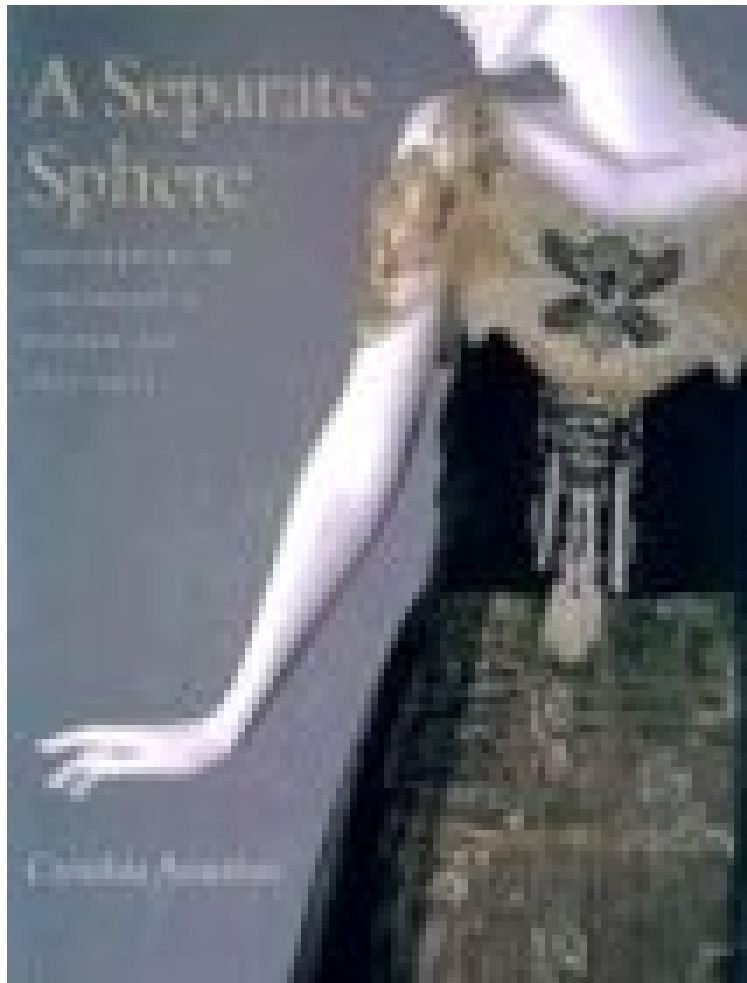


(Get free) A Separate Sphere: Dressmakers in Cincinnati's Golden Age, 1877-1922 (Costume Society of America Series)

A Separate Sphere: Dressmakers in Cincinnati's Golden Age, 1877-1922 (Costume Society of America Series)

Cynthia Amneus

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Cynthia Amneus : A Separate Sphere: Dressmakers in Cincinnati's Golden Age, 1877-1922 (Costume Society of America Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised A Separate Sphere: Dressmakers in Cincinnati's Golden Age, 1877-1922 (Costume Society of America Series):

0 of 0 people found the following review helpful. A stunner.By CwgeewhizGorgeous book with very fine photography.3 of 3 people found the following review helpful. A "must see"By L. MahayniI got this for my mom for Christmas and she was thrilled. It has some exquisite clothes in it. I was a little disappointed that some of the dresses were in two or more pictures without necessarily revealing more about the dresses, BUT I don't regret buying it because what's there is eye-popping, anyway.0 of 0 people found the following review helpful. I love it!By

candee Wonderful book! Anyone in to dressmaking, artist, costume making or just love the Golden Age of Fashion or just Fashion, if you make it, draw it, or look at it! you will enjoy this book.

Dressmaking, considered a natural extension of women's proper work in the home, was a common and lucrative employment for women in the nineteenth and early twentieth centuries. It afforded creative expression, prestige in the community, and even the possibility of financial independence. Yet as entrepreneurs, dressmakers faced unique business pressures, and with the advent of department stores and widespread mass production of women's clothing, most were forced out of business. Coinciding with the exhibition Cynthia Amnuss organized for the Cincinnati Art Museum, this work examines the nineteenth-century ideology of women's separate sphere, the early feminist movement, women in the workplace, and dressmakers as artisans and professionals. More than 140 stunning custom-made garments, historical photographs, and dressmakers' labels document the superb artistic and technical skill of the women who produced fashionable dress in Cincinnati from 1877 to 1922. Bracketing Amnuss's incisive study are essays by Anne Bissonnette on the eccentric tea gown, Marla Miller on the pitfalls of researching women's cultural work, and Shirley Teresa Wajda on the dressmakers' wealthy clientele. In all, *A Separate Sphere* offers a careful look into the lives of women struggling with ideological boundaries. Chronicling choices made by and imposed on both working-class women and their affluent counterparts, it reveals how these women managed to enhance their prescribed sphere for themselves and for the community at large.