

A Glance of Glamour

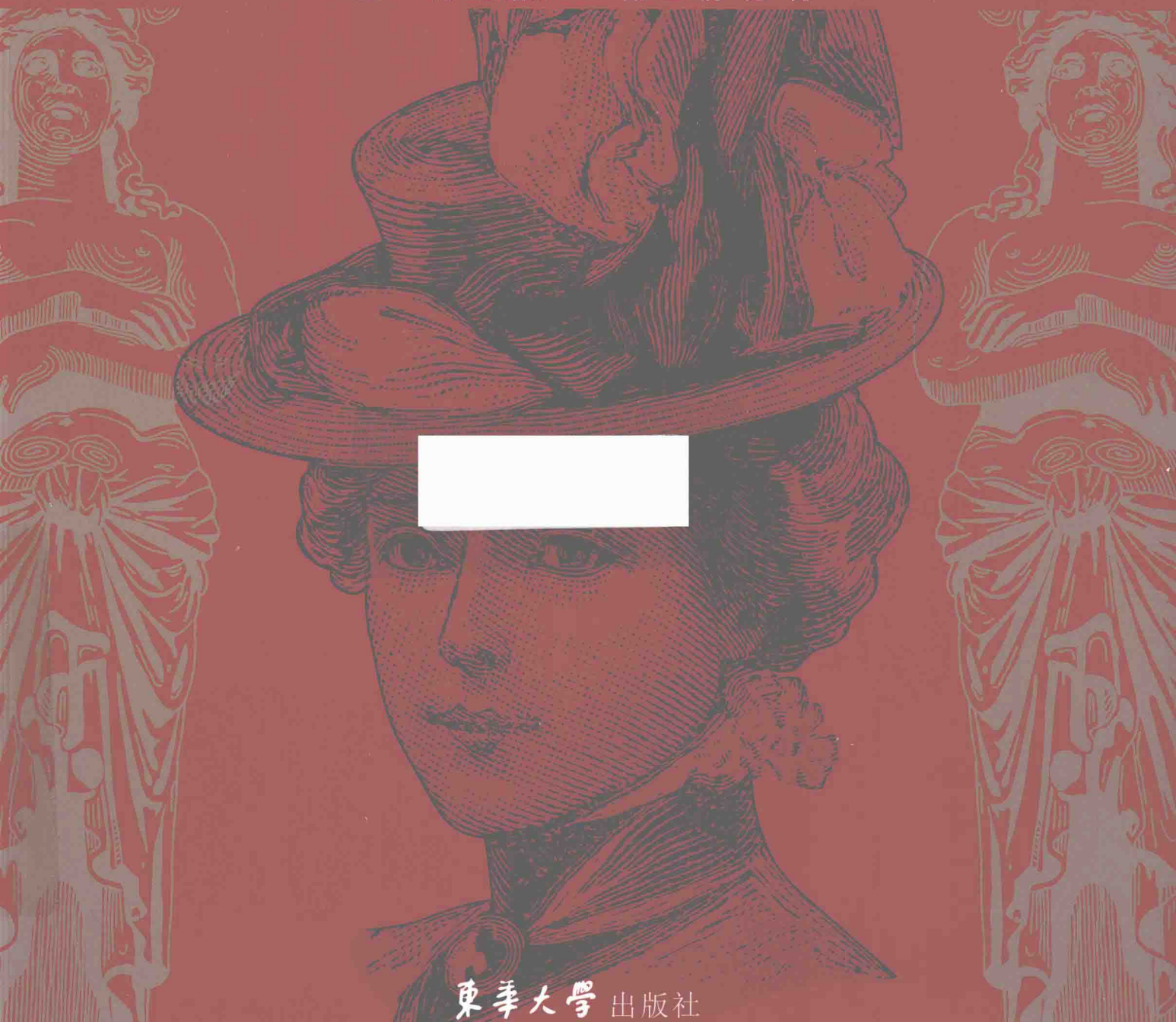
一瞥惊艳

Western Fashion of the 19th-20th Centuries

19-20 世纪西方服饰精品

中國絲綢博物館
China National Silk Museum

主 编：包铭新 副主编：万 芳



東華大學 出版社

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主 编: 包铭新

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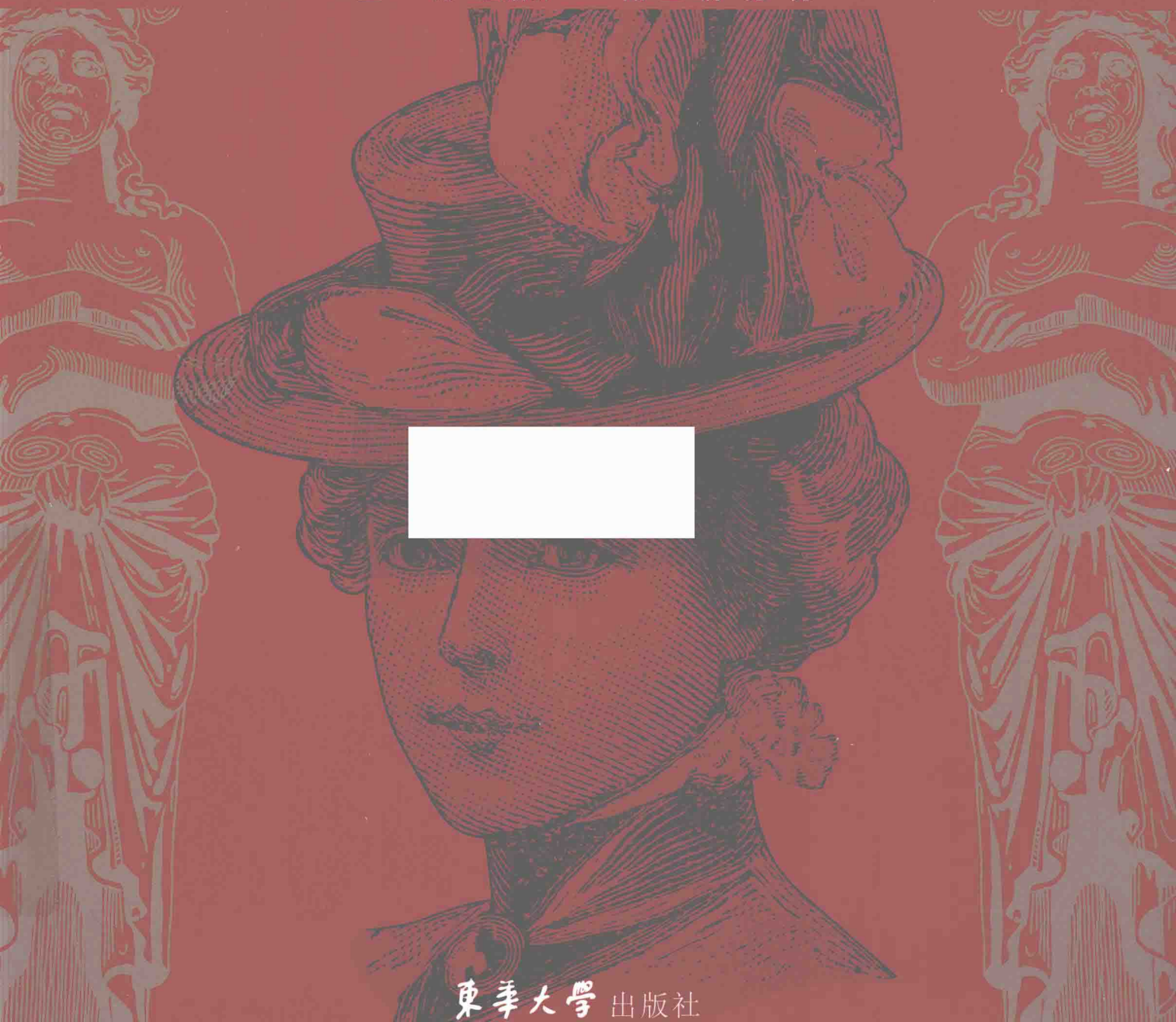
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19-20世纪西方服饰精品

- 二百余件西方服饰传世品
- 半数以上出自扬名史册的杰出设计师之手
- 囊括了19-20世纪各重要时期的典型服饰风格
- 即便匆匆一瞥，当令世人惊艳

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序

时尚无疆 一瞥惊艳

18 世纪中叶，纺织技术发明率先在工业革命中得到突破，并带来了纺织服装业的飞速发展。由此带来的进步是：技术革命突飞猛进，生产成本大大降低，产品设计日趋丰富，市场消费瞬息万变，由此就诞生了纺织服装界的企业家、设计师和品牌的互动，诞生了作为产业的时尚或是时装。

西式的时装传入中国大约是在一个世纪之前，我们今天所用的服装或是时装，就款式的基本型而言就是西装。而时装的进步或是时尚的变化，更多在于吸引世界各地的纺织文化和设计元素，创造出新的风格。所以，今天时装的流行虽有风格和流派，但已无法界定国度的限制，作为许多地区新兴产业的时尚，亦无国内与境外的严格区别，中国和国外的设计师也有更多的交流，长于斯，学在彼，跨国的品牌，跨界的团队，信息时代，几乎在同一时刻就可以完成时尚彼此之间的转换。

正是在这样的背景下，我们更需要世界性的时尚知识，我国上百个设有服装设计专业的院校，每年几十万毕业的莘莘学子，以及更为广大的时尚产业和时尚爱好者，都需要一个世界性的时装知识的学习和传播平台。而我们的作为必修课的西方服装史教材，却基本找不到真实的实物来进行辅助教育，作为我们天天穿着的基本服装款式，却看不到它的发展历史过程。

于是，作为国内最大的纺织服装类博物馆的中国丝绸博物馆，决定要拓展我们的领域。中国古老的丝绸是我们的核心和灵魂，但我们必须从丝绸拓展到纺织和服装，从古代拓展到当下，从中国拓展到世界。自 2011 年起，在浙江省委省政府、政府相关组成部门和社会各界的大力支持下，我们从美国征集了一批西方时装，迈出了我们收藏今天、展示世界的步伐。通过近四年的考察、谈判、签约、清点、启运、清关等过程，终于完成了近四万件西方时装的清点造册，使其成为中国丝绸博物馆的永久藏品。

今天，我们在这批时装及后续的征集中精选了约两百余件精品先行展出。我们的目的是：尽快对征集品进行一次初步的梳理，掌握我们的家底，为我们将来的基本陈列打下基础；向长期和在这次征集工作中给予我们大力支持的政府、机构和个人作一个汇报（名单附后），并向他们表示最为真诚的感谢；向社会各界特别是纺织服装教学、生产、设计界的同行进行沟通并宣告我们的这一收藏，希望大家指导、关注我们的工作，并在将来利用我们的成果；同时，我们也想打造一个巡展，在全国各地进行展示，让更多的人更快地看到这批时装内容的魅力。

两百余件的展品与 40000 件的收藏相比不到百分之一，所以，这个展览只能是对整个收藏的匆匆一瞥，但一瞥惊艳。希望大家通过这短短的一瞥，初步了解我们的藏品整体情况，也对 19-20 世纪的这一段时装史有一个初步了解。

中国丝绸博物馆馆长 赵 丰

Foreword

A Glance of Glamour at Unbounded Fashion

In the middle of eighteen century, textile technology has reached its breaking-through stage and lead to the rapid development of the whole textile industry. The outcome of the development includes technical revolution, reduction of cost and diversity of costume design. To meet the changing market demands, interactions between entrepreneurs, designers and brands are forced to happen, and therefore created fashion industry.

The intrusion of western fashion to China could be traced back to one century ago. As result, the term “fashion” which being used today would originally be described as western clothing in terms of style. The progress of fashion nowadays mainly depends on merging international textile culture and elements, creating new style. Therefore, although we are still talking about genre and style, the nationality boundary is vanishing. As the communication between Chinese and foreign designer became more and more convenient, lots of Chinese designers would choose to study abroad. Multinational branding, multinational team is becoming common in this era of information, the transition from different styles could be done at once.

Under this context, we require international vision of fashion. There are hundreds of collages which have fashion and design majors, producing hundreds of thousands of graduates each year, as well as the vast majority of fashion lovers, are all asking for a national platform to study and communicate about fashion. With the History of Western Costume being the compulsory course for students in fashion design major, we could hardly reach any actual material objects from that time; as clothing being involved in our daily life, we could hardly see how it progressed in history.

Thus, as the largest textile museum in the country, we decided to respond to the need and expand our domain. While Chinese ancient silk being the core and sole, we would like to expand the form of fabric from silk to all textiles, from ancient to the modern society, from China to international. Since 2011, with the support of Zhejiang Provincial Government and all other relevant departments, we started the route of collecting western costumes. After about four year's long procedure of investigation, negotiation, counting, measuring, transporting and customs clearance, we have finally put the whole collection into our invention successfully, making the forty thousand pieces into our permanent collection.

Today, we are here presenting about three hundred of our best collections. Our purpose of this exhibition is to roughly go through our collection, knowing what we have, and lay the foundation for future display; expressing gratitude to all the departments, organization and person who have been supporting us all along; declaring our collection to the society especially to the whole fashion education, design and industry. Meantime, we would like to form a touring exhibition to all over the country, showing the glamour of our collection.

Comparing to forty thousand pieces, three hundred is just less than one percent of the collection. Therefore, this exhibition would be merely a glance of our objects. We hope our audience would be able to have a brief idea about our collection through this glance, and would have a basic knowledge about fashion history in the period of 19th-20th centuries.

Director of China National Silk Museum
Zhao Feng

致谢

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Bao Xuejun Xi Jianhua Ge Licheng Huang Xiangang Luo Weidong Chen Ye Du Zhengxian Xu Weijin
Li Genmei

Lydia Gordon Willow Hai John Chang

工作团队

征集团队：

赵丰 张毅 蔡琴 金琳 薛雁 楼航燕 陈百超 叶水芬 赵征宇 余婷婷 周娅鹃

整理团队：

张国伟 陈百超 谢诣 徐姗姗 陈琪忻 余婷婷 胡超 厉行 沈国庆 徐强 马建民 张明
吴鸿勇 蔡建平 汪自强 杨汝林 楼淑琦 戴惠兰

策展团队：

包铭新 万芳 李蔓 王朝晖 沈雁 马晨曲

展示团队：

彭波 薛小博 陈希

Working Team

Collection Team:

Zhao Feng Zhang Yi Cai Qin Jin Lin Xue Yan Lou Hangyan Chen Baichao Ye Shuifen Zhao Zhengyu
Yu Tingting Zhou Yajuan

Organizing Team:

Zhang Guowei Chen Baichao Xie Yi Xu Shanhe Chen Qixin Yu Tingting Hu Chao
Li Xing Shen Guoqing Xu Qiang Ma Jianmin Zhang Ming Wu Hongyong Cai Jianping Wang Ziqiang
Yang Rulin Lou Shuqi Dai Huilan

Exhibition Team:

Bao Mingxin Wan Fang Li Meng Wang Zhaohui Shen Yan Ma Chenqu

Presentation Team:

Peng Bo Xue Xiaobo Chen Xi

19-20 世纪西方时装概述

包铭新

中国人笔下的“西方”，常常用以指称欧洲和北美。西方时装应该就是欧美时装。但是，学者追溯西方时装的源头，并不停留在古希腊和古罗马，他们还要走进古埃及和美索不达米亚。而且，已经全球化的现代时装或当代时装中尽管总是掺杂着来自各种地域和民族文化的元素，其主体都仍然是西方的。同时，越来越多的学者避免使用“西方”这个限定词，转而改用“国际”，以求政治正确。也就是说，西方时装已经变成国际时装（与其相对应的是民族服装）。而这一过程的完成，就在 19-20 世纪这两百年间。

西方时装起源于北非、南欧和西亚。接下来的两千年左右主要发展在欧洲。发现新大陆后，移民把欧洲服装带到了美洲。但是长期以来美洲或美国对时装的发展并无重要贡献。一直要到 20 世纪后期，美国的时装设计师才渐渐在国际舞台崭露头角，纽约才成为一个时尚中心。

19 世纪的欧洲是一个时尚圈。王室和贵族之间的联姻使得这些“时髦人士”几乎是一家子，繁华场也就像发生在一个客厅。马车载着“时尚偶人”奔驰于宫殿和城堡之间，与“时装版画”一起传递着流行资讯。不管叫帝政风格还是新古典主义，不管是浪漫主义风格还是克里诺林风格或巴瑟尔风格或维多利亚风格，我们总能在时装背后找到当时政治体制、社会形态、经济状况和人文艺术的影子。

19 世纪中后期，英国人沃斯在巴黎开创了高级定制业。到了 20 世纪，巴黎高级定制成了西方时装的旗帜和核心。波华玄、夏奈尔、夏芭玄莉、朗万、巴伦夏加、吉梵希、迪奥、圣洛兰、戈尔蒂埃……十年复十年，时装界的领袖几乎永远是此中人士担任。一年两次的巴黎高级定制发布会为每年春夏季或秋冬季的流行定下调子。然后通过二线品牌、品牌租借或特许经营乃至模仿抄袭传播到世界各地。这种情况一直到了 20 世纪 70 年代才有所改变，情况变得复杂而多元。

有着重要影响的高级定制设计师越来越多，他们之间常常是各有千秋，很难再找一两个领袖型人物来代表一个时期。一些经典品牌的创始人逝世或离去，不得不聘用不同的设计师来掌舵，品牌风格被赋予更多不同的个人特色。新兴时尚中心的设计师，如日本的三宅一生和川久保玲来到巴黎建立声誉，但并不在此坚守。他们的来来去去，使得巴黎定制的边界变得模糊。最大的冲击来自街头时尚。巴黎高级定制的重要性和影响力都有所下降。

时装之美从来都不是独立的，它依赖于人体。关于人体形象的设计先于时装设计。理想形象的流行先于时装的流行。19 世纪至 20 世纪初，时装塑造的是一种雍容华贵的成熟女性。随即人们开始追求洋溢着青春气息的形象，女性打扮得“犹如男孩子”一样。于是新样式艺术的 S 形曲线被迪考艺术平直的廓型所替代。20 世纪 30 年代优雅修长的女性形象要求一种“窄臀”。50 年代的“新风貌”则推出 8 字形廓型，相应的女性形象略近丰乳细腰肥臀。60 年代的“迷你风貌”再一次吹响青春的号角，细长的腿成为女性的梦想。各种分支文化对西方主流价值发起了真正的挑战。

19-20 世纪西方时装史是服装史的重中之重。由于时装史的周期性特征，这个时期的时装将化身千千万万，不断以各种变形出现在人们的生活中。

Overview

Bao Mingxin

The word “Western” means Europe and North America to Chinese. So western fashion should be considered fashion for European and North American’s. But scholars believe that the origin of western fashion is beyond ancient Greek and Rome, it could be up to ancient Egypt and Mesopotamia. The main part of the globalized fashion nowadays is still western though mixed with different elements from many nations and cultures. Therefore people prefer to use the term “international” instead of using “western”, to be politically correct. The changing process of western fashion into international fashion happened in the last two hundred years.

In fact, western fashion was originated from North Africa, Western Asia and South Europe. In the next two thousand years or more, it went on in Europe. European immigrants brought their fashion to America after the discovery of it. America had not been significant to western fashion until 1970's, when designers there established their reputation in the international stage, and New York has become an international fashion center ever since.

European fashion was a small circle in the 19th century. Those Beautiful People who related to fashion were almost all belong to royal and noble families connected each other through marriage, and their parlors were the Vanity Fair of fashion. Fashion dolls delivered by carriages between castles and palaces, forecasting fashion information together with fashion plates. Those styles, no matter called empire or romantic, crinoline or bustle, neoclassic or Victoria, were all reflecting political, social and artistic influences of their times.

In the middle of 19th century, Worth founded the haute couture in Paris. It then became the center of fashion in

20th century. Paul Poiret, Schiaparelli, Lavin, J.P.Gaultier ... Those couture designers were the fashion leaders. The two collections of the Paris haute couture set the tone of trends for S/S and F/W seasons every year. Things went on like this until 1970's, and then fashion became multi-variant and complicated.

There are more and more significant designers later on, and it is difficult to find one or two leaders to present the time. The founders of famous couture brands are leaving, and young designers are coming to operate. Designers like Issey Miyake and Rei Kawakubo from new fashion centers are coming and going, making the boundary of haute couture vague. The real challenge comes from the street fashion. The significance and influence of haute couture are decreasing.

The visual attraction of fashion is not independent. It depends on human body. A fashion designer has the ideal body image in their mind before they design the dress. Until early 20th century, the elegant and mature image had been set as an ideal for ladies. Then a youthful image was thought to be desirable, as was called "comme des garçon". The straight and flat contour of Art Deco took place of the S-shaped silhouette during the Art Nouveau period. The elegant long shaped female image which was popular in 1930's asked for a "narrow hip". The New Look in late 1940's and 1950's made women to pursue a body accommodating themselves to the 8-shaped silhouette. In 1960's, the Mini-look called for a youthful image again, long legs were in. Different subcultures challenged the mainstream values of western culture.

The 19-20th century is the most important part of the western fashion. We will always be attracted by its glamour.

