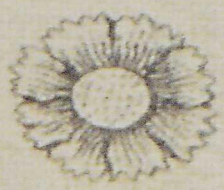
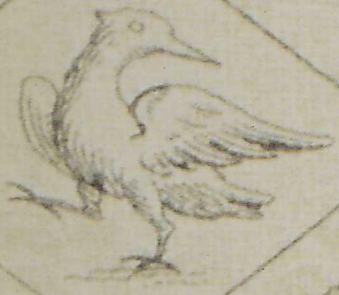




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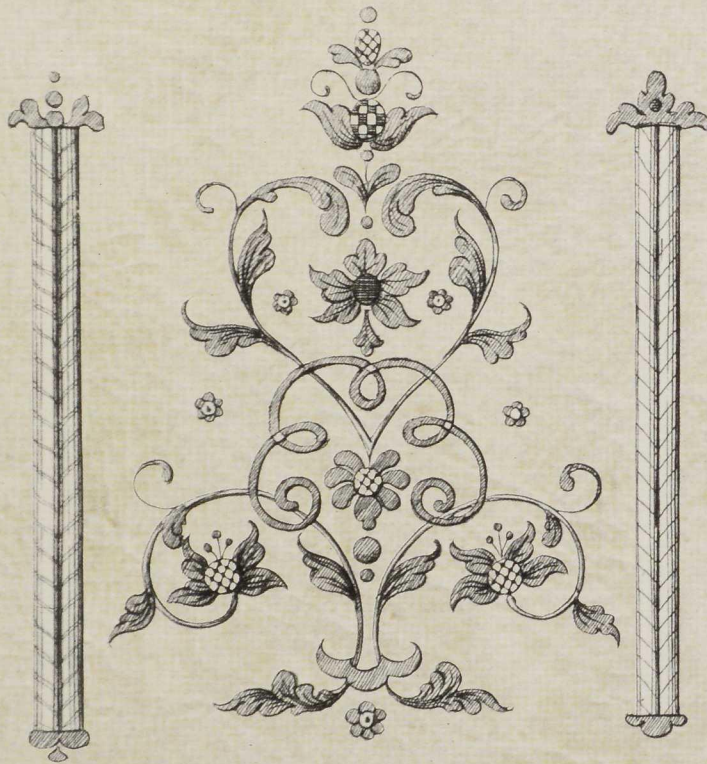
Costume & Textiles

Needlework



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MAN'S EMBROIDERED LINEN WAISTCOAT
English, 2nd quarter of the 18th c.

This splendid waistcoat illustrates the vogue in England for yellow silk embroidery on a linen ground that decorated both dress and furnishings in the early eighteenth century. As men's coats and breeches were often of a plain fabric, it is likely that this waistcoat provided the main decorative interest for the suit. The partially furled feathers and foliate motifs are densely worked in feather, cross, satin, and buttonhole stitches, while the delicate vermicular pattern of the flat-quilted ground is executed in back stitch. Quilting was a common form of domestic needlework in the eighteenth century used for a wide variety of men's and women's more informal garments including waistcoats, caps, petticoats, stomachers, and jackets.

Although the design is not symmetrically arranged on the fronts, the waistcoat was nonetheless embroidered to shape. As was customary, only the parts visible under the coat were embellished, leaving the upper sleeves and back plain. Made of linen, the waistcoat would have been worn in the summer months, with its bright saffron motifs appropriately suggestive of seasonal abundance.







NEEDLEWORK PICTURE
English, early 18th c.

This small and beautiful needlepoint picture combines a sense of delicacy with a presence of richness. A double-handled Chinoiserie urn holds roses, carnations, and tulips that fill the picture and spill into its corners. The bottom mound is worked in needlepoint, while the urn and flowers are composed in the even finer scale of petit point. Displaying the draftsman's facility to arrange still lifes regardless of gravity, scrolling tendrils rather than strong branches support the flowers in the vase, adding an improbable lightness to the effusive arrangement of flowers. The polychrome silk and wool threads, embroidered on canvas, are highlighted against the picture's fancy background of diamonds stitched in white silk.

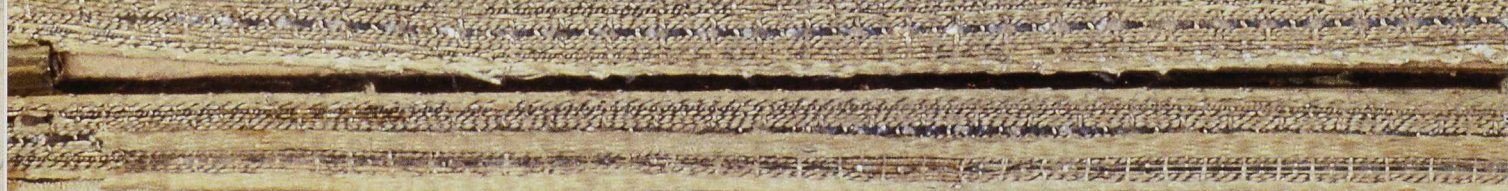
10.25" H x 8.25" W



NEEDLEWORK PICTURE
English, early 18th c.

Single sprigs, beribboned floral sprays, and large arrangements of flowers appear throughout English decorative arts of the eighteenth century. The motif of a vase overflowing with blossoms was well-suited for particular household items that used needlework as their medium. Chair seats, fire screens, cushions, and pictures of the period are often adorned in this manner, illustrating the English passion for horticulture. This lovely needlework picture presents roses, carnations, and other favorite flowers embroidered in traditional eighteenth-century colors. Silk and wool threads, worked on a canvas ground, render the blooms in bands of shaded hues. The unusual yellow diamond-patterned ground provides a textural contrast to the tent stitch flowers. Holding the bouquet is a blue and white Delft bowl such as would have been commonly found in a refined eighteenth-century English home.

13" H x 11" W



NEEDLEWORK CASKET INITIALED M.V.
English, ca. 1650

For the young girl in seventeenth-century England who chose a casket as her task, the embroidery was an ambitious undertaking and its completion a serious accomplishment. The making of a casket began with a single piece of white satin onto which were drawn the separate shapes needed for the casket's top, sides, front doors, and bands around the lid. Patterns selected to ornament each component were drafted onto the silk, typically by a professional craftsman. Once finished, the panels were cut out, assembled on the corresponding wooden box, and finishing details added. From its moment of completion, and for generations after, the casket was a treasured family object.

Seventeenth-century English needlework often evokes imagery from biblical and allegorical sources. The splendidly embroidered scenes on this flat top casket demonstrate the embroiderer's skills at pictorial imagery. On its doors, the tale of Judith, a popular seventeenth-century heroine, and her defeat of Holofernes is depicted in three-dimensional raised work. Another biblical heroine, Esther, appears on the casket's lid as she presents herself to King Ahasuarus. The scene of Esther, and the remainder of the casket, is embroidered using laid stitch in bands of colors. On the casket's sides and back, allegorical figures representing the Senses of Sight, Taste, and Hearing (detail on opposite page) are dressed in sumptuous seventeenth-century clothes as they display their attributes. Surrounding all of the figures are hillocks, trees, flowers, berries, insects, and clouds that complete the compositions and provide the charming details for which embroidery of this period is well known and highly regarded.

The interior spaces of caskets reveal their intimate uses. In the drawers, personal objects such as jewelry, letters, and tokens of remembrances were stored, while secret compartments held more discreet items. The top of this casket opens onto a writing set, two glass bottles, and a hexagonal mirrored space with a painted landscape. The casket's interior is lined with salmon velvet and silk. A key locks shut the elaborate space within.

Provenance: Richmond Collection

14.25" W x 9.75" D x 7" H



PAIR OF NEEDLEWORK VALANCES

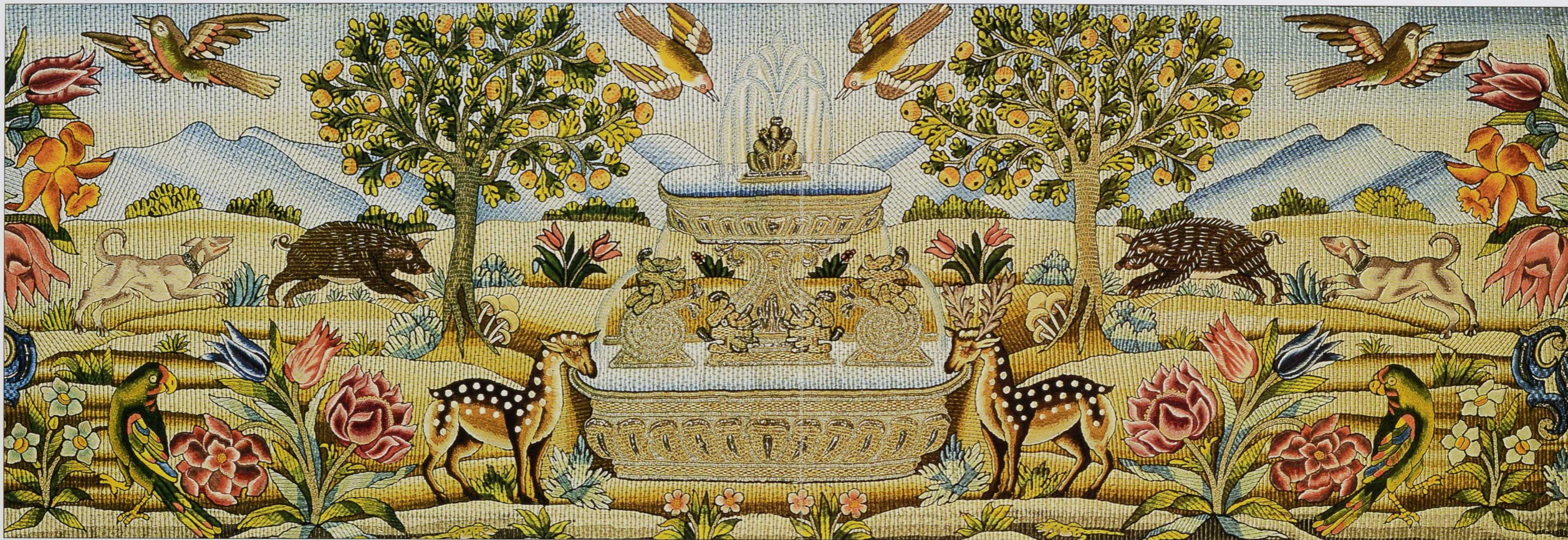
Italian, 17th c.

Grand fountains set in a mountainous fantasy landscape form the centerpieces of these spectacular valances. With couching as the primary embroidery technique, the valances depict idyllic scenes of stags, boars, birds, and dogs arranged in a symmetrical composition. Hung in a seventeenth-century room, the sumptuous display of polychrome silk floss and metallic threads of gold and silver would have presented a flamboyant decorative statement.

The successful blending of costly materials and professional needlework techniques is seen in the fountains' gradated shades of blue silk couched with undulating silver to simulate glistening water. Characteristic of seventeenth- and eighteenth-century Italian couched embroideries is the delineation of the couching threads in parallel lines. This feature is used to advantage in the hills, mountains and sky where the angles of the lines are shifted to form decorative elements in the design. The exuberant animals and flowers are embroidered in satin stitch to distinguish them from the couched background. Throughout the valances, richly colored threads reveal strata of sophisticated shading that provides a degree of realism to the valances' overwhelming illusion of a paradisiacal garden.

Each: 20.5" H x 58.5" W

Additional valance available: 20.5" H x 85" W





SET OF PAINTED AND DYED HANGINGS
Indian Export for the European Market, 1700-1720

During the seventeenth and eighteenth centuries, leading European decorative arts styles were introduced into the design vocabulary of Indian craftsmen. These imported designs were sometimes combined with traditional Eastern motifs or, as in these panels, they appear as close approximations of the originals. One group of Indian painted and dyed cottons are patterned in the style of the French architect and ornamental designer, Jean Bérain (1638-1711). As chief designer for the French court from 1690, Bérain's fantastic drawings of draperies, scrollwork, grotesques, and mythological figures were widely influential. In 1711 a collection of his engravings, *Oeuvre de Jean Bérain, recueillies par les soins du sieur Thuret*, was published in Paris. Since Bérain's drawings were not intended for use on textiles — they were primarily for furniture, ceilings, and other architectural details — applying the motifs to fabric required adaptations to suit the medium. In these fabulous panels, strapwork, floral garlands, festooned draperies, and medallions, all elements derived from Bérain's compositions, entwine to create a bold merging of European styles and Indian techniques. The set, consisting of three panels, has been restored.

A panel of the same design is in the collection of the Royal Ontario Museum (934.4.18c) and illustrated in *Origins of Chintz*, John Irwin and Katherine Brett, 1970, plate 68a.

2 Panels: 108" H x 64" W (one shown)

1 Panel: 108" H x 48.5" W





MAN'S PURSE
English or Continental, ca. 1550

This knitted purse, a fashionable accessory to a man's wardrobe in the sixteenth century, is among the rare articles of costume to survive from that period. Illustrations of how a purse was worn, and by whom, can be seen in contemporary paintings and engravings that depict the nobility in formal sittings and workers at leisure. Both men and women of the sixteenth century wore belts from which hung objects that were functional, ornamental, or both, depending on one's status. Women carried keys, purses, knives, and pomanders. For men, the belts secured swords, daggers, and purses of this kind. Knitted in a dense triangular pattern with raised knots, the purse has a drawstring closure, tassels at the lower edge, and an attached belt of velvet and gilt brass ornamented with grotesques. In sixteenth-century art, this style of pouch appears in a variety of guises. A rustic version is worn by a bagpipe player in a 1514 engraving by Dürer, while examples made of rich silks and metals, similar to this one, appear in portraits of European monarchs including Emperor Maximilian II (1527-1576) and Henri II (1519-1559).

Provenance: from the collection of the Barons Nathaniel and Albert Von Rothschild

14" H x 10" W





WOMAN'S PRINTED KID GLOVES
Spanish, ca. 1800

At the turn of the nineteenth century when the simplified, neoclassical silhouette was in vogue, accessories were an important part of the fashionable female silhouette. Although long solid-colored gloves were widely worn with short-sleeved gowns, wrist-length gloves would have been suitable with coats and high-waisted jackets, or spencers. The fine suppleness of Spanish leather gloves made them a much sought-after luxury commodity throughout Europe.

These whimsical gloves surely provided a novel touch to the wearer's ensemble. Printed on the hand is an assortment of flora, fauna, and Chinoiserie figures enclosed in a diamond grid. The pinked and scalloped cuffs are bordered with grotesques derived from prints by William König (active ca. 1721), based in turn on a series of etchings by Jacques Callot (1592-1635) entitled *Varie Figure Gobbi* (Various Hunchbacked Figures) of about 1622. The flageolet player, for example, is recognizable from amongst Callot's misshapen dwarfs. Their appearance in architecture and various decorative arts throughout the eighteenth century attests to the continued popularity of the *Gobbi* as ornamental motifs.

An identical pair of gloves is illustrated in *Gloves*, Valerie Cumming, 1982, p. 58.

EMBROIDERY ILLUSTRATING THE LIFE OF SOLOMON

Swiss, dated 1598

In this rare example of sixteenth-century Swiss needlework, exquisitely embroidered vignettes recount the biblical King Solomon's renowned wisdom. These scenes portray the Queen of Sheba as she pays tribute to the king and poses a series of riddles to test his acumen. Included are the visit of the Queen of Sheba (upper right), the judgment of Solomon (upper left), the flower puzzle (lower left), the apple puzzle (lower right), and Solomon worshipping an idol (center). A lush border of leaves, symbolic fruits and naturalistic animals frames the pictorial composition.

The stories are set within elaborate interiors of draped thrones, tiled floors, architectural elements, and other accoutrements of court life. The juxtaposition of patterns, from the checkerboard tiles to the veins of marble, creates a visually complex picture. Large-scale pomegranate designs of the king and queen's embroidered clothing represent luxurious, sixteenth-century velvets and silk brocades. Detailed attention to the figures' dress is achieved with the addition of applied linen and metallic bobbin laces as collars and trims on the sumptuous garments.

This embroidery of King Solomon's life may have been used as a tablecover or may have been hung on a wall. The choice of needlework for its construction served as an alternative to the more mechanical technique of tapestry weaving. Characteristics of this piece, including the motifs of the border, the use of wool threads, and the deep blue and brown palette, reflect stylistic features of sixteenth-century tapestries. Swiss embroidery of this period often uses a couching technique known as *klosterstich* that is particularly well-suited for large-scale hangings. In this piece, wool and metallic threads are applied in *klosterstich* to create the shadings, fillings, and outlinings that completely ornament the plain woven wool ground. The pedestal in the central medallion bears the inscription of 1598, giving a precise date to a piece that represents an important period in the history of Swiss needlework.

Related embroideries are in the collections of the Metropolitan Museum of Art (64.101.1400); Schweizerischen Landesmuseums, Zurich (LM13019); and the Denver Museum of Art (1963.99).

72" H x 80.5" W







EMBROIDERED SILK SATIN CHASUBLE
French, ca. 1770s

As the principal vestment worn by the bishop or priest for the celebration of the Mass, the chasuble was a deliberately magnificent garment. Whether elaborately woven or embroidered, the chasuble attested to the splendor of the Church and its rituals. The high-quality workmanship and use of expensive materials in this example suggest the specially commissioned skills of professional embroiderers. In addition to the mastery displayed by the embroidery itself is the sophisticated knowledge of the designers whose talents encompassed not only drawing but the understanding of its translation into a finished textile.

The delicacy of the embroidered and appliquéd motifs and their coloration reflect the aesthetic of the late eighteenth century. Included amongst the motifs are symbols of Christianity: peacock feathers, representing the all-seeing Church, resurrection and immortality; a crown, emblem of victory and sovereignty; the pansy, associated with the Virgin, standing for reflection and remembrance; and the red rose designating the Passion of Christ and the Blood of the Martyrs. Underneath the crown, the letters "MA" are an abbreviation for Maria.



On the ivory ground, blue silk overlaid with ivory net, polychrome silk and chenille threads, metallic threads, spangles, foils, and paste are juxtaposed and layered, creating an effect at once refined and rich. In *Art of the Embroiderer* (1770), Charles Germain de Saint-Aubin describes in detail a number of the techniques and materials seen in the chasuble, including a reference to "individually colored paillettes and also colored purl [that] have recently become available." Especially impressive is the generous application of colored foils, popular in the third quarter of the eighteenth century for men's formal suits as well as ecclesiastical vestments. Saint-Germain noted their ability to imitate precious stones and stated, "As glitter is very much in fashion, spangles, even though they are quite fragile, are in great demand" (quoted in *Art of the Embroiderer*, Charles Germain de Saint-Aubin, reprint 1983, pp. 45, 72).

The visual impact of the chasuble's many reflective surfaces must be considered in the context of the candlelit religious service during which it was worn, when its sparkling beauty, seen in motion, would have been fully appreciated.



BONED VELVET BODICE WITH SHADED SILK EMBROIDERY
Probably Italian, ca. 1680s

This beautifully embroidered bodice with its fully-ripe pomegranates would have been worn as one of the components of a formal ensemble, which also included a petticoat and draped, trained overskirt. Embroidered to shape, the fruits and foliage are presented in mirror image on either side of the bodice front, and perfectly matched down the center back. A favorite textile motif since the fifteenth century, the bursting pomegranates here display a luxuriant baroque sensibility. The two-ply silk thread, closely worked in stem stitch, adds a subtle sense of texture to the gradated tones of pink, purple, blue, and green, which stand out against the glossy brown cut pile.

Rare for having survived in unaltered and excellent condition, the bodice evokes a period characterized by an opulence in dress amongst those of wealth and status. A broad lace collar and frilled under-sleeves, obligatory accessories for formal wear, would have contributed a final touch of elegance to this striking costume.



PAIR OF CREWELWORK PANELS
English, ca. 1710

A sinuous repetition of feathery leaves ornaments these exceptional crewelwork panels. The use of monochromatic blue wool threads, embroidered in satin stitch against a white wool ground, is a successful limiting of the embroiderer's palette. The hangings' entwined leaf and plant forms are beautifully rendered in six shades of blue. For eighteenth-century dyers, indigo and woad plants provided the dyestuffs required to achieve the range of blues — from almost white to deep blue black — favored in eighteenth-century European decorative arts.

The panels possess an elegance befitting a fashionable, early eighteenth-century interior where they would have hung as either bed hangings or wall coverings. Needlework seat cushions survive that have the same repeated leaf motif, indicating that they were designed as part of a suite of room decorations. Rather than being embroidered in crewel, however, the seat cushions are worked in tent stitch on canvas, the only known instance where one pattern is worked in these different needlework techniques. The embroidery of the two panels was never completed. As with other such unfinished works, the incomplete portions provide a visual understanding of the embroiderer's methods in manipulating blue wool threads into richly formed designs that demonstrate the sophisticated accomplishments of early eighteenth century English needlework.

Illustrated in *English Domestic Needlework*, Therle Hughes, n.d., fig. 1. The needlepoint chair seat and back, also from the suite, are in a private collection.

9' 10" H x 2' 5.5" W each





CHILD'S BERLIN WOOL WORK SLIPPERS
American, mid-19th c.

Revival designs were amongst the many Berlin wool work patterns widely disseminated in the mid-nineteenth century. The flame pattern on this charming pair of child's slippers is embroidered in Irish stitch, which was often used for eighteenth-century dress accessories in similar colors of wool. Slippers were one of the most frequently published Berlin work designs during the period of their popularity. *The Ladies Handbook of Fancy Needlework and Embroidery*, published in New York in 1844, noted that Irish stitch "can be applied to a great variety of devices, diamonds and vandykes for example, and many others which will suggest themselves to the fair votaries of this delightful art. It looks extremely pretty, and is easy of execution."

Domestic needlework was an important aspect in the daily life of the nineteenth-century middle-class American housewife. In addition to specialized embroidery pamphlets, women's periodicals such as *Godey's Lady's Book* devoted several pages of each month's issue to illustrations and descriptions of different types of "fancy work" intended for clothing, accessories, and household items. In creating these kinds of objects, a woman demonstrated, and adhered to, her role as guardian of the private sphere, whose primary concerns were those of family and home.



BERLIN WOOL WORK SAMPLER INITIALED V. S.
French, ca. 1860s

Berlin wool work was the most popular form of embroidery during the middle decades of the nineteenth century. Around 1804, a print seller in Berlin made available hand-colored canvas-work designs drawn out on paper with a fine grid, in which each square represented a hole in the canvas. Due to their immediate success, other print sellers in the same city and elsewhere offered similar designs. Their great appeal lay both in the ease of execution and in the shaded effects achieved with vividly-colored soft merino yarns.

Although sampler making by young girls had declined by the mid-nineteenth century, the embroiderer of this piece, identified as "V. S.," produced a strong graphic statement with her carefully balanced composition and startling combinations of colors. The almost harsh shades of pink and purple indicate aniline, or synthetic, dyes, which were discovered in the mid-to-late 1850s. The primarily geometric and stylized ornamental motifs are worked in an imaginative use of stitches, including tent and reverse tent, cross, double straight and Smyrna cross, Florentine, brick, and diamond eyelet, all entirely well-suited for counted-thread embroidery. Many of these stitches were given different names within the period to suggest that they had been newly introduced. The three dimensional roses at the center are formed both by padding and by plush stitch, sheared to create a sculptural effect. The sampler's vibrant palette and the highly naturalistic style of the full-blown florals are typical of mid-nineteenth century taste.

29" H x 31.5" W





DIANE CHASSERESSE (DIANA THE HUNTRESS) BLOCK PRINTED
COTTON BY ANDRÉ MARTY
French, 1925

André Marty (1882-1974) was a well-known book and fashion illustrator and decorative designer who came to prominence in the years between the two World Wars. Born in Paris, he studied at the *École des Beaux-Arts*, and was part of a circle that included leading illustrators such as Georges Lepape and Maurice Bontet de Monvel. Marty was a regular contributor to a number of journals, including the influential *de luxe* fashion periodical, *Gazette du Bon Ton*, published from 1912 to 1925. The magazine's innovative editor, Lucien Vogel, firmly believed in the alliance of art and fashion, and was instrumental in furthering the careers of many young artists of this period.

In addition to his primary work as an illustrator, Marty produced designs for theatrical sets and costumes and interior decoration. In 1925, Marty's *Diane Chasseresse* was exhibited in Paris and featured in a promotional publication by the manufacturer, Maison Scheurer, Lauth & Cie. Represented at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, this leading Alsatian printing firm was known for its high quality hand-blocked panels. Marty's avid interest in Greek mythology is evident in the subject matter of this panel, which is interpreted in a thoroughly modern aesthetic. The leaping figures of the slender, boyish Diana and the two does display an elegant stylization and refined naiveté characteristic of Marty's work and expressive of the prevailing Art Deco sensibility.

The New York textile firm, F. Schumacher & Co., imported a selection of avant-garde woven and printed fabrics from France for their "Art Moderne" collection in 1925, including Marty's two exhibition panels. Along with similarly exclusive examples by other designers, Marty's panels introduced an American audience to the new European style. This printing of "Diana the Huntress" is from the archives of Maison Scheurer, Lauth.

65" H x 90" W



JAPONISME BLOCK PRINTED HANGING
French, designed in 1900 for the Paris International Exposition

An original printing of this striking hanging was shown by the textile firm of Charles Steiner at the Paris International Exposition in 1900 where it was awarded a gold medal. Created on a grand scale for exhibition purposes, the design by Arthur Martin and G. Couder features the favored japonisme style of the late nineteenth century. Composed of two joined panels, geishas stroll in a Japanese style garden of peonies, water lilies, irises, and cherry blossoms. International expositions offered a chance for manufacturers to show off their superlative talents: the production of this design required 840 wood blocks, with some used repeatedly, for a total of 1,633 impressions. One known hanging survives from 1900 in the collection of the Musée de l'Impression sur Étoffes, Mulhouse.

Remarkably, in 1961 the firm of Charles Steiner re-issued the design in a limited edition of approximately fifteen pieces, using the original wood blocks and very much the same techniques of manufacture as occurred at the turn of the century. This example is from the later printing. Of the existing 1961 panels, two are in the collection of the Musée de l'Impression sur Étoffes, Mulhouse, and one hangs in the dining room of the Imperial Palace in Tokyo. Another remains with the manufacturer who still retains the wood blocks for this extraordinary demonstration of textile printing.

Illustrated in *Textile Collections of the World*, Cecil Lubell, Ed., 1977, vol. 3, p. 68 and *Andrinople le Rouge Magnifique*, Jacqueline Jacqué, Ed., 1995, p. 46-47.

129" H x 96" W





NEPTUNE BLOCK PRINTED COTTON BY RAOUL DUFY
French, ca. 1920

In 1912, the painter Raoul Dufy (1877-1953) was engaged by the well-known Lyonnais textile firm, Bianchini-Férier. Dufy created highly individual and modern designs for dress and furnishing fabrics that were produced in the company's workshop in Tournon. A group of block printed furnishing cottons, known as *toiles de Tournon*, was particularly distinctive and successful. Inspired in part by French printed cottons of the late eighteenth century, Dufy's *toiles* often depict figurative scenes in settings of contemporary life. *The Encyclopédie des Arts Décoratifs et Industriels Modernes au XXe Siècle* discusses Dufy in its profile of the 1925 Paris Exhibition, "... he has revived the tradition of bygone engravers, but without childishly imitating their naiveté." In the design titled Neptune, a stalwart, pensive sailor motif is repeated. This *toile de Tournon* displays the use of a single strong color on a white ground, the dense patterning, and the vigorous drawing style associated with Dufy's inventive designs for printed textiles.

Illustrated in *Raoul Dufy La Passion des Tissus*, Éric Mézil, 1993, pp. 54-55; and "Dufy Compositeur de Tissus," Anne Turlonias & Jack Vidal, in *Catalogue d'exposition Raoul Dufy*, Réunion des Musées Nationaux, Lyon and Barcelone, 1999, p. 186.

52.75" H x 47.25" W (detail shown)

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FRONTISPIECE

Detail of Woman's Printed Kid Gloves, Spanish, ca. 1800, page 13

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PRINTED BY

Pressroom Printer & Designer, Hong Kong

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