

服装设计与工程国家级特色专业建设教材

# 服装专业英语

## GARMENT ENGLISH

庄三生 编著

东华大学出版社

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A black and white fashion sketch of two women walking. The woman in the foreground is wearing a dark, short-sleeved dress and high heels. The woman behind her is wearing a dark, strapless dress and high heels. The sketch is done in a simple, elegant style with long lines.

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· 上海 ·

## 内 容 提 要

本书的内容包括服装及配套行业的发展历史、设计与流行趋势及预测等基本常识。在选材以及篇章设置方面,配合课时安排,共选编了12篇正文,系为教师课堂授课用。同时,为了拓展相关的配套知识,每篇正文后又选编了1~2篇相关文章,系为师生提供一些必要的配套专业常识、必要的资讯以及常用的专业词语,便于学生掌握基本的服装知识,又能对服装业的概况有个基本认识。编者多年来一直进行高校服装专业英语的教学工作,从专业知识的实用性和职业适应性出发,经反复取舍,筛选精编而成。本书既可作为服装专业英语教材,同时也可作为服装行业从业人员参考学习以及服装行业的培训用书。

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# 前 言

随着我国服装行业国际业务合作和交流日益频繁,要求从业人员必需掌握一定的专业英语知识,同时在培养服装专业人才的教学领域,专业英语课程已被许多学校作为必设的主干课程之一。随着对外贸易的发展变化,专业英语教材的内容更新也势在必行。本书就是基于这样的出发点,力求将行业最新的知识和操作方式呈现给广大读者。

本书的内容包括服装的发展历史、设计与流行趋势及预测等基本知识。在选材以及篇章设置方面,配合课时安排,共设置 12 篇课文,为教师课堂授课用。同时,为了拓展相关的知识点,每篇课文后布置了 1~2 篇的泛读文章,为师生提供相关的专业常识、必要的资讯以及常用的专业词语,学生既能掌握基本的服装英语知识,又能对服装业的方方面面有个基本认识。

编者多年来一直从事高校服装专业英语的教学工作,编写本书时注重知识的系统性和职业的应用性。本书可作为服装专业教材,也可作为服装从业人员应知应会的学习资料以及其他同行业机构的专业培训用书。

编者



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## Chapter 1 The Reasons for Clothes / 服饰的起源

People wear clothes for many different reasons. Some of these reasons are physical. You wear clothes for comfort and protection. Others are for psychological and social reasons. Clothes give you self-confidence and express your personality. Clothes also help you identify with other people.

All people have basic human needs. Meeting these needs provides satisfaction and enjoyment in life. Clothing helps to meet some of these needs. Knowing something about the role of clothing helps you to understand yourself and others better. Clothing is a complex but fascinating part of everyone's life.

### Protection

In our world, we humans need to protect ourselves from our environment. We do not have a natural protective covering like most animals. The feathers and fur of animals protect them and keep them comfortable. Our skin is uncovered and exposed. We can be easily affected by the elements—rain, snow, wind, cold, and heat, we can be harmed or injured on the job or while participating in sports. In some cases, we need to protect others with our clothing.

### Climate and weather

All over the world, people have traditionally used clothing for comfort and protection in this way. People who live in severely cold climates, such as the Eskimos, keep themselves warm by wearing pants and parkas with fur linings. The fur traps the warm air from their bodies and creates a life-saving insulating layer of warmth.

Desert nomads keep the harmful hot sun from dehydrating their bodies by covering up with long flowing robes and headdresses. Their clothing actually keeps them cooler than they would be without it.

### Safety

Clothing also serves to protect your skin from harm or injury. Some sports and occupations require protective clothing for safety reasons. Football players wear helmets and protective padding to help prevent injuring during rough play. Soccer and hockey players wear shin guards to protect their legs from hard hits by the ball or puck. Amateur boxers wear protective headgear to reduce the blow from punches.

All of these protective aids were developed so that people could enjoy a sport and reduce the risk of injury.

## Sanitation

Special clothing and accessories are often worn for sanitation reasons. People who work in factories that produce food and medical products wear sanitary clothing, face masks, and hair coverings. This precaution prevents contamination of the products by germs.

In operating rooms, doctors and nurses wear special disposable sanitary uniforms, gloves, and face masks. Fast-food workers wear hats or hair nets to prevent their hair from falling into the food. These are examples of how other people protect themselves by wearing special clothing. Can you think of any other examples?

## Modesty

Modesty refers to what people feel is the proper way for clothing to cover the body. Different groups of people may have different standards of modesty. People follow these standards in order to fit and be accepted by the group. Usually you can recognize what is considered modest or immodest because most people in the group dress in the acceptable manner.

Sometimes standards of modesty are only minor variations of dress. For example, buttoning a shirt up to the neck would be more acceptable in some groups than leaving two or more buttons open.

## Identification

Clothing can also identify people as members of a group. Certain types of clothing, colors and accessories have become representative of certain groups, activities, and occupations. Also, by simply dressing alike, people can show that they belong to the same group.

## Uniform

A uniform is one of the easiest ways to identify group members. Uniforms can provide instant recognition or create a special image for the group.

Members of the police force, fire department, and military wear uniforms so that they can be recognized quickly and easily for public safety. Athletic teams wear different colors to identify their team and to tell them apart from their opponents. Different sports have different styles of uniforms. For example, rugby players wear traditional striped shirts and shorts. Baseball, football, wrestling, and soccer players all have different styles of uniforms.

## Insignias

Insignias are badges or emblems that show membership in a group. Patches or emblems can be worn on jackets or blazer pockets. Ties with special colors or designs may be worn by club members. A school letter with a sports pin can be worn on a jacket or sweater to indicate participation in athletics. Even special scarves or hats can identify people as members of a group.

## Status

Status symbols are clothes or other items that offer a sense of status for the ordinary person. Usually these items are more expensive or the latest in design. For some people, status symbols can be fur coats, expensive jewelry, or designer clothes. For others, a certain model car of type of equipment is a status symbol.

## Decoration

People decorate themselves to enhance their appearance. They wear clothes, jewelry, and cosmetics in hopes of improving their looks and attracting favorable attention. Adornment, or decoration, also helps people to express their uniqueness and creativity.

Clothing and accessories can be used to improve appearance in different ways. You can select the styles, colors, and fabrics that will best complement your own characteristics.

## Words and Phrases

psychological [ˌsaɪkəˈlɒdʒɪkl] *adj.* 心理学(上)的

fascinate [ˈfæsɪneɪt] *v.* 迷住,使神魂颠倒;吸引;使感兴趣

participate [pɑːˈtɪsɪpeɪt] *v.* 参与,参加

traditionally [trəˈdɪʃənəli] *adj.* 传统上,传说上

Eskimo [ˈeskɪməʊ] *n.* 爱斯基摩人

parka [ˈpɑːkə] *n.* 风雪衣,派克大衣;亚洲北部与阿拉斯加所用的毛皮制上衣

lining [ˈlaɪnɪŋ] *n.* (衣服等的)衬里,衬料

insulating layer [ɪnˈsʌlɪtɪŋli] 绝缘层

nomad [ˈnəʊmæd] *n.* 游牧部落的人

dehydrate [diːˈhaɪdreɪt] *v.* 脱水

robe [rəʊb] *n.* 长袍,罩衣,礼服,制服

headdress [ˈhedres] *n.* 头巾;头饰

helmet [ˈhelmt] *n.* 头盔,钢盔

padding [ˈpædɪŋ] *n.* 填充,填塞,装填;填料,芯,衬垫

headgear [ˈhedʒɪə(r)] *n.* 帽,盔,头饰

punch [pʌntʃ] *v.* 打孔;刺;戳

accessory [əkˈsesəri] *n.* 附件,配件

mask [mɑːsk] *n.* 面具,面罩,伪装;掩饰

covering [ˈkʌvərɪŋ] *n.* 头饰

precaution [prɪˈkɔːʃn] *n.* 预防,警惕,小心

contamination [kənˌtæmɪˈneɪʃən] *n.* 污染;污物

disposable [dɪˈspəʊzəb(ə)l] *adj.* 一次性的;用后即可丢弃的;可任意使用的

glove [glʌv] *n.* 手套



- identification [aɪ,dentɪfɪ'keɪʃ(ə)n] *n.* 鉴定,识别;验明;身份证明;认同
- representative [reprɪ'zentətɪv] *adj.* 典型的,有代表性的
- uniform ['ju:nɪfɔ:m] *n.* 制服;军服
- stripe [straɪp] *adj.* 带条纹的
- wedding gown ['wedɪŋ gaʊn] 婚纱
- veil [veɪl] *n.* 面纱;遮盖物;遮布
- mortarboard hat ['mɔ:təbɔ:d hæʔ] 学士帽;方帽子
- tassel ['tæs(ə)l] *n.* 缨,绶,流苏
- insignia [ɪn'sɪgnɪə] 勋章,徽章
- badge [bædʒ] *n.* 徽章,证章
- emblem ['embləm] *n.* 象征,徽章,符号
- patch [pætʃ] *n.* 补丁,补片;金属补片
- jacket [dʒækɪt] *n.* 短上衣,夹克衫,外套
- tie [taɪ] *n.* 带子,绳;领带,鞋带,领结
- sweater ['swetə] *n.* 羊毛衫;厚运动衣;针织上衣;运动衫
- athletic [æθ'letɪk] *adj.* 体育的,运动的
- scarf [skɑ:f] *n.* 领带,(长)桌巾,丝巾
- jewelry ['dʒu:əlrɪ] *n.* 珠宝,珠宝饰物
- cosmetic [kɒz'metɪk] *n.* 化妆品,美容品;*adj.* 化妆用的,美容的
- adornment [ə'dɔ:nm(ə)nt] *n.* 装饰,装潢/帧,装饰品
- decoration [dekə'reɪʃ(ə)n] *n.* 装饰,装饰品
- uniqueness [ju'niknis] *n.* 唯一性;独特性
- creativity [kri:er'tɪvɪtɪ] *n.* 创造力,创造性
- appearance [ə'piər(ə)ns] *n.* 外貌,外观
- style [stɑɪl] *n.* 风格,时尚,风度,类型,式样,模样;品格
- fabric [fæbrɪk] *n.* 织品,织物,布,结构,建筑物,构造
- complement ['kɒmplɪm(ə)nt] *vt.* 补全,补充
- characteristic [kærəktə'rɪstɪk] *n.* 特征,特性,特点

## Notes

1. We can be easily affected by the elements—rain, snow, wind, cold, and heat, we can be harmed or injured on the job or while participating in sports.

我们可能很容易被雨、雪、风、冷和热等因素所影响,并且会在工作或运动中受到损伤。

2. Desert nomads keep the harmful hot sun from dehydrating their bodies by covering up with long flowing robes and headdresses.

为防止火辣辣的太阳直射身体使之脱水,游牧民族会穿上长袍,带上头巾。

3. Football players wear helmets and protective padding to help prevent injuring during rough play. Soccer and hockey players wear shin guards to protect their legs from hard hits by the ball or puck. Amateur boxers wear protective headgear to reduce the blow from punches.

橄榄球运动员带上头盔和保护垫,以防在激烈的运动中受伤。足球和冰球运动员则会带护胫,以避免足球或冰球撞击到小腿部位。业余拳击手带头盔,减少拳击对头部的伤害。

4. People who work in factories that produce food and medical products wear sanitary clothing, face masks, and hair coverings. This precaution prevents contamination of the products by germs.

工厂里制作食品和药品的人要穿上卫生衣、戴口罩和发套,这些防护措施是为了保证产品不被细菌污染。

5. Sometimes standards of modesty are only minor variations of dress. For example, buttoning a shirt up to the neck would be more acceptable in some groups than leaving two or more buttons open.

有时端庄与否体现在服装的微小差别上。比如,在某些场合,将衬衣钮扣系至颈部,会比敞开一两个钮扣要更加得体。

6. They wear clothes, jewelry, and cosmetics in hopes of improving their looks and attracting favorable attention. Adornment, or decoration, also helps people to express their uniqueness and creativity.

他们穿上漂亮衣服、佩戴珠宝首饰、使用化妆品,希望借此改善外表并且引起他人的注意。装饰品可以帮助人们展现其独特性和创造性。

## Exercises

### I. Answer the following questions.

1. How does the clothing help people to meet their basic human needs?
2. Which kinds of clothing do doctors and nurses wear when they are working in the operating rooms?
3. Do different groups have the same standards of modesty, why?
4. How do the uniforms provide the special image for a group?
5. How people decorate themselves to enhance their appearance?

### II. Fill in the blanks according to the next.

1. People wear clothes for many different reasons, such as \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ etc.
2. Clothing can also identify people as members of a group through \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_.
3. Members of the police force, fire department, and military wear uniforms so that they can be

recognized \_\_\_\_\_, \_\_\_\_\_ for \_\_\_\_\_.

4. Desert nomads keep the harmful hot sun from dehydrating their bodies by \_\_\_\_\_ and \_\_\_\_\_.

**III. Please use “T” or “F” to indicate the following statements to be TRUE or FALSE.**

1. People wear clothes for physical reasons. ( )
2. People have traditionally used clothing only for climates and weather reasons. ( )
3. Some sports and occupations require protective clothing for safety and modesty. ( )
4. People who work in factories that produce food and medical products wear sanitary clothing, face masks, and hair coverings for sanitation reasons. ( )

**IV. Translate the following sentences into English.**

1. 衣着并非是生存必不可少的东西,绝大多数有文化修养的人都有某种形式的衣着。
2. “掩体”这个名词对于不同的社会有不同的含义,在世界的某个地区认为是遮羞,而在另一个地区却不以为然。
3. 难怪许多民族都佩戴平安符或护身符来避邪免灾。
4. 服装用来遮风挡雨和避邪的作用尽管并非具有普遍性,但服装装饰身体的作用确实普遍存在。
5. 在阿拉伯国家已婚女性必须用头巾遮盖住她们的头发,而未婚女性则不必。

**V. Translate following sentences into Chinese.**

1. Football players wear helmets and protective padding to help prevent injuring during rough play.
2. Usually you can recognize what is considered modest or immodest because most people in the group dress in the acceptable manner.
3. Many people wear special styles and colors of clothing on special occasions in their lives.
4. Status symbols are clothes or other items that offer a sense of status for the ordinary person.
5. People decorate themselves to enhance their appearance. They wear clothes, jewelry, and cosmetics in hopes of improving their looks and attracting favorable attention.

**[ Extensive Reading 1 ]**

**The First Clothes**

Thousands of years ago, people learned to make clothing from the natural resources around them. In many climates, clothing was essential for protection from the cold weather or the blazing sun. Animal skins and hair, plants, grasses, and tree bark were some of the materials used for clothing.

## Learning to Sew Leather

Early cave drawings show animal skins used as body coverings by people in Northern Europe. Untreated animal skins are very stiff and uncomfortable to wear, so primitive people discovered different ways to make the skins soft.

Some people beat the skins with stones, while other people chewed the skins to make them soft. Others bear the skins, then wet them, and rubbed them with oil. Much later, skins were tanned, or treated with tannic acid which is a substance that comes from a tree. With this method the skins stayed soft for a long time.

To hold the skins together, holes were punched in the leather. Then sinews, or string-like tendons from animals, were laced through the holes. With this crude form of sewing, several skins of small animals could be stitched together to form a garment.

## Learning to Make Fabric

People in warmer climates, such as in Africa and in the South Pacific, needed protection from sun and rain. They learned to make garments from the trees and plants around them. Some used for mats and baskets rather than for clothing. Parts of plants, such as the bark of the trees, had to be soaked and treated until soft enough to be used as cloth.

People in colder climates began to cut up the animal skins for a better fit. As they did this, they found that the wet matted clumps of animal hair formed a crude version of felt.

## [ Extensive Reading 2 ]

### Reasons for Wearing Clothing

Clothing is a term that refers to a covering for the human body that is worn. The wearing of clothing is exclusively a human characteristic and is a feature of all the early human societies. Psychologists and sociologists have attempted to identify the motivations that cause people to dress themselves. There are places in the world where clothing is not essential for survival, and yet most cultures do use some form of clothing. The most basic reasons that have been suggested for the wearing of clothing are these: clothing was worn for protection, clothing was worn for decoration, clothing was worn out of modesty, and clothing was worn to denote status. Of these, four reasons that of decoration are generally acknowledged to be primary.

It is true that most cultures use clothing to denote status, but it is argued that this function probably became attached to clothing at some time after it first came into use. In some societies, clothing may be used to indicate rank or status. In ancient Rome, for example, only senators were permitted to wear garments dyed with Tyrian purple. In traditional Hawaiian society only high-ranking chiefs could wear feather cloaks and carved whale teeth. In India, lower caste women had to pay a tax for the right to cover their upper body. In China, before the establishment of the

republic, only the emperor could wear yellow. History provides many examples of sumptuary laws that regulated what people could wear. In societies without such laws, which include most modern societies, social status is instead signaled by the purchase of rare or luxury items. In addition, peer pressure influences clothing choice.

Modesty differs markedly from society to society, and what is modest in one part of the world is immodest in another. Modesty, too, has become associated with clothing after its use became widespread. Protection from the elements is needed for survival, but mankind seems to have had its origins in warm. Not cold climates. Then, too, there are places in which even though climatic conditions are inhospitable, clothing is not worn. So protection may not be the basic reason.

Another type of protection may be related to the origins and functions of clothing. This is psychic protection, or protection against the spiritual dangers that are thought to surround each individual. Good luck amulets and charms are worn in most cultures.

The reasons given for believing decoration to be a primary, if not the most primary motivation human dress, are compelling. Although dress as protection against the elements and evil spirits is not universal, decoration of the human body really exists. There are no cultures in which some form of decoration does not exist. The logical conclusion is that decoration of the self is a basic human practice. Clothing the body may have grown out of this decoration of the self, and protection, modesty, and status may have been important motivation for the elaboration and development of complex forms of dress.

## Chapter 2 An Evolution of Fashion / 时装业的演变

The world of fashion began with individual couturiers and evolved, as a result of the Industrial Revolution, into a mass-market industry. By studying this evolution, we become better equipped to understand the organization of the fashion industry and the directions in which it is moving.

### The Beginning of Couture

Although the history of fashion may be traced back hundreds of years, it was not until the late 1700s that individuality of design began to emerge. Styles were set by royalty and carried out by the dressmakers who served them. Only the upper class could afford what was fashionable and finely produced. The poor made their own clothing or wore the cast-offs of the rich.

By the end of the 18th century, one name had emerged in fashion design—Rose Bertin. Initially, a milliner's apprentice, she became France's premier designer. As a result of the recognition she received from the Princess de Conti, Bertin was appointed court milliner in 1772. In that position, she was introduced to Marie Antoinette. She soon became the queen's confidante as well as her official designer. Eventually, Bertin became Minister of Fashion for the French court. As her reputation grew, she was commissioned to design hats and dresses for the aristocracy. Her fame spread to other countries, and she soon started to export her merchandise.

Garments for the wealthy class were elaborately tailored and trimmed. Each piece was hand sewn, embroidered, jeweled, and embellished to perfection. Aside from Bertin, the names of the dressmakers to the royal families and the aristocracy were generally unknown. Those who employed them jealously guarded their identities to avoid losing them to other families.

During the early 19th century, the opulent designs that dominated the wardrobes of the rich began to disappear, less elaborate dress became the order of the day. It was not until after 1845, when the Englishman Charles Frederick Worth emigrated to Paris, that the world would come to know another designer. In Paris, he first worked for a fabric dealer, whom he convinced to open a dress department. In 1858, Worth was the first to open a couture house on Rue de la Paix. Along with a list of private clients in Europe and America, he was court dressmaker to Empress Eugenie of France. His success would soon motivate others to establish their own couture businesses.

Fed by the magnificent textiles and trimmings of nearby Lyon, it was natural for Paris to establish itself as the world's leading center for couture.



# The Industrial Revolution

Until about 1770, people worked in much the same manner as did their ancestors. Products were slowly made by hand. Cloth was hand-woven, and a cobbler still used only a hammer, knife and awl to make a shoe over a last or form.

During this time, the Western world witnessed the growth of the middle class, which prospered from new avenues of trade and industry, and spent money on such luxuries as fine clothing. As the middle class grew in importance, its members created new fashion directions. The business suit, for example, became an important element in a man's wardrobe. Before long, fine tailor shops were opened in London's Savile Row to provide this new business attire.

Changes, however, were taking place in the methods of production. In large part, they could be attributed to the growth of the textile industry, which was revolutionized by a series of timesaving inventions (Table 2.1). In 1733, John Kay received a patent for his flying shuttle, which resulted in the manufacture of a loom that produced materials more rapidly. Similarly, spinning was a slow process until 1764, when James Hargreaves, a British spinner, invented the spinning jenny. He placed eight spindles on a frame, which could be turned by a single wheel. As a result, one spinner could simultaneously produce eight threads instead of producing one thread at a time. Hargreaves later created a machine that could spin 16 threads at a time. Ultimately, even a child could run the machine and turn out work that had previously required 100 spinners. Then, in 1785, Edmund Cartwright invented the power loom, which wove cloth so rapidly that the handloom was quickly reserved for limited runs of special fabrics.

Table 2.1 Inventions of the Industrial Revolution that Changed Fashion

Year	Inventor	Invention
1733	John Kay	Flying shuttle
1764	James Hargreaves	Spinning jenny
1785	Edmund Cartwright	Power loom
1793	Eli Whitney	Cotton gin
1846	Elias Howe, Jr.	Sewing machine

The increased speed of the spinning machine resulted in demands for large supplies of cotton fiber. This problem was solved by an American, Eli Whitney. In 1793, he invented the cotton gin, which separated the cotton seed from the fiber so quickly and expertly that one man was able to turn out the work that once required 300 men.

Because of the competitive advantage these inventions gave to manufacturers, England was very protective of its discoveries, and forbade the emigration of textile workers and the exportation of its textile machines. Some workers, however, memorized the details of each machine's construction. These workers left England in disguise and were able to reproduce the machines in other countries. For example, Samuel Slater left England after learning the construction details for

many textile machines. He opened a spinning mill in Rhode Island in 1790, where he introduced the factory system to the United States. During the Civil War the demand for fabrics to manufacture uniforms helped the growth of US mills, most of which were in New England. By the end of the war, the mills were capable of mass-producing textiles. Fashion was now on the way to becoming a major industry in the United States, but one more step was necessary.

Although fabrics were being produced faster than ever before, it was not until the development of the first sewing machine that the world would be treated to a new generation of fashion.

Although Walter Hunt invented a sewing machine in 1832, he did not apply for a patent until 1854, when it was denied on the grounds of abandonment. On September 10, 1846, however, Elias Howe, Jr. did receive a patent for his sewing machine. As a result, he is generally regarded as its inventor. His failure to market the machine successfully led to attempts by others to further develop the machine. Finally, in 1858, Isaac Singer designed a machine that worked by the use of a foot treadle, thereby freeing the hands to manipulate the fabric. That year, the Singer Sewing Manufacturing Company was incorporated and sales reached 3000 units. With this invention, women began to sew professional-looking clothes at home, and factories experienced the birth of ready-to-wear apparel.

These new inventions created what is now as the garment industry, which includes textiles, manufacturers, retailers, licenses franchises, fashion communications and market consultants.

## The Future of Fashion

At the turn of the 21st century, the world of fashion continues to change. Traditional rules of the game, which included faithfully following the dictates of specific designers on such issues as dress length, are finally being broken. Although globally renowned designers are still crowding the runways with outrageous styles at prices that only a few can afford, new designers are showing fashions that reflect what is taking place on the streets, in the political arenas, in the entertainment field and in movements to protect the environment.

Technology had risen to new heights. Every segment of the fashion industry, from the production of raw materials to final distribution to the consumer, takes advantage of ever-improving technological discoveries. The most notable are the CAD (computer-aided design) systems, which eliminate the need for endless paper patterns and time spent by the designer creating them at the drafting table. Other electronic applications, however, are moving the fashion industry into areas that not long ago seemed like fantasy.

For example, providing on-line computer services has enormous implications for fiber producers, end-product manufacturers, market consultants, retailers and promoters of fashion. The Internet has gained prominence as a vehicle for communicating, advertising, selling to suppliers and customers. Information about major retailers is available on-line. Individuals can download pictures

of merchandise over their moderm lines and place orders or ask questions via e-mail.

Another time - saving and money saving - invention is the fax machine, which disseminates information in a matter of seconds, enabling a design that originates in one country to be quickly copied in another. By transmitting the design electronically, the time and effort needed for traditional transmission is eliminated.

No one can predict the future of fashion — who the major players will be or how successful certain styles will become. By examining the past, one may begin to understand what this industry is all about and the number of variables that interact in the market place.

Many people — some famous, some unknown — impact the fashion industry. For example, anyone interested in fashion knows the names of such contemporary designers as Donna Karan, Ralph Lauren and Calvin Klein, and such past legends as Chanel, Balenciaga and Dior, but who can name a well-known patternmaker, sewer or trimmer? Although the former group steals the fashion headlines, the designers alone do not create fashion.

## Words and Expressions

- couturier [ku'tjuəriə] *n.* 高级时装设计师, 女士时装店  
 mass-market [mæs-'mɑ:kɪt] *adj.* 大众市场  
 milliner ['mɪlɪnə(r)] *n.* 女帽商  
 premier ['premiə(r)] *adj.* 最好的  
 confidante [ˌkɒnfɪ'dænt] *n.* 知己, 密友  
 aristocracy [ˌæri'stɒkrəsi] *n.* 贵族, 权贵阶级  
 merchandise ['mɜ:tʃəndaɪz] *n. / v.* (总称) 商品, 货物; 推销, 经商  
 garment ['gɑ:mənt] *n.* 服装  
 trim [trɪm] *v.* 装饰, 镶边  
 embroider [ɪm'brɔɪdə(r)] *v.* 绣花  
 opulent ['ɒpjələnt] *adj.* 富裕的, 豪华的  
 elaborate [ɪ'læbəreɪt] *adj.* 详尽而复杂的, 精心制造的  
 cobbler ['kɒblə(r)] *n.* 鞋匠  
 awl [ɔ:l] *n.* 锥子  
 last [lɑ:st] *n.* 鞋楦  
 avenue ['ævənju:] *n.* (喻) 方法, 途径; 林荫大道  
 attire [ə'taɪə(r)] *n.* (正式) 服饰, 衣服, 衣着; 盛装  
 flying shuttle *n.* 飞梭  
 patent ['pætnt] *n.* 专利  
 spinning jenny *n.* 珍妮纺纱机  
 spindle ['spɪndl] *n.* 锭子, 纺锤