

仙童英汉双解

著 ● [美] 夏洛特·曼基·卡拉希帕塔

译 ● 郭建南 等

审校 ● 吕逸华 张玲 刘士弢

服饰词典

Fairchild's English-Chinese Dictionary of Fashion

第二版

2nd Edition,
Revised



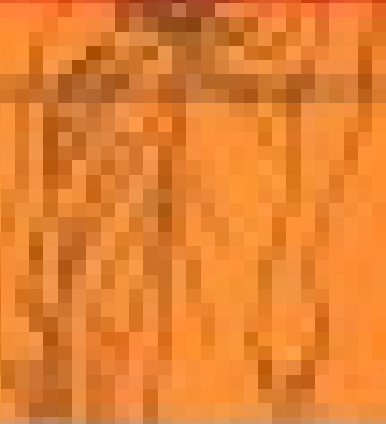
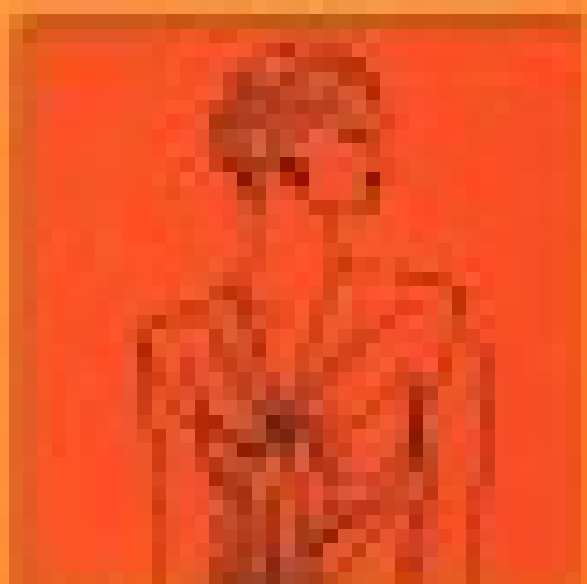
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Fairchild's English – Chinese
Dictionary of Fashion

第二版 / 2nd Edition, Revised

著 [美]夏洛特·曼基·卡拉希帕塔

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内 容 提 要

本词典乃引进美国仙童出版公司 *Fairchild's Dictionary of Fashion* 版权图书, 该词典在美国经过二次修订、再版, 在全球服饰及相关行业内具有很强的权威性。

本词典共收录服饰专业词汇 17000 余条, 涵盖了服装生产、工艺、经营等环节, 其英文版被众多国际化用户推崇, 其改进版增加了一些较新的专业词汇, 此次中文注释版更是在保留解释部分的英文基础上, 添加了词条的中译文。有助于读者理解相关的中、英文专业词汇, 提高服装专业英文水平, 与国际接轨。

Fairchild's Dictionary of Fashion, Second Edition, Revised

Charlotte Mankey Calasibetta, Ph. D

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出版说明

在众读者殷切的期盼下,《仙童英汉双解服饰词典》终于如约和大家见面了。

本词典的面世集聚了原版作者、多位权威译者和相关资深专家多年的智慧和心血,以及具有丰富经验的编辑和出版工作者们几年的辛勤耕耘和汗水。其词条的收录涵盖了整个服饰领域,解释详细、专业、权威、实用;英汉双解,便于读者迅速查找和深刻理解;趣味丛生,可以使读者于轻松浏览之间感受到服饰艺术美妙的真谛。

为了大家更方便、有效地使用本词典,现在将主要的编写思想及原则介绍如下:

(1)因本词典篇幅所限,所有的中文词义均为该词条英文词义之主要意思(甚至只是中心词)的简单注解,简明扼要,只起引导和提示作用,更详细的内容还需阅读英文释文;对有多条语义的词条,在条件允许情况下尽量分别译出,各项语义间用“;”号隔开,而不再用英文释文中的数字序号,以节约空间;

(2)为帮助读者对词义的深刻理解,词典中广泛采用了交叉注解的方法,所以大量的词条都

设有参见条,但这并不意味着参见条与被参见条词义完全相同,实际情况是参见条与被参见条词义只是相关,它们可能意义相近或相互包含,也有可能完全相反,或者只是稍有关联而已;

(3)本词典收录了较多的商品名称,其中文词义的翻译原则是:一部分业内已经长期使用的或大家都知道的音译尽量保留,另一部分是意译;

(4)由于原版不可避免的疏漏,部分英文可能存在一些错误,我们仅对个别较大的错误在当页给予注解,而不影响阅读和理解的较小错误一般不做处理。

编辑词典是一项非常复杂而细致的工程。虽然我们全体译者、编辑和出版工作者尽了最大的努力,力求使其接近完美,但错误和疏漏还是在所难免,在此希望得到读者朋友们的原谅,并恳请提出宝贵意见。

中国纺织出版社

2004年10月

PREFACE TO THE SECOND EDITION

The history of fashion involves the whole sweep of world history and the people who made it. Fashion is part of the sociology, culture, and art of every era. The study of fashion is not a frivolous pursuit, but a complicated reflection on how people live, and how they project their personalities through the clothes they wear. Where people have lived, and what their occupations and avocations were, have affected their clothes. So strong is fashion's influence that even the powers of religion and the law have been overruled by the dictates of fashion. People have worn whatever was in style, even when they were faced by state fines or chastisement by the church.

Fashion is thought by some people to be a superficial kind of knowledge, but when investigated thoroughly, it can be found to intersect with many different fields of learning. Understanding man-made textiles requires a knowledge of chemistry; the various aspects of color take one into the realm of physics; information on gems involves the field of mineralogy; to understand mink mutations, it is necessary to grasp something about genetics.

Fairchild's Dictionary of Fashion presents clothing terminology from both historical and contemporary viewpoints. This dictionary evolved from a college course in fashion. In an attempt to teach students a vocabulary of fashion terms that would not become outdated, lists were assembled of collars, necklines, sleeves, skirts, and so on, and each was considered in the light of the existing fashion trends—which were “in,” and which were “out.” The basic categories for this dictionary grew from these lists. The addition of historical terms and some of the vocabulary of clothing manufacturers rounded out the entries.

It is hoped that this volume will prove helpful to students who are pursuing a career in fashion and wish to acquire a larger vocabulary. This dictionary should also aid fashion designers seeking inspiration; individuals involved in productions for theater, films, opera, or television; newspaper, magazine, and advertising writers and editors; retailers, buyers, and salespeople—all of them should find it a useful reference. This volume should prove interesting, too, to the person who cares about fashion for fashion's sake.

Fairchild's Dictionary of Fashion, Second Edition, represents a complete revision of the former work. The new edition includes approximately 1,700 additional entries. Eleven more categories have been added to make a total of 98. Also, 400 more line drawings have been added to give a total of approximately 1,000 pen and ink illustrations. The new entries were selected from approximately 5,000 newly published books and periodicals—mainly newspapers, magazines, and catalogues that deal with fashion.

Much thanks is due Edward Gold, Manager of the Book Division of Fairchild Publications, for his idea to update the dictionary and for his patient persistence and helpful support during the

five years it took to complete this revision.

Also thanks to Olga T. Kontzias, my talented and enthusiastic editor, whose suggestions for additional items, ingenuity in solving problems during the process of the manuscript, discriminating attention to details, and keen sense of fashion made her an inspiration to work with.

Many thanks to Merle Thomason, head of the Fairchild Library, for her endless research of some of the more difficult facts. Thanks are also extended to all the staff of Fairchild's Book Division for their part in transferring the manuscript and drawings into print. Particular thanks to the book designer, Janet Solgaard.

Thanks to Judith Straeten who conscientiously read the manuscript and offered suggestions.

Thanks are extended to Betty Garrabrant, Kathleen Brady, and Linda and Ray Church for their help in determining the list of designers used in the appendix.

Many others helped during the revision of this book. I would like to thank particularly Helen Mankey Ware for her help in finding new entries; Kay Monks for help in researching some of the items; Sherry Schodt, Ellen Rishel, Elizabeth Massullo, Karen Wagner, and Dorothy Russell for their help in the filing and typing of entries; and Sarah D. and Kathleen Houser for help in proofreading galleys.

Thanks also to Doctors John W. and Isabel B. Wingate and to Eugene and Jane Landon for their encouragement during the writing of the manuscript. And lastly, thanks to my husband, Dr. Charles J. Calasibetta, for his continuing patience and support during the process of revision.

Charlotte Mankey Calasibetta

Williamsport, Pennsylvania

1988

第二版前言(译文)

服饰史关乎整个世界的发展史和创造世界史的人们的发展变化。服饰是每个时代社会、文化、艺术的一部分。服饰的研究并非琐碎、无意义的工作,而是人们如何生活、人们如何通过衣着来表现自我个性的复杂反映。人们居住的地方、从事的职业和业余爱好都会影响他们的衣着。所以,服饰的影响是如此的强大,以至于超越了宗教和法律,即使在面对政府的罚款或教堂的惩罚时,人们也总是穿着适宜。

有人认为服饰是一门肤浅的知识,但经过彻底的调查,人们发现服饰是一门涉及不同领域知识的交叉学科。对人造纺织品的了解需要化学知识;色彩的不同方面带我们进入物理王国;宝石的知识涉及矿物学领域;要理解貂皮的变异就必须掌握遗传学的知识。

本词典从历史和现代的角度介绍了服饰的专业词汇,涵盖服饰方面的大学课程用词,尝试教学生一些不过时的服饰词汇。所收录的词条有领子、领口、袖子、裙子等,这些词条构成本词典的基本类别。并且每个词条都考虑当今服饰趋势——什么是时尚的,什么是过时的。附加的历史词条和服装制造的词汇使本词典涉猎范围更广泛。

希望本词典对那些在服饰专业学习并想扩大词汇量的学生有所帮助。本词典也能帮助服饰设计者寻找灵感,以及从事戏剧、电影、歌剧、电视的创作者,从事报纸、杂志和广告的作者和编辑与零售商、顾客和售货员——所有这些人都发现这本词典是一本很有用的参考书。本词典对关注服饰的时尚人士也是有意义的。

本词典的第二版是对前一版本的修订,更为

完整。新版本涵盖大约 1700 条添加的词条;种类增加了 11 个,从而总数达到了 98 种;线条图增加了大约 400 张,从而使钢笔画总数达到了大约 1000 张。新的词条是从大约 5000 本新近出版的书和期刊——主要是报纸、杂志和服饰目录中精选出来的。

非常感谢仙童出版公司图书部的经理爱德华·戈德(Edward Gold),感谢他所提出的修订此词典的建议以及在过去的 5 年中对词典修订工作的持之以恒和有益的支持。

还非常感谢优秀和热情的编辑奥尔加·T. 康恩扎伊斯(Olga T. Kontzias)在增加词条方面的建议、在撰写原稿过程中独创性地解决问题,对细节有识别力的关注以及对时尚敏锐的感觉,使她成为我工作上的灵感。

非常感谢仙童图书馆馆长梅尔·托马森(Merle Thomason)对于疑难问题的无止境的研 究。同时也要感谢参与出版工作的所有仙童出版公司图书部的工作人员。特别感谢本书的设计者珍妮·斯沃盖德(Janet Solgaard)。

感谢朱迪·斯特雷滕(Judith Straeten)仔细阅读原稿并提出建议。

感谢贝蒂·加勒布伦特(Betty Garrabrant)、凯瑟琳·贝迪(Kathleen Brady)、林达(Linda)、雷·丘奇(Ray Church)对于确定附录中设计师部分词条的编排所提供的帮助。

在本书修订过程中得到了多方的帮助。我还要特别感谢海伦·门奇(Helen Mankey)帮助寻找新的词条;凯伊·芒克斯(Kay Monks)帮助研究一些词条;谢里·斯科特(Sherry Schodt)、埃

伦·里谢尔 (Ellen Rishel)、伊莉莎白·马苏洛 (Elizabeth Massullo)、凯伦·瓦格纳 (Karen Wagner) 和多萝西·拉谢尔 (Dorothy Russell) 帮助填充并归类词条; 萨拉·D. (Sarah D.) 和麦凯恩·霍瑟 (Kathleen Houser) 帮助校对。

感谢琼·W. 博士 (John W.)、伊萨贝尔·B. 文格特 (Isabel B. Wingate)、尤詹 (Eugene)、琼·兰登 (Jane Landon) 在原稿编写中所给予的鼓励。最

后, 感谢我的丈夫查尔斯·J. 凯勒西贝特博士 (Charles J. Calasibetta) 在修订过程中所给予的持续关怀和支持。

夏洛特·曼基·卡拉希帕塔
威廉斯波特, 宾夕法尼亚州
1988 年

HOW TO USE SECOND EDITION, REVISED

The revised second edition of *Fairchild's Dictionary of Fashion* continues all of those features of earlier editions that have made it an invaluable reference tool, while adding an appendix containing a number of additional terms and their definitions. As before, defined terms in the book are listed in alphabetical order, interrupted by categories of apparel, accessories, fashion details, and the like. An index to categories is provided. When the reader reaches a category, such as blouse, collar, dress, or handbag, all of the various types of apparel that fit into that category are defined, and many are depicted. By using this categorical grouping, readers can compare and distinguish different named styles. Furthermore, categories may enable readers to locate terms quickly even when they don't recall a specific name for an item, but simply know that it is a type of blouse, for example. Terms in categories—for example, shirtwaist dress—are also listed alphabetically and cross-referenced to the appropriate category. Terms which are historical in nature, and not in current usage in fashionable dress, are arranged in alphabetical order.

Readers will find the following aids within the definitions. For difficult-to-pronounce words a phonetic pronunciation is provided in parentheses just after the word. Where a term has its origin in a foreign language, a derivation has been given. The abbreviation *Der.* is used to conserve space. Synonyms are listed in italics. Cross-references to entries which may further explain the term are written in small capital letters. Initial capital letters are used to indicate trademarked items and other words which are capitalized in common usage; otherwise, all entries begin with lowercase letters.

The appendix of brief biographies of fashion designers that was included in the previous version of the second edition is reprinted; however, new information and designers have not been added. Readers who are interested in the most current information about fashion designers should consult *Who's Who in Fashion, Third Edition*, another Fairchild Publication.

Terms added to the Dictionary in this revision are listed in an appendix at the end of the book. The entries in this section follow the same format as described above for the body of the book (see pages 665–685). The new material adds fashion terms that have been coined since the previous edition. Also new to this edition are a number of terms used in the manufacture, merchandising, and distribution of fashionable apparel that may be encountered by those who are studying or employed in this field. These include such entries as those describing types of retail organizations and business terms with special applications or definitions within the context of apparel retailing. Terms relating to home furnishings are not included. Some current textile terms have been added, but these do not include technical terms. For a more complete listing of current, trade, technical, and historical terms relating to all areas of textiles, readers should consult *Fairchild's Dictionary of Textiles, 7th edition*.

第二版使用方法(译文)

修订的仙童服饰词典第二版沿袭了前一版作为极有价值的参考书的所有特征,还增加了包含许多添加术语和释义的附录。前一版本是按字母顺序排列来解释词条,此版本是按服装、饰物、服饰细节等进行分类解释的。本词典提供了一个分类索引。在某一类别服饰内容中,如女衬衫、衣领、连衣裙或手提包等,会有不同品种的此类别服饰品的定义,有些还配有插图。通过使用这种分类组合,读者能比较和区分不同的款式命名。并且,此种分类的方法使读者即使在不能记起某一词条的具体名字时,也能迅速找到此词条。例如,当读者只知道此词条是女衬衫的一种款式时,例如衬衣式连衣裙的分类词汇,是按字母排序并且在合适的分类里是可以交叉参考的。对一些与历史有关但在时尚服饰中没有现代用法的词汇,就按字母的顺序排列。

本词典的词条注释为读者提供了如下帮助。对于较难发音的单词,在单词后面的圆括号中标注音标;对源于外来语的词条,将提供词源;Der. 的缩写表示保存地点;同义词用斜体字列出;有进一步解释含义的参见词条用小字号的大

写单词表示;商标词条的首字母及其他专属名词、固定称谓词条用大写字母表示;所有词条都以小写字母开头。

前一版中收录的时装设计师传记摘要在第二版中继续保留。不过,并没有增加新的设计师和信息。读者如果对时装设计师的近况有兴趣,请参阅仙童出版公司出版的《时尚名人录》(第三版)(*Who's Who in Fashion, Third Edition*)。

修订版词典中增加的术语列在本书的附录中。此部分词条以相同的编排方式列在本书的主体后面(见 653 ~ 673 页)。在词条中添加了在第一版以后出现的新词汇。并且这一版本增加了在时尚服饰的生产、贸易、销售等相关领域中从事研究或工作的人员会用到的一些词条。包括在服饰零售背景下描述有特殊应用或定义的、除家居用品以外的、零售组织和商业机构的词条。还添加了新的、除技术用语之外的纺织词条。读者如果对纺织品的流通、贸易、技术、历史等词条想有个全面的了解,请参阅《仙童英汉双解纺织词典》(第七版)。

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wigs 610

(鞋、睡衣、男衬衫、胸罩杯) A 码

A 1. Shoe size: Letter indicating a width; widths run from AAAA to EEEEE with AAAA's being the narrowest and EEEEE's the widest. **2. Pajama Size:** Men's regular height (5'8" to 5'11") size corresponding to 32" to 36" chest measurement.

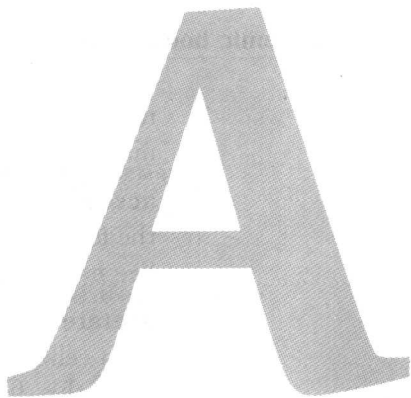
For other sizes, see BIG, REGULAR, EXTRA-TALL, and TALL. **3. Shirt Size:** For men's extra-tall with 15-15½ collar measurement. **4. Bra Cup Size:** Sizes run AAA, AA, A, B, C, D, DD; AAA is the smallest size and DD the largest.



男式直角束腰外衣(长袍)
ABA

粗纺毛织物;男式直角束腰外衣(长袍);牧羊毛织物长袍

aba 1. Coarse wool and camel's hair fabric used in the Middle East. **2.** Rectangular plain, sometimes striped, tunic or robe of this fabric, worn by Arabian and North African men; also made of silk for upper classes. Embroidery and silk cords ornament the slit neckline, shoulder seam, and front seams. Fastened with tasseled cords at the neckline. Also spelled *abba*, *abayeh*, *haba*. **3.** A more primitive garment similarly shaped and made of pounded felted wool. Worn as protection from wind and rain by shepherds in rural Turkey.



马尼拉麻,蕉麻

abaca (ah-bak-kah)
Natural durable fiber from a banana-like plant, native to Philippines and Central America, used for "Manila" hats. Also called *Manila hemp* (though unlike true hemp), *Cebu hemp*, *Davao hemp*, and *Tagal hat braid*. Also spelled *abaka*.

(鲍鱼)珍珠纽扣

abalone See MOTHER-OF-PEARL and BUTTONS.
粗纺毛织物;男式直角束腰外衣(长袍);牧羊毛织物长袍

abayeh/abba See ABA.

镶宝石边的头巾(兜帽);新娘头饰

abilements/abillements See BILLIMENTS.

[意]服装

abito Italian word for clothes, suit, dress.

擦毛长丝纱

abraded yarn A continuous filament rayon, acetate, or other man-made yarn which has been rubbed at intervals raising fuzzy projections which increase bulk. Yarn is then twisted and usually made two-ply.

抽象的

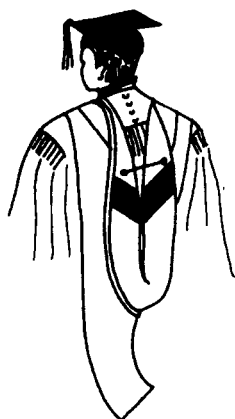
abstract Term meaning opposed to naturalistic or not related to reality. May emphasize line, color, or geometric forms. See HAIRSTYLES and PRINTS.

学位服

academic costume Caps, gowns, and hoods, usually black with color trim on hood, worn at commencement exercises. Designed by Gardner Cotrell Leonard of Albany, N.Y., in 1887 and adopted by the American Intercollegiate Code of 1894, revised in 1932. Code states style of cap, gown, and hood to be worn by persons with Bachelor's, Master's and Doctor's degrees along with the colors to be used on the hood. Originated at the Universities of Oxford and Cambridge over 600 years ago. Also called *academic regalia*. Also see BACHELOR'S, DOCTOR'S and MASTER'S GOWN and HOOD, ACADEMIC HOOD and HOOD COLORS, MORTARBOARD, and LABEL #2.

学位装饰披肩

academic hood Decorative drape which comes close to neck in front and hangs down the back of academic gowns in various lengths and shapes according to degree held, usually in black with colored facing indicating degree granted. Lining colors represent school colors of



学位装饰披肩
**ACADEMIC
HOOD**

institution conferring degree, the outer band of velvet shows field of study. *Der.* From the cowl cape attached to gowns of undergraduates since end of 15th c. Also see BACHELOR'S, MASTER'S, and DOCTOR'S HOODS, and ACADEMIC HOOD COLORS.

学位装饰披肩的学科色带

academic hood colors The lining colors at the back of the ACADEMIC HOOD representing the school colors of the college or institution conferring the degree. The outer band of velvet which extends around the front of the neck indicates the different faculties, or fields of study, as follows: Agriculture, maize; Arts and Letters, white; Chiropody, Nile green; Commerce and Accounting, drab; Dentistry, lilac; Economics, copper; Engineering, orange; Fine Arts, brown; Forestry, russet; Humanities, crimson; Law, purple; Library Science, lemon; Medicine, green; Music, pink; Nursing, apricot; Optometry, seafoam; Oratory, silver gray; Pedagogy, light blue; Pharmacy, olive green; Philanthropy, rose; Philosophy, blue; Physical Education, sage green; Public Administration, drab; Public Health, salmon pink; Science, golden yellow; Social Science, citron; Theology, scarlet; and Veterinary Science, gray.

阿卡拉棉

acala See COTTON.

织成动物(田园)图案、用浮雕法织锦的丝织物

acca A richly brocaded silk fabric using gold threads made with animal or pastoral designs. Used in Great Britain for formal, regal, and conventional cloth. Also used by church digni-

ties for vestments since 14th c. *Der.* First made in Acre, Syria.

手风琴式褶裥

accordion pleats Named for resemblance to the folds of the musical instrument, accordion. See HANDBAGS, PLEATS, and SKIRTS.

醋酸纤维; 醋酸纱线; 醋酸织物

acetate 1. Generic term for fiber man-made from cellulose acetate. 2. Yarn or thread made from this fiber. 3. Knitted or woven fabrics made from this yarn. Acetate drapes well, has a silklike appearance, resists wrinkles and fading, and is low cost. Used for dress and coat linings, blouses, lingerie, shoe linings, and backing on bonded fabric. Taffeta acetates are used for linings in coats and suits. Originally acetate fume-faded and turned a purplish color, but solution-dyed acetates retain the color better. Acetate fabrics will melt, or fuse, when pressed with a hot iron. Also see TRIACETATE and ARNEL.

及膝白色印度棉质男外套

achkan (atch-kan) Full-skirted, knee-length, white cotton coat buttoned down front with a high neckline worn by men in India.

阿克利纶腈纶商标

Acrilan® Trademark of Monsanto Textiles for wide variety of acrylic staple and filament fibers manufactured for different end use, each designated by number; type 16 is a basic fiber for apparel.

杂技演员软鞋

acrobatic slipper See SLIPPERS.

聚丙烯腈系纤维; 聚丙烯腈系织物

acrylic 1. Generic name for fibers and yarns man-made from acrylic resins. 2. Knit or woven goods made from acrylic yarns. Acrylics have warm hand, are easy to wash, dry quickly; are wrinkle, moth and mildew resistance; retain pleats. Used for sweaters and hosiery and in bonded fabrics for dresses.

活动背褶

action back Term used to describe the extra fullness worked into back of a jacket, coat or dress from shoulder blades to waist usually in form of pleats, to permit freedom of movement. See BI-SWING.

运动手套

action gloves See GLOVES.

盔甲内衣; 盔甲衣

acton (ak-tun) 1. Padded jacket worn under armor in 12th and 13th c. 2. Later, steel-plated