服装英语
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Unit 1

Western Fashion History in Modern Times

Course Hours: 6

Teaching Contents:

This unit includes typical fashion styles and main features in different stages of the 20th century in the West, as well as well-known fashion designers' typical design works and style characteristics. By studying fashion history in modern times, students can master vocabulary and expressions about typical garment categories, silhouettes, styles, etc. Understanding western fashion culture and its evolution routines will be beneficial for students to broaden their views and cultivate their design ability.

Learning Objectives:

1. Master the vocabulary of fashion categories, styles and characteristics;
2. Be able to describe fashion categories, styles and characteristics with professional words;
3. Be able to understand and translate texts in this unit;
4. Be able to understand the relevant articles with similar difficulty;
5. Master the main characteristics of western fashion in different stages of the 20th century and the representative works and fashion styles of well-known designers.

Warming-up

Task 1 Match the pictures to the fashion styles.

corset

magpie fashion

chanel suit

bikinis

corolla style

leather jacket

business suit

sailor suit

Task 2 List some names of famous designers you know and describe their design styles.

Designers	Design styles

Reading

Part I Fashion Evolutions in the 20th Century

This text traces the history of fashion during the twentieth century, a period that has seen the most rapid and revolutionary changes in dress so far. Home-sewn clothing declined as mass-production techniques were introduced and people were able to buy cheap, factory-made clothes. Over the century, fashions for men, women and children became far less restrictive, which partly reflected changes in society, as rules about "polite" behavior loosened. People's society roles improved, too. Women won the right to vote and began to play a more active role in everyday life.

1. The Noughties (1900–1909)

The dawn of the twentieth century was a time of excitement and optimism. The first skyscrapers were appearing on the skylines of cities such as Chicago and New York. The new century promised many changes and improvements, but at first, fashion remained much the same as it had been at the end of the nineteenth century.

Hourglass Figures For fashionable women at the turn of the century, the ideal body meant an ample bosom, a tiny waist and large hips. Known as the hourglass or S bend (because it followed the curves of the letter "S"), this silhouette could be achieved by wearing a rigid, boned corset. Helped by their maids, fashionable women usually changed clothes several times a day, wearing different outfits for morning, afternoon and evening.

Bicycling Outfits The bicycle was far more affordable and popular in the lower and middle classes. Like the car, this relatively new form of transport required some adaptation to dress. Skirts were impractical, so bloomers appeared. Bloomers were named after Amelia Bloomer, a nineteenth-century American who campaigned for reforms in women's dress.

Business Suit Businessmen wore black morning coats with pinstriped trousers. Tweed or checked three-piece suits—a matching jacket, vest, and trousers—were also worn. All respectable men wore hats outdoors, such as derbies and trilbies. On formal occasions, men still dressed in frock coats, as they had in the 1800s.

Hourglass figures　　　　Bicycling outfits　　　　Business suit

Motoring Outfits From 1908, automobile industry rose, with the introduction of the first mass-produced car, the Model T Ford. The growing craze for motoring demanded special costumes. In summer, people wore duster coats, silk or linen overcoats which could keep them away from the dust. Goggles or veiled bonnets protected the eyes. In winter, travelers wore heavy overcoats made of tweed, leather or fur, and usually snuggled up under a thick woolen traveling blanket.

Children's Craze While most children's clothes were smaller versions of adult fashions, there was one exception: the sailor suit. It first became popular in the 1840s, when the British Queen Victoria dressed her oldest son, then four, in an outfit based on traditional English naval dress. The sailor suit was still standard dress for young boys in the noughties.

Motoring outfits   Sailor suit

Caring for Clothes Manual washing machines, which had been invented in the United States in the 1840s, rubbed clothes between two curved surfaces. The first electric clothes washer appeared around 1900. It had a motor-driven spinning tub, but was not very reliable. They often caused electric shocks or shredded delicate clothes.

2. The Teens and Twenties（1910–1929）

The period from 1910 to 1919 was dominated by World War I, known at the time as the Great War (1914–1918). This period saw greater freedom for women. Clothing reflected women's changing status, becoming generally less restrictive and more practical. Known as the Roaring Twenties, the decade that followed the war was a time of excess. Relieved to be alive, the young indulged in the latest dance crazes, listened to jazz on the radio.

Reshaping the Body For women, a new, straighter silhouette became fashionable, with less emphasis on breasts and hips. Corsets were no longer so tight and were worn with long drawers. The brassiere was patented in 1914 by the American Mary Phelps Jacobs. She is said to have constructed her first bra from two handkerchiefs and a length of ribbon.

The Hobble Skirt Although the general trend was toward greater comfort, there was a notable exception. In 1911, French designer Paul Poiret created a long, narrow skirt that tapered at the ankle. It allowed little room for movement, and the wearer could take only tiny steps. Before long, the style had a nickname: the "hobble skirt". Despite its impracticality, it remained fashionable until just before the war.

Women at War During the war, women adopted more sober, military styles. Shorter, fuller skirt styles allowed greater movement, and some women even adopted trousers in the form of jodhpurs or boilersuits.
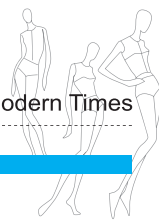
Color and Camouflage As warfare changed, so did uniforms. British troops began to dress in khaki during the Boer War (1899–1902), while at the outbreak of World War I, some French soldiers still dressed in red woolen trousers and blue coats. By the end of the war, troops on all sides made use of khaki, field gray, and camouflage to avoid becoming a target of long-range enemy fire.

Flapper Girls "Flapper" was the name given to fun-loving young women in the twenties. Flappers wore shockingly short skirts—some just below the knee—and hid any womanly curves. Tight underwear kept the chest flat, and drop waists to hide the hips. Dresses, often in sheer fabrics, complemented dance moves: pleats gave freedom of movement, while fringing, beads and tassels swayed with the beat.[1] During the daytime, the most fashionable young women wore comfortable twinsets (knitted tops and cardigans), like those designed by French couturier Coco Chanel.

The Great Gatsby The look for fashionable young men during the twenties was captured in the fictional character of Jay Gatsby, created by the American author F. Scott Fitzgerald in his novel, *The Great Gatsby* (1925). Gatsby was wealthy, well connected, and dressed in lounge suits of pale linen, checked tweed, or soft, gray flannel. The style for young men was relaxing. Suits had wide shoulders, roomy trousers, and modern zip flies instead of buttons.

Hobble skirt	**Flapper girls**	**Gatsby suit**

3. The Thirties (1930–1939)

Following the Wall Street Crash (1929), economies slumped and the Great Depression took hold, with millions finding themselves unemployed. Countries such as Germany and Japan began to build up their military power. The decade ended with the outbreak of World War II (1939–1945). Fashion reflected the difficult times. Clothes were in subdued colors, such as black, gray, navy and brown. Many families could not afford new clothes and managed with hand-me-downs. Designers responded to the depression by creating more ready-to-wear outfits in less costly fabrics, such as cotton and rayon.

Womanly Bias The boyish figure was no longer fashionable. Hemlines dropped and dresses showed off female curves once more. Cloth was cut across the grain. This technique, called bias cutting, used more fabric but produced flattering gowns, which had sweeping skirts but clung to the bosom and hips. Designer Madame Gyres was especially skilled at creating bias-cut dresses that looked simple but elegant.

Gangster Styles During the years of Prohibition (1920–1933), when alcohol was banned in the United States, the black market flourished. Wealthy gangsters dressed in exaggerated versions of respectable business suits. The wide shoulders and narrow waists emphasized the torso, giving an impression of size, strength and masculinity.

On Vacation In summertime, many men wore blazers, adapted from the sports jackets worn by nineteenth-

century English university students. Blazers had shiny metal buttons and colorful stripes—originally used to identify teams—in blue, green, brown, cream or buff, and were worn with linen slacks or shorts. Shorts were popular vacation wear, when they could be teamed with open-necked shirts and plain sweaters.

Bias cutting gown   **Gangster style**   **Blazer**

4. The Forties and Fifties (1940–1959)

The first half of the forties was dominated by World War II. Following the war, times remained hard. Nevertheless, peace brought a kind of optimism. There was also a wave of hopefulness in fashion, epitomized by the extravagant "New Look". Young people had their own fashions and culture, especially in the United States, which was the birthplace of rock and roll music.

Women in Uniform Women's uniforms were similar to men's, except they had skirts instead of trousers. Stitched-on badges indicated the wearer's rank. Most uniforms were in colors that offered good camouflage, such as khaki, olive green or field gray.

Curves and Corsets When the war ended, designers experimented with several different styles, but none really captured people's imaginations—until the launch of Christian Dior's "Corolla" collection in February, 1947. Soon known as the "New Look", it was not really new at all, drawing inspiration from the styles of the thirties. Many women found its romance and femininity irresistible after years of drab, sensible clothing.


Corolla style

Bathing Suits and Bikinis During the war, two-piece swimsuits for women had become popular, chiefly because they used up less fabric. In 1946, a shocking version of the two-piece appeared, skimpier than any of its predecessors. The bikini was named after the remote Bikini Atoll in the Pacific Ocean, where the Americans carried out tests of atomic bombs between 1946 and 1958. The name was intended to suggest that wearing a bikini could have explosive results! The bikini was launched by two French designers, Jacques Heim and Louis Reard.

Zoot Suits In the early 1940s, African Americans and Mexican Americans had dressed in a new style of baggy suit known as the zoot suit. Zoot suits were ridiculously oversized and used reams of material. The long jacket had wide lapels and came down to mid-thigh or even as far as the knee. The wide-legged trousers had tight cuffs at the bottom to stop them from billowing out.[2] Jazz musician Cab Calloway was one of the most famous zoot suit wearers.

Young Rebels Work clothes became the uniform of the new generation of young, rebellious bikers, who adopted leather jackets, jeans and T-shirts. The look was captured on the silver screen by Marlon Brando in *The Wild One* (1953) and James Dean in *Rebel without a Cause* (1955). Jeans were invented by a Bavarian immigrant called Levi Strauss in the 1870s, and had originally been intended as work wear for

Californian gold miners. They were made from strong cotton cloth called denim and were reinforced with metal rivets.
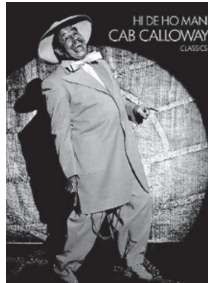
Zoot suit   Marlon Brando in *The Wild One*   Levi's jeans

5. The Sixties and Seventies (1960–1979)

This period is a time of enormous social change. Glamorous or nostalgic fashions offered an escape from all of the social and political unrest. Other styles, such as punk, expressed people's frustration with society.

Neat Suits Many older women adopted elegant Chanel suits—or copies of these. Featuring a collarless cardigan jacket with a contrasting border and a knee-length skirt, the Chanel suit was comfortable and easy to wear.

Birth of the Mini The youth fashion scene centered on London, where new designer boutiques stocked affordable clothes. Mary Quant was one of the first to produce miniskirts, but the mini also appeared in couture collections, for example by Andre Courreges. Displaying more leg than ever before, the mini was an outward sign of women's new freedom. Many of the older generation found it extremely shocking.

Chanel suit   Miniskirt

Crazy Kimonos A new generation of Japanese designers began to find success in the West during the seventies. They included Kenzo, Issey Miyake, Kansai Yamamoto and Rei Kawakubo. They created sculptural clothes in unusual fabrics, such as quilted satins or stiff silks. Many of their designs were inspired by traditional Japanese costume, including kimonos, sports clothes for judo and kendo, and even designs from the traditional kabuki theater.

Punk Punk was another style that was seen on stage, but also spread to the streets. It emerged in London and New York around the late seventies. Punks were rebelling against middle-class values. They wore ripped T-shirts, tight leather trousers, combat boots and bondage jewelry. They distressed their clothing themselves, and painted slogans onto their leather jackets. Body piercings were also part of the look, with

rows of studs, rings, or even safety pins through the ears, nose or eyebrows.

Bulletproof Vests Police and soldiers gained a new level of protection with the introduction of bulletproof vests in the early seventies. They were made of Kevlar, an extremely strong and lightweight synthetic fiber that is also flame-resistant.

6. The Eighties (1980–1989)

In the eighties, fashion changed to reflect the "Greed is good." ambitious attitude. Young adults wanted high-powered and highly-paid jobs. People in their twenties had more money to spend on consuming luxuries than ever before, and their tastes set the trend for the fashion market.

Power Dressing As in the twenties and thirties, men's suits stiffened to create a triangular frame, with wide shoulders and a narrow waist. This powerful look was emphasized with very dark grey flannel materials and expensive details, such as silk linings.[3] Names like Armani, Gucci, Ralph Lauren and Calvin Klein became global fashion brands. Women's suits also widened at the shoulders, which were built up with shoulder pads, while skirts shortened. Hair was worn fluffed out, as "big hair". The result was more powerful and predatory.

New Man The "New Man" preferred soft fabrics, floppy tailoring, and pastel colors. Even in a suit, New Man wanted to look as though he might have just stepped off the beach, wearing his shirt open at the neck, and shoes without socks.

Yuppies

Yuppie Accessories Young, upwardly-mobile professionals (known as yuppies) spent their new wealth on gadgets and other accessories. Expensive brands of sunglasses, such as Ray-Bans, became an important symbol of yuppiedom. Yuppies also sported the first mobile phones, status symbols which came attached to a briefcase full of batteries and electronics.

Sports Casual Concern for health and fitness grew in the eighties, becoming a badge of self-respect and ambition. Casual clothing expressed this desire to look good and to seem fit and powerful. Tracksuits made people look like they might be about to go jogging. Leggings stretched taut from a loop under the heel suggested that the wearer could be on her way to a session at the gym. This clothing was not only fashionable, but also very comfortable—ideal for going shopping or watching television.

7. The Nineties (1990–1999)

The nineties were a decade of instability, sometimes violently. Fashion design expressed a similar mood of chaos and disintegration. Many young people adopted anti-fashion "grunge" styles, wearing clothes that deliberately looked dirty and scruffy. The traditional divide between high fashion and mass consumption blurred. Department stores employed cutting-edge designers to create cheap, "fashion-forward" items. Fashion-conscious teens, meanwhile, turned to secondhand stores to build their own retro styles.

Magpie Fashions If the nineties had a unifying theme, it was that the unifying theme was dead. Instead of the top-to-toe look created by one design house and then widely copied, fashion now demanded that designers and consumers alike mixed and matched items of clothing, footwear, accessories and hairstyles.[4] Influences from across the decades, and from many different cultures, were combined to create unexpected

new fashion statements.

Techno Clothing　Male consumers tend to appreciate high-tech functions in clothing, and Gore-Tex，a new textile, offered the amazing power to repel water from outside the clothing, while allowing sweat to evaporate from inside. Another new material called CoolTek was also developed later. CoolTek garments have three layers: a breathable outer shell, a layer of water-absorbent fibers, and a layer that conducts heat. The garment is soaked in water for a few minutes, and then the water slowly evaporates, keeping the wearer cool for hours. CoolTek clothing was adopted by people working in very hot environments, such as foundry workers, pilots, and firefighters.

Part II　Powerful Designers in the 20th Century

In the 20th century, some of the names—Coco Chanel, Christian Dior, Ralph Lauren, Alexander McQueen—are well known. They have produced something unique, something new and something glamorous which has changed our world.

1. Jeanne Lanvin

Lanvin (1867–1946) was happily crafting out a career as a milliner until her daughter Marguerite was born in 1897. It was then that she began making clothes for her little girl. Womenswear followed when her millinery clients began asking for copies. This happy mother-daughter union was central to the Lanvin brand and can be seen in the logo based on a 1907 picture of the two.

Happy mother-daughter

Lanvin joined the fashion trade union and set about designing feminine clothes. These included full-skirted robes, picture dresses with rich embroidery, and pajamas influenced by Eastern dresses. A pretty, powdery blue that Lanvin spotted in a Fra Angelico painting became the brand's shade, one that remains in use on Lanvin packaging.[5]

Demand grew through the 1920s, with seven stores opening internationally and a workforce of 1,200. Film stars including Mary Pickford wore her clothes, and American women in particular flocked to buy each collection. As well as being creative, Lanvin was a smart businesswoman and she was the first designer setting up her own dyeworks and launching men's collection alongside sport and lingerie collections.

2. Coco Chanel

Coco Chanel (1883–1971) is a giant of the 20th-century fashion—a bona fide household name. At the height of her powers in the 1920s and 1930s, the designer pioneered everything from the "little black dress" to ropes of pearls, Breton tops, handbags with gilt chains, designer perfumes, mannish trousers and, of course, what is now referred to as the Chanel suit. She declared that she had "freed the body", doing away with the corsets that women wore. She opened her first shops between 1913 and 1915, selling simple jersey dresses, but she had to wait almost ten years before the advent of the flapper meant that the rest of the world caught up with her ideas.[6] By this time, she opened a famous boutique at 31, rue Cambon in Paris, a recognizable double "C" logo and the perfume Chanel No. 5, which

Coco Chanel

made her one of the world's richest designers.

The designer closed her house at the outbreak of war in 1939. Her comeback into clothes in 1954 may have contrasted with the ultra-feminine 1950s shapes, but the tweed suits, gilt-chained handbags and pearls went on to become the last word in chic, elegant clothing. It is these house codes that Karl Lagerfeld has so successfully woven into his own work for Chanel. As the creative director since 1983, Lagerfeld has ensured that Coco's spirit lives on.

3. Christian Dior

French designer Christian Dior's revolutionary "New look" dominated women's wear from the late 1940s to the mid-1950s. Doing away with the austerity of wartime, when fabric rations had forced a simple utilitarian on fashion, Dior's New Look was mannered and decadent. It accentuated the waist with the nipped-in bar jacket and used yards of fabric for full skirts that fell to mid-calf. The result was luxuriant and as Harper's Bazaar editor-in-chief Carmel Snow proclaimed—a "New Look" .[7]

Y-line style

The influence of Dior's silhouette stretched over the next decade, too. The full skirts worn by American teenagers to rock & roll dances in the 1950s had their roots in Dior's designs. In high fashion, he became the last word in ladylike style. After the Corolla collection, Dior introduced his Tulip collection in spring 1953, which used flowery colors and patterns and looser silhouettes. The "H" shape (1954) narrowed and flattened, while spring 1955 saw "A-line" suits influenced by men's tailoring and flaring from the shoulder; fall's "Y-line" brought tapered skirts and emphasis on shoulders.

After Dior died in 1957, his young assistant Yves St. Laurent, took the reins, followed by Marc Bohan, Gianfranco Ferre, John Galliano and Raf Simons. While at the top for only about a decade, the influence of his still-thriving, multiproduct global brand has been enormous, and he has been a major inspiration to designers from Christian Lacroix to the Marchesa label.

4. Cristobal Balenciaga

Born near San Sebastian in Spain, Balenciaga showed his talent as a teenager. He set up his tailoring studio in 1916 at the age of 21, and dressed members of the Spanish royal family. In 1937 he moved to Paris where he spent three decades as a much lauded designer, finally retiring in 1968.

If the late 1950s and early 1960s are acknowledged as a period of architectural elegance in fashion, a large part of that is down to Cristobal Balenciaga (1895–1972). A leader in his time, and still an influence today, his aesthetic was centered around

Cristobal Balenciaga

silhouette and cut. Balenciaga gave the world the sack dress in 1956, a design that pre-empted the 1960s shifts by nearly a decade and looks wearable even now. Other innovations included block colors, which he introduced in the late 1950s, and wide dolman sleeves on jackets, which followed in the 1960s. Balenciaga was not interested in prettifying with unnecessary details. Instead, his clothes were often plain but sculptural. They put line and proportion first and framed women's bodies to charming effect.

5. Giorgio Armani

Although he founded his label in 1970, Giorgio Armani (1934–) will forever be associated with the 1980s. He provided the wardrobe for Richard Gere in 1980's *American Gigolo*. With clothes playing a central role in the plot (being put on and taken off), the film introduced the designer to an international audience. Armani's uniform—featuring a perfectly cut jacket, wide trousers and simple accessories—was the last word in chic for both men's and women's clothing throughout the decade. Armani's clothes were crucial to the power-dressing minimalism, when just wearing an Armani suit could gain you status in the boardroom. Armani also pioneered second lines: Emporio Armani and, later, Armani Exchange were introduced to younger customers in search of something more casual.

Born in northern Italy, Armani briefly studied medicine and served in the army before settling on fashion as a career. His first job was as a window dresser at La Rinascente, a famous department store in Milan, and he freelanced for a number of Italian brands before setting up on his own. Even today, Armani's two shows—for his main line and for Emporio—remain highlights of Milan Fashion Week. He stays relevant by working with current stars like Lady Gaga—he designed the wardrobe for her 2012 tour.

New Words and Phrases

Part I

accessory [əkˈsesəri] *n.* 配件，配饰，服装辅料

badge [bædʒ] *n.* 徽章，标志

baggy [ˈbæɡi] *adj.* 宽松的，袋状的

bathing suit 游泳衣

bead [biːd] *n.* 小珠装饰，珠链

bias [ˈbaɪəs] *n.* 斜裁

　　　　　　 adj. 斜裁的

bias cutting 斜裁工艺

biker [ˈbaɪkə(r)] *n.* 骑摩托车的人

bikini [bɪˈkiːni] *n.* 比基尼

blazer [ˈbleɪzə] *n.* 运动上衣，运动夹克

bloomers [ˈbluːməz] *n.* 女式灯笼裤

boiler suit 连体裤，工装裤

bonnet [ˈbɒnɪt] *n.*（用带子系于颏下的）童帽，
　　　　　旧时女帽

bosom [ˈbʊz(ə)m] *n.* 胸部，胸襟

boutique [buːˈtiːk] *n.* 时装店，精品屋

brassiere [ˈbræzɪə] *n.* 文胸，胸罩

bulletproof [ˈbʊlɪtpruːf] *adj.* 防弹的

business suit 西装，商务套装，职业装

cardigan [ˈkɑːdɪɡ(ə)n] *n.* 开衫，开襟毛衫

care [keə] *v.* 保养，护理

casual [ˈkæʒjʊəl] *adj.* 休闲的，随便的

checked [tʃekt] *adj.* 方格图案的

cloth [klɒθ] *n.* 面料，布料，织物

clothes [kləʊ(ð)z] *n.* 衣服，衣物

clothing [ˈkləʊðɪŋ] *n.* 衣服，服装

collar [ˈkɒlə] *n.* 领子，领口

collarless [ˈkɒlələs] *adj.* 无领的

collection [kəˈlekʃ(ə)n] *n.* 系列

combat boots 战靴

contrasting [kənˈtrɑːstɪŋ] *adj.* 形成对比的

corolla [kəˈrɒlə] *adj.* 花冠的

corset [ˈkɔːsɪt] *n.* 紧身胸衣，束腹

costume [ˈkɒstjuːm] *n.*（戏剧或电影）服装，服装

cotton [ˈkɒt(ə)n] *n.* 棉，棉织物

couture [kuˈtjʊə(r)] *n.* 高级时装，高级定制

couturier [kuˈtjʊərieɪ] *n.* 高级女装设计师，高级
　　　　　　　　　　时装设计师

cuff [kʌf] *n.* 袖口，裤口翻边

curve [kɜːv] *n.* 曲线，弧线

denim [ˈdenɪm] *n.* 斜纹粗棉布，牛仔布

derby [ˈdɑːbi] *n.* 圆顶礼帽

design [dɪˈzaɪn] *v.* 设计

　　　　　　 n. 设计，图案

designer [dɪˈzaɪnə] *n.* 设计师

drawers [drɔːz] *n.* 内裤

dress [dres] *n.* 服装，礼服

      v. 给……穿衣，穿着

fabric ['fæbrɪk] *n.* 面料，织物

fashion ['fæʃən] *n.* 时装，时尚

fashionable ['fæʃnəbl] *adj.* 时尚的，时髦的

femininity [femə'nɪnəti] *n.* 女性气质，娇弱

fiber ['faɪbə] *n.* 纤维

figure ['fɪɡə] *n.* 身材，图形，人物

flame-resistant [fleɪm rɪ'zɪstənt] *adj.* 阻燃的

flannel ['flænəl] *n.* 法兰绒，绒布

floppy tailoring 松散的裁剪

fly [flaɪ] *n.*（裤子的）前门襟开口

fringing ['frɪndʒɪŋ] *n.* 边缘，缘饰

frock coat 双排扣大礼服，福乐克大衣

fur [fɜː] *n.* 毛皮，人造毛

garment ['ɡɑːmənt] *n.* 服装，服装总称

gangster style 黑帮风格

glamorous ['ɡlæmərəs] *adj.* 富有魅力的，迷人的

goggles ['ɡɒɡlz] *n.* 护目镜，防风镜

gown [ɡaʊn] *n.* 长袍，长外衣，女长服

grain [ɡreɪn] *n.* 纹理，纹路

hand-me-down ['hænd mi: daʊn]

      adj. 旧的，别人用过的

      n. 旧衣服，别人穿过的衣服

hemline ['hemlaɪn] *n.* 底边，下摆线

hourglass figure 沙漏体形

jeans [dʒiːnz] *n.* 牛仔裤

jodhpurs ['dʒɒdpəz] *n.* 马裤

judo ['dʒuːdəʊ] *n.*（日）柔道

kabuki [kə'buːki] *n.*（日）歌舞伎

kendo ['kendəʊ] *n.*（日）剑道

khaki ['kɑːki] *n.* 卡其布，土黄色

kimono [kɪ'məʊnəʊ] *n.* 和服

knit [nɪt] *v.* 针织，编织

lapel [lə'pel] *n.*（西服上衣或夹克的）翻领

leather ['leðə] *n.* 皮革，皮革制品

leggings ['leɡɪŋz] *n.* 裹腿，紧身裤

linen ['lɪnɪn] *n.* 亚麻布

luxury ['lʌkʃəri] *n.* 奢侈品

      adj. 奢华的

magpie ['mæɡpaɪ] *adj.* 混杂的，斑驳的

matching ['mætʃɪŋ] *adj.* 相配的，搭配的

mini ['mɪni] *n.* 迷你裙

motoring outfit 机车服

nostalgic [nɒ'stældʒɪk] *adj.* 怀旧的，乡愁的

open-necked shirt 开领衫

outfit ['aʊtfɪt] *n.* 全套服装，全套装备

overcoat ['əʊvəkəʊt] *n.* 大衣，外套

pad [pæd] *n.* 衬垫

pastel ['pæstl] *adj.* 清淡柔和的

pinstriped ['pɪnstraɪpt] *adj.* 细条纹的

plain sweater 平针毛衫

pleat [pliːt] *n.* 褶裥

quilted ['kwɪltɪd] *adj.* 绗缝的

rayon ['reɪɒn] *n.* 人造丝，人造纤维

ready-to-wear [ˌredi tə 'weə(r)]

      adj. 现成的，做好的

      n. 成衣

retro ['retrəʊ] *adj.* 复古的，怀旧的

      n. 复古

ribbon ['rɪbən] *n.* 带子，缎带

rip [rɪp] *v.* 撕坏，扯破

rivet ['rɪvɪt] *n.* 铆钉

roomy ['rumi] *adj.* 宽敞的，宽大的

sailor suit 水手服

satin ['sætɪn] *n.* 缎子

sculptural ['skʌlptʃərəl] *adj.* 雕塑的，具有雕塑

                感的

sheer [ʃɪə] *adj.* 极薄的，极轻的，精致的
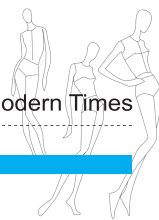
shell [ʃel] *n.*（服装的）表层面料

shorts [ʃɔːts] *n.* 短裤

shoulder ['ʃəʊldə] *n.* 肩部

silhouette [ˌsɪlu'et] *n.* 廓形，轮廓

silk [sɪlk] *n.* 丝绸，丝织物

skimpy ['skɪmpi] *adj.*（衣服）小而暴露的

slacks [slæks] *n.* 宽松长裤

stripe [straɪp] *n.* 条纹

style [staɪl] *n.* 款式，风格

synthetic [sɪnˈθetɪk] *adj.* 合成的，人造的

tailoring [ˈteɪlərɪŋ] *n.* 缝纫，缝纫工艺

tapered [ˈteɪpəd] *adj.* 锥形的，收紧的

tassel [ˈtæsl] *n.* 流苏状物，穗

techno clothing 高科技服装

tops [tɒps] *n.* 上衣

torso [ˈtɔːsəʊ] *n.* 躯干，身材

tracksuit [ˈtræksuːt] *n.* 田径服，运动服

trilby [ˈtrɪlbi] *n.* 软毡帽

tweed [twiːd] *n.* 粗花呢

twinset [ˈtwɪnset] *n.* 两件套毛衫，运动衫裤

underwear [ˈʌndəweə] *n.* 内衣

uniform [ˈjuːnɪfɔːm] *n.* 制服，军服

vacation wear 度假装

veiled [veɪld] *adj.* 蒙着面纱的

vest [vest] *n.* 马甲，运动背心

womanly [ˈwʊmənli] *n.* 女性化的

woolen [ˈwʊlɪn] *adj.* 羊毛的，毛织品的

Yuppie [ˈjʌpi] *n.* 雅皮士，中上阶层的年轻专业人士

zip [zɪp] *n.* 拉链

zoot suit 男士灯笼裤

Part Ⅱ

aesthetic [iːsˈθetɪk] *adj.* 美学的，审美的

austerity [ɒˈsterəti] *n.* 简朴，朴素

block color 色块拼接

calf [kɑːf] *n.* 小腿

chic [ʃiːk] *adj.* 漂亮的，时髦的，潇洒的

dolman sleeves 蝙蝠袖

dyeworks [daɪˈwɜːks] *n.* 染厂

elegant [ˈelɪgənt] *adj.* 优雅的，优美的

embroidery [ɪmˈbrɒɪdəri] *n.* 刺绣，绣花，刺绣品

full-skirted [fʊlˈskɜːtɪd] *adj.* 大裙摆的

jersey [ˈdʒɜːzi] *n.* 平针织物，略有弹性的织物

ladylike [ˈleɪdilaɪk] *adj.* 淑女般的

lingerie [ˈlɒnʒəri] *n.* 女内衣，女睡衣

mannish [ˈmænɪʃ] *adj.* 男子般的，男性化的

milliner [ˈmɪlɪnə(r)] *n.* 女帽商，设计制作女帽的人

minimalism [ˈmɪnɪməlɪzəm] *n.* 极简风格

pajama [pəˈdʒɑːmə] *n.* 睡衣

power-dressing [ˈpaʊə(r)dresɪŋ] *adj.* 显贵装扮的，强势装扮的

robe [rəʊb] *n.* 长袍，长外衣，礼服

shade [ʃeɪd] *n.* 色调，阴影

sleeves [sliːvz] *n.* 袖子

studio [ˈstjuːdɪəʊ] *n.* 工作室

wardrobe [ˈwɔːdrəʊb] *n.* 衣柜，衣橱，（个人的）全部服装

yard [jɑːd] *n.* 码

Notes

[1] Flappers wore shockingly short skirts—some just below the knee—and hid any womanly curves. Tight underwear kept the chest flat, and drop waists to hid the hips. Dresses, often in sheer fabrics, complemented dance moves: pleats gave freedom of movement, while fringing, beads and tassels swayed with the beat.

complement 原意是"补充"，这里意为"衬托"。

译文：摩登女孩们穿着非常短的裙子——有些裙长刚过膝盖——隐藏所有女性的曲线。穿着紧固的内衣使胸部显得平坦，降低腰线隐藏臀部曲线。裙子通常采用轻薄面料制作，衬托出她们的舞姿：褶裥使活动有充分的自由度，而裙摆边、珠子和流苏则随着舞蹈节拍摇曳。

[2] Zoot suits were ridiculously oversized and used reams of material. The long jacket had wide lapels and came down to mid-thigh or even as far as the knee. The wide-legged trousers had tight cuffs at the

bottom to stop them from billowing out.

reams of 意为"大量的"；billowing out 意为"扬起；摆动"。

译文：这种灯笼裤套装使用大量面料裁制出不可思议的特大尺码，有着宽阔翻领的长上衣长度达到大腿中部甚至接近膝盖，阔腿裤在裤口处收紧以防来回摆动。

[3] As in the twenties and thirties, men's suits stiffened to create a triangular frame, with wide shoulders and a narrow waist. This powerful look was emphasized with very dark grey flannel materials and expensive details, such as silk linings.

stiffen 原意是指"使……强硬"，这里指"变得硬朗"；powerful look 这里指"强势的外观"。

译文：像 20 年代和 30 年代一样，男式套装外观硬朗，展现宽肩、窄腰的倒三角体型，深黑灰色法兰绒面料和昂贵的细节，比如丝绸衬里，加强了这种强势的外观。

[4] Instead of the top-to-toe look created by one design house and then widely copied, fashion now demanded that designers and consumers alike mixed and matched items of clothing, footwear, accessories, and hairstyles.

top-to-toe 原意指"从头到脚"，这里指整体配套服装。

译文：时装不再由时装店整体配套地设计并广泛传播，时尚现在需要设计师，同样也需要消费者将各种时尚单品包括服装、鞋靴、配饰和发型混合搭配在一起。

[5] These included full-skirted robes, picture dresses with rich embroidery, and pajamas influenced by Eastern dresses. A pretty, powdery blue that Lanvin spotted in a Fra Angelico painting became the brand's shade, one that remains in use on Lanvin packaging.

picture dresses 指郎万以绘画为题材的女装；shade 原意指"阴影；深浅"，此处意为"色调"。

译文：（这些设计）包括宽下摆长裙、有着丰富刺绣的以绘画为题材的"绘画女装"、受东方服装影响的睡衣式女装。郎万从中世纪画家弗拉·安吉利科绘画中发现了一种漂亮的粉蓝色并将其作为品牌的色调，一直运用于郎万包装上。

[6] She opened her first shops between 1913 and 1915, selling simple jersey dresses, but she had to wait almost ten years before the advent of the flapper meant that the rest of the world caught up with her ideas.

caught up with her ideas 意为"跟上她的理念"，meant that...her idea 作定语，修饰"the advent of flapper"。

译文：在 1913–1915 年，她开了一家时装店，出售简单的针织连衣裙，但是接下来她用了大约十年的时间等待，一直到摩登女郎的出现，意味着世界上其他的人终于接受了她的理念。

[7] It accentuated the waist with the nipped-in bar jacket and used yards of fabric for full skirts that fell to mid-calf. The result was luxuriant and—as Harper's Bazaar editor-in-chief Carmel Snow proclaimed—a "New Look".

bar jacket 鸡尾酒礼服，为半正式礼服，介于白天日装与正式的晚礼服之间的一种礼服。

译文：它强调了捏紧腰身的外套和用很多面料制成的达到小腿部位的宽大裙摆，这种华丽的外观被时尚芭莎的主编卡梅尔·斯诺宣布为"新风貌"。

Exercises

I. Match the words in Column A with the proper descriptions in Column B.

Column A	Column B
(　　) 1. cardigan	A. A small shop that sells fashionable clothes, shoes, or jewelry.
(　　) 2. bias	B. A knitted woolen sweater fastens at the front with buttons or a zip.
(　　) 3. milliner	C. Articles such as belts and buttons which you wear or carry but not part of your main clothing.
(　　) 4. accessory	D. A dress narrow at the top and widening at the bottom.
(　　) 5. boutique	E. A particular cutting method to make the dress or skirt hanging better.
(　　) 6. A-line	F. A person whose job is making or selling women's hats.

II. Fill in the blanks with correct words in the following box.

> bias　　fashionable　　pinstriped　　couture
> silhouette　corolla　　costume　cuff　　flapper

1. The fabric, cut on the _____, hangs as light as a cobweb off a woman's body.

2. Dior's _____ style has narrow waist and full skirt, which is also known as the New Look.

3. He wears a pale blue shirt with white collar and _____.

4. She has much money. She only wears _____ dress.

5. Short skirts were out of date and not _____.

6. The _____ of dress, such as "H" shape and "A" line, is one of the fashion features.

7. In a _____ suit he instantly looked like a businessman.

8. They wore historical _____ for the party.

9. A _____ is a young woman of the twenties, who wore the latest fashions and spent her time dancing and partying.

III. Choose the best answer according to the text.

(　　) 1. At the turn of the 20th century, the craze of bicycling led to the popularity of _____ for women.

　　　　A. business suits　　　　　　　　　　B. skirts

　　　　C. pants　　　　　　　　　　　　　　D. bloomers

(　　) 2. In the noughties, the _____ was standard dress for young boys.

　　　　A. business suit　　　　　　　　　　B. student dress

　　　　C. sailor suit　　　　　　　　　　　D. striped shirt

(　　) 3. The general trend of women's wear in the twenties was _____.

   A. straight silhouette   B. S bend

   C. complex   D. sober

( ) 4. Which one of the following colors is not camouflage color?

   A. Field grey.   B. Khaki.

   C. White.   D. Olive green.

( ) 5. The fashion of the "New Look" _____.

   A. was launched by Channel   B. was drab

   C. had drawn inspiration from the twenties D. had feminine style

( ) 6. The name of "Bikinis" suggested that _____.

   A. it used less fabric   B. it was explosive

   C. it was remote   D. it was popular

( ) 7. During World War II, two-piece swimsuits had become popular because _____.

   A. they used less fabric   B. they were skimpy

   C. they were open   D. they were explosive

( ) 8. In the fifties, the young rebels adopted work clothes which consisted of _____.

   A. long jackets, jeans and T-shirts   B. leather jackets, jeans and T-shirts

   C. leather jackets, jeans and shirts   D. long jackets, slacks and T-shirts

( ) 9. In the sixties, the miniskirt which _____ became popular among young women.

   A. displayed more leg than ever before   B. was created by Andre Courreges

   C. was comfortable and elegant   D. was a symbol of frustration

( ) 10. Young people who like to show that they have a lot of money by buying expensive things and living in an expensive way can be named as _____.

   A. Yuppies   B. Punks

   C. New Men   D. Young Rebels

( ) 11. Magpie fashion means a kind of _____ style.

   A. unifying   B. strange

   C. relaxed   D. mixed

( ) 12. The most renowned fashion of Cristobal Balenciaga was _____.

   A. little black dress   B. New Look

   C. sack dress   D. handbags with gilt chains

( ) 13. Who was the first designer launching men's collection?

   A. Coco Chanel.   B. Jeanne Lanvin.

   C. Cristobal Balenciaga.   D. Christian Dior.

IV. Answer the following questions after reading the text.

1. Please summarize the fashion characteristics in different stages of the 20th century.

2. What are the main features of the flapper's fashion?

3. What had played an important role in Balenciaga's fashion design?

Supplementary Reading

Shimmering Gowns of the Thirties

During the first half of the 1930s, evening dresses were designed to wrap women in luxurious, body-hugging sheaths, replacing the short, flat square gowns of the 1920s. Shiny, fluid fabric—such as satin and lame—was cut on the bias and manufactured into confections that clung to the body. The styles of evening gowns were mostly sleeveless, often displaying a bare back or a low neckline and touching the floor. White or pastel colors, fashionable in the 1920s and early 1930s, soon gave way to stronger colors. Women stepped out in whites, off-whites, silver, gold, and shades of apricot, peach and salmon—if they were not wearing black.

Revealing Cut in 1932 This long, sleeveless evening dress by Channel is made of saxe-blue silk, completely covered with small matching sequins. It has a wide V-neck in the front, which dips to the waist at the back. A large bow of matching material is applied to the front bust, and another below the waist at the back. The skirt is gored to flare from the knees in front and from the waist at the back.

Fluid Material in 1935 This dress, designed by Jeanne Lanvin, is made of purple satin, cut on the bias of the fabric. It is sleeveless and has a low cut rectangular neckline. A huge collar based on a rectangular form is made of triangles and squares. The collar is covered with narrow parallel rows of stitching which reinforce the fabric and allow the collar to keep its shape. Lanvin broke the long line of the dress by attaching two ribbons, equally covered with stitches, at either sides of the waist. The ribbons, once fastened, emphasize the waist, which was a new and important feature of the 1930s fashion.

Petal Look in 1937 In 1937 the Anglo-American designer Charles James (1906–1978) brought a new vision to fashion that won him the ardent support of an elegant coterie of women. This black sliver of a dress in shiny satin was the culmination of months of experiments with pleating wide silk ribbons to create bodices that opened around the torso like petals.

Sleeveless evening dress   Fluid material   Petal look

Silk Fringing in 1938 It looks as if widening bands of fringing have been applied to this clinging rayon dress by the French designer Madeleine Vionnet. Closer inspection reveals that individual silk threads have been sewn on to the dress. Fringing dress created in 1938 had two wide shoulder straps and very low back.

Sequin Decoration in 1939 The base color of the French designer Jeanne Lanvin's evening dress is accentuated with silver sequin embroidery. The simply but elegantly cut dress is made of a synthetic material,

which was used even in couture houses.

Butterfly Embroidery in 1939 This fine silk dress by the French designer Mainbocher is embroidered with butterflies in iridescent spangles, which grow larger toward the hem. The dress hung from two very thin shoulder straps. Narrow belt decorated with butterflies accentuated the tiny waist.

Fringing style　　**Sequin decoration**　　**Butterfly decoration**

Words and Phrases

apricot ['eɪprɪkɒt] *n.* 杏色，杏黄色

body-hugging ['bɒdi 'hʌgɪŋ] *adj.* 紧身的，贴身的

bow [baʊ] *n.* 蝴蝶结

confection [kən'fekʃən] *n.* 制作精美的物品

decoration [dekə'reɪʃən] *n.* 装饰

flare [fleə] *v.* 向外张开

lame [leɪm] *n.* 织入金属丝的面料

neckline ['neklaɪn] *n.* 领口，开领

off-white [ˌɒf 'waɪt] *n.* 米色，灰白色

pastel color 柔和的色彩，粉彩色

peach [pi:tʃ] *n.* 桃红色

petal ['petl] *n.* 花瓣

revealing [rɪ'vi:lɪŋ] *adj.* 袒胸露肩的

salmon ['sæmən] *n.* 肉色

saxe-blue [sæks blu:] *n.* 萨克森蓝，浅灰蓝

sequin ['si:kwɪn] *n.* 闪光亮片，金属亮片

shimmering ['ʃɪmərɪŋ] *adj.* 闪光的，闪亮的

sliver ['slɪvə] *n.* 银色

spangle ['spæŋg(ə)l] *n.* 闪光饰片

stitch [stɪtʃ] *n.* 缝线，缝法，一针，针迹，针脚

　　　　　　　 v. 缝补，缝

strong color 浓重的色彩

Questions

1. What are the features of the 1930s' evening dresses?

2. What are the differences between the 1930s' and 1920s' evening dresses?

Listening

Fashion Restrictions During World War II

Words and Phrases

attire [əˈtaɪə(r)] *n.* 服装，着装，盛装

low-heeled [ləʊ hiːld] *adj.* 低跟的

measure [ˈmeʒə] *v.* 测量（大小，尺寸）

pantsuit [ˈpæntsuːt] *n.* 长裤套装

ruffle [ˈrʌfl] *n.* （衣服领口、袖口等处的）褶饰，花边

trim [trɪm] *n.* 装饰物，镶边

utility clothing 实用装

I. Listen carefully and then choose the correct information from what you have heard.

1. During World War II, a woman's _____ (shirt; skirt) could be no wider than 198cm around.

2. During World War II, ruffles, _____ (zips; pleats) and extra pockets were banned.

3. For women, trim, knee-length skirts replaced _____ (long; narrow) gowns.

4. _____ (Tailored suits; Pantsuits) were the dominant form of utility fashion.

II. Choose the best answer according to what you have heard.

（　　）1. Which of the following statements is correct about the women's fashion during World War II?

　　　　A. Sleeves could measure no more than 40cm around.

　　　　B. There were no strict rules on women's fashion.

　　　　C. Belts had to be less than 5cm wide.

　　　　D. High-heeled shoes were popular.

（　　）2. During World War II, which colors were often used in fashion?

　　　　A. Black, brown and white.　　　　　　　　B. White, peach and blue.

　　　　C. Black, peach and blue.　　　　　　　　D. Sliver, black and brown.

（　　）3. The style of utility clothing did not include _____.

　　　　A. squared shoulders　　　　　　　　　　B. narrow hips

　　　　C. skirts ended just below the knee　　　　D. bright attires

Speaking Practice

Talking about Classical Fashion Styles

Grace and Kate are two fashionable girls. They are very interested in fashion and often talk about brands and styles.

Grace: Hi, Kate. Do you like the Chanel collection?

Kate: Oh yes. I like its clothing, handbags and perfumes. They are graceful and classical.

Grace: So do I. Chanel Camellia Logo is one of the most beautiful miracles in high fashion. I love Chanel No. 5 and its story was so amazing!

Kate: Quite right! The little black dress and tweed suit are all Chanel's representative works.

Grace: Are there any other famous designers you like in the 20th century?

Kate: Of course. Christian Dior, Jeanne Lanvin, Giorgio Armani and Ralph Lauren are also my favorite designers. They had created many classical styles.

Grace: Yes, these styles have strong staying power and have been signs of the fashion world.

Exercise

Make a conversation with your friends about fashion styles or fashion brands.

Writing

Describing a Fashion Style

Choose a classical fashion style of the 20th century from this text and describe its characteristics including style, silhouette, color, textile, and so on.