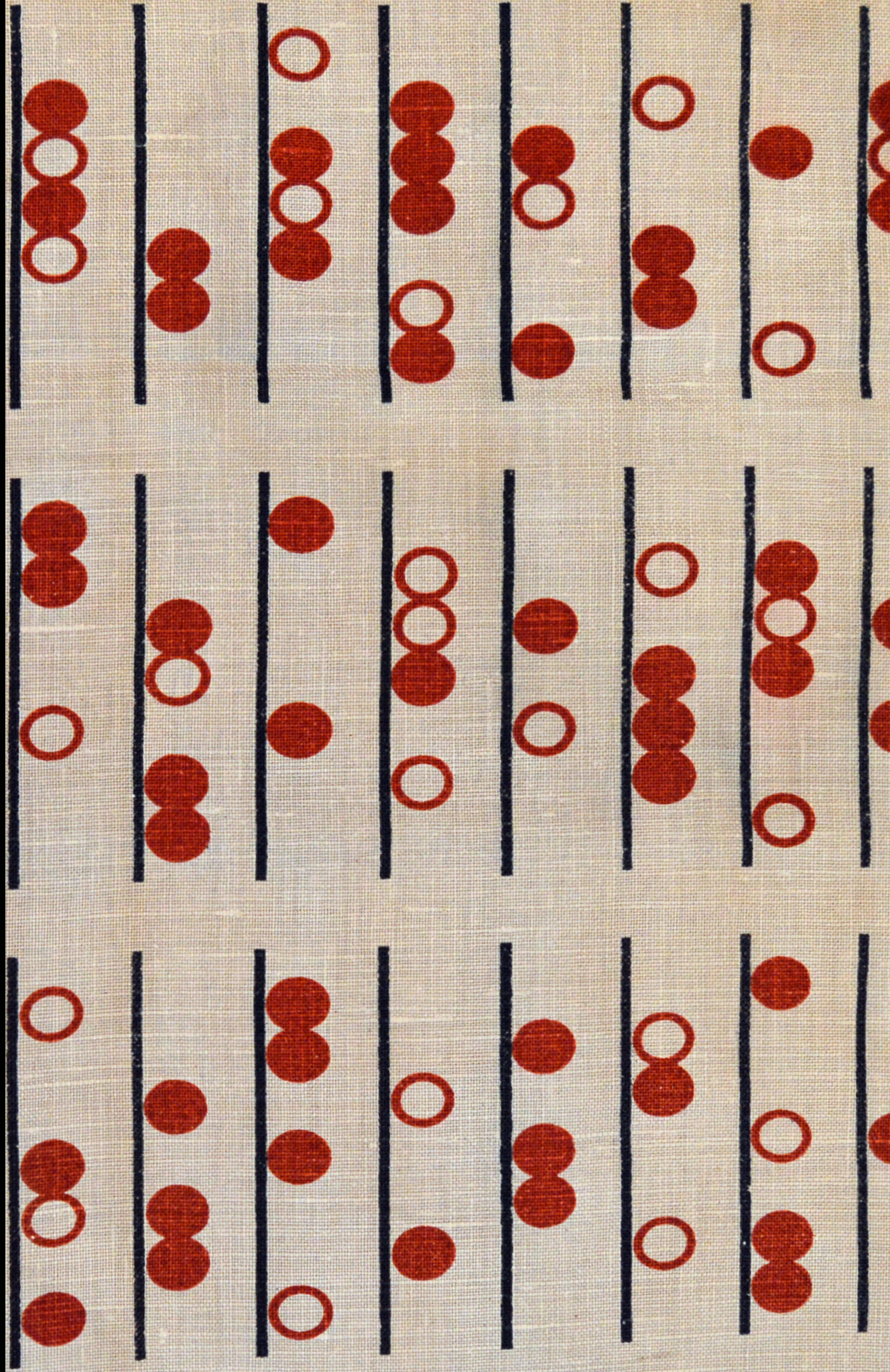


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UCHIKAKE (OUTER ROBE)

Japanese, ca. 1860

A rich landscape unfolds across this elaborate late-Edo robe of silk crepe, with its multicolored plum blossoms, willow trees, and chrysanthemum. Together with a brushwood gate and a pavilion set with musical instruments, a *biwa* and *koto*, the motifs are of a type known as *goshodoki*, or imperial palace garden imagery, worn exclusively by women of the samurai class and often containing numerous hidden literary allusions. A robe at the Kyoto National Museum depicts remarkably similar motifs, including the gate and *koto*, both references to the Noh play *Kogo*. On the bottom half of the garment, delineated by swirling clouds, is a seascape dotted with paulownia and matsu pines. The boats on the robe's lower front and back contain the effects of fishermen and samurai, including a basket, a *kasa* (type of hat), and what may be a *koshimino* (seaweed skirt), probably denoting another Noh play or a literary source.

In addition to sumptuous embroidery, the imagery is executed using the resist-dyeing method *yuzen*, as well as *kata kanoko*, stenciling in imitation of *kanoko shibori*, where tiny sections are tied off in resist before dyeing, resulting in densely packed circles, or “eyes,” and giving an overall latticework effect. Over this, the embroiderer has further embellished the crepe with brightly colored silk floss and metallic threads. In addition to the gold-wrapped threads highlighting the instruments, boats, and blossoms, the fishing nets have been worked in silver and couched with salmon pink and eggplant purple silk.

Kimono with related allover designs include examples at the Art Gallery of New South Wales (241.2014); Asian Art Museum (2007.15); Cooper Hewitt, Smithsonian Design Museum (1941-46-1); Los Angeles County Museum of Art (AC1992.42.1); Kyoto National Museum (IK33, IK40); Sugino Costume Museum (131); Tachibana Museum; and Victoria & Albert Museum (FE.12-1983).





WRAP-RESIST-DYED TURBAN CLOTHS

Indian (Rajasthan), ca. 1850–1910

These exuberant turban cloths (*pagri*) illustrate the rich array of patterns and hues seen on the tie-dyed muslins produced in Rajputana (modern-day Rajasthan) from the seventeenth century, and which reached their zenith in the mid- to late nineteenth century.

The labor-intensive and complex technique used to produce these cottons is termed *lahariya*, from the Hindi *lahar* for “wave,” which describes the distinctive zigzag pattern formed during the dyeing process. The cotton is folded lengthwise once or more, tightly wrapped at intervals, and dipped in successive dye baths, with only the untied sections accepting the dye. Untying the cloth, re-wrapping it along the opposite diagonal, and dyeing it again produces a secondary pattern: the checkered effect known as *mothara* (Hindi for “lentil”).

Before the importation of synthetic dyes into India towards the end of the nineteenth century, the vibrant rainbow of colors used for dyeing these cloths would have come from the natural world: for instance, turmeric to produce yellows, safflower petals for the array of reds and pinks, and indigo for blues and greens, when mixed with turmeric.

The technique of *lahariya* wrap-resist and its spectral natural hues are exemplified in the workmanship of the turban cloth at right, from about 1870, which features a dazzling thirty-two pattern changes, with most of the eighteen entirely distinct designs repeated twice along the length. Such a cloth would have been prohibitively expensive and reserved for Maharajas and members of the wealthy merchant class, especially given the need to re-dye the cloth when the plant-based pigments had faded.

More typical but no less impressive are single- and five-patterned cloths, like the examples at left. These variations illustrate the changing tastes over the course of the nineteenth and early twentieth centuries, from the earliest one, executed only in natural dyes (*d*, ca. 1850), to another’s more complicated wave configurations and (probably synthetic) bright magenta (*c*, ca. 1910). Unusual for its design is the late-nineteenth-century example (*b*) executed in the *shikari* tie-dye technique to create a frieze of six-petalled flowers and concentric circles, and finished at each end with the wave pattern.

Turban cloths of similar extravagance to the one at right are in the collections of the Royal Ontario Museum (2010.26.1; see *Cora Ginsburg 2009*, pp. 22–23) and Victoria & Albert Museum (05735a b, c).





From left to right: *a b c d e*



CREWELWORK BED CURTAIN

English, ca. 1700

87 x 43 in.

This bedhanging, with its dynamic flora and fauna, exemplifies the taste for and imitation of Eastern imports on the British Isles in the late seventeenth and eighteenth centuries. The Tree of Life motif, so popular in Europe thanks to the arrival of Indian painted cottons and embroideries, has here transformed into an aviary in the form of a ginkgo tree, worked in crewel wools in rich reds, pinks, blues, greens, yellows, and browns. Toucans camouflage themselves among the foliage and buds, with other small birds and a butterfly soaring nearby, with sinuous, blossoming branches sprouting up all around. Near the foot of the tree, a parrot begins his landing amid chattering exotic cranes, possibly adapted from those illustrated in John Stalker and George Parker's *A Treatise of Japanning and Varnishing* (1688). Along the rolling hillocks, two monkeys eat—one seated on a fence, the only visual reference to the manmade in the scene—while a crested parrot on a broken branch and a comparatively tiny elephant look on.

The highly skilled hand that executed this example is probably that of a professional embroiderer, but the existence of other nearly identical panels reveals that this motif was also marketed as an embroidery pattern. Closely related crewelwork panels are in the collections of the Metropolitan Museum of Art (08.186a, and a valance fragment, 08.186b) and the Victoria & Albert Museum (T.172-1923), as well as a panel formerly in the collection of Colonial Williamsburg.





FRAME-KNITTED STOCKINGS WITH GORE CLOCKS

English, ca. 1730

In the early eighteenth century, both men and women wore brightly colored stockings, often with eye-catching decoration known as “clocks” over the ankles, either embroidered or, as here, knitted in the intarsia technique to form. Until the sixteenth century, most stockings were made from woven fabric, sometimes set on the bias but otherwise less form-fitting. In 1589, Englishman William Lee invented the knitting frame, which—although not in widespread use until about fifty years later—allowed the English to compete with the fine hand-knit accessories being produced in Spain. The French also quickly coopted the technology, leading to a great deal of industrial espionage throughout the late seventeenth century.

Produced as a flat panel on a frame, these grass-green silk stockings were then sewn up the back, and a separate piece knitted in for the footbed. Surrounding the narrow white silk gore inserted at the ankles are flowering zigzagging vines topped by an exuberant stylized floral bouquet, unusually large in size. The ravished female lover in William Hogarth’s *After* (1731) wears similar blue stockings with less flamboyant clocks, though her male paramour wears plain white hose, which replaced colored versions for fashionable wear until the end of the eighteenth century (Fitzwilliam Museum, PD.12-1964).

A similar pair is in the collection of Colonial Williamsburg (1954-1051, 1-2).

PAIR OF WOMAN'S GLOVES

English, ca. 1610–1630

Elaborately decorated gloves were a potent symbol of wealth, position, and erudition in early seventeenth-century England. Used to seal various forms of social contract, they served as gifts to and from monarchs, landlords, and lovers, often ornamented with embroidery drawn from emblem or pattern books that might reference the wearer's family history or virtue. Queen Elizabeth famously bestowed gloves on her favorite, the Earl of Essex, as a gift at her annual Accession Day tilts, and her successor James I gave a pair embroidered with gold and silver thread to the Sheriff of Hertfordshire, Sir Edward Denny (purportedly the pair today in the Victoria & Albert Museum, 1506&A-1882). Like other accessories such as handkerchiefs and ruffs, gloves typically were impregnated with "sweet" perfumes to ward off indelicate odors.

The white kid hands suggest this pair were made for a woman, both mimicking and masking the wearer's ideally pale skin. Gauntlets formed from eight rounded tabs of cream satin laid over linen are embroidered in polychrome silk with a variety of spring and summer flowers, including iris, pansy, rose, and carnation, a visual allusion perhaps to the gloves' original scent. Pink silk taffeta forms the godets between each panel, as well as the ruffled bracelet band around the wrists. Silver embroidery, in both flat thread-wrapped and purl wire form, outlines the individual motifs, while narrow silver lace accents the tabs. The showy gauntlets would have protected the cuffs at the end of a woman's bodice sleeve, made of lace, fine linen, or both.



Similar pairs of gloves are in the Victoria & Albert Museum (201&A-1900); the Worshipful Company of Glovers' of London collection (23355; 23341); the Museum of Fine Arts, Boston (38.1356ab); and the Metropolitan Museum of Art (64.101.1244-45, ex. colls. Percival Griffiths and Irwin Untermyer).

Provenance: Descended in the Papillon family at Crowhurst Park, Sussex. The Papillons were French Protestants who fled France during the religious turmoil of the late sixteenth century. This pair of gloves could have belonged to Marie Castol, who married David Papillon in 1611, or his second wife Anne Marie Calandrini, also a Protestant refugee from Lucca, whom he married in 1615.



DRAWSTRING PURSE

French, ca. 1670

3.5 x 2.25 x 2.25 in.

Entirely tapestry-woven using gold, silver, and polychrome silk threads, this diminutive purse, measuring just three and a half inches high, is composed of four escutcheon-shaped panels of two alternating designs stitched together with yellow silk thread. The bag's lining is of bright salmon pink silk, a common color in surviving purses, and its drawstring, a yellow braided silk cord ending in silver tassels.

Two opposite sides feature symmetrical acanthus and flowers recalling the ornamental engravings of Franco-Flemish artists like Adrian Collaert and Jacques Hurtu, as well as the earlier florid embroidery designs found in Alessandro Paganini's *Il Burato, Libro de ricami* (1527). The other two panels depict garlands of ribbons and sprays of roses, rosebuds, and carnations sprouting from a silver cornucopia, with a contiguous diamond pattern running along the opening of the purse. Similar floral and geometric motifs can be found on purses at the Victoria & Albert Museum (4666-1858) and the Museum of Fine Arts Boston (43.1098).

Other extant woven purses depict bucolic landscapes, genre scenes, literary allusions, and Cupid, sometimes with the addition of intimate inscriptions. As such, these have come to be associated with marriage ceremonies and use as tokens of love.

Other related examples include those at the Abegg-Stiftung; Bayerisches Nationalmuseum (Inv.-Nr. 90/81); Cooper Hewitt, Smithsonian Design Museum (1959-170-7, 1959-170-9, 1962-58-27); Metropolitan Museum of Art (30.135.186, 1994.169, 2009.300.2078); MFA Boston (43.1096, 43.1099, 43.1100); and Victoria & Albert Museum (918-1864, 554-1893, 716-1897).





PRINTED COTTON DAY DRESS

American, ca. 1833

Frequently satirized by caricaturists, enormous *gigot*, or leg-of-mutton, sleeves were the defining characteristic of women's fashionable dress at the height of the Romantic period around 1830. Ballooning out from the shoulder and tapering tightly at the wrist, their exaggerated proportions deliberately evoked similarly voluminous sleeves of the late sixteenth century and enhanced the ideal hourglass silhouette with its small waist and full, rounded skirts. Crescent-shaped down-filled pads often kept the sleeves properly expanded; pinned to the corset underneath, they could be used interchangeably with different gowns.

Most unusually, this floral-printed cotton day dress retains its sized linen sleeve supports that were clearly intended to be worn with this dress. Attached to the interior shoulder seams with tape ties, they are an exceptionally rare survival of an undergarment with its original attire.

Although British cottons continued to be imported into the United States in the post-Revolutionary years, it may be that this sturdy twilled cotton with pink, blue, and green blossoms and meandering vines set off against a rich, brown ground is of American manufacture. By the 1820s, the domestic printed cotton industry had increased significantly from its tentative beginnings in late eighteenth and early nineteenth centuries, with large firms established in New England and along the Hudson River. Floral-patterned cottons were a perennial favorite for day dresses in the 1820s and 1830s, especially for the warmer months from spring to early fall. Probably made by the wearer herself rather than a professional seamstress, the gown and its sleeve inserts demonstrate that American women were well aware of—and followed as closely as possible—current fashions from abroad.



ROBE À L'ANGLAISE

American, ca. 1780; the silk English (Spitalfields), ca. 1770–1775

Originally constructed as a formal *robe à la française*, this brocaded silk satin gown was modified around 1780 to update it into a *robe à l'anglaise* (also called a “nightgown” in England), part of a shift to more informal styles of the last quarter of the century. While the *robe à la française* with its loose flowing pleats extending from the upper back to the hem was worn over wide panniers, the bodice of the *robe à l'anglaise* fitted tightly into the small of the back ending in a deep point and the closely pleated skirts were supported by crescent-shaped pads with cork or horsehair, familiarly referred to as “bum rolls.” Other changes made to the dress include a center-front edge-to-edge closing, rather than a stomacher to fill in the opening, and sleeves that cup the elbow and likely would have been accessorized with fine cotton or gauze cuffs, rather than the multiple pendant self-ruffles and lace engageants typical of the *robe à la française*. Additionally, at the time of its alteration, linen loops were stitched to the inside seams of the skirt in order that it could be drawn up into the exuberant swags of the *robe à la polonoise*, another fashionable style of the 1770s and 1780s.

Woven in Spitalfields, London, the ivory satin self-figured with diminutive sprigs and trailing vines and brocaded with sprays of roses and pansies and scattered blue flowers dates to about 1770 to 1775. Although many eighteenth-century dresses were altered 10 or even 20 years after the silk was produced, this example was reworked within just a few years. The soft drape of the lightweight fabric lent itself well to the more fitted construction of the new styles.

Provenance: The dress is believed to have belonged to Catharine Beekman (1762–1839), wife of Elisha Boudinot (1749–1819), a lawyer and a New Jersey Supreme Court Justice from 1798 to 1804. Married in 1805, Beekman was Boudinot’s third wife. A portrait of Catharine Beekman at age five by John Durand is in the collection of the New-York Historical Society (1962.73). An embroidered muslin dress with matching fichu, ca. 1798, also believed to have belonged to Catharine Beekman, is in the collection of the Metropolitan Museum of Art (1992.119.1a-c).





BROCADED MULL SHAWL TRIMMED WITH PRINTED COTTON

Indian and French (Manufacture Oberkampf), ca. 1800
105 x 19 in.

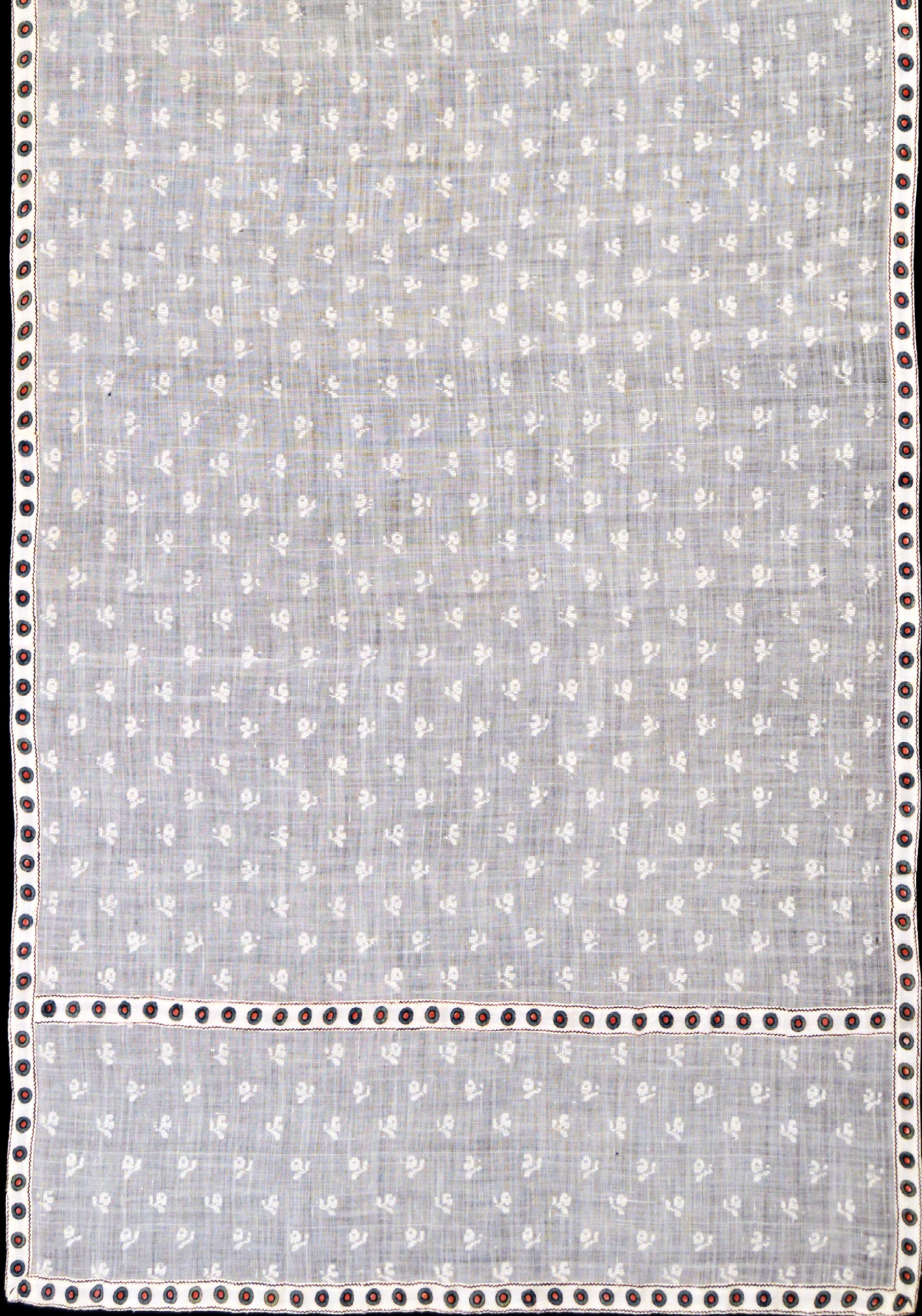
The confluence of East and West that characterized both textile design and production in the eighteenth and early nineteenth centuries is manifested in this shawl from about 1800. While the finely brocaded muslin was woven in Bengal, the printed cotton border was manufactured at Jouy in France.

From the time of the Muslim conquest in the early thirteenth century, the region of Bengal has been known for its gossamer textiles. In addition to the contribution of skilled artisans, the exceptional quality of the locally grown cotton was a key factor in the creation of these elite fabrics. Among the many varieties of Bengali muslins, *jamdani*, woven exclusively by Muslim men, were the most exquisite and highly prized by local rulers. The term derives from the Persian word *jam-dar*, meaning “flowered” or “embossed”; here, the all-over design of tiny floral sprigs is known as *jhalar*.

Although Indian muslins were in great demand in the West beginning in the early seventeenth century, they were particularly fashionable at the turn of the nineteenth century for European women’s dress and accessories. By 1800, the factory at Jouy-en-Josas, established by Christophe-Philippe Oberkampf in 1760, was the leading producer of high-end printed cottons in France, and its popular *indiennes* deliberately imitated the exotic flora and fauna seen in imported Indian textiles. This shawl’s narrow, block-printed border with its abstract blue-green, deep pink, and black dotted circles between zigzag lines complements the delicate ground.

As an integral component of a stylish wardrobe, the shawl would have added a diaphanous touch of drapery to the ensemble of the wearer and conveyed her access to expensive cottons of both Indian and French origin.

Provenance: The shawl is believed to have been made for Christophe-Philippe Oberkampf’s second wife, née Anne-Michelle-Elisabeth Massieu de Clerval (1756–1816).





THE HISTORY OF LITTLE FANNY

Published by S. & J. Fuller, London, 1810

5 x 4 in.

Published in 1810 by the brothers Samuel and Joseph Fuller a year after they opened their London shop, The Temple of Fancy, *The History of Little Fanny, Exemplified in a Series of Figures* is an early example of a commercially popular paper doll book. In the following decade, the Fullers published other highly successful moralizing tales for children with what were described as “Figures that dress and undress.” The hand-colored cut-out costumes printed separately on card served as illustrations for the stories told in rhyming verse. Unlike most paper dolls today, however, Little Fanny’s head is slotted into the back of the individual outfits.

In *The History of Little Fanny*, the young protagonist’s love of “play” and “idleness” and her “vanity and pride,” indicated by her attachment to her doll, with which she is first shown, lead her astray. Disobeying her mother in order to show off her latest finery—an ermine-trimmed pelisse, bonnet, and muff—in the park, she becomes separated from her maid. Alone, she is forced into beggary and, subsequently, into working as an errand girl selling fish, milk and eggs, and butter. Each of these reduced circumstances brings about a change in her wardrobe—a red cloak, a pale blue apron, a basket on her head, and barefoot rather than shod in silk shoes. At the end, happily “restored to her former station,” Fanny has learned her lesson: now “pious, modest, diligent, and mild,” she is “modestly dressed in a coloured frock” and holds a book, rather than a doll.

Although the story of Little Fanny aimed to warn young girls of the pitfalls of overattentiveness to dress, the paper doll with her changeable costumes may, unintentionally, have encouraged the opposite.

Other copies of *The History of Little Fanny* are in the Carl H. Pforzheimer Collection of Shelley and His Circle at the New York Public Library and the Yale Center for British Art.



ROLLER-PRINTED GLAZED CHINTZ VALANCE

English or American, ca. 1850

25.75 x 83 in.

Compared to the costly silk draperies with tassels, cords, rods, rings, and ornamental pins so fashionable in the mid-nineteenth century, trompe l'oeil valances like this one would have provided an affordable alternative for seasonal—or, for families with limited income, year-round—window dressing.

Printed so that the selvages constitute the top and bottom—here turned under and finished by hand along the top—the fabric could be cut to any length without interruption of the pattern's repeat. The palette of five colors demonstrates the technological advancements in roller printing that not only streamlined output and drastically cut production costs over the course of the nineteenth century, but also finally rivalled block-printed textiles in their multitude of hues, here achieved with mordants.

Trompe l'oeil cottons for drapery and wallcoverings enjoyed immense popularity in both England and the United States. In addition to this chintz's faux lace-trimmed swags draped over pins alternating with thick silk cords and trios of tassels, even the rod, which in a real window treatment would have been made of wood or an alloy like brass, mimics painted bamboo. This style was not, however, without its critics who derided such material falsifications. An April 1860 article in *Godey's Lady Book* discussing current trends in window decoration, including variations on the drapery seen here, warned against “shams and imitations,” as “it is surely far better to have a chintz that looks like what it really is, rather than because it looks like something else which it is not.”

A length of identical chintz is in the collection of the Winterthur Museum (1964.0044).

MÉTÉORE PRINTED SILK

Cheney Silks

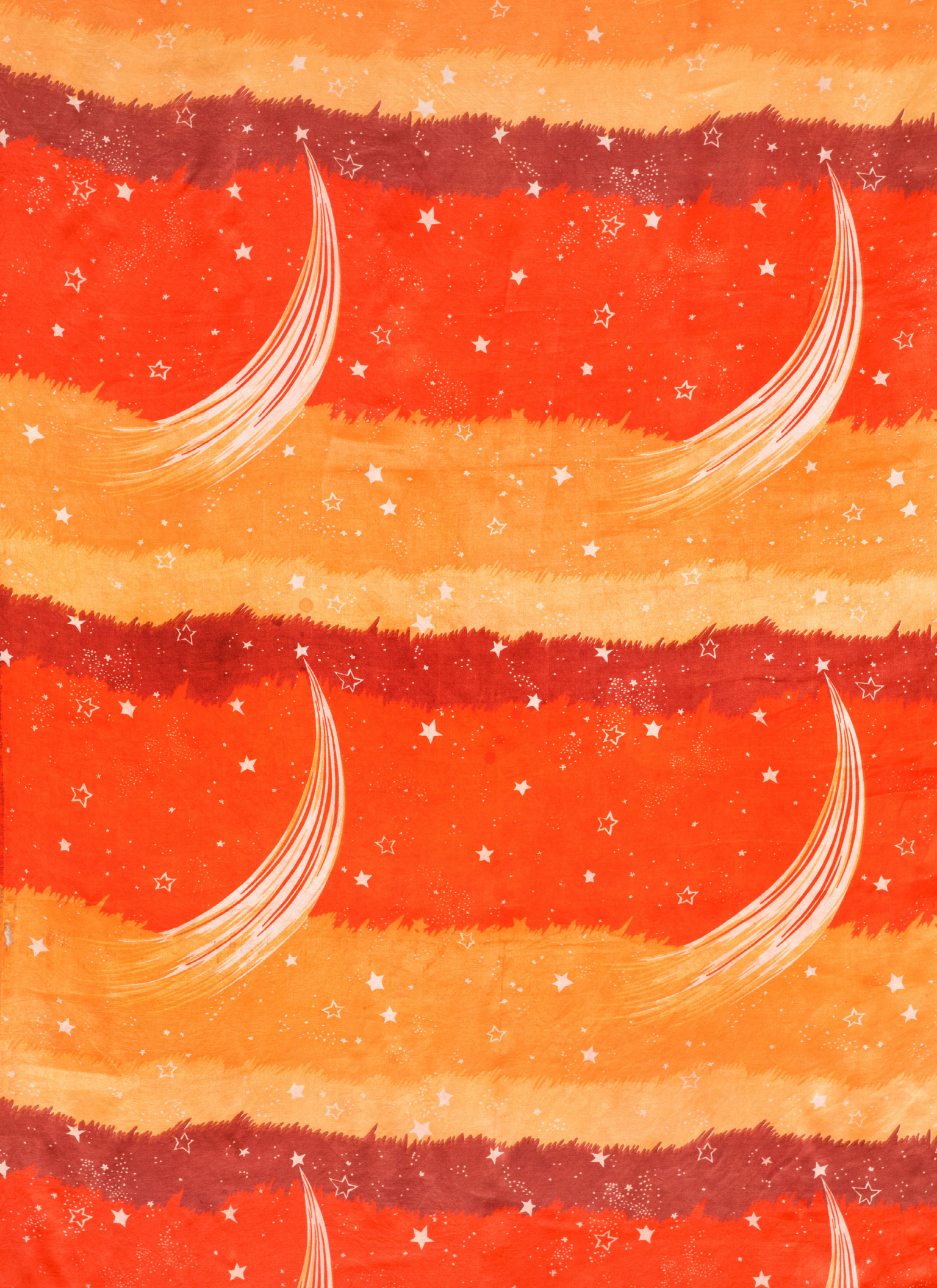
American (Connecticut), 1929

76 x 40 in.

“I have sought for daring, dynamic forms, violent and discordant yet richly blended contrasts,” said Henry Creange, art director for the venerable Connecticut-based Cheney Brothers textile firm, in 1929 of their latest line of printed silks. He dubbed the collection ‘Staccato’—a word he believed expressed the “brilliant and unexpected rhythm” of the series’ modern, artistic patterns. Evocatively titled designs such as *Plein Air*, *Illusionisme*, and *Marrakesh* demonstrate the range of themes in the collection: leisure activities, avant-garde art movements, exoticism, and other au courant topics. Cheney’s unmistakably Francophile marketing, including a hand-colored catalogue of luxe ‘Staccato’ fashion illustrations made in France, capitalized on the stylish convergence of French Art Deco and American Streamline Moderne formal impulses.

Météore—a ‘Staccato’ print simultaneously flamboyant and dainty—is an example of Creange’s penchant for patterns that kept pace with modern life. Printed on luminous satin, the composition features a sprinkling of delicate white stars shimmering against striations of rust, pumpkin, peach, and gold; the bold, ombré bands are punctuated by bright, shooting stars with wispy, arcing tails. Cheney’s catalogue features this particular satin made into a knee-length beach coat worn over a harmonizing, color-blocked bathing suit. Creange favored promoting ‘Staccato’ prints through sporty garments appropriate for seaside resorts—described as “colorful as a week-end at Biarritz” or perfect for the French Riviera, “where bathing suits and pajamas constitute the wardrobe for all daylight hours.” In this lustrous, coppery colorway, *Météore* seems the perfect enhancement for de rigueur sun-tanned skin.

Creange emphasized that ‘Staccato’ prints were designed primarily with Southern resort wear in mind, but they were marketed as “still eminently suitable for the woman who winters in the North.” Cheney’s sales strategy further paired these washable silks with commercial patterns and targeted piece goods retailers. At the highest end, ‘Staccato’ silks were sufficiently charming to attract the couturière Elsa Schiaparelli, who used these fabrics for eight variations on beach pajamas shown in a faux resort setting at Cheney’s September 1929 promotional debut.





HAT MADE FROM *TRAIL OF THE FORTY-NINERS* PRINTED SILK

Walter Mitschke for H.R. Mallinson & Co.
American (New York), 1929

In early 1929, New York-based H.R. Mallinson & Co. released its “Early American Prints” series of printed silks, depicting key scenes in the nation’s history, ranging from the “Life of George Washington” to “A Show Boat on the Mississippi.” The pattern chosen for this hat showcases, in the words of one contemporary advertisement, “a thrilling episode of the Nation’s early development,” the California Gold Rush of 1849, with vignettes including the Feather River descending from the mountains to Lake Tahoe; gold panning along the river; Sutter’s Fort, where miners sought protection against Native American attacks on their way to San Francisco; and finally, the sun setting over the bay at the Golden Gate.

Under the direction of Hiram Royal Mallinson (1871–1931, his eponymous company produced successful lines of densely patterned dress silks with both nostalgic and topical motifs throughout the 1920s, employing designers like German immigrant Walter Mitschke (1886–1972). The “Early American” collection followed on the heels of the “National Parks” (1926) and “American Indian” (1928) series, all of which were marketed towards home dressmakers as well as to manufacturers of ready-to-wear and millinery. “It was undoubtedly a ‘print’ evening,” reported *Women’s Wear Daily* (January 15, 1929), of a large fashion show staged by the company in which 100 exhibitors provided nearly 300 models of dresses, beach pajamas, hats, and even wedding dresses, noting that several ensembles featured headwear and bags in the same fabric as the dress with which they were shown.

Offered on three different trademark fabrics, the version used on this hat is probably its Vagabond Crepe, a shantung which could withstand the tight rows of hand topstitching used to create this cloche-form hat.

Several Mitschke designs for this pattern are in the Museum of Fine Arts, Boston (2008.1953.37-41).

FELT-APPLIQUED HAT

Ars Lenci

Italian (Turin), ca. 1928

Founded in 1919, the Turin-based company Ars Lenci is best remembered for its molded felt dolls. During its early years, however, Lenci made brief though critically acclaimed forays into other artistic arenas, including not only their famed ceramics in 1927, but also their lesser known line of clothing and accessories, made of the same distinctive wool, called “panno-lenci,” as the dolls.

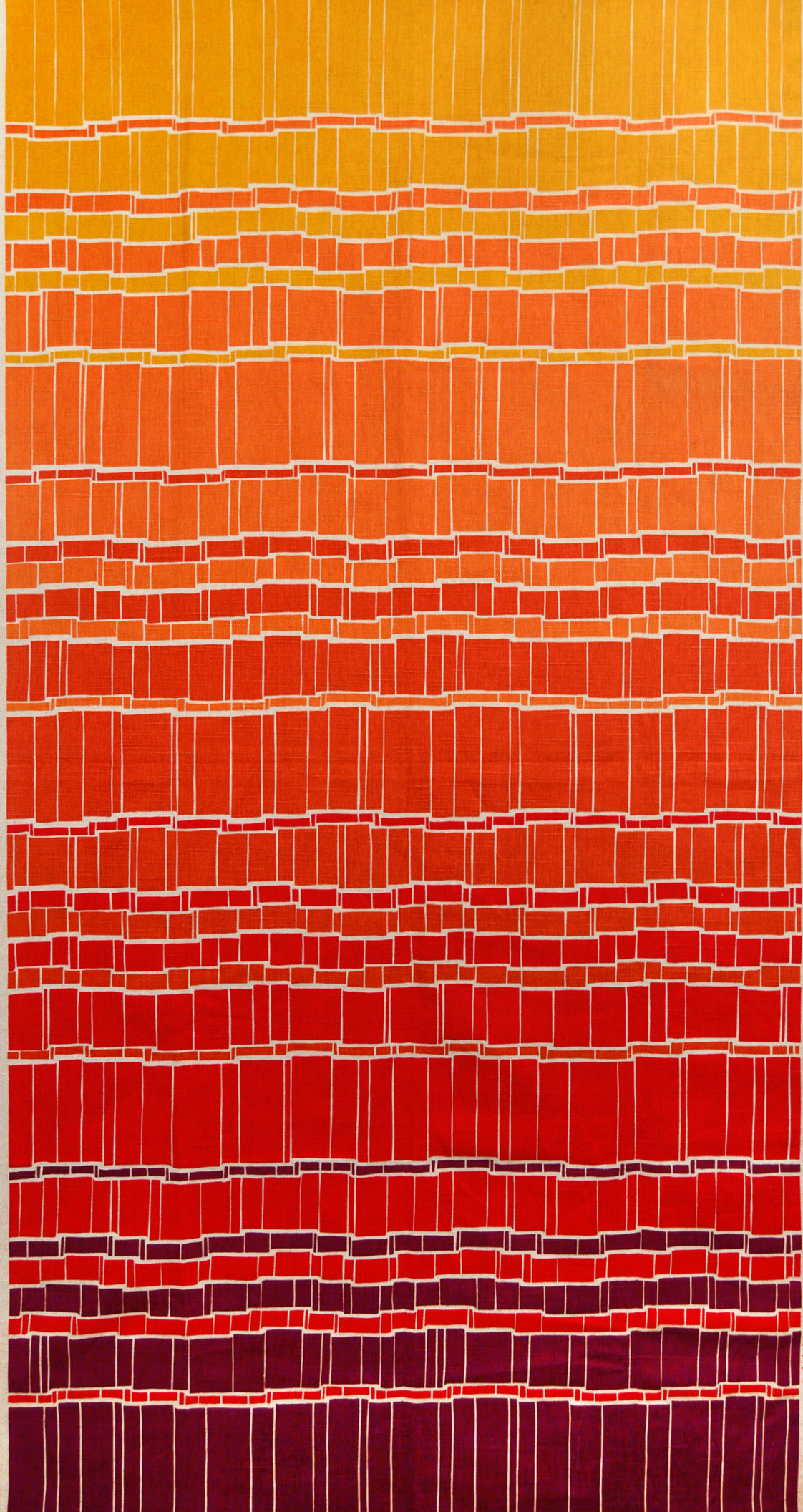
Lenci’s garments for mother and daughter featured in the international fashion press, including *La Moda - Revista Femenine*, *Mode du Jour*, *Les Modes*, and *Women’s Wear Daily*, who praised their craftsmanship, charm, color combinations, and “modernistic” sensibilities. In March 1927, *Women’s Wear Daily* named Lenci, alongside Gallenga, the most important of the “limited number of houses [in Italy] which actually do create, and create clothes which are distinctive.” One month later, another writer reported on the opening of Lenci’s Paris branch, noting the fashion capital’s “stamp of approval on the Italian models.”

This cloche’s large, stylized florals, recalling the youthful simplicity of designs by Atelier Martine and reinterpreted on later Lenci ceramics, may be from the same collection as the “Turned Up Front Model” illustrated in *Women’s Wear Daily* in March 1928. An undated drawing for a Lenci advertisement depicting women golfing (Museo Nacional de Artes Decorativas, Madrid, inv. CE14518), shows a similar hat with its brim entirely folded up to reveal the interior’s contrasting felt.

Despite popularity in Europe and the United States, Lenci ceased production of clothing and accessories, excepting handbags, by the late 1930s, making this a rare example of the firm’s sartorial output.

Provenance: The Suddon-Cleaver Collection, Canada.





GRADATIONS PRINTED LINEN

Elenhank Designers, Inc.
American (Chicago), 1977
95 x 52 in.

Under the name Elenhank Designers, Inc., the husband-and-wife team of architect Henry Kluck (1922–2007) and artist Eleanor McMaster Kluck (1919–2016)—whose nicknames combine to form the company’s moniker—took a leading role in the direction of American textile design and production in the post-World War II period. Both Illinois natives, the Klucks established their business in 1948 in Chicago—at the time, a hotbed for industrial and interior design firms—with a commitment “to create designs which not only fulfill but also anticipate the printed fabric requirements of contemporary interiors.” Their first efforts at innovative furnishing textiles featured floral motifs and were executed with linoleum blocks carved by Eleanor. By the mid-1950s, however, the Klucks had adopted screen printing, which enabled faster production and was better suited to uniform, large-scale designs. From 1961, Elenhank Designers was represented in showrooms throughout the United States and abroad.

Printed on a heavyweight, plain-weave linen, *Gradations* is an example of Elenhank’s “panel prints,” which were intended to be used flat as wall covering, rather than draped as curtains, with several panels grouped side-by-side to maximize their imposing composition. From top to bottom, the offset horizontal bands of rectangles of various sizes transition from yellow to tangerine to orange to vermilion and, finally, cranberry. Although the changes in these saturated tints may, initially, appear random, each new hue is introduced by a narrow band with successive bands that “expand” and “contract” as they alternate with the color immediately above and below. Bold and visually sophisticated, *Gradations* illustrates Elenhank’s self-described “new vocabulary of fabric expressions” that would have added a dramatic element to a modernist interior.

A panel of *Gradations* in shades of brown is in the collection of the Cooper-Hewitt, Smithsonian Design Museum (1985-84-22).

ROMAN CANDLES SCREEN-PRINTED LINEN

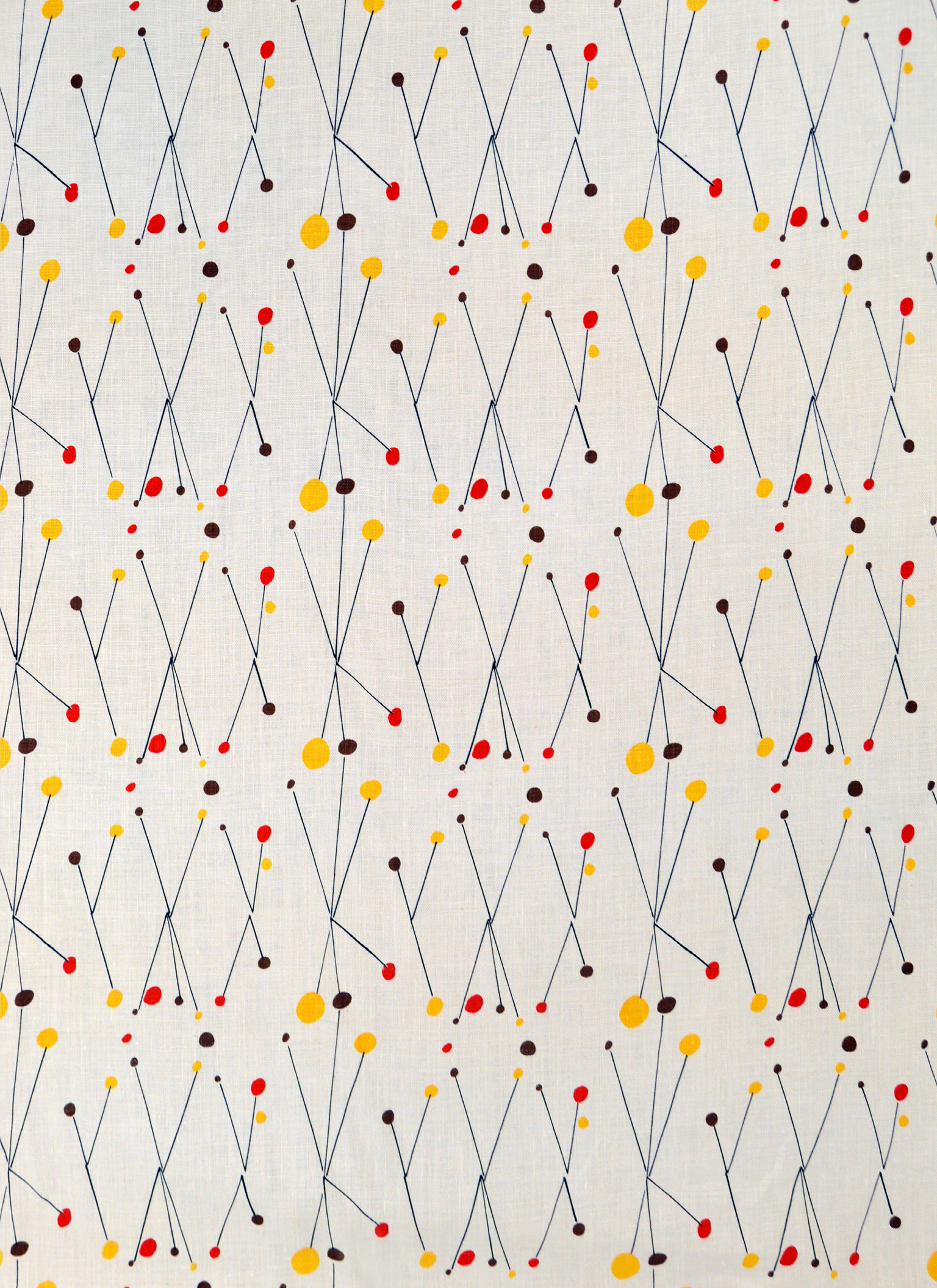
A. Joel Robinson for L. Anton Maix Fabrics
American (New York), ca. 1951
72 x 50.5 in.

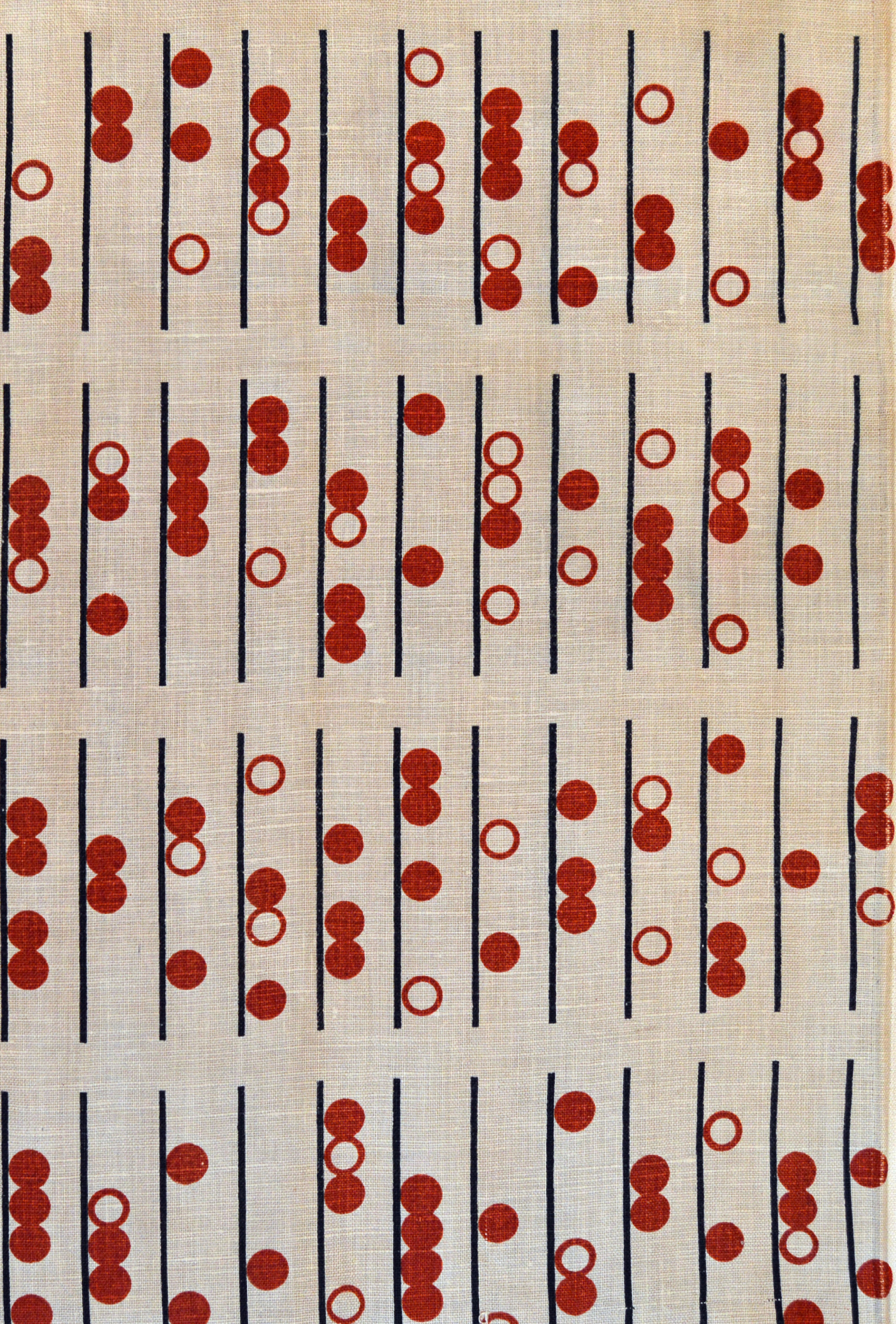
Ambitious designer A. Joel Robinson (b. ca. 1923) was the first African American to be featured in the Museum of Modern Art's landmark Good Design exhibition series, which ran in Chicago and New York City from 1949 to 1956. His purely geometric designs for manufacturer L. Anton Maix, including *Ovals* (see *Cora Ginsburg 2018 Modern*, pp. 10–11), were featured in two consecutive Good Design exhibitions (1951-1952), but were only one small portion of his output, which included designs for sheet music, book covers, furniture, and even dress design. In 1952, *Ebony* named the twenty-nine-year-old advertising man one of its most eligible “wealthy bachelors,” with a salary of over \$10,000 a year, though he insisted that his work as an advertising artist, painter, technical illustrator, and furniture designer left him “too busy to fall in love.”

Roman Candles is a refreshingly simplified exploration of fireworks, with radiating black vectors terminating in sparks rendered as red, yellow, and brown dots in repeating horizontal rows. Much of Robinson's known textile oeuvre is executed along similar lines and was probably designed using the template drafting tools of his trade as a graphic designer. Although it is not specifically listed in any Good Design catalogues, *Ebony* noted in May 1952 that Robinson's “‘Roman Candles’ design was used to upholster a chair which won [a] prize at [the] 1951 Chicago Good Design show,” indicating that it was used as upholstery fabric on an exhibited chair, possibly the model designed by Alvin Lustig, who also designed textiles produced by Maix.

It is extremely rare to find yardage of Maix textiles, which were produced in limited quantities to order, rather than on spec, on expensive Belgian linen. Maix's textiles retailed for \$9 per yard at a time when comparable printed fabrics designed by marquee names like Bernard Rudofsky cost only \$6.75.

A sample of *Roman Candles* is in the collection of the Museum of Modern Art (589.2017).





COUNTERCHANGE SCREEN-PRINTED LINEN

Alvin Lustig for L. Anton Maix Fabrics

American (New York), 1949

77.5 x 24.5 in.

The career of polymath designer Alvin Lustig (1915–1955) was as brilliant as it was tragically short. Born in Denver in 1915, he moved to Los Angeles in 1920. Although he attended the Art Center School there and studied fleetingly with Frank Lloyd Wright at Taliesin in Wisconsin, he maintained that his singular design aesthetic, informed by early experiments with typography and a fascination with “primitivism,” was largely the result of personal study.

Best known for his book covers for New Directions and Knopf, Lustig decried specialization, applying his poetic take on modernism to furniture, lighting, interiors, architecture, sculpture, and even helicopter design. As *Furniture Forum* noted in 1949 (vol. 1, no. 3), Lustig believed that “the designer is not a single minded specialist but an integrator of all art forms and simultaneously a spokesman for social progress.” Yet he never embraced industrial design, preferring to create one-off objects rather than licensed designs for manufacture.

Textiles were the one exception, though only three of his designs were ever put into production: *Incantation* for Los Angeles-based Laverne Originals in 1947; and *Counterchange* and *Intaglio* for L. Anton Maix’s ‘Campagna’ collection, released to the public in 1950. As Lustig noted in an article entitled “Modern American Fabrics” (*American Fabrics*, no. 20, Winter 1951/52), most American consumers were still apprehensive about modern fabrics for the home, and none of his cutting-edge designs were commercial successes.

Hand screened on Belgian linen, *Counterchange* is one of Lustig’s most reductive compositions, featuring groups of solid and vacant red circles tangent to thin black lines, creating an abstractly floral pattern in repeat, reminiscent of designs by Josef Hoffman as well as one of Lustig’s favorite interior components: beaded curtains. The title may be a pun on the term’s aesthetic definition—a pattern in which a dark motif on a light ground alternates with the same motif in a light color on a dark ground—and the resemblance to coins resting on a counter, although the textile was meant to be shown with the black lines disposed vertically.

Lustig designed *Counterchange* at a key point in his career. He met fellow designer Elaine Firstenberg in 1948, and they married in 1949. He sought out Maix to produce his designs, fresh off the success of the latter’s ‘Stimulus’ collection for Schiffer Prints (1949). In 1951, Lustig moved his practice from Los Angeles to New York. Diagnosed with diabetes as a child, he was virtually blind by 1954, and died the following year at the age of 40.

Counterchange was included in “Alvin Lustig: An Exhibition of His Work,” which traveled the country in 1949 and 1950, first at the A-D Gallery in New York and then to the Walker Art Center, Minneapolis; Frank Perls Gallery, Los Angeles; Santa Barbara Museum; Institute of Contemporary Art, Washington, a D.C.; and Skidmore College, Saratoga Springs, NY. It is possible that the lengths shown as curtains in this exhibition were the only ones ever made.

This is one of only two known extant examples of *Counterchange*: Lustig’s widow donated the other to the Museum of Modern Art in 2015 (758.2015).



VENISE SILK DAMASK
Robert Bonfils for Bianchini-Férier
French (Lyon), 1925
35.5 x 51 in.

At the 1925 Exposition des Arts Décoratifs et Industriels Modernes, two locations focused on fashion: the Grand Palais and the Pavillon de l'Élégance. Couturière Jeanne Lanvin was responsible for the decor of both, enlisting two of her collaborators, architect Robert Fournez and decorator Armand-Albert Rateau.

While the Grand Palais showcased some seventy couturiers, the Pavillon was devoted to just four. Resembling a *moderne* Pantheon, it housed the confections of the already deified *maisons* of Lanvin herself, Worth, Jenny, and Callot Soeurs, joined in rank by jewelry from Cartier. The pseudo-*tableaux vivants* on Siégel's silvered and naturalistically painted mannequins were enhanced by Baguès's lighting and metalwork and Rateau's *boiseries* and furnishings.

Paris-born illustrator Robert Bonfils (1886–1972) contributed to the Pavillon with *Venise*. Produced by Bianchini-Férier, it depicts trophies of crossed lutes and tambourines against a ground subtly patterned with gondolas in canals under bridges, St. Mark's bell tower, and the pointed arches of the loggia at the Doge's Palace.

Curtains of *Venise* in this nearly grisaille colorway formed the backdrop for nearly every vignette in the Pavillon. Upon entering, one encountered Cartier's display in the impluvium and, just beyond, four mannequins dancing in synchrony against a wall of *Venise*. Bonfils' fabric decorated the rooms dedicated to Lanvin, Callot, and Worth, as well as the upper floor.

Bonfils' design was a well-chosen example of the French quality and style that Lanvin sought to promote. With Bonfils' ode to Italy grounding the display of France's greatest couturiers on the international stage of the Exposition, perhaps a parallel was to be drawn between the cosmopolitan status of La Serenissima during the Middle Ages and that of 1920s Paris.

A length of *Venise* is in the Musée des Arts Décoratifs, Paris (inv. 25980).

***LES TULIPES* SCREEN-PRINTED COTTON**

Paule Marrot probably for the Manufacture Steiner

French, 1938

69.5 x 51.75

Despite a long and high-profile career and recent licensing agreements of her designs to Brunschwig & Fils, Anthropologie, and even Nike, which have brought her name to the attention of a new clientele, textile designer and artist Paule Marrot (1902–1987) remains a less-than-well-known figure in design history today. In her lifetime, though, she was highly sought after by an international list of royals and socialites in Europe, North America, and Asia, and her collaborators included *luxe* designers like André Arbus and Jean Royère, Finnish furniture manufacturer Artek, and Renault automobiles. In 1951, she received the Légion d'honneur for her contributions, and an exhibition held at the Pavillon de Marsan in 1953-54 cemented her place among the great modern designers of France.

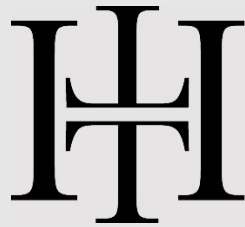
“Do you love fantasy? Then let’s enter the domain of Paule Marrot,” proclaimed writer Louis Cheronet in *Art et Décoration* in 1938. By midcentury, her distinctively whimsical and airy designs prevailed as the height of chicness in French decors, but she had already garnered attention as early as the 1920s, with one critic comparing her paintings to those of Marie Laurencin. Marrot first showed her printed fabrics at the XV Salon des Artistes Décorateurs in 1924. The following year at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, she won the gold medal for her textile designs. In 1928, the year she was awarded the Prix Blumenthal, her success led her to open her own premises at 34 rue Truffaut in Paris. Demand was such that, by 1932, she mechanized her printing process, working with the Manufacture Steiner in Ribeauvillé, Alsace.

Les Tulipes dates to this most fruitful and successful artistic period, and designs like this one illustrate what Marrot’s own displays could convey; her textiles did not lead to a garden, they were the garden. She debuted *Les Tulipes* at the XXVIII Salon des Artistes Décorateurs in 1938 in an imaginative installation of floral fabrics layered to resemble a seemingly endless perspective of curtained windows. The pattern proved especially popular in America, where New York decorating giants Ruby Ross Wood and Billy Baldwin used it in interiors in the 1940s. Later, Jacqueline Kennedy planned a room around *Les Tulipes*.

Marrot’s textiles and sketches are in the Musée de l’impression sur Étoffes, Mulhouse.



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