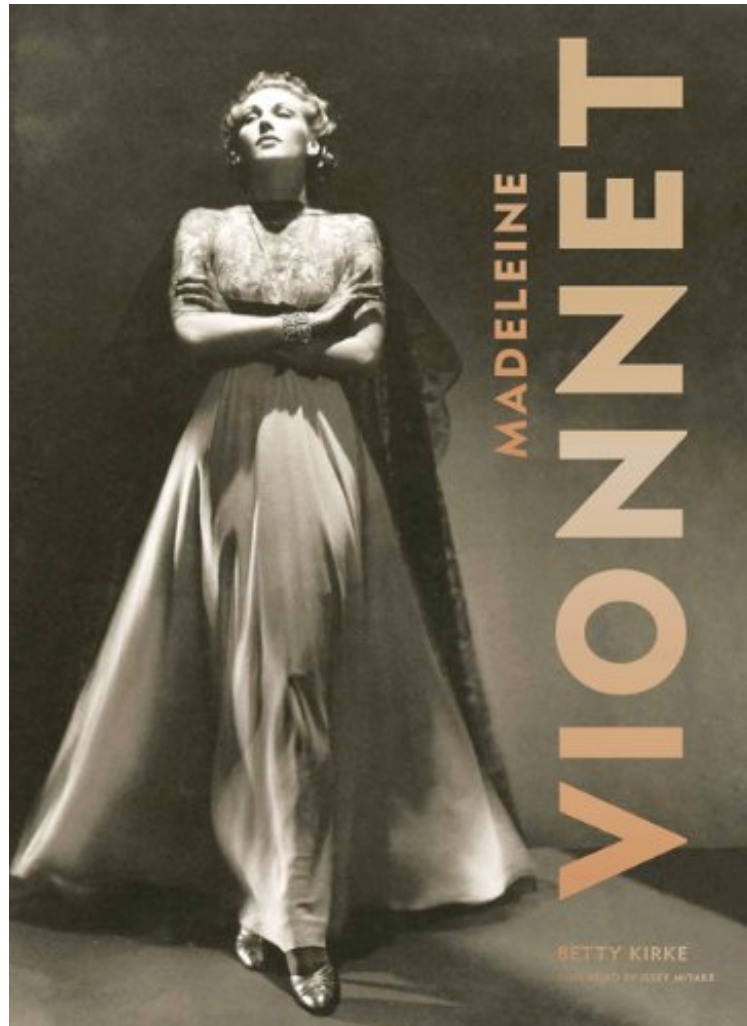


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Madeleine Vionnet

Betty Kirke

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Betty Kirke : Madeleine Vionnet before purchasing it in order to gage whether or not it would be worth my time, and all praised Madeleine Vionnet:

0 of 0 people found the following review helpful. Finally! This wonderful resource is mine!By USA CustomerWhat a wonderful, comprehensive book! I will spend many happy hours studying the aesthetic and skill of Ms Vionette. My copy was a ridiculously low price from a third party seller. It was in excellent condition, and shipped packed very securely.Madeline Vionette was a master at her craft. The average person doesn't know her name. But any student of design, and *every* designer of note, knows how her work influenced modern clothing and particularly the bias cut of day and evening wear. She is an inspiration to thousands who aspire to the fashion industry.1 of 1 people found the following review helpful. Great inspiration!By R. AtwellI love that this book comes with patterns. I'm sure that a skilled seamstress could use the patterns, but I find them invaluable when trying to understand how the garments work

on a person. These clothes are not made with pieces that are standard shapes -- you hardly recognize the sleeves or bodices. I've been sewing for ages so it's kind of a thrill to look at garment construction in a way that's totally unfamiliar. The photos are lovely too. 1 of 1 people found the following review helpful. Greatest inspiration from a timeless creator By Alsace I have never felt like wanting to share my appreciation for a book, but this one is different from everything I have read to date. It is great to read about an exceptional creator's life, it is something else to be able to work with her patterns and experiment after her own models. Wow... so much inspiration. Madeleine Vionnet's models are timeless, and this book is the perfect gift for every person interested by fashion design.

This "spectacular tribute to a designer of breathtaking grace and originality" (Threads) is the definitive volume on the legendary Madeleine Vionnet's life and work. Now back in print with a fresh new cover, this reissue marks the occasion of the 100th anniversary of the House of Vionnet and the revival of the Vionnet brand. Lavishly illustrated in over 400 photographs, sketches, and with complete patterns for 30 of the most influential designs of this architect among dressmakers, this exquisite volume is an essential reference for fashion students and a vibrant portrait of a grande dame of 20th century couture.

.com Madeleine Vionnet's greatest distinction as a designer was her discovery of the bias cut. Cutting patterns along the bias forces the fabric to cling to the body and move with it, which created her trademark look of draped, form-conscious clothing. When designer Issey Miyake first saw a Vionnet dress, it was like the first time he saw Winged Victory at the Louvre: "I thought then that the statue of Nike had been reincarnated in the dresses by Vionnet. She had captured the most beautiful aspect of classical Greek aesthetics: the body and movement." Vionnet's long career as a dressmaker and designer began with the 20th century. Always conscious of women's bodies and inspired in part by modern dancer Isadora Duncan, she soon dispensed with corsets and other constricting garments, and used barefoot models to present her first solo collection. Though simple, her dresses were never plain; the use of a Cartier necklace as a halter strap is a classic Vionnet innovation. This inimitable combination of comfort and glamour made Vionnet's clothes a favorite among European nobility, Hollywood royalty--notably Marlene Dietrich, Gypsy Rose Lee, and Katharine Hepburn--as well as socialites and other trendsetters. Close to a century after its introduction, the bias cut remains an important element in clothing design. Madeleine Vionnet is a tall book that echoes many of the designs inside. It is filled with contemporary photographs of the clothing, period pictures shot by Man Ray and Steichen, design sketches, and, perhaps most interestingly, patterns for the clothes. The accompanying text traces Vionnet's evolution from an 11-year-old seamstress, through her days apprenticing at the famed Callot Soeurs couture house in Paris, and on into the design empire that secured her an enduring spot in fashion history. From Library Journal This oversized book is costume historian Kirke's singular achievement, over 20 years in the making, and includes interviews with Vionnet (1876-1975) herself. The sexy, slinky bias-cut dresses associated with the 1930s were invented by Vionnet to move with the body and show every curve. Over 400 illustrations?45 in color?include archival photographs and magazine illustrations. A unique feature is the inclusion of 38 cutting patterns produced between 1917 and 1938. Cutting clothes for a woman's body was a geometric puzzle for Vionnet, and chapters are arranged by the rectangles, quadrants, and triangles that composed the gowns. Even surface decorations and furs were intricately cut. The "queen mother of haute couture" retired in 1939, but designers ever since have looked to her for inspiration. This expensive book is well worth the price for fashion and design collections. ?Therese Duzinkiewicz Baker, Western Kentucky Univ. Libs., Bowling Green Copyright 1998 Reed Business Information, Inc. "The book comprises 400 photographs, 38 original dress patterns and interviews with the designer herself. Colorful visuals showcase Vionnet's preference for Grecian-style dresses and the bias cut, the latter on display in one of her black silk, satin-backed crpe dresses, which she fitted with ripples at the hems and matched with a high neckline. Vionnet loved flow in dresses -- so did her famous clients like Marlene Dietrich and Joan Crawford -- and she was famously opposed to corsets. 'I have never been able to tolerate corsets myself, so why should I inflict them on other women,' she has been quoted as saying." --New York Times T Style Blog