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张蕾 史海亮 编著

Fashion Terminology in English

服饰专业英语

高等院校应用型设计教育规划教材 ▼ 服装艺术与工程系列

丛书主编 邬烈炎

高等院校应用型设计教育规划教材
PLANNED TEXTBOOKS ON APPLIED DESIGN EDUCATION FOR STUDENTS OF UNIVERSITIES & COLLEGES



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FASHION TERMINOLOGY IN ENGLISH

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总序



前艺术设计类教材的出版十分兴盛,任何一门课程如《平面构成》、《招贴设计》、《装饰色彩》等,都可以找到十个、二十个以上的版本。然而,常见的情形是许多教材虽然体例结构、目录秩序有所差异,但在内容上并无不同,只是排列组合略有区别,图例更是单调雷同。从写作文本的角度考察,大都分章分节平铺直叙,结构不外乎该门类知识的历史、分类、特征、要素,再加上名作分析、材料与技法表现等等,最后象征性地附上思考题,再配上插图。编得经典而独特,且真正可供操作、可应用于教学实施的却少之又少。于是,所谓教材实际上只是一种讲义,学习者的学习方式只能是一般性地阅读,从根本上缺乏真实能力与设计实务的训练方法。这表明教材建设需要从根本上加以改变。

从课程实践的角度出发,一本教材的着重点应落实在一个“教”字上,注重“教”与“讲”之间的差别,让教师可教,学生可学,尤其是可以自学。它必须成为一个可供操作的文本、能够实施的纲要,它还必须具有教学参考用书的性质。

实际上不少称得上经典的教材其篇幅都不长,如康定斯基的《点线面》、伊顿的《造型与形式》、托马斯·史密特的《建筑形式的逻辑概念》等,并非长篇大论,在删除了几乎所有的关于“概念”、“分类”、“特征”的赘语之后,所剩下的就只是个人的深刻体验、个人的课题设计,于是它们就体现出真正意义上的精华所在。而不少名家名师并没有编写过什么教材,他们只是以自己的经验作为传授的内容,以自己的风格来建构规律。

大多数国外院校的课程并无这种中国式的教材,教师上课可以开出一大堆参考书,却不编印讲义。然而他们的特点是“淡化教材,突出课题”,教师的看家本领是每上一门课都设计出一系列具有原创性的课题。围绕解题的办法,进行启发式的点拨,分析名家名作的构成,一次次地否定或肯定学生的草图,无休止地讨论各种想法。外教设计的课题充满意趣以及形式生成的可能性,一经公布即能激活学生去进行尝试与探究的欲望,如同一种引起活跃思维的兴奋剂。

因此,备课不只是收集资料去编写讲义,重中之重是对课程进行设计有意义的课题,是对作业进行编排。于是,较为理想的教材结构,可以以系列课题为主,其线索以作业编排为秩序。如包豪斯第一任基础课程的主持人伊顿在教材《设计与形态》中,避开对一般知识的系统叙述,而是着重对他的课题与教学方法进行了阐释,如“明暗关系”、“色彩理论”、“材质和肌理的研究”、“形态的理论认识和实践”、“节奏”等。

每一个课题都具有丰富的文件,具有理论叙述与知识点介绍、资源与内容、主题与关键词、图示与案例分析、解题的方法与程序、媒介与技法表现等。课题与课题之间除了由浅入深、从简单到复杂的循序渐近,更应该将语法的演绎、手法的戏剧性、资源的趣味性及效果的多样性与超越预见性等方面作为侧重点。于是,一本教材就是一个题库。教师上课可以从中各取所需,进行多种取向的编排,进行不同类型的组合。学生除了完成规定的作业外,还可以阅读其他课题及解题方法,以补充个人的体验,完善知识结构。

从某种意义上讲,以系列课题作为教材的体例,使教材摆脱了单纯讲义的性质,从而具备了类似教程的色彩,具有可供实施的可操作性。这种体例着重于课程的实践性,课题中包括了“教学方法”的含义。它所体现的价值,就在于着重解决如何将知识转换为技能的质的变化,使教材的功能从“阅读”发展为一种“动作”,进而进行一种真正意义上的素质训练。

从这一角度而言,理想的写作方式,可以是几条线索同时发展,齐头并进,如术语解释呈现为点状样式,也可以编写出专门的词汇表;如名作解读似贯穿始终的线状;如对名人名论的分析,对方法的论叙,对原理法则的叙述,

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就如同面的表达方式。这样学习者在阅读教材时，就如同看蒙太奇镜头一般，可以连续不断，可以跳跃，更可以自己剪辑组合，根据个人的问题或需要产生多种使用方式。

艺术设计教材的编写方法，可以从与其学科性质接近的建筑学教材中得到借鉴，许多教材为我们提供了示范文本与直接启迪。如顾大庆的教材《设计与视知觉》，对有关视觉思维与形式教育问题进行了探讨，在一种缜密的思辨和引证中，提供了一个具有可操作性的教学手册。如贾倍思在教材《型与现代主义》中以“形的构造”为基点，教学程序和由此产生创造性思维的关系是教材的重点，线索由互相关联的三部分同时组成，即理论、练习与构成原理。如瑞士苏黎世高等理工大学建筑学专业的教材，如同一本教学日志对作业的安排精确到了小时的层次。在具体叙述中，它以现代主义建筑的特征发展作为参照系，对革命性的空间构成作出了详尽的解读，其贡献在于对建筑设计过程的规律性研究及对形体作为设计手段的探索。又如陈志华教授写作于20世纪70年代末的那本著名的《外国建筑史19世纪以前》，已成为这一领域不可逾越的经典之作，我们很难想象在那个资料缺乏而又思想禁锢的时期，居然将一部外国建筑史写得如此炉火纯青，30年来外国建筑史资料大批出现，赴国外留学专攻的学者也不计其数，但人们似乎已无勇气再去试图接近它或进行重写。

我们可以认为，一部教材的编撰，基本上应具备诸如逻辑性、全面性、前瞻性、实验性等几个方面的要求。

逻辑性要求，包括内容的选择与编排具有叙述的合理性，条理清晰，秩序周密，大小概念之间的链接层次分明。虽然一些基本知识可以有多种不同的编排方法，然而不管哪种方法都应结构严谨、自成一体，都应生成一个独特的系统。最终使学习者能够建立起一种知识的网络关系，形成一种线性关系。

全面性要求，包括教材在进行相关理论阐释与知识介绍时，应体现全面性原则。固然教材可以有教师的个人观点，但就内容而言应将各种见解与解读方式，包括自己不同意的观点，包括当时正确而后来被历史证明是错误或过时的理论，都进行尽可能真实的罗列，并同时应考虑到种种理论形成的文化背景与时代语境。

前瞻性要求，包括教材的内容、论析案例、课题作业等都应具有一定的超前性，传授知识领域的前沿发展，而不是过多表述过时与滞后的经验。学生通过阅读与练习，可以使知识产生迁延性，掌握学习的方法，获得可持续发展的动力。同时一部教材发行后往往要使用若干年，虽然可以修订，但基本结构与内容已基本形成。因此，应预见在若干年以内保持一定的先进性。

实验性要求，包括教材应具有某种不规定性，既成的经验、原理、规则应是一个开放的系统，是一个发展的过程，很多课题并没有确定的唯一解，应给学习者提供多种可能性实验的路径、多元化结果的可能性。问题、知识、方法可以显示出趣味性、戏剧性，能够激发学习者的探求欲望。它留给学习者思考的线索、探索的空间、尝试的可能及方法。

由合肥工业大学出版社出版的《高等院校应用型设计教育规划教材》，即是在当下对教材编写、出版、发行与应用情况，进行反思与总结而迈出的有力一步，它试图真正使教材成为教学之本，成为课程的本体的主导部分，从而在教材编写的新的起点上去推动艺术教育事业的发展。

邬烈炎

南京艺术学院设计学院院长 教授

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Forward



The majority of courses or subjects have their own terminology. Terminology is also a kind of communication language often used in a specific field. Terminology can improve the working efficiency, can communicate easier with the specialists and expand the information filed and business. In the business affair, most of people do not like work with layman. The difficulty of communication in business would affect the whole process of business. Learning the terminology and oral English is getting more and more important. It is a tool for doing international business.

Fashion Terminology in English is written for university students. It includes fashion art, fashion career, fashion producer, fashion illustration, CAD software and producing process etc. *Fashion Terminology in English* is a book to give students a view of the terminology of fashion. The book has 6 chapters which consist 13 units, and 3 parts for each unit. The exercise types are: fill in the blanks, comprehension, compose, discussion and role-play. My intention is not only to teach students English words, but also to give them an opportunity to speak out, and to be able to use it in their oral English.

The final purpose of learning English is to communicate, not the language itself. In the book *Fashion Terminology in English*, I especially emphasize on spoken English, set some exercises after the text and it is more about oral English practicing. I hope students can learn something useful from this book, obtain a good foundation for studying abroad and doing international business in the future.

I am grateful that I finally finished the book. I am thankful to everyone who has ever supported me. Lots of love to my best friend Shi Hai-liang!

Sherrie L. Zhang

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前言



大部分学科或专业都有自己的概念和术语。术语也是一种语言，一种在专业行业经常使用和用于交流的语言。专业术语不仅有利于提高学习和工作效率，而且便于行业人士之间的交流，增加信息量和扩大业务范围。在生意交往中，多数人不喜欢和外行人打交道。业务上的沟通困难，常常会影响到整个经营过程。专业英语及口语是对外贸易的必备工具。

《服饰专业英语》属高等院校教材，本教材内容涉及当代时尚艺术，时装专业职业，时尚生产商，时尚插画，CAD软件，生产过程等。《服饰专业英语》旨在让学生和爱好者了解服装专业术语。本书共有相关时装专业的六个章节13个单元，每单元由三部分组成，课后的练习中有填空题，选择题，连线题，问答题，写作题，还有讨论与角色扮演。我试图让这本书不仅仅是教给学生单词，更重要的是给学生一个能够用到它的机会。

学一种语言，交流是目的，而不是语言本身。哑巴英语的教学已经是过去时，本教材特意在习题中编写了大量服装艺术专业口语练习，希望能让学生受益，为日后艺术专业学生走出国门、走向国际贸易打下良好的基础。

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Chapter 1

THE WORLD OF FASHION

UNIT 1 The simplest garment

What's the key point to learn?

- The type of simplest garments
- The style of the great belted plaid of Scotland
- The beginning of sewn garments
- The ability of writing a complaining letter

Part 1 READING

Without Sewing

What is the first simplest garment? What is the first loom like? What are the advantages of wearing the kilt or pleated wrap-around skirt? Find out the answers in the text.

The simplest garments are those with no cutting or sewing at all. These include all sizes of loom pieces which may be folded around, draped on, or tied to the human body: shawls, mantles, wrap-around dresses and skirts, loin cloths, aprons, smaller pieces used over the head or around the neck or legs, and long narrow lengths that with skill could be transformed into the most intricate head-gear.

The earliest garment in the CD-ROM is a finely woven plain length of linen from Egypt that dates from around 2000B.C. (CD-ROM 906.18.41). It is 335cm long and 112cm wide, and would have been woven on the simplest of looms with the warp threads attached to a pair of bars pegged out on the ground. Ancient representations show looms according to the length and width of this piece, as well as people wearing such large wraps, frequently finely pleated.

A garment of similar proportions is still a familiar sight today: the Indian sari. In earlier days, they were woven on a loom unlike the ancient Egyptian one with the warp stretched out across the ground, but with the refinement of having a pit dug under it so that foot treadles could be used and so that the weaver did not have to crouch at his work. The sari is put on in a variety of special ways either to form a complete dress or over another garment, making a very beautiful and wearable costume well suited to the climate of its origin.

The first loom of which we have any knowledge in the Greek world, and in adjacent parts of Europe and Asia, was different from the Egyptian loom and usually much wider. It had a simple, almost vertical frame from which the warp threads hung and were attached in groups to weights. The weaver stood and worked down from the top of the loom. This is known as the warp-weighted loom and is important because its capacity for wide widths and considerable lengths affected the form of Greek and Roman costume. Moreover, this loom eventually spread north to exert its influence on the development of costume in the whole of Europe.

The garment which can be seen in Greek vase paintings and Greek and Roman sculpture—cloaks, wraps, mantles, dresses and tunics—are all dependent on large wide pieces of material. These were truly cloth cultures, with no evidence of the skin garments that came before and which were still a recognizable influence on the garments of earlier Mediterranean cultures. The Greek tunic or dress (chiton) worn in different lengths by men and women was simply a very large loom piece used sideways, sometimes with excess width folded over to form a flap at the upper edge. It was fastened at the shoulders, usually by pinning, and could be worn with the open edge loose down one side of the body or caught into place; girded around the waist and breast the whole garment fell in graceful folds. This type of dress continued through Roman times, along with simpler tunic forms and many types of straight cloak, but the best known piece of Roman clothing, the toga, the mark of the Roman citizen, was somewhat more specialized. Although it was also a straight piece of woolen material, the lower corners were cut off to make the draping of it easier.

Material from the warp-weighted loom is characterized by having three finished edges, that is, the starting border and two selvages. These are always used in such a way as to make sewing a hem unnecessary.

The great belted plaid of Scotland

In a northern European area influenced by the warp-weighted loom, another garment made from a single large length of cloth survived in use for a very long time: the great belted plaid of Scotland. Developed at the end of the sixteenth century, this was the main garment, and might be the only one, for the poorer people in the Scottish Highlands. It consisted of a four-to-six yard (3.5-5.5m) length of woolen cloth about two yards wide (183cm), and was put on in a curious manner. It was laid out on the ground, and gathered in folds so that it would fit the girth of the wearer with a plain section left at each side. The man lay down on it with one selva at about knee level, and fastened the whole thing with a belt. When he stood up, the lower part was like a kilt, and the upper part could be draped around the body. If the weather was bad, the upper part could be pulled up over the shoulder, or in the case of women who wore it longer than the men, right over head. Travelers often record their surprise that the poor people of the Highland wore little but a bit of their bedding. If it could be afforded, a linen shirt was also worn, and richer men often wore tight trousers as well, particularly when riding.

Sometime around the end of the 17th century, the great plaid developed into two garments. One was used as the familiar kilt, and when this developed, the pleats were permanently stitched into place rather than

gathered each time the garment was put on. The kilt was still worn in a wrap-around manner with two plain sections lapping each other in front. The upper half of the great plain was retained and used as it had been, draped around the shoulders. There was a story that it was an Englishman who thought up this in the interests of efficiency, and this rankles the Scottish writers on costume. It seems more likely that it came as the natural result of a change in the basic loom of the countryside.

We know that further south the horizontal loom with its narrower width came into Western Europe sometime about 1000 A.D. The revolutionized weaving, and costume departed from the classical concept. We also know that the spread of the new loom north was slow, and particularly so in remote country areas. The warp-weighted loom was still the basic one in the Faroes and Iceland at the end of the 18th century, and as long as the material was coming from the old loom, it could be produced in a wide width. Once the narrow loom came in, it would be a very easy step to make the covering for the body in two pieces rather than take the trouble to sew two lengths together to make a great unwieldy garment.



LOCHCARRON
of SCOTLAND

1.1.1-1 Plaid Brooch

The kilt or pleated wrap-around skirt, although so strongly (1).....with Scotland, is a common form throughout the world. A piece of cloth (2).....around the waist is one of the most basic forms of clothing occurring in many sizes in many places. It could be the sole garment but it is often used over another body covering. Often a plain wrap-around skirt does not provide room for easy movement of legs, and so we find various ways of (3).....fullness into it. Pleating is a very ancient idea. The material simply was folded while damp and clamped into place until it (4).....

The use of the shoulder plaid (5).....generally, rather than just regionally, for men's costume in the great long shawls often used instead of overcoats throughout the 19th century. (6).....the introduction of Kashmir shawls from the east at the end of the 18th century as an exotic luxury, shawls for women became an article of high fashion as well as utility, and many were quite as capacious as the great "plaid". (see picture 1.1.1-1)

Vocabulary

Vocabulary	Chinese Interpretation	English Interpretation
proportion	n. 1. 一物与他物在数量、大小等方面的关系; 比例; 2. 部分; 份儿	the quotient obtained when the magnitude of a part is divided by the magnitude of the whole
refinement	n. 1. 优雅或高贵的动作、举止等	a highly developed state of perfection
tunic	n.1. 束腰宽松外衣; 2. 一套制服的短上衣	close-fitting jacket worn as part of a uniform by police officers, soldiers, etc.
loom	n.1. 织布机; 2. 隐约出现; 3. 宽松的长袍	machine for weaving cloth; appear in an indistinct and often threatening way
selvage	n. 布的织边, 镶边	edge of cloth woven so that it will not unravel or fray
kilt	n. 苏格兰方格呢短裙 v. 撩起, 轻捷地移动	a knee-length pleated tartan skirt worn by men as part of the traditional dress in the Highlands of northern Scotland
efficiency	n. 效率, 效能	the ratio of the output to the input of any system
shawl	n. 围巾, 披肩	cloak consisting of an oblong piece of cloth used to cover the head and shoulders
stretch out	1. 延伸; 绵延; 2. 伸直; 3. 满足需要	extend or stretch out to a greater or the full length
damp	adj. 潮湿的, 不完全干燥的 n. 潮湿, 湿气	not completely dry; slightly wet
unwieldy	adj. 1. 不易移动或操作的; 2. 难使用的; 难驾驭的, 难控制的	difficult to use or handle or manage because of size or weight or shape
linen	n.1. 亚麻布; 2. 家庭日用织品	a fabric woven with fibers from the flax plant
capacious	adj. 宽敞的	(of things) that can hold much; roomy
exotic	adj. 1. 由外国引进的, 非本地的; 2. 奇异的, 醒目的, 吸引人的	introduced from another country; not native

1.1.1.1 Look at the last two paragraphs, choose the correct answers and fill in the blanks.

Learn the grammar before filling.

Grammar in Use Participle Clauses (-ed and being -ed)

◆ We often use a **past participle** or **being + participle** clause instead of a defining relative clause with a passive verb:

(1) The book **published last week** is his first written for children. (or: The book that was published last week...)

(2) The boys **being chosen for the team** are under 9. (or: The boy who are being chosen...)

◆ Sometimes, however, we can't use a **past participle** or **being + participle** clause.

(1) When there is a noun between the relative pronoun and the verb in the defining relative clause:

The speed **at which** decisions **are made** in the company is worrying. (not: The speed at which decisions made...)

(2) When the defining relative clause includes a modal verb other than **will**:

There are a number of people **who should be asked**. (not: ...people should be asked...)

1. A. associated B. associates C. associating D. was associated
2. A. is taken and wrapped B. was taken and wrapped C. taken and wrapped D. take and wrap
3. A. putting B. put C. being put D. fill
4. A. dry B. dried C. dries D. is going to dry
5. A. survives B. survive C. survived D. is survived
6. A. With B. As for C. As D. Being

1.1.1.2 Answer the following questions according to the text:

1. Would you describe the simplest garments mentioned in the text?

.....
2. Would you describe the style of the great belted plaid of Scotland?

.....
3. Which way could you wear with the great belted plaid of Scotland when the weather was bad?

.....
4. What are the advantages of wearing the kilt or pleated wrap-around skirt?

.....

Part 2 READING

The Beginning of Sewn Garments

What is the sign of the beginning of sewn garments? What do they look like? Check the answer out in the text.

The poncho is an initial stage in the development of upper body garments. These occur in many parts of the world, but are best known in South and Central America. The simplest form is a piece of cloth with a hole in the centre for the head, the next where it is folded in half and sewn down the lower part if the sides to be made a regular sleeveless shirt. Weaving was done on very simple looms, with the warp threads stretched between one rod which was hung up and another attached to the weaver's waist. The width was

fairly flexible, although usually limited to the reach of one weaver and frequently even narrower. The finished cloth could be wound on the rod close to the weaver, but there was no provision made at the other end for a roll for extra length. The warp was limited to what could be conveniently hung up between the weaver and the wall. Ponchos were made from short lengths specially set up for that particular garment, and often from two or sometimes three lengths woven separately and sewn together. Materials from Central and South America looms have what appear to be four selvages. There is a closed starting edge, and the warp threads also turn at the finishing edge. With painstaking handwork, the weaving is completed by forcing in the last weft threads to produce a piece of cloth finished on the four sides. Here we are not dealing with cutting the coat to fit with the cloth, but rather with weaving the cloth in the specific sizes required for the garment.



1.1.2-1 bushponcho



1.1.2-2 poncho collage

Sometimes the ancient Peruvians took the poncho the next step in its development into a proper shirt and added sleeves. A part poncho in the ROM (919.8.6) shows that to make this garment, the loom was set up four separate times with two pieces for the body and two smaller complete pieces for the sleeves. It seems complicated, but the workman's time was of little importance and the elite could have whatever they want. (see picture 1.1.2-1、1.1.2-2)