



OBJECT ID	F2014.172
OBJECT NAME	Jacket
OBJECT ENTITIES	Velvet, (created by) i, (is related to)
ACCESS POINTS	gold Outerwear Personal Artifact red Velvet

OBJECT DESCRIPTION

Fitted gold-embroidered, red velvet amalia jacket. The neckline and waist is edged with a one inch gold trim; currently the color has faded. A little less than half an inch away from the trim is an embroidered line that has a pattern of a half circle that is connected to three vertically standing figure eights. At the very corner next to the opening of the jacket is another embroidered detail that is in a lacy like pattern. It widens in towards the corner and thins out as it moves upward, about five inches. It also has very small sequined pieces sewn on in the embroidery.

The sleeves have the same thick gold trim as the neckline and waist, just slightly thinner. It also has a thin gold embroidery parallel to the edge, less than half an inch away. On the outer portion of the sleeve, right above the edge, is a one and a half inch embroidered detail: it has a raised dot in the center and has stitching coming off of it in a swirled pattern. Semi floral, but more thin and tall. On the inside of the sleeve there is a thin embroidered line that works its way to the edge of the bottom of the jacket.

The back of the jackets is very much embroidered. At the bottom, coming off of the thick embroidered edge are three triangles that all have a lacy look to them. They all also have sequins sewn in there as well. The center is the biggest of the three, side two the same size. In between the triangles there are vertical lines that also look lacy like the triangles. They work straight up the back and curve slightly over the shoulder. At the armpit area there is another lacy line, this one runs horizontally and connects to the vertical line.

The inside of the jacket has a paper like material that is in place where the embroidered pieces on the outside are. Possibly used so that the embroidered pieces hold on better. Also at the left shoulder there is evidence of patch work.

There are numerous tears and hole in the jacket. One at the right shoulder, one in the corner near the opening of the jacket, another large one on the left waist, and two on the right arm; one more towards the middle and the other towards the wrist. There is also discoloration in the fabric, mainly the gold trim and embroidered pieces.

ORIGIN

When Amalia of Oldenburg arrived in Greece as a queen in 1837, she had an immediate impact on social life and fashion. She realized that her attire ought to emulate that of her new people, and so she created a romantic folksy court dress, which became a national Greek costume still known as the Amalia dress. It follows the Biedermeier style, with a loose-fitting, white cotton or silk shirt, often decorated with lace at the neck and handcuffs, over which a richly embroidered jacket or vest is worn, usually of dark blue or claret velvet. The skirt was ankle-length, unpreserved-pleated silk, the color usually azure. It was completed with a soft cap or fez with a single, long, golden silk tassel, traditionally worn by married women, or with the kalpaki (a toque) of the unmarried woman, and sometimes with a black veil for church. This dress became the usual attire of all Christian townswomen in both Ottoman Empire-occupied and liberated Balkan lands as far north as Belgrade.

CITATION

Jacket, *National Hellenic Museum*, <https://collections.nationalhellenicmuseum.org/Detail/objects/>. Accessed 03/28/24.
