



“本科教学工程”全国服装专业规划教材
高等教育“十二五”部委级规划教材

服装设计 英语

FUZHUANG
SHEJI
YINGYU

张 蕾 主编

- > 英语展示服装设计常见场景
- > 循序渐进增加专业词汇
- > 有效提高英语应用能力



化学工业出版社



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· 北 京 ·

本书结合高等院校服装设计教育人才培养目标的要求,注重培养服装设计、服装工程专业应用型人才的职业素质拓展,其内容涉及时尚范围的各个领域。

本书共分为六章,内容涉及时尚世界、服装面料、服装设计过程、服装插画艺术、时装设计师以及相关时装领域的职业,紧密围绕服装专业知识以及服装行业相关专业英语编写,每章又分二至三个单元,每个单元由阅读、专业词汇、问答、填空、写作、对话、口语练习等组成。便于读者身临其境般掌握本书内容。

全书内容实用,图文并茂,本书以训练商业及专业谈判口语为最终目标,既可以作为高等院校服装工程专业、时尚设计专业以及纺织品设计等专业的教学用书,又可以作为服装设计人员、相关工作人员以及服装爱好者的参考书。

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序

教育是推动经济发展和社会进步的重要力量，高等教育更是提高国民素质和国家综合竞争力的重要支撑。近年来，我国高等教育在数量和规模方面迅速扩张，实现了高等教育由“精英化”向“大众化”的转变，满足了人民群众接受高等教育的愿望。我国是纺织服装教育大国，纺织本科院校47所，服装本科院校126所，每年两万余人通过纺织服装高等教育。现在是纺织服装产业转型升级的关键期，纺织服装高等教育更是承担了培养专业人才、提升专业素质的重任。

化学工业出版社作为国家一级综合出版社，是国家规划教材的重要出版基地，为我国高等教育的发展做出了积极贡献，被新闻出版总署评价为“导向正确、管理规范、特色鲜明、效益良好的模范出版社”。依照《教育部关于实施卓越工程师教育培养计划的若干意见》（教高〔2011〕1号文件）和《教育部财政部关于“十二五”期间实施“高等学校本科教学质量与教学改革工程”的意见》（教高〔2011〕6号文件）两个文件精神，2012年10月，化学工业出版社邀请开设纺织服装类专业的26所骨干院校和纺织服装相关行业企业作为教材建设单位，共同研讨开发纺织服装“本科教学工程”规划教材，成立了“纺织服装‘本科教学工程’规划教材编审委员会”，拟在“十二五”期间组织相关院校一线教师和相关企业技术人员，在深入调研、整体规划的基础上，编写出版一套纺织服装类相关专业基础课、专业课教材，该批教材将涵盖本科院校的纺织工程、服装设计与工程、非织造材料与工程、轻化工程（染整方向）等专业开设的课程。该套教材的首批编写计划已顺利实施，首批60余本教材将于2013—2014年陆续出版。

该套教材的建设贯彻了卓越工程师的培养要求，以工程教育改革和创新为目标，以素质教育、创新教育为基础，以行业指导、校企合作为方法，以学生能力培养为本位的教育理念；教材编写中突出了理论知识精简、适用，加强实践内容的原则；强调增加一定比例的高新奇特内容；推进多媒体和数字化教材；兼顾相关交叉学科的融合和基础科学在专业中的应用。整套教材具有较好的系统性和规划性。此套教材汇集众多纺织服装本科院校教师的教学经验和教改成果，又得到了相关行业企业专家的指导和积极参与，相信它的出版不仅能较好地满足本科院校纺织服装类专业的教学需求，而且对促进本科教学建设与改革、提高教学质量也将起到积极的推动作用。希望每一位与纺织服装本科教育相关的教师和行业技术人员，都能关注、参与此套教材的建设，并提出宝贵的意见和建议。



姚穆
2013.3

前言

在国际交往频繁的21世纪,掌握英语对服装企业特别是外贸服装企业非常重要,然而英语因其语言特殊性,不同专业有不同的专业术语。为了方便服装院校师生及广大服装工作者更好地学习与掌握真正适用于服装企业的专业英语,我们参考了企业中会用到的谈判专业英语以及国外服装院校的教材等,根据服装设计与工程专业知识以及服装企业的设计、生产、销售与贸易等活动过程,编写了这本《服装设计英语》。本书可供高等院校服装及纺织专业师生,服装设计、生产、营销等各个环节的企业员工以及广大服装爱好者参考学习。

本书结合高等院校服装设计教育人才培养目标的要求,注重培养服装设计、服装工程专业应用型人才的素质拓展,其内容涉及时尚范围的各个领域,包含历史、设计师、品牌、设计方法、制版、服装效果图、服装的相关职业等。本教材通过强调专业英语学习的关键点来促进学生掌握英语基础知识,同时更加注重口语交流,使用该书时需结合课内阅读和课后的口语练习,真正使学生能够学以致用。

该书的第一章到第三章由郑州轻工业学院张蕾副教授编写,第四章由河南工程学院史海亮副教授编写,第五章和第六章由郑州轻工业学院葛蓓老师编写,真诚感谢老师们的鼎力合作,才使得该书的编写顺利完成。

不当之处请各位读者指正。

张蕾
2014.3



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Chapter 1



THE WORLD OF FASHION 时尚世界

UNIT 1 ● THE SIMPLEST GARMENT 最简单的服装

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 无须缝制的服装

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 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 ROM is a finely woven plain length of linen from Egypt that dates from around 2000BC (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 with 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, these were woven on a loom not 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 studied 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 (Figure 1-1), 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, 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



Figure 1-1

from a single large length of cloth survived in use for a very long time: the great belted plaid of Scotland. Developing at the end of the sixteenth century, this was the main garment, and might be the only one, of the poorer people in the Scottish Highlands. It consisted of a four-to-six-yard (3.5–5.5m) length of woollen 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 selvage 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 recorded 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 about the end of the 17th century, the great plaid became 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 is 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. 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.

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 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" (Figure 1-1).

Vocabulary

Words	Chinese Interpret	English Interpret
shawl	<i>n.</i> (女用) 围巾, 披肩	a shawl is a large piece of woollen cloth which a woman wears over her shoulders or head, or which is wrapped around a baby to keep it warm
mantle	<i>n.</i> 覆盖物; 幕; (旧时的) 披风; 斗篷	a mantle is a piece of clothing without sleeves that people used to wear over their other clothes in former times
tunic	<i>n.</i> 束腰宽松外衣; 一套制服的短上衣	an enveloping or covering membrane or layer of body tissue
loom	<i>n.</i> 织布机; 隐约出现; 宽松的长袍	come into view indistinctly
selvage	<i>n.</i> 布的织边, 镶边	border consisting of an ornamental fringe at either end of an oriental carpet
kilt	<i>n.</i> 苏格兰方格呢短裙 <i>v.</i> 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

Continue

Words	Chinese Interpret	English Interpret
toga	<i>n.</i> (罗马托加) 宽外袍, 参议员的职位	a toga is a piece of clothing which was worn by the ancient Romans
chiton	<i>n.</i> 希腊希顿	a chiton is a kind of tunic which was worn by ancient Greek men and women
damp	<i>adj.</i> 潮湿的, 不完全干燥的 <i>n.</i> 潮湿, 湿气	deaden (a sound or noise), especially by wrapping
linen	<i>n.</i> 亚麻布; 家庭日用织品	a fabric woven with fibers from the flax plant
exotic	<i>adj.</i> 由外国引进的, 非本地的; 奇异的, 醒目的, 吸引人的	being or from or characteristic of another place or part of the world

1. Look at the last two paragraphs, choose the correct answers to fill 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*:

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

◎ 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 |

2. According to the text answer the questions below.

(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 缝制服装的开端

What is the sign of the beginning of sewn garments? What do they look like? Check it out from 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 make a regular sleeveless shirt. Weaving was done on very



Figure 1-2

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 he 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 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.

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 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 wanted (Figure 1-2, Figure 1-3).



Figure 1-3

Vocabulary



Words	Chinese Interpret	English Interpret
poncho	<i>n.</i> 斗篷	a blanket-like cloak with a hole in the center for the head
warp	<i>n.</i> 经线 (纱)	in weaving, the warp is the set of lengthwise yarns through which the weft is woven
flexible	<i>adj.</i> 易弯曲的, 柔韧的; 灵活的, 可变通的	capable of being changed
weaver	<i>n.</i> 织工, 编织者	a craftsman who weaves cloth
weft	<i>n.</i> 织物, 纬线 (纱)	woof: the yarn woven across the warp yarn in weaving

3. Work in pairs, discuss how a poncho is made according to the figure below (Figure 1-4).

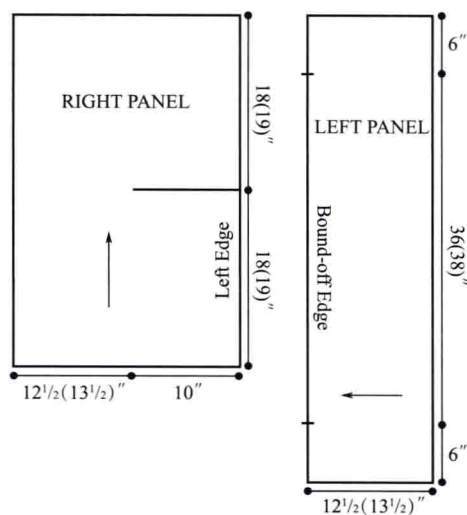


Figure 1-4

Part 3 COMPOSING

WRITE A COMPLAINING LETTER

写一封抱怨的信

You recently bought a pair of jeans from a mail-order catalogue, but you are not happy with them. Read the advertisement carefully and the notes you have made. Then write a letter to the manager of the company, complaining about the jeans and asking for your money back.

Your chance to buy these superb designer jeans!

We are the only company in this country licensed to sell this top brand! (No, I've seen them in a local store.)

- excellent quality (the zip was broken)
- available in all sizes (wrong size send)
- choose from a range of colours - blue, black, gray or green (sent blue, I wanted black)
- free T-shirt included with each purchase (Where it is? Missing.)
- unbeatable price of \$45. 00 (have seen cheaper ones)
- prompt delivery guaranteed (late delivery)

Write a letter of between 120 and 180 words in an appropriate style. Do not write any postal addresses. See an example below:

Dear Sir or madam,

I am writing to complete about... I was very disappointed when it arrived.

To begin with, you said XXX would arrive promptly but I had to wait three weeks...

My second complaint is about the price quoted in your advertisement... I could sue you!

The problem do not stop here...

To sum up, I would like a refund, otherwise there'll be trouble.

I look forward to hearing from you!

Yours faithfully

Kate Matthew

4. Discussing

A letter of complaint must be polite. Find two phrases in the sample which are too rude or aggressive. How could you rephrase these sentences in a more appropriate way?

UNIT 2 • WHAT A CLASSIC IS LIKE 经典是什么

What's the key point to learn?

- The terminology of fashion
- What is a classic like
- How to make an inspiration binder



Part 1 READING ▶▶

THE TERMINOLOGY OF FASHION 时尚专业术语

What is the difference between fashion, style, and design? Just what do high fashion, mass fashion, taste, classic, and fed mean? To avoid confusion when discussing fashion, we must first understand the meanings of these terms.

Style

The first step in understanding fashion is to distinguish between “fashion” and “style”, words that most people use interchangeably although there is an immense difference in their meanings. In general terms, a style is a characteristic or distinctive artistic expression or presentation. Styles exist in architecture, sculpture, painting, politics, and music, as well as in popular heroes, games, hobbies, pets, flirtations, and weddings.

In apparel, style is the characteristic or distinctive appearance of a garment the combination of features that makes it unique and different from other garments. For example, T-shirts are as different from camp shirts as they are from peasant blouses. Riding jackets are as different from safari jackets as they are from blazer jackets.

Although styles come and go in terms of acceptance, a specific style always remains a style, whether it is currently in fashion or not. Some people adopt a style that becomes indelibly associated with them and wear it regardless of whether it is currently fashionable. Carmen Miranda's platform shoes, Katherine Hepburn's pleated trousers, the Duchess of Windsor's jewelry, Marilyn Monroe's white halter dress, Michael Jackson's glove are all examples of personal style.

Some styles are named for the period of history in which they originated-Grecian, Roman, Renaissance, Empire, Gibson Girl era (early 1900s), flapper era (1920s). When such styles return to fashion, their basic elements remain the same. Minor details are altered to reflect the taste or needs of the era in which they reappear. For example, the flapper style of the 1920s was short, pleated, and body skimming. That style can be bought today, but with changes for current fashion acceptance.

Fashion

On the other hand, a fashion is a style that is accepted and used by the majority of a group at any one time, no matter how small that group. A fashion is always based on some particular style. But not every style is a fashion. A fashion is a fact of social psychology. A style is usually a creation from an artist or a designer. A fashion is a result of social emulation and acceptance. A style may be old or new, beautiful or ugly, good or bad. A style is still a style even if it never receives the slightest acceptance or even approval. A style does not become a fashion until it gains some popular acceptance. And it remains a fashion only as long as it is accepted. Miniskirts, square-toed shoes, mustaches, and theatrical daytime makeup have all been fashions. And no doubt each will again be accepted by a majority of a group of people with similar interests or characteristics-for example, college students, young career men and women, retired men and women.

Fashions appeal to many different groups and can be categorized according to the group to which they appeal. High fashion refers to a new style accepted by a limited number of fashion

leaders who want to be the first to adopt changes and innovation in fashion. High-fashion styles are generally introduced and sold in small quantities and at relatively high prices. These styles may be limited because they are too sophisticated or extreme to appeal to the needs of the general public, or they are priced well beyond the reach of most people.

However, if the style can appeal to a broader audience, it is generally copied, mass-produced, and sold at lower prices. The fashion leaders or innovators who first accepted it then move on to something new.

To contrast with high fashion, mass fashion or volume fashion, consists of styles that are widely accepted. These fashions are usually produced and sold in large quantities at moderate to low prices, and appeal to the greatest

majority of fashion-conscious consumers (Figure 1-5). Mass fashion accounts for the majority of sales in the fashion business. Mass fashion is the "bread and butter" of the fashion banquet!



Figure 1-5

Design

There can be many variations of detail within a specific style. A design is a particular or individual interpretation, version, or treatment of a style. A style may be expressed in a great many designs, all different, yet all related because they are in the same style. A sweatshirt, for example, is a distinctive style, but within that style, variations may include different types of necklines, pockets, and sleeves. Another example is a satchel handbag which may be interpreted with different closures, locks, or handles. These minor variations are the different interpretations that change the design of a style.

In the fashion industries, manufacturers and retailers assign a number to each individual design produced. This is the style number. The style number of a product identifies it for manufacturing, ordering, and selling purposes. In this instance, the term "style number" is used rather than "design number," even though a design is being identified.

A Trend

A trend is a general direction or movement. For example, you will often read in fashion