

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ
Государственное образовательное учреждение
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Учебное пособие представляет подборку тестов по теме “Art and Design” и систему упражнений к ним. Оно предназначено для студентов 5 курса, изучающих углубленно английский язык, по специальности “Design” специализации “Graphic Design” и “Fashion Design” архитектурно-строительного факультета.

Все упражнения рассчитаны на развитие речевых навыков и умений и способствуют достижению основных целей обучения иностранному языку студентов неязыковых специальностей.

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Введение

Данное учебное пособие предназначено для студентов 5-го курса, углубленно изучающих английский язык, по специальности “Дизайн” специализации “Графический дизайн” и “Дизайн Костюма” архитектурно-строительного факультета.

Цель учебного пособия – расширение лексического запаса, развитие навыков, умений чтения и перевода оригинальных текстов научно-технической литературы по специальности с минимальным использованием словаря.

Пособие состоит из 4-х разделов. Два раздела имеют идентичную структуру. Первый раздел включает тексты по теме “Искусство и дизайн”, второй раздел включает тексты по теме “Дизайн и мода”. Оба раздела снабжены системой послетекстовых упражнений и словариком к данным текстам. В двух последних разделах даны аутентичные тексты по темам “Дизайн” и “Мода” для самостоятельного чтения и перевода.

1 Unit 1 Art and Design

Text I

Four steps towards modern art. Giorgione - Caravaggio — Manet - Cezanne

What happened in the history of European art after Giorgione and Caravaggio is well-known. Realism was very **successful in** private collections, classicism was dominant in the churches and the public buildings, and baroque decoration, which was an escape ¹ from both realism and classicism, covered the vaults of the churches and the walls of the palaces. Everything was decorated with painting. A reaction followed in the form of neoclassicism, which triumphed in the second half of the eighteenth century and continued into the nineteenth century in spite of the new trends of romanticism and realism. Neoclassicists were considered the natural heirs of the Italian Renaissance and of Greek antiquity, the imitators of a past art, of a perfection which could not be attained again. Theirs was a system of rules rather than an impulse to create — a refined Academy of Artistic Sciences. During the first half of the nineteenth century the Academy had its best period; almost all the academicians were exalted as new Raphaels, while the romanticists were placed on a lower level, unworthy of the confidence of the government and of the elite. The convictions of the academicians were so widespread that even the greatest painters, those who were the forces behind the revolutions of romanticism and realism, were intimidated by the rules of the Academy and tried to compromise with it. They chose subject matter different from that preferred by neoclassicists, as for example historical scenes of the Middle Ages rather than of Greek and Roman antiquity, events of contemporary life rather than of mythology. They gave a new importance to the harmony of coloring to the movement of figures, but the system of drawing inherited from the Renaissance did not change. The change in the conception of drawing was the innovation of Manet and the impressionists.

It is well to recall here that Manet painted his most famous painting, Olympia, in 1863. Ingres was still alive; he had been deified by Napoleon III and his court in 1855 as the greatest representative of the beautiful, and in recognition he had been appointed a senator of the Empire. When he died, in 1867, four years after Manet painted Olympia, it was officially declared that outside the perfection which goes from Homer to Ingres all was fashion and caprice.

The man who wanted to destroy the prejudice in favor of the ideal — of perfect beauty — and who affirmed his anticlassicism with the greatest emphasis was Eugene Delacroix. «If», he wrote «one understands by my romanticism the free manifestation of my personal impressions, my antipathy to the types invariably copied in the schools, and my repugnance toward academic recipes, I must confess that I am a romantic». In fact, Delacroix did more than anyone before him to renew the conception of form, to liberate it from the idea of Greek sculpture and of Greek beauty. However, he was too busy with his romantic subject matter, with literature and poetry, to avoid making some compromise. Above all, when he painted the female body, he respected the tradition of form.

When we consider the painting of Gustave Courbet, we **become aware** that he felt the necessity to free himself from the academic rules of form much less acutely than did Delacroix. Charles Baudelaire pointed out that Courbet was a powerful artisan and that, **as far as the solidity of form was concerned**, his painting was somewhat similar to that of Ingres. In fact, the great realist profited by the art of the past in order to show the power of his execution, and he openly admitted that his origins **went back to** Gros and to Gericault, that is, to a conception of a form older than that of Delacroix—less spiritual, less poetic, still tied to the tradition of the Renaissance.

This was the state of painting when Edouard Manet began to work. He learned from Couture a technique which was generally academic rather than classic or romantic or realistic. We know that Manet rebelled against the teaching of Couture, but he remained in his school for six years, and then he studied Velasquez, Goya, Raphael, and Frans Hals. He looked on himself as a rebel, but he knew neither the nature nor the aim of his rebellion. True, he was aware of the evils of historical painting, as was Courbet, and he longed for a not too finished form, like that of Delacroix. But at the same time he disliked Courbet, whom he considered vulgar, and he did not like Delacroix, for romanticism was no longer fashionable ² among the young dandies of 1860.

As Manet's friend, Antonin Proust, tells us «He would sketch a mere nothing³ in a notebook — a profile, a hat, a fleeting impression and the next day a friend, **catching sight of** it, would say, «You ought to finish that» Manet would laugh. «Do you **take me for** a historical painter?» Historical painter, in his mouth, was the most damning insult that could be hurled at an artist. «There is nothing more ludicrous», he would say, «than to reconstruct historical figures. Do you paint a man according to the description given on his hunting license? There is only one thing that is real: to put down immediately, with one stroke, what you see. When you get it, you have it. When you don't "get it, you try again. Everything else is nonsense!»

We have already considered this question of the unfinished. We have seen how other painters felt it necessary to go beyond the workmanship of the artisan and to stress that a painting must be above all⁴ the work of the mind. Later, the ability of the hand⁵ became more and more appreciated. No doubt, everybody admired in a painting of Courbet the work of the hand rather than its spiritual values. By stressing the unfinished, Manet reasserted a desire for spiritual values within the limits of form itself. Classicism, romanticism, realism were ideals forced on art by intellectual or moral principles. But the ideal of the unfinished was necessary from the very conception⁶ of the painting and was a denial of the popular illusion that art should merely imitate nature. For a realistic finish Manet substituted a pictorial finish.⁷

Two great painters, Constable and Corot, **had faced the same problem** about forty years before Manet. They **achieved** some of their **masterpieces** by stopping the paintings as soon as they became aware that they had expressed their imagination completely and before they reached the illusion of reality. But they knew that their masterpieces were excluded from the exhibitions of the Royal Academy and the Parisian Salon, where only illusionistic finish was admitted. Constable made pairs of paintings, of which one was for himself and the other for the Royal Academy. In the second he lost **a great deal of** the artistic value previously created. Corot did not dare

send to the Salon his *Bridge at Narni*, which we admire now in the Louvre as one of his greatest masterpieces. Instead he painted a replica, now at the National Gallery, Ottawa, which shows a pointless return to the tradition of the seventeenth century. He looked to the future⁸ for himself and to the past for the Salon.

Manet refused to bow to the taste of the Academy and of the public. He exhibited his new «unfinished» interpretations of reality. The public did not recognize the reality in them and protested violently. Manet **stuck to his principles**, was refused, and opened a **one-man show** in 1867 outside the general exhibition. He wrote in the catalogue: «Monsieur Manet has never desired to protest. Quite the contrary, to his surprise, others protested against him. There is a traditional way of teaching form, methods, visualization, painting: those who are trained in such principles admit no others and thus acquire a naive intolerance. Anything outside their formulas must be without value ... M. Manet ... has never claimed to overthrow an old form of painting or to create a new one. He has merely tried to be himself, and no one else». In spite of his sincere desire to avoid too much struggle, Manet was considered the Enemy Number One by the Academy, who could not pardon him his independence from the illusionistic reproduction of reality.

Notes to the text

- ¹ was an escape from... — *была бегством, уходом от*
- ² was no longer fashionable — *был больше не в моде, вышел из моды*
- ³ a mere nothing — *пустячок, безделица*
- ⁴ above all — *прежде всего, больше всего*
- ⁵ ability of the hand — *мастерство, техника исполнения*
- ⁶ from the very conception — *из-за самого понимания*
- ⁷ for a realistic finish he substituted a pictorial finish — *понятие живописной законченности он заменил художественной завершенностью*
- ⁸ he looked to the future — *он обращался к будущему*

Expressions to be memorized

to be successful — иметь успех; зд. процветать
to continue into ... — продолжаться, сохраниться в ...
rather than — скорее . . . чем
to give a new importance — придавать новое значение чему-либо
to become aware (of) — замечать, начинать осознавать
as far as the solidity of form was concerned — в такой мере, в какой это касалось четкости формы
to go back to — идти от . . ., восходить к ...
to catch sight (of) — увидеть, заметить
to take for somebody — принимать за кого-нибудь
to face a problem — стоять перед проблемой
to substitute something for another thing — заменить одно другим; букв. подставить вместо одного другое
to achieve a masterpiece — создать шедевр
a great deal of — большая часть, очень много
to stick to one's principles — не отступать от своих убеждений
a one-man show — персональная выставка

Exercises

1. Give words of the same root and translate them into Russian:

heir, a rebel, recognition, to perfect, fashion, Academy, art, invariably;

2. Translate the following sentences into Russian:

1. The Jury found Manet's picture unworthy of being accepted at the Salon.
2. Interest in arts is widespread among young people.
3. This writer's short stories deal with events of contemporary life.
4. Manet's pictures were refused at the Salon.
5. Gros's art was tied to the traditions of the Renaissance.
6. When I came to live in that village, my parents were still alive.
7. The life of plain, hardworking people is the subject-matter of this book.
8. He substituted a new book for the old one.
9. The man would die rather than betray his friends.
10. She took a shadow for the figure of a man.

3. Substitute an English expression from the list given above for the Russian one in brackets:

1. The tradition of celebrating the coming of the spring (сохранилась и в более поздние времена).
2. (Он заметил) that somebody was following him.
3. Japanese colour prints (пользовались большим успехом, были очень распространены) in France during the life time of Van Gogh.
4. Among the objects on display in the shopwindow (я увидел) a curious statuette.
5. Manet spent (большую часть своего времени) sketching.
6. Old Behrman (создал шедевр) painting a withered leaf on the tree.
7. Architects and builders of our new towns (стоят перед многими интересными проблемами).
8. A man should (не отступать от своих принципов).
9. Impressionists (придали новое значение) to light and shadow.
10. (В такой мере, в какой это касалось технического мастерства) Courbet ranked among the best painters of his time.

4. Translate the following sentences into English using the vocabulary of the text:

1. Неоклассицисты считались наследниками итальянского ренессанса и греческой античности.
2. Подражатели искусству прошлого не могли достичь его совершенства.
3. Художники романтики выбирали в качестве сюжетов для своих картин эпизоды из истории средних веков.
4. Следует вспомнить, что, когда Манэ писал свою знаменитую картину «Олимпия», Энгр еще был жив.
5. Манэ считал себя бунтарем.

6. Манэ не нравилась живопись Курбэ и Делакруа.
7. Манэ имел обыкновение (used to) сразу зарисовывать одним взмахом карандаша то, что он видел.
8. Коро и Констэбль понимали, что их картины не будут допущены на выставки в Парижском Салоне.
9. Картина Констэбля «Мост в Нарни», находящаяся в Национальной Галерее в Оттаве, является возвращением к традициям семнадцатого века.

5. Answer the following questions:

1. What was the state of painting in Europe when Manet began to paint?
2. When did the Parisian Academy of Fine Arts have its best period?
3. What role did Delacroix play in the development of the art of painting?
4. Whom did the origins of Courbet's art go back to?
5. What did everybody admire in the painting of Courbet?
6. Under whom did Manet study?
7. What did he think about the art of Courbet and Delacroix?
8. What great painters had faced the problem of the unfinished before Manet?
9. How did they succeed to compromise their own manner of painting with the tastes of the public?
10. What did Manet do when his picture was refused at the Salon in 1867?

Vocabulary to be memorized

admire — восхищаться
 admit — допускать
 affirm — утверждать
 antiquity — античность, древность
 appreciate — ценить
 artisan — ремесленник
 attain — достигать
 avoid — избегать
 baroque — барокко
 claim — претендовать
 classicism — классицизм
 contemporary — современный
 create — творить, создавать
 drawing — рисование, рисунок *от draw* — рисовать
 elite [ei'li : t] — элита, избранные
 event — событие
 exalt — превозносить
 exclude — исключать; *зд.* не допускать
 express — выражать
 fashion — мода
 finish — законченность
 force (on) — навязывать
 heir — наследник

imagination — воображение
impression — впечатление
Inherit — наследовать
Innovation — нововведение, новшество
invariably — неизменно *от vary* — изменяться
manifestation — проявление
mythology — мифология
neoclassicism — неоклассицизм
perfection — совершенство
power of execution — мастерство исполнения
prefer — предпочитать
prejudice (in favour) — пристрастие
private — частный
profile — профиль
profit (by) — *зд.* использовать
put down — зарисовывать
realism — реализм
rebel [rebl] бунтарь
rebel [ri'bel] бунтовать
rebellion — бунт
refuse — отказываться be refused — быть отвергнутым
respect — уважать

Text II

John Warrington Wood, Sculptor

John Warrington Wood cannot be said to belong to the English school of sculpture. Though he **received his early training** at the School of Art at Warrington, his native place, he developed his style in Rome, where he **came under the influence** of John Gipson, and in spite of his admiration of Bernini, his artistic sympathies were with the followers of Canova, the inheritors of the decaying tradition of classical Greece. A marked revival of the art of sculpture took place in England during his lifetime. But he **played no part** in the movement, and **kept aloof** in his Roman studio from the storm and stress¹ of his own generation. Living as he did in Italy, he was, perforce, impressed by the consummate style of Donatello, the dignity and grandeur of Michelangelo; but he looked beyond these masters, further into the past, and **got his inspiration** from the Greeks and their imitators. His art, no less than the art of Canova and Thorwaldsen, **lacks vigour** and individuality. He was not content **to catch the spirit** of the antique and then express what he saw in his own terms² and by his method; he borrowed his facture too from the ancients, and from them rather than from nature it was that he received his impressions. Phidias was his model, and those who cannot interpret the great convention with freedom **run the risk** of merely accentuating their inferiority to the old masters without

adding a fresh paragraph to the history of art. In considering the achievement of Warrington Wood we must not overlook his limitations, for there can be little doubt that, had his ambitions been more modest, his artistic success would have been less contestable.

He was born, **of humble parentage** at Warrington in 1839 and received his early training at the local School of Art. His career as a student was distinguished, and before he was twenty-two he had won more medals than usually fall to the lot of the youthful sculptor. He exhibited his first original work, a study entitled «Spring» in 1862, and from this time his success was assured. A few years later he established himself in Rome, and though he **paid frequent visits to** his birthplace, Italy was his home until his death. His energy was indefatigable, and the list of his works is a long one. His fame rests upon his ideal statues, but he received many commissions for portraits, and is said to have executed no less than sixty busts. Few have met with more uniform success and good fortune. Once, after an attack of Roman fever, he was threatened with blindness, but happily the disaster was averted and his sureness of vision was preserved until his death. His first substantial triumph was in 1871. In that year he exhibited a statue of «Eve» at South Kensington, which failed to attract a purchaser. Some citizens of Warrington, however, proud of their fellow-townsmen's achievement, resolved to give him his opportunity, and having collected a thousand pounds, commissioned him to work his will³ for his own and his town's glory. At the same time, Mr. A. B. Walker bought the «Eve», who was already packed for her return journey to Rome. The next few years were devoted to unremitting toil. In 1874 Wood completed a statue of «Elisha the Tishbite»; in 1877 his colossal «St. Michael overcoming Satan» was set up at Warrington. The block of marble from which this was chiselled was selected from the quarries by the sculptor himself. It was known as the «Pearl of Carrara», and was of so stupendous a size that fourteen buffaloes with two cream-coloured Campagna oxen at their head were necessary to drag it to the studio. Buffaloes had been banished from Rome by the municipality, and it was only by especial privilege that Warrington Wood was permitted to employ their strength. The scene, therefore, was an unusual one, and many of the sculptor's friends were present to witness it. Mary Howitt and her daughter were interested spectators, and Miss Howitt years after described the event in a letter. «He sent us word of their approach», she wrote, «and with immense interest we watched the swarthy creatures, their great horns separated widely from each other, their black hides bristling with a few stiff hairs, stolidly bearing along the Via Sistina to the *Piazza Trinita dei Monti*, that stupendous mass of rough-hewn marble, which, while contrasting in colour, was in character as uncouth as themselves».

Notes to the text

¹ storm and stress — *буря и натиск*

² in one's own terms — *в собственной манере*

³ to work one's will — *творить в соответствии с собственными замыслами*

Expressions to be memorized

- to receive one's early training**— получить начальные профессиональные навыки
to come under the influence — подпасть под влияние
to play no part — не участвовать
to keep aloof — держаться в стороне
to get one's inspiration — черпать вдохновение
to lack something — недоставать чего-либо
to catch the spirit — уловить дух
to run the risk — рисковать, подвергаться риску
of humble parentage — простого происхождения, из простой семьи
to pay 'visits (to) — навещать, посещать
to receive commissions (for)— получать заказы
to meet with success — иметь успех
failed to attract — не смогла привлечь, не привлекла
to be proud of something — гордиться чем-либо
to give one an opportunity — предоставить кому-либо благоприятную возможность
by especial privilege — по особой привилегии
to send word — уведомлять

Exercises

1. Use an expression or word from the text instead of the Russian one in brackets:

1. He is a (выдающийся) artist.
2. He (получил заказ) for a life-size statue.
3. The young artist (поселился) in Rome.
- 4 Warrington Wood was impressed by the (величие) of the art of Michelangelo.
5. In these creations of Donatello we can see the (совершенный) style of the artist.
6. Schiller would not (держаться вдали) from the storm and stress of his generation.
7. The followers of Michelangelo (не доставало) the vigour and individuality of the great master.
8. If you do not hurry, you (рискуете) of missing the exhibition being held in the Hermitage.
9. French painters (заимствовали) the decorative use of clear colours from Japanese wood engravers.
10. Van Gogh's first attempts to get recognition as a painter (не имели успеха).

2. Answer the following questions:

1. Where and when was John Warrington Wood born?
2. Where did he get his early training?

3. What can you say about his career as a student?
4. Where did he live most of his life?
5. Why can't we say that he belonged to the English school of sculpture?
6. From whom did he get his inspiration?
7. Who was his model?
8. What statue of his assured his success as a sculptor?
9. What did his townsmen do to show their recognition of his talent?
10. What sculptures by Warrington Wood can you name?

3. Compose sentences using the following words and expressions:

of humble parentage, to send word, failed to attract, by special privilege, a marked revival, to play a part, to devote one's life, to be content;

4. Translate the following text into English:

Джон Уоррингтон Вуд, англичанин по происхождению, получил свои первые профессиональные навыки в Художественной школе в своем родном городе Уоррингтоне. Большую часть жизни он провел в Риме, где у него была студия. Живя в Риме, он попал под влияние Джона Гибсона. Однако он черпал вдохновение у древних греков и старался им подражать. Образцом для него был Фидий. Джон Уоррингтон Вуд был преуспевающим скульптором. Его сограждане из Уоррингтона гордились его успехами и давали ему много заказов для того, чтобы дать ему возможность творить ради собственной славы и славы его города. Джон Уоррингтон Вуд выставил свою первую самостоятельную работу в 1862 г. Он назвал ее «Весна». В течение своей жизни он создал не менее шестидесяти статуй, среди которых можно назвать статую «Ева», купленную мистером Уокером, а также «Пророк Элиса» и колоссальную статую «Св. Михаил, побеждающий сатану», водруженную в Уоррингтоне. Эта статуя была высечена из мраморной глыбы, называемой «Жемчужина Каррары».

Джон Уоррингтон Вуд часто навещал свой родной город. Его энергия до самой смерти была неутомимой и перечень его произведений очень длинен.

Vocabulary to be memorized

accentuate — подчеркивать
 achievement — достижение
 ambitions — честолюбивые стремления, замыслы
 ancient — древний
 antique — античность, античное искусство
 approach — приближение
 art — искусство
 fine arts — изящные искусства
 artist — художник

artistic — художественный *зд.* artistic success — достижения в искусстве
belong — принадлежать
block — глыба
borrow — заимствовать
bust — бюст
chisel — высекать, ваять
commission — заказывать be commissioned — получать заказ
complete — заканчивать, завершать
consider — рассматривать
consummate — совершенный
content — удовлетворять be content — довольствоваться
contestable — спорный, сомнительный
contrast — контрастировать
convention — традиция
conventional — традиционный
creature — создание, *зд.* животное
decay — приходить в упадок
describe — описывать
develop — развивать
devote — посвящать
dignity — достоинство
disaster — катастрофа
distinguished — выдающийся, известный
employ — использовать, применять
entitle — называть
establish oneself — поселиться
event — событие
execute — выполнять, исполнять
express — выражать
facture — фактура
fame — слава
follower — последователь
fortune — удача, успех
fresh — свежий, новый
glory — слава
grandeur — величие
hew (hewed, hewn) — высекать
ideal — *зд.* идеализированный
immense — огромный
impress — производить впечатление, be impressed — находиться под впечатлением
impression — впечатление
indefatigable — неутомимый
inheritor — наследник

interpret — толковать, интерпретировать
marble — мрамор
marked — заметный
movement — движение
native — родной
original — подлинный, оригинальный, *зд.* самостоятельный
overcome — побеждать
overlook — упускать из виду
pearl — жемчужина
purchaser — покупатель
quarry — каменоломня
resolve — решить (ся)
rest — основываться
revival — возрождение
rough — грубый
sculptor — скульптор
sculpture — скульптура
select — выбирать
set up — водружать, воздвигать
size — величина
spectator — зритель
studio — студия
stupendous — огромный, громадный
style — стиль
vigour — сила, мощь
witness — быть свидетелем чего-либо

Text III

Lucas D'Heere, painter and poet of Ghent

Among the great cities of Flanders, Ghent occupies a position somewhat similar to that held by Siena in Italy. Like Siena was formerly governed by an aristocracy of its own burghers, it resisted successfully the attempts of emperors and kings to coe it into subjection; like Siena it has willingly consented to peacefully absorbed, as one of the leading cities of a **newly united** kingdom, and like Siena, Ghent was the birthplace of a school of artists peculiar to itself.¹ This school, however, was broken and dispersed during the terrible struggles in which the city **was continually engaged in** during the sixteenth century. Thanks to unbroken series of archives, a series surpassed perhaps only that at Siena, and to the industry of modern enthusiasts in its search, the existence, lives, and works of these artists have been gradually revealed to the world. To the industry of some of the enthusiasts we also owe the rescue of Lucas D'Heere, the **once famous** painter and poet of Ghent, from the unmerited oblivion which his memory has hitherto been involved.

The family of D'Heere were artists for generations. The earliest was Andries D'Heere, a member of the guild of St. Luke at Ghent in 1471. Lucas D'Heere, who was born at Ghent in 1534, was one of six children of Jan D'Heere, sculptor and statuary, and Anna Smyters, his wife. Jan D'Heere was **the leading sculptor** and statuary in Ghent; his works in marble and alabaster **were of great merit**, and there was hardly a church or public building in Ghent that did not possess some example of his art. Unfortunately most of his works perished in the iconoclastic outbreak of 1566. Anna Smyters **came also of a race** of artists, and was herself a miniature-**painter of fame and distinction**, especially **renowned for** his miniature and delicate skill in this art. Such were the parents of Lucas D'Heere.

The family were known to their fellow-citizens by the surname of Mynsheere, or Mynheere, a very intelligible and doubtless miliar alteration of their name. As a child, Lucas frequently companied his father on his journeys to the forests and quarries of Dinant and Namur to obtain the materials for his work, and he learnt **to draw from memory** and with rapidity the scenes and objects which he saw. As the child grew up, Jan D'Heere placed him in the studio of his friend Frans de Vriendt, better known as Frans Floris, at Antwerpen. The principal artists at Ghent had been dispersed or ruined by the oppressive edict of Charles V in 1540; this explains why Jan D'Heere was compelled **to go** outside the city **for a good master** for his son. Frans Floris was the leading artist of that Flemish school which bridges the interval between the old school of the Van-Eycks, Memlinc, and Van der Weyden and the future school of Rubens and Vandyck. Floris had acquired some of the great qualities of the Italian painters and with a steadier head might have been one of the great painters of the world. **Under him** the young D'Heere **made rapid progress**, and soon became almost a rival of his master in breadth and **facility of execution**. **When quite young**, perhaps at the instigation of Floris, he **started on a round of travels**. He visited France, where he was employed by Catherine de Medicis on designs for tapestries and similar works, and also England, where he was patronised by Queen Mary and Philip II of Spain, whose portraits he painted. The portrait of Mary in the library of the Society of Antiquaries is dated 1554, and there is a double portrait of her and Philip in the collection of the Duke of Bedford at Woburn Abbey. In 1559 Lucas D'Heere **was back at** Ghent, and with his father was employed to execute the necessary decorations for the Chapter of the Order of the Golden Fleece² held by Philip II in the Cathedral of St. Bavon on July 23rd of that year. The occasion **was one of historical interest**; it was the twenty-third, and, as **it turned out**, the last chapter of the order ever held, and the principal personages who assisted at this ceremony **were destined to play the most thrilling roles** in the great drama of the struggle for liberty and religion between the Netherlands and the Spanish Inquisition. Philip II, Alva, William of Orange, Egmont Horn, were among the brilliant group of knights who assembled within the choir of St. Bavon on that day. The blazoned armorials, which were painted on panel by Lucas D'Heere and adorned the stalls of the knights on this occasion, still remain in the cathedral, mute memorials of this gorgeous prelude of the terrible events that ensued. In a side chapel there still hangs a

large painting executed **for the occasion** representing «The Queen of Sheba before Solomon», in which Solomon **bears the features** of Philip.

Notes to the text

¹ peculiar to itself — *обладающая своими собственными характерными чертами.*

² the Chapter of the Order of the Golden Fleece — *Конгрегация членов Ордена Золотого-Руна.*

Expressions to be memorized

newly united – недавно объединившееся

to be engaged (in) — быть занятым чем-либо, *зд.* постоянно вести борьбу

once famous — некогда знаменитый

the leading sculptor — главный, ведущий, самый выдающийся скульптор

to be of great merit — обладать большими достоинствами

to come of a race — происходить из рода

a painter of fame and distinction — выдающийся и знаменитый художник

renowned for something— известный чем-либо

to draw from memory —рисовать по памяти

to go for a good master — искать хорошего учителя

under him — под его руководством

to make rapid progress — быстро делать успехи

facility of execution — легкость исполнения

when quite young — еще совсем молодым человеком

to start on a round of travels — отправиться путешествовать

to be back at some place — возвратиться куда-нибудь

to be of historical interest — представлять исторический интерес

as it turned out — как оказалось

they were destined to play roles — им было суждено сыграть роль

for the occasion — для данного случая

to bear the features (of) — иметь сходство с кем-либо

Exercises

1. Give English equivalents for the following words and expression:

украшать стены собора, присутствовать на церемонии, находиться по чьим-либо покровительством, пышная процессия, забвение, памятник, погибать, к несчастью, постепенно, приобретать мастерство, легкость исполнения;

2. Insert suitable prepositions and translate the sentences into Russian:

1. Lucas D'Heere was employed by Catherine de Medici—designs for tapestries.
2. As a boy, Lucas D'Heere could draw — memory.
3. In Antwerp Lucas D'Heere studied - Frans Floris.

4. Anna Smyters was renowned — her skill in miniature painting.
5. This is a work — great merit.
6. Lucas' parents came — a race of artists.
7. They have been artists — generations.
8. He developed a manner of painting peculiar — itself.
9. Frans Floris was an artist fame and distinction.
10. Some years later Lucas D'Heere started — a round of travels.
11. Lucas D'Heere almost surpassed his teacher — facility of execution.

3. Give English equivalents for the Russian expressions in brackets:

1. (Некогда прекрасное здание) is now lying in ruins.
2. When I entered the room I saw that she (была занята) in a conversation with our teacher
3. (Как оказалось) the manuscript had perished in the fire.
4. Owing to his industry the young painter (быстро делал успехи).
5. (Им было суждено) to play an important role in that tragic event.
6. This is (недавно выстроенный дом).
7. The portrait (имеет черты) of the artist himself.
8. Lucas D'Heere (происходил из рода) where there had been artists for generations.
9. In Leningrad there are many buildings (которые представляют исторический интерес).

4. Answer the following questions:

1. What do you know about the parentage of Lucas D'Heere?
2. Where did he accompany his father as a child?
3. Why was Jan D'Heere compelled' to go to Antwerp for a teacher for his son?
4. What place does the Flemish school occupy in the history of painting?
5. What did Lucas D'Heere do in France and in England?
6. What did Lucas D'Heere paint in the Cathedral of St. Bavon and for what occasion?

Vocabulary to be memorized

acquire	—	приобретать
adorn	—	украшать
alabaster	—	алебастр
alteration	—	изменение
armorials	—	гербы
assist	—	присутствовать
attempt	—	попытка
blazoned	—	украшенный геральдическими знаками
brilliant	—	блестящий
cathedral	—	собор

chapel — часовня
choir — хоры
decorate — украшать
decoration — украшение, роспись
delicate — изящный, тонкий
design — рисунок
distinction — известность, индивидуальность
double — парный
employ — использовать, нанимать
be employed — быть нанятым; быть занятым чем-либо
execute — выполнять, исполнять
existence — существование
fame — слава
familiar — привычный
famous — знаменитый
formerly — ранее
frequently — часто
generation — поколение
gorgeous — пышный
gradually — постепенно
industry — прилежание, труд
intelligible — понятный
knight — рыцарь
memorial — памятник
merit — заслуга, достоинство
miniature — миниатюра
miniature-painter — миниатюрист
minute — детальный, зд. тонкий
mute — немой, безмолвный -
oblivion — забытие
panel — панель, деревянная доска
patronise — покровительствовать
perish — погибать
possess — обладать
principal — главный
quality — качество
renowned — прославленный, известный
reveal — открывать, обнаруживать, делать известным
rival — соперник
skill — мастерство
stall — сидение, церковная скамья
statuary — скульптор, ваятель
surname — фамилия, прозвище
surpass — превосходить

tapestry — гобелен
unfortunately — к несчастью

Text IV

The Discoveries in Crete

The covering up of a complex of apartments on the north-east, and the simultaneous submergence of many floor deposits, mean that Middle Minoan III, like the two preceding periods, was closed by a general catastrophe. The Late Minoan I that succeeds it is the period of many of the masterpieces of Minoan art already described. The villa of Hagia Triada, with its steatite vases, cat and bird fresco, and sarcophagus with the sacrificial procession, is to be placed here. So probably is the royal draughtboard of the palace of Knossos. The linear writing of Class A is now **in regular** use. Bronze swords have succeeded the daggers whose blades have been gradually lengthening during the Middle Minoan period. Naturalistic designs are still dominant, not only in the carved work of Hagia Triada, which gives us such vivid pictures of human life in peace or war, but in the flower and shell designs of the painted vases. The white on dark of the last period **has** now **given place** to a dark on light, and we find brown or red designs on a ground that varies from buff to a yellowish pink. A good example is a tall slight «filler» from Zakro, with its shells and sea? anemones, and an almost identical vase, made, probably by the same artist, from Palaikastro. There is a blending of the two styles in a still more beautiful vase from the Lakkos or pit at Zakro, on which a delicate design of waving water-lilies is painted in white upon a red-brown slip. **The curious point about** this white design is that it was painted after **the rest of** the vase, with its red-brown ornament upon a pinkish clay, had already been fired and glazed; itself it was never fired, glazed or varnished, but, as its discoverer, Mr. Hogarth, tells us, can be removed with the lightest touch of the fingers. Another simple design of the period is that of reeds or grasses, such as are found on the graceful «flowerpots» from Phylakopi in Melos, in which the small hole pierced through the base suggests that this is not only a convenient name for describing a shape, but that they were really used as pots for plants. Phylakopi indeed shows other close connections with the art of this period, as it did with that of its predecessor, and the latest elements in the second city are contemporary. The Shaft graves at Mycenae too, begin in this period, and stretch on into the next. It is the first time that the word «Mycenaean» can be legitimately introduced into our story.

With Late Minoan II we reach the great architectural period of Minoan art, the period of the Throne Room and the Basilika Hall of the Royal Villa, the period of the great scheme of fresco wall decoration which survives to us in the Cupbearer and the groups of spectators watching the Palace sports. Whole areas, were covered with stone carvings or painted plaster. The plaster-work varied from the sculpturesque high relief of the Bull's Head, and the low modelling of the King with the Peacock Plumes, to the more usual flat-surfaced frescoes. These were either life-sized, like the

Cupbearer, or miniature, like the scenes from the Palace sports. The two kinds of fresco seem to have been freely used **side by side** on the same wall, and **were framed in** decorative designs of wonderful variety, in which lozenge and zig-zag and fishscale and tooth and dentil ornament played their part **along with** triglyphs and rosettes and every kind of spiral. Even the decoration of the most characteristic vases of this period shows the influence of the architectural spirit, their rosettes and conventional flowers being imitated from the fresco borders and stone friezes of the Palace. Naturalism, where it survives in pottery, borrows its flowers and birds and fishes from the scenes depicted in the frescoes themselves, **just as** the more conventional style borrows from their decorative framework. On all vases **alike** the last traces of po-lychromy or of a monochrome light design on a dark ground have disappeared. We have now what used to be called the «best Mycenaen» style of dark on light; the design being of a lustrous glaze varying from red-brown to black according to the success with which it hides what is beneath it; while the ground is buff clay slip polished by hand on the terracotta body of the vase.

Expressions to be memorized

to be in regular use — использоваться постоянно, широко, как правило to give place (to) — уступать место

the curious point about something — любопытная особенность чего-либо

the rest of — остальная часть

side by side — рядом, бок о бок

to be framed (in) — быть окаймленным

along with — вместе с..., наряду с...

just as — точно так же, как

alike — одинаково, в равной мере

Exercises

1. Look up the phonetical transcription of the following words and learn to pronounce them properly:

catastrophe, sacrificial, sarcophagus, draughtboard, sword, convenient, sculpturesque, polychromy, scene, spiral, triglyph, steatite, bas-relief;

2. Give English equivalents for the Russian expressions given in brackets and translate the sentences into Russian:

1. The boy's bright eyes spoke of his intelligence (точно так же, как) his ready smile was a token of his good nature.

2. Andersen's fairy tales are enjoyed by children and grown-ups (в равной степени).

3. The building shows elements of the old classic tradition (наряду) with features of the new style.

4. The corner medallions on the facade (окаймлены) in wreaths of laurels.

5. We had better start ahead at once; (остальная часть группы) will join us at the foot of the mountain.
6. The hybrid style in English architecture labelled 'King Jamie's Gothic' (уступил место) to what may be called the English Renaissance.
7. Painting on wooden panels (широко применялось) since ancient times.
8. (Любопытной особенностью) about the finger-ring in our possession is that it is said to have belonged to Ceasar Borgia and contained poison.

3. Fill in the blanks with a suitable word from the following list:

to remove, to succeed, to precede, to blend, to reach, to borrow, to suggest, to survive, to introduce, life-sized.

1. A lengthy period of rains ___ the short period of sunshine.
2. The Gothic style ___ the Baroque style.
3. The walls of the dining-rooms in Oxford. University colleges are hung with ___ portraits of past dons.
4. Only a few monuments have ___ to us from that distant epoch.
5. When the dirt was ___ from the surface of the picture it became clear that it was an authentic Goya.
6. The members of the expedition ___ the place of their destination late in the night
7. In the 17th century a French enameller ___ a new method of producing imperishable portraits in fusible colours on a metal base.
8. The recent discoveries ___ that the objects in question are of a much earlier date.
9. It is a well-known fact that conquerors often ___ manners and customs from the people they have conquered.
10. In this little marine the colours of the sky and the sea are exquisitely ___.

4. Link adjectives with suitable nouns:

Adjectives: graceful, simultaneous, general, sacrificial, contemporary, conventional.

Nouns: pottery, design, writing, imagination, surface, figure, procession action, art, aspect, animal, spectator, statuette;

5. Answer the following questions:

1. What facts suggest that Middle Minoan III was closed by a general catastrophe?
2. What masterpieces of art characterize Late Minoan I?
3. What features are peculiar to that period?
4. What features characterize the pottery of that period?
5. What designs were most popular at that time?
6. When was the great architectural period of Minoan art reached?

Vocabulary to be memorized

area — пространство, площадь
basilica — базилика
blade — лезвие
blend — сливаться (о красках)
border — кайма, бордюр
borrow — заимствовать
carved — резной
carving — резьба, резные украшения
catastrophe — катастрофа
clay — глина
close [klous] — близкий, тесный
close [klouz] — заканчивать, закрывать
conventional — условный, традиционный
curious — любопытный, интересный
dagger — кинжал
dentil — зубчик
depict — изображать
deposits — отложения
describe — описывать
design — узор
discoverer — тот, кто обнаружил что-нибудь от discover — обнаруживать
draughtboard — шашечная доска
filler — воронка
fishscale — рыба чешуя
flat-surfaced — с плоской поверхностью
frame — окаймлять, окантовывать, обрамлять
frame-work — окантовка, бордюр, окаймление
glaze — покрывать глазурью
graceful — изящный
ground — фон
grave — могила, захоронение shaft-grave — шахтовая могила
hide — скрывать
introduce — вводить
identical — идентичный
lengthen — удлинять
life-sized — в натуральную величину
light — светлый, легкий
linear — линейный
lozenge — ромб
lustrous — блестящий, гляцевитый
monochrome — монохромный
pink — розовый

pit — шахта, яма
place — зд. относить, помещать
plaster — штукатурка, лепные украшения
polychromy — полихромия
precede — предшествовать
predecessor — предшественник
procession — процессия
reach — достигать
relief — рельеф high-relief — высокий рельеф bas-relief - барельеф
remove — удалять
rest — оставшая часть, остаток
sacrificial — жертвенный
sarcophagus — саркофаг
scheme — схема, план
sculpturesque — скульптурный
shape — форма
simultaneous — одновременный
slip — облицовка, ангоб
spectator — зритель
spiral — спираль
stretch — простираться
succeed — следовать за чем-либо
suggest — наводить на мысль
survive (to) — сохраниться, дожить
touch — прикосновение
trace — след
triglyph — триглиф
varnish — лакировать
variety — разнообразие
vary — варьировать
vase — ваза

Text V

Italian painting 1200-1600

No style of art suddenly appears fully developed, like Athena springing from the head of Zeus. There are always antecedents and contributory elements, the past and the contemporary. Style, like time, is an «ever-rolling stream». Therefore before taking up the study of painting in Italy from about 1200 to 1600, we should familiarize ourselves somewhat with the major stylistic currents in European art that contributed to the formation of the painting styles in central Italy and Tuscany around the year 1200. Otherwise a plunge back to that time might well leave us confused and lacking in understanding.¹

We choose as the point of departure² for our study the period around 1200 not because there had been no painting in Italy before that time but because certain events in the political and religious life of medieval Italy about 1200 provided the impetus for a renewed activity in the arts of architecture, sculpture, and painting in Tuscany and central Italy. This activity was to reach its climax in the High Renaissance of the sixteenth century.

There are four styles with which we should have some acquaintance as we begin our study. The oldest of these is the Classic style, the product of the ancient cultures of Greece and Rome. It is the ancestor of most later styles produced in Europe no matter how³ changed they may have become from the original. Its roots never died, but furnished the impetus for many subsequent Classical revivals, one of which we shall encounter in fifteenth-century Italy. The three other styles present in medieval Europe at the time we begin our survey of Italian painting were the Byzantine, the style of eastern Europe, and the Romanesque and the Gothic, the styles of the west.

Classic representational art was primarily concerned with⁴ the human figure as a physical material entity. This figure, however, was subjected to a certain proportional relationship of parts to produce an ideal of physical beauty. This was best achieved in sculpture and in the representations of the nude male and the traditionally draped female forms, the nude female figure appearing in later Greek and in Roman art. The Greek passion for the beauty of form was such that the drapery, when used, was represented as diaphanous or as if wet and clinging to the form. This use of drapery to express the form beneath is called functional drapery. In relief sculpture too, in order to have these ideal figures predominate,⁵ the composition was kept very simple and there was no indication of environment, the backgrounds being neutral or tinted with a plain color. A prime example of this type of relief is the famous Orpheus, Eurydice, and Hermes in the National Museum in Naples. Like two parts of a parenthesis, the end figures of Orpheus and Hermes turn to enclose and emphasize the beautiful figure of Eurydice. The major elements of the Classic style then are natural ideal human forms as the main elements of a composition, functional drapery, neutral backgrounds, and simple, balanced compositions.

Notes to the text

¹ otherwise a plunge back to that time might well leave us confused and lacking in understanding — *в противном случае мы не сумеем понять и дать*

правильную оценку этому отдаленному времени

² point of departure — *отправная точка*

³ no matter how ... — *безразлично как, как бы ни*

⁴ was concerned (with) — *интересовалось, уделяло внимание*

⁵ in order to have these ideal figures predominate — *для того, чтобы эти идеальные фигуры доминировали*

Exercises

1. Give the phonetical transcription of the following words and learn their pronunciation:

antecedents, contributory, diaphanous, environment, subsequent, emphasis, emphasize, impetus;

2. Translate the following words and expressions into English using the text:

предпринимать изучение чего-либо, главным образом (в первую очередь), способствовать образованию стиля, последующий, давать толчок чему-либо, возрождение, встречать, изобразительное искусство, подвергаться чему-либо, подчеркивать основные элементы композиции, окружающая обстановка, достичь высшей точки развития, познакомиться;

3. Give words of the same root and translate them into Russian:

to represent, to drape, to contribute, to acquaint, to indicate, to emphasize, to express, active, familiar, new, product, primary, close;

4. Answer the following questions:

1. Why should we familiarize ourselves with the currents in art preceding and succeeding that which we want to study?
2. What provided the impetus for a renewed activity in the arts of architecture, sculpture and painting in Tuscany and Central Italy about 1200?
3. What styles in art were present in Europe about 1200?
4. What style is considered the ancestor of most later styles produced in Europe?
5. What features characterize the Classic style?
6. What was Classic representational art primarily concerned with?
7. What is called «functional drapery»?
8. What excellent example of classic relief sculpture does the National Museum in Naples possess?

Vocabulary to be memorized

achieve — достигать

acquaintance — знакомство, ознакомление

ancestor — предок

antecedents — прошлое, предшествующее

background — задний план, фон, предпосылки

choose (chose, chosen) — выбирать

climax — кульминация, высшая точка

contemporary — современный

contributory — способствующий *от* contribute — способствовать
current — течение
diaphanous — прозрачный
draped — задрапированный
drapery — мягкие складки; широкая одежда, уложенная мягкими складками
emphasize — подчеркивать, выделять *от* emphasis — эмфаза, усиление
enclose — заключать, окружать
encounter — встречать
environment — окружающая обстановка, среда, окружение
event — событие
familiarize oneself (with)—знакомиться
female- женщина
furnish — давать
impetus — толчок
indication — обозначение
male — мужчина
medieval — средневековый
nude — обнаженный
plain — однотонный
primarily — в первую очередь, главным образом
prime — превосходный
provide — давать
religious — религиозный
renew — возобновлять
represent — изображать, представлять
representational — изобразительный
root — корень
subject — подчинять
subsequent — последующий
survey — обзор
tinted — окрашенный *от* tint — окрашивать, краска, цвет

Text VI

The story of art in the British Isles

Christian art begins in the catacombs of Rome, the first burial-places, and also, on account of the security they afforded, the primitive churches of the imperial city. The earliest decoration of the catacombs differed little from that of Pagan tombs, with the addition of such figures as the Good Shepherd ¹ or Daniel in the lion's den. Gradually, however, scenes from the Old and New Testaments become more numerous, the favourite ones from the Old Testament being those, that were believed to point most directly to the work of Christ, such as Noah in the Ark, symbolising the Church, through which believers are saved from the destruction awaiting the world;

Abraham's sacrifice of Isaac, typifying the sacrifice of Christ; and the story of Jonah, referring to the resurrection of Christ on the third day. In the catacombs are also the earliest examples of the Christian use of symbolism, based upon the real or supposed qualities of animal life, derived in part from the Bible and in part from the fabulous tales about animals told in the ancient natural histories such as that of Pliny. The sheep typifies the flock of Christ; the peacock is an emblem of the resurrection, in accordance with the old belief that its flesh is incorruptible, and that it loses its plumage in the winter only the more gorgeously to attire itself² in the spring; the fish is a symbol of Christ, because the letters of the Greek word for fish form the first letters of the Greek words for «Jesus Christ, the Son of God, Saviour».

It was natural, also, that in the transition from paganism 40 Christianity such pagan myths and legends as could be interpreted in any Christian sense³ should be seized upon. The favourite representation of Christ as the Good Shepherd bearing the lost sheep can be traced to the pagan motive of Hermes, as the god of flocks, carrying a lamb or kid; and the Legend of Orpheus taming the wild beasts with his music is used to set forth the power of Christ to subdue the wild passions of the human heart.

When Christianity received the imperial sanction and spread throughout the Roman Empire, it carried these art-motives with it, and others were added **in course of time**, as one or another dogma received special emphasis.⁴ The vessels used in the church ritual, the sarcophagi in which the dead were buried, the pictures in mosaic with which the walls and ceilings of the churches were decorated, ivories in such forms as book-covers, reliquaries, crucifixes, and images, manuscripts such as psalters and Bibles, were all decorated with scenes and figures like those in the catacombs.

Following this symbolism into our own islands, we find that the cross, which, except as a monogram of the name of Christ did not **come into use** until the fifth century, is the first symbol found in them. We have seen it used in the Christian art of Roman Britain. In Ireland we have found it on the bee-hive cell⁵ of Skellig Mhichel; and on the Round Tower of Antrim a cross is carved in relief on a slab of stone above the lintel of the doorway; the emblem referring in each case to the blood of the lamb sprinkled upon the lintels of the house doors of the Israelites in Egypt, and to Christ's words, «I am the door: by Me if any man enter in, he shall-be saved». With the exception of these crosses the early Irish churches show **but little** sculptured ornament, for which we have **to look to** sepulchral monuments and stone crosses.

The belief in the resurrection of the body has led Christians in all ages, as in the early centuries in the catacombs, **to attach great importance** to the tomb; although since there was no belief, as in Egypt, that the spirit remained with or revisited the body while it lay in the tomb, the tombs of Christendom have not been as elaborate and as elaborately ornamented as those of Egypt. The figured ornament of the Egyptian tomb was believed **to be of use** to the spirit while it remained with the body in the long home; the figured ornament of the Christian tomb only **gives expression** to the faith in which the departed has died, and in which those who have

erected the memorial live. The earliest sepulchral monuments in Ireland are in the form of rude pillar-stones, of which 121 are known. They are not peculiar to Ireland, however, 107 similar stones being found in Wales, thirty — in Cornwall and Devon, and five — in Scotland, this distribution suggesting that Ireland may be regarded as their place of origin in the British Isles. They are pieces of hard, volcanic stone, usually about six feet **in length**, placed upright in a hole dug in the ground, and are neither dressed nor squared. An inscription giving the name of the deceased was also cut in the stone, either in rudely formed Roman letters or in Oghams, a form of writing consisting of straight lines crossing each other, used by the ancient Irish, or both forms of writing are used. The inscription often begins with the Latin *Hic jacet* (here lies), and is- in either Latin or Irish or both languages. A later series of monuments consists of dressed stones of such varied forms as erect crosses, cross-slabs, cylindrical pillars, recumbent cross-slabs, and coped tomb-stones, which are ornamented with interlaced and spiral patterns derived from earlier pagan art, and with labyrinthine key-patterns and animal forms with their bodies and different members interlaced in most grotesque fashion; and at a later date foliage was similarly employed. The designs were divided into panels and surrounded with a border. The language and lettering of the inscriptions vary according to the situation of the monuments. At Clonmacnois there are 179 sepulchral cross-slabs varying in date, as ascertained by the names inscribed, from A. D.⁶ 628 to A. D. 1273 Considered as art,⁷ the interlaced and other decorative work shows remarkable skill in design, but the figure-drawing is extremely rude. We have already seen that in the bronze age great skill was shown in the designing of geometrical patterns, but that the representation of animal and human forms was not attempted. The Celtic Christian artists, in their decorative work, testify to the value⁸ of traditional skill; the feebleness of their figure-drawing, on the other hand, being accounted for by its being a mere clumsy imitation of examples imported from the East. Still, the traditional art became excessively mechanical **in character**.

Notes to the text

¹ the Good Shepherd — *Добрый Пастырь* (подразумевается Христос)

² the more *gorgeously to attire itself* — *с тем, чтобы еще пышнее одеться*

³ such myths... as could be interpreted in any Christian sense — *такие мифы..., которые могли бы быть применены к христианскому учению*

⁴ received special emphasis — *получали особое значение*

⁵ bee-hive cell — *полукруглая келья, имеющая форму улья в монастыре на горе св. Михаила в Ирландии*

⁶ A. D. (Anno Domini) — *нашей эры*; ср.: B. C. (before Christ) — *до нашей эры*

⁷ considered as art — *с художественной стороны*; букв, рассматриваемые как искусство

⁸ testify to the value — *свидетельствуют о качестве, достоинствах*

Expressions to be memorized

in course of time — с течением времени

to come into use — начать применяться

but little — лишь немного

to look to — обращаться к ...

to attach importance — придавать значение

to be of use — быть полезным

to give expression — выражать

in length — в длину, длиной ,

in character — по характеру; ср.: **in manner** - манере **in style** — по стилю

Exercises

1. Fill in the blanks with a suitable word from the following list:

to afford, gradually, to point (to), to trace (to), to erect, similar, to ascertain, to attempt, extremely, to account (for), fashion, interlaced;

1. The Emperor Justinian ___ the remarkable church of Hagia Sophia at enormous expense.
2. The old pagan myths ___ began to be interpreted in a Christian sense.
3. Some experts had been consulted in order ___ that the picture was authentic.
4. The poor state of the frescoes ___ to their having been exposed to dampness.
5. The fact that his sculptures lacked vigour and individuality ___ Warrington Wood's failure to become a great artist.
6. On a stormy night the little hut high up in the mountains ___ a shelter to the weary traveller.
7. A ___ design of ___ patterns can be met with in Byzantine manuscripts of the sixth century.
8. Early potters produced their ware in a very primitive ___.
- 9 It is sometimes ___ difficult to establish the exact date of a find.
10. The standing figures in Byzantine miniatures can be ___ to the ancient Greek statues of philosophers, poets and orators.
11. You need not even ___ to finish your work in so short a time.
12. The belief in the resurrection of the body could have ___ for the importance attached to the tomb.

2. Give words of the same root and translate them into Russian:

to save, pagan, Christ, to believe, sepulcher, feeble, to bury, to inscribe, similar, certain, distribute, gorgeous, round;

3. Translate the following sentences into Russian:

1. I hope these books will be of use to you.
2. The wall surrounding the Kremlin is 2,5 *km* in length.

3. The copy of the manuscript is so marvelously executed that it differs but little from the original.
4. The custom of placing a cross on the tomb must not have come into use in Britain until the fifth century.
5. To understand some peculiarities of Van Gogh's art one should look to the early years of his artistic career.
6. These miniatures are exquisite both in style and execution.
7. At first I did not attach importance to the man's words.
8. Many ways and customs disappear in course of time.
9. In his landscapes Constable gave expression to his love of English natural beauty.

4. Answer the following questions:

1. Where did Christian art originate?
2. What scenes of the Old Testament were mostly selected for the decoration of the catacombs?
3. What examples of early Christian symbolism can you give?
4. How were pagan motives made use of in Christian art?
5. What believed early Christians to attach importance to the tomb?
6. What did the earliest sepulchral monuments look like?
7. What points to the fact that their origin is in the British Isles?
8. What sepulchral monuments were being used in later times?
9. How were these monuments decorated?

5. Think of other questions you can put to the text.

Vocabulary to be memorized

accordance — соответствие

in accordance with — в соответствии с...

account (for) — объяснять on account (of) — из-за, по причине

afford — давать, представлять

ascertain — устанавливать, подтверждать

attempt — пытаться

bear — нести

beast — зверь

belief — вера

Bible — библия

book-cover — обложка книги

border — кайма, бордюры

burial-place — место погребения *от bury* — хоронить

carve — резать

catacomb — катакомба

Christ — Христос

Christendom — христианский мир

Christian — христианский

Christianity — христианство
coped tombstone — крытая, надгробная плита, памятник
cross— 1. крест, 2. пересекать
crucifix — распятие
destruction — гибель, разрушение
differ (from)—отличаться
dig (dug, dug) — копать
directly — непосредственно
dress (a monument) — шлифовать, обтесывать
distribution — распределение, расположение *от* distribute — распределять, располагать
elaborate — изысканный
elaborately — тщательно, изысканно
erect — воздвигать
excessively — чрезмерно
extremely — чрезвычайно
faith — вера
fashion — манера, образ
feebleness — слабость
figure-drawing — изображение живых существ
gorgeously — пышно *от* gorgeous — пышный
gradually — постепенно
image — икона, образ
inscribe - надписывать
inscription—надпись
interlaced — сплетенный, переплетенный
ivories — изделия из слоновой кости
key-pattern — прямоугольный узор
memorial — памятник
monument — памятник
numerous — многочисленный
origin — происхождение
pagan — языческий
paganism — язычество
passion — страсть
pillar — столб, колонна
point (to) — указывать
psalter — псалтырь
qualities — свойства, черты
recumbent — в наклонном положении
refer — относиться к чему-либо
reliquary — рака, ковчег, гробница
remarkable — замечательный
resurrection — воскрешение
rude — грубый
rudely — грубо
sacrifice — жертвоприношение

save — спасать
 Savior — Спаситель
 sarcophagus — саркофаг
 security — безопасность
 sepulcher — гробница, могила
 sepulchral — могильный, погребальный
 set forth — зд. показывать
 similar — подобный, сходный
 similarly — сходным образом
 skill — мастерство, ловкость
 slab — плита
 spirit — дух, душа
 square — придавать форму прямоугольника, квадрата
 straight — прямой
 subdue — смирать
 surround — окружать
 symbolize — символизировать
 tame — укрощать
 Testament — завет; Old ~ — Ветхий завет; New~ — Новый завет
 trace (to) — проследивать be traced to — восходить к...
 transition — переход
 upright — в вертикальном положении
 vessel — сосуд
 wild — дикий

Text VII

Paul Gauguin

The life of Paul Gauguin was so crammed with adventures all kinds that even a matter-of-fact account cannot decrease its? dramatic interest. He was born in Paris in 1848, the year of the second French Revolution; but when reaction took over again¹ a little later, his father, a liberal journalist, had to go into exile.² Paul Gauguin was three years old when his parents took him to Peru, the president of that country being a relative of his mother. The child's father died on the voyage,³ and his mother remained in Lima for only four years. **Back in** France the boy was raised in Orleans until, **at seventeen, he went to sea** as an apprentice in the merchant marine and sailed back, and forth across the Atlantic Ocean between Rio and Le Havre. After the French defeat in 1871, and the death of his mother, he **gave up** the sea⁴ and took a position⁵ in a broker's office in Paris.

For eleven years Gauguin followed a successful business career.⁶ In 1873 he married a young Danish girl, leading with her and their children a pleasant, comfortable life. Occasionally, on Sundays, he painted as an amateur, though he was ambitious enough to send a landscape to the Salon of 1876. But, unwilling to follow academic precepts, Gauguin soon began to haunt exhibitions⁷ and art galleries. His amazing instinct immediately attracted him to the then still scorned and ridiculed

works of the Impressionists, whose canvases he not only admired but also bought. **It was not long until** he became acquainted with Camille Pissarro, always easy to approach and ready to help beginners. Pissarro introduced him to Cezanne and Degas and arranged for Gauguin to show his timidly Impressionist paintings in the exhibitions of their group in 1880, '81, and '82. **His body and soul** now consecrated to painting, Gauguin no longer lived except during his hours of liberty from the office. Relying upon his modest savings and his lucky star, he suddenly decided in 1883 to abandon the bank⁸ and **take up painting** «every day». He **moved** with his wife and five children **to** Rouen, where Pissarro was then working, but soon found living there too expensive. Madame Gauguin was able to persuade him that an easier life awaited them in Denmark with her relatives. She hoped above all⁹ that the insistence of her family would induce her husband to resume his profitable business career. But the sojourn in Copenhagen **turned out to be a complete failure**. Gauguin was unsuccessful both as a representative for a commercial firm and as an artist. An exhibition of his work was forced to close after only five days.

Discouraged and penniless¹⁰ Gauguin left his family in Copenhagen and returned to Paris in the summer of 1885. He **obtained employment** as a bill-poster in Paris railway stations, but ill health forced him to stop work and spend several weeks in hospital. Yet no misfortune, no poverty, could induce him **to abandon his art**. Early in 1886 he moved to the small village-of Pont Aven in Brittany, where he found peace, new subjects, and credit at the inn. When he returned to Paris late that same year, he met Vincent Van Gogh who greatly admired him.

Overcome by an irresistible desire to escape, Gauguin resolved to leave for Martinique. First he landed in Panama and worked as a common laborer with the diggers of the Panama Canal, **to earn his passage** to the islands. He immediately **fell in love with** the exotic beauty of Martinique and infused his Impressionist work with some of its tropical colors. But, unable to endure the climate, he obtained passage home as a sailor and late in 1887 returned to France, sick and exhausted. Once more he **went to live** in Pont-Aven, where he soon met a young friend of Van Gogh's, Emile Bernard. Under his influence, he now gradually **broke away from** Impressionism and adopted a bolder style, somewhat inspired by Japanese prints, with radical simplifications of drawing, brilliant, pure, bright colors, an ornamental character of composition, and willful flatness of planes¹¹ — a style which he called Synthetism.

At the insistence of Vincent van Gogh, and with the financial help of Vincent's brother Theo, Gauguin left Pont-Aven in the fall of 1888¹² **to join** Van Gogh in Arles. But their divergent temperaments and opinions soon caused the two friends to quarrel violently. Van Gogh suffered a nervous breakdown,¹³ followed by an attack of insanity during which he threatened Gauguin's life. After Van Gogh had been taken in a serious condition to the public hospital in Arles, Gauguin **left** hurriedly **for** Paris, and thence again for Brittany.

Gauguin's new style **attracted the attention** of several young painters in Pont-Aven and he slowly gathered a small group of followers around him. Yet his modest success was not accompanied by any material benefits. The dreariness of his

situation once more stirred in Gauguin the irresistible desire to seek out faraway lands, despite the failure of his trip to Martinique. At the end of 1890, he went back to Paris to prepare for a voyage to Tahiti, dreaming of life under palm trees and a tropical sun.

Living in the jungle of Tahiti, Gauguin **set out to work** feverishly, his imagination tremendously stimulated by his lovely and peaceful surroundings. His will to simplify forms as well as his arbitrary use of colors, combined with his literary aspirations, gave his work its decorative stamp. Thus the novelty of Gauguin's art consisted not only in his subjects but also in his conception of these subjects, in his efforts to reconcile the barbarous character of Maori idols with the sensitivity of a European artist.

...the first few months in Tahiti, Gauguin's enthusiasm was once more supplanted by bitter resignation; hunger and poverty again became his daily guests. He fell ill and spat alarming quantities of blood. Finally, in desperation, he begged to be taken home. The French government repatriated him in the summer of 1893. In Paris unexpected news awaited him: an uncle in *Orleans* had left him a small legacy, and Gauguin was able to spend money liberally, if only for a short while.¹⁴ He **held a comprehensive exhibition** which **met with little success**, rented a large studio where he lived with an Indonesian girl, gave receptions, and undertook some short trips, including one to Copenhagen. He spent the summer of 1894 once more in Pont-Aven, accompanied by his young mistress. Some slighting remarks addressed to the strange couple involved him in a brawl with several sailors during which his ankle was broken.

During his sleepless nights Gauguin now again abandoned himself to his favorite dream:¹⁵ life in the tropics. In spite of his harassing experiences, of hunger and illness suffered in the South Seas, he decided to return there, this time forever. Disposing of everything he owned at public auction¹⁶ (though he had to buy back¹⁷ most of his pictures so as not to let them **go for ridiculous prices**), Gauguin got ready to leave in the spring of 1895.

The fate that awaited him in Tahiti was no more pleasant than the one he had met there before. He worked only between trips to the hospital, accumulated debts, was grief-stricken at the news of the death of his favorite child. Eventually in 1898 he went to hide himself in the mountains and attempted suicide, but unsuccessfully; even death did not want him. Meanwhile in Paris the dealer Ambroise Vollard began **to take some interest in** Gauguin's work, exhibited his paintings and offered him a contract which guaranteed him at least the bare essentials of his frugal life. But now the painter began to quarrel with the colonial administration until, after several more sojourns at the hospital, he sold his belongings in 1901 and left Tahiti for the nearby island of Hiva-Hoa.

Gauguin began to think of returning to France when his health improved and he was able to paint more frequently. However, he still suffered from heart trouble and from eczema of his injured foot. Whenever he could not paint, he wrote his memories as well as acid letters to various local officials, one of whom brought suit against him. In January 1903, a cyclone destroyed his hut; in March he was condemned to several

weeks in prison and found himself without means to go to Tahiti for an appeal. Yet no appeal was necessary. The threat of imprisonment released him to death.¹⁸ Gauguin expired on May, 8, 1903, lonely and heartbroken, far from his country, his family, his friends. But ever since, his paintings have asserted his powerful presence through-out the civilized world.

Notes to the text

- ¹ reaction took over again — *вновь наступила реакция*
- ² had to go into exile — *был вынужден покинуть родину*
- ³ on the voyage — *в пути*
- ⁴ he gave up the sea — *отказался от карьеры моряка; букв. отказался от моря*
- ⁵ took a position — *поступил на работу, занял должность*
- ⁶ followed a successful business career — *успешно занимался коммерческими делами, был преуспевающим дельцом*
- ⁷ to haunt exhibitions — *постоянно посещать выставки*
- ⁸ decided to abandon the bank — *решил уйти из банка*
- ⁹ above all — *больше всего*
- ¹⁰ discouraged and penniless — *обескураженный (упавший духом) и без копейки денег*
a willful flatness of planes — *преднамеренная плоскостность изображения*
- ¹² in the fall — *осенью (амер.)*
- ¹³ suffered a nervous breakdown — *заболел нервным расстройством*
- ¹⁴ if only for a short while — *хотя бы на короткое время*
- ¹⁵ abandoned himself to his favourite dream — *предавался своим излюбленным мечтаниям*
- ¹⁶ disposing of everything 'he owned at the auction — *распродав все свое имущество на аукционе*
- ¹⁷ to buy back — *выкупить*
- ¹⁸ the threat of imprisonment released him to death — *смерть избавила его от тюремного заключения*

Expressions to be memorized

back in France — по возвращении во Францию
at seventeen — семнадцати лет
to go to sea — отправляться в плавание
to give up something — отказаться от чего-либо, бросить
it was not long until ... — вскоре, очень скоро
body and soul — всей душой
to take up painting — заняться живописью
to move to some place — переехать куда-нибудь
to turn out a failure — оказаться полной неудачей, «провалиться»

to obtain employment — получить работу
to abandon art — отказаться от искусства, зд. бросить живопись
to be overcome by desire — быть охваченным желанием
to earn a passage — заработать на проезд; ср.:
to earn one's living — заработать на жизнь
to fall in love (with) — влюбиться, зд. быть очарованным
to go to live — переехать, поселиться
to break away (from) — порвать с чем-либо, отойти от чего-либо
at the insistence — по настоянию
to join somebody — присоединиться к кому-нибудь, объединиться с кем-либо, зд. поселился вместе с Ван Гогом
to leave for some place — уехать куда-либо
to attract attention — привлечь внимание
to set out to work — начать работать, приступить к работе
to hold a comprehensive exhibition — устроить большую, разностороннюю выставку работ
to meet with little success — почти не иметь успеха
to go for a ridiculous price — быть проданным за смехотворно низкую цену
to take interest (in) — интересоваться чем-либо

Exercises

1. Translate the following words into Russian, memorize them, and use them in sentences:

Nouns: account, landscape, exhibition, price, canvas, subject, failure, aspirations, novelty, surroundings, experience, belongings.

Adjectives: expensive, amazing, brilliant, ornamental, decorative, modest, ridiculous, matter-of-fact, grief stricken, ambitious.

Verbs: to haunt, to admire, to consecrate, to persuade, to infuse, to endure to attempt, to improve.

Adverbs: tremendously, frequently, eventually;

2. Substitute an English word or expression from the text for the Russian join in brackets:

1. On returning to his native town the young man (бросил) his work in the office and (начал заниматься живописью).
2. In Paris a dealer (заинтересовался) in Gauguin's paintings.
3. In his lifetime Manet's works (почти не имели успеха).
4. Before he (приступает к работе) the painter gets his canvas ready.
5. Gauguin's new style (привлек внимание) of a group of young painters.
6. A true artist should give himself (душой и телом) to his art.
7. It was not-easy for Gauguin (получить работу) when he returned to Paris.
8. The first exhibition of Manet's pictures (оказалась полной неудачей).

9. (Охваченный) by a desire to paint Gauguin gave up his business career.
10. Gainsborough's portraits possessed such elegance and charm that (очень скоро) he became a painter of great renown.

3. Translate the following sentences into English, using the expressions from the text. Pay special attention to the prepositions:

1. Гоген родился в Париже в 1848 г.
2. Возвратившись во Францию, Гоген прожил десять лет в Орлеане.
3. Семнадцати лет он отправился в плавание в качестве ученика в торговом флоте.
4. В 1883 г. Гоген переехал со своей семьей в Руан.
5. По настоянию своей жены Гоген переехал в Копенгаген.
6. Гоген был очарован красотой природы Мартиники.
7. Осенью 1888 г. Гоген переехал из деревни Понт-Аван в Арль, где он поселился с Ван Гогом.
8. После ссоры с Ван Гогом Гоген уехал в Париж.
9. Под влиянием Бернара Гоген постепенно порывал с импрессионизмом.
10. Распродав все свое имущество на аукционе, Гоген стал готовиться к отъезду весной -1895 г.
11. Работы многих непризнанных (unrecognized) художников продавались за смехотворно низкую цену.
12. Гоген умер в большой нужде 8 мая 1903 г.

4. Retell Gauguin's biography using the following questions as an outline of your story:

1. What do you know about Gauguin's parents?
2. How did Gauguin earn his living after his mother's death?
3. What can you say about Gauguin's early years?
4. How did he get acquainted with the art of the Impressionists?
5. What decisive step did Gauguin take in 1883?
6. To what city did he move with his family?
7. Why was Gauguin forced to leave Copenhagen and return to Paris in the summer of 1886?
8. What was the reason of Gauguin's leaving for Martinique?
9. Speak about Gauguin's friendship with Van Gogh and what put an end to it.
10. Describe Gauguin's life in Tahiti.
11. What can you say about Gauguin's last years and death?
12. Describe Gauguin's career as a painter.
13. What features characterize Gauguin's style which he called Synthetism?

Vocabulary to be memorized

account — отчет

adopt — принимать, усваивать
amateur — любитель
amazing — удивительный
ambitious — честолюбивый
apprentice — ученик
arbitrary — произвольный; *зд.* своеобразный
arrange — устраивать
aspiration — стремление, склонность
assert — утверждать
attempt — пытаться, делать попытки
attract — привлекать
benefit — польза, выгода
bold — смелый
canvas — картина, холст
career — карьера
career of a painter — творческий путь художника
cause — вызывать, причинить
common — простой
complete — полный, совершенный
comprehensive — разносторонний
conception — понимание, замысел; *зд.*
восприятие
condemn — осуждать
consecrate — посвящать
consist (in) — состоять в чем-либо
dealer — торговец
debt — долг
decrease — уменьшаться
defeat — поражение
desperation — отчаяние
divergent — расходящиеся, *зд.* противоположные
dreariness — беспросветность *от* dreary-мрачный
effort — усилие
endure — терпеть, выносить
eventually — в конце концов
exhausted — измученный
exile — изгнание
expensive — дорогой
experiences — испытания
force — вынуждать
frequently — часто
grief-stricken — убитый горем
improve — улучшать (ся)
induce — вынуждать

influence — влияние
infuse — насыщать, наполнять inspiration — вдохновение
inspire — вдохновлять
lovely — прелестный
matter-of-fact — сухой, фактический means — средства modest — скромный
novelty — новшество, новаторство
own — владеть
peaceful — мирный
persuade — убеждать
precept — канон, предписание
print — эстамп, гравюра pure — чистый reception — прием
reconcile — примирять
rely (on) — полагаться (на)
remain — оставаться
resume — возобновлять
ridicule — высмеивать
scorn — презирать
sensitivity — зд. восприятие
simplification — упрощение
simplify — упрощать
stamp — отпечаток, зд. характер
stimulate — вызывать, побуждать
stir — волновать, вызывать
subject — тема, модель
successful — успешный, преуспевающий
suffer — страдать
surroundings — окружение
timidly — робко *от*
timid — робкий
tremendously — сильно, чрезвычайно
undertake — предпринимать
violently — сильно
willful — преднамеренный

Text VIII

Italian painting 1200—1600

At a time when the political and cultural scene in Italy was changing because of the collapse of the Holy Roman Empire (Romanesque) and the beginning of French domination (Gothic), it is reasonable to expect and to find a change in the style of the art of that period. The change had already been perceptible in architecture and sculpture. Now it was also taking place in painting, in no uncertain terms,¹ at the hands of² a progressive and dynamic personality such *as* Giotto was. His early search for

form

had brought him in contact in Rome **with** painters influenced by Classical sculptural traditions. He had also met with sculptors in whose work both Gothic and Classic traditions were inter mingled. On his return to the north from Rome and Assist,

Giotto **came into closer contact** with the new Gothic style in sculpture established in Tuscany by the Pisani. He must have known the great marble sculptured pulpit in Sant'Andrea at Pistoia, begun by Giovanni Pisano in 1301. He must also have known its creator whom he was to meet again a few years later at Padua: for Giotto's style at Padua, as we have seen, was to be forcibly influenced by Pisano's sculpture. Giotto's work in the Arena chapel represents the complete victory of the Gothic style in Italian painting **just as** Giovanni Pisano's accomplishments represent the ultimate triumph of the Gothic style in sculpture. Some time during the first decade of the fourteenth century Giotto painted for the church of the Ognissanti in Florence the huge enthroned Madonna that is now in the Uffizi Gallery. The large-scale proportions are in line with³ those of the great late thirteenth century Madonna's already mentioned. From the indications of the angels' and saints' figures about the throne we presume that originally there were extensions to left and right. Giotto represented the Madonna in terms of Gothic sculpture.⁴ The composition is full of rectangular lines and few relieving curves, emphasizing the static bulk of the Virgin. The cubical silhouette contrasts sharply with the curvilinear one of Duccio's Madonnas and **adds** enormously **to the effect** of the physical thereness⁵ of the figure. The flimsy Gothic canopied throne on which the Madonna sits is scarcely adequate⁶ for the massive figure supports. Giotto must surely have been familiar with the seated statues of Arnolfo di Cambio, such as that of Charles of Anjou now in the Museo de' Conservatori in Rome or those of Pope Boniface VIII and the Madonna and Child made for the Florence cathedral. These have the same rectangular bulk of form and similarly looped drapery between the knees that one sees in the Ognissanti Madonna. The angels kneeling with flower-filled vases at the foot of the throne are directly inspired by French Gothic ivory figures.

Text IX

The Santa Croce Frescoes

Giotto's style reached its full development in the frescoes of the Bardi and Peruzzi chapels in Santa Croce, Florence. He had also decorated two other chapels here, the Tosinghi and the Giun **gi**, but those frescoes have disappeared as the result of renovations. In the Bardi chapel the frescoes represent episodes from the life of St. Francis painted in three superimposed rows on the right and left walls. In a similar disposition of three levels in the Peruzzi chapel we see scenes from the life of St. John the Baptist on the left wall and from the life of St. John the Evangelist on the right wall. Santa Croce being the Franciscan church of Florence, it was fitting to commemorate⁷ St. Francis in the frescoes of the Bardi chapel. It was also fitting to

choose stories from the life of John the Baptist in the Peruzzi chapel, John being the patron saint of Florence.

Although the frescoes of both chapels were **gone over** and retouched in the nineteenth century — most of this retouching has recently been removed from the Bardi chapel frescoes—enough is **at hand** from which to judge Giotto's late style. We note a much less rugged treatment of the human forms than had been the case at Padua.⁸ The proportions are more slender and incline toward elegance; and the emotions are more muted. Although the scene of St. Francis' death in the Bardi chapel recalls the Pieta⁹ in Padua, these changes in form and emotion are patent. The figures in the Santa Croce frescoes in general are much more related to and contained by the architecture¹⁰ in which they are set. There is an obvious insistence on a symmetrically balanced architectural background even when the figure groups may be asymmetrically arranged. In the famous fresco in the Peruzzi chapel of the Feast of Herod, the architecture stretched across the background

like a folding screen with re-entrant angles may **suggest a sense** of recession in space,¹¹ **a problem that was to be attacked** with surprising results by Giotto's forward-looking pupils Maso and Taddeo Gaddi. But Giotto in this and other frescoes in Santa Croce maintains a compositional control between the forms and the architectural backgrounds.

Notes to the text

¹ in до uncertain terms — *четко, определенно*

² at the hands of ... Giotto — *зд. в творчестве Джотто, букв, в руках Джотто*

³ are in line with (амер.) — *соответствуют*

⁴ in terms of Gothic sculpture — *в традиции, в манере готической скульптуры*

⁵ physical thereness — *материальность*

⁶ is scarcely adequate — *едва ли соответствует*

⁷ it was fitting to commemorate — *подобало чтить память*

⁸ than had been the case at Padua—*чем в работах, выполненных в Падуе; чем это было в Падуе*

⁹ Pieta — *оплакивание*

¹⁰ contained by the architecture — *подчинены архитектуре*

¹¹ recession in space— *перспектива*

Expressions to be memorized

to bring in contact (with) — приводить к знакомству

to come into closer contact — ближе познакомиться

just as — точно так же, как

to add to the effect — увеличивать впечатление

to be familiar (with) — быть хорошо знакомым

to go over — восстанавливать, подновлять

at hand — в. наличии, под рукой

to suggest a sense ... — создавать ощущение

to attack a problem — подходить к проблеме, пытаться разрешить проблему

Exercises

1. Form adverbs from the following adjectives by means of the suffix -ly and translate both adjectives and adverbs into Russian:

enormous, obvious, perceptible, sharp, complete, similar, scarce, direct, recent;

2. Link adjectives with suitable nouns:

Adjectives: complete, ultimate, perceptible, large-scale, canopied, kneeling, slender, folding, balanced, flimsy, huge.

Nouns: victory, drapery, throne, triumph, screen, proportions, figure, composition, change, canvas, clothes.

3. Translate the following sentences into Russian:

1. He was familiar with the place, having been born there.
2. Van Gogh's aspirations to become a painter brought him in contact with the works of the Impressionists.
3. Raphael's Madonna's suggest a sense of profound peacefulness and divine serenity.
4. Having all his implements close at hand the artist set out to paint the glorious sunset.
5. Some of those frescoes being gone over, we can get but a poor idea of their original beauty.
6. Raphael is considered the greatest painter of the Renaissance just as Michelangelo is its greatest sculptor.
7. Owing to Pissaro Gauguin came into closer contact with the Impressionists.

4. Translate from Russian into English using expressions from the text:

1. Ангелы, преклонившие колени у подножья трона, навеяны готическими фигурами из слоновой кости.
2. Мы можем заключить, что Джотто, вероятно, был знаком с работами братьев Пизано.
3. Новый готический стиль был утвержден в Тоскане Андреа Пизано.
4. В Риме многие художники находились под влиянием традиций классической скульптуры.
5. На стенах капеллы Барди Джотто изобразил сцены из жизни Иоанна Крестителя.

6. Эти фрески сильно поблекли и были подправлены в XIX в.
7. Светлое платье центральной фигуры контрастно выделяется на темном фоне
8. В поздних работах Джотто трактовка человеческих фигур более утонченная (refined).
9. Сцена смерти святого Франциска в капелле Барди напоминает по композиции Pieta в Падуе.

Vocabulary to be memorized

accomplishments — достижения, совершенства
 add (to) —увеличивать
 angle — угол
 bulk — масса, массивная фигура
 canopied — с балдахином *от* canopy — балдахин
 collapse — падение, крушение
 commemorate — чтить память
 complete — полный
 contrast (with) — контрастировать, контрастно выделяться
 creator — творец, создатель
 curve — изогнутая линия
 curvilinear — изогнутый
 disposition — расположение
 domination — господство
 drapery — одежда, уложенная мягкими складками, мягкие складки.
 Emphasize — подчеркивать, усиливать
 enormously — чрезвычайно
 enthroned — сидящая на троне
 flimsy — легкий, тонкий, непрочный
 foot — подножие
 forcibly — сильно
 forward-looking — дальновидный
 huge — огромный
 influence — влиять be influenced (by) — находиться под влиянием
 inspire – вдохновлять be inspired — быть навеянным
 intermingle — смешивать
 kneel — преклонять колени
 large-scale — большого размера
 level — ярус, уровень
 looped — схваченный узлом, подхваченный
 mention — упоминать
 mute — приглушенный
 obvious — очевидный
 perceptible — заметный

presume — предполагать, заключать
pulpit — кафедра проповедника
recall — напоминать
rectangular — прямоугольный
re-entrant — входящие внутрь
relieve — вносить разнообразие
remove — удалять
retouch — подправлять, подновлять
rugged — грубый
screen — ширма
search — поиски
sharply — резко
similar — подобный
slender — изящный, стройный
space — пространство
superimposed — расположенный один
над другим
support — поддерживать
throne — трон
treatment — трактовка
ultimate — окончательный

Text X

Paris Commentary

Since the formation of the School of Paris, at the beginning of the century, the art of portraiture has almost ceased to exist in France. By way of comparison I reckon that there must now be no more than one so-called official portrait painter in France to twenty or more in Britain. Hence the reason why it gives great pleasure, 'stepping backwards',² as they say in French, to visit the very fine **exhibition** of portraits of known and unknown persons, now **being held** at the Galerie Cailleux. This is entitled *Ames et Visages de France au XVIII-ème siècle?*

Here are exhibited portraits of famous people by famous artists, as well as smaller portraits by smaller painters, nevertheless enchanting **in their own way**. Starting from the top we have the portrait, by Boucher, of Madame Favart, the celebrated actress and wife of the playwright Charles-Simon Favart who **got into trouble** with Le Maréchal de Saxe⁴ because he **fell madly in love** with his (Favart's) actress wife. There are three portraits by Fragonard, one of which is of Fanfan, his son. *La Jeune Savoyarde*⁵ is a typical example of the sugary portraiture of Greuze whose irritating problematic studies of children have always **left me cold**. Another painter of children who appeals much more is Huet. His *Garçonnet en bonnet à plumes* 6 (reproduced here) **is full of the charm** of the 18th century. As for family groups, there is a rare and striking composition by Lancret wherein, it would appear, that the gentleman in the centre the happy family group is none other than⁷ the author himself.

[...] After this exhibition of 18th century portraits at Galerie Cailleux in the Faubourg Saint-Honore,⁸ it is staffluy to say the least,⁹ to visit the show at the small but well appoint Galerie Europe, over on the Left Bank, of recent paintings by Philip Weichberger.

Not centuries but immeasurable passages of time separate **paintings on view** at these two galleries. For Weichberger's compositions, one of which is reproduced here, are interplanetary by way of subjects.¹⁰ He paints sputniks, flying saucers, atomic reactors, giant missile ranges, and the most weird space machines. One cannot imply that he lacks vivid imagination!

Weichberger, who is twenty-four years of age, was born in Bremen, but he now lives and works in Brussels. I was curious to enquire what an artist who paints such hallucinating, out-of-his-worldⁿ compositions had been inspired by at the **outset of his career**. While I find natural enough that Weichberger is against action painting¹² it is strange, at the same time, that he should admire Poussin, Corot and Manet. He told me that when he works he forgets all about what he has seen by these orthodox masters. He creates what he paints or, one could say, he paints the image of his creations. He invents the world in which he lives, a world which is not inhabited, hence no figures appear in his pictures. Weichberger **draws inspiration** for formal inventions from technical processes. He has an innate sense for lines and their arrangement, whether he arranges them in parallel, diverging or intersecting patterns, form a well balanced composition. As for his palette, he employs subtle

tonalities. **At first glance** his compositions appear to be merely black and white. Actually, they are of subtle soft hues, his grey and black varying in remarkable depth.

Again by way of contrast,¹³ there is a very important and carefully retrospective exhibition of paintings and pastels by Vuillard being held at the Galerie Durand-Ruel. This will remain open until October. Here seventy portraits, landscapes, still-lives and intimate bourgeois Victorian interiors resume the delightful, detached universe of Vuillard. One of the most typically *intime*¹⁴ compositions is his *Lit-Cage*¹⁵ (reproduced here), painted in 1902.

What a difference in feeling and expression between the world of Weichberger and that of the relaxed, gay, carefree age of Vuillard! The former exploits the theme of wide-open, limitless and alarming space, while the latter does the exact opposite. All Vuillard's genius is concentrated in giving expression to the dark, boxed-in, *ambiance intime*¹⁶ of the French family in the security of their homes. The enclosed atmosphere of Vuillard's interiors is made all the more pronounced¹⁷ by his use of muted colouring and dry texture of somber hues of the wall-paper, the carpets, curtains, chairs, screens and bed covers. As far as light is concerned,¹⁸ I know of no other artist who has succeeded with such apparent ease in describing the effect of electric light in a crowded family interior. The last dated painting (1935) on view at the present exhibition of *La Reliure*¹⁹ is a typical example of his extraordinary feeling for *la paix et le calme chez soi*.²⁰

Vuillard's striking simplicity of expression and the manner in which he could express the maximum with the minimum of means is characterized in his charming, ever so delicately painted *Bouquet de Pensées*.²¹ This freshly picked bunch of humble flowers from the back garden, arranged unpretentiously in a vase set in front of a carafe of water, reminds one of similar spontaneous flower pieces by Bonnard with whom Vuillard founded the Nabi movement at the turn of the century,²² when this delightful little study was painted. Much of Vuillard's great qualities can be summed up in the well-known remark made by Maurice Denis, another of the Nabis who, inspired by Gauguin's advice to paint in flat, pure colours,²³ said 'remember that a picture, before being a horse, a nude, or some kind of anecdote, is essentially a flat surface covered with colours assembled in certain order'.

At the Galerie Durand-Ruel, one feels that here expression is given to the essence of things and that the painting defines the love of painting.

Notes to the text

¹ by way of comparison — *при сравнении, для сравнения, в виде сравнения*

² 'stepping backwards' — *отступив назад, обратившись к прошлому*

³ 'Ames et Visages de France aux XVIII-eme siecle' — «*Душа и лица Франции XVIII века*»

⁴ Le Marechal de Saxe — *Маршал Саксонский*

⁵ 'La Jeune Savoyarde' — «*Молодая Савойярка*»

⁶ 'Gargconnet en bonnet a plumes' — «*Мальчик в шляпе с перьями*»

⁷ none other than ... — *не кто иной, как ...*

- ⁸ Faubourg Saint-Honore — *предместье Сент-Оноре*
⁹ to say the least — *по меньшей мере*
¹⁰ by way of subjects — *по выбору сюжетов*
¹¹ out of his world — *вне реального мира художника*
¹² action painting — *тематическая живопись*
¹³ by way of contrast — *в виде контраста, как контраст*
¹⁴ intime — *интимный*
¹⁵ 'Lit-Cage' — *«Складная кровать»*
¹⁶ ambiance intime — *интимная обстановка*
¹⁷ is made all the more pronounced — *еще более подчеркивается, усугубляется*
¹⁸ as far as light is concerned ... — *что касается света*
¹⁹ 'La Reliure' — *«Обложка»*
²⁰ la paix et le calme chez soi — *мир и покой у себя в доме*
²¹ 'Bouquet de Pensees' — *«Букет анютиных глазок»*
²² at the turn of the century — *в начале века*
²³ to paint in flat pure colours — *писать плоскостями чистых цветов*

Expressions to be memorized

- an exhibition is being held** — открыта выставка
in their own way — каждый в своем роде, по-своему
to get into trouble (with) — иметь неприятности, иметь столкновения
to fall in love — влюбиться
to leave cold — оставлять равнодушным
to appeal — нравиться, обладать привлекательностью
full of charm — полон очарования
paintings on view — картины, выставленные для обозрения
at the outset of his career — в начале своего творческого пути
to draw inspiration — черпать вдохновение
at first glance — на первый взгляд

Exercises

1. Give nouns of the same root:

to create, to imagine, to express, to admire, to inspire, to represent, to invent, to impress, to arrange, to exhibit, to compare, to compose;

2. Translate the following adjectives and use them as attributes to some noun:

fine, innate, enchanting, subtle, celebrated, delightful, gay, remarkable, vivid, striking, carefree, official, interesting, similar, extraordinary, somber, recent, rare;

3. Translate the following sentences into English, using the expressions from the text:

1. Картины Энгра оставляют меня равнодушным.
2. Выставка акварелей, пастелей и рисунков пером (pen and ink) открыта в Академии художеств.
3. Когда Гоген приехал на Мартинику, он был очарован (букв, влюбился) красотой ее природы.
4. «Портрет девочки с персиками» Серова полон очарования.
5. Вначале картины Манэ не нравились публике.
6. На первый взгляд кажется, что картинам ранних немецких художников недостает чувства.
7. Васнецов черпал вдохновение для своего творчества в прошлом русского народа.
8. Среди выставленных картин одна привлекла всеобщее внимание.
9. На выставке вы сможете увидеть портреты старых мастеров. Каждый из них своего рода шедевр.
10. В начале своего творческого пути Гоген писал картины в манере импрессионистов. И. В последние годы жизни у Гогена были неприятности с чиновниками колониального управления (the colonial administration) Таити.

4. Answer the following questions:

1. What exhibition is being held at the Galerie Cailleux?
2. Who was Madame Favart, whose portrait was painted by Boucher?
3. What French painters excelled in studies of children?
4. What is the author's opinion of their art?
5. Whom did Lancret represent in the centre of a family group?
6. Whose pictures are on view at the Galerie Europe?
7. What is the subject matter of Weichberger's paintings?
8. How old is Weichberger?
9. Where was he born and where does he live now?
10. Does he paint human figures?
11. Where does he draw inspiration for his pictures?
12. What does he excel in?
13. What tonality does he employ in his paintings?
14. What kind of works represented the art of Vuillard at the exhibition held at the Galerie Durand Ruel?
15. Is there any resemblance between the art of Weichberger and that of Vuillard?
16. What technique does Vuillard employ in order to make the enclosed atmosphere in his pictures even more pronounced?
17. What features characterize the art of the latter?

Vocabulary to be memorized

apparent — очевидный
arrange — располагать

arrange a bouquet — составлять букет
arrangement — расположение, распределение
balanced — уравновешенный
bourgeois — буржуазный
boxed in — замкнутый, обособленный
carefree — беззаботный
celebrated — знаменитый
creations — произведения, творения
delicately — тонко
delightful — очаровательный, восхитительный
detached — обособленный, изолированный
diverging — расходящийся
ease — легкость
employ — применять, использовать
enchancing — чарующий
enclosed — замкнутый
entitle — называть (о произведении)
extraordinary — удивительней, необычный
feeling — чувство
gay — веселый
hue — тон, цвет
image — образ
imagination — воображение
imply — заключать; *зд.* сказать
innate — врожденный
interior — интерьер
intersecting — пересекающийся
lack — испытывать недостаток в чем-либо
means — средства
merely — просто
palette — палитра
pastel — пастель
pattern — узор
rare — редкий
recent — недавний, последний
relaxed — ненапряженный; *зд.* легкий
remarkable — замечательный
resume — *зд.* составлять, заключать в себе
security — безопасность
sense — чувство, ощущение
somber — темный
startling — ошеломляющий *от* startle — ошеломлять, поражать
still-life — натюрморт
striking — поразительный
study — этюд

subtle — тонкий

sugary — сладкий

tonality — тональность

vivid — яркий

2 Unit 2 Design and Fashion

Text I

Britain and Fashion

It could be argued that high fashion has been Britain's most successful visual art form since the Second World War. In this area Britain is comfortable in the company of its major competitors: France, the US, Italy and Japan. The Britishness of British fashion determines its inspirational role, sets it apart and establishes its identity. British fashion is peculiar to itself.

This is a most surprising success story, as many facets of British culture would appear to be antipathetic to the idea of **high fashion**. The powerful Protestant ethic traditionally militates against show and excess and willingness to invest capital, or to indulge in elite luxury, have hardly been national characteristics. The frivolity and hedonism associated with fashion goes against the perceived grain of Britishness. This partly explains why the British have never fully recognized, in the way that others have, the commercial potential and cultural cachet of the high-fashion industry.

British high fashion has been little supported by government and industry, nor has it enjoyed the patronage of the wealthy. Paradoxically, Tate-funded **art schools** provide the finest fashion training in the world. But, once qualified, British designers are tempted to show abroad, have their clothes made abroad and establish their reputations abroad. High fashion in Britain is a maverick industry populated with individual high-achievers, but there is precious little infrastructure.

Exploring the Britishness of British high fashion, this chapter considers the industry in its historical context and looks at its structure and status. Additionally, it points up the significance of British art-school training and considers the shift from **haute couture** to **designer-level ready-to-wear clothing** in the **post-war years**. British fashion textiles, a topic that deserves its own study, are also mentioned.

It is clear that in recent decades British peculiarities have been brilliantly exploited by **fashion designers**. Fashion is a mirror of **socio-cultural trends**, reflecting nuances of the culture from which it emerges. Whether inadvertently absorbed or fully exploited by fashion designers, national identity offers a route to product differentiation and makes good business sense. In order to persuade buyers and press to include London on their **seasonal tour** designers have to present **distinctive collections**.

It is worth pondering what constitutes the Britishness of British fashion. From the 1870s, when Britain's role as the '**workshop of the world**' was undermined, the British have increasingly projected a national identity dominated from history and need custom. Some have suggested that the quip about all the oldest British traditions being invented at the end of the nineteenth century has a lot of truth in it. Britain's profile was created not by looking to the future, but to its illustrious past: when the present is unstable, the past is an obvious refuge.

Britain has effectively been in economic and imperial decline for the whole of the twentieth century, the period that corresponds with the rise of most cultural forms

of modernism. It was inevitable that the British would attempt to combine tradition with modernity in order to present themselves in the contemporary world. A quintessential feature of British fashion is its preoccupation with historical style; the past is reworked and re-presented as the future.

The characteristics of a nation's cultural product are partly determined by geography and climate. In his famous study *The Englishness of English Art* (1956) Nikolaus Pevsner cites landscape and climate as determinants in the psychological formation of a population. It is perhaps natural that a nation that constantly complains about its wet weather should become a market leader in rain wear. The landscape and climate are conducive to sheep farming; it is no coincidence that woolen textiles and yarn are central to Britain's sartorial identity. These factors also shape **colour preferences**. As Pevsner states, 'Animals of cold climates are grey, brown and black- tigers and parrots live in hot climates. So too art will take on a different hue in the mists of the north and under clear blue skies.'

Explorations of socio-cultural conditions can provide more solid insights, while highlighting apparent conundrums. As W.D. Rubenstein, in *Past and Present* (1977) points out, Britain is in many ways an anomalous country, being 'the first with a bourgeois revolution, the last with an aristocracy; the earliest with a modern working-class revolution, yet manifesting the least **working-class consciousness** the earliest with industrialization, yet the last among **the advanced countries** to witness a merger of finance and industry, and so on'. Being the first country to industrialize, Britain became obsessed with the integrity of the **non-industrial environment**. Before the end of the eighteenth century Romantic poets were railing the effects of an industrial activity that had barely begun, and the British have been perceptions of rural life ever since. Britain has been thoroughly urbanized since the late nineteenth century, yet **authentic country clothing** and its spin-offs have remained a staple feature of fashion. The homogenizing effects associated with industrial development have led to a constant desire for individuality. Underpinning 200 years of romantic escapism. **Bohemian style** and **romantic eveningwear**, areas in which British fashion designers excel, eloquently reflect this spirit. Conversely, the British love of understatement has been perfectly served by a tailoring tradition.

Expressions to be memorized

fashion designer – дизайнер костюма

high fashion – высокая мода

haute couture – от кутюр

socio – cultural trends – социально-культурные направления

designer – level – дизайнерский уровень

post – war years – послевоенные годы

art – school – школа искусств

ready – to – wear clothing – готовая одежда

seasonal tour – сезонный тур

workshop of the world – мастерская мира

working – class consciousness – сознание рабочего класса

non – industrial environment – непромышленное окружение

authentic country clothing – подлинная одежда страны
изготовителя
advanced countries – развитые страны
distinctive collections – определенные коллекции
bohemian styles – богемные стили
romantic eveningwear – вечерняя одежда в романтическом
стиле
colour preferences – цветовое предпочтение

Exercises

1. Give English equivalents for the following words and end expressions :

стиль, портняжный, сохранять, дизайнер костюма, великолепный, украшать, изображать, послевоенные год, готовая одежда, упоминать, спорить, различать, воплощение, фигура, удивительный, предпочитать, бюст, создание, отражать, школа искусств, подлинная одежда страны изготовителя;

2. Give words of the same root and translate them into Russian :

formation, to produce, industry, psychology, to inspire, populated, natural, to design
infrastructure, woolen, to present, additionally;

3. Translate into English:

1. Высокая мода в Великобритании была поддержана правительством страны.
2. Мода – это зеркало, в котором отражаются социально – культурные направления.
3. Когда роль Великобритании как мастерской мира стала незначительной, британцы воплотили в жизнь национальную идею истории костюма.
4. Основной чертой британской моды является ее связь с историческим стилем.
5. Основные черты национальной культурной одежды частично определяются географией и климатом страны.
6. Будучи одной из первых промышленно – развитых стран, Великобритания стала воссоединяться с естественным окружением (природой).

4. Find English equivalents for the Russian expressions in brackets :

1. This is a most surprising success story, as many facts of British culture would appear to be antipathetic to the idea of (высокой моды).
2. It is clear that in recent decade British peculiarities have been brilliantly exploited by (дизайнерами костюма).
3. These factors also shape (цветовые предпочтения).
4. Britain has been thoroughly urbanized since the late nineteenth century, yet (подлинная одежда страны производителя) and its spin offs have remained a staple feature of fashion.

5. (Богемные стили и вечерняя одежда в романтическом стиле), areas in which British fashion designers excel, eloquently reflect this spirit.
6. In order to persuade buyers and press to include London on their (сезонный тип), designers have to present (определенные коллекции).
7. Britain is in many ways an anomalous country, being the first with a bourgeois revolution, the last with an aristocracy; the earliest with a modern working – class revolution, yet manifesting the least (создание рабочего класса).

5. Answer the following questions :

1. What is this text about?
2. Why can we speak about the Britishness of British fashion? Is British fashion peculiar to itself?
3. Why has British high fashion been little supported by government and industry?
4. What is fashion?
5. What is a quintessential feature of British fashion?
6. What feature in fashion are determined by geography and climate?
7. What styles do the British fashion designers excel in?

Vocabulary to be memorized

acme – высшая точка
 absorb – впитывать
 adorn – украшать
 antipathetic – антипатичный, внушающий отвращение
 argue – спорить
 arrange – располагать
 art – искусство
 buyer – покупатель
 bust – бюст
 clothing (clothes) – одежда
 decoration – украшение
 destroy – уничтожать
 determine – определять
 distinctive –отличительный
 distinguish –различать
 dispose –располагать
 embellish –украшать
 embodiment –воплощение
 establish –устанавливать
 fashion – мода
 figure – фигура
 flourish – процветать
 form – форма
 influence – влияние
 inspire – вдохновлять

major – главный
mark – отмечать
marvelous – удивительный
maverik – скиталец, бродяга, диссидент
mention – упоминать
modernity – современность
prefer – предпочитать
preserve – сохранять
preoccupation – занятия (места) раньше (кого – либо)
produce – создавать, творить
product – создание, творение
purpose – цель
psychological психологический–
quintessential – основной
reflect – отражать
represent – представлять
resemble – иметь сходство
striking – поразительный
style – стиль
survive – сохранять
tailoring – портняжный
tradition – традиция
various – различный, разнообразный
wear – носить
wealth – богатство

Text II

The Unforgivable disadvantage of being English in England

The high-fashion industry as we know it today, with seasonally presented, designer-led fashions was established in Second Empire Paris (1852-70). British-born Charles Frederick Worth and his partner Otto Bobergh have been widely credited with establishing the dominance of the designer, when they founded their **fashion house** in 1858. Worth conceived and imposed his own design ideas and in so doing created fashion unequivocally determined by the designer. Prior to this, **highly skilled dressmakers** had carried out the dictates of their clients. With great aplomb and a shrewd business head, Worth emphasized that his taste the final word.

Worth does the Empress Eugenie wear legendary rise to fame, from fabric salesman at the London department store Swan & Edgar to the couturier **responsible for** the sumptuous crinoline gowns by the Empress Eugenie, has been examined in depth. It is important here simply to record that Worth acquired a prestigious international clientele and attracted other designers and specialists craftspeople into the area surrounding his premises in the rue de la Paix. He established good links with the finest silk manufactures in Lyons, and this symbiotic relationship between **fabric-makers** and fashion designers has continued to the present day. In 1868 the

Chambre Syndicale de la Couture Parisienne, still highly influential, was founded in order to co-ordinate, study and defend the economic, industrial and commercial interests of this prestigious, burgeoning industry.

From the outset, Parisian haute couturiers were the undisputed international arbiters of **women's fashion**. The wealthiest European and American women purchased their clothing direct from the couture houses and the rest of fashionable society looked to Paris for stylistic guidance. This supremacy was promoted at all market levels: the most exclusive small dress shops and department stores proudly advertised that they stocked the very latest models from Paris, while others boasted of their fine copies, available at a fraction of the original price. Highly talented British designers including Redfern, Lucile and Moluneux were to follow in Worth's footsteps, opening branches in Paris and working as part of the haute couture industry.

In contrast, the top end of the British fashion trade, based in London's West End, was dominated by **court dressmakers**. The very term '**court dressmaker**' emphasized links with the monarchy, the pinnacle of Britain's social hierarchy. The Edwardian period witnessed the heyday of London's social life surrounding the court. Queen Alexandra and King Edward VII, even from the days when he has the Prince of Wales, were great socialites and **fashion-setters** and did much to consolidate the importance of court social life.

The coterie of court dressmakers was well-versed in **the minutiae of etiquette** and in rigorous sartorial **codes of high society**. However, it was widely accepted that on the whole they copied and adapted Parisian models for an elite British clientele. The 'season' played a central role and continues **to exert a powerful influence** on British social life and **domestic fashion industry**, even though 1958 was the last year that the daughters of the aristocracy were formally presented to the monarch. **This high-profile ceremony** served to introduce the young debutante into high society and, ideally, to find her a suitable husband. From 1928 Queen Charlotte's Birthday Ball, a charity event to raise money for the hospital named after its patron, became an essential event in the debutante's calendar. This occasion has effectively taken over the role of the court presentation. The carefully appointed young ladies, all dressed in white. Curtsey to a huge iced cake in honour of Queen Charlotte. The Balls ceased in 1976 but were revived in 1989.

Expressions to be memorized

fashion house – дом моды

highly skilled dressmaker – высококвалифицированный портной

fabric salesman – продавец готовой продукции

to be responsible for – быть ответственным за что-либо

fabric-makers – товаропроизводители

women's fashion – женская мода

court dressmaker – придворный портной

fashion-setters – законодатели моды

codes of high society – законы высшего общества

in the minutiae of etiquette – этикет в миниатюре
to exert a powerful influence – оказывать большое внимание
domestic fashion industry – отечественная индустрия моды
high-profile ceremony – церемония на высшем уровне

Exercises

1. Give synonyms or synonymous expressions for the following words:

to adorn, design, to create, decoration wide, occasion, dressmaker, to consolidate, the Ball, patron;

2. Give words of the same root:

to examine, to decorate, to advertise, attraction, to dominate, establishment, fashionable, influence, creation, direction, skill;

3. Insert suitable prepositions and translate the sentences into Russian:

1. The seasons runs _____ May _____ the end of July and opens _____ the private view _____ the Royal Academy Summer Exhibition.
2. The top end _____ the British fashion trade was dominated _____ court dressmakers.
3. The fashion designers founded their fashion house _____ 1858.
4. _____ Queen Charlotte's Birthday Ball became an essential event _____ the debutante's calendar.
5. The occasion has effectively taken _____ the role _____ the court presentation.
6. The wealthiest European and American women purchased their clothing direct _____ the couture houses.
7. This supremacy was promoted _____ all market levels.
8. The coterie of court dressmakers was well-versed _____ the minutiae of etiquette and _____ the rigorous sartorial codes _____ high society.
9. Highly talented British designers were to follow _____ Worth's footsteps, opening branches _____ Paris and working _____ part _____ the haute couture industry.
10. Worth's legendary rise to fame, _____ fabric salesman _____ the London department store _____ the couturier, has been examined in depth.

4. Put questions to the text using the following verbs:

to depend (on), to create, to consist (of), to examine, to rise (to), to base (on), to promote (at), to determine (by), to know, to design, to record;

5. Make up sentences with the following words and expressions:

to be established in, prior to this, to rise to fame, to examine in depth, fashionable society, stylistic guidance, highly talented, to be widely accepted, in honour, to be revived, to be promoted at, haute couture industry, design ideas;

Vocabulary to be memorized

advertise – рекламировать
adorn – украшать
appoint – назначать
aplomb – апломб
arbiter – судья, арбитр
attract – привлекать
boast – хвастать
branch – отрасль
base – основывать
cease – прекращать
consolidate – укреплять, объединяться
court – двор
coterie – Кутюрье
curtsey – реверанс
client – клиент
craftspeople – мастера
crinoline – кринолин
create – создавать
conceive – постигать, понимать
clientele – постоянные покупатели, заказчики
decoration – украшение
defend – защищать
determine – определять
dictate – диктовать
dominance – доминировать
direct – направлять
dressmaker – портниха, портной
dress – одеваться
department store – магазин (большой)
establish – основывать
emphasize – придавать особое значение
examine – рассматривать
etiquette – этикет
essential – основной
event – событие
fashionable – модный
found – основывать
fraction – часть
hue – цвет, оттенок
huge – огромный

honour – честь
hierarchy – иерархия
impose – облагать пошлиной
influential – влиятельный
importance – важность, значимость
link – связь
level – уровень
look for – искать
manufacturer – производитель
market – рынок
monarchy – монархия
occasion – случай
original – подлинный, оригинальный
outset – начало
present – представлять
partner – партнер
premise – предпосылка
prestigious – престижный
promote – продвигать
price – цена
pinnacle – вершина
patron – хозяин
purchase – покупать, делать покупки
rise – поднимать
record – записывать
grieve – сострадание, милость
relationship – родство
rigorous – суровый, строгий
revive – возрождать
sartorial – портняжный, портновский
suitable – удобный
tinge – оттенок
wide – широкий

Text III

Fashion in the art schools

Practical skills had traditionally been learnt within the industry and at trade schools such as the Technical School of Dressmaking at Barret Street in London's West End, which opened in 1915. From the late nineteenth century, trade schools were **set up throughout the country** to provide **skilled workers** for local industries. The first **Needletrade School** in London was opened in Shoreditch in 1906 to cater for the wholesale **clothing trades**, which were based in the East End of London. The

Barret Street school, in contrast aimed to train young women for the more **exclusive fashion houses** and provided **full-time day release** and **evening classes**. There were also private establishments, such as the Paris Academy of Dressmaking in Old Bond Street. By the 1930s courses on dress were also offered within many **art colleges**, but the emphasis remained upon teaching technical, rather than creative skills.

Commissioned by the Council for Art and Industry in 1939, Design and the Designer in the Dress Trade was an important report that was eventually published in 1945. It describes how the designer in the British Fashion industry was not considered to have a creative role, but rather one that adapted and translated Paris models. The manufacturers interviewed were adamant that this role could only be filled by promotion from within the industry. Indeed, it states that ‘the possibility of any Art School, as at present constituted, turning out designers was generally dismissed by the manufacturers as fantastic’.

This attitude was not surprising. The majority of Britain’s art schools were run by those with a pronounced bias towards **the fine arts** of traditional crafts. They were often contemptuous or dismissive of industry and, at the extreme, considered it a social evil. Manufacturers in turn retaliated by ignoring or mocking the naivety of college-trained students.

While a fine art student at the Royal College of Art in the 1930s, Muriel Pemberton challenged the limitations of existing courses by arranging to work on a part-time basis at the London fashion house of Reville while continuing her fine art studies. In the late 1930s, when she was working as a fashion illustrator for the Daily Herald, she introduced evening classes in creative fashion at St Martin’s School of Art, under the umbrella of Graphics School.

As a result of reorganization and expansion of further education in the post-war years, combined with the allocation of state-founded grants, students from all social classes now had access to higher education. **Fashion departments** were established in art schools throughout Britain. (In France and America there have always been far fewer schools, and most a private establishments.) After the war Muriel Pemberton’s pioneering course was developed on a full-time basis and, under her inspired tutorage, St Martin’s embarked upon a new approach to teaching fashion which included contextual studies in dress and art history. Throughout her career she actively campaigned to elevate the status of fashion within the art school system, and her work has been sustained by many notable figures, including Bobby Hillson (who introduced the fashion MA course in 1978) and fashion designer Wendy Dagworthy. By the late 1940s a number of colleges had started fashion schools, including Manchester, Leeds and Leicester.

In 1948 Madge Garland, ex-editor of British Vogue, **was appointed to** found a Fashion School at the Royal College of Art (RCA) to replace the existing Dress course. Her contacts provided the students with materials, sponsorship and, ultimately, good introductions into the industry. Early RCA graduates included Gina Fratini, Gerald McCann and Bernard Nevill who went on to become leading forces in British fashion. Garland was undoubtedly a seminal figure in fashion education, even though she was Paris-led and couture-oriented.

The school embarked upon a new direction when Madge Garland's assistant, Janey Ironside, took the helm in 1956. Ironside's aim was to promote a new look in British fashion that would be internationally accepted and in this she succeeded. Many of her students from working-class backgrounds felt the Parisian haute-couture had little relevance to their lives. They wanted to design stylish, youthful fashions and Janey Ironside nurtured and developed their skills to this end. David Sassoon, Marion Foale, Sally Tuffin, Ossie Clark, Antony Price and Janice Wainwright were among the RCA students who went on to make a significant contribution to British fashion. In 1964 the RCA launched a **menswear department** within the Fashion School, which trained a new generation of menswear fashion designers.

In spite of her access, Janey Ironside had to fight to gain fashion its due recognition. In 1964, the RCA was granted university status, which permitted it to **award Bachelor of Arts degrees** to replace **The Diploma of Art and Design**. However, the Academic Advisory Council singled out the Fashion School as unworthy of this higher qualification. They claimed that fashion was too intimately connected with industry; an irony, considering that the college had been founded to feed industry. Protesting vigorously, Ironside ultimately resigned. Two years later the decision was revoked, by which time the highly regarded Joanne Brogden had become head. Since 1989 both the Fashion and Textile Schools have been jointly headed by John Miles.

From 1972 all British art schools have been able to supply for degree status in fashion. This has done much to **elevate the status of fashion as a professional qualification and career**. Many other fashion schools – including Nottingham, Manchester, Ravensbourne, Liverpool, Middlesex and Harrow (now the University of Westminster) – have all made major contributions. The Barret Street Trade School amalgamated with the London College of Fashion, and is the only state-founded entirely fashion-focused college in Britain. From 1952 to 1972 Mary Bromley headed the highly successful Fashion School at Newcastle, which became a leader in developing fashion-related courses such as business studies, marketing and promotion. Each of the colleges has a different emphasis, training designers, tailors and technicians to work in all levels of the industry. For example, the highly respected Fashion School at Kingston has prioritized the training of designers to work within the international manufacturing industry, a focus established by its first head Dphne Brooker.

British art schools now teach all areas of fashion and clothing, and offer a broad range of related subjects. **Fashion graduates** from art schools are employed in design studios **throughout the world** as well as having high-profile own-label collections.

Expressions to be memorized

to set up throughout the country – распространять по всей стране

throughout the world – по всему миру

skilled workers – квалифицированные рабочие

needle-trade school – колледж по промышленному пошиву

clothing trade – торговля одеждой
art college – колледж изобразительного искусства
exclusive fashion houses – эксклюзивные дома моды
full-time – дневная форма обучения
day-release – заочная форма обучения
evening classes – вечерняя форма обучения
fine arts – изящные искусства
as a result – в результате
fashion department – кафедра моды
menswear department – кафедра по пошиву мужской одежды
to be appointed to – быть назначенным на
in spite of – несмотря на
to award Bachelor of Art degree – присуждать степень бакалавра искусств
the Diploma of Art and Design – диплом по искусству и дизайну
professional qualification and career – профессиональная квалификация и карьера
to elevate the status of – поднять статус
fashion graduate – выпускник колледжа моды

Exercises

1. Form nouns from the following verbs:

to work, to design, to house, to educate, to establish, to train, to study, to teach, to connect, to graduate, to recognize, to lead, to develop, to promote, to learn;

2. Translate the following words into English:

пошив женского платья, тема, факультет, дом моды, творческие способности, выпускник, бакалавр, дизайнер костюма, назначить курс, игнорировать, насмехаться, доклад, подход, обучение, навыки, фигура, вклад, студия, дело, колледж, продвижение, карьера, возглавлять, успех, выпуск, наставничество;

3. Answer the following questions:

1. What is the text about?
2. What subjects did the author discuss in this text?
3. When were the trade schools set up throughout the country? For what purpose?
4. When was the first needle-trade school opened in London?
5. What was the aim of the fashion houses?
6. What do you know about art colleges in Britain?
7. When were the fashion departments established in art schools in Britain?
8. When was a menswear department organized within the Fashion School?
9. What specialists did the menswear department train?
10. What degrees did the students get after finishing the Fashion School?
11. Could the students get the Diploma of Art and Design?

12. What has the Fashion School done to elevate the status of fashion as a professional qualification and career?

13. Who headed the highly successful Fashion School at Newcastle in Britain from 1952 to 1972?

14. Are fashion designers employed in design studios throughout the world from art schools?

4 Translate the following sentences into English using the vocabulary of the text:

1. С конца 19 века торговые школы были распространены по всей Великобритании, чтобы обеспечить высококвалифицированных рабочих для местной промышленности.
2. Школа искусств готовила молодых девушек для эксклюзивных домов моды.
3. В школе искусств были дневная, заочная и вечерняя форма обучения.
4. Большинство британских школ искусств базировались на традиционных ремеслах по пошиву одежды.
5. После реорганизации и расширения системы высшего образования в военные годы, студенты всех социальных слоев общества получили возможность учиться в высших учебных заведениях на кафедрах моды, которые были основаны во всех школах искусств.
6. В 1964 году была организована кафедра по пошиву мужской одежды в школе моды, которая готовила новое поколение дизайнеров мужской одежды.
7. Многие школы искусств внесли свой вклад в развитие моды в Великобритании.
8. С 1952 по 1972 Мери Бромли возглавила школу моды в Ньюкасле. Она организовала целый ряд курсов, таких как бизнес, маркетинг и т.д.
9. Сейчас каждый из колледжей готовит дизайнеров костюма, портных, технических персонал для работы в различных отраслях легкой промышленности.
10. В настоящее время школы искусств Британии обучают студентов пошиву модной одежды и предлагают широкий спектр предметов для изучения.
11. Выпускники школ искусств приглашаются на работу в дома моды и дизайнерские студии по всему миру.
12. Дизайнеры костюма Великобритании являются высококвалифицированными специалистами. Многие из них имеют сезонные коллекции, которые выставляют в европейских домах моды.
13. Дизайнеры костюма – одни из законодателей европейской моды.

Vocabulary to be memorized

amalgamate – соединять, объединять

approach – подход

art – искусство

appoint – назначать

assign – приписывать

accept – принимать, допускать
access – доступ
bias – уклон, наклон, по кривой линии (кривить)
base – основывать
clothing – одежда
council – совет
claim – требование
consider – считать, рассматривать
course – курс
college – колледж
contextual – контекстуальный, в контексте
challenge – вызов
constitute – основывать
dressmaking – пошив женского платья
dress- платье
develop – развивать, разрабатывать
enable – позволить, дать возможность
exist – существовать
elevate – повышать, поднимать
education – образование
establish – основывать
employ – быть занятым
feature – черта
force – сила
found – основывать
graphics – графика
graduate – выпускник
generation – поколение
grant – стипендия
helm – руль, управление
high - profile – высоко-профильный
include – включать
join – вступать, присоединяться
model – модель
material – материал
major – основной
majority – большинство
manufacturer – производитель
menswear – мужская одежда
marketing – маркетинг
mock – насмехаться
protest – протестовать
promotion – продвижение, стимулирование
revoke – отменять, аннулировать
resign – отказываться, уступать

regard – внимание, забота, уважение
respect – уважать
tutorage – наставничество
technicians – технический персонал
train-готовить
vigorously – сильно, энергично

Text IV

British fashion today

During the boom years of the mid-1980 the international couture industry enjoyed a revival, largely due to the strength of the American dollar and the advent of a new, oil-rich Middle Eastern clientele. For a wealthy coterie, social life was global and, as always, high fashion clothing announced social standing. The vogue for lavish charity galas provided a platform for unabashed conspicuous consumption. Haute couture clients numbered some 3,000 worldwide – in the late 1940s there had been around 15,000 – but none the less this was a significant upturn in fortunes for the industry.

London's most **exclusive fashion houses** received a fillip from the patronage of Lady Diana Spencer, who chose David and Elizabeth Emmanuel to design the wedding dress for her marriage to Prince Charles in 1981. As the Princess of Wales, she became a high-profile international fashion icon, wearing clothes by Jasper Conran, Bruce Oldfield, Arabella Pollen, Amanda Wakeley, Bellville Sassoon and Catherine Walker. At a time when the other fashion capitals were specializing *in over glamour*, Britain's **top-level designers** focused upon their specialty, that is classic, understated tailoring and fairy – tale eveningwear.

In complete contrast to European and American output, a second generation of Japanese fashion designers shocked audiences with their dramatic **new fashion vision**. Oversize, often asymmetric, black and ink-blue garments were sometimes creased and slashed, with irregularly placed necks and sleeves. The Japanese did not propose Tokyo as a new fashion centre, instead they went to Paris, the traditional fashion capital, where they combined their flair for design with great showmanship.

Since the early 1980s London has also enjoyed a burgeoning of young fashion talents. Georgina Godley, Scott Crolla and John Galliano have played a key role in regenerating London's reputation for innovative and challenging collections. Many young designers obtained massive, although sometimes short-lived, media coverage, and did much to put London at the very centre of the fashion map. A number of these designers were successful, but many have foundered because they were naïve in business or failed to obtain financial backing. Stevie Stewart and David Hollah, the design duo behind the Body Map label, enjoyed early acclaim for their unstructured, layered monochrome and day-colored printed jersey garments. For a time they went out of business because they could not obtain funding, in spite of full order books. It is often said that the British have great affection for highly creative "amateurism". **In the case of** fashion, it rarely stretches to financing ideas and turning them into viable businesses.

Expressions to be memorized

due to - благодаря

during the years - в течение лет

international couture industry – международная легкая промышленность

exclusive fashion house – эксклюзивный дом модели

from the patronage of – под покровительством

top-level designer – первоклассный дизайнер костюма, кутюрье высшего разряда

in complete contrast to – в полной противоположности (чему-либо)

new fashion vision – новое видение моды

in overt glamour – явный романтический ореол

Exercises

1. Read the following word combinations and translate them into Russian:

Top fashion, to enjoy a revival, wealthy coterie, social standing, the strength of the American dollar, to design the wedding dress, highly-profile, to wear clothing, to shock the audience, fashion centre, a great showmanship, innovative collection, to do much;

2. Complete the following sentences:

1. During the 1980s the international couture industry _____ a revival.
2. Social life was global and _____ announced social standing.
3. Haute couture clients _____ 3.000 worldwide in the late 1940s.
4. _____ to European and American output, a second generation of Japanese fashion designers shocked audiences with their dramatic _____.
5. The Japanese did not propose Tokyo as a _____, instead they went to Paris.
6. The Japanese combined their flair for design with great showmanship.
7. The famous designers have played 2 key role in regenerating London's reputation for _____.
8. _____ fashion, it rarely stretches to financing ideas and turning them into viable businesses.
9. Britain's _____ focused upon the speciality.

3. Answer the following questions:

1. When did the international couture industry enjoy a revival?
2. What was the social life in the mid-1980s?
3. Did high fashion clothing announce social standing?
4. Who chose top-level specialists to design the wedding dress for the marriage to Prince Charles in 1981?
5. Who became a high-profile international fashion icon?
6. What did Britain's top-level designers do in 1980s?

7. Whom did a second generation of Japanese fashion designers shock?
8. What was the Japanese fashion designers new fashion vision?
9. What was (is) the traditional fashion capital?
10. Has London many fashion talents?
11. What Britain's designers do you know? What are their names?
12. Are the British fashion designers successful in their business?

4. Write a summary of the following text in English:

С середины 1980 годов международная индустрия моды переживала свое возрождение. Это происходило, с одной стороны, благодаря усилению американского доллара. С другой стороны, появились богатые клиенты с Востока. Британская мода не стояла на месте. Появились эксклюзивные дома моды. Принцесса Уэлская, Диана стала ее олицетворением. В своем гардеробе она имела одежду Гаспара Конрана, Катарины Волкер и других британских дизайнеров.

В начале 1980х годов в Лондоне появилась целая плеяда молодых талантов. Джорджина Годли, Скотт Кролла и Джон Галлиано сыграли ключевую роль в возрождении репутации Лондона как города моды;

5. Summarize your knowledge of the question under consideration. Speak on the different aspects of British fashion today. You may use the following plan:

1. The international couture industry in 1980s.
2. Exclusive fashion houses in London.
3. Diana, the Princess of Wales, a fashion icon in the world.
4. Young fashion talents in Britain during 1980s.
5. Today's fashion designers in Britain and their ideas.

Vocabulary to be memorized

affection – привязанность, любовь
 acclaim – приветствовать, провозглашать
 advert – упоминать, обращаться
 affection – привязанность, любовь
 amateurism – дилетантство
 announce – объявлять, заявлять
 asymmetric – асимметричный
 boom - бум
 coverage – оболочка, обшивка, облицовка
 creative – творческий
 couture, coterie – от кутюр
 consumption – потребление
 choose – выбирать
 charity – милосердие
 crease – складка, сгиб
 enjoy – наслаждаться

evening wear – вечерняя одежда
fairy- tale – сказочный
flair – чутьё, склонность, способность
fillip – щелчок, толчок, стимул, пустяк
fortune – судьба
found – основывать
glamour- чары, романтический ореол, обаяние
garment – предмет одежды, одежда
ink – blue – чернильно-синий (цвет)
jersey – джерси (ткань)
media – зд. Средство, способ
monochrome – монохромный, одноцветный, однокрасочный
naïve – наивный
neck – шея
output – продукция, продукт, выпуск
place – размещать, помещать
propose – предлагать, предполагать, намереваться
showmanship – искусство организации публичных зрелищ, умение произвести эффект, показать товар лицом
sleeve – рукав
tailor – портной, гл. шить
tailoring – портняжное дело, шитье одежды
unabashed – не растеряться

Text V

The British and English Traditions in Fashion

Today the traditions are not only being revisited by British. American designer Ralph Lauren, who hails from Brooklyn, offered Savile-Row-style pinstripe suits worn over Jermyn-Street-style crisp shirts and ties in his **autumn/winter 1996 collection**. His twist: the strict, **skinny suits**, the collars and the ties were worn by women. Tailoring – whether for a man, bespoke and in gaudy bright tweed, from Savile Row's most light-hearted player, Richard James; or for woman, factory manufactured and in a vanilla crepe by the young duo, Pearce Fionda – is central to British fashion identity in the late twentieth century. Nowadays tailoring could mean **a trouser suit**, it could mean a tweed skirt and a jacket, or it could mean a strange siren suit by Alexander McQueen that is missing one sleeve. The choices are legion.

In the 1940s, both **hand-crafted** and **mass-produced tailoring** were every bit as important to the British wardrobe as they remain today. But, despite **the best efforts** of fashion designers to be inventive without wasting precious yardage, choice was extremely limited. Utility tailoring involved a thrifty use of cloth: selvages used as hems, the position of every seam plotted with military precision. The V&A collection houses Utility prototypes from The Incorporated Society of London Fashion Designers (Inc. Soc.), including a woman's **three-piece suit** of slim wool skirt, neat

herringbone jacket and matching blouse; and a man's wool suit. The woman's suit is a fine response to the government's call for **stylish Utility clothing**. By utilizing the herringbone stripes vertically and horizontally, pattern is created and wastage minimized.

The man's suit is a more humble piece, and helps to explain the desperation people felt for a change of clothes. But that could not happen until Utility was abolished, rationing lifted, and government-issue 'Demob' suits, which men wore to re-enter civilian life, could at last be relegated to second best. Every feature of this suit has been honed down; there is no waistcoat, no drape. It has an economically made breast pocket and the trousers have no turn-ups, for these were forbidden. The fabric, the interior pockets and waistband of cheapest cotton, all mark this out as Utility. By 1945 Utility clothes embodied a frustration and stagnation in the face of the desire to move on to new lives, in new clothes.

Fashion spring came not in London but in Paris, with Dior's sensational New Look. **Alisa** Garland, editor of Vogue from 1960-64, 'started in fashion in the year of the New Look' and recalls, 'I bought my version of the New Look from Dereta, for spring 1948, one year after its introduction in Paris. When I wore it in Regent Street never in my life have I caused more heads to turn. It aroused as much interest as the first mini-skirts.' But in the main, **the British fashion silhouette** remained that of a tightly furled umbrella. When the effect of the abundant New Look did cross the Channel (other than in parliamentary discussion or music-hall jokes), it was **more frequently** in romantic eveningwear than in tailored daytime styles.

Not that the effect of Dior could be ignored. British designers drew on it to create clothes which gave the effect of shapely hips and fulsome skirts without all the fabric. A Lachasse suit is a clever riposte to Dior by a nation still under rationing. The front flaps were added on top to exaggerate the effect, and the skirt is cut in five panels, with the back panel formed into six knife pleats to give the effect of fullness. Pleats and peplums were the British solution to change: 'Pleats in every form and for all clothes' said Vogue in March 1948. British designer clothes were relying heavily on **optical illusion** rather than cloth.

Expressions to be memorized

autumn/winter collection – осеннее-зимняя коллекция

best efforts – самые большие усилия

British fashion silhouette – силуэт (покрой) по английской моде

hand-crafted – пошитый, сделанный вручную

man's suit – мужской костюм

mass-produced tailoring – массовое производство (одежды), массовый пошив

more frequently – наиболее часто

optical illusion – визуальный обман

skinny suits – облегающий костюм

stylish Utility clothing – стильная упрощенная одежда

three-piece suit – костюм «тройка»

trouser suit – брючный костюм

to receive commissions (for) – получать заказ

Exercises

1. Use an expression or word from the text instead of the Russian one in brackets:

1. Coco Channel is a French fashion designer.
2. The British designers (получили заказ на) (осеннее-зимнюю коллекцию).
3. In autumn collection in 1996 the British coterie presented English (облегающий костюм).
4. (Самые большие усилия) of the post-war period were made to develop the British fashion and fashion industry.
5. In this creations of Savile Row we can see the style of the (великий художник).
6. It was (наиболее часто) in romantic eveningwear than in tailored daytime styles.
7. British designer clothes were relying heavily on (визуальный обман) rather than cloth.
8. (Мужской костюм) is a more humble piece, and helps to explain the desperation people felt for a change of clothes.
9. Both (пошитый вручную) and (массовый пошив) were every bit as important to the British wardrobe as they remain today.
10. The woman's suit is a fine response to the government's call for (стильная одежда).

2. Answer the following questions:

1. What did the American designer R. Lauren offer?
2. Who worn his collection?
3. Was hand-crafted clothing an important to the British in the 1940s?
4. What was happened with British fashion by 1945?
5. What was the British fashion silhouette in that period of time?
6. Could the effect of Dior be ignored by British designers?
7. Did British designers draw on it to create clothes?
8. Why were the front flaps added on top?
9. What was the British solution in the question of fashion?
10. Were the British clothes relying on optical illusion?

3. Compose sentences using the following words and expressions:

to offer, to be worn by (men or women), to be central to British fashion, to be extremely limited, to be a humble piece, to be forbidden, to be more frequently, the effect of (somebody or something), to exaggerate the effect, to be cut in.

4. Translate the following text into the English:

Весеннюю моду 60-х годов прошлого века задавал не Лондон, а Париж. Сенсационная коллекция Кристиана Диора превзошла все остальные и имела ошеломляющий успех. Модные журналы «New Look» и «Vogue» регулярно

печатали статьи, посвященные французской моде. Эффект Диора нельзя было игнорировать. Британские дизайнеры опирались на работы Диора, создавая свое собственное направление. В своих работах они использовали складки, которые придавали эффект завершенности изделиям. Складки любой формы использовались для мужской и женской одежды. В своих работах британские модельеры полагались в основном на визуальный обман.

Vocabulary to be memorized

abolish – упразднить, отменять
abundant – богатый
accentuate – подчеркивать
achievement – достижение
ambitions – замыслы, стремления
bespoke – сделанный на заказ
breast – грудь
bright – яркий
buy (bought, bought) – покупать
cause – причина, мотив
change – менять
choice – выбор
civilian – гражданский
civilian clothes – гражданская одежда
cloth – одежда
collar – воротник
cotton – хлопок, хлопчатобумажный
create – создавать
crepe – креп
crepe de Chine – крепдешин
crisp – четкий
cross – пересекать
desire – желание
desperation – отчаяние, безрассудство
drape – драпировка, драпировать
effect – эффект
exaggerate – преувеличивать
explain – объяснять
fabric – ткань, материя, материал, изделие, выделка
flaps – накладные (карманы)
form – образовывать
frustration – расстройство, разочарование
fulsome – неискренний
furl – свертывать, складывать
gaudy – большое празднество
heil – власть
hem – рубец, кайма, кромка

herringbone (stripes) – в «елочку» (полоска)
hips – бедра
hone down – отточенный
horizontally – горизонтально
humble – скромный, простой
identity – подлинность
include – включать
introduction – введение, представление
issue – издание, выпуск
jacket – жакет, пиджак
joke – шутка
legion – множество
matching (blouse) – подобранная (блузка), соответствующий, подходящий
mean – значить, означать
military – военный
minimize – преуменьшать
mini-skirt – мини юбка
miss – упустить, пропустить, избежать
move on – пройти, идти дальше
offer – предлагать
panel – вставка
pattern – модель
pinstripe – полосатый
pleats – складки (на платье), делать складки, плиссировать
plotted – начерченный, вычерченный
pocket – карман
precision – точность
re-enter – вход, возвращение
relegate – отсылать, направлять
rely – полагаться, доверять, быть уверенным
response – ответ, отклик, реакция
riposte – ответный удар, находчивый ответ
shape – формировать
siren – сирена, сигнал
sleeve – рукав
stagnation – застой
strict – четкий, отчетливый
stripe – полоса
tightly – аккуратно
turn-ups – загнутые (поля шляпы, манжеты)
tweed – твид
twist – изгиб, шнурок
vanilla – ванильный
vertically – вертикально
waistband – пояс (юбки, брюк)

waistcoat – жилет

wastage – изнашивание, потери, расточительность

Text VI

Different styles in fashion

American customers were vitally important to Savile Row. During the war it owed its survival mainly to transatlantic clients who would also help weather the lean 1970s, the fraught 1980s and the 1990s. In the 1950s American clothing exerted a big influence on how British people wanted to dress, but some of the most 'American' of suits, their images preserved today on celluloid, were in fact British. In the Hollywood film *North by Northwest* (1959), Cary Grant's roomy suit was made by Kilgour, French & Stanbury-then as now, at 8 Savile Row. Deliberately designed to disguise Grant's disproportionately large head, the suit was built out a full inch over each shoulder, making him look the perfect matinee idol. Clark Gable, Gregory Peck, Fred Astaire, Gary Cooper, Douglas Fairbanks, as well as lesser-known Americans charmed by its history and (more particularly) its old-world prices, kept Savile Row alive.

High-fashion womenswear was not immune to the growing threat of better quality **ready-to-wear** either. 1954 saw the summer of the flower print suit: 'Big news, closely printed, closely cut', said *Vogue* in March, featuring a version by Hartnell 'where lilies of the valley grow thickly [over the] unusually large stand-up collar, and the high moulded bust and smooth waist'. In the following month's issue, a similarly slim suit in a floral emblazoned cotton pique appeared, this

time by the **top-level** ready-to-wear manufacturer, Matita. We can see a resolutely winter season couture outfit by Ronald Paterson: the chunky two-piece, with its shawl collar, reveals a more boxy silhouette.

It was in the mid 1950s that Mary Quant began to cause a stir by advocating that designer-level fashion could be less elite, and specifically aimed at the **youth market**. By the 1960s this had made her **world-famous**.

In 1954 Chanel had returned to the Paris fashion scene, in 1956 Balenciaga unveiled the sack dress (probably more influential than the New Look in real, rather than publicity, terms) and *ingénue* sensation Audrey Hepburn's appearance in the film *Funny Face* in 1957 increased the desire amongst the young to dress like her. By 1958 British tailoring was looking more cosmopolitan. The '**jet age**' had begun, and customers of British couture were boarding planes in suits of finer weight cloth and in lighter colours.

The first seeds of the 1960s were being sewn in younger, girlish styles. The silhouette of the carefree 1920s began to return to favour with belts on the hips and hemlines inching up.

In 1966 Twiggy was declared "**The Face of the Year**" and the shell dress with a 1920s-style low belt, the androgynous trouser suit, and the sporty, skinny zip-front

tunic were the things to wear. Much of the influence was French, embracing elements from Courreges and Chanel. British versions of Courreges style came in tweeds and checks, and so looked rather different. Jeffrey Wallis's versions of Chanel were already established and sought after. They looked almost identical to the Paris originals. Like Chanel. Wallis used British cloth, and he bought the Paris patterns legitimately.

By 1967 Vern Lambert and Adrian Emmerton's hippie shop in the Chelsea Antiques Market was at last finding men willing to pay for Demob suits, now **second-hand**, taken in and sold alongside bangles and beads. Michael Fish was very successfully selling fab gear to clients such as David Bailey and Lord Snowdon, while in Portobello Road Ian Fisk flogged off military uniforms (also part of the Savile Row tradition) at his boutique "I was Lord Kitchener's Valet".

The late 1960s was not a high point for tailoring, although there has always been a sustained demand for tailored clothes. The V&A houses a slim, hip-length jacket and dress by Michael of Carlos Place, dating from 1968 with a graphic black-and-white **printed silk scarf**, which has a smart, rather stark appeal.

On 22 June 1968 the Beatles' record company, Apple, acquired premises at 3 Savile Row and 'Let It Be' was recorded on the roof. Cilia Black announced that she was going into business with 'a very snob tailor's': opening at 35a Savile Row, Tommy Nutter added a plate glass window to the premises. Both his wildly broad lapels and the appearances in the shop of neighbours John, Paul and Ringo (George preferring to wear blue jeans on the cover of the Abbey Road album) drew gasps. John and Yoko got their white **wedding suits** from Tommy Nutter, where Bianca Jagger also shopped. Suddenly, Savile Row was all the rage, in spite of itself.

In later years Tommy Nutter designed Jack Nicholson's wardrobe for his role in *Batman*, and Bill Wyman's suit for his wedding to Mandy Smith. A suit from 1983 shows both his **traditional tailoring skills** and his inventiveness; a chalk stripe runs horizontally over jacket, tapered trousers and waistcoat. There is no doubt that Tommy Nutter woke up Savile Row, but nothing could disguise the fact that its supremacy was from another age. Apart from the high-profile trendy customers who caught the headlines the customer base was, literally, dying off, as were the skilled workers. Without the business to go round tailors started merging, or 'sharing sittings'. Perhaps the most successful merger was that of military tailor Gieves teaming up with Hawkes in 1974. Located at 1 Savile Row they combined to make great play of the best address in menswear and to conquer **international markets** with everything from ready-to-wear suits to socks.

Expressions to be memorized

ready-to-wear - готовая одежда

top-level - высокий уровень

youth market - молодёжный рынок

world-famous – всемирно-известный

“jet” age - “реактивный” век

“the face of year” - “лицо года”

second-hand - поношенный, поношенная (одежда)

printed silk scarf - шёлковый шарф с напечатанным рисунком

wedding suits - свадебные костюмы

traditional tailoring skills - традиционные навыки по пошиву одежды

international market - международный рынок

Exercises

1. Read correctly the names of the fashion designers:

Coco Chanel, Savile Row, Kilgour, Mary Quant, Balenciaga, Courreges, Jeffrey Wallis, Vern Lambert, Adrian Emmerton, Tommy Nutter, Christian Dior;

2. Give the phonetical transcription of the following words and learn their pronunciation:

to disguise, womenswear, threat, version, emblazone, shawl, reveal, publicity, appearance, androgynous, boutique, doubt, inventiveness, chunky; client, transatlantic;

3. Translate the following words and expressions into English using the text:

“реактивный век”, один из наиболее “американских” костюмов, главным образом (в первую очередь), последующий, производитель готовой одежды, пошив одежды для зимнего сезона (зимы), силуэт в виде коробки, сделали (его, её) всемирно известным, молодёжный рынок, брючный костюм, объявлять “лицом года”, шёлковый шарф с напечатанным чёрно-белым рисунком, белые свадебные костюмы, традиционные навыки по пошиву одежды, завоевать международный рынок, готовая одежда, требовательные покупатели, знаменитые клиенты, поношенный;

4. Give the words of the same root and translate them into Russian:

to represent, to drape, to design, identical, original, sporty, stylish, willing, uniform, horizontally, skilled, successful, active, to express, to indicate, to remove, to reach, development, desire, reality, manufacturer, boxy, disproportionately;

5. Answer the following questions:

1. What was the main trend in world fashion in 1960s?
2. What was the main trend in British fashion in that period?
3. What were the names of famous fashion designers during 1950-1970?
4. What is youth fashion?
5. When was the beginning of the youth fashion?
6. Was Twiggy declared “The Face of the Year” in 1966? Why?

7. When did hippie shops appear in Britain?
8. How is fashion of the 1960 s connected with the world-wide famous pop music group “The Beatles”?
9. What suits were dominated during that period of time? Describe the silhouettes and colors;
10. Who was the most successful in Britain among fashion designers?

Vocabulary to be memorized

achieve – достигать
 address – адрес , адресовать, посылать по адресу
 aim – нацеливать
 album – альбом
 appeal – призыв, обращение, просьба, привлекательность
 appearance – внешность
 bangles – браслеты
 base – основывать
 beards – бусы
 belt – пояс, ремень
 boutique – бутик, маленький модный магазин
 boxy – в виде коробки
 button – пуговица
 carefree – беззаботный, беспечный
 catch (caught, caught) – ловить
 cause – быть прочной, причинять, вызывать
 chalk – мел
 check – ярлык
 chunky – колода
 close – близкий
 collar – воротник
 combine – соединять, сочетать
 conquer – завоёвывать, захватывать
 customer – заказчик, покупатель
 desire – желание, желать
 draw (drew, drawn) – рисовать, чертить
 dress – одевать, носить
 elite – элита
 emblazon – превозносить, славить
 emphasize – подчёркивать, выделять
 exert – влиять сказывать, давление
 favour – благосклонность, расположение, одобрение
 find – находить
 flog – стегать
 floral – цветочный, растительный
 fraught – полный, преисполненный, чреватый
 front – выходить на

gear – механизм, прибор, зд. одежда
grow – сильный жар, накал, свет, яркость красок, оживлённость
headline – заголовок, озаглавливать, широко освещать в печати
hemline – подрубочная линия
hips – бёдра
inch – дюйм ($\approx 2,5$ см)
include – включать
influential – влиятельный
ingénue – инженю
jeans – джинсы
lapel – отворот, лацкан (пиджака)
legitimately – законно, правильно, разумно
lily of the valley – ландыш
market – рынок
merger – поглощение, слияние, объединение
military – военный
mould – делать по шаблону
pique – обида, досада, задётое самолюбие
price – цена
publicity – публичность, гласность, реклама
quality – качество
rage – яркость, гнев, страсть, сильное стремление
resolutely – твёрдо, решительно
return – возвращаться
reveal – открывать, разоблачать, показывать
run (ran, run) – бежать, мчаться
sack dress – свободное женское платье
scarf – шарф, шейный платок
sell (sold, sold) – продавать
sensation – сенсация
sew (sewn, sewn) – шить, перешивать, зашивать
shawl – шаль, платок, надевать платок
shoulder – плечо
skinny – облегающий (костюм)
slim – тонкий, стройный
smart – нарядный
snob – сноб
stark – застывший, полный, решительный
survival – выживание, пережиток
threat – угроза
trend – направление
trousers – брюки
tunic – покров, китель, мундир, блузка, или жакет с поясом
twig – понять, разгадать, наблюдать, разг. мода, стиль
version – версия

wedding suit – свадебный костюм

zip-front – застёжка-молния, расположенная впереди

Text VII

Romantic style

By the late 1950s London couturiers **faced problems** on three fronts. First, how to survive the evident and inexorable decline in private clientele; second, how to tackle increasing rivalry from flourishing model houses; and third, how **to deal with** the powerful revival of Paris couture occasioned by the triumph of the New Look in 1947. The Incorporated Society of London Fashion Designers mounted a strong export campaign both during and immediately after the war. The dramatic yet charming bustle-backed Victor Stiebel dress, made up in green-and yellow silk grosgrain with narrow horizontal stripes, dates from this period.

London had faced competition from Paris since **the establishment of court dressmaking** in eighteenth-century London, but by 1947 it posed a severe threat. The bad odour caused by the continuation of couture activities under Nazi occupation had been so skillfully dispelled that the Paris industry was able to reassert its manufacturing strength and overwhelming dominance of international style only two years after the end of the Second World War. By the early 1950s Paris couture was once again **on the scale of** a major national industry. Dior employed 1,200 staff in 1955 and by 1959 the Paris couture industry had 5,000 full-time workers, with a further 3,000 employed on a part-time basis. **In comparison**, in July 1952 Hardy Amies, who along with Hartnell ran the most successful London establishments, employed 120 sewing-hands and engaged 180 others in workshops.

A number of stylish and **well-off** British women deliberately opted for the higher cachet carried by the purchase of Paris couture. Lady Tavistock, only daughter of a rich banker, recalled her mother giving her some very pretty clothes from Paris. We went over and got them from Balmain. But to see or buy French couture it was not even necessary to go to Paris. Dior **put on his first fashion show** in London at the Savoy Hotel in April 1950; Balmain put on his first London show in August of the same year. These events **were part of** the aggressive international marketing policy of the French haute couture industry, which from 1947 regularly toured collections all over the world. Paris couture clothes were also sold at London branch houses and, by the mid-1950s, even manufactured in London under licence. Fortunately for London couturiers, British audiences **admired the glamour** of Paris evening dresses but often the pure sense of modern elegance combined with the prices (a Givenchy could cost £900) were too much for them, as *Picture Post* reported on 19 November 1955.

Wedding dresses provided London's couture houses with an opportunity to counter Paris competition. For the design of Princess Margaret's wedding dress in 1961 Norman Hartnell was allowed a great deal of creative freedom, an occasion he seems to have relished. He produced a perfectly simple white dress, an archetypal romantic revival style, with a very full crinoline skirt; watchers gasped **at its beauty**. In the same year, a Miss Hewison's wedding dress, now in the V&A was made at the

London salon of Worth in the more formal style, with delicate embroidery in fleur-de-lis motifs. Hartnell's wedding dress for Mrs. H.S. Ball was more formally trained and beaded, in 1957. The very last wedding dress that Victor Stiebel designed, the farewell dress for his retirement collection in spring/summer 1963, was made in splendid moiré silk.

As the older designers faded, new stars rose. In 1970 Jean Muir produced one of her characteristically simple and supremely elegant designs for the wedding dress of Pamela, Lady Harlech, in cream-coloured linen featuring appliquéd Celtic motifs.

A series of major cultural, political and economic shifts **had been taking place** in British society. The late 1950s have been described as a moment marking a profound shift in the cultural life of the nation, a watershed around which a series of significant **"before and after"** contrasts can be drawn. One such watershed took place on the 17 November, 1957 when the Lord Chamberlain announced that the Queen would no longer be receiving debutantes individually at court.

Expressions to be memorized

at its beauty – во всей красе

before and after – до и после

in comparison – для сравнения, сравнивая

on the scale of – в масштабе

the establishment of court dressmaking – пошив платья при дворе

to admire the glamour – восхищаться очарованием

to be part of something – быть частью чего-либо

to deal with – иметь дело с

to face the problem – столкнуться с проблемой

to put on the show – организовывать показ (шоу)

to take place in something – занимать, иметь место в чем-либо, где-либо

well-off – хорошо подготовленный

Exercises

1. Give English equivalents for the following words and expressions:

три направления; дома моделей; во-первых; во-вторых; в-третьих; после войны; узкие горизонтальные линии; серьезная угроза; рабочие, занятые полный рабочий день; быть вовлеченным во что-либо; одежда из Парижа; работать по лицензии; свадебное платье; разрешать что-либо; объемная юбка из кринолина;

2. Insert suitable prepositions and translate the sentences into Russian:

1. London couturiers faced the problems _____ three fronts.

2. London had faced competition _____ Paris since the establishment _____ court dressmaking in eighteenth century.

3. By the early 1950s Paris couture was once again _____ the scale _____ a major national industry.

4. To see or buy French couture it was not necessary to go _____ Paris.
5. Dior put on his first fashion show _____ London _____ the Savoy Hotel _____ April 1950.
6. The events were part _____ the aggressive international marketing policy _____ the French industry.
7. The British audiences admired the glamour _____ Paris evening dresses.
8. Wedding dresses provided London's couture houses _____ an opportunity to counter Paris competition.
9. He produced a perfectly simple white dress _____ a very full crinoline skirt.
10. _____ the older designers faded, new stars rose.
11. Norman Hartnell was allowed a great deal _____ creative freedom.
12. His farewell dress _____ the retirement collection was made _____ splendid moiré silk.

3. Give English equivalents for the Russian expressions in brackets:

1. The third problem was how (иметь дело) the powerful revival of Paris couture occasioned by the triumph of the New Look in 1947.
2. The bad odour caused by the continuation of the couture activities, the Paris industry was able to reassert its manufacturing strength only two years after (в конце второй мировой войны).
3. (В начале 1950-х годов) Paris couture was once again (в масштабе) a major national industry.
4. (Для сравнения) Hardy Amies, who along with Hartnell ran the most successful London establishments, employed 120 sewing hands and engaged 180 others in workshops.
5. A number of stylish and (хорошо подготовленных) British women deliberately opted for the higher cachet carried by the purchase of Paris couture.
6. (Для моделирования свадебного платья) Norman Hartnell was allowed a great deal of creative freedom.
7. He produced (совершенно простое) white dress, an archetypal romantic revival style.
8. All the watchers gasped (во всей красе).
9. The very last wedding dress that Victor Stiebel designed (было выполнено) in splendid moiré silk.
10. A series of major cultural, political and economical shifts (заняли место в) British society.
11. From 1947 the French designers toured their collections (по всему миру).

4. Answer the following questions:

1. When did the London couturiers face the fashion's problems?
2. What was in the early 1950s with British fashion?
3. When did Dior put on his first fashion show in London?
4. When did Balmain put on his first London show?
5. Why did the British audiences admire the glamour of Paris evening dresses?

6. Was Norman Hartnell allowed a great deal of creative freedom in 1961?
7. What did he produce?
8. How was the wedding dress that Victor Stiebel designed made?
9. What was in the late 1950s with British fashion?

Vocabulary to be memorized

aggressive – агрессивный, энергичный, настойчивый
 archetypal – оригинальный, образцовый
 audience – аудитория
 cachet – отличительный знак
 crinoline – кринолин
 decline – приходить в упадок, ухудшаться
 delicate – утонченный, изысканный, изящный
 describe – описывать
 elegance – элегантность, изящество
 elegant – изящный, изысканный, элегантный
 embroidery – вышивка
 establishment – учреждение, правящая элита
 freedom – свобода
 gasp – открывать рот от изумления
 inexorable – неумолимый, непреклонный, непоколебимый
 license – разрешение, лицензия
 linen – белье
 moiré – муаровый
 motif – основная тема, кружевное украшение (на платье)
 narrow – узкий
 opt - выбирать
 powerful – сильный, могущественный, мощный, веский
 profound – глубокий, основательный
 purchase – покупка, приобретение
 pure – чистый, безупречный (о вкусе), простой (о стиле)
 retirement – отставка
 revival – возрождение, оживление
 shift – изменение, смена (белья)
 survive – пережить, выдержать, перенести
 tackle – пытаться удержать
 watcher – знаток
 watershed – водораздел

Text VIII

Bohemian style

These clothes are comfortable **take shape on the body** and many are full length. **As a result** they are flattering for **a variety of figure types** and age groups.

Natural fabrics predominate, and there is much emphasis upon hand-worked surface decoration and a bold use of colour.

While ethnicity is omnipresent within fashion, it has enjoyed certain peaks in the last fifty years. Norman Hartnell's turquoise, silk-velvet, jeweled 'Chinese jacket', featured in *Vogue* in November 1949, represents an early post-war example. Throughout the 1950s, there were a limited number of fashion looks inspired by the ethnic but then editors started to use exotic (to western eyes) locations for fashion shoots. From the mid- to the late 1960s, fashion designers fully embraced the silhouette, construction and textiles of a variety of non-western clothing traditions. This trend was international and found eloquent expression in Britain.

At the same time, British society was becoming increasingly multicultural. Fashion **has been much enriched** by designers who have imbued collections with references to their own non-British clothing traditions. Sophisticated technological developments and competitive pricing have brought speedy foreign travel within the reach of many. India, Turkey, China, Japan and North Africa are not only exciting places to visit, but have also become a series of vast bazaars to plunder for decoration and dress.

The London department store Liberty, founded in 1875, was among the first of many emporia to import and retail ethnic clothing in Britain. Museum collections and published works - in particular those by Max Tilke - with detailed illustrations of ethnic clothing patterns have been potent sources of inspiration to fashion designers. Art school trained and textile orientated, Gina Fratini, Thea Porter, Bill Gibb and Zandra Rhodes were particularly successful in their ability to incorporate ethnic clothing traditions within their own distinctive fashion idiom. Developing their shapes from non-western **garment construction**, they skillfully manipulated large expanses of fabric to create innovative fashion trends. This late 1960s shift to flowing, longer lines was a reaction to the reign of the angular mini.

Zandra Rhodes **graduated from** the textiles course at the Royal College of Art in 1966 and **launched her own fashion label** in 1969. She has consistently reflected the visual experiences of her travels and historical research in the textile patterns, embellishments and silhouettes of her garments. The V&A includes a screen-printed, silk chiffon, hooded, djellabah-style dress, from 1969. The printed design is called 'knitted circle' and was **inspired by** examples of historical knitting in the V&A Textiles Collection.

While Zandra Rhodes used her sources to inspire her, Syrian-born Thea Porter patch-worked genuine ethnic textiles into her fashion garments. In the early 1960s she opened a London shop to sell antique Turkish and Arabian carpets. She started to design clothes in 1964, drawing upon her extensive travel experiences and historical knowledge. Her caftans, made in brilliantly coloured printed, woven and embroidered silks, attracted an affluent clientele with a hippie sensibility. Thea Porter also designed ethereal chiffon garments and shawls, crewel-worked in gold thread, with sequined decoration.

From 1972 Bill Gibb regularly exploited ethnic cut and construction techniques in Collections. He often employed the Moroccan clothing tradition of using coloured braids to conceal seams decoratively. The asymmetry and drape of the

Indian sari was another source of inspiration, which dominated his spring/summer 1976 collection.

Expressions to be memorized

to take shape on the body – сидит (одежда) по фигуре

as a result – в результате

a variety of figure types – различные типы фигур

to be inspired by smth. – быть вдохновленным чем-либо

at the same time – в то же время

to be much enriched – значительно обогащаться

with detailed illustrations – с подробными иллюстрациями

to graduate from smth. – заканчивать какое-либо учебное заведение

clothing patterns – модели одежды

to launch the fashion label – запустить марку (в моде)

to design clothes – конструировать одежду

garment construction – конструирование одежды

source of inspiration – источник вдохновения

in particular – в особенности

Exercises

1. Look the phonetical transcription of the following words and learn to pronounce them properly:

manipulate, idiom, bohemian, natural, textile, ethnic, ethnicity, silhouette, multicultural, chiffon, djellabah-style dress, antique, shawl, asymmetry, drape, technique, eloquent, emphasis, embellishment, visual, reign;

2. Read and translate the names of the countries:

Morocco, China, Japan, India, Turkey, Egypt, Iran, Italy, France, Hungary, German, Great Britain, Brazil, Spain, Syria;

3. Give English equivalents for the Russian expressions given in brackets and translate the sentences into Russian:

1. The asymmetry and drape of the Indian sari was another (источник вдохновения) which dominated in spring collection.

2. The printed design is called “knitted circle” and (был вдохновлен) examples of historical knitting.

3. Zandra Rhodes (закончила) the textile course at the Royal College of Art.

4. Museum collections and published works (с подробными иллюстрациями моделей одежды) have been potent sources of inspiration to fashion designers.

5. (В то же время), British society was becoming increasingly multicultural.

6. The clothes are comfortable, (сидит по фигуре) and many are full length.

7. Fashion (значительно обогатилась) by the designers.

8. Developing the shapes from non-western (моделирования одежды), the designers skillfully manipulated large expanses of the fabric to create innovative fashion trends.
9. (В результате), they are flattering for (различные типы фигур) and age groups.
10. Zandra Rhodes (запустила свою собственную марку) in 1969.
11. She started (моделировать одежду) in 1964.

5. Fill in the blanks with a suitable word from the following list:

Chinese jacket, trend, decoration caftans, asymmetry, ethnic cut, silhouette, clothes, patterns, clientele, shawls, silk chiffon;

1. _____ and drape of the Indian sari dominated the spring/summer collection in 1976.
2. The _____ was international and found eloquent expression in Britain.
3. She has reflected the visual experiences of her travels and historical research in the textile _____.
4. Fashion designers fully embraced _____, construction and textiles of a variety of non-western clothing traditions.
5. The _____ take shape on the body.
6. The _____, made in brilliantly coloured printed silks, attracted the _____.
7. There is much emphasis upon hand-worked surface _____ and a bold use of colour.
8. Porter designed chiffon garments and _____.
9. Silk-velvet, jewelled _____, featured in Vogue, represents an early post-war example.
10. From 1972 Bill Gibb regularly exploited _____ and construction techniques in his collections.
11. The collection includes a screen-printed, _____, hooded, djellabah-style dress.

6. Link adjectives with suitable nouns:

Adjectives: comfortable, ethnic, exotic, sophisticated, vast, historical, textile, fashion, attractive, Chinese, western, distinctive, innovative, Turkish, Arabian;

Nouns: garment, carpets, trends, features, tradition, jacket, shawl, label, pattern, knitting, collection, technologies, decorations, style, clothes;

7. Answer the following questions:

1. What were the main trends in British fashion throughout the 1950s?
2. What was the British society at that period of time?
3. What countries did British designers visit? For what purpose?
4. What did Zandra Rhodes graduate from?
5. When did she launch her own fashion label?
6. What did she reflect in the textile patterns and silhouettes?
7. How is the printed design called?
8. What did Thea Porter design in 1960s?

9. Did Bill Gibb regularly exploit ethnic cut and construction techniques in his collections?

10. What was his source of inspiration?

Vocabulary to be memorized

angular – зд. чопорный
affluent- изобильный, богатый
antique – древний, старинный, старомодный
bazaar – базар
Bohemian –богемский, богемный
body – тело
bold – смелый, дерзкий
braid – шнурок, тесьма
caftan – кафтан, длинный восточный халат
chiffon – шифон
clientele –клиентура
crewel-worked – тонкая шерсть (для вязания)
conceal – скрывать, маскировать, прятать
cut – крой, кроить, резать
expanse – экспансия, расширение
exotic –экзотичный, иноземный
eloquent – красноречивый, выразительный
embrace – зд. воспользоваться
ethnic – этнический
fabric – ткань, изделие
genuine – подлинный, настоящий
hooded – в виде капюшона
jeweled – отделанный драгоценными камнями
knitting – вязание, трикотаж
omnipresent – вездесущий
peak – вершина
plunder – грабить, воровать, расхищать
print – зд. набивной
sequined –отделанный блестками
shawl – шаль, платок
thread – нитка, нить
turquoise – бирюза, бирюзовый (цвет)

Text IX

Fashion and bohemian designers

Turkish-born St Martin's graduate Rifat Ozbek often uses the fez hat, harem trousers, the star and crescent moon of the Turkish flag and coin decoration in his

work. His autumn/winter 1992 collection was inspired by indigenous Americans, featuring silk-velvet tunics, with clusters of coloured feathers at the hips. Also from this collection is the luxurious, full-length, white-wool coat. This takes elements from Russian military clothing and illustration from fairy-tales. It is trimmed with ikat braiding, which **is widely used** on Central Asian clothing.

Shirin Guild, who presented her first collection in 1993, was born in Iran and is a self-taught designer. Her cut **is derived from** Iranian and Japanese clothing tradition, while fabrics and yarns are sourced exclusively from British mills. Capaciously cut Kurdish trousers, and sweaters that enfold the body, have become Shirin Guild signatures. Two striped linen kimono jackets **are combined with** a linen vest and trousers. The distinctive front panel on the trousers was inspired by the dress of Iranian peasant women, who wear skirts over their trousers for warmth.

Fashion's appropriation of ethnicity and historical styles is selective, often romanticized and irreverent in its application. Original garments, **as well as** paintings, engravings, sculpture and decorative ceramics are frequently used by designers as references sources. Pleated garments, originally part of classical antiquity, have consistently inspired artists, dress reformers and bohemian fashion designers. Painters and sculptors have long-exploited classical drapery, which accentuates the contours of the body and is timeless in its appeal. To members of the Dress Reform Movement, it presented a healthy alternative to the prevailing corseted and cumbersome fashions. The classically inspired clothes of Venetian designer, Mariano Fortuny (1871-1949), attracted clients who were both unconventional and fashionable. Fortuny's name has become synonymous with intricate, pleated, silk garments. In 1907 he introduced his columnic, delphos dresses, **named after the world-famous** classical statue of a charioteer, found in Delphi. These dresses **were painted in** subtle colourings, hand-pleated according to his secret method, and weighted at the hem with tiny glass beads.

Ian Cooper and Marcel Aucoin, working as fashion designers Ian & Marcel, acknowledged their debt to Fortuny, having seen an exhibition of his work at Brighton Museum and Art Gallery in 1980. For ten years, Ian & Marcel created exquisite hand-crafted special occasion wear, and bequeathed a significant collection of their work to the V&A. This included one of their very finest ensembles, dating from 1985 – a silk caftan evening coat, with painted, classical vine design, teamed with a pleated, delphos-style dress, in hues of purple and blue. Lady Holly Rumbold remembers, Ian & Marcel reminded us of medieval knights, whose quest for beauty's perfection. They consecrated their lives to their art and the realization of their ideals, with the same single-mindedness and fervour of Parsifal in pursuit of the Holy Grail.

The appeal and universality of pleats is manifest in the work of Charles and Patricia Lester, who **are based in** Abergavenny, Wales. Charles trained as a textile physicist and Patricia is **self-taught**. The creation of their garments involves meticulous craft skills and is highly labour intensive: each metre length of silk takes eight hours to pleat before being baked and hand-dyed. Their exquisite colourings reflect the drama of the Welsh countryside, faded Renaissance textiles and exotic jewels. Charles and Patricia Lester's 'poison apple' pleated silk lauder dress, with a silk-velvet devore (an acid burn-away technique) jacket. **In addition to** pleating silk,

the duo also create sumptuous, deep-pleated silk-velvet evening coats, as well as textile furnishings. Prestigious clients include HRH Princess Michael of Kent, Shakira Caine and Bette Midler.

Gnuyki Torimaru – who formerly worked as ‘Yuki’ and **is** still informally **known as** such – has been inspired by both Japanese clothing traditions and by classic pleating. Yuki works in an utterly modern idiom, using polyester fabrics and hoop structures to create flower-trumpet shapes at the sleeves and hems of his pleated garments. Many other British designers, including John Flett, Helen Storey and Lezley George, have also featured classically inspired pleats in their collections.

The textile-led fashion company, Helen David English Eccentrics (previously known as English Eccentrics), draws on a colourful pot-pourri of historical, artistic and multicultural imagery. The textile design, which dates from 1994, has bold heraldic lion and unicorn motifs, in a rich rust colour, inspired by the clothes worn by Tibetan monks.

The British **are devoted to** original period and ethnic clothing. These garments are valued for the individuality they accord the wearer and **the quality of workmanship**. Loving a bargain, the discerning can often discover an exquisitely made and elaborately decorated piece at a give-away price.

Expressions to be memorized

to be widely used – широко использоваться

to be derived from – восходить от

to be combined with – сочетаться с чем-либо

as well as – также как

named after – названный в честь

the world-famous – всемирно известный

to be painted in – быть раскрашенным, разрисованным

to be based (on, in) – быть основанным (на, в)

to be self-taught – быть самоучкой

in addition to – в дополнение

to be known as – быть известным как

to be devoted to – посвящаться

the quality of workmanship – качество ручной работы

Exercises

1. Form adverbs from the following adjectives by means of the suffix –ly and translate both adjectives and adverbs into Russian:

formal, recent, obvious, direct, special, creative, classical, alternative, sharp, historical, artistic, cultural, exquisite, original, deep, beautiful, elaborate;

2. Link adjectives with suitable nouns:

Adjectives: Tibetan, Venetian, Japanese, Turkish, bohemian, wool, crescent, historical, original, exquisite, unicorn, purple, exotic;

Nouns: jewels, hues, monks, motifs, colourings, beads, fashion, garment, style, clothing, tradition, moon, designer, coat;

3. Translate the following sentences into Russian:

1. Her cut is derived from Italian and Japanese clothing tradition.
2. Two striped linen kimono jackets are combined with a linen vest and trousers.
3. The distinctive front panel on the trousers was inspired by the dress of Italian peasant women.
4. Original garments, as well as paintings, engravings, sculpture and decorative ceramics are widely used by designers as reference sources.
5. The dress was painted in subtle colourings.
6. Shirin Guild was born in Iran and is a self-taught designer.
7. The British are devoted to original period and ethnic clothing.
8. The garments are valued for the individuality they accord the wearer and the quality of workmanship.
9. In addition to pleating silk, the designers also create deep-pleated silk-velvet evening coats, as well as textile furnishings.

4. Translate from Russian into English using expressions from the text:

1. Божемный стиль в моде опирается (основывается) на этнос различных стран.
2. Некоторые из дизайнеров одежды были самоучками, но впоследствии закончили различные колледжи искусств.
3. Рифат Озбек, дизайнер турецкого происхождения, широко известен в божемных кругах художников и артистов.
4. Различные материалы искусно сочетаются в одежде благодаря таланту дизайнера.
5. Индивидуальность мастера, материал и качество ручной работы очень ценятся богатыми покупателями и знатоками модной одежды .

5. Answer the following questions:

1. What are the main trends in Ozbek's works?
2. What is Shirin Guild? Is her cut derived from Italian and Japanese clothing traditions?
3. Is fashion's appropriation of ethnicity and historical styles selective romanticized its application?
4. What is used by the designers as reference sources?
5. What is the name of the Venetian designer who attracted clients with the help of his works?
6. What are the main features in the work of Charles and Patricia Lester?
7. Are the British devoted to original period and ethnic clothing?

Vocabulary to be memorized

accentuate – подчеркивать , выделять
antiquity – древность, старина
appropriation – присвоение, назначение
braiding – шнуровка
capaciously – просторно, широко
crescent – полумесяц, серп луны
charioteer – возница, наездник
cluster – кисть, пучок
coin – монета
contour – контур, очертание
corset – корсет, грация, пояс
cumbersome – нескладный, громоздкий
ceramic – керамика
drapery – мягкие складки
discern – различать
engraving – гравюра
ethnicity – этнос
exquisitely – изысканно, утонченно
elaborately – продуманно, изысканно
fade – блеклый
feature – изображать, рисовать
fez – феска
feather - перо, плюмаж
furnishings – украшения
heraldic – геральдический
hoop – обруч
hem – рубец, кайма, кромка
knight – рыцарь
monk – монах
medieval – средневековый
manifest – ясно показан
mill – мельница, фабрика
peasant – крестьянин
pleat – складка
prevail – одержать победу, торжествовать
purple – фиолетовый
rust – ржавый
source – источник, начало
sumptuous – роскошный, великолепный
subtle – тонкий, нежный, утонченный, искусный
trim – наряд, украшение, отделка
wool – шерсть
wear (wore, worn) – носить (одежду)

уагн – пряжа, нить

Text X

Bohemian suits

Before the Second World War Cecil Beaton had enjoyed a sensation with his theatrical demeanour, exaggerated by dramatic hats and flowing neck scarves. By the 1960s, it became acceptable – and even rather expected – for those involved in the arts to assume an unconventional appearance. British photographers provide a good example of this: Angus McBean favoured tweed **all-in-one** suits; Lord Patrick Lichfield masqueraded as a Russian Cossack, attired in velvet tunics and heavy boots. Norman Parkinson was truly eclectic in his dress, embracing traditional tweed suits as well as Indian-style silk tunics, accessorized with headwear **selected from** his impressive collection of Kashmiri wedding hats.

The Bohemian center of London had **moved from** Soho to Chelsea in the mid-1950s (it has moved back again in Soho in recent years). This transition – **to the more fashion-orientated borough** – was paralleled by an increased interest in style. Simon Hodgson, Robert Jacobs and most notably Christopher Gibbs, were aristocratic and Bohemian style leaders. Gibbs wore elaborate **double-breasted waistcoats**, velvet ties, striped Turkish shirts and cravats. Jane Ormsby-Gore was very much part of this scene, working as Christopher Gibb's assistant in the Camden-based antique shop that he opened in 1959. This group spawned the much spotlighted 'Chelsea Set' of the 1960s, which included style leaders Michael Rainey, Tara Browne, Mark Palmer and David Mlinaric.

In the early 1960s the Parisian tailor Gilbert Feruch introduced jackets with Mao collars into fashionable **western tailoring**. In Britain, it became known as the Nehru (or Rajah) style – reflecting a pacifist rather than revolutionary image – and was to become a mainstay of male Bohemian fashion. This jacket is slim in cut and buttons at the neck with a neat, **stand collar**, thus negating the need for the formal, starched shirt and tie conventionally worn with a suit.

A new generation of extrovert tailors was emerging. Key figures **such as** Tommy Nutter led by example and commercialized their own distinctive styles. In 1968 a collarless suit, buttoning to the neck, was designed and worn by Rupert Lycett Green, the designer-owner of Blades. It combines historical and ethnic references with traditional western tailoring. The cream silk jacquard, hand-loomed in a Lyon silk mill in 1953, resembles a mid-nineteenth-century design. Rupert Lycett Green also designed a cream silk crepe shirt, with an eighteenth-century style stock, to wear with the suit.

The extravagant and perfect suit was made by Just Men in the **up-to-minute style** of wide lapels, pocket flaps and narrow trousers. A large brown silk tie, arranged with a double Windsor knot, was worn with a white shirt from Turnbull & Asser. Brown leather boots, with elastic sides, **completed the ensemble**. Sir Roy Strong ceased wearing this outfit in about 1974, when the vogue for decorative evening dressing petered out.

Beautifully laundered, white linen and pristine cream wool suits have long been the prerogative of the dandy. Traditionally, they had associations with colonial dress, picnics by the river and croquet. By the late 1960s, in exaggerated styling, they were much favoured by pop stars. This **three-pieces** cream wool suit, with broad lapels and flared trousers by Tommy Nutter, reflects this latter mood.

In the 1990s Favourbook of Jermyn Street cater for men and women with Bogemian leanings. They specialise in Nehru jackets, decorative waistcoats, frock coats and velvet smoking jackets, with matching accessories. Many of the fabrics are inspired by historical designs. A Favourbook black cotton velvet Nehru jacket from 1996 is embellished with silver silk embroidery, reminiscent of Iranian floral designs of a type seen on carpets and ceramics.

Men who are conservative in their dress occasionally indulge a Bohemian taste the exotic at home. Opulent, brocaded silk dressing gowns, for example, have assumed an air of languid decadence since Noel Coward wore them with great panache, on stage, for his 1924 play *The Vortex*. Georgina von Etzdorf has perpetuated this trend in the 1990s with her deeply coloured, **abstractly patterned**, velvet dressing gown.

Expressions to be memorized

all-in-one – все в одном

to be selected from – быть отобранным из

to move from – переезжать из

to the more fashion-oriented borough –

double-breasted waistcoat – жилет с подкладом на груди

western tailoring – западный стиль по пошиву одежды

stand collar – воротник «стойка»

such as – такой как

up-to-the-minute style – быстрый стиль

three-piece (suite) – костюм «тройка»

abstractly patterned – свободно смоделированный, свободный покрой

to complete the ensemble – завершать ансамбль (в одежде)

Exercises

1. Give nouns of the same root:

to select, to introduce, to reflect, to start, to cut, to complete, to decorate, to arrange, to exaggerate, to embellish, to present, to design, to combine, to reflect, to wear, to move, to admire, to own, to exhibit, to invent, to create;

2. Translate the following adjectives and use them as attributes to some nouns:

dramatic, flowing, velvet, heavy, silk, impressive, wedding, antique, fashionable, revolutionary, male, bohemian, slim, neat, formal, distinctive, collarless, western, narrow, decorative, woolen, historical, conservative, exotic;

3. Substitute an English word or expression from the text for the Russian one in brackets:

1. The Bohemian centre of London (переехал) from Soho to Chelsea in the mid-1960s.
2. Gibbs wore elaborate (жилет с подкладом на груди), velvet ties, striped Turkish shirts and cravats.
3. In the early 1960s the Parisian tailors introduced jackets with Mao collars into fashionable (западном стиле по пошиву одежды).
4. The jacket is slim in cut and buttons at the neck with a neat (воротник-«стойка»), thus negating the need for the formal, starched shirt and tie conventionally worn with a suit.
5. Key figures (такие как французские дизайнеры одежды) led by examples and commercialized their own distinctive styles.
6. The extravagant and perfect suit was made by the designer in the (так называемом «быстром стиле») of wide lapels, pocket flaps and narrow trousers.
7. Brown leather boots, with elastic sides, (завершили ансамбль).
8. (Костюм-тройка из шерсти), with broad lapels and flared trousers by Tommy Nutter, reflects this latter mood of a designer.
9. Georgina von Etzdorf has perpetuated her trend in the 1990s with her deeply coloured, (свободно покроеный), velvet dressing gown.

4. Translate the following sentences into Russian:

1. Fashion designers favoured tweed all-in-one suits.
2. Norman Parkinson was truly eclectic in his dress, embracing traditional tweed suits as well as Indian-style silk tunics, accessorized with headwear selected from his impressive collection.
3. The transition, to the more fashion-oriented borough, was paralleled by an increased interest in style.
4. It combines historical and ethnic references with traditional western tailoring.
5. Rupert Green designed a cream silk crepe shirt, with an eighteen-century style stock, to wear with a three-piece suit.
6. Traditionally, white linen and pristine cream wool suits, abstractly patterned, had associations with colonial dress and picnics near the river.

5. Think of the questions you can put to the text.

6. Retell the text “Bohemian suits” using the plan below:

Plan

1. Fashion before the Second World War
2. British fashion after the Second World War
3. Bohemian style and ethnicity
4. Leaders in Bohemian style
5. Gibbs and his double-breasted waistcoats
6. Feruch and his stand collar
7. Georgina von Etzdorf and her abstractly patterned dressing gown

Vocabulary to be memorized

attire – наряд, платье, украшение

accessories – принадлежности

cater – угождать, обслуживать

croquet – крокет

cream – кремовый (цвет)

dandy – денди, щеголь, франт

deep – сильный, глубокий, насыщенный, темный

demeanor – поведение, манера вести себя

elastic – эластичный, гибкий

embrace – объятия, обнимать, воспользоваться случаем, охватывать

flared (trousers) – клеш (брюки)

floral (design) – цветочный, растительный (дизайн)

frock-coat – сюртук

hand-loomed – сотканный вручную

headwear – головной убор

jacquard – жаккард

knot – узел, бант

key – ключевой

languid – вялый, скучный

lapel – отворот, лацкан

leaning – склонность, склонный

linen – белье, полотно, холст, парусина

mainstay – опора, оплот

mood – настроение

masquerade – маскарад, маскарадный костюм, одевать маскарадный костюм

mill – мельница

neck (scarf, tie) – шейный (платок, галстук)

negate – отрицать, отвергать

outfit – экипировка

owner – владелец

panache – плюмаж, рисовка, щегольство

peter (out) – иссякать, истощать, уменьшаться

prerogative – исключительное право, привилегия

pristine – древний, первоначальный, чистый

perpetuate – увековечивать, сохранять навсегда
reference – ссылка, сноска, упоминание
reminiscent – напоминающий
resemble – иметь сходство
reflect – отражать
slim – тонкий, стройный, легкий
smoking (jacket) – смокинг
silk velvet – бархат
scarf – платок, шарф
spawn – породить, вызывать
stock – широкий галстук или шарф
shirt – рубашка
taste – вкус
trend – направление
velvet - бархат
waistcoat – жилет

3 Unit 3 Supplementary Material

Texts about Design

Text A

Design

Design is, without a doubt, not only one of the most significant but also one of the most fascinating cultural phenomena of the 20th century. In recent years, the media have increasingly drawn the attention and interests of the public at large to design-related topics. The contributions made by designs to the major German art event in the summer of 1987, "Documenta 8", and to other similarly spectacular exhibitions, have helped to promote design to the status of an independent art form which is now widely accepted as the equal of painting, sculpture, architecture and photography. This growing interest in design has resulted in the creation of separate design departments in a number of public and private collections and has led to the foundation of several independent design museums. In all these cases, attention has been focused just as closely on contemporary design as on design classics.

This publication outlines the pioneer years of modern design, tracing the development of the design avant-garde between 1880 and 1930. In doing so, it concentrates primarily on design in the German-speaking countries of Europe, where, before the outbreak of the Second World War, the achievements of the Bauhaus and other schools of applied art made what were probably the most significant and interesting contributions, and laid the theoretical foundations for the design development of the 20th century.

The origins of modern design history are to be found in 19th century England. With the rise of industrialization and the social changes it wrought, the call for a new unity of art and life was voiced here earlier than elsewhere. The leading figures of this movement were the writer, reformer and painter John Ruskin and the painter and the social critic William Morris. It was William Morris, in fact, who was the first to make the decisive crossover from fine artist to craftsman and designer. The Arts and Crafts movement founded by Morris attracted many young artists and craftsmen who, in turn, made major contributions to the reformative style. Almost this group, which included such outstanding designers as Charles Robert Ashbee and Archibald Knox, the most important figure was undoubtedly Christopher Dresser. He may be regarded as Europe's very first industrial designer, a forerunner of Peter Behrens. In his designs, Dresser consciously catered to industrial needs, thereby contributing to the aesthetic and technical improvement of industrially produced goods. If we compare his decanter of 1881 with the tea maker designed by Herbert Schulze, one of today's most talented silversmiths we realize just how far ahead of his time Dresser's designs actually were—in deed, it is hard to believe that more than a century separates these two designs. For all their subjective differences, the similarity between them may well lie in the designers' mutual quest for a maximum reduction of forming effort with maximum aesthetic effect. The most striking feature of these designs is their simplicity of form in relation to function. Influenced by the English Arts and Crafts movement,

the leading Scottish Architect Charles Renee Mackintosh (1864-1928) created distinctive variation of his own which became known as the Glasgow Style. Like Dresser, Mackintosh adopted certain Oriental influences, as can be seen in the chair he designed for the Chinese Room at Miss Cranston's Ingram Street Tea Rooms in Glasgow. The sophisticated purism of Mackintosh's works appealed to the stylistic tastes of the Austrian reform movement. It was this, together with the enthusiasm for Ashbee guild of Handicraft and its workshop principles, that led to the foundation of the Wiener Werkstatte (Vienna Workshop) by Josef Hoffman and his friends in July 1903, which may be regarded as the birth of the Modern Movement in continental Europe. Turn-of-the-century Vienna saw the emergence of a formal Syntax based on simple Geometric elements such as the circle, square, triangle and octagon.

Text B

Good Design

Good Design is a concept based on a rational approach to the design Process whereby products are created on accordance with the formal, technical and aesthetic principles generally associated with the Modern Movement. The Museum of Modern Art, New York staged the first Good Design exhibition in 1930, which was laid out by Charles and Ray Charlesworth designs were selected by a three-man jury and were retailed through stores with an accompanying Good Design label. The premise of Good Design was also favorably received in Europe, especially in Germany. In 1919, Max Bill co-founded the Hochschule für Gestaltung, Ulm to promote the virtues of Good Design that had previously been extolled at the Bauhaus. Bill also responsible for the establishment of the "Die Gute Industrieform" exhibitions in Germany. The concept of Good Design was most notably embraced at Braun, where Dieter Rams developed a functionalist house-style for electrical products. In Britain, Good Design was actively promoted by the Design Council (founded in 1944) through exhibitions and journal *Design*. The Council implemented the use of its famous "kite mark" label as a seal of approval for worthy products. In the 1960s there was a reaction against the conservative conformity of Good Design and what was seen as the Establishment's dictation of "good taste". The popular reaction to Good Design ushered in Post-Modernism, which brought radicalism, emotion, spontaneity and character back into mainstream design.

Kenneth Grange studied at the Willesden School of Arts & Crafts, London, and from 1944 to 1947. He trained as a technical illustrator with the Royal Engineers as part of his national service, and afterwards worked as an assistant for various London-based architectural and design practices, including Arcon Chartered Architects, Bronek Katz & Vaughan George Bower and Jack Howe & Partners. In 1958, he established his own office in London, specializing in product design, and fourteen years later formed a design partnership with Theo Crosby, Alan Fletcher, Mervyn Kurlandky and Colin Forbes shown as Pentagram. Grange Combined German Functionalism, as practiced at Braun, with a British sensibility to appropriateness, creating designs that had a sculptural purity and a no-nonsense robustness. Among his many able designs for industrial production is the Kenwood

Chef-mixer (1970), the Kodak Pocket Instamatic camera (1975), the Parker 25 range of pens (1979) and the Protector razor by Wilkinson Sword (1992). He also designed the exterior body of the British Rail Class 255 high-speed train (1971-1973) and Adshel bus shelters for London Transport (1990). Kenneth Grange has received numerous awards for his design work including ten Design Council Awards for Elegant Design in 1963. Since 1985 to 1987, he served as Rector of the Faculty of Royal Designers.

Text C

Futurism

Futurism was founded in 1903 by the Italian writer Filippo Tommaso Marinetti (1876-1944). As its name suggests, the movement dissociated itself from the past by embracing technological progress. Marinetti's Futurist Manifesto of 1909 celebrated the inherent potential and dynamism of the machine and systems of communication. As the first cultural movement to distance itself from nature and to glorify the metropolis, Futurism was extremely influential to subsequent design movements. The energetic flux of modern city life was captured in the artistic works of Umberto Boccioni (1882-1916), Gino Severini (1883-1966), Carlo Carrà (1881-1966) and Giacomo Balla. Through the use of fragmented Cubist-like geometric elements that evoked the feeling of speed and acceleration. Within graphic design, Futurism was asserted through the use of typography that was laid out expressively rather than conventionally. This idea of expressive structure was also used in the composition of poetry. In 1910, the Manifesto of Futurist Painting was signed by Carrà, Balla, Boccioni, Severini and Luigi Russolo (1885-1947), and later Balla became the first to experiment with the practical application of Futurist theory to the Decorative arts. These expressive forays into design followed up by artist and designer, Fortunato Depero (1892-1960), who set up a craft workshop for Futurist art in Rovereto, which operated throughout the 1920s. Depero wrote the *Complessita plastica gioco libero futurista – L'essere vivente-artificiale* (Plastic complexity – free futuristic play – the artificial-living being) in 1914 and at his House of Art in Rovereto he devised a neo-plastic language of design that was later promoted by the Italian Rationalists. The architect Antonio Sant'Elia (1888-1916) joined the movement in 1914 and exhibited his proposals for "The New City" in Milan. The sweeping dynamic forms of his architecture were left unornamented and, with their raw unfinished surfaces and violent colouring verged on Brutalism. Although Sant'Elia died in 1916, his Manifesto Futurist Architecture remained influential, especially to members of De Stijl who received it in 1917. Futurism attempted to subvert bourgeois culture and was in some ways a destructive force in that it necessarily expressed the aggressive aesthetic of urban life in the machine-age. Aligned to Fascism, the Futurists sought order through radicalism and in so doing can be seen as the first truly radical design movement.

Text D

Form and decor

The territory of Art Deco is defined by boundaries set on the right, by Neoclassicism and, on the left, by rationalism. In spite of the antithetical nature of these two tendencies, both are distinguished by a high degree of internal organization, staticity, resolute objectivism, internationalism, and a certain plastic uniformity. Opposites of this kind were almost bound to provoke attempts to engineer a convergence between them. Art Deco combined details borrowed from Classicism - pilasters, caissons, corbels, cornices, ornamentation, sculpture, and painting - with the spatial liberation characteristic of Functionalism. The cynical nakedness of functional architecture and the haughty austerity of classical architecture gave way to shockingly unfettered and rich form.

The convergence of Classicism and rationalism, the traditional and the contemporary, was something theoreticians of Soviet architecture had long dreamed about. Now Art Deco had made it a reality that could be realized in practice. It was this chimerical coupling that was both the key to Art Deco's success with the authorities and the general public and the cause of the active hostility it encountered among many professional architects.

Quite unconsciously, those working in Art Deco had if not destroyed, then called into question, the main dogmas of Classicism and the principal postulates of Functionalism. The latter dogmas were the basis of architectural training and the foundation of the professional architect's consciousness; when Art Deco showed that they could be ignored, this fuelled the professional community's suspicion that Art Deco was not to be trusted.

Art Deco made a rule out of breaking traditional rules. This lack of rules and dogmas makes Art Deco difficult to teach, which explains why there has never been a school associated with the style. Art Deco has never had dedicated or consistent followers, passionate exponents, or its own theoreticians. It has, however, had more than its fair share of productive practitioners. Art Deco came into being not thanks to the efforts of a company of enthusiasts, but as a movement born from the bowels of life itself, from man's natural desire to embellish and decorate. It exploits that which was looked down upon by Classicists as lowly or imperfect and by Functionalists as unprofessional, primitive, or even criminal. Art Deco is insidious: a slight, barely noticeable violation of balance produces something which is artificial, preposterous, overbearing. The name "Art Deco" - which seems so playful and casual - turns out to be extremely exact, a precise description of the most important features of the style. The first such feature is Art Deco's essential artistic quality, its artiness. This explains the heterogeneity of everything that it produces, its combination of wonderful discoveries and insights with banalities and disappointing lapses.

Art Deco stresses artistic priorities; Classicism and rationalism, on the other hand, avoid expressions of subjectivity and conceal their nature as art behind appeals to tradition, function, or technique. Thus Art Deco is dependent on the personality of the author. The architect's personality is the critical factor, the guarantee of quality, but also that which underwrites the inevitable main crop of weak or scarcely noticeable works.

Text E

Hieroglyphic writing

Right from the beginning the deciphering of mysterious Egyptian writing fascinated everybody. In 1799 a certain Captain Bouchard of the French Army was supervising work on the fortifications of Fort St. Julian, situated a little more than four kilometers outside the town of Rosetta when his workmen discovered a stone which was destined to achieve great fame in archeological history. It was in fact the «Rosetta Stone», which led to the deciphering of the hieroglyphs.

As a result of the fortunes of war this precious stone fell into the hands of the British who gave it a place of honor in the British Museum. On one face of the stone, a tablet of extremely hard black basalt, there is a long trilingual inscription, the three texts being written one above the other. The first of the inscriptions 14 lines long, is written in hieroglyphs. The second, 32 lines long, is written in demotic, from the Greek word «demos » meaning people, which refers to a type of script used by ordinary people. (Demotic is contrasted with hieratic, from « hieros » meaning sacred, whose use was restricted to priests and scholars). The third inscription, 54 lines long, is in Greek and hence was comprehensible. This latter text, translated without difficulty, proved to be a priestly decree in honor of Ptolemy Epiphanes. Which finishes a format instruction that «this decree, engraved on a tablet of hard stone, in three scripts, hieroglyphic, demotic and Greek, shall be engraved in each of the great temples of Egypt ».

The honor of deciphering the hieroglyphs fell to two scholars, the Englishman Thomas Young and the Frenchman Francois Champollion who started work on it at almost the same time and who were to see their efforts crowned with success. However Champollion probably has a greater right than his rival to be regarded as the man who deciphered the hieroglyphs. What Young achieved by Champollion achieved by scientific method and with such success that by his death in 1832 he could leave behind him a grammar and a very substantial dictionary of ancient Egyptian. But what did this writing that the Greeks called hieroglyphic, from « hiero glyphica », that is « sacred signs », actually consist of? The ancient Egyptians themselves called their written texts « the words of the gods ». In fact according to tradition men were taught to write by the god Thot himself during the reign of Osiris. Down through the centuries the writing retained a sacred character and more or less magical powers. Anybody who knew how to write the approximately seven hundred signs, which constituted Egyptian writing, each sign representing a sound or an object, was held in great esteem. The names of the kings and queens were surrounded by an outline which archeologists call a « cartouches ». It was precisely from the names of Cleopatra and Ptolemy, engraved inside their « cartouches » on the Rosetta stone, that Champollion started his long work on the deciphering of the hieroglyphs. The ancient Egyptians either engraved the hieroglyphs in the stonework of their temples or painted them on the walls of the burial chambers or inscribed them with a reed pen on rolls of papyrus, the antecedent of our paper.

Text F

On the Art of Lettering

The evolution of the art of lettering takes place within the strictly limited boundaries. It is limited by the stability of the alphabet and the habitual, standard form of each letter. The sum total of features determining the legibility of letters (within a given alphabet) is called its grapheme. Such a generalized conception of a letter makes possible its realization in a concrete form. This form is in each case dictated by a whole gamut of different factors for the most part deriving from the very essence of the art of lettering. The underlying pictorial essence of a letter may be brought out though usually it is well disguised. Another method of lettering is stylisation based on imitation, that is, the form of the letter serves to reveal the style of the text, its national or historical colour. Specifically modern art forms may also be imitated. Stylised form usually lacks in integrity and inner logic of execution, which demands specific material, technique and working tempo.

The expressiveness of lettering is intrinsic to it and is connected with the incarnation in the letter form of the specific features of the process of lettering, the ways and means of its execution. Transferred from free calligraphy, which is actually the materialization of a live movement of an artist's hand, into its final form, the letter becomes finer and more abstract. Its proportions are verified by geometrical construction, and a resilient and precise movement of the burin sets off the expressiveness of a freely moving pen. Phototypography has liberated the artist from the strict discipline of the old methods of letter reproduction; it has given him—at least as far as the elements of display titles are concerned—a free hand in selecting graphic techniques. Imitating with a brush, which has hardly any individual peculiarities both free calligraphic forms and clear-cut etchings, a modern artist at times loses, the organic conception of the letter. Besides the constructive approach to lettering there exists a more abstract approach that of treating the letter as a spatial figure on a white sheet of paper. A letter may be seen as possessing plasticity, when it lies tangibly on the paper surface, or as acquiring depth receding, so to say, beyond the paper surface; the letter may be treated as a line flowing across the sheet of paper or as a plants in the nature of background. Finally, the letter expressiveness depends on its proportional and rhythmic structure.

In each specific case all these levels of letter expressiveness interrelate with each other in a complex way, creating a single image of the letter and, at the same time, standing in opposition to each other.

Text G

Plastics

Synthetic plastics quite literally molded the material culture of the 20th century. So profound was their effect on mass consumerism that the period could be described as "The Plastics Age". As early as the 15th century, however, natural plastics such as

shellac (The resin from a tropical beetle), casein (produced from milk curds) and keratin (a protein found in hair, fur, bone, nails, horn) were used in the manufacture of luxury goods. The development of the first modern plastic is generally credited to the English chemist and inventor Alexander Parkes (1813-1890). During the 1840s, he discovered that wood-dust or cotton fiber, when dissolved in nitric acid or sulphuric acid and then combined with castor oil and chloroform produced a dough-like substance that when dried looked remarkably like ivory or horn. This form of cellulose nitrate, scientifically known as pyroxylin, was difficult to work with because of its explosive nature and its inherent brittleness. Parkes subsequently set up a company in manufacture this serine synthetic plastic, which he named Parkesine, but it went into receivership in 1868. In America, John Wesley Blyatt (1837 -1920) continued to search for something better than Parkesine which he could use as a synthetic alternative to ivory to make billiard balls. By mixing camphor under pressure with cellulose nitrate, he was able to solve the problem of brittleness and in 1869 he patented the first practical semi-synthetic plastic under the name of Celluloid. During the 1870s and 1880s Celluloid was used in the manufacture of all kinds of objects, including hair combs, brushes, buttons, hand mirrors, letter openers and dice. It could also be made to imitate ivory, tortoiseshell, mother-of-pearl and amber. Although significantly cheaper than these luxury materials, Celluloid was still relatively expensive and consequently did not suffer from the associations of cheapness that dogged successive synthetic materials. In 1889 George Eastman's firm (later renamed the Eastman Kodak Co.) marketed the first commercial transparent, flexible camera film made of Celluloid. From 1904, the Belgian-trained chemist and entrepreneur Leo Baekeland (1863-1944) worked on the development of the first completely synthetic plastic and in 1907 perfected the manufacture of phenol-formaldehyde resin (also known as phenolic resin). Better known under its trade name Bakelite, this revolutionary material was produced commercially from 1910 and was marketed as "the material of thousand uses). Phenolic resin was initially used as a coating material, especially for metals, and as an adhesive, before being employed as molding powder, It was remarkably suited to molding processes and from the 1920s onwards considerably changed the aesthetic of many industrially-manufactured products, in 1928 a method was perfected for "casting" phenolic resins without the need of a filler, such as had previously been required for the production of Bakelite and other synthetic thermosetting plastics (I. e. plastics that solidify on heating and cannot be remelted or reformed without decomposing). It was now possible to cast phenolic resins in a wide range of bright colors. These strong, non-flammable and colorful materials were used for numerous articles including napkin rings and jewellery. Urea-formaldehyde thermosetting resins were widely used from the late 1920s, including a product marketed under the trade name of Plaskon. With the development of melamine-formaldehyde in the late 1930s, urea-based plastic laminates gave way to Formica laminates.

Thanks to their easy manipulation, economical production, corrosion resistance and suitability to industrial processes, plastics remain among the most popular and useful materials. The highly innovative treatment of various advanced techno-

polymers by some of today's most talented industrial designers has led recently to a significant reappraisal of the aesthetic of plastics in general.

Text H

Automobile Design

In 1910 the company known as Anonima Lombarda Fabbrica di Automobili (ALFA) was founded in the Portello district of Milan, having emerged from the defunct Societa Italiana Automobili Darracq, which had been established in 1906 to produce low-cost cars. The new company decided to espouse a distinctly Milanese image and adopted a red cross and the Visconti dragon for its trademark. Its first venture was a production run of 300 *24 HP Torpedo* cars (1910) designed by Ciuseppe Merosi. Three years later, the company produced its first sports car, the *40/60 HP Corso* (1913), which had a top speed of 147 km per hour. Around this period, Nicola Romeo, a Neapolitan entrepreneur, took over the company and added his surname to its title. He also ensured that cars began rolling off the lines in Portello magnificent numbers. During this era, the company produced several remarkably progressive cars, including the teardrop shaped *40/60 HP Aerodynamica* (1914), which could reach an impressive top speed for its day. The company went into full-scale Industrial production with Giuseppe Merosi's *RL* (1922-1923). Described by Alfa Romeo as its first masterpiece, the *RL* was also produced in sports and touring versions. The fast and reliable racing version of the *RL*, known as the *Targa Florio*, with its characteristic "prow-shaped" nose, placed second, third and fifth in the famous Sicilian 1,000 mile road race - the Mifile Miglia - and brought the world's attention to the fledging Milanese car industry. At this stage, the Carrozzeria Castagna also designed several car body variations including a cabriolet version of the four-cylinder *RM* and an elegant open touring version of the *RM*. In 1923, the designer Vittorio Jario joined the firm and his *P2* won Alfa Romeo's first world title. His *8C-2300*, which won Le Mans in 1931 and 1934, ensured that the marque became synonymous with racing during the early 1930\$. Although this was the golden age of Alfa Romeo, the company was nationalized in 1933. Sadly, the Italian Government did not provide the company with sufficient funding and so it moved away from customized prize-winning racing cars in order to concentrate on general use vehicles, although it did continue producing its sleek, high-quality sports cars. After the Second World War, Alfa Romeo mass-produced elegant road cars such as the *6C 2500 Super Sport* (1947) with super lightweight coachwork. Incorporating the latest aerodynamic research, the *Super Sport* and the similar *Freccia d'Oro* possessed a streamlined beauty and a sense of poise. While the market in the 1950S was demanding more functional and less luxurious models, Alfa Romeo was disinclined to completely sacrifice its sporting heritage and decided instead to produce affordable performance cars. By the mid-1950s and early 1960s, the company had increasingly industrialized its production methods and was manufacturing classic models such as the *Ciulietta Spider* (1955) styled by Pininfarina and the *Ciulietta Sprint* (1954) styled by Bertone. Under the directorship of Orazio Satta, the company had come up with the *Ciulietta* project so as to meet the growing demand for smaller and cheaper

private vehicles. The Giulietta managed to compress Alfa Romeo's high performance technology into an engine of only 1300 cubic centimeters. In 1962, the slightly larger *Giulia* was launched and the company began targeting the European market with classics such as the *Giulia Sprint* styled by Bertone. Later, Pininfarina styled the streamlined *Duetto* (1966), which with a few minor changes remains in production today. In 1971, Giorgetto Giugiaro styled the groundbreaking Alfasud that helped to considerably increase the company's market share. From the post-war period until 1986, Alfa Romeo was under the control of the Italian Government, which oversaw its operations through the Istituto per la Ricostruzione (IRI). Even today, Alfa Romeo designs such as the Alfa 156 (1997) and Alfa 166 (1998) acknowledge their legendary sporting ancestry and project a strong and purposeful aesthetic.

4 Unit 4 Supplementary Material

Texts about Fashion

Text A

Hats

Each of the Season's sporting occasions demands specific headwear. For men, the top hat is *de rigueur* at Ascot, while panamas and boaters dominate at the Henley Regatta. Some prefer the panama because of its light, easy-to-wear soft structure. Originally made in Ecuador from Torquilla straw, the panama comes in two styles: ridged, which can be conveniently rolled up, or with a wide brim in an elegant trilby style? British hat firms in Luton and Christy's in Cheshire are famous for the top-quality panamas which are sold to the finest British hat shops and men's outfitters.

Although wartime shortages resulted in the standardization of clothing design, hats remained both unrationed and unrestricted, thus permitting women to make a small fashion statement. However, for reasons of practicality and safety many women wore snoods, scarves and turbans. For the limited number of special events small lilted luits adorned with fabric Mowers were popular, like Alice Camus's elegant black straw design decorated with pretty artificial flowers.

Pillboxes with veils, miniature hats and neatly twisted turbans enabled fashionable long hair to be pinned and shown off to full advantage. "These small hats were often worn lipped at an angle of 15 degrees and fastened with a small chin-strap. Veiling was another way to keep long hair neat. The V&A's miniature brown felt hat decorated with bird of paradise leathers illustrates this popular style. It was fashionable at this time to incorporate a small comb to replace hat pins. Costs of materials, however, began to prove prohibitive, with an increase of up to 400 per cent according to a wartime survey. As supplies of trimmings, decorative motifs and materials dwindled, it became necessary to make hats from only tiny pieces of fabric.

Text B

Hats in the 1940s

During the war Winston Churchill's wearing of a square-crowned 'coke' hat provided an alternative to the conventional bowler. This distinctive hat became central to his sartorial identity. Plate 106 shows a classic version dating from the mid-1940s, bought from James Lock & Co., the world-famous hat shop for gentlemen.

By the mid-1940s long-established traditions of hat-wearing were beginning to be eroded. In response to the threat to their livelihoods, British milliners and hatters staged a promotional campaign to get men to wear hats. Coining the oft-repeated slogan, 'del a hat to get ahead', the campaign was featured in *British Millinery* in October 1948. As the magazine, explained, it was aimed at men aged 18 to 35 years and would appeal to them on two main grounds - the desire to look well before their girlfriends, and the desire to get on in business.

The design of men's headgear was predictably conservative in the post-war years, with the soft felt trilby (a generic term for a man's brimmed hat) being customary everyday wear. Available in a range of brim sizes, it could be worn at varying angles and sometimes featured a crease down the front of the crown. By the mid- 1950s attempts were made to widen the market through design differentiation. A new style of trilby, with a narrow brim and a low crown, was introduced but it failed to attract many wearers. Bowler Hat Week was launched in October 1950 to celebrate 100 years of the wearing of bowler hats. Although this event was not an outstanding success, the bowler hat did make something of a comeback among British businessmen during the 1950s and '60s.

Text C

Hats in the 1950s.

The exaggerated quill hairstyles favoured by subcultural youth during the 1950s largely precluded the wearing of hats. Roger Stephenson of James Hock & Co. talks of the hatless generation of this era. Despite this, in the years immediately following the war British millinery enjoyed a resurgence. The New Look for women precipitated a fashion for large hats, which balanced the full skirts of the period. Indeed, the Coronation year of 1953 saw a peak in British hat-wearing. Simone Mirman's design, created from black horsehair with pink fabric rosebuds, has the popular 'coolie' profile. Mirman, who referred to her hats as 'objets d'art' was born in Paris but worked as part of the British fashion scene. She opened her own salon in London in 1947 and received her first royal commission in 1952, when she was asked to create a selection of hats for Princess Margaret. In 1965 Mirman was invited to design hats for the Queen.

Historical revival styles have proved a dominant influence upon post-war hat design in Britain. One of the most popular styles has been the picture hat, popularized by film stars such as Grace Kelly and Audrey Hepburn. Otto Lucas, the renowned British milliner of the 1950s, created the superbly crafted black straw and velvet hat typical of this style in about 1954. This nostalgia was an extreme contrast to the modernistic themes generated by space travel and science fiction which were also proving influential. One amusing and elegant example was that created by the House of Lachasse for Mrs Gordan-Gottschalk, to wear on her wedding day in 1955. This design, evocatively named 'Martian's claw', is a tiny metal-spangled headpiece with claw-shaped prongs reaching across the head. For evening wear, women's hats of the 1950s were delicate and bejeweled or extravagantly embellished with feathers, flowers and veils.

The social season was well served in this decade by milliners of the calibre of Aage Thaarup. Danish-born. Thaarup had set up his British business by 1932 and was favoured by royalty and society ladies. He was renowned for the wit and originality of his designs, and once made a hat for the future Queen Mother trimmed with plastic vegetables, much to the amusement of King George VI. The V&A has an ingenious Aage Thaarup hat in a pyramid shape, constructed from fabric daisies and wire. Thaarup was the first British couture milliner to design for the wholesale trade.

Milliners of this period also gained inspiration from sketches of the catwalk shows in London and Paris, which ensured that their designs complemented fashion trends. Mass-market manufacturers followed suit, adapting and simplifying catwalk creations to facilitate large-scale production and keep prices competitive. For those unable to attend the fashion shows, illustrations proved an invaluable stylistic resource. Francis Marshall, one of the most talented post-war British fashion illustrators, produced beautiful sketches of the catwalk as well as drawings of the British social season.

It seems that the strict dress codes demanded by the Season, the traditional 'coming out' for young society women, were decreasingly applied to hats. Alison Adburgham noted in a 1954 issue of *Punch* that a gathering of debutantes 'were reprehensibly hat-less, a prevalent custom most distressing to milliners.'" However, some debutantes did continue to respect tradition by donning small elegant hats, perhaps lopped by a spray or sprig of artificial flowers. Simone Mirman called these 'more than a coiffure; less than a hat'. The last debutantes to meet the Queen for a presentation at court in 1958 wore these discreet styles.

Designer boutiques of the 1960s provided the antithesis to the formal dress of the previous decade and young people no longer required the services of a bespoke milliner in order to wear a hat. Headwear was often purchased ready-made from boutiques in colours and fabrics that complemented clothing. 'The fashionable large-brimmed floppy hats with minimal decoration were economical to make, did not require special fitting and were easy to wear. Accepted codes of hat-wearing were broken down by the most irreverent who wore their hats informally, irrespective of the occasion and time of day.

Text D

Hats in the 1980s

From 1980 the media focus on Lady Diana Spencer the patron saint of hats, placed British milliners in the international limelight. As the Princess of Wales she was frequently photographed wearing hats, during day and evening, creating an appealing and accessible endorsement both of hat-wearing and of the domestic milliners whose designs she favoured. Her honeymoon hat of 1981, a tricorne decorated with a single feather designed by London milliner John Boyd, generated up to six years of business for Luton hat manufacturers serving the huge demand for high-street copies. Before this time London milliners had found their greatest media exposure in the fashion reports of the seasonal collectors.

London also saw the flowering of a new generation of highly talented young innovative and often iconoclastic milliners during the 1980s. Stephen Jones set up his own label in September 1980 after graduating in fashion design from St Martin's College of Art Friends from the London club scene formed the earliest fans of his sometimes witty, always beautifully crafted hats: soon he was creating couture-level millinery for top international fashion designers as diverse as Jean Paul Gaultier, Jasper Conran and 'Comme des Garçons'. A fine example of Jones's work is the green and yellow silk 'twisted hat with *coq* feathers. This design was featured on the

cover of the Christmas 1992 edition of *latrel* providing Stephen Jones with the first media exposure of his own label ccouture designs.

Another young millinery talent to emerge during this period was Kirsten Woodward, whose surreal talents were spotted by Karl Lagerfeld, chief designer at the House of Canel. Woodward's millinery subsequently enhanced many of Chanel's catwalk –shows in the 1980s which in turn won her huge international acclaim.

Text E

Handbags

Vogue welcomed in the New Year of 1947 with a plea for elegance, and suggested that until the 'aesthetic atmosphere' had returned women should concentrate on accessories. In this era of 'make do and mend', many women simply had their expensive pre-war handbags renovated or remodelled. Women of all incomes relied on accessories as a way of creating a new look, and there were numerous patterns available for those who wanted to make their own leather and fabric bags.

Wartime fashions had made a virtue out of a necessity: as everyone had to carry, a gas mask a shoulder bag was obviously practical. But military and wartime associations were left behind when the overarm bag came in. The new fashion, as described in *Vogue* 1947, was for elongated bags in leather or satin, deep rather than wide and carried by slender handles. Bags moved clown the arm from the shoulder, and were worn hooked over the elbow with the handles circling the wrist. Although jewellery, bags and evening hats were still unrationed by 1948 there was a 100 per cent purchase tax on feather goods and metal was in short supply. A good-quality handbag could cost much more than the outfit it was worn with especially if it was a Utility suit in need of fitting; by accessories. A cedar crocodile bag with matching cigarette case, compact and purse cost 32 10s in March 1949: in the same year a tan-and-blue tweed suit by Jaeger Utility was 6 3s 8d. In the late 1940s handbags in patent leather were fashionable and leather with white top-stitching was common. Fabric drawstring styles were available in tweed and plaid. Gradually a wider range of colours became available: a double handled Waldybag was featured in *Vogue* in August 1949 in red lizard skin. In contrast to practical wartime shapes, small rigid bags with loop handles were developed in a variety of forms from a milk can shape to that of a miniature hatbox. Pigskin or hide shoulder bags with horse-brass fastenings were available, but these were clearly specified for country wear.

Evening bags were highly decorative, and became less inhibited as tin- British social scene was re-established. Cocktail bags were designed to dangle from the wrist, leaving hands free to deal with drinks and cigarettes in long holders. Materials and decoration varied from delicate petit point, learned with .I filigree silver clasp and chain on a bag by Duvelloroy, to snakeskin dipped in real gold as in a bag from Galeries Lafayette and black satin piped in gold kid in a drawstring style by Bembaron. Aage Thaarup made matching hats and bags in brilliant bead embroidery in red on black. Women were reminded that accessories were unlimited if one had the funds.

Text F

Handbags and shoes

For the affluent mature woman, low cost was not necessarily a major concern. The emphasis was still on having good matching accessories: 'It is a well-worn truth that it is far better to have a few well-made pairs of shoes, perfect gloves, one handsome handbag, than a rainbow of not-so-goods' stated *The Intelligent Woman's Guide to Good Taste* in 1958. In the early 1950s, bags grew larger and pastels became fashionable: 'Carried unanimously... The new length handbag, roomy without being bulky...all the season's new fashion shades, including mauve, lavender, pale blue, grey etc.

The growth of boutiques in Paris at the beginning of the 1950s meant that top designers could sell fashionable accessories under their own names to a much wider audience. London soon followed suit. Matching ensembles were all the rage and demanded co-ordinating accessories: 'Matching goes to the length not merely of colour but of fabric; such as the gloves and the evening bags at Peter Russell.' Edward Rayne was the name in matching shoes and handbags. As he stated. 'The total look's the point!' In 1963 Rayne offered matching leather shoes and bag in a pink and green rosebud print. Sometimes complete outfits were made to match, such as a japonica pink nappa leather bag by Jane Shilton, which accompanied japonica pink shoes and a suit.

For the evening there were clutch bags from the costume jewellers Fior, in flowered blue or yellow Ascher silk for 39s. 6d: 'a beautifully ordered riot of colour, and especially lovely when applied to snowy white dresses' according to *Vogue* in June 1956. If money was no object, a black satin bag with an 18-carat gold frame set with diamonds was available for £430 from Asprey.

The various handbag shapes in Britain in the 1950s were designed to complement the fashionable silhouettes of the time: the slim, tailored look; the belted, lull-skirted floral dress shape; and the new princess line, 'unbroken from bust to hem'. The manner in which the handbag was held was stylistically important. For formal day wear, the classic metal framed handbag was worn over the wrist or held by the handles. The smart and neat clutch bag or envelope was usually clasped close to the body. Bucket bags, a development of the open shopping bag that was typical of informal wear, were held in tin-crook of the elbow. Early types included a stiffened calf bag with an inner protective drawstring cover by Susan Handbags in 1952. A scoop-shaped model by Fior was studded in gilt and had an adjustable handle, while Revelation produced a bucket bag in tough hide and lined with check duster cloth for 55s. Open bucket bags, unlike handbags, were not subject to purchase tax.

In 1953 there was a brief craze originating in France for toy handbags, but by October 1955 handbag styles in Britain had polarized:

Handbags have a new tailored dash - some tiny as a man's wallet, some big as briefcases. All give the final touch to a fashion plan; balance and reinforce it by line, texture and colour; give the tonic effect of a brilliant pink with black, alabaster with marigold.

One of the most significant trends of the late 1950s was the popularity of huge handbags, needed to balance rising and widening hemlines. The 1958 December issue of *Vogue* noted that 'the bigger the better is the new philosophy for the handbag buyer'. 'Combinations of different materials, such as tweed and leather, were popular at this time, and matching bags and shoes in Irish linen or Swiss lace were summer favourites. The dynamic of the overarm bag with three-quarter length sleeves, slim wrists and gloved hands was essential to fashion in the 1950s. The relationship of bags to shoes was equally important as they were so often paired together.

Text G

Shoes

The factors that determine the construction and design of a shoe are the wooden last upon which it is created, the heel and toe shape, the leather, skin and fabric that form the outer shell, and decorative details such as buckles. Good shoes and boots for men are still made primarily of leather, with styles defined by a series of design elements that vary only in detail. Much of women's footwear is also bound by tradition. Many post-war Styles, such as brogues, mules, court shoes, and short elastic-sided and full-length boots have been based on designs with historical precedents. Comfort is of paramount importance to British wearers, who have rarely subscribed to the philosophy that it is necessary to suffer to be beautiful; occasionally in town, but never in the country.

The evolution of fashion footwear since the Second World War has been a gradual process. Heavy wartime shoes with thick or high wedge heels were not transformed overnight into the light, poised shoes that characterize 1950s fashions. The late 1940s saw shoes of soft suede and leather with snub toes and high heels, a dramatic-contrast to the stout Styles characteristic of most Utility designs. The brown leather and suede lace up shoes with the Utility mark are an example of this transitional shoe silhouette.

Released from Utility constraints in the early 1950s, shoemakers started to refine heels, cut away high vamps, streamline heavily rounded curves and pare clown toes to fine points in a quest for modern, streamlined shapes. As toes became increasingly pointed, fronts were cut lower to look less bulbous and heels were shaved more and more finely. Many women could now indulge in sophisticated and glamorous footwear, especially for evening. By 1956 heels were so thin that a metal spigot had to be inserted to stop them snapping. Holmes of Norwich placed advertisements in *Vogue* between 1950 and 1959 that variously described shoes as 'slim as a wand', 'light as a wisp of smoke' and 'the sharpest of toe points on a reed slim heel'. At its most extreme this style evolved into stiletto-heels, an exaggerated fashion statement that many regarded as impractical and rather vulgar.

One of the leading designers and retailers of post-war high-fashion footwear was Edward Rayne. The Rayne company was founded in 1886 but it was not until 1918, when Edward's father took over, that it started to become fashion-conscious. When Edward took the helm in 1951 at the age of twenty-eight, the firm was still little known outside Bond Street, but soon the flowering of his special creative talent

led Edward Rayne to become the most acclaimed shoemaker in Britain, patronized by royalty and high society.

Text H

Boots

Boots were one of the major fashion footwear statements of the 1960s, first worn with mini-skirts and then towards the middle of the decade with maxi-skirts. They remain a favourite today. Sold by shoe shops and fashion boutiques, boots became available in a dazzling array of synthetic and natural materials and in many colours. The knee-length tightly fitting boots sold at Biba were so coveted that girls knew when the delivery van was due to arrive and would queue for hours to be sure of acquiring a pair. Made from fabric as well as leather and suede, these boots were dyed in the same mouthwatering, muted hues of plum, claret, chocolate brown and bottle green as the distinctive Biba clothes.

As early as 1967 shoe designers started to revive 1940s platform styles. By 1971-72 platform soles had been elevated to between two and three inches high, although in a streetstyle context they reached staggering heights. Some designers exploited the vogue for platforms with a modernist vision, while others sought romantic refuge in retro styles. Barbara Hulanicki, owner and designer of Biba, looked back to shoes worn by the Hollywood Mini stars Betty Grable and Carmen Miranda, which she re-interpreted in a contemporary idiom. Disco and futuristic fantasy fuelled the extrovert platform designs of Terry de Havilland, who exploited metallic leathers and sparkling synthetic materials. His shoes were designed to accompany glamorous clothes by designers such as Antony Price. Perhaps ironically, the bell-bottomed trousers worn by fashion purists were so long that they concealed these extravagant shoes. An alternative, more understated option was wedge heels, which were often featured in magazines like Vogue to complete outfits by Bill Gibb, Jean Muir and Zandra Rhodes.

In 1971 Manolo Blahnik opened his Chelsea shop and for over twenty-five years has made highly seductive shoes for an international clientele. Renowned for his use of the most supple leathers, luxurious silks and laces, with exquisite decorative beadwork, embroidery, ornate buckles and clasps, Manolo Blahnik's shoes have occasionally been provocative, but have always been innovative and highly influential. In addition to his own collection, he designs for top international fashion houses.

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