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EMBROIDERED LINEN FOREHEAD CLOTH
English, ca. 1610

Triangular in shape and lavishly embellished, a forehead cloth—also called a cross-cloth or crosset—was a feminine accessory sometimes worn with a coif, an informal type of cap. Rare after the mid-seventeenth century, forehead cloths first appeared in conjunction with the coif around 1580; embroidered with patterns to match, they were worn around the forehead and draped over the coif with the point facing backwards. Though the occasions on which a lady might wear a forehead cloth are not fully known, it seems that they were used for bedside receptions and in times of sickness. In his 1617 travels through Ireland, English author Fynes Moryson observed that, “Many weare such crosse-clothes or forehead clothes as our women use when they are sicke.”

The remarkable embroidery seen here shows the practiced hand of a professional. Much fine needlework was accomplished domestically in sixteenth- and seventeenth-century England, but there were also workshops and skilled individuals that catered to the luxury trade. The Broderers’ Company, an organization for professional needleworkers, was founded under Royal Charter in 1561; specialists were also retained for wealthy private households, and journeymen embroiderers were hired as necessity demanded. Distinctly Jacobean, this pattern was possibly inspired by one or more plates in Thomas Trevelyon’s *Miscellany*, a compilation of embroidery designs published in 1608.

In comparison with other known examples, this forehead cloth is noteworthy for its symmetrical disposition of interlaced scrolls, expertly worked with metallic silver-wrapped threads in an unusual variation of compound loop stitching. The graceful curling stems terminate in vividly shaded pansies, marigolds and strawberries; two confronted birds, eager to taste the ripe fruits, perch on the substantial metallic framework. Silver sequins, each anchored with a tiny pink knot, are strewn across the linen surface, imparting brilliance to the sophisticated design. Not wanting to waste any materials by cutting through existing embroidery, this artisan completed the needlework only to the edges of the required design—especially evident in the working of the incomplete birds, at top and bottom corners.

Though there are documented examples where both components are still in an attached state, forehead cloths are most often found disassociated from their coifs. This unique forehead cloth is undoubtedly the mate to a coif worked with the identical pattern in the Museum of London collection (MOL A6046).

8” H x 17” W



PAIR OF CREWELWORK CURTAINS MADE BY ELIZABETH NEWMAN
British, dated 1709

Elizabeth Newman's bed curtains illustrate the qualities that mark crewelwork as a distinctive highlight of seventeenth- and eighteenth-century British needlework. With fresh colors and a sense of exuberance, her design takes the Eastern influences of the Tree of Life, long-plumed birds and exotic flowers and makes them quintessentially British. Yet within the framework of traditional crewelwork, Elizabeth Newman adds her own distinctions—the hillocks are composed of wide yellow and green bands; densely worked three-dimensional grapes hang from vines; and, in addition to the expected deer, fox and birds, there appears on one curtain a blue horse with a bristling mane posing at the lower edge. The second curtain features a white horse and the inscription "Elizabeth Newman her work 1709."

The differently colored horses reflect the design distinctions found throughout the pair. While the composition of both curtains have identical overall appearances, attention to the details reveals the embroiderer's skillful play on variations of color, stitches and techniques within the repeated motifs. The lively colors—greens, yellows and pinks that retain their original brightness—demonstrate the rich palette of wool yarns available in the early eighteenth century. An extensive repertoire of stitches and geometric filling patterns learned by Elizabeth Newman in prior needlework exercises is utilized in her crewelwork with great success. Highly decorative leaves and tendrils, accented with clusters of grapes, hanging pears and numerous animals appear on both curtains, yet each displays individual characteristics.

Bed hangings were among the most important furnishing fabrics in seventeenth- and eighteenth-century British houses. Serving as a focal point of a family's interior social realm, the hangings provided privacy and warmth while displaying status. Needlework of this type was made at home, rather than by professional embroiderers, and as such represented the talents and industriousness of female family members within the domestic sphere. As was typical, Elizabeth Newman worked a complete crewel bed set—in addition to this pair of curtains, two narrow curtains and a valance also survive, all in excellent condition. On April 19, 1720, Elizabeth Newman married Daniel Fromanteel. The crewelwork, as well as other embroideries by Elizabeth, was passed down to their daughter, Martha, and then descended through several generations of the family. A full provenance is available.

78.5" H x 73" W *each*





Elizabeth Newman:
her work 1709



SILK FURNISHING PANEL MANUFACTURED BY MAISON PERNON & CIE,
ATTRIBUTED TO JEAN-DÉMOSTHÈNE DUGOURC
French (Lyon), 1788

Maison Pernon, one of the leading eighteenth-century silk manufacturers of *La Grande Fabrique* (the workshops that constituted the industry in Lyon) was renowned for its production of high-end furnishing textiles. In the latter decades of the century, when the firm was managed by father and son, Etienne and Camille Pernon (1753–1808), they received commissions from the *Garde Meuble de la Couronne* for the royal residences of Versailles, Compiègne and Saint-Cloud. The entrepreneurial Camille Pernon traveled widely and actively sought the patronage of royal and aristocratic foreign clients, especially in Russia and Spain. From 1780, he held the position of *Agent de Sa Majesté l'Impératrice de Toutes les Russies*. Pernon's associate in Spain, François Grognard, was instrumental in securing orders from the Spanish monarchy and aristocrats as well as ambassadors to its court. In his correspondence with Pernon, Grognard often emphasized his clients' eagerness to acquire the most up-to-date French silks. This elegant wall covering in the newest taste was commissioned from Pernon in 1788 through Grognard for the count of Miranda.

Strictly symmetrical, the candelabra composition includes disparate elements unified into a coherent column. At the top, a bowl of fruit with beribboned grape garlands to either side is set on a lion-footed stand; swans perched on scrolling tendrils suspend pendants with the company's initials from their beaks. In the middle section are tasseled lambrequins over griffin-headed ewers on caduceus staffs and an octagonal medallion enclosing a floral spray tied with a bowknot. At the bottom are confronted butterfly-winged hounds and a circular medallion enclosing a flowering double-handled vase, flanked by birds and hovering butterflies. The restrained yet highly sophisticated design is enhanced by the simplicity of the color scheme and weave structure in brilliant yellow satin with ivory weft patterning. The back of the silk is stamped "10789" at the top and "Grand Frères" at the bottom, with the handwritten number "P.1586." Grand Frères was the successor company to Maison Pernon following the death of Camille Pernon in 1808; the stamp indicates that the panel became part of the new firm's archives.

The overt references to classical antiquity are very much in the style of Jean-Démôsthène Dugourc (1749–1825), a celebrated Lyonnais designer and leading exponent of the *goût étrusque*, which he claimed in his autobiography to have invented. In the 1780s, Dugourc worked closely with Camille Pernon and collaborated on several residential projects for the Spanish monarchy. Dugourc's treatment of classicizing motifs would become a standard aspect of the design vocabulary and repertoire during the First Empire.

An identical silk in the collection of Maison Tassinari et Chatel, illustrated in *Soieries de Lyon: Commandes royales au XVIIIe S. 1730-1800* (1988), cat. 60, is identified as a commission for the count of Miranda in 1788. Another identical example, in ivory on a salmon-pink ground, in the collection of the Metropolitan Museum of Art (33.140) is attributed to Jean-Démôsthène Dugourc and illustrated in *Vasemania—Neoclassical Form and Ornament: Selections from the Metropolitan Museum of Art* (2004), plate 78.

69" H x 21.5" W





REDWORK PICTURE WITH THE STORY OF ABRAHAM AND HAGAR, INITIALED A E
British, third quarter of the 17th c.

Abraham's dismissal of Hagar and their son Ishmael is one of the many popular Old Testament stories depicted in seventeenth-century needlework pictures. The imagery of these works is often based on engravings from Gerard de Jode's 1585 compilation *Thesaurus Sacrarum Historiarum Veteris Testamenti*. While the biblical figures in de Jode's engravings wear loose, classical garments, embroidery patterns derived in the seventeenth century from this print source typically clothe the figures in contemporary fashions. The modified and updated patterns for needlework circulated among numerous embroiderers over a period of decades, resulting in similar works with variations in technique, color and materials. The composition of this picture, which illustrates an episode from Abraham's life, appears in several related examples. Most are worked in polychrome silk tent stitch, as is seen in works from the Untermyer collection at the Metropolitan Museum of Art. Monochromatic examples are rarer.

A nearly identical redwork embroidery is in the collection of the Royal Museum of Scotland. On both pieces embroidered text runs along the top and bottom, providing narration to the four vignettes: Abraham turns Hagar and Ishmael away; Hagar appears in the wilderness; an angel shows Hagar a well; and Sarah and Isaac stand in a tent. Needlework descriptions along the edges also appear in two other seventeenth-century redwork pictures, both formerly in the collection of Sir Frederick Richmond, Baronet. One example depicts the finding of Moses, while the other tells the story of Abraham's servant in search of a wife for Isaac. These comparable examples, which also share specific flower and animal motifs, suggest that a series of biblical-themed patterns existed with descriptive texts. The documented embroideries worked in this manner may have once been joined together to form a valance.

In the style of densely patterned seventeenth-century needlework, numerous motifs of flora and fauna surround the figurative elements. The embroiderer, with her materials of red wool and cotton twill, uses her single color to advantage. In examples of both blackwork and redwork, embroiderers often employed speckling, a technique of shading areas with small, diminishing stitches as seen here. For additional emphasis, buttonhole stitch delineates select design elements, creating bold borders. In this exemplary picture, an established embroidery composition reveals the hand of a skilled needleworker.

For the nearly identical redwork embroidery in the collection of the Royal Museum of Scotland (A.1958.85), see: Margaret Swain, *Embroidered Stuart Pictures* (1990), p. 8. Other related examples of redwork, in addition to the Richmond collection pieces, include a panel in the Museum Willet Holthuysen, Amsterdam from the Iklé collection and a valance in the collection of the Embroiderers' Guild, Surrey.

19" H x 19" W



PANEL OF FIGURATIVE NEEDLE LACE
Italian, early 17th c.

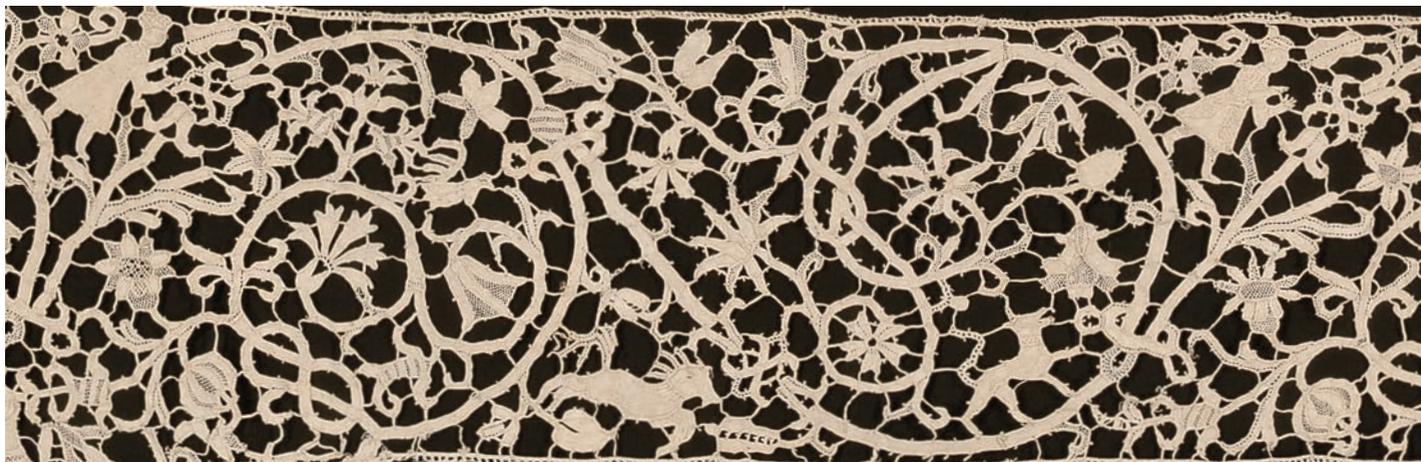
Over the course of the sixteenth century, the art of lacemaking progressed from relatively simple lacis-based techniques to more elaborate forms. Drawnwork and reticella, the earliest types of needlelace, required a linen foundation and the subsequent removal of woven areas to create distinctive geometric patterning. As lace fashions evolved, the lattice framework of reticella became more open and spacious; by the 1560s, free-flowing patterns were integrated into reticella, a challenge because of the rigid underlying structure necessary to the process. Venetian embroiderers were the first to pose a solution to this desire for more sinuous designs by devising their own needlelace foundations. Freed from the constraints of a warp-and-weft grid, these imaginative needleworkers created the earliest freely formed needle-made lace, *punto in aria*.

Punto in aria—in essence the basis for all subsequent needlelace traditions—was done without the aid of ground fabric and allowed a less structured, more inventive approach for the lacemaker. Literally meaning “stitch in the air,” *punto in aria* is constructed over a temporary support and worked with specific embroidery stitches. First, linen threads are couched over a pattern drawn on parchment; the supporting threads of the design are then overcast or buttonholed, and dense areas are filled with buttonhole stitches worked into each other row by row. Solid areas constituting the body of the lace are connected by brides, or supporting bars, which are necessary to hold the design in place after it is freed from its support. Finally, when the lace is complete, the stitches on the back of the parchment which secured the lace are undone to release the results. The intricate panel seen here represents the delicacy and artistry of *punto in aria* lace.

Though the needlework was no longer done directly on a fabric base, *punto in aria* was still classified as embroidery in the sixteenth and seventeenth centuries. Matio Pagano’s pattern book, *La gloria e l’honore de ponti tagliati et ponti in aere* (1554), was the first to use this term, but it should be noted that his designs were also useful for embroidery and appliqué work. *Specchio delle virtuose donne* (1595), published by Isabetta Catanea Parasole, was another source for “*lavoro a ponto in aria*.” Leafy designs—a *fogliami*—were characteristic of Venetian needlelace. Nestled amongst its deep scrolling tendrils and spiky flowers, this fine example hides delightful surprises that surpass mere foliage. Twisting vines, occasionally interlaced into figure-eight knots, issue luscious pomegranates and fruits; turbaned Oriental figures in exotic garb reach out to pluck voluptuously shaped pears from the curving branches. Animal denizens include a proud cockerel and diminutive peacock, as well as a rampant hound and galloping horse. Details of the figures’ garments, the dog’s collar and the birds’ plumage are sensitively worked and much of the lace is finished with picot flourishes. Decorative fillings—abundant in the floral motifs—were also an important feature of Venetian needlelace.

The late sixteenth century marked the time during which lace was transformed from trimming to a full-fledged component of fashionable dress. In this context, the popularity of high-quality Venetian *punto in aria* lace is understandable; like all fashionable textiles, it was expensive and a highly desirable embellishment for seventeenth-century wardrobes.

4.75" H x 16" W







A RARE AND IMPORTANT RAISEDWORK AND NEEDLEWORK MIRROR
English, third quarter of the 17th c.

A mirror was a luxury object in seventeenth-century English interiors; not only was the specially prepared glass precious, but frames were an equally important expression of material wealth. For women of the leisure class, a mirror was an indispensable aid in deportment and self-presentation. Whether suspended above a dressing table or carried in the form of a small, portable looking glass, access to a reflective surface was an elite privilege. Also attesting to the ease of gentrified life was the domestic embroiderer's penchant to embellish household items. This spectacular mirror frame—a masterpiece of needlework—complements the inherent value of the quicksilvered glass as well as demonstrates the remarkable abilities of the maker.

Decoration of a mirror frame was the culmination of a young woman's proficiency in needlework—a skill that was above all practical but could be used to incredibly artistic effect. The silk satin ground would have been supplied with the main motifs already drawn. The placement of castles, figures and the leopard and lion in the corners—features so characteristic of Stuart embroidery composition—support this practice. A profusion of flowers, insects and animals constitute a medley of smaller motifs; scattered with little regard to proportion or relationship, these were probably copied from popular pattern sources. Symbolic themes, including the seated lutanist (an allegorical representation of music) and the familiar pairing of kingfisher and parrot, alluding to masculine and feminine ideals, add subtle layers of meaning. Though the designs were preexisting, the choices in execution were entirely the needleworker's domain. Here, the motifs are worked in polychrome silk, silk-wrapped cord and purl in textural stitches—detached buttonhole, satin and long-and-short stitches, French knots, speckling, mosswork, chenille work, and couching—with wondrous variety. Naturally occurring materials were cleverly employed as well: peacock feather filaments add iridescence to the occasional insect, a tuft of fur forms a squirrel's tail and mica and seed pearls add luminous detail. That there is extensive use of raisedwork in this frame underscores its virtuosity and rarity: the three-dimensional technique was complex and only briefly popular in the seventeenth century. To create the desired contours, raised motifs were worked over soft, covered pads and finished with a flat surface on the reverse; the separate components were then couched in place on the ground fabric with cord or gimp to conceal the joins. Faces and hands were often carved from boxwood and covered with embroidered or painted silk, as in this example.

Costume depictions in embroideries of this period were lavished with the most enthusiastic, inventive embroidery, and the properties of raisedwork afforded a richer display of fashions. Here, details of dress are exquisitely worked and show careful observation. In the setting of a pleasure garden with an Italianate fountain and grotto, a handsomely attired couple gesture to each other across the mirror. The dashing cavalier, hat in hand, wears a doublet and long-legged, ribbon-trimmed breeches. A pearl-studded sword and shoulder belt, draped cloak and bucket-top boots strapped with butterfly spur leathers enhance his outfit. Holding a delicate bouquet, the lady wears a satin gown entirely embroidered with miniature floral sprigs. The tight V-shaped bodice is cinched with a pearl-encrusted girdle, and the long, voluminous skirt opens in front to reveal a glimpse of crimson taffeta lining. Both figures have needlelace collars and cuffs and long, curly thread locks; her skirt and fluttering shawl, as well as his cloak, have flexible wire armatures that allow the garments to stand away for a heightened dimensional effect. In all, these figures illustrate the sartorial elegance of the age.

Typical of surviving needlework mirrors, the edges were bound with silver tape and trimmed with velvet; embossed silk borders the original glass. Proud of her accomplishment, the embroiderer worked her initials, M P, in pearls on either side of the elaborate striped canopy roof. The overall shape, motif placement and execution of this mirror are strikingly similar to one in the Irwin Untermyer collection at the Metropolitan Museum of Art (64.101.1332). Of illustrious provenance, this piece formerly belonged to collector Sir Frederick Richmond, Baronet, and was published in the *London News*, March 18th, 1932 and *The Connoisseur* in 1935.

24" H x 19.75" W





ENAMEL AND STAMPED BRASS FURNITURE HANDLES
English, ca. 1785-88

ALBUM OF FASHION ENGRAVINGS SHOWING HAIRSTYLES AND HEADDRESSES
English, 1777-99

The rise of a commodity culture in eighteenth-century England was spurred by an expanding consumer base and a concomitant demand for novelty. In response, manufacturers targeted an aspiring middle class with an increasing range of stylish material goods. These handles and the compilation of pocket book engravings perfectly illustrate the significance of fashion in the larger market place and its acknowledged relationship to innovation.

Pocket books—small leather bound folios of useful information, calendar pages and fashion plates—were created especially for a wide female audience. Titles such as *Carnan's Ladies Compleat Pocket Book* and *The English Ladies Pocket Companion or Useful Memorandum Book* circulated amongst a readership both urban and provincial; the engraved plates disseminated changes in style and thereby renewed interest in pursuing the latest fashions and promoted constant consumption. Not surprisingly, entrepreneurs used those same images to sell everyday household objects. When seen in comparison with certain plates from this rare album of pocket book illustrations, it is easy to see how small bust portraits were well suited to decorative applications. The delicately colored enamel centers of these handles featuring young women in *au courant* hats of the mid- to late 1780s are set into stamped brass mounts. This latter development in the manufacturing process, introduced in London around the middle of the eighteenth century, allowed for quicker and less expensive production of attractive furniture hardware. The examples seen here are very similar to commode handles depicted in a trade catalogue from Birmingham, England, in the Downs collection at Winterthur Museum, illustrated in *Early American Metalwork* by Donald Fennimore (1996), fig. 16. Trade catalogues—like pocket books—were instrumental in informing clientele of new merchandise.

As very few copies of ephemeral pocket books were preserved, this rare album with its unbroken chronological series of headdress plates is an extremely unusual survival. Presumably assembled in the early nineteenth century from several different editions of annual publications, it records a total of 238 different depictions of hairstyles and hats in twenty-eight pages. Full catalogue information is available on request.

Printed for the Administrators of the late Tho. Carnan in St. Pauls Church, &c.



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Ten fashionable Head-dresses of 1786.



INDIAN-WOVEN COTTON DAY DRESSES

English, ca. 1794–98

In their silhouette, fabric and color, these two gowns exemplify the late eighteenth-century style illustrated in the plates of Niklaus von Heideloff's *Gallery of Fashion*, published in London between 1794 and 1803. The incipient neoclassical influence on women's dress is evident here in the high-waisted, slim line and the use of sheer white cotton. During the last quarter of the century, cottons—both plain and patterned—increasingly replaced the rich silks that had dominated women's wardrobes for most of the period.

Found together and of the same size, the dresses likely belonged to the same elegant wearer. The blue-sprigged gown is in the form of a *robe à l'anglaise*, an open gown with a fitted back worn over a petticoat that was especially popular in the 1770s and 1780s. The wrap-front closure of the pink-and-white zigzag brocaded gown derives from eighteenth-century informal styles, including the *robe à la turque* of the 1780s. Both gowns show a transitional style of construction characteristic of the 1790s when the waistline rose from its natural placement to just below the bust. Before the adoption of a one-piece garment around 1800 with separately seamed bodice and skirt, dressmakers continued to use



traditional techniques to fit these narrower gowns to the body, especially in the upper back where a range of pleating forms appears. In these examples, the fullness of a single width of fabric is arranged in widely spaced inverted pleats that release into soft folds below the high waist, falling into a slightly trained skirt. In addition to their functional aspect, the finely shaped pleats also serve to lengthen the line of the gown and add visual interest, creating a diamond shape at the center back. The tight-fitting, elbow-length sleeves were a recently introduced detail that anticipated the short sleeves of the fully developed neoclassical silhouette.

Indian cottons, considered the finest, were in great demand among elite consumers. The *Gallery of Fashion*, whose list of subscribers included members of English and foreign royalty and aristocracy, illustrated many stylish gowns of Indian muslin, dimity and calico. While all-white was clearly a popular choice, simply patterned cottons were also widely worn. The gossamer light Indian mull used for these day dresses would have been recognized as exotic, expensive and highly fashionable.



CHINTZ APPLIQUÉ PANELS
British, fourth quarter of the 18th c.

These four appliqué panels, with their vibrant displays of flowers stemming from footed vases and a cornucopia, reflect the taste for chinoiserie-inspired motifs throughout eighteenth-century European decorative arts. For needleworkers of past centuries, household objects of great beauty were often constructed with fabrics that remained in a workbasket from previous projects. Having both European printed cottons and painted-and-dyed Indian Export cloths at hand, the embroiderer of these panels cut tulips, roses, carnations, and exotic flowers from valued fragments. The cottons used—which span the decades from the mid- to the late-eighteenth century when the panels were made—retain their rich colors and printed details.



To form these floral arrangements, individual cotton flowers, buds and stems were applied onto a linen ground in a technique later known as *broderie perse*. Buttonhole stitching, sometimes in contrasting colors of embroidery threads, outlines and emphasizes the motifs. While flower baskets of this type are often seen in eighteenth-century needlepoint, these panels represent an early use of chintz appliqué which is more associated with works from the nineteenth century in both England and America where appliqué quilts became highly fashionable. In the four arrangements, with their variations on this popular needlework form, flowers from disparate cloths are combined into delicate and charming bouquets.

Approx. 16" H x 16" W each





PAINTED-AND-DYED COTTON PALAMPORE
Indian for the European Market, early 18th c.

Numerous and diverse foreign markets for Indian painted-and-dyed cottons in the seventeenth and eighteenth centuries, when they were among the most desirable and prodigiously produced textiles, led to seemingly unlimited variations on the symbolic Tree of Life associated with the large hangings known as palampores. This example, found in the port town of Nantes, France, combines a typically bold central field with border elements distinctive to the market for which it was created. The dramatic tree, with its oversized florals, scrolling leaves, delicate tendrils, and urns at the sides, features the fineness of detail for which these textiles are known. The leaves, petals and branches, in rich shades of red and blue, contain within their outlines intricate filigree patterns. The palampore's border, comprising vivid flowers interspersed with small tufts arranged in half-drop repeats characteristic of French block-printed cottons, reflects a design vocabulary intended to appeal to eighteenth-century European consumers of Indian cloths. In select flowers there appears an unusual shaded, ombré-like effect, associated with warp-printed textiles and ikats. Red linear accents enhance the ombré areas, conveying a painterly gesture and calligraphic effect.

101" H x 79" W









COTTON PATCHWORK QUILT Dutch, ca. 1795–1800

Trade, political history and a distinctive regional aesthetic come together in this exceptional Dutch quilt. Its most striking visual impact is the wealth of patterned cottons that document over eight hundred different designs of both Indian and French origin. From the formation of the Dutch East India Company in 1602, Dutch merchants imported Indian chintzes, used for furnishing and dress, in increasing variety and quantity into the eighteenth century. Dutch merchants also purchased cottons from neighboring France, favoring those from the leading printing centers of Jouy-en-Josas and Alsace. When the Netherlands fell to the French Revolutionary armies in 1794, the victors imposed a policy of buying only French goods, which further increased the importation of these cottons.

Although quilts made from Indian chintzes are listed in Dutch inventories from the early seventeenth century, these were made of whole cloth, palampores or yardage. In the late eighteenth century when both Indian and French cottons were more widely available, the technique of patchwork appeared and quickly gained popularity. Dutch quilts dating to about 1800 are characterized by a veritable sample-book range of Indian and French patterns; an overall geometric composition of squares comprising four triangular pieces of fabric; and the balanced juxtaposition of cottons with light- and dark-colored grounds.

The quilt's maker created an impressive graphic statement that attests to her sophisticated design skills. The enormous number of cottons, some of which repeat in different areas of the quilt, are an indicator of her socio-economic status, while the inclusion of examples dating to the 1770s and 1780s, many with their original glazed surfaces, in turn reflects their status as cherished consumer goods. The designs include delicate florals typical of madder- and indigo-dyed Indian export cottons as well as startlingly modern-looking geometric and abstract patterns of French origin. Primarily block printed, there are a few examples of monochromatic plate prints and two Indian embroidered pieces. Many of the cottons, including the floral trail border with passionflower and thistle, relate to patterns in the collection of the Musée de l'Impression sur Étoffes in Mulhouse, France. Clearly a labor of love and intensive effort, this finely constructed quilt is meticulously sewn in backstitch with precisely clipped raw edges on the reverse side.

Found in Pennsylvania, the quilt was likely brought to America by a Dutch immigrant in the early nineteenth century. Its original rectangular shape was later altered to accommodate a four-poster bed; squares from both sides and part of the indented lower edge were removed and added at the bottom to create a flap. The quilt is very similar to an example dating to the same period in the Netherlands Open Air Museum, Arnhem (TR 47–1978) and to another, dated 1796, in the VLISCO Museum, Helmond (S 10/3), both of which are illustrated in *Quilts, een Nederlandse traditie* by An Moonen (1992), pp. 56-7 and pp. 152-3. It also relates directly to another quilt dated 1796 in a private Dutch collection which was made in the so-called Zaanstreek, the wealthy industrial area north of Amsterdam. In addition to several identical cottons in both, the quilts share a compositional arrangement with central and corner rosettes, spiky stars and light-and-dark palette. The quilt is in excellent condition with a handful of carefully inserted replacement pieces.

110.5" H x 108" W

CHINOISERIE COPPERPLATE PRINTED COTTON

English (Bromley Hall) for the American Market, designed ca. 1765; printed after 1774

A synthesis of new technology and popular taste defined English printed textile production in the second half of the eighteenth century. Having admired the delicacy and indelibility of Indian fabrics dyed with indigo, manufacturers in England sought to replicate the results; though indigo had been imported since the seventeenth century, the procedural and chemical complexities of this dyestuff hindered its initial success. By the mid-eighteenth century, however, the English were able to master the difficult art of printing indigo mordant directly onto cotton. This advance, in tandem with the revolutionary textile development of copperplate printing, produced marvelous color-fast fabrics with crisply rendered impressions.

These printed cottons were desirable commodities throughout Europe, where they were dubbed *bleu d'Angleterre* and *Englischblau*; in England, indigo copperplate-printed textiles were referred to as "china-blue," alluding to the craze for Chinese export porcelain. As exemplified by this finely conceived design, the vogue for chinoiserie—a purely romantic European decorative idiom which interpreted the people, architecture, flora, and fauna of the East—was at its peak in the rococo age. Pattern books provided fanciful Asian-inspired ornamentation for artisans and hobbyists working in various media: British publications such as George Edwards and Mathias Darly's *New Book of Chinese Designs Calculated to Improve the Present Taste* (1754), Jean-Baptiste Pillement's *A New Book of Chinese Ornaments* (1755) and Robert Sayer's *The Ladies Amusement or Whole Art of Japanning Made Easy* (1758–62) were extremely popular sources.

Pillement, a French painter who resided in England intermittently from 1754–1762, was arguably the most important contributor of chinoiseries. His playful style, blended from French rococo ornament and his imagination of Chinese patterns, were well-suited to British taste; in addition to his own publications, thirty-nine of Pillement's engravings were prominently reproduced in Sayer's book. Preserved in the Bromley Hall archive in the Victoria and Albert Museum is a paper impression of this design (E.458-1955, 196-197). Inscribed *Chinese Figures*, the whimsical composition is commonly attributed to Pillement though the original source has not yet been identified. In this repeating vignette, two exotically dressed figures ascend a mossy stairway suspended in air; one figure gestures up the craggy hillside to a straw-thatched pavilion, while the other shields him with a parasol. Oversize trumpet-like flowers loom over the figures, and *rocaille* scrolls form the support for the terraced landscape. Coral branches and feathery fronds add an extra dimension of texture to the overall design.

This panel, formerly part of a curtain, was found in America. Blue threads present in the selvages indicate that it was printed between 1774 and 1811, when British law mandated this distinctive feature for cotton textiles intended for export. Examples of this cotton, also printed in blue, are in the collections of the Metropolitan Museum of Art (13.133.1), the Museum of Fine Arts, Boston (47.1549) and the Cooper Hewitt National Design Museum (1911-7-6).

77" H x 28" W (detail)







QUILTED AND EMBROIDERED FLOOR SPREAD
Indian (Bengal) for the European Market, mid-17th c.

Needlework has long been recognized as one of the most outstanding types of Indian textiles to survive from the seventeenth century. Impressive wall hangings, bedcovers and decorative floor spreads of the type shown here were made in Northeastern India—specifically Bengal—and were worked in a monochromatic palette with densely embroidered scenes. In a category distinct from other Indian needle arts, Bengali embroideries (also called Bengalla quilts) usually consist of two or more layers of hand-spun, hand-loomed unbleached cotton cloth which were quilted together with back stitching, while the decorative motifs were executed in chain stitch. Most often, both the quilting and the embroidery were executed in *tussar*, one of the local Bengali wild silks which has a naturally golden yellow hue.

This exceptionally rare floor spread is distinguished from the majority of comparable textiles for two noteworthy reasons. Unlike most Bengali embroideries, which subtly juxtapose only yellow *tussar* against an off-white ground, the lustrous silk floss used for quilting in this piece (as well as for details of the corner roundels and cross-shaped accents) was dyed a deep indigo blue. Documented examples do confirm the occasional use of polychrome silks in Bengali needlework—chiefly red, green and blue threads—though this was not typical. However, the most significant difference between this floor spread and other related embroideries is the absence of figurative motifs in the central field. Hindu mythology, local vistas and folk art motifs were often depicted in this indigenous needlework tradition; more characteristic of embroideries made for European markets were scenic renditions of hunting parties, sailing vessels, biblical stories, and classical mythology. Here, instead, there is a continuously repeated double-ogival lattice pattern formed by linked, stylized leaves. Enclosed within each diamond-shaped space, two motifs alternate in rows: a simple eight-pointed star and a larger, more elaborate cusped cruciform, both with their centers dramatically highlighted by indigo silk floss embroidery. The borders, also filled with geometric motifs, display groupings of addorsed, stylized human figures. These simplified forms alternate with blocks of European Mannerist-inspired volutes and winding stems, some of which terminate in grotesque animal heads with tendril-like tongues.

Though these distinctive aspects set this floor spread apart from other Bengali embroideries, it is most definitely a product of the same workshops centered in the old commercial capital, Satgaon, in the Hooghly district. The unique confluence of Western sensibilities with Indian craftsmanship created textiles that were at once exotic and familiar, thus guaranteeing profitable trade. European visitors to India in the early sixteenth century mentioned coverlets and carpets of this type, and both the Portuguese and English trading companies found Indian cotton and Bengalla quilts to be desirable commodities.

Comparable polychrome Bengali embroideries are found in the Victoria and Albert Museum, London (T 438-1882) and the Museu Nacional de Arte Antiga, Lisbon (3413 and 4574).

95.25" H x 68.5" W





EMBROIDERED COTTON ROBE (*CHIJI*RI)
Ainu (Hokkaido, Northern Japan), late 19th c.

Distinct in many ways from the dominant culture, the Ainu people inhabit the northernmost islands of the Japanese archipelago. Anthropologists have speculated that they may be descendents of the indigenous, prehistoric Jōmon civilization, while some linguists trace a tentative, ancient connection with the European Basque ethnicity. Of uncertain origin, Ainu society has survived centuries of persecution while preserving their rich spiritual traditions.

This embroidered robe, made by the Ainu of Hokkaido, speaks to the magical properties ascribed to everyday objects through the application of a refined decorative vocabulary. Inspired by deep religious feeling, the motifs and their arrangement are essential characteristics of Ainu dress. To guard the wearer from harmful spirits entering at the most vulnerable places, the ornamentation was applied to the collar, upper back, hemline, and cuffs of the robe. The making and decorating of clothing was gender related and solely performed by females—each family had a unique group of patterns, and this legacy was passed down through careful instruction. It took many years to learn all the intricate designs, and it was stressed that a mother should teach her daughter as many as she once learned.

Ainu garments were adorned with appliqué strips and embroidery; traditionally, a robe would be constructed from elm bark cloth or Japanese trade cotton. Old *yukata* (a type of cotton kimono) were also occasionally imported and the Ainu would decorate existing garments with motifs reflecting their shamanistic religion. This man's calf-length *chijiri*—the term for a robe that is embroidered without appliqué—is made from a cast-off indigo *yukata* worked with taupe silk and cotton threads in chain stitch with feather stitch filling accents. It displays the main units of Ainu design: spirals called *moreu* and thorned, bracket-shaped motifs known as *aiushi*. These features are purely Ainu, but may have evolved as a synthesis of Jōmon rope-like patterns and scrolling arabesques found on archaic Chinese bronzes. Additionally, tribal Ainu tattoos are also related to costume embellishments. Fluid yet structured, these designs were embroidered in innumerable combinations though always in symmetrical placement—free-hand execution of the embroidery ensured that compositions never appeared static.

BROCADED SILK DESIGNED BY JEAN BEAUMONT
FOR THE *NORMANDIE* OCEAN LINER
French, 1935

Heralded as the *Versailles flottant* by French reporters, the *Normandie* was the most publicized and inspirational ocean liner of the prewar Art Deco era. Built by the French Line company and underwritten in large part by the French government (which treated the ship as an opulent showcase for national art and design), the *Normandie* made its first crossing to New York in the spring of 1935. A staggering amount of money was spent on its completion, and no budgetary concerns hindered the lavish appointments of the *Normandie*'s interiors. Befitting its splendid surrounds, this stunning silk was but one component of the decorative scheme in the most majestic room of all, the Grand Salon.

Situated in the heart of the ship, the Grand Salon—a vast space of seven-hundred cubic meters—was the ideal location for dances and parties. The architects assigned to its décor, Bouwens de Boijen and Roger-Henri Expert, envisioned a dramatic room supported by soaring, gilded columns and gleaming with a sophisticated balance of coral-red, gold and neutral tones. Outfitting the Grand Salon was a multi-artisan effort, but one that was unified with respect to the defined color palette. Wall-relief panels of golden lacquer were supplied by Jean Dunand, as were crimson-lacquered gaming tables; enormous nautical-themed *verre églomisé* murals by Jean Dupas, tinted with luminous silver, gold and black, were also installed to magnificent effect. To amplify the richness, the architects chose furnishing fabrics that complemented, but did not compete with, the artworks. Emile Gaudissart designed oyster-colored Aubusson upholstery with lush floral motifs as well as a coordinating cover for the dance floor when not in use; plush gray carpeting was laid for the rest of the salon.

It is in Jean Beaumont's contribution of silk window draperies, however, that the bold red accents in this interior came to life. Though not as well recognized as some of his contemporaries, Beaumont was a talented textile designer working in the Art Deco idiom. Woven by Établissements Cornille—a Parisian firm specializing in furnishing textiles—Beaumont's lyrical design of meandering wisteria branches cascading with blooms is the epitome of extravagant simplicity. Imbued with luminosity, the silk's surface is host to a dynamic interplay between creamy satin and the textured pattern rendered in two subtly different shades of red. Voluminous quantities of this silk were required as each of the multiple window treatments used over twenty yards of material. The restrained palette coupled with the sumptuous quality of weaving meant that Beaumont's silk harmonized seamlessly with the other interior elements.

Successful in projecting a luxurious national image, the *Normandie* was not the commercial triumph the French had hoped for and only serviced passengers for four years. At the outbreak of war in 1939, the massive cruiser was docked in New York harbor for safety, never to sail again. In December 1941, shortly after the United States' entry into the war, the *Normandie* was seized, stripped of its furnishings (many of which now reside in the Metropolitan Museum of Art) and renamed the U.S.S. *Lafayette*. Two months later, as the task of retrofitting the vessel to accommodate troops began, a fire erupted on board and effectively destroyed the ship. Sadly, in 1946 the grandest ocean liner of the twentieth century was declared surplus and sold for scrap.

This panel—acquired from the Établissements Cornille archive—is possibly the only surviving example of Beaumont's extraordinary silk. It was featured in the exhibition *Paquebot de Légende-Décor de Rêve* at the Musée de la Marine, Paris, in 1991–92, catalogue #229. The original draperies *in situ* are illustrated in Louis-René Vian, *Arts Décoratifs à bord des Paquebots Français, 1880–1960* (1992), pp. 196-7.

137" H x 47" W



WIENER WERKSTÄTTE BLOCK-PRINTED SILK DRESS FABRICS

BAHIA BY JULIUS ZIMPEL, ca. 1925
SAMTENTE BY LOTTE FRÖMEL-FOCHLER, ca. 1910–11
LISZT BY DAGOBERT PECHE, ca. 1911–13

In the overarching spirit of *gesamtkunstwerk*, members of the Wiener Werkstätte—the avant-garde Viennese artisans collective founded in 1903—were wholly involved in each aspect of their creations. Because the decorative schemes of Wiener Werkstätte interiors often incorporated impressive quantities of boldly patterned fabrics, new impetus was given to in-house production. Though woven, upholstery-weight fabrics and carpets were produced by Viennese firm Backhausen & Söhne for the Wiener Werkstätte since its inception, the collective sought different types of patterned materials for fashion and furnishing purposes and began their own experimentations with block-printed textiles around 1910.

The fashion press of the day called special attention to the Wiener Werkstätte's printed silks. These three rare examples represent a small cross section of the collective's output. Each artist's design is economical in terms of color and pattern repeat—undoubtedly by artistic choice, and partially because of the technical specifications of wood-block printing. Julius Zimpel (1896–1925) studied at the *Kunstgewerbeschule* in Vienna from 1911 to 1916. Zimpel's evocatively titled *Bahia*, with its thatched pattern in tropical hues of bronze, magenta, coral, and amethyst, hints at foreign inspiration and the early twentieth-century vogue for primitivism. Lotte Frömel-Fochler (1884–?), also a student at the *Kunstgewerbeschule*, designed numerous textiles for the group from 1910 on; her work also included fashion accessories, lace and embroidery. Glossy satin provides a sensual surface for this printing of *Samtente*, her exotic composition of swaying grasses interspersed with clusters of jewel-toned lotus umbels. Perhaps the most versatile and commercially successful of all Wiener Werkstätte designers, Dagobert Peche (1886–1923) worked prolifically in textiles, leaving an archive of almost three thousand designs. Peche is known for his sophisticated, subtle color sense, as evidenced here in this early design. *Liszt* features a recurring motif from the artist's repertoire: tufts of lancet-shaped leaves bundled into crowns. Shaded ombré effects were another hallmark of Peche's work—here, the chromatically stacked stripes, graduated from black to palest gray, provide a neutral yet visually engaging backdrop for the raspberry-pink flourishes, while diagonally banded ombré columns define the rows. Within this rhythmic repetition, *Liszt* melds structure with exuberance.

Coincidental with the establishment of the textile division was the birth of Wiener Werkstätte fashions. Founded in 1911, the fashion department—in conjunction with textile production—would have far-reaching effects on contemporary European *couturiers* such as Paul Poiret. Sensing the need to protect their innovative merchandise from piracy, a Wiener Werkstätte trademark valid for 'Articles of Clothing, Textiles and Millinery' was officially registered in November 1913.

A furnishing-weight version of *Samtente*, used to cover a settee in a 1911 Josef Hoffman-designed interior, is illustrated in Angela Völker, *Textiles of the Wiener Werkstätte 1910-1932* (1994), p. 39.

Bahia: 14.5" H x 12" W (detail)
Samtente: 31.5" H x 39.25" W
Liszt: 14.5" H x 19.5" W (detail)



Liszt



Bahia

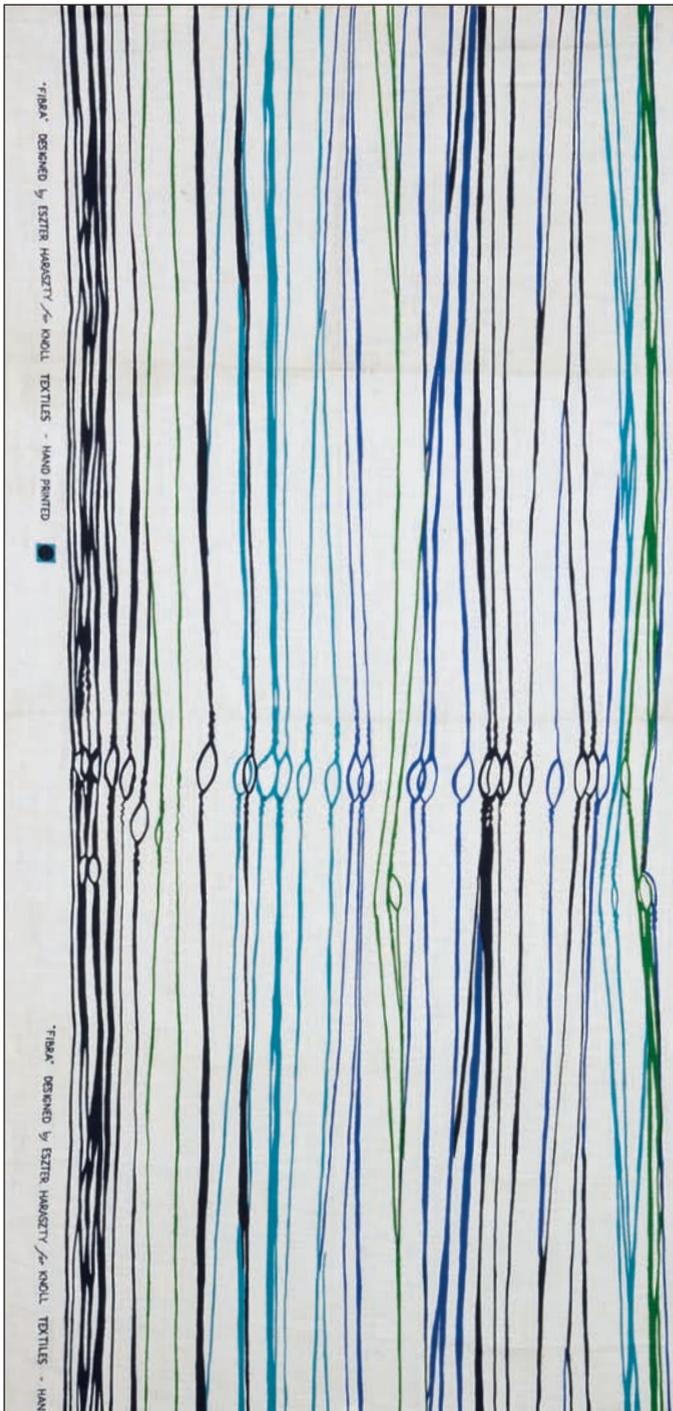


Santente

ESZTER HARASZTY SCREEN-PRINTED
LINEN, *FIBRA* FOR KNOLL TEXTILES
American, 1953

Modernism in America benefited greatly from the contribution of European émigrés; many of its leading architects, artists and designers came to the United States where they were instrumental in disseminating and institutionalizing the modernist aesthetic. The style embraced many different tendencies concurrently, and textiles were an integral component in the creation of both commercial and residential interiors. The need for fabrics that complemented an overall reductivist approach prompted manufacturers to establish their own textile departments or to produce specially commissioned work from avant-garde artists and designers.

Born in Budapest, Eszter Haraszty (1923–1994) studied art history and textile design before coming to New York in 1947. Following the Communist takeover in Hungary that year, she decided to remain in the United States. Through her friendship with fellow Hungarian and architect/designer Marcel Breuer, Haraszty was appointed director of textiles at Knoll Associates in 1949, a position she held until 1955. Founded in 1938 by Hans Knoll, the company was one of the most prestigious interior design firms in the postwar period whose talented roster included some of the most well-known names working in the field. Considered a brilliant colorist, Haraszty's furnishing fabrics often added a strong chromatic accent to otherwise subdued decorative schemes. Introduced in 1953, *Fibra* was a highly successful design that received the Museum of Modern Art's Good Design award in that year and also won a first prize in the American Institute of Decorators Home Furnishings Design Competition. The pattern—based on the arrangement of loom heddles—playfully references Haraszty's knowledge of fabric construction. Yet unlike the closely spaced alignment on an actual loom, the wide, irregularly spaced and overlapped motifs suggest a sense of movement that would have been emphasized by *Fibra's* use as a drapery material. Printed on both casement cloth and linen and available in eight colorways, *Fibra* was chosen by Florence Knoll for her design of the CBS building's executive offices in New York. This half-width sample demonstrates Haraszty's preference for a limited palette of carefully selected hues against a solid—either white or black—ground. *Fibra* was also produced as a linen dress-weight fabric when Haraszty worked briefly for B. H. Wragge, a sportswear manufacturer, in the mid-1950s. At Knoll, *Fibra* remained in production until 1965.





MARISKA KARASZ SCREEN-PRINTED LINEN, *SKEIN* FOR F. SCHUMACHER & CO.
American, 1952

Hungarian-born Mariska Karasz's (1898-1960) design, *Skein*, was produced by F. Schumacher & Co. in 1952. A prominent New York based textile and wallpaper manufacturing firm, the company was known for its high-end silk brocades and damasks that were in great demand from elite clients and decorators. From the 1930s and especially in the postwar period, however, Schumacher commissioned textiles from well-known American designers working in the modernist idiom. Initially a designer of women's and children's fashion, Karasz turned to embroidery in the late 1940s, creating wall hangings that demonstrated her particular interest in color and texture. Her work was exhibited in the Gallery of America House in 1949 as well as in museums across the country. *Skeins*, one of three embroideries by the artist that was adapted by Schumacher and printed in seven colorways, was illustrated in an article by Karasz in *Craft Horizons* in 1953. *House Beautiful*, where Karasz was guest needlework editor, featured the printed version, *Skein*, in their November 1952 issue. In their advertising for *Skein*, Schumacher noted its use in *House Beautiful*'s Pace Setter House and in the furnishings of the cruise ship S.S. *United States*, both in 1952. Karasz's embroidery, *Skeins*, is in the collection of the Smithsonian American Art Museum (1992.117); it was also included in the 1959 edition of Karasz's book, *Adventures in Stitches* (1959). A panel of *Skein* is in the Museum of Fine Arts, Boston (2005.316).

Fibra: 53.5" H x 25" W

Skein: 31.5" H x 49" W



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RESEARCH AND TEXT

Donna Ghelerter
Michele Majer
Leigh Wishner

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by appointment

19 East 74th Street
New York, NY 10021
www.coraginsburg.com

tel 212-744-1352
fax 212-879-1601
info@coraginsburg.com



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