



МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ

ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ

ГОСУДАРСТВЕННОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ
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Настоящее учебное пособие предназначено для студентов II курса, обучающихся по специальности 100101 Сервис, специализации Сервис на предприятиях индустрии моды.

Учебное пособие соответствует программе по английскому языку для неязыковых вузов.

Основная цель пособия – подготовка студентов к чтению литературы по специальности.

Издание включает тексты по специальности, разработанный лексический словарь, упражнения, представляющие наиболее экономные приемы проверки понимания прочитанного текста:

1. Ответы на вопросы.
2. Задания на перевод и понимание отдельных слов и словосочетаний.
3. Изложение основной идеи того или иного абзаца текста.
4. Задания на понимание содержания текста.
5. Задания на передачу содержания текста на английском или русском языках.

Тексты представляют интерес с познавательной точки зрения.

Настоящее учебное пособие рекомендуется в качестве материала для самостоятельной работы и для работы в аудитории.

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ВВЕДЕНИЕ

Изучение иностранных языков стало в настоящее время неотъемлемой составной частью общеобразовательной подготовки специалистов, поскольку знание иностранного языка открывает широкий доступ к источникам научной информации, дает возможность знакомиться с достижениями мировой науки. Основная цель изучения иностранного языка студентами неязыковых специальностей – достижение практического овладения этим языком, позволяющее использовать его в научной работе. Причем значительное место уделяется умению свободно читать и анализировать оригинальную литературу на иностранном языке в соответствующей отрасли знаний.

Подлинное зрелое умение читать оригинальные тексты по специальности предполагает как владение всеми видами чтения (изучающее, просмотровое, поисковое и ознакомительное), так и легкость перехода от одного вида к другому в зависимости от изменения цели получения информации из данного текста.

Изучающее чтение

Цель изучающего чтения состоит в запоминании и оценке информации при наличии твердой установки на ее дальнейшее использование. Его задачей является полное и точное понимание всей содержащейся в тексте информации. Это – вдумчивое и неспешное чтение, предполагающее целенаправленный анализ содержания читаемого с опорой на языковые и логические связи текста. Для более быстрого обучения чтению было бы оптимальным, чтобы текст относился к узкой специальности учащегося.

Просмотровое чтение

Цель просмотрового чтения – определение темы, раскрываемой в данном тексте. При этом виде чтения осуществляется беглое, фрагментарное прочтение текста с более детальным ознакомлением с его «фокусирующими» деталями и частями. Этот вид чтения требует от читающего не только довольно высокой квалификации как чтеца, но и владения значительным объемом языкового материала. Помимо темы, читающий должен определить и круг вопросов, которые рассматриваются в тексте по специальности.

Поисковое чтение

Большое значение в процессе обучения чтению литературы имеет поисковое чтение. Этот вид чтения по своим приемам напоминает комбинацию просмотрового и изучающего чтения. Его цель – быстрое отыскание в тексте или в массиве текстов вполне определенных данных. Разница между просмотровым и поисковым чтением заключается в том, что при просмотрном чтении предметом работы выступает весь текст, который обрабатывается различно, но последовательно. При поисковом чтении читатель заранее знает, что ему нужно отыскать в тексте. Поэтому он сразу обращается к определенным частям и разделам текста, которые и подвергает изучающему чтению.

Ознакомительное чтение

При ознакомительном чтении цель читающего – ознакомиться с конкретным содержанием статьи, текста (выяснить не только, какие вопросы затрагиваются, но и каким образом решаются), при этом внимание уделяется преимущественно его основной линии (основной информации). Этот вид чтения иногда называют «чтение с общим охватом содержания». Результатом ознакомительного чтения является понимание основного содержания текста.

Данное учебное пособие содержит тексты по специальности 100101 Сервис, специализации 23 Сервис на предприятиях индустрии моды, а также упражнения к ним. Задания и упражнения позволяют развить умение и навыки чтения, перевода, устной речи, расширить словарный запас, развивают творческий подход к изучению английского языка.

Lesson 1

RUSSIAN FOLK COSTUME

Economic, social and cultural changes in 18th-century Russia promoted by Peter I had a great impact on the country's everyday life. This was observed first of all in the strict reglamentation of people's dress. In 1700 a decree was issued on the compulsory wear of the West European costume by all except the peasants and the clergymen. The rules of European fashion became obligatory for the Russian nobility.

European dress was to become a norm for Russian society, a trend that made gradual progress, breaking its way through ages-old folk traditions. And indeed in the first half of the 18th century West European fashions, springing from the acknowledged fashion centre in Paris, were already adopted by Russia's privileged classes.

Among peasants the Russian folk costume retained its attributes up to the early 20th century. From this point of view the Russian folk costume commands special interest as a national costume. It comprises the traditional forms of peasant dress, the specifics of ornamentation, and manner of wearing it along with other original features. The Russian merchant class and petty bourgeoisie adhered to the Russian style of dress throughout the 18th and 19th cc. finding it difficult to accept European novelties.

Needlework, lace, and ornamental weaving incorporated in the Russian folk costume as well as the costume ensemble proper are all remarkable examples of highly traditional national art.

VOCABULARY NOTES

social and cultural changes – социальные и культурные преобразования

to promote – продвигать, содействовать, поощрять

great impact – большое влияние

first of all – прежде всего

a decree was issued – был издан указ

compulsory *a* – обязательный

to wear – носить одежду

obligatory *a* – обязательный, необходимый

for Russian society – для русского общества

gradual progress – постепенный прогресс (развитие)
Russia's privileged classes – привилегированные сословия России
among peasants – в крестьянской среде
Russian folk costume – русский народный костюм
to retain – удерживать, сохранять
the early 20th century – начало XX в.
from this point of view – с этой точки зрения
original features – самобытные черты
Russian merchant class – русское купечество
petty bourgeoisie – мещане, мелкая буржуазия
to accept – принимать, признавать
European novelties – европейские новшества
needlework n – вышивка
lace n – кружево
ornamental weaving – узорное ткачество
remarkable examples – замечательные образцы
traditional national art – традиционное национальное искусство

EXERCISES

Ex. 1. Answer these questions:

1. Did the rules of European fashion become obligatory in Russia?
2. What was observed in the strict reglamentation of people's dress?
3. What decree was issued in 1700?
4. What can you say about original features of peasant dress?
5. When were West European fashions adopted by Russia's privileged classes?

Ex. 2. Give Russian equivalents for the following English word combinations:

had a great impact; cultural changes; everyday life; first of all; people's dress; the West European costume; the rules of European fashion; Russian society; gradual progress; privileged classes; Russian folk costume; as a national costume; it comprises; traditional forms; peasant dress; manner of

wearing; original features; Russian style of dress; throughout the 18th and 19th cc.; European novelties; as well as.

Ex. 3. Find English equivalents for the following Russian phrases:

экономические, социальные и культурные преобразования; связанные с деятельностью Петра I, русский быт; регламентация одежды; был издан указ; обязательное ношение в России костюма западноевропейского образца; вековые традиции народа; тем не менее; привилегированные сословия России; в крестьянской среде; русский костюм; народный костюм; самобытные черты; русское купечество и мещане; вышивка; кружево; узорное ткачество; в русском костюме; костюмный ансамбль; замечательные образцы.

Ex. 4. Complete the sentences below with the information from the text.

1. In 1700 a decree was issued... .
2. The rules of European fashion... .
3. European dress was to become... .
4. Among peasants the Russian folk costume retained... .
5. From this point of view the Russian folk costume... .
6. The Russian merchant class and petty bourgeoisie... .

Ex. 5. Study the text carefully and think of the verbs that are used with these nouns:

changes, decree, wear, rules, European dress, West European fashions, Russian folk costume, needlework, lace, costume ensemble.

Ex. 6. Find in the text all word combinations with the noun “costume” and translate them. Think of your own examples with these combinations.

Ex. 7. *Translate these sentences into English:*

1. Экономические, социальные и культурные преобразования в России XVIII века затронули и русский быт.

2. В первую очередь это проявилось в регламентации одежды.

3. Был издан указ об обязательном ношении в России костюма западноевропейского образца.

4. Европейское платье должно было стать нормой для русского общества.

5. Западноевропейская мода была принята привилегированными сословиями России.

6. В крестьянской среде русский костюм сохранял свое своеобразие до начала XX в.

7. Русский костюм включает в себе традиционные формы народного костюма, приемы декора, способ ношения и многие другие самобытные черты.

8. Русское купечество и мещане с трудом принимали европейские новшества.

9. Вышивка, кружево, узорное ткачество в русском костюме представляют собой замечательные образцы глубоко традиционного национального искусства.

Ex. 8. *Sum up the text in 7-8 sentences and present your summary in class.*

Use the following opening phrases:

The text looks at...;

The text deals with...;

It is clear from the text that...;

I think that...;

In this connection, I'd like to say...;

According to the text...;

In my opinion...;

To my mind...;

To sum it up...;

On the whole... .

Lesson 2

TRADITIONAL RUSSIAN COSTUME

The traditional Russian costume was noted for its straight-cut freely flowing lines. The cut was based on the width of the homespun or purchased fabric and accounted for the archaic style of traditional Russian garments: the considerable length of the dress, and especially the long-sleeved women's shirts, worn in some districts. General features included the nature of the décor and the manner of wearing garments intended to produce a "multi-layer" costume ensemble, consisting of several garments worn one over the other. All these peculiarities of the peasant garments reflected the original nature of the Russian costume which had retained its main features from the times of Ancient Rus.

The Russian women's costume was based on the "sarafan" (a kind of sleeveless dress). The "sarafan" ensemble became widespread in Russia at the turn of the 18th century and comprised a shirt, "sarafan", belt, and apron. This costume was especially typical of the northern and central regions penetrating with time into the other parts of Russia where it ousted the local traditional dress. In the 18th century it was already associated with the Russian national costume. The "sarafan" was a daily attribute of peasant womenfolk and urban women belonging to the merchant, petty-bourgeois and other sections of the population.

The festive costume of the northern and central provinces was accentuated with pearl earrings and ornaments of golden and silver needlework and mother-of-pearl fixed into the plait.

VOCABULARY NOTES

homespun fabric – домотканая ткань

purchased fabric – покупная ткань

freely flowing lines – свободно падающие линии одежды

to cut – резать, кроить

long-sleeved shirts – рубахи с длинными рукавами

considerable length of the dress – значительная длина одежды

traditional Russian garments – традиционная русская одежда

"multi-layer" costume ensemble – «многослойный» костюмный ансамбль

to reflect – отражать
Ancient Rus – Древняя Русь
sleeveless dress – платье без рукавов
at the turn of the 18th century – на рубеже XVII–XVIII вв.
belt *n* – пояс
apron *n* – фартук, передник
to penetrate – проникать, пронизывать
to belong – принадлежать, относиться
urban *a* – городской
festive costume – праздничный костюм
population *n* – население
pearl earrings – серьги из жемчуга
mother-of-pearl – перламутр
plait *n* – коса из волос

EXERCISES

Ex. 1. Answer these questions:

1. What was the traditional Russian costume noted for?
2. What was the cut based on?
3. What did the peculiarities of the peasant garments reflect?
4. What was the Russian women's costume based on?
5. When did the "sarafan" ensemble become widespread in Russia?
6. What can you say about the festive costume?

Ex. 2. Give Russian equivalents for the following English word combinations:

the traditional Russian costume; the width of the fabric; the archaic style; traditional Russian garments; general features; the nature of the décor; the manner of wearing garments; a "multi-layer" costume ensemble; main features; Ancient Rus; the Russian women's costume; a kind of sleeveless dress; the "sarafan" ensemble; the other parts of Russia; the local traditional dress; a daily attribute; peasant womenfolk; urban women; petty-bourgeois; other sections of the population; the festive costume;

central provinces; pearl earrings; golden needlework; silver needlework; mother-of-pearl.

Ex. 3. Find English equivalents for the following Russian phrases:

ширина полотнища домотканой или покупной ткани; традиционная русская одежда; большая длина рукавов; значительная длина одежды; в некоторых районах; общие черты; «многослойный» костюмный ансамбль; особенности крестьянского костюма; самобытный характер одежды; рубаха; пояс; передник; северные и центральные губернии; крестьянки; городские мещанки; купчихи; другие группы населения; праздничный северный костюм; серьги, низанные из жемчуга; украшения в косу, расшитые золото-серебряной нитью, перламутром.

Ex. 4. Complete the sentences below with the information from the text.

1. The traditional Russian costume was... .
2. The cut was based on... .
3. All these peculiarities of the peasant garments reflected... .
4. The Russian women's costume was based on... .
5. In the 18th century it was associated with... .
6. The "sarafan" was a daily attribute... .
7. The festive costume of the northern and central provinces... .

Ex. 5. Study the text carefully and think of the verbs that are used with these nouns:

costume, cut, garments, general features, original nature, sarafan, festive costume

Ex. 6. Find in the text all word combinations with the noun "garments" and translate them. Think of your own examples with these combinations.

Ex. 7. Translate these sentences into English:

1. Для традиционного русского костюма была характерна прямокройная одежда.

2. Типичная русская одежда имела значительную длину и особенно большую длину рукавов женских рубах.

3. Представление о русском женском костюме было связано с сарафаном.

4. Комплекс одежды с сарафаном включал рубаху, сарафан, пояс, передник.

5. Эта одежда была наиболее характерна для северных и центральных губерний.

6. Сарафан носили крестьянки, городские мещанки, купчихи.

7. Праздничный северный костюм дополняли серьги из жемчуга и украшения в косу, расшитые золото-серебряной нитью, перламутром.

Ex. 8. Sum up the text in 5-7 sentences. Present your summary in class. Use the following opening phrases:

The text looks at...;

The text deals with...;

It is clear from the text that...;

I think that...;

In this connection, I'd like to say...;

According to the text...;

In my opinion...;

To my mind...;

To sum it up...;

On the whole... .

Lesson 3

NATIONAL FOLK DRESS

The earliest samples of national folk dress included festive costumes with “sarafans” of printed silken fabrics manufactured in Russia in the late 18th century. Their characteristic feature were oblique gores inserted between the sides of two straight widths in the front and one central width in the back. The “sarafan” had a long row of buttons in front and was suspended on wide straps. This type became known as the oblique-gore “sarafan”.

Another type was a simple affair of straight widths of cloth gathered in the front under a binding, having no buttons and also suspended on straps. It was known as the straight-cut or round “sarafan”. The oblique-gore and straight-cut “sarafans” were genetically linked with ancient-Russian garments such as the “telogreya” (padded jacket) and “nakladnaya shubka” (outer coat). These diverse “sarafan” cuts could be observed in the 19th and early 20th cc. in different provinces of Russia.

“Sarafans” of silken fabrics printed with lavish flower bouquets and garlands were ornamented with golden galloons and metallic lace; silver or gilt buttons formed a decorative pattern along the seams. Such “sarafans” were worn with white shirts (“sleeves”) of lawn or muslin heavily embroidered in chain-stitch with white thread, or with silken shirts. These festive “sarafans” and shirts were dearly valued and worn with care on holidays and handed down.

“Sarafans” were girdled at the waist with narrow belts having long loose ends. In different localities this attire was supplemented with a short “sarafan” – like garment – “epanechka”, also made of silken manufactured fabric and decorated with golden galloon.

On cold days a long-sleeved jacket – “dushegreya” – gathered in the back into tubular folds was worn. Its cut differed from the traditional style and was close to that of civil-type clothes.

The festive “dushegreya” was made of silken fabric or velvet and embroidered with golden thread. In Russia’s northern provinces the silk “sarafan” was worn with a head-dress decorated with needlework, pearls, golden and silver threads and mother-of-pearl plaques. These materials were also used for pectoral ornaments.

VOCABULARY NOTES

folk dress – народная одежда
printed silken fabrics – шелковые узорные ткани
characteristic feature – характерная черта
oblique gores – косые клинья сарафана
in the front – спереди
in the back – на спине
to suspend – вешать, удерживать
wide straps – широкие лямки сарафана
festive costume – праздничный костюм
ancient-Russian garments – древнерусская женская одежда
lavish flower bouquet – пышный букет
metallic lace – металлическое кружево
silver or gilt buttons – серебряные и позолоченные пуговицы
along the seam – вдоль шва
to hand down – передавать по наследству
pearl *n* – жемчуг; жемчужина
tubular fold – трубчатая складка
close *a* – близкий
civil-type clothes – городская одежда
velvet *n* – бархат
golden thread – золотая нить
head-dress – головной убор
needlework *n* – вышивка, шитье
mother-of-pearl plaques – колотый перламутр

EXERCISES

Ex. 1. Answer these questions:

1. What did the earliest samples of national folk dress include?
2. What “sarafans” were worn?
3. What fabrics were “sarafans” made of?
4. What head-dress was worn with the “sarafan”?

5. What was worn on cold days?
6. What shirts were worn with “sarafans”?

Ex. 2. Give Russian equivalents for the following English word combinations:

national folk dress; festive costume; printed silken fabrics; in the front; a long row of buttons; wide straps; ancient-Russian garments; in the 19th and early 20th cc.; in different provinces of Russia; silken fabrics; golden galloons; silver or gilt buttons; festive “sarafans”; were worn with white shirts; silken shirts; festive shirts; were dearly valued; were worn with care on holidays; at the waist; a short “sarafan”; decorated with golden galloon; on cold days; a long-sleeved jacket; its cut differed from the traditional style; civil-type clothes; was embroidered with golden thread; the silken “sarafan” was worn with; a head-dress decorated with; mother-of-pearl plaques; these materials were also used for.

Ex. 3. Find English equivalents for the following Russian phrases from the text:

народная одежда; праздничная одежда; праздничный костюм; праздничный сарафан; шелковые узорные ткани; ткани русской фабричной работы; косые клинья, вставленные по бокам двух прямых полотнищ ткани; спереди сарафан застегивался на длинный ряд пуговиц; сарафан удерживался широкими лямками; «косоклинный» распашной сарафан; «прямой» или «круглый» сарафан; древнерусская женская одежда; эти разновидности кроя сарафана; сарафаны из шелковых тканей; ткани с пышными букетами и гирляндами; сарафаны украшались золотым галуном; вдоль швов; сарафаны носили с белыми рубахами; белые рубахи из линобатиста и кисеи; богато расшитые тамбурным швом; «сарафанные» ткани с букетами; праздничные сарафаны и рубахи высоко ценились; сарафаны подпоясывали узким поясом; короткая нагрудная одежда-эпанечка; шелковая фабричная ткань; в холодные дни с сарафаном носили душегрею; покрой душегреи был близок к городской одежде; праздничную душегрею шили из шелковых тканей или бархата; в северных губерниях России; к костюму с шелковым сарафаном

надевали головной убор; головной убор, украшенный шитьем речным жемчугом, золото-серебряными нитями, колотым перламутром; этими же материалами расшивали нагрудные украшения.

Ex. 4. Complete the sentences below with the information from the text.

1. The “sarafan” had a long row of... .
2. This type became known as... .
3. It was known as the straight-cut or... .
4. These festive “sarafans” and shirts were... .
5. “Sarafans” were girdled at the waist... .
6. On cold days a long-sleeved jacket... .
7. Its cut differed from the traditional style... .
8. The festive “dushegreya” was made of... .
9. In Russia’s northern provinces the silk “sarafan”... .

Ex. 5. Study the text carefully and think of the verbs that are used with these nouns:

dress, feature, “sarafan”, type, “sarafans”, shirts, jacket, cut, “dushegreya”, materials.

Ex. 6. Find in the text all word combinations with the noun “sarafan” and translate them. Think of your own examples with these combinations.

Ex. 7. Translate these sentences into English:

1. Ранние образцы народной одежды включали праздничные костюмы с сарафанами.
2. Спереди сарафан застегивался на длинный ряд пуговиц.
3. На плечах сарафан удерживался широкими лямками.
4. «Косоклинник» и «прямой» сарафаны генетически связывались с древнерусскими женскими одеждами «телогреей» и «накладной шубкой».

5. Сарафаны из шелковых тканей украшались золотым галуном, металлическим кружевом, серебряными и позолоченными пуговицами.

6. Сарафаны шились из шелковых узорных тканей.

7. Сарафаны из шелковых тканей с пышными букетами и гирляндами носили с белыми рубахами.

8. Праздничные сарафаны и рубахи высоко ценились.

9. Праздничные сарафаны тщательно берегли и передавали по наследству из поколения в поколение.

10. Сарафаны подпоясывали узким поясом, оставляя распущенными его длинные концы.

11. Такой наряд иногда дополнялся нагрудной короткой одеждой – епанечкой.

12. В холодные дни с сарафаном носили душегрею с длинными рукавами, с трубчатыми складками на спине.

13. Праздничную душегрею шили из шелковых тканей.

14. К костюму с шелковым сарафаном надевали головной убор.

Ex. 8. Sum up the text in 7-8 sentences. Present your summary in class. Use the following opening phrases:

The text looks at...;

The text deals with...;

It is clear from the text that...;

I think that...;

In this connection, I'd like to say...;

According to the text...;

In my opinion...;

To my mind...;

To sum it up...;

On the whole... .

Lesson 4

WEDDING AND FESTIVE HEAD-DRESS

Wedding and festive head-dress worn in northern and central provinces in the 18th – 19th cc. boasted a variety of forms and reflected local peculiarities, and age and social distinctions.

According to an ancient custom common to all eastern Slav peoples a strict distinction was observed between the head-dress and hair-style of maidens and married women. Maidens wore their hair loose or made into a single plait. A married woman wore two plaits and was not allowed to uncover her hair in public. Hence the form of the head-dress: one covering the entire head for married women, and one leaving the hair open for maidens.

One of the most common type of festive head-dress was the “kokoshnik”, a kind of rigid cap worn with the “sarafan”. 18th – early 19th century “kokoshniks” were masterfully decorated with pearls, meshwork of pearls and mother-of-pearl plaques, golden and silver needlework, coloured foil and decorative stones. The head-dress was treasured in the family and handed down, and was an integral element of a well-off bride’s dowry. The “kokoshniks” boasted a variety of original forms, from those of a crescent or a peak topped with a “knob”, to small flat hats covering the ears, all of them reflecting local customs and aesthetical ideas.

Holiday and wedding head-dress was worn with a shawl.

VOCABULARY NOTES

head-dress *n* – головной убор

wedding head-dress – свадебный головной убор

festive head-dress – праздничный головной убор

to boast – хвастать

to reflect – отражать

variety *n* – разнообразие

local peculiarities – местные особенности

age distinctions – возрастные различия

social distinctions – социальная принадлежность

ancient custom – древний обычай
head-dress of maidens – девичий головной убор
head-dress of married women – головной убор замужней женщины
hair-style – прическа
common *a* – общепринятый, обыкновенный
rigid cap – плотная твердая шапочка
coloured foil – цветная фольга
to treasure – высоко ценить
well-off bride's dowry – приданое зажиточной невесты
integral element – неотъемлемая часть костюма
flat hats – плоские шапочки
crescent *n* – полумесяц
hats covering the ears – шапочки с ушками
aesthetical ideas – эстетические представления

EXERCISES

Ex. 1. Answer these questions:

1. What did wedding and festive head-dress reflect?
2. What distinction was observed between the head-dress of maidens and married women?
3. What can you say about the hair-style of maidens and married women?
4. What was the most common type of festive head-dress?
5. Was the head-dress treasured in the family?
6. What can you say about original forms of “kokoshniks”?

Ex. 2. Give Russian equivalents for the following English word combinations:

wedding head-dress; festive head-dress; central provinces; in northern provinces; in the 18th – 19th cc.; a variety of forms; local peculiarities; age and social distinctions; according to; ancient custom; Slav peoples; a strict distinction; the form of the head-dress; the most common type of festive head-dress; a kind of rigid cap worn with the “sarafan”; “kokoshniks”

were decorated with pearls; golden and silver needlework; decorative stones; a well-off bride's dowry; wedding head-dress was worn with a shawl.

Ex. 3. Find English equivalents for the following Russian phrases from the text:

свадебный головной убор; праздничный головной убор; девичий головной убор; головной убор замужней женщины; прическа; носить волосы распущенными; заплетать волосы в одну косу; заплетать две косы; головной убор, покрывающий волосы; головной убор, оставляющий волосы открытыми; кокошники были украшены плетеным жемчугом; кокошники украшались перламутровыми поднизями; форма полумесяца; островерхие кокошники; плоские шапочки с ушками; местные традиции; эстетические представления.

Ex. 4. Complete the sentences below with the information from the text.

1. One of the most common type of festive head-dress was... .
2. 18th – early 19th century “kokoshniks” were... .
3. Maidens wore their hair loose... .
4. A married woman wore two plaits... .
5. The head-dress was treasured... .
6. The “kokoshniks” boasted a variety of... .
7. Holiday and wedding head-dress was... .

Ex. 5. Study the text carefully and think of the verbs that are used with these nouns:

head-dress, custom, distinction, maidens, woman, “kokoshniks”.

Ex. 6. Find in the text all word combinations with the noun “head-dress” and translate them. Think of your own examples with these combinations.

Ex. 7. *Translate these sentences into English:*

1. Свадебные и праздничные головные уборы отличались разнообразием форм.

2. Головные уборы отражали местные особенности.

3. Головные уборы отражали возрастные различия и социальную принадлежность.

4. Девичий головной убор значительно отличался от головного убора замужней женщины.

5. Девушка носила волосы распущенными.

6. Девушки заплетали волосы в одну косу.

7. Замужняя женщина заплетала две косы.

8. Замужняя женщина не имела права показываться с непокрытой головой.

9. Наиболее распространенным видом русского праздничного головного женского убора был кокошник.

10. Кокошник представлял собой род плотной твердой шапочки.

11. Кокошник носили с сарафаном.

12. Кокошники искусно украшали жемчугом, перламутром, золото-серебряным шитьем, цветной фольгой, гранеными стразами.

13. Головные уборы высоко ценились.

14. Головные уборы передавались по наследству.

15. Головные уборы были непременной частью приданого зажиточной невесты.

16. Формы кокошников отличались разнообразием форм и самобытностью.

17. Свадебные и праздничные головные уборы покрывали платками.

Ex. 8. *Sum up the text in 7-8 sentences. Present your summary in class.*

Use the following opening phrases:

The text looks at...;

The text deals with...;

It is clear from the text that...;

I think that...;

In this connection, I'd like to say...;

According to the text... .

Lesson 5

LOCAL TRADITIONAL DRESS

19th- and early 20th-century “sarafan” sets were represented by garments of homespun fabric-flaxen and woollen with printed, woven or embroidered patterns. No less widespread were “sarafans” of unicoloured red or blue fabric, indigo printed cloth, and homespun chequered motley cloth. They were worn with flaxen shirts lavishly embroidered and decorated with ornamental weaving, patterned bands, bands of printed calico and other materials.

The northern embroidered peasant shirts were samples of high artistic folk mastery. No less diverse in their beauty were the embroidered aprons of northern Russia.

Among the motifs used most frequently in northern embroidery were birds, horses, trees, figures of women – all highly traditional images of Russian folk art with a deep content and symbolic meaning. The subjects of these patterns were linked with the Slavs’ pagan interpretation of the surrounding world, the forces of nature, the universe, good and evil.

Birds were supposed to bring man joy, light, and goodwill; the horse embodied the image of the sun; the tree incorporated the image of the tree of life symbolizing ever-living nature.

The southern Russia costume shows a special fondness for the red colour which like in the northern and central provinces prevailed in the festive garments. This fondness for the red colour is observed in the choice of red printed fabrics for garments and shawls.

In distinction to northern ornamental motifs folk needlework from the southern provinces abounded in geometrical patterns which were in tune with the general archaic style of the main forms of the southern Russian costume.

While retaining its traditional forms the Russian costume was subject to gradual changes. The developing textile industry and urban fashions could not help influencing the patriarchal mode of life in the Russian village and the peasants’ everyday style of living. This was reflected above all in the development of fabrics and garments: cotton fabrics began to vie with flaxen and hemp textiles; brightly patterned manufactured calico stepped in for homespun linen. Under the influence of urban fashions of the 1880 – 1890 period there emerged in the late 19th-century village a woman’s

“parochka” costume – a twin – set consisting of a skirt and a blouse made of the same fabric.

A new type of shirt, with a yoke, appeared. The upper part of this shirt, “sleeves”, were made of calico and especially red calico. The traditional head-dress gradually gave way to cotton and patterned shawls. Red and indigo shawls and kerchiefs with vivid floral patterns became popular.

In the late 19th – early 20th centuries the Russian costume began to lose its traditional locally coloured forms.

VOCABULARY NOTES

homespun fabric – домотканая ткань

flaxen fabric – льняная ткань

woollen fabric – шерстяная ткань

printed patterns – набивные узоры на ткани

woven patterns – тканые узоры

embroidered patterns – вышитые узоры на ткани

unicoloured fabric – гладкоокрашенная ткань

chequered cloth – клетчатая ткань

patterned bands – пестротканые ленты

printed calico – узорный ситец

to suppose – предполагать, считать

to incorporate – включать в состав, объединять

the image of the tree of life – образ Древа жизни

ever-living nature – вечно живая природа

to abound – изобиловать

geometrical patterns – геометрические орнаменты

to retain – удерживать, сохранять

cotton fabric – хлопчатобумажная ткань

to vie with – соперничать, состязаться с

urban fashions – городская мода

to emerge – появляться, возникать

shirt with a yoke – рубаха на кокетке
to appear – появляться
patterned shawls – набивные шали
kerchief *n* – платок головной; косынка
vivid floral pattern – красочный цветочный узор

EXERCISES

Ex. 1. Answer these questions:

1. What “sarafans” were worn?
2. What fabrics were “sarafans” made of?
3. What shirts were worn with “sarafans”?
4. What can you say about the motifs used most frequently in northern embroidery?
5. What do you know about folk needlework from the southern provinces?
6. What can you say about the development of fabrics and garments in the late 19th century?
7. What type of shirt was worn?
8. Did the traditional head-dress gradually give way to cotton and patterned shawls?
9. Why did the Russian costume begin to lose its traditional locally coloured forms?

Ex. 2. Give Russian equivalents for the following English word combinations:

“sarafan” sets; garments; homespun fabrics; patterns; widespread; unicoloured fabric; flaxen shirts; other materials; peasant shirts; embroidered shirts; northern Russia; Russian folk art; the image of the tree of life; in distinction to; the southern provinces; geometrical patterns; the general archaic style; the main forms; the southern Russian costume;

traditional forms; gradual changes; in the Russian village; calico; a twin-set; the same fabric; head-dress; in the late 19th – early 20th centuries.

Ex. 3. Find English equivalents for the following Russian phrases from the text:

сарафанные комплексы; домотканые ткани; льняные ткани; ткани, украшенные вышитыми узорами; сарафаны из гладкоокрашенных красных тканей; сарафаны из пестрых клетчатых тканей; льняные рубахи; женские рубахи, щедро украшенные вышивкой; рубахи, украшенные узорным тканьем; полосы узорного ситца; крестьянские вышитые рубахи; мотивы северных вышивок; изображения птиц, лошадей, деревьев, женской фигуры; образы русского народного искусства; конь воплощал образ небесного светила – солнца; образ Древа жизни; вечно живая природа; народная вышивка южных губерний; геометрические орнаменты; развитие текстильной промышленности; патриархальный уклад русской деревни; крестьянский быт; домашний холст; фабричный ситец; под влиянием городской моды; женский костюм «парочка»; юбка и кофта, сшитые из одной ткани; рубаха на кокетке; традиционный головной убор; хлопчатобумажные и набивные платки; платки и шали с красочными цветочными узорами.

Ex. 4. Complete the sentences below with the information from the text.

1. No less widespread were “sarafans” of... .
2. The northern embroidered peasant shirts were... .
3. Among the motifs used most... .
4. Birds were supposed to... .
5. The horse embodied... .
6. The tree incorporated... .
7. While retaining its traditional forms... .
8. A new type of shirt... .
9. The upper part of this shirt... .

10.Red and indigo shawls and kerchiefs... .

Ex. 5. Study the text carefully and think of the verbs that are used with these nouns:

“sarafan” sets, “sarafans”, shirts, motifs, subjects, birds, horse, tree, costume, industry, fashions, shirt, part, head-dress, shawls, kerchiefs, Russian costume.

Ex. 6. Find in the text all word combinations with the noun “shirt” and translate them. Think of your own examples with these combinations.

Ex. 7. Translate these sentences into English:

1. Сарафанные комплексы XIX– начала XX вв. были представлены одеждой из домотканых материалов.

2. Льняные и шерстяные ткани были украшены набивными, ткаными и вышитыми узорами.

3. Большое распространение имели сарафаны из гладкоокрашенных красных и синих тканей.

4. Сарафаны шили из пестрых клетчатых домотканых тканей.

5. Сарафаны носили с льняными холщовыми рубахами.

6. Женские рубахи и передники северных губерний России щедро украшались вышивкой.

7. В мотивах северных вышивок встречались изображения птиц, коней, деревьев, женских фигур.

8. В народных вышивках южных губерний преобладали геометрические орнаменты.

9. Развитие текстильной промышленности и городская мода оказали сильное воздействие на крестьянский быт.

10. Под влиянием городской моды в деревне в конце XIX в. возник и распространился женский костюм «парочка».

11. Такой костюм состоял из юбки и кофты, сшитых из одной ткани.

12. Появился новый тип женской рубахи на кокетке.

13. Традиционные головные уборы постепенно заменялись хлопчатобумажными и набивными платками.

14. Особенно популярными были платки и шали с красочными цветочными узорами.

Ex. 8. Sum up the text in 7-8 sentences. Present your summary in class. Use the following opening phrases:

The text looks at...;

The text deals with...;

It is clear from the text that...;

I think that...;

In this connection, I'd like to say...;

According to the text...;

In my opinion...;

To my mind...;

To sum it up...;

On the whole... .

Lesson 6

RUSSIAN CIVIL COSTUME OF THE LATE 18TH CENTURY

“Civil costume” was the term used for garments worn by social strata observing the West European fashions. The evolution of the civil costume in Russia was linked with the changes taking place in the general trend of art and styles. Note must be made that the high mastership displayed by the echelons of dressmakers, needleworkers, lace-makers, and seamstresses was applied first and foremost to the expensive garments worn by the representatives of the ruling classes – the aristocracy and bourgeoisie.

A distinctive feature of civil costume is that it shows the impact of the traditional cut of Russian folk garments on the West European style of Russian civil clothes.

At the turn of the 19th century the costume was influenced by a host of new ideas brought on by the French bourgeois revolution. The trend was to simplify the silhouette and lines of women’s clothes. In the late 18th century art in all its multifarious forms fell under the influence of a new style: Rococo gave way to classicism with its return to antique forms. Magnificent festive robes gave way to the tunic garment. Heavy silks, velvets and brocade were replaced with light, flimsy fabrics, white being the dominating colour. In vogue were Imperial – waistline robes with a low circular neckline, short sleeves, softly pleated skirt with thick pleating in the back. This cut was intended to underline the natural beauty of women’s figures.

19th – century fashions developed at an impetuous rate and brought changes mainly in women’s garments. The men’s costume on the other hand grew more stable and uniform.

VOCABULARY NOTES

garment *n* – одежда

the general trend of art – общее направление искусства

mastership *n* – мастерство

dressmaker *n* – портниха

needleworker *n* – вышивальщица

lace-maker *n* – кружевница
seamstress *n* – белошвейка
expensive garments – дорогая одежда
representatives – представители
ruling classes – господствующие классы
civil costume – городской костюм
to cut – резать, кроить
folk costume – народный костюм
at the turn of the 19th century – на рубеже XVIII – XIX вв.
to simplify – упрощать
to give way to – поддаваться
magnificent *a* – великолепный
festive *a* – парадный, праздничный
tunic garment – туникообразная одежда
to replace – заменять
light, flimsy fabrics – тонкие, воздушные ткани
dominating colour – преобладающий цвет
in vogue – в моде
women's garments – женская одежда
men's costume – мужской костюм
Imperial-waistline robes – платья с высокой талией

EXERCISES

Ex. 1. Answer these questions:

1. What is a distinctive feature of civil costume?
2. What was the costume influenced by?
3. What can you say about the silhouette and lines of women's clothes?
4. What fabrics were popular?
5. What was in vogue in women's garments?
6. What can you say about the men's costume?

Ex. 2. Give Russian equivalents for the following English word combinations:

civil costume, the high mastership, lace-makers, seamstresses, expensive garments, the representatives of the ruling classes, Russian folk garments, the West European style, the silhouette and lines of women's clothes, a new style, Rococo gave way to classicism, were replaced with, in vogue, white being the dominating colour, on the other hand, the men's costume.

Ex. 3. Find English equivalents for the following Russian phrases:

городской костюм, представители социальных слоев города, западноевропейская мода, многочисленная армия создателей костюма, портные, вышивальщицы, кружевницы, белошвейки, отличительная особенность, на рубеже XVIII – XIX вв., костюм испытывал влияние новых идей, в конце XVIII в., пышные парадные платья, тяжелый шелк, бархат, парча, тонкие воздушные ткани, в моде платья с высокой талией, большое круглое декольте, короткий рукав, женская одежда, мужской костюм, юбка со складками, довольно густыми на спине.

Ex. 4. Make sentences putting the words in the correct order:

1. was, to, simplify, the, trend, the, silhouette, of, women's, clothes, and, lines.

2. classicism, to, gave, way, Rococo.

3. magnificent, robes, festive, gave, way, to, garment, the, tunic.

4. were, heavy, silks, replaced, with, velvets, and, brocade, fabrics, light, flimsy.

5. was, this, cut. intended, to, underline, the, natural, beauty, figures, of, women's.

Ex. 5. Study the text carefully and think of the verbs that are used with these nouns:

costume, trend, evolution, note, mastery, cut, silk, velvet, brocade, short sleeves, pleated skirts.

Ex. 6. Complete the sentences below with the information from the text.

1. "Civil costume" was the term used for... .
2. The evolution of the civil costume in Russia... .
3. A distinctive feature of civil costume is... .
4. At the turn of the 19th century the costume... .
5. The trend was to simplify... .
6. In the late 18th century art... .
7. Magnificent festive robes gave way to... .
8. Heavy silks, velvets and brocade were replaced... .
9. In vogue were... .
10. This cut was intended to underline... .
11. The men's costume on the other hand grew... .

Ex. 7. Translate these sentences into English:

1. На рубеже XVIII – XIX вв. форма костюма испытывает влияние новых идей.
2. Основные тенденции моды были направлены на упрощение силуэта и конструкции женской одежды.
3. Во всех видах искусства на смену стилю рококо приходит новый стиль – классицизм.
4. Пышные парадные платья сменяются туникообразными.
5. На смену тяжелым шелкам, бархату, парче пришли тонкие воздушные ткани, чаще всего белые.
6. В моде платья с высокой талией.
7. В моде большое круглое декольте.

8. В моде платья с короткими рукавами.

9. В моде юбка со складками, довольно густыми на спине.

10. Такой фасон должен был подчеркнуть естественную красоту фигуры.

11. Развитие моды в XIX веке происходило очень интенсивно и затрагивало, в основном, женскую одежду.

Ex. 8. Make your own sentences with any five word combinations from Ex.2.

Ex. 9. Sum up the content of the text. Use the following opening phrases:

The text looks at...;

The text deals with...;

It is clear from the text that...;

I think that...;

In this connection, I'd like to say...;

According to the text...;

In my opinion...;

To my mind...;

To sum it up...;

On the whole... .

Lesson 7

RUSSIAN CIVIL COSTUME OF THE LATE 1820'S

In the late 1820's the silhouette underwent further changes: the waistline slipped down to its natural place. Once again the bosom was held in place by a whale-bone corset which made it possible to achieve a tiny waist: owing to the tight lacing the bodice over the "wasp" waist resembled the corolla of a flower.

The tunic-like narrow skirt gave way to a flouncing skirt made of several pieces expanding towards the hemline with side gathering at the waist. It was worn with several starched petticoats replaced by padded petticoats in winter.

An effective supplement to women's attire were woollen shawls which were extremely popular. They were worn in winter and summer and retained even at balls. There was even a popular "shawl dance" known as the "pas de ch le". The shawls were unique samples of unusual technology displaying subtle artistic taste, richness of ornamental motifs, and a rare beauty of colour hues and combinations.

In the 1830's the fashion brought forth full puffed "gigot" ("mutton-leg") sleeves. Heavily gathered at the shoulder the sleeves narrowed sharply toward the wrist giving women a resemblance with fluttering butterflies.

The hair styles grew more complicated – tightly rolled curls framing a straight parting, a false rolled plait or a bow-like edifice of hair, known as "Apollo's knot" held in place by high filigree combs.

Footwear was represented by low-heeled pumps with ribbons wound about the leg to the knee. The pumps were made of dress fabrics to match the garment or its ornamentation and decorated with needlework, ribbons, bows, and lace.

VOCABULARY NOTES

waistline *n* – линия талии

to slip – скользить

whale-bone corset – корсет со вставленными внутрь гибкими пластинами из китового уса
tiny waist – узкая талия
hemline *n* – длина платья, юбки
to wear – носить одежду
supplement *n* – дополнение
shawl *n* – шаль
subtle *a* – тонкий, едва уловимый
taste *n* – вкус
puffed “gigot” sleeve – пышный рукав «жиго»
wrist *n* – запястье
resemblance *n* – сходство
fluttering butterfly – порхающий мотылек
tightly rolled curls – круто завитые букли
known as "Apollo's knot" – так называемый «узел Аполлона»
filigree comb – ажурный гребень
low-heeled pumps – узкие плоские тапочки без каблуков
footwear *n* – обувь

EXERCISES

Ex. 1. Answer these questions:

1. What can you say about the silhouette of women's clothes of the late 1820's?
2. What skirts were worn in the late 1820's?
3. Why were woollen shawls extremely popular?
4. What sleeves were worn?
5. What can you say about the hair styles?
6. What was footwear represented by?
7. What were the pumps made of?

Ex. 2. Give Russian equivalents for the following English word combinations:

the silhouette, underwent further changes, its natural place, a tiny waist, the “wasp” waist, the tunic-like narrow skirt, hemline, at the waist, it was worn with, woollen shawls, extremely popular,

they were worn in winter, at balls, unique samples, unusual technology, subtle artistic taste, richness of ornamental motifs, colour hues, a rare beauty, heavily gathered at the shoulder, a resemblance with fluttering butterflies, the hair styles, more complicated, high filigree combs, footwear, low-heeled pumps, to match the garment.

Ex. 3. Find English equivalents for the following Russian phrases:

в конце 20-х годов; модный силуэт; корсет со вставленными внутрь гибкими пластинами из китового уса; благодаря шнуровке; лиф платья с «осиной» талией приобрел вид венчика цветка; на смену туникообразной, сравнительно узкой юбке, пришла широкая юбка; соборенная у талии на боках; ее (юбку) носили на нескольких накрахмаленных нижних юбках; эффектное дополнение женского туалета; шерстяные шали; танец с шалью «па де шаль»; уникальная техника исполнения; тонкий художественный вкус; богатство орнаментальных мотивов; красочность цветовых оттенков и сочетаний; в 30-х годах; пышные рукава «жиго», что в переводе с французского означает «бараний окорок»; густо соборенные у плеча рукава; причёски усложнились; круто завитые букли; высокий бант из стоящих волос, так называемый «узел Аполлона»; ажурный гребень, узкие плоские тапочки без каблуков с завязками-лентами; обувь изготавливалась из плательных тканей под цвет платья или его отделки.

Ex. 4. Make sentences putting the words in the correct order:

1. the, silhouette, further, underwent, changes, in, the, late, 1820's.
2. down, natural, the, waistline, to, its, place, slipped.
3. was, several, starched, worn, it, petticoats, with.
4. and, in, summer, woollen, were, shawls, worn, in, winter.
5. there, even, was, a, popular, "shawl dance", as, known, the, "pas de ch le".
6. more, the, hair, grew, styles, complicated.
7. footwear, by, represented, was, low-heeled, with, pumps, ribbons.
8. the, fabrics, pumps, of, made, dress, were.

Ex. 5. Study the text carefully and think of the verbs that are used with these nouns:

silhouette, waistline, skirt, petticoats, supplement, shawls, fashion, sleeves, hair styles, rolled curls, footwear, pumps.

Ex. 6. Translate these sentences into English:

1. Эффектным дополнением женского туалета были шерстяные шали.
2. Шали носили летом и зимой.
3. Существовал даже танец с шалью – «па де шаль».
4. В конце 20-х годов модный силуэт претерпел изменения.
5. Талия перешла на свое естественное положение.
6. На смену туникообразной, узкой юбке пришла широкая юбка.
7. В 30-х годах в моде были пышные рукава «жиго».
8. Прически усложнились.
9. Туфли были в виде узких плоских тапочек без каблуков с завязками-лентами, охватывающими всю голень ноги до колен.
10. Туфли изготавливались из платьных тканей.

11. Туфли украшались разнообразной вышивкой, бантами, кружевом.

12. Юбку носили на нескольких накрахмаленных нижних юбках, а зимой – ватных.

Ex. 7. Make your own sentences with any five word combinations from Ex 2.

Ex. 8. Sum up the content of the text. Use the following opening phrases:

The text looks at...;

The text deals with...;

It is clear from the text that...;

I think that...;

In this connection, I'd like to say...;

According to the text...;

In my opinion...;

To my mind...;

To sum it up...;

On the whole... .

Lesson 8

WOMEN'S COSTUME OF THE 1840'S

The women's costume of the 1840's offered an entirely new silhouette. Flouncing sleeves gave way to long and narrow sleeves. The narrow waistline dropped still lower and the tight bodice came to a peak in the front and back. The neckline remained low and round, exposing the shoulders, which according to the fashion were required to have a sloping line and be as white as marble.

In the 1840's most of the dresses were made of chequered fabric combining two colours: harmonious combinations of dark and light blue, pink and silvery-grey, lilac and violet, or contrasting colours like red and blue against a white background, black and red on a grey background, green and black on bright red. The reason for this was the high popularity of novels by Charles Dickens and the interest in the contemporary history of Scotland at the time.

From the 1840's kerchiefs and shawls, capes and mantillas became an integral element of women's costume. They had a variety of forms: round, square, or with elongated front edges, and were made of the most diverse silk fabrics: taffeta, velvet, satin, wool, barege (combination of wool and silk), and lace, and ornamented in every-possible way: with ribbons, lace, tassels, fringe, macrame, tape, beaded embroidery, bugles, and decorative braid. For the cold season they were padded with cotton or wool. A great favourite with the Moscow merchant women was the "salop", a coat cut like the traditional Russian fur coat – a wide buttonless garment lined with fur or padded for winter wear.

In the second half of the 19th century the role of the merchant-class in Moscow began to grow. The fashions of that period were fully in tune with the aims and ambitions of these population sections.

The wide skirts acquired gigantic proportions sometimes reaching a width of six metres. That profusion of fabric was upheld by the crinoline, a huge bell-shaped framework of horizontal and vertical metal or horse-hair hoops joined by bands or inserted into the petticoat.

Ruffles, scallops, and flounces became the vogue. Their number on a single skirt ranged from two to ten and they often had scalloped or cogged edges. The bodice and waist remained tightly laced over a whale-bone corset. The height of fashion was the "pagoda" sleeve: narrow at the

shoulder and widening to the elbow, worn with special wide undersleeves of white muslin, lawn or tulle with narrow clinging cuffs.

Evening and visiting robes were made of silken fabrics and wool. There was a boundless variety of silken textiles and many combinations of silk with wool and cotton.

In the mid-19th century the introduction of mechanical looms into the textile industry and a variety of lace-making and needlework machines made a large assortment of fabrics, lace, and embroidered garments accessible to the people at large. The invention and utilization of sewing machines brought down the price of manufactured garments. From the late 19th-century trade firms and workshops dealing in fashionable goods of national and foreign make (fabrics, garments, head-dress, underwear, footwear, fancy-goods and haberdashery) emerged in all the big cities of Russia. Moscow had many large department stores. The result was a certain democratization of fashions.

VOCABULARY NOTES

to offer *v* – предлагать

narrow sleeve – узкий рукав

marble *n* – мрамор

against a white background – на белом фоне

contemporary history – современная история

kerchief *n* – платок головной, косынка

tight bodice – обтяжной лиф

cape *n* – накидка

shawl *n* – шаль

velvet *n* – бархат

satin *n* – атлас

wool *n* – шерсть

lace *n* – кружево

fringe *n* – бахрома

tape *n* – тесьма, лента

beaded embroidery – вышивка бусами (бисером)

decorative braid – декоративная тесьма

merchant *n* – купец

Russian fur coat – русская шуба

wide buttonless garment – широкая распашная одежда

ruffle *n* – оборка, кружевная гофрированная манжета

founce *n* – волан

scalloped edges – волнистые края
cogged edges – зубчатые края
“pagoda” sleeve – рукав фасона «пагода»
undersleeve *n* – подрукавник
lawn *n* – батист
tulle *n* – тюль
narrow cuffs – узкие манжеты
mechanical loom – механический ткацкий станок
lace-making machine – машина для производства кружева
needlework machine – машина для производства вышивок
sewing machine – швейная машина
trade firms and workshops – торговые фирмы и мастерские
fancy-goods – предметы галантереи
haberdashery *n* – галантерея

EXERCISES

Ex. 1. Answer these questions:

1. What did the women's costume of the 1840's offer?
2. What fabrics were popular?
3. What colours were much worn?
4. What integral elements of women's costume do you know?
5. What can you say about the fashion of the second half of the 19th century?
6. What was the height of fashion?
7. What skirts were worn?

Ex. 2. Give Russian equivalents for the following English word combinations:

entirely new silhouette; flouncing sleeves; narrow sleeves; narrow waistline; the neckline remained low and round; the dresses were made of chequered fabric; combinations of dark and light blue; on a grey background; the high popularity; Russian fur coats; a wide buttonless garment; the height of fashion; the “pagoda” sleeve; narrow at the shoulder; widening to the elbow; worn with special wide undersleeves; evening and visiting robes; silken fabrics; in the mid-19th century; the introduction of

mechanical looms; textile industry; lace-making and needlework machines; a large assortment of fabrics; embroidered garments; the invention and utilization of sewing machines; manufactured garments; trade firms and workshops; fashionable goods; many large department stores; in all the big cities of Russia.

Ex. 3. Find English equivalents for the following Russian phrases:

новый силуэт; обтяжной лиф спереди и сзади заканчивался узким мысом – шнипом; сочетание двух цветов; увлечение современной историей; важным элементом женского костюма стали косынки, шали, платки, накидки, мантильи; они были круглые, углами или с длинными концами впереди; из разнообразных шелковых материй – тафты, бархата, атласа, шерсти, барежа (сочетания шелка с шерстью), кружева); со всевозможной отделкой лентами, кружевом, кистями, бахромой, макраме, тесьмой, вышивкой бусами, стеклярусом, выложенным шнуrom; любимой верхней одеждой московских купчих были салопы; по покрою напоминали русские шубы; широкая распашная одежда; зимой на меху или стеганая на вате; пышные юбки приобретали гигантские размеры; они удерживались с помощью кринолина; сооружение в виде абажура из поперечных и продольных металлических или волосяных обручей; вошли в моду оборки, фестоны, воланы; количество их на одной юбке – от двух до десяти; края их делали волнистыми или зубчатыми; узкий корсет на прокладках из пластин китового уса; рукава фасона «пагода»; подрукавники из белой кисеи, батиста, тюля.

Ex. 4. Make sentences putting the words in the correct order:

1. offered, an, new, entirely, the, women's, silhouette, costume.
2. the, remained, neckline, low, and, round.
3. the, waistline, narrow, dropped, lower, still.
4. dresses, made, were, of, most, of, the, fabric, chequered.
5. skirts, gigantic, the, wide, acquired, proportions.
6. the, vogue, ruffles, and, flounces, scallops, became.
7. evening, and, visiting, were, robes, made, of, fabrics, wool, silken, and.

8. the, was, result, certain, a, fashions, of, democratization.

Ex. 5. Study the text carefully and think of the verbs that are used with these nouns:

costume, waistline, neckline, dresses, reason, kerchiefs, fashions, skirts, ruffles, machines, result.

Ex. 6. Complete the sentences below with the information from the text.

1. The women's costume of the 1840's... .
2. Flouncing sleeves gave way to... .
3. In the 1840's most of the dresses were made of... .
4. The reason for this was... .
5. From the 1840's kerchiefs and... .
6. For the cold season they... .
7. A great favourite with the Moscow merchant women... .
8. The wide skirts acquired... .
9. Ruffles, scallops, and flounces... .
10. Their number on a single skirt ranged... .
11. There was a boundless variety of silken textiles... .
12. The invention and utilization of sewing machines... .

Ex. 7. Translate these sentences into English:

1. Женский костюм 1840-х годов отличался новым силуэтом.
2. На смену пышным рукавам пришли узкие рукава.
3. Вырез остался широким и круглым.
4. Большую часть платьев 40-х годов шили из клетчатых материй.
5. Одним из важных элементов женского костюма стали косынки, шали, платки, накидки, мантильи.
6. Любимой верхней одеждой московских купчих были салопы.

7. Салопы по покрою напоминали русские шубы.
8. Пышные юбки приобрели гигантские размеры.
9. Юбки удерживались с помощью кринолина.
10. В моду вошли оборки, фестоны, воланы.
11. В моду вошли рукава фасона «пагода».
12. Вечерние и визитные платья шили из шелковых материй и шерсти.
13. Изобретение и внедрение швейных машин удешевило изготовление всевозможных видов одежды.
14. В крупных городах России появились торговые фирмы и мастерские по продаже заграничных и отечественных модных товаров.

Ex. 8. Make your own sentences with any five word combinations from Ex.2.

Ex. 9. Sum up the content of the text. Use the opening phrases from Ex. 9 (Lesson 6).

- The text looks at...;
- The text deals with...;
- It is clear from the text that...;
- I think that...;
- In this connection, I'd like to say...;
- According to the text...;
- In my opinion...;
- To my mind...;
- To sum it up...;
- On the whole... .

Lesson 9

WOMEN'S COSTUME OF THE 1870'S – 1890'S

In the 1870's – 1880's the costume continued to acquire a still more extravagant form. Wide flouncing skirts gave way to skirts with a bustle, with the back part of the fabric draped fancifully over a kind of horse-hair pad attached behind a woman's back. The dress, narrow in front, was swept at the sides and back into soft flouncing folds-bouffants.

The fabrics then in vogue were the ribtexture reps, plush, velvet, wool; the style called for an abundance of draping folds, cascades of ribbon, lace, bands and fringe, goffered and pleated ruffles of tulle.

The bouffant character of the robe was reiterated by the hair-style and footwear. The hair was worked into high coiffures with long curls, elaborate plaits, and chignons. Shoes with high

gracefully curved French heels, had the toes lavishly decorated with puff bows, ribbons, buckles, and bands.

In 1890 the bustle went out of fashion. The tightly laced corset remained, but the skirt, cut along oblique lines, became narrow at the hips and wide at the hem. In the late 1890's there was a return to flouncing sleeves which were abandoned by the end of the century. At the turn of the 20th century the fashionable silhouette resembled the letter "S". The low bodice acquired a full front, the skirt tight around the hips flared out only from the knee. Women did their best to display long "swan-necks" encased in high stiff stand-up collars with celluloid linings.

VOCABULARY NOTES

extravagant form – вычурная форма

oblique line – косая линия, нить

flouncing skirt – пышная юбка

soft flouncing folds – пышные незаглаженные складки

bouffants – пуфы

ribtexture rep – рубчатый шелк типа репса

plush *n* – плюш

velvet *n* – бархат

wool *n* – шерсть

abundance *n* – изобилие, избыток

ribbon *n* – лента

puff bow – пышный бант
goffered and pleated ruffles of tulle – гофрированные и плиссированные оборки из тюля
high heels – высокие каблуки
the bustle went out of fashion – турнюр вышел из моды
at the turn of the 20th century – на рубеже XIX–XX вв.
fashionable silhouette – модный силуэт
to resemble – напоминать
long “swan-neck” – высокая «лебединая шея»
knee *n* – колено
stand-up collar – воротник-стойка

EXERCISES

Ex. 1. Answer these questions:

1. What form did the costume continue to acquire?
2. What skirts were worn?
3. What shoes were fashionable?
4. What fabrics were popular?
5. When did the bustle go out of fashion?
6. Was there a return to flouncing sleeves?
7. What did the fashionable silhouette resemble?

Ex. 2. Give Russian equivalents for the following English word combinations:

to acquire a still more extravagant form; flouncing skirts; skirts with a bustle; the dress, narrow in front; fabrics in vogue were; an abundance of draping folds; cascades of ribbon, lace, bands; the hair-style; footwear; long curls; elaborate plaits; high gracefully curved French heels; the toes lavishly decorated with; the bustle went out of fashion; tightly laced corset; cut along oblique lines; wide at the hem; a return to flouncing sleeves; women did their best; stand-up collars.

Ex. 3. Find English equivalents for the following Russian phrases:

еще более вычурная форма; на смену пышным юбкам; заднее полотнище; сооружение из волосяной подушки; платье, узкое спереди; на спине; пышные незаглаженные складки; прическа; обувь; локоны; шиньоны; высокие каблуки; обильно украшены; пышные банты; пряжки; турнюр вышел из моды; юбка, скроенная по косой нитке; юбка узкая у бедер; на рубеже XIX и XX вв.; силуэт напоминал; низкий лиф; лиф приобрел спереди напуск; юбка плотно облегла бедра; высокая «лебединая шея»; воротник-стойка; во второй половине 1890-х годов; в моде.

Ex. 4. *Make sentences putting the words in the correct order:*

1. a, bustle, gave, way, wide, skirts, flouncing, skirts, to, with.
2. still, a, more, form, the, costume, continued, to, extravagant, acquire.
3. in, the, bustle, 1890, of, out, fashion, went.
4. there, a, was, return, in, the, late, 1890's, of, sleeves, flouncing.
5. a, full, bodice, the, low, acquired, front.

Ex. 5. *Study the text carefully and think of the verbs that are used with these nouns:*

bustle, corset, skirts, return, sleeves, costume, dress, silhouette, bodice, women, hair, shoes, fabrics, style.

Ex. 6. *Complete the sentences below with the information from the text.*

1. In the 1870's – 1880's the costume... .
2. Wide flouncing skirts gave way... .
3. The dress, narrow in front, was... .
4. The fabrics then in vogue... .
5. Shoes with high gracefully... .
6. In 1890 the bustle... .
7. The tightly laced corset... .
8. At the turn of the 20th century... .
9. The low bodice acquired... .

10. Women did their best to... .

Ex. 7. Translate these sentences into English:

1. Женский костюм приобрел еще более вычурную форму.
2. На смену пышным юбкам пришла юбка, заднее полотнище которой причудливо драпируется на турнюре.
3. Платье, узкое спереди, приобретает на боках и на спине пышные незаглаженные складки-пуфы.
4. В этот период платья изготавливали из плотного рубчатого шелка типа репса, плюша, бархата, шерсти.
5. Пышности платья вторили прическа и обувь.
6. Прическа с накладными высокими шиньонами и ниспадающими по спине локонами.
7. Туфли имели высокие каблуки так называемого «французского» фасона – с тонкой «талией» и широким основанием.
8. Туфли имели носки, которые были обильно украшены пышными бантами, лентами, перехватами, пряжками.
9. В 1890 году турнюр вышел из моды.
10. Юбка, скроенная по косой нитке, стала узкой у бедер и расширенной внизу.
11. На рубеже XIX и XX вв. модный силуэт напоминал латинскую букву «S».
12. Низкий лиф приобрел спереди напуск.
13. Юбка плотно облегалa бедра и веером распускалась от колен к подолу.

Ex. 8. Make your own sentences with any five word combinations from Ex.2.

Ex. 9. Sum up the content of the text. Use the opening phrases from Ex. 9 (Lesson 6).

Lesson 10

WOMEN'S FASHIONS OF THE EARLY 20TH CENTURY

At the end of the first decade of the 20th century women's fashions were influenced by the "modern" style which was already dominating other decorative and applied arts. The trend towards undulating forms and fluctuating lines gave rise to a new silhouette – the tunic-like dress with asymmetrical draping which was often wound spiral-like about the body ending in a peaked train at the side.

Such dresses were usually made of shimmering fabrics and semisheer textiles like tulle, gauze, and chiffon of pale hues. The costume was worn with boa scarves of white and black ostrich or cock feathers, or tulle scarves with metallic embroidery.

The democratic trend in fashions assumed even greater proportions in the second half of the 19th century. Ready-made clothes shops mushroomed on a wide scale. Specializing at first in men's wear they gradually went over to manufacturing women's and children's garments as well. The need for such shops was prompted by the rapid growth of cities and the urban population, the result of the influx of peasants into towns and cities where they took up jobs at plants, factories, workshops, offices, and shops. The concentration of large population contingents in the big cities resulted in the emergence of an accessible type of clothes leading to the standardization of men's and then women's costume.

The standardization of women's garments was largely brought about by women's emancipation movement in Europe and Russia. It was linked with the woman's fervent desire to take a more active part in public life, be an equal member of society and acquire an education and profession. By the end of the 19th century ever more urban women having received an education and profession began to work and became drawn into public activities, which led to the need for a strict business – like outer appearance and the emergence of rational and practical clothes.

The suit became an integral element of the woman's wardrobe. It was first known as the "tailleur" or "tailor" suit and consisted of two articles of simplified cut: a jacket and a skirt made of inexpensive practical dark-coloured fabrics – cloth or wool. At the outset of the 20th century the two pieces were supplemented by a blouse of a light-coloured fabric and finished off with embroidery or lace trimming. The suit became a stable

garment serving as the forerunner of the future "tailored suit" which has survived to our days.

The garments of former peasant women who found employment in the city acquired new features. Sarafans and shirts gave way to the so-called "parochka" ("twin-set") consisting of a blouse tucked in at the waist and a flared skirt of the same fabric, a costume based on the traditional folk garments with concessions to the demand of urban fashions and standards. The blouse had a stand-up collar, a lace insert in front, and bouffant sleeves. The hem of the wide skirt was often trimmed with a wide ruffle. Calico and other manufactured cotton fabrics were used for daily wear. Festive garments were made of silk, wool or a combination of these fabrics.

Outer wear of that period is presented by short coats and jackets of velveteen or inexpensive woollen cloth. Such garments of simplified cut and made of cheap fabric could be easily purchased in ready-made clothes shops.

The costume of the working man was made up of a calico "kosovorotka" shirt with a side fastening worn over the trousers and belted with a leather or soft girdle, dark-coloured trousers tucked into high boots, and a waistcoat topped by a jacket or coat. All these articles were made of manufactured fabric.

Thus the traditional form of worker's garments while retaining its folk elements was rapidly absorbing new standard forms that were more in tune with practical requirements and the needs of comfort.

VOCABULARY NOTES

decorative and applied arts – декоративно-прикладное искусство

tunic-like dress – туникообразный покррой платья

shimmering fabric – переливчатая ткань

semisheer textiles – полупрозрачные ткани

gauze *n* – газ (ткань)

chiffon *n* – шифон

pale hues – блеклые оттенки

boa *n* – боа, горжетка

scarf *n* – шарф

ostrich or cock feathers – страусовые или петушиные перья

to assume – принимать на себя

ready-made clothes – готовая одежда
emergence *n* – появление
public life – общественная жизнь
public activity – общественная деятельность
strict business-like outer appearance – строгий, деловой внешний облик
rational and practical clothes – рациональная и практичная одежда
woman's wardrobe – женский гардероб
inexpensive *a* – недорогой, дешевый
cloth *n* – сукно, драп
blouse tucked in at the waist – приталенная кофта
flared skirt – расклешенная юбка
traditional folk garments – традиционная народная одежда
lace insert in front – кружевная вставка на груди
wide ruffle – широкая оборка
manufactured cotton fabric – фабричная хлопчатобумажная ткань
calico *n* – ситец, коленкор
cheap fabric – дешевая ткань
soft girdle – кушак
waistcoat *n* – жилет

EXERCISES

Ex. 1. Answer these questions:

1. What do you know about new lines, forms and silhouettes in women's fashions?
2. What fabrics were dresses made of?
3. Why did the suit become an integral element of the woman's wardrobe?
4. What articles did the "tailor" suit consist of?
5. What can you say about the garments of former peasant women who found employment in the city?
6. What fabrics were used for daily wear?
7. What fabrics were festive garments made of?
8. What do you know about outer wear of that period?
9. What can you say about the costume of the working man?

Ex. 2. Give Russian equivalents for the following English word combinations:

women's fashions; "modern" style; decorative and applied arts; a new silhouette; the tunic-like dress; asymmetrical draping; such dresses were usually made of; shimmering fabrics and semisheer textiles; tulle, gauze, and chiffon of pale hues; the costume was worn with boa scarves; the democratic trend in fashions; ready-made clothes shops; men's wear; women's and children's garments; women's emancipation movement; it was linked with; by the end of the 19th century; the emergence of rational and practical clothes; the "tailor" suit consisted of two articles; simplified cut; inexpensive practical dark-coloured fabrics; the two pieces were supplemented by a blouse; light-weight fabrics; a blouse tucked in at the waist; the blouse had a stand-up collar; for daily wear; outer wear; garments of simplified cut; cheap fabrics; the costume of the working man.

Ex. 3. Find English equivalents for the following Russian phrases:

стиль «модерн»; волнистые формы; текучие линии; платья с асимметричной драпировкой; платья с остроугольным трендом сбоку; боа из белых и черных страусовых и петушиных перьев; тюлевые шарфы с металлической вышивкой; бурный рост городов; увеличение городского населения; приток крестьян в города; общедоступный костюм; принять более активное участие в общественной жизни; все большее число городских женщин; потребность иметь строгий, деловой внешний облик; в начале XX в.; устойчивый вид женской одежды; прототип сформировавшегося позднее так называемого «английского костюма», который сохранился до наших дней; новые черты; так называемая «парочка»; приталенная кофта; расклешенная юбка; юбка из той же ткани; требования городской моды; кружевная вставка на груди; широкая юбка с оборкой по подолу; верхняя женская одежда; полупальто; жакеты из плиса; мужской костюм рабочего; ситцевая рубаха-косоворотка; темные брюки; жилет; пиджак; сюртук; традиционная форма костюма рабочего; сохраняя народные элементы.

Ex. 4. *Make sentences putting the words in the correct order:*

1. style, women's, were, fashions, influenced, the, "modern", by.
2. such, dresses, usually, were, of, made, and, semisheer, textiles, fabrics, shimmering.
3. the, boa, costume, was, with, worn, scarves.
4. the, wardrobe, woman's, suite, became, an, element, integral, of, the.
5. blouse, a, by, the, two, were, pieces, supplemented.
6. the, of, garments, former, peasant, women, new, acquired, features.
7. sarafans, shirts, and, way, gave, to, "parochka", the, so-called.
8. had, stand-up, a, collar, the, blouse.
9. daily, for, wear, used, were, cotton, manufactured, fabrics.
10. were, of, made, festive, silk, and, wool, garments.

Ex. 5. *Study the text carefully and think of the verbs that are used with these nouns:*

fashions, style, trend, forms, lines, dress, dresses, costume, shops, concentration, emergence, standardization, desire, women, suit, pieces, garments, hem, calico, wear.

Ex. 6. *Complete the sentences below with the information from the text.*

1. At the end of the first decade of the 20th century... .
2. Such dresses were usually made of... .
3. The costume was worn with... .
4. The democratic trend in fashions... .
5. Specializing at first in men's wear... .
6. The need for such shops was prompted by... .
7. The concentration of large population... .
8. The standardization of women's garments was largely brought about by... .
9. By the end of the 19th century ever more urban women...

10. The suit became... .
11. At the outset of the 20th century... .
12. The blouse had a stand-up collar... .
13. Festive garments were made of... .
14. Outer wear of that period... .
15. The costume of the working man... .

Ex. 7. Translate these sentences into English:

1. В конце первого десятилетия XX в. формы женского костюма испытали влияние стиля «модерн».

2. Платья шились обычно из переливчатых полупрозрачных тканей – тюля, газа, шифона.

3. Дополняли такие наряды боа из белых и черных страусовых и петушиных перьев.

4. Дополняли такие наряды тюлевыми шарфами с металлической вышивкой.

5. Концентрация населения в крупных городах создает основу для завершения процесса образования единого общедоступного костюма.

6. Появлению стандарта в женской одежде способствовало движение за эмансипацию женщин как в Европе, так и в России.

7. Все большее число городских женщин, получив образование и профессию, втягивались в трудовую и общественную жизнь.

8. Возникла потребность иметь строгий, деловой внешний облик.

9. Костюм стал неотъемлемой частью женского гардероба.

10. Сначала он назывался «тальер» или «портной» и состоял из двух предметов упрощенных фасонов – жакета и юбки.

11. В начале XX века жакет и юбка были дополнены блузкой.

12. Блузку шили из светлых легких тканей, с отделкой вышивкой или кружевом.

13. Этот вид женской одежды явился прототипом сформировавшегося позднее так называемого «английского костюма».

14. Кофта имела воротник-стойку.
15. Кофта имела кружевную вставку на груди и пышные рукава.
16. Для будничной одежды применялись ситец и другие фабричные хлопчатобумажные ткани.
17. Праздничная одежда шилась из шелка, шерсти или их смеси.
18. Верхней женской одеждой служили полупальто, жакеты из плиса, недорогого драпа.
19. Такие вещи упрощенных фасонов из дешевых тканей можно было приобрести в магазинах готового платья.

Ex. 8. Make your own sentences with any five word combinations from Ex.2.

Ex. 9. Sum up the content of the text. Use the opening phrases from Ex. 9 (Lesson 6).

The text looks at...;

The text deals with...;

It is clear from the text that...;

I think that...;

In this connection, I'd like to say...;

According to the text...;

In my opinion...;

To my mind...;

To sum it up...;

On the whole... .

READER

**ТЕКСТЫ
ДЛЯ ДОПОЛНИТЕЛЬНОГО
ЧТЕНИЯ**

WOMEN'S FASHIONS DESCRIPTIVE COMMENTARY

1800-1810

The predominant character of the line in the early years of the century in France and England is classical, with a high waist and the skirt hanging loosely down to the ground. In France, the waist was immediately below the bust; in England, due to lack of communication with Paris, the waist-line often dropped almost to true waist level. By 1810 the skirts, although still loose and long, were just clear of the ground. The short jacket known as the 'spencer' was popular during this decade.

1815

Waists are still medium high or very high, but skirts are often gored, and tend to flare slightly towards the hem, the effect being accentuated by flouncing: the hem-line is well above the ground, revealing the feet. More emphasis is being placed on the shoulders, aided by the puffed sleeves.

1820

Waists are high, or medium high, with an occasional drop to an almost normal waist. The slightly flaring skirts are becoming somewhat fuller; the fullness at the back is noticeable, and is helped by the tying of a small bustle – a roll or pad – underneath the skirt at the back of the waist. The hem is still well off the ground. Shoulders are more accentuated than ever. The pelisse-robe is much worn at this time.

1825

All waist-lines are medium low; skirts are longer and – owing to the more normal and pronounced waist – tend to flow out into a wide bell-shape: the waist is often emphasised by a broad sash or belt. A particular feature of day dresses is the full sleeve, particularly the 'gigot', which is very full above, and tapering below, the elbow.

1830

In the intervening five years, women's costume has rapidly evolved into an exuberant and romantic affair, characterised by enormous hats and sleeves, balanced by shorter and more pronounced bell-skirts below the tightly-laced normal waist-lines. Stockings embroidered up the calf are often worn.

1835

The same enormous sleeves, tight waists, and large bell-shaped skirts – the latter now longer – are fashionable; but the whole character of the day dresses has been changed by the complete disappearance of the great hats, and the substitution of oval bonnets. Evening dresses generally substitute large puffed sleeves for the full-length sleeves.

1840

Another of fashion's abrupt and unheralded changes occurred in 1836, when the great sleeves of the early thirties suddenly collapsed, and thus – a year before Queen Victoria's accession – women's dress began to assume its typical 'early Victorian' look: an appearance of prim sentimentality takes the place of the romantic exuberance, of which perhaps the popular hairstyle of ringlets is typical. By this year, 1840, the skirts still 'sprout out' and swell dome-shaped to the ground; a tight-fitting bodice rises from a tight-fitting waist: the emphasis is on the shoulders, with a slight droop of the shoulder-line; and sleeves are narrower. The ubiquitous bonnet is becoming smaller and rounder. The shawl is becoming popular.

1845

The primly sentimental phase is now at its height: fashion has slowed up, and will remain more or less static until the late 1850's. Skirts remain full, and bodices tight-fitting. The general feeling of sentimentality in the styles is conveyed by an increased drooping of the shoulder-line; and, in evening dresses, by the growing popularity of the 'bertha': this was a broad horizontal draping of the bust, often flounced with a fall of lace or other material, some three or four inches deep. Evening skirts are often boldly flounced. The shawl is now a feature of day dresses, as are 'pardessus' and other mantles in winter.

1850

Here is the high point of what many people wrongly consider typical Victorian dress: it is really only the climax of *early* Victorian dress. The word one so often hears applied to the skirts – 'crinoline' – is actually a misnomer, as crinoline was originally only the name of a fabric of horse-hair (from the French *crin* – horse-hair), or later other stiffened fabrics such as silk, cotton or linen, used as a foundation beneath a hem or a sleeve. The word had long been in use – it appears at least as early as 1829 – for a lining-strip for day skirts. Now, in 1850, and for the next five years, the word 'crinoline' comes to imply the whole typical dome-shaped skirt, whose shape was preserved by the incorporation of some crinoline, or other stiffening fabric, in the outermost of the multiple petticoats; petticoats could number up to six until 1856. Modern usage of the word 'crinoline' is even looser, and implies almost any wide skirt kept out by any means, including hoops. The bodice is still tight-fitting, the sleeves are still narrow, and the shoulders still droop. The small bonnet remains universal. For daytime wear, the shawl and the various kinds of mantle and cloak are also universal. For evening dress, the 'bertha' and the heavily flounced skirt are particularly favoured.

1855

The skirt is now swelled out to the maximum capacity which the materials, the flounces, the under-stiffening, and the multiple petticoats, can produce. The dome-like look of the skirts has given way to a huge fan-like silhouette, with a tendency to expand behind more than elsewhere. Mantles and cloaks serve to enhance the overall size. Bodices, 'berthas', and the shoulder-line, remain mostly constant; but sleeves are becoming fuller. Bonnets are at last becoming smaller, and slipping backwards to frame the head rather than cover it. The general air of sentimentality of the previous decade is disappearing.

1860

Another vital and sudden innovation had taken place in the invention of the so-called 'artificial crinoline' in 1856. When skirts had apparently reached their apogee in size, there arrived the means to expand them even more. The 'artificial crinoline' consisted of concentric whale-bone, wire, or watch-spring hoops suspended on strips of material, with or without covering fabric. Not only has the contour and outline of the skirt changed, but its character and movement is transformed. It tends now to swing attractively from the waist, as the multiple petticoats have disappeared. The 'artificial crinoline' has also done away with the small bustle formerly used to throw the skirt out at the back. By 1858-60 the fashionable lady has become so gigantic that further expansion is now literally impossible if she is to move about at all. There is already a tendency for the front of the skirt to flatten, and the back to arch farther out: the rest of the costume, dominated by the skirt, remains fairly constant, with sleeves becoming still fuller. The off-the-face bonnet is still much in vogue.

1865

The mountainous skirt of 1860, at last unable to expand any farther for purely 'navigational' reasons – yet still determined to survive – has retreated rearwards. The front is becoming still flatter, and the back still more voluminous, even to the point of resembling a train: the sides, too, are still voluminous. The bodice is tending to shorten, with a higher waist.

1870

The so-called 'crinoline style' began going out of fashion about 1865, and it disappeared so fast that, by this year 1870, the first full bustle phase has arrived. The great skirt of the 1860's has become more and more flattened in the front, and more bunched-up behind, with elaborate 'bouffant' trimmings and flounces. The sides of the skirt are now narrowing, and tend to follow more closely the curves of the hips. Fashionable dress has taken on a 'front-and-back' accentuation. Much of the structure of this fashion depends on the revival of the bustle, which was originally a small pad or roll, and is now a shaped framework held on by a tape round the waist, over which the bunched skirt is draped. As if to complement the bustle, hats tend to be worn tilted forward on the front of the head.

1875

The changes in style are again clearly defined, and the chief feature is now the suppression of the bustle by means of the tightly fitting 'cuirasse bodice', which is often similar to the current corsets. The 'cuirasse bodice' gives the waist tight but gracefully designed curves, and at this time extends only a short way over the hips, often dipping both at front and back: the latter serves to reduce the size of the tie-back skirt. There is also a general tightening of the skirt around the hips. Sleeves are sometimes fuller. Hats are small and still often tilted forward over the brow.

1880

The bustle, which was subdued by 1875, has completely disappeared, but will – strangely enough – reappear later: it has been only temporarily suppressed. The corset-like 'cuirasse bodice', which had imposed itself on fashion by 1875, now encases the whole torso, like an armoured sheath, giving the body a smooth and elegant shape, with a well-defined waist and pronounced curves, and only allowing the skirt to escape below the hips. In evening dresses the length of the 'cuirasse bodice' tends to be somewhat shortened to balance the décolletage, but not always. When coats are worn over the day dresses, they tend either to imitate the 'cuirasse bodice', or to encase the whole body from neck to feet. Tailor-made costumes in cloth first appear between 1875 and 1880.

1885

The bustle, as if driven out of fashion reluctantly by the 'cuirasse bodice' – but still determined on survival – has not only returned now after only a few years' eclipse, but returned in a fantastically exaggerated form: yet despite its oddity, it exerts a certain fascination. Even the stance of the figure adapts itself to show off this new creation, for the style encourages the bust to be thrown forward, and the head held back. The enormous bustle tends to arch up and away from the back, before plunging down to the ground, giving the impression that the woman is saddled with a shrouded bird cage which sticks monstrously out behind her. The bodice is still closely moulded to the waist and bust. The day dresses of the mid-

1880's are mainly heavy and enveloping, whereas the evening dresses tend to be sleeveless and exhibit extreme décolletage.

1890

The exaggerated bustle of the mid-1880's has disappeared almost as rapidly as it had arrived; and by this year 1890, a complete transformation has taken place. Although still tending to fullness at the back, the skirt – despite draping – has narrowed overall, with no true bustle: it is surmounted by a new conception of the bodice. The hip-line is made to close in sharply over the waist, and then the bodice rises long and slender to the bust and shoulders: here the leg-of-mutton sleeves are developing – which 'sprout' high above the shoulders – giving the curious impression that the arms have been fixed to pivots, *as* on a lead soldier. The new bodice-forms are well shown in the lines of the current corsets. In the evening dresses, with their extreme décolletage, the leg-of-mutton sleeves disappear; but they are symbolised, as it were, by 'sproutings' of materials, or other ornamental additions, attached to the shoulder straps; or, if worn, to the very short sleeves. There is, curiously enough, considerably more trace of the bustle-fullness surviving in the evening skirts than in the day skirts.

1895

Yet another total transformation of style has been effected in half a decade; by this year 1895, the leg-of-mutton sleeves have already swelled into enormous puffed sleeves reminiscent of 1830, although the leg-of-mutton origin is still occasionally apparent. The effect of the sleeves is enhanced, and even exaggerated, by the almost universal accentuation of the narrow waist by sashes or belts: this practice is varied in some evening dresses by the wearing of a tight, stiff bodice. In contrast, skirts have become simple and severe: they are mostly gored, and 'flare out' equally all round as if to balance the immensity of the shoulder-line. Hats, too, have grown in size and complexity, to match the shoulders. In evening dresses, the daytime style is preserved almost intact by retaining the huge sleeves: these are individually accentuated by the décolletage, which serves to separate and isolate them. The evening skirts, like those of the daytime, are comparatively severe.

The great puffed sleeves of the mid-decade have vanished as rapidly as they appeared. Sleeves have, in fact, become tight about the whole arm, except at the shoulders, where a slight fullness – or epaulet effect – is sometimes seen. This tightness of the sleeves, and the still extreme tightness of the waist, serves to accentuate the two equally dominating features of this style, the bust and hips. The bust, thrown forward by the construction of the corset, has become the so-called 'monobosom', denying anatomy and monopolising virtually the whole of the front of the bodice; this effect is exaggerated by the forward-leaning stance, the tight lacing, and the tightness of the skirt over the hips. Skirts, day and evening, all exhibit this tightness at the hips: the tightness extends down almost to the knees, and then flares to the ground, sometimes with a slight train, the flare often accentuated by flounces or other decoration. Evening dresses follow the same lines as the day dresses.

WOMEN'S FASHIONS (1901-10)

Extremely large, wide hats were the dominant feature of the early twentieth century. The 'hobble' skirt appeared at the end of the reign.

Dresses Small waists were still fashionable, and the curve of the figure was accentuated until 1908. The bodice was very full in the front, being pouched over the belt. The neck was made high round the throat, and was held up with small bone or wire supports; evening gowns were low-necked.

Blouse Blouses were worn a great deal and lace or crocheted ones were most fashionable in 1907.

Sleeves The sleeves were still very full and gathered on the shoulder during the earlier years; and later, were usually full just below the elbow, then fitting down to the wrist. Elbow-length sleeves were worn a great deal from 1907.

Skirt At first skirts were long, trailing on the ground at the back; but gradually they became shorter to the ankle. They fitted very well to the hips, and were flared out to a wide hem-line until 1908, when there was a tendency for skirts to

become narrower.

'Hobble' skirt This developed to the very narrow 'hobble' skirt of 1910. The flared skirt was retained for sports wear.

Velveteen Day or afternoon dresses were of velvet, velveteen, cashmere, and wool crêpes; also cotton or net over silk for afternoon wear. Woollen cloths and serge were used for skirts or costumes.

Crêpe-de-chine Silks were worn more from 1908, and crêpe-de-chine was introduced. For evening wear silk, satin, and light materials, tulle, chiffon, or lace over satin were used. Embroidery and trimmings on dresses were lavish, and very much lace was used.

Coats Coats were long or three-quarter length. Short jackets, which were full or pleated at the back, were worn. More fitting and belted ones were seen towards 1910. Fur coats were worn by wealthier women.

Bolero A short jacket to above the waist was in vogue about 1902. This was called the bolero.

Hair The hair was dressed up on top of the head with the front puffed and padded out; both pads and false hair were used a great deal in 1908.

Hats Hats were of immense proportions, particularly in 1908; they were balanced on top of the head, and the brim was usually fairly straight, though more curved or turned-up shapes were also seen; they were decorated with soft drapery or flowers, and ostrich plumes, which were most fashionable from 1904 to 1907. Veils were worn with many types of hats.

Strap shoes with moderate heels were fashionable.

Gloves Long, elbow-length gloves were worn with the shorter sleeves, or extra half-sleeves of lace or net, reaching from elbow to wrist, could be put on for outdoor wear. Then only short gloves were necessary. For evening dress long white gloves reached to the elbow.

Feather boas Feather boas were most popular; they were of varying lengths.

Bathing-costumes Bathing-dresses were shorter and not so restricted or elaborately trimmed. They were made with or without skirts. The hat was waterproof and much more simple.

Colours Blacks and greys were usual for the first year or two, then red was much worn. Also navy and cream and many shades of delicate fawns, pinks, blues, and soft greens, trimmed with pale contrasting colours, such as biscuit with light green. White was worn for evenings or afternoon summer dresses, also other pastel colours trimmed with sequins, ribbons, or flowers.

WOMEN'S FASHIONS (1910-28)

Dresses Women's fashions passed through three main phases before the end of the reign was reached. The hem, waist, and neckline were all altered, and large hats gave way to small ones. Women cut their hair short.

Low waist The waist was no longer extremely small; it remained at the normal position until the early 'twenties, though coat-belts were often worn round the hips from 1915. By 1923 all dresses were practically waistless, and they hung straight down, with the belt low on the hips. The high collar was replaced by a moderate V-shape. The straighter, boat-shaped neck was also worn on the evening dresses; it was later more rounded.

Blouse and cardigan By 1922 blouses and cardigans also reached to the hips.

Sleeves Long or elbow-length sleeves were usual. The wider type came into fashion soon after 1920. Evening dresses were sleeveless throughout the 'twenties.

Skirt The 'hobble' skirt remained in vogue until 1915, though the flared skirt continued to be worn by more energetic women. Up to 1914 short over-skirts or tunics of thin material or lace were fashionable for day and evening wear, they were usually fuller than the tight skirt underneath and were often cut or draped up in the front. During the First World War the long, narrow skirt was discarded, and dresses reached to just below the calf; the shorter evening dresses were often deeply scalloped at the hem. From 1924 to 1925 straight-hanging and slightly longer dresses were

worn. The skirt was occasionally draped round the hips to a buckle at the front or side, and evening frocks often had longer side-panels.

Short skirts By 1927 skirts for all occasions were short to just below the knee. Dance frocks could have pointed scallops or inserted flared pieces.

Stockinette Muslin, many fine woollen cloths, velveteen, and silks, etc., were worn until 1914; until some years after the First World War, serge was used a great deal; and in the

Shantung 'twenties stockinette or knitted costumes and dresses of silk and wool were worn, also marocain, velveteen, printed cottons, shantung, crêpe-de-chine, and lace for afternoon or evening wear. Georgette, satin, and taffeta were for evening dresses, beaded ones were popular about 1924.

Coats Three-quarter-length coats were worn, and at first were well tailored to the waist. Short hip-length coats and long coats were also worn.

Bobbed hair Until nearly 1913 the hair was dressed fairly full as before, but it was then arranged closer and coiled lower at the back of the head. Short, bobbed hair was sometimes

Shingle and Eton crop seen during the First World War, but it did not become general until the 'twenties. By 1924 the back was shingled; then the 'Eton crop' appeared in 1927; but this extreme mode was not so popular as the shingle.

Hats Large-brimmed hats were still worn until 1912, then smaller hats with fairly large crowns were fashionable, and

Cloche hats in 1914 they were often tilted over one eye, as in the thirties. Brims of the smaller hats were often flat. Feather trimmings were used until early in the twenties. In 1924 very close-fitting hats became extremely popular. These 'cloche' hats could be worn with or without brims, though the small drooped brim was more usual at first.

Stockings Short skirts brought better stockings, lighter flesh colours being fashionable.

Strap shoes were worn also high-heeled shoes with a large tongue and buckle. Plain court shoes were beginning to come into favour. Short boots were worn until 1918.

Bathing-dress From 1925 to 1927 great changes occurred in design and colour of bathing-dresses.

The bright colours of pre-war days gave way to darker and more sombre shades of browns, fawns, blue, and navy. *Colours* Evening dresses were often brightly coloured, though black ones were fashionable in the mid-'twenties. For day wear greys, browns, soft reds, blues, greens, golden-yellow, and beige were popular.

WOMEN'S FASHIONS: (1928-36)

Dresses Skirts were of a more moderate length by 1930, with a normal waistline. Backless bathing-dresses, beach-pyjamas, and shorts appeared. The low waist remained in fashion until the end of 1929. Then all dresses had normal waistlines. The neck was V-shaped or rounded, but towards the end of the reign slightly higher-necked day dresses were more fashionable. After 1930 evening gowns were cut much lower at the back, and by 1935 they were low to the waist. In 1928 brightly coloured scarves were worn, knotted at the front, after 1935 scarves (a little less gaudy) tied at the back or looped in the front were often seen under the coat.

Sleeves The long sleeves were more fitting until 1935, when they were often made fuller. Sleeveless summer dresses were frequently worn until 1930 when puffed sleeves became popular. Plain shorts were worn with more tailored dresses. Evening gowns were sleeveless.

Skirt All dresses were shorter to above the knee in 1928, except for elderly women. Evening dresses in that year were often longer at the back to below the knee. By 1929 a 'flutter' hemline reached nearly to the ankle, then in 1930 long skirts returned for formal occasions. Day dresses, too, became longer until by 1935-36 they were half-way between the calf and the ankle.

Uncrushable materials A number of new materials were worn, and in 1934 uncrushable velvets, linens, etc., were introduced; artificial silks were much used from 1930. The richer and more delicate fabrics and gold and silver tissues were used for

evening dresses.

- Coats* Long coats and short, tailored costume coats were worn. From about 1932 three-quarter-length coats, hanging loose and full from shoulder to hem, called *Swagger coats* 'swagger coats,' were also in vogue. Tweed cloths were often used. Costumes of uncrushable linen were often worn in the summer.
- Hair* Shingled hair was fashionable until the 'thirties', but in 1929 it was often longer with a row of curls round the nape of the neck. From then until 1936 it was fairly short and beautifully waved and curled.
- Hats* The 'cloche' hat was made even closer fitting in 1928; then hats with brims were favoured again, and in the summer they were often quite large with a drooping brim; *Bowler Beret* from 1932 the crown was made smaller and the brim flatter and curved. In 1931 'bowler' hats with a small curved brim were seen. Then variously shaped hats, berets, and shaped *Halo-hats* cloth hats were worn placed well over one eye. Taller *Juliet hat* crowned hats were fashionable from 1934, and halo hats appeared. A small, brimless cap, called the 'Juliet' hat, was also very common.
- Stockings* Silk and artificial silk stockings of shades of suntan and fawns were worn.
- Shoes* High-heeled court shoes were very popular. Dainty lace-up shoes and occasionally strap shoes were also worn. Sandal shapes were seen later for summer and evening wear. Coloured leathers and suedes were used. Low-heeled strap or lace-up shoes were for walking in town or country.
- Bathing-dress* Short, round-necked, sleeveless bathing-dresses (now plain-coloured) were replaced, in 1933, by the backless type in brighter and soft pastel shades.
- Shorts* Black or khaki shorts were introduced from America in 1930, by 1932-33 they were popular with hikers and girl-cyclists. White shorts for tennis were also often favoured.
- Beach-pyjamas* In 1931 brightly coloured beach-pyjamas became popular. The trousers were wide and the upper part was backless. Pyjamas for home wear were also in vogue. The top was loosely cut with wide sleeves; the trouser leg was very full, giving almost the appearance of skirt.

Colours In 1929 geometric designs and brilliant colours were replaced by plainer colours; and from early in the 'thirties, innumerable rich pastel shades were fashionable. Summer dresses were plain or of small-flowered patterns, etc., of many delicate shades of yellows (peach, sun-tan, etc.), blues, turquoise, greens, yellow-greens, pinks, and beige or grey. Black was much worn in the winter, also navy and white, tan colour, and darker shades of browns, reds, blues, greens, pale grey, and fawn.

WOMEN'S FASHIONS: (1936 – 47)

Skirts became short and shoulders square; the Second World War brought clothes rationing and Utility garments; later the 'Asymmetrical' line appeared, followed by the 'New Look' in 1947.

Dresses The slender, tubular style continued until 1938, and
Asymmetrical waists remained normal; small waists and curves were
line accentuated in 1938 and again from 1946. Shoulders became increasingly square and padded during the Second World War and the flat hips and trim, straight skirt gave women a far from feminine appearance. With the return to curves in 1946, attention was focused on waist and hips, the Asymmetrical line was seen on dresses, suits, hats, and coats; drapery, gathers, pleats, neckline and hemline all playing their part.

The neckline remained fairly high, especially for day, until 1944 when there was an increasing tendency for it to be cut lower, particularly for evening dress, where it was also cut wider; sometimes, from 1946, only one shoulder was covered with drapery or strap; during that year Paris produced the 'off-the-shoulder' dress; by 1947 the strapless evening dress had arrived, the bodice being finely boned to keep it in position, also a boned, strapless brassière was worn. A halter neckline seen on sun-tops or beach wear from about 1939 was also gaining in popularity. Teen-age American styles were fashionable, particularly one outfit consisting of matching or contrasting skirt, jacket, shirt, and sun-top, all being interchangeable and called 'Separates'; in

one form or another they could be worn on any occasion.

Sleeves At first both long and short sleeves were fairly fitting to wrist or elbow and gathered full on to the shoulder; later they were padded, giving an increasingly broad, square effect, until 1945 when less padding was used and the shoulder became more rounded, becoming a sloping line by 1947.

Until 1946 evening dresses had long or short sleeves, or, if they were sleeveless, a long- or short-sleeved matching bolero or jacket was frequently worn.

Skirts Skirts became a little shorter each year on day dresses until they reached to just below the knee in 1939 and from 1942-46 were short to the knee. Then, with a return to more graceful styles, an uncertain hemline was often longer to mid-calf, preparing almost for the longer New Look

The New Look introduced from Paris in the autumn of 1947. Long evening dresses were usual, but during the Second World War some were made short to the knee. In 1937 there was an unsuccessful attempt to introduce an ankle-length or longer-at-the-back style, but it was not until 1946 that the uneven hemline became really fashionable for day or evening; this brought in the American-style ankle-length evening dress, which was to become popular during the 'fifties.

Materials Fabrics continued as before at first, with silk jersey greatly used in 1937. During and for some time after the Second World War, supplies were short, quality decreased, and Utility cloth was introduced in 1942; rayon was much used. After 1946 many beautiful fabrics returned, Irish linens, tweeds, velvet, brocade, satin, lace, and silks.

Utility cloth
Rayon Fitting coats remained fashionable, also a three-quarter or hip length, hanging full or straight and waistless from 1939 to 1946.

Coats The short, straight style was known as the 'box' jacket. Fitting jackets of contrasting colour were much worn during the Second World War, boleros were fashionable.

Box jacket From 1946 tightly waisted coats reached to hip or mid-thigh. Pockets were a prominent feature from 1942. Wide 'tent' coats were fashionable from 1941, especially a swing-

back style of finger-tip length in 1941-42. Long-haired fur coats were seen until World War II, half- to full-length. Hip-length evening fur capes were fashionable from 1946.

Hair In 1938 hair was 'upswept' on top of the head, in 1939 it was longer at the back as well, sometimes reaching the shoulders.

Bubble cut In 1940 it was dressed even higher on top, but was neater and more upswept off the face and neck by 1941. The short American 'bubble cut' was introduced in 1946.

Hats Hats were small, perched, usually, well forward, slightly over one eye. Veils, feathers, and ribbons were used a great deal, also fur until about 1940. In 1939 snoods of net, chenille, jersey, or velvet were worn with a pill-box hat, and a wider, flatter style completely covering the hair was seen

Head-scarves in 1943. By 1942 hats were often larger with a wide, upward-curved brim. Many close-fitting 'off-the-face' new styles were worn from 1946. Coloured scarves, tied turban fashion, were common from 1940, but by 1943-46, tying under the chin was more usual.

Shoes In 1938 summer shoes were often made with a 'wedge' sole, some with a 'sling-back' heel, later these soles were

Wedge made higher at the back forming a wedge heel. Practical, low-heeled shoes and sandals dominated the Second World

Wood and crêpe soles War years, from 1940 many showed a Dutch influence, when wooden soles were introduced; leather and crêpe were also used. From 1944 ankle-strap styles were seen and

Platform sole higher heels began to return. The built-up 'platform' sole became increasingly popular, particularly on a sling-back

Snow-boots 'peep-toe' shoe, or with ankle strap and cut-out toe and heel. Fleece-lined bootees were introduced about 1940.

Stockings Rayon stockings were usual, nylon ones were not generally obtainable until the last year or two of this period.

Slacks From 1940 'slacks' were worn for work, during air-raids, or for leisure.

Handbags Handbags with a shoulder strap were fashionable from 1942-46, otherwise plain narrow ones were carried at first, later various styles were more popular.

Jewellery Jewellery was large and 'showy' in 1938; chunky 'gold' neckbands or lengths of 'gold' chain were worn round neck

and wrist in 1945.

Colours Black continued fashionable, with white accessories from 1940; black, white, and many pastel shades for evenings except during World War II, when all colours were harsher and brighter. Also navy-blue for spring, browns, greens, and wine colours for autumn, red (popular for accessories in 1939), snuff, ice-blue, and maize.

WOMEN'S FASHIONS: (1947– 52)

The New Look was followed by a period of contrasts, with fashions for all ages and all figures. Hair was cut short again; there was an increasing use of nylon.

Dresses The near-ankle-length hemline, bouffant skirts, tiny waist, padded hips, and sloping shoulder-line of the New Look of 1947, were more modified by 1948. Spring 1949 brought in the flying-panel period, with panels back, front, or side, longer or shorter than the sheath-style dress. For evening wear the panels were long and the skirt shorter and often slit. Sheath dresses were very popular by 1950; buttons were an important feature, and also bows; pockets were large and pouched or with flaps, pointed, stiffened, or jutting; they were breast-high or on the hips, or both. The Asymmetrical line continued with hips or shoulders swathed or draped, with fullness at back or side, made by gathers, pleats, or flares. From 1948 the neckline could be deeply pointed or draped to one side; it was cut lower, either square or narrow, heart-shaped or scooped; for evening it was wide and low or off-the-shoulder; the halter neckline continued. Waists remained tiny; 1950 saw more emphasis on the hips. Many dresses had a higher waistline from 1951.

Sleeves Three-quarter-length sleeves remained very fashionable; long sleeves were wide and loose or sometimes tapered to a fitting cuff. By 1950 summer dresses were sleeveless or had tiny cap sleeves and often had matching boleros. The sloped, or dropped, shoulder-line was emphasized by the 'raglan' or 'dolman' style.

Skirt Both the full skirt with stiffly frilled petticoats and the

- Dirndl* pencil-slim skirt were most fashionable for day and evening. The young American-style dirndl was very popular from 1950, and the American-style ballet-length evening dress was seen more frequently.
- Knitwear* Woollen jumpers worn from the early 'thirties, sometimes with a cardigan to match, gained in popularity, *Twin-set* in spite of the wool shortage from 1939 to 1945, until by 1946 the 'twin-set' had become extremely fashionable: a 'must' for every woman's wardrobe.
- Fabrics* Many more woollens were used, especially tweeds and worsteds, for dresses from 1951. There was a revival of *Spot-proof* silks, organdie, chiffon, lace, and of soft fabrics over stiff *Nylon* petticoats; also taffeta, faille, moiré, stiff satin, velvet, jersey, and rayon; metal-thread brocades in 1951 and spot-proof cotton and velvet. Nylon used in national war effort was now usual for stockings, underwear, and blouses.
- Coats* Besides the fitting coat, the full, tent coat became very fashionable, particularly with a high or cape collar and swing-back effect, until 1950, when a three-quarter-length was worn. Button-on capes were popular. In 1947 and *Weather-* from 1950 a narrow, waistless, straight-hanging coat *proof* returned to favour, of cloth or tweed or made to match the *Duster* dress. From 1949 coatings were heavy, of a deep, thick pile or rough-textured surface. Linings were gay and coats made reversible, plain with plaid or colour. Fur trimmings were used more from 1950. All-weather coats of proofed gaberdine, fine corduroy, or velvet were worn, many with a matching hood. A 'duster' coat was introduced in 1951, at first of black taffeta, later also of dupion, in pale pastel shades; it was often reversible in two colours, and, made *Stoles* weatherproof with matching hat, it could be worn as a raincoat, summer coat, or evening wrap. There were many styles of jackets, from the tight-waisted, the slender, and the tailored, to the straight-hanging box or tiny boleros so popular during the 'fifties. From 1948 huge scarves, or 'stoles', were extremely fashionable for day or evening; they were of fur or almost any fabric from wool to fine lace or net.
- Hair* By autumn 1948 hair became shorter, following

Urchin cut American influence, then in 1949 the 'urchin' cut appeared, and many short styles followed.

Pony-tail Long hair also returned to favour, worn in a huge coil on top or at the back of the head. Many teen-agers wore their hair long in a 'pony-tail'.

Hats Various forms of a type of 'cloche' hat were fashionable, also tiny skull-caps, often of feathers, 'beanies', and helmets. From about 1949 there was a distinct forward movement, with many large hats spreading out at front or sides. By 1950 both large and small hats were worn straight, the small ones in particular often dipping at the sides.

Shoes 1949 saw the end of the ankle strap, open heel and peep-toe shoe. A noon shoes were dainty, sometimes of fine interlaced straps ; a style most fashionable for evenings; heels were medium to high, low heels were usual for walking; heelless pumps, or shoes with inch-high cuban heels were worn during the 'fifties; and the popularity of the suède or leather snow-boot was increasing.

Jeans American-style 'jeans' were commonly seen on teen-agers, but many women used them for caravan, leisure, or

Bikini holiday wear. Although the 1947 Continental 'bikini' created rather a sensation, a more modified bathing two-piece was a little more usual here.

Jewellery More elaborate necklaces and earrings were worn with the new short hair styles; several rows of pearls were fashionable, also chunky 'gold' jewellery in 1951.

Colours Brown was in favour, from pale snuff to near black, for day or evening, with greys and pinks for summer. Very dark shades of browns and greens were worn in the autumn. An apricot-orange shade was popular in 1950, also blue. White was used a great deal for everything from 1950, and black for accessories. Evening shades were delicate, two colours often being used together on a dress.

WOMEN'S FASHIONS: (1952-)

Waists were high, low, or natural with slender sheath dresses or wide, full skirts; the shorter evening hemline was

more generally accepted; fabrics were improved.

Dresses Although the waistline was a 'wandering' one, it was slender, sometimes with the emphasis high, low, or both, having a smooth bust-to-hip effect, though the low-waisted 'beetle-back' line from Paris in 1953 was an exception to this; by 1955 half-belts worn low at the back were increasingly used on dresses, suits, and coats; the Paris 'A' line was also much favoured then. Necklines were often draped and were high, medium, or low.

Evening dresses usually had the shoulders covered or had narrow straps — 1953-55. The general silhouette was neater from 1954.

Sleeves The set-in, slender sleeve helped much with the neater effect as opposed to the raglan or dolman sleeve. Wrist-length or tiny cap sleeves were fashionable, also the three-quarter length as before.

Skirts The length of the sheath or bouffant skirt varied from about eleven and a quarter inches to the London length of thirteen and a half inches from the ground. Long evening gowns, full-skirted or sheath, were fashionable in 1954; in 1953 and 1955 the slender dresses were sometimes flared out 'trumpet' fashion from below the knee, following a 1950 style. The shorter day-length evening gown was very popular by 1955. The hip-line was often draped on day or evening dresses; permanently pleated skirts were worn for any occasion.

Fabrics Striped patterns and flowery prints were fashionable in 1952, also linens, shantung, silk crêpe, cottons, rayon, wool

Moth-proof jersey, Irish linens, and tweeds, the latter for dresses from 1954. Nylon, 'Terylene,' and the wool-like, moth-proof 'Orlon' from 1953, were all crease-resisting and had no ironing and permanent pleating qualities, also 'Tricel' in

Crease-resistant 1956. Most fabrics including wool, rayon, and nylon could be made water-repellent, shrink-proof, and crease-resistant

No ironing by 1953. The softer fabrics were used more (1953-56) for

Water-repellent day and evening, also velvet, faille, lamé, heavy lace, satin, and tulle. Very rich fabrics were worn for evenings in 1954, also much delicate and rich embroidery. A petticoat of stiff

Shrink- felt was sometimes worn under the full skirt in 1953,

proof replacing several petticoats. By 1955 wide, coloured felt
Felt skirts, gathered or flared, and later patterned, were worn with
the sweater.

Knitwear The Italian sweater revival with the use of heavy wools
gave a bulky appearance to their hip-length styles so popular
from 1954. Fine quality wools were also used a great deal
and twin-sets were as fashionable as ever; during this period
the cardigan was frequently worn buttoning down the back.

Coats The straight coat continued for summer or winter wear;
but 1953 saw a return of the tent coat with a wide hemline,
also coats of all lengths from half to near full length, and
these, by 1955, tended to be cut narrower while the tent coat
became wider. Weather-proof coats with matching hat were
worn a great deal.

Two-piece Many dresses, particularly those with a low neckline,
often had matching boleros, jackets or coats forming two-
piece outfits, which were very popular from 1955. Duster

Nylon fur coats were worn as before, also a very lightweight macintosh
fabric in a new synthetic fabric. Winter coats remained bulky. Fur
Stoles linings were more usual than fur coats, though there was a
return of these by 1956 with shorter-haired furs being used.

Duffle Fur and a much improved nylon fur fabric were used a great
coats deal for collars, cuffs, muffs, tippetts, and even, hats in 1955-
56. Fur or fabric stoles continued most fashionable, also fur
capas for evenings. Short duffle coats in camel, white, navy,
or grey were often worn by teen-agers.

Hair The short haircut showed Italian influence, longer styles
were also fashionable by 1954.

Hats Very small hats were favoured, either cloche-shaped
entirely covering the hair, or set flat on top of the head ; also
wide, flat 'tray' or inverted bowl shapes were popular,

Shoes Delicate sandals, often with very high heels, were worn
for day or evening; also many low-cut pumps. Towards 1955
a dainty shoe with a much more pointed toe became
fashionable, the 'Louis' heels were either medium, low, or
very tiny.

Jeans Jeans continued as before, usually of near-ankle length;
black, coloured, or tartan, they tended to replace the dirndl
skirt as casual wear for teen-agers.

Bathing-dresses One-piece strapless bathing-dresses were more usual during this period Italian fashions had a strong influence over beach and other casual wear.

Jewellery Much artificial jewellery was worn, buckles, clasps, and multi-twists of beads and semi-precious stones, also large paste clips and earrings.

Colours Pale, creamy colours were very popular, blonde, sherry, and beiges from string to beaver; as a contrast there were many new rich colours in 1953, gay and brilliant. Yellows, blues, violet and lilac, and especially pinks, were worn, also many shades of browns and greens, as well as charcoal, steel, and black.

In studying the dress of the people of England, it is necessary also to explore and examine, as thoroughly as possible, the conditions under which these people lived. For their ways and customs, trade and communications, were most closely related to the changes and development of the clothes that they wore. It gives us an increased understanding of why certain characteristics were likely to appear at particular periods. Linking all together is the 'whim of fashion' – strange, elusive, and unpredictable.

For the first source of study we must turn, where obtainable, to the actual dresses themselves, together with their accessories. Contemporary drawings and paintings are invaluable, also photographs. In earlier years monumental brasses and effigies, engravings, illuminated manuscripts, and tapestries offer most detailed and useful information.

The eighteenth century, unlike its predecessors, has left us a vast mass of material, much of which has only recently come to light. A real knowledge of its costumes cannot be learnt from one source alone, however large; each provides useful information but this needs to be checked by the others.

The sources examined can be classified as follows:

1. ACTUAL GARMENTS IN MUSEUMS AND PRIVATE COLLECTIONS

These enable us to inspect details of construction but they do not reveal how or in what circumstances or by what class of person they were originally worn.

Moreover, as woollens readily perish and perhaps were less treasured than splendid silks, a museum gallery tends to give the latter a misleading prominence. There is generally a dearth of the less fashionable clothing and we seldom know whether the components of a suit or the accessories of a dress, as displayed there, were in fact ever so worn together.

There are a number of important garments mentioned by contemporaries of which no examples have as yet been unearthed.

On the other hand there is the deceptive 'theatrical costume', often a close enough imitation of the genuine to have crept into a museum as such.

2. PORTRAITS

These are abundant and supply a very different kind of information. They show how a costume with its accessories was worn, though usually only from the front. The date on a portrait is not always reliable for in some cases it has certainly been added later and may not tally with the style of dress.

People of importance liked to display their finery for the benefit of posterity, and when the artist supplied a rustic background it did not mean that the lady of Quality wore that splendid gown for tramping over those pastures.

Portraits seldom present extreme forms of fashion; those of the 50's for instance scarcely hint at the display of leg by the shortened gown which was provoking so much disapproval in those years.

As for the more fantastical modes for these we must turn to the caricature and the writers.

From the second half of the century come portraits of young men wearing slashed Tudor doublets, Vandyke collars, and other forms of fancy dress; but these are as little likely to mislead as the pictures of Hanoverian kings in armour or statues of statesmen in togas.

A curious piece of evidence of this fashion for painting portraits in a costume of the past may be seen in the Harris Museum and Art Gallery at Preston which possesses certain small-scale garments once used by the painter Arthur Devis on a lay model.

These have a somewhat fanciful resemblance to mid-seventeenth century styles of dress; and in his portrait of Mr. and Mrs. Ricketts in the grounds of Ranelagh, where the two are said to have been in fancy dress,

the man is wearing a suit almost identical with the little 'model clothes' now at Preston museum.

There are, however, certain female portraits, painted in the first half of the century, showing two styles of dress which have often been dismissed as examples of 'fancy dress' but which we consider to have been actual fashions of that time in this country though not, apparently, in France. In one the upper part of the gown is wrapped across the figure; in the other there is a mid-line opening down to the waist, closed by buttons or ties.

There are to be found about the country a number of such portraits by various artists and often of no great merit; and the sitters not usually of the higher rank.

That these dresses were ordinary modes of those years is supported by frequent references in bills to 'wrapping gowns' for wearing out of doors as well as in. Moreover we possess a dressmaker's 'moppett' of the period and its gown is made exactly in the second of the two styles.

It enables one to see how such a gown was put on and off by a method of construction identical with that revived in Regency times and then known as 'the short stomacher with waistcoat bosom' (described in *Englishwomen's Clothing in the Nineteenth Century*).

Portraits showing these two types of dress can, we think, be safely ascribed to the period mentioned.

The famous portrait painters, especially Reynolds and to a less extent Gainsborough, would allow themselves a good deal of artistic licence in painting ladies of rank and such pictures therefore are unsafe guides to the fashions of that day. It was often the second-rate artist who would take infinite pains to depict the costume of the sitter correct in every detail.

In attempting to date a portrait from the costume one has always to recognise that in a particular case a general rule may not apply; a fashion may, for various reasons, have lingered on beyond the date when most other people had given it up.

On the other hand even with particular cases the general rule applies that there was always a date before which a certain fashion was unknown. Thus the 'upper date' (the earliest possible which could be assigned to the portrait) can usually be fixed by some such detail. The 'lower date' (the latest date which could be assigned to the portrait) may be less precise.

In the portrait (now in Temple Newsam House) of the third Lord Irwin it will be observed that though engaged in sport he wears a *coat*, not a *frock*.

He would almost certainly have been wearing the latter after 1730, and by that date the Steinkirk had become very old-fashioned. The pockets are placed very low in the coat suggesting a date near the beginning of the century, but the 'upper date' is established by the shoes; the rounded toes could not be earlier than 1720. The 'lower date' (less precise) would be about 1730 and the evidence of the pockets suggest the first half of that decade, say 1720-25, rather than later.

In this particular example it will be seen that the evidence of the shoes is far more valuable than that of any other detail.

'Conversation pieces' enable one to see variations in contemporary fashions and perhaps that rare and desirable spectacle, the back of a garment.

Hogarth's social scenes are of course invaluable for the dress of the people, while for later years the caricatures by Bunbury, Rowlandson, Gilray, Kay and others serve to draw attention to whatever fashion-feature was in the news at the moment, and they give a hint as to what to look for in other sources.

3. PERIODICALS

These cover a very wide field; periodical essays, from *The Tatler* onwards, supply from time to time a commentary on the modes of the day, often with useful descriptions; magazines, such as those enumerated in the Bibliography, have occasional Fashion articles though the conventional 'Fashion Magazine' scarcely existed until the last quarter of the century.

The newspapers may describe what was worn on particular occasions by the Quality, the clothing of persons 'wanted', lists of stolen goods, and of garments advertised for sale. We find 'men's and boys' ready-made clothes' advertised in 1765, and that 'it is now become an universal practice for taylors and drapers to make up their own goods — not, of course, the more fashionable. Ready-made cotton dresses were being advertised by 1795.

In the *Salisbury Journal* of 1759 we are informed by a London tailor that he will shortly be visiting the neighbourhood of Salisbury 'to measure and take orders for suits of the very best superfine cloth at five guineas each', the cost of making up the suit being from 10 /to 15/.

From the newspapers may be culled curious sidelights on costume and the regulations affecting it. The many surviving specimens of men's coats

and waistcoats having 'covered buttons' (i.e. buttons covered with textile material) would not suggest that the wearing of them was illegal, a regulation framed to favour the metal-button makers of Birmingham.

But although fashionable folk paid slight attention to this law the *Ipswich Journal* in 1788 records the disconcerting experience of a gentleman who out of curiosity had sauntered into the Guildhall Court of Justice in London to see how the common people were kept in order; he was observed to be wearing 'covered buttons' and was promptly fined at the rate of £2 per dozen.

And when the Hat Tax of 2/ was trebled in 1797 the same newspaper informs us that it 'is a severe tax upon good manners. A Gentleman with an unstamped lining will now be slow to take off his chapeau to a lady for fear of exposing his illegal crown.'

We learn from this that hat-linings bore a stamp to show that the tax had been paid; we do not know if any such specimen has survived.

It will be seen how informative a newspaper may become when it is sufficiently out of date.

From periodicals of all sorts an occasional passing reference to garments of the time may be tantalisingly inadequate. *The Connoisseur* of 1756 offers the meagre comment: 'As if some future antiquarian should discover the difference between a full-trimmed suit and a French Frock'—and leaves us to search elsewhere for the particulars.

4. THE POETS

A striking feature of the eighteenth century is the frequent allusions to costume and the vagaries of Fashion which may be found in the verse of that day.

Gay's *Town Eclogues* and Christopher Anstey's *New Bath Guide* are familiar sources of information; less known perhaps are the poems of Whitehead, Soame Jenyns, Warton, Christopher Smart, Langhorne, King, and the many minor bards whose doggerel adorned the pages of some of the periodical magazines.

These have now acquired a certain importance; the fact that their comments, satirical or moralising, on what was being worn by the Quality were presumably to the taste of the readers indicates to us that the subject was one of general interest.

Those verses instruct us in the complex art of the toilet and the mysteries of the wardrobe; that these were popular target for the rhymester

of that period is surely significant and he deserves our appreciation – if not for his art, at least for his matter.

5. THE DRAMA AND THE NOVEL

These often supply information as to what was customarily worn by different classes on particular occasions. An important source is the social comedy, provided that the text examined is not an acting version of later date with topical allusions altered from the original. The eighteenth century was rich in domestic comedies and in them any reference to fashions would certainly be 'modern', so that digging into the dreariest of them may be rewarded.

'The Dover packet with five milliners bound for Paris to study the Fashions' is a morsel of information worth extracting from Foote's *The Englishman at Paris of 1753*.

So too is the solitary scrap from Arthur Murphy's *Know your own Mind* of 1777, describing how 'we found him drinking Valerian tea for breakfast and putting on false calves—and the confusion he was in when we entered the room!'

6. DIARIES

A dairy will sometimes give information difficult to find elsewhere. How were clothes housed when not in use? In *Blundell's Diary* the squire in 1708 'put up some pegs in ye Pantry to hang Hatts on', and in 1718 bought 'a Press for hanging in my Wife's clothes, £1 10.' (There were no coat-hangers and men's coats had no loop inside the collar for hanging purposes. Wardrobes had wooden pegs but no hooks. A French print of c. 1760 shows a man's coat hung on two pegs, one in the armhole of each sleeve, presumably the method commonly used.)

7. LETTERS

Letters, from persons of various social ranks, abound. From the *Purefoy Letters* we learn how a country squire ordered his suits.

He writes in 1745 to his tailor: 'I admire you never took measurement of mee when you was here; my cloathes are all too little about the belly ... if

you bring them and they dont fit mee I wont have them. I beg you would not come in such a hurry another time, so as to forget to take measure.'

In 1776 Lord Bolingbroke in London instructs a fashionable tailor in Paris to make him a suit in plain velvet and 'as to the smallness of the sleeves and length of waist Lord B. desires them to be outré that he may exceed any Maccaronis now about town and become the object of their envy'.

There was no question of 'trying on'.

8. DOMESTIC BILLS AND ACCOUNTS

Thanks especially to the Record Offices in various counties, a mass of these have recently come to light, sometimes giving particulars over a sequence of years of the clothes bought for the whole household down to the boot-boy.

It appears that a gentleman would commonly buy from four to six new suits a year, often ordering two pairs of breeches to each. A Gentleman Commoner of Oriel, Oxford, in 1780 found this supply sufficient, together with seven pots of pomatum, thirteen pounds of powder, and a swansdown powder puff.

A young man in 1715 presents his future wife with that necessary implement a 'scraper' (i.e. a back-scratcher) costing 7/.

In 1798 a gentleman adds to his wardrobe 'two cricketing jackets and flannel trowsers'.

It is impossible to judge of the number of dresses in a lady's wardrobe for though these were made up at her home she commonly bought enough material for several dresses from a London shop, if she lived in the country

The custom, common in previous centuries, of leaving wardrobe items to descendants by will had practically ceased; only the poorest were content to wear those clothes of the past. There are frequently bills for altering garments to some new fashion and from country customers a common question was 'What is worn nowadays?' In fact, all who could afford it – and many who could not – were becoming 'fashion-conscious' in the eighteenth century.

From these various sources it becomes possible to learn not only when a particular fashion started but also when it ceased to be mentioned. By fitting bits of information together we gradually discover the nature of such curiosities as a Brunswick, a Caxon, a Banyan, a Slammerkin and a

Petenlair, and when they were in fashion; but the statement, in the *London Magazine* of July 1772, that 'there are at present three or four hundred methods of dressing the hair of a man of fashion', has, we regret, defeated us.

The terminology used in the eighteenth century requires to be noted.

A gentleman's 'undress' would correspond *in function* more or less to our lounge suit. His 'dress' would be represented both by our 'morning coat' and the 'dinner jacket' costume. 'Full dress' would be (very inadequately) represented by our evening dress-coat with tails and a white waistcoat.

A 'Birthday suit' meant a suit fit to wear at Court on the occasion of a royal birthday.

A gentleman's 'nightgown' was not a dressing-gown but an informal robe which could, however, be worn out of doors. At his toilet, when powder was being applied, he wore a 'powdering jacket' more often than a 'powdering gown'.

A turned-down collar, however narrow, was spoken of as a 'cape'.

A lady's 'undress', later 'half dress', corresponded fairly closely to a 'morning dress'. Her 'nightgown' was a 'demi-toilette' which could be worn both indoors and out and not infrequently as a bridal dress. It seems indistinguishable from the 'negligee'.

In the 1780's she frequently wore a 'habit', not necessarily for riding but much as a modern woman wears a 'tailormade',

The term 'a suit', generally applied to male costume, was often in the second half of the century also applied to a woman's.

Her 'coat' meant her petticoat; the outer garment to which the name is now given was then her 'great-coat'.

'Frock', though used for children's dresses, was never used for a woman's until, very occasionally, in the last year of the century.

The word 'skirt' was never applied to the lower part of a woman's dress, but only to the 'skirt' of a man's coat or waistcoat.

The bustle was never so-called but always 'false rump', and the side-hoop was never called a 'pannier' .

(In Lady Suffolk's Letters, edited by Croker in 1824, there is the line 'I beg she will not leave off her tete de mouton and her 'pannier'. The context makes it clear that the word is the French term for 'hoop-petticoat'.)

In respect to the names 'major' and 'brigadier' given to a kind of wig an error has persisted owing to a quotation from *Letters to and from Dr. James Granger* edited in 1805 by J. P. Malcolm.

The words 'a full wig tied back in one curl is a Major, in two curls is a Brigadier' are found, on examining the volume, to have been nothing more reliable than part of an undated and unsigned note discovered among Dr. Granger's papers after his death; and it is contradicted by the contemporary evidence which we give in the text. They were two names for the same thing, 'Major' being the usual name in England and 'Brigadier' in France.

Though both sexes frequently wore mules this ancient name does not seem to have been used in the eighteenth century when they were called simply 'slippers'.

The words 'lace' and 'laced' can be misleading as they had various meanings. Thus, stays were 'laced' when the sides were drawn together by a string; a coat was 'laced' when it was trimmed with metallic lace or 'lace' meaning braid; so too with a man's laced hat'.

But a woman's gown might be trimmed with 'lace' meaning the kind of needlework to which we now apply that name; and when we read of 'laced' shoes this too meant a trimming of braid, not that they had shoe-strings.

It is a little surprising to find, as early as 1755, the Victorian phrase 'a suit of ditto' applied to a man's suit all of one material; and even more so to find Lady Mary Wordey Montagu describing a lady's dress as 'awfully spiff'.

A confusing expression, met with during the second half of the century, is the 'buckled' wig, which did not mean a metal fastening attached to it. 'Buckle' was the name given to the stiff tubular side curls (from the French 'boucle', a curl).

We read, for instance, of a wig with a multitude of these side. Curls described as 'buckled like a gridiron', and in *The Spectator* there is the phrase 'he lets his wig lie in buckle for a whole half year' – suggesting a permanent wave.

In contemporary descriptions a gentleman's costume might be 'smart' though he would have resented being called 'a Smart', a term approximating to the modern 'Spiv'.

In the latter part of the century the epithet 'smart' began to be applied also to feminine dress, though generally such expressions as 'elegant', 'genteel' or 'tonish' would be more acceptable.

As the century closed the well-dressed young woman aspired to be a 'dasher' while the man garbed to perfection was 'quite the tippy'.

Domestic bills introduce us to some odd-sounding terms: 'Womens high topped habits' refer to riding gloves. 'A pr of bres' represents breeches.

A lady charged 'for wassing 4 heads' meant her head-dresses and a gentleman "for wassing bosoms in the common way at 1/6' referred to the frills of his shirt-fronts.

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