

*Cora Ginsburg*

*Costume • Textiles • Needlework*









# Cora Ginsburg LLC

By appointment



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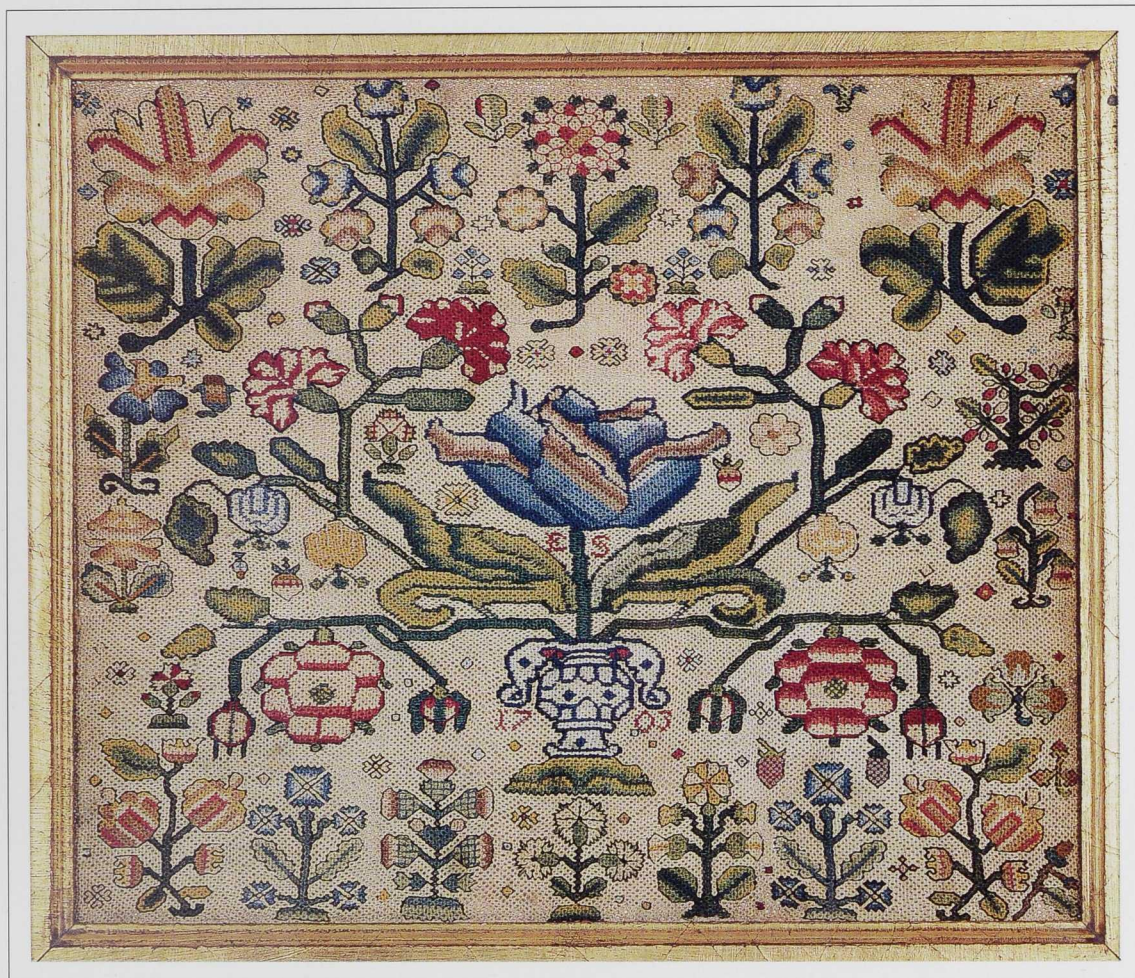


MAN'S BROCADED SILK UNDRRESS CAP, ENGLISH, C. 1719-20

In the eighteenth century the use of wigs by men was widespread, a practice that necessitated either shaving the head or cutting the hair short. When the wig was removed at home, undress caps were worn, often with a banyan, or dressing gown. Decorative as well as functional, these informal caps were made of various materials including woven silks, embroidered silks and cord-quilted linen.

The pomegranates, berry-like fruits and diaper-patterned fillings are typical of English Bizarre silks of 1719-20. In this example, a rich textural effect is produced by contrasts between the glossy satin and the matte ribbed surfaces, and the smooth silk floss and crimped *frisé* threads. The cap's close fit and deep upturned brim are characteristic features of these accessories, to which the tasselled and drooping pointed crown lends an Oriental air.





ENGLISH NEEDLEWORK PICTURE WORKED IN QUEEN STITCH,  
INITIALED ES AND DATED 1703

Embroidery in the eighteenth century was a highly developed art, even among young girls learning the prescribed skills of domesticity. In this splendid picture the maker's skills are evident — it is worked entirely in an elaborate form of counted stitch embroidery known in the seventeenth and eighteenth centuries as queen stitch and as rococo stitch by the 1830s.

The picture's floral design has a symmetrical arrangement that, in the casual manner of English needlework, contains slight variations. From the central urn with a single large blossom, to the carnations on either side, to the surrounding border of floral sprigs, the picture portrays a garden with rows of flowers in full bloom. Tiny squares, diamonds, stars and flowerheads are scattered throughout the background, creating a confetti-like sense of delight.

This picture relates to the embroidered lid of a box, dated 1692 in the collection of the Victoria & Albert Museum, London (T.6-1926; illustrated in *The Victoria & Albert Museum's Textile Collection, Embroidery in Britain from 1200 to 1750*, Donald King and Santina Levey, 1993, fig. 75). In his *Catalogue of English Domestic Embroidery* (1938), John L. Nevinson mentions another related box signed E I and dated 1693 (p. 57).

12.25" H x 14.75" W



## BROCADED SILK FORMAL OPEN ROBE AND PETTICOAT, FRENCH, C. 1770-75

Opulent in its use of color, fabric and applied decoration, this *robe à la française* exemplifies the late rococo influence on eighteenth-century women's dress. The elaborately woven striped and floral-patterned silk is a *cannelé simpleté* with a satin stripe, brocaded with polychrome silk floss, chenille and ivory silk *frisé* threads. The open robe is constructed of six widths of silk in order to accommodate the wide panniers worn for a formal occasion.

Lavish applied decoration, comprising a wide variety of materials, was a particularly fashionable feature in the third quarter of the eighteenth century, and, in some instances, the cost of such trimmings exceeded that of the silk. The robings on this gown include ruched self-fabric, gimp, polychrome silk fly fringe and silk thread flowers; the three-dimensional effect is further enhanced by the use of batting behind the vertical bands of silk.

It was the responsibility of the *marchande de modes*, or milliner (rather than the dressmaker), to confect the artful arrangement of trimmings on the gown and petticoat. Louis-Sebastien Mercier, in his *Tableau de Paris* of 1782-83, noted: "The *marchandes de modes* are artists . . . The sempstresses who cut and sew the dresses and the tailors who make the stays and corsets are the masons of the edifice and the *marchande de modes* who creates the accessories that give the final graceful touches, is the architect and decorator." (Quoted in *The Cut of Women's Clothes, 1660-1930*, Norah Waugh, 1968, p. 122.) Given the inherent fragility of the materials, it is remarkable that this dress survives with its original ornament complete and in excellent condition.



AMERICAN 18TH-CENTURY SILKWORK SKIRT PANEL

Embroidered in twisted silk floss on Chinese Export silk taffeta, this panel displays a graceful simplicity. Vines branching into a garden of colorful flowers are worked in stitches typical of American patterning. These include whip, herringbone and marking stitch; Roumanian and flat couching, and French knots. A dress with the identical pattern embroidered on pale green Chinese Export silk is in the collection of the Bostonian Society. It is documented as having been worked by Elizabeth Bull of Boston in 1731 to be worn at her wedding to Roger Price in 1735.

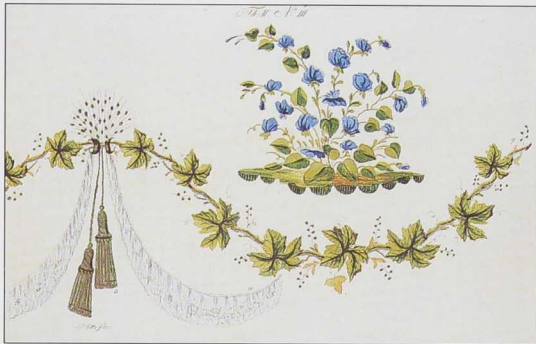
Two panels are available: 26" H x 30.25" W and 29" H x 30.25" W







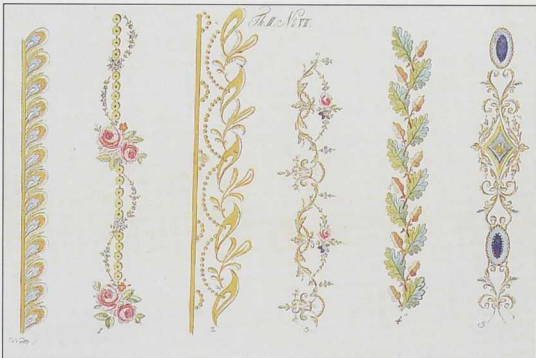
*SELF-STUDY BOOK OF DRAWING, PAINTING AND  
EMBROIDERY FOR LADIES ENGAGED IN THESE ARTS,  
WITH EMBROIDERED MODEL,  
JOHANN FRIEDRICH NETTO, LEIPZIG, 1798*



At the end of the eighteenth century in Germany, Johann Friedrich Netto published a series of pattern books for embroidery. This 1798 example is the second volume, the first having appeared in 1795. The drawings are exquisite depictions of the neoclassical garlands, bouquets, medallions and allegorical motifs associated with late eighteenth-century design in Europe. Netto's books provide an invaluable glimpse into the creation of designs for embroidery, the means by which they reached their intended audience and the technical information provided to the purchaser.

In the year before the publication of his book Netto offered an embroidered model of design No. XII as an enticement. The model was sent to "a chosen number of the best embroiderers" as well as, we can presume, to other potential buyers. Included with the sample was an introduction to the second book, a description of the book's contents, ordering information and the following claim:

This model sample requires great labor and time as the present example is believable proof, therefore this second part of Drawing, Painting & Embroidery Book will be available only by subscription, as was the case with the first edition.



Anyone ordering Netto's book would not have been disappointed. Twelve designs are included, with two plates of each design, as well as text with technical information. The first plate is hand-tinted to show Netto's coloration of the design. The other is an engraving to be used for transferring the pattern. Netto tells his readers:

I have sought to choose the designs in this and the first volume so that they would not be subject to the whims of fashion, or as little as possible.

The flowers, i.e. the bouquets, the landscapes and other parts will be embroidered the same and in similar colors twenty years from now. The same applies to the text, which has proven itself in the experience of many.



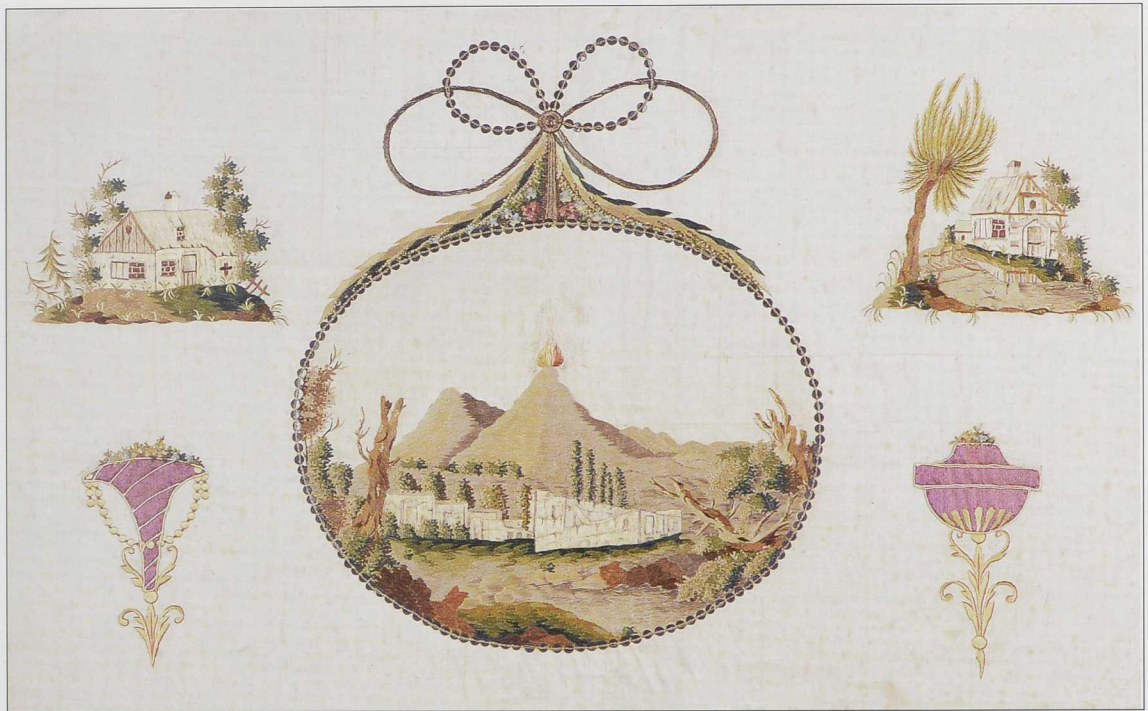
It is not unusual for embroidery designs to be used over a long period of time so Netto's judgment of his influence was a reasonable prediction. Eleven years after the publication of his second volume the designs were in fact still being used. A silk embroidery in the collection of the Museum of the City of New York was worked by Catharina Kieslich in 1809 and includes motifs of houses, monuments and garlands taken from Netto's masterful drawings. (142.176.2; illustrated in *Early American Embroidery Design*, Mildred Davis, New York, 1969, p. 34):

That this 1798 book and its model embroidery remain together two hundred years after their publication is a remarkable occurrence and one that allows for full appreciation of Netto's contribution to late eighteenth- and early nineteenth-century embroidery.

Netto pattern books are in the collections of the Metropolitan Museum of Art, New York; the Cooper-Hewitt Museum, New York; and the Kunstindustrimuseet, Copenhagen.

See *Apropos Patterns*, Margaret Abegg, Bern, 1978, pp. 183, 186-188.









PAINTED AND DYED COTTON WITH LACE PATTERN,  
INDIAN EXPORT FOR THE DUTCH MARKET, C. 1725-30

The delicacy of this chintz owes its inspiration to European silk designs of the early eighteenth century. Lace-patterned silks manufactured during this period sought to replicate on the loom the ephemeral quality of bobbin and needle laces then in fashion. In a few surviving examples such as this one, stylistic features of lace-patterned silks were in turn rendered on Indian painted cottons.

Given that woven silks were an important design source for painted and printed cottons, the appropriation of lace patterning for painted chintzes is a natural aesthetic exchange. In an atypical palette of subtle reds and yellows, the panel captures the refined details of a woven silk. The resulting gracefulness and beauty illustrate the sophisticated artistry of eighteenth-century Indian export textiles.

48" H x 164" W (detail shown)





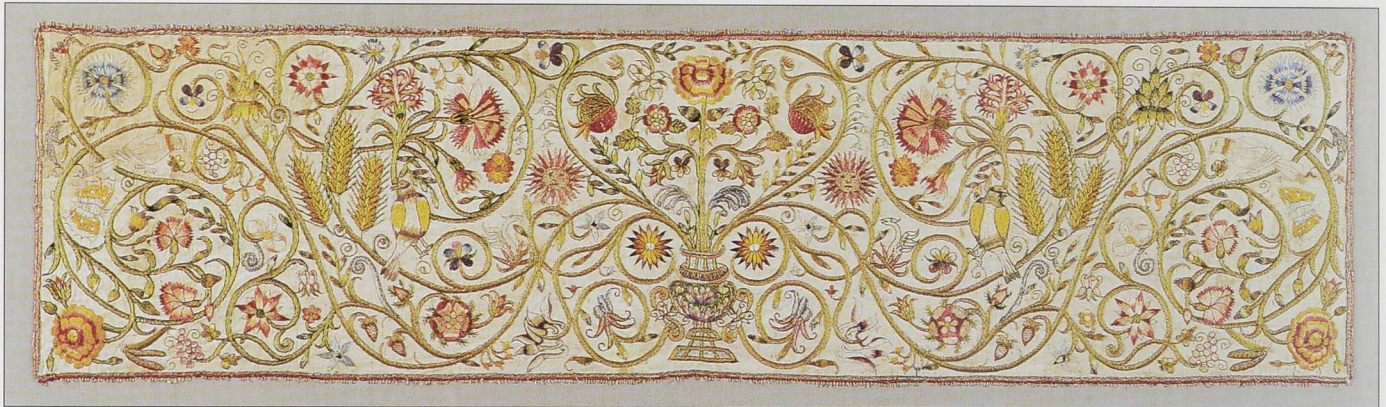
SILK BROCATELLE WALL PANEL, FRENCH, C. 1850

With its overstated grandeur, this French wall panel embodies a particular mid-nineteenth century aesthetic. Silks of such high quality and exceptional width were woven to order in Lyon, often for royal commissions, and would have decorated the walls of a spectacular drawing room. The combination of large-scale rococo scrolls with traditional floral bouquets is often seen in French textiles of the period.

An identical panel is in the collection of the Cooper-Hewitt Museum, New York. A related silk is in the collection of the Cincinnati Art Museum (1885.16a) and is illustrated in *Avant Garde by the Yard*, Otto Charles Thieme, 1996, plate 2.

146" H x 63.5" W





SILK-AND-METAL EMBROIDERED LINEN PANEL, FRENCH, C. 1600

From the early sixteenth century, the burgeoning industry in prints and pattern books resulted in an exchange of stylistic influences and the widespread dissemination of designs intended for a variety of decorative arts, including needlework. Both professional embroiderers and upper-class women consulted these publications, readily availing themselves of the same sources for inspiration. The slightly naive quality of this panel indicates that it is by the hand of a skilled amateur.

The design of swirling foliate scrolls issuing from a central vase derives from Renaissance ornament. Engraved variations on this theme appeared throughout the sixteenth century, with the plant forms becoming increasingly slender and less luxuriant. A number of the period's favorite flora and fauna are depicted, including carnations, roses, pansies and columbine; grapes, strawberries and wheat sheaves; phoenixes rising from the ashes, birds and butterflies. Together with the wavy-rayed sunfaces and crescent moons, these motifs represent bounty and renewal.

The polychrome silk, silver and silver-gilt-wrapped threads are worked in long-and-short and stem stitches and couching. The edges of the plain weave linen panel are finished with looped silver-gilt thread. In a few areas, the embroidery threads have disintegrated, revealing the stitching holes as well as the drawn outlines that served as a guide to the embroiderer.

9" H x 34.75" W

WOMAN'S GREEN SILK DAMASK BUCKLE SHOES  
TRIMMED WITH SILVER GALLOON, ENGLISH, C. 1720s

WOMAN'S BROCADED SILK BUCKLE SHOES, ENGLISH, C. 1735

Although obscured by a full-length gown and petticoat, the fashionable eighteenth-century woman's shoe was a frankly luxurious and feminine, albeit impractical, accessory. In contrast to the sturdy leather of working women's shoes, those worn by "ladies of quality" were made of rich dress silks. The pliancy of the woven fabric allowed the shoe to conform to the shape of the foot, as did the construction of the shoes as "straights," that is, without a designated left and right. The sinuous lines of these two pairs of shoes are directly related to rococo forms.

As a woman walked, the sway of the pannier afforded a tantalizing glimpse of her foot and ankle. The depiction of this erotically charged part of the female anatomy, with its provocatively shaped shoe, figures in amorous scenes painted by contemporary artists such as Jean-François de Troy and François Boucher and in the satiric engravings of William Hogarth.







BIZARRE SILK COPE, ITALY OR FRANCE, C. 1700-10

The fantasy motifs of Bizarre silks retain their sophisticated exoticism and hence their designation as an inspired moment in the history of textile design. Attempts to describe the design elements of a Bizarre silk demonstrate the fabric's complexities. In this example urns of exotic pod-like flowers, morning glories with trailing vines, and large-scale leaves accompany nonconformist shapes that defy description.

Bizarre silks represent a sense of luxury as far removed from plain woven cloth as possible. Against the sheen of a salmon-pink satin ground, the flamboyant motifs are brocaded in yellow silk floss, gold and silver metal-wrapped *filé*

threads and silver metal-wrapped *frisé* threads. Brocaded pale blue silk floss is used for details and outlining. Typical of Bizarre silks is the ribbed-weave shadow pattern, subtly echoing the main motifs.

Bizarre silks were manufactured primarily for women's dresses but only a few have survived in that form. (A Bizarre silk mantua is in the collection of the Metropolitan Museum of Art, 1991.6.1ab.) When fashions changed, dresses were sometimes dismantled and the silk, always a valued commodity, was frequently given to the Church for use in constructing ecclesiastical vestments such as copes, chasubles and dalmatics.

60.5" H x 120.5" W







### AMERICAN BLUE RESIST BEDCOVER, 18TH CENTURY

The use of indigo dye to produce designs on textiles is a complicated process that yields multifarious results. American blue resists, as these textiles found along the Hudson Valley are called, comprise a special group of indigo-dyed fabrics. Despite their rarity today, these blue resists are generally recognized to have been a commonplace component of eighteenth-century colonial life.

Hudson Valley blue resists typically feature large-scale, decorative designs that were made at relatively low cost. Of the numerous known patterns, this pheasant sitting on a branch amid flowers is the one most frequently found in American museum collections. While it is uncertain whether these textiles were made in America or imported from England, they undoubtedly represent an American sensibility. This bedcover, with attached valances, preserves a blue resist of exceptional quality.

Pieces with the same design are in the collections of several American museums and historic houses including the Cooper-Hewitt Museum, New York; the Albany Institute of History and Art; the Metropolitan Museum of Art, New York; the Shelburne Museum, and the Winterthur Museum.

See *America's Indigo Blues*, Florence H. Pettit, 1974, pp. 158-164.

84" H x 85" W





AMERICAN CREWELWORK CURTAIN, PROBABLY BOSTON, C. 1740

The abundance of colored wools on this large bed curtain represents a luxury associated with English crewel, while the thrifty use of these materials on a plain woven linen cloth is distinctly American. Roumanian couching, flat stitch and other embroidery stitches which appear prominently throughout the piece were chosen by colonial American needleworkers to conserve precious wool threads.

Branching vines with exotic leaves, flowers and birds appear in a more spacious arrangement than is typically found on English crewelwork. At the curtain's lower edge a deer, a cat, a squirrel, a parrot and two dogs gambol through the landscape. These design motifs relate to a group of well-known crewel embroideries from the Boston area including the Bradstreet seat covers (19.602; 19.603; 19.604; 24.362), the Staniford curtains (42.390) and various petticoat borders, all in the collection of the Museum of Fine Arts, Boston and illustrated in the *Boston Museum Bulletin*, Ann Pollard Rowe, vol. LXXI, 1973, pp. 130-4.

There is only one complete surviving set of American crewel bed hangings (collection of the Old Gaol Museum, York, Maine). Given the scarcity of American needlework, a single, large crewelwork curtain is notably rare.

Illustrated in *The Needle Arts*, Time-Life Books, 1990, pp. 64-5. A similar curtain is in a private collection.

66" H x 77" W



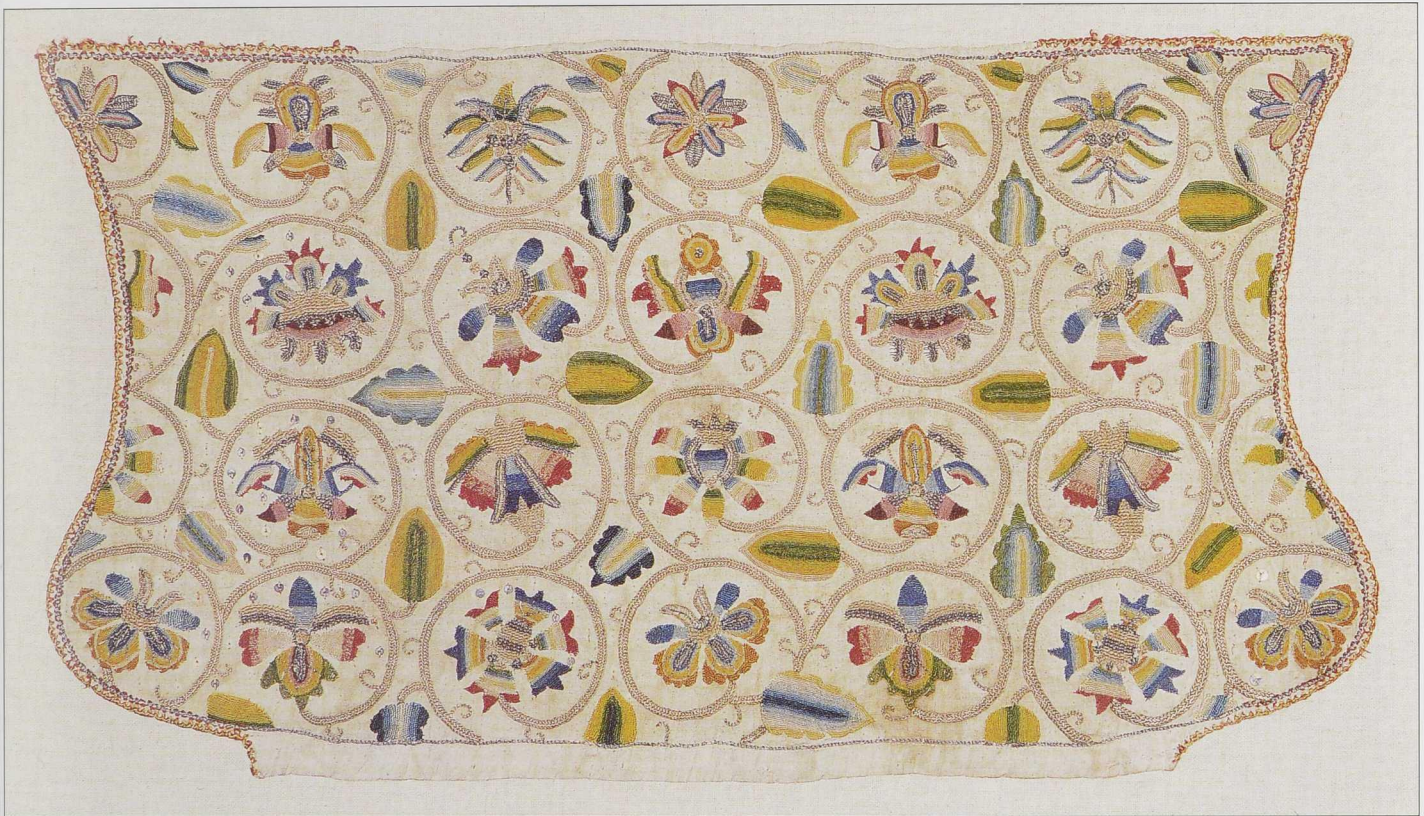


WOMAN'S EMBROIDERED JUMPS, ENGLISH, C. 1700

Jumps provided a comfortable alternative to the rigid stays used by women in the seventeenth and eighteenth centuries. Worn as part of informal undress, these unboned bodices were often beautifully embellished objects of attire. The fan-shaped skirts with side and center back vents allow for the fullness of a hooped petticoat underneath.

A combination of Eastern and Western motifs is executed in polychrome silk chain stitch on a faux-quilted linen ground. The vogue for Chinoiserie in European decorative arts was well established by the turn of the eighteenth century. Fantastic birds and long-robed figures carrying parasols are familiar elements from the Chinoiserie vocabulary, evoking the exoticism of the Orient. The knotted fringe, made with the aid of a shuttle, was an especially popular form of trimming around 1700.





#### WOMAN'S EMBROIDERED LINEN COIF, ENGLISH, LATE 16TH-EARLY 17TH CENTURY

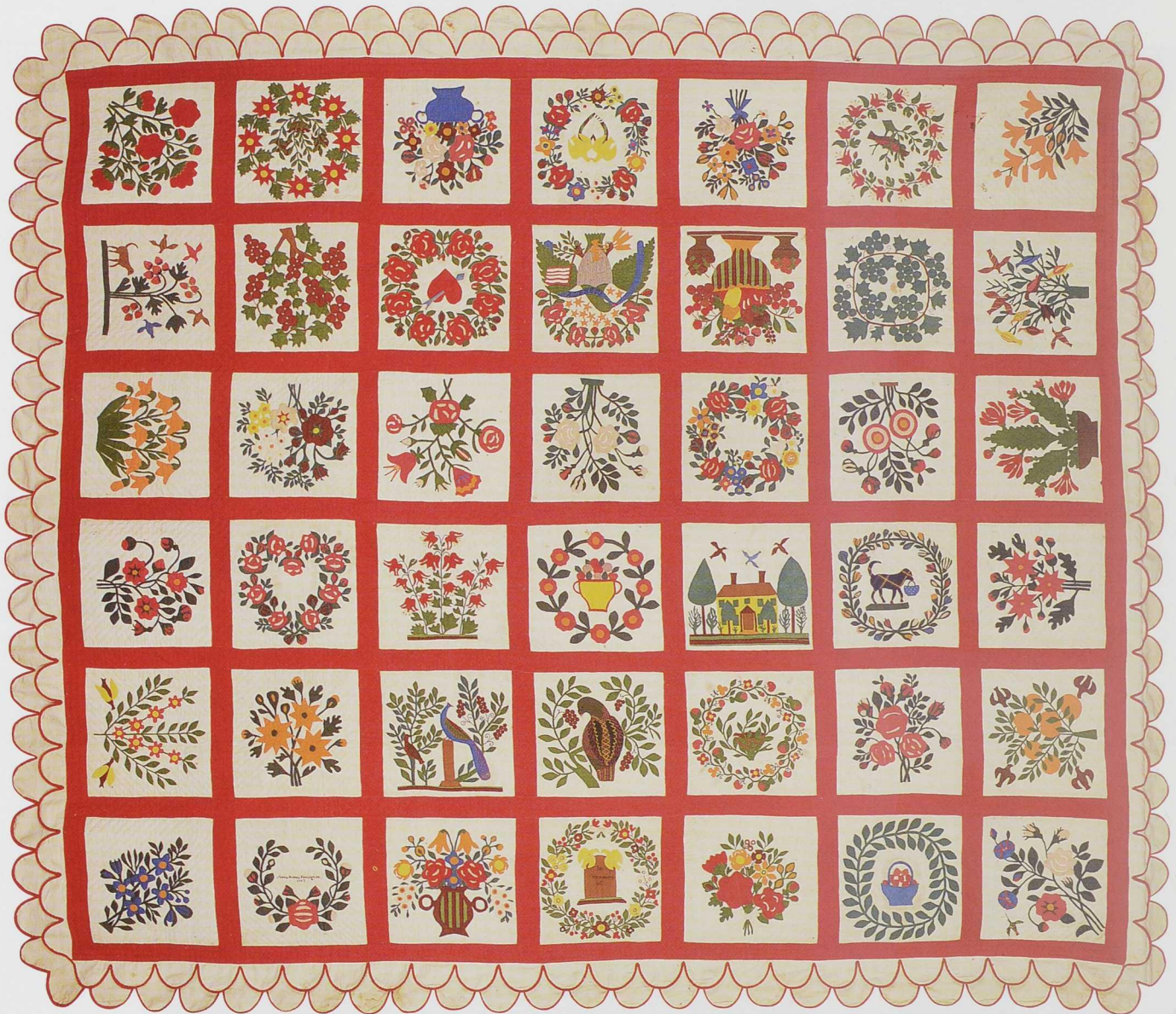
As an important visible sign of affluence, lavish embroidery was used to adorn clothing, accessories and household furnishings in the late Tudor and Jacobean periods. A proficiency in embroidery skills was considered a requisite accomplishment for a woman of the upper classes or the growing gentry, attesting to her status as a member of the leisured elite. Examples of domestic embroidery such as this coif illustrate the highly refined needlework often achieved by the amateur, whose training began as a child.

The design of allover scrolling stems terminating in single stylized flowerheads with leaves in the interspaces is typical of that used on women's bodices and coifs, as well as on men's indoor caps. Embroidered with polychrome silk, silver and silver-gilt thread, the stems and diminutive scrolls are worked in plaited braid and chain stitches, respectively, while the floral-and-foliolate motifs are executed in buttonhole fillings. Silver-gilt spangles, which would have been used consistently throughout, are added as tiny brilliant accents.

The coif was worn as an informal headdress, sometimes in conjunction with a forehead cloth. Made from one piece of material, it would have been folded in half, stitched along the top edge and gathered over a bun at the nape by a drawstring threaded through the undecorated lower edge, or through loops attached to it. Coifs were among New Year's gifts presented to Elizabeth I. In 1577-78, the Queen received "A night coyf of lynnne allower embrawdered with Venice golde and silke of sundry cullors" (*Elizabethan Embroidery*, George Wingfield Digby, 1963, p. 73).

9" H x 16.5" W





### NEW YORK STATE QUILT DATED 1857 AND INSCRIBED ANNA PUTNEY FARRINGTON

The legacy left by this quilt is testament to Anna Putney Farrington's considerable quilting abilities. With masterful elegance and creative whimsy this appliqué quilt displays floral bouquets and wreaths; birds, including an eagle and a peacock; a house and its surroundings; a memorial urn, and numerous other motifs typical of American album quilts. Each of the forty-two beautifully composed squares is quilted with a different pattern, some highlighted with embroidered detailing. The red cotton sashing is diamond quilted and the entire piece is edged in an unusual double scalloped border.

Anna Putney married Hiram Farrington of Yorktown, New York, in 1851. Settling in this part of Westchester County, Mr. Farrington had a shop and was the postmaster in an area of southern Yorktown known as Kitchawan, near what is now the Croton Reservoir. Anna Farrington died in 1911, having made in 1857 a quilt of remarkable achievement.

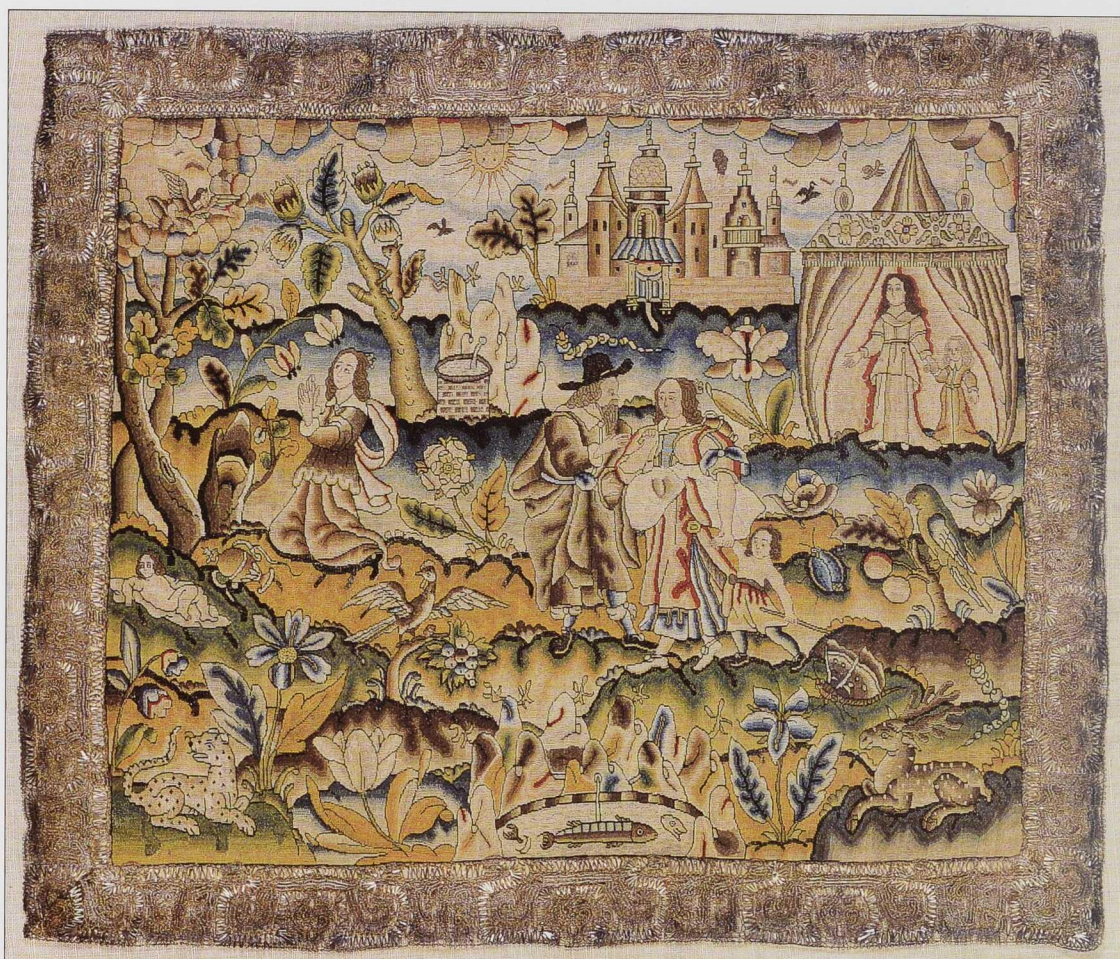
Illustrated in *America's Quilts and Coverlets*, Carleton L. Safford and Robert Bishop, 1972, pl. 264.

89" H x 103" W









FINE TENT STITCH CUSHION COVER DEPICTING ABRAHAM BANISHING  
HAGAR AND ISHMAEL, ENGLISH, C. 1650

This cushion cover demonstrates the best qualities of English seventeenth-century domestic needlework while also possessing an unusual degree of completeness. Needleworks were often made for particular uses in the home, such as book covers, pillows, boxes and pictures. The back of this piece surprisingly reveals the original slip cover, lined in salmon-colored taffeta with a backing of salmon-colored figured silk, indicating its intended use as a cushion cover.

Seventeenth-century embroiderers produced a proliferation of works based on Biblical tales; the banishment of Hagar and Ishmael by Abraham was a popular theme. Many of these pictures, including our example, use as their source an engraving of the story taken from Gerard de Jode's, *Thesaurus Sacrarum Historiarum Veteris Testamenti*, Antwerp, 1585. The appropriated images are then embellished in typical seventeenth-century style with the inclusion of numerous animals and plants, depicted with an innocent disregard for scale. The design motifs in the cushion cover also relate to those seen in an embroidered picture from the Metropolitan Museum of Art's Untermyer collection. (Illustrated in *English and other Needlework Tapestries and Textiles in the Irwin Untermyer Collection*, Yvonne Hackenbroch, 1960, fig. 48.)

The completeness of the cushion cover combined with its original border of metallic bobbin lace, its still brilliant colors, superb design and fine stitching make this an extraordinary piece of seventeenth-century needlework.

17" H x 20" W



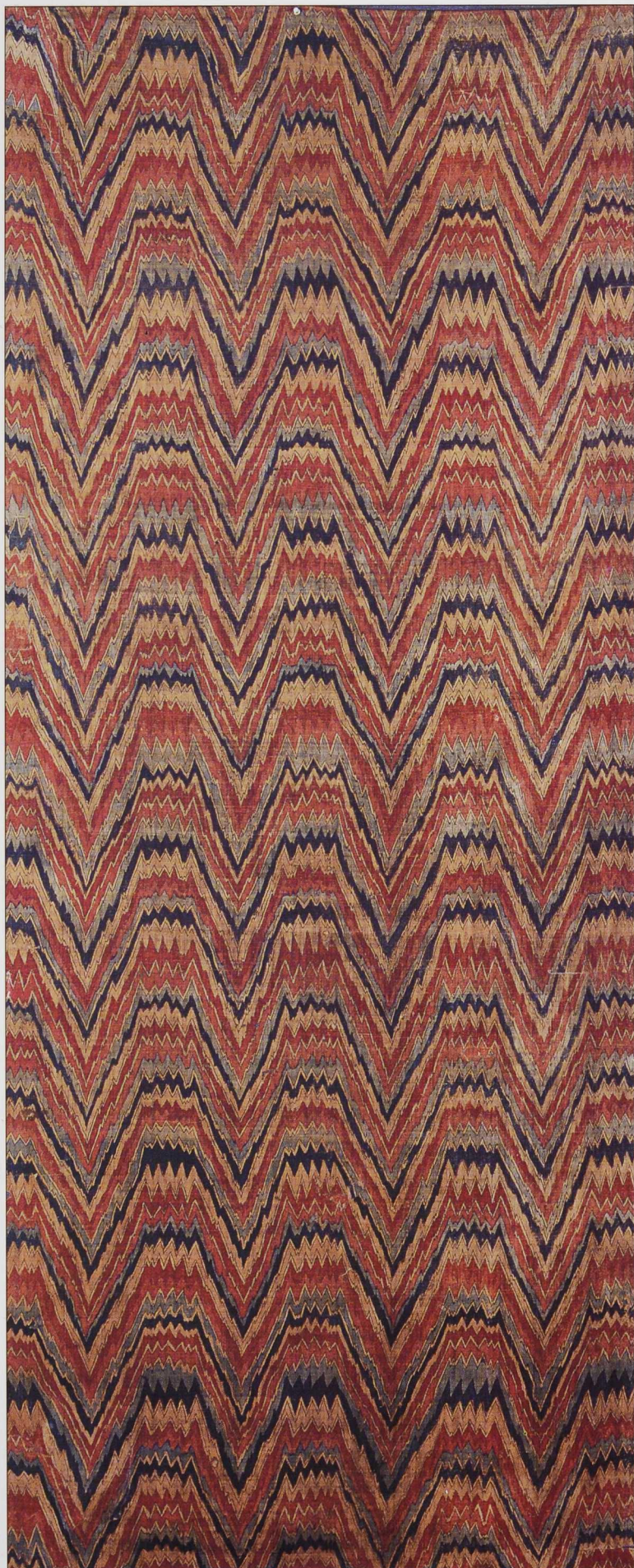
PAINTED AND DYED COTTON,  
INDIAN FOR THE INDONESIAN  
MARKET, 18TH CENTURY

The complexities of trade between the East and the West in the seventeenth and eighteenth centuries resulted in a noticeable interplay of textile designs. So it is not entirely surprising to find a flamestitch pattern on an Indian painted cotton instead of the more conventional Trees of Life and florals. With bands of jagged chevrons in shades of red and blue, this piece evokes both European and Eastern textile traditions.

The pattern bears a striking resemblance to a late seventeenth- and eighteenth-century household fabric woven in Northern France and Flanders (referred to as Bergamo, Elbeuf and *point de Hongrie*). The flamestitch design can also be seen as an interpretation of traditional Javanese patterning.

A related piece is illustrated in *Newly Discovered Printed Cottons Found in Indonesia*, Shinobu Yoshimoto and Jun Ato, Kyoto Shoin, 1996, fig. 72 [in Japanese].

111" H x 42" W (detail shown)







EMBROIDERED TAFFETA EVENING ENSEMBLE AND PARASOL WITH MATCHING TRIM,  
FRENCH, C. 1862-65

This strikingly elegant evening toilette plays on the theme of the oval, both in the shape of the dress and in its ornamentation. The deep bertha, the sash with its long *écharpes* (streamers) and the fringe trimming are all stylish details illustrated in French fashion journals of the early to mid-1860s. The large-scale yet delicate intertwined ovals and rectangles trace an unusual pattern against the expansive crinoline skirt and streamers, while the lustrous ivory taffeta sets off the embroidered motifs in polychrome silk floss, black chenille thread and beads.

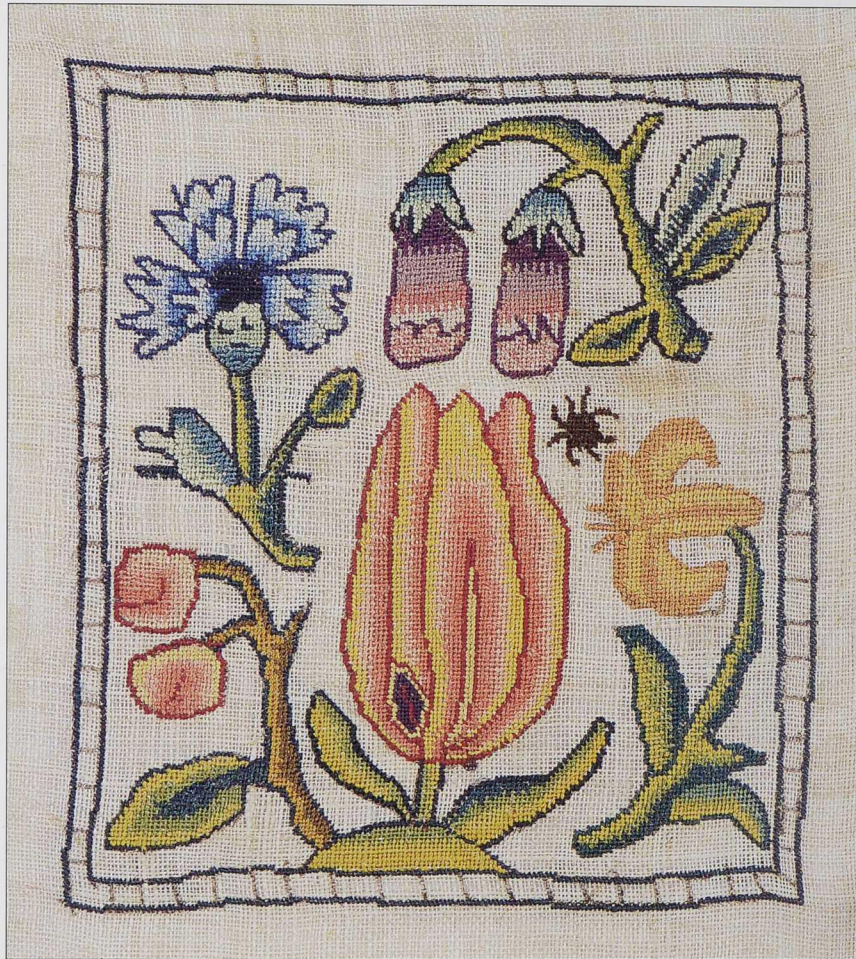
To create the elaborate fringe, short lengths of chenille, ending in silk-covered balls, were woven into a passementerie band. This type of ball fringe was known as *grelots*, meaning small round bells and aptly connoting a shivering movement. A Pingat evening dress, dating to c. 1864, in the collection of the Metropolitan Museum of Art's Costume Institute (69.33.12) is trimmed with similar fringe of black chenille with gold thread balls. As noted in the captions of contemporary French fashion plates, fringes and passementeries were produced in Lyon, the leading center of the European silk weaving industry.

By the 1860s, women's dresses were generally made with both a day and evening bodice. The richness of the silk moire parasol with matching ball fringe suggests that it may have been part of a carriage ensemble, for which extravagant display was *de rigueur*. The carved Italian coral handle with a climbing cat and the coral-and-ivory stick are associated with the late 1850s and 1860s. The coral rib tips in the shape of hands suspended from rings are a delightfully whimsical feature of these luxurious parasols.









#### SLIP MOTIFS, ENGLISH, EARLY 17TH CENTURY

The deliberate arrangement of slip motifs becomes a needlework picture in miniature. With fineness and delicacy the flowers are embroidered in silk threads on a linen ground. A tulip, a cornflower, a sweet pea and a lily share the space with a sprig of cherries and a small brown spider. While slips were worked as individual motifs to be cut out and appliquéd on a larger piece of needlework, this charming composition of brightly colored flowers and fruits survives as a token of accomplishment.

4.25" H x 3.75" W

PHOTOGRAPHY:

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