

# Late Victorian And Edwardian Fashions Dover Fashion Coloring Book

Forty-five handsome, ready-to-color plates depict styles worn by all social classes in 15th- and 16th-century England -- from woolen tunics of country workers to elegant apparel of Tudor monarchs.

Captions.

Forty-five accurate depictions of 17th-century Puritans, an indentured servant, an English officer and his lady, pirates, a colonial merchant's family of the mid-1700s, more. Descriptive captions.

Superbly rendered illustrations, adapted from Godey's Lady's Book, a rare nineteenth-century fashion magazine, provide authentic views of evolving Victorian modes of apparel — from lace-edged necklines and elongated bodices to fitted bonnets and extravagant bustles. Thirty ready-to-color illustrations depict lavish dresses and gowns of velvet and damask; smart riding outfits trimmed with braid and gilt; an elegant cashmere shawl, children's outfits; as well as hair ornaments, footwear, and other accessories. A lovely collection that offers an authentic glimpse of what well-dressed ladies and youngsters of the Victorian era were wearing, this is a must-have for coloring book fans, costume designers, and cultural historians.

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Late Victorian and Edwardian Fashions Courier Corporation

Carefully researched collection of 44 ready-to-color illustrations spotlights more than five centuries of fashions from India's colorful past, among them the sari, a long, gracefully draped gown worn by women; full, trousers, worn by both sexes; jodphurs — trousers westernized into riding breeches; as well as Pashmina shawls, turbans, and other accessories. Charming coloring book chronicles six centuries of Japanese fashion history. Warriors, exquisite court ladies, commoners, entertainers, holy men, and more, all in meticulously rendered authentic costume. 44 black-and-white illustrations.

This book of full-color photographs and how-to guide highlights ten of the dresses from the Embellishments exhibit and analyzes their design elements in depth. Each item has been closely examined, taking advantage of places where threads have loosened over time to peer at the back side of trims, searching garment interiors, and studying fabric grain lines and seams for clues on construction. Lush photography of full-length gowns and close-up views of construction details are paired with descriptions, clear diagrams, and instructions for a book you can enjoy on many levels.

"Embellishments is a must have for fashion do-it-yourselfers, but this publication also belongs on bookshelves of serious fashionistas and Victorian

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enthusiasts." -Lynne Francis-Lunn, Director of Merchandising, Peabody Essex Museum "In an era in which our closets are full of mass-produced clothing, Embellishments offers us a rich and lushly illustrated book that combines an obvious love of handcraft with intimate knowledge of Victorian garment construction." -Michelle Tolini Finamore, Curator of Fashion Arts, Museum of Fine Arts, Boston

It's hard to believe that it's been fifty years since the famous "Three Days of Peace, Love, and Music." Return to Yasgur's farm in Bethel, New York, and recapture the spirit of the Sixties with these eight colorful paper dolls of festival performers: Joan Baez, Roger Daltrey, Jerry Garcia, Jimi Hendrix, Janis Joplin, Carlos Santana, Grace Slick, and Sly Stone. Resplendent in full psychedelic regalia, each doll comes with a groovy extra outfit!

Thirty-one full-page images depict men and women in Victorian regalia adorned with goggles and gears against moody background mashups of butterflies, flowers, and stars with locomotives, hot-air balloons, Victrolas, and other machinery.

For colorists of all ages 45 striking illustrations of officers in handsome military outfits, ladies in elegant daytime and evening dresses and children in apparel mirroring adult fashions. Captions. "

In her immensely readable and richly documented book, Christine Bayles Kortsch asks us to shift our

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understanding of late Victorian literary culture by examining its inextricable relationship with the material culture of dress and sewing. Even as the Education Acts of 1870, 1880, and 1891 extended the privilege of print literacy to greater numbers of the populace, stitching samplers continued to be a way of acculturating girls in both print literacy and what Kortsch terms "dress culture." Kortsch explores nineteenth-century women's education, sewing and needlework, mainstream fashion, alternative dress movements, working-class labor in the textile industry, and forms of social activism, showing how dual literacy in dress and print cultures linked women writers with their readers. Focusing on Victorian novels written between 1870 and 1900, Kortsch examines fiction by writers such as Olive Schreiner, Ella Hepworth Dixon, Margaret Oliphant, Sarah Grand, and Gertrude Dix, with attention to influential predecessors like Elizabeth Gaskell, Charlotte Brontë, and George Eliot. Periodicals, with their juxtaposition of journalism, fiction, and articles on dress and sewing are particularly fertile sites for exploring the close linkages between print and dress cultures. Informed by her examinations of costume collections in British and American museums, Kortsch's book broadens our view of New Woman fiction and its relationship both to dress culture and to contemporary women's fiction.

During the late 18th and early 19th centuries, there

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was a tubercular 'moment' in which perceptions of the consumptive disease became inextricably tied to contemporary concepts of beauty, playing out in the clothing fashions of the day. With the ravages of the illness widely regarded as conferring beauty on the sufferer, it became commonplace to regard tuberculosis as a positive affliction, one to be emulated in both beauty practices and dress. While medical writers of the time believed that the fashionable way of life of many women actually rendered them susceptible to the disease, Carolyn A. Day investigates the deliberate and widespread flouting of admonitions against these fashion practices in the pursuit of beauty. Through an exploration of contemporary social trends and medical advice revealed in medical writing, literature and personal papers, *Consumptive Chic* uncovers the intimate relationship between fashionable women's clothing, and medical understandings of the illness. Illustrated with over 40 full color fashion plates, caricatures, medical images, and photographs of original garments, this is a compelling story of the intimate relationship between the body, beauty, and disease - and the rise of 'tubercular chic'.

Two dolls, each wearing a "dress improver," or bustle, are accompanied by a lavish wardrobe of 26 costumes, including a riding outfit, walking dress, visiting gown for afternoon calls, a seaside

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promenade costume, elegant ball gowns, and a bridal outfit with a sash of orange blossoms. A delightful treasure for paper doll fans and students of costume design and fashion history.

Detailed, accurate renderings of 2 dolls, 28 costumes — Queen Victoria's wedding gown, evening dress by Worth, Dolly Varden walking suit, more. 16 stylish costumes for a wealthy couple includes capes, cloaks, and two-piece suits for the gentleman; modest day dresses, elegant-off-the-shoulder evening wear, and a lovely long-sleeved wedding gown for the lady.

Since the invention of photography there has not been a history of fashion completely illustrated by photographs — until this one. Photography historian Alison Gernsheim first studied Victorian and Edwardian fashion in order to be able to date photographs in her collection. Of course the photos soon proved to be the best of all fashion plates — authentic, detailed, as decorative and charming as top fashion illustration. When united with identifications and descriptions of the chief costume articles, and a commentary that includes childhood memories of the period, the resulting history is doubly indispensable — equally useful and delightful to serious and casual readers. The invention of photography preceded that of the crinoline by about a decade. Pre-crinoline bonnets, stovepipe hats, and deep décolletage are featured in the first of these

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235 illustrations — including a beautiful 1840 daguerreotype portrait of a lady that is the earliest study of its kind extant. From 1855 to the 1870s the crinoline gave shape (whether barrel, bell, teapot, or otherwise) to English women, and their shapes fill many of these full and half-page photos. English men went beardless in top hats and frock coats; as in other eras, the sporting wear of the previous generation became acceptable morning and evening town attire. Styles and accoutrements came and went — moustaches, straw hats, bustles and bodice line, petticoats, corsets, shawls and falsies, flounces, ruffles, lace, and materials — satin, silk, velvet, woolen underwear, full-length sable, and osprey feathers. Many of the models for these fashions were already fashionable enough — Oscar Wilde, Aubrey Beardsley, Lillie Langtry, Winston Churchill, many archdukes, duchesses, counts, princes, and Queen Victoria herself. Photographers are identified where possible, and include Nadar, Lewis Carroll, and the Downeys. Every photograph is captioned and annotated.

The Victorian era was a time of high morals, cultured manners, and ultra feminine, luxurious apparel. While beautiful to gaze upon, elaborate ensembles were hot, heavy, restrictive, and constricting to the point of discomfort or even injury and disease. Revealed here are the children's and women's clothing, including undergarments, leisurewear, and street apparel from

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1860 to 1900. Over 270 photographs provide detailed images of Victorian garments, along with irrefutable evidence of our stalwart ancestors' burdensome apparel. Nineteenth century photographs are supplemented by surviving examples of period clothing, many picturing both the outside and inner construction. This well-researched book not only describes the styles and the differences between these women's and children's fashions, but also explores the reasons women were willing to become such devoted slaves to dress and the health hazards associated with their apparel. The text is based on Victorian fashion, medical, etiquette, and advice literature.

Bonnets, capes, caps, shawls, bodices, and crinolines as people actually wore them from 1840 to 1914. More than 200 photos depict aristocrats and members of the middle class as well as celebrities.

Over 1,000 illustrations document elegant ladies' fashions from 1860 to 1914: evening gowns, wedding ensembles, bathing costumes, cycling outfits, and much more. Accompanied by hundreds of stylish accessories. What Readers Are Saying: "The sweetest romance I have ever read, full of laugh-out-loud moments and obnoxious 'villains'...on par with Jane Austen's best." An unforgettable story of courage and romance. Will Valancy Stirling ever escape her strict family and find true love? All her life, Valancy Stirling lived on a quiet little street in an ugly little house and never dared to contradict her domineering mother and her unforgiving aunt. Then she gets a letter—and decides that very day things need to change. For the first time in her life, she



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does exactly what she wants to and says exactly what she feels. At first her family thinks she's gone around the bend. But soon Valancy discovers more surprises and adventure than she ever thought possible. She also finds her one true love and the real-life version of the Blue Castle that she was sure only existed in her dreams...

What Readers are Saying: "This just became one of my all-time favorites! In fact, this may be my favorite L.M. Montgomery book, and I'm a huge 'Anne' fan!...I loved the drama and the romance, and the beautiful descriptions of the Canadian wilds. What a great book! It's a treat to read, just a joy with every page!" "The sweetest romance I have ever read, full of laugh-out-loud moments and obnoxious 'villains'...on par with Jane Austen's best." "Absolutely hilarious (Valancy would be a Twitter superstar), and it feels so fresh, which is a testament to how timeless L.M. Montgomery's writing is. This has quickly become one of my favorite books." "I finished reading *The Blue Castle* with the same engrossed delight I had in meeting Anne Shirley years ago."

Two dolls with 30 costumes model the aristocratic American styles worn by the Vanderbilts, Astors, Belmonts, and other patrician ladies from the 1870s through the early 1900s. Notes.

Who were the Cavaliers and what elaborate hairstyles did they introduce? Did 17th-century Puritans wear only simple, unadorned black outfits? Coloring book fans find out with the help of this educational, accurately rendered fashion survey of the period. Notes. 45 black-and-white plates.

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The full-skirted, narrow-waisted styles of the Victorian society appear in a lavish collection of 45 ready-to-color line drawings. Lovingly adapted from vintage fashion magazines of the era. Captions.

A richly detailed history of Britain at its imperial zenith, revealing the simmering tensions and explosive rivalries beneath the opulent surface of the late Victorian and Edwardian eras. The popular memory of Britain in the years before the Great War is of a powerful, contented, orderly, and thriving country. Britain commanded a vast empire: she bestrode international commerce. Her citizens were living longer, profiting from civil liberties their grandparents only dreamed of and enjoying an expanding range of comforts and pastimes. The mood of pride and self-confidence can be seen in Edward Elgar's *Pomp and Circumstance* marches, newsreels of George V's coronation, and London's great Edwardian palaces. Yet beneath the surface things were very different. In *The Age of Decadence*, Simon Heffer exposes the contradictions of late-Victorian and Edwardian Britain. He explains how, despite the nation's massive power, a mismanaged war against the Boers in South Africa created profound doubts about her imperial destiny. He shows how attempts to secure vital social reforms prompted the twentieth century's gravest constitutional crisis—and coincided with the worst industrial unrest in British history. He describes how politicians who conceded the vote to millions more men disregarded women so utterly that female suffragists' public protest bordered on terrorism. He depicts a ruling class that fell prey to degeneracy and scandal. He analyses a national

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psyche that embraced the motor-car, the sensationalist press, and the science fiction of H. G. Wells, but also the nostalgia of A. E. Housman.

Guide to the designs and fabrics of 19th and early 20th century women's fashions. Evaluates the silhouette, construction, style, and details of fashionable garments and offers advice for maintaining, laundering and repairing them

Forty-five finely detailed, ready-to color illustrations depict an Italian peasant couple in wedding dress, children of a German royal family garbed in velvet, an English lord and lady in riding outfits, and more.

52 extremely rare plates depict the latest in chic apparel for the well-to-do, including elegant day dresses, hunting outfits, ornamented costumes for the theatre, a parade of millinery styles, and more.

Rosy Aindow examines the way fiction registered and responded to the emergence of a modern fashion industry during the period 1870-1914. She traces the role played by dress in the formation of literary identities, with specific attention to the way that an engagement with fashionable clothing was understood to be a means of class emulation. The expansion of the fashion industry in the second half of the nineteenth century is generally considered to have had a significant impact on the way in which lower income groups, in particular, encountered clothing: many were able to participate in fashionable consumption for the first time. Remaining alert to the historical specificity of these events, this study argues that the cultural perception of the expansion of the industry - namely a predominantly bourgeois fear that it

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would result in a democratisation in dress - had a profound effect on the way in which fashion was approached by contemporary writers. Drawing on existing cultural analogies that associated fashion with women and artifice, it concludes that women were particularly implicated in fictional accounts of class mobility. This transgression applied not only to women who wore fashionable clothing, but to those working in the fashion industry itself. An allusion to fashion has a socio-specific meaning, one which gained a new potency in late nineteenth- and early twentieth-century narratives as a vehicle for the expression of class anxieties.

This revised edition is updated with nearly 30 vintage images, as well as new chapters on personal hygiene, cosmetics, clothing manufacture, laundry, and the dating of vintage photographs, along with updated prices. -- Publisher's blurb.

Fashion in the Edwardian period underwent some quite revolutionary changes. The delicately coloured, flower-and-lace-trimmed trailing gowns and elaborate hairstyles worn by tightly corseted fashionable ladies in the early years of Edward VII's reign would transform into the boldly coloured, dramatically stylized Eastern-inspired kimono wraps, slender hobble skirts, ankle-skimming tunic dresses and turbans of 1914 on the eve of the First World War. This book presents the story of women's and men's dress through this exciting period, and is a fascinating addition to the bestselling Shire fashion list that already includes *Fashion in the Time of Jane Austen* and *Fashion in the Time of the Great Gatsby*.

Attractive couples model fashionable apparel worn from

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the 1860s through 1910: frock coats, trousers, top hats for the men; gowns with hoop skirts, softly draped bustles, and bloomers for the ladies. 29 black-and-white illustrations.

Day costumes, evening wear, sports clothes, shoes, hats, other accessories in over 1,000 detailed engravings. Very thorough identification of styles, materials, colors by editor. "An endlessly entertaining book." — Theatre Design and Technology.

Open this book and you'll soon find yourself immersed in the wonderful gingerbread world of Victorian architecture and interior design. From a nostalgic introduction by John Philip Sousa III to the charming original illustrations of Daniel Lewis, *The Victorian House Coloring Book* invites children and colorists to re-create the furnishings, color schemes, and rich decorations of a lovely Victorian home. Comprising a complete household tour, these beautifully authentic illustrations depict the exterior, attic, front hallway, parlor, library, dining room, kitchen, three bedrooms, bathroom (including a water closet), and basement. In addition, a delightful double-page spread shows the garden with a gazebo. Typical of Victorian-era house, which often combined several architectural styles, the house shown here blends a simple Italianate exterior with such Second Empire features as a mansard roof and dormer windows. Other styles often featured in such homes include Queen Anne and Romanesque

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revivals, Carpenter Gothic and Stick, and Eastlake. A well-researched and informative text by Kristin Helberg accompanies each illustration, commenting on furnishings and architectural details and providing insight into the historical background and everyday life of the era. Dollhouse buffs, who consistently prefer the Victorian style to all others, will welcome this handsome book, while designers and illustrators will be especially pleased that all the illustrations are royalty free.

Although Edwardian-era clothing remains popular among fashion enthusiasts, there are very few books focusing on styles of the early 1900s. This compilation bridges that gap with dozens of authentic images from the period, selected from 1906 editions of Harper's Bazar. Since its first publication in 1867, the magazine has reflected contemporary styles and trends, and these illustrations — from spring hats and fancy aprons to French evening gowns and bridal attire — offer an intriguing reflection of American values at the turn of the twentieth century. The four-part collection begins with everyday fashions, including sweeping gowns for home, travel, and outdoors. A section of seasonal fashions features spring and summer ensembles, followed by an assortment of styles for weddings, the theater, and other special occasions. The final section, For the Young and Old, includes simple gowns for both ends of the age spectrum as well as

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graduation gowns. Costumers, fashion designers, and anyone interested in the history of style and couture will welcome this choice assembly of genuine Edwardian fashions.

[www.doverpublications.com](http://www.doverpublications.com)

Scores of carefully rendered illustrations depict more than 4,000 years of Celtic apparel—from cloaks worn by European Celts ca. 2000 b.c. to the plaid tunics of British-Celtic farm women (100 b.c.) and the elaborately embroidered costume of a 20th-century Irish step dancer. Fascinating, ready-to-color archive with detailed captions also includes illustrations of period headgear, footwear, and jewelry.

The extravagance and luxury of 1880–1910 come to life in this scrupulously accurate paper doll collection. Two aristocratic figures are accompanied by splendid wardrobes that include a tuxedo, walking suit, motoring costume, yachting outfit, and a Prince Albert coat for the gentleman and a beaded, fur-trimmed evening gown, high-necked visiting dress, walking suit, promenade dress, satin dinner gown, and more for the lady. 16 costumes printed on 8 plates of lightweight stock. Notes.

This coloring book panorama of late-18th- and early-19th-century French fashions offers a fascinating survey of styles. 45 plates of detailed, accurate illustrations include representations of claw-hammer frock coats and vests for the well-dressed man, loose pantaloons and shorter skirts for the

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working classes, high-waisted promenade gowns for fashionable ladies, and accessories. 45 black-and-white illustrations.

Being fashionable in the late Victorian era meant wearing things like dresses with puffed sleeves and high collars, and making sure to have a proper hat and an elegant pair of gloves. And how did women stay current on the latest styles? Most of the time, they found out about the latest "up-to-date" and "charming" clothing trends from the newspaper. Between the covers of this book, you will find 47 coloring pages showing full-length fashion plates of tea gowns and walking dresses, evening costumes and dainty frocks that were popular in the United States during the late Victorian era - specifically, 1895 to 1899. The definitive word on what to wear and how to wear it was delivered on the women's page of the Sunday paper, where every aspect of the attire - color, cut, fabric and trim - was thoroughly described and illustrated. Although the outfits within are all from a five-year span, the definition of "stylish" was constantly changing. Grand announcements about the current trends were regularly published in the papers under columns with titles like "Vanity's Whims," "Women and Their Ways" and "Fashion and Fancy." Now, take a look back to the Gilded Age, and give these clothes the color and verve they have been missing for more than a hundred years!



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Vintage guide offered turn-of-the-century seamstresses clear instructions for altering patterns and creating shirt-blouses, skirts, wedding gowns, coats, maternity wear, children's clothing, and other apparel.

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