

Chapter 1

Brief Introduction

Unit 1

The Origin of Dress

服装的起源

Psychologists and sociologists have attempted to identify the motivations that cause people to dress themselves. There are places in the world where clothing is not essential for survival, and yet most cultures do use some form of clothing. The most basic reasons that have been suggested for the wearing of clothing are these: (1) clothing was worn for protection, (2) clothing was worn for decoration, (3) clothing was worn out of modesty, (4) clothing was worn to denote status. Of these four reasons, that of decoration is generally acknowledged to be primary.

It is true that most cultures use clothing to denote status, but it is argued that This function probably became attached to clothing at some time after it first came into use. Modesty differs markedly from society to society, and what is modest in one part of the world is immodest in another. Modesty, too, has become associated with clothing after its use became widespread. Protection from the elements is needed for survival, but mankind seems to have had its origins in warm. Not cold climates. Then, too, there are places in which even though climatic conditions are inhospitable, clothing is not worn. So protection may not be the basic reason.

Another type of protection may be related to the origins and functions of clothing. This is psychic protection, or protection against the spiritual dangers that are thought to surround each individual. Good luck amulets and charms are worn in most cultures.

The reasons given for believing decoration to be a primary, if not the most primary motivation human dress, are compelling. Although dress as protection against the elements and evil spirits is not universal, decoration of the human body really exist. There are no cultures in which some form of decoration does not exist. The logical conclusion is that decoration of the self is a basic human practice. Clothing the body may have grown out of this decoration of the self, and protection, modesty, and status may have been

important motivations for the elaboration and development of complex forms of dress.

New Words & Expressions

1. origin	/ɒ'ridʒɪn/	<i>n.</i> 起源,由来,起因
2. psychologist	/saɪ'kɒlədʒɪst/	<i>n.</i> 心理学家
3. sociologist	/səʊsiə'lɒdʒɪst/	<i>n.</i> 社会学家,社会学家
4. motivation	/məʊtɪ'veɪʃən/	<i>n.</i> 动机
5. decoration	/dekə'reɪʃən/	<i>n.</i> 装饰,装饰品
6. primary	/'praɪməri/	<i>adj.</i> 第一位的,主要的,根源的
7. associated	/ə'səʊʃɪ'teɪd/	<i>adj.</i> 联合的,关联的 <i>n.</i> 初(预)选
8. psychic	/saɪ'kɪk/	<i>adj.</i> 对超自然力量敏感的,通灵的
9. inhospitable	/ɪn'hɒspɪtəbl/	<i>adj.</i> 不适于居住的 荒凉的
10. amulet	/'æmjʊlɪt/	<i>n.</i> 护身符
11. charm	/tʃɑ:m/	<i>n.</i> 符咒,魅(魔)力(动作、表情、言语等){附于手镯、表链等上之}饰品
12. compelling	/kəm'pelɪŋ/	<i>adj.</i> 使人非相信不可的,引人注目的
13. universal	/ɪju:nɪ'vɜ:səl/	<i>adj.</i> 普遍的,通用的,宇宙的,世界的
14. practice	/'præktɪs/	<i>n.</i> 惯例,习惯,实行,实践
15. elaboration	/ɪləbe'reɪʃən/	<i>n.</i> 苦心经营的结果,详尽的细节{过多的}细节与装饰

Notes

1. It is true that most cultures use clothing to denote status, but it is argued that this function probably became attached to clothing at some time after it first came into use. Modesty differs markedly from society to society, and what is modest in one part of the world is immodest in another.

确实,世上大部分民族用服装来表明身份和地位,但有争论说,这种解释可能是在服装产生以后的某个时间再附加上去的。“掩体”这个名词对于不同的社会有不同的含义,在世界的某个地区认为是遮羞,而在另一个地区却不以为然。

2. The reasons given for believing decoration to be a primary, if not the most primary motivation human dress, are compelling.

认为人类着装的初始动因(即便不是最根本的动因)是“装饰作用”,其理由是令人信服的。

译 文

心理学家和社会学家都试图寻找促使人类着装的起因动机。在地球上的某些地方,衣着并非是生存的必不可少的东西,绝大多数有文化修养的人都有某种形式的衣着。着装最

基本的原因可归纳为以下几点：(1) 着装是为了防护；(2) 着装是出于装饰；(3) 着装是为了掩体；(4) 着装是为了表明身份。在以上的四种原因中，装饰作用被普遍认为是最主要的。

确实，世上大部分民族用服装来表明身份和地位，但有争论说，这种解释可能是在服装产生以后的某个时间再附加上去的。“掩体”这个名词对于不同的社会有不同的含义，在世界的某个地区认为是遮羞，而在另一个地区却不以为然。“遮羞”也许同样是在服装广泛流传以后才赋予服装的。遮风挡雨应该是生存所必需的，但最初原始人所生存的环境是暖和的，不需要御寒。甚至有些地方，气候寒冷，但人们也不穿衣。这说明“护体”并非着装的根本原因。

另一种类型的保护可能也与服装的起源有关，这就是神灵保护，即保护自己免遭来自身边的幽灵鬼怪危害。难怪许多民族都佩戴平安符或护身符来避邪免灾。

认为人类着装的初始动因(即便不是最根本的动因)是“装饰作用”，其理由是令人信服的。服装用来遮风挡雨和避邪的作用尽管并非具有普遍性，但服装装饰身体的作用确实普遍存在。世界上没有一个民族不拥有某种特定形式的服装来装饰自己。所以符合逻辑的结论是：人类用服装来装饰自己是人的一种基本习性。衣着也许已经超越了修饰自身这个基本动因；“保护”、“遮羞”及“表明身份”这些动因也变得越来越重要了。各式各样、变化多端的服装由此应运而生。

Unit 2

Functions of Dress

服装的功能

Throughout history clothing can, and has served many purposes. It has served to differentiate between the sexes; designate age, marital and socioeconomic status, occupation, group membership, and other special roles that individuals played.

1. Distinguishing the sexes: In most societies it is customary for the dress of men and women to be different. For many hundreds of years in western civilization, skirts were designated as feminine dress, breeches or trousers as male dress. In some eastern countries, the reverse was true and skirts were the male costume, while bifurcated garment, a sort of “harem pants” belonged to women. The type of dress designated as appropriate for men and women was never universal, but the assignment of specific types

of dress to each sex has been a long established custom.

2. Designation of age: Sometimes clothing serves to mark age change. In Western Europe and North America at an early age boys and girls often were dressed alike, but once they reached a designated age, a distinction was made between the dress of boys and girls.

3. Designation of status: Occupational status is frequently designated by a uniform or a particular style of dress. In England, even today, lawyers wear the established costume when they appear in court. The police, fire fighters, nurses, postal workers, and some of the clergy are those whose dress immediately identifies them as members of a particular profession. Sometimes the uniform worn also serves a practical function as, for example, the fire fighter's waterproof coat and protective helmet or the construction worker's hard hat.

4. Designation of marital status: Marital status may be indicated by customs of dress. In western society a wedding ring worn on a specific finger signifies marriage. Among the American religious group called the Amish, married men wear beards while unmarried men do not. It was customary for many centuries for married women to cover their hair, while unmarried women were permitted to go without head coverings. This practice is still followed among many orthodox Jewish groups.

5. Identifying group membership: Clothing is also used to identify an individual as belonging to a particular social group. The group identification may be in the form of a uniform or insignia adopted formally by that group and kept for its members alone.

6. Ceremonial use of clothing: Ceremonies are an important part of the structure of most societies and social groups. Designated forms of dress are frequently an important part of any ceremony. Specific costumes exist in modern American society that are considered appropriate for wedding, baptisms, burials, to designate mourning, and for graduation. Most significant moments of life are accompanied by the wearing of ritual costume specified by custom in each culture.

New Word & Expressions

1. designate	/ˈdeɪzɪneɪt/	vt. 指明, 指出, 任命, 指派
2. occupation	/ˌɒkjʊˈpeɪʃ(ə)n/	n. 职业 占有, 占有(房屋等)期间
3. individual	/ˌɪndɪˈvɪdʒuəl/	adj. 个别的, 单独的, 个人的
4. distinguish	/dɪsˈtɪŋɡwɪʃ/	v. 区别, 辨别
5. customary	/ˈkʌstəməri/	adj. 习惯的, 惯例的
6. bifurcate	/ˈbɪfəːkeɪt/	adj. 分为两部分
7. harem	/ˈhɑːrɪm/	n. (伊斯兰教教徒之)闺房, 闺房里的妻妾群

8. pants	/pænts/	<i>n.</i> 裤子, 短裤 裤衩
9. established	/i:s'tæblɪʃt/	<i>adj.</i> 已制定的, 确定的
10. helmet	/'helmt/	<i>n.</i> 头盔, 钢盔
11. marital	/'mærrɪ(ə)l/	<i>adj.</i> 婚姻的
12. beard	/biəd/	<i>n.</i> 胡须
13. orthodox	/'ɔ:θədɒks/	<i>adj.</i> 正统的, 传统的, 习惯的
14. Jewish	/'dʒu(:)ɪʃ/	<i>adj.</i> 犹太人的, 犹太族的
15. insignia	/ɪn'sɪgnɪə/	<i>n.</i> 勋章, 徽章
16. ceremonial	/,serɪ'məʊnɪəl/	<i>n.</i> 礼仪, 仪式 <i>adj.</i> 仪式(礼仪)的
17. baptism	/'bæptɪz(ə)m/	<i>n.</i> 浸礼, 洗礼
18. mourning	/'mɔ:nɪŋ/	<i>n.</i> 丧服 孝服 哀悼
19. ritual	/'rɪtʃuəl/	<i>adj.</i> 典礼的, (宗教)仪式的 <i>n.</i> 例行仪式 礼拜

Notes

The police, fire fighters, nurses, postal workers, and some of the clergy are those whose dress immediately identifies them as members of a particular profession.

警察、消防员、护士、邮递员及一些神职人员都穿制服,使人们一眼就能辨别出他们是属于特殊职业的工作人员。

译 文

纵观历史,可发现服装具有多种功能。服装可用来区分性别、年龄和婚姻状况,还可表明社会经济地位、职业、社会团体以及其他特殊个体所扮演的角色。

1. 区分性别:在不同社会中,男女着装通常不一样。在西方文化的几百年历史中,裙子是为女性设计的,而裤子是为男性设计的。在一些东方国家中,确实存在恰恰相反的情况:裙子是男性的服装,而裤子为女性所特有。就全世界而言,男女着装并非统一,但不同性别穿着不同类型的服装却是长期以来形成的风俗。

2. 区分年龄:有时服装用来表明年龄。在西欧和北美,男、女孩在幼年时着装十分相似,但一旦到特定的年龄,男、女孩的着装就出现显著的差异。

3. 表明地位:职业地位通常用制服或特定样式的服装来表明。至今,英国律师出庭时,仍必须穿着特定的服装。警察、消防员、护士、邮递员及一些神职人员都穿制服,使人们一眼就能辨别出他们是属于特殊职业的工作人员。有时制服还具有特殊用途,如消防员的防水服和防护帽等。

4. 表明婚姻状况:婚姻状况也可用服饰来显示。西方社会中,结婚戒指应佩戴在特定的手指上。许多国家几百年以来一直有这样的风俗:已婚女性必须用头巾遮盖住她们的头发,而未婚女性则不必。许多正统犹太民族至今保持这种风俗。

5. 表明团体的成员身份:服装可用来表明某人属于特定的社会团体。团体可采用制服

或特定的徽章,使其成员不同于其他人,易于辨别。

6. 礼服：各种仪式是许多社团的重要组成部分，而礼服又是仪式中不可缺少的部分。在当今美国社会中,婚礼、洗礼、葬礼及毕业典礼,都有特定的礼服。人的一生有许多重要时刻都与当地文化所确定的礼服相伴。

Chapter 2

Material and Accessories

Unit 3

Natural Fiber

天然纤维

Wool is elastic, warm, and pliable, wool fabrics take and hold creases well, recover well from wrinkling, and mold into shape with the heat, steam, and pressure of an iron — all highly desirable handling qualities. All wool fabrics tend to absorb light, but not in equal amounts, for they are available in many different surfaces. A woollen fabric may appear soft and dull like flannel; sleek, with sheen like broadcloth; textured and dull like crepe; or hard, clear, and glossy like fine worsted gabardine. Quality also varies. A superior fabric will bear the label “100% virgin wool”, but the suitability of its texture for a specific purpose must be learned through handling experience.

A soft luster and “silky” feel characterize silk. The silk is called the “queen of fabrics”. The pacemaker which sets a standard of quality and beauty for all other fabrics to emulate.

We are pleased by the luxurious smoothness of silk. It is resilient, strong; light in weight, highly absorbent, and since it never feels cold or clammy, comfortable to wear. Buoyancy characterizes silk and wool; this quality prevents them from drooping or sagging. Raw silk suiting recover well from wrinkles which require pressing. Sleek, luxurious silks, such as satin and peau de soie, are woven of fine, long filaments. The Shantung is composed of irregular, slub yarns, which give it a duller, rougher texture. Yet it, too, gleams softly when light catches the surface.

Linen feels cool and leathery. Both suit and dress weights are firm, yet pliable; linen is absorbent and dries quickly. A crease-resistant finish now applied to dress linens increases their wearability, but makes them more difficult to identify, by either sight or touch, because the surface feels less leathery, less characteristically linen-like.

Cotton is naturally soft, absorbent, and less sleek than linens or silk. Cotton fabrics have many faces ranging from thick, basket-weave coating to sheer, fine organdy, coolness, softness, absorbency, and washability explain the popularity of cotton for summer

clothing. Although finishes applied to the surface to improve wrinkle-resistance often make cotton feel unnaturally wiry and reduce its absorbency, they have boosted the demand for it by reducing the required care.

New Word & Expression

1. linen	/ˈlɪnɪn/	<i>n.</i> 亚麻布, 亚麻制品
2. pliable	/ˈplaɪəb(ə)l/	<i>adj.</i> 易曲折的, 柔软的, 圆滑的, 柔韧的
3. crease	/kri:s/	<i>n.</i> 折缝, 折痕
4. flannel	/ˈflæn(ə)l/	<i>n.</i> 法兰绒, 法兰绒衣服
5. sleek	/sli:k/	<i>adj.</i> 圆滑的
6. sheen	/ʃi:n/	<i>n.</i> (物品表面)光辉 光泽
7. broadcloth	/ˈbrɔ:dklɒθ/	<i>n.</i> 一种宽幅的细毛织品、精细棉布或人造丝织物
8. textured	/ˈtekstʃəd/	<i>adj.</i> 质地粗糙的, 手摸时有感觉的, 有织纹的
9. virgin	/ˈvɜ:dʒɪn/	<i>adj.</i> 纯洁的, 原始的, 处于原来状态的 清纯的, 洁白无瑕的
10. crepe	/kreɪp/	<i>n.</i> 绉纱, 绉绸
11. glossy	/ˈɡlɒsɪ/	<i>adj.</i> 平滑的, 有光泽的
12. worsted	/ˈwɜ:stɪd/	<i>n.</i> 精纺毛纱, 精纺毛料服装
13. gabardine	/ˈɡæbədi:n/	<i>n.</i> 华达呢 轧别丁(俗称)
14. resilient	/rɪˈzɪliənt/	<i>adj.</i> 有回弹力的
15. emulate	/ˈemjʊleɪt/	<i>n.</i> 仿效
16. clammy	/ˈklæmɪ/	<i>adj.</i> 湿粘的, 湿冷的
17. buoyancy	/ˈbuɪənsɪ/	<i>n.</i> 浮性, 浮力, 轻快
18. saggy	/ˈsæɡɪ/	<i>adj.</i> 松懈的, 下垂的
19. satin	/ˈsætɪn/	<i>n.</i> 缎子, 经缎, 缎纹; (sateen 纬缎; 棉缎)
20. peau de soie	/pəʊ də ʊɪk/	<i>n.</i> (法)新娘礼服拥有光泽和细棱条的厚重织物
21. slub	/slʌb/	<i>n.</i> 搓捻, 粗纺线; 花式纱粗节
22. gleam	/ɡli:m/	<i>v. n.</i> (微弱的)闪光; 一丝光线, 闪现
23. organdy (= organdie)	/ˈɔ:ɡændɪ/	<i>n.</i> 细薄的棉织品; 蝉翼纱
24. wiry	/ˈwaɪəri/	<i>adj.</i> 金属丝的, 金属线制的, 铁丝似的

Notes

1. A woolen fabric may appear soft and dull like flannel; sleek, with sheen like broadcloth; textured and dull like crepe; or hard, clear, and glossy like fine worsted gabardine.

羊毛织物具有各种不同的外观 如法兰绒柔软、颜色黯淡、光泽柔和 绒面呢光滑、颜色亮丽、具有光泽 绉纱表面有织纹、颜色黯淡柔和；而精纺华达呢质地挺括、表面平滑有光泽。

2. Cotton fabrics have many faces ranging from thick, basket-weave coating to sheer, fine organdy, coolness, softness, absorbency, and washability explain the popularity of cotton for summer clothing.

棉织物有许多种类型,从厚重织物、毯式织物、涂层织物到透明薄织物、精纺蝉翼纱,品种繁多。棉织物的凉爽、柔软、吸湿性好及耐洗等特性使其成为广受欢迎的夏季衣料。

译 文

羊毛具有可伸缩性、保暖性和柔顺性等特点。羊毛的褶裥保持性和折皱恢复性较好,并可在蒸汽、加热、压烫条件下产生塑性,所有这些高档服装加工时须具备的品质要素。所有的羊毛织物都可吸光,但由于不同的表面,各种织物的吸光量有所不同。羊毛织物具有各种不同的外观 如法兰绒柔软、颜色黯淡、光泽柔和 绒面呢光滑、颜色亮丽、具有光泽 绉纱表面有织纹、颜色黯淡柔和；而精纺华达呢质地挺括、表面平滑有光泽。羊毛织物的质量也千差万别,上等的羊毛织物应有“100% 纯天然羊毛”标签。各种织物因其不同的织物结构,各具特色,决定其特定用途则需一定的手感测试经验。

人们十分喜欢舒适光滑的丝绸,它被誉为“布料皇后”。由于丝绸弹性好、强度高、轻盈、吸湿性佳、手感温暖滑糯,所以丝绸织物的穿着舒适性十分好。丝绸和羊毛的比重小,在水中不易下沉。真丝的折皱回复性好。高档的丝绸织物如绸缎、双面横绉缎(法国)是由真丝长丝织造而成。而山东绸是由不规则的粗节丝织造而成,因此其外观色泽黯淡、表面粗糙,不过仍具有微弱的光泽。

亚麻织物手感凉爽,并具有皮革感。由亚麻织物制作的套装和裙子都较厚实且挺括,但其柔韧性好。亚麻织物的吸湿性极佳并十分容易干燥。经抗皱整理的亚麻织物服用性能更佳,同时,使其从外观和手感上都不大具有亚麻织物的特性,不具有皮革感,使人们很难仅从外观和手感上将其辨别出来。

棉织物天性柔软,吸湿性好,相对丝和亚麻织物而言较平民化。棉织物有许多种类型,从厚重织物、毯式织物、涂层织物到透明薄织物、精纺蝉翼纱,品种繁多。棉织物的凉爽、柔软、吸湿性好及耐洗等特性使其成为广受欢迎的夏季衣料。虽然棉织物的抗皱后整理在一定程度上使织物手感变硬、吸湿性减弱,但经过整理的棉织物易于保养,所以需求不断扩大。

Unit 4

Man-Made Fibers

人造纤维

Man-made fibers supplement the fabric supply for an ever-expanding market and also contribute many desirable new properties to it.

Wool, silk, and linen have many innate desirable properties, but they are so costly and limited in quantity that they are often blended with man-made fibers. They improve the appearance and hand of a blend, as well as reduce its cost.

Rayon and acetate, the oldest of the man-made fibers, may be used alone, in combination, or blended with other fibers to produce low-luster satins and taffetas-glamour at a low price. Acetate feels soft and luxurious, and is used primarily for fabrics with a silky hand, but both acetate and rayon are versatile. Blended with other fibers, they produce almost any required texture-cotton-like, linen-like, silk-like, or even wool-like hand feeling at a modest price. Rayon is heavier than silk, less buoyant and resilient, and wrinkles unless treated. The newer triacetate is similar to acetate, but has excellent draping qualities, as well as better resistance to wrinkling and the heat of pressing.

The chemical fibers — nylon, nylril, the acrylics, modacrylics, and polyesters — contribute strength, lightness, and resistance to shrinking and stretching (stability). They retain creases that are “heat set”, a property in great demand. Chemical fibers, which absorb little moisture and dry quickly, may feel clammy and uncomfortable in humid weather unless the weave is porous, or unless they are blended with more absorbent rayon or natural fibers. Polyesters-Dacron, Kodel, and others — are famous for their wash-and-wear characteristics. Blended with cotton or rayon, they may appear silky or sheer. Blended with wool or rayon, they are made into lightweight summer suiting that resist wrinkling and retain creases. Acrylics and modacrylics — Dynel, Orlon, and others — are made into fur-like fabrics or fleeces with a soft luxurious hand resembling fine cashmere. The permutations of properties that can be obtained through processing and blending are limitless; indeed, this year’s “wonders” may be next year’s established fabrics.

Yarn texture also helps determine the surface of the cloth; a curled, coiled,

crimped, looped, or slubbed yarn produces a crepy, rough, or nubbed texture. Both smooth and irregular yarns can be developed from the same fiber, and the similar textures can be produced from different fibers.

New Words & Expression

1. supplement	/ˈsʌplɪmənt/	<i>n.</i> 补遗, 补充
2. innate	/ɪˈneɪt/	<i>adj.</i> 先天的, 天生的
3. acetate	/ˈæsɪteɪt/	<i>n.</i> 醋酸纤维素及其制成的产品
4. rayon	/ˈreɪɒn/	<i>n.</i> 粘胶; 人造纤维(丝)
5. taffeta	/ˈtæfɪtə/	<i>n.</i> 平纹皱丝织品 塔夫绸
6. triacetate	/traɪˈæsɪteɪt/	<i>adj.</i> 分子中含有三个醋酸基的; 三醋酸纤维 (人造丝)
7. acrylic	/əˈkrɪlɪk/	<i>adj.</i> [化] 丙烯酸的 <i>n.</i> 聚丙烯腈系纤维
8. modacrylic	/mɒdəˈkrɪlɪk/	<i>n.</i> 人造纤维之一种 变性聚丙烯腈纤维
9. polyester	/pɒlɪˈestə(r)/	<i>n.</i> 聚酯; 高分子纤维 (涤纶纤维)
10. stability	/stəˈbɪlɪtɪ/	<i>n.</i> 稳定性
11. porous	/ˈpɔːrəs/	<i>adj.</i> 多孔的 疏松的
12. dacron	/ˈdækron/	<i>n.</i> 涤纶织物, 的确良
13. dnyel	/ˈdaɪnəl/	<i>n.</i> 合成纤维的一种, 代纳尔(氯乙烯和丙烯腈共聚短纤维), 商标名[美]
14. orlon	/ˈɔːlɒn/	<i>n.</i> 奥纶(聚丙烯腈纤维一类织物, 商名, 美国制)
15. fleece	/fliːs/	<i>n.</i> 绒头织物, 羊毛大衣呢
16. cashmere	/ˈkæʃmɪə(r)/	<i>n.</i> 开士米, 山羊绒, 精纺毛纱织物
17. permutation	/pɜːmjʊˈteɪf(ə)n/	<i>n.</i> 彻底改变, 排列变化
18. crimped	/krɪmpt/	<i>adj.</i> 起皱褶的, 有波纹的

Notes

1. Rayon and acetate, the oldest of the man-made fibers, may be used alone, in combination, or blended with other fibers to produce low-luster satins and taffetas-glamour at a low price.

粘胶、醋脂是最早使用的人造纤维。他们可以单独使用或合成或与其它纤维进行混纺, 制造出价格低廉、光泽柔和的织物。

2. Chemical fibers, which absorb little moisture and dry quickly, may feel clammy and uncomfortable in humid weather unless the weave is porous, or unless they are blended with more absorbent rayon or natural fibers.

化纤吸湿性差、易干, 在潮湿的天气时, 人穿着不舒适, 感觉湿冷, 如织成多孔织物或与

其它吸湿性好的纤维，如粘胶或天然纤维进行混纺，可改善其穿着舒适性。

译 文

人造纤维使织物更加丰富多彩，所适应的市场更加广阔，并赋予织物许多新的、令人满意的特性。它是天然纤维十分有益的补充。

羊毛、丝、亚麻具有许多固有的优良品质，但他们太昂贵且数量有限。因此人们常常将它们与人造纤维混纺，使织造出的织物在外观和手感上具有羊毛、丝、亚麻的特性，而价格大大降低。

粘胶、醋脂是最早使用的人造纤维。它们可以单独使用或合成或与其它纤维进行混纺，制造出价格低廉、光泽柔和的织物。醋脂纤维质地柔软、豪华，常用于织造有丝质手感的织物。粘胶和醋脂纤维具有各种用途，与其它纤维混纺时，几乎可以织造出所有棉质手感、丝质手感、亚麻质手感甚至毛质手感的织物，并且价格适中。粘胶比重较丝大、较丝浮力小、弹性差。如未进行特殊处理，粘胶织物特别易皱。三醋脂纤维和醋脂纤维品质相类似，但其悬垂性、抗折皱性和热压性更好。

化纤，如尼龙、聚偏氯乙烯(奈特里尔)纤维、腈纶、改性腈纶和涤纶，强度高，光泽好，抗收缩及拉伸性好(保形性好)热定型性极佳。化纤吸湿性差、易干，在潮湿的天气时，人穿着不舒适，感觉湿冷，如织成多孔织物或其它吸湿性好的纤维，如粘胶或天然纤维进行混纺，可改善其穿着舒适性。聚酯(大可纶、科代尔等)，易洗且穿着性好，将它们与棉、粘胶混纺，可织造出丝质织物和透明薄织物。将其与羊毛、粘胶混纺，可织造出夏季轻薄织物，抗皱及保型性极好。腈纶和改性腈纶(代纳尔、奥纶等)，可制造出仿毛皮织物和仿毛织物，其手感滑糯，类似于精纺开司米织物。由于织造工艺的变更和各种不同纤维混纺所获得的织物特性无穷无尽，因此在织物面料市场上，每年新产品层出不穷。

纺纱工艺同样可决定织物的特性。经过卷曲、成圈并热定型的异型纱可织造出粗糙、具有皱折和粗节的织物表面。既可用同种纤维纺出光滑不规则的纱线；也可用不同纤维纺出同样质地的纱线。

Unit 5

How to Choose Fabric

怎样选择织物

The following four elements determine the character of the fabric. They also dictate

many of the limits of styling.

1. Surface interest — does the color, pattern, and texture of the fabric please you? Does it flatter you? You are able to see how the fabric works for a particular garment. But you should still consider the following things about the fabric before deciding to purchase a garment.

2. Fiber — is the fiber suited to the season? Will it perform well and be easy to take care of? Are you allergic to it?

3. Weight — is the garment the correct weight for your wearing requirements? Will it be appropriate for the season and climate in which you will be wearing it? Is it too specialized for the typical weather you will live in, that is, will it be wearable for only a very short season?

4. Texture of hand — is the fabric the correct stiffness for the garment? Does it drape well? Does it have a pleasant feel?

The designer who created your garment is familiar with all types of fabric. You, as a customer, can evaluate a garment's potential use and life by how the fabric has performed for you in the past.

The weight of a fabric is an important consideration, especially when a durable garment is being purchased. Heavier fabrics are suitable for pants, skirts, and jackets. The fabric weight should suit the garment style and the season for which it is intended. Winter fabrics are usually heaviest; spring fabrics are a medium weight; and summer fabrics are the lightest weight of all. To get the most out of your wardrobe, select as many medium-weight fabrics as possible and use them in layers to adapt them to temperature changes.

Tailored garments, such as jackets and coat, must be made in a fabric that is heavy enough to support the tailored details. If the fabric is too thin, seams will show through when they are pressed, pockets will show as ridges in the shell fabric, and bound buttonholes will be lumpy. Light fabric often requires a lining, which makes the garment more expensive.

Hand refers to the feel of the fabric. Hand can be altered greatly by the kind of finish applied to the fabric. A fabric's hand greatly influences the way it can be styled. A primary rule of design is to style garments in a fabric that is compatible with the silhouette desired. A fabric that is fluid and soft cannot be used for a crisp, well-tailored garment, such as a blazer. The silhouette will reflect the body shape with a fabric of a soft hand. A fabric that drapes well will fall gracefully and cling to the figure. More gathering can be used with a soft fabric, and garment will not become bulky, puffy, or awkward. A crisp fabric, like linen or sailcloth, can be used for a well-defined, tailored silhouette.

New Words & Expressions

1. pattern	/ˈpætən/	<i>n.</i> 式样, 模式, 样品, 格调, 图案
2. flatter	/ˈflætə(r)/	<i>vt.</i> 使高兴, 使满意
3. perform	/pəˈfɔ:m/	<i>v.</i> 完成任务 起……作用
4. allergic	/əˈlɜ:dʒɪk/	<i>adj.</i> [医] 过敏的, 患过敏症的
5. stiffness	/ˈstɪfnɪs/	<i>n.</i> 坚硬, 硬度, 挺括
6. consideration	/kənˈsɪdəreɪʃ(ə)n/	<i>n.</i> 需要考虑的事项
7. wardrobe	/ˈwɔ:drəʊb/	<i>n.</i> 衣柜, 衣橱
8. tailored	/ˈteɪləd/	<i>adj.</i> 剪裁讲究的
9. ridge	/rɪdʒ/	<i>v.</i> 起皱
10. buttonhole	/ˈbʌt(ə)nˈhəʊl/	<i>n.</i> 纽扣孔
11. lumpy	/ˈlʌmpi/	<i>adj.</i> 多块状物的, 粗笨的
12. blazer	/ˈbleɪzə(r)/	<i>n.</i> 颜色鲜明的运动茄克, 男式休闲上装
13. bulky	/ˈbʌlki/	<i>adj.</i> 大的, 容量大的, 体积大的; 膨松的
14. puffy	/ˈpʌfi/	<i>adj.</i> 膨胀的 胀大的, 蓬松的
15. sailcloth	/ˈseɪlˈkloʊθ/	<i>n.</i> 帆布
16. cling to		<i>v.</i> 依附, 依靠, 坚持 紧贴

Notes

1. Is it too specialized for the typical weather you will live in, that is, will it be wearable for only a very short season?

它是否仅仅适用于特殊气候? 这样的话, 该服装的穿着季节将很短。

2. A fabric's hand greatly influences the way it can be styled.

织物的手感又会极大地影响服装的样式。

译 文

以下四个方面决定织物的特性, 并限制了织物制成服装款式的范围。

1. 外观——你是否喜欢面料的颜色、花式、质感? 这些外观是否适合你? 仅从外观上, 你就可以知道这种面料可以做什么样的服装, 但在你决定购买之前还必须考虑织物其他性能;

2. 纤维——这种纤维是否符合所制服装穿着的季节? 由此纤维制成的服装效果是否好? 是否易于保养? 你对该纤维是否过敏?

3. 重量——织物的克重是否满足你的穿着需求? 它是否适合服装所穿着的季节、气候? 它是否仅仅适用于特殊气候? 如果这样的话, 该服装的穿着季节将很短。

4. 质地和手感——织物的硬挺度是否适合于着装? 它的悬垂性好吗? 它的穿着舒适性怎么样?

设计师对各种织物的特性了如指掌，而作为顾客的你，也能够从过去的经验来预测服装的效果及寿命。

织物的克重是一个十分重要的考虑因素，特别是在购买耐用服装时。厚重织物适于做裤子、裙子和茄克。织物的克重应与服装的样式及所针对的季节相吻合。冬季服装宜选厚重织物；春季服装织物应处于中等；夏季织物应轻薄。为了提高你衣柜中服装的利用率，应尽量选择中等重量的织物，而你可通过增减衣服的层数来适应温度的变化。

缝制的服装，如茄克和外套，必须要求织物具有一定的重量，从而保证一些缝制细节方面的要求。如果织物太薄，则服装熨烫后，结合处易裂开，口袋不易保形，容易起皱，扣眼也不易平整。所以用轻薄织物做服装时往往需要加里衬，这样就提高了服装的成本。

织物进行不同的后整理，会使织物的手感有很大差别。织物的手感又会极大地影响服装的样式。服装设计中一个比较重要的原则是：所选用的面料必须与所设计的、希望达到的服装外轮廓相协调一致。如软而滑的织物不易于制作挺括、做工精良的服装，如男式休闲上装。手感柔软的织物易于显身材；悬垂性好的织物制成的服装雅致且显体型。用柔软织物可制成许多种感觉轻盈、精致的服装。挺括的织物，如亚麻和帆布，可用于制作轮廓清晰、做工精良的服装。

Unit 6

Properties that Determine Fabric Textures

决定面料质地的各种性质

The appearance, feel and use of all fabrics are determined by:

1. Fiber content (generic or family name, such as wool, rayon, and nylon, polyester).
2. Yarn structure and nature (coarse vs. fine; rough vs. smooth; tightly vs. loosely, twisted; long filament vs. short staple).
3. Fabric construction (weaving, knitting, felting, or bonding).
4. Finishes (glazing, napping, invisible, such as those which produce crease resistance).

New fibers, new blends, and myriad new finishes, which are being constantly developed, have created new concepts of performance and handling. New textures, while resembling the familiar natural fibers — wool, silk, cotton, and linen — may feel and

behave quite differently. No matter how sharp the eye or sensitive the touch, no one today can identify beyond all doubt the fiber content of a fabric without reading the label or analyzing it in a laboratory. Fifty years ago, fabric that looked and felt like wool was wool. Today, it may be a blend of wool with another fiber, or it may contain no wool.

The textile fiber products identification act was enacted March 1960 to reduce consumer confusion about the fiber content of fabrics. Textiles and garments must be labeled with the generic (family) name, and the label must state the percentage of each fiber in a blend; for example, "65% polyester, 35% cotton". Listing specifically the presence of less than 5% of another fiber is not required, but the label must read "other fiber". The consumer should acquire the habit of reading and preserving labels for future reference. But to use the information, she must be able to interpret labels intelligently — to know, for instance, the purpose of a blend of cotton and Dacron polyester. Organized textile studies and experience in wearing, caring for, and sewing new fabrics contribute to useful understanding.

Since the four natural fibers — wool, silk, linen, and cotton — are relatively familiar, at least by name, a resume of their properties will provide a basis for comparison with the less familiar man-made fibers and fabrics.

New Words & Expressions

1. generic	/dʒɪ'nerɪk/	<i>adj.</i> [生物]属的, 类的, 一般的, 普通的 非特殊的
2. coarse	/kɔ:s/	<i>adj.</i> 粗糙的
3. fine	/faɪn/	<i>adj.</i> 优良的, 精美的
4. filament	/'fɪləmənt/	<i>n.</i> 细丝, 单(长)丝
5. staple	/'steɪp(ə)l/	<i>n.</i> 原材料, 主要成分 (毛、棉、麻、化纤等的)纤维 短纤维
6. felting	/'feltɪŋ/	<i>n.</i> 制毡法 毡合 缩绒, 缩呢 起毡
7. glazing	/'gleɪzɪŋ/	<i>n.</i> 上光, 轧光
8. nap	/næp/	<i>vt.</i> 使拉毛, 修整
9. myriad	/'mɪrɪəd/	<i>adj.</i> 无数的, 一万的, 种种的
10. enact	/'ɪnækt/	<i>vt.</i> 制定法律, 颁布
11. dacron	/'dækron/	<i>n.</i> 涤纶织物, 的确良
12. resume	/'rɪ'zʊ:m/	<i>n.</i> 摘要, 概略 <i>v.</i> 恢复

Notes

1. No matter how sharp the eye or sensitive the touch, no one today can identify beyond all doubt the fiber content of a fabric without reading the label or analyzing it in a

laboratory.

不管人的眼光有多么敏锐,触觉有多么敏感,没有人能不通过看标签或进行分析而鉴别出织物的所有成分。

2. Organized textile studies and experience in wearing, caring for, and sewing new fabrics contribute to useful understanding.

在穿着、保养和缝制新的面料方面系统学习和体验有助于加深理解。

译 文

所有面料的外观、手感和用途都由以下几点决定:

1. 纤维成分(通用的或大类名称,如羊毛、人造丝、尼龙和涤纶)。
2. 纱线结构和天然属性(粗纺或精纺,粗糙或光滑,强捻或弱捻,长丝纱或短纤纱)。
3. 面料结构(机织、针织、拉绒和粘合)。
4. 后整理(轧光、起绒、隐性处理如抗褶)。

新的纤维、新的混纺丝和新的后整理方法不断地被开发出来,赋予织物性能与手感新的内涵。这种织物在模仿天然纤维(羊毛、丝、棉和麻)的性能而进行处理后,其手感和性能有了很大差异。不管人的眼光有多么敏锐,触觉有多么敏感,没有人能不通过看标签或进行分析而鉴别出织物的所有成分。50年前,外观和手感像羊毛的就只能是羊毛织物,而今天它可能是羊毛与其他纤维的混纺,也可能根本不含羊毛。

1960年3月实施了纺织纤维产品鉴别法规来减少顾客对织物纤维成分的迷惑,纺织品和服装必须附有纤维通用名的标识,标明每种混纺纤维所占的百分比,比如“65%涤纶,35%棉”。少于5%的纤维不必专门列出百分比,但要在“其他纤维”中标出。用户应养成阅读和保留标识的习惯,以作未来参考。但要运用这些信息,必须很好地理解标识——比如了解棉和聚酯纤维混纺的目的。在穿着、保养和缝制新的面料方面系统学习和体验有助于加深理解。

由于人们对四种天然纤维(棉、麻、丝、毛)相对较熟悉,关于其性能的简介可以给人们提供一个基本的标准,用来比较我们所不太熟悉的人造纤维。

Unit 7

Sewing Threads

缝 纫 线

The correct selection of sewing threads prior to garment assembly is essential in or