

Stylish Dress Book Simple Smocks Dresses And Tops

Bewerking van een klassiek verhaal uit de 19e eeuw over een gewoon Amerikaans jongetje dat erfgenaam blijkt te zijn van een strenge Engelse graaf. Deze kleine 'lord' stelt alles in het werk om het trotse hart van zijn grootvader te vermurwen. Vanaf ca. 10 jaar.

Provides more than 1,200 detailed entries on the life and work of every important designer since 1840, in a reference that covers the fashion media, influential art movements, garment and accessory styles, and more. Original.

Fashionable Childhood is the first book to critically examine representations of children and childhood through fashion media. Focussing on themes such as innocence, sexuality, class, and gender, this book provides a detailed and fascinating overview of the topic over the last 40 years. With case studies of advertising campaigns from international fashion brands such as Calvin Klein, Dior, Ralph Lauren and in-depth research into Italy's special edition of Vogue dedicated to childrenswear, Vogue Bambini, Fashionable Childhood examines the ways children's fashion is presented globally. With the market for children's fashion witnessing rapid growth in recent years, this exciting book will be of particular interest and value to students of fashion marketing, promotion, journalism, history, and theory.

Oorspronkelijke titel: Medieval people.

Als de boom van Thalia vergiftigd raakt, vervagen de magische grenzen die Kamp Halfbloed beschermen tegen woeste monsters. Percy onderneemt samen met zijn vrienden een gevaarlijke reis over de Zee van Monsters op zoek naar het tegengif, maar de klok tikt en Percy heeft maar enkele dagen de tijd...

Traditionally associated with rural ways of life in England, often hand-crafted and held up as one of the only items of English folk dress to survive into the 20th century, the smock frock is an object of curiosity in many museum collections. Drawing on a wide variety of sources from surviving garments to newspapers and photographs, this book reveals the hidden history of the smock frock to present new social histories. Discussing the smock frock in its widest contexts, Alison Toplis explores how garments were handmade and manufactured by the ready-made clothing industry, and bought by men of different trades. She traces the smock frock's usage across England as well as in export markets such as Australia. Following the garment's decline in the late 19th century, the book investigates how this essentially utilitarian style of workwear came to be held up as an example of disappearing 'peasant' craft in an emotional response to urbanisation, and how it was preserved by collectors under the influence of the Arts and Crafts movement. Around the turn of the 20th century, the smock frock was reinvented as both women's and children's wear and is now regularly revived in fashion collections by the likes of Molly Goddard. Drawing together extensive visual and material cultures, Alison Toplis unravels a new history of the smock frock.

November 2012 saw the joint annual conference of the British branch of the International Board on Books for Young People (IBBY UK) and the MA course at the National Centre for Research in Children's Literature (NCRCL) at Roehampton University. The theme of the conference was the investigation of aspects of literature for children that were 'Beyond the Book'. From woodcuts to e-books, children's literature has always lent itself to reinterpretation and expansion. In its early days, this was achieved through different forms of retelling, through illustration and interactive illustration (pop-ups and flaps), and then through music, film, television and stage adaptation. The contributors to the 2012 conference explored the variety of means by which we transform literature intended for children, and celebrated the vibrant world of creativity that has sought, and continues to seek, different ways in which to engage young readers. Bridget Carrington and Jennifer Harding have previously collaborated as the editors of earlier IBBY UK/NCRCL MA conference proceedings: *Going Graphic: Comics and Graphic Novels for Young People*; *Conflicts and Controversies: Challenging Children's Literature*; and *It Doesn't Have to Rhyme: Children and Poetry* (Pied Piper Publishing, 2010, 2011, 2012).

Make your own cute and fashionable clothes for girls with this easy-to-use sewing book. Author, Yuki Araki is one of the most recognized names in the growing sewing-for-children movement. The mother of two daughters, Araki has become a DIY sewing favorite because she knows what young girls want. They like to wear stylish clothes that also let them play with ease. Moms adore the relaxed aesthetic of Araki's simple mix-and-match play clothes and accessories, and young girls are happy wearing them because they're both cute and comfortable. Best suited for girls from two to five years old, the sewing patterns in this Japanese sewing book are simple, casual, and look good on any girl. Araki provides westernized patterns in four sizes, plus diagrams and instructions for twenty-two pieces. Simple lines give kids room to move, and the classic styles look good on any frame. Sewing designs include: Shoulder-tie camisole top and dress Classic smock shirt and dress Four variations of a basic elastic-waist skirt Shorts and easy-breezy kid-style leggings to pair with any top Button-front and pullover tops Adorable bucket hat Moms will love dressing their girls in these economical and easy-to-make clothes. Nothing could be simpler—or sweeter!

Stap binnen in de aanstekelijke wereld van een bruisende vrouw, die slechts één groot probleem heeft: ze kan geen winkel voorbijlopen zonder dat leuke jasje of die mooie schoenen te kopen. Rebecca werkt voor het tijdschrift *Succesvol Sparen* hoewel haar eigen financiële situatie een puinhoop is. De schulden stapelen zich in hoog tempo op, evenals de dreigbrieven van de bank. Ondanks haar groeiende paniekgevoel blijft Becky vrolijk en optimistisch. In haar dromen ziet ze zichzelf de loterij winnen, of blijkt de bank een vergissing te hebben gemaakt, waardoor al haar problemen in één klap worden opgelost. Maar de werkelijkheid is anders!

The history of the automobile would be incomplete without considering the influence of the car on the lives and careers of women in the earliest decades of the twentieth century. Illuminating the relationship between women and cars with case studies from across the globe, *Eat My Dust* challenges the received wisdom that men embraced automobile technology more naturally than did women. Georgine Clarsen highlights the personal stories of women from the United States, Britain, Australia, and colonial Africa from the early days of motoring until 1930. She notes the different ways in which these women embraced automobile technology in their national and cultural context. As mechanics and taxi drivers -- like Australian Alice Anderson and Brit Sheila O'Neil -- and long-distance adventurers and political activists -- like South Africans Margaret Belcher and Ellen Budgell and American suffragist Sara Bard Field -- women sought to define the

technology in their own terms and according to their own needs. They challenged traditional notions of femininity through their love of cars and proved they were articulate, confident, and mechanically savvy motorists in their own right. More than new chapters in automobile history, these stories locate women motorists within twentieth-century debates about class, gender, sexuality, race, and nation. -- Deborah Clarke

Sew cute and original clothes for your little angel with this easy-to-follow DIY sewing book. Yoshiko Tsukiori's Japanese sewing books provide elegant casual designs for women and children and have made her one of the most popular names in the Japanese sew-it-yourself craze. In *Sewing for Your Girls*, Tsukiori has done it again, creating eight adorable and endlessly versatile new patterns for clothes that will delight every mother's budget—and suit every little girl's personal style and body type. Tsukiori provides easy-to-follow instructions (in English) and shares the basic techniques for creating all the classic elements of little girls' clothes. Today's emerging legions of DIY mothers will discover how to make: A round collared shirt or tunic A classic smocked sundress Overalls with plenty of pocket room Draw-string pants that fit beautifully A shawl-collared dress or top A gathered neckline shirt, tunic, or dress A pretty dress with shoulder ruffles A raglan top or dress Add ruffles or bows, add tiers or pockets, add sleeves or go sleeveless—each of these garments can be embellished in endless variations to create literally hundreds of different styles. Tsukiori also guides readers on how to select carefree, pretty, and inexpensive fabrics that girls will love to wear every day! Imagination and creativity are the keys to dressing girls stylishly on a budget, and *Sewing for Your Girls* makes it easy to mix and match the basic components so that each piece is as unique as it is beautiful.

Stylish Dress Book features an A to Z of cool tops and tunic dresses that you can wear anywhere. Using simple shapes and individual details, the book shows you how to craft a stylish collection of garments to your own taste. For anyone who knows the frustration of going to the mall and finding racks of identikit clothes in cheap fabrics, this book will offer a fabulous home made alternative. As every sewist knows, DIY fashion is the only way to be stylish.

Studying dress history teaches us much about the past. In this skillfully illustrated, accessible and authoritative book, Jayne Shrimpton demonstrates how fashion and clothes represent the everyday experiences of earlier generations, illuminating the world in which they lived. As Britain evolved during the 1800s from a slow-paced agrarian society into an urban-industrial nation, dress was transformed. Traditional rural styles declined and modern city modes, new workwear and holiday gear developed. Women sewed at home, while shopping advanced, novel textiles and mass-produced goods bringing affordable fashion to ordinary people. Many of our predecessors worked as professional garment-makers, laundresses or in other related trades: close to fashion production, as consumers they looked after their clothes. The author explains how, understanding the social significance of dress, the Victorians observed strict etiquette through special costumes for Sundays, marriage and mourning. Poorer families struggled to maintain standards, but young single workers spent their wages on clothes, the older generation cultivating their own discreet style. Twentieth-century dress grew more relaxed and democratic as popular culture influenced fashion for recent generations who enjoyed sport, cinema, music and dancing.

Wanneer Susan Barton door muiters overboord wordt gezet en in haar roeiboort aanspoelt op een eiland in de Atlantische Oceaan, ontmoet ze daar Robinson Cruso en Vrijdag. De twee mannen hebben op hun verder onbewoonde eiland een maatschappij gevestigd waar strikte regels gelden: Cruso is de baas en de neger Vrijdag, wiens tong is afgesneden zodat hij niet over de macht van het woord beschikt, is de slaaf. Op Susans vraag waarom hij in al die jaren geen boot heeft gebouwd om te ontsnappen antwoordt Cruso: 'Een geredde Cruso zou de wereld ernstig teleurstellen.' Zij neemt het initiatief tot hun ontsnapping van het eiland. Het drietal wordt opgepikt door een passerende koopvaarder. Cruso sterft onderweg, en Susan komt met Vrijdag in Londen terecht, waar ze contact zoekt met de schrijver Daniel Foe. Foe blijkt echter niet zozeer geïnteresseerd in de geschiedenis van het eiland, als wel in het verhaal van Susan Barton zelf. Hij zal haar avontuur uiteindelijk in een boek verwerken. Coetzee herneemt een heldenepos uit de wereldliteratuur, vertelt het vanuit het verrassende perspectief van een vrouw en laat zo een nieuw licht schijnen op het oude thema vrijheid en onderdrukking.

This captivating book reproduces arguably the most extraordinary primary source documents in fashion history. Providing a revealing window onto the Renaissance, they chronicle how style-conscious accountant Matthäus Schwarz and his son Veit Konrad experienced life through clothes, and climbed the social ladder through fastidious management of self-image. These bourgeois dandies' agenda resonates as powerfully today as it did in the sixteenth century: one has to dress to impress, and dress to impress they did. The Schwarzes recorded their sartorial triumphs as well as failures in life in a series of portraits by illuminists over 60 years, which have been comprehensively reproduced in full color for the first time. These exquisite illustrations are accompanied by the Schwarzes' fashion-focussed yet at times deeply personal captions, which render the pair the world's first fashion bloggers and pioneers of everyday portraiture. *The First Book of Fashion* demonstrates how dress – seemingly both ephemeral and trivial – is a potent tool in the right hands. Beyond this, it colorfully recaptures the experience of Renaissance life and reveals the importance of clothing to the aesthetics and every day culture of the period. Historians Ulinka Rublack's and Maria Hayward's insightful commentaries create an unparalleled portrait of sixteenth-century dress that is both strikingly modern and thorough in its description of a true Renaissance fashionista's wardrobe. This first English translation also includes a bespoke pattern by TONY award-winning costume designer and dress historian Jenny Tiramani, from which readers can recreate one of Schwarz's most elaborate and politically significant outfits.

A dynamic resurgence in sewing and knitting is under way, with many people enjoying making and mending their own garments at home. However, stories abound of homemade clothes languishing at the back of the wardrobe. Amy Twigger Holroyd draws on ideas of fashion, culture and craft to explore makers' lived experiences of creating and wearing homemade clothes in a society dominated by shop-bought garments. Using the innovative metaphor of fashion as common land, *Folk Fashion* investigates the complex relationship between making, well-being and sustainability. Twigger Holroyd combines her own experience as a designer and knitter with first-hand accounts from folk fashion makers to explore this fascinating, yet under-examined, area of contemporary fashion culture. Looking to the future, she also considers how sewers and knitters might maximise the radical potential of their activities.

Van Rick Riordans debuutserie Percy Jackson en de olympiërs en het vervolg Helden van Olympus zijn wereldwijd 33 miljoen exemplaren in druk. Het teken van Athena is het derde deel over de helden van Olympus. Annabeth is doodsbang. Het ene moment wacht ze verlangend op de komst van Percy, het volgende moet ze vechten voor haar leven. Ze kan alleen maar hopen dat de Romeinen haar niet doden voordat ze zien wie ze is. Bovendien heeft ze het Teken van Athena bij zich, dat haar moeder haar gaf met de opdracht haar te wreken

Containing 2,729 entries, Kevin L. Seligman's bibliography concentrates on books, manuals, journals, and catalogs covering a wide range of sartorial approaches over nearly five hundred years. After a historical overview, Seligman approaches his subject chronologically, listing items by century through 1799, then by decade. In this section, he deals with works on flat patterning, draping, grading, and tailoring techniques as well as on such related topics as accessories, armor, civil costumes, clerical costumes, dressmakers'

systems, fur, gloves, leather, military uniforms, and undergarments. Seligman then devotes a section to those American and English journals published for the professional tailor and dressmaker. Here, too, he includes the related areas of fur and undergarments. A section devoted to journal articles features selected articles from costume- and noncostumerelated professional journals and periodicals. The author breaks these articles down into three categories: American, English, and other. Seligman then devotes separate sections to other related areas, providing alphabetical listings of books and professional journals for costume and dance, dolls, folk and national dress, footwear, millinery, and wigmaking and hair. A section devoted to commercial pattern companies, periodicals, and catalogs is followed by an appendix covering pattern companies, publishers, and publications. In addition to full bibliographic notation, Seligman provides a library call number and library location if that information is available. The majority of the listings are annotated. Each listing is coded for identification and cross-referencing. An author index, a title index, a subject index, and a chronological index will guide readers to the material they want. Seligman's historical review of the development of publications on the sartorial arts, professional journals, and the commercial paper pattern industry puts the bibliographical material into context. An appendix provides a cross-reference guide for research on American and English pattern companies, publishers, and publications. Given the size and scope of the bibliography, there is no other reference work even remotely like it.

"Steele, director of the Fashion Institute of Technology Museum, has crafted, with the help of 325 contributors, an authoritative introduction to fashion, the industry, and the issues that hve defined the field. Some 640 articles describe the colorful facets of couture and textiles, from fabrics of chintz, corduroy, and feathers to such garb as aprons, bikinis, and prison dress. There are color plates and nearly 600 black-and-white illustrations. Back matter includes a comprehensive index, a timeline, and a topical outline."--"Reference that rocks," American Libraries, May 2005.

Making Working Women's Costume gives a unique account of the clothes of ordinary women from the mid-fifteenth century to the early twentieth century. As well as introducing the historical periods, it gives patterns for a range of typical garments that women of the poorer classes would have worn. Organized by century, it draws on historical sources and finds, paintings and photographs to recreate the clothes of these under-celebrated women. It includes useful information about equipment for present-day use, calculating curves, taking measurements and sewing techniques not in current use, and patterns for late medieval clothes, such as smocks and gowns, are developed from ancient T-shaped garments and can be marked out on the fabric with given measurements. Garments for the seventeenth and eighteenth centuries, including bodices, waistcoats and skirts, are drawn on grids. Proportionate cutting is used for the clothes of the later nineteenth and twentieth centuries, such as nurse's uniforms and cotton frocks, with options to add a range of features. Written for costume students, teachers and re-enactors, this book will be an invaluable source for everyone seeking to recreate and wear the clothes of these under-celebrated women. Illustrated with 43 colour illustrations and 81 patterns.

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