

## A DRESS FOR A PRINCESS: Madame Grès's Gown for Princess Barbara de Yugoslavia

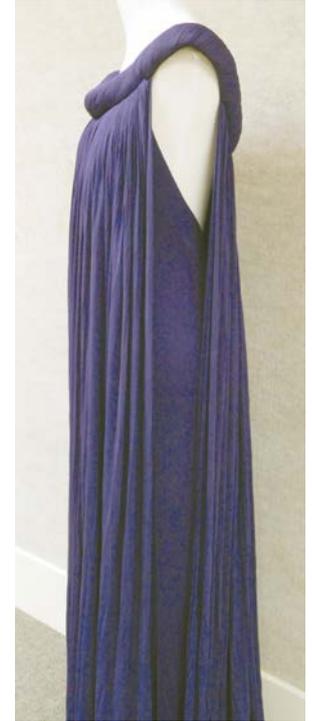
Категорија чланка: оригинални научни рад

**Abstract:** Northwood University, a private business school located in Midland, Michigan, proudly fosters an International Costume Collection, which supports its Fashion Management and Marketing program. The collection features designer attire created mainly between the 1940s and the early 1980s that well represent the industry of that period. Among them, and particularly interesting for Serbian culture, is a magnificent deep purple silk jersey evening gown, worn by Princess Barbara of Liechtenstein (b. in 1942), who in 1973 married HRH Prince Alexander of Yugoslavia (1924–2016), the eldest son of Prince Paul and Princess Olga of Greece and Denmark. The analysis of its construction, workmanship and style of the gown, consisting of a superbly cut fitted dress covered by front and back richly pleated panels, indicates that it was made by the famous Madame Grès, who boasted European royalty and celebrities on both sides of the Atlantic among her clientele. This article also explains the history of Northwood's Costume Collection and how a gown that belonged to a European princess became a part of its inventory.

**Key words:** *haute couture*, Madame Grès, HRH Princess Barbara de Yugoslavia, Northwood University International Costume Collection

### About Northwood University

Northwood University (NU) is a private business school established in 1959 in Alma, mid-Michigan, following a vision of its founders, Arthur Turner and Gary Stauffer, who were concerned that the strong emphasis on sciences and engineering in the higher education at the start of the space exploration era and competition with the Soviet Union, a Cold War adversary, would leave many students without a possibility to pursue their desired careers, as well as many unfulfilled needs in the society. They wanted to develop a college "that would provide a quality education in business and management in an environment promoting both free enterprise and artistic and creative spirit" (Fry 1989: 13). In pursuing their dream, they created what has become "a model in private education" (Fry 1984: 7) in the United States and beyond. More than a place, an institution or program, Northwood is foremost *an idea*: to develop programs based on the actual needs of business; to be adaptable to change, and open to constant innovation; to recruit a portion of faculty from the business world with hands-on experience; to be truly committed to private enterprise securing finances entirely from tuition and philanthropy of private donors; to establish



1. Madame Grès: Purple silk jersey evening gown designed for HRH Princess Barbara of Liechtenstein and Yugoslavia in 1977, front view.
1. Мадам Гре: љубичаста вечерња хаљина од свиленог жерсеја креирана за Њено височанство кнегињу Барбару од Лихтенштајна и Југославије 1977. године, поглед спреда.
2. Madam Grès: Purple silk jersey evening gown (1977), side view.
2. Мадам Гре: љубичаста вечерња хаљина од свиленог жерсеја (1977), поглед са стране.

support groups of business people and of women volunteers<sup>1</sup> all over the country to organize social and cultural programs connected with fund raising; to expand internationally, believing that the accelerated connectedness of the world would bring about the unprecedented interdependence of global free-enterprise.

As NU outgrew the Alma facility, in 1962 the school moved to nearby Midland. The empty wooded land was

<sup>1</sup> In the 1950s, the American society was still deeply entrenched in the public-private gender dichotomy: men went to work in the outside world, and women assumed their traditional roles as wives, mothers, homemakers and volunteers in churches and other charitable organizations. The Turners realized that a new educational institution, lacking endowments and alumni, could hugely benefit from the women's engagement, important from the start and leading to the establishment of the National Women's Board with over 4,000 members in the mid-1970s. In the 1990s, however, the organization started to include men as well (now called Friends of NU), reflecting the changed reality in which women were increasingly becoming a part of the workforce (Richards 2009: 45–47).

quickly transformed by Alden B. Dow, the world renowned mid-century modern architect, and a Midland native (Prošić-Dvornić 2012), into a beautifully designed campus. Shaping the physical identity of Northwood, expressive of its values and principles, was just one of Dow's many lasting legacies, including *the idea*, which has become one of the school's fundamental principles, that *the arts* and creativity in general, *make good business partners*. The meaning of this powerful slogan is best exemplified by the words of Dr. David, Fry, a NU President (1982–2006): “We believe that a person who graduates with 'just skills' enters the community incomplete and unable to either appreciate or participate in the important cultural affairs of that community. We resolve to integrate the arts and business in a way so that every graduate could appreciate, understand and participate in the artistic and creative life of our society” (Fry 1984: 14). This explains why a private business school was so interested in fostering an Alden B. Dow Creativity Center, rich humanities curriculum, a lively campus art scene and even a fine art gallery. These assets were not only used as educational tools, but also as highly effective tools for fundraising, and networking (Richards: 29–38).

### About the International Costume Collection

All these great ideas and carefully built organizational structures came together whenever new projects were conceived and executed. This is certainly true with the International Costume Collection, founded in 1985, once again a project of the National Women's Board. The driving force behind the Costume Collection was the chair of the Houston chapter, Viscountess Harriet de Rosière (née Moeller, of Columbus Ohio, 1929–2013), married to Viscount Paul de Rosière (1908–1995), a French businessman and an executive of the Cartier and Harry Winston jewelry companies. The couple lived in Paris, London and New York before moving to Houston, Texas, in 1979 (New York Times 1995). Through her husband's connections but also in her own right, Harriet, a very talented woman with wide interests and a fashion leader, named one of the best dressed women by *W* in the 1970s, who was also a cover model for *Town and Country* and the magazine's contributing editor, participated in numerous jet set society events and personally knew a lot of people from those international circles. There could not have been a better suited person to initiate the realization of this important project and it was through her friends on both sides of the Atlantic “who [were] as well known for their accomplishments as they are for their style and taste in fashion” (Moore 1988: 2) that the Collection, housed in Houston under museum-quality conditions, soon numbered 350 pieces of apparel, chronicling fashion history from the 1910s until the late 1990s. “It is [particularly] strongly representative of the work produced between the late 1940s and the late 1970s, by Adolfo, C. Balenciaga, P. Balmain, Bill Blass, Coco Chanel, A. Courrèges, Jean Dessès, C. Dior, J. Galanos, H. de Givenchy, Madame Grès, Jeanne Lanvin, Mainbocher, Norman Norell, Nina Ricci, Elsa Schiaparelli, Yves Saint Laurent and Pauline Trigère. The acquisitional focus for the Collection's future is on apparel designed between late 1920s and the mid-1950s” (*loc. cit.*). The list of donors was as impressive, registering 88 names of well-known, highly accomplished individuals of



3. Madame Grès: Purple silk jersey evening gown (1977), pleated overlay part of the dress stretched out.
3. Мадам Гре: љубичаста вечерња хаљина од свиленог жерсеја (1977), раширени плисирани горњи слој хаљине.

impeccable taste and reputation of influential trendsetters, such as designers, socialites, artists, business people and European royalty, including HRH Princess Barbara of Liechtenstein, a cousin of Prince Hans Adam II, the present ruling monarch of Liechtenstein, and the first cousin of his wife, Princess Marie, who in 1973 also became the Princess of Yugoslavia when she married HRH Prince Alexander (1924–2016), the son of Prince Pavle Karađorđević, the Regent of Yugoslavia, and Princess Olga of Greece and Denmark.

Beth Sanders Moore, the first Director of the Collection in Houston (1983–1993), remembers that it all started with the Viscountess writing many letters to her friends asking them to “go through their closets” and consider donating their best couture to Northwood. The response was overwhelming, and Moore recalls large boxes containing the most beautiful clothes arriving at the Northwood External Affairs Office in Houston, each apparel often with its own personal story.<sup>2</sup> One of the first items to arrive was Princess

<sup>2</sup> Communication with Beth Moore, April 2016. There are indications that Viscountess Harriet also may have enabled the acquisition of some pieces of apparel through her connections at the Costume Institute of the Metropolitan Museum of Art in New York. When in receipt of excess apparel in certain categories, the Costume Institute occasionally and generously made some still extraordinary pieces available to other recognized collections (from a communication with Nancy Barker, former NU Vice-President for University Relations). These gifts were greatly appreciated considering their quality, who had made and who had worn them (“some have been worn to the White House, treasured by stage stars and notable civic leaders”).



4. A fluting technique, which involves sewing along the entire edge of the pleat, was used by Madam Grès to create the yoke on Princess Barbara's gown  
 4. Мадам Гре је на раменици хаљине кнегиње Барбаре користила технику плисирања која подразумева прошивање дуж читавог руба плисираног блока

Barbara's maternity gown. The time had come "to recognize women not only in business, but also for their taste and style".<sup>3</sup> The door to this kind of recognition was opened by Jacqueline Kennedy, an admired fashion trend-setter, during her sadly short-lived role as the First Lady of the USA (1961–1963), who had made a decisively strong and lasting impact on revitalizing the arts and appreciating style in everyday life.

The original gifts acquired through Viscountess Harriet's efforts and diligence were hugely increased with the generous donations by another notable American philanthropist, socialite and *Harper's Bazaar* and *Vogue* fashion model during the late 1930s and 1940s, Wendy Russell Reves (1916–2007). Born in the small town of Marshall, Texas, she moved to New York and later, after World War II, to Paris as an American cotton industry representative to entice Parisian designers to reintroduce (American-made) cotton fabrics into their work. Later, she and her husband, a noted writer and publisher Emery Reves, lived on the French Riviera, in a villa originally built for Coco Chanel, filled with rare furniture and magnificent art. In 1985, in memory of her husband, Wendy Reves had a wing, a replica of a part of their famous villa, added to the Dallas Museum of Art, to showcase their art collection donated to the Museum (Times Wire Services, 2007). Mrs. Moore, also born in Marshall, asked the philanthropist if she would donate some of her *haute couture* pieces to the NU Costume Collection. Wendy Reves agreed and B. Moore went to France for a month to help catalogue the wardrobe which was then presented to NU in 1990 (*ibid.*). This greatly contributed to the collection, which at one time numbered over two thousand pieces (Richards 2009: 52).<sup>4</sup>

Two years later she endowed the collection with a \$200,000, and another \$25,000 in late 1990s for traveling expenses.

The Costume Collection, carefully curated first by Beth Moore and later by Leslie Devillier, was a great and much needed teaching tool for the experiential learning in the Fashion Marketing and Merchandising program. It provided students with the opportunity to learn the style and techniques of the famous designers, gain experience in researching, cataloguing and storing the valuable items, each one demanding a special treatment, and learn about the importance of climate and light control.<sup>5</sup> Soon the collection proved its additional value as an effective outreach and fundraising tool of universal appeal. Each article of apparel, both vintage and contemporary, reflecting social, cultural, design and merchandising norms of its era, never ceased to attract interest and attention. The Collection has often been displayed outside of Northwood, in the Dallas and Houston Museums of Art, National Corvette Museum in Kentucky, in the Midland Center for the Arts and in many other places. Some of its pieces have been taken on loan and featured in such special events as the Norman Norell retrospective exhibition staged by the Dallas Historical Society, Texas Fashion Collection of the University of North Texas, and a Givenchy show in California (Richards, *loc. cit.*; Moore, *loc. cit.*).

The collection boasts as many as eight pieces of apparel by Madame Grès. They were all acquired through the Northwood External Affairs Office in Houston between 1986 and 1989. They were owned, worn and donated by: Georgiana, the second Mrs. Jean-Claude Abreu (a two-piece day, luncheon suit made of silk jersey and an orange silk evening attire consisting of a "sleeveless dress with wrap over pants", added in 1987 and 1989 respectively); Salome, married to Albin Chalandon, a French politician and minister (a "green evening dress with attached floral capelet", 1986); Count Hubert and Countess Isabella d'Ornano, cosmetic industry magnates (a peach silk jersey mini dress with a matching coat, 1987); Mrs. Angier (Robin) Biddle Duke, the fourth wife of this prominent American ambassador, chief of protocol for two presidents and a Democratic Party activist (draped white silk jersey evening gown with one bare shoulder, 1986); Mrs. Christian (Magda) Hansez (white silk organdy ball gown with green embroidered leaves, 1987); Mrs. Louis Leeds (cranberry silk jersey evening dress, 1987) and finally, Barbara de Yugoslavia ("plum *crêpe de soie* maternity gown", 1987).

Although this dress is missing Madam Grès's label (at that time it would read: "Gres, 1 Rue de la Paix, Paris"), both curators, Mrs. Beth Moore and Mrs. Leslie Devillier, distinctly remember that Princess Barbara did indeed donate a Madame Grès's maternity gown. This is supported by the

<sup>4</sup> After the External Affairs Office closed in Houston in the mid-1990s, the collection was moved to Midland, Michigan, where it is still housed today. Regrettably, in the last ten-year period, due to storage shortages, there had been several purges.

<sup>5</sup> A gift made by a Haggard Foundation of Dallas, a climate and light-controlled showcase was constructed on the Texas campus for safe and proper displaying of valuable items (Moore, *loc. cit.*). The costume collection did not enjoy the same conditions once it was moved to the Midland campus at the turn of the centuries.

<sup>3</sup> Communication with Beth Moore, April 2016.

information on the Donor's sheet,<sup>6</sup> and Moore's conversations with Harriet de Rosière, a personal friend of the Princess. Since Princess Barbara had only one child, HRH Prince Dušan Paul/Pavle (Karadorđević) who was born on September 29, 1977 (Kaličanin, 2007), it is easy to date when the maternity gown was made. The gown bears the particular variations in *métier* and style that Madame Grès was applying at that time. It also bears all her recognizable and unique elements and principles of design, especially her treatment of fabric constructed through masterful draping and fluting. There is no doubt whatsoever who the couture genius behind this amazing creation was. Patricia Mears, curator and the deputy director of the Fashion Institute of Technology in New York, indisputably the biggest authority on Madame Grès's work, stated, after reading a brief description and seeing the two photos of the dress I had sent her, that she would "feel comfortable attributing the garment to her".<sup>7</sup>

### About Madame Grès

Madame Alix Grès (née Germaine Émilie Krebs, 1903–1993) had an impressive, nearly six decades long career, from the early 1930s to the late 1980s. She received a good education and training in dance, music and the fine arts, but her family did not allow her to pursue a professional career either as a dancer or as a sculptor, as it was considered improper for a respectable young woman of the time (Mears 2007: 9). Therefore, she decided to direct all her creativity and talents to creating clothes, which she turned into objects of art. Her aesthetic vocabulary was inspired by different art movements and styles and she was able to distill and abstract the rich historic repertoire (Greek antiquity, late Middle Ages, Renaissance, French Classicism) into contemporary sensibility, which she then executed with innovative construction techniques.<sup>8</sup>

<sup>6</sup> Donation sheets containing personal stories and other notations have been misplaced and not found yet. In the original leger, it was designated as "lot #458c, in box 133, item EG (evening gown), designer Grès, Madame, donor Princess Barbara de Yugoslavia, Fair Market Value: \$70, and retail value \$675". Some other inventories, created later, have some mistakes in descriptions and designations, for example: the dress is made out of nylon fabric; pleated yoke is called "braided round neck"; the dress is dated in the 1990s, which is obviously not true, as Madame Grès closed and sold her business in 1988. Some of the mistakes were corrected in the Inventory by Donor created during the last appraisal of the collection in 2005, but the discrepancies made this research very difficult and tedious because every detail had to be checked and cross referenced multiple times. In a way, the dress started off in an enigmatic way, matching Madame Grès's (nicknamed the Sphinx of Fashion) own life that she kept very private, and never sharing it with the public. She thought that all the public needed to know was her work, less her *métier* secrets, and she maintained a deliberate aura of mystique around her. Facts about her life were revealed only after her death thanks to painstaking efforts by some journalists (Mears, 2007: 4–5, 9).

<sup>7</sup> E-mail communication with Ms. Mears (Monday, March 24, 2016, 10:19 a.m.). I am very grateful for her time and expertise. I also offer my profound thanks to the other three experts who were involved with the Northwood Costume Collection: Beth Moore, Leslie Devillier, and Nancy Barker, for their willingness to answer my many questions. I also thank Nancy Barker for her editorial suggestions and solutions and for rechecking some of the data. Without their help I would not have been able to resolve all issues.

<sup>8</sup> Her major inspiration came from antique sculptures (her famous "Grecian" pleated and fluted gown), classicist revival forms and from ethnic costumes. After her visit to India in 1959, she started using construction techniques typical of Eastern cultures, known for their aversion to cutting fabrics (Mears 2005).



5. Madam Grès: Purple silk jersey evening gown (1977), yoke detail.

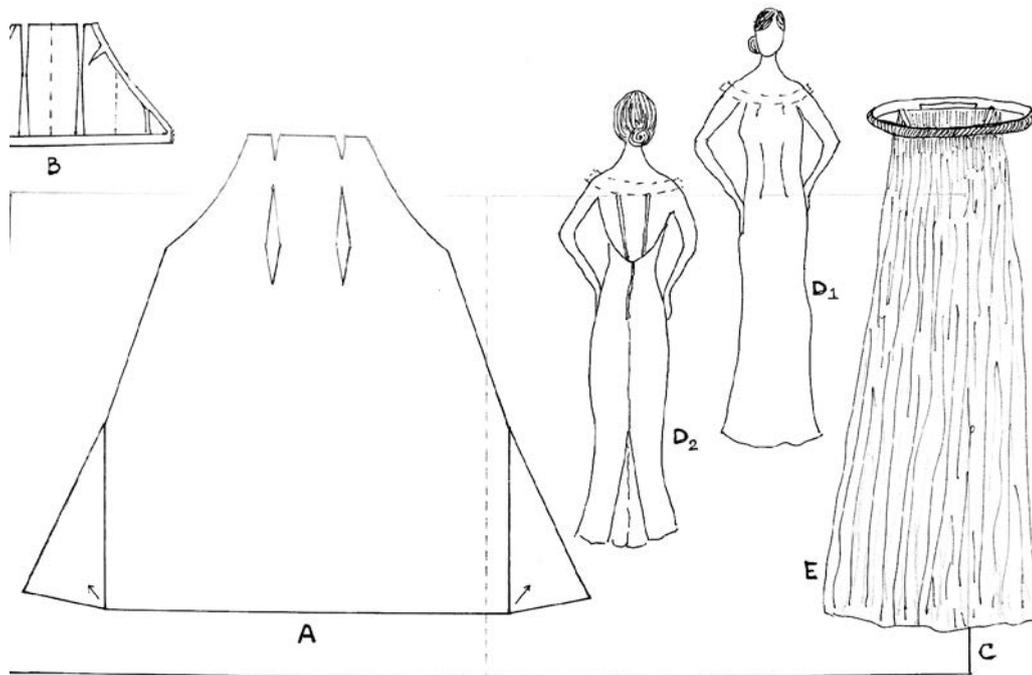
5. Мадам Гре: љубичаста вечерња хаљина од свиленог жерсеја (1977), детаљ раменице.

After a brief apprenticeship with Premet's house of couture, where she learned the basics of dressmaking, she started working with Juliet Barton in the early 1930s. She met with immediate success,<sup>9</sup> and very soon became one of the leading women designers, along with Schiaparelli, Chanel, Vionnet, and Lanvin, who dominated the *haute couture* scene in the pre-World War II era. Madame Grès maintained her prominence in the post-war topsy-turvy men-dominated world of fashion, respected equally by her clients, colleagues and the industry on the whole.<sup>10</sup> Although her style in general (and particularly her most famous, "Grecian" evening gown) was mostly described as "classical" and "timeless",<sup>11</sup> Patricia Mears, thorough analyses of Madame Grès' complete oeuvre, revealed that although she preserved her irreproducible style and stayed true to her *métier*, her creations followed and incorporated the changes in fashion that had taken place from Dior's New Look on. She was not, however, in favor of the growing commercialization of the fashion industry, which steered most designers toward profitable licensing agreements. Although Madame Grès engaged in some fashion accessories and perfume licensing (*Cabochard* was her most

<sup>9</sup> She changed her given name that she never liked to Alix when she started her couturier career and worked under that label until 1941. When she returned to Paris in 1941 after a short exile to the countryside following the German occupation, she opened her own salon as Alix Grès. She took the name Grès from her husband, a Russian-born painter, Serge Czerefkow who also used the anagram of his first name (minus "e") to sign his work. The marriage lasted only a couple of years, but she kept the name for the rest of her career and life.

<sup>10</sup> She was elected president of the *Chambre Syndicale de la Couture* in 1972 (expelled from it in 1986 for being unable to pay her dues), and won many prestigious awards, including the De d'Or in 1976. Her work was widely published almost throughout her entire career in most reputable fashion magazines of the time.

<sup>11</sup> The return of the long evening dress in the 1930s directed several designers of the period, particularly Madeleine Vionnet and Elsa Schiaparelli, who Madame Grès respected and learned from, to seek inspiration for their draped and fluted creations in Greek and Roman sculpture.



6. Madame Grès: Purple silk jersey evening gown (1977) deconstructed. Scale 1:10. A – sheath pattern, two identical layers of the same fabric are cut and layered together; B – acetate lining of the dress top, lavender color, black 3 cm gross grain ribbon on the bottom of the half bodice; C – top pleated layer of the gown made out of two widths of fabric (144 cm × 2); front and back pleated layers are identical; D<sub>1</sub> – sketch of the front view of the sheath; D<sub>2</sub> – sketch of the back view of the sheath dress; E – sketch of the tent-like pleated overlay with pleats expanding into the padded yoke that holds the entire garment together.
6. Мадам Гре: делови љубичасте вечерње хаљине од свиленог жерсеја (1977). Размера 1:10. А – крој доње хаљине, два идентична слоја исте тканине су искројена и постављена један преко другог; В – постава горњег дела хаљине од вештачке свиле боје лаванде; црна трака крупног ткања, широка 3 см, на дну горњег дела хаљине; С – горњи плисирани слој хаљине састављен од две ширине тканине (144 cm × 2); предњи и задњи плисирани слој су идентични; D<sub>1</sub> – скица предње стране доње хаљине; D<sub>2</sub> – скица задње стране доње хаљине; Е – скица плисираног горњег слоја налик на шатор, са фалтама које се шире у пуњену раницију која држи читаву хаљину.

successful, trademark scent), she stayed away from the mass production of the *prêt-à-porter* wear and continued to carry out the entire production in her workrooms, boasting the use of high quality fabrics and impeccable craftsmanship. She would be on her knees or standing up by a dress form, or a living model (even her client), draping and shaping the fabric, pinning it, fluting it and arranging it until the item was done. Sometimes as many as 300 hours were needed to make a dress “just right”. “*La perfection est l'un des buts que je recherche*” (Couture 2011). Although *haute couture* was still important in setting trends and creating for the most sophisticated clients who could afford it, the times, especially after the advent of mass culture in the 1960s, have changed in favor of the less expensive yet appealing ready-made clothing, which became the most important driving force behind the fashion industry (Nii 2006: 510). Madame Grès's business without the support of mass production, started to show serious signs of decline in the 1980s. After some poor business decisions and even worse choice of associates, she was forced to close her salon in 1988, financially ruined. A few years later, her only daughter, who even managed to hide her mother's death from the public for a year after her passing in 1993, moved her to the South of

France, to a retirement home (Mears 2007). Her business was purchased by Yagi Tsusho, Ltd., her sketches and patterns were destroyed except for the ones that Yves Saint Laurent and Pierre Bergé bought in order to save them.

Nevertheless, Madame Grès's fame as an extraordinary designer, a “sculptress in fabric” and her lasting contributions to the history of fashion kept gaining in importance. Her work is a part of the most important museum fashion collections in the world and her genius is further asserted at every posthumous exhibitions, for example: a major retrospective exhibition at the Costume Institute of the Metropolitan Museum of Art in 1994 (Martin and Koda 1994); or an outstanding display of her work, organized in 2011 by the Musée de la Mode et du Textile, Palais Galliera, in a borrowed space, in Musée (Antoine) Bourdelle, among his stone sculptures, which, never overshadowing her pieces, emphasized Madame Grès's not only sculptural abilities but also her overall amazing artistry (Fig. 7) (Ross 2011; Menkes 2011; Deeny 2011). Her legacy continues to live in the work of other designers who were influenced by her work, such as Claire McCardell, Norma Kamali, Halston, Ralph Rucci, to Azzedine Alaïia, Yohji Yamamoto and others (Mears 2007: 162, 166).



7. *Madame Grès as a sculptress*, exhibition at the Musée Bourdelle, Paris 2011  
7. *Мадам Гре као вајарка*, изложба у Бурделовом музеју у Паризу 2011. године

The list of designers who admired her work is much longer. As Olivier Saillard, the curator of the Paris exhibition and the director of Galliera said: “[her] designs are perfect. They don’t need any changes; they are utterly timeless” (Ross 2011).

### Madame Grès's Dress for a Princess

The purple evening maternity gown in the NU Costume Collection is truly an exceptional piece of Madame Grès's couture (Fig. 1). It is made of matte silk jersey in deep indigo (blue purple), the color of the midnight sky. The fabric is one of the elements that testifies to the authenticity of this dress as it was her favorite fabric for draping and pleating (fluting, is the term used for highly concentrated, micro-technique of pleating, or fine crystal pleating – Mears, 2007: 44, 46), while producing a light and flowing effect (Fig. 6, E). The gown combines two basic dressmaker's techniques, beautifully unified. The top layer of the dress, which gives it the appearance of a “tent” dress, is an example of fluting, another element that attribute this gown unequivocally to the work of Madame Grès. It is composed of a front and a back panel, each containing two double widths of fabric joined selvage to selvage in the center (Fig. 6 C, E). The front and back panels are not joined at the sides: there is about 10–12 cm wide gap so that the dress underneath can be seen (Fig. 2). The panels fall freely from the *bateau décolletage*, which is actually a narrow, padded yoke that holds the entire gown together. The yoke reveals the Madame Grès genius in shaping and

sculpting fabric. It is an extension of the same sheets of fabric that the panels are made of, there is no seam between the down-falling panels and pleated yoke, but the yoke pleats are turned diagonally (bias fluting) and arranged around the entire *décolletage* (Fig. 5). Every pleat is hand stitched (Fig. 4). There are 96 pleats in front and back panes respectively, the finished width of which is 36 cm. This means that 290 cm of fabric had been compressed by fluting to 36 cm. Pleats are 2 cm deep, but only 0.5 cm is visible of each. They are stitched at the line separating the panel and yoke and at the other, inside end of the yoke. Pleats, stitched only at the top of the panel, fan out and fall loosely to the floor (Fig. 3 shows how wide the fabric in the panel is). On each side of the *décolletage* there are 50 additional pleats, 21 cm long, free of holding panels or the under dress, which function as shoulder straps. Therefore, there is the total of 290 pleats in the yoke, the circumference of which (including shoulder straps) is 114 cm. Inside, at the bottom edge on the front and back of the yoke, there are two narrow hand stitched straps each 8 cm long, horizontally placed and attached at each end: their purpose is to enable the dress to be placed on a hanger. On the back yoke there is another pair of vertically positioned straps which hook up to the underdress on each side of the eye and hook clasps which hold the back of the sheath, cut almost to the waistline, in place. The hem is finished with tight hand-rolled edge, double stitched.

While the panels are the example of draping technique, the underdress itself is an example of tailoring. Since the fabric is very thin and translucent, the entire sheath is made of two layers of the same material, the indigo matte silk jersey. Although the dress required precise measuring and sewing, it is actually minimally cut (perhaps this is an example of the influence of Asian treatment of material). It is cut out of a single piece of fabric (layers are pieced together in only one place, the center back seam) and the rest of it is shaped only by the use of darts, four in total and all in the front (Fig. 6, A, D<sub>1</sub>). The front of the sheath is stitched into the yoke-*décolletage* band and from these end points the fabric is cut circularly along the sides and to the back, gradually descending to the waist-line (Fig. 6, D<sub>2</sub>). The left and right edges of the dress meet in the center back and are held together by three eye-and-hook clasps (3 cm) and a 20-centimeter long zipper. At the bottom, starting at 54 centimeters from the floor, there are two godets on each side of the seam, cut on bias, thus creating a train-like draping for style, but also for the ease of walking. The hem is finished the same way as on the panels. The upper part of the dress is lined with lavender-colored silk organza, again cut out of a single piece of fabric and shaped by darts and folds (Fig. 6, B). It is sewn to the dress on all sides, except on the bottom, where it hangs loosely and is edged by a three-centimeter-wide black grosgrain ribbon to give more support to the bodice. In the back, where the straps from the yoke are

hooked to the dress, there is a tiny fabric pocket on each side holding a flexible steel or plastic boning strip for additional support.

The fabric is light, supple, stretchy, and pliable. It was a perfect choice for a maternity dress as it is comfortable and easy to wear while the pleated panels provided additional disguise of Princess Barbara's condition at the time. It is a magnificent dress, minimally yet sculpturally cut, fit for a royalty, functional while ultimately elegant and dynamic, changing its appearance slightly with every wearer's movement, all a testimony of Madam Grès's exceptional talent. Again in the words of Mr. Saillard: "The apparent simplicity of her work, conceals extremely complex skills" (Menkes 2011). How this dress became a part of Northwood's Costume Collection is yet another fascinating story of connectedness of the world willing to reach out and incorporate the achievements of other cultures into its own. Thanks to one notable and entrepreneurial woman in Houston, Harriet de Rosière, and her prominent jet set friends, including HRH Princess Barbara de Yugoslavia, the college became the beneficiary of one superb fashion collection recording the decades of haute couture that has helped it create and maintain its image with a touch of glamor. Finally, it was thanks to Viscountess de Rosière that I was able to find a "national treasure" of my own heritage in the Northwood International Costume Collection.

## LITERATURE

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## Резиме

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## ХАЉИНА ЗА ПРИНЦЕЗУ: вечерња креација мадам Гре за принцезу Барабару од Југославије

Универзитет Нортвуд (Northwood University), приватна пословна школа, основана је 1959. године у средњем Мичигену, са циљем да обезбеди прилив стручњака широког образовања у различите сфере пословног света. Један од значајних принципа школе, верне идејама слободног предузетништва, био је искључиво самофинансирање кроз школарине и прилоге заинтересованих компанија и појединаца. У том циљу, слично волонтерским групама у црквама, организује се Женски национални одбор, који су сачињавале угледне, талентоване чланице локалних заједница. Одбор је помагао у прикупљању донација, афирмацији школе и у реализацији бројних културних програма. Једна од чланица Одбора, виконтеса Харијет де Розијер (Harriet de Rosière), дошла је на идеју, средином осме деценије XX века, да замоли своје многобројне пријатеље из светског џет сета, да у својим гардеробама пронађу примерке haute couture које више нису желели да носе и да их проследе на адресу седишта Женског одбора у Хјустону (Нортвуд је 1984. године отворио свој други кампус у близини

Даласа). Колекција служи као средство за очигледну наставу на Одељењу за модни маркетинг и промет, али и као изложбени материјал на разним свечаним скуповима и изложбама високе моде. У том првом прикупљању, у колекцију је стигла и прелепа вечерња хаљина коју је Њено височанство кнегиња Барбара од Лихтенштајна (и Југославије), супруга кнеза Александра (Павла) Карађорђевића, носила 1977. године. Тоалета која је израђена од тамнољубичастог свиленог жерсеја садржи бројне елементе који недвосмислено указују да је ову веома необичну хаљину креирала чувена Мадам Гре (Madame Grès), једна од најталентованих *couturieres* XX века која је и у периоду после Другог светског рата остала верна ручном моделирању и изради сваке тоалете, лишавајући се тако профитабилног лиценцирања своје етикете (масовна производња *prête à porter* одеће). Иако је велики број њених скица уништен приликом затварања париског салона 1988. године, примерци израђене одеће су многобројни и брижно се чувају у највећим светским приватним и музејским збиркама.

Превод Младена Прелић / Translated by Mladena Prelić