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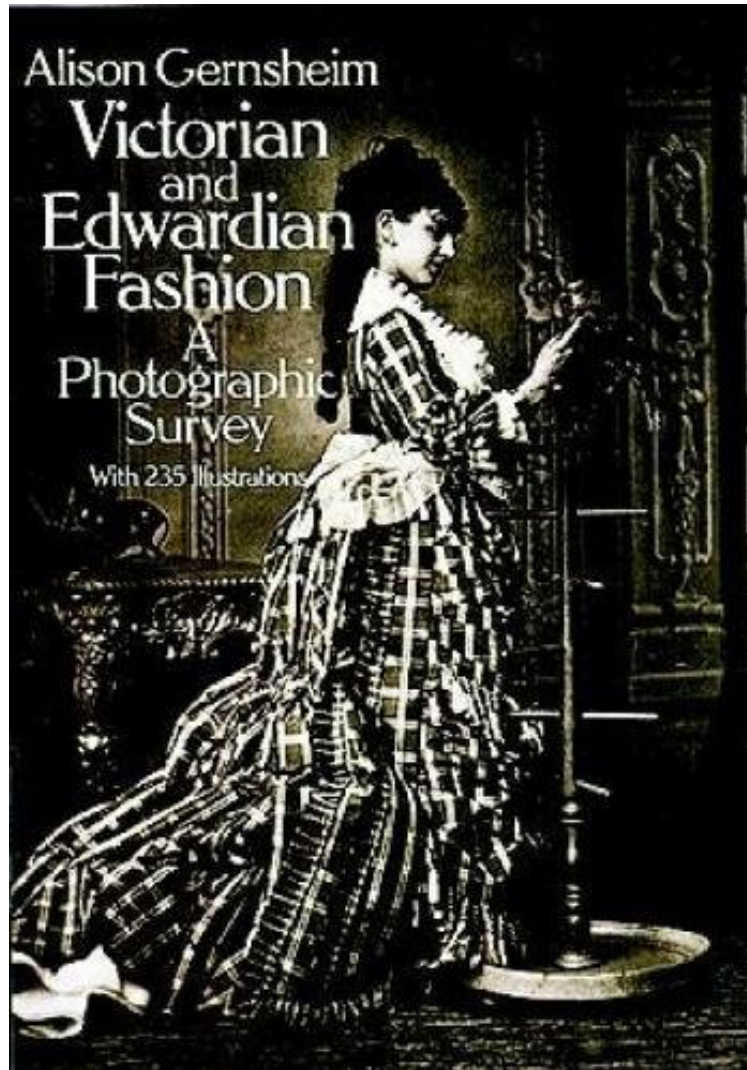
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Alison Gernsheim : Victorian and Edwardian Fashion: A Photographic Survey (Dover Fashion and Costumes)
before purchasing it in order to gage whether or not it would be worth my time, and all praised Victorian and Edwardian Fashion: A Photographic Survey (Dover Fashion and Costumes):

2 of 2 people found the following review helpful. lots of interesting photosBy CynthiaThe pictures are fascinating, but the text is not. You can't read more than one sentence without falling asleep. You need to have a solid background in historical fashion terminology, or it isn't going to make much sense even if you can stay awake0 of 0 people found the following review helpful. Descriptive and enjoyable to read. I just wish I ...By Eula BaekDescriptive and enjoyable to

read. I just wish I didn't have to turn the book so many times. If this book is ever republished, then all the pages (with photographs) that need to be turned sideways should be put together. 0 of 0 people found the following review helpful.

It's good. By Veronica Kyle I was expecting bigger photographs and I guess I expected them to be in color. But I get that that is not realistic, given the time period. I confess, I have not read the whole book yet. But I've heard it is very informative.

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 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.

About the Author A former commercial photographer, Helmut Gernsheim (1913-95) ranks among the most influential and prolific historians of photography. He virtually created the academic study of photography in the 1940s, carrying out extensive research and amassing a priceless collection of historical prints. His books remain authoritative resources on the development of photography.