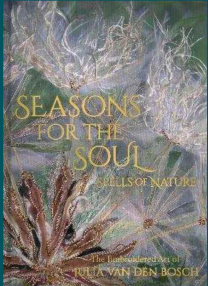
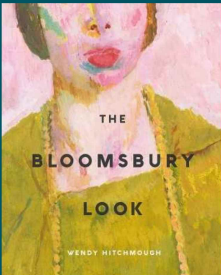
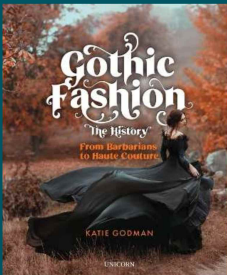
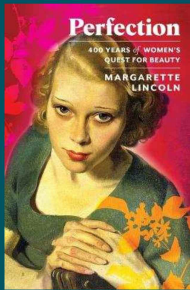
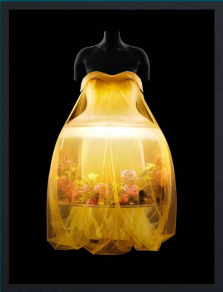
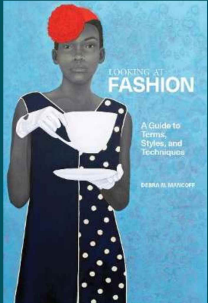
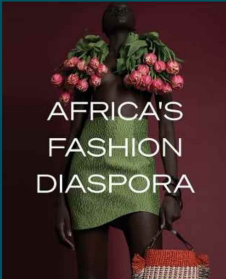
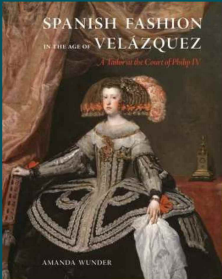
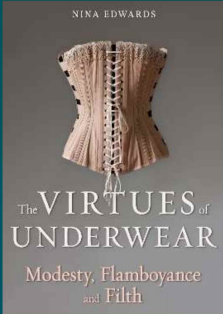
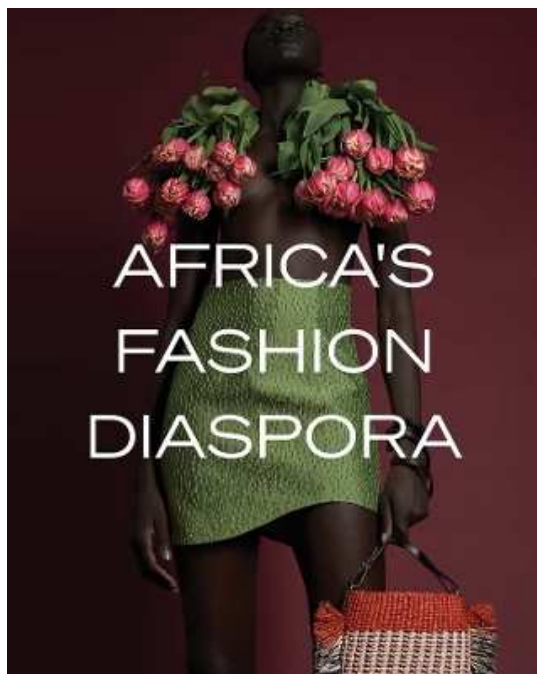


# Fashion Highlights 2024





9780300270730

Hardback | 248 pages | £35.00

149 color illus.

Art forms

History of art / art

design styles

African history

**Elizabeth Way** is Associate Curator of Costume at The Museum at the Fashion Institute of Technology and the curator of *Africa's Fashion Diaspora* (2024). She has curated *Black Fashion Designers* (2016), *Fabric in Fashion* (2018), *Head to Toe* (2021), and *Fresh, Fly, and Fabulous: Fifty Years of Hip Hop Style* (2023).

## Africas Fashion Diaspora

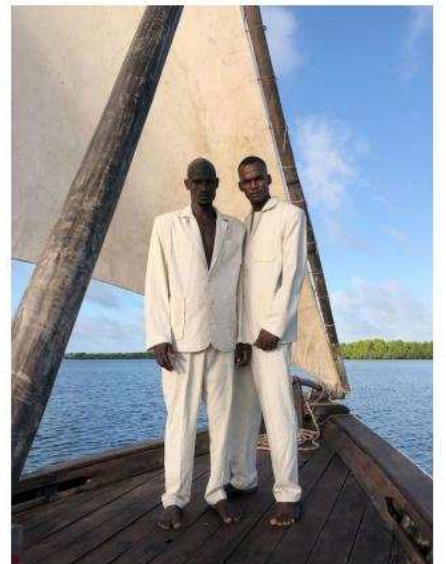
Yale University Press (John Wiley & Sons Ltd)

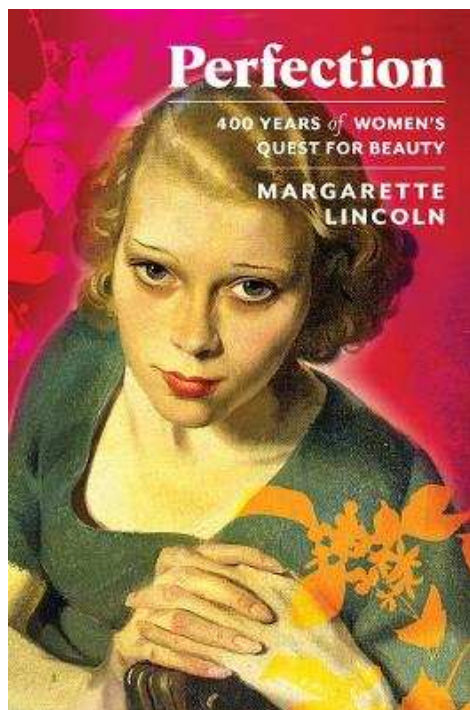
10 September 2024

*The first scholarly book to examine a wide breadth of the African Diaspora and its influence on international fashion*

One of the first books to examine the wide breadth of the African Diaspora and its influence on international fashion. Tracing the local and global impact of Black Diasporic designers, *Africa's Fashion Diaspora* is one of the first books to explore the diverse perspectives and significant roles that Black designers have contributed to the creation of international fashion culture. With a focus on the twentieth and twenty-first centuries, this book features some of the best examples of innovative fashion throughout the period and contextualizes how diasporic designers work can speak to contemporary issues, including decolonization, sustainability, and social equity. Diasporic designers cannot be monolithically defined—they come from varied cultures and their work speaks to their personal experiences, as well as wide ranges of influence. Featuring cutting-edge designers such as Oliver Rousteing, Tremaine Emory, Virgil Abloh and their work in the major fashion houses of Balmain, Denim Tears and Off-White, as well as PathéO, Stephen Burrows, Patrick Kelly and the iconic designs from the 1970s and 1980s. Hylan Booker's creative output during his time as Head of the House of Worth during the 1960s London relaunch is also explored. *Africas Fashion Diaspora* introduces readers to important, yet unexamined fashion histories that form our current fashion ecosystem and support the impactful designers who are shaping contemporary culture. Exhibition Schedule: The Museum at the Fashion Institute of Technology, New York (September 18, 2024–December 29, 2024)







9780300264586

Hardback | 368 pages | £25.00

32 color + 16 b-w illus.

Medicine: general issues

Fashion textiles: design

Textile artworks

**Margarette Lincoln** is a visiting researcher at the University of Portsmouth, and curator emerita of the National Maritime Museum. She is the author of numerous books, including *London and the Seventeenth Century* and *Trading in War*, which was shortlisted for the Wolfson Prize.

## Perfection

### 400 Years of Womens Quest for Beauty

Yale University Press (John Wiley & Sons Ltd)

10 September 2024

*A colourful account of women's health, beauty, and cosmetic aids, from stays and corsets to today's viral trends*

A colourful account of women's health, beauty, and cosmetic aids, from stays and corsets to today's viral trends Victorian women ate arsenic to achieve an ideal, pale complexion, while in the 1790s balloon corsets were all the rage, designed to make the wearer appear pregnant. Women of the eighteenth century applied blood from a black cat's tail to problem skin, while doctors in the 1880s promoted woollen underwear to keep colds at bay. Beautification and the pursuit of health may seem all-consuming today, but their history is long and fantastically varied. Ranging across the last four hundred years, Margarette Lincoln examines women's health and beauty in fascinating detail. Through first-hand accounts and reports of physicians, quacks, and advertising, Lincoln captures women's lived experience of consuming beauty products, and the excitement—and trauma—of adopting the latest fashion trends. Considering everything from body sculpture, diet, and exercise to skin, teeth, and hair, *Perfection* is a vibrant account of women's body-fashioning—and shows how intimately these practices are related to community and identity throughout history.





**IS THIS YOU FIVE YEARS FROM NOW?**

*When tempted to over-indulge*

**"Reach for a Lucky instead"**

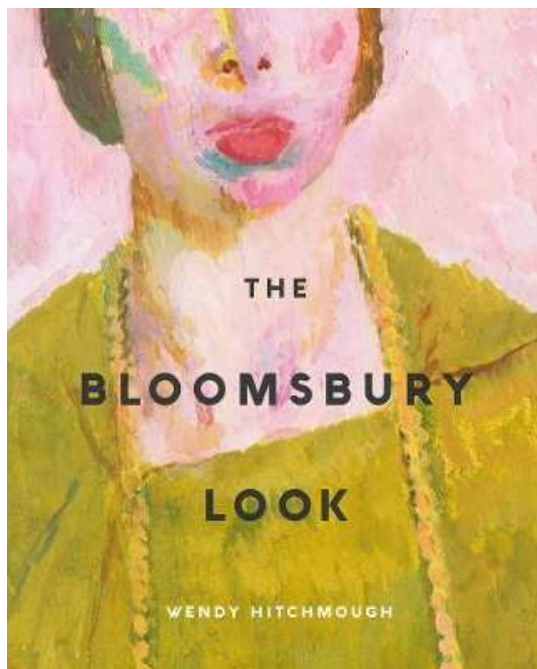


**"It's toasted"**

**Your Throat Protection—against irritation—against cough.**

\*We do not say smoking **Luckies** reduces flesh. We do say when tempted to over-indulge, "Reach for a **Lucky** instead."





9780300277913

Paperback | 184 pages | £22.50  
160 colour + b-w illus.

History of fashion  
History of art design  
styles: from c 1900 -  
Biography: literary

**Wendy Hitchmough** is emeritus senior lecturer at the University of Sussex and was curator at the Bloomsbury artists' home, Charleston, for over 12 years.

## The Bloomsbury Look

Yale University Press (John Wiley & Sons Ltd)

23 April 2024

*A landmark study of how the famed Bloomsbury Group developed their distinct aesthetic*

A landmark study of how the famed Bloomsbury Group developed their distinct aesthetic “Fascinating and wide-ranging. . . . Will be enjoyed by both Bloomsbury aficionados and newcomers alike.”—Lucinda Willan, VA Magazine The Bloomsbury Group was one of the most successful and influential interdisciplinary collectives of the twentieth century. While its members resisted definition, their vibrant art and dress imparted a coherent, distinctive group identity. The Bloomsbury Look is an intimate and novel exploration of the ways in which the Group enabled its members to test and explore radical ideas and identities in public and in private, placing Vanessa Bell and Virginia Woolf centre-stage as curators of the collective’s visual narratives. Drawing on a wealth of unpublished photographs and archival material, Wendy Hitchmough examines the use of the family album as a vehicle for the Group’s self-fashioned aesthetic. Extensive new research charts the evolution of Omega dress and considers Bloomsbury’s engagement with exhibitions as artists, models, curators, critics, and collectors to determine its pivotal role within twentieth-century modernism.



you think of him.<sup>42</sup> These leaves in the Monk's House albums serve to memorialize Woolf's father and brother.

George Beresford set up his studio in Yeomans Row off the Brompton Road in South Kensington, hardly more than a mile away from the Stephen family home in Hyde Park Gate, in 1902. Virginia first sat to him in July of that year. Beresford had trained at the Slade after an early career in India. He and Rudyard Kipling had been school friends at the United Services College at Westward Ho! and Beresford was the inspiration for Kipling's character of M'Turk in *Stalky and Co.* A brief career as a civil engineer in Bombay was curtailed, possibly by malaria, when he was 24 and he returned to England in 1888 to study and work in the still-emerging field of portrait photography. Just as Jacques-Emile Blanche made a living in Paris and Diego painting portraits of famous artists and writers, for which there was an open market, so Beresford specialized in photographs of artists and writers,



drawing on his friendships and contacts from the Slade. These could then be sold to the *Illustrated London News*, *Esler*, *Sketch*, and other papers and periodicals. He was prolific. In his first year alone his sitters included Auguste Rodin, Augustus John, Alphonse Legros, Henry Tonks, J. M. Barrie, and David Lloyd George, as well as the Stephen family. Beresford is likely to have been aware of Cameron's portraits of Leslie and Julia Stephen and, as an eminent literary figure nearing the end of his life, Sir Leslie Stephen would have been an appealing subject. He had been awarded a knighthood in the coronation honours list in June 1902. Where Cameron's photographs capture Stephen's vigour and intensity, Beresford's portraits, taken 30 years later, reveal his frailty. His famous 'bright-eyed beard, radiating in fan-shape' was now thin and grizzled, and his once piercing blue eyes betray a haunted anxiety and melancholy.<sup>43</sup> There are two surviving versions of the double portrait with Virginia and in both she is the background figure, slightly out of focus. In one, father and daughter incline their heads slightly towards each other, as if in conversation.<sup>44</sup> In the print that Virginia selected for her photograph album, however, she is leaning towards her father and twisting to present her profile at an angle that replicates his. The shot is designed to accentuate their likeness.

Virginia was 20 and unpublished when Beresford produced the iconic portrait that most frequently represents her (fig. 1.40). It is one of the National Portrait Gallery's best-selling postcards.<sup>45</sup> Again, if in one of a series of related images created at a single sitting and it appears to have been commissioned by her half brother, George Duckworth. She wrote to Violet Dickinson from Fritham early in August:

I'm afraid Nessa raised your hopes too high, and you will be very much disappointed – but the man hasn't sent the photographs yet – and they may not do me justice – indeed I don't expect they will. If you are very kind to me, and spoil me thoroughly, and behave in every way tenderly you shall have one when you come here. (They belong to George.)<sup>46</sup>

1.40 George Beresford, Virginia Woolf, 1902. National Portrait Gallery, London.



Vanessa Bell was also given at least two prints. A large photograph was captioned 'Adeline Virginia Stephen' and given its own leaf in one of her albums, and a few pages further on a smaller print was grouped with later photographs of Bell and her children.<sup>47</sup> It is mistakenly dated 'A.V.S. 1903'. Beresford's book of sitters records that 14 photographs were taken of Virginia in July 1902 together with an unspecified number of Vanessa and six portraits of their father at the same sitting. As the family gathered around Sir Leslie in anticipation of his operation, George Duckworth may well have organized the session. It is also plausible, given the responsibility he assumed for his sisters' 'coming out' into fashionable society, that he was anxious to have portraits of them in their characteristic white lace in anticipation of a period of mourning, if their father's operation was unsuccessful, that would necessitate their withdrawal from the balls and events where husbands might be secured for them. This may explain Virginia's anxiety in her letter to Violet Dickinson.

Beresford portrays the sisters as classic beauties (fig. 1.41). They offer their faces to the camera as their mother had done nearly 40 years earlier and replicate her expressions of wistful composure. Beresford's technical brilliance softens their features, the aquiline perfection of their noses, their large eyes, and the

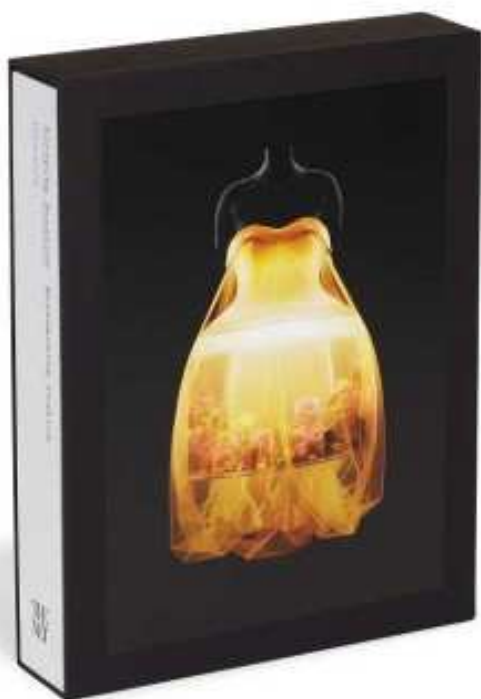
expressive and yet ambiguous curves of their lips. Their faces almost fill the frame, set against pale backgrounds. In his portraits of Virginia the tonal range is restrained, accentuating the delicacy of her pale skin, offset by lustrous dark hair that escapes in wisps from its elaborate knot. He photographed Vanessa again, five years later, around the time of her engagement and marriage (figs 1.42 and 1.43). In these photographs the lighting is more dramatic. Her face is lit to create deep shadows and highlights and, although cropped out of the print that most frequently represents her, she is dressed in a large, fashionable hat, resplendent with feathers. She is in mourning for Thoby, perhaps dressed for her own wedding, and the hat's black netting has been lifted away from her face. A heart-shaped locket rests on the lace lobe that covers the neckline of her dark dress. It is ironic that these conventional images of the Stephen sisters' innocence and feminine beauty co-existed, throughout their lives, with the images that represented their modernity. When Mabel Schofield, Quentin's nurse, left Charleston to be married, Vanessa gave her a Beresford print as a memento and, as a wedding gift, she was invited to choose a painting. In addition to a Post-Impressionist landscape of Busham church by Grant, she took a recent, and experimental, portrait by Grant of Bell (fig. 1.44).

The cropped version of Beresford's portrait of Bell,

1.41 (left) George Beresford, Vanessa Bell, 1902. The Charleston Trust. 1.42 (middle) George Beresford, Vanessa Bell in mourning for her brother Thoby, 1907. Getty Images.

1.43 (right) George Beresford, Vanessa Bell, 1907. The Charleston Trust. This image is a cropped version of a photograph taken during the same sitting as fig. 1.42, when Vanessa was in mourning for Thoby.





9781588397775

Hardback | 494 pages | £60.00  
350 color illus.

Fashion textiles: design  
Exhibition catalogues  
specific collections  
Textile artworks

**Andrew Bolton** is curator in charge,  
The Costume Institute, The  
Metropolitan Museum of Art, New  
York.

## Sleeping Beauties

### Reawakening Fashion

Metropolitan Museum of Art (John Wiley & Sons Ltd)

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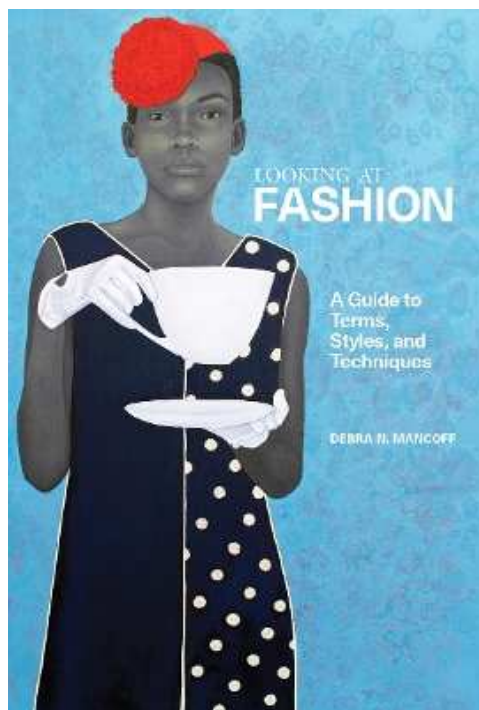
25 June 2024

*This vibrant publication brings to life four centuries of extraordinary garments and accessories inspired by the natural world*

This vibrant publication brings to life four centuries of extraordinary garments and accessories inspired by the natural world. *Sleeping Beauties: Reawakening Fashion* explores clothing's complex relationship with the body through the senses, offering new ways for understanding and experiencing a garment's inherent artistry. Engaging texts by scholars, scientists, and conservators reveal the history behind over 200 works of fashion while also addressing their fragility and ephemerality. Exceptional new photography by Nick Knight of creations by international couturiers and design houses—including Cristóbal Balenciaga, Thom Browne, Collina Strada, Christian Dior, Gucci, Charles James, LOEWE, Madame Grès, Thebe Magugu, Maison Margiela, Alexander McQueen, Issey Miyake, Paul Poiret, Yves Saint Laurent, Elsa Schiaparelli, Bea Szenfeld, Philip Treacy, Iris van Herpen, Louis Vuitton, and Charles Frederick Worth—further deepens our appreciation for each object's sensorial integrity. Published by The Metropolitan Museum of Art/Distributed by Yale University Press Exhibition Schedule: The Metropolitan Museum of Art, New York (May 10–September 2, 2024)







9781606068991

Paperback | 160 pages | £16.99

94 color and 60 black and white illustrations

The arts: general issues  
Fashion textiles: design

**Debra N. Mancoff** explores the interconnections of fashion, art, and culture and has authored more than twenty books. She is a Scholar in Residence at the Newberry Library in Chicago.

## A Looking at Fashion

### A Guide to Terms, Styles, and Techniques

Getty Trust Publications (John Wiley & Sons Ltd)

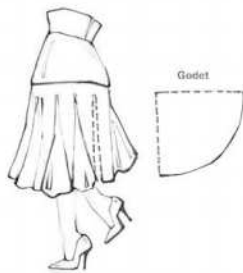
27 August 2024

*What is an epaulette? What is a keffiyeh? These clothing items-and hundreds more-are entertainingly explained and vividly illustrated in this accessible guide.*

Whether in art or life, fashion makes a statement. It gives form to the temper of the times and the motives of the moment, charting shifts in society, status, technology, and economy. Fashion is shaped by both high and popular culture and reveals the influence of individuals from diverse socioeconomic backgrounds. Spanning the centuries and representing a global point of view, *Looking at Fashion* is a guide to the elements that make clothing practical, wearable, stylish, and distinctive. Created for scholars, students, fashionistas, and anyone who wants to expand their understanding of world culture through the history of dress, this book provides a rich and varied lexicon of the vocabulary that describes and explains the most essential components of garments and techniques of clothing construction. Ranging from basic pieces and their individual parts to structure, embellishments, and innovations, *Looking at Fashion* offers insights into the evolution of dress in terms of style, fit, and design. Gorgeous color illustrations, including paintings, photographs, historical garments, and custom drawings, reveal the interrelationship of fashion and art from antiquity to now.

### Godet

A triangular insert, sometimes with a rounded top, sewn into a slit or between two pieces of fabric to add amplitude to the bottom edge of a skirt, jacket, or glove cuff. Godets add a flared contour to a garment hem, either spreading outward to add dimension or pressed to lie flat under the garment like pleats.



Eightgore

### Gore

An elongated panel, wider at the bottom than the top. When identical gores are sewn together, they can create a fitted skirt or dress without need for further shaping. Gored skirts typically feature four to six panels, but can be created with as many as twenty-four. Although often used interchangeably with the term "godet," a gore has a trapezoidal shape, while a godet is essentially a triangle.



Fourgore



Tengore



Christopher Polk (TKLifeInfo), Lupita Nyong'o wearing Prada on the 86th Annual Academy Awards Red Carpet, 2014. Getty Images Editorial, G6X9DN

This pleated silk Prada gown echoes the flow and style lines of a classical Greek chiton. To honor Lupita Nyong'o's homeland, the designer, TKPerson, used a delicate color she called "Nairobi blue."

### Gown (dress)

A garment covering the body from the shoulders to anywhere from the thighs to below the ankles. Variants of gowns can be found across eras and cultures, with a wide range of silhouettes and style lines (see *cheongsam*; robe; sarong; wrapper). Most gowns are one piece, but there are exceptions for style, fit, and versatility. The gown has a long, global history as gender-neutral apparel, but in seventeenth-century Europe the term was increasingly identified with women. Over the course of the eighteenth century, the term "dress" came into more common use, and since



## Introduction

Vain trifles as they seem, clothes have, they say, more important offices than to merely keep us warm. They change our view of the world and the world's view of us.

—Virginia Woolf, *Orlando: A Biography*, 1928

After thirty years of living as a man, the gender-fluid protagonist of Virginia Woolf's novel *Orlando: A Biography* (1928) discovers the transformative power of clothing. A tight bodice and sweeping skirts not only assert the public identity of "Lady Orlando," but prompt a change in treatment from the men *she* now encounters. On the deck of a ship, the captain showers her with chivalrous attention, securing an awning to shade her from the sun. When dining, she is offered the choicest serving of the roast, a small and tender slice to suit her presumed delicate appetite. And even more remarkably, as Orlando becomes accustomed to her new attire, she notices changes in her own manner. Trading close-cut breeches for layers of skirts impedes her freedom of movement, and her demeanor becomes more compliant, more inclined to charm and flatter. Dressed as a woman, she feels like a woman. With her garments proving to be more than "vain trifles," Orlando surmises that "there is much to support the view that it is clothes that wear us and not we them."<sup>1</sup>

Whether in life or in art, clothing has a tale to tell. What we wear connects us to time and place, community and circumstance, identity and individuality. There is an essential wisdom in a line of advice that Polonius gives his son Laertes in William Shakespeare's *Hamlet*: "The apparel oft proclaims the man."<sup>2</sup> When this adage is applied to Gustave Caillebotte's *Young Man at His Window* (1876) or the Mughal-era portrait *Prince with a Falcon* (1600–1605), we can dispel some of the subjects' titular anonymity. Despite a time difference of more than two centuries, both figures wear what has become recognized as male attire—a jacket and trousers—but the cut and the fabric clearly set them apart. The prince's *jama*—a long coat often fitted and flared—was the signature garment worn by men of rank during the Mughal era (1527–1857) in South Asia. Paired with slim trousers, the open-front *jama* would have provided ease of movement, while its richly embroidered brocade signified elite status. The man at the window is far more modestly dressed. His sack jacket and straight-legged trousers—worn by middle-class men in mid-nineteenth-century Europe—hang loosely on his frame, turning his body into an undifferentiated black silhouette. One man's ensemble commands attention; the other deflects it. Each individual item of apparel, as well as its fit and construction, can be read for content about age, era, and social circumstance, but only with an understanding of the context in which it was worn. And that context is fashion.

Previous: Franz Xaver Winterhalter (German, 1805–1873), *Portrait of Leonilla, Princess of Sayn-Wittgenstein-Sayn*, 1843. Oil on canvas, 142.2 x 212.1 cm (56 x 83 1/2 in.). Los Angeles, J. Paul Getty Museum, credit line, 86.PA.534

Gustave Caillebotte (French, 1848–1894), *Young Man at His Window*, 1876. Oil on canvas, 116 x 81 cm (45 1/2 x 31 1/2 in.). Los Angeles, J. Paul Getty Museum, credit line, 2021.167





9780300279023

Hardback | 256 pages | £30.00

250 illus (100 b-w, 150 colour)

Art forms

Exhibition catalogues

specific collections

Photography

photographs

**Barbara Hulanicki** launched Biba in 1963 with her husband and business partner Stephen Fitz - Simon. She continues to design for numerous companies and across many design disciplines.

**Martin Pel** is curator of fashion and textiles at the Royal Pavilion & Museums in Brighton. He curated *Biba and Beyond: Barbara Hulanicki* (2012) and co - wrote with Hulanicki *The Biba Years 1963 - 1975* (V&A Publishing, 2014).

## Biba

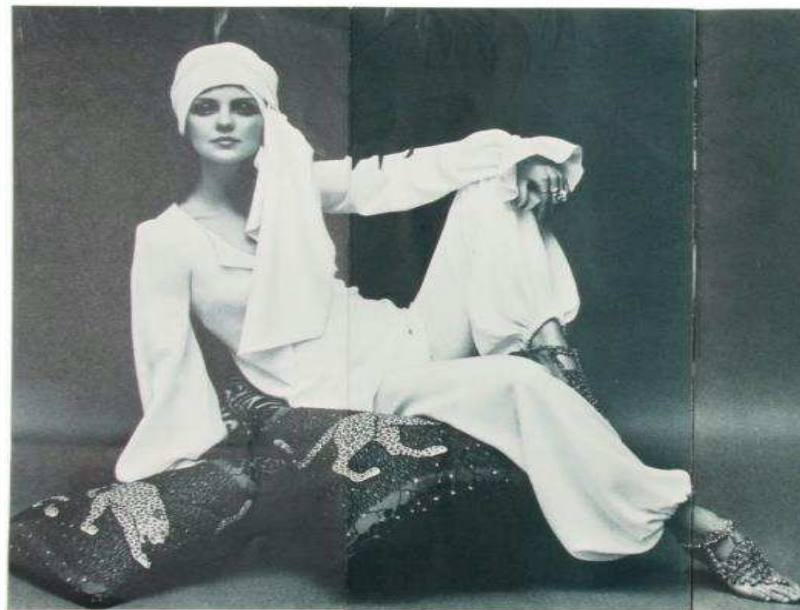
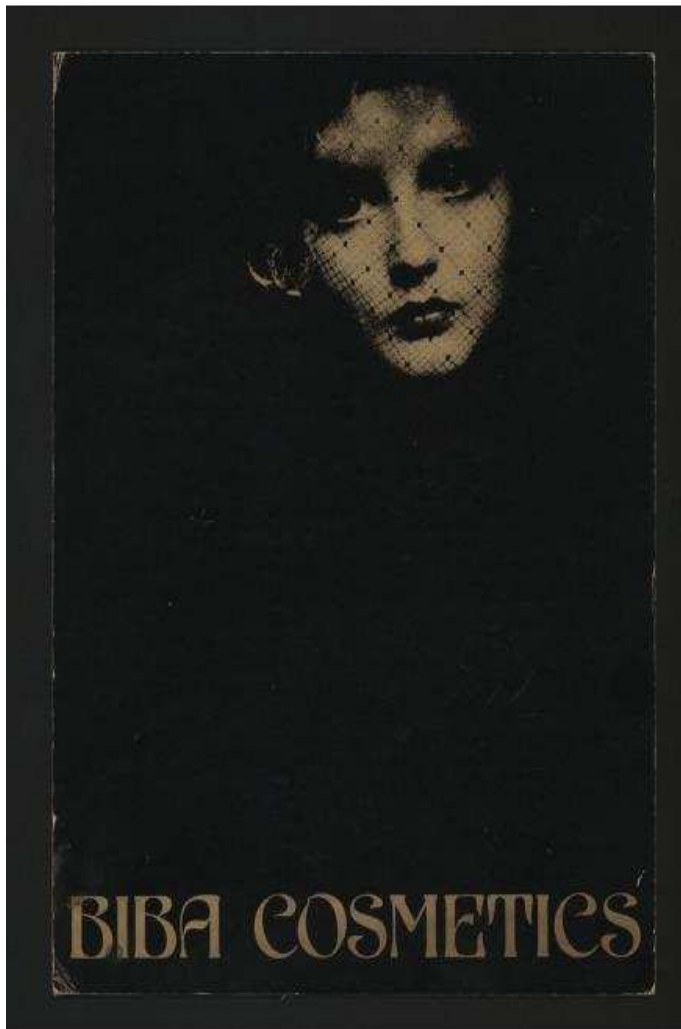
### The Fashion Brand That Defined A Generation

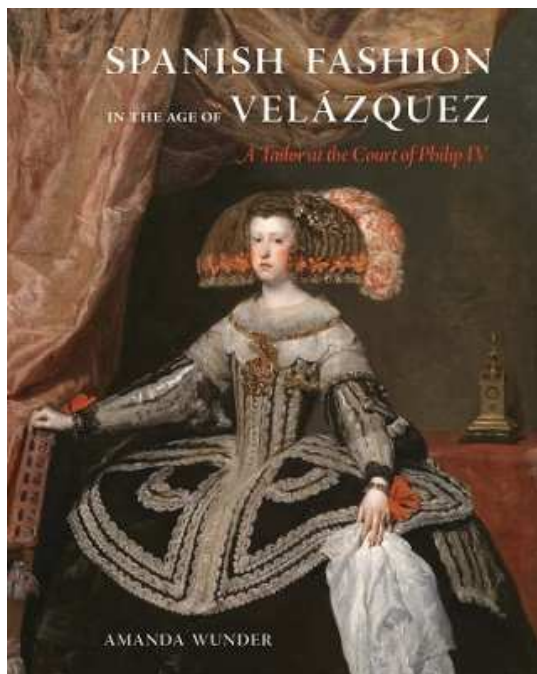
Yale University Press (John Wiley & Sons Ltd)

10 September 2024

*A richly illustrated account of how by the mid 1960s Biba was recognized nationally and internationally as the center of London's Swinging Sixties scene*

Established as Biba's Postal Boutique by Barbara Hulanicki in 1963 selling inexpensive women's fashion, Biba became a decade later the most glamorous department store in London, declared by the press as 'the most beautiful store in the world'. Customers included Twiggy, Mick Jagger, David Bowie, and Freddie Mercury, whose girlfriend Mary Austin had been a Biba girl. Selling everything to fill your wardrobes and furnish your home, the seven - storey art deco building included the Rainbow Room rest aurant where live music was performed by The New York Dolls, Iggy Pop, and Liberace.





9780300246544

Hardback | 272 pages | £45.00

203 color illus.

History of fashion

History: specific events  
topics

History of art design

styles: c 1600 to c 1800

**Amanda Wunder** is associate professor of history at Lehman College and of art history and history at the Graduate Center of the City University of New York.

## Spanish Fashion in the Age of Velázquez

### A Tailor at the Court of Philip IV

Yale University Press (John Wiley & Sons Ltd)

13 February 2024

*Bringing to life the world of Spanish royal tailor Mateo Aguado and his colleagues during the reign of Philip IV, and exploring the distinctive look of the court in seventeenth-century Madrid*

Bringing to life the world of Spanish royal tailor Mateo Aguado and his colleagues during the reign of Philip IV, and exploring the distinctive look of the court in seventeenth-century Madrid Spanish Fashion in the Age of Velázquez is the first archival study of dress at the court of Philip IV, as told through the life and work of royal tailor Mateo Aguado. Tailor to the queens of Spain from 1630 to 1672, Aguado designed the striking dresses that gave the Spanish court its distinctive look in the Baroque era. The most influential dress designer in the seventeenth-century Spanish world, Aguado was responsible for creating the iconic dresses that appear in some of Diego Velázquez's most famous court portraits. Based on new research, this book brings to life the world of Aguado and his colleagues at court. The long-lost garments and accessories that the court artisans made for their royal employers are reconstructed here for the first time. Aguado's creations played a crucial role in domestic and international politics by shaping the royal image, and his dresses took center-stage in major political events during Philip IV's reign. Richly illustrated with well-known masterpieces along with surviving textiles and garments, the book explores how Aguado's dress designs shaped a new vision of Spanish style, and Spanishness, that defined Golden-Age Spain.





## SPANISH FASHION IN THE AGE OF VELÁZQUEZ

*A Tailor at the Court of Philip IV*

Amanda Wunder

Yale University Press · New Haven and London



134. Diego Velázquez, *The Toilet of Venus* ("The Rokeby Venus"), c. 1647–51. Oil on canvas, 122.5 × 177 cm. National Gallery, London

of silver and black velvet from Holland that hid over 8 meters combined of buckram (*bocaci*), canvas (*anjico*), furian (*fuante*), and baize (*bayeta*).<sup>41</sup> Much of that material was used to stiffen the doublet. Skirt hems were reinforced with canvas and covered with silk damask matching the dress fabric. Most of the queen's dresses were lined with taffeta, a crisp silk that contributed additional body to the fashion fabric. Even with all of this built-in structure, the queen's dresses required a stiff scaffolding underneath to achieve the radical silhouette of *Mariana in Black and Silver*.

In Velázquez's only known female nude, *The Rokeby Venus*, the ideal woman has long legs, rounded hips and buttocks, and a very narrow waist (fig. 134).<sup>42</sup> This is the shape of *Mariana in Black and Silver*, although the queen did not come by it naturally. Shaping garments hidden under Mariana's dress—a boned corset, a farthingale covered with multiple layers of stiff skirts, and platform shoes—molded the queen's body to conform to her dresses. Mariana's corsets were made by her tailor: Aguado had begun to fill this role when she arrived in Spain, and in 1654 he successfully defended his right to continue the

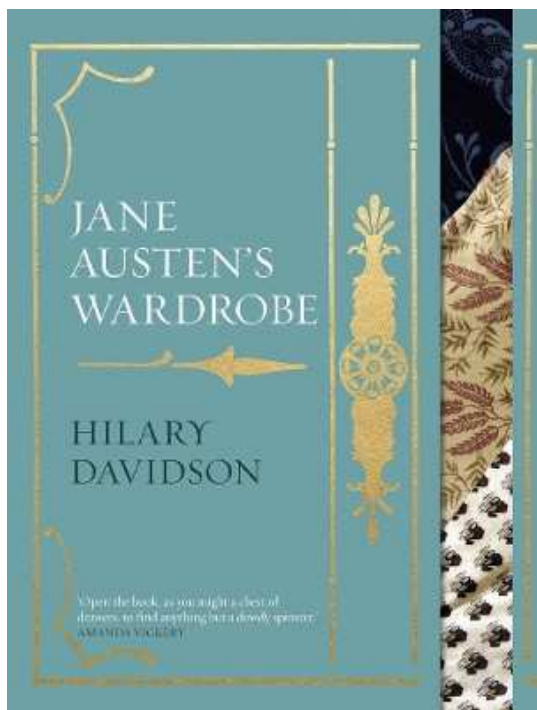


135. Front (left) and interior (above) of a woman's boned corset with sleeves and stomacher, probably Dutch, 1660–80. Pink watered silk with edges bound in grosgrain ribbon, fully boned and backstitched, lined in linen. Victoria and Albert Museum, London

work and officially hold the office of royal corset-maker.<sup>43</sup> The boned and backstitched corsets that Aguado made for Mariana were very similar to the *corpiños* that Isabel of Bourbon had worn, except now they were called *costillas*. In the 1650s, Aguado made Mariana four to ten *costillas* per year from double taffeta in shades of pink and red: crimson, mother-of-pearl, and incarnadine (*encarnada*, an ambiguous color that usually refers to carnation pink but could also be blood-red). A salmon-pink watered-silk corset made around the same time in Northern Europe reveals what a backstitched boned corset looked like,

inside and out (fig. 135).<sup>44</sup> Mariana's corsets usually had fitted sleeves, and their skirt extensions were large enough to have pocket openings (*goyos*) in them. They were decorated with 16 meters of silver galloon.

Portraits of Mariana from the 1650s show the queen with skirts of different shapes, with *Mariana in Black and Silver* being the most extreme. The queen's farthingale-maker made three different structures to shape her skirts: *verdugados*, *cañeras*, and *guardainfantes*. The *verdugado* was the classic funnel-shaped farthingale with hoops sewn into a floor-length skirt, which could



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Art forms

Biography: literary

Biography: general

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## Jane Austen's Wardrobe

Yale University Press (John Wiley & Sons Ltd)

12 September 2023

*Hilary Davidson delves into the clothing of one of the world's great authors, providing unique and intimate insight into her everyday life and material world*

Hilary Davidson delves into the clothing of one of the world's great authors, providing unique and intimate insight into her everyday life and material world. What did Jane Austen wear? Acclaimed dress historian and Austen expert Hilary Davidson reveals, for the first time, the wardrobe of one of the world's most celebrated authors. Despite her acknowledged brilliance on the page, Jane Austen has all too often been accused of dowdiness in her appearance. Drawing on Austen's 161 known letters, as well as her own surviving garments and accessories, this book assembles examples of the variety of clothes she would have possessed—from gowns and coats to shoes and undergarments—to tell a very different story. The Jane Austen that Hilary Davidson discovers is alert to fashion trends but thrifty and eager to reuse and repurpose clothing. Her renowned irony and wit pepper her letters, which describe clothes, shopping, and taste. *Jane Austen's Wardrobe* offers the rare pleasure of a glimpse inside the closet of a stylish dresser and perpetually fascinating writer.





1.30 Pink silk dress with back opening and corded round hem, 1815–25. The Hopkins Collection, London



1.79 Sample of 'silk lilac-shad figured sarsenet'. *The Repository of Arts*, October 1813. Los Angeles County Museum of Art/Paraded with funds provided by Victoria Costell/www.lacma.org

1.81 Evening Dress. A round robe of blossom-coloured crape, with demi-train, worn over a white satin slip, gathered frock back, and stomacher front; the dress unusually short... The sleeves and neck of the robe ornamented with puckered white satin, and a fancy border round the bottom, composed of white satin and crape, the same as the dress'. *The Repository of Arts*, November 1815. New York Public Library

## 1814 LILAC SARSENET GOWN

Letter 98, Saturday 5 Tuesday 8 March 1814, London: Henrietta Street

*'I have determined to trim my lilac sarsenet with black satten ribbon just as my China Crape is, 6d width at bottom, 3d or 4d at top.—Ribbon trimmings are all the fashion at Bath, & I dare say the fashions of the two places are alike enough in that point, to content me.—With this addition it will be a very useful gown, happy to go anywhere.'*

In England, the penny was the measurement unit for ribbons. As an 1841 encyclopaedia explains, 'Ribbons are made according to a fixed standard of widths designated by different numbers of pence, which once no doubt denoted the price of the article, but at present have reference only to its breadth.'<sup>19</sup> 6d is described as 10/12 of an inch wide, 3d is 1/2 an inch, and 4d is 5/8 of an inch. These are fine, narrow ribbons, rather than the wide bands of decoration seen in figure 1.10. Technically, it was a 'riband', but the common spelling eventually became the correct one. In the same year, another genteel woman's account book records some prices for 'satten ribbon': London widow Mrs Mary Topham bought 5 yards of 'black Satten Ribbon' at 8d per yard, though no width is recorded.<sup>20</sup>

The comment that 'Ribbon trimmings are all the fashion at Bath' begs the question: what is Austen's source of information? A friend or relation passing on fashion commentary in a letter? Her niece Fanny Knight, aged 21, had been in Bath between 19 February and 4 March, so perhaps had told Austen. The 'two places' are presumably Bath and London, not that Austen seems much bothered. And as to the 'anywhere' that this gown might be happy to go, its fabric evokes an evening or dinner dress, or at the very least an afternoon gown. Sarsenet, as seen in Austen's pelisse (see p. XXX), was a common kind of silk textile, often in a well weave that imparted a slight body to its softness. It was roughly

midway between the crispness of taffeta and the soft drape of crepe (see p. XXX), shown in figure 1.79 in 'lilac', reading now as a pink. The effect of a pinkish sarsenet in a gown is seen in figure 1.80, which also has a contrast trimming around the neck, as does the 'blossom-coloured crape' gown 'ornamented with puckered white satten' in figure 1.81, recalling Austen's white ribbon-trimmed dress from Miss Harc the year before (see p. XXX). Austen's wardrobe tended to be versatile, rather than overly specific, so a silk gown like this would have covered a range of social occasions.

<sup>19</sup> *The Penny Cyclopaedia of the Society for the Diffusion of Useful Knowledge* (London: Charles Knight and Co., 1841), vol. XIX, p. 492.  
<sup>20</sup> Topham 1210.

4.18 'Walking Dress', *The Lady's Magazine*, October 1816. Courtesy of the author

4.19 DETAILS: FRC Fashion Museum, Bath



4.20 'London Dresses for April' (detail), *The Lady's Monthly Museum*, 1 April 1811. Courtesy of the author

4.21 'Walking & Morning Dress' (detail), *The Repository of Arts*, November 1810. Los Angeles County Museum of Art/Gift of Charles LeMaire/www.lacma.org



## 1814 ERMINE TIPPET

Letter 98, Saturday 5 Tuesday 8 March 1814, London: Henrietta Street

*'Edward & Fanny [Knight] stay another day, & both seem very well pleased to do so. ... You cannot think how much my Ermine Tippet is admired both by Father & Daughter. It was a noble Gift.'*

A tippet was very like a boa (see p. XXX), being a long kind of scarf, often made of fur, though the name was also applied to cape-like garments worn around the shoulders. Whatever the name or form, the purpose was to keep warm – a function ermine fur would have filled admirably and luxuriously.

Ermine is the pure white winter fur of the European stoat or short-tailed weasel (*Mustela erminea*). It is represented in images from the Middle Ages onwards the way it was fashioned, with the black tail tip added to provide a contrast on the snowy ground, as seen on the pelisse trimming and lining in figure 4.18. Austen's may have been of the long form, or more resembled the shorter wrap in figure 4.19. There are no other clear references to fur in her letters, but its fashionable popularity suggests the material's presence was highly likely.

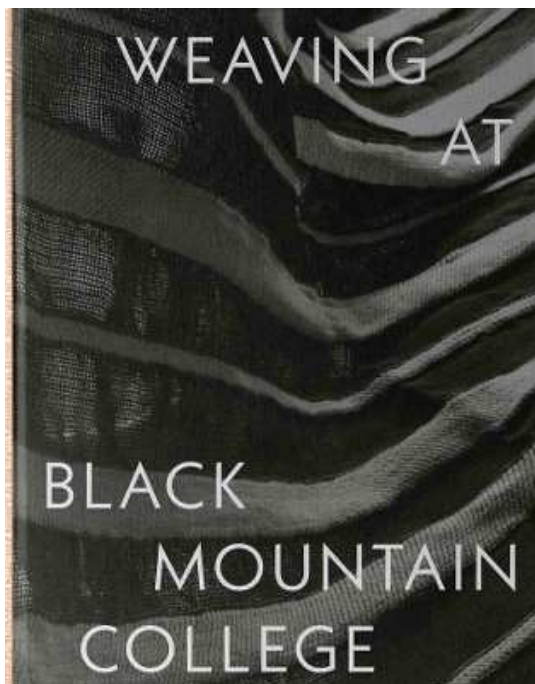
There are many fur-lined or trimmed garments in Regency dress. Fashion plates and portraits are full of them, and ermine was noticeably popular in the early 1810s (figs. 4.20 and 4.21). Austen's favourite niece, Fanny, the one mentioned in the quote, recorded in her diary in November 1804 how she went into Canterbury with her father from their estate at Godmersham, Kent. There she had her ears 'bored' [pierced], bought 'a bear [fur] long tippet[,] ordered a black beaver hat ... & a Pelisse of Lady's cloth trimmed with bear'. Five days later the pelisse was finished, delivered (on a Sunday), and found to be too small. It was returned to the mantua-maker, possibly after pinned alterations had been made at home, and by 5 December, a month after ordering, the coat had

arrived 'and just fitted me.'<sup>21</sup> How warm these garments must have kept the nearly twelve-year-old girl in the ensuing winter.

While it is clear the Knight relatives are admiring Austen's ermine, who gave it to her? She was writing to Cassandra, so it may well have been a sisterly present. The letter came from Henrietta Street, so she was staying with her brother Henry and maybe it was his generosity ennobling Austen.

<sup>21</sup> Fanny Knight's Diaries, 1795/1796/1–69, Kent History and Library Centre. Recorded in *Lady's Daily Companion*.





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**Michael Beggs** is a designer, artist, and independent scholar based in Berkeley, CA. Julie J. Thomson is an educator, independent scholar, and curator based in Black Mountain, NC.

## Weaving at Black Mountain College

Anni Albers, Trude Guermonprez, and  
Their Students

Yale University Press (John Wiley & Sons Ltd)

14 November 2023

*A detailed study of the role and legacy of weaving at the legendary Black Mountain College*

A detailed study of the role and legacy of weaving at the legendary Black Mountain College. In the mid-twentieth century, Black Mountain College attracted a remarkable roster of artists, architects, and musicians. Yet the weaving classes taught by Anni Albers, Trude Guermonprez, and six other faculty members are rarely mentioned or are often treated as mere craft lessons. This was far from the case: the weaving program was the school's most sophisticated and successful design program. About ten percent of all Black Mountain College students took at least one class in weaving, including specialists like textile designers Lore Kadden Lindenfeld and Else Regensteiner, as well as students from other disciplines, like artists Ray Johnson and Robert Rauschenberg and architects Don Page and Claude Stoller. Drawing upon a wealth of unpublished material and archival photographs, *Weaving at Black Mountain College* rewrites history to show how weaving played a much larger role in the legendary art and design curriculum than previously assumed. The book illustrates dozens of objects from private and public collections, many of which have never been shown in this context. Essays explore connections and networks fostered by Black Mountain weavers; the ways in which weaving at the college was linked to larger discourses about weaving and craft; and Bauhaus influences transmitted by way of Anni Albers. The book also includes works by five contemporary artists that connect and respond to the legacy of weaving at Black Mountain College today. Distributed for the Black Mountain College Museum + Arts Center Exhibition Schedule, Black Mountain College Museum + Arts Center, Asheville, NC (September 29, 2023–January 6, 2024).



108 Anni Albers working, 1936.  
Photograph by Josef Albers.

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## CONNECTING THE THREADS: WEAVERS IN EXILE—

ANNI ALBERS, FRANZISKA MAYER,  
TRUDE GUERMONPREZ,  
AND MARLI EHRLMAN AT  
BLACK MOUNTAIN COLLEGE

BRENDA DANILOWITZ

Between 1946 and 1949, Anni Albers recruited three weavers, Franziska Mayer, Trude Guermontprez, and Marli Ehrman to teach weaving at Black Mountain College during the Alberses' sabbatical from the College in 1946–47 and in 1949 after Anni and Josef resigned from the faculty and left Black Mountain at the end of June. All three weaving instructors were, like Anni Albers, German-born women of Jewish descent, although their arrivals at BMC had more to do with coincidence than planning. Each had emigrated under different circumstances and routes between 1933 and the end of World War II to escape the ruthless course of Adolf Hitler's promise to obliterate the Jews of Germany. This essay gives an account of the paths that led them to the College and the work they accomplished while there.

Franziska Mayer was born into the large but close-knit upper-middle-class Dehn family of Hamburg that included merchants, bankers, lawyers, writers, and artists. By 1941 the family would be scattered across the globe. Franziska's mother, Marie Dehn, was one of eight siblings and Franziska's generation numbered twenty-four cousins on the Dehn side. Her father, Heinrich Mayer, was an importer of coffee. Anxious for her to leave Germany, Franziska's parents encouraged her to travel to Sweden where in 1934 she spent the summer learning Swedish and working on a farm; that fall she enrolled in the Brunsson Weaving School and received her certification as a weaving teacher in 1936. The school, founded by Johanna Brunsson in 1873, was one of the oldest such establishments in Sweden and by 1934 boasted large well-lit classrooms and an extensive array of looms.<sup>1</sup> Subjects for those enrolling in the two-year program included weaving practice, theory and history of weaving, vegetable dyes, and psychology. Unable to get a permit to work in either Sweden or Denmark and

DEGROWTH AND CHANGE, 1947–1951

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120 Trude Guermontprez and Marli Ehrman weaving, c.1948.  
Photograph by Josef Albers.

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## ART, CRAFT, DESIGN

ANNI ALBERS'S VISION FOR  
THE WEAVING PROGRAM AT  
BLACK MOUNTAIN COLLEGE

MICHAEL BEGGS

When Anni Albers arrived at Black Mountain College in November 1933, nothing was certain. The College consisted of fewer than two dozen students and half as many faculty, and had been open less than three months. Anni's husband, Josef Albers, had been hired to teach art, which was to be at the center of Black Mountain College's liberal arts curriculum, but while the College's founders believed in the importance of the arts, none of them really knew how art should be taught or what kind of artist should be doing the teaching. They just had, as Anni put it, "a vague hunch that this might be a way of establishing a college."<sup>1</sup> In their early letters to Josef Albers, it was clear that what the College's founders meant by "art" was painting, drawing, and maybe sculpture. Neither craft nor design were mentioned.

While other faculty spouses filled administrative roles at the College, or taught kindergarten to a few children of faculty and local families, it was clear from the onset that Anni wanted to teach weaving.<sup>2</sup> In a letter to Ted Dwyer written from Berlin on the October 31, 1933, Josef explained:

my wife will bring her loom and hopes to be able to continue her weaving work there, since it is not your intention to train artists, she thinks she can give students an understanding of weaving materials and practices and perhaps some lessons.<sup>3</sup>

It took a few months after the Alberses' arrival for weaving lessons to begin. At first, Anni, who was not fluent in English but was far more proficient than her husband, was busy translating for Josef in his classes (and at all other times as well). Anni's loom was held up in customs for eight weeks, along with most of the couple's other belong-

DEGROWTH, 1953–1940

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**Melissa Huber** is associate curator in The Costume Institute at The Metropolitan Museum of Art, New York. Karen Van Godtsenhoven is an independent curator based in Belgium.

## Women Dressing Women

### A Lineage of Female Fashion Design

Metropolitan Museum of Art (John Wiley & Sons Ltd)

28 November 2023

*This survey of women-led fashion design centered around the twentieth and twenty-first centuries emphasizes the creative agency and artistic legacy of female creators*

This survey of women-led fashion design centered around the twentieth and twenty-first centuries emphasizes the creative agency and artistic legacy of female creators. “This excellent book is recommended for readers interested in women fashion designers, particularly those who are not well-known today.”—Sandra Rothenberg, *Library Journal* (starred review)

Exploring the enduring impact of fashions created by and for women, this book traces a historical and conceptual lineage across more than 70 female designers— from unidentified dressmakers in eighteenth-century France, to contemporary makers who are leading the direction of fashion today—all culled from the incredible permanent collection of The Costume Institute. Insightful essays that consider notions of anonymity, visibility, agency, and absence/omission reveal women’s impact within the field of fashion, highlighting celebrated designers and forgotten histories alike. The publication includes fashion houses such as Mad Carpentier, Elsa Schiaparelli, and Madeleine Vionnet, American makers like Ann Lowe, Claire McCardell, and Isabel Toledo, along with contemporary designers such as Rei Kawakubo, Anifa Mvuemba, Simone Rocha, and Iris van Herpen. New photography, created especially for this volume, uses light, shadow, and reflection to connect the garments to the four themes of the essays, which situate the works within a larger social context, and a fold-out genealogical chart traces connections between the makers featured. This overdue look at women-led design will be essential reading for anyone interested in the history of fashion. Published by The Metropolitan Museum of Art/Distributed by Yale University Press

Exhibition Schedule: Metropolitan Museum of Art, New York (December 7, 2023–March 3, 2024)





**MAD CARPENTIER** *Madeline Malheur*  
 Evening dress, 1940-1942, Medium silk



**Elizabeth Hawes**  
 "The Bye", 1930-1932, Medium silk



**HOUSE OF DIOR** *Maria Grazia Chiuri, Grace Wales Bonner*  
 Spring/Summer 2019, Medium silk, tulle, Glass, Gift of Herma Lührmann, 2020



**CHLOË** *Gabriela Hearst*  
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**Andrew Bolton** is the Wendy Yu Curator in Charge of the Costume Institute at The Metropolitan Museum of Art, New York.

## Karl Lagerfeld

### A Line of Beauty

Metropolitan Museum of Art (John Wiley & Sons Ltd)

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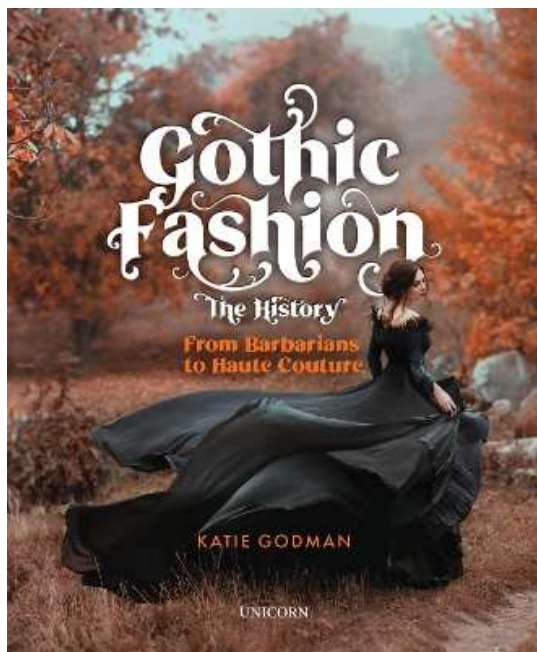
23 May 2023

*A compelling look at the aesthetic and historical significance of Lagerfeld's work—from his elegantly tailored pieces for Chanel to the witty, playful ensembles that came to define the Lagerfeld brand*

A compelling look at the aesthetic and historical significance of Lagerfeld's work—from his elegantly tailored pieces for Chanel to the witty, playful ensembles that came to define the Lagerfeld brand. "The Met's latest tome expertly narrates the journey that earned Lagerfeld his seat at the hallowed throne of modern high fashion."—V Magazine. Unparalleled in its luxurious presentation, this publication celebrates the virtuoso artistry of Karl Lagerfeld (1933–2019). Designed to evoke an elegant parchment-and-cloth artist's portfolio, it boasts a pageant of stunning fashion photography alongside Lagerfeld's original sketches, offering a behind-the-scenes window into his process as well as his sartorial brilliance. Silver inks and select gold pages punctuate the book's stylish packaging and recall the designer's signature accessories. An illustrated timeline, unfurling from the back of the volume, chronicles the designer's long and illustrious career. Lagerfeld produced over 10,000 pieces of clothing across his extraordinary 65 years as a powerhouse fashion designer, from his time at Chloé and Fendi in the 1960s and 1970s to his celebrated leadership in the 1980s and beyond at Chanel and with his own label. His voracious curiosity and boundless imagination yielded beautiful, evocative garments, more than 200 of which are showcased here. These are accompanied by personal reflections from Lagerfeld's *premieres d'ateliers*—the seamstresses behind his extraordinary creations—as well as by Anna Wintour, Patrick Hourcade, Amanda Harlech, and Tadao Ando. A lavish work of art in its own right, this book is also an essential resource on Lagerfeld and how his designs transformed the entire fashion industry. Published by The Metropolitan Museum of Art/Distributed by Yale University Press







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**Katie Godman** is a costume librarian. She studied MA Fashion Cultures: History and Culture at London College of Fashion and received the Yarwood Award from the Costume Society. She has presented papers at the Association of Dress Historians Conferences and at The International Conference of Romanticism. She writes for The Journal of the Association of Dress Historians, as well as historical and fantasy fiction.

## Gothic Fashion The History

From Barbarians to Haute Couture  
(Compact Edition)

Unicorn Publishing Group (IPS UK)

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01 July 2024

From the ancient barbarians responsible for the fall of Rome, to the black-lipped teenager updating their Instagram from a graveyard, Goths have been with us for a long time. Ideas about what is Gothic have changed and mutated, but a fascination with the dark and dramatic has remained a constant. The History of Gothic Fashion charts Gothic dress from its ancient and medieval origins to its various revivals and romanticised rebirths, examining its cultural inspirations including folk lore, 19th-century novels, the silver screen and rock music. For a subculture associated with literature and historical fashion, there are surprisingly few books that focus solely on Gothic fashion. The History of Gothic Fashion provides an in-depth overview of the evolution of the darker side of style.

Gothic Lolitas, Harajuku, Japan.



back to the past for comfort in times of crisis. As with the Teddy Boys of the 1950s, people were able to pick up cheap second-hand clothing items from the previous generation.

The vintage trend easily translated to goths, with many adopting a vintage aesthetic, especially for the workplace. Other goths adopted the vintage look but with a gothic or punk edge – taking their inspiration from 1950s rockers rather than mainstream fashion. They focused on darker colours and textures (such as leather), as well as wearing vintage-inspired tattoos and dramatic, oversized vintage make-up (for example, over-the-top cat eyes and dramatic hair colours). Tattoos and clothing tend to be inspired by old-school Americana mixed with punk and goth aesthetics, with accessories including skull headbands or coffin-shaped handbags.

**Gothic Lolita:** These fashions are striking and theatrical. The women look almost like hyper-Victorian dolls, with elements of the corset and the cobb. Lolita styling has been around since the 1970s but has changed with the times. The pure Lolita look tends to feature pink and pastel, whereas gothic Lolita is as dark as hell. It has roots in the music of Japanese lol fashion, as well as the 1990s and 2000s Japanese scene featuring off-the-wall street fashions like streetpunk, its roots are in campy, it fits case involving manga and anime characters.

The Japanese rock star Mano from the visual lol band Mizia looked to black Kamakura and the Victorian era for his fashion's inspiration, eventually

launching his own clothing brand Nisi-nisi. Most elegant gothics Lolita and elegant gothics, instead of the real one even more extreme versions of lol fashion.

Harajuku has a world-famous experimental fashion scene, with young people being highly creative in their interpretation of subcultures. Magazines such as FRUITS specialise in street-style photography – featuring goth, goth-inspired, cyberpunk, steampunk and, of course, gothic Lolita.

The Lolita look has been reported all over the world but is most commonly seen at comic book conventions. The movement even has its own periodicals.

**Corporate goth:** This is a goth who has an office job, so has to wear formal work attire such as suits. They

Mid-feminist style goth, Kawaii Kira Kira, Glastonbury, October 2006, Marie Siedowier.



other, still manage to incorporate gothic elements into their outfits. These are often historically influenced, including waistcoats and puffed skirts in dark colours. Due to being at work or school, some people simply correct the goth of the time, so take real pleasure in 'getting' up at their time of.

**Magical-influenced goth:** Many goths take their fashion inspiration from folklore and magic, with some practising paganism and Wicca. Some goths take their inspiration from vintage elements of dress, such as bloodstained accessories, corsets and period costumes.

Many reference dramatic costumes, as historically the devil is often portrayed with horns and linked to goats, but they also can reference other mythical creatures such as faeries. The adoption of these in recent years probably entirely stems from Angelina Jolie's portrayal of Maléfique, as well as Kenny W. books such as Jane Taylor's Daughter of Smoke and Bone which features many of characters who have both human and animal features. There has also been a resurgence of popular mythology, some of which goes back as far as (and further) before modern times.

A man's shirt from 1818... if deterioration (through use of fire) with a high neck and a white collar, it would not look out of place today in a modern goth shop.

muscular look and could be made even more rigid by the use of starch and the addition of studs (see vintage right).

The rage for Greek and Roman statues made young men taller than the height of fashion – perhaps one of the few times in history when the idealised male form received as much attention as the female. Tight breeches fit full or loose, as near to flesh colour as possible, could instead be layered to a wide leg. Trousers were generally worn for working and other countryside pursuits, but gradually made their way into formal fashion throughout the era as the look of an active country gent became the rigour – for some, this might also have added some gothic colour, coring images of striking about wilderness scenes. The fresh-colored tightly fitted breeches of the era could be layered to the knee or right worn by medieval and Renaissance men, as even his very dandyish fashion was inspired by the historical honour in the air.

The Industrial Revolution was another factor: it became more respectable for gentlemen to be publicly employed due to the rise of the middle



classes. For this, they needed a dark and serious wardrobe – hence the development of the three-piece suit (which was conceived in the 1600s but only really started to take shape as we know it in the era). Men's fashion has never really recovered from this time – often known as the Great Masculine Renunciation – when bright colours and impracticality were rejected.

While wearing greens, greys and brown mixed with browns and browns was common, all black became more popular – still being associated with mourning, the dingy and the sinister figures of gothic novels. Black also had

the added advantage of making the wearer look serious and gloomy, very desirable in the days of Romantic poetry and gothic fiction. Gothic style icons emerged during this era, including Lord Byron with his tattered coats, dark hair and cloaks. The gentleman vampire, the inspiration for Dracula and many gothic male ever since, emerged from John William Polidori's The Vampyre, which was inspired by Byron. This was the beginning of the classic vampire, noble, mysterious vampire, found not only in the figure of Count Dracula but also in many other gothic heroes.



George Gordon Byron, 6th Baron Byron, Richard Westall, 1812

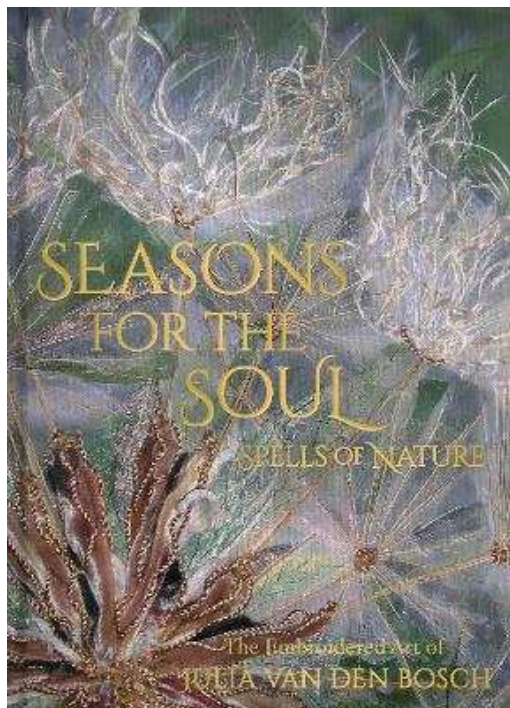


Portrait of Percy Bysshe Shelley, Amelia Curran, 1815

Byron was a scandalous troublemaker in his time, rather like a modern rock star, and many a young man tried to emulate his look and lifestyle. Bad-boy poets were icons, and what can be more gothic than that? As well as Polidori, Byron was also friends with the Romantic poet Percy Bysshe Shelley. Shelley's wife Mary, writer of Frankenstein and daughter of feminist Mary Wollstonecraft, was also stepmother to Claire Clairmont, one of Byron's mistresses. When he had a bad day, Mary Shelley, in a suitably gothic gesture, kept his mummified head.

Greatcoats were very fashionable for men of all classes, worn by both drivers and gentlemen alike. This added to their air of mystery. (Who is that man?)

They were a combination of a cape (a silhouette to Romanticism fashion) and a cloak (fashionable at the beginning of the Regency era), in the form of a coat. Large collars which could be flipped up and shorter-length capes were useful for protecting the wearer from the elements when riding, with the added bonus of obscuring the face and figure, perfect for lurking on dark nights. The long coats were also perfect for keeping grime off the body and clean, and for dramatically swooping in and out of rooms! More practical than the cloaks they were descended from, they covered the body more closely and sootily and provided more warmth. Long black coats are still a vital part of the gothic look today.



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Hardback | 128 pages | £25.00

100 Illustrations, unspecified

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**A childhood** spent in the Kent countryside meant that nature became a major part of Julia's life. She later spent time flying on Concorde, chasing moon shadows and seeing nature's wonders from the edge of space, but decided to rediscover the gift of the smaller, yet still miraculous, marvels that lay within her own garden instead. She found hand embroidery was the perfect way for her to share the beauty and magical life of nature, in all its sumptuous colour, texture and detail. It became her great passion to broider her findings. She lives happily with her family of animals in an old cottage in Surrey.

## Seasons for the Soul - Spells of Nature

The Embroidered Art of Julia van den Bosch

Unicorn Publishing Group (IPS UK)

29 March 2024

*Like so many people the artist found solace in nature during the dark days of the pandemic lockdown. This stunningly illustrated book is her record of the magic and beauty she discovered on her own doorstep through the changing seasons.*

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If you would like to order this title please do so either via the distributor or at [bianca@durnell.co.uk](mailto:bianca@durnell.co.uk)

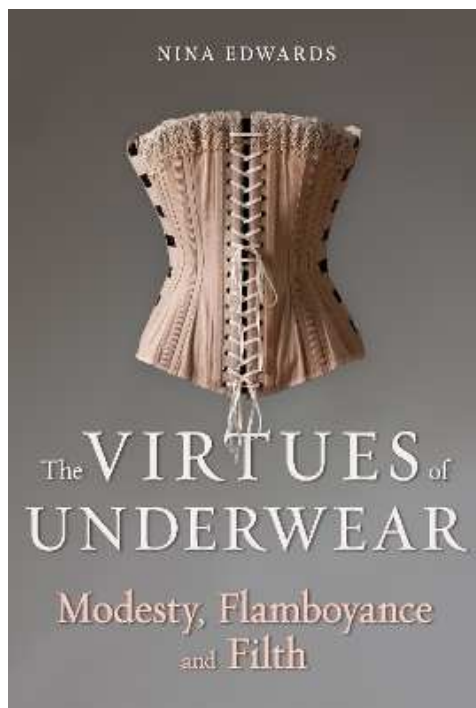




**T**N THE MEADOW there is a greater spotted woodpecker feeding its young, safely sheltered in a hollow tree. Below him, appearing out of the grasses are beautiful seed heads huge leathery clouds with intricate detailed structures. The flowers from which these clouds appear are tiny little yellow blooms. They are small, but they have produced something quite magnificent and magical. And then their seed wings are blown away on the wind.

When I researched the plant, I discovered it was called goatsbeard but that it also had the name of noonflower because the flower has the habit of closing its petals at noon. This has resulted in the country names of Jack-go-to-bed-at-noon and shepherd's clock being given, using the flower as a natural way of timekeeping.





9781789149562

Hardback | 224 pages | £20.00

90 illustrations, 24 in colour

General world history  
Fashion textiles: design  
Fashion society

**Nina Edwards** is a freelance writer based in London. Her books include *On the Button: The Significance of an Ordinary Item* (2011) and *Darkness: A Cultural History* (Reaktion, 2018).

## The Virtues of Underwear

### Modesty, Flamboyance and Filth

Reaktion Books (Grantham Book Services (GBS))

01 August 2024

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*Unravels the intimate narratives woven into the fabric of our most personal garments.*

This book unravels the intimate narratives woven into the fabric of our most personal garments. From the first loincloths to the intricate layers of shapewear, the narrative explores the concealed world of underwear as a silent communicator of individual desire and societal affiliation. As an indicator of the pulse of fashion, underwear evolves from minimalism to intricate designs with new materials. Beyond its role in denying our corporeal nature, underwear safeguards and exposes, reflecting our innermost desires and past experiences. From clean underclothing resisting carnal urges to the protective embrace of fabric, this book illuminates the profound, often hidden stories told by the garments beneath our outer layers. It rewards the reader with historical insights into both women's and men's underwear, and global cultures of dress.





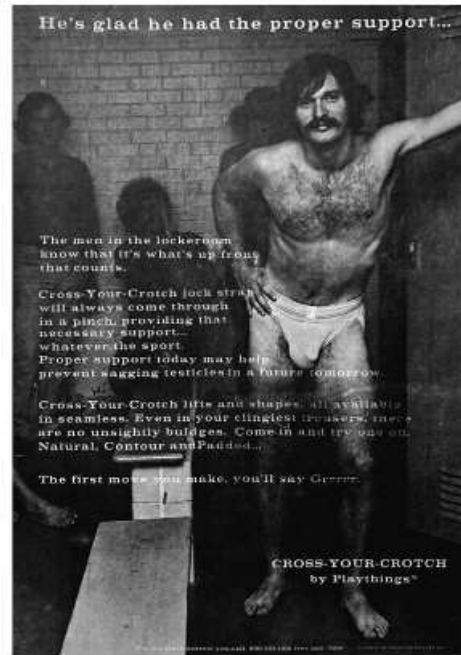
Two women wearing cache-fesses, or uzgbe, Democratic Republic of Congo, photograph by Casimir Zagourski, 1929-37.



Bernice Kopple, photograph used in article 'Bonny Scot Betch Girl', Australia, 1950s.



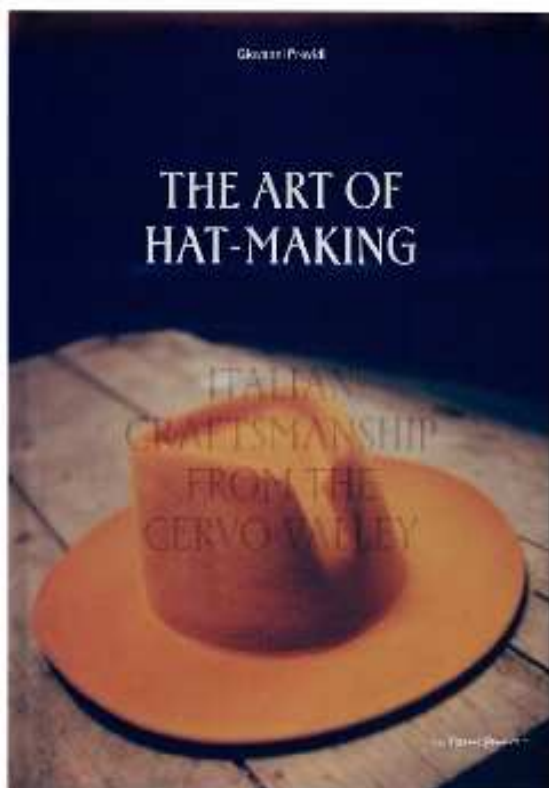
Follower of Lucas Cranach the Elder, *The Crucifixion*, c. 1525, oil on panel.



lockstrap advertisement depicting a locker room of a likely gay bathhouse, with coded language and imagery, 1970s.

High-tech wicking fabrics, sometimes still known as thermals, have come to solve the problem of clamminess, letting sweat out and fresh air in without getting wet like cotton and to some extent wool-based fabrics. Wool has always been a far better insulator than cotton. Lightweight modern materials, though they appear to win out over sweaty cotton in summer or sodden wool in winter, can create new difficulties. The climber





9789198656671

Hardback | 96 pages | £40.00

Individual photographers  
Fashion textiles: design  
Fashion society

**Based in** Bologna (Italy), Giovanni Previdi is a bookseller who discovered his love for photography upon purchasing his SX-70 Land Camera on eBay. Intrigued by the idea that an instant photo is not reproducible, he shoots most of his work on an instant or film camera. His photos have appeared in Italy's biggest newspaper, Corriere della Sera, the official Polaroid Book (Chronicle Chroma, Los Angeles 2021) and Vogue. Several of his portraits were displayed at the ImageNation International Photo Exhibition in Milan (2022).

## The Art of Hat-Making

Italian craftsmanship from the Cervo Valley

New Heroes Pioneers (Macmillan Distribution (MDL))

15 September 2023

*Cappellificio Cervo is to the world of millinery what the analog camera is to the world of photography: a place of return to fine art and inimitable craftsmanship. It is the artistic integrity of this historic institution dating back to 1897, that photographer Giovanni Previdi has documented so beautifully in How to Make a Hat.*

Cappellificio Cervo is to the world of millinery what the analog camera is to the world of photography: a place of return to fine art and inimitable craftsmanship. It is the artistic integrity of this historic institution dating back to 1897, that photographer Giovanni Previdi has documented so beautifully in How to Make a Hat. This book takes its readers on a journey through Italian fashion history - hat-making history, to be exact - and all through the lens of his SX-70 Polaroid camera. Previdi spent several weeks following the ins and outs of the company's hat-making process, focusing his camera on the ritual of seemingly simple gestures at the hand of makers whose craft was honed over generations. All this, in the picturesque Cervo valley of the Biella province, where the pure water plays an important role in the making of both ordinary and high fashion hats. Capturing the essence of the textures and colour intensities found in the natural fibres used to create unique pieces, The book reflects on the importance of reembracing quality and durability to counter the global fast fashion, like his Polaroids, Previdi highlights the art of patience and perfection to confront conveyor-belt philosophies.



Florb of thread



73

Mazzera trivulfo



Red velvet in velvet hat



77

Red cone color card