetian canals was his inspiration for creating the gown in the many colors that ranged from greens, blues and purples to red and gold (De Osma, 1994).

Fortuny gained the idea for the pleating on the Delphos from the folds on the chiton and the peplos. The pleating of the fabric is a large mystery, for Fortuny never exposed his technique. After purchasing a Delphos, the gown was twisted similar to a doubled rope or chignon for storage, keeping the pleats intact (Birmingham, 1979).

Then packed in a small hatbox(nine inches in diameter). When the dress needed cleaning, the client had sent the dress back to Venice, because the pleats had to be reset (Birmingham, 1979). In addition to the patent Fortuny obtained for the design of his Delphos gown, he also possessed one for the device used to create the undulated fabric (Kearny, 1992). " The method needed a lot of manual work, since the folds are all different and irregular. They were probably put into the material when it was wet, perhaps still under water..." then heated to help gain permanence (De Osma, 1994, p.99). Experiments and evaluations of Delphos gowns have shown that the pleats were not permanent, as some believed them to be, when moisture was introduced. Findings in a study conducted by the University of Idaho prove that dresses lost their pleating due to body moisture. It is believed that Fortuny might have pleated his silk by an ancient Japanese method called *shibori* (Kearny, 1992). *Shibori* is a method of resist dyeing that uses folding and stitching to create designs (Wada, Rice, & Barton, 1999). Fortuny did not create patterns within his pleats, but he might have used the process of *Mokume shibori*, equidistance repeated parallel rows created by running stitches that are then pulled tightly and bounded with knots (Wada, Rice & Barton, 1999). At this point the cloth is usually dipped in the dye, but this might be when Fortuny dipped it under water and then heat set the fabric. Another method speculated to be used is *Arashi shibori*, ..." process of wrapping cloth around a pole, compressing into folds..." then Fortuny could have heat set the fabric (Wada, Rice & Barton, 1999, p.123). *Arashi shibori* was invented in 1880 and was exhibited at the Paris World's Fair in 1900 where Fortuny might have seen the technique demonstrated (Wada, Rice & Barton, 1999; Kearny, 1992). Another theory claims that Fortuny pleated the fabric using a method

utilized for pleating church vestments during the Renaissance. "In this method each pleat was formed with the thumbnail and squeezed tightly against its neighbor with the other hand. Some of the pleats had been set with starch or with a glue made of egg white, then the textile was ironed" (Deschodt & Poli, 2001, p.172). Poli also states that in 1925 Fortuny decided to use the same process but substituted it with mechanical techniques. It is believed that this involved "the fabric being put between two pieces of wood, rolled onto cylinders, and finally placed in a steam oven at a temperature between 212 degrees and 248 degrees Fahrenheit" (Deschodt & Poli, 2001, p.172). Clara Pravato, assistant to the Fortunys', states that it took two hours to pleat a Delphos and it took eight hours to make a sleeveless Delphos from beginning to end. She remembers that the difficult part of the procedure was removing the glue from the fabric (Deschodt & Poli, 2001).

Fortuny had to have complete control over every process of production (De Osma, 1994). Maybe this led to why the Delphos gown has been shrouded in secret, or perhaps it was to keep anyone from stealing his creation. No one knows, even today, how Fortuny created the pleats on the Delphos gown (Kearney, 1992). He never told any of his assistants the process and in 1909 went as far as to patent the technique and the dress. According to Guillermo De Osma in his book The Life and Work of Mariano Fortuny, the patent for the Delphos robe reads as follows from the *Office of National de la Propriete Industrielle* in Paris on November 4, 1909,

'This invention is related to a type of garment derived from the Classical robe, but its design is so shaped and arranged that it can be worn and adjusted with ease and comfort.'

'...A garment whose invention consists of a sheath, open at the top and bottom, whose width can be equal to its length, widening or narrowing from the top to the bottom or at varying points, according to the general

appearance and look which it is desired to give to the garment. The material can be smooth or pleated, this detail being independent of the invention.

At the top the sheath is laid flat so the two edges are placed side by side, and these two edges are brought together and fastened at points *d* and *e* in a manner to be decided upon: an opening *a* is placed on the center and forming the neckline, two side openings *bb* whose edges are laced together. Between points *e* and points *g* at the sides ribbons are threaded obliquely so that one can adjust and modify the distance *r* which determines the bottom of the sleeve according to the height and measurements of the wearer. These laces are placed for preference inside the garment so as to be invisible' (p.95).

Fortuny produced the Delphos robe from 1907 until his death in 1949 and overall the dress remained the same except for minor discrepancies. According to Guillermo de Osma, Fortuny's Delphos gowns only changed slightly throughout the years and are very difficult to place in chronological order unless you use photographs and/or documents (De Osma, 1994). Most of the earlier Delphos gowns possessed batwing sleeves and lacing on the shoulders down through the sleeves; Fortuny began producing sleeveless Delphos gowns in the 1920's (Milbank, 1985). The same secondary source claims that after the 1920's Fortuny began adding another panel of fabric to the original four (Milbank, 1985). Overall the Delphos varied. For example, the necklines were mostly bateau, but V-necks and closed necks were also made. One of the most varying factors was the sleeve-lengths. They fluctuated between short, long, wide and tight at the wrist, kimono or sleeveless. Also, every dress had Venetian beads for accentuation of the dress and to weight it down for draping purposes, but their placements differed (Deschodt & Poli, 2001). Fortuny created some gowns with beads down the seams, others on the sleeves or on the shoulders, while several had combinations of these (De Osma, 1994). The most common beads used were "amber

colored with squiggly stripes of brick red and brown, [and] were hand blown on the Venetian island of Murano" (Milbank, 1985, p.97). Another version of the Delphos, called a Peplos, was created; the name derived directly from the Greek peplos and thus mirrored the ancient garment. It was constructed with the same fabric as the Delphos, but it possessed two pieces, an overblouse layered on top of the dress (Stegemeyer, 1996). After Mariano Fortuny died in 1949, his wife Henriette gave the Palazzo Orfei (Fortuny) to the Spanish government, whom contemplated this gift for four years then declined the offer. She then donated it to the city of Venice, whom eagerly accepted it, with the conditions that that the studio remain as her husband left it and that it be used for an arts center. She continued to live in the Palazzo until her death in 1965 (De Osma, 1994). At that time, some portions of Fortuny's estate were sold to museums and collectors; together with the collection of textiles he inherited from his family there was nearly seven hundred fabrics. After neglect from the Venetian government resulting in theft and deterioration, the palazzo was turned into a museum. The first year the Museo Palazzo Fortuny's budget was \$650, but by 1978 the museum was cleaned and used as gallery space for a Fortuny exhibition and became home to a photography lab and a lecture hall for artists (Birmingham, 1979).

Mariano Fortuny's Importance in Costume History

Isadora Duncan, the pioneer of modern dance, was a strong supporter of Fortuny's clothing, especially the Delphos gown and Knossos scarf. It is no surprise that women of drama like Isadora Duncan, whether on stage or in life, supported and coveted Fortuny's creations (Birmingham, 1979). Other women included: Sarah Bernhardt, Greta Garbo, Natasha Rambova, Anita Zahn, Lillian Gish, and Delores del

Rio. Anita Zahn, Peggy Guggenheim, and Lady Bonham Carter wore Fortuny in their youth and throughout the rest of their life (De Osma, 1994). "There was not a Plain Jane in the lot" and Fortuny encouraged this (Birmingham, 1979, p.206). Once in 1945, actress Rita Hayworth tried to purchase a Delphos gown at his Venice studio and Fortuny turned her down by claiming that they he had no dresses, even though a customer was having tea with the artist and choosing gowns to purchase. When the client asked Fortuny why he did not sell Hayworth a Delphos, " ' He said he didn't like the look of her - she was *just* a beautiful woman. From then on he was only going to dress *personalities* " (Lavin, 1981, p.8). In the latter part of the twentieth century there was a resurgence of interest in Fortuny after several exhibitions. As a result, a new generation of women: Gloria Vanderbilt, Tina Chow, Lauren Hutton, and Julie Christie (De Osma, 1994). Not only were his dresses a sophisticated choice among women of high caliber, they were the choice of dress for fictional women as well. Marcel Proust writes of his characters wearing, coveting and visiting Fortuny to see his latest creations in *Remembrance of Things Past* (Deschodt & Poli, 2001). Also women of high society purchased and wore their Fortuny's with elegance. In *Couture, The Great Designers* by Caroline Rennolds Milbank, a magazine advertisement is included which portrays a young, married woman promoting "Camel" cigarettes while lounging in a Fortuny's Delphos gown and velvet jacket (Milbank, 1985). Purchasing a Fortuny was expensive and cost approximately \$125 when an average tailored-maid suit cost \$10 (Novas, 1983; Tortora & Eubank, 1998). According to Virginia Traini de Alonso whom bought her fist of ten Delphos dresses on her honeymoon in 1921 believes that Fortuny's garments are "...only for very rich women...you have to have the right house, your car and driver,

a throw of sable and chinchilla. They are not something to wear to make breakfast for your husband" (Lynden, 1983, p.77). She also states that the Delphos should only be worn and was meant to be worn by women whom are thin. "You must be like a Greek statue, because you can't wear anything under it - I wore only a little silk triangle" (Lynden, 1983, p.77). " ' You can't have a single ounce of extra flesh on your bones and wear a Fortuny, ' said Fortuny-fancier Jane Holzer" (Birmingham, 1979, p.206). The dress came in one size only and was never meant to be worn with underwear (Deschodt & Poli, 2001). That is why women wore them as tea gowns, and those whom dared wore them out for the evening. Women passed down their Delphos gowns like family heirlooms, for Fortuny's garments and fabrics were highly collectible and continue to be sold for exuberant prices at auctions. Well known collectors include Liselotte Hohns, Oona Chaplin, Evelyn Avedon and Gloria Vanderbilt (De Osma, 1994). According to Sotheby's Auction House, in 2002, a copper Delphos gown sold for \$4200. In addition, a violet Delphos gown belonging to Gloria Vanderbilt sold for \$15,650 in 2001. She was photographed wearing it in Guillermo de Osma's book, *The Life and Work of Mariano Fortuny* and in the December 1989 issue of *Vogue*. (<http://www.sothebys.com>).

When the phrase "imitation is the biggest form of flattery" is used, the Fortuny legacy should feel special considering how many designers have tried to mimic his designs. The parallels between Fortuny and Maria Monaci Gallenga are too many to be coincidental. While others, Madame Babani and Madame Bertillon, borrowed styles and motifs from Fortuny, their work was less elegant than his (De Osma, 1994). The Venetian boutiques Arianna da Venezia and one daringly called Delphos offered Fortuny and Renaissance inspired fabrics, furnishings, and garments; the latter sold

imitation Delphos dresses. Its owners claimed to have uncovered the secret process of pleating (Ferrell, 1991). The designer Cristobal Balenciaga strongly admired Fortuny's work and Karl Lagerfeld, while working for Chloe in the 1970's, tried to mimic the Delphos (De Osma, 1994). Mary McFadden, beginning in 1975, used pleated fabric in nearly all of her collections. She called her fabric "Fortunyesque" directly admitting to the imitation of the master (Milbank, 1985). Also, the Japanese designer, Issey Miyake, currently (2003) has a ready-to-wear collection called "Pleats Please" that is reminiscent of Fortuny's pleated garments (<http://www.pleatsplease.com>).

Fortuny's importance is also apparent in the numerous museums in Europe and America that display his work. These include The Victoria and Albert Museum in London, the Scottish Arts Council, and the Los Angeles County Museum (Birmingham, 1979; De Osma, 1994). The Fashion Institute of Technology and the Art Institute of Chicago mounted an exhibition in 1981 called "Magician of Venice" that toured both museums. The garments for the presentation came from private and public collections (Brown, 1981). The most recent exhibition, called *Goddess*, was held at New York City's Metropolitan Museum of Art's Costume Institute and ran from May 2003 to August 2003 (<http://www.metmuseum.org>).

CHAPTER III

PROCEDURE

The historical procedure utilized in this chapter involved visual analysis of the donated University of Georgia Delphos dress and pre-dated Delphos dresses belonging to other museum collections. Examination of secondary sources, development of a checklist for dating Delphos gowns using primary and secondary sources and comparison of the checklist to the University of Georgia Delphos gown was also included.

Historical documentation can be placed into two categories: primary, the study of the actual material where research is conducted to answer a question regarding the item; or secondary, where a report of an artifact is prepared by gathering information from other sources published after the time/use of the item (i.e. books, articles) because the original is not available for study (Compton & Hall, 1972). The study described here, documentation of a Delphos gown, involves both primary research because the actual dress by Mariano Fortuny is available for examination and secondary research (of published costume history books and biographies of Fortuny).

Research conducted in costume history focuses on the visual attributes of the garment, historical implications as a result of the item's physical properties, and the historical significance of the item (Rexford, 1988). Historic research in costume is often used to answer questions regarding past cultures, but some investigators take an art history approach to the item and examine the designer's artistic techniques, motivations and those he has inspired (Rexford, 1988). In *Studying Garments For Their Own Sake:*

Mapping the World of Costume Scholarship Nancy Rexford cites Jean Druesedow. She states that " ' The elements used by an artist who chooses costume as a means of expression—line, color, texture, mass, and movement—can be analyzed for their individual importance in achieving the beauty of the whole' " (Rexford, 1988, p.68). The latter describes this study of a Mariano Fortuny's Delphos gown.

No matter which direction the costume historian chooses, it is important to add to the body of knowledge on the subject. By formulating a checklist for guidance in dating Delphos robes, the author has added to the information already obtained by historians regarding the designer's work and through examination of extant Fortuny's housed in several museum collections in the United States.

Many costume collections were started as a way to document history, therefore changing its direction from an art collection, as other decorative arts are viewed, to an historical one (Frye, 1977). This is unfortunate because creativity and technique are needed to produce clothing and should also be viewed as art. "The beauty of the costumes and their artistic creation is evident in their design and craftsmanship" (Frye, 1977, p.2). A collection of Mariano Fortuny's textiles and costumes might bridge this gap between fine art and applied art. The Spanish artist began as a painter, but became well known for his fabric and costume creations (De Osma, 1994).

Visual Analysis

Research of secondary literature on Mariano Fortuny (published books and articles) was completed to provide background knowledge on Fortuny and his work. The second step of this procedure involved museum visits and examination of Fortuny Delphos gowns housed in United States museums. Before conducting a visual analysis

of the University of Georgia dress, the researcher contacted twenty-three museums to inquire if they possessed any Mariano Fortuny Delphos gowns in their holdings and if so, would it be possible to visit their collection to conduct a visual analysis of the dresses. Museum curators were contacted through a letter on University of Georgia letterhead. Each letter included a self addressed stamped postcard. The curators were asked to return the postcard with their response. Eighteen museums responded; 13 of which owned at least one Delphos.

The researcher visited The Charleston Museum in Charleston, South Carolina, the Metropolitan Museum of Art's Costume Institute, the Fashion Institute of Technology in New York City, and the Museum of Fine Arts in Boston. The Charleston Museum was selected due to the fact that it involved a day trip from the University of Georgia and Cora Ginsburg, a respected authority on historic textiles and costumes, dated the two Delphos gowns in their collection. The Metropolitan Museum of Art's Costume Institute, The Fashion Institute of Technology, and the Museum of Fine Arts in Boston were visited because of their close proximity to one another and the large number of Delphos gowns in their collections.

A checklist was developed from the results of the visual analysis conducted at the museums. The researcher analyzed two dresses at The Charleston Museum, nine dresses at Metropolitan Museum of Art's Costume Institute, five dresses at The Fashion Institute of Technology and four dresses at The Museum of Fine Arts in Boston. The checklist included characteristics gathered from the visual analysis and matched them with dates of the dresses. The features examined included identification of neckline silhouette, sleeves, color of the dress, color and placement of the Venetian beads,

examination of the label, and length of dress. The sleeve style, length measurement, sleeve construction (encased drawstring and/or eyelets on the sleeves) were also examined. The placement of the label in the gown, the exact wording of the label, the color of the label and whether ink or embroidery thread was used for the signature was examined closely. Bead color, size, and placement on the gowns were also inspected. In addition, measurements were taken of the length of the dress. Acknowledgement of an accompanying belt was noted as well as the motif and dye used for the design. The researcher also noticed the use of snaps, if there was any, on each gown. The checklist was also compared to data obtained from secondary sources to verify the museum findings.

All parts and features of the University of Georgia Fortuny gown were examined: style, sleeve shape and construction, neckline silhouette, color of the dress, color and placement of the Venetian beads, examination of the label and length of dress. Once analysis of the University of Georgia dress was completed all of its features were tallied on the checklist.

CHAPTER IV

RESULTS AND DISCUSSION

The results of this study were obtained from the analyses of primary and secondary sources. The primary sources included the University of Georgia's Fortuny Delphos dress and twenty other Fortuny gowns at museum collections in the United States. Secondary sources consulted included books and articles about Mariano Fortuny and his work. The objectives of this study were to 1) create a checklist to guide others when dating a Fortuny Delphos gown, 2) date the University of Georgia Fortuny Delphos dress using the checklist, and 3) determine whether the accompanying slip was purchased separately.

Visual analysis of the primary sources from other museum collections provided information regarding design and construction. This data was sorted and compiled to formulate a checklist to use as a guideline for dating Mariano Fortuny Delphos dresses. This checklist was used to date the University of Georgia Delphos gown (Appendix A).

Twenty (15 Delphos and 5 Peplos) gowns from 1907-1949 were visually examined for this study. The checklist created was divided into design periods delegated by changes in physical characteristics of the dresses and by the dates pre-assigned to the dresses. Pre-assigned dates were indicated by museum curators as recorded on accession cards for each dress. Some of these were ambiguous. For example, some dresses merely stated "the 1920's " or "late 1930's." One dress that was dated by a museum curator in the year 1944 stated that the dress was from "the first third of the twentieth century."

Determining Design Periods

The design periods used in this study were 1907-1920, 1921-1929, 1930-1934, 1935-1939, and 1940-1949. Table 1 reflects the total number of dresses studied from each period and their corresponding museum. Two were examined from the Charleston Museum, one from 1907-1920 and the other from 1921-1929. The Metropolitan Museum of Art provided the largest number of Delphos gowns studied, nine total, three from 1921-1929, two from 1930-1934, three from 1935-1939 and one from 1949. Five dresses examined were from the Fashion Institute of Technology, four from 1921-1929 and one from 1930-1934. The Museum of Fine Arts in Boston provided four Delphos gowns for study; one from 1907-1920, one from 1921-1929, and two from 1935-1939.

Only two dresses were available for study for the time period 1907-1920. These two were grouped together because the dress dated 1920 had more physical characteristics in common with the dress from the earlier period than with the 1921-1929 group. Only one dress from the period 1940-1949 was available for study. This dress was dated 1949, the last year the Delphos was produced. This dress was given its own historical period because the label signature was different than any of the other dresses viewed and could be an indication for dating Delphos gowns from this period.

Five peplos gowns, three from The Metropolitan Museum of Art and two from The Museum of Fine Arts, were included in the study since Fortuny's Peplos was constructed exactly like a Delphos only with an over blouse. Peplos gowns were noted in the 1920's and 1930's.

One dress was an anomaly and the researcher decided not to include it when compiling the checklist. The dress was similar to a Delphos in fabric and beading and

was labeled as a Delphos by the museum, but it was constructed of two pieces. Consisting of a tunic with cap sleeves and a scooped neckline, plus a matching tube skirt; the donor information indicated that the two-piece rose-colored dress, purchased in Venice in 1936, was more expensive than one-piece Delphos dresses. The dress had amber and white swirled glass beads and a braided pink silk cord that crossed across the front and back of the dress.

Physical Characteristics Examined

The visual examination of the dresses included the color of the dress, sleeve type and specifics, length of dress, neckline silhouette, appearance and location of snaps, the label (including its placement, signature, and color), bead color and placement on the dress, and belt (color of dye and motif) if included. The sleeve specifics included type, length, the appearance of an encased drawstring under the arm, and the acknowledgement of eyelets and silk cording used for lacing on the sleeves. The label was also examined closely to acknowledge the exact wording of the signature, what medium and color was used to write it and where it was located inside the dress.

After analyzing the data, the researcher discovered that only certain characteristics could be used to determine the date of the dress. If characteristics were consistently present in all decades, no indication of date was concluded. Those that were inconsistent in all periods most often proved to be an indication of a design period.

Dress Length

Through literature, the researcher projected that the dress length would not present a suggestion of the date because secondary sources provided information

indicating that each dress was the same size in width and length. This was proven through evaluation.

Neckline Silhouette

The researcher found no information in secondary sources regarding neckline silhouette changes pertaining to certain design periods, but was still surprised to discover that the neckline silhouette (bateau, scoop and round) provided no indication of the date since each style was present in every decade.

Snaps

The appearance of snaps was examined, but the researcher found only four dresses to possess snaps which were all placed in different areas and used throughout the decades. One dress from the 1920s had a snap closure on the right side of the dress while another dress, dated 1930's, snapped on the shoulders. Unfortunately, there was not enough evidence from the dresses studied to make a conclusion.

Ink and Embroidery Thread

Fortuny used ink and embroidery thread on his signature label. The researcher thought that an embroidered label, found in a dress dated 1913-1919, might be an indication of date. This was disproved when an embroidered label was found in a dress dated 1934. All the other labels were signed in red, green, black and gold ink. Fortuny used red and green ink throughout the 1920's, into the late 1930's and probably in the 1940's, though there was not enough evidence to prove this. This was not a good indication of date because red and green ink appeared throughout the design periods.

Belt

Neither motifs nor dyes used on the belts provided a clue when dating the dress because both were present throughout the production period. Secondary sources provided information to support this conclusion.

Formulating the Checklist

After visual examination, the data was put into a chart and sorted by date. Next, the corresponding information regarding physical characteristics was entered. The chart was studied to find patterns indicating design changes. Then, this information was used to develop design periods and attributes. The characteristics discovered to be consistently present in each decade were not used to formulate the checklist because no conclusions could be drawn. The data found to be inconsistent throughout the design periods regarding design and construction were used to formulate the checklist. These were: color of the dress, sleeve type, signature, label location, color of the signature, bead description and bead placement.

Color of the Delphos

The results designated color as an indication of date and it was included on the checklist. Table 2 shows that from 1907 -1920 and 1921-1929 the dresses were bright in color. Oranges and golds dominated but violet and turquoise were also seen. This could be a direct effect from the appearance of the Ballet Russe in Paris in 1910. Two pale pinks and two peach colored dresses appeared in the 1920's and were not included after 1929. A black dress with the date of 1920 and the 1930's was studied. The author therefore infers that Fortuny always produced black Delphos gowns no matter the date.

In 1930, a shift in colors from bright and pale pinks to neutrals and pale blue was evident. The checklist indicates for the period 1930-1934, that the Delphos was produced in pale blues, neutrals, and black. The black is included again because a black dress observed for the study was dated as "1930's" which indicated anytime in the 1930's.

The next change was in 1935 when the dresses studied were mushroom, caramel, ecru, beige and black. The colors were all neutrals and the checklist for 1935-1939 and 1940-1949 reflects this. This might have occurred because the Italian fascist government put a ban on foreign imports of which Fortuny relied for supplies, especially his natural dyes, which he used to create his rich colors.

Sleeve Type

The style of sleeve on the Delphos was an indicator of the date. Table 3 reports the data available regarding sleeve type. Kimono sleeves were only viewed on dresses that predated 1935. Therefore kimono sleeves were included on the checklist for 1907 - 1920, 1921-1929, and 1930 -1934. All the kimono sleeved dresses possessed encased drawstrings under the arm and four out of seven laced on the top of shoulders with silk cording and Venetian beads. Long sleeves were only observed twice, both times in the 1920's, therefore long sleeves are included on the checklist for 1921-1929. Sleeveless Delphos gowns were abundant in the dresses studied, starting in the 1920's, and used as an indicator of date. This does not surprise the researcher because sleeveless dresses were popular beginning in the 1920's and it suggests to the author that Fortuny was aware of fashion modes of the time. Ten examined dresses were noted as

sleeveless from the 1920's until the year 1949; therefore the time periods 1921-1929, 1930-1934, 1935-1939 and 1940-1949 include sleeveless gowns as a choice.

Fortuny's Signature and Placement

Mariano Fortuny's signature proved a remarkable indication of dating the gown as well as where he placed the label. Unfortunately not all gowns still possessed their label, but 14 did (Table 4). The signature *Fortuny DSE* only showed up in gowns dated pre-1935. Therefore the checklist for periods 1907-1920, 1921-1929, and 1930-1934 contain this signature. The signature *Fortuny Depose Made in Italy* was only noted in a dress dated 1920 and is included on the checklist for period 1907-1920 and 1921-1929. It is included in the period 1921-1929 because there is a possibility that a dress from the early 1920's could have that same signature. *Fabrique en Italie Fortuny Depose* was noted first in 1928 and in another dress dated "1920's". Perhaps it did not appear until the late 1920's, but further research should be conducted to verify this theory. This signature was noted in the 1920' s and 1930's and included in the design periods 1921-1929, 1930-1934 and 1935-1939. The only time the signature *Mariano Fortuny* appeared in a gown was in 1949. The checklist for 1940-1949 reflects this .

As stated earlier, the label, a small ribbon approximately one centimeter in width, was placed on the inside shoulders of dresses dated pre-1935 (Table 5). In 1928 the label was located either on the inside shoulder or in the inside center front or center back of the dress. By 1935 all the labels were vertically attached on the inside center front or center back. It was not attached to a seam, just carefully sewn into the pleats of the dress on both ends of the ribbon. The checklist for 1907-1929 indicates that the label should be located on the shoulder. The checklist for 1921-1929 and 1930-1934

include labels located on the shoulder and in the center front or back. Perhaps the change to center front or center back corresponds to the date that *Fabrique en Italie Fortuny Depose* was also used. This would allow the period 1921-1929 to be broken down further.

The color of the ink is also an indication of the date of a dress (Table 6). Red and Green ink were used throughout the design periods, but gold and black ink might provide a clue on dating a dress and therefore were included in the checklist. Only once, on the dresses examined, did Fortuny use gold ink for his signature, 1920. Therefore the researcher put gold ink, along with red and green, as a choice on the checklist for 1907-1920 and 1921-1929. It was added to the later section because it appeared in 1920 creating a possibility that it might occur in the early 1920's. The use of black ink for Fortuny's signature was noted on dresses dated 1928, 1920's, and throughout the 1930's; therefore it was included, with red, green, and gold on the checklist for 1921-1929 and red and green for 1930-1934, 1935-1939 and 1940-1949. The researcher suspects that it is an indication of a dress dated late 1920's, but further research is needed to support the conclusion.

Venetian Beads

The Venetian beads were a slight indication of the date of a gown. Secondary sources noted that some beads, especially the tan beads with red and brown stripes, were used throughout all the time periods. As a result, these were included on the checklist for 1907-1920, 1921-1929, 1930-1934, 1935-1939 and 1940-1949 (Table 7). On both dresses, placed in the period 1907-1920, striped beads were noted. Therefore this is the only choice for beads on the checklist for that time. Striped, clear, and swirled

beads were noted on dresses dated 1920's and included on the checklist for 1921-1929. Striped, neutral, and swirled were examined on dresses dated 1930-1934. These choices were included on the checklist for 1930-1934. Clear beads were added to that checklist because they were noted on dresses dated 1920's and 1935-1939, therefore might be placed on dresses in the design period 1930-1934. For the design period 1935-1939, striped and clear beads were noted and included on the checklist. The dress dated had striped beads and therefore included on the checklist for 1940-1949.

The placement of the beads on the Delphos proved an indicator of the date (Table 8 & Table 9). From 1907-1934, if the dress included sleeves then the beads were placed on the top of sleeves. In the 1920's, beads were added to the sides of the gown also. Rules for sleeveless gowns differ. Sleeveless gowns dated 1920's had beads placed around the armholes, on top of the shoulders and down the sides of the dress. In the 1930's the beads, for sleeveless gowns, were not on the shoulders. They were only around the armholes and down the sides of the dress. In the late 1930's through 1949, the beads were only down the sides of the dress. As the years progressed, the amount of beads added to the sleeveless dress changed. Although it was only documented on sleeveless gowns since no dresses with sleeves were available for study from 1935 to 1949. Also, perhaps Fortuny's production increased at this time, with stores in New York, Paris and Venice, with the results that handmade beads had to be used sparingly.

Explanation of the Checklist

The following provides further discussion on the development of the checklist by each production period. These include 1907-1920, 1921-1929, 1930-1934, 1935-1939 and 1940-1949.

1907-1920

The researcher developed this section (1907-1920) of the checklist from two dresses examined from this time period and inferred from secondary sources. This data is by no means comprehensive and further study should be conducted to verify and improve the checklist for the time period 1907-1920. Only sleeves that were kimono in style were examined and therefore the only sleeve style included on the checklist.

Fortuny DSE was noted on one gown dated 1913-1919 and *Fortuny Depose Made in Italy* appeared on the other gown dated 1920. Both labels were placed on the inside shoulder. The color used for the signature on the dresses was green and gold. Red was inferred due to its use in the twenties. All three were included on the checklist. The colors of the dresses examined were gold and black, but the checklist also includes bright colors, oranges, golds, pale pinks and peach. These colors are inferred due to their appearance in the 1920's and the influence of the Ballet Russe beginning in 1910. The beads examined on the dresses were striped; therefore this was listed for bead design. The beads were found only on the sleeves of one dress and on the sleeves and down the sides of another. Both of these placement sites were noted on the list.

1921-1929

Kimono and long sleeves were examined as well as sleeveless dresses for the checklist 1921-1929. Secondary sources indicated that sleeveless dresses were made

by Fortuny in the twenties. All three styles were included on the checklist. The signature *Fortuny DSE*, *Fortuny Depose Made in Italy*, and *Fabrique en Italie Fortuny Depose* was seen on the labels of all the dresses for this period and included on the checklist. Red, green and black ink were used for the signature and included on the checklist, as well as gold, inferred from the previous design period. The location of the label was on the shoulders except for one dress dated 1928, its label was attached vertically to the inside center front. Perhaps this is an indication of a new design period allowing 1921-1929 to be broken down further, but more research should be conducted to verify this idea. The colors of the dresses were black, violet, turquoise, pumpkin, coral, rust and pale pinks and peaches. These were included in the checklist, but written as black, bright colors, oranges, gold, pinks and peaches. The oranges and golds were given their own categories because there were three oranges and one gold dress. This later dress was dated "the first third of the twentieth century" and is included in the next time period yet the researcher concluded that there is a possibility that the gold color belongs to a dress dated 1920's, so it was included here. Bright colors also included turquoise and violet. The researcher concluded that if these colors were present than other bright colors might also be placed in this time period.

1930-1934

Three dresses fell into the time period, 1930-1934. Two dresses possessed kimono sleeves and one was sleeveless. The label on one of the kimono sleeved dresses read *Fortuny DSE* written in red embroidery thread and placed on the inside shoulder similar to the dresses seen from the previous years. The other dress did not have a label. The sleeveless dress had the signature label *Fabrique en Italie Fortuny*

Depose written in black ink and was attached to the inside center front. The colors of the dresses were pale blue and gold. The gold colored dress was dated "the first third of the twentieth century" and therefore falls into this category. The color of the dress, gold, is actually reminiscent of the end of the previous decade and could fall into this category by default due to when it shipped to a store or a client. It is included in the previous design period for color categorization only. For design categorization purposes the researcher placed it in the 1930-1934 period because it is similar to a dress dated in this period. The dress is included in the other components of the period 1930-1934. Black is used for a color option because one black dress dated 1930's was examined, which could mean the early or late part of the decade. Since black dresses appear throughout the time periods before this and during the mentioned decade, the researcher infers that a black Delphos dress is plausible during 1930-1934. Neutrals were added to the list because two neutral colored dresses appear in 1935 and 1936 making it plausible that one could fall into the 1930-1934 category. The beads included on the checklist for this design period were clear, neutrals, striped, and swirled.

1935-1939

All of the dresses predated and categorized in this time period, 1935-1939, were sleeveless, possessed the signature *Fortuny Depose Fabrique en Italie* vertically placed either in the center front or center back of the dress, and were black or neutral colors (ecru, beige, mushroom). Three of the dresses observed from this period included beads down the sides of the dress, a defining characteristic. The beads were clear, striped and swirled. The beads most commonly observed were tan with brown and red stripes.

1949

Out of twenty dresses analyzed, the researcher found one to be dated 1949, the last year that Fortuny produced the Delphos gown. The checklist for 1940-1949 describes the researcher's analysis of that dress. This checklist should not be used as the only guidance when dating a dress from this period, but used merely as cross-reference. The researcher indicated that a dress from this period might be either a neutral color similar to the dress observed or black, which is inferred due to other black Delphos dresses that were viewed from other periods. One was dated 1920 and another was simply dated 1930's, suggesting anytime between 1930 and 1939. If a black dress was sold in 1939, there is a large possibility that another was sold in the next couple of years (early 1940's). The defining characteristic was that beads were always placed down the sides of the dress. The beads were tan with brown and red stripes.

Dating the University of Georgia Delphos Gown

In March 2003 a Mariano Fortuny Delphos dress was donated to the University of Georgia's College of Family and Consumer Sciences' Historic Costume Collection. The donor purchased the dress at a yard sale; therefore there was no information available regarding the dress. The dress is a champagne-colored silk pleated Delphos approximately 134 centimeters in length with a bateau neckline (Figure 1 and Figure 2). The dress has kimono sleeves (Figure 3) with an encased drawstring (Figure 4). Eyelets for lacing the sleeves using silk cording are located on the top of the sleeves (Figure 5). The silk cording was replaced with costume jewelry pearls and only one of the original Venetian beads, caramel with white swirls one centimeter in length, is still attached to

the dress at the top of the sleeve (Figure 6). There is deterioration and discoloration under the arms (Figure 7). Pleats have fallen out in some areas due to body moisture (Figure 8). The inside shoulders have shoulder pads with snaps attached to them (Figure 9). The signature, in green ink, on the label reads *Fortuny DSE* and it is placed on the inside right shoulder (Figure 10). The belt for the Delphos has silver medieval designs, resembling a bat, stenciled or stamped across the front (Figure 11).

The researcher dated the University of Georgia Delphos Gown 1934 for several reasons. The color of the University of Georgia dress is champagne, placing it in the design period 1930-1949. The time is narrowed by the fact that the dress possess kimono style sleeves including an encased drawstring under the arm. These characteristics are definitive of pre-1935 from the information gathered and studied. This dates the dress somewhere between 1930-1934. The sleeves are also laced with silk cording exactly like the dresses dated 1924, 1925 and "the first third of the twentieth century," which was placed in the 1930-1934 timeline. More evidence indicates that the dress is pre-1935. The signature on the label and the placement are both characteristics of 1907-1934, *Fortuny DSE* in green ink on the inside right shoulder. The one bead left on the dress is one centimeter in length and is caramel and white swirled, which is very similar to a dress dated 1934. The belt has the same exact motif, as a dress dated 1936 and another dated "1930's." The dress also has shoulder pads, a feature that became popular in the 1930's. Although, no Delphos gowns studied had shoulder pads, this does not indicate that they never did, just the ones examined did not. The UGA dress also had snaps on the shoulders, actually located on the shoulder pads. A dress dated 1936 had snaps on the shoulders. Although there are a couple of similarities with

dresses dated 1936, there are more common characteristics with dresses dated pre-1935. The researcher can definitely date the University of Georgia Delphos gown as early to mid 1930's, but is confident in declaring it to have the date 1934.

The Slip

The University of Georgia Delphos gown was donated with an accompanying slip very similar in color, almost exact (Figure 12). One of the objectives was to discover if the slip was made and sold with the dress. Secondary sources (costume history books and books on Mariano Fortuny) indicate that the dress was never meant to be worn with much underneath due to how the dress formed around the body. First worn on stage for dance, research indicates that the Delphos was meant to be worn around the house for tea and social calls. Yet evidence indicates that more daring women wore the dress to parties and social outings. There was never any indication in the literature read by the author that Fortuny dyed and sold slips to accompany the dress. Nor do any of his clothing designs look like the slip. After examining twenty Delphos gowns, none of which had an accompanying slip, the researcher decided the slip was not purchased with the dress. It is assumed that the original owner had a slip made or purchased a slip similar in color to wear underneath the body clinging dress.

Conclusion

After visual analysis of twenty pre-dated Delphos gowns in museum collections and examination of secondary sources (published historical costume books and books and articles on Fortuny) a checklist was formed to use as guideline for dating Fortuny Delphos gowns. Then, visual analysis of the University of Georgia dress was conducted and compared to the checklist. The author confirmed that the dress, altered on sleeves

by removing silk cording and original Venetian beads and replacing it with costume jewelry pearls, is an authentic Mariano Fortuny Delphos gown dated 1934. The researcher also proved that the accompanying slip was not original to the dress.

Table 1

Number of Dresses Examined in Charleston Museum, The Metropolitan Museum of Art, The Fashion Institute of Technology, and The Museum of Fine Arts , Boston.

Period	Charleston	MET	FIT	MFA, Boston	Total
1907-1920	1	0	0	1	2
1921-1929	1	3	4	1	9
1930-1934	0	2	1	0	3
1935-1939	0	3	0	2	5
1940-1949	0	1	0	0	1
Total	2	9	5	4	20

Table 2

Color of Delphos Dresses Examined Sorted by Color and Design Period

Color	1907-1920	1920-1929	1930-1934	1935-1939	1940-1949
Gold	1	1	1		
Black	1			1	
Peach		2			
Violet		1			
Orange		3			
Pink		2			
Turquoise		1			
Pale Blue			2		
Neutrals				3	1

Table 3

Sleeve Types of Delphos Dresses Examined

Design Period	Kimono	Long	Sleeveless	Total
1907-1920	2	0	0	2
1921-1929	3	2	4	9
1930-1934	2	0	1	3
1935-1939	0	0	4	4
1940-1949	0	0	1	1
Total	7	2	10	19

Table 4

Examination of Signature in Delphos Gowns Studied With Labels

Design Period	<i>Fortuny DSE</i>	<i>Fortuny Depose</i>	<i>Fabrique</i>	<i>Mariano Fortuny</i>
1907-1920	1	1	0	0
1921-1929	3	0	2	0
1930-1934	1	0	1	0
1935-1939	0	0	4	0
1940-1949	0	0	0	1
Total	5	1	7	1

Table 5

Examination of Placement of Label on Delphos Gowns With Labels

Design Period	Shoulder	Center	Total
1907-1920	2	0	2
1921-1929	4	1	5
1930-1934	1	1	2
1935-1939	0	4	4
1940-1049	0	1	1
Total	7	7	14

Table 6

Examination of Color Used for Signature on Delphos Gowns With a Label

Design Period	Green	Gold	Red	Black	Total
1907-1920	1	1	0	0	2
1921-1929	1	0	2	2	5
1930-1934	0	0	1	1	2
1935-1939	1	0	2	1	4
1940-1949	0	0	0	0	1
Total	3	1	5	4	14

Table 7

Description of Beads on Delphos Examined With Beads

Design Period	Striped	Neutral	Clear	Swirled	Total
1907-1920	2	0	0	0	2
1921-1929	5	0	2	1	8
1930-1934	1	1	0	1	3
1935-1939	2	0	1	0	3
1940-1949	1	0	0	0	1
Total	11	1	3	2	17

Table 8

Placement of Beads on Delphos Gowns Examined With Sleeves

Design Period	Down Top of Sleeves Only	Down Top of Sleeves and Sides
1907-1920	2	0
1921-1929	3	1
1930-1934	2	0
1935-1939	0	0
1940-1949	0	0
Total	7	1

Table 9

Placement of Beads on Sleeveless Delphos Gowns Examined

Design Period	Shoulders, Armholes, Sides	Armholes, Sides	Sides
1907-1920	0	0	0
1921-1929	2	2	0
1930-1934	0	1	0
1935-1939	0	2	1
1940-1949	0	0	1
Total	2	5	2



Figure 1. UGA Delphos Dress



Figure 2. Bateau Neckline



Figure 3. Kimono Sleeve with Silk Cording Used as Lacing on Top of Sleeve.



Figure 4. Encased Drawstring



Figure 5. Top of Sleeve Displaying Eyelets, Venetian Bead, Silk Cording, Strand of Costume Jewelry Pearls.

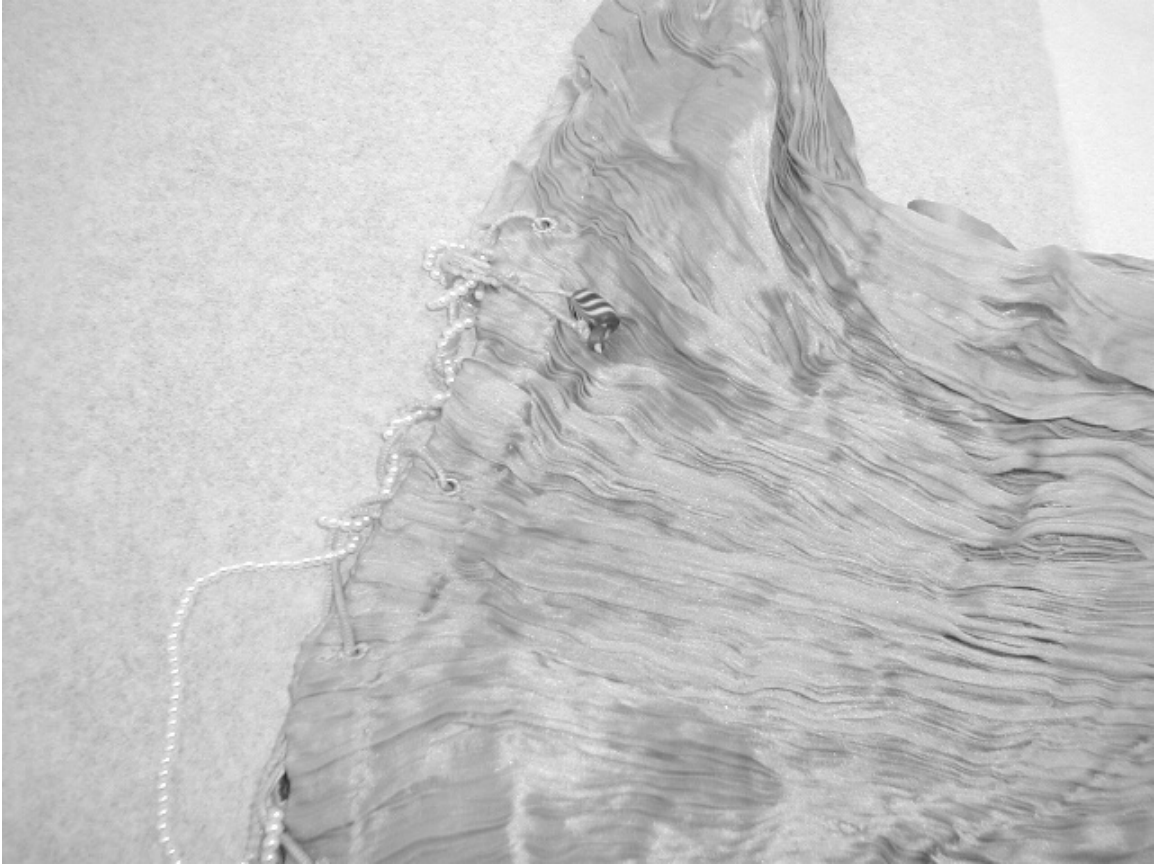


Figure 6. Venetian Bead, Silk Cording Replaced With Costume Jewelry Pearls on Top of Sleeve



Figure 7. Deterioration and Discoloration Under Arm



Figure 8. Loss of Pleating Due to Body Moisture



Figure 9. Shoulder Pad



Figure 10. *Fortuny DSE* label

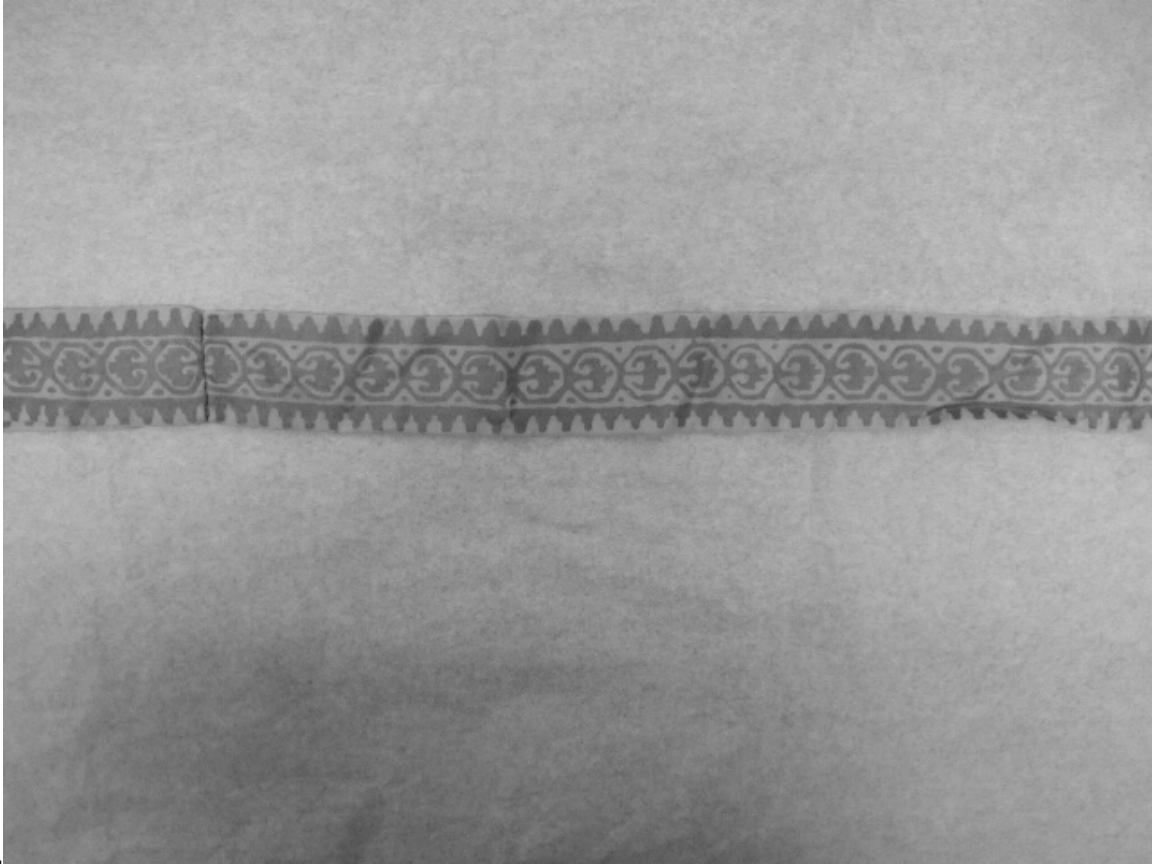


Figure 11. Belt



Figure 12. Slip

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

In March 2003 a dress was donated to the University of Georgia's College of Family and Consumer Sciences' Historic Costume Collection. The dress was easily recognizable as a Mariano Fortuny Delphos gown, but the donor purchased the dress at a yard sale with no information regarding the dress. In addition, the dress had been altered at the shoulders. The main question posed, as well as the authenticity of the dress, was the date of the dress. Mariano Fortuny produced his Delphos gowns from 1907 to his death in 1949 with subtle changes.

To authenticate and date the dress, a four step procedure was conducted. 1) information on Fortuny, his career, and designs were researched from secondary sources (costume history books and biographies of Fortuny), 2) museums were contacted to inquire if they had Fortuny's and if they would grant permission to study their Fortuny Delphos gowns. After an overwhelming response, the researcher visited four museums and examined 20 pre-dated Delphos dresses in order to formulate a checklist (third step) to use in dating Fortuny Delphos gowns. Once the data was gathered, from both primary and secondary sources, the checklist was created and; 4) the University of Georgia Delphos gown was compared to the information and dated 1934.

Major Findings

1. The University of Georgia dress was indeed a Mariano Fortuny Delphos dress.
2. The University of Georgia Delphos gown is dated 1934.

3. Through the 20 dresses examined it was determined that Fortuny Delphos gowns can be dated through colors used, signature on the label, placement of the label, and sleeve style.

a. Mariano Fortuny used bright colors, pale pinks, peaches, oranges, golds, and black to create his Delphos dresses from 1907 -1930.

b. Mariano Fortuny used neutrals, pale blues, and black to create his Delphos dress from 1931-1949.

c. Mariano Fortuny used the signature *Fortuny DSE* in most of his Delphos dresses dated pre-1935.

d. Mariano Fortuny placed his signature label on the inside shoulder in most of his Delphos dresses dated pre-1935.

e. Kimono sleeves were used in the majority of dresses dated pre-1935.

f. Sleeveless Delphos gowns were created in the 1920's and continued to dominate until the end of production in 1949.

Hypotheses Tested

Hypothesis 1. The dress was constructed by Mariano Fortuny between the years 1907 and 1949. This hypothesis was accepted. The design and construction characteristics of twenty Mariano Fortuny Delphos dresses dated between the years 1907 and 1949 by museum curators was compiled to form a checklist. The design and construction of the University of Georgia dress was compared to the checklist and secondary sources to date the dress 1934.

Hypothesis 2. The dress is an authentic Mariano Fortuny Delphos gown. This hypothesis was accepted. The design and construction of the dress was compared to

twenty authentic Mariano Fortuny Delphos dresses belonging to four different museums. The signature and placement of the label was examined and matched with the twenty authenticated Mariano Fortuny Delphos gowns studied.

Hypothesis 3. The dress was altered on the shoulders by replacing the original Venetian beads with costume jewelry pearls. This hypothesis was accepted. Twenty Mariano Fortuny Delphos dresses were examined. Seven dresses examined possessed kimono sleeves, six of these had beads placed down the top of the sleeves, and three of them had lacing with silk cording similar to the University of Georgia dress; which has kimono sleeves, lacing with costume jewelry pearls and one bead attached to silk cording hanging from the shoulder. The bead on the University of Georgia dress is similar to other Venetian beads on the dresses studied and identical to the beads on a dress dated 1936.

Hypothesis 4. The slip was original to the dress and a typical undergarment purchased with a Fortuny gown. This hypothesis was rejected. In the examination of twenty Mariano Fortuny Delphos gowns from four museum collections, none of the dresses possessed an accompanying slip. Secondary sources indicate that Mariano Fortuny never designed a slip to accompany the dress because the dress was to be worn alone.

Conclusion

The dress donated to the University of Georgia College of Family and Consumer Sciences' Historic Costume Collection in March 2003 was a Mariano Fortuny Delphos gown dated 1934. The Delphos dress was altered on the shoulders by replacing the original Venetian beads and silk cording with costume jewelry pearls. The slip that accompanied the donated dress was not original to the Delphos gown and was not a

typical undergarment purchased with a Fortuny Delphos gown. These statements are true based on research conducted from visual analysis of twenty pre-dated Delphos gowns from four museums. Data was collected from the dresses concerning design and construction and a checklist was formulated. The University of Georgia dress was compared to the checklist, primary resources and secondary sources (published costume history books and biographies of Fortuny).

Recommendations for Further Research

1. The author would like to conduct a more extensive study examining more Delphos gowns to improve the checklist and compare the checklist to these pre-dated Delphos gowns for validity and revision. More dresses from the design period 1907 -1920 and 1940 - 1949 should be included in a study to increase the knowledge of these design periods and improve the checklist.
2. After conducting the research, the author discovered a secondary source claiming that Mariano Fortuny added another pleated panel to the dress beginning in the 1920's. This changed the equal number of panels used to construct the gown from four to five. Unfortunately the data collection was completed, when the secondary source was discovered. If this study were conducted again, the panels would be considered an instrument for dating Delphos gowns and added to the list of physical characteristics to include in the design and construction of a Mariano Fortuny Delphos dress.
3. The researcher would like to examine more dresses from the late 1920's and early 1930's to explore the option that this might be another design period to consider in the checklist. The data collected reported that the placement of the label differed at this

point as well as the signature. In addition, Black ink used for the signature was introduced for the first time in 1928 and in a dress dated "the 1920's."

4. To improve the study on Mariano Fortuny's Delphos dress, the researcher should contact and visit the Museo Palazzo Fortuny in Venice to conduct further research involving primary and secondary sources.

5. More research should be conducted on the existence of shoulder pads in Delphos gowns by examining Delphos gowns dating 1930-1949.

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APPENDIX

Appendix A

CHECKLIST FOR DATING MARIANO FORTUNY DELPHOS GOWNS

1907-1920

COLOR

1. black
2. bright colors
3. pink
4. peach
5. orange
6. gold

SLEEVE

1. kimono

SIGNATURE

1. *Fortuny DSE*
2. *Fortuny Depose Made in Italy*

PLACEMENT OF LABEL

1. shoulder

COLOR OF SIGNATURE

1. gold
2. red
3. green

BEAD DESCRIPTION

1. striped

BEAD PLACEMENT ON SLEEVES

1. beads on sleeves only
2. beads on sleeves and down sides of dres

1921-1929

COLOR

1. black
2. bright colors
3. pink
4. peach
5. orange
6. gold

SLEEVE

1. kimono
2. long
3. sleeveless

SIGNATURE

1. *Fortuny DSE*
2. *Fortuny Depose Made in Italy*
3. *Fabrique en Italie Fortuny Depose*

PLACEMENT OF LABEL

1. shoulder
2. center

COLOR OF SIGNATURE

1. gold
2. red
3. green
4. black

BEAD DESCRIPTION

1. clear
2. swirled
3. striped

BEAD PLACEMENT ON DRESSES WITH SLEEVES

1. beads on sleeves only
2. beads on sleeves and down dress

BEAD PLACEMENT ON SLEEVELESS DRESSES

1. beads on shoulders, around armholes and down the sides of the dress

1930-1934

COLOR

1. black
2. neutrals
3. pale blues
4. gold

SLEEVE

- 1.kimono
2. sleeveless

SIGNATURE

- 1.*Fortuny DSE*
2. *Fabrique en Italie Fortuny Depose*

PLACEMENT OF LABEL

1. shoulder
2. center

COLOR OF SIGNATURE

1. red
2. green
3. black

BEAD DESCRIPTION

1. clear
2. neutral
3. striped
4. swirled

BEAD PLACEMENT ON DRESSES WITH SLEEVES

1. beads on sleeves only
2. beads on sleeves and down dress

BEAD PLACEMENT ON SLEEVELESS DRESSES

1. beads around armholes and down the sides of the dress

1935-1939

COLOR

1. black
2. neutrals

SLEEVE

1. sleeveless

SIGNATURE

1. *Fortuny Depose Fabrique en Italie*

PLACEMENT OF LABEL

1. center

COLOR OF SIGNATURE

1. red
2. green
3. black

BEAD DESCRIPTION

1. clear
2. striped

BEAD PLACEMENT

1. down the sides of the dress
2. down the sides of the dress, around armholes

1940-1949

COLOR

1. black
2. neutrals

SLEEVE

1. sleeveless

SIGNATURE

1. *Mariano Fortuny*

PLACEMENT OF LABEL

1. center

COLOR OF SIGNATURE

1. red
2. green
3. black

BEAD DESCRIPTION

1. striped

BEAD PLACEMENT

1. down the sides