

人类服饰文化全书

HUMAN CLOTHING & ADORNMENTS
CULTUROLOGY RESEARCH COLLECTION

服饰 与风格

The Research on Clothing &
Adornments and Style

丛书主编◎华梅 编著◎要彬 于淼



中国时代经济出版社

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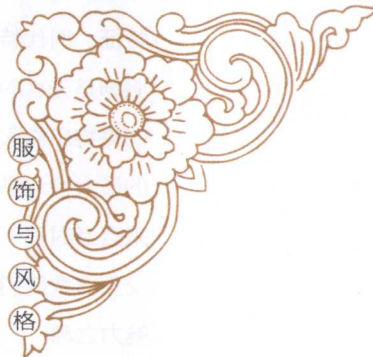
感悟风格

“风格”是大家非常熟悉的词汇，而如果要给出一个定义的话，恐怕许多人都很难说清。其实，“风格”一词来自罗马人用针或笔在蜡版上刻字，最初含义与有特色的写作方式有关。此后，其含义被泛化，不仅限于文学方面，也被广泛地应用于各个领域。

在艺术领域中，风格是指从艺术作品中呈现出来的具有代表性的艺术语言，它是由独特的内容与形式相统一，艺术家的创意和题材的客观性相融合所造就的一种难以说明，却又不难感觉的独特风貌。如在音乐领域中，有古典音乐、摇滚音乐、乡村音乐等多种风格；在美术领域中，有波普风格、野兽风格、抽象风格、写实风格等各种流派。

就服饰而言，作为一种与人相结合后进入社会的“实体”，似乎更能将其风格以直观的面貌展现在世人面前。服饰风格是一个时代、一个民族、一个流派或一个人的服装在形式和内容方面所显示出来的价值取向、内在品格和艺术特色。叔本华曾说过，“风格是心灵的外观。”“服装形象”追求的境界说到底风格的定位，服装风格不仅表现了设计师独特的创作思想、艺术追求，同时也传达着着装者的审美意趣，反映出鲜明的时代特色。

在时间的漫漫长河中，服饰伴随着人们一路走来，当我们回首往昔时，那些与众不同、特点鲜明的服饰，便会闪现在眼前：高贵典雅的唐装，宁静文雅的和服，阴暗忧伤的“哥特”，桀骜不驯的“朋克”……它们以其各自独特的韵味似在静静倾诉着衣装的故事。可见，一种成熟的服





饰风格应该是令人难忘的。

作为一种分类手段，“风格”可以说为我们研究和认识人类社会提供了一个非常好的平台。每一个时代的服饰都留有鲜明的时代风格烙印，它们多是源于所处时代的某种社会需要。服饰风格可以代表不同的地域特征、时代特色、文化特点、艺术流派方向，以及人的风度和地位等。服饰是无言的倾诉者，它融入了人类的思想意识与情感。例如，中世纪的哥特风格服饰就是受到当时宗教生活的影响所产生的。哥特风格服饰的最大特点是以尖尖的安妮帽和长长的尖头鞋为代表，它的设计灵感就来自当时那一座座高耸入云的教堂建筑，通过这种服饰造型会使我们感受到信教徒们那种与天国不断接近的渴望，或许这正是哥特风格服饰的魅力之源。

通过服饰风格，我们感同身受那一段段过往的历史、一个个鲜活的人物，同时对服饰与社会关系的认识也会更加明确与深刻。了解各种服饰风格，可以构建起一个涵盖社会各方面的立体脉络，使我们以更加富有文化性的姿态去认识服饰、设计服饰，同时这也是服饰文化研究的价值和意义所在。

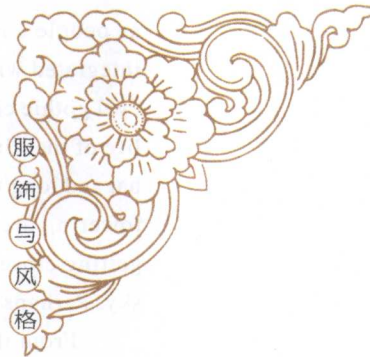
Comprehension of Styles

“Style” is a popular word, yet most people fail to give an exact definition to it. In fact, the word comes from the Romans who used needles or pens to carve on stencil. The original meaning was associated with some distinctive ways of writing. Then it extended to a broader sense, not only limited to literature, but also applied to other fields.

In the field of art, style refers to the representative artistic language revealed from artistic works. It is the unique feature embodied in the unity of the distinctive form and content, coalesced with the subjective idea of the artists and the objective theme, hard to explain, yet not difficult to feel. Take music for example, there are various styles such as classical music, rock music, and country music. Likewise, in the realms of fine arts there are trends of many styles including pop style, fauvism style, abstract style, and realist style.

Costume, as an entity when combined with human beings of society, can better share its style directly to the world. Costume style is the representation of the value orientation, the inherent quality and the artistic characteristic of a time, a nation, a trend, or a person. Arthur Schopenhauer, the famous German philosopher, once said: “Style is the appearance of the soul”. The pursuit of “the ideal image of costume” is, in fact, the orientation of its style. Costume style presents not only the creative idea and the artistic goal of the dress designer, but also the aesthetic values of the wearer, as well as the fashion features of the time.

Clothes have been accompanying people all the way along the long time in history. When we trace back the past time, those remarkable clothes in various styles flash in front of our eyes: the noble and elegant Tang clothing, the quiet and refined kimono, the somber and melancholy gothic style and the wild and intractable punk style.... They are as though telling the stories of clothing in their peculiar way. Therefore it is clearly seen that a mature style should be very impressive.





Style, as a means of classification, provides a very good platform for us to study and understand the human society. Clothes, originating from certain needs of a specific society, are inevitably marked by the style of that time. Different styles of clothes reveal different local features, time characteristics, cultural essence, artistic orientations, as well as people's manners and their social status. Clothing is a silent teller, integrated with ideology and emotions of human beings. Take the Medieval gothic clothing style for example, it was influenced by the religious life of that time with the most prominent features of the pointed Anning hat and long winkle-picker. The design inspiration came from the pointed towering architecture of the churches. The faithful disciples' wish of getting closer to the heavens was shown in the style of pointing to the sky. Perhaps this is the reason why the gothic style is so popular.

From the various styles of we feel as if we had experienced the past histories and had met with those lively figures. In the meantime, we have a better comprehension of the relationship between clothes and society. Therefore, a good command of various dress styles benefits a lot in building up a system which covers every sector of the society, and helps us to understand clothes and design new styles from a better cultural perspective. This is where the value and significance lie for the research on the costume culture.



目录 CONTENTS



一、风情深几许 民族五彩衣随行

- 神秘璀璨的波西米亚风 002
- 苏格兰的格子世界 009
- 埃及艳色 018
- 七彩非洲七彩装 026
- 锦衣华服 031
- 宁静文雅的“大和”服饰 039



二、风尚缘何至 畅达古今自画来

- 镶嵌美丽的拜占庭服饰 048
- 把时装当画布的抽象主义 053
- 超现实主义中的梦幻霓裳 058
- “浪漫”依然 063
- 不安分的“波普” 068
- 魔幻“欧普”风 074
- 耐人寻味的去“繁”留“简” 079



三、风貌喻何意 始于建筑品自高

- 纯净自然的希腊服饰 086
- “哥特”魅影 092
- 奢华“巴洛克” 098
- 柔媚“洛可可” 103
- 富有“人情味”的软建筑风服饰 109
- 硬朗挺拔的硬建筑风服饰 114
- 不规则的衣之“解构” 119
- 肌理 vs 褶皱 124



四、风姿谁与共 唯有音境相映红

- 桀骜不驯之朋克 130
- 酷炫嘻哈部落 135
- 在叛逆与爱中前行的嬉皮 141
- 唯美“新古典” 148
- 迪斯科形象解析 152



五、风潮为何起 影像精妙寄新意

- 优雅与简洁并行 158
- “洛丽塔”之恋念纯真 163
- 品鉴“雅皮” 169



星际迷航的“未来主义” 174

“女男孩”亦可人 180

学院派的文雅表情 186



六、风骚谁独领 腹有诗书气自华

丰腴华美 194

褒衣博带 199

儒雅风流 204

骑士风范 208

脂粉香气 213

后记 216

参考书目 220



Contents

I. On the expression of style: National features reflected in clothes

- The mysterious and bright Bohemian style
- The Scottish tartan with plaid patterns
- The Egyptian dresses with bright colors
- The African garment with brilliant colors
- The exquisite Chinese style
- The elegant Japanese style

II. On the origin of style: Artistic features reflected in clothes

- The Byzantine style with beautiful mosaics
- The abstract style regarding clothes as canvas
- The surrealist style with dreamy beauty
- The romanticism still prevail
- The restless Pop style
- The Optical Art of magic
- The thought-provoking style of simplicity

III. On the meaning of style: Architectural features reflected in clothes

The purified Greek style

The medieval Gothic style

The grand Baroque style

The lightsome Rococo

The human-concerned style

The hard and sturdy style

The irregular deconstruction

Texture vs. Folds

IV. On the charm of style: The musical style reflected in clothes

The rebellious Punk style

The excitement-seeking Hip-hop

The Hippie styles wandering between love and revolt

The neoclassical obsession with beauty

The analysis of disco images

V. On the fashion of style: The image reflected in clothes

Elegance walks along with simplicity

The admiration of the innocent Lolita

The cultivated Yuppies with good tastes

The Futurism style

Lovely girls dressed as a man

The academic style

VI. On the elegance of style: The literary style reflected in clothes

The worship of exuberance in a magnificent and enticing style

Dress with casual and elegant bearings

Dress of an ancient scholar

The ideal of knighthood

The feminine style

Epilogue

Reference

一、
风情深几许
民族五彩衣随行

神秘璀璨的波西米亚风

我来到久已神往的波西米亚
迎接我的是美丽的沃尔塔瓦
抖动着城市的倒影微波荡漾
回味德沃夏克聆听斯美塔那
.....

波西米亚的风情波西米亚人
波西米亚的风格波西米亚魂
无拘无束奔放热情潇洒自我
在平凡的生活里追求美与真
.....

这就是迷人的波西米亚，一个洋溢着罗曼蒂克气息的神秘异域。波西米亚位于现捷克共和国的中西部，是吉卜赛人的聚集地。历史上的波西米亚充满了传奇色彩，1918年以前，它属于奥匈帝国的一部分，也曾是古罗马的一个省，更是东西欧两大阵营的交冲之处。那里多民族聚集，来源于印度西部的吉卜赛人是一个喜爱自由和流浪的民族，世界的每个角落几乎都留有他们的足迹，然而最终还是波西米亚这一神秘的国度吸引了越来越多的吉卜赛人。渐渐地，人们仿佛已忘记了波西米亚的土著居民，而把那里的吉卜赛人称为波西米亚人。

提到令人神往的波西米亚，人们都会不自主地想到它那自由、放荡不羁的地域风格，受此影响，在时装界甚至整个时尚界中刮起了一阵强劲的波西米亚风，这正是人们崇尚它那自由精神内涵的表现。波西米亚风格代表的是一种前所未有的浪漫化、民俗化、自由化。通过浓烈的色彩、繁复的设计，带给人强劲的视觉冲击和神秘气氛。

波西米亚风格起源于20世纪60年代，当时，热爱自然与和平的嬉皮士们用波西米亚风格的服饰作为向中产阶级挑战的有力武器，其行为特征表现为以纯手工对抗工业化



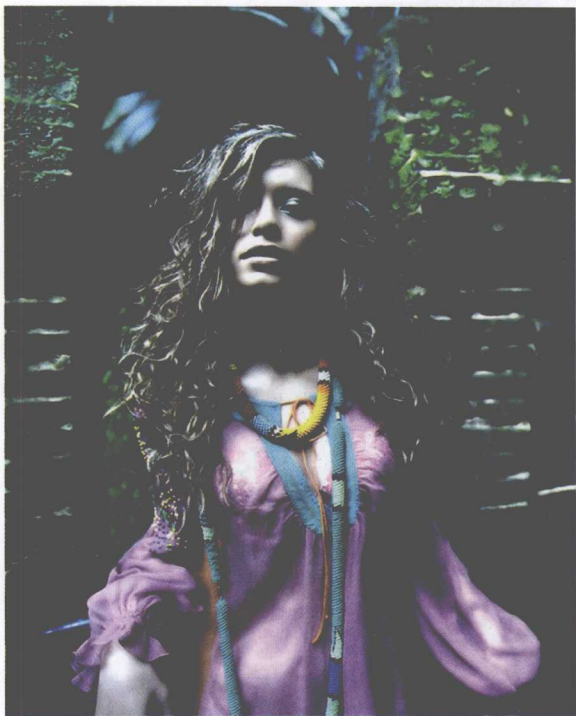
黑蓝相间的印花长裙衣, 飘逸着浪漫气息

生产。同时这种轻松、浪漫甚至有些叛逆的风格也表达了他们对自由美好的向往。

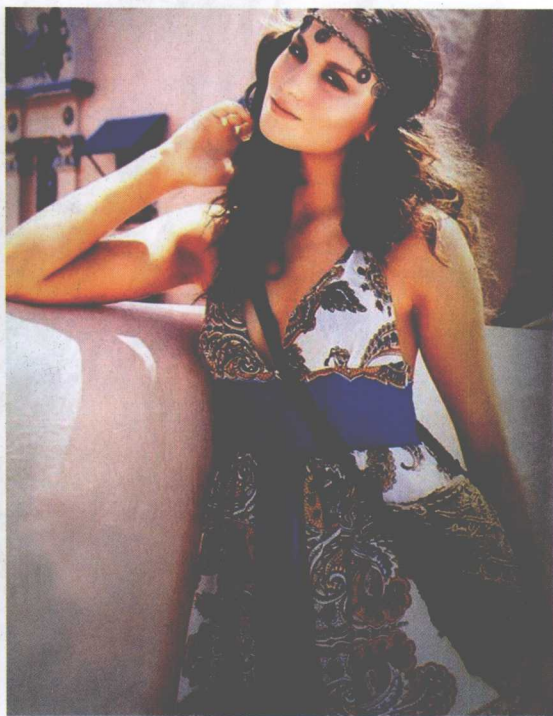
而今“波西米亚”已演绎成为一种单纯的时尚，成了流浪、自由、放荡不羁和颓废的象征，涉及到服装领域是那种保留了某种游牧民族服饰特色，以鲜艳的手工装饰和粗犷厚重的面料来引人眼球，配合的妆容不是巴洛克和拜占庭式的华美，而是讲求拥有一张憔悴而漂亮、黯然而浪漫、贫穷而时髦的脸庞。

兼收并蓄可以说是“波西米亚”风格的最大的特点，波西米亚人行走世界，因而服装融合了多地区多民族的元素，如花边、褶皱、绳结、流苏、腰带、镂花、珠绣、亮片等，将最多变的装饰手段精巧地统一在了其中，铺张扬厉，极尽渲染，如六朝金粉，又似盛唐烟花。而且它的色彩也更是迷乱瑰丽：暗灰、深蓝、黑色、大红、橘红、玫瑰红……复杂凌乱、惊心动魄。如斑驳陈旧的中世纪油画，散发着神秘气息，给人以强烈的视觉冲击。

此外，对于一个地道的“波女郎”来说，波西米亚风格的的首饰也是不可或缺的。那



宽肥的袖子、鲜艳个性的颈饰，既庸懒又性感



绳制头饰、镂空背包和低胸花裙野性中透着妩媚