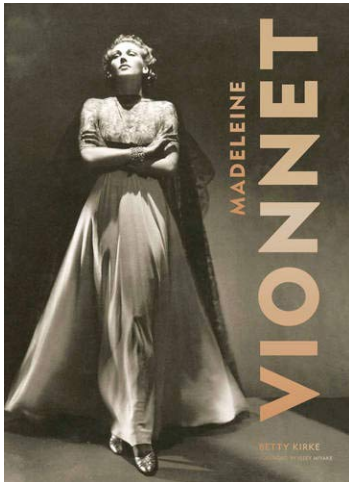


# [PDF] Madeleine Vionnet

Betty Kirke, Issey Miyake - pdf download free book

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## Books Details:

Title: Madeleine Vionnet  
Author: Betty Kirke, Issey Miyake  
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## Description:

Madeleine Vionnet's greatest distinction as a designer was her discovery of the bias cut. Cutting patterns along the bias forces the fabric to cling to the body and move with it, which created her trademark look of draped, form-conscious clothing. When designer Issey Miyake first saw a Vionnet dress, it was like the first time he saw *Winged Victory* at the Louvre: "I thought then that the statue of *Nike* had been reincarnated in the dresses by Vionnet. She had captured the most beautiful aspect of classical Greek aesthetics: the body and movement." Vionnet's long career as a dressmaker and designer began with the 20th century. Always conscious of women's bodies and inspired in part by modern dancer Isadora Duncan, she soon dispensed with corsets and other constricting garments, and used barefoot models to present her first solo collection. Though simple, her dresses were never plain; the use of a Cartier necklace as a halter strap is a classic Vionnet innovation. This inimitable combination of comfort and glamour made Vionnet's clothes a favorite among European nobility, Hollywood royalty--notably Marlene Dietrich, Gypsy Rose Lee, and Katharine Hepburn--

as well as socialites and other trendsetters. Close to a century after its introduction, the bias cut remains an important element in clothing design.

*Madeleine Vionnet* is a tall book that echoes many of the designs inside. It is filled with contemporary photographs of the clothing, period pictures shot by and , design sketches, and, perhaps most interestingly, patterns for the clothes. The accompanying text traces Vionnet's evolution from an 11-year-old seamstress, through her days apprenticing at the famed Callot Soeurs couture house in Paris, and on into the design empire that secured her an enduring spot in fashion history. --This text refers to an out of print or unavailable edition of this title.

**From Library Journal** This oversized book is costume historian Kirke's singular achievement, over 20 years in the making, and includes interviews with Vionnet (1876-1975) herself. The sexy, slinky bias-cut dresses associated with the 1930s were invented by Vionnet to move with the body and show every curve. Over 400 illustrations?45 in color?include archival photographs and magazine illustrations. A unique feature is the inclusion of 38 cutting patterns produced between 1917 and 1938. Cutting clothes for a woman's body was a geometric puzzle for Vionnet, and chapters are arranged by the rectangles, quadrants, and triangles that composed the gowns. Even surface decorations and furs were intricately cut. The "queen mother of haute couture" retired in 1939, but designers ever since have looked to her for inspiration. This expensive book is well worth the price for fashion and design collections.?Therese Duzinkiewicz Baker, Western Kentucky Univ. Libs., Bowling Green Copyright 1998 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

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Madeleine Vionnet (Madame Vionnet) was born in June 1876 and started her apprenticeship as a seamstress at age 11. After a short marriage, she left her husband and went to London to work as a hospital seamstress, where she learnt about mass-production. Eventually she returned to Paris to be trained at the fashion houses of the Callot Soeurs and Jaques Doucet. See more ideas about madeleine vionnet, vionnet, vintage fashion. Madeleine Vionnet was a consummate technician, particularly known for her innovative use of the bias cut and the mathematically precise construction of her garments. Minimalist by philosophy, Vionnet's construction details were often executed so as to create decorative effects, obviating the need for any trimming. Madeleine Vionnet built an empire by rejecting corsets and buttons in favour of the bias cut. In the third instalment of BoF's fashion history series, we find out that, at its peak, Vionnet had 26 ateliers and employed 1,000 staff, but the couturier preferred the privacy of her study to meeting clients or running a business. Education. Madeleine Vionnet built an empire by rejecting corsets and buttons in favour of the bias cut. In the third instalment of BoF's fashion history series, we find out that, at its peak Madeleine Vionnet (pronounced [ma.dÉ.n vjÉ".ne]; June 22, 1876, Loiret, France – March 2, 1975) was a French fashion designer. Vionnet trained in London before returning to France to establish her first fashion house in Paris in 1912. Although it was forced to close in 1914 at the outbreak of the First World War, it reopened after the war and Vionnet became one of the leading designers in Paris between the Wars (1919-1939). Vionnet was forced to close her house in 1939 and retired in 1940. Madeleine Vionnet's inexorable synergy is the body of her extraordinary dresses. Her draping on the bias gave stretch to the fabric, a fully three-dimensional and even gyroscopic geometry to the garment, and a fluid dynamic of the body in motion as radical as cubism and futurism in their panoramas on the body. Her work inevitably prompts the analogy to sculpture in its palpable revelation of the form within. Some accused Vionnet of a shocking d'habill, but Vionnet was seeking only the awareness of volume.