

服装设计与工程国家级特色专业建设教材

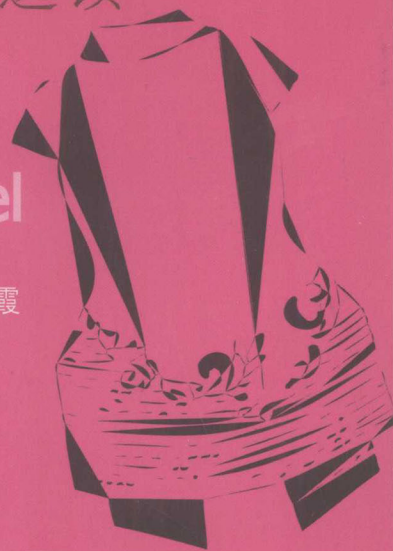
服装专业英语

文献选读

Quoted

Articles for Textile and Apparel

主 编 郝昕
副主编 盖颖颖 钟云霞



东华大学出版社

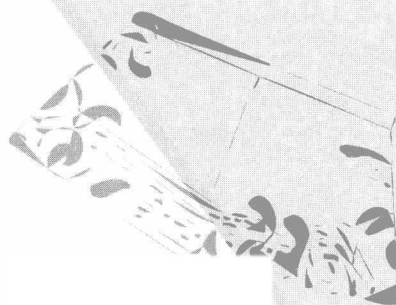
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内容提要

本书是服装设计与工程国家级特色专业建设教材。兼顾了教学和科研等不同层次读者的要求,既适用于高等院校服装相关专业专科、本科及研究生的专业英语教材,也可作为相关专业教师理论研究的重要文献参考,同时可以为从事服装设计、生产、营销的专业技术人员以及广大服装设计爱好者提供很好的参考资料。

全书共分十章,每章分为三个部分:第一部分为专业文献选摘,所以文章均为英文原文原著,内容涉及服装及其产业的各个方面。第二部分为词汇与解析,选取每篇专业文献中的关键词与生词,对服装领域内的专业术语进行标注与解释,力求通过对关键词与生词的解读,引导读者初步掌握本章的核心概念与基本理论点。第三部分为专业文献延伸阅读,明确延伸阅读的具体学习要求,列出相关文章名称,并注明出处,引导读者在延伸阅读中丰富知识体系,开拓理论视野。

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前言

《服装专业英语文献选读》作为高等院校服装设计等相关专业的的外语教材,兼顾了教学和科研等不同层次读者的要求,既适用于高等院校服装相关专业专科、本科及研究生的专业英语教材,也可作为相关专业教师理论研究的重要文献参考,同时可以为从事服装设计、生产、营销的专业技术人员以及广大服装设计爱好者提供很好的参考资料。

全书共分十章,每章分为三个部分:第一部分为专业文献选摘,所以文章均为英文原文原著,内容涉及服装及其产业的各个方面,具体包括时装业的演变、外观感知及其与服装的关系、服装用织物的选择、服装与织物工业的全球化、服装批发业与零售业关系、时装广告、时装职业人概述等方面内容。第二部分为词汇与解析,选取每篇专业文献中的关键词与生词,对服装领域内的专业术语进行标注与解释,力求通过对关键词与生词的解读,引导读者初步掌握本章的核心概念与基本理论点。第三部分为专业文献延伸阅读,明确延伸阅读的具体学习要求,列出相关文章名称,并注明出处,引导读者在延伸阅读中丰富知识体系,开拓理论视野。书稿各个章节衔接紧密,互相联系,力求在学科的理论知识、研究方法与研究思想三者之间保持平衡,引导读者进一步了解与把握服装专业的基本理论知识和核心研究范式。

在该书付梓出版之际,编者尤感欣慰。在编写过程中,德州学院服装设计与纺织工程学院徐静院长悉心指导,几次提出重要意见,亦得钟玲教授、李永平教授等多位专家的大力指导与支持。在此,一并表示衷心感谢。

限于作者水平,该书难免有疏漏之处,恳请专家、同行和广大读者批评指正,以期进一步修订和完善。

作者

2015年7月

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Chapter 1 An Evolution of Fashion / 时装业的演变

I 选摘专业文献 (Quoted article)

1 Introduction

Malign Muses, Judith Clark's groundbreaking 2005 exhibition at the Mode Museum in Antwerp, brought together recent and historical dress in a spectacular series of tableaux. The setting was designed to look like a 19th century fairground, with simple plain wooden structures that evoked carousels, and oversized black and white fashion drawings by Ruben Toledo, which added to the feeling of magic and showmanship (see Fig. 1). The exhibition emphasized fashion's excitement and spectacle. Intricate designs by John Galiano and Alexander McQueen mixed with interwar couture, including Elsa Schiaparelli's "skeleton dress", a black sheath embellished with a padded bone structure. A dramatic 1950s Christian Dior evening dress in crisp silk, with a structured bodice and sweeping skirt, caught with a bow at the back, was shown, as was a delicate white muslin summer dress made in India in the late 19th century, and decorated with traditional chain stitch embroidery. Belgian designer Dries Van Noten's jewel coloured prints and burnished sequins of the late 1990s stood next to a vibrantly hued Christian Lacroix ensemble of the 1980s. This extravagant combination of garments was rendered comprehensible by Clark's cleverly designed sets, which focused on the varied ways in which fashion uses historical references. The exhibition's theatrical staging connected to the 18th century Commedia del Arte shows and masquerades, and linked directly to contemporary designers' use of drama and visual excess in their seasonal catwalk shows.

Malign Muses was later staged at the Victoria and Albert Museum in London, where it was renamed as Spectres: "When Fashion Turns Back". This new title expressed one of the contradictions at the heart of fashion. Fashion is obsessed with the new, yet it continually harks to the past. Clark deployed this central opposition to great effect, encouraging visitors to think about fashion's rich history and to connect it to current issues in fashion. This was achieved through the juxtaposition of garments from different periods, which used similar techniques, design motifs, or thematic concerns. It was also the result of Clark's close collaboration with fashion historian and theorist Caroline Evans. By using Evans' important insights about fashion and history from her 2003 book *Fashion at the Edge: Spectacle, Modernity and Deathliness*, Clark revealed fashion's

hidden impulses. Evans shows how influences from the past haunt fashion, as they do the wider culture. Such references can add validity to a new, radical design, and connect it to a hallowed earlier ideal. This was apparent in the fragile pleats of the Mme Gres dress included in the show, which looked to classical antiquity for inspiration. Fashion can even speak of our fears of death, in its constant search for youthfulness and the new, as evoked by Dutch duo Viktor and Rolf's all black gothic inspired gown.



Fig. 1. A tableau from the Malign Muses exhibition held at the Mode Museum in Antwerp in 2005, designed and curated by Judith Clark.

Visitors could therefore not only see the visual and material aspects of fashion's uses of history, but through a series of playfully constructed vignettes, they were able to question the garments' deeper meanings. In a continuation of the exhibition's fairground theme, a series of carefully conceived optical illusions used mirrors to trick the viewer's eye. Dresses seemed to appear then disappear, were glimpsed through spy holes, or were magnified or reduced in size. Thus, visitors had to engage with what they were looking at, and question what they thought they could see.

They were prompted to think about what fashion means. In contrast to clothing, which is usually defined as a more stable and functional form of dress that alters only gradually, fashion thrives on novelty and change. Its cyclical, seasonally shifting styles were evoked by Toledo's circular drawing of a never ending parade of silhouettes, each different from the next. Fashion is often also seen as a "value" added to clothes to make them desirable to consumers. The exhibition sets' glamour and theatricality reflected the ways that catwalk shows, advertising, and fashion photography seduce and tempt viewers by showing idealized visions of garments. Equally, fashion can be seen as homogenizing, encouraging everyone to dress in a certain way, but simultaneously about a search for individuality and expression. The contrast between couture's dictatorial

approaches to fashion in the mid 20th century, embodied by outfits by Dior, for example, was contrasted with the diversity of 1990s fashions to emphasize this contradiction.

This led visitors to understand the different types of fashion that can exist at any one moment. Even in Dior's heyday, other kinds of fashionable clothing were available, whether in the form of Californian designers' simple ready to wear styles, or Teddy boys' confrontational fashions. Fashion can emanate from a variety of sources and can be manufactured by designers and magazines, or develop organically from street level. Malign Muses was therefore itself a significant moment in fashion history. It united seemingly disparate elements of past and present fashions, and presented them in such a way that visitors were entertained and enthralled by its sensual display, but led to understanding that fashion is more than mere surface.

As the exhibition revealed, fashion thrives on contradiction. By some, it is seen as rarefied and elite, a luxury world of couture craftsmanship and high end retailers. For others, it is fast and throwaway, available on every high street. It is increasingly global, with new "fashion cities" evolving each year, yet can equally be local, a micro fashion specific to a small group. It inhabits intellectual texts and renowned museums, but can be seen in television makeover shows and dedicated websites. It is this very ambiguity that makes it fascinating, and which can also provoke hostility and disdain.

Fashions can occur in any field, from academic theory to furniture design to dance styles. However, it is generally taken, especially in its singular form, to refer to fashions in clothing, and in this Very Short Introduction I will explore the ways in which fashion functions, as an industry, and how it connects to wider cultural, social, and economic issues. Fashion's emergence since the 1960s as a subject of serious academic debate has prompted its analysis as image, object, and text. Since then it has been examined from a number of important perspectives. The interdisciplinary nature of its study reflects its connection to historical, social, political, and economic contexts and, for example, as well as to more specific issues, including gender, sexuality, ethnicity, and class.

Roland Barthes studied fashion in relation to the interplay of imagery and text in his semiotic analyses "The Fashion System of 1967 and The Language of Fashion", which collected together texts from 1956 to 1969. Since the 1970s, cultural studies has become a platform from which to explore fashion and identity: Dick Hebdige's text *Subculture: The Meaning of Style* (1979) showed the ways in which street fashions evolved in relation to youth cultures. In 1985, Elizabeth Wilson's book *Adorned in Dreams: Fashion and Modernity* represented an important assertion of fashion's cultural and social importance from a feminist perspective. Art history has been a significant methodology, which enables close analysis of the ways fashion interconnects with visual culture, as epitomized in the work of Anne Hollander and Aileen Ribeiro. A museum based on the approach was taken by Janet Arnold, who made close studies of the cut and construction of clothing by looking at garments in museum collections. Various historical approaches have been

important to examine the fashion industry's nature and relationship to specific contextual issues. This area includes Beverly Lemire's work from a business perspective, and my own work, and that of Christopher Breward, in relation to cultural history. Since the 1990s, scholars from the social sciences have become particularly interested in fashion; Daniel Miller's and Joanne Entwistle's work are important examples of this trend. Caroline Evans' impressively interdisciplinary work, which crosses between these approaches, is also very significant. Fashion's study in colleges and universities has been equally diverse. It has been focused on art schools, as the academic component of design courses, but has spread to inhabit departments from art history to anthropology, as well as specialist courses at under and postgraduate levels.

This academic interest extends to the myriad museums that house important fashion collections including the Powerhouse Museum in Sydney, the Costume Institute at the Metropolitan Museum in New York, and the Kyoto Museum. Curatorial study of fashion has produced numerous important exhibitions and the vast numbers of visitors who attend such displays testify to the widespread interest in fashion. Importantly, exhibitions provide an easily accessible connection between curators' specialist knowledge, current academic ideas and the central core of fashion, the garments themselves, and the images that help to create our ideas of what fashion is.

A vast, international fashion industry has developed since the Renaissance. Fashion is usually thought to have started in this period, as a product of developments in trade and finance, interest in individuality brought about by Humanist thought, and shifts in class structure that made visual display desirable, and attainable by a wider range of people. Dissemination of information about fashion, through engravings, travelling pedlars, letters, and, by the later 17th century, the development of fashion magazines, made fashion increasingly visible and desirable. As the fashion system developed, it grew to comprise apprenticeships, and later college courses, to educate new designers and craftspeople, manufacturing, whether by hand or later in a factory, of textile and fashion design, retailing, and a variety of promotional industries, from advertising to styling and catwalk show production. Fashion's pace began to speed up by the later 18th century, and by the time the Industrial Revolution was at its height in the second half of the 19th century had grown to encompass a range of different types of fashion. By this point, haute couture, an elite form of fashion, with garments fitted on to individual clients, had evolved in France. Couturiers were to crystallize the notion of the designer as the creator not just of handmade clothes, but also of the idea of what was fashionable at a particular time. Important early couturiers such as Lucile explored the possibilities of fashion shows to generate more publicity for her design house by presenting her elaborate designs on professional mannequins. Lucile also saw the potential of another important strand of fashion, the growing ready to wear trade, which had the potential to produce a large number of clothes quickly and easily and make them available to a far wider audience. Lucile's trips to America, where she sold her designs, and even wrote popular fashion columns, underlined the interrelationship between couture styles and the development of

fashionable ready made garments. Although Paris dominated ideals of high fashion, cities across the world produced their own designers and styles. By the late 20th century, fashion was truly globalized, with huge brands such as Esprit and Burberry sold across the world, and greater recognition of fashions that emanated from beyond the West.

Fashion is not merely clothes, nor is it just a collection of images. Rather, it is a vibrant form of visual and material culture that plays an important role in social and cultural life. It is a major economic force amongst the top ten industries in developing countries. It shapes our bodies, and the way we look at other people's bodies.

It can enable creative freedom to express alternative identities or dictate what is deemed beautiful and acceptable. It raises important ethical and moral questions, and connects to fine art and popular culture. Although this Very Short Introduction focuses on womens'wear, as the dominant field of fashion design, it also considers various examples of significant mens'wear. It will focus on the later stages of fashion's development, while referring to important precursors from the pre 19th century period to show how fashion has evolved. It will consider Western fashion as the dominant fashion industry, but equally will question this dominance and show how other fashion systems have evolved and overlapped with it. I will introduce the reader to the fashion industry's interconnected fields, show how fashion is designed, made, and sold, and examine the significant ways in which it links to our social and cultural lives.

2 Evolution of the Fashion Industry

The fashion industry is unique from other fields of manufacturing in that it is ruled largely by the same intention as its end product: change.

What defines the fashion industry is largely based on the functions of the individuals who comprise it – designers, stores, factory workers, seamstresses, tailors, technically skilled embroiderers, the press, publicists, salespersons (or “garmentos”), fit models, runway models, couture models, textile manufacturers, pattern makers, and sketch artists. In simplest terms, the fashion industry could be described as the business of making clothes, but that would omit the important distinction between fashion and apparel. Apparel is functional clothing, one of humanity's basic needs, but fashion incorporates its own prejudices of style, individual taste, and cultural evolution.

The notion of fashion as solely fulfilling a need is past, as the modern apparel industry finds its purpose in the conception, production, promotion, and marketing of style on the basis of desire. It reflects the changing wants of consumers to be defined by their attire, or more commonly to be accepted, which has precipitated change throughout fashion history, from iconic silhouettes referred to in the patronizing language of the early twentieth century, the Gibson Girls and Floradora Girls, to the enlightened New Look (a term coined by Carmel Snow, the editor of Harper's Bazaar, in 1947) and evolving right on through an ever-changing lexicon of

haberdashery. Changing styles always necessitate change through industry, notably in the ever-specialized fields of manufacturing and merchandising, as well as through the promotion of designs and designers, expanding their scope into what are known in the early 2000s as “lifestyle brands,” encompassing more than just fashion-incorporating the vernacular of fragrance, accessories, home furnishings, automobiles, jewelry, and writing instruments as well.

Even limited to the business of making clothes, its components have continually adapted to the changes of fashion and prevailing consumer demands, whether for casual clothes or formal suits, American sportswear, or celebrity-endorsed street wear. Over the decades, crinoline makers have become bra manufacturers, suit makers have adapted to the rise of separates, and textile mills have discovered the comfort of stretch. Meanwhile, new advancements in fabric development, manufacturing, and information management have become as important commodities as cotton and wool in the ever more complicated and competitive field. Throughout it all, the industry has developed classifications of pricing and style to facilitate its basic functions of designing and selling clothes along the traditional dividing line of wholesale and retail, one that has become much less distinct in recent years.

Following the traditional view of fashion’s infrastructure, as referenced in the textbook *The Dynamics of Fashion*, there are four levels of the fashion industry: the primary level of textile production, including mills and yarn makers; the secondary level of designers, manufacturers, wholesalers, and vendors; the retail level, which includes all types of stores and distribution points of sale; and also a fourth level, the auxiliary level, which connects each of the other levels via the press, advertising, research agencies, consultants, and fashion forecasters who play a part in the merchandise’s progression to the end consumer. While the relationship between the levels is more or less symbiotic, they need one another to survive, historically, the competitive spirit of capitalism has also created a tension between retailer and manufacturer, where the balance of power is usually tipped to one side in the race to capture profits and margins. The degree to which each side benefits financially from the sale of apparel has changed gradually over the decades, subject to many factors from social advancements to economic swings to cults of designer personalities to wars, both between countries and conglomerates. Over the century, the retailer, in many cases, has taken on the role of the manufacturer, and manufacturers have become retailers of their own designs.

The mass production of clothing began roughly in the mid-nineteenth century, when some manufacturers began to produce garments that did not require fitting, but fashion did not become an established industry in the institution sense of the word until the twentieth century, when networks of neighborhood tailors casually evolved into manufacturing businesses, factories grew from necessity during the world wars, and the ensuing social and cultural changes signified the dawn of less restrictive and unilateral codes of dress. Changes in the business of fashion, and the establishment of designers as arbiters of taste, began to take shape in the early part of the century,

although largely led by European houses. As the French designer Paul Poiret said during a presentation at the Horace Mann School in 1913, “Elegance and fashion have been the pastime of our ancestors, but now they take on the importance of a science” (quoted in *Women’s Wear Daily* in its ninetieth anniversary issue, 16 July 2001).

Just as French couture houses were beginning to gain an international reputation in the late nineteenth century, following the styles introduced by Charles Worth, Jeanne Lanvin, Paquin, and Poiret, the fast rise of garment factories, meanwhile, was largely an American phenomenon. It was most visible as an industry in New York City, where more than 18,000 workers were employed in the manufacture of blouses by 1900 at the time of the founding of the International Ladies Garment Workers Union (ILGWU), a precursor to the modern-day apparel union UNITE (Union of Needletrades, Industrial and Textile Employees), formed in 1995 with the merger of the Amalgamated Clothing and Textile Workers Union. The rapid shift of custom-made to ready-made clothes during the industrial revolution was stimulated by the growth of the middle class and a large increase in foreign labor, mostly Jewish and Italian immigrants who brought their tailoring skills from Europe and first organized themselves in tenements on the Lower East Side. However, the immigrant connection and overcrowded conditions generally associated with the industry led to zoning restrictions that quickly pushed production from apartment buildings into lofts and away from increasingly sophisticated showrooms. For twenty years, manufacturers continued to migrate north and west, often driven by law, such as when the Save New York Committee campaigned to move apparel factories out of the neighborhood known as Madison Square, where Broadway and East 23rd Street converge, because of fears that the factories would be a detriment to the atmosphere of nearby Fifth Avenue, known as the Ladies’ Mile.

Working conditions declined as manufacturers took advantage of the increasing pools of immigrants, influencing the rise of sweatshop labor as well as the move to unionize workers. The industry grew exponentially, by 1915, apparel was the third largest in America, after steel and oil. The Triangle Shirtwaist fire of 1911, in which 146 workers were killed, had finally led to the regulation and scrutiny of garment industry working conditions.

The industry moved again beginning in 1920, when two sites along Seventh Avenue between 36th and 38th Streets were developed by the Garment Center Realty Co., an association of thirty-eight of the largest women’s clothing makers, sparking the first influx of apparel businesses in a neighborhood that has become the early twenty-first-century home to New York’s garment district. Yet, change is still occurring, as most production has moved off-shore to factories in cheaper locales and many designers have moved their offices to more “refined” neighborhoods away from the bustle of rolling racks and button shops.

In the 1930s, though, as the unified center for garment production, and the most highly concentrated apparel manufacturing capital in the world by this point, Seventh Avenue from 30th to 42nd Streets began to reflect the need for categorization within fashion. Although the industry

can broadly be divided into two primary functions-wholesale and retail-the growing prevalence of department stores necessitated further distinctions. Certain buildings, in a tradition that continues in the early 2000s, house bridal firms, and others specialize in furriers, dress vendors, or coat companies, and within those categories grew distinctions of price or targeted demographic. The modern industry divides its pricing into four general categories of moderate, better, bridge, or designer apparel, from the least to most expensive, and within those categories are even more specialized distinctions, such as the relatively new silver and gold ranges (for prices that are too high to be considered bridge or too low to be called designer). There are also categories geared toward types of customers, such as juniors (a more generic classification for sportswear in the 1960s that is used to define teen-oriented labels), contemporary (geared toward young women and relating commonly to smaller sizes), and urban (reflecting the growing market for street wear).

For much of the twentieth century, the industry continued its evolution along familial lines, as the descendants of poor immigrants who had once operated those small factories along Orchard and Mulberry Streets on the Lower East Side began to establish serious businesses on Seventh Avenue, along with impressive fortunes behind companies with names that were for the large part inventions. Apart from the few pioneers of the first half of the century, Adrian, Bonnie Cashin, and Claire McCardell among them, the personalities behind the American fashion industry operated largely in anonymity compared with their counterparts in Paris, where Coco Chanel, Alix Grès, and Madeleine Vionnet had already become celebrities of international acclaim. Until World War II, it was common for American manufacturers to travel to the seasonal Paris shows, where they would pay a fee known as a caution to view the collections, usually with a minimum purchase of a few styles. They were legally permitted to copy these styles in the United States, where department stores began a tradition of lavishly presenting their copied collections with their own runway shows.

In the 1950s and 1960s, however, a growing number of entrepreneurial designers, many striking out in the business following their service in the war, began to make their way out of the backrooms to feature their own names on their labels, a development facilitated in part by the curiosity of the press and also by the ambitions of manufacturers to capitalize on designer personalities. Licensing a designer name into other categories became a common practice, and by the 1980s, propelled by an economic boom, designers had become celebrities, led by such ambitious and charismatic personalities as Oscar de la Renta, Bill Blass, Calvin Klein, and Halston. Meanwhile, the advent of the modern designer business stood in stark contrast to the overall industry, which remained largely characterized by independent companies, with as many as 5,000 businesses then making women's dresses, helmed by a prosperous but aging second generation. Since the 1980s, the apparel industry has come to be defined by consolidation, globalization, and the economics of publicly traded companies, where the biggest news stories have been the rush of many designers to Wall Street and the retail industry's continual merging into only a handful of remaining department store companies, giants encompassing the majority of retail

nameplates.

Change continues to come. The fashion industry of the early 2000s is global, with luxury conglomerates taking stakes in American businesses and production constantly moving to countries that offer the most inexpensive labor. Garments are conceived, illustrated, and laser-cut by computers, and replenished automatically by a store's data system alerts. Designers compete directly with their biggest customers by opening flagships around the world, and stores compete with designers by sourcing and producing their own private label collections, often based on the prevailing runway looks. Magazine editors and stylists have gone on to become designers, while Hollywood actors and pop stars have gone from wearing designer clothes to creating them. At the outset of the twenty-first century, what defines the fashion industry has little to do with the artisan's craft of a century ago, but would be better described as the pursuit of profitable styles by multinational conglomerates with competitive technology and the most efficient delivery of timely merchandise.

But change in fashion, or the fashion industry, is nothing new. It seems fitting to refer to the opening line on page 1 of the first issue of *Women's Wear Daily*, which was founded as *Women's Wear* in June 1910, in response to the rise of the women's apparel industry: "There is probably no other line of human endeavor, in which there is so much change as in the product that womankind wears."

II 词汇与解析 (Words and Expressions)

masquerade [mæskə'reɪd] *n.* 化装舞会; 伪装; 掩饰

designer [dɪ'zainə(r)] *adj. / n.* 由专门设计师设计的; 时尚的; 设计者

visual ['vɪʒuəl] *adj.* 视觉的

garment ['gɑ:mənt] *n.* 衣服; 服装

motif [məʊ'ti:f] *n.* (文艺作品等的) 主题

material [mə'tɪəriəl] *n.* 布, 织物, 面料

vignette [vɪn'jet] *n.* 装饰图案, 小插图

style [stɑɪl] *n.* 风度; 风格

individuality [ˌɪndɪvɪdʒu'æləti] *n.* 个人; 个性; 个人特征

elaborate [ɪ'læbəreɪt] *adj.* 复杂的; 精心制作的

sportswear ['spɔ:tsweə(r)] *n.* 运动装, 休闲活动穿着的衣服

fabric ['fæbrɪk] *n.* 织物; 布; 构造

manufacturing [ˌmænju'fæktʃərɪŋ] *n.* 制造业

tailor ['teɪlə(r)] *n.* 裁缝, 成衣工

evolution [ˌi:və'lʊ:ʃn] *n.* 演变; 进化; 发展

merchandise ['mɜ:tʃəndaɪs] *n.* 商品; 货物