

# THE HISTORY OF MODERN FASHION

Daniel James Cole and Nancy Deihl

## Test bank answer key

### Chapter 1

#### 1850-1890: The Dawn of Modern Clothing

##### Multiple-choice

1. (p. 15) **b.** Paris
2. (p. 17) **c.** because it necessitated the mass production of clothing with standard sizing
3. (p. 17) **b.** Impressionism
4. (p. 18) **a.** 1858
5. (p. 19) **c.** issued his first catalog of ready-made goods
6. (p. 19) **d.** Ebenezer Butterick
7. (p. 22) **b.** dresses with wide off-the-shoulder necklines and décolletage
8. (p. 24) **a.** to create a fuller skirt silhouette
9. (p. 26) **d.** *robe en princesse*
10. (p. 28) **b.** white
11. (p. 28) **c.** fancy cloak for formal evening dress
12. (p. 29) **b.** the bustle
13. (p. 32) **c.** a tailor-made
14. (p. 34, p. 37) **c.** Redfern and Sons
15. (p. 39) **c.** because they were colorfast and produced vivid, saturated colors
16. (p. 40) **c.** gray and purple
17. (p. 41) **a.** the Swiss belt
18. (p. 43) **b.** the Pre-Raphaelite Brotherhood
19. (p. 44) **c.** a dress elevator
20. (p. 45) **a.** combinations
21. (p. 46) **c.** the frock coat
22. (p. 48) **b.** Thomas Burberry
23. (p. 49) **b.** 1880s
24. (p. 49) **a.** blue jeans
25. (p. 50) **b.** “breeched”
26. (p. 51) **c.** a sash
27. (p. 51) **a.** because they provided support for growing muscles and improved posture

##### True or false?

1. (p. 17) **False.** Portrait photography was increasingly popular among the middle class in the second half of the 19<sup>th</sup> century.
2. (p. 26) **True.** Some fashionable women gave up the crinoline, possibly because it was now mass-produced and no longer the latest word in fashion.

3. (p. 45) **True.** Unlike womenswear, which was in constant flux, menswear showed only slight periodic variations.
4. (p. 48) **False.** During this period, hairstyles for men were short but most men sported some combination of beard, mustache, and sideburn.
5. (p. 52) **True.** Hardworking women in the colder areas of the American West, Canada, and Alaska actually wore trousers in their daily life.

Fill in the blank

1. (p. 17) **Orientalism** was the term used for the passion for all things Asian.
2. (p. 18) The establishment of **department stores** in major cities from the 1850s led to shopping as an exciting new pastime.
3. (p. 23) The term “**Professional Beauty**” – a woman famous purely for her physical charms – coincided with the development of photography and the demand for *cartes de visite*.
4. (p. 24) The most common material used in a cage crinoline was the newly invented **flexible steel**.
5. (p. 32) The **cuirasse** style was a short-lived style at the end of the 1870s, that took its name from a man’s armor breastplate.
6. (p. 42) **Dress Reform** was a first attempt to popularize an alternative to the artificial silhouette imposed on women by fashion.

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#### Chapter 2

##### The 1890s: Extremes of the Gilded Age

###### Multiple-choice

1. (p. 56) **b.** the struggles of immigrant lower class garment workers in New York
2. (p. 56) **c.** Art nouveau
3. (p. 58) **d.** Louise Comfort Tiffany
4. (p. 60) **b.** hourglass
5. (p. 62) **a.** a trumpet line skirt
6. (p. 65) **c.** bicycle
7. (p. 67) **b.** Paquin
8. (p. 69) **a.** dresses with an Empire, or raised, waist
9. (p. 70) **d.** Norfolk jacket
10. (p. 71) **b.** Homburg
11. (p. 73) **c.** Greenaway dresses
12. (p. 75) **b.** tattooing

###### True or false?

1. (p. 61) **True.** Sleeve fullness increased during the early 1890s.
2. (p. 65) **False.** Larger saucer-shaped hats developed during this decade requiring an increased amount of decoration.
3. (p. 72) **False.** Sailor suits were standard for both boys and girls during this period.

###### Fill in the blank

1. (p. 55) The 1890s is often known as the Belle Epoque or the **Gilded Age**.
2. (p. 63) The **Gibson** Girl was the archetype of a new woman who embodied the changes in society, and dressed in the new, practical separates.
3. (p. 66) **Couture** garments were distinguished from mass-produced clothing by their custom fit and distinctive decorative detail.
4. (p. 69) Lucy Sutherland opened **Maison Lucile** in London's West End by 1894 and her creations were featured in important fashion magazines.
5. (p. 70) In the 1890s, no man was judged properly dressed without an appropriate hat, well-polished shoes, and a distinctive **walking stick**.

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### **Test bank answer key**

#### **Chapter 3**

##### **The 1900s: A New Century**

###### **Multiple-choice**

1. (p. 78) **d.** Paris
2. (p. 78) **a.** Theodore Roosevelt
3. (p. 80) **c.** Ethel Barrymore
4. (p. 84) **b.** waists
5. (p. 85) **b.** bishop sleeve
6. (p. 85) **a.** Lane Bryant
7. (p. 86) **a.** because they were a major supplier of pelts
8. (p. 89) **d.** Paul Poiret
9. (p. 92) **c.** Mariano Fortuny
10. (p. 95) **b.** blazer
11. (p. 96) **c.** Little Lord Fauntleroy

###### **True or false?**

1. (p. 79) **False.** The Arrow Collar Man was the creation of illustrator Joseph Christian Leyendecker and was modeled on Charles Beach, his business manager and romantic companion.
2. (p. 94) **True.** The black felt bowler hat replaced the top hat for daytime town wear.

###### **Fill in the blank**

1. (p. 78) The popular new **Mission** style, a North American manifestation of Arts and Crafts, was marked by simplicity and “honest” lack of decoration.
2. (p. 82) Leading fashion designers were represented at the Exposition Universelle of 1900 in a presentation organized by **Jeanne Paquin**.
3. (p. 85) Changes in corsetry at the very end of the 1890s led to the popularity of the **S-curve (or S-bend)** shape by 1900.
4. (p. 94) Nicknamed “The Australian Mermaid”, prominent swimmer Annette Kellerman developed practical **one-piece** swimsuits for her competitions.
5. (p. 96) School clothes for girls in the early 1900s were simple in style. Young girls, up to about ten, often wore **aprons/pinafores** over their cotton or wool dresses.

## Matching

1. (pp. 78-79)  
“Prairie” style = **e.** Frank Lloyd Wright  
spectacular jewelled Easter eggs = **f.** Fabergé  
*The Merry Widow* (1905) = **b.** Franz Lehár  
opera of *Madame Butterfly* (1904) = **c.** Puccini  
Ragtime = **a.** Scott Joplin  
film *Le Voyage dans la Lune* (1902) = **d.** Georges Méliès

## List

1. (p. 82) *New York Herald, Harper's Bazar, Les Parisiennes, Vogue*

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#### Chapter 4

##### The 1910s: Exotic Fantasy, Wartime Reality

###### Multiple-choice

1. (p. 102) **c.** Dadaists
2. (p. 102) **d.** Giacomo Balla
3. (p. 103) **c.** white, purple, and green
4. (p. 105) **c.** the “Designed in America” competition
5. (p. 105) **c.** *La Gazette du Bon Ton*
6. (p. 107) **b.** orientalism
7. (p. 110) **c.** hems
8. (p. 112) **a.** turban
9. (p. 114) **c.** the commercial production of ribbed-knit swimsuits
10. (p. 115) **b.** Lucile (Lady Duff Gordon)
11. (p. 122) **d.** Gabrielle Bonheur Chanel
12. (p. 123) **b.** the “separable fastener” (zipper)
13. (p. 125) **a.** four-in-hand tie
14. (p. 127) **c.** middies

###### True or false?

1. (p. 102) **False.** Hollywood became the world’s largest center of film production in the 1910s, taking over from New York.
2. (p. 108) **True.** The new narrow skirt, or hobble skirt, was the dominant style, although less adventurous women continued to wear full skirts.
3. (p. 117) **False.** Paul Poiret worked with the Fauve artist Raoul Dufy on fabric designs.
4. (p. 123) **False.** The color palette of fashion became more somber to reflect the realities of wartime and because of the lack of synthetic dyes previously exported from Germany.
5. (p. 124) **True.** During the war years a slim silhouette prevailed with trim jackets with nipped-in waists and narrow sleeves, and narrow trousers with flat fronts.

###### Fill in the blank

1. (p. 100) The result of tensions in Europe that came to a head with the assassination of Austrian Archduke Franz Ferdinand on June 28, 1914, the defining event of the decade was **World War I**.
2. (p. 106) By mid-decade, the fashion magazines were advocating shapeless skirts, peasant smocks, and sandals for gardening and at-home attire, showing the effect of the **bohemian** aesthetic on casual clothing for the mainstream.

3. (p. 111) Fashionable at the end of the 1910s, a straight tube of fabric often loosely belted was known as a **chemise** dress.
4. (p. 113) Many of the new corset styles of this decade began below the breasts and were worn in combination with the **brassiere**.
5. (p. 123) By the end of the decade short haircuts, often known as “**bobs**”, were quite common and the fashion insured that frequent haircuts and styling sessions became part of women’s beauty routines.
6. (p. 127) As well as womenswear and menswear, children’s fashion also felt the influence of military styling, augmented by the **Scouting** movement for boys and girls throughout the English-speaking world.

List

1. (p. 111) kimono-style coat, burnoose-style coat, cocoon coat

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#### Chapter 5

##### The 1920s: *Les Années Folles*

#### Multiple-choice

1. (p. 130) **b.** speakeasies
2. (p. 133) **c.** Egypt
3. (p. 134) **d.** Lyubov Popova
4. (p. 134) **c.** *Vogue* and *Harper's Bazar*
5. (p. 136) **a.** sheath
6. (p. 136) **c.** at the pelvis
7. (p. 141) **d.** “clutch” coat
8. (p. 141) **c.** bell-shaped
9. (p. 143) **d.** rayon
10. (p. 146) **c.** Coco Chanel
11. (p. 151) **c.** Jessie Franklin Turner
12. (p. 155) **a.** tweed
13. (p. 156) **c.** Oxford bags
14. (p. 157) **d.** cotton
15. (p. 158) **b.** flat shoes and white knitted socks

#### True or false?

1. (p. 131) **False.** Art Deco was characterized by the use of geometric shapes, repeats, and gradations.
2. (p. 135) **True.** The multi-media artist Man Ray became an important fashion photographer in the 1920s.
3. (p. 140) **False.** Evening necklines, often in simple round shapes at front and back, were much more revealing than previous fashions.
4. (p. 150) **False.** Sonia Delaunay was the artist who applied the aesthetic of Orphic Cubism to her innovative swimwear designs.

#### Fill in the blank

1. (p. 130) The treaty at the end of World War I which changed the power structure of Europe was the Treaty of **Versailles**.
2. (p. 134) The design school, founded by the architect Walter Gropius, which began operation in Weimar in 1919, was the **Bauhaus**.
3. (p. 136) **Garçonne** was the French word used to denote a style of women’s fashion that was lean and androgynous.

4. (p. 137) Associated especially with Jeanne Lanvin, the **robe de style** was a full-skirted dress worn for both dressy daywear and for evening.
5. (p. 155) **Plus-fours** were the baggy, knee-length pants originally worn by golfers and then more generally accepted for casual wear.

### Matching

1. (pp. 130)
  - Surrealism = **b.** Salvador Dalí
  - Orphism = **g.** Robert Delaunay
  - Experimental literary form = **d.** James Joyce
  - Jazz = **f.** Louis Armstrong
  - Energetic dance = **e.** Josephine Baker
  - Rhapsody in Blue* = **c.** George Gershwin
  - Mickey Mouse = **a.** Walt Disney

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#### **The 1920s: *Les Années Folles***

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#### Chapter 6

##### The 1930s: Aspirations of Glamour

###### Multiple-choice

1. (p. 162) **c.** Streamline
2. (p. 164) **a.** Edward Steichen
3. (p. 164) **d.** nylon
4. (p. 165) **b.** Neoclassic
5. (p. 166) **b.** longer skirts for daywear
6. (p. 168) **c.** skiwear
7. (p. 171) **c.** snood
8. (p. 174) **c.** Mainbocher
9. (p. 188) **c.** Jockey briefs
10. (p. 189) **d.** Duke of Windsor
11. (p. 189) **d.** Sears
12. (p. 190) **a.** pink

###### True or false?

1. (p. 163) **False.** In Russia, Social Realism emerged, emphasizing the heroism of the worker and everyday life.
2. (p. 167) **True.** Pants for women, sometimes known as “slacks,” increased in popularity during the decade, encouraged by the media presence of prominent actresses Katherine Hepburn and Marlene Dietrich, and aviatrix Amelia Earhart.
3. (p. 173) **True.** Women increasingly wore silky wide-legged pajamas for loungewear, as well as for sleeping in.
4. (p. 179) **False.** The British designer who received his first commission from the royal family in 1934 was Norman Hartnell.

###### Fill in the blank

1. (p. 165 and p. 463) The construction method that involves cutting garment pieces diagonally across the grain of fabric is known as **bias** cut.
2. (p. 172) **Lastex**, a spun elastic yarn, was crucial to “unboned” girdles that often went well down the thighs or were even bifurcated.
3. (p. 183) The Shanghai-style cheongsam was encouraged as a fashionable dress by actress **Anna May Wong**.
4. (p. 184) The most influential Hollywood costume designer in the 1930s was **Gilbert Adrian**.

List

1. (p. 180) the Fashion Group and the Fashion Originators' Guild

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#### **Chapter 7**

##### **The 1940s: War and Recovery**

#### **Multiple-choice**

1. (p. 194) **c.** US Marshall Plan
2. (p. 194) **d.** Museum of Modern Art
3. (p. 197) **d.** Seventeen
4. (p. 198) **f.** all of the above
5. (p. 201) **a.** Utility Scheme
6. (p. 203) **c.** dirndl
7. (p. 205) **d.** Bakelite
8. (p. 209) **b.** Christian Dior
9. (p. 210) **c.** the Bar
10. (p. 211) **c.** fitted coat
11. (p. 212) **d.** bikini
12. (p. 214) **a.** Hardy Amies
13. (p. 225) **c.** Zoot
14. (p. 226) **d.** duffle coat
15. (p. 228) **a.** Emily Wilkens

#### **True or false?**

1. (p. 194) **True.** Even before it joined the war in 1941, the United States was called upon to supply its allies; the economic activity generated by this wartime production helped end the Depression.
2. (p. 199) **True.** Recognizing the economic and cultural value of French couture, Hitler wanted to move the entire industry to Berlin or Vienna, but Lucien Lelong negotiated an agreement whereby the houses remained open in Paris.
3. (p. 203) **True.** Women's coats, jackets, and blouses had a typically masculine flavor, with boxy shapes during the war years.
4. (p. 218) **False.** The American designer who became famous for applying couture quality to American ready-to-wear was Norman Norell.

#### **Fill in the blank**

1. (p. 197) Because of the interruption in communications and trade between North America and Europe during the war, the three largest fashion centers – **Paris**, **London**, and **New York** – created for their own markets.

2. (p. 202) Starting on April 8, 1942, American fashion was shaped by General Limitation Order **L-85**, which regulated the amount of materials used by clothing manufacturers.
3. (p. 206) Due to shortages and restrictions on hosiery during the war, women resorted to leg **make-up** to achieve the look of stockings.
4. (p. 208) In 1945, the **Théâtre de la Mode** touring exhibition showcased the latest designs of all the major Parisian houses.
5. (p. 224) **Victory** suits, without patch pockets, trouser cuffs, or pleats, were made in the United States during the war.

### Matching

1. (pp. 194-196)
  - Realist style = **e.** Edward Hopper
  - Abstract Expressionism = **b.** Jackson Pollock
  - For Whom the Bell Tolls* = **d.** Ernest Hemingway
  - Fantasia* = **f.** Walt Disney
  - Oklahoma* = **c.** Rodgers and Hammerstein
  - Appalachian Spring* = **a.** Aaron Copland

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### **Test bank answer key**

#### **Chapter 8**

##### **The 1950s: Couture Opulence, Suburban Style**

#### **Multiple-choice**

1. (p. 235) **b.** pencil
2. (p. 235) **b.** bracelet sleeves
3. (p. 235) **d.** oversized geometric buttons
4. (p. 235) **c.** at the ankle
5. (p. 236) **b.** car coat
6. (p. 236) **c.** maternity wear
7. (p. 236) **d.** Capri
8. (p. 238) **c.** Vivier
9. (p. 238) **b.** polyester
10. (p. 238) **d.** Claire McCardell
11. (p. 239) **d.** all of the above
12. (p. 240) **c.** chemise
13. (p. 242) **c.** Yves Saint Laurent
14. (p. 249) **d.** Norman Hartnell
15. (p. 258) **c.** Ivy League
16. (p. 260) **d.** neckties
17. (p. 262) **b.** circle skirt
18. (p. 262) **b.** Barbie doll
19. (p. 264) **c.** beatniks

#### **True or false?**

1. (p. 234) **False.** New photographers, such as Irving Penn and Norman Parkinson, went outside the studio to use the circus, nightclubs, and even the subway as locations for their high fashion photographs.
2. (p. 240) **True.** Late in the 1950s, fuller hairstyles and less severe make-up for women presented a more youthful alternative to the polished and mature style popular at the beginning of the decade.
3. (p. 253) **False.** Anne Fogarty published *Wife Dressing* in 1959.
4. (p. 262) **True.** Pastel colors and impressionistic florals, full skirts and bows were popular on girls' dance and party dresses during this decade.

#### **Fill in the blank**

1. (p. 232) **Television** was the powerful new medium that was instrumental in promoting the abundant consumer goods of the 1950s.

2. (p. 237) One Hermès style of bag, the Sac à dépeches, became famous through its association with a Hollywood film actress and the style became known as the **Kelly** bag.
3. (p. 242) Dior's A line silhouette of 1955 featured a wide full skirt with elevated waist.
4. (p. 248) **Hubert de Givenchy's** style became familiar to the public through the clothes he designed for Audrey Hepburn for her film roles as well as her private life.
5. (p. 259) An alternative look in menswear was found in the sleeker, more fitted "Continental" style that originated in Italy.

### Matching

1. (p. 233)
  - Figurative sculpture = **d.** Henry Moore
  - Pop Art = **g.** Robert Rauschenberg
  - International Style Architecture = **f.** Ludwig Mies Van der Rohe
  - The Catcher in the Rye* = **b.** J. D. Salinger
  - Avant-garde theatre = **a.** Samuel Beckett
  - rock and roll = **e.** Buddy Holly
  - Seven Samurai* = **c.** Akira Kurosawa

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#### **Chapter 9**

##### **The 1960s: Fashion for the Future**

###### **Multiple-choice**

1. (p. 271) **c.** Oleg Cassini
2. (p. 275) **a.** Marimekko
3. (p. 275) **c.** miniskirt
4. (p. 277) **d.** poor boy (this was a style of sweater)
5. (p. 280) **c.** because it was lightweight and less structured
6. (p. 282) **d.** Jules-François Crahay
7. (p. 284) **b.** Cardine
8. (p. 289) **c.** Celia Birtwell
9. (p. 291) **c.** Valentino Garavani
10. (p. 296) **d.** Betsey Johnson
11. (p. 298) **b.** because he set the standard for masculine elegance
12. (p. 301) **b.** Peacock
13. (p. 301) **d.** Nehru
14. (p. 268) **c.** the Space Age

###### **True or false?**

1. (p. 267) **False.** The 1960s saw new focus on up-to-minute fashion that was not designed, or built, to last.
2. (p. 270) **False.** Twiggy and Jean Shrimpton were teenage models who reflected the new youthful and waiflike standard of beauty.
3. (p. 275) **True.** In the early years of the decade, geometric and boxy styles, as advocated by Chanel and Balenciaga, began to dominate silhouettes.
4. (p. 300) **False.** Short, geometric haircuts and long straight hair styles became popular as the decade progressed.
5. (p. 301) **False.** As the decade progressed, lapels, and neckties widened and trousers evolved into bell-bottom shape.

###### **Fill in the blank**

1. (p. 268) The 1960s were marked by continuing conflict between communism in the East and capitalism in the West known as the **Cold War**.
2. (pp. 272-273) Two youth subcultures that emerged during the 1960s were the **Mods**, who wore pointy-toed shoes and rode Vespas, and **hippies**, who wore body paint and tie-dyed clothes.
3. (p. 277) **Synthetic** fibers were popular in the 1960s because of their ability to take brilliant dyes and not wrinkle.

4. (p. 281) Mary Quant and Barbara Hulanicki pioneered **boutiques**, small speciality shops targeting younger, more daring customers with less expensive clothes.

Matching

1. (pp. 268-269)

Pop Art = **e.** Andy Warhol

Op Art = **c.** Bridget Riley

*The Feminine Mystique* = **d.** Betty Friedan

*Who's Afraid of Virginia Woolf?* **b.** Edward Albee

*La Dolce Vita* = **f.** Federico Fellini

Motown = **a.** the Supremes

List

1. (p. 303) the mini, the norm, the midi, the mixi, and the maxi

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#### **Chapter 10**

##### **The 1970s: Revivals and Individuality**

#### **Multiple-choice**

1. (p. 307) **c.** because of the touring exhibition of treasures from the tomb of Tutankhamun
2. (p. 307) **d.** disco
3. (p. 309) **d.** poncho
4. (p. 310) **b.** pants were increasingly accepted
5. (p. 310) **b.** because women initially saw them as dowdy and matronly
6. (p. 314) **c.** feathered
7. (p. 315) **d.** denim
8. (p. 316) **a.** unisex
9. (p. 319) **c.** Diane Keaton
10. (p. 321) **c.** Yves Saint Laurent
11. (p. 327) **b.** Vivienne Westwood
12. (p. 334) **d.** Kansai Yamamoto
13. (p. 336) **c.** hip huggers
14. (p. 339) **a.** because they wanted to convey affluence and maturity
15. (p. 339) **b.** gypsy
16. (p. 340) **a.** Laura Ashley

#### **True or false?**

1. (p. 308) **True.** Diana Ross starred in *Mahogany*, the story of an African American woman who becomes a fashion designer.
2. (p. 311) **False.** By 1976, more volume appeared in fashion with fuller skirts and oversized tops.
3. (p. 312) **False.** In the 1970s, wearing a hat had become a fashion decision instead of a social requirement and a wide variety of hats were worn including berets, tams, fedoras, trilbies, felt hats, cloches, tight knit caps, bands of fur, etc.
4. (p. 332) **False.** It was Calvin Klein who became a household name through the wide distribution of his signature line of women's jeans, prized for their fit.
5. (p. 341) **False.** Synthetic materials lost their allure and natural fibers were aggressively reasserted at the decade's end.

Fill in the blank

1. (p. 305) The evolution of fashion during this decade reflected the coming of age of the **baby boom** generation, moving from playful individualism in the early years to a more materialistic maturity.
2. (p. 307) Interior decoration and furniture design reflected two prevailing trends: the high-tech look and the **handcraft** aesthetic.
3. (p. 310 and p. 332) **Wrap** construction was an important component to the sleeker fit of 1970s women's fashion, typified by the designs of Diane von Furstenberg.
4. (p. 336) The **leisure** suit for men originated in the 1970s and combined a casual jacket, sometimes shirt-like and often with patch pockets, and matching trousers.
5. (p. 338) One of the fashion archetypes produced by gay culture during the 1970s was the **Castro clone (or clone)**, a look derived from working class clothing and typically worn with sideburns and mustaches.

List

1. (p. 310) wide-legged bell bottoms, knickers, gauchos, narrow cigarette cut
2. (p. 311) oversized buttons and zippers, topstitching, piping, ribbing, patch pockets

## THE HISTORY OF MODERN FASHION

Daniel James Cole and Nancy Deihl

### Test bank answer key

#### Chapter 11

##### The 1980s: Power Dressing and Postmodernism

###### Multiple-choice

1. (p. 347) **c.** Princess Diana
2. (p. 348) **b.** *The Face*
3. (p. 349) **c.** bricolage
4. (p. 351) **d.** Milena Canonero
5. (p. 352) **b.** oversized jackets worn with rolled up sleeves
6. (p. 353) **a.** silk taffeta
7. (p. 353) **d.** pump
8. (p. 354) **b.** sunglasses
9. (p. 358) **a.** Jean Paul Gaultier
10. (p. 361) **d.** Catherine Walker
11. (p. 368) **c.** the lower-priced DKNY line
12. (p. 373) **c.** New Wave
13. (p. 373) **d.** preppy
14. (p. 375) **b.** “casualization” in dress for the general population

###### True or false?

1. (p. 344) **False.** Financial markets, real estate, and the fashion and fine art sectors of the economy were especially buoyant during the 1980s.
2. (p. 352) **False.** While the mid-calf length continued, skirt lengths varied from very short to ankle length.
3. (p. 365) **False.** It was Gianni Versace who developed a metal mesh fabric, named “Oroton,” that he used to create sexy, lustrous, and sleek dresses.
4. (p. 372) **True.** By mid-decade, the V silhouette of menswear mirrored women’s fashion, with a wide shoulder line tapering down to a narrow waist.
5. (p. 374) **True.** As adults began wearing sneakers for street wear, athletic shoes started to replace other styles for children for all but dressy occasions.

###### Fill in the blank

1. (p. 352) There was a pronounced 1940s revival in the 1980s, expressed with the **V-** shaped silhouette that dominated women’s fashion.
2. (p. 372) Traditional looks in menswear, with revival of styles of the 1920s and 1930s, were revalidated as part of the “**dress for success**” ideology.

### Matching

1. (pp. 344-346)  
postmodern architecture = **c.** Michael Graves  
performance art = **e.** Gilbert and George  
graffiti art = **d.** Keith Haring  
home furnishings = **b.** Memphis  
*The Handmaid's Tale* = **f.** Margaret Atwood  
*The Heidi Chronicles* = **a.** Wendy Wasserstein

### List

1. (p. 345) preppy, Sloane Ranger, BCBG
2. (pp. 348-349) Pop, New Wave, arena rock, rap, New Romantics, Goth, ska
3. (p. 361) Issey Miyake, Rei Kawakubo, Yohji Yamamoto, Mitsuhiro Matsuda

## **THE HISTORY OF MODERN FASHION**

Daniel James Cole and Nancy Deihl

### **Test bank answer key**

#### **Chapter 12**

##### **The 1990s: Subcultures and Supermodels**

###### **Multiple-choice**

1. (p. 378) **b.** Amazon.com
2. (p. 380) **d.** a group of leading supermodels
3. (p. 381) **a.** heroin chic
4. (p. 386) **d.** Friends
5. (p. 387) **c.** Jennifer Lopez
6. (p. 391) **b.** deconstruction
7. (p. 392) **a.** 1970s
8. (p. 394) **c.** animal
9. (p. 395) **a.** designer handbags
10. (p. 397) **c.** Christian Lacroix
11. (p. 400) **a.** Stella McCartney
12. (p. 405) **b.** Prada
13. (p. 405) **c.** Belgium
14. (p. 410) **b.** maternity wear
15. (p. 412) **d.** military
16. (p. 412) **c.** pink and purple
17. (p. 413) **a.** Lolita

###### **True or false?**

1. (p. 392) **True.** China emerged as a major clothing manufacturing center during the 1990s.
2. (p. 402) **True.** Vera Wang was known for her bridal salon and upscale wedding dresses.
3. (p. 411) **True.** The male body image was transformed in the 1990s with men shaving their heads, removing body hair, and bodybuilding.

###### **Fill in the blank**

1. (p. 377) The phrase “biker jacket and **ball gown**” was used to evoke the schizophrenia of fashion during the 1990s and some designers (and “fashion victims”) did combine the two.
2. (p. 393) Body-skimming **slip** dresses with thin straps, and available in a vast array of fabrics, were in fashion for a number of years in the 1990s.
3. (p. 409) Dress codes in menswear continued to relax and one of the main stories of the decade was the personal styling of the **suit**.

## Matching

1. (pp. 382-385)

*Fight Club* = **f.** thrift store chic

*The Matrix* = **a.** sci-fi costumes

*Bram Stoker's Dracula* = **d.** romantic Goth

*Emma* = **b.** Empire silhouettes in eveningwear

*Bullets Over Broadway* = **c.** Jazz Age fashions

*Austin Powers* = **e.** Peacock Revolution

2. (pp. 388-391)

**b. Hip-hop** a style, popular with rappers, that favoured oversized t-shirts, hoodies, sports jerseys, and pants with dropped waists exposing underpants

**c. Grunge** a do-it-yourself style especially embraced by Generation X that combined improbable elements and layered pieces often realized from the thrift shop or garage sale

**a. Goth** a macabre style, influenced by musicians such as Bauhaus and Siouxsie Sioux, that combined black clothes and makeup with Victorian mourning jewelry

## THE HISTORY OF MODERN FASHION

Daniel James Cole and Nancy Deihl

### Test bank answer key

#### Chapter 13

##### The 2000s: Mixed Messages

###### Multiple-choice

1. (p. 418) **d.** euro
2. (p. 420) **b.** because they concentrated on “real” people
3. (p. 422) **c.** Michelle Obama
4. (p. 425) **b.** Marie Antoinette
5. (p. 426) **a.** *Pirates of the Caribbean*
6. (p. 429) **c.** the hooded sweatshirt
7. (p. 429) **c.** slashing
8. (p. 430) **a.** because it set the tone for the development of green/eco fashion
9. (p. 433) **d.** Empire
10. (p. 434) **c.** goddess dresses
11. (p. 436) **b.** It Bag
12. (p. 439) **a.** fast fashion/high fashion partnerships
13. (p. 442) **d.** Shiatzy Chen
14. (p. 443) **a.** Burberry
15. (p. 448) **c.** fingernails
16. (p. 449) **a.** t-shirts
17. (p. 452) **b.** “flashdance”
18. (p. 452 and p. 464) **d.** a full-body covering for women in Middle Eastern Islamic cultures
19. (p. 455) **a.** “K-pop”

###### True or false?

1. (p. 419) **True.** Top fashion designers collaborated with retailers during this decade to produce limited-edition home goods.
2. (p. 433) **True.** The 2000s saw a revival of “boyfriend style” for women with the wearing of baggy, cuffed jeans and oversized t-shirts and jackets.
3. (p. 446) **False.** Kate and Laura Mulleavy (who founded Rodarte) became known for artistic manipulation of materials that produced shredded, webby effects and unexpected juxtapositions. Michael Kors was known for his luxurious sportswear pieces.
4. (p. 451) **True.** Toes became a new erogenous zone as by mid-decade it became popular for men to wear flip-flops with trousers.
5. (p. 459) **False.** In the 2000s, the defining silhouette, fabrics, and color palette of the season, as dictated by designers of the past, were replaced by a multiplicity of trends

suggested by retailers, modeled by celebrities, and driven by developments in technology.

### Fill in the blank

1. (p. 418) Fashion in the 2000s continued to be more globalized, with the continent of **Asia** a particularly important participant.
2. (p. 420) “**Reality**” television threatened to dominate the medium during the 2000s and was a potent vehicle for creating celebrity.
3. (p. 438) **Shapewear** became an even more important category of lingerie with one of the leading brands, Spanx, created when company founder Sara Blakely cut the feet off a pair of pantyhose to create a smooth effect under white pants.
4. (p. 449) The “**shrunken**” look became popular in men’s suits, featuring a tight fit, high armhole, slightly short length and sleeves.
5. (p. 452) In boys’ fashion, pants and shorts were very baggy until the late years of the decade when “**skinny**” pants became fashionable.
6. (pp. 456-457) Magna and anime influenced the trend for **kosupure (cosplay)**, which grew quickly in the Western world, reflected in a new subculture of re-enactors and fetishists.

### Matching

1. (pp. 431-432)
  - b. **hipster** a style heavily influenced by past subcultures including bohemians, beatniks, and hippies, that involved wearing self-consciously shabby and ironic apparel
  - c. **geek chic** a style that acknowledged the influence of computer technology and offered an alternative fashion that combined elements of retro styles with a college-age sensibility
  - a. **Steampunk** a style that emerged from 19<sup>th</sup>-century science fiction with fashion influenced by various sources including Goth and Japanese street style

### List

1. (p. 422) J.Lo by Jennifer Lopez, The Row/Elizabeth and James by Mary-Kate and Ashley Olsen, Sean John by Sean Combs, Rocawear by Jay-Z, Billionaire Boys Club/Icecream by Pharrell Williams, House of Deréon by Beyoncé Knowles, Signature Collection by Donald Trump
2. (p. 433) the Middle Ages, Pre-Raphaelites, bohemians, gypsies, multicultural chic of the 1970s, Bollywood films