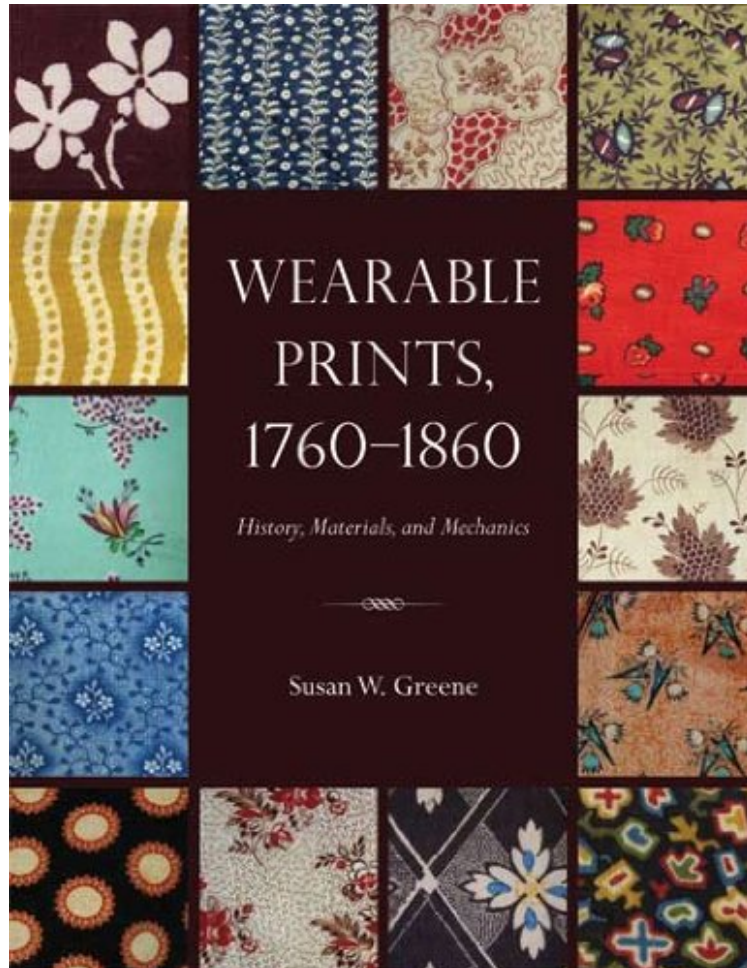


Wearable Prints, 1760-1860: History, Materials, and Mechanics

Susan W. Greene

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Susan W. Greene : Wearable Prints, 1760-1860: History, Materials, and Mechanics before purchasing it in order to gage whether or not it would be worth my time, and all praised Wearable Prints, 1760-1860: History, Materials, and Mechanics:

13 of 13 people found the following review helpful. Impossible to overstate its importance in costume, quilt, material culture studies; it's the F. Montgomery for clothing prints.By AldenIt is impossible to overstate this book's importance to students of costume, quilts, other textiles, and material culture. If one were in the terrible position of only having, say, 10 reference books on textiles--this would HAVE to be one of them. This is the Florence Montgomery for dress prints--but gives the technical information on dyes and printing processes also relevant to furnishing fabrics covered in Montgomery. Since dress prints are used extensively in quilts, it is just as important to quilt studies as costume studies. This book needs to be in the library of every art, history, or museum institution, and every costumer's, quilter's, historian's, designer's, or student of material culture, period interiors, technology, or design.Susan Greene has

produced this book after a lifetime's intense study of cotton printing and dyeing, and she has illustrated it with countless hundreds of photos of period books, costumes, quilts, and textiles from her personal collection, now at the American Costume Studies collection at Genesee County (NY) Museum, and supplemented with many more from sample books at US and UK collections. Greene is a well-known and highly respected authority in her field, and her colleagues rejoice at this long-delayed (through no fault of hers) publication. Greene begins with an overview of the history of printed cottons from Indian chintzes to American and European machine-made prints, and of the entire production process "from thread to bolt." The bulk of the book is divided into comprehensive discussions of coloring processes and "mechanics" or printing techniques. It begins with dyes, color by color, then moves on to block printing and roller printing, plates and cylinders, including an in-depth look at techniques used to produce the many effects such as "fendu" effects, stippling, picotage, etc. A last chapter "making distinctions" adds to the "case study" sidebars throughout, giving hints on applying her information for identifying period cottons. Lastly there are many extremely useful appendices helpful in dating identifying cottons; a glossary, and an extensive bibliography. 7 of 7 people found the following review helpful. A very welcome contribution to the textile and clothing field! By MyOhMyA wonderful study, and as others have commented, very "readable" rather than technical. I am grateful to the author for all the work she has done over the years to study this neglected area of textiles and clothing, and bring it together as a comprehensive book. She has thoughtfully shared her resources, and I know I will count this book among my favorites and one I expect to consult fairly often. But I won't lie, I am really disappointed with the production of the book itself. I have thus far only been doing "browsing" reading, picking up the book when I have a few moments and reading sections that strike my fancy. So given the fact that I haven't gone through this book cover to cover, I am surprised that I have already found errors (and I certainly wasn't looking for errors, they were pretty obvious). One section simply ends mid-sentence, and a new "chapter" begins on the next page. No doubt an OMG moment when the author saw that. Also found words missing in a caption. It does not speak well for a university press to have been so sloppy. The other thing that bothers me is the color print quality--it isn't nearly as good as it could have been. The book is loaded with illustrations (photos)--as it should be, given the subject--but they just weren't printed that well. I'd like to say the book is outstanding in every way, but it does fall a bit short on the publisher's side. 6 of 6 people found the following review helpful. Everything you wanted to know about wearable prints but didn't know to ask By Glenna Jo Christen Kudos to Susan Greene! While I have just started reveling in his wonderful book, it is already answering questions I didn't even know I wanted to ask until I started reading it. At first I was too busy pouring over the wonderful color pictures of a century's worth of printed fabrics used for clothing. Knowing when different fabric printing methods were developed and how they changed the price, look and style of clothing fabric is a great help in dating extant garments and quilts, but knowing how the processes worked is also fascinating for its own sake. Combined with a wonderful, readable style, this book now shares first place with my other favorite textile book, "Textile Designs" by Susan Meller and Joost Elfers. While the latter book covers a much wider span of time, it includes all textiles, including what are considered "household yard goods" such as bed hangings and linens, curtains, upholstery, etc. The two books are a wonderful compliment to each other. My only regret is that it ends in 1860. Any chance for a Vol. II? If so, sign me up! (Glenna Jo Christen, not my husband Bill.)

Wearable prints are not only a decorative art form but also the product of a range of complex industrial processes and an economically important commodity. But when did textile printing originate, and how can we identify the fabrics, inks, dyes, and printing processes used on surviving historical examples? In *Wearable Prints, 1760-1860*, author Susan Greene surveys the history of wearable printed fabrics, which reaches back into the earliest days of the discovery of the delights of selectively patterned cloth and is firmly interwoven with the Industrial Revolution. The bulk of the book is devoted to the process of printing and dyeing. Greene brings together evidence from period publications and manuscripts, extant period garments and quilts, and scholarship on eighteenth- and nineteenth-century chemistry and technology. Making the text come alive, Greene includes some 1600 full-color images, including a plentiful array of textile samples. *Wearable Prints, 1760-1860* is a convenient encyclopedic guide, written in plain language accessible to even the most casual reader. Historians, students, costumers, quilters, designers, curators, and collectors will find it an essential resource. *Wearable Prints* has won the Millia Davenport Publication Award for 2015 from the Costume Society of America. Kent State University Press has won the 2015 PROSE award in the category of Single Volume/Humanities and Social Sciences for excellence in publishing--with *Wearable Prints 1760-1860*! Each year, publishers and authors are recognized at the PSP Annual Conference in Washington, D.C., for their commitment to pioneering works of research and for contributing to the conception, production, and design of landmark works in their fields.

"The images are especially sensitive to the need to view particular details up close, or to glimpse a portion normally hidden from sight. We see and learn to recognize not just pristine examples, but also faded or altered colours. And many page openings contain liberal spreads that allow comparison of a dozen examples at a glance for the honing of connoisseurship.... Dress historians, in particular, will value this section on American dress forming the second half of

chapter one." --Costume (UK)"Wearable Prints gathers in one volume a comprehensive surveyor dyeing and printing technologies during the period's seminal period of development."--Dress"Overall this book is well produced with clear type, excellent illustrations, thorough research, and good editing. This labor of love has resulted in a fine resource book on the topic that sets the bar for high quality." -- Maine Antique Digest"Certainly, historians, curators and designers alike will want to use this compendious book and it has a long life ahead as a well-thumbed reference work...." --Textile History (UK)About the AuthorSusan W. Greene is a collector, museum consultant, and independent scholar. Her collection of late eighteenth- and early nineteenth-century clothing now resides at the Genesee Country Village and Museum in Mumford, New York. She is the author of Textiles for Early Victorian Clothing and several entries in Valerie Steele's Encyclopedia of Clothing and Fashion and Carol Kammen's Encyclopedia of Local History.