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# 1 FUNCTIONS OF CLOTHING. PROTECTION

## TOPICAL VOCABULARY

communication <i>n</i>	общение
cotton	1. <i>n</i> хлопок 2. <i>a</i> хлопчатобумажный
fabric <i>n</i>	ткань
fancy <i>a</i>	причудливый, прихотливый; разукрашенный; маскарадный; модный, высшего качества
fibreglass <i>n</i>	стекловолокно
helmet <i>n</i>	шлем
light-coloured <i>a</i>	светлый, слабо окрашенный
lightweight <i>a</i>	легкий (по весу)
line <i>v</i>	подбивать чем-либо, делать подкладку
linen <i>n</i>	льняная ткань
loose <i>a</i>	свободный
pad <i>v</i>	подбивать <i>или</i> набивать волосом <i>или</i> ватой, делать подкладку из чего-либо мягкого
plain <i>a</i>	простой; одноцветный, однотонный
purpose <i>n</i>	цель
put on (put) <i>v</i>	надевать
require <i>v</i>	требовать
serve <i>v</i>	служить, быть полезным, годиться
sheeting <i>n</i>	лист, (защитное) покрытие
steel	1. <i>n</i> сталь 2. <i>a</i> стальной
style <i>n</i>	стиль; фасон
vest <i>n</i>	жилет

Most people, no matter where they live, wear some kind of clothing. Any person may wear certain clothes for a variety of individual reasons. But in general, people wear clothes for three main reasons: (1) protection, (2) communication, and (3) decoration. Most clothing serves all three purposes.

Clothing helps protect people's physical and emotional health.

**Physical protection.** People have probably worn clothing for physical protection since they first put on animal skins, leaves, or other clothing materials. In many areas of the world, people need clothing for protection from the weather. Clothing also protects people who work on dangerous jobs, take part in rough sports, or engage in other hazardous activities.

In cold climates, people wear warm garments made of wool, fur, or closely woven fabrics. They also wear warm shoes or boots.

In warm climates, people wear clothes made of such lightweight materials as cotton or linen, which have a fairly open weave. These materials absorb perspiration

and allow air to flow around the body. People in these climates sometimes wear white or light-coloured clothes because such clothes reflect the sun's rays. They may also wear sandals, which are more comfortable than shoes or heavy boots in warm weather. Large hats made of straw serve as sunshades.

In many places, people must wear clothes for protection against several kinds of weather. For example, people of the Arabian deserts wear loose garments that shield their bodies from the blazing sun during the day. The same garments protect them against the cold night air. Even in less severe climates, people may require protective clothing during the hot and cold seasons.

Certain activities require special protective clothing. A soldier in combat wears a steel or plastic helmet and a nylon vest lined with plastic sheeting or fibreglass. Welders wear protective shields over their faces. Astronauts wear special suits and helmets for protection against changes of air pressure and temperature. Factory workers wear heavy shoes to protect their feet. Some sports players wear padded equipment to guard against injury.

In some societies, people may wear clothing for protection against unusual types of physical harm. For example, in some countries, people believe that evil spirits can cause bodily harm. These people may wear special clothes that they think have magic power to protect them from such spirits.

***Emotional protection.*** Clothing protects people's emotional health by helping satisfy some of their needs. For example, most people need to feel they are accepted as members of society or of some special group. Many people also want to feel they are independent individuals — different at least some small way from everyone else.

People who want to belong to a certain group usually dress in a style similar to that of people in the group. Through their choice of clothes, they tell members of the group that they share their attitudes, beliefs, and way of life. People who want to show their independence may wear different styles of clothing from that worn by others. By wearing such clothes, they seem to say, "Look at me. I am someone special."

## 2 PRODUCTION OF CLOTHING

### TOPICAL VOCABULARY

advance <i>n</i>	успех, прогресс; улучшение; нововведение
design <i>v</i>	конструировать, разрабатывать
dress <i>n</i>	платье; одежда
enable <i>v</i>	дать возможность
factory <i>n</i>	завод, фабрика
fur <i>n</i>	мех
hair <i>n</i>	шерсть (животного)
industry <i>n</i>	промышленность, индустрия
invent <i>v</i>	изобретать
invention <i>n</i>	изобретение
item <i>n</i>	предмет
knitwear <i>n</i>	трикотаж
machine <i>n</i>	машина, станок, механизм
material <i>n</i>	материал, вещество
needle <i>n</i>	игла
ready-to-wear <i>a</i>	готовый (об одежде)
sew <i>v</i> (sewed; sewed, sew)	шить, сшивать
silk <i>n</i>	шелк
similar <i>a</i>	подобный; сходный, похожий
spin <i>v</i> (spun, span; spun)	прясть
thread <i>n</i>	нитка; нить
trade <i>n</i>	торговля
way <i>n</i>	метод, средство, способ
weave <i>v</i> (wove; woven)	ткать
wool <i>n</i>	шерсть; руно
yarn <i>n</i>	пряжа, нить

By the end of the Old Stone Age – about 25,000 years ago – people had invented the needle, which enabled them to sew skins together into clothing. They had also learned to make yarn from the threadlike parts of some plants or from the fur or hair of some animals. In addition, they had learned to weave yarn into cloth. By this time, people had begun to raise plants that gave them a steady supply of materials for making yarn. They had also started to herd sheep and other animals that gave them wool. These few advances took thousands of years. Most changes in the ways of making clothing and in the materials used for clothing have come only during the last few hundred years.

Until about 200 years ago, people had no machines for making clothes. Most families made their own clothing. Sometimes businesses paid groups of workers to

make clothes, which the businesses then sold. But most of the people who made clothes worked at home. There were no clothing factories.

During the late 1700's and 1800's, the invention of several machines brought the clothing industry out of the home and into the factories. Machines that could spin thread, weave cloth, and sew clothes led to the growth of the clothing industry. Today, people in most parts of the world can buy ready-to-wear garments made in large clothing factories.

The clothing industry is a giant business in many countries. Clothes and clothing materials are important items of trade between nations. Shoppers in many lands buy Italian knitwear and shoes, Australian wool, and Japanese silk. Stores throughout the world sell clothes designed in London, Paris, and Milan. As a result, many people in different countries – especially people who live in cities – wear similar clothes. But there are still differences in dress among most regions of the world.

People in various regions dress differently for many reasons. They may need protection from different kinds of weather. They may have different habits of dress.

### 3 FUNCTIONS OF CLOTHING. COMMUNICATION

#### TOPICAL VOCABULARY

amish <i>a</i>	амский
approximate <i>a</i>	приблизительный
apron <i>n</i>	фартук
attractive <i>a</i>	привлекательный
belt <i>n</i>	ремень
bold <i>a</i>	смелый; отчетливый, подчеркнутый
bonnet <i>n</i>	шляпа, капор, чепчик
bright <i>a</i>	яркий
broad-brimmed <i>a</i>	широкополюй
confident <i>a</i>	уверенный
dark <i>a</i>	темный
design <i>n</i>	рисунок, эскиз, узор
glove <i>n</i>	перчатка
gown <i>n</i>	платье
identify <i>v</i>	устанавливать личность, узнавать, определять
patterned <i>a</i>	узорчатый
shy <i>a</i>	робкий, скромный
suspenders	подтяжки
unsure <i>a</i>	неуверенный

People communicate by means of the clothes they wear. Their clothes may tell others who they are, what they are like, how they feel, and what they would like to be.

**Who people are.** People can identify some famous individuals, such as a well-known politician or actor, without looking at their clothes. However, few individuals are so well-known. In most cases, a glance at a person's clothes helps people identify the person.

Clothing may reveal such facts as a person's occupation, approximate age, and sex. Bus drivers, postal workers, nurses, police officers, and priests wear special clothing to help other people know what they do. People of different ages usually dress differently, and men and boys dress differently from women and girls. Some types of dress or uniforms show that a person belongs to a certain group. For example, Scouts wear special uniforms.

**What people are like.** Clothes tell something about people's beliefs and feelings, their personality, and their general approach to life. Confident people often show more independence in choosing their style of dress than do people who are shy or unsure of themselves. The confident individual is likely to try new clothing styles. A shy person may seek security by following current styles. Others may be unconcerned



about their dress and care little whether they dress in what others consider attractive clothing.

Some persons wear plain clothes because of strong beliefs about personal behaviour. They believe it is wrong to care about wearing clothes as decoration and that, instead, people should be concerned with other matters. Members of the Amish religious group in the U.S.A. and Canada have this kind of belief. Amish women and girls wear plain dresses because patterned clothes are considered immodest. They also wear aprons and bonnets as a sign of their respect for God. If an Amish woman is married, she wears a black bonnet. If she is single, she wears a white one. And they never wear jewellery or make-up. Men and boys wear dark-coloured suits, plain shirts, suspenders and black or straw broad-brimmed hats. Belts, sweaters, ties and gloves are forbidden.

***How people feel.*** Clothing often helps communicate the mood of a person. People who are sad or upset may show little concern for their appearance. Clothing with bright colours and bold designs may indicate happiness. Such clothing may even brighten the mood of others who see a person wearing it.

In many societies, clothing of certain colours has special meanings. For example, people in mourning may wear black clothes. But colours may have different meanings in various societies. A colour worn for weddings in one country may be worn for funerals in another land. Brides in many countries wear white gowns. But people in India wear white clothes to mourn the dead.

***What people want to be.*** People often wear clothes that they think make them appear a certain way. People may dress to hide their feelings or their age, or they may dress like people in some occupation. A person who feels sad may wear bright colours to hide this mood from others. Many children enjoy wearing the clothes of their mother or father to “play grown-up”. When applying for jobs, many people wear clothes that they think make them look older or younger than their real age. They may also dress as they think people holding a certain job should look.

## 4 FUNCTIONS OF CLOTHING. DECORATION

### TOPICAL VOCABULARY

excellent <i>a</i>	отличный
expensive <i>a</i>	дорогой
fashion <i>n</i>	мода; фасон, покрой
pattern <i>n</i>	модель; выкройка; рисунок, узор (на материи и т.п.)
raincoat <i>n</i>	плащ
snow boots <i>n</i>	зимние сапоги
sweater <i>n</i>	свитер

Most people want to wear clothing that makes them feel attractive – even if its chief purpose is protection or communication. Such protective clothes as raincoats, snow boots, and sweaters come in bright colours and bold patterns. Some women wear expensive furs more for beauty than for warmth. Even military uniforms are designed to improve the appearance of servicemen and servicewomen.

Many people accept frequent changes in clothing styles because they want to appear attractive by wearing the latest fashions. A woman may stop wearing an old coat that is still in excellent condition. She does so because she feels it no longer makes her so attractive as does a new style of coat.

Most people, no matter where they live, wear some kind of clothing. People wear clothes for three main reasons: protection, communication, decoration. Most clothing serves all three purposes.

Clothing helps protect people's health. In many areas of the world, people need clothing for protection from the weather. In cold climates, people wear warm garments and warm shoes or boots. In warm climates, people wear clothes made of such light-weight materials. People in these climates sometimes wear white or light-coloured clothes, because such clothes reflect the sun's rays. Clothing also protects people who work on dangerous jobs or take part in rough sports.

People communicate by the means of the clothes they wear. Clothing may reveal a person's occupation, approximate age, and sex. Clothes tell something about people's feelings and personality. Clothing helps communicate the mood of a person. For example, clothing with bright colours and bold designs may indicate happiness.

Most people want to wear clothing that makes them attractive. Many people wear clothes more for decoration than for protection. Protective clothes (raincoats, snow boots, sweaters) can improve our appearance because they come in bright colours and bold patterns.

## 5 WHY CLOTHES VARY

### TOPICAL VOCABULARY

affect <i>v</i>	влиять
artificial <i>a</i>	искусственный
available <i>a</i>	доступный, имеющийся в наличии
brim <i>n</i>	поля (шляпы)
common <i>a</i>	общий; общепринятый, распространенный
create <i>v</i>	создавать
custom <i>n</i>	обычай
dye <i>v</i>	окрашивать
fibre <i>n</i>	волокно
hand-powered <i>a</i>	с ручным управлением
leather <i>n</i>	кожа (выделанная)
natural <i>a</i>	естественный, природный, натуральный
nylon <i>n</i>	нейлон
print <i>v</i>	набивать (ситец)
process <i>n</i>	технологический процесс, прием, способ
rayon <i>n</i>	искусственный шелк; вискоза
slant down <i>v</i>	загибаться вниз
spread <i>v</i>	распространяться
textile <i>n</i>	(текстильное изделие); ткань
tilt up <i>v</i>	загибаться вверх
vary <i>v</i>	меняться, изменяться; различаться, расходиться
veil <i>n</i>	вуаль
yard <i>n</i>	ярд (91,44 см)

For thousands of years, people in different parts of the world have worn different types of clothes. Today, the Western style of clothing – common in Europe, Canada and the United States – has spread throughout the world. But the clothing worn by different peoples still varies widely, especially among people who do not live in cities.

**Why clothing varies.** There are four main reasons for worldwide variety in clothing:

- 1) difference in the purposes for wearing clothes;
- 2) difference in the materials available for making clothes;
- 3) difference in ways of making clothes;
- 4) difference in clothing customs.

These differences result in clothing variety from continent to continent, from country to country, and even from person to person.

**Purpose.** As we have seen, people wear clothes for three basic purposes —

protection, communication, and decoration. But people in various regions of the world often need different kinds of protection, especially if they live in different climates. People may also wear clothes that have a special meaning not understood by people of other countries. For example, many Muslim women wear veils in public because their religion requires them to hide their faces from strangers. In addition, people have different ideas about what makes clothing attractive.

**Available materials.** People in different countries may have different materials available for making clothes. For example, the people of France can wear clothes made from a much greater variety of materials than can the people of China. French stores sell garments made not only of such natural materials as cotton, fur, leather, silk, and wool, but also of such artificially made fibres as nylon and rayon. Most people in China must choose clothing made of cotton.

**Ways of making clothes** vary from country to country. Highly industrialized nations, such as Canada, Japan, the United States, and western European countries, use many kinds of machines and many processes to make clothes. For example, textile manufacturers in those countries can rapidly produce yards of cotton cloth woven many different ways. They can also dye and print the cloth and rapidly sew it into many different kinds of clothes.

People living in a village in India may have only hand-powered equipment for weaving cloth. They may create a variety of designs — maybe more than a machine can — but they need much more time than a machine to make the cloth. They would also have to sew clothes by hand.

**Clothing customs** affect styles. These customs develop in a country as generation after generation of children learns what clothes to wear. For example, a Mexican farmer and a Chinese farmer may wear clothes made from similar materials and by the same basic methods. They also may need their clothes for the same purpose. But the custom in Mexico is to wear straw hats with brims that tilt up. In China, custom calls for straw hats with brims that slant down.

## 6 CLOTHING AROUND THE WORLD

### TOPICAL VOCABULARY

ankle <i>n</i>	лодыжка
barefoot <i>adv</i>	босиком
bead <i>n</i>	бусина
blanket <i>n</i>	одеяло
blouse <i>n</i>	блузка
border <i>v</i>	окаймлять
button <i>n</i>	пуговица, кнопка
casual <i>a</i>	повседневный
colourful <i>a</i>	разноцветный
costume <i>n</i>	костюм
drape <i>v</i>	драпировать
earring <i>n</i>	серьга
embroidery <i>v</i>	вышивка
fashion designer <i>n</i>	модельер- конструктор
felt <i>n</i>	фетр
fit <i>v</i>	подходить по размеру
flat <i>a</i>	ровный, спущенный
footwear <i>n</i>	обувь
fringe <i>n</i>	бахрома, край
full <i>a</i>	широкий, полный
jewellery <i>n</i>	драгоценности
knee <i>n</i>	колени
loin-cloth <i>n</i>	набедренная повязка
pleated <i>a</i>	в складку
sash <i>n</i>	пояс
shape <i>n</i>	форма
shawl <i>n</i>	шаль, головной платок
shirt <i>n</i>	рубашка
short <i>a</i>	короткий
shoulder <i>n</i>	плечо
skirt <i>n</i>	юбка
slit <i>n</i>	разрез
sleeve <i>n</i>	рукав
slippers <i>n</i>	тапочки
straight <i>a</i>	прямой
tie, bow tie <i>n</i>	галстук, галстук-бабочка
trousers <i>n</i>	брюки
weaving <i>a</i>	тканое, плетеное
wide <i>a</i>	широкий
wooden <i>a</i>	деревянный

**Traditional Costume. Japan.** The Japanese have always placed great importance on their clothes. Today, most of the people wear Western-style clothing outside the home. Many city dwellers keep up with the new styles by Japanese, American, and European fashion designers. Some Japanese, especially older people, still wear traditional clothing at home. But even in the home, casual Western clothes are becoming more and more popular.

The traditional Japanese garment of both men and women is the *kimono*. It is tied around the waist with a sash called an *obi*. Almost all Japanese wear kimono during festivals, on holidays, and on other special occasions. On extremely formal occasion, a Japanese man may wear wide, pleated trousers called *hakama* with a short, wide-sleeved coat called a *haori*.

Traditional Japanese footwear includes wooden clogs called *geta* and flat sandals known as *zori*. Leather shoes are worn with Western-style clothing. The Japanese remove all outdoor footwear when entering a house. Only slippers are worn indoors.

**Traditional Costume. India.** Clothing worn by Indians varies greatly by region. Members of various religious groups also may dress differently. But most Indians wear light, loose clothing because of the hot climate. Bright colours and white are popular. Some Indians, especially in the cities, wear Western-style clothing. But the clothing of many Indians consists of a long piece of cloth draped around the body. Many men wear a *dhoti*. The dhoti forms a sort of loose trousers. In southern India, poor men often wear a *loin-cloth*. In northern India, some men wear long, tight coats with trousers. The trousers are wide at the top and fit tightly from knee to ankle. Many Indian men wear turbans of various shapes.

Most Indian women wear a *sari* (a straight piece of cloth draped around the body as a long dress). They place its loose end over the head or shoulder. Wealthy women may wear saris made of silk, with borders of gold thread. Many of the women of northern India wear full trousers with a long blouse and a veil. Indian women usually wear some jewellery, especially earrings and bracelets. Many women also wear a *kumkum* (round dot) in the middle of the forehead. The kumkum, which is usually made of a red or black powder, is considered a mark of beauty.

**Traditional Costume. Mexico.** Mexicans in towns wear clothing similar to that worn in other Western countries. The village people wear simple types of clothing. Mexican men generally wear plain cotton shirts and trousers, and leather sandals. Wide-brimmed felt or straw hats called *sombreros* protect them from the hot sun. During cold or rainy weather, they may wear ponchos (blankets that have a slit in the centre and are draped over the shoulders). At night, men may wrap themselves in colourful serapes, which are blankets carried over one shoulder during the day. The village women wear blouses and long, full skirts, and usually go barefoot or wear plastic sandals. They cover their heads with fringed shawls called *rebozos*. A mother may wrap her baby to her back with a *rebozo*.

Some of the villagers' clothing is home-made. Hand weaving was an ancient Indian art, and today the Mexican Indians are famous for their beautiful home-woven fabrics. Styles of weaving vary throughout Mexico, and an Indian's region can be identified by the colours and the designs of his poncho or serape.

Mexicans sometimes wear national costumes on holidays and other special occasions. The men's national costumes include the dark blue suit made of velvet. It has a bolero (short jacket) and tight riding pants with gold and silver buttons down the sides. A red bow tie, and a white sombrero complete the costume. The best-known women's costume consists of a full red-and-green skirt decorated with beads, a colourfully embroidered short-sleeved blouse, and a brightly coloured sash.

## 7 FASHION

### TOPICAL VOCABULARY

accept <i>v</i>	принимать
activity <i>n</i>	деятельность, действующая сила, оживление
to be in fashion <i>v</i>	быть в моде
fad <i>n</i>	причуда
fashionable <i>a</i>	модный
furniture <i>n</i>	мебель
old-fashioned <i>a</i>	старомодный
remain <i>v</i>	оставаться
replace <i>v</i>	заменять
resemble <i>v</i>	походить на что-либо, иметь сходство с кем-либо
stockings <i>n</i>	чулки

Fashion is a term commonly used to describe a style of clothing worn by most of the people of a country. However, popular styles of cars, furniture, homes, and many other products are also fashions. The kinds of art, music, literature, and sports that many people prefer can likewise be called fashions. Thus, a fashion is – or reflects – a form of behaviour accepted by most people in a society.

A fashion remains popular for a few months or years before being replaced by yet another fashion. A product or activity is *in fashion* or *in fashionable* during the period of time that a large segment of society accepts it. After a time, however, the same product or activity becomes *old-fashioned* when the majority of people no longer accept it.

Most people do not easily accept extreme changes in fashion. Therefore, most new fashions closely resemble those they replace.

A clothing style may be introduced as a fashion, but its use becomes a *custom* if it is handed down from generation to generation. For example, in the early 1800's, long trousers replaced knee-length pants and stockings as the fashion in men's clothing in Europe and the United States. Today, wearing long trousers is a custom for men in most countries. But fashionable variations in the colour and shape of trousers have occurred over the years.

A fashion that quickly comes and goes is frequently called a *fad*. The majority of people do not accept fads.

## 8 WHY PEOPLE FOLLOW FASHION

### TOPICAL VOCABULARY

allow <i>v</i>	позволять
alter <i>v</i>	изменять (-ся)
attractiveness <i>n</i>	привлекательность
beauty <i>n</i>	красота
follow <i>v</i>	следовать
hair style <i>n</i>	прическа
law; sumptuary law <i>n</i>	закон, право; закон против роскоши
makeup <i>n</i>	макияж
surroundings <i>n</i>	среда, окружение

Before the 1800's, some countries had laws that regulated the clothing fashions of people in certain social classes. Many of these *sumptuary laws* were designed to preserve the class system. Sometimes, they forced people to buy products manufactured in their own country. An English law of the 1600's required men of the lower classes to wear woollen caps made in England. However, this same law permitted men of high position to wear velvet hats from France and Italy.

Today, people follow fashion for various reasons. For example, they may want to identify with a select group of people. New fashions may be adopted immediately by well-known people, including athletes, film stars, and political figures. Then, other people may follow these fashions so that they can identify with this privileged group. Some people think that fashionable clothes and surroundings raise their status in life.

Following fashion provides a way for people to gain acceptance from others. This adoption of fashion applies more to clothes and social behaviour than to cars, houses, and other items that most people cannot afford to replace frequently. During the 1950's and 1960's, many young people identified with one another's political and social beliefs by wearing blue jeans. After a while, blue jeans became a fashion that was accepted by a wide variety of people.

People also follow fashion to make themselves more attractive. Standards of beauty change over the years, and people decorate themselves to fit their society's changing standards. Ideas of beauty also vary from culture to culture. For example, people in many countries use cosmetics to increase their attractiveness. In some countries, people use tinted cream on their cheeks. In other countries, people decorate themselves with tattoos and with scars filled with coloured clay.

Men and women have always enjoyed changing their appearance. Following new fashions in clothes, hair styles, and makeup allows people to alter their appearance in a generally accepted way.



## 9 WHAT CAUSES FASHION TO CHANGE

### TOPICAL VOCABULARY

care for <i>v</i>	заботиться
cotton gin <i>n</i>	трепальная машина
distinguish <i>v</i>	различать
dye <i>v</i>	окрашивать
elaborate <i>v</i>	разработать
influence <i>n</i>	влияние
loom <i>n</i>	станок
machinery <i>n</i>	машины, механизм, структура
mass production <i>n</i>	массовое производство
price <i>n</i>	цена
quality <i>n</i>	качество
restrict <i>v</i>	ограничивать
set <i>v</i>	устанавливать, разместить, расположить
shortage <i>n</i>	нехватка, дефицит
speed up <i>v</i>	ускорять
synthetic <i>a</i>	синтетический
wig <i>n</i>	парик

Major changes in fashion occurred infrequently before the 1300's. Since then, the political and social conditions of a country, plus technological developments, have influenced fashion in various ways.

**Political and social conditions.** During the 1300's the rulers of many European countries began to set fashions that were followed by the members of their courts. In the mid-1600's, King Louis XIII of France began wearing a wig to hide his baldness. Fashionable Frenchmen soon began to shave their heads and wear wigs.

Some fashion changes have accompanied a breakdown in the system of social classes. The members of the nobility lost much of their power during the 1300's, when rigid class systems were weakened in Europe. The nobility began to dress more elaborately to distinguish themselves from the middle classes.

During the mid-1800's, mass production of clothing made fashionable clothes available to more people at lower prices. People of all social classes began to wear similar styles of clothing. Today, it is easier to identify an expensive garment by the quality of its fabric and manufacture than by its style.

Over the years, fashions in games and sports have influenced the way people dress. During the 1700's, people in England adopted simpler clothing styles after they became interested in fox hunting and other outdoor sports. Today, many people wear special clothing for such activities as golf, horse riding, hunting, and tennis.

Wars have also affected the style of dress in a country. European soldiers

returning from the crusades during the 1100's and 1200's brought back various Eastern ideas of dress styles. The crusaders also returned with rich silk and other textiles that were not available in Europe.

During the French Revolution (1789-1795) the elegant dress styles associated with the French nobility were replaced by plainer fashions. After Napoleon became emperor in 1804, he brought back elaborate fashions in clothing for the court.

During World War II (1939-1945), the shortage of fabrics limited new fashions. The governments of many countries restricted the amount of fabric that could be used in various garments.

**Technological developments.** The development of new dyes, machinery, and textiles has greatly affected most areas of fashion, especially clothing. The style of dress has changed frequently in countries that have highly mechanized production systems.

During the early 1700's, new dyes made new colour combinations possible in clothes. In the late 1700's, the invention of the toothed cotton gin, the power loom, and other machines sped up the production of fabric and yarn. Industrial mass production of clothing began after the development of improved sewing machines during the mid-1800's. The production of many identical garments resulted in a more uniform clothing style for many people. Since that time, the garment industry has influenced the design of new clothing fashions.

In the early 1900's, manufacturers began to make clothing and other products from synthetic fabrics. These materials have become popular because they are easier to care for and less expensive than some natural fibres. People began to wear lighter-weight clothing at about the same time following the development of more efficient heating systems.

At one time, changes in fashion spread slowly from one country to another. Today, various communication systems keep people informed on current fashion developments in all parts of the world.

## ***10 THE HISTORY OF CLOTHING***

### TOPICAL VOCABULARY

arrange <i>v</i>	устанавливать
assume <i>v</i>	принимать
to be fading <i>v</i>	угасать, пропадать
circumstance <i>n</i>	обстоятельство
close-fitting <i>a</i>	плотно облегающий
hang <i>v</i>	висеть, свисать
judge <i>v</i>	оценивать, судить
robe <i>n</i>	мантия, халат
shelter <i>n</i>	кров, жилище
swathe	закутывать, обматывать
uniformity <i>n</i>	единообразие
well-heated <i>a</i>	хорошо отапливаемый

Man's first necessities are known to have been food, then shelter, then clothing.

Clothing has its ability to keep one warm or cool and at the same time has its cultural and emotional values.

Clothing is history, since the development in making and wearing it has paralleled the rise of civilization.

The story of our clothing is very complex. Clothes have different significance in different times, places and circumstances. In the past clothes have shown variations between one country or one region and another.

Today these variations are known to be fading and there is a tendency towards a uniformity of style.

The history and culture of a people are expressed through its art. Some people have the idea that art includes only things as a painting that hangs on a wall, a beautiful castle or a statue.

"Dress" is also an important art, and it always has been. Every article of clothing is the personal art expression of a people who created it.

There are basic standards by which we judge the art quality of clothing, whether it was created two hundred years ago or today.

Generally speaking, there are only three types of clothing:

1. The anatomic type includes what are known as tailor-made garments. They originated in a cold climate. The type of costume would consist of a close-fitting jacket or shirt and tight trousers or skirt.

2. The draped type of clothing originated in those regions where weaving was first invented. This type is associated with a mild climate. Long lengths of material

are arranged over the body to hang in loose folds. The material is never cut and seldom sewn. The Greek and Roman costumes are known to be excellent examples of draped clothing.

3. The composite type, as the name implies, is clothing in which both draping and tailoring are used. Such are the garments of today.

Since clothing keeps you warm or cool we might reasonably assume that clothing would be directly connected with climate.

It is worth pointing out that in the north people wear furs to keep them warm. Some people living in hot climate wear many clothes, they swathe themselves in long robes.

Today we are adapting ourselves to a man-made climate by wearing fewer and lighter clothes in our well-heated houses, public buildings and transport.

## 11 DESIGN ANALYSIS

### TOPICAL VOCABULARY

achieve <i>v</i>	достигать
belong <i>v</i>	принадлежать
fashion magazine <i>n</i>	журнал мод
garment <i>n</i>	плащ, покров, одежда
monotony <i>n</i>	МОНОТОННОСТЬ
similar <i>a</i>	ПОДОБНЫЙ; СХОДНЫЙ, ПОХОЖИЙ
shop windows <i>n</i>	ВИТРИНЫ МАГАЗИНА
smooth <i>a</i>	гладкий
page through <i>v</i>	просматривать
unity <i>n</i>	ЕДИНСТВО

As you page through a fashion magazine or look at clothes in stores and shop windows do you ever wonder why one garment looks smart while another lacks “style” (не доставать изящества)?

There are clothes that look wonderful on fashion figures in photographs, but when you put them on, they don’t look right on you. This means that a garment must be judged in two ways: it should have fine design qualities, and it should be nicely related to the figure. As a rule, simple styles cut on good basic lines, look well on most figures.

The elements of any design are: lines, shapes, textures, colours. It goes without saying that all these elements should be taken into consideration.

A design has unity when all these elements seem to belong together. Each element should express a similar idea of giving the design a well-related quality – a feeling of “oneness” (единство).

The principle of proportion concerns the relationship that exists between shapes, sizes, and amounts in a design. First, the design of every garment should be related to the structure and proportions of the body; second, every article in the costume should be in scale (соответствовать) with the figure (no huge prints for a tiny girl, for example). Third, a design is more pleasing when unequal amounts of colour are used. Equal amounts of anything produce monotony.

The principle of balance controls the placement of lines and shapes and the distribution of colours in design.

The principle of rhythm controls the “eye movement” in a design. When lines, shapes, textures, and colours are well organized, the eye movement is smooth.

All these principles help one to achieve harmony among the elements of a design.

## 12 DESIGN IN DRESS

### TOPICAL VOCABULARY

add <i>v</i>	добавлять
attractiveness <i>n</i>	привлекательность
armhole <i>n</i>	рукавная пройма (в одежде)
belt <i>n</i>	ремень, пояс
fabric <i>n</i>	ткань
harmonize <i>v</i>	сочетаться
length <i>n</i>	длина
peculiarity <i>n</i>	особенность
seam <i>v</i>	шов
width <i>n</i>	ширина

The attractiveness of the design is determined by the construction lines and decoration of the garment.

The appearance of the figure may be influenced by: 1) the structural lines of the dress (i.e. the position of the armhole, the position and direction of the seams), 2) the shape of the neckline, 3) the amount of the fullness in dress, 4) the position of the decorations, 5) the length of the dress, 6) the and position of the belt.

Structural lines should not be overlooked in their effect on the figure. They need to be considered much in planning a dress. In determining the right position for the armhole, the width of the shoulders must be considered.

As it is known any vertical line has a tendency of adding height because it carries the eye up and down the figure.

Oblique lines will seem to take away some width and add a little height. The neckline is known to change the shape of the face.

A dress may be spoiled by the character or quantity of its decorations. The decoration should harmonize in colour and texture with the material. The length of the dress is considered to have a definite effect on the figure. A long clinging dress appears to add height. In determining the length of your dress you need to be guided both by the fashion and by the peculiarities of your figure.

The design of the dress is greatly influenced by the kind of fabric.

Everybody knows colour to have a great effect in dress' designing. You may have a dress which is pleasing in design, but if the colour combination is not attractive, the effect of the design may be lost.

Taking into consideration all these elements one can make a fine creation.

## 13 DRESSING DOWN

### TOPICAL VOCABULARY

<i>attire n</i>	наряд
<i>baggage n</i>	багаж
<i>expansion n</i>	расширение производства
<i>fame n</i>	слава
<i>habit n</i>	привычка, обычай
<i>hijacker n</i>	бандит, налетчик, воздушный пират
<i>hydrogen a</i>	водородный
<i>labourer n</i>	работник
<i>quantity n</i>	количество
<i>society n</i>	общество
<i>spread v</i>	распространяться

Beyond doubt, the jeans phenomenon is a big event in the history of dress, and not only in the United States. Indeed, the of wearing jeans is – along with the computer, the copying machine, rock music, polio vaccine, and the hydrogen bomb – one of the major contributions of the United States to the postwar world at large.

Before the nineteen-fifties, jeans were worn, principally in the West and Southwest of the United States, by children, farmers, manual labourers when on the job, and, of course, cowboys. There were isolated exceptions – for example, artists of both sexes took to blue jeans in and around Santa Fe, New Mexico, in the nineteen-twenties and –thirties; around 1940, the male students at Williams college took them up as a mark of differentiation from the chino-wearing snobs of Yale and Princeton; and the late forties the female students of Bennington College (not far from Williams) adopted them as a uniform, though only for wear on campus – but it was not until the nineteen-fifties, when James Dean and Marlon Brando wore jeans in movies about youth in revolt against parents and society that jeans acquired the ideological baggage necessary to proper them to national fame.

Fame came quickly, and it was not long before young Americans had become so attached to their jeans that some hardly ever took them off. According to a jeans authority, a young man in the North Bronx with a large family attained some sort of record by continuously wearing the same pair of jeans even for bathing and sleeping, for over eight months. Eventually, as all the world knows, the popularity of jeans spread from cowboys and anomic youth to adult Americans of virtually every age and socio-political posture, including Jimmy Carter when he was a candidate for the presidency. Jeans became one of the three leading targets of hijackers, along with liquor and cigarettes. Estimates of jeans sales in the United States vary widely. According to the most conservatives figures, put on by the leading jeans manufacturer, Levi Strauss & Company, of San Francisco, annual sales of jeans of all

kinds in the United States by all manufacturers in 1957 stood at around a hundred and fifty million pairs, while for 1977 they came to over five hundred million, or considerably more than two pairs for every man, woman, and child in the country.

Overseas, jeans had to wait slightly longer for their time to come. American Western movies and the example of American servicemen from the West and Southwest

Stationed abroad who, as soon as the Second World War ended, changed directly from their service uniforms into blue jeans started a fad for them among Europeans in the late nineteen-forties. But the fad remained a small one, partly because of the unavailability of jeans in any quantity. Being short of denim, the rough, durable, cotton twill of which basic jeans are made, they were unable to undertake overseas expansion.

Gradually, though, denim production in the United States increased, and meanwhile demand for American-made jeans became so overwhelming that in parts of Europe a black market for them developed. American jeans manufacturers began exporting their product in a serious way in the early nineteen-sixties. At first, the demand was greatest in Germany, France, England, and the Benelux nations; later it spread to Italy, Spain, and Scandinavia, and eventually to Latin America and the Far East. By 1967, jeans authorities estimate, a hundred and ninety million pairs of jeans were being sold annually outside the United States. In the late nineteen-seventies, estimated jeans sales outside the United States had doubled in a decade, to three hundred and eighty million pairs, of which perhaps a quarter were now made by American firms in plants abroad. The fastest-growing jeans market was probably Brazil; Princess Anne, of Great Britain, and Princess Caroline, of Monaco, had been photographed wearing jeans, and King Hussein of Jordan was reported to wear them at home in his palace. All in all, it is now beyond doubt that in size and scope the rapid global spread of the habit of wearing blue jeans, however it may be explained, is an event without precedent in the history of human attire.

*by John Brooks*



## 14 BUTTONED AND UNBUTTONED

### VOCABULARY

apprentice <i>n</i>	ученик, подмастерье, новичок
attach <i>v</i>	прикреплять
bud <i>n</i>	бутон
carved <i>a</i>	с гравировкой
cast <i>a</i>	литой
clasp <i>n</i>	зажим, застежка, пряжка
cuff <i>n</i>	манжета, отворот
enameled <i>a</i>	эмалированный
faceted <i>a</i>	граненный
gem <i>n</i>	драгоценный камень, самоцвет
integral <i>a</i>	полный, цельный, законченный
jagged <i>a</i>	зубчатый
knot <i>n</i>	узел
link <i>n</i>	связь, звено
meanwhile <i>adv</i>	тем временем, до тех пор
peasant <i>n</i>	крестьянин
pigeon <i>n</i>	голубь
pin <i>n</i>	булавка
spiked <i>a</i>	игольчатый, колковый
tubular <i>a</i>	трубчатый, цилиндрический
twisted <i>a</i>	скрученный

*With its help, a historian can describe a whole historic epoch. A criminologist can trace an offender. A technologist can define its manufacturer. With its help, a fashion designer can transform a plain article of clothing into an evening gown that a collector is willing to pay through the nose for. To end the mystery, we are talking about the button – a minor thing, but a peculiar one.*

#### Insignias on military coats

The necessity of attaching one piece of clothing to another appeared, we would assume, with the invention of clothes themselves. First, the problem was solved with the help of knots; then pins and minikins, cuff links and studs were used. Only later came the invention of the button. During those times, it was called a “drop” because its shape resembled a drop of water. In Latin, the word “button” means flower bud, and has been used ever since ancient times. Indeed, the earliest form of buttons was styled as flowers or fruit.

The terms “pugovitsa” and “pugva” (button) and “guzik” or “guz” (button in Belarusian) appeared only in the 15<sup>th</sup> and 16<sup>th</sup> centuries, and mean convexity or

protuberance. By their size, buttons in the Middle Ages varied from a drop-like size, three to five millimeters in diameter, to a pigeon or even hen egg shaped clasp. Meanwhile production technology divided buttons into over forty types: cast, twisted, carved, integral, spiked, jagged, faceted, enameled, or even gemmed. At that time, social status of a person could be identified just by looking at his/her buttons. Clergy used only sphere-shaped clasps. Lower middle class citizens were prohibited to wear exorbitant buttons decorated with gems. Peasants attached glass, bone, wooden or leather clasps to their clothes.

In the 16<sup>th</sup> and 17<sup>th</sup> centuries Polotsk, Mogilev and Vitebsk merchants went to large Russian cultural and craft centers in Moscow and Novgorod to purchase big lots of gold and silver buttons. Ordinary clasps were made by Belarusian bone carvers, where one or two apprentices cut them from tubular animal bones.

After growing out of fashion, beautifully embellished buttons would not be destroyed. Instead, they were melted and used as bijouterie, in earrings, for example.

The late 18<sup>th</sup> and 19<sup>th</sup> centuries in the Russian Empire, where Belarusian and Lithuanian provinces were joined in 1772-1793, was a time of rapid growth of different institutions. An obligatory wearing of military uniform and buttons for ministries, provinces, the army, fleet and educational establishments was initiated during the reign of Nicolas I. At that time, contemporaries noted that the tzar dreamed of “dressing the whole empire in military coats” and introducing an overall military discipline. This is the way institutional buttons – clasps with various insignias, figures, and monograms – appeared. The army was characteristic of the brightest imagination. Not only did the guards and each combat arm wear the emblems and insignias, but also many companies and teams (artillery, infantry, and construction) used clasps with images as prescribed by decree.

Up to 1917, many sorts of institutional buttons were used that even now, nobody knows their exact number. For instance, province buttons alone comprised six- to eight-hundred types. Remarkably, those buttons are the most attractive objects for all collectors, without exception. The intricate design work and fine production technology turn them into true pieces of miniaturized art.

## 15 TELL ME WHAT YOU COLLECT

### VOCABULARY

become <i>v</i>	становиться
belong <i>v</i>	принадлежать
clasp <i>n</i>	зажим, застёжка, пряжка
finding <i>n</i>	находка
enamel <i>n</i>	эмаль, финифть, косметическое средство
exhibition <i>n</i>	выставка
gem <i>n</i>	драгоценный камень, самоцвет
gift <i>n</i>	подарок
niello <i>n</i>	чернь (для металла), гравюра на серебре
relic <i>n</i>	реликвия, сувенир, след
rare <i>a</i>	редкий

In world practice, buttons have long become the object of museum business and private collections. The USA, Sweden, Czech Republic and Poland have extensive collections. Supposedly, the largest private collection belongs to an American, Mr. Stephens of Bishopville, South Carolina. He started to collect in 1983. In Sweden, a pastor who had collected over 40,000 buttons gave them to him as a gift. The collection became the base for the clasp collection.

In Russia and Belarus, well-off amateurs of antiques collected primarily rare buttons made of gold, silver, rare and other metals. Some were decorated with gems, enamel and niello. Everyday or plain materials were of no interest to collectors. Often, those collections were displayed in Moscow and St. Petersburg at archaeological exhibitions. However, they were only shown as archaeological findings or relics.

Presently, few people in Belarus are keen on collecting buttons, including specialists. At museums, buttons do not always evoke due attention. Occasionally they are placed on a military coat of a different institution or epoch. Yet another difficulty for a collector is the absence of special literature. For example, in 1938 the USA National Organization of Button Collectors was organized in Salem, Massachusetts with its own library and journal.

Belarus so far does not have an organization or federation for button collectors. The type of collecting does not have any established name in CIS countries. Today, two terms are used – buttonophilia and buttonistics.

Still, collecting buttons is an interesting thing. It helps to study history of different countries, including military practices, civil customs, heraldry and genealogy. Buttons could be collected according to different themes: regiment buttons (1829-1863), province (the most beautiful ones), foreign, Soviet (of which there is plenty) and, last, plain buttons that are used every day.

## 16 SHOOTING WITH BUTTONS

### VOCABULARY

customer <i>n</i>	покупатель, клиент, заказчик
enterprise <i>n</i>	предприятие
face <i>v</i>	сталкиваться
findings <i>n</i>	фурнитура
joint venture <i>n</i>	совместное предприятие
knitting <i>a</i>	трикотажный
liability <i>n</i>	ответственность
limited <i>a</i>	ограниченный
sewing <i>a</i>	пошив
therefore <i>adv</i>	поэтому, следовательно
volume <i>n</i>	объем

Added liability company Skitex Plus and joint venture and limited liability company Belkastelplast are two leading Belarusian manufacturers of findings, but buttons in particular. Among their customers are the largest sewing and knitting enterprises of Belarus. Set up jointly with an Italian firm, Belkastelplast produces about one million buttons every year. If needed, production volumes could be increased three-fold.

Skitex Plus, known before 2002 as Belpromfurnitura factory, produces 1.5 to 1.8 million buttons each month. Production capacities allow a ten-fold increase in production. The enterprise's machinery is capable of "shooting" up to 120 buttons a minute. Therefore, we are unlikely to face a buttons deficit in the near future.

## ***17 PEOPLE ARE JUDGED BY BUTTONS ?***

### VOCABULARY

boasted <i>a</i>	вычурный
cavity <i>n</i>	впадина, полость
hachure <i>n</i>	штриховка, насечка, насекание
hollow <i>a</i>	пустой, полый
luxury <i>n</i>	роскошь
pasted <i>a</i>	перламутровый
purchase <i>v</i>	покупать
scratch <i>n</i>	царапина
shell <i>n</i>	скорлупа, раковина, оболочка
straw <i>n</i>	солома, соломка
surface <i>n</i>	поверхность
uneven <i>a</i>	неровный, негладкий
warmth <i>n</i>	тепло
wing <i>n</i>	крыло

Elvira Zhukova, art director of Belarusian Fashion Centre, was our guide into the world of buttons used in the modern fashion industry. You want the boasted luxury and style of Hollywood? Then get pasted or pearl-decorated buttons. Fond of nature? Consider plastic buttons with transparent surface showing leaves, pieces of straw or wings of a butterfly. Buttons that appear aged due to the artificial aging effect are fashionable now. The aging is reached by attaching cavities, hollow places, hachure and scratches to the metal button surface. If you like the warmth of hand-made objects, purchase buttons made from uneven coconut shells or polished wood.

Vogue can offer a great number of various accessories. The main thing to remember when choosing buttons is that they are to be matched to the clothes, and not the other way around.

## ***18 CLOTHING INDUSTRY. LIGHT INDUSTRY OF BELARUS***

### VOCABULARY

accessory <i>n</i>	аксессуар
button <i>n</i>	пуговица
fake <i>a</i>	искусственный
flax <i>a</i>	лен
footwear <i>n</i>	обувь
fur <i>n</i>	мех
hook <i>n</i>	крючок
hosiery <i>n</i>	чулочно-носочное производство
thread <i>n</i>	нить, нитка
underwear <i>n</i>	нижнее белье
yarn <i>n</i>	пряжа
zip <i>n</i>	молния

*Прочтите текст и переведите его на русский язык.*

The clothing industry is one of the largest industries in the world. It includes the manufacture of women's, children's, and infants' clothing and men's and boys' wear. The industry also produces fur, including "fake furs"; embroidery; hats, jewellery, shoes, and other accessories; buttons, hooks and eyes, zips and thread; underwear and nightwear; and sportswear.

The main clothing centres of the world are London, New York City, Paris, and Milan. The United States is the world's leading manufacturer of clothing. There are about 24,000 U.S. clothing manufacturers, and they employ about 1,400,000 people. About 10,500 of these companies make women's clothes.

**Light industry occupies an important place in the economy of Belarus. Today, more than 400 enterprises work in this sphere, with about 150,000 people. Many of them are included into the concern "Bellegprom": it is represented by 102 subjects of economic activity.**

Production is oriented to manufacture of a broad range of products: flax fibres, various kinds of yarn, carpets, non-woven materials, knitted items, hosiery, sewn products, leather goods, furs and fur products, leather footwear, etc. For example, Brest region produces about 60% of all cotton fabrics, 50% of hosiery, 35% of knitted outerwear in the country. As for Gomel region, its enterprises make 35% of fabrics, 65% of nonwoven fabrics and over 10% of knitted outerwear and underwear in the country. Vitebsk region provides about 40% of footwear production and more than 30% of all hosiery in Belarus.

Orsha Flax Combined Enterprise (flax fabrics), "Elema" and "Kalinka" (sewn goods), "Svitanak" (knitted goods), Brest Hosiery Combined Enterprise (hosiery), "Milavitsa" (foundation garments and underwear) "Marko" (leather footwear) and many others are well-known on home and foreign markets.

## 19 SEWING

### VOCABULARY

attach <i>v</i>	прикреплять
bedspread <i>n</i>	постельное покрывало
household <i>a</i>	бытовой
nylon <i>n</i>	нейлон (полиамидное, синтетическое волокно)
loose <i>a</i>	свободный
pillow <i>n</i>	подушка
polyester <i>n</i>	синтетическое виниловое волокно
rayon <i>n</i>	искусственный шелк
sewing <i>n</i>	пошив

*Прочтите текст и переведите его на русский язык.*

Sewing is the process of attaching pieces of fabric together with a needle and thread. Many people enjoy sewing their own clothes and such household articles as bedspreads, pillows, curtains, and loose covers. Clothing and other items which are sewn at home may be less expensive, wear better, and have more individuality than ready-made products. Sewing also plays a vital role in clothing, home furnishings, and other industries.

Sewers have a wide choice of fabrics, including cotton, linen, silk, and wool, which are made from plant or animal fibres. Other fabrics consist of manufactured fibres, sometimes called synthetics. They include polyester, nylon, and rayon.

People in western Europe and central Asia began to sew, using bone needles, more than 17,000 years ago. Most sewing was done by hand until the 1800's. In 1846, an American inventor named Elias Howe patented the first practical sewing machine. Sewing machines have been greatly improved through the years, and most sewing today is done by machine.

## 20 KINDS OF STITCHES

### VOCABULARY

blindstitch <i>n</i>	потайной шов, роспуск кромки
by hand <i>a</i>	вручную
catchstitch <i>n</i>	закрепительный шов, зигзагообразный шов
facing <i>n</i>	передняя сторона, планка, подборт, лицевая отделка
flap <i>n</i>	клапан кармана, фалда
fold <i>n</i>	складка, сгиб, застежка
fraying <i>n</i>	раздвижка нитей, разлохмачивание кромки
gather <i>n</i>	сборка, складка
hem <i>n</i>	обшивка, кайма, кромка
lining <i>n</i>	подкладка, изнанка
overcast <i>v</i>	сшивать через край, запошивать
pattern <i>n</i>	выкройка, образец, лекало, модель
pocket <i>n</i>	карман
raw edge <i>n</i>	край ткани без кромки, необработанный край
running <i>a</i>	сметочный (стежок)
seam <i>n</i>	шов
slipstitch <i>n</i>	потайной или незаметный шов, стежка впотай
stretchy <i>a</i>	растянутый, вытянутый
tacking <i>n</i>	приметка, сметка, подшивка

*Прочтите текст и переведите его на русский язык.*

Many kinds of stitches can be used in sewing. The kind that a sewer uses depends on whether the sewing is done by hand or by machine.

There are six main hand stitches: (1) the running stitch, (2) the tacking stitch, (3) the slipstitch, (4) the blindstitch, (5) the overcast stitch, and (6) the catchstitch. The running stitch is the most basic hand stitch. It is used for gathering, the process of pulling a piece of fabric together into small folds. These folds, called gathers, add fullness to the necklines, sleeves, and waistlines of garments. The tacking stitch is a temporary stitch that holds two or more pieces of fabric together. Tacking stitches serve as a guide for permanent machine stitching. The slipstitch provides an invisible finish when a sewer permanently attaches flaps, linings, and pockets to a garment. The blindstitch is used to hold hems and facings in place. This stitch is used if the stitches must not show. The overcast stitch is used on the raw edges of a seam. Overcasting prevents the edges from fraying. The catchstitch is used for holding two layers of fabric together. It is often used when it is necessary to secure hems in stretchy knit fabrics.

Machine stitches include straight, zigzag, and decorative stitches. Straight stitches are used for tacking and gathering and for sewing seams. Zigzag stitches may be used for finishing raw edges, making buttonholes, or attaching elastic to the garment. Machines that make decorative stitches may have special attachments that set the machine for these stitches. However, most modern machines have simple controls which change the stitch width, length, and pattern.



## **21 PREPARING FOR A SEWING PROJECT (I). CHOOSING THE PATTERN AND FABRIC**

### VOCABULARY

amount <i>n</i>	сумма, количество
enclose <i>v</i>	прилагать
envelope <i>n</i>	конверт
findings <i>n</i>	фурнитура
item <i>n</i>	деталь
layout <i>n</i>	планировка, план, расположение, эскиз
nap <i>n</i>	ворс, начес
plaid <i>n</i>	шотландка (ткань)
sewer <i>n</i>	швея
stripe <i>n</i>	полоса
tape <i>n</i>	тесьма, рубчик

*Прочтите текст и переведите его на русский язык.*

Only highly experienced sewers design their own patterns. Most people select patterns from catalogues. Most pattern catalogues have a section of easy-to-sew patterns for beginners.

Patterns are sold in envelopes that contain pieces of paper shaped like the various sections of a garment. The sewers use the pattern pieces when they cut the sections from the fabric. A pattern envelope illustrates all the pieces that are enclosed. It also suggests suitable fabrics for the item and indicates the amount of material that is required. Items called findings, such as buttons, zips, and seam tape, are listed by size and number necessary. A pattern envelope also contains a layout guide and sewing instructions.

Amateur sewers should avoid fabrics with plaids, stripes, or a nap. Napped fabrics have soft, short threads on the surface. \*Cutting out and sewing of plaid, striped, and napped fabrics require extra skill and time. The design of plaid or striped fabrics should be matched at the seams. Napped fabrics, such as velvet and corduroy, must be laid out with extra care so that the nap runs in the same direction on all the pieces.

## **22 PREPARING FOR A SEWING PROJECT (II).**

### **FITTING THE PATTERN. LAYING OUT THE PATTERN**

#### VOCABULARY

adjustment <i>n</i>	регулировка, операция
bias <i>a</i>	уклон, косая линия на ткани, косо, по диагонали
buttonhole <i>n</i>	петля (для пуговицы)
fade <i>v</i>	выцветать, пропадать
fold <i>n</i>	складка, сгиб, застежка
grain <i>n</i>	структура, направление волокна, нитка
insert <i>n</i>	вставка, вкладыш
lengthwise <i>a</i>	по длине, вдоль
pattern <i>n</i>	выкройка, образец, лекало, модель
pin <i>v</i>	прикалывать
selvage <i>n</i>	кромка
thickness <i>n</i>	толщина, слой
tuck <i>n</i>	складка, сборка

*Прочтите текст и переведите его на русский язык.*

Sometimes several garments can be made from one pattern. The layout guide tells which pieces should be used for each garment. The pattern pieces have markings that indicate where the pattern should be shortened or lengthened, if necessary. More extensive adjustments may require adding inserts or making tucks in the pattern pieces.

A layout guide shows how the pattern pieces should be arranged on the fabric for cutting. It also tells whether the pieces must be cut in a single or double thickness of the fabric. Most pieces will be aligned with the lengthwise grain – that is, the vertical threads of the fabric. These threads run parallel to the selvages, the finished edges of the fabric. Bias pieces are laid out and cut diagonally across the grain. Cutting with or across the grain affects the way a garment will hang when a person wears it.

After pinning the pattern pieces to the material, the pieces are cut out along the cutting line of the pattern. All buttonhole locations, centre markings, and darts (short, tapered folds that give a garment its shape) should be outlined on the fabric. Chalk, pins, marking pens, or a tracing wheel and paper may be used for marking. Marking pens have special ink which fades after a few days. A tracing wheel is a small wheel with a handle that is attached to it. It is used with tracing paper for transferring markings from a pattern to the cloth.

## 23 SEWING THE ITEM (I). DARTS. SEAMS

### VOCABULARY

bustline <i>n</i>	линия груди
cotton <i>n</i>	хлопок
dart <i>n</i>	сметка, шов, выточка
edge <i>n</i>	край
elbow <i>n</i>	локоть
facing <i>n</i>	передняя сторона, планка, подборт, лицевая отделка
hem <i>n</i>	обшивка, кайма, кромка
lining <i>n</i>	подбивка, выкладывание изнутри
lustre <i>n</i>	блеск, глянец
mercerized <i>a</i>	мерсеризованный
overcast <i>v</i>	сшивать через край, запошивать
pink <i>v</i>	прокалывать, протыкать, вырезать дырочки, фестоны
scallop <i>n</i>	зубец, фестон
shears <i>n</i>	ножницы
tack <i>n</i>	приметывать, сметывать, подшивать
trim <i>v</i>	отделять
wool <i>n</i>	шерсть

*Прочтите текст и переведите его на русский язык.*

Cotton, wool, and other fabrics which are made from natural fibres are sewn with mercerized cotton thread. Mercerizing is a chemical treatment that increases the lustre and strength of thread. Silk thread is used for sewing silk fabrics. Synthetic fabrics require a synthetic thread or a combination synthetic-and-cotton thread. This type of thread is also used for wool and stretch fabrics.

Most patterns people select from catalogues or fashion magazines give step-by-step instructions for sewing a garment. The sewing process may include making darts, seams, fastenings, facings, linings, and hems.

Darts are placed at the shoulders, elbows, bustline, and waistline of a garment. For making a dart, the fabric is folded with right sides together along the centre of the marked dart, and pinned. The dart is then tacked and stitched from the wide end toward the point.

Seams are formed by sewing the right sides of two fabric pieces together. Seams are usually sewn 1.5 centimetres from the edge with a straight machine stitch. The edges of seams should be finished to prevent fraying. The sewer may cut the edges with pinking shears, which trims the edges in small scallops. However, it is better to overcast the edges by hand or machine.

## 24 SEWING THE ITEM (II). FASTENINGS. FACINGS. LININGS. HEMS

### VOCABULARY

eye <i>n</i>	петля
fit <i>n</i>	пригонка, посадка
fastening <i>n</i>	зажимы, застежки
firmness <i>n</i>	плотность, заполненность
fold <i>v</i>	складывать, сгибать
hem <i>n</i>	обшивка, кайма, кромка
hook <i>n</i>	крючок
insert <i>v</i>	вставлять, вкладывать
opening <i>n</i>	разводка, расправление, раскрытый, открытый
seam <i>n</i>	шов
sleeve <i>n</i>	рукав
snap <i>n</i>	застежка, зажим
strip <i>n</i>	полоска, лоскут
waistline <i>n</i>	линия талии

*Прочтите текст и переведите его на русский язык.*

Fastenings include buttons, zips, snaps, and hooks and eyes. Buttons are attached to a garment with small stitches. Buttonholes are made by hand with a buttonhole stitch or by machine with a zigzag stitch. Bound buttonholes are made with small folded strips of fabric. Zips are usually applied by the following method: the opening is tacked closed and the seam pressed open. The zip is tacked face down over the seam on the inside. The sewer machine stitches around the zip and then removes the tacking stitch. Invisible zips, which look like the seams from the outside, require a special machine attachment to insert. Snaps or hooks and eyes are used for neck and waistline openings to control the fit of a garment. They are hand sewn to the inside of the garment.

Facings finish off a garment's raw opening edges. Interfacings are pieces of lightweight fabric placed between the facing and the outer garment to add firmness to a specific area.

Linings cover the inner surface of a garment. Lining pieces are stitched together and then hand sewn to the inside of the garment.

Hems finish off the bottom edges of garments and sleeves. Hem depths vary with the garment style and fabric weight. The bottom edge of the garment or sleeve is turned to the inside and sewn in place by hand or machine. Depending on the fabric, the sewer may use the hemming stitch, the blindstitch, the slipstitch, or the catchstitch to finish the bottom edges.

## 25 CLOTHING MATERIALS (I)

### VOCABULARY

artificially <i>adv</i>	искусственно
cowhide <i>n</i>	коровья шкура
dyed <i>a</i>	окрашенный
luxurious <i>a</i>	шикарный
plucked <i>a</i>	ощипанный
rotting <i>n</i>	гниение
sheared <i>a</i>	стриженный
sheeting <i>n</i>	полотно
substance <i>n</i>	вещество
treated <i>a</i>	обработанный
warm-blooded <i>a</i>	теплокровный

*Прочтите текст и переведите его на русский язык.*

Clothing materials include both natural and artificially created substances. People have used some materials, such as animal furs, for clothes for thousands of years. Other materials, including plastic sheeting and artificially created fibres, came into practical use during the 1900's.

Natural materials include fur, leather, and cloth that is made of plant or animal fibres.

Fur and leather provide many of the warmest and longest-wearing clothes. They are also used in some of the most expensive, fragile, and luxurious garments. Fur comes only from warm-blooded animals. Leather is obtained from either warm-blooded or cold-blooded animals.

Fur is used mostly for coats and coat linings. Such furs as mouton, a fur made of sheepskin, make warm coats that wear well. Chinchilla fur is soft, fragile, and not so warm as other furs. Most furs are dyed, plucked, sheared, or treated in some other way before being made into clothes.

Most leather is used to make shoes. Not only such items as gloves and handbags but also some jackets, trousers, skirts, and suits are made of leather. Tanners manufacture leather by treating hides to make them soft and flexible and to prevent them from rotting. Most leather that is used for clothing is made from cowhide.

## 26 CLOTHING MATERIALS (II)

### VOCABULARY

alpaca <i>n</i>	альпага, альпака (животное из семейства лам)
breed <i>n</i>	порода
damp <i>a</i>	сырой, влажный
flexible <i>a</i>	гибкий
press <i>v</i>	прессовать, гладить
rub <i>v</i>	тереть, натирать, стирать, натирать
silk <i>n</i>	шелк
silkworm <i>n</i>	шелковичный червь
softness <i>n</i>	мягкость
spin <i>v</i>	прясть, крутить

*Прочтите текст и переведите его на русский язык.*

Cotton, flax, silk, and wool are the natural fibres most widely used in clothing. We know them to be long and flexible; they can easily be made into thread. Cloth made from each of these fibres has a special quality that makes it popular. Silk has great lustre and softness, for example, and wool provides warmth.

Threads of cotton, flax, silk, and wool fibres are usually knitted or woven into fabric. Such methods as braiding and lace making are occasionally used to make clothing materials. Wool can be made into felt by pressing and rubbing together warm, damp wool fibres. Other kinds of fibres do not stick together when they are pressed unless they have been treated with an adhesive substance.

Cotton fibres come from the boll of the cotton plant. Fibres from the stem of the flax plant are woven into linen. Silk, the strongest of all natural fibres, comes from the cocoons spun by silkworms. Sheep provide most of the wool that people use, though such animals as the alpaca and various breeds of goats are also known to furnish wool.

## 27 CLOTHING MATERIALS (III)

### VOCABULARY

adhesive <i>a</i>	клеякий
bib <i>n</i>	нагрудник
blend <i>n</i>	смесь, меланж
disposable <i>a</i>	одноразовый
fibre <i>n</i>	волокно
nappy <i>n</i>	салфетка
network <i>n</i>	сеть, сетка
paperlike <i>a</i>	бумажный (подобно бумаге)
shrink <i>n</i>	усадка
shrink-resistant <i>a</i>	безусадочный
soil <i>v</i>	грязнить
waterproof <i>a</i>	водостойкий, водонепроницаемый

*Прочтите текст и переведите его на русский язык.*

Manufactured materials include paper, plastic sheeting, rubber, and artificially produced fibres. Clothing manufacturers are using more of these materials because they have certain advantages over natural ones. For example, many are stronger, more shrink-resistant, or less expensive than natural fibres.

In 1884, a French chemist and inventor named Hilaire Chardonnet patented the first successful artificial fibre. He called it artificial silk. Since then, scientists have developed many other artificial fibres, sometimes called synthetics. Chemists develop them from natural substances or by combining two or more chemical compounds.

Today, many widely used fabrics are blends of natural and synthetic fibres. For example, such fabrics could be a mixture of cotton and polyester or wool and nylon. These fabrics have the characteristics of each fibre used in the blend. A fabric made of wool and nylon is warm because of the wool and is shrink-resistant because of the nylon content.

Paper, plastic sheeting, and rubber have been used less in clothes than have synthetic fibres, but their use is increasing. Some paperlike fabrics are made of fibres held together by adhesive substances. Others are made by combining synthetic fibres with natural fibres or rayon. The synthetics melt when heated and hold the network of fibres together as a fabric. Such fabrics are widely used in making disposable nappies, which are thrown away after being soiled once. Paperlike fabrics are also used for other disposable garments, including bibs, underwear, and rainwear. Manufacturers use plastic sheeting in making such products as handbags, raincoats, and shoes. Rubber is used chiefly to make such flexible, long-lasting, waterproof clothing as boots and gloves.

## 28 READY-TO WEAR CLOTHES (I). DESIGNING

### VOCABULARY

buyer <i>n</i>	покупатель
clothing store <i>n</i>	магазин одежды
ignore <i>v</i>	игнорировать
mass production <i>n</i>	массовое производство
ready-to-wear clothing <i>a</i>	готовая (об одежде)
sample <i>n</i>	образец
tailor <i>n</i>	портной

*Прочтите текст и переведите его на русский язык.*

Most clothes worn today are ready-to-wear garments. Mass production of clothing saves customers both the time it would take if they made the clothes themselves and the money they would spend if their clothes were made by a dressmaker or tailor.

Designing is the first step in the manufacture of ready-to-wear clothing. Fashion designers in London, New York City, Paris, and Milan create most clothing styles.

Many large clothing manufacturers employ their own designers. These experts create styles in addition to those that come from Paris and other fashion centres. Manufacturers try to sell the designs to buyers from clothing stores. Most smaller clothing manufacturers purchase designs from independent designers, as do firms that produce garments which change little in fashion.

After a designer has an idea for a style, he or she chooses the colours and types of fabrics in which to make the garment. The designer then makes samples of the garments, and buyers from stores come to see them. If the buyers see a style they think will be popular, they order garments of that design.

The final test for any style comes when the clothes appear in stores. If enough people buy a particular style, stores will reorder it from the manufacturer. If customers ignore a style, it will soon disappear – and another style will take its place.



## 29 READY-TO-WEAR CLOTHES (II). MANUFACTURING

### VOCABULARY

bolt <i>n</i>	рулон ткани
bundle <i>n</i>	узел
buttonhole <i>n</i>	петля (для пуговицы)
flaw <i>n</i>	дефект
inspect <i>v</i>	проверять
iron <i>v</i>	гладить
order <i>n</i>	заказ
pile <i>n</i>	куча, груда
roll <i>n</i>	рулон
sorter <i>n</i>	сортировщик
trimming <i>n</i>	отделка

*Прочтите текст и переведите его на русский язык.*

The manufacturers having received orders from stores for a certain design, patterns of the garment are cut in various sizes. Ready-to-wear clothes come in standard sizes for different ages and figure types.

Clothing manufacturers buy fabrics in large rolls called bolts. Expert examiners unroll the bolts of material and inspect them for flaws. Spreaders pile the bolts on large tables. Workers called markers outline each pattern in chalk on the material.

Next, workers called cutters use electric cutting machines or hand cutting tools to cut out the various parts of the garments. Then sorters number the pieces of material. These employees put all the pieces needed to make one garment in a bundle, along with the necessary buttons and trimmings. The sorters having finished their work, the bundles are sent to the sewing room.

Most sewers handle only one or two parts of a garment. For example, one sewer may stitch only the shoulder seams and hems. Another sewer may make pockets and collars. On some elaborate, expensive coats, dresses, or suits, one person may do all or most of the sewing by hand. Finishers do all the outside stitching, such as making buttonholes. Pressers iron the garments once they are completed.

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