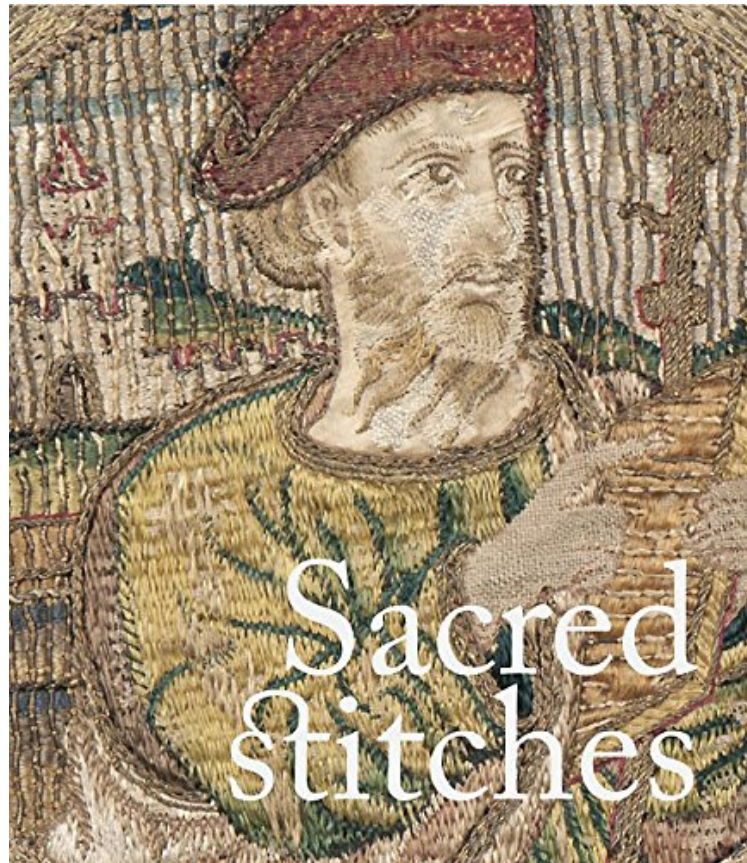


(Download pdf ebook) Sacred Stitches: Ecclesiastical Textiles in the Rothschild Collection

Sacred Stitches: Ecclesiastical Textiles in the Rothschild Collection

Rachel Boak

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Rachel Boak : Sacred Stitches: Ecclesiastical Textiles in the Rothschild Collection before purchasing it in order to gage whether or not it would be worth my time, and all praised Sacred Stitches: Ecclesiastical Textiles in the Rothschild Collection:

0 of 0 people found the following review helpful. Five StarsBy Geraldine Tavaresgreat0 of 0 people found the following review helpful. Five StarsBy L. Dillonthank you6 of 6 people found the following review helpful. A great story of how these things get to survive in ...By CustomerA great story of how these things get to survive in the lives of collectors and the everyday reverence or irreverence of the various ways they get used. I work on some of these kinds of things and this book is a broad viewing of technique with a fairly good description of how things were made and used. Lost to us are the lives of most of the makers and the source of the materials. The pictures in the book are good and show sharpdetail of interest to the person interested in the threads and techniques.

Sacred Stitches accompanies an exhibition that will assemble together for the first time fragments of opulent and unique ecclesiastical textiles drawn from the stored collections at Waddesdon Manor, the astonishing Renaissance-style chteau that is one of the rare survivors of the splendor of the got Rothschild. Dating from c. 1400 to the late

1700s, the textiles were acquired by several members of the Rothschild family, the greatest collectors of the 19th century, who sought the highest quality of workmanship with a keen sense of historical importance. The textiles were prized for their technical and artistic brilliance. Parts of altar frontals, vestments and other church furnishings, they survive as fragments, cushions, banners, hangings and furniture upholstery, as their original purposes were altered to suit tastes and interior styles of the late 1800s. Baron Ferdinand de Rothschild used them in the Bachelors Wing at Waddesdon, the first part of the house to be completed in 1880. His sister, Alice, also had an eye for the finest ecclesiastical embroideries, displayed as decorative hangings in her own house nearby. A passionate collector of costume and textiles, Ferdinand and Alice's niece, Baroness Edmond de Rothschild, shared their interest and added to the collection.