

服装高等职业教育教材

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# 服装专业英语

(增补本)



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中国纺织出版社

# Preface

## 序 言

随着改革开放的不断深入,我国服装行业对外贸易、交流日益频繁。服装事业的发展迫切需要我们广大服装专业人员掌握专业英语,鉴于目前国内图书市场此类书籍见之甚少,读者面临着需求的困惑,为此,我们经过一年多的努力,编写了《服装专业英语》。

本书收录课文 19 章,内容涉及服装业工具设备、针法、缝子、零部件和整件缝制的一般原理及其过程,原辅料、备料、排料、制图和打样板、放缝,以及与此相关的操作技巧、最新技术和新潮趋势等服装专业的诸多方面。并以这些作为语言背景材料,配以插图,力求图文并茂,言简意赅。附录 10 种,包括销售确认书、合同书、商业信函、色彩用语等,以求与第一部分呼应成一个有机的整体,一窥服装专业博大的内涵。同时,为了便于广大读者学习,书后增加了课文参考译文。

本书可作为大、中专院校服装专业英语教材。也可供从事服装技术设计、外贸、生产营销人员和其他英语爱好者参考。

本书在编写过程中得到本校领导冯翼的支持和帮助,包昌法老师为本书配图,在此表示感谢。

由于时间仓促,水平有限,书中不尽人意之处,在所难免,请广大读者多提宝贵意见。

编 者

2002 年 4 月于

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服装分校

# 前 言

服装文化是我国五千多年悠久历史的重要组成部分，为人类发展和社会进步做出了重要的贡献。丰富的服装文化是祖先遗留给我们的宝贵财富，继承和发扬我国服装文化，是我们每位服装教育工作者义不容辞的神圣职责，我们编著“服装高等职业教育教材”，意在为发展我国的服装事业尽职尽责。

现代服装教学，已改变了传统、落后的师傅带徒弟的个体传授技艺方式和只讲穿针引线、缝缝烫烫的手工艺内容。一件优秀的服装作品，必然是现代实用艺术和现代科学技术的完美结合，而现代科技又需要赋予科学合理的经营管理。随着市场经济的发展，服装已形成一个大的行业。所以，我们培养的目标也必须是会设计、懂技术、能管理、善经营并具有多方面知识和技能的复合型的服装专业人材。本教材正是为了培养既有服装专业基础理论，又具有实际动手能力，善于在现场组织指挥的高级服装专业人材而编著的。同时，本教材也可以作为在职服装专业技术人员的参考读物。

本教材由中国纺织总会教育部委托中国纺织出版社组织上海纺织工业职工大学服装分校、惠州大学服装分院等一批在教育第一线工作的同志编写的，并得到了中国纺织大学服装学院、上海纺织高等专科学校、上海纺织工业职工大学、上海工程技术大学纺织学院、天津纺织职工大学、武汉纺织工学院、江西纺织职工大学、惠州大学服装分院、上海服装研究所等单位的领导、专家和教授的热心指点，在此一并表示感谢。

本教材共十一册，由冯翼主编，参加编写的人员有包昌法、濮微、苏石民、李青、刘小红、刘东、陈学军、万志琴、顾惠生、徐雅琴、沈六新、陈平、严国英等，主审人员有刘晓刚、张文斌、缪元吉、孙熊、金泰钧、宋绍华等。由于服装高等职业教育教材在我国尚属首次编著，缺少经验和资料，加之编者水平所限，不足之处在所难免，望有关专家、学者给予指正。

编著者

1997. 11

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# CHAPTER 1

## A Brief Introduction

### *Background Information*

The clothing industry is one of the largest in the country. It is divided into several sections, i. e. tailoring, which includes men's and women's suits and outerwear; light clothing, which includes dresses and separates; and many other important branches such as hosiery, swimwear and foundation garments, so that the range of merchandise is very diverse. An analysis of each company, however, would probably reveal the following common functions:

- (A) The buying of fabric and trimmings
- (B) The design of saleable garments
- (C) Producing these garments in bulk
- (D) Sales to various retail and wholesale outlets
- (E) Controlling of expenditure, and paying of wages, etc.

The 'design' or 'sample' room in a light clothing company is the particular concern of this book.

### *The Design Room*

The design room is the hub of a clothing company. Its function is to produce sample garments that will 'look good, fit well and be practical to produce in bulk'. The future commercial existence of the company depends on the skills of the design room team to produce samples that it can successfully market. It is helpful, therefore, to look in more detail at the specific jobs to be found in this highly important department.

### *The Designer*

Very briefly, the designer's job is to select fabric and trimmings and to create commercial designs suitable for a specific market. The designer develops ideas for samples which are passed on, in the form of a working sketch to the pattern cutter. The working sketch is a detailed drawing of the designer's idea and should not be confused with a fashion drawing, which serves a different purpose. It should be easy to understand and clearly indicate the position of seams, pockets, darts, type of collar, width of sleeve, etc. . When the pattern cutter receives the working sketch, his job is to study it and to

develop from it the pattern that will eventually become the sample garment to be shown to prospective buyers.

### ***The Pattern Maker***

The designer depends on the pattern maker to translate his or her ideas with accuracy and flair, and so the pattern maker is a very important partner in the production of the first sample. The word 'partner' is chosen as it indicates that the pattern maker's part in the team is a very active one. The pattern maker has to analyze very carefully the working sketch and decide which method is best for creating a pattern for this particular style. He can choose either to work from patterns or to use calico and create the pattern directly onto the dress stand. Both approaches are effective; the choice of method will depend on the style to be cut and, of course, the personal preference of the pattern maker.

A good pattern maker will be sympathetic to the designer's ideas, as any lack of understanding between designer and pattern maker could lead to the production of poor samples.

It is essential that the pattern maker understands thoroughly not only the techniques of creating a pattern but also has a thorough knowledge of how the garment is assembled by the machinist. Without this knowledge the pattern maker would produce patterns which were not practical to put together and all sorts of problems would arise. The original pattern, cut from the working sketch, is called the first pattern. This is used to cut out a 'toile' or calico. The toile is then passed to the next team member to be made up into the prototype garment.

### ***The Sample Machinist***

The sample machinist is a vital member of the team as she 'realizes' and 'proves' the work of the other two. Her specific job is to assemble toiles and sample garments as efficiently as possible, achieving the degree of quality standards which are required for final production. She is expected to have had experience in the making up of samples, and both the pattern maker and the designer rely on her initiative to keep them informed of any problem foreseen or any adjustments that might be necessary in the early stages of development.

This team is the source from which stem not only all the original design ideas but subsequently copies of the originals produced in large quantities. Expertise in this aspect of the work is therefore essential. The company for which the individual members of the team work stands or falls on the results of their efforts.

## Notes

1. tailoring 一词在本课中作“外套行业”解释,它作为制衣业的一个重要分支。而该词本身也可作为制衣业解,所以要视具体的上下文来译。

tailoring 在英语中一般作男裁缝解,女装和童装裁缝用 dress-making tailor。这一词除了可作名词解释外,还可作为动词“裁剪和缝制”解 = cut out and sew。

2. ……and many other important branches such as hosiery, swimwear and foundation garments, so that the range of merchandise is very diverse.

……及许多其它的重要行业,诸如针织服装业、泳装业、妇女胸衣业,这样使得服装商品的种类如此繁多。

3. Its function is to produce sample garments that 'look good, fit well and be practical to produce in bulk'.

它(设计室)的功能是创作出外观漂亮、穿着合体、且适合于进行批量生产的样品服。

4. When the pattern maker receives the work sketch, his job is to study it and to develop from it the pattern that will eventually become the sample garment to be shown to prospective buyers.

当样板制作工拿到款式设计图时,他的工作是对它进行研究,并要加以改进。因最终要根据该图样制作成样品服提供给未来的客户确认。

5. A good pattern maker will be sympathetic to the designer's ideas, as any lack of understanding between designer and pattern cutter could lead to the products of poor sample.

一位优秀的样板制作工要领会设计人员的设计意图,因为如果他们之间缺乏沟通的话,就有可能导致样品服的质量低下。

## Words and Expressions

### Background Information

brief	[bri:f]	a.	简要的,简短的
introduction	['intrə'dʌkʃən]	n.	介绍,引进,传入
industry	['ɪndʌstri]	n.	产业,工业
clothing	['kləʊðɪŋ]	n.	(总称)衣服
divide	[di'vaɪd]	vt.	分,划分
section	['sekʃən]	n.	部分;部件
i. e. = that is			即,就是
tailoring	['teɪləɪŋ]	n.	制衣(业);外套类



include	[in'klu:d]	vt.	包括
suit	[sju:t]	n.	套装
outerwear	['autəweə]	n.	(总称)外衣
light	[lait]	a.	轻的,薄的
light clothing			轻便服装
dress	[dres]	n.	(统指)服装(尤指外衣);女装,童装;连衣裙
separate	['sepərit]	n.	(妇女)不配套穿的衣服
branch	[brɑ:ntʃ]	n.	分支,分科
hosiery	['həʊzəri]	n.	针织品
foundation	[faʊn'deɪʃən]	n.	基础;衬底,妇女的胸衣
garment	['gɑ:mənt]	n.	衣服(尤指长袍;外套);(复)服装,衣着;外衣;外表
range	[reɪndʒ]	n.	范围
merchandise	['mɑ:tʃəndaɪz]	n.	(总称)商品,货物
diverse	[daɪ'vɜ:s]	a.	多种多样的
analysis	[ə'næləsɪs]	n.	分析
reveal	[ri'vi:l]	vt.	揭示,展现
function	['fʌŋkʃən]	n.	作用,功能
fabric	['fæbrɪk]	n.	织物,料子
trimming	['trɪmɪŋ]	n.	装饰物,辅料
fabric and trimming			原辅料
design	[di'zeɪn]	vt.	设计;构思;绘制
		vi.	设计;构思;制图
		n.	设计;图样;图案
sal(e)able	['seɪləbl]	a.	有销路的
produce	[prə'dju:s]	vt.	生产,出产;产生;引起
production	[prə'dʌkʃən]	n.	生产,产品
bulk	[bʌlk]	n.	大块,大批
in bulk			大批,大量
retail	['ri:teɪl]	n.	零售,零卖
wholesale	['həʊlseɪl]	n.	批发
outlet	['autlet]	n.	批发商店
control	[kən'trəʊl]	n. & vt.	控制
expenditure	[ɪks'pendɪtʃə]	n.	支出,消费
wage	[weɪdʒ]	n.	(常用复数)工资;工钱
etc.	[ɪt'setɹə]		等等
sample	['sɑ:mpəl]	n.	样品,货样
concern	[kən'sə:n]	n.	关心;所关心的事

## The Design Room

hub	[hʌb]	n.	(兴趣,活动等的)中心
company	['kʌmpəni]	n.	公司;商号
sample garment			样品服
practical	['præktikəl]	a.	实际的;实用的
commercial	[kə'mə:ʃəl]	a.	商业的;商业上的;商务的
suitable	['sju:təbl]	a.	合适的
existence	[ig'zistəns]	n.	存在;生存
depend on			依靠,依赖
successfully	[sək'sesfuli]	ad.	成功地
market	['mɑ:kit]	vi.	购买;销售;卖出

## The Designer

indicate	['indikeit]	vt.	指示;指出;表明
position	[pə'ziʃən]	n.	位置;方位
seam	[si:m]	n.	接缝;拼缝
dart	[dɑ:t]	n.	短缝;裱(缝合);省
sleeve	[sli:v]	n.	袖子
eventually	[i'ventʃuəli]	ad.	最后
prospective	[prəs:'pektiv]	a.	预期的;盼望中的;未来的
translate	[træns'leit]	vt.	翻译;转化,以另一种形式表现出来
accuracy	['ækjurəsi]	n.	精确性,精确
flair	[fleə]	n.	鉴赏力;眼光;资质
partner	['pɑ:tnə]	n.	合作者;伙伴
analyze	['ænəlaiz]	vt.	分析;分解
method	['meθəd]	n.	方法,办法
particular	[pə'tikjulə]	a.	特殊的,特定的
style	[stail]	n.	款式;时髦;图案设计
		vt.	设计
detail	[di'teil]	n.	细目,细节,详情
specific	[spe'sifik]	a.	特定的;具体的
department	[di'pɑ:tmənt]	n.	部;部门
designer	[di'zainə]	n.	设计者(师)
create	[kri'eit]	vt.	创造;产生
suitable	['sju:təbl]	a.	合适的
develop	[di'veləp]	vt.	发展;开发
sketch	[sketʃ]	n.	草图;略图;素描
working sketch			款式设计图
pattern	['pætən]	n.	纸样,样板;图案;模型

pattern maker		打(制)样板者
detailed ['di:teild]	a.	详细的;明细的
confuse [kən'fju:z]	vt.	使混乱;混淆;把……混同
fashion ['fæʃən]	n.	时新式样;流行时装
fashion drawing		效果图
serve [sə:v]	vt.	对……适用;对……有用
purpose ['pə:pəs]	n.	目的;效果;效用
calico ['kælikəu]	n.	印花棉布,平(纹布),白洋布
dress stand		胸架,形体架,人体模型
approach [ə'prəutʃ]	n.	处理;方法
effective [i'fektiv]	a.	有效的;生效的
personal ['pə:sənl]	a.	个人的;私人的
preference ['prefərəns]	n.	偏爱;优先
sympathetic [simpə'θetik]	a.	和谐的;合意的
lack [læk]	n.	缺乏,不足
lead to		通向;导致
essential [i'senʃəl]	a.	基本的;必要的
thoroughly ['θərəli]	ad.	充分,彻底,全然
technique [tek'ni:k]	n.	技术,手法,技巧
thorough ['θərə]	a.	完全的;十分的;充分的
assemble [ə'sembl]	vt.	配合;装配
machinist [mə'ʃinist]	n.	机工,缝纫车工
put together = assemble		
all sorts of		各种各样
arise [ə'raiz]	vt.	发生,出现
original [ə'ridʒənl]	a.	原先的;最早的;最初的
first pattern		原版纸样,原厚纸样
cut out		裁剪
toile [tɔil]	n.	棉织物;轻薄亚麻织物; 立体裁剪用坯布;(用平纹织布或其他廉价织物做成的)试穿用服装,样品服
prototype ['prəutətaip]	n.	原型;范例;样板
efficiently [i'fifəntli]	adv.	有效地
vital ['vaitəl]	a.	极其重要的
achieve [ə'tʃi:v]	vt.	达到;获得,完成
quality ['kwɒliti]	n.	品质,质量;优质
degree [di'gri:]	n.	程度
make up		(把布料等)缝制成衣服,裁制

rely	[ri'lai]	vi.	信赖,依靠
rely on (upon)			信赖,信任,对……有信心
initiative	[i'nɪʃiətiv]	n.	主动,积极性
inform	[in'fɔ:m]	vt.	告诉,通知;向……报告
foresee	[fɔ:'si:]	vt	预知,预见
adjustment	[ə'dʒʌstmənt]	n.	调节,调整
subsequently	['sʌbsɪkwəntli]	ad.	此后,接着
quantity	['kwɒntiti]	n.	数量
in large quantities			大量
expertise	[ˌekspə'taɪz]	n.	专门知识,技能,专长
aspect	['æspekt]	n.	(事物,问题的)方面
individual	[ˌɪndɪ'vɪdʒuəl]	a.	个别的;个人的;单独的
effort	['efət]	n.	努力;艰难的尝试

## Exercises

### I. Questions to the text:

- How many sections is the clothing industry divided into?  
What are they?
- What are the functions of clothing company?
- Why do we say the design room is the hub of a clothing company?
- What should a pattern maker do?
- Why does the company stand or fall on the results of their efforts?

### II. Put the following phrases into English:

1. 套装和单件衣服
2. 购买面辅料
3. 批量生产
4. 控制开支
5. 发放工资
6. 成功上市
7. 质量标准
8. 商品种类
9. 标出……的位置
10. 与……相和谐

### III. Put the following sentences into English:

1. 设计服装应适合市场的需要。
2. 对设计人员来说,掌握有关服装的全面知识是必要的。
3. 款式设计图不应与效果图相混淆。
4. 款式设计图详细勾勒出设计人员的构思。
5. 样品缝纫工的工作是将设计师和样板制作工的工作进一步加以实现。

## CHAPTER 2

### Equipment

It is essential to obtain the basic equipment before beginning to cut patterns and make up garments. Some of the items you probably possess already, some you may have to buy from specialist shops, but choose equipment with care. Professionals choose tools which have been specially designed for the job because they will give the best results and will probably last the longest. Not all the tools are essential; some are useful but not absolutely necessary and can be purchased as desired. However, the following notes indicate the way in which the professional would select, use and care for the tools of his trade.

#### *Measuring Tools*

**Tape Measure:** smooth - surfaced, clearly marked with centimeters as well as the familiar inches.

**Ruler:** clear plastic, marked with both centimeters and inches—1 inch wide by 6 inches long and 2 inches wide by 18 inches long.

**Yard Stick:** available in 36 or 45 inch lengths, made out of metal or wood.

**Skirt Marker:** for marking hem lengths accurately. Markers are available for use with chalk or pins.

**French Curve:** French curves are difficult to use and not really essential, but they are helpful if you can develop the skills, necessary to use them.

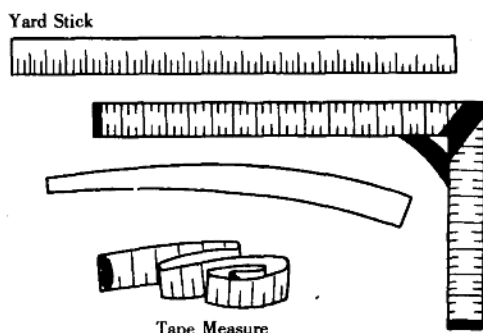


Figure 2-1

#### *Marking Tools*

**Tracing Wheel:** used to transfer pattern markings to fabric with tracing paper. The small serrated edge tracing wheel is used for most fabrics. To avoid snagging, smooth - edge tracing wheel is recommended for fine and knit fabrics.

**Tracing Paper:** carbon - coated paper used in conjunction with the tracing wheel for transferring pattern markings to fabric. White tracing paper should be used on fabric.

**Graphite Paper:** colored coated graphite paper, available in art supply stores, used where carbon

would not be visible.

Tailor's Chalk: may be made of wax or stone. It is used to transfer marking to fabrics that will not accommodate carbon paper, and can also be used for marking adjustments in fittings and for hems. Wax chalk is advisable for woolens; for all other fabrics use stone chalk or chalk marking pencils.

Pattern Notches: no pattern cutter would be without a pair of pattern notches which are used for marking seam allowances and balance marks. The notch, to be accurate, should not be wider than 2 mm.

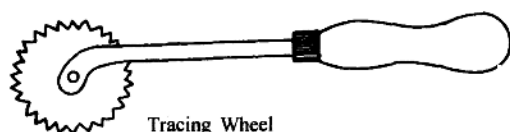


Figure 2-2

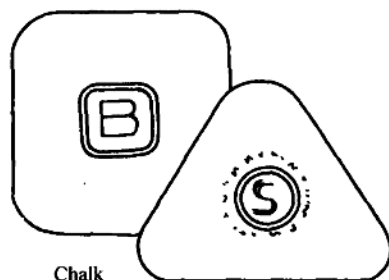


Figure 2-3

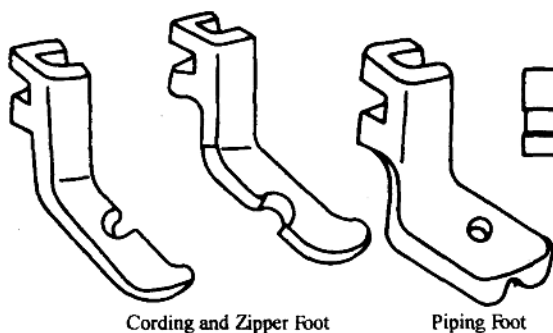


Figure 2-4

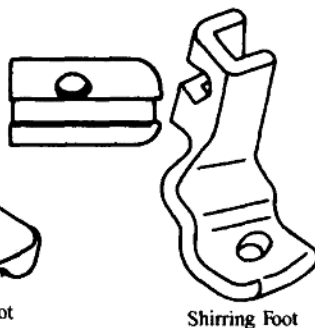


Figure 2-5

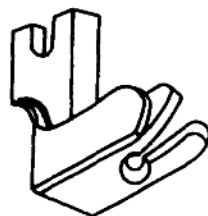


Figure 2-6

Cording Foot: left - and right - handed. Use of either permits even, close stitching for cording and zippers.

Piping Foot: for finishing bias binding stripes.

Gathering Foot: for even, permanent shirring.

Roller Foot: good for stitching on leather, synthetic suede, and vinyl.

Invisible Zipper Foot: for stitching the invisible zipper.

Narrow Hemmer Foot: for rolled machine hem stitching.

## Miscellaneous Tools

**Loop Turner:** used for turning bias strips to make 'spaghetti' cord and narrow belts.

**Bodkin:** used for threading ribbon and elastic through a tunnel or casing.

**Dress Stand:** the dress stand is one of the most vital pieces of equipment in a sample room and should be chosen with great care. It will be used by all the sample room personnel for trying on toiles and finished garments or for developing patterns. Better quality stands are covered in canvas and some have adjustable shoulders. The stand can be raised or lowered for ease of working. They can be obtained in all the industrial sizes and their metric equivalents. The measurements of the stand automatically include tolerances.

**Pattern Punch:** for punching holes in order to hang patterns on a hook.

**Working Surface:** in a sample room the working surface should be sturdy and smooth and long enough to allow a full length dress to be cut. It should be high enough to work without stooping - approximately 106 cm.

**Paper:** the trade uses white paper which is purchased by the roll, from which the required lengths can be cut. However, any smooth white paper will do.

**Card :** Block patterns are made from heavy - duty card or plastic as these are more durable.

**Calico and Mull:** calico and mull are used for testing either a part or the whole of a pattern. This is then referred to as a toile.

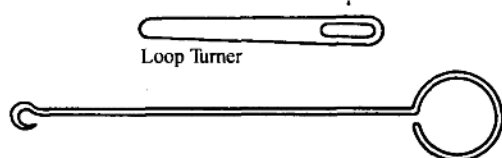


Figure 2-7

## Pressing Equipment

The difference between professional and nonprofessional results in sewing often depends on proper pressing technique and the pressing equipment available.

**Steam and Dry Iron:** a heavy iron with adjustable temperature controls.

**Ironing Board:** a well-padded shaped board, which stands firmly on the floor.

**Sleeve Board:** a well-padded miniature board useful for pressing sleeves and small areas.

**Seam Roll:** a padded roll for pressing hard-to-reach seams. Its use will prevent imprints when seams are pressed open.

**Tailor's Ham:** used for pressing and molding curved areas.

**Tailor Board or Point Presser:** an unpadded device helpful for pressing points.

**Needle or Velvet Board:** necessary for pressing velvet, velveteen, and napped and fur fabrics.

**Press Mitt:** used on the hand to press small areas without interfering with the rest of the garment.

Press Cloth: firmly woven drill cotton and wool cloths, necessary to protect fabrics from shine or scorching when pressing on the right side of the garment , large piece of velour wool is necessary to cover the ironing board surface when pressing synthetic suede.

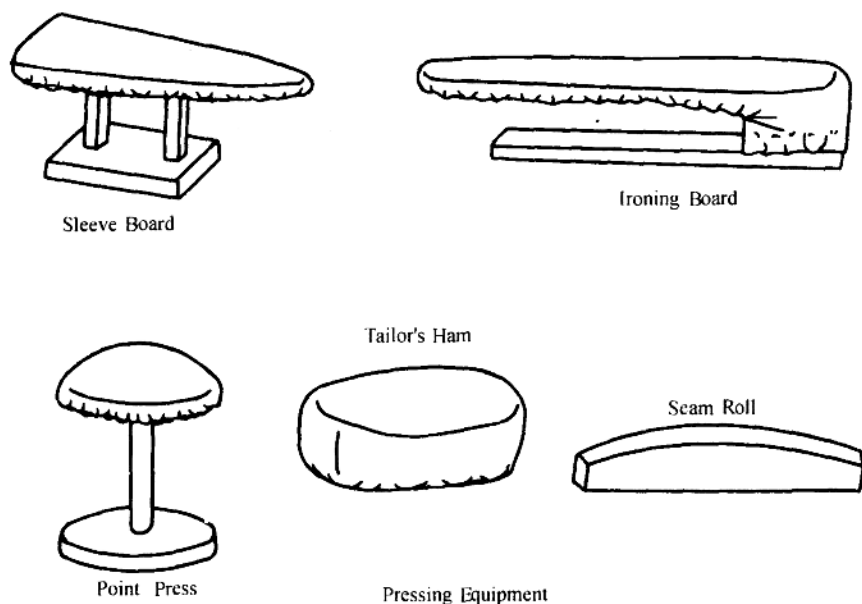


Figure 2-8

## ***Sewing Machines***

In the industry machines have been developed to perform specific functions at very high speeds. The sample room should be equipped with a selection of machines which represent the type of machinery employed on the factory floor. It is important that this link between the two exists, because after the samples are made and approved, they will be produced in bulk on the machinery in the factory.

The sample room is equipped with industrial power machines: there are lock stitch, overlock, zigzag machines, etc., The power machine is run by a foot treadle and uses a knee lift to raise and lower the presser foot. The overlock machine uses a foot pedal to raise and lower the presser foot.

### **Lock Stitch Machine**

The straight stitching lock stitch machine is used for seaming up sample garments or toiles. It has a top and an under thread which interlock to form the stitch.

This machine is very suitable for the sewing of most fabrics except for those which have a great



deal of elasticity, when a machine with a loop formation to the stitch would be more appropriate.

The presser foot can be adjusted for the type fabric that is used. Light pressure is needed for lightweight fabrics and increased pressure is necessary for heavier weights. The tension is always adjusted along with the presser foot for a strong secure stitch. The stitch length varies depending on the fabric. Seams are usually stitched with 12 to 14 stitches per inch.

Easing and gathering is done with about 8 to 12 stitches per inch. Stay stitching is done with 14 to 18 stitches per inch. A special attachment can be used for gathering: the size of the stitch will determine how much fabric is being gathered. Long stitches will gather more fabric than shorter stitches.

### **Zigzag Machine**

The primary use of the zigzag machine is to applique lace, attach elastic, and provide a decorative finish for the edges or tricot knits. The zigzag stitch allows the fabric to stretch after the stitching is completed. The length of the zigzag is determined by the stitch size, and the width is set by a dial—the higher the number, the wider the stitches.

### **Overlock Machine**

The overlock machine combines straight and overcasting stitches and cuts and sews the fabric while stitching the seams. It has an elaborate threading process that uses three spools of thread. A sharp blade trims the fabric before the stitching operation. The finished seam produced by this machine is ideal for stretch and knit fabrics and the finished seam is 1/8 to 3/8 inch wide, depending on the machine setting.

### **Safety Stitch Overlock Machine**

The safety stitch overlock machine makes an additional row of stitching and uses 4 to 5 spools of thread. It is used for woven fabrics and makes seams that are 3/8 to 1/2 inch wide.

### **Felling Machine**

This is a machine that is used mainly for the final sewing of hems, but can also be used for securing neck and armhole facings. This machine simulates hand stitching in so far as it is almost invisible on the RS of the garment. The curved needle of the machine ensures that only a fraction of the main garment is caught, therefore allowing the stitch itself to be almost inconspicuous. The main characteristic of this stitch is the chain formation which indicates that it is formed by looping into itself.

### **Buttonhole Machine**

A must in any sample room, this is a machine that works buttonholes automatically once engaged by the foot control. It is often a chain stitch machine and the size of the buttonhole can be altered to suit requirements. The stitch or 'bight' as it is usually called can also be altered to close or open out the stitches to the desired width and density. The machine is fitted with a blade which corresponds to the site of the buttonhole being formed. On completion of the buttonhole the blade automatically cuts the center of the two rows of stitches.