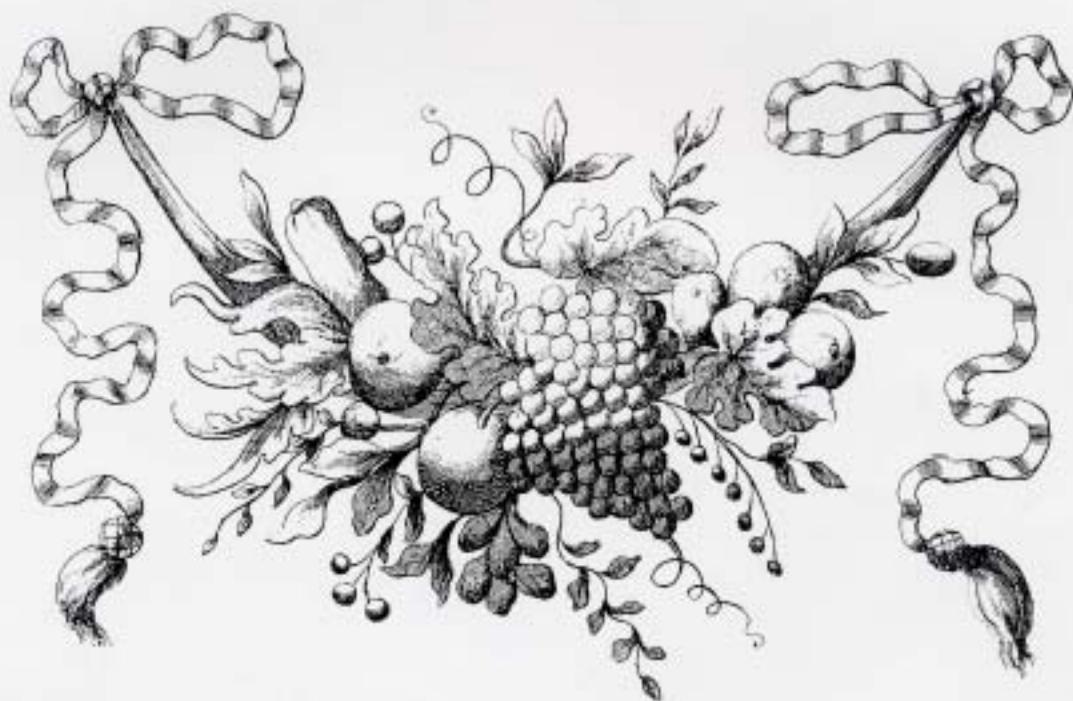


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*A Catalogue
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costume textiles & needlework
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QUEEN AND TENT STITCH NEEDLEWORK PICTURE
English, late 17th c.

While the mythological, biblical and allegorical figures frequently seen in the seventeenth-century English needlework are often presented in fashionable dress, the woman's clothing in this exceptional needlework picture surpasses the typical finery. Silk tent stitch embroidery is used to depict her stole of ermine, sumptuous floral gown with a lining of red and white checks, and stylish shoes striped red and white. The serpent twisted around the woman's right wrist reveals her role as a symbolic figure, although her identity is uncertain. Surrounding the central figure are classic motifs of seventeenth-century English needlework: insects, oversize flowers, a castle with mica windows, and a lion and unicorn symbolizing the English crown. The landscape is worked in queen stitch, while the white silk background is embroidered in a fine diamond pattern. This embroidered picture, rich in materials, details and workmanship, exemplifies the high quality of seventeenth-century English needlework pictures.

9.25" H x 11.75" W

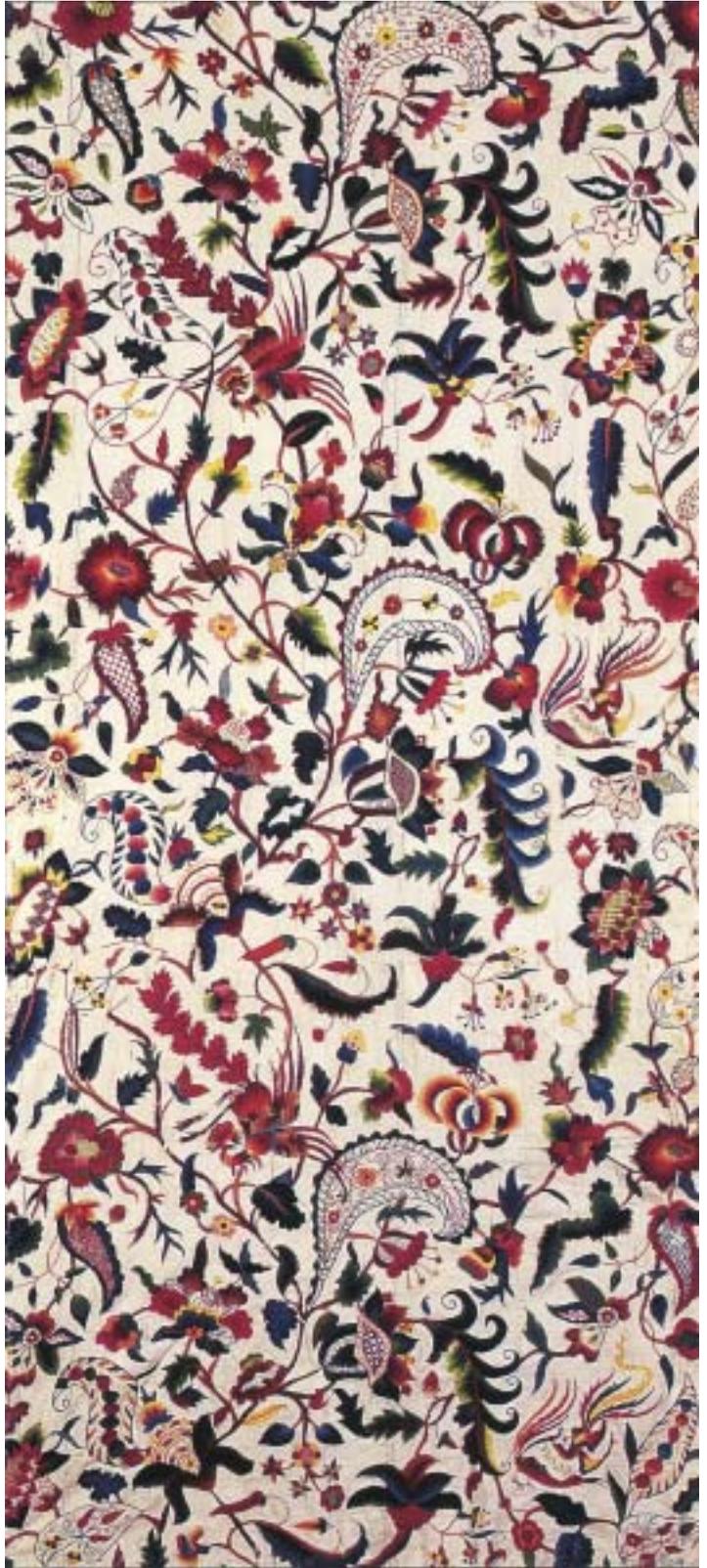


CREWELWORK PANEL

English, 1720-1730

With an embroidered pattern of Eastern influence, this crewelwork panel, from a set of bed hangings, illustrates the bold, decorative use of textiles in eighteenth-century English interiors. Embroidered bed hangings were a popular form of domestic needlework, requiring much devotion to their completion. Examples such as this combine the prevailing tastes in the decorative arts with the embroiderers' individual talents. Here the characteristic motifs of large-scale leaves, fantastic birds and flowers are intensified by the dense arrangement and broad palette of colors. This vibrant panel exhibits the exceptional qualities of design and workmanship that define eighteenth-century English embroidery.

80" H x 36" W





BROCADED SILK FORMAL DRESS

Probably Italian, late 17th c., the silk ca. 1680

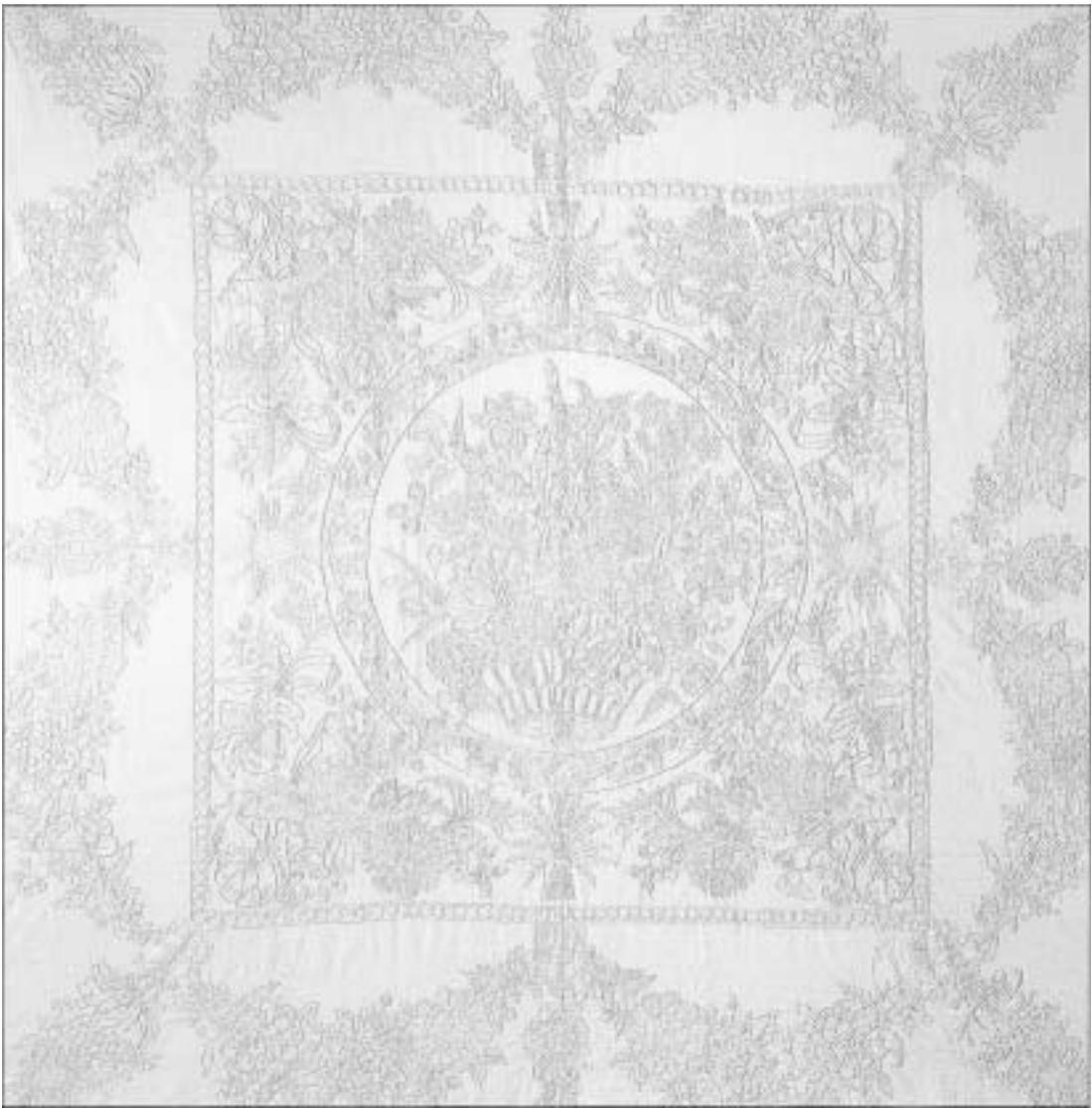
This superb late seventeenth-century formal gown attests to the use of opulent silks as paramount in the display of wealth and status. The inherent value of such silks often ensured their preservation, but it is extremely rare for an intact dress from this period to survive.

The splendid brocaded silk is in pristine condition. A striking color sensibility juxtaposes glowing pinks, gold and silver against a resplendent, emerald green. Used in quantity throughout the brocaded areas, *filé* and *frisé* threads of both silver and silver-gilt are wrapped around white and yellow silk respectively, enhancing their metallic brilliance and contributing a textural effect to the motifs. The moiré ground forms a rippling surround for the individual floral and foliate sprays. The salmon-pink silk damask cuffs contrast brightly with the green and echo the darker accents of the carnations and other flowers.

The heavily boned bodice, which laces up the center back, created the fashionably rigid, conical torso, baring the neck, shoulders and lower arms. The full skirt is constructed from uncut joined panels, which show to advantage the design of the sumptuous and precious textile. The silver-gilt ground of the attached stomacher is elaborately decorated with wire medallions worked in green silk and metallic strip, metallic-wrapped parchment, gold galloon, and braid. The gown would have been fully accessorized with needle lace, adding a further luxurious element to the ensemble.

Altered slightly around the turn of the eighteenth century the dress conveys a refined stateliness expressive of late baroque aesthetic in its imposing form and its elegant silk.





KNOTTED WHITEWORK COVERLET BY ELIZABETH POCOCKE

English, dated 1749

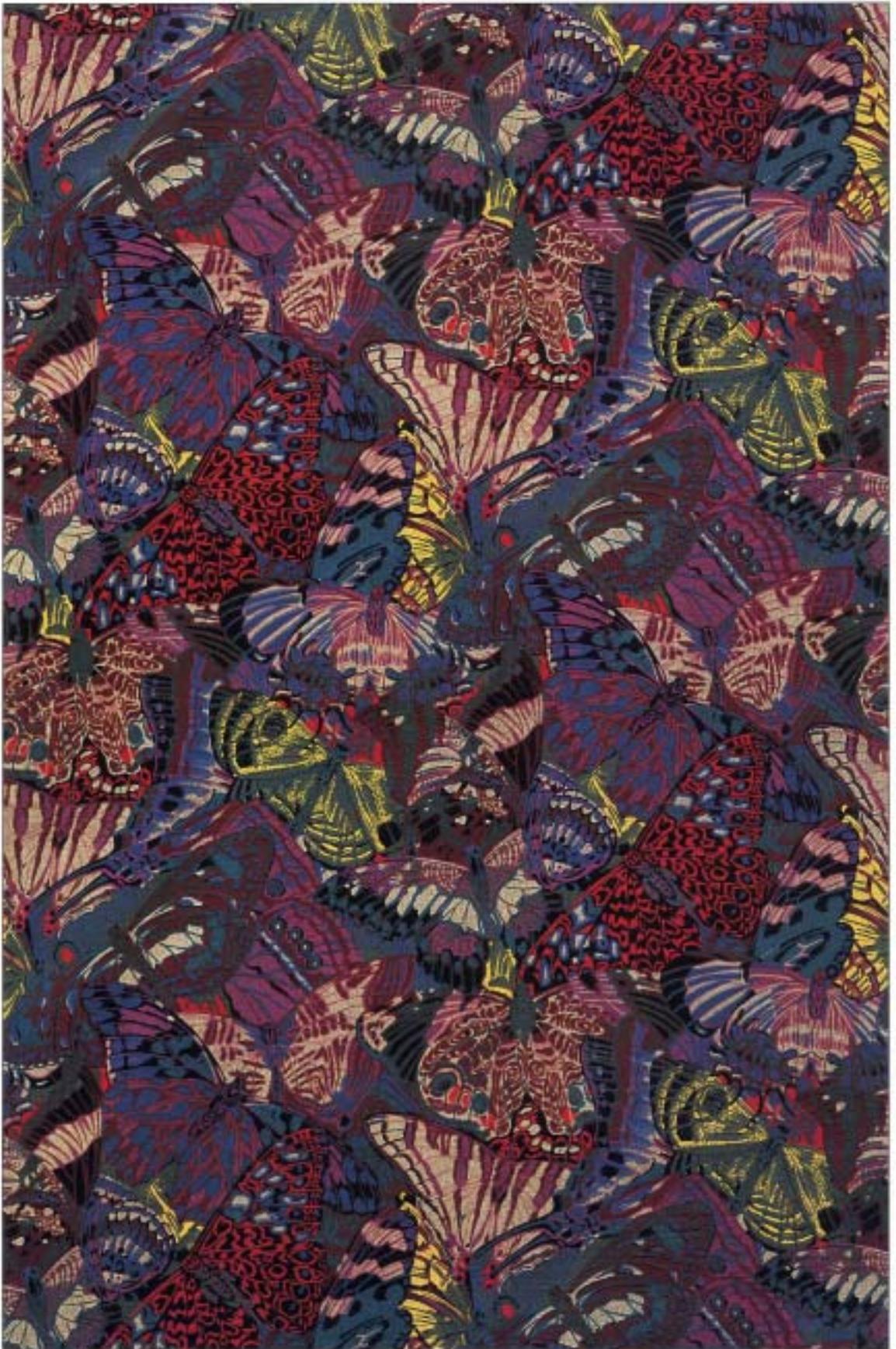
In this remarkable coverlet, knotted cords delineate the naturalistic flowers, sheaves of wheat and grotesque lion heads that adorn the white linen ground. The intricate workmanship and graceful composition of this whitework embroidery rival the richness of polychrome embroidered bed sets. The technique of applying knotted cords to a ground fabric is associated with the famed eighteenth-century embroiderer Mrs. Delany (1700-1788). This coverlet was worked by Elizabeth Pockocke, one of many women in Mrs. Delany's circle influenced by her studious attention to flowers, fashions and needlework.

Knotting was a popular pastime for eighteenth-century English women that required thread, a small shuttle and ample hours of leisure. In Elizabeth Pockocke's coverlet, knotted threads of various thicknesses provide texture to the design elements and also hang as decorative fringes. Inscribed on the reverse with her name and the date 1749, the coverlet is from a bed set consisting of four curtains and three shaped pelmets. Two curtains bear the date 1753 and a third is dated 1754. This five year period reflects the embroiderer's devotion to her task and is not an unusual span of time; the accomplished Mrs. Delany began a quilt in 1747 and was still working on it three years later.

Provenance: Knepp Castle, Sussex, the property of Mr. & Mrs. Charles Burrell descending from the First Lady Cowdray and then from her niece, Lady Burrell.

104" H x 104" W





PRINTED VELVETEEN OF E.A. SEGUY BUTTERFLIES

French, 1926-28

60" H x 57" W



ROSES ET PAPILLONS DESIGNED BY E.A. SEGUY

French, 1926

44.5" H x 51" W

E.A. Seguy, a prolific French designer, appropriated from nature the intricate patterns of insects, flowers, crystals and other organic forms. His beautiful renderings and compositions capture the flourishing artistic movements of the early twentieth century. *Papillons*, one of Seguy's best known publications, is a folio of twenty pochoir plates published in the 1920s that contains the essence of Art Deco style. In this work, eighty-one butterflies are illustrated with scientific accuracy and attention to color. Also included are sixteen decorative compositions featuring butterflies as design elements, many with plant forms as background patterns.

In this velveteen upholstery fabric, elaborately printed in multiple colors, the dense arrangement of butterflies is derived from Seguy's *Papillons*. The fifteen specimens drawn on plates 3, 4 and 5 merge to create a rich cluster of butterflies with their individual shapes and markings. The brocaded rayon textile *Roses et Papillons* was designed by Seguy and manufactured by the French firm of Bianchini-Férier. *Roses et Papillons* is very similar to another brocade of Seguy's butterfly designs that was exhibited at the 1925 Paris Exposition and imported by F. Schumacher & Co., the American textile firm, as part of their Moderne collection.



PAPILLONS BY E.A. SEGUY, ÉDITIONS DUCHARTRE ET VAN BUGGENHOUDT
Twenty pochoir plates - 3, 4, 5 illustrated
French, ca. 1925





COLLECTION OF SILKS

English, 18th c.

The English silk weaving industry of the eighteenth century, based in the town of Spitalfields, produced a wide range of sumptuous materials for wealthy clients from England, the European continent and the American colonies. This collection of unused silks (two are stored on wooden boards) illustrates characteristic weaves that were mainstays of English textile firms: ribbed, figured and twill cloths in bright shades of red, pink and orange; a checked pattern that surprisingly combines purple with yellow; a basic cream satin; and a simple but luxurious cloth of silver. These examples were woven in the standard English drawloom widths of nineteen to twenty-one inches wide and range from just under one yard to a yard and a half in length. The English silk industry primarily manufactured dress fabrics rather than materials used for furnishings. These silks, whose appeal lasted over several decades of the eighteenth century, would have been tailored into fashionable men's suits, women's dresses and children's clothing.



CHILD'S SILK VELVET PUDDING

French, 18th c.

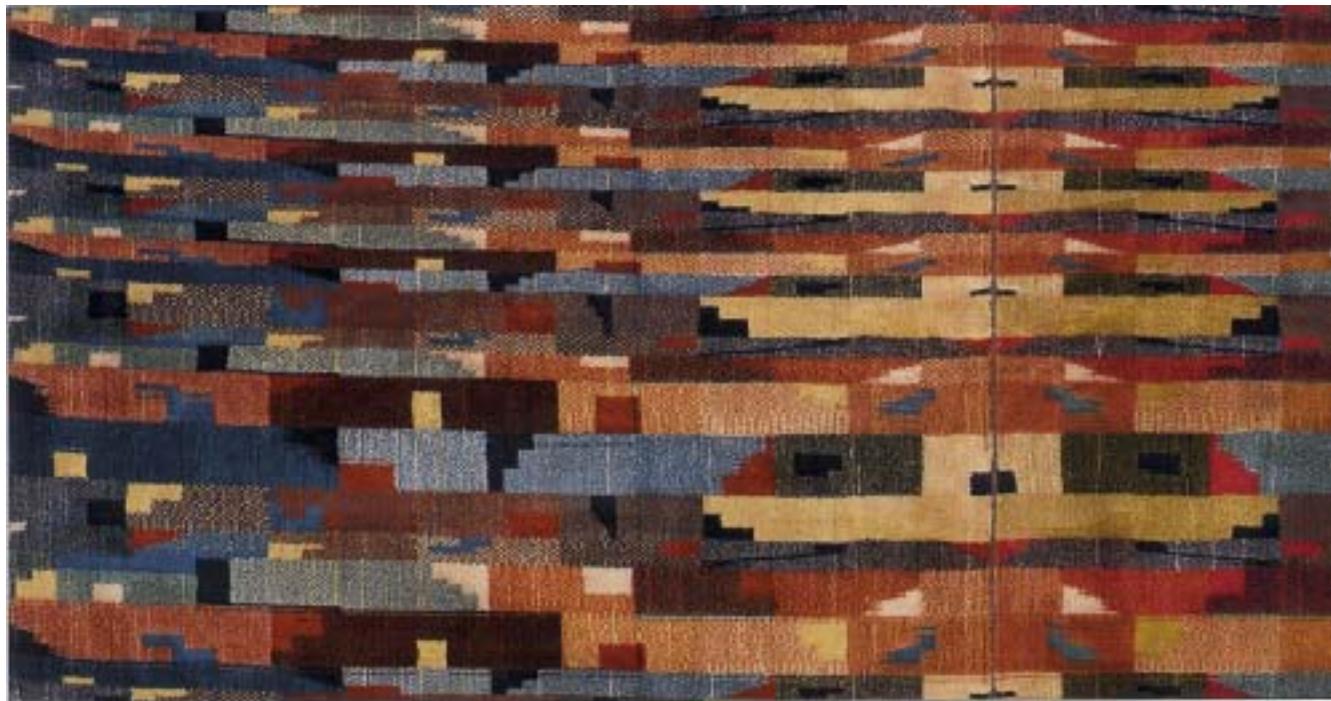
Prior to the second half of the eighteenth century, children of the affluent classes appeared as miniature versions of their parents, in equally rich and restrictive garments. One of the few practical concessions made to children's needs in terms of clothing was the pudding, a padded headpiece that protected the child from potential injury in the event of a fall.

The functionality of the pudding is evident in its rounded, quilted form. Materials for the outer covering included both the durable, such as leather, and the more luxurious, seen in this velvet example. Horsehair and other materials were used for the stuffing, and linings were of silk, linen or leather. Ribbon ties on the crown and at the sides allowed for adjustments in fit for a child's growing head; this pudding has been altered to a larger size.

In formal portraits, children were usually depicted in more elegant headwear; however, puddings are illustrated in seventeenth- and eighteenth-century art works, including genre paintings by Jean-Baptiste Chardin and François Boucher. An amusing fashion plate from the *Galerie des Modes* of 1780 shows a governess with her young, unsteady charge, learning to walk with the aid of leading strings and "furnished with a pudding." A telling accessory of young daily life, this pudding evokes a vivid image of ancien régime childhood.

Similar puddings are in the collections of Colonial Williamsburg; the Metropolitan Museum of Art; and the Manchester City Museums, which has a matching dress and pudding of blue silk with silver lace trim.

4" H x 5" W





MODERNIST VELOUR
FURNISHING FABRIC
French, June 1934

The linear geometric style of early twentieth-century painting and decorative arts appears in weavings such as this French upholstery fabric. A paper label attached to the piece dates the design to June 1934; the label also indicates that the velour was woven as an *essai*, a sample made prior to possible production. The dynamic pattern of the velour, suggestive of an abstract cityscape, is achieved by stepped, irregular fields, some of solid colors and others of mottled hues, juxtaposed in a sophisticated design. The cloth was produced in northern France among the weaving centers of Lille, Roubaix and Tourcoing. Textile firms in this area of France were known for manufacturing fabrics used on airplanes, trains and boats. In the 1930s, designs such as this velour would have contributed a sense of modernity and luxury to these increasingly popular modes of transportation.



18" H x 50.75" W each





COPPERPLATE PRINTED COTTON

English, ca. 1780

When the industry of copperplate-printed fabrics developed in England during the second half of the eighteenth century, birds were among the many popular motifs that transformed plain cloths into pictorial canvases. In this finely engraved example, a parrot perches among grape vines, enjoying the ready abundance of fruits. The detailed naturalism of the flowers, leaves, branches and birds illustrates the talents of a highly skilled engraver. This piece is one of the few examples of English copperplate-printed cottons to identify its maker: an inscription among the hatching on the parrot's branch reads "Designed and Engraved by I. Penn(?)." Print sources, such as Robert Sayer's *A New Book of Birds* (1765), as well as other popular works, provided textile designers with images of birds striking a variety of poses. Bird motifs remained fashionable in fabric production through the early nineteenth century and the publication of Audubon's *Birds of America* (1827-1838) proved to be further inspiration for English designers of printed cottons.

Examples of this cotton are in the collections of the Art Institute of Chicago; Colonial Williamsburg; the Cooper-Hewitt National Design Museum; the Cincinnati Museum of Art; and the Museum of Fine Arts, Boston.

82" H x 30" W (detail shown)



L'ART DE LA COËFFURE DES DAMES FRANÇOISES, avec des estampes, ou sont représentées les têtes coëffées by Legros de Rumigny, 1768-1770

Between 1768 and 1770, Legros de Rumigny published a five volume work devoted to the art of female hairdressing. In the last years of the 1760s, women's coiffures increased in height and elaboration, and were decorated with ribbons, lace, jewels, artificial flowers, feathers, and small caps. The one hundred engraved plates contained in the complete set of *L'Art de la Coëffure* anticipate the towering and extravagant hairstyles that characterized the 1770s. Cook-turned-coiffeur, Legros presents himself in these volumes as first among his fellow coiffure artists, whose creations for court, town and the theatre won him the accolades of queens, princesses, and women of good taste in France and other European countries. Indeed, Legros served as hairdresser to Madame de Pompadour as well as her successor, Madame du Barry. He also cites the usefulness of his work for milliners as well as portrait painters, who would benefit from the study of his plates in order to accurately depict their sitters' hair. The first volume and its supplements were available at different prices depending on whether they were bound in calf, the plates were hand-colored, or the pages gilt-edged.

A savvy entrepreneur, Legros used such marketing strategies as sending hired models to walk along the Parisian ramparts, a fashionable promenading spot, and exhibiting dolls at one of the well-known city fairs. Additionally, he offered a mail order service for women in the provinces and at foreign courts. With information provided by the client as to hair color and head size, any number of the coiffures that appeared in his plates could be made up with false hair, with Legros' assurance that they would pass for real. Legros also established the first hairdressing school, his *Académie de Coëffure*, which trained would-be professionals as well as *valets-de-chambre* and ladies' maids. Students who successfully completed the three-year coursework received certificates with seals designed by Legros and indicative of their level of accomplishment. These seals decorated boxes sent to out-of-town clients as well.

Legros prided himself on relying primarily on a woman's own hair, and his text contains advice and admonitions regarding proper hair care, as well as the promotion of his own superior pomade concocted from beef marrow, hazelnut oil and essence of lemon. His culinary background perhaps inspired some of the terms for the various shapes that went into the complex coiffure arrangements, such as *coque* (egg), *marron* (chestnut) and *bouillons* (bubbles). In addition to the plates illustrating the coiffures are several technical diagrams indicating the length of hair needed to create particular styles as well as the calipers necessary to measure the hair with precision.

This complete and extremely rare set of *L'Art de la Coëffure* was published by Antoine Boudet, designated "Imprimeur du Roi" on the title page. The hairstyle plates in the third and fourth supplements were hand colored at the time of publication. All five volumes have been bound in contemporary French mottled calf.











MAN'S CREWELWORK WAISTCOAT
English, ca. 1735-45

A profusion of color and pattern creates an eye-catching effect in this man's waistcoat from the mid-eighteenth century. The oversized carnations/ pansies and exotic flowers in bright, primary hues entirely fill the waistcoat fronts, including the scalloped pocket flaps, in a perfectly matched mirror-image composition. The shading of the floral-and-foliage motifs and their naturalistic rendering are typical of English woven silks and needlework during the rococo period.

Crewelwork embroidery was especially popular in England, which was renowned for the fine quality of its wools. The threads used in this type of work are loosely twisted, worsted yarns, which lend themselves particularly well to embroidery. The range of stitches in this example — satin, long-and-short, stem, and French knots — and the twilled linen and cotton ground are characteristic of crewelwork pieces, both dress and furnishing, that were executed by women at home.

Worn in combination with an unbuttoned coat and breeches that were most likely solid in color, the lustiness and intensity of the waistcoat's motifs would have made a showy visual statement in the wearer's ensemble.



WOVEN BANDS

Spanish or Italian, 16th c.

The heraldic imagery of lions and castles relates to many similar red and white borders produced in Europe during the sixteenth and seventeenth centuries. While borders of this kind were typically embroidered, examples such as this silk and linen piece, comprised of two joined panels, were also produced on looms in either Spain or Italy. Using the technique of double cloth, the woven examples are reversible, a feature well suited to their placement as insertions in luxurious table and bed linens. The facing lions, castles and fountains of this border, possibly representing the armorial devices of Castile and Leon, appear with slight variations in several bands of this woven design, demonstrating the popularity of these motifs.

Related examples are in the collections of the Metropolitan Museum of Art (09.50.264); the Victoria & Albert Museum (T135-1962, 354-1932, illustrated in David M. Mitchell, "Coverpanes: Their Nature and Use in Tudor England," *CIETA Bulletin* 75, 1998, pp. 81-95); and the Walters Art Gallery (83.677, illustrated in Adele Coulin Weibel, *Two Thousand Years of Textiles*, 1952, fig. 93).

5" H x 37" W (detail shown)



DARNING SAMPLER

English, initialed M. R. and dated 1776

The beauty of samplers often overshadows their role as didactic exercises. Darning was an important skill for young girls to learn since the value of fine eighteenth-century clothing and textiles necessitated their upkeep. Surviving garments and fabrics of the period often have elegant repairs stitched by women who learned the task, and art, of darning a hole. Many darning samplers are of Dutch origin and feature geometric motifs exclusively. In English examples, a floral bouquet or cornucopia occupies the center surrounded by the requisite darning stitches. This arrangement of motifs can be seen in the intricately worked sampler by M. R. With its squares of patterns and balanced combinations of colors, it was a lesson well learned in 1776 and well deserving of admiration today.

A related sampler is in the collection of the Victoria & Albert Museum (T.36-1945).

8.75" H x 9" W



BERGAMO PANEL

Northern France, first half of the 18th c.

This striking flamestitch fabric, with its loom woven pattern, was known in the eighteenth century as both *bergamo* and *point de Hongrie*. Historical documents indicate that these textiles were manufactured in the northern French towns of Elbeuf and Rouen from the sixteenth century until the middle of the eighteenth century; some examples bear the names of weavers known to have worked in this area of France. Wool threads dyed to bright shades of red, pink, green, blue, brown, and yellow, accented with white silk, form the zigzag motif while coarse linen or hemp threads supply the ground structure. The vibrancy of the geometric design and the fabric's heavy weight were ideal for its use as a furnishing material. This large example of *bergamo* reflects the popularity, and availability, in the eighteenth century of flamestitch patterned hangings to enliven domestic interiors.

76" H x 37.5" W

BRODERIE PERSE PANEL

French with Indian Export fabrics
Late 18th c.

Luxury fabrics of the eighteenth century were often creatively reused by resourceful women skilled in the arts of needlework. With the appliqué technique of *Broderie Perse*, motifs from less than perfect cotton cloths were cut out and re-applied in a decorative pattern onto a ground fabric. Painted and dyed Indian cottons were among the most highly prized of eighteenth-century fabrics, thus, they were often given a second life. In this *Broderie Perse* panel, flowers, leaves and butterflies form an arrangement of arched garlands and large bouquets. The delicacy of the Indian fabric, with its shades of indigo and madder, appears in the fine details of the veins on the leaves and the layers of flower petals. *Broderie Perse* and other types of appliqué quilting were used primarily for making bedcovers. This elegant panel would probably have been among a group of hangings adorning a late eighteenth-century bed.

75" H x 26.5" W







DOLLS' CLOTHES

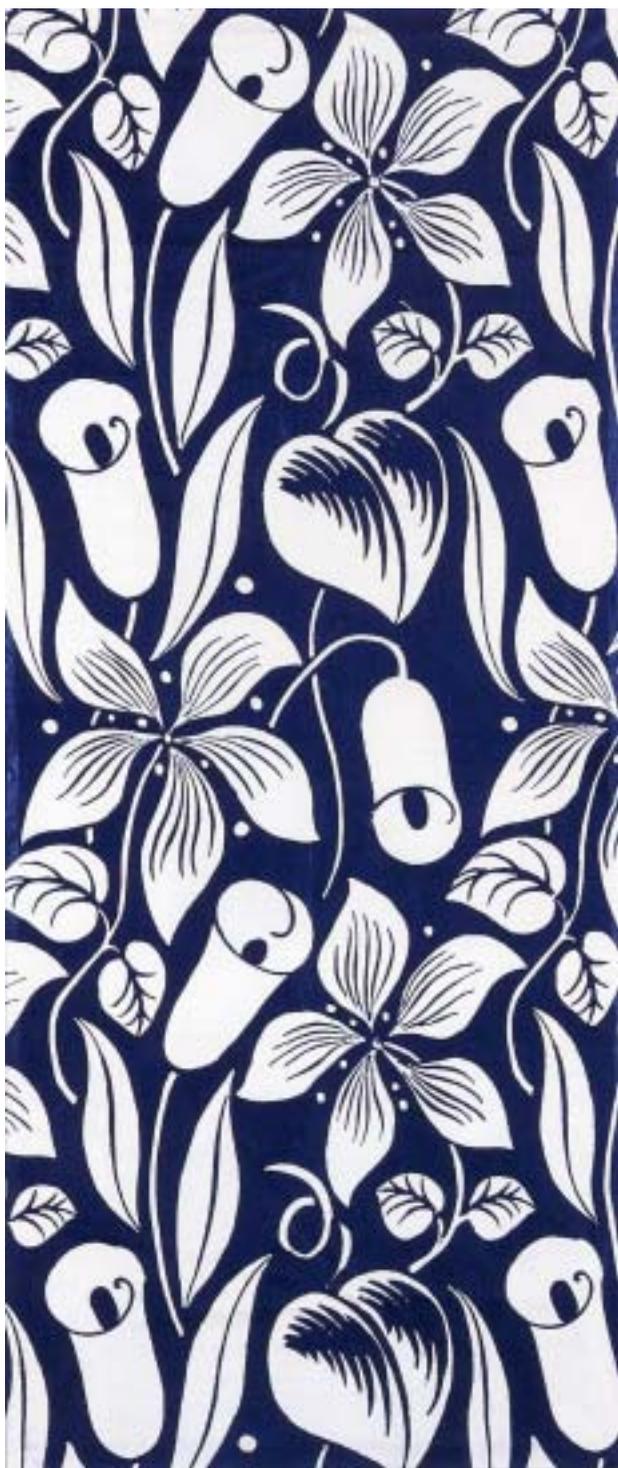
English, ca. 1770s and ca. 1795-1800

Before the emergence of the fashion press in the late eighteenth century, dolls served as important transmitters of style. Fashion dolls were sent from the leading Parisian milliners and dressmakers to courts and major urban centers throughout Europe, and even as far away as Russia. English milliners sent their “babies,” as dolls were affectionately termed, to the American colonies. Generally outfitted with a range of formal and informal ensembles, complete with correspondingly appropriate accessories and hairstyles, the dolls provided much sought after information on the newest modes for those women lucky enough to have access to them.

As toys for young girls, dolls were also dressed in current fashions. The two dresses shown here illustrate the change in silhouette and taste that occurred in the late decades of the eighteenth century. The trimmed, rust-colored silk taffeta *robe à la française* with its matching petticoat, pockets and corset, typifies the elaborate aesthetic dominant for most of the century. The high-waisted, delicately printed cotton gown with its plain white petticoat reflects the simplicity associated with the neoclassical style.

Dolls' clothing was sewn from scraps of material, both leftover and recycled from worn garments. Made for two different dolls between eighteen and twenty-five inches high, these outer and undergarments exactly replicate in their cut and construction actual clothing of the period. The diminutive, fully-boned corset is even set with baleen between layers of fine and coarse linen and, when closed, forms the ideal cone shape consistent with high style of the 1770s.

These rare, surviving dolls' clothes not only accurately capture contemporary fashions but also offer a touching look into the material culture of eighteenth-century childhood.



LES ARUMS BLOCK PRINTED COTTON
BY RAOUL DUFY
French, ca. 1919

Les Arums, with its bold, large-scale flowers, is one of the block printed cottons designed by the French painter Raoul Dufy (1877-1953) and manufactured by the firm of Bianchini-Férier. The application of Dufy's artistic style to the decorative arts, such as fabrics and wallpapers, produced designs that count among the most innovative of the early twentieth century. Many of Dufy's patterns, some of which were derived from his paintings and woodcuts, were printed on different backgrounds depending on their intended use for dress materials or home furnishings. The cotton example of *Les Arums* that appears here retains its original glazing; an accompanying wallpaper version of *Les Arums* is also available.

In 1911, Paul Poiret, recognizing the potential of Dufy's talents, established a small workshop expressly to print textiles with the artist's designs. When Dufy began working for Bianchini-Férier a year later, a collaboration that lasted until 1928, Poiret continued to use Dufy's printed cottons and silks for his chic women's dresses and coats. Other premier French fashion designers of the period also chose Dufy's fabrics. The fashionable use of *Les Arums* by the couturier Molyneux is captured in a photograph taken at the Auteuil races in 1921. The lively flowers of Dufy's fabric complement the simplicity of Molyneux's summer dress.

Examples of this cotton are illustrated in *Catalogue d'exposition Raoul Dufy*, Réunion des Musées Nationaux, Lyon and Barcelone, 1999, p. 188; *Raoul Dufy: L'Oeuvre en Soie*, Anne Turlonias & Jack Vidal, 1998, pp. 78-79; and *Avant Garde by the Yard*, Otto Thieme, 1996, plate 36.

48" H x 21" W