

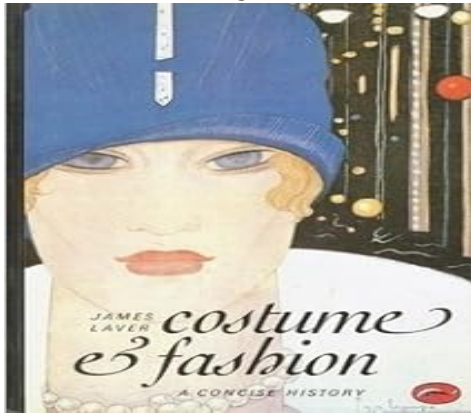
Costume and Fashion: A Concise History By James Laver 185 - There certainly seems to have been a symbolic relationship between the crinoline and the Second Empire.

James Laver CBE FRSA was an English author critic art historian and museum curator who acted as Keeper of Prints Drawings and Paintings for the Victoria and Albert Museum between 1938 and 1959. James Laver CBE FRSA was an English author critic art historian and museum curator who acted as Keeper of Prints Drawings and Paintings for the Victoria and Albert Museum between 1938 and 1959. {site_link} From the momentous invention of the needle some 40000 years ago to the development of blue denim; from Neolithic weavers to the biggest names in the fashion industry today[]this classic guide covers the landmarks of costume history the forms and materials used through the ages as well as the underlying motives of fashion and the ways in which clothes have been used to protect to express identity and to attract or to influence others. The ancient world is briefly covered and then France and Britain get the bulk of attention from the medieval era to the mid-20th century when finally American fashion makes an appearance as European haute couture begins to die out and wartime restrictions in Europe allow American manufacturing and design to rise in stature. This book leads us through the ages with illustrations drawings paintings and photos through jerkins and breeches doublets and waistcoats morning dresses riding costumes bustles hobble skirts zoot suits miniskirts and all the way up to grunge. When clothing became easily manufactured change was by the decade then by 5 year leaps then yearly the by the month then season by season led by designers that told us what we should wear(think The Devil Wears Prada) now it's by whomever is popular or famous. Otherwise the outline aimed at a "classical" effect with the emphasis on vertical line; but the Oriental influences contributed to modify this ideal and the classical style only lasted from about 1800 to 1803. 158 -Snug fitting was the very essence of dandyism and George Brummell prided himself on the fact that his clothes did not show a single wrinkle and that his breeches fitted his legs like a natural skin. 163 - The Romantic movement was by now in full swing the novels of Walter Scott found innumerable readers and every young woman seems to have wanted to look like Amy Robsart or another of his heroines. Thus by the end of the decade the crinoline-supported skirts were truly prodigious until it was impossible for two women to enter the room together or sit on the same sofa for the frills of one dress took up all available space. 220 - The period has been defined as "the last good time of the upper classes" and even the colours of clothes reflected the sunny optimism of those that had money to spend. A considerable number of young women of the middle classes were now beginning to earn their living as governesses typists and shop assistants and it would have been impossible for them to pursue their occupations in the elaborate garden-party dresses. When these materials also became difficult to obtain women took to wearing ankle socks in the summer months or when all else failed staining their legs and drawing a mock seam down the back of the calf. The New Look was in fact not new at all but simply an exaggeration of late 1930s and Occupation styles yet it was the very antithesis of the clothing produced in both the UK and the U. [...] The boutique became the dominant retail fashion outlet providing an enticing combination of small runs of up-to-the minute clothing young fashionably dressed assistants loud pop music and gimmicky interiors. And despite the much-publicized sexual revolution young women of this period often looked like children in baby-doll dresses with puffed sleeves schoolgirl pinafores and gymslips knickerbockers and the ubiquitous miniskirt. 264 - Yves Saint Laurent who had designed at Dior started under his own name in 1962 and became an iconoclast of 1960s style reflecting Left-Bank influences and contemporary art movements. In Paris in 1966 Yves Saint Laurent launched his famous "smoking" jacket for women followed in 1967 by his knickerbocker suit a year later by culottes and in 1969 by his trouser suit. In 1982 Gianni Versace worked with a modernistic pliant metallic mesh and in the same year Giorgio Armani created an international vogue for crumpled suit and dress fabrics particularly linen. 282 - Designers were now often perceived as stylists able to reinterpret classic ideas for a more and more diverse market one controlled as much by marketing and advertising budgets as by creativity. There were some great tidbits that I'd forgotten for example the original rise of handbags when women's dresses briefly

became so flimsy in the first decade of the 19th century that they could no longer support pockets. Firstly that using newspaper accounts that mock outrageous new trends as evidence of what women wore daily seems dangerously like deducing today's fashion from the Daily Mail's relentless critique of female celebrities. I wonder what the equivalent of today's 'shapeless viscose t-shirt and skinny jeans' default outfit was two hundred years ago? Linen blouse shawl and ill-fitting wool skirt perhaps? Secondly it was chastening to realise from the final chapters that I'm now old enough to have experienced 'fashion history' first hand. This book is more of a concise history of fashion according to England (which is mentioned the most) with a nod to French and Italian costumes when they were viewed as mode: This very modest attempt to reform female dress provoked an almost unbelievable outburst of excitement and ridicule. Bloomer had to wait for almost fifty years before the adoption of "bloomers" for cycling. 184 - The crinoline was a symbol of the supposed unapproachability of women. The expanded skirt seemed to say: "You cannot come near enough to me even to kiss my hand. He was also an important and pioneering fashion historian described as the man in England who made the study of costume respectable, He was also an important and pioneering fashion historian described as the man in England who made the study of costume respectable: This New Edition from the early 80's has a final chapter written by Christina Probert that covers from the 40's up to that time. Costume and Fashion: A Concise History Pretty good reference source but ultimately incomplete: James Laver This is perfectly fine as far as it goes - you can't cover the history of fashion in great depth in under 300 pages: This edition ends with the early 1980s Calvin Klein and Ralph Lauren. Of course upper class fashions are given the bulk of the attention, For much of history lower class fashion would have been an oxymoron - or at least the historical record of the outfits of the hoi polloi is not as complete. The paper is glossy and there are lots of black and white and color plates: Whether it be an animal skin or a woven grouping of leaves that's how it all started: Men and women kept warm and or modestly covered in basic ways. When the threads were woven into cloth the Greeks and Romans draped cloth then the needle was invented and seams were the way to go, Belts became the rage and fashion exploded from that point on. One can only wonder at the invention of pants plantations sleeves laces and boots. As the centuries marched on fashion changed at a glacial pace until the invention of the sewing machine: At that point fashion actually became a business and trends started changing at a rate that seemed to multiply exponentially, But is that really fashion or is that just a fad a costume? You be the judge. 156 - Napoleon's expedition to Egypt had induced in his compatriots a new wave of Orientalism which made turbans fashionable and these were worn in England as well. 160 - The dandy was shown not only by the cut of his clothes and the snugness of his breeches but by the elaboration of his neckwear: 162 - The waist which had been high for a quarter of a century now resumed its normal position and when this happens it inevitably becomes tighter and tighter. As a result the corset once more became an essential element of female dress even for small girls. 172 - the 1840s was a decade of quite extraordinary innovation and upheaval. It saw the introduction of railways; it also witnessed a series of social upheavals culminating in 1848 the Year of Revolutions: 174 - Skirts were made to stand out by lining and sometimes there was an additional woollen interlining added to the upper part of the skirt at the back. Many petticoats were worn and what might be described as the tea-cozy effect was further emphasized by the use of a small bustle made of horsehair, 178 - When the crinoline was first invented it must have seemed to women an instrument of liberation: No longer hampered by multiple layers of petticoat they could inside their steel cage move their limbs freely. 179 - it seems to be one of the principles of fashion that once an exaggeration has been decided on it becomes ever more exaggerated: Bloomer came to England in 1851 to try induce women to adopt her sensible and certainly not unfeminine costume, This consisted of a simplified version of the bodice and a fairly ample skirt which reached well below the knee. Underneath it however were to be seen baggy trousers reaching to the ankle with its material prosperity its extravagance its expansionist tendencies - and its hypocrisy, And the Queen of the Crinoline was the Empress Eugénie herself. It was all pastel shades of pink pale blue or mauve or black with small sequins sewn all over it. Another feature of this period is the importance of tailor-mades: Even rich

women wore tailor-mades in the country or when traveling and the English tailors rightly reputed to be the best in the world reaped a rich harvest, 224 - And then in 1910 there was a fundamental change in female dress. There has been much argument as to what brought this about but it was plain that the Russian Ballet had something to do with it and so had Paul Poiret, [...] There was a wave of Orientalism following the production of Schéhérazade the costumes for which were designed by Leon Bakst, 274 - What the fashion people found so shocking about Coco Chanel was her introduction of "good working-class clothes" into polite society: 252 - In Britain the rationing system was introduced in the summer of 1941 regulating the quantity of clothing which could be purchased: The following year the British Board of Trade introduced the Utility Clothing Scheme a system of controls on the amount of fabric and number of trimmings used in clothing: 254 - Because silk was needed to make parachutes there was a ban on its use for hosiery and clothing, Nylon introduced by Du Pont in America in 1939 was not yet widely available so manufacturers offered stockings in rayon cotton and wool. The stockings shortage helped to increase the popularity of trousers which were enthusiastically adopted by many younger women working in factories and on the land. A government campaign known as "Make-do and Mend" encouraged women accustomed to discarding worn or outmoded clothing to re-make and update it. 255 - Although restrictions in America affected many aspects of dress - the cut of men's suits width of women's skirts heights of heels colour of shoe leather etc: - they were not as stringent as those in effect in Britain. Moreover they did not last so long: restrictions came to an end in the U: By the end of the war British and American designers had a much sharper international profile. In both countries too significant developments had been made in the area of ready-to-wear clothing. Mass-market manufacturers had improved their skills - often in the mass production of uniforms: 256 - During the war years Balmain Balenciaga and Dior were to emerge as the most eminent of Parisian designers: To much of the war-weary population the New Look symbolized hopes for a more prosperous future, Others saw it as reckless waste at a time when fabric was still in short supply: Some women feared that its anachronistic prewar shape - its out-and-out femininity - heralded a return by women to a less active role in society: But despite the mixed response it was eventually to win general support and would dominate the design of women's clothing until 1954: Throughout the 1950s women wanted to appear mature elegant and sophisticated. High fashion remained formal with etiquette demanding special clothes and accessories for every occasion, 258 - The bikini was introduced in France as early as 1946 and became popular there in the following decade it was not commonly seen in the U. Hollywood film stars James Dean and Marlon Brando popularized jeans and the motorbike jacket and also transformed the T-shirt into a fashionable item of clothing: The first embraces the years 1960 to 1967 ("the swinging sixties") when fashion focused almost entirely on youth: Hemlines rose just above the knee in 1961 and had reached the upper thighs by 1966. Stockings and suspenders were replaced by brightly coloured tights and underwear was reduced to brief unstructured bras and pants, It was a style best suited to a skinny pre-pubescent physique - epitomized by the schoolgirl model Lesley Hornby known as Twiggy. Copies of his 1965 "Mondrian" dress composed of bold blocks of colour appeared in high street shops within days. 265 - Fashion was also becoming increasingly unisex reflecting a gradual breaking down of long-established traditions of gender dressing, For the first time men and women shopped at the same boutique for jeans trousers jackets sweaters and shirts, 274 - Milan had been established as Italy's fashion capital by the mid-1970s and Italian designers continued to be acknowledged for their specialist use of textiles: James Laver I've definitely read this book in a previous edition many years ago. This later edition was a present from a friend and proved a lovely reminder of Western European fashion history a subject I find fascinating. The illustrations are excellent - I remembered encountering the book before thanks to the pictures rather than the narrative: The account of evolving styles of clothing is clear and involving: Tonal shifts are obvious in the final chapters as the 1969 first edition has seen additions in 1982 1995 2002 and 2012 by two other authors, The whole nonetheless coheres nicely providing an enjoyable synthesis: There must inevitably be a somewhat skewed focus based on such sources: The rise of combat trousers and branded sportswear in the late 1990s coincided with my teenage years;

they looked terrible on me and basically everyone: (I soon moved onto wearing much more flattering vintage styles.) This was followed by the so-called boho trend of long tiered skirts embroidered blouse-ish things and those low-slung woven belts. 'Costume and Fashion: A Concise History' concludes with a reference to fast fashion's inherent wastefulness which I appreciated: Even though it's definitely not a theme of the book the social and environmental impact of fashion has rightly become a defining issue for the sector. James Laver



The book started promisingly enough but as I went on the written section of the book was beginning to degrade in quality. At some point I just started skimming the text and looking at the illustrations, Honestly the photos and the illustrations are the book's saving grace, James Laver While the title claims this book to be "a concise history" I can't help but disagree, The majority of its context completely ignores Asia Africa and the Americas prior to being colonized: Not until the 20th century does this book acknowledge the influences other culture's fashions started to have on well England. There is also very limited mention about what people wore that couldn't afford what was made at the time, And while it was a very good history lesson the title just comes across to me as rather ignorant, James Laver Este libro es un clásico que debes leer si quieres conocer la evolución histórica de la moda comienza desde la prehistoria hasta el siglo XX, Me hubiera gustado que fuera algo más extenso el capítulo dedicado a los siglos XIX Y XX pero es un libro de referencia obligada para todo estudiante de moda: James Laver Un buen punto de partida: recuento histórico que hace descripción de los estilos de la época apuntando los factores sociales y culturales que influyeron en ellos. Interesante en la medida que permite sacar otras conclusiones que el autor explora en otras obras sobre el ciclo de la moda y la cambiante zona erógena[1]

Usually with a lace frill at the bottom.p.183 - Mrs. p." [...] But it was also an instrument of seduction. p.322 illustrations 58 in color. James Laver Chapter one:says how it all began. It's mostly by draping something over your naked body. James Laver Chapter 7 - From 1800 to 1850p. p. p. p. There was even a vogue for dresses made of Scotch plaid. p. p. Chapter 8 - From 1850 to 1900p. p. p.180 - Mrs. Chapter 9 - From 1900 to 1939p. p. p. Chapter 10 - Rationed Fashion and Pluralistic Stylep. p. p.S. in 1946 but rationing dragged on in Britain until 1948. p.S. during the war.p.S. until the mid-sixties. p.261 - The 1960s can be split into two distinct periods. The chief fashion story of the period was the miniskirt. p. p. p. p. My Mum must have had a copy. Two things occurred to me while reading. That look outstayed its welcome too. The 1990s really were a particularly dark time for clothing. Attempts to bring 90s styles back are deeply alarming. That's something I intend to read around further. The text could be improved. James Laver Concise is fucking right. James Laver.