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**3-BOSQICH YENGIL SANOAT FAKULTETI
TALABALARI UCHUN INGLIZ TILIDAN
USLUBIY QO'LLANMA**

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Mazkur uslubiy qo'llanma yengil sanoat texnologiyasining barcha yo'nalishlariga mo'ljallangan matnlar, terminlar hamda ularga oid mashqlar to'plami va ingliz tilida lug'tardan iborat. Uslubiy qo'llanma 20 ta darsdan iborat.

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Uslubiy qo'llanma Toshkent To'qimachilik va Yengil Sanoat Institutining ilmiy uslubiy kengashida ko'rib chiqilgan va chop etishga tavsiya qilingan.

"__" _____ 2015y __-son bayoni.

TTYeSI bosmaxonasida "__" nusxada ko'paytirilgan.

KIRISH

Mazkur uslubiy qo'llanma 3- bosqich talabalari uchun mo'ljallangan bo'lib, ularning chet tilidagi yengil sanoat texnologiyalariga oid matnlarni o'zlashtirishi va ularning mazmunini ingliz tilida ifodalashga mo'ljallangan. Ushbu uslubiy qo'llanmaning o'z oldiga dizaynerlik, tikuv buyumlarini konstruksiyalash va tikuv jarayonida qullaniladigan mato turlari va xususiyatlari haqidagi mavzular doirasida og'zaki nutq malakalarini rivojlantirishni maqsad qilib qo'ygan. Ushbu uslubiy qo'llanma 20 ta maxsus matnlardan iborat bo'lib, qo'shimcha shug'ullanish uchun savollar, grammatik mashqlar va turli to'qimachilik atamalarining inglizcha izohli lug'atidan tashkil topgan.

UNIT 1

CLOTHING

Clothing appeared and developed into a great variety of shapes due to the desire of a man to protect his body against climatic conditions and to adapt it to the conditions of labor.

The best suited to the climatic conditions was the clothing of Northern people. Their clothing protecting the man from cold and rain was of the greatest importance being one of the fundamental conditions of man's existence. In the tropics however, clothing was not so necessary and it was first rather like a decoration ornamenting the body and covering only some parts of it. (Thus the function of clothing as a decoration predominated over the first one that is means of protection).

The purpose of clothing nowadays is not only to protect the body from cold but also to be fitting to the occasion of wear.

The distinction between the two function of clothing will be clear if we compare the following expressions: "a well-clothed person" and "a well-dressed person". The first expression means that a person is well protected from cold. The second one indicated that there are present in garments aesthetic values as well.



Definition of terms and word- combinations

clothing	clothes, garments
shape	form; model; image; condition; fitness; mold
body	physical form of a person or animal; corpse, carcass; torso; main part, mass; group (of people, things, ideas, etc.); substance; human being; main part of a car; chief part of something; fullness of texture
ornament	decoration, embellishment, that which adorns; supply with ornamentation; decorate; adorn, garnish
wear (wore, worn)	clothing of a particular kind (i.e. sportswear, eveningwear); erosion, corrosion; effect of using, gradual impairment and wasting from use; resistance against wearing out; be dressed in (clothes, shoes, jewelry, glasses, etc.); lose quality gradually; be used up; end; be preserved, remain intact
wearer	one who wears
to be fitting to the occasion of wear	suitable, fit, appropriate, convenient
a well clothed person	a person who wears warm clothes
a well dressed person	a person who has a good taste
aesthetic value	art or culture value
garment	piece of clothing; outer covering
due to	because of, on account of, as a result of, in consequence of; caused by
decorate v.	ornament; adorn; make beautiful; bestow a medal or honor on someone (e.g. in the armed forces)
decoration n.	ornament; adornment; beautification; medal or honor which is bestowed upon someone (e.g. in the armed forces)

Word formation

protect v. – defend, save from harm; watch over, guard

protection n. – defense, shelter, safety; act of safeguarding, act of defending

person n. – human being; individual human; body of a human

personal a. – individual, of or for a particular person; private

personality n. – character, disposition, identity

suit n. – matching outfit consisting of a jacket and trousers or a skirt; lawsuit; request; courtship; set; any of the four sets of playing cards in a standard deck

suit v. – fit, match; satisfy, please; provide with a suit, clothe; be suitable; be satisfactory

suitable a. – appropriate, fitting, becoming

suited p. p. – appropriate, suitable, fitting

Task 1.

Keep in mind these words

To appear, to develop, to desire, to protect, variety, condition, suitable, labour, existence, to use, to express, to compare, to cover, purpose, function, person, clear, distinction, importance.

Synonyms

To decorate-to ornament

Decoration-ornament

Clothing-garments

Purpose-aim-object

Antonyms

to be present-to be absent

first-last

at first-at last

cold-heat

2. Answer the questions

1. Whose clothing was the best suited to the climatic condition?
2. Where was clothing not so necessary as in the North?
3. What is the purpose of clothing nowadays?
4. What is the difference between the expressions: “a well-clothed person” and “a well dressed person”?

3. Translate in to Uzbek or Russian

1. The best suited to the climatic conditions was the clothing of Northern people.

2. Their clothing protecting the man from cold and rain was of the greatest importance being one of the fundamental conditions of man's existence.

4. Fill in the gaps

clothing occasion, expression, cold ,garments

The purpose of..... nowadays is not only to protect the body from cold but also to be fitting to the of wear. The firstmeans that a person is well protected from, the second one indicated that there are present in..... aesthetic values as well.

UNIT 2

THE HISTORY OF CLOTHING

In the earliest times a man clothed himself with what lay nearest to his hand. In the cold countries the first garments were, the skins of animals. They were followed by fabrics of felted goats hair and sheep's wool. In the warm countries the first garment consisted of plaited grass, which later was followed by a cloth made of cotton or linen which was worn hanging from the hip to the knees.

The earliest garment made from woven fabrics was just length of material draped and fastened upon the shoulder with a clasp.

The introduction of the seam was a great progress. By means of the seam the shape of the garment could be brought nearer to the outline of the body, thus removing folds of excess material which would restrict movement.

The earliest garments made to follow the contours of the body were sleeveless. The sleeve as a separate part of the dress appeared later, produced probably by a necessity of protecting the arms while leaving them free for movement. The kimono of the East is possibly a survival of the time when the idea of the sleeve was being formed.

As time went on the dress or costume of each country assumed different forms, lines and colourings. The habit of travel and the interchange of commodities between adjacent peoples gave them better supply of material and also brought some change into the shape and cut of their clothing, though some features of the former remained.

As clothing was closely connected with ideology of men and their conception of the world, there came the variety of clothes according to the purposes they were intended for, viz. holiday clothes, working clothes, bridal garments, weeds, young girls' dresses and those of married and old woman.

Costume has always represented the social standing of the wearer and reflected the economics and the ideology of the epoch, hence the difference in the costumes and decoration of a warrior and priest, of a chief of the tribe and a common member of it, of a slave owner and a slave, of a feudal lord and a peasant, of an aristocrat and a bourgeois, of a capitalist and a proletarian.

Studying history of the costume through the ages we see how clothing developed with the progress of technique and notice different styles being introduced into clothing, for costume had to meet various requirements put forward by people of different epochs.



Definition of terms and word- combinations

felted	made by combining fibers with a binder using heat and pressure; "felt is a felted cloth"
fasten	secure, bind; be secured or made fast; button, zip; bind, attach; close
seam	stitches used to fasten two pieces of material; line where two pieces are stitched together; crease, wrinkle; crack, furrow, groove; thin layer of rock or mineral (Geology)
weave(wove – woven)	pattern or texture in which a cloth is woven
fabric	cloth made of woven threads; textile, weave; structure, framework; construction
cloth	fabric, material (woven of wool, cotton, etc.); rag, duster
length of material	section, piece (of fabric, etc.)
to drape	cover with cloth, adorn with drapery; hang or stretch out loosely; arrange in graceful folds
outline	contour, line marking the external shape of something; draft, sketch; plan; summary, synopsis
fold	form produced by the gentle draping of a garment or piece of cloth
Sleeve	part of a shirt which covers the arm; protective cover or case (as for a book or record); cylinder, tubular piece (Machinery); flexible tunnel that takes passengers directly from the terminal to the airplane and vice-versa
sleeveless	having no sleeves
part of dress	section, piece of dress
costume	clothing; outfit; dress of a distinctive style or period, style of dress; woman's outfit

colouring	act of coloring; pigment; pigmentation, coloration (also coloring)
excess of material	overabundance, surplus; overindulgence, immoderation of material
cut	The style in which a garment is cut; "a dress of traditional cut"
features	characteristic, prominent quality
clothes	garments, apparel
holiday clothe	clothes for celebrations or special days
working clothes	uniform or other formal clothes
bridal garments	wedding clothe
weeds	mourning clothes, widow's clothing; clothing in general (Archaic)
to overdress	dandify too much; dress flamboyantly; dress too formally for an occasion

Word formation

simple a. – not mixed with anything; easy, uncomplicated; modest, unaffected; ordinary; plain, not elaborate, unadorned; stupid, dumb, not intelligent

simplify v. – make simple, make less complex, make easier

simplicity n. – absence of complexity; plainness; sincerity, guilelessness; lack of sophistication; lack of intelligence

vary v. – change something, alter; change, fluctuate; give variety to

various a. – assorted, different; individual; several

variety n. – diversity, multiplicity; assortment; kind, sort

Task 1.

Keep in mind these words

cloth n. – fabric, material (woven of wool, cotton, etc.); rag, duster

clothe v. – dress, cover, put clothes on

clothes n. – garments, apparel

clothing n. – clothes, garments

clothing manufacture – act or process of making a cloth product by hand or by machine (especially on a large scale); specific branch of industry (i.e. linen manufacture); product made by hand or by machine

Synonyms

various – different

the former – the first

cloth – fabric

style – fashion

to remain – to stay

2. Answer the questions

1. What were the first garments in the cold countries?
2. What was the first garment in the warm countries?
3. Had the earliest garments made from woven fabrics any seams?
4. Why was the introduction of a seam great progress?
5. Why did the sleeve appear at a later period as a separate part of a dress?
6. What helped to bring change into the shape and cut of peoples clothing?
7. Did people of different social standing wear the same kind of costume?
8. What periods were characterized by a tendency to overdress?
9. What tendency do we see in modern costume?

3. Make up questions for these sentences

1. Costume has always represent the social standing of wearer.
(What... When... Whose...)
2. People of different epoch put various requirements that costume had to meet.
(Who... What... What requirements...)

4. Translate into Uzbek or Russian.

1. The earliest garment made from woven fabrics was just length of material draped and fastened upon the shoulder with a clasp.
2. The sleeve as a separate part of the dress appeared later, produced probably by a necessity of protecting the arms while leaving them free for movement.

3. The kimono of the East is possibly a survival of the time when the idea of the sleeve was being formed.

4. clothing was closely connected with ideology of men and their conception of the world, there came the variety of clothes according to the purposes they were intended for, viz. holiday clothes, working clothes, bridal garments, weeds, young girls' dresses and those of married and old woman.

UNIT 3

DESIGNING

The type of a dress which is worn at a certain season is the fashion of that season. Fashion repeat slightly modified in form and garment length within a comparatively short period.

Colours too repeat in the cycle of fashion, but with no apparent regularity. The current fashion is seldom restricted to one colour.

A garment should be stylish as well as fashionable. The student of clothing should cultivate a strong sense of style which is quite necessary when dealing with fashions.

Fashions change from season to season, and these changes in colour, fabric, line and silhouette make the garment of the former season seem to be out of date.

Textile designers always look for new ideas for materials and the garment designer look for new ideas to be embodied in the new fashions. Where does he get his ideas from? The study of folk clothes, of the dress of other peoples and of historic styles has always been a stable source of design ideas.

Basing his design on some historic period the designer should be careful to make it in harmony with the current style. As the silhouette is generally the determining feature of the costume giving the garment its character, the modern silhouette must only slightly resemble its historic one. For example historic styles in which the skirts are narrow. Too great an adaptation of the historic costume silhouette will give a realistic effect that is only suitable for stage costumes. It is also possible to use some ideas from past styles in lines or trimming within the silhouette. However the silhouette of one period should not as a rule be used with the decoration of another.

To produce good result the designer should possess: a sound knowledge of the technology, a thorough understanding of human

proportion in their normal and abnormal forms, ability to measure correctly and observe accurately as well as the skill necessary for transferring these data to a pattern, an artistic skill and imagination.



Definition of terms and word- combinations

design	make plans for; formulate, conceive, think up; intend; plan; sketch, diagram; model; evil scheme
designing	sketching, outlining, planning; plotting, scheming
fashion	style, mode; custom; manner, way something is done; type, sort
fashionable	stylish, modish, trendy; accepted, conventional
vogue	fashion; popularity
style	fashion, chic; vogue
silhouette	dark image outlined against a lighter background
stylish	fashionable, modish, chic
designer	person who designs; creator of evil schemes
folk clothes	traditional clothes
skirt	woman's garment which hangs down from the waist; section of a

	piece of clothing that hangs down from the waist; periphery, outlying area; rim, border, edge; (Slang) woman, girl (derogatory)
full	Wide
stage costume	performance clothe
trimming	pruning, clipping, cutting; ornamentation, decorating
decoration	ornament; adornment; beautification; medal or honor which is bestowed upon someone (e.g. in the armed forces)
human proportions	dimension, size of body
to measure	allot in measured amounts, allocate; be of a specific quantity or size or distance
skill	ability, aptitude; proficiency, expertise; craft or trade that requires special training
pattern	sample; model, ideal; form, mold; shape, configuration; decorative design

Task 1.

Keep in mind these words

to be in vogue

to be restricted to

to make something in harmony with }

as well as

to deal with

to be out of date

to look for

to be embodied

to be adapted to

as a rule

- limitation in something

- to make as ideal

- to compose with taste

- at the same way

- to have a business with someone

- to become out of time

- to search

- to come true

- to be useful

- to follow the rule

- to be fashionable

To repeat, modify, within, comparatively, frequently, revival, to copy, suitable, effect, possible, to possess, sound, knowledge, thorough, understanding, ability, to transfer, date, imagination.

Synonyms

recur – repeat
frequently – often
seldom – rarely
to be in vogue – to be fashionable
modern – current
slightly – a little
sound – thorough
generally – usually

Antonyms

full – narrow
past – present
suitable – unsuitable
possible – impossible

Word formation

design	}	v. construct
designer		n. fashion, style, sketch
designing		n. modeller
feature	}	n. modelling
		v. effect
		n. peculiarity

2. Make up questions for these sentences

1. The student of clothing should cultivate a strong sense of style.
(1. Who... 2. What student... 3. What... 4. What sense).
2. Fashions change from season to season in colour, fabric, line and silhouette.
(1. What... 2. When... 3. How...).

3. Answer the questions

1. What is called the fashion of the season?
2. Do fashions repeat after some period of time?

3. Why the garment of the former season may seem to be out of date?
4. Why is the study of historic styles useful?
5. Does it help the designer to get some ideas for his new designs?
6. Why most not the historic styles be copied entirely?
7. Can the silhouette of one period be used with the decoration of another?
8. What qualities should the designer possess to have good results?

4. Translate in to Uzbek or Russian

1. A garment should be stylish as well as fashionable.
2. Textile designers always look for new ideas for materials and the garment designer look for new ideas to be embodied in the new fashions. .
3. Basing his design on some historic period the designer should be careful to make it in harmony with the current style. .
4. It is also possible to use some ideas from past styles in lines or trimming within the silhouette.
5. However the silhouette of one period should not as a rule be used with the decoration of another.

UNIT 4

A COSTUME SHOULD HAVE ITS SPECIAL FEATURES

A costume should have some special features that make it suitable for the occasion it is intended for. These features are:

Emphasis in silhouette, lines within the silhouette, colour, material (textured and pattern), material decoration, trimming, accessories.

In every well-designer garment these are used many of the features mentioned but one of them may be the starting point for the design.

The material having been chosen, basic lines of the construction are selected and variety of the lines is planned. The silhouette must conform to the lines within the dress. Decoration of the material may be used to give additional variety to the latter. Finally there must be selected accessories to be worn with the costume which would combine well with the other factors.

The features embodied in the costume must suit the occasion the costume is intended for. In modern dress there are distinctive types of clothes for

different occasions. Some of these types of clothes are: street wear, sports wear, school wear, office wear or formal dress, afternoon and town dresses, evening dresses, and housecoats.

In the evening dress the silhouette is in itself a dominant factor. In sport wear the specific interest is found principally in the lines and materials and not in a silhouette. In school clothes the silhouette is also not a dominant feature, the chief factor being colour and material.



Definition of terms and word- combinations

special features	special quality
emphasis in silhouette	accent or stress that is placed on silhouette
textures material	feel ,grain, weave, structure material
patterned material	decorated with patterns
material decoration	ornament; adornment; beautification of material
starting point	beginning point
accessories	supplementary part; something which complements an outfit
street wear	distinctive style of fashion
sport wear	special for sport and trainings

school wear	uniform for pupils
office wear	dress for work
formal wear	clothes for official occasions
afternoon dress	dress for holidays
town dress	informal dress
evening dress	dress for meetings and dates
housecoat	clothes wearing at home

Word formation

wear	- cloth
wearable a.	- hard wearing fabric
wearer n.	-person who wear
combine v.	-mix
combination n.	-junction ,joint
express v.	-urgent, pressing
expressive a.	-significance

Task 1.

Keep in mind these words

To embody, to select, definite, to combine, to conform, variety, to mention, distinctive, to choose, additional, within, to plan, occasion.

Synonyms

usual – common
to start – to begin
finally – at last
to select – to choose

Antonyms

to match – to contrast
complete – incomplete
significant – insignificant
suitable - unsuitable

2. Make up questions for these sentences

Many different features are used in every well designed costume.
(What is... What features... Where... In what garment...)

3. Answer the questions

1. What special features should a costume have?
2. What may be taking for a starting point in a design?
3. What should be done after the material has been selected?
4. What must the silhouette conform to?

5. What gives additional variety to the material?
6. How should the accessories be selected?
7. Are there different types of clothes intended for different occasions?
8. What do you wear when you go out?
9. What do you wear at the office?
10. What do you wear when you go to the theatre?
11. What is the dominant factor in the evening dress?
12. What is the chief factor in school clothes?

4. Translate into Uzbek or Russian

1. Emphasis in silhouette, lines within the silhouette, colour, material, material decoration, trimming, accessories.
2. The silhouette must conform to the lines within the dress.
3. In sport wear the specific interest is found principally in the lines and materials and not in a silhouette.

UNIT 5

LINES WITHIN THE SILHOUETTE

Lines within the silhouette constitute one of the major features in a dress. Lines are essential to the structure of a dress and useful in changing the apparent size and shape of the figure. Understanding of lines is undoubtedly of primary importance in studying costume.

The formation of lines results from the design itself, from the joining of two or more pieces of cloth in a seam, from the use of fold of material (from drapery or extra fullness), or from the addition of extra areas of material such as pockets and collars. Many of these lines are purely practical being necessary to the structure. Some of them, such as lines of drapery, are purely decorative, or they may be a combination of utility and decoration.

Line decoration may be horizontal, vertical or diagonal. Lines may be straight or curved, strong or graceful.

We know the type of a dress to be expressed by the kinds of lines. Sports and street clothes have direct and sharply opposed lines. For youthful clothes horizontal lines are used while for a middle-aged lady's dress vertical or diagonal lines are used rather than horizontal ones. In tailoured clothes, which are business-like in appearance, predominate

strong lines. Woven material is known to be the material from which clothes are most commonly made.

As the material is flat and body curving, certain seams are necessary to make it fit.

There must be certain basic lines and a dress. A basic pattern has simple set in sleeves; it is divided into skirt and waist; it has shoulder seams; side seams in the skirt; and it has either a side opening or a centre front or centre back placket.

All these seams are considered to be essential in the construction of the simplest fitted dress, though it is possible to construct a dress that has fewer seams.

It would be possible for example, to cut the sleeves, waist and skirt in one piece. Hence the only seams would be the underarm seams.

However we know such dress to have gathers and fold around the waist and under the arms as well.

Fig. 1. Lines within the Silhouette



Definition of terms and word- combinations

size	measurement; extent
drapery	cloth; fabric used for curtains
fullness	wideness

pocket	pouch used to carry objects
collar	part of a shirt encircles the neck
structure	construction
strong line	hard line
graceful line	soft line
youthful clothes	dress for young generation
tailoured clothes	english dress
middle-aged lady's dress	dress for old women
sports clothes	clothes for sport trainings
street clothes	clothes worn in public
construction line	structure clothes
basic line	fundamental line
basic pattern	fundamental pattern
set-in sleeves	mangas embutidas
waist	waistline, blouse, shirt
shoulder seam	shoulder stitches
underarm seam	underarm stitches
side seam	side stitch
side opening	side clasp
placket	slit at the waistline
centre front placket	front slit
centre back placket	back slit
fitted dress	covering dress
to cut	make an incision; trim, clip
gathers	folds; puckers

Task 1.

Keep in mind these words

To constitute, essential, to change, apparent, figure, primary, piece, addition, purely, necessary, utility, straight, rather, certain, simple, side, front, though, direct, sharp, business-like.

2. Give antonyms for these words

Horizontal, straight, useful, strong, simple, possible, front, common

3. Make up questions for these sentences

1. Lines within the silhouette constitute one of the major features in a dress.

(What... What feature... Where...)

2. Joining two or more pieces of cloth in a seam we form the lines in a dress.

(What... Where... When...)

4. Answer the questions

1. What are lines useful for?
2. What does the formation of lines result from?
3. Are lines of drapery necessary to the structure of a dress?
4. What kinds of lines do you know?
5. What kinds of lines are used for sports and street clothes?
6. What kinds of lines are used for youthful clothes?
7. What kinds of lines are used for tailored clothes?
8. What kinds of lines are used for a middle-aged lady's dress?
9. From what kind of material are our clothes usually made?
10. What is necessary to make the dress fit?
11. What seams are necessary to make the simplest fitted dress?
12. Is it possible to cut the sleeves, waist and skirt in one piece?
13. What would be the only seams in such a kind of a dress?

5. Translate into Uzbek or Russian

1. Lines are essential to the structure of a dress and useful in changing the apparent size and shape of the figure.

2. The formation of lines results from the design itself, from the joining of two or more pieces of cloth in a seam, from the use of fold of material or from the addition of extra areas of material such as pockets and collars.

3. A basic pattern has simple set in sleeves; it is divided into skirt and waist;

4. Material is flat and body curving, certain seams are necessary to make it fit

UNIT 6

STEPS IN DESIGNING

When designing one must consider the actual shape of the figure and then construct the structural plan of the garment making provision for fullness where it is needed and for the movement of the body. The basic pattern must provide for these requirements.

Basic structural lines should be indicated and step by step, each part of design should be considered.

The structural lines of the waist should be considered first. There are various ways of allowing for sufficient waist fullness. The simplest way is to take darts have only structural use and no decorative effect. The more carefully designed dresses and suits do not have these darts. Instead of these, they have darts, pleats, or gathers at the bottom of the waist and at the shoulder line. The grouping of these darts or pleats requires careful spacing. By varying the depth and length of these darts different effect is achieved.

Another method of getting a desired effect in a dress or a jacket is to cut the waist two vertical seams which go over the fullest part of the bust.

Dress closings must be considered next. Centre front, centre back, underarm or shoulder closings may be either emphasized or concealed. Placing the closing off-centre, or using some placket or scallops we emphasize the closing.

Then the kind of sleeve should be considered.

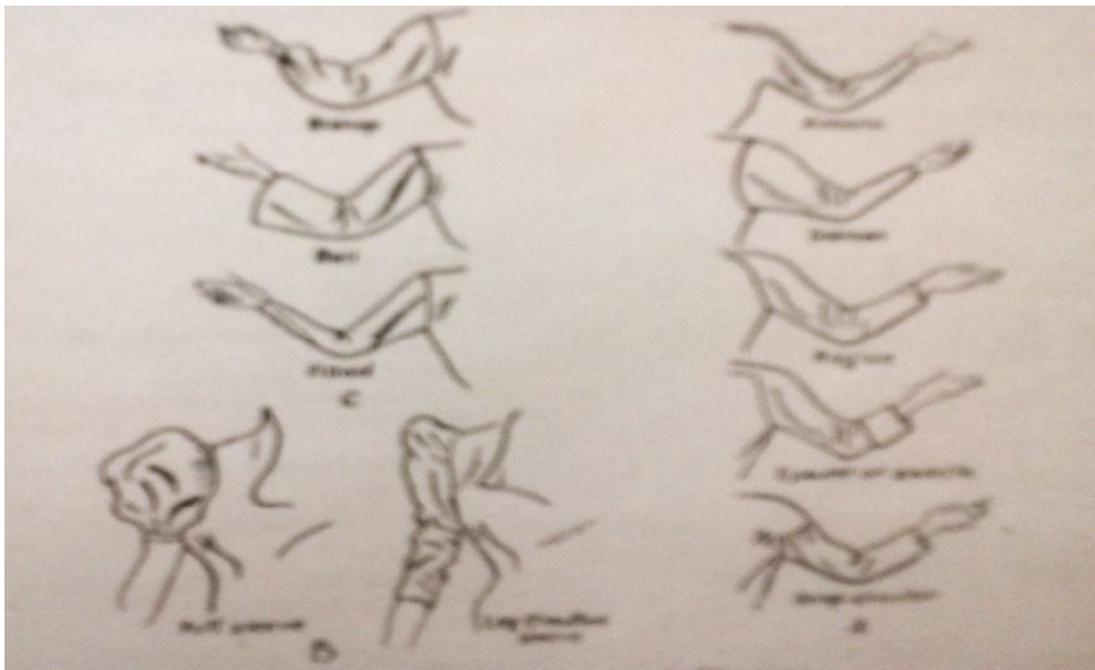
Sleeve and shoulder lines can be emphatic if they depart from those of the basic pattern Fig. 2A and unimportant if they are simple basic structural lines Fig. 2C. Raglan sleeves create dominant diagonal lines in the plan of the costume.

Cap shoulders or puff sleeves Fig. 2. B emphasize the shoulders of the dress, draped lines in the construction of the sleeve creating other variations. The length of the sleeve creating other variation. The length of the sleeve and the type of cuff also should be considered.

The type of skirt. The type of skirt is next in order. It may be flared, gathered, pleated, or draped. The exact number of seams needed to get the desired effect should be indicated. Provision can be made either for fitting the skirt fullness by the addition of extra allowing for necessary skirt fullness by the addition of extra material in gathers at the waistline. A skirt yoke provides for a closely fitting skirt top, a flared skirt being a type of a skirt providing for a moderately or closely fitting effect at the top of the skirt and adequate fullness at the hemline.

The hemline may be straight or varied conform to the other lines of the skirt and to those of the whole costume plan.

Fig. 2. types of Sleeves



The horizontal divisions should be indicated next. Beginning at the shoulders, the possibility of a yoke should be considered. The waistline may be either left as it is in the basic pattern or it may be raised lowered or taken out entirely. Additional fullness or a more closely fitted effect may accompany each change.

The type of neckline. The type of neckline which conforms to other lines in the costume should be chosen. It may be round, square, heart-shaped, draped or V-line.

The neckline is one of the dominant lines giving the dress character. With the selection of the type of neckline goes the selection of the type of collar to be used. The collar lines definitely modify the shape of the neckline.

Finally the lines of the trimming should be added to the design.

Being well designed these lines harmonize with the lines of the design or emphasize them.

Among the decoration the shape and placing of pockets are considered to be very important as well as the width of belts.

The edges of sleeves, skirt and necklines can be made still more emphatic by adding trimming at these points.

Definition of terms and word- combinations

To make provisions for fullness	to make stocks
To allow for waist fullness	to make waist stocks
Dart	small tapered fold

To take darts	to make small tapered fold
Bottom	lower, under
Grouping	assembly, gathering, collecting
Spacing	arranging of spaces
Jacket	short coat, blazer
Bust	chest, breast
Closing	shutting
Centre front closing	front shutting
Centre back closing	back shutting
Underarm closing	underarm shutting
Shoulder closing	shoulder shutting
Concealed closing	hidden closing
Emphasized closing	closing with slat
Off-centre closing	not centered closing
to provide for	ensure, guarantee; provide
to provide for the requirements	ensure the requirements
instead of	in place of

Task 1.

Keep in mind these words

Need, movement, to indicate, attention, to achieve, depth, to place, to emphasize, unimportant, to create, exact, number, to raise, to lower, selection, to modify, to accompany.

2. Make up questions for these sentences

1. The grouping of the darts or pleats at the bottom of the waist requires careful spacing
(What... Where... What kind of spacing...)
2. To emphasize the closing of the dress it is made with a placket.
(What... Why... How...)

3. Answer the questions

1. What is the first thing which we must consider when beginning to design?
2. Why is necessary to make provisions for fullness?
3. What lines should be indicated first?
4. Why are darts taken in the front of the waist?
5. Have these darts any decorative effect?
6. In what place must carefully designed dresses have these darts?

7. What must be considered after the waist lines?
8. Name the different kinds or closings.
9. What kinds of sleeves do you know?
10. What types of skirts do you know?
11. What does a flared skirt provide for?
12. Must the hemline conform to the other lines of the skirt?
13. Name the different types of necklines.
14. What goes together with the selection of the type of the neckline?
15. What must be added to the design finally?

4. Translate in to Uzbek or Russian

1. First one must consider the actual shape of the figure.
2. One or two darts should be taken in front.
3. This design required less material than that one.

UNIT 7

SELECTION OF MATERIAL

It is quite essential in the construction of any design to selected material that is of sufficiently good quality to make a good garment of it.

The principal materials used in sewing are:

Cotton – a most widely used clothing fabric. Since most cotton materials are washable they should be chosen, if a dress requires laundering. The colours should be fast to the sun as well as to laundering.

Linens are not as important in the field of dress design as materials made from cotton. Flax fibres have poor affinity for dyes, therefore coloured linens fade easily.

Wool materials. Woolen fabrics are the most easily shaped to fit smoothly the contours of the body. There are two general types of wool fabrics – so called woolens and worsteds, both are used for winter clothing as they do not conduct heat.

Woolen fabrics are made from woolen yarns which are softer, i. e. have less twist. Worsted yarns are tightly twisted and made of long combed fibres that lie parallel and are therefore without the protruding fibres found in the woolen yarns. They are smooth and strong. The worsted fabrics made from them are usually clear surfaced and hard textured. If the worsted yarn is very tightly twisted they produce springy fabrics which are unsuited to draping. Both woolens and worsteds are of approximately the same weight and thickness but the soft woolen fabric

when held from one corner forms several bias folds, while the wiry worsted fabric tends to remain in its right angle position. The firm construction of this fabric enables it to hold pressed crease lines, so that pleats set well and last long with little additional pressing. As worsted fabrics resist wrinkling and are capable of holding a press they are especially satisfactory for tailored garments.

Silk. In spite of the tremendous displacement of real silk by man-made fibres in modern times pure silk fabrics are still regarded as the best ones when dress materials are discussed. Silk has two values: a) serviceability, b) attractiveness because of colour, texture, luster, feel.

Silk is used for practically all kinds of clothes for women and for underwear, linings ect. Besides, it is extensively used for decorative fabrics. Silk is warm because it does not conduct heat. Being very strong and fine silk makes a light – weight fabric. The fabrics hold their shape because of the elasticity of the fibre. One of the oldest silk fabrics is velvet. It is a pile fabric with a silk or cotton back and a projecting pile of silk. True silk velvet is one of the richest silk fabrics. The silk back makes it soft and supple, so it drapes beautifully. Therefore silk velvets are used for evening gowns. There are also reversible fabrics that have one side a dull crepe and one the other side a soft sating weave. The dull side is used for day wear, either side being used for evening gowns. One of the flimsiest of silk fabrics is chiffon – a plain woven fabric of fine twisted single yarns.

Rayons. In our age of chemistry the greatest importance have assumed chemical or man-made fibres. There are cellulose fibres such as viscose rayon, acetate rayon and others, and synthetic fibres like Nylon, Capron, Perlon, Orlon, Nitron, Lavsan, Terylene.

All these fibres are made into beautiful and excellent materials which are cheaper than the ones made of natural fibres. Processing such qualities as strength, elasticity, wash ability ect. they compare favorably with the fabrics made of natural and in many instances surpass them.

Viscose and acetate rayons are extensively used for the manufacture of woman dress fabrics for summer wear, for knitted goods and hosiery. Spun rayons with the napped finish many be used for winter clothing.

Acetate rayon is also applied for lining and decorative fabrics; the fibres may be combined with natural ones for dress goods.

Nylon and capron. Some sheer materials some napped ones and some knitted garments of nylon are being produced. Nylon and capron

possess extremely high durability have a luster comparable to silk, excellent elasticity and low moisture absorbency. They do not however press satisfactorily because of their sensitivity to heat. Therefore both nylon and capron are more adaptable made into knitted fabrics or if the woven fabric is used for the design which employs folds and drapery rather than pressed seams.

Because of their elasticity and wearing properties they are especially good for the manufacture of hosiery.

Perlon, Orlon and Nitron are also made into sheer or napped lightweight fabrics having excellent wash and light fastness.

Many synthetic fibres are recently manufactured as bulk yarn used for dress goods.

Terylene and Lavan. These fabrics are considerably more durable than pure wool fabrics, process good crease resistance, have low moisture absorbency and shrink very little. They have very similar handle to wool and are made into dress and suiting fabrics. Terylene and Lavan are also added to wool fibres to increase the dimensional stability of the fabric and overcome the great amount of shrinkage that is characteristic of wool.

The maximum amount of shrinkage that can be allowed for suitings is 2% and Terylene/wool or Lavan/wool fabrics easily meet these requirements even for washing if necessary. The durability factor in Lavan/wool fabrics is 4-6 times that of pure wool fabric.

A permanent set can be imparted to the fabrics which ensures retention of shape of the garment.



Definition of terms and word- combinations

washable	can be washed
cotton	material of cotton
fast	secure; strong; stable
linen	made of linen
flax	fiber from the flax
affinity for dyes	attraction for dyes
coloured	having color; colorful
to fade	discolor, lose color
wool	thread made from wool
woolens	fabric woven from wool
worsted	a woolen fabric
to shape	design; mold; form
twist	coil, curl, spin
tightly twisted	strong spin
combed fibres	groomed fibres
clear surfaced	slick; plain
hard textured	rank, ripply
springy fabrics	elastic fabrics
press	remove creases or wrinkles
pressed	urgent, pressing
pleats set well	folds set well
silk	fibers produced by silkworms
plain woven fabric	made in plain weave
man-made fibres	synthetic, manufactured fibres
serviceability	durability, sturdiness
texture	weave, structure
luster	gloss, shine
feel	} sense of touch
handle	
Underwear	underclothing
lining	coating on an inside surface
decorative fabric	ornamental; beautifying fabric
dress fabric	fabric for dress only
light-weight fabric	ignite; illuminate fabric
velvet	soft plush fabric
pile fabric	nap fabric
back	inner cloth covering
supple	compliant, adaptable

<p> evening gown reversible fabric dull crepe satin weave flimsy sheer chiffon rayons viscose rayon acetate rayon spun rayon crease-resistant resistance to sun-light nylon capron Lavsan Terylene napped finish knitted garments moisture absorbency bulk yarn wash ability suitings suiting fabric permanent set shrinkage </p>	<p> evening dress used with either side fabric not sharp; gloomy thin light fabric of silk or cotton the threads are combined – } delicate, thin; frail sheer silk fabric fabric made from cellulose artificial silk fabric fabric made of acetate fibers fabric made by spinning crease proof, wrinkle proof resistance to the rays of sun synthetic material elastic synthetic material type of knit synthetic fabric synthetic polyester material create a soft surface on fabric dress made out of knit fabric humidity; wetness absorbency large-scale, widespread yarn washable quality } fabrics for suits only regular; fixed set process of becoming smaller </p>
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Task 1.

Keep in mind these words

Protruding, smoothly, to remain, firm, poor, principal, to hold, to produce, sufficiently, general, weight, several, approximately, to tend, to surpass, comparable, excellent, to conduct.

Синонимы

To select – to choose

Poor – bad

Easily – readily

Smooth even

Springy – elastic

Corner – angle

To remain – strong

Антонимы

Warm – cold
Heavy – light
Rich – poor

Hard – soft
Man-made – natural
Similar - different

3. Make up questions for these sentences

1. Being very strong and fine silk makes a light-weight fabric.
(What kind of fabric... Why... What properties...)
2. Worsted fabrics resist wrinkling and are especially used for tailoured garments.
(What fabrics... What... Why...)

3. Answer the questions

1. What are the principal materials used in sewing?
2. What kind of clothing fabric is most widely used?
3. Have flax fibres good affinity for dyes?
4. What types of wool fabrics do you know?
5. Which of the wool fabrics have less twist?
6. Which of the wool fabrics are tightly twisted?
7. Do worsted fabrics made of tightly twisted yarn drape well?
8. What type of fabrics is used for winter clothing?
9. What type of fabrics is used for summer dresses?
10. What kind of fabrics is used for tailored garments?

UNIT 8

CONSTRUCTIONAL BASIS FOR THE LOCATION OF THE SYSTEM POINTS

In the production of patterns for coats, two methods of calculating the dimension of the various section of the pattern are practiced by cutters.

One method is that of deductional calculation based upon the bust girth in conjunction with the actual height of the figure – this is called the divisional system.

The second method is that of taking “short direct” measurements from one section of the figure to another, in order to fix the dimensions of the pattern with the help of the inch-tape – it is called direct measure system.

These measurements are called “short” measurements because of the body being divided into four smaller or shorter sections of the whole. They are called “direct measurements” because the four sections are assumed to

be defined by these “short” measurements taken directly on the body instead of by divisional calculations. They locate the constructional points directly.

When taking direct measurements provisions must be made for the following:

The back depth, usually termed “the depth of scye” though this expression is rather misleading as the scye level is not in a constant position, being governed by style in its location.

The front depth or balance. This factor relates more to the balance than actual depth. The depth factor for a normal figure may be determined by deductive calculation or by direct measurements of the figure; the balance of the coat for such a figure’s attitude may frequently contradict the predetermined depth factor and necessitate an increase or decrease of front and back depth. For example a figure of stooping attitude requires relatively more back and less front depth in comparison with a figure of normal build to obtain a correctly balanced garment. The opposite applies for an erect figure.

The front of scye or across-chest width. This refers to the location of the armhole or scye in its relation to the width of back and front sections. Some systems locate the “front of scye” by applying a measure from the centre back forward to a point in advance of the arm socket and allowing some quantity for ease of movement.

Other systems use “across-chest” measure, based on a direct measure taken from the front of the armhole at one side to the other or a calculation based upon a division of the breast measurement.

The shoulder capacity or the oversoulder measure. This factor decides the amount of material required to cover the shoulders. For this cutters also prefer to use the “direct measure system”, a method which defines constructional points by short direct measures taken on the figure.



Definition of terms and word- combinations

to locate	situate, place
coat	protective outer garment
deduct ional calculation method	estimation; planning method
division	partitioning
bust girth	length around bust
divisional system	forming a partition system
to take short direct measurements	to make short circuit direct
short direct measurements	short circuit direct system
tape	} strip of woven fabric
inch-tape	
pattern draft	rough outline, sketch
constructional points	interpretation points
back depth	back deepness
the depth of scye	scye deepness
level	straight; equal
front depth	scye deepness
balance	stability
predetermined depth factor	preordained depth factor
stooping attitude	slouch; condescend figure
figure of normal build	normal figure
erect figure	straight up figure
front of scye	scye deepness
across-chest width	width, breadth of chest
armhole	} an armhole
scye	
back	rear part of the human body
front	face forward
arm socket	hollow part of arm
shoulder capacity	} – shoulder volume
over shoulder measure	

Task 1.

Keep in mind these words

To practice, actual, to define, to determine, to necessitate, directly, to govern, to contradict, constant, frequently, actual.

2. Give synonyms for these words

To apply, to call, to obtain, to locate, frequently, correct.

3. Give antonyms for these words

Short, small, high, increase, front, correct, the same, erect figure, more, width.

3. Make up questions for these sentences

1. The cutters prefer to use the direct measure system for the overshoulder measure.
(Who... What... What system... What... for)
2. An erect figure requires less back depth than a stooping figure.
(What kind of a figure... What... How much...)

4. Answer the questions:

1. How many methods of calculating the dimension of the various section of the pattern are practiced by cutters?
2. How is the first method called?
3. How is the second method called?
4. Into how many sections is the body divided for measurements?
5. Where the measurements are thus obtained applied to?
6. What is another name for the “back depth”?
7. Is the scye level always in a constant position?
8. What kind of a figure requires more back depth?
9. Does an erect figure require more or less back depth?
10. What does the overshoulder measure decide?

5. Translate into Uzbek or Russian

1. These measurements are called “short” measurements because of the body being divided into four smaller or shorter sections of the whole.
2. Some systems locate the “front of scye” by applying a measure from the centre back forward to a point in advance of the arm socket and allowing some quantity for ease of movement.
3. This factor decides the amount of material required to cover the shoulders.

UNIT 9 **THE DIVISIONAL SYSTEM**

The divisional system is the basis of the foundation drafts and all constructional points are located by deductive calculations from the breast girth and height factor. To use the system scientifically and

rationally it is necessary to take as a basis a normal proportionate figure. Only by, on with such a standard can we estimate for varying proportions and figure attitudes. The figure that approximates nearest to the conception of normal proportions is that of a woman of 34 inches breast girth and 5 feet in height measured without shoes. With this figure, the front and back depth factors show their relative differences to a proportionate degree and the height is an average standard in relation to the breast measurement.

Referring to the scale of proportionate measures, we find the chest size (measured above the bust prominence) to be 32 inches. Waist measure equals 25 inches. Hip measure equals 38 inches. – a proportionate increase of 4 inches over the bust size. Back width equals 13 inches. This measure is one that relates to style rather than a quantity.

The Natural Waist Length from the nape of the neck to the waist equals 15 inches.

The Front Waist Measure from the neck to the waist line at the front equals 20 inches. This is a check measure to determine the variation of the front depth for figure attitudes other than normal.



Definition of terms and word- combinations

foundation draft	– basic scheme
breast girth	} – breast measurement; extent
breast size	
breast measurement	– breast calculation of size
chest size	– chest width
waist measure	– waist size

hip measure	– hip size
back width	– back breadth, thickness
waist length	– waist extensiveness
nape of the neck	– the back of the neck
arm pit	– shallow crater below the shoulder
tall stature	– high in stature
short stature	– not long, little
working scale	– work schedule
contour of the back	– stock, allowance
the half-bust measure	– half part of bust size
blades	– a broad flat body part
back panel	– dorsal area
back neck width	– back neck size
seam placement	} – stitches act of laying
seam run	
front balance	– front leveling
front neck point	– spot, pinpoint of front neck
neck curve	– neck bending line
neck circumference	– neck perimeter
prominence of the bust	– eminence, importance of the bust

Task 1.

Keep in mind these words

To use, locate, proportionate to, to compare, to estimate, measure off.

2. Give synonyms for these words

To use, to estimate, locate, foundation draft, working scale

3. Give antonyms for these words

Necessary, normal, near, front, to find, to increase

3. Make up questions for this sentences

Hip measure equals 38 inches.

(What... What system... What part of)

The Natural Waist Length from the nape of the neck to the waist equals 15 inches.

(How many....What.....)

4. Answer the questions:

1. What is the divisional system?
2. How we use this system?
3. What is the conception of normal woman proportions?

5. Translate into Uzbek or Russian

1. To use the system scientifically and rationally it is necessary to take as a basis a normal proportionate figure.
2. The figure that approximates nearest to the conception of normal proportions is that of a woman of 34 inches breast girth and 5 feet in height measured without shoes.
3. Waist measure equals 25 inches.
4. Hip measure equals 38 inches.

UNIT 10

THE BACK DEPTH OR DEPTH OF SCYE AND THE BACK NECK WIDTH

The back depth of scye quantity is determined by two factors, namely the height of the figure and the bust girth. The important factor is height for, providing we can ascertain the back depth quantity for the proportionate height, calculation can be made for increases or decreases of stature. It is recommended to calculate the depth of scye from a division of the total height. It is an accepted theory of scientists and artists that the height of the head of a figure divides into the total height eight times thereby dividing the figure into eight equal sections. This is one of the few geometrical principles of measuring the human figure that is directly applicable to scientific pattern construction.

We shall consider the second and the third divisions viz. from the nape of the neck to the base of the arm, and from this section to the waist level.

The system is based on a normal 34 inch bust girth figure, for in this size the contour increase over the direct division of the height is negligible.

The depth of scye or back depth factor from the nape of the neck to the base of the armpit is equal to one-eighth of the total height for a proportionate 34-inch bust figure 5 feet in height.

Therefore the value of the depth of scye = $\frac{1}{8}$ of the height 5 feet (60 inches) = $7\frac{1}{2}$ inches.

For simplicity in practice, it is found to be more satisfactory to estimate this quantity by a “working scale” based upon the bust girth.

The allowance of 2 inches over the half-bust measure is estimated as follows: $\frac{1}{2}$ inch for two seams at the underarm seam, 1 inch allowance for ease and linings and $\frac{1}{2}$ inch is lost under the blades when the back panel seam is sewn out.

As general rule all tall figures require greater back depth, while those of short stature need a reduction of depth.

The next factor to consider is the width of the back neck and the location of the shoulder seam.

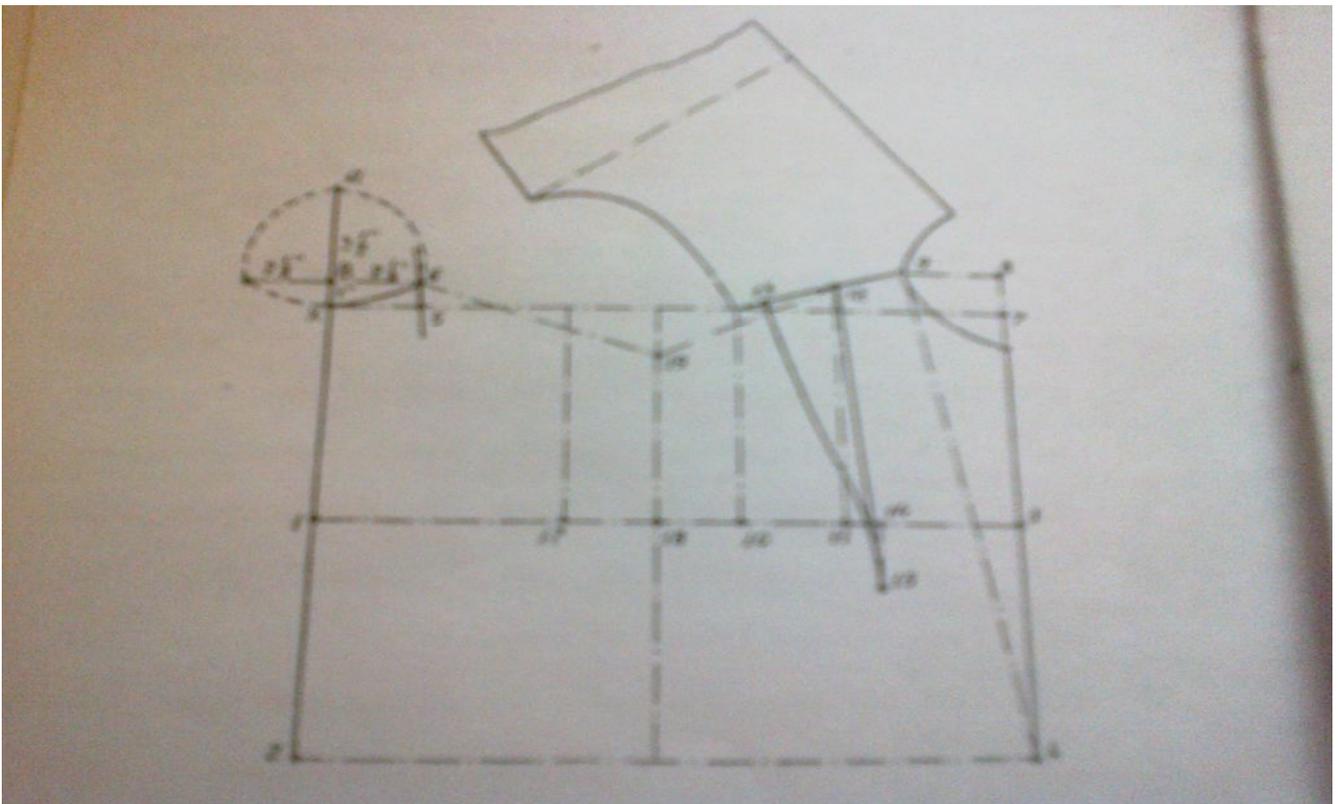


Fig. 3. Depth and Width Factors applied Draft Basis

The back neck width is determined by two factors, one being style, and the other actual neck size.

The question of style enters because the back neck width also governs the position of the shoulder seam. It is considered a good practice to have shoulder seam placed well on top of the shoulder instead of slanting over the back. The whole subject of good style and line is governed by the run of seams, even to a greater extent than actual fit. A perfectly fitting and tailored garment is not one of good style unless the seam placements are in harmony with the figure shape of the wearer.

A seam that slopes over the back invariably causes bad creases in the hollow of the front shoulder, while the high run of seam permits the seams to be shaped to the hollow run.

These is only width of back neck that is correct for the given bust size, unless the neck size shows some disproportionate increase or decrease of size. Obviously, when cutting a garment to fit round the neck, we must consider the factor of neck size.

The back neck width is of great importance for the scientific construction of coat patters.

A sectional view of the neck shape is shown superimposed upon the construction draft, Fig. 3. This section is based upon the neck size in proportion to a 34-inch bust and illustrates the principle of obtaining the back neck width.

The position of the shoulder seam is the deciding factor and governs the back neck width by its location on the neck curve. For a normal position of shoulder seam point 6 is found to be most satisfactory in practice. This is located at $2\frac{1}{2}$ inches from B on the diameter line from X to A through the neck section, B up from equals 1 inch.

The neck size for a normal 34 inch bust figure is $12\frac{1}{2}$ inches; therefore we must calculate in what degree the back neck width of $2\frac{1}{2}$ inches is related to $12\frac{1}{2}$ inches. One-fourth of the neck circumference less $\frac{1}{2}$ inch is the division most scientific in practice for all neck and proportionate bust sizes. Therefore a fourth of $12\frac{1}{2}$ inches equals $3\frac{1}{8}$ inches, which, less $\frac{1}{2}$ in., equals $2\frac{5}{8}$ inches. This quantity may be made $2\frac{1}{2}$ in. in practice to counteract any stretching of the seam in making.

It is not always possible to obtain the neck size, so we must again utilize the working scale as a basis of comparison.

The width estimated from a division of the working scale must agree with computation from the actual neck size. The division most effective is one-sixth of the scale less $\frac{1}{4}$ in. With a 17 working scale this equals one-sixth of 17 less $\frac{1}{4}$ in. = $2\frac{1}{4}$ in. the next point to consider is the factor of the front depth and balance.

Definition of terms and word- combinations

Task 1.

Keep in mind these words

Scye, to calculate, to ascertain, decrease, theory, obtain, to consider, underarm, depth, require, to divide, to slope, fitting, measure, circumference.

2. Give synonyms for these words

To recommend, base, style, to relate, to determine

3. Give antonyms for these words

To increase, to divide, to ascertain, to slope, importance.

4. Answer the questions:

1. How many factors the back depth of scye quantity is determined?
2. What is the working scale
3. What is importance for the scientific construction of coat patters?
4. What is the position of the shoulder seam?

5. Translate in to Uzbek or Russian

1. These is only width of back neck that is correct for the given bust size, unless the neck size shows some disproportionate increase or decrease of size.
2. Obviously, when cutting a garment to fit round the neck, we must consider the factor of neck size.
3. The back neck width is of great importance for the scientific construction of coat patters.

UNIT 11

THE FRONT DEPTH AND FRONT NECK POINT

This factor determines the correct balance of the garment to be worn in accordance with the figure attitude. In a similar manner to the back depth, it is governed in quantity by the demands of the bust girth and total height.

The contour of the breast form has to be taken into consideration when deciding this factor. It should be noted that the back depth in every normal instance.

As a basis we have the back depth measure, two which must be added a certain quantity for the additional contour shape of the front balance in comparison.

For the normal 34-inch bust figure, after the width of the back neck has been taken into consideration, the estimated increase of front balance for the increased contour capacity is $1\frac{3}{8}$ inches. This quantity is naturally

governed by the back neck width, any increase or decrease of this factor affecting the front depth.

The location of the front neck point is next factor to be considered.

The location of the front neck point is one of the most controversial questions in cutting. There are many system to scientifically locate the neck point. The function of the front balance is to provide contour shape and capacity as well as length.

The prominence of the bust is the deciding factor, and provision for this is the function of the front depth controlled by the neck point.

With regard to the location of the front neck point, the same principles apply to this as to the back neck point, that is it must be based upon the size of the neck to be scientifically correct.

Referring to the sectional view of the neck in Fig. 3. it will be seen that B to 6 is slightly less than the widest diameter of the section. So, as the back neck width is calculated as a quarter of the neck size less $\frac{1}{2}$ inch, the distance from 8 to 9 is estimated as a fourth of the neck size less $\frac{1}{4}$ inch. If this increase were not made there would be a shortage of material forward from the neck point to the centre front when the front shoulder is sewn to the back. The increase of distance allows the front neck curve to take a natural position in accordance with the sectional shape from X,6 to A in Fig. 4.

The front neck point never moves from its scientifically located position in relation to the centre line, the neck size remaining reasonably constant, except in an up-and-down direction.

For perfect balance the front and back neck curves should sew together in harmony with the actual shape of the neck section. Fig. 4. shows the back-shoulder section cut out and laid in alignment with sectional neck shape and the front-shoulder section, thus illustrating the function of the neck point and the means of providing for the bust prominence.

9 from 8 = a quarter of the neck size, $12\frac{1}{2}$ inches, less $\frac{1}{4}$ inch,

A from 8 = $3\frac{1}{2}$ inches as shown on the neck section from A to B in Fig. 3.

The neck point 9 is in true perpendicular balance with the back neck curve, so the provision for bust prominence is made apart from this point.

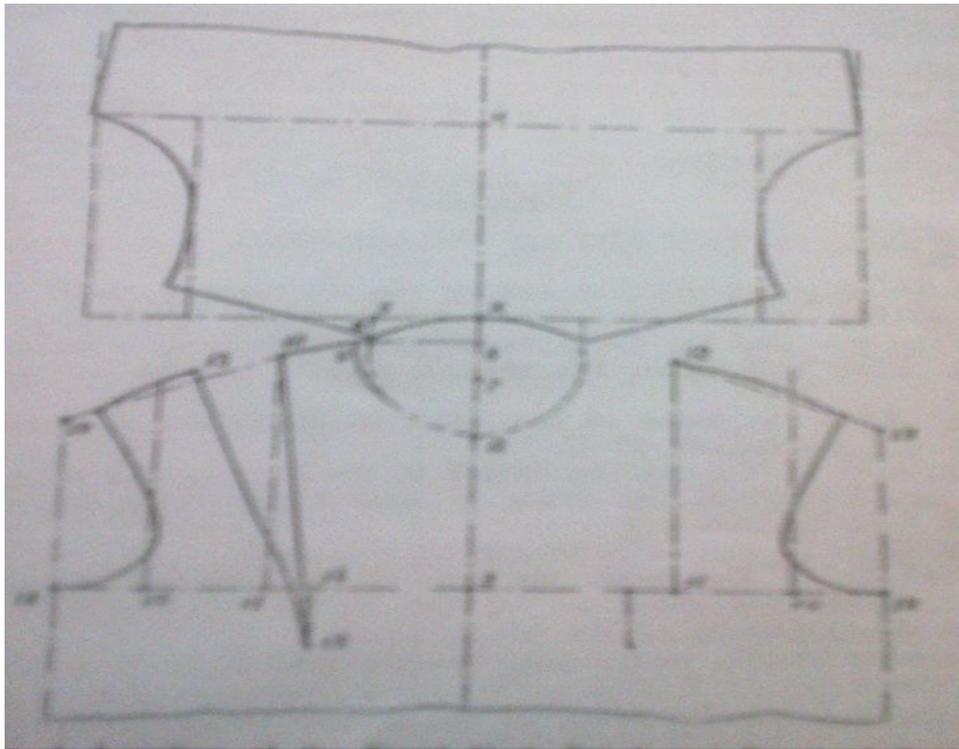


Fig. 4. Location of the Font Neck Point and Front of Scye

Definition of terms and word- combinations

foundation draft	basic scheme
breast girth, breast size	breast measurement; extent
breast measurement	breast calculation of size
chest size	chest width
waist measure	waist size
hip measure	hip size
blades	dorsal area
back width	back breadth, thickness
waist length	waist extensiveness
nape of the neck	the back of the neck

arm pit	shallow crater below the shoulder
tall stature	– high in stature
short stature	not long, little
working scale	work schedule
contour of the back	stock, allowance
the half-bust measure	half part of bust size

Task 1.

Keep in mind these words

Factor, prominence, function, to locate, to estimate, contour.

2. Give synonyms for these words

To considerate, to recommend, base, style, to relate, to determine

3. Give antonyms for these words.

Total, shape, to balance, front, true.

4. Answer the questions:

1. What factor determines the correct balance of the garment?
2. How we increase of distance to allow the front neck curve?
3. Is the front neck point ever moving?

5. Translate in to Uzbek or Russian

1. The prominence of the bust is the deciding factor, and provision for this is the function of the front depth controlled by the neck point.
2. If this increase were not made there would be a shortage of material forward from the neck point to the centre front when the front shoulder is sewn to the back.
3. For perfect balance the front and back neck curves should sew together in harmony with the actual shape of the neck section.
4. The neck point is in true perpendicular balance with the back neck curve.

UNIT 12

THE ART OF MEASURING

It should be noted that, in taking the measure a waist belt or cord should be placed round the waist in order to determine the natural waist position for the purpose of establishing a balance.

In Fig. 5(a) and 5(b), the measurement should be made as follows.

1. From A at the nape of the neck to the natural waist line, defined by the waist belt at C.

2. From A to D, the desired length of the garment for short coats.

3. The full length of the dress or coat taken from the nape of the neck at A to E.

4. From C to E, the skirt length at the back.

5. The width of the back measure taken from F to G. It is advisable to take this measure on the figure as a guide to any pronounced development of the blade section.

6. The sleeve length, continuing from F and G to H at the elbow and on to the wrist at J. Two alternative measures are used. They are the measure from the seam of the sleeve head to the wrist, as shown from points 1 to 2 in Fig. 5 (a), or a forearm measure from the front pitch to the wrist.

Either of these two measures is but an approximation of the correct measure as in each instance a variation of crown height or a higher run of seam on the shoulder than that of the garment measured would affect the finished length.

7. The chest girth, taken over the dress with the tape up on the blades at B Fig. 5 (b) on the back and passing round the figure to above the prominence of the bust in front is in Fig. 5 (a).

8. The waist measure, taken very tightly, as for a skirt measure. Additions are made for ease when using this quantity for the drafting of coats or dresses.

9. The hip measure, taken over the most prominent part of the hips, approximately 8 inches below the natural waist.

10. The skirt length at the front taken according to the current fashion, from Z to M and N. The side skirt measure is taken from O to Q.

11. The front waist length from the nape of the neck at A over the shoulder to the bust prominence at T, continuing to the front waist at L. This measure is very useful as it helps to determine the balance when the figure is erect or stooping.

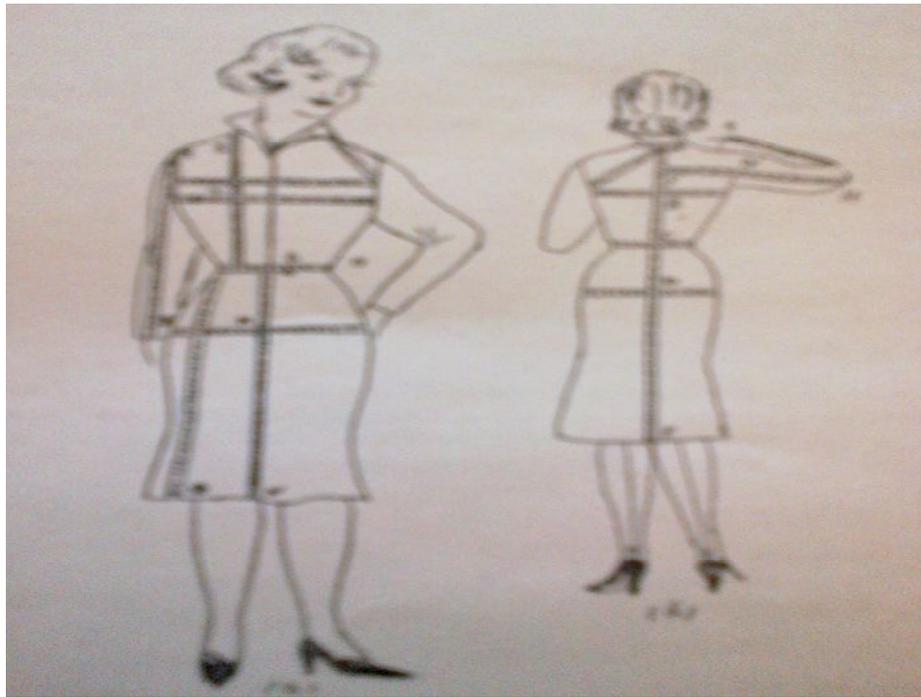


Fig. 5. Taking the Measurements

Definition of terms and word- combinations

measuring	taking of dimensions
to take the measures	evaluate, estimate
nape of the neck	the back of the neck
pronounced development of the blade section	blades projection, prominence
elbow	joint located in the middle of the human arm
wrist	joint at the base of the hand
sleeve head	sleeve offset; meander
forearm measure	size of lower section of the arm
front pitch	front point of armhole
crown height	height of sleeve offset; meander
chest girth	chest measure

side skirt measure	length; longitude of skirt

Task 1.

Keep in mind these words

To note, to place, to establish, guide, point, desired, natural, advisable, approximation, to affect, addition.

2. Synonyms

full – complete

instance – case

to define – to determine

to affect – to influence

quantity – change

3. Find the main word from this word combinations

side skirt measure,
front waist length measure,
blade section development.

4. Answer the questions:

1. What should be done in order to determine the natural waist position?
2. For what purpose is it done?
3. What measures can be taken to establish the sleeve length?
4. Is the waist measure taken tightly?
5. Is the skirt length always the same?
6. What does the front waist length measure help to determine?

5. Translate into Uzbek or Russian

1. From A at the nape of the neck to the natural waist line, defined by the waist belt at C.
2. From A to D, the desired length of the garment for short coats.
3. The full length of the dress or coat taken from the nape of the neck at A to E.

4. The waist measure, taken very tightly, as for a skirt measure. Additions are made for ease when using this quantity for the drafting of coats or dresses.
5. The hip measure, taken over the most prominent part of the hips, approximately 8 inches below the natural waist.

UNIT 13

CONSTRUCTION OF PATTERNS FOR SHORT JACKETS

To draft a lady's coat we have to consider certain darts to be made to secure a good fit of the garment.

The first dart to be considered is the shoulder dart.

THE SHOULDER DART AND PROVISIONS FOR BUST CONTOUR

A dart through the shoulders is usually taken for the provision for the bust prominence. This position is considered to be the best for obtaining good results in fitting as the location is scientifically correct, but it is sometimes not convenient to use the dart through the shoulder. To draft a lady's coat without a dart for bust provision is obviously incorrect, but transference of the dart to another line is quite permissible.

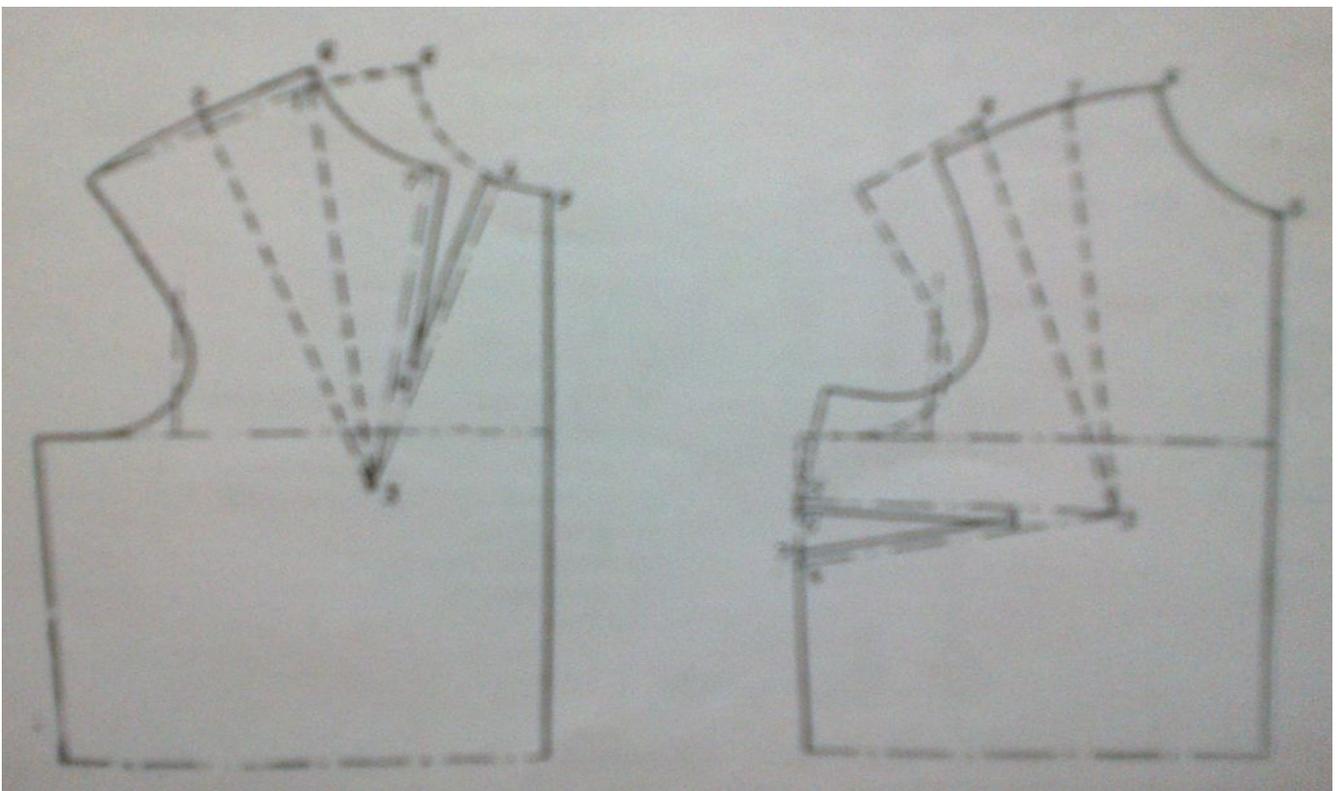


Fig. 6. The Shoulder Dart

Fig. 7. The Underarm Dart

There may be a dart under the lapel in the neck run, or a dart under the scye on the level with the bust prominence. This dart is known to be a favourite with dressmakers, and is very efficient in practice.

To obtain the transference of the shoulder dart to a position under the lapel or in the side seam under the scye, it is necessary to do it as is shown in Figs. 6 and 7.

In Fig. 6 the normal shoulder dart is shown from 1 and 2 to 3 in dash lines; 3 is the termination of the shoulder dart at the bust prominence; 5 and 6 is the run of the neck curve.

To obtain the lapel dart, split through the pattern from 4, which is 1 inch back from 5 to 3.

Close out the shoulder dart from 1 to 2 so that the remodeled shoulder line is as indicated by the solid line running from 6 through 2.

This operation will have the effect of opening 4 to 7 as indicated.

Mark a $\frac{1}{4}$ inch seam inside the line from 7 to 3 and 4 to 3 as illustrated on the diagram, to terminate at point 8.

This adjustment being made on an actual pattern, the crease line of lapels must be marked to correspond, so that when the dart is sewn out, the crease line is in one straight line.

Definition of terms and word- combinations

short jacket	– not long coat, jacket
shoulder dart	– shoulder small pointed missile
provision	– supply, stock
provision for bust contour fitting	– supply, stock for bust contour
transference of the dart	– cling
lapel	– replacing of the dart
neck run	– front part of a coat or jacket
the run of the neck curve	– } neck shearing; section
dressmaker	– who makes clothing
termination	– finishing
lapel dart	– dart in the front part of a coat
to split	– divide; cleave; partition
to close out	– finish, complete
remodeled	– reshape, recast
opening	– space
crease line	– fold, ridge line
to sew out	– close with stitches

Task 1.

Keep in mind these words

To consider, convenient, through, efficient, to indicate, to mark, to correspond, adjustment, so that, incorrect, scientifically, obviously, favourite.

2. Give antonyms for these words

Best, correct, with, sometimes, under, quality, termination

3. Make up questions for these sentences

The remodeled shoulder line is indicated by the solid line.

(What... What line... By what line... How...)

4. Answer the questions

1. What is the first dart to be considered in the lady's coat?
2. What is this dart done for?
3. Is it possible to draft a lady's coat without a dart?
4. What is necessary to do to obtain the lapel dart?
5. What dart is known to be a favourite with dressmakers?

5. Translate into Uzbek or Russian

1. To draft a lady's coat without a dart for bust provision is obviously incorrect, but a transference of the dart to another line is quite permissible.
2. This dart is known to be a favourite with dressmakers, and is very efficient in practice.
3. To obtain the transference of the shoulder dart to a position under the lapel or in the side seam under the scye, it is necessary to do it as is shown.

UNIT 14

THE UNDERARM DART

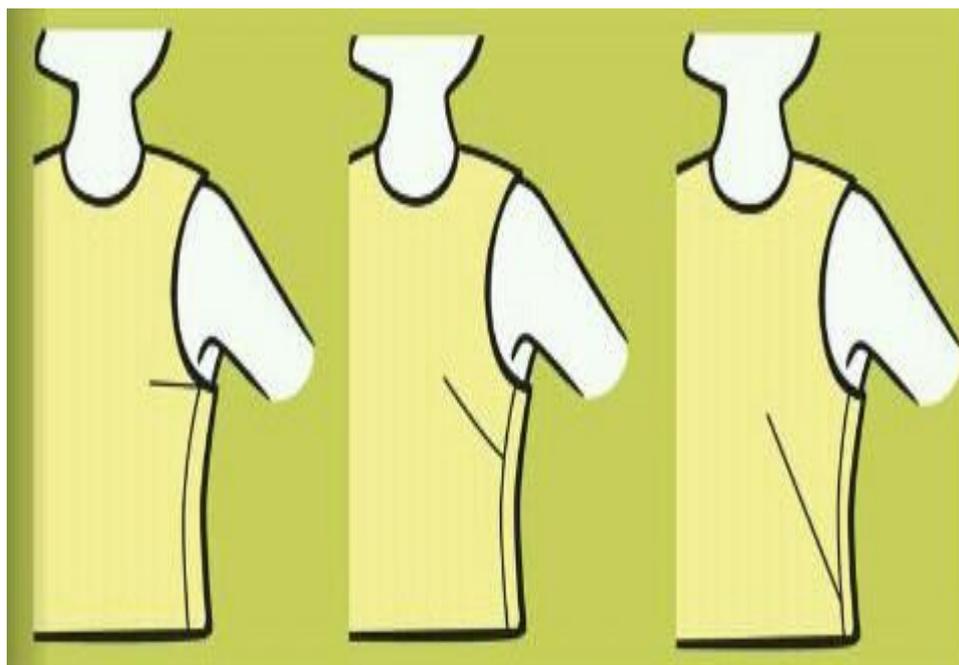
Fig. 7 illustrated the treatment of the pattern for obtaining the dart for bust provision under the arm in the side seam, instead of either in the shoulder or under the lapel: 1 and 2 show the original shoulder dart.

2. At a point approximately 3 inches down from the base of the scye, the pattern is cut through to point 3, this being the termination of the shoulder dart. The shoulder dart 1 to 2 is then closed out to open 4 to 5. Mark two $\frac{1}{4}$ inch seams inside 5 to 3 and 4 to 3 to point 8 as shown. This underarm dart when sewn out should be tapered off nicely.

A dart in this position may be very useful when the design does not permit for either a shoulder dart or a gorge dart as would be the case when cutting a garment that buttons right up to the throat.

3. The bust is a more defined prominence than any other section of the figure, adjustment of material in accordance with the demands of this factor being very important.

Without the necessary allowance for the contour shape, the garment on the figure will show all those symptoms of a misfit that are familiar to us all viz. gaping lapels, a foul front of scye, and diagonal creases from the side waist to the bust point. All this is due to the fact of our having failed to provide sufficient material for covering of the bust form.



Definition of terms and word- combinations

<p>treatment of the pattern bust provision base of the scye to be tapered off gorge dart button contour shape misfit gaping lapels foul front of scye</p>	<ul style="list-style-type: none"> – stylistic handling of the pattern – bust supply, stock – foundation of the scye – to reduce excess – neck dart – fasten with buttons – mold; form – clothe designed inappropriately – wide-open lapels – improper; inaccurate manufacturing of front scye
--	--

Task 1.
Keep in mind these words

To illustrate, termination, nicely, to obtain, original, approximately, inside, familiar, to permit, case, adjustment, demand.

2. Fill in the gaps:

bust, demands, provide, covering, diagonal

1. The a more defined prominence than any other section of the figure. 2. Adjustment of material in accordance with the..... of this factor being very important. 3. All this is due to the fact of our having failed to..... sufficient material for..... of the bust form. 4. The..... creases from the side waist to the bust point.

3. Answer the questions

1. What does the Fig.7 illustrate?
2. What do the dotted lines 1 and 2 show?
3. What must be done with the underarm dart?
4. How is the dart at the throat called?
5. When will the garment show symptoms of a misfit?
6. Name these symptoms of a misfit?

4. Translate into Uzbek or Russian

1. This underarm dart when sewn out should be tapered off nicely.
2. That would be the case when cutting a garment that buttons right up to the throat.
3. Without the necessary contour shape the garment on the figure would show all symptoms of a misfit.

UNIT 15

THE CORRECT LOCATION OF WAIST SUPPRESSION

The governing factor for balance and fit of a garment is the correct location and distribution of waist suppression.

This factor is especially important in the cutting of coats.

The principal idea is that a curve is longer than a straight line between two given points; this being so, length must be allowed and provided to enable the garment to follow the natural curves of the figure.

The human figure from the bust to the hip level may be divided into four distinct sections where the garment may be suppressed to the shape of the figure curves.

Suppression is only practicable and permissible on the “bends” on the “flat” sections it is quite out of the question. The quantity of material for hip overlap and increase of size must all be placed at the sides on the

underarm seams. However it is a common practice to place the hip increase partly at the side seams and partly on the panel seams at the back.



Definition of terms and word- combinations

<p>waist suppression</p> <p>to allow</p> <p>to suppress</p> <p>suppression</p> <p>flat section</p> <p>breast line</p> <p>“flat”</p> <p>“bend”</p> <p>hip overlap</p> <p>hip increase</p> <p>panel seam</p>	<ul style="list-style-type: none"> – Repression around the waist – to provide – repress; stifle – adjoining – planar surface – breast border – sheet; plane – bend, curve; crinkle – } extend over hip – skiving back stitch
--	--

Task 1.

Keep in mind these words

Length , provide ,garment, curve, figure, bust, to divide, to suppress, to allow
waist suppression, panel seam, breast line.

2. Fill in the gaps:

factor ,location ,especially ,coats, principal, allowed, figure, divided, suppressed.

1. The governingfor balance and fit of a garment is the correct..... and distribution of waist suppression.2.This factor is..... important in the cutting of.....3.The..... idea is that a curve is longer than a straight line between two given points; this being so, length must.....be and provided to enable the garment to follow the natural curves of the.....

4. The human figure from the bust to the hip level may be..... into four distinct sections where the garment may beto the shape of the figure curves.

3. Answer the questions

1. How this factor is important in the cutting of coats?
2. What is principal idea to curve between two given points?
3. How many sections complete the human figure from the bust to the hip level?
4. Name these symptoms of a misfit?

4. Translate into Uzbek or Russian

1. The governing factor for balance and fit of a garment is the correct location and distribution of waist suppression.
2. This factor is especially important in the cutting of coats.
3. The principal idea is that a curve is longer than a straight line between two given points; this being so, length must be allowed and provided to enable the garment to follow the natural curves of the figure.
4. The human figure from the bust to the hip level may be divided into four distinct sections where the garment may be suppressed to the shape of the figure curves.

UNIT 16

SLEEVE DRAFTING

a) Basic system for sleeves: The basis for drafting sleeve styles is divided into two sections, first the two-piece type with seams at the forearm and hindarm, and secondly the one-piece variety having a seam underneath the sleeve to run with the side seam of the coat or sometimes a seam at the forearm, in either instance there being no hindarm seam.

For strictly tailored styles of costume jackets or long coats, the usual rule is to utilize the two-piece basis for the shapely run of seams, slim line being more in keeping with the general restrained effect of the whole ensemble. The one-piece basis is found to be advantageous for present day sportswear and dressy styles. The plain character of a one piece sleeve permits of easier manipulation and variation of shape than the more definite lines of the two-piece sleeve.

In deciding the dimension and constructional points necessary for the basis sleeve draft, there are two factors to consider.

1. The height, width and total circumference of the scye or armhole into which the sleeve must be sewn.

2. The balance or “hang” of the sleeve in the scye, in accordance with the figure attitude, to give a maximum of freedom of movement in wear.

The sleeve in the scye must be so balanced that a good “hang” is obtained when the arm is in the natural position at the side and also to give freedom in movement. Therefore, a point on the back scye and a point at the front scye, called the back and front pitches, decide the balance of the sleeve in the scye.

With a normal sleeve raising or lowering of each of these pitches will result in a forward or backward hanging sleeve. The back pitch is decided by the position of the hindarm seam in two-piece sleeves, for a wider top sleeve would need a lower pitch and vice versa. The front pitch decides the “hang” of the sleeve in the scye, for the sleeve hinges at this point, and sewing round to the back pitch locates this point on the basis of width across the sleeve head.

After the location of the pitches the next factor to consider is the height of the sleeve in the scye above the back pitch, to cover the shoulder cap and meet the shoulder seam.

This height is decided by the position of the shoulder end (from the back pitch and the breast line level) when the shoulder seams are sewn together.

The width of the sleeve from the first seam to the back one is decided by the actual measure between the front and back pitches round the circumference of the scye. This measure is applied diagonally on the sleeve draft from the front pitch to the back one, giving a workable allowance for the easing-in of the sleeve over the shoulder cap.

Measurement of the actual scye circumference is considered to be the only practical method of assessing sleeve width in direct relationship with the needs of the scye.

hindarm seam long coat shapely run of seam slim line restrained neat (effect) ensemble dressy style a one-piece sleeve manipulation basic sleeve draft “hang” of the sleeve Figure attitude Shoulder cap allowance for the easing-in scye quantity sewn-together position of the shoulder seams to hinge to pivot	<ul style="list-style-type: none"> – elbow seam – protective outer garment – proper seam arrangement – elegant, refined line – curbed, hindered – arranged; clean; simple – outfit, suit – stylish, fancy style – sleeve with one seam – act of managing or controlling – main sleeve sketch – sleeve implantation in armhole – poise, posture – sleeve line around the shoulder – stock for free positioning – armhole measure – location of shoulder stitches in prepared fabric – } attach with a hinge
---	--

Task 1.

Keep in mind these words

drafting style sections, first, type, sleeve, coat, instance, costume, jackets, effect, ensemble, advantageous, sportswear, plain, character, sleeve, manipulation, variation, shape.

2. Make up questions for these sentences

The plain character of a one piece sleeve permits of easier manipulation and variation of shape than the more definite lines of the two-piece sleeve.

(How many.....Why.....For what.....)

The sleeve is shown drafted into the scye directed as an indication of how the measurements derived from the scye are applied.

(Where.....Why.....For what.....)

3. Translate into Uzbek or Russian

1. The plain character of a one piece sleeve permits of easier manipulation and variation of shape than the more definite lines of the two-piece sleeve.

2. The sleeve hinging from these two pitches, the height of the sleeve in the scye is determined by the sewn-together position of the shoulder seams.

3. This height is decided by the position of the shoulder end (from the back pitch and the breast line level) when the shoulder seams are sewn together.

UNIT 17 FABRIC GRAIN

Woven fabrics are composed of two sets of yarns – the warp yarns, which run lengthwise of the fabric and the filling or weft yarns which interlace the warp yarns at a right angles and run crosswise of the fabric.

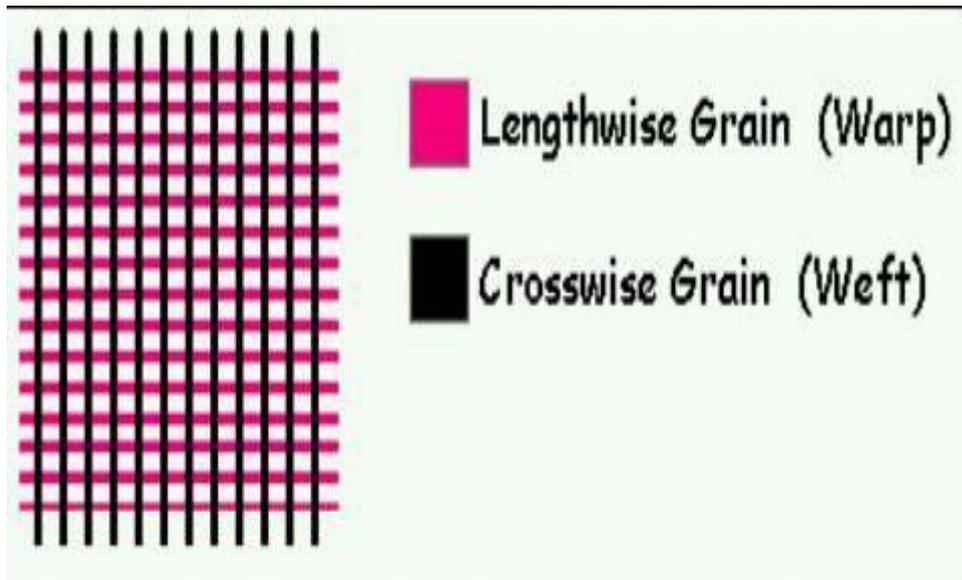
The filling threads also form the selvage at either side of fabric. Any line of the fabric which is not parallel to either the lengthwise or the crosswise threads is said to be off the fabric grain. Thus the grain of the fabric is considered to be its true direction either lengthwise or crosswise, if we follow single threads either of the warp, or the weft.

The lengthwise direction of fabric is usually firm and stretches very little under strain because of the strength and tightness of the warp threads.

If pulled both lengthwise and crosswise the fabric is found to stretch more easily from selvage to selvage than in the direction of the selvage.

When gathered along a crosswise thread, as for the waistline of a skirt for instance, the fabric shapes into more pliable folds than it would if gathered along a lengthwise thread. Firmness in order to withstand the strain put on the fabric when the wearer bends or sits and the resiliency to help the fabric recover its original shape and to hand straight after the movement of the body made it wrinkled.

It is necessary to understand the difference between the lengthwise and crosswise grains to place the pattern pieces so that the up and down of the garment would follow the lengthwise grain of the fabric.



Definition of terms and word- combinations

<p> fabric grain grain set yarn warp warp yarn weft filling thread selvage to be of the grain to wind (wound, wound) fabrics that is woven tightly to prevent fraying to stretch tightness to shape firmness resiliency to recover to hang straight to wrinkle pattern pieces </p>	<ul style="list-style-type: none"> – texture, weave of fabric – thread, string – group of items, collection – woven string – bending; contortion – bending yarn – } threads in a fabric that go from side to side across the weft – string, thin cord – special edge on some – turn, coil; twist around – not by thread – large expanse – strength; trouble, misfortunes – direct; be formed – stability; steadiness; strength – elasticity – recuperate, get well; get back – suspend straight – crease; become creased – configuration details
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crosswise grain	– transversely; contrarily thread
lengthwise grain	– thread along the length
the up and down of the garment	top and under parts of clothe

Task 1.

Keep in mind these words

To interlace, to run, to form, thus, true, to keep, direction, single, taut, during, to follow, along, between, to pull.

2. Make up questions for these sentences

1. Firmness and resiliency are necessary in the garment to withstand the strain.

(What... Why... Where...)

2. The grain of the fabric is considered to be its true direction.

(What... Is... What direction...)

3. Answer the questions

1. What are woven fabrics composed of?
2. How are called the yarn that run lengthwise?
3. How are called the yarn that run crosswise?
4. What threads form the selvage?
5. How is the true direction or warp or weft in the fabric called?
6. Why must warp yarns be especially strong?
7. Does the fabric stretch much lengthwise?
8. In what direction does the fabric stretch more easily?
9. What does the fabric shape into pliable folds?
10. What qualities are necessary in the garment?
11. What does the resiliency help the fabric to do?
12. How must we place the pattern pieces?

4. Translate in to Uzbek or Russian

1. The filling threads also form the selvage at either side of fabric.
2. Pulled both lengthwise and crosswise the fabric is found to stretch more easily from selvage to selvage than in the direction of the selvage.
3. The lengthwise direction of fabric is usually firm and stretches very little under strain because of the strength and tightness of the warp threads.

UNIT 18 STRAIGHTENING FABRIC AND FOLDING FABRIC FOR THE LAYOUT

Before fabric is ready for cutting, the crosswise or filling threads must be checked for their right angle position to the lengthwise or warp threads.

The fabric being not true before cutting, the finished garment will not hang the same on the left and right sides of the center line and will tend to twist.

To determine whether or not the crosswise thread follows the cut edge from selvage to selvage we have to pull the crosswise thread at each end of the piece. Firmly woven fabric can be torn when the required length of fabric is measured. These ends will then be the true cross-grain. Sheer, pile, ribbed and loosely woven fabrics should not be torn.

A fabric may be laid out in one of several ways:

a) Spread out in a single layer, either face to face or face down. This method is most generally used at present being most economical.

b) Folded lengthwise either along the center fold with selvages even, or along a fold less than half the fabric width according to the width of a certain pattern.

c) Folder crosswise either through the center of the fabric length, so that there are two complete layers of full width, or folded through any point which provides the length needed for a special section of the pattern.

There are however advantages and disadvantages to each method. The use of the crosswise fold is limited to fabrics without an up and down or a right and left, since a crosswise fold would produce opposite directions in two layers. Therefore if the pattern requires two full width layers of the fabric, it must be cut along the crosswise fold and the under layer reversed so that right sides of both layers are still face to face but with the nap going in the same direction in both.

The layout using the center lengthwise fold saves time, as selvages and ends can be quickly matched to insure proper grain position in all pieces cut out. This is especially suited to wool fabrics about 54 in. wide.



Definition of terms and word- combinations

<p>straightening fabric cutting to check to hang twist edge firmly woven fabric ribbed fabric loosely woven fabric folding fabric layout to lay out to spread out</p> <p>spread out in a single layer face-to-face</p> <p>face down</p> <p>to fold folded lengthwise folded crosswise layer crosswise fold lengthwise fold up down</p>	<ul style="list-style-type: none"> - become straight - act of cutting; something cut off - verify; pause - to lay - coil, curl, spin, turn - line at which a fabric ends - dense texture, close texture - install ribs fabric - not tight; light texture - act of bending or doubling over - arrangement, plan - place an object out for display - move apart so as to cover a wider area - lay out in one side - within each other's sight or presence - marked surface pointing towards the floor - bend; be bent; pleat - bended along the length - bended across, transversely - thickness of some material - fold across, transversely - fold along the length - obverse side - inside; back side
--	--

Task 1.

Keep in mind these words

Ready, left, right, end, piece, to tear, several, way, certain, complete, special, full, point, to need, advantage, disadvantage, to limit, to produce, to save, to insure, proper, position, whether, in what way, at present, according to.

Synonyms
in. – inch

one – single
needed – required

several – a few
each – every
right – proper
face – up

right – left
firmly woven – loosely woven
whole – half
quickly – slowly
width – length
advantage – disadvantage
even – uneven
face - down

Antonyms

along – across

2. Make up questions for these sentences

1. The lengthwise fold insures proper grain position in all the pieces cut out.

(What... What fold... Where...)

3. Answer the questions

1. What must be done with the fabric before it is ready for cutting?
2. What will become will the finished garment if the fabric id not true before cutting?
3. How are the fabrics named according to the way they are woven?
4. What kinds of fabrics should not be torn but should be cut?
5. In what ways may a fabric be laid out?
6. What kind of layout saves time?

4. Translate in to Uzbek or Russian

1. The fabric being not true before cutting, the finished garment will not hang the same on the left and right sides of the center line and will tend to twist.

2. Firmly woven fabric can be torn when the required length of fabric is measured.

3. These ends will then be the true cross-grain. Sheer, pile, ribbed and loosely woven fabrics should not be torn.

UNIT 19

“THE PHOTOLAY PROCESS”

There was developed a method for making lays which may be called “The Photolay Process”. Fig. 10.

With this process lays can be produced quickly, economically and accurately.

The equipment used in this process is known to consist of a table AA¹⁷ yd. long by 5 ft. 4 in. wise, painted black and cross ruled while at regular intervals in the width as well as the length H. These lines are numbered in

yarn and inches, or meters and centimeters along the entire length and width of the table. It is so designed that the table top can be swung at an angle of 90° when necessary.

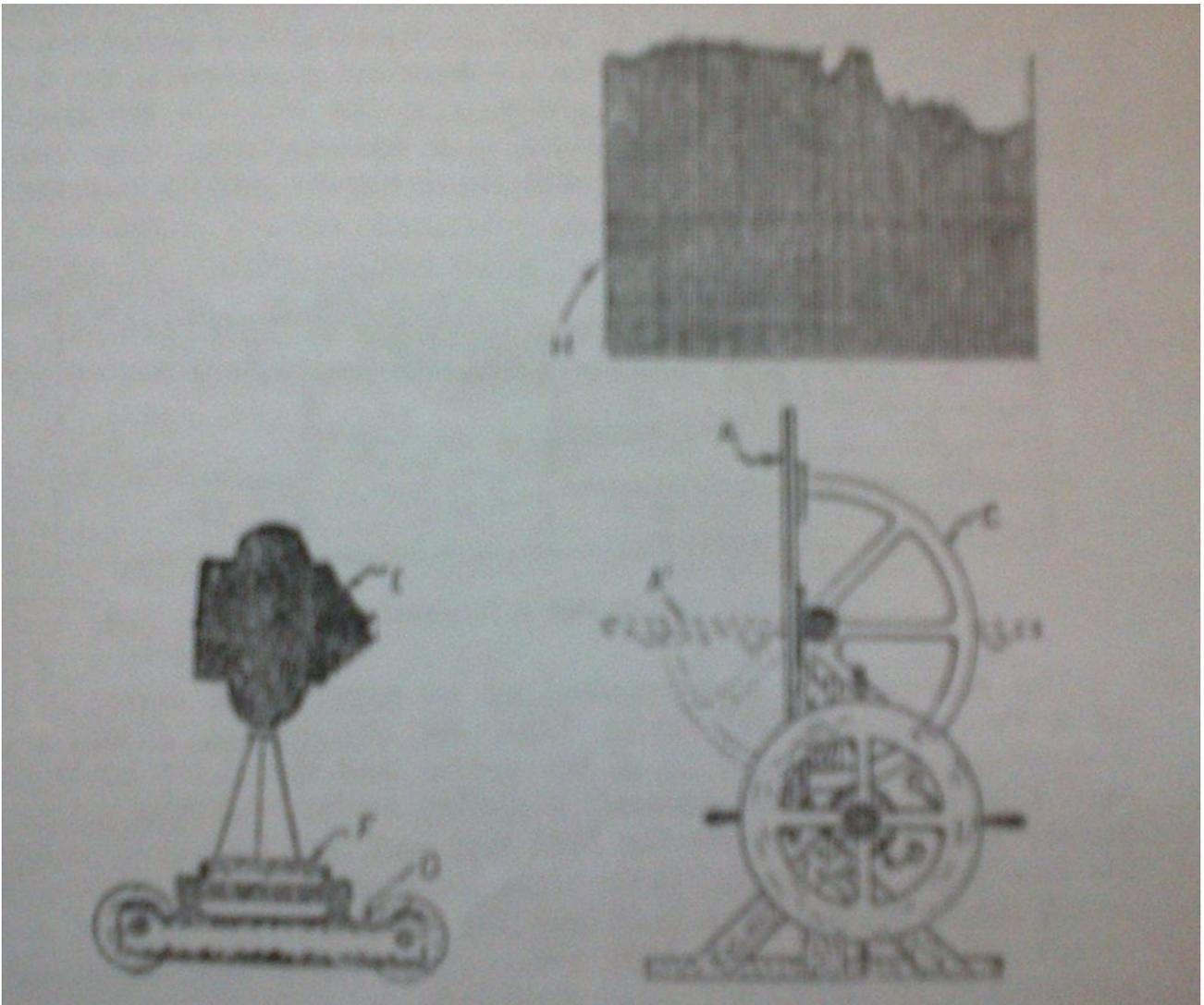


Fig. 10. Layout of the Photolay Process
B. Tilting Wheel. C. D. Spur Gears. F. Focusing Crane Side to Side.
G. Focusing Crane Back and Forward.

Directly in front of this table there is a series of tracks, which run along the floor for a distance of some 18 ft. on which there travels a moving crane to and from the table. On this crane there is a small travelling platform on which is mounted an especially designed camera E containing two magazines, holding large rolls of paper film. The camera is equipped with a suitable focusing device with which the camera can be easily and quickly focused into place, the process operating as follows.

The cutter lays his patterns within the markings which represent the width of the cloth. Having been placed in position the patterns are thumb tacked, the table is tilted at an angle of 90° , the camera being focused in position, and an exposure is made of the lay on the film.

The number of photolays necessary for the establishment of cut-off length, as well as arrangement of the patterns, is really comparatively few.

There are three material width used in men's clothing industry viz.: the first covers fabrics ranging from 50 in. to 60 in.; the second covers fabrics ranging from 42 to 46 in; and the third covers fabrics ranging from 33 in. to 36 in. For all practical purposes it had been found satisfactory to make a photolay of the size combination of the minimum and maximum width plus one for the intervening width, which is the average of both the minimum and the maximum width.

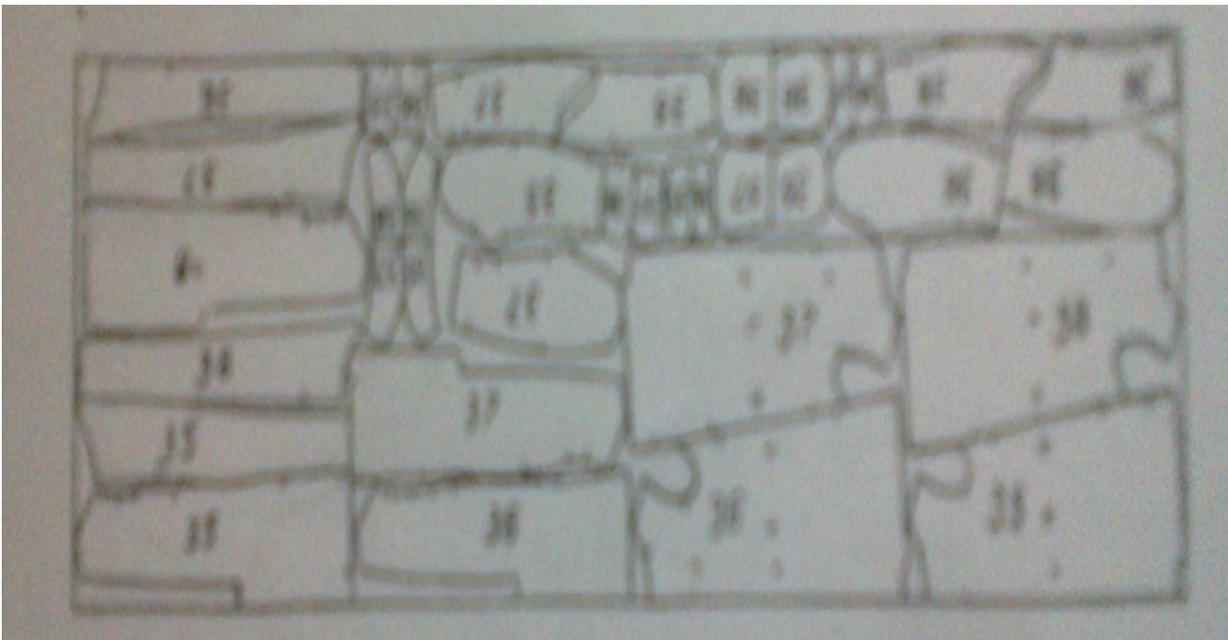


Fig. 11. Open Fold Photolay of 4 Overcoats Sizes 35-6-7-8

The approximate time required by an experience cutter to lay in a two-size suit lay varies from six minutes to a half-hour, depending upon the design of the fabric and the character of the lay. With the photolay process, a skilled cutter will take approximately fifteen minutes for the first lay, and less than five minutes for any other lays in the same sizes for any of the intervening conservative figure for the time necessary to make and record a lay. Illustration 11 shows a typical photolay.

The process is not expensive to operate. When the model patterns for the line are completed these lays are made with the cutting department,

and each set of patterns is accompanied by its photolay prints showing the character of the lay and the cut-off yardage.

As a rule a plant will do its major cutting closed fold or open fold, but seldom both in any given class of work, although there are exception.

Consequently, the photolays san be made for open fold cutting and interpolated for closed fold cutting or vice versa.

This materially reduces the number of photolays which would be necessary. A given model may be cut in all of its variations such as shorts, regulars, longs, short stouts, and long stouts. It is unnecessary to make lays for each of these variations in all their various sizes. For all practical purposes it is sufficient to make one lay in each variation on two average sizes, and the yardage figures interpolated for the remaining sizes in that variation. The planning department makes a record of all cut-off lengths as established by the designing department and arranges figures by models, sizes and varying widths of fabrics and uses these figures as a basis for preestimating material requirements. By this means patterns can be delivered to the cutting department with a blue print, showing how the work should be laid in and how much material should be used in doing so. It not only centralizes responsibility for material consumption, insures accuracy, and increases production; t also allows the master cutters more time for the important function of supervision.

The utilization of the whole process of course, is of considerable help where the volume of cutting is large and varied.

Definition of terms and word- combinations

<p>the photolay process tracks to travel moving crane camera paper film focusing device to tilt to thumb tack to make an exposure</p>	<ul style="list-style-type: none"> – taking photos from apportionment – follow a path; follow movements – move, go from one place to another – moving type of machine – device used to take photographs; <p>judge's private office</p> <ul style="list-style-type: none"> – thin flexible material coated with light sensitive emulsion – device that concentrate attention on something <ul style="list-style-type: none"> – incline, slant – fix by buttons – make a snapshot
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photolay	– snapshot of lay
cut-off lay length	– cutted length of decking
intervening width	– interpose width
a two-size suit lay	– decking of suits in two sizes
line	– flux, flow; production line
print	– } copy, duplicate
bule print	
shorts	– small sizes
regulars	– standart sizes
open fold cutting	– cutting fabric in double stratums
closed fold cutting	– large sizes
longs	
short stouts	– small sizes for complete figures
long stout	– large sizes for complete figures

Task 1.

Keep in mind these words

equipment ,interval ,width, angle, experience, cutter, fabric, character photolay, process, intervening, utilization, volume .

2. Make up questions for these sentences

1. The cutter lays his patterns within the markings which represent the width of the cloth.

(What Where.....From what)

2. The process is not expensive to operate.

(How many.....What.....Which.....)

3. Fill in the gaps

(Numbered, length, cutting, work, exception, fold)

These lines arein yarn and inches, or maters and centimeters along the entireand width of the table.

As a rule a plant will do its majorclosed fold or open fold, but seldom both in any given class of....., although there are

The photolays san be made for open fold cutting and interpolated for closedcutting or vice versa.

4. Translate in to Uzbek or Russian

1. Model may be cut in all of its variations such as shorts, regulars, longs, short stouts, and long stouts.

2. It is unnecessary to make lays for each of these variations in all their various sizes.

UNIT 20

CUTTING PIECE GOODS

1. The procedure advisable in cutting may be said to divide itself into the following elements:

1. Spreading or laying up the goods,
2. Laying in the patterns,
3. Marking out the patterns,
4. Cutting out the lay,
5. Relaying parts to be matched up and recutting.
6. Inspection and bundling.

A well-organized cutting department should be divided into section, each section being under the direct supervision of a thoroughly trained master cutter. Under his direction he may have a group of assistant among whom the work can be divided as previously mentioned. The first group can spread or lay up the material; the second group lays in and marks out the patterns; the third group does the machine cutting, matching, and the recutting; and the fourth group takes care of inspection and bundling.

The method used in cutting may vary with the character of the material and the type of the garment to be produced. Some manufactures abroad prefer to cut all suitings on the open, which permits cutting in greater heights, others prefer cutting suitings closed fold. The latter method simplifies the vigilance required in shading, does, on the other hand, facilitate production in which greater heights are achievable and is more economical in material consumption.

In cutting off the ply length and laying up the fabrics, care should be taken that the cut is straight and as nearly at right angles to the side of the goods as possible. Edges of tables on which cutting is done should be straight and the squares should be used for marking of the first ply length. Subsequent plys should be cut directly over the first. Marking chalks used should be carefully chosen and applied in such colours which show up distinctly on given fabrics, and which can be easily removed either in pressing or in brushing.

The heights at which various classed of fabrics can be cut depend upon the kind of fabric, the size of cutting tools used and the skill applied. When cutting with wound knife cutting tools a general rule may be followed in which the total height of the piled up goods should not exceed half of the diameter of the knife.

For moderate heights the cutting tool most commonly used is a 4 in. rotary circular knife machine and for extreme heights met in top coat and overcoat cutting, the reciprocating straight knife cutting tool is preferred.

Fig. 12 shows a cutting department with a high speed rotary knife machine also called a round knife and a band knife cutting machine.

On certain classes of work where large quantities of goods are cut of similar fabrics, it is possible and perfectly practical to use a rotary band knife.

Cutting tables need not be constructed of heavy materials, but they should be firm and free from vibration.

The training of capable cutters depends upon the skill of the master cutter. Beginners should be first taught how to properly spread and lay up the materials; then they can be put on cutting of simple part such as pocketings, flies, canvas under collars etc. Having mastered the operation and control of the cutting tools they can become assistants to experienced machine cutters, until they have acquired sufficient mastery of the work to go on regular cutting.

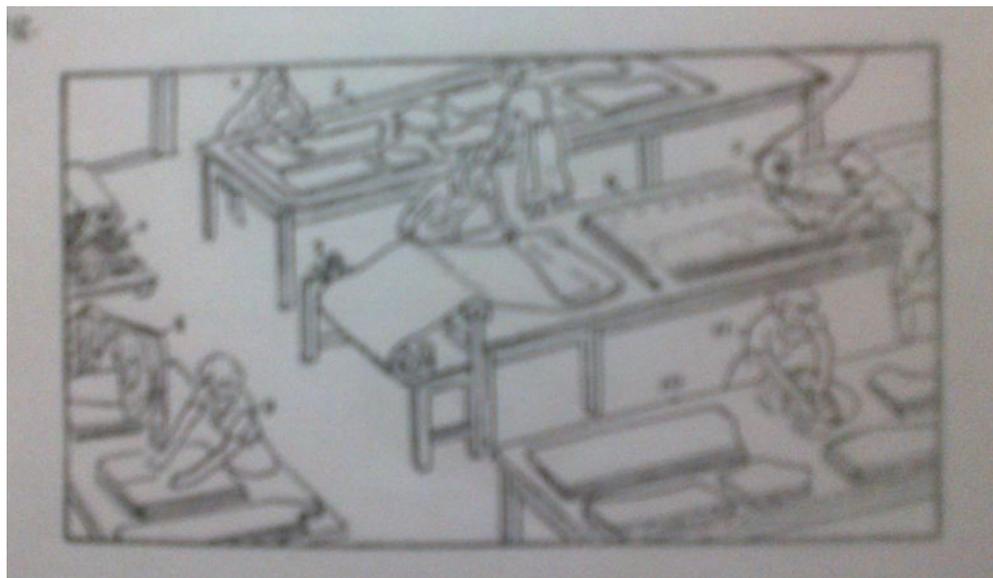


Fig. 12. Cutting Department

Laying in the patterns (1, 2, 3). Spreading the cloth on the cutting table (5, 4, 6). Machine cutting with the round knife (7) and the band knife (8). Bundling (10, 11)

Definition of terms and word- combinations

piece goods	} expansion; distribution
spreading	
laying up	
	- slice; part; segment goods

marking out	– restrict; indicate; separate
cutting out the lay	– act of cutting the lay
relaying	– set again; reestablish, set up again
to match up	– select, assort details
recutting	– elaboration of cut
bundling	– collection of things or quantity of material tied or wrapped up together
matching	– finding an item that matches another
shading	– markings used in a drawing to represent varying degrees of light and darkness
ply	– measure of thickness
ply length	– length of measure of thickness
cutting off	– severing of lay
square	– tool with angles
brushing	– scouring, scrubbing, cleaning
chalk	– object which is made of limestone
cutting tool	– cutting machine
overcoat	} – coat, outer coat
top coat	
reciprocating straight knife cutting tool	} – moving machine with knife tool
rotary circular knife machine	} – moving machine with turning
round klife	round knife
band knife cutting machine	– bands cutting machine
pocketings	– inside pocket material
fly	– flap of fabric used to cover a zipper or buttons
canvas under collar	– made of or resembling canvas or another coarse fabric
cutting table	– table for cutting works

Task 1.

Keep in mind these words

Advisable, equipment, to divide, supervision, previously, to prefer, to simplify, to reduce, careful, to compare, nearly, proper, picture, seem, application, perfectly, distinctly, directly, to remove.

2. Answer the questions

1. Into what elements is cutting divided?
2. Into how many sections should a well-organized cutting department be divided?
3. Under whose supervision must be every section?
4. How many methods used in cutting vary?
5. What method is more economical in material consumption?
6. What does the training of capable cutters depend upon?
7. What should the beginners be taught first?
8. What simple parts can they begin to cut?

3. Fill in the gaps

Direction, group, method, garment, spread, materials.

Under hishe may have aof assistant among whom the work can be divided as previously mentioned

Theused in cutting may vary with the character of the material and the type of theto be produced.

Beginners should be first taught how to properlyand lay up the

4. Translate into Uzbek or Russian

1. The method used in cutting may vary with the character of the material and the type of the garment to be produced.
2. Edges of tables on which cutting is done should be straight and the squares should be used for marking of the first ply length.
3. Cutting tables need not be constructed of heavy materials, but they should be firm and free from vibration.

VOCABULARY

A	
Accessories	– дополнительные принадлежности (пояс, сумочка и т. п.)
Affinity for dyes	– средство к красителям
Allow	– припускать
Allow for waist fullness	– делать припуск на лиф
Allowance	– припуск
Allowance for the easing in	– припуск на свободную посадку
Alpaca	– альпака, гладкая блестящая ткань
Armhole	– пройма
Armpit	– подмышечная впадина
Attitude	– строение фигуры, осинка
Stooping attitude	– сутулая фигура
Average	– среднее количество
Approximate average	– приблизительное среднее количество ткани для раскроя
B	
Back	– изнанка, спинка
Base	– основание
Base of the scye	– основание проймы
Balance	– баланс изделия
Front balance	– баланс полочки
Batch	– партия полуфабриката
Group batches	– подбирать партии
Bend	– изгиб
Blades	– лопатка
Body	– тело, фигура
Bottom	– низ, подол

Button	– пуговица, застегивать
Brushing	– чистка
С	
Canvas	– грубое полотно, бортовка, парусина
Canvas under collar	– прокладка из холста для воротника
Cap	– окат, головка
Should cap	– окат рукава
Capacity	– объемность
Shoulder capacity	– объем плеча
Chalk	– мелок
Check	– выверять
Chiffon	– шифон
Close out	– сомкнуть, закрыть
Closing	– застежка
Centre back closing	– застежка сзади
Centre front closing	– застежка спереди
Concealed closing	– потайная застежка
Emphasized closing	– застежка с патой или планкой
Shoulder closing	– застежка на плече
Off-centre closing	– застежка сбоку
Underarm closing	– застежка сбоку (под рукавом)
Cloth	– ткань, сукно
Patterned cloth	– узорчатая ткань
Clothe oneself	– одеваться
Clothes	– одежда, платье
Folk clothes	– народная одежда
Holiday clothes	– праздничная одежда
Play clothes	– сценический костюм
Sports clothes	– спортивная одежда
Street clothes	– верхняя одежда
Tailoured clothes	– платье английского фасона
Working clothes	– рабочая одежда
Youthful clothes	– платье для молодежи
Clothing	– одежда, платье
Coat	– Пиджак, жакет, пальто
House coat	– Домашнее платье, пиджак

<p>Lady's coat Overcoat Top coat Collar Coloured Colouring Consumption Costume Stage costume Tailored costume Cotton Crease-resistant Crepe Crooked Cuff Curve Neck curve Cut Cut out Cutting Cutting out Recutting Cutter</p>	<p>– Дамский жакет – Пальто мужское, шинель – Пальто – Воротник – Цветной – Расцветка – Расход, потребление – Костюм – Сценический костюм – Английский костюм – Хлопчато-бумажная ткань Хлопчатобумажный – Несминаемый – Креп – Перекошенный – Манжета – Срез, кривая – Срез горловины – Покрой, кроить – Выкроенный – Раскрой, резание – Разрезание настила – Уточнение края закройщик</p>
D	
<p>Dart Gorge dart Lapel dart Shoulder dart (take darts) Waist dart Decoration Material decoration Depth Depth of scye Back depth Front depth Design</p>	<p>– вытачка – Горловая вытачка – Выточка под лацканом – Вытачка на плече – Делать вытачки – Вытачка на лифе – Отделка, украшение – Отделка самого материала (строчка, вышивка, плиссе) – Высота, глубина – Высота проймы – Высота проймы сзади – Высота проймы спереди – Модель, фасон, моделировать,</p>

Severely tailored design Designing	конструировать – Фасон строгого покроя
Designer	– Моделирование, конструирование
Development	– Модельер, конструктор
Pronounced development of the blade section	– Выпуклость в области лопаток
Division	– Пропорциональная зависимость
Division system	– Расчетно пропорциональная система
Draft	– Чертеж, выкройка
Foundation draft	– Основная схема чертежа
Pattern draft	– Чертеж выкройки
Basis sleeve draft	– Чертеж основной выкройки рукава
Drape	– Драпировать (ся)
Drapery	– Драпировка
Dress	– Платье
Afternoon dress	– Выходное платье
Evening dress	– Вечернее платье
Fitted dress	– Прилегающее платье
Formal dress	– Официальное платье, платье для работы
Middle-aged lady's dress	– Платье для пожилых женщин
Town dress	– Выходное платье
Dressmaker	– Портниха
Durability	– Носкость, прочность
Dull	– матовый
Е	
Ease	– припускать
Edge	– край ткани, кромка
Raw edge	– необметанный край
Effect	– эффект
Sliming effect	– стройность
Elbow	– локоть
Emphasis	
Emphasis in silhouette	– выразительность силуэта
Ensemble	– ансамбль
Excess	– излишек

Exposure Make an exposure	– сделать снимок раскладки
F	
Fabric	– ткань
Decorative fabric	– декоративная ткань
Dress fabric	– плательная ткань
Firmly woven fabric	– плотная ткань
Heavy-weight fabric	– тяжелая ткань
Light-weight fabric	– легкая ткань
Loosely woven fabric	– неплотная, редкая ткань
Pile fabric	– ворсовая ткань
Plain woven fabric	– ткань полотняного переплетения
Reversible fabric	– двухсторонняя ткань
Ribbed fabric	– ткань в рубчик
Sheer fabric	– прозрачная легкая ткань
Springy fabric	– эластичная ткань
Suiting fabric	– костюмная ткань
Face	– лицо, лицевая сторона
Face down	– лицевой стороной вниз
Face-to-face	– лицо с лицом
Fast	стойка
Fast to perspiration	– стойкий к порту
Factor	– черта, особенность
Predetermined depth factor	– заранее определенная высота
Fade	– выцветать линять
Fashion	– мода, фасон, стиль
Fashionable	– модный
Fasten	– закреплять
Features	– черты, особенности
Feel	– ощущение на ощупь
Felt	– войлок, свойлачиваться
Felted	– свалянный
Fibre	– волокно
Combed fibre	– прочесанное волокно
Man-made fibre	– искусственное волокно
Figure	– фигура
Figure of normal build	– нормальное телосложение
Erect figure	– перегибистая фигура

Filling	– уток
Firmness	– прочность
Fitting	– облегание, примерка
Closely fitting	– сильно прилегающий
Flat	– ровный, плоский, плоскость
Flap	– клапан кармана
Flax	– лен
Flimsy	– тонкий, прозрачный
Fly	– листочка
Fold	– складка, сгиб
Closed fold	– настил сгиб, сложенный в двое для кроя
Crosswise fold	– настил сгиб по ширине
Lengthwise fold	– настил сгиб по длине
Pliable fold	– мягкая складка
Folding fabric	– настиление ткани
Folded crosswise	– наслан сгиб по ширине
Forepart	– полочка
Front	– полочка перед
Canvas front	– подбортовка
Double breasted fold	– двубортный
Link fronted	– однобортный с одной петлей
Single breasted front	– однобортный
Front of scye	– пройма спереди
Full	– широкий
Fullness	– ширина
G	
Garment	– одежда, платье, изделие, предмет одежды
Bridal garment	– подвенечное платье
Knitted garment	– трикотажное изделие
Girth	– обхват, размер
Breast girth	– } обхват груди
Chest girth	
Goods	– изделие, товар
Piece goods	– ткань кусковой товар верха
Gown	– платье
Evening gown	– вечернее нарядное платье
Grain	– “нитка”

Fabric grain	– Направление основных и уточных нитей в ткани
Crosswise grain	– Направление нитей по утку
Lengthwise grain	– Направление нитей по основе
Off the grain	– Не по нитке
Н	
Hang	– Лежать, падать
“chang” of the sleeve	– Посадка рукава в пройме
Hang straight	– Падать прямо
Head	– Головка
Sleeve head	– Окат рукава
Height	– Высота, рост
Crown height	– Высота оката рукава
Hem	– } Подол, низ
Hemline	
Hinge	– Прикреплять деталь изделия
Hip	– Бедро
И	
Increase	– Припуск
Hip increase	– припуск на бедре
Contour increase	– припуск на силуэт
Ж	
Jacket	– короткий дамский жакет
Panelled jacket	– жакет с вставной спинкой
Sidebody jacket	– однобортный шестишовный жакет
Sidebody link fronted jacket	– однобортный шестишовный жакет с застежкой на одну пуговицу
Л	
Lapel	– лацкан
Gaping lapels	– отстающие лацканы
Lavsan	– лавсан
Lay	– настил, раскладка, лекало
Pattern lay	– раскладка лекал
Perforated lay	– дырчатое лекало, трафарет

Two suit lay	– раскладка для костюмов 2-х размеров
Laying in patterns	– } раскладка лекал
Pattern laying	
Relaying up	– раскладка деталей
Laying up	– настиление
Layer	– слой
Layout, lay out	– настил ткани для раскроя, настилать
Level	– уровень
Length	– длина
Length of material	– кусок ткани
Cut-off lay length	– отрезная длинна настила
Front waist length	– длина лифа спереди
Line	– линия
Basis line	– основная линия
Construction line	– конструктивная линия
Crease line	– линия сгиба
Masculine line	– строгая линия
Hem line	– низ, подол
Slim line	– изящная линия
Strong line	– резкая линия
Linen	– полотно
Lining	– подкладка
Longs	– большие размеры
Long stouts	– большие размеры для полных
Lustre	– блеск
М	
Manufacture	– ленточная закройная машина
Clothing manufacture	– передвижная раскройная машина с прямым ножом
Machine	
Band knife cutting machine	
Reciprocating straight knife Cutting machine	– передвижная закройная машина с вращающимся круглым (дисковым) ножом
Rotary circular knife machine	– обслуживание, уход
	– обработка
	– обмелка
Maintenance	– подходить (по оттенку),

Manipulation	подгонять
Marking out	– подбирать детали
Match	– материал, ткань
Match up	– легкая с набивным рисунком, узорчатая ткань
Material	– гладкая ткань
Patterned material	– швейная промышленность
Plain material	– материал в клетку
Plaided material	– материал в полоску
Striped material	– фасонная ткань
Textured material	– обмерять, снимать мерку, мерка, размер
Measure	– размер ширины груди
Across-chest measure	– } размер обхвата груди
breast measure	– размер длинны руки от передней точки проймы до запястья
Chest girth measure	– размер плеча спереди от ростка до начала подмышечной впадины
Forearm measure	– размер проймы спереди
Front shoulder measure	– длина лифа спереди
Front of scye measure	– размер пол-обхвата груди
Front waist measure	– снимать мерку
Half-bust measure	– размер ширины спинки
Hip measure	– размер талии
Over shoulder measure	– обмерять
Side skirt measure	– обмер фигуры
Take measure	– расчетно-мерочная система непосредственного обмера фигуры
Width of the back measure	– размер объема плеча от центральной точки на спине через плечо до проймы спереди
Waist measure	– размер обхвата бедер
Measure off	– длина юбки
Measurement	– расчетно-пропорциональный метод
Short direct measurement	– плохой покрой
Method	
Deductional calculation measure	

Misfit Model	модель
N	
Nape of the neck Napped Napped finish Neat Neckline Round neckline Square neckline V-line neckline Nylon	<ul style="list-style-type: none"> – росток – с начесом – ворсовая отделка – изящный – вырез, ворот – круглый вырез – квадратный вырез – вырез мысиком – нейлон
O	
Open On the open Opening Side opening Outline Overdress	<ul style="list-style-type: none"> – открытый – (настил) вразворот – Раствор, застежка – Застежка с боку – Контур, силуэт, очертить – Одеваться чрезмерно нарядно
P	
Panel Back panel Part Pattern Basis pattern Pieces Pattern pieces Pile Pining Pocket pining Pitch Front pitch Pivot Placket Centre back packet Centre front packet	<ul style="list-style-type: none"> – Полочка – Спинка – Деталь (платья, изделия) – Выкройка, чертеж, шаблон, лекало – Основной чертеж – Детали – Детали выкройки – Ворс – Кант – Окантовка карманов – Передняя точка проймы – Прикреплять (деталь) – Пата, планка – Разрез с планкой сзади – Разрез с планкой спереди

Plan	– План, чертеж
Structural plan	– Конструктивный чертеж, выкройка
Pleats	– Складки
Pleats set well	– Складки хорошо ложатся
Ply	– Слой, настил
Ply length	– Длина настила
Photolay	– Фотоснимок раскладки
Photolay process	– Фотографирование раскладки
Pocket	– Карман
Pocketing	– Карманный приклад
Point	– Контрольная точка
Constructional points	– Конструктивные точки
Front neck point	– Передняя точка
Strategic points	– Контрольные точки
Position	– Положения
Sewn together position of the shoulder seam	– Положение плечевых швов в готовом изделии
Precision	– Точность
Press	– Утюжить
Pressed	– Заутюженный
Pressing	– Утюжка
Print	– } Калька, синька
Blue print	
Proportions	– Пропорции человеческой фигуры
Human proportions	
Proportionate	– Пропорциональный
Provision	– Припуск, запас
Provision for contour	– } Припуск на силуэт
Provision for contour capacity	
Provision for fullness	– Припуск на шину
Q	
Quantity	– Величина
Scye quantity	– Величина проймы
R	
Raveling	– Обыскание
Rayons	– Ткань из искусственного шёлка
Acetate rayon	– Ацетатный шёлк

Spun rayon	– Вискозная штапельная ткань
Viscouse rayon	– Вискозный шелк
Recover	– Восстанавливать