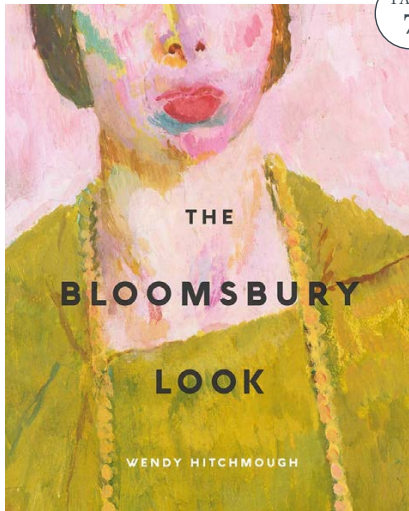




FASHION

BEST SELLERS FROM YALE

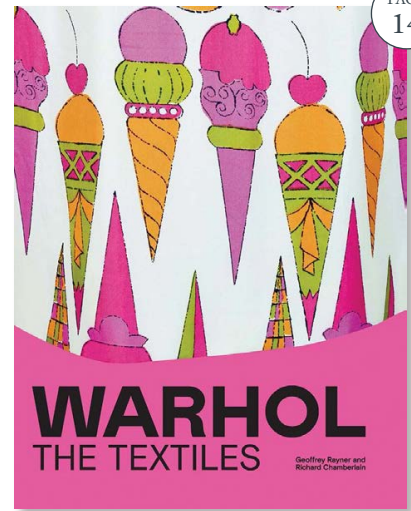
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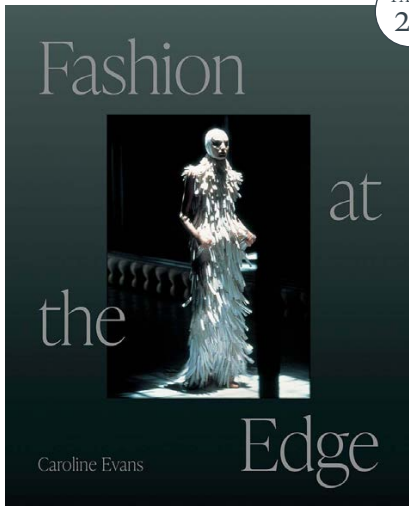
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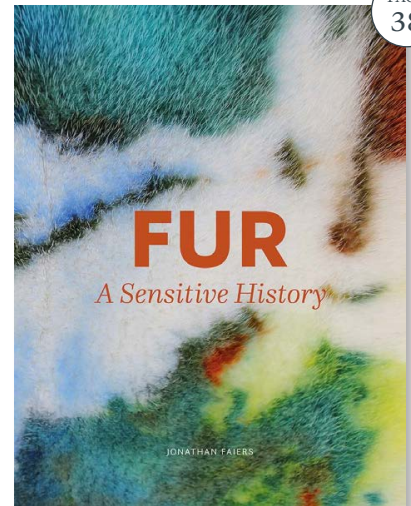
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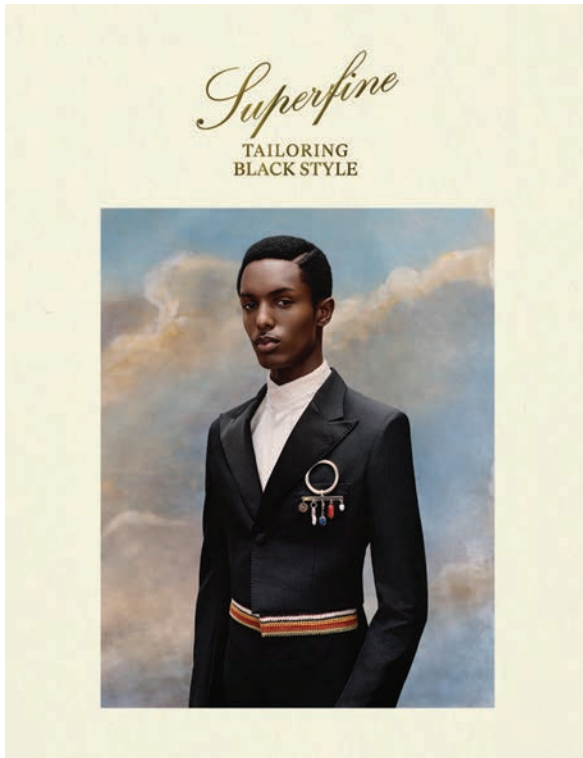


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350 colour illus.
350pp. 305x229mm.
Hardcover ISBN 9781588397997
June 2025 £60.00 / €65.00 / \$70.00

Superfine

Tailoring Black Style

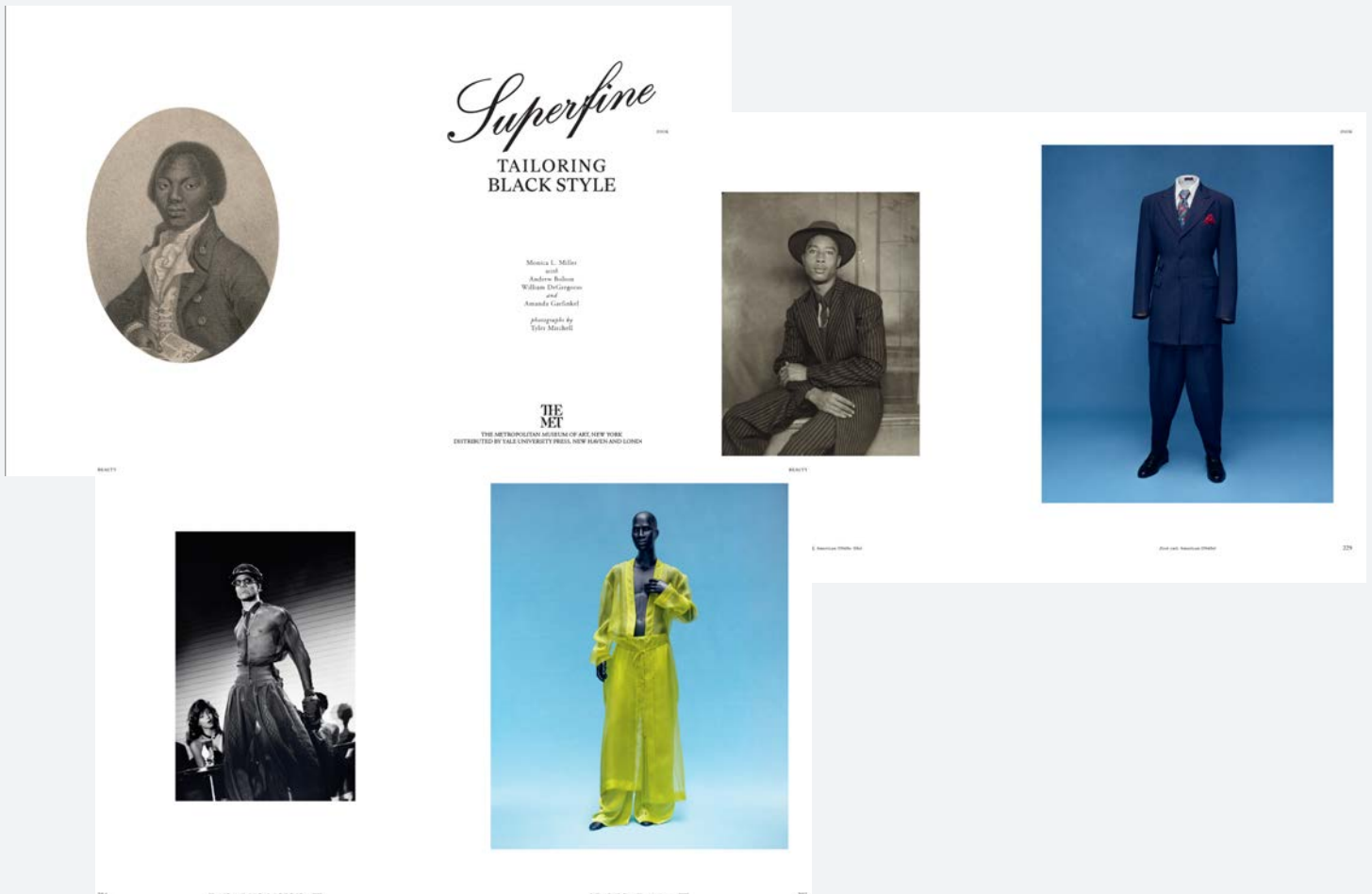
Monica L. Miller

With Andrew Bolton, William DeGregorio, and Amanda Garfinkel

This exploration of Black dandy fashion and its representation in art and literature accompanies the exhibition associated with The Met Gala

Superfine explores the history of a style characterised by bold, refined fashions, provocative excess, and a defining relationship with Black masculinity across three centuries. It interrogates the origins of the style as an imposed uniform for Black servants in wealthy 18th century European households, through its use as a statement of artistic and political agency during the Harlem Renaissance and the Civil Rights Movement, to the present day, when dandyism is also an essential component of hip-hop aesthetics and popular street wear. Sections highlight qualities of dandy style that resonate across time, including cosmopolitanism, caricature, disguise, ease, ownership, and presence. The book features new photography of garments, accessories, and artworks from about 1700 to the present, as well as current voices in fashion, literature, and art writing on these objects.

Published by The Metropolitan Museum of Art/Distributed by Yale University Press





100 b/w + 150 colour Illus.

256pp. 270x216mm.

Hardcover ISBN 9780300279023

01 September 2024 £30.00 / €35.00 / \$40.00

Biba

The Fashion Brand That Defined A Generation

Barbara Hulanicki and Martin Pel

Biba dominated London fashion from the mid 1960s, defining the dress and outlook of a generation. Celebrating the sixtieth anniversary of the opening of the first Biba boutique, this book takes a revealing look at Biba through the words and images of the people who were intimately involved with the company and its phenomenal success.

Established in 1963 as Biba Postal Boutique—a small mail order company selling inexpensive clothing for women and children—by 1973 Biba was a seven story department store on London's Kensington High Street. Customers could fill their wardrobe and furnish their home with Biba products; Biba had become the world's first lifestyle label. Shoppers could buy a tin of Biba baked beans, take tea on Europe's largest roof garden, or watch live music performances by the New York Dolls, Iggy Pop, and Liberace in the 500 seat Rainbow Room.





Sleeping Beauties

Reawakening Fashion

Andrew Bolton

With contributions by Margherita Barone, Linda Borsch, William DeGregorio, Nick Knight, Stephanie Kramer, Rachel Lackner, Dr. Junpeng Lai, Christopher Mazza, Dr. Ronald Miles, Glenn Petersen, Elizabeth Shaeffer, and Sissel Tolaas

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.

Published by The Metropolitan Museum of Art/Distributed by Yale University Press

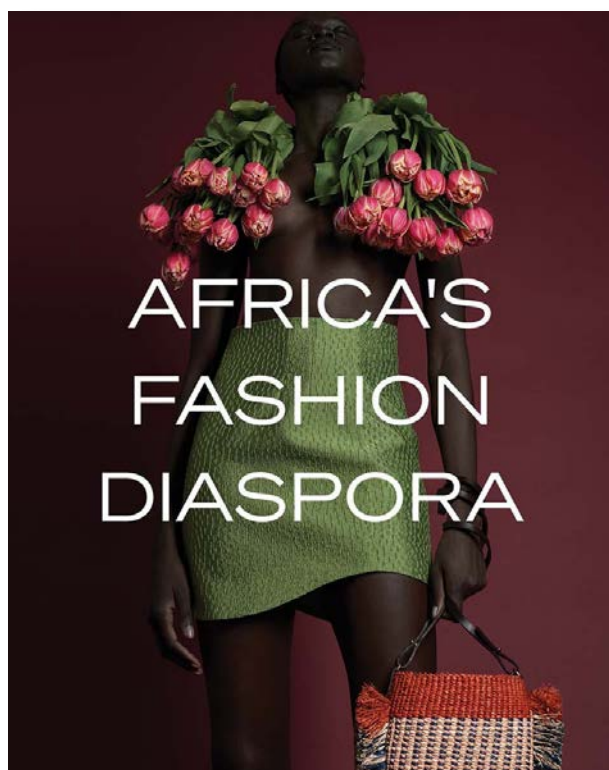
350 colour illus.

494pp. 337x248mm.

Hardcover with Slipcase ISBN 9781588397775

02 July 2024 £60.00 / €70.00 / \$75.00





AFRICA'S FASHION DIASPORA

Africa's Fashion Diaspora

Edited by Elizabeth Way

With contributions by Valerie Steele, Elizabeth Way, Pamela Newkirk, Erica de Greef, heeten bhagat, Joelle Firzli, Iona McCreath, Janice Deul, Jonathan Michael Square, Teleica Kirkland, Krys Osei (tbc), Harriet Hughes, Tamara J. Walker and Hylan Booker

One of the first books to examine the wide breadth of the African Diaspora and its influence on international fashion.

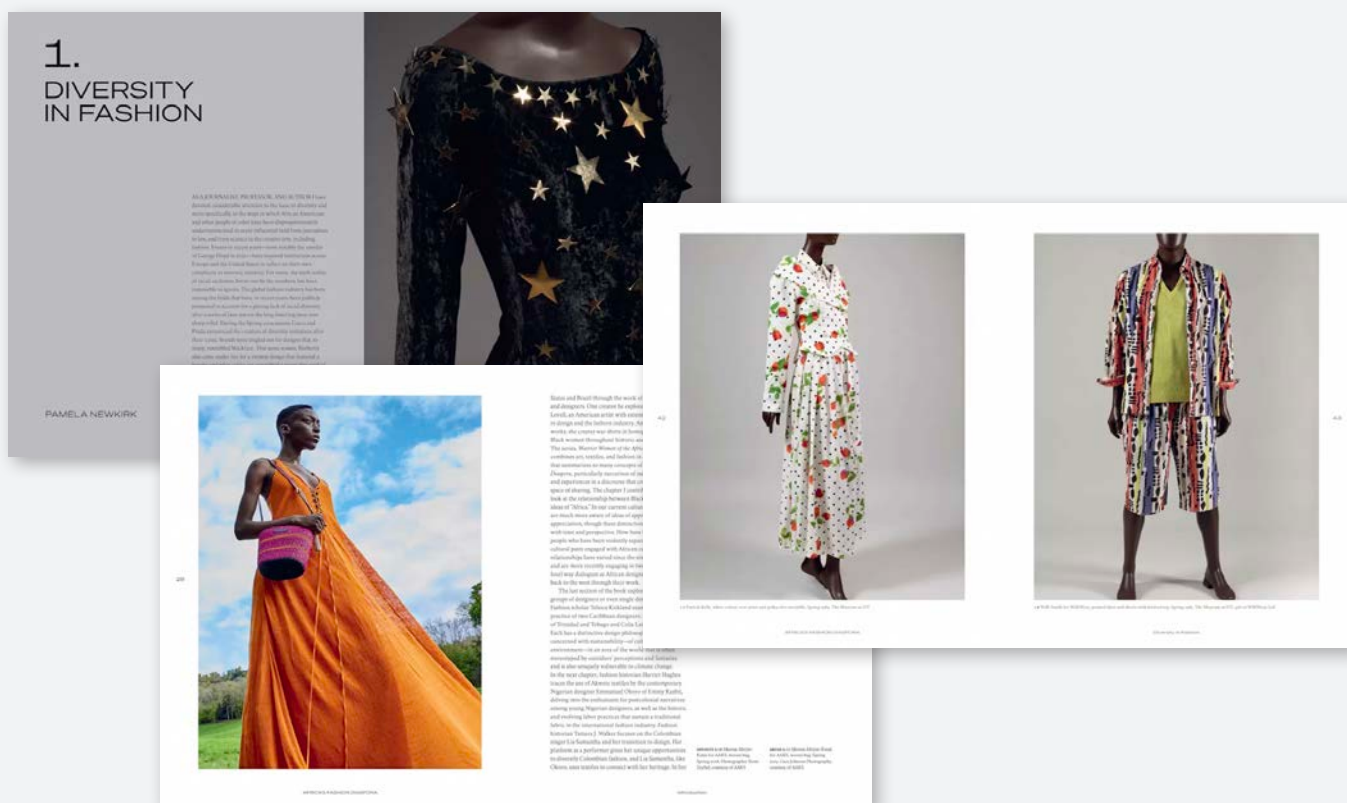
Tracing the local and global impact of Black Diasporic designers, *Africa's Fashion Diaspora* is one of the first books to explore the diverse perspectives and significant roles that Black designers have contributed to the creation of international fashion culture. With a focus on the twentieth and twenty-first 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.

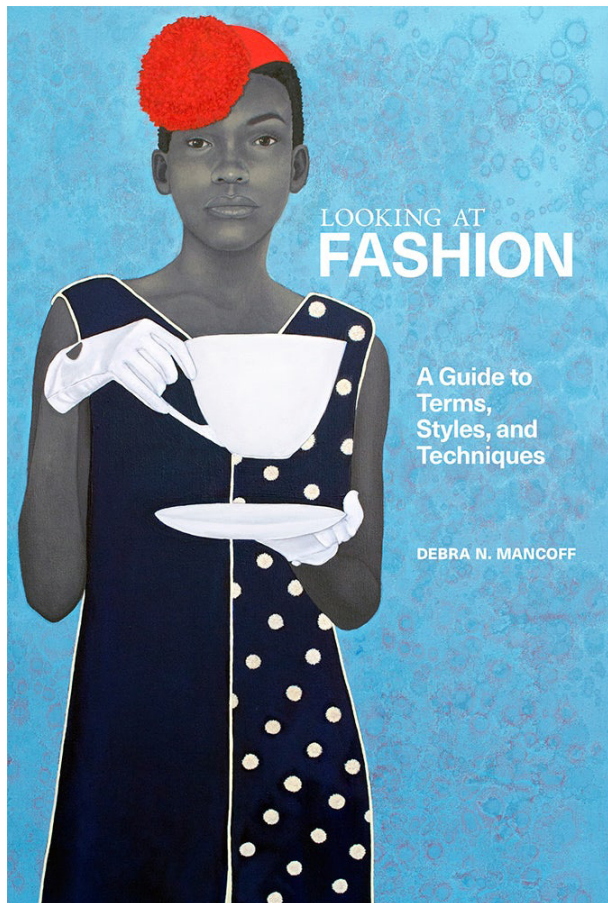
149 colour illus.

248pp. 270x216mm.

HC - Paper over Board ISBN 9780300270730

01 September 2024 £35.00 / €40.00 / \$32.95





Looking at Fashion

A Guide to Terms, Styles, and Techniques

Debra N. Mancoff

What is an epaulette? What is a hanbok? 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.

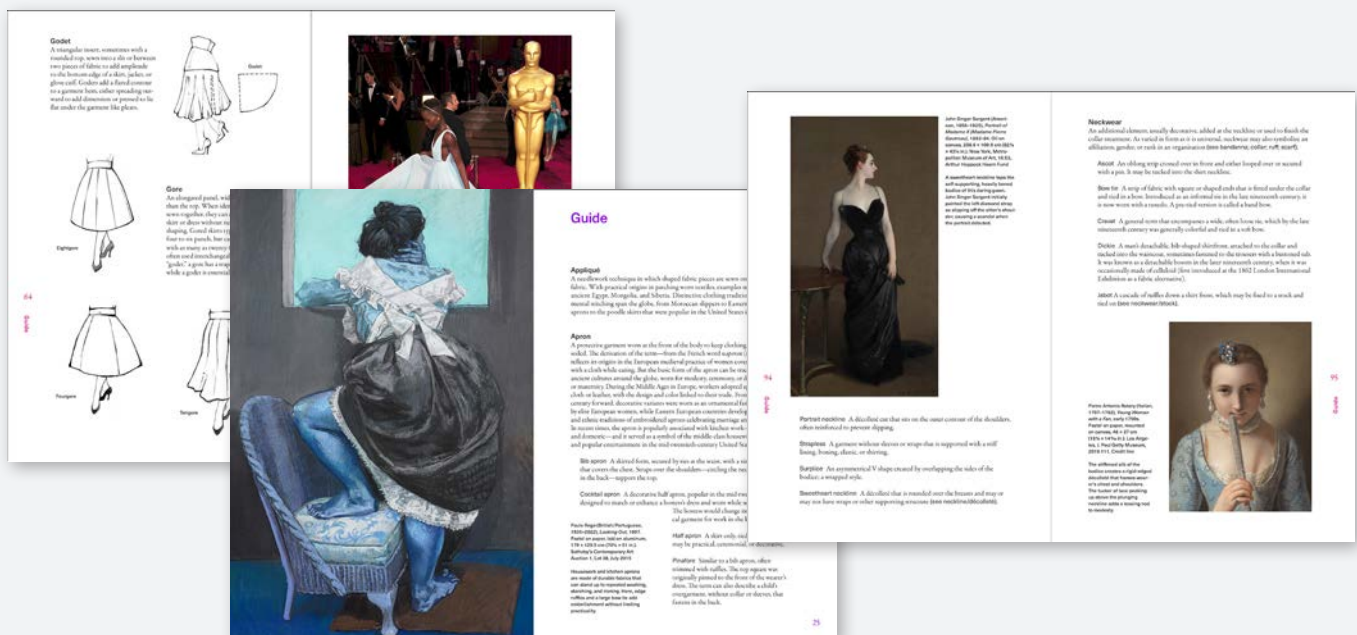
Spanning the centuries and representing a global point of view, *Looking at Fashion* is a guide to the elements that make clothing practical, wearable, stylish, and distinctive. Created for scholars, students, fashionistas, and anyone who wants to expand their understanding of world culture through the 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.

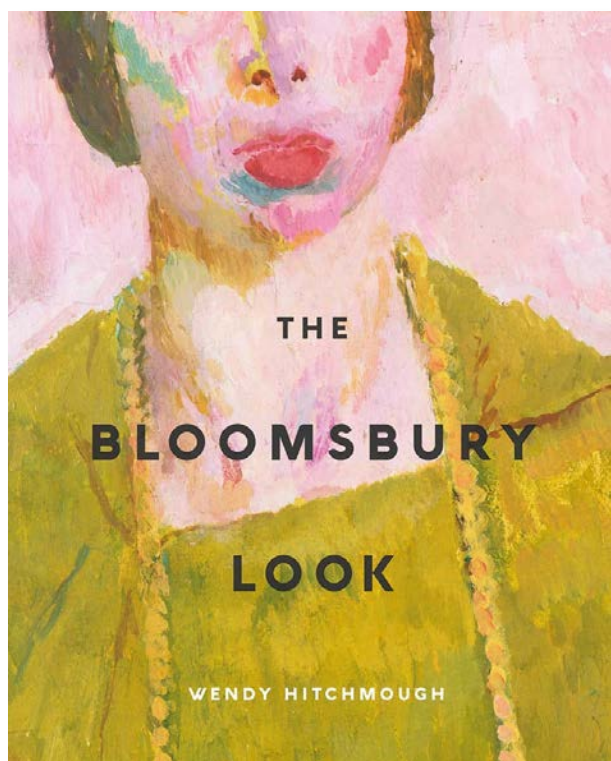
120 color and 51 b/w illus.

160pp. 232x156mm.

Paper ISBN 9781606068991

01 September 2024 £16.99 / €19.95 / \$19.95





The Bloomsbury Look

Wendy Hitchmough

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, V&A 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.

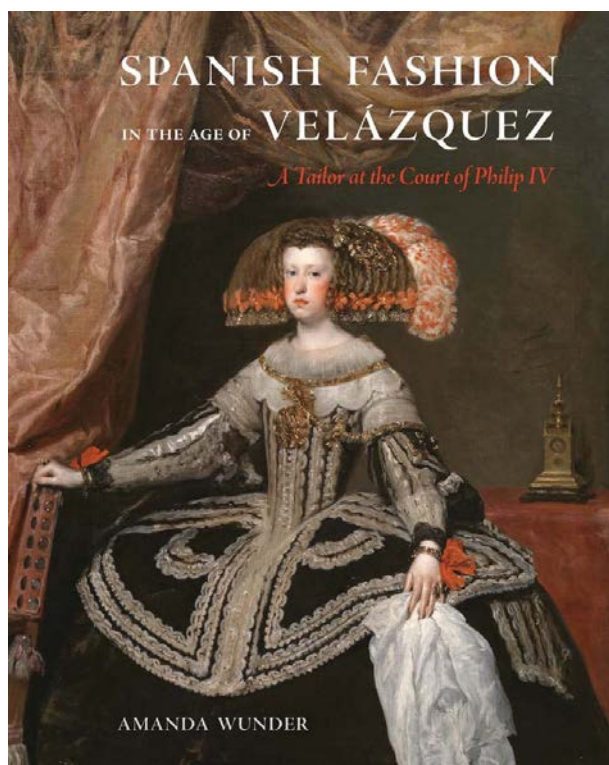
160 colour + b/w illus.

187pp. 270x216mm.

PB-with Flaps ISBN 9780300277913

02 April 2024 £22.50 / €27.00 / \$30.00





Spanish Fashion in the Age of Velázquez

A Tailor at the Court of Philip IV

Amanda Wunder

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.

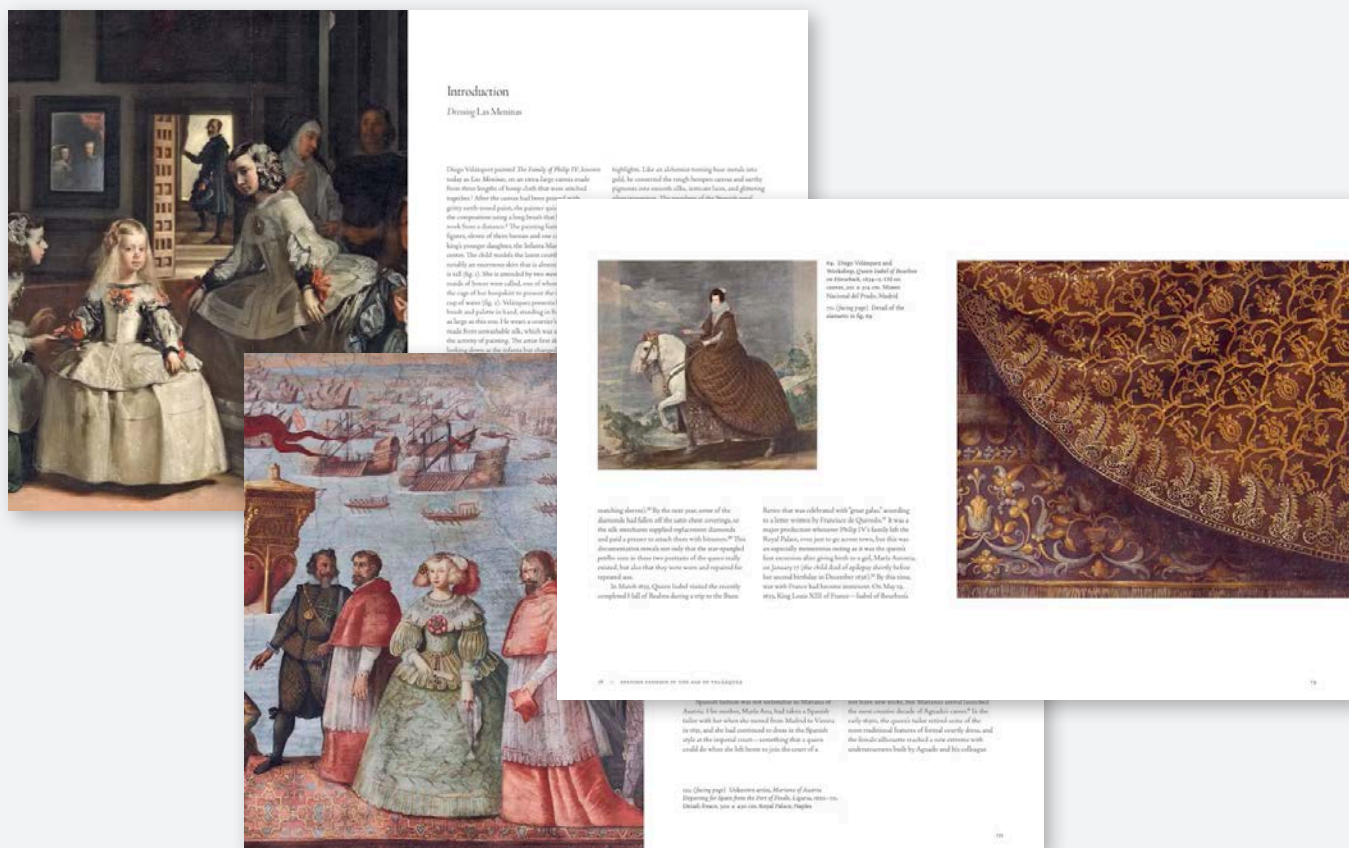
Spanish Fashion in the Age of Velázquez is the first archival study of dress at the court of Philip IV, as told through the life and work of royal tailor Mateo Aguado. Tailor to the queens of Spain from 1630 to 1672, Aguado designed the striking dresses that gave the Spanish court its distinctive look 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.

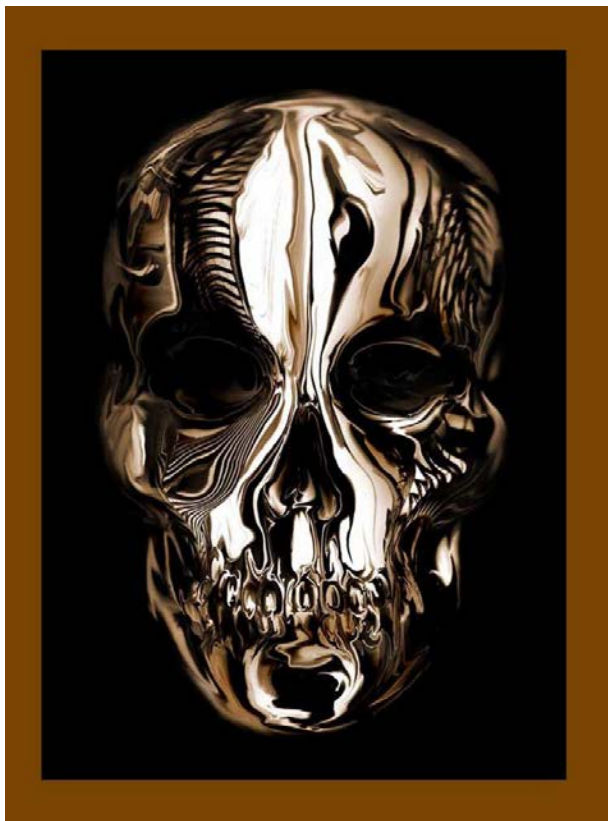
203 colour illus.

272pp. 270x216mm.

Hardcover ISBN 9780300246544

02 February 2024 £45.00 / €50.00 / \$60.00





Alexander McQueen

Savage Beauty

Andrew Bolton

With contributions by Susannah Frankel and Tim Blanks.
Photography by Sølve Sundsbø

Celebrating the astounding creativity and originality of designer Alexander McQueen, who relentlessly questioned and confronted the requisites of fashion

Arguably the most influential, imaginative, and provocative designer of his generation, Alexander McQueen both challenged and expanded fashion conventions to express ideas about race, class, sexuality, religion, and the environment. *Alexander McQueen: Savage Beauty* examines the full breadth of the designer's career, from the start of his fledgling label to the triumphs of his own world-renowned London house. It features his most iconic and radical designs, revealing how McQueen adapted and combined the fundamentals of Savile Row tailoring, the specialized techniques of haute couture, and technological innovation to achieve his distinctive aesthetic. It also focuses on the highly sophisticated narrative structures underpinning his collections and extravagant runway presentations, with their echoes of avant-garde installation and performance art.

Published by The Metropolitan Museum of Art/Distributed by Yale University Press

293 colour illus.
240pp. 279x229mm.
Cloth over Board ISBN 9780300169782
26 April 2011 £35.00 / €42.00 / \$50.00





Karl Lagerfeld

A Line of Beauty

Andrew Bolton

With contributions by Tadao Ando, Anita Briey, Stefania D'Alfonso, Olivia Douchez, Amanda Harlech, Patrick Hourcade, Mellissa Huber, Nicole Lefort, Kai Toussaint Marcel, Jacqueline Mercier, Loïc Prigent, and Anna Wintour, and photographs by Julia Hetta

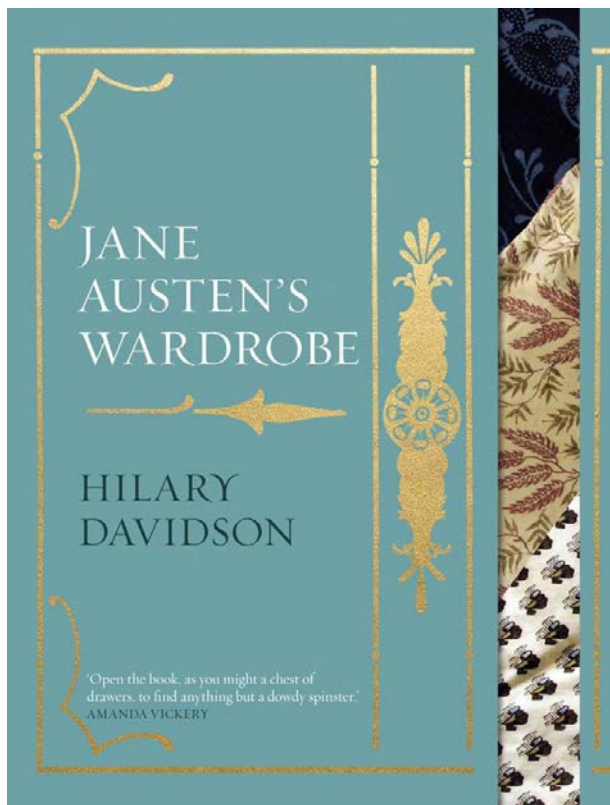
A compelling look at the aesthetic and historical significance of Lagerfeld's work—from his elegantly tailored pieces for Chanel to the witty, playful ensembles that came to define the Lagerfeld brand.

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.

Published by The Metropolitan Museum of Art/Distributed by Yale University Press

340 colour illus.
436pp. 330x229mm.
Hardcover ISBN 9781588397584
16 May 2023 £60.00 / €70.00 / \$70.00





200 colour + b/w illus
240pp. 256x192mm.
Hardcover ISBN 9780300263602
25 August 2023 £25.00 / €30.00 / \$35.00

Jane Austen's Wardrobe

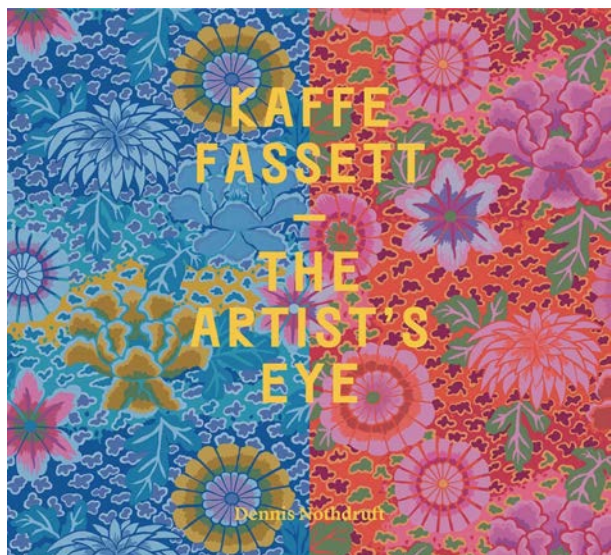
Hilary Davidson

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 with 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.





170 colour illus.
240pp. 240x210mm.
Hardcover ISBN 9780300267129
04 October 2022 £30.00 / €35.00 / \$45.00

Kaffe Fassett

The Artist's Eye

Edited by Dennis Nothdruff

With contributions by Sarah Campbell, Suzy Menkes, Debbie Patterson, Zandra Rhodes, Mary Shoeser, and NJ Stevenson

The first major publication to explore the prolific career of Kaffe Fassett, one of the most recognized names in contemporary craft and design

Kaffe Fassett (b. 1937) is one of the most recognized names in contemporary craft and design with work encompassing knitting, needlepoint, quilting, textile design, mosaic, painting, and drawing. Fassett's sense of color and pattern has inspired makers around the world; his early successes include knitwear designs for fashion designers such as Bill Gibb and Missoni, and in more recent years he has collaborated with the luxury fashion house Coach. His inimitable eye can translate the most everyday of details into the basis for one of his colorful, sophisticated, maximalist designs.

Published in association with the Fashion and Textile Museum



KAFFE FASSETT — THE ARTIST'S EYE



KING OF COLOUR

Zandra Rhodes

Kaffe Fassett is the undisputed King of colour and patchwork. He has brilliantly transformed printed quilt textiles and the craft of knitting and crochet into his own. Kaffe has very practically applied his designs to the home crafts movement, turning it into his own worldwide art form. He is a magician in the field of the home and home crafts, which have become so essential and meaningful to our lives, particularly during the Covid lockdown when people had additional time to explore their creativity. Kaffe has given a new world of home crafts, adding colour and style. Truly a great craftsman himself.

The Artist's Eye 47



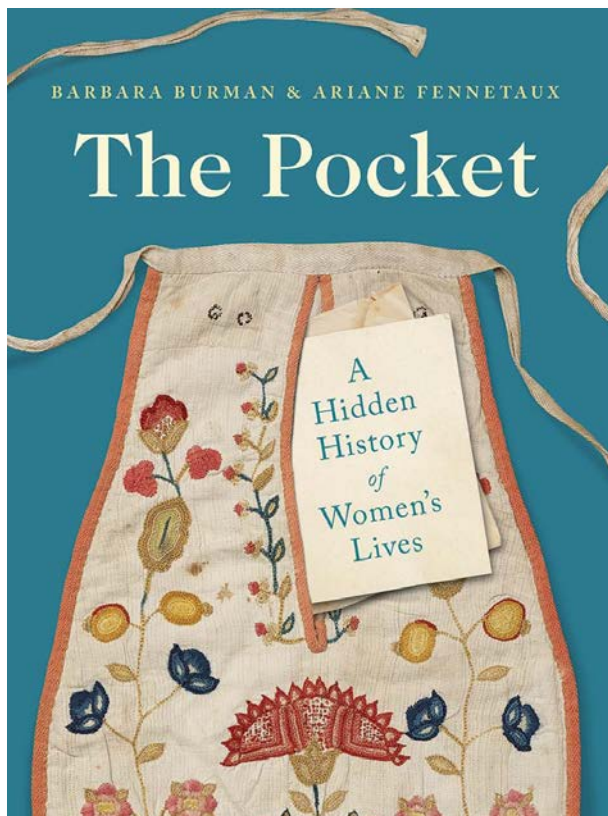
48 Dennis Nothdruff

1. Kaffe Fassett with Flower Vase, 1991, oil on board
2. Kaffe Fassett with Flower Vase, 1991, oil on board
3. Kaffe Fassett with Flower Vase, 1991, oil on board



The Artist's Eye 49





The Pocket

A Hidden History of Women's Lives, 1660–1900

Barbara Burman and Ariane Fennetaux

A New York Times Best Art Book of 2019

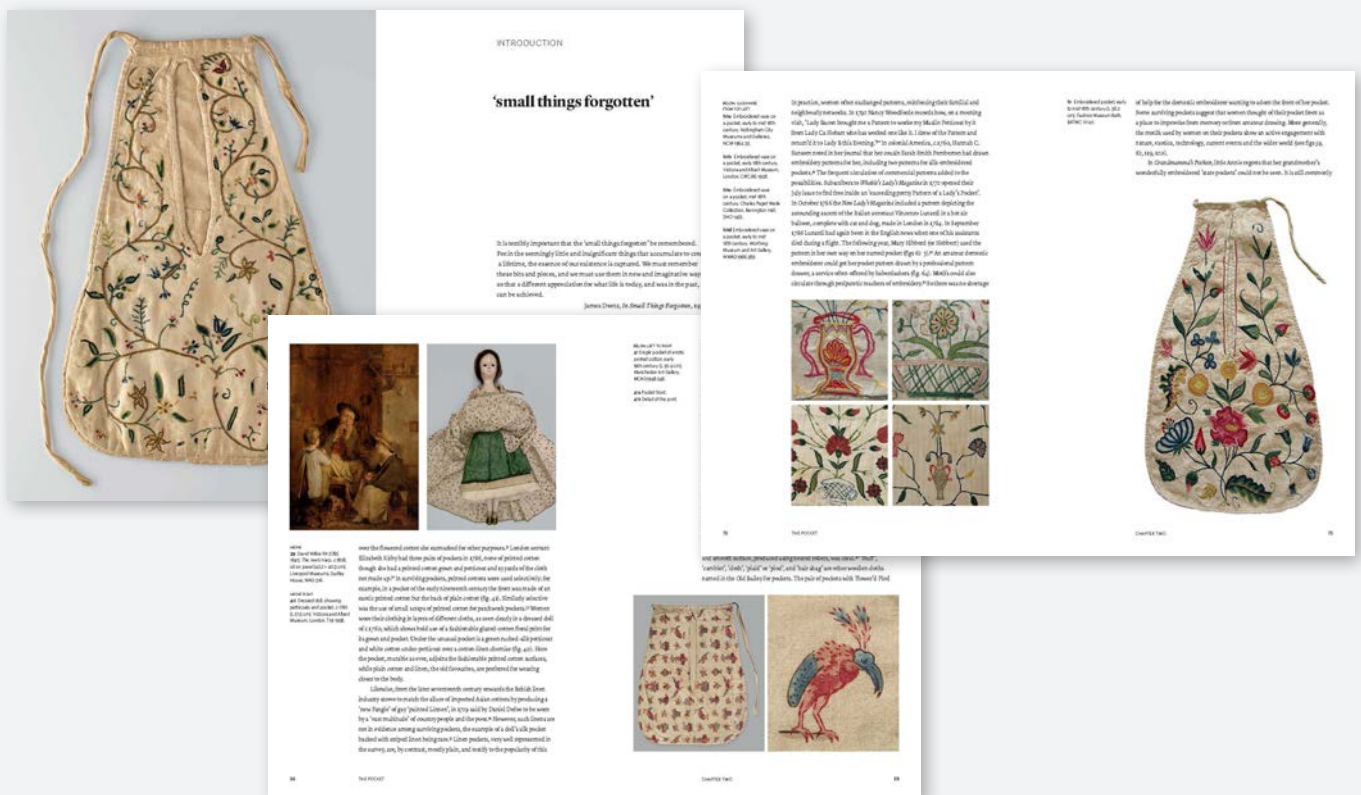
This fascinating and enlightening study of the tie-on pocket combines materiality and gender to provide new insight into the social history of women's everyday lives—from duchesses and country gentry to prostitutes and washerwomen—and to explore their consumption practices, sociability, mobility, privacy, and identity. A wealth of evidence reveals unexpected facets of the past, bringing women's stories into intimate focus.

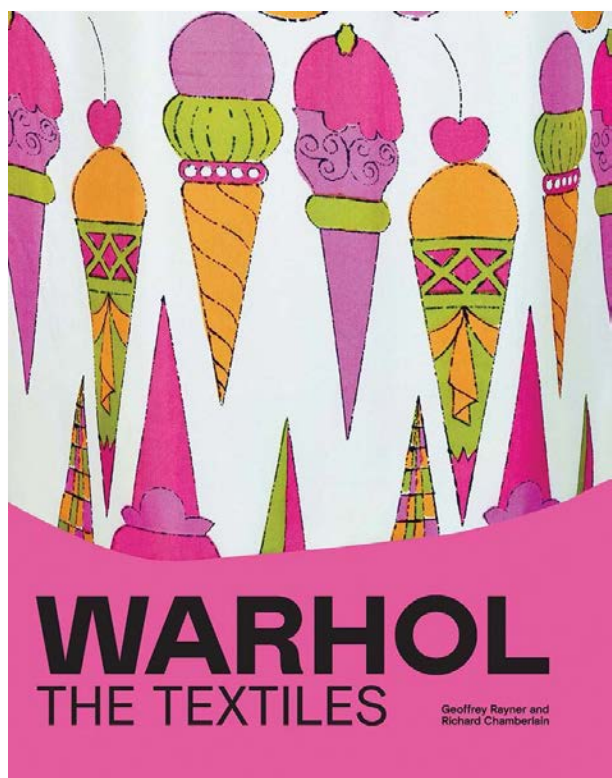
200 colour illus.

264pp. 234x175mm.

Paper ISBN 9780300253740

24 April 2020 £19.99 / €23.00 / \$25.00





Warhol

The Textiles

Geoffrey Rayner and Richard Chamberlain

The first publication devoted to the textile designs of one of the twentieth century's greatest artists, showcasing a rarely discussed aspect of the Pop Art superstar's career

Andy Warhol (1928–1987), a giant of twentieth century art, is known to most people for his iconic images of soup cans, Coke bottles, and Marilyn Monroe. Before his meteoric rise to fame in the early 1960s as a Pop Art superstar, Warhol was a highly successful commercial artist in New York.

The late Matt Wrbican, former chief archivist of the Warhol Museum in Pittsburgh, once said “there are very few stories left to tell about Warhol, but textiles is one of them”. This is the first book devoted to the commercial textile designs of this leading figure in the history of art. With stunning new photography throughout, including unpublished images of newly discovered textiles, the book sheds new light on a previously undocumented but important aspect of Warhol's oeuvre.

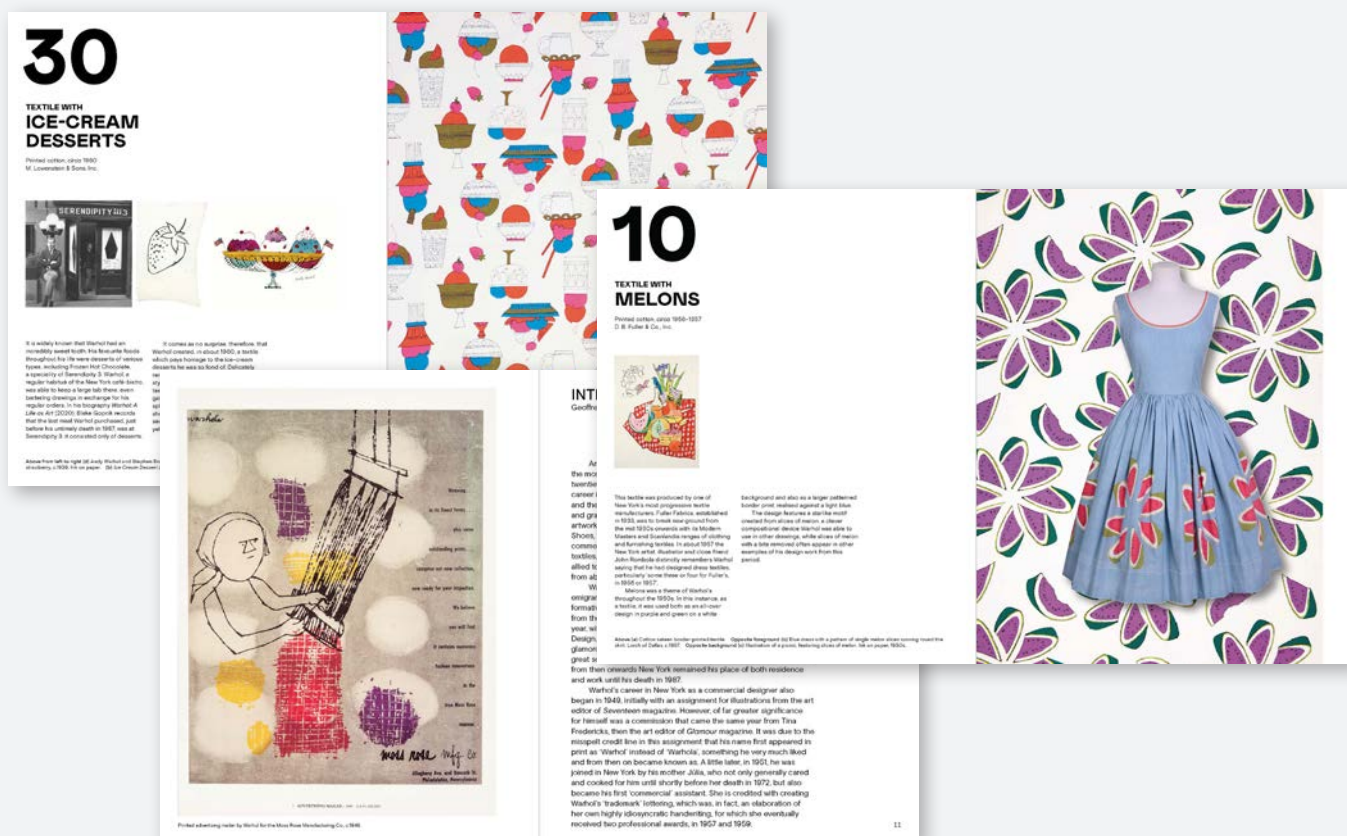
Published in association with the Fashion and Textile Museum

131 colour + b/w illus.

160pp. 270x216mm.

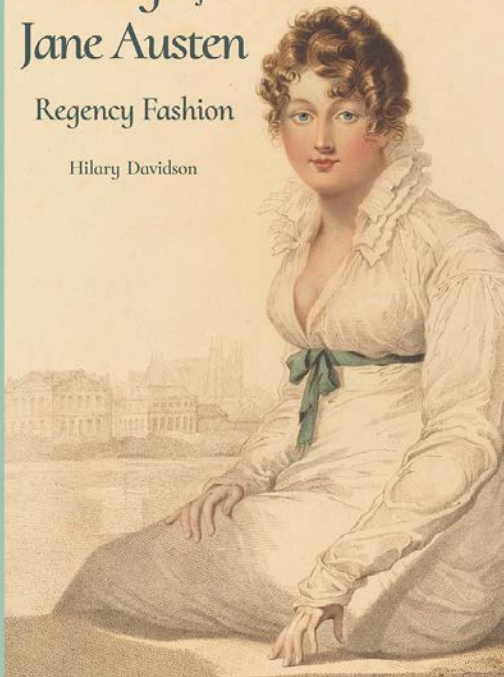
HC – Paper over Board ISBN 9780300270518

03 March 2023 £30.00 / €35.00 / \$40.00



Dress in the Age of Jane Austen Regency Fashion

Hilary Davidson



Dress in the Age of Jane Austen Regency Fashion

Hilary Davidson

A comprehensive and beautifully illustrated examination of dress, clothing, fashion, and sewing in the Regency seen through the lens of Jane Austen's life and writings

This lively book reveals the clothing and fashion of the world depicted in Jane Austen's beloved books, focusing on the long Regency between the years 1795 and 1825. During this period, accelerated change saw Britain's turbulent entry into the modern age, and clothing reflected these transformations. Starting with the intimate perspective of clothing the self, *Dress in the Age of Jane Austen* moves outward through the social and cultural spheres of home, village, countryside, and cities, and into the wider national and global realms, exploring the varied ways people dressed to inhabit these environments. Jane Austen's famously observant fictional writings, as well as her letters, provide the entry point for examining the Regency age's rich complexity of fashion, dress, and textiles for men and women in their contemporary contexts.

180 colour illus.

336pp. 256x192mm.

HC - Paper over Board ISBN 9780300218725

04 October 2019 £30.00 / €35.00 / \$40.00



Chapter 1

Self

Fig. 1.11

White-bellied portrait of Eliza Blandish. In 1801, Eliza Blandish, a friend of Jane Austen, married the 17-year-old Thomas Croft in April 1801. She is shown in a white dress with a blue sash, a style that was popular in the early 1800s. The portrait was painted by John Russell in 1801. National Portrait Gallery, London.



By 1814 the two had shared her evening dress by lowering the bottom of her gown; on the right she wore the altered gown she also experimented with the new long sleeves to see if they were 'allowable'; though Mrs Tilson also wore them and 'tossed her they are worn in the evening by many'. Shores could be made separately to match a dress (Eliza Jervis had a pair, costing 7s.). The long sleeves Mrs Bennet is very glad to hear of in *Pride and Prejudice* (see in 1812) may be the result of this same change.²⁸ At the other extreme, in 1803 Lady Mervill was 'run out of the Rooms at Bath by the Masters of the Ceremonies for having no sleeves to her cloaths' – the naked elbow appears every where with impunity, but the arm above it is not referred to yet.²⁹ The husband's aspects concerned Regency people in the cumulative effect of 'sleeved arms and bosoms, thin shoes, short



Fig. 1.14

Evening gown, c.1801, made of white satin with a blue sash. The dress is made of a single piece of fabric, with the sash and bodice forming one continuous piece. The skirt is made of a separate piece of fabric, which is attached to the bodice. The dress is shown on a mannequin.



drapery, and sudden changes of climate' in causing influenza, consumption and other respiratory ailments.³⁰ Fanny Burney declined an invitation to a party after illness, because 'I cannot get up an evening, and a devoted one too'.³¹

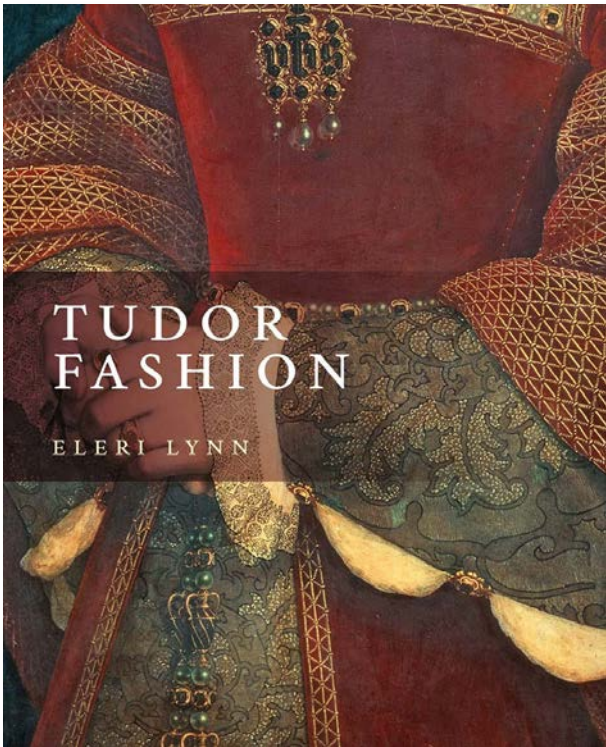
Austines' advice made evening dress (mis)used tightness. While 'The Whole Art of Dress' advised that a dress-maker, distinguished by its cut, 'should never be made to button (but) should, if any thing, be even so small to meet across the waist and chest, so that it may fit open and display the waistline, skirt, and corset to the utmost advantage', others perceived this as a man's coat fitting so closely that he could scarcely draw breath, 'laced within an inch of his life'. In colour, 'Black and blue are the only full-dress colours; night will not allow a dark green to be discriminated from them'.³² The rise of black in menswear dates from the Regency, seen in every image of male evening dress. Scholars and contemporary commentators stressed black's sobriety; but the colour is attractive, John Harvey argues, making the person look slimmer, setting off the face, perhaps suggesting intimacy with a 'placidness and dozing sweetness' evident in the 'elongated and elegant language' of some and the 'changed brightness of others'.³³ His phrase recalls Emma finally receiving Mr Knightley's full, firm, upright figure and 'natural grace' when dressed for a ball.³⁴

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Dress in the Age of Jane Austen

City

●● 195



180 colour illus.
208pp. 270x216mm.
Paper ISBN 9780300260588
06 August 2021 £27.50 / €30.00 / \$35.00

Tudor Fashion

Eleri Lynn

The paperback edition of this captivating story of Tudor dress, and the people who made and wore it

The Tudors are some of the best-known figures in history. They continue, even today, to spark our curiosity and imagination. Their enduring popularity is no doubt partly due to the iconic portraits in which they are depicted, in farthingales and ruffs, furs and jewels, codpieces and cloaks, and vast expanses of velvet and silk. Far from being mere decoration, fashion was pivotal in the communication of status and power. This paperback edition of *Tudor Fashion* presents insights into the fashions of the Tudor dynasty. Histories of Kings and Queens complement stories of unsung dressmakers, laundresses, and officials charged with maintaining and transporting the immense Tudor wardrobes from palace to palace. Evidence from rare surviving garments and textiles, original documents, fine and decorative art, and archaeological findings enhance our understanding of the Tudors and their courts. Handsomely illustrated, this sumptuous book contextualizes Tudor dress and fills in gaps in our knowledge of the period and its fascinating historical figures.

Published in association with Historic Royal Palaces



Published in association with the Bard Graduate Center

09 April 2020 £45.00 / €50.00 / \$60.00



PORTRAIT OF THE ARTIST AS A YOUNG GIRL: A BRITISH HERITAGE

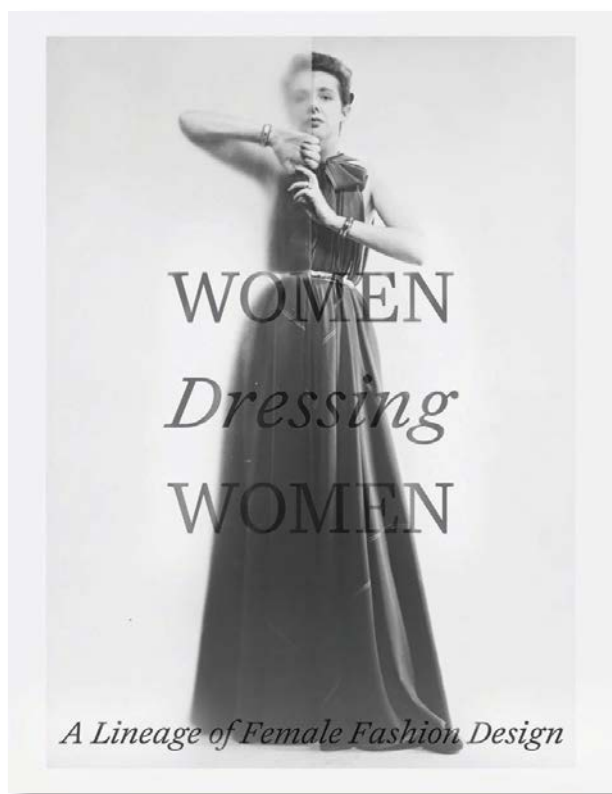
OLIVIER GABET

gally's name. Architect and historian Renaud Dardent suggests that the poetic and official novel Jean de la Ville de Mirmont, *Les Dimanches de Jean de Mirmont*, may hold some clues.¹ Published in 1954 in a small, obscure edition, the novel follows the life of a young man who leads his life in a state of great lassitude. With no hopes for the future, Jean Dierant was solely for the moment. He follows his own whims, and he loves Paris and savor any chance encounters that might take place. He allows himself to get caught up in everyday life, and he is not aware of the time passing. It is perhaps this philosophy that Eileen Gray wanted to evoke by using the name Jean Gray—an enthusiasm for the moment.

It was not until the 1970s that the name of Jean Gray was the unknown in Gray's work that other challenged collectors and critics. When she presented her work at the 1974 Venice Biennale, she was in the spotlight (Bedroom/Boudoir for Monte Carlo) at the 14th Salon de la Société des Artistes Décorateurs, critics were harsh as well: R.G. "Eileen Gray shows us a more complex woman than we have known," wrote such responses. At times, including the critic at the

ph²." Although this review found Gray's work strange, owing to its resemblance to the work of the German expressionist film *The Cabinet of Dr. Caligari*, others, such as members of Dutch De Stijl, found it more convincing. In 1925, for example, as early as "1923 the modernity of her approach," Badovici, who understood Gray's satiric voice perhaps better than anyone, wrote that "the artist's atmosphere of boundless plasticity, where different perspectives melt, where each object is subsumed in the whole, hence the total impression," Gray just another material that can be transformed and molded depending on the needs of the décor; she allows the viewer to see the world as he wishes."¹⁰

The Galerie Jean Desart went open for eight years under Gray's direction and its success was due to her ability to create a total environment together the world of Gray's imagination and with works on display from her own rug or lacquer workshops or from among the top artists and designers of the time. The success of this period was truly outside the bounds of conventional



200 colour illus.
 212pp. 279x241mm.
 Hardcover ISBN 9781588397201
 14 November 2023 £35.00 / €40.00 / \$50.00

Women Dressing Women

A Lineage of Female Fashion Design

Melissa Huber and Karen van Godtsenhoven

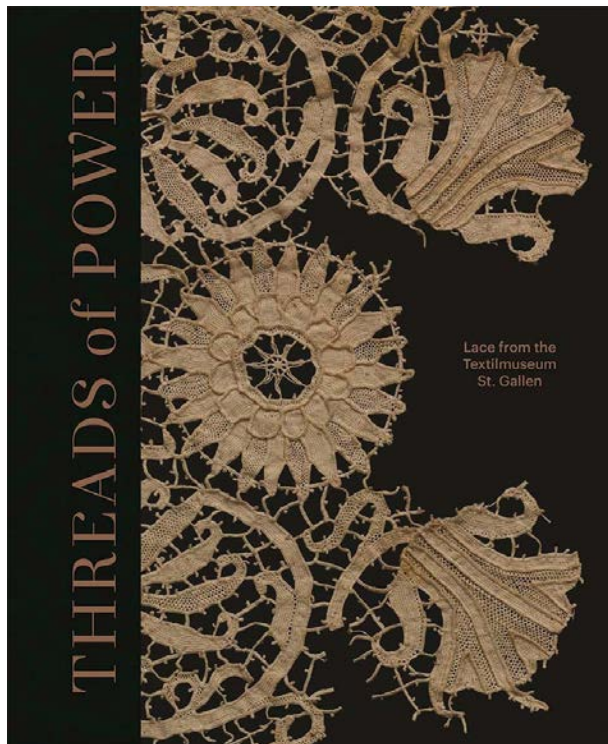
With contributions by Amanda Garfinkel, Jessica Regan, Elizabeth Shaeffer, and Elizabeth Way, a preface by Andrew Bolton, and photography by Anna-Marie Kellen

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

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





Threads of Power

Lace from the Textilmuseum St. Gallen

Edited by Emma Cormack and Michele Majer

A *New York Times* best art book of 2022

Traces the history of lace in fashion from its sixteenth-century origins to the present

Threads of Power: Lace from the Textilmuseum St. Gallen offers a look at one of the world's finest collections of historical lace. It traces the development of European lace from its emergence in the sixteenth century to the present, elucidating its important role in fashion. The book explores the longstanding connections between lace and status, addressing styles in lace worn at royal courts, including Habsburg Spain and Bourbon France, as well as lace worn by the elite ruling classes and Indigenous peoples in the Spanish Americas.

Distributed for Bard Graduate Center

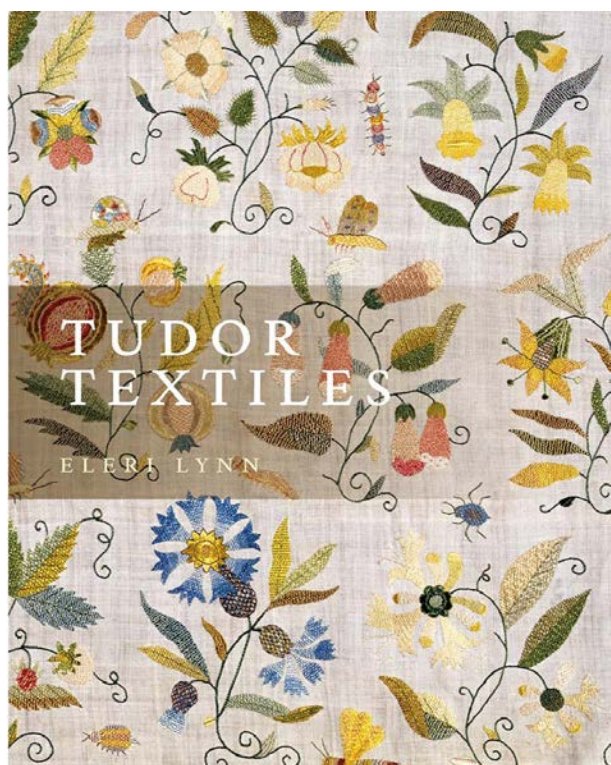
500 colour + b/w illus.

432pp. 260x216mm.

Hardcover ISBN 9780300263497

13 December 2022 £50.00 / €60.00 / \$75.00





Tudor Textiles

Eleri Lynn

A detailed study of Tudor textiles, highlighting their extravagant beauty and their impact on the royal court, fashion, and taste

At the Tudor Court, textiles were ubiquitous in decor and ceremony. Tapestries, embroideries, carpets, and hangings were more highly esteemed than paintings and other forms of decorative art. In 16th-century Europe, fine textiles were so costly that they were out of reach for average citizens, and even for many nobles. This spectacularly illustrated paperback edition tells the story of textiles during the long Tudor century, from the ascendance of Henry VII in 1485 to the death of his granddaughter Elizabeth I in 1603. It places elaborate tapestries, imported carpets and lavish embroidery within the context of religious and political upheavals of the Tudor court, as well as the expanding world of global trade. Special attention is paid to the Field of the Cloth of Gold, a magnificent two-week festival held in 1520. Even half a millennium later, such extraordinary works remain Tudor society's strongest projection of wealth, taste, and ultimately power.

Published in association with Historic Royal Palaces

132 colour illus.

208pp. 270x216mm.

PB-with Flaps ISBN 9780300260571

06 August 2021 £27.50 / €30.00 / \$35.00



Fashion at the Edge Spectacle, Modernity, and Deathliness

Second Edition

Caroline Evans

Experimental fashion has a dark side, a preoccupation with representations of death, trauma, alienation and decay.

This seminal publication offers an unexpected discussion of cutting-edge fashion in the 1990s, exploring what its disturbing themes tell us about consumer culture and contemporary anxieties. Caroline Evans analyses the work of innovative designers, the images of fashion photographers and the spectacular fashion shows that developed in the final decade of the twentieth century to arrive at a new understanding of fashion's dark side and what it signifies.

Fashion at the Edge considers a range of ground-breaking fashion in unprecedented depth and detail, including the work of such designers as John Galiano, Alexander McQueen, Hussein Chalayan and Viktor & Rolf, and photographers such as Steven Meisel, Nick Knight and Juergen Teller.

Drawing on diverse perspectives from Marx to Walter Benjamin, Evans shows that fashion stands at the very centre of the contemporary, and that it voices some of Western culture's deepest concerns.

200 colour + b/w illus.

334pp. 280x230mm.

PB-with Flaps ISBN 9780300270952

02 May 2023 £35.00 / €40.00 / \$45.00



Capital become an Image

Twenty feet in the air, on top of an over-scaled pile of mattresses, two models in vaguely eighteenth-century dresses and wigs preened and coqueted in a Princess and the Pea scenario (fig. 42). John Galiano's first costume collection after his appointment in July



Terror

The representation of female sexuality as terror has a long history in which the power of female display, or abuse, is pictured as terrifying, sometimes deadly.¹⁰ Like the artist Cathy de Marillac's well-known *opinion* drawn from the *oppos* (fig. 10), it reveals a triumphant perversity and an exuberant sexuality. It substitutes for the finimov's immobility of the Madonna the obscene laughter of the Busto, a primitive and obscene female demon, according to the Oxford Classical Dictionary, who 'flashes' her genitalia, scolding Freud's links in 'the devil land when the woman showed her her vulva' (fig. 11).¹¹ For all the phrase to the *fin-de-siècle femme fatale*, this form of female terror differentiated the *oppos* from the *oppos*. In the early designs of McQueen it emerged as the image of cracker and female domination.

Many representations of the *femme fatale* are ambivalent, both fearful and fascinated, from late nineteenth-century paintings to early twentieth-century cinema. Mary Anne Doane has pointed out that most of these come to a sticky end, for the *femme fatale* is



frequently an articulation of male fears about the social and sexual mobility of women in transitional periods.¹² Yet McQueen's images of a woman so powerfully sexual that no one would dare to lay hands on her, a woman who used her sexuality as a sword rather than a shield, also drew on an earlier and more disident representation than the *fin-de-siècle* woman can be made responsible for: the classical courtesan. Both in the words of J. H. Chamberlain



111 Charles Eisen, *The Devil Deterred*. Illustration for La Fontaine's 'Le Diable de Bonafidillon' *Contes* 1750s.

110 (left) Cathy de Monchaux, *Once upon
Fuck*, 1992. Brass, leather, velvet, 17 x 14 x
cm. Courtesy Cathy de Monchaux.

109 (facing page) Philip Treacy, headpiece, Alexander McQueen, Dante, Autumn-Winter 1996-7. Photograph Chris Moore, courtesy

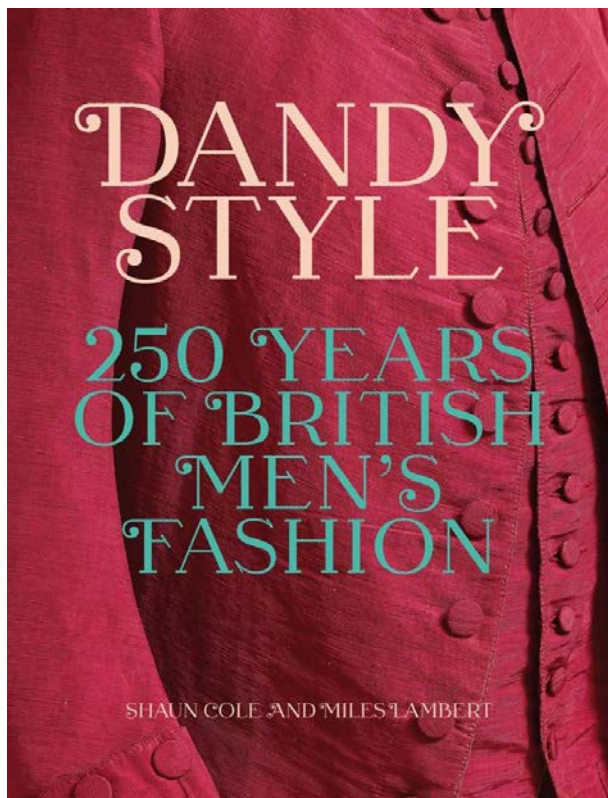
Alexander McQueen

27. Elean Taylor, *The Masque of Femininity*.

38. Samuel Ford, 'Moloch's Head' (1911) in

Works: *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, under the

general editorship of James Strachey, vol. xviii, Hogarth Press, London, 1955: 173-4.



115 colour + b/w illus.
168pp. 256x190mm.
Hardcover ISBN 9780300254136
02 February 2021 £25.00 / €29.00 / \$35.00

Dandy Style

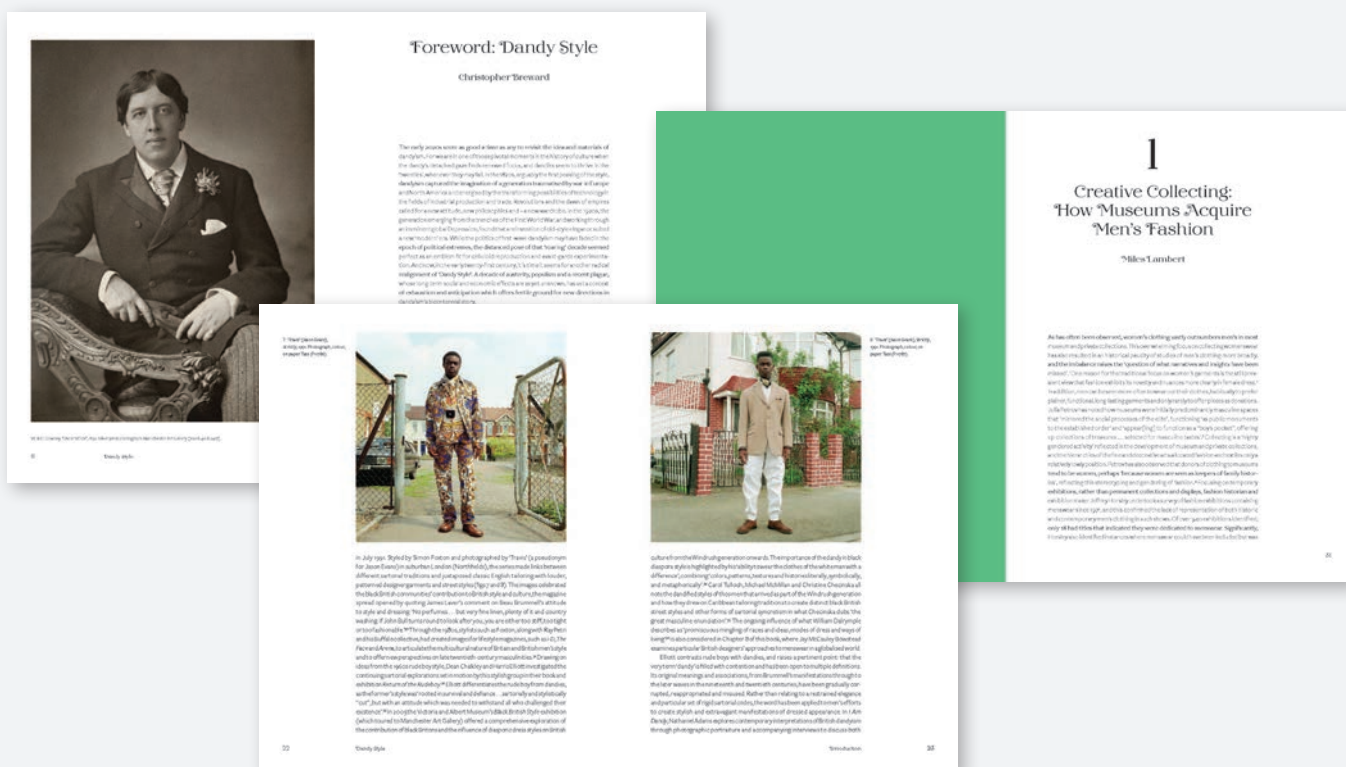
250 Years of British Men's Fashion

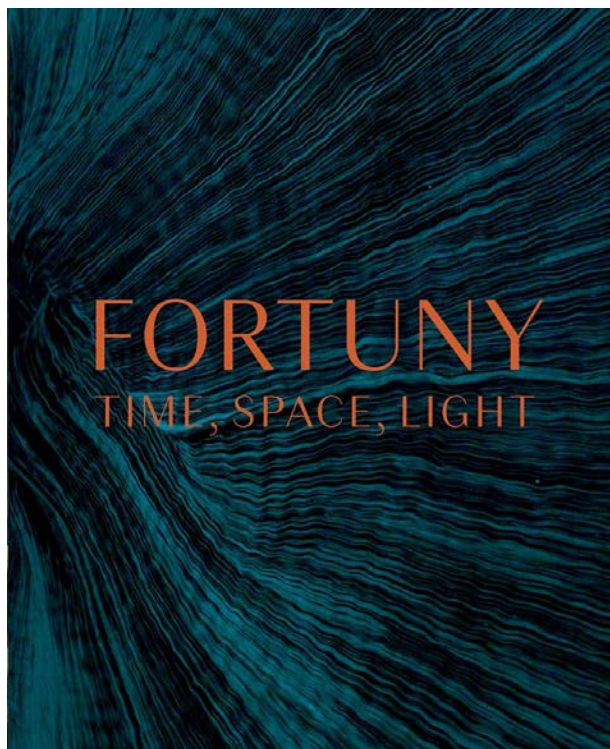
Edited by Shaun Cole and Miles Lambert

Celebrating 250 years of male self-expression, investigating the portraiture and wardrobe of the fashionable British man.

The style of the dandy is elegant but bold—dedicated to the perfection of taste. This meticulously choreographed look has a vibrant history; the legacy of Beau Brummell, the original dandy of Regency England, can be traced in the clothing of urban dandies today. *Dandy Style* celebrates 250 years of male self-expression, investigating the portraiture and wardrobe of the fashionable British man. Combining fashion, art, and photography, the historic and the contemporary, the provocative and the respectable, it considers key themes in the development of male style and identity, including elegance, uniformity, and spectacle. Various types of dandy are represented by iconic figures such as Oscar Wilde, Edward VIII as Prince of Wales, and Gilbert & George. They appear alongside the seminal designs of Vivienne Westwood, Ozwald Boateng, and Alexander McQueen; and portraits by Thomas Gainsborough and David Hockney.

Published in association with Manchester Art Gallery





149 colour + b/w illus.
192pp. 270x216mm.
Hardcover ISBN 9780300254150
02 September 2022 £35.00 / €38.00 / \$45.00

Fortuny

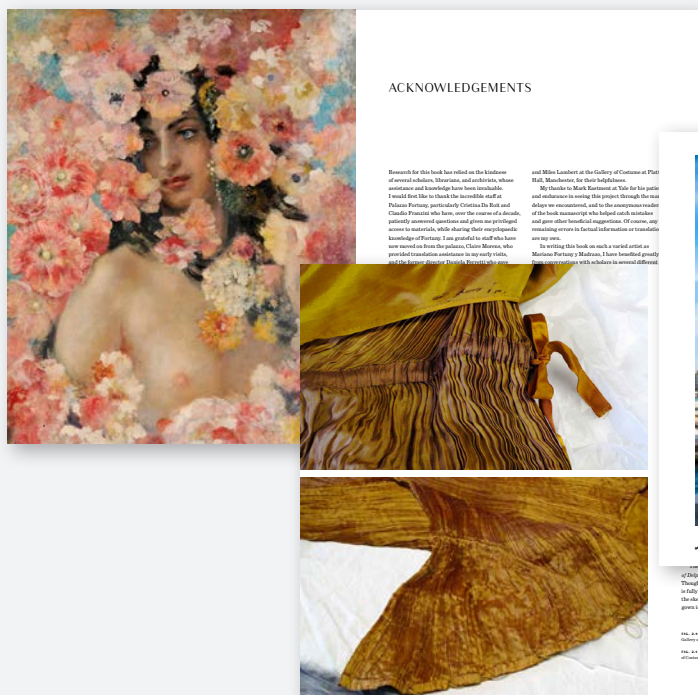
Time, Space, Light

Wendy Ligon Smith

Uncovers the extraordinary breadth of designer Mariano Fortuny, including and beyond his fashion output, alongside the personal and political catalysts that inspired him

Mariano Fortuny y Madrazo (1871–1949) was a polymath who experimented in a variety of media including electric lighting, stage design, photography, the development of pigments, and textile and garment design. Yet his vision as a painter, persistently attuned to light and color, shaped all his artistic endeavors.

Fortuny: Time, Space, Light examines Fortuny's Venetian workspaces, clothing designs, stage lighting inventions, and paintings to find unifying themes of revivalism, memory, light, magic, and secrecy that run throughout his wide-ranging career. It features new archival discoveries, including unseen artworks and unpublished personal writings, as well as a new analysis of Fortuny's paintings, never-before discussed in an English-language publication. In addition to providing historical context and visual analysis of his work, the book delves into the relationships between Fortuny and Proust, Wagnerian opera, and Italian fascism. It also aims to illuminate more of Fortuny's personal motivations through new archival evidence and unpublished notes to explore how his object collection and library were used as catalysts for his innovative creations.





Mood of the Moment

Gaby Aghion and Chloé

Edited by Choghakate Kazarian

With essays by Alexis Romano, Camille Kovalevsky, and Kristina Parsons

An exploration of fashion designer Gaby Aghion's life, career, and legacy at the French fashion house Chloé.

As imagined by the company's founder, Gaby Aghion (1921–2014), the sophisticated, romantic, and glamorous designs of Chloé have captured the energy and aspirations of generations of women since Aghion designed her first collection in 1952. This sumptuously illustrated book centers Chloé and Aghion within the cultural arena and crystallizes a major transition in the postwar Parisian fashion industry, from haute couture to prêt-à-porter. Aghion defined Chloé as a brand of luxury ready-to-wear clothing combining high-end materials and savoir faire with light shapes for active women. Aghion, an Egyptian Jew in Paris, brought a fresh, outsider perspective to French fashion.

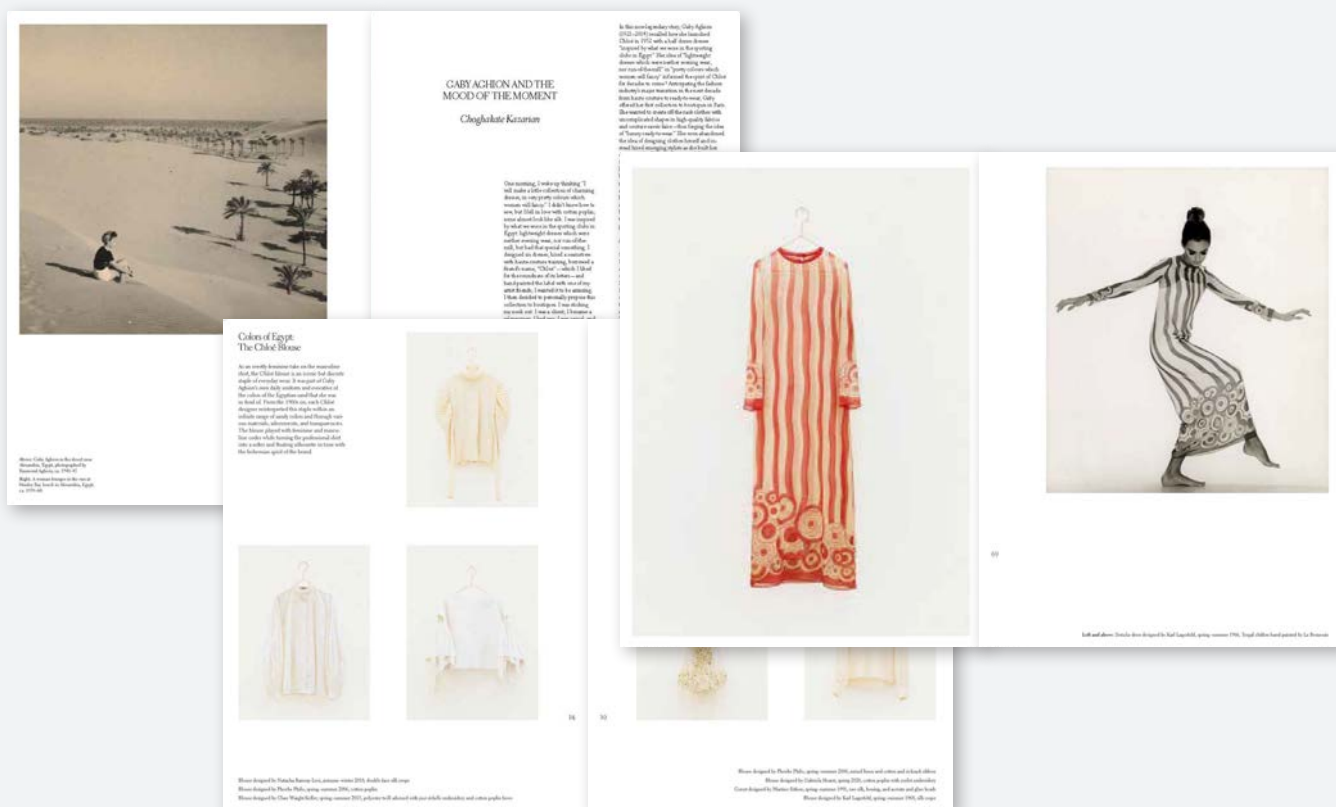
Published in association with the Jewish Museum, New York

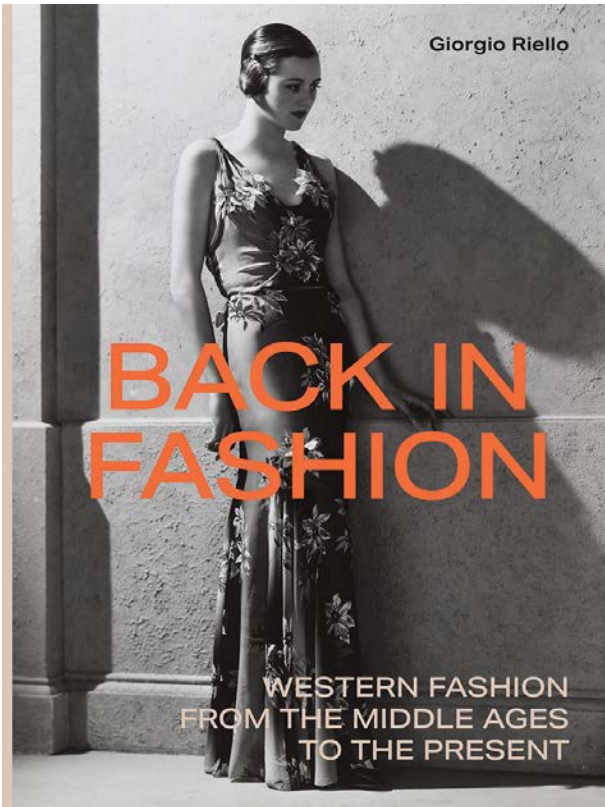
212 colour + 72 b/w illus.

256pp. 305x254mm.

HC - Paper over Board ISBN 9780300271188

01 September 2023 £50.00 / €55.00 / \$65.00





Back in Fashion

Western Fashion from the Middle Ages to the Present

Giorgio Riello

An engaging survey from the Middle Ages to the present, presenting fashion as a complex process that reflects economic, social, and political changes

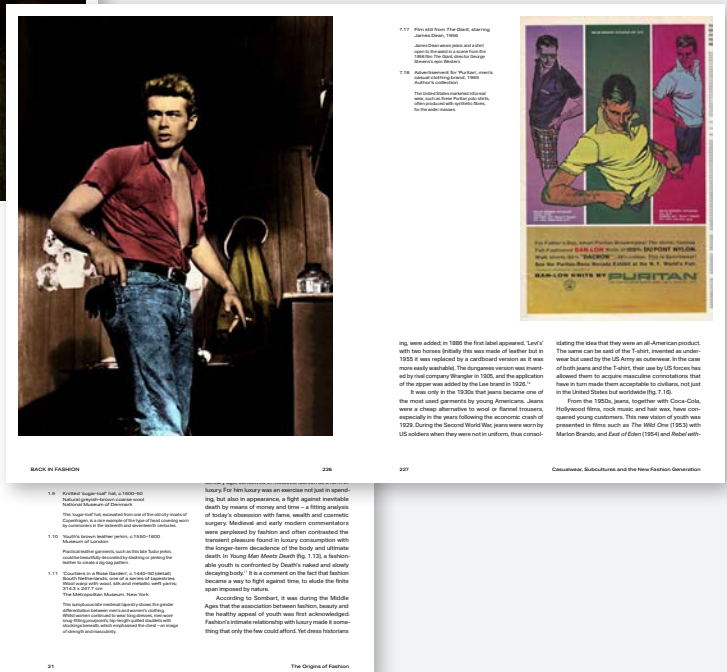
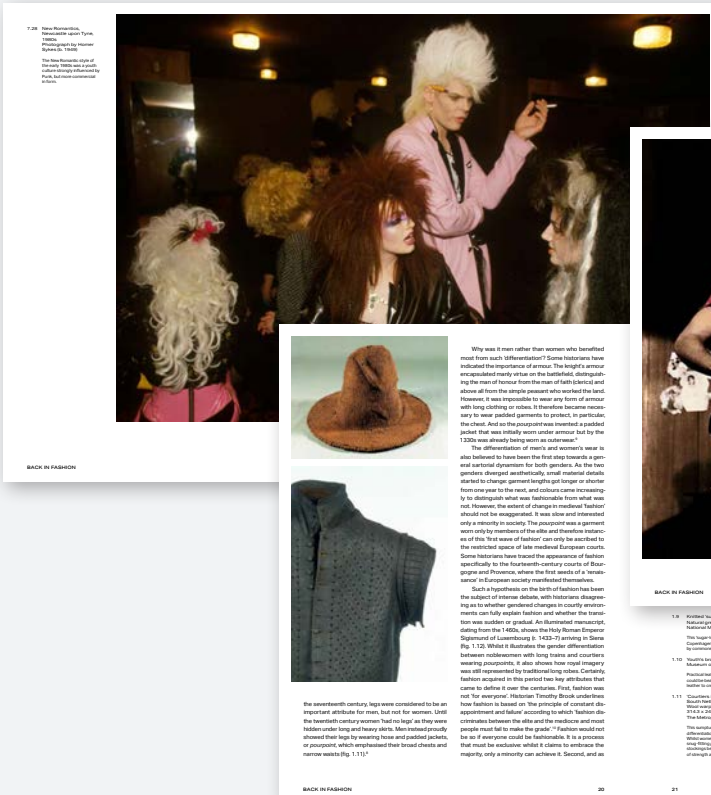
This engaging volume tells the history of Western fashion, exploring how and why it has influenced people's attitudes, actions, and beliefs since the Middle Ages. *Back in Fashion* focuses on themes specific to particular periods—such as the significance of medieval sumptuary laws that limited expenditure on clothing; the use of black in early modern Europe; the role of sports on clothing in contemporary times; and the rise of luxury in the new millennium. Author Giorgio Riello investigates how fashion has shaped and continues to characterize Western societies, impacting the lives of millions of people and their relationship to the economy and politics.

240 colour + b/w illus.

289pp. 256x192mm.

HC - Paper over Board ISBN 9780300218848

07 April 2020 £35.00 / €40.00 / \$45.00





88 colour illus.

112pp. 226x164mm.

Paper ISBN 9781606065853

11 September 2018 £15.99 / €18.00 / \$17.95

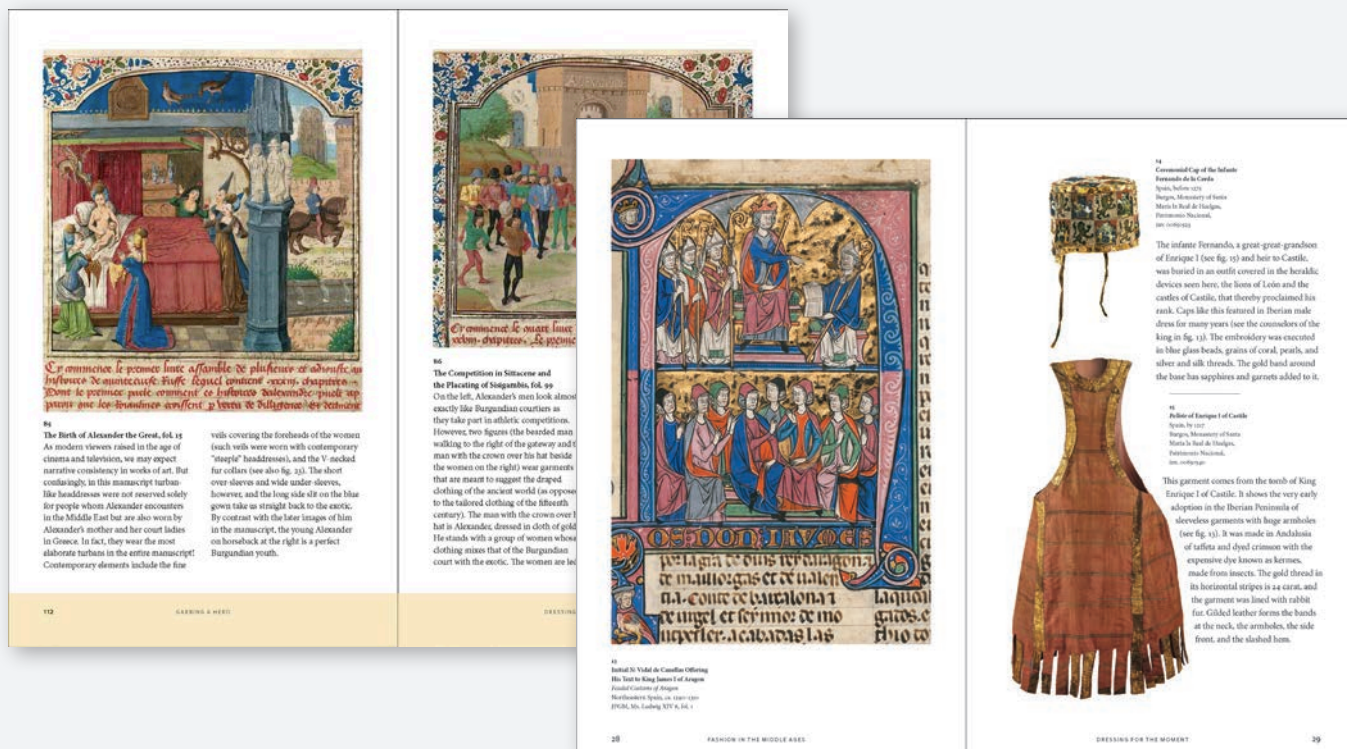
Fashion in the Middle Ages

Margaret Scott

Explore medieval fashions through illuminated manuscripts – from the luxurious garments worn by royalty to the modest clothes of the peasantry.

From the costly velvets and furs worn by kings to the undyed wools and rough linens of the peasantry, the clothing worn by the various classes in the Middle Ages played an integral role in medieval society. In addition to providing clues to status, profession, and/or geographic origin, textiles were a crucial element in the economies of many countries and cities.

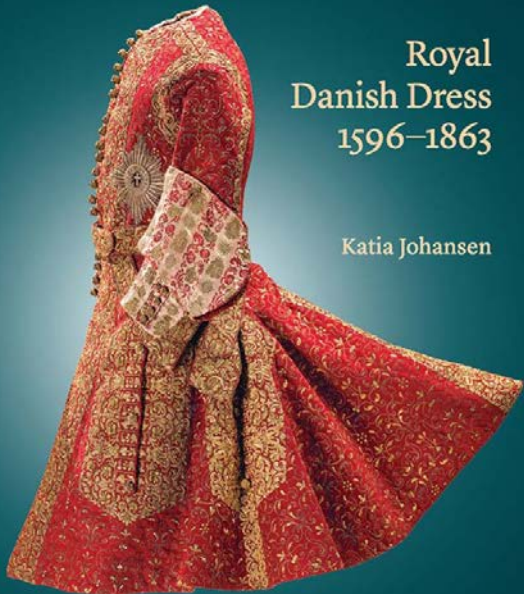
Much of what is known about medieval fashion is gleaned from the pages of manuscripts, which serve as a rich source of imagery. This volume provides a detailed look at both the actual fabrics and composition of medieval clothing as well as the period's attitude toward fashion through an exploration of illuminated manuscripts in the collection of the J. Paul Getty Museum. The last portion of the book is dedicated to the depiction of clothing in biblical times and the ancient world as seen through a medieval lens. Throughout, excerpts from literary sources of the period help shed light on the perceived role and function of fashion in daily life.



TEN KINGS' CLOTHES

Royal
Danish Dress
1596–1863

Katia Johansen

A full-length, ornate red and gold Danish royal dress (Kjole) displayed against a dark background. The dress features intricate gold embroidery, a large white lace collar, and a wide, flared skirt. A small, circular, sun-like brooch is visible on the bodice.

Katia Johansen

02 September 2022 £60.00 / €72.00 / \$80.00

Katia Johansen

Foreword by Her Majesty Queen Margrethe II of Denmark

A richly illustrated glimpse into the magnificent collection of seventeenth-century men's dress from the Danish kings' wardrobes.

Ten Kings' Clothes: Royal Danish Dress, 1596–1863 presents the unparalleled collection of seventeenth-century male dress, belonging to the Danish kings from Christian IV to Frederik VII. The incomparable research showcases the collection of each monarch, put into context against the backdrop of pivotal moments in Danish history, the networks of supply, and the production and circulation of luxury goods. Richly illustrated with portraits, prints, and the stunning garments, extended entries and hand-drafted patterns allow a detailed and technical appreciation of each item. The historical garments tell the story not only of the kings' coronations and weddings but also of everyday life at court, including the contributions of tailors, embroiderers, valets, portrait artists, castle stewards, and laundresses. The book also includes a foreword written by Her Majesty Queen Margrethe II of Denmark.

Published in association with Aarhus University Press

A portrait of a young man, likely a French aristocrat, seated at a desk. He is wearing a brown coat with a blue sash and a white cravat. He has white hair and is looking towards the viewer. The background is dark and draped.

the same day." The January 30. Christ his upbringing, or always endeavor and difficult father

Apparently, the he was one, because magnificent, padded p While sumptuary monde, pearls, or g eared with diamonds (jeweled hat ornate diamonds, 28 31/32


FIG. 51 The Hissas fu
with the stained polle
in 11.

FIG. 55 The back of
elaborately decorated

Frederick VII's coronation, 1849. Frederick VII, from

king to be pho-
which has been
can be dated at 6

graphed standing in a
typical studio arrange-
ment, this favorite hat is on

broadsheet trimmed w

Frederik VIII was not
poet-astrologer, but in the

might become their new
short, interrupted, and

of Greece. Prodrisk VII
drew uniform, standing
canopy in Chelidonio

■ Fendrick was particularly fond of this extraordinary, colorful uniform, which he often wore. It is model M/84, and with modifications. The dolmans (jackets) are cut longer, which he found more flattering to his official nose-length vision. The forewings of the uniform, especially around the left shoulder, was meant to have the same amount of flaring as increasing as the dolmans but the King added even more.

The uniform consists of the red, fur-trimmed pelisse, the blue uniform dolmans and lighter blue trousers, a cartridge bag worn on his belt, barrel scabb, and sabretache. A shako, a sword, and a garrison cap were a part of the uniform. The King was wearing the uniform, or badly, a few times a year, which he wore with a horse platoon (p. 46). It was only officially used for a day time and apparently only by the King. It is still one of the most lovely uniforms in Danish military, with many elements of 18th

build and thick silver cords stitched in be-
fif, *cutting patterns*.

When the Swedish King Oscar II, Frederick Carl's youngest son, was crowned the first Swedish monarch in 1873, Frederick VIII was his Danish cousin for the first time, "a distant, flattering on-again," it was said, "poetry inspires in the newspaper *Frøydende* noted that the King was in attendance at the inauguration of the Church at Næstved in 1885, when 13 delegations offered birthday wishes to the throne at Christening-day with the King and again in 1890, when the Swedish King Carl XV in July gave his first audience on the solemn occasion as a Great Dane prince in the Vilhelms, Prince Christian's (18) as the new king of Greece (as George) assigned from 1885 until his accession in 1913, shortly before his birth, another day. The visitation was exhibited by Carl's cousin after Frederick and Carl's first child the following year.

gallons, bone buttons. Lined with the top, with chambray in the seat. \$

A blue military-style jacket with gold embroidery and a red sash. The jacket features a high collar, a large gold-colored buckle on the front, and a red sash with a gold-colored buckle. The jacket is displayed against a white background.

[illegible]

THE KING'S CLOTHES - FREE

FIG. 10

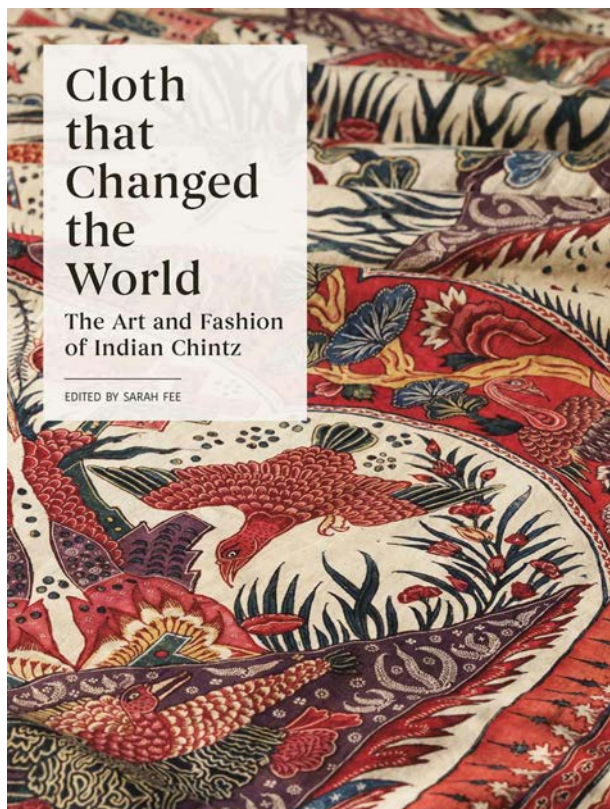
black larch fur;
slip bag and straps
orange; leather
sh, covered in
allison; silver
red and leather,
medium blue
toppers embro-
n. Beaded sacks
wood wicks

6 6/8 cu long.
cable waist
1 cm long, bet-
bag; 14 x 10 cm.
at ca. 1.40 cm.
leather waist
bag.

shown at front
v buttoned,
been removed,
roll. Diagonal
de pockets,
es on each side.
on the fronts and
of yellowish silk
over threads. Coarse
the neck for hang-

no place but in
no else.

MURRAY VII 443



300 colour illus.
312pp. 305x229mm.
Cloth ISBN 9780300246797
04 February 2020 £35.00 / €39.00 / \$50.00

Cloth that Changed the World

The Art and Fashion of Indian Chintz

Edited by Sarah Fee

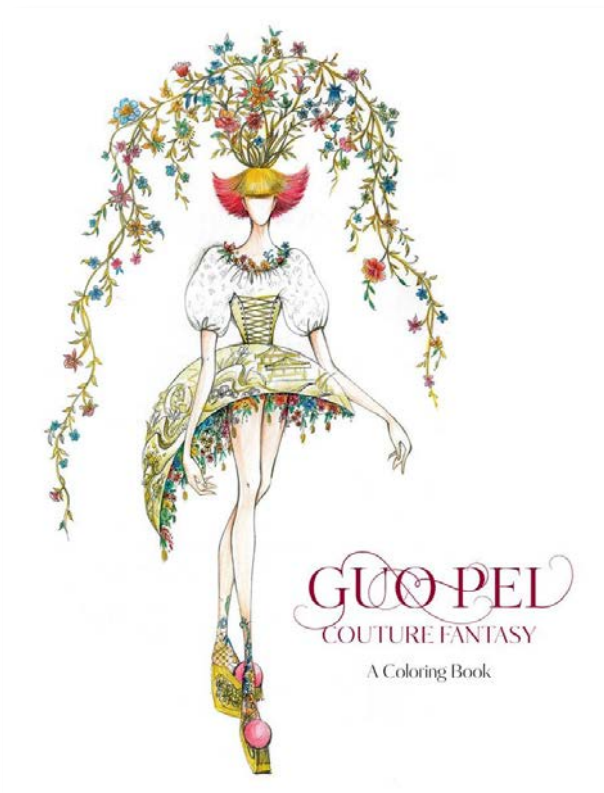
With contributions by Ruth Barnes, Sven Beckert, Steven J. Cohen, Rosemary Crill, Deepali Dewan, Max Dionisio, Eiluned Edwards, Sylvia Houghteling, Maria João Ferreira, Peter Lee, Hanna E. H. Martinsen, Deborah Metsger, Alexandra Palmer, Divia Patel, Renuka Reddy, Giorgio Riello, Rajarshi Sengupta, João Teles e Cunha, and Philip A. Sykas

The story of India's exuberantly colored textiles that made their mark on design, technology, and trade around the world

Chintz, a type of multicolored printed or painted cotton cloth, originated in India yet exerted influence far beyond its home shores: it became a driving force of the spice trade in the East Indies, and it attracted European merchants, who by the 17th century were importing millions of pieces. In the 18th century, Indian chintz became so coveted globally that Europeans attempted to imitate its uniquely vibrant dyes and design—a quest that eventually sparked the mechanical and business innovations that ushered in the Industrial Revolution, with its far-reaching societal impacts.

Distributed for the Royal Ontario Museum





3 colour illus + 35 b/w.

48pp. 324x248mm.

Paper ISBN 9780300265798

01 April 2022 £19.00 / €22.00 / \$25.00

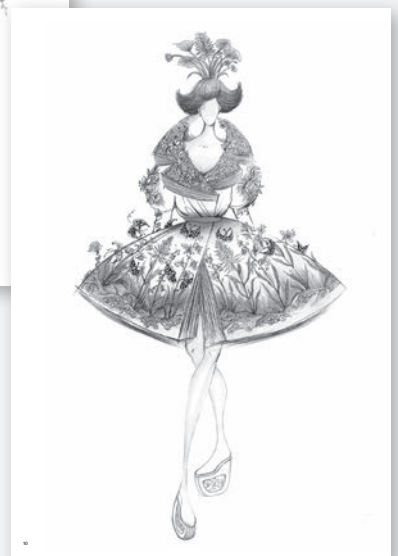
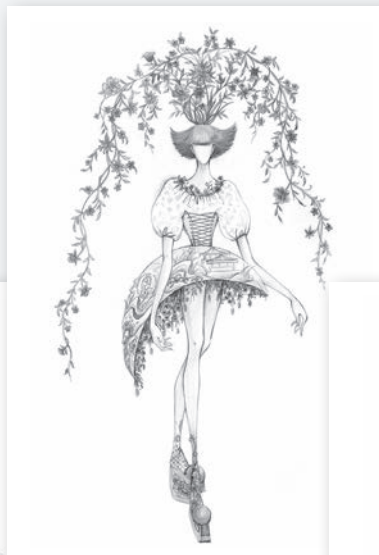
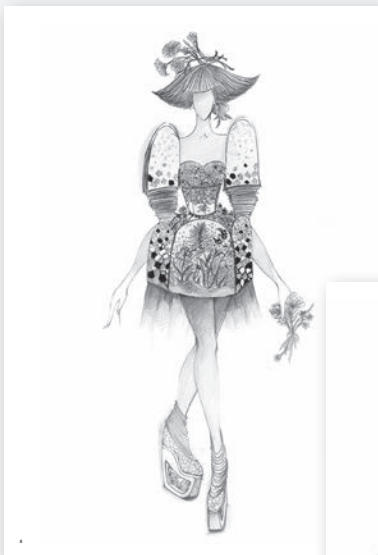
Guo Pei: Couture Fantasy A Coloring Book

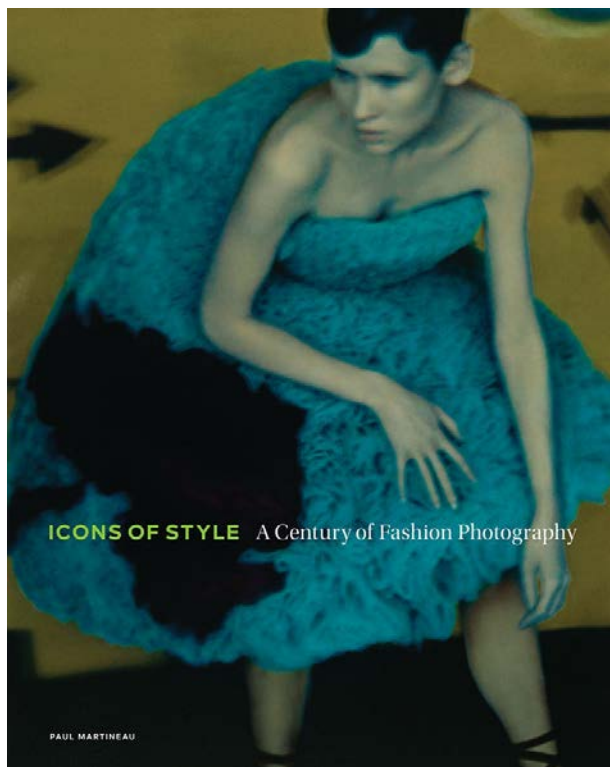
Legion of Honor

Explore the stunning couture sketches of designer Guo Pei through this engaging coloring book

“My whole design is from my thought and consciousness, in a process of philosophical thinking.... I consider every detail or image when I design.” – Guo Pei

Hailed as China's first couturier, Guo Pei is renowned for her extraordinary designs distinguished by exquisite craftsmanship, lavish embroidery, and unconventional dressmaking techniques. The designer's sketches serve as the foundation for her finished creations, beginning as simple outlines brought to life with gradual additions of ornamentation. This unique coloring book invites aspiring fashion designers to collaborate directly with Guo Pei's design process, offering approximately 50 pages of previously unpublished sketches encompassing over a dozen collections.





130 color + 180 duotone illus.
 368pp. 314x248mm.
 Hardcover ISBN 9781606065587
 10 July 2018 £55.00 / €63.00 / \$65.00

Icons of Style

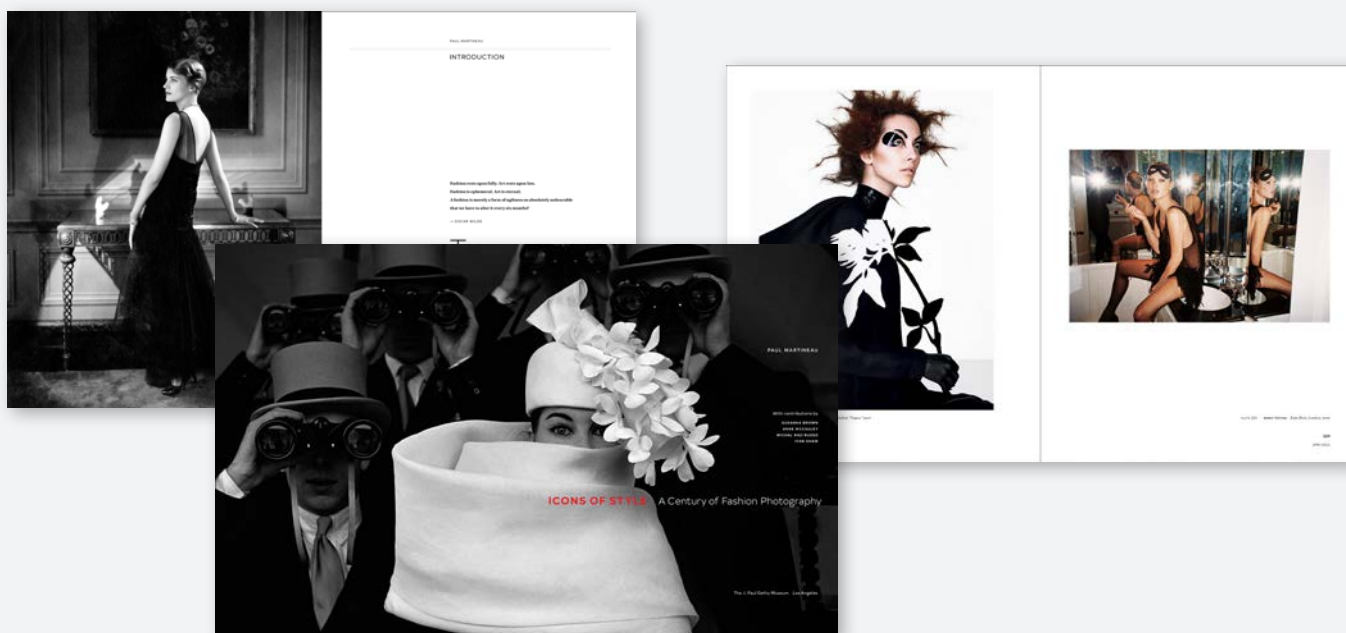
A Century of Fashion Photography

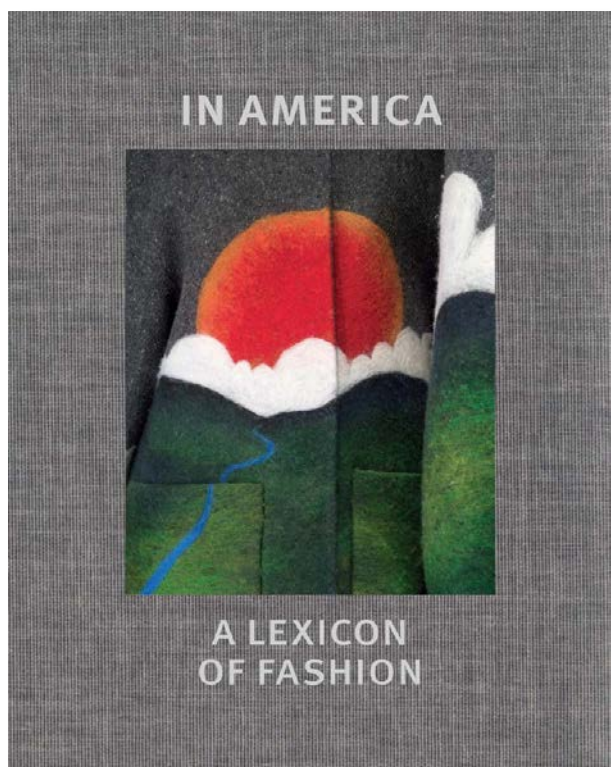
Paul Martineau

This fascinating book focuses on the production, marketing, and reception of one such set of religious illustrations, the art of Warner Sallman (1892-1968), whose 1940 *Head of Christ* has been reproduced an estimated five hundred million times.

In 1911 the French publisher Lucien Vogel challenged Edward Steichen to create the first *artistic*, rather than merely documentary, fashion photographs, a moment that is now considered to be a turning point in the history of fashion photography.

As fashion changed over the next century, so did the photography of fashion. Steichen's modernist approach was forthright and visually arresting. In the 1930s the photographer Martin Munkácsi pioneered a gritty, photojournalistic style. In the 1960s Richard Avedon encouraged his models to express their personalities by smiling and laughing, which had often been discouraged previously. Helmut Newton brought an explosion of sexuality into fashion images and turned the tables on traditional gender stereotypes in the 1970s, and in the 1980s Bruce Weber and Herb Ritts made male sexuality an important part of fashion photography. Today, following the integration of digital technology, teams like Inez & Vinoodh and Mert & Marcus are reshaping our notion of what is acceptable—not just aesthetically but also technically and conceptually—in a fashion photograph.





236 colour illus.

272pp. 318x235mm.

Hardcover ISBN 9781588397348

03 May 2022 £35.00 / €40.00 / \$50.00

In America

A Lexicon of Fashion

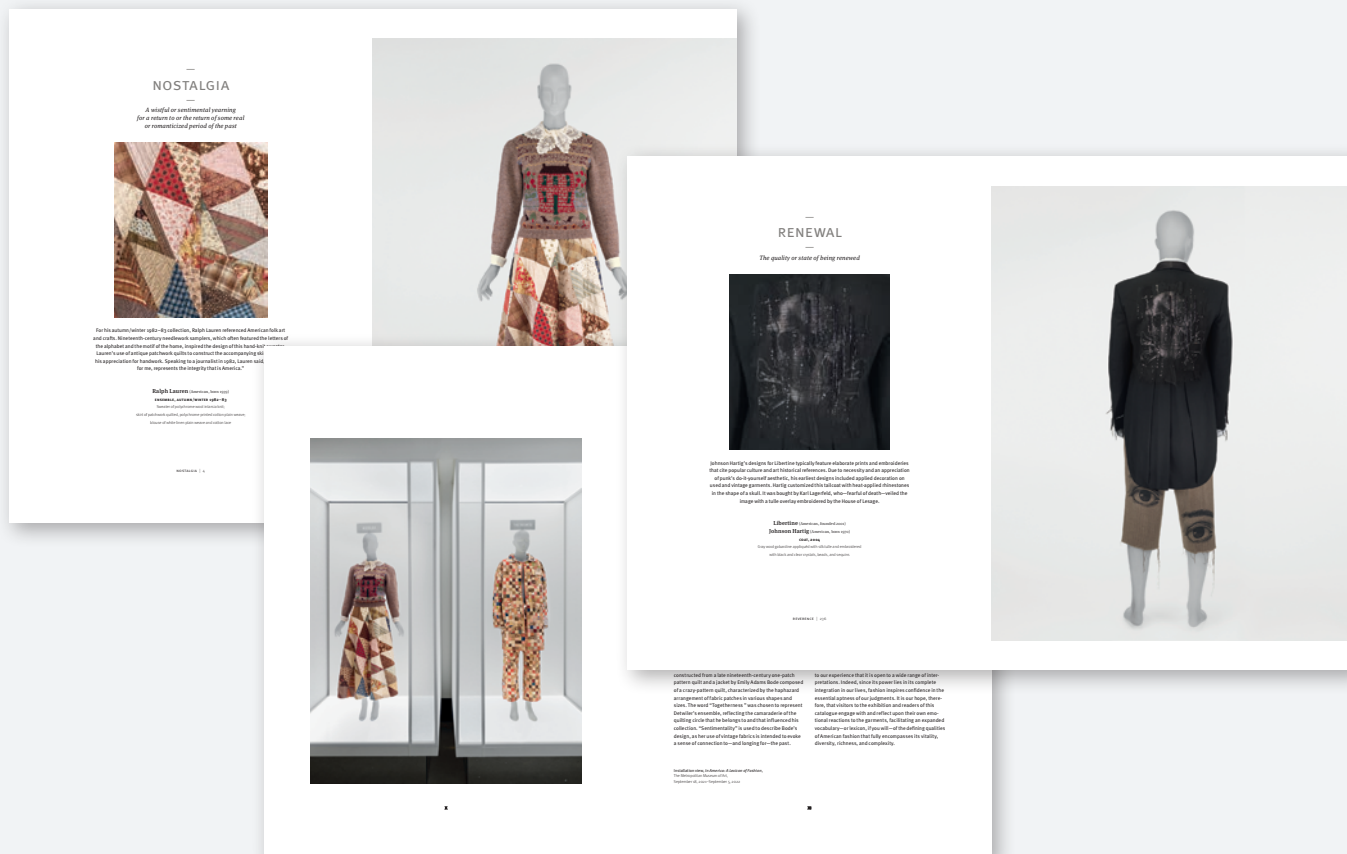
Andrew Bolton and Amanda Garfinkel

With Jessica Regan and Stephanie Kramer; Photographs by Anna-Marie Kellen

Articulating eight decades of American style through the emotive language of clothing – from celebrated designers that established the modern legacy of sportswear to emerging creatives shaping the future of fashion in the United States

This new presentation of American fashion features a revised vocabulary that emphasizes its expressive qualities. Stunning new photography showcases over 100 garments from the 1940s to the present that offer a timely new perspective on the diverse and multifaceted nature of American fashion. The catalogue features works that display qualities such as belonging, comfort, desire, exuberance, fellowship, joy, nostalgia, optimism, reverence, spontaneity, strength, and sweetness by designers, from the pioneers who established the nation's style to the up-and-coming creatives shaping its future.

Published by The Metropolitan Museum of Art/Distributed by Yale University Press





120 colour illus.
240pp. 255x190mm.
HC - Paper over Board ISBN 9780300238860
06 August 2019 £37.50 / €43.00 / \$45.00

Fashion and Politics

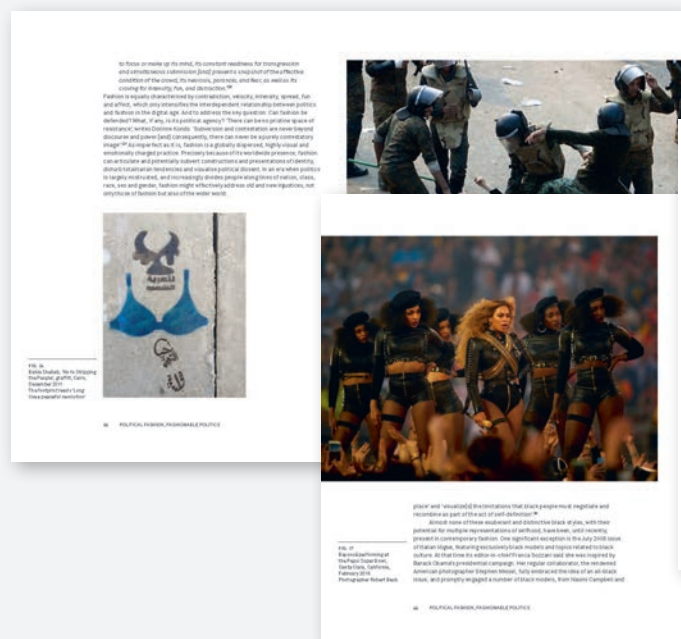
Edited by Djurdja Bartlett

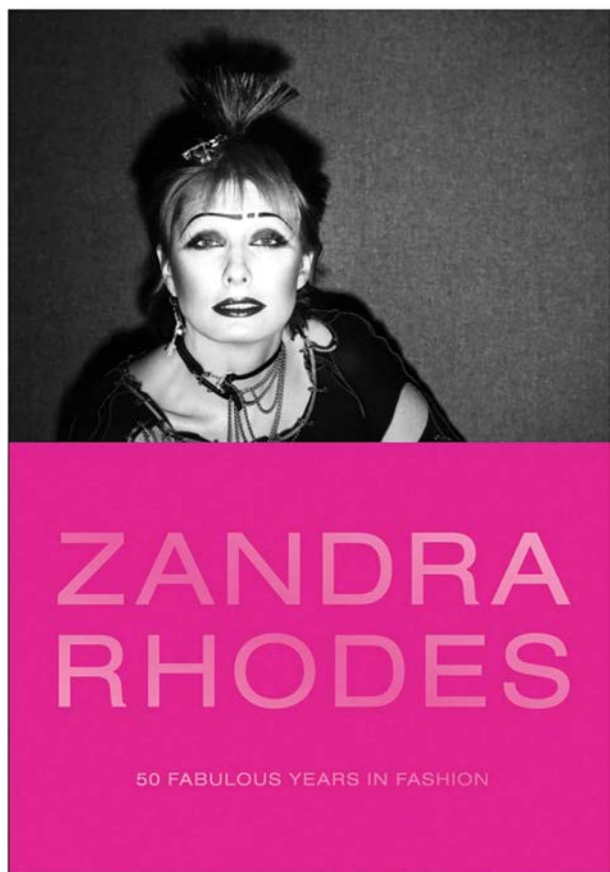
With contributions by Serkan Delice, Rhonda Garelick, Erica de Greef, Jin Li Lim, Gabi Scardi, Tony Sullivan, Carol Tulloch, Jane Tynan, and Barbara Vinken

A timely and splendidly illustrated global exploration of the complex intersections of fashion and politics from the mid-19th century to the present day

Taking a multifaceted look at a topic of widespread fascination, this pioneering book presents new research on the intersection of fashion and politics through incisive essays by the field's leading voices, including both renowned and emerging fashion scholars. The texts unpack fashion between the mid-19th century and today as expressions of nationalism, terrorism, surveillance, and individualism, as well as a symbol of capitalism.

The first section explores the political potential of fashion despite its immutable status as a commodity. The second section offers a historical account of the political nature of dress, such as the fashion of dissent within Mao's Cultural Revolution and the Black Panther movement. The ways bodies are defined by dress—the entanglement of oppression and expression—is the theme of the third section. A fourth and final section explores contemporary issues in the practice and theory of dress, from the processes of decolonizing museum collections to the recent sartorial styles of Europe's political Left. The book's incisive and beautifully illustrated essays provide a timely investigation of an underdeveloped topic through a variety of historical and current formats, including public and personal archives, fashion magazines, political newspapers, museum displays, art, and social media.





260 colour + b/w illus.
 208pp. 295x205mm.
 Hardcover ISBN 9780300244304
 03 September 2019 £35.00 / €42.00 / \$40.00

Zandra Rhodes

50 Fabulous Years in Fashion

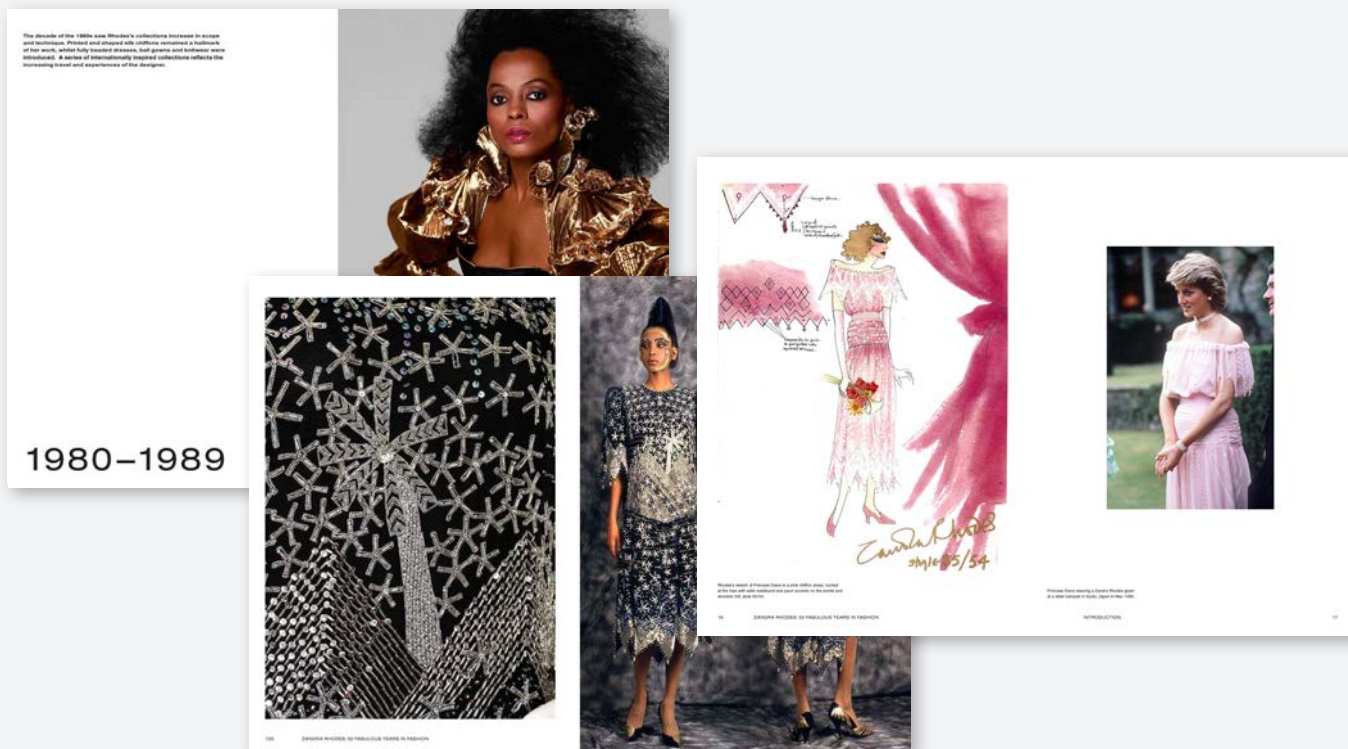
Edited by Dennis Nothdruff

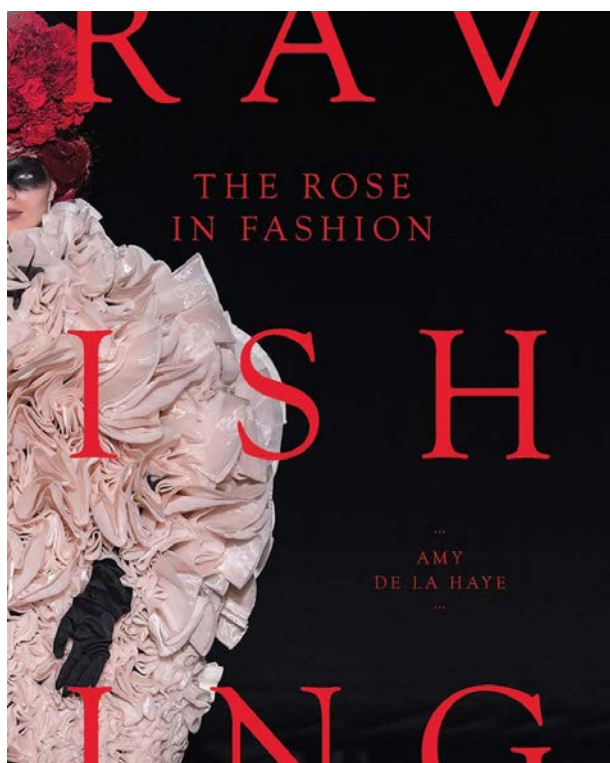
With Zandra Rhodes; Preface by Iris Apfel

Celebrating decades of achievement by one of the foremost names in British fashion, whose vitality and influence continue to shine

Zandra Rhodes provides a luscious documentary of this leading British designer, spanning her 50-year career in fashion and textile design. The book showcases not only Rhodes's work but also her vivid personality and creative energy. Both a fashion trailblazer and a consummate textile designer, she has influenced the work of contemporary labels such as Mary Katrantzou and Alice Temperley. The book honors the centrality of textile design in Rhodes's work, while exploring the versatility of her imagination throughout her long career; contributors include Pierpaolo Piccioli (creative director of Valentino), Suzy Menkes (editor of *Vogue International*), and celebrated fashion designers Anna Sui and Rajeev Sethi. It also commemorates the 50th anniversary of the house of Zandra Rhodes, a British-owned and -made brand, and Rhodes's successful establishment of the Fashion and Textile Museum in London.

Published in association with the Fashion and Textile Museum, London





228 colour + 38 b/w illus.

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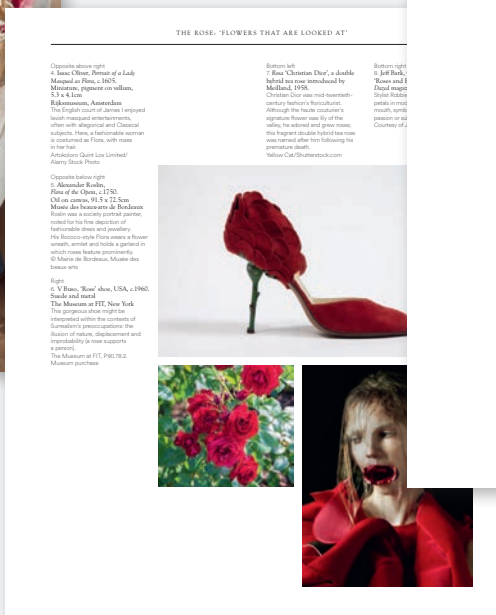
The Rose in Fashion Ravishing

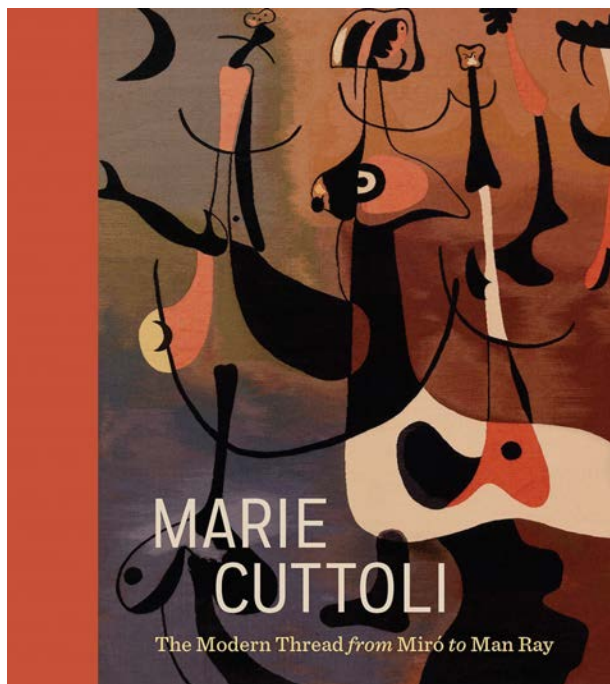
Amy de la Haye

An exploration of how the rose – the most ravishingly beautiful and symbolic of flowers – has inspired fashion over hundreds of years?

The Rose in Fashion: Ravishing is a fascinating exploration of how the rose has inspired the way we look, dress, feel, and fantasize. It foregrounds innovative, refined, and challenging fashion design from elite 18th-century woven silks to the latest gender-neutral catwalk trends and Alexander McQueen rose dresses. Drawing upon fashion clothing, everyday dress, millinery, fine jewelry, perfume, and artificial and fresh roses, multiple expert contributors make reference to love, beauty, sex, sin, gendered identities, rites of passage, transgression, degradation, and death. This sumptuously illustrated book also includes a contribution and stunning images of roses by visionary photographer Nick Knight. Wild yet cultivated, savage yet delicate, this flower has remained an enduring symbol perhaps due to its versatility and the dichotomies it represents.

Published in association with The Museum at the Fashion Institute of Technology, New York





100 colour illus.
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Hardcover ISBN 9780300251319
03 March 2020 £35.00 / €39.00 / \$45.00

Marie Cuttoli

The Modern Thread from Miró to Man Ray

Cindy Kang

With contributions by Laura Pirkelbauer, Laura L. F. Sevelis, Virginia Gardner Troy, K. L. H. Wells, and Bruno Ythier

One woman's influential contribution to modernism, achieved through a fascinating revival of tapestry

Marie Cuttoli (1879–1973) lived in Algeria and Paris in the 1920s and collected the work of avant-garde artists such as Georges Braque, Joan Miró, and Pablo Picasso. In the ensuing decades, she went on to revive the French tapestry tradition and to popularize it as a modernist medium. This catalogue traces Cuttoli's career, beginning with her work in fashion and interiors under her label Myrbor. She subsequently commissioned artists including Braque, Le Corbusier, Fernand Léger, Man Ray, Joan Miró, and Picasso to design cartoons to be woven at Aubusson, a center of tapestry production since the 17th century.

Distributed for the Barnes Foundation



MARIE CUTTOLI'S MODERNISM

Cindy Kang

In 1949 the art entrepreneur Marie Cuttoli was named an officer of the Legion of Honor, the highest French order of merit, with the following justification: "Marie Cuttoli during her travels abroad especially to the United States... organized and presided over numerous exhibitions of French art." "Cuttoli was a woman from the French provinces with no higher education; nothing in her background prepared her ascent into the vanguard circles of art and culture. Her nomination crowned three decades of extraordinary work in which, among other things, she revitalized a French artisan tradition in crisis—tapestry—and propelled modern art into an ambitious experiment with decoration.

Beginning in the 1930s, Cuttoli commissioned a wide range of leading artists—including Georges Braque, André Derain, Raoul Dufy, Le Corbusier, Fernand Léger, Joan Lurcat, Man Ray, Joan Miró, Pablo Picasso, and Georges Rouault—to create designs for tapestries. She had the textiles woven in Aubusson and Bourges, historic centers of French tapestry, and arranged for them to be



Fig. 69 Marie Cuttoli, reclining at right, with *Brandeis in Arcosant*, France, 1927. Cuttoli is wearing a Myrbor coat from 1925, a version of which is in the collection of the Victoria and Albert Museum in London (Fig. 40). Collection Professor John Ingham, London

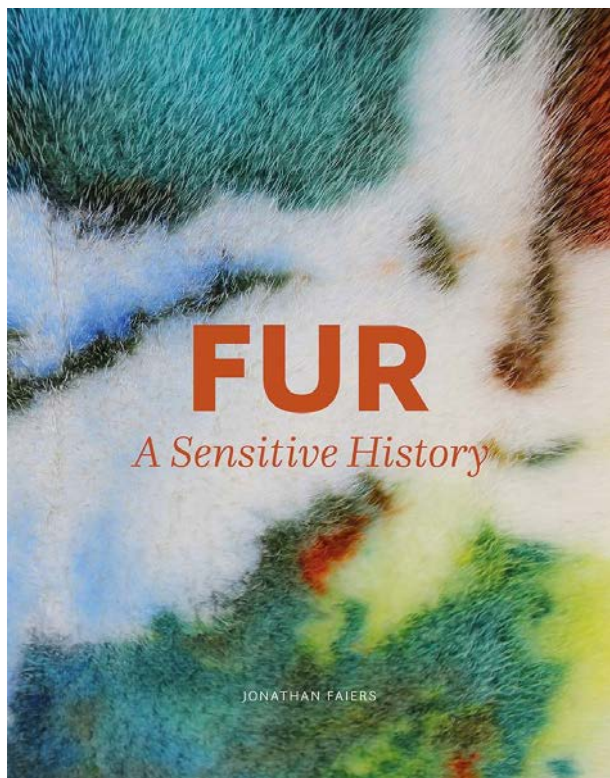
Fig. 70 Coat, Myrbor (Paris, art. 1925), 1925. Embroidered wool with gold thread and corded silk, silk. Victoria and Albert Museum, London



Fig. 67 A Myrbor dress (right) illustrated in *Journal des Femmes*, 1925. "Summer Modes for the Evening Gown" (left) July 1, 1925. The title of the dress's bodice resembles an example whose design is attributed to Sarah Lipkin (Fig. 10).

Fig. 68 Ties (detail). Design attributed to Sarah Lipkin (Paris, 1882–1973), for Myrbor (Paris, art. 1925, 1926). Silk and metallic thread. Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, New York. Gift of the Brooklyn Museum, 2009; Gift of Adelaide Green, 1955





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Fur

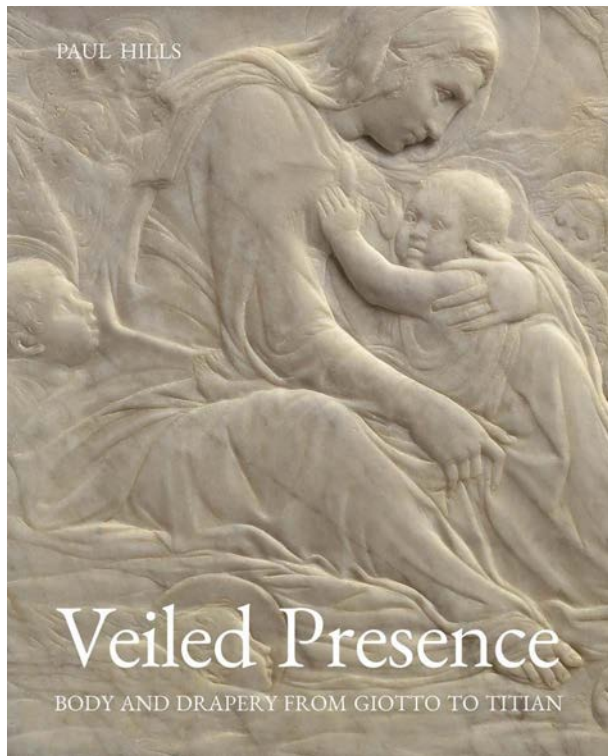
A Sensitive History

Jonathan Faiers

A groundbreaking, informative, and thought-provoking exploration of fur's fashionable and controversial history

The first and only book of its kind, *Fur: A Sensitive History* looks at the impact of fur on society, politics, and, of course, fashion. This material has a long, complex, and rich history, culminating in recent and ongoing anti-fur debates. Jonathan Faiers discusses how fur—long praised for its warmth, softness, and connotation of status—became so controversial, at the center of campaigns against animal cruelty and the movement toward ethical fashion. At the same time, fake fur now faces a backlash of its own, given the environmental impact of its manufacture and its links to fast fashion.





Veiled Presence

Body and Drapery from Giotto to Titian

Paul Hills

This wide-ranging book elucidates the symbolism of veils and highlights the power of drapery in Italian art from Giotto to Titian.

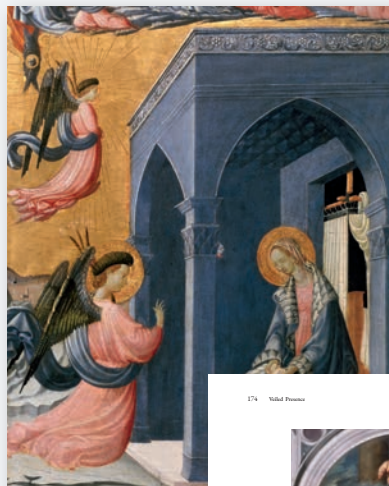
In the cities of the Renaissance, display of luxury dress was a marker of status. Florentines decked out their palaces and streets with textiles for public rituals. But cloths are also the stuff of fantasy: throughout the book, the author moves from the material to the metaphorical. Curtains and veils, swaddling and shrouds, evoke associations with birth and death.

147 colour + b/w illus.

224pp. 270x216mm.

Hardcover ISBN 9780300236750

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CHAPTER 2

Textiles in public places: furnishing church and street

BANNERS AND DRAPPELLOU IN CHURCHES

Public spaces, the palaces, were often decked out with cloths, and they too were dressed for special occasions. In addition to altar cloths, vestments and curtains over altarpieces, churches were hung with all kinds of banners and drapes, some permanent, some installed for feasts or funerals. Large portable were commonly fixed inside church doors, as they often are to this day. For funerals of the wealthy, palli, usually in velvet, were draped over the coffin or bier. Such temporary palli were memorialised in the grander fifteenth-century tombs, and sculptures such as Bernardo Rossellino's in the Brera, and Desiderio da Settignano's in the Museo dell'Opera del Duomo in Florence (fig. 2.13), employed great skill in depicting the weight and pattern of the cloth. By giving a contemporary Florentine of modest means might count that his funeral would also be dignified with a silk pall. Not all that's testimony of the reverence of the Confraternity of Santo Spirito at Santa Maria del Carmine in Florence from a large pall.

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8.1 Titian, *Madonna of Ca' Pesaro*, 1510–20, oil on canvas, 47 1/2 x 100 cm. Santa Maria del Carmine del Fiore, Venice

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1.3 Savetto, *Saint Francis Meets a Knight Prisoner from Valencia*, and Saint Francis's Vision of the Crucifix of the Franciscan Order, 1437–46, tempera on panel, 80 x 110 cm. National Gallery, London



Stratched like a canopy over Mother and Son, the undulating veil is edged in the back of cloud high above, a celestial canopy that supports two points leaving the Cross. Just as the Christ Child forcefully pulls the veil over him, the part above does not simply display the Cross but struggle to support its immense weight. Scars of the *Madonna of Ca' Pesaro* indicate that Titian first described a curtain behind the Virgin and Child in the final solution he transposed the significance of

the curtain onto the play of veil and cloud.³ As to the altarpiece Lippo painted in these same years, Titian converts symbolic into nature and accommodates them in his pictorial staging. Time and again throughout his long career he dramatized imagery of veil and cloud, often discovering in the dialogue between the two the essence of his narrative. In doing this he breathed new life and energy into a traditional religious motif

8.2 Titian, *Madonna and Child from Madonna of Ca' Pesaro*, detail of fig. 8.1

Clothing palace and depicting nobility 23

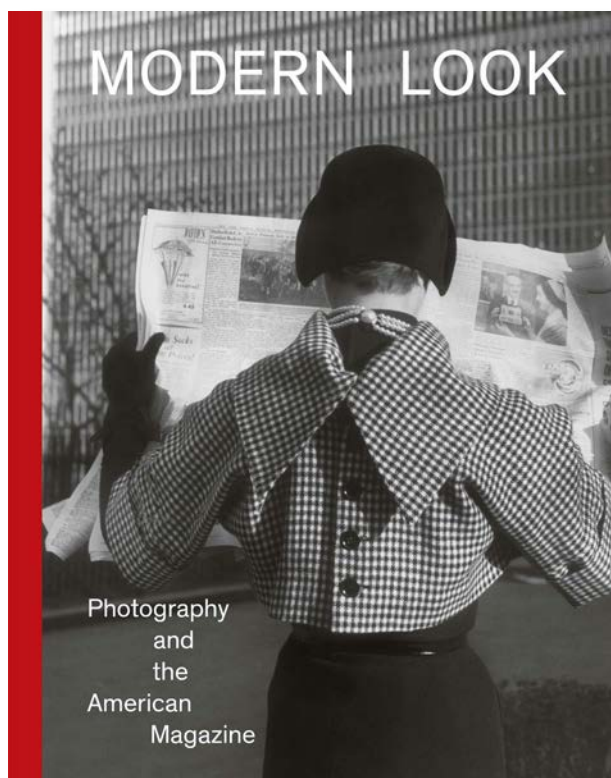


CLOTHING THE PALACE

Architectural historians have tended until recently to confine their attention to the hard and fixed elements of buildings in stone, plaster and brick that embody principles of design, neglecting to note that these structures were frequently transformed and modified by the architecture of fabric. Cloths and textile furnishings mediated between person and place. They set the stage for everyday coming and going and for more special occasions such as childbirth. They also frame the space of dreams. In Francis's vision of a castle, they are hung from battlements (fig. 1.5). And cloths were not just hung on walls and placed in doorways; they enclosed beds, subdivided space and on occasions were set up in streets or loggias as awnings or screens. The camera, or bedroom, was as much a contained chamber or closet as a room defined by walls. By means of the whole genre of textiles the body was accommodated and made at one within the architecture of stone and mortar. Cloths and hangings occluded space, and temporary installations of textiles staged appearance. These manifold fabrics belonged to the here and now, the social world of one and the economic world of value and commodity yet they also belonged to the dimension of make believe and fantasy. They spread both in presentation and the stuff of fantasy.

It is critical to the argument of this book that 'drapery' is understood as a permanent term embracing draped, it was so constructed that when Francis stripped naked he was protected under the rich robe of Bishop Gualtero of Lodi (fig. 1.4). The wide appeal of the Franciscan legend depended in part upon its points of contact with the courtly and the clerical. In the earlier incident from the same life, which provides the prologue to Savetto's narrative (fig. 1.3), rather than veil-like basket to a host of virtues, in a childhood gesture Francis gives it to a poor knight.⁴

1.4 Savetto, *Saint Francis Rescues his Earthly Father*, detail of fig. 1.2 showing Francis being protected by Bishop Gualtero



Modern Look

Photography and the American Magazine

Mason Klein

With essays by Maurice Berger, Leslie Camhi, and Marvin Heiferman

A fascinating exploration of how photography, graphic design, and popular magazines converged to transform American visual culture at mid-century

This dynamic study examines the intersection of modernist photography and American commercial graphic design between 1930 and 1960. Avant-garde strategies in photography and design reached the United States via European émigrés, including Bauhaus artists forced out of Nazi Germany. The unmistakable aesthetic made popular by such magazines as *Harper's Bazaar* and *Vogue*—whose art directors, Alexey Brodovitch and Alexander Liberman, were both immigrants and accomplished photographers—emerged from a distinctly American combination of innovation, inclusiveness, and pragmatism.

Published in association with the Jewish Museum, New York

155 color + b/w illus.

192pp. 279x229mm.

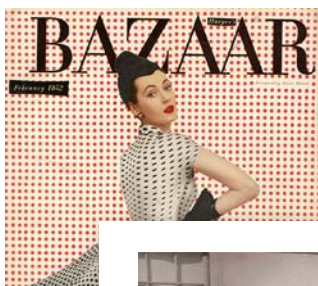
HC - Paper over Board ISBN 9780300247190

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Cover of Harper's Bazaar, April 1951, designed by Seymour Chwast, illustrating by Milton Glaser

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Harold Lloyd, Charles White, George Eastman, New York, 1930s. Photograph by Milton Glaser, illustrating by Milton Glaser

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The Museum of Modern Art, New York, 1930s. Photograph by Milton Glaser, illustrating by Milton Glaser

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Modern Look

was not over and that they should continue in their patriotic efforts.

Mallory's early photo-montage posters for the Swiss Tourist Office in 1935-36 would be picked up by American graphic designers, the Bauhaus, or appropriated, decades later, as in Paula Scher's Swedish watch ad of 1984 that pays homage to the artist.¹⁴ What was generated in this was anticipated postmodernism, predating both the appropriation and layering of images that resurfaced in late twentieth-century art. In the case of the poster *Blumenfeld*, which began his career making *Orfield* collages and by the 1950s had become one of the most sought-after fashion photographers, the magazines allowed him to experiment without limitations. He even painted posthumously to the verge of abstraction, exploiting the Ben Day process.

While Mallory and other émigré photographers would contribute brilliant magazine covers throughout the war—especially Blumenfeld, working for *Vogue*—Penn and Avedon's 1946 began taking fashion photographs for *Vogue* and *Harper's Bazaar*, respectively. 1951 that point, the leading fashion photographers at both magazines had been émigrés, a trend that began to quickly change. Penn and Avedon, who are often linked to their magazine covers, were shaped by their European art directors.

This is confirmed by a drawing from Penn's *Notebook of Reason*, published late in his life, that delineates a tree of influence. Within its root system, Penn registered a historical range of mostly Western European painters, with figures such as Fernand Léger and Giorgio Morandi designated in slightly larger type among other prominent modernists. Above ground, the tree's limbs carry the names of photographers, the painters and notable that one would expect to find. Within the trunk of the tree, he noted the prominence of Brodovitch and Liberman.

Penn had attended Brodovitch's famed Design Lab, founded in 1935 in Philadelphia as a weekly gathering of students to focus equally on photography and the graphic arts. When Brodovitch moved to New York, so did Penn, who continued to work as an assistant for his former teacher. In 1940, after freelance designing for two years, Penn took over Brodovitch's position as the art director at *Saks Fifth Avenue*, where he would remain for



arts & architecture, 1951, designed by Milton Glaser



Maison Klein

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