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BAKALÁŘSKÁ PRÁCE

Clothing through the 20th and 21st century in the USA

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

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TABLE OF CONTENTS

1 INTRODUCTION	III
2 FASHION	V
2.1 History of fashion	VI
3 TWENTIETH CENTURY IN THE USA	VIII
3.1 Modernism	IX
3.2 Hollywood charm	X
3.3 Ready-to-wear clothes	X
3.4 Haute couture	XI
3.5 New look	XII
3.6 Preppy style	XIII
3.7 Denim	XV
3.8 Urban & Underground	XVI
3.9 Yuppies	XVIII
4 TWENTY-FIRST CENTURY IN THE USA	XXI
4.1 Minimalism & sustainability	XXI
4.2 Vintage	XXII
4.3 Masstige	XXII
4.4 E-commerce	XXII
5 DESIGNERS & WOMEN WITH INFLUENCE	XXIV
5.1 Gabrielle Chanel	XXV
5.2 Edith Head	XXV
5.3 Vivienne Westwood	XXVI
5.4 Vera Wang	XXVI
5.5 Stella McCartney	XXVII
5.6 Anna Wintour	XXVII

	II
6 TRANSLATION	XXX
6.1 October issue 1993 (article I)	XXX
6.2 October issue 1993 (article II)	XXXII
7 GLOSSARY	XXXIV
8 CONCLUSION	XXXIX
10 BIBLIOGRAPHY	XL
10.1 Print Sources	XL
10.2 Internet sources	XLI
11 ABSTRACT	XLIII
12 RESUMÉ	XLIV
13 APPENDICES	XLV

1 INTRODUCTION

“Over the years I have learned that what is important in a dress is the woman who is wearing it.”

-Yves Saint Laurent

The purpose of the bachelor thesis is the insight into the history of women through fashion historical events of the 20th and the 21st century in the United States. The theme of the bachelor thesis was chosen by the author for the reasons of the previous study of fashion designing for the publication purposes and interest in linking fashion with the position of women in society. The thesis includes translation of articles, from the archives of American *Vogue*, related to the given topic of the thesis and glossary of unknown or ambiguous terms involving identical theme.

The bachelor thesis deals with the main historical events of women’s history that directly or indirectly affected the trends in fashion. The trends in clothing are a reflection of the events that occurred in the periods mentioned above. The main objective of the present work is to emphasize events in history that have been reflected in women’s change of style.

The thesis is divided into two main parts - the theoretical part and the practical part. Where the theoretical part is then divided into four main chapters, which are further divided into subchapters. The first main chapter of the theoretical part contains the introduction - entry - into fashion industry and familiarization with the basic concepts and history. The second main chapter is based on the events of the 20th century in the United States. The third main chapter deals with the events of the 21st century in the United States up to the present. And the fourth main chapter deals with women of the past and also women of the present that have or had a great influence. Further to women’s history, this chapter includes the theme of feminism and its main activists.

The second main part of the thesis - the practical part includes the translation of two articles on the given subject. The first article, published in American *Vogue* in October 1993, concerns new fashion trends and concepts of the 20th century. The second article deals with the equality of women in work sector, but also in private life.

In order to present fashion trends and personas of the 20th and the 21st century, mentioned in the bachelor thesis, several photographs are enclosed in the annexes, including the original translated articles in English language.

Printed sources - books - such as *A Fashion History of the 20th Century* by the authors of Kyoto Costume Institute or *Móda, úžasný příběh fenoménu* written by Marnie Fogg, are listed in this thesis, as well as electronic sources.

This thesis main objective is to make an overview of the events in the world of fashion and women's history that mutually intertwine and interact.

2 FASHION

“Fashion fades, only the style remains the same.”

- Coco Chanel

The word *fashion* is originally from French word *mode*; this originated from the Latin *modus*, which signifies “a way”. In English language, the word fashion can also have another meaning, which is a verb *to remodel* or *adapt*.¹

Fashion can be found in numerous aspects of modern life such as art, body, identity, modernization, business and globalization. Fashion is constantly changing as the world and its taste, style and generation change. With periods of time, seasons and social scale, the style and fashion change its form and representation. This constant change is one of the main features of fashion. Fashion is often seen as fickle[1] and disposable. It is based on constant need for change and consumers desire for it. A large number of literature focuses on fashion designers. Whether fashion is considered an art or not, fashion designers are its creators. However, what is fashionable depends on consumers.²

¹ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Nakladatelství Slovart s.r.o., 2015), p. 6-7.

² Ibid, p. 8 a 14.

2.1 History of fashion

When the fashion really commenced is not exactly defined. The outset of the history of mapping fashion often begins in ancient Greece and Rome, but so could it begin in ancient China, India or Egypt. The diversity of style and decorating in different parts of the world was apparent. Nowadays, fashion is a worldwide phenomenon. An important role of fashion in everyday life consists in a feeling of identity. In other words, worn clothes are deemed a “*second skin*”, that tells others who the people are or who they would like to become. The desire to decorate human bodies and express a personality was always there.³

The moment when the human population started to live a more sedate way of life, which is dated approximately 11,000 years ago, may be considered as a beginning of fashion. The population began to cultivate flax[2] and cotton. Garments were also made from animal skin, which had been processed, so sewing was born and therefore, also the invention of the needle[3]. In Egypt, cotton was considered an unclean cloth, thus only linen[4] and silk[5] was used. Garments were designed only for the upper class of society.

In approximately 1500 BC, an Egyptian upper garment named *schenti* (a long piece of fabric with a belt[6]) evolved into a garment called *kalasiris* (a long tunic with fringes[7]). This garment was not changed until the arrival of Greeks. Position in society was distinguished by dress code everywhere in the world. As proof, *the law of clothes*, issued in 1574 by Elizabeth I, which prohibited to wear (with the exception of Countess, Marchioness and Duchess) certain materials, for example sable fur[8]. A similar prohibiting law was applied in Japan between 1603 and 1868 during the *Tokugawa* or *Edo* period, to not allowed to wear silk. The *kimono*, in translation “attire,” appeared in China and later in Japan from 1868 to 1912, in the *Meiji* period.

Historians consider the beginning of fashion to be the half of the 19th century when style was determined by fashion designers work. The dissemination of information and the emergence of illustrated magazines, are the main reasons for the beginning of fashion in the 19th century. Everything that is made in fashion, is on loan from other cultures or other (older) times. For instance, rural farmers work clothing was not considered fashionable, since it consisted of a shirt made of coarse[9] and uncolored linen. Then, at the beginning of the 20th century, the shirt was taken over by *Liberty&Co* in London and it created a fashion must-have. In 1914, the narrow skirt and corset tying a figure in the shape of S,

³ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Nakladatelství Slovart s.r.o., 2015), p. 6-8.

stopped being a common part of a wardrobe. Instead, functional and easily wearable clothes joined the world of fashion, which was expressed by Coco Chanel with classic knitted[10] costume.⁴

In recent centuries, fashion went through a great deal of changes. Back at the beginning of a *modern fashion* in the 20th century, one of the important changes in fashion was the art of high sewing or high dressing, so-called *haute couture*. Foundations of this art was laid by the English designer, Charles Frederich Worth. In the past, this art was formed solely in French salons. In the second half of the century, France (Paris) ceased to be the fashion mecca and the main competitors were London, Milan - and in the nineties also Antwerp. The 21st century was ruled by innovative technologies; sustainable[11] fashion; celebrities and vintage. The 21st century was the opposite of the previous century.⁵

⁴ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 8-13

⁵ MÁCHALOVÁ J., *DĚJINY ODÍVÁNÍ Móda 20. století* (Praha: Lidové noviny, 2003), p. 5-9

3 TWENTIETH CENTURY IN THE USA

Initially, Paris and *haute couture* were the main guidance in what was fashionable and in demand in the first 14 years of the 20th century. The high fashion was a privilege only to nobility and was not manufactured in such quantities - therefore it was not accessible to the public. However, World War I was a turning point and there came a time of modernism and progress. During this period, fashion went through rapid and radical changes. What was previously considered luxury only available to the elite, has become quickly available to the public. Textile factories began to invest in machinery, at the time when major orders from military to produce uniforms were received. That meant more efficient and more profitable production, therefore a wider range of clothes became available to the public. Another revolutionary point was World War II when the functionality and increase of the quality mass-produced goods was introduced. Beyond quality, this period also brought value and standardized sizes[12]. The length of skirt and dresses were shortened and this, in the early 70s, resulted in a miniskirt big boom.

The beginning of the 20th century and the expansion of a fashion magazines, which were considered luxury goods, was a tool to spread the fashion in to the world. Fashion magazines are reckoned as some sort of a map in the world of fashion and trends. Society and its history is also understood, in reference to the style of clothing; makeup; the figure of a model and the entire picture capturing fashion.⁶ The second half of the 20th century was characterized by the occurrence of a large amount of cultures and subcultures that, by its fashion style, questioned the status of society. Groups of cultures such as *B-boys*, *Punks*, *Hippies*, *Rockers*, *Mods* or *Grunge*.⁷

At the end of the 20th century the production accelerated, thus in a large number of stores, clothing became available in different styles and prices. The rise of published fashion magazines replacing illustrations for photographs, helped the insight into fashion in the world. The first coloured photograph on a cover was published in 1932, in *Vogue*, by Edward Steichen. Since thirties, dressing style was shaped by movies, especially by Hollywood stars. Hollywood started promoting own designers such as Travis Banton; Edith Head; or Gilbert Adrian. That was the reason why, in the 20th century, Paris was not the sole domain of the fashion world but New York (together with London and Milan)

⁶ STEVENSON N.J., *Kronika módy* (Praha: Fortuna Libri, 2011), p. 8-9

⁷ MÁCHALOVÁ J., *DĚJINY ODÍVÁNÍ Móda 20. století* (Praha: Lidové noviny, 2003), p. 164-200

started to permeate to the fashion. Since fifties functionality, outline and purity were synonymous to New York fashion.⁸

3.1 Modernism

The World War I aftermath in 1918, led to the disintegration of European empires and thus, the dominance of United States in economy. A year later, in 1919, Nany Astor - a British woman - became the first female member of Parliament. The entire twenties belonged to Modernism and Prohibition.⁹ Modernism was the opposite of the period *Belle epoque*, when uncomfortable and confining[13] dress - with so-called health corset[14] - was specific, whose later version was designed by Paul Poiret. This fashion transformed the ideal of beauty. Women longed to be youthful and slender[15], with flat breasts and no hips and so followed the replacement of corsets in Modernism by *girdles*[16]. Hemline[17] of dresses and skirts were considerably shortened, waistlines were lowered more to the hips, hair was shortened to *bobs* and women “*the flappers*”[18], started to wear *cloche hats*[19] in the shape of a bell. Also Modern were flowing with clothes in neutral colors such as navy blue; black; gray; or beige. This new modern style was named *la garçonne*. Working young women, opulent parties and jazz age became the symbols of the style. Make-up became very popular to emphasized the female beauty. Fashion was brave and tanning came into popularity - thus, bare arms were shown. American designer Claire McCardell, during those years encouraged women to greater freedom, with her simple street fashion and sport elegance, with leggings and ballerinas. In 1928, Amelia Earhart became the first woman to fly across the Atlantic ocean. Another distinguishing feature of the era was the *little black dress*, whose creator was Coco Chanel. The *little black dress* expressed elegance in its simplicity. Modernism trends ruled the fashion until 1929. Since thirties British women had the right to vote.¹⁰

⁸ MACKENZIE M., ...*ismy - jak chápat módu* (Praha: Slovart, 2010), p. 62-65 a 76

⁹ “Prohibition”, *History.com Staff*, published: 2009, accessed: April 7th, 2017
<http://www.history.com/topics/prohibition>

¹⁰ MACKENZIE M., ...*ismy - jak chápat módu* (Praha: Slovart, 2010), p. 65-66 a 74-75

¹⁰ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 238-239

3.2 Hollywood charm

Fashion was most affected in thirties by Hollywood at the time when the United States went through an economic crisis and citizens were looking for some kind of escape from reality. Hollywood has influenced not only fashion, but also hairstyles and make-up trends. To the cinema women went looking for the latest fashion fads. In fashion, Hollywood found its own position. Hollywood has its own elite group of designers - Banton, Head, Kelly and Adrian. In 1933, Jean Harlow, an American actress, appeared in the movie *Dinner at eight*, in a diagonally-cut[20] dress designed by Adrian - which later brought Parisian fashion trend to the US mass market. In 1941, Adrian founded a fashion house, which produced clothes made to order and clothing for the mass market in America. Relations between Hollywood and the fashion industry were not on good terms since the original movie dresses were copied.¹¹

3.3 Ready-to-wear clothes

For the first time, the concept of ready-to-wear clothes[21] appeared in the United States in the late twenties and early thirties of the 20th century. In 1940, after the beginning of the World War II and the German occupation of Paris, New York became the capital of world fashion. The isolation of Paris during the war, resulted in the production of original designs of clothes in the United States.¹² Previously, the upper class turned on designers from Paris to sewed tailored clothes. Fashion houses such as Ohrbach's or Bergdorf Goodman, also offered fashion clothing and legally copied clothes from fashion shows. Women of this period often did not have time or resources so they could afford tailored[22] clothing, which also includes frequent testing to fit. Women then sewed the clothes themselves, or hired dressmakers, whom sewed clothes for the public. Fashion clothes became available with the advent of the ready-to-wear production.¹³

On Seventh Avenue in New York, the industry was focused on the production of affordable design. One of the designers was Hattie Carnegie, whom in response to the

¹¹ MACKENZIE M., ...ismy - jak chápat módu (Praha: Slovart, 2010), p. 76-77

¹² STEVENSON N.J., *Kronika módy* (Praha: Fortuna Libri, 2011), p. 138-139

¹³ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 276-277

economic crisis that ushered in 1929 stock market crash in New York, created series of ready-to-wear clothes. Carnegie was aware of the potential of cheap and fashionable clothes. American designers of the period such as Potter, Copeland and McCardell, created clothes that followed the natural line of the female body and thereby allowed modern women, whom devoted themselves to work at the office and taking care of the household, greater freedom. In 1941, McCardell, Cashin and Maxwell were asked by Fiorello Henry La Guardia, mayor of New York City, to design female civil defense uniforms. American classics for women of that time became skirts, blouses, pullovers and trousers with a high waist.¹⁴

The war heightened the need to produce practical wear rather than the latest fashion trends. Most women in the US were engaged in war production and female military uniforms were a common sight on the streets. The Act on National service concerned unmarried women between 20 to 30 years. American authorities introduced restrictions on manufacturing in the US. The restriction, however, was not as strict as in Britain. Production of zippers[23] were also significantly reduced to give advantage buttonhole fastening[24]. For the first time, women were tolerated to wear men's clothing - trousers. Women under the trousers did not have to wear stockings[25] and moreover the trousers allowed the freedom of movement. American fashion designer Muriel King in 1943, created a collection of clothing for female workers whom worked at Boeing and other aircraft companies. A limited supply of materials had resulted in the first standardized sizes that were essential in ready-to-wear industry. In 1944, since the beginning of the war and after liberation of France, the first fashion show was held with American models.¹⁵

3.4 Haute couture

While women's designers were increasingly focused on producing ready-to-wear and functional clothing, the men's sector were focused on luxury fashion and returned back to corsets and high sewing. Haute couture was the equivalent to the sportswear of the era. Female breasts were tightened and supported by corset. Wasp-waisted silhouettes predicted the anticipated return of *crinoline*[26] (skirt reinforced by hoops) from the 19th century,

¹⁴ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 276-279

¹⁵ Ibid, p. 282-283

which occurred after World War II and was expressed by Christian Dior and style called *new look*.¹⁶

The forties of the 20th century were a turning point for ethnic minorities and especially for African-Americans. The second World War gave space to racial integration, movement for human rights and recognition of the importance of US citizenship. In 1946, Afro-American workers in North Carolina went on strike, which later led to the founding of the Movement for Human Rights. First Afro-American designer, Anne Cole Lowe, who became the first black member of the fashion establishment, also inspired by Dior's inspirational look.¹⁷

Haute couture means that the clothing is made by hand, from the start to the very finish and the focus is on every detail. Couture dresses were made from drawings, or arranging of the fabric directly on the body or on the mannequin. Fashion houses had to meet strict rules to be included in the so-called *Trade association of high fashion (Chambre Syndicale)* which determined whether the fashion house had the right to be included in haute couture. For example, the collection of the fashion house must include 75 original tailored pieces (fitting at least 3 times) to be included in haute couture association. Fashion shows were strictly confidential and without the presence of the press. At the time, on the top of the haute couture was Christian Dior and Balenciaga.¹⁸

3.5 New look

New look or *The golden age of haute couture*, first appeared in Paris in 1947 and revolted the world. The innovator of New look became Christian Dior with a fashion line of narrow waist, padded hips and A shaped skirts, which he called *an hourglass silhouette*. The fashion line originally called *Corolle* was almost immediately renamed by the editor of Harper's Bazaar, Carmel Snow, to *New Look*. New look was the antithesis of functional clothes from the time of World War II. At the time of material rations, on one piece of this line of clothing, 23 meters of material were used - which outraged part of the population. In 1947, when Dior visited the US, there were held many demonstrations against New look. New look was perceived by feminists as a step backwards in women's emancipation

¹⁶ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 286-287

¹⁷ Ibid, p. 292-293

¹⁸ Ibid, p. 298-301

and as a return to the restrictive style with corsets. On one side, this refreshing new style was loved by the population and on the other it was hated. Fashion in the United States then gave the impression of freshness and youth and American style was on solid ground of the potential of ready-to-wear clothing.¹⁹

3.6 Preppy style

Preppy style was a new style of a youth. Young people wanted to show that they had own style and identity. The name *preppy* originated from the term *preparatory school*, where the preppy style was formed. Preppy style was also called *Ivy look* - as typical American elite schools called *The Ivy league* - such as Harvard, Yale, Columbia, Brown and other. It was mainly inspired by the elite schools. Preppy style was a typical American style, but it also abundantly appeared in Britain. In men's fashion, the sports-style suits; shirts made from oxford cloth and striated ties[27], were typical elements that clearly represented one's position in society. Importance put emphasis on shoes - loafers[28]. Sneakers became a favourite following the end of allocations in 1946, when gum soles were available once again. The supplier of apparel was renowned firm *Brook Brothers*, which was founded in 1818. Other popular features were polo shirts; *Top-Sider* navy shoes and *Letterman* sweaters (or *Varsity*). In 1952, *Lacoste* became a popular manufacturer and importer of polo shirts to the United States. The embroidered crocodile - a company logo - meant prestige.²⁰

In women's fashion of preppy trends was a popular style called *bobbysoxer*. Details, the right combination of clothes and brands were the key. In 1954, *Brook Brothers* created a collection for women which aroused even more popularity of the preppy style among the female population. As well as the majority of fashion trends, the preppy style had to follow strict rules. Pants (*chinos*) were not allowed to have ironed creases[29] and had to be just long enough to see a bit of a bare ankle - socks in the closet had no space. Preppy style has been described as an energetic due to Swing music - which was popular among the young generation. At the same time, the style of Ivy league was referred to as casual and *laid-*

¹⁹ MACKENZIE M., ...*ismy - jak chápat módu* (Praha: Slovart, 2010), p. 86-89

“The Story of Dior: The New Look Revolution”, accessed: April 9th, 2017
http://www.dior.com/couture/en_us/the-house-of-dior/the-story-of-dior/the-new-look-revolution

²⁰ THE KYOTO COSTUME INSTITUTE AUTHORS., *A Fashion History of a 20th Century* (Köln: Taschen, 2012), p. 160-161

back. The wealthy part of the population appropriated the casual sporty style. Time focused was mainly on leisure activities - for example golf - thus the sporty style was acceptable to wear for social occasions. The movie *Grease* (1978) is a nostalgic reminder of this style. Today's fashion designers such as Ralph Lauren and Tom Hilfiger, demonstrate the presence of the preppy style even today.²¹

Besides Preppy, style the distinctive emblem of fifties were a *bullet bra*[30]; sunbathing and bikinis. Bikinis first appeared in 1947 in Saint Tropez. Beach style in America was popular and therefore well sold. Even though the film industry of that time revealed two-piece bikini on *Brigitte Bardot*, fifties remained to one piece swimsuits. Later, in 1964, the Californian designer - originally from Vienna - Rudi Gernreich, designed a swimsuit without the upper part called a *monokini*, which provoked a scandal.²² The first bikini designers are considered to be Jacques Heim and Louis Réard. Bikinis were first presented at the fashion show in Paris. In 1947, a bikini design by Carolyn Schnurer, an American designer, appeared in Harper's Bazaar magazine. The bikini awoke an uproar among the population due to its size, which allowed wearers to show the belly button. In sixties, a new era of sexual tolerance came which found the favour in bikinis. The bikini became a symbol of the postwar era of liberty and sexual freedom.²³

The image of fifties became the *lady of the house* or *housewives*. It was the idea of creating cosy and loving home. It maintained the illusion that everything is perfect. During the second World War, women had entered the production process. The gradual liberation of women, however, was stopped under the terms of political propaganda where the role of women belonged to the household and not to interfere in the return of a man to work after military service. Women asked to be perfect housewives. In 1963, on protest against the label *housewives*, a book - *Feminine Mystique* - was published by author, activist and feminist Betty Friedan. *Feminine Mystique* describes the dissatisfaction of women in the home and the domestic and limited role of a housewife. With stress on the female role at home, fashion also took a step backwards. Suits became *à la mode* again and were dictated for every social event and also for domestic purposes. The great domain of this era was, as already mentioned above, Dior's *New Look*. Great propaganda of women in the role of housewives was mediated by advertising and television. Television depicted women as

²¹ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 308-313

²² MÁCHALOVÁ J., *DĚJINY ODÍVÁNÍ Móda 20. století* (Praha: Lidové noviny, 2003), p. 104

²³ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 325

dressed and happy while they cleaned and cooked. Hollywood also played a part in this vision of women. Millions of women were obsessed with the idea of satisfaction and perfect households. At this time, there was a large number of publications on *how to get dressed properly*. One of these books was also publication by American designer Anne Forgaty; *The Art of Beign Well-Dressed Wife*; published in 1959, where Forgaty describes a guide on how to change clothes for everyday tasks. Forgaty claimed that dressing for women was like a military service and that this particular process contributed to a happy marriage.²⁴ In fifties, a decent looking and neat shirt dress was popular and became the uniform for women. The icon of fifties was pumps[31] with thin small *kitten* (heel) made by Italian manufactures.²⁵

3.7 Denim

After World War II consumer goods became proof of wealth. Cars and packaged food were the desired goods and the United States was perceived as a symbol of freedom, opportunities and modernity. American consumerism increased and Hollywood helped the expansion. In 1853, Levi Strauss arrived in America where he started his textile business. In the period of golden fever in the United States, Levi produced functional clothes where the idea of blue pants made of denim was born. The original function of blue denim was for work purposes. Later in the United States, the three largest manufacturers of jeans were considered *Levi Strauss & Company*, *H. D. Lee Company* and *Blue Bell Overall Company* - later renamed to *Wrangler*. Hollywood was the reason why jeans, otherwise workwear, became a common wearing apparel. Stars in movies, such as westerns, appeared on televisions in blue denim jeans and ordinary citizens wanted to resembled the style of the celebrities. The answer to this fashion trend was the rise of the popularity to have a holiday on ranches.²⁶

The lifestyle of fifties was based on material wealth, comfort and modern conveniences. The lifestyle of the *American Dream* was condemned by the young generation. The film industry, for example the movie *Rebel Without a Cause* - with James

²⁴ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 325

²⁵ STEVENSON N.J., *Kronika módy* (Praha: Fortuna Libri, 2011), p. 164-165

²⁶ "Our Story: The History of Denim", ©2017 LS&CO., accessed: April 10th, 2017
<http://www.levistrauss.com/our-story/the-history-of-denim/>

Dean in blue jeans in a leading role, who became an idol of the generation - also targeted the lifestyle. Elvis Presley also supported the style of blue denim with his performances in denim during rock and roll concerts. In fifties numerous lyrics were about jeans. Women were also able to acquire jeans which highlighted women's femininity. Jeans meant youth, sex and protests.²⁷

3.8 Urban & Underground

During the following years, the world and fashion went through a great deal of changes. Trends such as mini dresses that prompted the sexual revolution in sixties. Space research was on the rise and youths were once again taking over the reins of fashion. Freedom and revolution were the next step. Fashion bloomed with colours and psychedelic patterns. Mop-top hairstyle inspired by Beatles was popularized. Available were contraceptive pills which only reinforced the sexual revolution with the idea of miniskirts. The desire to travel, discover and shock the outside world was one of the main ideas of the time that was reflected in dressing. During sixties and seventies, fashion underwent several changes in trends. Some of the trends were *Space Age*, *Unisex fashion*, *Pop*, *Glam* and *Punk*.²⁸

The *Space Age* trend marked out silver details, glossy materials and a helmet-like hat to support the vision of a universe and futuristic fashion. It is associated with the landing on the Moon in 1969 which helped the idea to create this trend inspired by space. *Unisex fashion* was made for him and her. The suit was made of trousers which prevented women from entering the venerable public places in New York (London and Paris).²⁹ *Pop* culture mania meant platform shoes; roller skates; eye shadows and dance moves at the disco. *Glam* in the US, also called *Glitter*, was defined by American rock and roll. *Glitter* was first youthful style in seventies that was the opposite of the *hippies*. *Glitter* fashion came from the stage to the streets. Glitzy tops, boas[32], glitter and satin pants. The key elements were shine, gleam, metallic materials, overalls and distinctive, even bold, make-up. Nothing was too much. Andy Warhol was part of the Glam world with his studio The

²⁷ STEVENSON N.J., *Kronika módy* (Praha: Fortuna Libri, 2011), p. 168-169

²⁸ MACKENZIE M., *...ismy - jak chápat módu* (Praha: Slovart, 2010), p. 96-107

²⁹ *Ibid*, p. 96-97

Factory - as well as David Bowie.³⁰ The style of *Punk* was formed as a response to dissatisfaction over the situation in a state. Punk expressed its attitude to the system by fashion (and also by music). Punk was perceived by society as superficial style of children, with the sole purpose of intentional shock. Punks have been labelled as rebels from various social classes. The critique of consumer society helped create the so-called DIY (*Do It Yourself*) - character typical for Punk. Elements typical for Punk style were safety pins[33]; torn clothing; partially cut or dyed hair and collar chocker necklaces. Andy Warhol also had an impact also on Punk.³¹

The main theme in America was the ideal of love, hand-painted jeans and racial integration. During the *Summer of love* in 1967 in San Francisco, the group of supporters of a style called *hippies* wore flowers in their long, uncut hair and recognized the free style of dressing. They called themselves *flower children*. The bohemian lifestyle did not acknowledge the conventions of society. The sub-culture of hippies did not support the mass-produced goods. In essence, it meant a return to a nature and associated with the use of drugs such as LSD. The original meaning of the term *hip* is fashionable or sophisticated.³² Clothing was inspired by Indians. Fringes and beads were added to a dress. This embroidered and adorned fashion was the domain of a wealthy and traveled youth called *hippie deluxe*. A few years later, in accordance with hippy style, *bell bottom jeans* (*bell bottoms*) became a favorite wardrobe *must-have*.³³

In the second half of seventies, the trousers began to cut straight. It meant returning back to fifties. *Á la mode* was a perfect *pin-up girl* once again. Together with interest in the style of fifties, the movie *Grease* entered the cinemas which only strengthened the *capri* (or *cigarette*) style of pants.³⁴

³⁰ "The 1970s", *Paul Phipps*, last modified: Sep 9, 2015, accessed: April 15th, 2017
<http://www.retrowaste.com/1970s/>

³¹ MACKENZIE M., ...*ismy - jak chápat módu* (Praha: Slovart, 2010), p. 106

³² "Hip", *None*, last modified: Nov 15, 2003, accessed: April 15th, 2017
<http://www.urbandictionary.com/define.php?term=hip>

³³ STEVENSON N.J., *Kronika módy* (Praha: Fortuna Libri, 2011), p. 172-215

³⁴ *Ibid*, p. 222

3.9 Yuppies

The end of the 20th century was a synonym for accelerated advances in technology; such as mobile phones or Walkmans by *Sony*. The rise of MTV's videoclips confirmed the bond between music and fashion. During eighties, public press and advertising also experienced a great boom. The eighties were defined by prestige, conservatism and above all, branded goods. Goods by brands such as Ralph Lauren with his suits; Cartier's watch; heels designed by Manolo Blahnik and scarfs made by Hermès.

In 1979, Margaret Thatcher was the first woman to become the Prime Minister. In eighties women's authority was on the upswing. The rise of feminism and interest in their own personality gave room to create a new era of working women called *yuppies*. The word *yuppie* is elaboration of acronym from *Young Urban Professional*. Yuppie stands for a person, a confident woman, who wants to be successful in career life.³⁵ Yuppies also symbolise materialism and obsession with one's own personality. Position in society and image were an important factor in one's life. Women *dressed for success* to match the men's career advancement. Ladies suit cuts did not emphasize female shape, it was linear and angular with shoulder pads[34]. Colours were not varied, but in pallets of blue, beige or red. The style included minimalism and simplicity. Outside of the office women wore running shoes with the suit to be comfortable. Shoes were immediately changed in the office from running shoes to heels. In nineties, sneakers (or any types of trainers) gained great popularity.

In 1985, Anna Wintour was placed as the post *editor-in-chief* of the British *Vogue*, where she focused on the topic of working women. Three years later, Wintour joined the magazine in the United States as *editor-in-chief* of American *Vogue*. The same year, the movie *Working Girl* (1988) was shot. *Working Girl*, starring Melanie Griffith, portrays the life in eighties as well as attempts of women to penetrate in a career and personal life. The movie also highlights numerous fashion elements of the time.³⁶

The turn of eighties and nineties of the 20th century, were influenced by *Grunge* style and rap music. *Grunge* style is considered a response and contrast to the style of *yuppies*. *Grunge* style evolved mainly from music. Inspired, for example, by the band *Nirvana*. The

³⁵ "Yuppie", © 2017 Oxford University Press, accessed: April 15th, 2017
<https://en.oxforddictionaries.com/definition/yuppie>

³⁶ MACKENZIE M., ...*ismy - jak chápat módu* (Praha: Slovart, 2010), p. 114-117

Grunge style was formed by layering pieces of clothes that did not match to each other. Turned jeans, checked shirts[35] and unkempt hair were the main features of the style. The classic women's combination of clothes was, for example, a cocktail romantic dress compete with tall lace up combat boots.³⁷ Calvin Klein returned to the fashion scene and used Kate Moss's grunge look for his advertisements. Klein's advertising campaigns for lingerie and jeans with Brooke Shields were revolutionary. In Klein's uncovered sexual jeans campaign, Brook was a minor, which triggered a wave of protests - especially on media's side. The nineties started a wave of supermodels. The supermodels were, according to the society, overpaid. Part of the girl group were Cindy Crawford, Claudia Schiffer and Naomi Campbell. Models had a great impact in supporting the purchasing power of the products. Supermodels were cast in movies, books, on television or fitness recordings. The figure of Cindy Crawford was a breakthrough in the idea of an ideal woman figure. The supermodels had an automatic participation in the new haute couture collection shows.³⁸

The line of decency in ladies' fashion was constantly shifting. The emergence of a new generation of tight-fitting clothes - the so-called *second skin*, gave women freedom. This style of clothing accentuates female curves, youth and vigour. This new era was launched by Tunisian couturier Azzedine Alaïa. Elastane, added in the materials, put stress on the body and also penetrated into the sports sector. Newly evoked interest in physical condition has been triggered by *The Complete Book of Running* published by James Fixx. Jogging has become a new American phenomenon. The exercise was also popularized through a movie *Flashdance*. Material for exercise clothes, *elastane*, was developed in 1959 by chemical manufacturer DuPont who renamed elastane as *lycra*.

Calvin Klein was the first designer to fully accept the human body as such and it reflected on the models of his jeans, which fit closely to parts of the body such as the thighs and buttock. The first *second skin* type of clothing was a spandex leotard. Trends in the production of exercise clothing, produced in pastel colours, were mainly influenced by aerobics and dance style. A distinctive opposite of the second skin style was *Hiphop* culture where the typical size of clothing was XXL.³⁹

³⁷ Ibid, p. 118-119

³⁸ STEVENSON N.J., *Kronika módy* (Praha: Fortuna Libri, 2011), p. 246-249

³⁹ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 420-429

The eighties were the birth of hip hop clothing. Hip hop culture was not only different in clothing but also in speech and body movements. Hip hop culture did not include only rap music and clothes but also *graffiti*, street style dance and break dance. Hip hop fashion evolved. Typical features for hip hop culture were sporty baggy street wear, jeans worn low and sagged, phat laces, head wear and jewellery such as *dookie chains* and *grillz*[36]. This type of jewellery was nicknamed *bling*. Hip hop fashion has evolved continuously. It depended on which part of the city the rapper came from. What kind of surroundings, culture or gang the rapper was a part of. However, the base of hip hop culture is based on African culture - even though hip hop came into existence in the Bronx. Hip hop culture opposed the expansion of a high sewing, yet the culture profited from its own favourite sport brands such as *Nike* or *Adidas*. In the late 2000s, an important factor - not only in hip hop culture - was to show what brand of clothing is worn. Opulence and logos lead the course of fashion. Rap stars wore brand logos on clothes and by wearing the clothes *rappers*[36] also contributed to the success of the brand.⁴⁰

The next milestone in late eighties in fashion was wearing underwear instead of regular clothing. The first modern bra was invented by Mary Phelps Jacob in 1913. In contrast to a typical corset that was a sign of status and sexual integrity, a bra meant freedom for a women's body. Late in the 20th century, underwear became a fashionable affair. Designers such as Westwood, Gaultier and McQueen have raised the corset to the demonstration level of a female body. Madonna appeared in a corset from Gaultier on her tour, *Blond Ambition*. With the album *Like a Virgin*, the singer was labelled a *provocative female artist*. Madonna's corset was made with cone bra which degraded the idea of femininity. The connection between the corset and sex changed when the bra was made into spiked cones. In 1994, a bra called *Wonderbra* was promoted by Czech model Eva Herzigova, who gave underwear the sex appeal.⁴¹

⁴⁰ "Hip Hop Fashion in the 90s", *Paul Andre de Vera*, © 2017 Filthy Dripped, last modified: 2016, accessed: April 16th, 2017

<http://filthydripped.com/hip-hop-fashion-in-the-90s/>

⁴¹ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 460-461

4 TWENTY-FIRST CENTURY IN THE USA

Fashion of the 21st century was marked by rapidly changing trends and a revolution in communication via the *Internet*. The symbol of the 21st century is progress in technology and breakthroughs in international trade. The expansion of the Internet influenced fashion which has enabled people to view the fashion industry democratically. The Internet possibilities such as setting up a *blog*; creating a *website*; or starting a discussion forum, are tools to promote own designs or brands. In the 21st century, fashion does not provide any opportunity to shock. In the fashion of 21st century - today's fashion - everything is possible and everything is also easily available.⁴²

4.1 Minimalism & sustainability

In the 20th century, fashion brands lost their attraction due to the illegal copies of brand's original models. In the 21st century, *haute couture* regained its popularity and became a source of new ideas for young designers. Fashion was minimalist. Minimalism is closely related to modernism. Minimalism does not attract attention. Style is moderate, aesthetic and functional. There is no decoration but a linear cut and a neutral, dampened palette of colors. The minimalist pioneer was German fashion designer Jil Sander. Sander paid attention to the detail and quality of the material. The logos of fashion houses are once again hiding inside the garments.

Consumerism has become the environment and nature's burden. Fashion has ceased to be only a decoration and has begun to be interested in the environment and working conditions in the factories. Designers have been fond of used materials from sustainable sources, creating a *conscious fashion*. The aim was to highlight the conditions in Africa and the desire to influence these conditions positively. The fashion market discovered and popularized natural cotton. Fashion houses experimented with Eco fashion. Customers were increasingly interested in how the garments are made and the impact on the environment. Companies have adopted a stance on recycling - *reduce, repair, reuse, recycle*. Natural ingredients were obtained under the terms of *fair-trade*. Fur^[37] and animal skin were not used.⁴³

⁴² MACKENZIE M., ...*ismy - jak chápat módu* (Praha: Slovart, 2010), p. 128-129

⁴³ THE KYOTO COSTUME INSTITUTE AUTHORS., *A Fashion History of a 20th Century* (Köln: Taschen, 2012), p. 163

4.2 Vintage

Second-hand[38] clothing or the so-called *Vintage* or retro style. Stylists of the 21st century combined retro clothing from second-hand stores with contemporary fashion. Second-hand was a place to search for unique pieces of clothing that guaranteed individuality. The concept of vintage was welcomed by the general public. Vintage was another method to recycle clothes. Vintage existed in two versions - expensive and classic second-hand. Even charity shops have picked the most desirable goods for the business. The wearer of vintage clothing was considered to be an expert in fashion trends. Celebrities also adopted the retro trend. The main personality in the world of Vintage fashion was Kate Moss. Designers of fashion houses returned to the past and formed classic styles of clothes from historical years of the brand.⁴⁴

4.3 Masstige

The term *Masstige* stands for mass-production and prestige. *Masstige* means products that are of a high quality, but also affordable in price. *Masstige* style includes luxury designer clothing that does not correspond to the price of high end fashion. This concept gave freedom to create for the young generation of designers. The designer's *masstige* collection defined the urban style of dressing. *Masstige* has borrowed an element from other styles; for example, core elements from *preppy* style and looseness from *hippies*. Designer Alexander Wang is an embodiment of the *MOD (model off duty)* - style that promotes leisure wear[39]. A typical Wang's feature is over-sized and relaxed style. Tory Burch whose *Masstige* concept was based on Burch's lifestyle, focused on women and their wishes of how the women would like to dress.⁴⁵

4.4 E-commerce

The invention of the *Internet* has meant a revolution in the sale of fashion. Through the Internet, fashion became available to everyone - no matter the age, gender or wealth of the purchaser. Initially, retailers did not trust the Internet. The essential idea of shopping

⁴⁴ MACKENZIE M., ...*ismy - jak chápat módu* (Praha: Slovart, 2010), p. 136-137

⁴⁵ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 540-541

consisted of the customer's senses. To be able to see the item, to touch the material and try the clothes. At first, these abilities impeded the development of the Internet. In 2009, there was an increase of E-commerce. Online shopping had an advantage for traders who had an online shop which meant no brick-and-mortar shop[40] and therefore saved costs.⁴⁶

For customers, the Internet purchase is anonymous and they have the advantage of avoiding the marketing pressure from the seller's side. The fastest-growing Internet retailer became *Asos.com* (an acronym of *As Seen On Screen*). Store advertisements are sent via e-mail so the customers get an overview of the news and trends. In 2004, with the development of technology and the Internet, Mark Zuckerberg - a Harvard student - made a breakthrough with the idea of a social network called *Facebook*. Three years later, innovator of electronics *Apple* launched first smart phone - the *iPhone* - that later helped to make online shopping easier.⁴⁷

⁴⁶ MACKENZIE M., ...*ismy - jak chápat módu* (Praha: Slovart, 2010), p. 130-131

⁴⁷ FOGGOVÁ M., *Móda úžasný příběh fenoménu: historický vývoj, detailní vyobrazení i příběhy slavných návrhářů* (Praha: Slovart s.r.o., 2015), p. 544-545

5 DESIGNERS & WOMEN WITH INFLUENCE

Couturiers, creators or fashion designers. Artists who have been interpreters of the time through fashion. Designers who estimated the direction of a fashion and made a future preview. Through clothing, couturiers portrayed social or even political stance. Visionaries who showed their own view of the world by formed designs. From the time when Coco Chanel freed women with classic costume designs; through the time of replacement of tuxedos by Yves Saint Laurent's black dress - which became the symbol of female emancipation; to Armani's career-type women's wardrobe. Other great names in the world of fashion include Christian Dior; Valentino Garavani; Karl Lagerfeld; Alexander McQueen and Alexander Wang.⁴⁸ Some examples of women designers that influenced the world by their innovative models and thus changed the face of fashion are: Elsa Schiaparelli; Jeanne Lanvin; Madeleine Vionnet; Madame Grès; Claire McCardell and Mary Quant.⁴⁹

Fashion icons were a voice of trends in fashion. They dictated what was *à la mode* and what was *démodé*. Names of celebrities such as Audrey Hepburn; Marilyn Monroe; Elisabeth Taylor; Grace Kelly; Twiggy and Madonna were closely associated with fashion. These icons determined which style was *IN* by success in their career, especially Hollywood stars. Fashion icons helped to shape the industry of fashion. Audrey Hepburn has even more popularized, the already popular *little black dress* in the movie *Breakfast at Tiffany's*. Marilyn Monroe, her curves and bikinis brought sex appeal into a fashion. Elizabeth Taylor was known as a queen of diamonds. Elizabeth loved the glam style and she still influences fashion nowadays. Grace Kelly was recognizable by her feminine style. The icon indirectly influenced Hermès to rename one of his handbags after her. Twiggy's connection with Andy Warhol and the fashion industry made Twiggy an *It girl* in sixties. Madonna was called a pop diva and changed the way the population looked at artists. She changed the stage into a fashion show with extravagant models.⁵⁰

⁴⁸ TAGARIELLO M.L., *Legendární módní návrháři* (Praha: Slovart, 2014), p. 8-9

⁴⁹ "25 Women Designers Who Changed Fashion Forever", *Hayley Phelan*, last modified: May 4, 2012, accessed: April 18th, 2017
<http://fashionista.com/2012/05/25-of-the-most-influential-female-designers-that-changed-fashion-forever>

⁵⁰ "10 Fashion Icons and the Trends They Made Famous", *Sarah Boyd*, @MAR 14, 2016, accessed: April 18th 2017
<https://www.forbes.com/sites/sboyd/2016/03/14/10-fashion-icons-and-the-trends-they-made-famous/#3db5a8112683>

5.1 Gabrielle Chanel

Gabrielle (Coco) Bonheur Chanel was born in 1883 in the South of France. Gabrielle grew up in a monastery. Gabrielle lost her mother at the age of 12 and her father left her and her two sisters. During the day, Gabrielle devoted herself to sewing and during the night she sang in cabarets. From songs Coco sang, she earned the nickname Coco.

Meeting with Étienne Balsan, officer and polo player, gave Gabrielle the opportunity to own her first store. Étienne had influential friends which helped Coco succeed. The way Coco dressed at the time was considered eccentric. Ladies were usually dressed in corsets, numerous petticoats^[41] and adornments while Coco did not adorn the details. Gabrielle wore men's trousers, navy T-shirts and hats - simple and *chic*. Chanel's distinction made women from higher social circles imitate her style. At the time she met Boy Capel - who financed Chanel's first boutique in Paris - Gabrielle began to change feminine fashion style with her influence. From wardrobe Coco removed corsets, shortened skirts and later transferred black colour - used for servants or as mourning clothes - into a regular wardrobe. Another man in Gabrielle's life was Ernest Beaux, perfumer, who helped in 1921 create the perfume N°5.⁵¹

5.2 Edith Head

Edith Head, American costume designer, was born in 1897 in California. Edith became one of the Hollywood designers for Paramount Pictures and later for Universal Studios. She won a record eight Academy Awards for her design work. Edith's first Oscar was for her design for a movie *The Heiress* in 1950. Edith's costumes were simply elegant. Edith collaborated with Hollywood on a great deal of movies. Head also worked together with Alfred Hitchcock, an English director, on a movie *The Birds*. Nowadays she still holds the record for awarded Oscars. Head, during her designing career, co-operated with Hollywood on more than 1,100 movies.⁵²

⁵¹ TAGARIELLO M.L., *Legendární módní návrháři* (Praha: Slovart, 2014), p. 12-14

⁵² "Edith Head Biography.com", *Biography.com Editors*, last modified: March 8, 2015, accessed: April 19th, 2017 <http://www.biography.com/people/edith-head-9332755>

5.3 Vivienne Westwood

Vivienne Isabel Swire, British designer, was born in 1941 in the East Midlands of England. Vivienne supposed to become a primary school teacher even though she began to study art. That changed when she met music producer Malcolm McLaren, who was the manager of Sex Pistols. Malcolm planned to open shop at King's Road with unconventional fashion and Vivienne followed his lead. The name of the shop often changed. The original name - *Let It Rock* - was later changed to *Sex* and eventually named *World's End*. The *Let It Rock* shop was the place where Westwood designed clothes for Sex Pistols. Vivienne's shop combined elements of music, fashion and street. *Let It Rock* was in the spirit of punk, leather jackets, safety pins and sadomasochistic tools. The type of clients corresponded to the type of offered goods. The style of punk was accepted by society, so Vivienne's style moved in a different direction. She started designing clothing with lace, ruffled sleeves[42], extravagant hats and sky-high platform shoes. Westwood has created a new fashion movement - *a new romanticism* that reconnected music with fashion. Westwood's style is recognizable by combining different cultures and periods.⁵³

5.4 Vera Wang

Vera Ellen Wang, an American designer, was born in 1949 in New York City. She attended a school of ballet and entered the world of fashion in *Vogue*, as a senior fashion editor. In 1990, with financial aid from her family, Wang opened her own bridal boutique, frustrated by the almost non-existent selection of bridal merchandise. Firstly, Wang's Bridal House offered couture gowns by other designers such as Guy Laroche; Carolina Herrera and Christian Dior. Later on, Vera launched her own bridal collections. Typical Vera's signature is bridal wear and connection of modern design and traditional elegance. In 1994, Vera designed a hand-beaded ensemble for figure skater. Hollywood became a great fan of Vera and her designs were a common red carpet matter. Vera's business is

⁵³ TAGARIELLO M.L., *Legendární módní návrháři* (Praha: Slovart, 2014), p. 152-161

“25 Women Designers Who Changed Fashion Forever”, *Hayley Phelan*, last modified: May 4, 2012, accessed: April 19th, 2017

<http://fashionista.com/2012/05/25-of-the-most-influential-female-designers-that-changed-fashion-forever>

comprised of lingerie[43] and jewellery. For her designs, Vera earned number of awards. Vera was voted to be a member of the Council of Fashion Designers of America (CFDA).⁵⁴

5.5 Stella McCartney

Stella Nina McCartney, a British designer, was born in 1971 in London. Stella is a daughter of the member of the band *Beatles*, Paul McCartney. Stella was interested in designing clothes from early age. At the age of thirteen she designed her first item of clothing - a jacket. The start of Stella's career in fashion was through friends - supermodels Naomi Campbell and Kate Moss - who wore Stella's collection at her graduation. Stella's clothes reflect her vegetarian lifestyle. She does not use any fur or animal skin in her designs. McCartney cooperated with companies such as H&M on conscious fashion collections.⁵⁵

5.6 Anna Wintour

Anna Wintour, a British-American journalist and editor, was born in 1949 in the United Kingdom. Anna is known to be the most influential personality of the fashion world. She is editor-in-chief of American *Vogue*. Since Wintour's time in magazine as an editor-in-chief, *Vogue* stepped up to an innovative level and its number of readers has risen rapidly. She was the first ground-breaker to put celebrities on the magazine cover. In the documentary *The September Issue*, Anna stated "*Growing up in London in the Sixties you would have to be walking round with Irving Penn's sack on your head to not realise that something extraordinary was happening in fashion. The look of the girl then and everything that was going on then, the pill and the emancipation of women and the end of the class system, just sort of seeing that revolution go on made me love [fashion] from an early age.*" "*There's a new kind of woman out there,*" she told the *Evening Standard*. "*She's interested in business and money. She doesn't have time to shop anymore. She wants*

⁵⁴ "Vera Wang Biography.com", *Biography.com Editors*, last modified: April 2, 2014, accessed: April 19th, 2017
<http://www.biography.com/people/vera-wang-9542398>

⁵⁵ "Stella McCartney Biography.com", *Biography.com Editors*, last modified: April 20, 2015, accessed: April 19th, 2017
<http://www.biography.com/people/stella-mccartney-20680899>
"About Stella", © 2017 Stella McCartney Ltd, accessed: April 19th, 2017
<https://www.stellamccartney.com/experience/en/about-stella/>

to know what and why and where and how.”⁵⁶ When Anna moved to New York she became junior editor at the magazine *Harper's Bazaar*. Later on, Wintour was chosen by Liberman to become the creative director of American *Vogue*.⁵⁷

In 1920 *The Suffragettes* were the first movement to fight for feminism, specifically for women's right to vote. Activists of *The Suffragettes* movement were, for example M. Wollstonecraft, S. B. Anthony, A. S. Blackwell among others.⁵⁸

Simone Beauvoir was one of the activist of modern feminism. She wrote a book called *The Second Sex*, which was forbidden by the Vatican and by some considered as pornography - an attempt to battle against feminism. Eleanor Roosevelt, the First Lady, even before her service to the White House, she collaborated with the *Women's Trade Union League* and with the *International Congress of Working Women*. Eleanor wrote a newspaper column called *My Day* where she described women's work, rights and equality. Gloria Steinem was nicknamed the “*Mother of Feminism*”. In sixties and seventies, she fought for women's right and liberation. Gloria created numerous female groups that supported feminism and in a response to her actions in 2013, was honoured with the Presidential Medal of Freedom. Barbara Walters was the first woman in history to be a female co-host of a news show and a first co-anchor for an evening broadcast for ABC News. She advocated the rights of women in workforce. Loretta Scott King, married to Martin Luther King, was another name in the movement for women's equality. Yoko Ono also protested with John Lennon for gender equality. Alice Walker, the author of *The Colour Purple*, was voice for black women in society. Hilary Clinton was the first female Senator and also first female candidate in a presidential election. Nowadays, well-known celebrities such as Oprah Winfrey or Madonna - who has build own career in music on pushed limits of sexuality, have fought for women's rights. Angeline Jolie and Beyoncé are also involved with the feminist movement.

The new face of feminism is actress Emma Watson, who recently spoke publicly about the issue of women's rights. She attracted attention by her speech for gender equality for the *HeforShe* project, which Watson launched to remind people that feminism does not

⁵⁶ “Biography”, © 2017 The Business of Fashion, accessed: April 20th, 2017
<https://www.businessoffashion.com/community/people/anna-wintour>

⁵⁷ Ibid, “Biography”, © 2017 The Business of Fashion, accessed: April 20th, 2017

⁵⁸ “25 Women Who Shaped Feminism”, *Lauren Alexis Fisher*, last modified: March 8, 2017, accessed: April 20th, 2017
<http://www.harpersbazaar.com/culture/features/g4201/famous-feminists-throughout-history/?slide=25>

concern only women. Women of the 21st century still gain the power to be outspoken and to be heard. Lead by the slogans *Girls Run the World*, *Girls Boss* or *Women Power*.⁵⁹

⁵⁹ “25 Women Who Shaped Feminism”, *Lauren Alexis Fisher*, last modified: March 8, 2017, accessed: April 20th, 2017
<http://www.harpersbazaar.com/culture/features/g4201/famous-feminists-throughout-history/?slide=25>

6 TRANSLATION

Articles for translation purposes are downloaded in digital format from the archives of American *Vogue* issues. Used articles are from editions in 1993 published in October. The themes of the articles deal with the issues of fashion and women.

6.1 October issue 1993 (article I)

Z pohledu časopisu *Vogue*

Dobré zprávy ze světa módy

Když v těchto dnech míváme ve značkovém oddělení obchodního domu loga s iniciály DKNY, CK, A/X nebo RRL může se nakupování zdát jako brození se v písmenkové polévce. Jakékoliv počáteční zmatky odložme stranou, protože právě tyto iniciály značek představují dnešní nejlepší novinky ze světa módy. Návrhářova “druhá” (a stejně tak pravděpodobně třetí, čtvrtá, nebo pátá) kolekce, která se tady, v USA, a zahraničí šíří rychlostí blesku. Ve skutečnosti ve chvíli, kdy Ralph Lauren představuje kolekci *Double RL*, zhotovuje nástin k druhé řadě oděvů, která zahrnuje druhotný kompletní šatník denního a večerního šatstva na příští jarní sezónu. Christian Lacroix přizpůsobuje svůj nevázaný styl pro méně nákladnou kolekci *podzim '94* v Evropě. Řada *Pleats Please*, cenově dostupných plizových “základů šatníku” návrháře Issey Miyake přichází tento měsíc do amerických obchodů. Druhotné řady nabízející skvělý styl za skvělou cenu jako standard, ve kterých ani nejnovější sbírka krajek, tkanin s žakárovým vzorem, večerních šat tkaných sametem nepřesahují částky 750-ti dolarů, plní speciální vydání *Vogue*.

Cenově dostupná móda je rozhodně vlnou budoucnosti. Považujme to za překlenutí období černých mraků nad horizontem ekonomiky. Umění vysoké módy už dlouho neurčuje směr trendů na pár příštích sezón, které by stálo za to imitovat. Důvodem jsou nejpozdější trendy objevující se na úrovni prakticky každé cenové relace zároveň. Toto tvrzení se prokazuje na základě *šik*, změkčeného kalhotového kostýmu od návrháře Emporio Armani (, který před 12-ti lety prorazil s nápadem designových kolekcí nižší cenové skupiny), a Ralph Lauren, který se chopil klasického outdoorového vybavení - od kombinéz až po kostkované pracovní bundy - ušitého pro Laurenovu novou značku *Double RL*. Pletené a tvídové oděvy inspirované *Vintage* trendem, se objevili v kolekci *CK*

Calvina Kleina, zatímco Donna Karan u DKNY nabízí vinoucí se šifonové délky a krajky na večer.

Se značkou nebo bez značky, to nejlepší z podzimní módy je možné najít za lepší cenu. Co se týká pracovního oděvu, obleky s tenkou podšívkou (nošené jak s kalhotami štíhlého střihu tak se sukněmi kratšího střihu) vám dodají ten správný kancelářský lesk, doplněné lehčím dvou řadým kabátkem či kratším trenčkotem. V sezóně velkých pletenin byl tradiční svetr značky Aran šitý v nových nenadálých tvarech - od krátce střižených, po délky ke kolenům, v odstínech levandulové a tomatově červené. Zábava začíná teprve u módy, která cenově dosahuje maximálně čtyřmístných sum, za předpokladu poskytnutí nadčasového stylu. Samet se objevuje ve své nejvíce svobodomyšlné formě v rozmezí od 50 do 250 dolarů - proměněného do strečových kalhot, volné košile pánského střihu, elastických šatů bez rukávů a tvarovaného do kotníčkových bot - současné oblíbené obuvi. Podobně můžete vzít na testovací jízdu nové krátké sukně v podobách určených pro velkoměstské nošení. At' už v podobě propracovaných vinylových šatů áčkového střihu nebo semišové minisukně se zábavným předním zapínáním. Stejně tak můžete vyzkoušet podzimní kožešinouvé svetry v barvách rzi a tyrkysu. Dalším lehce *za hranicí* trendem, který je třeba nejlépe vyzkoušet metodou *méně je více*, je třpytivé oblečení. Obzvláště jeho stříbrné varianty od decentního lesku (melírovaný luxerový krátce střižený svetr) až po maximální třpyt (úzké kalhoty z látky protkané zlatem či stříbrem (*lamé*)).

Je příjemné vědět, že i levná koupě se může znenadání stát módní, jak dokazuje neformální víkendové oblečení. Na městských ulicích, podobně jako na horských úbočích, je uniformou okamžiku kupa venkovských drsných vrstev kusů oblečení. Volné manžestrové kalhoty, kostkované flanelové košile a pohodlné úplety, které kempaři, rybáři a lovci koupili vždy za hubičku. Správná cena je v této sezóně nejvíce ryze americkou módní záležitostí.⁶⁰ (See Appendix 1)

Vogue, Oct 1993

page: 351

author: unknown

⁶⁰ "Vogue's Point of View: Fashion's Goos News", *Vogue*, accessed: April 20th, 2017
<https://archive.org/stream/vogue183octnewy#page/n345/mode/2up>

6.2 October issue 1993 (article II)

Spravedlnost ženám

„Na začátku 70. let, kdy mluvit byla jedna věc, ale konat byla věc druhá, Ruth Bader Ginsburgová jen nemluvila o změně světa, ale měnila ho centimetr po centimetru“, říká Elaine Shannon řídícímu stratégovi ženského hnutí při zasedání u nejvýše postaveného soudu. Na Ruth Bader Ginsburgové není nic, co by říkalo *buřič*. Se svými brýlemi, uhlazeným culíkem a dámským šatstvem nikdy neměla to divoké kouzlo feministických spisovatelek jakými byly Gloria Steinemová a Germaine Greerová. Nebo drastický přístup Betty Friedan, Betty Abzugové, Shirley Chisholmové a Geraldine Ferrarové. A ani velkolepost Barbary Jordanové.

Malá a plachá Ginsburgová mluví nízkým vyrovnaným tónem hlasu s takovou bolestivou přesností, že dokonce i její nenucená konverzace se zdá být vysvětlující. Má reputaci takové vážnosti, že její dcera Jane si navykla zaznamenávat momenty, kdy Ruth vybuchla smíchy, do deníku nazvaného *Mamka se zasmála*. Ale den před složením přísahy jakožto sto sedmý soudce Nejvyššího soudu v USA, Ruth Bader Ginsburgová zářila jako slunce. „Myslím, že je to báječné znamení změny ve společnosti, být druhou ženou, která to dokázala.“, řekla. Být druhá je pro Ginsburgovou důležité, protože to znamená, že ženy nejsou nadále ojedinělým symbolem, pozlátkem ukazovaným na odiv pro posílení postavení mužů, kteří se chtějí povyšovat. V New Yorku v srpnu minulého roku na setkání jednání Americké advokátní komory, se Ginsburgová téměř rozesmála, když popisovala počet ženských tváří, které viděla. „To že dvě ženy by mohly zasedat u Nejvyššího soudu a dvě ženy by mohly zasedat v soudní komisi Senátu a že jakýkoliv počet žen byl nyní považován za vyjímečně dobré právníky a ne za „ženské právníky“ - všechna tato znamení“, říká Ginsburgová „umístění žen tam, kde je vykonávána moc. To je způsob, jakým by měl svět být utvářen. Že muži a ženy budou rovnými partnery v řízení společnosti.“

Ruth Ginsburgová se nevydala cestou feministky ani právníčky. Na sdružení ABA se ji někdo zeptal, jestli se vždy plánovala stát soudkyní. Tato otázka ji rozesmála. V mládí neznala žádné soudce ženy. V roce 1959, kdy absolvovala z práv na Kolumbijské univerzitě, bylo těžké získat praxi v oboru. A ona byla zařazena jako nejlépe hodnocená ze třídy a byla členem právní korektnosti postupů, a to se čtyřletou dcerou a dvaceti

sedmiletým manželem, který byl léčen pro vzácnou a obvykle smrtelnou rakovinu, a s žádnými úsporami a bez jediné nabídky pracovní příležitosti.

„Žena, židka a matka.” , vzpomínala s téměř nezatelným chvěním. „Tři zásahy do černého, to už bylo příliš.” Přesto přes všechna nesmyslná odmítnutí a všechny těžkosti, kterými ji osud zkřížil cestu, viděla svět, jakým opravdu byl a začala uvažovat o tom, jaký by měl být, a to nejen pro ni, ale i pro všechny ostatní, kteří jsou „špatného” pohlaví, rasy, náboženství nebo společenské třídy. Ginsburgová byla do konce 60. let zapojena do feministického hnutí, zatímco učila na univerzitě Rutgers. Četla knihu *The Second Sex* od Simona de Beauvoira a shledala ji ohromující. Její uvědomnění si pokračovalo, když souhlasila pomoci Americké Unii za občanské svobody u případu některých učitelek, které byly nuceny pobírat neplacené volno - jinak řečeno byly propuštěny - protože byly těhotné. Tohoto problému si Ruth byla vědoma. V roce 1955, když byla těhotná s Jane, ji bylo bráněno získat vysoce placenou pracovní pozici. V roce 1965 tajila své druhé těhotenství (se synem Jamesem - v současné době nahrávacím producentem specializujícím se na klasickou hudbu) před vedením univerzity Rutgers, aby ji byla obnovena pracovní smlouva.⁶¹ (See Appendix 2)

Vogue, Oct 1993

page: 392

author: Phyllis Posnick

note: full article on page 472 (See Appendix 3)

⁶¹ “Justice for Women”, *Vogue*, accessed: April 20th,2017
<https://archive.org/stream/vogue183octnewy#page/n387/mode/2up>

7 GLOSSARY

[1]

fickle *nestálý, vrtkavý* [adj.]*conditions are likely to change suddenly and without warning*

[2]

flax *len* [noun]*textile made from natural fibres*

[3]

needle *jehla* [noun]*a thin metal pin, used in sewing, that is pointed at one end and has a hole called an eye at the other end for thread*

[4]

linen *lněná tkanina, len* [noun]*strong cloth made from the fibres of the flax plant*

[5]

silk *hedvábí* [noun]*a delicate, soft type of cloth made from a thread produced by silkworms, or the thread itself*

[6]

belt *pásek* [noun]*a strip of leather or material worn around the waist to support clothes or for decoration*

[7]

fringes *trásně, střapce (BrE - ofina)* [noun]*a decorative edge of hanging narrow strips of material or threads on a piece of clothing or material*

[8]

sable fur *sobolí kožich* [adj. + noun]*sable - a small animal with thick, warm fur, or the fur of this animal used for making clothes and artists' brushes; fur - the thick hair that covers the bodies of some animals, or the hair-covered skin(s) of animals, removed from their bodies*

[9]

coarse *hrubý, drsný* [adj.]**rough and not smooth or soft, or not in very small pieces**

[10]

knitted (costume) *pletený* [adj.]**made using wool or thick cotton and two long needles**

[11]

sustainable *trvale/dlouhodobě udržitelný* [adj.]**able to continue over a period of time**

[12]

standardized (sizes) *standardizované velikosti* [adj. + noun]**to make things of the same type all have the same basic features**

[13]

confining (dress) *svazující, škrtící* [adj.]**to limit an activity, person, or problem in some way**

[14]

health corset *zdravotnický korzet* [adj. + noun]**a tight piece of underwear worn on the middle part of a woman's body to make her waist appear smaller, especially in the past**

[15]

slender *štíhlý, útlý* [adj.]**thin and delicate, often in a way that is attractive**

[16]

girdle *elastický podvazkový pás* [noun]**a piece of underwear for women, worn around the waist and bottom, that stretches to shape the body**

[17]

hemline *lem, dolní okraj* [noun]**the length of a skirt or dress, or the lower edge of a skirt or dress**

[18]

flappers *nezávislá žena 20. let* [noun]**in the 1920s, a fashionable young woman, especially one showing independent behaviour**

[19]

diagonally-cut *šikmo střižené* [adj. + noun]

A diagonal line is straight and sloping, not horizontal or vertical, for example joining two opposite corners of a square or other flat shape with four sides

[20]

ready-to-wear clothes *konfekce* [adj.]

(of clothes) produced in standard sizes and not made to fit a particular person

[21]

tailored (clothing) *šitý na míru* [adj.]

used to describe clothing that is made for a particular person by a tailor

[22]

zipper *zip* [noun]

a device consisting of two rows of metal or plastic teeth-like parts that are brought together by pulling a small sliding piece over them, used for closing openings in clothing, bags, etc

[23]

buttonhole fastening *zapínání na knoflíky* [nouns]

buttonhole - a hole that a button is pushed through to fasten a shirt, coat, etc.;
fastening - a device for keeping it closed

[24]

stockings *punčochy* [noun]

one of a pair of tight-fitting coverings for the feet and legs made of light material and worn by women

[25]

crinoline *krinolína* [noun]

a stiff frame worn under a woman's skirt to give it a full appearance, especially in the 19th century

[26]

striated tie *příčně pruhovaná kravata* [noun + adj.]

striated - having long, thin lines, marks, or strips of colour; tie - to fasten together two ends of a piece of string or other long, thin material, or to (cause to) hold together with a long, thin piece of string, material, etc

[27]

loafers *mokasíny, polobotky* [noun]

a type of leather shoe without a fastening, that a person's foot slides into

[28]

creases *puky (na kalhotech), záhyby, přehyby* [noun]**a line on cloth or paper where it has been folded or crushed**

[29]

bullet bra *podprsenka se špičatými košíčky* [noun]**iconic lingerie items of the 50s**

[30]

pumps *dámské lodičky* [noun]**type of plain shoe with a raised heel and no way of fastening it to the foot, worn by women**

[31]

boa *šála z peří* [noun]**a long, thin piece of clothing made of feathers, worn around the neck especially by women**

[32]

safety pin *zavírací špendlík* [noun]**a pin used for fastening things, especially cloth, which has a round end into which the sharp point fits, so that it is covered and cannot stick into you**

[33]

shoulder pads *ramenní vycpávky* [noun]**a small piece of a soft material that is put into the shoulder of a piece of clothing to raise it or improve its shape**

[34]

checked shirt *kostkovaná košile* [noun]**with a pattern of squares formed by lines of different colours crossing each other**

[35]

grillz *šperk nasazený na zubech* [noun]**is a type of jewelry worn over the teeth. Grills are made of metal and are generally removable**

[36]

rapper *raper* [noun]**someone who performs rap music**

[37]

fur *kožešina* [noun]

the thick hair that covers the bodies of some animals, or the hair-covered skin(s) of animals, removed from their bodies

[38]

second-hand *obnošené, “z druhé ruky”* [noun]

not new; having been used in the past by someone else

[39]

leisure wear *volnočasové oblečení (pohodlné)* [noun]

clothes that are worn for relaxing in

[40]

brick-and-mortar shop *kamenný obchod* [noun]

existing as a physical building, especially a shop, rather than doing business only on the internet

[41]

petticoat *spodnička* [noun]

a woman's light, loose undergarment hanging from the shoulders or the waist, worn under a skirt or dress

[42]

ruffled sleeves *rukávy zdobené volánkem/kanýrem* [noun]

decorated with a ruffle or ruffles

[43]

lingerie *dámské spodní prádlo* [noun]

women's underwear

62

⁶² “English Dictionary”, © Cambridge University Press 2017, accessed: April 21st, 2017
<http://dictionary.cambridge.org/dictionary/>

8 CONCLUSION

The task of the bachelor thesis was to create an imaginary time line of the main events of female history that influenced fashion in the 20th and the 21st century in the USA. Point out a change in dressing associated with the change of position of women in society. The change of women's wardrobe due to be part of a working class - part of society ruled by men. Another aim was to focus on trends and style of the periods and related unknown terms of vocabulary to approximate the overall image of the periods.

The thesis was written for the purpose of the reader's insight into the 20th and the 21st century, using the descriptions of women's wardrobe and customs of mentioned centuries, for the concept of a lifestyle and women struggles of the time. The thesis was concentrated mostly on American fashion of the 20th and 21st centuries. Other fashion superpowers, such as Paris; London and Milan, were mentioned superficially - only in need of context.

The first part of the bachelor thesis was focused only on the events in the 20th century in the USA. This part described the most significant groups of trend in the century. For instance, shiny Hollywood; floral *hippies*; unkempt *grunge* and working *yuppies*. This century was marked by the emancipation of women, glitter, glory, university logos, blue denim and working Americans.

The second part of the thesis was focused on the events of the next century - the 21st century - in the USA. This century described great changes in the fashion world, as well as the everyday life of the population. The 21st century was marked by changes. Fashion was advanced and technology was progressive. The invention of the mobile phone or the personal computer helped the development and distribution of fashion.

The practical part of the thesis was based on the translation of articles, from English language to Czech language, related to the subject of the thesis. The part of the thesis, involving translation articles, comprehended glossary with unknown vocabulary that could hinder the reader's understanding of the text.

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11 ABSTRACT

The aim of the bachelor thesis is the insight into the history of women through fashion historical events of the 20th and the 21st century in the United States. The goal is a description of fashion trends and historical events to obtain a wider image of the time to link the fashion world and women's history. The theoretical part of the thesis is divided into two main chapters - the 20th century in the USA and the 21st century in the USA. The two main chapters includes description of trends and famous designers, as well as the Feminist Movement. The practical part consists of translation and glossary with unknown terms of vocabulary so the reader can understand the issue of the thesis. To complete this thesis, different types of sources, such as print sources and electronic sources, were used. Appendices of this thesis includes photographs of the fashion in the 20th and the 21st century in the USA. This bachelor thesis provides the insight into the past of fashion at a time when women have only achieved the right to vote and the right to enter society equally alongside men.

12 RESUMÉ

Hlavním cílem bakalářské práce je náhled do historie žen skrze módní historické události 20. a 21. století ve Spojených státech. Záměrem je popis módních trendů a historických událostí k získání širšího obrazu doby k propojení módy a ženské historie. Teoretická část práce je rozdělena do dvou hlavních kapitol - do 20. století v USA a do 21. století v USA. Tyto dvě kapitoly zahrnují stejně jako popis módních trendů a známých návrhářů, tak také popis feministické hnutí. Praktická část sestává z překladu a glosáře s neznámými termíny slovní zásoby, tak aby čtenář mohl porozumět tématu práce. K dokončení bakalářské práce byli použity různé druhy zdrojů, jako například tištěná literatura a zdroje v elektronické podobě. Přílohy práce obsahují fotografie módy 20. a 21. století v USA. Tato bakalářská práce poskytuje náhled do minulosti světa módy v době, kdy ženy právě dosahovali volebních práv a práva vstoupit do společnosti rovnocenně po boků mužů.

13 APPENDICES

13.1 Appendix 1: Original article for translation: Art. I (*Vogue, Oct 1993*)

13.2 Appendix 2: Original article for translation: Art. II (*Vogue, Oct 1993*)

13.3 Appendix 3: Fashion photography

13.1 Appendix 1

Original article for translation: Art. I (*Vogue*, Oct 1993)

vogue's point of view

FASHION'S GOOD NEWS

Shopping these days can seem as if one is wading through a department-store brand of **alphabet soup**, as initials like DKNY, CK, A/X, and RRL swirl about. Any initial confusion aside, these letters represent the best news in fashion today: **designer "second" (and, just as likely, third, fourth, or fifth) collections**, which are proliferating here and abroad at breakneck speed. In fact, just as he's introducing Double RL, Ralph Lauren is sketching out plans for yet another "secondary" line, one to encompass a complete wardrobe of day to evening clothes, for next spring. Christian Lacroix is adapting his exuberant style for a less-expensive fall '94 collection in Europe, and Issey Miyake's Pleats Please line of affordable pleated basics arrives in U.S. stores this month. Offering great style at a great price, secondary lines serve as the standard-bearer for this special issue of *Vogue*, in which not even the latest array of lace, brocade, and cut-velvet evening dresses tops **the \$750 mark**.

Well-priced fashion is certainly **the wave of the future**; consider it the silver lining of the clouds on the economic horizon. It's no longer a given that high fashion provides the trickle-down starting point for the next few seasons' worth of knockoffs, as the latest looks now show up at virtually every price level simultaneously. Proving this point: There is the **chic, softened-up pantsuit from Emporio Armani** (which twelve years ago pioneered the whole idea of lower-priced designer lines), and **Ralph Lauren's take on classic outdoor gear**—from overalls to plaid field jackets—for his new Double RL label. **Vintage-inspired woolens and tweeds turn up in Calvin Klein's CK collection**, while Donna Karan offers **sinuous lengths of chiffon and lace for evening in DKNY**.

With or without a nickname designer label, the best of fall fashion can easily be found for less. For work dressing, **lean-lined suits** (both with slim pants and brief skirts) offer office-proper polish, topped with **easy peacoats or a short trench**. In a season of great knits, the traditional **Aran sweater** has been stitched up in unexpected new shapes—from cropped to knee-skimming—and shades, including lavender and tomato red. Under-four-figures fashion is also where the fun is, providing a clearinghouse for cutting-edge style. **Velvet** turns up in its most free-spirited form in the \$50 to \$250 range—sculpted into slim leggings, draped into a roomy man's-style shirt, carved into a stretchy tank dress, and shaped into footwear's current favorite, boots. Similarly, **the new short skirts** can be taken for a test-drive in their most streetwise incarnations, whether a slick A-lined vinyl jumper or a funky snap-front suede mini—as can fall's **furry-textured sweaters** in great colors like rust and turquoise. Another slightly on-the-fringe trend that's perhaps best tried out for less: clothes with **shimmer**—especially of the silvery variety—ranging from subtle (a Lurex-flecked cropped sweater) to all-out shine (a skinny lamé pantsuit).

It's also nice to know that some always-inexpensive buys have suddenly become fashionable, as evidenced by the thoroughly dressed-down state of weekend wear. On city streets and mountainsides alike, the uniform of the moment is a pileup of **rustic, rugged layering pieces**: roomy corduroy trousers, plaid flannel shirts, and cozy knits that outdoorsmen have always bought for a song. This season the most all-American of things—good value—is very much in style.

351

Source: <https://archive.org/stream/vogue183octnewy#page/n345/mode/2up>

13.2 Appendix 2

Original article for translation: Art. II (*Vogue*, Oct 1993)

justice for women

In the early 1970s, when talk was as cheap as jug wine, Ruth Bader Ginsburg wasn't just talking about changing the world, she was changing it—inch by hard-won inch. Elaine Shannon talks to the master strategist of the women's movement as she ascends to the highest court

There is nothing about Ruth Bader Ginsburg that says firebrand. With her spectacles, sleeked-back ponytail, and ladylike dresses, she has never had the feral glamour of feminist writers Gloria Steinem and Germaine Greer. Nor the slash-and-burn wit of Betty Friedan, Bella Abzug, Shirley Chisholm, and Geraldine Ferraro. Nor Barbara Jordan's grandeur.

Ginsburg, small and shy, speaks in low, even tones and with such aching precision that even her casual conversation seems footnoted. She has a reputation for utter seriousness that her daughter, Jane, used to tweak by recording moments when Ruth cracked up in a diary called *Mommy Laughed*. But on the day before her swearing in as the one hundred and seventh justice of the U.S. Supreme Court, Ruth Bader Ginsburg was glowing like a new bride. "I think it is a wonderful sign of change in society to be the *second* woman," she said.

Being second is important to Ginsburg because it means that women are no longer singular symbols, tokens to be displayed for the aggrandizement of the men who deign to elevate them. In New York this past August to attend the American Bar Association meeting, Ginsburg nearly bubbled as she described the number of female faces she had seen. That two women could sit on the Supreme Court, and that two women could sit on the Senate Judiciary Committee, and that any number of women were now regarded as crackerjack lawyers—and not "women lawyers"—all these are the signs, Ginsburg says, "of women being every place where authority is exercised. It's becoming the way the world should be—that men and women will be full partners in running the society."

Ruth Ginsburg did not set out to be a feminist or even a lawyer. At the ABA, someone had asked her if she had always planned to be a judge. The question made her smile. In her youth, she did not know of *any* women judges. In 1959, when she graduated from Columbia law school, it was tough to get a job practicing law, period. There she was, ranked in the top of her class and a member of the law review—and also with a four-year-old daughter, a 27-year-old husband who had been treated for a rare and usually fatal cancer, and no savings—with not a single job offer.

"A woman, a Jew, and a mother," she recalled, with a barely perceptible shudder. "Three strikes. It was too much." Yet in that senseless rejection and in every other obstacle that fate tossed in her path, she saw the world for what it really was, and she began to think about the way it should be, not only for herself, but for everyone else of the "wrong" gender, race, religion, and class.

Ginsburg was drawn into the feminist movement in the late sixties, while teaching at Rutgers. She read Simone de Beauvoir's *The Second Sex* and found it "staggering." Her awakening continued when she agreed to help the American Civil Liberties Union with the case of some teachers who were being forced to take unpaid leave—fired really—because they were pregnant. She knew all about that problem. In 1955, while pregnant with Jane, she was blocked from a higher-paying job. In 1965 she hid her second pregnancy (with son James—now a record producer specializing in classical music) from Rutgers administrators so that her teaching contract would be renewed. She searched for case law ▶472

Supreme Court Justice Ruth Bader Ginsburg

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13.3 Appendix 3

Fashion photography (Source: <https://cz.pinterest.com/pin/252694229072604784/>)

