

1. Record Nr.	UNINA9910785606603321
Autore	Jackson Paul <1978->
Titolo	Great War modernisms and The new age magazine : historicizing modernism / / Paul Jackson
Pubbl/distr/stampa	London ; ; New York, NY : , : Continuum International Pub. Group, , 2012
ISBN	1-4411-3802-1 1-4725-4305-X 1-283-73584-9 1-4411-2781-X
Descrizione fisica	1 online resource (193 p.)
Collana	Historicizing modernism
Disciplina	050.941
Soggetti	Literature publishing - History - 20th century Little magazines - Great Britain - History - 20th century Modernism (Literature) - Great Britain Periodicals - Publishing - Great Britain - History - 20th century Press and politics - Great Britain - History - 20th century World War, 1914-1918 - Literature and the war Great Britain Intellectual life 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Chapter 1: Great War Modernisms -- Chapter 2: A. R. Orage and Modernist Publicism in the era of the First World War -- Chapter 3: War, The New Age and Guild Socialism's Political Modernism -- Chapter 4: The New Age's Radical Intelligentsia and Modernism -- Chapter 5: Wyndham Lewis's Modernist Aesthetics -- Chapter 6: H. G. Wells and the First World War -- Conclusion -- Bibliography -- Index.
Sommario/riassunto	"The literary magazine The New Age brought together a diverse set of intellectuals. Against the backdrop of the First World War, they chose to write about more than modernist art and aesthetics. By closely reading and contextualizing their contributions, Paul Jackson's study engages with the political and philosophical responses of literary artists to modernity. Jackson demonstrates the need to interpret modernism not merely as an aesthetic phenomenon, but inherently linked to politics

and philosophy. By placing the writing of a canonical modernist, Wyndham Lewis, against a figure usually excluded from the modernist canon, H.G. Wells, Jackson examines further a wartime modernism that embraced socialist and political views. This reinterpretation of modernism provides a historicised understanding of the politicised hopes of artists promoting revolutionary forms of cultural renewal. Considering modernist writers' relationship between politics, philosophy and aesthetics in the context of total war Jackson encourages new cultural-historical definitions of modernism. In addition this study provides the first close analysis of cultural contributions from a leading wartime Little Magazine, tracing the radical modernist debates that developed in its pages."--Bloomsbury Publishing.

2. Record Nr.	UNINA9910786275303321
Autore	Sobel Sharon
Titolo	Draping period costumes : classical Greek to Victorian / / Sharon Sobel
Pubbl/distr/stampa	New York : , : Taylor & Francis Group, , 2013 New York : , : Bloomsbury Publishing (US), , 2023
ISBN	1-136-08581-5 0-240-82152-1 1-299-13707-5 1-136-08582-3
Edizione	[1st ed.]
Descrizione fisica	1 online resource (224 p.)
Collana	Focal Press costume topics series
Disciplina	646.30902 646/.30902 792.026
Soggetti	Costume design
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di contenuto	Front Cover; Draping Period Costumes: Classical Greek to Victorian; Copyright Page; Contents; Acknowledgments; Introduction; Chapter 1. Getting Started; Setting Up; The Proper Dress Form; Measurements; *Adapting the Dress Form; Proper Care of Your Dress Form; Draping

Basics; Tools and Equipment; Fabric; Straight of Grain; Listen to What the Fabric is Telling You; Start with a Fitted Sloper; Transferring Your Pattern to Paper; Chapter 2. Early, Unstructured Garments; Ancient Greek Costume; The Greek Doric Chiton (kee-ton); The Greek Himation (hih-mah-tee-on); The Greek Doric Peplos
The Greek Ionic ChitonThe Greek Diplas (or Diplax); Roman Costume; The Roman Tunic; The Roman Toga; Byzantine Costume; The Byzantine Tunic; The Byzantine Paludamentum; Early Gothic Costume; Early Gothic Tunics; Early Gothic Overgarments; Chapter 3. Cut and Shaped to Fit: The Gothic Period; The Man's Padded Doublet; The Man's Fitted Cotehardie; The Man's Pleated Jerkin; The Standing Collar; The Woman's Fitted Gown (Cote or Kirtle); The Unisex Houppelande (A-Line Gown); Woman's High-Waisted Gown (Houppelande) with Fitted Bodice; Chapter 4. The Height of Artificial Silhouette
A Woman's Elizabethan BodiceA Man's Elizabethan Doublet with a Padded Peascod Belly; The Man's Elizabethan Jerkin; Chapter 5. The Men Return to Softness...; Draping an Early-Seventeenth-Century (Cavalier); Slashed Doublet with a Waist Seam; Draping an Early-Seventeenth-Century (Cavalier); Doublet without a Waist Seam; The Birth of the Coat and Vest; Draping a Late-Seventeenth-Century Coat; Chapter 6. . . . While the Women Remain Tightly Corseted; Draping the Basque Bodice; Draping the Mid-Seventeenth-Century Bodice; Skirts; Draping the Late-Seventeenth-Century (Restoration) Mantua
Chapter 7. Introduction of Tailoring to the Man's CostumeDraping an Early-Eighteenth-Century Coat; Draping a Mid-Eighteenth-Century Coat; Draping an Eighteenth-Century Vest (Waistcoat); Chapter 8. Variety of Silhouette in Eighteenth-Century Women's Costumes; Draping the Robe a l'Anglaise; Draping the Robe a la Francaise or Watteau-Backed Gown; Draping the Sack (Sacque) Gown; Chapter 9. Neoclassical Elegance; Draping a Chemise Gown; Draping an Open Robe or Over Gown; Draping a Double-Breasted Spencer Jacket; Chapter 10. Revolutionary Menswear; Draping a Late-Eighteenth-Century Coat
Draping an Early-Nineteenth-Century CoatDraping an Early-Nineteenth-Century Waistcoat; Single-Breasted Waistcoat with Collar Cut-in-One with Body; Double-Breasted Waistcoat with Shawl Collar; Chapter 11. Romantic Womenswear; Draping an 1820s Gown; Draping an 1830s Bodice; Draping an 1840s Bodice; Draping a Mid-Nineteenth-Century Bodice; Chapter 12. The Victorian Gentleman; Draping the Mid-Nineteenth-Century Frock Coat; Draping the Mid-Nineteenth-Century Morning Coat; Draping the Mid-Nineteenth-Century Tail Coat; Draping the Sack Coat and the Norfolk Jacket; Chapter 13. The Victorian Lady
Draping an 1860s Jacket Bodice

Sommario/riassunto

One way of creating a theatrical costume is called flat patterning. This is when a costume designer uses a pattern made to the wearer's measurements to cut out and sew together a costume. In many cases flat patterning is the more appropriate method for creating a period costume - skirts, pants, and sleeves, for example. However, working in two-dimensions often does not translate correctly onto a three-dimensional dress form or person. Often a designer will need to tweak style lines on a garment once they see it worn, or a costume will need a quick adjustment right before going on stage. In
