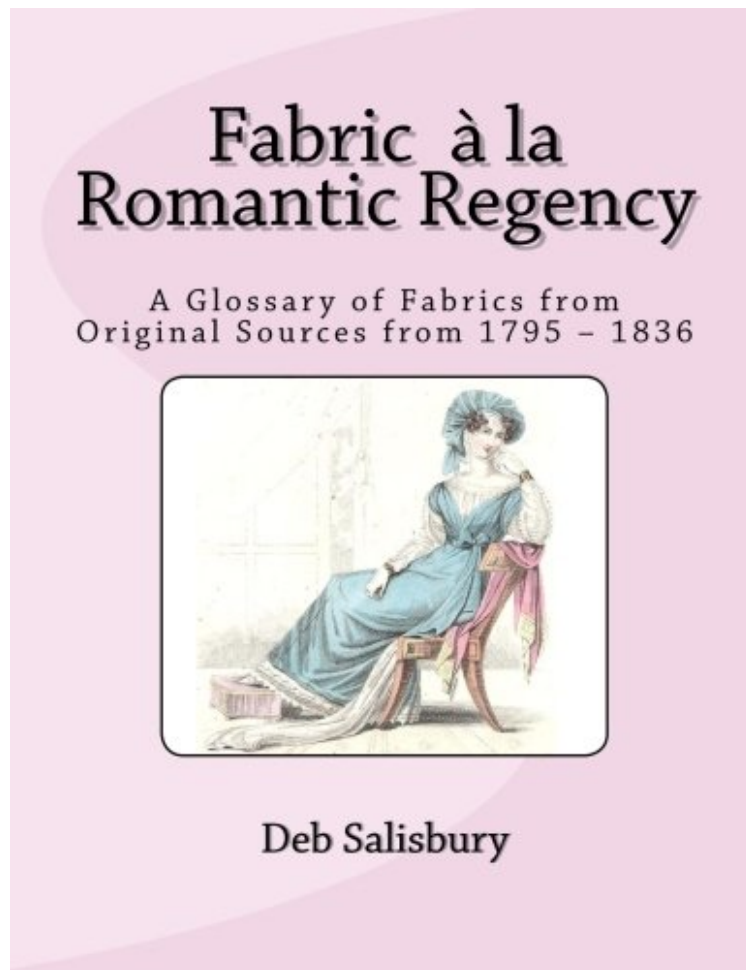


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## Fabric a la Romantic Regency: A Glossary of Fabrics from Original Sources from 1795 1836

*Deb Salisbury*

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**Deb Salisbury : Fabric a la Romantic Regency: A Glossary of Fabrics from Original Sources from 1795 1836** before purchasing it in order to gage whether or not it would be worth my time, and all praised Fabric a la Romantic Regency: A Glossary of Fabrics from Original Sources from 1795 1836:

0 of 0 people found the following review helpful. Not What I Was Led to Believe It WasBy GoybabeIt's difficult to give a limp review to any book in the tiny world of Regency, especially since the authors are such help to one another. But I must confess disappointment, rather severe disappointment with this book. It is not at all what I expected. Nor is it, to be fair, what I was led to believe it was by the Look Inside.Anyone who even tiptoes through the Regency knows that fabric was as important to these people as the way it was cut. They were obsessed with it, and consequently, were

constantly tossing around names of fabrics known to them that are long forgotten. Ms Salisbury says in her very good introduction, which I was allowed to see before purchase, that this is so, and makes it difficult to always have much of a definition of what a particular cloth was. I understand. What I was not permitted to see was a typical listing. If I had, I wouldn't have bought it. This very large book is an absolutely encyclopedic list of places in which the name of each cloth is found, with pieces of quotes from some of the sources, everything from a few words out of a 1797 dictionary to La Belle Assemblee to the Gazette. I don't own every copy of La Belle Assemblee. Even if I did, this would be cumbersome. And words from the reference without a picture are little help, discovering it was "an autumnal brown wrap-coat with sleeves of twill and sarcenet." Ok. So? What is sarcenet? I was expecting at least a couple of sentences describing this cloth - its typical uses, for rich ladies or middle-class, summer weight or winter, typical colors. What I'm instead generally left with is very little, and nothing I can put together without going to the sources cited. In truth I'm making it sound more helpful than it is. With a very common dress material, like sprig muslin, there is no statement concerning what it was, what it looked like, was it fashionable throughout the period, was it embroidered or block-printed, etc. I did find some small quotes that seemed to be instructions to a professional loom operator of the period. Again, not helpful. These references are great I suppose for someone doing in-depth research, but I was hoping for a couple of general sentences from the author herself. You don't get that. Therefore, some listings, like sarcenet, will give you a few dictionary words, "fine thin woven silk," others don't. It doesn't give you too much even at that. This listing starts with "a white crape petticoat" and a reference to the magazine I must dig up that may or may not offer a picture. Cumbersome, and not what I expected. I saw her other book, Elephant's Breath and London Smoke, that was strictly colors, where you do get to see a typical entry. But I have several books on colors, as well as the invaluable OED, and therefore can almost always discover what a color was. OED doesn't usually discuss fabric, certainly not in anything like detail. So far, I can't find anything that does, in at least general and helpful terms. 1 of 1 people found the following review helpful. astounding resource for regency fabrics and other fashion sundries of ...By jamieastounding resource for regency fabrics and other fashion sundries of the era. Pairs well with Regency Women's Dress: Techniques and Patterns 1800-1830 and The Lady's Stratagem: A Repository of 1820s Directions for the Toilet, Mantua-Making, Stay-Making, Millinery Etiquette 1 of 1 people found the following review helpful. Five StarsBy SandraFantastic well worth the cost.

A record of who wore what fabric, and when they wore it, from royalty to the very poor, including uses, contemporary opinions, technical information, and the occasional definition, this book covers fabric in English fashion from 1795 to 1836, technically the Directoire, Empire, Regency and Romantic eras. It also covers many French fabric terms as recorded by the English. At the beginning of this period, fashion very rapidly changed from the stiff Georgian styles into the soft and flowing Directoire dresses, somewhat imitating ancient Greek clothing. The fabrics they used changed accordingly. What was fashionable with the upper class one year might be considered far too common the next, when the middle class was able to buy it. Machine-made lace became popular during these decades, fashionable at first, but becoming less and less expensive. Many lace makers were put out of work before handmade lace became fashionable and extremely costly again. Some materials were considered appropriate only for the working poor. And the cheapest, roughest, worst-woven fabrics were deemed suitable for poor house inhabitants and slaves. Intended for the use of costume historians, Regency dance enthusiasts and re-enactors, literary scholars, historical writers and history buffs, anyone who has questions about fabric from 1795 to 1836 will find answers in these pages.

About the Author I'm the owner of the Mantua-Maker Historical Sewing Patterns, established in 1994. My costuming career began early, making dresses for my sister's dolls. I discovered costuming at the BayCon masquerade, a science fiction convention held in 1985, and soon thereafter fell in love with historical costuming. After many years of collecting historical clothing terms, I decided to assemble and share them with other costume historians. I hope you enjoy my work.