

European Galleries (C&T Rotation), June 3, 2013-December 2, 2013

CHECKLIST OF THE EXHIBITION

English

Stomacher, 1720-1740

Silk, metallic yarn; embroidered silk ground

Gift of Elaine Shaset Wassell in memory of Yvette Shaset Mellion
1995.039

A dress such as the open robe in the eighteenth century was generally worn with a stomacher, a V-shaped panel, which covered the front of the bodice. This is a charmingly preserved example of an early stomacher with all the hallmarks of delicate early English floral embroidery. Worked in a combination of needlework stitches and materials the artisan carefully considered how the variety of materials, silk or metallic yarns, and stitches would evoke the various floral elements.



Franco-Flemish

Tapestry fragment, ca.1376-1378

Wool tapestry weave

Mary B. Jackson Fund 29.278

This tapestry was made to commemorate the Beaufort, Comminges and Turenne families in the person of Guillaume Rogier III de Beaufort (1332-1395) who was rector of Avignon during the papacy of his brother, Gregory XI. This fragment is one of only ten pieces of what is the only armorial tapestry pre-dating the fifteenth century known to have survived. On a blue ground a pattern made of diamond-shaped figures formed by four storks, alternate with the beaks and legs facing each other. Within these windows is a crenellated castle with three towers, paired winged angels that hold a crown above the head of a deer, unicorn or elephant, as is the case with the Museum's fragment.



RISD MUSEUM

French

Waistcoat, ca. 1770

Silk, linen, wool; plain weave, supplemental warp pile, embroidered buttons

Museum Works of Art Fund 51.595

This male garment, a type of vest known as a waistcoat would have likely been worn as part of an at home ensemble comprised of an outer dressing gown, sometimes referred to as a banyan and an inner waistcoat. Changeant fabrics also known as shot or changeable silks have warp and weft yarns of different colors. In this garment green and red yarns are used which create an iridescent effect. A popular fabric for dressing gowns and waistcoats, this type of fabric was also much in vogue for ensembles worn while posing for portraiture of the period. Artists often used this fabric in their paintings, as the successful rendering of such a complex textile would celebrate their deft hand as a painter. To the left of this waistcoat a similar fabric can be seen in the dress of an English gentleman in the painting from ca. 1754 by Anton Raphael Mengs. The taffeta worn by the sitter in Mengs' work is reminiscent of the crisp hand and sheen of the fabric in this waistcoat.

