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主 编◎包铭新副主编◎李 勇 玉 晶



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内容简介

本书选取了时装设计、服装工程、服装材料、服装营销、服装社会心理学、服装美学、时装评论和时装表演相关的文本(包括教材、专著、报刊文章和学术论文),并对这几乎涉及服装专业不同领域的内容做了相应的单词注解和难句注释。意在让高校服装设计和时装表演等专业的学生接触到专业英语的各种可能的文体,培养和训练他们阅读专业以及与专业密切相关领域的英语原版材料的能力,为关心服装业并欲于此大展鸿图的人,提供一本有用又有趣的专业英语阅读材料。

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SHIYONG FUZHUANG YINGYU

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序

这是一本为高等院校服装设计和时装表演等专业的学生准备的教材。意在培养和训练他们阅读专业以及与专业密切相关领域的英文原版材料的能力。由于这个专业基本上是最近十几年来学习国际通行的样式而建立起来的,所以对这个专业的学生而言,通过一门或几门外语直接获取相关的资讯就非常重要,而英语是这些资讯所用语种中最重要的。

在中国,大多数学生在走进大学校门前已经学了十几年的英语,但他们的实际阅读能力却并不令人满意。我们认为原因之一是他们一直在学英语而没有多少时间来用英语。这里所谓的用,是指真正发挥所用英语的媒介作用,获取英语材料中所蕴含你迫切需要的信息,一同你使用你的母语——中文那样。学语言的正常途径是边学边用,而我们的学生常常只是单纯地学,学习的目的似乎不是用而是应付各种考试。等到最后那一级考试(因人而异)通过了,却发现自己并不具备使用语言进行听、读、说、写的能力。

事实上,大学生入学后还要继续这样一条低效率的学习之路,他们还要继续学英语,直至两年后的大三才开始学习专业英语。我从 1984 年开始教纺织品设计(这是一个与服装设计专业关系最密切的专业)的专业英语,1986 年开始教服装专业英语,1991 年开始教时装表演专业英语。我的学生中的佼佼者虽然有通过英语四级乃至六级的,但他们的应试能力看来远远要强于他们的实际运用能力。再说,在设计专业的学生中,英语能通过四、六级的学生也实属凤毛麟角。

所以,我不赞成再继续用老法子来教他们专业英语。我不想在我的 课堂上再大量地讲语法、分析句子结构,不想用以选择题为主的试卷来 检验他们是否已经合格地通过了这门课程的学习。专业英语和基础英语或普通英语的教学方法应该有质的差异。

教材是教学方法的映照。所以我们这本教材与所有出版的同类教材有很大不同。首先,我们基本上是按服装专业内的各个不同领域来编的文本,而不是按英文的难易来编选的。我们选取了时装设计、服装工程、服装材料、服装营销、服装社会心理学、服装美学、时装评论和时装表演相关的文本,这几乎涉及了高校服装专业的所有课程内容。我们希望学生能借此了解这些他们熟悉又不熟悉的内容在原版英语中是如何表述的。其次,我们选取材料的来源,包括了教材、专著、报刊文章和学术论文。这样做,是为了让学生接触到专业英语的各种可能文体。一些现有的专业英语教材,其内容几乎全部选自国外的教科书。我们认为这样做局限性太大。因为教科书的文体常常是最简明、最标准从而也是最易读的那种,而专著的艰深和常带有的个人风格,论文类似八股的刻板形式,以及时尚报刊上评论的千姿百态和千变万化,都是学生必须面对并会感到困惑而不知从何措手的。

这本教材还有一个特点是选的材料也较多。这是因为我们相信语言的学习需要一个量的保证。我们的学生常在精读上花费太大的比重,只要拿起英文读物,就要分析语法、查词义、词性、音标,把书页上的空白处注得密密麻麻,但读了几页便废然掩卷。他们太少泛读和浏览。我们不妨想想,我们在读《红楼梦》或《解放日报》时,也是这样斟字酌句的吗?我们看到不认识的汉字和词句也都一一《新华字典》或《辞海》吗?这本教材上的内容,不仅是供教师上课讲解的,更多是让学生初步了解一下课外阅读天地的风光无限。

一定会有人觉得这本教材过于艰深,特别是它面对的是英语水准普遍较差的艺术类招生而来的学生。事实上它的内容并不深,至少任何一个在高等院校就读的英、美学生都可以读懂。我们承认这本教材对执教者的要求较高。同时我们认为大家可能忽视了艺术类学生的另一个特点,他们想象力丰富、理解力强,虽然不是那么逻辑。在学习语言时,如果能强调边

学边用,如果所学的内容是他们渴求的,而表述这内容的语汇的中文对译又是他们熟悉的,那么他们学习起来又会出人意料地迅速和顺利。好几年前,我曾经用类似如今双语教学的方法教西方服装史,听课的都是服装设计的学生,他们中的绝大多数英语基础很差。但是一学期下来,我很吃惊地发现,他们听课并没有什么困难,并在交流中十分流利地使用诸如 toga (古罗马服装)、train(裙裾)、drop(落差)这样的专业词汇。

这是一本可供选择的教材,是一本灵活性较大的教材。授课教师一定要根据具体情况定出教学计划,而不必死板地根据章节顺序进行。同时,任何关心服装业并能于此大展鸿图的人,也会发现这是一本有用又有趣的专业英语阅读材料,一种浓缩了各种营养的食粮。这也是我们把它叫做"读本"的原因。

在多年的专业英语教学实践中,我们一直使用自编自印的教材,并 经常地改编和更换。这本教材不同于我们使用过的任何一本,但正是在 这些使用过的教材的基础上编定的。

我们不是英语专业毕业的教师,我们主要的教研活动也不在外语这一领域。所以,这本教材无论如何也是一个尝试。我们期望着专家们的指教,我们更期望使用这本教材的教师和学生提出宝贵意见。

包含的部门

于东华大学

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CHAPTER 1 THEORY OF FASHION DESIGN

1.1 What Is Fashion?

ashion, which is as old as time and as new as tomorrow, is one of the most powerful forces in our lives. It influences what we wear, the way we talk, the foods we eat, the way we live, how and where we travel, what we look at, and what we listen to. Fashion is what leads us to discard a product that is still useful but is no longer "in." ^① It is also what makes us sometimes wear more clothes than we may actually need, and sometimes less than is needed to protect us from the cold or the sun.

The intensity with which changes in fashion are followed by people everywhere on all levels of society is evidence of its social significance and its impact on human behavior. To be "out of fashion" is indeed to be out of the world.

The Language of Fashion

Many definitions of fashion have been given by wise and witty or learned men and women. For example, to Oscar Wilde, "fashion is a form of ugliness so intolerable that we have to alter it every six months." And according to Ambrose Bierce, "fashion is a despot whom the wise ridicule . . . and obey." Thoreau philosophized that "every generation laughs at the old fashions but follows religiously

① 流行是这样一种事物,是我们抛弃了还可以使用,但不再时髦的产品。

② 世界各地不同 阶层人士追随流行 变化的紧迫程度, 证明了流行的社会 意义以及它对人类 行为的影响。

本课选自 Inside the Fashion Business, 1987

内 容: 概述了流行的基本概念和特性。

语言特点:难度中等。有些句子略长,结构较复杂。

③ Thoreau 从哲学的角度这样诠释: "每一代人都嘲笑旧的时尚,却照例去追求新时尚。"且 莎士比亚这样写道:"流行比人磨损掉更多的衣服。"

④ 最为广泛被认可的时尚权威——Paul H. Nystrom 博士用类似的文字这样定义流行:"仅仅是特定时期的时髦样式。"

the new." And Shakespeare wrote that "fashion wears out more apparel than the man." ³

Fashion Means Consumer Acceptance

Among the countless definitions of fashion, the one from Webster's latest unabridged dictionary (the Third International) comes very close to what professionals mean when they use the word: the prevailing or accepted style in dress or personal decoration established or adopted during a particular time or season. The most widely recognized fashion authority, the late Dr. Paul H. Nystrom, defined fashion in similar words as "nothing more or less than the prevailing style at any given time." Thus, a fashion is always based on a specific style. A style, however, does not become a fashion until it gains consumer acceptance, and it remains a fashion only as long as it is accepted.

For example, bow ties, tapered jeans, crinoline skirts, and chemise dresses are and will always be styles, but they can only be called fashions if and when they become prevailing styles. It is clearly possible, moreover, for a particular style to come in and go out of fashion repeatedly. Some examples of such "ins and outs" of fashion are peasant blouses, sheath dresses, padded shoulders, and circular skirts, to name but a few.

The element of social acceptance is the very essence of fashion. Acceptance, however, does not mean that a style is necessarily worn by everyone or even by a majority of the public. Acceptance can be and usually is limited to a particular group of people or to a particular location. For example, what New York men and women wear is often unacceptable in other parts of the United States that have markedly different climates or mores. Furthermore, what is popular among a particular age or occupational group may not be accepted by those of different ages or occupations.

Fashion Trend

Fashions are not static; there is always movement,

and that movement has a direction, discernible to careful observers. The directions in which fashions are moving are called fashion trends. For example, skirt lengths may be moving up from the calf to the knee - perhaps almost imperceptibly from one season to the next, but generally in an upward direction. Short jackets, as another example, may gradually be gaining at the expense of hip-length styles. Men's ties may be getting wider or narrower; women's shoes may be getting clunkier or more elegantly slim; the athletic workout look may be getting more or less popular in other leisure-time clothes; and so on. The change from season to season may be slight, but they generally have a direction. The ability to recognize that direction or trend is vital to fashion practitioners. Since these people must work far ahead of consumers' buying periods, much of their success depends on their ability to read the signs and recognize promptly the incoming and outgoing trends in fashion. The terms "prophetic," avant garde, and forward fashions are often used to describe styles that are gaining in acceptance.

The Constant in Fashion Is Change

If there is one absolute constant pertaining to fashion, it is the fact that it is always changing — sometimes rapidly, sometimes slowly, but it is never static or dormant. This element of change is recognized in the definitions of fashion itself cited earlier, by the use of such words as "prevailing" or "a given period of time. To ignore the element of change is like looking at a still photograph in place of a motion picture. The still tells you what is happening here and now; the motion picture shows you what came before and what may lie ahead.

⑤ 如果存在着一种永 符合流行的是流行的是流行的是流行的是流行的是流行的是流行的是流行的是流行的是不事实,(这种一事实,(这种一个)。时快、时慢,但绝不会固定。

Why Fashions Change

To understand the constant changes in fashion, it is

imperative to understand that fashions are always in harmony with their era. As a famous designer expressed it, "Fashion is a social phenomenon which reflects the same continuing change that rides through any given age." Changes in fashion, he emphasized, "correspond with the subtle and often hidden network of forces that operate on society . . . [®] In this sense, fashion is a symbol."

⑥ "流行是定任新尔克 "流行是 "流行,定年的,定年的,是一个人们,是一个人们,是一个人们,是一个人们,是一个人们,是一个人们,是一个人们,是一个人们,是一个人,是一个人。"

⑦只有当追溯过去 时候,流行的引引引引引引或突然。实际是 时或突然。实际是是 这些变个本的一系 的结果。

Changes in Fashions Are Gradual

Although fashions change constantly and new ones appear almost every season, a full-scale changeover is never completed at any one time. In studying the pattern of change in fashions, scholars have observed that changes in fashion are evolutionary in nature, rather than revolutionary.

It is only in retrospect that fashion changes seem marked or sudden. Actually, they come about as a result of a series of gradual shifts from one season to the next. There is a series of gradual shifts from one season to the next. For example, when women's skirts began inching up from midcalf in the 1960s, this gradual shortening was not particularly noticeable at first. It was only when skirts moved thigh-high, in the form of minis and micro-minis, that people took notice of the approaching extreme. Similarly, when men begin to abandon ultranarrow ties and suit lapels in favor of more and more width, the changes are not noticed at first. Then, when wide ties and lapels begin to lose their appeal and progressively narrower styles make their appearance, people again mistake their belated recognition of these gradual shifts for a sudden change in fashion.

Even today, when the rate of fashion change has accelerated sharply, the pace of change is really slower than it appears to the unskilled observer who has failed to notice the early evolutionary movements in a new direction.

The Prediction of Fashion

Analyzing and predicting which styles will become the fashions for coming seasons has been called an occupational guessing game for the fashion industry, with millions of dollars at stake. Fiber, textile, and leather producers must work from one to two years ahead of the consumers' buying seasons; apparel and accessory designer/manufacturers must prepare their lines from nine months to a year ahead in order to show them to retail buyers three to six months in advance of the consumers' wearing season. Without accurate forecasts and projections of what looks, colors, fabrics, silhouettes, and design details are likely to be acceptable to customers, they would not be able to produce and sell the massive quantities of textiles and apparel that they do.

Such forecasts and predictions of fashion are neither guesswork nor a game, nor a matter of intuition. Rather, prediction is one of the most vital activities in the fashion industries. The successful forecaster recognizes that fashion is neither haphazard nor mysterious, but a tangible force whose progress can be charted, graphed, understood, explained, and projected. Basically, what fashion practitioners do is examine past experiences for clues as to what will happen today, and then analyze and evaluate today's activities for indications of what may happen tomorrow.

Words and Phrases:

- 1. discard [dis'kaːd] vt. 抛弃,丢掉
- 2. intensity [in tensiti] n. 强烈程度
- 3. all levels of society 社会各阶层
- 4. Oscar Wilde 奥斯卡·王尔德 (1854—1900), 剧作家, 小说家, 诗人
- 5. despot ['despot] n. 暴君,独裁者
- 6. ridicule [ˈridikjuːl] n. 愚弄,嘲弄

- 7. philosophize [fiˈlɔsəfaiz] vt. 从哲理的角度解释
- 8. religiously [riˈlidʒəsli] *adv.* 认真地;虔诚地;照例地; 有规律地
- 9. Webster's latest unabridged dictionary 韦氏最新大辞典
- 10. prevailing [pri'veilin] adj. 盛行的;流行的;有影响力的
- 11. tapered jeans 锥形牛仔裤
- 12. crinoline skirt 膨鼓裙
- 13. chemise dress 衬衫式连衣裙
- 14. peasant blouse 农妇风貌女衬衫
- 15. sheath dress 紧身(鞘型)连衣裙
- 16. circular shirt 喇叭型下摆裙
- 17. to name but a few 仅以这些为例
- 18. markedly [ˈmɑːkidli] adv. 清楚地;显著地
- 19. mores [morrisz] n. 传统;习俗
- 20. discernible [dis səːnəbl] adj. 可辨别的,可看出的
- 21. calf [kq:f] n. 小腿肚子
- 22. imperceptibly [ˌimpəˈseptəbl] adv. 极缓慢地;不能感觉到地
- 23. at the expense of 在损害……的情况下;以……为牺牲 代价
- 24. hip-length ['hip'lenθ] adj. 长及臀部的(服装)
- 25. clunky [ˈklʌnki] adj. 沉重
- 26. workout [ˈwəːkaut] n. 运动员的训练服
- 27. practitioner [præk'tiʃnə] n. 从业者
- 28. prophetic [prəˈfetik] adj. 预言的,预示的
- 29. avant garde 前卫的
- 30. forward [ˈfɔːwəd] adj. 急进的
- 31. be pertaining to sth. 与……有关的;符合于……;适合于……
- 32. dormant ['dɔːmənt] adj. 休止状态的
- 33. imperative [imperativ] adj. 必须的
- 34. full-scale ['ful'skeil] adj. 全部的,全面的
- 35. changeover ['tʃeindʒˌəuvə] n. 改变,转变
- 36. evolutionary [ˌiːvəˈluːʃnəri] adj. 由进化产生的; 发展的
- 37. revolutionary [ˌrevəˈluːʃənəri] adj. 彻底改变的,重大变革的

- 38. retrospect ['retrouspekt] n. 回顾,追溯
- 39. inch up 一点点地向上
- 40. midcalf ['midca:f] n. 小腿中部
- 41. thigh-high [ˈθaihai] adj. 长及大腿处的(服装)
- 42. minis [minis] n. 迷你裙
- 43. micro-minis ['maikrəu'minis] n. 超短迷你裙
- 44. ultranarrow ['ʌltrəˈnærəu] adj. 超窄
- 45. progressively [prəˈgresivli] adv. 逐渐地,逐步地
- 46. belated [bi leitid] adj. 来得很迟的
- 47. at stake 冒风险;在胜败关头
- 48. projection [prəˈdʒekʃən] n. 设想;预测 project [ˈprɔdʒekt] v. 预测,规划,设计
- 49. silhouette[siluzet] n. (服装的) 廓型, 外轮廓造型
- 50. haphazard [ˈhæpˈhæzəd] adj. 无计划的;任意的;无秩序的
- 51. tangible [ˈtændʒəbl] adj. 明确的;真实的
- 52. force [fors] *n*. 最有某种力量的事物,影响

1.2 Principles of Design

hether design elements are used successfully depends on their relationship to one another within the garment. Principles of design serve as guidelines for combining elements. Designers may not consciously think of these principles as they work, but when something is wrong with a design, they are able to analyze the problem in terms of proportion, balance, repetition, emphasis, or harmony (the first four principles work together to create the ultimate goal of harmony). These principles are flexible, always interpreted within the context of current fashion.

Proportion

Proportion is simply the pleasing interrelationship of the size of all parts of the garment. When conceiving a style, the designer must consider how the silhouette is to be divided with lines of construction or detail. These lines create new spaces, which must relate in a pleasing way. Generally, unequal proportion is more interesting than equal. Many mathematical formulas have been proposed as guidelines, but the best results come from practice in observing and analyzing good design, for standards of proportion change with fashion cycles.

Output

Description:

The height and width of all parts of a design must be compared. Individual sections of a garment, such as sleeves, pockets, and collar, must all relate in size to each other as well as to the total silhouette. A jacket length and shape must work with the length and shape of the skirt or pants.

Background space is just as important as the detail or shapes within it. A large, bold shape against a plain back-

① 最好的效果来自对优秀设计的观察与分析,因为比例 匀称的标准是随流行周期而变化的。