

The Japanese Revolution In Paris Fashion Dress

You could be forgiven for thinking that the smile has no history; it has always been the same. However, just as different cultures in our own day have different rules about smiling, so did different societies in the past. In fact, amazing as it might seem, it was only in late eighteenth century France that western civilization discovered the art of the smile. In the 'Old Regime of Teeth' which prevailed in western Europe until then, smiling was quite literally frowned upon. Individuals were fatalistic about tooth loss, and their open mouths would often have been visually repulsive. Rules of conduct dating back to Antiquity disapproved of the opening of the mouth to express feelings in most social situations. Open and unrestrained smiling was associated with the impolite lower orders. In late eighteenth-century Paris, however, these age-old conventions changed, reflecting broader transformations in the way people expressed their feelings. This allowed the emergence of the modern smile par excellence: the open-mouthed smile which, while highlighting physical beauty and expressing individual identity, revealed white teeth. It was a transformation linked to changing patterns of politeness, new ideals of sensibility, shifts in styles of self-presentation - and, not least, the emergence of scientific dentistry. These changes seemed to usher in a revolution, a revolution in smiling. Yet if the French revolutionaries initially went about their business with a smile on their faces, the Reign of Terror soon wiped it off. Only in the twentieth century would the white-tooth smile re-emerge as an accepted model of self-presentation. In this entertaining, absorbing, and highly original work of cultural history, Colin Jones ranges from the history of art, literature, and culture to the history of science, medicine, and dentistry, to tell a unique and untold story about a facial expression at the heart of western civilization.

This book explores the luxury industry and how it has undoubtedly been one of the fastest-growing sectors since the 1970s, and one in which Europe has managed to strengthen its competitiveness in the world market. While many aspects of globalization remain abstract and intangible, the luxury industry has created markets where previously there were none, by educating Japanese about the history of French handbags, Chinese about the finest wines, and setting global standards for an elite, inspirational lifestyle. In this edited volume, a wide range of scholars comes together to analyze the history of the business and the innovations in management and marketing that have emerged from it. Invaluable for scholars, industry figures, and dilettantes alike, it will define the field of study for years to come.

This book demonstrates how the creative industries are driving new sectoral and spatial dynamics in European cities, regions, and countries, and how these may be influenced by international and global dynamics. It takes a purposeful geographical approach to the study of the creative industries across various Western, Central and Eastern European contexts since the 2008-2009 recession. Despite the growing research looking at the development of the creative industries in the last 15 years, there are still gaps in the coverage of what is happening in Central and Eastern Europe compared to Western Europe. This book addresses these gaps in two parts focusing on particular geographical scales and creative processes: local interplay between sector and space and the role of the creative industries in regional and national economies after the crisis. The book presents original analyses of the post-crisis environment, and novel data on topics such as the role of institutions in the regulation of the fashion industry in global cities, the impact of clustering on film innovation, location patterns of art galleries, regional specialisations and paths of professional carriers in creative industries.

While much attention has been paid to the making of Paris in the work of writers and artists, little is known about the city as defined and created by the fashion media. Filling this gap in studies of the French capital, this original and illuminating book focuses on how the French fashion press - with its rich conjunction of words and images - has been able to construct Paris as a leading world fashion city. Based in an original analysis of fashion writing and images in contemporary French fashion magazines and newspapers, the book shows how the fashion media have been central to the consecration of the city of Paris on the fashion map, as well as its celebration in the collective imaginary. Agnes Rocamora explores, for example, the figures of 'la Parisienne' and 'la passante' (the female passer by), and the presence of the Eiffeltower in fashion visuals. She gives attention to the continuum between the French journalistic discourse and that of cultural forms such as films, paintings and literature, thus

revealing the persistence across texts and time of visions of Paris and shedding light on the production and reproduction of the Paris myth.

Dress, Textiles and Culture from the 17th to the 21st Century

Paris Fashion

A History of World Societies

A Cultural History of Fashion in the 20th and 21st Centuries

Drivers of New Sectoral and Spatial Dynamics

The Work and Influence of Issey Miyake, Yohji Yamamoto and Rei Kawakubo

Fashion, History, Nation

From the critically acclaimed author of *The Heart: Frida Kahlo in Paris*, a fascinating, intimate portrait of one of Japan's most influential and respected textile artists. Writer, filmmaker, and photographer Marc Petitjean finds himself in Kyoto one fine morning with his camera, to film a man who will become his friend: Kunihiko Moriguchi, a master kimono painter and Living National Treasure—like his father before him. As a young decorative arts student in the 1960s, Moriguchi rubbed shoulders with the cultural elite of Paris and befriended Balthus, who would profoundly influence his artistic career. Discouraged by Balthus from pursuing design in Europe, he returned to Japan to take up his father's vocation. Once back in this world of tradition he had tried to escape, Moriguchi contemporized the craft of Yūzen (resist dyeing) through his innovative use of abstraction in patterns. With a documentarian's keen eye, Petitjean retraces Moriguchi's remarkable life, from his childhood during the turbulent 1940s and 50s marked by war, to his prime as an artist with works exhibited in the most prestigious museums in the world.

Paris has been the international capital of fashion for more than 300 years. Even before the rise of the haute couture, Parisians were notorious for their obsession with fashion, and foreigners eagerly followed their lead. From Charles Frederick Worth to Gabrielle "Coco" Chanel, Christian Dior, and Yves Saint Laurent, fashion history is dominated by the names of Parisian couturiers. But Valerie Steele's *Paris Fashion* is much more than just a history of great designers. This fascinating book demonstrates that the success of Paris ultimately rests on the strength of its fashion culture - created by a host of fashion performers and spectators, including actresses, dandies, milliners, artists, and writers. First published in 1988 to great international acclaim, this pioneering book has now been completely revised and brought up to date, encompassing the rise of fashion's multiple world cities in the 21st century. Lavishly illustrated, deeply learned, and elegantly written, Valerie Steele's masterwork explores with brilliance and flair why Paris remains the capital of fashion.

Over the last century there has been a complete transformation of the fashion system. The unitary top-down fashion cycle has been replaced by the pulsations of multiple and simultaneous styles, while the speed of global production and circulation has become ever faster and more complex. Running in tandem, the development of artificial fibres has revolutionized the composition of clothing, and the increased focus on youth, sexuality, and the body has radically changed its design. From the 1920s flapper dress to debates over the burkini, fashion has continued to be deeply involved in society's larger issues. Drawing on a wealth of visual, textual and object sources and illustrated with 100 images, *A Cultural History of Dress and Fashion in the Modern Age* presents essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in the period. This new edition of a bestselling textbook is designed for students, scholars, and anyone interested in 20th century fashion history. Accessibly written and well illustrated, the book outlines the social and cultural history of fashion thematically, and contains a wide range of global case studies on key designers, styles, movements and events. The new edition has been revised and expanded: there are new sections on eco-fashion, fashion and the museum, major changes in the fashion market in the 21st century (including the impact of new media and retailing networks), new technologies, fashion weeks, the rise of asian fashion centers and more. There are twice as many illustrations. In its second edition, *A Cultural History of Fashion in the 20th and 21st Centuries* is the ideal introductory text for all students of fashion.

Creative Industries in Europe

Japanese Fashion Designers

Fashion-ology

A Bibliography of the Japanese Empire

Industrial, Antilinear and Uchronic Temporalities

Books and Periodicals in Brazil 1768-1930

Materials, Design and Technology

Asia After Versailles addresses an important but neglected watershed for Asian nations - the response to the Paris Peace Conference of 1919. The Conference marked the end of a conflict which, although intrinsically European, had globalized the world on many levels, politically as well as economically, culturally and socially. It also stood at the beginning of a new order that saw the power centre shift towards the US and Asia. Asian countries and people played a significant but so far largely neglected role in this momentous development. Bringing together an international range of experts in the history of China, Japan, India and the Ottoman Empire/Turkey, this pioneering volume demonstrates the importance of Asia in the multifaceted global transformations that revolved around the Paris Peace Conference and its aftermath. Traditional historical analysis focuses almost exclusively on US and European responses to the Paris Peace Conference of 1919 and the post-war order and often fails to take into account non-western, particularly Asian voices - this is the first book to demonstrate the far-reaching Asian dimensions of the impact of Versailles in an unprecedented way making this an invaluable and interdisciplinary resource for academics and researchers in the fields of politics, international relations, area studies and history.

Much has been written about the transformation of China from being a clothing-manufacturing site to a fast-rate fashion consuming society. Less, however, has been written on the process of making Chinese fashion. The expert contributors to *Fashion in Multiple Chinas* explore how the many Chinese fashions operate across the widespread, fragmented and diffused, Chinese diaspora. They confront the idea of Chinese nationalism as 'one nation', as well as of China as a single reality, in revealing the realities of Chinese fashion as diverse and comprising multiple practices. They also demonstrate how the making of

Chinese fashion is composed of numerous layers, often involving a web of global entanglements between manufacturing and circulation, retailing and branding. They cover the mechanics of the PRC fashion industry, the creative economy of Chinese fashion, its retail and branding, and the cultural identity of Chinese fashion from the diasporas comprising the transglobal landscape of fashion production. Modern Fashion Traditions questions the dynamics of fashion systems and spaces of consumption outside the West. Too often, these fashion systems are studied as a mere and recent result of globalization and Western fashion influences, but this book draws on a wide range of non-Western case studies and analyses their similarities and differences as legitimate fashion systems, contesting Eurocentric notions of tradition and modernity, continuity versus change, and 'the West versus the Rest'. Preconceptions about non-Western fashion are challenged through diverse case studies from international scholars, including street-style identity in Bhutan, the influence of Ottoman cultural heritage on contemporary Turkish fashion design, and an investigation into the origins of the word 'fashion' in Chinese. Negotiating tradition, foreign influences and the contemporary global dominance of Western fashion cities, Modern Fashion Traditions will give readers a clearer understanding of non-Western fashion identities in the present. Accessibly written, this ground-breaking text makes an essential contribution to the study of non-Western fashion and will be an important resource for students of fashion history and theory, anthropology, and cultural studies.

For at least two centuries, fashion and art have maintained a competitive love-hate relationship. Both fashion and art construct imaginary worlds, and use a language of style to invigorate beliefs, perceptions and ideas. Until now the crossovers of fashion and art have received only scattered treatment and suffered from a dearth of theorization. As an attempt to theorize the area, this collection of new and updated essays is the most well-rounded and authoritative to date. Some of the world's foremost scholars in the field are assembled here to explore the art-fashion nexus in numerous ways: from aesthetics and performance to masquerade and media. Original and inspiring, this book will not only secure 'art-fashion' as a discrete area of study, but also suggest new critical pathways for exploring their continuing cross-pollination. Fashion and Art is essential reading for students and scholars of fashion, art history and theory, cultural studies and related fields.

The Advanced Materials Revolution and the Japanese System of Innovation

May '68 and Its Afterlives

Fashion Forward

Asia After Versailles

Global Luxury

Fashion's Double

Assembling the foremost scholars in this innovative, distinctive and expanding subject, internationally well-known critical theorists John Armitage and Joanne Roberts present a ground-breaking aesthetic, design-led and media-related examination of the relations between historical and, crucially, contemporary ideas of luxury. Critical Luxury Studies offers a technoculturally inspired survey of the mediated arts and design, as well as a means of comprehending the socio-economic order with novel philosophical tools and critical methods of interrogation that are re-defining the concept of luxury in the 21st century.

The beginnings of what we now call 'globalization' dates from the early sixteenth century, when Europeans, in particular the Iberian monarchies, began to connect 'the four parts of the world'. From the end of the eighteenth and throughout the nineteenth centuries, technical advancements, such as the growth of the European rail network and the increasing ease of international shipping, narrowed the physical and imagined distances between different parts of the globe. Books, printed matter and theatrical performances were a crucial part of this process and the so-called 'long nineteenth century' saw a remarkable increase in readership and technological improvements that significantly changed the production of printed matter and its relationship with culture. This book analyzes this sea-change in knowledge and sharing of ideas through the prism of the transatlantic diffusion of French, Brazilian, Portuguese and English print-cultures. In particular, it charts the circulation of printed matter, publishers, booksellers and actors between Europe and South America. Featuring a new original essay from Roger Chartier, The Cultural Revolution of the 19th Century is an essential new benchmark in global and transnational history.

This collection surveys the key debates and issues that currently face fashion journalism, going beyond traditional print media to consider its multiple contexts and iterations in an ever-evolving post-digital media environment. Bringing together a diverse range of contributors, Insights on Fashion Journalism explores the characteristics, complexities, shifts and specificities of the field. The book is organized into three sections, mapping fashion journalism's established and emerging practices and exploring its parameters from mainstream to marginal. Section One focuses on the complex relationships between those who practice fashion journalism, the fashion industry and the media context in which they operate; Section Two considers the ways in which fashion journalism responds to the socio-political and cultural contexts in which it is created, as well as the impact these contexts have on tone, content and style; and Section Three investigates how language is employed in different media. Approaching fashion journalism through a critically diverse lens, this collection is an asset for academics and students in the fields of fashion studies, journalism, communication, cultural studies and digital media.

During May 1968, students and workers in France united in the biggest strike and the largest mass movement in French history. Protesting capitalism, American imperialism, and Gaullism, 9 million people from all walks of life, from shipbuilders to department store clerks, stopped working. The nation was paralyzed—no sector of the workplace was untouched. Yet, just thirty years later, the mainstream image of May '68 in France has become that of a mellow youth revolt, a cultural transformation stripped of its violence and profound sociopolitical implications. Kristin Ross shows how the current official memory of May '68 came to serve a political agenda antithetical to the movement's aspirations. She examines the roles played by sociologists, repentant ex-student leaders, and the mainstream media in giving what was a political event a predominantly cultural and ethical meaning. Recovering the political language of May '68 through the tracts, pamphlets, and documentary film footage of the era, Ross reveals how the original movement,

concerned above all with the question of equality, gained a new and counterfeit history, one that erased police violence and the deaths of participants, removed workers from the picture, and eliminated all traces of anti-Americanism, anti-imperialism, and the influences of Algeria and Vietnam. May '68 and Its Afterlives is especially timely given the rise of a new mass political movement opposing global capitalism, from labor strikes and anti-McDonald's protests in France to the demonstrations against the World Trade Organization in Seattle.

The Smile Revolution

Fashion in Multiple Chinas

Critical Luxury Studies

Asian Perspectives on the Paris Peace Conference and the Interwar Order, 1919-33

Negotiating Tradition and Modernity through Fashion

The Brand and Its History

The Handbook of Fashion Studies

Japan: The "other," lesser-known 1968 The analysis of May 68 in Paris, Berkeley, and the Western world has been widely reconsidered. But 1968 is not only a year that conjures up images of Paris, Frankfurt, or Milan: it is also the pivotal year for a new anti-colonial and anti-capitalist politicsto erupt across the Third World, a crucial and central moment in the history, thought, and politics of Asia, Africa, the Middle East, and Latin America. Japan's position -- neither in "the West" nor in the "Third World" --provoked a complex and intense round of mass mobilizations through the 1960s and early 70s. Although the "'68 revolutions" of the Global North -- Western Europe and North America -- are widely known, the Japanese situation remains remarkably under-examined globally. Beginning in the late 1950s, a New Left, independent of the prewar Japanese communist moment (itself of major historical importance in the 1920s and 30s), came to produce one of the most vibrant decades of political organization, political thought, and political aesthetics in the global twentieth century. In the present volume, major thinkers of the Left in Japan alongside scholars of the 1968 movements reexamine the theoretical sources, historical background, cultural productions, and major organizational problems of the 1968 revolutions in Japan.

This book delves into the origins and evolution of trademark and branding practices in a wide range of geographical areas and periods, providing key knowledge for academics, professionals, and general audiences on the complex world of brands. The volume compiles the work of twenty-five prominent worldwide scholars studying the origins and evolution of trademarks and branding practices from medieval times to present days and from distinct European countries to the USA, New Zealand, Canada, Latin America, and the Soviet Union. The first part of the book provides new insights on pre-modern craft marks, on the emergence of trademark legal regimes during the nineteenth century, and on the evolution of trademark and business strategies in distinct regions, sectors, and contexts. As industrialisation and globalisation spread during the twentieth century, trademarking led to modern branding and international marketing, a process driven by new economic, but also cultural factors. The second part of the book explores the cultural side of the brand and offers challenging studies on how luxury, fashion, culture associations, and the consolidation of national identities played a key role in nowadays branding. This edited volume will not only be of great value to scholars, students and policymakers interested in trademark/branding research, but to marketing and legal practitioners as well, aiming to delve into the origins of modern brand strategies. The chapters in this book were originally published as two special issues of the journal, Business History.

Paris is renowned as the greatest fashion capital in the world. It has a rigid and tightly controlled system that non-western designers have difficulty penetrating. Yet a number of the most influential Japanese designers have broken into this scene and made a major impact. How? Kawamura shows how French fashion has been both disturbed and strengthened by the addition of "outside" forces such as Kenzo Takada, Issey Miyake, Yohji Yamamoto, Rei Kawakubo, and Hanae Mori. She considers many other key questions the fashion industry should be asking itself. Does the system facilitate or inhibit creativity? Has it become preoccupied with the commercial projection of "product images" rather than with the clothing itself? And what direction will French fashion take without Saint Laurent, Miyake and Kenzo? This is the first in-depth study of the Japanese revolution in Paris fashion and raises provocative questions for the future of the industry.

Few phenomena embody the notion of time as well as fashion. Fast-moving and rooted in the 'now', it's constantly creating its own past through the process of rapid style change. Uniquely poised between the past and the future, fashion's relationship with time is unorthodox. Rather than considering time in the conventional sense, this anthology explores three alternative ways to think about fashion and time: the

first identifies the seasonal nature of fashion as an industry, and shows how this has impacted on workers and wearers alike. The second looks at fashion design as a ceaseless process of adaptation, reconstruction and recombination of motifs, in which nostalgia and revivals play their part. The third construes fashion's 'imaginary', with its capacity for fantasy and myth-making, as a form of alternate history that asks 'what if?' Within this framework, key classic texts are juxtaposed with lesser known ones, in an interdisciplinary approach that includes philosophy, history, literature, media and fashion design, ranging from the 18th century to the present. It will be of interest to anyone wishing to understand one of the most complex yet inescapable aspects of fashion, its relationship to time, and will be a critical resource for undergraduate and postgraduate students in the humanities and all those interested in fashion in all its creative, commercial and cultural aspects.

How the Treaty of Versailles Led to China's Long Revolution: Penguin Specials

Back to Japan

Theatre, the Book-Trade and Reading in the Transatlantic World

Proceedings of the International Conference, Shanghai, 18-21 March 1989

New Directions, Breaks, and Emerging Practices

Fashioning Japanese Subcultures

Art, Design, Media

Cultural study that examines Asian-American fashion designers and the rise of "Asian chic" in relation to globalization, labor markets, and identity formation.

The book develops the idea that a shift in the techno-economic paradigm creates opportunities for the rise of new firms, industries and countries to technological leadership, making the adoption of an adequate national system of innovation fundamental to success in such changes. This task is supported by a case study of how the Japanese System of Innovation has responded to the advanced materials revolution of the last two decades as well as diffusion of the information technology paradigm.

Over the past 40 years, Japanese designers have led the way in aligning fashion with art and ideology, as well as addressing identity and social politics through dress. They have demonstrated that both creative and commercial enterprise is possible in today's international fashion industry, and have refused to compromise their ideals, remaining autonomous and independent in their design, business affairs and distribution methods. The inspirational Miyake, Yamamoto and Kawakubo have gained worldwide respect and admiration and have influenced a generation of designers and artists alike. Based on twelve years of research, this book provides a richly detailed and uniquely comprehensive view of the work of these three key designers. It outlines their major contributions and the subsequent impact that their work has had upon the next generation of fashion and textile designers around the world. Designers discussed include: Issey Miyake, Yohji Yamamoto, Rei Kawakubo, Naoki Takizawa, Dai Fujiwara, Junya Watanabe, Tao Kurihara, Jun Takahashi, Yoshiki Hishinuma, Junichi Arai, Reiko Sudo & the Nuno Corporation, Makiko Minagawa, Hiroshi Matsushita, Martin Margiela, Ann Demeulemeester, Dries Van Noten, Walter Beirendonck, Dirk Bikkembergs, Alexander McQueen, Hussein Chalayan and Helmut Lang.

Mere clothing is transformed into desirable fashion by the way it is represented in imagery. Fashion's Double examines how meanings are projected onto garments through their representation, whether in painting, photography, cinema or online fashion film, conveying identity and status, eliciting fascination and desire. With in-depth case studies including the work of Nick Knight and Helmut Newton, film examples such as The Hunger Games, music video Girl Panic by Duran Duran, and much more, this book analyses the interrelationship between clothing, identity, embodiment, representation and self-representation. Written for students and scholars alike, Fashion's Double will appeal to anyone studying fashion, cultural studies, art theory and history, photography, sociology, and film.

Textiles and Fashion

The Life and Art of Master Kimono Painter Kunihiro Moriguchi

Paris, Fashion and the Media

From Chanel to McQueen, the names that made fashion history

Insights on Fashion Journalism

Dress and Ideology

In Eighteenth-Century Paris

This new edition of a classic work offers a concise introduction to the sociology of fashion, and demystifies the workings of the fashion system. From the origins of fashion to the difference between clothing and fashion, through to an examination of 21st century subcultures, and the impact of the digital age on designers, Fashion-ology explores the social construct. With accessible overviews of key debates, issues and perspectives, the book provides a complete exploration of the field, and features a wide range of case studies which bring the theory to life. Updated with two new chapters on subcultures and the impact of technology, along with guides to further reading and a student research guide, this is essential reading for anyone studying fashion, sociology, anthropology, and cultural studies.

The Japanese Revolution in Paris Fashion Bloomsbury USA Academic

The Handbook of Fashion Studies identifies an innovative spectrum of thematic approaches, key strands and interdisciplinary concepts that continue to push forward the field of fashion studies. The book is divided into seven sections: Fashion, Identity and Difference; Spaces of Fashion; Fashion and Materiality; Fashion, Agency and Policy; Science and Fashion; Fashion and Time and, Sustainable Fashion in a Globalised world. Each section consists of approximately four essays authored by established researchers.

the UK, USA, Netherlands, Sweden, Canada and Australia. The essays are written by international subject specialists who each engage with their section's theme in the discipline and provide clear case-studies to further knowledge on fashion. This consistency provides clarity and permits comparative analysis. The handbook will be essential reading for students of fashion as well as professionals in the industry.

Based largely on nineteenth and twentieth-century representations of Chinese dress as traditional and unchanging, historians have long regarded fashion as something static. But in this surprising, sumptuously illustrated book, Antonia Finnane proves that vibrant fashions were a vital part of Chinese life in the late imperial era, when well-to-do elites showed a keen awareness of what was up-to-date. Though foreigners who traveled to China in the early decades of the twentieth century came away with the impression that Chinese dress was simple and monotone, the key features of modern fashion were beginning to emerge, especially in Shanghai. Men in blue gowns donned felt caps and leather shoes, women wore fitted jackets and narrow pants, and homespun garments gave way to machine-woven cloth, often made in foreign lands. These innovations marked the start of a far-reaching revolution that would transform the clothing culture in urban and much of rural China over the next half century. Through Finnane's meticulous research, we are able to see the evolution from the fitted jacket and high collar of the 1911 Revolutionary period, the skirt and jacket-blouse of the May Fourth era, and the military style popular in the Cultural Revolution to the variegated, globalized wardrobe of today. She brilliantly connects China's modernization and global visibility with changes in dress, offering a vivid portrait of the complex and sometimes contradictory ways the people of China have worn their nation on their backs.

A Cultural History

Betrayal in Paris

A Cultural History of Dress and Fashion in the Modern Age

The Red Years

Organizational Change and Emerging Markets since the 1970s

Fashion and Orientalism

The Japanese Revolution in Paris Fashion

Before the Portuguese Royal Court moved to its South-American colony in 1808, books and periodicals had a very limited circulation there. It was only when Brazilian ports were opened to foreign trade that the book trade began to flourish, and printed matter became more easily available to readers, whether for pleasure, for instruction or for political reasons. This book brings together a collection of original articles on the transnational relations between Brazil and Europe, especially England and France, in the domain of literature and print culture from its early stages to the end of the 1920s. It covers the time when it was forbidden to print in Brazil, and Portugal strictly controlled which books were sent to the colony, through the quick flourishing of a transnational printing industry and book market after 1822, to the shift of hegemony in the printing business from foreign to Brazilian hands at the beginning of the twentieth century. Sandra Guardini Vasconcelos is Professor of English and Comparative Literature at the University of Sao Paulo.

Western fashion has been widely appreciated and consumed in Tokyo for decades, but since the mid-1990s Japanese youth have been playing a crucial role in forming their own unique fashion communities and producing creative styles which have had a major impact on fashion globally. Geographically and stylistically defined, subcultures such as Lolita in Harajuku, Gyarū and Gyarū-o in Shibuya, Age-jo in Shinjuku, and Mori Girl in Kouenji, reflect the affiliation and identities of their members, and have often blurred the boundary between professionals and amateurs for models, photographers, merchandisers and designers. Based on insightful ethnographic fieldwork in Tokyo, *Fashioning Japanese Subcultures* is the first theoretical and analytical study on Japan's contemporary youth subcultures and their stylistic expressions. It is essential reading for students, scholars and anyone interested in fashion, sociology and subcultures.

This major textbook is designed for students studying textiles and fashion at higher and undergraduate level, as well as those needing a comprehensive and authoritative overview of textile materials and processes. The first part of the book reviews the main types of natural and synthetic fibres and their properties. Part two provides a systematic review of the key processes involved first in converting fibres into yarns and then transforming yarns into fabrics. Part three discusses the range of finishing techniques for fabrics. The final part of the book looks specifically at the transformation of fabric into apparel, from design and manufacture to marketing. With contributions from leading experts in their fields, this major book provides the definitive one-volume guide to textile manufacture. Provides comprehensive coverage of the types and properties of textile fibres to yarn and fabric manufacture, fabric finishing, apparel production and fashion. Focused on the needs of college and undergraduate students studying textiles or fashion courses. Each chapter ends with a summary to emphasise key points, a comprehensive self-review section, and project ideas are also provided.

How design collaboration, networks, and narratives contributed to the establishment of a recognized English couture industry in the 1930s and 1940s. In the 1930s and 1940s, English fashion houses, spurred by economic and wartime crises, put London on the map as a major fashion city. In this book, Michelle Jones examines the creation of a London-based couture industry during these years, exploring how designer collaboration and the construction of specific networks and narratives supported and shaped the English fashion economy. Haute couture—the practice of creative made-to-measure womenswear—was widely regarded as inherently French. Jones shows how an English version emerged during a period of economic turbulence, when a group of designers banded together in a collective effort to shift power within the international fashion system. Jones considers the establishment of this form of English design practice, analyzing the commercial, social, and political factors that shaped the professional identity of the London couturiers. She focuses on collaborative activity that supported this form of elite, craft-based fashion production—from the prewar efforts of the Fashion Group of Great Britain to the wartime establishment of the Incorporated Society of London Fashion Designers, modeled loosely after French fashion's governing body, the *Chambre Syndicale de la Couture Parisienne*.

It was these collective efforts by couturiers that established and sustained London's place as an internationally recognized center for creative fashion.

Being a Classified List of All Books, Essays and Maps in European Languages Relating to Dai Nihon [Great Japan] Published in Europe, America and in the East from 1859-93 A.D.

[VIth Year of Ansei-XXVIth of Meiji]

Changing Clothes in China

Fashion and Art

London Couture and the Making of a Fashion Centre

The Great Fashion Designers

Theory, Politics, and Aesthetics in the Japanese '68

Fashioning the City

At the conclusion of 'the war to end war', the victorious powers set about redesigning the world map at the Paris Peace Conference. For China, Versailles presented an opportunity to regain territory lost to Japan at the start of the war. Yet, despite early encouragement from the world's superpowers, the country was to be severely disappointed. In this First World War China Special Paul French explores China's betrayal by the West, the charismatic advocates it sent to the conference and the hugely significant May Fourth Movement that resulted from the treaty.

Over the last 180 years designers have propelled fashion from an elite craft into a cornerstone of popular culture. This brilliantly written guide to the lives and collections of 55 iconic fashion designers draws on the latest academic research and the best of fashion journalism, including the authors' own interviews with designers. Beginning with 19th century couturier Charles Frederick Worth and concluding with the star names of the 2010s, Polan and Tredre detail each designer's working methods and career highlights to capture the spirit of their times. This beautifully illustrated revised edition features five new designer profiles: Hedi Slimane, Raf Simons, Phoebe Philo, Alessandro Michele and Demna Gvasalia. It's also been updated throughout to reflect a fashion world in constant ferment, with designers swapping jobs and fashion houses at unprecedented speed. The industry has expanded into a global phenomenon - and designers have emerged as true celebrities; The Great Fashion Designers explores their passion and flair to show us fashion at its most inspirational.

Orientalism is a central factor within the fashion system, both subtle and overt. In this groundbreaking book, the author shows the extent of the influence that the Orient had, and continues to have, on fashion. Our concept of Western fashion is unthinkable without it, whether in terms of the growth of the cotton industry or of garments we take for granted, such as the dressing gown. From pre-modern to contemporary times, this book demonstrates that, in the realms of fashion, the Orient is not simply a construction or a fascination of the imperial West with its eastern other. Rather, it reveals the extent of cross-pollination, exchange and multiple translation that has taken place between East and West for the last 500 years. Exploring topics including Chinoiserie, masquerade, bohemianism, Japonisme, the "de-Orientalization" of the Orient, perfume and the birth of couture, Fashion and Orientalism is an essential read for students and scholars of fashion, cultural studies and history.

Japanese Management in Evolution illustrates the significant changes that have been taking place in Japanese business by focusing on "emerging industries" in the relatively neglected service and "creative" sectors as well as other key industries, and to put those changes in historical perspective by providing an overview of business development since World War II. By employing state-of-the-art research techniques and unconventional innovative approaches in analysing Japanese management – including network and discourse analysis, ethnographic explorations, and more – the book reveals historical developments and in-depth analyses of established and emerging composition of sectors and industries where cultural capital matters. Throughout the book, the common theme conveyed to readers is a consistently strong message that the change is ongoing and the evolution of management style is real in the Japanese context. The book would be of great interest to researchers, academics and practitioners in fields of global management, international management, and Asian capitalism.

Modern Fashion Traditions

Chinese Styles in the Transglobal Landscape

The Cultural Revolution of the Nineteenth Century

Fashioning Identity from Antiquity to the Present

An Introduction to Fashion Studies

China and the French Revolution

Japanese Management in Evolution

Dress and fashion are powerful visual means of communicating ideology, whether political, social or religious. From the communist values of equality, simplicity and solidarity exemplified in the Mao suit to the myriad of fashion protests of feminists such as French revolutionary women's demand to wear trousers, dress can symbolize ideological orthodoxy as well as revolt. With contributions from a wide range of international scholars, this book presents the first scholarly analysis of dress and ideology through accessible case studies. Chapters are organized thematically and explore dress in relation to topics including nation, identity, religion, politics and utopias, across an impressive chronological reach from antiquity to the present day. Dress & Ideology will appeal to students and scholars of fashion, history, sociology, cultural studies, politics and gender studies.

Trademarks, Branding and National Identity

Asian Americans and the Cultural Economy of Fashion

From Catwalk to Sidewalk

Representations of Fashion in Painting, Photography and Film

Time in Fashion

The Beautiful Generation