Patterns included

Fashion Patternmaking Techniques for Menswear

—

SHIRTS, TROUSERS, JACKETS, COATS, CLOAKS, UNDERWEAR AND KNITWEAR

Antonio Donnanno

HOAKI

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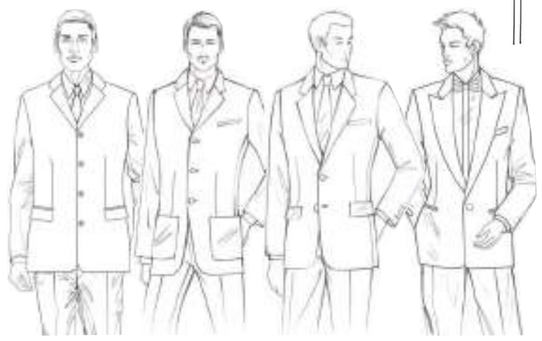

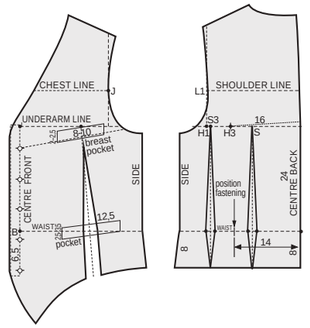

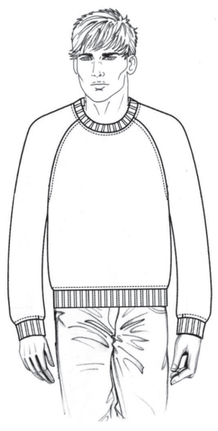

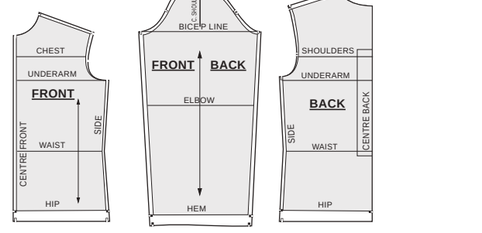

PATTERNMAKING TOOLS

1. WORK TABLE: it should be large enough to make the patterns (110 x 200 cm / 43.3 x 78.8").
2. DIGITISER: makes it possible to acquire a real image of the paper pattern in a few moments and, thanks to a rapid processing system, vectorise it.
3. PATTERN PAPER: smooth and medium grain, in sheets or rolls, strong enough to withstand repeated use and to highlight the pattern well.
4. MANILA BOARD: useful for cutting out base patterns in all their components.
5. CARBON PAPER: used to trace certain parts of the pattern (facings, collars, sleeves, etc.).
6. SCISSORS FOR PAPER: useful for cutting out patterns, thereby sparing fabric scissors that would quickly become blunt.
7. PENCILS WITH AN ERASER: for drawing patterns.
8. COLOURED PENCILS: used to highlight details.
9. RULERS: 80-100 cm or a yardstick, useful for measuring and drawing straight lines on patterns. Rulers with a non-slip rubber base are ideal.
10. LARGE L-SHAPED SQUARE (TAILOR'S SQUARE): used for squaring corners or marking the grain of the weft.
11. FRENCH CURVES: useful for joining curved lines or shaped seams.
12. LARGE COMPASSES: for drawing arcs and circles.
13. TRACING WHEEL: necessary to trace the pattern from one layer of the pattern to the next, especially when drawing lapels. It is also used to mark assembly lines on the garment's lining, interfacing and lightweight, smooth fabric.
14. WEIGHTS: to hold the patterns in place during the first drawing phase.
15. ADHESIVE TAPE: holds paper patterns or pattern transformations to the table.
16. LONG SEWING PINS: used to secure the pattern on the fabric before cutting.
17. PINCUSHIONS: can be wrist, table or magnetic.
18. PATTERN HOOKS: very useful for hanging patterns whose individual parts have been tied together.
19. PATTERN NOTCHERS: used to mark notches or reference points on paperboard patterns.
20. DIE CUTTER: to punch holes in cardboard patterns for hanging.
21. PERFORATOR: used to make reference holes in patterns, darts/pleats and pockets.
22. HOLE PUNCH: used to punch holes in cardboard and plastic patterns, with a diameter of 2 to 25 mm.
23. CARDBOARD OR PLASTIC SHEARS: useful for cutting industrialised cardboard or plastic patterns.
24. SHEARS: they can be up to 50 cm / 19.5" long and weigh up to 1 kg / 2.2 lb.


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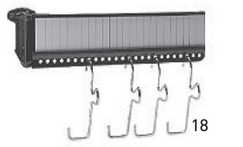
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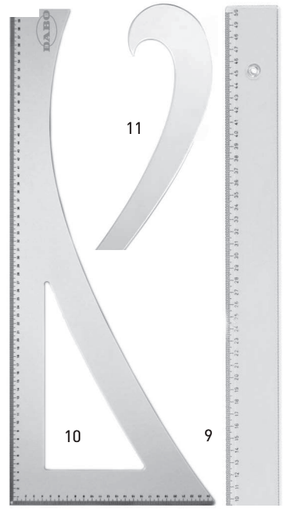
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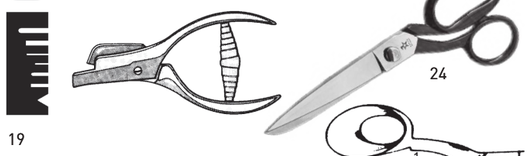
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Manipulation is facilitated by the shape of the openings that fit the shape of the thumb (1) and the position of the fingers: index (2), middle (3), ring (4), pinky (5). A protruding notch (N - centre of movement and balance) provides support while cutting.

25. MACHINIST'S SCISSORS: about 12 cm / 4.7" long and with two points, these very sharp scissors are used for trimming and notching edges.
26. PINKING SHEARS: special scissors with a zig-zag blade, used to cut all types of fabrics so that they don't fray. They are also useful when you need to soften or lighten the edges of heat-seal interfacing.
27. THREAD CLIPS: special scissors used to trim over-hanging threads from basting, etc.=
28. BUTTONHOLE SCISSORS: used to form buttonholes and eyelets, they have a screw that can be adjusted to the desired length.
29. CUTTING TABLE: consists of an iron frame, a tempered hardboard top and a chipboard sub-top. These tables are generally 110 to 200 cm / 43 to 79" wide and approx. 100 cm / 40" high, and can be equipped with fabric roll holders or spreading machines.
30. THIMBLES: in metal or bone, pitted with small grooves, to protect the middle finger while sewing. The one traditionally used by menswear tailors is open at the top, while the one for women is completely covered.
31. MIRROR: one or three-light. It's essential for all garment making processes, from the initial analysis of the client's figure to finishing the garment.
32. MANNEQUIN: useful in tailoring, as it reproduces the shape and contours of the figure, as well as chest, waist and hip measurements. It can be used to pin paper patterns, to check partially sewn garments and see if further changes are needed, and to finish and refine details such as the positioning of pockets and hem lines. Adjustable mannequins have mechanisms that allow individual areas of the chest, waist and hips to expanded or made smaller.
33. TAILOR'S CHALK: these pieces can be clay or wax, faint or bold, and come in assorted colours. Clay chalk is suitable for fabric with a smooth finish, while waxed chalk is suitable for rough fabrics. They're difficult to remove from fabric with a hard surface.
34. CHALK **SHARPENER:** a plastic or wooden tool with blades for sharpening tailor's chalk.
35. HAND SEWING NEEDLES: sizes and types vary depending on both the work to be done and the fabric to be sewn. The larger the number the finer the gauge.
36. NEEDLES FOR SEWING MACHINES : details on page 17.
37. CHALK HEM MARKER: a graduated metal rod inside which runs a container of powder chalk that is sprayed onto the garment by means of a rubber pump.


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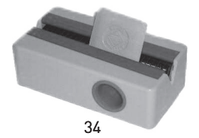
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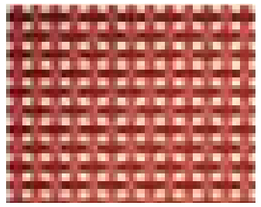
BASIC FABRIC NOTIONS

Fabric is a flexible layer formed by one, two or more thread systems that are crossed and interwoven with each other in certain directions, depending on their weaves.
In everyday speech, the word 'textile' denotes a wide range of industrial or hand-made products with markedly different structural characteristics, but which at first glance might look quite similar. It is therefore important to create a fabric classification or codification system, not least so that there is a common language used across garment companies.
Fabrics are products that are made from fibres that undergo different types of processes. In particular, they can be made from:
- yarns, which can be turned into woven fabrics (cloth), knits, plaits, and openwork fabrics.
- fibres, from which non-woven fabrics (felt and needle-punched) are made.
- combinations, from which needlepunched, coated fabrics are made.

Fabric made from yarn



Woven fabric

Knitted fabric

Openwork fabric

Braided fabric

Non-woven fabric

Needlepunched

Felt

Combination fabric

Needlepunched fabric

Coated

The warp is the set of threads that form the length and direction of the fabric, stretched vertically on the loom between the two beams. The warp threads are usually more twisted and stronger than the weft threads. The latter is a complex of threads that are placed perpendicular to the warp, with which they are interwoven by means of bobbin-carrying shuttles. The weft forms the width of the fabric, which can vary from 70 cm to 150 cm / 0.77 to 1.64 yards, reaching, in bed linens, a width of 240 cm / 2.62 yards) and 300 cm / 3.28 yards for tulle. The selvedge is the lateral edging of the fabric. This sort of border can be of various widths, often characterised by a denser warp or warp threads in a different material. It prevents the fabric from fraying, but is also useful during finishing operations to keep the fabric taught.

FABRIC COMPOSITION ANALYSIS

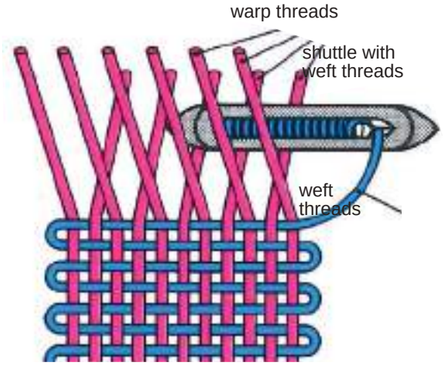
For a tailor, knowledge of the fibres from which a fabric is made is important, both for possible allergies and to determine the best way to store and maintain the completed garment. The most effective way to distinguish natural from synthetic fibres is the 'flame test'. Take a piece of cloth and roll it up into a small ball, then burn it inside a small fireproof container.
- Cotton, linen, viscose and even rayon will burn with a glow, giving off the smell of burnt paper and leaving soft, grey ashes.
- Wool and silk burn slowly and char, retreating from the flame. They give off a smell of burnt hair or feathers and leave impalpable ashes.
- Polyester, nylon and other synthetics burn and melt only in the flame or very close to it. They give off a chemical smell and leave a hard ball instead of ashes.
- Acetate and acrylic burn and melt even after removal from the flame, leaving a hard ball. Acetate is identified by dipping the sample in acetone-based nail polish remover, which dissolves it.

HOW TO RECOGNISE THE 'RIGHT' AND 'WRONG' SIDES

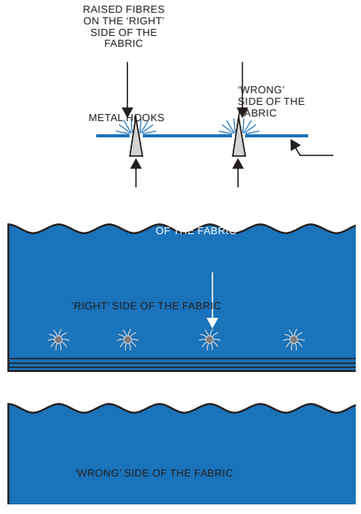
It should always be remember that, for all fabrics:
- The selvedge is always on the warp side.

Alan de la Cruz from Unsplash

- The warp is always stronger than the weft.
- The warp always has a higher thread count.
- The more twisted thread is generally the warp. In fuzzy fabrics, the pile wraps around the warp.
- In striped fabrics, the warp is parallel to the stripes.
- In checked fabrics, the print in the direction of the warp is never perfect, but slightly elongated.
- In pure silk fabrics, the warp threads are coupled and more twisted.
- On a bolt of fabric, the right is always inside the folded flap.



- Identifying lettering and numbers stamped on fabric can always be read from the wrong side: the right side has no such technical details of any kind, with rare exceptions.
- In sample bunches, the label is placed on the front (right side) of the fabric.
- In worsted cloth, the weave chord will be skewed to the right, while in woollen cloth it will be the opposite, i.e. skewed to the left.
- In printed fabrics, the pattern is, of course, sharper and more evident on the right side.



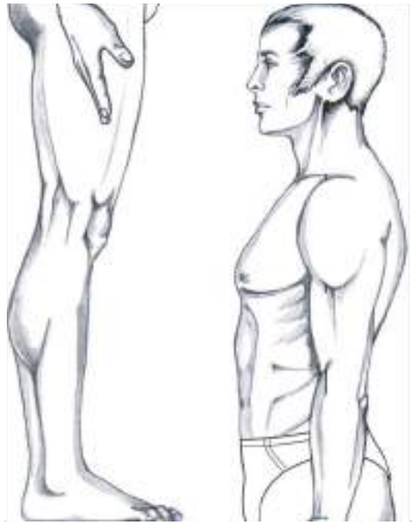
ANTHROPOMETRY

Anthropometry *(anthropos* = man; *metron* = measure) is the science of measuring the human body as a whole or in its components, noting the similarities between them in particular.

ANTHROPOMETRY IN THE FIELD OF DIGITAL HUMAN MODELLING

A Digital Human Model (DHM) is a virtual mannequin based on advanced biomechanical models that is used to verify he physical interaction between man and product while using CAD platforms. This implies due attention to the anthropometric factor in these design support tools. If the goal is to analyse the dimensions of a specific anatomical structure in a virtual environment using software mannequins, the latter must ensure that the anthropometric data reported are true to the type being examined. Generally, the approach of simulation programs is based on two factors:
1) The choice of the most appropriate body type and gender.
2) The anthropometric sizing of the mannequin based on the *boundary case method*, choosing the anthropometric variable of greatest interest (only one measurement is selected, the computer program then is tasked with scaling all other body measurements proportionally).

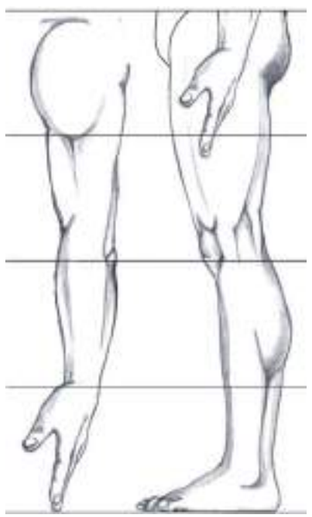
On this page, we've highlighted some of the similarities between the most well-known anatomical structures in the study of fashion design, referring to a 'normotype', i.e. a body with well-proportioned measurements.



Half of the body is formed by the upper part, from the head to the groin, and the lower part, from the groin to the feet.

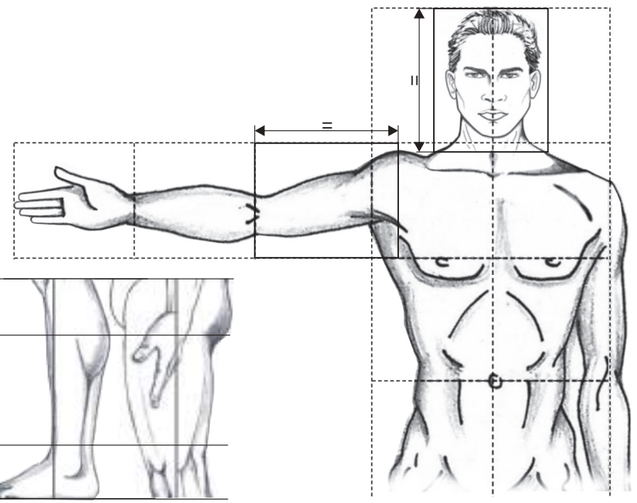
The length of the foot is slightly greater than the height of the head.

The length of the hand is equal to the height of the face.



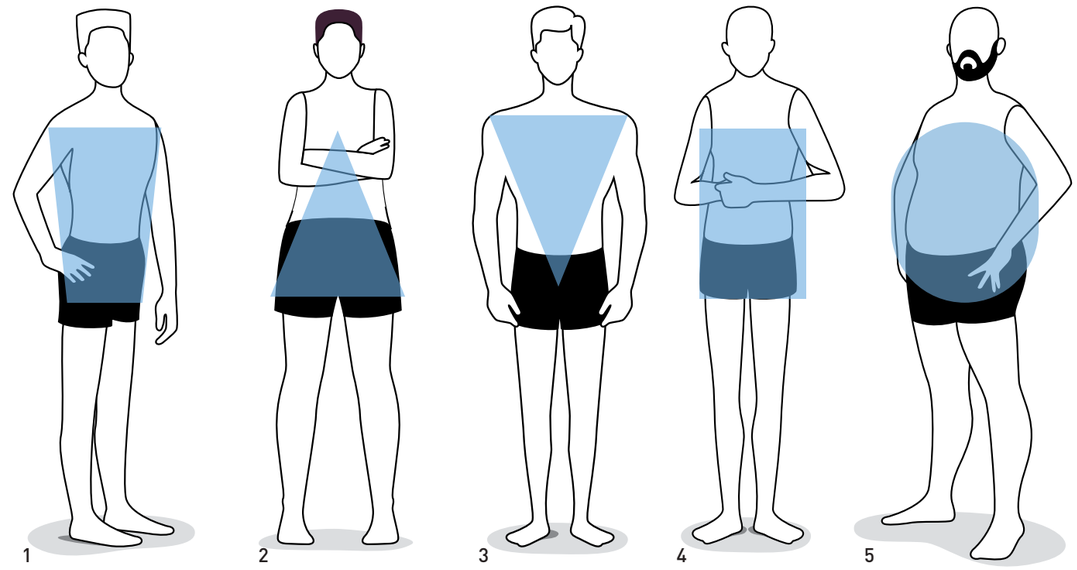
The total length of the leg and arm is about four units.

The length of the thighs is equal to the length of the lower leg including the foot.



The length of half the arm is equal to the head plus the neck.

ANALYSIS OF THE MALE BODY



The first step in making a made-to-measure men's suit is to analyse the shape and proportions of the body of the person to be dressed, in order to find the cut that best enhances and complements the person's figure, the style and to deal with issues that may arise in the fit. This, together with the right fabric, pattern, details and alterations to the garment, will ensure a great fit, an optimal silhouette and a balanced, well-proportioned look.

1. TRAPEZOIDAL

THIS IS the shape whose proportions are 'correct' in relation to the generic shape of the human body. The narrowest point of the torso is the waist, from which the figure widens to the shoulders, forming a trapezoid. Below the waist, the hips widen slightly and the legs are thicker at the thighs to gradually taper down to the ankle. This body shape is the one most often taken into account when creating garment patterns.

2. TRIANGLE-SHAPED

This form is characteristic of individuals who tend to store fat around their mid-sections, concentrated on the stomach, while the shoulders and hips remain more or less normal. For those with this shape, garments should be designed to add details that draw attention to other parts of the body.

3. INVERTED TRIANGLE

Men with this shape have an athletic,muscular physique, with broad shoulders and a narrow waist. For these individuals, especially those who are very muscular, it can be difficult to find ready-made clothes that fit: the most suitable styles are those that fill out the hips to provide a more balanced look.

4. RECTANGLE-SHAPED

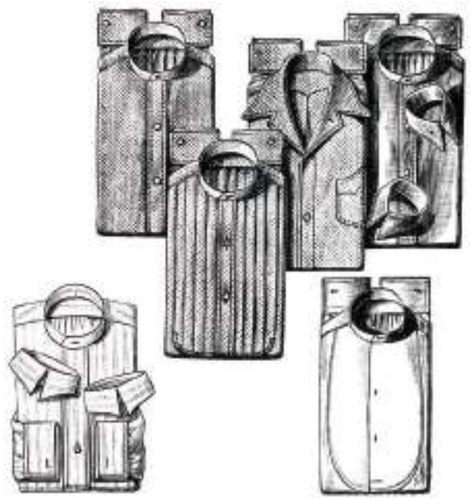
Men with rectangular torsos have shoulders and hips that are about as wide as the waist. The latter does not have a marked indentation and therefore the shape is rectangular overall. The most suitable styles are wide jackets that fit slide easily over the waistline, with small details such as slightly padded shoulders and a tapered waist.

5. OVAL-SHAPED

Men with this figure has a central torso that's wider than his waist and shoulders, and shorter legs and arms that widen at the central points. Clothing suitable for those with this conformation should help slim and frame the silhouette, minimising and camouflaging the shape of the abdomen.

MEN'S SHIRTS

Various types of shirts, with different shapes and prints, have risen and faded in popularity over the centuries. Until the end of the 19th century, a white shirt was a symbol of affluence: only the wealthiest people could afford to have their shirts washed frequently—and to have enough so that they could be changed often.
Striped shirts became fashionable in the late 19th century, though before that they weren't very popular and struggled to be part of classic city workwear. Checked shirts, on the other hand, continued to be seen as garments that were intended to camouflage possible stains.



The shape of the shirt as we know it also came into existence in the late 19th century. Until 1871 (when the firm Brown, Davis & Co. of Aldermanbury in London deposited the first style with a buttoning fastening on the front), shirts were pulled over the head. From the start, collars were given different shapes depending on the style of shirt, but the main distinction was mainly between a mandarin collar and a turndown collar.
Until the late 19th century, various versions fo the former dominated, but it was gradually replaced by the turndown version and, starting in the 1930s, it began to be worn only with dinner jackets or tailcoats. Both styles had a removable version that made it possible to wash just the collar, and not the rest of the shirt. Another advantage of the detachable collar was that a different collar shape could be worn with the same shirt, thus giving the impression that you owned many different shirts.
Since the end of WWI, collared shirts haven't undergone any major changes. In the 1960s, a chest pocket was added, replacing the now-vanished waistcoat, though classic shirts are still without it today.

TERMINOLOGY: PARTS OF A SHIRT
Even today, according to the shirt-making craftsmanship traditions, a fine-quality shirt must manufactured in a way that combines all the parts that have remained unchanged over time, parts that have precise terminology all of their own.
Before we learn how to construct a shirt, it is therefore necessary to know the names of most important parts of classic shirts, and to recognise, in detail, what determines their quality.

1. FRONT: the front part of a shirt, or rather the two parts that make it up, which also contains the front fastening with or without facing, a simple (French) or separate piece placket with concealed buttons, the chest pocket (optional), and any pleats, ruffles or other decorations.

2. BACK: the back of the torso, usually one piece of fabric without a central seam, made with or without a pleat, lateral darts, a central pleat or two side pleats.

3. CHEST POCKET: usually sewn on the left side of the front, it's found on more casual shirts with a button-down collar, and on work shirts.

4. PLACKET: a separate strip of fabric on the opening where the buttonholes are placed. It is mostly seen on casual button-front shirts, while formal and classic shirts do not have one.

5. CUFF: its shape varies according to the type of shirt. Formal shirt cuffs are always rounded or have the corners cut off. The slit (a sort of placket) that extends up from the cuff, where a button is always inserted in the middle, ends at the top with a small pointed seam called a 'fly'. The double, turned-up cuff, with holes for cuff links, is the most elegant, used for formal occasions.

6. SLEEVE PLACKET: opening along the sleeve that follows the cuff. It is usually closed by a button.

7. SIDES: lateral seams. the quality of a shirt's workmanship can easily be deduced from the seams along the sides. In fact, the higher the stitch density, the higher the quality: at least 8 or 9 stitches per centimetre (20 to 23 per inch) indicate an excellent-quality shirt.

8. HEM: the finish along the bottom of the shirt. It varies depending on the style.

8B. SHIRT TAIL: elongation of the hem at the back. Especially in elegant styles to be worn under suits, the shirt tail is necessary so that it does not come untucked at the back of the trousers.

9. BUTTONS AND BUTTONHOLES: buttons on high-quality shirts will be thick, i.e. 2 to 2.5 millimetres high, and made of various materials, although the most precious remains mother-of-pearl. The first and last buttonhole on the placket tell you a lot about the quality of the garment: they should be horizontal, as opposed to all the others which are vertical. This makes it easier to move when sitting down.

10. ARMHOLE OR ARMSCYE: point where the sleeve is inserted. Well-made shirts always have flat felled seams around the armholes.

11. REAR YOKE: parts of the shirt sewn on the upper part of the shoulders and armholes.

12. EPAULETTES: strips of fabric applied to the shoulders, present in military-style shirts.

13. YOKE: part of the shirt covering the rear shoulders. It comes in various shapes and can even be constructed separately from the rest of the shirt, with different, double or vertically cut fabric.

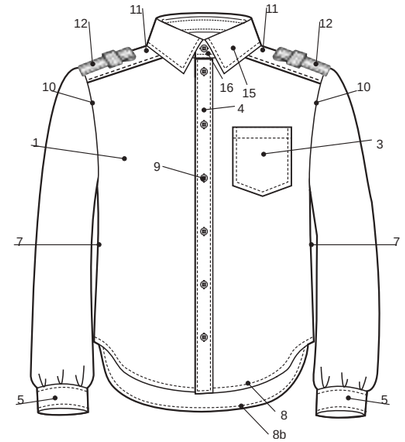
14. BACK AND PLEAT: parts at the back. Depending on the style, the back of the shirt may or may not have certain characteristics: smooth or with a central pleat, two side pleats, or with darts in the case of slim-fit shirts, so as to echo the shape of the body.

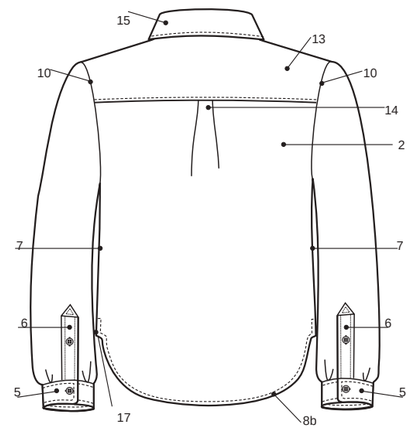
15. COLLAR: this part of the shirt often determines the degree of formality and style of the entire garment, because it is the most visible when wearing a jacket. The collars seen most often, however, are the straight point collar (with the two points slightly open), the spread collar (with the points more open), the buttondown collar (fastened to the shirt by small buttons), the mandarin collar, the stand-up collar, the Windsor, the full cutaway, and collars that extend into lapels.
In shirts, metal, bone or plastic stays are often inserted into the collar to help it stay flat and hold its shape.

16. COLLAR STAND: the part of the collar that touches the neck, hidden by the leaf (fall), useful for giving it shape and support.

17. HEM GUSSET: triangle of fabric sewn on lower edge of both side seams. It serves to reinforce the seam and prevent it from tearing.

18. DICKIE OR TUX FRONT: an elegant detail, found on formal shirts. In fact, shirts with this finish go well with tailcoats and dinner jackets, where the wingtip collar requires a dickie.





SHIRTING FABRICS

What makes a men's shirt of high quality and elegance is not only professional tailoring or a made-to-measure fit, which are important, but also the fabric, which determines its fineness and style. There are many different shirting fabrics available, and each of them creates a different type of garment, suitable for casual or formal occasions. Experts in this field know how to choose and use them.
Different fabric weaves, i.e. the way the horizontal and vertical threads are intertwined, create different tactile and optical effects. Below is a short and simple guide on how to use the most important fabrics for men's shirts and what the differences are.

1. POPLIN
Known and used in France as early as the 14th century, poplin is recognisable to the eye thanks to its stripes, while its handle is very compact. Its durability makes it useful and advantageous for shirts intended for everyday use. Despite these characteristics, it is also quite soft to the touch. Poplin is perfect for elegant tailored shirts worn in formal situations, and thus also as officewear. It's a must for men's shirts.

2. ZEPHYR
The lightness of this fabric is its main characteristic, so shirts made from zephyr have the advantage of being very breathable. It is therefore the perfect material for those who require significant breathability in their clothing or for those who like a certain level of comfort on all occasions, while still looking elegant outside in their free time.

3. OXFORD
The weave of this fabric creates the look of a tiny check. It has a heavier texture than the previous two fabrics and is suitable for more casual, typically youthful looks. In addition to leisure time, shirts made from this fabric can be worn in less formal work environments.

4. PINPOINT
This fabric is a sort of Oxford. Shirts made in pinpoint are incredibly durable and have a long life, constituting its main strengths. Even when washed frequently, shirts in this material deteriorate very little, meaning they are suitable for daily use, while remaining dressy enough for formal occasions.

5. TWILL
The main characteristic of this fabric is its weave: the threads are arranged diagonally in a particular style of weaving which creates oblique stripes. It's compact and has a thick handle. Twill is very easy and quick to iron and is therefore suitable for people who don't like to iron or who travel often. Moreover, once ironed, it stays crease free for a long time.

6. PIQUÉ
The special knit of piqué fabric creates its defining cellular texture, making it unique and perfect for those seeking sophisticated style. Given this characteristic, shirts made from this fabric are suitable for formal or ceremony wear, and also for very important business occasions.

7. END-ON-END (FIL-À-FIL)
Shirts made from fil-à-fil fabric are extremely light. Its weave makes it very distinctive: white threads are woven with coloured ones. The final effect is that of a striped or checked fabric. This detail makes end-on-end fabric shirts very versatile and suitable for all occasions.

8. DOBBY
This special fabric is characterised by geometric patterns. It has a fun and unique look that immediately catches the eye, with a slightly thick texture. Perfect for formal outfits or fashionable everyday looks.

9. JACQUARD
Shirts made from this fabric make outfits truly unique and original, thanks to its special, elaborate weave. Ideal for those who want a casual yet refined look without sacrificing details and modernity, jacquard gives shirts a youthful air while accenting the figure of the wearer.


Poplin


Zephyr


Oxford


Pinpoint


Twill


Piqué


End-to-end


Dobby


Jacquard

SHIRT TYPES AND FITS

CLASSIC SHIRTS

Classic shirts suit anyone who isn't influenced by the fashions of the moment, but who prefers timeless style, always paying attention to elegance and quality. Usually in white or light blue, plain colour or striped, they're versatile shirts that can be worn on any occasion. The most suitable collars are straight point and spread, preferably with removable stays. The front of classic shirts is either with or without a separate pieced placket for the buttons (standard placket v French placket), while the back is very elegant if plain, or with side darts in the case of a slim fit. The most becoming cuffs for this style of shirt are angled or rounded, both with one button.

CASUAL SHIRTS

Those who prefer an informal, sporty look can opt for shirts in checked, striped or plain-colour fabrics, enriched in some cases by contrast fabric inserts. These shirts are fully customisable in terms of fabrics, collars, cuffs, buttons and fit.

DANDY SHIRTS

Dandy style is synonymous with elegance, sophistication, originality and a touch of eccentricity. There are no set rules to define this garment, though a dandy-style shirt should attract attention due to its original fabric and cut.

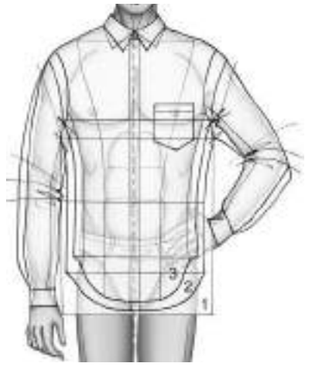
DINNER JACKET SHIRTS

Worn on special occasions, shirts worn under dinner jackets can have either visible or covered buttoning. In addition, they have dickie at the front (additional fabric forming vertical pleats, extending to the waist, but preferably no further to avoid bulges which tucked into the trousers). The collars on this shirts can be classic, but it's best if they have short open points to make room for the bow tie, or if they're wing-tipped. In some cases, when opting for a more fashionable look, a mandarin collar can be applied. The cuffs are double to fit the cufflinks.

BUSINESS SHIRTS

These shirts are made to be worn for 10 to 12 hours (or more) per day, and thus in fabric that holds its shape without creasing. They are made from high-quality, double twisted 100% cotton yarn. These sorts of easy care fabrics are particularly comfortable, and impeccable, even after long hours at the office or travelling.

SHIRT FITS



The 'fit' indicates how snug or baggy it is, which is often determined by its shape. There are three types of fits to choose from, depending on the build of the wearer:
1) classic fit;
2) regular fit;
3) slim fit.

Classic fit

Classic fit shirts are characterised by:
1) comfortable ease;
2) a wide cut;
3) soft, roomy armholes;
4) an absence of seams and darts at the back.
Given these characteristics, classic-fit shirts are best suited to those with a robust build. Shirts with this fit are usually made in neutral tones (white or light colours) and are perfect to wear under a jacket. When in brighter shades, they also go quite well with sportier looks, paired with jeans.

Regular fit

Regular-fit shirts are halfway between classic and slim fits:
1) cut closer to the body than a classic fit, but more formal than a slim fit;
2) darts in the back;
3) the armhole is calibrated.
This hybrid nature makes regular-fit shirts suitable for those who seek comfort while wearing less classic styles. Regular-fit shirts are more elegant in classic colours, while they take on a vintage feel when in bright colours.

Slim fit

Slim-fit shirts:
1) are fitted at the sides of the body;
2) have narrow armholes;
3) darts at the back.
A waisted fit (nipped in at the waist) makes this style more suitable for those with a slim, lean physique. Unlike other shirts, in fact, a slim fit shirt is almost like a second skin. It's best suited to informal situations and is usually made in dark colours, patterns or stripes.

THE FIT OF A CUSTOM HAND-MADE SHIRT

The perfect fit is the main advantage of a made-to-measure shirt. Unlike ready-to-wear shirts, sartorial shirts fit comfortably, are perfect in length and width, and neither tighten at key points (collar, cuffs and waist) nor are they too loose. In addition, they guarantee unrestricted movement, allowing the arms to bend without the cuff rising too much. They ensure that all kinds of movements can be made without feeling too tight at the shoulders or chest. To achieve such a perfect fit, all the necessary measurements must be carefully taken. Another advantage of tailored shirts is the ability to personalise them by embroidering the client's initials, usually on the left side between the waist and chest, so that they are hidden when wearing a jacket.

Mohamad Khosravi Bua from Unsplash

Business shirt

Lynne Baltzer from Unsplash

Casual shirt

Mario Klassen from Unsplash

Dandy shirt

Dinner jacket shirt from Carnival

Dinner jacket shirt

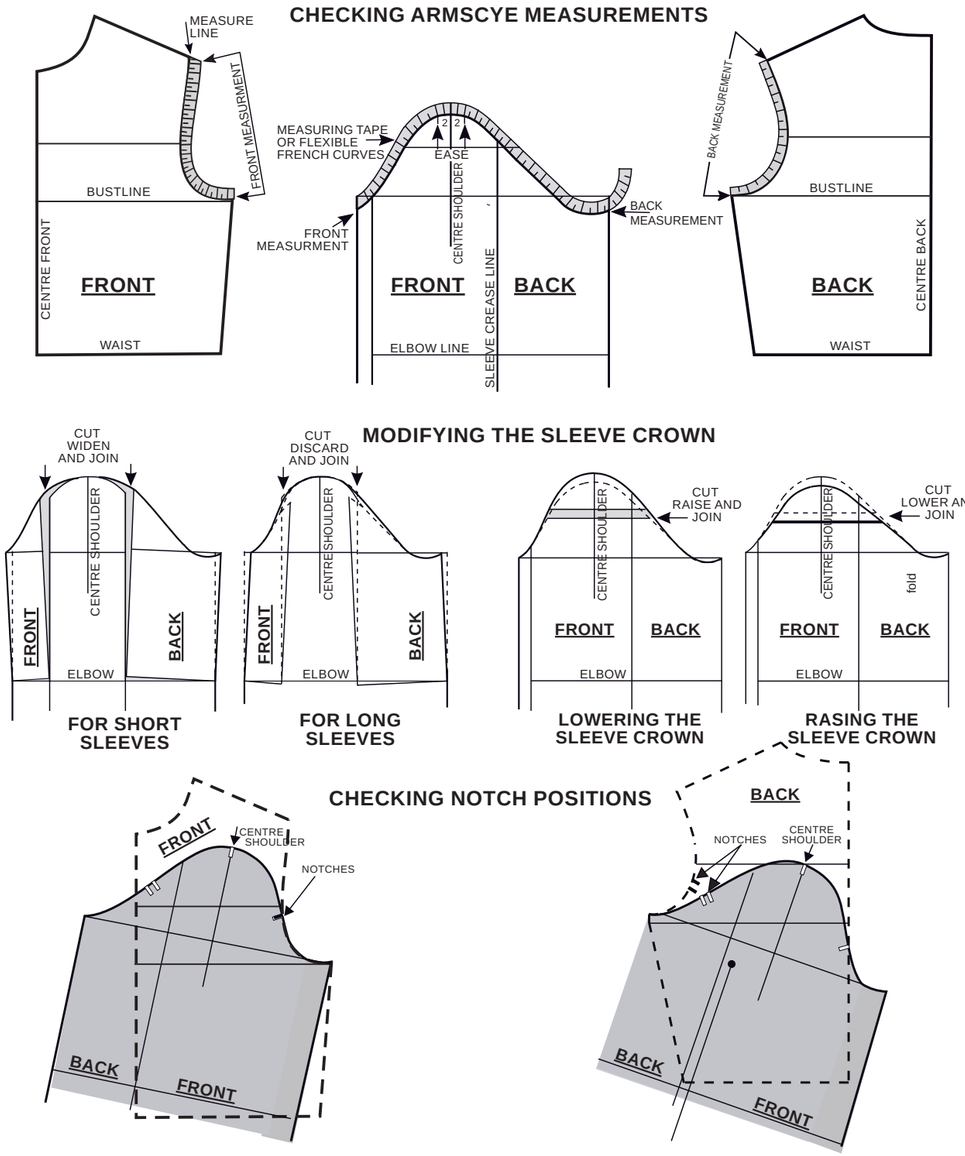
Nimble Made from Unsplash

Informal shirts

Benjamin Rascoe from Unsplash

Office shirts

CHECKING AND MODIFYING THE ARMHOLE



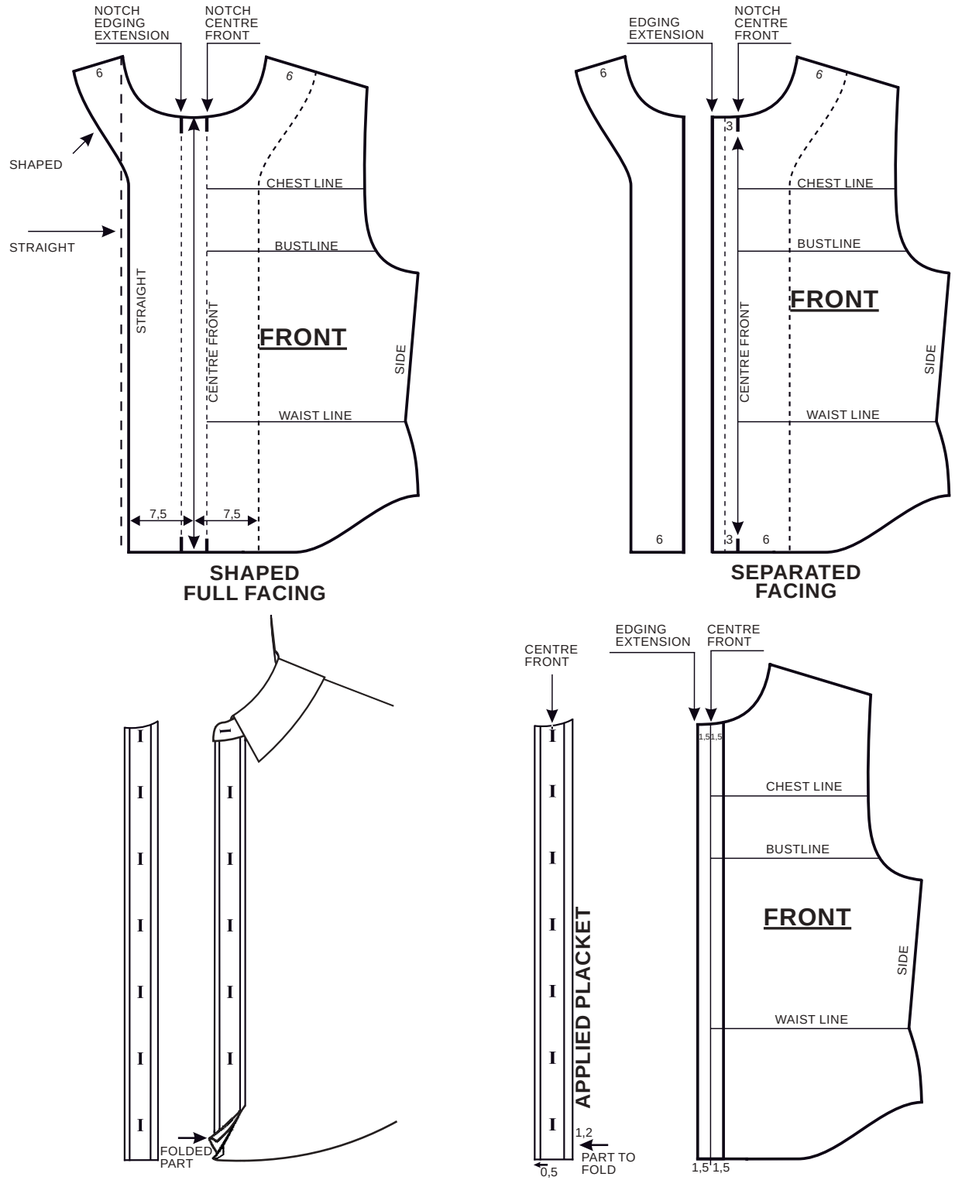
A few checks and markings must be made to the base bodice block and the corresponding inset sleeve before moving on to the subsequent production stages (industrialization, positioning, cutting, etc.).

1. Check that the size of the crown or top of the sleeve is equal to the armhole of the bodice plus 2-4 cm / 0.79"-1.57" for the added room necessary for assembly and ease (the amount of extra material varies depending on the texture and type of fabric, the desired fit, and gathered details).

2. Check that the notches on the sleeve match those on the bodice, based on the position of the sleeve seam in relation to that of the side.

3. If the armscye on the sleeve is too long or too short compared to that of the bodice, or compared to that of the original pattern, modify as shown above.

SHIRT FACING



This type of facing is used for shirts with a casual collar.

- Draw the facing on the pattern with 6 cm / 2.36" on the shoulder line and 7.5 cm / 2.95" (6 + 1/2 cm extension) from the centre front line.
- Bring the outline of the facing over the centre front.
- Mark the notches and the straight of grain and join.
- Draw the facing on the pattern with 6 cm / 2.36" on the shoulder line and 6 cm / 2.36" from the centre front line.
- Take up the facing starting from the centre-front line.
- Mark the notches and the straight of grain and join.

COLLARS

The collar is the most visible part of the shirt when wearing a jacket, which is why it's one of the most important details when it comes to the formality and style of the entire look. The main styles are:

-**Straight point:** this is the narrowest spread and the most traditional look. IT'S quite versatile, but more formal and should be worn with ties with small and medium knots. The narrow, elongated points of this look slim the face. The collar leaves are 7.5 cm / 2.95" long.

-**Semi-spread:** this is a classically styled collar, but with a less formal appearance. Compared to the straight point collar, it has a slightly larger width between the tips, but the leaves are still 7.5 cm / 2.95" long. It's ideal for those who love to wear ties.

- **Cutaway:** this collar has the shortest, most distant points. It gives the wearer modern, casual style, as its spread lets part of the collar stand peek out under the tie. The collar leaves are 7.5 cm / 2.95" long.

-**Spread:** this collar is somewhere between the cutaway and straight point collars, with a spread that's neither too wide nor too narrow. Like the cutaway, the leaves are 7.5 cm / 2.95" long.

-**Long button-down:** more sporty than the other collars, it was invented in the USA in the mid-1950s. Originally used only for sportswear, it is now worn in casual settings or in young or informal work environments. The leaves are particularly long: 9.5 cm / 3 3/4".

-**Short button down:** due to its short length, this collar has a particularly youthful appearance compared to the long version. The leaves in this case are 8 cm / 3.15" long.

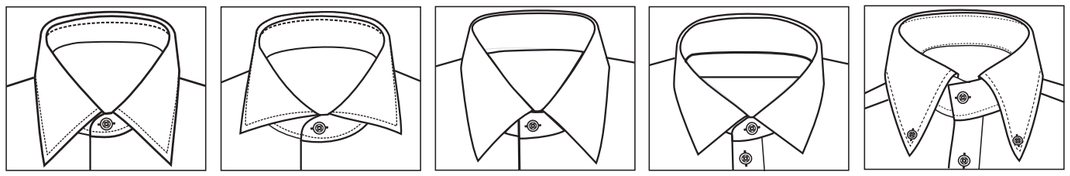
- **Club:** refined and elegant, yet surprisingly versatile, this collar goes well with thin ties, worn open or with a pin. The leaves are 6.5 cm / 2.56" long.

-**Mandarin:** a collar with a unique and recognisable shape, suitable for all kinds of occasions. The height of this collar is 3.5 cm / 1.38".

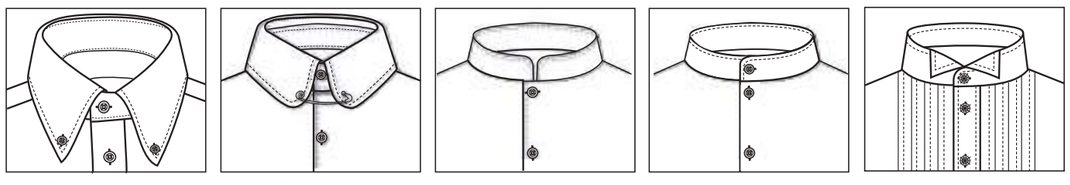
-**Wing-tip collar or dinner jacket collar:** worn with particularly formal and elegant outfits, such as those for ceremonies and galas. The leaves are 5 cm / 2" long.

Almost all tailor-made collars have removable stays to keep the points sharp and prevent them from curving upward.

CLASSIC COLLARS

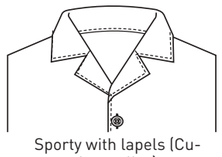


Straight point | Cutaway | Semi-spread | Spread | Long button down

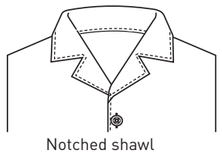


Short button down | Club with pin | Mandarin | Buttoned mandarin | Wing-tip collar

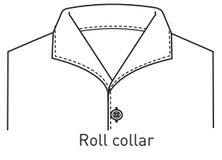
SPORTY COLLARS



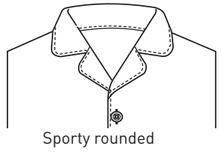
Sporty with lapels (Cuban collar)



Notched shawl



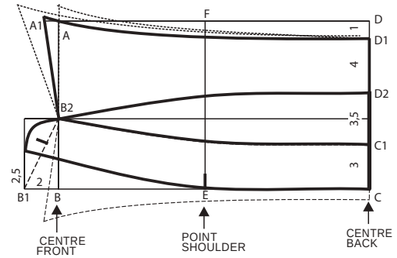
Roll collar



Sporty rounded

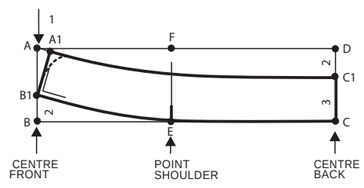
CLASSIC COLLAR

- Draw a rectangle A-B-C-D.
- A-B = leaf height + stand + 4.5 cm / 1.77" (e.g.: 4 + 3 = 7 + 4.5 = 11.5 cm / 4.53").
- B-C = 1/2 neckline as the front and back bodice (e.g: 21.5 cm / 8.46").
- C-C1 = 3 cm / 1.18".
- C1-D2 = 3.5 cm / 1.38".
- D2-D1 = 4 cm / 1.57".
- B-B1 = 2-2.5 cm / 0.79-1".
- B-B2 = 4.75 cm / 1.87".
- A-A1 = 3 cm / 1.18" or as desired.
- Draw guideline B2-A1.
- C-E as the rear neckline of the bodice.
- Draw E-F.
- Connect the points as in the figure.



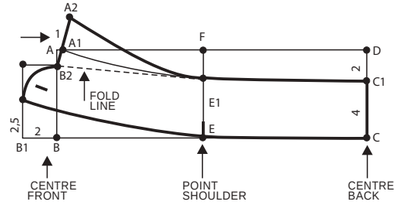
MANDARIN COLLAR

- Measure the neckline of the base block.
- Draw the rectangle A-B-C-D with:
- A-B equal to the height of the collar + 2 cm / 0.79".
- B-C equal to ½ of the front and back base neckline + 1 cm / 0.39".
- B-B1 = 2 cm / 0.79".
- D-C1 = 2 cm / 0.79".
- C-E = rear neck measurement.
- C-C1 = collar height.
- A-A1 = 1 cm / 0.39".
- Join the points as in the figure.



WING-TIP COLLAR

- Measure the neckline of the base block.
- Draw the rectangle A-B-C-D with:
- A-B equal to the height of the collar + 2 cm / 0.79".
- B-C equal to ½ of the front and back base neckline + 1 cm / 0.39".
- B-B1 = 2-2.5 cm / 0.79-1".
- B-B2 = 5 cm / 1.97".
- D-C1 = 2 cm / 0.79".
- C-E = rear neck measurement.
- C-C1 = collar height.
- A-A1 = 1 cm / 0.39".
- B2-A2 = fold height (3.5-4 cm / 1.38-1.57").
- Connect the points with lines as in the figure.



TROUSERS WITH AND WITHOUT PLEATS

The upper part of a man's trousers must be professionally constructed: it mustn't be too tight or too loose, as both issues interfere with comfort and movement. It IS therefore convenient to measure the crotch, hips and waist carefully and construct this area very precisely.
Throughout the history of fashion, men's trousers have come with pleats; the version without them became popular no earlier than the mid-20th century. They have recently come back into fashion, as slim, close-fitting lines have given way to larger proportions and silhouettes. Physical conformation and personal style are the key criteria for deciding whether to opt for trousers with or without pleats.

Single or double darts
Generally speaking, pleats create the necessary slack to prevent fabric from pulling excessively and ruining the silhouette.
A single pleat is useful to ensure a comfortable fit, while double pleats not only lend more sophistication to a look, they also ensure additional comfort in the crotch area. Double pleats can be backward facing (reverse pleats) or front facing.

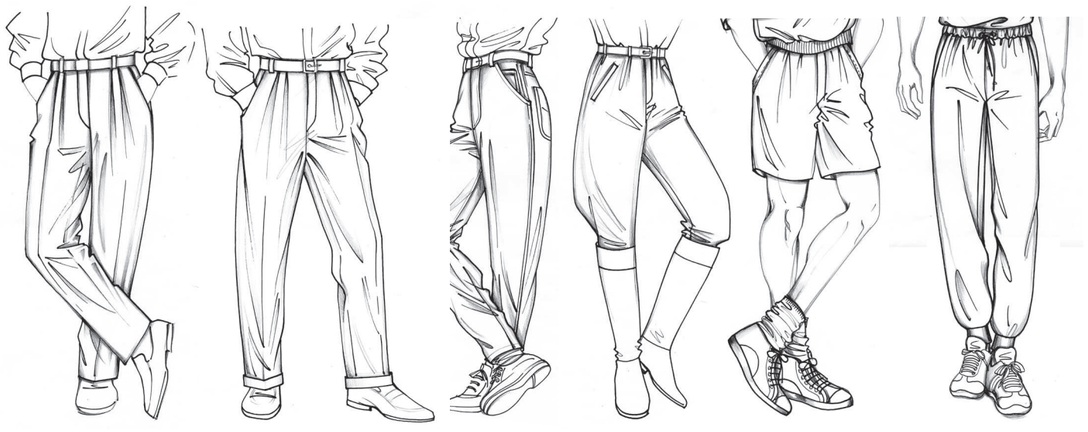
Trousers with two pleats.

Without pleats
Trousers without pleats have a slim (and thus tighter) fit. The style they bring to the silhouette is quite different from their predecessors: essential and devoid of aesthetic whims.
They are best worn high-waisted and with a tapered leg. Tailored construction makes them suitable for even the most robust physiques, although the absence of darts still tends to emphasise the abdomen.

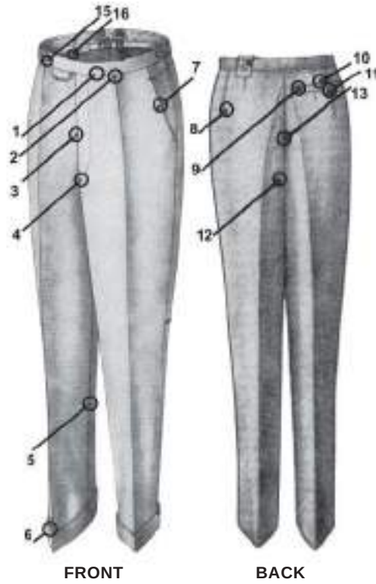
Trousers with a pleat.

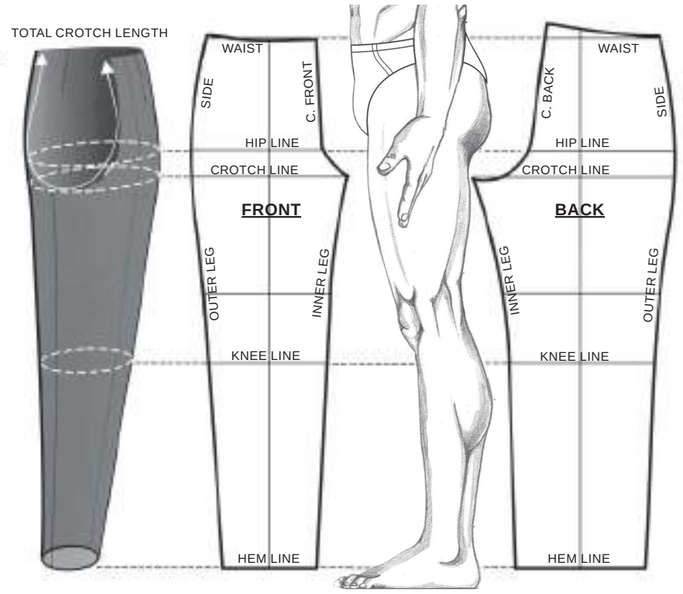
Trousers without pleats.

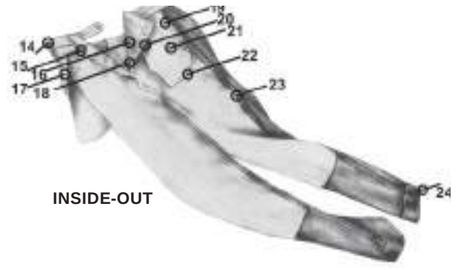
POPULAR MEN'S TROUSER MODELS



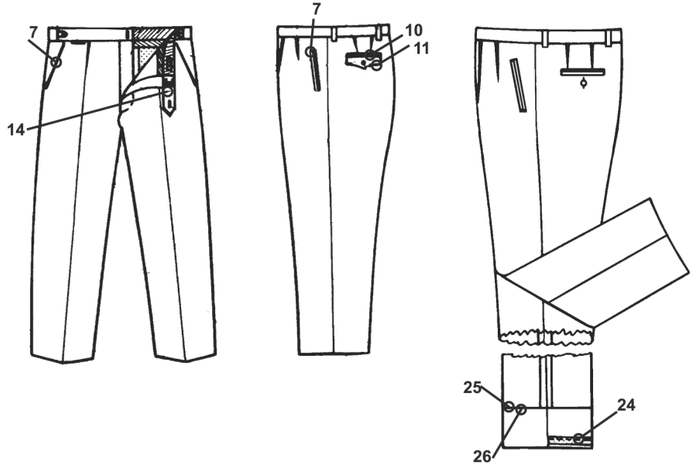
PATTERN TERMINOLOGY



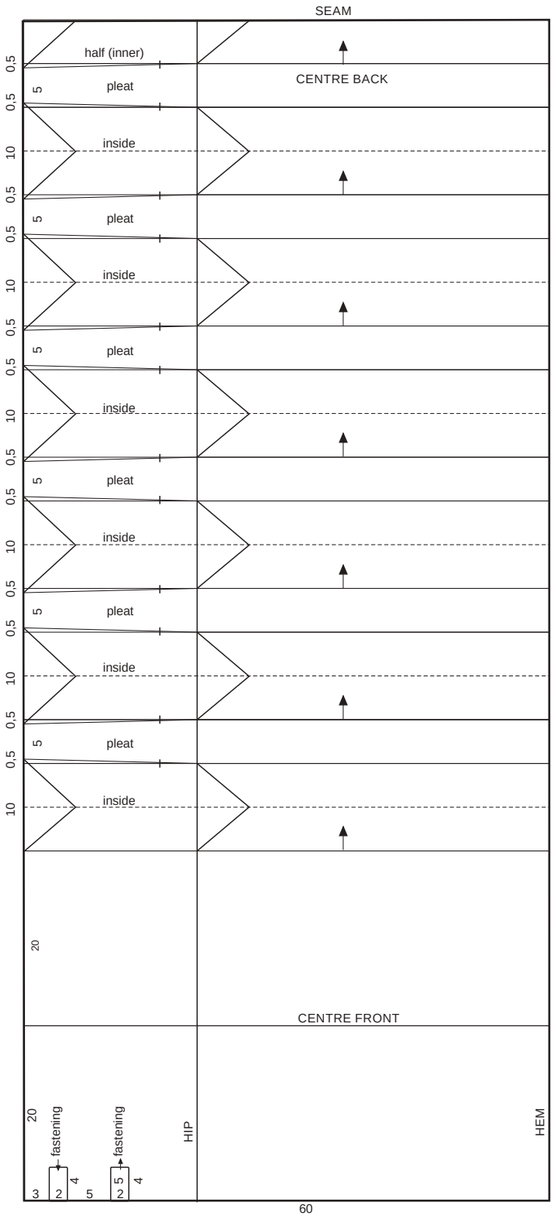


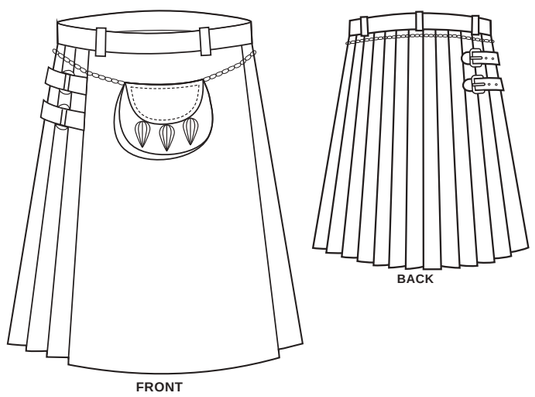


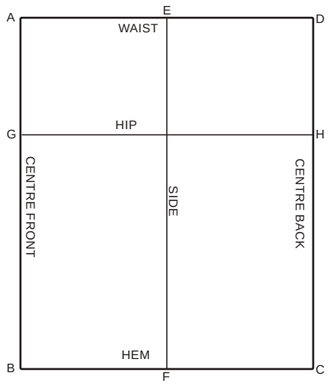
1) Waistband
2) Front pleat
3) Flap/fly
4) Front crotch
5) Inner leg seam (inseam)
6) Cuff
7) Front pocket
8) Rear dart
9) Rear pocket bar
10) Rear pocket
11) Rear pocket flap
12 and 13) Rear crotch
14) Waistband lining
15) Buttonholes (if any)
16) Pocket lining stitches
17) Pocket lining
18) Buttons or zip
19 and 21) Pocket lining
20) Placket for zips or buttons.
21 and 22) Lining
23) Side seam
24) Kick tape
25 and 26) Hem



SCOTTISH KILT

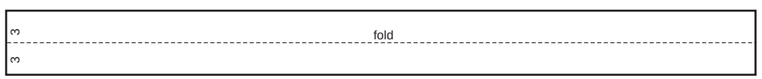






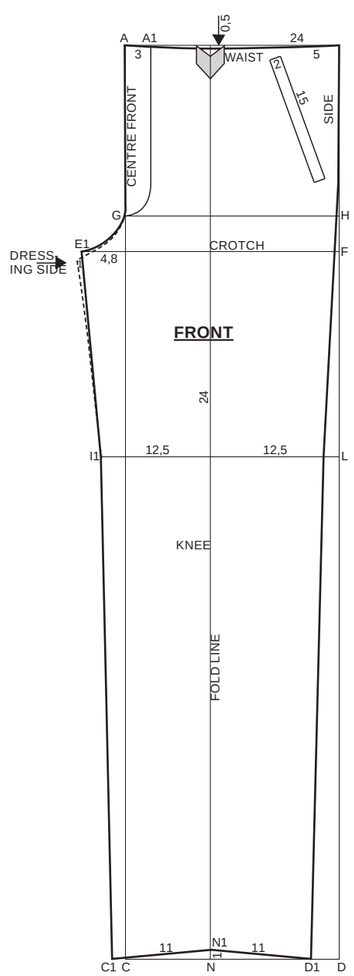
OUTLINE - TUBE SKIRT BASE BLOCK

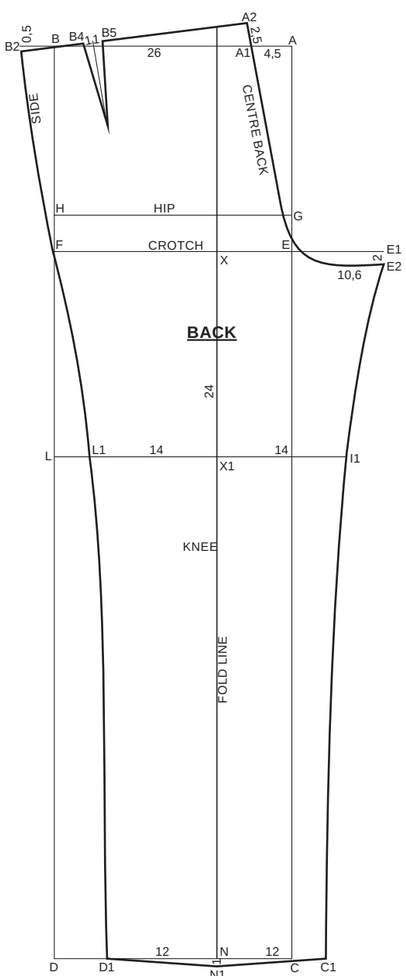
- Make the tube skirt base (rectangle A-B-C-D, with A-D = hip circumference + 2 cm / 0.79"; A-B = desired height; A-G = hip length).
- Add 20 cm / 7.87" to the front for the overlap.
- Divide half of the skirt into equal parts, starting with one part as wide as the overlap flap and continuing with 5 cm / 2" folds.
- Divide the width of the 5 cm / 1.97" pleats (based on the difference between hip circumference and waist circumference) in equal parts according to the number of folds and make them all the same length (14 cm / 5.51").
- Cut the pleat strips and glue them onto another sheet of paper, spacing them at a distance that's double that of the pleat (10 cm / 3.94").
- Finish with half an inverted pleat, to be sewn with the other half.

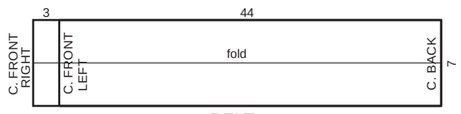


WAISTBAND

MORNING DRESS TROUSERS







BELT

Morning dress trousers are created using a straight-shaped base with the darts pointing inwards. They are made of Cheviot wool with fine stripes in two shades of grey, tapered, without cuffs or belt loops.

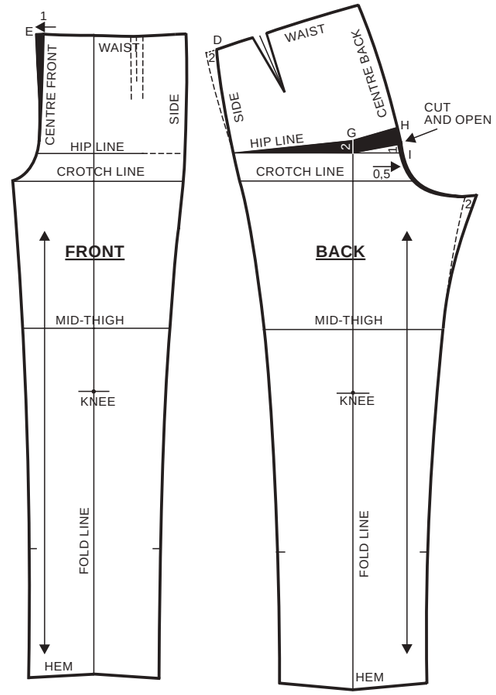
- Make the base blocks for trousers with a single pleat in the desired measurements and appropriate fit.
- Draw the waistband using the waist circumference measurement.

ADAPTING TROUSERS TO DIFFERENT BODY TYPES

Anterior pelvic tilt

This posture is very difficult to work with because it initially results from the stiffening or tightening of the leg from the ankle upwards, so the pelvis is forced to tilt forward to restore balance.

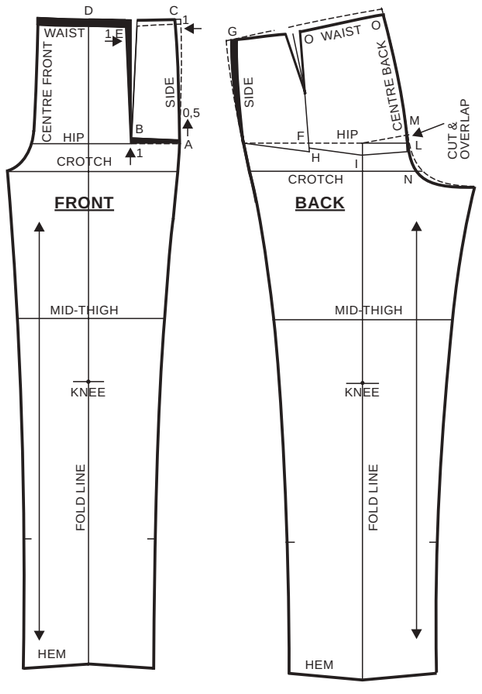
- Point E = add 1 cm / 0.39".
- Point G = open by 2 cm / 0.79".
- Point H = subsequent opening.
- Point I = add 0.5 cm / 0.20".
- Point D = decrease by 2 cm / 0.79".
- Crotch = add 2 cm / 0.79".



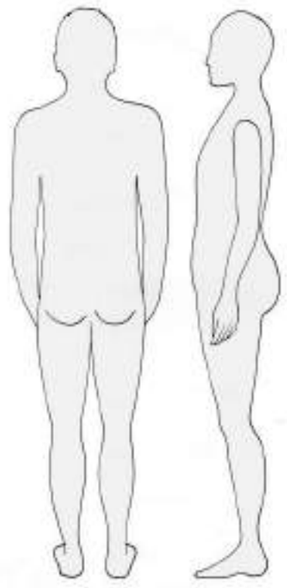
Forward shifted pelvis (sway back)

This posture is typical of obese people, whose pelvis is shifted forward in order to balance their weight.

- Point A = add 0.5 cm / 0.20".
- Point B = add 1 cm / 0.39".
- Point C = discard 1 cm / 0.39".
- Point D = add 1 cm / 0.39".
- Point E = add 1 cm / 0.39".
- Point F = overlap by 2 cm / 0.79".
- Point G = add 1 cm / 0.39".
- Point H = overlap by 1.5 cm / 0.59".
- Point I = overlap by 2 cm / 0.79".
- Point L = overlap.
- Point N = decrease by 0.5 cm / 0.20".
- Point O = shift down by 0.5 cm / 0.20".



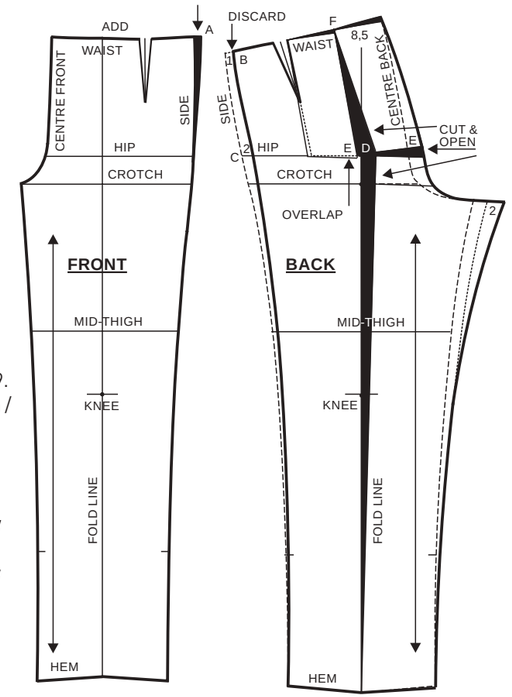
Narrow hips and protruding buttocks



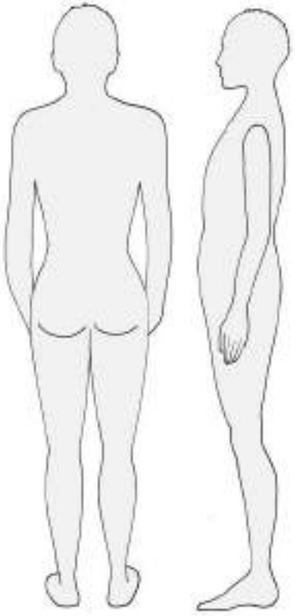
Characteristics
- Hips narrower by 1 cm / 0.39.
- Buttocks protruding by 2 cm / 0.79".

Correction
- Point A = add 1 cm / 0.39".
- Point B = decrease by 1 cm / 0.39".
- Point C = decrease by 2 cm / 0.79".
- Point D = add 2 cm / 0.79".
- Point E = subsequent shifts.
- Point F = add 0.5 cm / 0.20".

Increase the point of biforcation by 2 cm / 0.79".

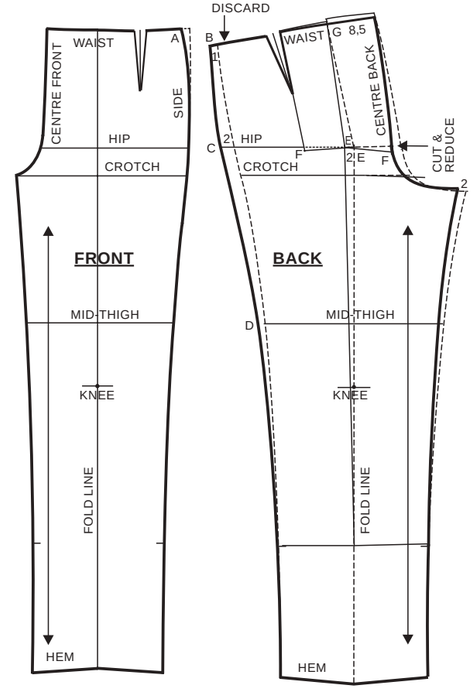


Wide hips and flat buttocks

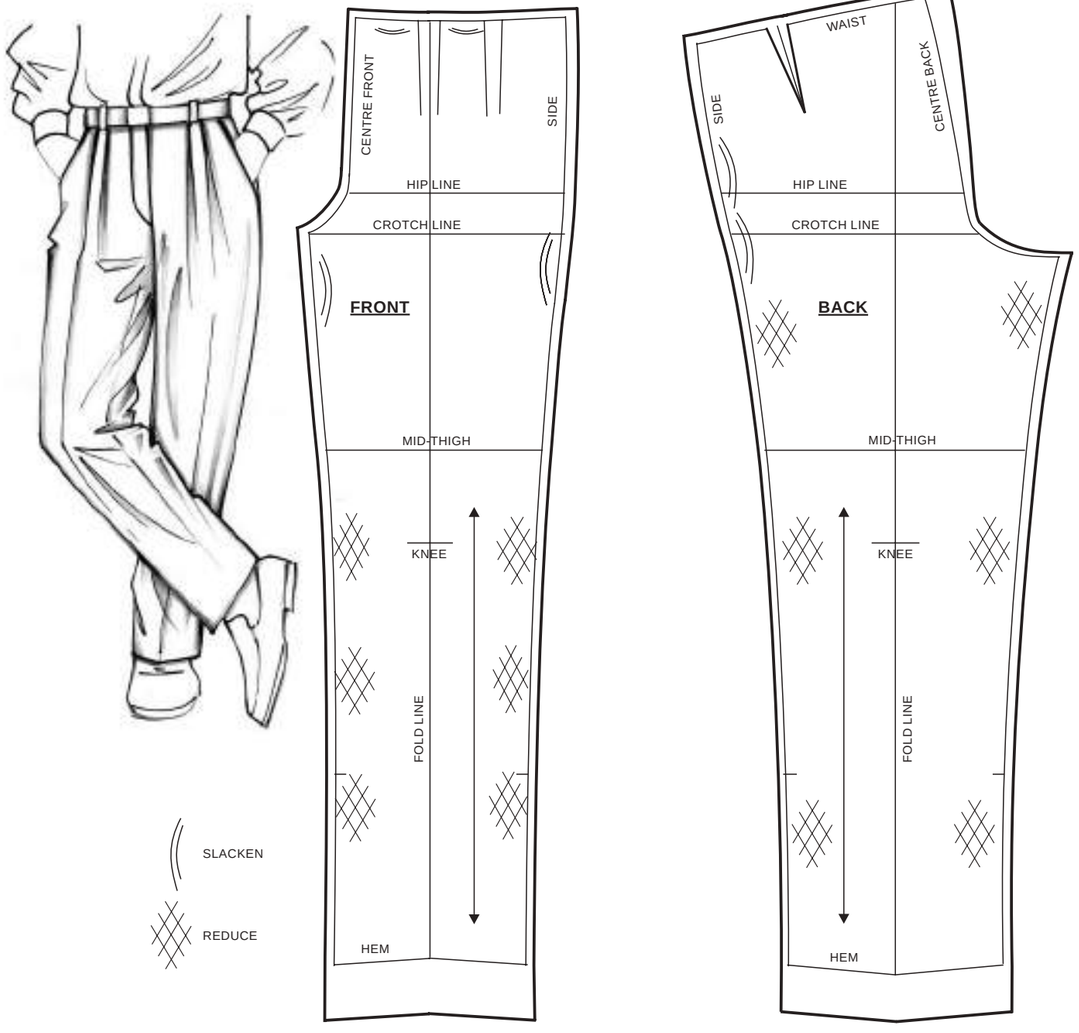


Characteristics
- Hips wider by 1 cm / 0.39".
- Buttocks reduced by 2 cm / 0.79".

Correction
- Point A = decrease by 1 cm / 0.39".
- Point B = add 1 cm / 0.39".
- Point C = add 2 cm / 0.79".
- Point D = add 1 cm / 0.39".
- Point E = overlap by 2 cm / 0.79".
- Point F = overlap.
- Point G = lower by 0.5 cm / 0.20".



SEAM ALLOWANCES
AND MARKS FOR IRONING

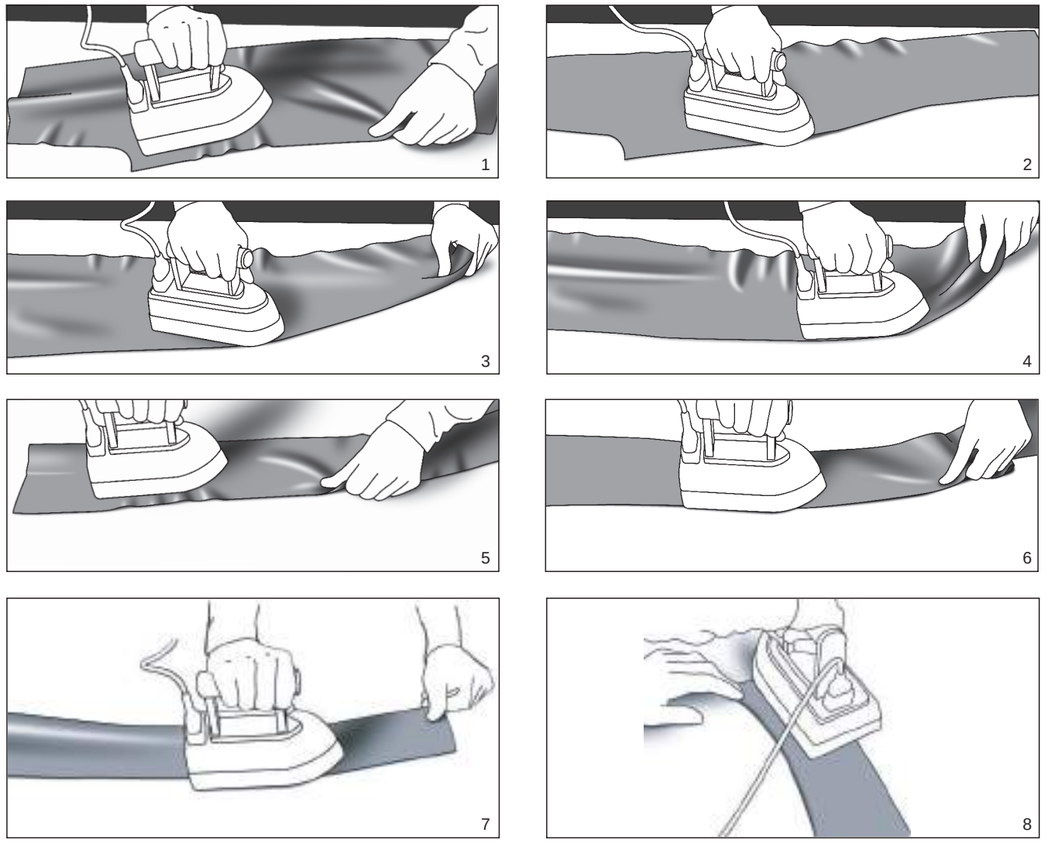


Trouser patterns do not have seam allowances, so they must be added directly onto the fabric (for tailor-made garments) or onto the paper pattern (for industrial tailoring, before sizing).
They must run parallel to the lines of the pattern and they may vary, depending on its different parts, the garment type, the fabric, and the processes that will be used.
In general, seam allowances are marked as such:
- Waist 1.3 cm / 0.51".
- Inner leg = 1.3 cm / 0.51".
- Outer leg and hip = 1.7-2.5 cm / 0.67-1".
- Crotch = 1.3 cm / 0.51".
- Fly for zip = 2-2.5 cm / 0.79-1".
- Hem = 2.5-6 cm / 1-2.36" or as desired.
- Centre back = 2.5-3.5 cm / 1-1.38" for potential changes

The figure also shows all the instructions on how to iron the fabric and give it the right shape.

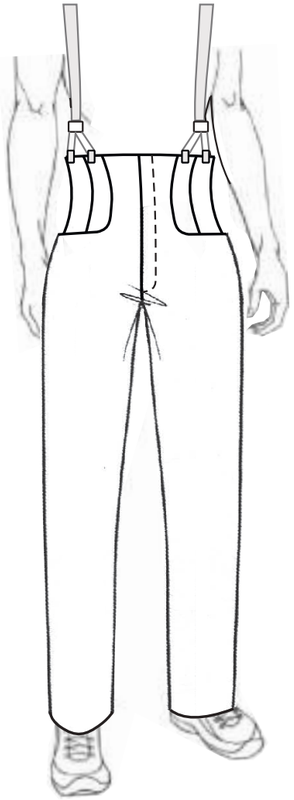
IRONING TECHNIQUES 1

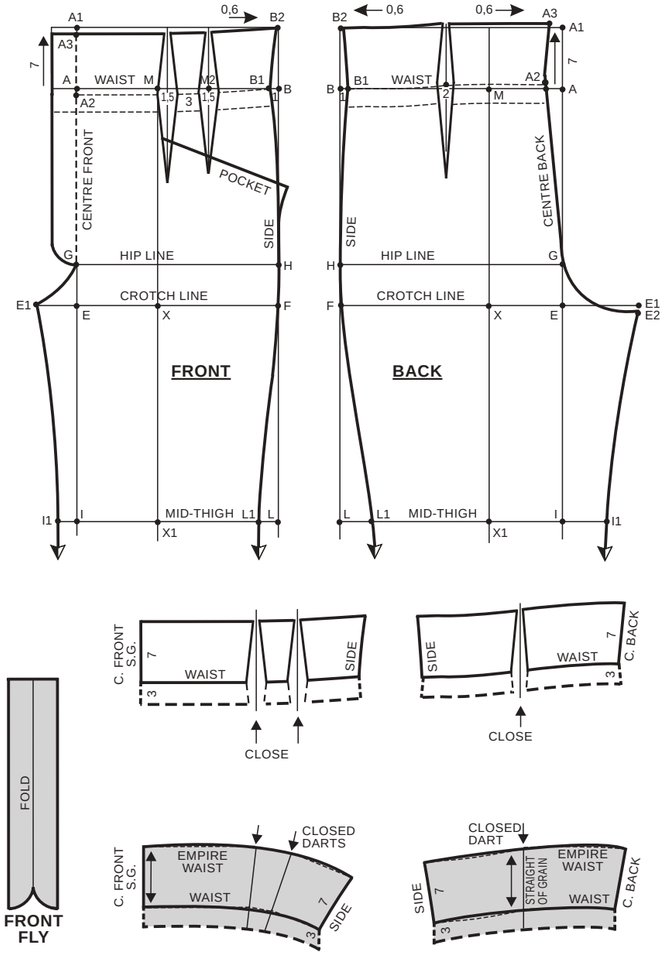
Ironing, as it pertains to the work of a tailor, is a fairly complex process, but one that all professional tailor should know. The iron is used to shape the fabric, creating indestructible shapes and preventing the design of the fabric from suffering. The pattern on the previous page shows the conventional markings that serve as a guide for where to iron.



FRONT
1) Place the iron on the inner side of the front while the left hand, converging, prepares to slacken the knee of the garment.
2) Bring the iron towards the outside, forcing it a bit, as the left hand pulls the fabric away, moving it towards the side to facilitate the effort.
3) Continue with the iron towards the lower edge, while the left hand, forcing it with the thumb, determines how much fabric is lifted off the workbench.
4) Continue with the iron towards the lower edge to completely relax the part. The left hand should always determine how and where the fabric is shifted. Repeat on the hip.
5) With the front folded, proceed with the iron from above to accentuate the effects. Start with a slight indentation, while the left hand prepares to pull at the knee.
6) Continue along the edge of the front from the knee to the lower edge, continuously forcing the fabric a bit.
7) Move the iron towards the lower edge, continuing to force the fabric while controlling it with the left hand.
8) Once you reach the lower edge, the left hand still contains the effect, creating the final stretching and settling of the two parts with the iron.

HIGH-RISE TROUSERS





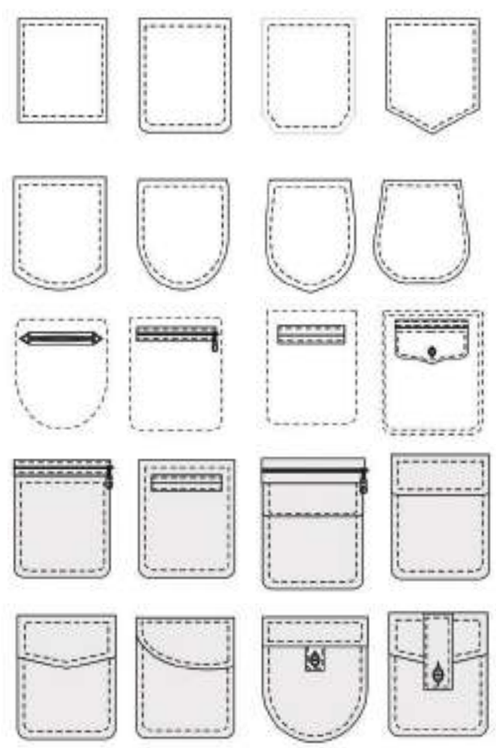
Measurements
- Hip circumference = 96 cm / 37.80" + ease 2-4 cm / 0.79-1.57".
- Waist circumference = 88 cm / 34.65" + ease 1-2 cm / 0.39-0.79".
- Waist to hip = 20 cm / 7.87".
- Crotch depth = 24 cm / 9.45".
- Trouser length = 105 cm / 41.34" (or as desired).

Procedure
- Draw the base block of the trousers with darts.
- Raise the front and back waistline A-A1 by 5-7 cm / 2-2.76" or as desired, according to the pattern, and mark point A3.
- Reduce the rise of the centre A1-A2 to 0.5 cm / .20".
- Draw the front and back upper waistline A3-B2, adding 1.2 cm / 0.47" at the back and 0.6 cm / .24" at the front (or with custom measurements).
- Extend the centre lines of the darts and create double darts (mirror the darts in the opposite direction) at the front and back.
- Take up the waistline extension including 3 cm / 1.13" below the waistline, to create the internal facing.
- Close the darts and smoothly trace the outline.

POCKETS

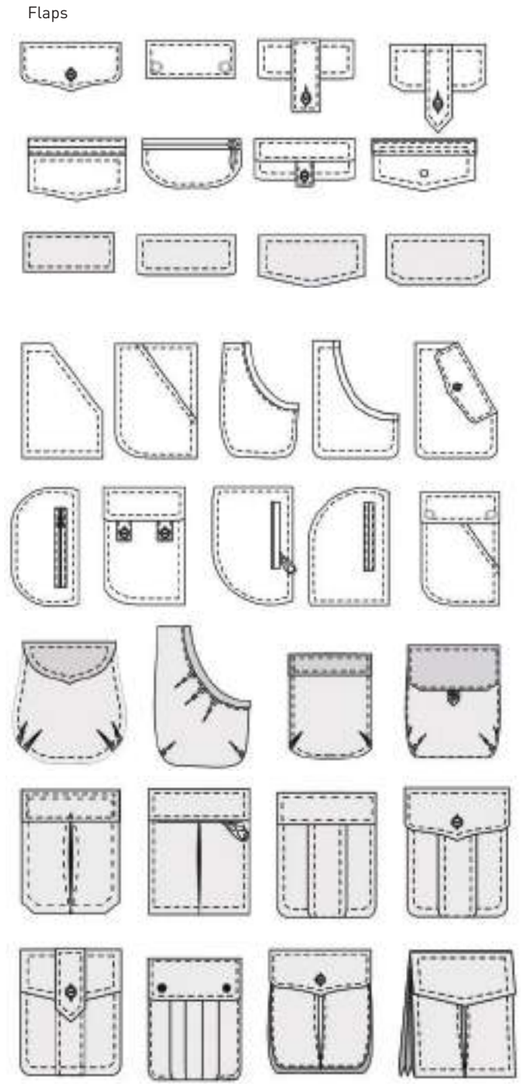
No matter the garment, pockets are considered important style details: they can be practical or simply decorative. IT'S a good idea to make them with the utmost care, as they will give the garment a tailored look.
If they serve a practical purpose, they must be positioned at the right height relative to the hands and be simple in their construction. When they are meant to define the look and style of a garment, their shape, position and finishing should make them attractive and decorative.
To make them, it is advisable to use a strong, firm fabric that does not fray, such as silesia, a special cotton lining with a glossy finish. Alternatively, a diagonal weave fabric in cotton or heavyweight materials, or another strong lining cloth can be used. The pocket selected will depend on the type of garment, its style and the fabric used. In particular, it's best to sew patch pockets before assembling the other parts of the garment.

Pocket types
There are four general kinds of pockets: patch pockets, set-in pockets, slant pockets, and besom pockets.
Patch pockets are made of fabric pieces that are sewn onto the face of the garments.



Set-in pockets are concealed, blending in with the side seam of the trousers (i.e., they are 'set into' the seam).
Slant pockets are openings made diagonally from the waist to the sides of the trousers.
Besom pockets are much like a slit in the fabric; they are usually finished and trimmed by a folded fabric border (a welt or jet), and can be completed with a flap.

Flaps

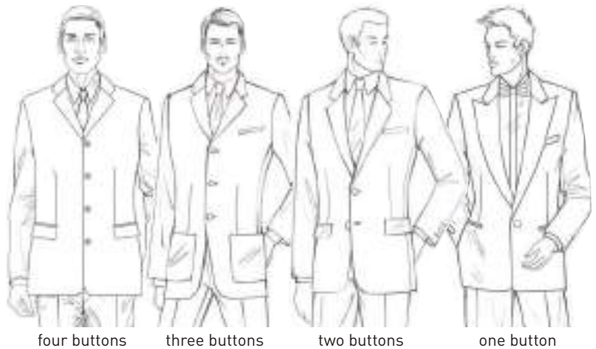


CLASSIC AND FORMAL JACKET STYLES

Classic men's jackets can be single- or double-breasted. Single-breasted jackets can have four buttons with lapel breakpoint above the chest, three buttons with a breakpoint just below the chest, two buttons with a breakpoint at the waist or hip, or one button with a breakpoint at the waist. Double-breasted styles can have four or six buttons.
There are different shapes that define the top of the lapels in both the single-breasted and double-breasted styles.
The pockets can be: patch, welted (jetted), flap, etc.
The length of the jacket varies according to the style of the moment and according to the occasions on which it is worn.
Jackets can have a vent at the centre back, two side vents, a small box pleat, or be entirely without them.
Dinner jackets (called tuxedos in the United States) are to be worn on formal occasions in the evenings, and are usually made of silk or wool woven fabric. They consist of a single or double-breasted jacket, often black, but also white, blue, burgundy or purple, usually with lapels of various shapes in a different type of fabric, such as satin. They are worn with black trousers with a silk band down the outside of the leg.

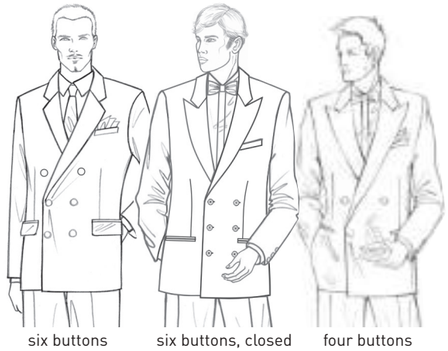
The Spencer is a type of long-sleeved jacket for men and women that comes down to the waist. It was adopted by military officers, with prominent frog fasteners, and became popular as women's fashion in the early 1800s. Spencers can have single or double-breasted buttoning, various collars, and lapels with contrasting satin fabric, like the dinner jacket.
Morning dress is formal day attire in England; it usually includes a black 'morning coat' with wide, long tails that start at the front and striped trousers in grey and black. A light-coloured, pearl grey or white waistcoat generally accompanies the suit. Morning dress was at its peak in the early 1900s.
The tailcoat (or dress coat) is a distinctive and elegant formal coat. This jacket is short at the front and long at the back (the skirt), which is divided into two rounded tails. It is worn with trousers in the same colour as the jacket with two shiny bands that run down the outside of the legs. It is also paired with a white dress shirt, a pique-knit bib and a waistcoat.

Single-breasted jackets



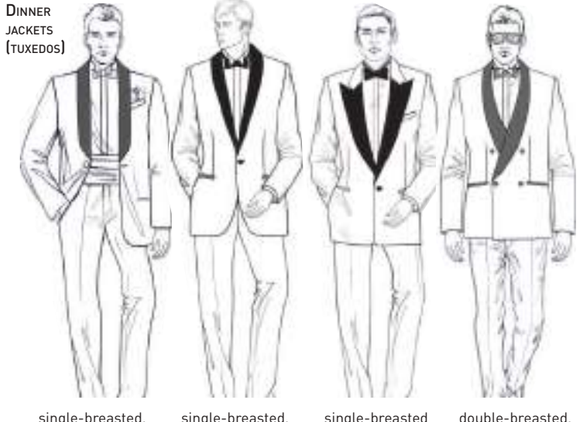
four buttons | three buttons | two buttons | one button

Double-breasted jackets

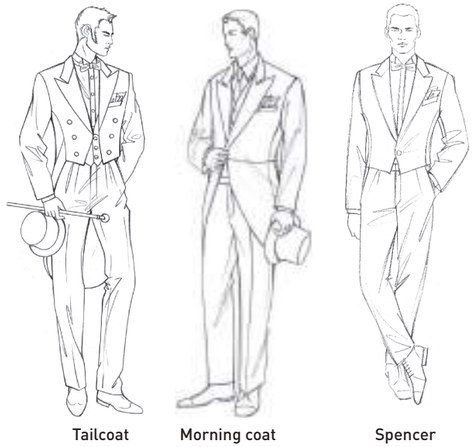


six buttons | six buttons, closed | four buttons

Dinner jackets (tuxedos)



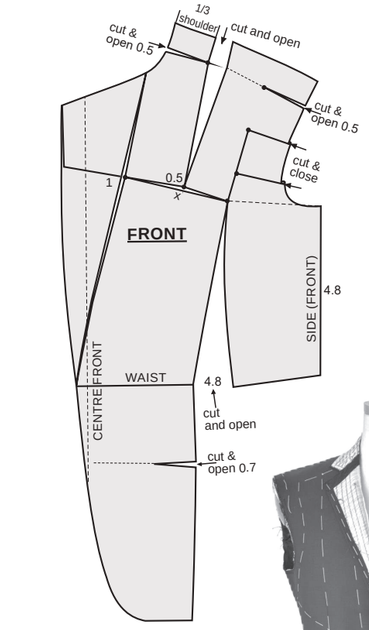
single-breasted, square shawl lapels | single-breasted, pointed shawl lapels | single-breasted pointed (peak) lapels | double-breasted, wide shawl lapels



Tailcoat | Morning coat | Spencer

INTERFACING

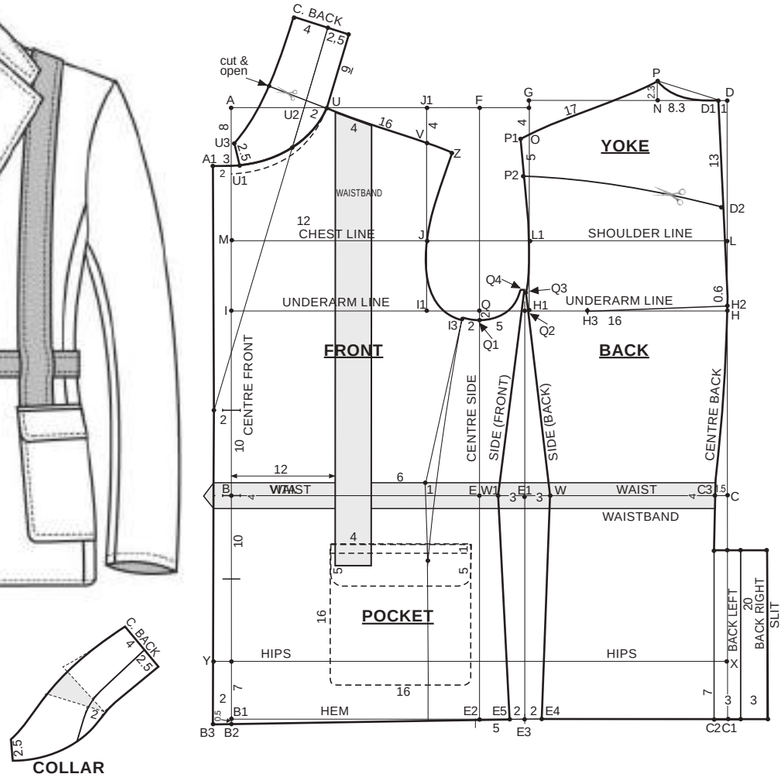
Every expert in the industry knows the importance of the interfacing in jacket construction, and what fine-quality interfacing can mean in the context of workmanship: simpler working processes, a jacket that holds its shape, and its benefits for the fabric.
However, interfacing cannot be cut like the fabric nor can they be worked together. From the front panel in fabric, you will have to create a pattern for the interfacing that has effects that adapt well to the line of the jacket in advance, in order to simplify the sewing process.
The most apt comparison to convey the importance of the interfacing in the construction of a jacket is that with the foundations of a house: both require special attention and good technical preparation.
The interfacing that we propose below is well suited to modern lines and, with the proper adjustments, to all types of fabric. Due to the matching of the rigidity of the fabric and to that of its lining, all you need to do is deepen the folds at the sides of the waist: this will result in a greater opening of the darts and allow the peak to increase.

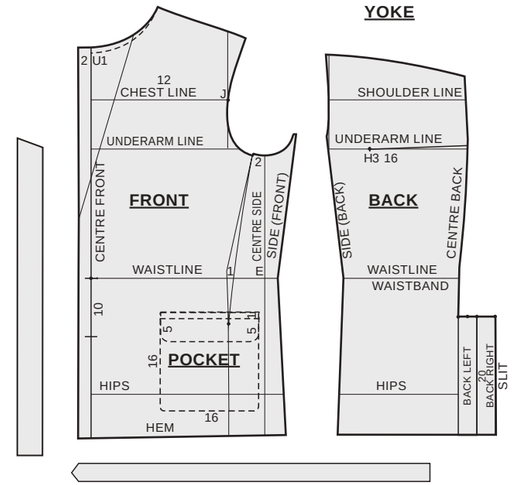


Pattern construction
Reproduce the shape of the front on paper, stopping laterally at the underarm and at the waist level. The connecting pieces for the pocket and the side panel will be applied later, i.e. when the interfacing is attached to the fabric.
Dividing the pattern at 1/3 of the shoulder (e.g: 16 ÷ 3 = 5.3 cm / 2.09"), directed towards the point corresponding to the most protruding part of the chest (X).
Make a 0.5 cm / 0.20" long opening at the level reached, with its fulcrum and point on the lapel. The resulting opening on the shoulder will allow for a small rotation of 0.5 cm / 0.20" as an outlet for the neckline and a 1 cm / 0.39" increase on the back side, for the expected drape.
Make a guideline for the tuck, running parallel to the lapel breakpoint and on it, at the waistline, shape the base dart measuring 1 cm / 0.39".
Make a waist dart of approximately 4.8 cm / 1.89" (1/10 of the semi-chest) by creating two folds on the armscye, as shown in the figure. On the back side of the dart, make a slight curve. The interfacing will be supplemented by a 0.7 cm / 0.28" loose dart at pocket level to create the roundness of the belly and an opening at the level of the humerus. The inner fabric will give balance and shape to the jacket so that, after the try-on and fitting session, it will fit the body perfectly.
Over time, the cloth will further adapt to the wearer, without losing the initial shape given by the tailor. Obviously, a jacket with interfacing requires many hours of work as well as skill and experience, which is why it is the most expensive jacket on the market, regardless of the fabric used.
Jackets with interfacing fit close to the body and drape perfectly on the figure. A test of the quality of the interfacing work done is to have the wearer raise their arms: the jacket should remain on the body and only the sleeves should rise.

DECONSTRUCTED NORFOLK JACKET

EASE 18 CM / 7 1/8"





Size 16 UK measurements

- Height = 175 cm / 5'9".
- Chest semi-cir. = 96 +18 = 114 ÷ 2 = 57 cm / 22.44"
- Waist semi-cir. = 88 +18 = 106 ÷ 2 = 53 cm / 20.87"
- Hip semi-cir. = 96 +18 = 114 ÷ 2 = 57 cm / 22.44"
- Neck semi-cir. = 42 ÷ 2 = 21 cm / 8.27"
- 1/2 shoulder width = 42 + 2 = 44 ÷ 2 = 22 cm / 8.66"
- Front neck to waist = 45.6 + 1 = 46.6 cm / 18.35".
- Rear neck to waist = 46.2 cm + 1 = 47.2 cm / 18.58".

- Draw the right angle A-B-C, with:
- A-B = front neck to waist + ease (e.g.: 45.6 + 1 = 46.6 cm / 18.35").
- B-C = chest semi-circumference + ease (e.g: 96 + 18 = 114 ÷ 2 = 57 cm / 22.44"
- D-C as A-B + 0.6 cm / 0.24".
- D-C1 = jacket length (e.g: 75 cm / 29.53").
- Join D-C1 and write 'Centre back'.
- B-B1 like C-C1. Join A-B1 and write 'Centre front'.
- B1-C1 as B-C. Join B1-C1 and write 'Hem'.
- B-E half of B-C. B1-E2 as B-E.
- A-F like B-E. Join F-E2 and write 'Centre side'.
- D-H half of D-C + 0.5 cm / 0.20" (e.g: 48 ÷ 2 = 24 + 0.5 = 24.5 cm / 9.65").
- H-I parallel to B-C, write 'Armpit level'.
- E2-E3 = 5 cm / 2".
- Q-Q2 like E2-E3.
- Join Q2-E3 and write 'Shifted side'.
- B-Y and C-X = waist to hip (e.g: 20 cm / 7.87").
- Draw Y-X and write 'Hip line'.
- D-G = (shoulder width + ease) ÷ 2 (e.g.: 42 + 2 = 44 ÷ 2 = 22 cm / 8.66").
- H-L = 1/4 of D-H (e.g.: 24.5 ÷ 4 = 6.12 cm / 2.41").
- Draw L-M and write 'Shoulder line' and 'Chest line'.
- H-H1 like D-G (e.g: 22 cm / 8.66").
- Draw G-H1.
- I-I1 as D-G - 0.5 cm / 0.20" at the back (e.g: 22 - 0.5 = 21.5 cm / 8.46").
- A-J1 as I-I1 (21.5 cm / 8.46").
- Draw I1-J1 parallel to G-H1.
- I1-H1 = H-I minus I-I1 + H-H1 [e.g: 57 - 43.5 (22 + 21.5) = 13.5 cm / 5.31" = armscye or armhole sector].
- L1-P1 = H1-G minus H1-L1 minus G-O (e.g: 24.5 - 6.12 - 4 = 14.38 cm / 5.66").

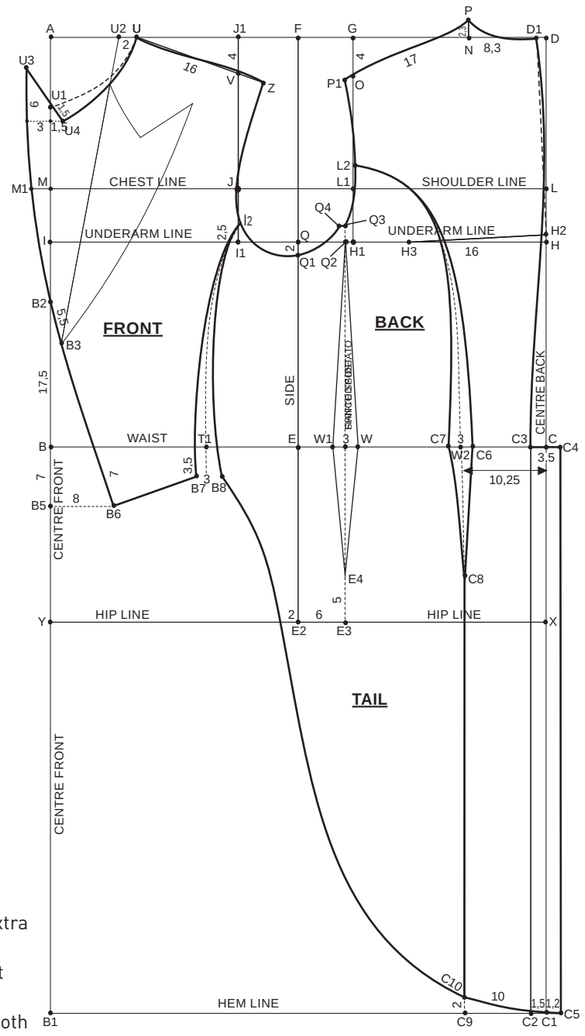
Back

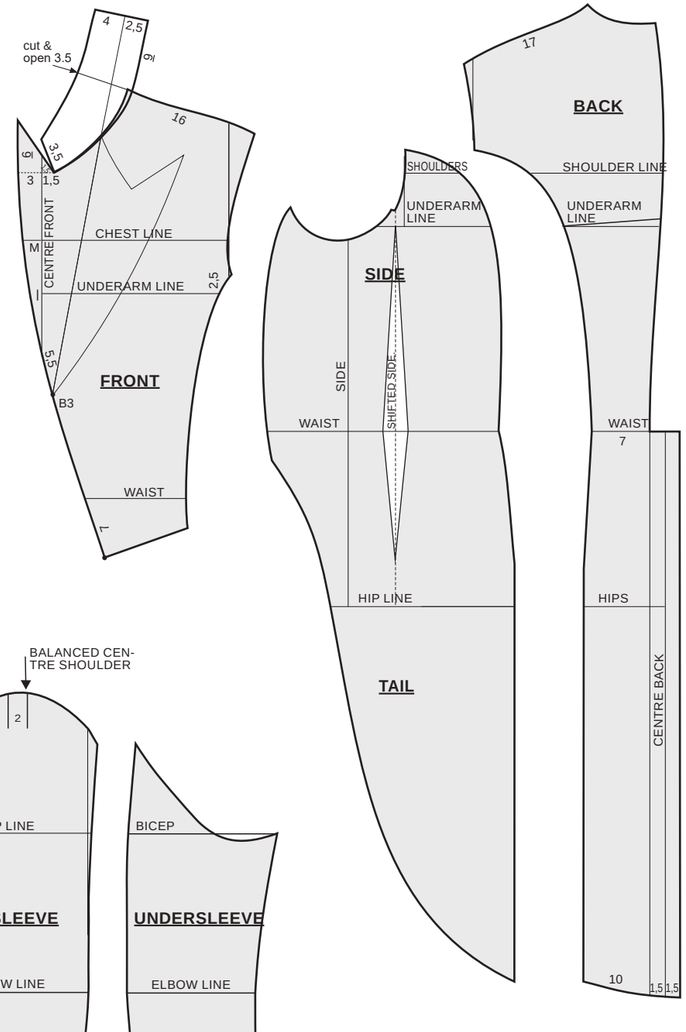
- H-H3 = 16 cm / 6.30". - H-H2 = 0.6 cm / 0.24".
- Create the right angle H3-H2-D1.
- Draw H2-D1 like H-D with a curve.
- G-O = 4-4.8 cm / 1.57-1.89".
- D1-N = 1/3 of D-G + 1 cm / 0.20" (e.g: 23 ÷ 3 = 7.66 + 1 = 8.66 cm / 3.41").
- N-P = 2.3 cm / 0.91". Draw the outline D1-P.
- P-P1 = shoulder length + 1 cm / 0.79" (e.g.: 1/3 chest semi-circumference + 1 cm / 0.39" = 48 ÷ 3 = 16 + 1 = 17 cm / 6.69").
- Draw the outline P-P1passing through O.
- D-D2 = 13 cm / 5.12".
- P1-P2 = 5 cm / 2". Draw The Yoke line.
- Q2-Q3 = 2.5 cm / 1".
- Draw the armhole P1-L1-Q3 smoothly.
- E1-W = 3 cm / 1.18".
- C-C3 = 1.2-1.7 cm / 0.47-0.66".
- C1-C2 like C-C3.
- Draw the centre back line D1-L-H-C3-C2.
- E3-E4 = 2 cm / 0.79".
- Draw the side line Q3-W-E4.
- Create the vent as shown in the figure.

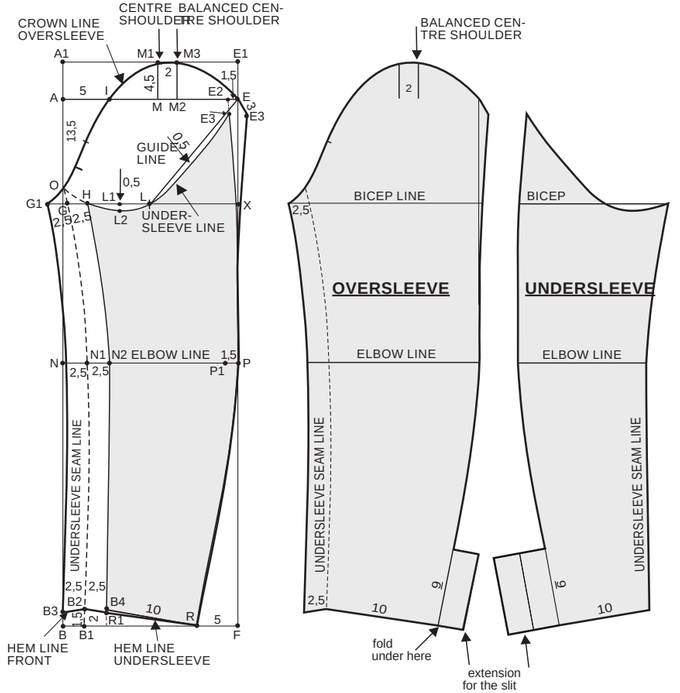
Front

- A-U half of A-J1 minus 0.5 cm / 0.20" (e.g.: 21.5 ÷ 2= 10.75 - 0.5= 10.25 cm / 4.04").
- A-U1 = 8 cm / 3.15".
- U-U2 = 2 cm / 0.79".
- Draw the breakline up to the desired height (e.g: 10 cm / 3.94" from the waist).
- J1-V = 4 cm / 1.57".
- U-Z as P-P1 at the rear minus 1 cm / 0.39" (1/3 chest semi-circumference = 48 ÷ 3 = 16 cm / 6.30").
- Draw the outline U-Z passing through V.
- Q-Q1 = 2 cm / 0.79". - Q2-Q4 = 3 cm / 1.18".
- Draw the armhole Z-J-Q1-Q4 smoothly.
- E1-W1 = 3 cm / 1.18". - E3-E5 = 2 cm / 0.79".
- Draw the side line Q4-W1-E5.
- A1-U3 = 3-3.5 cm / 1.18-1.38". Draw the lapel outline as shown in the figure.
- Make the collar, pocket, belt and vertical motifs as clearly illustrated.

FULL EVENING DRESS





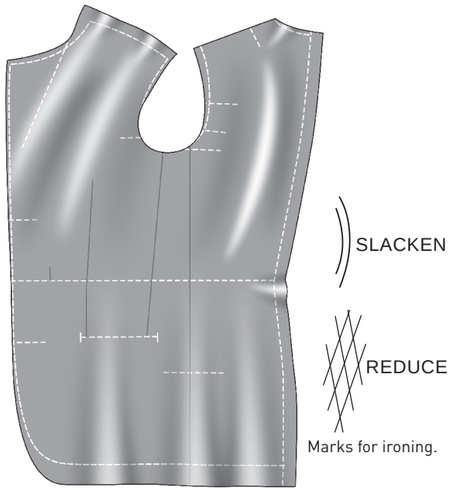


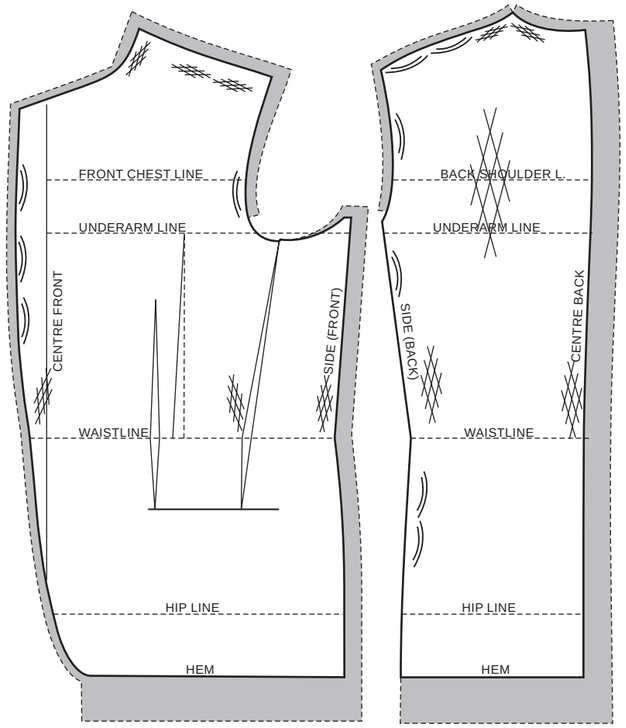
Full evening dress (or tails, or "white tie") is a suit for extra special ceremonies or occasions.
In particular, a regular base block in a regular or slim fit should be used for this style of jacket.
The lapel is pointed and is covered with textured or smooth silk fabric, or satin.
As a rule, it is not possible to button a tailcoat, as the waistcoat (single or double-breasted, strictly in white pique fabric) worn underneath must be visible.

- Draw the base block of the jacket with peaked lapels.
- Extend the centre back by the desired length to create C-C1 (e.g.: 60-65 cm / 23.62-25.59" from the waist line).
- Draw the lower hemline C1-B1.
- B-T1 = 19 cm / 7.48".
- B-B2 = 17.5 cm / 6.89".
- B2-B3 = 5.5 cm / 2.17".
- B5-B6 = 8 cm / 3.15".
- Draw the curved dart at the front B7-I2-B8.
- C3-C6 = 6.5 cm / 2.56".
- X-E3 = 25 cm / 9.84".
- E2-E3 = 6 cm / 2.36".
- E3-E4 = 5 cm / 2".
- Draw the dart E4-W1-Q2-W.
- C2-C9 at the back = 8 cm / 3.15".
- Draw the side panel line L2-C6-C9.
- Draw the skirt (tail) I2-B8-C8-C7-L2.
- Draw the back vent C2-C3-C4-C5.
- Draw the back L2-C6-C8-C10-C5-C4-C3-D1-P-P1-L2.
- Adjust the pattern as a as illustrated.

EXPLANATION OF THE SLEEVE AND COLLAR ON THE PREVIOUS PAGES

IRONING AND SEAM ALLOWANCES FOR JACKETS





Illustrative graphic of how to iron and jacket seam allowances.

SEAM ALLOWANCES

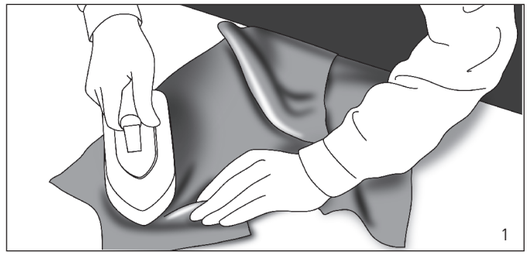
The seam allowances are parallel to the edge lines.
The margin at the back shoulder is optional and, in any case, means that you must sew below the 0.6 cm / 0.24" demarcation line.

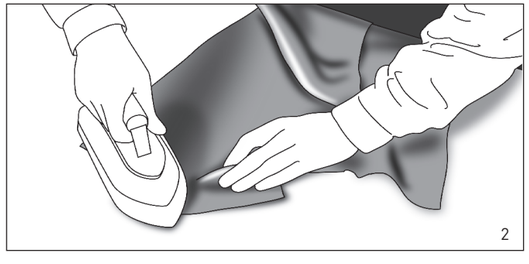
IRONING

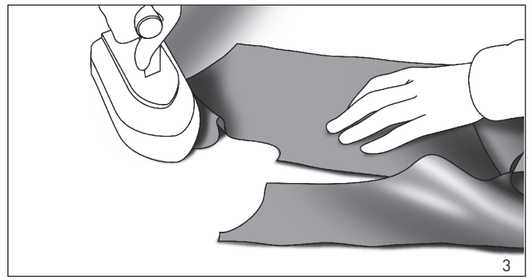
For jackets, it's best to rectify the shoulder line from the neckline to the humerus. In general, you'll need to gather the slack and extend and slacken the neckline, flatten and adjust the darts and give the right shape to the hip and waist.
Ironing is necessary to shape the fabric, creating indestructible forms and preventing the design of the fabric from being altered. Knowledge of this technique is indispensable for a professional tailor, as it will make the garment perfect and soften the effects of a dip in the body while respecting the design.

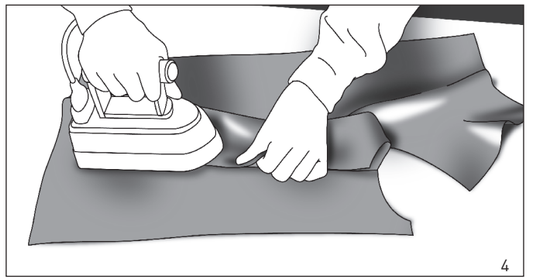
FRONT

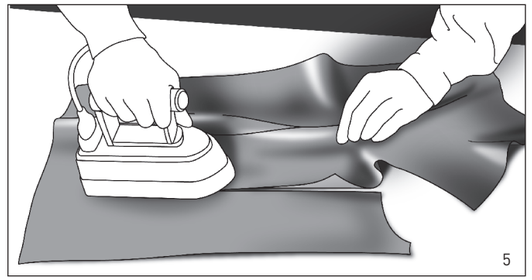
1) Shoulders: with the left hand, pick up a length of fabric at the elbow to create tension at the shoulder.
2) Shoulder and neckline: use the iron to continue and stretch the shoulder, while shifting the position, you'll also slacken the neckline.

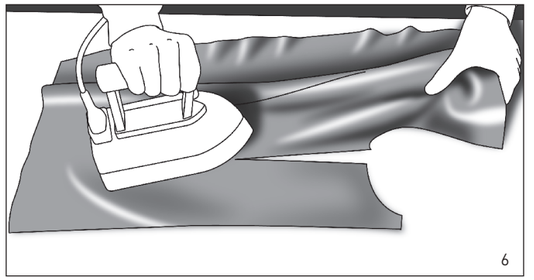


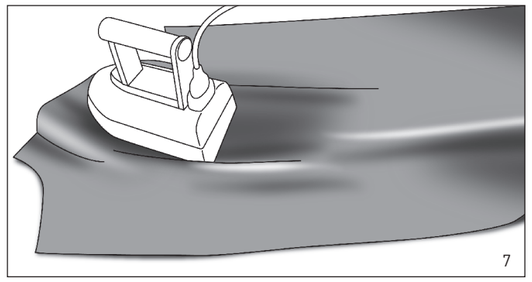


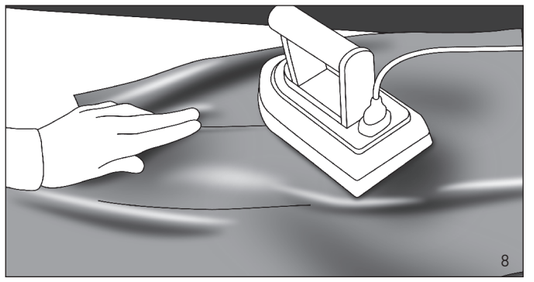


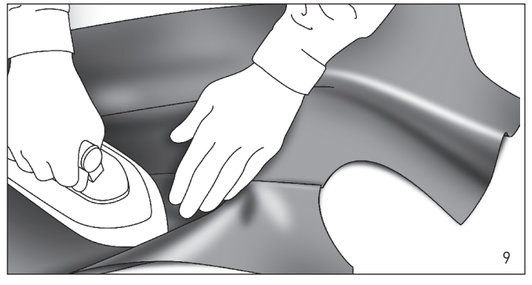


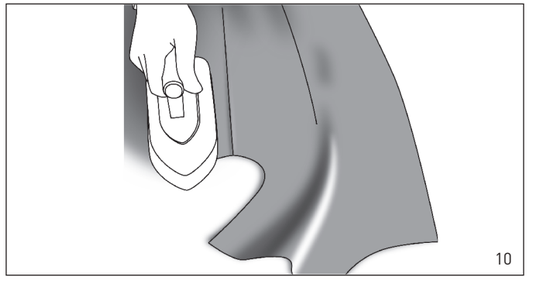






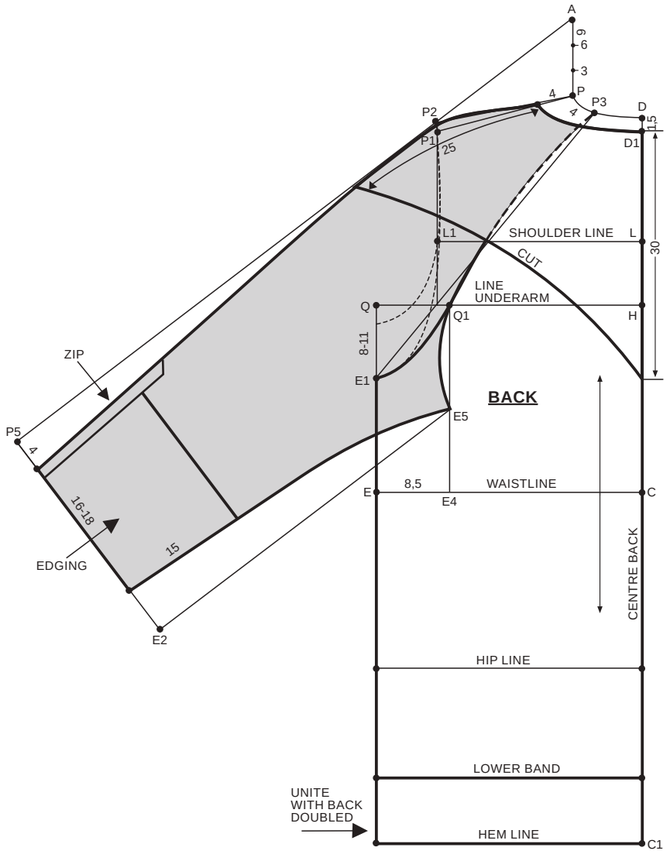






3) Stable effect: on the shoulder line, completely set the fabric, so that the gathering previously created by the left hand becomes a stable effect.
4) To eliminate the cavity, meanwhile pull the front of the dart with your left hand.
5) With the left hand, gather the fabric on the width and, stretching it, create a gap between the two sides of the dart at the waistline.
6) Continue the action upwards, moving the left hand higher up and holding the fabric taught to create a rounded effect.
7) Use the iron to reach the waist and force it to create a progressively curved effect.
8) To align the dart, use your left hand to bring the side panels together to bring the sides of the dart together, and iron over them. Note the tension of the fabric on the hip.
9) Continue with the iron to extend the fabric as desired, continuing to work on the width of the fabric.
10) Once the desired effect has been achieved, iron vertically to align the entire side panel with the dart, with the sides together, the slack removed and the underarm specified on the armscye.

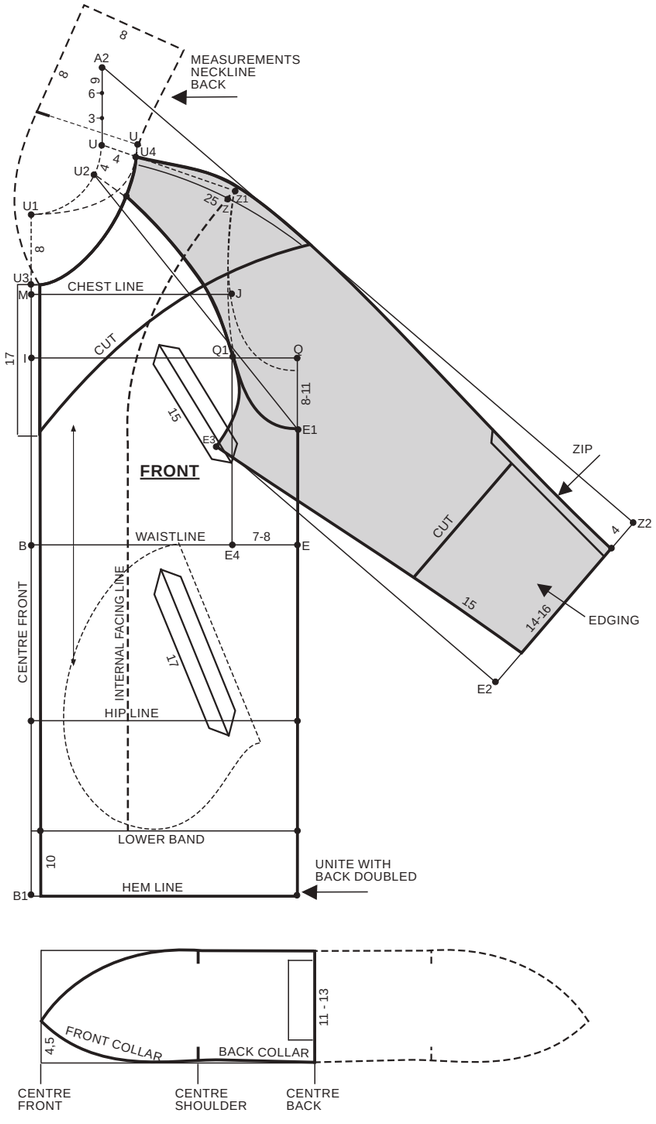
PADDED PARKA WITH RAGLAN SLEEVES



BACK

- Draw the base of the bodice with the desired measurements or size and with ease for a padded jacket.
- Separate the back half from the front half.

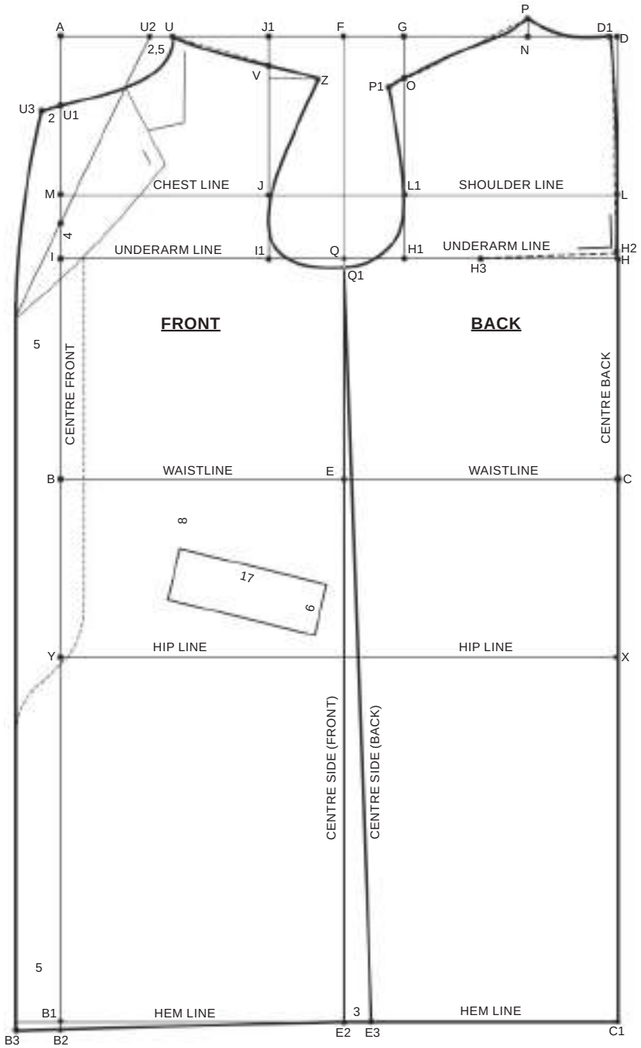
Back
- Draw a perpendicular line P-A in the necessary length, according to the sleeve angle chosen.
- Draw line A-P5, passing through P2 at 1 cm / 0.39" from point P1, with P2-P5 equal to the sleeve length taken from the centre of the shoulder.
- Q-E1 = 8-11 cm / 3.15-4.33" depending on the desired armscye depth.
- E-E4 = 8.5 cm / 2.56". Draw vertical line E4-Q1.
- P-P3 = 3-6 cm / 1.18-2.36" Draw guideline P3-E1.
- Draw the curved line E1-Q1-P3.
- Draw E5-Q1-P3 as E1-Q1-P3.
- Draw E5-E2 parallel to P2-P5.
- Adjust the lower edge of the sleeve according to the pattern.
- Smoothly draw the outer and inner lines of the sleeve and bodice.
- Carefully copy the sleeve and bodice.

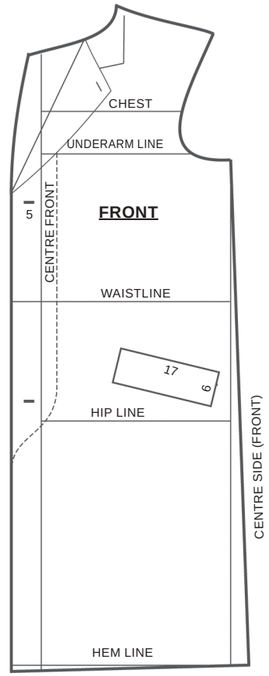


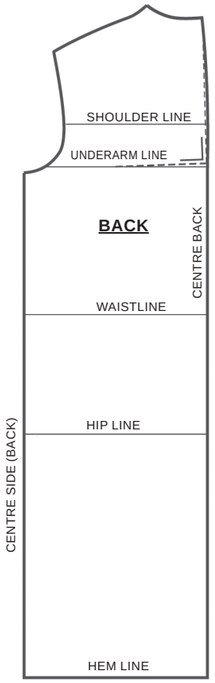
FRONT

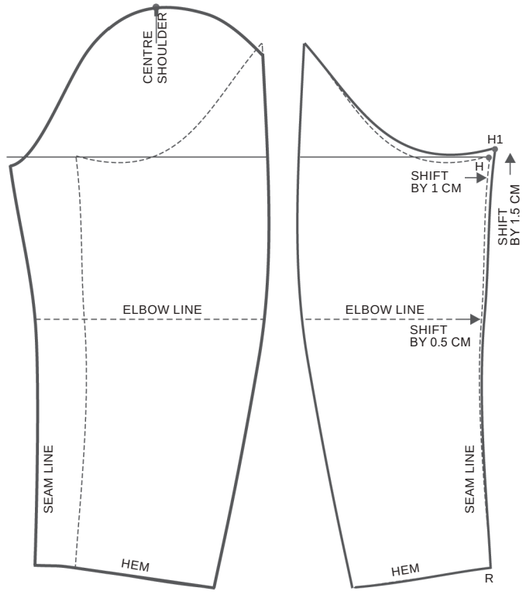
Front
- Draw perpendicular line U-A2 in the necessary length, according to the sleeve angle.
- Draw line A2-Z2 passing through Z1 at 1 cm / 0.39" from point Z, with Z1-Z2 equal to the sleeve length taken from the centre shoulder, like the back.
- Q-E1 = 8-11 cm / 3.15-4.33" depending on the desired armscye depth, like the back.
- E-E4 = 7-8 cm / 2.56-2.76".
- Draw vertical line E4-Q1.
- U-U2 = 3-6 cm / 1.18-2.36". Draw guideline U2-E1.
- Draw the curved line E1-Q1-U2.
- Draw E3-Q1-U2 like E1-Q1-U2.
- Draw E2-E3 parallel to Z1-Z2, in the same length as E2-E3 at the back minus 1 cm / 0.39".
- Adjust the lower edge of the sleeve according to the pattern.
- Smoothly draw the outer and inner lines of the sleeve and bodice. Carefully transfer the sleeve and bodice on another sheet of paper.

LOOSE-FITTING OVERCOAT AND SLEEVE BASE BLOCK









Measurements size 16 UK - Loose-fitting overcoat ease of 36 cm / 14.17"
- Height 175 cm / 5'9".
- Chest semi-cir. = 96 + 36 = 132 ÷ 2 = 66 cm / 25.98"
- Waist semi-cir. = 88 + 36 = 124 ÷ 2 = 62 cm / 24.41"
- Hip semi-cir. = 92 + 32 = 124 ÷ 2 = 62 cm / 24.41"
- Neck semi-cir. = 42 ÷ 2 = 21 cm / 8.27"
- 1/2 shoulder width = 44 + 4 = 48 ÷ 2 = 24 cm / 9.45"
- Front neck-to-waist = 45.6 + 2 = 47.6 cm / 18.74".
- Back neck to waist = 46.2 cm + 2 = 48.2 cm / 18.98".

Draw a right angle A-B-C with:
- A-B = front neck-to-waist + ease for a loose-fitting overcoat (e.g.: 45.6 + 2 = 47.6 cm / 18.74").
- B-C = chest semi-circumference + loose-fitting overcoat ease (e.g. 96 + 36 = 132 : 2 = 66 cm / 25.98")
- C-D back neck-to-waist + 2 cm / 0.79" ease (e.g.: 46.2 + 2 = 48.2 cm / 18.98").
- D-G = 1/2 shoulder width + ease (e.g.: 44 + 3.5 = 47.5 ÷ 2 = 23.7 cm / 9.33")
- D-C1 = overcoat length (e.g.: 112 cm /44.09").
- Draw D-C1 (centre back).
- Draw C1-E3-E2-B1 (HEM LINE).
- B-Y and C-X = waist to hip (e.g.: 20 cm / 7.87").
- Draw Y-X (hip line); Y-B1 like X-C1.
- D-H half of D-C+ 0.5 cm / 0.20" (e.g.: 48.2 ÷ 2 = 24.1 + 0.5 = 24.6 cm / 9.69").
- H-H1 like D-G (e.g.: 24 cm / 9.45").
- L-L1 like H-H1 (24 cm / 9.45"). Draw G-L1-H1.
- H-I like B-C = 66 cm / 25.98" (underarm level).
- B-E half of B-C (e.g.: 66 ÷ 2 = 33 cm / 13").
- A-F like B-E = 33 cm / 13".
- Draw F-E-E2 (centre side).
- I-I1 like H-H1 minus 0.7 cm / 0.28" (e.g. 24 - 0.7 = 23.3 cm / 9.17").
- B-B1 like C-C1. Draw A-B-B1 (centre front).
- B1-E2 like B-E.
- H-L = 1/4 of D-H (e.g.: 25.1 ÷ 4 = 6.27 cm / 2.47").
- Draw L-M (L-L1 = shoulder line; M-J = CHEST LINE).
- Draw I1-J1 parallel to G-H1.
- I1-H1 = H-I minus (I-I1 + H-H1). E.g.: 64 - (22.8 + 23.5) = 64 - 46.3 = 17.7 cm / 6.97" (armscye sector).

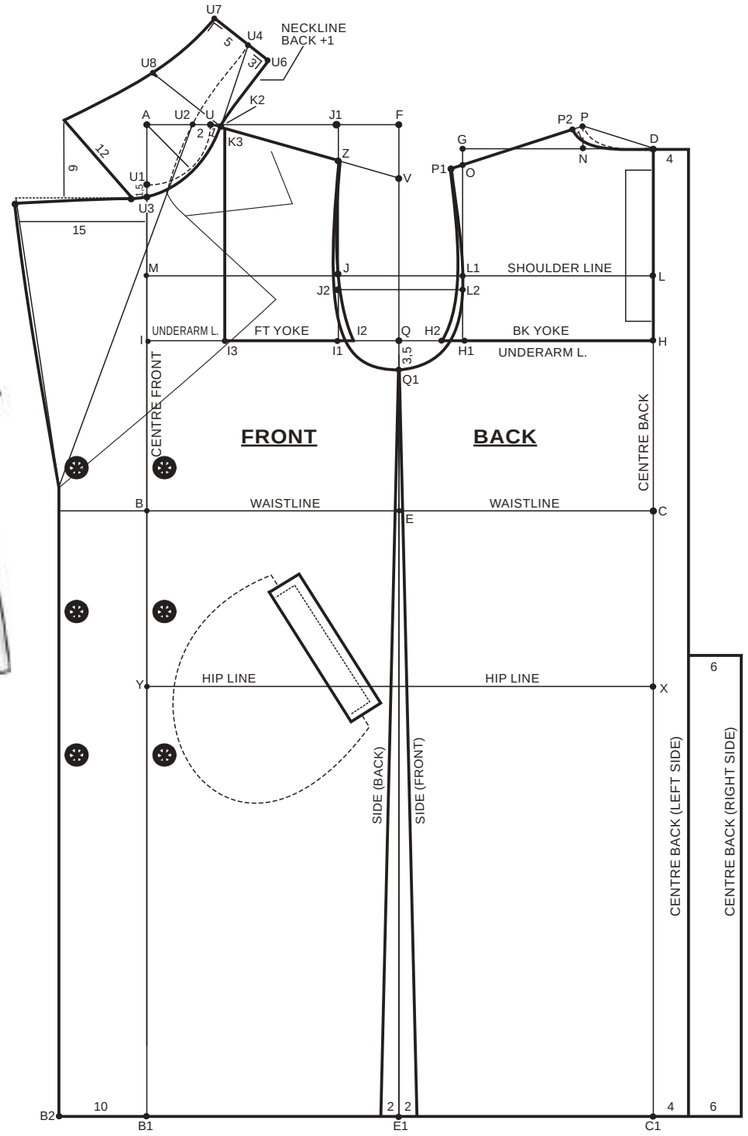
Back
- H-H3 = 16.5 cm / 6.50".
- H-H2 = 0.6 cm / 0.24".
- Create the angle H3-H2-D1.
- H2-D1 like H-D.
- D1-N = 1/3 of D-G + 1.5 cm / 0.59" (e.g.: 24 ÷ 3 = 8 +1.5 = 9.5 cm / 3.74").
- N-P = 2.7 cm / 1.06". Draw the outline D1-P.
- G-O = 4.5 cm / 1.77".
- P-P1 = shoulder length + 2 cm / 0.79" (e.g.: 16 + 2 = 18 cm / 7.09").
- Draw the curved line P-P1 passing through O.
- Q-Q1 = 1-2 cm / 0.39-0.79".
- Draw the back armscye P1-L1-Q1.

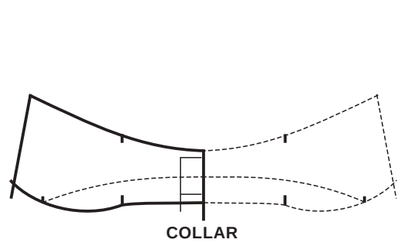
Front
- A-U = 12.5 cm / 4.92" (half A-J1 + 0.5 cm / 0.20").
- A-U1 = 7.5-8 cm / 2.95-3.15"; U-U2 = 2.5 cm / 1".
- Draw the breakline.
- U1-U3 = 2-2.5 cm / 0.79-1". J1-V = 3.5 cm / 1.38".
- U-Z like P-P1 at the back minus 1 cm / 0.39".
- Draw the outline U-Z passing through V.
- Q-Q1 like the back (1-2 cm / 0.59-0.79").
- Draw the front armscye Z-J-Q1.
- E2-E3 = 2.5-3.5 cm / 1-1.38".
- Trace the front side Q1-E3.
- B1-B2 = 0.5-1 cm / 0.20-0.39".
- B2-B3 fastening extension of 5 cm / 2".
- Draw the curved lapel lines.
- Draw the hemline E3-B3.

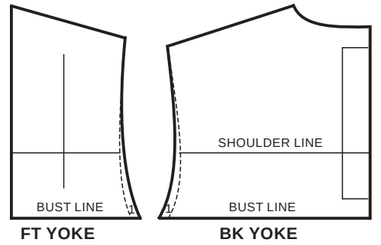
SLEEVE

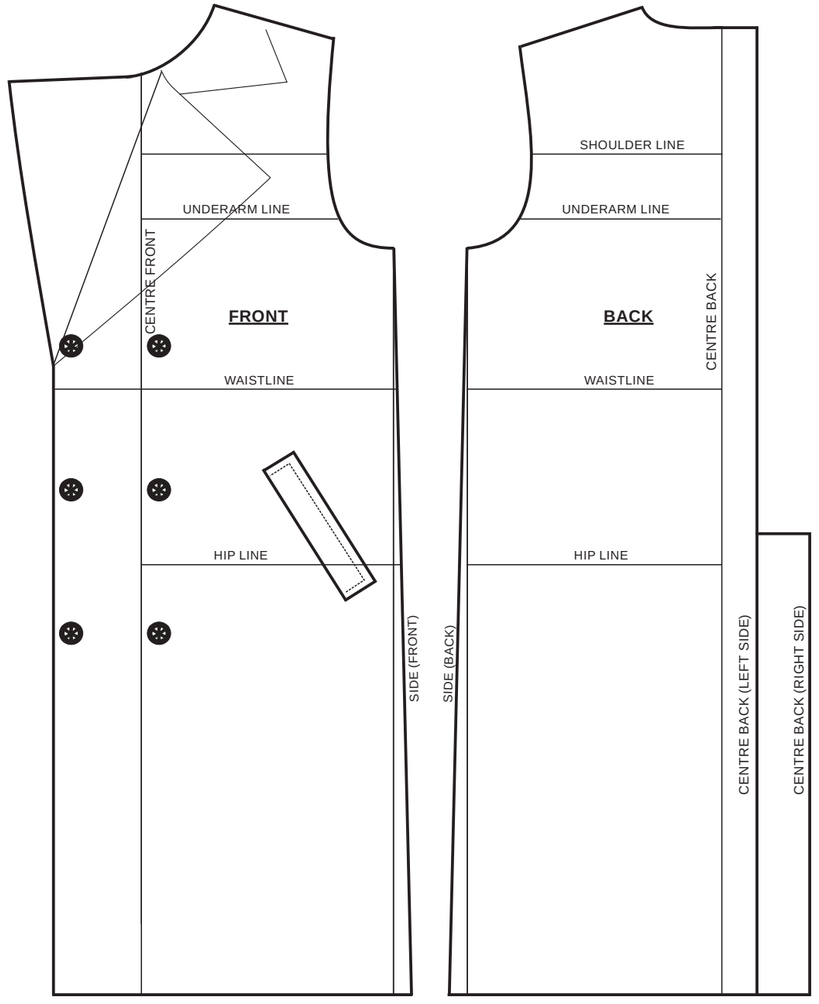
For the construction of the sleeve, the oversleeve of the classic overcoat can be used, while for the undersleeve we merely vary the position of H1, raising it by 1.5 cm / 0.59" and widening it by 1 cm / 0.39".
- Connect H1-R.

MACKINTOSH
WITH A FRONT AND BACK YOKE









- Draw the base of the loose-fitting overcoat without darts, and with the ease for a 'mackintosh' (see the ease chart). Lower the armscye by 3-3.5 cm / 1.18-1.38", create the desired length and flare slightly on the lower side.

Back
- For the left back, extend the centre back by 4 cm / 1.57" from top to bottom.
- For the back right, add another 5-6 cm / 2-2.36" for the inverted pleat, from the hem to the hips.
- P-P2 = 1 cm / 0.39".
- Create the back yoke D-H-H2-P1-P2-D, in the desired height, extending it over the armscye (point H2) by 1-1.5 cm / 0.59-0.79" for freedom of movement.

Front
- Extend the centre front for the fastening (double-breasted: 10 cm / 3.94").
- Draw the lapels with the desired width and depth.
- U-K2 like P-P2.
- Draw the collar in the desired shape and size.
- Draw the front yoke K3-I3-I2-Z-K3, extending it over the armscye (point I2) by 1-1.5 cm / 0.39-0.59" for freedom of movement.
- Draw the pocket according to the style of garment.

HOODS

Hoods are head coverings with a mostly conical or rounded shape at the nape of the neck, which serves to protect the head, neck and part of the face from the rain and cold. They also can be added for stylistic reasons. A hood can be created separately or be an integral part of the garment, combined with: tracksuits, sweatshirts, anoraks, coats, capes, etc. Hoods can be:
1) fitted, with a zip;
2) regular-fit, with drawstrings;
3) roomy, with buttons;
4) embellished by a band at the back;
5) created in yet other forms.
They can come in different shapes and have various necklines, or be chin-high. The fabric used to make them is usually the same as that of the garment to which they are matched. If intended to protect from the rain, they should be in a waterproof material; made of heavy wool for jackets or capes; in other fabric for fashion garments; and finished with lining or bias strips.

1. Fitted hood with a zip

2. Roomy drawstring hood

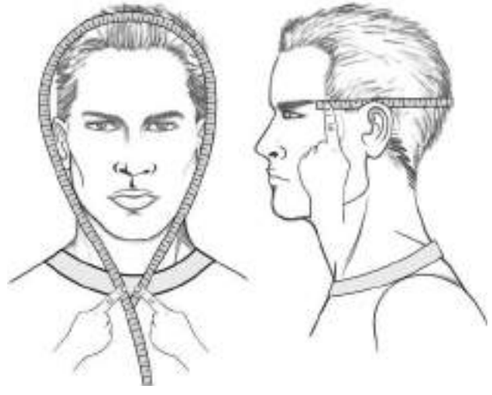
3. Roomy hood with buttons

4. Performance hood with a rear strip

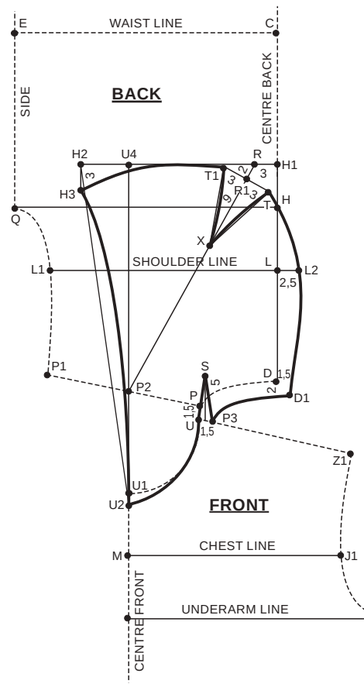
Hood measurements
The measurements to be taken for the construction of the hood are: head circumference, height and temple-to-temple. When taking the measurements, make sure the wearer's head is in a normal position, held erect and perfectly vertical, with their hair down and free from bulky accessories.

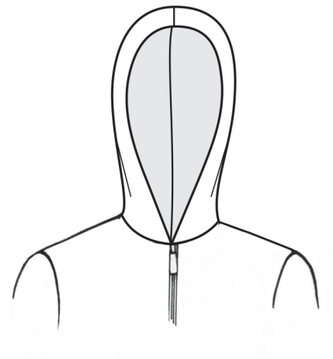
Circumference and height
Head circumference and height are to be measured by starting with the tailor's tape at the centre of the nape of the neck and passing it around the head at the highest point.
To this measurement you will need to add the ease, which ranges from 4 cm / 1.57" for close-fitting hoods to 12 cm / 4.72" for roomy hoods (e.g.: 70+ 4 = 74 cm / 29.13").

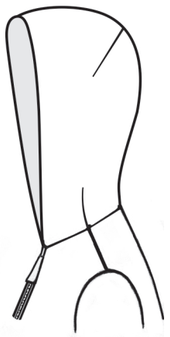
Temple to temple
Measure one temple to the other passing around the back of the head. To this measurement you will need to add the ease, ranging from 4 to 10 cm / 1.57" to 3.94" (e.g. 42 + 4 = 46 cm / 18.11").

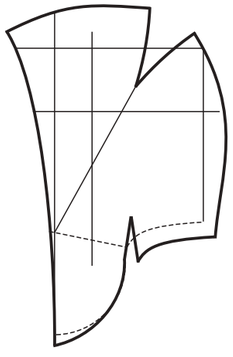


FITTED HOOD BASE BLOCK









In order to create a hood that fits snug to the head, create a dart at the crown of the head and one on the neckline, at the shoulder.

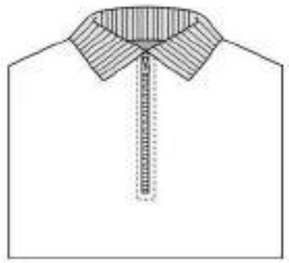
Execution
- Position the back pattern of the executed garment perpendicular and opposite to that of the front, keeping the U points of the front and P points of the back 1.5 -2 cm / 0.59-0.79" apart, as in the figure.
- Extend the centre front line, from U1 to U4, by 1/2 the head height plus the ease (e.g.: 70 + 6 = 76 ÷ 2 = 38 cm / 14.96").
- Draw the horizontal line H1-U4-H2, with a length equal to 1/2 of the temple-to-temple measurement plus ease (e.g.: 42 + 4 = 46 ÷ 2 = 23 cm / 9.06").
- H2-H3 = 3 cm / 1.18".
- Draw the curved line H3-U2.
- H1-R = 3 cm / 1.18".
- Draw R-P2. R-R1 = 2 cm / 0.79".
- Draw the dart T-X-T1 with a width of 4-6 cm / 1.57-2.36" and a length 9 cm / 3.54".
- Draw the curved line H3-T1.
- Lower the back neckline D-P by 2 cm / 0.79" and shift it towards the centre back by 1.5 cm / 0.59" for the dart (points D1-P3).
- L-L2 = 2-3 cm / 0.79-1.18".
- Draw the curved line T-L2-D1.
- Draw the curved line D-P3 equal to that of the back.
- Draw the dart U-S-P3 with a width of 1.5-2 cm / 0.59-0.79" and a depth of 5 cm / 2".

POLO SHIRT NECKLINES

A polo shirt can be worn by anyone, regardless of age or occasion. IT'S a garment with a fairly loose fit that gently touches upon the body's shape, not tightly. Among young men, however, a slim fit is especially popular, cut closer to the body to emphasise the muscles. In summer months, wearing a polo shirt is a good alternative to a classic shirt: it's very breathable because it is made of quality materials that are pleasant to the touch. This makes it possible to wear a garment as elegant as a shirt, but at the same time certainly less demanding and more comfortable. Originally used by polo players in India (hence the name), polo shirts are like t-shirts, but with a collar, a neckline fastened by two or three buttons and often a chest pocket. In some cases, the buttons are replaced by a zip, or are not present at all. They are usually made of Thai cotton pique knit fabric, but sometimes they're also knit from synthetic fibres.

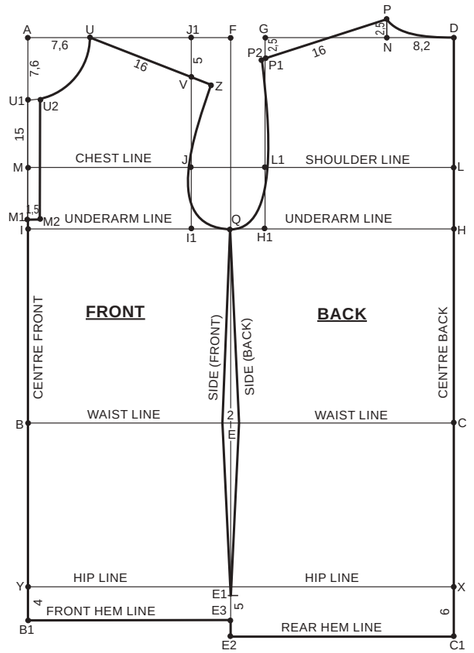
Polo shirt with a concealed placket

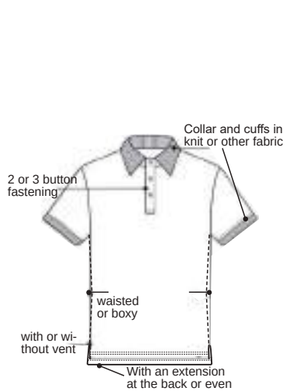
Classic three-button polo shirt.

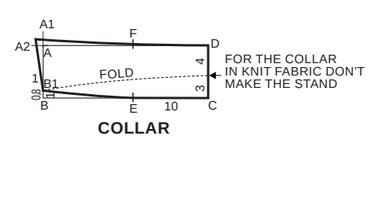


Polo shirt with a zip.

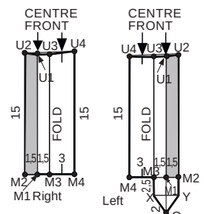
POLO SHIRT



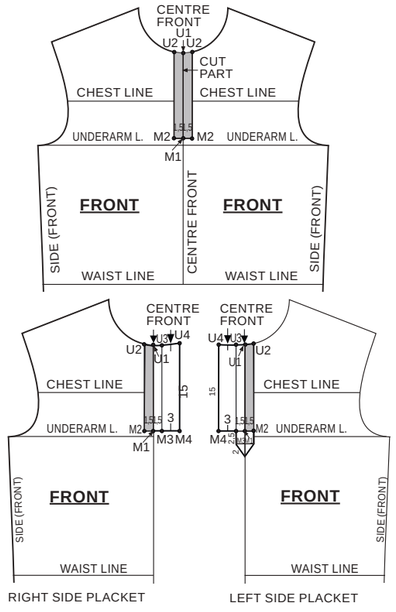




COLLAR



PLACKET FOR THE POLO NECKLINE



- Draw the t-shirt base block and the corresponding sleeve, with chest circumference ease of 8-10 cm / 3.15-3.94", depending on the elasticity of the knit fabric (e.g.: 96 + 8 = 104 ÷ 2 = 52 cm / 20.47")

Neckline opening
- U1-U2 = 1.5 cm / 0.59"; U2-M2 = 15-17 cm / 5.91-6.69" for 3 buttons or 10-12 cm / 3.94-4.72" for 2 buttons.
- Draw the opening U1-M1-M2-U2.

Right and left neck opening (or placket)
- Draw a rectangle U2-M2-M4-U4 with:
- U2-M2 = 15-17 cm / 5.91-6.69"; M2-M4 = 6 cm / 2.36".
- M2-M3 = half M2-M4.
- M2-M1 = half M2-M3; draw M3-U3
- Curve U2-U4 smoothly.

Left placket
- M3-X = 2.5 cm / 1"; M2-Y like M3-X.
- M1-O = 4.5 cm / 1.77"; draw M3-X-O-Y-M2.

Collar
- Take the precise measurement of the neckline at the back and front of the bodice where the collar is to be applied.
- Draw a rectangle A-B-C-D with A-B equal to the total height of the collar and B-C equal to the semi-circumference of the collar + 0.5 cm / 0.20".
- Moving from C to B, at a distance equal to 1/2 of the rear neckline (e.g.: 9 cm / 3.54"), create point E.
- Draw the perpendicular line E-F.
- From B, shift upwards by 1 cm / 0.39" (B1). Join B1-E with a curved line.
- Going from C to D, move 2.5-3 cm / 1-1.18" and create point C1.
- Join C1 with B1 via a curved line.
- From A, lengthen the line by 3 cm / 1.18" and create point A1.
- Draw the guide line A-A2 through A1, according to the desired length of the collar point.
- Connect A2-F-D with curved line or in the desired shape.

LAYOUT TECHNIQUES

The best-known layout techniques at the present time are as follows: 1. Direct manual layout; 2. Reduced scale layout; 3. Computer-assisted layout.

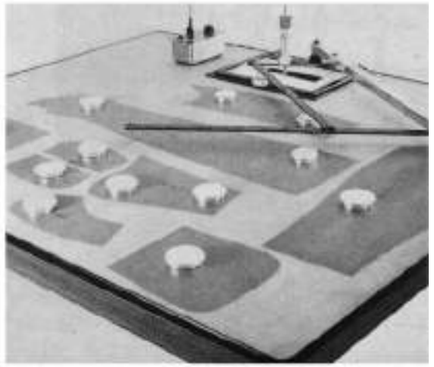
Direct manual layout
This is the simplest method and it consists in arranging the cardboard pattern pieces manually on the fabric, one next to the other, done directly by the technician, who is entrusted with maximizing the use of the fabric.
'Direct manual' layout can be performed in the following ways:
- directly on the fabric, drawing the outlines with chalk or a coloured pencil.
- directly on the fabric, drawing the outlines using dabbers or with a chalk spray pistol.
- drawing the pattern outlines in pencil on cardboard; going over them with the perforator and then dabbing the 'marker' (the diagram of the layout) with special powders.
- Laying out the pattern on the 'marker', drawing the numbered piece outlines and laying the marker on top of the layers of fabric to be cut.
- laying out the pattern on the 'marker', drawing the numbered piece outlines on carbon paper and then tracing the outlines in pencil.
- laying out the pattern, drawing the numbered piece outlines in pencil. The layout thus obtained is called a "marker" and is used to make successive copies.

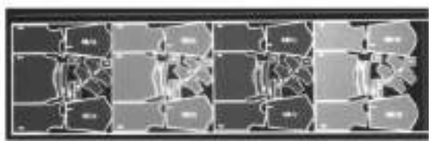
Layout with reduced silhouettes
The original patterns are reduced to scale 1:30 or 1:5 using pantographic spirals and then cut. The reduced scale pattern pieces are placed on a table in the same small scale for the study of the best layout.
This method allows you to have a better overall view and therefore a better result in the least time. The marker obtained is photographed or photocopied for archiving.
To make the cut you have to enlarge the marker again, drawing it in 1:1 scale.

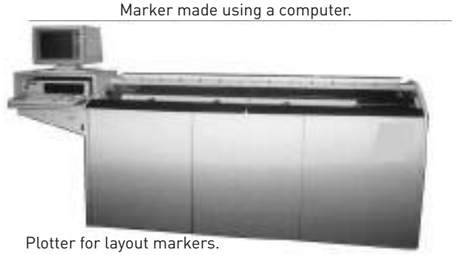
Layout with the use of computers
The last way to optimise the cutting layout consists in the use of computerised systems. This is carried out by an independent work unit dedicated to the study, execution and storage of layouts for the cutting room, using tables and rules and with checks and modification of the parts stored and preparation of the work sequence, style, order placement, review and restructuring files.
The layout function is made on a video graphic using 256 and more colours, from which it is also possible to access the program of control and manipulation of the digitalised pieces. When the layout order is requested, the screen will show the area of the fabric with the height requested and a menu of the pieces required for the specific layout.


Direct manual layout.


Marker made by hand-drawing the outlines.

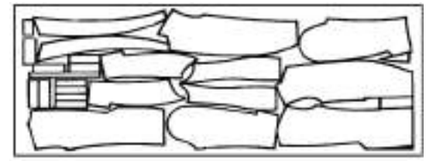

Marker made using reduced silhouettes and a pantograph.


Marker made using a computer.

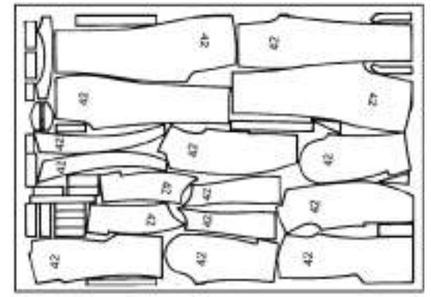

Plotter for layout markers.

LAYOUT STRATEGIES

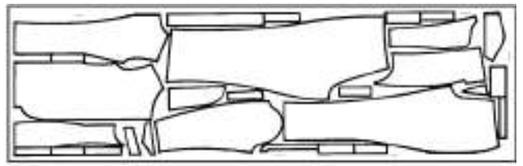
Layout with all the pieces
The complete layout is carried out with all the pattern pieces: right and left sides, plackets and facings, collars, cuffs, etc.
This graphic is used by the industries, with fabrics laid out at full height.


Layout with all the pieces.

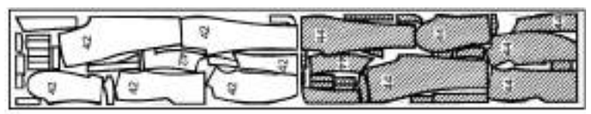
Single-size layout
This is the graphic rendition of the layout using only one size pattern pieces.
This layout is quite simple and has advantages for order planning, but, compared to several-size layouts, it has the disadvantage of greater fabric consumption.


Single-size layout.

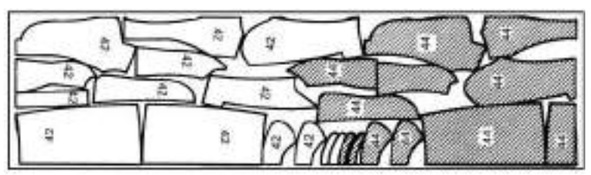
Layout with half the pieces
The layout using only half the pattern pieces (for example, with the right or the left half) is done with a double layer of fabric (face to face) or tubular fabrics.


Layout with half the pieces.

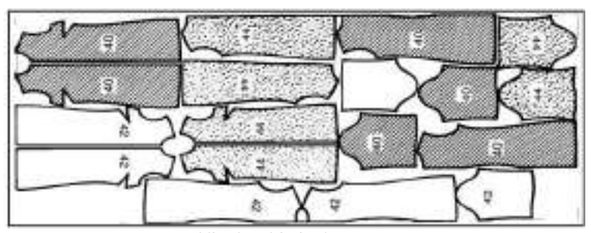
Sectional nesting
This nesting style is done with two or more sizes (the same or different ones), positioned in sequence, one after the other, with the pieces arranged in a rectangular 'section'.


Sectional layout.

Interlocking sectional nesting
This nesting style is done with two adjacent sizes, dovetailed together.

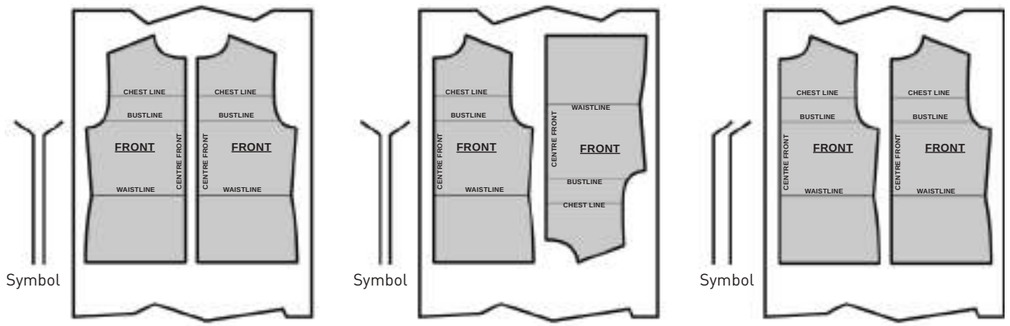

Interlocking sectional layout.

Mixed multi-size layout
This layout gets the most out the fabric as it uses pattern pieces of various dimensions, in all the available space.


Mixed multi-size layout.

PATTERN ARRANGEMENT

Piece arrangement
The pattern arrangement can be 'matched', or 'dovetailed', when two perfectly identical pieces (e.g., the front) become a right and a left only because they are laid out facing one another on the fabric. Or it can be 'not matched', or 'in a row', but in this case the two perfectly identical pieces (e.g., the front) can be worn only on one side of the person (e.g., left), and furthermore, this arrangement is usually used for fabrics without a right side and without a nap (Class A).

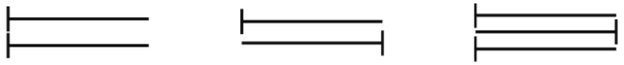


'Matched' with a nap — 'Matched' without a nap — 'Not matched'

'Not matched' arrangement
Clothing manufacturers rarely make as many layouts as there are sizes sold: this would create a lot of scrap and greater consumption of fabric.
The most widely used solution is to keep track of sale and establish whether it is worthwhile to combine two or more sizes (or several articles of the same size) in a single layout.

Size symbols
To make the layout decided on perfectly clear, here, too, companies use a symbol code to indicate the types of pieces to lay out and the type of arrangement to use.

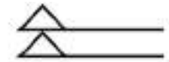
Examples of size symbols.



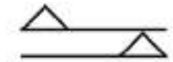
Sizes laid out in the same direction. — One size laid out in one direction and the other in the opposite direction. — Free layout of sizes.

LAYOUT NAPS

Nap of patterns of the same size
The various pattern pieces of the same size, such as, for example, the front, the back, the sleeves, etc., are laid out in different ways, depending on the nap of the fabric.
To indicate the nap of the fabric, companies use symbols, as for the layout and the sizes.

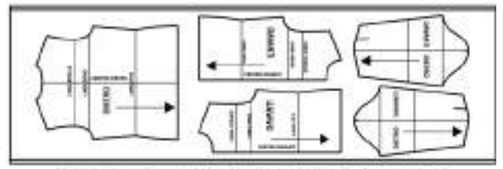


Pattern pieces laid out on the same nap



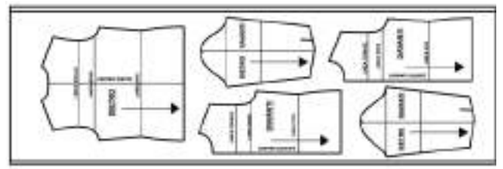
Pattern pieces laid out on opposite naps.

Layouts without a nap
For Class A and B fabrics, which do not have a grain, the pattern pieces are laid out any which way, as in the following example, where a back, a front, and a sleeve are laid out in one direction, while a front and another sleeve are positioned in the opposite direction.



Layout of pattern pieces of the same size without nap.

Layout with a nap
For Class C and D fabrics, which have a nap, the pattern pieces are laid out with attention to the nap, as in the following example, where the back, the front, and the sleeves are positioned all in the same direction.



Layout of pattern pieces of the same size with nap.