

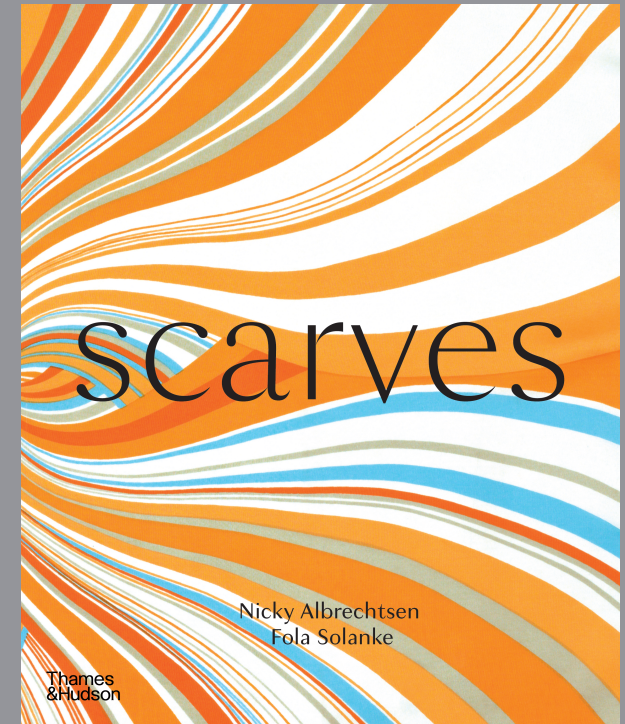
Thames
&Hudson



Scarves

Nicky Albrechtsen and Fola Solanke

The definitive work on scarves in the 20th century



Illustrated throughout
25.5 x 21.2cm
304pp
ISBN 9780500296172
BIC History of fashion
Unfolding PLC
£30
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Book

Praise for *Scarves*

'A rainbow-bright sourcebook of scarves... reveals some unexpected gems'

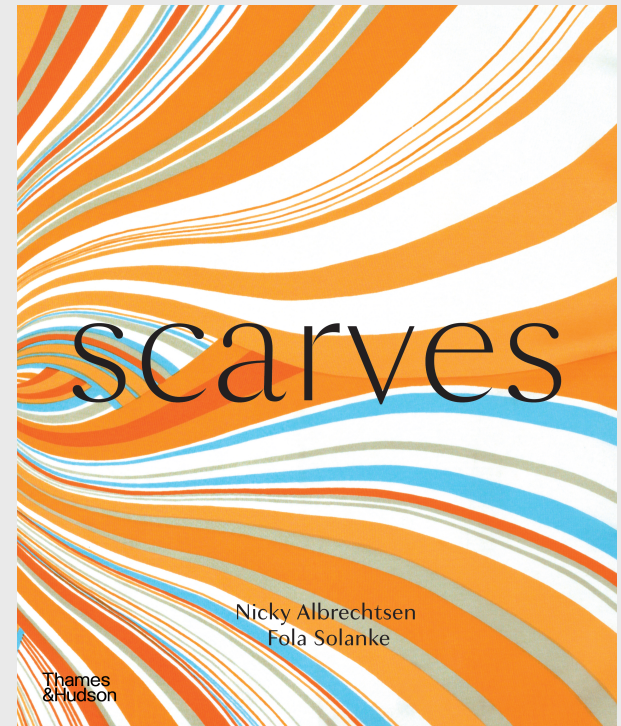
Harper's Bazaar

'It's darling... Sumptuous'

Mail on Sunday

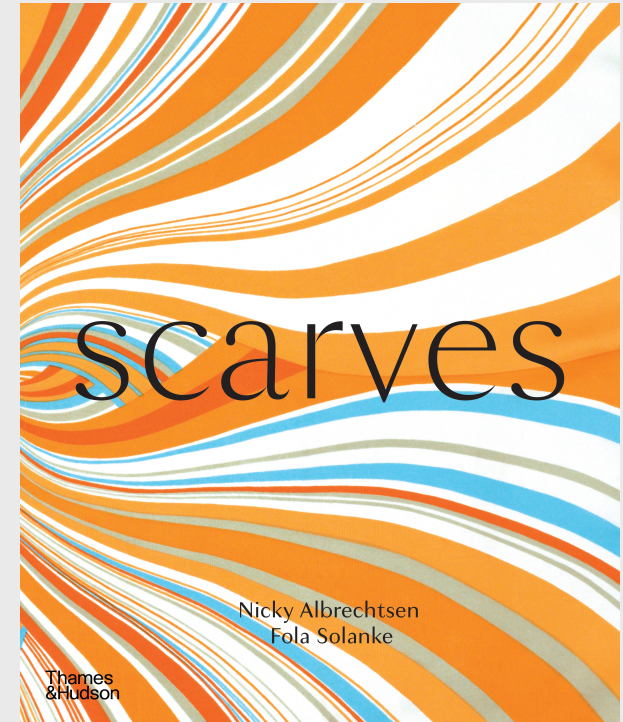
'Gorgeous... "I don't give a chic!" reads the subversive slogan on a 1990s scarf by Moschino. This book will appeal precisely to those who do'

Country Life



Key Sales Points

- Showcases a wide range of international designers, including Paul Poiret, Mary Quant, Gucci and Nicole Miller.
- With over 250 stunning patterns beautifully reproduced in full colour.
- Includes concise biographies of more than 50 scarf designers, retailers and manufacturers.
- A useful resource guide provides expert advice on dating and conservation, museum collections, vintage fairs and specialist dealers.





Introduction



Jacques Heim, silk, France, 1960s.

'...a scarf is, admittedly, not a tapestry, not a dress; it is a mere square of silk or some other material intended to be worn around the head. But it can be treated as a work of art. It can be collected like a rare book or print...'

Sacheverell Sirwell, 1947

The scarf is as important a part of the twentieth-century wardrobe as a pair of gloves or a handbag. For designers, illustrators and artists it is a canvas for decoration, illustration, advertising and commemoration. The selection available to the collector is affordable and diverse, and, if purchased wisely, vintage scarves can be a lucrative investment.

A covered head was once as vital for Western women as it is in the Islamic world today. In many cultures, past and present, it has been considered immodest in a woman to expose her hair, and so the headscarf has long been an essential instrument of social etiquette. In Europe and America in the first half of the twentieth century, a scarf increasingly took the place of the hat that respectable women were expected to wear in public. During the Second World War, magazines advised twisting a coloured scarf into a turban or snood if the reader did not have enough clothing coupons to buy a new hat.

By the 1950s stars of the silver screen had made the headscarf not merely a fashion item but an icon, and couture houses created elaborate and flamboyant printed designs to establish the scarf as an exclusive accessory. In the twenty-first century, glamorous couture headscarves are a desirable article of dress for many women who observe the tradition of covering their heads.



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The Style of an Era



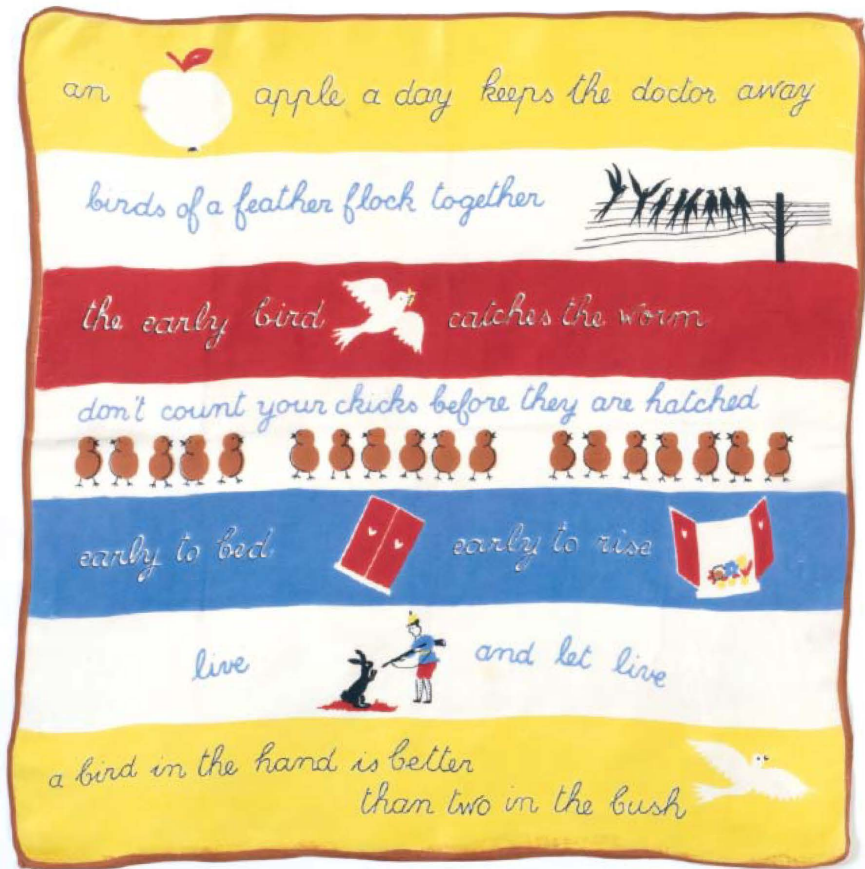
Opuscoli Fiorucci, synthetic crepe, Italy, 1980s.
Theloyage, double-crepe tulle, UK town art, silk, UK, 1930s.
Alpha Malfish für Liberty of London, silk, UK, 1900s.
Georgina von Etzdorf, silk, twill, UK, 1900s.



Unknown designer, silk, 1980s



Christian Lacroix, silk twill, France, 1990s



Unknown artist, cotton, USA, 1940s.

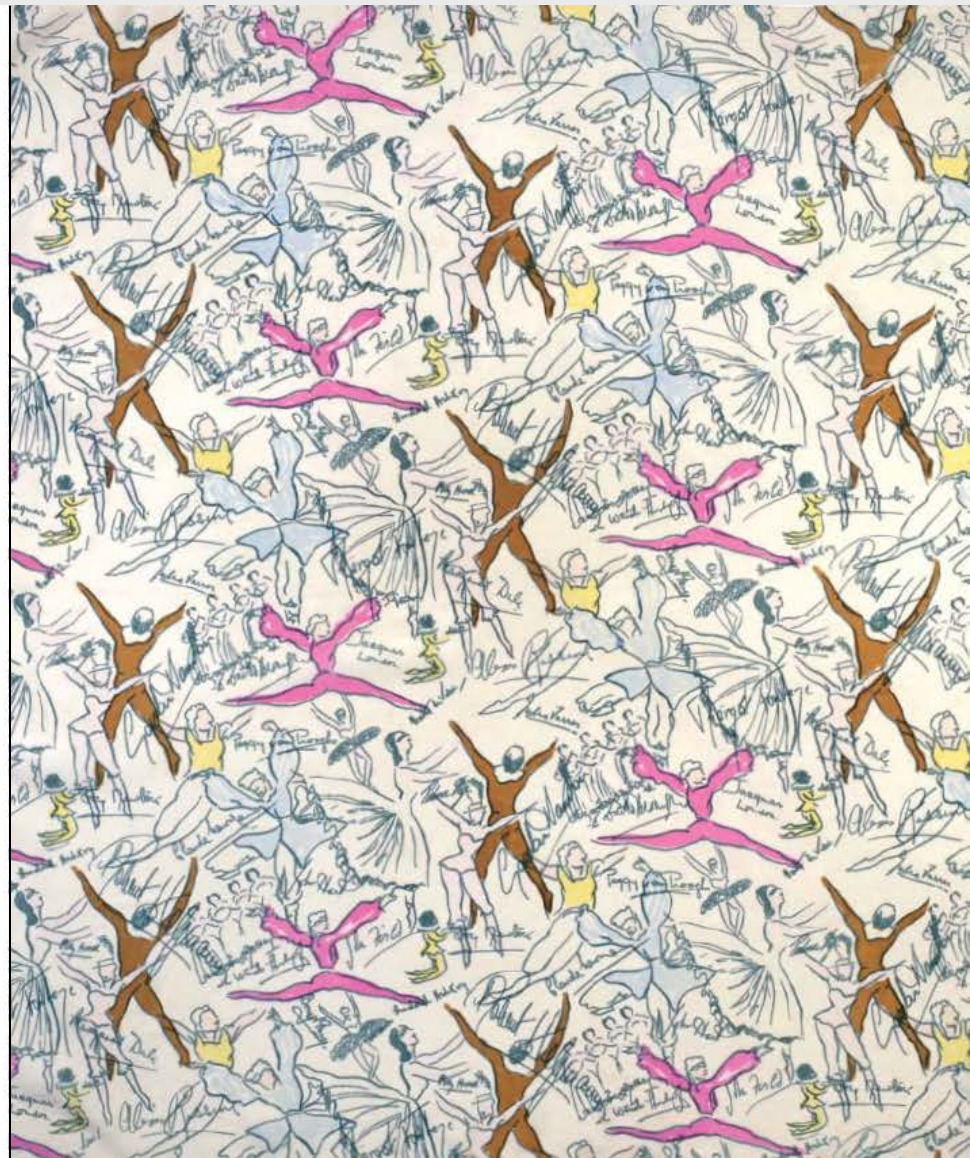


Souvenir scarf from the cruise ship *Antilles*, unknown designer, silk, France, 1940s.



Abax: Unknown designer, silk, 1980s

Oxygene: Hardy Amies, sovenir scarf for the Royal Opera House, London, silk, UK, 1970s





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The Couture Scarf

*Opposite: 'L'Automne', Yves Saint Laurent, silk, France, 1970s.
This page, doorknob flowers: Mary Quant, cotton, UK, 1960s; Balcóns de la,
silk, Spain, 1980s; Bellotti, commissioned design for Loro Piana, cotton/silk,
silk, Italy, 1970s.*



Gosia, silk, Italy, 1980s

THE OUTFITTERS COLLECT



Christian Dior, silk, France, 1980s

THE OUTFITTERS COLLECT



Palma Picasso, polyester, France, 2006.



Saks Fifth Avenue, silk, USA, 2006.