

TEXTILES FROM
MEMBERS' COLLECTIONS



PLATE 1

Mrs. Norris W. Harkness.

Sampler. Embroidered in silk on linen.

Dutch, dated 1686. H. 19½, W. 18 in.



Mrs. A. Victor Barnes.

Panel. Embroidered in silk on silk.

American, dated 1792.



Miss Hannah E. McAllister.

Roundel. Tapestry-woven in wool and linen.

Egyptian (Coptic), probably 6th century. H. 4½, W. 3¼ in.

Originally used as a decoration on a garment, probably a tunic.

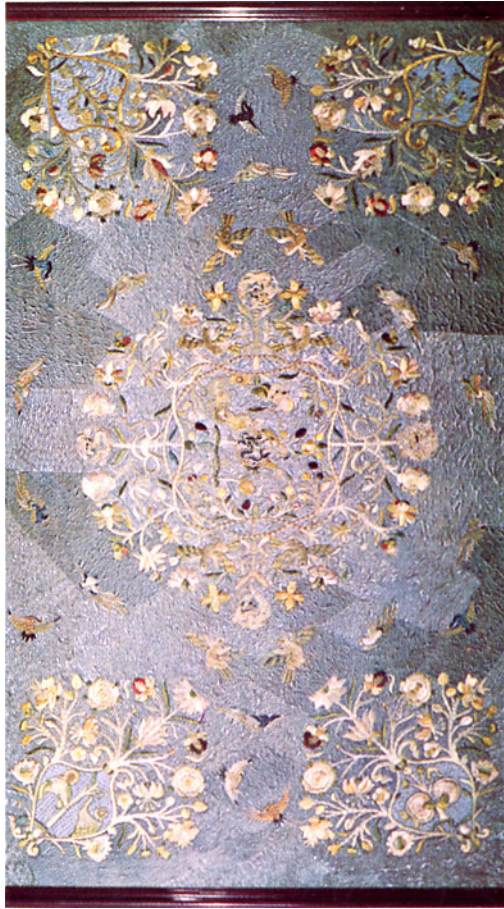


PLATE 2

(LEFT)

Mrs. Robert McC. Marsh.

Hanging. Embroidered on silk in silk in satin stitch, worked in different directions, and couched gold thread.

Chinese, early 18th century. H. 6 ft., W. 3 ft. 8 in.

Obtained from a Chinese monastery, 1893-5.

Ex-Collection: Mrs. Louis L. Delafield.

(RIGHT)

Mrs. E. Farrar Bateson.

Screen. Embroidered in silk on silk.

Chinese, 19th century. H. 41 in., W. (one panel) 17 in.

Brought from China by the owner's grandfather, probably about 1870.

In an elaborate teak wood frame.



PLATE 3

Mrs. Robert Woods Bliss, life member.

Woven silk, Samson and the lion. Silk compound twill.

Egyptian (Alexandria), 6th-7th century. H. 37¼, W. 16 in.

Published: Adèle Coulin Weibel, *Two Thousand Years of Textiles*, New York, 1952, no. 44 (called Syrian). In the Bliss Collection given to the Dumbarton Oaks Collection, 1934.

Photograph courtesy of the Dumbarton Oaks Collection, Washington, D.C.



PLATE 4

Mrs. William H. Moore.

Portion of tomb cover. Silk compound twill.

Persian, 11th — 12th century. H. 21¼, W. 38 in.

Warps, heavy, white, two-ply silk; there is a heavy white interior warp between every two binding warps. Wefts dark blue, red, and white. Twill-woven over two main and three interior warps and under one main warp. At the selvage the wefts are turned back with no edge cord. Pattern: on a dark blue ground is an inscription in white Kufic letters against foliation in red. The inscription reads: "In death is my distress, In the burial is my solitude, In the grave is my terror." (Yale Professor Charles C. Torrey.)

Acquired by Mrs. Moore in Paris in 1936. Given to the Yale University Art Gallery, 1937, for the Hobart and Edward Small Moore Memorial Collection.

Photograph courtesy of the Yale University Art Gallery.



PLATE 5

Mrs. Howard J. Sachs.

Silk fragment. Plain compound satin, flat gold on cream-colored ground.

Chinese (?), 14th century. H. 9¼, W. 6½ in.



PLATE 6

Miss Marian Hague, founding member.

Fragment, Noli Me Tangere. Embroidered on linen and cotton ground in colored silks and metal thread, with sections in high relief over bunched cotton yarn.

Italian (Florence), 14th century, by Geri Lapi. H. 10, W. 6 in.

Published: Marian Hague, "Notes on some fourteenth century embroideries in Judge Untermyer's collection," *Bulletin of the Needle and Bobbin Club*, Vol. 17, no. 1, 1933, p. 44. Adolph Cavallo, "A newly discovered trecento orphrey from Florence," *Burlington Magazine*, December, 1960, p. 505.

Given to the Cooper Union Museum, 1963.

Photograph courtesy of the Cooper Union Museum.



PLATE 7

Mrs. Alistair B. Martin.

Detail from an orphrey, showing Azor and Oziam Rex from a Tree of Jesse. Embroidered on linen in polychrome silk, chiefly in split stitch, on a ground of couched silver-gilt thread.

English, 1340-1370. L. (complete orphrey) 40, W. 7 in.

Exhibited: Museum of Fine Arts, Boston, "Arts of the Middle Ages," 1940, Catalogue no. 100. Victoria and Albert Museum, London, "Opus Anglicanum," 1963, Catalogue no. 88.

Published: E. Riefstahl, *Brooklyn Museum Bulletin*, Vol. XI, Summer 1950, pp. 5-13.

Given by Mr. and Mrs. Martin to the Brooklyn Museum, 1949.

Photograph courtesy of the Brooklyn Museum.



PLATE 8 (LEFT)

Mrs. Rush Harrison Kress.

Tapestry, Adoration of the Kings. Wool, silk and metal thread.

Swiss or South German, late 15th century. H. 29, W. 26½ in.

PLATE 9 (RIGHT)

Miss Lois Clarke.

Tapestry, *millefleurs*, with birds and animals, detail showing unicorn.

French (ateliers of the Loire), early 16th century. H. (complete piece) 7 ft. 10¾ in.,
W. 7 ft. 4½ in.

From the château de Courances, near Etampes. Purchased in Courances in 1869 by a priest; buried in a garden in Paris during the siege of 1870. Acquired by Mr. Alexander W. Drake of New York in 1896 and given by him to Miss Clarke's father.

Published: George Leland Hunter, *Decorative Textiles*, Philadelphia, 1918, p. 259, pl. III.

Given to Williams College Museum of Art, subject to a life interest.



PLATE 10

Mrs. Albert Blum.

Cover. Filet, cutwork, reticello and embroidered linen, detail.

French or Italian, 1500-1550. L. 83, W. 32 in. (complete piece).

The lion of this detail appears in reverse on a cover in the Cinquantenaire Museum, Brussels (M.R.A.H. 1401), which is dated early 17th century, and on a piece in the St. Gall Museum, Switzerland.

Published: Marian Hague, "An *ouvrage de point coupé*," *Bulletin of the Needle and Bobbin Club*, Vol. 5, no. 2, 1921, pp. 2-7 (described as having possibly been made for marriage of Philip II of Spain and Elizabeth of Valois in 1559. But the fleurs-de-lis found throughout the coverlet are of the Florentine, not the French, type).

M. Risselin-Steenbruggen, "Sources iconographiques de quelques filets brodés," *Bulletin des Musées royaux*, Brussels, 4th series, 32nd year, 1960, p. 13 note (mentioned).

Given to the Metropolitan Museum of Art, 1951.

Photograph courtesy of the Metropolitan Museum.

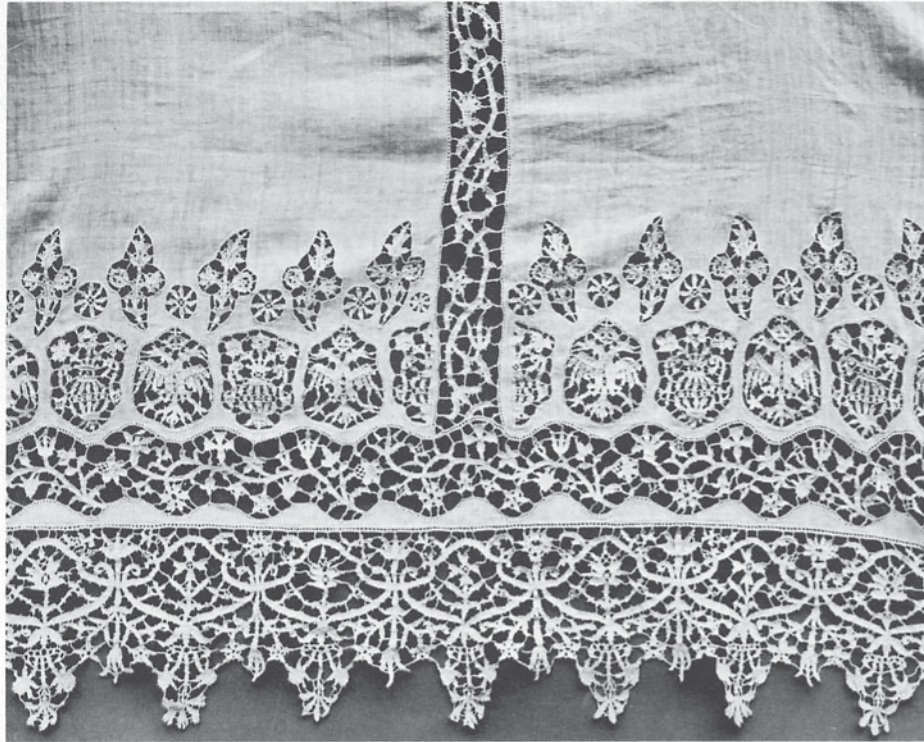


PLATE 11

Mrs. Harris Fahnestock, charter member.

Alb. Linen with bands and borders of *punto in aria* lace, detail of border with crowned double-headed eagle.

Italian, late 16th-early 17th century. Width of complete garment at base, 12 ft. 6 in.

Published: Frances Little, "The bequest of an alb," *Metropolitan Museum of Art Bulletin*, Vol. 26, 1931 (May), pp. 114-116, illus.; Edith A. Standen, "The grandeur of lace," *ibid.*, N.S. Vol. 16, 1958 (Jan.), p. 157, illus.

Bequeathed by Mrs. Fahnestock (Mabel Metcalf Fahnestock) to the Metropolitan Museum of Art, 1931.

Photograph courtesy of the Metropolitan Museum of Art.

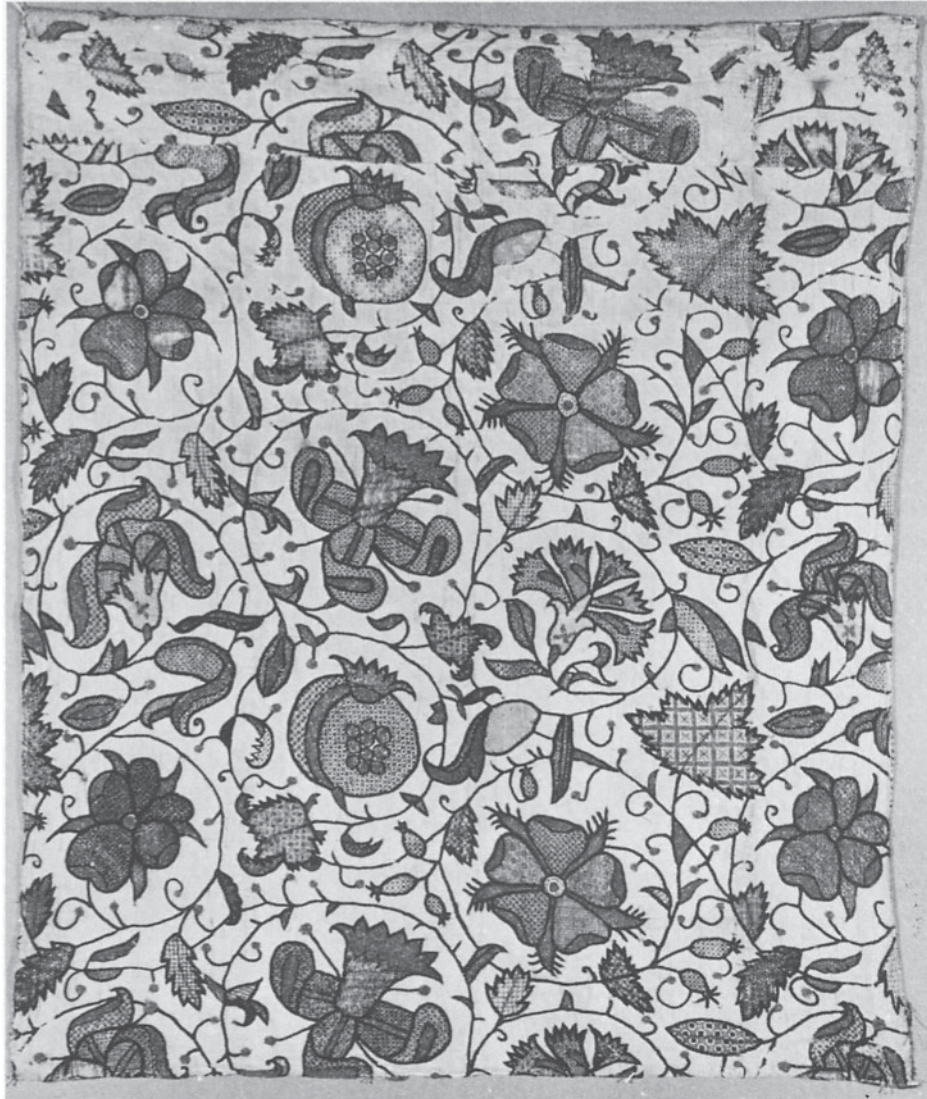


PLATE 12

Mrs. Chauncey B. Borland, life member.

Cushion cover. White linen embroidered in black silk and metal thread.

English, 16th century. H. 23, W. 28½ in.

Given to the Art Institute of Chicago, 1955.

Photograph courtesy of the Art Institute of Chicago.

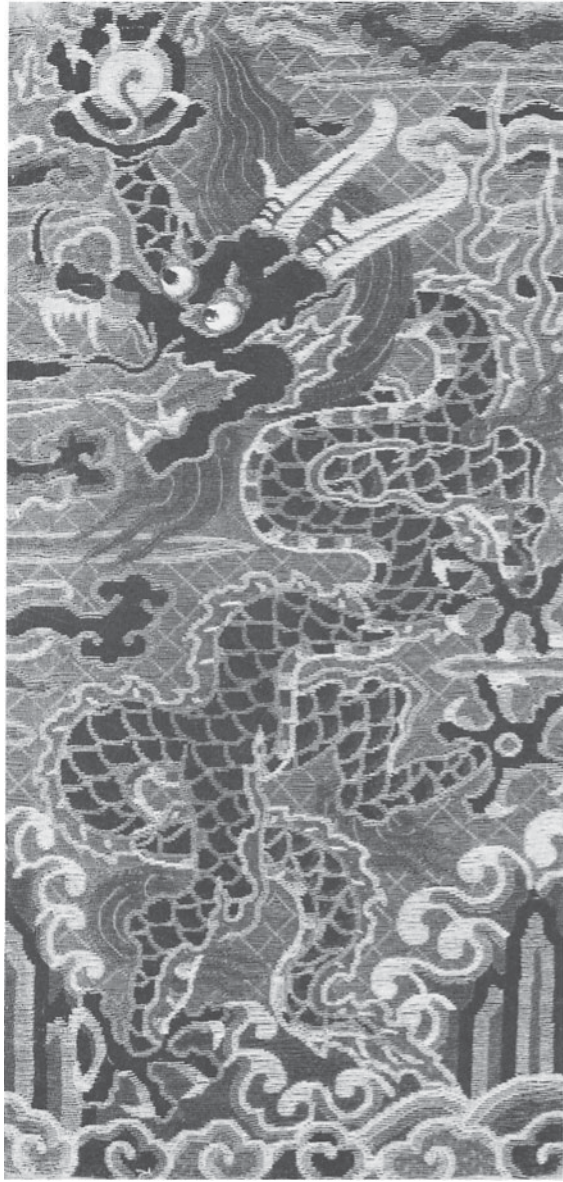


PLATE 13

Miss Jean Mailey.

Sutra cover. Silk-embroidered gauze in blues, green, yellow and white on a cinnabar ground; section of hanging or robe with imperial dragon and flaming pearl.

Chinese, 17th century (late Ming dynasty). H. 12, W. 6 in.



PLATE 14

Mrs. Henry E. Coe, founding member.

Sampler, unfinished. Linen embroidered in colored silks in tent, long-armed cross, oriental, chain, rococo, interlacing, double running, and eyelet stitches and wrapped bars.

English, early 17th century. H. 22, W. 11¼ in.

Bequeathed to the Cooper Union Museum, 1941.

Photograph courtesy of the Cooper Union Museum.



PLATE 15

Miss Elizabeth Day McCormick.

Cushion cover with Apollo and Daphne and other figures from Ovid's *Metamorphoses*. Embroidered on linen in polychrome silks, metal thread and spangles.

English, 17th century. H. 23, W. 36½ in.

Given to the Museum of Fine Arts, Boston, 1943.

Photograph courtesy of the Museum of Fine Arts, Boston, The Elizabeth Day McCormick Collection.



PLATE 16 (ABOVE)

Mrs. Earl Kress Williams.

Panel. Embroidered mainly in tent stitch in silk on canvas, with small pearls.
English, 17th century. H. 9½, W. 14½ in.

PLATE 17 (BELOW)

Mrs. Montgomery Hare.

Hanging, detail. Embroidered on twill-weave cotton in bright red wool.

English, 17th century. L. (complete piece) 64, W. 48 in. (length of detail shown about 28 in.)

Given to the Cooper Union Museum, 1954.

Photograph courtesy of the Cooper Union Museum.



PLATE 18

Mrs. Philip Lehman.

Wall pocket. Silk embroidered with silk floss and metal thread, trimmed with metal spangles and metal lace.

Italian 17th century. H. 24, W. 7¼ in.

Given to the Museum of Fine Arts, Boston, by Mr. Philip Lehman, 1938, "in memory of my wife, Carrie L. Lehman."

Photograph courtesy of the Museum of Fine Arts, Boston.



PLATE 19

Mr. Richard C. Greenleaf, founding member.

Man's collar. Needlepoint lace (*gros point de Venise*).

Italy or France, about 1670. H. 15, W. 15 $\frac{3}{8}$ in.

Published: Marian Powys, *Lace and Lace-making*, Boston, 1953, pl. 24.

Bequeathed to the Cooper Union Museum, 1962.

Photograph courtesy of the Cooper Union Museum.



PLATE 20

Miss Harriette C. Sheldon.

Tapestry, April and May, from a series of the Months. Wool and silk on a wool warp.

English, 17th century. H. 10 ft., W. 12 ft. 7 in.

Though the Mortlake mark (a shield with St. George's cross) appears in the right border, the piece may have been made in an independent workshop.

Given to the Victoria and Albert Museum, London, 1960.

Photograph courtesy of the Victoria and Albert Museum.



PLATE 21

Judge Irwin Untermyer.

Curtain (one of a pair), detail. Canvas embroidered in colored silk and wool in tent and cross stitch on a bright yellow ground.

French, 1700-1725. H. (complete piece) 11 ft. 2 in., W. 34 in.

Published: Yvonne Hackenbroch, *English and Other Needlework, Tapestries and Textiles in the Irwin Untermyer Collection*, Cambridge, 1960, pl. 144, fig. 187.

Given to the Metropolitan Museum of Art, New York, 1953.

Photograph courtesy of the Metropolitan Museum.



PLATE 22

Mr. and Mrs. DeWitt Clinton Cohen; Mrs. Cohen, founding member.

Child's dress. Silk damask, coral and white.

English, early 18th century.

Given to the Cooper Union Museum in memory of the Misses Hewitt (Club members), 1940.

Photograph courtesy of the Cooper Union Museum.



PLATE 23

Mrs. Daryl Parshall, life member.

Man's waistcoat. Quilted linen embroidered in polychrome silks, primarily in chain stitch, with areas of stem, satin and bullion stitches.

English, 1725-1750. Center front length 31 ½ in.

Given to the Museum of Fine Arts, Boston, 1961.

Photography courtesy of the Museum of Fine Arts.



PLATE 24

Mrs. Edward S. Harkness, life member.

Rabat. Bobbin lace (*point d'Angleterre*).

Flemish (Brussels), about 1750. H. 12½, W. 17½ in.

Exhibited: Museum of Fine Arts, Montreal, "The eighteenth century art of France and England," 1950, Catalogue no. 237.

Given to the Metropolitan Museum of Art, New York, 1948.

Photograph courtesy of the Metropolitan Museum.



PLATE 25

Miss Mabel Choate.

Section from a bed cover. Embroidered on linen in colored wools.

American, mid-18th century. L. 79, W. 27 in.

Given to the Cooper Union Museum, 1948.

Photograph courtesy of the Cooper Union Museum.



PLATE 26

Mrs. Henry N. Flynt.

Workbag. Crewel embroidery on linen.

American, 18th century. H. 17, W. (bottom) 12½, (top) 7 in.

The skeins of crewel shown protruding from the bag are English.

Published: *Early American Embroideries in Deerfield, Massachusetts*, 1963, illus.

Given by Mr. and Mrs. Flynt to the Heritage Foundation and exhibited in Hall Tavern, Deerfield, Mass.



PLATE 27

Professor A. J. B. Wace.

Pillow cover. Linen embroidered in colored silks in satin, double running, back and chain stitches.

Greek Islands (Skyros), 18th century. H. 16, W. 18 in.

Given to the Victoria and Albert Museum, London, 1919.

Photograph courtesy of the Victoria and Albert Museum.



PLATE 28

Mrs. John Gerdes.

Upholstery for a chair. Tapestry-woven in silk and wool.

French, late 18th century.

Chair back, H. 20, W. 16½ in.; seat, H. 25, W. 26 in.

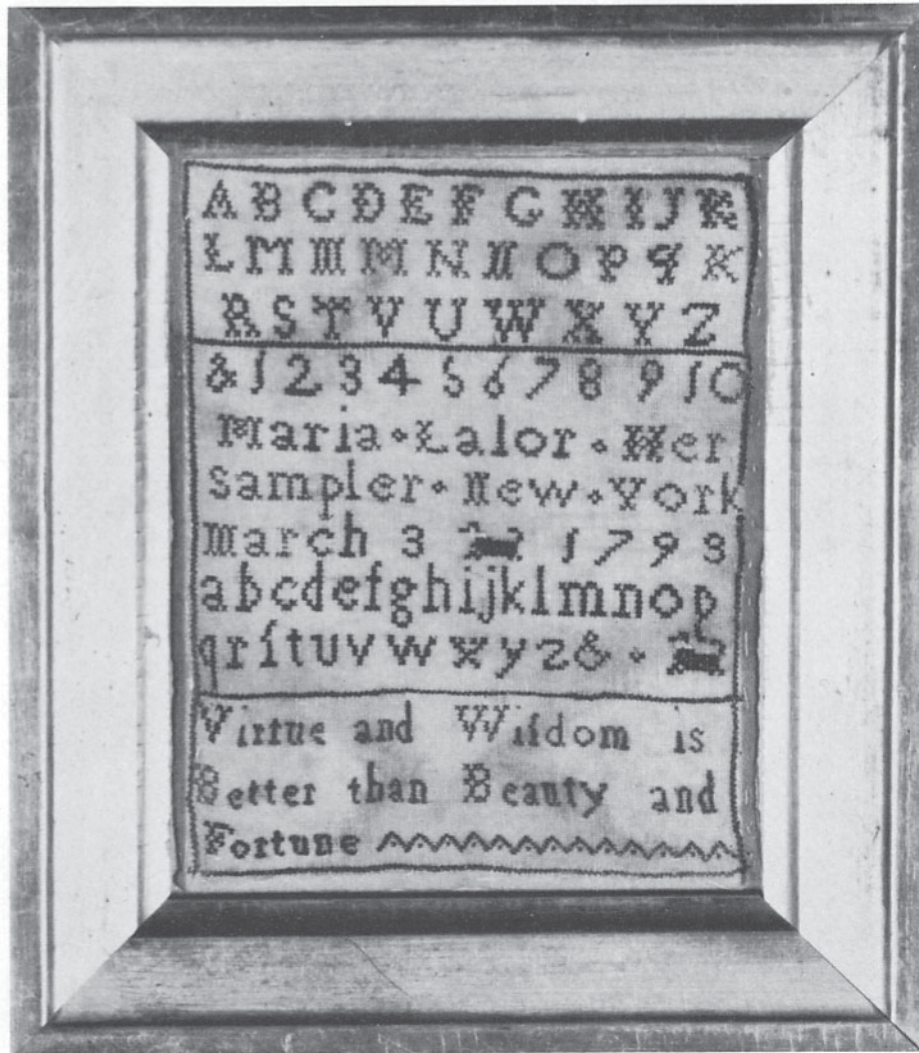


PLATE 29

Miss Elizabeth Riley.

Sampler. Cross stitch in black silk (now dark brown) on linen.

American, 1793. H. 4½, W. 3½ in.

Acquired in Montreal.

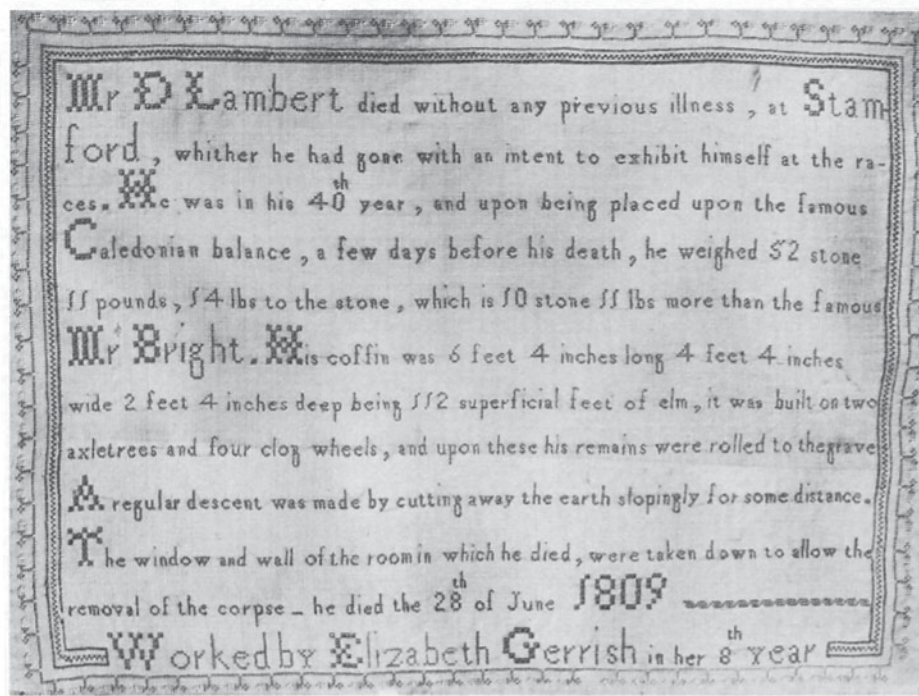


PLATE 30

Mrs. Lathrop Colgate Harper.

Sampler by Elizabeth Gerrish, aged eight. Wool embroidered in silk in cross and eye stitches.

English, dated 1809. H. 10 $\frac{3}{4}$, W. 13 $\frac{3}{4}$ in.

The subject of the inscription, Daniel Lambert (1770-1809), has been described as the most corpulent man of whom authentic record exists. He was keeper of Leicester Gaol.

Bequeathed to the Metropolitan Museum of Art, 1957.

Photograph courtesy of the Metropolitan Museum.



PLATE 31

Mrs. Frank H. Holden.

Piece of mauve copperplate-printed cotton with scenes from a play or novel. Signed Marius Rollet.

French, about 1811. Dimensions of repeat: H. 23, W. 32 in.

Two other printed cottons with this signature are in the Metropolitan Museum, one (showing a scene from the life of Mary, Queen of Scots) the gift of Miss Frances Morris, founding member of the Club.

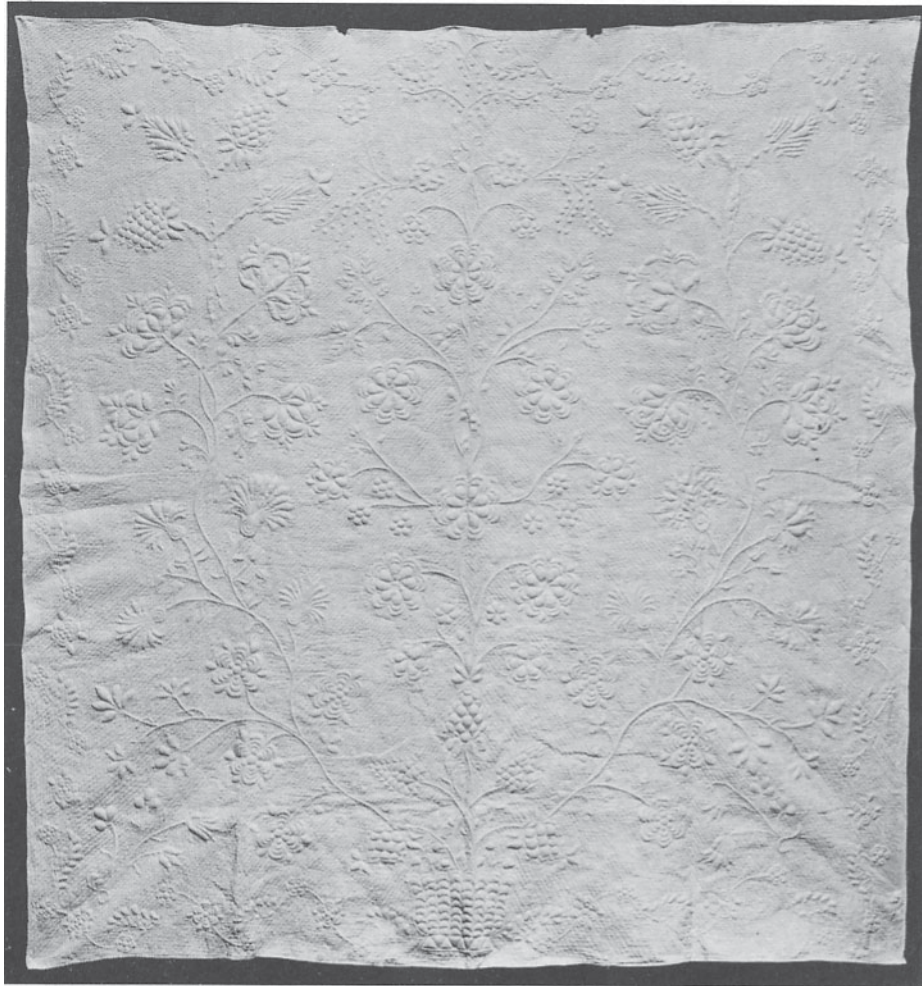


PLATE 32

Mrs. Wells Browning.

Quilt. Linen.

American, 1812. H. 7 ft. 10 in., W. 7 ft. 8 in.

Made at the age of seventeen by Jerusha Williams of Stonington, Conn., who married Judge Benjamin Pomeroy, and was the great-grandmother of Mrs. Browning.



PLATE 33

Miss Gertrude Whiting, Founder and life member.

Picture. Needlepoint, colored wools on canvas.

American, 1800-1820. H. 16½, W. 12½ in.

Made by Miss Whiting's great-aunt, Sarah Dunbar, born 1784.

Bequeathed to the Museum of the City of New York, 1951.

Photograph courtesy of the Museum of the City of New York.

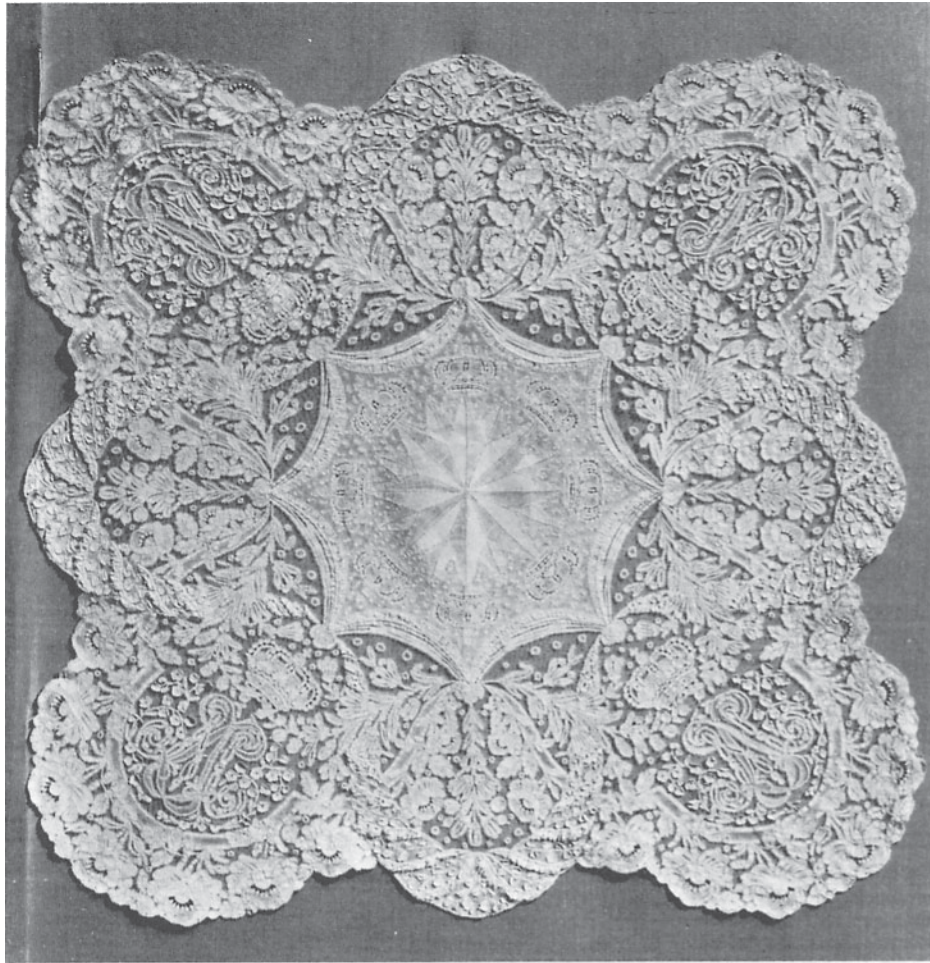


PLATE 34

The Needle and Bobbin Club.

Handkerchief. Bobbin lace with crowns and monograms, L M, for Leopold II of Belgium (1835-1909) and his wife, Marie Henriette of Austria (1683-1902); made for the queen at the time of her marriage in 1853.

Belgian (Ghent?), 1853. 16 $\frac{7}{8}$ in. square.

Collection: Princess Louise, daughter of Leopold II.

Published: *Bulletin of the Needle and Bobbin Club*, Vol. 8, no. 1, 1924, pp. 34, 35, illus. Frances Morris, "Gift of lace from the Needle and Bobbin Club," *Metropolitan Museum of Art Bulletin*, Vol. 20, 1925 (March), p. 87, illus.

Given to the Metropolitan Museum of Art, 1924.

Photograph courtesy of the Metropolitan Museum.

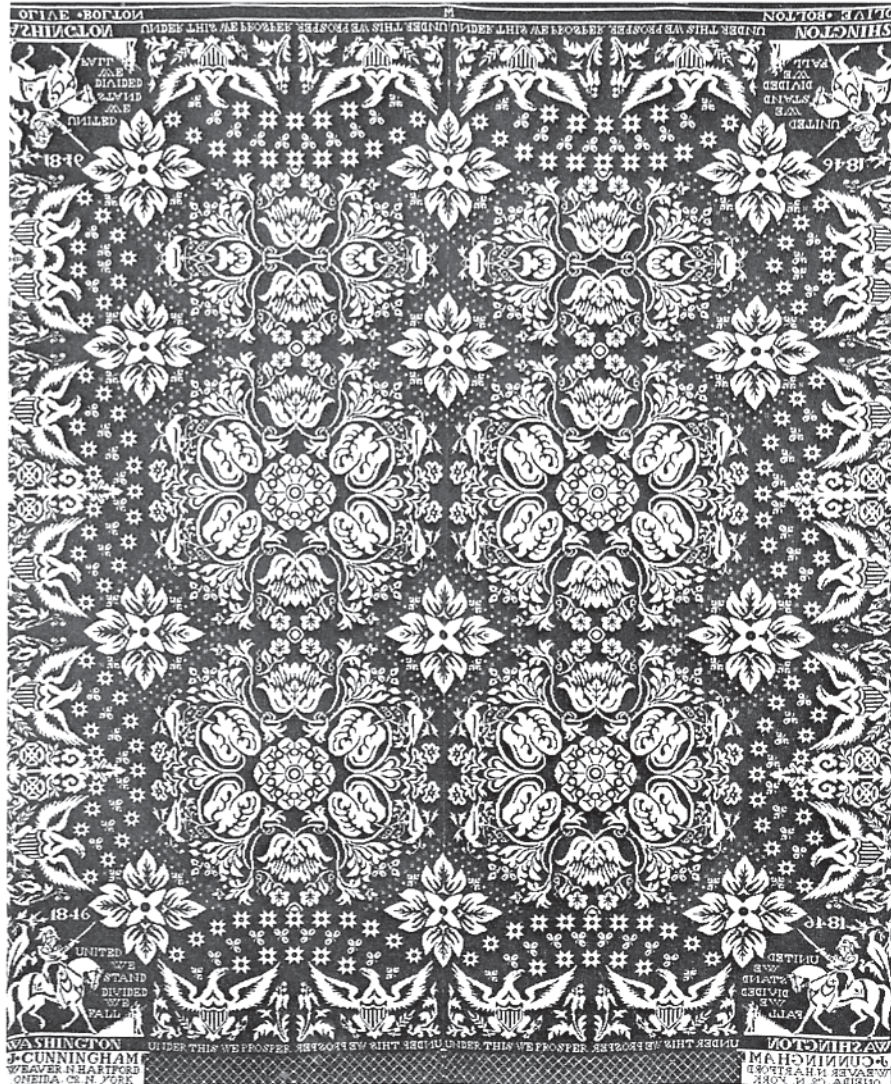


PLATE 35

Mrs. Guy Antrobus.

Coverlet. Jacquard-woven (double cloth) in dark blue wool and white cotton by J. Cunningham, N. Hartford, New York, for Olive Bolton, 1846. H. 7 ft. 8 in., W. 6 ft. 5 in.

A similar coverlet by the same weaver with the same date, but without the name of a purchaser, is in the Metropolitan Museum, and one made for B. Howks, dated 1837, is owned by the Colonial Coverlet Guild, Chicago (*Heirlooms from Old Looms*, 1940, pl. 146). The design is known as "Washington."

Given to the Victoria and Albert Museum, London, 1923.

Photograph courtesy of the Victoria and Albert Museum.

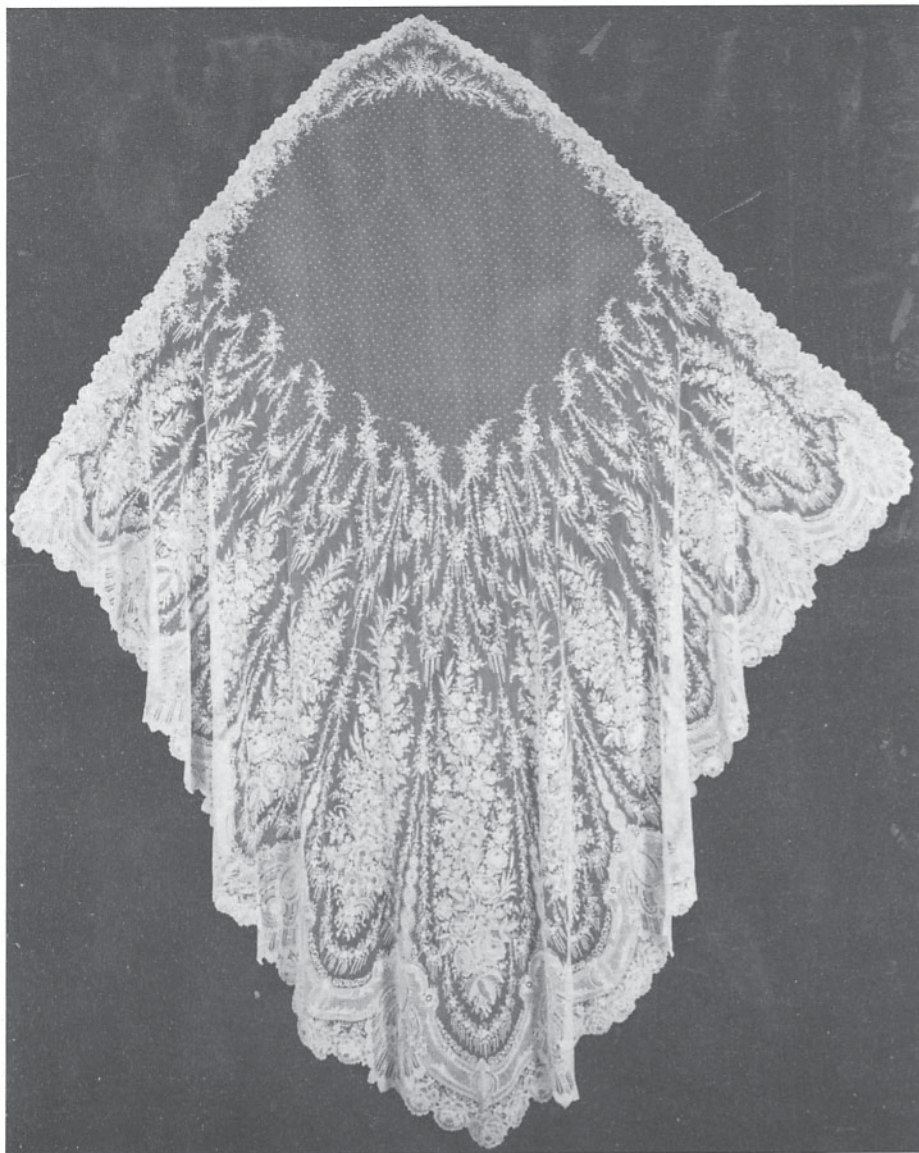


PLATE 36

Mrs. Lloyd J. Fletcher.

Wedding veil. Needlepoint lace (*point de gaze*).

Belgian (Brussels), 19th century. H. 12 ft., W. 12 ft.

Replica of the veil worn by Marie Henriette of Austria at her marriage to Leopold II of Belgium, 1853, made by the same lace workers for a Russian noblewoman.



PLATE 37

Mrs. Aimone Vanin-Custoza.

Bed cover, "coperta matrimoniale." Embroidered in red wool on white linen.

Sardinian (province of Sassari), about 1935. L. 110, W. 92 in.

A wedding gift to the owner from a member of one of the most important Sardinian families, who had it especially designed and made, using the old ideas and color.