

NGUYỄN THỊ LUYẾN

# GIÁO TRÌNH TIẾNG ANH CHUYÊN NGÀNH MAY

(DÙNG CHO TRÌNH ĐỘ CAO ĐẲNG NGHỀ)

The language of Garment Technology

TECHNOLOGY  
TECHNOLOGY  
GARMENT  
GARMENT  
AND GARMENT  
TECHNOLOGY



NHÀ XUẤT BẢN LAO ĐỘNG

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# LỜI NÓI ĐẦU

Cuốn sách tiếng Anh "**The language of Garment Technology**" được biên soạn nhằm cung cấp những kiến thức cơ bản thuộc chuyên ngành Công nghệ May bằng ngôn ngữ tiếng Anh. Cuốn sách này có thể dùng làm tài liệu cho sinh viên và các bạn đọc quan tâm đến chuyên ngành trên. Cuốn sách bao gồm 4 chương với 9 bài, trong đó 8 bài đầu, mỗi bài được chia làm ba phần.

**Phần A:** Các bài khóa cơ bản (reading comprehension) - gồm 8 bài khóa giới thiệu về chuyên ngành Công nghệ May từ vai trò, chức năng, công nghệ đến cách kí kết các hợp đồng may mặc, các nguyên tắc giao nhận hàng, thiết kế thời trang với các ngôn từ, kết cấu quan trọng và cách diễn đạt bằng tiếng Anh.

**Phần B:** Tóm tắt ngữ pháp cơ bản tiếng Anh sử dụng trong chuyên ngành.

**Phần C:** Dịch Anh - Việt và Việt - Anh để người đọc tự đánh giá khả năng ngôn ngữ của mình, tăng khả năng đọc và dịch tiếng Anh chuyên ngành và một bài cuối là các thuật ngữ chuyên ngành.

Trong cuốn sách **Tiếng Anh chuyên ngành May**, chúng tôi chú ý cung cấp ngữ liệu của ngành Công nghệ May công nghiệp trong những ngôn cảnh chuyên ngành từ thiết kế đo, hợp đồng may nhằm giúp người đọc hình thành các kĩ năng đọc hiểu với các cấu trúc cơ bản nhất hay gặp trong các tài liệu chuyên ngành. Các câu hỏi theo nội dung bài nhằm giúp người đọc phát triển khả năng nghe nói. Các câu dịch bước đầu chuẩn bị cho người học hình thành kĩ năng viết theo văn phong khoa học chuyên ngành.

Các bài đọc được trích dẫn từ các nguồn tài liệu khác nhau, sau đó được thay đổi, đơn giản hóa cho phù hợp với trình độ và sở thích của học viên. Từ mới được giới thiệu theo đơn vị bài học và được dịch sang tiếng Việt.

Khi biên soạn cuốn sách này, mặc dù đã cố gắng nhưng khó tránh khỏi những thiếu sót, chúng tôi mong nhận được sự đóng góp ý kiến của các em học sinh và các thầy cô giáo để cuốn sách được hoàn thiện hơn.

**Xin chân thành cảm ơn**

## FOREWORD

The following is a collection of readings in Garment technology put together for the students of Garment technology. The texts were collected from various textbooks, popular books on Garment technology. The texts were shortened, simplified to fit the skill level and interests of the students. Difficult and new vocabularies were extracted from each reading to create a word list for each unit and were translated into Vietnamese. Each unit contains exercises to practice vocabularies, grammar and use of the language on that particular subject. There are a total of 8 readings on different subjects, which were chosen because they are the basic subjects that sewing technological students are required to study. The book is written in order to:

- Provide students with a certain amount of new words and necessary knowledge about Garment technology in English so learners can read the texts and translate concerned professional materials.

- Answer the requirement of education and training in order to educate new generation of bachelors, who are good at both specialty and foreign language.

There are nine units in this book . In the first eight units, each unit consists of three parts:

- + Reading comprehension
- + Grammar
- + Translation

and the last unit provides terms and terminology concerning garment technology

## **Chapter 1**

# **GARMENT INDUSTRY IN VIETNAM**

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## **Unit 1**

# **GARMENT INDUSTRY IN VIETNAM**

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### **A. READING COMPREHENSION**

#### **1. READING**

##### **1.1. SITUATION OF NATIONAL GARMENT EXPORT**

The textile and garment industry has been existed in Vietnam for at least a century, while traditional handicraft activities such as embroidery, silk weaving have existed for much longer.

Since the “doi moi” process got underway, Vietnam's garment exports have grown strongly, illustrating once again the powerful connection between reform and export performance. The industry has successfully shifted from its traditional CMEA market to Western and Asian market after the collapse of the CMEA in early 1990s. Exports have risen from 43 millions USD in 1988 to over USD 1.3 billion in 1996. Garments have been the most important, its exports in the 1990s generally exceeding those of textiles. The industry also ranks significantly in total export, in 1996 accounting for one - fifth of the total and now become the second largest export category after petroleum. The garments are Vietnam's largest manufacturing export, accounting about 60% of the total manufacturing in the early stage of the export. As would be expected, this percentage is declining as the process of export diversification.

The Asian crisis makes its negative impact on output as well as input of exported products of the industry. Vietnam has to compete with Southeast Asian countries whose currencies are substantially devalued. Because of the regional financial crisis, wages are dropping and Vietnam's competitiveness is weakening. There are frequent reports of orders being canceled, especially from Korea and Japan and of buyers demanding price cuts of up to 20% for subcontracted order in which imported inputs are provided to exporters.

After collapse of Former Soviet Union and East European countries, the garment industry has undergone crisis in its products sale as well as in

material and equipment supply for production. It is possibly said that the period of 1990 - 1992 is most difficult period of garment industry. Many enterprises had to reduce production levels or to face being broken up. In such situation, Vietnam's garment industry faced great challenges. Whether it can seize opportunities to respond to demand for further development more quickly in order to infiltrate into new markets is a question in point. Once Vietnam's textile and garment industry ceases to be a pawn for foreign producers and starts using domestically manufactured material and modern equipment, the industry will become highly effective and a leading national industry.

Remarkable changes have also occurred in the world garment manufacturing. The development of garment industry has been an important "first step" of many countries industrialization progressions. Over time, as relative costs of labor and capital shift, textile and garment manufacturing has moved from the U.S., Great Britain and Japan, which dominated international trade of textile and garment in the first half of the 1900s, to lower cost countries.

## **1.2. DIFFICULTIES AS WELL AS ADVANTAGES OF GARMENT INDUSTRY**

The garment industry is facing a number of difficulties, which need to be surmounted to ensure its continued rapid growth. The industry's most pressing problem is its equipment and machinery. The out of dated technology has contributed to low production capacity and bad quality product, thereby, deteriorating Vietnamese manufactures competitiveness in the international market. That is why, unsurprisingly many enterprises enjoying exports quotas, to the EU and other countries do not export the goods directly, but intermediaries. This has caused losses.

## **1.3. CURRENT SITUATION OF DOMESTIC GARMENT ENTERPRENUERS**

In recent years the rate of growth in the garment industry is relatively high, but still lower than that in total industry. By taking 1990 as basic year, in 1997 the garment industry increased by only 128.5%, while total industry increased by 132.1%. The proportion of garment output has occupied around 9.9% - 10.2% of total industrial output. In this period textile production has increased only 47.6%, and garment production has increased rapidly by 346.5%. The structure of the garment and textile has also changed. In 1990 the output of textile accounted for 72.9%, and the output of garment

accounted for only 27.1%. In 1997, these figures are 47.1% and 52.9% respectively. Although the textile sector is growing slowly, it still holds a substantially larger share of total industrial output (6.1%) than garment (2.7%).

Despite of a relatively high rate of growth and relatively large volume of items, Vietnam textile and garment industry still does not satisfy with the domestic demand. Over 80% of the wide range of fabrics available on the local market currently are imported products. Vietnam can produce just 3,400 tones of cotton per year, meeting only 5% of the local textile demand. Synthetic fibers and yarns are entirely imported, and cotton fibers for producing knitwear are also imported in huge volume each year. In addition, 100% of dyeing substances and about 80% of chemicals are still imported.

#### **1.4. SOLUTIONS SUGGESTED FOR GARMENT INDUSTRY**

- Replace the old equipment by the new one; appropriate equipment and technologies will be chosen based on the key commodities that have been demanded recently and new commodities that meet new market demand. Hence, the direction of investment is to modernize technology step by step to achieve the world standard on following.

- Improve technologies to create new products;
- Improve the quality of preparing stage for weaving production.
- Choose proper product to produce based on deep analyses the market;
- Choose proper scale in investment;
- Choose equipment adapted to Vietnam's condition which has comparative advantage in labor;
- Balance the technology renovation between stages of production in the industry in order to prevent the case that some stages of production are over - invested, some others are under - invested;
- Raise the "absorptive capacity" of the industry in order to increase efficiency of imported technology.

Invest on modern equipment without shuttling and reducing the number of shuttle weaving machines, especially ones with small size. In 2010, it should have only small number of shuttle textile machine producing some traditional commodities.

- In starching stage, old equipment have to be replaced by modern one. Modern starching machines must be highly specialized such as starching machine with one trough for thin cloth, two troughs for thick cloth, and specialized starching machines for filament fiber, etc.

- Improve other equipment to raise the quality of synthetic, checked, and stripped cloth.

## 1.5. FAMOUS BRANDS IN GARMENT INDUSTRY

As a result of the economic reform in the market economy, garment industry has changed. There are many products that have never been produced before, now become popular in most of enterprises. Here we describe some types of main garments produced in Vietnam, such as products of shuttle weaving, knitted weaving, garment products and accessories.

### **Garment products and accessories:**

Garment products are various and diversified, fashionable. Beside, they have both international and traditional features. When economy grows, living condition increases, demand on garment products is more diversified and required.

At present, Vietnam's garment products that enterprises of the industry are providing for domestic market and export are following:

- Underwear for men and for women.
- Products for home use: sleepwear, pillow cover, blanket.
- Products for daily life: shirt, trousers, skirts...
- Sportswear: sweater, Jean.
- Fashion wear.
- Special products: military uniform, work clothes.

Vietnam's garment industry has made great progress, shifting from production of work clothes for export, simple products such as: blanket, pillow cover, sleep wear, pupil uniform to doing high-ranking categories accepted widely in domestic market as well as in the international market.

However, the garment enterprises lack modernly specializing machines, thus require intensive labor. That leads to low productivity in comparison with other countries. Some high-ranking products, such as leather jacket still cannot be produced because of lacking of specializing machines.

### **Vocabulary**

- Balance (n): sự cân bằng
- collapse (n): sự sụp đổ
- democratic (adj): dân chủ, bình đẳng
- diversification (n): đa dạng hóa
- embroidery (n): đồ thêu
- fabric (n): vải
- garment (n): quần áo
- Garments (n): may mặc



- Improvement (n): sự cải thiện
- industrialization (n): công nghiệp hóa
- investment (n): sự đầu tư
- knitwear (n): hàng dệt kim
- machinery (n): máy móc, công nghệ
- modernize (n): hiện đại hóa
- production capacity (n): khả năng sản xuất
- Replacement (n): sự thay thế
- silk weaving (n): dệt lụa
- Sleepwear (n): đồ ngủ
- sole (adj): duy nhất, độc nhất
- Synthetic fibers (n): sợi nhân tạo
- to rank (v): xếp loại, phân cấp
- to revolutionise (v): cách mạng hoá
- Underwear (n): đồ lót
- yarns (n): sợi chỉ

## 2. COMPREHENSION QUESTIONS

1. What is the situation of garment export in Vietnam like?
2. What is the difficulty of garment export?
3. What are the advantages of garment export?
4. What are the famous brands of garment industry of Vietnam?
5. What are the solutions to the garment industry of Vietnam?

## B. GRAMMAR: GERUND USED AFTER PREPOSITION

If a verb following a preposition it must be followed by the gerund form, the noun formed by adding “ing” to a verb

e.g:

+ Before going out I phone my husband

+ Without getting an increase in salary I will quit.

### Note

- Be careful with the preposition “to” because this preposition is part of the infinitive form of verb, when an infinitive follows the conjugated verb the gerund will not follow “to”.

e.g.

I want to play tennis. [Want is one of the verbs that requires the infinitive form of the verb to follow it.]

**Drill: Complete the following sentences:**

1. Susan is in charge of \_\_\_\_\_ the dress pattern.
2. You are capable of \_\_\_\_\_ better work.
3. James is interested in \_\_\_\_\_ for a garment company.
4. The heavy rain prevented us from \_\_\_\_\_ to fashion show.
5. Thank you for \_\_\_\_\_ me to carry the packages to the post office.
6. Laura had a good reason for not \_\_\_\_\_ the modern dress to class yesterday.
7. I thanked Jane for \_\_\_\_\_ me to shorten the trouses.

**Correct the following sentences:**

1. Tom is good at design clothes.
2. She went to the store after iron all her blouses.
3. She is very good at make suits.
4. Are you interested in work for a foreign garment company?
5. This book is for teach garment and textile.
6. She paid for her model clothes by work as a model.
7. By practise sew everyday, she was able to find a good job.
8. Instead of wear evening dress, she wore jeans and a T.shirt.
9. He was angry with me for be late.
10. In spite of her hurt hand, she tried to iron the clothes herself.

**C. TRANSLATION**

**1. Translate the following sentences into Vietnamese**

How to clean your machine?

These parts of the sewing machine must be cleaned at least once a week.

1. They include feed dog
2. hook and base
3. oil pump

What you need for preparation:

1. medium sized screw drive
2. oil can

3. small brush

4. dusting cloth.

Step one:

- Turn the power off
- Press the foot treadle down until the power runs out.

Step two:

- Hold the handwheel and press gently on the foot treadle. This moves the take-up lever and needle into the up position.

Step three:

- Remove bobbin and dust down.

## **2. Translate the following sentences into English:**

a. Thời trang và các kiểu dáng quần áo đóng góp một phần rất quan trọng trong nền văn hoá của từng đất nước.

b. Cách ăn mặc là một trong những biểu hiện rõ ràng nhất về thói quen của mỗi người.

c. Cách ăn mặc của bạn là một loại ngôn ngữ và bạn nói ngôn ngữ của nền văn hoá đất nước bạn.

d. Chúng ta mặc quần áo với ba lý do cơ bản:

- Để giữ ấm và bảo vệ.
- Để trông đẹp hơn.
- Để chỉ ra địa vị thân phận.

## Chapter 2

# GARMENT AND GARMENT TECHNOLOGY

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## Unit 1

### GARMENT AND ITS FUNCTIONS

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#### A. READING COMPREHENSION

##### 1. READING

##### 1.1. GARMENT

What we choose to wear says a lot about us. If you and I are walking down the street toward each other as strangers, before we are close enough to speak, we have already communicated. What you wear has already spoken to me about a number of things. Your gender (usually), your age, your social class, and perhaps even a good guess at your occupation. I can also make assumptions about your personality, your ethnic origins, your opinions and what kind of mood you are in. You can say the same things about me. The way we dress is a form of language. It is important to know what we want our clothing to say about us and how to have it say the most flattering things.

People in the theatre and movie business know all about wardrobe. They take the greatest care with all parts of their costumes. Clothes define their character before the actor says a word. Con-artists know this and they spend much of their money on their wardrobe to make a good 'front'. How you are dressed affects your mood and attitude. If you are hanging around the house in your robe and slippers you are relaxed and will not be getting much done. If you take a shower, fix your hair and get dressed, you will be energized and ready to accomplish something.

People want to belong. Look at the number of people wearing 'team' T-shirts. Showing 'support' for 'their team' makes them part of a group. When you are a player suiting up for a game makes you part of the team and puts you in a competitive mood. Dressing up for a square dance puts you in a party mood. It doesn't have to be an eighty yard crinoline. A simple prairie skirt and a peasant blouse can have the same effect. They are your special clothes for dancing. A friend once told me, "You look good in square dance clothes". I wondered about this for a while until I realized I am happy in

square dance clothes. That happiness makes the clothes look good. Square dance clothes make you feel like a dancer and when you feel like a dancer, you are.

The fact that we can sew means that our choices in clothing are virtually limitless. We do not have to look like the someone else's idea of style. The one disadvantage is that we can not just try it on. By the time we get to the trying on stage we have already invested time and money in a garment that may not speak our language. A basic knowledge of what makes a flattering garment for us as an individual is essential in making sure that our sewing time is spent wisely and the final product is something that we will be happy with for a long time.

## **1.2. CLOTHING NEEDS AND FUNCTION**

Clothing is one of the most obvious expressions of the habits, techniques and conditions that characterize a society as a whole. It is a fascinating and unique subject, as nearly all humans wear clothes of one kind and another. Why do humans, unlike other living creatures, cover their bodies with such an assortment of materials?

Clothing has made an enormous journey, from the earliest days when Stone Age people hammered and scraped the skins of beasts for use as garments, to the present day. Technology is now producing excellent fabrics, equipment and methods of production which are revolutionizing the clothing and textile industry.

When you think about the reasons why people wear clothes, you realize that clothes are not always worn solely for warmth and protection.

Have you ever looked at old photographs of people and laughed at the style of their clothes? perhaps you feel that people had some strange and funny ideas about what to wear many years ago. History says that people will look back on the clothes you wear today and think the very same thing. What you wear says you live in a democratic consumer society. Your clothing is a kind of language and you speak the language of your culture. Fashion and clothing styles are forms of communication and are an important part of our culture.

We dress for three basic reasons:

1. for warmth and protection
2. to look attractive
3. to show status.

Clothes help us to meet both physical and psychological needs.

The psychologist Abraham Maslow has suggested that our needs be ranked in levels of intensity. This ranking he calls the "hierarchy of needs".

Physical needs such as food, water, sleep and clothing must be met before all others, because they are more urgent.

### **1.3. FACTORS AFFECTING THE CHOICE OF CLOTHING**

The clothes we wear protect us from one or more of the following:

- climatic conditions, e.g., overcoat, sundress
- hazards from the environment, e.g., fireman's uniform, bullet-proofvests.
- injury, e.g., helmets, goggles, knee and elbow patches.

Clothes help us to meet psychological needs, such as:

- modesty
- identification (e.g., group, role, sex)
- status symbol
- self-expression
- acceptance and approval
- dressing for special occasions (e.g., weddings, formals, religious, ceremonies)
- adornment
- to belong to a group
- dressing to suit age group
- attraction of the opposite sex.

People will often form a judgment of you basing on the clothes you wear. A job interview is an example of a situation where clothing is important. This first physical impression can assist the personnel director to decide whether you are appropriate for the job. Every time you dress you are saying something about yourself - you are communicating.

Most people have freedom of choice where clothes are concerned. At times we might think it would be easier if everyone dressed in the same way, then there would be no worry about what to wear or what is correct.

A combination of the following factors will affect a person's choice of clothes.

*Cultural background:* the customs, traditions and laws of a society have a great bearing on what a person wears, so does the society's level of technology.

**Management of personal resources:** a person's choice of clothes is a direct result of his or her needs, wants, goals, use of resources, budgeting and decision making skills.

**Physical factors:** a person's age, sex, appearance and state of health influence the choice of clothing.

**Creativity and individual taste:** choice of clothes usually reflects a person's self-image and individuality.

**Social status:** today there are no real distinctions in clothing which reflect class level. However, specific clothing items are considered as status symbols. Such items as furs, designer label clothes and jewellery items, including diamonds and pearls, belong to this category. The evolution of 'blue jeans', once considered to be workers' apparel, is significant in that they are now worn by all classes in society.

**Group conformity and peer pressure:** people express their individuality by the clothes they wear. however, on many occasions, conformity is necessary.

How you dress does influence your feelings and actions. If you feel pleased with an outfit you have chosen to wear, you probably will feel more confident and willing to socialise with others.

The clothes you wear are a mirror of your values. You dress to conform to yourself image. As you change, so will your clothing choices, You normally dress according to the latest trend in fashion. World leaders, royalty and prominent people have certain values to uphold and therefore dress accordingly.

### **Vocabulary**

acceptance (n): sự chấp nhận, sự công nhận, sự tán thưởng

adornment (n): sự tô điểm, trang trí

apparel (n): quần áo, y phục

appropriate: (adj) thích hợp, thích đáng

approval (n): sự tán thành, sự đồng ý, chấp nhận

assist (n): giúp, giúp đỡ, có mặt

bullet-proofvest (n): áo tránh đạn

category (n): hạng, phạm trù

climatic (adj): thuộc khí hậu, thời tiết

conformity (n): sự phù hợp, thích hợp

Creativity (n): óc sáng tạo, tính sáng tạo

decision making (n): ra quyết định

distinction (n): sự phân biệt, điều phân biệt, điều khác nhau

environment (n): môi trường  
evolution (n): sự tiến triển, sự tiến hoá  
goggle (n): kính bảo hộ  
hazard (n): may rủi, rủi do  
identification (n): sự đồng nhất hoá, sự nhận dạng,  
individual (adj): riêng, riêng lẻ, cá nhân  
injury (n): thương tích  
judgement (n): xem xét ai, phán xử ai  
modesty (n): tính giản dị, khiêm tốn, nhún nhường  
patch (n): băng, miếng che  
pearl (n): ngọc trai, hạt trai  
peer (n): người cùng địa vị, người ngang hàng  
pressure (n): sức ép, áp lực  
prominent (adj): xuất chúng, lỗi lạc, nổi tiếng  
royalty (n): giới quý tộc  
self-expression (n): sự tự biểu hiện  
self-image (n): sự tự nhận thức về chính bản thân mình  
significant (adj): đầy ý nghĩa, quan trọng đáng kể  
to bear (v): có liên quan tới, quy vào  
to budget (v): dự thảo ngân sách, ghi vào ngân sách  
to influence (v): ảnh hưởng, tác dụng  
to reflect (v): phản ánh, cho thấy  
uphold (v): giữ, giữ gìn, duy trì

## **2. COMPREHENSION QUESTIONS**

1. What sort of physical needs do clothes meet?
2. What sort of clothes do psychological needs meet?
3. How do people often form a judgement of you?
4. What influences a person's choice of clothes?
5. How do clothes influence on your feelings and actions?



## B. GRAMMAR

### 1. Relative pronouns

Review: Relative pronoun serves two functions at once. They are used as subjects or objects or verbs, like other pronouns; at the same time, they join clauses together, like conjunctions.

The most common relative pronoun are **who**, **whom**, **which** and **that**. Both **who** and **whom** are used for people. However, **whom** (which refers to the object of a verbs preposition) is rather unusual, especially in conversational English. It is generally either left out, or replaced by **who** or **that**. **Which** is used for things. **That** can often (but not always) be used instead of **who**, **whom**, or **which**.

#### For example:

1. Countries that (which) grow rapidly and without major imbalances are admired.

2. The storm that (which) occurred last week caused great damage to the local people.

3. They are suppliers with whom we have business contact for two months.

Rephrase the underlined word following the pattern given in the sentence below:

- Macroeconomics performance is the central factor affecting the success or failure of nations.

- Macroeconomics performance is the central factor that affects the success or failure of nations.

#### **Drill: Change the following sentences, use relative pronouns**

1. The man standing there is skillful talor.

2. The workers working in this workshop are skill workers.

3. The boy taking part in the horse race is a Tom's student.

4. Countries growing rice are called rice-growing countries.

5. The factory making clothes has had no profit in 3 months.

6. The company producing cotton in Hanoi pays high taxes.

7. The cat walking on the wall is mine

8. Sewing technology students studying hard for their exams will do well.

## 2. Relative possessive pronoun - Whose (adapted from Practical English in Usage by Michael Swan).

Whose is a relative possessive pronoun. It indicates possession. It is used together with nouns in the same way as his, her, its, or their. It can refer to people or things. In a relative clause, the structure **whose + noun** can be:

- The subject-

e.g.

+ When I look through the window I saw a girl whose beauty took my breath away.

+ John found a cat whose leg was broken.

+ This is Henry whose wife works for me.

- The object-

e.g.

+ It was a meeting whose importance I did not realize at the time.

+ This is Jane, whose sister you met last week.

Note that instead of **whose**, we can use of **which** to refer to things. The word order is normally **noun + of which**.

We had a meeting the purpose of, which was completely unclear  
(or: ... whose purpose was unclear...)

He has written a book the name of which I've completely forgotten  
(or: ... whose name I've...)

### **Drill: Combine each pair of sentences into one**

Example:

The class has 40 students

Their English is quite good.

The class has 40 students whose English is quite good

1. a. That is the man

b. His wife is a skill tailor

2. a. Yesterday I met a woman.

b. Her husband is a famous fashion designer.

3. a. This is Tom

b. I borrowed his sewing machine.

4. a. The teacher is Miss Smith.
- b. Her class meets at 7:30
5. a. Jacket is a commodity.
- b. The price of jacket is rising

### C. TRANSLATION

#### 1. Translate the following sentences into Vietnamese:

How to clean the hook, base and the oil pump filter. Follow the instructions.

1. Carefully open the machine head.
2. Clean the dirt from around the hook and inside the base with the brush.
3. Put a drop of oil on top of the hook and base. Turn the hand wheel to spread the oil.
4. Dust the oil pump filter while the machine head is open.
5. Close the machine head gently.

#### 2. Translate the following sentences into English:

##### Ở cửa hàng quần áo

Nhân viên bán hàng: Tôi có thể giúp gì được chị?

Khách hàng: Tôi đang tìm một chiếc áo sơ mi. Chị có thể giới thiệu cho tôi được không?

NVBH: Chị cỡ bao nhiêu?

KH: Tôi cũng không nhớ nữa. Chị có thể đo giúp tôi được không?

NVBH: Được thôi. Chị cỡ 35. Chị thích màu gì?

KH: Màu xanh lá cây.

NVBH: Tôi nghĩ cái này hợp với chị. Chị có thể mặc thử nó. Phòng thay đồ ở đằng kia.

KH: Nó rất vừa với tôi. Giá bao nhiêu vậy?

NVBH: 150 ngàn đồng.

KH: Đây thưa chị. Tạm biệt

NVBH: Tạm biệt. Hẹn gặp lại chị.

## Unit 2

# COLOR CHOICE AND MEASUREMENT IN GARMENT TECHNOLOGY

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### A. READING COMPREHENSION

#### 1. READING

##### 1.1. COLORS

###### 1.1.1. Definition of colors

Color is a sensation registered by the eyes when they see certain lights. There is a band of colors: violet, blue, green, yellow, orange, and red...

Different people like different colors. The very same color combination can be judged “beautiful” or “nasty” or “sexy” or “vulgar”, “elegant” or “boring”. Clearly, different people see different colors differently.

Color - Depending on your skin tone and hair color certain colors look great on you while others make you look like '*creature feature*'. There is nothing you can do to change this fact. Putting on more foundation make-up and dying your hair will only make it worse. You can dye your hair as long as it is a shade that goes with your skin tone. I '*went blonde*' once and with my olive skin tone I looked sea sick.

###### 1.1.2. Functions of colors in garment technology

Colors that surround us affect our mood, and can change our whole outlook on life.

Colors definitely affect our mood. It's also true for clothing. You feel different if you are dressed in brown than if you're dressed in red. And if your jacket and trousers are grey, you will feel different wearing a black T-shirt than wearing a pink one.

You can actively use colors to change your mood- but you then must know which colors will work with you. No one else will ever be able to tell which colors really give you a boost.

###### 1.1.3. How to choose colors

We usually choose the colors that are right for us instinctively. They are the colors that make us feel happy. If people compliment you when you are

wearing your green sweater you will gravitate toward another green item when shopping. The seasonal color system works well for most people. Once you have your colors and an understanding of what works and what doesn't, you will be able to save a lot of time energy and money.

There are volumes written about what to wear to look thinner. Those rules may be effective when applied to a tailored business suit but on a full skirted square dance dress with a 60 yard petticoat the rules get bent. Black is often touted as a fashion cure all. Black will not make you look slimmer, more fashionable or younger. Black is a color not a magic spell. It will just make you look black and everybody knows that you are wearing black to look thinner. If you have the right skin tone for black it can be very dramatic but it is not the right color for everybody.

Every year the fashion dictators come out with a new decree. Brown is the new black. Purple is the new black. This is just a ploy to get to your purse. If you know what colors are best for you and what styles suit your body you will not be rushing out to buy the 'latest color' or 'newest style'. Be true to your self. Looking good does not mean looking like a movie star. It means being comfortable in what you are wearing and dressing appropriately for the occasion. Listen to your Mother, "Stand up straight, shoulders back, and head high. Walk with confidence and pride."

## **1.2. MEASUREMENT**

### **1.2.1. Start**

- On your body, find your natural waist and measure from there to where the clavicle bones meet at the hollow of your throat. Draw the length wide on your paper like the example below:

- Measure around your waist and divide this into four. Take that measurement and draw a line from the bottom of your first measurement out by how ever much it is.

- Now measure from your natural waist to your arm pit or wherever you are most comfortable with your armeye landing.

- Measure your chest, making sure that the tape is around the widest part of your chest. Divide this measurement by four and draw a line from the bottle of your first measurement.

- Measure the rise from where your shoulder measurement crossed up to where your neck and shoulder meet.

- Measure from the shoulder bone to where your neck and shoulder join and draw this line.

- From the measurements listed above, we have got a basic body block. This particular method is a very simplified version of the body block technique used in most costume shops. However, what this gets you is enough of a pattern to add seam allowances to and cut out in muslin in order to develop your toile. The toile is a period word for a mock-up or muslin. Basically, you cut it out, sew it together, and discover any fit problems from there. You then can make any adjustment on the toile, take it apart, and use it to make another, permanent paper pattern that will fit perfectly and can be used over and over again.

### **1.2.2. Note**

- First, add the front point. This is pretty simple and can be done without any specific measurement. In general, don't make it too wide or too narrow where it joints the waist. The other measurement, the adjusted side seam, needs two more points to plot.

- Take a look at your subject's body. Measure from the highest point of one to the highest point of the other and divide this in half. Measure out this amount from the centre back measurement. This will give you the base of the adjusted side seam. Next, take a look at your subject arm where it joints to the back, just before it curved under into the arm pit. Measure from the top of the shoulder joint to this point. Plot that point on the armeye. This gives you the top of the adjusted side seam. Next, draw a gently curved line from the base to the top of the adjusted side seam points.

- Cut this newly plotted part off the back piece and tape it to the front piece

- All of the above assumes that you are making a pattern for a doublet. In order to adjust your body block to make a bodice pattern, you will need to plot your neck opening as bellow

- Measure from the top of your front length measurement to where you want your bodice neckline to start. Measure across from this point to where you want your strap to start. Measure from there to the top of your shoulder measurement. Do the same for the back. Once you have done, measure out for the adjusted side seam like you did for the doublet.

- Date and label all your patterns. It's also a good idea to pre-draft patterns every year or so. Store all pattern pieces together in an oversized envelope which is also labelled as to what it is, when it was made, etc.

### **Vocabulary**

- arm pit (n): nách

- armeye landing: điểm hạ tay áo

- bodice pattern: mẫu áo lót, mẫu vạt áo trước của nữ

- clavicle bones: xương đòn
- compliment: lời khen
- doublet (n): áo chēn nam
- dowdy (adj): tồi tàn, không lịch sự, không nhã, không đúng mốt (quần áo)
- (n): người đàn bà ăn mặc tồi tàn xơ xác
- extraordinary (n): lạ thường, khác thường; to lớn lạ thường, đặc biệt
- flourish (n): trang trí bay bướm; nét trang trí hoa mỹ; nét viền hoa mỹ
- (v) hưng thịnh, thịnh vượng, phát đạt; thành công; phát triển, mọc sum suê (cây...)
- gravitate (v): hướng về
- green sweater: áo len màu xanh da trời
- haute (n): thời trang cao cấp
- measure (n): sự đo lường, thước đo.
- muslin: vải mụclin
- natural waist: eo chỗ thắt lưng, áo chēn, áo lửng
- purple (n): màu tía
- seam allowances: cự li đường may nối cho phép
- slimmer (n): người có dáng dõng cao, thon thả
- toiler: người làm việc vất vả

## 2. COMPREHENSION QUESTIONS

1. What is color?
2. What is function of colors?
3. How does color change our life?
4. How can you measure the neck - shoulder line?
5. What are the seven measurements that form the basic body block?

## B. GRAMMAR

### 1. A present participle is the *-ing* form of the verb.

- It is a part of a verb when it is accompanied by some form of the verb "to be"

e.g.

+ She is making a dress

+ The price dress making material is rising.

- It is an adjective when it is not accompanied by some form of the verb "to be"

e.g.

+ What will happen if a good such as clothes becomes overstocked at the going market price?

+ The shift in relative wage will cause a shift of workers into the growing occupation

**2. A past participle can be a part of a verb or it can be an adjective**

- It is a part of a verb when it is accompanied by some forms of the verb be or have

e.g.

+ A balance between buyers and sellers will be restored.

+ He has purchased a car.

- It is an adjective when it is not accompanied by some form of the verb **be or have**

e.g.

+ As the buyers scramble around to buy more wheat, the sellers will raise the price of wheat to ration out a limited supply.

By paying attention to the two uses of the present and past participle, you can avoid misunderstanding while reading or listening, and avoid making mistakes while writing or speaking. Students often mistake a participle for a verb so they make a lot of sentences with either no predicate verb or more than one verb.

**Exercise** (adapted from Longman Preposition Course for the TOELF)

*Indicate if the following sentences are correct (C) or incorrect (I). Give the reason*

1. The chapters were taught by the professor this morning will be on next week's exam.

2. The girl trying on a dress is my friend.

3. The complet is sold in this shop is the most expensive one.



4. The child is playing in the garden is my son.
5. The story written by Paul appeared in the magazine.
6. The letters were posted yesterday will arrive on Monday
7. The tip was offered by customer was not accepted

## **C. TRANSLATION**

### **1. Translate the following sentences into Vietnamese**

Position of take - up lever

Before threading, move take - up lever to the “up” position by turning the handwheel and pressing gently on the foot treadle. If the take-up lever is down, it will pull the thread out of the needle as you start sewing.

How to put bobbin in bobbin case

Step 1: Place full bobbin in case. Thread must run in a clockwise direction.

Step 2: Put thread into slot. Pull thread down under tension spring.

Step 3: Pull thread up into delivery eye.

### **2. Translate the following sentences into English**

#### **Áo dài duyên dáng**

Nếu bạn để nghị bất kỳ ai kể về chuyến đi thăm của họ đến Việt Nam thì sớm hay muộn họ cũng nhắc tới những câu chuyện xung quanh chiếc áo dài. Hình ảnh người phụ nữ duyên dáng trong chiếc áo dài mềm mại vừa khít thân được buông dài trùm ra ngoài quần thật sự đã trở thành những dấu ấn không thể phai mờ trong tâm trí và cả trong những album ảnh của họ.

# Unit 3

## FASHION DESIGN PRINCIPLES

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### A. READING COMPREHENSION

#### 1. READING

##### 1.1. PRINCIPLES OF DESIGN

The **Principles** are concepts used to organize or arrange the structural elements of design. Again, the way in which these principles are applied affects the expressive content, or the message of the work.

The principles are:

- Balance
- Proportion
- Rhythm
- Emphasis
- Unity

##### 1.1.1. Balance

Balance is the concept of visual equilibrium, and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Most successful compositions achieve balance in one of two ways: **symmetrically** or **asymmetrically**. Balance in a three dimensional object is easy to understand; if balance isn't achieved, the object tips over. To understand balance in a two dimensional composition, we must use our imaginations to carry this three dimensional analogy forward to the flat surface.

**Symmetrical balance** can be described as having equal "weight" on equal sides of a centrally placed fulcrum. It may also be referred to as **formal balance**. When the elements are arranged equally on either side of a central axis, the result is **Bilateral** symmetry. This axis may be horizontal or vertical. It is also possible to build formal balance by arranging elements equally around a central **point**, resulting in **radial** symmetry.

There is a variant of symmetrical balance called **approximate symmetry** in which equivalent but not identical forms are arranged around the fulcrum line.

**Asymmetrical balance**, also called **informal balance**, is more complex and difficult to envisage. It involves placement of objects in a way that will allow objects of varying visual weight to balance one another around a fulcrum point. This can be best imagined by envisioning a literal balance scale that can represent the visual "weights" that can be imagined in a two dimensional composition. For example, it is possible to balance a heavy weight with a cluster of lighter weights on equal sides of a fulcrum; in a picture, this might be a cluster of small objects balanced by a large object. It is also possible to imagine objects of equal weight but different mass (such as a large mass of feathers versus a small mass of stones) on equal sides of a fulcrum. Unequal weights can even be balanced by shifting the fulcrum point on our imaginary scale.

Whether the solution is simple or complex, some form of balance can be identified in most successful compositions.

### **1.1.2. Proportion**

Proportion refers to the relative size and scale of the various elements in a design. The issue is the **relationship** between objects, or parts, of a whole. This means that it is necessary to discuss proportion in terms of the context or standard used to determine proportions.

Our most universal standard of measurement is the human body; that is, our experience of living in our own bodies. We judge the appropriateness of size of objects by that measure. For example, a sofa in the form of a hand is startling because of the distortion of expected proportion, and becomes the center of attention in the room. Architectural spaces intended to impress are usually scaled to a size that dwarfs the human viewer. This is a device often used in public spaces, such as churches or centers of government. The same principle is often applied to corporate spaces through which the enterprise wishes to impress customers with its power and invincibility.

In contrast, the proportions of a private home are usually more in scale with human measure, and as a result it appears more friendly, comfortable, less intimidating.

Use of appropriate scale in surface design is also important. For example, an overly large textile design can overwhelm the form of a garment or a piece of furniture.

A surprising aspect of proportion is the way ideal proportions can vary for the human body itself. Styles change in bodies as they do in clothing. Prior to the 16th century, for example, the female body ideally had large hips and belly. Only later was a small waistline stressed.

In the 17th century and many other periods, the ideal body was much heavier than we would accept today. Of course, in the last 35 years the ideal personified by the fashion model has fostered a standard which idealizes exceptionally slender body proportions for women. In this century, sports have provided models for ideal male body proportions. Beginning with the rise of televised football in the 1960's, and the subsequent fitness boom, an increasingly exaggerated muscular silhouette, corresponding to that of the uniformed and padded football player, was presented as the ultimate male form. Only in this period could Arnold Schwarzenegger have represented the heroic ideal body image. This trend reached its most extreme form in the late 1970s and early 1980s. Since that time the emergence of basketball as the predominant American sport has led to a more naturally proportioned fit body ideal for men.

## **1.2. THE HUMAN FIGURE**

### **1.2.1. The Proportions of the Human Figure**

If you will remember when you are drawing a picture of the human form that the whole figure from neck to toe should be 7 times as long as the head; that the body proper, or torso as it is called, is 4 times as long as the head; that the arms are as long as the body, and that the legs should be 4 times the length of the head measured to the inside of the crotch.

### **1.2.2. Drawing the Male Figure**

The handling of texture in the male figure varies from the female figure in a variety of ways. Most of these are generalizations based on the average male or female model and on general observations from art history. Males tend to be wider and larger, their muscularity is often more apparent, and the appearance of facial hair is common.

When drawing the male, lines are often drawn with more of an angularity and harshness. In design the terms masculine and feminine are used to describe the character of a form. A feminine form often has soft flowing and rounded lines, where a masculine form is usually angular, rough and hard-edged. Cars, for example, either have rounded flowing lines like a Jaguar (feminine) or hard sharp edges like a Jeep (masculine). When drawing, one may want to handle the charcoal or pencil in a more physical way. Pressing down harder, erasing with more gusto, and making more errant marks can communicate a more masculine form. Remember that this is a visual generalization and it may be just as appropriate to handle the male figure in a softer way depending on the context from which you are working.

## Vocabulary

- angularity (n) dáng người xương xương
- apparent (adj): rõ ràng
- Asymmetrically (adv): không đối xứng
- Balance (n): sự cân xứng
- bosom (n): ngực, ngực áo
- brocade (n): gấm thêu kim tuyến, vải thêu kim tuyến ngoại động từ: thêu kim tuyến
- buckle (v): cài khoá, thắt
- charcoal (v) vẽ bằng chì than
- circle (n): đường tròn, hình tròn
- crotch (n): đũng quần
- damask (n): tơ lụa Đa-mát; gấm vóc Đa-mát
- edge(v): viền (áo...); làm bờ cho, làm gờ cho, làm cạnh cho
- Emphasis (n): điểm nhấn
- envisage(v): vạch ra
- envision(n): mơ tưởng
- extravagance (n): tính quá mức, tính quá độ; tính quá cao (giá cả...), tính hay phung phí; sự tiêu pha phung phí
- face (v): nhìn về, hướng về, quay về, viền màu (cổ áo, cửa tay), bọc, phủ, tráng
- hose (n): bít tất dài
- magnificent (adj): hoa lệ; tráng lệ; nguy nga; lộng lẫy, vĩ đại; cao quý; cao thượng (thông tục) rất đẹp, cừ, chiến, tuyệt diệu
- masculine (adj): có những đức tính như đàn ông
- muscularity (n): sức vóc
- nape (n): gáy
- precious (adj): quý, quý giá, quý báu, precious metals, kim loại quý
- precious stone: đá quý, ngọc. Cầu kỳ, kiểu cách, đài các (về ngôn ngữ, phong cách..)
- primarily (adj): trước hết, đầu tiên, chủ yếu, chính, căn bản
- proper(n): đúng, thích hợp, phù hợp

- Proportion(n): sự tương quan
- relationship (n): mối liên hệ
- Rhythm (n): nhịp điệu
- satin (n): sa tanh (vật liệu dệt bằng tơ có một mặt láng và mịn trơn)
- shape (n): loại, kiểu, hình thức, hình, hình dạng, hình thù, khuôn, mẫu;  
(v): làm cho (quần, áo) vừa với hình dáng của cơ thể, tạo thành hình.
- shimmer (n): ánh sáng mờ mờ; ánh sáng lung linh; (v) toả sáng mờ mờ; lung linh
- skirt (n): váy phụ nữ; phần váy của áo đầm, vạt áo (phần của áo dài hay đồ mặc khác; áo đuôi tôm..)
- snug - fitting (adj):
- splendour (n): sự tráng lệ, sự lộng lẫy, sự huy hoàng, sự chói lọi
- stiffen (v): làm cứng, làm cứng thêm
- Symmetrically (adv) đối xứng
- tie(v): cột, buộc, cài
- tunic (n): áo dài thắt ngang lưng (áo ngoài chùng, (thường) không có ống tay, trùm đến tận đầu gối và đôi khi thắt lưng bằng dây lưng (như) người cổ Hy Lạp.
- Unity (n) sự đồng nhất
- vary (v): thay đổi, biến đổi, đổi khác
- velvet (n): nhung,
- silk velvet: nhung tơ, lớp lông nhung (trên sừng hươu, nai)
- version (n): kiểu
- vest (n): áo lót (áo mặc bên trong áo sơ mi... sát với da) (như) undershirt, áo gi-lê
- waist (n): eo, chỗ thắt lưng (phần của cơ thể)

## 2. COMPREHENSION QUESTIONS

1. What's the principle of design?
2. What does the principle of design consist of?
3. What's the characteristic of human figure?

## B. GRAMMAR: SO AND SUCH

Such and so are used to mean very, especially; or someone or something stated or implied.

**Such a** is used before nouns (with or without adjective)

e.g.

Such a statement, taken literally, does not make sense.

I have never met such a beautiful girl.

**So** is used before adjectives (without nouns), or before adverbs

e.g.

She is so beautiful.

I have never met any girls, who is so beautiful.

He spoke so fast.

**Drill:** Use either **so** or **such** in the following sentences as suitable

1. John was \_\_\_\_\_ a powerful swimmer that he always won the race.
2. Jane looked \_\_\_\_\_ sick that the teacher told her to go home.
3. I didn't enjoy the book because it was \_\_\_\_\_ a stupid story.
4. It was \_\_\_\_\_ a nice day that we decided to go to the beach.
5. Don't speak \_\_\_\_\_ slowly.
6. I didn't realize she was \_\_\_\_\_ kind.
7. The sun is shining \_\_\_\_\_ brightly.
8. I have never tasted \_\_\_\_\_ a delicious meal

## C. TRANSLATION

### 1. Translate the following sentences into Vietnamese

The oil reservoir

Some machines have an oil reservoir at the front of the machine head. The oil level can be seen through the clear plastic window.

If oil is required, add oil in the oil-fill hole. Note: Do not overfill the reservoir.

Call a mechanical if the oil level does not drop after 2 or 3 days. This may mean that the oil is not flowing inside the machine.

How to check that the oil pump is working

If the oil pump is working, the oil should splash against the oil window when the machine is running.

If there is no oil flow. Do not run the machine.

**Then**

1. Check that the oil level is correct
2. Top up the oil level if necessary
3. Run the machine again to check if oil is splashing against the window

If there is still no oil flow call a mechanic.

**2. Translate the following sentences into English:**

1. Đường may này bị nhẵn hãy khắc phục.
2. Số đo chiều dài của tay bị hụt.
3. Độ rộng túi thừa 1cm.
4. Nhớ dán mex vào sau nẹp.

Thay đổi loại chỉ cho phù hợp với nẹp áo.



# Unit 4

## FASHION DESIGN SOFTWARE - CREATING FASHION SKETCHES

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### A. READING COMPREHENSION

#### 1. READING

##### 1.1. HOW TO SEND YOUR DESIGNS TO MANUFACTURERS AND GET THEM MADE

I'm always asked the question by new fashion designers about how they can send their sketches to manufacturers etc. Many times new designers do not understand the proper method of how garments are made. It is important that aspiring fashion designers understand the process. I will devote this article to talking about the fashion design process and how fashion design software can make life easier.

The Fashion Design process works like this. First, a designer has a vision for a garment. He or she may hand sketch it out a little to get the idea on paper. Others may use a fashion designer program from the beginning to create their fashion sketch. Some of these systems even include fashion design templates. For the hand sketching designer - the next step would be to transfer the hand sketch to a computer version. This can be done by using a Fashion Design Program like Digital Fashion Pro. You can either totally remake the sketch on computer or scan it in and trace it.

This next part is important. You must know what you are trying to accomplish to proceed. If you are a home sewer, you may be looking for software that makes patterns that you can print. In reality, the next step prior to thinking about patterns is your technical sketch. Once you have your basic computer drafted sketch, you will want to turn it into a technical sketch. A technical sketch is where you actually map out the measurements right on top of the sketch.

Now once you have your technical sketches and regular sketches saved as JPEG you are now ready to go to the next step. Before I go on, I must stress the importance of computer created sketches. For one reason they look professional and your seamstress, pattern maker or manufacturer will be able to create your garments with better accuracy. Don't forget you need to do a

spec chart to go along with your sketches. Also remember that clothing manufacturers mostly need flat sketches that show all the angles (mainly front and back view).

Let's get back to the next step. Once you have your regular sketch, technical sketch and your spec chart (full garment package) - you are ready for the next phase because completing these items are the foundation for making patterns, samples and production. You can even buy pattern making software if you wish so you can cut and sew your own patterns. Another option is to just send your full garment package without an actual cut out pattern to your manufacturer, seamstress or pattern maker and let them make your pattern or finish garment for you. Many fashion companies take this road. I find that most new designers get hung up on patterns. After 10 years in the business, I learned that in the beginning stages, you really don't know what the perfect pattern for your garment is. You have to go through trial and error to get to the perfect fit prior to finalizing your master patterns. Understanding specs first should be the first stop for any new designer. Leave the pattern making to the professionals unless you are a home sewer.

Most garment manufactures just need a full garment package as mentioned above and from there they can create a sample garment for you. Most manufactures don't need your pattern. It's not mandatory. If you are sending actual patterns to them, they will still mostly rely on your technical sketches and spec chart. That is simply how the business works. Now once they have developed a successful pattern and fit that you like - they will then go off that pattern. You can even ask them to send you a copy of the pattern. There is one exception to this rule. If your garment idea is truly complicated, you may need to have a local seamstress make it for you so that you can send it to your manufacturer. This will ensure they get it right. Still remember that your full garment package must accompany the sample that you are sending them. Many new designers think that just because they send their manufacturer an actual garment that the manufacturer can automatically take the measurements from it and make it. In reality, sometimes they can but most of the time they will still get the measurements wrongly. So remember, nothing substitutes have technical sketches and your specification chart.

Another thing to think about is how you will transmit your files to your manufacturer. It is very easy to just E-mail your computer created sketches to your manufacturer as JPEGs etc. You will save money this way.

Imagine every time you created a new pattern, trying to physically mail it to your manufacturer in China etc. It could get costly and time consuming. If you aren't a home sewer, expensive pattern making services and software is a step you can skip at first. Your real focus should be on creating the best computer sketches you can create with Fashion Design Software.

Another reason why you should use Fashion Design Software to create your sketches is because all of the big companies use design software. You don't want to look like an amateur. If you look at catalogs from most fashion companies, you will find computer created sketches being displayed whenever they aren't using real clothing shots. Fashion Design Software is good for creating catalogs, storyboards, portfolios, and more. In the new age of technology, fashion design software is a must! There are some affordable choices available. The price range mainly is from \$199 all the way up to \$3,000 and more. At \$199 or \$299 for the Maximum Version, Digital Fashion Pro is one of the best choices because it creates realistic sketches using Digital Fabric. That's a nice feature because it helps people visual more accurately what your designs are going to look like once their made. Another plus about Digital Fashion Pro is you don't have to know how to draw to create professional fashion sketches. You can also change, manipulate and fully customize any templates in this the system to make them your own. Therefore, no matter what fashion design software you go with, you will find that they make life easier and more efficient. Take your time to learn the programs and you'll find you'll be a digital design master in no time. Don't be left in the Stone Age.

## 1.2. HOW TO BECOME A FASHION DESIGNER

If you want to become a fashion designer? There are some expertises on what is needed.

**1. The very first thing you need is creativity.** Do you have great ideas for fashion designs? Creativity is the number one trait needed to be a fashion designer along with a close eye for detail.

**2. Is there a void in the market for what you want to design?** Many people realize their fashion calling because they can't seem to find anything they like when they go out shopping. They feel that by bringing their vision to the world - it would benefit others and themselves.

**3. Passion and commitment.** Is becoming a fashion designer just a fly by night thing for you or do you seriously want to take over the world of fashion against all odds and challenges to gain creative and financial reward. There is nothing like seeing other people wearing and loving your designs.

**4. Fashion School.** Do you have the funds to go to fashion school and get a well rounded education on fashion. Fashion schools provide a lot of useful information on becoming a fashion designer. They offer courses in pattern making, drafting, CAD illustration, drawing, fabrics etc. Fashion schools are quite expensive. My only gripe about fashion schools is that most of them just teach you how to work for someone else at the end of day. Very few go out on their way at this time to teach you how to start your own fashion line. There are a few fashion schools that have come up to speed with today's times like The Art Institute of San Diego that also teaches our 3 Book How to Start Your Own Clothing Line Course in addition to their regular fashion curriculum. In close, fashion schools are great for those that can afford it and want a well rounded education. Now, what if you don't want to go to fashion school or you simply can't afford it? There is still much hope for you! Which brings us to number 5. Can you become a fashion designer without a college program. Absolutely! Some of the most famous designers either went to fashion schools for short periods of time or failed to go at all.

**5. Illustration is king!** In fashion design - the main objective is to convey your creativity as best as you can to others. When others see your fashion designs - they should be moved - they should know exactly what your vision is without having to use their imagination too much. I might be a little biased but in reality I think hand sketching in today's times is a little overrated. Let me tell you why. I have worked with many clothing manufacturers from all over the world. I remember when I first started I would send them these hand sketches with a bunch of notes and instructions wrote on them. After a while, they E-mailed me to tell me that they would prefer that our company sent computer drafted sketches vs. hand sketches. Of course we heard from other big companies (that I'm not going to name right now) that designers who work for them needed to know how to use Adobe Illustrator.

We decided to do a little something different for a number of reasons. We created a system that would go three steps further. We decided to create our Digital Fashion Pro system that would adequately convey our fashion designs to our manufactures in a way that was superior to the sketches they were getting from others. We also created catalogs with our the Digital Fashion Pro system and took them to the Magic Trade show (Clothing Industry Trade

show) where we were exhibiting. Buyers took to our realistic fashion sketches because Digital Fashion Pro makes the best fashion sketches hands down.

With creativity and The Digital Fashion Pro System - your fashion illustrations will be incredible. So I said all of that to say this. As long as you can create professional computer illustrations of your concepts - you are well on your way to becoming a fashion designer. With the Digital Fashion Pro system that not only gives you the software to create but also the learning tools to know how to create can help you become a fashion designer. There's no need to put your dreams off just because you can't afford fashion school or don't have the time to go. Another great thing about the Digital Fashion Pro system is that it is based in art - not just click and snap. You get a real art course that shows you how to design like real designers do. The best part is that you can have limited drawing skills to no drawing skills and still make beautiful cutting edge designs. Now if you can draw already - then Digital Fashion Pro will even help you expound on your creativity and take it to new heights. We are quickly becoming the industry alternative to Adobe Illustrator which is just a general purpose software where our Digital Fashion Pro is not just a software but a complete system dedicated to art of fashion. With new clients such as Ed Hardy coming aboard everyday - Digital Fashion Pro is the right choice to start making your fashion designs with.

**6. Education on the real world of Fashion Designing.** This is another important requirement. Illustration will only get you so far. You still need to be well rounded in the business of fashion and understanding the fashion design process. Fashion schools comes into play here but even if you are in fashion school or a graduate (in which a lot of our customers are) - you will still need the following things in addition to a graphics program like Digital Fashion Pro:

a. A good **Spec and measurement book** such as the one found in our superstore that will teach you how to measure and grade your garments. Having good specs and great illustrations are by far the 2 most important pieces of the puzzle to getting your clothing made. You need a spec chart for each article of clothing you want to make period. Sending a garment from another clothing line or designer for a manufacturer to try to make yours from isn't going to get you far. You need good measurements period. After having good measurements - your illustration at this point gives the manufacturer the visual reference they need to do a good job. Many new designers under estimate this point. Further note that while patterns are good to have and send to a manufacturer - they aren't mandatory. The single most important thing again is having your technical sketch and a spec chart! In fact, once again many new designers go through a lot of money, time and

energy trying to ship patterns to manufactures because that is what they were taught. Only to find out that even with the patterns - manufacturers still get the garment wrong. At this point, you will be out of pattern making cost, shipping cost and the time it took you to ship your pattern to the manufacturer in the first place. The most economical way to send your styles to manufactures is via E-mail. Send them your tech pack and they'll be off and running.

**b. A Fabric Swatch Book** - also found in our superstore. Every designer has a swatch book!

**c. The know how to create your own garment technical specification charts** - we actually teach how to illustrate garment technical sketches and set up spec charts on our Digital Fabric Library Upgrade CD for Digital Fashion. We also have The Fashion Business Center CD which comes with clothing spec sheet templates and more.

**d. It is important to get smart fast about the fashion industry.** The startingaclothingline.com - 3 Book Course from Harper Arrington is the best there is in terms of learning the ins and outs about being a fashion designer and starting your own clothing line. The information presented in the Official Step by Step Guide to Starting a Clothing Line is a must for all new fashion designers according to Julie Patterson.

**e. The desire to seek and find any helpful information that can help you learn more and more about fashion design and the business side.**

**f. For those of you who can sew (which is a definitely a good skill to have but not a requirement) could also invest in Pattern Making Software.** This will allow you to print your own patterns. For those of you who can't sew don't fret. You just focus on creating the design and surround yourself with others who can sew. People like seamstresses, tailors, professional pattern makers and garment manufacturers will do your sewing. Just make sure you pay attention to detail and learn along the way. The funny thing about fashion is sometimes a person can sew very well but lack artistic vision. On the other hand, some people can't sew but can design super well because they ooze with creativity. Remember Creativity is NUMBER1!

**g. Another item that all fashion designers and companies have in their arsenal is a good old fashion / textile Pantone Color Book.** This book is the international standard of color. When you want to communicate to others the color you desire - you give them the color's pantone number and they will be able to reference the same color on their end.

There it is. These are the things needed to become a fashion designer. Once you get an understanding of fabrics and you can illustrate your designs - you can become an illustrations, head designer, or even start your own fashion line. Remember - the first thing you need is creativity so you can create some killer collections. Then you need a great computer graphics program or system like Digital Fashion Pro to help you convey your fashion message in the best way possible. Now just how good of a fashion designer you become will depend on your own creativity and ingenuity. So if you want to become a fashion designer - don't put it off no longer. There is no time like today to get started. You don't have to get everything I mentioned here at once but by all means - put your fashion dream into action today! You owe it to yourself to at least give it a try.

## Vocabulary

- adornment (n): sự tô điểm, sự trang trí, sự trang hoàng, đồ trang điểm; đồ trang trí
- bobbin(n): ống chỉ, suốt chỉ
- bodices(n): vạt trên của áo dài nữ, áo lót
- breeches ( n): quần ống túm (túm lại ở dưới đầu gối)
- catalogs (n): danh mục
- chemise (n): áo lót phụ nữ
- corset (n): coocxê, áo nịt ngực (của đàn bà)
- creat a new pattern (v): tạo ra một mẫu mới
- doublet (n): áo chên đàn ông (có tay hoặc không có tay)
- embroider (v): thêu (khăn...), thêu dệt (chuyện...)
- fashion design software: phần mềm thiết kế thời trang
- fashion designers: Nhà thiết kế thời trang
- frill (n): diềm xếp nếp (ở áo phụ nữ); (v) diềm bằng vải xếp nếp, diềm đăng ten
- hoop (n): vòng váy (phụ nữ để làm cho váy phồng và không bị nhăn)
- lace (n): dây buộc, dải buộc, ren, đăng ten; (v) thắt, buộc,
- to lace (up) one's shoes: cột dây giày, viền bằng ren, viền bằng đăng ten
- Mandatory (n): có tính chất bắt buộc

- richly (adv): giàu có, phong phú, đầy đủ, dồi dào, lộng lẫy; hào phóng, hoàn toàn; hoàn hảo; hết mức
- seamstress (n): cô thợ may
- Sketches (n): bức phác họa
- spoon (n): vật hình thìa
- stomacher (n): cái yếm
- to manipulate (v): thao tác, điều khiển
- trace(n): phác họa
- vogue(n): mốt, thời trang; cái đang được chuộng, thứ đang thịnh hành

## 2. COMPREHENSION QUESTIONS

1. What is the advantage of Fashion Design Software
2. How to creat Fashion Sketches?
3. How to send your designs to manufacturers and get them made.
4. What is needed to become a fashion designer?

## B. GRAMMAR: ARTICLE USAGE

### Using “a” or “some”

- For singular count nouns when they present a whole class of things, not specific things, i.e. when you speak in general about something.

e.g. A banana is yellow

- For singular count nouns that are indefinite, that when they are actual things, but are not specifically identified.

e.g. I ate a banana.

- When you use the word for the first time in a particular context.

e.g. That is a dog. It is the biggest dog I have ever seen

**Note that “a” is only used for singular, countable nouns.**

For plural countable nouns or for uncountable nouns that are indefinite use some.

e.g. I ate some bananas

I ate some fruit.



## Using “the”

- For singular and plural countable nouns and uncountable nouns that are definite, that is, when both the speakers and listeners are thinking about the same specific thing.

e.g. Thank you for the banana.

Thank you for the bananas.

Thank you for the fruit.

- Use **the** when you know or assume that your listener is familiar with and thinking about the same specific thing or person you are talking about.

e.g. She is in the house. (Both speaker and listener know we are talking about my house)

- Use **the** for the second mention of indefinite noun.

e.g. She has a cat. The cat is very fat.

- Use **the** when the noun is unique, when there is only one, or with superlative such as best or most.

e.g. The capital of Vietnam is Hanoi.

- Use **the** when referring to a specific noun

e.g. The government budget deficit.

- Do not use “**the**” with a plural count noun or an uncountable noun when you are making a generalization. In generalizations with countable nouns you must use the plural.

e.g. Cats are nice animals.

- Do not use a singular count noun (e.g. car) without

1. an article (a/an or the); OR

2. this/ that; OR

3. a possessive pronoun (e.g. my)

**Drill:** Find and fix the mistakes in these sentences.

1) Sit on chair.

2) There are many money in bag.

3) Thing is very expensive in America.

4) Economy in Vietnam is developing.

5) A best food in Vietnam is nem.

6) The person in this room is the teacher.

- 7) Banana is delicious.
- 8) An economics books in English are very interesting.
- 9) A biggest city in Vietnam is HCMC.
- 10) She wants to buy car.
- 11) A population of America is about 250 million.
- 12) A former rector of National Economics University is Mr. Bach.
- 13) Cost of government deficit is high interest rates.
- 14) We must balance cost and benefit of foreign trade.
- 15) A production of bicycles doesn't satisfy demands.
- 16) A currencies are stable.
- 17) A worker came late. The boss yelled at worker who came late.
- 18) A late-president Ho Chi Minh died in 1969.
- 19) The foreign languages are hard to learn.
- 20) She has cat at home.
- 21) She wanted much dollar.
- 22) The inflation is a relatively rapid rise in prices.
- 23) The business cycles are the somewhat regular pattern of expansion and contraction in real output.

### **C. TRANSLATION**

#### **1. Translate the following words into Vietnamese**

Crotch length

Thigh

Front skirt length

Pans side length

Height (with out shoes)

Back neck to waist

Shoulder length

Arm length

Upper arm

Crotch depth

High Bust(for female only, directly under the arms, above bust and around the back)

Bust/chest (around the fullest part)

Waist (over the string)

Hips (around the fullest part)

Front waist length.

**2. Translate the following words into English:**

1. Hệ thống kinh tế của một đất nước là một nhân tố quan trọng ảnh hưởng đến cách ăn mặc trong một xã hội.
2. Các bạn phải làm theo đúng mẫu chuẩn.
3. Hãy chọn loại vải phù hợp với lớp lót.
4. Chỉnh đường chiết li sau nhỏ lại.
5. Hãy may thêm nắp túi.

# Unit 5

## COAT MAKING INSTRUCTION

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### A. READING COMPREHENSION

#### 1. READING

The rectangular construction of garments is as old as weaving. The main emphasis of rectangular patterns is not formed from the body but rather constrained by the width and length of the cloth. Rectangular construction typically is loose fitting rather than form fitting but can involve some tailoring. This is particularly evident in the engineering of the bias-to-selvedge construction of the long side seams which attach the sleeve and gores to the body the garment.

In order to make a rectangular constructed coat, three initial measurements are necessary. First measure the width of the shoulders. This determines the width of the front/back body piece. Second, measure how long you want the coat. This will determine the length of the front/back body piece. Third, measure the length of the sleeves.

Once all of these measurements have been taken and the pattern pieces marked out, the gores and flaps can then be determined.

Optimally, the less waste the better. In the diagram to the right, the black areas represents the wasted fabric from this method, this is an extremely small amount.

Additionally, ripping the fabric pieces out as much as possible rather than cutting them out is best. This gives a perfectly straight 'cut' for the long length of the front/ back body pieces as well as the sleeves and the straight sides of the gores.

The inclusion of the front flap pieces on the side with all the other pieces requires that the front/back body piece be somewhat long. If a shorter front/back body piece is wanted - knee length or mid - calf, then the front flaps can be left off or cut from left - over at the end of the fabric length.

The width of the side gores is determine on how much fabric is left after the front/back body piece is removed. In order to figure out how long they need to be, you must first determine the sleeve size and the under gore size. Remember that the bias cut of the gore is the length to be

determined, rather than the selvedge cut. After you have determined how much space your sleeve is going to take, you can then determine the under gore length. I have found that the seam between the base of the under gore and the top of the side gore is best if placed right at the natural waist line. In this way, the tailored effect of the bias - to - selvedge construction of the side gore to the front/back body piece shapes itself around the curve of the hip very nicely.

After all the pieces have been cut out, it is time to determine the sequence of construction. Generally, sewing the under gores to the side gores is first, then the under gore/side gore piece to the sleeve. Complete both back and front sections to the sleeve. Once this is all accomplished, you can then sew the entire side of the front/back body piece making for one continuous seam front to back.

After the long side seam is done, you can then add your front flaps to both sides of the front. These flaps are optional and were included as often as they were excluded.

If you are going to line your coat, make up the lining exactly as you have made up the shell. Once done, the lining can be placed into the shell. This will leave the hem, neck and front seams, and the sleeve ends to finish.

Any embellishment or appliques will need to be done at this point, prior to binding the edges closed.

Finishing in period consisted of long strips of fabric, cut at a width of about three inches, and sewn onto both layers of fabric at the edges so that, once it was turned to the inside, it bound the edge and was self facing. If you're going to sew this on by hand, by all means, cut straight grain strips. That way, you can ease as needed. If you're going to bind the edges by machine, it's easier to cut these strips on the bias, essentially producing your own bias tape.

## Vocabulary

appliques(n): miếng dính thêm vào quần áo để trang trí

curve(n): đường cong (nách áo)

embellishment (n): nét trang trí

flaps: nắp túi áo, vạt áo, vành mũ lưỡi trai

front/back body piece: thân trước/ thân sau

gores: (n) vạt chéo. mảnh vải chéo

hem: (n) gấu áo, gấu quần

long side seams: đường may dài  
rectangular patterns: mẫu hình chữ nhật  
rectangular: hình chữ nhật  
Seam (n): đường may, viền vải  
sleeve (n): tay áo, ống tay áo  
strips: mảnh vải  
to rip (v): xé dọc ra, xé toạc ra  
width of the shoulders: chiều rộng vai

## 2. COMPREHENSION QUESTIONS

*Read the passage quickly to answer the following questions*

1. What is the typical feature of garment rectangular construction?
2. What are the measure of a rectangularly constructed coat?
3. Why do we have to rip the fabric pieces coat?
4. How can we have the front flaps if a shorter front/back body piece is wanted?
5. How can we determine the width of the side gores?
6. Where should we place the seam between the base of the under gore and the top of the side gore?
7. What is a good sequence of construction?
8. When should we add embellishment or applique?
9. What is the difference between binding the edges by hand and by machine?

### B. GRAMMAR: Words left out

We often leave out words when the meaning can be understood without them. Instead of “The pure theory of trade analyzes the basic for trade and the gains from trade” we can say “The pure theory of trade analyzes the basic for and the gains from trade” instead of “The theory of commercial policy or protectionism examines the reason for trade restrictions and the effects or trade restrictions”.

Leaving out words in this way is called Ellipsis. We use ellipsis to avoid repetition. There are several kinds of ellipsis.

### 1. Ellipsis of subject:

- Peter ate a sandwich and (Peter) drank a glass of beer.
- She was poor but (she was) honest.
- She sang and (she) danced the whole morning.

### 2. Ellipsis of verbs or verb phrases:

- I work in a hospital but my wife (works) on a farm
- He said he would come but he hasn't (come).
- He can speak English very well but I can't (speak English very well).
- Jane will cook the meals today and Amy will (cook the meals) tomorrow.

### 3. Ellipsis of object:

- I like (beer) but my sister hates beer.
- Jim opened (the window) and then closed the window.
- She read (the book) then returned the book to her friend.

### 4. Ellipsis of adjective, determiners (article, possessives, demonstratives, etc.) conjunctions and prepositions.

- They are young boys and (young) girls.
- I will introduce him to my brothers and (my) sister.
- She was late because she had overslept and (because she had) missed the bus.
- He spent several years in India and (in) China.

**Exercise:** Translate the following sentences into English using Ellipsis if possible.

1. Anh ấy thông minh nhưng không chăm chỉ.
2. Hôm nay anh không thể chữa xe đạp cho em được nhưng ngày mai thì có.
3. Cô ấy thường dạy sinh viên năm thứ nhất và thứ hai.
4. Hôm qua Peter vừa mua một cái TV và Mary mua một cái cát xét.
5. Nó đang cầm một con dao và một cái đĩa.
6. Chị ấy rửa bát và úp lên chạn.

## C. TRANSLATION

### 1. Translate the following sentences into Vietnamese

Size specification

TT	Position	Size:	46	48	50	52	54	56	
1	Center back length		82	83	84	85	86	87	cm
2	1/2 chest width		60	62	64	66	68	70	cm
3	1/2hemwidth		58	60	62	64	66	68	cm
4	Placket width		9	9	9	9	9	9	cm
5	Shoulder		18,4	18,7	19	19,3	19,6	19,9	cm
6	Sleeve length		62	63	64	65	66	67	cm
7	Cuff width		30	31	32	33	34	35	cm
8	Fixed collar		9	9	9	9	9	9	cm
9	Fixed collar front		8	8	8	8	8	8	cm
10	Lower pocket/pocket flag		21	22	23	24	25	26	cm
11	Zipper length		62	63	64	65	66	67	cm

### 2. Translate the following sentences into English

1. Đính thêm 2 cúc dự trữ.
2. Màu vải lót không phù hợp với màu vải chính.
3. Thân trước bị loang màu.
4. Cự li đường may đều: 0,7 mm.
5. Kiểm tra kim máy trước khi đóng gói.



## Chapter 3

# CONTRACT IN GARMENT INDUSTRY

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## Unit 1

# CONTRACT IN GARMENT INDUSTRY

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### A. READING COMPREHENSION

#### 1. READING

#### 1.1. CONTRACT IN GARMENT AND ITS ARTICLES

Each contract has two parties: Party A- the seller and party B- the buyer.

##### 1.1.1. Object of the contract

Object of a contract is a kind of good that the seller agreed to sell and the buyer agreed to buy. The good has its name, price per unit, specific quantity, list of materials and technical documents, samples.

##### 1.1.2. Technical condition

Technical condition are the requirements that party A and B agreed. According to the technical requirements of Party B, Party A will manufacture the products using the materials and tools supplied. Based on the contract, all the products will be inspected before packing by party B' technicians. When Party A can not meet the level of quality specified by Party B in advance, Party A shall be responsible to make up the quality and shall pay for the damages to Party B. If not, all the products have to be inspected as soon as they are reached to Party B warehouses. If any failure occurs, Party B has to notify timely to Party A in order to resolve the situation.

Following is a sample of a contract in garment industry

On January 31, 2008 participants including:

**Party A: *Global Sourcenet Ltd***

Address: Minh Khai, Nhu Quynh, Van Lam, Hung Yen, Viet Nam

Tell: 84-321-986 500

Represented by: SEUNG BAE LEE - Exim Manager

BETWEEN

**Party B: Sejee Company Limited**

Address: Room 201, 2/F., Golden Gate Commercial Bldg.,  
136-138 Austin Road, Kowloon, Hong Kong

Telephone: 852-2826 8030

Fax: 852-2845 2588

Represented by: GUI YUN JI - Director

Party A and Party B come to an agreement to sign the contract with terms and conditions as follows:

**Article 1: Order in detail**

a. Party A will accept to process garment completed goods for Party B as details:

Name of goods: Women fashion

b. Processing price per unit, specific quantity, list of materials and estimated norm are enclosed in appendix, allowed moreless 10% of order quantity.

c. Party B will supply Party A with main and auxiliary materials, technical documents, samples.

d. Party B shall provide all the main materials and auxiliary materials with the term "free of charge".

**Article 2: Technical specification and quality.**

a. According to the technical requirements of Party B, Party A will manufacture the products using the materials and tools supplied.

b. When Party B provide technicians for supervising, all the products will be inspected before packing. If not, all the products have to be inspected as soon as they are reached to Party B warehouses. If any failure occurs, Party B has to notify timely to Party A in order to resolve the situation.

c. When Party A can not meet the level of quality specified by Party B in advance, Party A shall be responsible to make up the quality and shall pay for the damages to Party B.

**Article 3: The materials, accessory supply:**

a. Party B or any party, who is appointed by Party B shall provide all main and auxiliary materials with the term of CIF or C&F or FOB/FCA or EXW. Delivery time starts from February 01, 2008 (details on Party B 's requirements).

b. When there is any unfitable main and submaterials are provided, or the quality is unsatisfactory, Party B shall make replacement to Party A. If

Party B does not provide the replacement, Party A shall not responsible for the delivery of the products using the actual materials, tools received.

c. Party A has right to purchase domestic lacked material and accessory if they correspond with the order to catch on time shipping date. In this case, Party A and party B shall discuss about term of payment: either included in processing cost or party B shall pay party A for this domestic materials.

d. After ending processing contract, all excessive materials and accessory will be hand over to process the next contract between SEJEE COMPANY LIMITED and GLOBAL SOURCENET LTD

e. Performing a processing contract, party A shall be responsible of destroying waste materials and products under Vietnamese law.

**Article 4: Completed product delivery.**

a. Finished products shall be delivered by FOB or FCA or EXW in several times from 12 February 2008, Party B shall appoint receiving party and destination.

b. Delivery time can be postponed when the materials and tools are not supplied on time.

c. When Party A could not meet the delivery date agreed in advance, Party A shall pay to Party B or Party C for the damages caused by the late delivery.

d. Within 7 (seven) days after shipment, Party A has to give Party B following documents:

- Original B/L in triplicate
- Commercial invoice duly signed in triplicate
- Detailed packing list in triplicate
- Original C/O (if Part B requires)

**Article 5: Label**

a. Party B has responsibilities to comply with the laws and to solve disputes concerning supplying and using the name of label's completed products.

b. The use of label and original name must be complied with the Vietnamese laws.

c. When the label or the original name are similar to the one which is registered and protected in Vietnam, Party B have to provide the copyright certificate issued by Vietnamese industrial department.

d. Completed product processed by Party A shall be originated from Vietnam.

## **Article 6: Payment**

Party B shall pay Party A the processing cost by T/T within 15 (fifteen) days in US dollar after receiving delivery documents.

## **Article 7: General conditions**

a. If Party B provides unfit table materials they must replace with the proper materials.

b. When the actual consumption of materials is different from the original agreement, the involved parties will adjust in writing before delivery.

c. Party B will inspect the quality, quantity of the completed products before receiving. When a portion of the quantity delivered later due to bad quality the products will be redone and to be deliver to Party B in a suitable time.

d. Any amendments concerning to the contract should be discussed and confirmed by both parties involved in written form. These forms are considered as accessory of the original contract.

e. All disputes and differences, which cannot be resolved amicably, will be arbitrated by Vietnam International Arbitration Center at Chamber of Commerce and Industry of Vietnam. The arbitration will be binding upon both parties involved.

f. This contract is made out into 08 (eight) copies (04 in Vietnamese, 04 in English), each side keeps 04 copies (02 in Vietnamese, 02 in English) with the same juridical value.

g. This contract shall remain in full force and effect until January 31, 2009.

For and on behalf of Party A  
Signature

For and on behalf of Party B  
Signature

## **1.2 . SALE CONTRACT**

1. Commodity: The commodity has to satisfy all the requirement of both parties.

2. Delivery: All goods of a contract will be delivered within three months upon receipt of advanced payment. Actual delivery date subjected to manufacturing advice. Partial shipment of the goods is not allowed but transshipment of the goods is accepted.

4. Packing: All goods must be packed in International Export Standard

5. Shipment: This involves the loading port, unloading port, documents.

The documents include clean Airway Bills marked FREIGHT PREPAID made out to the order of the buyer, signed commercial Invoices, Detailed Packing list. And the following document will be sent to the buyer within two weeks after dispatch

- Insurance policies
- Certificate of origin
- Certificate of quality

### **Vocabulary**

- accessory (n): phụ kiện
- amendments (n): sửa đổi, bổ sung
- arbitration (n): sự phân xử, giải quyết
- article (n): điều khoản
- auxiliary materials (n): phụ liệu
- contemporary (adj): đương thời, hiện tại
- contour (n): đường viền, đường cong
- contract (n): Hợp đồng
- general condition (n): điều khoản chung
- juridical value(n): thủ tục pháp lý
- original contract (n): hợp đồng ban đầu
- payment (n): thanh toán
- requirements (n): yêu cầu
- ship (v): chuyên chở
- Technical condition (n): điều kiện kỹ thuật
- to be inspected (v): được kiểm tra
- to fold (v): gấp, gập, vén, xắn
- to fulfill (v): thực hiện, hoàn thành
- to hand (v): chuyển
- to label (v): dán nhãn
- to meet (v): đáp ứng
- to preserve (v): bảo quản, giữ gìn, bảo vệ
- warehouse (n): kho

## 2. COMPREHENSION QUESTIONS

1. What is a contract? What are the party of a contract?
2. What does a contract in garment consist of?

### B. GRAMMAR: Conditional sentences when the condition is true

If a condition is true in the present or future you should use the simple present tense in the **if clause** and the simple present or simple future in the **result clause**.

The simple present tense is used in the **result clause** to express a habitual activity or situation.

e.g.

If spending cuts are not made, governments have to print money to finance their deficit.

The simple present or simple future is used in the **result clause** to express an established, predictable fact.

e.g.

If a deficit is financed by printing more money, price (will) rise.

The simple future is used in the **result clause** when the sentence concerns a particular activity or situation in the future.

e.g.

If my sister comes to visit me in Vietnam, I will take her to Halong bay.

#### *Exercise:*

Complete the sentences with the present or future in the result clause.

1. If I have enough time I (go) \_\_\_\_\_ to the fasion show.
2. I (learn)\_\_\_\_\_ to become a designer if I have time.
3. I (fix) \_\_\_\_\_ your sewing machine if I have the right tools.
4. If you stand in the rain you (get) \_\_\_\_\_ wet.
5. Jack (buy) \_\_\_\_\_ the coat if he is here now.
6. If I have enough money, I (go) \_\_\_\_\_ with you.
7. She (visit) \_\_\_\_\_ France if she has enough money.
8. If the weather is nice tomorrow, we (go) \_\_\_\_\_ to the clothes shop.

9. Linda isn't at home right now. If she (be) \_\_\_\_\_ at home right now, I (visit) her.

10. It's too bad. Helen isn't here. If she (be) \_\_\_\_\_ here, she (know) what to do.

### **C. TRANSLATION**

#### **1. Translate the following sentences into Vietnamese:**

Replacing the thread plate - Dusting

1. Put thread plate back. Replace the screws with your fingers.
2. Tighten with screw-driver. Replace presser foot.
3. Brush down all tension springs and all machine grooves.
4. Dust down machine with waste material.
5. Clean your machine at the end of the day. To reduce wear, place a small piece of material under presser foot and lower presser foot and needle.

#### **2. Translate the following sentences into English**

1. Người ta thường dựa vào quần áo mà bạn đang mặc để đưa ra những lời nhận xét về bạn.
2. Mỗi khi bạn mặc quần áo, bạn đang nói một điều gì đó về bản thân bạn. Bạn đang giao tiếp.
3. Mỗi khi bạn mặc đẹp, bạn cảm thấy tự tin hơn.

## Unit 2

# SHIPMENT DOCUMENTS AND INVOICE IN GARMENT INDUSTRY

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### A. READING COMPREHENSION

#### 1. READING

##### 1.1. SHIPPING DOCUMENT

###### 1.1.1. Definition of shipping document

A shipping document is defined as a document that relates to dangerous goods that are being handled, offered for transport and transported and that contains the information required by Part 3, Documentation, relating to the goods but does not include an electronic record.

###### 1.1.2. What is the purpose of a shipping document?

A shipping document identifies dangerous goods being handled, offered for transport or transported. It provides the shipping name, class, UN number, packing group, risk group, quantity and other relevant information. It also indicates the phone number where a person could provide technical information on the dangerous goods and, in certain cases, the emergency response plan reference number and the telephone number to activate the plan.

###### 1.1.3. When is a shipping document required?

The Transportation of Dangerous Goods Act, 1992 and Part 3 of the Transportation of Dangerous Goods (TDG) Regulations require that shipments of dangerous goods be accompanied by a shipping document. Copies of the shipping document may be transmitted electronically to other parties involved in the handling, offering for transport or transporting of dangerous goods but a paper copy of the shipping document must accompany the dangerous goods at all times. The shipper must complete the shipping document before the carrier takes possession of the dangerous goods and give the completed document to the carrier. The carrier must, in turn, give the shipping document to the next carrier until the dangerous goods arrive at destination.

###### 1.1.4. Must a shipping document be on specific form?

There is no requirement to use a specific form except for air shipments.



The Shipper's Declaration for Dangerous Goods is required for domestic and international air shipments. The declaration must be completed in accordance with the International Civil Aviation Organization Technical Instructions (ICAO Technical Instructions) (refer to Part 12 - Air). It is illustrated in section 8.1.7 of the International Air Transport Association Regulations (IATA Regulations).

#### **1.1.5. Are additional documents required?**

Rail shipments require an additional document called a consist. A consist identifies numerically the location of the railway vehicles that contain dangerous goods in a train. It is kept with the shipping document (refer to section 3.3).

Are there any additional requirements pertaining to documentation?

The location of the documents, during transport, is specified for every mode of transport. The shipping document must be kept for 2 years by the persons involved in the handling, offering for transport or transporting dangerous goods (some exceptions apply). The documents may be stored electronically.

#### **1.1.6. Are there any circumstances where a shipping document is not required?**

A shipping document may not be required where the TDG Regulations have provided relief from documentation. These exemptions from documentation may be found in some Special Cases in Part 1, (i.e. limited quantities) and Special Provisions in Schedule 2 (i.e. Special Provision 32 for molten sulphur).

#### **1.1.7. How about international shipments?**

The TDG Regulations permit shipping documents to be prepared in accordance with other Regulations for international shipments. However, refer to the Transportation of Dangerous Goods Regulations for additional requirements to be included on the document, such as emergency response plan information.

- For international marine shipments: The consignor may complete the shipping document in accordance with the International Maritime Dangerous Goods Code (IMDG Code), (refer to Part 11 - Marine)

- For international road or rail shipments from the United States: The consignor may complete the shipping document in accordance with the Code of Federal Regulations, Title 49 (CFR 49) (refer to Part 9 - Road and Part 10 - Rail)

The attached sample shipping document can be used for most Canadian shipments of dangerous goods.

### 1.1.8. Sample shipping document

This advisory notice provides a general outline of the documentation requirements. For specific information, the Act and Regulations must be consulted.

SHIPPING DOCUMENT						
Destination (City-Town) Name: Address:			Consignor Name: Address:			
Name of carrier Prepaid ___ Collect ___			Transport unit no			
Point of origin		Shipping date		Shipper's no		
<b>REGULATED DANGEROUS GOODS</b>						
24 HOUR NUMBER:						
ERP reference & telephone number (if required):						
Shipping name (technical name) if applicable	class primary	class subsidiary	UN number	packing group / risk group	quantity	packages requiring labels
THIS IS TO CERTIFY THAT THE ABOVE NAMED ARTICLES ARE PROPERLY CLASSIFIED, DESCRIBED, PACKAGED, MARKED AND LABELLED AND ARE IN PROPER CONDITION FOR TRANSPORTATION ACCORDING TO THE TRANSPORTATION OF DANGEROUS GOODS REGULATIONS						
<b>SPECIAL INSTRUCTIONS</b>						
<b>NON REGULATED GOODS</b>						
Packages	Description of articles			Weight		
Received in apparent good order						
Consignee's signature			Shipper's signature			
Received above in apparent good order	Driver's signature			Drivers' no.		

**Please note that this sample shipping document contains some information that is not required in the TDG Regulations. The additional information, however, reflects current industry practices.**

## **1.2. INVOICE**

### **1.2.1. What is the Invoice for and when to use it?**

The business invoice is an essential legal document given to the customer or client to serve as a record of goods or services sold to the customer or client. You the vendor or service provider need to retain a copy as a record of your sales. The customer or client needs to retain a copy as a record of their purchases or expenses. It indicates to the customer how much is due or how much has been paid by the customer.

You would normally send it together with the delivery of the goods or on completion of services you rendered. Or you may also send it separately in the mail after delivery of goods or services.

### **1.2.2. How To Write An Invoice And What To Include On It**

Basically you can divide the Invoice into 3 main parts: The Header, Body and Footer.

#### **❖ Invoice Header (Top Part)**

- Your letter head: Your business name, address, telephone & email and web address if available. In some countries, you must also included your business registration number.

- The words "Invoice" or "Bill" clearly written towards the top of the page. If you are registered to bill and collect tax, in some countries you may instead have to use the words "Tax Invoice". You must confirm with your local tax authority if you need to use the words "Tax Invoice"

- If your registered to bill and collect tax, you may also need to include your Tax Registration number. This can usually be indicated just below the words "Tax Invoice."

- An invoice number. This a running serial number that you maintain. You should only have one number per invoice issued. Hence, no 2 invoices should have the same number.

- An invoice date.

- Your payment terms or how soon you expect to be paid. E.g. "COD", "Cash", "30 days" etc.

- Your customer or client name and address.

❖ **Invoice Body (Middle Part).**

1. A description of the goods your supplying, quantity, unit of measure, price per unit and total amount for individual items. In the case of services, your brief scope of work and amount for individual items.

❖ **Invoice Footer (Bottom)**

- Total Amount of all individual items.

- If applicable, a tax amount and total after tax.

- Payment instructions if necessary. Tell recipients how to make out their check (cheque) payment. If you expect payments by wire transfer, you should provide your bank account number and details here.

- Other comments you may have like delivery instructions, goods return policy, overdue payment policy etc

**1.2.3. Tools For Creating An Invoice**

You can use any word processor or spreadsheet software program to create an invoice. However these programs have limitations in that you cannot easily generate a sales report or track who paid and who hasn't. Also searching for an invoice means searching files in your hard disk and opening them one at a time. You can overcome these limitations by using a designated invoicing or billing software product.

**1.2.4. Sample invoice**

**LSTA Grant Reimbursement Invoice**



**LSTA GRANT REIMBURSEMENT INVOICE**

**Contact Person:** .....

**Contact Person E-mail:** .....

**Grant Number: 21930<Library Identifier Number>-13100-61000-115-753107. Library Identifier Number is the second series of numbers from your grant number on the grant agreement. Begins with 900**

**Grant Number:** .....

**FEIN:** .....

VENDOR	DESCRIPTION	TOTAL COST
.....	.....	.....
.....	.....	.....
.....	.....	.....

**Amount requested for Materials: not to exceed grant total \$**

**Amount requested for Services: not to exceed grant total \$**

**TOTAL AMOUNT REQUESTED FOR REIMBURSEMENT: \$**

I, the undersigned, am requesting reimbursement for authorized LSTA expenditures. The items/services have been received and have been paid from non-LSTA sources. I certify that all items/services purchased under this grant met the requirements of the Library Services and Technology Act.

**Director's Name:**.....

**Director's Signature:**.....

**Date:**.....

**RETURN TO SUSAN ROBERTS, 1800 CENTURY PLACE, SUITE 150, ATLANTA, GA 30345**

### 1.3. PACKING LIST

#### 1. What's a packing list

The packing list indicates the number of items in the contents of each pack, along with individual weights and dimensions. This list enables you to check that the correct number of units has been received. Customs authorities can also easily identify a specific pack if they wish to inspect.

#### 2. Packing List Sample

<b>PACKING LIST</b>					
					NO.16/VN-KI/2006
					DATE.DEC.,26TH 2006
THE SELLER:			VN EXPORT CO., LTD		
			HANOI, VIETNAM		
THE BUYER:			KOREAN IMPORT		
SALE CONTRACT NO:			10/VN-KI/2007 DATED FAB.,14TH 2007		
DISPATCH FROM:			HAIPHONG VIETNAM PORT		
FOR TRANSPORTATION TO:			HIROSHIMA JAPANESE PORT		
CONTAINER / SEAL NO:			HALU123456 / 123456		
B/L NO:			HASL456ABCD146		
L/C NO:			MDL1506RS123456		
DECRPTION OF GOODS:			GENERAL MERCHANDISE		
			03-3404 BAMBOO TRAY		

				03-3405 BAMBOO BASKET					
<b>ITEM NUMBER</b>	<b>QUANTITY OF CARTONS</b>	<b>QUANTITY PER ITEM (PCS)</b>		<b>NET WEIGHT (KGS)</b>		<b>GROSS WEIGHT (KGS)</b>		<b>MEASUREMENT (CBM)</b>	

03-3404 (PN-MA9738)	75	3,000	PCS	1,350	KGS	1,500	KGS	10.50	CBM
03-3405 (PN-MA7935)	50	2,400	PCS	900	KGS	1,000	KGS	7.00	CBM
03-3411 (PN-MA7946)	50	2,400	PCS	900	KGS	1,000	KGS	7.00	CBM
TOTAL	175	7,800		3,150		3,500		24.50	
	CARTONS	PCS		KGS		KGS		CMB	
<b>ABOVE GOODS ARE STUFFED INTO ONE (01) X 40' HC CONTAINER,</b>									
<b>S.T.C: PACKED BY CARTONS</b>									

Any request, pls send msg to: YM: michaelhoan / michaelhoan@gmail.com

### Vocabulary

- advent(n): sự đến, sự tới (của một sự việc gì quan trọng), Advent (tôn giáo) sự giáng sinh của Chúa Giêxu, Advent (tôn giáo) kỳ trông đợi, mùa vọng
- beam (n): (kiến trúc) xà, rầm, đòn, cán (cân); bắp (cây); trục cuốn chỉ (máy dệt); gác chính (sừng hươu), (kỹ thuật) đòn cân bằng; con lắc, (hàng hải) sườn ngang của sàn tàu;
- carrier (n): hãng vận tải
- consignor(n): người gửi hàng
- consumption (n): sự tiêu thụ, sự tiêu dùng (hàng hoá, điện, than, nước...)

- efficient (adj): có hiệu lực, có hiệu quả, có năng lực, có khả năng, có năng suất cao, có hiệu suất cao (máy...)
- laser (n): (kỹ thuật) la - de
- machinery (n): máy móc, máy; thiết bị, cách cấu tạo, cơ cấu máy móc; thiết bị vận động (nghĩa bóng) bộ máy, cơ quan; cơ cấu; thể chế
- marine shipment (n): vận chuyển bằng đường biển
- mirror (n): gương, (nghĩa bóng) hình ảnh trung thực (của cái gì), ngoại động từ phản chiếu, phản ánh
- mode of transport: phương thức vận chuyển
- rail shipments (n): vận chuyển bằng tàu hỏa
- regarding (pre): về (ai/cái gì), về việc, đối với (vấn đề)
- regulations for international shipments: quy định về vận chuyển quốc tế
- shipment (n): việc gửi hàng
- shipping document (n): tài liệu xuất hàng
- substantial (adj): quan trọng, có giá trị, đáng kể, không hão huyền; thực tế; quan trọng, trọng yếu,.
- sum (n): bài toán số học; phép toán số học, tổng số
- throughout (pre): ở khắp nơi; từ đầu đến cuối
- to accelerate: làm nhanh thêm; làm chóng đến; thúc mau, giục gấp, rào (bước)
- to affect (v): làm ảnh hưởng đến, làm tác động đến; chạm đến
- to impose (+ on, upon): đánh (thuế...); bắt chịu, bắt gánh vác, bắt cáng đáng
- to occur (v): xảy ra, xuất hiện, tìm thấy, chợt nảy ra, loé lên
- to pertain (n): đi đôi với
- to retard (v): làm cho chậm lại, làm cho trễ, làm cho muộn lại

## **2. Comprehension questions:**

1. What is shipping documents?
2. What is an invoice?
3. What is a packing list?

## B. GRAMMAR: GET + PAST PARTICIPLE

(adapted from Practical English Usage by Michael Swan)

When **get** is following by a past participle, the meaning is very similar to that of passive form. In this structure, **get** functions as an auxiliary like **be** in a passive form. For example, instead of saying "That picture was damaged when we were moving" we can say, "That picture got damaged when we were moving". However, not all passive sentences can be constructed with **get**. For instance, you could not say "My house got built in 1982" or "The exhibition got opened yesterday". **Get + past participle** can be used in two cases:

1. When we are talking about things that are done suddenly, unexpected or by chance.

e.g.

- He got caught by the police driving at 60 kilometres per hour through Cambridge.

- My brother got hit by a ball.

- More and more people are getting attacked in the park these days.

2. When we are talking about things that we do to ourselves.

e.g.

- When the alarm clock rang, he got up quickly and got dressed

Common expressions of this kind include:

- get washed

- get dressed

- get engaged

- get divorced

- get confused

- get married

**Exercise:** Turn the following sentences into passive using **get + past participle** if possible

1. Somebody broke the window last night.

2. The burglars cut a big hole in the door.

3. A rainstorm flooded our camp.

4. Students are doing a lot of work.



5. They feed the tigers at the zoo twice a day.
6. Lightning struck the big tree.
7. People must not leave bicycles in the hall.
8. Somebody stole my dog this morning.

### **C. TRANSLATION**

#### **1. Translate the following sentences into Vietnamese**

There are two ways to add oil to a plain sewing machine.

1. Machines with oil bath.

The oil bath is located under the machine head.

2. Machines with oil reservoirs.

The reservoir is on the head of the machine.

The oil bath

1. turn off the machine.
2. carefully open the machine head.
3. check the oil level.

Inside the oil bath there are two lines to show the levels:

- One is marked with "H" or "high". This is to show that the oil bath is full.

- The other is marked with "L" or "low". This is to show that the oil bath needs more oil

#### **2. Translate the following sentences into English:**

1. Chiếc áo này hơi ngắn so với tôi. Tôi muốn nó được nối dài ra một chút.
2. Tay áo hơi dài. Tôi muốn nó ngắn đi 10 phân.
3. Với cổ áo hạ thấp, trông bạn hấp dẫn hơn.
4. Luật pháp là một trong những yếu tố có ảnh hưởng lớn tới cách ăn mặc.
5. Cuộc cách mạng Công nghiệp cùng với sức mạnh của máy móc đã cho ra đời, việc sản xuất quần áo với số lượng lớn với giá thành rẻ.

#### **Additional reading Certificate of origin**

A Certificate of Origin (often abbreviated to CoA) is a document used in international trade. It traditionally states from what country the

shipped goods originate, but "originate" in a CoA does not mean the country the goods are shipped from, but the country where the goods are actually made. This raises a definition problem in cases where less than 100% of the raw materials and processes and added value are not all from one country. An often used practice is that if more than 50% of the sales price of the goods originate from one country, that country is acceptable as the country of origin (then the "national content" is more than 50%). In various international agreements, other percentages of national content are acceptable.

When countries unite in trading agreements, they may allow Certificate of Origin to state the trading bloc as origin, rather than the specific country.

The document may be informal, i.e. issued for example by the exporter, but often the importing country may require a formal document, often to be confirmed by an official body in the exporting country. In many cases specific formal documents are required, such as for shipments under the North American Free Trade Agreement, or for preferential customs treatment in importing countries for shipments of processed/manufactured goods from less developed countries to developed ones (often referred to as the green CoA form "A", or GSP (Generalized System of Preferences) Form A CoA).

The CoA is primarily important for classifying the goods in the customs regulations of the importing country, thus defining how much duty shall be paid. But it may also be important for import quota purposes and for statistical purposes, and especially for food shipments, it may also be important for health regulations.

Before concluding a transaction, the exporter and importer should always clarify whether a CoA is required, and if so, agree on exactly the form and content of the CoA.

A preferential certificate of origin is a document attesting that goods in a particular shipment are of a certain origin under the definitions of a particular bilateral or multilateral Free Trade Agreement. This certificate is required by a country's customs authority in deciding whether the imports should benefit from preferential treatment in accordance with special trading areas or customs unions such as the EU or NAFTA or before anti-dumping taxes are enforced.

The definition of "Country Of Origin" and "Preferential Origin" are different. The European Union for example generally determines the (non-preferential) origin country by the location of which the last major manufacturing stage took place in the products production (in legal terms: "last substantial transformation").

Whether a product has preferential origin depends on the rules of any particular FTA being applied, these rules can be value based or tariff shift based. The FTA rules are commonly called "Origin Protocols".

The Origin Protocols of any given FTA will determine a rule for each manufactured product, based on its HTS(Harmonised Tariff Schedule) code. Each and every rule will provide several options to calculate whether the product has preferential origin or not. Each rule is also accompanied by an exclusion rule that defines in which cases the product cannot obtain preferential status at all.

A typical value based rule might read: raw materials, imported from countries that are not members of this FTA, used in production do not make up for more then 25% of the Ex-Works value of the finished product.

A typical tariff shift rule might read: none of the raw materials, imported from countries that are not members of this FTA, used in production may have the same HTS code as the finished product.

1. Goods consigned from (Exporters business name, address country)		<p style="text-align: center;">Reference No</p> <p style="text-align: center;"><b>GENERALIZED SYSTEM OF PREFERENCES CERTIFICATE OF ORIGIN</b></p> <p style="text-align: center;">(Combined declaration and certificate)</p> <p style="text-align: center;"><b>Form A</b></p> <p>Issued in.....</p> <p>(country)</p> <p>See notes Overleaf</p>			
2. Goods consigned to (Consignees name, address, country)					
3. Means of transport and rout (as far as known)		4. For official use			
5. Item number	6. Mark and number of packages	7. Number and kind of packages; description of goods	8. Origin criterion (see note overleaf)	9. Gross weight or other quantity	10. Number and date of Invoices

<p>11. Certification</p> <p>It is hereby certified, on the basis of control carried out, that the declaration by the exporter is correct</p> <p>.....</p> <p>Place and date, signature of authorised signatory</p>	<p>12. Declaration by the exporter</p> <p>The undersigned hereby declares that the above details and statements are correct; that all the goods were produced in .....</p> <p>(Country)</p> <p>and that they comply with the origin requirements specified for those goods in the generalized system of preferences for the goods exported to .....</p> <p>Place and date, signature of authorised signatory</p>
<p><b>Place and date, signature of authorised signatory</b></p>	

## Chapter 4

# TERMINOLOGY ASSOCIATED GARMENT TECHNOLOGY

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## Unit 1

### TERMINOLOGY ASSOCIATED GARMENT TECHNOLOGY

#### A. ENGLISH - VIETNAMESE

- acceptance (n): sự chấp nhận, sự công nhận, sự tán thưởng
- accessory (n): đồ phụ tùng; vật phụ thuộc; đồ thêm vào
- adornment (n): sự tô điểm, trang trí
- ample (adj): rộng, lụng thụng
- apparel (n): quần áo, y phục
- appropriate (n): thích hợp, thích đáng
- approval (n): sự tán thành, sự đồng ý, chấp nhận
- apron (n): cái tạp dề
- assist (n): giúp, giúp đỡ, có mặt
- assortment (n): hỗn hợp, sự phân loại
- baggy (adj): rộng lụng thụng, phồng ra (quần áo)
- band (n): dải, băng, đai, nẹp, dải đóng gáy sách, (số nhiều) dải cổ áo (thầy tu, quan toà, viện sĩ hàn lâm...)
- beast (n): súc vật,
- bonnet (n): mũ bê-rê (của người Ê-cốt); mũ phụ nữ, mũ trẻ em
- bow (n): cái cung
- breech (n): quần ống túm (túm lại ở dưới đầu gối)
- brocade (n): gấm thêu kim tuyến, vải thêu kim tuyến, ngoại động từ, thêu kim tuyến
- bullet-proofvest (n): áo tránh đạn

- cap (n): mũ lưỡi trai, mũ vải (y tá cấp dưỡng...); mũ (công nhân, giáo sư, quan toà, lính thuỷ).
- category (n): hạng, phạm trù
- climatic (adj): thuộc khí hậu, thời tiết
- corset (n): coocxê, áo nịt ngực (của đàn bà)
- creativity: (n) óc sáng tạo, tính sáng tạo
- crinoline (n): vải canh, váy phồng
- to flare out: làm loe ra, làm xoè ra
- cylindrical (adj): hình trụ
- decision making (n): ra quyết định
- democratic (n): dân chủ, bình đẳng
- descendant (n): con cháu, hậu duệ, người nối dõi
- diffusion (n): sự truyền tin; sự truyền bá; sự phổ biến, sự khuếch tán ánh sáng, sự rườm rà, sự dài dòng  
(n): người đàn bà ăn mặc tồi tàn xơ xác
- distinction (n): sự phân biệt, điều phân biệt, điều khác nhau
- dome (n): (kiến trúc) vòm, mái vòm
- echelie (n): dàn quân theo hình bậc thang
- enormous (adj): lớn, khổng lồ, vĩ đại....
- environment (n): môi trường
- evolution (n): sự tiến triển, sự tiến hoá
- expression (n): sự biểu hiện
- function (n): chức năng, nhiệm vụ  
(v) hoạt động, vận hành, chạy máy
- extraordinary (n): lạ thường, khác thường; to lớn lạ thường, đặc biệt
- fabric (n): vải
- fad (n): sự thích thú kỳ cục; sự thích thú dở hơi; điều thích thú kỳ cục; điều thích thú dở hơi, một nhất thời
- fascinating (adj): có sức hấp dẫn, quyến rũ
- fawn (adj): nâu vàng
- flannel (n): vải flanen, mẩu vải flanen (để đánh bóng, lau chùi)
- flourish (n): trang trí bay bướm; nét trang trí hoa mỹ; nét viền hoa mỹ

- (v) hưng thịnh, thịnh vượng, phát đạt; thành công; phát triển, mọc sum suê (cây...), viết hoa mỹ, nói hoa mỹ
- frockcoat (n): áo choàng, áo dài (đàn ông)
  - garment (n): quần áo
  - gay (adj): vui vẻ, vui tươi; hớn hở, tươi, rực rỡ, sặc sỡ (màu sắc, quần áo...)
  - goggle (n): kính bảo hộ
  - great deal (n): rất nhiều
  - haute (n): thời trang cao cấp
  - hazard (n): may rủi, rủi do
  - identification (n): sự đồng nhất hoá, sự nhận dạng,...
  - individual (adj): riêng, riêng lẻ, cá nhân
  - injury (n): thương tích
  - innovator (n): người đổi mới, nhà cải cách
  - interval (n): khoảng (thời gian, không gian), khoảng cách, lúc nghỉ, lúc ngắt, lúc ngừng
  - judgement (n): xem xét ai, phán xử ai
  - lapel (n): ve áo
  - living creature (n): sinh vật sống
  - mass (n): số nhiều, số đông, đa số
  - the mass of the nations: đa số các dân tộc
  - modesty (n): tính giản dị, khiêm tốn, tính nhún nhường
  - muslin (n): vải muxolin (một thứ vải mỏng)
  - obvious (adj): hiển nhiên, rõ ràng
  - pannier (n): sọt, thùng, giỏ (xe đạp, xe gắn máy), sọt (đeo lưng ngựa, lừa)
  - pantaloon (n): (sử học), (số nhiều hoặc số ít) quần bó ống, quần chần
  - patch (n): băng, miếng che
  - pearl (n): ngọc trai, hạt trai
  - petticoat (n): váy lót dài (của phụ nữ)
  - rear (n): bộ phận đằng sau, phía sau

- rigid (adj): cứng; cứng nhắc, không linh động, không mềm dẻo (nghĩa bóng) cứng, rắn; khắt khe, tàn nhẫn
- ringlet (n): món tóc quăn
- self-expression (n): sự tự biểu hiện
- self-image (n): sự tự nhận thức về chính bản thân mình
- serviceable (adj): bền, có thể dài lâu
- significant (adj): đầy ý nghĩa, quan trọng đáng kể
- sleeve (n): tay áo; ống tay áo
- sole (adj): duy nhất, độc nhất
- sombre (adj): màu thẫm; mờ đục, tối tăm, u ám, ảm đạm
- stout (adj): chắc, khoẻ, bền, stout boots for climbing, những đôi giày chắc, khoẻ để leo núi, quả quyết, dũng cảm, can đảm; kiên cường
- strap (n): dải vải hẹp đeo qua vai như một bộ phận của một chiếc áo.
- the span of life: quãng đời,
- a short span of time: quãng thời gian
- to accelerate: làm nhanh thêm; làm chóng đến; thúc mau, giục gấp rảo (bước), (n) sự làm nhanh thêm, sự thúc mau, sự giục gấp, gia tốc
- to accentuate (v): nhấn mạnh, làm nổi bật, nêu bật
- to assort (v): phân loại....
- to bear (v): có liên quan tới, quy vào
- to budget (v): dự thảo ngân sách, ghi vào ngân sách
- to characterise (v): mô tả, phác hoạ, tiêu biểu
- to cover sth with sth: phủ, che, bọc, mặc...
- to expose (v): phơi ra, phơi bày ra, phô ra; bóc trần, phơi trần, vạch trần, bộc lộ
- to express (v): biểu lộ, sự bày tỏ,...
- to fascinate (v): mê hoặc, làm mê, quyến rũ
- to flatten (v): trở nên phẳng bệt, trở nên yên tĩnh, trở nên yên lặng, dẹt lại



- to flounce (v): viền đường ren (vào váy phụ nữ)
- to graduate (v): chuyển dần dần lên
- to hammer (at, on sth): đánh, đập bằng búa.
- to influence (on): ảnh hưởng, tác dụng
- to muss (v): làm bẩn
- to pile (+ up, on): chất đống, chồng chất, xếp thành chồng, tích lũy
- to pleate (v): xếp nếp, tạo ra những nếp gấp ở
- to quilt (v): chần, may chần (mền, chăn...), khâu (thư, tiền...) vào giữa hai lần áo
- to rank (v): xếp loại, phân cấp
- to recur (v): tái diễn, lại xảy ra, xảy ra liên tiếp (sự việc)
- to reflect (v): phản ánh, cho thấy
- to revolutionise (v): cách mạng hoá
- to scrape sth (down/ out/ off): cạo, làm nhẵn, lột da...
- to span (v): mở rộng ra, kéo dài qua (n) khoảng thời gian qua đó cái gì kéo dài hoặc mở rộng từ lúc bắt đầu đến lúc kết thúc,
- to starch (v): hồ (vải); làm cứng (quần áo..) bằng hồ bột
- to suggest sb for sth: đề nghị, đề xuất ai cái gì.
- to trail (v): kéo, kéo lê
- to undergo (v): chịu, bị (đưa vào một quá trình..), phải trải qua
- tremendous (adj): ghê gớm, kinh khủng, khủng khiếp, dữ dội
- wrist (n): cổ tay (khớp nối để bàn tay cử động), cổ tay áo

## **B. ENGLISH – ENGLISH**

- Bar Tacks - Stitches made to strengthen a particular spot. Used at the ends of button holes or a stress point. Set the sewing machine for a wide zig zag and a zero stitch length.
- Bateau - neckline following the curve of the collar bone.
- Bell Sleeve - full sleeves that flare at the lower edge like a bell
- Bias - diagonal direction of fabric. True bias is a 45° angle to the grain

lines. Bias can be any angle away from the true grain. Bias has stretch that true grain does not have.

- Blind Hem - a hem sewn with invisible stitches
- Bodice - portion of the garment above the waist
- Bodkin - blunt needle that is used to pull ribbon, cord or elastic through an enclosed space such as a casing
- Bolero - a short jacket that ends above the waist
- Camisole - short sleeveless underbodice
- Cap Sleeve - short sleeves that just cover the shoulder and do not continue under the arm
- Chevron - V - shaped stripes
- Clip - to cut into the fabric to allow it to ease around corners and curves.
- Colorfast - refers to fabric which will not fade or run
- Convertible collar - A notched collar that can be worn buttoned at the neck or open
- Couture - French (koo-tur) - Sewing or needle work
- Cowl - a soft drape of fabric at the neck line
- Crew neck - a round neckline that sits at the base of the throat
- Crocking - the tendency of excess dyes to rub off on other fabric or the body of the wearer
- Dirndl - a full gathered skirt.
- Edge stitching - a line of sewing placed next to the edge of a garment
- Ensemble - the entire costume or outfit with all accessories.
- Eyelet - small round finished hole in fabric
- Face - to finish an edge by applying a fitted piece of fabric or binding. Also, the right side of the fabric.
- Finger press - pressing a small area by creasing with the fingers.
- Funnel collar - one that flares outward at the top
- Godet - A triangular piece of fabric set into a garment for fullness or decoration
- Gore - tapered section of garment that is wider at the lower edge
- Grain - The lengthwise and crosswise threads of a fabric.
- On grain - when the lengthwise and crosswise threads cross at perfect right angles.

Off grain - when the lengthwise and crosswise threads cross at a slant angle.

- Grosgrain - pronounced 'gro-grain'- ribbon having heavy cross wise ribs
- Gusset - a fabric piece inserted in the underarm area to give ease to the sleeve

- Haute couture - French (oh-koo-tur) High fashion, creative fashion design
- Interlining - a layer of fabric that is cut exactly the same as the outer fabric. They are placed together and treated as one in the sewing process. It is used to back sheer fabrics such as lace or to provide support for thin fabrics. It can also be used to add a layer of warmth to garments

- Jewel Neckline - a simple round neckline at the bas of the neck.
- Lapels - part of the garment that turns back, especially a front neck line fold

- Layout - the chart in the pattern instructions that show the placement of the pattern pieces on the fabric. Also the action of placing the pattern pieces on the fabric for cutting.

- Mandarin collar - a small stand up collar that hugs the neck
- Nap - The terms 'with nap' or 'without nap' as use in sewing refers to fabrics such as corduroy, velvet, velveteen, and most wools. The soft fuzzy surface of those fabric will lie smooth on one direction and feel ruffled in the other. These fabrics require a special cutting lay out so that all of the tops of the pattern pieces point in the same direction. This layout is also required of fabrics with a one way design.

- Notions - items other than fabrics or patterns that are required to complete a garment.

- Overskirt - a decorative skirt worn over another skirt
- Peasant Sleeve - a full sleeve usually gathered at the wrist.
- Peter Pan collar - a small flat shaped collar that has rounded corners
- Pin Basting - to pin seams together before stitching
- Pivot - to stitch around a corner by leaving the sewing machine needle down in the fabric, raising the presser foot, and turning the fabric
- Placket - a garment opening fastened with buttons snaps or a zipper

Plaid -

- Pre-shrink - treating the fabric prior to cutting to cause the fibers to draw up. This will reduce the distortion of the garment caused by the fabric shrinking.

- Princess Line - a garment that is fitted with seams instead of darts.
- Raw edge - the unfinished edge of the fabric
- Right side - the finished side of the fabric
- Scoop Neck line - a neck line cut in the shape of a U
- Seam allowance - the width of fabric beyond the seam line that is not included in the garment area.

- Seam binding - a variety of ribbon like tapes used to finish the edges of seams.

- Selvage - The narrow firm finished edge on the length sides on all woven fabrics. The salvage edges should always be cut off the fabric. Pattern pieces should not be placed so as to use the salvage edge as a straight edge. The salvage edges are woven differently than the body of the fabric. They will shrink more than the body of the fabric. To determine which side of the fabric is the finished side look for the holes in the salvage edge. The holes will poke up in the finished side.

- Shank - the link between a button and the fabric to allow for the thickness of the fabric when buttoned

- Shirtwaist - a dress with bodice details similar to a man's shirt.

- Underlining - A light weight fabric that is cut exactly the same as the fashion fabric and placed on the wrong side of the fashion fabric. They are then sewn as one piece.

- Under stitching - A term used to describe stitching on the right side of the garments facing. Pressing the clipped seam allowances to the facing and then stitching close to the seam line the on the facing will cause the edge to roll slightly toward the inside giving a professional finish.

- V-neck - a neck line of a garment in the shape of a V

- Yoke - fitted portion of a garment, usually at the shoulders or hips, designed to support the rest of the garment hanging from it

- Thread count - the number of stitches in one square inch of fabric

- Topstitching - a line of stitching parallel to a seam or edge one the right side of the garment.

# MỤC LỤC

	Trang
Lời nói đầu	3
Foreword	5
<b>Chapter 1</b>	
<b>GARMENT INDUSTRY IN VIETNAM</b>	
Unit 1. Garment industry in Vietnam	7
<b>Chapter 2</b>	
<b>GARMENT AND GARMENT TECHNOLOGY</b>	
Unit 1: Garment and its functions	14
Unit 2. Color choice and measurement in garment technology	22
Unit 3. Fashion design principles	28
Unit 4. Fashion Design Software - Creating Fashion Sketches	35
Unit 5. Coat making instruction	46
<b>Chapter 3</b>	
<b>CONTRACT IN GARMENT INDUSTRY</b>	
Unit 1. Contract in garment industry	51
Unit 2. Shipment documents and invoice in garment industry	58
<b>Chapter 4</b>	
<b>TERMINOLOGY ASSOCIATED GARMENT TECHNOLOGY</b>	
Unit 1. Terminology associated garment technology	71

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