МИНОБРНАУКИ РОССИИ

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Кафедра иностранных языков

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ENGLISH FOR SPECIFIC PURPOSES: LIGHT INDUSTRY

Методические указания для самостоятельной работы
студентов специальности
«Конструирование изделий легкой промышленности»

Курск 2012

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English for Specific Purposes: light industry: методические указания для самостоятельной работы студентов специальности 262200.62 «Конструирование изделий легкой промышленности» / Юго-Зап. гос. ун-т; сост.: В.В. Махова, Курск, 2012. 36с.: табл. 4.

Методические указания содержат алгоритм выполнения смыслового анализа аутентичного иноязычного текста, оригинальные профессионально направленные тексты и комплекс упражнений, направленных на формирование иноязычной компетентности студентов в сфере профессиональной коммуникации.

Методические указания соответствуют требованиям примерной программы дисциплины «Иностранный язык» федерального компонента цикла общегуманитарных и социально-экономических дисциплин в ГОС ВПО.

Методические указания предназначены преподавателям и студентам специальности 262200.62 «Конструирование изделий легкой промышленности» для самостоятельной работы в курсе дисциплины «Иностранный язык» (английский).

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I. ЗАДАНИЯ ДЛЯ ФОРМИРОВАНИЯ УМЕНИЙ СМЫСЛОВОГО АНАЛИЗА АНГЛОЯЗЫЧНОГО НАУЧНОГО ТЕКСТА

Целью смыслового анализа является научение оперированию получаемой информацией, которое опирается на когнитивные механизмы мышления и памяти, способствует пониманию смысла текста. Задания для выполнения смыслового анализа приведены в таблице 1. В таблице 2 приведены вариантами когнитивных «схем» (для уточнения способа выполнения смыслового анализа см. «**English for Specific Purposes: light industry»** методические указания для студентов специальности 262200.62 «Конструирование изделий легкой промышленности» / Юго-Зап. гос. ун-т; сост.: В.В. Махова).

Таблица 1

Задания для формирования обобщенных умений понимания и структурирования информации

№ задания	**Содержание задания**
1.	Выявление из предложений глагольных конструкций (сказуемых) и нахождение исходных форм глагола.
2.	Вычленение из текста простых предложений, содержащихся в составе сложных.
3.	Объединение простых предложений по принципу общности подлежащих.
4.	Сопоставление предложений текста с элементами соответствующей тексту когнитивной схемы.
5.	Построение семантической (смысловой) модели текста.
6.	Один из вариантов заданий включает в себя текст, разбитый на простые предложения, и восстановление текста на основе имеющихся простых предложений.

Таблица 2

Варианты когнитивных «схем»

Схема «Научное исследование» Описание проблемы (постановка задачи) Факты Гипотезы Аргументы Выводы Заключение	**Схема «Естественнонаучное явление»** Агенты Действие (феноменологическое описание) Инструмент (механизм действия) Условия Результат
Схема «Технология» Цель Средства Объект обработки: материалы исходные продукты конечные продукты Способ обработки Условия обработки Результат: эффективность широта применения Персонал и организация работы	**Схема «Биографическое описание личности ученого»** Область деятельности Жизненный путь Хронология жизненных событий Личная жизнь, семья Наиболее известные произведения (работы) Внешность Личностные качества Политические убеждения Критика, полемика
Схема «Развитие техники» Научная область Этапы развития: научные идеи/события Время Место Автор Технические характеристики Теоретическая значимость Практическая значимость	**Схема «Классификация»** Предметная область Классифицируемое множество объектов Классификационные признаки (критерии классификации) Типы классификационных объектов
Схема «Описание объекта» Объект Состав Структура Свойства/ характеристики Получение Применение	**Схема «Профессия»** Область деятельности Образование Квалификация Обязанности Условия труда Опыт работы Умения Личностные качества Заработная плата

II. ТЕКСТЫ И ЗАДАНИЯ ДЛЯ ВЫПОЛНЕНИЯ СМЫСЛОВОГО АНАЛИЗА ПРОФЕССИНОНАЛЬНО-ОРИЕНТИРОВАННЫХ ТЕКСТОВ

Text 1

(ENCYCLOPEDIA OF CLOTHING AND FASHION (P.306) VOLUME 1: Academic Dress to Eyeglasses *Valerie Steele, Editor in Chief* 2005, Thomson Gale, a part of the Thomson Corporation)

Cotton plants are native to several parts of the world, and the use of cotton fiber originated independently at least 7,000 years ago in the India/ Pakistan and the Mexico/Peru regions. Climate was an important limiting factor in the spread of cotton cultivation. Cotton textiles were traded widely in Roman times, and the growing and production of cotton soon spread from India to Egypt and China. Cotton also became an important global trade commodity. In fact, Indian prints and gauze cottons surpassed the popularity of fine woolens in the seventeenth century and played a role in greatly diminishing the demand for wool and tapestry textiles. With the invention of the cotton gin in 1793, cotton became a much higher volume commodity, as the machine took over one of the most laborious steps in cotton production, the separation of fibers from seeds. Cotton fiber is a seed hair removed from the boll (seed pod) of the cotton plant that bursts open when fully developed. Bolls emerge from blossoms that fall off to leave the exposed boll. One boll can produce more than 250,000 individual fibers. The cotton plant is a four- to six-foot tall shrubby annual in temperate climates, but a treelike perennial in tropical climates. The best qualities of cotton grow in climates with high rainfall in the growing season and a dry, warm picking season. Rain or strong wind can cause damage to opened bolls. Cotton is subject to damage from the boll weevil, bollworm, and other insects as well as several diseases. Processing cotton includes many stages. While picking mature cotton bolls by hand yields the highest quality, mechanized picking makes high production more feasible and affordable. Ginning is used to clean debris from cotton and prepare it for spinning into yarn. Grading separates cotton into quality levels in which short fibers tend quality textiles. Carding is the next step in all cotton fiber processing and is used to further clean and minimally align fibers. An additional processing called combing is used to further clean and align higher quality cottons.

Yarn creation involves drawing fibers into a thinner strand that is then spun into a finished yarn ready for fabrication into the textile. So-called greige-good (unfinished) fabrics undergo final finishing, which typically involves singing (burning off loose particles) and then tentering to align the grain of the fabric and adjust the width. Either at the fiber, yarn, fabric, or product stage, cotton may be subject to bleaching to remove natural colors (tan through gray) at which point fashionable colors can be added through dyeing and printing processes. Other final finishing processes might be used to obtain special features such as sizing for smoothness; durable press; a polished surface; or a puckered surface texture. Cotton fiber varies in length. Short staple fibers are used for relatively coarse textiles like bagging; medium to long staple are the upland cottons used for a majority of cotton products; and extra-long staple cottons are used for very high quality exclusive cotton goods. Natural colours for cotton fibers include off-white, cream, and gray; selective breeding of naturally coloured cottons has expanded the colour range to include brown, rust, red, beige, and green. Higher quality, long staple cottons are closer to white than coarse shorter fibers. Cotton fiber is a flat, twisted, ribbon-like structure easily identified under the microscope. Long-staple fine cottons exceed this standard and are often hard to differentiate from silk in surface smoothness. Cotton is cellulosic and thus has aesthetic, comfort, and performance characteristics reminiscent of linen and rayon textiles. These include high absorbency and low insulation and a tendency to be cool in hot temperatures. As a relatively heavy textile, cotton is more useful for keeping cool or for dressing in layers than it is in providing warmth. Cotton is a medium strong fiber with a tendency to wrinkle. Blending cotton with synthetic fibers such as polyester is the most common way to overcome wrinkling. The twisted cotton fiber results naturally in a somewhat fuzzy spun yarn that holds onto dirt particles. Cotton has high heat resistance, is stronger wet than dry, and withstands cleaning, pressing, and creasing very successfully. Because it can be sterilized by boiling, cotton is useful in clean room and medical applications. Cotton seldom irritates the skin or causes allergies. Cotton textiles are flammable and subject to damage by mildew, perspiration, bleach, and silverfish. Cotton has also achieved a good reputation as a “green” textile, because it is biodegradable. 100 percent cotton cloth is preferred for uses that demand being next to the skin or

high physical activity. This includes a wide range of active wear. About 60 percent of all interior textiles are made of cotton or cotton blends; this category includes sheets, towels, blankets, draperies, curtains, upholstery, slipcovers and rugs. Industrial uses account for less than 10 percent of cotton production, reflecting the advantages of synthetics.

Tasks to the Text

I. What is this text about?
II. Define the type or combination of the types of the text.
III. Define the scheme or combination of the schemes of the text.
IV. Make the semantic model of the text.
V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
  1. Can cotton be grown in Russia?
  2. Why are jeans made of cotton?
  3. What can cotton be used for?
VIII. Put three questions to the text.
IX. Write the summary of the text.
X. Entitle the text.

Text 2

(http://www.oldandsold.com/articles04/textiles17.shtml)

The methods of manufacturing silk depend upon the uses to which the finished goods are to be put, but, generally speaking, reeled silk is used in the manufacture of fine cloth, ribbons, and fine sewing thread, while waste silk is used in making knit goods, hosiery, coarse cloth, braids and bindings, embroidery silk, crochet silk, and so on. Various cloths require threads of different sizes. The first process of manufacture through which raw reeled silk must pass corresponds in some ways to the carding, combing, and spinning in cotton and wool. In silk manufacturing it is called throwing. Throwing is essentially a process of cleaning, doubling, and twisting the single fibers as they come from the filatures. The first process includes opening the bales containing the skeins, assorting according to sizes, colors, and qualities of fiber, and laying up the skeins in piles of about five pounds each. Each of these piles is weighed care-

fully, placed in cotton canvas bags, and then taken to the soaking room. Here the bags containing the raw silk are placed in tanks of warm water in which considerable soap has been dissolved. The silk is allowed to remain here for ten or twelve hours. This soaking softens the natural gum of the silk and makes it possible to unreel the silk from the skein with little difficulty or breakage. Then the silk is placed in a drying machine which extracts the moisture. Then it is twisted, rolled, and rubbed either by hand or by machinery. Each skein is then carefully placed on a reel and made ready for unreeling. The tiny silk fiber is unrolled from the skein gently, yet at a high rate of speed. The full bobbins are now taken to other machines that twist and combine the silk fibers into silk threads of various sizes. The doubling and twisting machinery is equipped with automatic stop motions. If a bobbin runs out, or if a thread breaks, that part of the machine stops at once until the operator has attended to the difficulty. After the twisting, the silk threads are run through another machine called a stretcher. In this machine the thread is first passed through a bath of soap and water and then drawn over rollers which stretch the thread at every point where it is larger in diameter than it should be. After the stretching, the silk is reeled into skeins about fifty inches in length. These skeins are then taken to the dye house if the silk is to be dyed. The first step in dyeing is the "boiling off" or scouring process. This removes the gum that is found in all natural silk. This process usually takes about four hours, and leaves the silk of a pearly white color and very glossy. Silk, as it comes from the scouring, is ready for any dye tint or shade. The number of colors that can be applied is very great. Not all silks are scoured. Those to be used in making gauzes, crepes, flour bolting cloths, souples, and others are left in the natural gum. Other silks that are to be dyed with dark colors are only half scoured. The process of dyeing is in general the same as for other textiles. Silk throwing is, as we have seen, highly mechanical. Silk goods are often woven before the dye process is begun. In this case, the raw silk wound upon bobbins is simply warped and beamed and then woven in just about the same way as the yarndyed goods. Such goods are frequently dyed or printed after the weaving. The name "piece-dyed goods" is given to those that receive coloring after the weaving has been completed. The next process for either piece-dyed or yarndyed goods is the finishing.

Tasks to the Text

I. What is this text about?
II. Define the type or combination of the types of the text.
III. Define the scheme or combination of the schemes of the text.
IV. Make the semantic model of the text.
V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. Is throwing a simple or a complex process?
2. Why is it necessary to use soaking?
3. What kinds of dyeing can be used when producing silk?

VIII. Put three questions to the text.
IX. Write the summary of the text.
X. Entitle the text.

Text 3

(http://www.irishlinen.co.uk)

What's linen used for? Fashion fabrics − for making clothes; furnishing fabrics − for curtains and upholstery; table linen − napkins, tablecloths; bed linen − sheets, duvet covers, pillowcases; kitchen linens − tea towels, drying cloths; handkerchiefs; artist canvas; wallpaper; postbags; tent canvas; blinds; airplane wing sealant; surgical yarn; cricket ball thread; shoe thread. And other by-products: oil cake/cattle cake; linseed oil (health supplement); linen oil for painting; chipboard. Often regarded as a chore to care for in the past, linen care is a breeze today with high-tech, easy care finishes and treatments. Whatever way you clean it, always remember to follow the manufacturer's care label as these instructions take account of several variables such as the type of yarn, the fineness and composition of the fabric, the dye, the finishes and stain-resistant or crease-resistant treatments. It is worth noting that often when the garment is laundered and worn for a period of time it can soften and the characteristic creasing may become less evident. Many people prefer to wash linen with water, especially table and bed linens because the more it is washed, the softer and brighter it becomes. Linen washes well because it is stronger wet than dry. In general, linen can be washed at

high temperatures, but a 60°C wash is usually effective as the smooth surface of the flax fibre allows stains to be released easily. As linen is highly absorbent, (it can absorb twice its weight in water before it drips), it soaks up more water during the wash cycle than most other fibres. Linen dries quickly. It should not normally be tumble-dried as this can over-dry the fibres. Always iron linen when damp, first on the wrong side to eliminate creases and then on the right side to enhance the fabric's natural sheen. A good steam iron will work best on pure linen. Linen is ideal for hot climates. It conducts heat away from the skin, and its absorbent qualities leave the wearer feeling cool and refreshed in humid weather. It is a natural fabric, which allows the skin to breathe, and this makes it very comfortable for long journeys, particularly long flights. A long-sleeved shirt will help to protect the skin from harmful UV rays. Linen is a very versatile fabric. It has very comfortable and casual, yet it also looks chic on more formal occasions. A small selection of linen garments can be mixed and matched to suit all situations from the beach to the cocktail party. Durable, practical and extremely beautiful, linen weaves an intricate pattern through our daily path in life. Pure, classic linen will always have its place in the fashion world, but the development of new blends and finishes has extended the market for linen fabrics. Synthetic fibre blends can give good crease recovery, whilst blends with microfibres such as Tencel result in exciting new textures. Linen/silk and linen/mohair are luxurious natural blends, whilst linen/wool is great as a trans-seasonal fabric. A range of finishing techniques can either crisp up or soften a linen fabric, depending on the desired end look, and new easy-care treatments make linen fully launderable at home. Linen is as appropriate today as it was for the Egyptians who first developed linen as a true lifestyle fabric. It has a staying power that is second to none, and is definitely one of life's best friends.

Tasks to the Text

I. What is this text about?
II. Define the type or combination of the types of the text.
III. Define the scheme or combination of the schemes of the text.
IV. Make the semantic model of the text.
V. Find key words.
VI. Make a graph of the text.

VII. Answer the questions:

1. What is the most suitable use of linen?
2. Can linen be used in combination with other fibres?
3. What are the main properties of linen?

VIII. Put three questions to the text.

IX. Write the summary of the text.

X. Entitle the text.

Text 4

(http://www.oldandsold.com/articles04/textiles3.shtml)

The mechanical side of the textile industry has had an interesting and remarkably rapid development during the last hundred years, through the evolution of the modern processes of spinning, weaving, knitting, dyeing, and finishing. The earliest method of spinning was simply to twist the textile fibres into a thread by means of the thumb and fingers. Evidently this process was extremely slow; yet for ages, this was the method in use down to about the time that Columbus discovered America. During all this time the only implement used in spinning was a stick to which was attached the end of the thread which was being twisted, and upon which the finished thread was wound. This stick, the primitive spindle, was usually held in the right hand, while the mass of fibers to be spun was held in the left. A loose thread was formed from the fibers, drawn out to arm's length, and attached to the spindle, which was then whirled between the thigh and the right palm until the thread had been sufficiently twisted. Then the thread was wound upon the stick and refastened at the end; a new bunch of fibers was drawn out from the left hand, twisted and wound on the stick as before. As stated above, at about the time that America was discovered, a new method came into use in Europe. This invention was the spinning wheel. It combined three important parts, the spindle to twist the yarn or thread, the distaff to hold the loose raw fiber, and a wheel, operated either by hand or by a treadle, to turn the spindle and wind the finished yarn. At first the distaff was held in the hand; later it was placed in the spinner's belt or girdle; but finally someone hit upon the bright idea of placing it on the machine,

leaving both hands of the operator free to handle the loose fiber. Who invented the spinning wheel no one knows. The idea probably came from Persia or India. In 1764, a man named James Hargreaves, a poor laborer of Blackburn, England, invented a machine which he called the spinning jenny, which twisted several threads at one time. In 1769, a spinning machine of different type was invented in Preston, England, by a barber named Arkwright. Both machines came into use rapidly. An improvement by Samuel Crompton of Bolton, who combined the good ideas of both machines and called his invention the spinning mule, came next. Improvements have since been made, but the spinning mule is still in use today, although another sort of spinning machine called the ring spinner, invented in 1835 by Richard Roberts, is used rather more now for common grades of yarns. Another important factor in the promotion of English cotton manufactures was the growing French fashion of wearing English cotton goods made up into clothing for both men and women. The cheapness and utility of these cotton goods could not be overlooked by the masses. In 1851, one operator could care for about 50 spindles. Now the usual task is 125. Fifty years ago the spindles revolved at the rate of 5,000 turns per minute. The usual speed now is nearly 10,000 turns. In this connection should be mentioned the immense improvements in the preparation of the raw fibers for the spinning machines. Machinery now supplants all the old hand processes of cleaning out the dirt, sticks, and leaves often found in cotton, also of opening up the bales and of carding. Before the middle of the nineteenth century, machines were invented for combing wool fibers that in the spun thread all fibers lie parallel. This made possible the production of worsted goods, which in the last fifty years has leaped forward tremendously. Recent improvements in combing machinery make it possible to comb with small waste almost any length of wool. Combing has also been applied with success to cotton fibers, especially in making yarns for knit goods.

Tasks to the text

I. What is this text about?

II. Define the type or combination of the types of the text.

III. Define the scheme or combination of the schemes of the text.

IV. Make the semantic model of the text.

V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. What are the similarities between the first method of spinning and the modern ones?
2. Why didn't the distaff change for such a long period of time?
3. What are the results of distaff improvements?

VIII. Put three questions to the text.
IX. Write the summary of the text.
X. Entitle the text.

Text 5

(http://www.oldandsold.com/articles04/textiles3.shtml)

Weaving in some form or other has been practiced by all peoples and from the earliest ages. Weaving consists essentially of an interlacing of two sets of threads or cords 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 the woof, weft, or filling. Cloth is woven on a loom, a device for holding the warp threads in place while the filling threads are woven through them. Weft is an old English word meaning "that which is woven". The manner in which the warp and filling threads interlace with each other is known as the weave. The three basic weaves are plain weave, satin weave, and twill, and the majority of woven products are created with one of these weaves. Woven cloth can be plain (in one color or a simple pattern), or it can be woven in decorative or artistic designs, including tapestries. Fabric in which the warp and/or weft is tie-dyed before weaving is called ikat. Simple weaving processes are used by even the lowest savage tribes. For this, the simplest arrangement used by the ancients, was the fastening of the warp threads between two convenient objects on the ground, and then weaving the weft or filling threads back and forth through the warp threads in the same manner as in darning. This gave the simplest form of the loom. The first improvement was a device by which alternate warp threads could be drawn away from the rest so that the filling could be

passed through rapidly. This device, called the "heddle," was in its commonest form a piece of wood the shape of a thin board and as long as the width of the cloth to be woven. In this board there were cut vertical slots several inches long at close intervals along the entire length of the board, and between each pair of slots at about the middle point, holes or "eyes" were cut. Alternate warp threads were passed through the slots, one thread through each slot, and the intervening warp threads were passed in due order through the eyes, one thread through each eye. On raising or lowering the heddle the warp threads running through the eyes were raised or lowered, while the warp threads running through the slots remained stationary. Thus part of the warp could be raised above or lowered below the rest of the warp and an open space made for rapidly passing through the filling or weft thread. The filling thread was carried through the two layers of warp threads by means of a shuttle which was thrown by hand, the thread unwinding from the shuttle or bobbin within the shuttle as fast as it moved forward. The filling threads were drawn up closely into place by means of a comb or "batten," and later by an improvement known as the "reed." The first improvement in the direction of increasing weaving speed was an invention for throwing the shuttle through the warp by a mechanical device instead of by hand. This invention, called the flying shuttle, was made in 1738 by an Englishman named John Kay. In 1760, Robert Kay, a son of the inventor of the flying shuttle, added a device to the loom to hold several shuttles, each with a thread of a different color. This made possible quick changes in weaving in colors. During the same year, 1760, a new type of loom, known as the swivel loom, was introduced into England from Holland. On this loom it was possible to weave several narrow pieces of cloth, such as tape, ribbons, etc., at the same time. Shortly afterward came the invention of a loom with several heddles and harnesses, making possible the weaving of figures in cloth. This sort of weaving was still further improved when M. Jacquard of Lyons, France, invented the jacquard loom, in which the raising and lowering of the warp threads is controlled by a complicated set of perforated cards which are made for each particular design or figure to be woven. In 1785, an English preacher named Edmund Cartwright discovered the possibility of the application of power to the loom. Previous to this time all looms had been operated by hand. It was not until 1820 that the hand looms began rapidly to make

way for the steam-power looms. There have been many improvements in weaving since the beginning of the nineteenth century. Recent noteworthy inventions in looms are the high-speed automatic ribbon looms, silk label weaving machines (since 1903), and web looms for making suspender and garter webbing and shoe lacings.

Tasks to the text

I. What is this text about?
II. Define the type or combination of the types of the text.
III. Define the scheme or combination of the schemes of the text.
IV. Make the semantic model of the text.
V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. What is the difference between weaving and spinning?
2. In what way do the warp and the weft differ?
3. What is necessary to weave a colour pattern on a cloth?

VIII. Put three questions to the text.
IX. Write the summary of the text.
X. Entitle the text.

Text 6

(http://www.thesmarttime.com/dev/nano-textiles.htm)

Nanotechnology is the technical process of working on the nano-scale – each nano-scale molecule is one million times smaller than a grain of sand. Nanotechnology refers to not only the small size of the materials being used, but also how those materials are engineered to perform specific functions. Traditional coatings make garments feel stiff and clog the weave of the fabric preventing breathability. Using nanotechnology, treatments are small enough to attach to individual fibers, delivering superior performance characteristics without compromising the look or comfort of the fabric. With nano-textiles coolest comfort, you stay dry and comfortable. An advanced moisture-wicking system helps balance your body temperature to keep you feeling fresh. Nano-textiles use an innovative process to build spill resistance into the individual fibers, so

fabrics hold up under the toughest spills. You'll never sacrifice softness or durability, though − nano-textiles technology makes your tablecloths, placemats, and mattress pads stay looking beautiful, longer. Nano textiles repel and release stains technology actually prevents stains from sinking into fabrics. Easy cleaning and durable protection keeps your finery looking its finest. Nano-textiles provide permanent static protection; repel lint, dust, dirt and pet hair; enhance appearance and comfort; retain fabric's natural softness; allow fabric to breathe naturally.

Tasks to the text

I. What is this text about?
II. Define the type or the combination of types of the text
III. Define the scheme or the combination of schemes of the text
IV. Make the semantic model of the text
V. Key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. What does “nano” mean?
2. Can you give a definition of nano-textiles?
3. What is the difference between traditional textiles and nano-textiles?

VIII. Put three questions to the text.
IX. Write the summery of the text.
X. Entitle the text.

Text 7

(http://www.syriangate.com/texts/textiltext.htm)

Brocade, atlas and damask − these costly fabrics have been directly related to Syria's textile luxury. The wealth and reputation of Syrian cities were based on them, and their variety and fine quality have aroused admiration and enthusiasm in visitors of all periods. Silk damask and gold brocade were and are the most costly of the traditional textiles produced in Damascus. After the collapse of the textile market in the mid-nineteenth century, Damascus deliberately concentrated on the production of these luxury fabrics for a well-heeled local and European clientele. But despite many efforts and the introduction of Jacquard looms, the production of the beautiful fabrics with their delicate and complicated patterns

has now almost vanished. Of the old looms only a handful are still in operation, most now lie unused as sad piles of timber. There was nostalgia in the eyes and voice of the merchants and the old weaver of Nassan & Co. in Damascus when they showed us their brocades and explained the patterns with their romantic names: one pattern that is still sought-after is called "Queen Elizabeth" or "Lovebirds". According to the stories, Queen Elizabeth of England was asked at the time of her coronation what she wanted as a present from Syria. Her reply was silk brocade. When she was asked about the pattern, she is supposed to have drawn the "Lovebirds", which were then woven by the weavers. Also impressive are patterns such as the "Rose of Damascus", "Narcissi", in the silk damasks fine paisley patterns, the "Fighting Crusaders" and "Paradise Lost" - the latter only exist as pattern samples kept with their punched cards in the hope that they may one day be ordered again by a customer. During the Ottoman Empire and at the beginning of the century it was still a large factory and untaxed, with such a big turnover that the owners could afford the money necessary to spare their staff military service. Until around 1958 two workers operated each of the twenty or so looms, weaving the brocades in three, five or seven colours with the corresponding patterns. Today only two looms are left. In the past die making of brocade and damask was almost exclusively the preserve of Christians, but gradually an increasing number of Kurdish weavers have been moving into this field. The cards for the few Jacquard looms still in operation continue to be made by Armenians. Until the 1960s tourists were still frequent customers, but now production is mostly for the local market, since damasks and brocades have become very popular as upholstery materials, and are hardly used at all for clothing. The new patterns are not, however, woven on the old looms operated by hand, but on the electric looms. Nevertheless brocade is still a very costly textile and, like Syria's other traditional fabrics, it is coming under increasing pressure from the cheaper textiles made of artificial fibres. Among these other textiles no longer produced in Damascus is Damascene ikat. The introduction of artificial silk around 1930 caused the first setback for ikat cloth, then in 1947 the war in Palestine meant the loss of the traditional market for the material, since Damascene ikat had been bought mainly by Palestinians. It is probably too late to increase the production of brocade and damask − and this is true also of other traditional crafts. So

these precious fabrics seem destined for a marginal existence, appreciated by only a few and by foreigners.

Tasks to the text

I. What is this text about?
II. Define the type of the text
III. Define the scheme of the text
IV. Make the semantic model of the text
V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. What is the origin of brocade?
2. Which problems led to the decrease of damask and brocade production?
3. What will happen if the production of damask and brocade is revived?

VIII. Put three questions to the text.
IX. Write the summery of the text.
X. Entitle the text.

Text 8

(http://www.oldandsold.com/articles04/textiles24.shtml)

All textile materials have their peculiar characteristics, for example, length, strength, diameter, elasticity, crimpiness, luster, and color. The following are the classes of necessary textile tests that may be applied readily: to determine the quantity, the length and width, the thickness and weight; to determine the strength, firmness, flexibility, and durability; to determine fastness of color and permanency of finish; to determine the kind of material used in the construction of the fabric; to determine the presence and quality of any adulterations used in the fabrics. It is to be presumed that all who buy textiles will give the needed attention to the facts of measurement. The matter of length is simple, but probably not enough attention has been given to width properly to recognize qualities of the various widths into which fabrics are made up. For example, which is the more economical to buy, twenty-seven-inch cloth at sixty cents or thirty-six-inch cloth at seventy-five cents a yard? This illustration will probably suffice to show what care the buyer of textiles must

exercise. The weight of the fabric is a fair guide to the value of the fabric. Woolen goods, blankets, suitings, and dress goods should be weighed on scales. The mere sense of touch is not accurate enough. Other goods such as silks, cottons, and linens could also be weighed. Simply weighing a piece of silk gives no idea as to the amount of pure silk in its construction. Other tests have to be employed for such goods. A universal requirement of all textile fabrics is a certain amount of durability, or ability to withstand wear. The higher qualities represented by higher prices to the yard are by no means always qualities of greater durability. We shall simply give our attention to some of the causes or conditions of durability and the methods or tests applicable to determine durability and strength. It is clear that the strength of the fabric depends upon a great number of things. Primarily the quality of the fiber used in making the yarns must be considered. Something of the quality and of the fiber may be learned by simply unraveling a few yarns drawn from the fabric and examining each little fiber carefully and testing its strength by pulling it to pieces. Cloths made from two-ply or three-ply yarns, that is, yarns which have been made by twisting two or more simple yarns together, are, as a rule, more durable than single yarns. Cloths made from combed yarns, such as worsteds, are stronger and more durable, pound for pound, than cloths made from carded yarns, such as woolens. The difference between carded and combed yarns may be determined by simply untwisting the yarn and noting the arrangement of the fibers in the yarn. Worsted yarns are made from fibers that have been combed and the fibers therefore all lie parallel. Woolens are made from carded wool yarns. In this class the fiber runs in every possible direction and with absolutely no order of arrangement. The same arrangement of fibers in yarns is also to be noted in cottons. The highest grade silks are made from thrown silk yarn threads, which in turn are made from several strands of cocoon silk, all lying parallel. All but the poorest waste silks are combed and prepared much the same as worsted yarn, and hence show the parallel arrangement, but differ from thrown silk in the fact that the fibers are short. The number of threads or yarns running each way − that is, the number of "counts" − may be determined by marking off an inch square on the cloth and actually counting the threads running each way within the square. Using a pin separating the fibers one by one assists considerably. The higher the number of "counts" per

square inch, the yarn remaining the same in size and quality, the more durable the cloth is. Cotton sheetings may run from thirty-five to seventy counts to the inch in either direction, and other cloths vary in the same manner. Holding the cloth up to the light and looking through it will be of assistance in determining whether the weave is close or loose, whether any filling or weighting materials have been added, and whether the yarns are uniform or not. Another test, used to determine the firmness of the weave, is to scrape the thumbnail diagonally across the weave. If the construction is loose, there will be a pathway of loosened threads made across the cloth after the thumbnail. The elasticity of the fabric, which usually adds to durability, may be determined by crumpling a small portion of the cloth in the hand and then noting its behavior when the pressure is removed. The easiest method of determining the relative strength of fabrics is by comparing the amounts of strength necessary to pull them apart with the hands.

Tasks to the text

I. What is this text about?
II. Define the type of the text
III. Define the scheme of the text
IV. Make the semantic model of the text
V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. Why are textile tests necessary?
2. Can you explain the term “durability”?
3. Which tests are possible when buying fabrics?

VIII. Put three questions to the text.
IX. Write the summery of the text.
X. Entitle the text.

Text 9

(http://www.oldandsold.com/articles04/textiles24.shtml)

Silk, the most valuable of all textiles, has more imitations than any other fiber. More processes have been invented to preserve the appearance of

genuineness while utilizing cheaper fibers, than in any other textile industry. Silk fabrics are cheapened in at least seven ways: spun silk is introduced in place of thrown silk; wild silks, such as tussah, are used in place of mulberry silk; the silk fiber is weighted with tannin and mineral salts; artificial silk has been produced which in appearance rivals true silk; cotton and linen are given finishes to resemble silk (mercerizing); silk is mixed with wool for fancy effects; silk is mixed with cotton or other vegetable fibers. Spun silk is often very difficult to distinguish from thrown silk. Under the microscope the presence of spun silk can be determined by two facts. First, the fibers of waste silk are usually irregular in form; second, the sericin, or gum, is irregular in waste or spun silk. These facts are accounted for by the fact that the waste silk comes from the parts of the cocoons that do not reel off readily. When it is desired to determine whether wild silk, such as tussah, yamanai, or senegal, enters into the structure of a silk fabric, one of the best tests is to prepare a solution of chromic acid as follows: dissolve chromic acid in cold water until the water will dissolve no more. Add an equal volume of pure water. Place the suspected silk sample in this solution and bring it to a boil. True silk, that is, mulberry silk, will dissolve within a minute after boiling begins, while tussah and other wild varieties will remain insoluble for at least three minutes. Weighting of silk can usually be detected by the burning test. Separate threads from the warp and the weft are set on fire with a burning match. Pure silk burns very badly and stops burning as soon as the burning match has been removed. Practically no ash is formed (less than one per cent), and the end of the fiber left unburned takes the shape of a little bulb. Weighted fibers, when burned, leave a considerable amount of ash, and the entire thread may keep its shape after being burned. To determine just what weighting substances are used is a subject for a more technical treatise than this. Artificial silks made from cellulose, cotton, wood pulp, or other vegetable substances can be distinguished from true silk by the fire test. All cellulose silks burn readily and give off no odor; true silk burns badly and gives off the odor of burnt feathers. Artificial silks, as a rule, are not so strong as true silk and not so elastic. When wet, artificial silks now on the market swell and become weak, whereas no such effect takes place in true silk. Another chemical test is frequently used to distinguish true silk from the artificial. Dissolve ten parts copper sulphate in one hundred parts water and

add five parts glycerine. A white precipitate will form. Add enough caustic potash solution to dissolve this precipitate. To perform the test, immerse the suspected sample in this solution at ordinary room temperature. True silk will dissolve almost at once. Artificial silk will not dissolve. To distinguish between silk and cotton or other vegetable fiber, apply the same test that was used to distinguish between wool and cotton, namely, boiling for fifteen minutes in a caustic potash solution. The silk dissolves, but the vegetable fiber is in no way affected. Another method is to prepare a solution of fuchsine, a dyestuff, and then decolorize it by adding caustic potash or caustic soda solution drop by drop until the color disappears. A sample of cloth made up of silk and cotton is immersed in this liquid for half an hour, and then washed carefully. When taken out, the silk, if there is any in the cloth, is red, while the cotton remains colorless. Mercerized cotton may be determined as follows. A solution is prepared by dissolving five ounces of potassium iodide in about a pint of water. To this solution add one or two ounces of iodine, and mix with another solution made by dissolving thirty ounces of zinc chloride in twelve ounces of water. The cloth sample should first be soaked in water, immersed in this prepared solution for three minutes, and then rinsed in water. Mercerized cotton will have a deep blue color, while unmercerized cotton will wash out white. To distinguish mercerized cotton from silk in the same fabric, use the same tests as for ordinary cotton and silk mixtures. Silk and wool mixtures may be tested by immersing the fabric sample in a solution of zinc chloride of 1.7 specific gravity. In this solution silk dissolves, but wool is unaffected. Another chemical method of separating wool and silk is boiling the fabric sample in strong hydrochloric acid for fifteen minutes. In that time the silk will have dissolved, while the wool will remain intact. Silk that is mixed with cotton or wool can often be studied most easily by means of a magnifying glass or linen tester such as has already been described. The true silk fibers can usually be distinguished by sight and the proportion of true silk to adulterant or other component in the mixture fairly approximated.

Tasks:

I. What is this text about?

II. Define the type of the text.

III. Define the scheme of the text.

IV. Make the semantic model of the text.
V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. What are the reasons of such a great number of imitations of silk?
2. Is it easy to differentiate natural silk from its imitations?
3. What can be determined by the fire test?

VIII. Put three questions to the text.
IX. Write the summery of the text.
X. Entitle the text.

Text 10

(http://www.textileworld.com/Articles/2009/October/News)

Italy-based Comez S.P.A. − a producer of crochet knitting, warp knitting and narrow weaving machinery − has introduced the DNB/EL-1270 double needle bed warp knitting machine for making a wide range of fabric styles including technical, such as netting and high-performance ribbons and fabrics for a variety of industrial and technical applications; medical, such as tubular netting, disposable underwear and bandages and dressings; and apparel, such as fashion fabrics, and mesh pantyhose and stockings. The machine has a 1,270-millimeter working width, features individual latch needles and is compatible with any yarn. Five to 18 needles-per-inch gauges are offered; and the DNB/EL-1270 comes with 12 electronically-controlled pattern guide bars, allowing different weaves to be created without stopping the machine. Knockover sinker groups are available if specified. Thread feeders are electronically controlled, allowing varying stitch density, and differing weft and warp feeding. The DNB/EL-1270 can be fed by creels or beams, or a combination of both. The machine will accept floor-standing external electronic yarn feeders, or electronic yarn feeders can be attached to the machine. Finished product collection systems can be tailored to each customer's specific requirements. Comez's new Data Control Controller manages all machine functions, monitors production and allows large pattern repeats to be created. Using two needle beds and the pattern guide bars, the machine can produce double-faced fabrics. Depending on

parameter settings, the two sides can be differentiated by using different structures or yarns; or, the front and back of the fabric can be made to look identical. Spacer fabrics, which are highly suitable for technical end-uses, also are possible. Rigid and elastic products can be created in flat or tubular configurations to form netting-type products that range from simple open structures to more complex structures.

Tasks to the text

I. What is this text about?
II. Define the type of the text.
III. Define the scheme of the text.
IV. Make the semantic model of the text.
V. Key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. Can the DNB/EL-1270 weave?
2. What are the advantages of the DNB/EL-1270?
3. Is the DNB/EL-1270 supplied with software?

VIII. Put three questions to the text.
IX. Write the summery of the text.
X. Entitle the text.

Text 11

(http://carstock.ru/Dictionary/Sewing_machine)

Zigzag are lockstitches with a side-to-side width as well as a stitch length. Basic stitch formation is dictated by a stitch pattern cam; maximum pattern width is established by the stitch width regulator. The cams that produce zigzag stitch patterns are single. As the cam rotates, a fingerlike follower, connected to the needle bar, rides along the cam and tracks its indentations. As the follower moves in and out, the needle bar is moved from side to side. A zigzag stitch has more give than a straight stitch, and therefore is less subject to breakage. Stretch stitching is produced by coordinated motions of needle and feed. While the needle is moving, as for straight or zigzag stitches, the feed is automatically moving the fabric forward and backward. As with zigzag stitches, stretch stitching is cam controlled, but because of the dual action, stretch stitch

patterns have double cams. As the double cam rotates, the follower, connected to a needle bar, rides along one track to move the needle bar from side to side. Another follower, connected to the feed, simultaneously rides the other cam track to move the feed for forward and reverse stitches as required by the design. Besides the basic motion of needles, loopers and bobbins, the material being sewn must move so that each cycle of needle motion involves a different part of the material. This motion is known as feed, and sewing machines have almost as many ways of feeding material as they do of forming stitches. For general categories, we have: drop feed, needle feed, walking foot, puller, and manual. Often, multiple types of feed are used on the same machine. Besides these general categories, there are also uncommon feed mechanisms used in specific applications like edge joining fur, making seams on caps, and blind stitching. Needle feed moves the material while the needle is in the material. In fact, the needle may be the primary feeding force. The advantage of needle feed over drop feed is that multiple layers of material, especially slippery material, cannot slide with respect to one another, since the needle holds all layers together while the feed action takes place. Household machines do not use needle feed as a general rule. A walking foot replaces the stationary presser foot with one that moves with the feed. A machine might have a single walking foot, or two walking feet with alternating action, and either drop feed or needle feed might be used as well. Walking foot feed is common in industrial heavy duty machines. Factory machines are sometimes set up with an auxiliary puller feed, which grips the material being sewn (usually from behind the needles) and pulls it with a force and reliability usually not possible with other types of feed. Manual feed is used primarily in freehand embroidery, quilting, and shoe repair. With manual feed, the stitch length and direction is controlled entirely by the motion of the material being sewn. Most household machines can be set for manual feed by disengaging the drop feed dogs. Finally, we turn to zigzag and decorative stitches. Household machines perform only lockstitch, but almost all of them can do so in many different directions. By moving the needle from side to side, and changing the feed direction and distance, both fancy and utilitarian patterns can be sewn. Most industrial machines sew only a straight line of stitches. Even something as simple as a bar-tack or a buttonhole stitch is usually done by a dedicated machine incapable of

doing anything else. When a variety of decorative stitching is required rather than a single stitch, a "commercial" machine (basically a heavy duty household machine) is usually employed.

Tasks to the Text

I. What is this text about?
II. Define the type or combination of the types of the text.
III. Define the scheme or combination of the schemes of the text.
IV. Make the semantic model of the text.
V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. What is the difference in the formation of zigzag and stretch stitches?
2. In what way can you define the term “feeding mechanism”?
3. What is the difference between industrial and household sewing machines?

VIII. Put three questions to the text.
IX. Write the summary of the text.
X. Entitle the text.

Text 12

(Encyclopedia of Clothing and Fashion, volume 1: Academic Dress to Eyeglasses, Valerie Steele, Editor in Chief © 2005 Thomson Gale (P. 163))

Although the term “blouse” now refers to a woman’s separate bodice of a different material than the skirt, the word derives from the French name for a workman’s loose smock and was first used in English for men’s and boy’s shirts. The feminine blouse has its antecedents in the undergarment known as a smock, shift, or chemise, which served the same purposes as the male shirt: worn next to the skin, it absorbed bodily soil and protected outer garments. In the early 1860s full-sleeved loose bodices came into vogue, called Garibaldi shirts since they were modeled on the famous red shirt of the Italian nationalist and freedom fighter. Peterson’s Magazine in May 1862 thought these blouses, often made in red or black wool or white or striped cotton, were warm, com-

fortable, inexpensive, and practical, extending the life of a silk skirt which outlived its matching bodice. Puffed "in bag fashion" at the waist, Garibaldi shirts sometimes created an ungainly silhouette with a hooped skirt, but a boned waistband called a Swiss belt could be worn to gracefully ease the transition between top and bottom. The idea of fashionable separates for women had emerged. In January 1862 Godey's Lady's Magazine predicted that the advent of the feminine shirt was "destined to produce a change amounting to a revolution in ladies' costume." By the 1890s, these bodices, now called shirtwaists or waists, had indeed dramatically increased the average woman's clothing options. Shirtwaists could be severely tailored with masculine-style detachable starched collars and cuffs, or very feminine in lightweight fabrics trimmed with lace, insertion, and other lavish decoration. Shirtwaists were suitable with tailored suits, with a skirt for housework and sportswear, and with bloomers for cycling or as gym costumes, while dressier versions were worn for afternoon receptions, the theater, and evenings wear. In 1895, Montgomery Ward's spring and summer catalog told customers, "Your old dress skirt worn with a neat laundered waist provides you with a cool, comfortable and up-to-date costume that will quite astonish you." They commended the shirtwaist as "by far the most becoming and sensible article of woman's attire to receive fashion's universal approval." Although they could be made at home and commercial patterns were widely available, shirtwaists, with their loose fit, were the first women's garment to be successfully mass-produced. Ready-made waists could be purchased at incredibly low prices as little as twenty-five cents from Sears, Roebuck and Company in 1897. The burgeoning apparel industry utilized economies of scale and power machinery, but cheap garments were also the result of sweatshop production by unskilled and often exploited labor. Workers could toil seventy hours a week for as little as thirty cents a day, frequently in egregious conditions. One of the many sweatshops in Manhattan churning out these popular garments was the Triangle Shirtwaist Company, which occupied the top three floors of a ten-story building and ensured maximum production by locking the exit doors. When fire broke out on 25 March

1911, many of the 500 workers, mainly Jewish immigrants aged thirteen to twenty-three, were trapped; 146 women died in less than fifteen minutes. While this tragedy helped crystallise calls for reform, led by organizations such as the International Ladies Garment Workers Union founded in 1900, mass production continued to create victims as well as affordable clothing. Many sweatshop workers no doubt wore shirtwaists, for these practical, inexpensive, and unobtrusive garments were a boon to women in factories, offices, and those who would later be dubbed "pink collar" workers. Yet at the turn of the century, the well-to-do, imperiously handsome women immortalised by illustrator Charles Dana Gibson were often depicted wearing immaculate starched shirtwaists during vigorous walks or rounds of golf. The "Gibson girl" soon became such an American icon that she gave her name to styles of waists and the preferred high stand collars. As fashion evolved, shirtwaists gradually became more relaxed; by the 1910s the "middy blouse," modeled on the loose sailor-collared shirts of seamen, was especially popular with girls and for general sport and utility wear. The shirtwaist, now also called a blouse, proved remarkably accommodating in style and price. By 1915 Gimbel's catalog could state, "The shirtwaist has become an American institution. The women of other lands occasionally wear a shirtwaist the American woman occasionally wears something else." Mass-produced or custom-made, serviceable or dainty, the versatile blouse played an essential role in the democratization of fashion. Suiting everyone (Kidwell and Christman, p. 145) states, "For the first time in America, women dressed with a uniformity of look which blurred economic and social distinctions." While not as universally worn, the feminine blouse adapted itself to almost every occasion through the mid-twentieth century. The haute couture ensembles of elegant matrons often featured blouses to match suit jacket linings, while college girls coordinated Peter-Pan collared permanent-press blouses with casual skirts or slacks. As more women joined the labor force nearly a third of the American labor force was female by 1960 the blouse continued to be the workhorse of clerical workers, teachers, and those in service industries. In 1977 John T. Molloy in The Woman's Dress for Success Book famously

advocated a “uniform” for the executive woman consisting of a skirted suit and blouse but warned that removing the jacket would make her look like a secretary. He argued that since the blouse made a measurable difference in the psychological impact of the suit, it should not be selected for emotional or aesthetic reasons, but for its message. Molloy claimed his research showed a white blouse gave high authority and status, and his recommended styles included man-tailored shirts with one button open and the “acceptable non-frilly style” with a built-in bow tie at the neck the so-called floppy bow that soon became a “dress for success” cliché. While blouses were important in reflecting the wearer’s personal style, this message was sometimes oversimplified. Toby Fischer-Mirkin’s 1995 book Dress Code (p. 94), for example, definitively states that an unbuttoned shirt collar indicates an open-minded, flexible woman, a loose collar reflects a casual woman who may be slack in her work, while an angular or oddly shaped collar proclaims a highly creative and unconventional individual. In the late twentieth and early twenty-first century, the blouse like the earlier Garibaldi shirt and shirtwaist has been overshadowed by trendier permutations of feminine tops, from T-shirts and turtlenecks to sweaters and man-tailored shirts. Introduced less than one hundred and fifty years ago, the concept of women’s separates has become a democratic sartorial style.

Tasks to the Text

I. What is this text about?
II. Define the type or combination of the types of the text.
III. Define the scheme or combination of the schemes of the text.
IV. Make the semantic model of the text.
V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. Why did such article of clothes as blouse appear?
2. Do you know any variations of blouses?
3. Why is a blouse considered to be a woman clothing?

VIII. Put three questions to the text.
IX. Write the summary of the text.
X. Entitle the text.

Text 13

(Encyclopedia of Clothing and Fashion. − 456 P., volume 1:
Academic Dress to Eyeglasses Valerie Steele, Editor in Chief © 2005 (P. 236))

During the 1990s in the United States a trend in dressing casually for work became more widespread in business offices. The trend soon spread to other countries such as Canada, England, Scotland, and Australia. Casual dress in the office may reflect a larger societal trend toward relaxation of manners and informal presentation of self in many aspects of life and may be symptomatic of a shift away from traditional ways of doing business. Casual work dress has been identified by a number of terms, such as "dressing down," "business casual," and "Casual Day" dress. In a national U.S. study, Tootelian (2003) found that substantial uncertainty exists about what business casual means. The definition presented here is gleaned from a number of sources and can be offered only as a general and imprecise guideline. Delineation of what is formal business dress is necessary to define categories of casual business dress. The sidebar contains a description of the standard for formal business dress at the turn of the twenty-first century. Women's formal business dress remains more varied than men's. For men and women, "business casual" dress tends to include a reinterpretation of at least one formal power cue into a more casual ensemble. A jacket (often a blazer or sports jacket) may be worn with more casual khaki pants and shirt, or a tie is worn without a jacket. Sweaters are permissible with a skirt or pants. Shoes are often more casual and comfortable. A great amount of variety is present, but includes more limits than does "casual dress." Some offices allow highly casual dress, including jeans and shorts. Permissible styles vary greatly across firms, geographic areas, and occupations and age and gender of workers. The increase of casual dress among office workers began far earlier than the 1990s. Farrell-Beck (1999) offered evidence that components of men's casual dress have frequently been adapted into men's formal business wear throughout its history. King Charles II of England originally instituted the men's business suit in 1666 as an alternative to fancier styles popular in men's court dress throughout Europe. The casual trend at the end of the twentieth century, however, did not entail a metamorphosis of casual into formal symbols. Casual Day and casual every day in essence have become a celebration of the right of office workers to legitimately wear casual clothing to work in the office. The casual dress trend for business professionals may have begun during the 1970s as the computer industry blossomed. Silicon Valley computer "geeks" are often cited as the first to be given li-

cense to dress very casually at work. In certain areas of the country, some forms of casual dress were an option in many types of businesses by the late 1970s. In 1975 John Molloy railed against offices that were allowing men to wear the infamous leisure suit in place of a formal suit. A few managers in an early 1980s study of office workers in Austin, Texas, reported that they frequently went to work in somewhat casual attire, making them keep a jacket and tie at the office just in case a client might drop by. Saturn Corporation has encouraged casual work dress for employees at all levels in the organization since its inception in 1983. A series of Levi Strauss & Co. surveys were quoted in the popular press during the 1990s to chronicle the rise of casual business dress. By 1992, 26 % of businesses in the United States reported offering at least a casual attire day. Companies allowing casual dress every day rose to 33 % in 1995 and 53 % in 1997. Reporters cite a new rash of surveys in the early twenty-first century to forewarn of the possible demise, or at least notable reduction, of the casual office dress trend. For example, the Men's Apparel Alliance found that 19 % of over 200 firms with revenues greater than $500 million were returning to formal business attire. In 2000, only 87 % of U.S. firms allowed casual dress, down 10 percent from 1998. The tough economy in the early 2000s was moving some companies to abandon a casual image to combat intense competition. Casual work dress has been imputed to have an array of symbolic powers. Casual dress is believed to facilitate democratization through horizontal flattening of workplace hierarchies and to break down communication barriers posed by formal structures, thereby improving teamwork. Casual work dress may improve customer relations by implying mutual similarity. Many managers feel that casual dress improves employee morale and enhances worker productivity. Correspondingly, many firms instituted casual dress policies during the 1990s to reward workers and attract new recruits. In addition, communication technology used in many occupations increasingly allows people to do much business without ever coming face-to-face with clients or vendors, eliminating a need for constant expression of corporate image through dress. Critics cite some negative outcomes of casual work dress, such as negative organizational image and confusion about how to define and enforce workplace dress policies. Confusion among employees about what to wear to work is not uncommon. Some critics assume that lack of control underlies the relaxation to casual codes, and many businesses in the early 2000s were concerned that casual work dress had resulted in increased tardiness, absenteeism, flirtatious behavior on the job, and an overall decrease in productivity. Powerful consequences of casual busi-

ness dress have been attributed over time, but no research has been reported to verify any valid correlation of positive or negative outcomes for workplace behavior.

CLASSIC FORMAL DRESS STANDARDS

For Women

Pants, skirted suits, and dresses;
A jacket worn closed with no blouse underneath;
A jacket worn with a variety of blouses and knit tops;
Jackets may be collarless, have varied pocket styles, and vary in length;
Neckline exposure is modest (no cleavage);
Skirt length varies but not too far above the knee;
Fabrics similar to men's suiting but in a greater variety of colors;
Subdued tweeds or plaids;
Jewelry is limited, one or two small pieces are permissible;
Sheer hosiery, nude or in colors that blend with the skirt;
Shoes with closed-toe and one-inch or higher heels

For Men

A two-piece suit;
A jacket and pant with matching fabrics;
Smooth wool or blend fabrics in solid colors or pinstripes;
A jacket that has classic tailoring, a convertible collar, and welt pockets;
A tie;
A shirt;
White or light colored stand-up collar;
Leather shoes in brown or black

Tasks to the Text

I. What is this text about?
II. Define the type or combination of the types of the text.
III. Define the scheme or combination of the schemes of the text.
IV. Make the semantic model of the text.
V. Find key words.
VI. Make a graph of the text.
VII. Answer the questions:
1. What is the difference between casual dress and casual business dress?
2. Are casual business dress codes necessary?
3. What business dress would you suggest for insurance company?

VIII. Put three questions to the text.
IX. Write the summary of the text.
X. Entitle the text.