

[Exterior Deck Case Label – Glasbau Hahn Case]

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Mary Worley

American, 1827–1902

Evening dress, c. 1886

Cut and uncut silk velvet, silk passementerie

From the collections of the Minnesota Historical Society, gift of Caroline Saunders Lindeke

This formal winter dress was likely made from a coordinated suite of imported fabrics because the burgundy chenille trim on the bodice and velvets used throughout match exactly. The dress's owner, Mary Proal Saunders (1851–1927), was married to a fuel and shipping entrepreneur.

According to contemporaries, designer Mary Worley, who sourced luxury fabrics from Europe, was St. Paul's most "expensive and fashionable dressmaker." From 1883 to 1894 she managed an elite, custom dressmaking department within Mannheimer Brothers Department Store, later reorganized as Schuneman's and, ultimately, Dayton's.

[Wall Label]

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Alfred Stevens

Belgian, 1823–1906

Portrait of Mademoiselle Dubois, 1884

Oil on canvas

Minneapolis Institute of Art, gift of funds from the Paintings Curatorial Council 2007 Germany trip members, the Paintings Curatorial Council's George S. Keyes Discretionary Fund, and the Ethel Morrison Van Derlip Fund 2007.45

Belgian painter Alfred Stevens often portrayed richly attired, anonymous Parisian beauties. This portrait of Mademoiselle Dubois, in contrast, is an observation of one of his students. Topping off her refined but practical ensemble is a dolman, a short-waisted jacket-cape hybrid that could accommodate the large bustles—understructures that provided volume and support for draped skirts—popular in the 1880s. Mademoiselle Dubois's jewel-toned fabrics and full, draped skirt mirror the (albeit, much more luxurious) ensemble nearby crafted by Mary Worley of St. Paul.

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Salome Underhill

American, 1857–after 1910

Traveling dress, c. 1899

Silk damask

From the collections of the Minnesota Historical Society, gift of Alice C. Brill

Designed for paying daytime visits, traveling, or conducting business, this functional dress has minimal trim. Handmade decoration consisting of bows and piping on the bodice and frills on the shoulders are entirely composed of the main garment fabric. The plain skirt beautifully showcases the dramatic botanical design of the silk fabric.

Designer Salome Underhill grew up on a farm in Dodge County, Minnesota, and trained with prominent St. Paul dressmaker Mary Molloy before establishing her own business in the same city in 1890.

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Alexis Jean Fournier

American, 1865–1948

The Visitor, c. 1895–98

Oil on canvas

Minneapolis Institute of Art, gift of Sheila and John Morgan 2013.40

The dress of this anonymous visitor bears a distinct resemblance to the nearby gown made by Salome Underhill. Both feature flared skirts, fitted sleeves, and dark fabrics that camouflaged the dirt one inevitably encountered on partially paved city streets.

Portraits by Alexis Fournier are rare, given his preference for landscapes. This visitor probably sat in his studio, which was located above a tailor's shop on Nicollet Avenue in Minneapolis. Fournier studied painting in Paris in the 1890s; Minnesota railroad entrepreneur James J. Hill (1838–1916) was one of his benefactors.

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Schaub Brothers, manufacturer

American, 1887–1970

Tuxedo coat and waistcoat, 1901

Wool broadcloth, silk twill

From the collections of the Minnesota Historical Society, gift of Louis W. Hill, Jr.

James J. Hill (1838–1916), prominent Minnesota railroad executive, wore this tuxedo for formal occasions. It was custom made for him by Schaub Brothers tailors and delivered just in time to wear to his son Louis's wedding in June 1901.

Two generations of the Schaub family operated St. Paul's leading tailor shop from 1887 to 1970. Their hand-crafted, custom-made suits and overcoats won prizes at both the 1893 Chicago World's Fair and the 1900 Paris Exposition.

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Robert Koehler

American, 1850–1917

Rainy Evening on Hennepin Avenue, c. 1902

Oil on canvas

Minneapolis Institute of Art, gift by subscription in honor of the artist 25.403

One can almost imagine railroad baron James J. Hill (1838–1916) joining the stylish passersby in this dusky view of Hennepin Avenue in Minneapolis. Artist Robert Koehler’s wife and son, Marie and Edwin, walk in the foreground.

Trained in the United States and Europe, Koehler moved his family to Minnesota in 1893 when he became director of what is now the Minneapolis College of Art and Design (MCAD), founded in 1886.

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[Exterior Deck Case Label – Glasbau Hahn Case]

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Julia Tomasek

American, 1871–1951

Traveling suit (dress and coat), 1906

Wool, cotton net, silk ribbon, applied braid

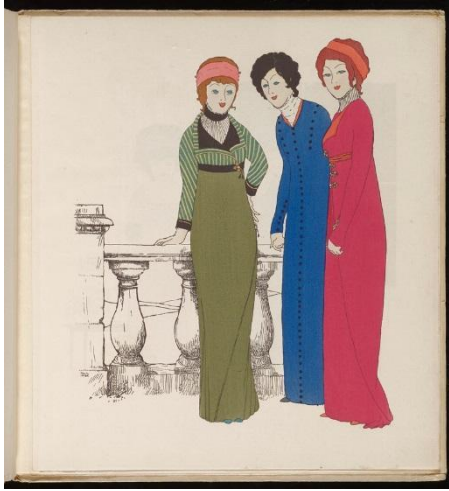
From the collections of the Minnesota Historical Society, gift of Enza Alton Zeller

St. Paul socialite Greta Spinning Evans (1885–1957) wore this traveling suit on her European honeymoon. It conformed to a silhouette that followed the natural contours of the body, newly popularized by French couturier Paul Poiret. Matching braid trim and handmade embroidered buttons add an air of refinement.

St. Paul designer Julia Tomasek, who created this suit, opened her business in 1895 and specialized in European-inspired styles. In 1941 she and her husband, interior designer Ladislav J. Pavlicek, retired to Hollywood, California.

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Paul Poiret, designer

French, 1879—1944

Paul Iribe, illustrator

French (active United States), 1883—1935

Les Robes de Paul Poiret

Société Générale d'Impression, Paris, 1908

Pochoir on photomechanical plates; letterpress

Minneapolis Institute of Art, The Minnich Collection, The Ethel Morrison Van Derlip Fund

P.22,057

Paris couturier Paul Poiret is often credited with “liberating” modern elite women from corsets and cumbersome underskirts by designing garments that followed the body’s natural contours. In the early 1900s he drew inspiration from the loosely draped, high-waisted “Empire” gowns

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popular in 1790s to early 1800s Europe. As emphasis decreased on engineered and body-shaping garments, the way was cleared for high-end ready-to-wear.

Poiret was a savvy marketer. In 1908 he commissioned illustrator Paul Iribe to create a book documenting Poiret's radical figure-hugging fashions. The publication and its illustrations generated controversy and publicity.

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[Interior Deck Case Label – book displayed open]

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Charlotte Hill

American, 1877–1923

Sketchbook, 1893–96

Pencil on paper, assorted textile swatches

From the collections of the Minnesota Historical Society, gift of Georgiana Slade Reny

In this sketchbook, Charlotte Hill, James J. Hill's daughter, recorded 51 garments custom made for her from 1893 to 1896. During these years, she attended boarding schools in New York and Paris. According to Charlotte's notes, her dressmakers hailed from St. Paul, New York, and Paris.

These sketches document two dresses made for Charlotte in 1894, one by the family's in-house dressmaker, Emma Holmquist (1861–1927), and one by Mrs. George (Euphemia) Hall (1855–1906), a St. Paul designer who made the bodice displayed nearby.

[Interior Deck Case Label – bodice displayed half open]

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Mrs. George Hall

American, 1855–1906

Bodice, c. 1895

Silk with supplementary weft patterning, silk chiffon, silk plain-weave lining

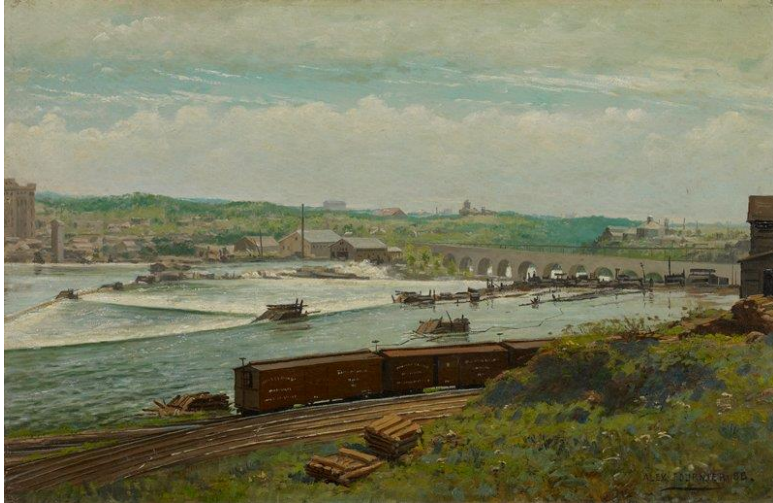
From the collections of the Minnesota Historical Society, gift of Helen Harrington

An interior waistband labeled “Hall/St. Paul” brands this bodice as the work of Mrs. George (Euphemia) Hall. The garment’s interior lays bare the body-shaping handiwork of its maker: vertical boning reinforced the torso and kept the exterior fabric taut, while built-in padding enhanced the bust. Hall imported many of her unique fabrics from Europe.

The owner of this bodice, Miss Helen Harrington (1880–1966), was a graduate of the Minneapolis School of Fine Arts (now MCAD), a Minneapolis Arts & Crafts Society member, and a designer for Minnesota Arts and Crafts leader John S. Bradstreet.

[Wall Label]

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Alexis Jean Fournier

American, 1865–1948

Mill Pond at Minneapolis, 1888

Oil on canvas

Minneapolis Institute of Art, The John R. Van Derlip Fund 46.8

Alexis Fournier's paintings transport you to a time when Minneapolis was a booming young city. This view looks east over the Mississippi River, toward the University of Minnesota (officially recognized as a college in 1869). The Stone Arch Bridge, which you can see on the right, was commissioned by railroad magnate James J. Hill (1838–1916) and completed in 1883, five years before this painting was made. Immediately to the left of the bridge is Farnham's Mill.

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In the far distance beyond the bridge is the Industrial Exposition Building, erected in 1886 in response to the Minnesota State Fairgrounds, which had taken up permanent residence in St. Paul the previous year. This building dominated the Minneapolis skyline until 1940.

[Wall Label]

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Alexis Jean Fournier

American, 1865–1948

Farnham's Mill at St. Anthony Falls, 1888

Oil on canvas

Minneapolis Institute of Art, The Julia B. Bigelow Fund 44.23

Sumner W. Farnham (1820–1900) made his fortune in banking and white pine milling. His mill was among the earliest established at the St. Anthony Falls on the Mississippi. The falls supplied cheap hydropower to saw timber and, later, grind flour, making this area a hub for industrial activity.

By the 1880s Minneapolis claimed two of the country's largest lumber mills and was the world leader in lumber production. In the year 1900, Minnesota mills shipped 2.3 billion board feet of lumber.

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William H. Jacoby

American, 1841–1905

Sumner W. Farnham Residence, Minneapolis, c. 1880

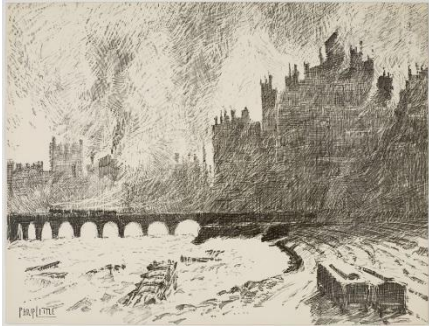
Black-and-white photoprint

From the collections of the Minnesota Historical Society

Some of Minnesota's top couturieres ran their businesses within stately homes formerly inhabited by early entrepreneurial settlers. In 1901 designer Lina Christianson (1862–1904) moved into what was once the Minneapolis home of lumber miller and banker Sumner W. Farnham (1820–1900). There, within an upscale residential district, Christiansen offered her clients a fashion-salon experience like those in France, where luxurious commercial spaces took their design cues from lavishly furnished contemporary homes. From 1901 to 1903 she ran one of Minneapolis's largest and most prosperous fashion houses with a staff of 46 employees.

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Philip Little

American, 1857–1942

Minneapolis Flour Mills, 19th century

Lithograph

Minneapolis Institute of Art, gift of Philip Little in memory of Annie Jeannette Jackson, 1931

P.11,446

In the 1880s, lumber millers began moving out of the St. Anthony Falls area in Minneapolis, and the flour millers—most notably C. A. Pillsbury & Co.—moved in. Until about 1930, Minneapolis was the flour-milling capital of the world.

James J. Hill's Stone Arch Bridge stands in the foreground of this print, a reminder that the Twin Cities' populace and its marketable goods connected to the world primarily through rail transport. At its peak, the Stone Arch Bridge carried 80 passenger trains a day. In 1870 the population of Minneapolis was 13,000; by 1890 it was 165,000.

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Joseph Pennell

American, 1860–1926

Building the Bridge, Minneapolis, 1915

Black chalk on paper

Minneapolis Institute of Art, The William Hood Dunwoody Fund 15.143

The Third Avenue Bridge in Minneapolis was built from 1914 to 1918. Made of steel-reinforced concrete, it met the new demands of traffic involving streetcars and automobiles. Earlier bridges were built primarily for pedestrians and horse-drawn carriages.

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Alexis Jean Fournier

American, 1865–1948

Off the Coast (Lake Superior), 1886

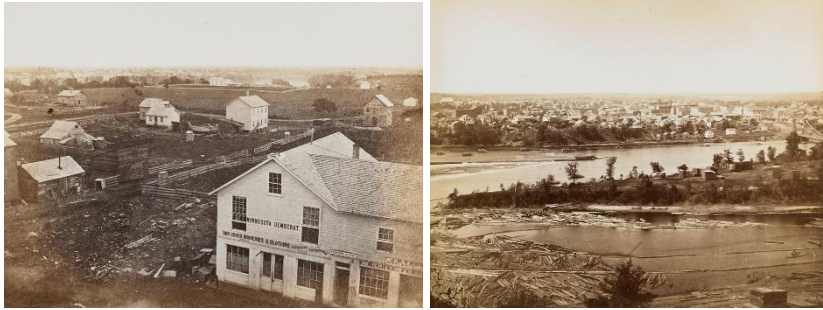
Oil on canvas

Minneapolis Institute of Art, gift of Sheila and John Morgan 2012.45

When St. Paul native Alexis Jean Fournier executed this painting, ships were the sole means of access to Lake Superior's North Shore, and the burgeoning lumber industry there had not yet devastated the region's vast pine forests. In the late 1800s, even when transport was limited to ship, train, and horse-drawn carriage, Minnesota's couturieres made annual trips to Europe to keep abreast of fashion trends. A Twin Cities-to-Paris round-trip journey then took around four to six weeks to complete.

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[Panel – this smaller panel will include reproductions of the two photographs (condition too poor to display), tombstone info, and group extended label. Size and color TBD]



Benjamin Franklin Upton

American, born 1818

Minneapolis, looking east on Second Avenue South from Washington Avenue, 1857

Albumen print (printed c.1870)

Minneapolis Institute of Art, gift of First Banks 87.35.78.5

Minneapolis, from roof of Winslow House, 1870

Albumen print (printed c.1870)

Minneapolis Institute of Art, gift of First Banks 87.35.78.24

Photographer Benjamin Franklin Upton captured the Twin Cities landscape over multiple decades in the late 1800s, chronicling the region's development. The first image takes in the view of what is now downtown Minneapolis, just one year before Minnesota was granted statehood in 1858. Signage on the building in the foreground advertises ready-made clothing and textiles (dry goods) for sale.

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Thirteen years later, in 1870, Upton ventured out on the roof of Winslow House—a multistory hotel that once stood near Central Avenue and Main Street in Northeast Minneapolis—to take in the more densely populated cityscape. The booming lumber industry makes its presence known in the clusters of logs floating on the Mississippi River.

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[Exterior Deck Case Label – Glasbau Hahn Case *second label holder may be necessary for supplementary image]

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Rose Boyd

American, 1847–1917

Evening dress, c. 1905

Wool novelty weave, cotton net, plain weave silk appliqué, silk lace

From the collections of the Minnesota Historical Society, gift of Joan Stuart Lindquist

Leading Minneapolis dressmaker Madame Rose Boyd made this ensemble for Josie Wanous (1870–1936), Minnesota's first registered woman pharmacist. Wanous owned an extensive wardrobe made by several prominent local dressmakers.

The open neckline and elbow-length sleeves on this bodice were suitable for formal evening attire. But Boyd also made Wanous a matching bodice with long sleeves and an accessory to fill the neckline, for a more professional daytime look. This coordinated, convertible ensemble ideally suited a working woman, like Wanous, who needed to move quickly from day to night with minor adjustments.

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In this photograph of Josie Wanous, the train of the dress peeks out from under her coat.

William Robert James Miller (American, 1845–1938), *Josie Wanous, Minneapolis*, c.1905, black-and-white photoprint. From the collections of the Minnesota Historical Society

[V:\CURATORIAL\Exhibitions\Minnesota Couture\MHS Scans]

[Exterior Deck Case Label – Glasbau Hahn Case]

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Mary Molloy

American, 1862–1924

Evening dress, c. 1905–8

Silk satin, sequins, lace appliqué

From the collections of the Minnesota Historical Society, gift of Bessie Pettit Douglas

St. Paul's premier dressmaker, Mary Molloy, made this formal gown for Bessie Pettit Douglas (1870–1955) of Minneapolis. Thousands of iridescent sequins outline stylized floral motifs rendered in the Art Nouveau style, which drew upon the organic forms of nature for inspiration. Some sequins are crimped, and these would have glistened in candlelight. At least six different lace designs run through the dress. Molloy probably imported these as a coordinated suite.

In 1946 Bessie Pettit Douglas donated a group of photographs to the Minneapolis Institute of Art and laid the foundation for the museum's photography collection.

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Photograph of Bessie Pettit Douglas, taken October 22, 1896. From the collections of the
Minnesota Historical Society

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Mrs. A. Burdette Smith, manufacturer

American, c. 19th century

Dress elevator and instructions, c. 1874

Cotton, metal, glass beads, paper

From the collections of the Minnesota Historical Society, gift of Clara Buck

During the late 1800s, shorter hemlines were permitted for women's daywear, but formal evening attire demanded long skirts with trains. This often meant multiple wardrobe changes throughout the day. To streamline matters, some women opted for a dress elevator, a device that could raise and lower skirt hemlines quickly and easily. The metal rings were sewn into the interior of the skirt at the hem and the cord pulled through the waist, allowing the wearer to lift her skirt like a venetian blind.

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Roth & Goldschmidt Corset Company, manufacturer

American, 1880–1929

Corset, c. 1885

Linen twill, baleen (whalebone), steel

From the collections of the Minnesota Historical Society, gift of E. C. Varney

The exaggerated hourglass torso fashionable in the 1880s could only be achieved with tight corseting. This corset flares at the hip and bust thanks to a system of darts (folded and stitched sections of fabric) that contour the garment. Stiff whalebone supports run throughout the body, while steel reinforcements along the center front and center back permit tight lacing.

In 1880, the Connecticut firm R & G (Roth & Goldschmidt) began importing French corsets; by 1901 they manufactured around 650 corsets a day.

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Thomas P. Taylor, manufacturer

American, 1880–?

Bustle, c. 1900

Steel wire, cotton twill

From the collections of the Minnesota Historical Society, gift of Estate of Pauline White

Bustles were separate accessories worn under skirts to create height and fullness at the back.

They supported the elaborate drapery and heavy fabrics popular throughout the late 1800s.

Thomas P. Taylor's woven wire-mesh bustle was a patented improvement over earlier styles and was marketed as lightweight and comfortable. At the close of the century, bustles grew smaller as skirts gradually decreased in volume and in the quantity of applied trimming.

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[Platform Label]

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United States

Skirt train extender, c. 1870

Steel, cotton twill

From the collections of the Minnesota Historical Society, gift of Olivia Carpenter Coan

This train extender and bustle combination is a complicated arrangement of steel hoops, cloth tapes, drawstrings, and ruffles. It would have been worn under a skirt to create a bustled silhouette, where volume was concentrated high in the back of the skirt, as well as to support and extend a skirt train.

[Group Wall Label]

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Edward Straus

American, 1867–1931

Images of Mary Molloy's workshop, St. Paul, c.1890

Black-and-white photoprints

From the collections of the Minnesota Historical Society

[series of photographs without individual titles]

This series of photographs shows seamstresses at work in Mary Molloy's dressmaking shop in the Forepaugh Building, a three-story business block on West Seventh Street in St. Paul.

Businesswomen like Molloy and Rose Boyd employed skilled seamstresses who had completed apprenticeships. Seamstress wages ranged from 85 cents per day to \$2.50 per day, depending on skill level. Seamstresses worked 10-hour days for six days a week; overtime was common during peak social seasons.

[Wall Label]

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United States

Mary Abigail O'Keefe Molloy, c. 1885

Black-and-white photoprint

From the collections of the Minnesota Historical Society

Born in St. Paul, Mary Molloy apprenticed in the 1870s under Madame Adeline Paquette (1845–1912), a Paris-born couturiere who owned a business in St. Paul. By 1879, Molloy had established herself as St. Paul's premier dressmaker and was known for her yearly trips to the fashion centers of New York and Paris.

Molloy retired in 1912, unhappy with the growing prevalence of elite ready-to-wear shopping and home sewing.

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Sweet Studios

American, 1892–1931

Rosanne Crelley Boyd, c. 1915

Black-and-white photoprint

From the collections of the Minnesota Historical Society

When Rosanne Crelley Boyd arrived in Minneapolis from New York in 1886 and opened the city's largest elite dressmaking business, the papers described her as a "high class" designer and "an artist."

Later, from 1910 to 1917, Madame Boyd operated in the former Minneapolis home of flour magnate Fred C. Pillsbury (1852–1892), at 301-5 South Tenth Street, where her expanded business included 100 designers, fitters, and seamstresses. Boyd traveled to Europe annually and employed a tailor in her Twin Cities establishment who had worked previously for the Paris couture houses of Worth and Paquin.