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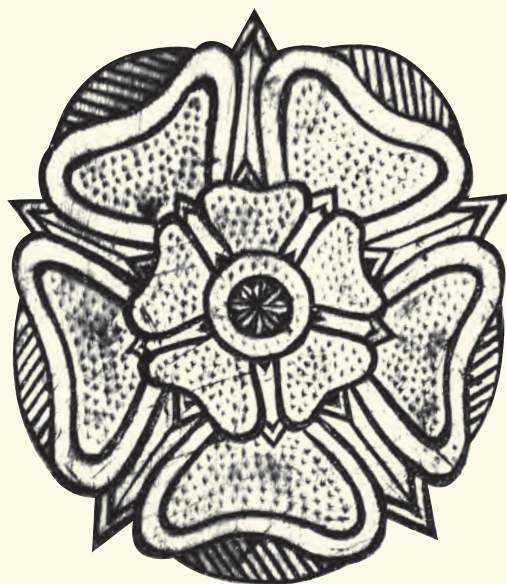




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LIMOGES MARRIAGE PURSE  
French, ca. 1680

Among European upper classes and royalty, small purses made of precious materials have a long tradition as part of gift giving ceremonies for special occasions. Presented as tokens of loyalty, love and remembrance, these purses were often made of luxurious silks and velvets richly embroidered with silk and metallic threads, jewels and seed pearls. In France, a custom arose in the seventeenth century of incorporating famed Limoges enamelwork portraiture plaques into these accessories, resulting in highly personal betrothal gifts.

The art of enameling metal was well established in Limoges by the seventeenth century and considered among the finest in Europe. By royal edict, the production of enamelware was limited to select families. Limoges marriage purses feature teardrop-shaped plaques on each side with portraits of the engaged couple. In this lovely example, one plaque depicts the groom dressed in his matrimonial finery, holding a scroll bearing minute fleur-de-lis in his right hand while gesturing with open palm with the left; the second plaque shows the bride, wearing a lacy cap and billowing ermine-trimmed cloak, with a medallion suspended from her right hand and her left extended in the same manner as her handsome counterpart. The pointed ends of the plaques are double pierced and decorated with delicate roses. Each plaque is bordered with green silk ribbon tabs and looped metallic fringe trim; a tassel in the shape of a petaled flower bud adds further decoration. The pouch itself is made from a single piece of brocaded green silk satin which was originally gathered by a drawstring threaded through the plaques and eyelets at the top. The interior surfaces of the plaques are lined with the same silk. Marriage purses were given by grooms to brides as symbols of their future prosperity and fecundity.

Comparable examples are in the collections of the Victoria & Albert Museum (2042-1855), the Museum of Fine Arts, Boston (43.1126, 43.1127 and 43.1128), as well as other museum collections.

Provenance: Jacques Kugel, Galerie J. Kugel, Paris.

3.75" H x 2.75" W





## CREWEL AND SILK BED HANGING FROM THE LENNOXLOVE SET Scottish, ca.1720

In the seventeenth and eighteenth centuries, the bedchamber in stately homes served as a locus for both private, intimate moments and public receptions. The bed itself was a formal piece of furniture with a box-like structure of four posts draped with elaborate hangings. The lady of the household was typically involved in the creation of textile furnishings for all interior spaces; perhaps the most significant contribution she could make—for both comfort and beauty's sake—was a complete set of embroidered bed curtains. This superb crewelwork hanging, part of a suite of which four curtains and a valance survive, was worked by a skilled aristocratic woman of the Lennoxlove house, an imposing fourteenth-century estate near Edinburgh in East Lothian, Scotland.

Considerable talent and devotion were necessary to embroider an entire set of bed hangings. The diarist Samuel Pepys (1633–1703) writes of women who were industriously absorbed in making new “furniture” for beds, including “...my poor wife, who works all day like a horse, at the making of her hangings for our chamber and bed.” For much of the seventeenth century, and well into the eighteenth, crewel embroidered bed sets were very fashionable. Though laborious, the work could proceed relatively fast since the embroidery did not cover the entire surface of the ground fabric. By the second quarter of the eighteenth century, the dense, overtly exotic Baroque crewel patterns so popular in the previous century gave way to lighter, less crowded compositions, as exemplified here. Using a colorful palette of rich burgundy and cranberry red, rust, bark brown, deep greens and blues offset by delicate shades of mauve and sage, the embroiderer conjured a floral fantasy out of twisted wool thread. Silk floss in shades of golden yellow, pink, cream, pale blue, and bronze was used to heighten the motifs and impart lustrous highlights throughout. Textural contrasts between wool and silk as well as the ribbed dimity ground add depth to the embroidery.

The exuberant motifs are arranged in two tiers: the bottom row has three small mounds supporting a jardinière, a handled vase and a footed bowl, each issuing flowering vines with feathery, languidly curling fronds and various blossoms. Lush tulips, spindly chrysanthemums and distinctive pinwheels with wedge-shaped petals are among the recognizable and imaginary blooms. Placed above is a similar row of straw baskets abundantly filled in the same manner. Birds perch amongst the delicate branches and flit to catch dragonflies and other insects in flight—these lively motifs are worked in silk floss couched with wool to emphasize plumage and tracery on the gossamer wings. It is interesting to note that the discrete design elements along the bottom row are nearly identical to each other in layout, just as the flowering baskets in the top row are also copies of a single design. All were probably drawn from a pattern source, or by a professional draftsman. Choices that fell into the purview of the embroiderer, such as color selection and minor details like the tiny snail and caterpillar underneath the jardinière, add whimsy and diversity to the composition. An undulating vine sprouting iris, carnations, daffodils, lilies, roses, and acorns borders the curtain.

Lennoxlove house was known for centuries as Lethington. It was purchased by the trustees of Frances Teresa Stuart (1647–1702), Duchess of Richmond and Lennox, following her death. Lethington was purposefully passed to her nephew and “neare and deare kinsman” Walter Stuart (1683–1713), the 6<sup>th</sup> Lord Blantyre. However, the Duchess stipulated the property was to be given a new name—“Lennox’s Love to Blantyre”—hence the subsequently shortened Lennoxlove. The handsome, wooded estate remained in the Blantyre-Stuart family for almost two centuries. When the 12<sup>th</sup> Lord Blantyre died without a male heir in 1900, Lennoxlove was inherited by his daughter and her husband, Sir David Baird (1832–1911), 3<sup>rd</sup> Baronet of Newbyth. This curtain remained at Lennoxlove house until the early part of the twentieth century and thence by descent through the Baird family to the time it was sold privately. A pair of curtains from this set was auctioned at Sotheby’s in July, 2003, and exhibited at the Royal Museum, National Museums of Scotland, Edinburgh.

An additional curtain from this set of identical design and size, as well as a scalloped valance, is also available.

99” H x 94” W











ENGRAVED SHOE HORN BY ROBERT MINDUM  
English, 1612

An object of utilitarian function, a shoe horn is a tool that allows the foot to slip into a shoe more effortlessly and without crushing the back. The earliest known English reference to a shoe horn dates to the fifteenth century, and by the following century shoe horns were commonly used and called by various names such as “shoelift” or “chaspy,” an Anglicized version of the French *chausse-pied*. True to their practical origins, most were plain—occasionally, a date and name were recorded on the horn to reflect ownership. Scholars have identified a singularly important and rare group of decorated and inscribed late-sixteenth- and early-seventeenth-century shoe horns by an elusive English craftsman named Robert Mindum. This fine early Jacobean “shooing horn” belongs to this significant body of work.

Though shoe horns could be made from exotic, animal-derived materials like ivory or tortoise shell, horn from livestock was more plentifully available in England. Once split open, the natural curve of a cow’s horn is the ideal shape for the task of easing the foot into a shoe. First, the horner would choose a suitable cow horn which was cut in two; the selected piece was then subjected to heating by flame until the material was pliable. The horn was next pressed into a molding vice until it cooled in its desired form before being polished with pumice and chamois. Typically, this was the final step; in Mindum’s case, however, the smooth surface acted as a blank canvas for his artistry.

Including this example, as few as fifteen engraved shoe horns signed and dated by Mindum between 1593 and 1613 survive. Very little is known about Mindum’s life. His name does not appear in the Horner’s Company records, though it is likely that he lived and worked in London. His surname possibly represents an English place-name, such as Mindham in Sussex or Mendham in Suffolk; it may also indicate Low Countries origins. Mindum’s shoe horns have certain features in common: all have inscriptions set within thin hatched or geometric borders around the upper contour of the horn, and the decorative motifs are recurrent in variant combinations. Stylized trees, checkerboard patterns, twisted ropes, and rosettes appear consistently. Here, the dedication, carved in capital letters with tiny serif flourishes, reads: Robert Mindum Made This Shooing Horne For Mistris Blake Anno Domini 1612. This inscription delineates a tongue-shaped field containing a large rosette supported by scrolls and a pylon, an impressive Tudor rose surmounted by a crown with cross-tipped points, small figure-eight scrolls, and quatrefoil motifs. Three bands of patterning—diminutive flowerheads, imbricated scales and guilloche, all hallmarks of Mindum’s decorative vocabulary—appear in registers below. Mastic or some similarly dark pigment heightens the delicately hatched and stippled engraving, contrasting with the creamy, patinated horn. In an age of highly embellished clothing and accessories, the level of ornamentation seen on this remarkable shoe horn is not surprising, nor is it coincidental that the carving has the appearance of blackwork embroidery. Mindum’s repertoire bears striking resemblance to some of the designs found in Thomas Trevelyon’s *Miscellany* of 1608, an invaluable resource for needleworkers and other artisans alike.

Provenance: Rushbrooke Hall, Suffolk, home to the Jermyn family since the sixteenth century. Prior to its destruction in 1961, Rushbrooke Hall was Suffolk’s largest and most splendid moated Tudor mansion. This shoe horn was noted in an inventory of furniture in the *Rushbrook [sic] Parish Registers 1567 to 1850* (1903), p. 416.

9” H













## DOUBLE-SIDED EMBROIDERED SILK SATIN WALL HANGING Chinese (Qing dynasty), possibly for export, ca. 1760s

Shining yellow satin provides one of two backdrops for the exquisite silk embroidery on this Chinese wall hanging—it is, in fact, made of double-faced satin which reverses to sumptuous persimmon orange. An exceedingly rare instance of this type of fabric use in China, this refined example demonstrates the sophistication of eighteenth-century embroidery within the continuum of the Chinese needlework tradition. The early years of the Qing Dynasty (1644–1912) experienced significant growth in the national economy and a boom in the textile industry which catered to the upper classes. Dress and furnishings became increasingly more luxurious; workshops in Suzhou, Guangdong, Sichuan, and Hunan—locations famous for their embroidery—embellished all sorts of costume articles and soft-goods for decoration, gift-giving, daily use, and export. An important question arises regarding the intended clientele for a piece such as this. There are aspects which hint at an export destination in Europe; however, other features suggest that it may have been created for a Chinese patron. On the whole, this piece is an enigmatic blend of Western sensibilities and highly specific Chinese motifs.

Composed of three joined panels of reversible satin woven with two sets of warps, the hanging's composition focuses on the central panel: a magnificent openwork vase, overflowing with lush blooms and supported by an asymmetrical pedestal. The flanking side panels are embroidered with delicately intertwining floral vines and zigzag columns. The vase, with bronze banding, stepped pattern of celadon green and rosy beige triangles and looping basketwork portals on the sides, shoulders and neck, is dramatically presented. A tangle of peonies and other exotic blossoms surges upwards from the confines of the striated rim, and petite carnations and morning glories reveal themselves through the lacy openings. Throughout, the floral and foliate motifs are rendered in soft shades of green, coral, peach, blue, and buff; accents of black, a typically fugitive color, survive in discrete areas. The whole embroidery was immaculately done in tightly controlled encroaching satin stitch using triple-ply silk thread. This technique is perfect for subtle shading and, because of its very nature, is ideally matched to the double-faced silk—the embroidery is identical on both sides.

The wall hanging has an overall design that certainly would have appealed to an export-market client; on closer inspection, however, some of the subject matter would only have made sense to a consumer in China. Symbolic meaning was inextricable from decoration in the Chinese idiom; auspicious motifs were often embedded in designs and deciphered by an informed observer. Here, the dramatic pedestal—its irregular contours and cavities shaped by bands of indigo, pale aqua and white—is in the form of a craggy, time-weathered Scholar's rock (*taihu shi*), symbolic of longevity and reliability and prized as an object of contemplation. The hybrid basketry-vase may be the *hualan*, a flowering basket that is the attribute of Lan Caihe, one of the Eight Daoist Immortals who grant longevity. A slender ribbon (*shoudai*), twisting in shades of pale coffee and cream, winds around the vase, ending in a bow-knot flourish. The lengthy and flowing ribbon is another symbol of longevity; here, it secures a trio of interlocking blue rings, nestled in the flowers, to the vase's rim. These rings signify *Sanyuan*, the Three Firsts. Each ring refers to winning first place in the provincial, metropolitan and imperial levels of the Chinese civil service examinations. The propitious phrase *lianzhong sanyuan*—"May you achieve the three successive firsts"—is represented by the entwined rings and puns verbally and visually on the Chinese characters for "circular" and "first," both pronounced *yuan*.

The most distinctively Western feature seen here are the two vertical floral ropes punctuated by flowerheads at each bend. Stylistically, this pronounced meander is a dominant component of European silk designs of the 1760s—it is not a motif found in Chinese arts. This inclusion may have been at the behest of a European merchant who wished his imports to have an *au courant* look. Alternately, given the bright yellow of one side of the embroidery—the official Qing dynastic color—and the symbolic content, it could be that this impressive wall hanging decorated a pavilion in Yuan Ming Yuan, an architectural folly built in Beijing in European Rococo taste, and a favorite retreat for the Qianlong emperor. This may explain the mixture of Chinese motifs connoting endurance and accomplishment with a recognizable facet of "exotic" Western fashion. The furnishings for this unique summer palace have long been lost. A much taller (152") panel of identical embroidery, also on reversible satin, is illustrated in *Oriental Works of Art*, Gerard Hawthorn Ltd. (2004), fig. 100. The catalogue cites that the "restoration of the Qianlong Emperor's residence within the Forbidden City in Beijing has brought to attention the wealth of similar double-sided embroidered panels" and that it is likely that such panels were used in a palatial context.

95" H x 87" W





BROCADED STRIPED SILK SATIN  
European, last quarter of the 17<sup>th</sup> c.

Striped-and-patterned silks were popular for men's and women's dress in the last decades of the seventeenth century. Rare in their survival, similar extant examples show a variety of designs with stripes of both even and different widths and vertically disposed motifs including stylized birds, flowers, foliage, and fruit as well as geometric shapes. In some of these, the motifs are contained within individual stripes while in others they extend across the surface of the silk.

Originally part of a skirt, the elegant, formal composition of this panel presents two sets of alternating blue satin and brocaded gold stripes interspersed with fine, paired gold warp stripes. In one set, medium-blue stripes border an aquamarine stripe containing a symmetrically arranged column of elongated, tulip-like motifs, dense chevrons and small sprigs. In the other, aquamarine stripes border a medium-blue stripe with an asymmetric, serpentine band of offset barrettes and abstract floral sprays. The combination of two stylistically different brocaded designs makes this panel particularly unusual and visually engaging. The brilliance of the brocaded patterning is heightened by yellow silk wefts that come to the surface underneath the tightly wrapped gold-colored metal threads. At each outer edge, a single narrow gold stripe ensures the continuation of the paired rhythm of this carefully calculated design when lengths were joined side by side.

A mezzotint of Queen Mary II (1662–1694), dating to 1690, by John Smith after Jan Van der Vaart depicts the queen in a gown known as a mantua made of a comparable silk with narrow and wide stripes with stylized florals. A loosely constructed garment with a long train, the mantua was ideal for the display of rich fabrics. This opulently striped silk was probably worn in the evening when candlelight would have enhanced its lustrous satin sheen and metallic glitter.

Identical panels of this silk, both from the Cora Ginsburg gallery, are in the collections of the Metropolitan Museum of Art (1976.152.2) and the Victoria and Albert Museum (T.427-1976).

45.375" H x 21.375" W (irregular; detail shown)





WOMEN'S SHOES OF BROCADED SILK TOBINE  
English or American (with American family history), ca. 1750s

Of delicate materials and sinuous lines, these mid-eighteenth-century ladies' shoes highlight the confluence of Rococo and feminine ideals of the age. Women of quality dressed lavishly from head to toe, and accessories were of utmost importance in completing an elegant toilette. The colors and fabrics of fashionable women's shoes typically reflected the splendor of their clothing; on occasion shoes were made to match specific ensembles, but more often they were paired with similarly hued gowns for a coordinated effect.

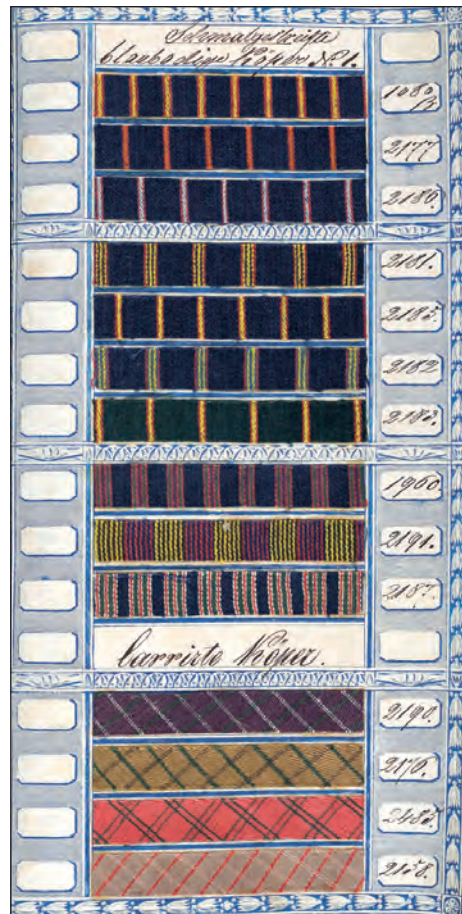
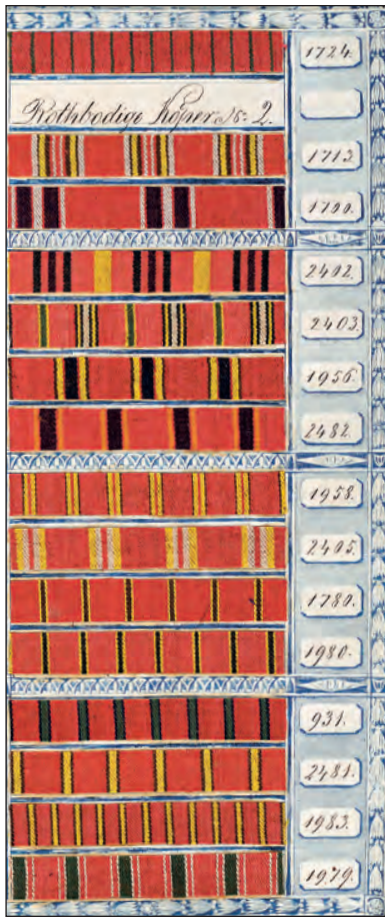
Though the construction of eighteenth-century shoes was relatively uncomplicated, it required specialized skills. In the hands of the cobbler, expensive silks were manipulated into shoes of refinement befitting the ladies who wore them. Uppers and soles were cut out separately and then adapted to the shape of the last, which was for most of the century the same for both feet. Once stitched together, shoes were usually lined with kid, silk or canvas, and the combination of fragile materials forming the whole called for a high degree of expertise. In 1747, *The London Tradesman* reported: "It is much more ingenious to make a Woman's shoe than a Man's: Few are good at both, they are frequently two distinct Branches; the Woman's Shoemaker requires much neater Seams as the Materials are much finer. They employ Women to bind their shoes and sew the Quarters together, when they are made of Silk, Damask or Calimanco." The silk used here, dating to ca. 1748–50, is a prime example of the Spitalfields (London) weaving industry production at mid-century. The essence of English Rococo was typically distilled into naturalistic rendering of botanical detail with flowers casually scattered across an open ground, often ivory in color, in asymmetrical arrangements suggesting fresh gatherings from field or garden. This particular weave—called tobine during the period—is characterized by ribs that create an appearance of small monochrome checks and often featured self-colored patterning and brocaded floral motifs, such as seen here. Roses and buds, in shades of pink, red and brown, decorate the rounded toes, not exactly matching in terms of placement but each one echoing the other; the sculpted, covered heels are precisely matched and display apricot carnations on stems. Elsewhere on the quarters are hints of peach and blue flowers, as well as curling green leaves. Pale robin's egg-blue silk tape binds the dog-leg seams and latches, which were secured by paste or metal buckles for decorative flourish.

The American provenance of these shoes connects them to Fanny Bemis (1771–1852), daughter of Sarah Bemis (née White, born in Framingham, Massachusetts in 1737 and died in Spencer, Massachusetts, 1791). They may have been the shoes worn on the occasion of Sarah White's marriage to Joshua Bemis (1729–1789) on September 18<sup>th</sup>, 1755. These shoes are likely of English origin and were imported, as the luxury shoe industry in the Colonies, though burgeoning in the 1750s was not fully established until the end of the century; it is, however, possible that they were made in an American workshop catering to a wealthy clientele.















## TEXTILE PATTERN BOOKS WITH WOOL SWATCHES European (probably English), ca. 1815–30s

Pattern books were an important business tool for both manufacturers and salesmen in the textile industry in the nineteenth century. Already widely used in the eighteenth century, such compendia served a variety of purposes: recording the development of individual designs and trends, the inventory of patterns ready for production, orders completed by warehousemen or shippers, and the selection of goods available to customers. As documents, pattern books reveal a wealth of information about textile design and changing taste, technology, manufacturing, and commerce.

These two books, dating to the early decades of the nineteenth century and containing over 1,000 swatches of very finely woven wool furnishing fabrics, present a staggering array of patterns and weaves. The swatches are glued to pages specially printed with blue border designs of stylized foliage-and-pearl motifs and overlapping semi-circles surrounding blanks and letter plates. This decorative presentation indicates that the books were probably used by salesmen to elicit orders. The handwritten numbers that appear in the margins of the pages or on small paper labels affixed to some samples are not always consecutive; rather than stock numbers used on a short-term, seasonal basis by warehousemen, they would have served as references for salesmen.

All of the designs—some of which change in minor details only—feature stripes, either alone or in combination with geometric shapes such as diaper, zigzags and chevrons; floral and foliate motifs; or flame-patterned ikat. The pristine colors include subtle shades of beige, blue, peach, and pink; bright red, green, yellow, orange, and purple, often juxtaposed with black and white; and deep blue and plum. A number of designs have multiple colorways. The samples are grouped according to pattern, color and/or weave structure and identified in a mixture of primarily German and French terminology. *Weisbodige Croisé* (white ground with crosses) describes a selection of swatches with alternating white and colored chevron-patterned stripes. Under the heading *Rothbodige Köper* (red ground twill) are swatches with alternating wide bright red and narrow yellow, green and black stripes; *Jacquard Ramaqué* (branch motifs) refers to multicolored swatches with wide and narrow solid stripes alternating with delicate, stylized trailing floral vines. *Geflammte blau & rothbodige Köper* (blue and red ground flame-patterned twill) applies to red and blue warp-dyed stripes, while *Atlas Croisé* (satin with crosses) refers to solid, satin-weave stripes alternating with bold chevrons. The occasional use of the term *Cuttni* in the pattern books is intriguing—it describes multicolored swatches with fine diaper or lozenge patterning. In seventeenth-century India, *Cuttanee* was a mixed silk-and-cotton export fabric, often striped and sometimes interspersed with flowers. Among the various techniques including supplementary warps, float patterning, diamond twills, and damasks, the most interesting are those with chevrons: plain weave with resist-dyed warps (ikat), satin damask and plain weave with floats of supplementary warps. While most samples are entirely wool, some have fine, narrow gold warp stripes that add a hint of glitter.

Several factors in the books' organization and their contents point to an early-nineteenth-century English origin. The ornamental layout is a type developed around 1800 in Manchester, an important center of the English printed cotton industry, and the swatches here relate stylistically to surviving printed cotton samples of about 1815 to 1820. Additionally, a significant community of German merchants was established in the city by the 1810s, which may explain the hybrid language of the headings. However, the exclusive use of wool in these books could indicate Norwich—a well-known area for the production of wools—as a feasible source of manufacture. References to “Jacquard” suggest that the books were most likely assembled in the 1820s or 1830s. Introduced in France in 1801 by Joseph-Marie Jacquard, this significant technological development utilized a series of punched cards to manipulate the warp threads and allowed for highly complex weave structures. Although documented in England in the late teens, the Jacquard mechanism was not widely used there until the 1820s and after. Finally, since these are merchants' sales books, it may well be that the swatches represent the output of more than one mill, a possibility supported by the variations in the fineness of the weaving and fabric weight.

In their overall aesthetic, the patterns relate to both Western and Eastern traditions. Norwich worsted wool fabrics from the mid- and late-eighteenth century show similar combinations of plain and figured stripes, while the ikat technique of resist-dyeing was imported into Europe from the East. Some of the samples in these books may imitate a type of Indian cotton-and-silk tie-dyed fabric known as *mashru*, characterized by ikat stripes. Between their plain blue paper covers, these books with their myriad, colorful swatches are an impressive testament to the inventiveness and skill of early-nineteenth-century designers and weavers.





FORMAL SUIT OF UNCUT VOIDED SILK VELVET  
WITH EMBROIDERED SILK WAISTCOAT  
Probably French, ca. 1790–1800

This elegant suit illustrates the shift in both the ideal masculine physique, influenced by classical antiquity, and the fashionable aesthetic that occurred at the end of the eighteenth century. For most of the period, full-skirted coats with sloping shoulders, wide sleeves and cuffs, long waistcoats, and loose breeches characterized men's suits; in the last decades of the century, a slimmer, more streamlined silhouette emerged. A close-fitting coat with high collar, cutaway fronts and narrow tails and sleeves, worn with a short waistcoat and tight breeches revealed and emphasized the shape of the male body. Concurrently, the increasing use of solid, often dark colors reflected the new sobriety in men's dress that manifested a scrupulous attention to cut and fit, rather than opulent display, that would become more pronounced during the nineteenth century.

The understated simplicity of this suit firmly eschews the ornate and colorful floral embroidery that had decorated men's formal wear since the late seventeenth century. The coat and breeches of uncut voided dark emerald-green silk velvet with a fine diamond pattern act as a foil to the ivory silk waistcoat embroidered with silver metal-wrapped thread in a restrained, neoclassical design of overlapping crescents and dots. The suit's cut and construction underscore the muscularity and youthful attenuation of the figure: the coat's curved fronts, lightly gathered sleeve heads and layer of quilted interior padding along the top of the shoulder and chest enhance the newly fashionable prominence of the upper body, while the high-cut breeches outline and lengthen the thighs. Only three of the coat's large self-fabric buttons are functional and it was probably left open—as was often the case—drawing attention to the contrasting waistcoat.

Wealthy clients who could afford to have their clothes custom-made relied on tailors' consummate skills to create a well-fitting suit. Strictly regulated by the guild system since the medieval period, tailoring was a highly specialized craft. The master tailor had the most important task of cutting out the costly fabric into subtly shaped pattern pieces without error or waste. Typical of eighteenth-century men's suits is the silk lining: each outer piece was sewn to a corresponding lining before being expertly stitched together.

This suit is a perfect exemplar of the changing concept of masculinity that emerged at the turn of the nineteenth century and the corollary notion that gender should be clearly delineated in dress.

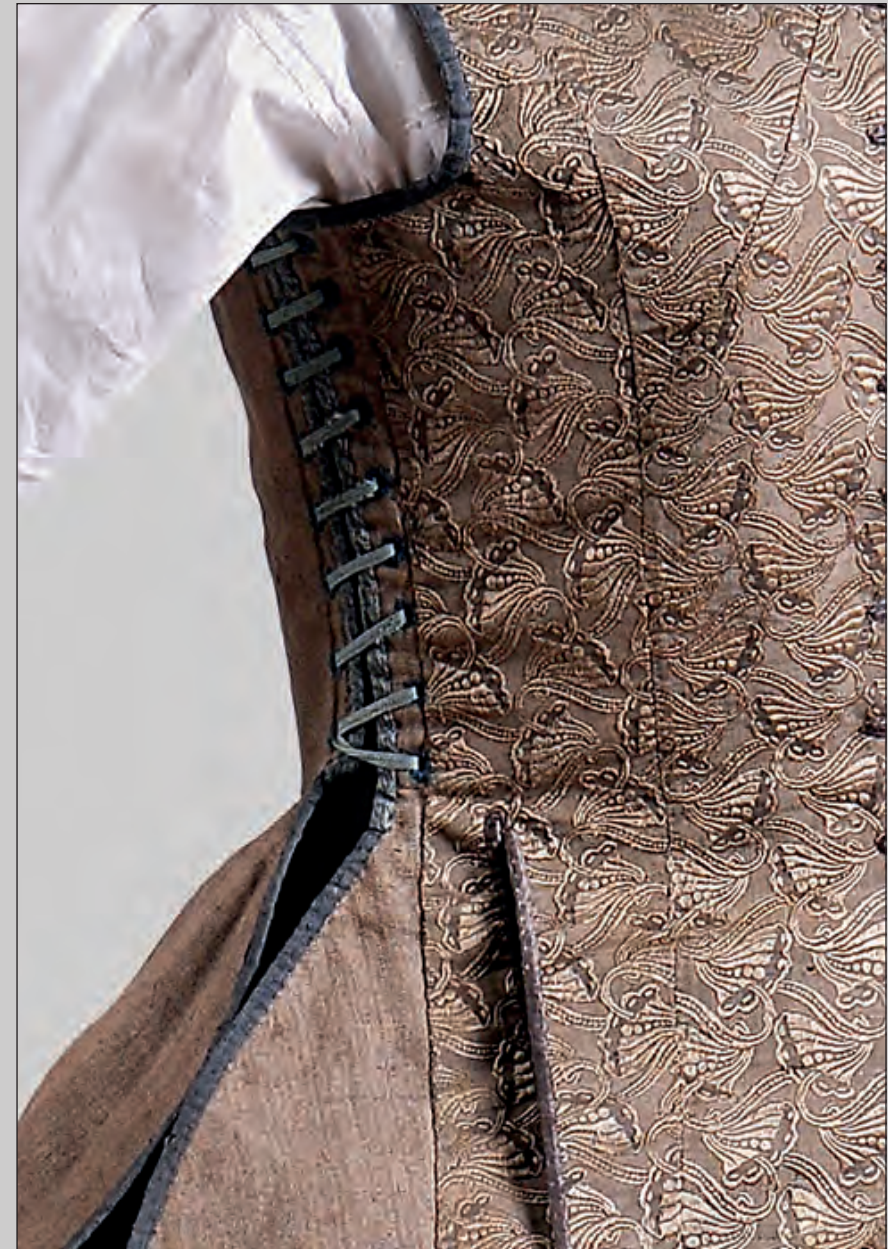














## FIGURED SILK JUMPS French, mid-18<sup>th</sup> c.

In the eighteenth century, women's undress garments included a lightweight, sleeveless waistcoat known as jumps. Worn in the privacy of the home for the morning toilette or other informal activities, jumps offered a comfortable alternative to the heavily whale-boned corsets, known as stays, which were *de rigueur* when a woman was fully dressed for social occasions. Made of silk, cotton or linen, jumps usually fastened at the front with ties, buttons or—as in this example—metal hooks. Below the waist, the flared peplum allowed for the fullness of the petticoat.

The fronts of these stylish jumps are made from taupe silk with a subtle, tone-on-tone pattern of stylized umbels on swirling stems and edged with a matching ribbon around the neckline, scalloped tabs and peplum. The figured silk has been carefully and symmetrically pieced on each side, pointing to the recycling of an expensive textile that was common practice in the period. The sides and back, however, are of sturdy, medium-brown linen, indicating that these jumps were likely worn underneath a gown or perhaps a sleeved jacket bodice. Of particular interest are the side lacings that suggest maternity wear; light interfacing under the natural linen lining, which would have provided some support for the body, underscores this possibility.

Before the introduction of maternity-specific clothes at the turn of the twentieth century, women adapted or adjusted their existing forms of dress, including corsets. Diderot's *Encyclopédie* of 1771 illustrates a pair of maternity stays with similar side lacings—in addition to those at the center back—that would have accommodated a woman's changing shape. Long incorporated as a method of fitting and securing women's garments, lacing was especially practical both during and just after pregnancy. In Piero della Francesca's mid-fifteenth-century fresco, *La Madonna del Parto* (now in the Museo della Madonna del Parto in Monterchi, Italy), the pregnant Virgin wears a plain blue gown with loosened front and side lacings.

Although typical of surviving examples in their form and construction, these jumps are nonetheless unusual in that they may have served as a graceful compromise between public and private dress for a woman anticipating childbirth.





## ROLLER-PRINTED COTTON SUMMER DAY DRESS

English or American, mid-1880s

Dress played a key role in the highly codified social etiquette that governed middle- and upper-class women's lives in the nineteenth century. Fashion periodicals illustrate and describe in detail the wide range of ensembles appropriate to a specific season, time and place. Depictions of morning, afternoon, visiting, promenade, reception, carriage, sea-side, dinner, and ball dress convey the frequent changes of clothing demanded by an adherence to proper sartorial strictures for women of leisure as well as the complex nuances of fashionable display.

From the mid-century, the rise in tourism and women's growing participation in outdoor physical activities required yet more specialized toilettes. However, clothes worn for walking, skating, yachting, and tennis, among other pursuits, all followed the fashionable silhouette, limiting overly strenuous—and by definition—unladylike exertion. Perhaps worn for a gentle round of croquet or simply strolling in the grounds of one of the increasingly popular "watering places," this dynamically patterned summer day dress surely made an eye-catching appearance.

In the late nineteenth century, women had access on a seasonal basis to an enormous variety of mass-produced printed dress cottons. Characteristic of the mid-1880s is this bold and somewhat whimsical design. Tiny white irregular shapes, graduated in size, fill the upper part of the black polka dots, set against a sheer white self-striped ground. Presented in vertical lines, they suggest rows of bubbles streaming upward. Seen through the transparent layer of the overskirt, the dots on the underskirt give the impression of shadows.

Uncomplicated in its overall construction, the three-piece dress shows off the graphic pattern to advantage. The front and back of the jacket bodice are lightly pleated from shoulder to hem, bringing the rows of dots close together—in contrast to their wide spacing on the sleeves and skirts. The overskirt reveals the judicious use of fabric often seen during the period. Probably cut from the same length, the right side gore is placed upside down while the left side gore is turned to the reverse side. Due to the regularity of the design and the sheerness of the cotton, this clever economy is not readily apparent. Small black faceted glass buttons that form the center front closure and scallop-edged lace trimming add dainty finishing touches.

According to *The New York Fashion Bazar* of July 1883, "printed mulls are among the latest novelties." This soft, flowing dress with its airy pattern would have made a perfect ensemble for "the month of...intense heat, and diaphanous fashion."









CHILD'S TUNIC AND SKIRT OUTFIT BY PAUL POIRET  
French, 1924

Paul Poiret, one of the twentieth century's most innovative and influential fashion designers, frequently sought inspiration in the crafts and products of other cultures such as those of Asia, North Africa and native America. This outfit, worn by his second daughter Martine (b. 1911), uses a traditional Japanese textile to create a lively chemise of simple sophistication.

Denise Poiret (née Boulet), the designer's wife, served as his model and muse. The couple's high-profile lifestyle overlapped with the designer's career: Denise Poiret appeared in French society dressed by her husband and, in her adventurous manner and slim physique, personified Poiret's vision of women with his sumptuous yet stylized sense of adornment. When they divorced in 1928 after twenty-three years of marriage, Denise Poiret, at her husband's request, took with her items of clothing designed by Poiret for both herself and their five children.

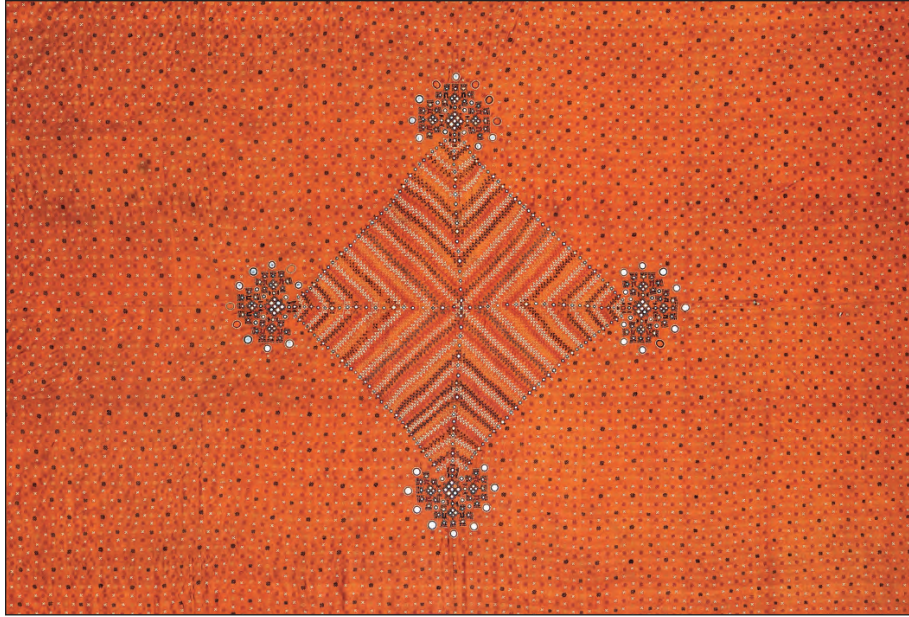
Owing to the family's preservation of these garments, we can now assess their historical importance and see how Poiret's creative talents were put to use in dressing his own children. This 1924 ensemble, comprising tunic and skirt, features a monogram with the letter M for Martine surrounded by a scalloped cartouche in red silk thread. Poiret's venture into interior design, textiles and furnishings—the Atelier Martine—was founded in 1911 and named for his daughter shortly after her birth. The outfit reflects Poiret's use of fabrics not typically found in French clothing at the time, whether for adults or children. The tunic, finished with cream wool binding, is made from a Japanese silk double ikat—a fabric called *kasuri*—of dark indigo with ivory S-shape geometric motifs; its construction, a T-shape with gussets under the arms, relates to the designer's use of simple cuts inspired by kimono. A red wool skirt, with a single pleat at each side, offsets the deep blue of the indigo and references the embroidered monogram. Poiret's interest in children's clothes extended beyond the many items made for his own sons and daughters (as well as for their dolls); he also commercially designed outfits for babies and children so other mothers could have their children dressed by Poiret in the height of avant-garde fashion.

Provenance: From the personal collection of Denise Boulet-Poiret, descended through their son, Colin Poiret.









EMBROIDERED SILK *ODHNI*  
Indian (Banni, Kutch region, Gujarat), ca. 1900

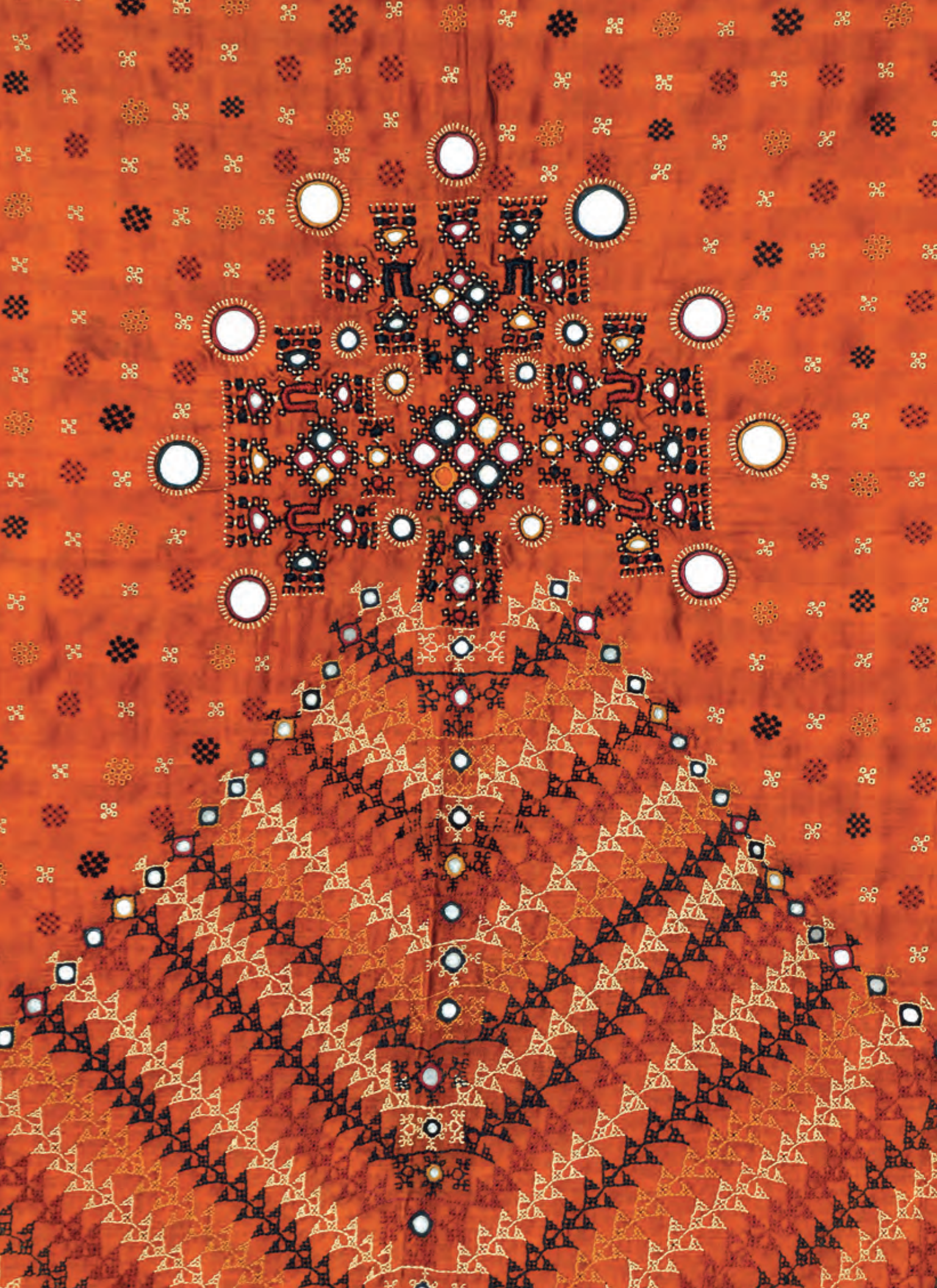
This striking *odhni*, a woman's veil-cloth or head covering, illustrates the high level of design and craftsmanship that is frequently found in the needlework of rural communities in India. Embroidery is a decorative, non-essential part of garment construction, and thus its significance is more acutely related to personal or communal expression. In the Indian tradition, religious significance and tribal identity might be commemorated through embroidered textiles. However, beautifully embellished fabrics without particular coded meanings were also made for everyday use. Worn tucked into the front of the waist, draped over the skirt towards the back and pulled over the head to fall in soft folds around the face and shoulders, the *odhni* was a regular component of feminine Indian dress and could range from humble and plain to intricately ornamented.

A splendid example of the latter type of *odhni*, this piece was made—perhaps as part of a dowry—in the Kutch region of Gujarat, and more specifically in Banni, its remote, northernmost part. This area, which now straddles the borders between India and Pakistan, is famed for its rich and varied embroidery traditions. Much of it is done by women from farming and herding communities for their personal use. Banni embroidery tends to be very finely worked, with tiny stitches on silk or satin, and often incorporates small bits of mirrored glass called *shisha*. These glimmering discs are thought to have their origins in the use of naturally occurring mica found in the deserts of western India. Radiant patterns are created with the *abhala* technique which relies on buttonhole stitching to affix the mirror appliques in place. Though delicate in its execution there is a particular boldness to this *odhni*; the carefully orchestrated combinations of motifs and the restricted color palette reinforce the graphic strength of the design. At center is a large diamond-shaped medallion of mitered stripes of branching triangles, worked in running stitch; the diamond is broken into four quarters by intersecting rows of *shisha*. Each corner of the medallion is finished with a lobe of geometric embroidery, studded with shimmering mirrors and encircled with a halo of larger mirror appliques. Additionally, the entire field of deep rust-colored silk twill, which has a burnished patina, is sprinkled with minute eyelet perforations, clustered in groupings of twelve and five holes in checkerboard formations, all bound with buttonhole stitch and arranged in regularly spaced repeating rows. The embroiderer limited her scheme to four colors of silk thread: garnet red, dull gold, cream, and black. Borders of crimson satin complete this remarkable *odhni*.

A similar example is in the Victoria & Albert Museum collection (IS 13-1990).

90" H x 63" W







PROTOTYPE FOR *DESIGN NO. 102*  
FRANK LLOYD WRIGHT TALIESIN LINE FOR F. SCHUMACHER & CO.  
American, 1954–1955

Frank Lloyd Wright's collaboration with F. Schumacher & Co. in 1955 for a line of textiles and wallpapers was instigated by Elizabeth Gordon, editor of *House Beautiful* magazine, and René Carillo, the textile firm's director of merchandising. The collaboration was improbable due to Wright's disinclination towards commercial productions of his work, as well as his dislike for decorators. However, Carillo succeeded in reaching an agreement with Wright to create the product line using his name. Through the early twentieth century, Schumacher had commissioned textile designs from various well-known European and American designers including Paul Poiret, Donald Deskey, Ilonka Karasz, and Ruth Reeves. Adding Wright to their list in 1955 was a particular coup; Wright was then the most famous name in American architecture and in the process of designing the Guggenheim Museum in New York City.

To introduce the line to interior designers, Schumacher produced a sample book, "Schumacher's Taliesin Line of Decorative Fabrics and Wallpapers Designed by Frank Lloyd Wright," which features thirteen large designs for both woven and printed textiles, all with geometric patterns. Their development involved designers at Schumacher, young architects working for Wright, as well as Wright himself. Once Schumacher finalized the details of the licensing agreement with Wright in 1954, the firm quickly went to work to bring the line out in time for a special issue of *House Beautiful* featuring Wright, planned for the fall of 1955.

Several of the textiles in the Taliesin Line were designed by Schumacher's staff based on elements of Wright's architecture and then approved by Wright, sometimes following modifications he requested. Others in the line were executed by Fellows at Wright's Taliesin West studio, in Scottsdale, Arizona, and done under Wright's direction and supervision. The document seen here—a prototype for *Design No. 102*—is the work of Ling Po, one of the Fellows at the time. This pattern uses various geometric motifs including concentric rectangles, bars and bands in dark brown, mocha, black, and white to create a bold, abstract design for curtains and upholstery. The commercially produced fabric was machine screen printed on medium-weight linen in six color ways; this prototype is block printed with paint on a heavy, natural linen ground.

The November 1955 issue of *House Beautiful*, devoted exclusively to Wright, is titled "Frank Lloyd Wright: His Contribution to the Beauty of American Life." With numerous articles on Wright's career and houses, his aesthetic approach to design and his writings, the magazine also includes an article on Wright's collaboration with commercial firms called "And now Frank Lloyd Wright designs home furnishings you can buy!" Fabrics from the Taliesin Line appear as curtains and upholstery for sofas in the model rooms; completing these interiors are tables and chairs from a line of Wright furniture done in collaboration with the firm of Heritage-Henredon. The article states, "As for the fabrics he has designed, Mr. Wright believes that soft goods in a room can be a means of liveliness and color, and of individuality, especially where architectural character is somewhat lacking." For Schumacher, the introduction of Frank Lloyd Wright aesthetics to the mass market was a successful undertaking.

This panel was used as a curtain in a house near Phoenix, Arizona. Other lengths of this prototype are in the collections of the Art Institute of Chicago (2006.164) and the Museum of Fine Arts, Boston (2004.560). A related prototype is in the Schumacher archives (3254SP).

99" H x 55" W











## WALL HANGING BY MARIA KIPP American, ca. 1960

The arrival of European émigrés trained as architects and designers to the United States in the early decades of the twentieth century had a profound impact on the dissemination of the Modernist aesthetic. While some of these figures were already leading proponents of the avant-garde style in their native countries, others—particularly those of the younger generation—would make their most important contribution in their adopted home. Among the latter, the German-born textile designer and weaver Maria Kipp (1900–1988) is noteworthy as the first woman in the United States to develop a commercially successful enterprise that specialized in hand-woven furnishing textiles of modern design.

Kipp attended both the renowned Kunstgewebsschule (School of Art and Design) in Munich (1918–1920) and the Staatliche Höhere Fachschule für Textilindustrie (State Higher Technical School for the Textile Industry) in Münchberg, Bavaria (1920–1922), where she was the first female student since its founding in 1854. Her education exposed her to the contemporary design reform movements in Germany, Austria and Britain, and provided her with a thorough grounding in textile design, the translation of designs into woven fabrics and expertise in the workings of both mechanical and hand looms. In 1924, the year following her marriage to Ernst Haeckel, whom she had met at the Kunstgewebsschule, the couple decided to move to Los Angeles, California, where they soon established Maria Haeckel Handweaves.

Both the timing of the couple’s move and their destination were fortuitous. As a rapidly expanding city of increasing importance on the West Coast, Los Angeles was receptive to new ideas in architecture and interior design and already home to a creative artistic community that included other European émigrés. Following Kipp’s divorce from Haeckel in 1931, she renamed her company Maria Kipp Handweaves. Although her textiles were marketed and distributed throughout the United States, her work was extensively used and best known in Southern California. Kipp’s studio remained in operation until 1977, demonstrating the longevity of her signature style.

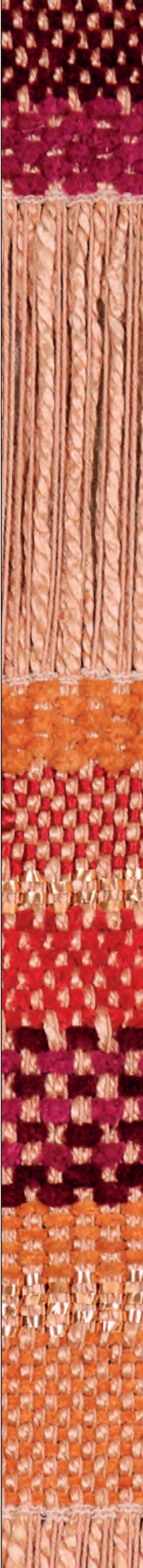
Throughout her long career, Kipp worked for a diverse clientele, both commercial and private, including Modernist architects R. M. Schindler (1887–1953) and Richard Neutra (1892–1970); the interior designer Frances Elkins (1888–1953); the high-end Los Angeles department store Bullocks; the renowned Beverly Hills Hotel; and many Hollywood film celebrities. By keeping her output limited, Kipp was able to maintain strict control over her designs, their production and quality. The impressive and sustained success of her business depended entirely on word-of-mouth referrals, as she did not advertise. However, interviews with Kipp that appeared in the trade journals *Western Fabrics*, *Curtains and Drapes* (1949), *Handweaver and Craftsmen* (1951–52) and *Creative Crafts* (1961) brought attention to her unique textiles.

This striking wall hanging exemplifies her sophisticated handling of color and texture. Kipp interlaces natural and synthetic yarns—lush cotton chenille, glossy rayon and reflective lurex—of various weights in vivid shades of coral, red, plum, fuchsia, peach, and copper, all achieved through in-house dyeing. In multiple bands of different widths, Kipp explores the juxtaposition of color, dense and open areas, matte and shiny surfaces, and other textural effects. Characteristic of many of Kipp’s hangings is the long, thick fringe that finishes the lower edge. Overall, the panel conveys a rich visual and tactile complexity, belied by its plain weave structure.

Kipp felt strongly that furnishing textiles should complement the environments for which they were designed, and she produced drapery and upholstery fabrics that suited a wide range of interior schemes. Kipp herself best defined her legacy to twentieth-century modern design in her unpublished autobiography—she wrote that she wished “to produce and fabricate durable, well-constructed and beautiful textiles.”

Maria Kipp textiles are in the collections of the Los Angeles County Museum of Art; the San Bernardino County Museum, California; and the Dallas Museum of Art, Texas.

84" H x 51" W





COLLAGE  
SCREEN-PRINTED COTTON VELVET BY WOLF BAUER  
FOR KNOLL INTERNATIONAL LTD.  
1967

Curtailed by the frugal climate of World War II, furniture manufacturer Hans Knoll's early forays into textiles were limited. As wartime austerity dissipated and changing aesthetics and consumer needs emerged, fabrics assumed new importance in Knoll's company. Recognized as one of the twentieth century's most progressive interior design firms, Knoll inaugurated its textile division in 1947 with the opening of its first New York showroom devoted entirely to fabrics used in their furnishing schemes. Through the 1950s and 1960s, their noteworthy roster of designers included Anni Albers, Eszter Haraszty and Stig Lindberg, and was characterized by an emphasis on European and émigré talent. German-born Wolf Bauer (1939– ), whose bold design *Collage* is seen here, was a pivotal figure in Knoll Textiles' international success.

Bauer is a multi-faceted artist, working in diverse media such as ceramics, glass and furniture, but he is probably best known for his dynamic fabrics. He attended the Staatliche Akademie der Bildenden Künste (State Academy of Art and Design) in Stuttgart, Germany, from 1959 to 1963, and graduated with a degree in textile design. Bauer was brought into the Knoll Textiles Overseas division by fellow German Barbara Rodes in the late 1960s. Developed under her supervision, the Bauer Print Collection—*Fragment, Collage, Delta, and Stones*—was silk screened onto cotton velvet and silk by Pausa AG in Germany for Knoll, and introduced in the United States in 1969. Bauer's modernist sensibility, fusing color and texture into a singular design element, is perfectly captured by *Collage*—a trompe l'oeil pattern of columns assembled from torn paper pieces. This is one of at least five colorways produced, and it is, arguably, the most visually thrilling version of all: shades of electric orange, yellow, fuchsia, bubble-gum pink, lime and mint green seem to vibrate against the plush white velveteen ground. Bauer rendered the collage effect by imparting a sense of translucency in overlapping shapes and by leaving some edges "raw." Rodes, recalling the stimulating collaboration with Bauer, remarked: "At the time we did the Bauer collection, I thought it was sensational and unique, and it was exciting to do. It was a team effort between the designers, the printer, and myself." A 1969 promotional photograph of *Collage*, taken on a beach in Guadeloupe, shows a billowing length of this particular colorway held aloft by a distant figure as it extends across an azure expanse of sea and sky.

Printed on the selvedge of this panel is: *Collage* Designed by Wolf Bauer, 1967 ©, Knoll International Ltd. Curiously, this predates the recorded launch of Bauer's designs by two years. This discrepancy likely indicates that Knoll first debuted the print collection in Europe and subsequently released it in the United States. The Bauer Print Collection won the New York Industrial Award for Design Excellence in 1970; that same year, as further testament to his accomplishments, Bauer's textile designs were the subject of a solo exhibition at the Design Center in Stuttgart.

96" H x 48" W









Published by

# CORA GINSBURG LLC

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*With special thanks to Milton Sunday and Dr. Philip A. Sykas*

PHOTOGRAPHY

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PRINTED BY

Pressroom Printer & Designer Ltd., Hong Kong

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