高等服装院校教材

服装英语

吕逸华　主编

中国纺织出版社

English on Clothing

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内 容 提 要

本书课文选自英、美等国出版的服装书籍，内容包括服装材料（纤维、纱线和织物），服装功能，设计师任务，服装样板，生产加工，服装性能，服装卫生保养，消费者的要求以及销售和广告等。英语专业词类覆盖面广，内容新颖、丰富、生动，可读性强。通过本书的学习，不仅可以学到服装专业英语，而且可以学到有关设计、生产和营销的新思维、新观点。为了便于读者阅读，对英语专业词汇、难句做了汉语注释。

本书可作为高等院校服装设计、工程、营销专业的英语教材，也可供广大服装工作者和业余爱好者阅读。

图书在版[illegible]数据

服装英语/吕逸华主编. -北京：中国纺织出版社，1997.9
ISBN 7-5064-1311-6/TS·1126(课)

Ⅰ.服… Ⅱ.吕… Ⅲ.服装-英语 Ⅳ.H31

中国版本图书馆 CIP 数据核字(97)第 10285 号

中国纺织出版社出版发行
北京东直门南大街 4 号
邮政编码：100027 电话：010—64168226
中国纺织出版社印刷厂印刷 各地新华书店经销
1997 年 11 月第一版 1997 年 11 月第一次印刷
开本：787×1092 1/16 印张：10.875
字数：261 千字 印数：1—5000
定价：18.00 元

前　言

为了尽快提高服装专业师生和广大服装工作者阅读服装英语文献、书刊的能力，以利于汲取国外先进经验，促进我国服装业尽快与国际接轨，我们从原版书籍中选编了这本专业英语教材，全书内容包括服装用纤维、织物、辅料，服装目的和功能，服装设计师的任务、工作范围和素质要求，服装设计、生产和加工，商店和营销技能，服装卫生和保养等。书末附有设计师和国际流行影响年表及原文词汇释义供读者参考。书中专业词汇覆盖面广，文字规范，所选文章具多种风格，有利于训练读者对不同文体的适应能力。内容丰富生动，观点新颖，不仅能使读者掌握更广更地道的专业用语，而且可以学习到更多更新的有关时装设计、生产和营销的新观念，以开拓我们的视野和提高对学习专业英语的兴趣和动力。

全书共十二章，可作为服装设计、服装工程和服装贸易专业的英语教材。按教学计划这门课的总学时约 90 学时，其中的学时分配：讲课 72 学时，课堂练习 6 学时，自学和讨论 6 学时，考试 6 学时。讲课学时分配建议如下：Chapter 1　Materials for Clothing　4 学时；Chapter 2　Why Wear Clothing?　6 学时；Chapter 3　What Does a Designer Do?　8 学时；Chapter 4　Women's and Girls' Wear　8 学时；Chapter 5　General Care and Hygiene of Clothing　4 学时；Chapter 6　Concepts of Performance　6 学时；Chapter 7　The Apparel Manufacturer　8 学时；Chapter 8　Support Materials　6 学时；Chapter 9　Pattern Making　4 学时；Chapter 10　Consumer Demand　6 学时；Chapter 11　Retail Stores　6 学时；Chapter 12　Retail Fashion Promotion　6 学时。

本课程的教学目的和任务是训练学生阅读服装专业英语书刊的能力，努力提高学生听说和书写专业短文的能力，让学生掌握尽可能多的专业用语，正确理解原文，译文达意，既要有较高的准确度，又要有一定的速度，基本要求1500印刷符号/小时，准确率达70%为合格。为便于读者阅读和理解，每章末附有生词和难句注释。书中的课文经我们几年的教学实践，引起了学生的兴趣，收到了很好的教学效果。参加本书选编工作的有北京服装学院服装系吕逸华、易曙晖、王越平、张辉和曲军峰，全书由吕逸华统编和审定。

本书除了供高等院校服装设计和服装工程专业作教材用书，也适于服装营销、贸易专业和广大服装工作者、业余爱好者阅读。

因作者水平有限，不妥之处敬请读者指正。

CONTENTS

Chapter 1 Materials for Clothing

FIBRES

All textile fibres are complex long-chain polymers. The difference between them is in the chemical nature of the polymer and in the physical structure. A number are made of the same polymer, cellulose, but while they are similar in many ways, there are also considerable differences caused by the way in which the chemical cellulose is physically arranged to produce the fibre. [1] Examples are cotton, linen, viscose and modal.

The terms 'natural', 'regenerated' and 'synthetic' fibres, the last two being grouped together as man-made, refer to the origin of the polymer. Natural fibres are obtained directly from a plant or animal and, apart from cleaning processes, are used largely as they occur naturally. Regenerated fibres are those made from a natural polymer, almost invariably cellulose, which has either been regenerated in a fibre form (as in viscose from woodpulp) or has been subjected to some chemical modification and then spun in fibre form (as in acetate and triacetate). [2] Synthetic fibres are made by industrial processes from polymers which have been built up from simple chemicals; these chemicals, almost invariably, come from oil.

NATURAL FIBRES

In general, natural fibres score on aesthetics, are variable in performance and are tending to become higher in price. Some are very expensive. Regenerated fibres have a poor aesthetic image and poor performance but are cheap. Synthetic fibres have good performance and are relatively cheap, despite the vagaries of the oil market, but are not good aesthetically.

The most important natural fibre is *cotton* which accounts for about 50 per cent of world fibre usage, although in western Europe and the USA it has been overtaken by polyester. Although growing is limited to frost-free areas, cotton is widely produced all over the world and owes part of its popularity to the fact that the seed from which the cotton fibres are detached in processing is a valuable source of oil and protein, both of which can be used as a foodstuff. Cotton has a good aesthetic image and is believed to be comfortable to wear (related to its ability to absorb moisture); but it

has several performance drawbacks, notably the need for ironing unless it is resin treated, and its high flammability. [3] Although the cheapest of the natural fibres, the price movement is upwards as land values and labour costs rise even in under-developed countries. It is now more expensive than polyester.

Linen is another natural fibre based on cellulose, although very different aesthetically from cotton. It is much more expensive to produce than cotton and does not perform as well, but the linen appearance which can be copied by using regenerated fibres, and the handle produced by certain finishing processes, still give it an aesthetic appeal.

There are a large number of other natural fibres derived from cellulose, such as hemp, manilla and jute, but none of these has significant use in clothing. Although they are cheap, the handle is generally too harsh and unattractive for clothing; they are more suited to their use in ropes, carpets etc.

After cotton, the next significant natural fibre is *wool*. It has a high aesthetic image, although only in Western Europe, Japan and parts of the USA. Customers overestimate the performance qualities of wool, although for certain types of outer wear it is the most acceptable fibre. It is becoming increasingly expensive, however, partly through economic manipulations of the market since production is virtually static.

There are several other natural fibres derived from animal hair, the most important being mohair, alpaca, cashmere and llama. All have high aesthetic appeal, particularly in the upper end of the market, and are used either as substitutes for, or in blends with, wool. World production is limited, although there is no problem concerning animal rights since the animals do not need to be killed in order to obtain the fibre. This is not the case with the vicuna goat for here, although the yield is a highly prized fibre, the animal does generally die. While the price is high, fibre sometimes becomes available more cheaply when, for example, an under-developed country wishes to obtain foreign currency and releases relatively large quantities on to the market. This occasionally happens with cashmere.

Another fibre which is generally expensive but sometimes dumped on the world market is *silk*. Despite this its high aesthetic value remains undiminished. It does, however, have considerable drawbacks in terms of creasing particularly when wet. For this reason, even when the price is relatively low and the market expands, there is soon customer reaction against the use of silk in, for example, blouses and shirts.

REGENERATED FIBRES

The first man-made fibres were regenerated but their popularity has gradually receded. The main regenerated fibre is viscose (the former name rayon is not permis-

sible). Its performance is markedly inferior to cotton ,particularly in wet strength, although it is cheaper . Its former market, such as linings ,has gradually been lost but it is still popular for certain print fabrics for blouses and dresses, as well as in household textiles. It is always cheaper than cotton, although where demand for cotton greatly exceeded supply it might manage price comparability.

A better fibre than viscose in performance terms but closely related to it is modal. This is stronger than viscose and much nearer cotton in performance although, of course , it cannot be used under that name. Its price is generally between that of cotton and viscose.

Two other regenerated fibres are made by chemically modifying cellulose: acetate and triacetate. Both are cheap and both have been promoted with a fashion image. Acetate was used extensively for cheap linings but is now largely superseded. Performance is markedly inferior to polyester and nylon and the price difference is not now very great. The main attraction is aesthetic. Acetate was formerly known as artificial silk but that term is now illegal. It has some of the characteristics of that natural fibre and is capable of giving bright coloured prints.

SYNTHETIC FIBRES

By far the most important man-made fibre ,and second only to cotton in total world usage, is polyester. It has a high standard of performance ,except in terms of moisture absorption, but its aesthetic image has suffered with the change in the social climate towards natural fibres. It is , however, cheaper than all the natural fibres, and although it is subject to oil price changes and, therefore , like all fibres subject to opportunistic pricing by the market, it is likely to retain its popularity.

For clothing, nylon(generally now known as polyamide) has yielded the lead to polyester. The reasons for this are partly aesthetic i. e. the association of nylon with the warp knitted fabrics of 20 years ago but also include important technological differences in processing and in ability to blend with other fibres. Two varieties of nylon are generally used, known as 66 and 6, but from a consumer performance viewpoint these are indistinguishable. Commercial production now is geared more towards 6 because production is cheaper. The performance of nylon is at least comparable with that of polyester.

Acrylic fibre retains a significant market share as an alternative to wool, particularly in knitwear. It can be extremely price competitive with wool and it does have the advantage over the natural fibre that it is machine washable. This advantage has been partly eliminated by the machine washable finishes now available for wool, but the price difference remains. Essentially, the decision is based on price versus aesthetics.

Some use has been made commercially of polyethylene and polypropylene fibres, particularly the latter, but they both suffer the grave disadvantage that they melt at temperatures not much greater than 100 C. This is below the normal cool setting on a domestic iron. The low price and relatively good properties, although suffering from the usual poor aesthetics of synthetics, have not been sufficient to overcome the problem of melting.

The other synthetic fibre of note is a very specialised one: elastane. This is now almost universally used as a substitute for rubber, and because it does not have the same deterioration characteristics has enabled a wide variety of stretch garments to be produced. Although expensive, it is used in small quantities within the material and therefore can give marketing advantages of stretch for a relatively low price increase.

FILAMENT AND STAPLE

Fibres may be available in two forms filament or staple. The natural fibres, with the exception of silk, are all in staple form, whereas man-made fibres can, in theory, be produced in both. In practice, market considerations now mean that viscose is available generally only in staple form, with acetate and triacetate in filament. Acrylic is invariably staple but polyester and nylon are available in both.

BLENDS

The balance of aesthetics, performance and price in the choice of fibres has inevitably led to the production of blends. The objective is to achieve an optimum level at which the factors are balanced but the decision is often weighted by the relative importance of one factor. [4]

Many of the present blends include polyester which gives a performance level with relatively low cost. It is allied to wool and cotton for aesthetic reasons . Some blends are designed to impart a specific property like the addition of elastane for stretch. The difficulty is determining the exact percentage of each fibre to incorporate in the blend. If the percentage is too low-generally less than 10 per cent except in the case of elastane-the property of the fibre would hardly be significant; although even bere the psychological effect may be desirable ,such as incorporating a low percentage of cashmere in a blend of wool.

It is important in evaluating a blend to decide the objective of that blend, for example the use of polyester with cotton. In the early days of this development the blends most favoured were 65 per cent or 67 per cent polyester, depending on the fibre producer, but the main aim of both was to achieve a dominant position for polyester in the blend, so maximising the use of the product and achieving optimum performance levels. The move towards natural fibres generated increased use of a 50

per cent polyester blend. This did not alter the performance significantly although it did increase the price, but it was certainly more acceptable to cotton producers.

The continuation of this trend has led to the so-called 'cotton rich blends' where the percentage of cotton at 55 per cent or 60 per cent is greater than that of polyester, thus allowing the name of cotton to feature first on the label under the Fibre Labelling Regulations. These Regulations do affect what can be done since they require the dominant fibre in a blend to be listed first, thus giving it the maximum marketing impact.

Blends may, therefore, have a variety of origins: lower price, as in the incorporation of viscose and to some extent polyester; enhanced performance, as in the incorporation of polyester and nylon; and improved aesthetics ,as in the incorporation of wool or silk. Blends with a wide variety of fibres may simply result from the price advantage of re-using fibres reclaimed from scrap garments, as in the cheap woollen type fabrics often used in skirtings.

YARNS

Staple fibres generally require conversion into yarns as the first stage in the production of fabric. The traditional names 'woollen' and 'worsted' refer to spinning systems used to deal with wool and are not, although they are often used as such, substitutes for the name wool. The woollen system gives high bulk yarns with relatively lower strength and the worsted system high twist yarns with relatively higher strength. In fact, synthetic fibres may be processed on both these systems, as indeed they may be on the system originally designed for cotton.

The growth in the use of man-made fibres has caused many modifications in the traditional spinning systems to enable them to operate more efficiently with synthetic fibres. The general characteristics of the cotton system and the woollen and worsted systems remain, but they are overlaid by the fibres or blends used on them. The requirements of a yarn with sufficient strength and aesthetic characteristics, such as bulk, are constantly weighed against the need to simplify the spinning process in order to reduce costs. Silk, although a filament fibre, can be spun using the Schappe system to give the equivalent of a staple yarn, but the process is relatively little used for fabric production.

Filament yarn can be used with little modification to produce fabric, but while its characteristic of flat, shiny, low bulk is a aesthetically acceptable for silk and lining materials generally, it is not considered aesthetically correct or desirable for many other types of apparel. Filament yarn users were therefore concerned to develop yarn which had bulk characteristics similar to those of staple fibre yarns. This was

achieved through a variety of textured yarn processing systems, by far the most popular of which is the false twist method developed originally for nylon but used extensively on polyester. Recently another system, using air jets, has become popular for modifying filament nylon.

Although these textured processes do markedly change the aesthetic characteristics of flat filament yarn ,the result is distinguishable from the conventional spun staple fibre. For example, 100 per cent polyester false twist textured is vastly different from 100 per cent polyester filament and very different again from 100 per cent polyester spun on the cotton system. The advantage, however, is that textured yarns are considerably cheaper than staple spun yarns as the process is far quicker. This has led to the continued popularity of 100 per cent textured polyester.

In addition to the standard type of yarn a large range of novelty or fancy effect yarns is possible, such as boucle. These novelty yarns may combine two, three or more different yarns and are aimed solely at aesthetic effect. The problem is that the more work done in the production of a yarn ,be it simply increasing twist or introducing variety, the higher the price. Twofold or even threefold yarns improve aesthetics and sometimes performance, but cost considerably more than a single yarn because of the extra twisting and processing involved. This also applies to novelty yarns and considerably reduces their usage except in occasional fashion outbursts.

FABRICS

The principal methods of converting yarn to fabric remain weaving and the two basic forms of knitting-warp and weft. Warp knitting became very important in the 1960s because it represented the fastest means then of converting yarn to fabric. Unfortunately the machinery was limited in that it could only use flat filament yarn, and although attempts have been made to modify warp knitting machines to incorporate staple fibre yarns these have generally not been commercially successful. The result, for aesthetic reasons, has been a decline in the popularity of warp knitting.

Weft knitting, however, has remained popular both for garment sections made to require minimum make-up, and as fabric used on a cut and sew basis. The large market generated in the 1960s and early 1970s for weft-knitted fabric based on textured polyester has greatly declined, but other forms of knitted goods continue in popularity. In performance terms the main difference is in the stretch capability. A weft-knitted fabric has, in general, considerably more stretch than a woven one, with warp-knitting coming in between. Different structures can cause variations on this but the general principle remains. Weft-knitting remains a faster process than weaving but looms have, with the replacement of the old shuttle, increased in pro-

ductivity in the last 20 years so weaving is now reasonably competitive with knitting.

There remains the aesthetic evaluation by the customer of woven as opposed to knitted fabric and, except in knitwear, this has tended to favour wovens once the large price disadvantage was removed.

In performance terms, the density of yarn usage and the type of weave or knit structure considerably influence performance, not only in terms of stretch.

The main competitor to weaving and knitting in fabric production has been the rise of the so-called 'non-wovens'. The name generally applies to those fabrics where the conversion is direct from fibre to fabric, without the usual stages of yarn production. In practice the first stage of yarn production is followed with the manufacture of a web of fibres, and these are bonded together (hence the name bonded fibre fabrics) by a variety of mechanical and chemical means. The result is an extremely cheap form of fabric production but with significant aesthetic, in terms of customer perception, and performance drawbacks.

The aesthetics vary depending on the bonding method used but generally non-wovens are stiffer and less flexible and drape less well than the traditional woven or knitted structure. They have virtually no stretch and, generally, poor durability. Where price is a prime consideration, as in disposable garments, non-wovens have a ready market, but the move back towards the traditional textile image has lessened their impact on clothing which in the late 1960s and early 1970s appeared to be becoming significant.

While there are clear differences in general terms between woven, knitted and non-wovens, these difference can be offset as far as costs are concerned by the variety of structurse and the density of yarns used . A closely woven or knitted structure made from fine yarns may be considerably more expensive than a heavier loosely woven or knitted structure made from bulky yarns, despite the fact that the latter will have considerably more fibre. The added value of the processing in yarn and fabric production will more than have off-set the cost of the fibre involved.

SUMMARY

A knowledge of the classification of textile fibres is the first step in the study of textile.

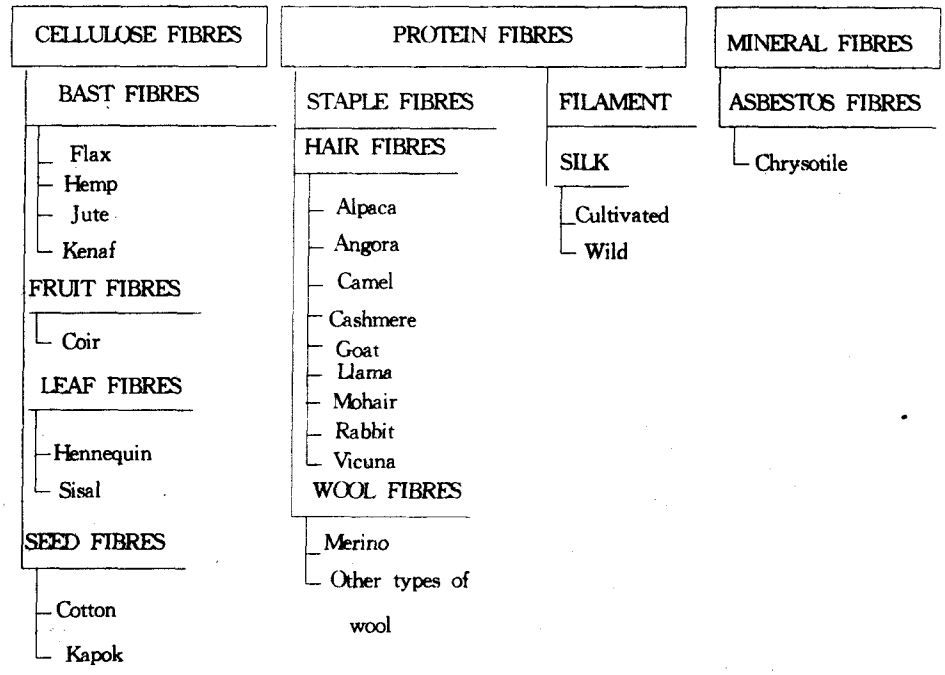
Blends of various fibres will probably increase in importance because the blending of proper amounts of certain fibres will give the consumer a fabric that should serve his or her purpose better than one fibre alone.

The type of yarns used has an effect on the fabric's texture , hand, warmth, weight, resiliency, durability, and luster.

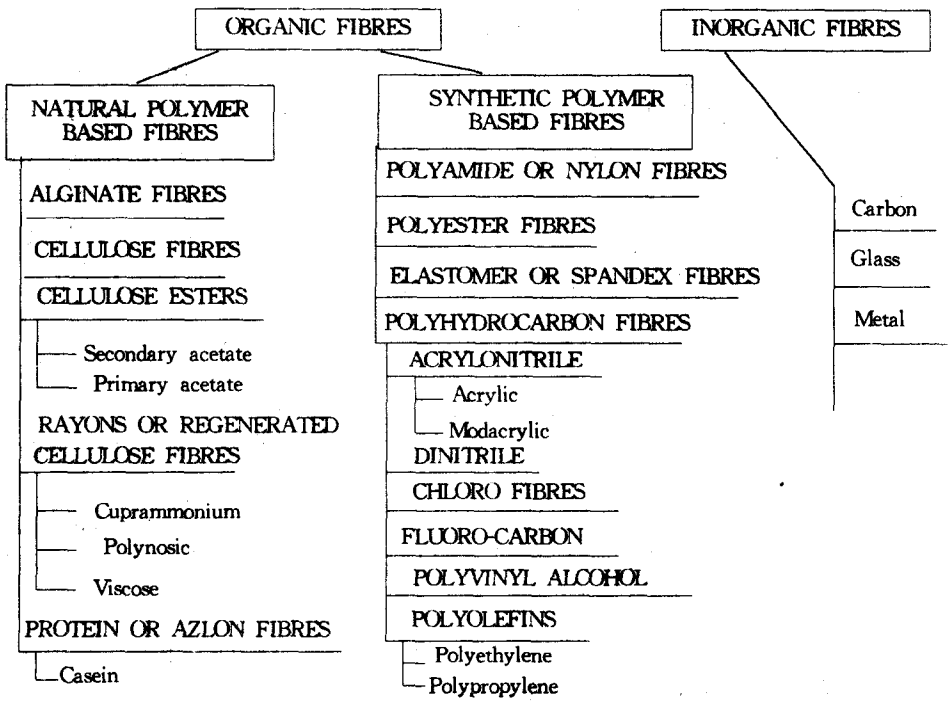
Specification for a particular yarn are determined by the fabric's end use.

TEXTILE FIBRE CLASSIFICATION

NATURAL TEXTILE FIBRES



MAN-MADE TEXTILE FIBRES



New Words and Expressions

1. fibre 纤维
2. textile 纺织
3. long-chain polymer 长链高聚物
4. cellulose 纤维素
5. cotton 棉
6. linen 亚麻
7. viscose 粘胶纤维
8. modal 莫代尔纤维(高强和高湿模量纤维素纤维)
9. regenerated 再生的
10. synthetic 合成
11. acetate 醋酯纤维
12. triacetate 三醋酯纤维
13. score 得分,打记号
14. aesthetics 美学
15. despite 不顾,尽管
16. vagary 难以预测的变化
17. hemp 大麻
18. jute 黄麻
19. manilla 马尼拉麻
20. manipulation 操纵,控制
21. mohair 马海毛
22. alpaca 阿尔帕卡(羊驼)
23. llama 美洲驼
24. vicuna 骆马毛
25. crease 起皱
26. blouse 女衬衣
27. illegal 非法的
28. polyester 涤纶
29. nylon 耐纶,锦纶
30. indistinguishable 不可区分的
31. machine washable 可机洗
32. asbestos fibre 石棉纤维
33. alginate fibre 藻酸纤维
34. cuprammonium fibre 铜氨纤维
35. polynosic 波里诺西克,富强纤维
36. azlon fibre 人造蛋白纤维
37. casein 酪蛋白纤维
38. polyamide fibre 聚酰胺纤维
39. elastomer or spandex fibre 弹性纤维
40. acrylic fibre 腈纶
41. polypropylene 丙纶
42. polyethylene 聚乙烯纤维
43. filament 长丝
44. staple 短纤维
45. blend 混纺
46. cashmere 山羊绒
47. woolen 粗纺
48. yarn 纱线
49. worsted 精纺
50. textured yarn 变形纱
51. false twist 假捻
52. novelty yarn 花式纱
53. twofold 双股
54. fabric 织物
55. warp knitting 经编
56. weft knitting 纬编
57. loom 织机
58. knitwear 针织衣
59. non-woven 非织造布
60. striation 沟纹,条花
61. crisp 挺爽手感
62. bleaching 漂白
63. wrinkle recovery 折皱回复性
64. drape 悬垂性
65. clammy 滑腻的
66. smoulder 发烟燃烧
67. kenaf 卡纳夫纤维

68. coir 椰壳纤维
69. sisal 西沙尔麻
70. kapok 木棉
71. organic fibre 有机纤维
72. inorganic fibre 无机纤维
73. modacrylic fibre 变性腈纶
74. dinitrile 聚偏氯乙烯纤维
75. chloro fibre 氯纶
76. fluoro-carbon fibre 碳氟纤维
77. polyvinyl alcohol fibre 聚乙烯醇纤维，维纶
78. polyolefin 聚烯烃纤维

Notes

1. A number are made of the same polymer, cellulose, but while they are similar in many ways, there are also considerable differences caused by the way in which the chemical cellulose is physically arranged to produce the fibre.

许多纤维是由相同的高聚物或纤维素制成，在很多方面有其相似性，但由于物理结构不同，它们的差异仍然很大。

2. Regenerated fibres are those made from a natural polymer, almost invariably cellulose, which has either been regenerated in a fiber form (as in viscose from wood pulp) or has been subjected to some chemical modification and then spun in fibre form (as in acetate and triacetate).

再生纤维是以天然聚合物（大多是纤维素）为原料经加工成纤维形状，如以木浆制成粘胶纤维，以及经化学处理后纺成醋酯纤维和三醋酯纤维。

3. Cotton has a good aesthetic image and is believed to be comfortable to wear (related to its ability to absorb moisture), but it has several performance drawbacks. notably the need for ironing unless it is resin treated, and its high flammability.

棉纤维具有天然美感，吸湿性强，穿着舒适，但在性能上有某些缺陷，如若未经树脂整理的棉织物需熨烫，并且极易燃。

4. The objective is to achieve an optimum level at which the factors are balanced but the decision is often weighted by the relative importance of one factor.

混纺的理想水平是达到各种因素的均衡，但是经常是某种因素起决定性作用。

Chapter 2 Why Wear Clothing?

Wearing clothes is such an acquired habit of civilised man that clothing may rightly be regarded as a "special outer skin of mankind". Why man first wore clothing is difficult to answer, but why clothes are worn is answered by the *purposes* clothing serves. It provides:

(1)*Protection*, against climatic conditions and some injuries;

(2)*Preservation of modesty* and ;

(3)*Adornment* to satisfy vanity.

The relative importance of each of these purposes of clothing is dependent upon the climatic ,cultural, economic and social environment of the individual and his or her society. This is borne out by comparing different people, races, nations and areas of the world. However, the two purposes: preservation of modesty and adornment are closely linked and are probably the ones responsible for fashion.

From the history of cultures it has been found that coquetry, magic ,taboo and sensitivity to bodily imperfections all had and still play their part in preserving modesty and disguising body imperfections with the aid of clothing.[1]Thus clothing becomes an adornment allowing the wearer a degree of greater individuality in the eyes of his friends and acquaintances. Soon though, the eye accustoms itself to most things and relegates them as commonplace. Thus.clothing would have to be varied from time to time to maintain its objectives, leading ultimately to regular fashion changes. It is interesting to notice that fashion always dresses the population in very similar styles. Therefore, broadly speaking most people are attired uniformly, presenting little individuality. Regarding individuality of fashions, it is largely true that any person can hardly influence fashion. except to differ in dress to show his individuality. In highly industrialised countries fashion is decreed by a few select persons who are responsible for the production of designs and styles that will become popular. What is often not realised is that to keep mass production profitable and make clothing at reasonable pricse planning into the future is necessary.[2]So that when the latest winter range of clothing is offered to the public, the coming spring range is already being prepared for dispatch to the stores. while the summer range has reached the manufacturing stage and the next autumn range of designs and styles is being finalised by the designers for selection by the marketing experts.

The protective purpose of clothing is very much influenced by climatic condi-