

ББК

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**ИНОСТРАННЫЙ ЯЗЫК (ЕВРОПЕЙСКИЙ)
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Практикум по дисциплине «Иностранный язык (европейский) (английский)» состоит из трех разделов, содержащих тексты для профессионально ориентированного чтения, грамматического справочника по теме «Неличные формы глагола» (Non-Finite Forms of the Verb) и тематического словаря.

Предназначен для студентов II курса специальностей «Конструирование швейных изделий», «Технология швейных изделий», «Художественное проектирование костюма».

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ВВЕДЕНИЕ

Данный практикум состоит из трёх разделов, содержащих тематически объединенные тексты по специальностям «Конструирование и технология швейных изделий», «Художественное проектирование костюма», а также текстов, предназначенных для самостоятельного чтения, грамматического справочника по теме «Неличные формы глагола» (Non-Finite Forms of the Verb) и тематического словаря.

Целью практикума является выработка у студентов навыков понимания содержания прочитанного для извлечения необходимой информации, обогащение активного словарного запаса, закрепление грамматических и лексических моделей английского языка и развитие элементарных навыков высказывания на заданную тему.

Структура практикума и учебные тексты позволяют в достаточной мере овладеть лексическим материалом, необходимым для успешного извлечения информации при чтении англоязычной литературы по специальности.

Вторая часть пособия (Supplementary Reading) состоит из текстов, которые могут быть использованы на занятиях по домашнему чтению.

Слова и словосочетания, которые авторы считают обязательными для активного усвоения, перечислены в списках активной лексики, данных перед изучаемым разделом.

Предтекстовые и послетекстовые упражнения имеют цель, во-первых, облегчить студентам понимание прочитанного, во-вторых, обеспечить возможность контролировать понимание прочитанного средствами, адекватными поставленной задаче.

Грамматический материал разделен на три подтемы: «Инфинитив» (The Infinitive), «Причастие» (The Participle) и «Герундий» (The Gerund).

Данный практикум предназначен для тех, перед кем стоит задача усовершенствовать умение извлекать информацию из текстов на английском языке.

МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО РАБОТЕ С ПРАКТИКУМОМ

Прежде чем приступить к работе над темой, рекомендуется тщательно изучить активные слова, данные в каждом разделе, и изучить грамматический материал, используя «Grammar Reference» (Грамматический справочник), который расположен в конце книги. Далее следует выполнить предтекстовые упражнения, направленные на успешное усвоение активной лексики, грамматических и лексических форм и на снятие трудностей при дальнейшем чтении текста. После этого можно приступать к чтению текста. В процессе чтения текста необходимо выполнять указания, поставленные в задании к нему.

После каждого текста следуют упражнения, предназначенные для контроля понимания прочитанного. Выполнение послетекстовых упражнений будет способствовать наибольшему усвоению прочитанного материала для последующего его применения в сфере профессиональной деятельности.

Слова, которые необходимо запомнить, и тренируемые формы выделены в данном практикуме жирным шрифтом и курсивом в целях привлечения к ним особого внимания.

Раздел «Supplementary Reading» используется для домашнего чтения. Работая над текстами из этого раздела, следует выполнять задания по указанию преподавателя.

«Useful Vocabulary», слова которого расположены в алфавитном порядке, послужит добрым помощником при чтении текстов, имеющих в данном практикуме, и другой литературы на английском языке.

UNIT I

COSTUME DESIGN

Grammar:

The Infinitive

Text:

Folk Art and Modern Fashion

Active vocabulary

set proper standards	создавать качественные стандарты
procedure	технологический процесс, процесс работы
garment designing	конструирование одежды
construction point	конструктивная точка
construction line	конструктивная линия
tolerance	припуск
center-front line	линия середины переда
center-back construction line	линия середины спины
garment pattern	конструкция модели
basic pattern	основа (на которую наносят фасонные линии)
breeches	бриджи, штаны
tuck	заправлять (брюки в ботинки)
facing	подшивка борта
gorgette	линия шеи
hug	плотно обхватывать, облегать
built-in	сборный
in scale with	в соответствии с
collar	воротник
turned-down collar	отложной воротник
collar rolls	отвороты воротника
lapel	лацкан
handling	раскрой
handle	обращаться с чем-л.
shawl	шаль, платок
slash	резать, окаймлять
gusset	вставка, клин, ластовица
bunch up	делать сборку
kimono	кимоно
raglan	реглан
pants	брюки, штаны
unpick	распарывать
release	выпускать в швах

pull out of shape
vertebra (pl. verte-
brae)
neckline
underneath
line
lining
waistband
pleat

растягивать, удлинять
позвоночник
горловина, ворот
внизу, под
класть на подкладку, обивать изнутри
подкладка, обивка
тесьма, лента, обруч
делать складки, плиссировать



FOLK ART AND MODERN FASHION

I. Read the text «Folk Art and Modern Fashion» and find the equivalents to the following Russian words and word-combinations

Сходство, обоснованный, первоначальные различия, отражающий, обычный посетитель, силы привлекательности, истинный дух страны происхождения, умело заимствовать, декоративное фольклорное искусство, художник, цветовая палитра, народные мотивы, пробудить скромный интерес

II. Translate the sentences into Russian paying attention to the Infinitives

1. It is precisely the items with a national color that have a force of attraction, evoke tremendous interest and seem to reproduce the genuine atmosphere of their country of origin.
2. This helps them to find and establish their own style.
3. The more one learns about this art, the greater one's wish to use its beautiful features in clothes.
4. It is essential to give a good sketch of a dress.
5. To cut fabric we must transfer markings from the pattern to the wrong side of the fabric.
6. She is glad to have made such a beautiful dress.
7. I found him to be drawing a sketch.
8. She is grown up enough to carry out marketing herself.

Text

Folk Art and Modern Fashion (Part I)

The likeness of fashions in different countries in our times is quite legitimate and natural. Yet with a certain similarity of fashion in each particular country, every people has its specific style of dress, which lends original distinctions to the costume and its owner.

These distinctions are graphically illustrated at international exhibitions where even a lay visitor will always note the national style of dress reflecting the national culture, traditions and aesthetic ideals of a particular people. It is precisely the items with a national color that have a force of attraction, evoke tremendous interest and seem to reproduce the genuine atmosphere of their country of origin.

Improving the design of modern dress Russian clothes designers skillfully borrow from folk decorative art. Including the finest features of the traditional folk costume. This helps them to find and establish their own style.



Folk costumes invariably attract the interest of artists and clothes designers. It is not for nothing that such expressions as «folk motifs», «folk color» are current among artists. The costume of every people, just as their songs, is characterized by its own style, its own gamut of colors. The more one learns about this art, the greater one's wish to use its beautiful features in clothes. For all the variety of the types of dress the costumes of every people have retained their classical forms, a uniform type of style, general features and mode of ornamentation and even the latter's motifs.

III. Translate the sentences from Russian into English.

1. Вот конструкция модели, которую вам нужно создать.
2. Платье такого покроя должно плотно облегать фигуру.
3. Она предпочитает носить блузки с отложными воротниками.
4. Я хочу украсить лиф вечернего платья стразами.
5. Конструирование одежды – это очень интересный и сложный процесс.
6. Она попросила принести ее любимую белую шаль.
7. Не забудьте сделать здесь припуски на швы.

IV. Answer the questions based on the text:

1. Are fashions in various countries similar to each other?
2. What distinctions in clothes can visitor note at international exhibitions?
3. Where do Russian clothes designers borrow the design of modern dress?
4. What are costumes mostly characterized by?
5. What have costumes of every people retained?

* * *

FOLK ART AND MODERN FASHION (Continued)

I. Find in the text “Folk Art and Modern Fashion” (Part II) English equivalents to the following Russian words and word-combinations.

Коллективный опыт, декоративный образец, простая яркая линия, шов, пройма рукава, кромка, застежка, декоративные детали, ворот, рукав, грудная клетка, плечо, пояс, жизнерадостный, наследственная черта, современное искусство.

II. Choose the correct variant of translation of the underlined part of the sentences:

1. Traditional methods of composition have been developed which seem to concentrate centuries-old collective experience.

- | | |
|-----------------|--------------|
| A. развиваются | C. развивают |
| B. были развиты | D. развивали |

2. A decorative pattern of exceptional beauty is reproduced in clothes.

- | | |
|--------------------|-----------------|
| A. представлен | C. представляет |
| B. был представлен | D. представлял |

3. The form of design was based on an ornamental or plain bright line passing along the seams.

- | | |
|-----------------|------------------|
| A. основана | C. основала |
| B. основывается | D. была основана |

4. In other designs a decorative effect is achieved by means of contrasts between plain colors and ornamental detail.

- | | |
|------------------|----------------|
| A. достиг | C. достигается |
| B. был достигнут | D. достигал |

Text

Folk Art and Modern Fashion (Part II)

Traditional *methods of composition* have been developed which seem to concentrate centuries-old collective experience so that a decorative pattern of *exceptional beauty* is reproduced in clothes. In some cases, the form of design was based on an *ornamental* or plain bright line passing along seams, and descending from the shoulder of the armhole or along the edge of the clasp. In other designs a decorative effect in clothes is achieved *by means of contrasts* between plain colors and ornamental details on the collar, sleeves or shoulders, chest, belt or the hem of the skirt.



Harmony, proportionality and *interconnection* of separate parts forming a single artistic union are also characteristic of the latest clothes designs in the *traditional folk style*. The general optimistic and cheerful impression produced by the costume is an inherent feature of folk art. And this quality is especially characteristic of the contemporary art of clothes designing.

III. Comment on the point: «The Difference between Folk Art and Modern Fashion». Give your reasons.



THE HISTORY OF CLOTHING

Grammar: The Infinitive Forms and Functions

Text: The History of Clothing

I. Find in the text the English equivalents to the following Russian ones:

Необходимость, кров, носить одежду, значение, обстоятельство, увядать, наименование, персональное выражение художественного замысла, создавать, качество, облегающий жакет, узкие брюки, изобретать, падать свободными складками, шить, драпировка, мех, закуты-ваться, приспособливаться.

II. Translate the sentences into Russian paying attention to the Infinitives.

1. Man's first necessities are known to be food, shelter and clothing.
2. Clothing has its ability to keep one warm or cool.
3. Today these variations are known to be fading and there is a tendency towards a uniformity of style.
4. Long lengths of materials are arranged over the body to hang in loose folds.
5. The Greek and Roman costumes are known to be excellent examples of draped clothing.
6. It's worth pointing out that in the North people wear furs to keep them warm.
7. What we want is for you to understand this pattern clearly.
8. For a dress to be cut correctly we must first make a perfect layout.
9. It's impossible for a single fashion artist to produce so many sketches.
10. It's for you to decide what pattern to choose.



Text

The History of Clothing

Man's first necessities are known to be 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 arts. 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:

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.

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.

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 climates 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.

III. Say if the following statements are true (T) or false (F).

1. Clothing has its cultural and emotional values.
2. Clothes have the same significance in different times, places and circumstances.
3. The draped type of clothing originated in a cold climate.
4. The composite type is clothing in which both draping and tailoring are used.
5. Clothing is directly connected with climate.

IV. Answer the questions based on the text:

1. Is there a tendency nowadays to show variations between one country and another?
2. What are the history and the culture of a people expressed through?
3. What are basic standards by which we judge the art quality of clothing?
4. What does the anatomic type of clothing include?
5. Where was the draped type of clothing invented?
6. What type of clothing is popular today?
7. What type of climate can be called man-made?



COSTUME FUNCTIONS

Grammar: The Infinitive and Infinitive Constructions

Text: Costume Functions

I. Find the English equivalents in the text to the following Russian ones.

Очевидный, покрывать, привлекательность, могущественный, влияние моды, важность, большинство, послевоенный бум, мальчишеский стиль, бюст, отказ, лодыжка, длина, доступность, швейная промышленность, сдвинуть, понижаться, розничная торговля.

II. Translate the sentences into Russian paying attention to the Infinitives.

1. The obvious functions of the costumes are to cover and protect the body and to enhance attractiveness.
2. It's only in this period that fashion has had any relevance to the lives of the majority of women.
3. Skirts immediately shot up to knee length.
4. British fashion development in those years was related to the availability of material.
5. The textile industry began to decline but retail price was growing and women were buying clothes more often.
6. I think this fashion artist to have been experimenting for a certain period of time before she finally drew this sketch of a dress.
7. Everybody knows this dressmaker to have made up a lot of interesting suits
8. We suppose these fashion magazines to have been published in many countries.

III. Translate into English using the same structure as in the patterns:

Pattern 1 a) Моей маме нравится, когда ее спрашивают о работе на швейной фабрике. – **My mother likes to be asked about her work at the sewing factory.**

b) Я не люблю, когда с меня снимают мерки. – **I hate to be taken measurements of.**

1. Я попросила, чтобы мне рассказали о работе модельера.
2. Инженер хотел, чтобы ему показали весь завод.
3. Заказчику не нравится, когда ему шьют плохой костюм.
4. Она не любит, когда мерки не нанесены.
5. Я хочу, чтобы мне показали эскизы модной одежды.

Pattern 2 а) Ты можешь дать мне книгу почитать? – **Can you lend me the book to read?**

б) Это интересная тема для обсуждения. – **This is an interesting subject to have a talk on.**

1. Это полезная статья для чтения.
2. Это интересный факт, который можно упомянуть в докладе о конструировании одежды.
3. Это слишком трудный фасон, чтобы сшить его так быстро.
4. Дай мне взглянуть на этот эскиз.
5. Вот девушка, с которой нужно снять мерки.

Text

Costume functions

The obvious functions of costume are, first, to cover and protect the body, and second, to enhance attractiveness. But it also expresses the social and economic aspects of an era. If you want historical examples; in the 15th and 16th centuries, when Spain was the most powerful European country, Spanish fashion influence was dominant. After the middle of the 16th century European power passed to France – and so did fashion dominance.



But let us look more closely at the fashion developments of the last 50 years, since it is only in this period that fashion has led any relevance whatever to the lives of the majority of women. After 1918 there was a post-war boom. Skirts immediately shot up to knee-length.

Social factors: boyish styles, flat bosoms, and the cutting of long hair were a symbolic rejection of women from any return to their pre-war status. Then came the depression. So skirts went down to ankle-length. Now, between 1940 and 1945 there was of course no French fashion influence. British fashion development in those years was related to the availability of material (so skirts got shorter, to use of the making-up industry geared up to military styles) hence all those square shoulders and battle dress pockets; outlook of all being fighters together. But ten years later, the economic balance of the clothing world had shifted. The textile industry had begun to decline, but retail trade was growing women were buying clothes more often, hemlines.

IV. Say if the following statements are true (T) or false (F).

1. Fashion reflects the economical and social aspects of the time.
2. After 16th century European power passed to Britain – and so did the fashion dominance.
3. During post-war boom skirts went down to ankle length.

4. Boyish style is characterized by round shoulders, big bosoms and long hair.

5. After World War II the textile industry began to decline but retail price was growing.

V. Answer the questions based on the text.

1. What are the main functions of the costume?

2. What countries were dominant in fashion during 15 and 16 centuries?

3. What were the fashion trends after 1918?

4. What was the British fashion development related to during World War II?

5. What happened to the economic balance of the clothing world ten years later?

WEAVING

Grammar: The Infinitive and Infinitive Constructions

Text: Weaving

I. Find in the text English equivalents to the following Russian ones.

Штопка, легкие шелковые ткани, прясть, переплетение, пряжа, нить, основа ткани, уток, наматывать, челнок ткацкого станка, шпулька, плетение по диагонали, атласное плетение.

II. Translate the sentences into Russian paying attention to the Infinitives.

1. This method of cloth structure produces a fabric that is very strong and yet allows ventilation to take place.
2. The method of interlacing the filling and warp is called the weave and it may vary to meet different conditions.
3. It's desirable sometimes to have a very light fabric.
4. There are times when it's necessary to have a very heavy fabric or one to be used for lining and to be able to withstand friction.
5. There are many hundreds of types of weaves to meet varying conditions under which the cloth is to serve for use.
6. This fabric is said to have been brought from France.
7. This dress is likely to fray.
8. The layouts are believed to show the most convenient way of cutting.
9. This sketch is expected to be used.
10. This dressmaker is sure to be working now at an atelier.

Text

Weaving

Weaving basically is the same as darning. This method of cloth structure produces a fabric that is very strong and yet allows ventilation to take place.

Most of the cloth we use is made by weaving. Practically all household fabrics and a large part of clothing materials are woven, since this method of fabric construction is equally well suited to the production of both sheer silk fabrics and thick blankets or carpets.

Weaving consists essentially of an interlacing of two sets of yarns running in directions at right angles to each other. The threads running lengthwise of the cloth are known as the warp, and those running across the warp are called weft or filling.



The set of warp yarns is held firmly in position on a weaving machine, called the loom, and the other set, called the filling, is wound on bobbins and put into shuttles which carry it over and under the warp yarns in such a way as to produce a cloth.

Fabric quality depends partly on the structure of the cloth, because structure is an important factor in the strength of the fabric and its wearing efficiency.

The method of interlacing the filling and warp is called the weave and it may vary to meet different conditions. For example, it is desirable sometimes to have a very light fabric. On the other hand, there are times when it is necessary to have a very heavy fabric or perhaps one to be used for lining and to be able to withstand friction. To obtain all the various weaves the warp and filling yarns interlace in different ways.

There are many hundreds of different types of weaves to meet varying conditions under which the cloth is to serve for use. It is possible to classify all woven fabrics into the following large divisions of weaves:

- plain weave and its variations
- twill weave and its variations
- satin weave and its variations, including figure weaving.

III. Say if the following statements are true (T) or false (F).

1. A large part of clothing materials are woven.
2. The threads running lengthwise of the cloth are called weft.
3. Structure of the fabric doesn't have any significance for the strength and its wearing efficiency.
4. Weaving is suited only to produce sheer silk fabrics.
5. To obtain various weaves the warp and filling yarns interlace in different ways.

IV. Answer the questions based on the text.

1. What qualities do woven fabrics have?
2. What does weaving consist of?
3. What does fabric quality depend on?
4. How is the method of interlacing the filling and warp called?
5. How many types of weaves do exist and what are they?

V. Read and translate the text, give a title to it.

The three ensembles «Caucasus», «Central Asia» and «Baltic» are clearly designed in the folk styles of these republics. The designs are also based on a definite theme. But it is given a different interpretation. Each of the designs is a symbol of its own kind containing features most characteristic of a particular people.

An artist working in fashion-making gives his own interpretation to folk traditions in modern dress drawing on genuine motifs of folk art.

For example, Khokhloma decorative painting was ingeniously used in the ornamentation of brooches, bracelets and necklaces for dress in the period when plain-colored fabrics of very calm crayon hues were in vogue. These bright decorations not only added a lively effect to women's dress but also lent it a subtle national color.

The atmosphere of Russian life is felt in the ensemble for young women, which is called by the symbolic name of «Matryoshka». Having in mind the image of this Russian doll the artists used in their designs the most typical forms and patterns of Russian folk dress, its festive cheerful colors, and expressed them in a wide variety of modern-style silhouettes.

An artist responsive to the requirements of his time always strives to give a novel interpretation to the traditional forms and find in them features akin to the present-day period. Only a close association with today's fashion can make the wealth of national culture of the past a source in which to find stimuli for a further progress, of the contemporary art of fashion-making and clothes designing. Our multinational fashions borrow their styles, for which we are partly indebted to folk art, from a life-giving source in which new ideas and images are always found by artists making modern fashions.



VI. Say if the following statements are true (T) or false (F).

1. The designs of the three ensembles are based on a definite theme.
2. Khokhloma was used for decorating shoes.
3. «Matryoshka» has the image of a doll in a typical Russian folk dress.
4. Only a close association with today's fashion can make the wealth of national culture of the past a source in which to find stimuli for a progress of the art of fashion-making and clothes designing.

VII. Answer the questions based on the text

1. Do the three ensembles «Caucasus», «Central Asia» and «Baltic» have the same design and what is it based on?
2. What effect did the bright decorations produce on women's garment of that time?
3. Where was Khokhloma decorative painting used?
4. What does an artist responsive to the requirements of his time strive for?
5. Where do our multinational fashions borrow their styles from?



RUSSIAN FOLK ART

Grammar:

The Participle. Forms and Functions

Text:

Russian Folk Art

Active vocabulary

yoke	кокетка на платье
draft	делать чертеж
wrong side	изнаночная сторона
right side	лицевая сторона
add bulk	прибавить в объеме
slit	длинный разрез, юбка с разрезом
frock	дамское платье, ряса, тельняшка
accessories	украшения
stroke	гладить, распрямить
snip	резать
stitch	стегать, сметывать
pinking	обработка краев одежды с помощью ножниц
distort	искажать, искривлять
lengthways	вдоль длины
lengthwise	долевая, в длину
tack	стежок
fray	изнашивать
neaten	обрабатывать
lay in folds	уложить складками
fold	складка, сгиб
patch	заплата
make up	пошив, швейное изделие
curve	изгибать, закруглять
pin	иголка, булавка
dot	отмечать пунктиром
dart	вытачка, шов
straight dart	прямая вытачка
needle	иголка
thread	нить
shears	ножницы для вырезания зубчиками
shear	резать, стричь
scrap	клочок, лоскуток
notch	выемка, метка, зубец
edge	кромка, край
pattern layout	настил для выкройки

RUSSIAN FOLK ART

I. Find in the text English equivalents to the following Russian ones:

Различный, дубленка, населяющий, восхищаться, покррой, воспроизводить, вышивка, пряжа, кружева, вязание, неограниченный, ткань, направление в моде, богатство, отделка, выполнение, впечатление, замимствовать.

II. Translate the sentences into Russian paying attention to the Participles:

1. Various types of Russian sarafans, padded jackets, and sheepskin coats are given an artistic interpretation by clothes designers.
2. Russian sarafans as the typical forms of national dress of other people inhabiting Russia.
3. Depending on the purpose of a particular dress the fabric and the trends in fashion are borrowed from the wealth of folk art traditions.
4. Both modern fashionable patterns and modernized forms of folk dress are used as the basis on which new fashions are designed.
5. Frocks designed in a fashionable style identical in pattern but widely different in respect of color combinations and technique of execution of embroidered designs, produce widely different impressions on the viewer.

Text

Russian Folk Art (Part I)

Folk costumes in their classical forms and patterns are often taken as the basis for modern fashions. For example, the numerous styles of the traditional Russian shirt are varied in women's, children's and men's clothes. Various types of Russian sarafans, padded jackets, and sheepskin coats just as the typical forms of national dress of other peoples inhabiting the Russia are given an artistic interpretation by clothes designers. Some admire the simple and rational cut while others are attracted by the originality of intricate designs. But in both cases the modern fabrics and their plastic qualities have been so selected as to reproduce in dress the essential features of the folk costume.



Such traditional ornamental features of the folk costume as embroidery, tracery weaving, lacework designs, appliques, and knitting are widely used in modern dress. The artist's possibilities in this field are truly unlimited. Depending on the purpose of a particular dress, the fabric (its structure) and trends in fashion, a definite style of decor and technique of its execution are borrowed from the wealth of folk art traditions. At the same time, both modern fashionable patterns and modernized forms of folk dress are used as the

basis on which new fashions are designed.

In the former case, a frock or an overcoat is distinguished by an expressive style if their trimming shows a certain degree of the artistic originality characteristic of folk art. For example, frocks designed in a fashionable style, identical in pattern but widely different in respect of color combinations and technique of execution of embroidered designs, produce widely different impressions on the viewer.

III. Translate the sentences from Russian into English:

1. Выкройку следует наносить на изнаночную сторону ткани.
2. Она поставила заплату на порванный рукав рубашки.
3. Чтобы уложить ткань складками и закрепить их, вам понадобятся портновские булавки.
4. Ткань, разрезанная на несколько лоскутов, лежала на столе.
5. В коробке лежали иголки и разноцветные нитки.
6. Чтобы лучше перенести выкройку на ткань, используйте специальный настил.
7. Прибавьте здесь в объеме, тогда юбка будет сидеть по фигуре.

IV. Answer the questions based on the text:

1. What is taken as a basis for modern fashions?
2. What kind of interpretation is given to Russian national costumes by designers?
3. Are modern fashionable patterns used as the basis on which new fashions are designed?
4. What is a frock or an overcoat distinguished by in the former case?
5. What techniques in design produce different impressions on the viewer?



RUSSIAN FOLK ART (Continued)

Grammar: The Participle. The Participial Constructions

Text: Russian Folk Art

I. Find in the text English equivalents to the following Russian ones:

Национальный орнамент, отделка, заимствовать, капюшон, цветная аппликация, кожа, украшение (отделка) бисером, края отороченные мехом, выразительность, кокетка, отбеливать, косынка, сочетаться, дополнять, варежки, оттенок, усиливать.

II. Translate the sentences into Russian paying attention to the Participles:

1. A jacket with hood modeled on its prototype, the fur coat of Eskimos, has become a popular sporting dress for winter wear.

2. But what a variety and beauty is lent them by artists using a national decor, colored appliquéés in cloth and leather, patterned type with northern style and ornamentation.

3. The gamut of dress colors often comprising white, raddle, red brown and black adds to its emotional expressiveness.

4. The jacket, kerchief and blouse are made of unbleached raw wool (like hand-woven fabric).

5. The same principle is used in the sporting set designed by the Riga Fashion House.

6. The character of decoration determines the style of added details.

7. The atmosphere of Russian ancient cities prompted the design of the new costume distinguished by an original national style and great imagination.

Text

Russian Folk Art (Part II)

Folk ornaments are widely used in the trimming of sporting clothes. Sport like leisure clothes require a wide variety of design and emphasis on decorative details. Many interesting ideas for, this type of clothes are borrowed by artists from folk dress.

A jacket with hood modeled on its prototype, the fur coat of the Eskimos, has become a popular sporting dress for winter wear. But what variety and beauty is lent them by artists using a national decor: colored appliquéés in cloth and leather, patterned tape with northern-style ornamentation, colorful relief embroidery in beads and wool thread or fur edgings. Every type of trimming is skillfully combined with the texture of fabric and design of a particular item. The gamut of dress colors often comprising white, raddle, red brown and black adds to its emotional expressiveness.

In the winter sets, artists of the Kishinev and Lvov Fashion Houses made an original use of the forms and patterns of handsome local dress: a cut away side, a low yoke, and a collar absent. The jacket, kerchief and blouse are made of unbleached raw wool (like hand-woven fabric) and trimmed with appliqué, embroidery and furd. The decor is organically blended with the design, form and details' of dress. The white color, which is traditional in clothes of the Western Slavs, in contrast to black cord embroidery, contributes to the handsome look of the costume. The ornamental details conform to the purpose of the dress.

The winter sporting ensemble (Leningrad Fashion House) is based on northern folk motifs. Fabric with ornamentation in the traditional northern folk style is the principal element in the design and the entire composition of this set. The hood and mittens are edged with deer fur. One piece of the costume (jacket) with its rich decoration and striking colors is balanced by the use of plain fabric of a gentle red hue for the other piece (jeans).

The same principle (emphasis on ornamented fabric) is used in the sporting set designed by the Riga Fashion House. The large chequered pattern whose decorative effect is enhanced by a combination of contrasting colors and skilful use of fabric texture is well expressed in the austere shape of the sleeveless jacket. The character of decoration determines the style of added details. Ornamentation of chequered fabric is a traditional style in Latvian weaving art. This tradition is further developed today but in a novel fashion, with greater decorativeness conforming to the modern artistic trends.

Another method was used by artists who have designed the ensembles «Yaroslavna», «Novgorod», «Vologda». Here the artistic idea of the costume was borrowed from several sources. Knowledge of history and national culture the atmosphere of ancient Russian cities prompted the design of the new costume distinguished by an original national style and great imagination.

III. Say if the following statements are true (T) or false (F).

1. Folk ornaments are widely used in the trimming of sporting clothes.
2. The decor is organically blended with the design, form and details of the handsome local dress.
3. The winter sporting ensemble of Leningrad Fashion House is based on northern folk motifs.
4. Ornamentation of plain fabric is a traditional style in Latvian weaving art.
5. Boldness and ingenuity have also been displayed in other clothes designs.

IV. Answer the following questions based on the text:

1. Where are interesting ideas for sporting clothes borrowed?
2. What is every type of trimming skillfully combined with?
3. What is Western Slavs traditional color?

4. What is the principle element in the design of winter sporting ensemble?
5. What is the traditional style in Latvian weaving art?
6. What were the sources for designing the ensembles «Yaroslavna», «Novgorod» and «Vologda»?



UNIT II

MAIN TRENDS IN GARMENT DESIGNING

Grammar: The Participle. The Participial Constructions

Text: Designing

DESIGNING

I. Find in the text English equivalents to the following Russian ones:

Дизайн одежды, мерки, информация, охватывать, размер, длина, ширина, принимать во внимание, припуск на шов, отделка, точность, модный, предприятие по пошиву одежды, улучшение, качество.

II. Translate the sentences into Russian paying attention to the Participles:

1. Garment designing in Russia is carried out in accordance with a single method based on a data of anthropological investigations obtained as a result of mass measurements of the population in Russia.
2. Any allowance may be selected for free fitting depending upon the silhouette and model.
3. First by using calculation formulas and graphs, basic drawings of a garment of a given size, length and width are worked out.
4. This has resulted in the improvement of technological processes and in a considerably better quality of sewn goods.
5. It's better to cut fabric using pattern layout.
6. Having been worn in 1980s these costumes are en vogue again.

Text

Designing

Garment designing in Russia is carried out in accordance with a single method based on data of anthropological investigations obtained as a result of mass measurements or the population in Russia.

These data have been used for forming a table of measurements for standard men, women and children figures and location guides for measuring mass production garments. The location guide comprises 91 standard sizes for women, 84 sizes for men and 35 sizes for children. The main measurements of each size comprise the size, length and width (hip and waist measurements). The single method provides for the designing of a general type of garment without taking into consideration the silhouette, model and fashion trends. The main features of this method are as follows:

- one and the same principle of designing men's, women's and children's garments;
- determination of all constructive elements by calculation, owing to which any allowance may be selected for free fitting depending upon the silhouette and model; working out of all drawings without allowances for seams.

Drawings and constructions are worked out in two stages. First by using calculation formulas and graphs, basic drawings of a garment of a given size, length and width are worked out and then contour lines of the cut, silhouette and shape. At the second stage of designing purely decorative lines and trimmings are introduced into the drawings.

Such a method ensures high precision of drawings, good fitting of the garment on the figure, and makes the basic construction of garment more constant. This basic construction may be used as long as it remains in vogue. This method greatly facilitates the practical work of artists and designers of the Houses of Models and sewing enterprises.



The basic models are used for developing series of models with different trimmings. A method of technical multiplication of patterns is also worked out on the basis of the common principle of garment designing.

The application of a single designing method and new location guides of standard sizes has brought in order and facilitated the designing of mass production garments, and made possible the unification and standardization of parts.

All this has resulted in an improvement of technological processes, in the mechanization and automation of the production and in a considerably better quality of sewn goods.

III. Say if the following statements are true (T) or false (F).

1. The location guide comprises 84 sizes for men, 91 sizes for children and 35 sizes for women.
2. All the drawings are worked out without seam allowances.
3. At the second stage of designing purely decorative lines and trimmings are introduced into the drawings.
4. This basic construction may be used as long as it remains out of fashion.
5. The basic models are used for developing series of models with different trimmings.

IV. Answer the questions based on the text:

1. How is garment designing carried out in Russia?
2. What do main measurements of each size comprise?
3. Is the principle of garment designing the same with men's, women's and children's clothing?
4. What are the stages of garment drawing and construction?
5. What are basic models used for?
6. What has brought in order and facilitated the designing of mass production garments?



THE TEXTILE INDUSTRY OF ITALY

Grammar: The Participle. The Participial Constructions

Text: The Textile Industry of Italy

I. Find all the Participles in the text, define their tense and voice forms.

Text

The Textile Industry of Italy

Production of silk and wool cloth of Italy was begun by artisans for the dress and adornment of the medieval courts of Florence, Venice and Milan. In the spirit of this heritage, the Italian textile industry developed steadily and today represents one of the vital sectors of the Italian economy.

Italy's textile industry uses all types of fibers and makes a wide range of fabrics. The following outline indicates the relative size, the respective characteristics, and the productive capacity of its various sectors **SILK:** The industry dates back to the 12th century when the weaving of silk was a significant activity on the peninsula. With skilled workmanship, modern plants and equipment, the industry today continues an ancient tradition and modernizes it through the use of man-made fibers.



The silk throwing industry uses, equally, home-produced and imported raw material, producing about 1/2 million lbs of twisted yarn from other fibers, for both domestic and export markets

According to the latest census, silk weavers operate about 21,000 looms in 300 highly specialized modern factories. In addition, there are a large number of small firms classified as «artisans». Como is the traditional center for silk weaving, dyeing and printing, but important weaving factories are located in Lombardy, Piedmont and Caserta.

WOOL: As far back as the Middle Ages the art of wool-weaving flourished in Italy. From its beginning in Florence, a quality wool industry developed, particularly in Northern and Central Italy.

Wool fiber is almost entirely imported, the markets of Australia, New Zealand, South Africa and South America representing the traditional supply sources. Woolen worsted fabrics range from finest to low-priced qualities; from heaviest to lightest weights; and from men's suitings to women's plain and fancy apparel cloths.

II. Answer the questions based on the text.

1. Why did artisans begin the production of silk and wool?
2. What materials does Italy's textile industry use?
3. When did the production of silk start?
4. What raw materials does the silk throwing industry use?
5. Where are most important weaving factories located?
6. Where did the wool-weaving industry begin to develop?

III. Look through the text and say if there is any participial construction in it. If it is, translate it.



UNIT III

ELEMENTS OF DESIGN IN FASHION KNITTING. THE PRINCIPLES OF KNITTING

Grammar: The Gerund. Forms and Functions

Text: Knitting. The principles of knitting

Active vocabulary

undergarment	нижнее белье
bent	изогнутый
armhole	пройма
blade	лопатка
crotch	разветвление
string	веревка, тесемка, шнурок
nape of the neck	задняя часть шеи
tape	тесьма, лента, сантиметр
tight	плотный, тугой
snug	плотно облегающий
underwear	нижнее белье
fit	подгонять, примерять, быть впору
pattern styles	раскрой по модели
ease	припуск на свободное облегание
figure types	типы фигуры
pattern size	размер выкройки
take	measurements снимать мерки
stripe	полоса, нашивка
patchwork	лоскутный
bodice	лиф, корсаж
straight	прямой
height	рост, высота
strip	длинный узкий кусок материи, полоска
be suited	подходить, соответствовать
fashion design	разработка модели
fabric	ткань, материя
cut	кроить
waist	талия
hem	рубец, кайма, кромка
blind hem	потайной стежок
neck	шея, ворот, горловина
thigh	бедро

hip	бедро
wrist	запястье
width	ширина
length	длина
ankle length	длина до лодыжки
mark	отмечать, делать отметки
marking pattern	лекало, выкройка
bust	бюст, женская грудь
bust line	линия груди
chest	грудная клетка
pleat	складка (на платье)
fullness	полнота, объемность
seam	шов
seam allowance	припуск на шов
drawing	рисунок, чертеж
three dimensional measurement	система трех измерений
measure	мера, мерить
skill	искусство, мастерство
finished sketch	готовый эскиз
fashion sketch	эскиз модной модели
manufacture	производить
pattern	модель, шаблон, выкройка
dress construction	конструирование одежды
style	стиль, покрой, фасон
garment	одежда
dress designer	конструктор одежды
clothing designer	конструктор одежды



KNITTING

I. Find in the text English equivalents to the following Russian ones:

Вязание, петля, длина, ряд, основной элемент, предыдущий, распускаться, поддаваться, причинять, форма, плоский, круговую, требование, использовать, распространение.

II. Translate into Russian paying attention to the Participles and the Gerunds.

1. Knitting is the second of the fundamental methods of making fabrics.
2. Instead of the two sets of threads lying at right angles to each other that make up woven cloth the structure of ordinary knitted fabric consists of a series of loops made from a single thread running through the fabric.
3. A loop is a very small length of yarn drawn through another loop.
4. A knitted fabric is produced by making yarns into loops and connecting the loops together to form a fabric.
5. If the yarns become broken in any place, the fabric will run for several stitches.
6. Owing to the nature of the texture, knitted goods are very elastic and yield to any movement of the body taking the shape of the wearer without causing discomfort.

Text

Knitting. The Principles of Knitting. Knitted Fabrics

Knitting is the second of the fundamental methods of making fabrics. Instead of the two sets of threads lying, at right-angles to each other that make up woven cloth, the structure of ordinary knitted fabric consists of a series of loops made from a single thread running continuously through the fabric. Knitting may be thus defined as the interlacing of one continuous yarn in such a way as to form loops, which are interlocked to make cloth. Thus the essential element of knitting is the loop. A loop is a very small length of yarn, drawn through another loop. Each row of loops is linked up with the preceding row and is dependent on the loops, which surround it.



Briefly, a knitted fabric is produced by making yarns into loops and connecting the loops together to form a fabric. If the yarns become broken in any place, the fabric will «run» or «ladder» for several stitches and leave a hole.

Owing to the nature of the texture, knitted goods are very elastic and yield readily to any movement of the body, taking the shape of the wearer without causing discomfort. This makes it particularly suitable for under-

wear. Due to the air spaces between the loops, knitted garments are usually warmer than those made from ordinary woven material.

There are two distinct types of knitted fabrics.

(a) Fabrics that are knitted with one continuous yarn, back and forth across (or round and round) the fabric, are made either circular or flat and are constructed to give elasticity a necessary requirement for such items as hosiery, underwear, sweaters, gloves.

(b) Fabrics that are knitted with many yarns traveling in a more or less vertical direction. These fabrics differ in structure, appearance, and elasticity from the former ones. They are always flat fabrics and cannot be fashioned. They are very durable fabrics and do not «ladder» or «run» easily.

These fabrics, because of their non-laddering qualities, are now employed for gloves, dresses, shirts and all classes of underwear.

For certain purposes knitted fabrics of both the former and the latter types are superior to woven goods, and there is every reason to believe that a still greater expansion of the knitting industry will take place within some years.

III. Say if the following statements are true (T) or false (F).

1. Each row of loops is linked up with the preceding row.
2. The row of loops doesn't depend on the loops, which surround it.
3. Woven fabrics are usually warmer than knitted ones.
4. Elasticity is a necessary quality for such items as hosiery, underwear, sweaters and gloves.
5. Woven goods are superior to knitted fabrics for certain purposes.
6. Fabrics that are knitted with many yarns travelling in a more or less vertical direction.
7. Knitted fabrics of both the former and the latter type are superior to woven goods.

IV. Answer the questions based on the text.

1. What does the structure of knitted fabric usually consist of?
2. How is the essential element of knitting called?
3. In what case will the fabric «run» and make a hole?
4. What qualities do knitted goods have?
5. What types of clothing are made of knitted fabric?

FASHION AND YOU

Grammar: The Gerund. Forms and Functions

Text: Fashion and You

I. Translate the sentences into Russian and state the tense and voice forms of the Gerund:

1. Fashion is perhaps a less important influence on our way of dressing than it used to be.
2. The advantage of making your own clothes is that the color, style and fit will all have been chosen and put together with you in mind.
3. Look through your wardrobe and list all the clothes worth keeping.
4. Alter or dispose of those you do not feel happy wearing, clean and repair anything that needs it.
5. Remember that it is not worth spending a lot of time and effort in making an intricate garment out of poor fabric.

II. Translate the sentences into English using the words from active vocabulary:

1. Эта ткань очень легкая и эластичная. Из нее получится великолепное платье.
2. Она не любит, когда с нее снимают мерки.
3. Не мешайте им, они заняты разработкой новой модели.
4. Ей нравится примерять новую одежду.
5. При раскрое ткани нужно учитывать припуски на швы.
6. Размер выкройки должен соответствовать выбранной заказчиком модели.
7. Проявив мастерство в создании новой коллекции, она выиграла главный приз конкурса.

Text

Fashion and You

Fashion is perhaps a less important influence on our way of dressing than it used to be, yet it is still interesting and important to know something about the elements of design. Anyone with an interest in clothes can learn to develop a style of dressing that suits her figure, expresses her personality and fits in with the life she leads. Even those whose desire it is to live in jeans ought to know how to choose the most flattering style and the most suitable fabric, and to be able to wash and mend them when necessary.

Collecting together a set of clothes that is exactly right for you and the life you lead is not easy and the fact that it usually has to be done on a limited budget does not help. The advantage of making your own clothes is that the

color, style and fit will all have been chosen and put together with you in mind at far less cost than those bought «off the peg»

Take a little time to study pattern books, fashion books, advertisements, shop displays and magazines, checking what is new and making a note or sketch of anything that appeals to you. Look at the style, color and fabric and notice the accessories and trimmings. Look through your wardrobe and list all the clothes worth keeping: alter or dispose of those you do not feel happy wearing, clean and repair anything that needs it. Try on those to be kept, see how well they mix and match together. Now make a note of the clothes needed to complete a basic collection that will be suitable for all the occasions in the life you lead. List them in order of importance so that you know which garment to make first. Decide for yourself whether you prefer a few expensive items or lots of cheap and cheerful things that do not last very long. Remember that it is not worth spending a lot of time and effort in making an intricate garment out of poor fabric. A well-made, classic dress or skirt can be worn many times with different accessories, while very fashionable ones may be out of date well before they are worn out.



III. Look through the Text and say if it is a good thing to follow fashion and if it is so, then what you should do to be an attractive and fashionable person.



COLOR AND LINE

Grammar: The Gerund. The Gerundial Constructions

Text: Colour and Line

I. Find the English equivalents to the following Russian words and word combinations:

Носить одежду, подходить, устареть, недостатки фигуры, изменять, тусклый, приглушенный, оттенок, бесполезный, цвет лица, сочетаться, макияж, одинаковый, цветовая палитра.

II. Find in the text sentences with the Gerunds and Gerundial Constructions. Translate them into Russian.

Text

Color and Line

Choose colors that both fit in with other clothes in the wardrobe and suit your personal coloring. Old rules about not wearing blues and greens or reds and pinks together have been proved wrong, but always try out colors and color combinations, to be sure that you feel happy in them. Highly fashionable colors may date quickly and may do nothing for your coloring and personality. The assorted colors worn by some young people can look exciting or just a mess! Accessories in matching, toning or contrasting colors can make all the difference to an outfit, drawing attention away from figure faults or brightening a dull color. Make up should be related to the color of the clothes being worn and may need to be altered slightly for each outfit.

Colors can create optical illusions, so that cool and dark colors make you look smaller, while warm and light colors make you look larger. Subtle muted colors can be slimming and are usually expensive looking if worn with carefully chosen accessories. Bright contrasting colors draw attention to the figure and make it look larger. Colors vary so much in shade and tone that hard-and-fast rules about color schemes are useless.



There are three main ways of planning a color scheme for one outfit or for a collection of clothes:

A monochrome color scheme uses shades of color, or one color with black and white.

A contrasting color scheme uses two or more similar colors in varying strengths.

A toning color scheme uses two or more similar colors. Always try out color schemes by holding the fabric near your face and looking in a mirror to see if they suit your complexion.

III. Answer the questions based on the text:

1. What should you do to be sure that the color suits you?
2. Can accessories make the garment look different?
3. What optical illusion is produced by dark colors?
4. Should the make-up be the same for various outfit?
5. How can you find out that the color scheme suits your complexion?

IV. Suggest your translation of the italicized parts of the text below.

Text

Line

The style of lines of a garment can be used *to emphasize* or conceal the parts of the figure. Most designs include silhouette lines, bodylines and feature lines. Vertical lines can add height and make the figure look slimmer. Horizontal lines must be placed at *flattering points of the figure*, as they tend to add to the appearance of width.

Curved seams and draping create soft lines that are usually flattering. Diagonal lines should appear from left to right when looking at the garment; long diagonals take the eye downwards in a *slimming line*. Any lines appearing in the fabric weave or pattern should also be taken into account.

Generally, straight lines are rather severe and give a *tailored or classical look*, while curves and drapes appear graceful and *feminine*.

Style lines, or silhouettes, are the ones most obviously affected by changing fashions. In spite of seemingly endless variations there are really four basic silhouettes:

Fitted – the garment fits the *natural curves of the body* and may show off the figure. Unless well cut and carefully fitted it may crease easily.

Semi-fitted – usually fitted over the bust with a slightly looser cut at waist and hips. It is more flattering to an *imperfect figure* than a completely fitted garment.

Slightly-fitted – easy to wear because it has a lot of room for movement and only barely follows the body outline. May be bias cut.

Loosely-fitted – often fitted only on the shoulder, with fullness *disguising* the body outline from the bust down.

Most paper patterns allow the appropriate amount of wearing ease in the cut, whatever the silhouette. Some very close fitting areas may currently be fashionable, eg. Empire bodices fitted under the bust, shirtwaisters with *snug waistlines*.



V. Translate the sentences into English:

1. Вы не против того, чтобы примерить костюм в следующий раз?
2. Она избегала показывать нам готовые эскизы.
3. Я предпочитаю носить легкую и удобную одежду.
4. Сняв мерки с модели, конструктор одежды приступил к работе.
5. Не сделав никаких отметок, она начала раскрой ткани.
6. Купив современное оборудование, они начали производство новых тканей.



BALANCE AND PROPORTION

Grammar: Non-Finite Forms of the Verb (Revision)

Text: Balance and Proportion

I. Find in the text all the sentences with the Gerunds and Gerundial Constructions.

Text

Balance and Proportion

A garment looks best when the interesting details are not concentrated in one area alone. Balance can be maintained by keeping an equal amount of eye appeal in two or more garment areas; two halves may be identical so that the garment has a symmetrical look. If one area has special emphasis the whole appearance may be balanced by having another point of interest elsewhere.

Proportion is also important when relating the areas of the garment to one another and to the figure. The style lines, the design details, the pattern or obvious weave and the figure type should all be taken into account. The scale and size of the fabric and garment must also be suited to the figure type; a full, midi skirt may swamp a tiny slim figure, while a skimpy mini will be most unflattering on a tall, plump figure.

Pleasing proportions are often achieved by planning the garment areas in halves, thirds or quarters, but for any particular figure slightly uneven proportions may be suitable. It is the overall look that is important; try on a number of ready-made garments to get an idea of what suits you best. Check too, the effect of shiny and dull fabrics, large and small prints, sheer and bulky fabrics and various color combinations. Additionally when considering balance and proportion take into account the accessories and trimmings.



II. Answer the questions based on the text:

1. How can balance in garment be maintained?
2. In what case does the garment have a symmetrical look?
3. What should be taken into account when creating a garment?
4. Does a full midi skirt look well on a tall plump figure?
5. How can you find out what suits you best?

CHILDREN'S CLOTHES

I. Find the English equivalents to the following Russian ones:

Окружать, отпечаток, эстетический вкус, опрятность, ответственный, требования, особые черты, отделка, дети дошкольного возраста, простой покрой, удобная застежка, талия, уличная одежда, строгий стиль, просторный покрой.

II. Say if the following statements are true (T) or false (F).

1. Children's clothes are designed for several age groups.
2. For boys a sarafan silhouette with a pre-marked waistline below or above its natural place is used.
3. A lot of trimmings are used in clothes for schoolchildren.
4. A loose-fitting silhouette has begun to be used in one-piece designs.
5. A dress designer must create handsome, simple-to-make and cheap clothes for children.

Text

Children's Clothes

Much of what man is surrounded with in his childhood makes an imprint on his character. That is why children's clothes must be not only convenient and practical but also help to develop the child's aesthetic views and sense of beauty and accustom him to tidiness. The task of the dressmaker designing clothes for children is very complicated and responsible.

He must design not only handsome, simple-to-make and cheap clothes but also take into consideration all the requirements of the child's age and its specific features. Children's clothes are designed for several age groups, each having its distinctive outward signs, which directly influence the general silhouette, style and appearance of clothes, as well as the choice of fabrics and trimmings.



For example, the principal requirements in clothes for infants are convenience and hygienic properties, a simple cut, few seams, handy and simple clasps.

The form of dress for pre-school children is more varied although it mainly uses a sarafan silhouette with a pre-marked waistline below or above its natural place owing to a variable arrangement of details (pockets, belts, straps, etc.).

For boys a straight silhouette is mainly used. For outdoor wear convenient overalls with hoods, quilted jackets and overcoats are recommended. A change in the proportions of the figure, wider range of interests, study at school, engagement in work and sports – all these determine the style of clothes designs for schoolchildren. The clothes for this age group age group

are distinguished by a simple and austere style, a small number of decorative trimmings. The designs are based on two principal silhouettes. In the first one, the waistline is in its natural place or somewhat lower, the skirt is fairly wide (often pleated all round). A loose-fitting silhouette though adequately ample in bulk has begun to be used in one-piece designs. The assortment of articles is widened and made more varied, clothes being distinctly subdivided according to their purpose school uniforms, sporting and leisure, working and holiday clothes. The entire range of clothes is becoming almost the same as that for adults.

III. Translate into Russian paying attention to the Non-Finite Forms of the Verbs.

1. Children's clothes are designed for several age groups, each having its distinctive outward signs.
2. It mainly uses a sarafan silhouette with a pre-marked waistline below or above its natural place owing to a variable arrangement of details.
3. A loose-fitting silhouette has begun to be used in one-piece designs.
4. The assortment of articles is widened and made more varied, clothes being distinctly subdivided according to their purpose.
5. Fitting is one of the main operations in making a dress.
6. He prefers drawing to making patterns
7. The women's garment hanging from the waist is called a skirt.
8. People following fashion enjoy their hobby very much.

IV. Answer the questions, based on the text:

1. Why must children's clothes help to develop child's aesthetic views and sense of beauty and accustom him to tidiness?
2. What is the task of the dressmaker designing clothes for children?
3. What are the basic requirements in children's clothes?
4. Is the silhouette for boys and girls' pre-school clothes the same?
5. What are clothes for schoolchildren distinguished by?

SUPPLEMENTARY READING

Fall's Rebel Elegance

This time last year, fashion was living high, drunk with excess, finding ever more mischievous ways to display the wealth of a booming stock market-pyhton, ostrich, fur, gold pearls, logos, more, more, more! You remember. It was crazed, and what a blast! But what now? Other than the Dow Jones, there's no medium more sensitive to change than fashion. Its genius is its chameleon-like ability to make us look and fed exactly right against whatever economic landscape we're inhabiting. And tilings have changed-sharply. What's on the drawing board, then, for the shifting times we've landed in? Listen to Tom Ford, talking about Gucci. «There's a certain sobriety in the mood», he says. «We've had so many seasons of over-the-top luxury. Now it's quite stripped away. There are no sequins, no prints, no feathers, no flowers. It's all about shape and proportion».

The twist in this sobriety is that the look of the new doesn't add up to anything like the austerity, minimalism, or basic styling we've seen in economic dips in the past. Some 200 fall shows in four cities projected an image of dark, controlled, sophisticated decadence that will have you running out of the house to spend money in any circumstances – to hell with the economy. At Gucci, for starters, there are lean black hip-huggers with vertically implanted zippers, worn with a shell-pink baby-doll blouse, riveting low-heel kinky sixties boots, street-sophisticate hair, and bad-girl smoky eyes. It's a simple formula with explosive potential: something to buy, but more: the adrenaline surge that makes you want to get up and rewrite yourself overnight, even if it's only with a kohl pencil and the extra attention you suddenly lavish on drawing in your eye-brows. That's fashion – the call to action you have to take before you part with even a single dollar.



Fall design can be graphic, linear, and contradictory in the 1964-meets-2001 way, it's turned out at Gucci, Prada, and Fendi. It can also grab you with a soft, colorful, bohemian seductiveness, or run in a rich, black, historical vein all the way back to Victoriana. What we're seeing bears no relation to the uniform safe clothes that appeared in response to the recessionary early nineties. Nor has there been anything like the downward plunk in hemlines commentators used to link with the sinking stock markets in the thirties and seventies. Conversely, this fall's design response is full of surprise, unusual detail and workmanship, and some cunning sidelines in pragmatism and wearability. When there are suits, they're shaped and detailed. If something's decorative,

it's left-field unpredictable. And when the innovation hits its highs, you're looking at things you've literally never seen before.

This hasn't been a lazy season in the designers' studios. The smartest – whether they're avid interpreters of financial indicators or not – realized way ahead of time that even if the Nasdaq didn't nosedive, a backlash against bourgeois showiness in the look of clothes and accessories, in how we want to put ourselves over, was already on its way. In Helmut Lang's view, «After all these years, you're probably overloaded, saturated on many different levels, not just by fashion. I think people are going to be more selective, but that doesn't necessarily mean cheap mainstream clothes. It's more about choosing what you really like and need, a piece like a great coat».

So, what are the things still capable of driving us to must-have distraction when times are tougher?

«I don't know if it's linked to the economy at all», says Marc Jacobs, «but it's palate-cleansing time. At Louis Vuitton we took it to the limit with the graffiti last spring. So this season there's a little retreat from that. There's only one monogram in the whole of the collection, and that's embossed in black on a black bag. It's nice to pay attention instead of working on something else – shape, femininity, something slightly erotic and sensual». One signal of the way things are going is how the cross-laced, round-toed Vuitton boots have set off, on their wicked high heels, in the direction of Victoriana, S&M, and fetish. These boots are complex, beautifully made, available in a choice of lengths, and quite different from anything we've seen for a long time – the work of a designer with all of his creative and commercial powers lined up in a row. The result: delicious fashion, not play-safe merchandising. «You just buy things that you love, and money doesn't matter», Jacobs insists. «When you see them, all the rales go out of the window».

Jacobs isn't alone making his clothes more complex, subtle, and heavily invested in buy-me value. Michael Kors says he's in awe of his customer's shopping prowess. «Ibis woman is a pro!» he laughs. How will she be reacting to the new economic mood? «We've gone through an extravagant period, but I don't think she's going to totally give up on feeling sexy and lush. It's going to be a sensible extravagance – indulgence, but practical indulgence». Kors's searchlight instinct always leads him to look into a woman's wardrobe and figure out what she doesn't have. His solution for the deluxe life this season, is casual, sporty – appropriate for a time when the overt display of wealth in clothes and accessories is a joke that's well and truly over.

Very woman's prime excuse for talking herself into buying clothes at a non-splurge moment is «practicality», but now, the best designers' performance value reaches way beyond dull old wearability. The return of black in the fall collections might look, on the surface, like a signal of fashion's new pragmatism (or a symbol of darker times), but its appeal goes way beyond pedestrian Usefulness. Hear Tom Ford's list: «Black is the contemporary

color; it's the color of today. It's easy. It works. It makes you look thin. It sets off your face. It makes you dramatic». What we're talking about, however, is the furthest stretch imaginable from the flat, minimalist, matte black shell top and matching pencil skirt we had in the fascinate with the magnetism of dark, romantic detail, texture, and fabric. When «new» looks as compelling as this, it mysteriously converts into need in a trice.

Which is exactly why women all over the fashion universe are getting particularly worked up about the prospect of buying a black suit by Nicolas Ghesquiere for Balenciaga. The stalking of his hourglass jacket, very fitted through the waist, very feminine, with a little more of a shoulder, began the moment the fashion hordes hotfooted it out of his fall show. A black suit might sound like the most sensible thing on Earth, but that's not why this one's a hit. The Balenciaga jacket has a chic and formality that makes it a classic, wearable, versatile day-to-evening purchase; yet also, to the initiated, it reads as high-status avant-garde.

During the 1990-91 recession, the last big color blackout was accompanied by a boom in basics. While the Gap took off as the mass-market counterpoint to intellectual minimalism and deconstruction, we all talked about unassuming clothes atoning for the excesses of the eighties. The difference now is that plainness has low-to-no appeal. «It's not going to be a swing back to Gap tees and a boiled-felt clog», says Michael Kors with conviction. Every retailer I spoke to about changing American tastes was adamant that fashion – new, special, individualistic, exciting fashion – is what will persuade us to part with money now. After buying so many labels in the past two years, we've all become acutely savvy in distinguishing the genuine from the copy, the well made from the thrown together, the piece of lasting value from the ephemeral trend. Having tasted luxury, we're not going to let it go, but our definitions are becoming more sophisticated. Donna Karan talks about the same necessity for ultra-refinement in the quality of fall clothes. «We have a woven cashmere-and-mink jacket – can you imagine! It's totally like air. It travels; it answers every need. But now, clothes have to be about the person. It cannot be about the designer. It's taking the best of technology but not forgetting the hand of the artist. If people are going to spend this kind of money, they want to feel the hand, the craft, in it». The new mood has room for opposing visual directions, though. On one side, there's a more offhanded casualness that moves with the beat of the time. In sharp contrast to the bourgeois, ladylike affluence of 2000, something cooler is happening. It's there in Marc Jacobs's soft twill coats that look as if a young girl's put her mother's vintage couture through the spin cycle. And in Celine's soft, shaggy furs – which literally have been in the washing machine. Donna Karan's «savage» coats from her Bohemian Luxe collection mark the difference she sees for fall. «It's about being comfortable on the streets». Calvin Klein's strong, papa shearling coats, vests, and short dresses have the same hip urban attitude,

right on the money for now. Attuned fashion thinkers like all these designers understand that, just like the ups and downs of Wall Street, the urge to buy fashion is governed by emotion as much as by our pocket-books. «Clothes are probably going to be more important to us in this economy», Karan speculates. «Our relationship with clothes is not about need, it's about I need a fix! We don't need anything, technically; fashion is desire – emotional, physical, aspirational desires. As trivial as it seems, apparel is very important to emotional well-being. If things are tough out there, what can I give myself to feel better?» This accounts for the wild appeal of the occasional truly pretty, extravagant garment this fall – items that confound any idea that we're on the brink of plunging back into a fashion dark age. Sometimes what satisfy the soul in dour times are fantasy things, beautiful pieces so extraordinary they're irresistible. For those breakaway impulses, John Galiano's technoromance at Dior is just the job: swirling, colorful Gypsy skirts and decadent mirror-embroidered jeans. Or the delightful antipracticality of a mod white fur from Fendi. If there's a splurge still in us, these are the things that will make it worthwhile. Bottom line, though? Faced with the ultimate choice of the one purchase that will make the single most vital update of the season, what would it be? No argument here. The answer echoes from every corner of the fashion universe: boots. Boots, and boots alone, go with flounced Gypsy skirts and above-the-knee minis. Donatella Versace's coolest idea for evening is pulling on boots with a gown. Check out Karl Lagerfeld's patent swashbucklers and suede country boots at Chanel, and see how you can wear them pulled up, flipped down, anytime. You'll stare at the YSL Rive Gauche boots and feel compelled to run straight to the store to find out exactly how all that wrapping and strapping goes on. And then you'll discover the next part: that even the way these Loots make you walk is an intrinsic part of how to be in this fall. That's not quite all, though. The new sense of fall's alluring sophistication isn't complete without a concise, achievable change in beauty. To pull it all together, it's about darker hair as opposed to blonde, a fantastic modern cut that jars very slightly with polished perfection. To sketch in the face, smoky eyes, darker brows, nude lipstick is basta. What that completes is a cool, together, grown-up way to face the world. In other words, nothing remotely downbeat. Economy notwithstanding, practicality aside, the central truth is unchanged: We shop to get happy. As Marc Jacobs puts it, «Fashion is a total whim. It's an escape. Whatever else you say, that's enough of a reason to buy».

Continental Tag on Clothing

Britain's clothing industry made determined efforts last year to overcome the adverse effect on business of a poor spring and a dull British summer. In the closing months of the year there were signs of a recovering trend in retail sales.

Clothing manufacture and the making of the various accessories that go with the trade are important sectors of the British economy, but it has not

necessarily followed that the higher the family incomes rise the more will be spent on clothes. Indeed, according to some of the statistical evidence, people are tending to spend less proportionately on clothes and probably more on non-essential items.

Prices of clothes have not been pushed up unduly high as a result of the increases in manufacturing costs. It may be possible to attribute the stabilizing influence, in pan at least, to the industry's efforts to offset higher wages by economies.

With Britain on the brink of joining the European Economic Community, the efficiency of the British clothing industry is of the utmost importance to the survival of this industry. British firms are hilly aware of the implications of the new demands that may be made of them if the Government's European policy is finally approved.

Hitherto, British clothing manufacturers have been slow to sell their wares in European markets. This criticism has been made frequently by trade associations and overseas buyers. Among the poor excuses given for failure to exploit an export market so near to Britain are the distribution strange territory where the retailing organization as known in Britain is still comparatively undeveloped. Another is that export selling makes little or no impact on the company balance sheet.

The trade may soon be prepared to revise their ideas about Europe. Already exploratory missions have been sounding out the prospects, and most of the industry's leaders are confident that British manufacturers should do well.

Depressed home market have in fact done profitable business through overseas buyers, and their experience has indicated that British ready-to-wear clothes are still good value for money in most of the European countries – even with the tariff included in the price-lag.

It may only be a matter of time before all the larger British clothing groups, with their special expertise in selling to the masses, get down to the serious business of organizing their European outlets. France, for example has little or no organization in this field. Germany, on the other hand, is likely to be Britain's most serious rival in Europe, for new, ready-to-wear clothing factories built for mass-production and modeled on British experience, are already in action. In Germany, too, department stores are becoming much more numerous.

One British manufacturer has taken the German challenge so seriously that he has leased a factory in Germany to make his own products in that country. It is to Germany that many British clothing firms are looking as their most profitable market, for it is thought that the introduction of British wholesaling methods there will prove advantageous. Large-scale development of overseas business in clothing, however, presupposes that the home market is in good shape. In this respect there may be doubts in some quarters, especially in view of the urgent representations made by the Clothing Manufacturers'

Federation to the Government against the new commercial arrangements with Japan.

The C.M.F. have pointed out that if the new treaty were to permit Japanese woollens to reach the shops in Britain in quantities and at prices unreasonably directed against the home – based industry’s ability to compete, this would be a serious matter indeed. This fear, however, has been described as by the President of the Board of Trade, and the treaty does appear to contain adequate safeguards.

It may be a different matter in the United States, where the C.M.F. have quoted how the Japanese operate viz-a-viz, the British product in the same market.

A pair of worsted trousers made in Japan in imitation of a well-known make of trousers by a British firm in the U.S.A. for \$19.75. The price of the British article is \$32.30.

What’s in a name? From the point of view of two interested parties in the Scottish Harris tweed sector of the clothing industry, there is enough to the question to the Courts. The action is still undetermined. Nevertheless, legal disputation has not prevented the introduction of a new lightweight Harris tweed fabric which is likely to make a big impact with manufacturers in the United States and Canada.

The new material is expected to take a fair share of the American market for lightweight suitings for spring wear in that country and in the rich clothing markets of the Los Angeles area and the Southern States.

I. Answer the questions based on the text:

1. What business do British manufacturers decide to get down to?
2. Is France Britain’s most serious rival for new ready-to-wear clothing factories?
3. What kind of challenge has one British manufacturer taken towards Germany?
4. What factor shows that the home market is in good condition?
 1. Is the price for trousers in the USA higher than in Great Britain?



GRAMMAR REFERENCE

Неличные формы глагола (Non-finite forms of the verb)

Инфинитив (The Infinitive)

Инфинитив (неопределенная форма глагола) представляет собой неличную глагольную форму, которая только называет действие, не указывая ни лица, ни числа. Инфинитив отвечает на вопросы «что делать?», «что сделать?»: *to read* – **читать, прочесть**; *to sew* – **шить, сшить**; *to buy* – **покупать, купить**.

Формальным признаком инфинитива является частица «*to*», которая не имеет самостоятельного значения и не принимает ударения. Однако, частица «*to*» перед инфинитивом может опускаться в следующих случаях:

1. После модальных глаголов **must, can (could), may (might), need**:

You must set proper standards.	Вы должны создавать качественные стандарты.
He can make pleats on the skirt.	Он может сделать складки на юбке.
May I use this garment pattern?	Можно мне использовать эту конструкцию модели?

2. После глаголов **to let** – разрешать, **to make** – заставлять:

Don't let the dress pull out of shape.	Не допустите, чтобы платье потеряло форму.
She made me unpick that seam.	Она заставила меня распороть этот шов.

3. В обороте «Объектный падеж с инфинитивом» после глаголов **to see** – видеть, **to watch** – наблюдать, **to hear** – слышать, **to feel** – чувствовать, **to observe** – наблюдать, **to notice** – замечать, **to make** – заставлять.

We saw her cut the fabric.	Мы видели, что она резала ткань.
I heard them talk about that fashion designer.	Я слышал, как они говорили об этом модельере.
She felt the child tremble from cold.	Она чувствовала, что ребенок дрожит от холода.
They watched me take measures.	Они наблюдали, как я снимала мерки .

4. После выражений **had better** – лучше бы, **would rather** – предпочел бы:

You had better add bulk to the dress.	Вам бы лучше прибавить объем этому платью.
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I would rather stitch on the wrong side of the fabric.

Я бы предпочла сметать ткань с изнаночной стороны.

Инфинитив имеет формы времени и залога:

Infinitive	Active	Passive
Indefinite	to ask	to be asked
Continuous	to be asking	–
Perfect	to have asked	to have been asked
Perfect Continuous	to have been asking	–

Только для двух форм инфинитива, а именно **Indefinite Infinitive Active** и **Indefinite Infinitive Passive**, имеются соответствующие формы в русском языке: **to ask спрашивать, to be asked быть спрошенным (спрашиваемым)**. Для остальных форм инфинитива в русском языке нет соответствующих форм, и они не могут переводиться на русский язык изолированно, т.е. вне предложения. **Continuous Infinitive – to be asking** – употребляется со значением спрашивать *в какой-нибудь определенном моменте*, **Perfect Infinitive – to have asked** – спрашивать, спросить *до какого-нибудь момента*, **Perfect Continuous Infinitive – to have been asking** – спрашивать *в течение отрезка времени, предшествующего какому-нибудь моменту*, и **Perfect Infinitive Passive – to have been asked** – быть спрошенным (спрашиваемым) *до какого-нибудь момента*.

Отрицательная частица «not» ставится перед инфинитивом: **not to ask, not to be asking** и т.д.

Инфинитив в форме действительного (Active Infinitive) и страдательного залога (Passive Infinitive)

Инфинитив может выражать действие, не относящееся к определенному лицу или предмету:

It's necessary to set proper standards. Необходимо создавать качественные стандарты.

В большинстве случаев, однако, действие, выраженное инфинитивом, относится к определенному лицу или предмету:

I want to make a sketch of the garment. Я хочу сделать эскиз этого изделия.

Ask her to take measurements from the girl. Попроси ее снять мерки с этой девушки.

Когда действие, выраженное инфинитивом, совершается лицом или предметом, к которому оно относится, то употребляется инфинитив в форме **Active**:

We have **to lay** in folds the fabric. Мы должны уложить ткань складками.
He wants to become a fashion designer. Он хочет стать модельером.

Когда же действие, выраженное инфинитивом, совершается над лицом или предметом, к которому оно относится, то употребляется инфинитив в форме **Passive**:

This suit had **to be sewn** a week ago. Этот костюм должны были сшить неделю назад.
All patterns must **be fitted**. Все выкройки должны быть подогнаны перед тем, как их стачать.

Инфинитив в форме Indefinite и Perfect

Инфинитив в форме **Indefinite** (как Active, так и Passive) употребляется, когда действие, которое он выражает:

1. Одновременно с действием, выраженным глаголом в личной форме:

I like **to cut** light fabrics. Мне нравится кроить легкие ткани.
Do you want **to make** a straight dart? Вы хотите сделать прямую вытачку?

Относится к будущему времени. Инфинитив в этих случаях употребляется после модальных глаголов **may, must, should, ought to** и после глаголов **to expect ожидать, to intend намереваться, to hope надеяться, to want хотеть** и некоторых других:

We **may take** measurements from you tomorrow. Мы можем снять с вас мерки завтра.
I hope **to see** the finished sketch on Monday. Я надеюсь увидеть выкройку готовой в понедельник.
Do you expect her **to buy** the fabric today? Ты ждешь, что она купит ткань сегодня?

3. Безотносительно ко времени его совершения:

To use three-dimensional measurement is very popular among designers. Среди дизайнеров очень модно использовать систему трех измерений

Инфинитив в форме **Perfect** (как Active, так и Passive) употребляется:

1. Для обозначения действия, предшествующего действию, выраженному глаголом в личной форме:

He seems to have sewn
a nice summer suit.

Он, кажется, сшил
симпатичный летний костюм.

She is said to have been a skilled
clothing designer.

Говорят, что **она была**
хорошим конструктором одежды.

2. После модальных глаголов **must** и **may** для выражения предположения о том, что действие уже совершилось:

She must have forgotten
to leave seam allowance.

Она, должно быть забыла
оставить припуски на швы.

He **may have gone** to his shop.

Наверное, он пошел в мастерскую.

Инфинитив в форме **Continuous** и **Perfect Continuous**

Инфинитив в форме **Continuous** употребляется для выражения длительного действия, одновременного с действием, выраженным глаголом в личной форме:

They are said **to be taking** measurements
from the model

Говорят, они сейчас
снимают мерки с модели.

She seems **to be cutting** the fabric
into two halves

Она, кажется, разрезает
ткань на две половинки.

Инфинитив в форме **Perfect Continuous** употребляется для выражения длительного действия, совершавшегося в течение отрезка времени, предшествовавшего действию, выраженному глаголом в личной форме:

She is known **to have been making**
a new fashionable dress

Известно, что она шьет
новое, модное платье.

They are said **to have been drawing**
the pattern for two hours already

Говорят, они рисуют этот
образец уже два часа.

Оборот «Объектный падеж с инфинитивом» (The Objective Infinitive Construction)

Объектный инфинитивный оборот состоит из существительного в именительном или местоимения в косвенном падеже и инфинитива с частицей «**to**». Объектный инфинитивный оборот используется после глаголов:

a) to want, to wish, would like, to like, to dislike, to love, to hate, to get, to force, to require;

I want you to cut the fabric on the bias	Я хочу, чтобы вы раскроили ткань по косой
I'd like you to add bulk here.	Я хотела бы, чтобы вы прибавили здесь в объеме.

b) to know, to believe, to consider, to expect, to suppose, to think;

We all know him to be a very good designer.	Мы все знаем, что он хороший дизайнер.
--	--

I suppose you to trim the garment lengthways.	Я думаю, что ты будешь отделявать изделие вдоль длины.
--	---

После глаголов физического и чувственного восприятия **to see, to hear, to feel, to watch, to notice, to make** инфинитив используется без частицы «to»:

I saw **her take** measurements. Я видела, как **она снимала** мерки.

Jane heard them talk about figure types.	Джейн слышала, как они говорили о типах фигуры.
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На русский язык оборот «**Объектный падеж с инфинитивом**» обычно переводится дополнительным придаточным предложением:

I like him to be dressed like that	Мне нравится, когда он так одет .
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Оборот «Именительный падеж с инфинитивом» (The Subjective Infinitive Construction)

Используется с глаголами **to say** сказать, **to know** знать, **to inform** информировать, **to report** сообщать, **to suppose** предполагать, **to think** думать, **to expect** ожидать в качестве сказуемого, употребляющегося в страдательном залоге:

She is known to have sewn beautiful garments.	<i>Известно, что она сшила</i> many beautiful garments.
They are informed to arrive at the fashion show in a day.	<i>Сообщают, что они придут</i> на дефиле через день.
You are said to be a famous dress designer.	<i>Говорят, что вы – знаменитый модельер.</i>

Предложение с оборотом «**именительный падеж с инфинитивом**» переводится на русский язык сложноподчиненным предложением. Глагол в страдательном залоге переводится на русский язык неопределенно-личным оборотом (говорят, сообщают и т.п.)

Оборот «**именительный падеж с инфинитивом**» употребляется, когда сказуемое выражено глаголами **to seem, to appear**, казаться, **to prove, to turn out**, оказываться, **to happen, to chance**, случаться, которые употребляются только в действительном залоге:

She seems to like garment designing.

Кажется, ей нравится конструирование одежды.

The dress turned out to be very tight.

Платье оказалось очень узким.

Оборот «**Именительный падеж с инфинитивом**» употребляется, когда сказуемое выражено прилагательными **likely** (вероятный), **unlikely** (маловероятный), **certain** (несомненный), **sure** (верный), следующими за глаголом-связкой. Indefinite Infinitive после этих прилагательных обычно выражает действие, относящееся к будущему:

They are likely to sew new suit. *Вероятно, они сошьют* новый костюм.

He is sure to become a good designer. *Он, наверняка, станет* хорошим дизайнером.

Оборот for + существительное (или местоимение) + инфинитив

На русский язык конструкция обычно переводится либо с помощью безличных предложений с местоимением или существительным в дательном падеже, либо с помощью подчиненных предложений с союзом «чтобы»:

It's necessary for you to leave
seam allowance here.

Необходимо, чтобы вы оставили
здесь припуск на шов.

There is a tendency for designers
to use three dimensional
measurements.

Существует тенденция
у дизайнеров использовать
систему трех измерений.

Причастие (The Participle)

Причастие – это неличная форма глагола, обладающая как свойствами глагола, так и свойствами прилагательного или наречия. Обладая свойствами прилагательного, причастие служит определением к существительному. В этой функции оно соответствует русскому причастию:

Two **stitched pieces**
of a fabric lay on the table.

Два **смётанных** куска ткани
лежат на столе.

The girl **taking** measurements
is our pattern maker.

Девушка, **снимающая** мерки,
наш модельер.

New synthetic fibers **developed**
in our country have greater
durability and elasticity.

Новое синтетическое волокно,
разработанное нашей
промышленностью, имеет большую
долговечность и упругость.

Обладая свойствами наречия, причастие служит обстоятельством, определяющим действие, выраженное сказуемым. В этой функции оно соответствует русскому деепричастию:

Standing in front of the mirror
she was trying on her dress.

Стоя перед зеркалом,
она примеряла платье.

Taking measurements you should
pay attention to the type of the figure.

Снимая мерки вы должны
учитывать тип фигуры.

Причастие в функции обстоятельства часто вводится союзами while, when, if и т.д.

While making garments you should
take into consideration figure faults.

Когда шьете одежду вы
должны принимать во
внимание недостатки фигуры.

В словосочетаниях: **judging by/from** – судя по,
strictly speaking – строго говоря
so far as known – насколько известно
generally speaking – в целом

причастие выступает в функции вводного члена предложения:

Generally speaking
clothes show our taste

В целом, одежда
показывает наш вкус.

Как и глагол, причастие имеет формы времени и залога:

Participle	Active	Passive
Indefinite	drawing	being drawn
Past	–	drawn
Perfect	having drawn	having been drawn

The **Present Participle** или **Participle I** (как **Active**, так и **Passive**) обозначает действие, одновременное с действием глагола сказуемого:

Measurements **being taken**
for this model are of
great importance.
She stood by the mirror
spreading her skirt.

Мерки, **снимаемые**
(**которые снимают**) для
этой модели, очень важны.
Она стояла у зеркала,
расправляя свою юбку.

The **Perfect Participle (Active и Passive)** употребляется в тех случаях, когда действие, выраженное им, предшествует действию глагола в личной форме:

Having used new fibers
a designer created
many new silhouettes.

Использував новые
волокна, дизайнер создал
много новых моделей.

All the measurements **having been taken** the dress designer began his work.

После того, как все мерки **были сняты**, модельер начал свою работу.

The Past Participle или Participle II всегда имеет только пассивное (страдательное) значение. У правильных глаголов добавляется окончание **-ed (finished, worked, completed, measured)**. У неправильных используется III форма глагола (*made, written, cut, drawn*):

The fashion artist makes a **finished** sketch of completed garments.

Художник-модельер создает **полностью разработанную** выкройку готовой одежды.

Отрицательная частица **not** ставится перед причастием: **not curving** – не закругляя, **not having finished** – не закончив и т.д.

Оборот «Объектный падеж с причастием» (The Objective Participial Construction)

Оборот «Объектный падеж с причастием настоящего времени» (**Participle I**) аналогичен обороту «Объектный падеж с инфинитивом» и употребляется в основном после глаголов физического и чувственного восприятия **to see, to hear, to feel, to watch**:

I saw **her take** measurements.
I saw **her taking** measurements.

Я видела, как **она снимала** мерки.

Однако между оборотами с причастием и инфинитивом имеется смысловая разница. Причастие выражает длительный характер действия, т.е. действие в процессе его совершения, а инфинитив выражает в большинстве случаев законченное действие. Поэтому оборот с причастием переводится на русский язык придаточным предложением с глаголом несовершенного вида, а оборот с инфинитивом – придаточным предложением с глаголом совершенного вида:

She watched **the fashion artist making** the sketch of a dress.

Она наблюдала как **художник-модельер чертила** выкройку платья.

We saw **the dress designer produce** good working drawings of styles

Мы видели как **конструктор одежды создала** хорошие рабочие чертежи моделей

«Объектный падеж с причастием прошедшего времени» (**Participle II**) после глаголов физического и чувственного восприятия не имеет соответствующей инфинитивной конструкции:

We heard **this pattern mentioned** during the conversation.

Мы слышали, что **об этой модели упоминали** в разговоре.

После глаголов, выражающих желание, **to want, to wish, would like** употребляются объектные конструкции, как с причастием прошедшего времени, так и с инфинитивом в форме страдательного залога:

I want **these seams (to be) released**. Я хочу, **чтобы эти швы распустили**.
 She would like **the dress (to be) sewn** next week. Она хотела бы, **чтобы платье сшили** на следующей неделе.

Объектная конструкция с Participle II употребляется после глаголов **to have** и **to get (оборот to have something done)**. В этом случае действие, обозначаемое причастием, выполняется кем-то для лица, выраженного подлежащим предложения:

I **had my suit made** yesterday. Вчера мне сшили костюм.
 (Ср.: I made my suit yesterday.) Я (сама) вчера сшила костюм).

Независимый (абсолютный) причастный оборот (The Absolute Participial Construction)

Независимый причастный оборот – это сочетание существительного или местоимения в именительном падеже с причастием, в котором существительное (или местоимение) выполняет функцию подлежащего по отношению к причастию, не являясь подлежащим всего предложения.

Независимый причастный оборот переводится на русский язык придаточным предложением, вводимым союзами «так как», «если», «когда», «причем», «а», «и»:

All preparations having been made the dress designer began to draw the sketch одежды. **Когда все приготовления были сделаны**, конструктор начал рисовать выкройку.
 She sat in the armchair, **her fashion magazine lying on her knees**. Она сидела в кресле, а **журнал мод лежал у нее на коленях**.

Герундий (the Gerund)

Герундий представляет собой неличную глагольную форму, выражающую название действия и обладающую свойствами, как существительного, так и глагола. Герундий имеет формы времени и залога, которые совпадают с формами причастий и их образование происходит по тем же правилам, что и у причастий:

Gerund	Active	Passive
Indefinite	cutting	being cut
Perfect	having cut	having been cut

В русском языке соответствующая форма отсутствует, поэтому герундий не может быть переведен на русский язык изолированно, т.е. вне предложения. Таким образом, существует четыре способа перевода герундия:

1. Именем существительным.

Sewing is her favorite occupation.

Шитье – ее любимое занятие.

2. Инфинитивом.

She likes **working** as a top model.

Ей нравится **работать** моделью.

3. Дееспричастием.

Ann took finished sketch without **asking** for permission.

Анна взяла готовый эскиз, не **спросив** разрешения.

4. Глаголом в личной форме. В этом случае герундий с относящимися к нему словами переводится на русский язык придаточным предложением.

I insisted on the seams **being released**.

Я настояла на том, чтобы изделие **выпустили в швах**.

Герундий в форме **Indefinite** обычно обозначает действие, либо неопределенное во времени, либо одновременное действию глагола-сказуемого, либо следующее за ним:

She is fond of **buying** new fancy clothes.

Она любит **покупать** новую необычную одежду.

They suggested **setting** proper standards.

Они предложили **создавать** качественные стандарты.

Герундий в форме **Perfect** всегда обозначает действие, предшествующее действию глагола-сказуемого:

I remember **having seen** that pattern before.

Я помню, что **видела** эту выкройку раньше.

Запомните некоторые глаголы и словосочетания, после которых употребляется герундий:

To avoid, to consider, to delay, to dislike, to enjoy, to excuse, to favor, to finish, to forgive, to include, to keep, to mind, to miss, to prevent, to resist, to stop, to suffer, can't help, can't stand, it's no good, it's no use, it's (not) worth.

Герундиальный оборот (The Gerundial Construction)

В герундиальном обороте герундий выражает действие, которое совершает лицо (или предмет), обозначенные местоимением или существ-

вительным, стоящим перед герундием.оборот обычно переводится на русский язык придаточным предложением:

Jane (Jane's) having designed
a lot of dresses will help her
in her future profession.

То, что Джейн сконструировала
много платьев, поможет ей
в ее будущей профессии.

Временное отличие простого и перфектного герундия заключается в том, что первый выражает действие, которое совпадает по времени с действием, выраженным глаголом в личной форме. Герундий в форме **Perfect** указывает на действие, предшествовавшее действию глагола в личной форме, например:

We know **her having written**
the book about the history of
women's wear and **writing**
another one about garment
designing

Мы знаем о том, что **она**
написала книгу об истории
создания женской
одежды и **пишет** другую о
конструировании одежды.

USEFUL VOCABULARY

A

absorbent	всасывающий;
absorbent cotton wool	гигроскопическая вата.
accent	подчеркивать (что-л. с помощью детали одежды)
accessory	принадлежность туалета
additional	добавочный, дополнительный
adorn	украшать
allowance	припуск, допуск;
seam a.	припуск на швы
ankle	лодыжка
apparel	платье, одежда;
custom-made a.	одежда, сшитая на заказ
appearance	вид, наружность
applique	апликация
application	пришивание, притачивание
apron	передник, фартук
armhole	пройма;
a. creasing	обработка окатов рукава
article	изделие;
sewn a.	сшитое изделие
art	искусство
artist	художник
ascot	костюм для верховой езды
assemble	собирать
atelier	ателье, пошивочная мастерская
attach	пришить, притачать
attire	туалет, украшение, наряд
attract	привлекать, притягивать (взгляд, внимание)
austere	строгий (стиль в одежде), прямой, лаконичный
awl	шило

B

back	спина, спинка (в выкройке)
backing	подкладка (ткани)
backbone	позвоночник, хребет
background	фон
backstitch	строчка (в шитье)
backstack	задняя кнопка;

baize	байка, сукно
bald	убогий, бесцветный (о стиле)
ball-gown	бальное платье
band	тесьма, лента, полоса
banian	свободная, широкая рубашка
barathea	шерстяная материя (с примесью шелка или бумаги)
bare	открытый, голый, обнаженный
barenecked	декольтированный, с открытой шеей
barret	берет
base	снование, подошва (утюга)
basting	наметка, смёточный стежок
batic	батик (техника нанесения рисунка на ткань)
batiste	батист
bearskin	толстый, шерстяной материал для шуб
beige	цвет беж, материя из некрашеной шерсти
belt	пояс, ремень
bend	сгиб (на одежде)
bias	по косой;
b. binding	обшивка по косой
binding	связь, окантовка;
seam b.	кант, окантовка
bleach	отбеливать
blending	смешивание
blur	стереть, изгладить
boa	боа, горжетка
board	доска,
steam finishing board	доска для глажения с паром
bobbin	шпулька;
b. case	шпульный колпачок;
b. holder	челнок
bodice	корсаж, лиф
bodkin	тупая игла, шило
bonnet	дамская шляпа, капор
border	борт, подрубленный край
bosom	грудь
boutique	небольшой магазин, где продают аксессуары и готовую одежду
bracelet	браслет
brassiere	бюстгальтер
breakage	обрыв (нити)
breast	грудь

brim	край, поля (шляпы)
brittle	хрупкий, ломкий
brocade	парча
brush	щетка, кисть
buff	замша
bulk	объем, полнота
bust	бюст
button	пуговица

С

cam	кулачок (швейной машины)
camisole	камзол
cap	кепка, шапка, колпак; накидка, плащ, пелерина, капюшон
canvas	полотно
cardigan	шерстяной джемпер
carriage	каретка (ткач.)
chamois	замша
chart	ковер
check	клетка (на ткани)
cheese-cloth	марля
chemise	женская сорочка
chic	шикарный, нарядный
chiffon	шифон
cling	облегать (об одежде)
cloth	ткань, бумажная материя
clothing	одежда, платье;
casual c.	повседневная одежда;
ready-made c.	готовая одежда;
tailored c.	одежда, сшитая по индивидуальному заказу
coat	пиджак, китель, пальто
coating	покрытие
collar	воротник;
c. rolls	отвороты воротника;
pointed c.	воротник с острыми углами;
standing c.	воротник-стойка;
turned-down c.	отложной воротник
color	цвет, расцветка
colorful	цветной
condition	состояние, условие
consumer	заказчик, клиент, потребитель
consumption	потребление, расход

container	контейнер
cop	початок, шпуля
cord	веревка, шнур; рубчик (на материи)
core	катушка
corrugate	сморщиваться, стягиваться
corsage	корсаж
costume	костюм
cot	покрытие валика, ремешок вытяжного прибора
cotton	хлопок; хлопчатобумажная ткань
couture	моделирование и пошив одежды высокого класса;
haute c.	высшее искусство шитья
covering	чехол, покров; обшивка, облицовка; обтяжка, обводка
covert	короткое, легкое пальто
crape	креп
crash	суровое полотно, холст
craze	мода, общее увлечение
crayon	пастель
crease	складка, сгиб, замин
creaseproof	немнущийся
crochet	вышивание иглой с крючком швом в петлю, тамбуром; вязальный крючок
cross-stitch	вышивание крестом
crush	мяться
cuff	манжета, обшлаг
curve	изгиб, кривая линия, закругление
curved	изогнутый
cut	раскрой;
moulded c.	раскрой с помощью лекала;
straight c.	раскрой по основной линии;
c. from a sketch	раскрой по рисунку;
c. in the fold	раскрой в сгиб; с.
on the bias	раскрой по косой;
c. on the cross	раскрой по утку;
c. on the open	раскрой в разворот;
c. on the straight	раскрой по основе; резать, кроить
cutter	закройщик; нож
custom-fit	подогнанный по фигуре заказчика
custom-tailored	изготовленный на заказ

D

dainty	элегантный
damage	дефект, повреждение
damask	узорчатая, шелковая ткань
damp	смачивать, увлажнять
darn	штопать, штопка
dart	вытачка
decorate	украшать. отделявать
delaine	полушерстяная ткань
denim	грубая бумажная ткань для производственной одежды
design	рисунок, модель; конструировать
detachable	отрезной
detergent	моющее средство
device	приспособление
dimension	измерение; размеры, величина
discolor	изменять цвет, обесцвечивать
dispatch	отправка (одежды потребителю)
display	выставлять, показывать
distinguish	различать
doffing	объем
doubling	дублирование
drape	драпировать
dress	платье
dressing	отделка
dressing-gown	халат
drill	тик (ткань)
dry	сушить
dry-clean	обрабатывать сухой чисткой
duck	грубое полотно
dummy	манекен, модель
durability	прочность, долговременность
dye	красить, окраска
dyed	крашенный
dying	крашение

E

ease	мягкая складка; припуск на свободу движения
easy-care	легко поддающийся обработке
edge	кромка; край
edge-stitch	крае обметочный шов
elaborate	тщательно разрабатывать

elasticity	упругость
elbow	локоть
elegance	элегантность, изящество
embroider	вышивать
emphasize	подчеркивать, придавать особое значение
enclosed	отделочный
end	конец, край
engine	машина, двигатель
enrich	украшать
enterprise	предприятие
ermine	горностаи
equipment	оборудование
evaluation	оценка
eye	петля (для крючка); ушко иголки
eyelet	петля

F

fabric	ткань
face	лицевая сторона (ткани, изделия)
fan	веер
fancy	фантазия
fashion	образ, манера; фасон, покрой, форма; стиль, мода
fashionable	модный
fast	прочный, крепкий, стойкий
fasten	застегивать, прикреплять
felling	запошивание
felt	войлок, фетр
female	женщина
fiber	волокно
figure	фигура, внешний вид; облик, образ, силуэт
filature	прядение, пряжа, прядильня, шелкомотальня
fillet	лента, филе, кромка
filling	уток
finish	отделка, обработка
fit	пригонка, посадка; соответствовать, быть впору, примерять
fitting	примерка; облегающий
flannel	фланель
flapper	клапан; пола, фалда
flatten	выравнивать
flax	лен

fleece	ворс, начес
footwear	обувь
frame	рама, станина; машина (текст.)
fray	изнашиваться, протираться
frill	оборка; сборки; жабо
frock	дамское или детское платье
fullness	толщина, полнота, объемность
fur	мех, шкура

G

gabardine	габардин
garment	одежда, платье
gathering	затяжка, посадка ткани
gill	ленточная машина
ginning	очистка хлопка
girth	обхват, размер талии
glossy	лоснящийся
glove	перчатка
goods	изделия, товары
gore	клин, ластовица
gossamer	тонкая ткань, газ
gown	платье
grade	сортировать, разбраковывать
grain	волокно, жилка, нитка
guide	нитепроводник
gusset	вставка, клин, ластовица

H

haberdashery	галантерея
hand-baste	сметывать вручную
handkerchief	носовой, шейный платок
hand-woven	домотканый
handling	раскрой
hang	висеть, свисать
heading	направление
heel	каблук
height	высота, рост
hem	рубец, кайма, кромка;
blind h.	потайной стежок
hemline	линия подрубания
herringbone	рисунок переплетения «в елочку»
high-heeled	на высоких каблуках
highwear	верхняя одежда
hip	бедро

hole	отверстие
holder	шпульный колпачок
hood	капюшон, капор
hook	крючок
hoop	обруч, криолин
hose	чулки; штаны, плотно облегающие ногу
hosiery	чулочные изделия, трикотаж

I

imbed	встраивать
immerse	погружать, окунать
impression	впечатление
inch	дюйм
indicator	указатель
inset	вставка
insertion	втачивание
interface	подкладывать
interlace	переплетать
ironing	утюжка, глажение
irregularity	неровность (ткани)
item	изделие

J

jabot	жабо
jacket	куртка, жакет, френч
jeans	джинсы
jersey	фуфайка, вязаная кофта; гладкое трикотажное полотно; тонкая шерстяная пряжа, джерси
jewelry	драгоценности, ювелирные изделия
joint	соединение
juncture	место соединения

K

kerchief	платок
key	кнопка, ключ
kimono	кимоно
knee	колени
knife	нож для раскройки ткани
knit	вязать
knitting	вязание; вязаные вещи, трикотаж
knitwear	вязаные вещи, трикотаж
knot	узел, бант

L

label	этикетка
lace	шнурок, тесьма; кружево
lace-up	стягивать корсетом
ladder	спустить петлю (на трикотаже, чулке)
lap	пола, фалда, подол
lapel	отворот, лацканы пиджака
lapper	холстовязальная машина
launder	стирать и гладить
lavish	роскошный, обильный, красочный
lavsan	лавсан
lawn	батист
lay	класть, расположить
layer	слой, настил
layout	настил; план, разбивка, разметка
leather	кожа (материал)
leg	нога, голень
length	длина;
ankle l.	длина до лодыжки;
pre-sewed l.	первоначальная длина;
seam l.	длина шва
lengthways	вдоль длины
let	пуск, припуск на шов
lever	рычаг;
adjustment l.	регулирующий рычаг;
knee l.	коленный рычаг;
take-up l.	нитенатягиватель, игловодитель
lightweight	легкий (об одежде)
lilac	сиреневый
line	линия, строчка
linen	белье; полотно, холст
lingerie	женское белье
lining	подкладка
lint	хлопковое волокно, пух
lock-stitch	машинный шов
loom	ткацкий станок
loop	петля (накидная)
loose	свободный

M

achine	машина, механизм
machinery	оборудование

madras	плотная хлопчатобумажная ткань в полосу
make up	пошив, швейное изделие
male	мужской
mannequin	манекен, манекенщица
man-made	искусственный
mantle	накидка, мантия
mark	отметка; наметки
marking	нанесение линий выкройки; копировальный станок
maron	марон (сорт пряжи)
maroon	каштаново-коричневый
marquissette	маркизет
masculine	мужской
match	гармонировать, подходить, сочетаться по цвету, соответствовать
matchless	несравненный, непревзойденный
material	материя, материал
means	средства, способ
measure	мера
measurement	измерение, мерка
mechanism	механизм
meet	удовлетворять;
m. man's needs	удовлетворять потребности человека
melan	мелан (сорт пряжи)
mend	штопка
mercerization	мерсеризация, придание блеска и шелковистости
merchandise	товары
milling	выделка
miniver	горностаевый или беличий мех
mink	норка, норковый мех
mirror	зеркало
mitten	рукавица, варежка
mixture	смесь
mock	искусственный
moire	муар
moisture	влага
mold	лекало, шаблон
mounting	прокладка
muff	муфта
mule	мюль-машина (прядельная машина периодического действия)
multy-fed	многофункциональный

N

nap	ворс
napkin	салфетка
neat	аккуратный
neaten	обрабатывать
neck	шея
neckerchief	шейный платок
necklace	ожерелье
neckpiece	горжетка, шарфик
necktie	галстук
neckwear	галстуки, воротнички и т.п.
needle	игла
neps	узелки
net	сетка (для волос)
nick	делать метку, зарубку; разрезать, отрезать, подрезать
nightdress	ночная рубашка
nitron	нитрон (волокно)
noil	гребенной счес
nonfray	не изнашиваться, долго носиться
nonladdering	нераспускающийся
nonwoven	нетканый
notch	выемка, рубец, вырез
nylon	нейлон

O

obliterate	стирать
offpressing	влажно-тепловая обработка
oil	масло, смазка
operation	действие
optional	необязательный, не главный (дополнительный)
order	заказ
originator	автор, создатель, изобретатель
ornament	украшение, орнамент
ornate	богато украшенный, витиеватый
outer	верхний, внешний
outergarment	верхняя одежда
outfit	снаряжение, экипировка
outline	силуэт, контур
outsized	больше обычного размера
outwear	верхняя одежда

overall
overcast
overcoat
overlap
overlay
overlock
oversewing

рабочий халат
сшивать через край
шинель
нахлестка
покрывало
оверлок (обработка края шва)
обметка

Р

pack
package
pad

прессовать; упаковывать
упаковка, пакет
мягкая прокладка или набивка; подушечка, плечико

padded
palla
pallet
panel

обитый войлоком
пала (древнеримское женское одеяние)
палитра
полоса другого материала или цвета в платье

pants
pantsuit
patch

брюки, штаны
брючный костюм
накладной карман; заплатка, лоскут, подкладка

payment
peach
peacock
pendant
perching

оплата, платеж
персик, персиковый цвет
p. blue – переливчатый синий цвет
подвеска, кулон
развешивание ткани в сушилке с помощью шеста для устранения дефектов ткани

perfume
perspiration
petal
petersham
petticoat
picker
pique
pile
pillow
pillow-case
pin
pinafore
pinching
pinking
piping

духи, парфюм
пот, потение
лепесток
толстое сукно
нижняя юбка; детская юбочка
трепальная машина
пике (текст.)
ворс, шерсть, пух; слой
подушка
наволочка
шпилька, булавка
передник, фартук
строчка с защипами
обработка краев ткани с помощью ножниц
кант на платье

placket	карман в юбке; разрез в юбке (сверху)
plain	простой, обыкновенный; однотонный
plate	пластина; основание, подошва (утюга)
playclothes	домашняя одежда
pleat	складка (на одежде)
pliable	гибкий
plucker	обрыв нити
plush	ворсовая ткань, плюш
ply	слой, гиб, складка
pocket	карман
polyester	полиэстер
poncho	пончо
poplin	поплин (ткань)
posture	поза, положение
pressing	прессование, утюжка
print	набивная ткань, ситец
process	обрабатывать
proof	(в сложных словах): устойчивый, непро- ницаемый, не поддающийся действию
property	свойство
protuberance	выпуклость
pucker	складка, морщина
puckering	растяжение ткани с внешним видом по- садки
puff	надувать, выпячивать
pull	тянуть, тащить
pullover	пуловер
pump	легкая бальная туфля
punch	пробивать отверстие
purse	вышитая кайма (на одежде)
purse	кошелек, маленькая сумочка
pyjamas (Am.: pajamas)	пижама

Q

quality	качество
quarter	четверть; квартал

R

rail	планка, брус, каретка
rainproof	непромокаемый плащ
rake	грабли, скребок, регулирующая заслонка
range	диапазон, ассортимент
rate	темп, ход, скорость

raw	необработанный; сырье
rayon	искусственный шелк
ready-made	готовая одежда
regenerate	преобразовывать, улучшать
reinforcement	укрепление; настрочка ткани для прочности
renaissance	эпоха Возрождения, Ренессанс
resilience	упругость, эластичность
resistance	сопротивление, противодействие
rest	остаток (ткани)
retail	розничная продажа
ribbon	лента, узкая полоска, тесьма
rig	одежда, костюм
rigid	жесткий, грубый
rip	распарывать, разрезать
robe	мантия, широкая одежда; женское платье
	халат
roll	свиток, сверток
rouge	румяна
roughen	делать(ся) грубым, шероховатым
roving	ровница, получение ровницы

S

sable	соболь
sabot	сабо, деревянный башмак
sackcloth	дерюга, холст
saddle	подкладка
safari	сафари (стиль в одежде)
sag	напуск
sample	шаблон, модель, образец
sash	пояс, шарф
satın	атлас
saturation	насыщение
scarf	шарф, галстук, косынка
scent	аромат
scissors	ножницы
scour	чистить, смывать
scutch	трепало
seam	шов
seamless	без шва; из одного куска
secure	завязать узел на нити
selvedge	кромка, кайма
semi-fitted	полуприлегающий
set	фиксировать, закреплять форму

sever	рваться, перерезать
sew	шить, сшивать, зашивать, пришивать
shade	оттенок цвета
shape	форма, очертание
shawl	шаль
sheer	прозрачный, легкий (о тканях)
sheet	простыня
shirt	рубашка
shoe	туфля, башмак
shorten	укорачивать
shoulder	плечо
show	показывать, демонстрировать
shrink	садиться (о материи); давать усадку
shuttle	челнок
silhouette	силуэт
silk	шелк
skin	кожа, шкура
slacks	широкие (спортивные) брюки
slant	идти вкось (о стежках)
sleek	гладкий
slipper	комнатная туфля
sliver	холстовытяжная машина
slop-shop	магазин дешевого готового платья
smart	щеголеватый, нарядный, модный
snip	резать ножницами
soundness	прочность
spencer	спенсер
spinner	прядильная машина
spinning	кручение, скручивание
spine	позвоночник, спинной хребет
spindle	катушечный стержень, веретено
splendor	великолепие, пышность
spool	катушка, шпулька
spreading	распрявление, растяжение
stance	осанка
staple	качество, длина волокна
starch	крахмалить
stay-line	сметочный шов
stencil	трафарет, узор по трафарету
stiffness	жесткость, упругость
stitch	строчка, стежок; шить, стегать, вышивать
stock	сырье
stockings	чулки, колготки

stole	боа, меховая накидка
stomacher	суживающийся книзу перед корсажа
straighten	натягивать, выпрямлять
strainer	стяжка; натяжное приспособление
strap	ремень, ляпка
streamline	обтекаемый; поточный
stretch	растягивание, удлинение
string	тесемка, завязка, шнурок
strip	длинный узкий кусок материи
stuff	материал, материя
style	стиль, покрой, мода, фасон
substance	вещество
substitute	заменитель, суррогат
suede	замша, велюр (кожа)
suit	мужской костюм

Т

tack	стежок (при наметке)
taffeta	тафта
tag	ярлычок, этикетка
tail	пола, фалда
tailoring	шитье, пошив
tanning	дубление кожи
tape	тесьма, лента
tapered	конусообразный
tassel	кисточка (украшение)
tartan	клетчатая шерстяная материя,
taste	вкус
template	лекало
tensile	растяжимый;
t. strength	предел прочности на разрыв
tension	натяжение нити
terry	неразрезной бархат
texture	ткань; структура, строение
thickness	толщина, плотность
thigh	бедро
thread	нить
threading	заправка нити; нитеобразование, проде- вание нити
tight	плотный, тесный
tissue	тонкая, прозрачная ткань
toile	вуаль, тонкая ткань
toilette	туалет, костюм

tone	тон, оттенок
torsion	скручивание
torso	туловище, торс
trademark	торговый знак
train	шлейф (платья)
traveler	бегунок
treadle	ножной привод; подножка швейной машины
trend	направление, тенденция
trim	наряд, украшение, отделка
trousers	брюки, штаны
tuck	делать складки, подгибать, подворачивать
turning	отворот
tweed	твид (материал)
twill	твил, саржа
twist	скручивать, крутить
type	тип, вид

U

ultra-light	сверхлегкий
unbuckle	растягивать (пряжку, застежку)
unbutton	расстегивать
undergarment	нижнее белье
underwear	нижнее белье
unmerchantable	не пользующийся спросом у покупателей
unweave	распускать
unwinder	настилочное приспособление
up-to-date	современный

V

variable	изменчивый
variety	разнообразие
veil	вуаль
velvet	бархат
vent	разрез
versatile	разносторонний
vest	жилет
viscose	вискоза
vogue	мода
voile	тонкая, прозрачная ткань

W

wale	рубчик (выработка ткани)
waist	талиа
warp	основа ткани
warping beam	ткацкий навой
wash-and-wear	ткани, не требующие глажения после стирки
waste	трата, ущерб; отходы
wear	быть одетым, носить одежду
weave	переплетение нитей в ткани, узор; плести, соединять
weft	уток
wheel	колесо
width	ширина
wig	парик
wind	заводить, вращать
wool	шерсть
woolen	шерстяной
workshop	мастерская, цех
work out	вырабатывать, разрабатывать
worsted	камвольная, гребенная пряжа
woven	тканый
wrap	обматывать, заворачивать
wrinkle	морщиться (о ткани)
wrist	запястье
wrong	изнаночный

Y

yardage	ширина ткани
yarn	пряжа
yield	пружинить
yoke	кокетка на платье

