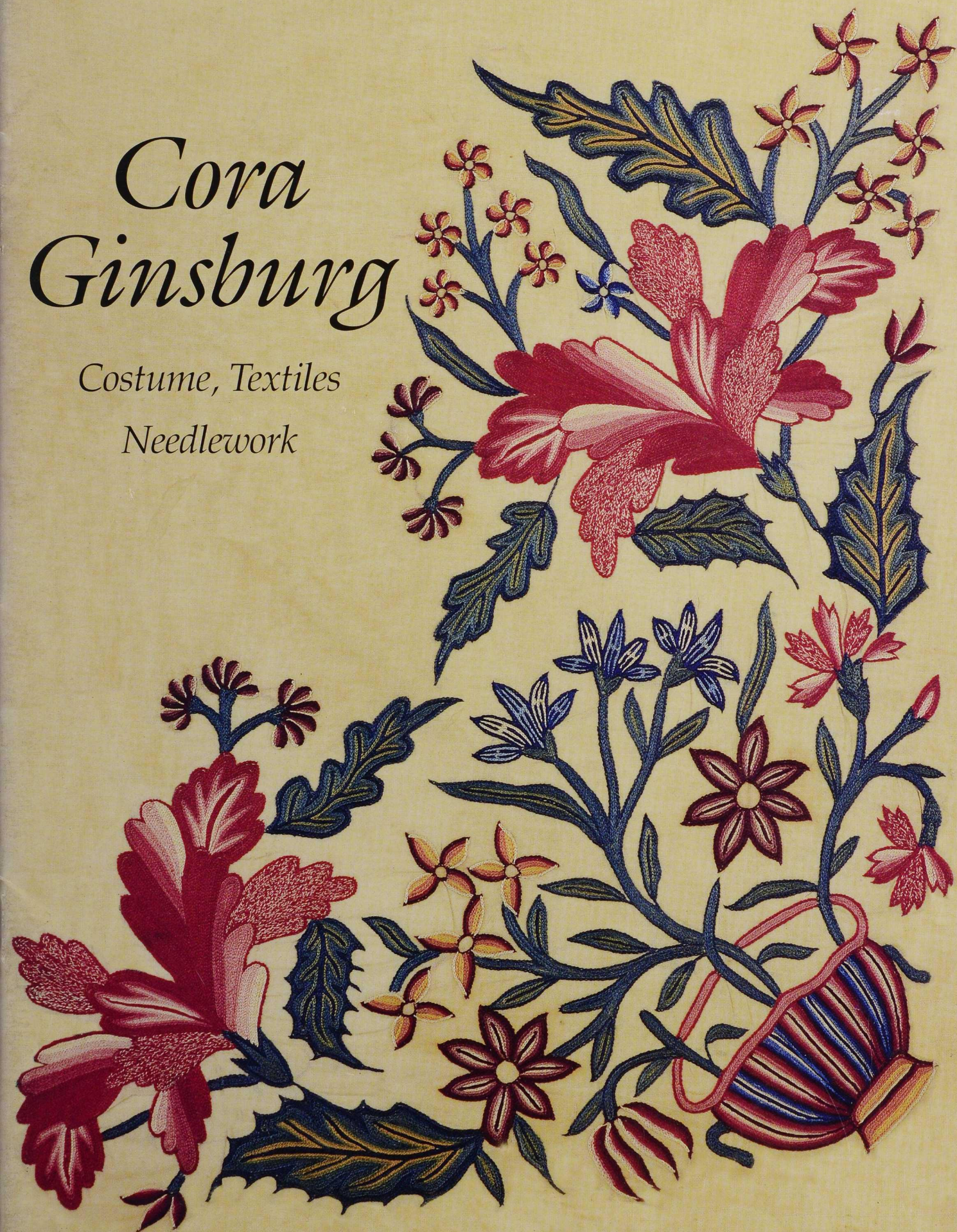


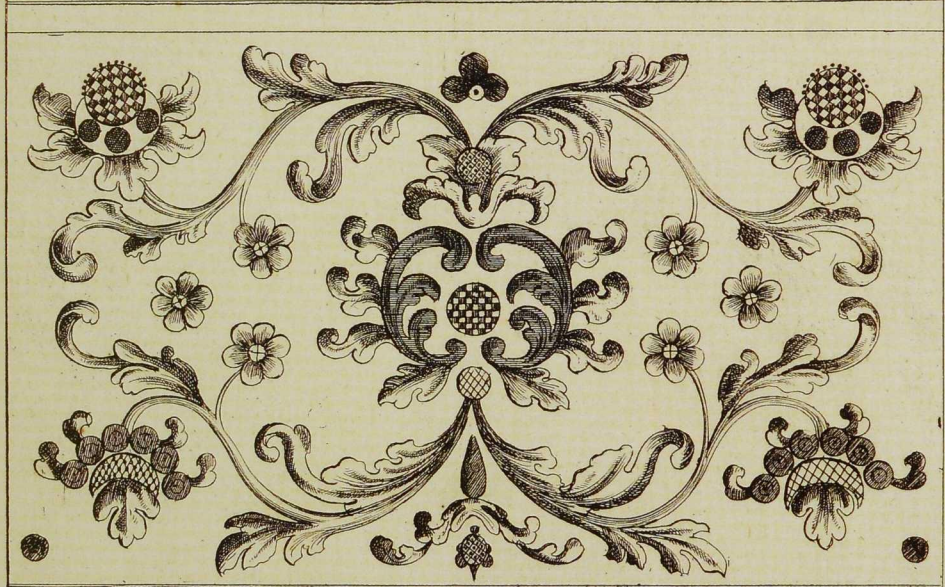
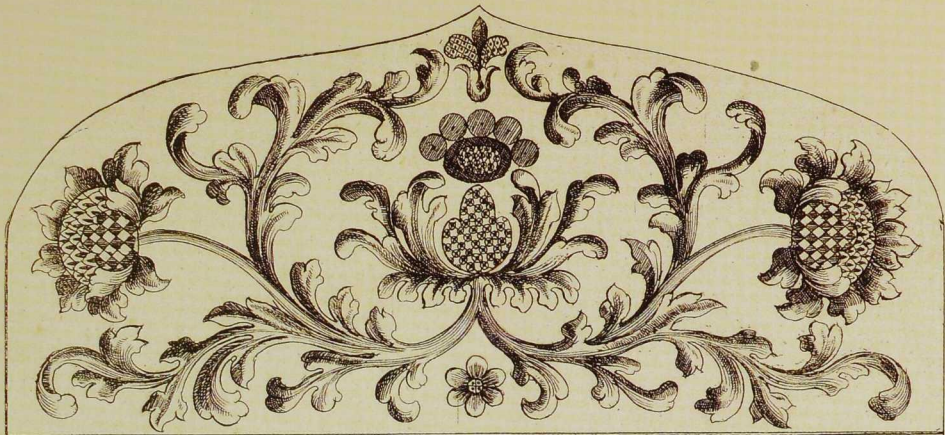
Cora Ginsburg

Costume, Textiles

Needlework







*A Catalogue
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including 17th & 18th century
costume textiles
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1995
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By appointment

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WALLET AND PURSES,
17TH CENTURY

Woven and embroidered in rich silks and metallic threads, the wallet and two purses reveal the preference for aesthetics over function in decorative accessories of the 17th century. Carried on special occasions, or carefully placed on dressing tables, they would have been appreciated for their beauty in much the same manner as we view them today.

The folding wallet (opposite) is embroidered in tent stitch on canvas. The rich silver metallic ground surrounds "slip" motifs of garden flowers worked in silk. A blue, red, and white *lampas* patterned with trailing floral vines, dating to the 1640's, lines the back and inner pockets.

7.5" W x 27" H



Woven, rather than embroidered, the top purse has two alternating designs, one with a vase of flowers, the other with a shepherd tending his flock. Lined in pink silk, it draws to a close with a delicately needle-woven cord, ending in bulb-shaped tassels. The purse below is needleworked in silk and metallic thread with different geometric designs on each side. It was exhibited at the Cooper-Hewitt Museum's exhibition, "Purses, Pockets & Pouches," December 6, 1988-March 5, 1989.



BROCADED TOBINE DESIGNED BY ANNA MARIA GARTHWAITE, ENGLISH, 1749

This delicately proportioned and beautiful brocaded silk with a textured ground was designed by Anna Maria Garthwaite in 1749. Daniel Vautier, master weaver from Spitalfields, purchased the design on March 1st of the same year, changed the colors, possibly at the request of his customer, and had it woven into cloth by his skilled journeymen. Of the 122 designs purchased by Mr. Vautier from Anna Maria Garthwaite between 1741 and 1751, only eight woven examples are known to have survived; this one is the only brocade from 1749. The original drawing for this silk (5987.1) is at the Victoria and Albert Museum.

See: *Silk Designs of the Eighteenth Century*, Natalie Rothstein, 1990, page 212, figure 258

20" W x 37" H



DETAIL OF BIZARRE SILK, ITALIAN (VENETIAN), CA. 1700

A dramatic example of East-West interchange in the decorative arts can be seen in a group of extraordinary so-called Bizarre silks produced in France, England and Italy ca. 1695 to 1710. Characterized by elongated diagonal patterns and exotic, even abstract motifs, Bizarre silks represent a fusion of the imagination and dynamism of Oriental design with the traditional Western use of a damask ground and a sub-pattern shadowing the main motifs. The strong color combination of salmon pink, spring green and acid yellow combined with the use of silver metallic thread is typical of the period and the style.

Full panel: 85.5" W x 79" H



AMERICAN FLAMESTITCH WALLET, 18TH CENTURY

Thoroughly American in design, flamestitch purses were used by men for carrying correspondence and other important documents. The colored wool yarns, embroidered on canvas to produce the characteristic scallops, retain the vividness of hues attainable by 18th-century dyers. It is a wonderful surprise to discover colors so untouched by time, revealing the brilliance of the dyers' craftsmanship. A crisp glazed wool lining completes the wallet.

8.75" W x 10.25" H

BLOCK-PRINTED COTTON DRESS OF ENGLISH OR DUTCH ORIGIN, CA. 1760

The rage for printed cottons called *Indiennes*, first introduced into Europe from Asia in the 17th century and used for dress and furnishing, resulted in their periodic prohibition in the interests of protecting domestic industries in wool and silk. The continued appeal, however, of their exotic patterns and vibrant colors and the practical nature of cotton spurred imitations by European textile printers which indeed spawned subsequent industries. The elaborate process required to produce finely printed cottons, from block-cutting to application of the finish, made these fabrics a high-priced commodity. This open robe with its fitted back displays with elegant informality the charm of these fashionable textiles.





INDIAN PAINTED COTTON PALAMPORE, COROMANDEL COAST,
EXPORT FOR THE AMERICAN MARKET, LAST QUARTER OF THE 18TH CENTURY

Commissioned by The East India Company, palampores were brought into the United States by importers such as James Beekman of New York in the 18th century. First loomed to extraordinary width, they were then bleached, beaten, drawn, brushed, dyed and painted over a period of months to create their graceful exotic colorfast designs. These cottons were in such demand that even the restrictive trade laws instituted in France and England for most of the 17th and 18th century did not diminish their popularity. This palampore, dating to the last quarter of the 18th century, is marked with an Indian Tamil stamp and with three woven red lines indicating yardage. Although we do not know who commissioned or imported the textile, it was found in Boston and relates in design to a coverlet in the Rhode Island Historical Society's collection whose provenance traces to the marriage of Penelope Low and Charles Lippitt in 1783.

See: *Origins of Chintz*, John Irwin and Katharine B. Brett, 1970, plates 38, 40
Trade Goods, Alice Baldwin Beer, 1970, plate 34

84" W x 124" H



18TH-CENTURY PORTUGUESE EMBROIDERED CASTELO BRANCO COVERLET

The long relationship of Portugal and the East is seen in this embroidered Tree of Life. Symbolic of immortality, the tree combines Asian fruits and flowers (pomegranates, lilies and lotus blooms) with local flora (carnations, tulips and roses) from the Beira-Baixa region surrounding the town of Castelo Branco. Except for its unusual monochrome palette, this *colcha* is identical in design to one at the Museu Nacional de Arte Antiga, Lisbon. Both are made of three narrow strips of linen artfully joined selvage to selvage. This example, of unusually exquisite and refined workmanship, is embroidered in blue twisted linen thread on a linen ground in laidwork, Portuguese stem, chain, wishbone, buttonhole, trellis couching and other stitches.

See: *Portugal and the East Through Embroidery, 16th to 18th Century Coverlets from the Museu Nacional de Arte Antiga*, 1981, figure 18 and cover

64.5" W x 105" H





SILK VELVET MAN'S CAP WITH GOLD EMBROIDERY, EUROPEAN, EARLY 18TH CENTURY

A gentleman's love of finery is seen in this royal blue velvet cap richly embroidered with padded gold bullion and twisted gold *frisure*. Worn by a gentleman when he was relaxing at home without his wig, it is a sumptuous display of formal informality. Margaretha Helms produced a series of embroidery pattern books in the early 18th century. A wallet design from a pattern book by Helms, illustrated on our title page, features motifs similar to those worked on this cap.

CHINESE EXPORT SILK SATIN EMBROIDERED COVERLET, CA. 1800

Spectacular by virtue of its brilliant and unexpected colors, its exceptional size and its untouched condition, the coverlet conveys a vivid sense of opulence. The golden yellow silk embroidery is worked solely in satin stitch, producing a rococo design of scrolls, medallions and flowers.

106" W x 120" H



17TH-CENTURY ENGLISH BOOKCOVER EMBROIDERED IN
SILK TENT STITCH ON CANVAS

This charming scene, with its detailed attention to plant and animal life, illustrates the love of the natural world characteristic of English embroidery. The bookcover exemplifies the wide range of daily-life objects that were embellished by the refined skills of the domestic embroideress. Never employed for its intended use, the bookcover worked in silk tent stitch on canvas retains most of its bright, original color.

11.75" W x 9.25" H Framed and glazed

ENGLISH EARTHQUAKE SAMPLER DATED 1694

While many late 17th-century samplers offer a motto of gratitude, this unusual piece commemorates a little-known historic event: "There was an earthquake on the 8 of September 1692 in the City of London but no hurt tho it caused most part of England to Tremble." A note on the reverse from the Meteorological Office at Kew Observatory records a strong earthquake on the 7th of September in which a "chimney fell in Colchester and a crack was opened in the steeple of St. Peter's church in that town." Made by Mary Minshull, the 29th of June 1694, it additionally records the alphabet and the motto, "when land is gon and mony spent then learning proves most excellent." Above this motto is an unusual and fancifully worked band of needle-looped pinks flanked by birds and two potted tulips. According to Huish, two other samplers recording historic events are known to exist. Both were made by Martha Wright in 1693 and have similar formats, including the unusual row of three-dimensional pinks.

See: *Samplers and Tapestry Embroideries*, Marcus B. Huish, 1900, 1913, figure 24
Ex Coll. Mr. E.P. Davis

7.5" W x 19" H Framed and glazed



A B C C C I K L M N

P Q R S T W X Y Z &

THERE WAS AN EARTHQUAKE

ON THE 8 OF SEPTEMBER 1672

IN THE CITY OF LONDON

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LOST

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OF ENGLAND TO

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123 4 5 6 7 8 9 10 11 12 13 20 30 31





RARE EARLY 17TH-CENTURY KNITTED JACKET

An interlace pattern imitates frogging down the center and along the sleeves of a green and gold knitted jacket. With its defined waistline and decoration the garment is reminiscent of masculine fashion in Europe around 1600. This jacket, and the one illustrated on the next page, are two of approximately fifty surviving garments of this type.

EMBROIDERED GLOVES, 1610-1630

Elaborate and richly decorated, these gauntleted gloves were a flamboyant display of status and wealth. Very few tapestry-woven decorative accessories survive from this period. Among them are the kid gloves embellished with flowers and birds and edged in silver lace and sequins. They are lined in pink satin and attach to the gauntlet with ruched pink silk and silver lace. Their long fingers were undoubtedly padded to enhance the hand for fashionable presentation. A band, identically patterned, appears on a pair of gloves at the Victoria and Albert Museum. Slightly later in date are the richly embroidered French gloves with six squared tabs on blue embellished silk gauntlets. They are worked in silk and silver metallic purl and edged in a deep silver lace.



LATE 17TH-CENTURY DANISH PANEL MADE IN SCHLESWIG-HOLSTEIN

This rare panel of *Beiderwand* is woven in linen and wool as a fabric for household furnishings. The pictorial images, representing Christ entering Jerusalem, are nearly identical to those on a *Beiderwand* in the collection of the Art Institute of Chicago. The slight variations are perhaps the result of weavers' individual interpretations of motifs taken from pattern books. The fabric is a combination of warp and weft-faced plain weave, a type of *lampas*.

See: *Textiles in The Art Institute of Chicago*, Christa C. Mayer Thurman, 1992, page 41
An identical panel is in the collections of the Cooper-Hewitt Museum, New York

31.5" W x 60" H



WOMAN'S EARLY 17TH-CENTURY KNITTED JACKET

By the early 17th century, knitted silk jackets were worn by both women and men for informal wear. These jackets belong to an extant group of short, straight knitted garments whose colored silk grounds are decorated with brocade-like patterns worked in metal thread. The undulating floral and foliate sprig motifs, seen above, relate to patterns found in woven silks of the 1630's to 50's. Italy, Spain and the Netherlands, all with knitting industries, have been put forth as the origin of these rare and beautiful garments. See previous page.



18TH-CENTURY CREWELWORK LADY'S POCKET, CHESTER COUNTY, PENNSYLVANIA

"Lost the 12th of January last, about Ten at Night, near Naggs-head Court in Grace-church street, from a Gentlewoman's Side, a flowered Damask Pocket, and in it an old Gold Watch, made by F. Stamper, with a Gold Chain and Cornelian Seal, a Bunch of Keys, a Silver Thimble, a Cambrick Handkerchief, a Pair of Spectacles and Case, a silver Toothpick Case, with several other Things of but small Value. Whoever brings it to Jonathan Wilde in the Old Bailey shall have 6 Guineas Reward and no Questions asked." —Daily Courant, February 8, 1718.

This amusing quote is testament to the necessity of a pocket in a woman's life, provided of course that it did not get lost. Just how handy pockets could be is apparent in a New England woman's will, in which she bequeaths to a friend her "embroidered dimity pocket with the pocket-glass (mirror), comforter (hand-warmer), and strong-waters-bottle (rum flask) kept within it." This brilliantly colored pocket is worked on dimity in single and double hand-dyed wools and is related in design to a series of samplers with roses, tulips and carnations made in Chester County, Pennsylvania, between 1777 and 1791.

See: *Historical Needlework of Pennsylvania*, Margaret B. Schiffer, 1968, pages 92, 93, plate 111

Plain and Fancy, American Women and Their Needlework, 1700-1850, Susan Burrows Swan, 1977, 1995, plate 25



AMERICAN 18TH-CENTURY BLUE RESIST DOUBLE-SIDED COVERLET

This striking coverlet is part of a group of textiles found in settlements along the Hudson River Valley, on Long Island and in parts of Western Connecticut. Called "Hudson Valley Blue Resists," they were traditionally thought to be of American manufacture. More recent findings, including an excise mark on a related piece at the Albany Institute and a group of four designs from an 18th-century pattern book in the Baker Archive, London, suggest export to the United States from England. These cottons, with their exotic and bold designs, are dyed in one or two shades of indigo on a wide, loosely woven cotton. Examples identical to our coverlet are in the collections of:

The Metropolitan Museum of Art, New York, New York - Acc. No. 24.56.1

The Senate House Museum, Kingston, New York

Hunter House, Newport, Rhode Island

Prentice House, The Shelburne Museum, Shelburne, Vermont

See: *America's Indigo Blues*, Florence H. Pettit, 1974

70.5" W x 75" H



ITALIAN 17TH CENTURY EMBROIDERED BORDER (DETAIL)

These fantastic creatures, part lion, bird, and man are probably based on classical allegorical figures. Flanking pelicans in piety, these grotesques, bewigged and drinking from rhytons celebrate a bacchanal. This border is worked in red silk counted stitch on a cream linen ground.

32 ½" W x 5 ½" H

COVER ILLUSTRATION: Indian Export kerchief, silk chainstitch on cotton, c. 1750

Cora Ginsburg, Inc.

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