



*Cora  
Ginsburg*

*Costume, Textiles*

*Needlework*







*A Catalogue  
of exquisite & rare works of art  
including 17th & 18th century  
costume textiles  
needlework*



1996

*Cora Ginsburg, Inc.*

By appointment

19 East 74th Street  
New York, NY 10021

Titi Halle

Cora Ginsburg

Tel: 212-744-1352  
Fax: 212-879-1601

Donna Ghelerter





MAN'S UNDRESS CAP, ENGLISH, C. 1700

The refined embroidery on this undress cap combines the techniques of corded quilting, pulled work and French knots to create elegant floral motifs well-suited to the shape of the linen hat. Sophisticated designs for caps, stomachers, gloves, wallets and other accessories were often taken from pattern books which provided the talented embroiderers with graphic inspirations and instructions.

OPEN ROBE OF INDIAN EXPORT COTTON, C. 1780

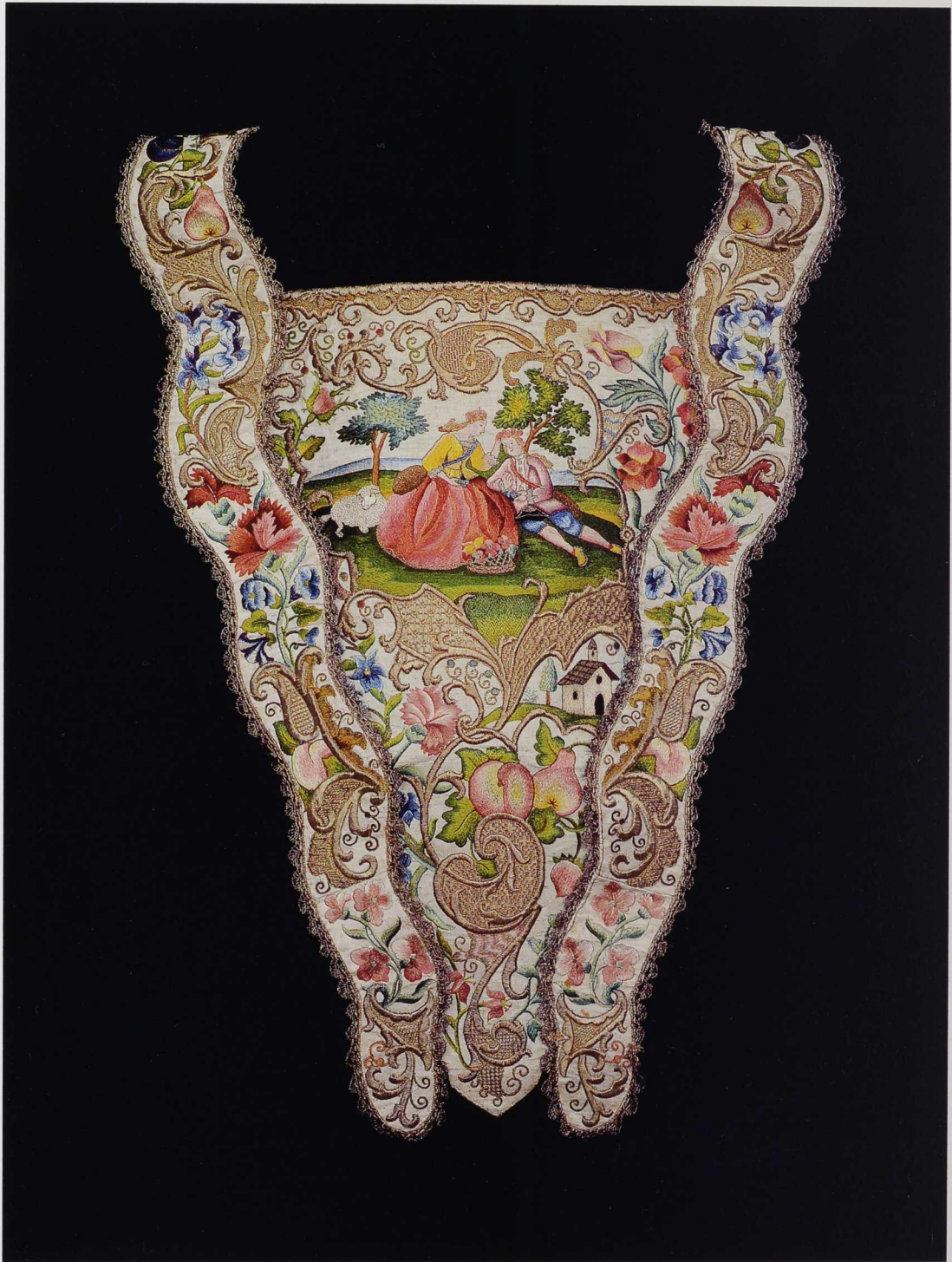
The beauty of the design, transposed to the fabric in a complex sequence of painting and dyeing, reveals the long-acknowledged elegance of cotton in the hands of Indian craftsmen. The successful mingling of European sensibility with exotic flowers of the type that made Indian cottons so coveted owes its success to an intertwined relationship of trade and design that began with the Dutch, English and French in the 17th century and continued well into the 19th century. Fashioned at a time when import prohibitions of Indian cottons, in effect for the first half of the century, had been lifted and European printed techniques were gaining sophistication, the dress remains the height of luxury.

Detail of cotton on front cover.









STOMACHER AND COLLAR SET, CONTINENTAL, C. 1740

Embroidered in painterly detail, a courtly pastoral love scene adorns this stomacher and matching collar. Naturalistic flowers and fruits, architectural motifs and gold scrolling embellishments add to its richness. An integral part of the fashionable 18th-century woman's costume, the stomacher filled in the front opening of the dress, accentuating the narrow, pointed waistline in vogue during the period. Having remained together in pristine condition for centuries, this set is a truly rare ensemble.



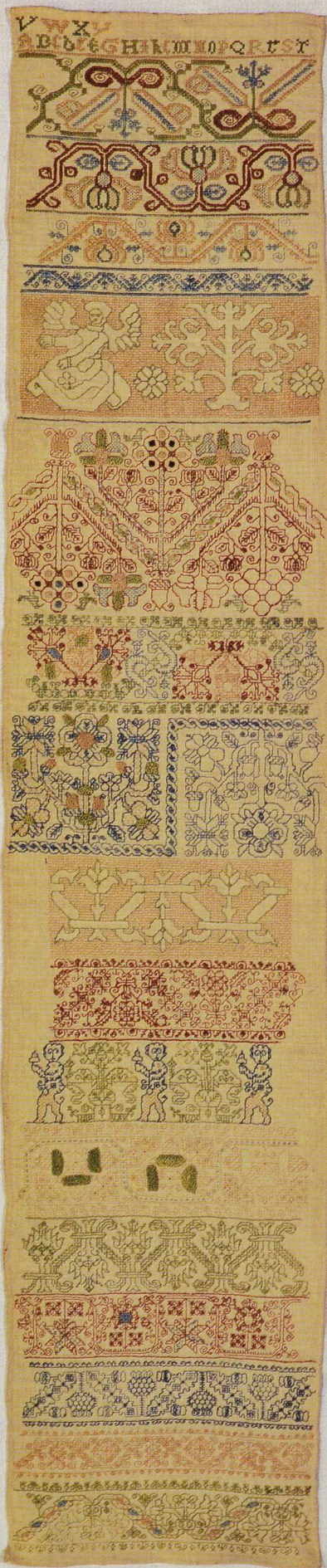


### EARLY 18TH C. ENGLISH NEEDLEWORK PICTURE

A handsome, golden-haired Apollo strides through the verdant landscape bedecked in robes, sandals and a feathered helmet. Heraldic animals — the lion representing sovereignty; the leopard, British adherence to the royalty; and the hare, man's eternal soul — rest below while flowers, birds and insects charmingly inhabit the sky. The brilliant colors and fineness of quality make this picture a wonderful example of early English needlework.

17½" H x 14" W framed





### MID-17TH CENTURY ENGLISH SAMPLER

Made as exercises in needlework, samplers or *exampplers* record designs used to adorn both clothes and household linens. This rare, early sampler typically combines natural elements of flowers, acorns and thistles with exacting scrolls, braids and well-wrought geometric forms. The motifs evolved from earlier pattern books and embroideries. The row of male figures, known as *boxers*, derive from 16th-century images of a lover offering a flower to his lady. The charming angel motif appears on two other known samplers, one at the Victoria & Albert Museum and the other in the Goodhart Collection, London.

This sampler is illustrated in *Samplers and Tapestry Embroideries*, Marcus Huish, 1900, 1913, fig. 5. The related samplers are found in *One Man's Samplers: The Goodhart Collection*, 1983, fig. 12 and *Samplers*, Donald King, 1960, fig. 12.

### EMBROIDERED LINEN, ENGLISH, C. 1710-20

Within an arrangement of deliberate formality, fanciful birds display their long, colorful tail feathers and curling plumes. Precise patterns of diamonds and chevrons ornament the ground, exemplifying a technique characteristic of Queen Anne needlework and referred to as flat quilting. The piece is worked in silk threads on linen cloth and was originally made as a petticoat to be worn under an open robe. The robe's cutaway front would reveal the exquisite embroidery — a fashionable complement to a sumptuous silk gown.

Similar birds are seen in *Treatise on Japanning and Varnishing*, George Stalker and John Parker, London, 1688 and illustrated on the title page of this catalogue.

38½" H x 72" W













EMBROIDERED MAN'S CAP, ENGLISH, 17TH C.

A parade of roses, cornflowers and strawberries, entwined in golden scrolls, ornaments this man's linen cap. Typical of the period, the botanic imagery is symbolic; red and white Tudor roses symbolize the union between the houses of York and Lancaster and the strawberries represent perfect righteousness. Although commonly called nightcaps, these garments were more likely worn for leisure time at home as evidenced by a number of portraits showing distinguished gentlemen donning elaborate, embroidered caps while wearing formal dress.

LADY'S JUMPS (FRONT & BACK VIEW), ENGLISH, C. 1700

Exquisitely worked in white-on-white corded quilting, these sensuously shaped jumps exhibit the intricacies and fineness of 18th-century English needlework. Women's waistcoats, or jumps as they are called, were worn as stylish, and provocative, undress. Popular in fashion at the end of the 17th century and the beginning of the 18th century, jumps comfortably provided an elegant shape and contour to the body when a woman was relaxing at home and a stiff corset deemed unnecessary.





ENGLISH CREWELWORK CURTAIN OF THE EARLY 18TH C.

The charm and playfulness of this crewel curtain are evident from the sporting activity depicted in the hillock. A deer and five dogs (including one with spots) run across the landscape while a happy-go-lucky young man leads the rear. The curtain possesses an openness of design in contrast to the density of much English crewelwork; the traditional elements of vines, fanciful leaves, birds and flowers are rendered in a graceful and spacious manner. The panel is superbly worked in finely twisted crewel yarns on a linen twill ground.

80" H x 76 $\frac{3}{4}$ " W



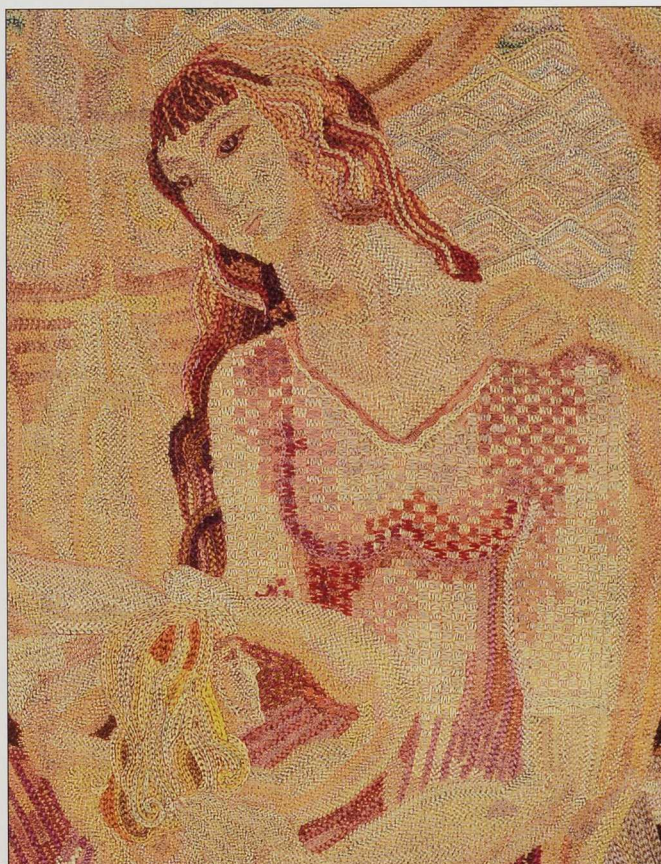








EMBROIDERY BY MARGUERITE ZORACH,  
AMERICAN, DATED 1926 AND 1927



"That Mrs. Zorach should take the very foundations of Victorianism, as it were, its meticulous stitching and elaboration of needlework, and press it all by high creative power into the service of modernism is no small achievement in itself." Margaret Brenning, "Embroidered Tapestries," *New York Tribune*, February 11, 1923

Marguerite Zorach's achievements in needlework continue to be an expression of the best in 20th-century embroidery. Trained as a painter, Zorach turned to embroidery when the demands of motherhood necessitated a medium more accommodating to her schedule. Zorach's embroideries were always worked on commission; she produced fewer than twenty, eventually returning to painting as her primary technique.

Working in wool yarns on a linen ground, Zorach's composition features a family of husband, wife and three children posed amidst flowers and animals and set against the landscape of a riverfront town. A patterned border edges all four sides with an inscription on the bottom: Made for Selda and Ralph Jonas in the Year Nineteen Hundred and Twenty Six and the Year Nineteen Hundred and Twenty Seven by Marguerite Zorach.

Mr. Jonas (1878-1952) was a patron of both Marguerite Zorach and her husband, sculptor William Zorach. A lawyer by profession, Mr. Jonas was known for his generous philanthropic and civic work in Brooklyn and greater New York.

Illustrated in "The Embroideries of Marguerite Zorach," Marya Mannes, *International Studio*, March 1930.

Zorach textiles are in the collections of the Metropolitan Museum of Art, the Museum of Fine Arts, Boston and the National Museum of American Art.

48" H x 48" W





#### CHINOISERIE SILK, FRENCH (LYON), C. 1740-50

Perched in the crook of a tree and shaded by a voluminous parasol, the whimsical figure's assured pose is woven into silk, producing a fabric perfectly in touch with the 18th-century passion for Chinoiserie. The design, based on the engravings by Gabriel Huquier after Alexis Peyrotte in *Nouveaux Cartouches Chinois*, appears throughout the decorative arts of the period. Its popularity continues into the 20th century when the same figure decorates another textile in our collection, a stencilled velvet from the 1930s by Maria Monaci Gallenga.

Examples of this silk are in the collections of the Musée Historique des Tissus, the Museum für Angewandte Kunst, the Metropolitan Museum of Art, the Abegg-Stiftung and the Cooper-Hewitt Museum.

Illustrated in *Seidengewebe*, Barbara Markowsky, 1976, fig. 695 and *L'Art Décoratif en Europe*, Alain Gruber, 1992, p. 308.

#### CHINESE EXPORT COVERLET MADE FOR THE PORTUGUESE MARKET, C. 1800

Deep blue silk satin provides the setting for the sumptuous silk embroidery rendered on the coverlet with technical precision. It is needlework of this quality that made Chinese embroidery so desired throughout Europe. A blossoming medallion radiates in the center, double-headed birds mark the corners and flowering vines fill the ground and also delineate the border. Edged with polychrome silk fringe and corner tassels, the coverlet possesses a luxurious formality of design.

104" H x 84" W









ENGLISH SILK BROCADE, C. 1733

The town of Spitalfields emerged in the early 18th century as the center of the English silk weaving industry. This beautiful example, unusual in its coloration and condition, illustrates the masterful textiles produced there. Surviving Spitalfields silks rarely display this palette although existing 18th-century drawings for silk designs hint at the far-reaching range of color possibilities. Woven as a dress silk, its sophistication and refinement would have been evident when fashioned into a dress and viewed in motion.

42" H x 20" W





MATTICUT, LONG ISLAND CREWELWORK, C. 1749

The luscious, heavy, cream-colored linen of this coverlet was spun and woven by Elizabeth Hallack from flax grown by her husband Zachariah about the year 1749 at Matticut, Long Island. Vines bearing flowers, each a variation of the other, were embroidered by her in a striking arrangement of vertical bands in shades of blue wool on a twill ground. The bedspread has remained in the same family, being handed down from mother to daughter until the present time.

95" H x 87" W





#### FRENCH BLOCK-PRINTED COTTON, 1760-62

Combining graceful red roses and vivid blue garlands, this cotton and linen fabric dates to the beginnings of the French textile printing industry. Christophe-Philippe Oberkampf chose the site of Jouy-en-Josas and began production in 1760. Each piece of fabric was marked with a *chef de pièce* at the time of manufacture to identify the design and to guarantee buyers that the fabric was *bon teint* or colorfast. The *chef de pièce* for this design, housed at the Musée Oberkampf, reveals that the cotton was printed prior to 1762. Made as a furnishing fabric, we have a remarkable quantity — 20 yards — available from this early date.

Examples are in the collections of the Cooper-Hewitt Museum and the Musée Oberkampf.

Illustrated in *Sublime Indigo*, Musée Marseille, 1987, p. 225 and *Printed French Fabrics*, Josette Brédif, 1989, frontispiece and back cover.

#### PALAMPORE, INDIAN EXPORT FOR THE EUROPEAN MARKET, FIRST HALF OF THE 19TH C.

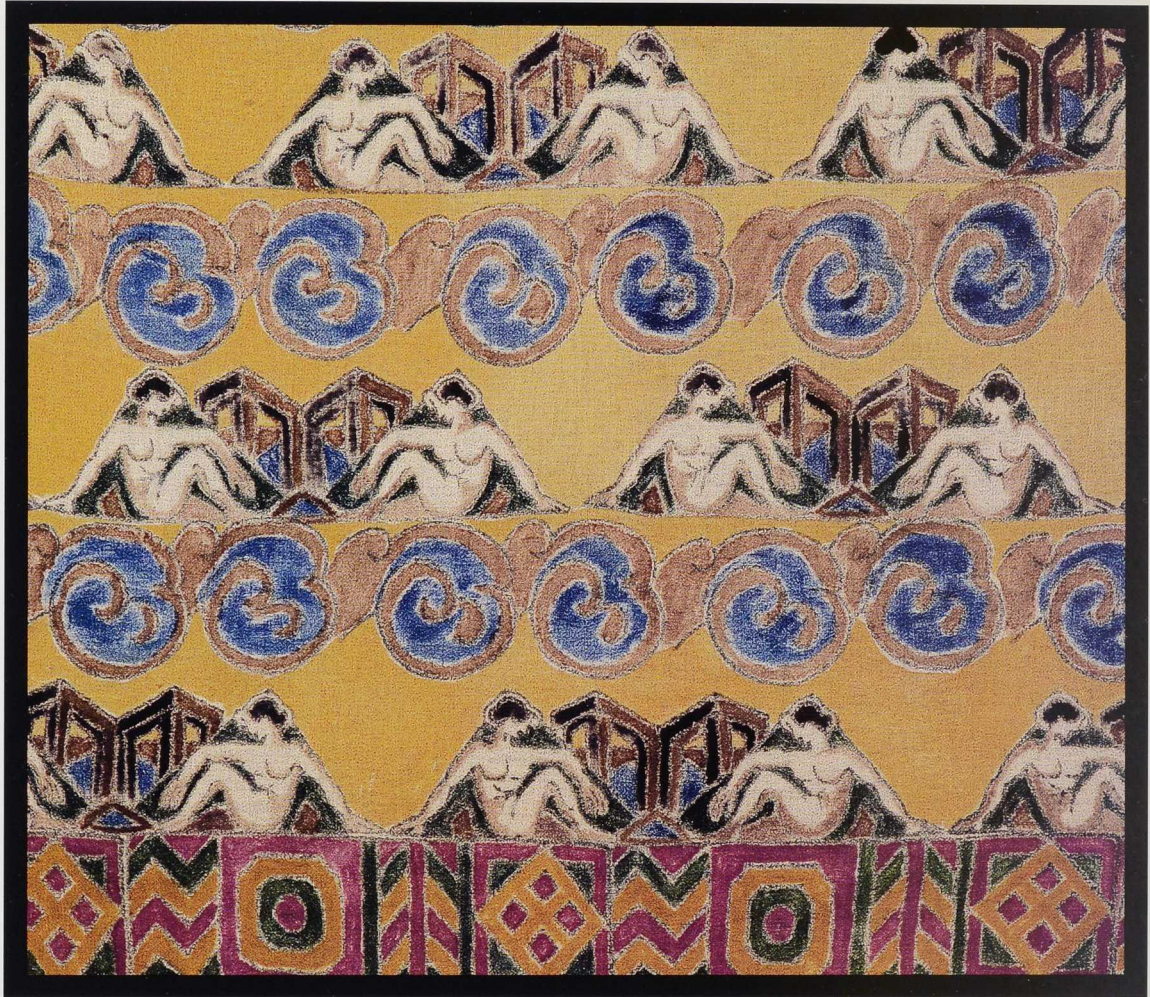
The finely rendered and refined drawing of this palampore demonstrates the extraordinary quality of Indian export textiles well into the 19th century. Sinuous tree branches filled with exotic flowers stand amidst a splendidly patterned yellow ground; a border of flowered swags and beribboned tassels completes the beautiful and bold design. Palampores of the 1820s and 1830s were often used to make whole cloth quilts and many can be found in American museum collections.

141" H x 98½" W









TEXTILE (DETAIL) SIGNED RAYMOND DUNCAN, 2ND QUARTER OF THE 20TH CENTURY

Raymond Duncan, an eccentric figure and the brother of Isadora Duncan, embraced a philosophy of life and art based on Classical Greek culture. An American, Duncan settled in France, establishing a school and an atelier attended by numerous followers. For many years he and his entourage produced exquisite hand-painted and dyed fabrics which were sold at Duncan's boutiques in Paris. Worn as scarves, tunics and capes, these beautiful pieces successfully translate Classical motifs into a modern and fashionable sensibility. A selection of four Duncan textiles all with slightly different designs is available.

Raymond Duncan textiles are in the collections of the Art Institute of Chicago, the Cooper-Hewitt and the Philadelphia Museum of Art.

See: *A Fashion for Extravagance*, Sara Bowman, 1985, pp. 98-101.

86" H x 31" W

ENDPAPERS: Embroidered Queen Anne bed set, silk on linen, English, C. 1710

PHOTOGRAPHY:

Simon Cherry, Michael Fredericks

PRINTED BY:

Pressroom Printer & Designer, Hong Kong







