



Your Catwalk to English

English for Fashion and Clothing Business

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Vorwort

Das Buch wendet sich an Auszubildende und Studierende im Bereich Bekleidungstechnik, Mode und Design.

Es wurde geschrieben für Schülerinnen und Schüler mit mittlerem Bildungsabschluss in den Ausbildungsberufen Änderungsschneiderin/Änderungsschneider, Modenäherin/Modenäher, Modeschneiderin/Modeschneider, Maßschneiderin/Maßschneider, Modistin/Modist, Assistentin/Assistent für Mode und Design, Bekleidungstechnische/r Assistentin/Assistent, staatlich geprüfte/r Designerin/Designer (Mode), Bekleidungstechnikerin/Bekleidungstechniker, für Schneidermeisterinnen/Schneidermeister (Damen und Herren) sowie für Studierende im Fachbereich Bekleidungstechnik und Mode und Design.

Aufgrund der veränderten wirtschaftlichen, betrieblichen und organisatorischen Situation im Bereich der Bekleidungsfertigung, die zu einem großen Teil im Ausland mit niedrigeren Lohn- und Lohnnebenkosten erfolgt, besteht ein erhöhter Bedarf an englischsprachigen Fachkräften, die für deutsche Firmen im Ausland arbeiten oder von Deutschland aus in englischer Sprache mit den Fertigungsstätten im Ausland kommunizieren. Betriebe fordern deshalb mehr Englischunterricht für Auszubildende im Bereich Bekleidungstechnik. Auch die Fertigung in Deutschland selbst erfolgt in immer mehr Firmen in englischer Sprache, so dass die Auszubildenden und Arbeitskräfte über ein fundiertes Fachvokabular verfügen müssen.

Dieses Buch will bei der Vermittlung von Fachvokabular helfen. Es ist als Lehr- und Arbeitsbuch konzipiert und sowohl für Unterricht als auch zum Selbststudium geeignet, da es über einen Lösungsteil verfügt.

Auf einen Grammatikteil wurde bewusst verzichtet, da der fachbezogene Wortschatz im Vordergrund steht. Bei Bedarf können Lehrkräfte in jedes Kapitel Grammatikthemen einfügen.

Um einer möglichst breit gefächerten Lerngruppe auf verschiedenen Niveaustufen gerecht werden zu können, ist bewusst ein Schwerpunkt auf einfache Texte und kurze Lerneinheiten gelegt worden, da das Erlernen des Fachvokabulars im Vordergrund stehen soll. Kurze Texte und Einheiten erleichtern auch das Selbststudium sowie ein schnelles Er- bzw. Nacharbeiten.

In den Themenbereichen können nur Elemente der einzelnen Produktgruppen exemplarisch bearbeitet werden.

Über die Produktgruppen hinaus werden fachspezifische Themen wie Kostümgeschichte oder allgemeine Themen wie Werbung, Warenbestellung, Bewerbungen, Kinderarbeit, Ökologie und sozial-geschichtliche Themen behandelt.

Die Kapitel bauen nicht zwangsläufig aufeinander auf, sondern können auch unabhängig voneinander bearbeitet werden, je nach Vorkenntnissen und Wissensstand der Schüler/-innen.

Das Buch ermöglicht fächerübergreifenden Unterricht mit den Fächern Technologie, Fachzeichnen, Design- und Kostümkunde, Modezeichnen und Entwurf und ist auch im Lernfeldunterricht einsetzbar.

Die Aufgabenstellungen, die zu jeder Einheit deutlich angezeigt werden durch die Garnrolle mit Sicherheitsnadel, beinhalten verschiedene Aufgabentypen, wie Fragen zum Leseverstehen, Textproduktion, Mediation, Zuordnungsaufgaben, Internetrecherche und Präsentationen, die gerade im Bereich Design zum Arbeitsalltag gehören.

Inhaltlich und bildlich lehnt sich das Fachbuch in einigen Teilen an das Buch „Fachwissen Bekleidung“/„Clothing Technology“ des Verlags Europa Lehrmittel an.

Für Anregungen und konstruktive Kritik, die zur Vervollständigung und Verbesserung des Buches beitragen können, sind wir jederzeit aufgeschlossen und dankbar.

Sommer 2012

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1.3.2 How to fold a shirt

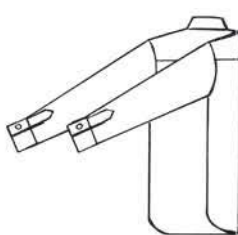
Shirts can either be presented or stored on hangers, dummies or folded. So a topic of interest to housewives, businessmen, shirt producers, shop assistants and laundry workers alike is how to fold a shirt perfectly without crumpling. Here are some helpful pictures and a set of instructions which unfortunately have been mixed up.



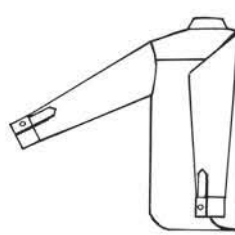
1. Read the instructions below and put them in the right order so that they describe the pictures shown.
2. Imagine you are a shop assistant who has to instruct a new trainee who doesn't know how to fold shirts correctly. Take a shirt and demonstrate how to fold it explaining what you are doing at the same time.
3. Name and describe further tasks of a shop assistant.
4. In shops, shirts are presented either on hangers, on dummies or folded. Name the pros and cons of these forms of presentation.
5. Many laundries have special offers to clean and iron business shirts. Which other services do laundries offer?



1



2



3



4



5

A

Take the sleeve again with one hand and lay the other hand flat at the shoulder sector. Now fold the sleeve down over your hand, so that the sleeve lies on top of the side you have just folded. Smooth this sleeve and side section down carefully.

10 B

Take the bottom end of the shirt and fold it upwards, so that the shirt is folded in the middle and the bottom edge reaches the shoulder section. If you lay your right arm on top of the shirt and take the bottom end in your left hand to fold it upwards, it will be easier. Check that no creases have formed inside and smooth the shirt if necessary one more time.

15 C

Button the shirt up completely and lay it out with the front facing downwards on an even surface. Pull gently to straighten the shirt. Pull both sides first, then pull the collar and bottom hem at the same time.

D

Hold one sleeve and pull the complete side carefully to the middle, so that the long fold is approximately 3–5 cm from the collar. Smooth down the side that is now folded.

E

Repeat step 2 and 3 with the other side. Your shirt should now be lying in front of you in a long rectangle.

1.3.3 The miracle of spinning

Once there was a miller who was very poor but who had a beautiful daughter. One day it happened that he had to go and see the king and because he wanted to make himself appear important he said to the king: "I have a daughter who can spin straw into gold." The king said to the miller: "Well, that's a great gift. If your daughter is as clever as you say, bring her to my palace tomorrow and I will put her to the test."

When the girl was brought to him he took her into a room which was filled with straw. He gave her a spinning wheel and a reel and said: "Now prove that your father was right and if by early tomorrow morning you have not spun this straw into gold, you and your father must die." Then he locked up the room and left her alone to work through the night. So there sat the poor miller's daughter, who for the life of her did not know what to do. She had no idea how to spin straw into gold. And as she grew more and more frightened she finally began to weep.

But all of a sudden the door opened and in came a dwarf who said: "Good evening, mistress miller. Why are you weeping?" "Oh, my dear dwarf!" answered the girl. "I have to spin straw into gold and I don't know how to do it." "Well, what will you give me if I do it for you?" asked the manikin. "My necklace," said the girl. The little man took the necklace, sat himself down in front of the wheel, and whirr, whirr, whirr, three turns, and the reel was full. Then he put another on, and whirr, whirr, whirr, three times round, and the second was full, too. And so it went on until morning, when all the straw was spun and all the reels were full of gold ...

Well, you all know this story but unfortunately it's only a fairy tale. So far nobody has found a way to spin straw into gold; that would be a miracle. But imagine if people from ancient times could see how spinning works today. They would regard it a miracle, even without any golden yarn at the end of the process.

In ancient times only simple tools like a spindle and distaff were used. This spinning by hand lasted for one thousand years and seemed to be the only way to produce yarns. It was not until the High Middle Ages that the invention of the spinning wheel increased the output of each spinner enormously. These spinning wheels were used for about five hundred years until the beginning of the industrial revolution, when clever inventors such as James Hargreaves, Richard Arkwright and Samuel Crompton were responsible for an enormous step forward in technology in the field of spinning.

In 1764, Hargreaves built his "spinning jenny", a multi-spool spinning wheel, on which a single worker was able to work eight or more spools at once. At the same time, Arkwright and his team of craftsmen realised that if man power was substituted by a waterwheel, a "spinning frame" could produce stronger threads than the "spinning jenny" ever could. And so his water frame was born. Crompton subsequently combined elements of the "spinning jenny" and the water frame to create a "spinning mule" operating forty-eight spindles at first and, after undergoing several improvements, up to 1000 spindles.

By 1829, a ring spinner was the next big step forward in technology.

In the 20th century, new techniques including open-end spinning or rotor spinning were invented, capable of producing 40 metres of yarn per second. Wouldn't that seem like a miracle to those who lived in ancient times?



1. What is the German title of the fairy tale? Find the English translation.
2. Mediate the fairy tale into German.
3. Tell the end of the fairy tale.
4. Give a brief summary of the development of spinning.
5. Find information on modern spinning technologies.
6. Why would spinning today appear a miracle to people who lived in ancient times?
7. How did the invention of spinning machines during the industrial revolution influence spinning and the life of workers and people in general?

1.4.1 Gran and the latest fashion trends

Emily and Chris have been friends from the day they started primary school. Today Emily studies fashion design at the London College of Fashion and Chris works as a shop assistant in a boutique at Covent Garden, where she sells urban street wear and knitwear of all kinds. The other day Chris ran into Emily in Selfridges in Oxford Street at noon.

5 Chris: Hi, Emily. Great to see you. How are you?

Emily: Hi Chris. I'm fine. How are you?

Chris: I'm fine, too. I'm just wondering if you've had a lottery win?

Emily: What makes you say that?

10 Chris: Well, practically every time I see you, you're wearing something new. And you're always wearing such stylish knitted clothes. Where do you get all these latest trends? I haven't seen them anywhere in a shop or catalogue! And you know I see a lot of the latest trends and new styles.

Emily: Oh, it's great that you like it. Thanks. But to be honest, my Gran knitted it for me!

15 Chris: Really?

Emily: Yes! Well, I haven't got a clue how to knit. She always tells me it's dead easy. Just left and right loops and a variation of colours. She has shown me how to do it several times but I'm hopeless. Now we have a deal: I design the outfits and she knits them for me. And as a thank-you I take her to the Bingo Hall every other week.

Chris: Wow, that's fantastic. I bet she enjoys your trips to the Bingo Hall.

Emily: Oh, yes, she does. To be honest, I do too!

Chris: So where do you get your ideas for your clothes?

25 Emily: I get a lot of inspiration from fashion history books. I take some elements from ancient styles and combine them with the latest fashions that you see in all the fashion magazines. And the more I draw, the more ideas come up. It's brilliant and, of course, it helps me a lot at fashion college.

30 Chris: That's really incredible. I like that style you're wearing. Do you think your Gran would knit something for me, too? I would pay her, of course, and even go with her to the bingo!

Emily: I'm not sure but I'll ask her tomorrow and then I'll text you.

Chris: Oh, that sounds good. Thanks. I'll have to go now, my lunch break is almost over.

Emily: Yes, I have to hurry as well. But I'll see you at Peter's party on Saturday, won't I?

35 Chris: Yes, sure. See you then. Bye!

Emily: Bye, Chris.





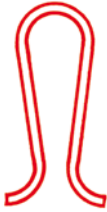
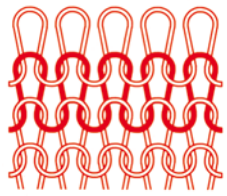
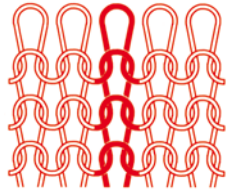
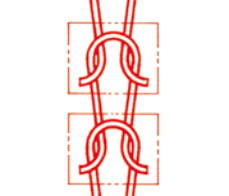
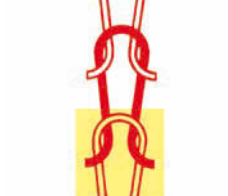



1. Describe the different careers Emily and Chris have chosen.
2. Where does Emily get the ideas and inspiration for her designs from?
3. What do Emily and Chris agree on before saying good-bye?
4. Comment on: "Knitting is a very creative hobby."
5. What do you think about the statement: "Knitting is a hobby for old ladies"?
6. What about you? Which creative hobbies do you have? Are there any textile-related ones?

1.4.2 Knitting: Easy basics and a great result

Hand knitting is a technique which can easily be done at home without much investment in machines or material. All you need to get started is yarn and knitting needles. The needles can either be single-point, double-point or circular. Their thickness is expressed in millimeters and they are available in various lengths and different materials, such as plastic, metal, bamboo or wood.

- 5 The basic element of knitting technique is the loop, consisting of a head, two legs and two feet. Loops next to each other in a horizontal line are called courses. Loops that are in a vertical line are called wale. The connection of a head of a loop with the feet of another loop above is called meshing point as it interlaces loops. A loop has two sides: one that shows the legs of the loop in front of the head of the preceding loop. This side is called the face loop. In contrast to that there is the back loop. Here the legs of the loop lie under the head of the previous loop.

				
1.	2.	3.	4.	5.
				
6.	7.	8.	9.	10.



1. Name the pictures above with the help of the technical terms from the text.
2. How can you differentiate between back and face loops?
3. Explain how to knit a striped scarf.
4. Read the text below and describe how a Jacquard pattern is made. Knit an example.

Jacquard Pattern

Even if a Jacquard pattern looks very complicated it is very easy to knit. You need two or more colours and you only have to knit face and back loops. Inter-

5 change the different yarns whenever needed in one row, depending on the pattern of the colour. Each coloured yarn that is not in use is carried across at the back, which thickens the fabric. These floats on the back are the reason for the

10 lower extensibility that characterises material made by this technique.



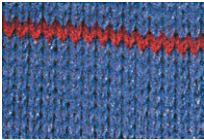
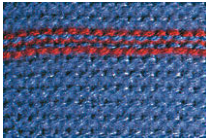




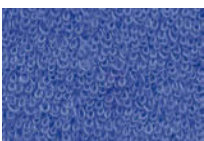



face side



reverse side

1.4.3 Knitted qualities

There are many different qualities that can be knitted either by hand or by machine. Here are some pictures which show qualities you should know.

Face	Back	Name	Usage
		1. plain, single jersey	
		2. 2 x 2 rib fabric, broad ribs	
		3. half-cardigan stitch	
		4. plush or terry	
		5. inlay (loopback)	

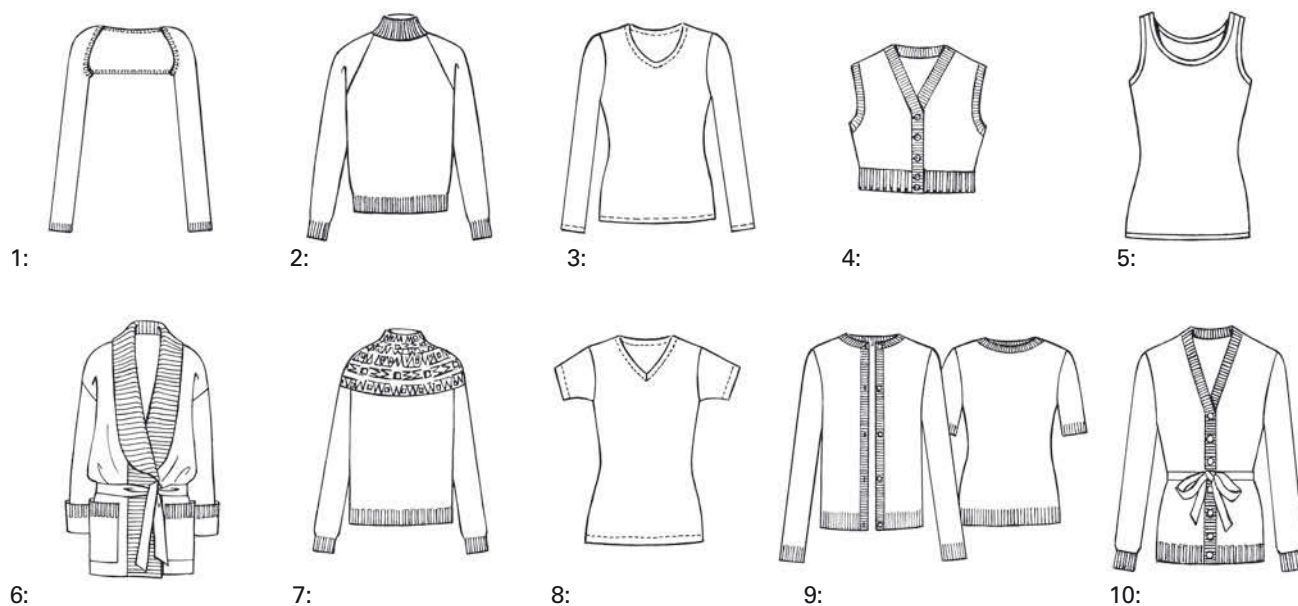


1. Describe the pictures with the help of the terms you have already learned.
2. Give the German equivalent for the qualities shown.
3. Name garments that are usually made of these materials.
4. Collect photos from magazines showing knitted garments.
5. Design a cardigan and describe the qualities and colours you have used.
6. Find information on the development of knitting machines.

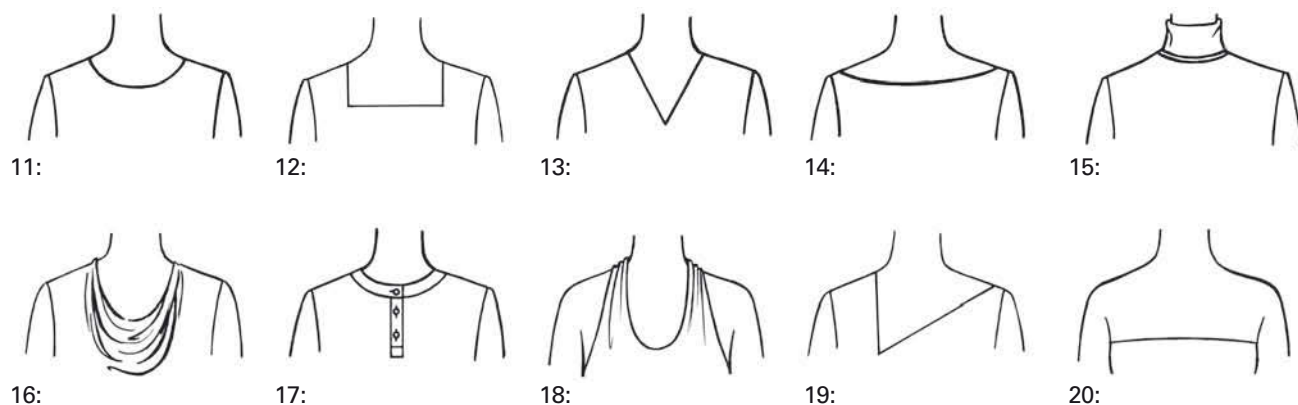
1.4.4 At the boutique

At the boutique where Chris works they offer a lot of different styles of knitted wear: long and short sleeved shirts, sweaters or jerseys with raglan sleeves, sweatshirts, tank tops, cardigans, waistcoats, twinsets, wrap coats, knitted dresses, Norwegian sweaters with round yokes, chasubles and shrugs. Some articles only differ in the style of the neckline. Customers often cannot decide what to buy because of the huge range of products on offer. In these cases, Chris has to advise customers on what suits them best and tell them about the products, especially the advantages of the different designs and qualities.

Products on offer:



Necklines



halter neck, asymmetric neckline, round neckline, square neckline, cowl neckline, V-neck, bateau neckline, round neck with button placket, turtleneck, strapless neckline



1. Match the terms of the products on offer with the pictures shown.
2. Name the necklines. If you need help have a look at the terms at the bottom of the chart.
3. Create a role play where Chris advises a customer. Use the information above and your further knowledge.
4. Design a knitted outfit and describe it so that Emily's Gran could knit it for you.
5. Look at different fashion magazines to find out which necklines are on trend this season.

1.5.1 The birthday shock

The other day it was little Sally's birthday. Her fifth! Her uncle gave her a lovely soft toy, a white dog which she named "Fluffy". It was so soft and cuddly that she couldn't stop hugging it. Her aunt surprised her with a lovely pink dress. She adored both presents on the spot. The dress was her favourite colour and nicely shaped with a swinging skirt and short puff sleeves. She wanted to wear it at once and changed into it right away. Now she was ready to celebrate her birthday in style. Her mother had made her favourite chocolate cake and Sally could not have been happier.

But then a piece of cake landed not just on her new dress but also on "Fluffy". Sally started crying as all of a sudden her brilliant day had come to an end. Her mother comforted her by explaining that she would wash Sally's new dress so that she could wear it again tomorrow. "But what about Fluffy?" Sally sobbed. "I will wash him as well. It will be like a day in the swimming pool for him. He'll love it!" her mother said patting Sally's head. Finally convinced, Sally changed out of her new dress and after another bite of her beloved chocolate cake the drama was almost forgotten.

In the evening Sally's mother put both items, the dress and the dog, into the washing machine. When she opened the washing machine an hour later to take the washed things out again she was shocked. "Oh, my goodness! What's happened to that lovely dress?" It seemed much smaller than before and it wasn't going to fit Sally any more. She guessed that she had chosen the wrong washing programme. But should she have taken it to the dry cleaner's? That would be unusual for a child's garment. One look at the label told her that this disaster wasn't her fault, however. She had chosen a 60° programme as recommended. A second look at the label showed her that it was made out of 100% acetate. What should she do now? Sally would be devastated. She loved that dress so much. Sally's mum phoned her sister to ask her where she had bought the dress and decided to go there the next day to complain. Breathing deeply she calmed down until suddenly another thought flashed through her mind. What about the dog? She rushed back to the washing machine and pulled out Sally's wet friend. She sighed with relief. At least the dog had survived his trip to the "swimming pool" without coming to any harm.



Aftercare symbols

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.



- Sum up what happened on Sally's birthday.
- What could be the reason for the washing disaster?
- Why would it be odd for a girl's dress to have to be dry cleaned?
- Explain the care symbols for textile aftercare shown above.
- Design a textile aftercare label which is suitable for Sally's dress.
- Why are correct aftercare labels important?
- Design another dress for Sally, choose materials and name them in accordance with the textile labelling regulations. Then design a textile aftercare recommendation.
- Analyse your fellow students' outfits and provide them with aftercare recommendations.

1.5.2 Dressed up for a summer holiday

Sandy, Amy and Jill are planning a summer holiday in Spain. They want to enjoy the sunshine, the beach, and of course – the boys.

- 5 As they are going by bus they can't take too much luggage. So the question is what to wear that will be sporty for the beach, casual for trips, comfortable on the bus, trendy for long disco nights and also not too warm for a hot Spanish summer.

10 After having looked at several fashion magazines they decide that dresses are the key to a successful summer holiday. So they start their holidays with a fun day shopping in the mall to put together their individual holiday wardrobes, each choosing clothes to suit her particular shape.

15 Sandy is tall and slim with dark hair and a fair complexion. She prefers an elegant look. Amy is a medium build with reddish-brown hair. She is a sporty type. Jill is small with blonde hair, a tanned complexion and feminine figure.

20 While shopping they find out that dresses are available in a range of different colours and lovely patterns this season. The decision is not easy at all as they know that colours influence your outward appearance and that people associate different feelings or properties with them.



black	elegance
white	purity
red	activity
blue	calmness
green	nature
yellow	
purple	





1. Add more colours to the list and reveal what is commonly associated with them. Give nouns and their corresponding adjectives.
2. Which colours do you prefer? Explain why.
3. Which colours would you recommend for Sandy, Amy and Jill? Give your personal opinion.
4. Describe the chromatic circles, using the words: contrast, harmony, complementary, cold, warm, light, dark, primary, secondary and tertiary colours.

Now that the problem of colours is solved, another one lies just ahead. Numerous patterns can be created by combining colours in different ways: floral prints in small and unobtrusive forms, geometrical symbols, big, abstract or wild designs. And, of course, they can have certain effects as well. Zigzag, meander and waves are more dynamic than stripes. Horizontal stripes emphasize the width and vertical stripes emphasize the length. Spirals can even create illusions of movement. Motives can underline certain styles of clothing and emphasize the wearer's individuality, which has always been a crucial role of fashion. This is nothing new. Even in ancient Egypt, leopard patterns were worn to epitomise strength. And camouflage patterns are derived from army clothing.

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6.	7.	8.	9.	10.


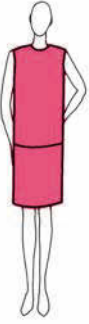
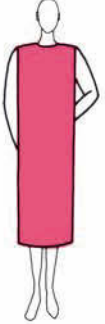
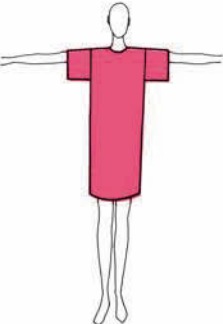
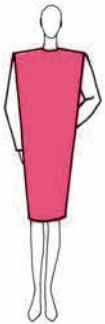






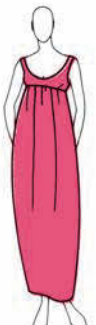
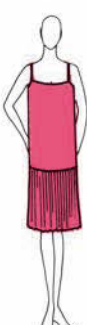



5. Name or describe the patterns.
6. Give your personal opinion on the effects of the patterns and discuss your ideas with your neighbour.
7. Collect more pattern examples, either as swatches or as pictures from catalogues. Name and describe their effects.
8. Create your own patterns.
9. To what extent does the size of the pattern influence its effect?

1.5.3 Stylish styles

But colour and pattern are just two features characterizing a dress. Jill, Sandy and Amy also have to keep in mind the wide range of interesting styles that are on offer. They try on several dresses to find out which style or silhouette is most suitable for each of them and it becomes clear that different styles or lines of dresses can either emphasise or cover up the figure of the wearer.

- 5 The most distinctive styles or lines are either named according to certain letters of the alphabet, describe a shape or are derived from historical garments.

						
1.	2.	3.	4.	5.	6.	7.
						
8.	9.	10.	11.	12.	13.	14.



1. Link the expressions of dress lines to the pictures above: Empire line, A- line, Balloon line, H-line, Trapeze line, V-line, T-line, Bell line, Y-line, Charleston line, I-line, Princess line, X-line, Tent line.
2. Find more lines or styles by combining different features and sketch them.
3. Design suitable dresses for Sandy's, Amy's and Jill's figures and types, and describe them.
4. Choose a figure you like and create one sporty and one elegant outfit for a night out. Explain the criteria for your design.

Many different dresses have been developed on the basis of these different lines. But there are even more features extending the range. Length and width are the two main distinguishing features. Details, such as sleeves, collars and pockets, and decorations such as pleats and ruffles contribute to the wide range. Darts and seams can be used to emphasise the wearer's figure, the style of the dress and its line.

The following pictures show the dresses: halter neck dress, dirndl, folklore or flamenco dress, tube dress, wrap dress, Chinese or Suzie-Wong dress, toga gown, sheath dress, empire dress and corsage dress.



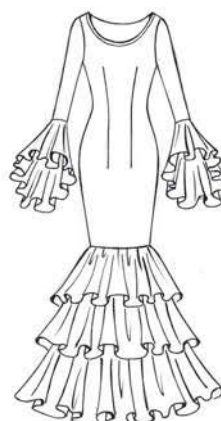
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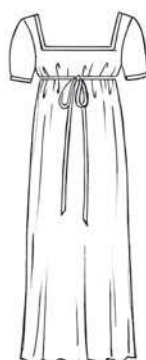
5.



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10.



5. Describe the photo at the top.
6. Name the dresses with the help of the expressions given.
7. Describe the dresses with reference to their length, width, decorations and further features.
8. Design a dress for your fellow classmate and explain why you have chosen the design.
9. Find different types of folk dresses and study their geographical and historical aspects.
10. Role play: Your best friend is invited to a wedding and asks for your help buying a suitable dress. Give your advice.

1.6.1 Buy at Webster's!

Buy at Webster's !
We offer waistcoats for men and women for all occasions.



Classical waistcoat

Ladies' waistcoat

Trekking waistcoat

Kids' waistcoat

Fishing waistcoat

Pay us a visit and give us a try!

Webster's Home

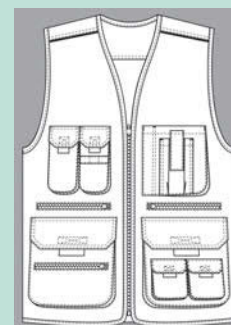


"Webster's Home" is a company that has specialised in selling waistcoats of all kinds for everybody. It often orders at "Lincoln Ltd", a wholesaler which has always been a good business partner for men's waistcoats. But now, for the first time, something seems to have gone wrong.

The following order was made on 23 August:

Order form Lincoln Ltd

Lincoln Ltd
237, West Street
London
XP 345PP
Phone +44 207835578944



Webster's Home
23, Fulton Road
Seafield, West Lothian
Phone +44 250 34567-99

Date: 23 August 2011

Please enter your order details in the table below.

Article	Number	Amount	Colour	Lining No.	Size
Classical waistcoat	13467	10	Grey	333	XL
Working waistcoat	28780	10	Olive	–	XXL
Fishing waistcoat	34787	10	Dark green	–	L
Trekking waistcoat	48721	10	Safari	–	XL
Down waistcoat	58812	10	Black	798	L

Delivery will be effected as soon as possible.

Please pay within 30 days from date of invoice.

The product remains the property of the supplier until full and final payment is received.

When Henry Thomson, one of the shop assistants, unpacks the delivery he finds out that the items are not those that were ordered. As a consequence the invoice is also wrong. Here is the list of the delivered articles.

Henry Thomson phones "Lincoln Ltd" to complain about the wrong delivery and to organise the exchange of the wrong waistcoats. He also asks for a correct invoice.

Delivery receipt for order no 9876

Article	Number	Amount	Colour	Lining No.	Size
Classical waistcoat	13467	10	Grey	679	XL
Working waistcoat	28780	10	Olive	–	XXL
Fishing waistcoat	34787	10	Brown	–	L
Trekking waistcoat	48721	10	Safari	–	XL
Down waistcoat	58812	8	Black	798	L



1. Explain the concept of Webster's Home to somebody who doesn't know the shop.
2. Note the wrong parts of the delivery.
3. Take over the role of the shop assistant in a phone call with Ms Carol Page from "Lincoln Ltd" and fill in the gaps.
4. Comment on the advertising photo from Webster's Home that shows a dog in a waistcoat.

Carol: Hello this is Carol Page from "Lincoln Ltd" in London. How can I help you?

Henry: _____

Carol: Hello Henry, how are you?

Henry: _____

Carol: What can I do for you?

Henry: _____

Carol: Oh, I'm sorry. What's wrong? Could you give me the order no. of the delivery receipt, please.

Henry: _____

Carol: Just a moment Oh, yes, here it is. So what's the problem?

Henry: _____

Carol: Oh, that's too bad. Let's see, what we can do....

If you send the wrong deliveries back to us I will arrange for the ordered waistcoats to be sent to you immediately. We will, of course, pay for all of the delivery costs.

Henry: _____

Carol: Yes, sure. Just forget about the old invoice and pay the new one as usual within 30 days.

Henry: _____

Carol: Of course. We look forward to your next order. Have a nice day and good-bye, Henry.

Henry: _____

1.6.2 Why linings?

Henry solved the problem of the wrong delivery. The reason why he wanted to change the delivery of the classical waistcoats was that the lining that they ordered was a taffeta changeant façonné but a printed taffeta was delivered by mistake. Whereas the printed taffeta shows a clear pattern, the taffeta changeant façonné looks more extravagant and changes colour depending on how it reflects the light. Henry knows from experience that the changeant façonné is preferred by his clients and is therefore easier to sell. To Henry's mind a lining upgrades the quality and value of each garment. Garments for special events and business in particular should be lined to cover seams and stitchings on the inside and a lining also makes thin material less transparent. It makes the outer cloth hang straight and protects it from perspiration, rubbing or staining. Lined waistcoats are much easier to put on and remove as they don't stick to the clothing below. The lined fishing and outdoor waistcoats are even warmer. But sometimes there are customers who are not interested in linings at all. They prefer unlined garments and then it's difficult for Harry to sell the lined ones.



1. Why are some waistcoats lined and others not?
2. Name garments which usually have a lining.
3. Collect further reasons for lining garments.
4. Create a role play: A customer is looking for an unlined waistcoat. Unfortunately you can only offer a lined one. Try to convince him to buy a lined one.

As Henry is only a shop assistant he has to sell what is on offer by Lincoln Ltd. or other wholesalers or manufacturers. He often dreams about offering his customers different choices in different colours and materials. At a recent fashion fair where all kinds of materials were shown Henry got some display cards showing different linings. From taffeta to pongé, serge, croisé, duchesse, charmeuse and plaid.



winter boots, addition, to protect, come into your mind, rubber shell, crocheted models, fake fur, to add to, last but not least, padding, envelope

Linings are a common _____ for waistcoats, jackets, coats, skirts and dresses. But they are also found in other garments and articles.

_____ are often lined to protect from the cold. So are wellingtons as their _____ is hardly warming. Here warm linings and _____ or teddy-bear cloth are common.

These linings and the given reasons will probably not _____ when you think of bras. But they can be lined as well with a _____ or foam _____ the size. Even bikinis can be padded or lined, e.g. in _____. And _____ another important item can have a lining as well: the _____. Here the lining helps to thicken, _____ or to colour.



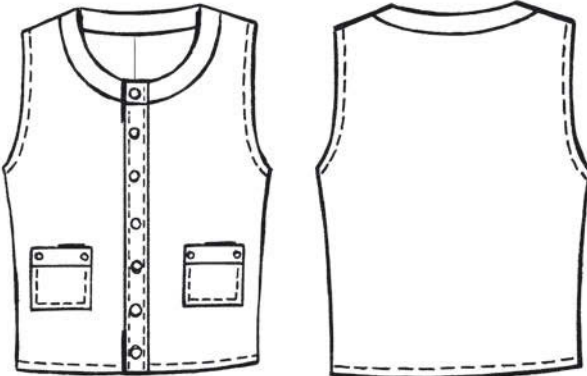
5. Complete the gaps in the text above using the expressions provided.
6. Collect different linings and compile a list with the fabric descriptions.
7. Find shell fabrics suitable for waistcoats and match them to the linings. Say what matches and what does not match. Explain why.
8. Create a role play: Advise a customer on choosing a lining for a waistcoat or jacket.

1.6.3 The seamstress

The other day at Webster's a customer found a waistcoat that was exactly what he had been looking for for a very long time. Unfortunately, it was a good bit too wide so it needed to be altered. A smaller size was not available as it was a phase-out model which was not produced any more. Henry thought that altering the waistcoat would be too expensive compared with its retail price and told the customer so. But the customer insisted on it nevertheless, as it was the one and only waistcoat he had been looking for. Henry offered to call a seamstress who worked for them when needed, doing clothing alterations and mending. Coincidentally, the seamstress was able to come at once.

She asked the customer to put on the waistcoat and carefully considered the problem of it being too wide for him. Using her equipment, i.e. some pins on a pin cushion, a tape measure and a pocketbook with pencil, she started her job. "Well, really one size smaller would be a good idea. But as that's not possible we will change it. At least the fitting at the shoulders is fine, I'd say, so that saves a lot of work. For the fitting at the waist I could take out the width at the side seam but it is quite a lot and the armhole would be affected by that and would get a strange form. I would recommend taking out some of the width at the side seams and some at the centre back, adding a seam this way or sewing darts in the back and front, so that the width is evenly distributed. If you decide to have darts there is a slight problem with the pockets as I would have to take those off, then sew the darts and later sew the pockets back on again. It is definitely a much bigger job, but the fit will be better. But I will pin both variations so that you can decide. And in any case, of course, I have to separate the lining from the shell fabric and have to alter that as well. As Henry said from the very beginning: it's quite a big job."

In the end the customer decided for an alteration at the side seam in combination with darts in the back and the front.

	<p>Work plan:</p> <table border="1"> <tr><td> </td></tr> <tr><td> </td></tr> <tr><td> </td></tr> <tr><td> </td></tr> <tr><td> </td></tr> <tr><td> </td></tr> <tr><td> </td></tr> <tr><td> </td></tr> <tr><td> </td></tr> <tr><td> </td></tr> <tr><td> </td></tr> </table>											

When the customer was gone, Henry's boss asked him into his office. He was annoyed as Henry wanted the customer to find another waistcoat rather than have the one he liked mended. Henry's argument that mending was too expensive did no good as the main aim for a shop owner is making money. Henry was issued a warning by his boss. In a frustrated mood he went home once more thinking about self-employment.



1. List the working steps the seamstress mentioned.
2. Mark the alterations in the technical drawing.
3. Write a work plan for the alteration of the waistcoat using the terms given:
alter side seam in lining and shell fabric/topstitch hemline and armhole/remove or unravel top stitching at hemline, armhole and pockets/sew pockets to front, bar tack edges/trim threads and final check/iron seams and darts/finish ironing/sew darts in front and back in lining and shell fabric/sew and turn seam at hemline/open seam at hemline
4. Do you think Henry is right to advise the customer to find another waistcoat? Which points should an expert's advice include?
5. Weigh up the pros and cons of self-employment. Write a comment.

1.7.1 Fashion fit for a musical show

Jessica is excited! Tonight's the night: there is a big musical show at her old college where she got her degree as a fashion designer two years ago. All her old friends she hasn't seen for two years will be there. A last look at her outfit, it's terrific: black shiny satin crêpe trousers and a gorgeous colourful brodé top with silver pearl straps.

But – what a shock! Tonight it's pretty cool outside and she might need a jacket. She can't possibly wear one of her beloved denim jackets on this special occasion.

Can you help Jessica? Here are some pictures of the most common styles of jackets.



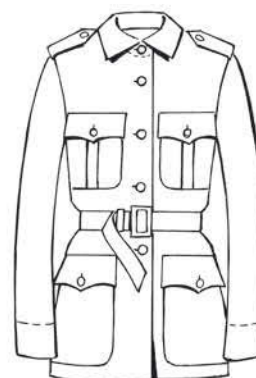
blazer



spencer



denim jacket



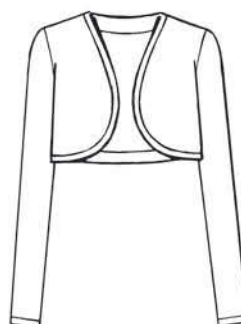
safari jacket



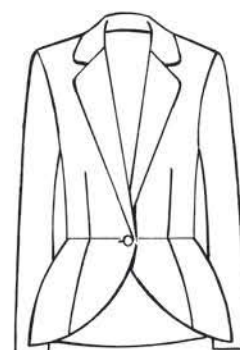
asymmetric jacket



wrapover jacket



bolero



peplum jacket



1. Describe Jessica's outfit for the musical show.
2. What is her problem?
3. Point out the distinctive features of the jackets shown in the pictures.
4. Which style of jacket would you recommend for Jessica? Which style would you not recommend? Give reasons for your answer.
5. Design your favourite type of jacket for Jessica's night out.
6. Describe your design in detail.
7. Name trousers that go with the different styles of jackets shown above. (For inspiration and help you can have a look at the following chapter.)
8. Check your famous stars and their favourite jackets.

1.7.2 Buttons and other fastenings

Apparently Jessica seems to like your design. But as a fashion designer she has always been fond of extravagant buttons and fastenings. Even in her childhood she spent hours playing with her grandmother's box of buttons. They fascinated her because of the wonderful colours and different shapes. Buttons come in all possible shapes and can be made from many different kinds of materials: horn and bone, enamel, glass, leather, imitation leather, mother of pearl, metal, shell, plastics, wood, ivory, amber, textile, porcelain and also precious stones.

Buttons can be used either as fastenings or for decoration or can combine both functions. When used for decoration they can underline different styles or looks, e.g. natural style, ethnic look, sporty style, extravagant look, children's style, classic style. Some buttons can be used for more than one style and add a special touch to a garment.

Here are some facts and curiosities about buttons:

- The first buttons were used in the 13th century due to the revolutionary invention of the buttonhole, replacing the loop fastening.
- 15 • In the 17th century French law insisted on buttons covered in silk to support the silk industry of Paris and Lyon.
- Certain religious sects do not wear buttons because they consider them to be signs of vanity.
- Gypsies believe buttons are a symbol of good luck.
- 20 • After WW II demand for buttons increased. Due to a shortage of materials, a creative approach was needed, converting e.g. Perspex windscreens from obsolete bombers or plaster pressed in gelatine moulds into buttons.
- Various designers created their own style in relation to buttons, e.g. Elsa Schiaparelli, Coco Chanel, Vivien Westwood.



1. Which materials can buttons be made out of?
2. Take the styles and looks mentioned in the text and collect corresponding pictures from fashion magazines. Suggest suitable occasions for them.
3. Decide which buttons are suitable for Jessica's jacket for her night out. Explain why.
4. Research the styles of the designers named in the text. Look for further designers and their stylistic peculiarities. Present your results to your classmates.
5. Find buttons and sort them by material, shape and style. Choose adjectives to describe them.

25 With the patent registration of the zip-fastener in the USA in 1893 the importance of buttons slowly decreased. Today zippers are offered in plastic or metal, either single or double-sided.

Another patent registration was in 1951. After walking his dog and being inspired by the burrs that got caught in his dog's coat, the Swiss engineer Georges de Mestral invented the Velcro fastening. This led to another small revolution in the history of fastenings. He called it Velcro as an abbreviation of the French words **velours** and **crochet**.

30 Some other specialties are press studs which play an important role e.g. in baby clothing and children's wear. And could you imagine belts without buckles or bras without hooks and eyes?



6. Explain the difference between single and double-sided zippers.
7. Why are garments produced with either single or double-sided zippers? Give examples.
8. Creative writing: Write an adventure story about how the Velcro fastening was invented.
9. Why are press studs commonly used in baby clothes and children's wear?

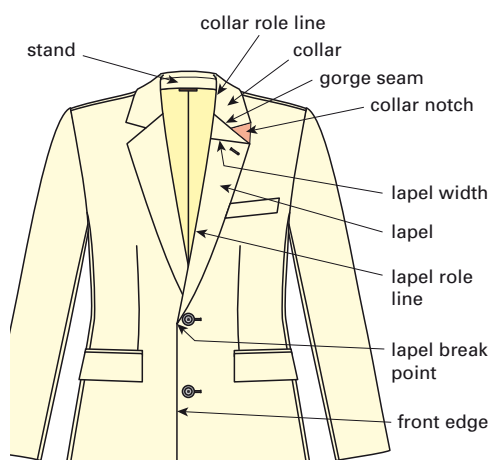
1.7.3 Men's jackets

Jessica's boyfriend Alan also needs a perfect outfit for the musical show. So Jessica and Alan go on a shopping trip. Jessica has lots of ideas about what to recommend as Alan tries on different outfits. He could wear a combination of jacket and trousers or a suit, where the same fabric is used for both pieces. Alan points out that he has perfect black jeans and there is no need for a suit as he doesn't want to be overdressed. So he decides just to look for a jacket that will match his jeans. Jessica tells him to try a double-breasted Glen check jacket with four buttons but Alan does not like either the fabric or the double-breasted style of the jacket. He prefers a single-breasted one with three buttons.

When Jessica tells him that peak lapels are fashionable at the moment he agrees with a heavy heart, as he prefers notch lapels. They both laugh when Jessica shows him a jacket with a shawl collar. And they both agree that this is definitely not the ideal choice for the evening as Alan prefers a classic style.

The length of the lapel is the next point of discussion. As Alan prefers a three-button jacket, Jessica encourages him to try a shorter lapel rather than a long one. The last problem they have to solve is the colour and the fabric. Jessica likes something light and unusual like flammé or bourette but Alan thinks of fil-à-fil or fishbone. In the end they opt for a single-breasted houndstooth jacket with three buttons and a short peak lapel, ventless with a straight hemline.

Completely exhausted but happy they leave the shop to get ready for the evening.



1. Which different styles of jackets do Jessica and Alan come across on their shopping trip? Name them in English and German.
2. Translate the technical terms of the lapel in the picture into German.
3. Match the different jackets below to the given expressions: pea coat, military jacket, janker jacket, motorbike jacket, Norfolk jacket, hunting jacket, spencer, club blazer, white dinner jacket, college jacket, Tyrolean.
4. Describe length, lapel form, number of buttons etc.
5. Name occasions where jackets are a MUST.



1.



2.



3.



4.



5.



6.



7.



8.



9.



10.

1.8.1 Jeans! A success story!

Who would have guessed that Levi Strauss, the son of a poor Bavarian door-to-door salesman, would revolutionise the world of trousers in men's and even women's wear with the invention of denim jeans?

Löb, as he was christened, was born in Buttenheim near Bamberg to Jewish parents in 1829. Due to his father's death from tuberculosis in 1845 and the anti-Semitic laws in Bavaria during that time the family suffered from financial problems. As a result, Löb's mother decided to emigrate to the USA with Löb and two of his siblings in 1847. As two of Löb's brothers had already emigrated to the States and had started to work in the textile business in New York, Löb joined them and changed his name to Levi.

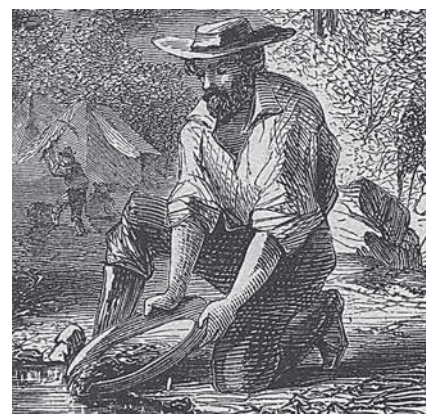
In 1849, when news of gold being found at the west coast of America reached New York, several hundred thousand people headed west by sea or by land, leaving some companies in ruins due to a lack of workers. The West, in contrast, became overcrowded. From January 1848 to December 1849 the population of San Francisco grew from 1,000 to 25,000. The result: price rises were enormous and the hygiene situation was a catastrophe. Between 1849 and 1851 the boom town burned down six times. The harbour was crowded with ships which had been left by sailors running for gold.

Levi took his chance and followed the call in 1853 hoping for a better future in the wholesale and textile business in the West. And it worked out. Complaining about poor clothing, the diggers needed hard-wearing trousers for their laborious work, and Levi Strauss together with the tailor Jacob Davis, a native of Riga, had the idea of using sailing cloth to satisfy the needs of the diggers. Soon the new perfect "waist overalls", as the trousers were called, were on the market and even improved by studs to strengthen the pockets, an invention which was patented in 1873. The denim material was best quality made by the Amoskeag Manufacturing Company in Manchester, New Hampshire, which developed into the largest cotton textile plant in the world. The fabric was woven cotton twill, which originally showed an indigo dyed warp and a white weft.

Levi's trouser manufacturing business boomed. By 1875, he had about 535 employees working for him to produce trousers.

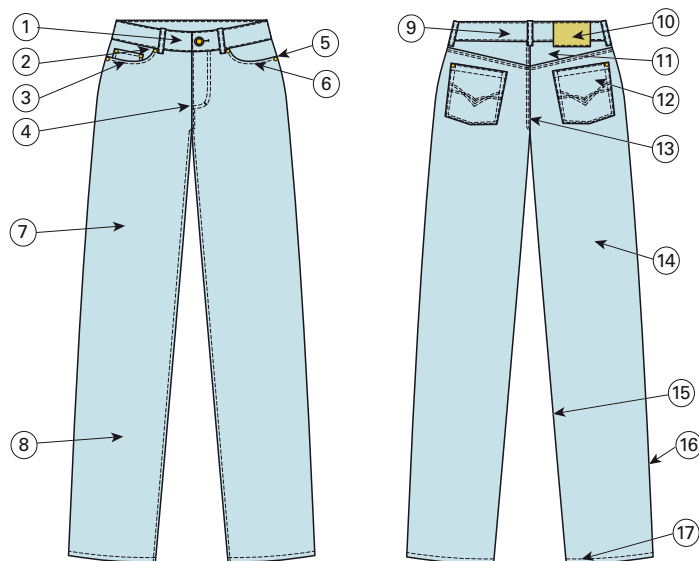
In 1902, the self-made man died unexpectedly, leaving his business to his four nephews as he himself never had any children. He was buried on the "Hills of Eternity" cemetery in Colma, south of San Francisco.

Levi Strauss and his success story are perfect examples of the American Dream, proving the United States of America's status as the country of unlimited possibilities.



1. Mediate the text into German.
2. Write a chronological timeline for the life of Levi Strauss.
3. Describe the invention of Levi Strauss and Jacob Davis that was patented in 1873.
4. Find further information on the historical topic of the gold rush in the USA. Give a summary, describing also the pictures above.
5. Why is Levi Strauss an example of the American Dream? What is meant by the term?
6. Internet research: Find out detailed information on the Amoskeag Manufacturing Company in Manchester, New Hampshire.

As jeans are the most popular trousers in the western world it comes as no surprise that today the jeans style is imitated by almost any other material, e.g. corduroy, plain woven cotton prints, crash, double or Swiss rib or satin woven changeant fabrics and many more. Numerous modifications on the style of the original denim trousers are also available. Due to current trends these styles include a skinny or slim fit, a straight cut, a bell bottom or a loose fit. They can either be of over length, ankle length or cropped. Another crucial characteristic of the recent trend is the position of the waistband usually supplied with belt loops, high waistbands, high cut, low cut or super low cut. Classical forms of trousers such as Capri, Bermuda, shorts or hot pants are also made of jeans material. Anything goes! The traditional five-pocket completes with styles of patch pockets of all kinds, welt pockets, double piped pockets and others. And the fly shows variations from Levi's original button solution to zippers and lace-ups. Today jeans can even be found with turn-ups and creases.



7. Describe the jeans above in detail. Name the crucial items.
8. Collect jeans adverts and describe the trousers being advertised in them.
9. Which designers are famous for their jeans today?
10. Design your favourite jeans style. Find a fitting fabric. Present it to your fellow students.

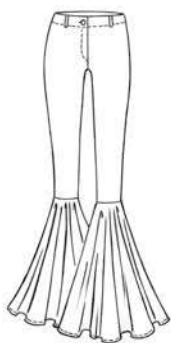
1.8.2 Something for everybody!?



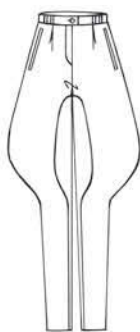
Thanks to different tastes and numerous ideas of designers there are not only denim jeans but also many other styles and different fabrics that trousers can be made of. Typical fabrics for making trousers are for example canvas, cheviot, corduroy, donegal, fishbone, flannel, fresco suiting, gabardine, glacé, chalk stripe, maren-go, pin stripe, tartan, tweed, twist or whipcord. To name some styles of trousers for different occasions there are breeches, carrot pants, harem pants, flounce pants, zip-away pants, wrap pants, sarouel pants, dungarees or bib and brace overalls, Marlene Dietrich pants or skater pants.



1. Describe the photo on page 36.
2. Match the names of the trousers given to the pictures shown below.
3. Which of the trousers below are on trend this season?
4. Find suitable fabrics for the trousers below and comment on a possible occasion for wearing them.
5. Investigate the origin of the different trousers.



1.



2.



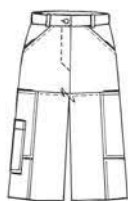
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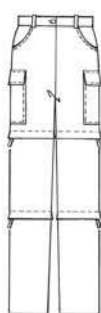
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9.



10.

Most of the trousers mentioned in this chapter can be worn by men and women alike. Some are even typical women's trousers, e.g. Marlene-Dietrich pants. For almost all people in the western world trousers for women are a fully accepted piece of clothing. But read what happened in Sudan:



Sudan Court Fines Woman for Wearing Trousers

By Jeffrey Gettleman and Walleed Arafat

NAIROBI, Kenya – A Sudanese woman who wore pants in public was fined the equivalent of \$ 200 but spared a whipping (of 40 lashes) on Monday when a court found her guilty of violating Sudan's decency laws.

The New York Times, Published: September 7, 2009



6. Check the internet for more information on the case above.
7. Comment on the incident.
8. Imagine you are a member of a women's movement. How would you react?
9. Creative writing: Turn the short newspaper article into a story for a women's magazine.