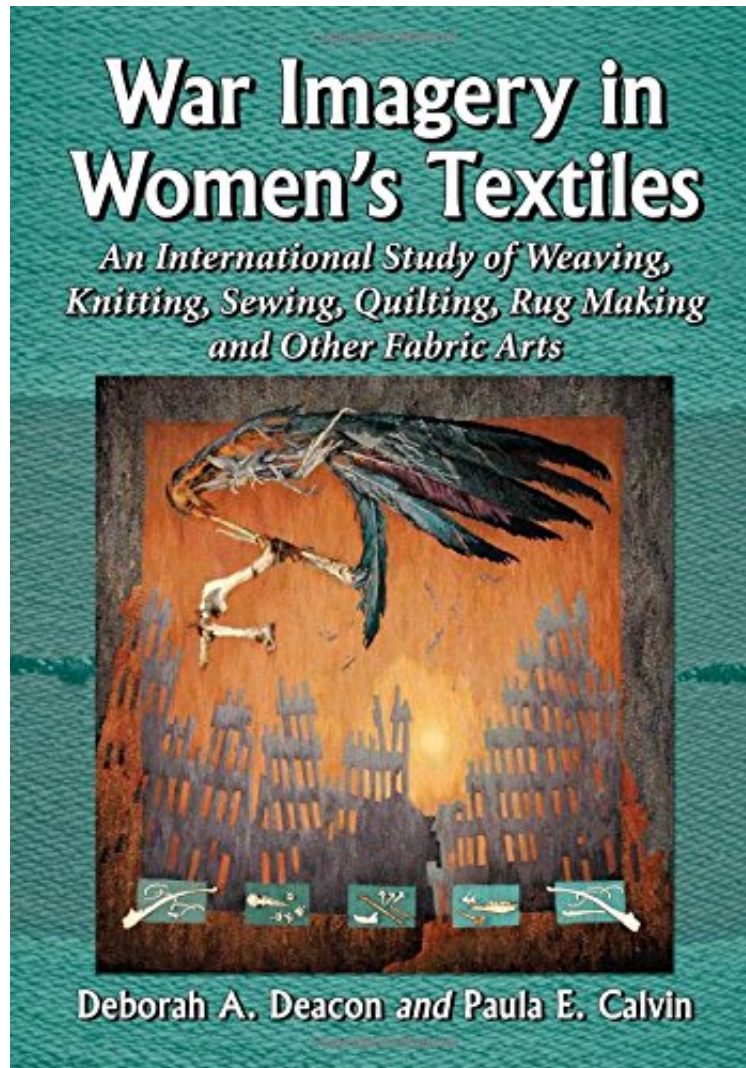


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War Imagery in Women's Textiles: An International Study of Weaving, Knitting, Sewing, Quilting, Rug Making and Other Fabric Arts

Deborah A. Deacon, Paula E. Calvin

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Deborah A. Deacon, Paula E. Calvin : War Imagery in Women's Textiles: An International Study of Weaving, Knitting, Sewing, Quilting, Rug Making and Other Fabric Arts before purchasing it in order to gage whether or not it would be worth my time, and all praised War Imagery in Women's Textiles: An International Study of Weaving, Knitting, Sewing, Quilting, Rug Making and Other Fabric Arts:

4 of 4 people found the following review helpful. Outright mistakes, broad definitions
By Customer
As a fiber arts enthusiast with a love of history, I was very much looking forward to this book. However, by the time I reached page 14, where the claim is made that, "the wearing of linen garments historically has been restricted to the wealthy or to use on special occasions," I became wary, for that is simply historically untrue; linen has been the fabric of both pharaohs and peasants from the time it was first domesticated. The authors' definition of "war imagery in women's textiles" also seems to encompass any textile made during war time with the assumption that it was made by a woman and frequently whether or not there is anything specific to its imagery denoting war time, so long as the production period was war. They go so far as to include a simple patchwork kimono drawing on a postcard among their color plates. The statement is made on page 133 that Indian fabric production was done by men after the thread preparation stage (as if all of the Indian subcontinent is a uniform culture, but then go on to discuss it after dismissing women as irrelevant to the anything related to imagery. I'm also quite bothered by the use, in 2014, of the slur, "Hmong" to denote the people who know themselves as the "Miao." In any case, the simple mistake that anyone with any background in historic textiles wouldn't likely make, to dismiss linen as the fabric of the masses in many historic eras, makes me uneasy accepting any other claims in this volume as reliable.

0 of 0 people found the following review helpful. useful, interesting book
By mykl-s
Deacon and Calvin have written a very ambitious book, and on the whole it is a very satisfying one. In some 240 pages they introduce textile works from all over the world and from history and prehistory. They discuss professional artists like the Serbian women poets in the fifteenth century who embroidered their works, as well as contemporary artists. They discuss ordinary and extraordinary women of all skill levels who have used those skills to decorate and to express sentiments about warfare. I became more aware of the many ways textiles have been used to glorify a war, to protested a war, to console or to thank warriors or their families. Most telling are the pictures and accounts from our recent past, as war has come more and more to the non-warriors, to women and their children and to innocent bystanders. The book is scholarly but readable, a good reference to a so far neglected part of history and art history.

Through the centuries, women have used textiles to express their ideas and political opinions, creating items of utility that also function as works of art. Beginning with medieval European embroideries and tapestries such as the Bayeux Tapestry, this book examines the ways in which women around the world have recorded the impact of war on their lives using traditional fabric art forms of knitting, sewing, quilting, embroidery, weaving, basketry and rug making. Works from the United States, Canada, Latin America, Asia, the Middle and Near East, and Oceania are analyzed in terms of content and utility, and cultural and economic implications for the women who created them are discussed. Traditional women's work served to document the upheaval in their lives and supplemented their family income. By creating textiles that responded to the chaos of war, women developed new textile traditions, modified old traditions and created a vehicle to express their feelings.

About the Author
Deborah A. Deacon is an art historian and retired navy commander who resides in Arizona. She has curated exhibitions on women's textiles and war, photography, and Japanese anime and manga. Paula E. Calvin is an art historian and a board member of the National Docent Symposium Council. She was previously an urban planner and a board member of Women's Transportation Seminars.