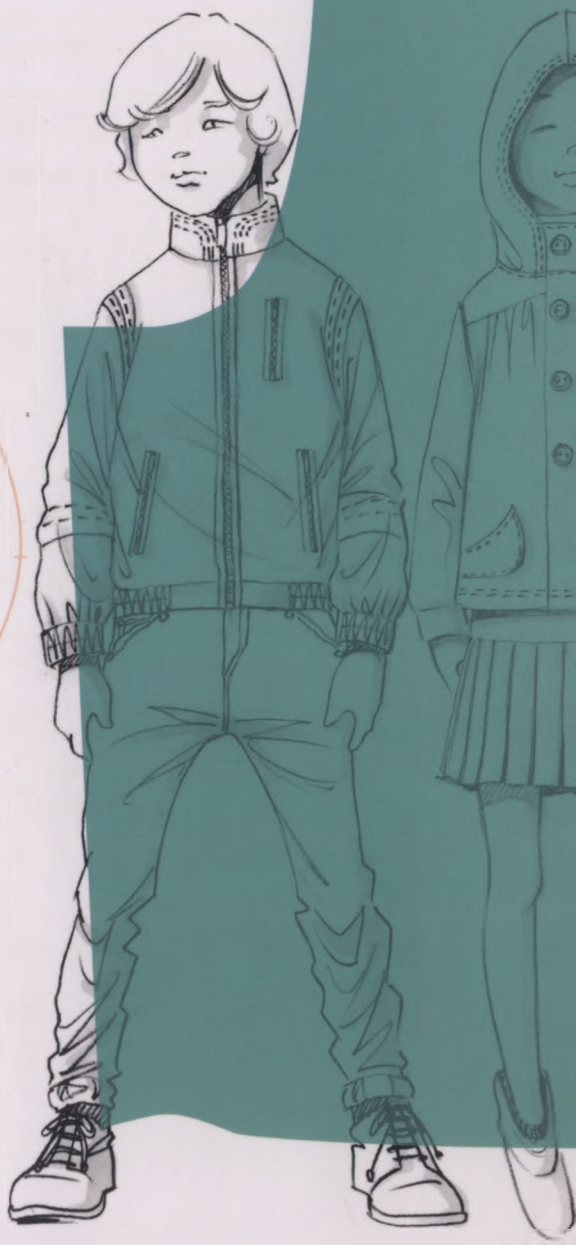
Fashion Patternmaking Techniques for **Children's Clothing**





Dresses, Shirts, Bodysuits, Trousers, Shorts, Jackets and Coats

Antonio Donnanno

Illustrations by
Claudia Ausonia Palazio

promopress

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Since he was a teen, Antonio Donnanno has pursued his interest in fashion and clothing. He was introduced to tailoring by his aunt Carla, who in 1939 founded a pattern making and cutting school.

After obtaining his degree in philosophy and history, he began teaching the history of costumes and pattern making techniques. In 1967 he was hired as a lecturer at Accademia Morini in Parma, Italy, becoming the school's headmaster 10 years later.

In 1982 he founded Euromode School Italia to offer professional courses on patternmaking, styling and cutting, following the methods he learned from his aunt and enriched by his experience as a lecturer, specialist and corporate consultant. He has published dozens of books on fashion, from sketching to costume history. Today, in addition to directing the school with all its affiliates, Donnanno has a private patternmaking and corporate consultancy studio. He also oversees the team which publishes the monthly fashion magazine, *La Mia Boutique*.

Fashion Patternmaking Techniques for Children's Clothing
Dresses, Shirts, Bodysuits,Trousers, Shorts, Jackets and Coats

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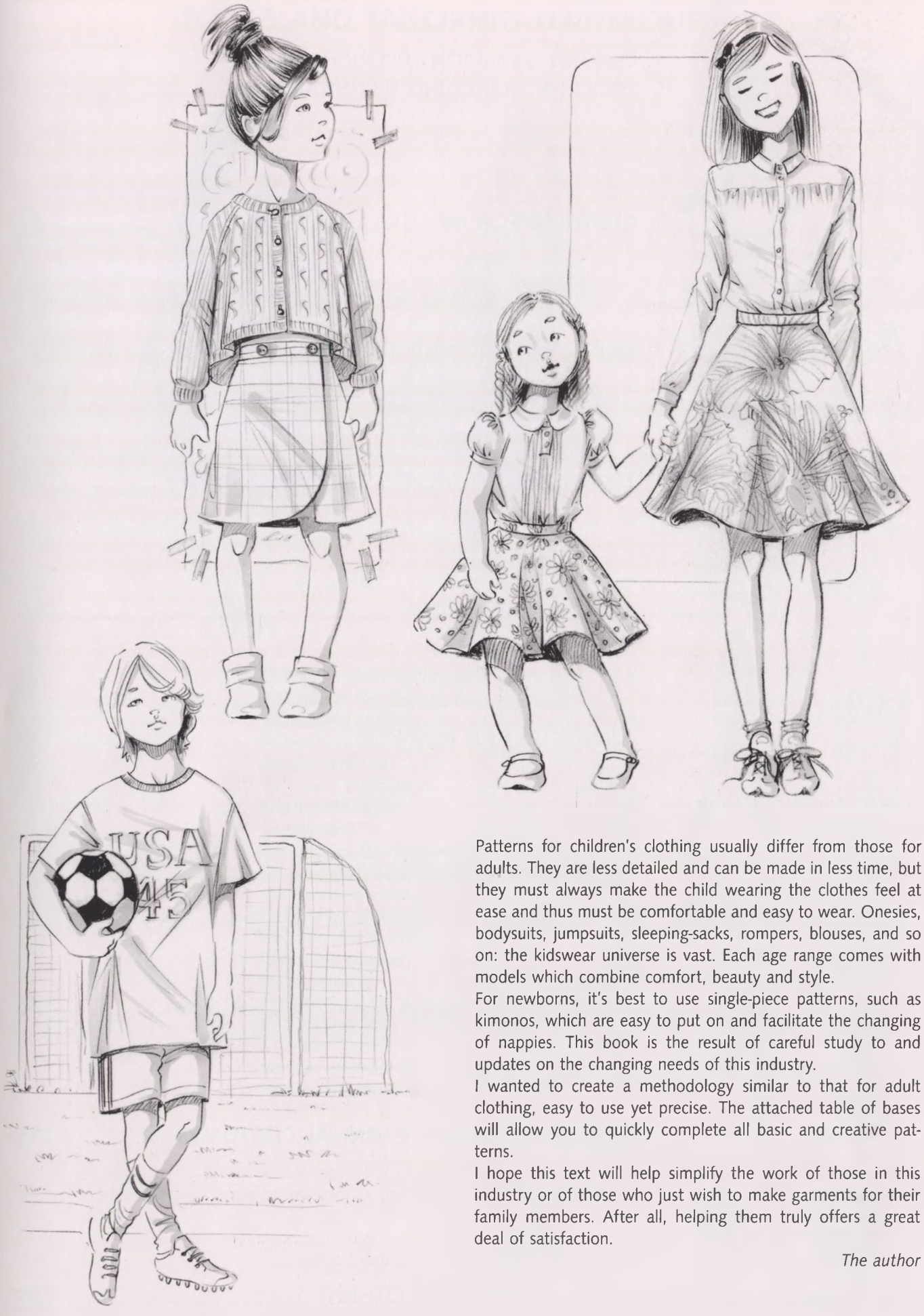
Preface



Patterns for children's clothing usually differ from those for adults. They are less detailed and can be made in less time, but they must always make the child wearing the clothes feel at ease and thus must be comfortable and easy to wear. Onesies, bodysuits, jumpsuits, sleeping-sacks, rompers, blouses, and so on: the kidswear universe is vast. Each age range comes with models which combine comfort, beauty and style.

For newborns, it's best to use single-piece patterns, such as kimonos, which are easy to put on and facilitate the changing of nappies. This book is the result of careful study to and updates on the changing needs of this industry.

I wanted to create a methodology similar to that for adult clothing, easy to use yet precise. The attached table of bases will allow you to quickly complete all basic and creative patterns.

I hope this text will help simplify the work of those in this industry or of those who just wish to make garments for their family members. After all, helping them truly offers a great deal of satisfaction.

The author

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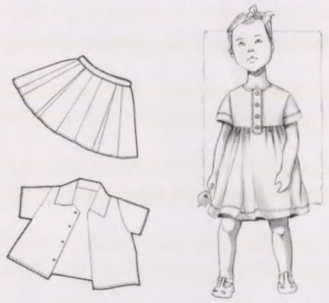

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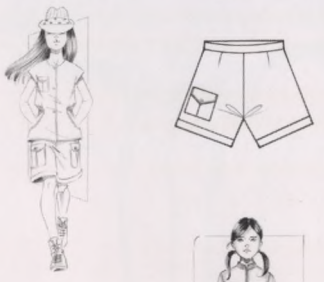

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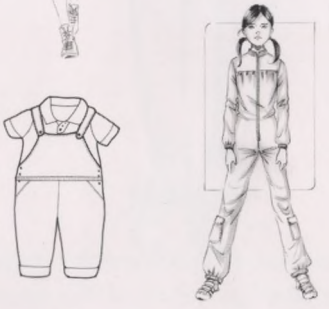

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CHILDREN'S FASHION THROUGH HISTORY
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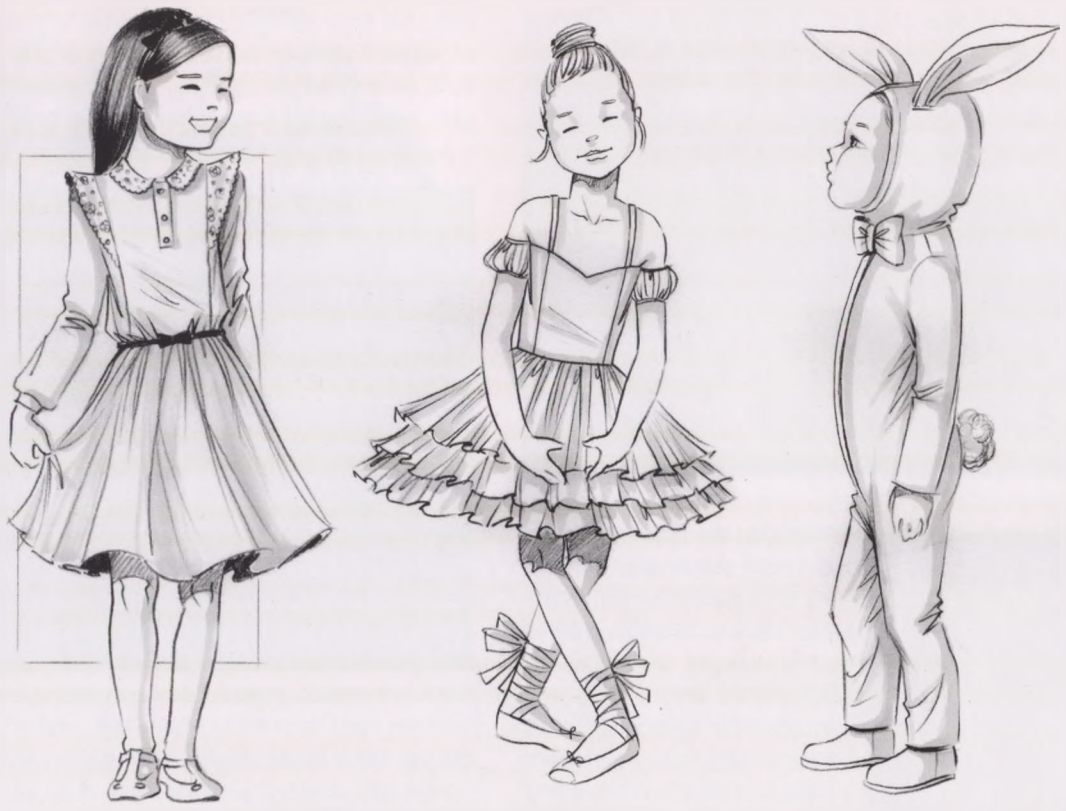

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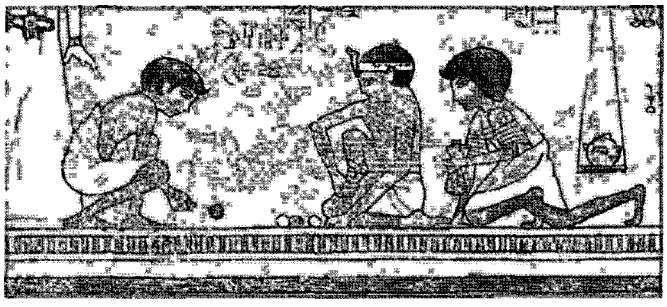
CHILDREN'S CLOTHING THROUGH HISTORY

In ancient Egypt, children were generally represented without clothing. However, it's unlikely that they were effectively nude as the temperature does drop in winter in Egypt and evidence of children's clothing has in fact been found.
We can suppose that representational nudity of children was linked to an artistic language which denoted their status and age. In general, children were dressed in the same manner as adults.



In ancient Rome, newborns were wrapped like mummies. Only the head and perhaps feet stuck out from the swaths of fabric. This tradition continued, unfortunately, up into the early 20th century. Various documents attest to the ways in which children were tended to in ancient times. For example, instead of the modern-day nappies we are familiar with, they used leaves, animal skins and other natural resources. The Egyptians, Aztecs and Romans, who left us evidence of their daily activities, mention their use. The need for a hygienic solution to infants' physical needs affected all social classes of the population, from the wealthiest to the most destitute.

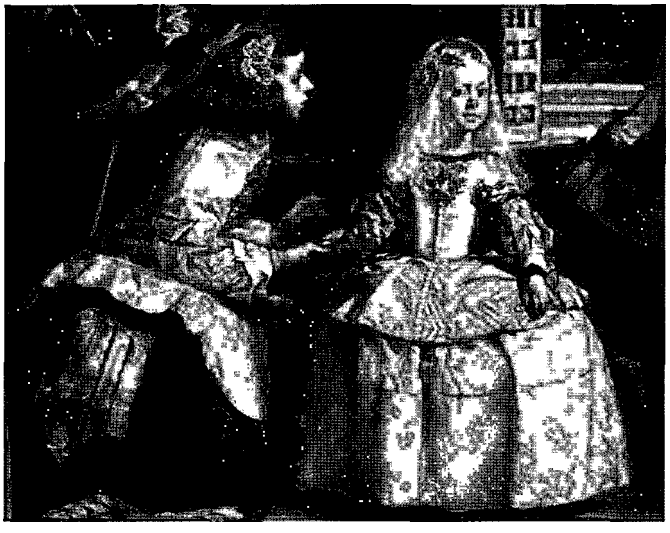


Since ancient times in many European populations, newborns were wrapped in strips of linen or wool fabric, girding each limb and across the entire body. The Chinese added a layer of moss between the baby's skin and strips of seal hide.
In a few Native American, mothers padded the space between the baby's skin and a rabbit skin swaddling with grasses. In warm, tropical climates, children were mostly nude and mothers tried to predict babies' intestinal activities to prevent them from soiling themselves. One can only imagine how skin irritation might become a serious problem in such conditions.
The bandages and swaddling, wrapping muscles and joints, impeded movements, which is why, as soon as babies were able to move about on all fours, mothers of ancient Rome dressed them in a white oval tunic. If the child was of a high rank, his *toga praetexta* included the distinctive characteristic of purple trimming. Adolescent boys of special lineage wore a Bulla Aurea on their clothing, a gold pin with a pendant. Little girls, on the other hand, often flaunted golden necklaces with a pendant in pasta vitrea (opaque coloured glass).



Sofonisba Anguissola, Portrait of the Artist's Sisters and Brother, *1555 ca.*

During the Middle Ages, aside from newborns (who were completely wrapped with only their face visible), there was no way to distinguish between the various ages: children and adults dressed the same.



Diego Velásquez, Las Meninas, *1656*

In the 19th century, children over the age of two or three (when both boys and girls wore a lose-fitting dress, were dressed and styled identically as adults. Little girls were constricted in tight-fitting busts and voluminous farthingales just like their mothers, with long skirts and up-do hairstyles. Little boys dressed like their fathers, except for a few child-like details such as bows and ribbons. However, they did often flaunt miniature armour. At the time, clothing was considered indispensable to getting children used to the role they would have to play as adults.





New theories about childcare which began to take root at the end of the 1700s thanks to French philosopher Jean-Jacques Rousseau, who presented the idea that playing and freedom of movement were necessary for the child to develop properly, fostered the creation of specific clothing that, though not lacking shapes and decorative motifs in vogue at the time, offered the wearer much more freedom of movement.

During the 1800s in Italy and the rest of Europe, baby girls wore short dresses, though almost never above the knee. Despite echoing the lines and shape as those of their mothers, they didn't copy the exaggerated silhouettes of adult dresses, leaving the body to its natural lines. Girls often also wore a corset which, being softer and less constricting than those of adult women, didn't squeeze the waist, but rather offered support to encourage proper posture. Little boys wore knee-length shorts and soft tunics. It's interesting to note that boys, up to 4-7 years old (the age varied according to local or familial customs), wore feminine clothing, almost identical to that of their sisters. This is probably because skirts made it easier to change the baby. The only differences between the garments of the two sexes in the early years of life were the button fastenings (often in the back for girls and in the front for boys) and in the choice of fabrics and colours. Haircuts and accessories did differ for boys and girls, so much so that for someone alive at the time it was easy to distinguish between a little boy and a little girl.

In England, much more so than in other countries, there was a breakthrough that brought about greater freedom and a casual quality in dress: parents began to dress their children with their many needs in mind.

From the late 1800s, they began to eliminate skirt hoops from children's wardrobes and adopt short skirts, lighter fabrics and pastel colours. By this time, the trend of making garments specifically for infants was starting to take hold. They were even given a special, reserved advertising space in women's fashion magazines. Three types of dresses emerged, which would continue to shape the tastes of all of Europe, almost becoming the distinguishing symbol of infancy:

The sailor suit or dress: a blue or white blouse tailored at the waist with a large white sailor collar which is square in the back and decorated with anchors or military-style stripes. It was worn by both sexes, but the girl's version had a pleated skirt. Both of them also wore sailors hats, the winter version of which was a wool beret featuring a pom-pom, while a wide brim straw version with a ribbon around the crown decorated with marine motifs was common in the summer. It was recommended for children ages five to eight and was inspired by clothing worn by young Edward, Prince of Whales.



The "little Lord Fauntleroy" suit: knee-length trousers, a long frock coat, lace collar and cuffs often called "pageboy" as they were loosely inspired by the fashions of pages at the French court in the second half of the 1600s. In fact, it refers to the dress of the protagonist of the children's book, *Little Lord Fauntleroy*, by Frances Hodgson Burnett (1886).

Eaton suits: long trousers and a short, waist-length jacket with a point at the centre back, the standard uniform of the aristocratic English boarding school which it is named after.





How children are dressed today

Children today generally wear comfortable, practical clothing: jeans, sweatshirts, t-shirts, rompers and gym shoes. Formal wear is reserved for a few official occasions, such as baptisms, communions and confirmations, weddings or anniversaries. Only in these situations do we still feel the need to wear elegant, formal attire.

Making safe clothing

When designing and creating children's clothing, you must also think about safety. For example, it's a good idea to avoid ribbons or laces which can come undone and cause an accident. Don't design attire with excessive fabric which the child may get tangled up in, especially for newborns; don't design skirts which are too long and which little girls may trip over, or overly-loose sleeves which may snag on the objects around them; don't make laces and belts which are too long and make sure that buttons and clasp are always attached well. It's always best to use non-flammable fabric, etc.

It's also necessary to specify that newborns aren't necessarily more sensitive to the cold with respect to bigger kids. This problem is only an issue during the first few days of life, which are usually spent in the hospital.



INDICATIONS FOR CLOTHING FOR INFANTS AND CHILDREN

PROPER SIZING

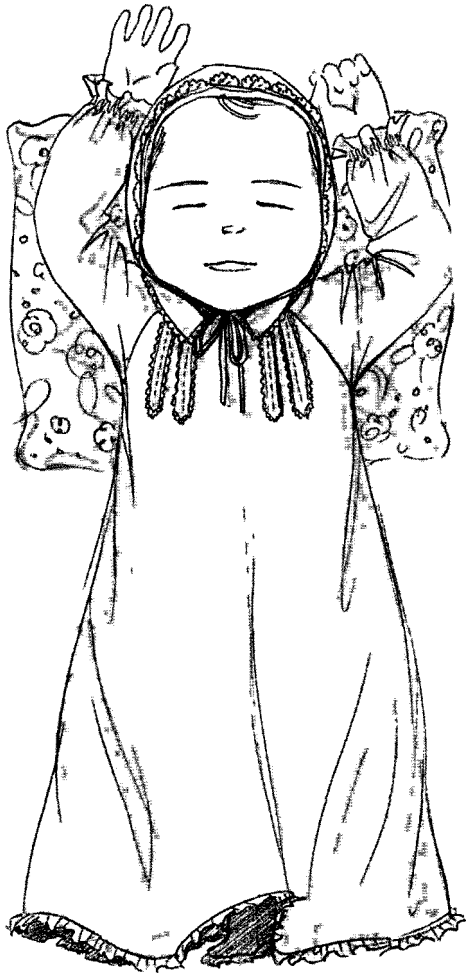
In terms of sizing, it should first be noted that each brand follows its own methodology and specifications. A few have larger sizes, a few smaller, and it varies from country to country. Garments made in Germany and northern European countries are often larger despite having the same size written on the tag. Orders confirm that, in general, children's clothing have smaller sizing. For that reason, it's advisable to always purchase a larger size, even two in certain shops. In particular, it's best to avoid buying clothing that's sized for "0 months" (newborns) or "1 month" as a few newborns will be able to wear them for only two or three weeks before outgrowing the clothes. You will generally find sizes for 0, 3, 6, 12, 24, and 36 months, even if a few also make intermediary sizes: 1, 9 and 18 months, for example.

For early infancy, comfortable, practical clothes are best. Choose garments which close easily, preferably with snap or tie fastenings. Opt for tops and bodysuits which have a wrap-front with a small tie or snap fastening. The same goes for sleepsuits (one-piece footed pyjamas, outfits, footed jumpsuits and rompers which close with buttons at the back or at the crotch. In practice, the important thing is to be able to easily access the baby's nappy without having to undress him or her entirely. Waistcoats and wrap tops are easy to put on and take off also. It's best to choose garments which don't have to be put over the infant's head, especially up to 2 months of age. If, however, you prefer t-shirts and bodysuits which are placed over the head, they must be easily insert-able and removable: it's better to opt for envelope necklines so they can be taken off without much fuss, which for newborns, who have fragile necks, is essential.

If you want to dress a baby in trousers, it's always best to choose those which have an elastic waist. Pyjamas for night-time, and for daytime, a sweat-suit with a shirt or a romper over bodysuit un body with short or long sleeves according to the season.

Garments for babies from 6 to 24 months, starting from 6-12 months should be chosen with the well-being of the child in mind. You can choose between garments with normal buttons or with zip fastenings, sweaters and trousers in cotton or denim. That doesn't mean, however, forgetting about the comfort and warmth of the garment, or of how easy it is to care for. For the good of the child, clothing should be loose and easy to wash. Dungarees are ideal for baby's first steps. It should be noted that until the baby starts walking, shoes are useless. At most, very soft socks without a hard sole can be put on the child. When the little one begins walking on his or her own, only then will you need to choose footwear which doesn't weigh down his/her ankles, with non-slip soles. The child's foot should be protected and respected by choosing a suitable model ideal for him or her.

From 12 months of age, a child's wardrobe is enriched with the addition of resistant garments and, to encourage the child to want to get dressed on his/her own, it's necessary to present a few distinctive applications of the front, which also makes the garments distinguishable from one another. You might, for example, apply a small motif on the front of knickers, tops, sweatshirts and sweaters. V-necks are preferable. Avoid buttons, zip fastenings, belts, braces; opt for shorts or dresses with drawstrings or elastic at the waist, or with Velcro fastenings.

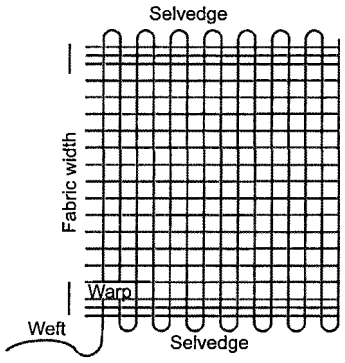




Fabric

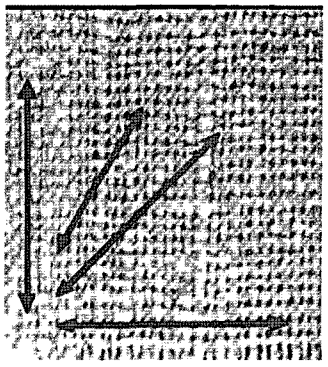
WARP, WEFT AND BIAS

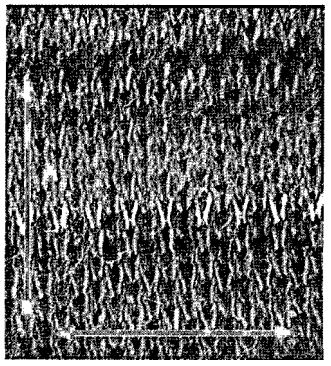
Woven fabric is made up of yarns which are arranged by length and are called warp threads when lengthwise and weft threads (or woof) when transverse. During weaving, the weft yarns interlace with the warp transversally and make up the height of the fabric. To make use of the stretch of a fabric, you can place the patterns on the bias, that is, along the warp and weft yarns. If placed at 45 degrees, it is perfectly on the bias.



SELVEDGE

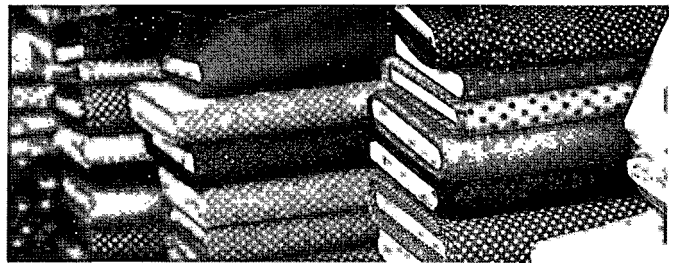
The selvedge is the lateral edge of fabric or bolts of cloth, dense and resistant, which keeps it from unravelling.





KNITS

Knits are made up of vertical ribs or wales and rows or courses, which are placed at a right angle to the former. They can be flat or tubular and can be cut along the ribbing on a simple layer.



FABRICS FOR CHILDREN

Fabric for children's clothing must be durable and resistant to the multiple washings which they inevitably will be subject to. For newborns, light cotton fabric is often used for garments which come in direct contact with the skin while soft, natural fabric is used for loose-fitting two piece outfits and rompers, while heavier fabric can be used for jackets and coats.

For more formal baby clothes, cotton velvet or taffeta are often used.

For baptism gowns, light and easy to drape cloth is used, generally shiny or transparent cotton or a cotton blend, such as cotton batiste, cambric, organza, Chinese silk, handkerchief linen, crepe de Chine, challis, voile plumetis.

Types of fabric

The most commonly used fabrics are flat weaves, knits, or shaved pile fabrics.

Transparent, light, flat fabrics are suitable for blouses and shirts; denser, more durable fabrics can be used for trousers, skirts and jackets.

The types of fabric most suited to children are: poplin, batiste, cotton canvas, calico, denim, percale, madras cotton, plumetis, organza, sail cloth, seersucker, twill, voile.

Knits: cotton jersey, jersey, interlock, sweatshirt fleece.

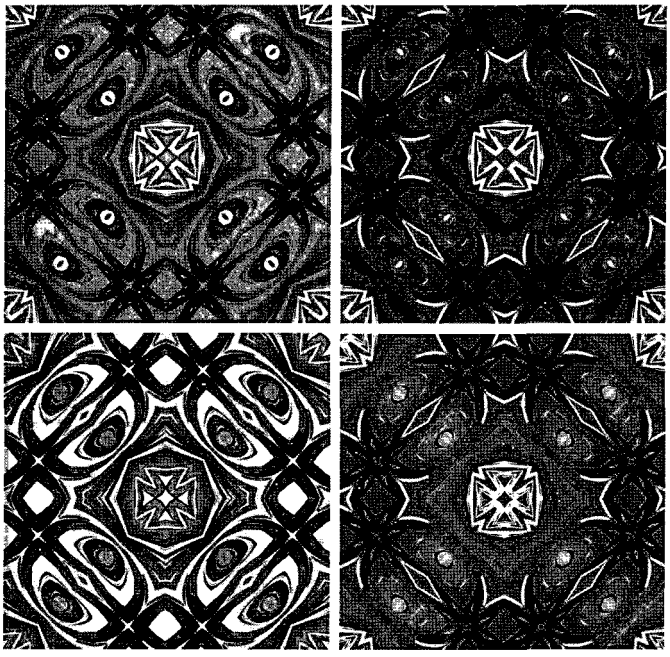
Pile fabrics: velvet and velour, corduroy, chenille, terry, stretch terry, flannel and double-face cloth.

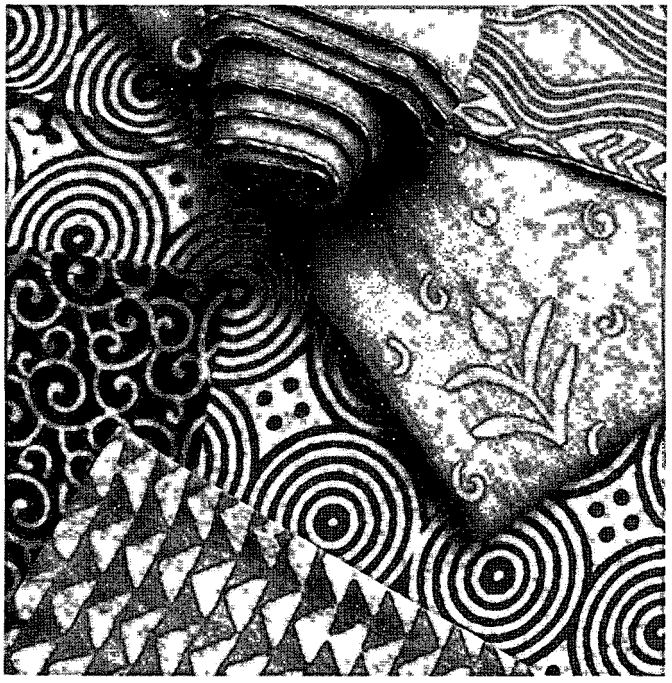


NATURAL RAW MATERIALS FOR CHILDREN'S FABRICS

Today fabrics which use only all natural raw materials for children's clothing are increasingly popular - organic cotton in particular. By doing so, textile companies ensure both a policy of respect for the environment and fair trade practices with respect to farmers. In fact, farming is regulated by IVN standards, that is, required to grow products not just with low environmental impact on the soil, water and air, but also mindful of the social and living conditions of the people who work in the cotton fields. In addition to cotton, there is also pure merino wool from organically raised livestock and the particular, successful mixed pure merino wool from organically raised livestock, and silk.

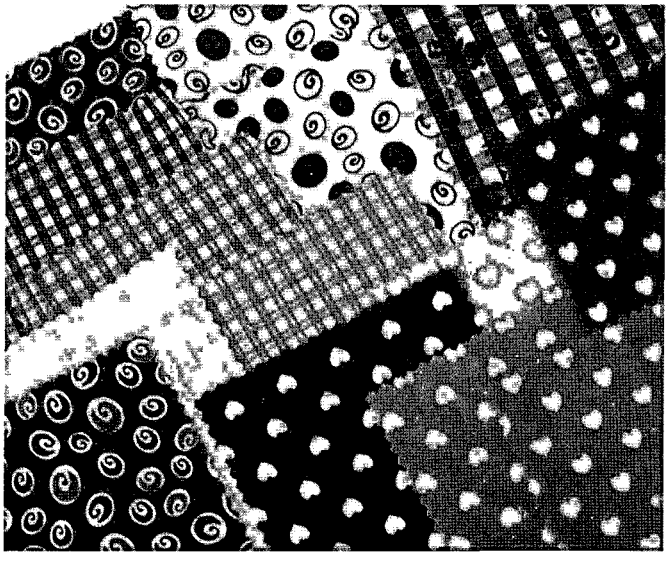
In addition, all dyes used should be free of heavy metals and thus without any type of AZO, a dye which is harmful to human health. To add colour to wool, only reactive dyes are used which stably attach to the fibres and which stand out for their authenticity. In terms of their processing, no finishing is involved. Substantially, all materials used should be biodegradable and non-polluting for the soil, air and water. All metal parts used should be free of nickel and the other materials should be natural, sustainable raw materials. To guarantee the high quality of products, there are requirements relating to light-fastness and resistance to sweat, saliva, washing and shrinking. These properties and the limits for residues of polluting or unhealthy, harmful substances are checked periodically by independent environmental laboratories.





GARMENTS FOR INFANTS 0-24 MONTHS IN ORGANIC FABRIC

The fabric to use for newborns, recommended by most experts, is organic cotton for bodysuits instead of synthetic materials, as natural fibres ensure greater breath-ability for the skin, in addition to being less likely to irritate the baby's skin. For babies 0 - 24 months, organic cotton is also generally recommended for other garments. Footed rompers; a highly comfortable and natural garment, are particularly suitable for protecting newborns from the cold. Long sleeve bodysuits are ideal for cold days, just undergarments and articles of clothing worn over short sleeve bodysuits.

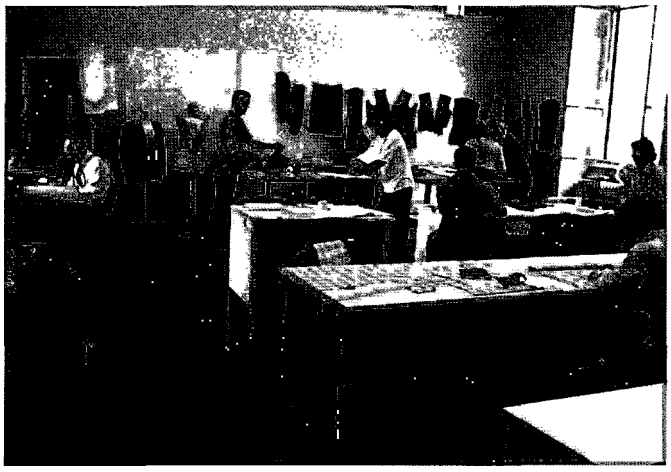


The short sleeve bodysuit is an undergarment which doesn't overlook aesthetics or appearance, in addition to the comfort and naturalness conferred by entirely organic cotton fabric.

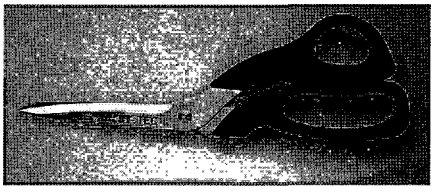
Crew neck sweatshirts or hoodies are perfect to keep little boys and girls warm on cold days, and can be combined with a short or long sleeve bodysuit. We also recommend short or long sleeve pyjama tops and full-length pyjama bottoms for nights when the temperature drops, in a soft, comfortable fabric such as organic cotton enhanced by various patterns and colours.

TOOLS AND EQUIPMENT

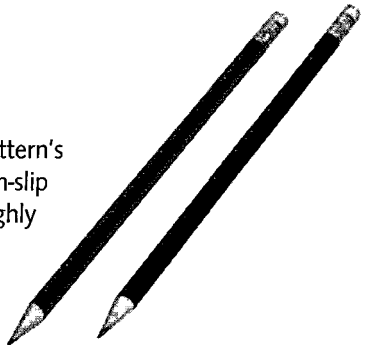
TOOLS FOR PATTERNS



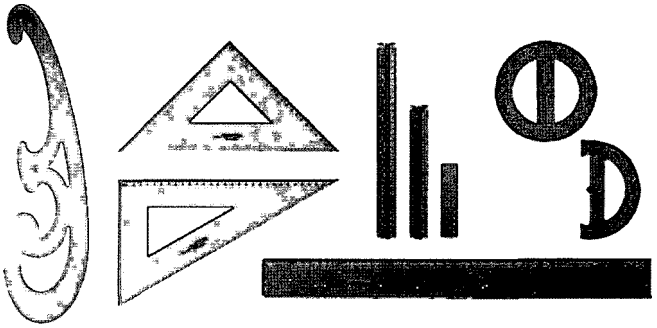
1) Pattern paper
Should be smooth and medium thickness. It can be in sheets or rolls, but robust enough to endure repeated use and to properly highlight what's outlined.
2) Manila paper
To cut out the base pattern and all its components.
3) Carbon paper
Is used to "copy" to trace a few parts of the pattern (facings, necklines, sleeveless armscyes, etc.)
4) Paper-cutting scissors
Used to cut out the pattern without using your fabric-cutting scissors, which would go blunt



5) Pencils and rubber
To outline the patterns.
6) Coloured pencils
To highlight the details.
7) Ruler (80-100 cm)
To measure and draw the pattern's straight lines. Rulers with non-slip rubber on the bottom are highly recommended.



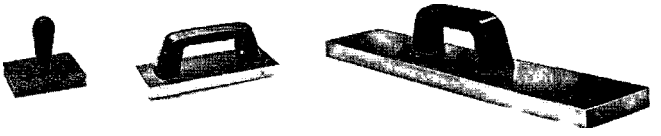
8) Set square (or tailor's ruler)
To make right angles and square corners, to mark the straight of the weft, etc.
9) Ring ruler
Used to trace curved lines or flared seams.



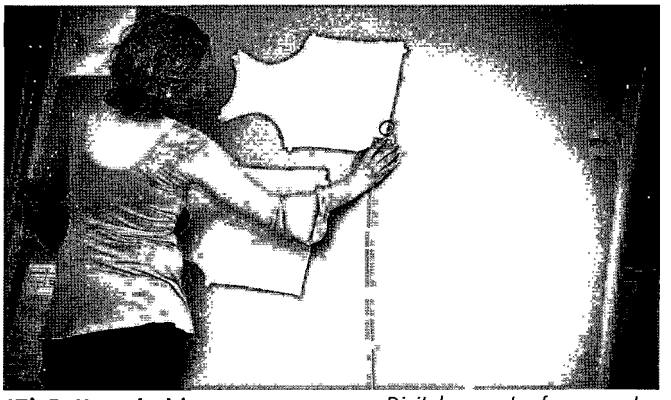
10) Large compass
Used to draw arches for ¼ or ½ circle skirts, etc.
11) Tracing wheel
Used to transfer the outline of one layer of a pattern to another, especially when drawing the cuffs. It's also used to indicate the placements lines for the lining on the interfacing and on light fabrics with a smooth surface.



12) Weights
To hold the pattern still during the first design phase.

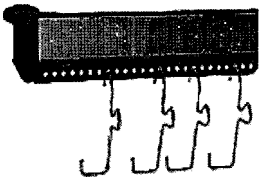


13) Adhesive tape
Used to affix the pattern paper to the table or to attach changes to the cutter master.
14) Long pins with plastic heads
To attach the pattern to the fabric before cutting
15) Pincushion
Can either be worn on your wrist or placed on the table.
16) Table
Should be large enough to create the patterns (110x200cm / 43x79 in).



Digital converter for computers

17) Pattern holder
Useful to hanging the patterns gathered in all its pieces and attached together.

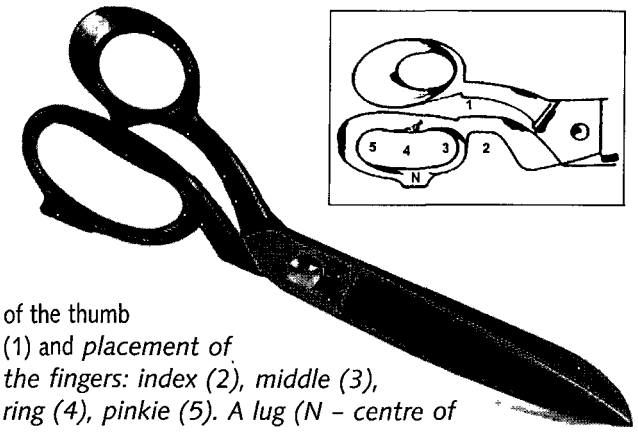


18) Clamps for notches
Used to mark the notches or reference points on the paperboard patterns.
19) Die cutter
To create holes in the paperboard patterns to hang them.
20) Hole punch
To create reference holes in the patterns, gatherings and pockets.

TOOLS AND EQUIPMENT

TOOLS FOR CUTTING AND PACKAGING

1) Dressmaker's shears
The scissors used by cutters may be up to 50 cm (19.7) long and weigh up to 1 Kg (2.2 lbs).
Handling is facilitated by the shape of therings which mimic the shape

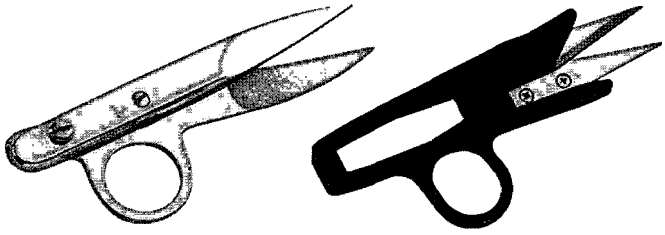


of the thumb (1) and *placement of the fingers: index (2), middle (3), ring (4), pinkie (5). A lug (N - centre of movement and balance) provides a support when cutting.*

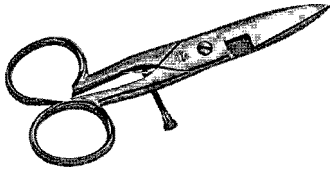
2) Embroidery scissors
Approx. 12 cm long with two pointed tips, these extremely sharp scissors are used to trim and notch edges.

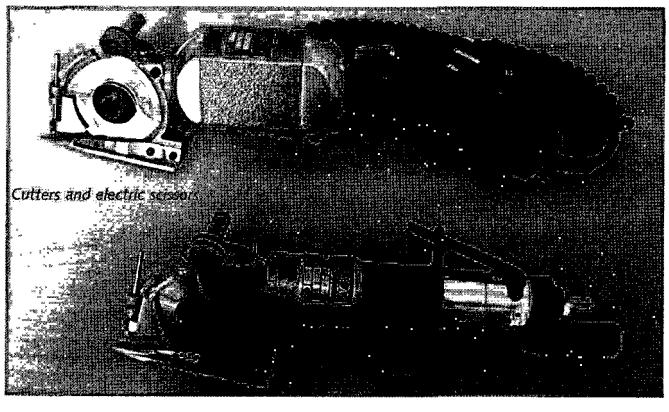
3) Pinking shears
A special type of shears which make a zig-zag cut, used to cut all types of fabric so that they don't fray and unravel. They're also useful when you need to soften or lighten the edges of heat-applied interfacing.

4) Knife-edge thread nippers
A particular type of scissors used in tailoring to shave off the threads sticking out from the basting, etc.



5) Eyelet setters
A type of tailoring scissor used to create holes and eyelets, with adjustable screws according to the length desired.

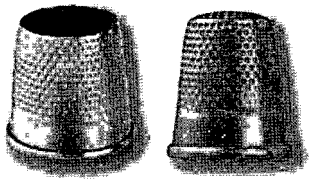



Cutters and electric scissors

6) Cardboard scissors
Used to cut the edges of cardboard patterns.

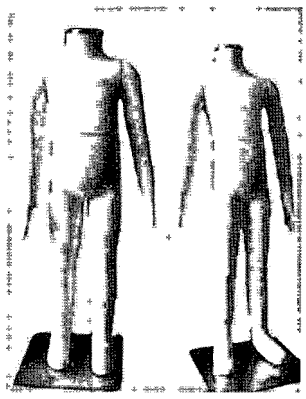
7) Cutting table
The table used in the cutting room made of an iron structure, a top panel of tempered hardboard and an under-mount in chipboard for support. Cutting tables can be from 110 cm to 200 cm (39 to 79 in) long and are generally about 1 m (3.28 ft) high. They may be equipped with fabric roll holders or with spreaders.

8) Thimble
A small metal or plastic cap, dotted with small indentations, to protect the finger while sewing.
Men's thimbles, or sewing rings, are without a base, while those for women are completely closed on one end.

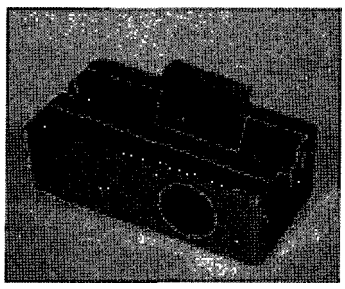


9) Mirror
A mirror with one or three lights. It's essential during all production operations, the initial phase of analysing the figure and the final one of finishing the garment.

10) Mannequins
The dummy, or form, is useful when making custom garments as it mimics the shape and contours of the body, as well as the measurements of the chest, waist and hips. It can be used to attach the patterns with pins, to check partially sewn garments and see if it's necessary to make any further changes, as well as to put the finishing touches on, such as the position of the pockets and the hem lines. Adjustable mannequins have mechanisms which allow you to lengthen or tighten separate parts of the chest, the waist and the hips.



11) Tailor's chalk
They may be in clay or wax, evanescent, and come in assorted colours. Clay chalk is particularly suitable for smooth finishing fabrics, while those in wax are more useful for rough fabrics. The latter are also more difficult to remove from materials with a hard surface.



12) Chalk holder
A plastic or wood item with fitted blades to sharpen the tailor's chalk.

13) Needles
The size and type of needles you use depends on the work to be carried out and on the fabric to be sewn. Needles for hand sewing are given a number which is inversely related to their thickness. There are different types of needles, which even may vary by the use they are used for: needles for sewing machines, for hand sewing, for upholsterers; for embroidery, for darning, etc.

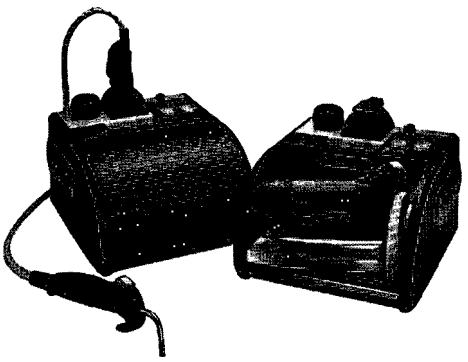
14) Skirtmarker
A piece of equipment made up of a graduated metal pole which contains a support full of chalk powder, which is sprayed onto the garment by a rubber pump.

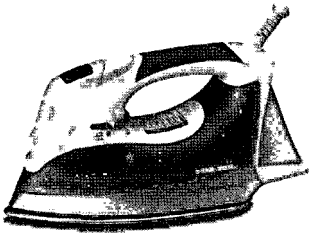


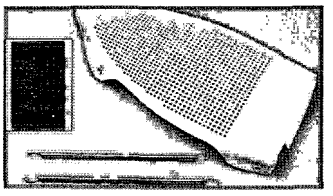
TOOLS AND EQUIPMENT

TOOLS FOR IRONING

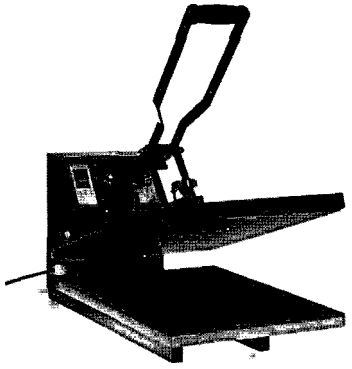
1) Iron
Irons can be with or without a steam function and weigh up to 5 kg. Irons with steam allow you to go over new fabric to shrink it without getting the fabric wet, and to shape the garment.

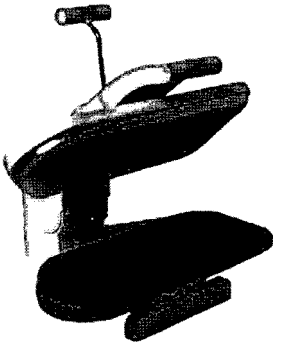


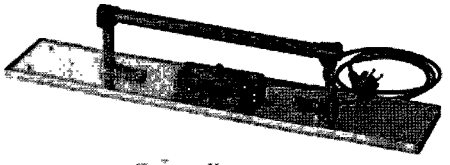


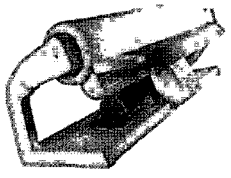


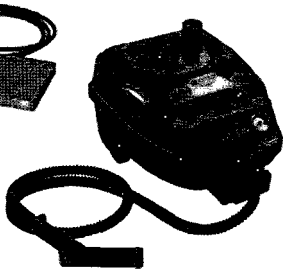
2) Press
A press is particularly useful when applying heat-seal interfacing. It can be used to apply the interfacing to broad surfaces or to group small pieces to be treated together with one single pressing. The pressure created goes up to 45 kg, in line with the interfacing manufacturer's instructions.



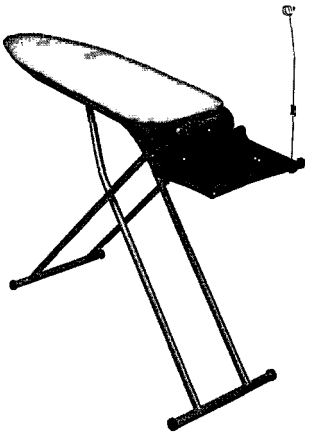


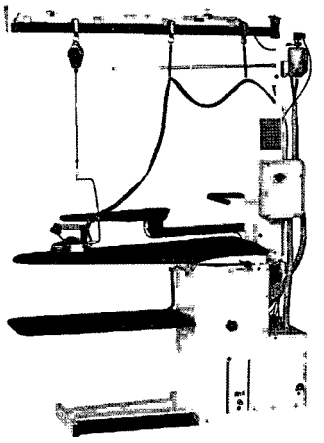




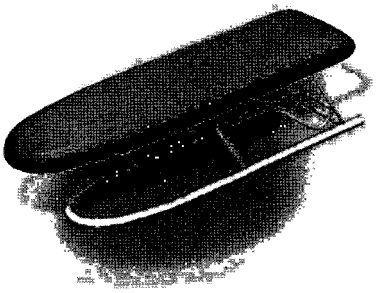


3) Ironing board
Semi-elliptical planks in wood or a padded metal mesh, mounted on metal legs or affixed within furniture, used to iron garments.

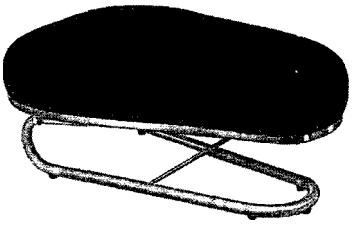




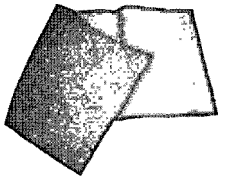
4) Sleeve ironing board
A small ironing board with two different-sized sides, used to iron sleeves and other narrow openings



5) Pressing ham
A oval-shaped, padded ironing accessory used to press the chests of jackets, darts, the crown of sleeves, and shoulders.

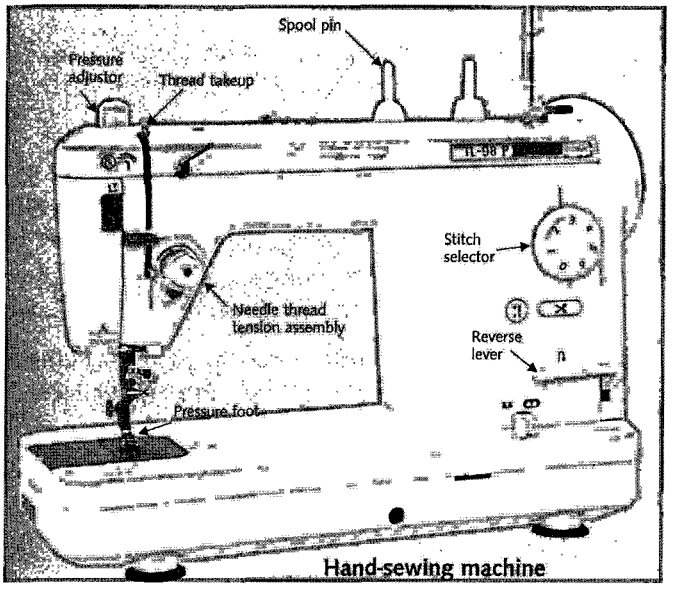


6) Velvet needle board
A plank in wood or other material covered in fine metal points, used to iron smooth velvet or corduroy, or fabric with a raised motif.



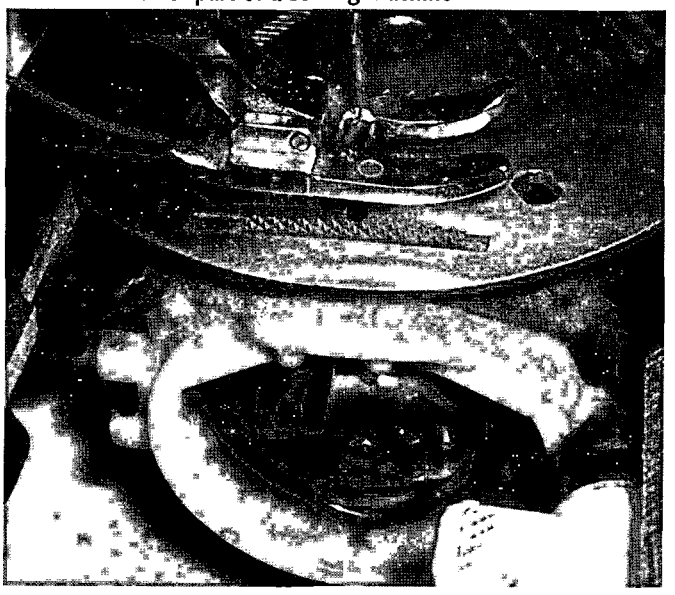
Notes for using irons
When working as a seamstress or tailor, the use of irons must be relative - that is, it must be intelligently used according to the fabric you are working with and according to the pattern being followed. If the iron is used to give the fabric that raw beauty that working the fabric loses and removes, that's no reason to then use the iron as an auxiliary to remove, at times, defects as well.
The latter in some way may happen for men's garments, and in processing women's suits, where specific fabrics lend themselves to and withstand the strength of the iron and steam.
However, for delicate fabrics with a fine, light weave, we can't use the same system to get the same results.
The lighter the fabric is, the less it "obeys" the iron; the more delicate the fabric is, the more the iron damages it.
We need to fully accept that, aside from a few rare exceptions, all the taut parts, all the wrinkles absorbed by the iron, barely can withstand the power of heat, even if at first glance they seem to fold to it and the result appears to be satisfactory.

SEWING MACHINES



Hand-sewing machine

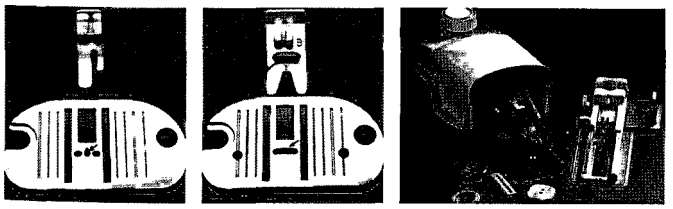
View of the lower part of a sewing machine



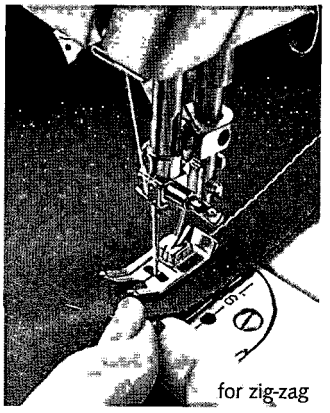
To make hand-crafted children's clothing, you'll need a sewing machine that sews straight lines and zig-zags, possibly with a free-standing arm to sew the smaller elements, such as trouser legs. If, however, you are considering the ability to sew embroidery or other special stitches, you'll need an electric sewing machine. In any case, it's always better to have a robust, durable sewing machine, which will last you years and not break, without, however, spending more than is necessary. Portable sewing machines are also fine, as are those with a workspace or more professional fixed stand, which allow you to better organise the space to use your tools, which should always be nearby.

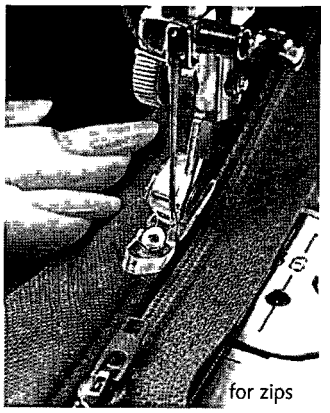
SEWING MACHINE ACCESSORIES

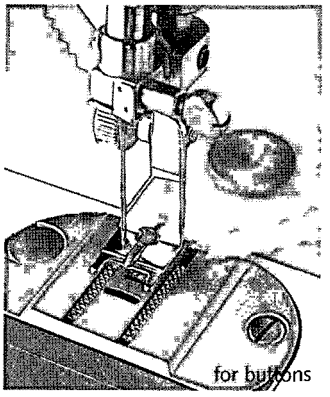
In general, sewing machines have accessories which offer great variety in the processes to be carried out. A few of them can be used with any type of sewing machine from the same manufacturer. For example, the needle plate and foot for straight seams, which has a small, round hole for the needle, also has a narrow cut-out for the needle to pass through and thus doesn't allow for any movement. These two tools are used with the fabric calls for special attention, as is often the case for light, delicate fabric. The needle plate and the zig-zag foot are used for zig-zag seams and for those made with twin needles, in addition to simple, straight seams on heavy materials. Among the many feet used on sewing machines, there's one for making eyelets, one for zips, one for buttons, one for ribbing, one for even feed, one for invisible stitching, one for whipstitch, a hemming foot and a gathering foot.
Needles can be with a rounded point for knits and with a universal point for every type of fabric; fine ones, n.65, are fine to use on light, thin materials. Double needles are used for ribbing, for decorative stitching and for hems.

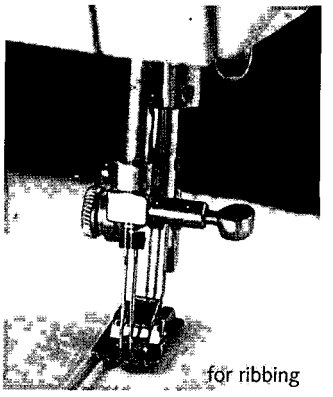

PRESSER FEET

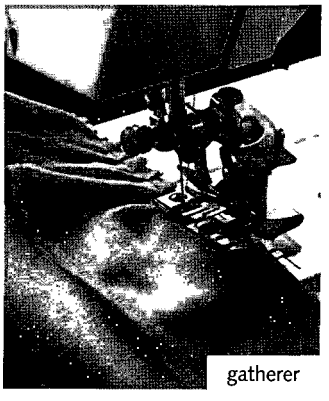
FEET:


for zig-zag


for zips


for buttons


for ribbing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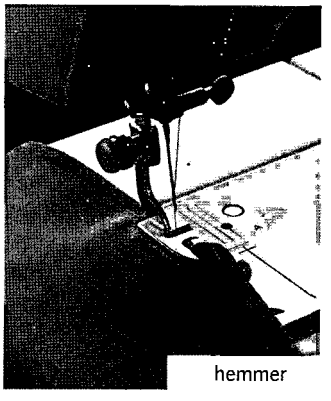

hemmer

OVERLOCKERS

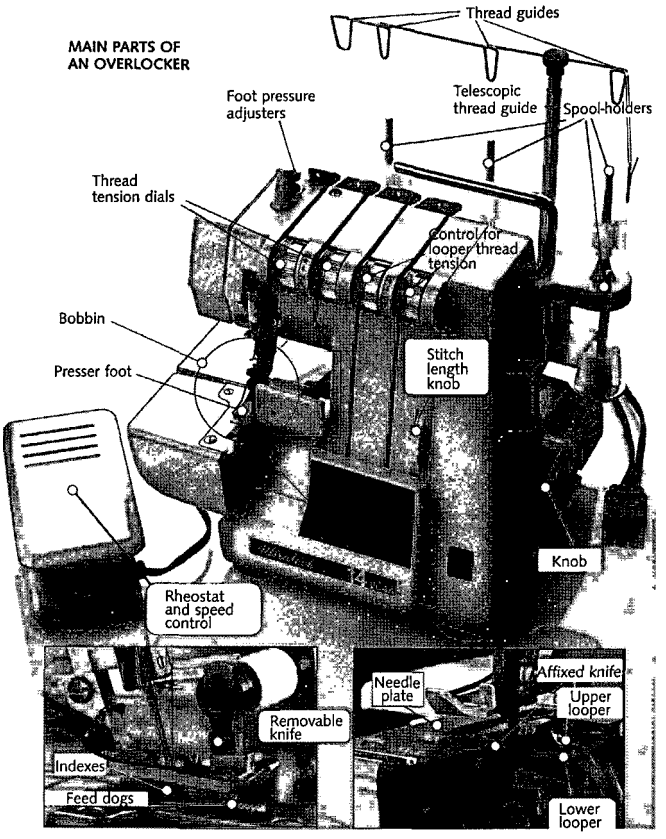
The overlocker, or serger, is a special sewing machine to supplement the traditional one. This machine cuts the fabric while it sews. It's frequently used by garment makers in its industrial version as it notably reduces work times. It's greatest asset is that it simplifies the working of fabric which is frequently used in modern fashion, such as stretch materials, jersey and cotton. In addition, fabrics which are traditionally difficult to work with, such as slippery silks and light, transparent fabrics, do not bunch up in the process. It thus offers the ability to carry out 3 different operations in a single step under the foot: it sews the fabric's edge while directly discarding any excess, it creates a clean, professional finish along the edge with an overlock stitch and it also ensures that the fabric is sewn without unravelling. The overlocker is quite useful for making narrow auto-finishing seams, rolled hems (roulè), hems with invisible stitching and overcasting of the edges. In addition, it's the best equipment to use to apply elastic, knit edging, ribbon and lace.

There are two types of overlockers, which vary according to the price range and features. The less expensive ones have modest features and are intended for personal use, while the professional versions are intended for tailors and seamstresses. The latter are tools which ensure very high quality work and are more suitable for professional sartorial use.

In addition, there are different overlocker models which are classified according to the number of threads used: the convertible 4/3 thread, which can be adjusted to sew with three threads, the 3 thread and the 4/2 thread, commonly used according to the requirements and type of process required. Each model has a characteristic point of its own.

In an overlocker, the knives function as shears and trim the fabric for the pre-programmed height. There are two knives: one in carbon-steel which may last quite a few years, while the other is less durable and should be replaced three or four times a year, according to the amount of work carried out and the type of fabric used.

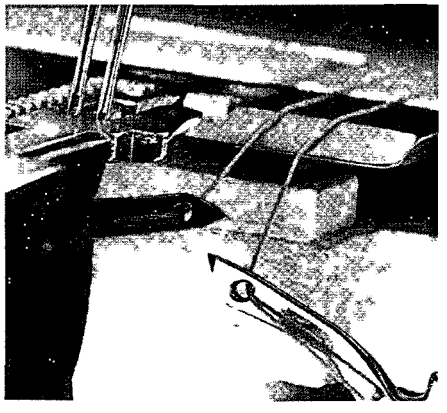
Needles for overlockers are the standard variety for traditional machines, or are the industrial type with a long and short shaft. The latter are stronger and last longer than the standard ones. It's a good idea to use the needles suitable to the machine you own and change conventional needles often, using the thinner kind to avoid damaging the fabric; the one that is suitable for almost all types of fabric is the 11/80 measurement.

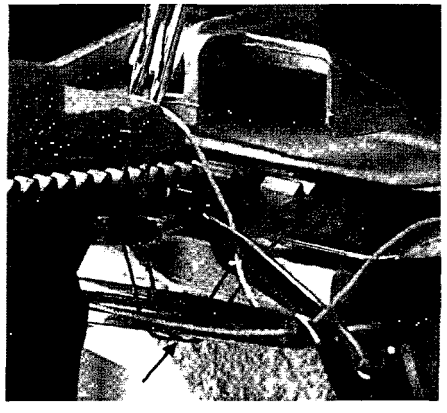


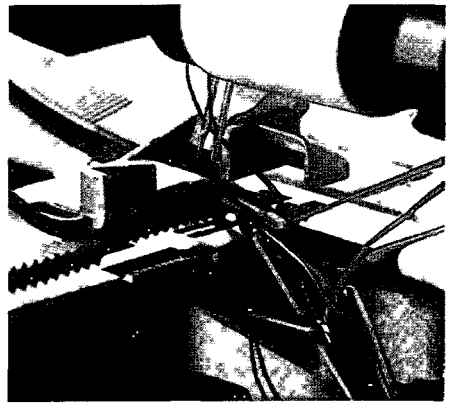
The threads used for the overlocker can be of different types, though it is always best to use thin, durable thread:

- thread made of long-fibre polyester, suitable for all uses;
- thread made of woolly nylon, which is exceptionally strong and elastic;
- cotton and cotton-polyester thread produces good results, but it creates more nap and may break under excessive tension or due to high speeds;
- thread made of decorative rayon;
- silk and metal yarns can be used for special effects, as can thin ribbon, twisted yarn for eyelets and pearly cotton and light yarns.

It's very important to properly care for an overlocker. Because it cuts the fabric, it produces a lot of nap and it thus needs to be cleaned inside and out rather often, using a special brush or spray can, especially in the looper and in the area around the feed dog. The tension discs, needles, knives and feed dog should all be cleaned with alcohol. In addition, the rotating parts should be oiled often if you truly care about the proper functioning of the machine.

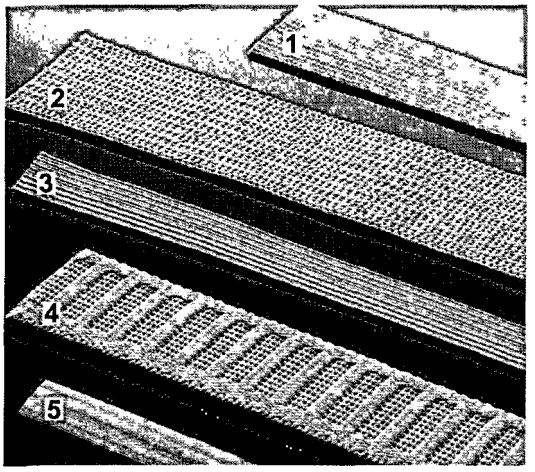


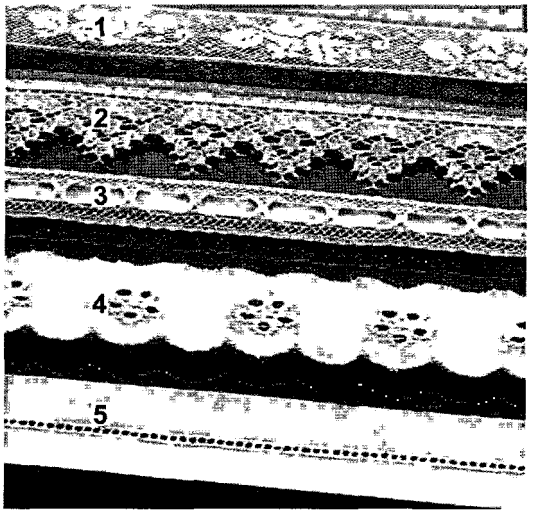


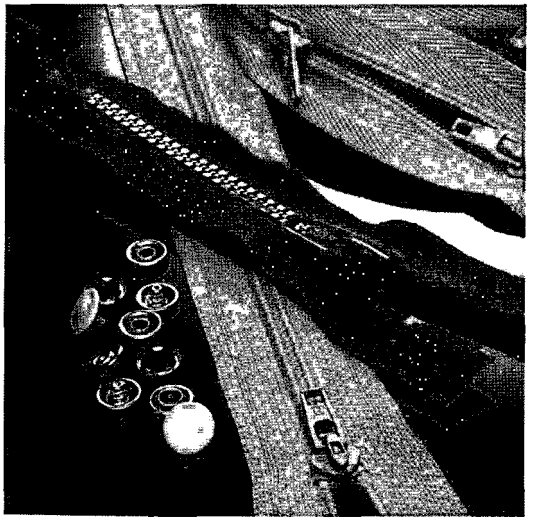


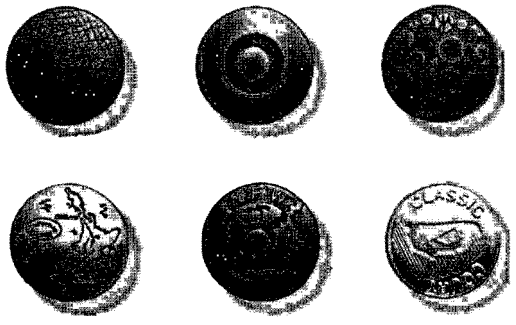
Threading the overlocker: 1) Rotate the handwheel until the loopers are no longer intertwined and are accessible and, only at this point, thread the lower looper. 2) Thread the needles as the last step, thus avoiding the threads from getting caught on the looper (arrow in fig. 2). 3) Pull the threads upwards above the needle plate, using the tweezers or the seam ripper, before you begin sewing. If the needles are threaded before the lower looper, this precaution is necessary to ensure the threads don't get tangled up.

ACCESSORIES AND APPLICATIONS









The accessories and applications for children's garments can be decorative and charming but, at the same time, they must be practical and functional.

ELASTICS

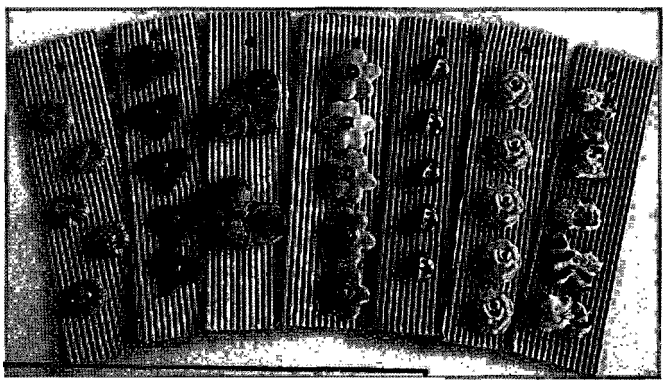
The most durable elastics are those made of cotton and rubber. If they are of high quality, they maintain their original width even when stretched and snap back to their natural length when applied to the garment.
The most commonly used types of elastic bands are:
1) Knit elastic; 2) Elastic fabrics (these two are the most suitable for being sewn directly onto the garment);
3) Braided elastics; 4) Flat elastics (these are the most suitable to be inserted in a drawstring);
5) Transparent elastics, adaptable to any colour fabric.

TRIMMINGS

Trimmings are frequently used in children's clothing as they give the garment a graceful look and are a nice final touch.
The best ones are made of cotton or with a high percentage of cotton; they're made of a light fabric and the motifs have a clean, precise effect.
There are lots of types of trimmings, but we'll mention only a few here as we are limited by space:
1) Lace inserts with two straight edges.
2) Lace inserts with one straight edge and one scalloped edge.
3) Embroidered lace trim with flower openings which can be threaded with a ribbon.
4) Broderie anglaise embroidered with various-shaped edges.
5) With entredeux embroidery and edges refinished with stitching.

ACCESSORIES

Accessories for children's garments can be decorative and ornamental, but they must always be functional and easy to access and use.
Zip closures can be decorative if in contrasting colours, for outerwear.
Snap fastenings can be found in various colours and in different sizes. They are easy to use.
Decorative buttons can give the garment a cute, personalised look, but it's always important to remember that fastenings must be practical, and thus helpful as the child closes the garment s/he is wearing.



TAILORING TERMINOLOGY

ALIGNMENT
Placement of the pattern perfectly on the grain, to produce clothing entirely free from defects

ARMHOLE/ARMSCYE
The lower part of the arm opening in the body of a shirt, dress, etc..

ARMSYCE (INSET SLEEVE)
Type of sleeve which attaches to the body along the entire perimeter of the upper part of the arm.

ASYMMETRIC (PATTERN)
A pattern which has cuts/seams, fastenings or motifs shifted to one side with respect to the centre front or centre back axis.

BLOUSE
A type of loose-fitting shirt or dress which is quite roomy and billowy, puffy at the waist.

BIAS
The line which cuts across the fabric diagonally with respect to the straight of grain.

BODY/BODICE
The upper part of a dress pattern.

COLLAR/NECKLINE
The opening in the upper part of a dress, shirt, blouse, etc. through which the head goes.
The collar or neckline can have various lines: square, V-neck, sweetheart, hooded, etc.

COLLAR BAND
A strip of fabric under the collar of men's dress shirts.

COLLAR STAND
The part of the collar which rises up from the point of attachment.

DART
A triangular dart made on a pattern to shape the garment where the body extends outward or curves.
Darts are wide along the path of the seam, where you remove the excess of fabric. They come to point where there is the extrusion or the curve of the body.
The size of the dart is proportionate to the size of the projecting part. The position of the dart, its direction and location vary according to the pattern and the body of the subject. Generally there are two types: vertical and horizontal darts.
Vertical darts: are those which drop from the shoulder towards the bust, from the bust to the waist, from the neckline to the shoulder blades, from the waist to the sides, from the elbow to the bottom of the sleeve.
Horizontal darts: are those which are directed through the pattern and come from the side seams at the bust, at the centre front or centre back, and those on the centre sleeve or the elbow.

DRAPE
The soft folds of a garment, arranged to decorate a dress, shirt, etc.

DRAWSTRING
A type of belt which is slotted on the interior of a garment, running within a fabric casing.

FACING
Facings finish and support the edges of the clothing, including necklines, button fastenings and the cuff of the sleeve. They are attached to the inside of the garment unless they are intended to be decorative.

FASTENING/CLOSURE
Fastenings or closures allow the person wearing a garment to put it on and take it off easily. They can be zips, buttons, clasps, hooks and eyelets, Velcro, or any other medium which allows one to open and then close a space of appropriate proportions.

FLAPS/FLYS
Pieces of fabric applied to the opening of the pockets.

FLARE
The widening at the bottom of a skirt, dress, etc.

FOLDS
Folds of the fabric on garments for production needs. Folds can be: box pleats, Dior-style, loose, inverted pleats, etc.

GATHERING
Gatherings are soft folds of fabric, placed close together corresponding to the plot of the seam and which are directed to the inside of the body.

GIBSON PLEAT
An unattached pleat which starts at the end towards the armscye of the shoulder seam; it follows the line of the armscye and then goes downwards, and has a width of almost half of the bust dart.

GODET
A circular sector piece of fabric inserted in a skirt which adds volume to create a wavy, quite flared effect.

GUSSET
A square piece of fabric inserted in form-fitting kimono sleeves to make it easier to move the arm.

INTERFACING
The fabric or other type of material placed between the textile and the lining of the clothing to make a part more robust or to support the areas which are placed under the most stress: openings, belts, pockets, collars, sleeves, cuffs, flies, etc.

KIMONO
Roomy sleeve without seams on the shoulders.

MOTIFS
The characteristics which set patterns of various garments apart.

NOTCHES
Small triangular cuts made on the contours of a paper pattern to indicate the various reference points and joints

PLACKET
Strip of fabric which conceals the fastening on jackets, shirts, dresses, etc.

PLEAT BACK
The inner part of a pleat on a skirt or a shirt, dress, etc.

RAGLAN
A specific way to attach sleeves which starts at the collar with oblique seams which then extend down under the armpits.

REVERS OR LAPEL
The turned-over part of a jacket, coat or overcoat.
They can be of various shapes and sizes: notched, peaked or shawl, etc.

SIZES
A numbered system used to indicate the measurements and proportions of a garment and the stature of a person.

SLIT
An opening applied to skirts, dresses, etc. both for practical needs and for aesthetic/linear reasons.

STRAIGHT OF GRAIN
warp of the fabric. Each part of the pattern should indicate where the straight of the grain is to fall.

WAISTBAND
A cut similar to a "yoke" carried out in the upper part of a skirt.

YOKE
A transversal cut made to the upper part of a shirt, dress, jacket or overcoat along the front or back shoulder line.

SYMBOLS AND ABBREVIATIONS

When creating a pattern, gradually as each piece is completed, you'll need to mark it. It's necessary to write all indications which may be useful to cutting and sewing the garment.

It's also quite important to mark the category of the pattern piece (i.e., bodice, front, yoke, back of the sleeve, cuff, sleeve, etc.). The straight grain should be indicated by a long line with an arrow placed at both ends (←——→) or with a fold line on the straight grain.

The fold is usually the centre front or centre back line.

One commonly used symbol to replace the words "position on the fold in the fabric" is made up of two arrows connected by a line at a right angle (↓¬↓) aimed at the part to be positioned. The centre front and centre back lines can be marked with "CF" and "CB".

The reference notch marks are lines on the adjacent pieces of a pattern which help you match up the seams of various pieces during the construction process, or which are used as guidelines for gatherings, folds, etc.

They are diagonal lines on seam dash lines. Henceforth we will implement a small, 3 mm cut in the seam ease of the fabric for each dashed line on the pattern.

Notches should and can be placed everywhere if they will be helpful and useful. You can vary the amount (single, double, triple) and their location for clarity.

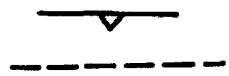
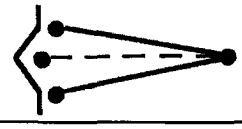
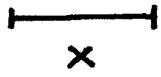
Mark the point where the fastening will be with a notch and make note of any particular instructions relating to the zip or buttons.

Indicate decorative details, such where the pockets are to be placed.

Decorative stitching can be marked with a dashed line. Considering that the pattern is made without sewing margins, take note of the fact that they must be added.

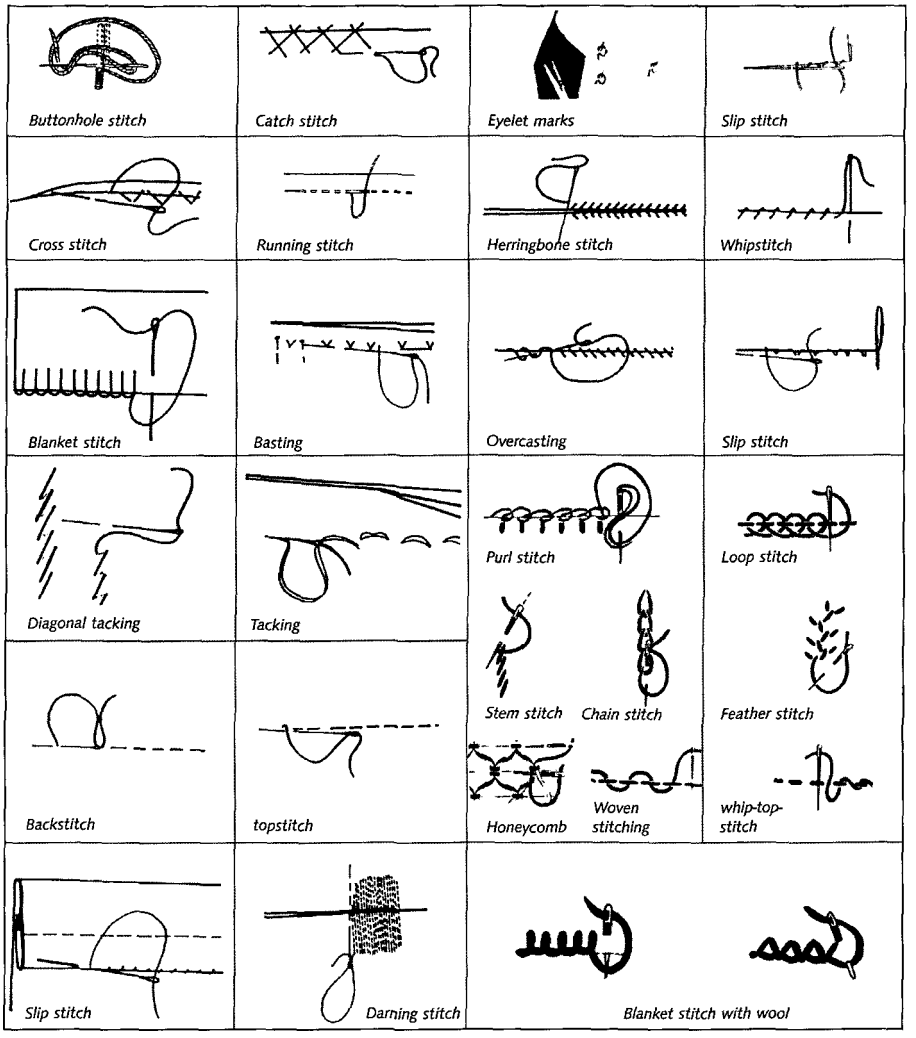
Erase all unused lines on the final paper pattern and write any other types of instructions which may be useful in the future. It's important to write the name of the person or the company for which the pattern was made, as well as the date it was created.

Store the paper pattern in a large envelope.

SYMBOLS	
SYMBOL	DESCRIPTION
	Part to arrange over the doubled folded fabric
	Line indicating the straight grain
	Line of an altered pattern or of the seam
	Notches or symbols indicating perpendicularity or joining points
	Dart
	Centre or fold line
	Fold
	Marks to indicate the position of eyelets and buttons

ABBREVIATIONS	
S OF G = Straight of Grain	**Ease** = Ease or gather two different fabric lengths
Dg. = Diagonal	**Dis.** = Discard
Bi = Bias	**C.Sh.** = Centre shoulder
C. F. = Centre front	**h.**= Height
C. B. = Centre back	**S.P.** = Shoulder point
Fac. = Facing	**Nkl** = Neckline
Frt. = Front	**A.P.** = Armscye point
Bk. = Back	**Ovr.** = Overlap
Opn. = Open	**Hip D.** = Hip division
Gth = Gather	**Ent. frt.** = Entire front
Al. = Aligned	**Ent. bk.** = Entire back
Cl. = Close	**Cl. dt.** = Closed dart

HAND-SEWN STITCHES



Buttonhole stitch - *A very dense embroidery* stitch which is generally used to cover a buttonhole with thread, a stem, a hem, etc.

Cross stitch - Embroidery stitch which is very similar to a crossed half stitch. In addition to embroidery, it is also used to prevent the edges of the seams from fraying.

Tailor's tack - Similar to a back stitch, but much looser, used by tailors to indicate the seam lines for a garment.

Running stitch - A sequence of equal-length stitches which go from right to left, *running* stitch is used for parts of the fabric or to indicate seam lines. When the stitches are quite small and the seam is permanent, it is called a running stitch, or a gathering stitch if used to gather fabric. When close together, it serves as a darning stitch; when used on tulle, it creates beautiful embroidery

Slip or blind stitch - Used to affix hems or facings. The stitches are hidden between the two edges of the fabric and are not visible on the front

Tacking - Tacking stitches are used to mark the outline of the pattern, simultaneously taking up the two layers of fabric. They are thus only applied where the fabric is doubled. They can be with double or single thread with a loop, with a simple loop, or with close-together stitches. Once the tacking stitches are done, you can open the two pieces of fabric and cut the threads in half, thus creating identical markings on both halves of the material.

Basting stitch - Stitching used in tailoring to mark doubled fabric. This long, straight, backstitch is sewn very loosely so that the two pieces of fabric can then be pulled apart and the threads cut at their halfway point, leaving a seam on each piece of fabric.

Catch stitch - A stitch used to affix the folded parts of fabric when, to avoid unnecessary thickness, a hem is not made. It can also be used to affix fabric margins which will then be covered in lining. This diagonal stitch goes from the lower left to the upper right, then crossing over that stitch in a diagonal line in the opposite direction, creating an X.

Slip stitch - Often used to affix different types of hems and finish the back of trimmings.

Gobelin stitch - An embroidery stitch used in needlepoint. Rows of stitches are worked over two warp thread and one weft, interwoven with the row below to create a lightly open background.

Basting - Alternating longer or shorter stitches used to join pieces of (or parts of) fabric. Basting stitches can be long, vertically diagonal, horizontally diagonal, crossed or slip stitch.

Topstitch - Moving from right to left, create the stitch, then go backwards and pass the needle through where the needle entered for the previous point. Once on the underside of the fabric, move forward twice the length of the stitch. This seam is most commonly used to substitute sewing machine seams on delicate fabric.

Backstitch - This stitch is made going from right to left, taking up a few threads of the fabric and then moving back, placing the needle on the preceding stitch at halfway. The stitches on the back will be long and overlapping.

Darning stitch - More of a cluster of asymmetrical stitches than a stitch itself, this is used to invisibly join two parts of a few types of fabric, such as cloth and felt. It's often used to darning and to reinforce parts of fabric which are worn from wear.

Square stitch - Embroidery stitch that creates lots of little squares, one next to another.

Herringbone stitch - This stitch is used to join two pieces of fabric with selvage or with edges which fray. It is done by taking the upper edge, starting from the right side, passing from the back of the fabric and, taking the lower edge. The resulting seam is quite flat and may be used as an embellishment if done in colourful thread. Or in oriental embroidery using gold or silver thread.

Rococo stitch - A group of four vertical stitches, each one drawn outward and affixed with a horizontal stitch to create a diamond shape. Each row angles out in the centre to leave a little bit of space in between them, and creates a type of knit.

Blanket stitch - A type of cable loop embroidery stitch which is done with regular stitches drawn as close together as possible, passing the yarn under the needle in each stitch.

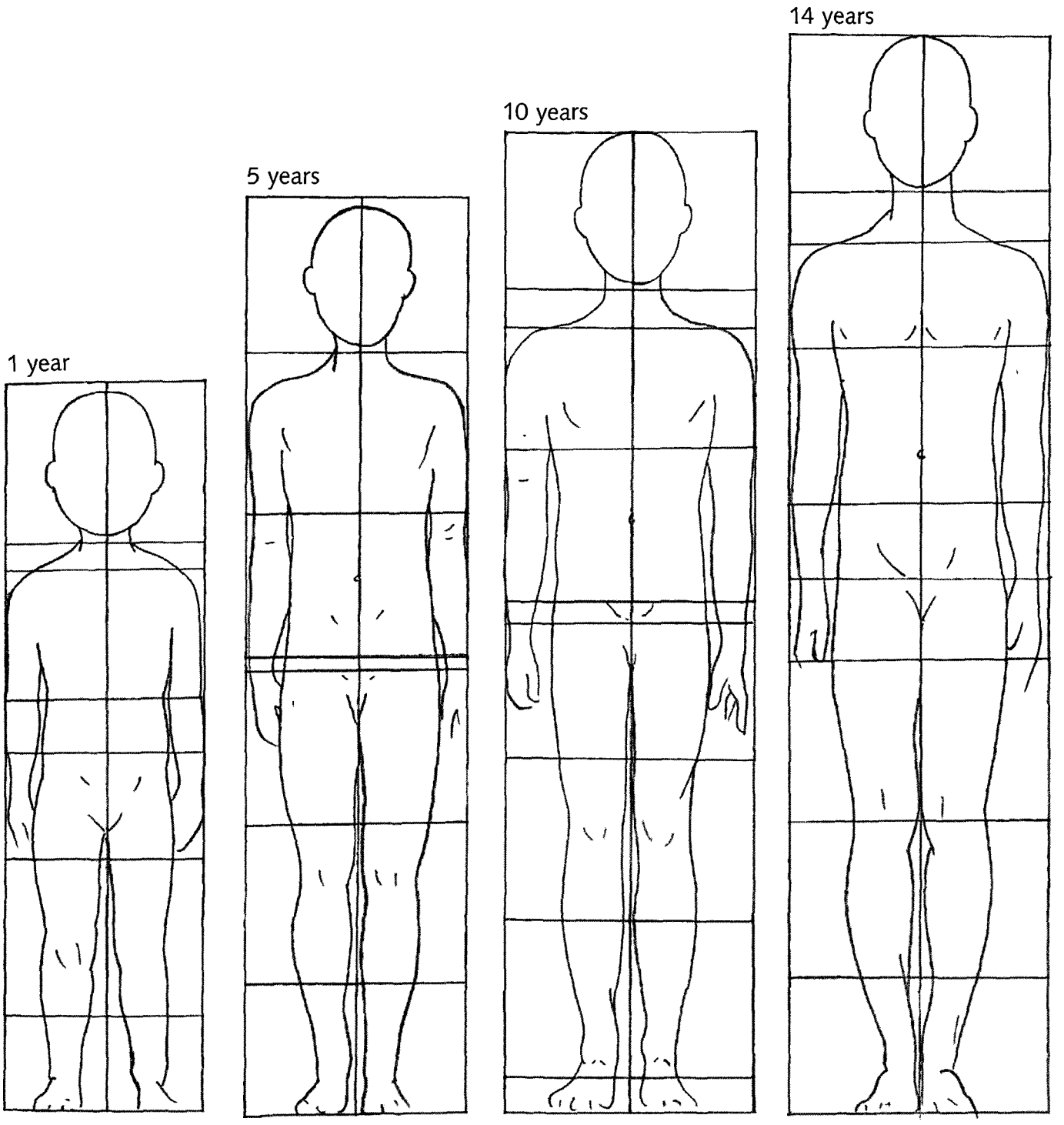
Overcast stitch - Overcast stitch is a sequence of diagonal stitches made one at a time on edges which are not selvage to prevent fraying. It can be done from left to right or from right to left. In the first method, the stitches are more regular as your hand doesn't cover the edge to be stitched.

Whipstitch - Used to unite two pieces of fabric with selvage or which don't unravel, holding them together. The stitch is done from right to left, and was often used in the past to join fabric for bedsheets. Currently it is also used to join pieces of fur.

Blind stitch - Blind stitch it often used to rejoin seams, especially hems, and is thus often called a blind hem. The needle is introduced into the folded fabric, taking only a single warp or weft thread at a diagonal angle. Move down 3-4 threads distance between each stitch.

Tunnel stitch - A stitch used to sew footwear. The hole penetrates the surface of the leather, then partially goes through the thickness of the leather and then comes up on the same side it entered.

CHILDREN'S PROPORTIONS



Although the muscular arrangement of children is similar to that of adults, they have different proportions.
- An infant's height is about 4 times the length of his or her head, his/her abdomen is round and his/her legs are short.
- At one year old, his/her height is about 4 and a half times the length of his/her head.
- At five years old, his/her height is 5 and a half times the length of his/her head.
- At ten years old, his height is 6 times the length of his/her head.
- At fourteen years old, his/her height is almost 7 times the length of his/her head.

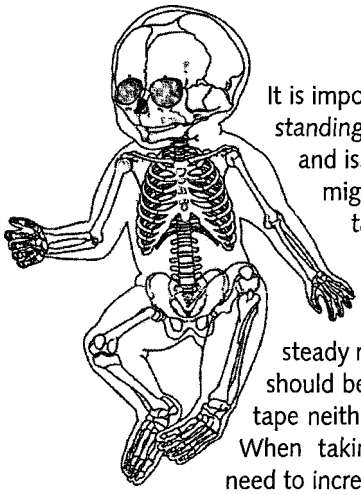
CHILDREN'S PROPORTIONS AND MEASUREMENTS

NOTES ON CHILDREN'S ANATOMY

Children's bone structure is exactly like that of an adult. However, one might say that children's muscular structure, doesn't exist in that it develops with growth. It's quite important to understand the various characteristics of children's bodies. Even if their bone structure is the same as that of adults as we already mentioned, their overall shape is continuously changing, at a much faster rate than the body of a full-grown adult. For this reason, many children's clothing manufacturers have established sizes at two year intervals. That is: one/two years, three/four years, five/six years, seven/eight years nine/ten years, eleven/twelve years, thirteen/fourteen years, etc.

Measurements

When creating a hand-sewn pattern, taking measurements is the most important aspect to ensuring the finished garment comes out perfectly. Unfortunately, proper attention isn't always given to this essential step, causing unfortunate mistakes that can even compromise the outcome of the item. The measurements should be taken using the order clearly illustrated on the following pages.

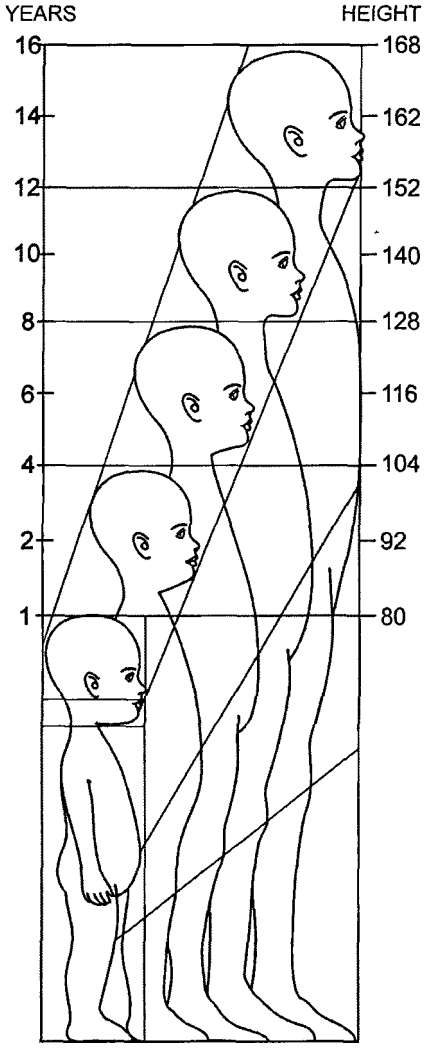


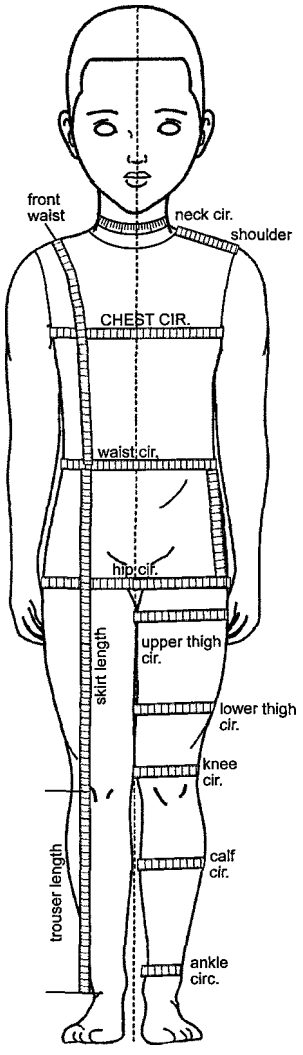
It is important to make sure the child is standing with his/her normal posture and isn't wearing bulky clothing that might throw off the measurements taken.

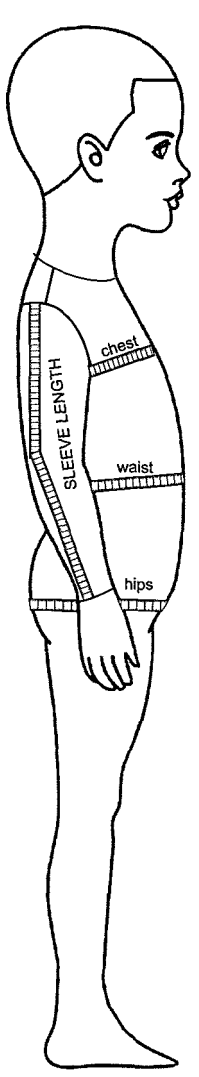
It's a good idea to place a cord or ribbon around the child's waist, just to have a steady reference point. Measurements should be made keeping the measuring tape neither too tight nor too loose.

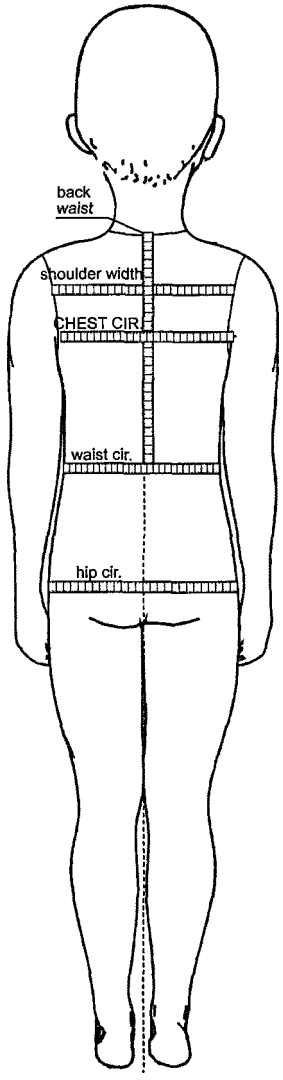
When taking the measurements, you'll need to increase that of the chest, hips and a few other places by a few centimetres to facilitate the wearer's movements and fit of the garment.

There's no fixed rule to determine the ease measurements as it may vary depending on if the garment is to be more or less fitted, according to the fabric, the dictates of fashion or personal taste. In the chart, the ease measurements have been divided according to the various types of garment and in relation to the type of fabric used.



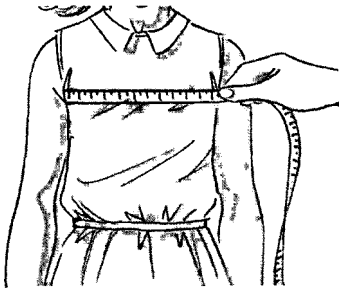




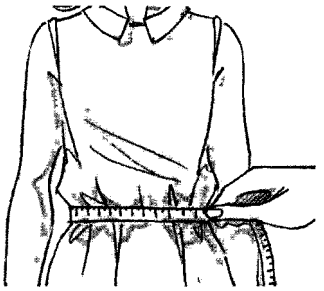


NB: *For custom-made garments, the measurements shown here and on the charts, even if the result of a recent survey at day care centres and schools, must be considered approximate and used only to get an idea of the size/length of the work to be carried out. Every child is different and his/her measurements may vary drastically from that which is indicated here and in the charts.*

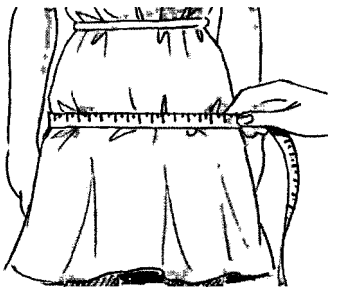
How to take the measurements



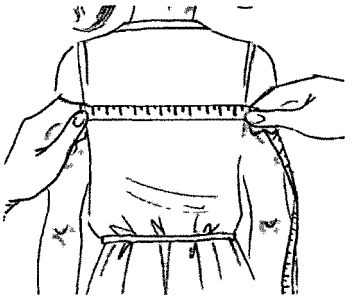
1 - CHEST CIRCUMFERENCE
Place the measuring tape around the chest, passing under the armpits. Add the desired ease and then divide in half.



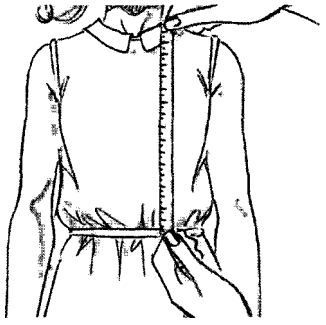
2 - WAIST CIRCUMFERENCE
Pass the measuring tape around the waist, add the desired ease and divide in half.



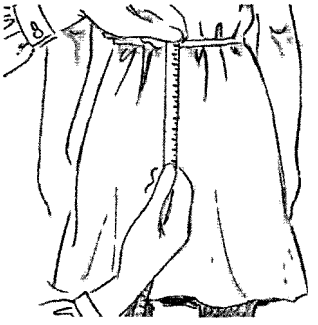
3 - HIP CIRCUMFERENCE
Passing around the widest part of the hips, add the desired ease and divide in half.



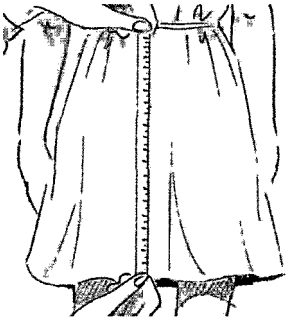
4 - SHOULDER WIDTH
Measure from the point where one arm joins the back to the other and divide in half.



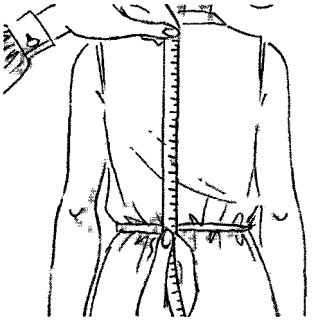
5 - FRONT WAIST LENGTH
From the nape of the neck to the narrowest part of the waist. Subtract the back neckline



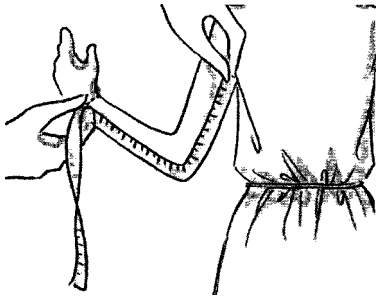
6 - HIP HEIGHT
From the narrowest part of the waist in the back to the widest part of the hip.



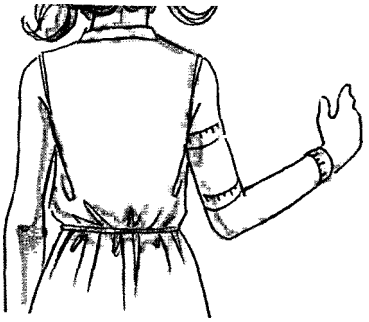
7 - SKIRT LENGTH
From the narrowest part of the back waist to the length desired.



8 - BACK WAIST LENGTH
From the nape to the narrowest part of the waist.



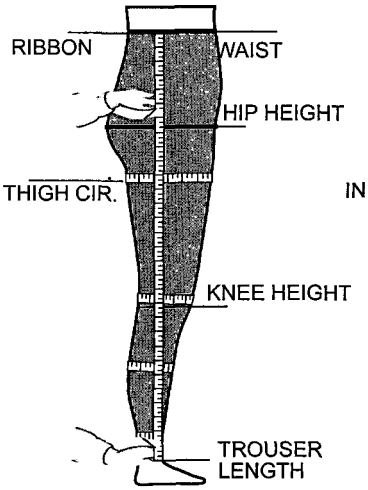
9 - SLEEVE LENGTH
From the underarm, passing over the elbow to the wrist, with the arm bent

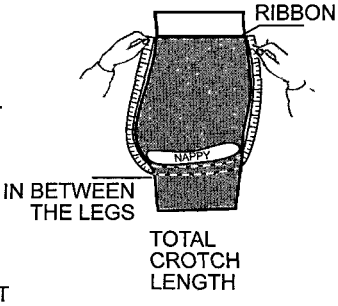


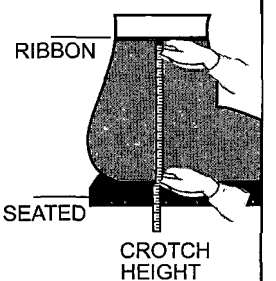
10 - ARM CIRCUMFERENCE
Measure the circumference of the arm in the three points shown in the figure.

MEASUREMENTS FOR TROUSERS

Measurements for trousers must be taken over the undergarments which are normally worn, standing, evenly distributing weight on both legs, with a natural posture.
Tie an elastic or ribbon around the waist, without pulling it too tight, to have a reference point to use to take the measurement and for greater precision.







LEG CIRCUMFERENCE
The measurements to take, depending on the trousers, are: upper thigh; mid-thigh, knee, calf, ankle.

COMMERCIAL SIZES FOR CHILDREN

The word "size" is used in production to indicate the measurements, the proportions and the height of the person or people who are meant to wear the garments.
Children's sizes are divided with different systems, which vary according to the production company.
The patterns described in this book are all made with the measurements from our European anthropomorphic chart. For this reason, the heights are quite reliable with respect to the national average for children. In addition, we'll also consider a system adopted by international companies and we'll divide it into three categories, determining a company specialisation for each category: new-born, baby and child.

INFANT

This category includes the garments of children of both sexes from birth up to 9/12 months approximately. It can be subdivided according to months or in sizes: Extra Small (XS), Small (S), Medium (M), Large (L) and Extra Large (XL).
- Sample garment: Medium (M).
The attribution to the age category may not be very reliable and it's always better to refer to the child's length.

BABY - FIRST STEPS

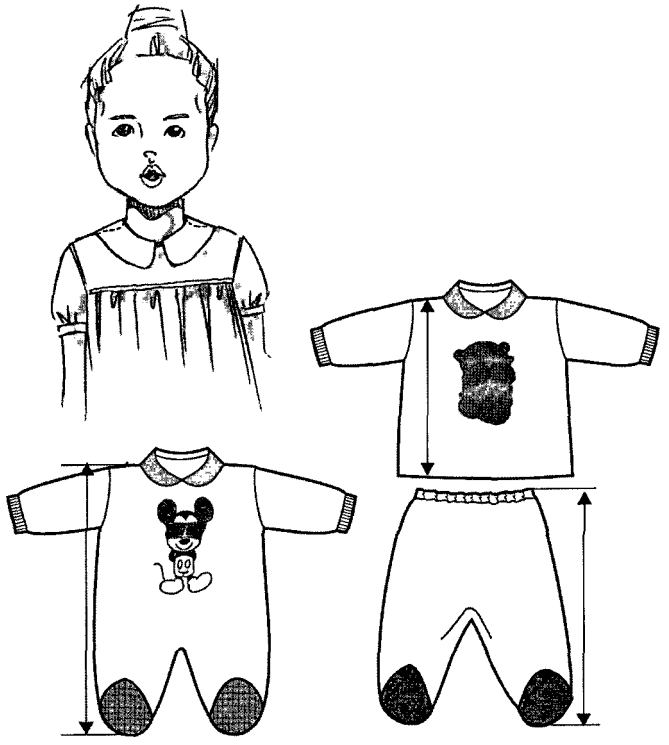
Babies of both sexes from 9-12 months to 2-3 years belong to this group. It can be divided in months or in: 1T - 2T - 3T.
- Sample garment: 2T.
You will need to refer to the child's height in order to choose the size to use for this category as well.

CHILD

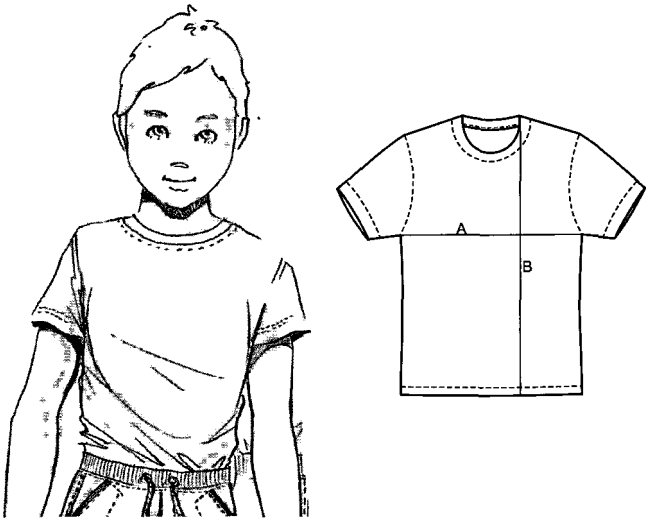
The "Child" category includes the garments of children of both sexes from 3 to 12 years old. It can be classified by sizes 29/98, 31/104, 32/110, 33/116. 34/122, 36/128, 37/134, 39/140, 40/146. 42/152 (or similar numbers), in which the adjacent numbers refer to the semi-circumference of the chest (+ease), to the hip for trousers and to the height.
Alternatively, a few types of garments characterised by loose fits such as t-shirts, they can be classified by letters: XS (Extra Small), 2-3 years; S (Small), 3-4 years; M (Medium), 5-6 years; L (Large), 7-8 years; XL (Extra Large), 9-10 years; XXL (from Double to Extra Large), 11-13 years.
- Sample garment: Medium (M).

MEASUREMENTS FOR NEWBORN ROMPERS

In general, the ultrasound provides some information on the baby's size and one can already tell if s/he will be average size or larger or smaller.
On average, when a child is born s/he measures between 47 and 50 cm (18.5 to 19.7") and weighs about 2.8-3.2 kg (6.2-7lb). If the child is smaller, you can opt for size 00 rompers (which fit up to 47cm/18.5"); if s/he grows bigger, you can move towards the 3 month-old size. The size of reference for an average newborn is the size 0-1 months (often indicating the height). Then it all depends on how the child grows. In general, size 0-3 months fits from 50-52 cm (19.7-20.5") up to 59-62 cm (23.2-24.4 "). The size for 3-6 months fits from 62 to 66-68 cm (24.4 to 26-26.8"). A few indications can be obtained by following the above table on the length of the rompers. The line with arrows indicates where to take the measurement: shoulder-heel for the romper, shoulder-hem for the t-shirt and waist-heel for the trousers.



Child's age	Average height	Romper length	Shirt length	Trouser lengthi
0-2 months	54/56 cm (21/22 in)	46 cm (18 in)	26 cm (10.2 in)	27.5 cm (10.8)
3 months	61 cm (24 in)	53 cm (20.9 in)	28 cm (11 in)	31 cm (12.2 in)
6 months	68 cm (26.8 in)	57 cm (22.4 in)	30.5 cm (12 in)	34.5 cm (13.6 in)

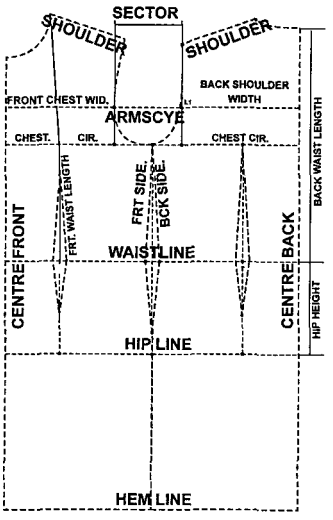


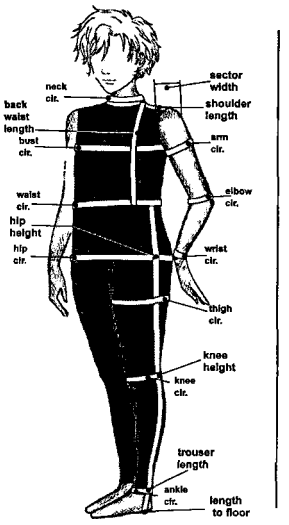
MEASUREMENTS FOR CHILD'S SHORT SLEEVE CREW NECK T-SHIRT

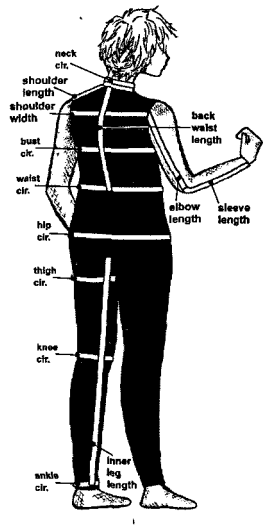
Size	Length A	Length B
XS (2/3 years)	33.5 cm (13.2 in)	40.5 cm (15.9 in)
S (3/4 years)	34 cm (13.4 in)	43 cm (16.9 in)
M (5/6 years)	36 cm (14.2 in)	46 cm (18.1 in)
L (7/8 years)	38 cm (15.0 in)	49 cm (19.3 in)
XL (9/10 years)	41.5 cm (16.3 in)	52 cm (20.5 in)
XXL (11/12 years)	45 cm (17.7 in)	55.5 cm (21.9 in)

COMMERCIAL MEASUREMENT CHART FOR INFANTS/BABIES WITHOUT EASE

After careful research and a comparison between various ages (months and years), circumference measurements, lengths, and heights of many children, after comparing the charts of newborns/babies' clothing producers, we were able to create a chart which may be consulted each time which you are to create patterns for children's garments. It should be emphasised that each child is different and his/her measurements may vary drastically from those indicated in the chart. Therefore, for custom garments, the measurements in this chart are understood to be approximate, useful only to have an idea of the width/length of the garment to be made. For garments made with industrial sizing, it should be noted that each company has its own chart, according to its clientele, the area or the country which the garments are to be sent.







NB: *The measurement of the circumference of the hips is to be adjusted, according to the desired amount, after having created the straight base.*

Age	0/2 months	3 months	6 months	9 months	12 months	15 months	18 months	2 years	3 years	4 years	5 years	6 years	7 years	8 years	9 years	10 years	11 years	12 years	custom measmts
Height	54/56 (21.3/22 in)	61 (24 in)	68 (26.8 in)	74 (29.1 in)	80 (31.5 in)	83 (32.7 in)	86 (33.9 in)	92 (36.2 in)	98 (38.5 in)	104 (41.0 in)	110 (43.3 in)	116 (45.7 in)	122 (48.0 in)	128 (50.4 in)	134 (52.8 in)	140 (55.1 in)	146 (57.4 in)	152 (59.8 in)	
Head circumference	36/38 (14.2/15.0 in)	39 (15.4 in)	42 (16.5 in)	44 (17.3 in)	45 (17.7 in)	46 (18.1 in)	47 (18.5)	48 (18.9 in)	49 (19.3 in)	50 (19.7 in)	51 (20.1 in)	52 (20.5 in)	53 (20.9 in)	53.5 (21.1 in)	54 (21.3 in)	54.5 (21.5 in)	55 (21.7 in)	56 (22.0 in)	
Neck cir.	20/22 (7.9/8.7 in)	23 (9.1 in)	23.7 (9.3 in)	24.5 (9.6 in)	25 (9.8 in)	25.5 (10.0 in)	26 (10.2 in)	26.5 (10.4 in)	27 (10.6 in)	28 (11.0 in)	28.5 (11.2 in)	29 (11.4 in)	30 (11.8 in)	31 (12.2 in)	32 (12.6 in)	33 (13.0 in)	34 (13.4 in)	35 (13.8 in)	
Back neckline	9.2 (3.62 in)	9.3 (3.66 in)	9.4 (3.70 in)	9.5 (3.74 in)	9.6 (3.78 in)	9.7 (3.82 in)	9.8 (3.86 in)	9.6 (3.78 in)	10.2 (4.02 in)	10.6 (4.17 in)	10.2 (4.02 in)	11.4 (4.49 in)	10.6 (4.17 in)	10.8 (4.25 in)	11.2 (4.41 in)	11.4 (4.49 in)	11.6 (4.57 in)	12 (4.72 in)	
Bust cir.	32/38 (12.60/14.96 in in)	43.5 (17.13 in)	45.5 (17.91 in)	47.5 (18.70 in)	49 (19.29 in)	50 (19.69 in)	51 (20.08 in)	52.5 (20.67 in)	54.5 (21.46 in)	56 (22.05 in)	58 (22.83 in)	60 (23.62 in)	61.5 (24.21 in)	64 (25.20 in)	67.5 (26.57 in)	71 (28 0 in)	74.5 (29.33 in)	78 (30.71 in)	
Waist cir.	33/38 (13.0/15.0 in)	42 (16.54 in)	45 (17.72 in)	47 (18.50 in)	48.5 (19.10 in)	49.5 (19.49 in)	50 (19.69 in)	51.5 (20.28 in)	52.5 (20.67 in)	54.5 (21.46 in)	55 (21.65 in)	56 (22.05 in)	57 (22.44 in)	58.5 (23.03 in)	60 (23.62 in)	61.5 (24.21 in)	64 (25.20 in)	65.5 (25.79 in)	
Hip cir.	33/40 (13.0/15.75 in)	44 (17.32 in)	48 (18.90 in)	49.5 (19.49 in)	50 (19.69 in)	50.5 (19.89)	51.5 (20.28 in)	53 (20.87 in)	56 (22.05 in)	60 (23.62 in)	62 (24.41 in)	64 (25.20 in)	66 (25.98 in)	68 (26 77 in)	71 (27.95 in)	74 (29.13 In)	77 (30.32 in)	81 (31.89 in)	
Thigh cir.	24 (9.45 in)	25 (9.84 in)	26 (10.24 in)	27 (10.63 in)	28 (11 02 in)	28.5 (11.22 in)	29 (11.42 in)	29.5 (11.6 In)	31 (12.20 in)	32 (12.60 in)	33.5 (13.19 in)	35 (13.78 in)	36.5 (14.37 in)	38 (14.96 in)	39.5 (15.55 In)	43 (16.93 In)	44.5 (17.52 in)	46 (18.11 in)	
Knee cir.	22.5 (8.85 in)	23 (9.06 in	23.4 (9.21 in)	23.8 (9.37 in)	24.2 (9.53 in)	24.6 (9 69 in)	25 (9.84 in)	25.4 (10.0 in)	25.8 (10.16 in)	26.2 (10.31 in)	36.6 (14.4 in)	27 (10.63 in)	28 (11.02 in)	29 (11.42 in)	30 (11 81 in)	31 (12.20 in)	32 (12.60 in)	33 (13.0 in)	
Ankle cir.	14.3 (5.63 in)	14.6 (5.75 in)	14.9 (5.87 in)	15.2 (5.98 in)	15.5 (6.10 in)	15.7 (6.18 in)	15.9 (6.26 in)	16 (6.30 in)	16.5 (6.50 in)	17 (6.70 in)	17.5 (6.89 in)	18 (7.09 in)	18.5 (7.28 in)	19 (7 48 in)	19.5 (7.68 in)	20 (7.87 in)	21 (8.27 in)	22 (8.66 In)	
Upper arm cir.	15/16 (5.91/7.09 in)	18 (7.09 in)	18.3 (7.20 in)	18.7 (7.36 in)	19 (7.48 in)	19.5 (7.68 in)	19.5 (7.68 in)	20 (7.87 in)	21 (8.27 in)	22 (8.66 in)	23 (9.06 in)	24 (9.45 in)	25 (9.84 in)	26 (10.24 in)	27 (10.63 in)	28 (11.02 in)	29 (11.42 in)	30 (11.81 in)	
Wrist cir.	10 (3.94 in)	10.3 (4.06 in)	10.6 (4.17 in)	10.8 (4.25 in)	11 (4.33 in)	11.2 (4.41 in)	11.4 (4.49 in)	11.5 (4.53 in)	12 (4.72 in)	12.5 (4.92 in)	13 (5.12 in)	13.5 (5.31 in)	14 (5.51 in)	14.5 (5.71 in)	14.8 (5.82 in)	15.2 (5.98 in)	15.7 (6.18 in)	16 (6.30 in)	
Front chest width	14/17 (5.51/6.69 in)	18.6 (7.32 in)	19.3 (7.60 in)	20.2 (7.95 in)	20.8 (8.19 in)	21.2 (8.35 in)	21.6 (8.50 in)	22.5 (8.86 in)	23.3 (9.17 In)	23.8 (9.37 in)	24.8 (9.76 in)	25.5 (10.04 in)	26.2 (10.31 in)	27.3 (10.75 in)	28.2 (11.10 in)	29.3 (11.54 in)	31.2 (12.28 In)	33.3 (13.11 in)	
Back shoulder width	17/18 (6.69/7.09 in)	19.5 (7.68 in)	20.4 (8.03 in)	21 (8.27 in)	21.5 (8.46 in)	22 (8.66 in)	22.5 (8.86 in)	23 (9.06 in)	24 (9.45 In)	24.8 (9.76 in)	25.5 (10.04 in)	26 (10.24 in)	26.9 (10.59 in)	27.9 (10.98 in)	29.9 (11.77 in)	31.9 (12.56 in)	32.9 (12.95 in)	33.9 (13.35 in)	
Sector width	4.5/5 (1.77 in/1.97 in)	5.4 (2.13 in)	5.8 (2.28 in)	6.3 (2.48 in)	6.7 (2.64 in)	6.8 (2.68 in)	6.9 2.72 in)	7 (2.76 in)	7.2 (2.83 in)	7.4 (2.91 in)	7.7 (3.03 in)	8 (3.15 in)	8.4 (3.31 in)	8.8 (3.46 in)	9.4 (3.70 in)	9.8 (3.86 in)	10.4 (4.09 in)	10.8 (4.25 in)	
Bust divergence	7/10 (2.76/3.93 in)	11 (4.33 in)	12 (4.72 in)	12 (4.72 in).5	13 (5.12 in)	13.5 (5.31 in)	14 (5.51 in)	14.5 (5.71 in)	15 (5.91 in)	15 (5.91 in)	15.5 (6.10 in)	15.5 (6.10 in)	16 (6.30 in)	16 (6.30 in)	16.5 (6.50 in)	16.5 (6.50 in)	17 (6.69 in)	17.5 (6.89 in)	
Shoulder length	5.5 (2.17 in)	5.5 (2.17 in)	6 (2.36 in)	6.3 (2.48 in)	6.8 (2.68 in)	7 (2.76 in)	7.3 (2.87 in)	7.8 (3.07 In)	8.3 (3.27 in)	8.3 (3.27 in)	8.3 (3.27 in)	8.8 (3.46 in)	9.3 (3.66 in)	9.8 (3.86 in)	10.3 (4.06 in)	10.8 (4.25 in)	11.3 (4.45 in)	11.8 (4.65 In)	
Back waist length	16/17 (6.30/6.69 in)	18 (7.09 in)	19 (7.48 in)	20 (7.87 in)	21.5 (8.46 in)	22 (8.66 In)	22.5 8.86 in)	24 (9.45 in)	25.5 (2.17 in)	27 (10.63 in)	28 (11.02 in)	29 (11.42 in)	30 (11.81 in)	31 (12.20 in)	32 (12.60 in)	33 (13.0 in)	34 (13.39 in)	35 (13.78 in)	
Front waist length	17/18 (6.69/7.09 in)	20 (7.87 in)	21 (8.27 In)	22 (8.66 in)	23.5 (9.25 in)	24 (9.45 in)	24.5 (9 65 in)	26 (10.24 in)	27.5 (10.83 In)	29 (11.42 in)	30 (11.81 in)	31 (12.20 in)	32 (12.60 In)	33 (13.0 in)	34 (13.39 in)	35 (13.78 in)	36 (14.17 In)	37 (14.57 in)	
Armpit level	10 (3.94 in)	11.5 (4.53 in)	11.7 (4.61 in0	12 (4.72 in)	12 (4.72 in).7	12 (4.72 in).8	13 (5.12 in)	13.2 (5.20 in)	13.7 (5.39 in)	14.2 (5.60 in)	14.7 (5.79 in)	15.2 (5.98 in)	15.7 (6.18 in)	16.2 (6.38 in)	16.7 (6.57 in)	17.2 (6.77 in)	17.7 (6.97 in)	18.2 (7.17 in)	
Sleeve length	16/19 (6.30 in)	20 (7.87 in)	22 (8.66 in)	25 (9.84 in)	27 (10.63 in)	28 (11.02 in)	29 (11 42 in)	31 (12.20 in)	33 (12.99 in)	35 (13.78 In)	38 (14.96 in)	40 (15.75 in)	43 (16.93 in)	45 (17.72 in)	48 (18.90 In)	49.5 (19.49 in)	51 (20.08 in)	52 (10.47 in)	
Hip height	8 (3.15 in)	9 (3.54 in)	9.5 (3.74 in)	10 (3.94 in)	10 (3.94 in)	11 (4.33 in)	11.5 (4.53 in)	12 (4.72 in)	13 (5.12 In)	14 (5.51 in)	14.5 (5.71 in)	15 (5.91 in)	15.5 (2.17 in)	16 (6.30 in)	16.5 (6.50 In)	17 (6.69 in)	17.5 (6.89 in)	18.5 (7.28 in)	
Crotch height	11.5 (4.53 in)	12 (4.72 in)	13 (5.12 in)	13.5 (5.31 in)	13.5 (5.31 in)	14 (5.51 in)	14.5 (5.71 in)	15.5 (2.17 in)	16.5 (6.50 in)	17 (6.69 in)	17.5 (6.89 in)	18 (7.09 in)	18.5 (7.28 in)	19 (7.48 in)	19.5 (7.68 in)	20 (7.87 in)	20.5 (8.07 In)	22 (8.66 in)	
Waist-knee height	15.2 (5.98 in)	17.2 (6.77 in)	19 (7.48 in)	21 (8.27 in)	23 (9.06 in)	24 (9 45 in)	25.5 (2.17 in)	27.5 (10.83 in)	30 (11.81 In)	32.5 (12.80 in)	35 (13.78 in)	37.5 (14.76 in)	40 (15.75 in)	42.5 (16.73 in)	45 (17.72 in)	47.5 (18.70 in)	50 (19.69 in)	52 (20.47 in)	
Waist-bottom of foot height	27.5 (10.83 in)	31 (12.20 in)	34.5 (13.58 in)	38 (14.96 in)	41.5 (16.34 in)	43.5 (17.13 in)	46 (18.11 in)	49.5 (19.49 in)	54 (21.26 in)	58.5 (23.03 in)	63 (24.80 in)	67.5 (26.57 in)	72 (28.35 in)	76.5 (30.12 In)	81 (31.89 in)	85.5 (2.17 in)	89.5 (35.24 in)	93.5 (36.81 in)	
Foot length	7/8 (2.76/3.15 in)	8 (3.15 in)	10 (3.94 in)	11 (4.33 in)	12 (4.72 in)	12 (4.72 in).5	13 (5.12 in)	14 (5.51 in)	16 (6.30 in)	18 (7.09 in)	20 (7.87 in)	22 (8.66 in)	24 (9.45 in)	27 (10.63 in)	30 (11 81 in)	33 (12.99 in)	36 (14.17 in)	38 (14.96 in)	
Age	0/2 months	3 months	6 months	9 months	12 (4.72 in) months	15 months	18 months	2 years	3 years	4 years	5 years	6 years	7 years	8 years	9 years	10 years	11 years	12 years	custom measmts

For custom garments, measurements in this table are to be considered approximate and used only to get an idea of the proportions

EASE

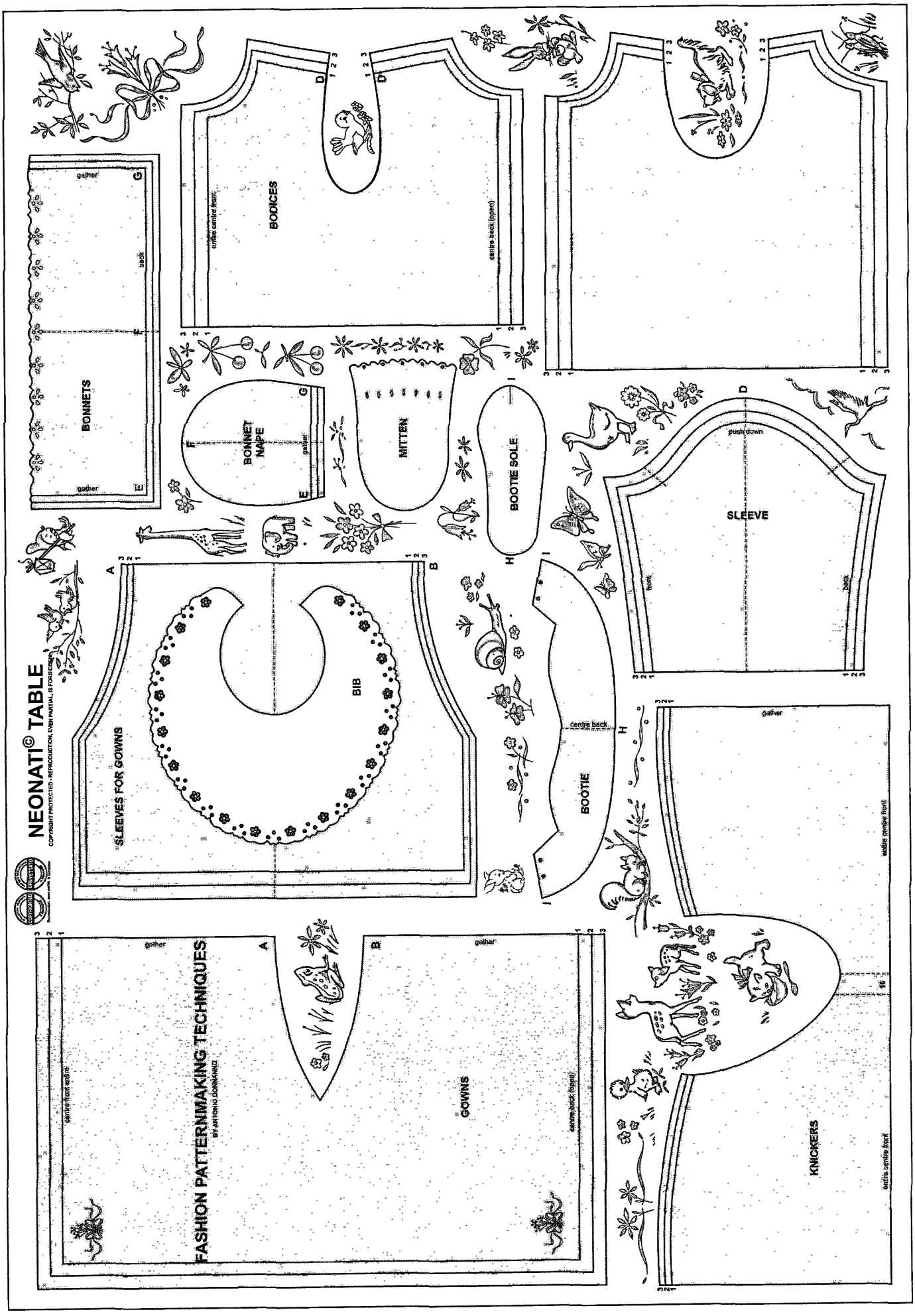
The ease of a garment is the amount which is added to the various measurements taken of the person or to those which the industrial size chart reports and is used to allow the garment to adapt to the movements of the wearer. The amount to add or subtract depends on the type of fabric and the lines of the pattern.

EASE VALUES ACCORDING TO THE TYPE OF GARMENT

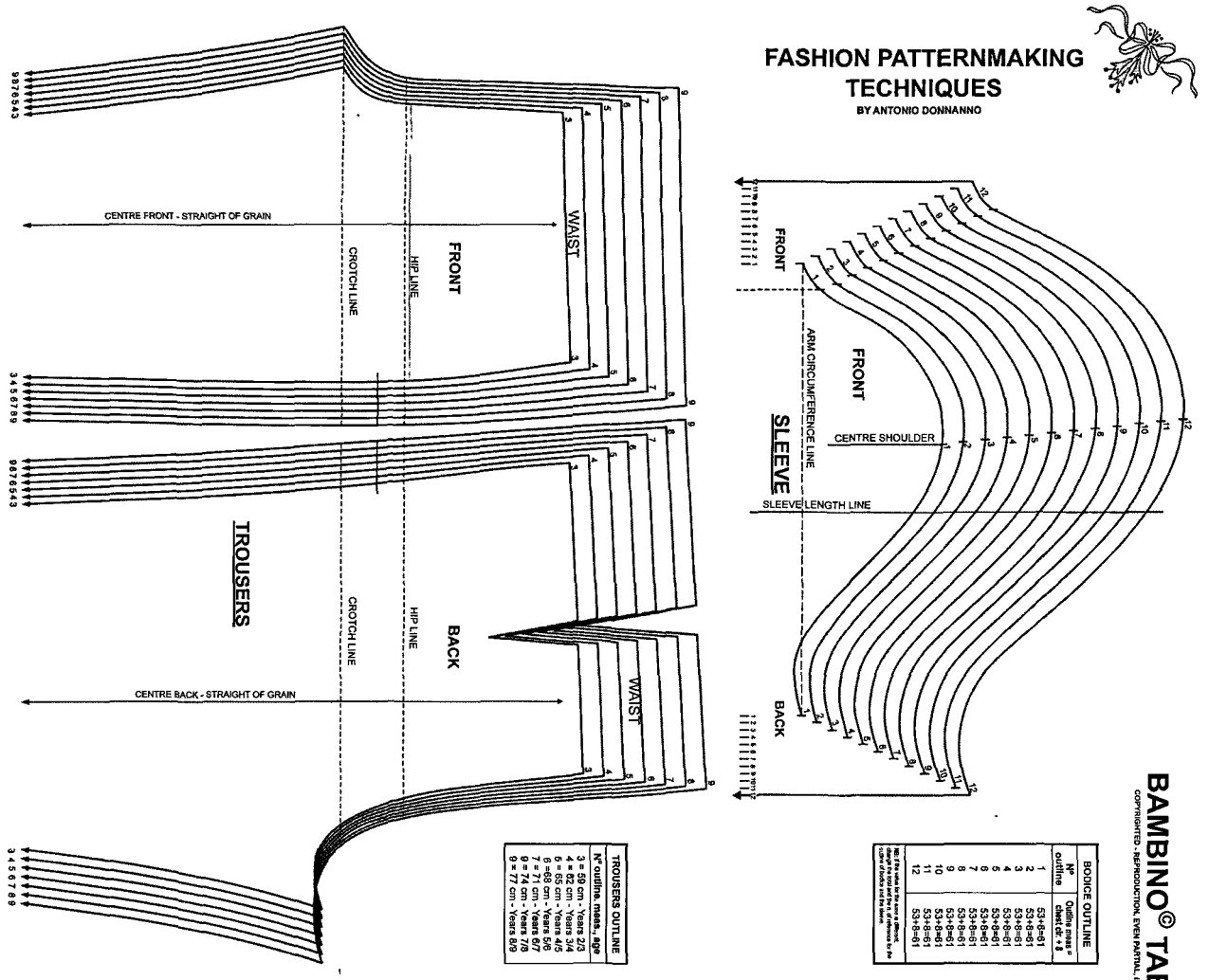
TYPE OF GARMENT	Body Swimsuit	Top Bodice	Shirt Romper	Top T- shirt	Jacket Bolero	Coat Outerwear	Raincoat Cape	Padded wind-breaker
Chest circumference	-4 / -2 (-1.57/-0.79 in)	0 / 2 (0/0.79 in)	6 / 8 (2.36/3.15 in)	8 / 12 (3.15/4.72 in)	12 / 14 (4.72/5.51 in)	14 / 16 (5.51/6.30 in)	16 / 18 (6.30/7.09 in)	20 / 2 (0/0.79 in)2
Waist circumference	-2 / -1 (-0.79/-0/39 in)	0 / 1 (0/0.39 in)	2 / 4 (0.79/1.57 in)	-	4 / 5 (1.57/1.97 in)	-	-	-
Hip circumference	-4 / -2 (-1.57/-0.79 in)	0 / 2 (0/0.79 in)	6 / 8 (2.36/3.15 in)	8 / 12 (3.15/4.72 in)	12 / 14 (4.72/5.51 in)	14 / 16 (5.51/6.30 in)	16 / 18 (6.30/7.09 in)	20 / 2 (0/0.79 in)2
Front chest width	-2 / -1 (-0.79/-0/39 in)	0 / 1 (0/0.39 in)	2 / 4 (0.79/1.57 in)	3 / 4 (1.18/1.57 in)	3 / 4 (1.18/1.57 in)	4 / 5 (1.57/1.97 in)	5 / 6 (1.97/2.36 in)	6 / 7 (2.36/2.76 in)
Back shoulder width	-2 / -1 (-0.79/-0/39 in)	0 / 1 (0/0.39 in)	2 / 4 (0.79/1.57 in)	3 / 4 (1.18/1.57 in)	3 / 4 (1.18/1.57 in)	4 / 5 (1.57/1.97 in)	5 / 6 (1.97/2.36 in)	6 / 7 (2.36/2.76 in)
Sector width	-1 / -0.5 (-0.39/-0.20 in)	0 / 0.5 (0/0.20 in)	0.5 / 1 (0.20/0.39 in)	1 / 1.5 (0.39/0.59 in)	1.5 / 2 (0.59/0.79 in)	2 / 2.5 (0.79/0.98 in)	2.5 / 3 (0.98/1.18 in)	3 / 3.5
Back waist length	-	-	-	-	1 (0.39 in)	2 (0.79 in)	2 (0.79 in)	2 (0.79 in)
Front waist length	-	-	-	-	1 (0.39 in)	2 (0.79 in)	2 (0.79 in)	2 (0.79 in)
Upper arm circumference	-1 / -0.5 (-0.39/-0.20 in)	0 / 0.5 (0/0.20 in)	0.5 / 1 (0.20/0.39 in)	1 / 2 (0.39/0.79 in)	1.5 / 2 (0.59/0.79 in)	2 / 2.5 (0.79/0.98 in)	2.5 / 3 (0.98/1.18 in)	3 / 3.5
Thigh circumference	-1.5 / -2 (-0.59/0.79 in)	-	-	-	-	-	-	-

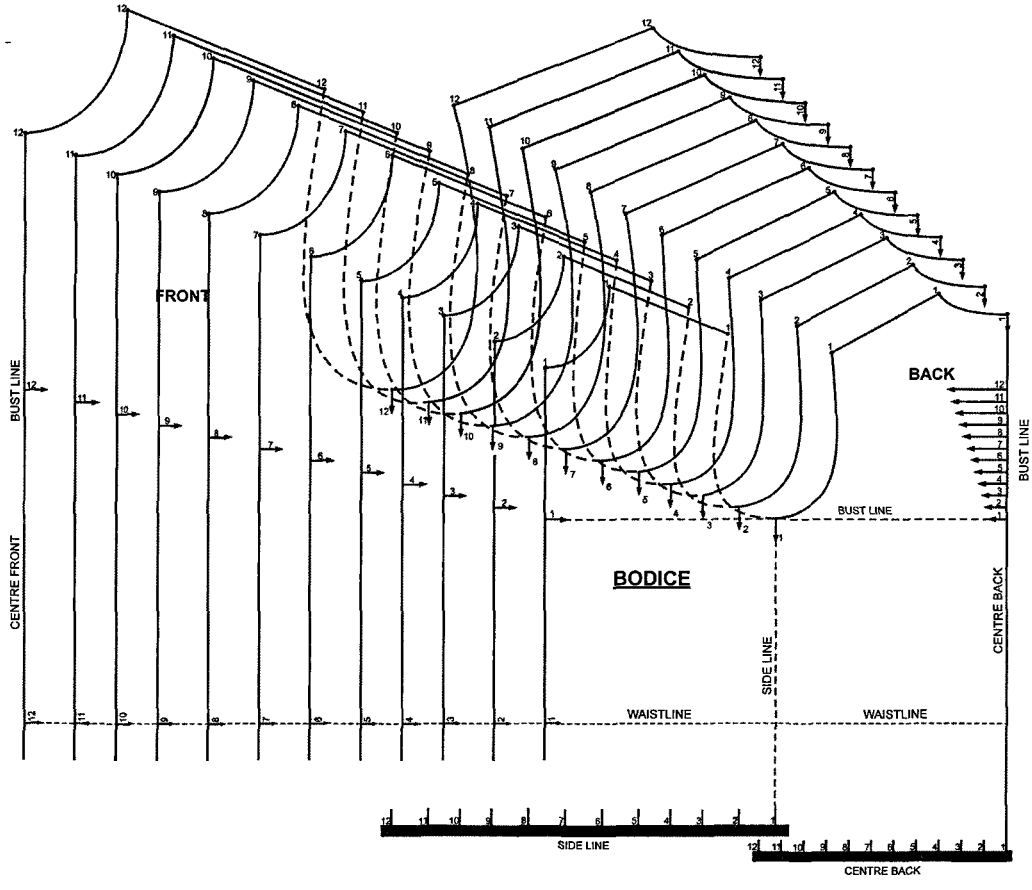
These values can change according to the fabric, personal style and the dictates of current fashions

NEWBORN TABLE



CHILDREN'S BODICE AND SLEEVES 1 - 12 YEARS





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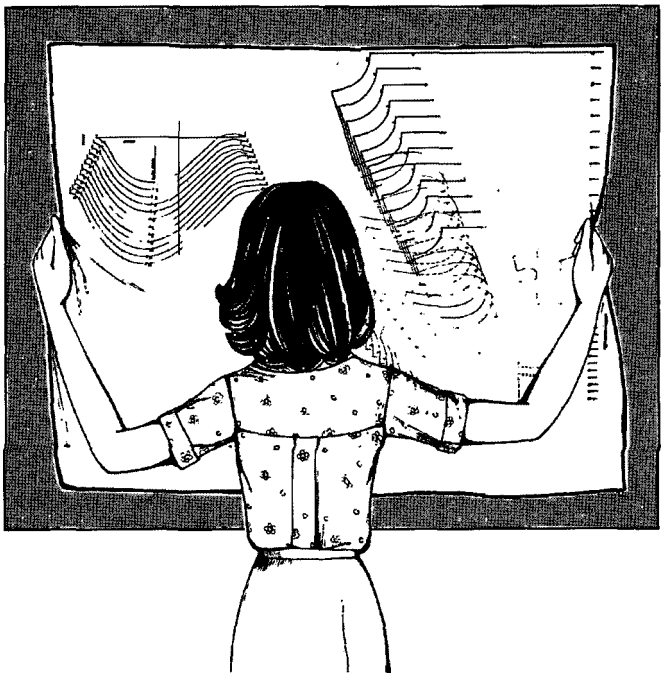
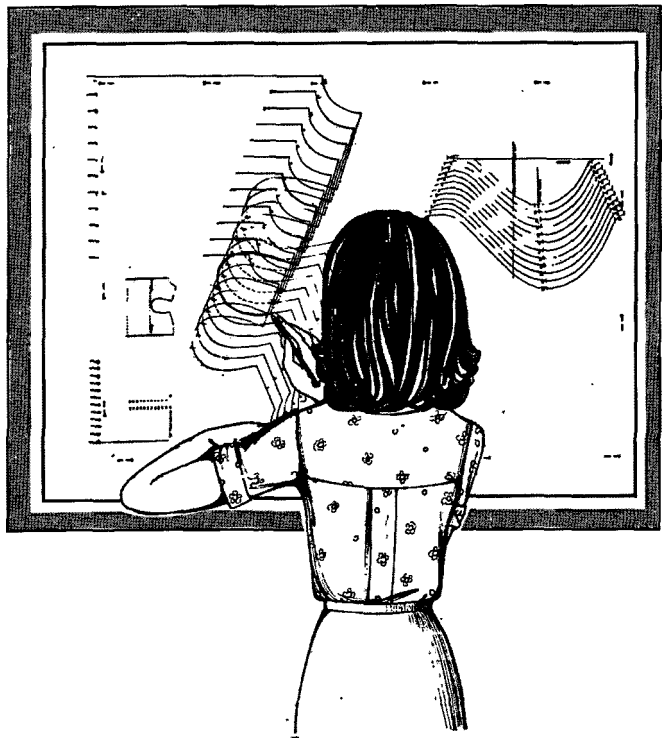
How to use the table

Already knowing the circumference of the chest, already increased by the ease, on the form choose the base which corresponds to the measurements taken (or which are closest). Then take a piece of transparent paper which is long enough and, holding the paper still with pins or something else, copy the outline of the chosen base form, trying not to change the pattern's lines and paying attention to the distinguishing numbers so as not to confuse one size with another.
Once you have diligently copied the outline of the base pattern with the respective chest line, divide said measurement in two equal parts. In our case, 38:2 = 19 (7.48"), creating, starting from the underarm to the very bottom, a parallel line at half of the front and half of the back, thereby determining one of the main points for the side seam.
Then, starting from the upper back half on the neckline, drop down, marking the waistline, the hip and the bottom as shown in the figure.
If the child has a normal conformation, all the measurements must correspond as in the indicated pattern. However, if you note a difference in a few of them, you'll need to immediately modify the base, following the instructions specified in the pages dedicated to abnormal body shapes.



Rest the form on the table and affix it with adhesive tape, then rest a piece of tracing paper over the form.



After appropriately affixing the paper pattern with pins or something else, trace the outline of the base you've chosen.

CLOTHING FOR INFANTS





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NEWBORNS

Today even children's fashion changes each season, influenced by that of adults; it offers both new and classic ideas together, it transforms and it is enriched by thousands of unexpected and modern details. Before making garments for children, it's important to know a few essential rules.

1.- All garments worn by newborns early on should be made with non-toxic, allergen-free materials in natural fibres (e.g. cotton, linen and silk) and possible in light colours.

2.- Practicality and comfort must be the hallmarks of dresses for newborns, e.g. rompers which open at the crotch, body-suits with very wide necklines for the head to fit through, rompers with side buttons and hooks. In summary, avoid constricting the baby in unsuitable, uncomfortable clothing.

3.- Don't make too many garments for one newborn as at this age babies grow quite quickly and many garments will end up in the closet, never even worn.

4.- It would be equally misdirected to give the baby onesies and rompers which are a size too big (that for 3 months) with the idea that they can be used for longer. During the first few months, newborn babies need to feel enveloped just as they were in the womb, and to suddenly be swimming in an enormous romper won't help the baby adjust to the outside world. It's better to just have a few changes of clothing, for example 3 or 4 garments in size 0 and 3 or 4 in size 1, adapting to the child's size in future purchases. It's also important to remember that the size estimate provided by the ultrasound aren't always exact and a child who, for example, hypothetically should weigh over 4 kg (8.8 lb), might end up weighing just *3 kg (6.6 lb).*

WHAT EVERY NEWBORN BABY'S WARDROBE SHOULD HAVE

(Upon leaving hospital)

If the baby is born in winter, s/he will need: gowns/gaiters, wool jumpers, cotton bonnets, cotton socks.

In any case, it's better to inquire as to what they will need in the maternity ward of the hospital where the child is to be born. In fact, some want nappies, others silk tops (a "good-luck shirt" in Italy) and so on. For a change of clothes in hospital, you can make quilted fabric bags in Aida fabric with an embroidered name. It's also good to remember to prepare a change of clothes for the day baby leaves the hospital, made like the others, but with the addition of a padded baby-carrier sack or a loose padded romper. Shoes and gloves are useless and even annoying, while mittens can be useful in preventing the little one from scratching his/her face.

A newborn will need at least a dozen complete outfits, if not more: in fact, you'll need to consider all the possible various emergencies that may arise, including regurgitation, urination or defecation. It's also important to remember that in winter garments take longer to dry and having a spare change of clothes around certainly doesn't hurt.

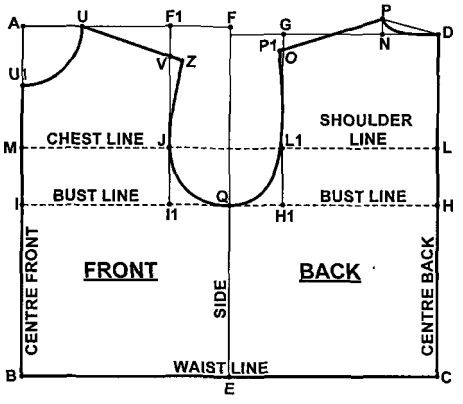
Avoid: garments in synthetics or little-known brands, as they may not follow all safety standards and be made with toxic materials; garments with bows, laces, or small buttons which the baby might be able to put in his/her mouth and swallow; excessively large items; accessories such as jackets, belts, shoes and scarves; mini-skirts, synthetic tights, high-neck sweaters; *playpens, high-chairs, toys (these will be useful later on).*

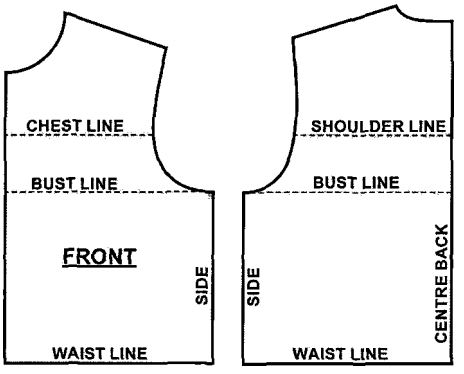




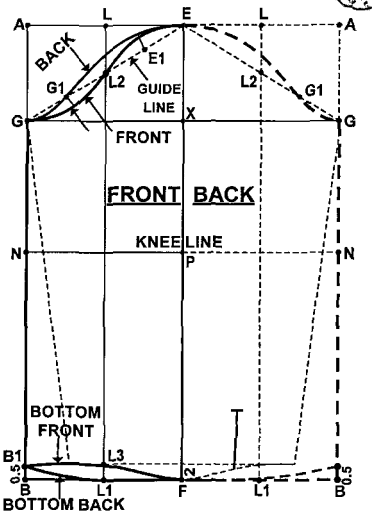
BASE BODICE FOR NEWBORNS

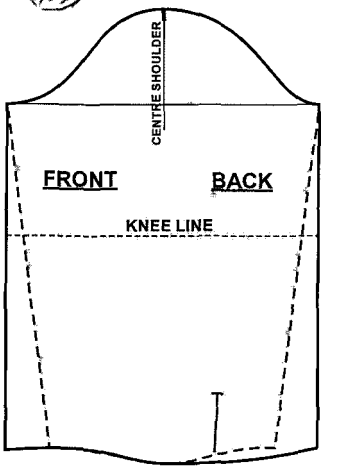
(SIZE: NEWBORN - 6 MONTHS)











MEASUREMENTS FOR 6 MONTHS

- bust circumference cm ...
- waist circumference cm ...
- hip circumference cm ...
- front waist length cm ...
- back waist length cm ...

BODICE CONSTRUCTION

- Draw a right angle A-B-C, with:
- A-B equal to the front waist length.
- B-C equal to the chest semi-circumference + 1/2 ease.
- C-D back waist length.
- B-E half of B-C; A-F like B-E.
- Draw E-F (CENTRE SIDE).
- D-H half of C-D.
- Draw H-1 (CHEST LINE).
- D-G 1/2 shoulder width + 0.5 cm (0.20").
- H-H1 like D-G.
- Draw H1-G.
- 1-11 like H-H1 - 0.5 cm (0.20").
- Draw 11-J-J1 parallel to H1-L1-G.
- H-L 1/3 of D-H.
- Draw L-M.

Back

- G-O 1 cm (0.39").
- D-N 1/3 D-G + 0.3 cm (0.12").
- N-P 1 cm (0.39"). Draw D-P.
- Draw P-O-P1 by the measurements.

Shoulder Length

- Point Q half of H-1.
- Draw P1-L1-Q like in the figure.

Front

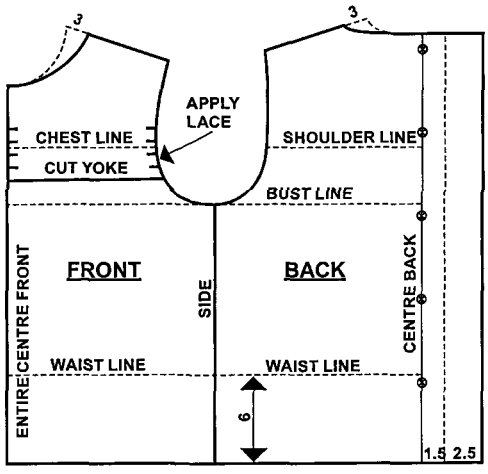
- A-U 1/3 D-G of the back + 0.5 cm (0.20").
- Draw the curved line UU1.
- J1-V 2 cm (0.79").
- Draw U-Z by measure equal to P-P1 of the back.
- Draw Z-J-Q like in the figure.

SLEEVE CONSTRUCTION

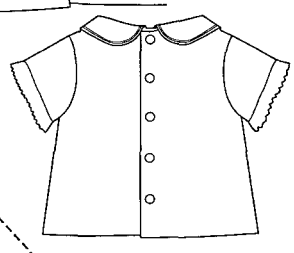
- Draw a rectangle A-8-E-F with: A-8 sleeve length- A-E like the measure of the bodice sector + 1/2 of the sector.
- A-G like L1-P1 of the bodice + 1 cm (0.39").
- Draw G-X.
- Join G-E with a diagonal line.
- A-N half of A-B+1.
- Join N-P.
- A-L half of A-E.
- Draw L-L1.
- L2 half of G-E.
- L3 at 1 cm (0.39") from L1.
- E1 half of E-L2.
- G1 half of G-L2.
- Draw E-L2-G with a curved line like in the figure.
- Draw E-G1-G with a curved line like in the figure.
- Draw B1-L3-F with a curved line.
- Draw 81-L1-F with a curved line.

Take up the sleeve of the front and of the back and draw the whole sleeve like in the figure.

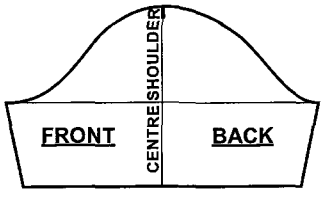
SHIRT WITH BACK FASTENING

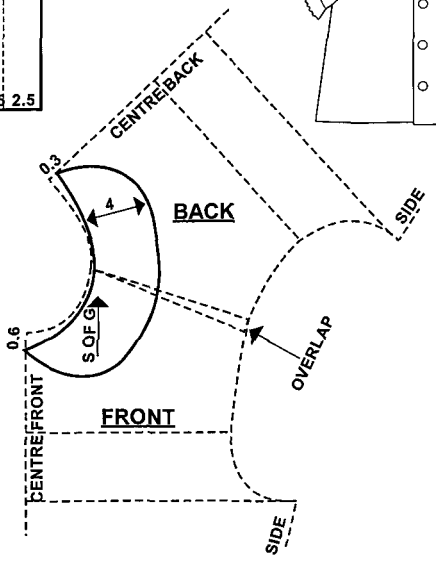




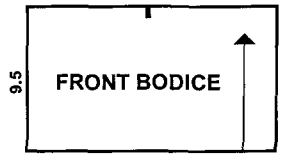


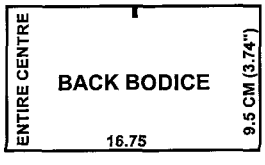


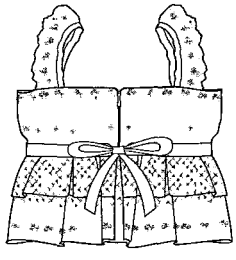


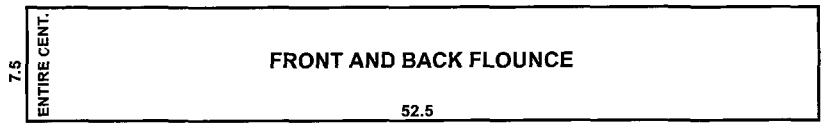


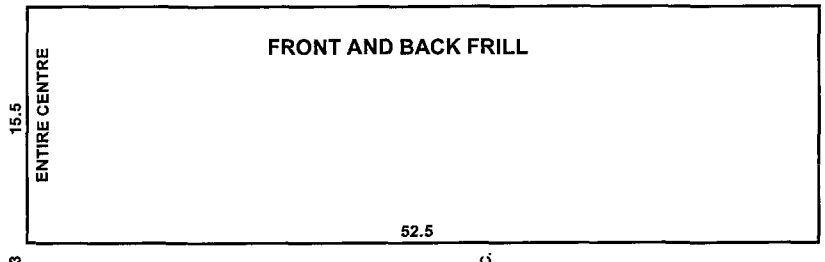
SUN SHIRT

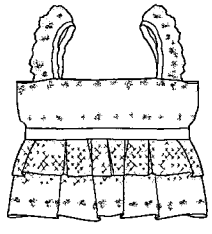














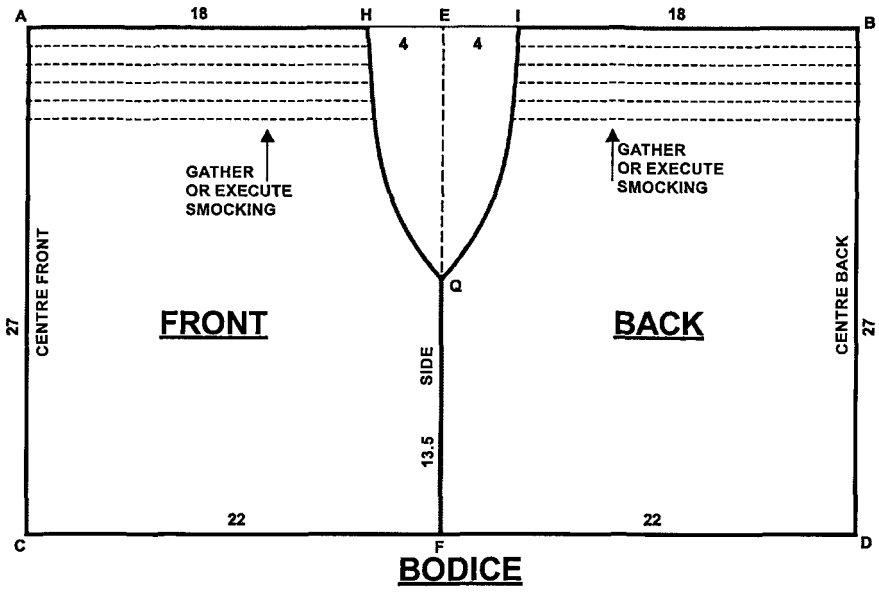


This pattern is quite simple because it is made up of simple rectangles.

- Create a rectangle for the front and back in a length equal to the semi-circumference of the chest and the desired height.
- Create the 1/2 front and back flounce rectangle in the height and width desired.
- Create the 1/2 front and back frill rectangle in the desired height and width.
- Create a rectangle for the inner waist trim with a length equal to 1/2 the waist circumference plus ease and desired height.

NB: *The measurements placed in the various rectangles are approximate, for that reason, you'll need to use the actual measurements of the child or that of the desired size, according to the child's age.*

GOWN WITH GATHERING

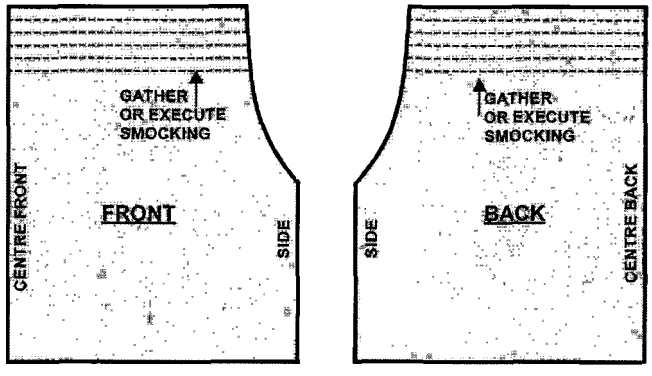


BODICE

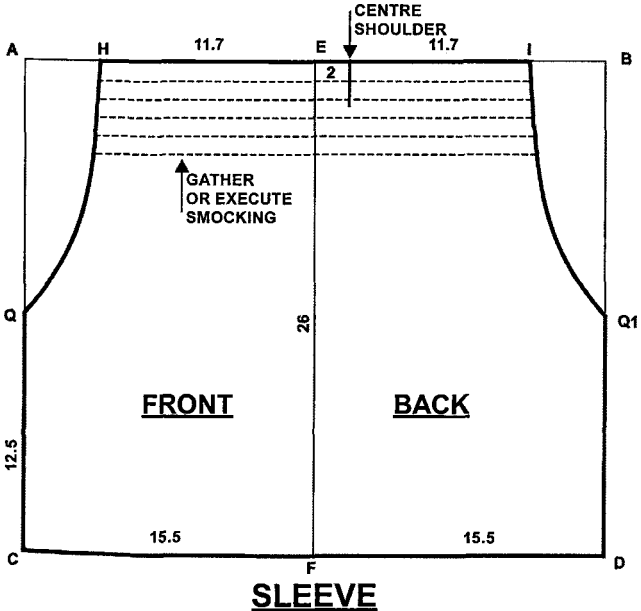


BODICE

- Draw a rectangle A-B-C-D, with:
- A-B equal to the chest circumference plus ease suitable for the age and fabric.
- A-C equal to the desired height.
- A-E half of A-B. Draw E-F.
- E-H 4 cm (1.57"). E-I like E-H.
- F-Q 13.5 cm (5.31").
- Draw a curved line H-Q and I-Q.
- Draw 4-5 lines above to carry out the smocking or the gathering.



BODICE



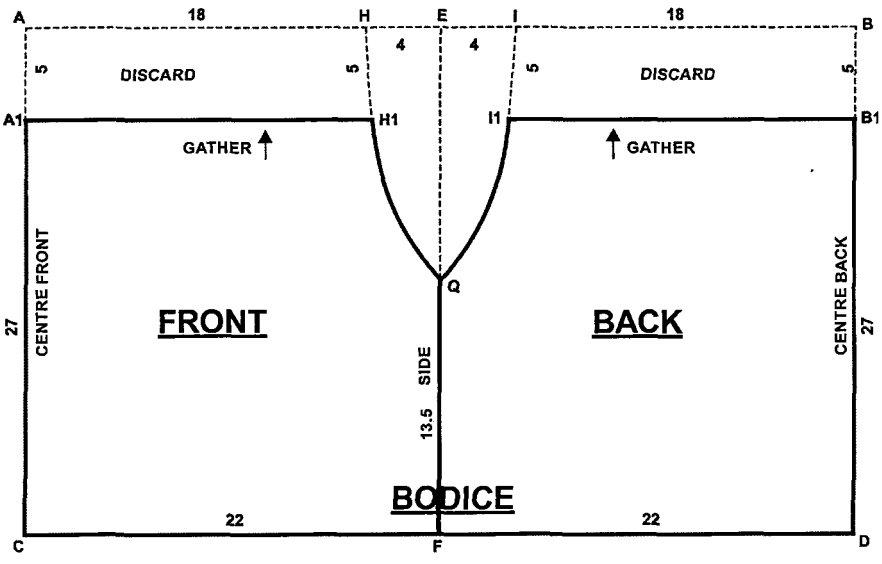
SLEEVE

SLEEVE

- Draw a rectangle A-B-C-D, with:
- A-B equal to the sleeve circumference suitable for the gathering.
- A-C equal to the desired sleeve length.
- A-E half of A-B. Draw E-F.
- E-H 11.7 cm (4.61") (4.61"). E-I like E-H.
- C-Q1 2.5 cm (4.92"). D-Q1 like C-Q.
- Draw with a curved line H-Q and I-Q1.
- E-E1 2 cm (0.79") CENTRE SHOULDER.
- Draw 4-5 lines above to carry out the smocking or the gathering.

NB: *The measurements displayed in the pattern construction explanations are by way of example only. For the construction of custom patterns, apply the measurements taken directly from the child, for a certain size pattern, use the Measurement Chart shown in this book or another source.*

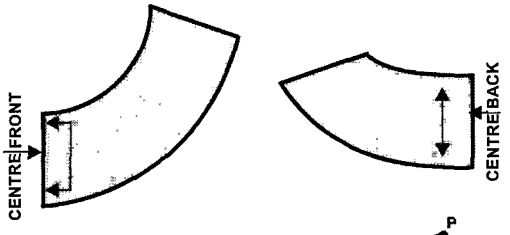
GOWN WITH YOKE





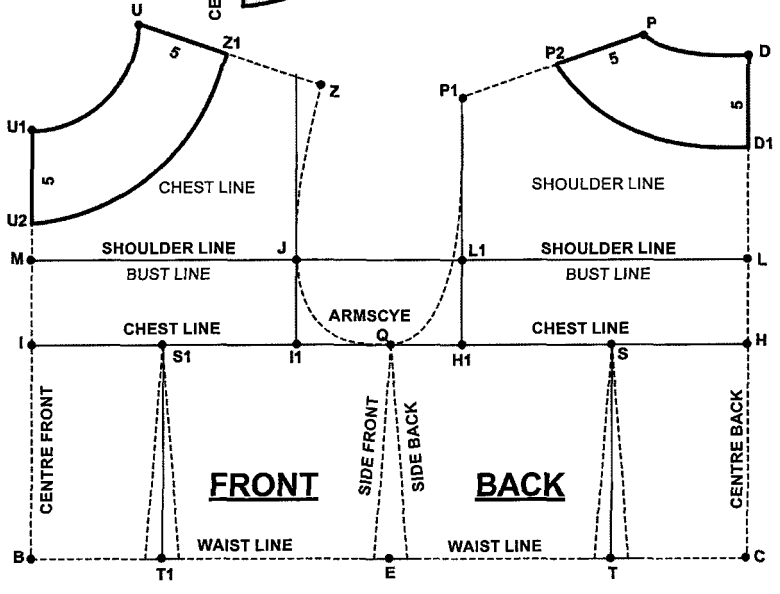
BODICE

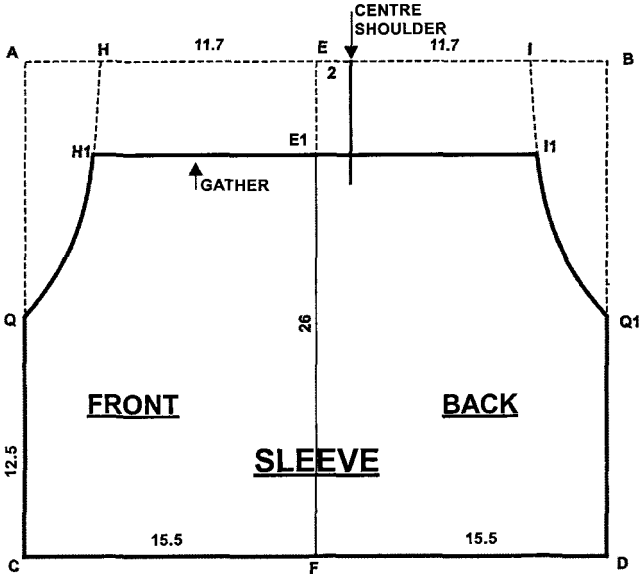
- Draw the base of the newborn's bodice with measurements appropriate for the age.
- A-A1, H-H1, I-I1 and B-B1 5 cm (1.97") for yoke.



YOKE

- Create the base of the bodice according to the measurements of the child.
- U-Z1 5 cm (1.97").
- U1-U2 5 cm (1.97").
- Draw Z1-U2.
- P-P2 5 cm (1.97"). D-D1 5 cm (1.97").
- Draw P2-D1.

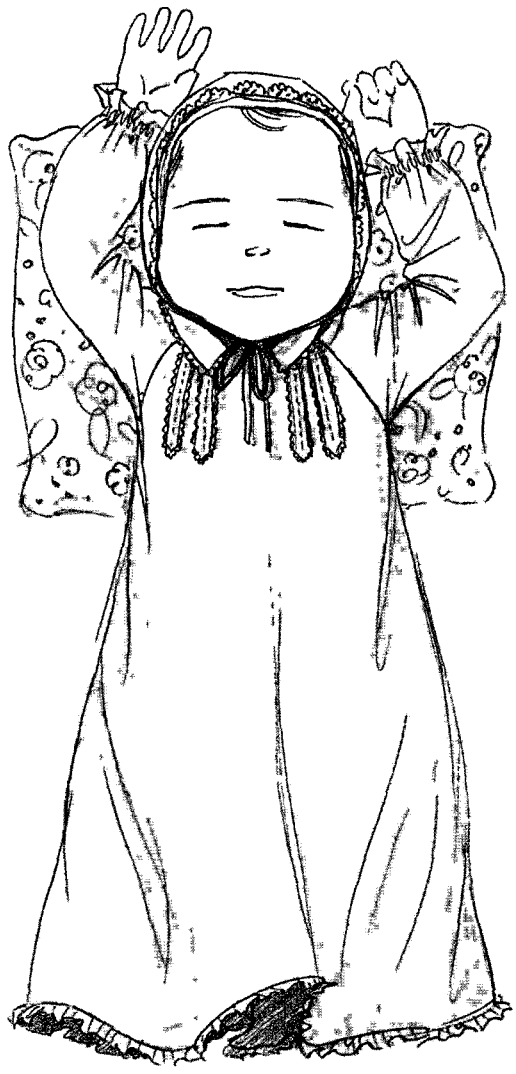


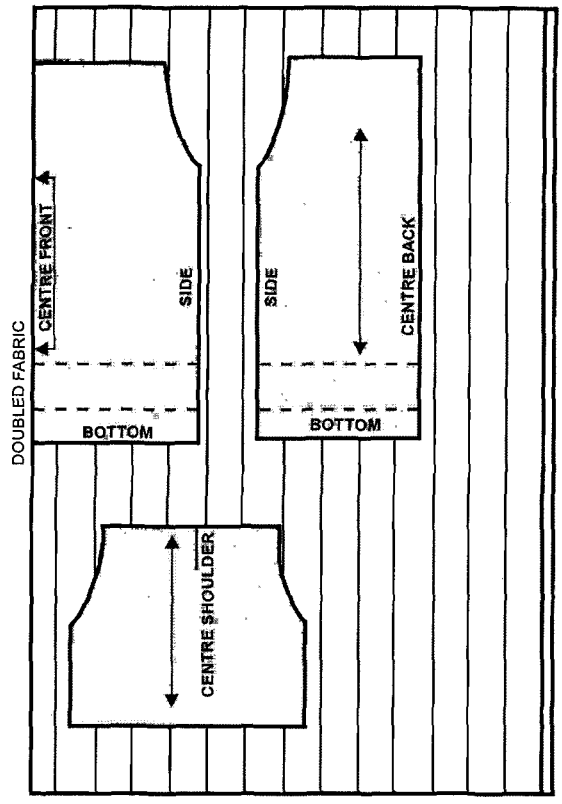


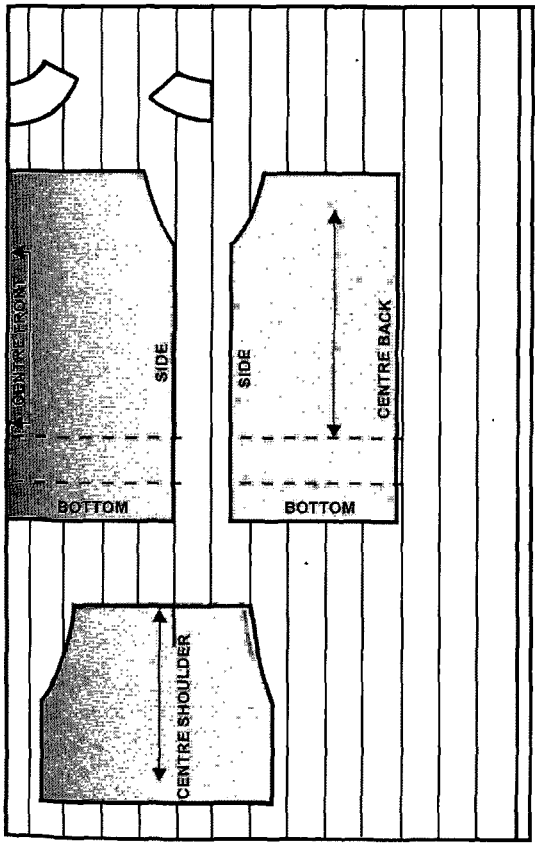
SLEEVE

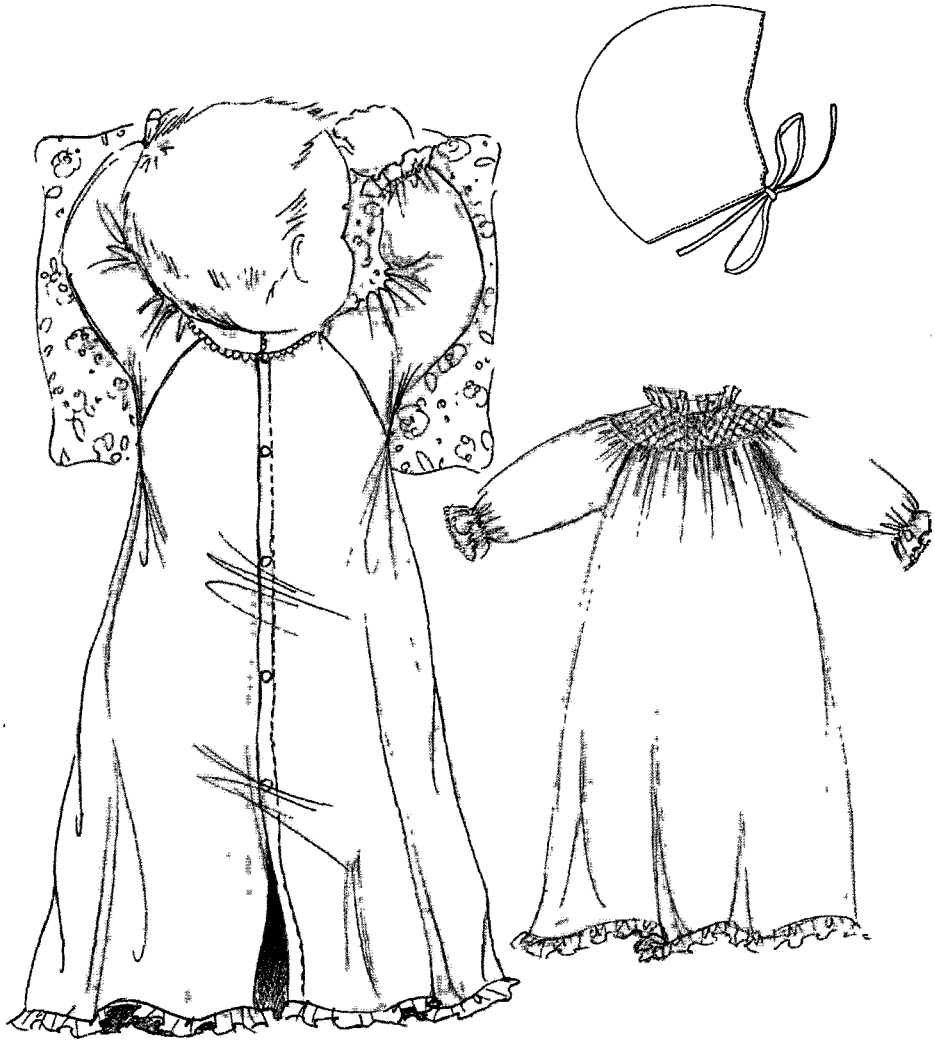
- Draw a rectangle A-B-C-D, with:
- A-B equal to the sleeve circumference suitable for the gathering.
- A-C equal to the desired sleeve length.
- A-E half of A-B. Draw E-F.
- E-H 11.7 cm (4.61"). E-I like E-H.
- C-Q 12.5 cm (4.92"). D-Q1 like C-Q.
- Draw with a curved line H-Q and I-Q1.
- E-E1 2 cm (0.79") CENTRE SHOULDER.
- Draw the 5 cm (1.97") straight line H1-I1 from H for to carry out the gathering.

GOWN LAYOUT ON THE FABRIC

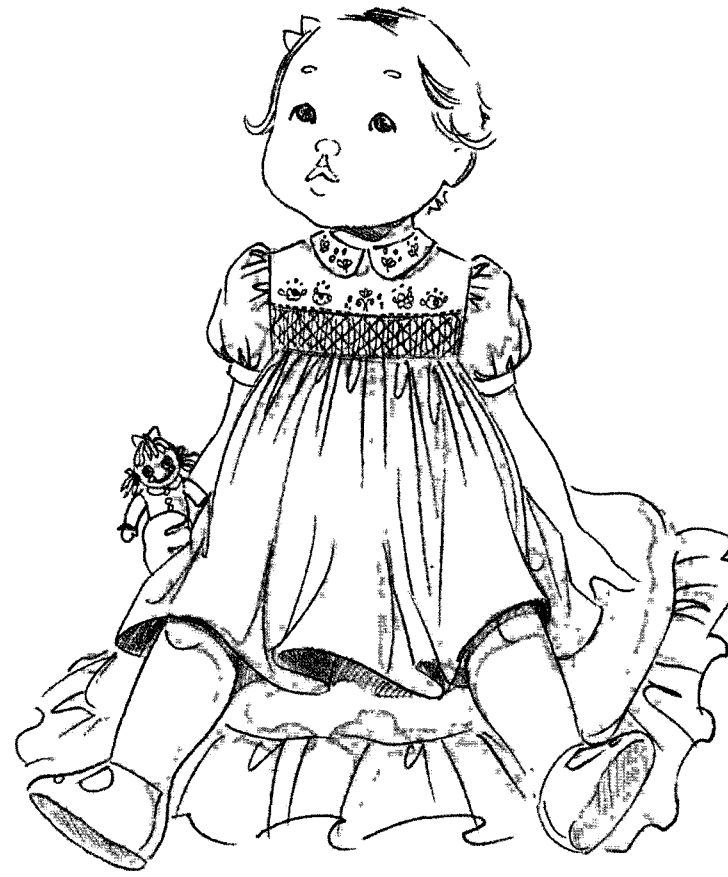




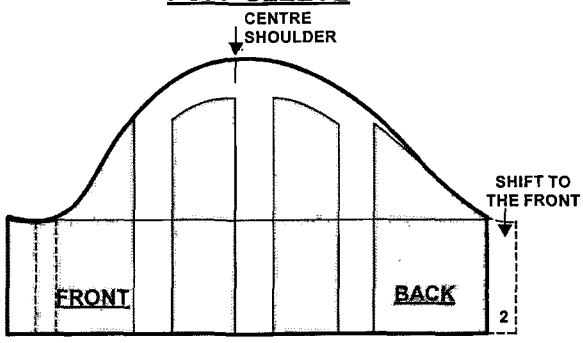




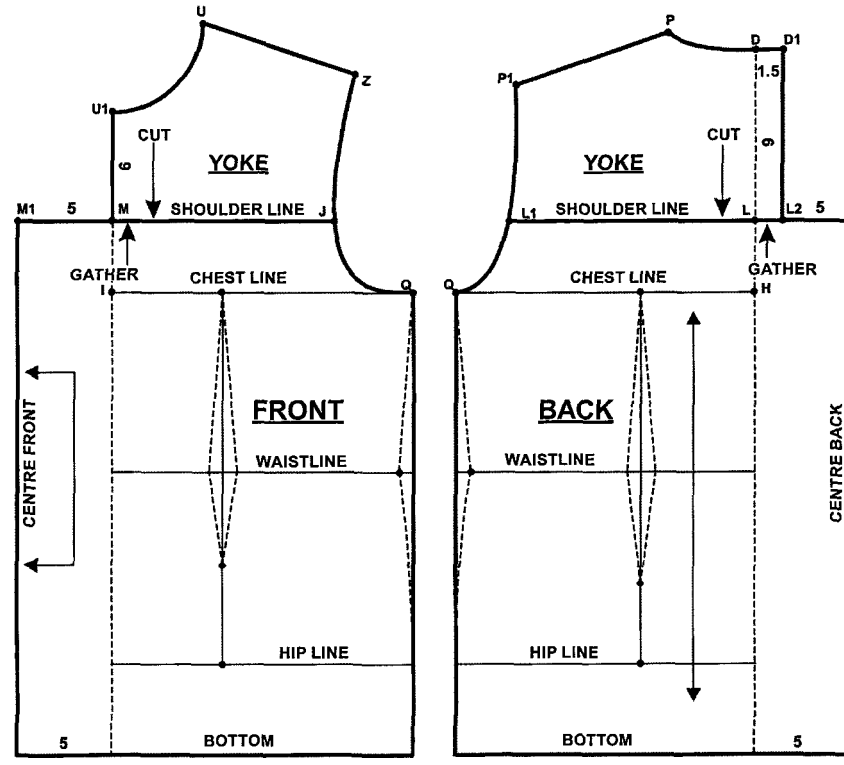
DRESS - GOWN



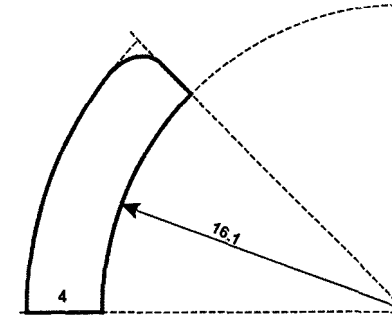
PUFF SLEEVE



- Draw the base of the bodice with measurements which correspond to the age of the child from the CHART.
- Create the line of the yoke at the desired height.
- Create the extension for the gathering, which is usually, one and a half times the width of the yoke and, if the fabric is lighter, can also be double.
  To carry out the smocking you'll need to extend the width of the yoke thrice.
- Draw the extension of the centre back by 1.5-2 cm (0.59-0.79") for the fastening.
- Create the desired length and take up the parts of the pattern.

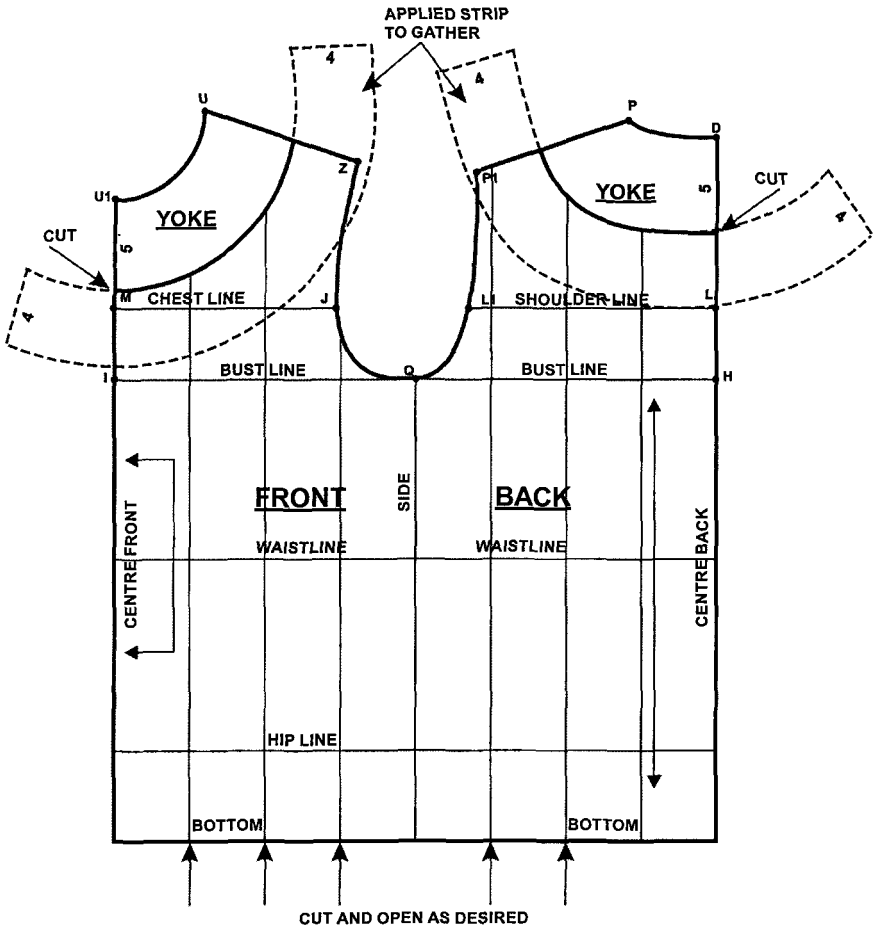


COLLAR



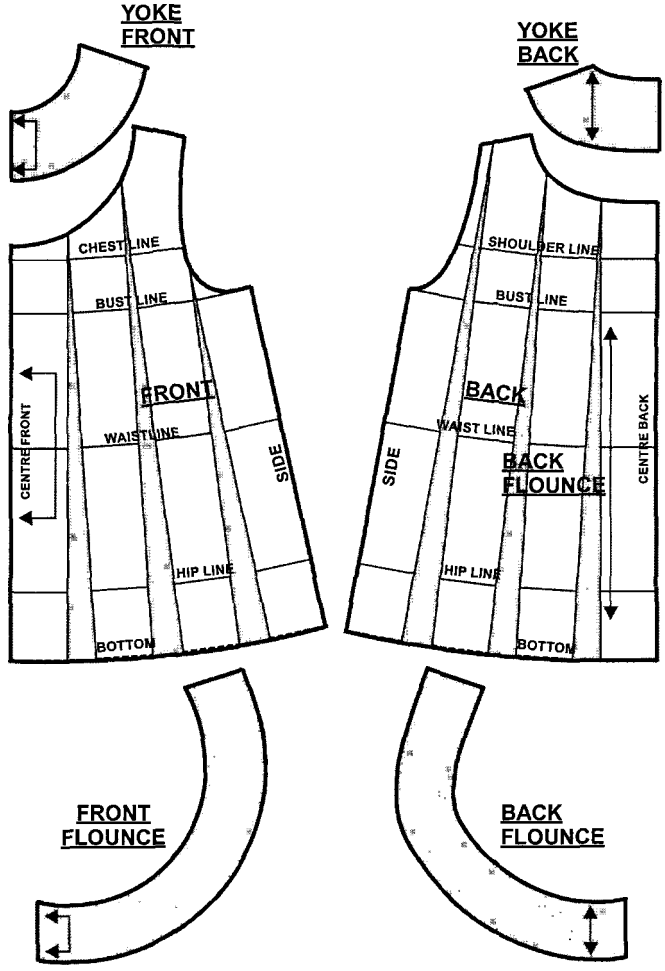
NB: *The measurement of the radius to draw the base of the collar is found by multiplying half of the collar circumference by 4, then dividing by 3.14.*

DRESS WITH YOKE AND FLOUNCE



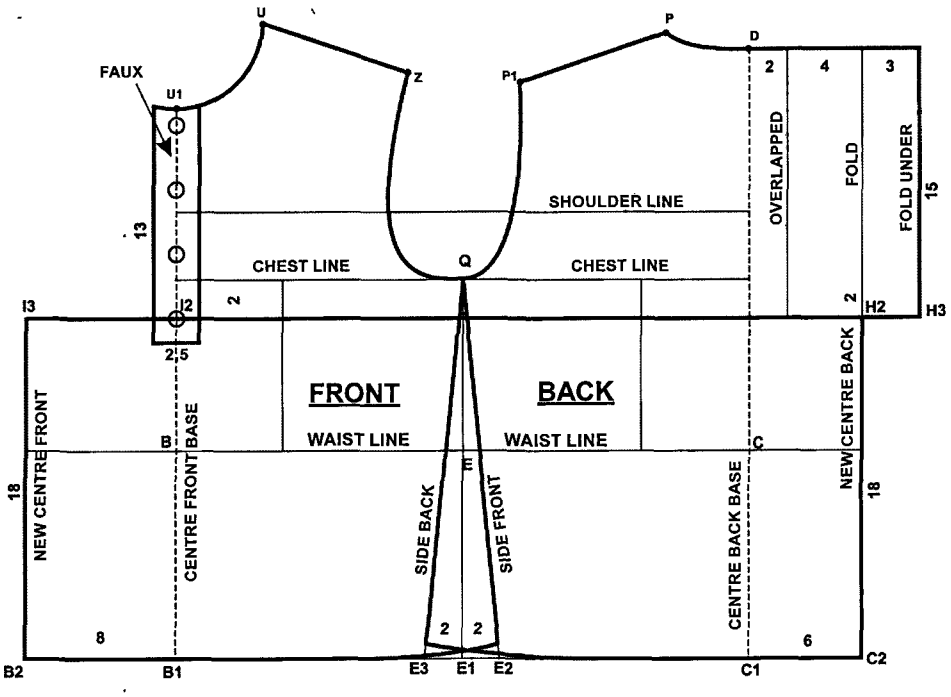




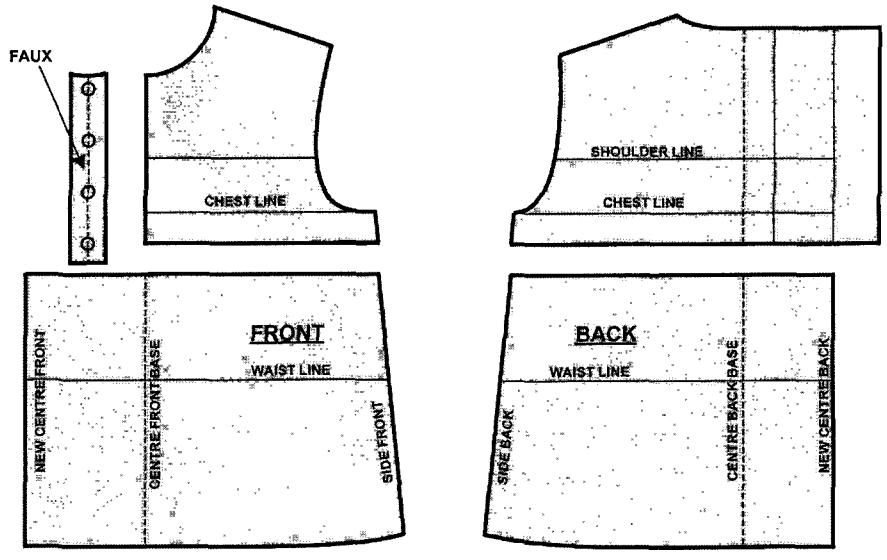


This pattern can be made with folds, box pleats or only with godé, according to how much abundance is stated in the sizes. The pattern should be made by constructing the base of the bodice with desired measurements, implementing the changes listed in the diagram.

DRESS WITH YOKE AND BACK FASTENING





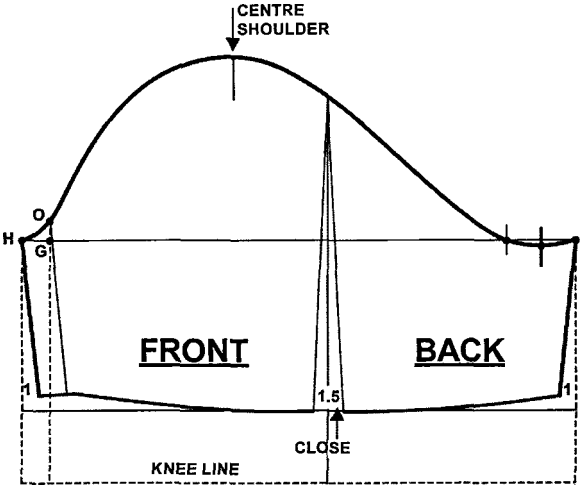


BODICE

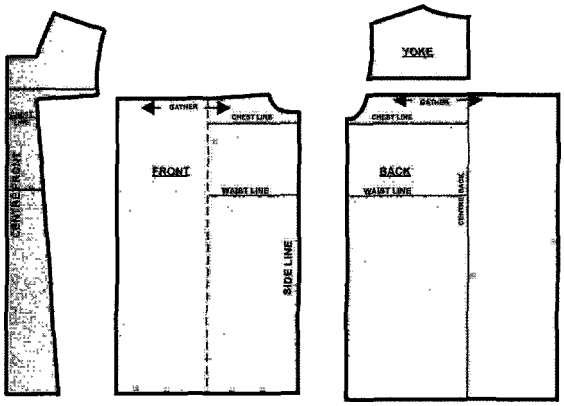
- Draw the base of the bodice with measurements suitable to the age of the child.
- Extend the line of the centre front B-B1 and of the centre back C-C1 according to the desired length.
- Draw the line of the yoke I2-H2 at the desired height (2 cm/0.79" from the chest line).
- Extend the line of the yoke I2-I3 8 cm (3.15") and H2-H3 6 cm, for the gathering.
- Shift the line of the side at the bottom by 2 cm (0.79") for in order to create a flare.
- Extend the centre back for the fastening like as in the diagram.
- Draw, if desired, the faux strip on the centre front.

SLEEVE

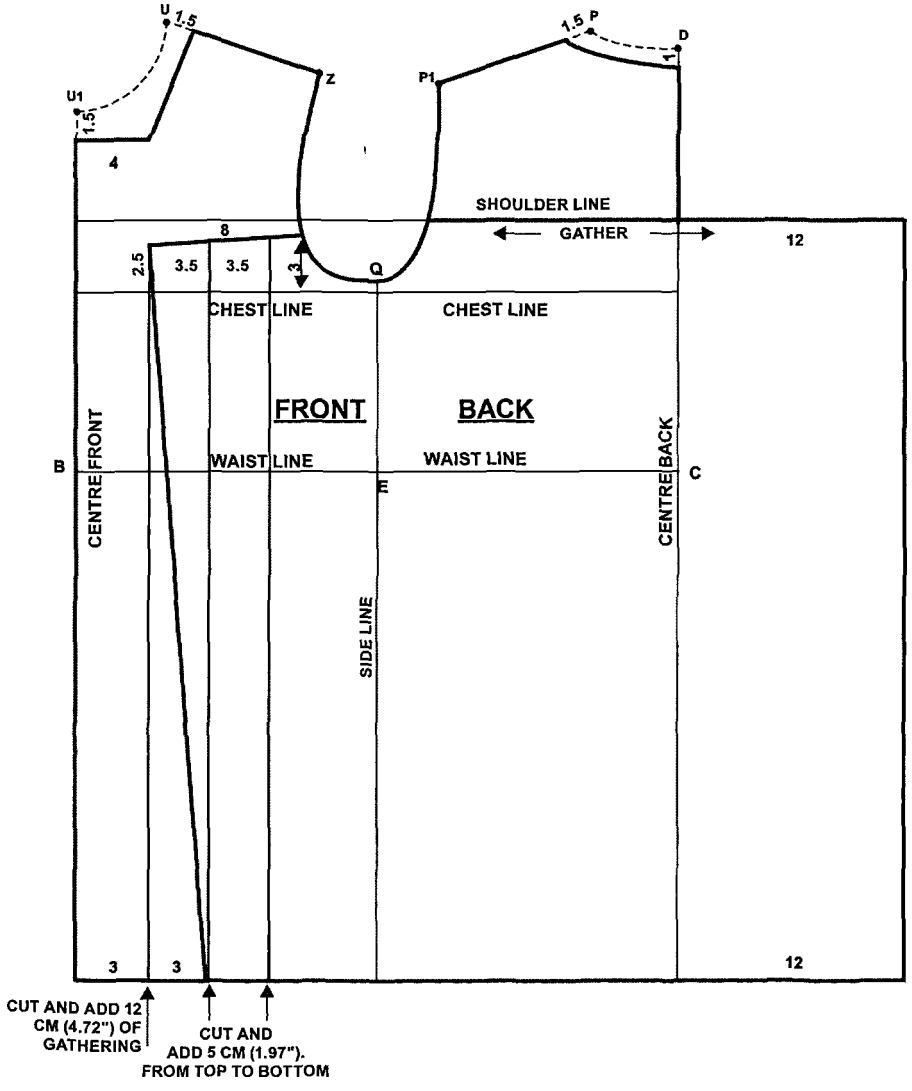
- Create the short sleeve, already explained before.



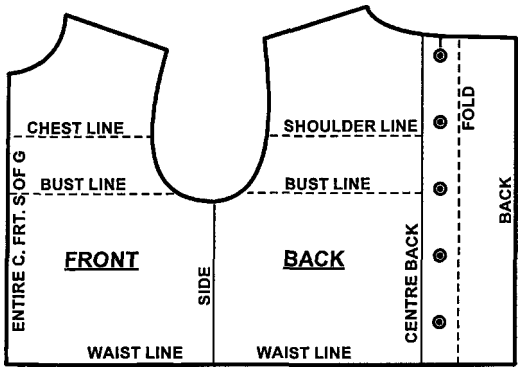
DRESS WITH FRONT MOTIF





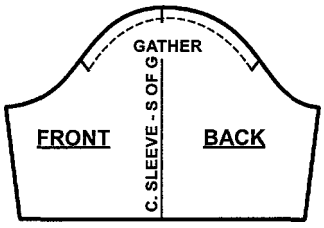


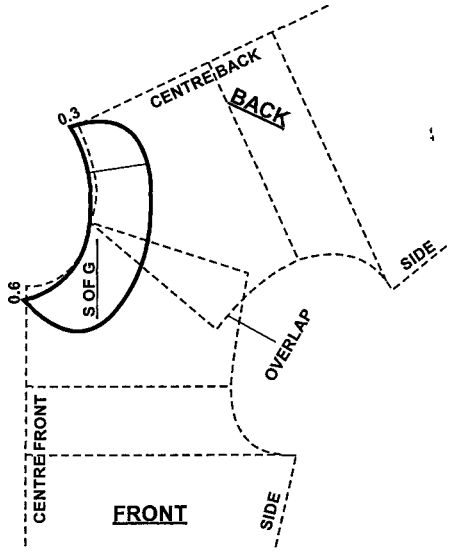
FORMAL DRESS

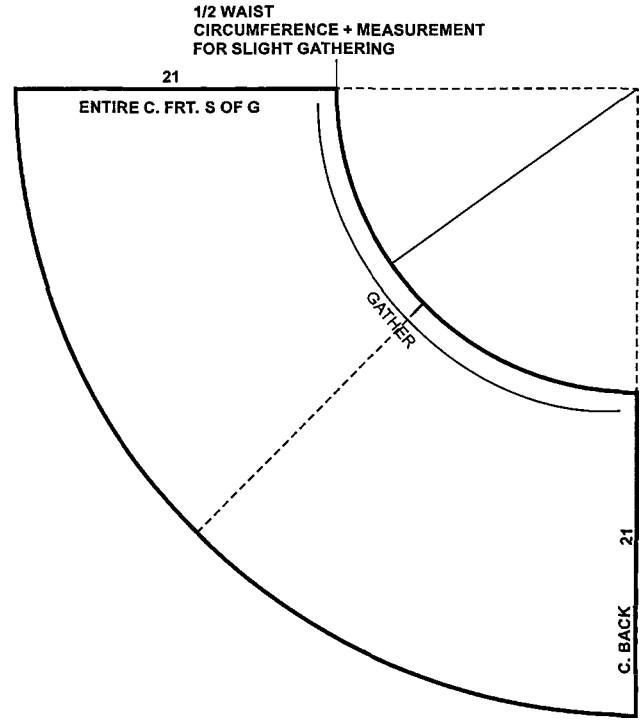












UPPER

- Create the base of the bodice with the measurements taken from the child or with those in the chart according to the age.
- Create the back extension for the fastening like in the figure.

LOWER

- Create the half circle skirt (see the construction further on in the book) with a waist circumference increased by a measurement for slight gathering. Length as desired.

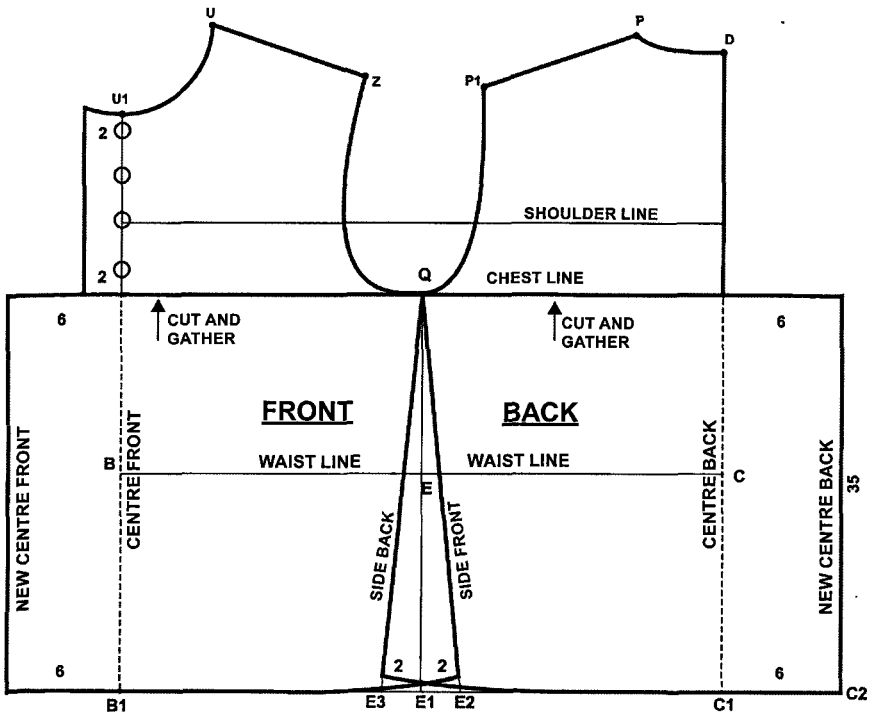
SLEEVE

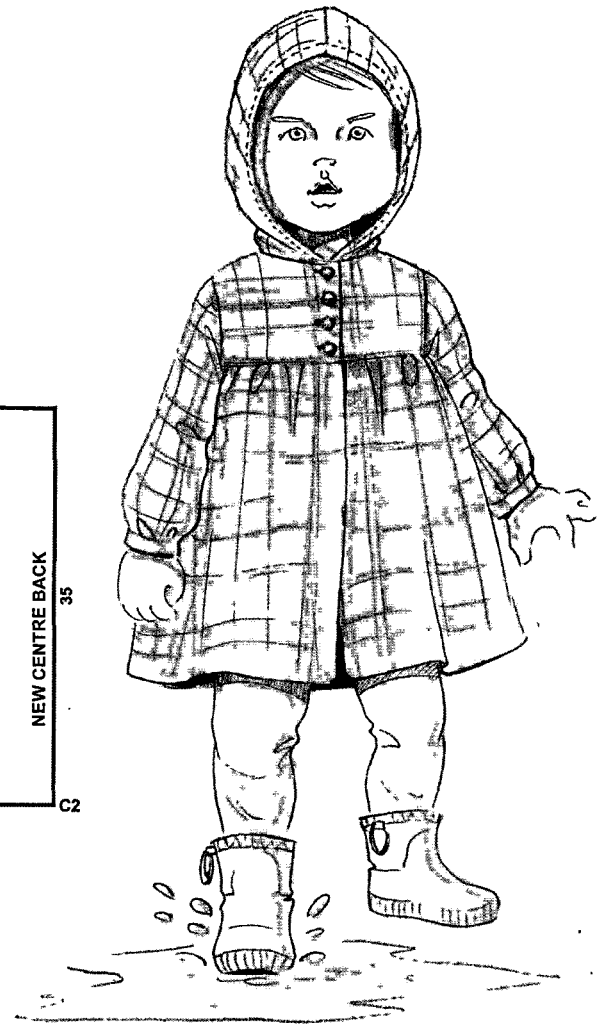
- Create the short sleeve as described.

COLLAR

- Create the collar joining the back to the front at the shoulder, overlapping it by 2-4 cm (0.79-1.57") according to as desired when upright.

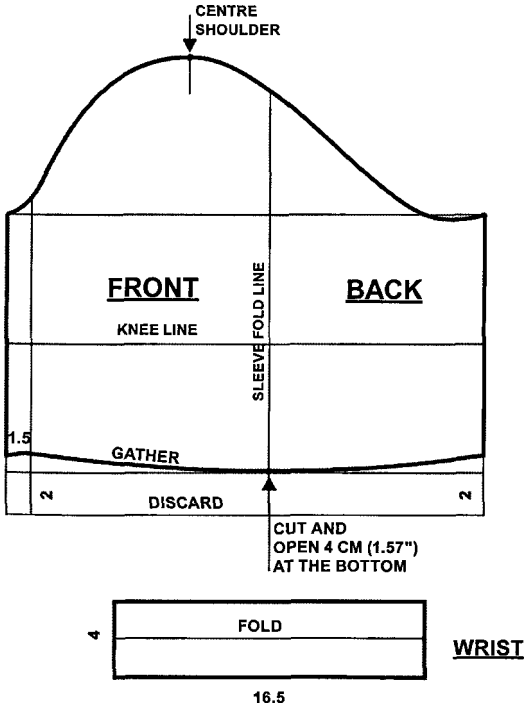
HOODED COAT

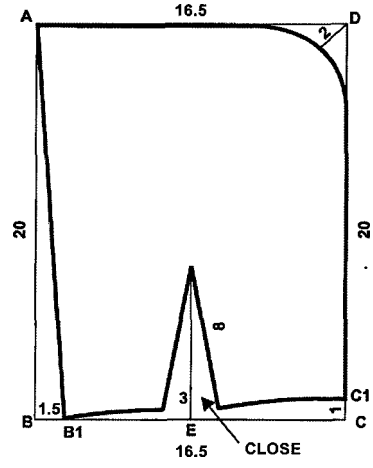




HOODED COAT

- Draw the base of the bodice with measurements suitable to the age of the child and with ease for a cape.
- Create the desired length.
- Draw the line of the yoke to the desired height.
- Create the 6-8 cm (2.36-3.15") extension of the centre back and of the centre front for the gathering.
- Create the flare in the desired measurement.
- Create the 2 cm (0.79") extension for the overlap of the fastening.

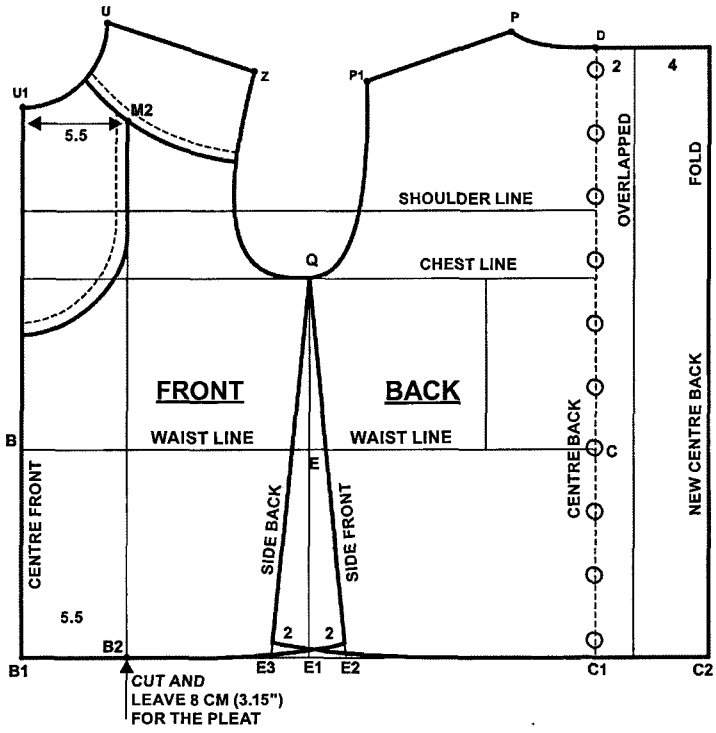


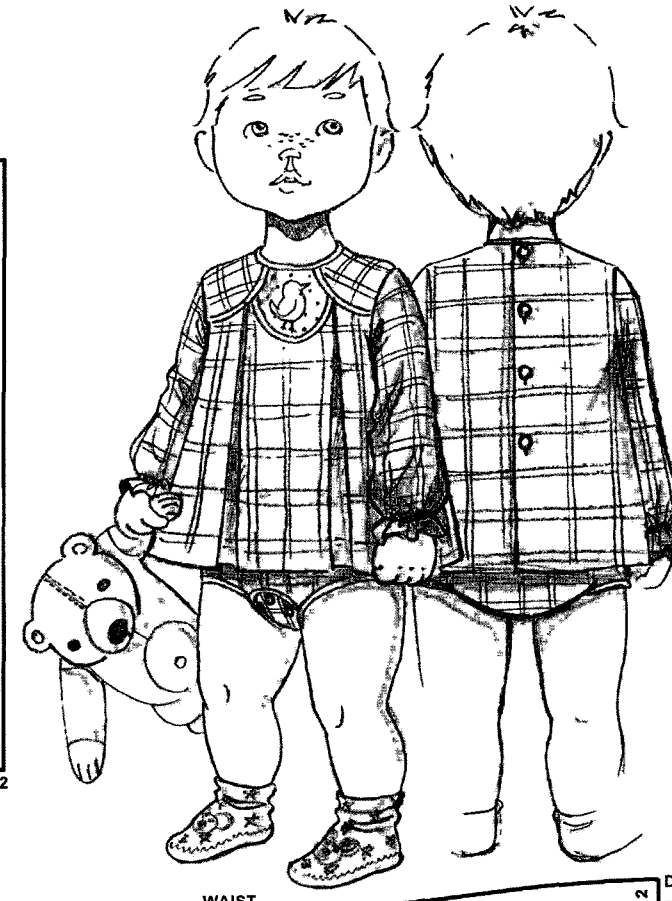


HOOD

- Draw a rectangle A-B-C-D with:
- A-B equal to the height which goes from the front neckline to the extremity of the head.
- B-C equal to the measurement which goes from one temple to another, passing by the nape.
- B-B1 1.5 cm (0.59").
- C-C1 1 cm (0.39").
- B-E half of B-C. Draw a 3 cm (1.18") dart which is 8 cm (3.15") high.
- Round point D as desired.

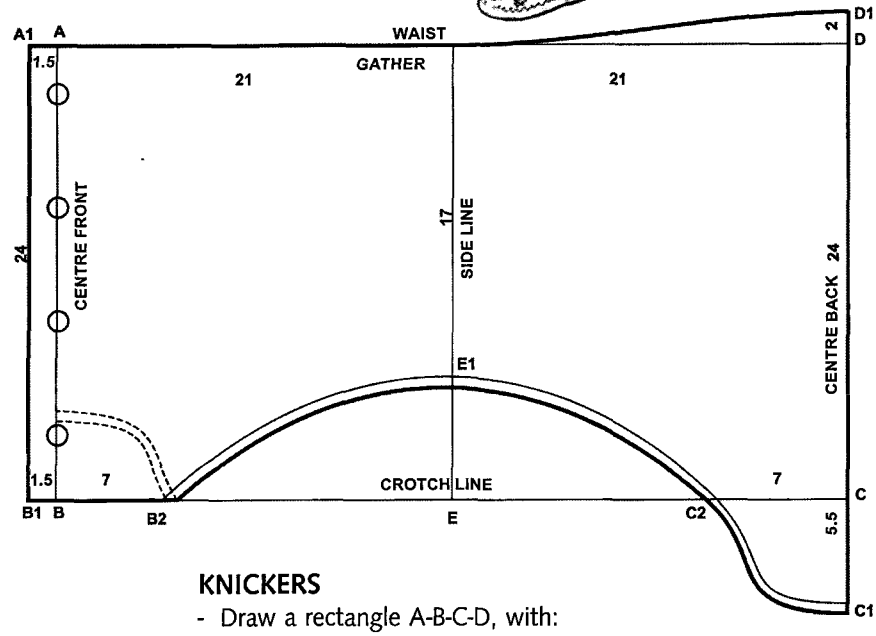
GOWN AND KNICKERS

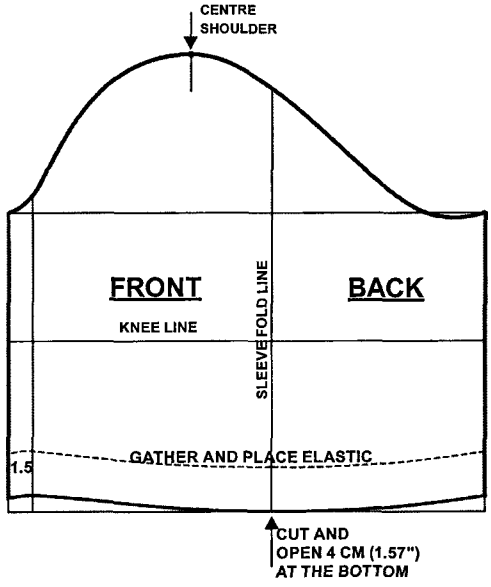




GOWN

- Draw the base of the bodice with measurements suitable to the age of the child from the CHART.
- Create the desired length.
- Create the extension of the centre back for the fastening.
- Create the flare in the desired width.
- Draw the yoke and the flared motif on the front.
- Draw line M2-B2 for the pleat, cut and leave 8 cm (3.15") from the top to the bottom.





KNICKERS

- Draw a rectangle A-B-C-D, with:
- A-B equal to the crotch height.
- B-C equal to the hip circumference plus suitable volume.
- B-E half of B-C.
- Draw E-F. Side line.
- C-C1 5.5 cm (2.17").
- F-E1 17 cm (6.69").
- C-C2 7 cm (2.76").
- B-B2 like C-C2. Draw C1-C2-E1-B2 with a curve.
- Draw the extension for the overlap of the fastening A1.B1.
- D-D1 2 cm (0.79"). Draw D1-F-A-A1.

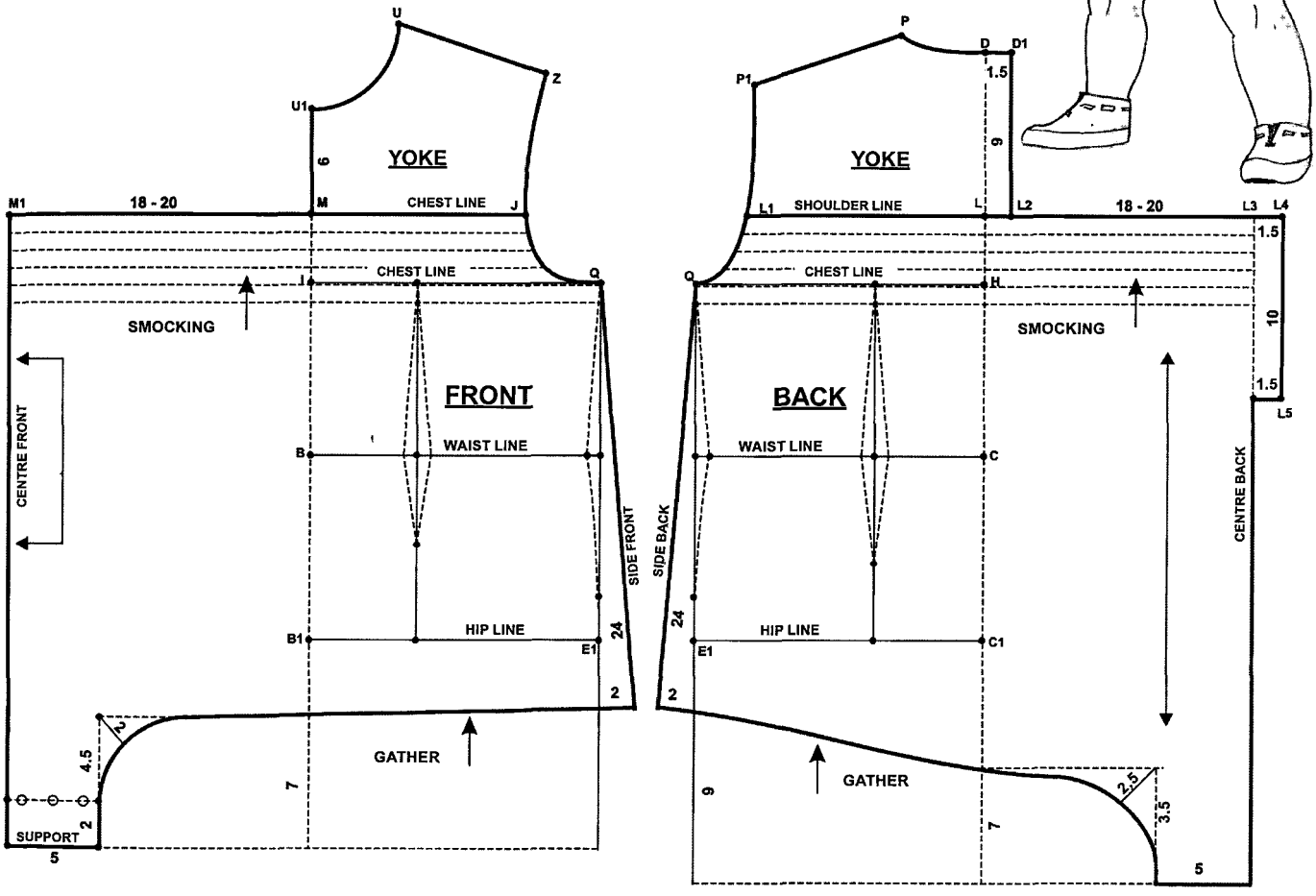
SLEEVE

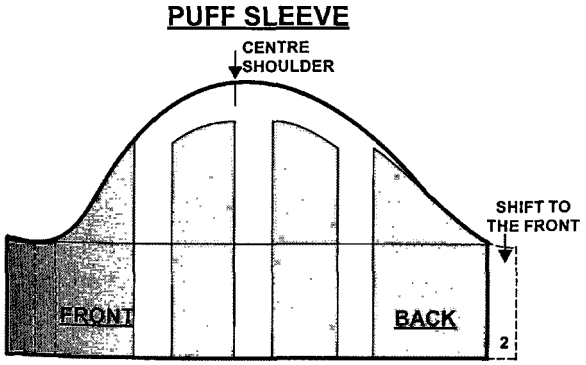
- Draw the inset sleeve with measurements suitable to the age of the child like the bodice.
- Cut along the fold line and open 4 cm (1.57") at the bottom.

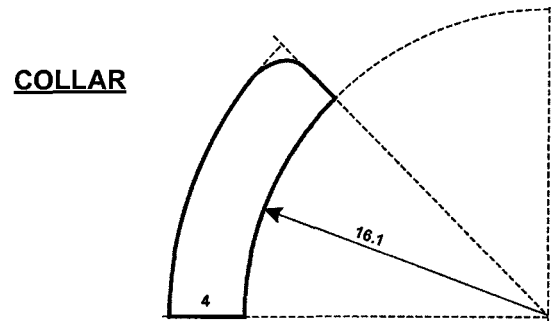
ROMPER

- Draw the base of the bodice from the CHART with the child's measurements, or carry out the construction according to the chart.
- Create the extension of the centre back and of the centre front for the 18-20 cm (7.09-7.87") gathering, to the desired yoke height.
- Create the outline for the crotch with the fastening underneath.
- On the centre back, carry out the 1.5 cm (0.59") extension for the fastening.
- Create the 2 cm (0.79") extension on the bottom of the side, for the flaring.
- Take up the front and back yoke and the remaining part of the pattern.





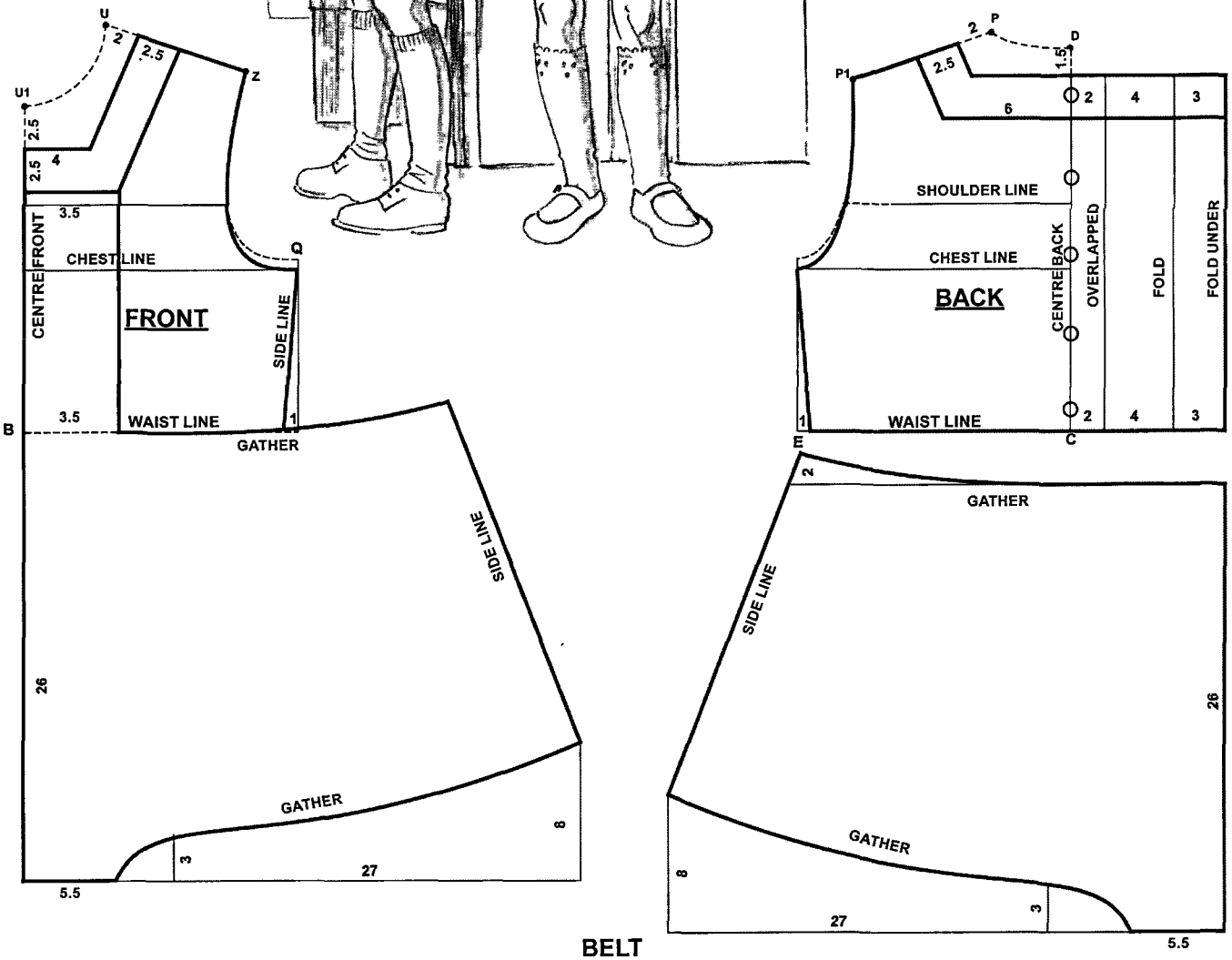




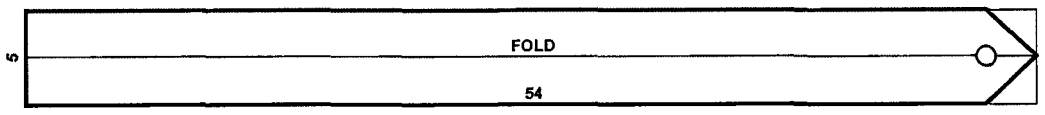
NB: *The length of the radius to draw the collar base is found by multiplying half of the collar circumference by 4, then dividing by 3.14.*

APRON ROMPER WITH SLEEVES

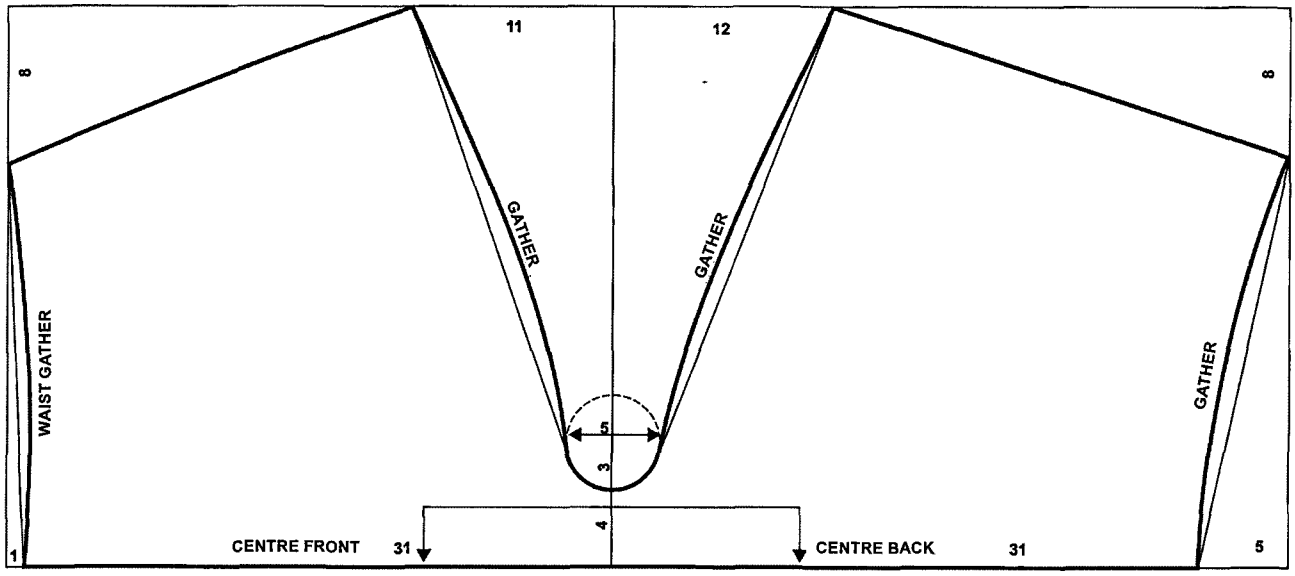




BELT



ONE-PIECE ROMPER WITH BIB



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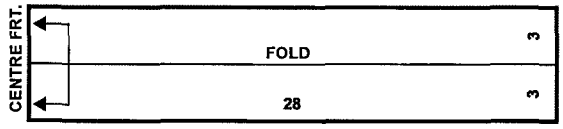
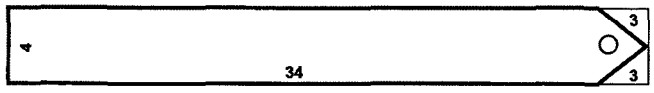
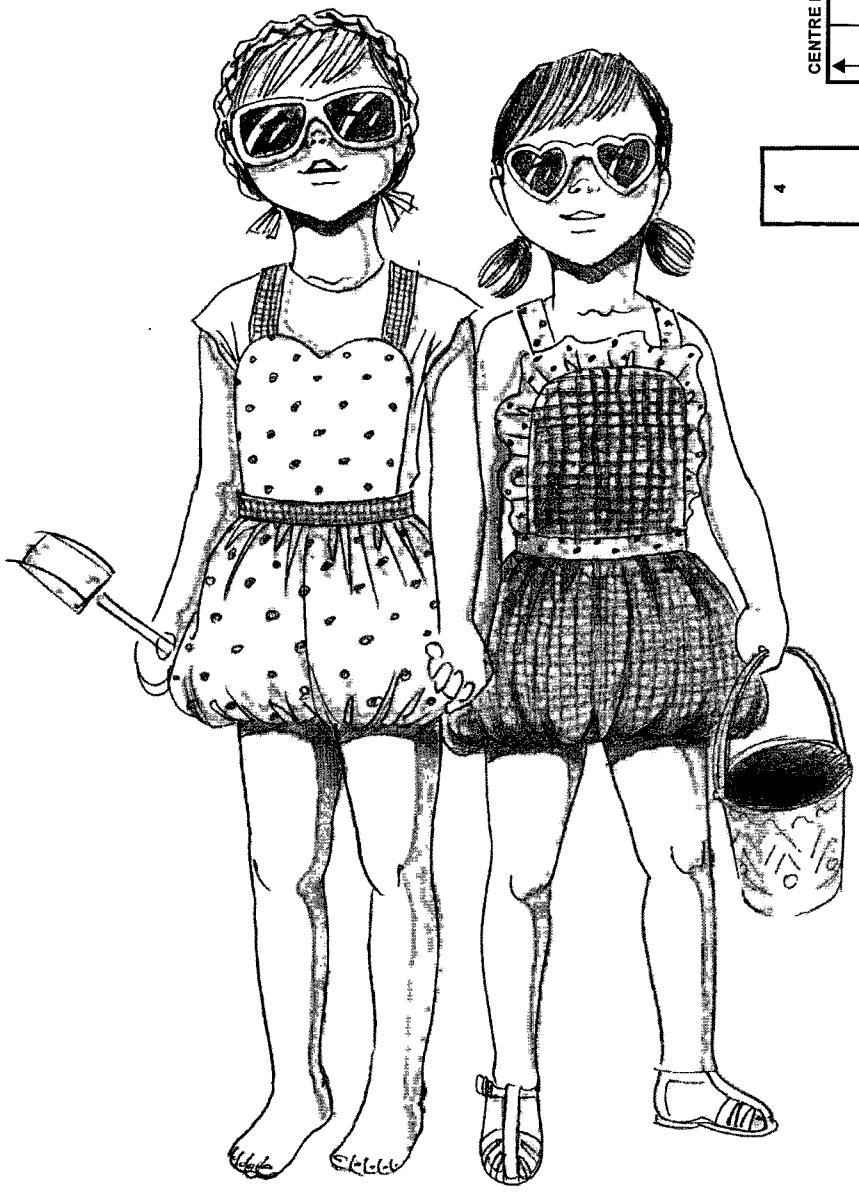
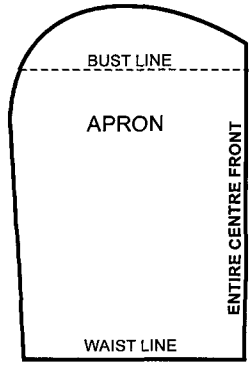


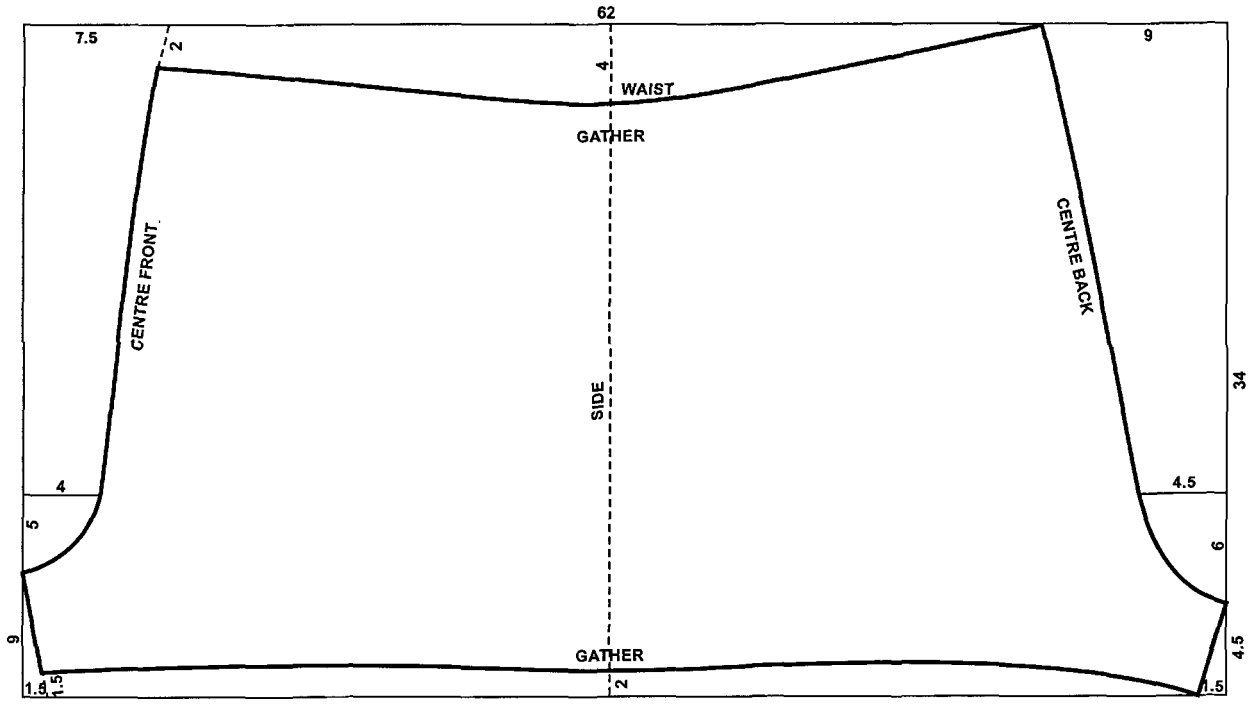
BRACES

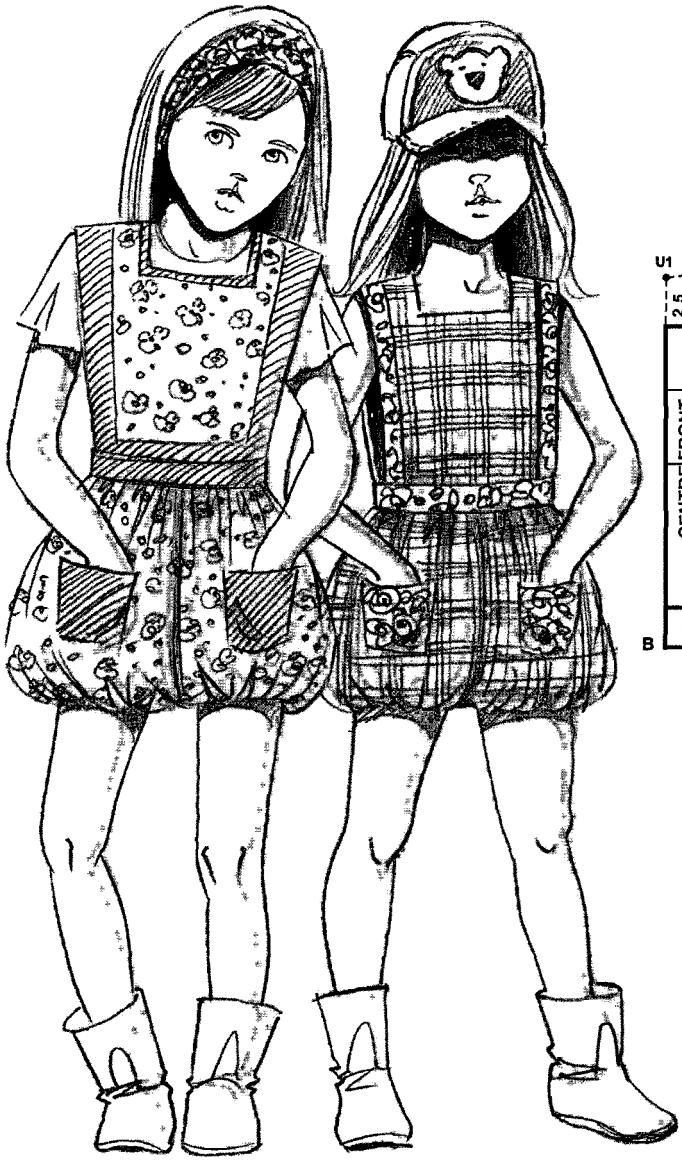


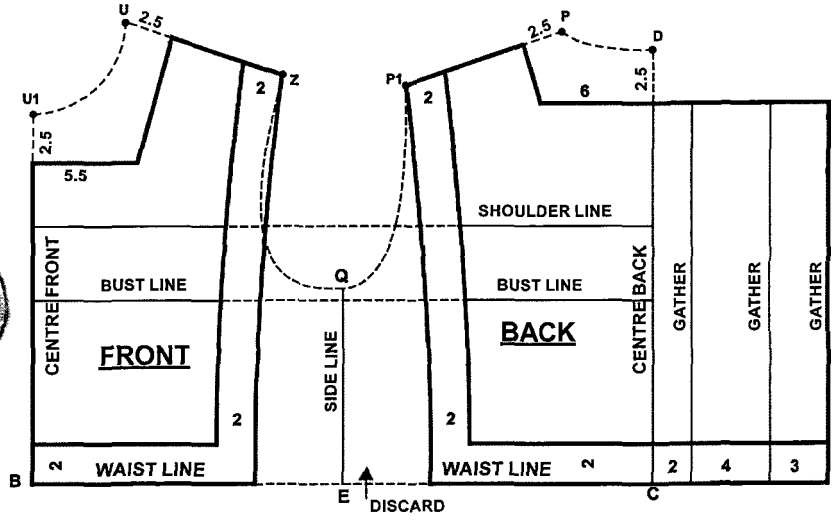


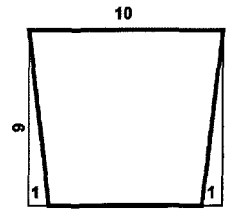


APRON ROMPER WITH OPEN SIDES



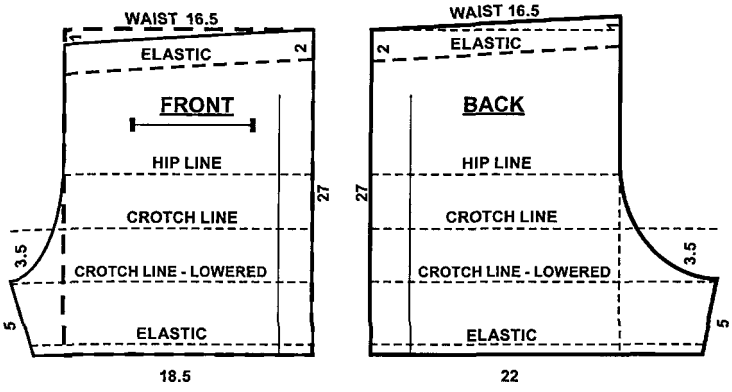


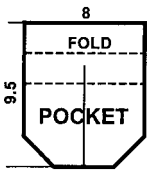


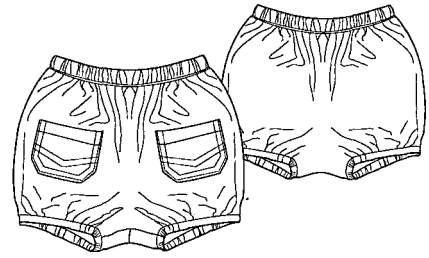


POCKET

SHORTS

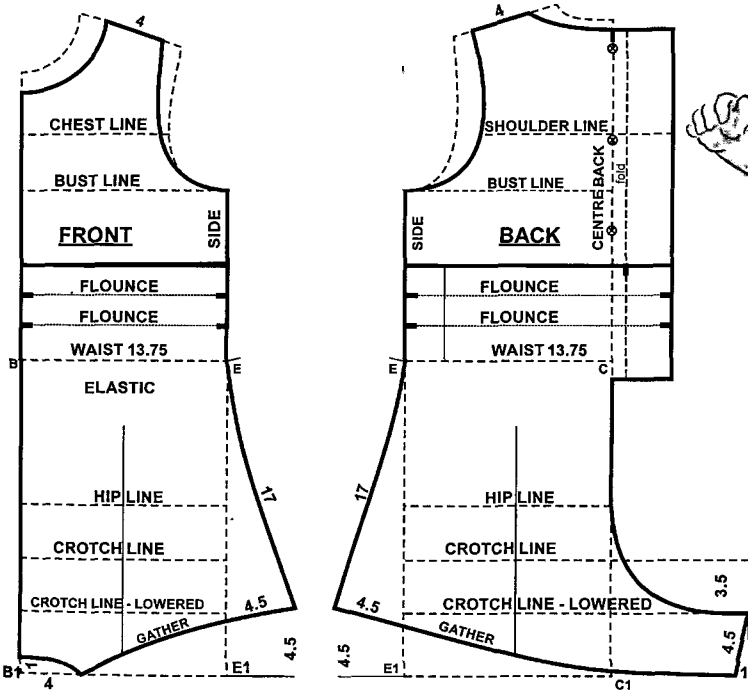


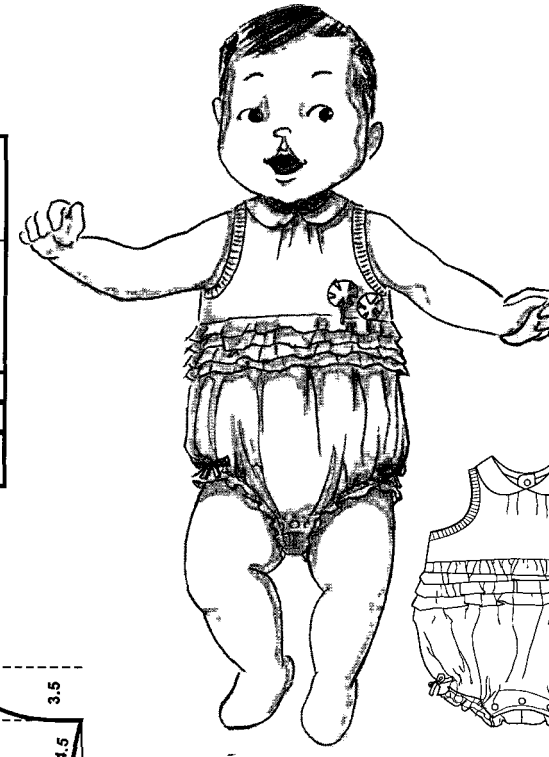


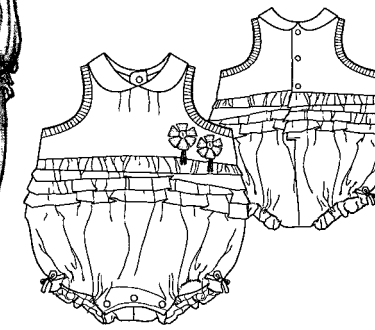


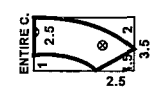


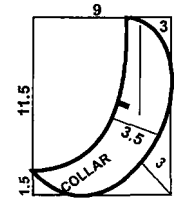
ROMPER



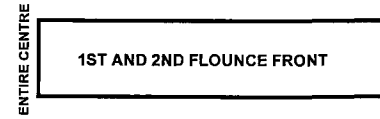








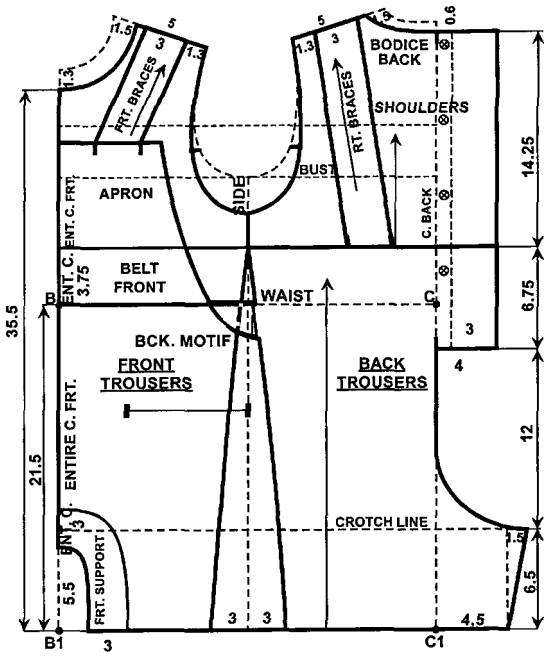


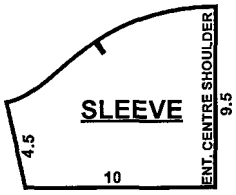


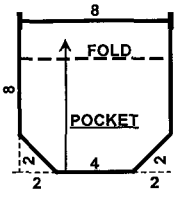


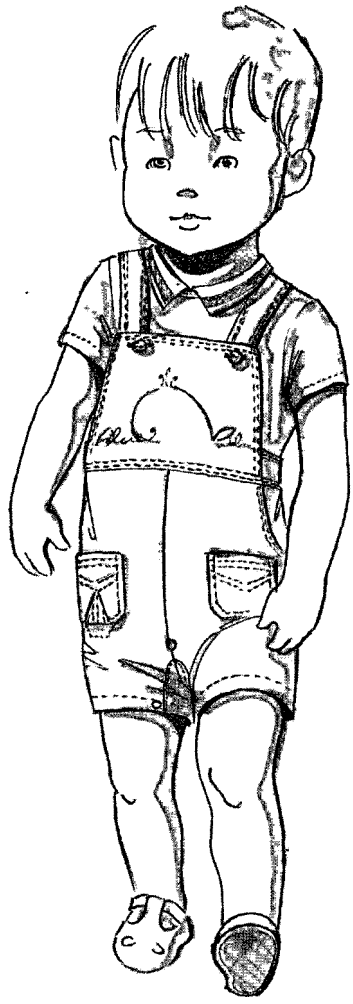
- Create the base of the bodice with direct measurements or those suitable to the child's age as in the chart.
- Extend B-B1 and E-E1 of the front and C-C1 and E-E1 on the back of the measurement all the way to the child's thigh.
- Transform the bodice and of the shorts as shown in the figure.
- Create the collar, the faux flap of the crotch and the flounces, as illustrated.

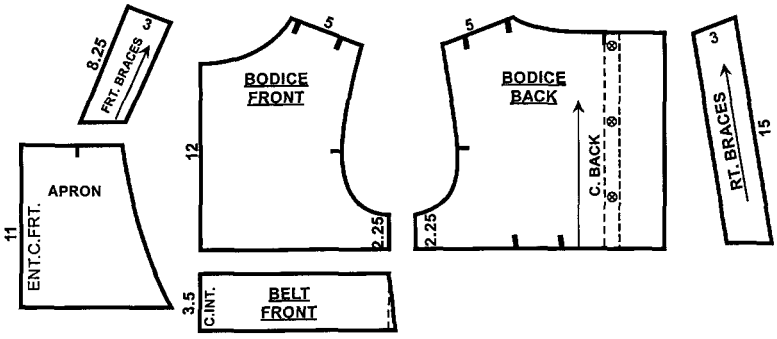
PLAY SUIT

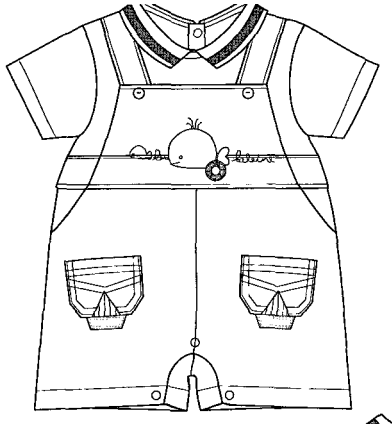


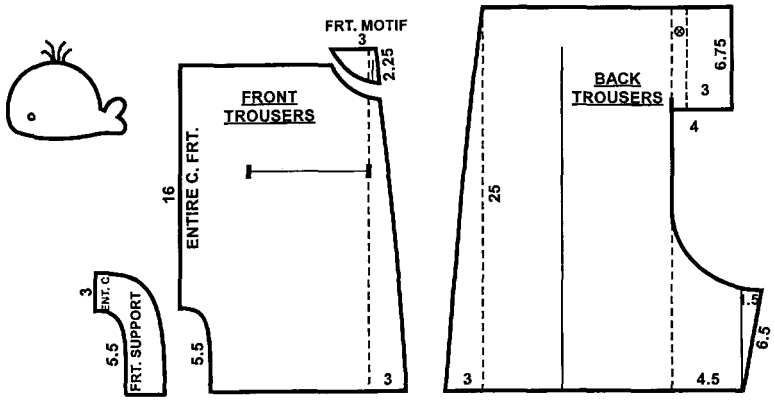


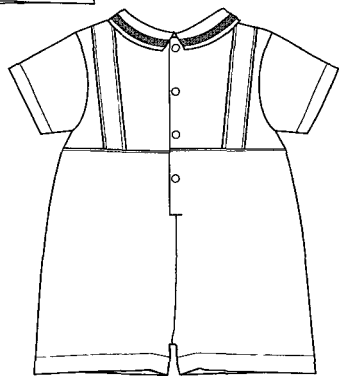








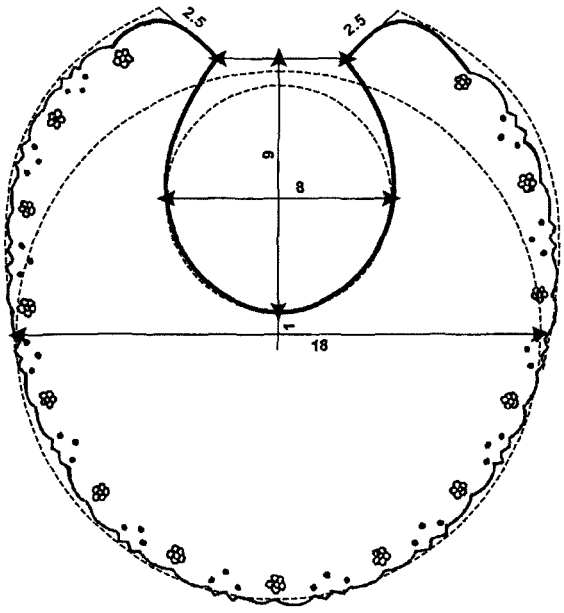




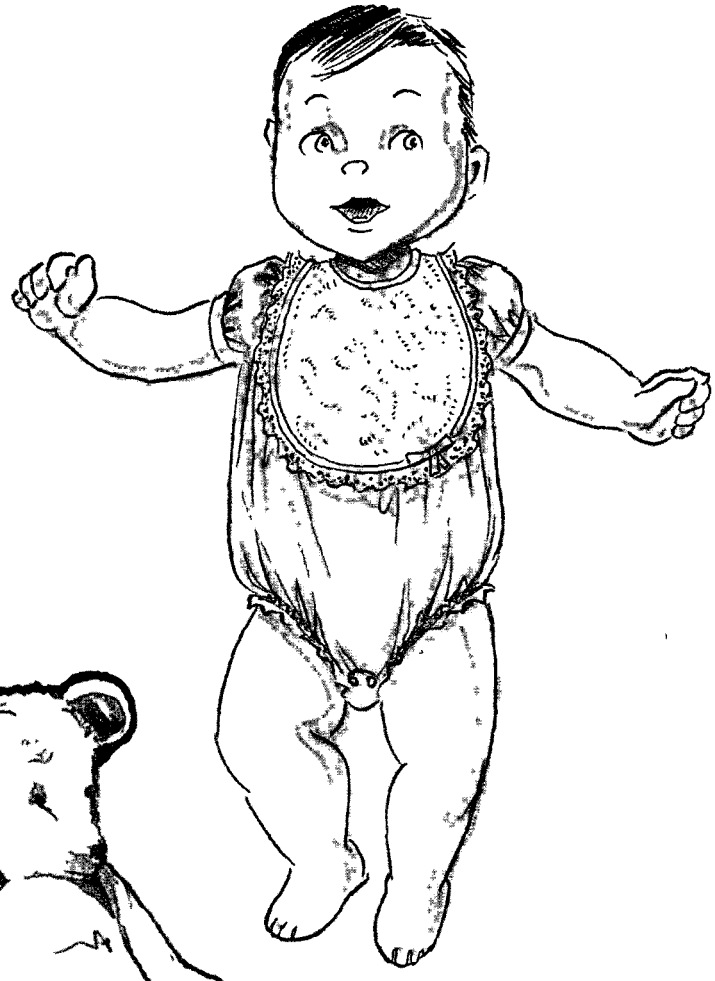
CONSTRUCTION

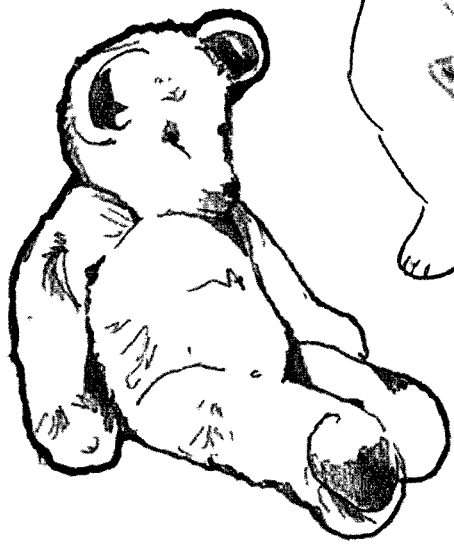
- *Create the base of the bodice with measurements suitable* to the child's age as in the chart, or taken directly.
- Extend B-B1 and C-C1 and create the lower part of the play suit, keeping the crotch line distant from the waist line increased by the measurement of the nappy.
- *Transform of the base as illustrated.*
- Create the short sleeve with measurements suitable to the bodice size.
- Create the patch pocket as illustrated in the figure.

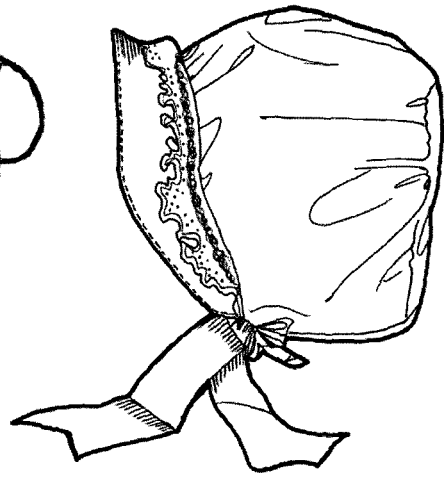
BIB



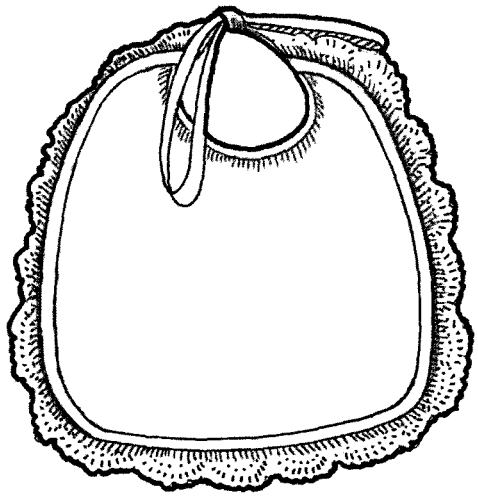
Bib patterns can be copied from the chart attached to the method, choosing the desired measurements.
They can then be embellished with lace, embroidery or small appliqués.





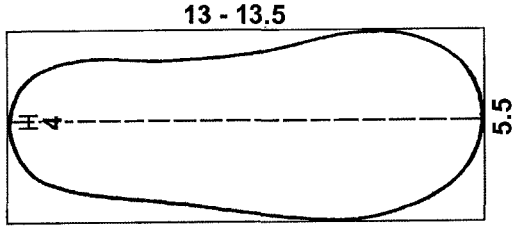


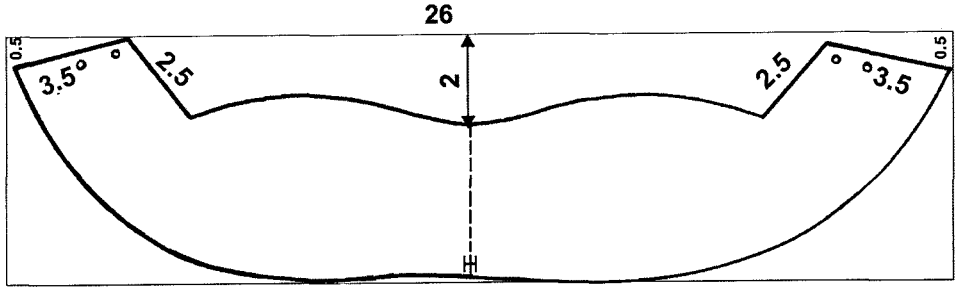


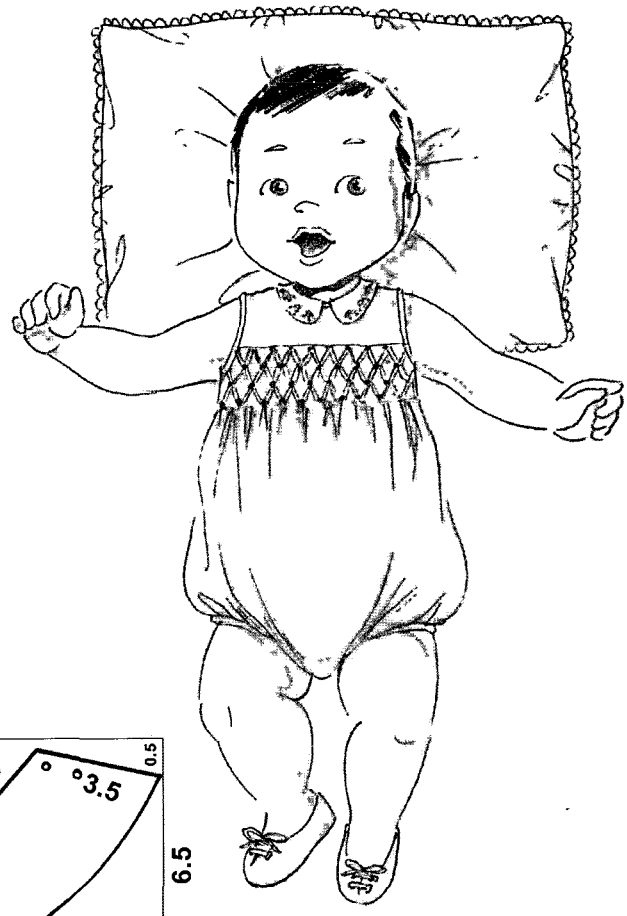


BOOTIES AND MITTENS











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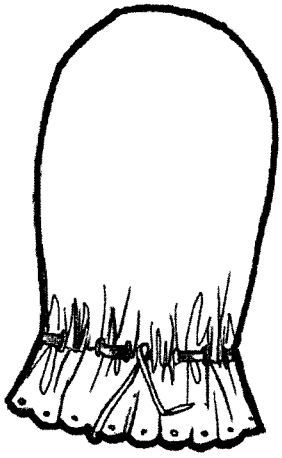
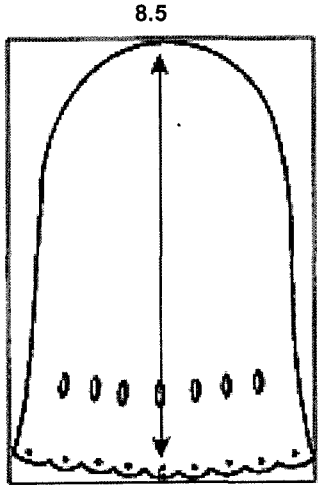
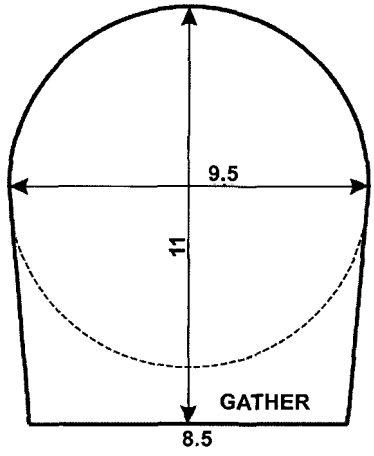
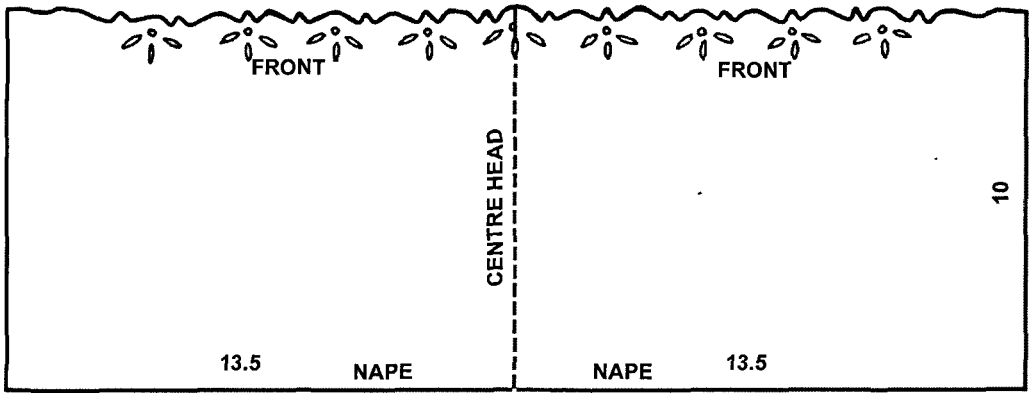


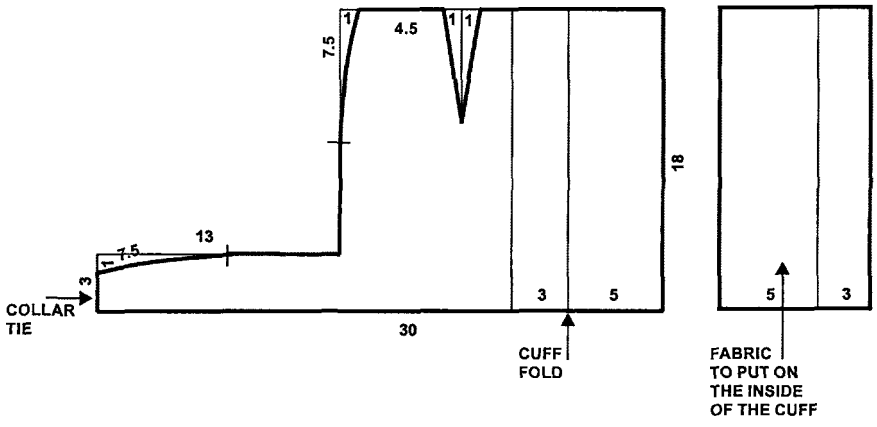


BONNET



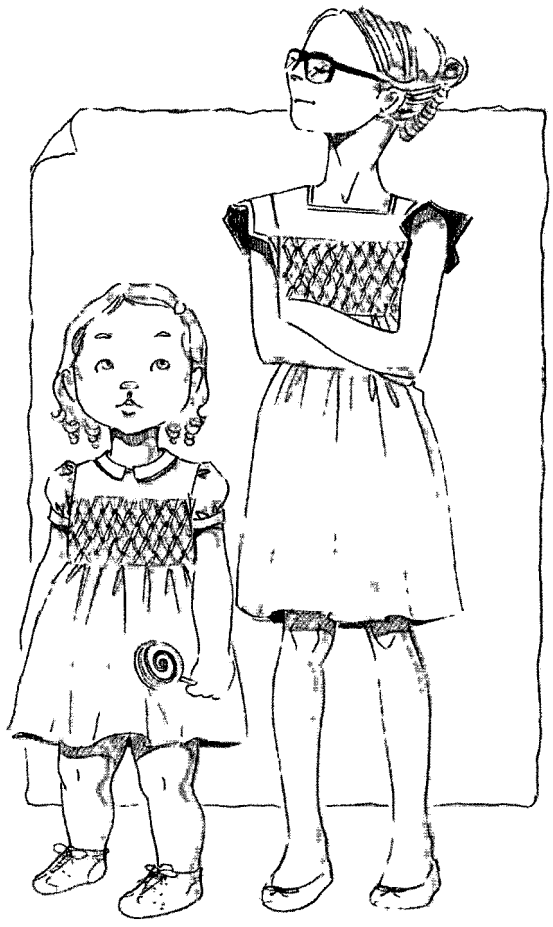

9.5
11
GATHER
8.5


FRONT
FRONT
CENTRE HEAD
10
13.5
NAPE
NAPE
13.5


1
4.5
1
1
7.5
18
13
7.5
3
COLLAR
TIE
3
5
30
CUFF
FOLD
5
3
FABRIC
TO PUT ON
THE INSIDE
OF THE CUFF

SMOCKING

Smocking (which derives from the word "smock", a long shirt-dress to wear over other clothing), is a decorative stitch used to keep gathering in place. It has infinite variations and is the ideal treatment for little girls' clothing.
It is carried out in strips, on the yoke, shoulders, waistline, pockets, wrists and neckline of dresses and tops.
The two dresses depicted here illustrate the two ways to create the smocking.
In the first, the smocking has been carried out with a waffled motif on the entire bodice, just underneath the yoke down to the waist, front and back. In the second, only two rows of stitches have been sewn underneath the rounded yoke, thereby creating the volume of the dress.
To create the smocking, you will need to calculate the width of the fabric, which should be three times the size of the pattern.
The types of fabric which are best-suited to carry out the smocking are those in smooth woven cotton, such as percale and batiste; viscose; silk; polyester/cotton or wool/cotton blends; light wool and linen.
Traditional smocking is based on a few simple stitches, mainly feather stitch and stem stitch, embroidered with one single colour on small folds of the fabric in different combinations and proportions.



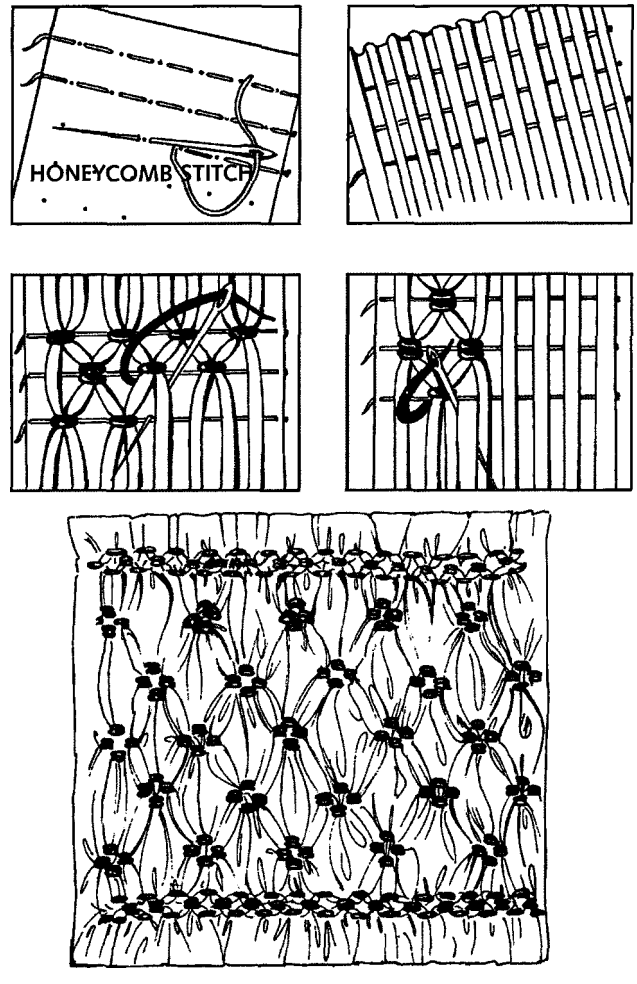
EXECUTION

- Prepare the strip of fabric, marking on the back the stitches at regular intervals (there are transfers in various distances, from 5 to 10 cm), on equidistant, parallel rows.
- Pass along all the rows and on all the points marked with a thick polyester or cotton thread, using a running stitch and taking a few threads of the fabric underneath each stitch.
- Pull the threads evenly, delicately shifting the pleats with the needle to distribute them well on the fabric and anchor them in pairs with one knot.
- Honeycomb stitch. Moving from left to right, on the first line, make a backstitch above the first and second pleat, with the thread above the needle. Create another stitch above the first, pass the needle behind the pleat and bring it through lower down.

Make a backstitch above the second and third pleat.
Create another backstitch above the first, pass the needle behind the pleat and bring it through on the first row.
Join, in the same manner, the third and the fourth pleat.
Return to the first row and join the third and fourth pleat.
Proceed in this manner until the end.
Begin the next line just below and proceed symmetrically.
Continue by alternating these rows.

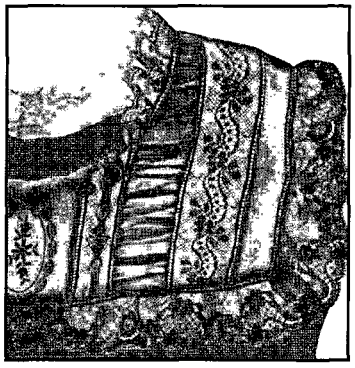
The smocking pattern can be changed based on the combination of different, quite decorative stitches, also using the combination or juxtaposition of multiple stitches. Among these, the most popular are: V-stitch, wave stitch, chain stitch, double chain stitch, trellis stitch, stem stitch, inverted stem stitch, faux smocking, lattice stitch.

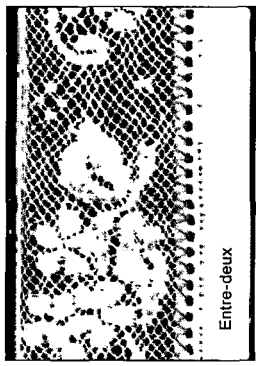
SMOCKING STRIPS



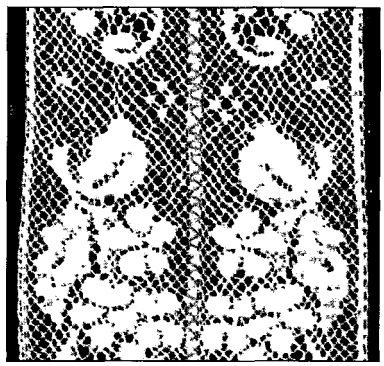
STRIPES, EMBROIDERY, RIBBING AND LACE







Lace joined with entre-deux



Lace joined with a zig-zag seam

Sewing and customising dresses for little girls can be quite satisfying, especially with creative appliqués and adaptations. A few decorations can be rather simple, while others are more complex and structured, thanks to new features on sewing machines, and can bring a unique, precious touch to the outfit.

Composition study

When getting ready to customise a girls' dress, the first thing to do is to study the overall effect, using trimmings, fabrics, *entre-deux* and different types of lace directly on the paper pattern, made in a life-size scale.

Preparing the strips

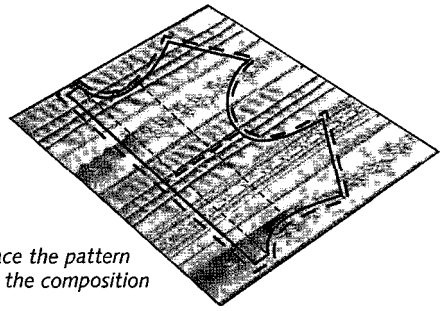
The strips must be made of a mid-weight100% cotton or cotton/polyester blend like batiste or muslin, cut on the straight of the grain or on the bias. The strips can be embroidered on a sewing machine using a double needle and a thread made for machine embroidery, in a variable length, but one which is proportionate to the garment. It's necessary to create pintucks using a the presser foot designed for this purpose and a double needle, or roll by putting a thread along the straight grain on the edges and sewing a zig-zag over the thread, leaving a 7-8 cm tail to pull and create the gathering.

The borders and lace pieces should be in cotton or in a 90% cotton and 10% nylon blend.

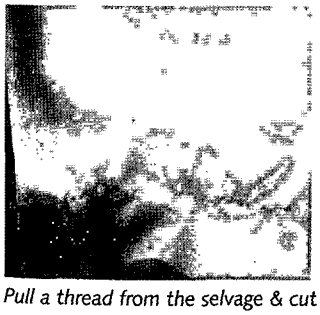
The *entre-deux*, which is similar to hemstitch, in these cases is used between the fabric and the lace to reinforce the seams in a decorative way and to give the sense of a tailored garment of bygone years.

The strips may be placed on the garment either horizontally or vertically. More specifically, proceed as follows:

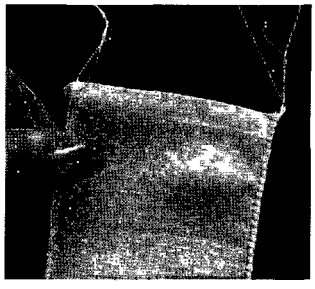
1. Place the desired trimmings on the pattern, with the largest one at the centre, the strips of fabric in the curved margins, and the *entre-deux* between the fabric and the trimmings.
2. After having composed the overall arrangement, cut the strips, leaving them longer by 2-25 cm.
3. Join the fabric, the trimmings and the lace, forming a rectangle fitted to the pattern. Press the piece obtained with the iron, let it cool and cut the piece, leaving the seam margins.
4. Place the pattern on the sewn composition, mark it with chalk or with tacking, leaving the seam margins, then cut it.



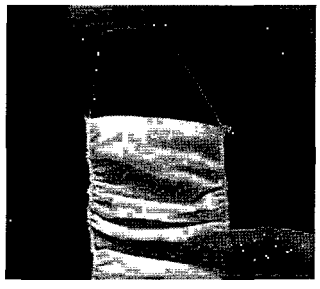
Place the pattern on the composition



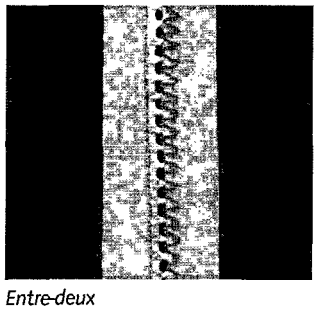
Pull a thread from the selvage & cut



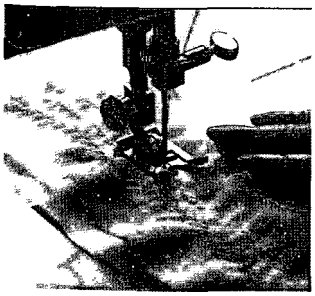
Sew a zig-zag on the two edges



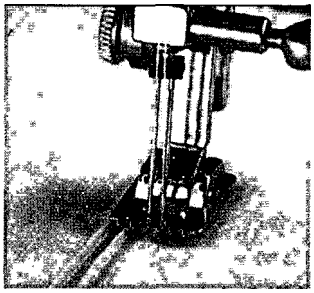
Roll or gather the strips



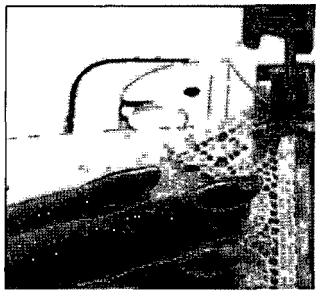
Entre-deux



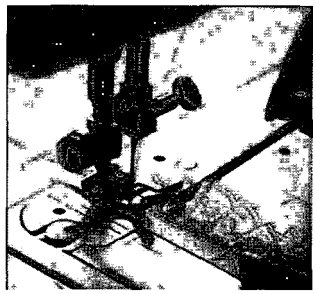
Embroidered strips



Strips with pintucks



Sew lace on the strip

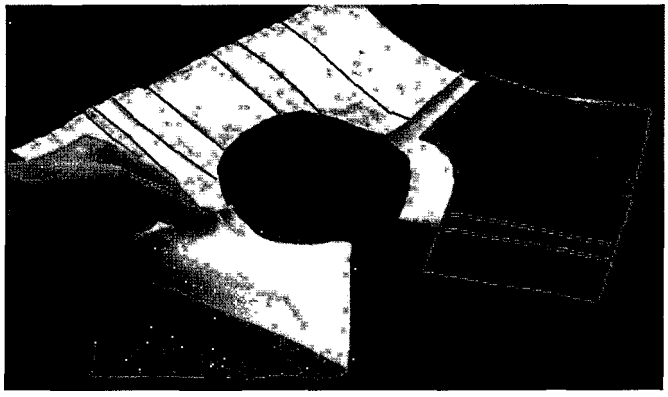


Sew gathered lace on the entre-deux

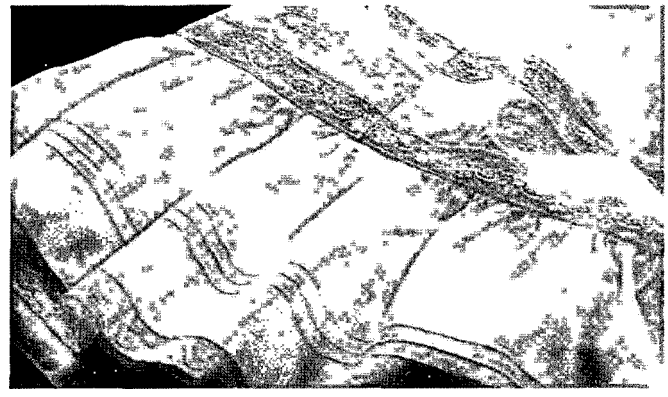
CHRISTENING GOWN

For an impressive christening gown, you'll need to apply lace inserts and refined trimmings on the yoke and on the edges of the skirt.

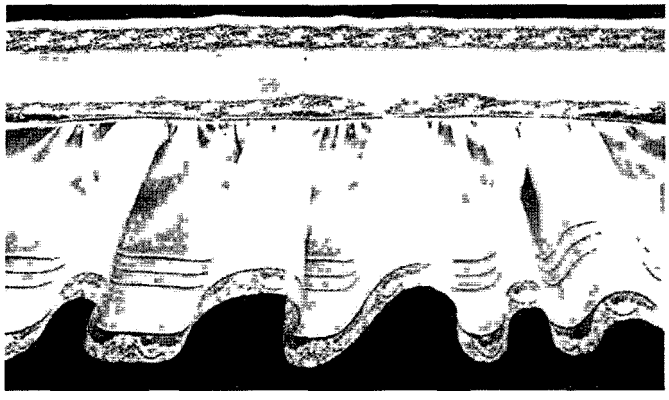
All dress patterns with a yoke can become exceptional if you modify and embellish them.



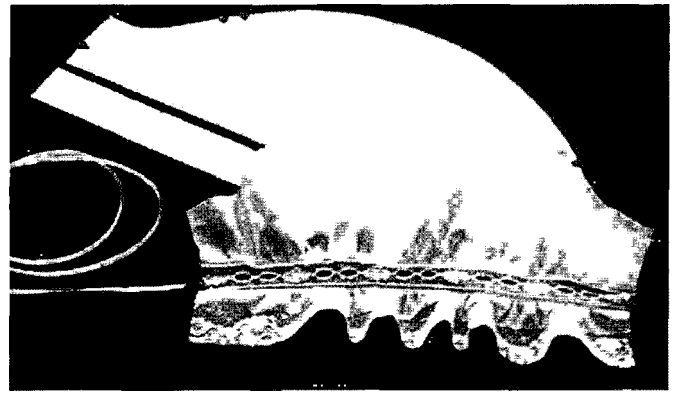
For the yoke, before placing the pattern to be cut, you should join the lace trimmings with fabric strips, as desired.



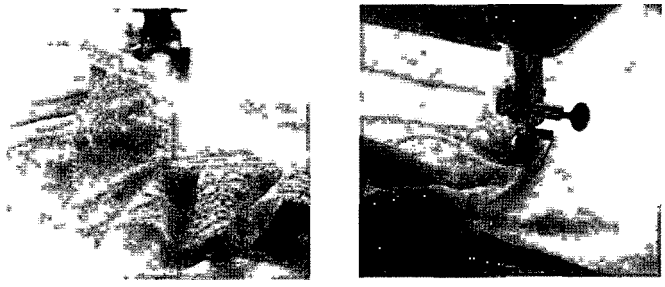
The skirt pattern should be altered, cutting the part where the strip is to be inserted.



Prepare the strip of the flounce of the skirt bottom, sewing the entre-deux on the upper and lower edges of the strip of fabric, before placing the flounce pattern.



The sleeve pattern should also be cut and the part where the lace insert will go can be discarded.
The lower part should be lengthened so it can be gathered.

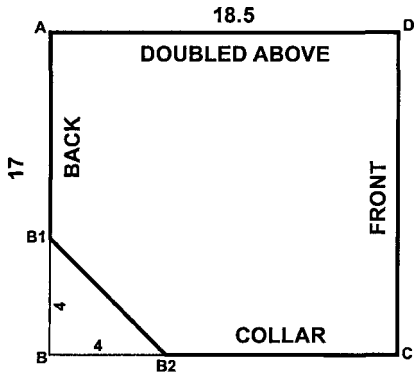


Finish all the edges and sew them with a suitable presser foot.



Create the underside of the dress, finishing the edges of the collar and the armscye with lace.

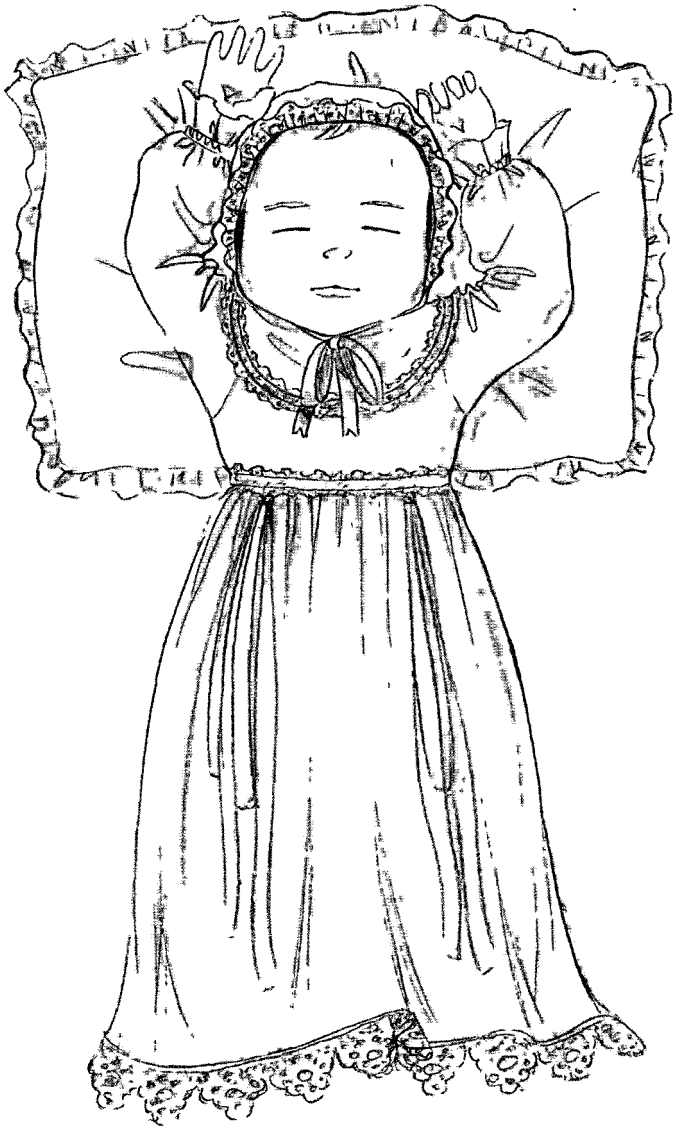
CHRISTENING BONNET

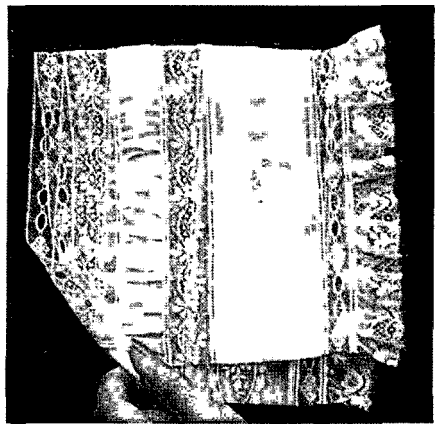


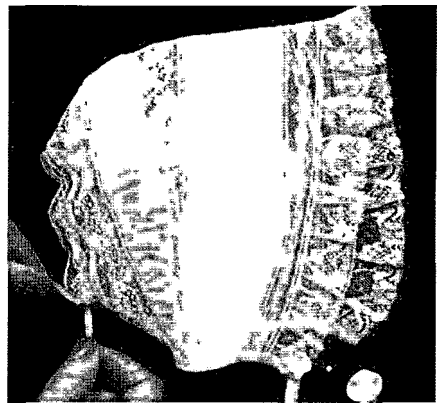
PATTERN

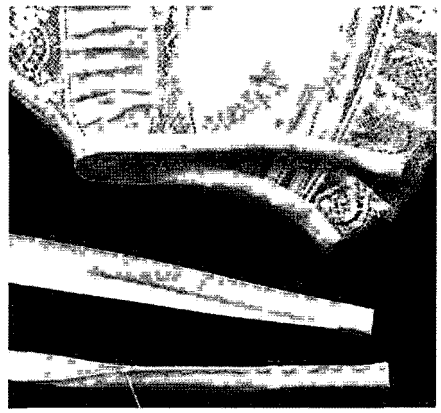
Draw a rectangle A-B-C-D with:
- A-B equal to the height of the head.
- A-D equal to the measurement which goes from the temple to the centre of the nape.
- B-B1 and B-B2 = 4 cm (1.57").

- Finish the diagonal part with a French seam.
- Gather the lower part of the neckline, bringing its length to 23-24 cm (9.06-9.45"), finishing it with trim on the bias.
- Prepare two strips of 1.3 cm (0.51") double-face satin ribbon, 50-60 cm (19.69-23.62") long, folded and sewn.









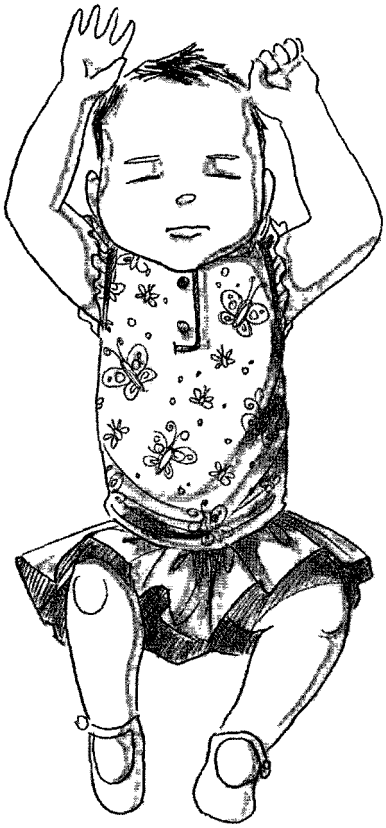
ASSEMBLY

To create a bonnet of various pieces of lace, you can sew strips of trimming lace together with strips of fabric (ending with a lace ribbon pass trim and with gathered lace on the front), in a length which is a bit longer than the doubled pattern (38-39 cm/14.96-15.35") and in a width equal to the pattern.

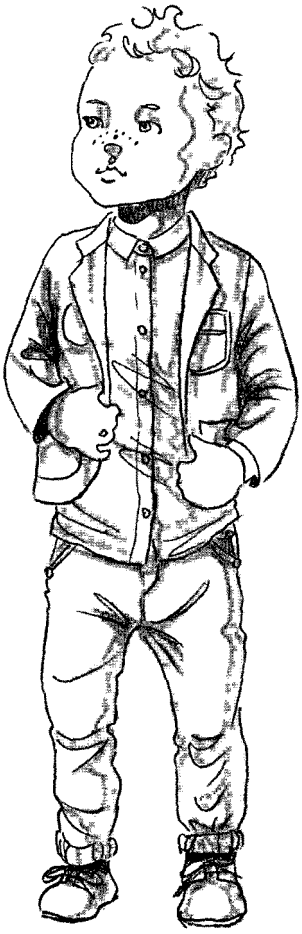
- Fold in half, place the pattern and cut.
- Finish the edges of the ribbon strips, forming a decoration out of the ribbon itself and affix the ends on the front margin of the bonnet with a hand-sewn seam.
- Thread a small ribbon in the lace ribbon pass trim from the centre back, pull it in the right amount and tie it in a pretty bow.

EXERCISES FOR NEWBORN GARMENTS







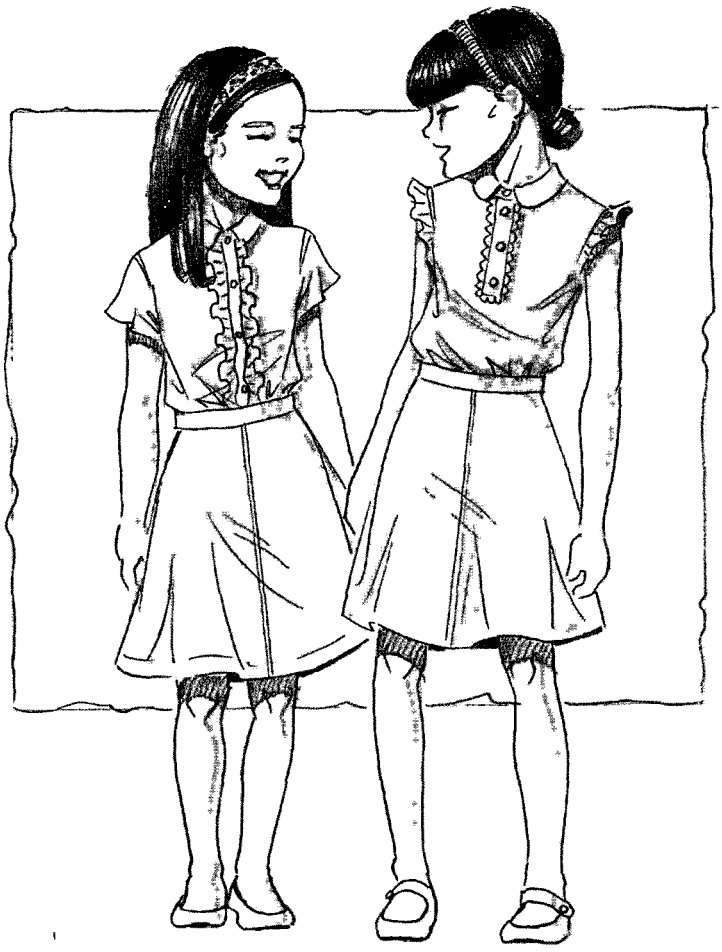






SKIRTS, BLOUSES AND T-SHIRTS

CLOTHING FOR CHILDREN UP TO 12 YEARS



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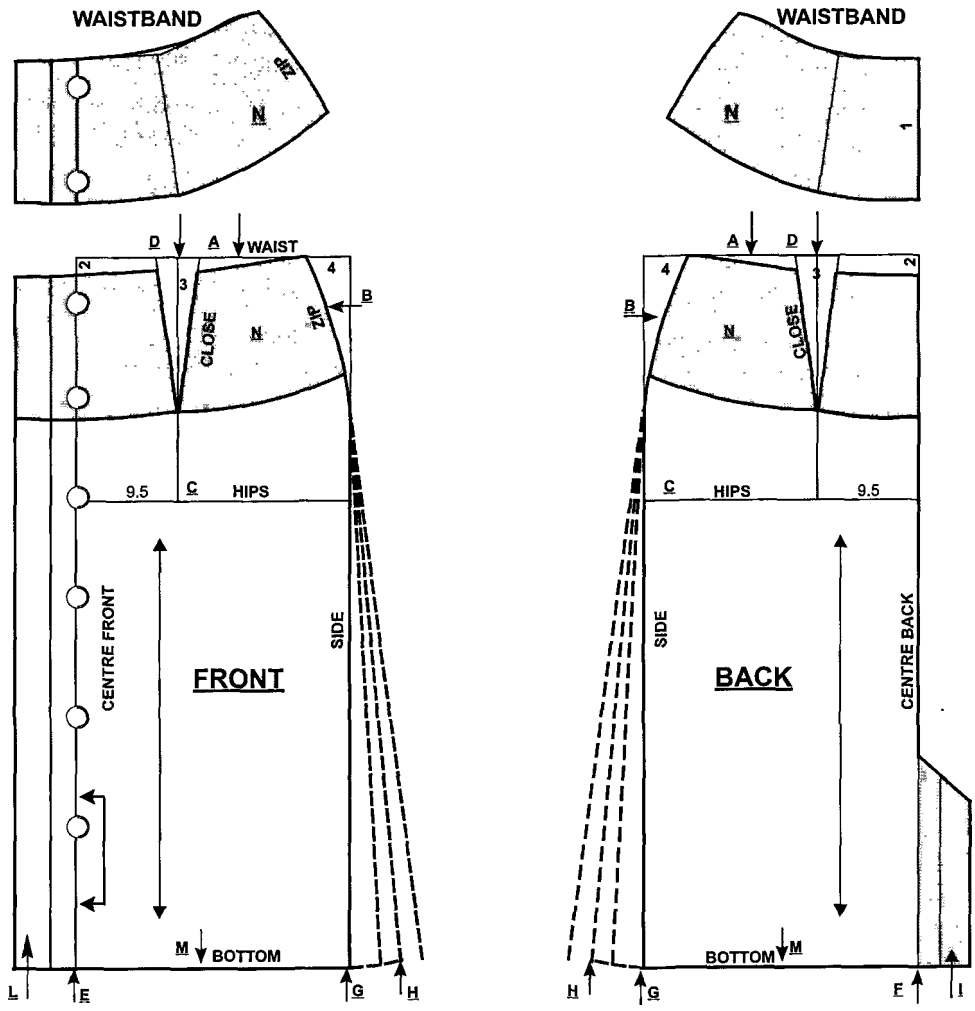
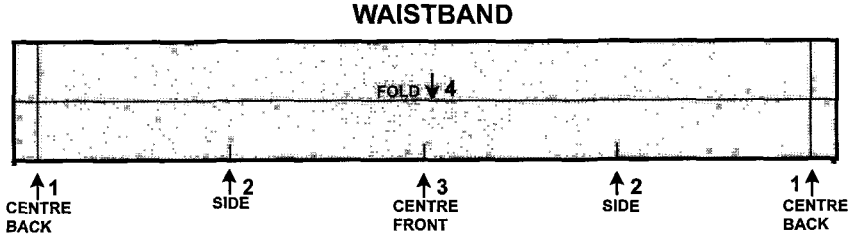
PATTERN TERMINOLOGY

FOR THE STRAIGHT SKIRT





SKIRT PATTERN TERMINOLOGY

A) Waistline - Waist.
B) Side - Side part.
C) Hips - Hip line.
D) Pleat - Dart - Tuck.
E) Centre front - Half front.
F) Centre back - Half back.
G) Side division - Side line.
H) Flare - Godet.
I) Slit - Inverted pleat.
L) Fastening - Closure.
M) Bottom - Hemline - Hem.
N) Waistband.

WAISTBAND

1) Centre back.
2) Side position.
3) Centre front.
4) Fold line.
5) Extension for the overlap.

SKIRT MEASUREMENTS

INTRODUCTION

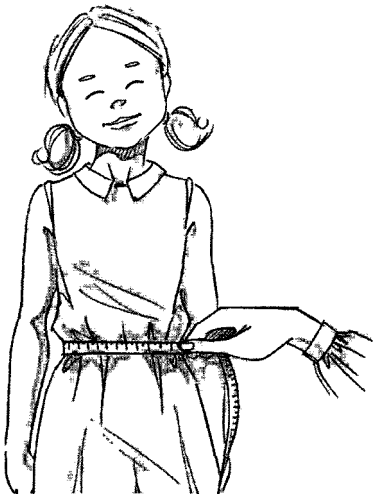
The measurements to take to assemble the skirt are:

- *Waist circumference*
- *Hip circumference*
- *Side height*
- *Skirt length and, as a control measurement,*
- *Abdomen circumference.*

Before taking the measurements, it's best to tie a ribbon or cord snugly around the subject's waist and hips.

Measurements should be written down immediately on the client's personal card, along with the date and weight, so as to avoid errors and imprecision.

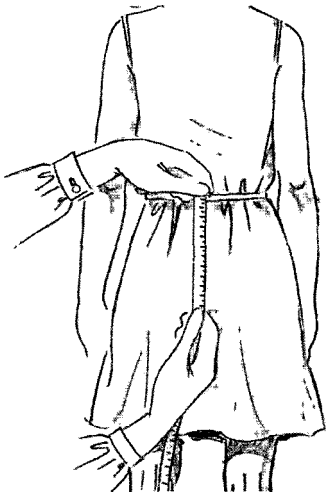
Then these measurements should be checked against the pattern, before proceeding to the layout and cutting of the fabric.



WAIST CIRCUMFERENCE

Waist circumference is measured by wrapping the measuring tape around the narrowest point of the customer's waist, as shown in the figure.

When creating the pattern, this measurement is increased by the ease (0 - 2 cm / 0.79") and divided by 2.



ABDOMEN CIRCUMFERENCE

This measurement is considerd a control measurement, but it's always a good idea to take it, just in case.

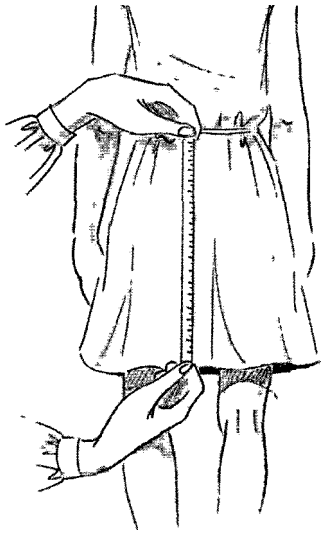
To get this measurement, circle the measuring tape around the most protruding part of the abdomen, about 8 cm (3.15") from the waist.



HIP CIRCUMFERENCE

Hip circumference is measured by wrapping the tape around the widest part of the rear.

When creating the pattern, this measurement is increased by the ease (0 - 2 cm / 0.79"), divided by 2.



SIDE HEIGHT

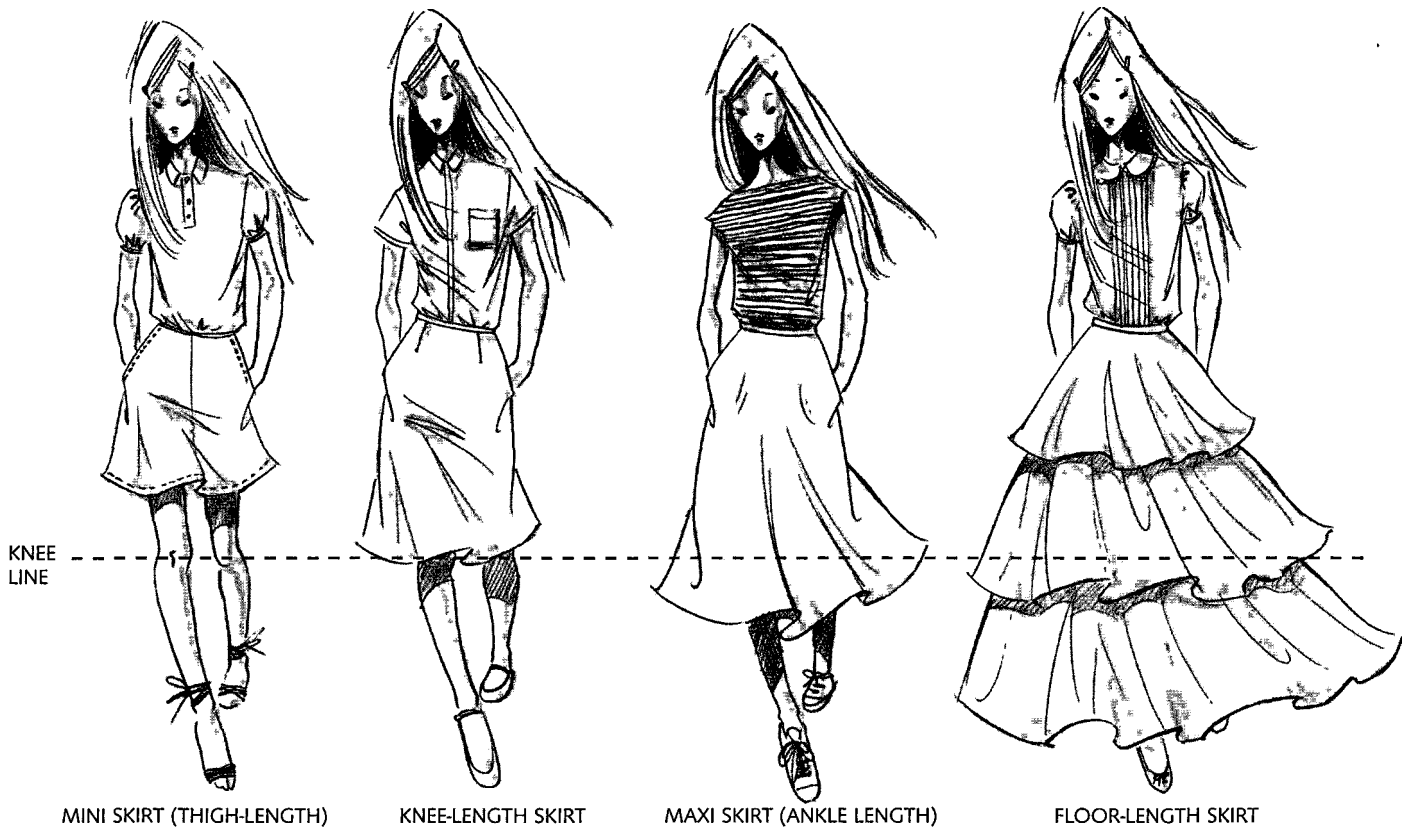
From the tape tied around the waist to the most prominent part of the rear, where another tape should be placed.

SKIRT LENGTH

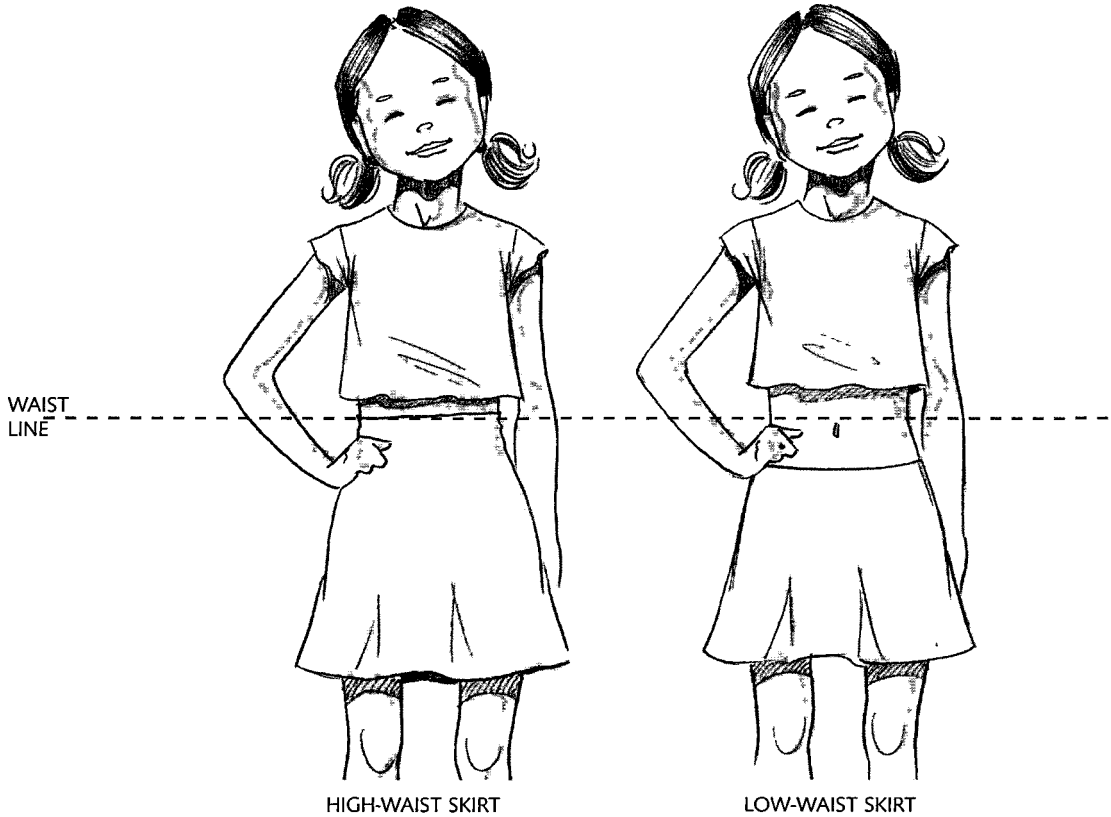
Starting from the ribbon tied around the waist, measure down to the desired length or that which corresponds to the illustration.

SKIRT LENGTH

Even little girls' skirts like in different lengths. The classic skirt covers the body from the waist down and is the garment most subject to changes, especially in terms of length and the waistline. With respect to the knee, it may like in different lengths: above, mid-thigh, below, floor-length, etc, according to the trends of the day and the choices made by the designer. The waistline can be low-waisted, if it is under the belly button; or high-waisted, if it is above the normal waistline position.

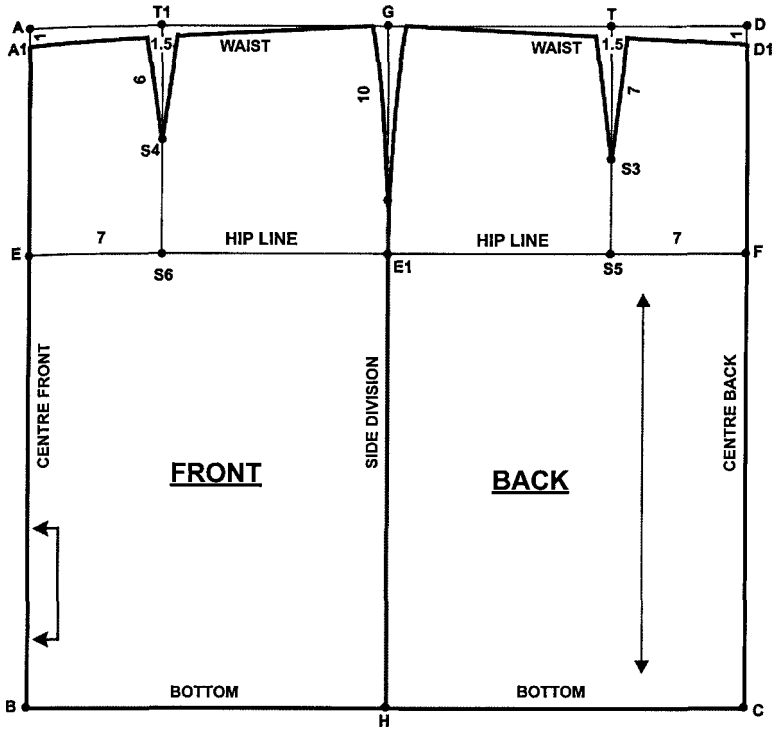


MINI SKIRT (THIGH-LENGTH) KNEE-LENGTH SKIRT MAXI SKIRT (ANKLE LENGTH) FLOOR-LENGTH SKIRT



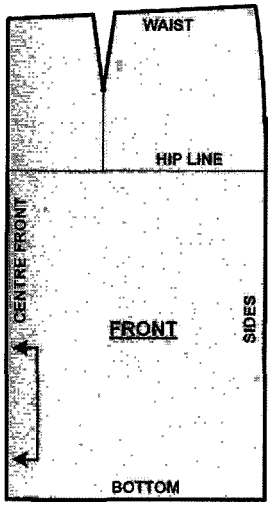
HIGH-WAIST SKIRT LOW-WAIST SKIRT

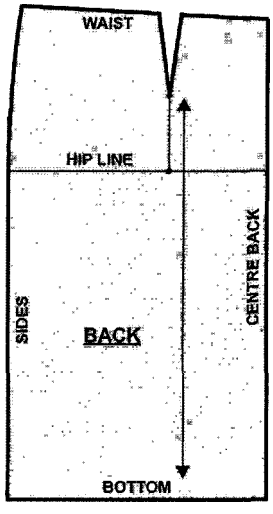
STRAIGHT SKIRTS





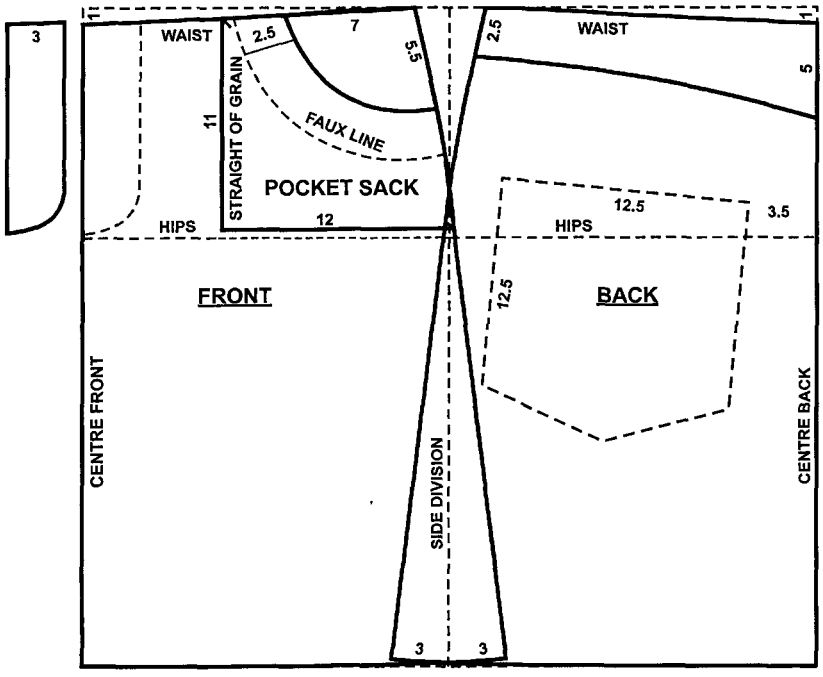
- Draw a rectangle A-B-C-D, with:
- A-B Height of the skirt as desired.
- A-D 1/2 Hip circumference + ease.
- A-G half of A-D. Draw G-H.
- A-E Hip height. Draw E-F.
- A-T1 1/10 Hip circumference.
- D-T like A-T1.
- Draw the darts and the fabric to be discarded at the side as required.
- A-A1 and D-D1 1 cm (0.39").

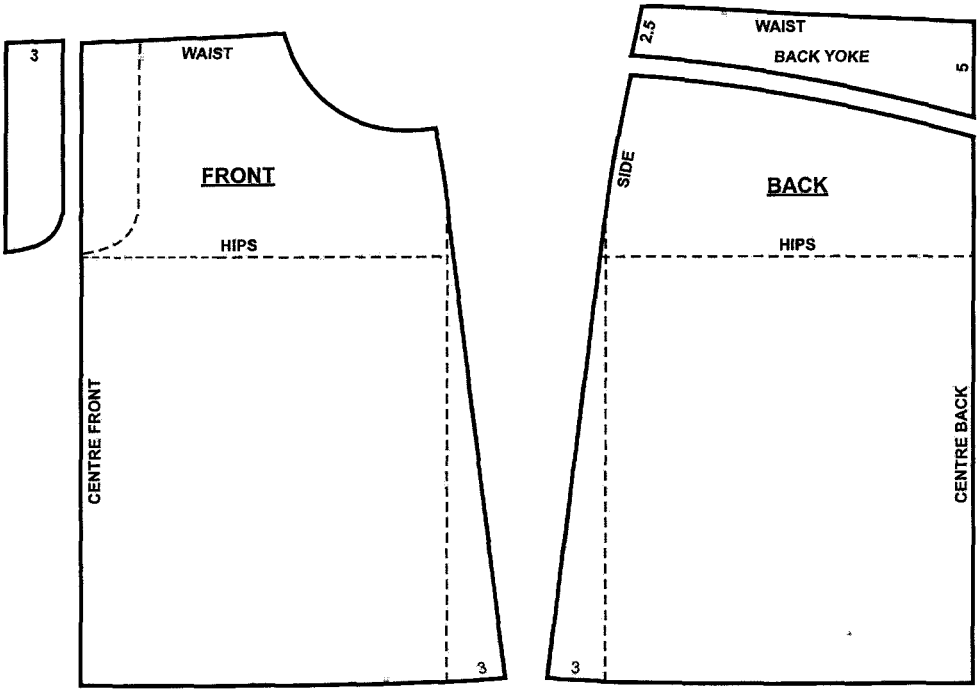


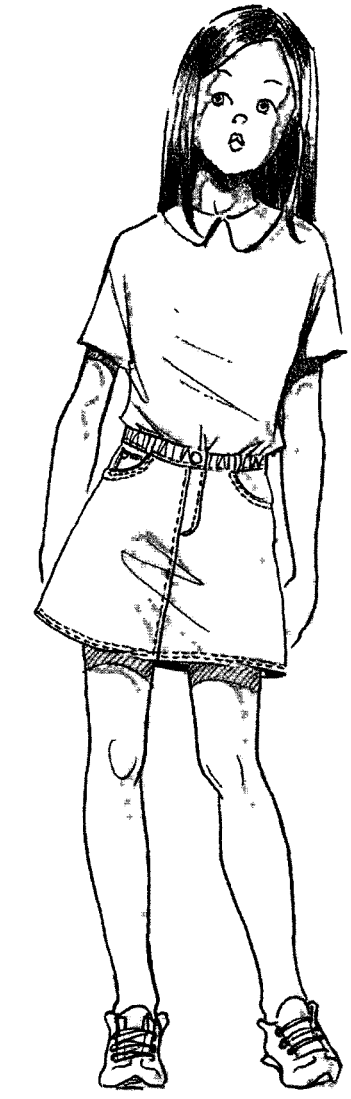


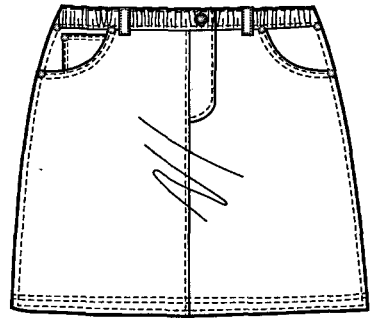
NB: *Measurements placed in the explanations relating to pattern construction are understood to be by way of example only. In the actual construction, you will need to apply the measurements taken directly from the child or those found in the Measurement Chart found in this book or another source.*

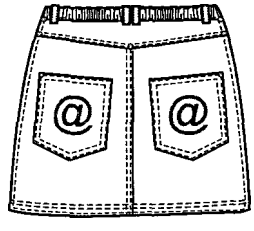
FLARED DENIM SKIRT

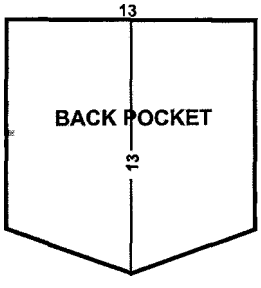


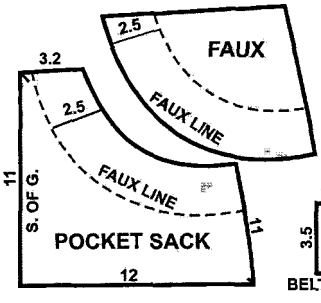




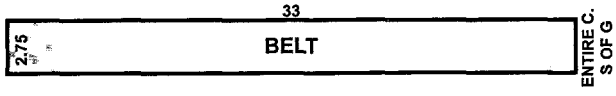






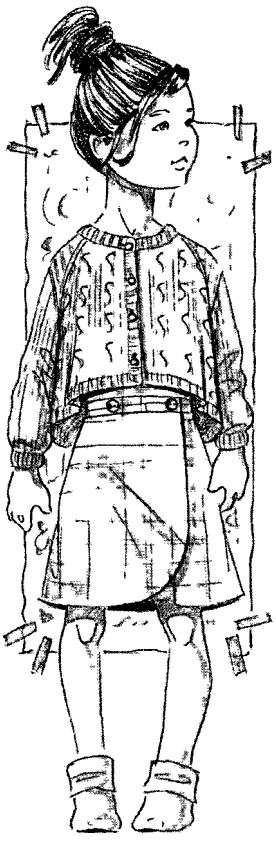


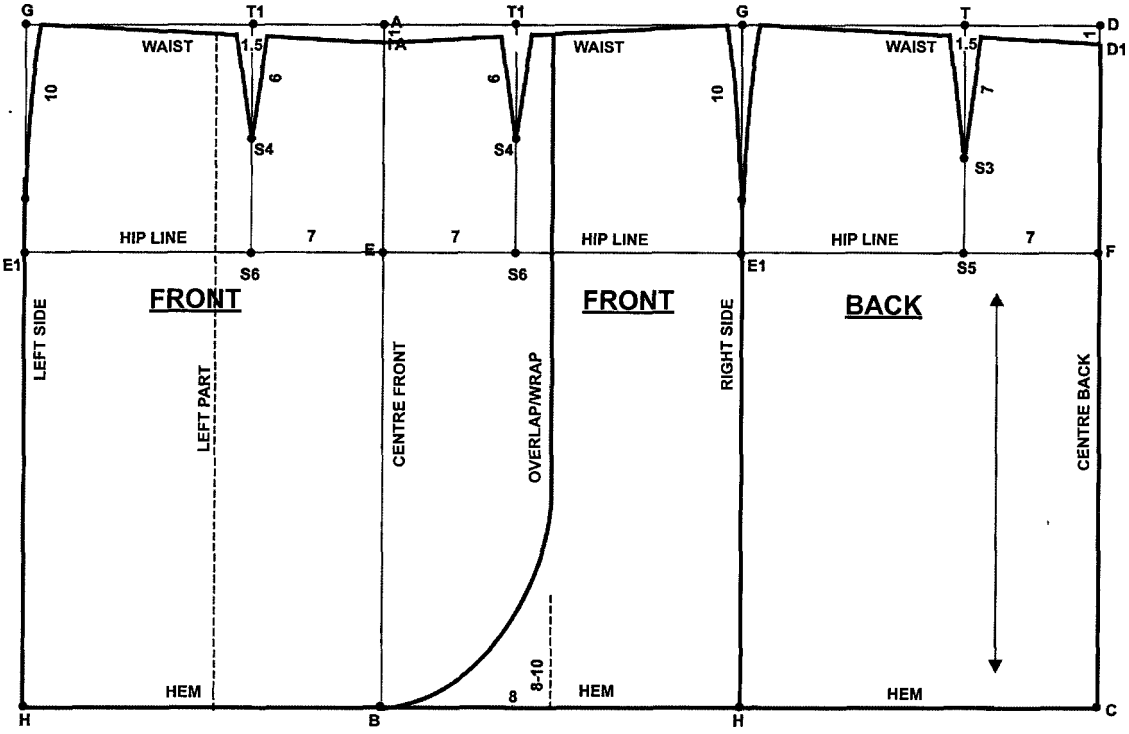




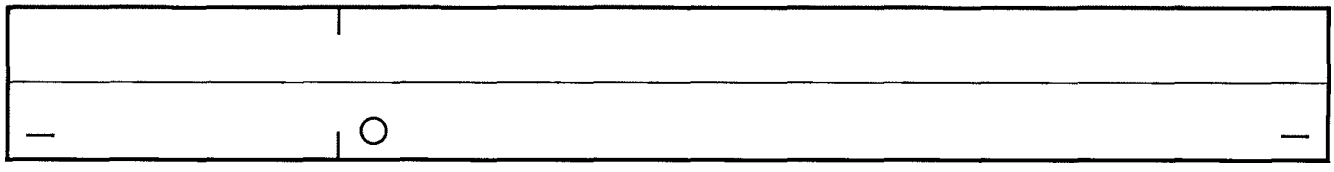
- Create the base of the straight skirt with measurements taken from the child or according to the size as listed in the chart.
- Flare the bottom of the side of the skirt in the desired measurement (from 2 to 5 cm /0.79 to 1.97").
- Draw the yoke on the back of the skirt.
- Draw on the front the pocket and the pocket sack.
- Draw the back pocket and the small pocket.
- Draw the belt and the belt loop.

WRAP SKIRT

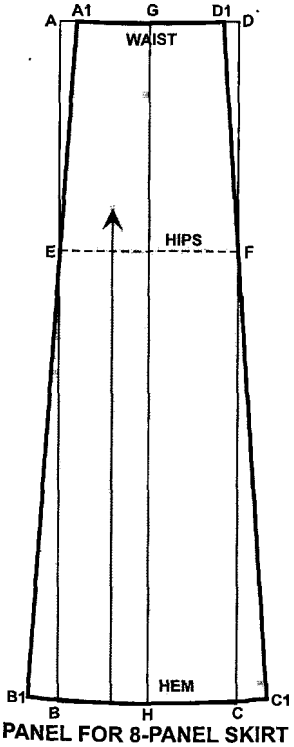




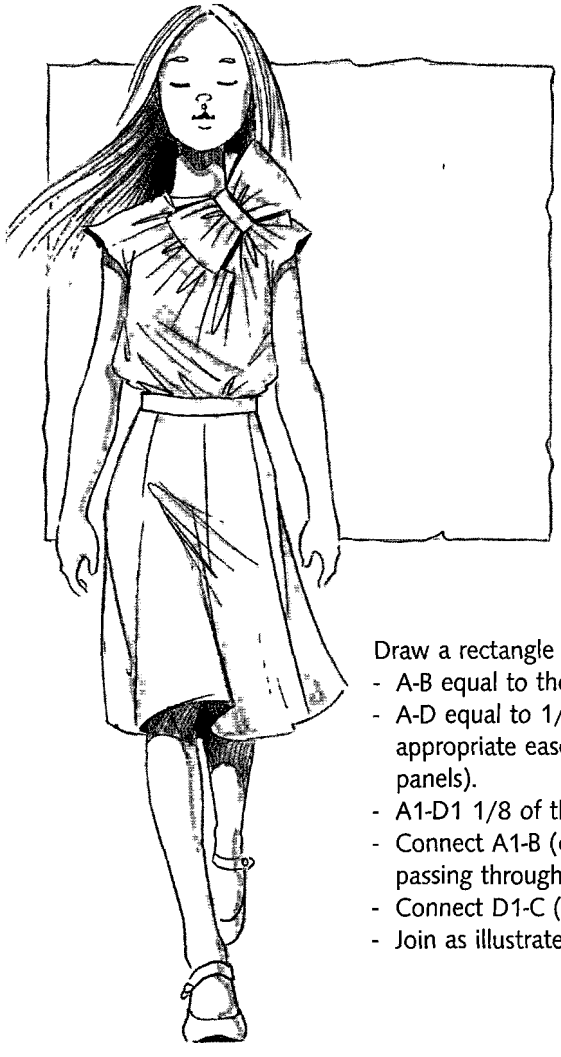
BELT



8-PANEL SKIRT



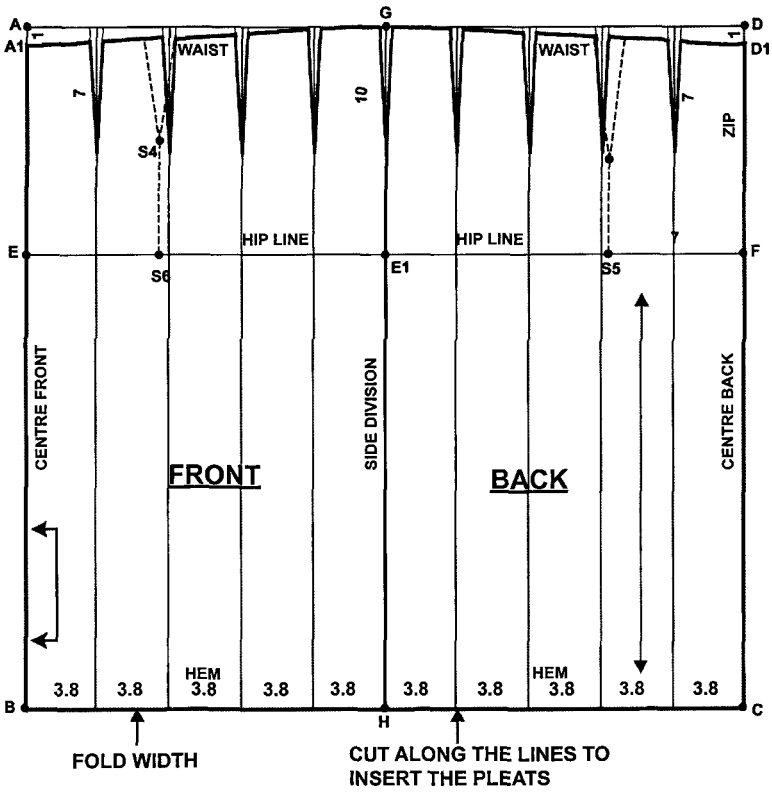
PANEL FOR 8-PANEL SKIRT

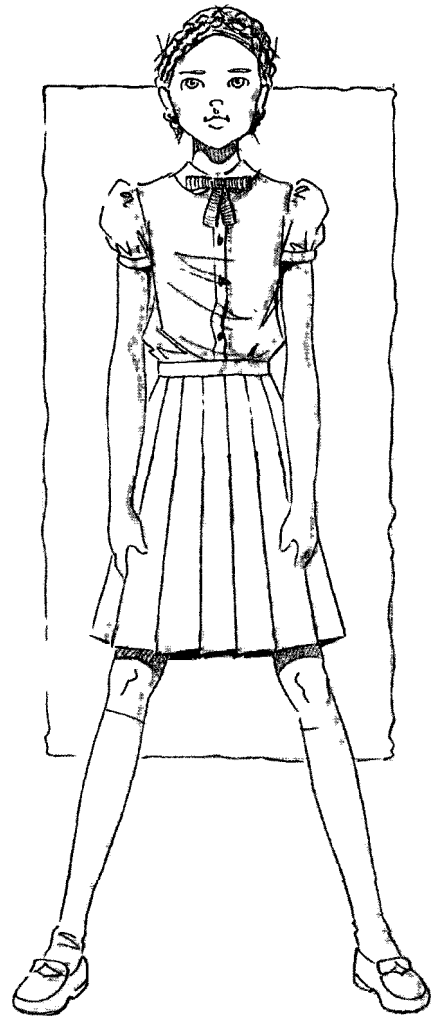


Draw a rectangle A-B-C-D with:

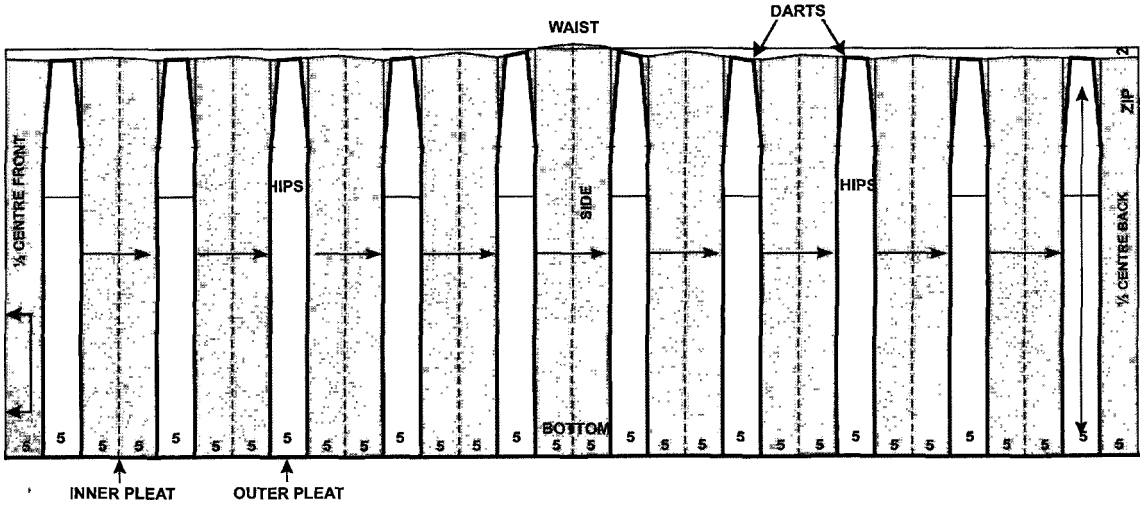
- A-B equal to the length of the skirt.
- A-D equal to 1/8 of the hip circumference plus the appropriate ease (1/4, 1/12, etc. according to the panels).
- A1-D1 1/8 of the waist circumference plus ease.
- Connect A1-B (or B1 if you want a flared panel) passing through E.
- Connect D1-C (or C1), passing through F.
- Join as illustrated.

PLEATED SKIRT

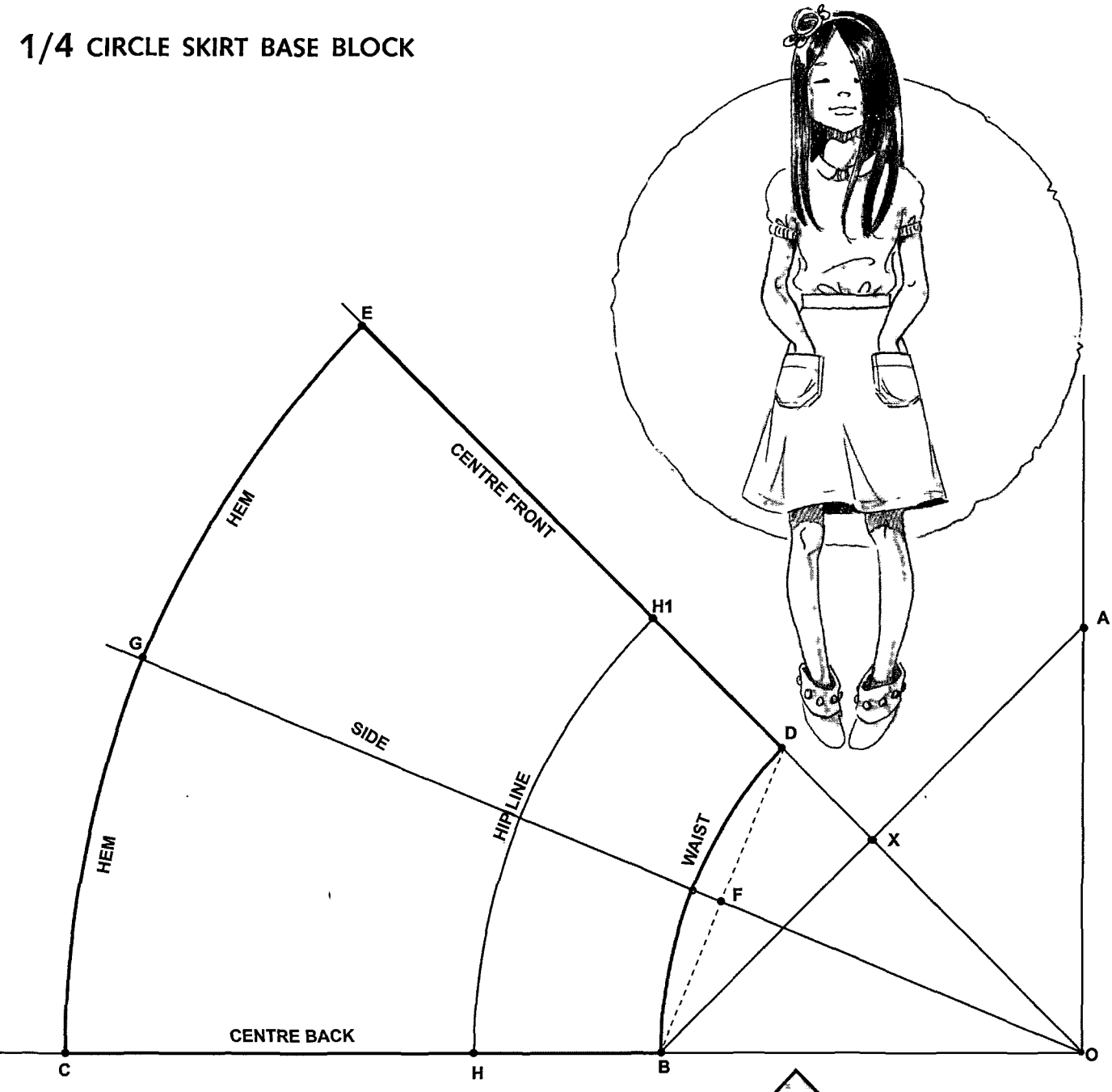




Straight pleats are the same width or depth along the entire length of the skirt.
So when making the model, the same measurement is used at the top as on the bottom.
A pleat is made up of two parts: an outer pleat which is visible from the outside and an inner pleat, found on the inside.
To create the folds, you must first determine the width of the fold which you want (e.g. a 3.8 cm / 1.5" fold).
Once you have decided on the width, the number of folds which should be made can be calculated.
The number of folds is calculated by dividing the hip circumference by the width of the fold. [e.g.: Hip circumference (*including the ease) 76: 3.8 cm = n. 20 pleats*].
Or, conversely, to find the width of the fold, you can divide the hip circumference by the desired number of fold.
To know how much fabric you need for a pleated skirt, multiply the hip circumference plus the seam margins by three. (e.g.: 76 + 6 = 82 x 3 = 2.46 cm).
The pleats should be folded to the left.
The width of the waist darts should be divided by the number of folds (e.g.: 10: 20 cm = 0.5 cm).
The 7-8 cm (2.76-3.15") long darts are to be inserted in each fold, dividing the already-established waist darts into equal parts.

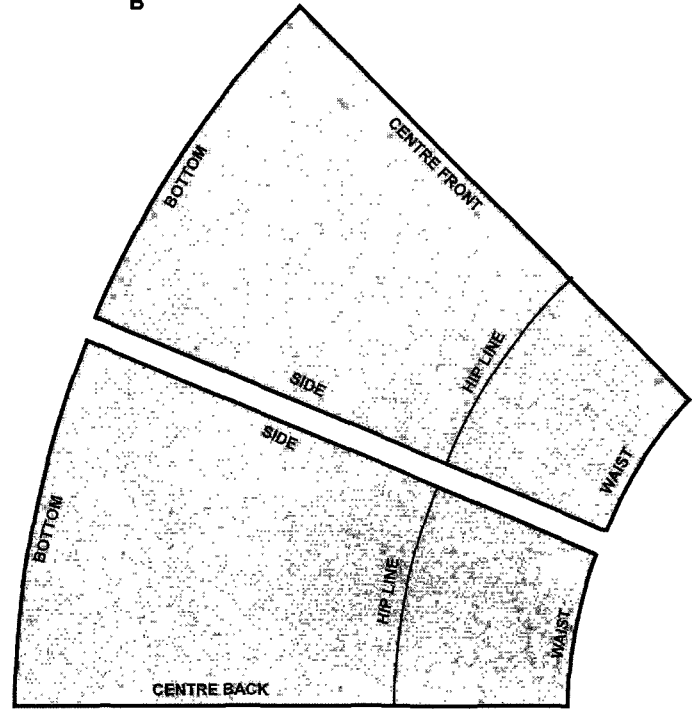


1/4 CIRCLE SKIRT BASE BLOCK

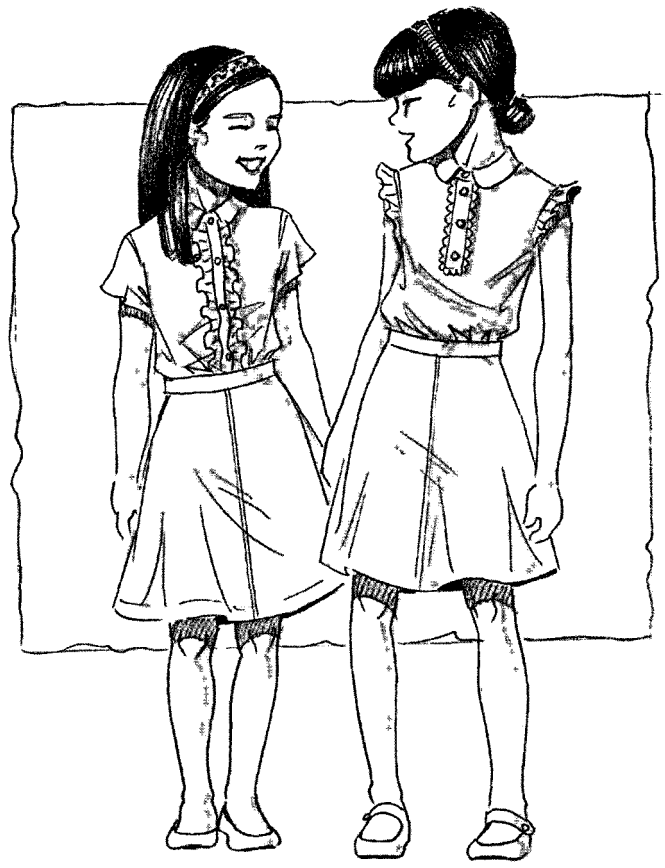


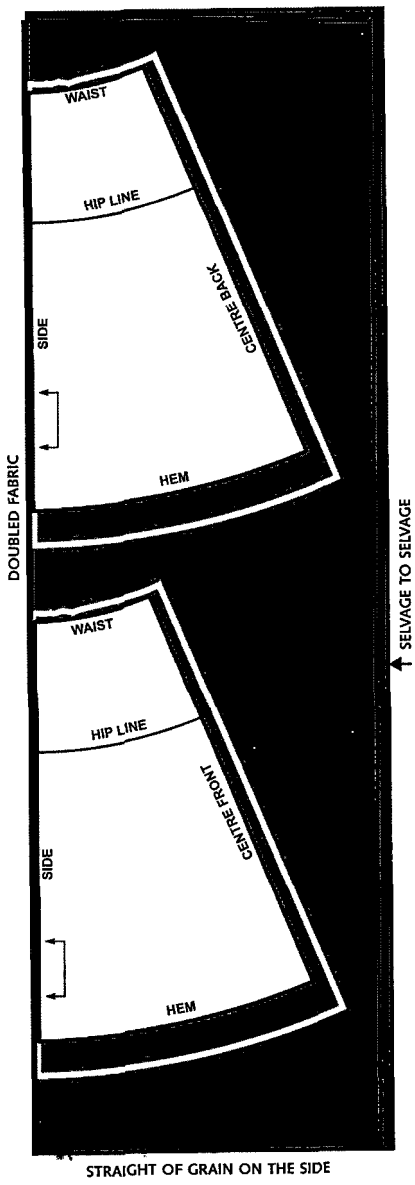
Draw a right angle, with vertex O.
On the vertical and horizontal sides, draw O-A and O-B, with a length equal to half of the waist circumference divided by 3.14, multiplied by 4 (e.g.: 31: 3.14 = 9.8 x 4 = 39.2).

- Connect points A-B divide in half and mark point X.
- Draw a straight line O-E, passing through X.
- Pivoting on the vertex O, draw the curved line B-D, (the semi-circumference of the waist).
- Draw B-C with the skirt length measurement and write CENTRE BACK.
- D-E like B-C. Write CENTRE FRONT.
- Draw the curved line C-E pivoting on O and write BOTTOM.
- B-H side height.
- Draw the curved line H-H1 and mark HIP LINE.
- Draw point F at half of B-D.
- Draw point G at half of C-E.
- Draw O-G. SIDE DIVISION LINE.

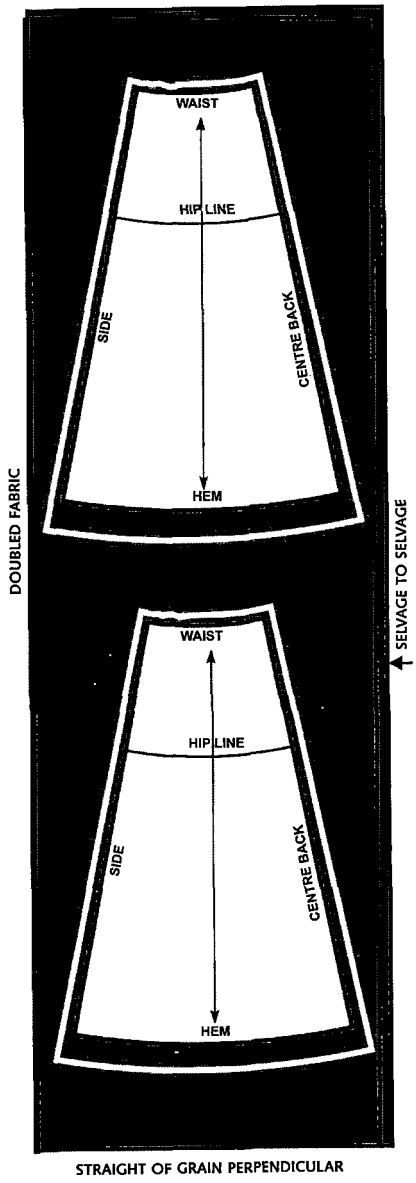


1/4 CIRCLE SKIRT PATTERN LAYOUT

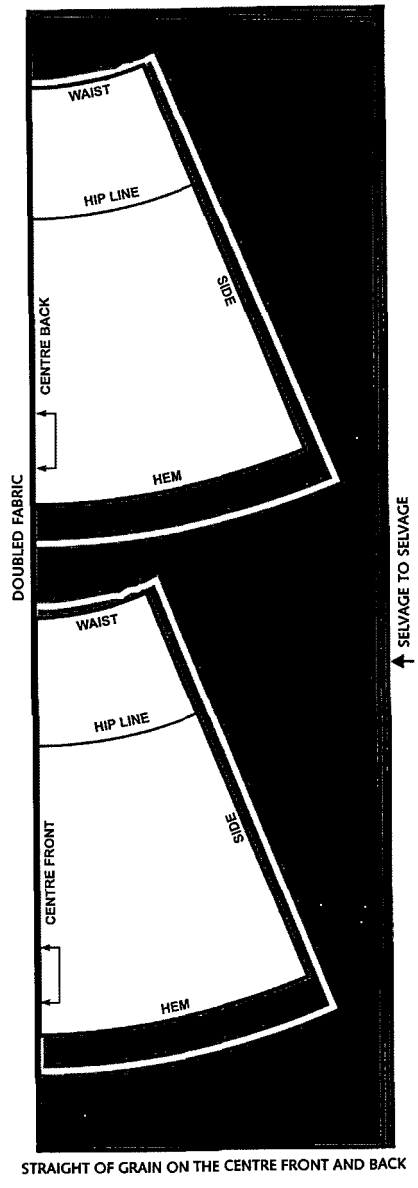




STRAIGHT OF GRAIN ON THE SIDE



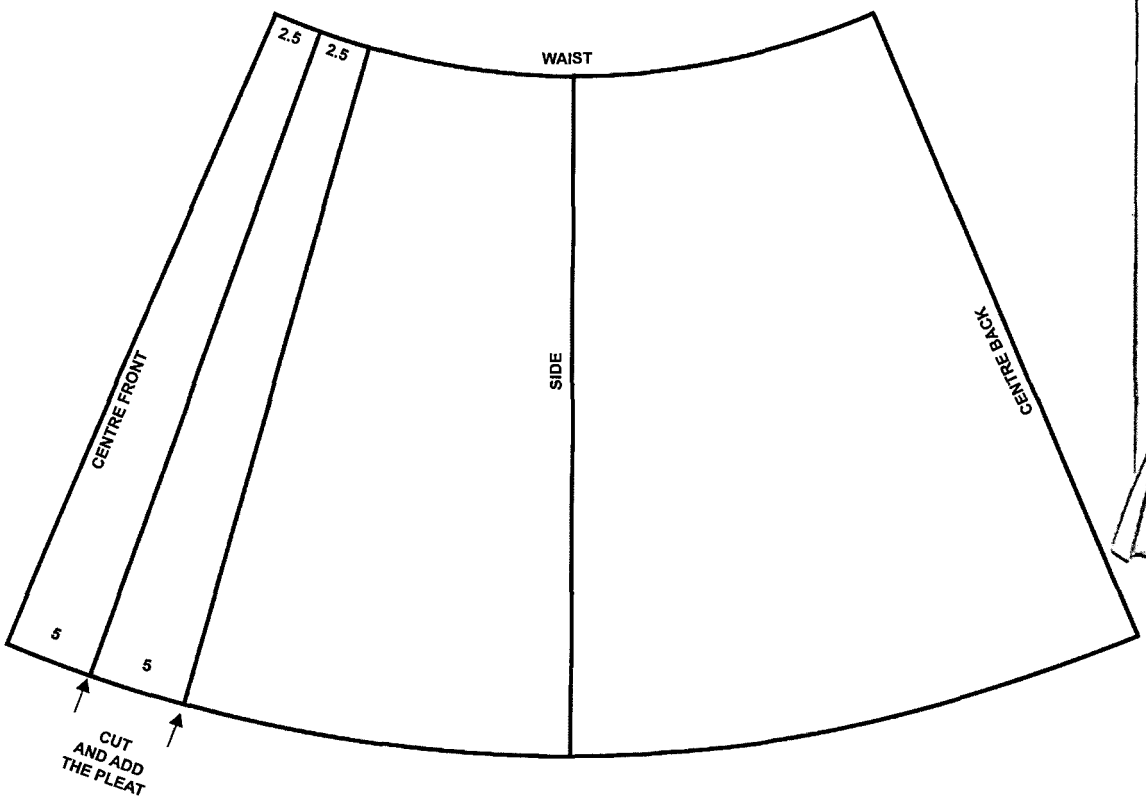
STRAIGHT OF GRAIN PERPENDICULAR



STRAIGHT OF GRAIN ON THE CENTRE FRONT AND BACK

PLEATED 1/4 CIRCLE SKIRT

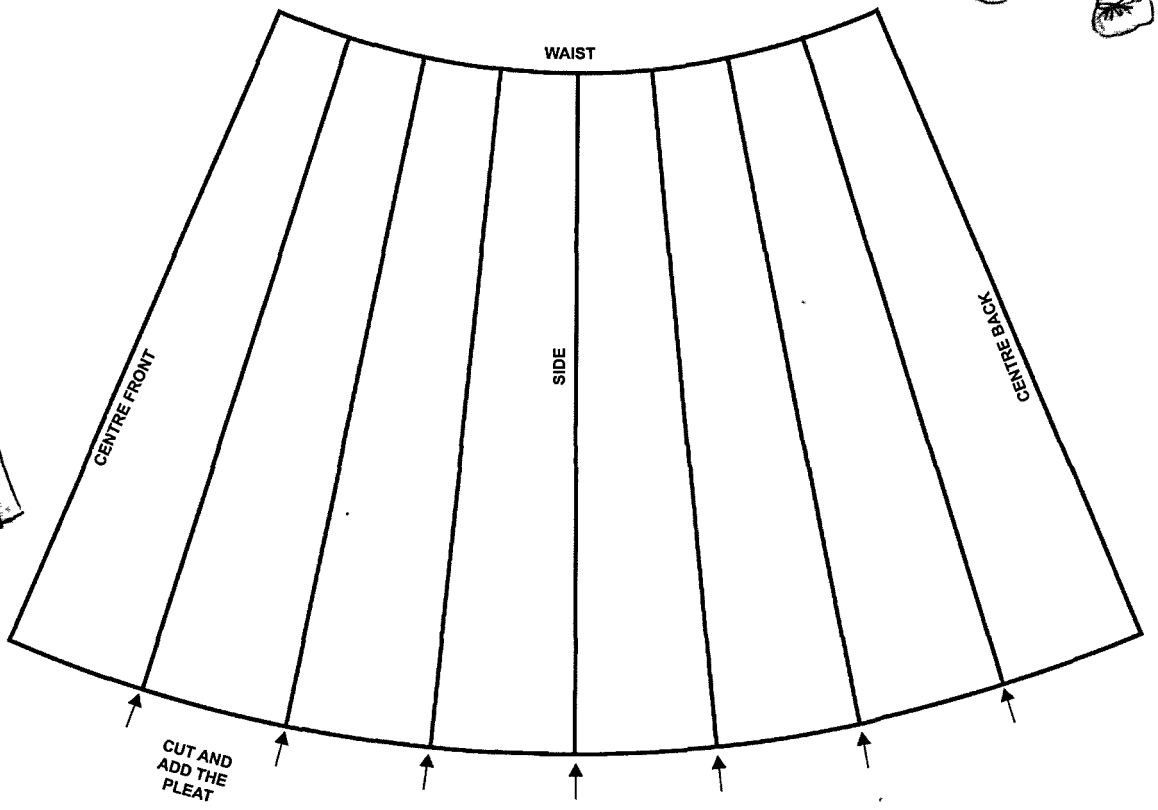
WITH FOUR FRONT PLEATS





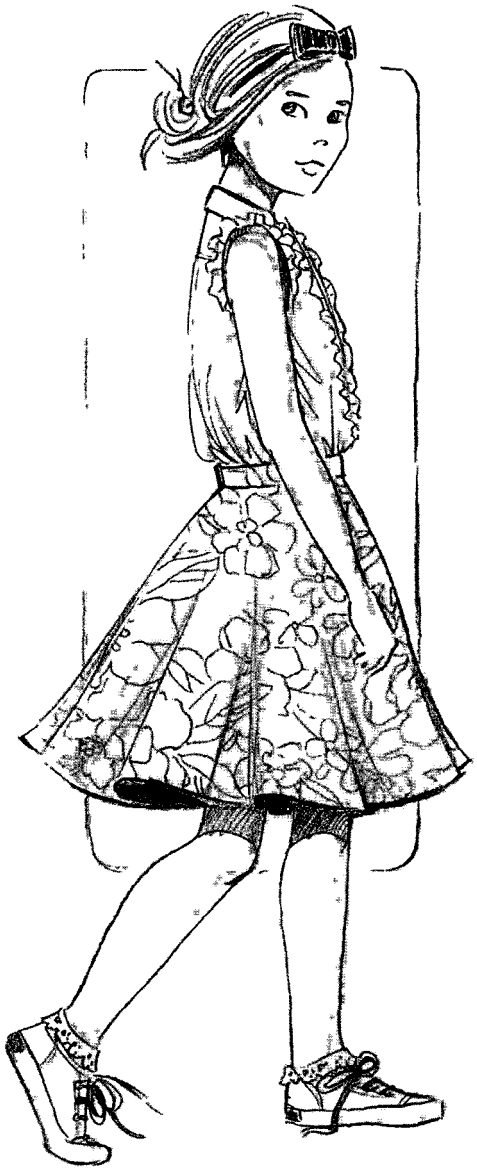


ENTIRELY PLEATED

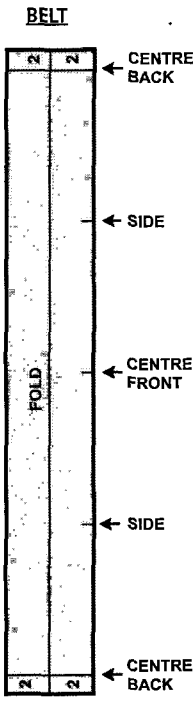


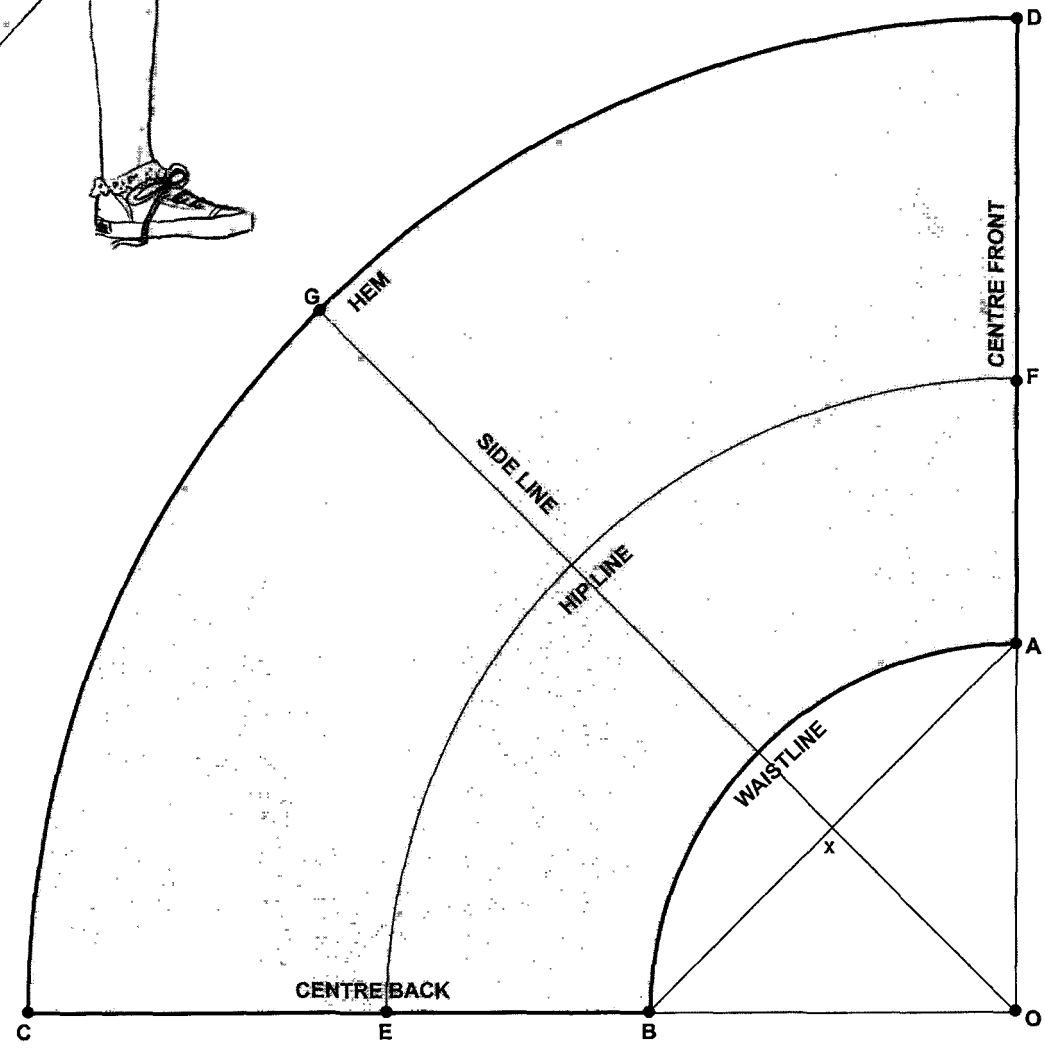
NB: *To simplify the construction of the pleated skirt, repeat the 1/4 circle base three times, dividing it in as many equal parts as there are to be pleats, folding two parts and leaving one open.*

1/2 CIRCLE SKIRT



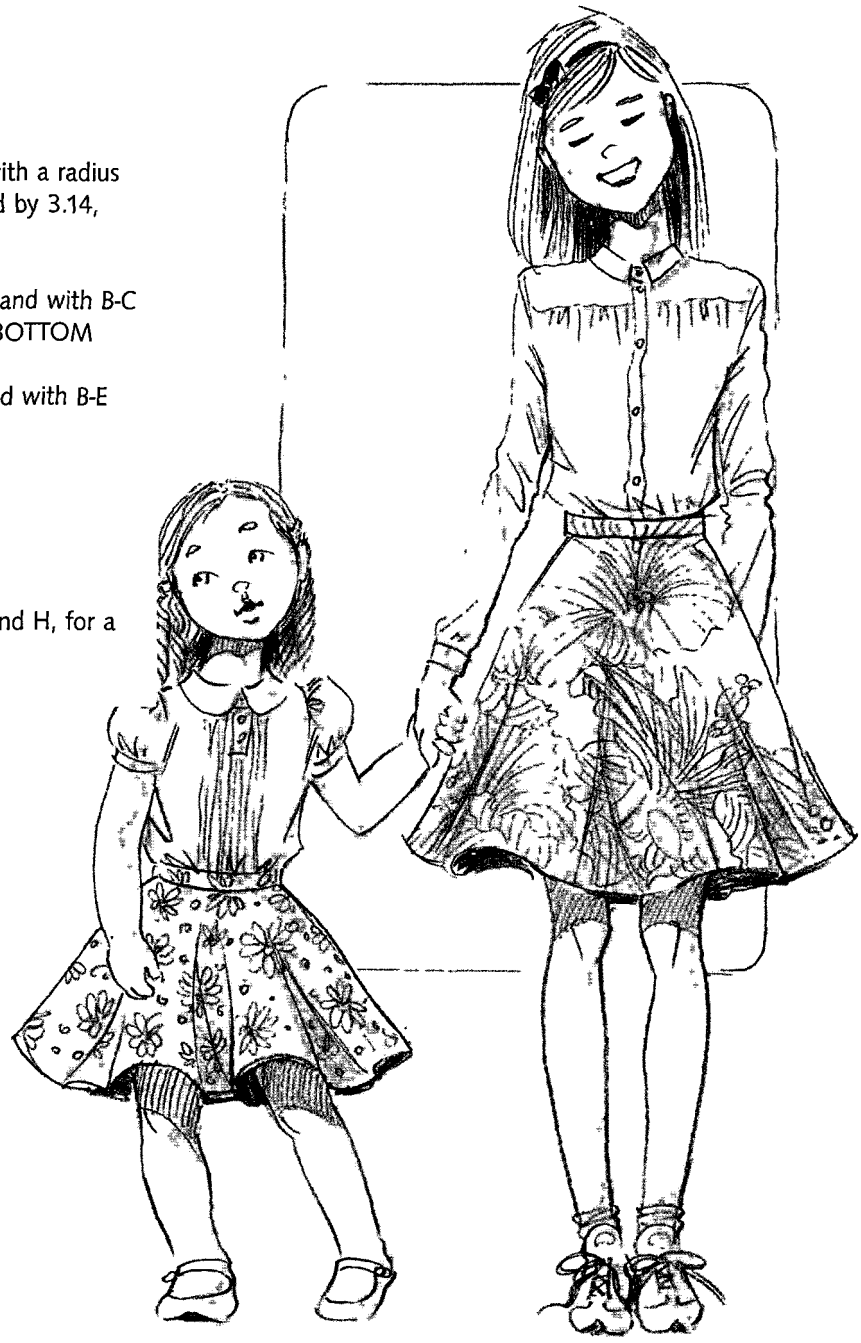
- On the bottom right, draw a right angle D-O-C.
- From vertex O draw points A and B at a distance equal to the waist semi-circumference divided by 3.14 then multiplied by 2.
  (e.g.: cm 31: 3.14 = 9.8 x 2 = 19.6)
- Draw the curved line A-B, with vertex O (The arc's length is equal to the waist semi-circumference, 31 cm / 12.20"). WAISTLINE.
- Draw the curved line D-C with vertex O, with A-D equal to skirt length desiderata (36 cm / 14.17"). BOTTOM (HEM) LINE.
- Draw the curved line E-F with vertex O, with A-F equal to the side height. HIP LINE.
- Divide the curved line C-D in half and mark point G.
- Draw the straight line O-G. SIDE DIVISION LINE.
- On the line A-D write CENTRE FRONT.
- On the line B-C write CENTRE BACK.

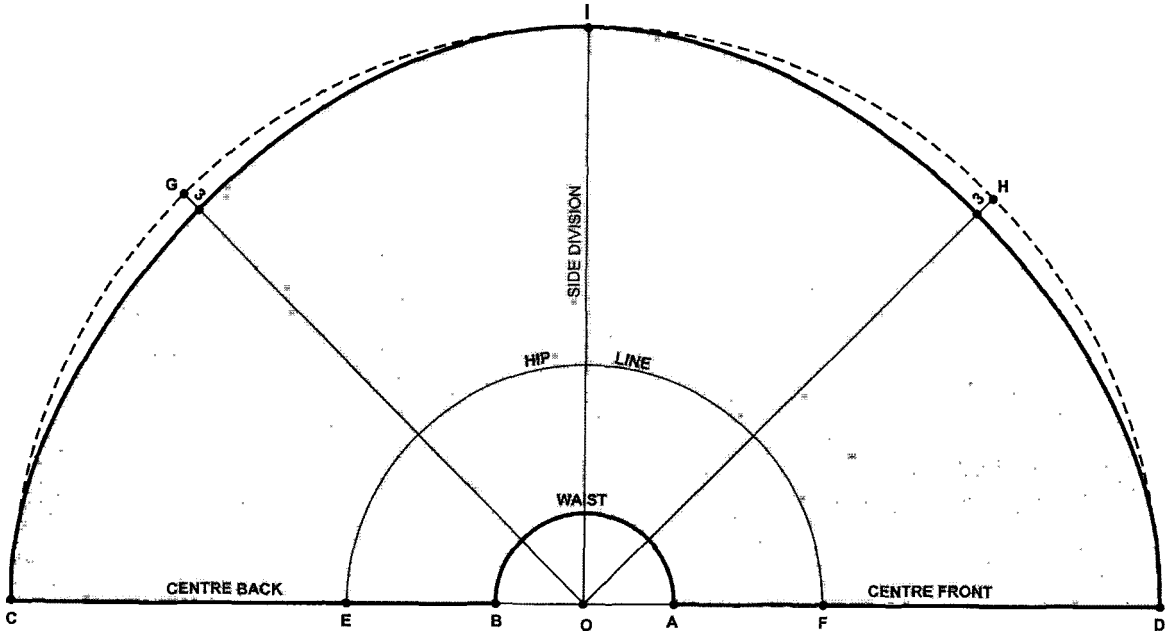




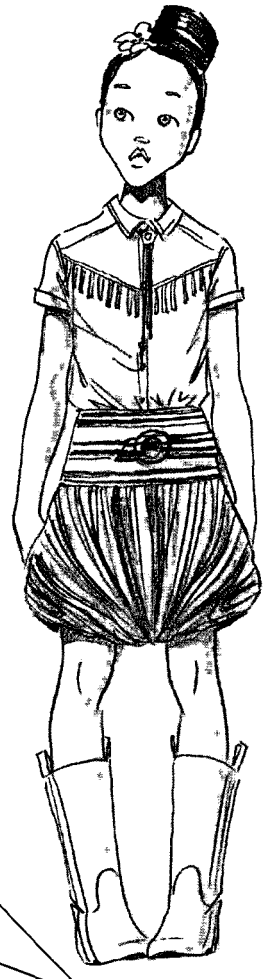
FULL CIRCLE SKIRT

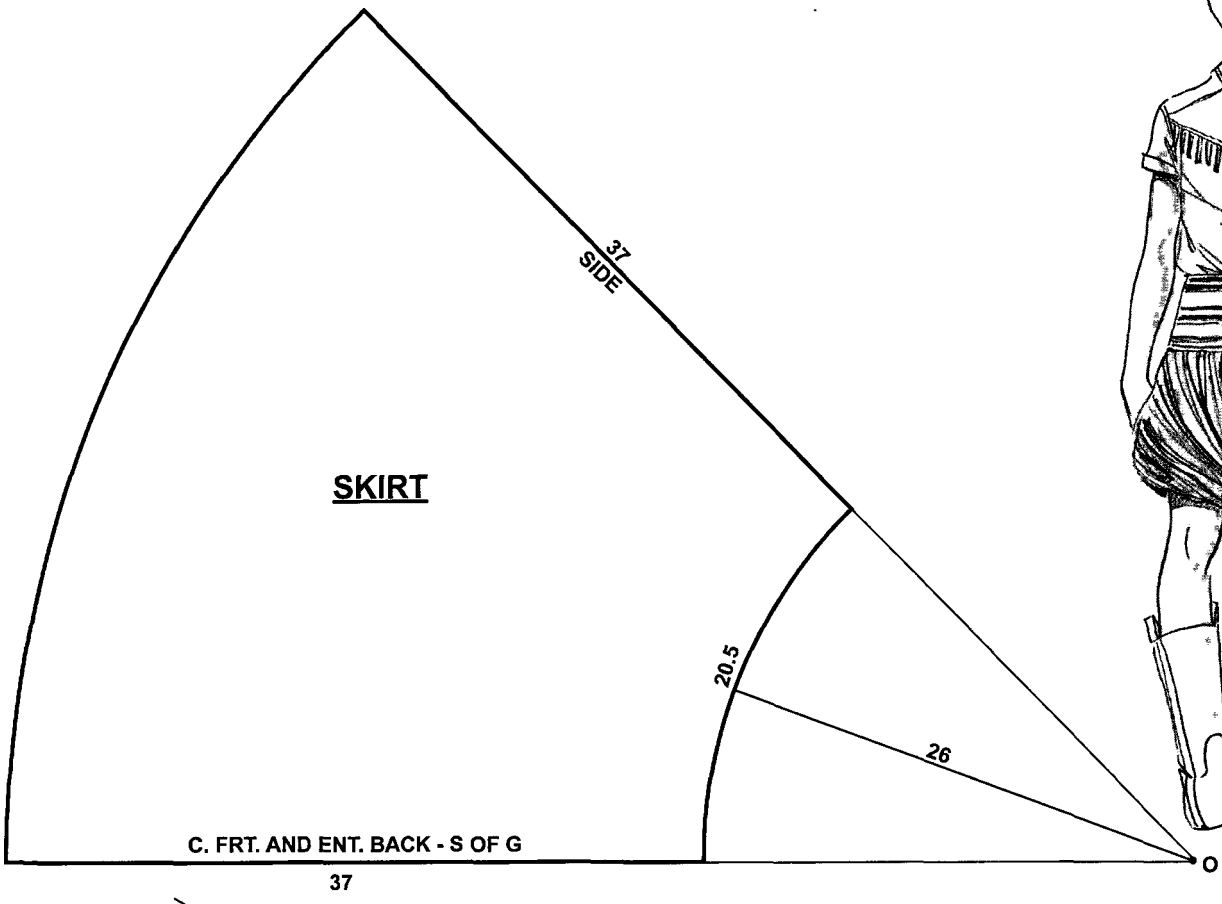
- Draw a straight horizontal line C-D.
- Mark point O at the centre of the line.
- Draw the curved line A-B with centre at O with a radius equal to the waist semi-circumference divided by 3.14, minus 0.5 cm (0.20"). WAISTLINE. (e.g.: 32: 3.14 cm = 10.1-0.5 = 9.6 cm).
- Draw the curved line C-D with vertices at O and with B-C equal to the desired skirt length desiderata. BOTTOM (HEM) LINE.
- Draw the curved line E-F with vertex at O and with B-E equal to the side height. HIP LINE.
- Write CENTRE FRONT on line A-D.
- Write CENTRE BACK on line B-C.
- Draw perpendicular line O-I. SIDE DIVISION.
- Point G half of CD.
- Point H half of CD.
- Draw in by 2-3 cm (0.79-1.18") at points G and H, for a block mid in the hemline.

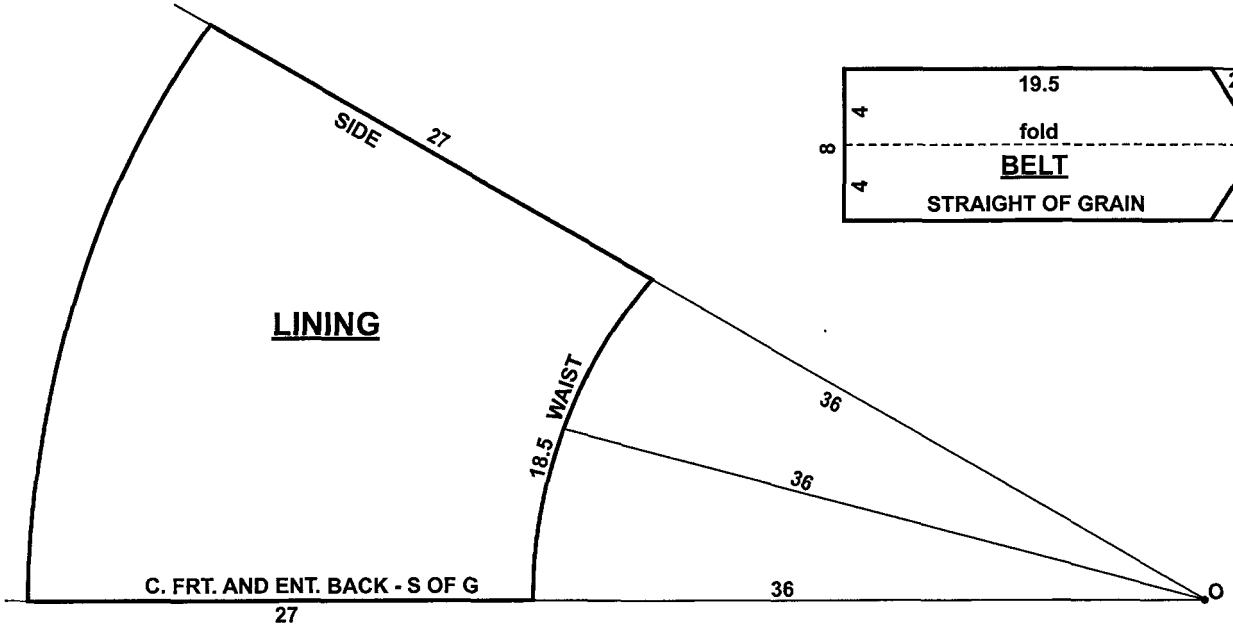


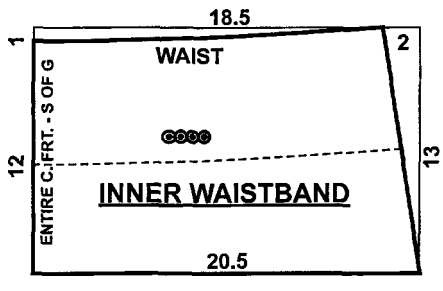


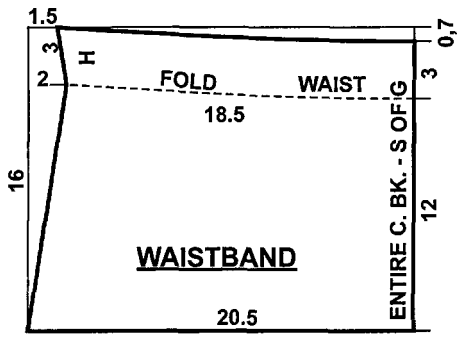
BUBBLE SKIRT



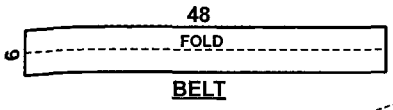




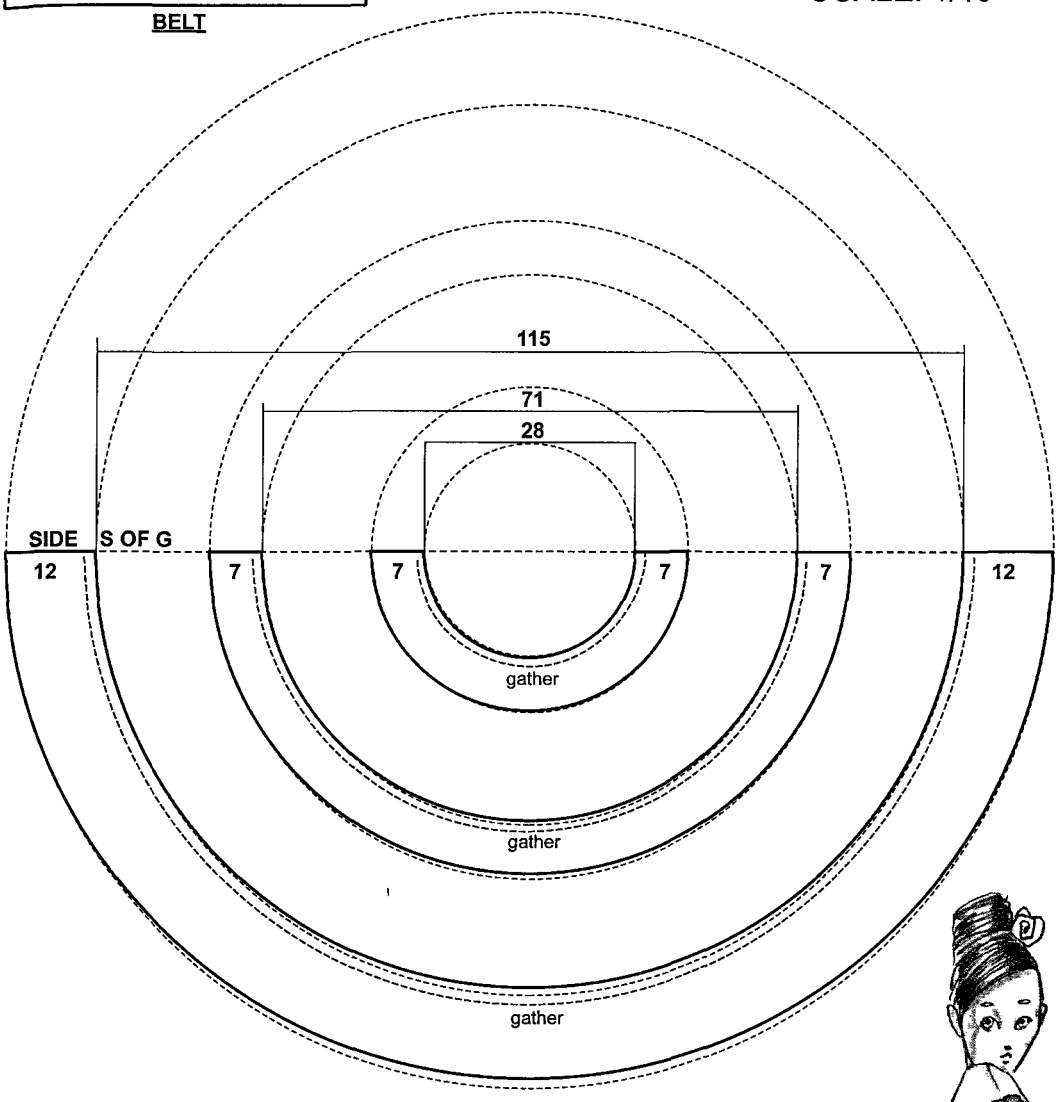




SKIRT WITH GATHERED RINGS

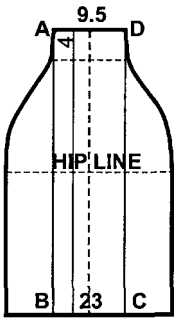


SCALE: 1/10





SKIRT WITH 6 WIDE PANELS



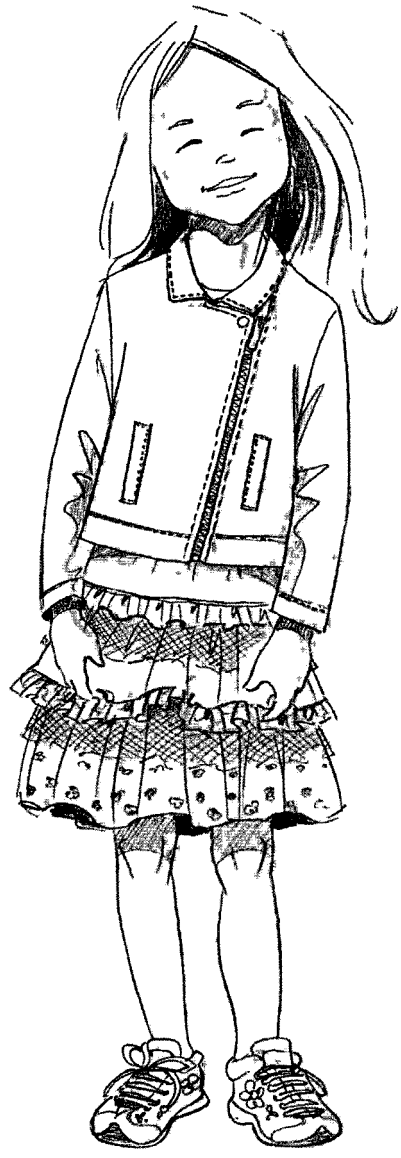


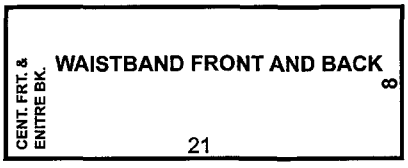
CONSTRUCTION

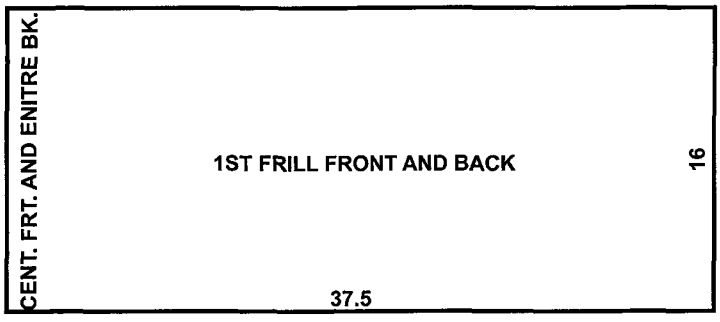
- Draw a rectangle A-B-C-D with A-B equal to the desired skirt length and A-D equal to 1/6 of the waist circumference.
- Create the outline of the panel as illustrated.
- Lay out the pattern on the fabric on the straight of grain, add the seam allowances, cut and sew (with a serger also).
- The invisible zip can be put in the back seam.

FRILLED SKIRT WITH WAISTBAND

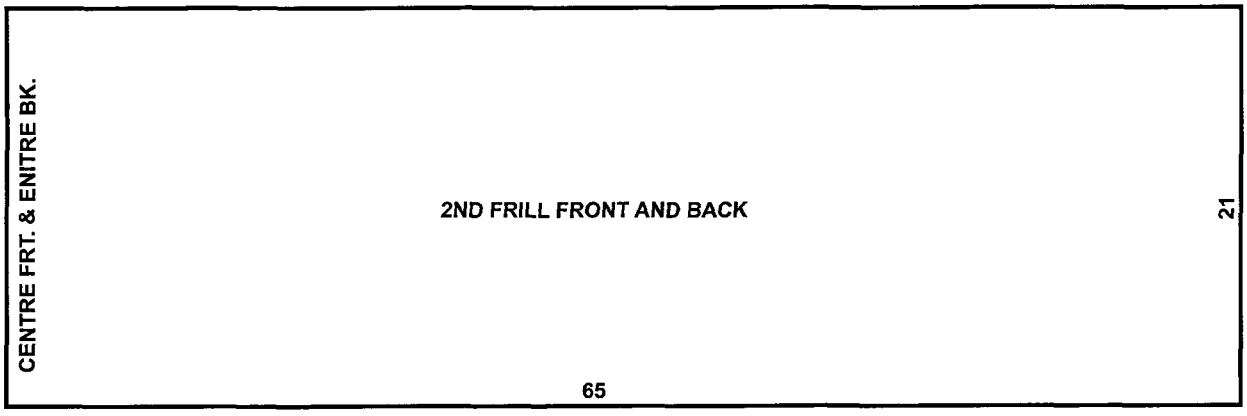
This skirt can be made by creating three simple rectangles. The first will be the waistband with a width equal to the hip circumference, increased by the length of the ease and a height of 8 cm (3.15"). The second rectangle will be a frill with a width equal to the hip circumference increased according to the amount of gathering desired, with a height of 16 cm / 6.30" (or a different measurement as desired). The same for the third rectangle, which may be 21 cm (8.27") high (or a different measurement as desired). The belt should be made with an inner elastic strip, 2.5/3 cm (0.98/1.18") high.
Apply a ruffle on the edges of the first two frills, and lace and other trim as desired.



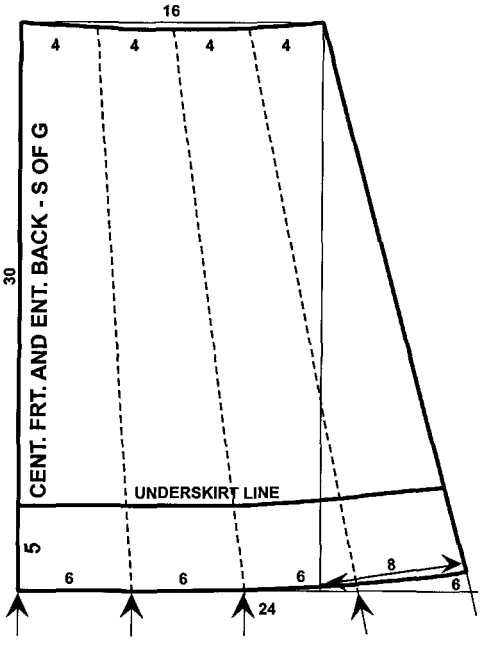




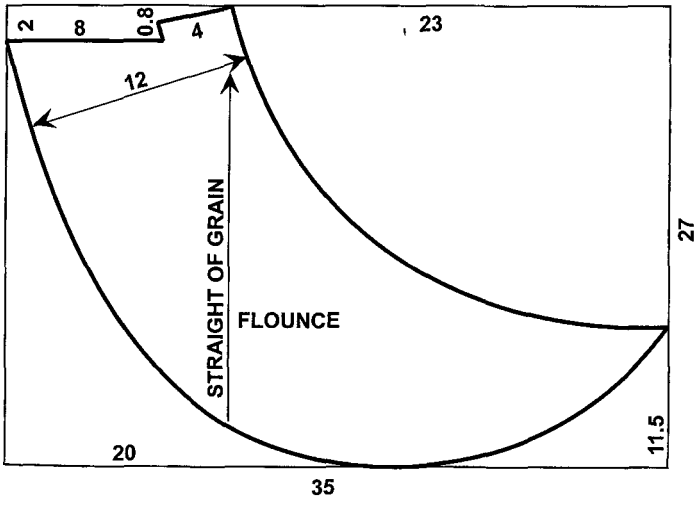


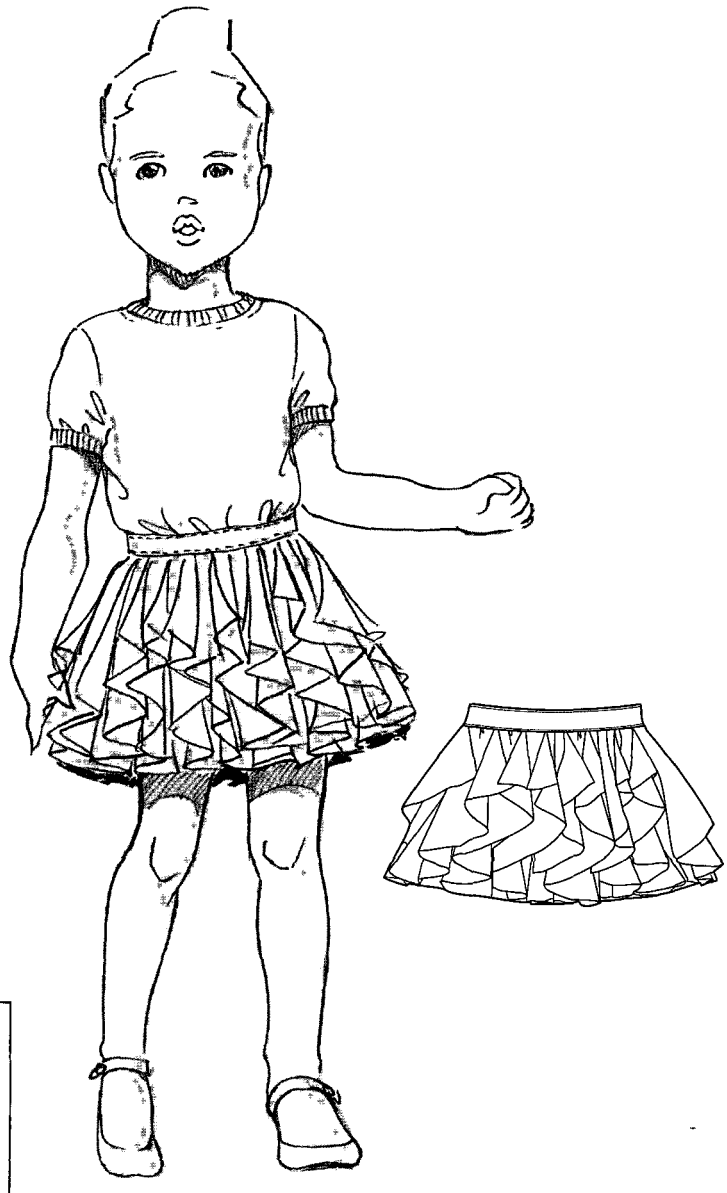


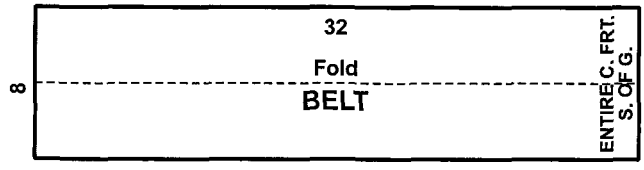
ROUNDED FLOUNCE SKIRT



FLOUNCE LINES

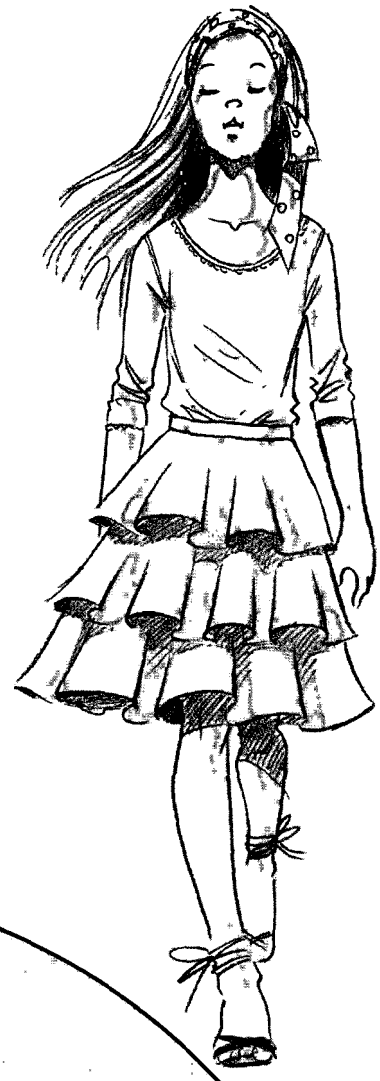




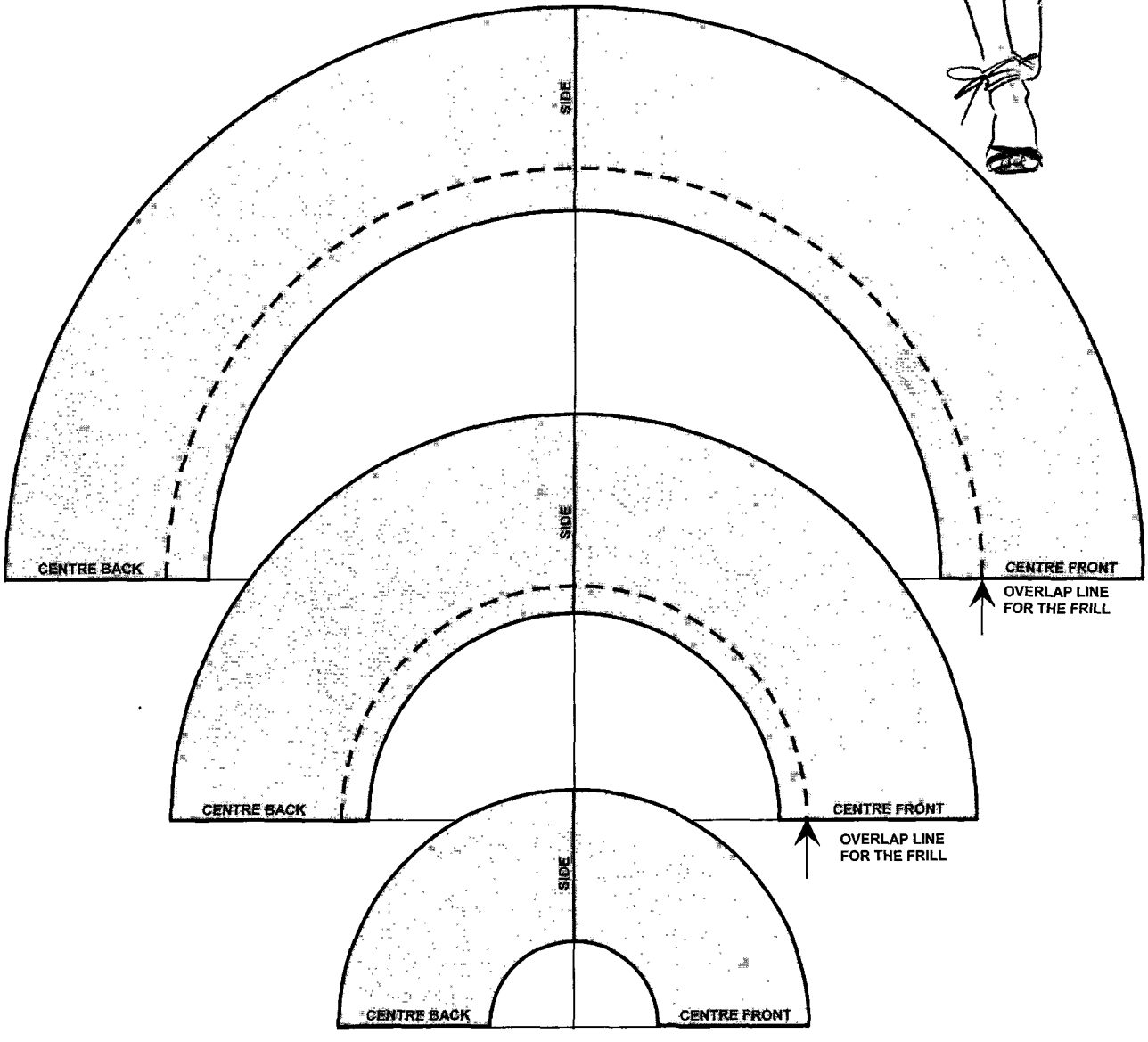


- *Create the base of the straight skirt with suitable measurements* and ease in the desired length, flare it, closing the darts, in the desired width and connect the bottom.
- Divide the front and back halves in 4 equal parts and mark them to position the flounces.
- Construct the flounce as illustrated.
- Create the belt.
- Create the under skirt on the base of the skirt.

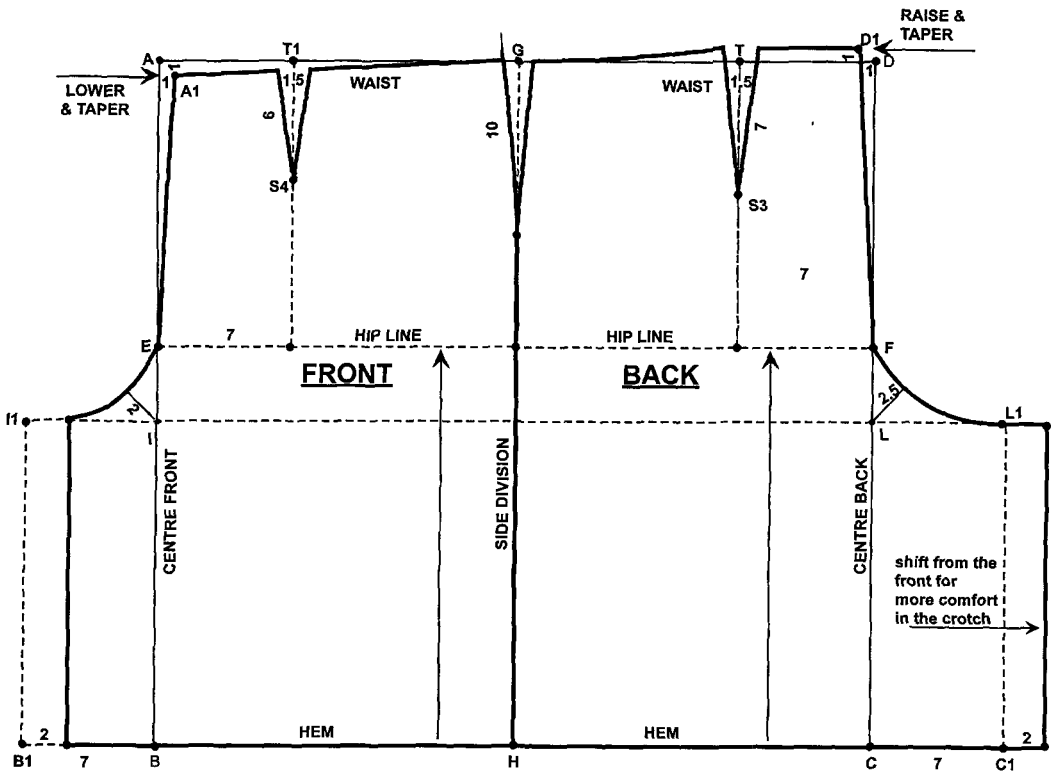
FLOUNCE SKIRT FROM THE CIRCLE SKIRT BASE



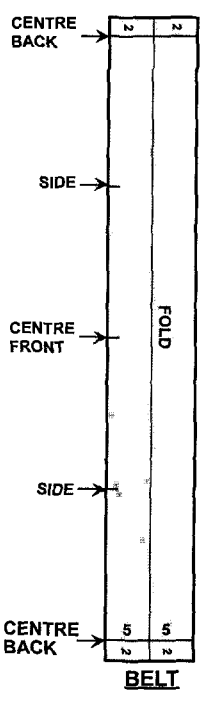
This skirt can be made by creating three simple rectangles. The first will be the waistband with a width equal to the hip circumference, increased by the length of the ease and a height of 8 cm (3.15"). The second rectangle will be a frill with a width equal to the hip circumference increased according to the amount of gathering desired, with a height of 16 cm / 6.30" (or a different measurement as desired). The same for the third rectangle, which may be 21 cm (8.27") high (or a different measurement as desired). The belt should be made with an inner elastic strip, 2.5/3 cm (0.98/1.18") high.
Apply a ruffle on the edges of the first two frills, and lace and other trim as desired.

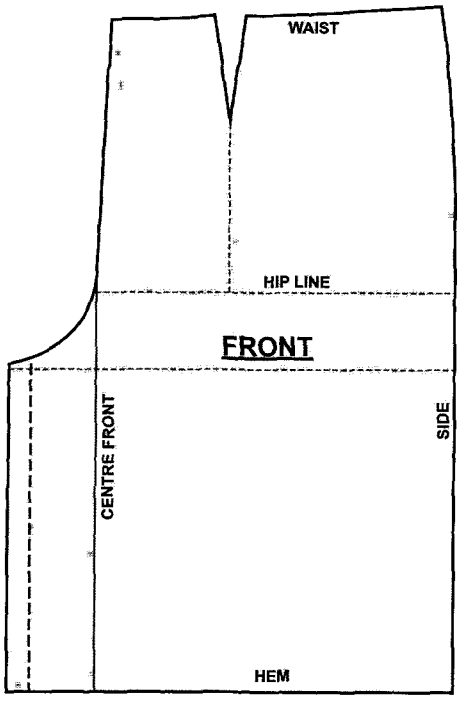


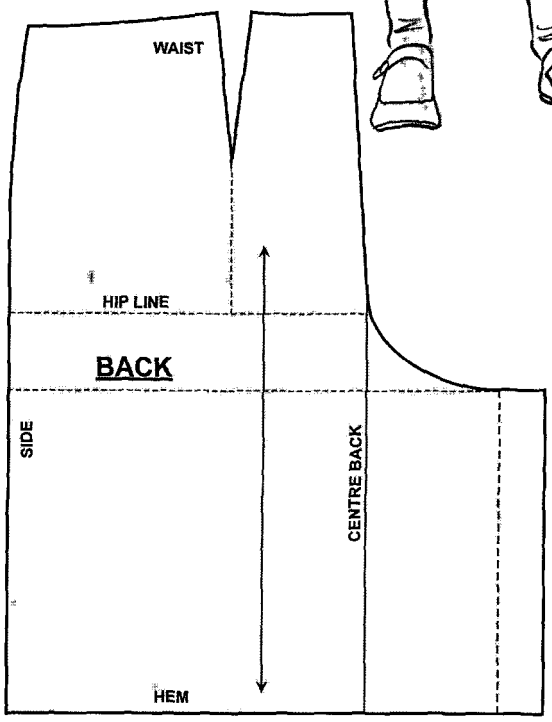
CULOTTE BASE BLOCK











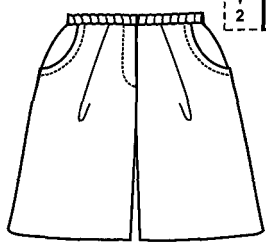
CONSTRUCTION

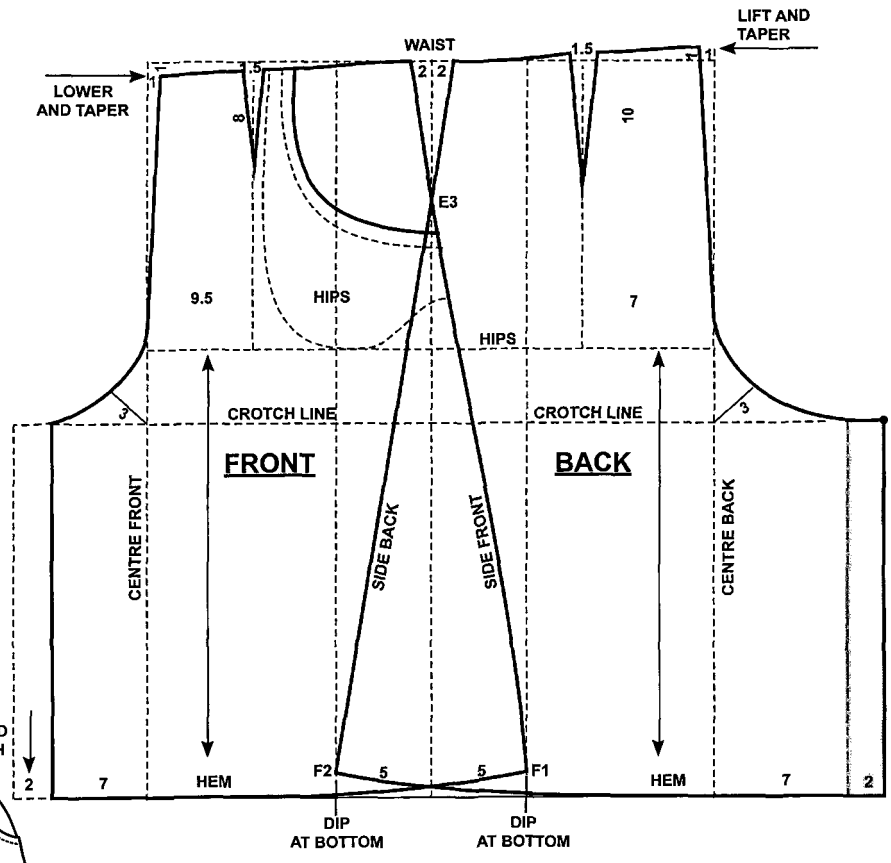
- Draw the base of the straight skirt with suitable measurements and ease.
- E-I 1/10 hip cir. F-L like E-I.
- I-I1 like E-I. L-L1 like I-I1.
- Join E-I1 and F-L1.
- Raise the line of the centre back by 1/1.5 cm (0.39/0.59") and taper by 1/1.5 cm (0.39/0.59") at the waist.
- Drop the centre front line by 1 cm (0.39") and lower 1 cm (0.39") at the waist.
- Join A1-E and D1-F.

For greater comfort in the back crotch, bring a part of the front to the back, according to the needs of the customer's body shape and the pattern.

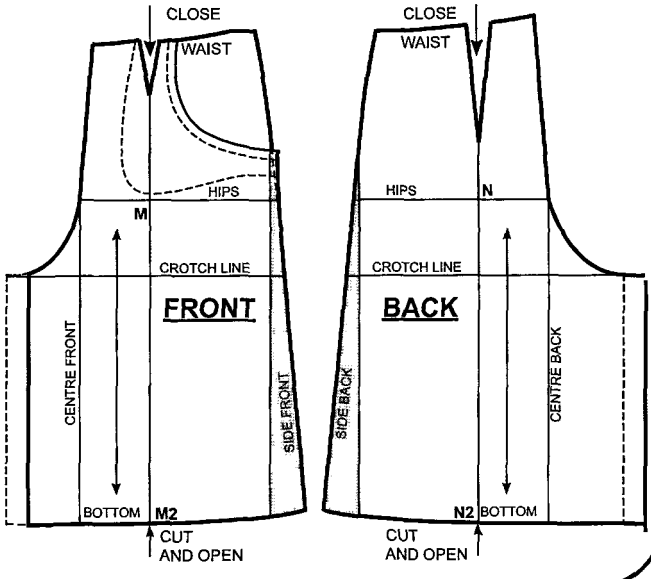
FLARED CULOTTES (GAUCHOS)

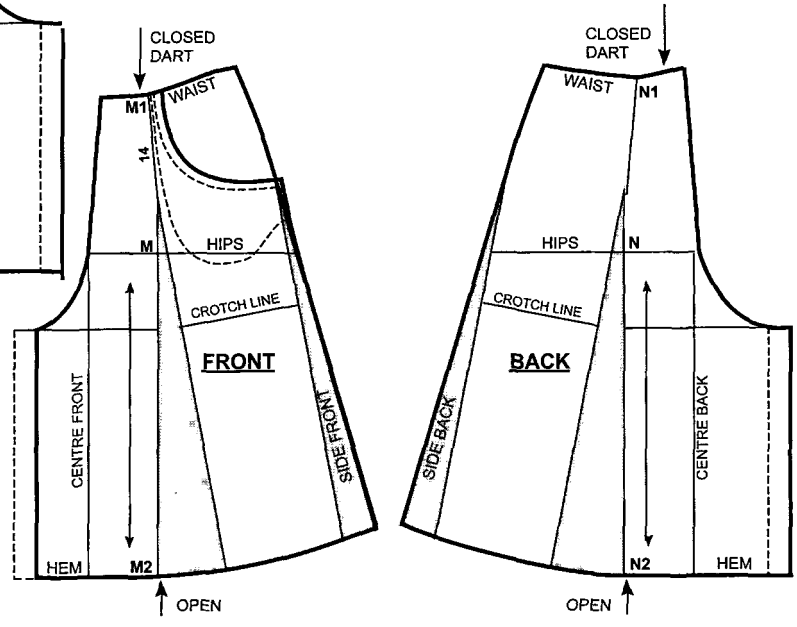






- Construct the base culotte.
- Remove 1-2 cm (0.39-0.79") from the front of the crotch and add the same amount to the back.
- Add 4-6 cm (1.57/2.36") on the bottom of the side line and join E3 with F1 and E3 with F2.
- Draw the outline of the pocket, extending the line by 1 cm (0.39"), beyond the side line, in order to fit the hand, and join with the side.
- *Join the bottom line with a slight curve.*





FOR GREATER WIDTH

To add width, take the following steps:

- Lengthen the waist dart of the front, like the back 14 cm (5.51").
- Lengthen the dart line M-M2 and N- N2.
- Cut and close the darts.
- Smoothly join with the bottom and the waist.

BUBBLE SKIRT CONSTRUCTION

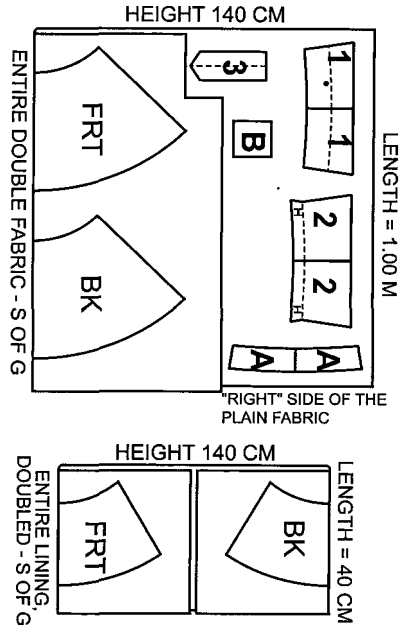


MATERIALS

- 1.00 m x 140 cm / 39.37 x 55.12" (7/8 years); 1.15 m x 140 cm / 45.28 x 55.12" (9/10 years) of slightly stretchy pinstriped crêpe.
- 40 cm x 140 cm / 15.75 x 55.12" (7/8 years); 50 cm x 140 cm / 19.69 x 55.12" (9/10 years) of very stretchy lining.
- 1 invisible zip, 14 cm (5.51").
- 40 cm (15.75") of ribbon (6-7 mm / 0.24-0.28" high).
- 50 cm (19.69") of elastic, 1.5 cm (0.59") high with loops.
- 2 flat 20L buttons.
- 1 creative buckle without a tongue, 4 cm (1.57") high on the inside.
- Matching colour thread.

LAYOUT ON THE FABRIC

(N.B.: make the lines in the seams on the sides match up)
On doubled fabric, affix the pattern parts, except parts n. 1, 2, 3, A and B, on the right side of the simple fabric, as shown in the layout diagram. On the lining, doubled with the margins on the inside, affix the parts of the pattern, as shown in the layout diagram. Cut, adding 1 cm (0.39") for the seam allowances; cut net on the high side of the back waistband and the belt loop.



ASSEMBLY

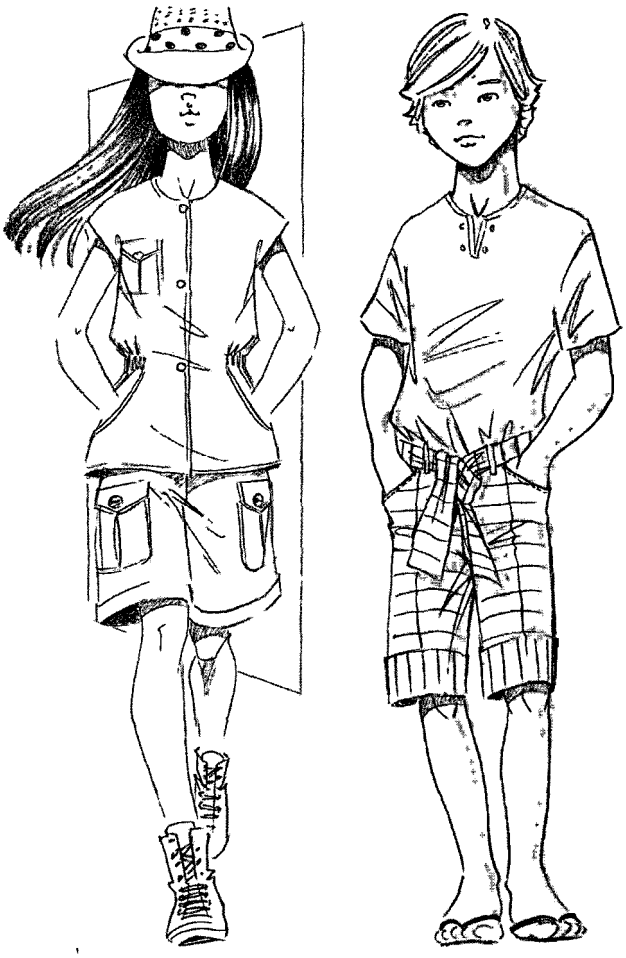
N.B.: to finish the allowances, overcast with a serger or zig-zag (see p. 18)
BELT - Fold the belt at halfway, right side to right side, and baste the long side and the point and sew. Discard the excess fabric on the corner and turn over. - Baste, keeping the stitches quite loose and top stitch the trim on the right side 5 mm (0.20") from the allowance, except for on the non-sewn side.
WAISTBAND - Baste the ribbon in the necessary length on the back of the upper side of the front waistband (the waist point), discard the excess ribbon. Sew the right side from the bottom to the top for 3 cm (1.18"); overcast, keeping the seam allowances united and open until the waist point. Insert the zip in the right side, letting the hem of the back waistband hang over. Overcast the low side of the inner waistband and the high side of the back waistband. Make the eyelets on the back waistband, following the relative indications. Place the right side of the front waistband on the right side of the outer waistband, tack the waist point and sew; fold again on the wrong side of the inner waistband; tack, keeping the seams quite loose, and topstitch the waist point of the front on the right side at 5 mm (0.20") from the allowance. Place the belt, facing the centre front, on the left side of the front waistband and affix with pins. Baste the left side, folding the inner waistband and the hem of the back waistband on the right side of the fabric; sew the side and flip over the inner front waistband and the back waistband hem. Affix the hem of the back waistband with topstitching to the base of the overcasting.
SIDES - Sew the sides of the skirt and overcast, keeping the seam allowances together.
LINING - Sew the sides of the lining and overcast, keeping the seam allowances together. Places the right side of the lining on the right side of the skirt, affix the two pieces of fabric with pins on the bottom in the centre front, centre back, right side and left side and, always keeping the lining taut, affix the two pieces of fabric other points with more vertically-placed pins; sew with a serger, removing the pins as you work. Fold the lining again on the wrong side and affix the two pieces of fabric on the high side with basting, keeping the lining taut.
JOIN - Place the "right" side of the waistband, turned to face downwards, on the right side of the skirt, making the seams of the sides line up. Baste and sew. Overcast, keeping the seam allowances together and lift the waistband.
BUCKLE - Fold the belt loop in half, "right" side to "right" side, baste along the vertical side and sew. Iron the open seam. Turn over and bring the seam to the centre. Insert the belt loop in the buckle, fold the end of the belt loop over again on the "wrong side" (it should be entirely hidden by the buckle); place the belt loop with the buckle on the "right" side of the front waistband, making the centre of the belt loop match up with its related marking, affix with pins and sew both ends to 4 mm (0.16") of the allowance, using the half presser foot, simultaneously affixing the inner waistband.
TRIMMINGS - Apply the two buttons to the side of the eyelets of the waistband's back inner hem; cut the elastic in the length needed, leaving two extra eyelets on each end. Insert the elastic in the back waistband hem and affix it with the buttons.

CREATIVE SKIRT EXERCISES



TROUSERS AND SHORTS

CLOTHING FOR CHILDREN UP TO 12 YEARS



Trouser length and styles 80
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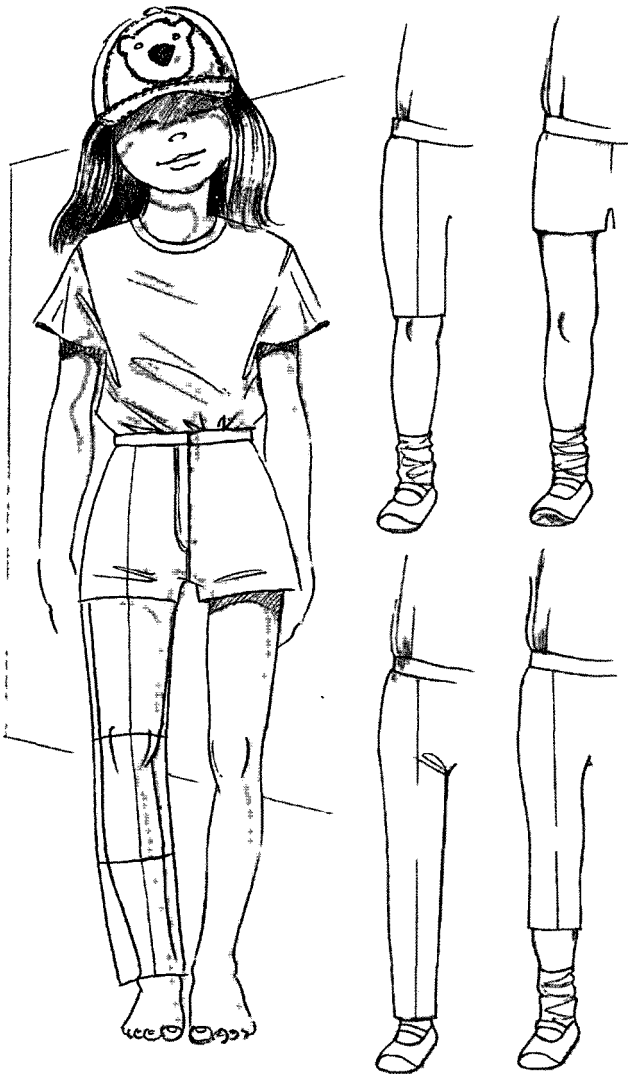
Basic shorts block 85
Jean shorts 86
Shorts with elastic 87
Flat-front shorts 88
Bermudas with back yoke. 89
Cargo shorts 90
Cuffed bermudas 91
Cargo trousers 92
Trousers with elastic waist and cuff 94

TROUSER LENGTH AND STYLES FOR CHILDREN



Trousers can come in different lengths and styles:

Hot pants or short shorts
- Crotch level.

Classic shorts
- Thigh level.

Jamaica shorts
- Mid-thigh level.

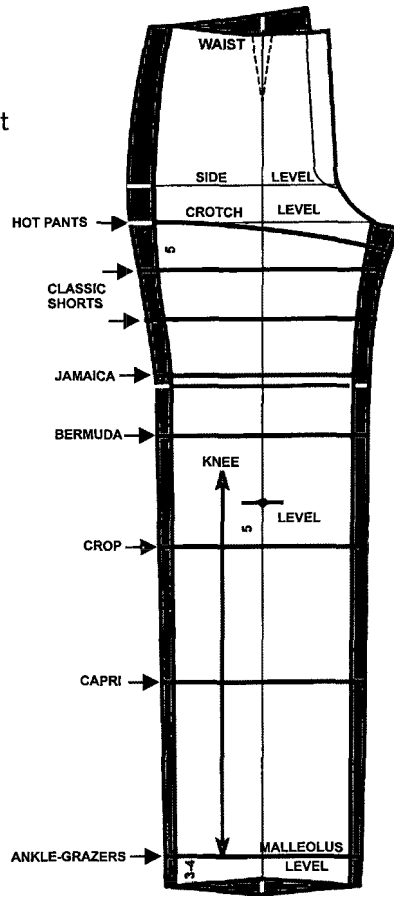
Bermuda shorts
- Just above the knee.

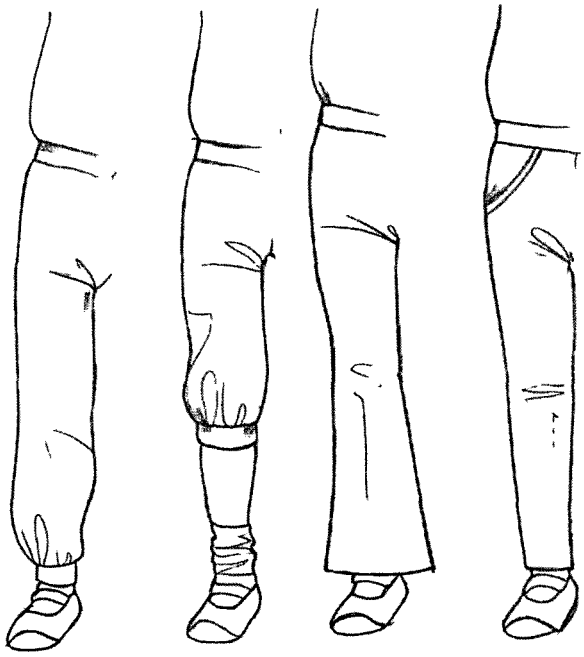
Cropped trousers
- Just below the knee.

Capri trousers
- Just below the calf.

Ankle-grazers
- 3-4 cm (1.18-1.57") from the malleolus, with a low or high waist.

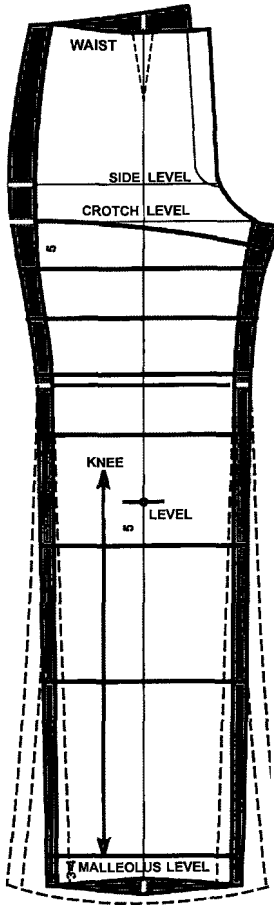
Classic trousers
- Length hits at half-heel, with or without a turn-up cuff.





TROUSER STYLES

- **Classic or special types of jeans**
- **Oriental style**
- **Safari**
- **Loons/bellbottoms**
- **Cigarette**
- **Low-rise**
- **Straight leg**



CHILDREN'S TROUSERS

Trousers are some of the most popular and common items of clothing in the world because they are comfortable, practical and durable. Children and teenagers often wear trousers and, for this reason, they must be robust. In addition, for children, you'll need to create or purchase a large pattern so that it can be used even when the child grows a few centimetres.

CHOOSING TROUSERS FOR CHILDREN

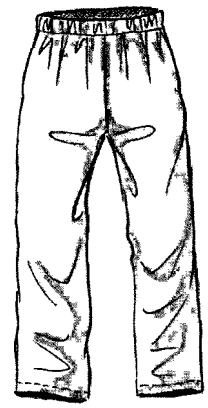
When choosing trousers for children, there are different factors which should be taken into consideration, starting with the cost of creating or purchasing a pair of trousers. Another important thing to consider is that not all trousers are suitable for all situations. Trousers to be worn at school are different from those which a child wears outdoors or on an excursion.

TYPES OF TROUSERS

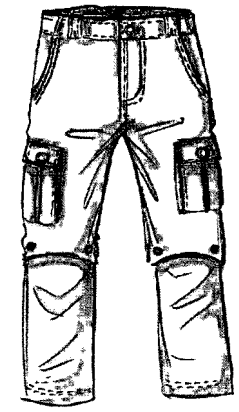
As there are differences between children, there are also differences between the types of trousers they will wear. The chart below lists a few of the various types of trousers which are popular among kids.

TROUSERS	DESCRIPTION
Joggers/sweatpants/track pants	These are trousers made of jersey and, along with a jacket, are used for athletics and free time activities.
Cargo trousers	Usually in cotton and a performance material, with roomy side pockets, often featuring a drawstring waist.
Dress slacks/suit trousers	Formal, classic trousers. The fabric is uniform for the other garment (ie, the jacket) which it is worn with. Used for important occasions.
Camouflage trousers	Trousers with a camouflage print, often seen in military gear. Robust and appreciated for their durability.
Jeans	Jeans are and always have been made of denim. Worn by young people in particular, they're suitable for a number of occasions.
Dungarees/overalls	Trousers with a bib and shoulder straps, this garment is worn mostly by children.
Leggings	In the 1970s, presented by Pucci, leggings were inspired by Capri trousers. Today they are much more form-fitting.
Ski trousers	Trousers made of one piece of fabric, used for skiing and protecting the body from the cold.
Bermuda shorts	A type of knee-length shorts.
Shorts	Unisex short trousers which cover the legs from the hips to the thighs.

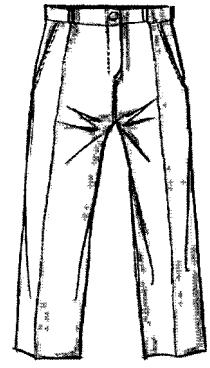
Independent of the type of trousers which a child might wear, there are a few things which they all have in common. One of the most important is knowing how the child might grow to then create garments in the right size. It's key to make trousers that are big enough to leave room for growth, but not so big that they seem puffy or impede the child's movement.



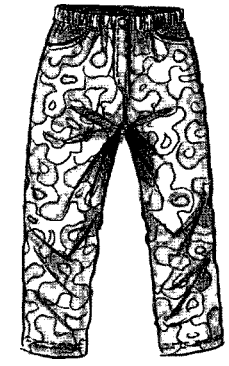
Tracksuit trousers



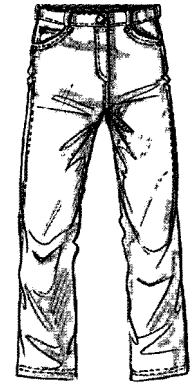
Cargo trousers



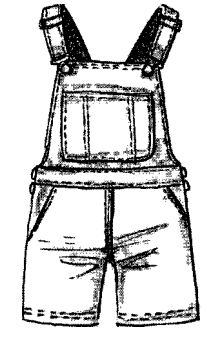
Formal trousers/slacks



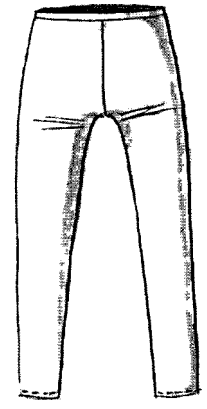
Camouflage trousers



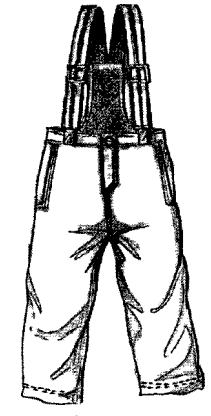
Jeans



Dungarees/overalls



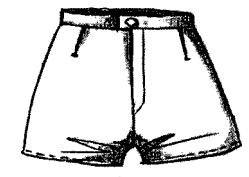
Leggings



Ski trousers



Bermuda shorts



Shorts

TROUSER MEASUREMENTS

Measurements for trousers should be taken above the underwear which the child wears normally, or over tights or a leotard. The child should be standing with his/her weight distributed evenly on both legs, in a normal posture.
Tie an elastic or ribbon around the waist, snug but not too tight, to have a reference point which you will use to take the measurements and, to be even more precise, you can add another one around the hips, in the largest part of the buttocks.

Measurements should be taken with a tape measure which is neither misshapen nor too worn, keeping it snug against the body but not too tight. To measure circumferences it must be kept parallel to the floor. For length measurements, it should be perpendicular to the floor. Any ease should be added later, according to the fabric and the needs of the pattern.

WAIST CIRCUMFERENCE
Measure the circumference at the narrowest part of the waist, keeping the tape measure snug but moveable on the body.

HIP CIRCUMFERENCE
Measure at the most prominent point of the hips and of the buttocks, keeping the tape measure perfectly parallel to the floor.

LEG CIRCUMFERENCE
The measurements to take, according to the trousers, are:
- Circumference of the upper thigh
- Circumference at mid-thigh
- Circumference of the knee
- Circumference of the calf
- Circumference of the ankle

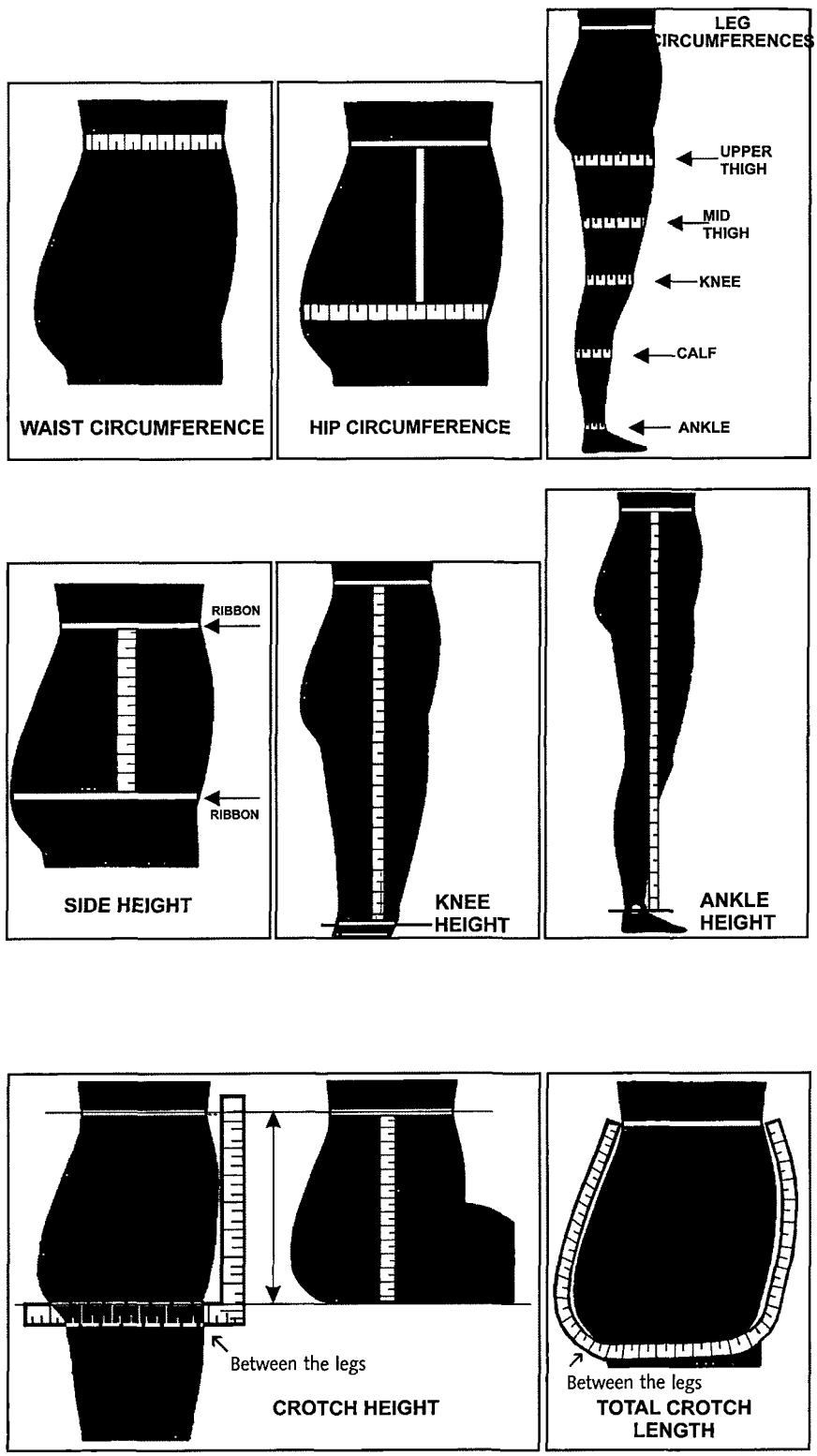
SIDE HEIGHT
Measure from the narrowest part of the waist, where the ribbon is, to the most prominent part of the hips.

KNEE HEIGHT
Measure from the waist to the knee.

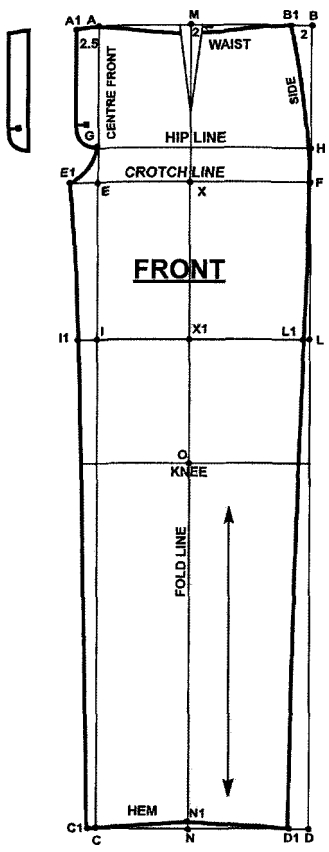
WAIST-ANKLE HEIGHT
Measure from the waist to almost below the lower ankle bone (malleolus).

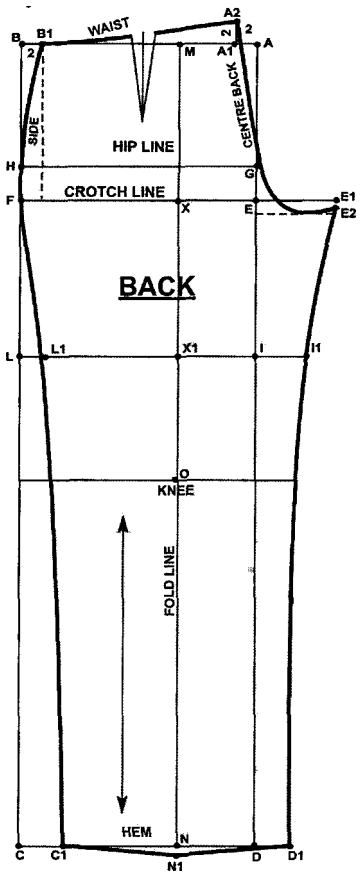
CROTCH HEIGHT
This measurement can be taken in two ways: 1) Seated on a flat surface, measure from one side of the waist, following the curve of the side, to the flat surface; 2) With a right-angle ruler, placed at the groin below and at the lower belly above, measure the precise height. The latter option isn't used very often for questions of appropriateness.

TOTAL CROTCH LENGTH
Place the end of the tapemeasure on the front centre waist and measure between the legs, all the way to the back centre waist, keeping the tape measure snug against the body.



BASIC TROUSERS FOR CHILDREN







Measurements: Hip circumference cm - Waist cir. cm - Side height cm - Crotch height cm - Trouser length cm

CONSTRUCTION OF THE FRONT

- Draw a rectangle ABCD, with:
- A-B equal to 1/4 hip circumference.(e.g.: 74: 4 = 18.5 cm) and A-C equal to the total trouser length.
- A-E crotch height measurement.
- B-F like A-E.
- E-E1 1/16 Hip circumference minus 1 cm (0.39").
- A-G side height measurement.
- Draw G-H and write HIPS.
- E-I 2/3 A-E.
- Draw I-L.
- E1-X half of E1-F
- Draw M-N which intersects at X and write FOLD LINE and STRAIGHT OF GRAIN.
- M-O Knee height (e.g. 40 cm / 15.75").
- B-B1 2 cm (0.79") (waist excess).
- X1-L1 1/4 Thigh cir. + 0.5 cm (0.20").
- X1-I1 like X1-L1.
- N-N1 1 cm (0.39").
- N-C1 9 cm (3.54") (or as desired).
- N-D1 like N-C1.
- Draw C1-D1 and write BOTTOM.
- Draw curved line E1-G-A1.
- Draw E1-C1 with a curved line.
- Draw B1-A1 with a curved line and write WAIST.
- Draw B1-D1 with a curved line.

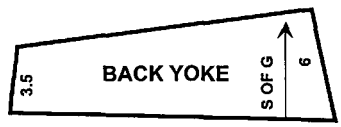
NB: *For tight trousers, deduct 0.5 cm (0.20") from the front rectangle and add 1 cm (0.39") (instead of 2) to the back rectangle.*

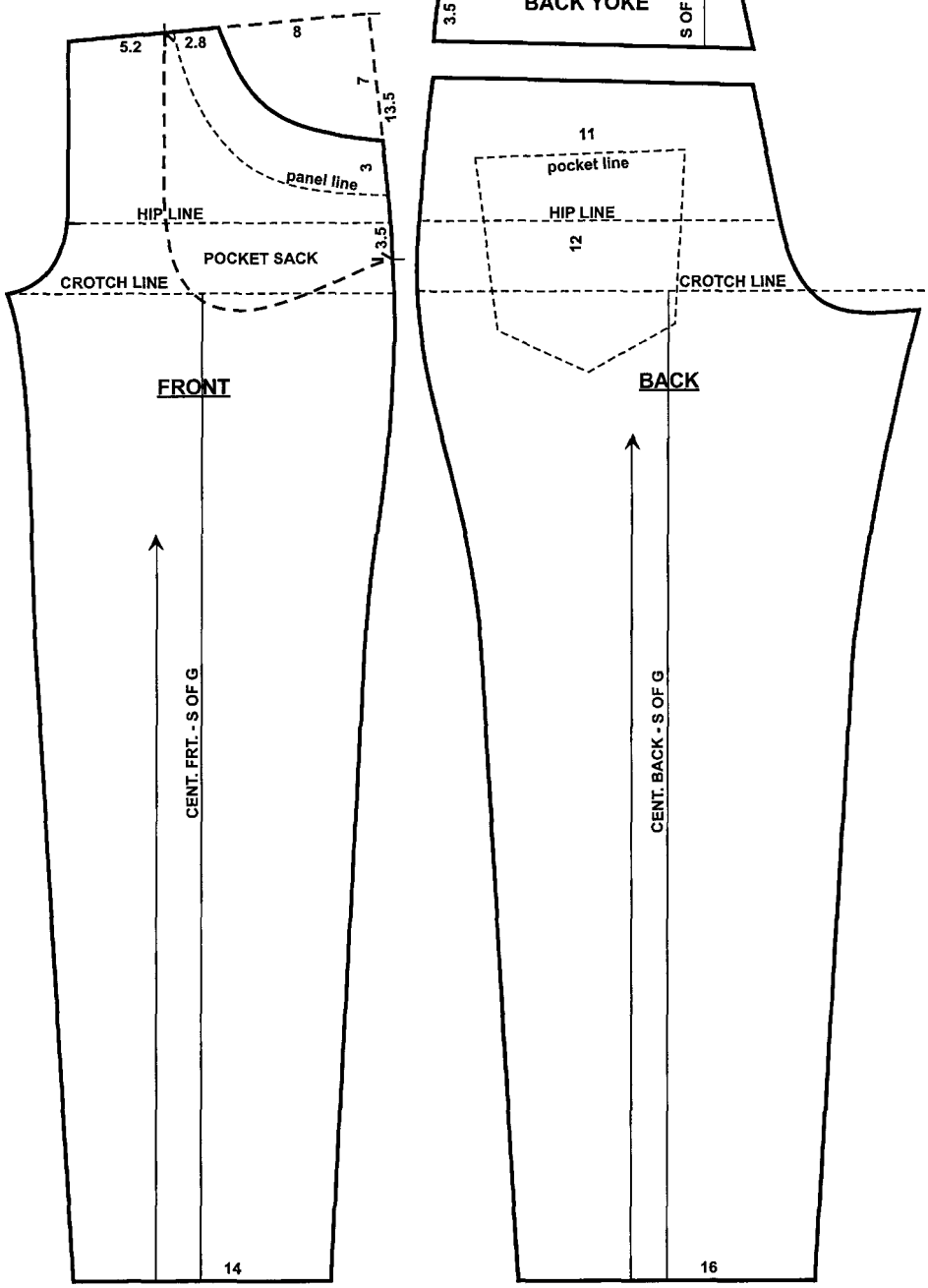
CONSTRUCTION OF THE BACK

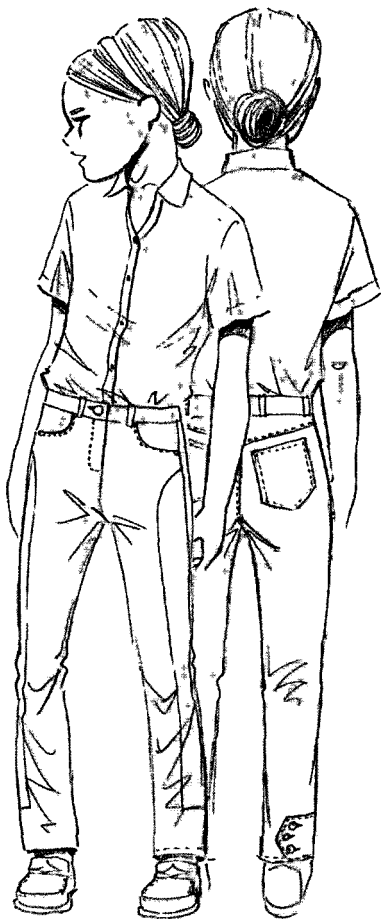
- Draw a rectangle ABCD, with:
- A-B equal to 1/4 hip circumference + 2 cm (0.79").
- A-C equal to the total trouser length.
- A-E crotch height measurement.
- B-F like A-E.
- E-E1 1/16 Hip circumference + 3 cm (1.18").
- E1-E2 1 cm (0.39").
- A-G side height measurement.
- Draw G-H and write HIPS.
- E-I like A-E. Draw I-L.
- E1-X half of E1-F
- Draw M-N intersecting at X and write FOLD LINE and STRAIGHT OF GRAIN.
- M-O Knee height.
- A-A1 2 cm (0.79").
- A1-A2 2 cm (0.79").
- B-B1 2 cm (0.79") (check waist excess).
- X1-L1 1/4 Thigh cir. + 2 cm (0.79").
- X1-I1 like X1-L1.
- N-N1 1 cm (0.39").
- N-C1 10 cm (3.94") (or as desired).
- N-D1 like N-C1.
- Draw C1-N1-D1 and write BOTTOM.
- Draw E2-G-A2 with a curved line.
- Draw E2-I1-C1 with a curved line.
- Draw B1-A2 with a curved line and write WAIST.
- Draw B1-H-F-L1-D1 with a curved line.

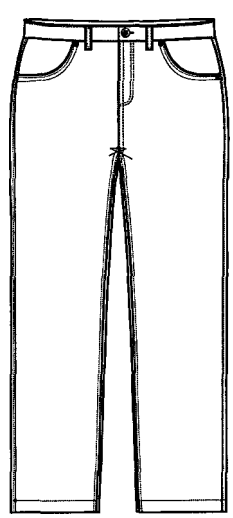
JEANS

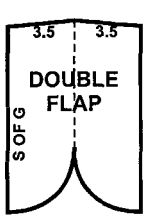

C. FRT. RT
C. FRT. LT
WAIST
ENTIRE C. BK
S OF G
4

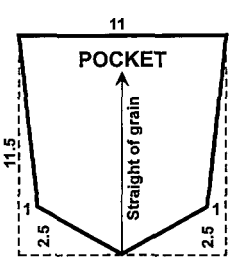

BACK YOKE
3.5
S OF G
6

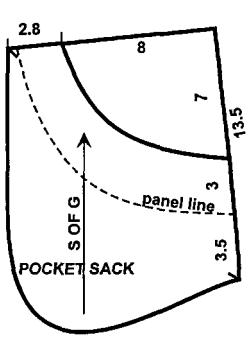

5.2
2.8
8
7
13.5
panel line
3
HIP LINE
POCKET SACK
3.5
CROTCH LINE
FRONT
CENT. FRT. - S OF G
14
11
pocket line
HIP LINE
12
CROTCH LINE
BACK
CENT. BACK - S OF G
16

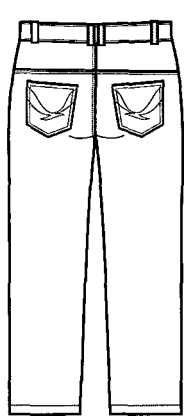




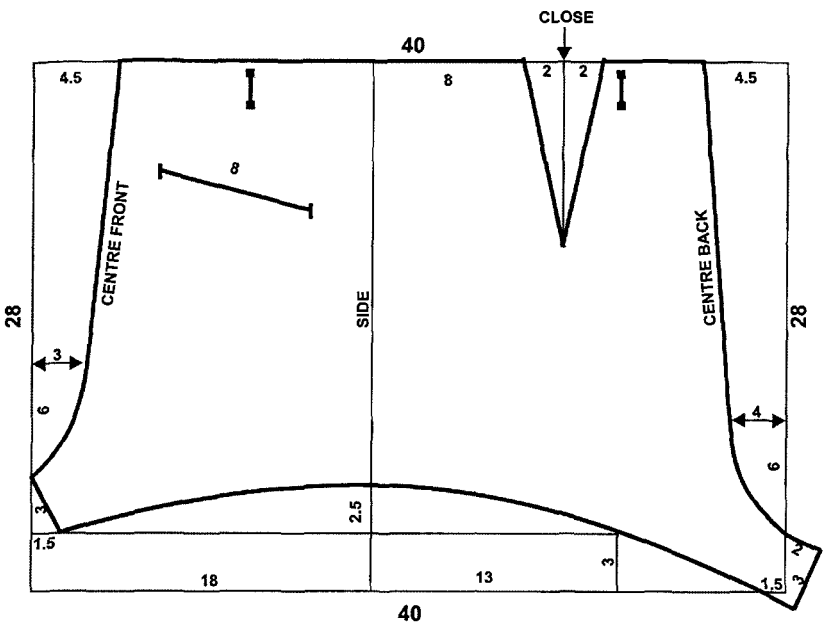

3.5
3.5
DOUBLE FLAP
S OF G


11
POCKET
Straight of grain
11.5
1
1
2.5
2.5

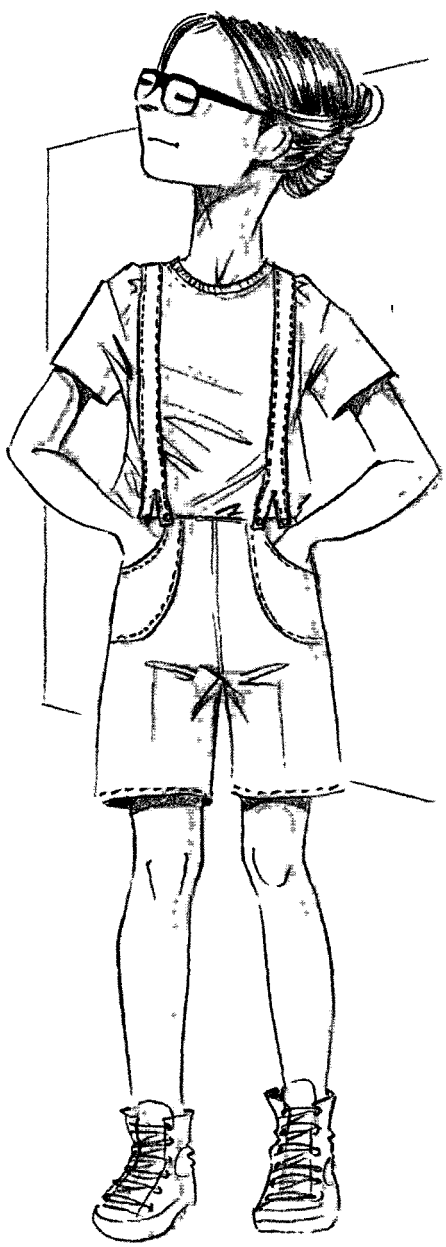

2.8
8
7
13.5
panel line
3
S OF G
POCKET SACK
3.5

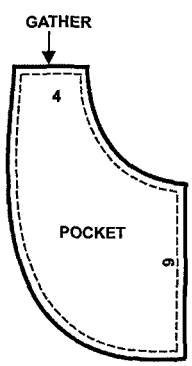


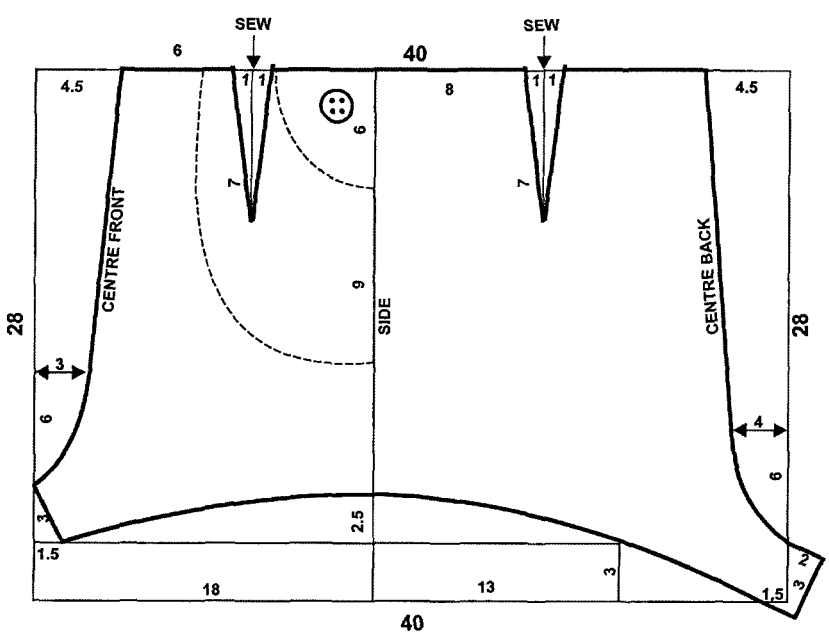
BASIC SHORTS BLOCK



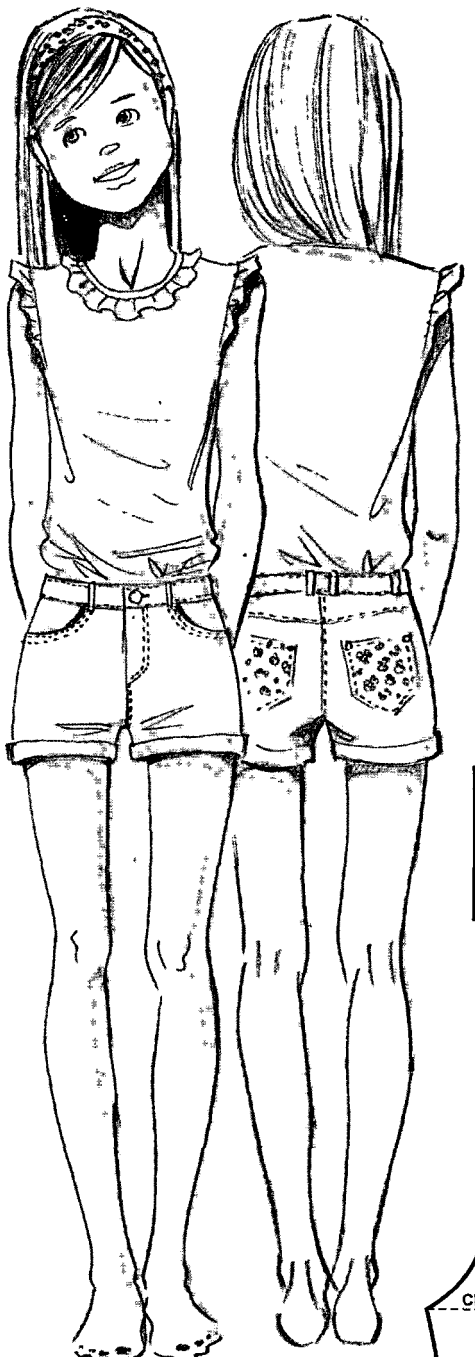


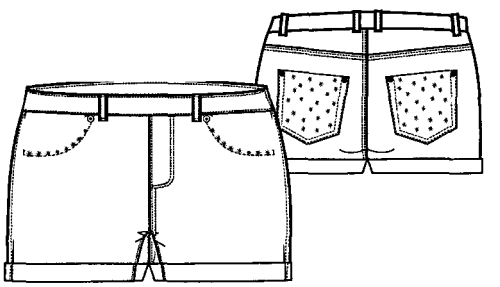


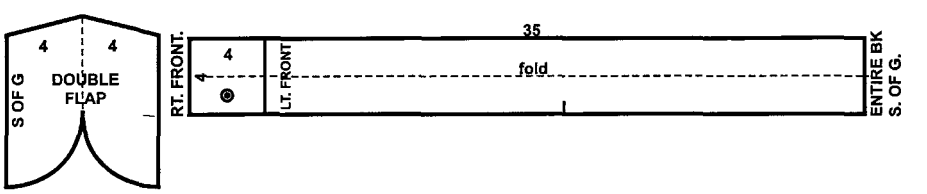


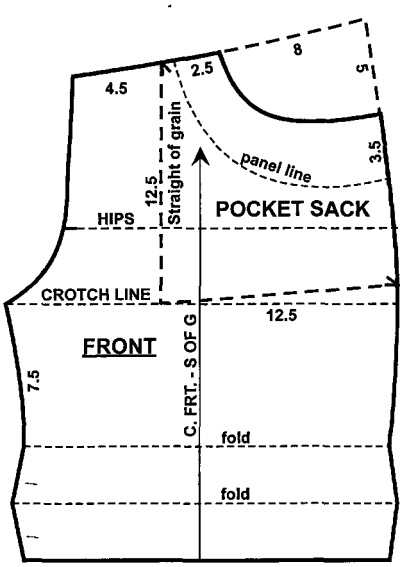


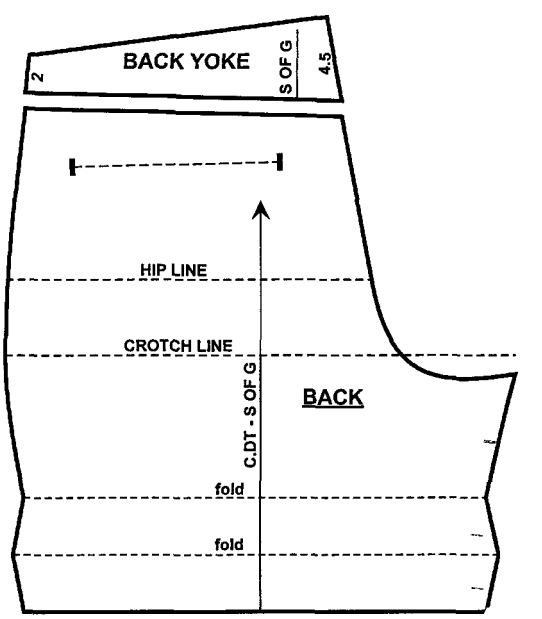
JEAN SHORTS

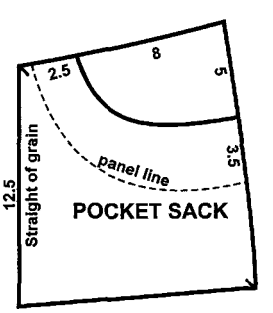


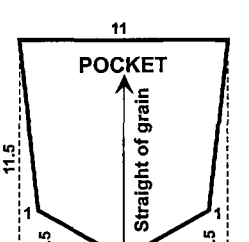



4
4
S OF G
DOUBLE FLAP
35
RT. FRONT.
4
4
LT. FRONT
fold
ENTIRE BK
S. OF G.


4.5
2.5
8
5
3.5
panel line
12.5
Straight of grain
HIPS
POCKET SACK
CROTCH LINE
12.5
FRONT
C. FRT. - S OF G
7.5
fold
fold


BACK YOKE
2
S OF G
4.5
HIP LINE
CROTCH LINE
BACK
C.DT - S OF G
fold
fold

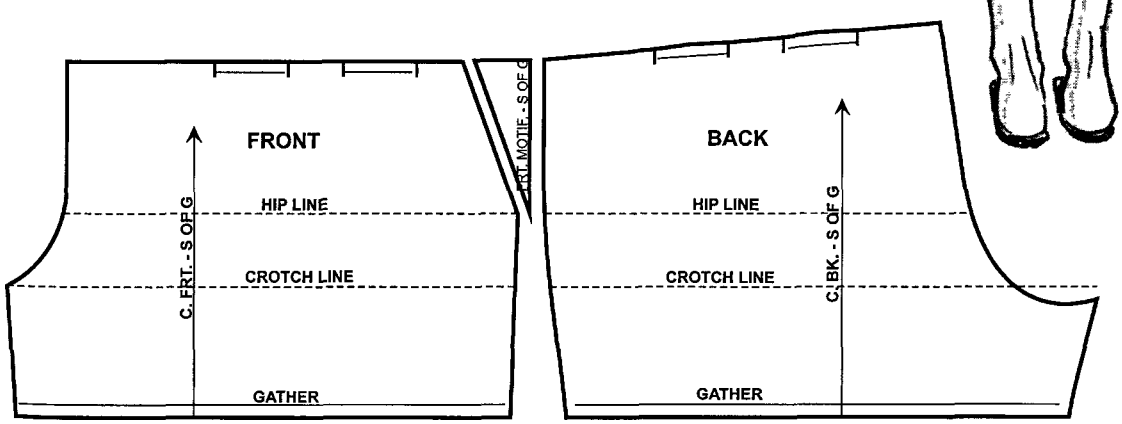

2.5
8
5
3.5
panel line
12.5
Straight of grain
POCKET SACK

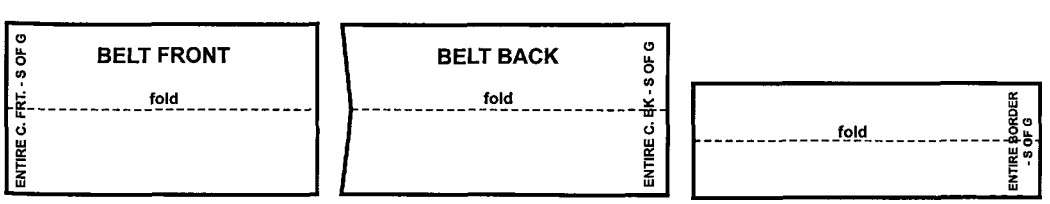

11
POCKET
11.5
Straight of grain
1
1
2.5
2.5

SHORTS WITH ELASTIC



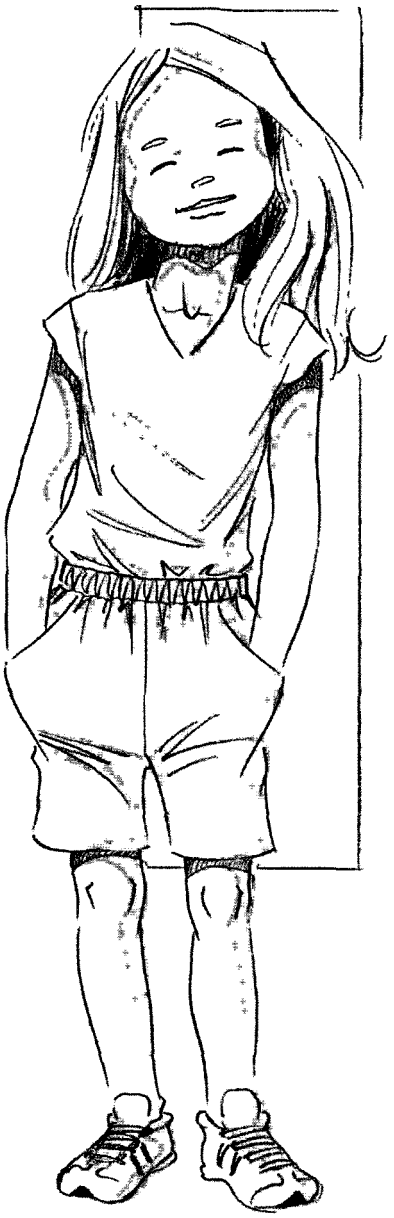


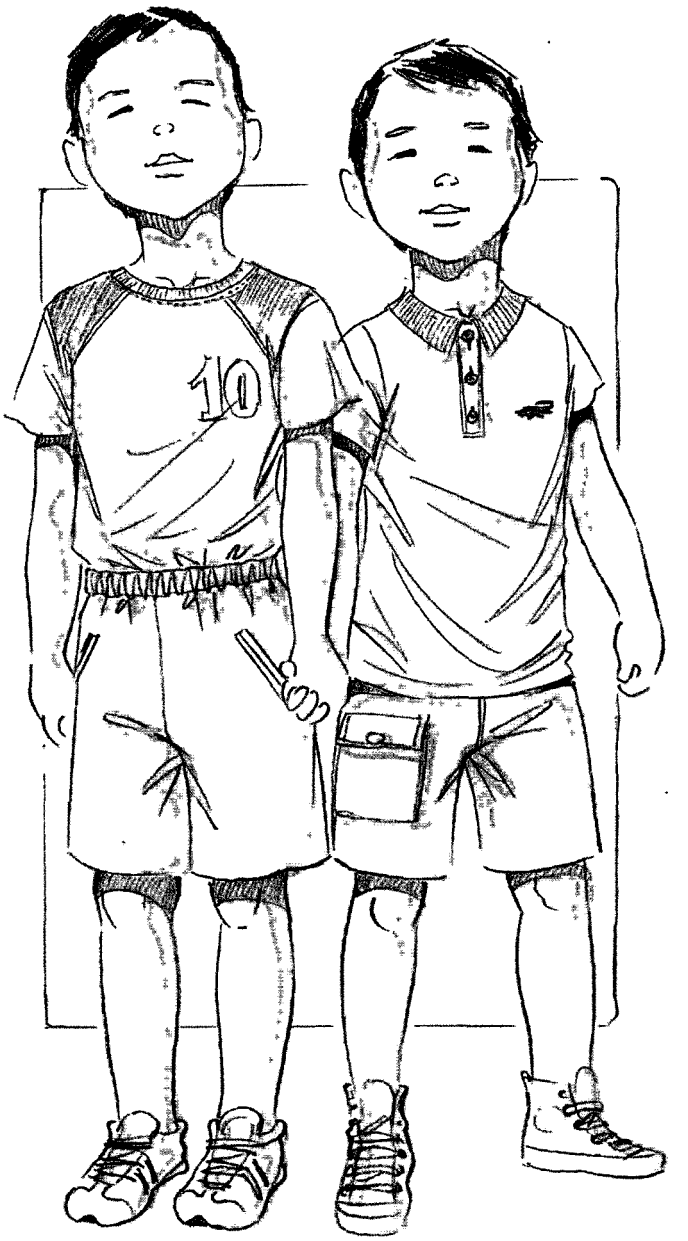


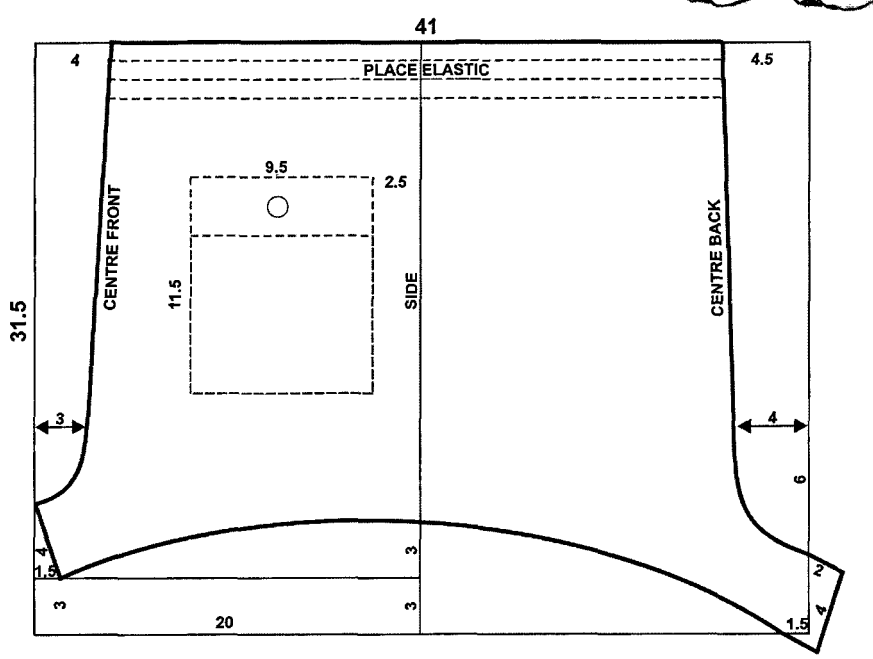


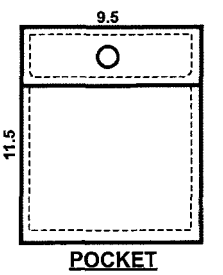
FLAT-FRONT SHORTS

GATHERED AT THE WAIST



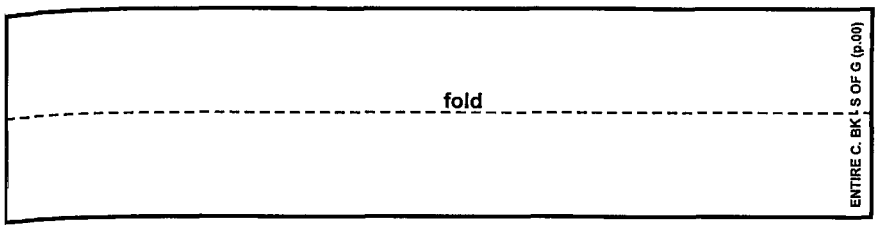


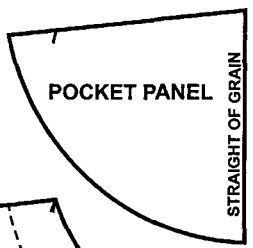


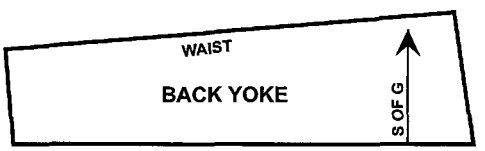


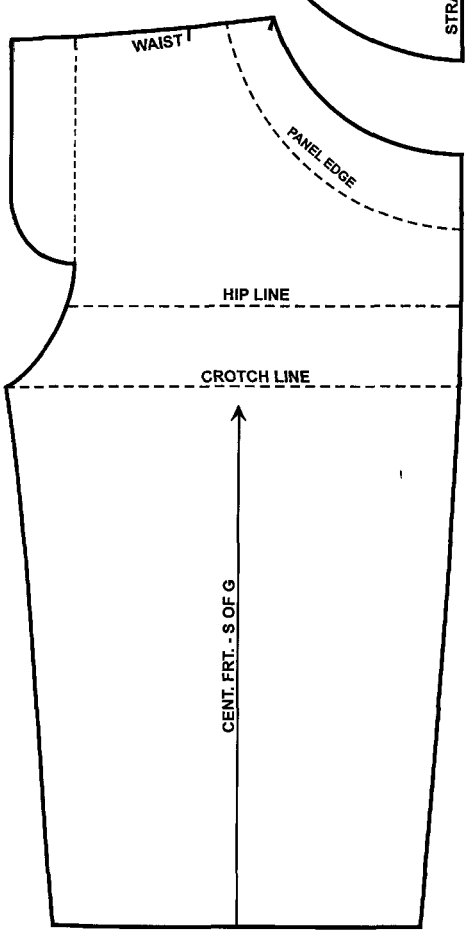
BERMUDAS WITH BACK YOKE

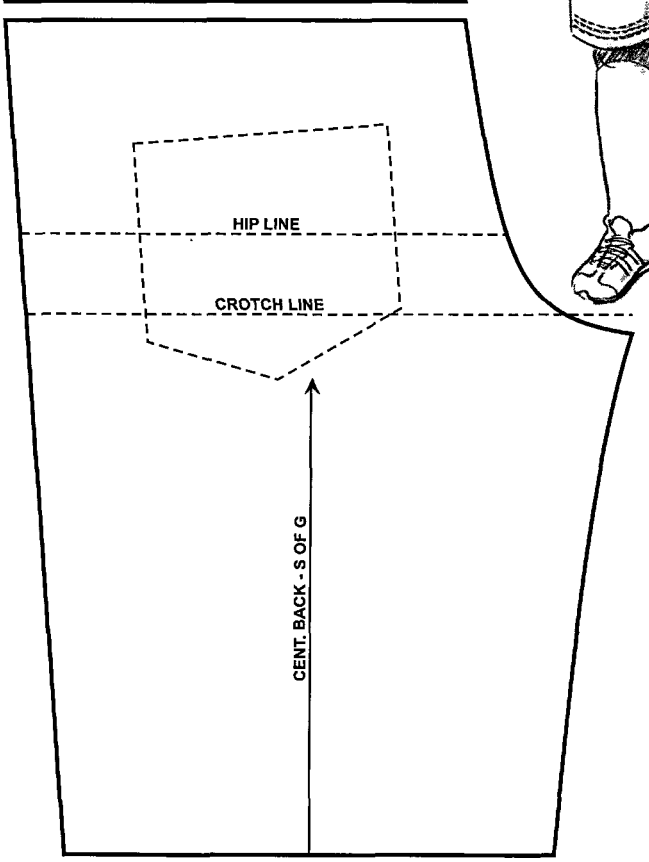


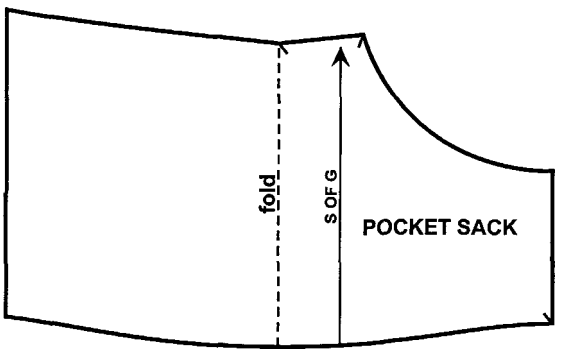


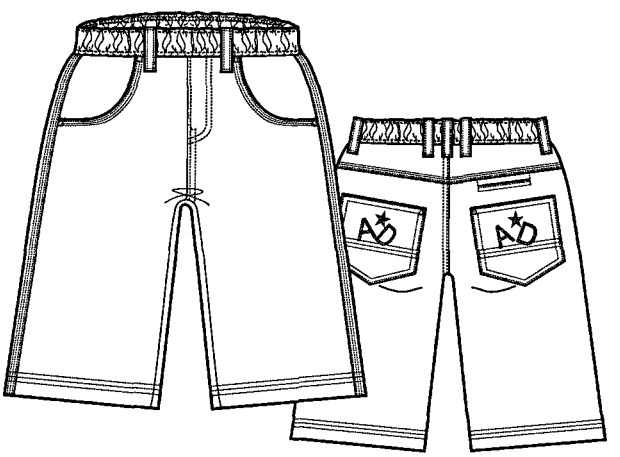




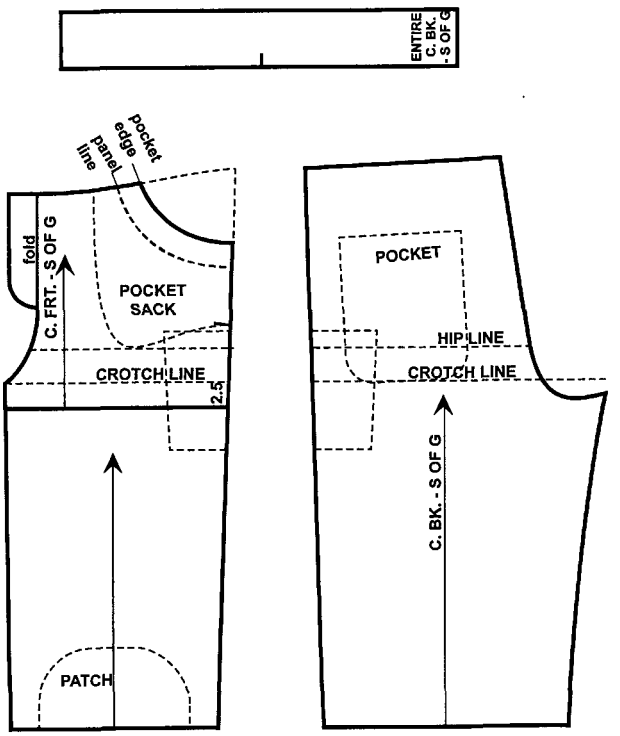




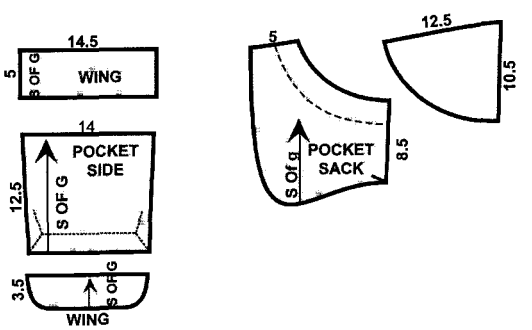


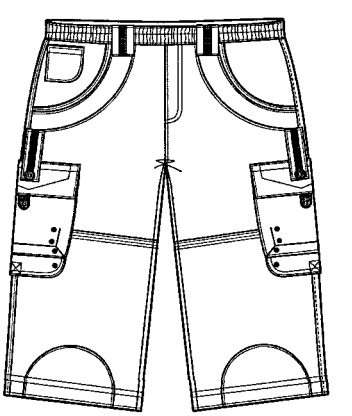


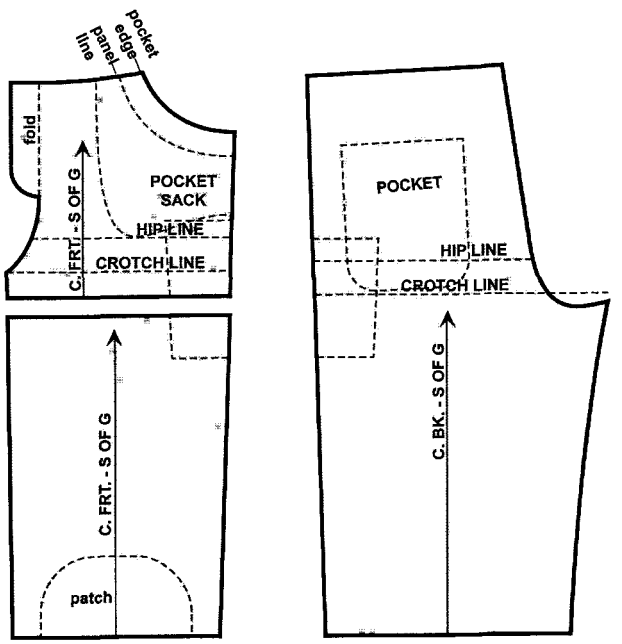
CARGO SHORTS

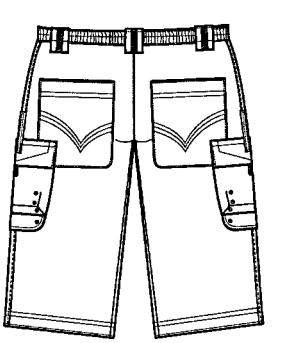




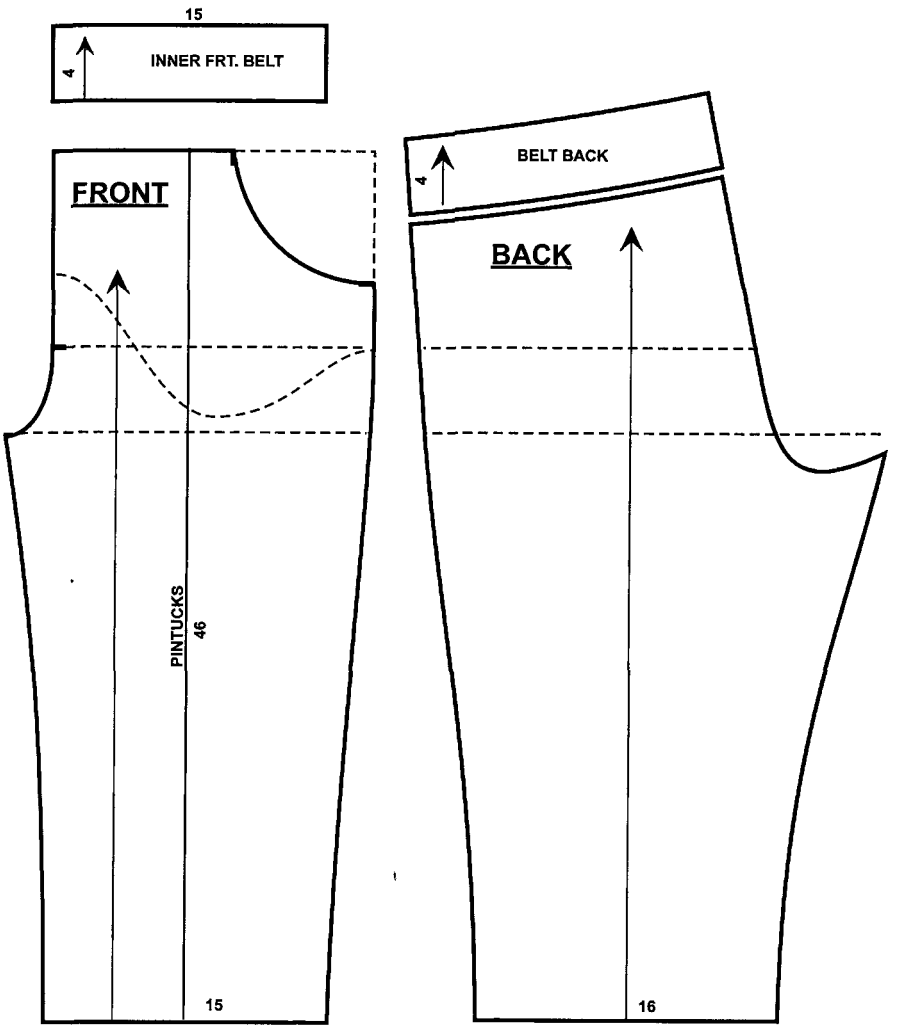




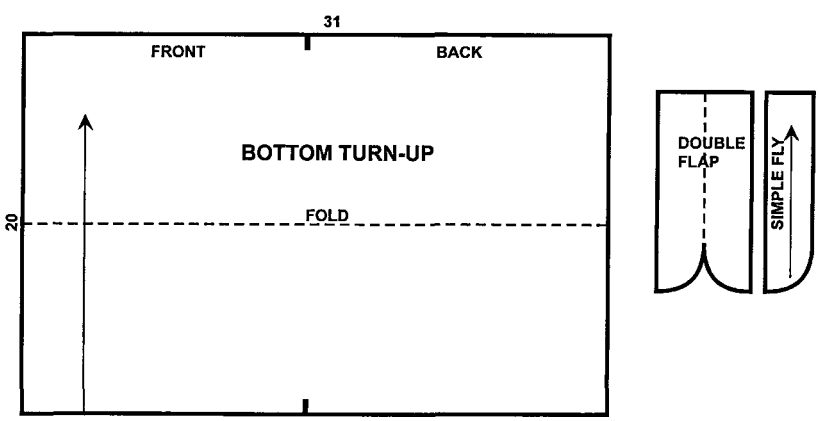


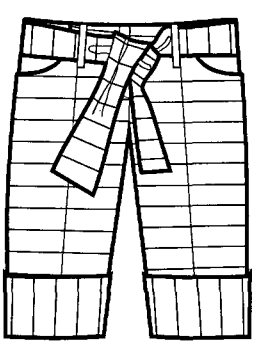


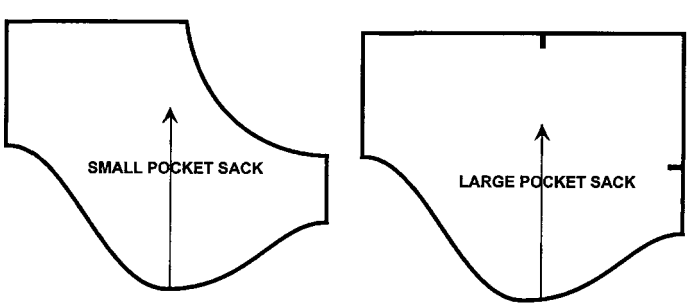
CUFFED BERMUDAS

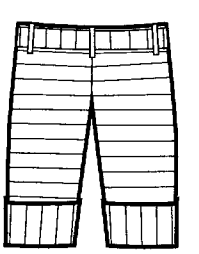




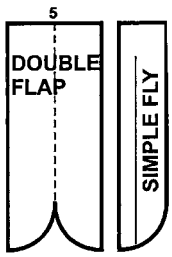


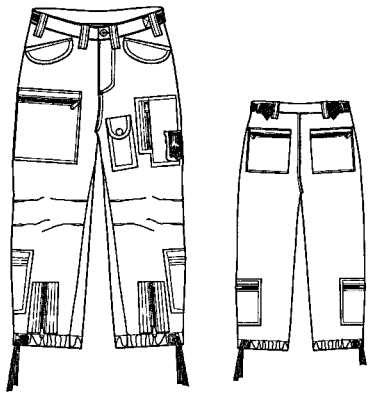


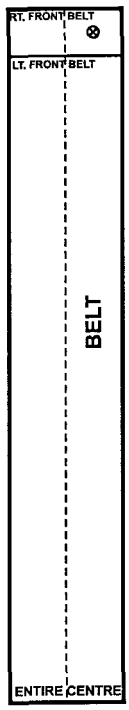


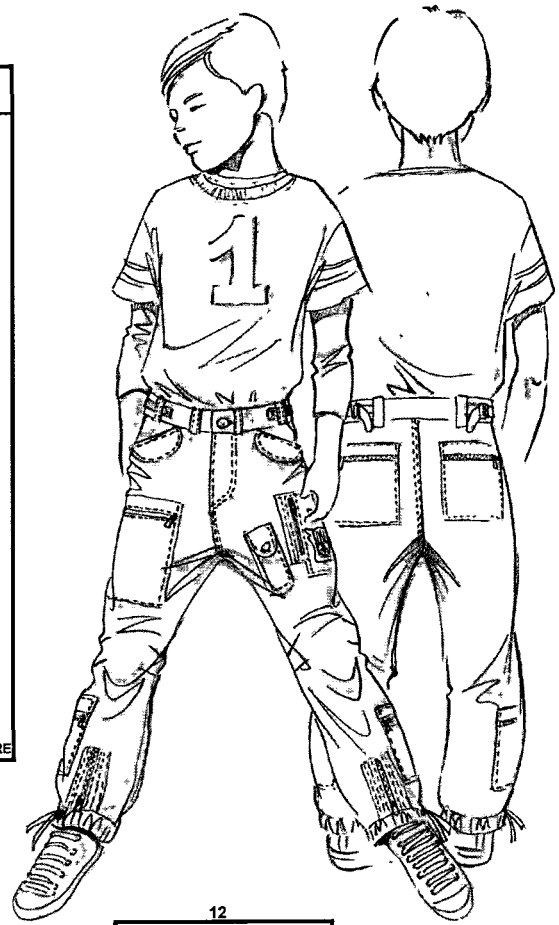


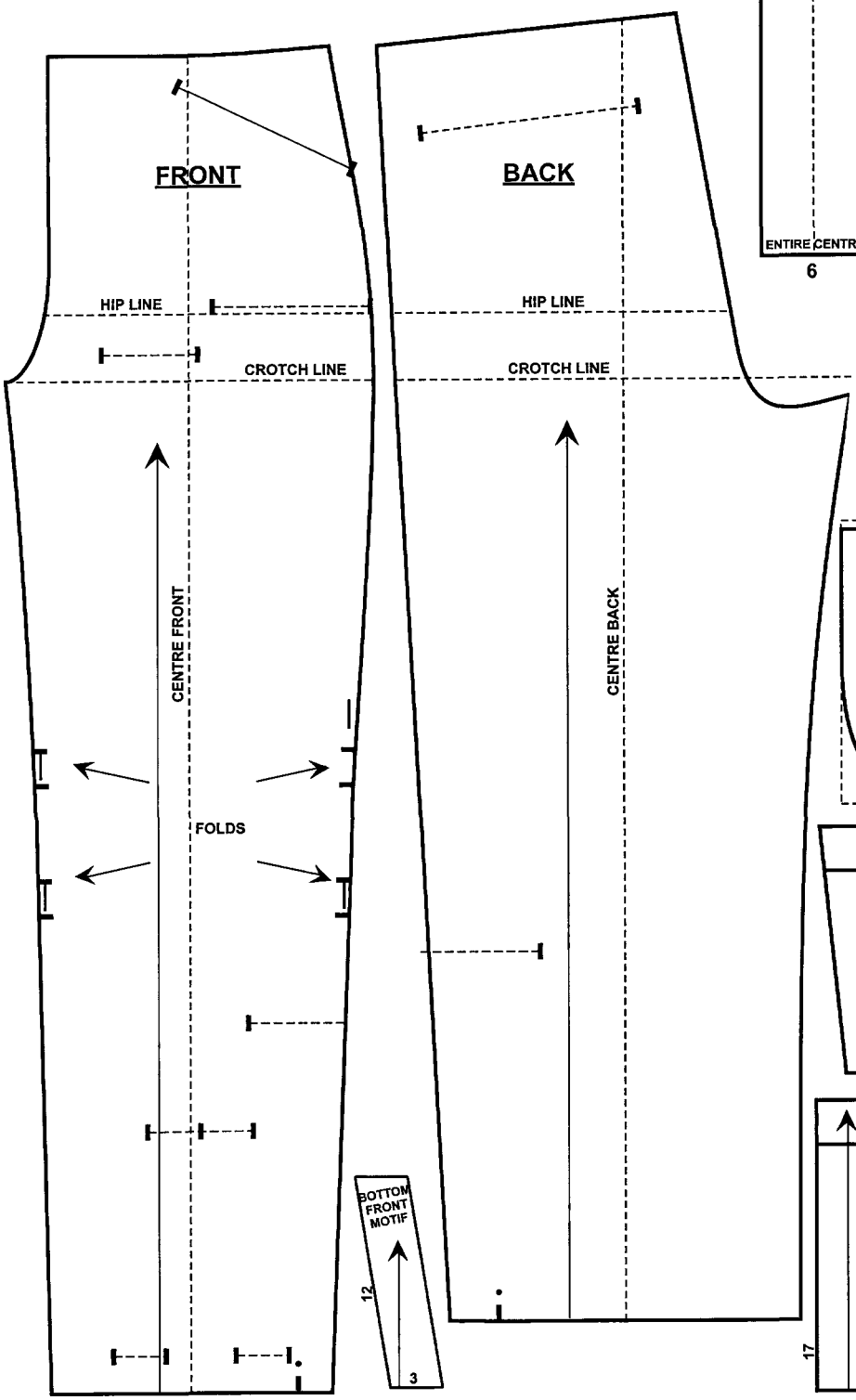
CARGO TROUSERS

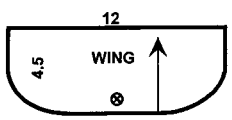


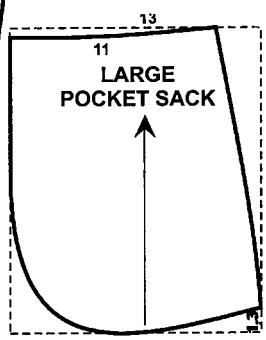


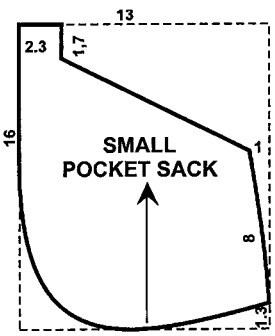


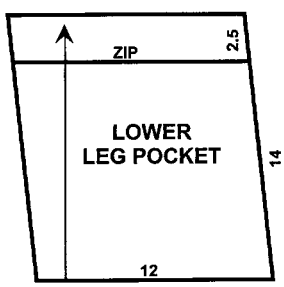


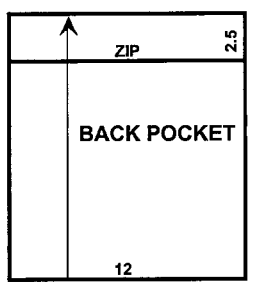


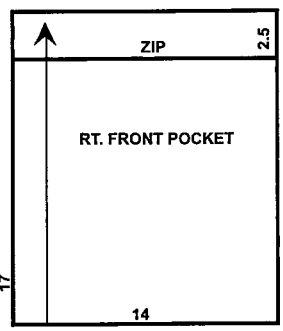


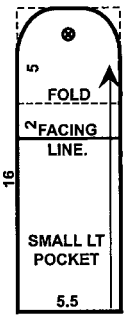


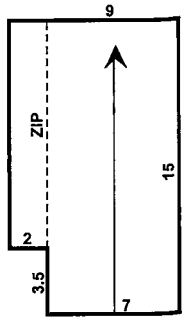


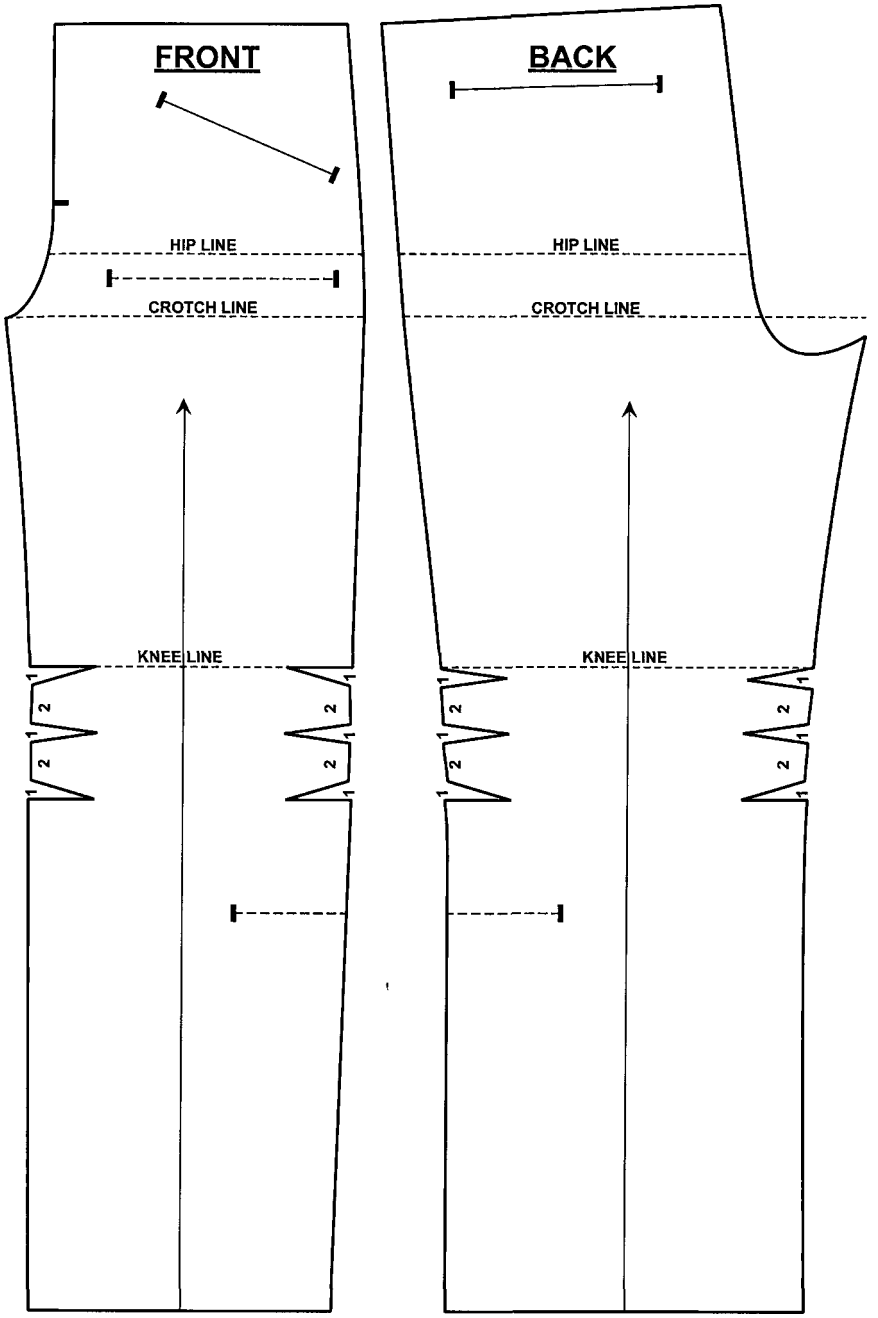








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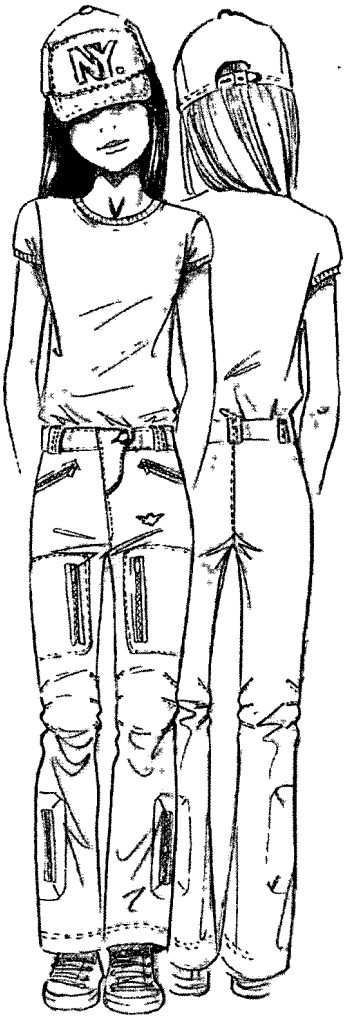
HIP LINE
CROTCH LINE
KNEE LINE
2
1

BACK
HIP LINE
CROTCH LINE
KNEE LINE
2
1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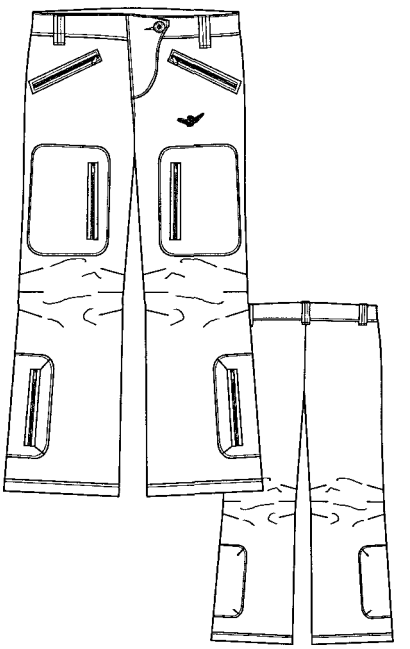
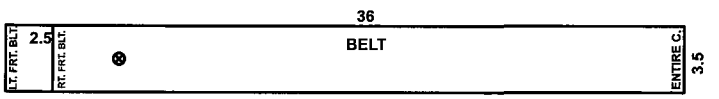
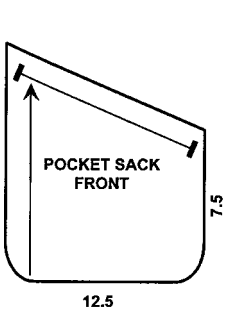
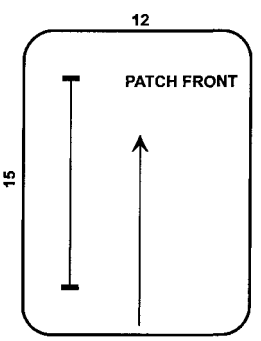



36
BELT
LT. FRT. BLT.
2.5
RT. FRT. BLT.
ENTIRE C.
3.5


POCKET SACK
FRONT
7.5
12.5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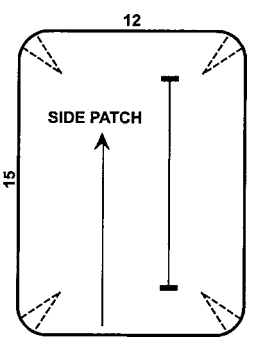
PATCH FRONT
15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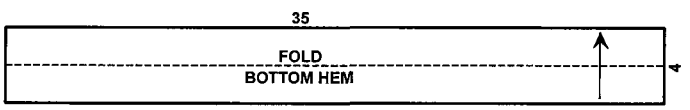
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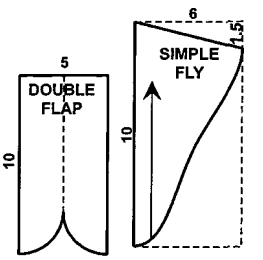
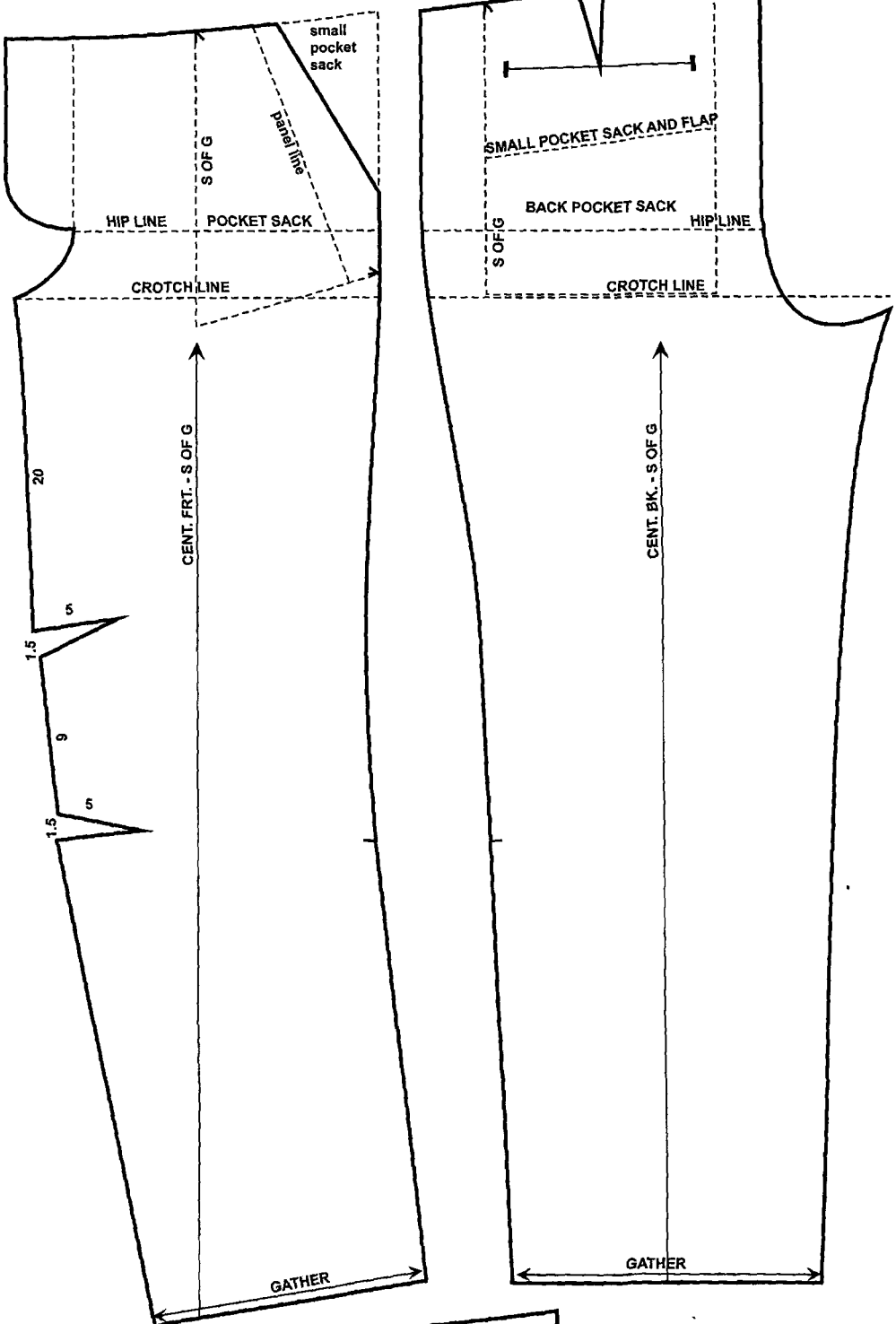
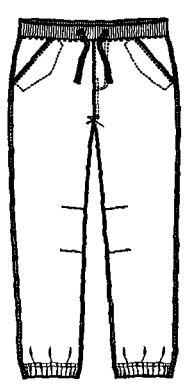
FOLD
BOTTOM HEM
4

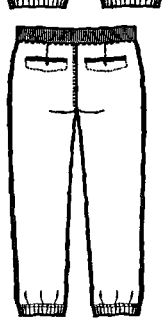

5
DOUBLE
FLAP
10
6
SIMPLE
FLY
1.5
10

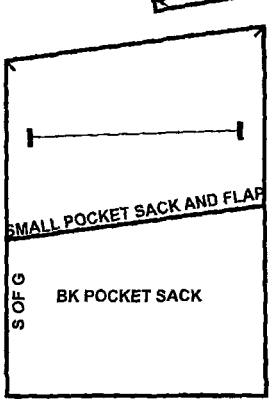
TROUSERS WITH ELASTIC WAIST AND CUFF

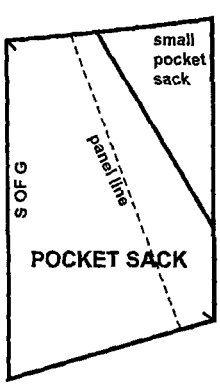


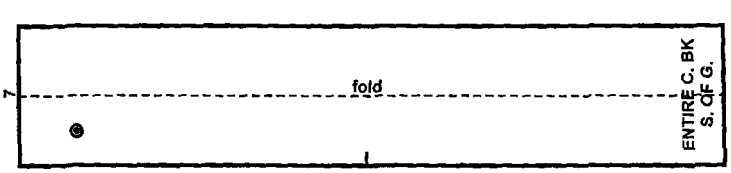




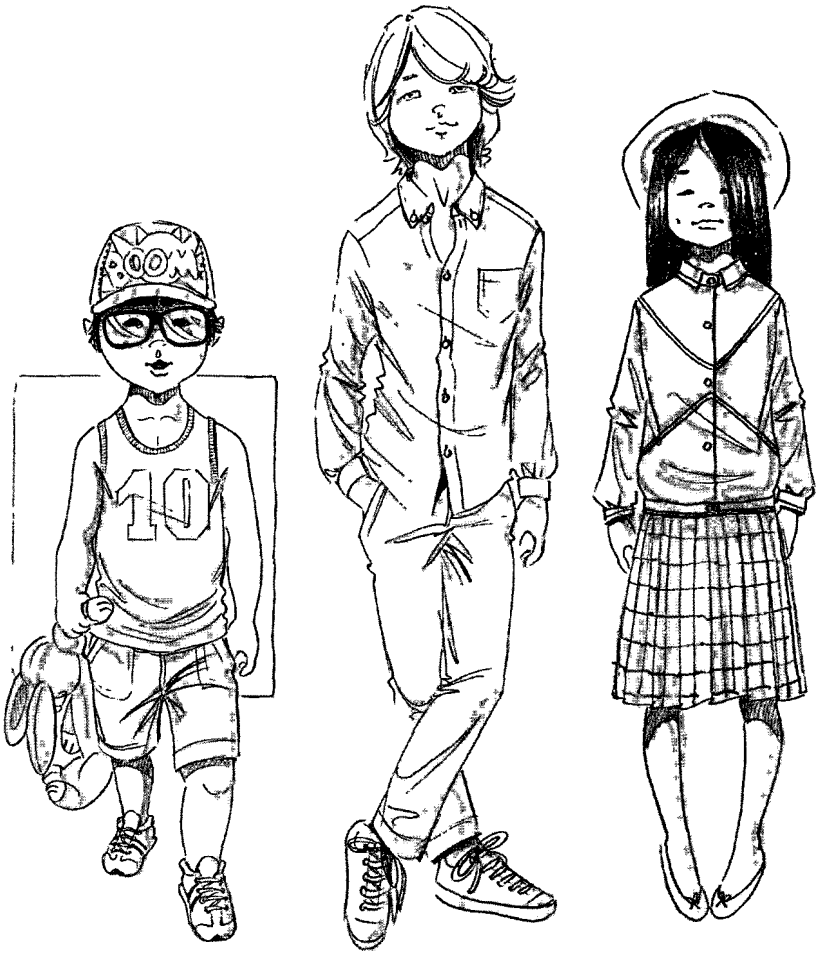








BODICES AND SHIRTS



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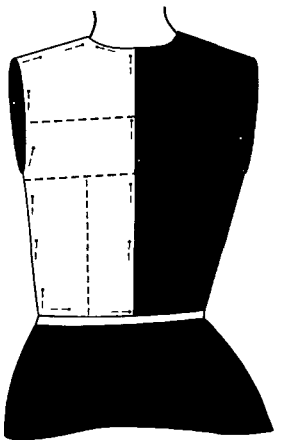
BODICE MEASUREMENTS



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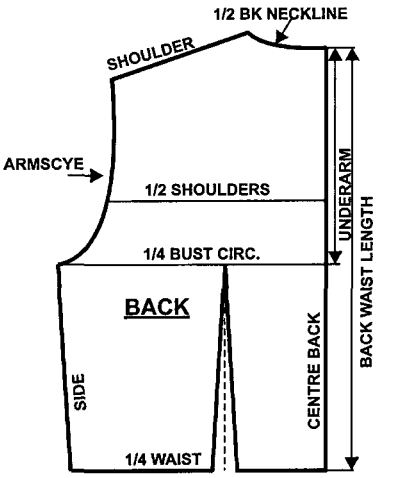

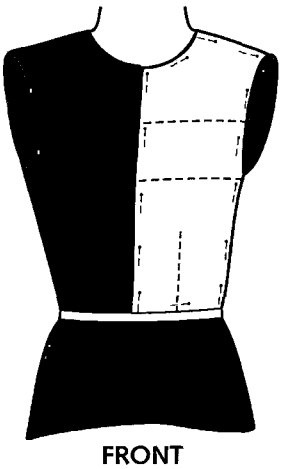

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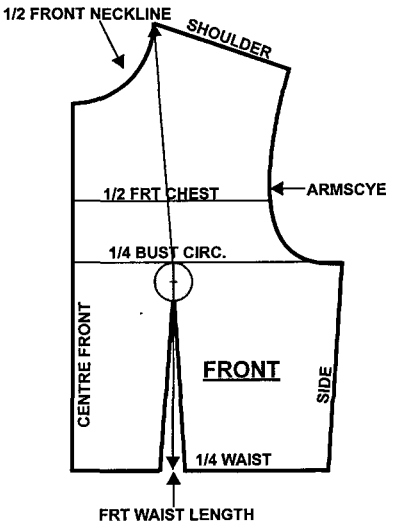
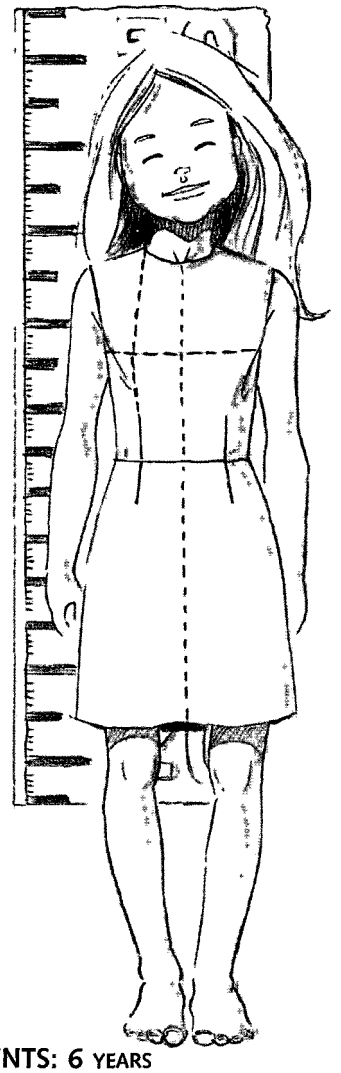
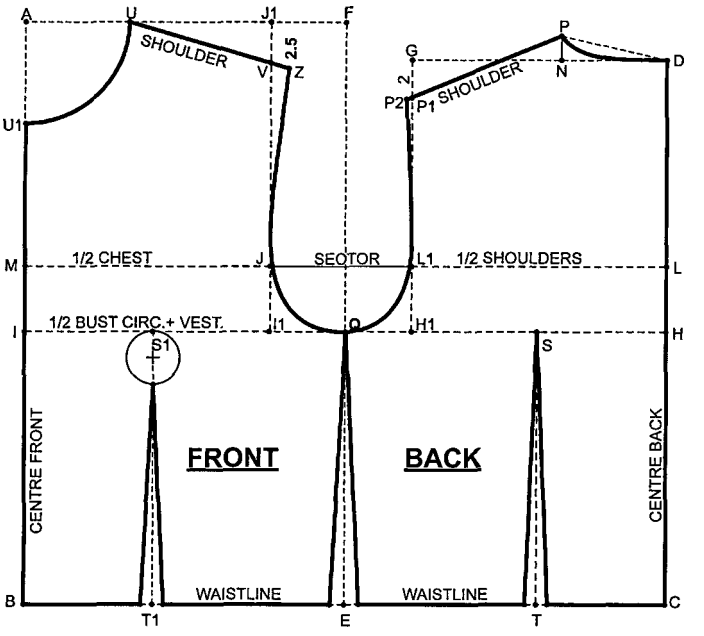


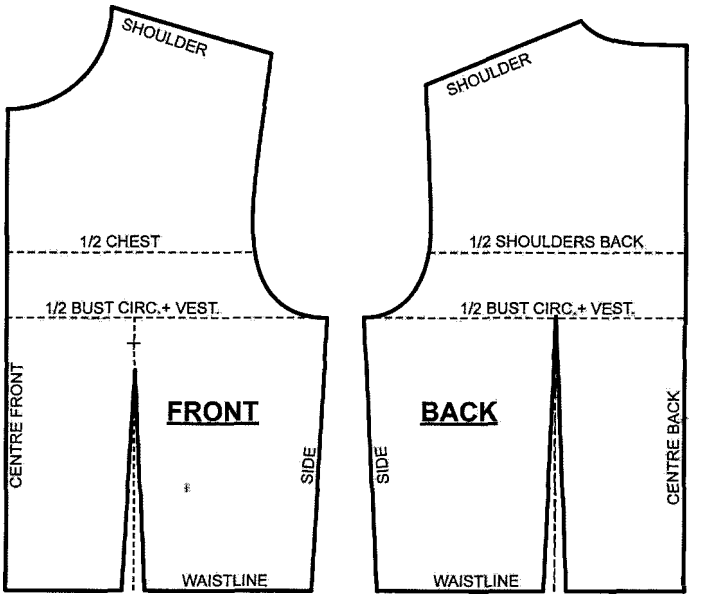
BASIC BODICE MEASUREMENTS - CHILD ____ YRS

NECK CIRCUMFERENCE					cm	PERSONAL MEASUREMENTS	cm
CHEST CIRCUMFERENCE	cm	+ Ease	= cm	: 2	= cm		cm
BUST CIRCUMFERENCE	cm	+ Ease	= cm	: 2	= cm		cm
WAIST CIRCUMFERENCE	cm	+ Ease	= cm	: 2	= cm		cm
HIP CIRCUMFERENCE	cm	+ Ease	= cm	: 2	= cm		cm
FRONT CHEST WIDTH	cm	+ Ease	= cm	: 2	= cm		cm
BK SHOULDER WIDTH	cm	+ Ease	= cm	: 2	= cm		cm
SECTOR WIDTH	cm	+ Ease	=		cm		cm
BACK NECKLINE					cm		cm
BUST DIVERGENCE					cm		cm
SHOULDER LENGTH					cm		cm
BACK WAIST LENGTH					cm		cm
FRONT WAIST LENGTH					cm		cm
BUST HEIGHT					cm		cm
SIDE HEIGHT					cm		cm

BASIC BODICE BLOCK - BOYS - GIRLS







MEASUREMENTS: 6 YEARS

HEIGHT	114 - 117 CM		(44.88 - 46.06")
CHEST CIRCUMFERENCE	68 + 8 CM	EASE	= 76 CM (29.92")
WAIST CIRCUMFERENCE	64 + 4 CM	"	= 68 CM (26.77")
HIP CIRCUMFERENCE	68 + 8 CM	"	= 76 CM (29.92")
FRONT WAIST LENGTH	33 CM (13")		
BACK WAIST LENGTH	30.5 CM (12")		

CONSTRUCTION

- Draw a right angle A-B-C,with:
- A-B equal to front waist length (e.g.: 33 cm).
- B-C equal to chest semi-circumference + the ease (e.g.: 68 + 8 cm = 76: 2 = 38).
- C-D back waist length (e.g.: 30.5 cm).
- B-E half of B-C.
- A-F like B-E.
- Draw E-F (CENTRE SIDE).
- D-H half of C-D. (e.g.: 30.5: 2 = 15.25 cm).
- Draw H-I (CHEST LINE).
- D-G = 1/2 shoulder width (15.2 cm / 5.98").
- H-H1 like D-G. Draw H1-G.
- H1-I1 1/5 H-I plus 1 cm (0.39") (e.g.: 38: 5 = 7.6 + 1 = 8.6 cm).
- Draw I1-J-J1 parallel to H1-L1-G.
- H-L 1/3 of D-H (e.g.: 15.2: 3 = 5.1). Draw L-M.

BACK

- G-P1 2 cm (0.79") (This measurement is reduced if shoulder pads are part of the pattern).
- D-N 1/3 D-G + 0.5 cm / 0.20" (5.6 cm).
- N-P 1.3 cm (0.51").
- Draw D-P.
- Draw P-P1 with the shoulder length measurement (e.g.: 10.2 cm).
- Point Q halfway between H-I.
- Draw P1-L1-Q as illustrated.

FRONT

- A-U 1/3 D-G on the back + 0.5 cm (0.20"). (e.g.: 15.2: 3 cm = 5.1 + 0.5 = 5.6 cm).
- Draw the curved line U-U1.
- J1-V 3.5 cm (1.38") (This measurement is reduced if shoulder pads are part of the pattern).
- Draw U-Z with misura equal to P-P1 of the back.
- Draw Z-J-Q as illustrated.

WAIST INTAKE

- H-S 1/10 bust circumference (7 cm / 2.76").
- I-S1 like H-S. Draw S-T and S1-T1.
- Create dart and side excess suitable to the child's waist intake.

INSET SLEEVE BASE

MEASUREMENTS FOR AGE...

- ARM CIRCUMFERENCE ... CM INCLUDING THE EASE.
- ARM LENGTH ... CM

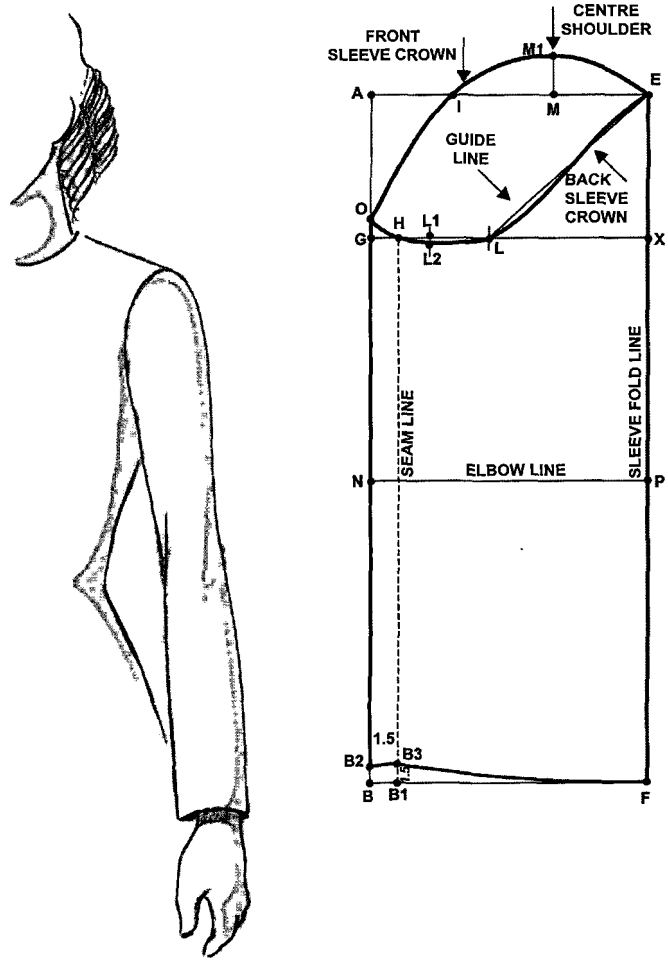
CONSTRUCTION

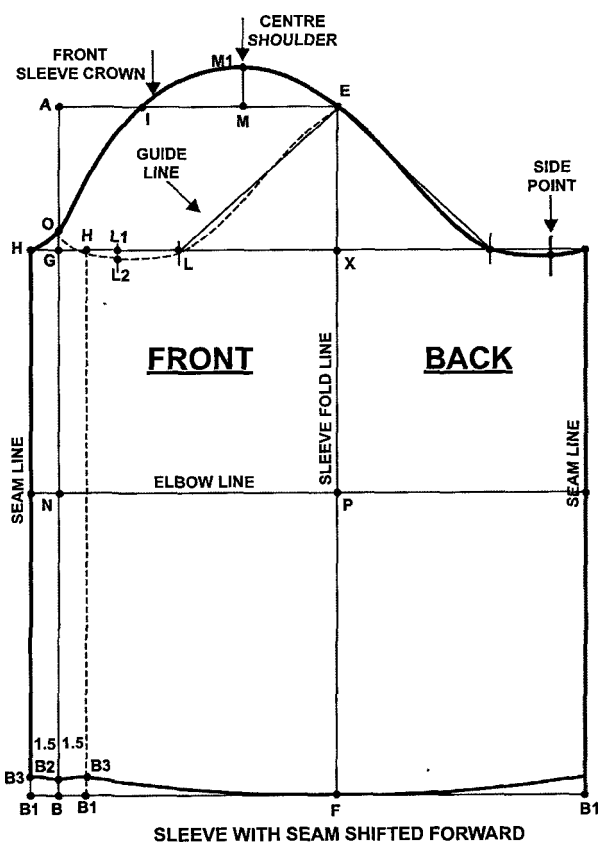
On the left side of a sheet of pattern paper, draw a rectangle ABEF, with:

- A-E like BODICE SECTOR +1/2 SECTOR +1.5 cm (0.59"). e.g.: 8.6 + 4.3 = 12.9 + 1.5 = 14.4.
- A-B sleeve length measurement.
- A-G like L1-P1-1 of the back bodice base.
- Draw G-X parallel to A-E.
- A-N half of A-B. - Write ELBOW LINE.
- A-M 2/3 of A-E. - CENTRE SHOULDER.
- M-M1 1/3A-G.
- A-I 1/4A-E.
- G-H 1.5 cm (0.59").
- Draw H-B1 parallel to A-B. (This line is the seam line and, often is shifted to the front).
- X-L half of G-X + 1. (e.g.: 14.4:2 = 7.2 + 1 = 8.2).
- L-L1 half of G-L.; L1-L2 = 0.5 cm (0.20").
- G-O 1 cm (0.39").
- Draw the front sleeve crown with a curved line E-M1-I-O.
- Draw the back sleeve crown with a curved line E-L-H-O.
- Draw the bottom hem with a curved line F-B2.

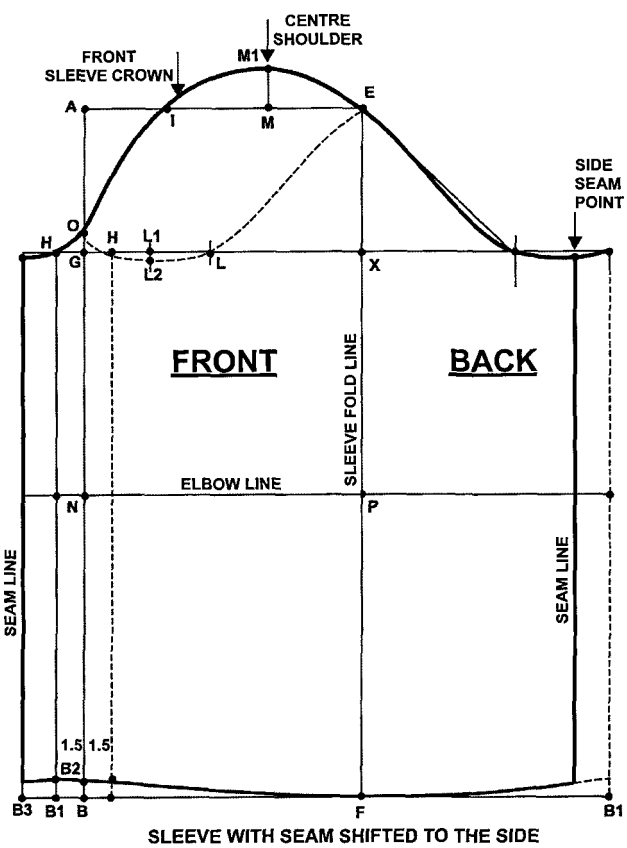
OPEN SLEEVE

- Copy the part of the back sleeve defined by E-F-B3-H-L2-L-E and place it on the fold line E-F on the front part.
- Copy the part defined by H-B3-B2-O and place it on line B2-O. Or, if the pattern requires it, on the line on the back H-B3.



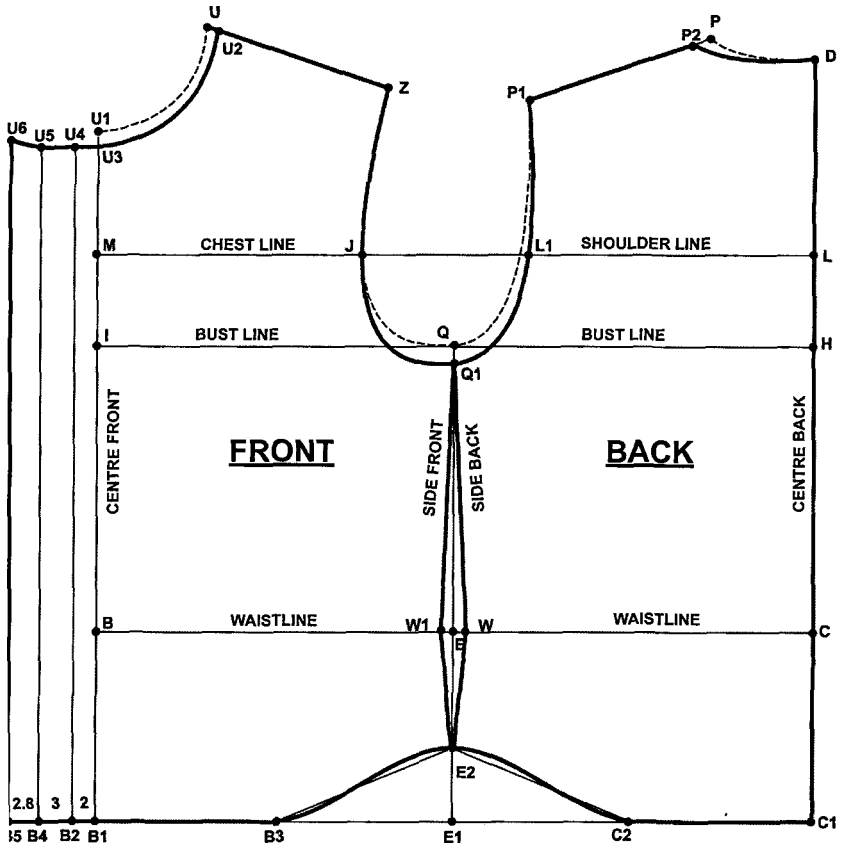


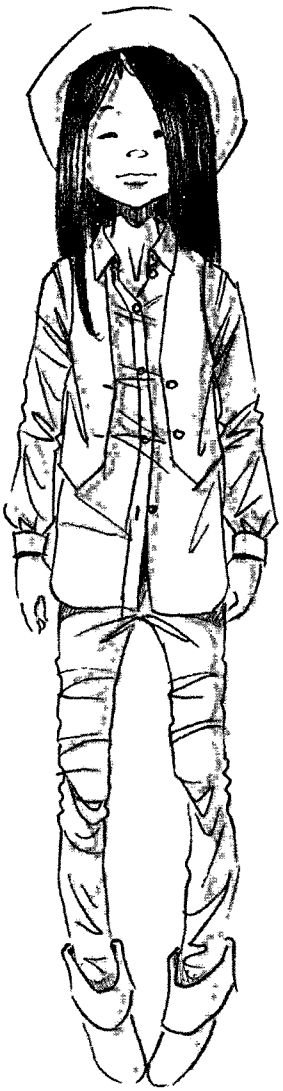
SLEEVE WITH SEAM SHIFTED FORWARD

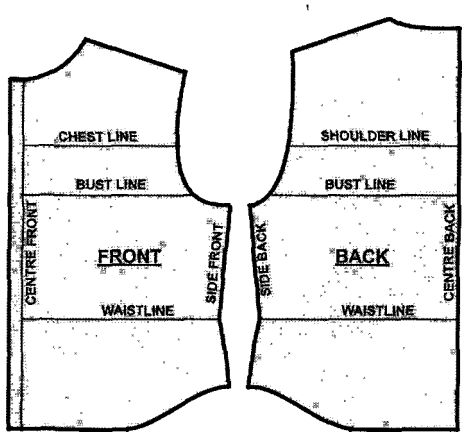


SLEEVE WITH SEAM SHIFTED TO THE SIDE

BASIC SHIRT BLOCK



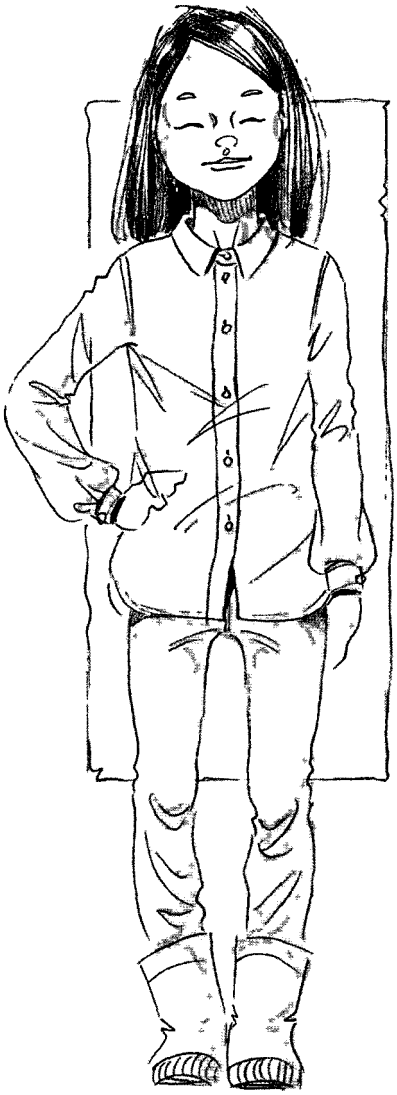


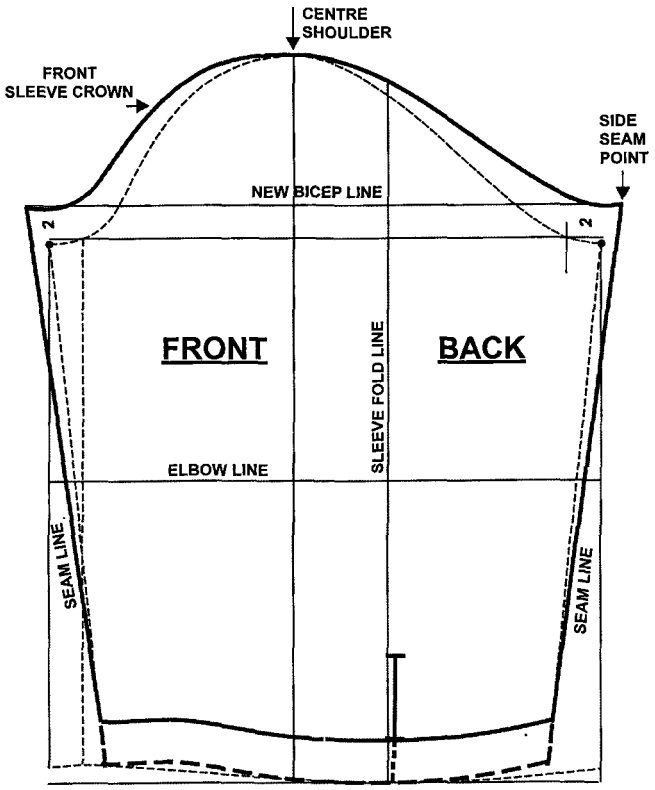




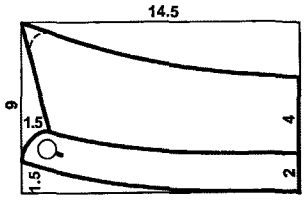
Create the bodice base with suitable measurements and ease.
Extend the centre front line B-B1 and that on the centre back C-C1 by 6-8 cm (2.36-3.15").
B1-B2 1.5-2.5 cm (0.59-0.98"), for the overlap.
B2-B4 3 cm (1.18") B4-B5 2.8 cm (1.10") to be folded under.
U-U2 and P-P2 1 cm (0.39").
U1-U3 1 cm (0.39").
Q-Q1 1 cm (0.39") to drop the armscye.
E1-E2 3-4 cm (1.18-1.57").
B1-B3 and C1-C2 8-10 cm (3.15-3.94").
Join the lines as illustrated.

SHIRT SLEEVE

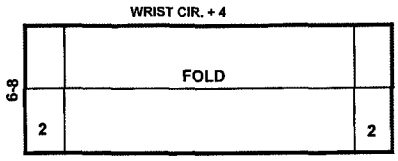




SLEEVE WITH SEAM SHIFTED TO THE SIDE

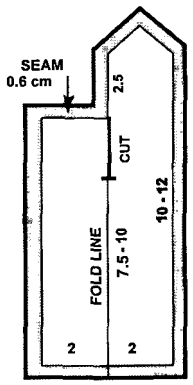


COLLAR



CUFF

- Draw the bodice sleeve base with suitable measurements and ease.
- Take up the entire sleeve with the seam lining up to that on the side.
- Draw a new line for the bicep shifted upwards by 2 cm (0.79"), as illustrated and draw the new sleeve crown to create a bit more room.
- Discard a measurement equal to the cuff width from the bottom of the sleeve.
- Draw the cuff and the sleeve guard for the opening.
- Check that the measurement of the sleeve crown corresponds to that of the bodice armscye.



ENLARGED SLEEVE GUARD

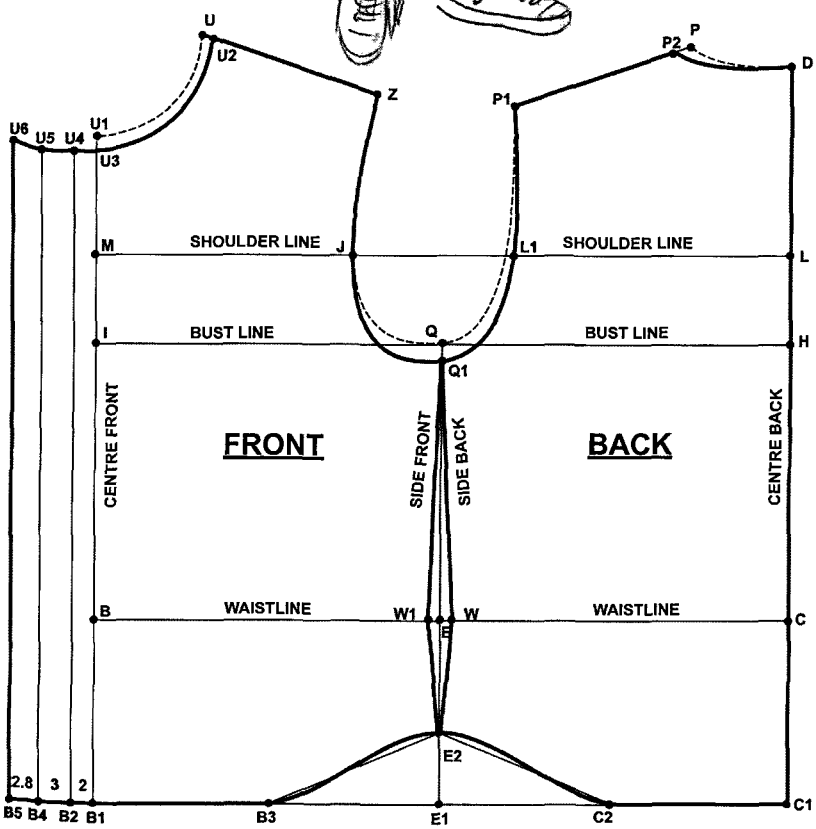
SHIRT WITH THE SHOULDERS BROUGHT FORWARD

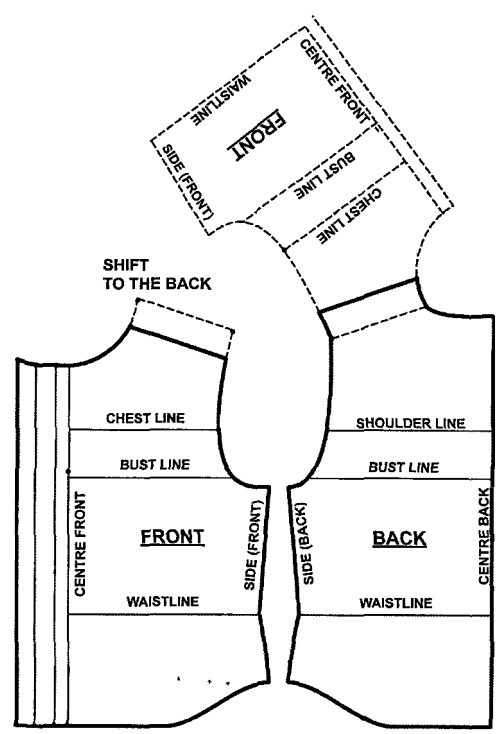




- Create the base of the shirt with suitable measurements and ease.
- Extend the centre front line for the overlap.
- U-U2 and P-P2 1 cm (0.39").
- U1-U3 1-1.5 cm (0.39-0.59").
- Q-Q1 1 cm (0.39") to drop the armscye.
- E1-E2 3-4 (1.18-1.57").
- B1-B3 and C1-C2 8-10 cm (3.15-3.94").

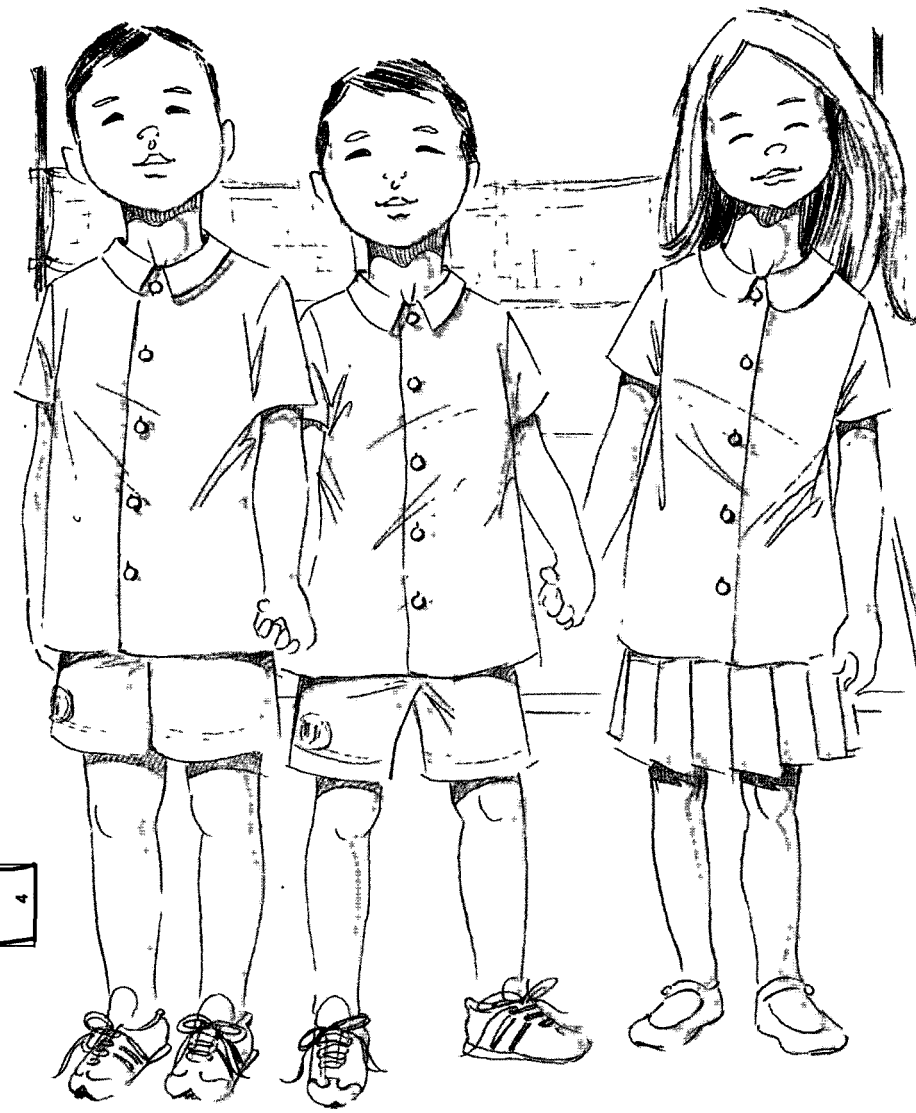
Join the lines as illustrated.

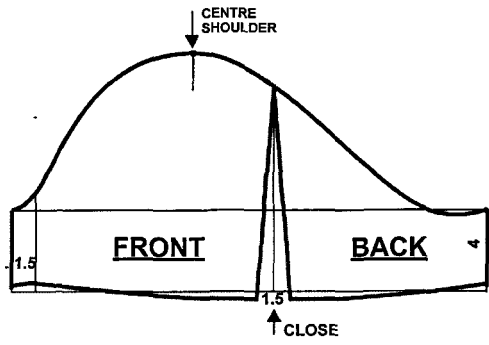


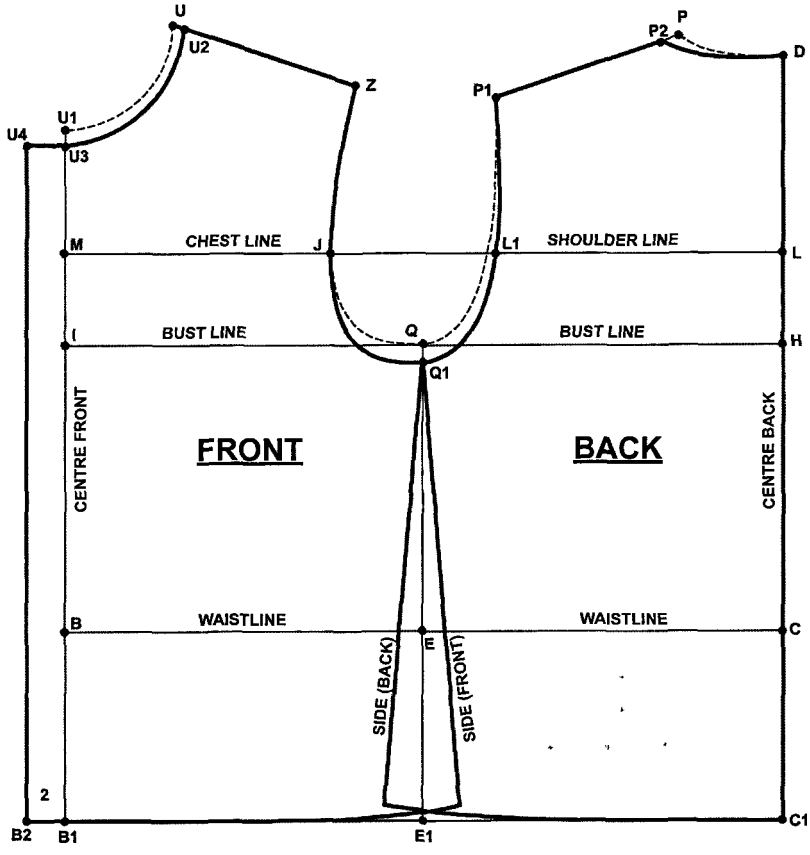


NB: *For a shoulder point shifted forward, proceed as shown in the small figure, overlapping the shoulder point of the front over that of the back and using the desired measurements.*

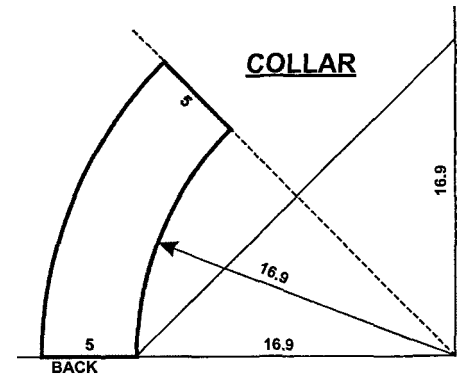
TUNIC



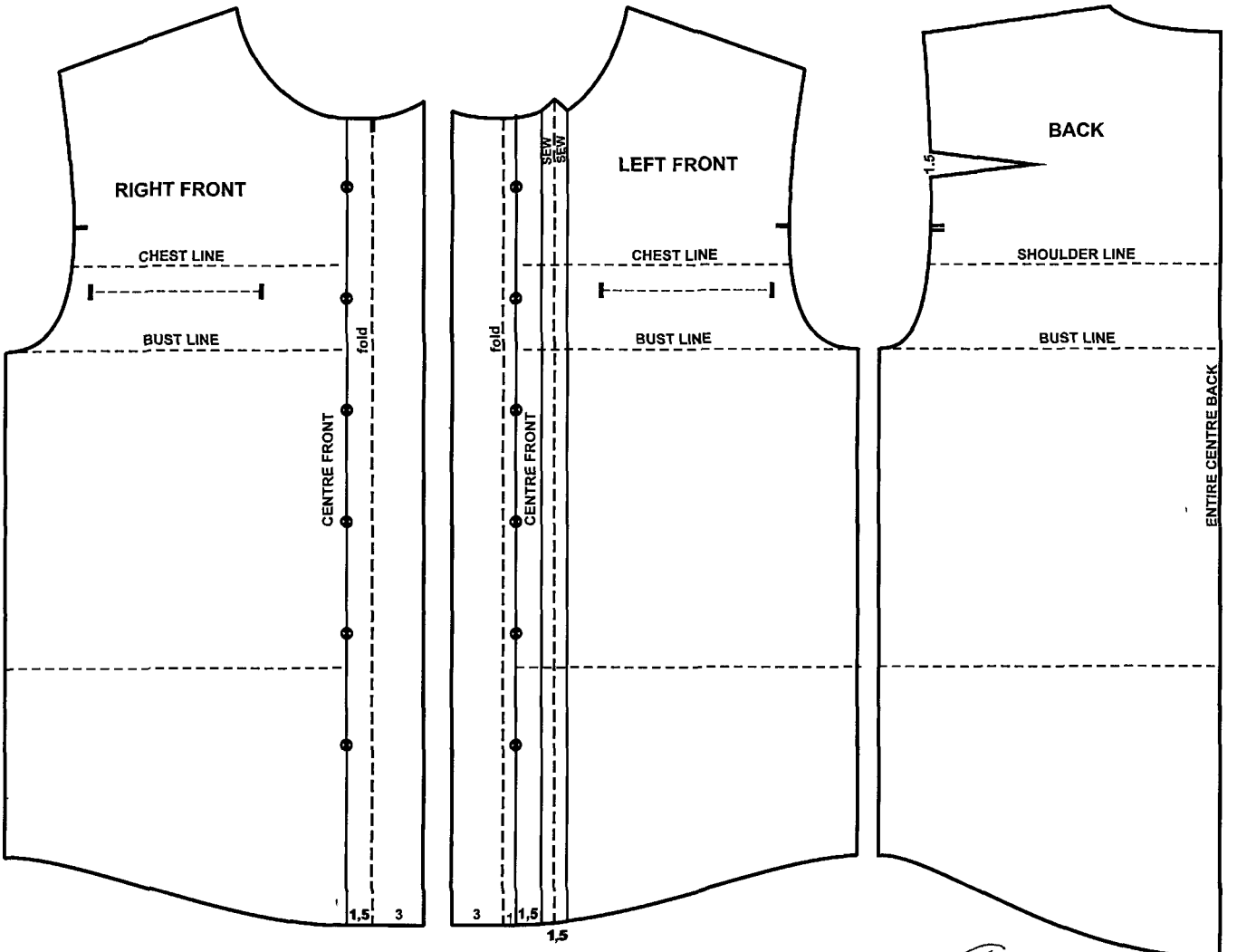


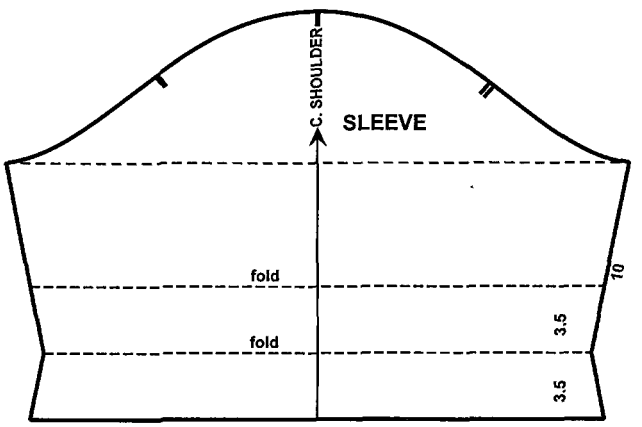


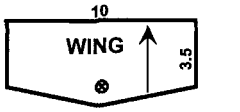
- Draw the bodice base with measurements suitable to the child's age and with proper ease.
- Create the desired length.
- Create the flare in the amount desired.
- Create the 2 cm (0.79") extension for the overlap of the fastening.

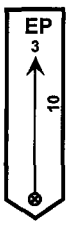


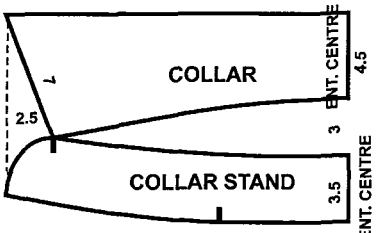
SHORT SLEEVE SHIRT

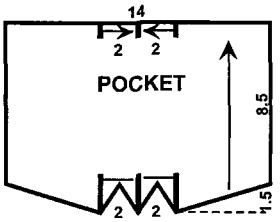






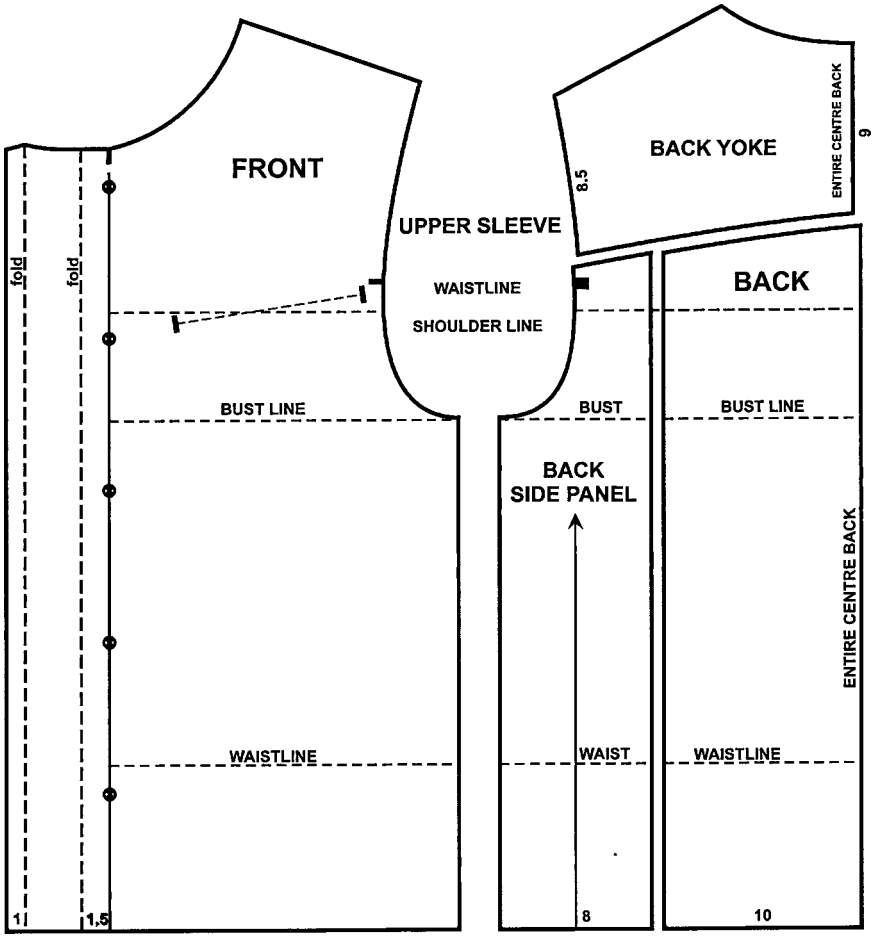


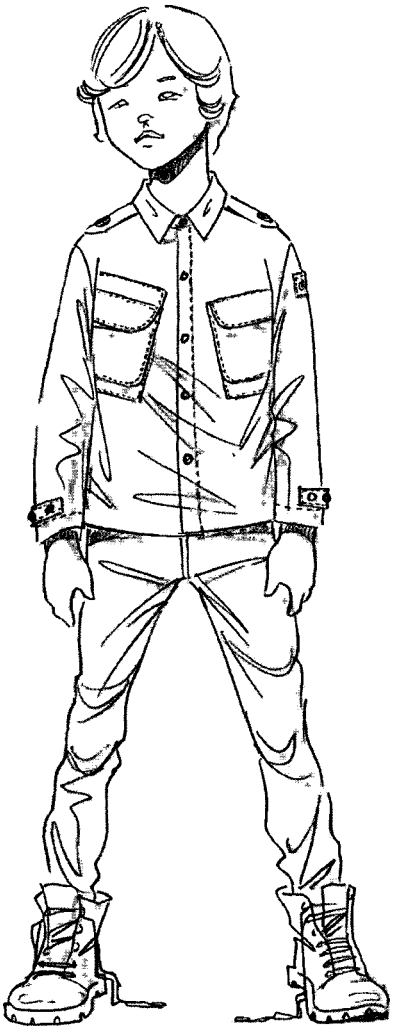


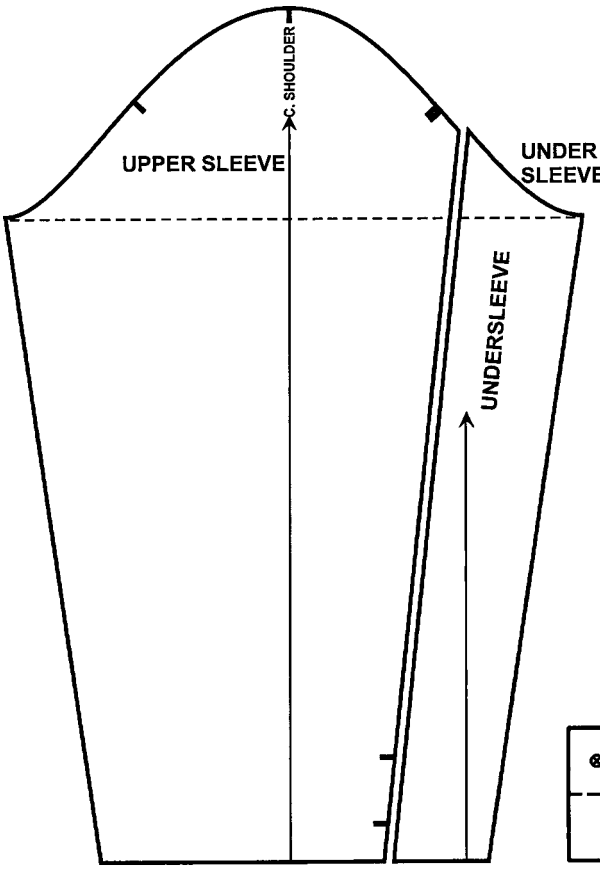


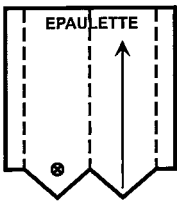


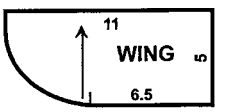
SHIRT WITH YOKE IN THE BACK

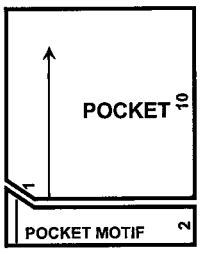


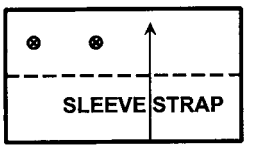


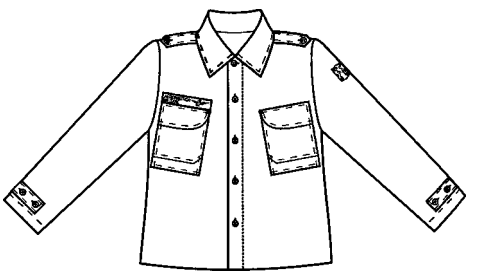


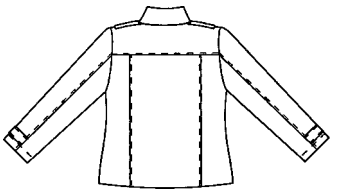


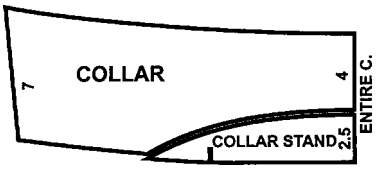




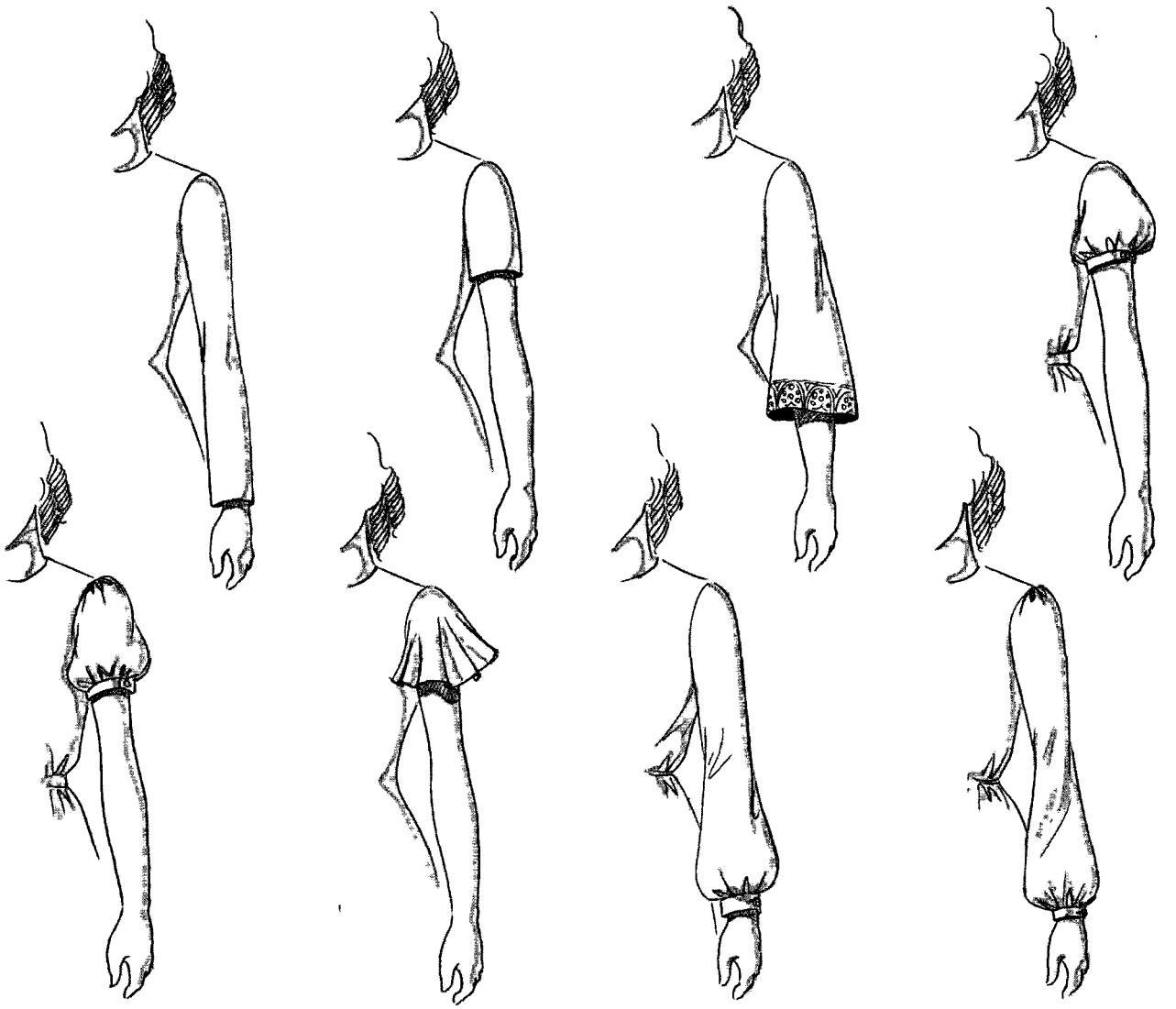






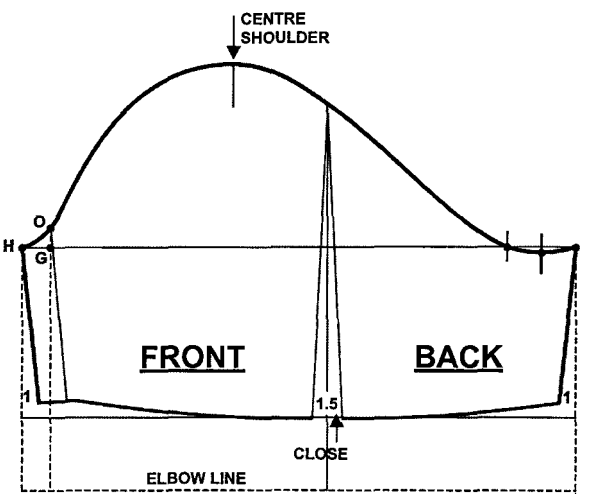


INSET SLEEVE VARIATIONS



SHORT INSET SLEEVE

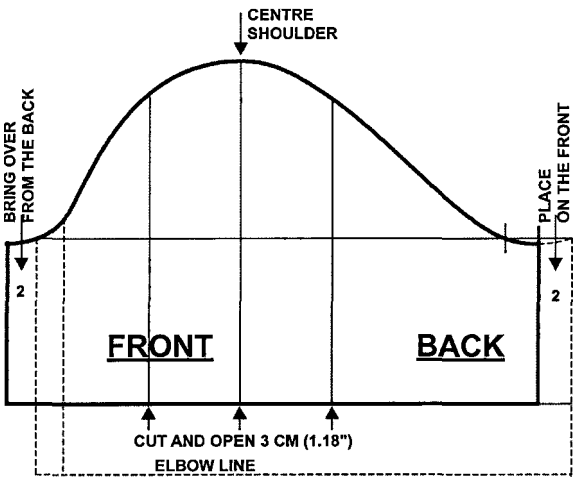


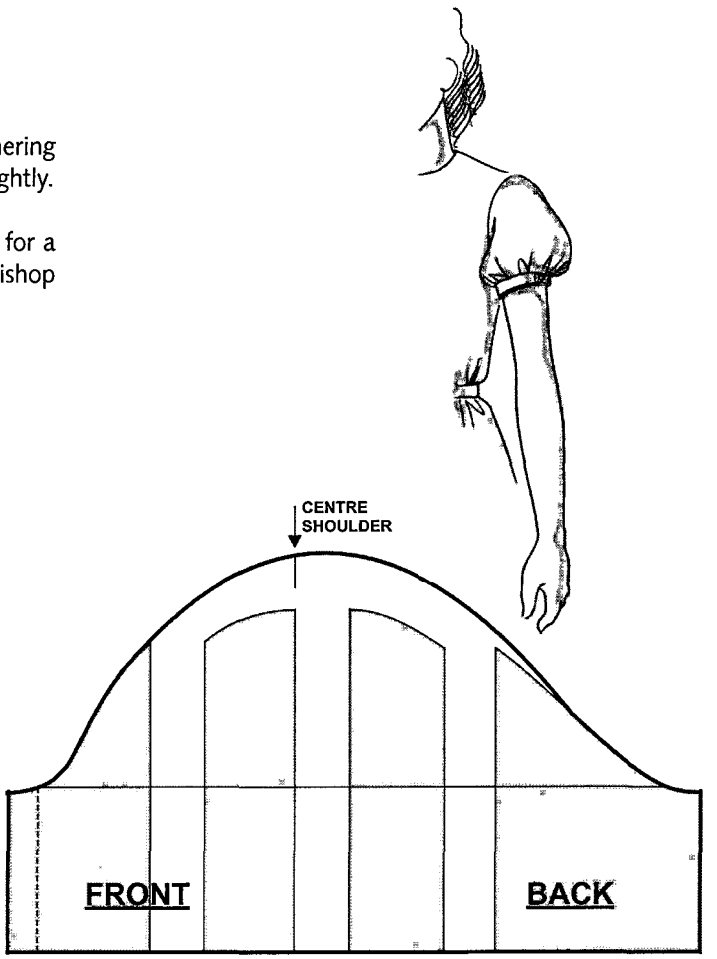


- Draw the basic inset sleeve.
- Bring the bottom sleeve to the desired height.
- Taper the front and back border by 1 cm (0.39").
- Create a 1-1.5 cm (0.39-0.59") dart, if necessary.

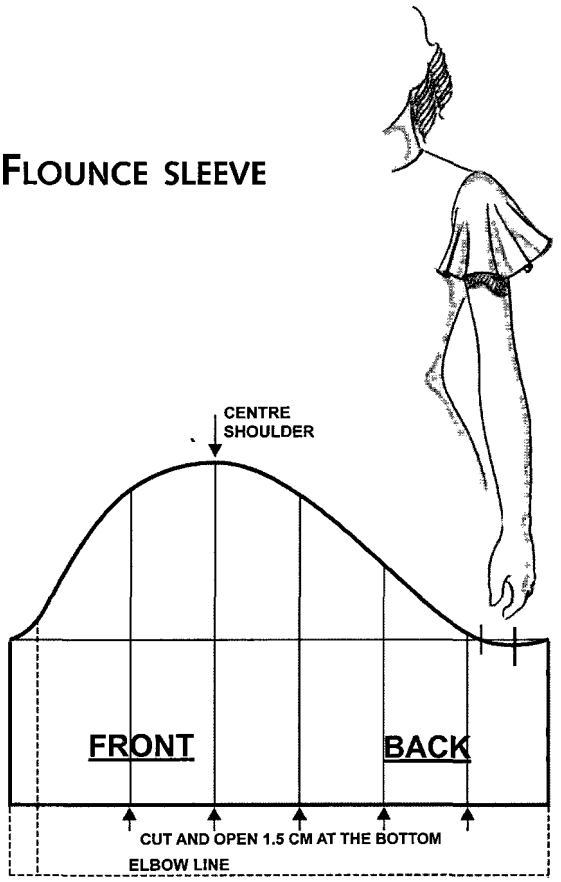
PUFF SLEEVE

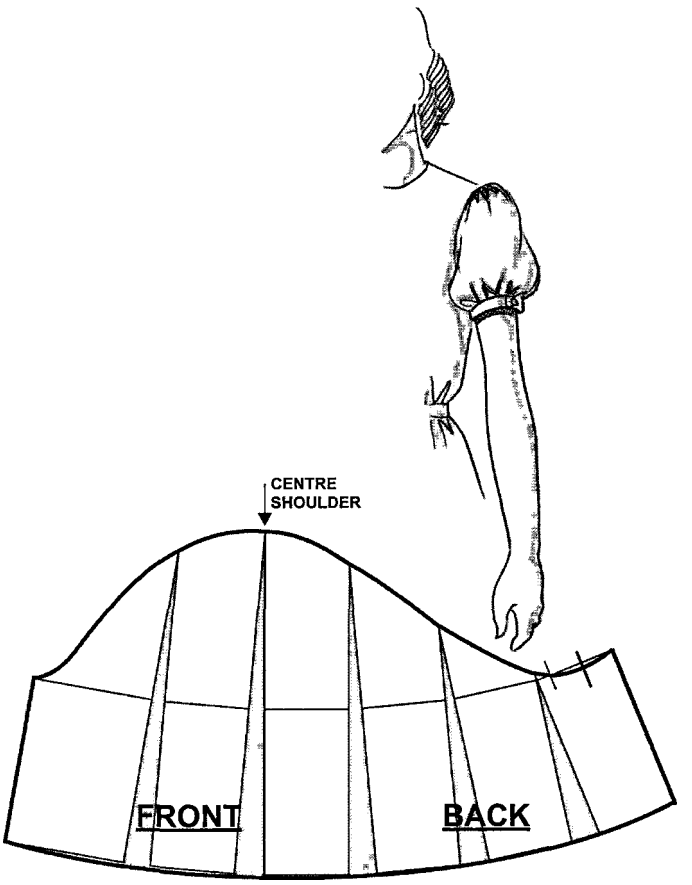
To create puff sleeves, you'll need to adjust the gathering without minding the centre shoulder, which is shifted slightly. The sleeve seam lines up with the side seam.
The procedure used for the puff sleeve can also be used for a long sleeve which is gathered at the top and the cuff (bishop sleeve).





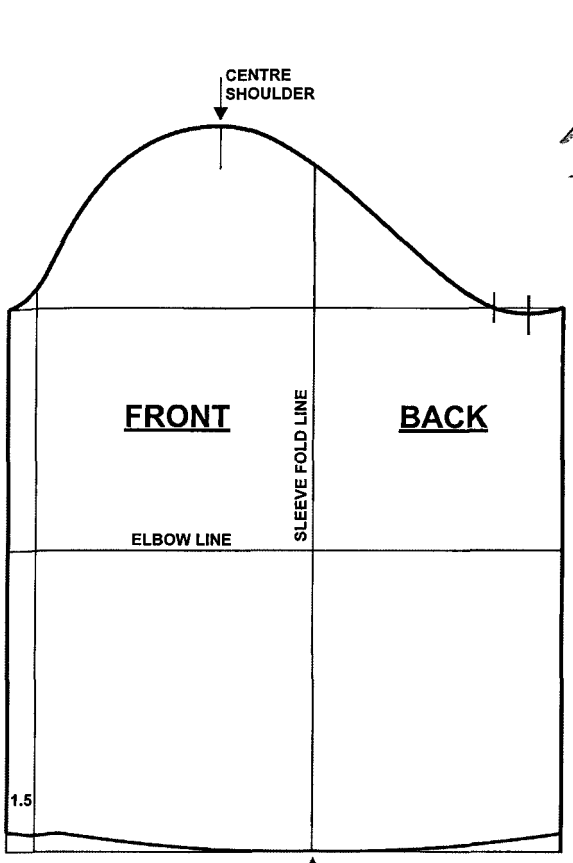
FLOUNCE SLEEVE



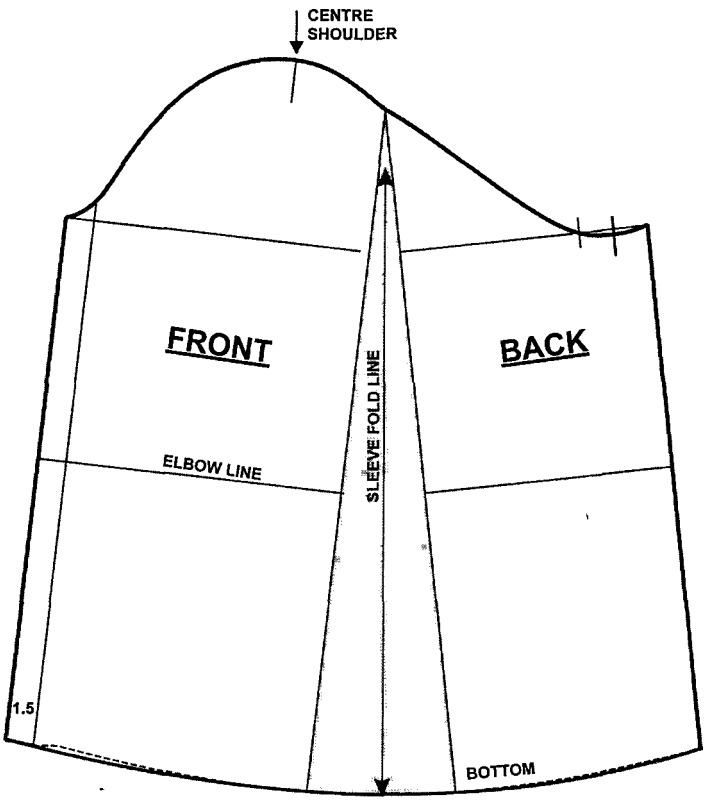


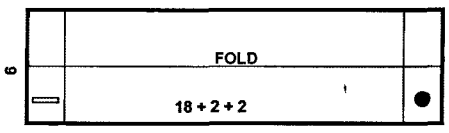
You can easily transform the flounce sleeve into a short sleeve which is gathered at the bottom.

SLEEVE WITH GATHERING AT THE CUFF (BISHOP)









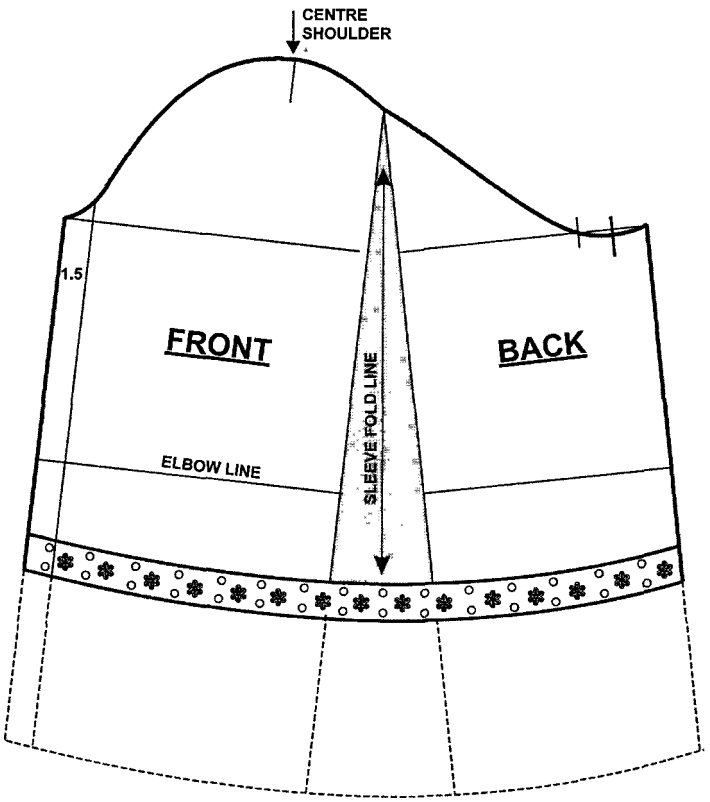
CUFF

- Draw the base of the inset sleeve.
- Cut along the fold line and open at the bottom in the measurement desired, according to the gathering.
- Join the bottom with a curved line.

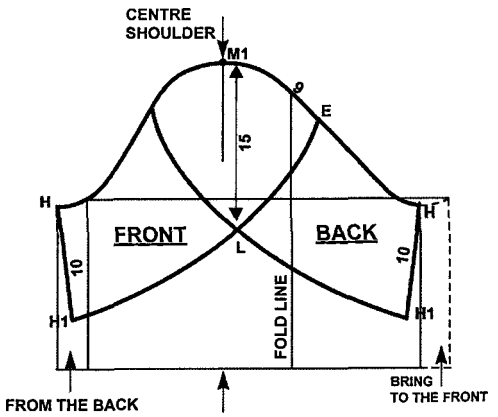
THREE-QUARTER SLEEVE

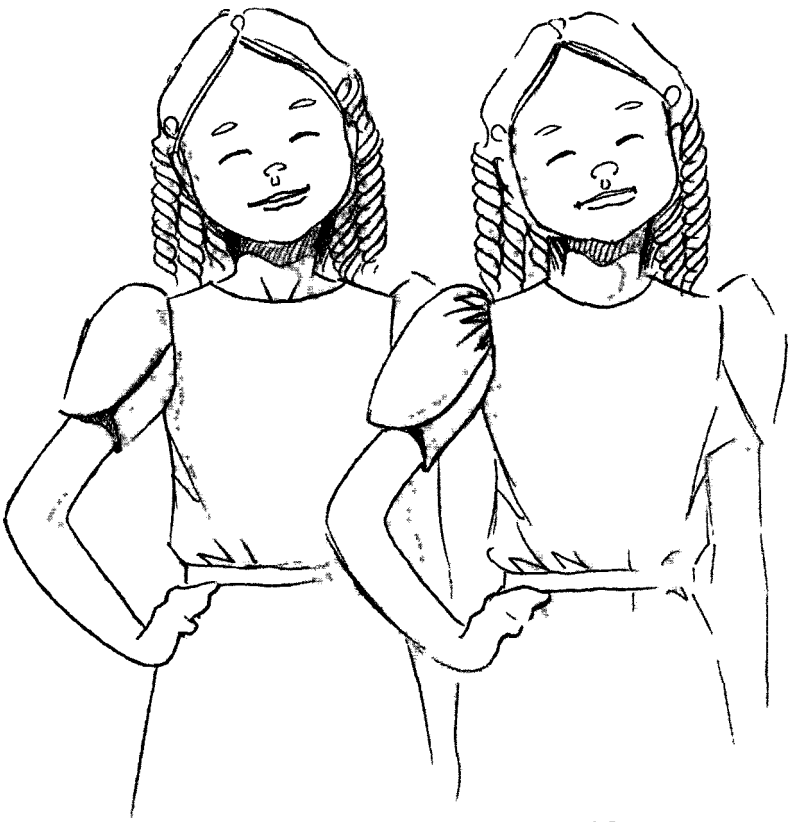


To create the 3/4 sleeve, follow the procedure described for the long sleeve.
Shorten by the measurement desired.

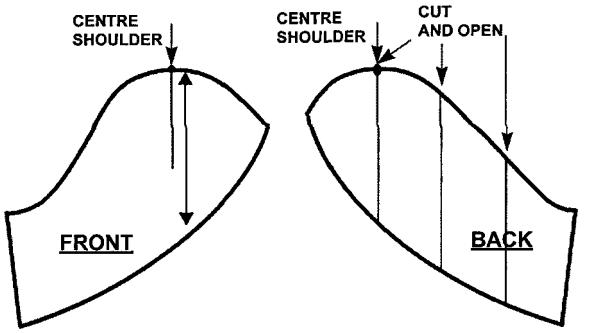


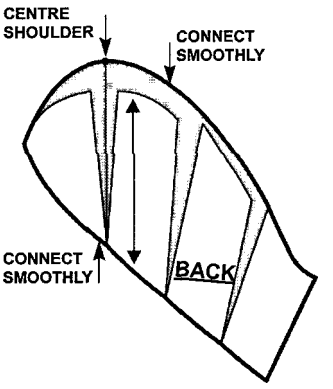
SHORT PETAL SLEEVE



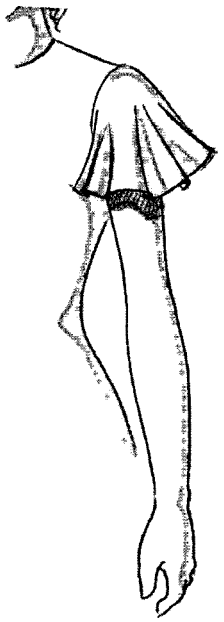


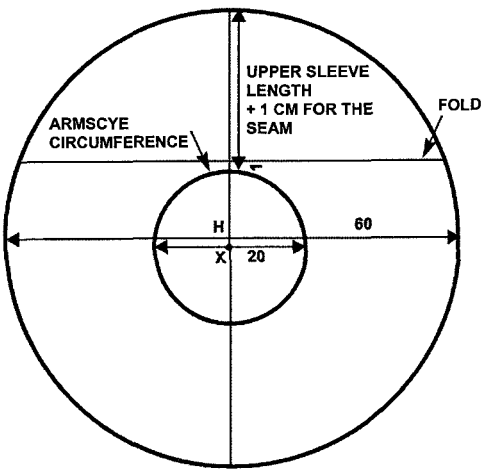
GATHERED PETALS

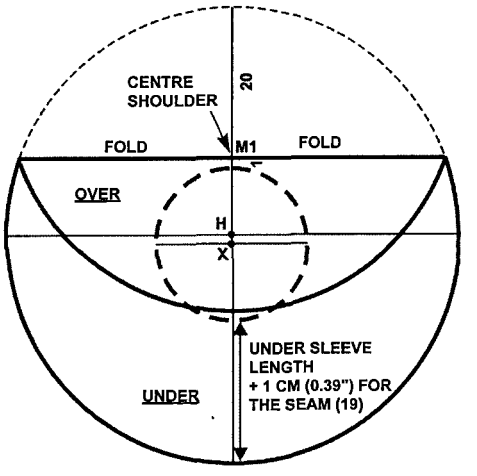




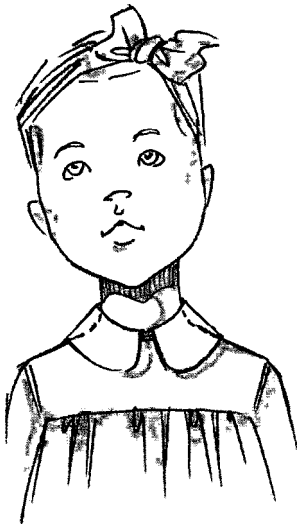
SHORT CIRCLE SLEEVE



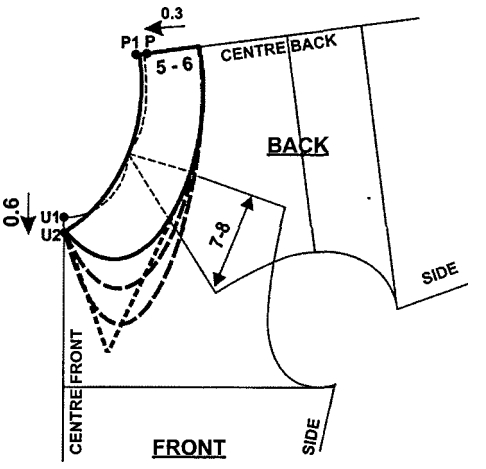




FLAT COLLAR



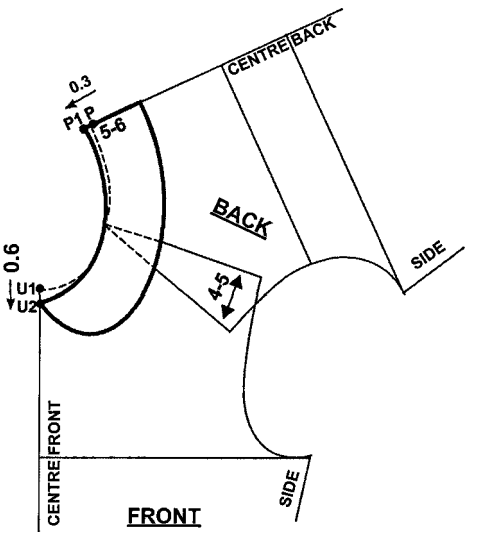
- Connect the front and back bodice on the shoulder, overlapping the back by 7-8 cm (2.76-3.15").
- Draw the collar stand, P P1 shifted 0.3 cm (0.12") from the centre back and 0.6 cm (0.24") U1 U2 towards the centre front.
- Draw the outline according to the height and shape desired.



RAISED COLLAR - 2.5 CM (0.98")



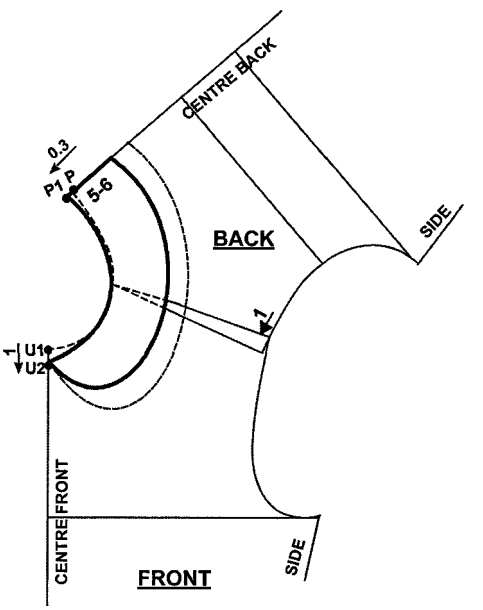
- Connect the front and back bodice on the shoulder overlapping the back by 4.5 cm (1.77").
- Draw the collar, shifting P P1 0.3 cm (0.12") from the centre back and 0.6 cm (0.24") U1 U2 towards the centre front.
- Draw the outline according to the height and shape desired.



RAISED COLLAR - 1 CM (0.39")

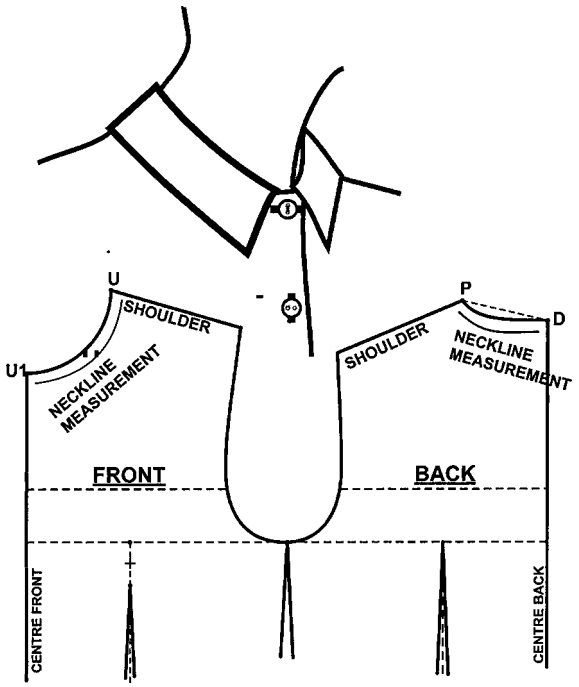


- Connect the front and back bodice on the shoulder overlapping the back by 1-1.5 cm (0.39-0.59").
- Draw the collar, shifting P P1 0.3 cm (0.12") from the centre back and U1 U2 1 cm (0.39") towards the centre front.
- Draw the outline according to the height and shape desired.



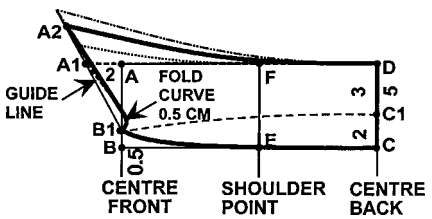
FLAT COLLAR

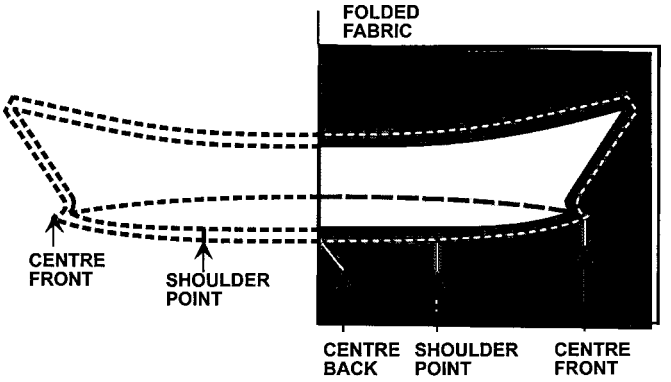
DRESS SHIRT COLLAR



Construction

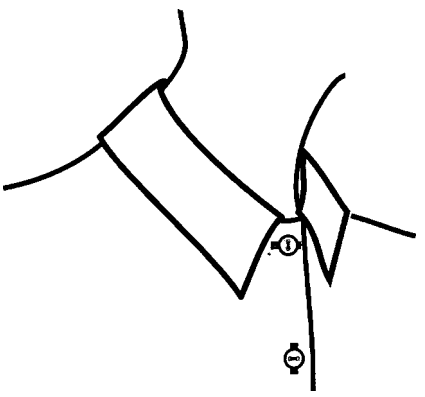
- Get the measurement for the front and back neckline.
- Draw a rectangle A-B-C-D with A-B equal to the total height of the collar and B C equal to the collar semi-circumference + 0.5 cm (0.20").
- From C towards B, to the distance equal to ½ of the back neckline, create point E.
- Draw perpendicular line E F.
- From B, move up 0.5 cm (0.20"). Point B1.
- Connect B1-E with a curved line.
- From C towards D, shift over 1.5-2.5 cm (0.59-0.98) and create point C1.
- Connect C1 with B1 with a curved line.
- From A, extend the line by 3 cm (1.18") and create point A1.
- Draw guideline A - A2 passing through A1, according to the length of the point of the collar desired.
- Join A2-F-D with a curved line or with the desired shape.

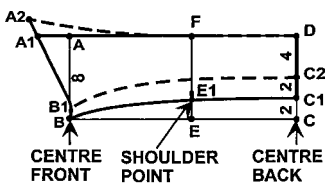


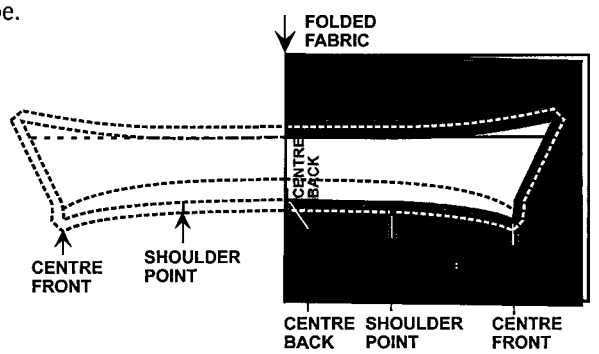


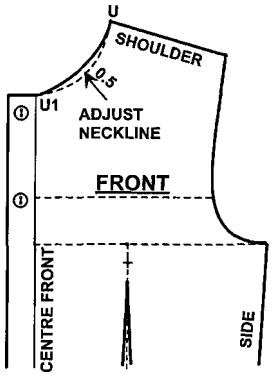
ADDITIONALLY RAISED SHIRT COLLAR

- Draw a rectangle A-B-C-D with A-B equal to the total height of the collar + 2 cm (0.79") and B-C equal to the collar semicircumference + 0.5 cm (0.20").
- From C towards B, in a measurement equal to ½ of the neckline, on the back create point E.
- Draw perpendicular line E-F.
- From C, move up 2 cm (0.79"). Point C1.
- Connect B-E1-C1 with a curved line.
- From C1 towards D move over by 1.5-2 cm (0.59-0.79") and mark point C2.
- B -B1 0.5 cm (0.20"). Connect C2 with B1 with a curved line.
- From A extend the line by 3 cm (1.18") and create point A1.
- Draw guideline B1-A2 passing through A1, according to the length of the point of the collar desired.
- Join A2-F-D with a curved line or with the desired shape.



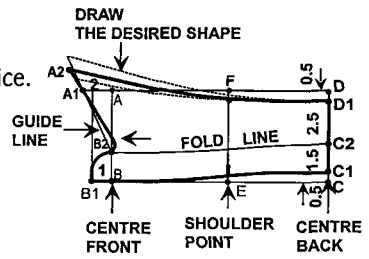


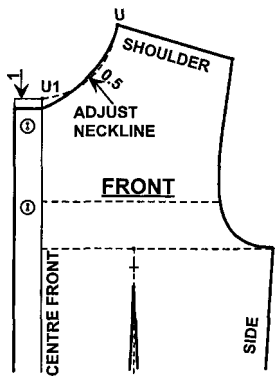




COLLAR WITH ATTACHED COLLAR STAND

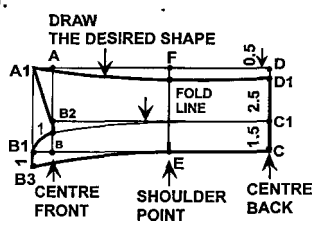
- Alter the front neckline as illustrated.
- Draw a rectangle A-B-C-D with:
- A-B total collar height + 1 cm (0.39").
- B-C ½ neckline as on front and back bodice.
- C-C1 = 0.5 cm (0.20").
- C1-C2 = 1.5 cm (0.59").
- C2-D1 = 2.5 cm (0.98").
- C2-D1 like C1-C2 .
- B-B1 = 1-1.3 cm (0.51").
- A-A1 = 2 cm (0.79").
- Draw the guideline B2-A2.
- C-E like back bodice neckline.
- Join points as illustrated.

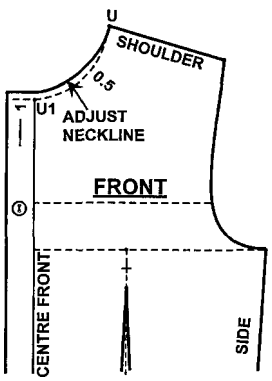




COLLAR FOR A DROPPED NECKLINE

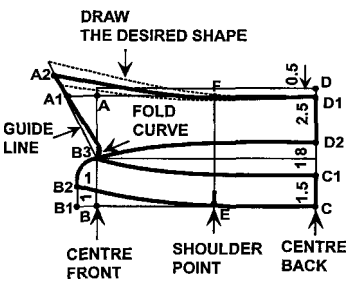
- Adjust the front neckline as illustrated.
- Draw a rectangle A-B-C-D with:
- A-B desired total collar height + 0.5 cm (0.20").
- B-C ½ neckline as on front and back bodice.
- C-C1 = 1.5-2 cm (0.59-0.79").
- C1-D1 = 2.5-3 cm (0.98-1.18").
- B-B2 like C-C1.
- B-B1 = 1-1.5 cm (0.39-0.59").
- B1-B3 = 1 cm (0.39").
- A-A1 = 2-3 cm (0.79-1.18").
- Draw the guideline B2-A1.
- C-E back bodice neckline measurement.
- Join points as illustrated.

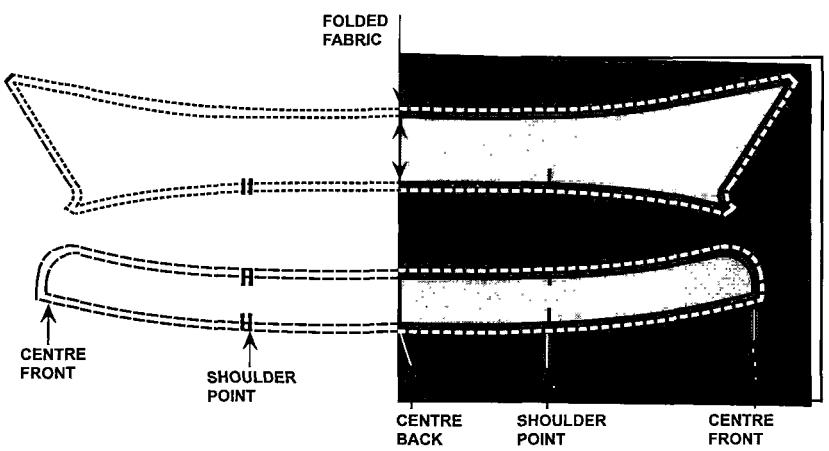


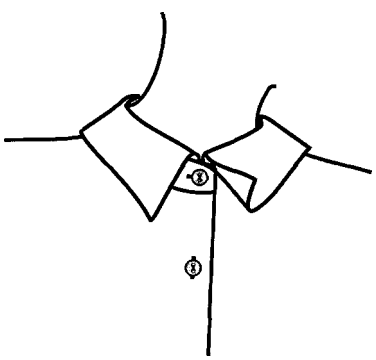


COLLAR WITH DETACHED COLLAR STAND

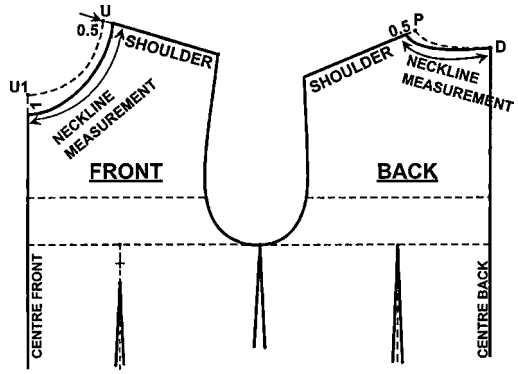
- Change the front neckline as illustrated.
- Draw a rectangle A-B-C-D.
- A-B collar height + collar stand + 4.5 cm (1.77").
(e.g.: 4 + 3 cm = 7 + 4.5 = 11.5 cm).
- B-C ½ neckline as on front and back bodice.
- C-C1 = 1.5 cm (0.59").
- C1-D2 = 1.8 cm (0.71").
- D2-D1 = 2.5 cm (0.98").
- B-B1 = 1 cm (0.39").
- B-B3 = 2.5 cm (0.98").
- A-A1 = 1.5 cm (0.59").
- Draw guideline B3-A1.
- C-E like back bodice neckline.
- Join the points as illustrated.

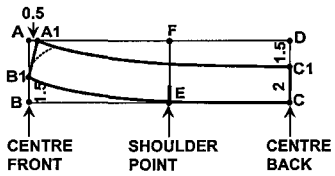


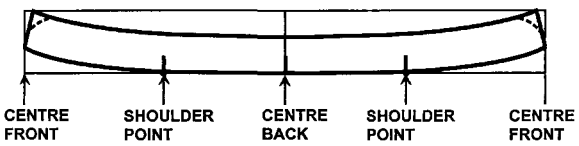




BANDED COLLAR (MANDARIN COLLAR)





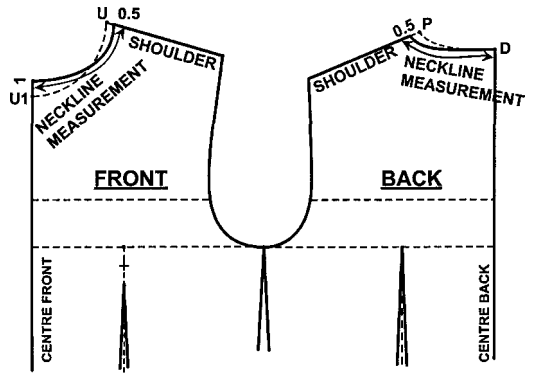


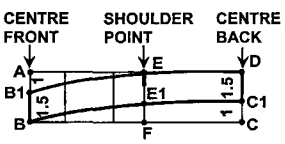


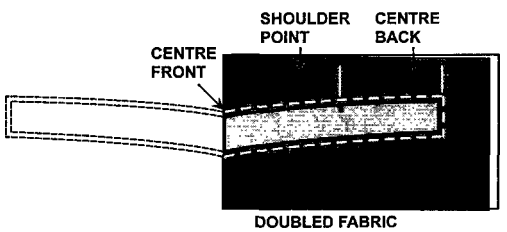
- Measure the neckline of the base used.
- Draw a rectangle A-B-C-D with:
- A-B equal to the collar height + 1.5 cm (0.59").
- B-C equal to the collar semi-circumference + 1 cm (0.39").
- B-B1 1.5 cm (0.59").
- D-C1 .5 cm (0.59").
- C-E back neckline measurement.
- C-C1 collar height.
- A-A1 0.5 cm (0.20").

  Connect points with lines shaped as shown in the figure.

RING COLLAR



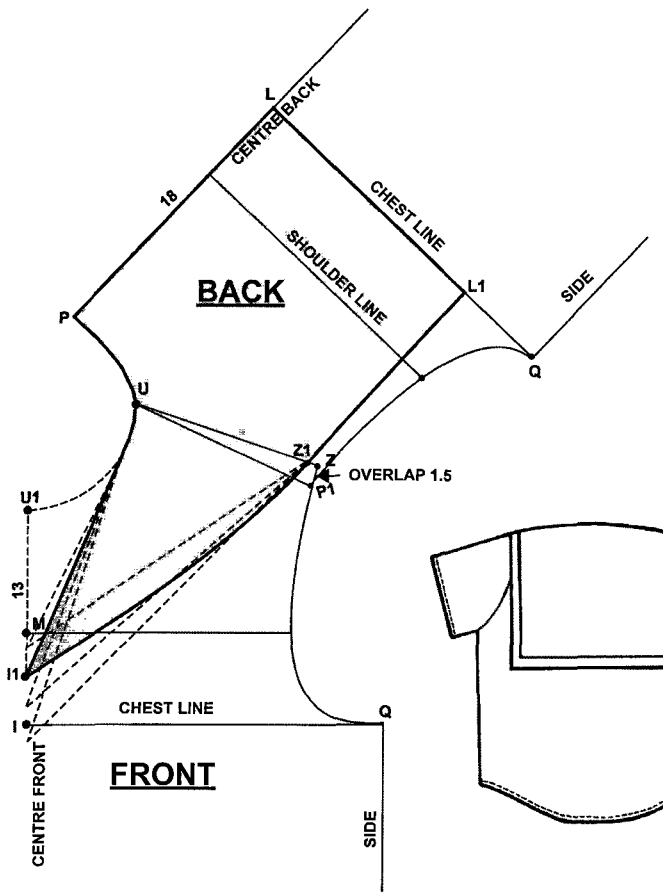




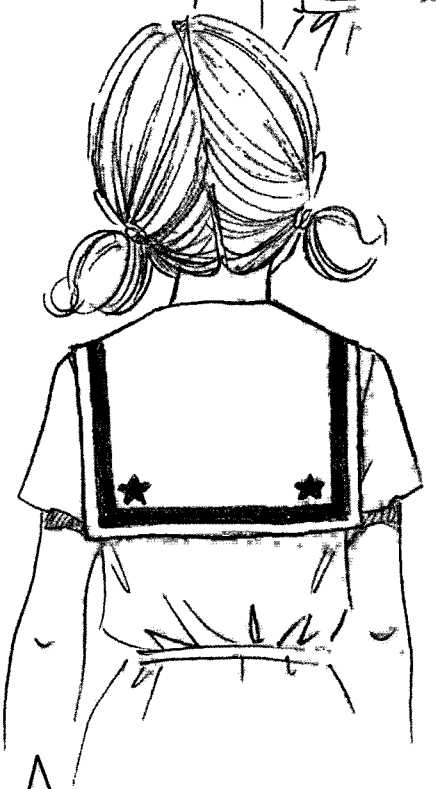


- Draw rectangle A-B-C-D.
- A-B height collar + 1 cm (0.39").
- B-C ½ total collar circumference as on the bodice.
- C-F ½ back neckline as on the bodice.
- C-C1 1 cm (0.39").
- A-B1 1 cm (0.39").
- Join as illustrated.

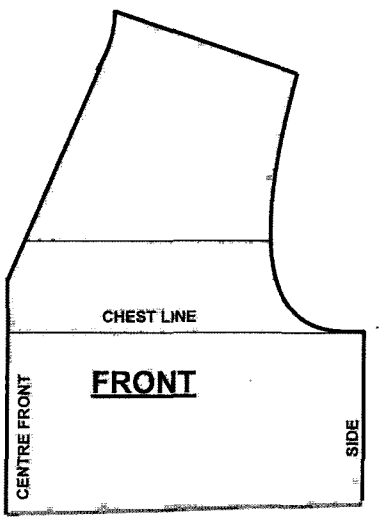
SAILOR COLLAR

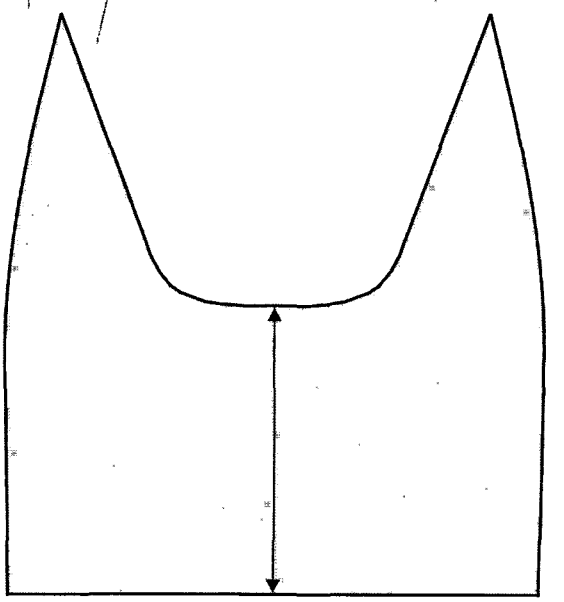




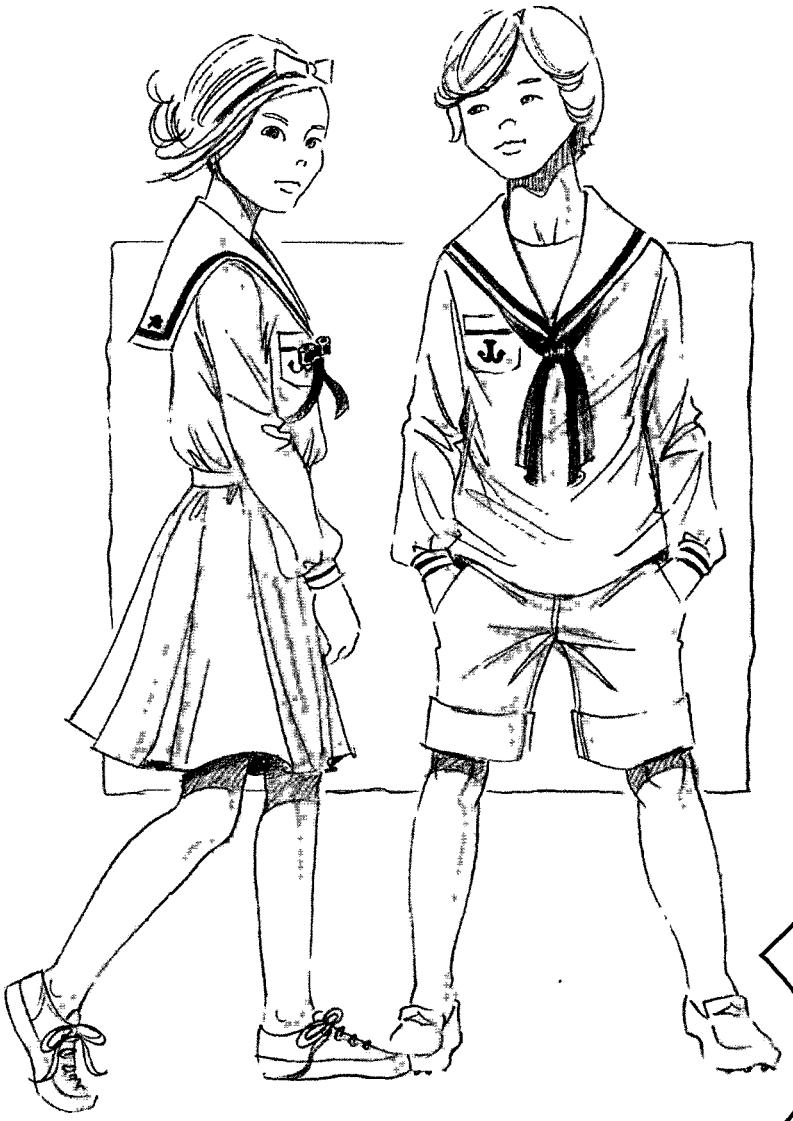


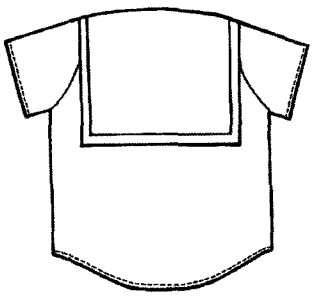
- Overlap the back bodice on the front by 1.5 cm (0.59") with the dart closed.
- U-I1 13 cm (5.12") or as desired.
- P-L 18 cm (7.09") or as desired.
- L-L1 right angle, 17 cm (6.69").
- Right or acute angle L-L1-Z1.
- Z1-I1 according to the desired angle.

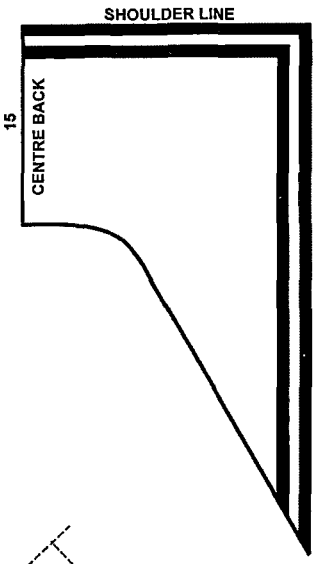


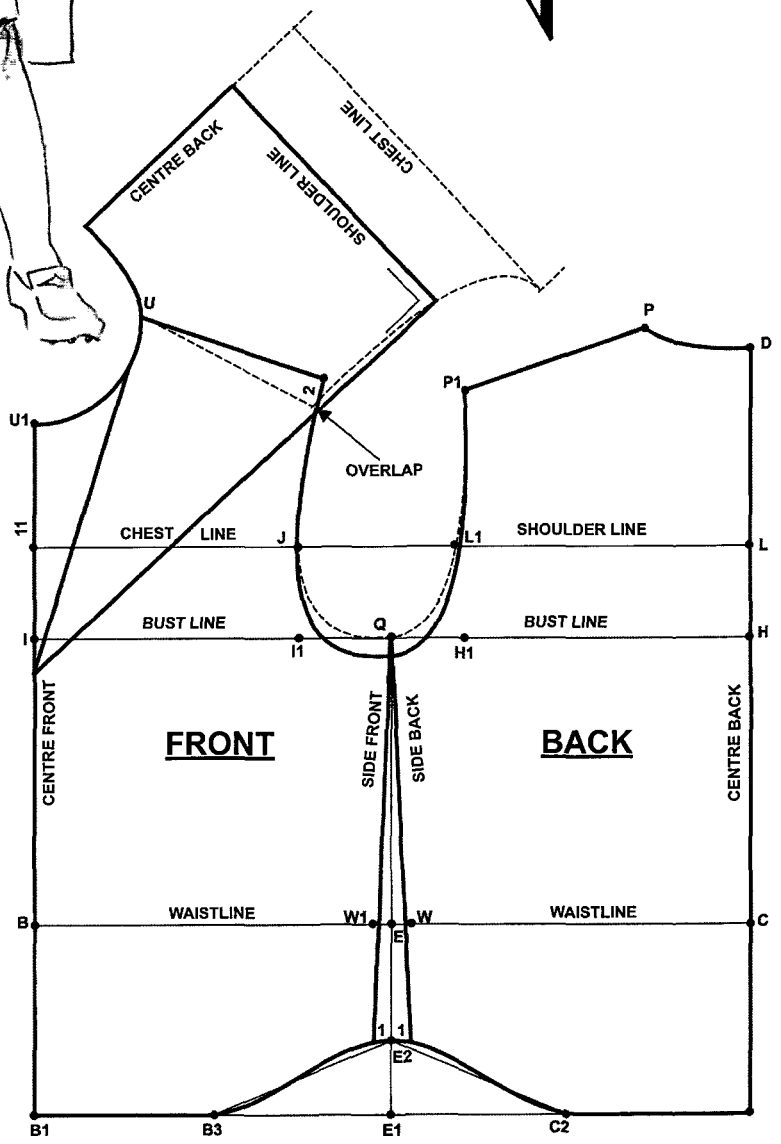


SHIRT WITH SAILOR COLLAR



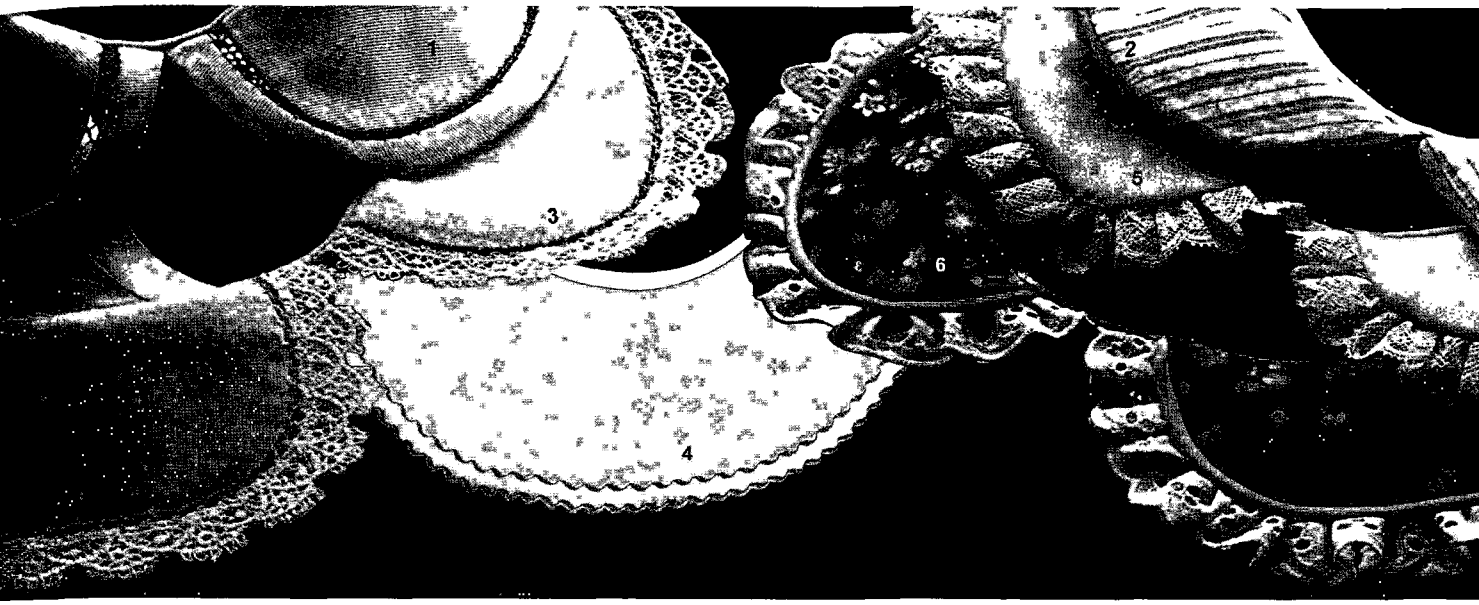






- Draw the base of the shirt with suitable measurements and ease.
- Take up the back and position it on the front, on the shoulder line, making it overlap by 1.5-2 cm (0.59-0.79") on the second shoulder point.
- Draw the collar in the shape and measurements desired, as illustrated.

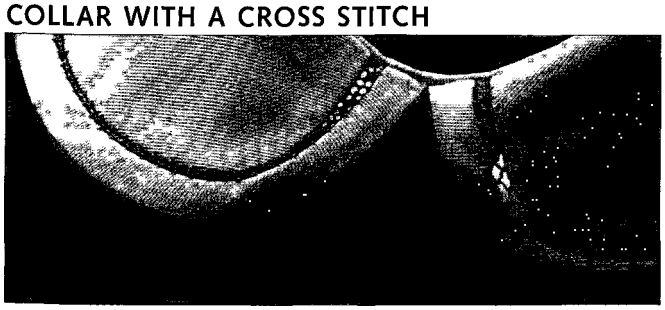
COLLAR TRIMMINGS



The collar is one of the most important and essential parts of a child's dress or shirt. A poorly-defined collar can ruin and cast a shadow over the hard work and love you've put into the creation of the garment itself. The most suitable fabrics for making collars are light weight, such as a light batiste, cotton canvas, organdie, cotton zephyr and voile. Collars can be removable or attached and, in general, they can be embellished with trimmings and borders. More specifically, they can be enriched with finishes and different applications. The most common are:

1) attaching a bias strip with a cross stitch;
2) trimming or piping;
3) attaching a piece of lace with a cross stitch;
4) machine embroidery;
5) gathered lace;
6) lace plus trimming, and other creative applications.

COLLAR WITH A CROSS STITCH



To create this collar, you'll need to affix the margins of the collar and the bias strip with basting (the pieces should be sewn, folded and ironed beforehand) on a water-soluble reinforcement, at a distance of 3 mm (0.12") from each other(Fig. 1). Centre the open area under the presser foot of the sewing machine and sew a cross stitch or a zig-zag, inserting the needle just at the very edge of the fabric, alternating the bias strip with the collar (Fig. 2). Then remove the reinforcement with steam or water.

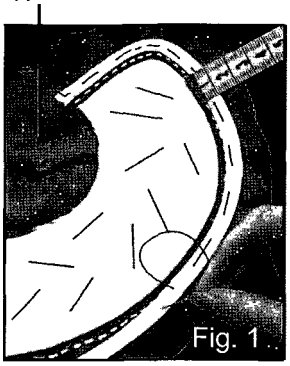


Fig. 1

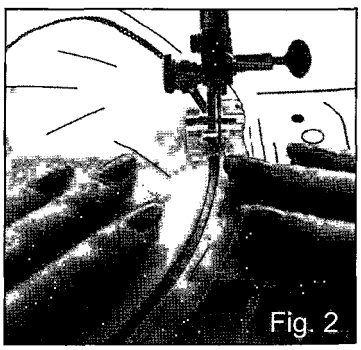


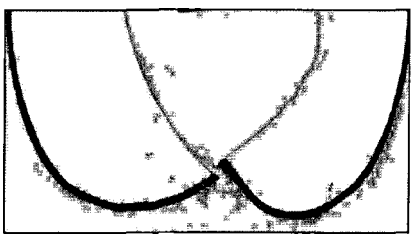
Fig. 2

COLLAR WITH TRIMMING OR PIPING

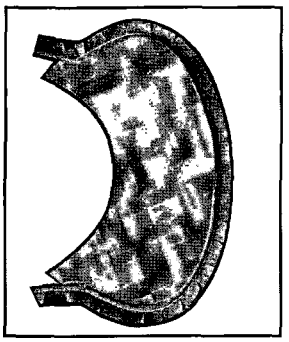
To create this collar, you'll need to use trimming created by sewing a thin cord inside a folded bias strip, or with trimming bought from a fabric or sewing goods shop. Proceed as follows:

a) Baste the trimming on the "right" side of the upper face of the collar, lining up the margins. Make small cuts in the curves of the seam allowances. Hide the trimming in the seam allowances.

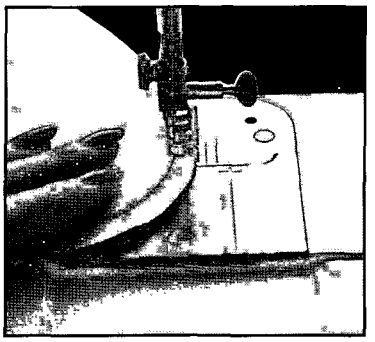
b) Sew the upper face of the collar to the undercollar along the external margin, "right" side to "right" side.





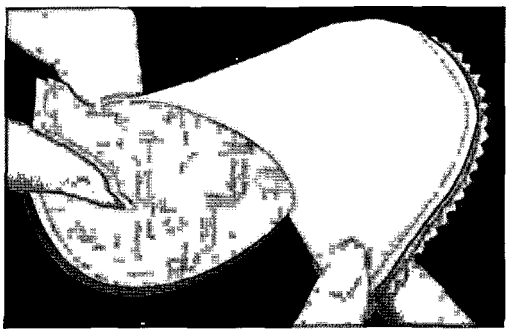


Baste the collar



Sew the upper to the undercollar

On the basting to join the two parts of the collar and the trimming. c) Trim the seam allowances of the undercollar and of the trimming to 3 mm (0.12"). Trim the allowance of the upper collar with pinking shears (the seam allowance on the upper part of the collar hides the seam allowance of the trimming). Flip the collar over onto the "right" side and iron.



Flip the collar onto the "right" side and iron

COLLAR WITH A LACE BORDER

This type of collar can be made either by applying only the lace or in combination with piping.

If your pattern includes the application of lace to the collar, you'll need to reduce the height of the latter by the same measurement as the lace in order to keep it consistent. Proceed as follows:

a) Gather the lace and affix it on the pattern along the new inner trimming line (Fig. 1).

b) Draw the new cutting line 5 cm (1.97") from the new seam line.

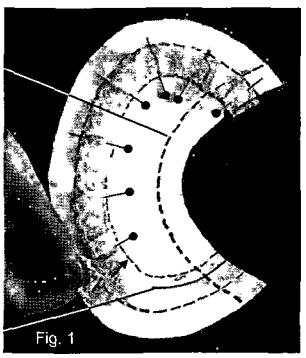


Fig. 1

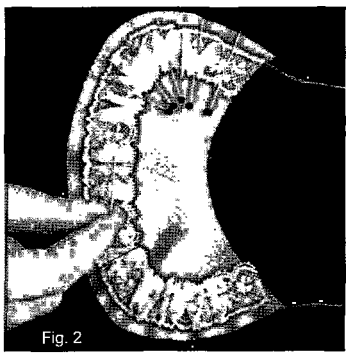


Fig. 2

c) Cut the fabric, using the new pattern.

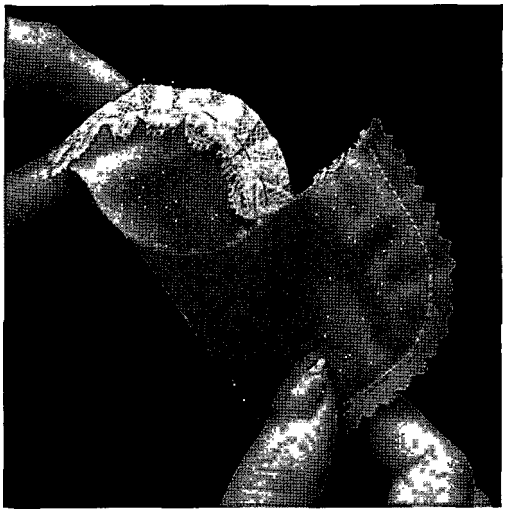
d) Place the folded lace on the fabric and baste it onto the upper part of the collar, "right" side against "right" side, putting the gathering line on the new seam line, and baste the gathered part of the lace to make sure it doesn't get caught in the seam (Fig. 2).

e) Machine sew the upper part of the collar to the undercollar along the external margin, "right" side against "right" side, acting on the basting line, to join the two parts of the collar and the lace.

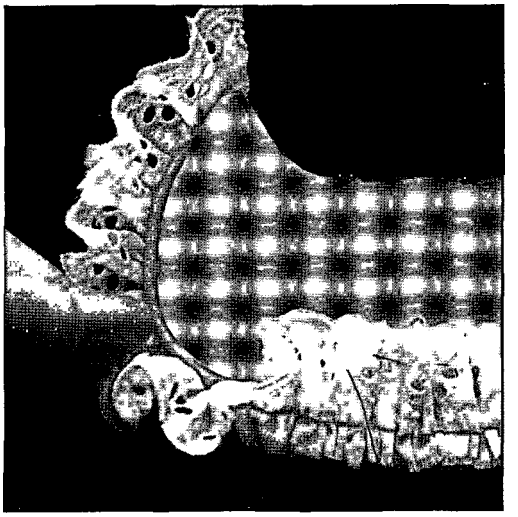
f) Trim the seam allowances, turn the collar inside out, remove the basting and iron.

COLLAR WITH TRIMMING PLUS LACE

This collar should be made by assembling and cutting the pattern as described in the section before. Baste the trim to the lace and to the two parts of the collar. Carry out the same steps for the collar with just lace.



Turn the collar on the "right" side and iron

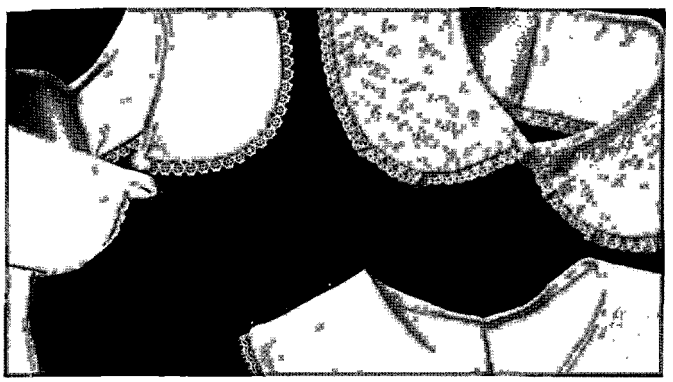


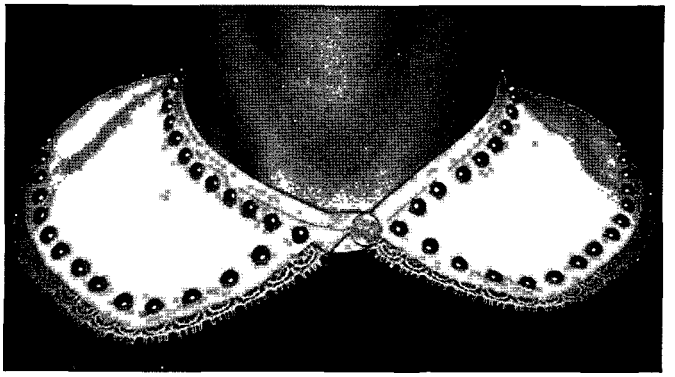
DETACHABLE PETER PAN COLLARS

Detachable Peter Pan collars are worn with dresses and shirts, and more recently have become a style icon for adult women as well. Peter Pan collars can be sewn to the garment or detached and treated as a separate item. The garments which are particularly suitable for these types of collars are those with a "tunic" style neck opening (i.e., without a collar) which has a protruding tab with an eyelet or loop at both the front and back of the garment, in the centre. The collar should be applied to the back of the garment before putting it on, using one of the two buttons which are similar to cuff links, but with



Detachable Peter Pan collar in lace





Detachable Peter Pan collar with studs

the flat parts in different sizes and joined by a short, stiff piece. The two buttons should be threaded in the collar's back and front loops/eyelets (the front ones can be buttoned after the garment has been put on), so as to affix it to the garment. *Such collars can also be trimmed with laces or hand sewn to* the inside of the neckline.

To construct one, proceed as follows:

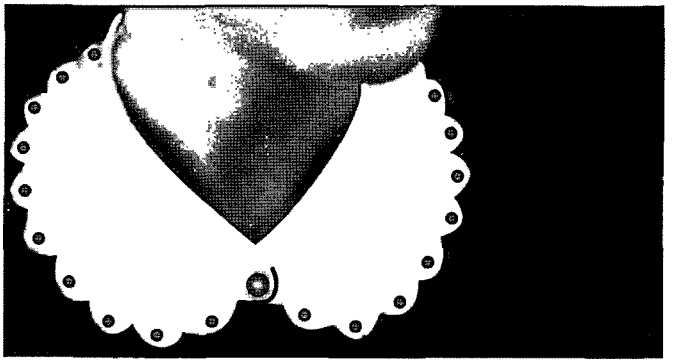
a) After having prepared the collar pattern reduced by the width of the lace, place it on the fabric and cut.

b) Sew a supporting seam on the collar 3 mm (0.12") from the seam line of the neckline and trim the margins (Fig. 1).

c) Apply a bias trim to the neckline.

d) *Insert 1 cm (0.39") of a piece of satin ribbon which is 25* cm (9.84") long and approx 6 cm (2.36") high (or as desired) in each end of the trimming.

e) Close and affix with a zig-zag slash (Fig. 2).



Detachable Peter Pan collar with embroidery



Detachable Peter Pan collar on the back

COLLAR ATTACHED WITH A HAND-SEWN SEAM

As an alternative to the aforementioned process, you can hand sew the collar on the inside of the garment, along the neckline. *In this case, you'll need to sew a reinforcing seam on the* collar's seam line and trim the allowances to 5 mm (0.20").

Detachable collars can be made with numerous applications and in many shapes, offering a wide range of possibilities, limited only by the seamstress's imagination. They can be enriched with lace, studs, embroidery, etc. and finished with laces, ribbon, eyelets and buttons. Thanks to their particular characteristics, they can be worn with numerous garments and passed along from one child to another as children's necklines grow slowly and thus a detachable collar can be used for quite some time.

All collars illustrated previously an in the pages which follow can be detachable or sewn to the garment, according to your needs and preferences.

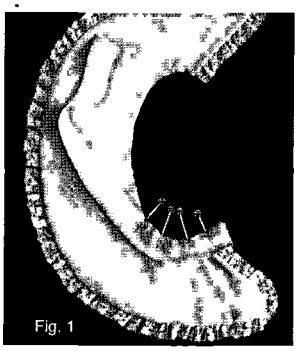
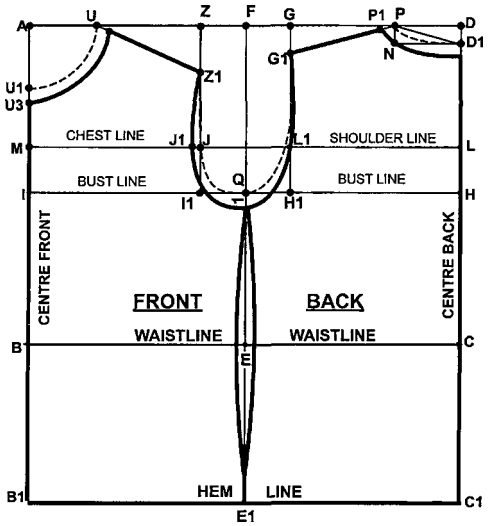


Fig. 1

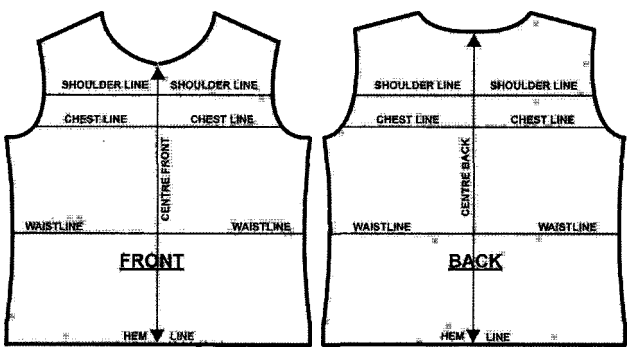


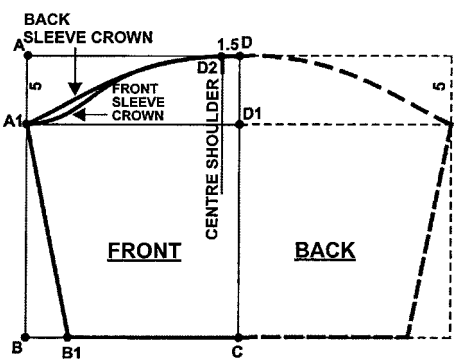
Fig. 2

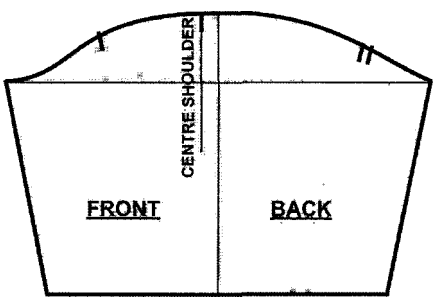
T-SHIRT











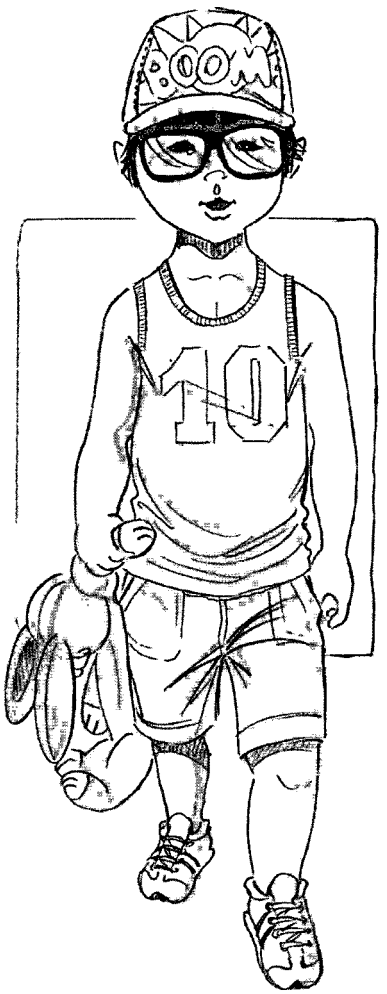
BODICE

- Draw a rectangle A-B-C-D with:
- A-B equal to the front waist length (33 cm/13.0").
- B-C equal to the bust semi-circumference including the 8-10 cm (3.15-3.94") ease (e.g.: 68 + 8 cm = 76: 2 cm = 38 cm).
- A-F half of A-D.
- Draw F-E (centre side).
- B-B1 length extension as desired (14-16 cm/5.51-6.30").
- Draw B1-C1 (hemline).
- A-U 1/6 shoulder width (e.g.: 38: 6 = 6.3 cm).
- Draw the curved line U-U1.
- C-D1 back waist length (30 cm/11.81").
- C-H half of C-D1(15.25 cm/6").
- Draw H-I (bust line).
- H-L 1/3 of H-D1 (15.25: 3 = 5.08 cm).
- Draw L-M (shoulder line).
- F-G = 4 cm (1.57") -F-Z like F-G.
- Draw G-L1-H1 and Z-J-I1.
- Z-Z1 = 4 cm (1.57").
- G-G1 = 2.5 cm (0.98").
- Q-Q1 = 1 cm (0.39").
- Draw armscye Z1-J1-I1-Q-L1-G1.
- D-P like A-U. Connect P-D1.
- Draw neckline as desired.

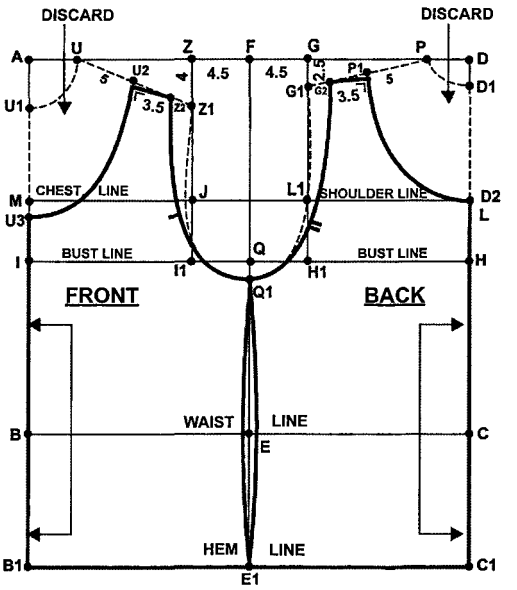
SLEEVE

- Draw a rectangle A-B-C-D with:
- A-B equal to the sleeve length.
- B-C equal to the underarm sector x 2-1 cm (0.39").
- A-A1 5 cm (1.97").
- D-D2 1 cm (0.39") (centre shoulder).
- C-B1 1/2 bicep circumference + ease.
- Connect with a curved smooth line and copy the sleeve, doubled.
- Check the sleeve crown against the armscye.

BASIC TANK TOP BLOCK







- Draw the base of the t-shirt with proper ease.

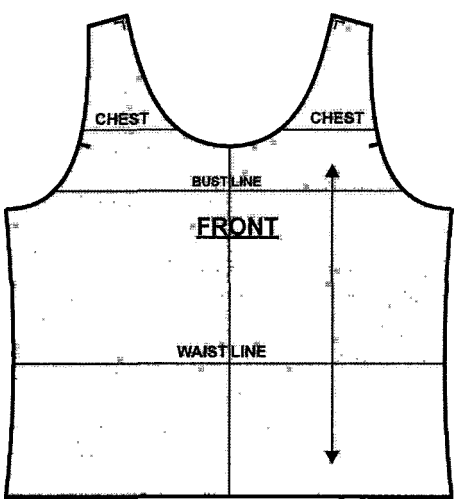
FRONT

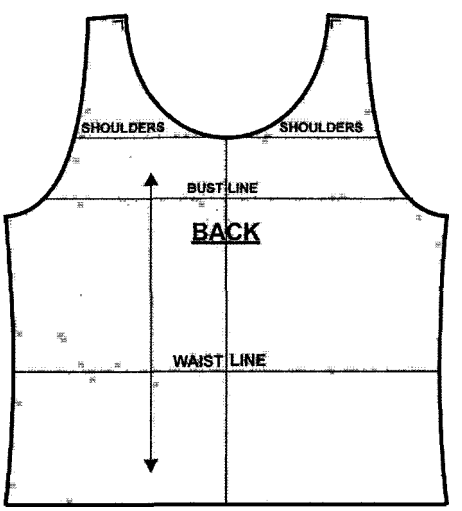
- U1-U3 = 9.5 cm or as desired.
- U-U2 = 5 cm (1.97") or as desired.
- U2-Z2 = 3.5 cm (1.38") or as desired.
- Q-Q1 = 1.5 cm (0.59").
- Point E shaped as desired according to the waist.

BACK

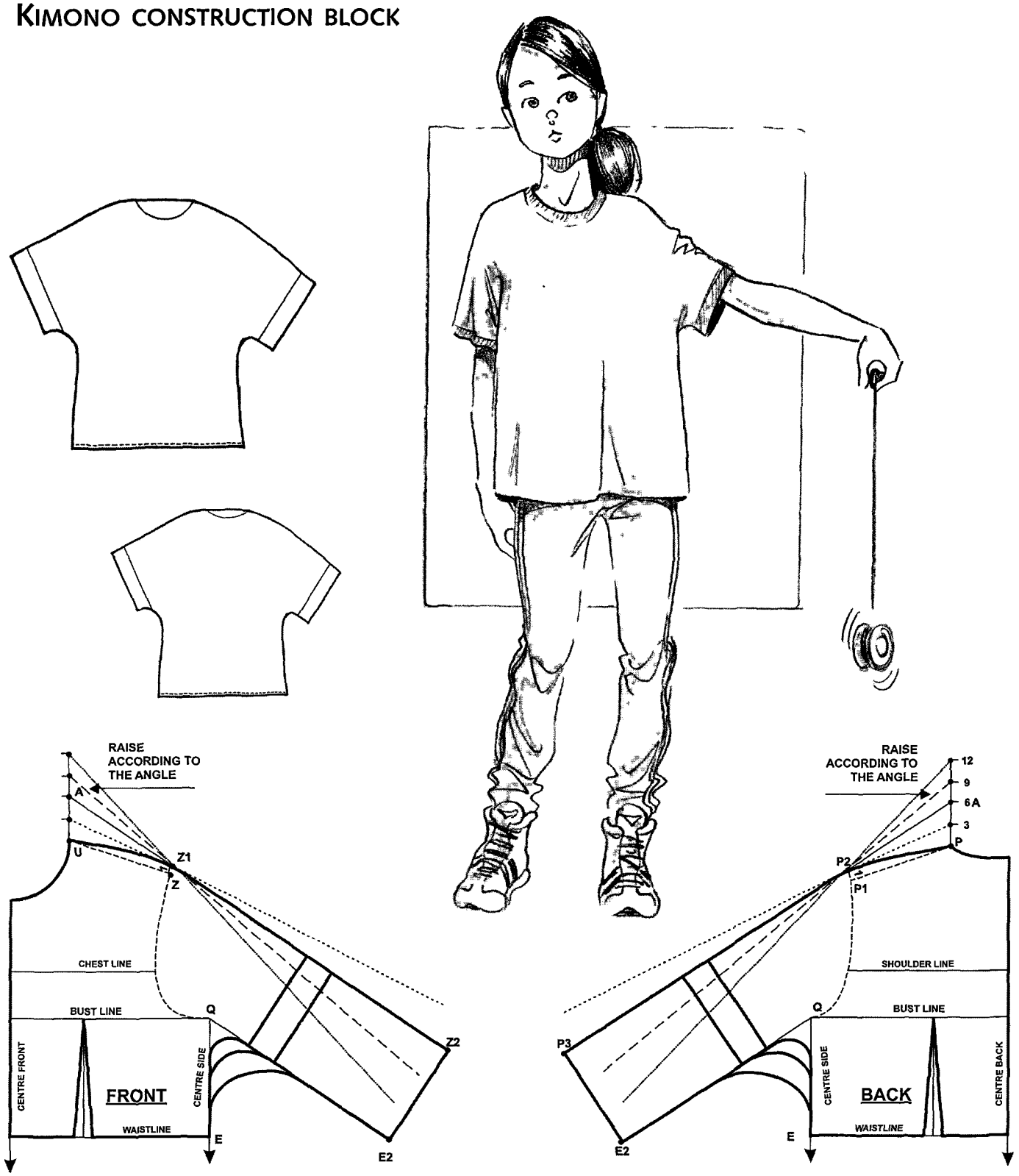
- D1-D2 =10 cm (3.94") or as desired.
- P-P1 like U-U2.
- P1-G2 like U2-Z2.

Join as illustrated.





KIMONO CONSTRUCTION BLOCK



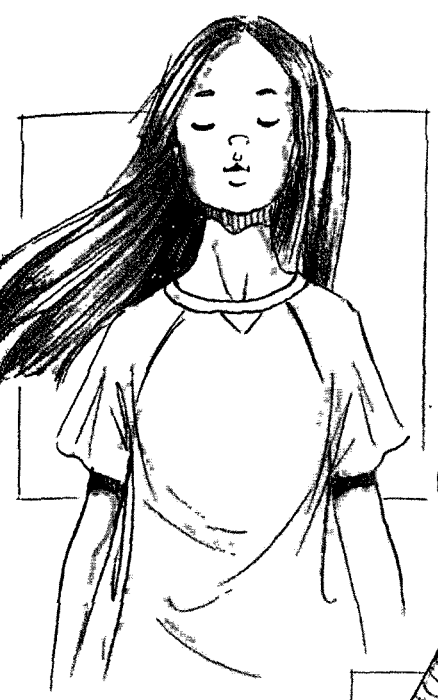
FRONT

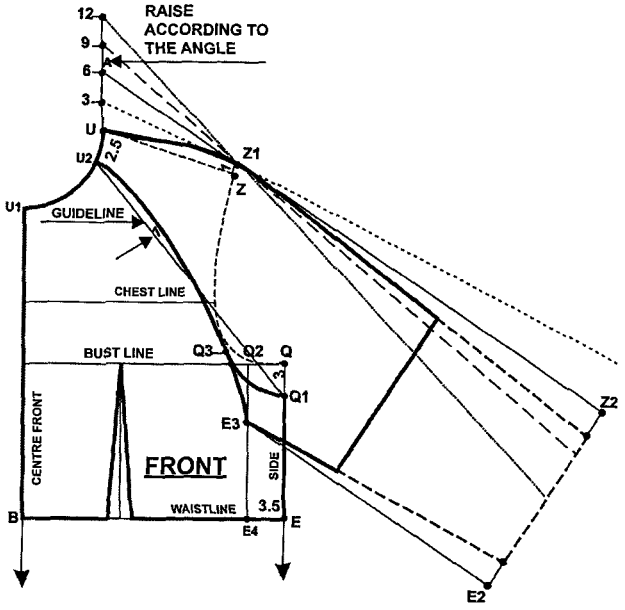
- Draw the base of the front of the shirt or dress with proper ease.
- From U, draw a 3-12 cm (1.18-4.72") perpendicular line, according to the desired angle of the sleeve.
- From A, passing through Z1 at 1 cm (0.39") from Z, draw a straight line A-Z2.
- Draw Q-E2 parallel to Z1-Z2.
- Draw the bottom sleeve Z2-E2 with the desired width.
- Join line E2-Q with line E-Q on the side in the width and length desired.

BACK

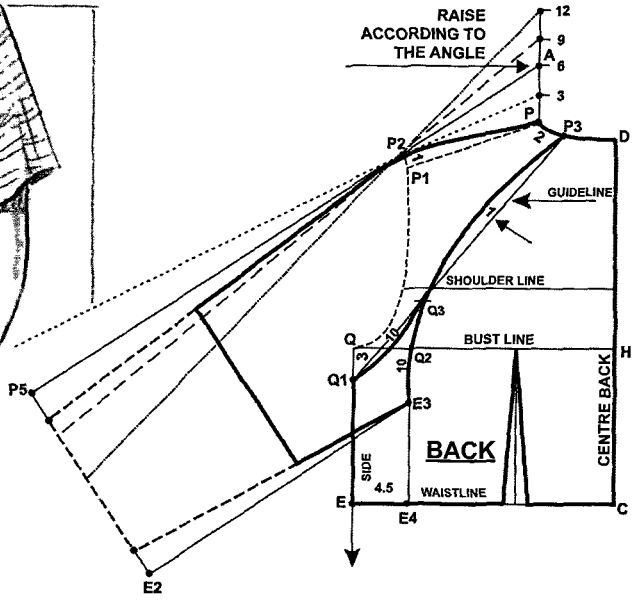
- Draw the base of the back of the shirt or dress with proper ease, like the front.
- From P draw a perpendicular line as on the front, according to the angle desired for the sleeve.
- From A, passing through P2 at 1 cm (0.39") from P1, draw a straight line A-P3.
- Draw Q-E2 parallel to P2-P3.
- Draw the bottom of the sleeve P3-E2 in the desired width and length.

BASIC RAGLAN SHIRT BLOCK









- Draw the base of the shirt or dress and separate the front from the back.

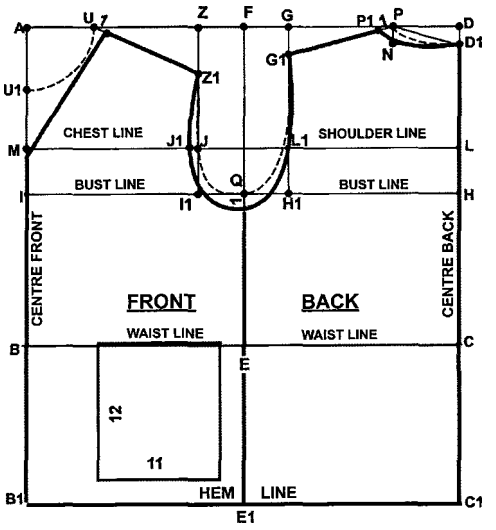
FRONT

- Draw the perpendicular line U-A in the measurement desired, according to the angle you'd like the sleeve to have.
- Draw the straight line A-Z1-Z2 remaining 1 cm (0.39") away from Z, with Z1-Z2 equal to the sleeve length.
- Q-Q1 2-6 cm (according to the desired drop).
- E-E4 = 2.5 cm (0.98"). Draw E4-Q2.
- U-U2 =3-5 cm (1.18-1.97"). Draw the guideline U2-Q1.
- From Q1, move 9 cm (3.54") towards U2 for the point of the curve, Q3.
- Draw Q1-Q3-U2.
- Q3-E3 like Q3-Q1. - Draw E3-Q3-U2.
- Draw E3-E2, parallel to Z1-Z2.
- Adjust the bottom of the sleeve according to the pattern.
- Draw the inner and outer lines of the sleeve smoothly.
- Carefully trace the sleeve and the bodice.

BACK

- Draw a perpendicular line P-A, with a height equal to that of the front.
- Draw the straight line A-P2-P5, remaining 1 cm (0.39") away from P1, with P2-P5 equal to Z1-Z2 on the front.
- Q-Q1 = 2-6 cm like on the front.
- E-E4 = 4.5 cm (1.77"). Draw E4-Q2.
- P-P3 = 2 cm (0.79"), or as desired.
- Draw guideline P3-Q1.
- From Q1, move 10 cm (3.94") towards P3 for the point of the curve, Q3.
- Draw Q1-Q3-P3.
- Q3-E3 like Q3-Q1. - Draw E3-Q3-P3.
- Draw E3-E2 parallel to P2-P5, in a measurement equal to that of the front.
- Draw the inner and outer lines of the sleeve smoothly.
- Carefully trace the sleeve and the bodice.

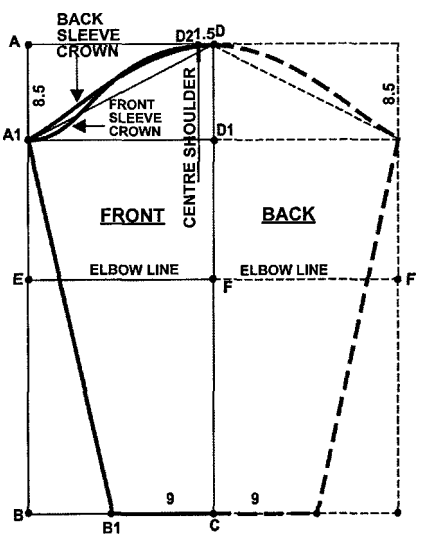
BASIC KNIT CARDIGAN BLOCK





BODICE

- Draw a rectangle A-B-C-D with:
- A-B equal to the front waist length (28 cm/11.02").
- B-C equal to the bust semi-circumference including the 8-10 cm (3.15-3.94") ease.
- A-F half of A-D.
- Draw F-E (centre side).
- B-B1 shirt length extension as desired (14-16 cm/5.51-6.30").
- Draw B1-C1 (hemline).
- A-U 1/6 shoulder width (e.g.: 38: 6 = 6.3 cm).
- Draw the curved line U-U1.
- C-D1 back waist length.
- C-H half of C-D1 (15.25 cm / 6.0").
- Draw H-I (bust line).
- H-L 1/3 of H-D1.
- Draw L-M (shoulder line).
- F-G 4 cm (1.57").
- F-Z like F-G.
- Draw G-L1-H1 and Z-J-I1.
- Z-Z1 4 cm (1.57").
- G-G1 2.5 cm (0.98").
- Q-Q1 1 cm (0.39").
- Draw armscye Z1-J1-I1-Q-L1-G1.
- D-P like A-U. Connect P-D1.
- Draw neckline as desired.
- Draw pocket as desired.

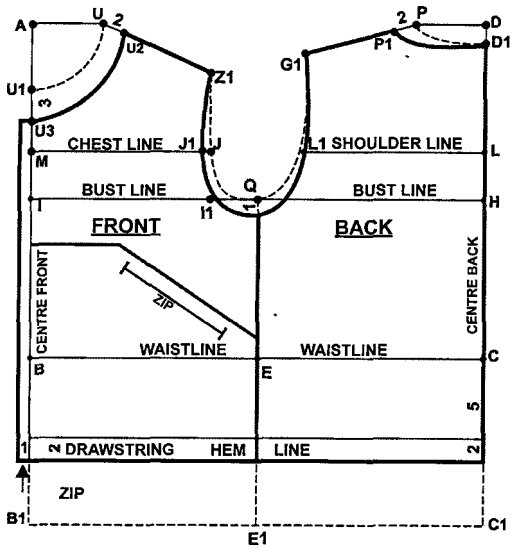


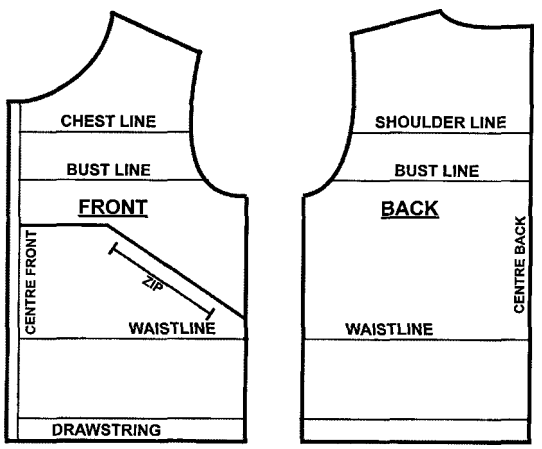
SLEEVE

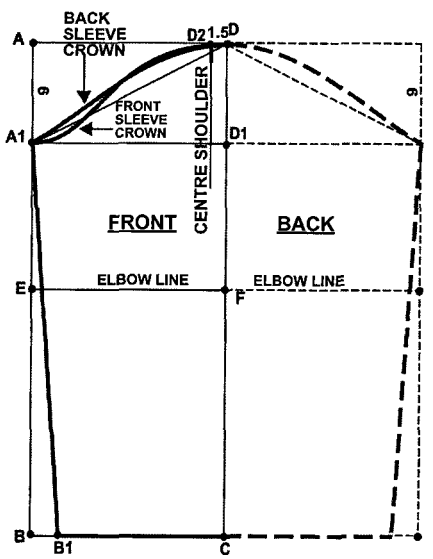
- Draw a rectangle ABCD with:
- A-B equal to the sleeve length.
- B-C equal to the underarm sector x 2.
- A-A1 8.5 cm (3.35").
- A-E half of A-B.
- Draw E-F (elbow line).
- D-D2 1 cm (0.39") (centre shoulder).
- C-B1 1/2 of the desired length of the bottom of the sleeve.
- Join with a curved line and copy the sleeve, doubled.
- Check the sleeve crown with the armscye.

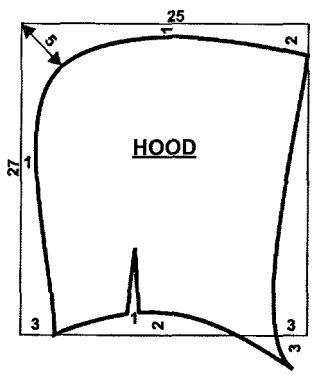
ZIP-FRONT SWEATSHIRT

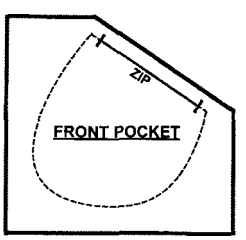
WITH HOOD AND FRONT POCKET

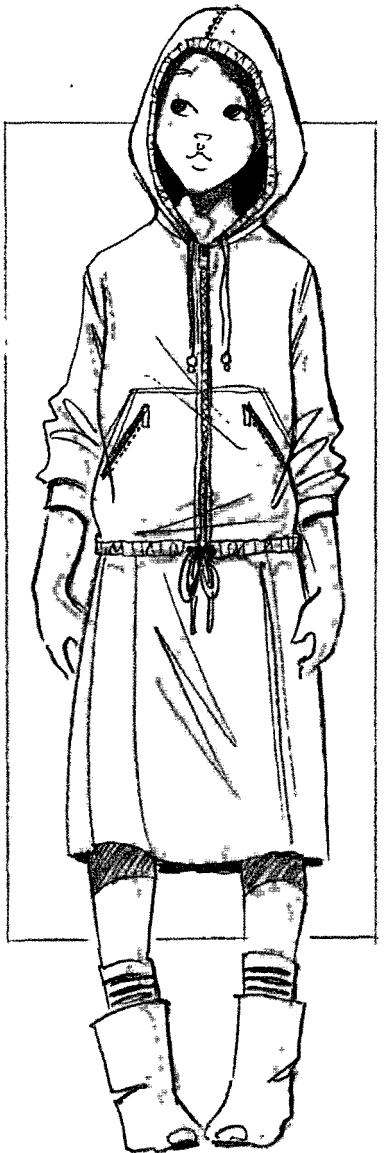












MEASUREMENTS

6 YEARS (HEIGHT 114-117 CM/44.9-46.1")

EASE

CHEST AND HIPS 10-12 CM/3.94-4.72"

BODICE

- Draw the shirt base with the ease for a jacket, with suitable measurements and length.
- Create the extension of the centre front for the zip.
- Draw the neckline front and back.
- Draw the front pocket as illustrated.

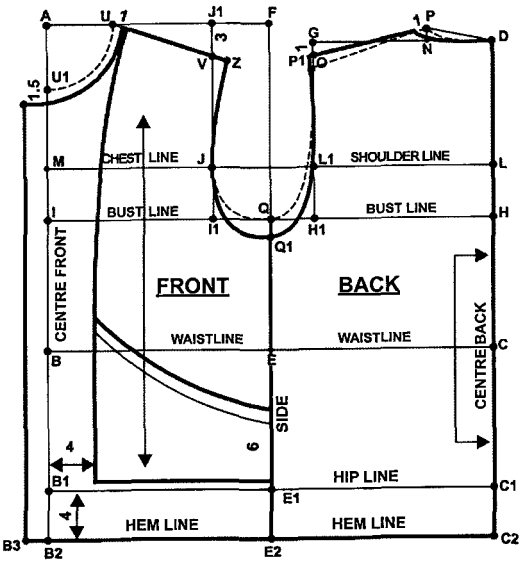
SLEEVE

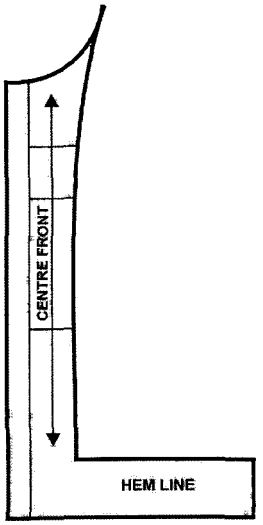
- Draw a rectangle ABCD with:
- A-B equal to the sleeve length.
- B-C equal to the underarm sector x2-1 cm (0.39").
- A-A1 = 9 cm (3.54").
- A-E half of A-B. Draw E-F (elbow line).
- D-D2 = 1.5 cm (0.59") (centre shoulder).
- C-B1 1/2 desired sleeve width.
- Join with a curved line and copy the sleeve, doubled.
- Check the sleeve crown with the armscye.

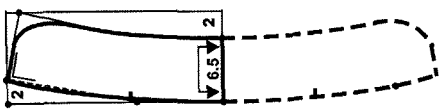
HOOD

- Draw a rectangle 25 cm (9.84") wide and 27 cm (10.63") high.
- Create the outline as illustrated.

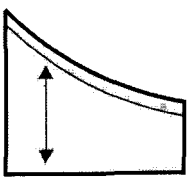






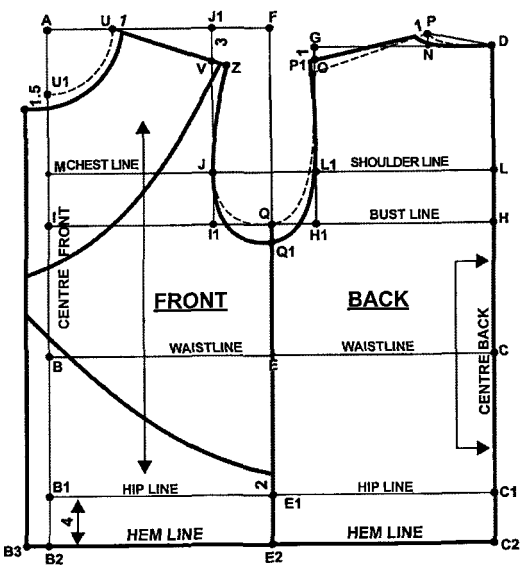


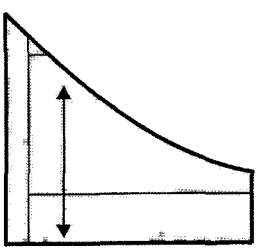
COLLAR



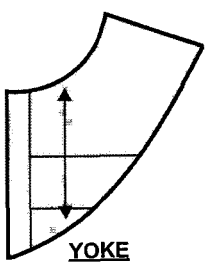
POCKET



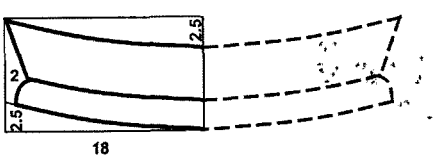




FRONT POCKET

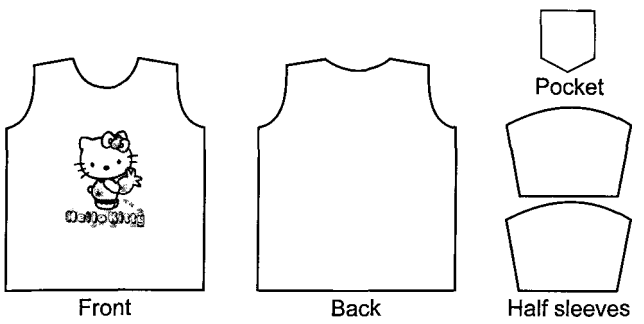


YOKE

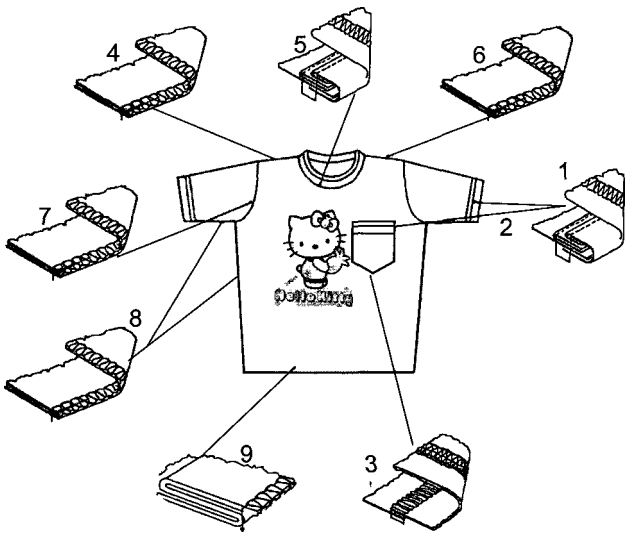


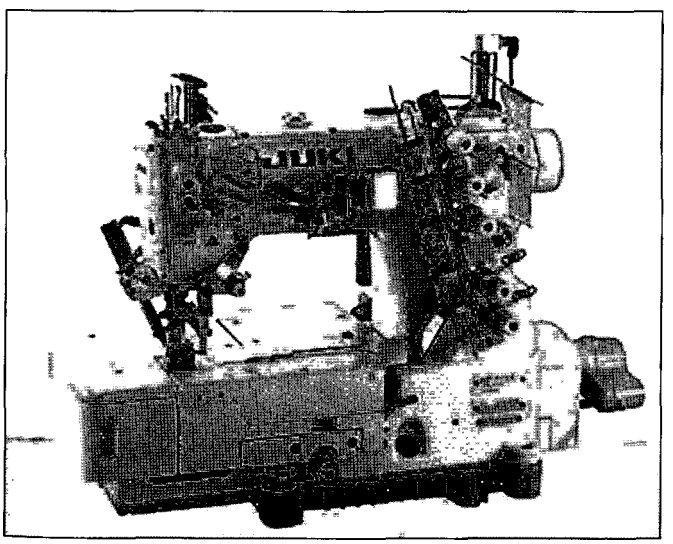
INDUSTRIAL T-SHIRT PRODUCTION

GARMENT PIECES

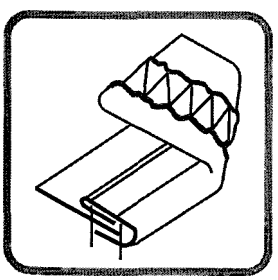


ASSEMBLY SEQUENCE

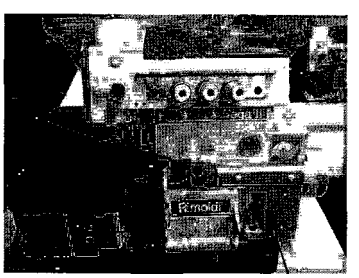




Nº	STEP	EQUIPMENT	ACCESSORIES
1	Apply border by inserting a decorative strip on the sleeves and the pocket.	Flat-bed sewing machine - 2 needles - ornamental stitch without upper covering - with differential feed.	Guidance system to apply two collarettes in different colours which are overlapping in the completed stitching. Device to cut the collarettes at the end of the seam.
2	Apply the small pocket to the front.	Flat-bed sewing machine - 3 needles - ornamental stitch with upper covering - with differential feed.	–
3	Finish the corners of the pocket.	Sewing machine with coral stitch.	Thread trimmer.
4	Close the first shoulder.	Overlocker/serger - 1 needle - overlock stitch - with differential feed.	Device to cut the chain stitch at the end of the seam.
5	Apply the border with the insertion of a decorative strip in the neckline.	As in step 1.	As in step 1.
6	Close the second shoulder.	As in step 4.	Device to affix the start of the seam.
7	Apply the sleeves.	As in step 4.	As in step 4.
8	Closure of the sides and sleeves.	As in step 4.	As in step 4.
9	Hems along the bottom.	Overlocker/ serger to create invisible hems - 1 needle - overlock/ whipstitch - with differential	Hemmer guide - Device to automatically cut the chain stitch at the end of the seam.



The JUKI MF-7723-C10-B56 is an industrial sewing machine which is particularly recommended when applying the border to knickers as well as other garments.

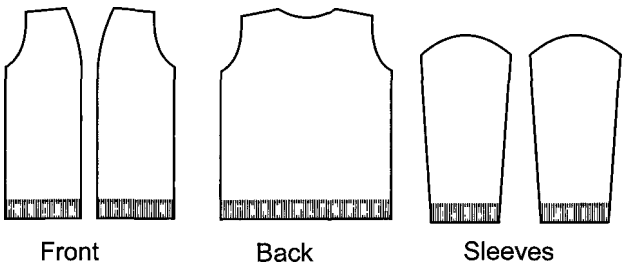


SERGER FOR INVISIBLE HEMS

For invisible hems for items which are opened or closed tubes for knickers and other intimates, and for general clothing, even with a small diameter, of medium-light weight.

INDUSTRIAL CARDIGAN PRODUCTION

GARMENT PIECES



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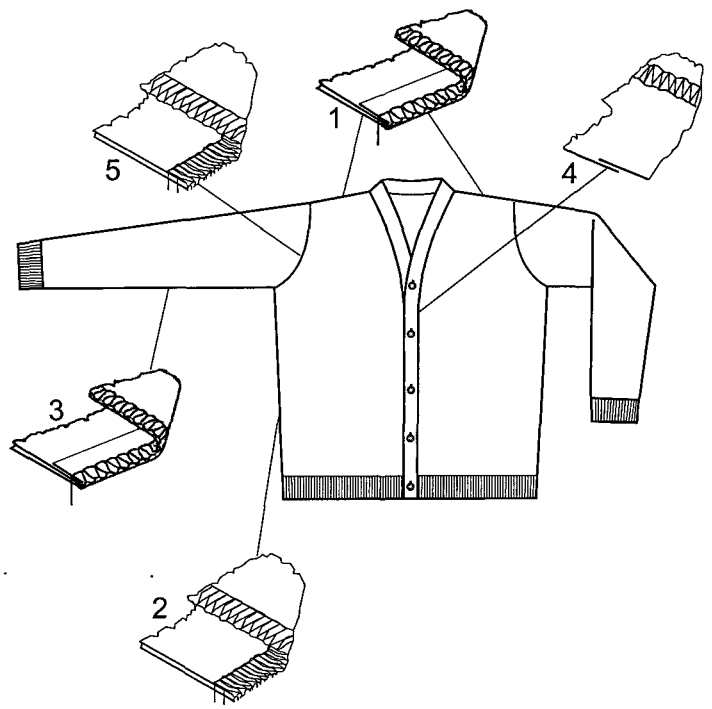
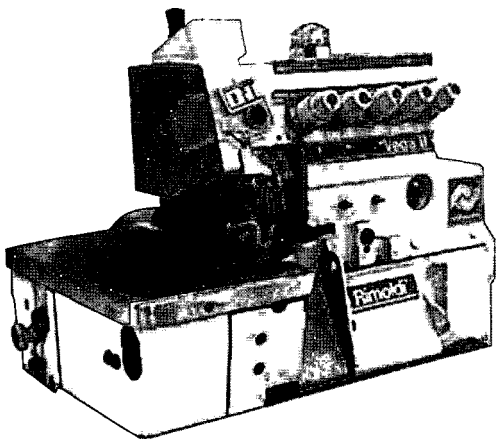


N°	STEP	EQUIPMENT	ACCESSORIES
1	Join the shoulders (including the use of a reinforcement ribbon).	Overlocker/ serger - 1 needle - overlock/ whipstitch - with differential feed - device to insert a reinforcement ribbon in the seam.	Device to cut the ribbon and the chain stitch at the end of the seam.
2	Close the sides.	Overlocker/ serger - 2 needles- overlock/ whipstitch with differential feed.	Device to affix the start of the seam.
3	Close the sleeves.	As in step 2.	As in step 2.
4	Apply the selvage strip to the opening.	Flat bed sewing machine - 2 needles - ornamental stitch without upper cover. With an *upper stopping* system for the selvage strip. With differential feed.	Accessories to vary the differential feed while the machine is running.
5	Apply the sleeves.	Overlocker/serger - 2 needles - overlock/ whipstitch - with differential feed.	Device to automatically cut the chain stitch.
6	Create the buttonholes.	Buttonholing machine.	–
7	Apply the buttons.	Button attaching machine.	–



RIMOLDI VEGA II OVERLOCKER

The Vega II overlocker is a serger with 1-2-3 needles with safety stitch, quick and effective for all steps of assembly. It features an external oil filter, simplified threading and sewing adjustment, a low level of maintenance and a looper release chainstitch for the F29 class.

This overlocker is quite versatile thanks to the particular attention given to the design of the moving parts which come into play to create the seam.

FINISHES FOR JUMPSUITS, TUNICS AND JACKETS

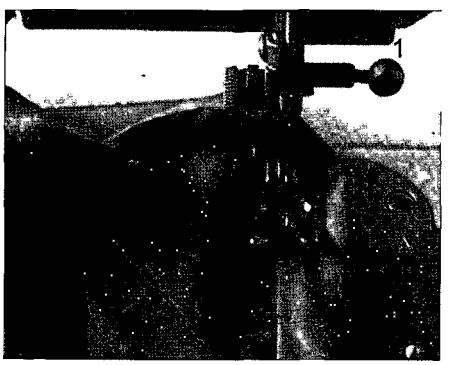
The cuffs of sleeves, jackets, jumpsuits and tunics can be finished with knits or even with sheaths containing elastic. In this way, the cuffs slightly adhere to the wrist, but they can be expanded so the hands can fit through them and so gloves can be worn comfortably with the garment. Knit cuffs, in the case that there's also a strap, should be made in the same material. For wrists with elastic bands, you can use nylon-spandex strips, which are quite durable.

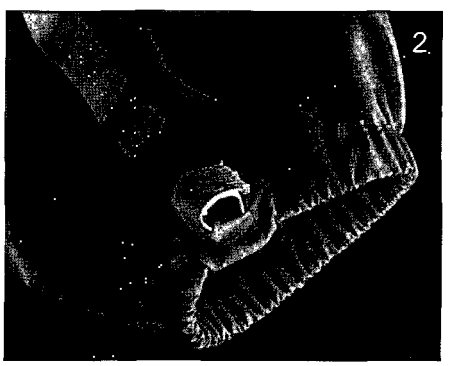
1) First fold the cut edge (5 mm/0.20") towards the inside, followed by the fabric in an amount suitable to the elastic. Sew along the edge, leaving an opening to insert the elastic.

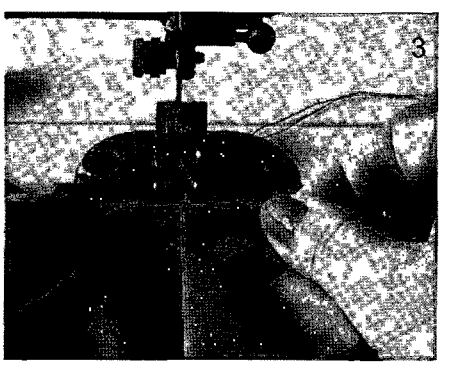
2) Thread the elastic band in a length suitable for the wrist, plus 5 mm for the seam and a width which is 5 mm (0.20"_ narrower than the sheath. Sew the ends of the elastic.

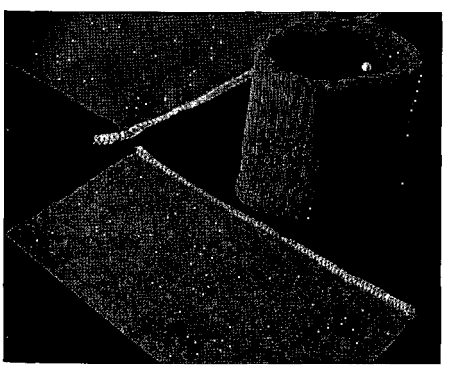
3) Insert the ends of the elastic and finish the seam of the sheath. Affix the elastic with a seam in the rut of the sleeve, sewing through the three layers of fabric and the elastic.

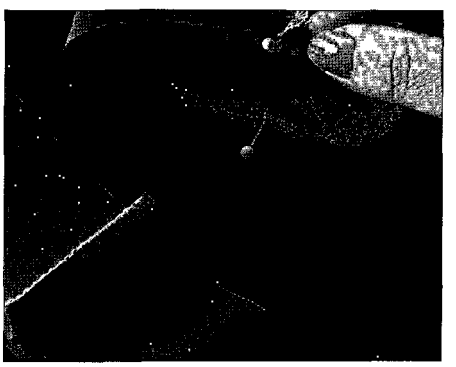


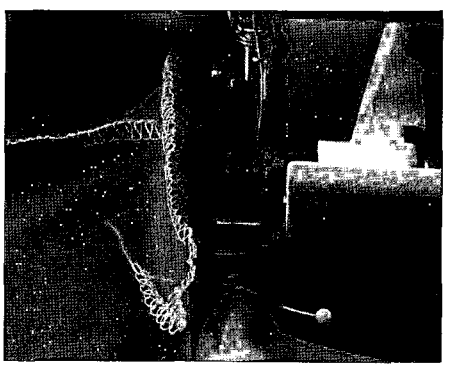












JUMPSUITS AND ROMPERS

CLOTHING FOR CHILDREN UP TO 12 YEARS



Basic jumpsuit block. 129
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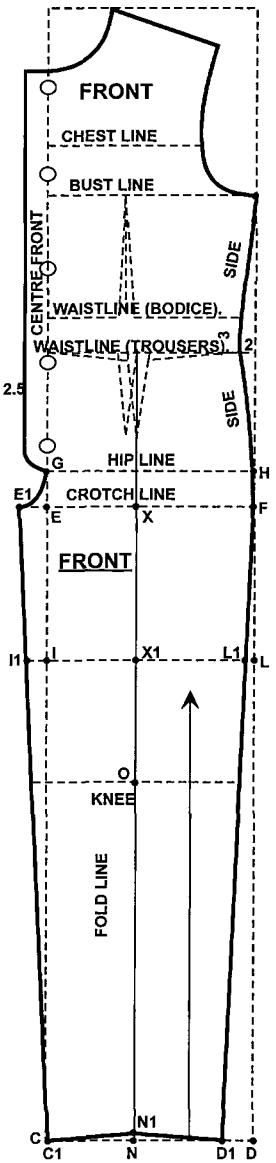
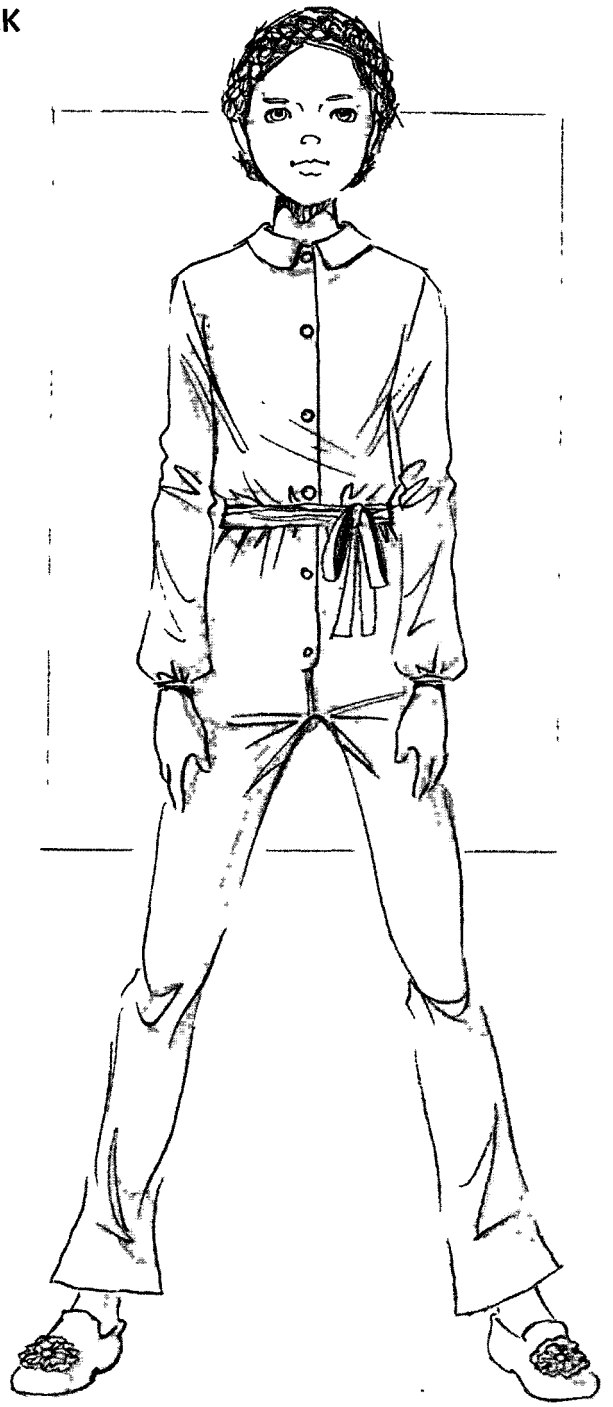
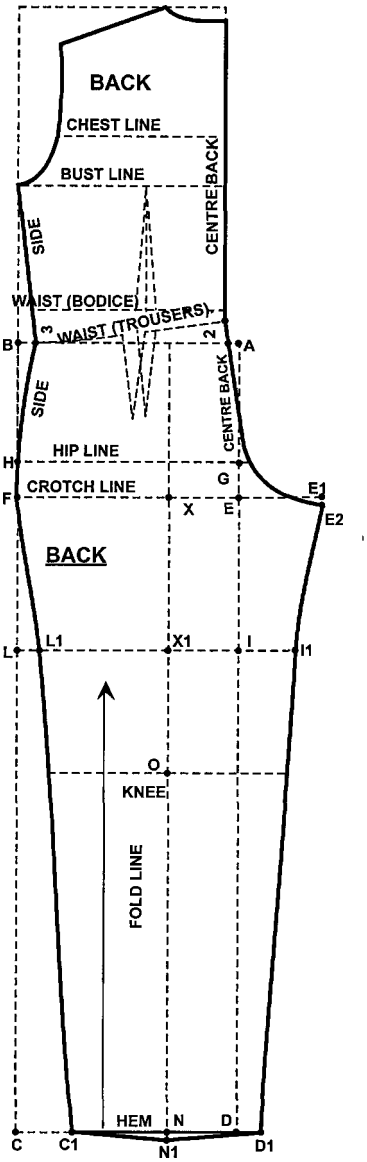
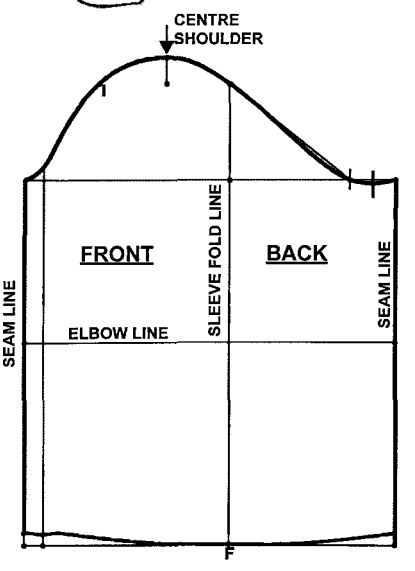
BASIC JUMPSUIT BLOCK





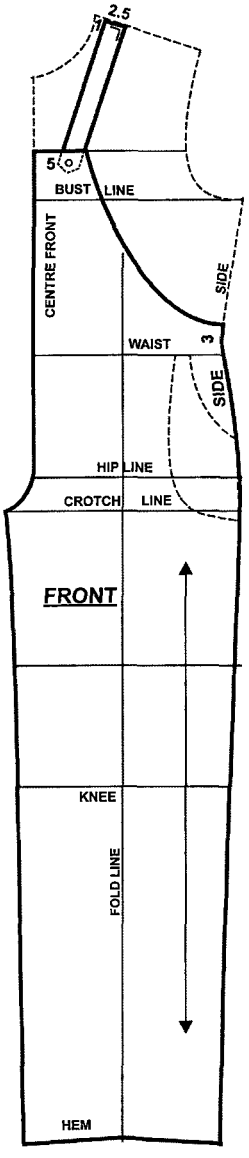




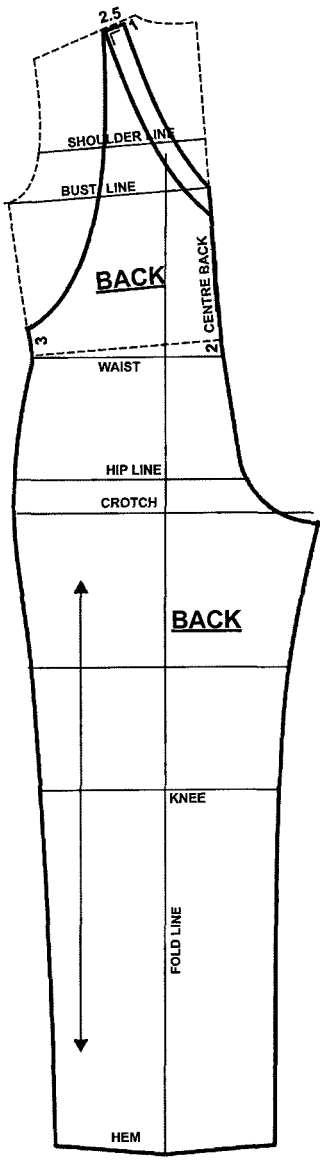
SLEEVE WITH SEAM SHIFTED FORWARD

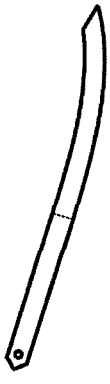
- Draw the bodice base with a dart in the ease suitable for the garment.
- Draw the base of the trousers with the same ease as the bodice.
- Connect the front and the back of the bodice to those of the trousers, keeping them 3 cm away for the loose-fitting top, as illustrated.
- Discard the darts of the bodice and the trousers and reduce the excess of the side according as needed.
- Create the extension for the 2-2.5 cm (0.79-0.98") fastening.
- Join all the lines of the front and sides.

DUNGAREES

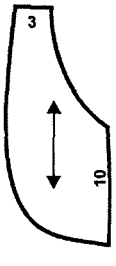


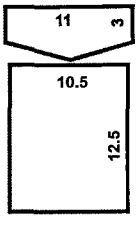






STRAP

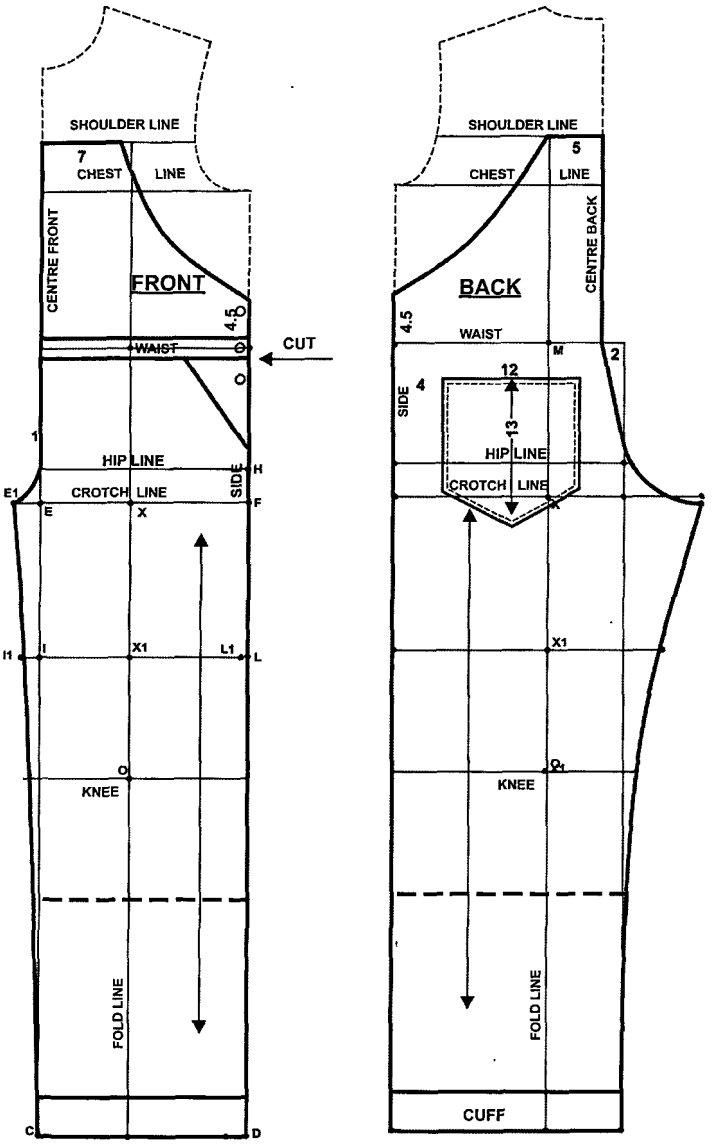


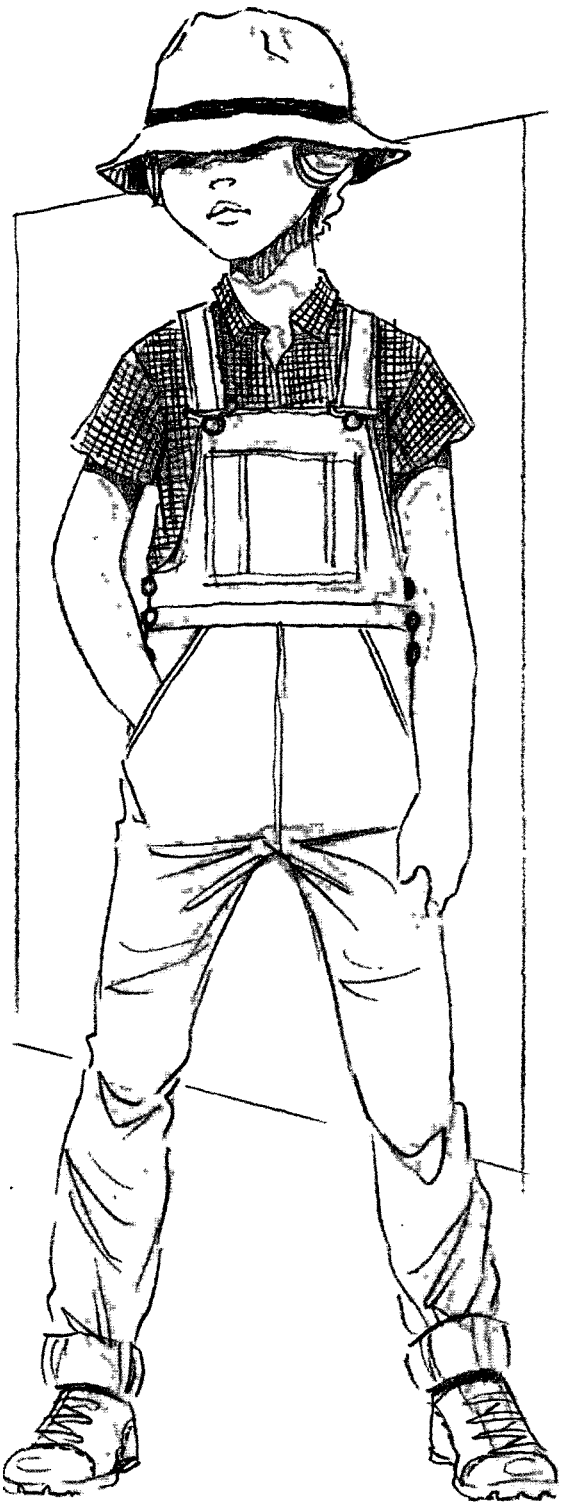


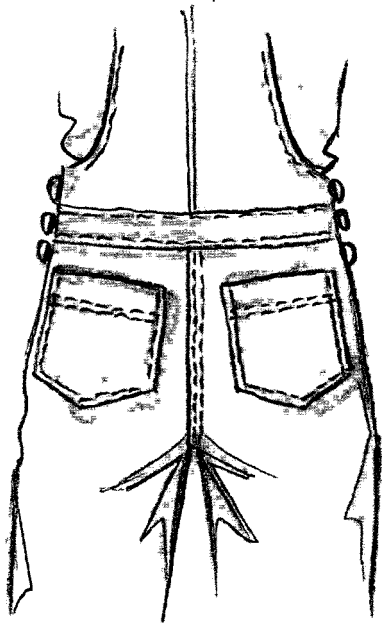
POCKETS

- Draw the base of the jumpsuit according to the age and to the ease desired.
- Draw the outline of the front and back bib, as illustrated or as desired.
- Draw the front and back strap, take them up and join them.
- Draw the pockets in the measurements and outline desired.

DUNGAREES WITH A SEAM AT THE WAIST

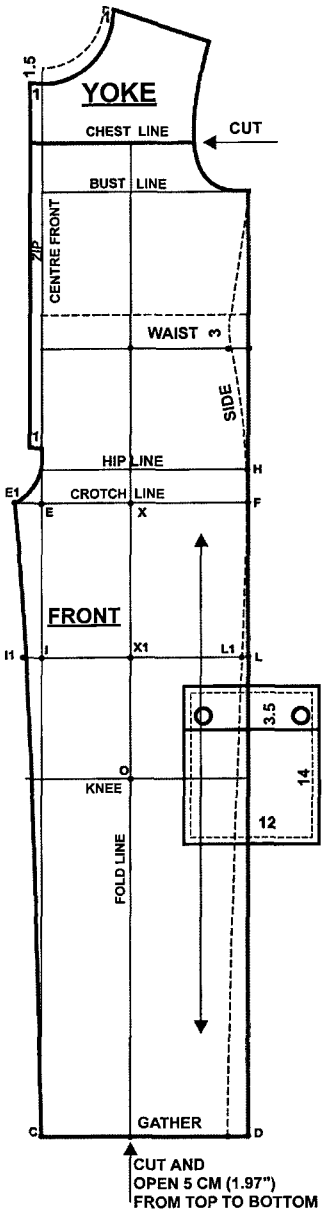


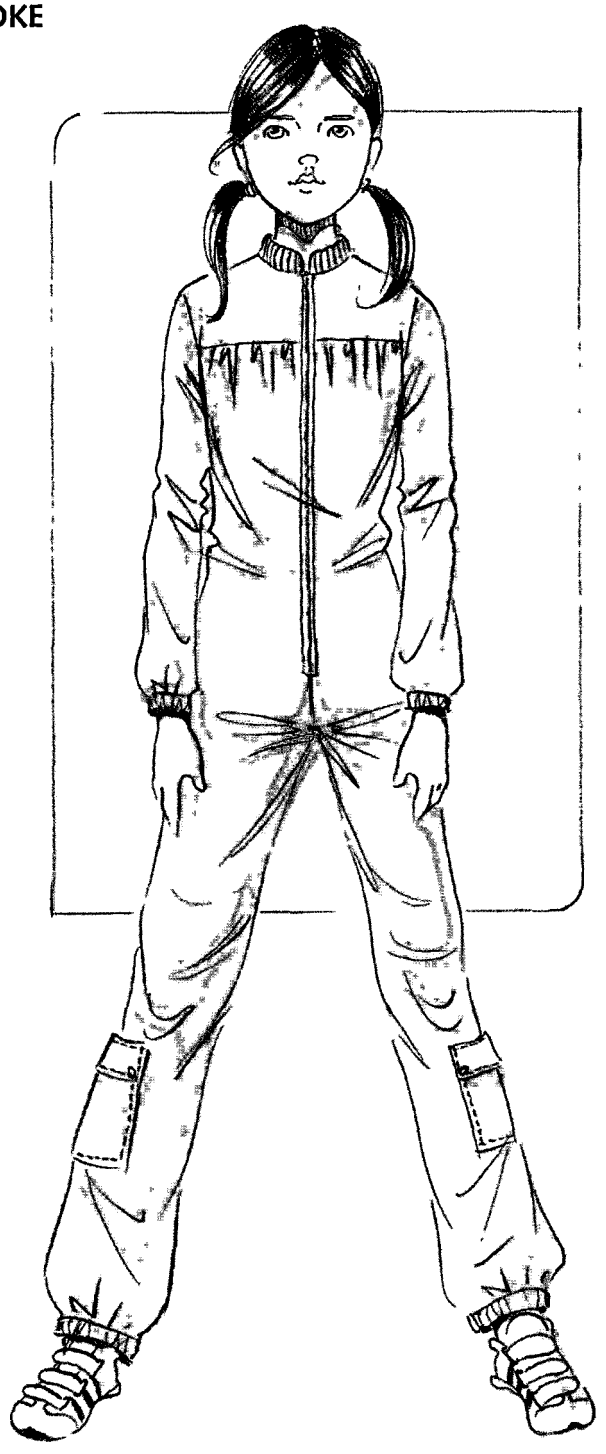


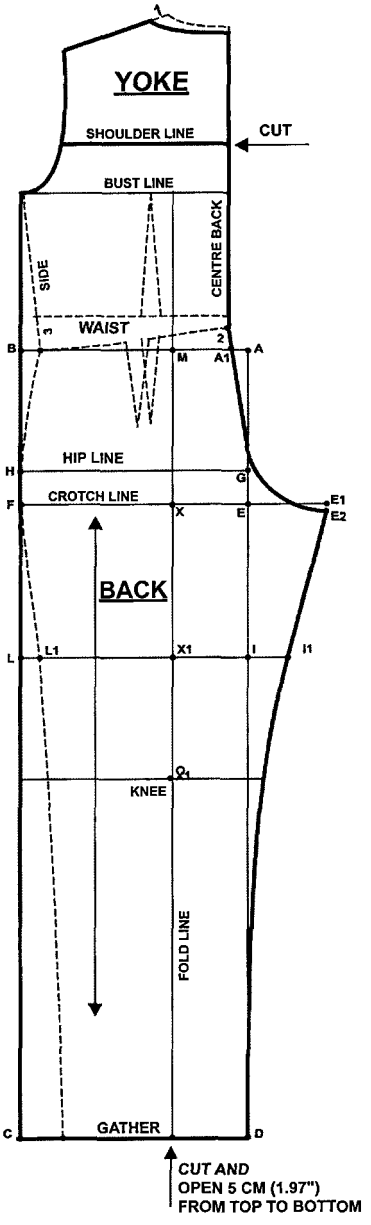


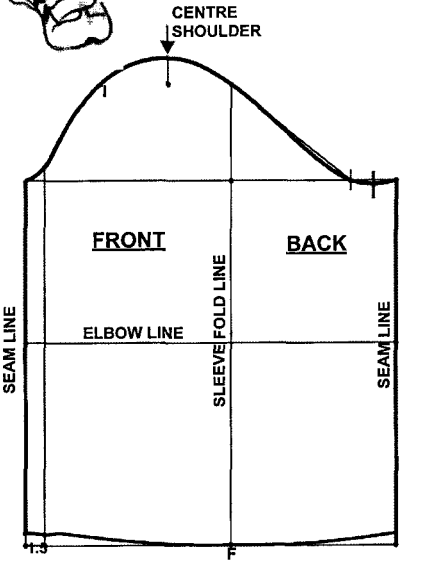
- Draw the base of the jumpsuit with an ease suitable for the garment.
- Draw the front and back bib as illustrated or as desired.
- Draw the front and back pockets.
- Draw the cuff at the bottom of the trousers or shorten as desired.

JUMPSUIT WITH A YOKE



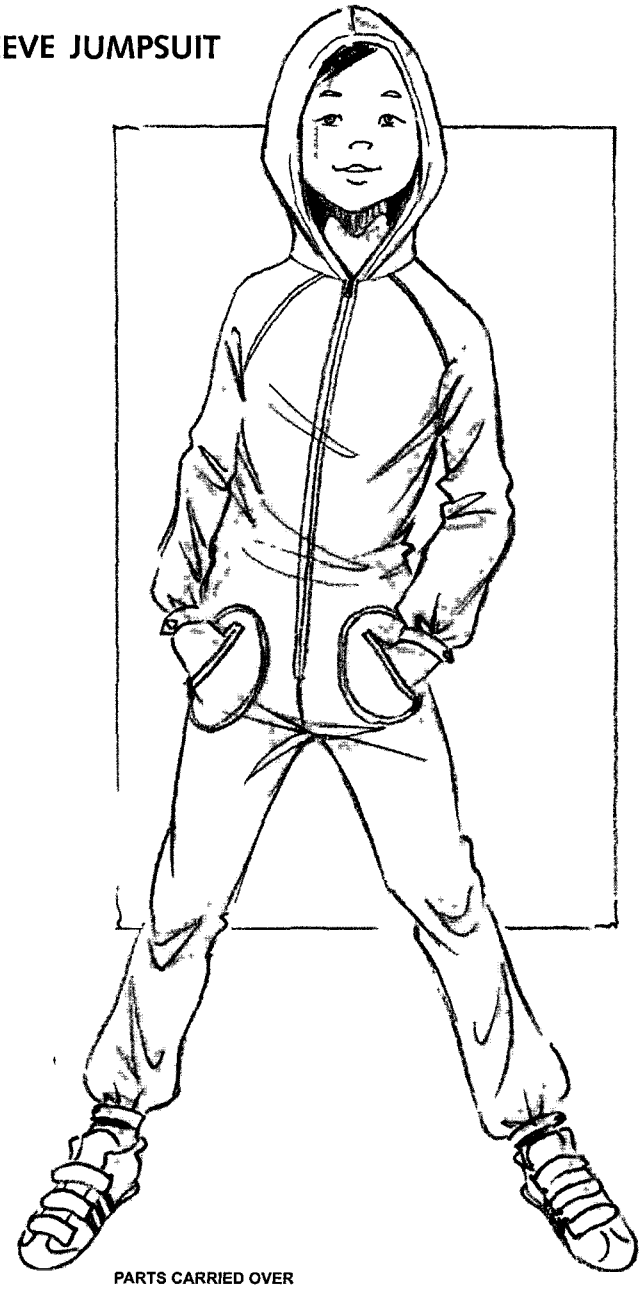


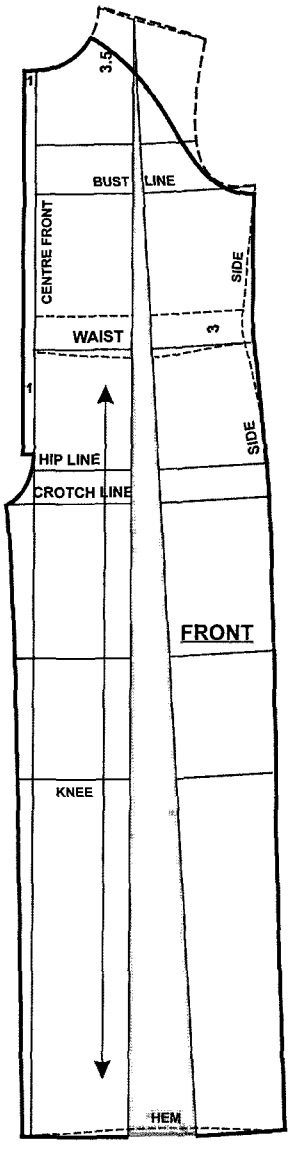


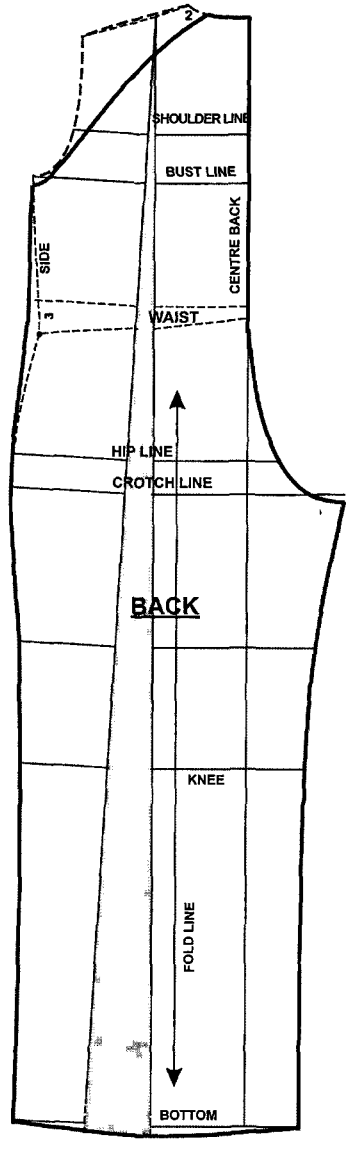


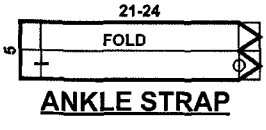
- Draw the base of the jumpsuit with an ease suitable to the garment and with a roomy hem.
- Create the 1 cm (0.39") extension for the zip.
- Draw the front and back yoke as illustrated or as desired.
- Extend the fold line of the trousers until the yoke line.
- Cut along this line and expand 4-5 cm (1.57-1.97") from top to bottom to created added width.
- Take up the front and back yoke.

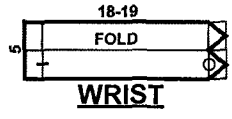
ROOMY RAGLAN-SLEEVE JUMPSUIT

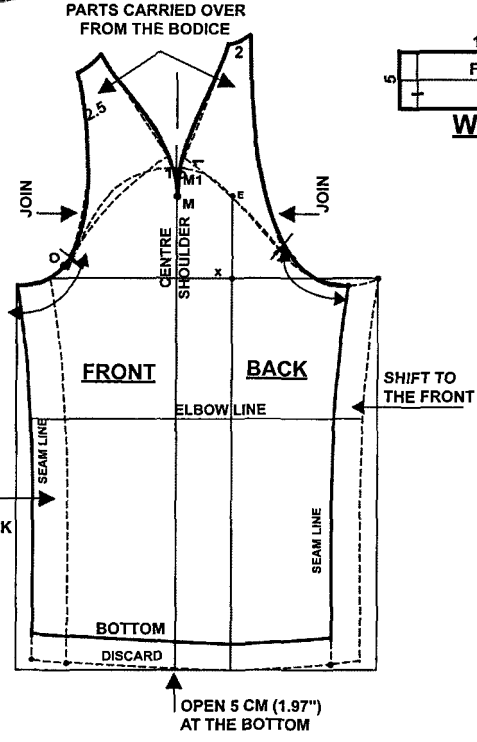


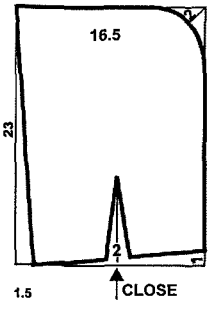


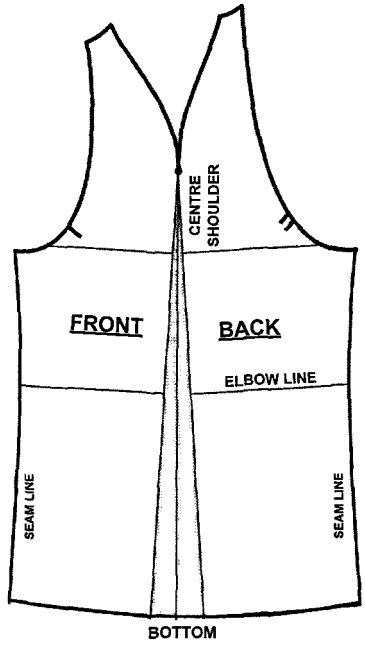




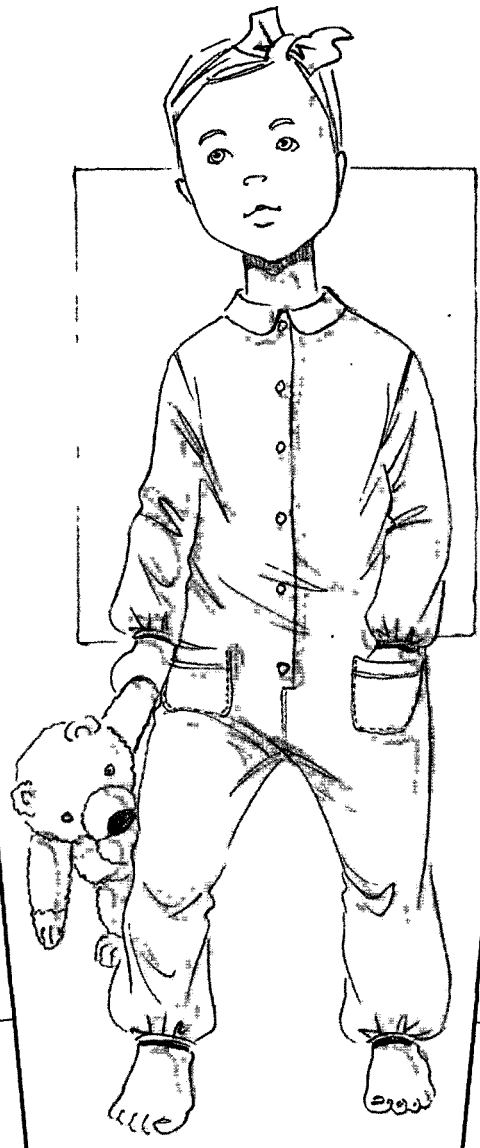


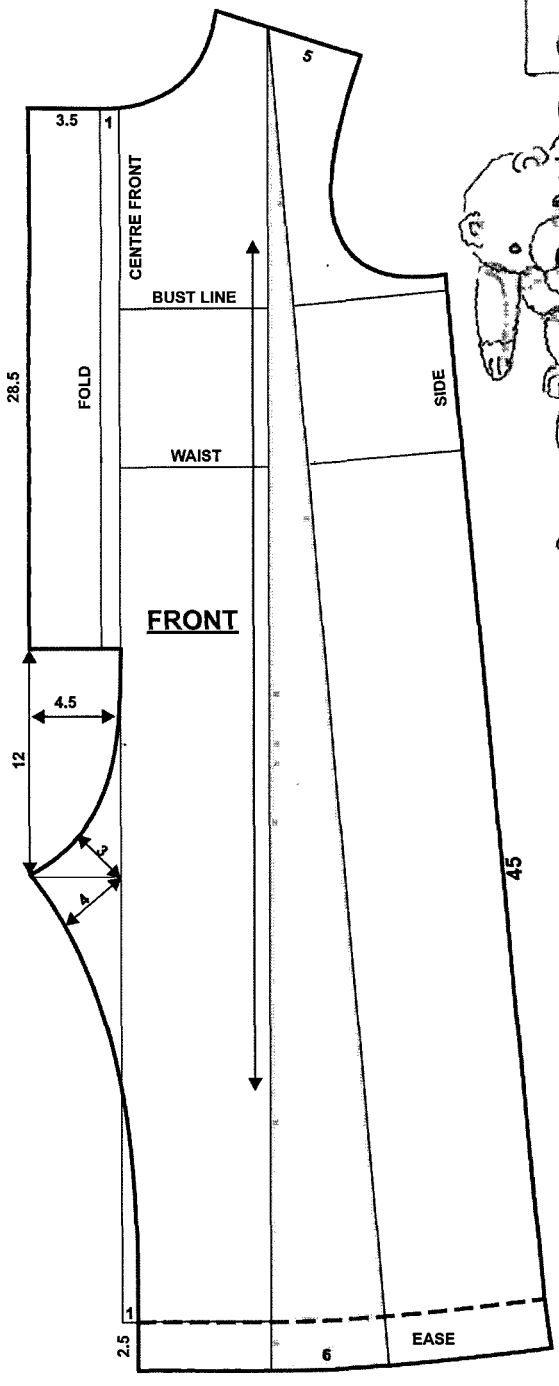






SLEEPSUIT




3.5
1
CENTRE FRONT
BUST LINE
WAIST
FOLD
28.5
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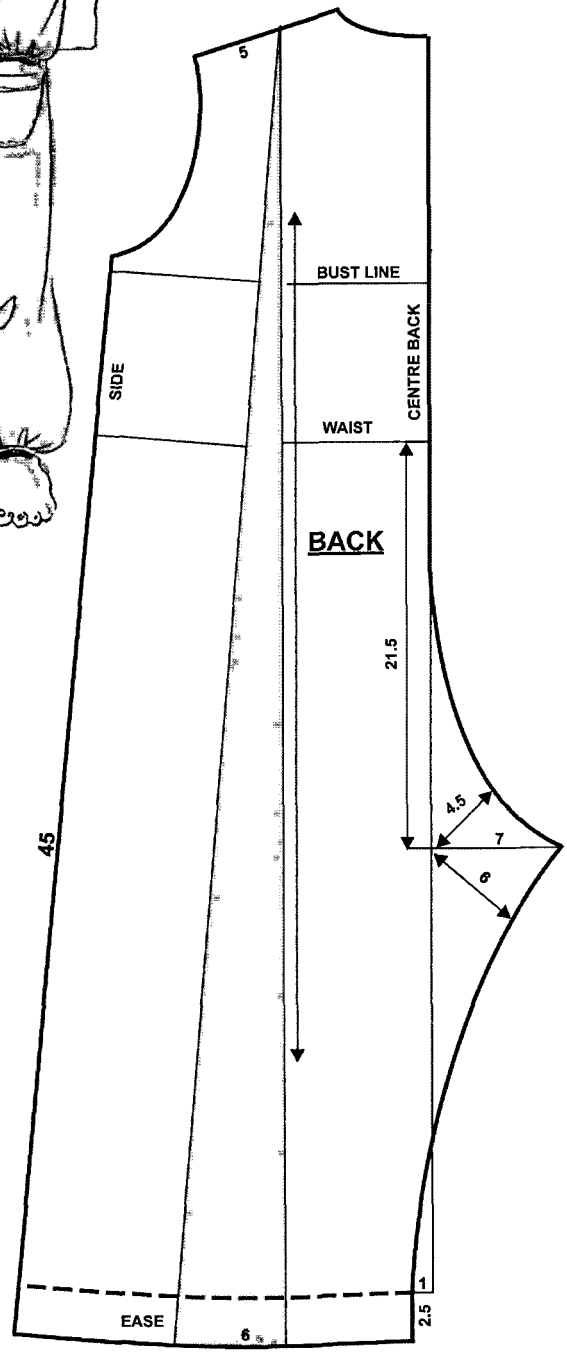
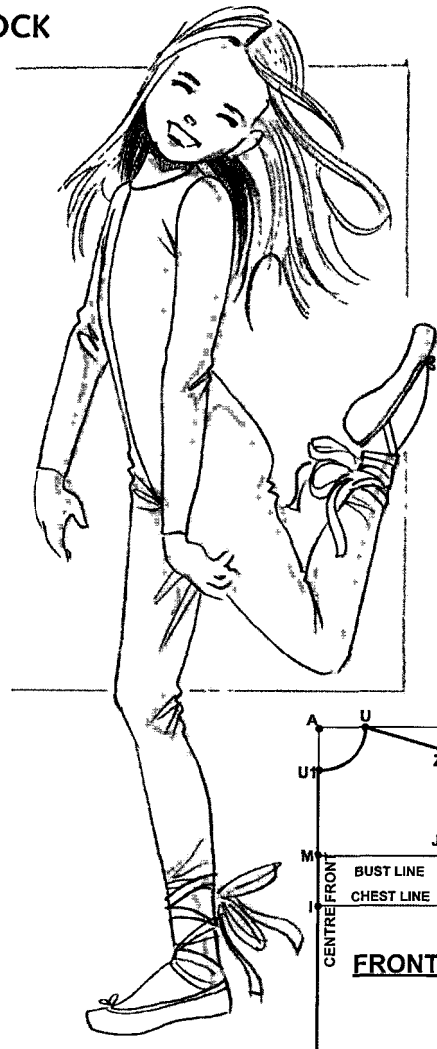
5
FRONT
4.5
12
3
4
45
1
2.5
6
EASE

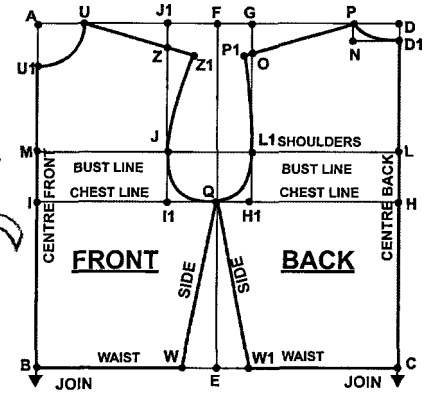

5
BUST LINE
CENTRE BACK
WAIST
SIDE
BACK
21.5
4.5
7
6
45
1
2.5
EASE
6

LONG UNDERWEAR AND LEGGINGS BLOCK



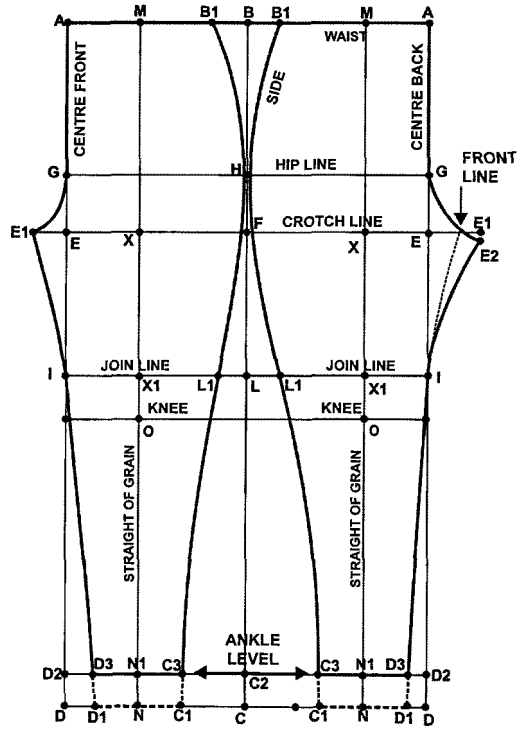
BODICE

- Draw a rectangle ABCD.
- A-B = Front waist length minus 1-2 cm (0.39-0.79") according to the elasticity.
- B-C = Chest semi-circumference -1 cm (0.39") (or more according to the elasticity).
- E half of B-C - Draw E-F.
- D-D1 = 2.5 cm (0.98").
- C-D1 = back waist length minus 1 cm (0.39").
- C-H = half of C-D1.
- Draw H-I. Bust line.
- I-M = 1/3 H-D1 - Draw M-L.
- D-G = Half shoulder width-1.
- H-H1 = like D-G -Draw G-H1.
- H1-I1 = 1/5 of H-I. Sector.
- Draw I1-J1.
- A-U =1/3 of A-J1.
- A-U1 like A-U minus 0.5 cm (0.20").
- D-P like A-U.
- N-P like D-D1.
- G-O = 2.7 cm (1.06").
- Draw P-O-P1. Shoulder width.
- J1-Z like G-O.
- Draw U-Z-Z1. Same length as P-P1.
- Draw Q-J-Z1 and Q-L1-P1.
- B-W = 1/4 waist circumference - 0.5 cm (0.20").
- C-W1 like B-W.
- Draw W-Q and W1-Q.



LOWER PART - LEGGINGS

- Draw a rectangle ABCD, with:
- A-B equal to 1/4 hip circumference minus 0.5-1 cm (0.20-0.39").
- A-D = total length.
- A-E crotch height minus 0.5-1 cm (0.20-0.39").
- B-F like A-E.
- E-E1 1/16 Hip circumference minus 1 cm (0.39").
- A-G side height measurement minus 0.5-1 cm (0.20-0.39").
- Draw G-H (HIPS).
- E-I like A-G - Draw I-L (join line).
- E1-X half of E1-F.
- Draw M-N intersecting at X (straight of grain line).
- M-O Knee height.
- A-B1 1/4 Waist cir.-0.5 cm (0.20").
- X1-L1 and X1-I (1/4 thigh measurement).
- N-N1 5 cm (1.97") (or as desired).
- N1-C3 1/4-0.5 cm (0.20") ankle measurement.
- N1-D3 like N1-C3.



BACK CONSTRUCTION

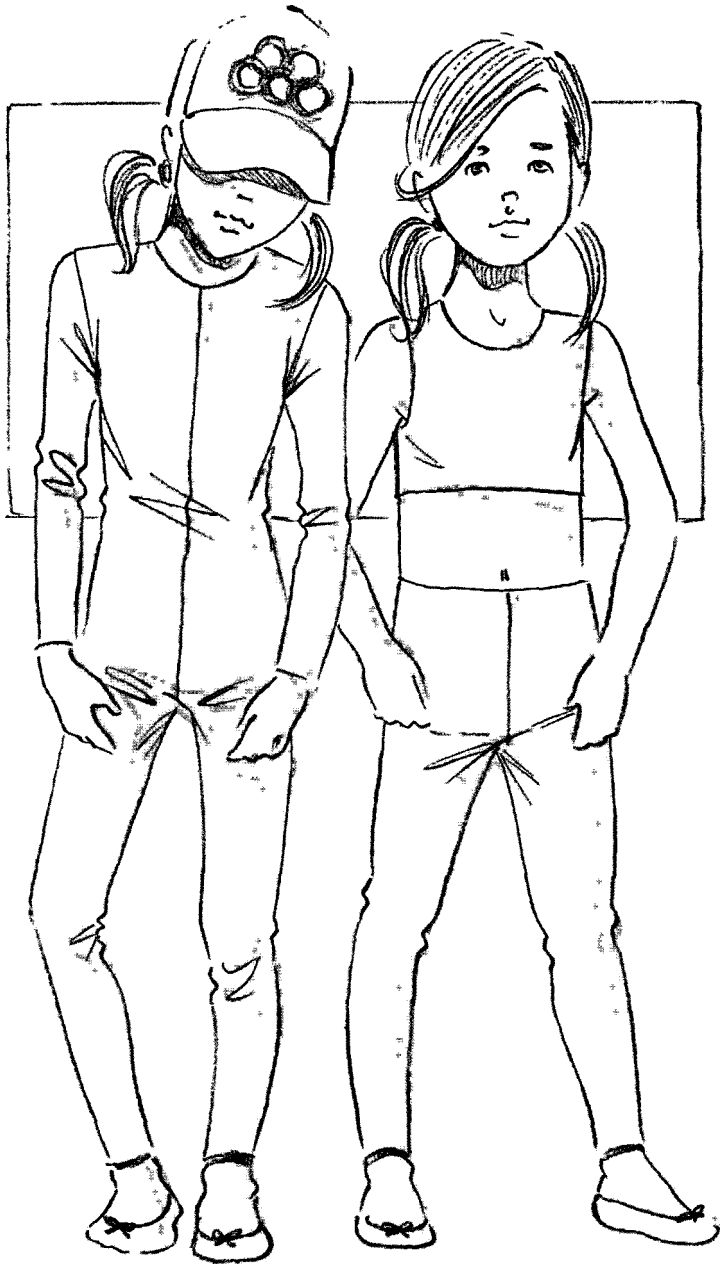
Take up exactly the base of the front with the only variation being the crotch length.

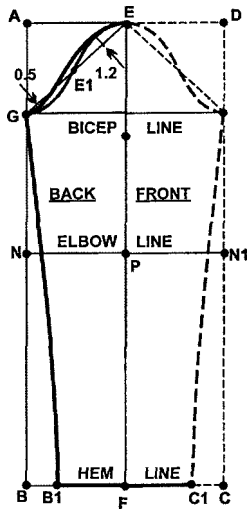
- E-E1 = 1/16 hip circumference+1 cm (0.39").
- E1-E2 = 0.5 cm (0.20").

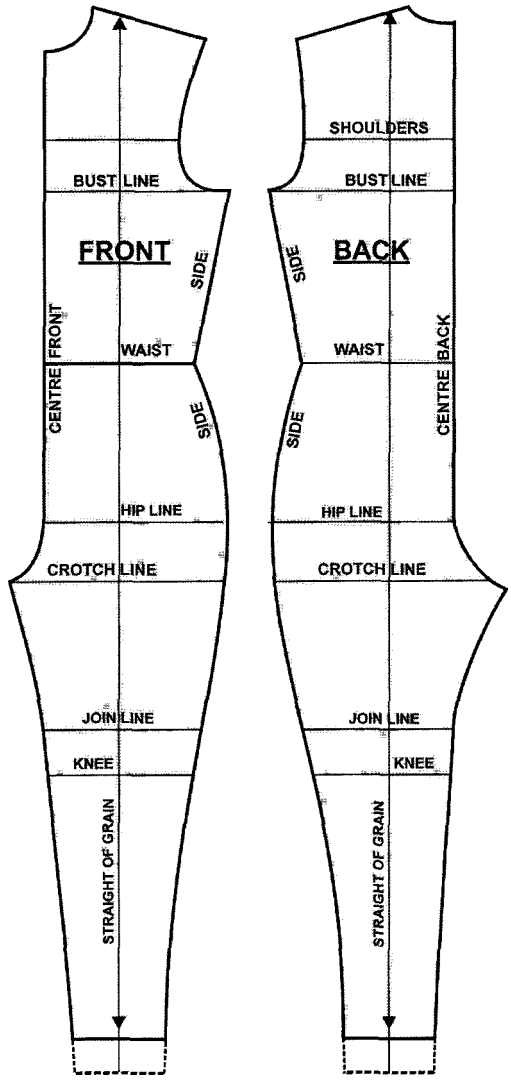
LONG UNDERWEAR

- Connect the bodice base to the base of the leggings base making sure the waistline, the centre back line and the centre front line meet up.
- Perfectly even out the width of the waist on the side.

BASIC SLEEVE BLOCK FOR LONG UNDERWEAR







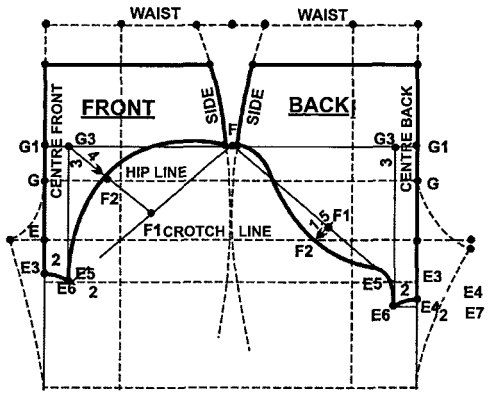
MEASUREMENTS

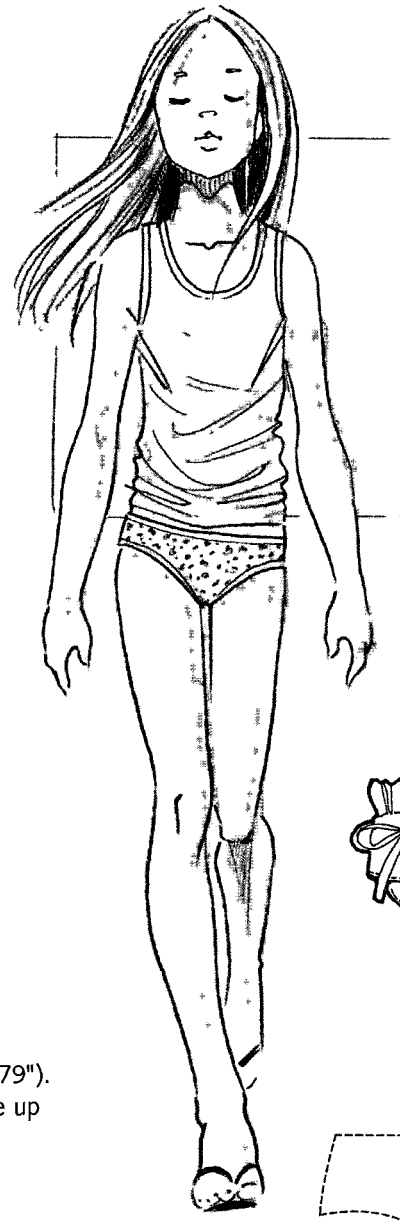
- Arm circumference cm from measurements or from the chart.
- Ease for jersey fabrics (-1/-2 cm / -0.39/-0.79").
- Arm length cm from measurements or from the chart.

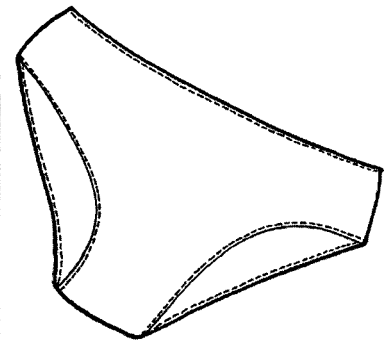
On the left side of a sheet of pattern paper, draw a rectangle ABEF, with:

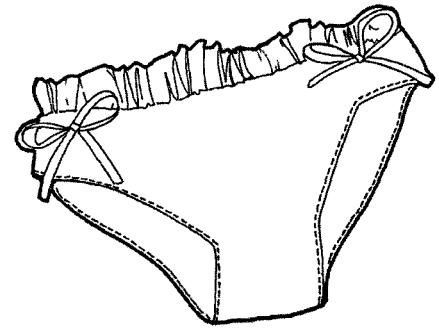
- A-E like BODICE SECTOR+1/2 SECTOR.
- A-B sleeve length measurement.
- A-G like L1-P1 from the back bodice base, *minus* 1.
- Draw G-X parallel to A-E.
- A-N half of A-B ELBOW LINE.
- E-E1 half of G-E.
- Draw the front and back sleeve crown as illustrated.

BASIC KNICKERS BLOCK

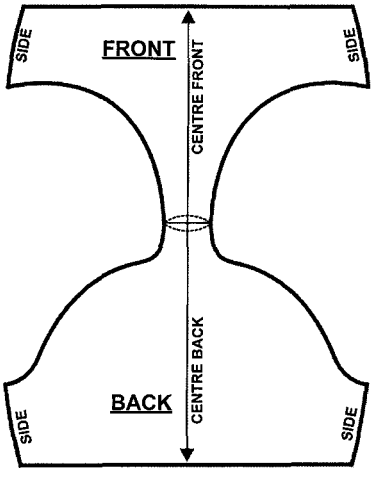




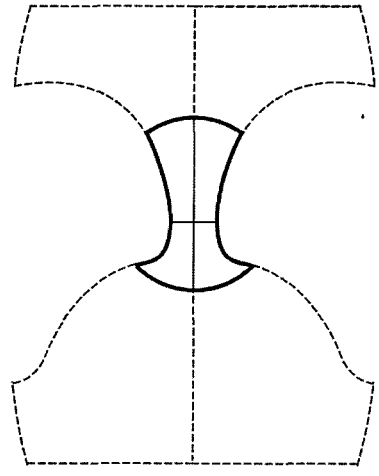




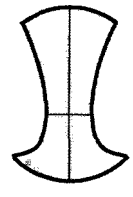
- Create the base of the leggings with an ease suitable to the type of jersey used.
- At the hip level carry out the following adjustments:
- G-G1 3 cm (1.18").
- Draw a parallel to the hip line.
- E-E3 3 (1.18").
- Draw a parallel to the crotch line.
- E3-E5 2 cm (0.79"). Connect to G3.
- E3-E4 from the back 2 cm (0.79").
- E4-E6 from the back like E3-E5 (2 cm / 0.79").
- Draw diagonal line E5-F (front and back).
- F1 half of E5-F.
- G3-F2 of the front 4 cm (1.57").
- F1-F2 of the back 1.5 cm (0.59").
- Draw the leg opening line in the front E5-F2-F as illustrated.
- Draw the leg opening line in the back E6-E5-F2-F as illustrated.
- E6-E7 on the back and E5-E6 on the front = 2 cm (0.79").
- From E6 on the front and from E7 on the back, move up 0.5 cm (0.20") and connect all the points.



KNICKER PATTERN IN ONE SINGLE PIECE

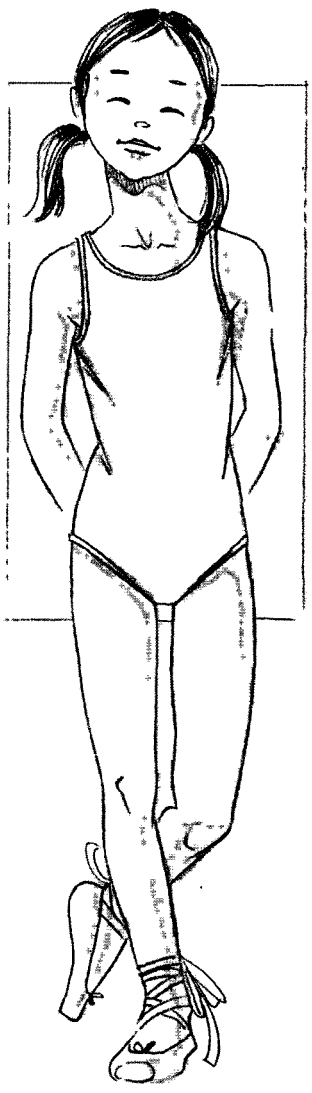


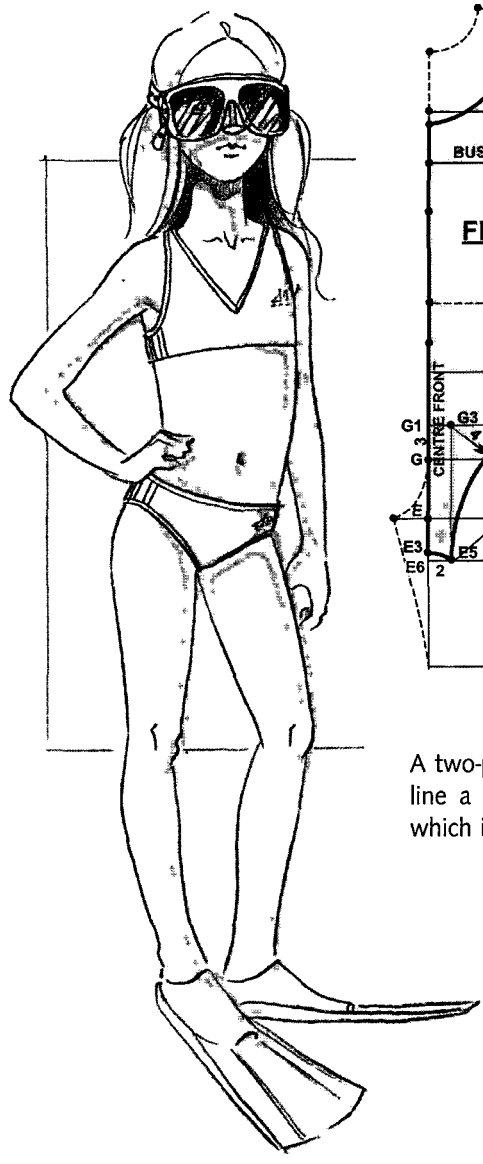
- Connect the entire front and back pattern at the centre of the crotch.
- Straighten the crotch line.
- Properly join the junction lines.

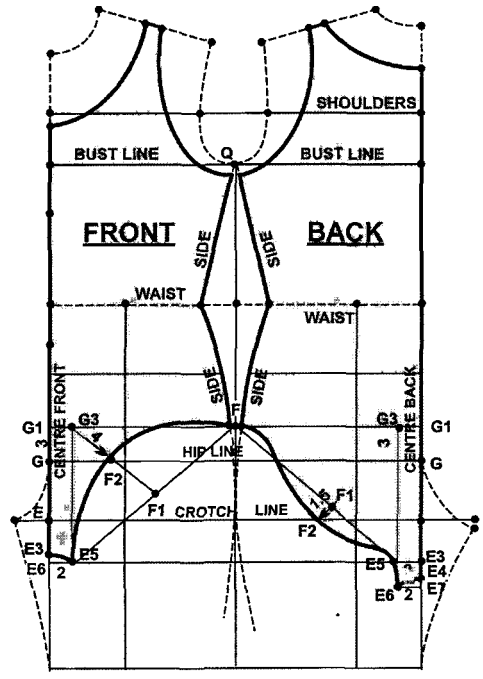


GUSSET FOR THE CROTCH

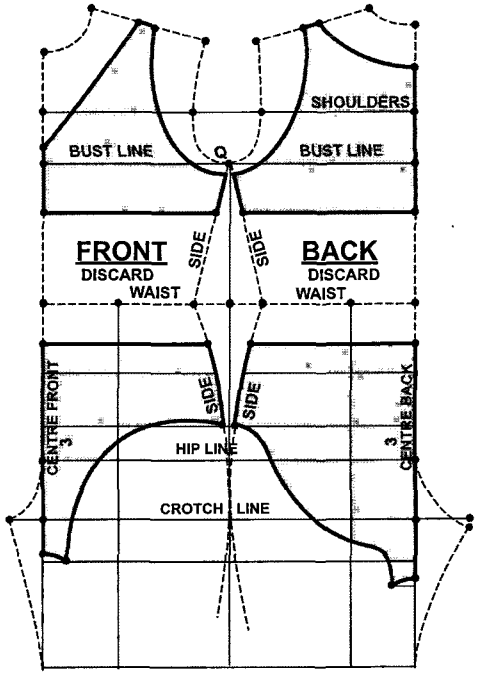
BASIC SWIMSUIT OR BODY BLOCK







A two-piece swimsuit, or bikini, is created line a one-piece, except the central part which is discarded in the amount desired.



TWO PIECE SWIMSUIT

- Create the base of the long underwear with ease suitable to the type of fabric.
- At the hip level, carry out the following adjustments:
- G-G1 = 3 cm (1.18").
- Draw a parallel to the hip line.
- E-E3 = 3 cm (1.18").
- Draw a parallel to the crotch line.
- E3-E5 2 cm (0.79"). Connect at G3.
- E3-E4 on the back = 2 cm (0.79").
- E4-E6 on the back like E3-E5 (2 cm / 0.79").
- Draw diagonal line E5-F (front and back).
- F1 half of E5-F.
- G3-F2 on the front = 4 cm (1.57").
- F1-F2 on the back = 1.5 cm (0.59").
- Draw the leg opening line on the front E5-F2-F as illustrated.
- Draw the leg opening line back E6-E5-F2-F as illustrated.
- E6-E7 on the back and E5-E6 on the front = 2 cm (0.79").
- From E6 on the front and from E7 on the back, move up by 0.5 cm (0.20") and connect all the points.

DRESSES AND NIGHTGOWNS





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Pyjamas 172



William Hogarth, The Graham Children, 1742, National Gallery, London

Starting in the 9th century, there is evidence for clothing made specifically for children. In previous eras, little boys and girls were dressed more or less the same as adults.

Little girls, like their mothers, were obliged to wear tight corsets, voluminous farthingales and long skirts. Little boys often wore small armour.

It was in the 1700s when, thanks to the French philosopher Jean-Jacques Rousseau, that new theories of child welfare began to take hold, which posited that play and free movement were absolutely necessary for a child's proper development. For this reason, clothing just for children was made which, although echoing the shapes and decorative motifs which were in vogue for adults, granted children much more freedom in their movement. In the 1800s, little girls wore shorter dresses, at or above the knee, and the lines let the body move freely.



1914 Girl dressed in a sailor suit

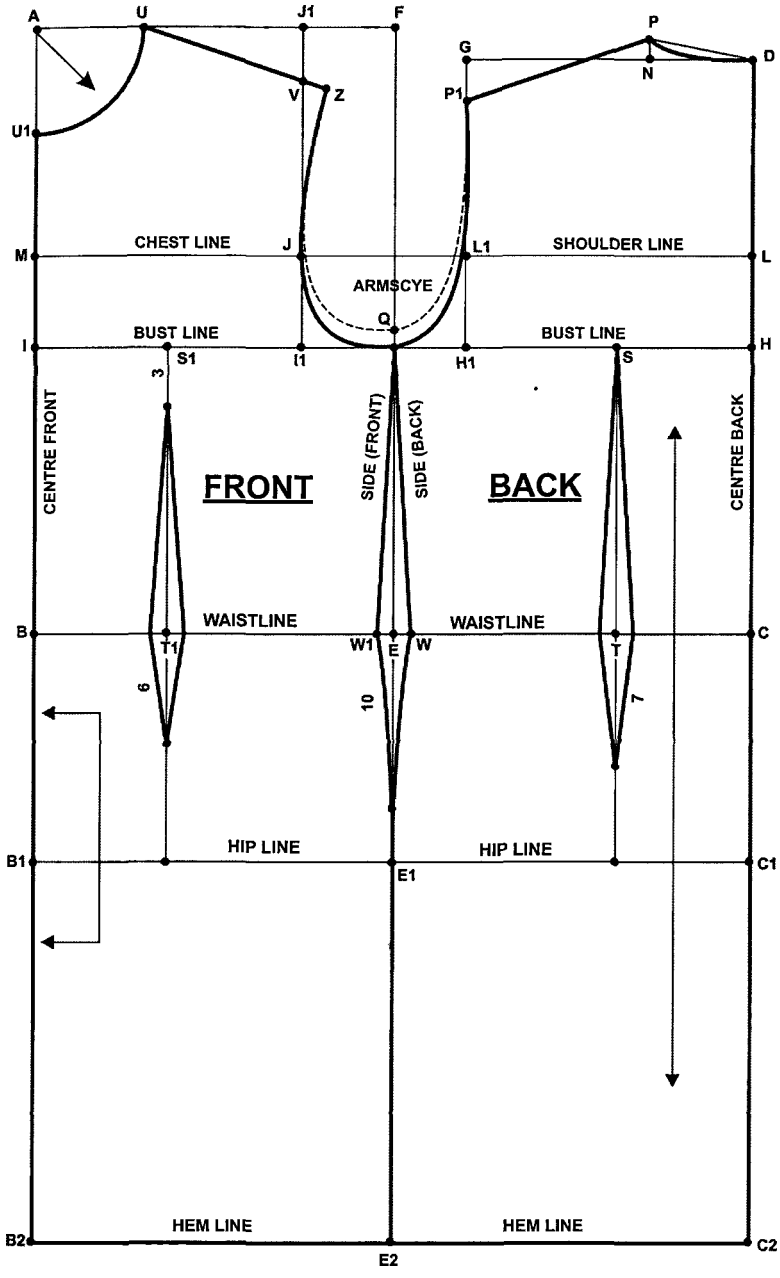
Little boys up to 5-6 years old were dressed in girls dresses, almost exactly identical to those of their sisters. At 6-7 years old they began to wear shorts, coming to the knee, and soft tunics.

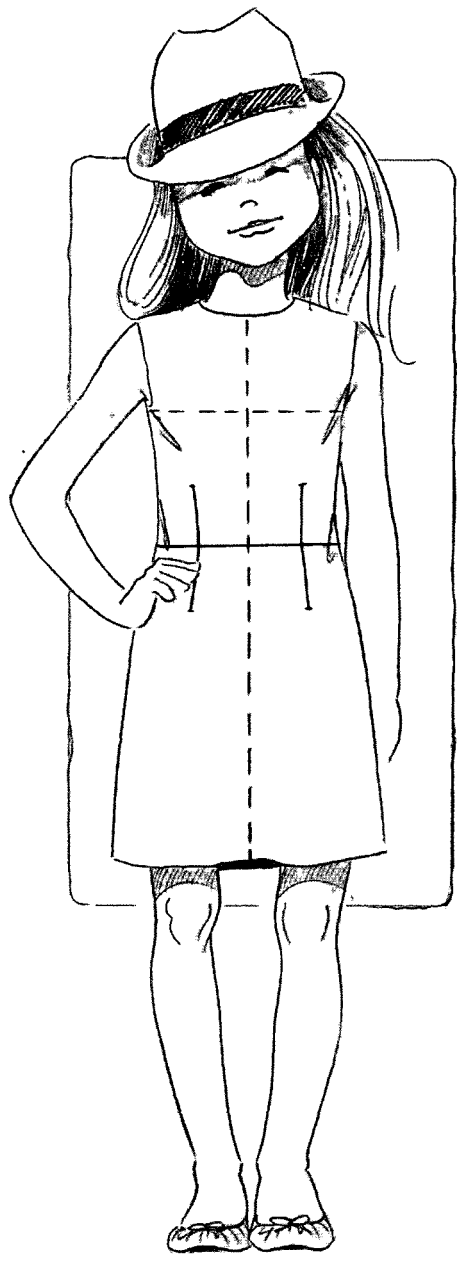
The only differences between the clothing of the two sexes in the first years of life was the buttoning, which was placed on the back for girls and on the front for boys, in addition to different colours and fabrics.

At the end of the 1800s and the start of the 1900s, sailor suits, usually in dark blue and white with soft lines, made of comfortable fabric which was also durable and easy to wash while being suitable for the child's need for unrestricted movement. In this period in general, sailor suits were worn by adults also.

BASIC DRESS BLOCK

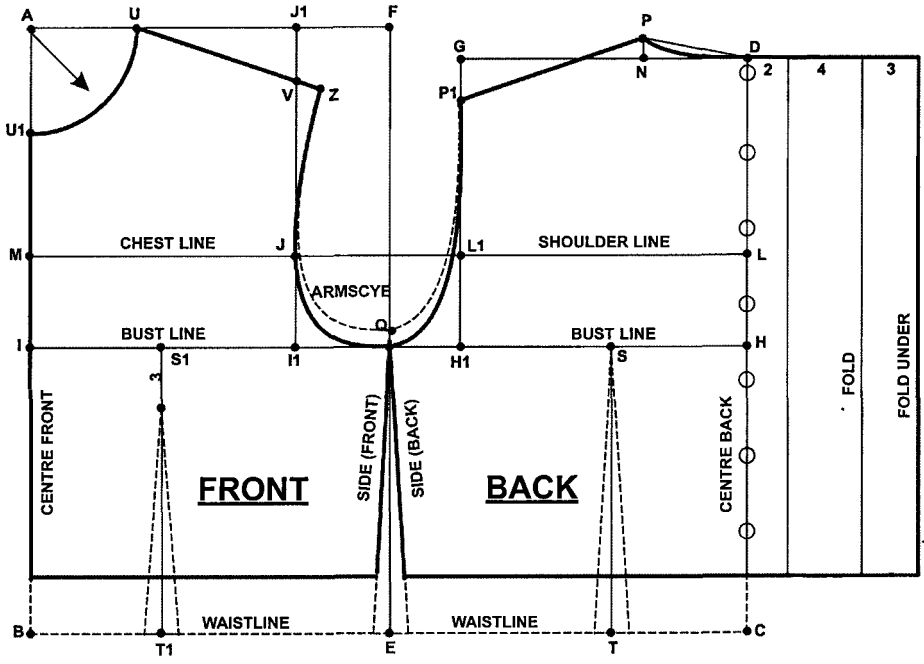
(CHILDREN'S MEASUREMENTS: AGE 6)

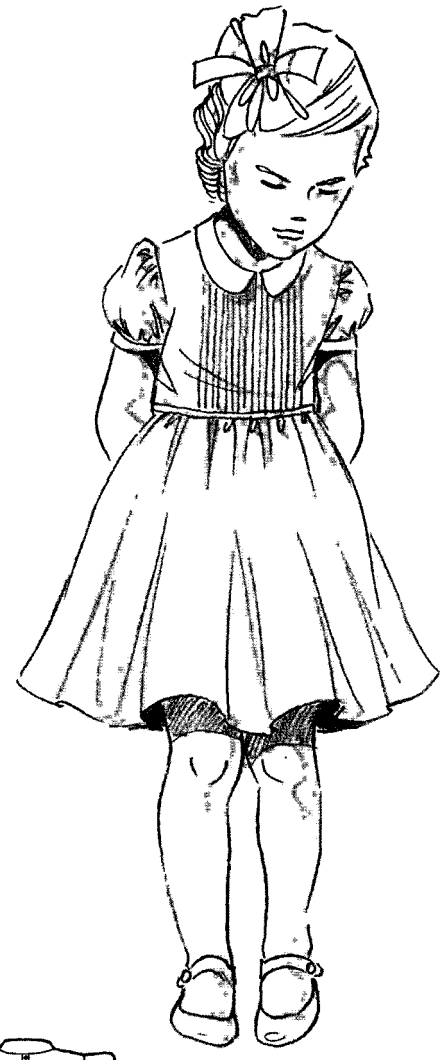


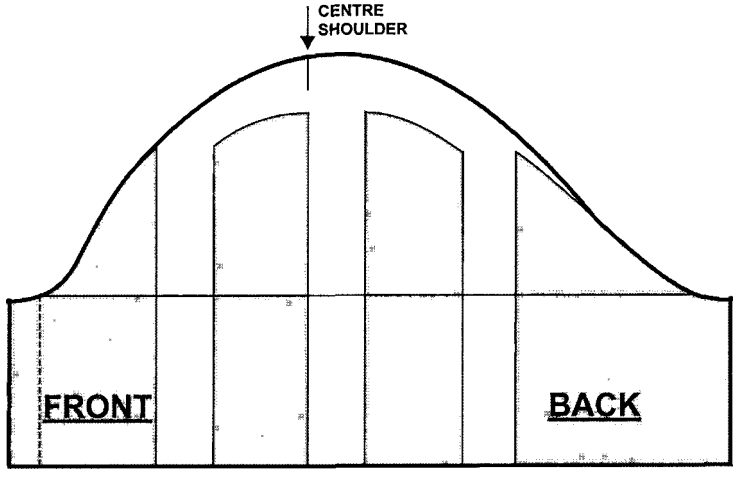


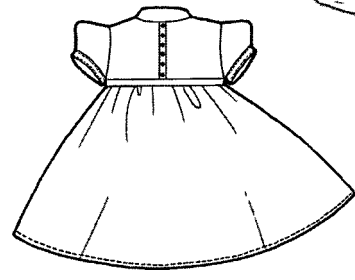
- Draw the bodice base, with suitable measurements and ease.
- Extend the CENTRE FRONT line B-B2 in the measurement desired (32 cm / 12.60").
- Extend the CENTRE BACK line C-C2 like B-B2.
- Extend the SIDE DIVISION line E-E2.
- Join W-E1 and W1-E1 with a curved line.
- Draw the front and back darts with the depth necessary according to the waist circumference.

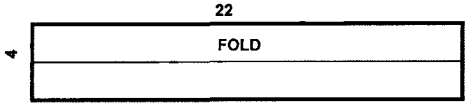
HIGH-WAISTED DRESS

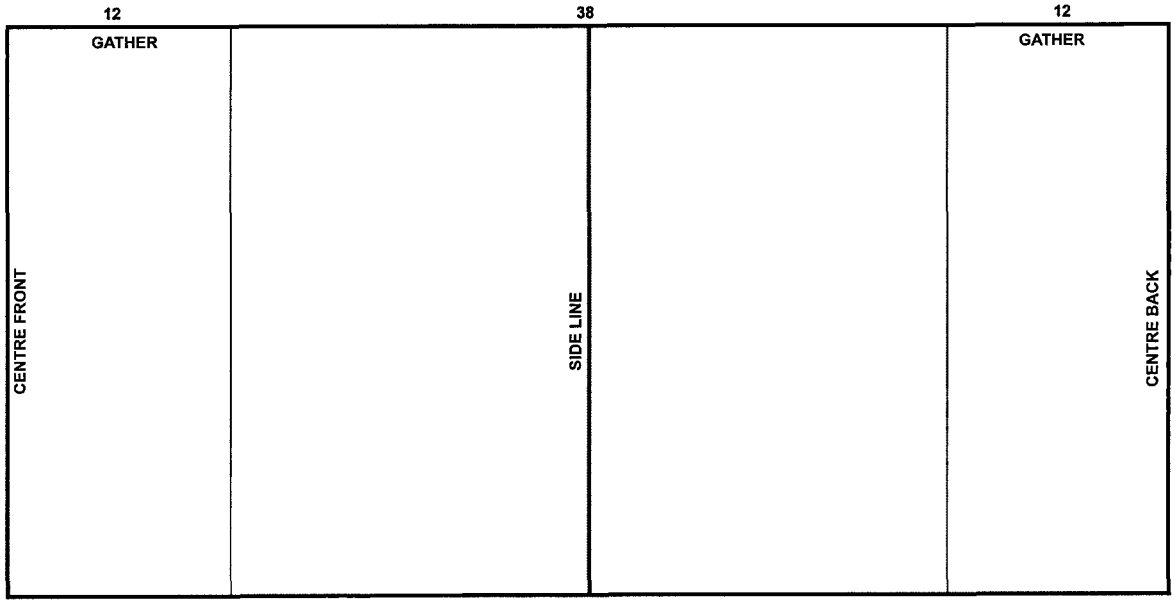






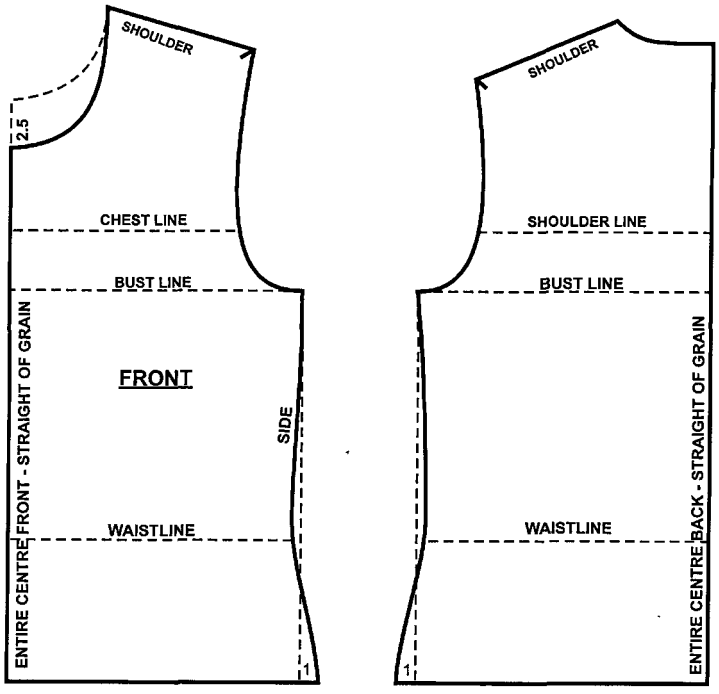


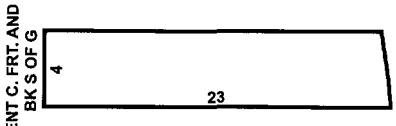


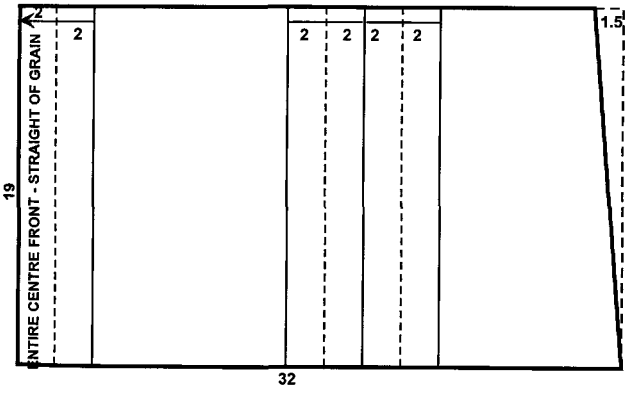


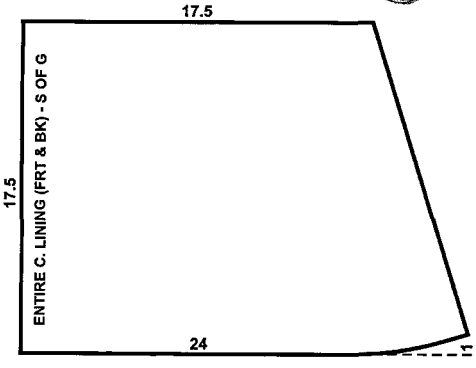
DRESS WITH AMPLE SKIRT

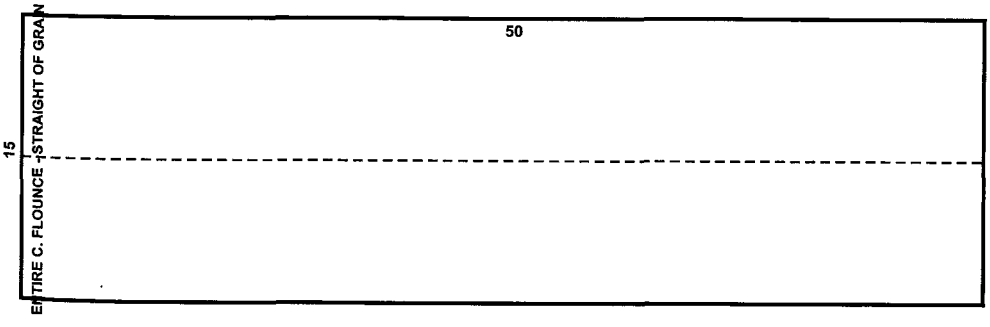




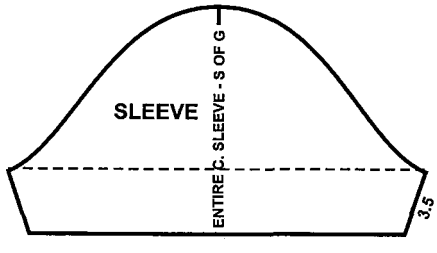




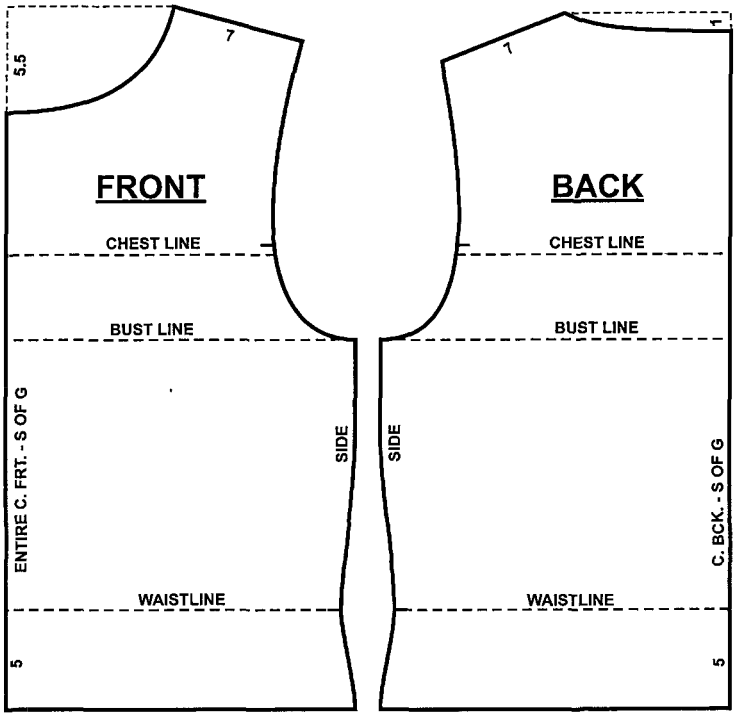


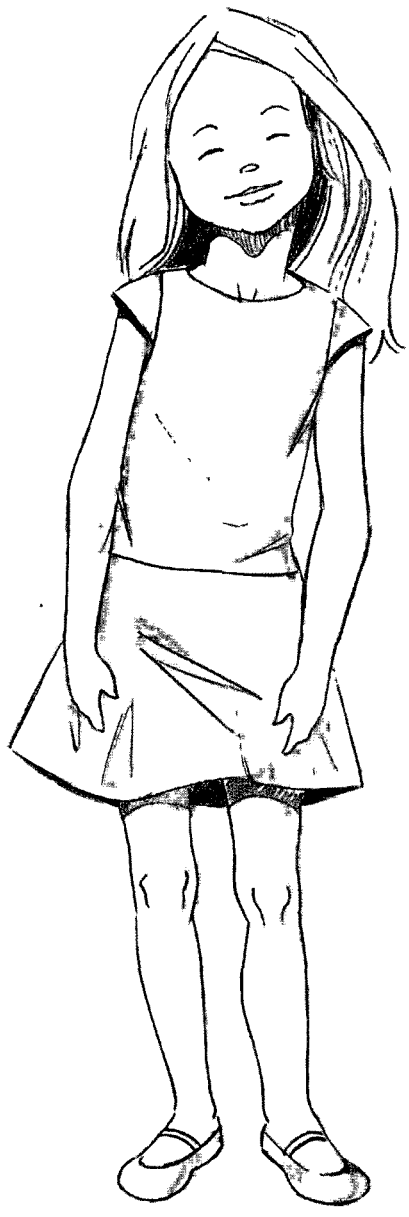


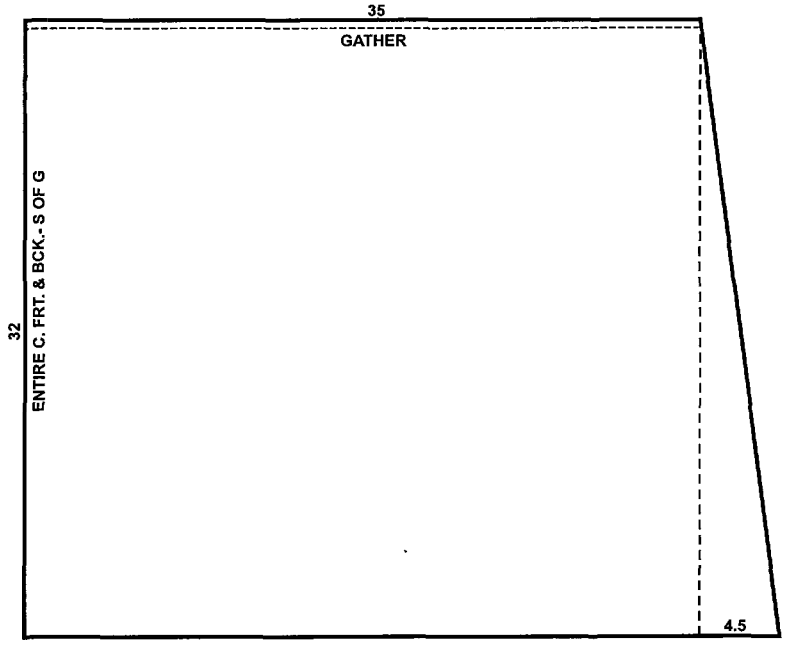


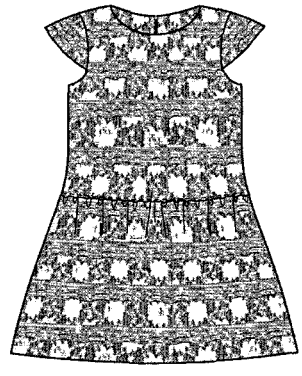


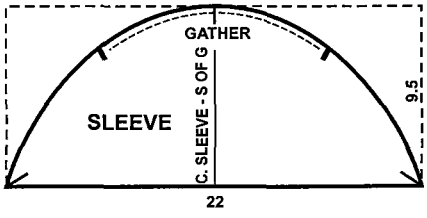
FLARED DRESS WITH CAP SLEEVES

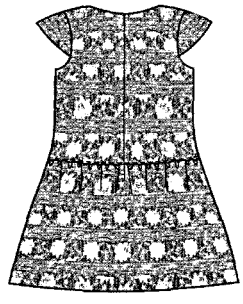






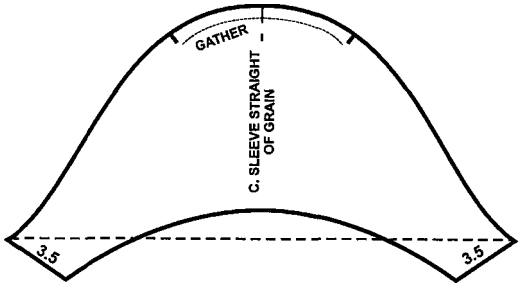


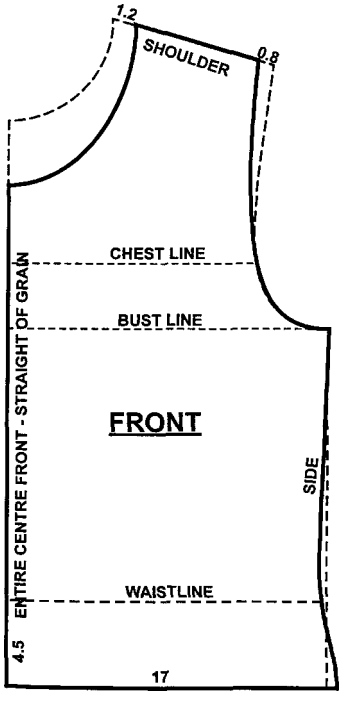


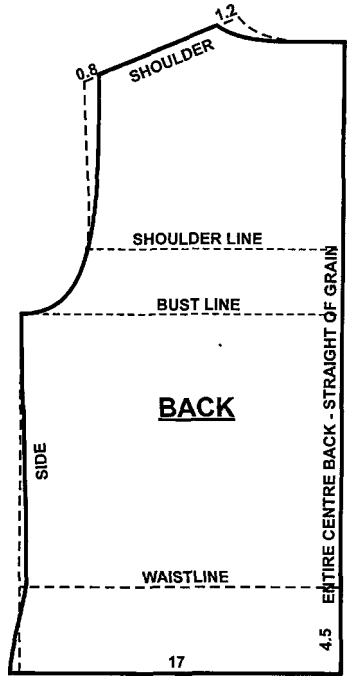


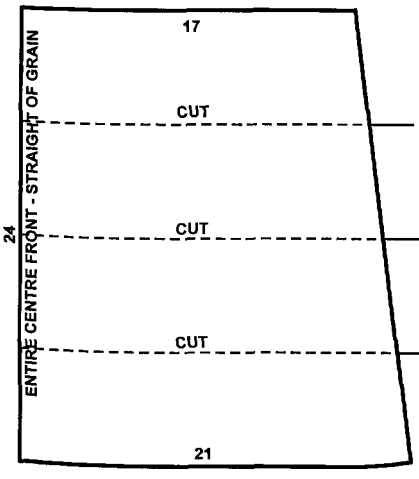
DRESS WITH FLOUNCES ON THE SKIRT



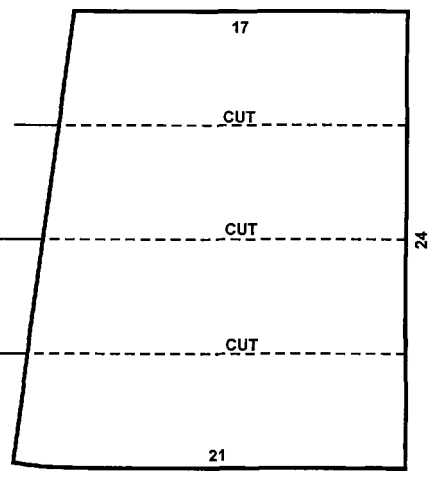


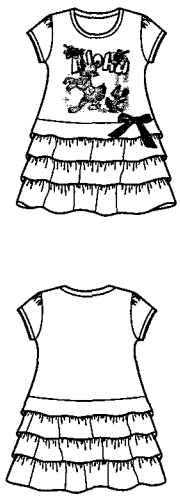




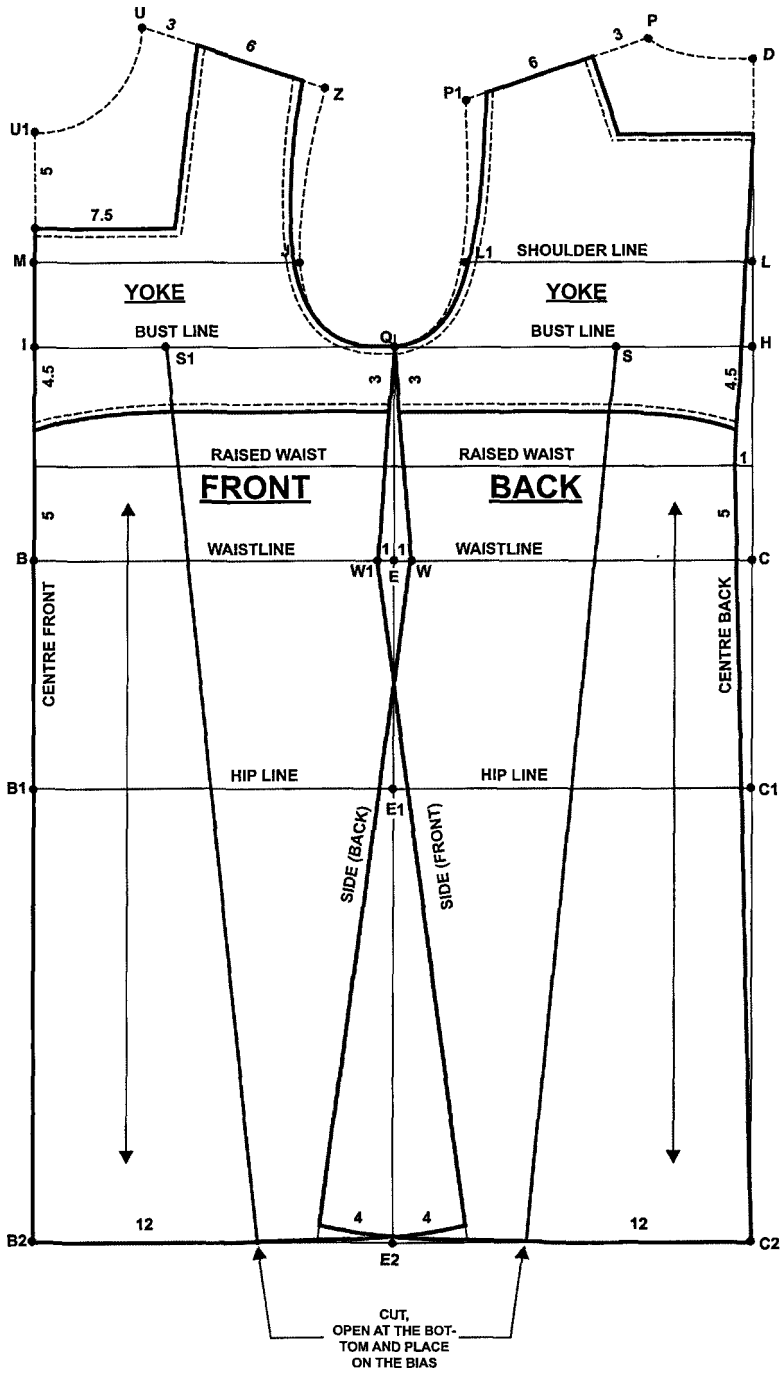


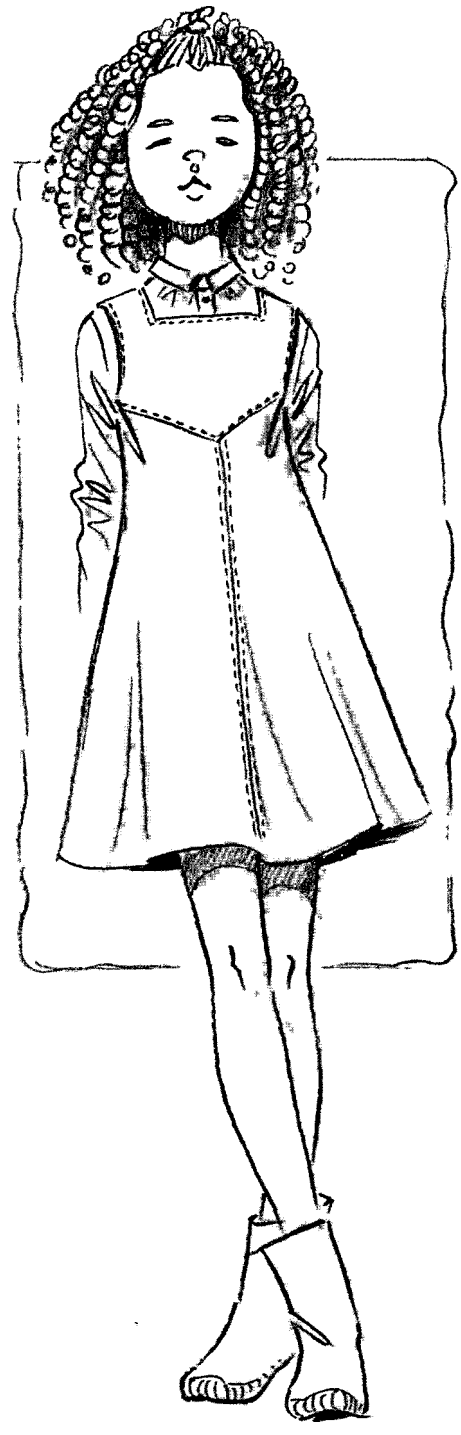
DIVIDE IN EQUAL PARTS



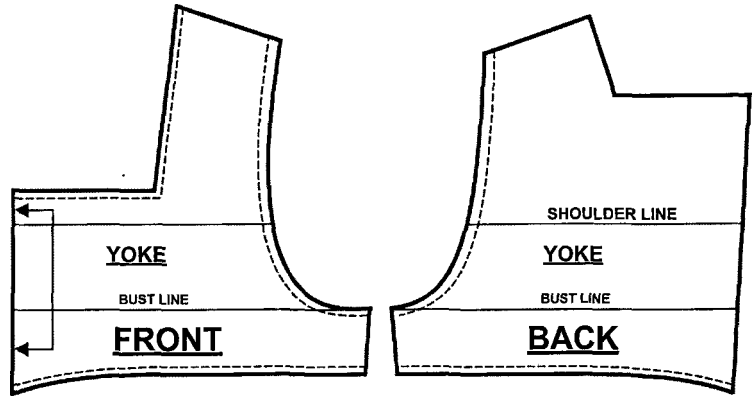


PINAFORE WITH YOKE



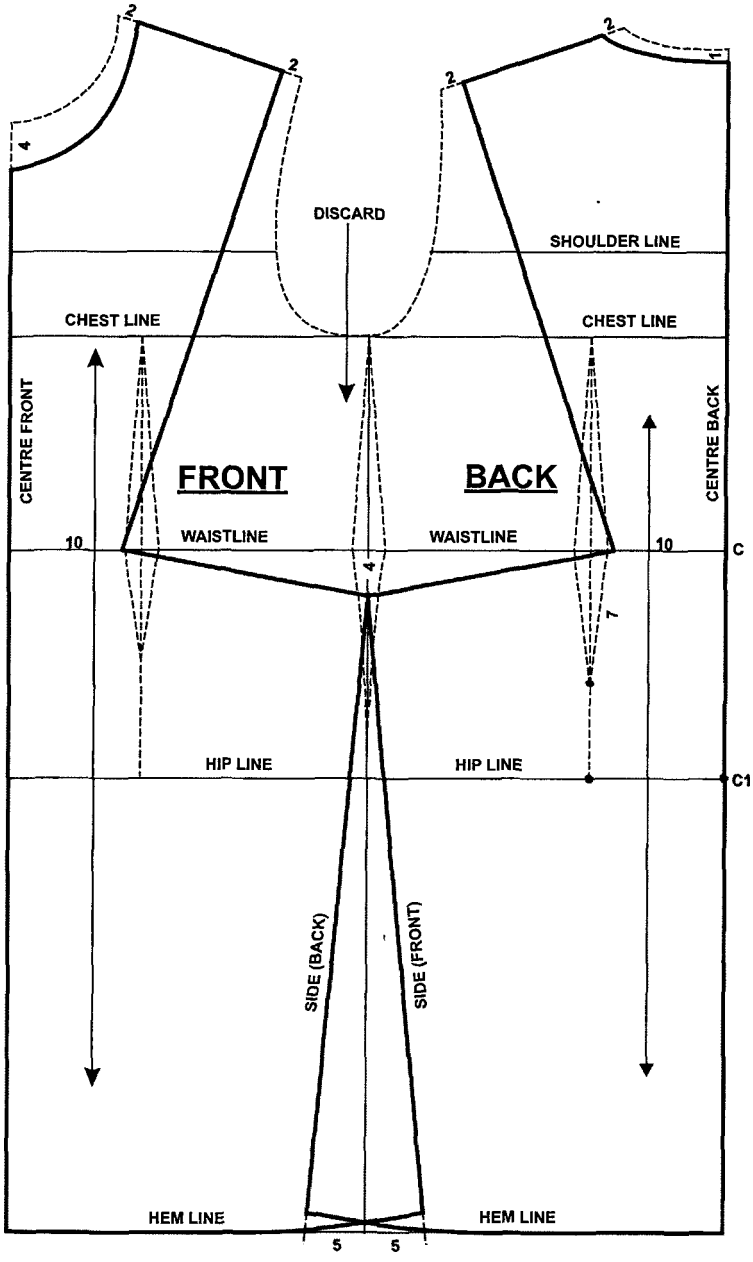


- Draw the base of the dress, with suitable measurements and ease.
- Create the front and back neckline as illustrated or as desired.
- Draw the front and back yoke in the height desired.
- Raise the waist point by 5 cm (1.97"), if necessary for the requirements of the pattern.
- Flare at the bottom of the side in the measurement desired.
- Draw two vertical lines, front and back, to further widen the bottom hem.

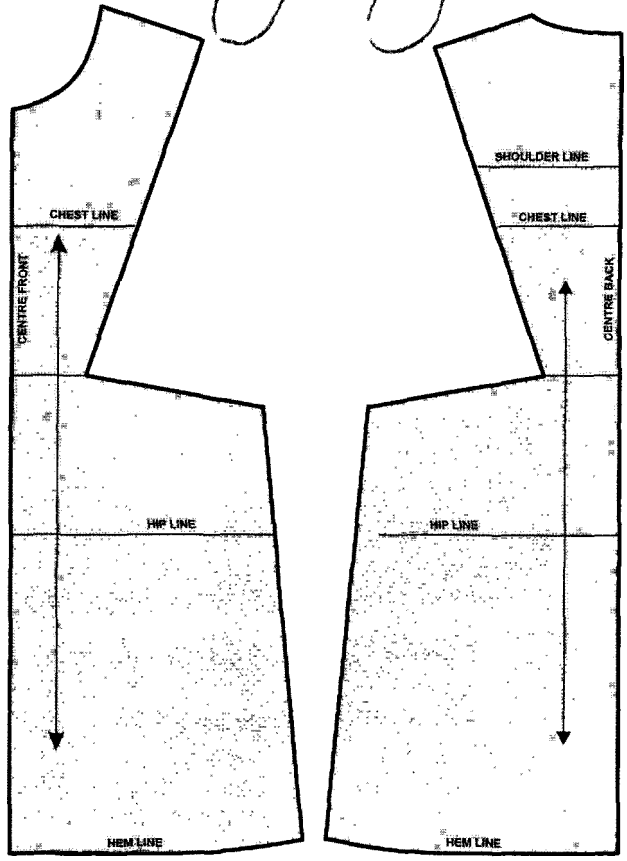


PINAFORE

(CHILDREN'S MEASUREMENTS: AGE 6)

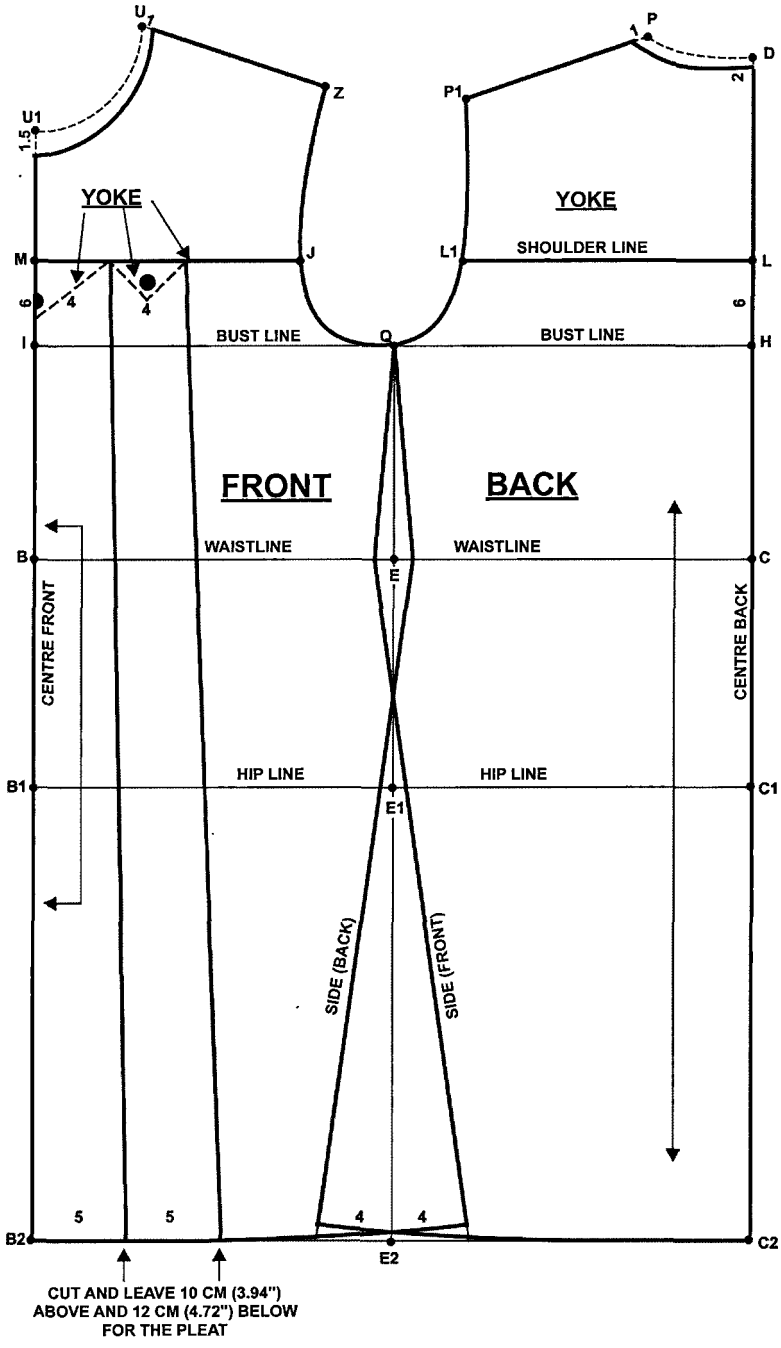




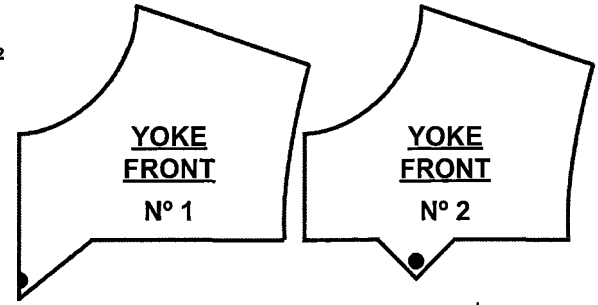


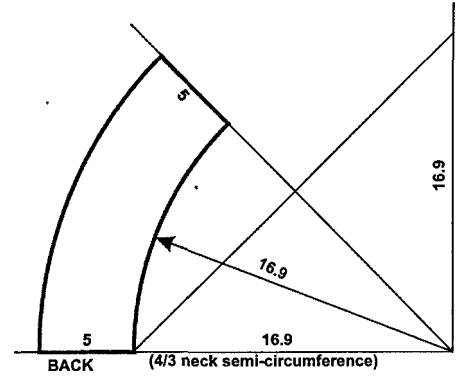
- Draw the basic dress block, with suitable measurements and ease.
- Draw front and back collar.
- Draw the outline desired for the pinafore.
- Flare the bottom on the side line.

DRESS WITH YOKE AND FRONT FOLDS



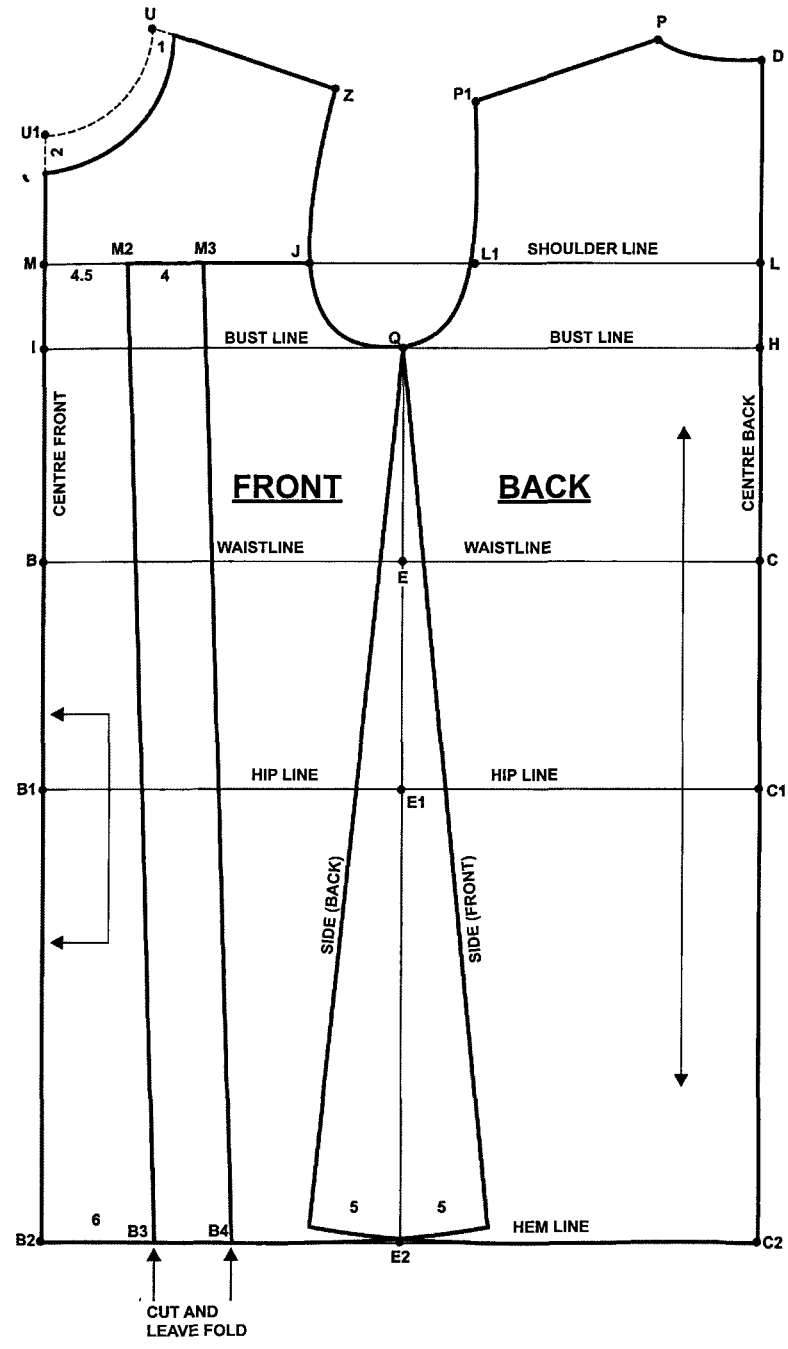


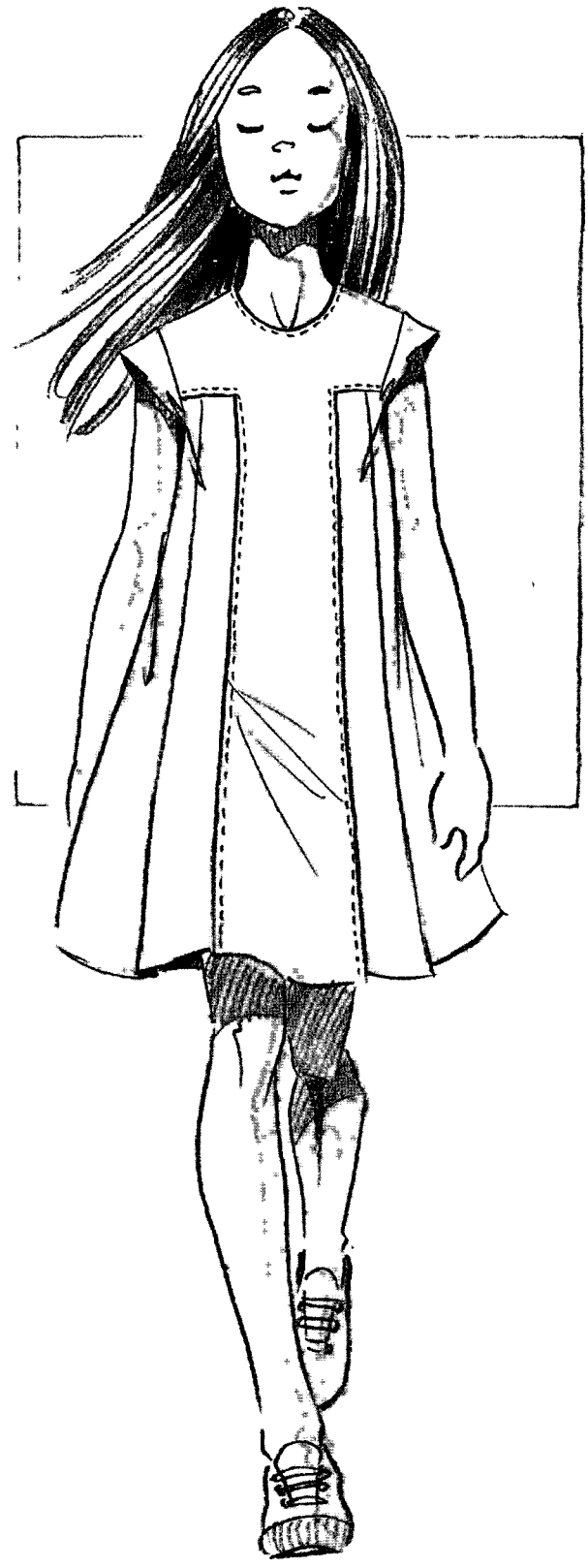




- Draw base of the dress with suitable measurements and ease.
- Create the flared line on the side in the measurement desired.
- Draw the front and back yoke at the height and with the shape desired.
- Draw two lines on the front at a slight angle for the flared line (4 cm / 1.57" above and 5 cm / 1.97" below); cut along these lines and leave space for the pleat: 10 cm (3.94") above and 12 cm (4.72") below.

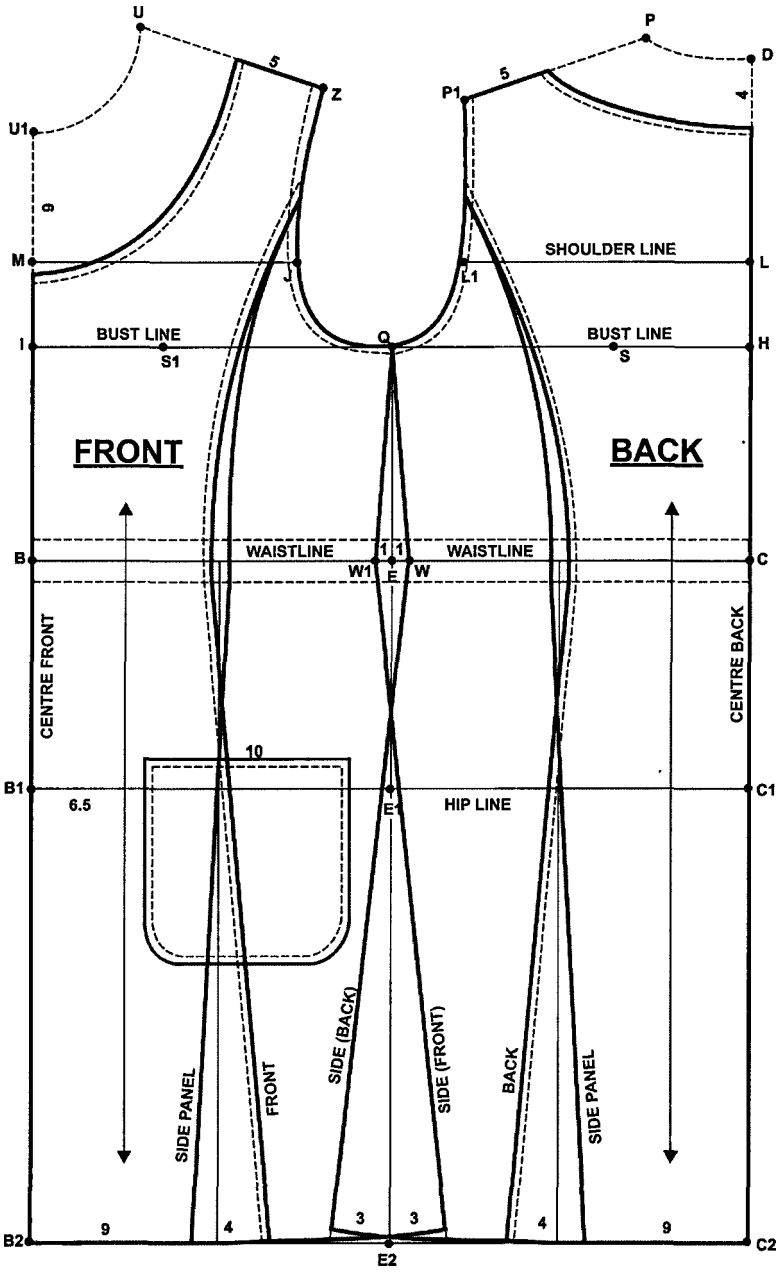
DRESS WITH FRONT FOLDS

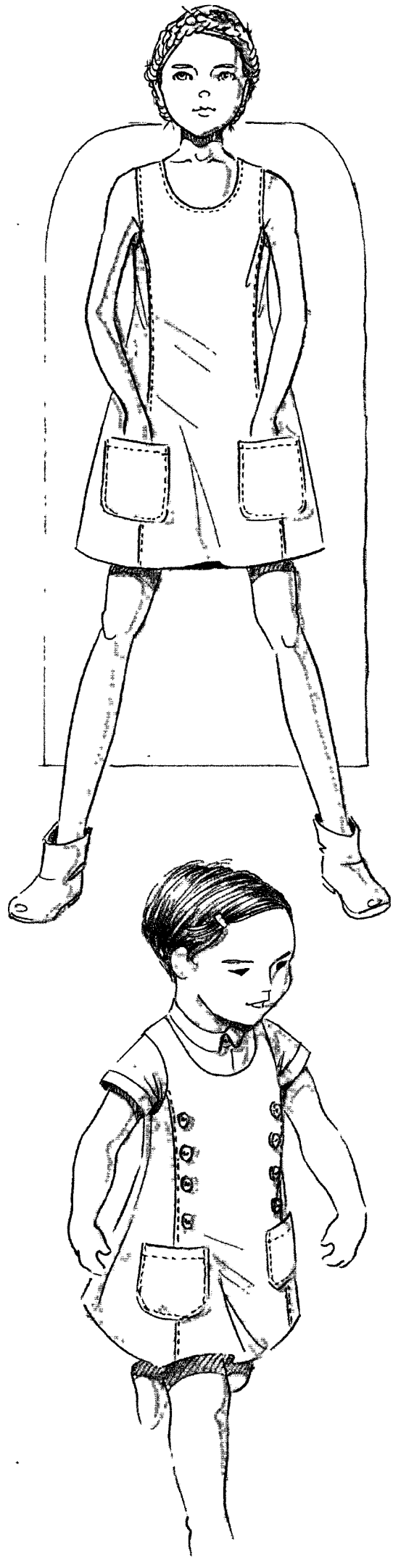




- Draw base of the dress with suitable measurements and ease.
- Create the flared line at the bottom in the measurement desired.
- Lower the neckline and shape it as desired.
- M-M2 4.5 cm (1.77") or as desired.
- M2-M3 4 cm (1.57").
- B2-B3 6 cm (2.36") or flared as desired.
  B3-B4 4 cm (1.57").
- Cut B3-M2 and B4-M3 and leave 4-6 cm (1.57/2.36") for the fold.

PINAFORE WITH SIDE PANELS

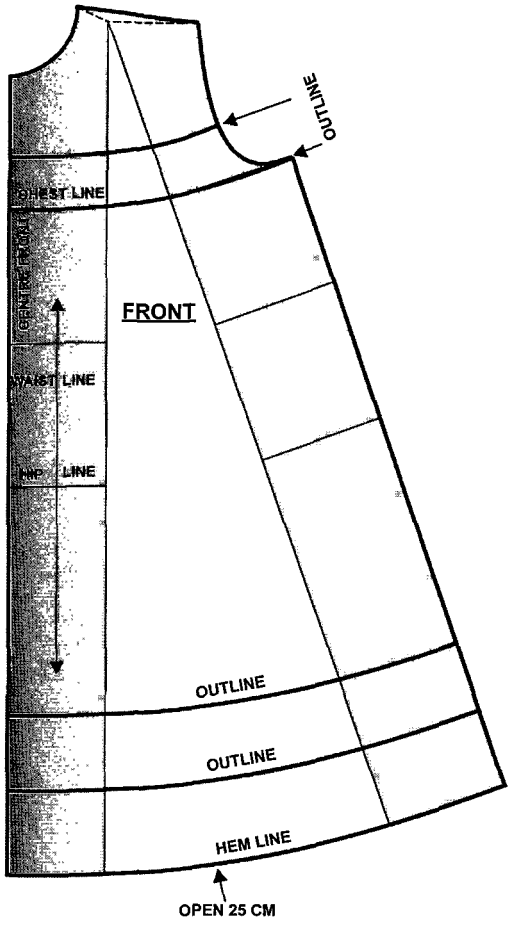




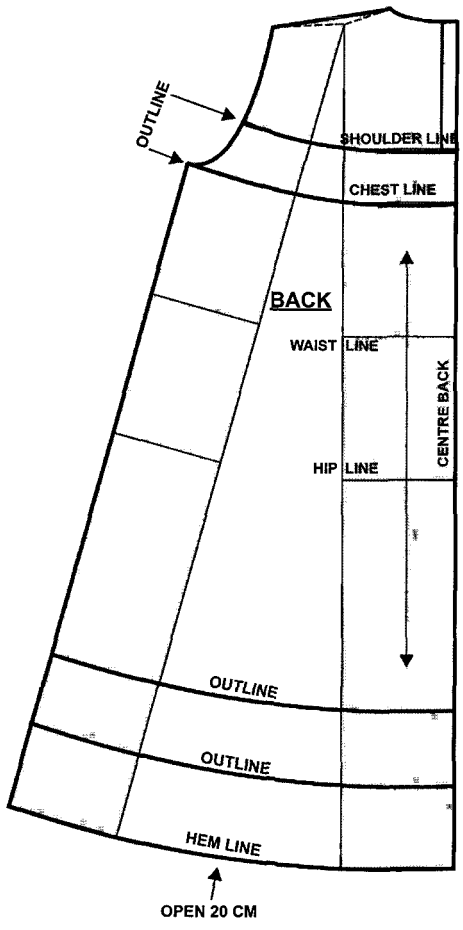
- Draw the base of the dress, with suitable measurements and ease.
- Create the front and back neckline as shown in the figure or as desired.
- Create the flaring at the bottom of the side in the measurement desired (3-4 cm / 1.18-1.57").
- Draw two vertical lines, front and back, to create greater width at the bottom.
- Draw the lines of the front and back side panels flaring as necessary at the bottom.
- Draw the pocket and the belt.

ROOMY DRESSES

DRESS 1







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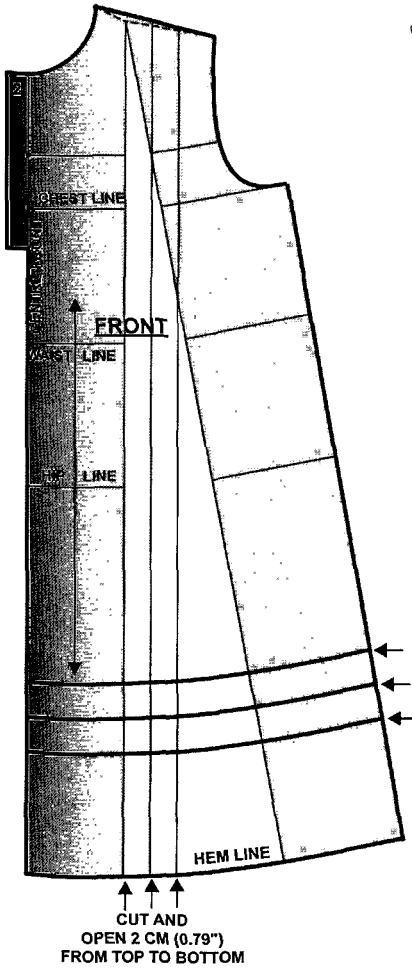
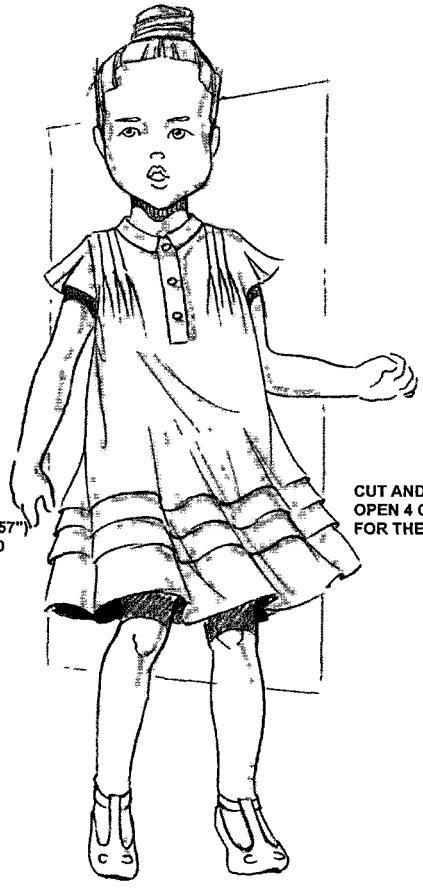
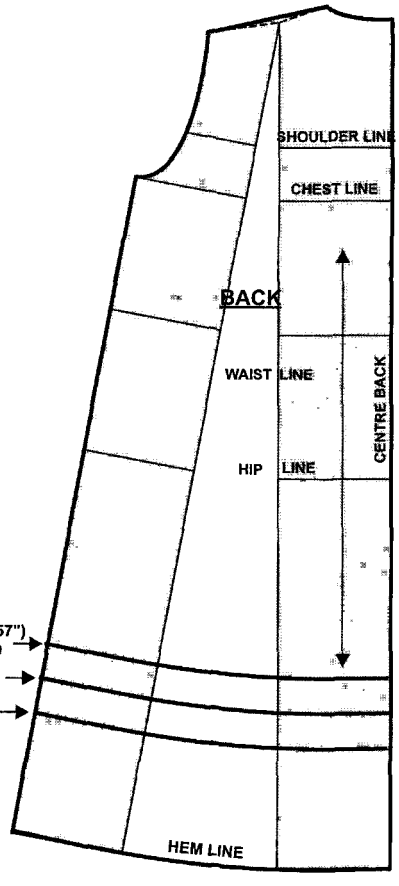
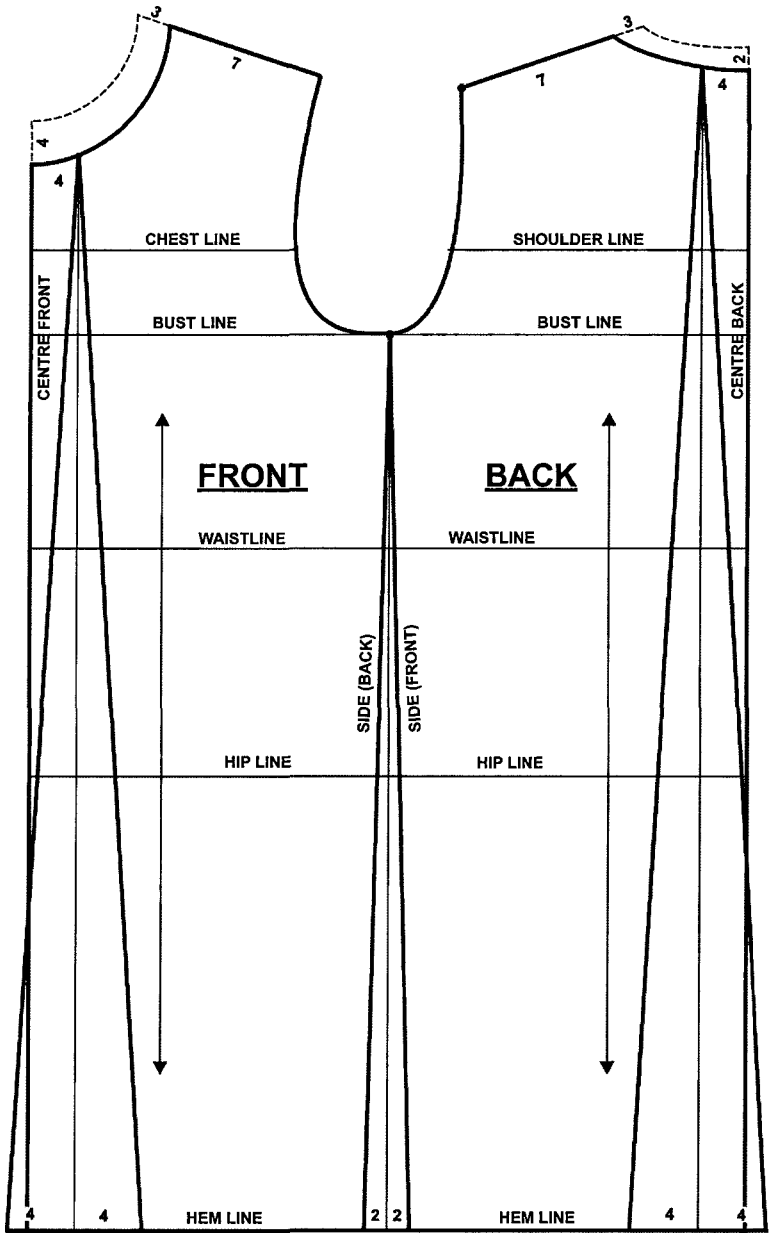


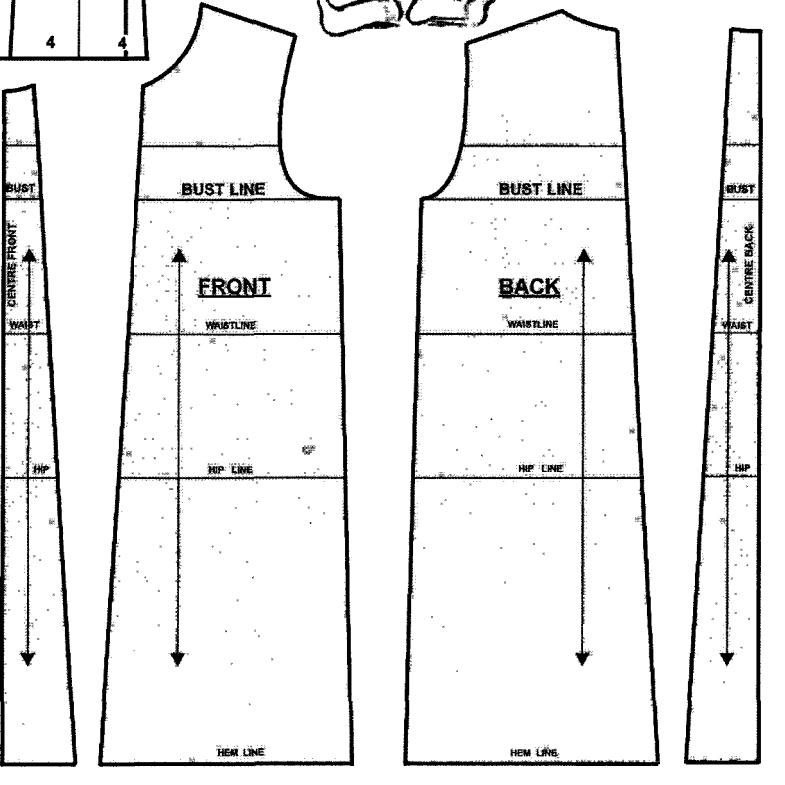




ROOMY DRESS WITH PANELS

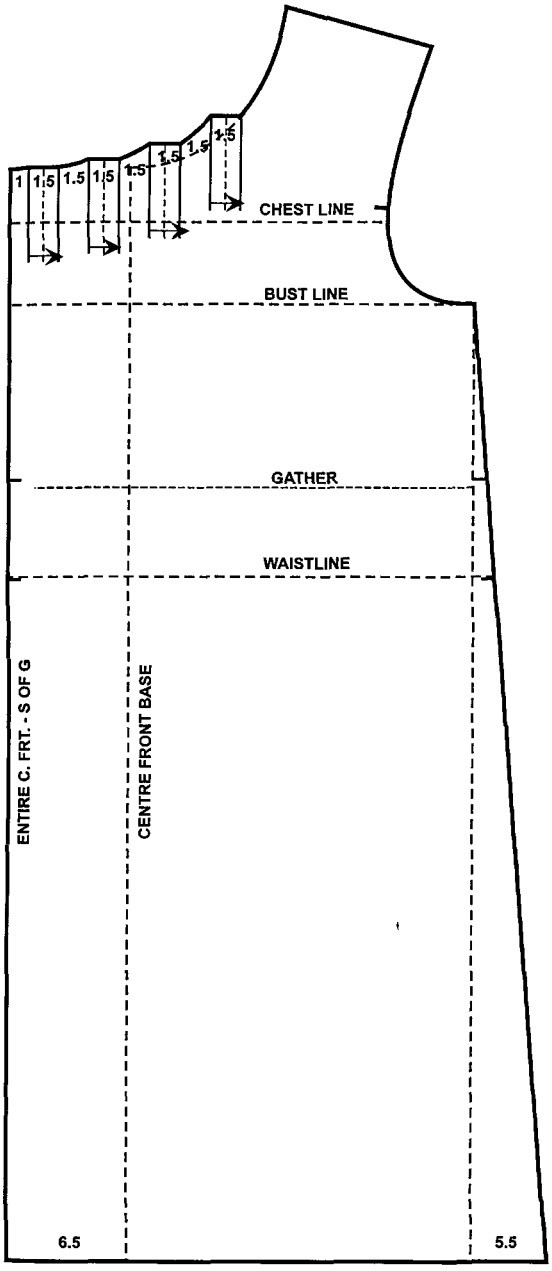


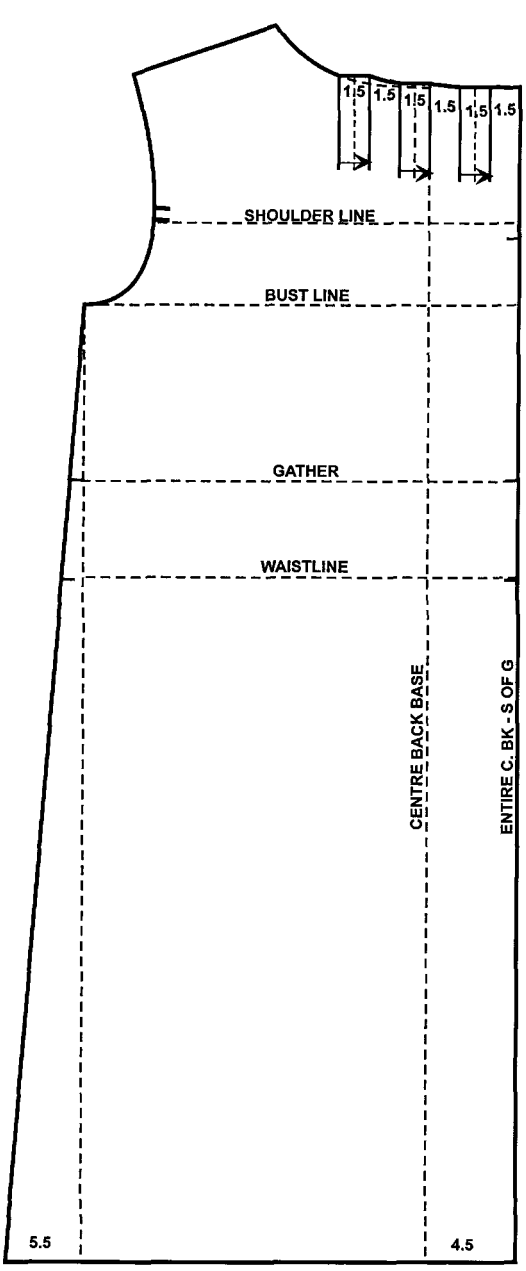




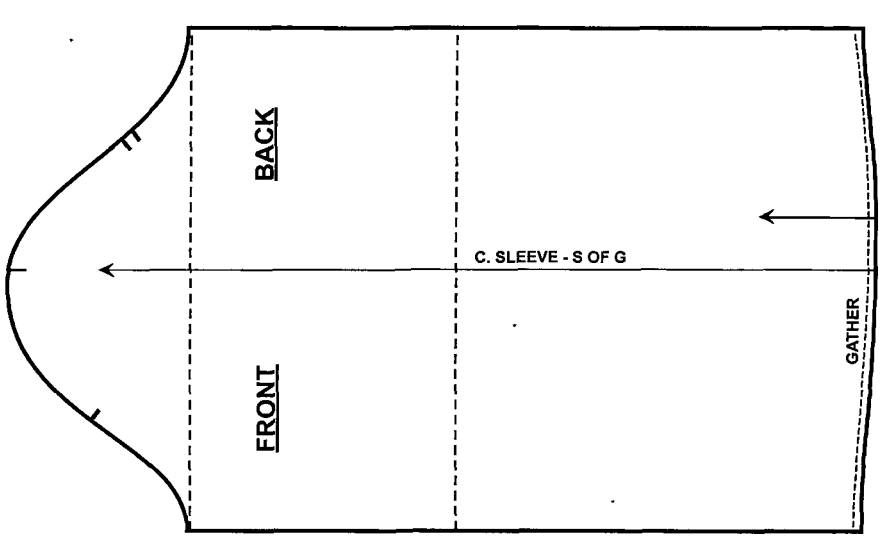
- Draw the base of the dress, with suitable measurements and ease.
- Lower the front and back neckline as desired.
- Draw the lines of the side with the flared line as desired.
- Draw the vertical lines of the front and back seams, flared at the bottom, as illustrated.
- Take up the four outlined panels.
  The front panel can be cut with the fabric folded, if you don't want the central seam.

ROOMY DRESS WITH PINTUCKS ON FRONT & BACK





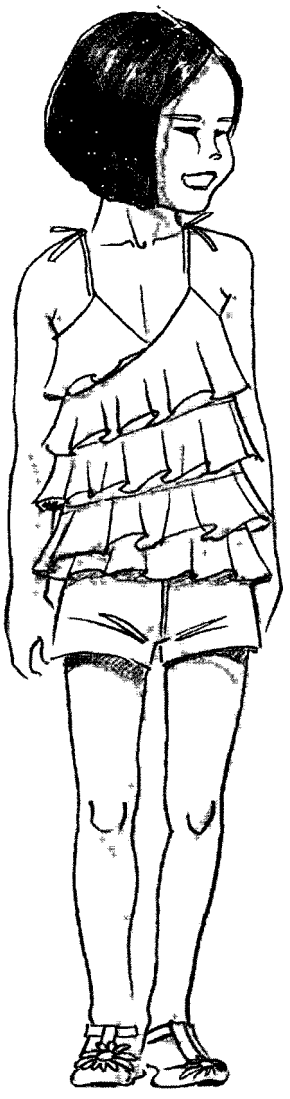


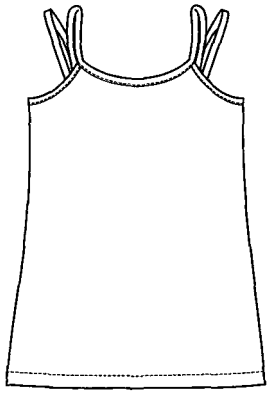


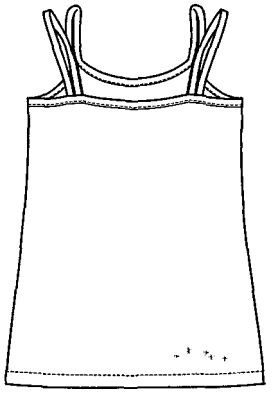


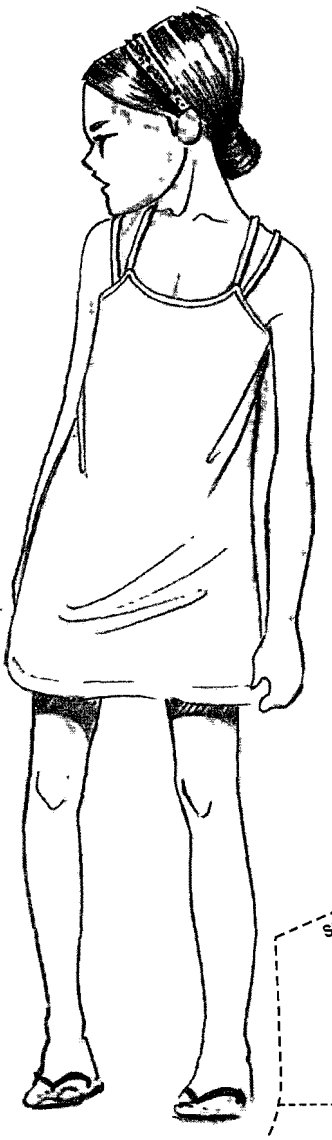


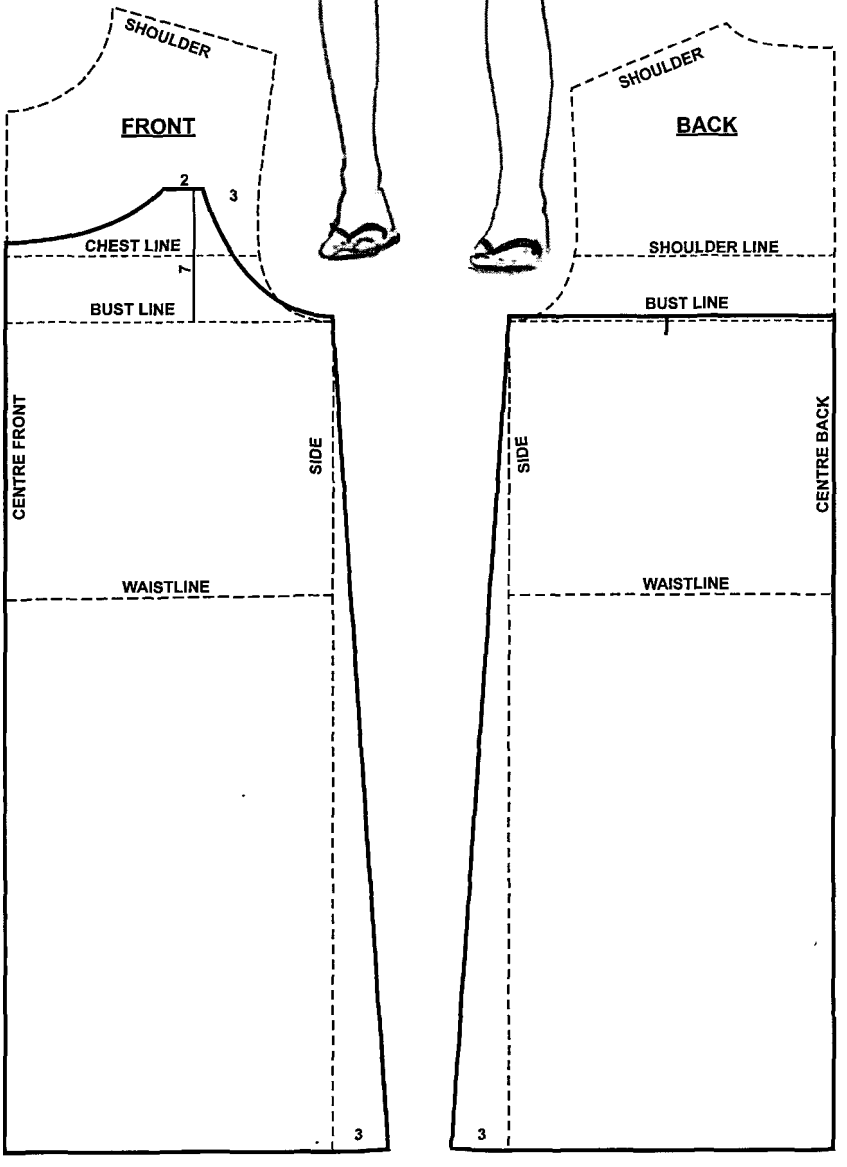
DRESS SLIP



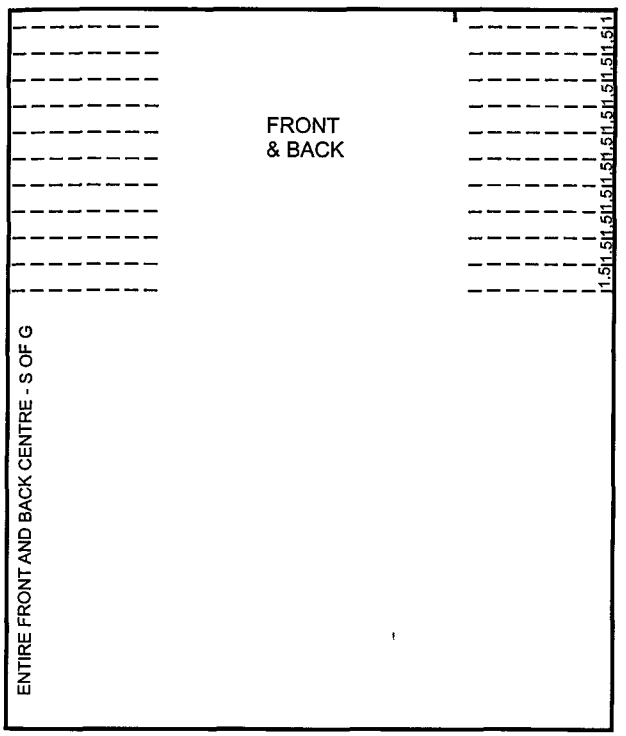


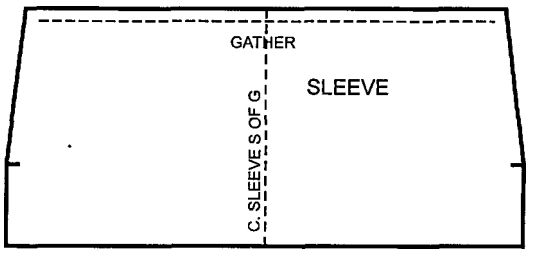


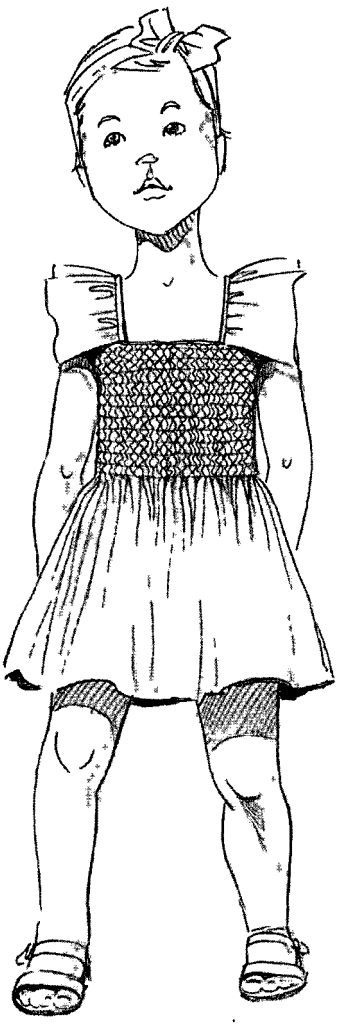


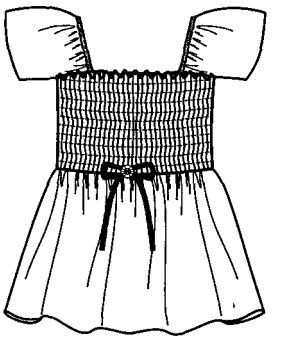

SHOULDER
FRONT
2
3
CHEST LINE
1
BUST LINE
CENTRE FRONT
SIDE
WAISTLINE
3
SHOULDER
BACK
SHOULDER LINE
BUST LINE
SIDE
CENTRE BACK
WAISTLINE
3

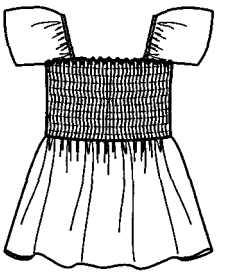
SUN DRESS 1

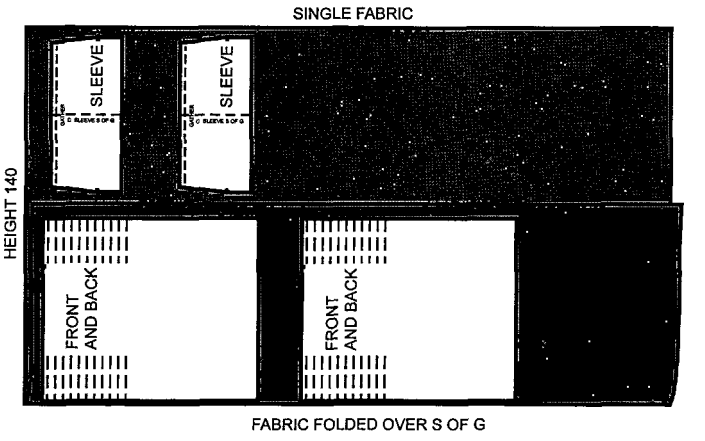












For this type of pattern, you can choose between cotton jersey, cotton muslin or voile. To assemble the garment, you'll need to use a serger, setting the differential in the "hem" position, so as to avoid the fabric creating deformities. For the topstitching, use the flat-bed sewing machine.
Place the pattern for the bodice on the folded-over fabric and the sleeve on the straight of grain of the simple fabric.

SEWING STEPS

- Sew the sides.
- Create the rolled hem along the hem and the upper edge.
- Create the topstitching following the marks made on the paper pattern, using an elastic thread underneath.

SLEEVES

- Close the sleeves from the bottom until the relative mark, overcast on both sides from the seam until the end of the sleeve.
- Create the rolled hem on the bottom of the sleeves.
- Cut a flat piece of elastic, 7 mm high, in the necessary length (approx 8 cm / 3.15" less than the fabric according to the neckline which you want to create) and create even gathering sewing along the back of the upper side of the sleeve.
- Flip the elastic piece over to the other side and affix it with topstitching 6 mm (0.24") from the margin.

ASSEMBLY

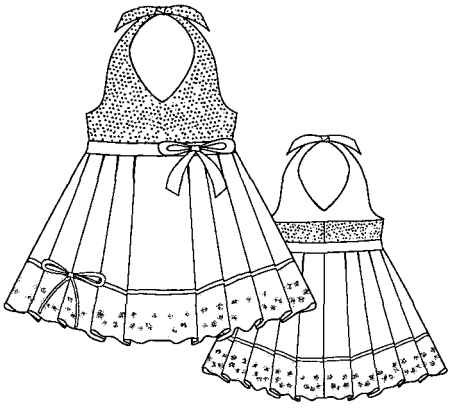
- Overlap the the bodice upside down on the upright sleeves by 1.5 cm (0.59"), making the side seam line up with the undersleeve seam. Baste and topstitch.

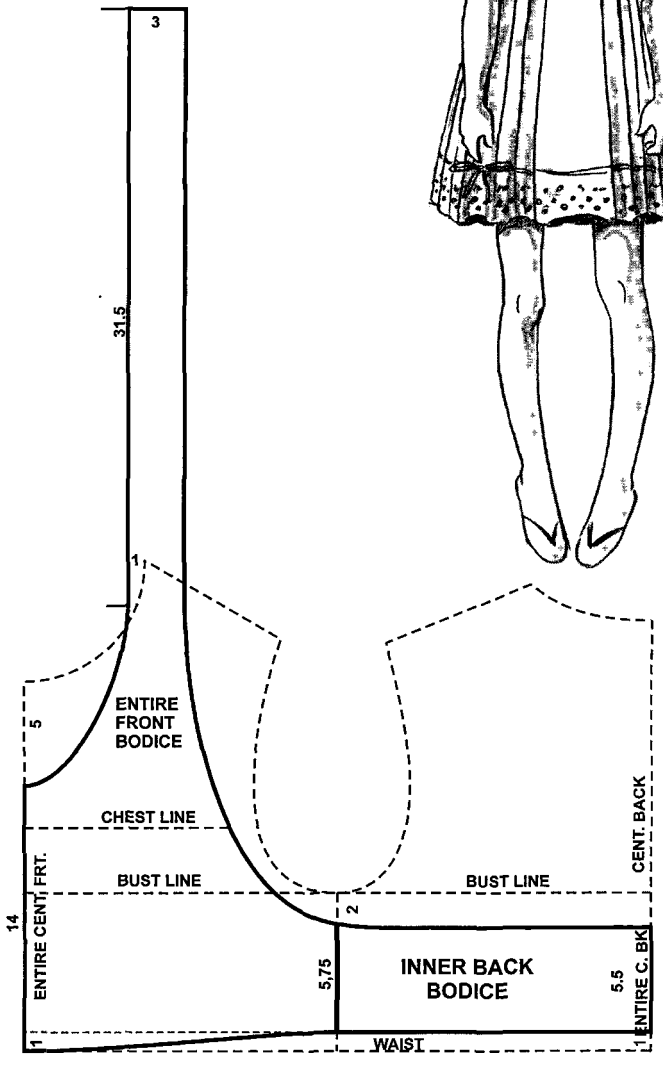
TRIMMINGS

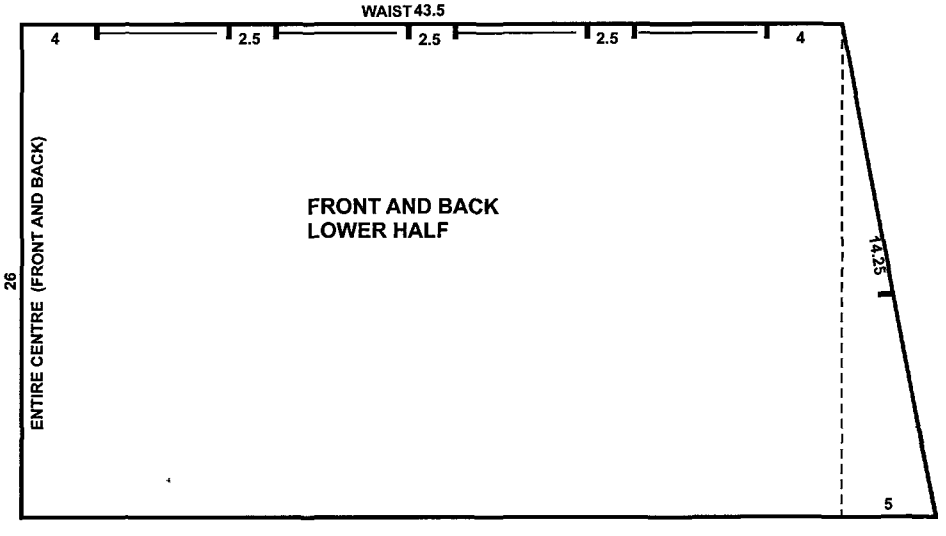
- Create a bow from ribbon, apply it to the centre, lined up with the last gathering seam.
  Apply a jewellery tag to the centre of the bow.

SUN DRESS 2









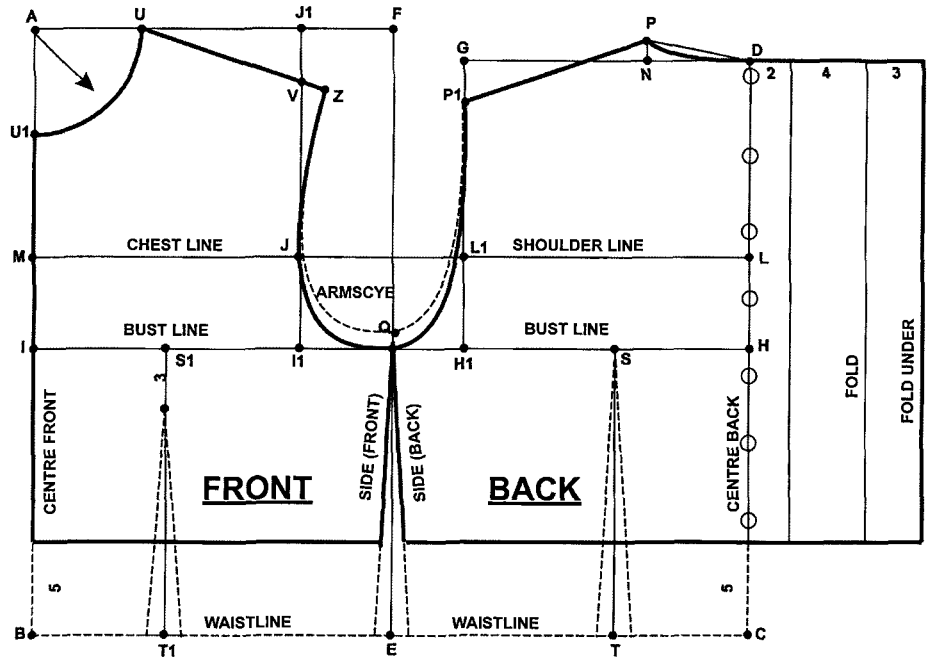
UPPER HALF

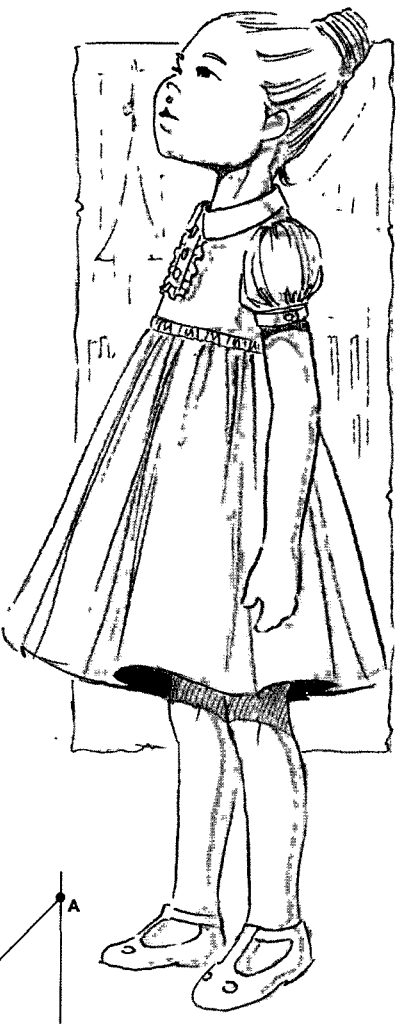
- Create the base of the bodice with the measurements suitable to the age and size.
- Transform as illustrated in the figure.

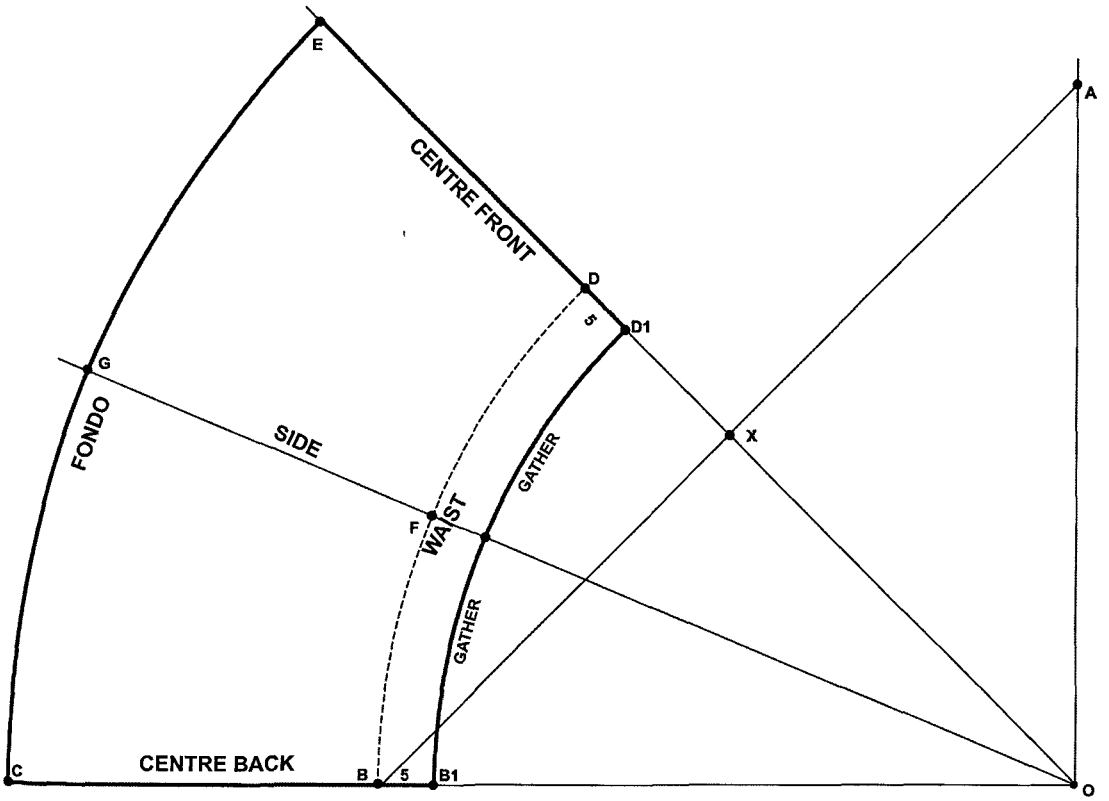
LOWER HALF

- Create a rectangle in the height desired and the width equal to the waist semi-circumference increased by the ease and by the width of the 4 folds (7 cm / 2.76" each) as *illustrated*.
- Flare at the bottom by 5 cm (1.97").

DRESS WITH YOKE AND GATHERING







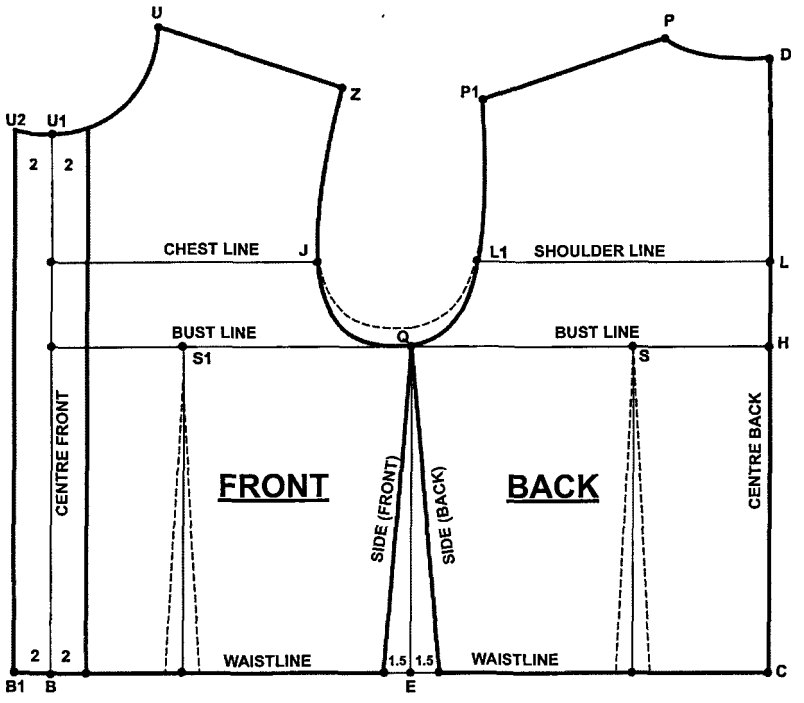
UPPER HALF

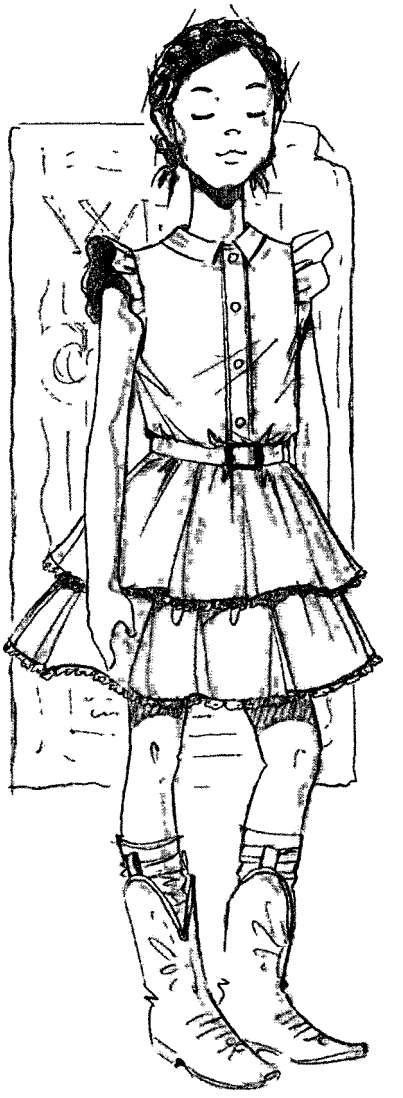
- Draw the base of the bodice with suitable measurements and ease for the child's age.
- Shift the waistline by the measurement desired (5 cm / 1.97").
- Create the extension of the centre back for the fastening.

LOWER HALF

- Draw a right angle, with vertex O.
- O-A = entire waist circumference (for gathering).
- O-B like O-A. Draw A-B.
- X at half of A-B.
- Draw diagonal line O-E passing through X.
- Draw the curved line B-D WAIST LINE with gathering.
- B-B1 Shifting of the waist point as on the bodice.
- Draw B1-D1.
- B1-C desired skirt length CENTRE BACK.
- D1-E CENTRE FRONT.
- Draw the curved line C-E with vertex O. BOTTOM HEM.
- F at half of D-B. Draw O-G SIDE LINE.

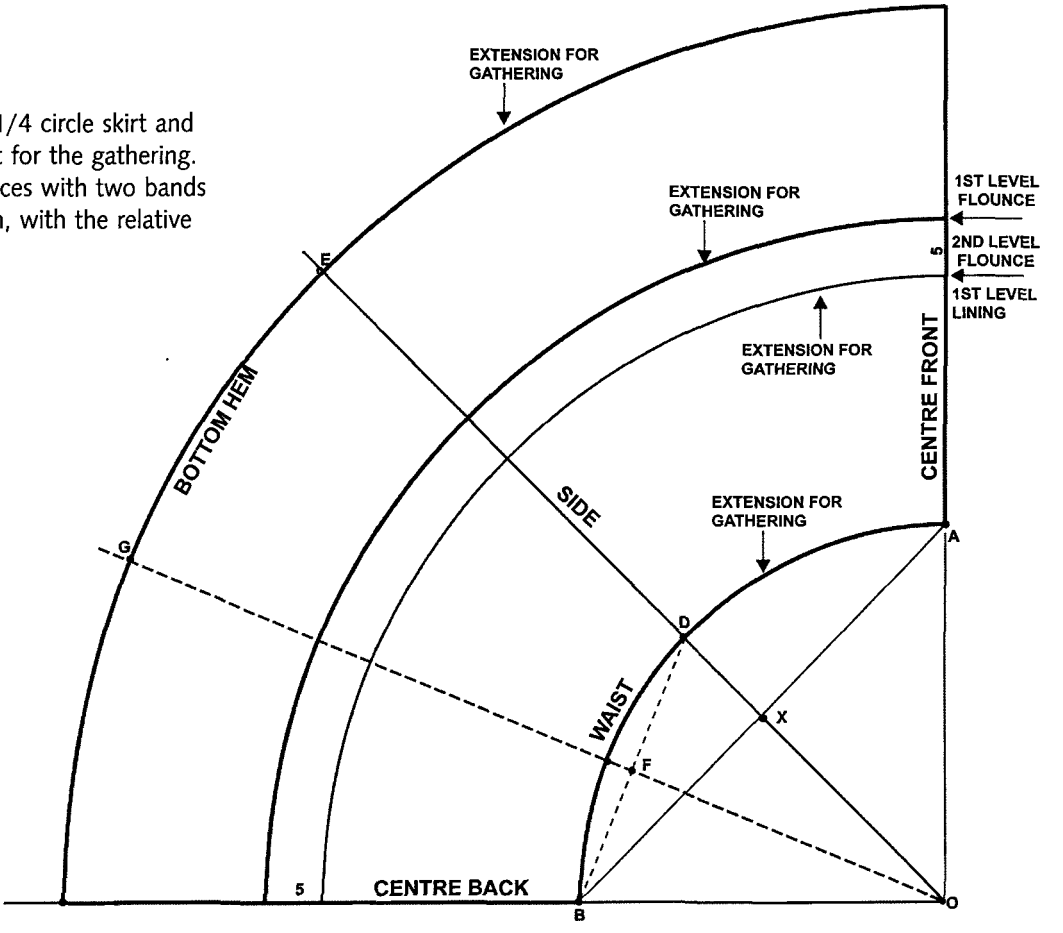
DRESS WITH FLOUNCE SKIRT



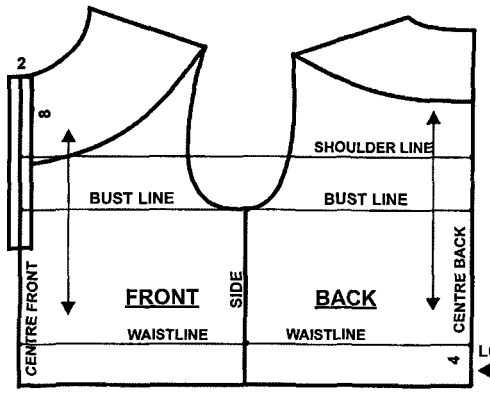


- Draw the base of the bodice with suitable measurements and ease.
- Create the extension in the centre front for the fastening.
- Taper the waist on the side line in the *amount required (1.5-2 cm / 0.59-0.79")*.

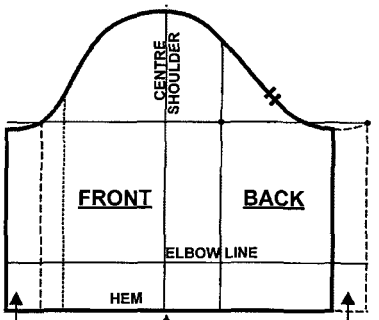
- Draw the base of the 1/4 circle skirt and extend the centre front for the gathering.
- Or draw the two flounces with two bands on the straight of grain, with the relative section for gathering.



DRESS WITH 1/4 CIRCLE SKIRT



LOOSE-FITTING

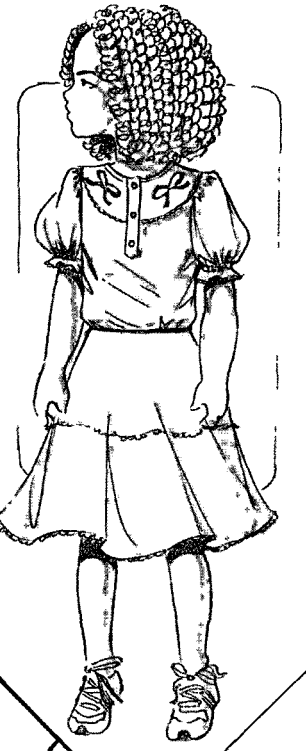


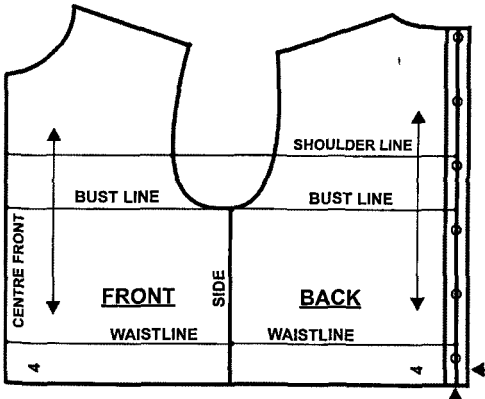
BRING OVER FROM THE BACK

CUT AND OPEN FROM TOP TO BOTTOM 8-9 CM

DISCARD

DRESS 1

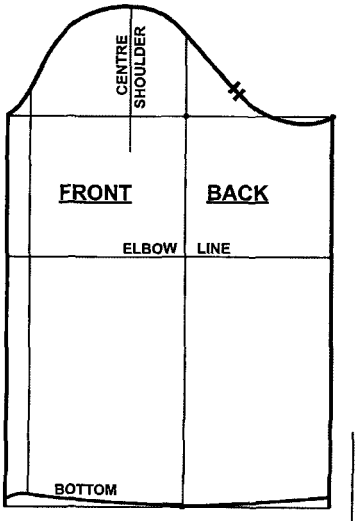




LOOSE-FITTING

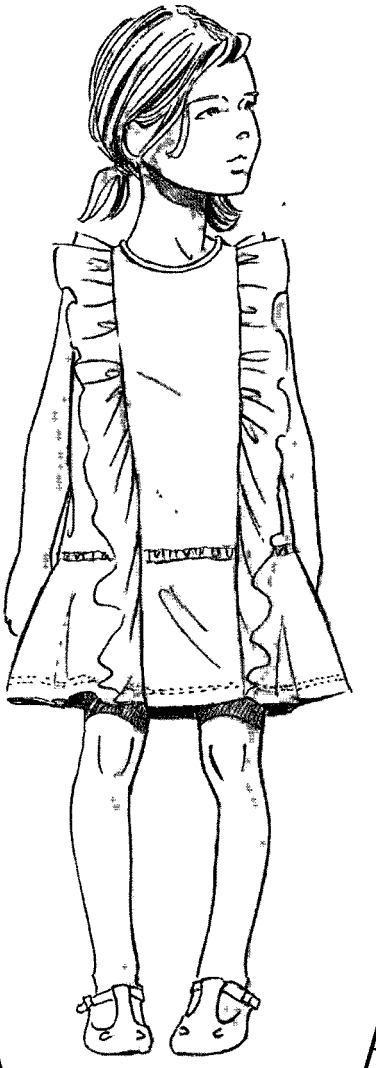
CENTRE BACK

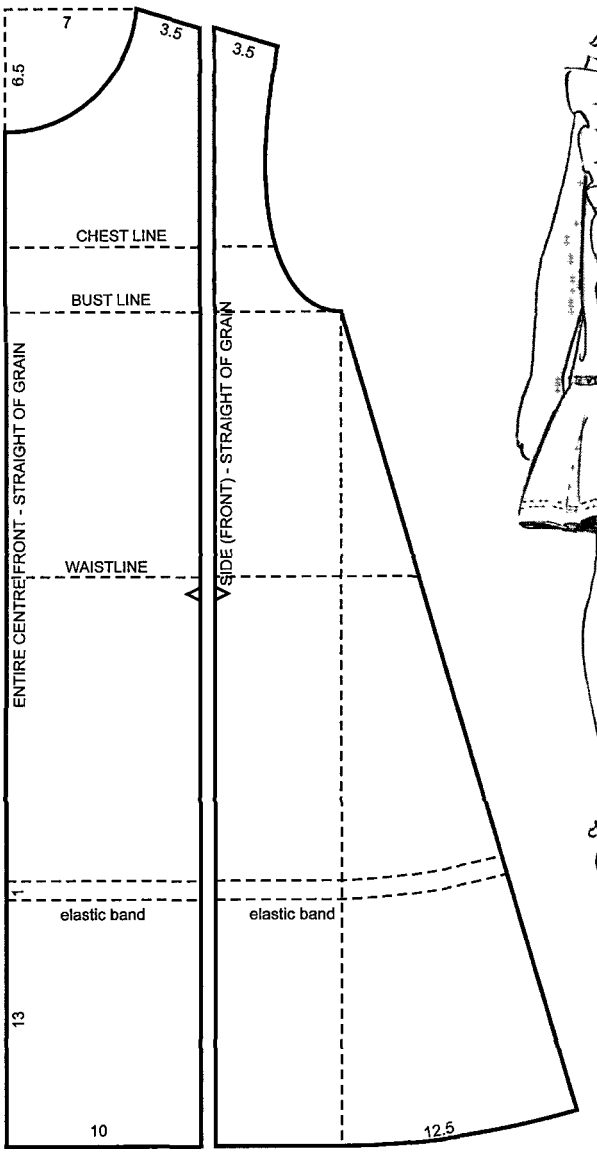
DRESS 2

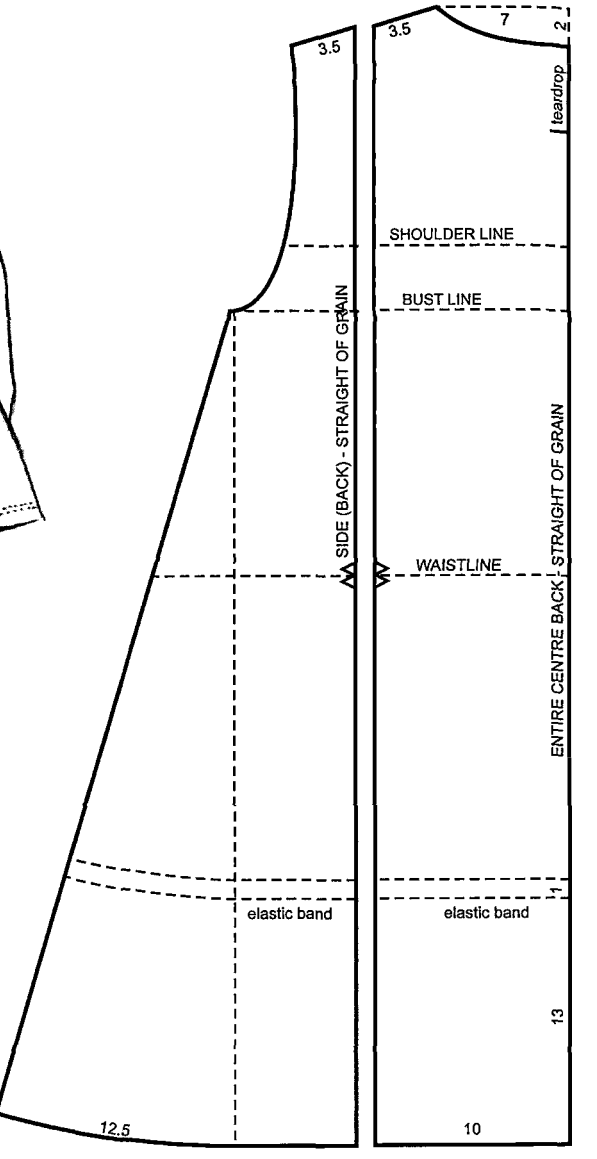


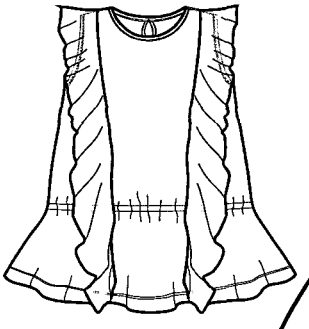


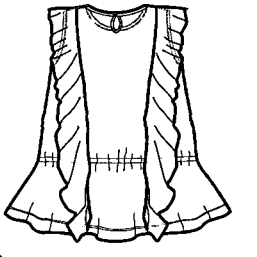
DRESS WITH FRONT & BACK FLOUNCES

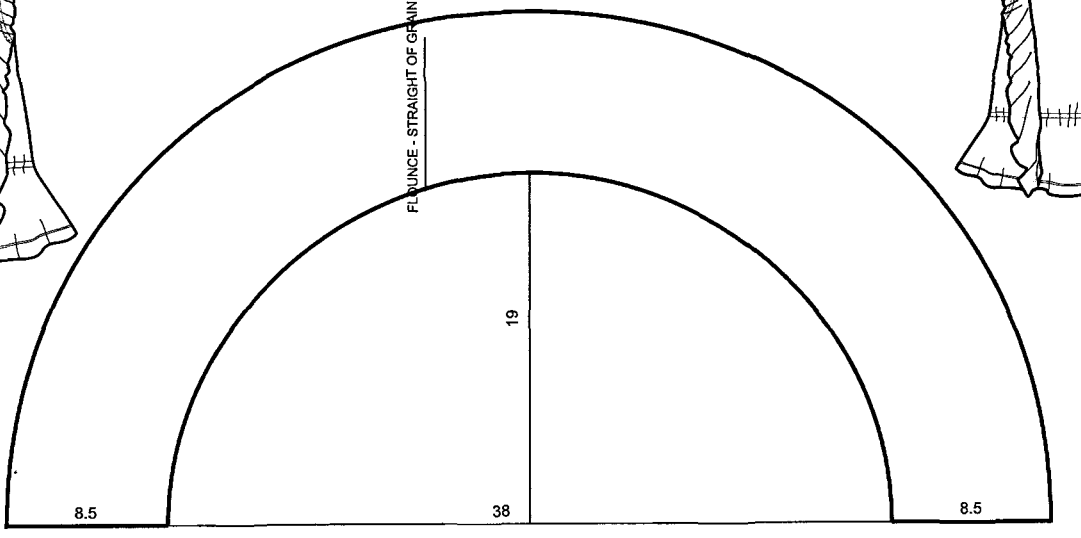




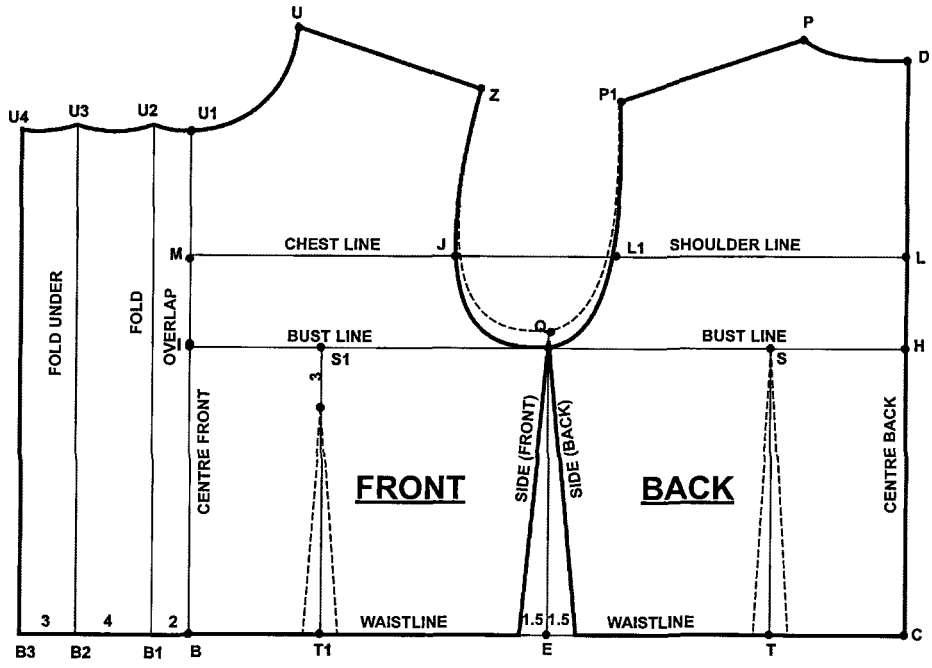






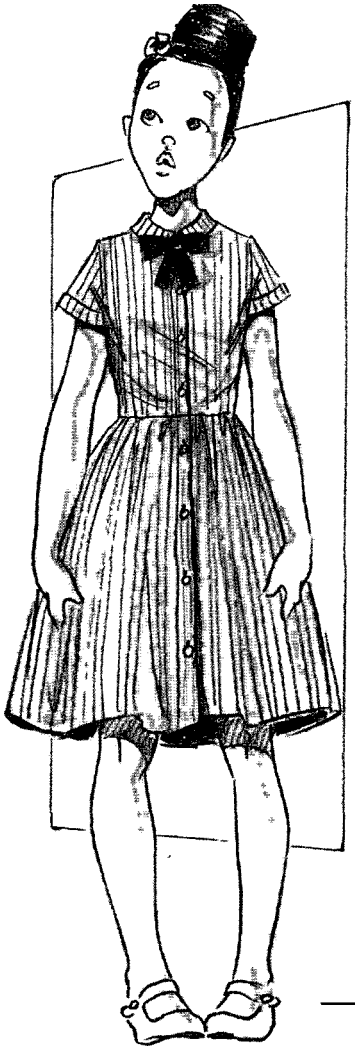


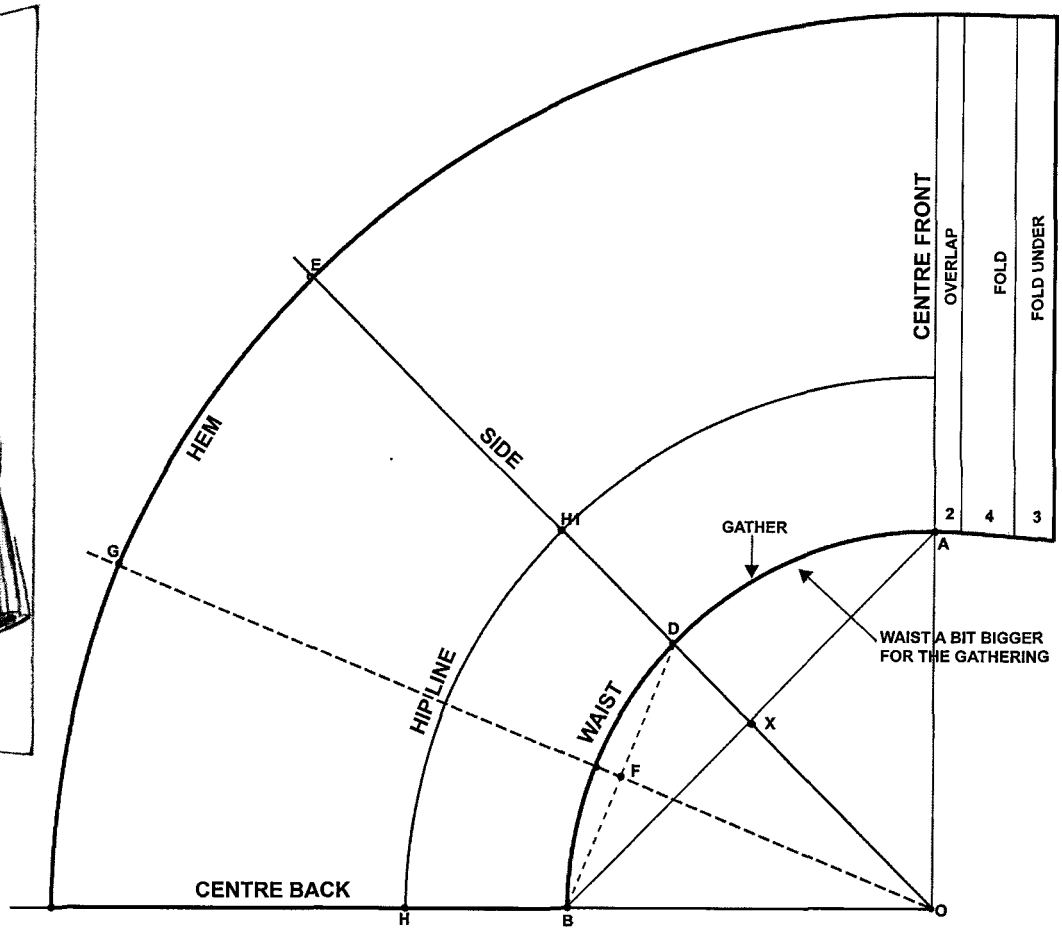
DRESS WITH AMPLE SKIRT



- Draw the base of the bodice with suitable measurements and ease.
- Create the extension in the centre front for the fastening.
- Taper the waist on the side line in the amount necessary.

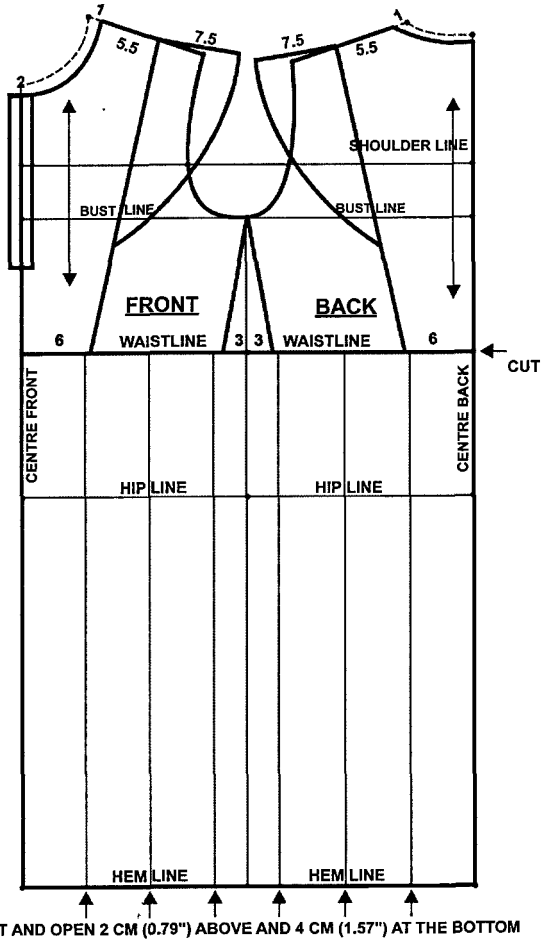
- Draw the base of the 1/4 circle skirt and extend the centre front for the gathering.
- Create the extension per the fastening.
- Check that the waist circumference of the skirt is equal to that of the bodice.

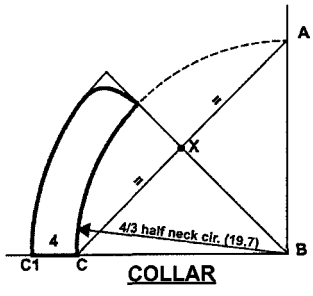


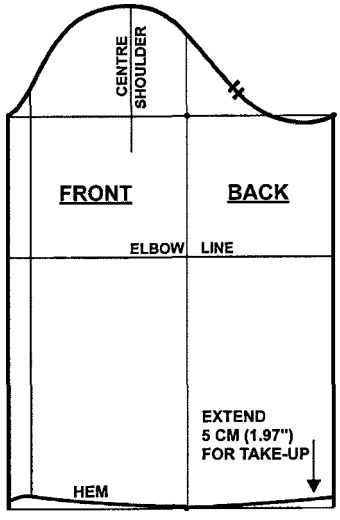


CREATIVE DRESS 1



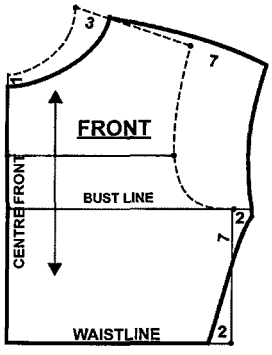


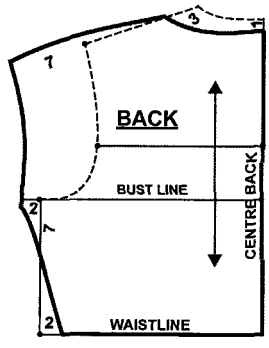


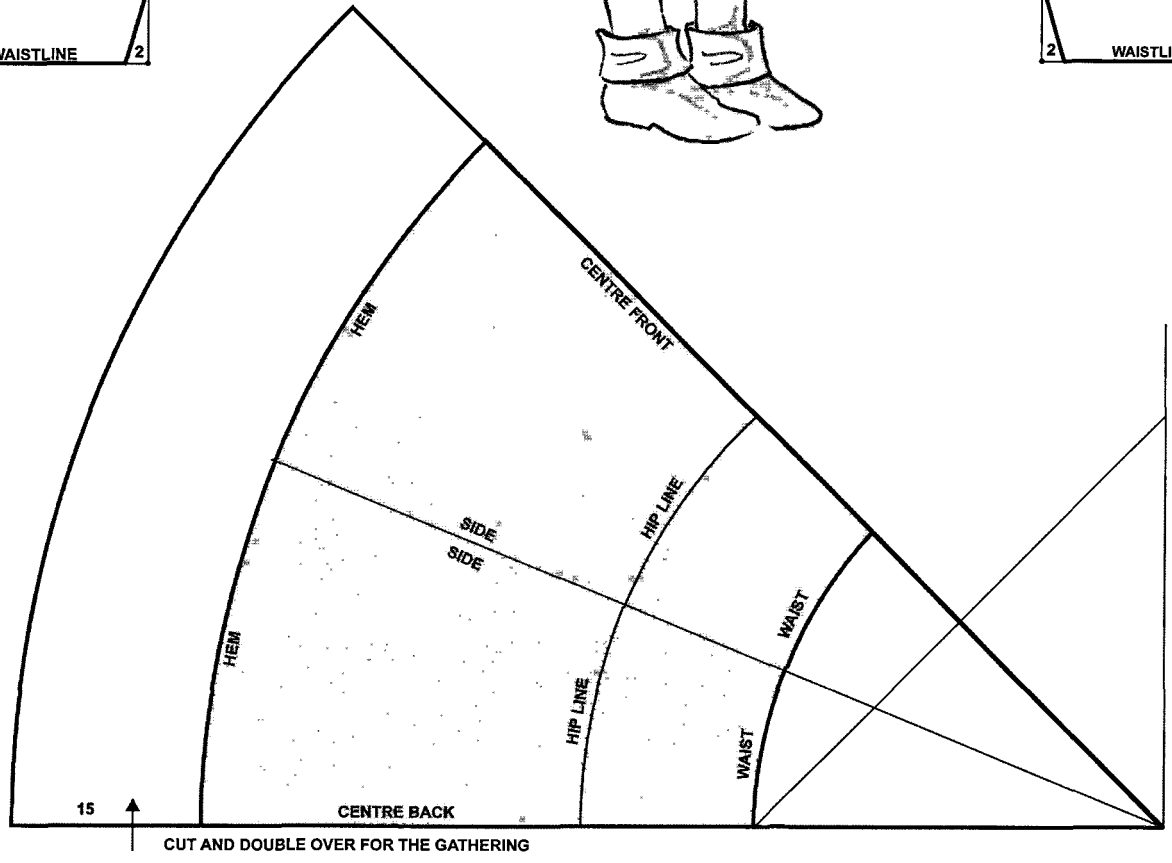


CREATIVE DRESS 2

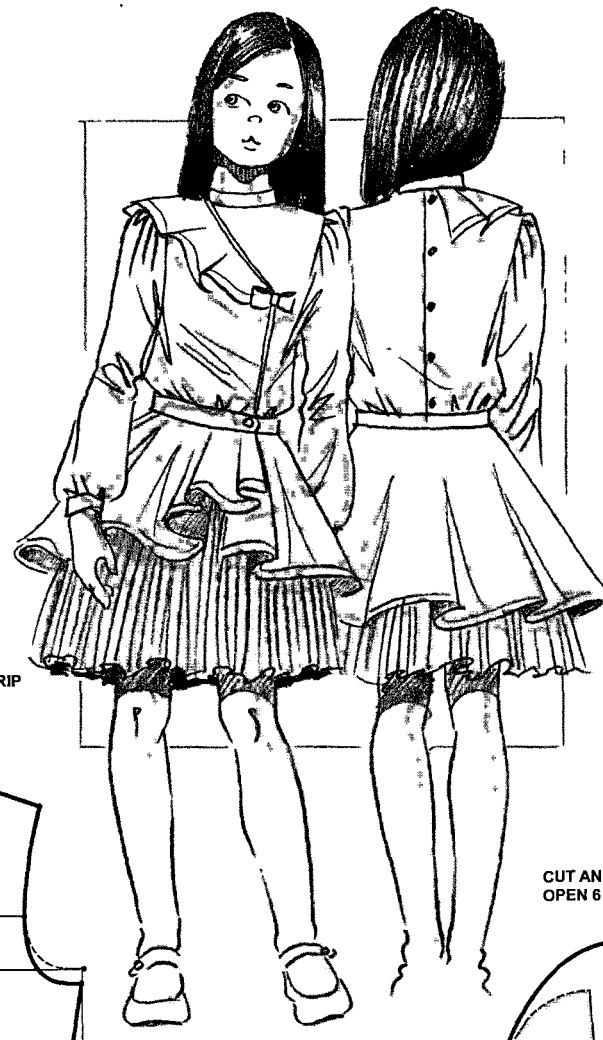


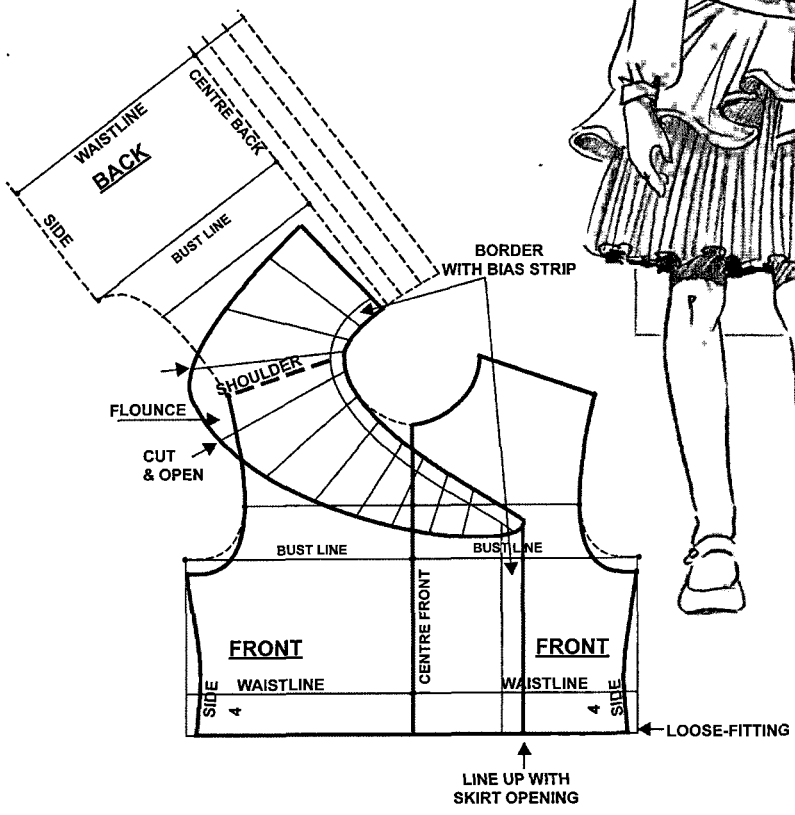


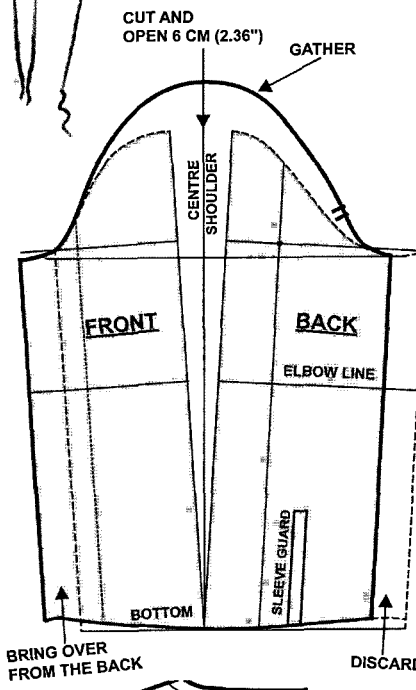


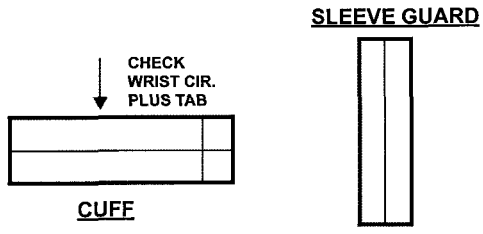


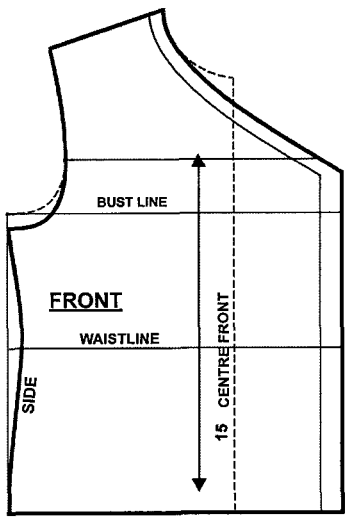
ASYMMETRICAL DRESS

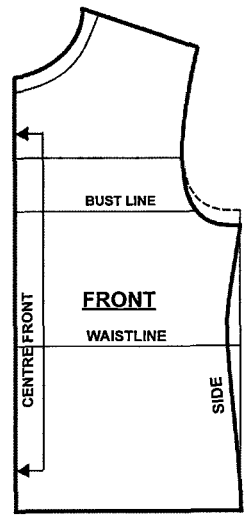


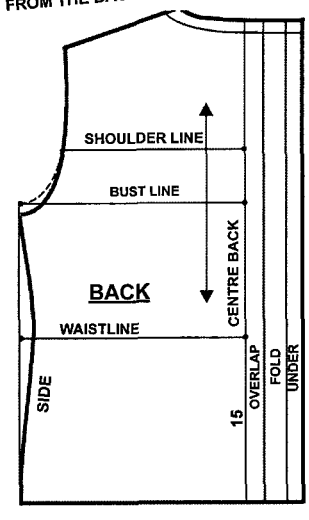


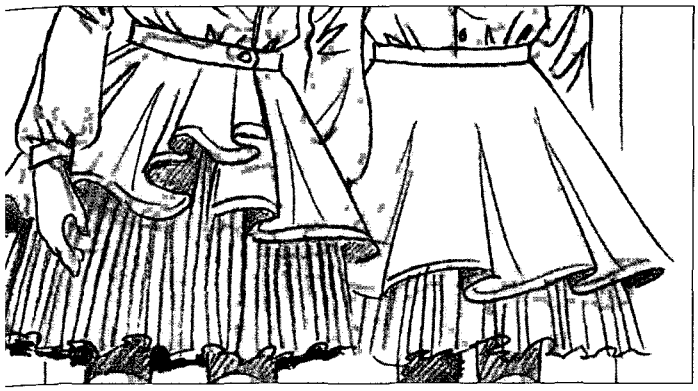












OVER-SKIRT

CENTRE BACK

CIRCLE SKIRTS

WAIST

SIDE

WAIST

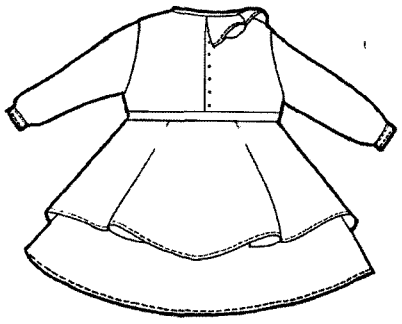
SIDE

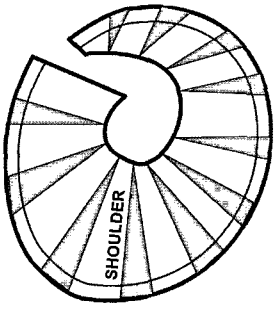
CIRCLE SKIRT

CENTRE FRONT

LEFT FRONT

FRONT RIGHT





UNDER-SKIRT

1/2 CIRCLE SKIRT PLUS EXTENSION
FOR THE GATHERING DESIRED.

D

CENTRE FRONT

G

BOTTOM HEM

SIDE LINE

F

HIP LINE

A

WAIST LINE

x

CENTRE BACK

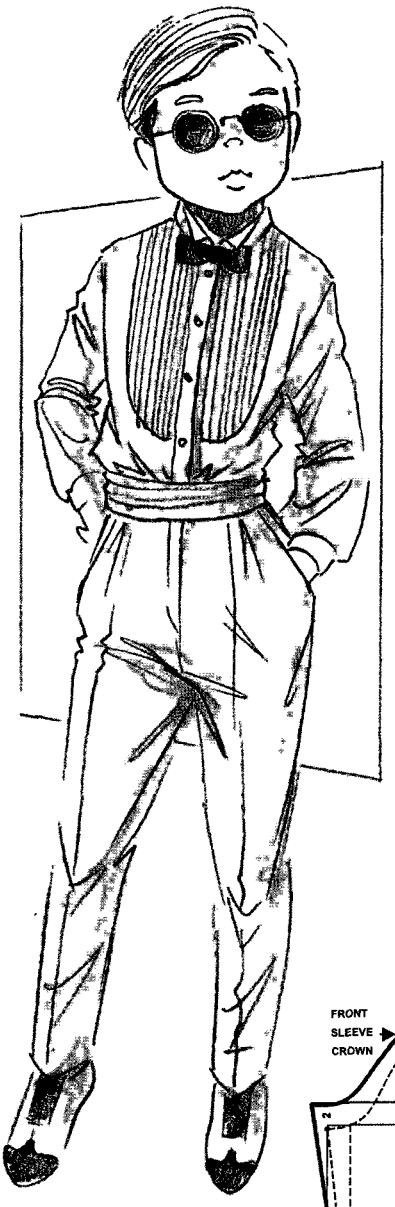
C

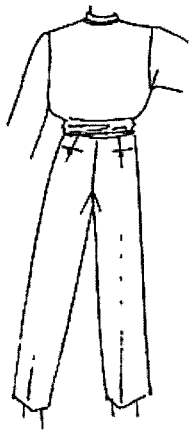
E

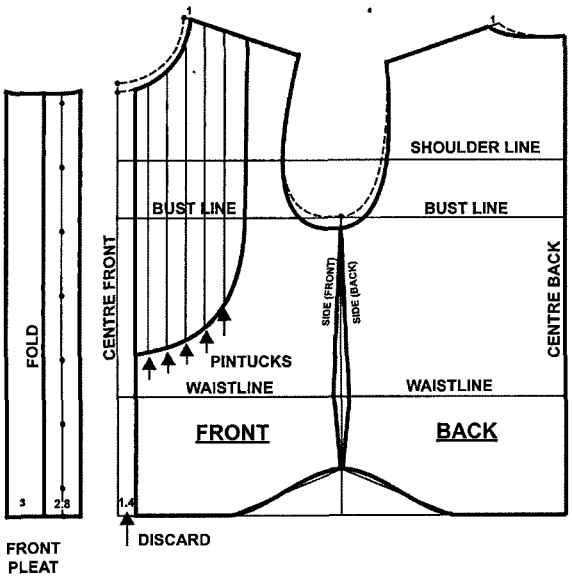
B

O

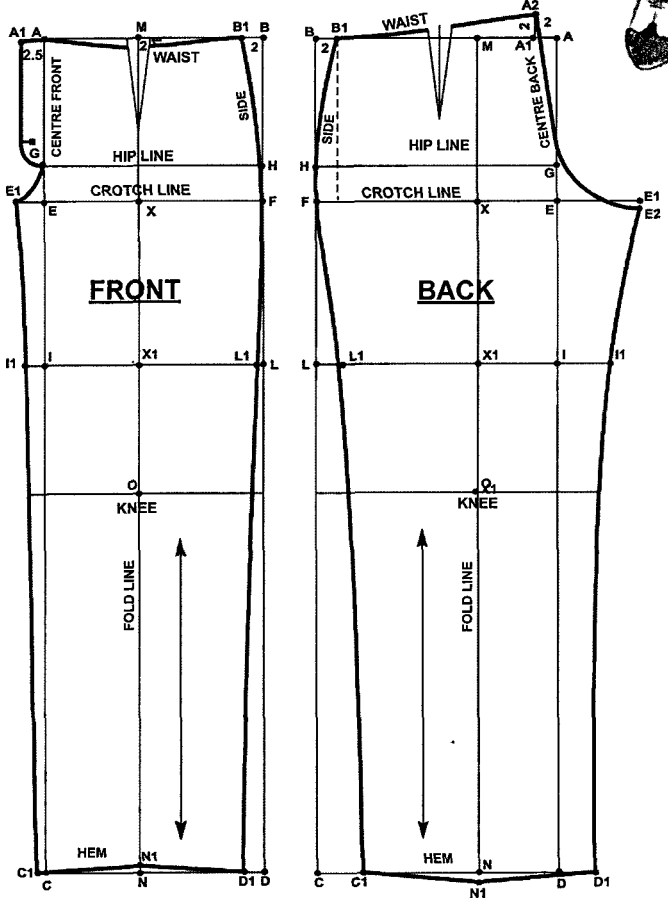
FORMAL TROUSERS AND SHIRT

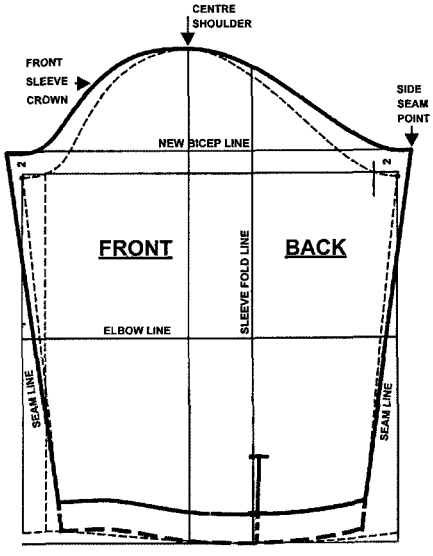






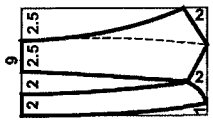
FRONT PLEAT



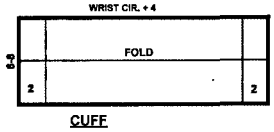


SLEEVE WITH SEAM EQUAL TO THE SIDE

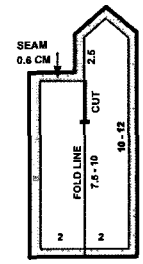
COLLAR



NECK SEMI-CIR. + OVERLAP



CUFF

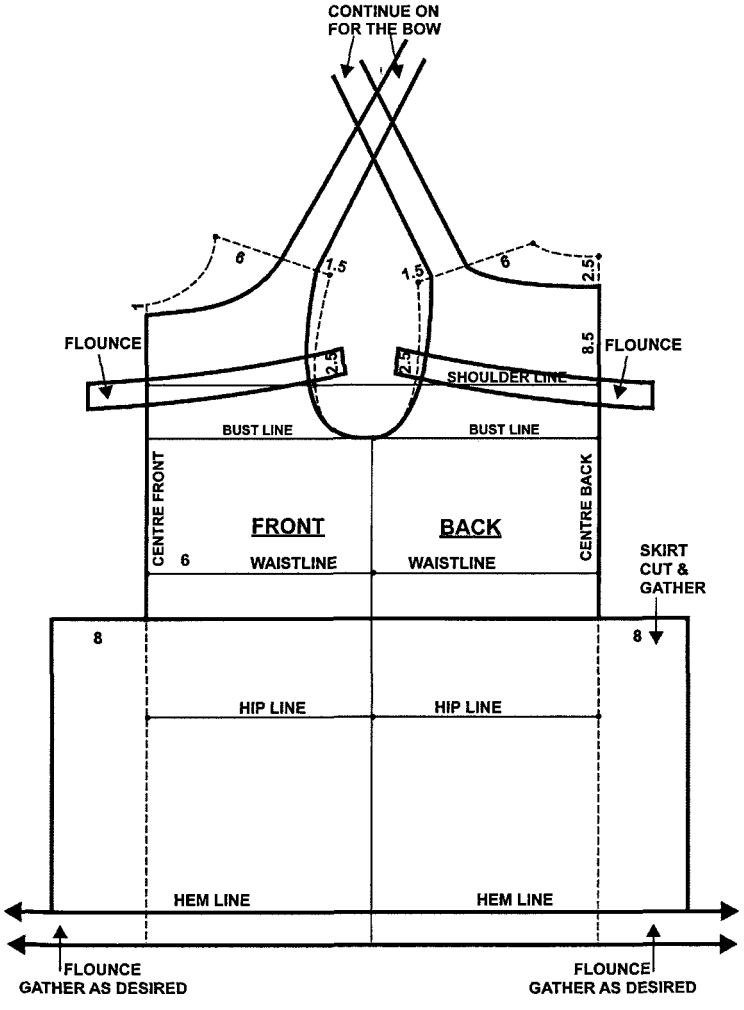


ENLARGED SLEEVE GUARD

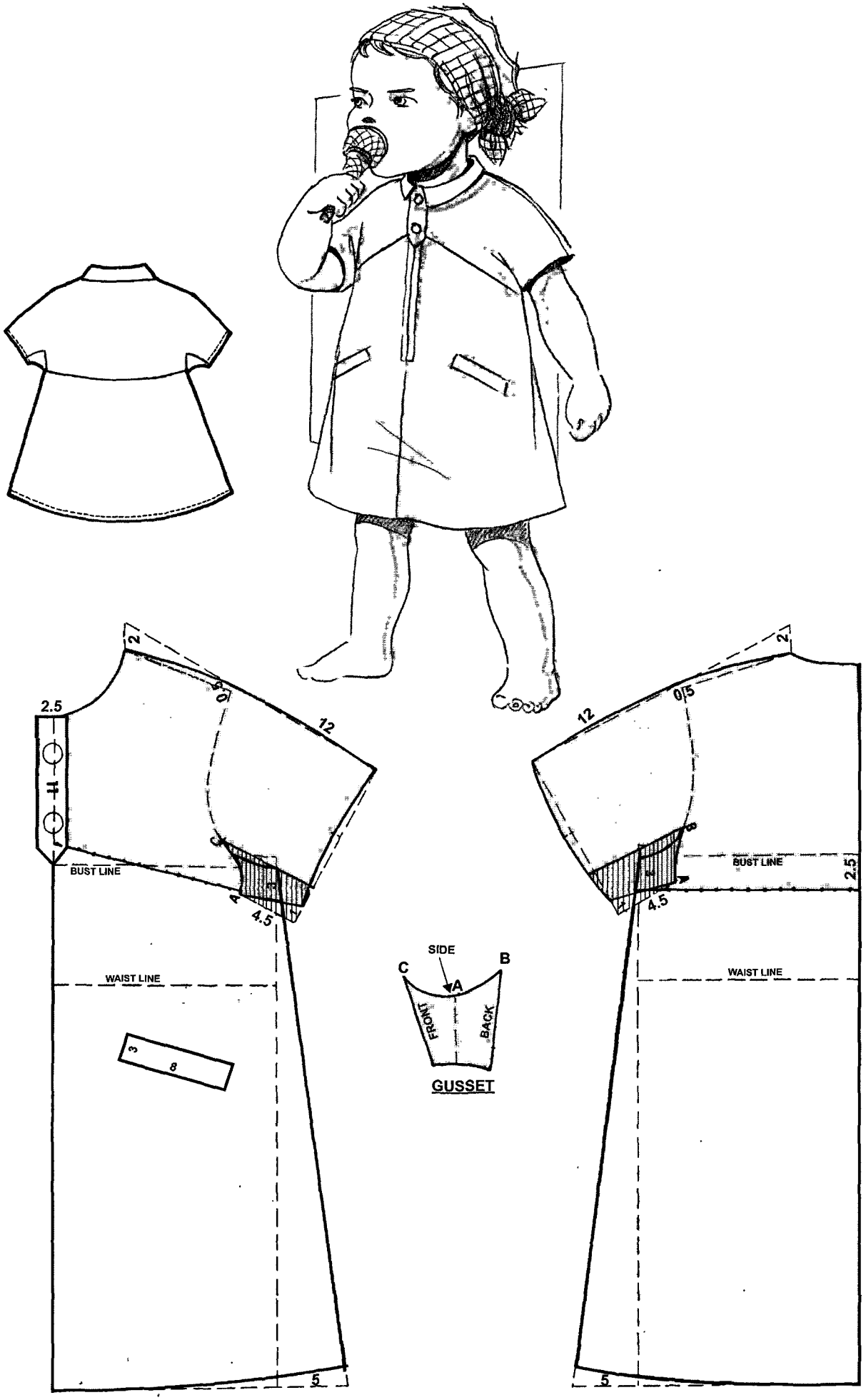
FORMAL DRESS



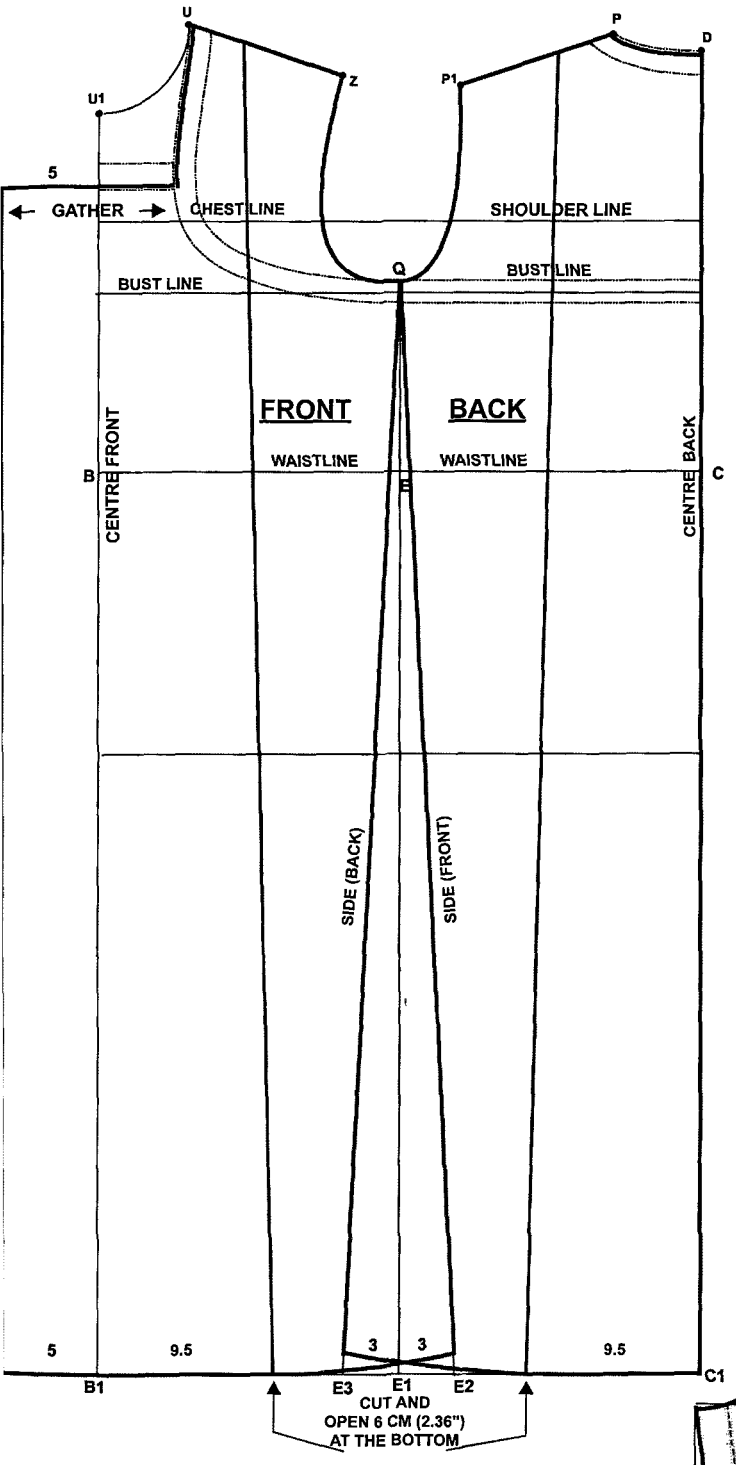




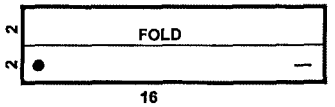
DRESS WITH SHORT KIMONO SLEEVES

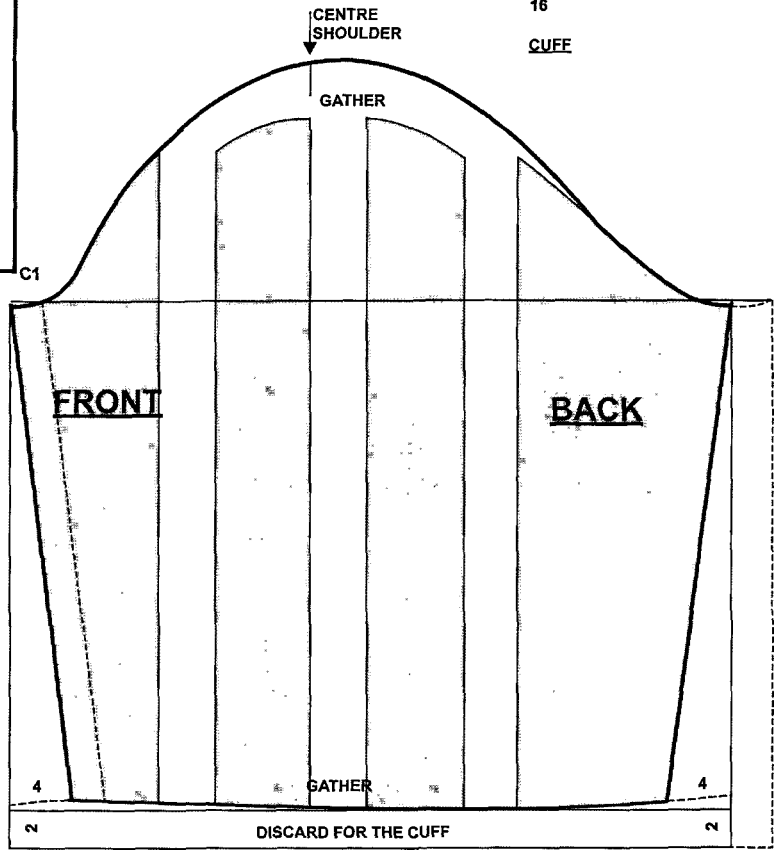


NIGHTGOWN





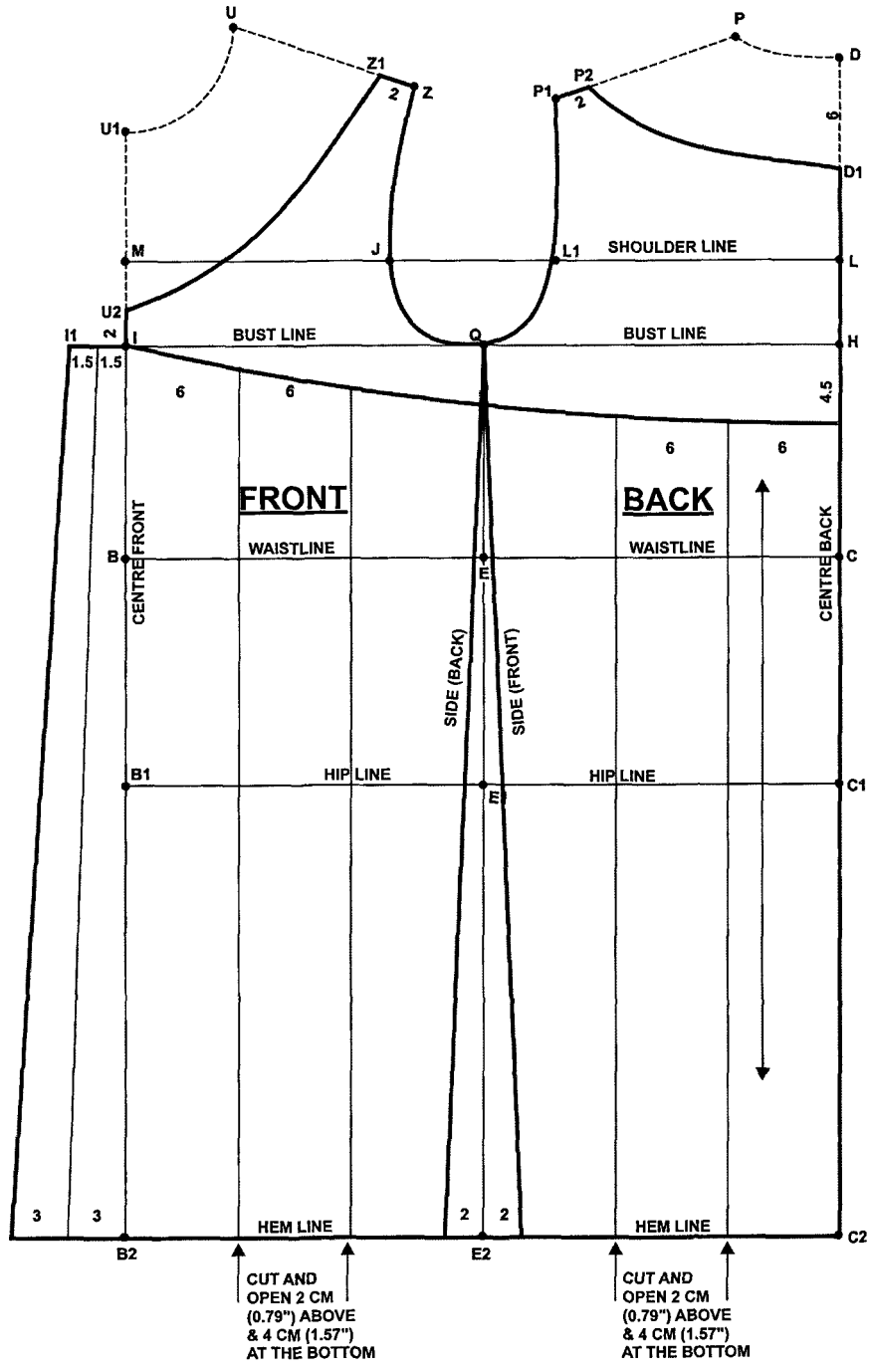




- Draw the base of the bodice with measurements suitable to the child's age and with proper ease.
- Create the desired length.
- Create the flare in the amount desired on the side line.
- Create the 6 cm (2.36") extension of the centre front for the fastening.
- Draw the sleeve gathered at the top and bottom and shorten it by 2-3 cm (0.79-1.18") for the cuff.
- Draw the cuff.

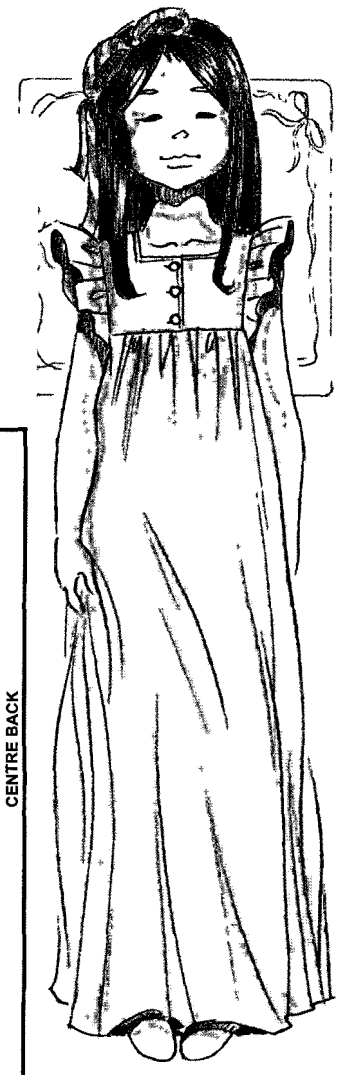
NIGHTGOWN WITH YOKE 1

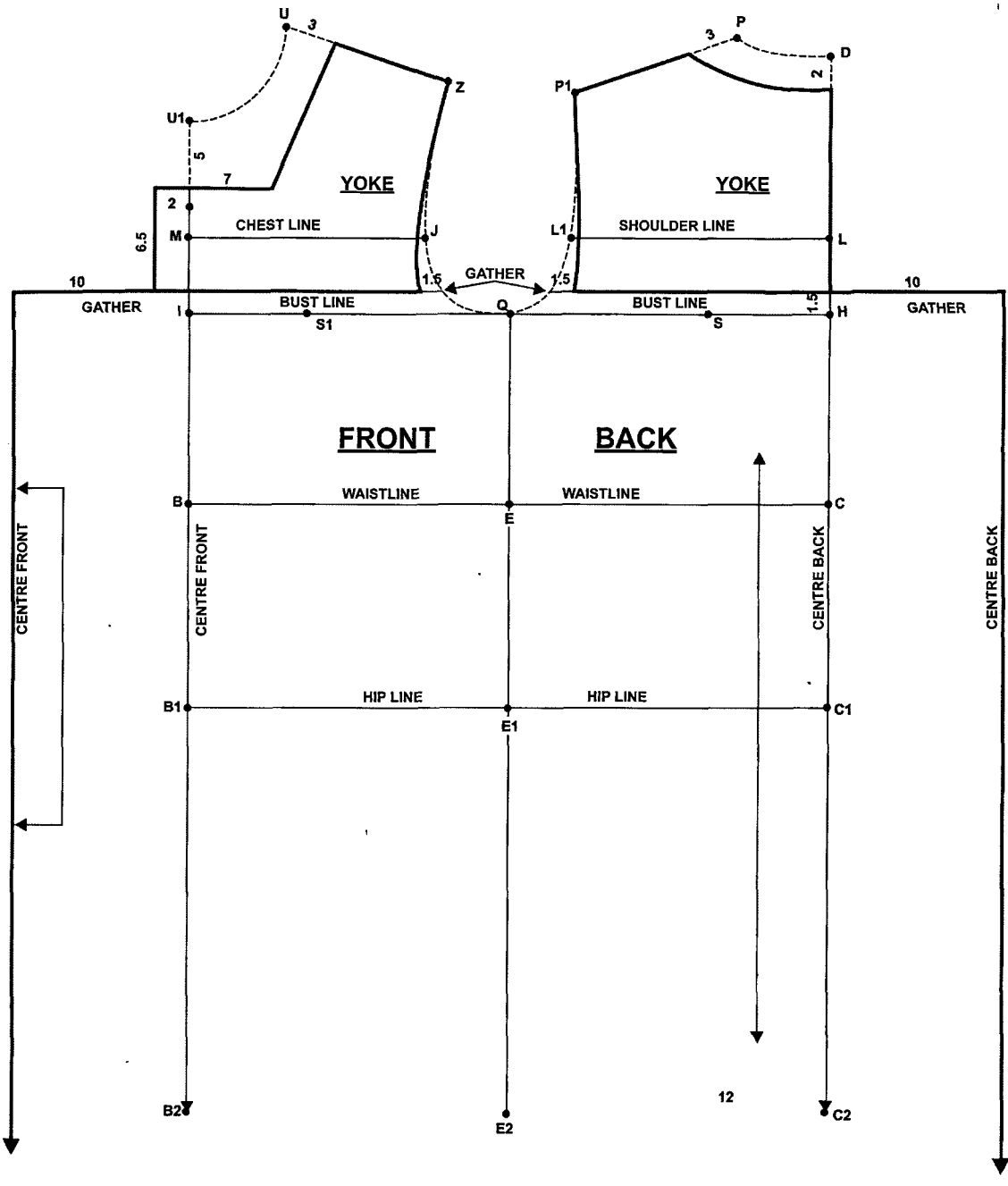


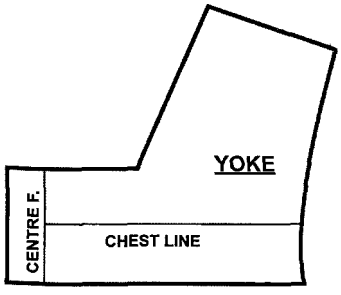


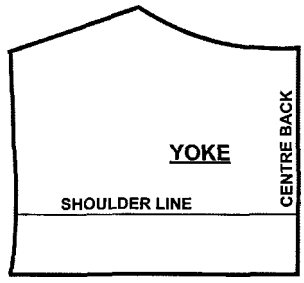
- Draw base of the dress with suitable measurements, ease and length.
- Draw the front and back neckline like as illustrated or as desired.
- Draw the yoke line 2 cm (0.79") from U2, from the centre front on the bust line, until the centre back at 4.5 cm (1.77") from the bust line.
- Draw the flared line at the bottom of the side line.
- Draw front inverted pleat: 3 cm (1.18") above and 6 cm (2.36") at the bottom.
- Draw two vertical lines on the front and two on the back to create the width of the shirt.
- Cut along the lines and open 2 cm (0.79") above and 4 cm (1.57") at the bottom.

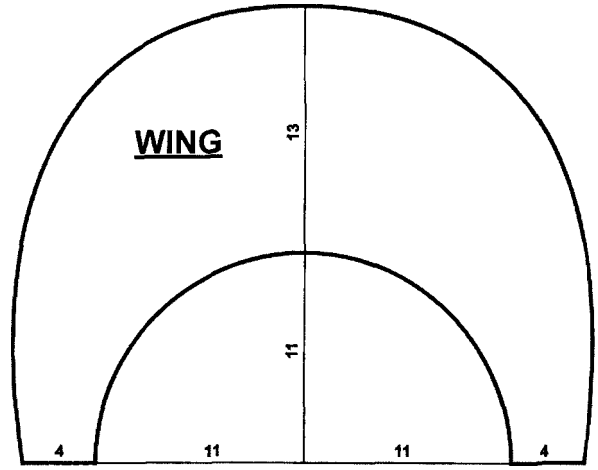
NIGHTGOWN WITH YOKE 2





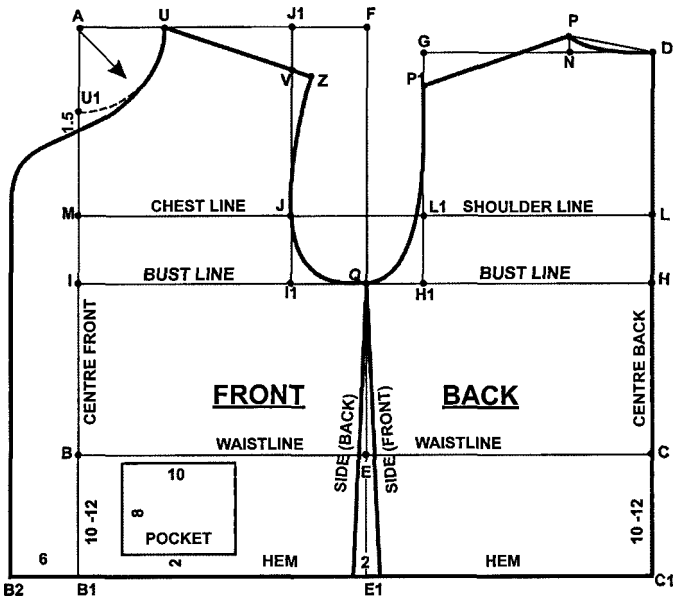




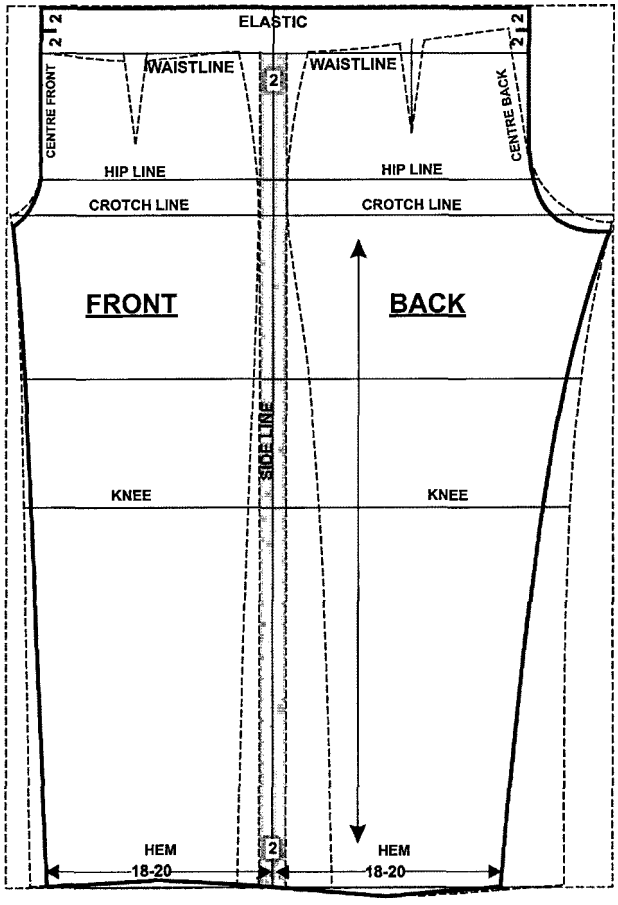


- Draw the base of the dress, with suitable measurements and ease and create the length desired.
- Create the front and back neckline as shown in the figure or as desired.
- Draw the front and back yoke in the height desired.
- Create the front and back extension for gathering.
- Draw the wing.

PYJAMAS





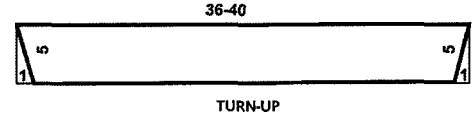


TOP

- Create the base of the bodice with measurements according to the child's age and with proper ease.
- Extend 10-12 cm (3.94-4.72") from the waistline, C-C1 and B-B1.
- Extend the centre front by 6 cm (2.36"), B1-B2.
- Lower the front neckline by 1.5 cm (0.59") and join.
- Flare at the bottom by 1-3 cm (0.39-1.18") or as desired.

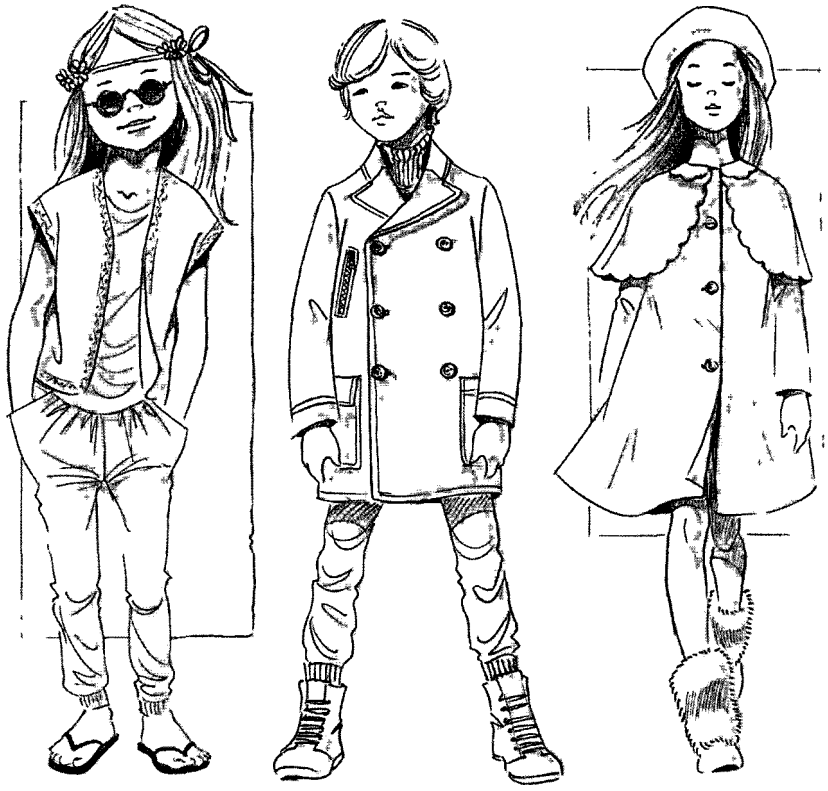
TROUSERS

- Draw the base of the trousers front and back with measures from the same chart used for the bodice.
- Position the front and the back with the side line shifted over 2-3 cm (0.79-1.18"), for the necessary width, making the two pieces into a single piece.
- Extend the waistline by 2 cm (0.79") +2 cm (0.79") for the elastic.
- Lower the crotch by 1-2 cm (0.39-0.79") for a roomier fit.
- Smoothly draw the hemline with the desired width.
- Draw the cuff, if desired.



WAISTCOATS, JACKETS AND OVERCOATS

CLOTHING FOR CHILDREN UP TO 12 YEARS



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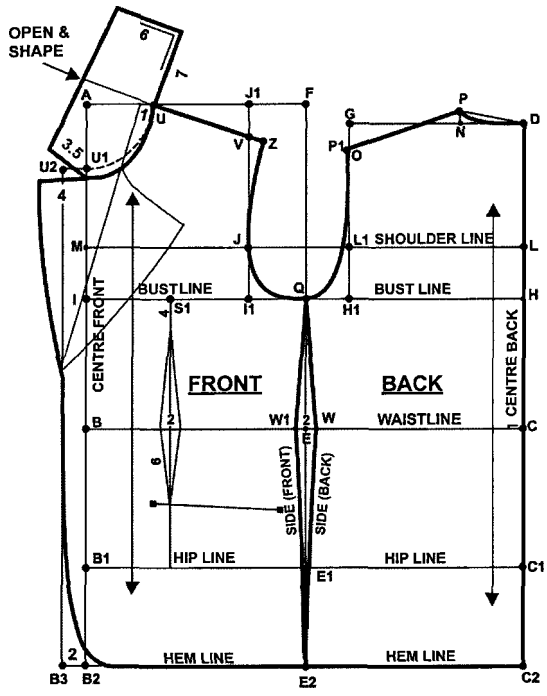
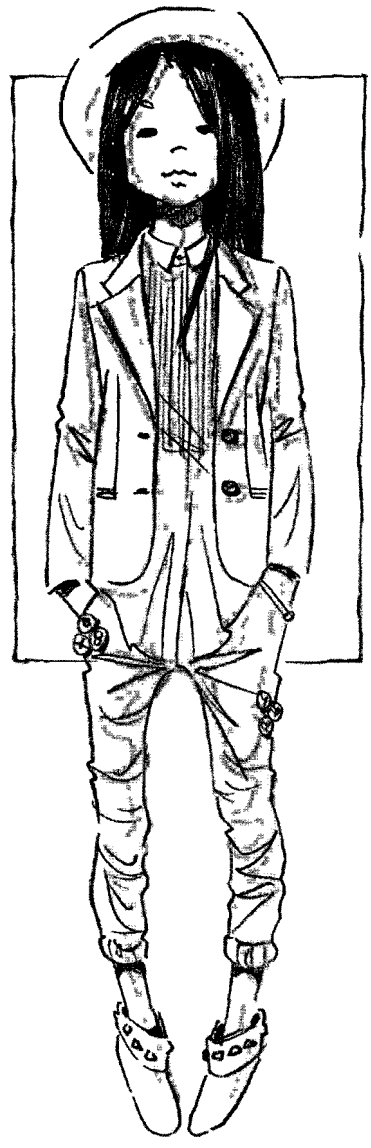
SINGLE-BREASTED SUIT BLOCK





MEASUREMENTS
As in the chart or as measured.

EASE
As in the chart or as measured.

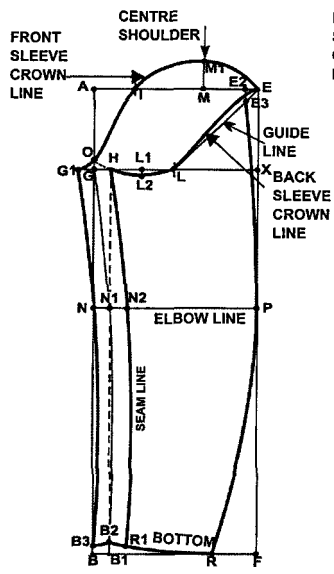
Draw a right angle ABC, with:
- A-B Front waist length + jacket ease.
- B-C Bust semi-circumference + 1/2 ease.
- C-D Back waist length + ease.
- C-C1 Side height.
- Draw C1-B1.
- B-E half of B-C.
- A-F like B-E.
- Draw E-F and write SIDE.
- D-C2 Back jacket length.
- Join D-C2 and write CENTRE BACK.
- C2-B2 like C-B.
- Point E2 - Halfway between C2-B2.
- Join A-B2. Write CENTRE FRONT.
- D-H half of C-D.
- H-I like B-C. Write CHEST LINE.
- D-G 1/2 shoulder width + ease 1 cm (0.39").
- H-H1 like D-G.
- Draw H1-G.
- H1-I1 1/5 of H-I plus 1 cm (0.39").
- Draw I1-J-J1 parallel to H1-L1-G.
- H-L 1/3 of D-H.
- Draw L-M.

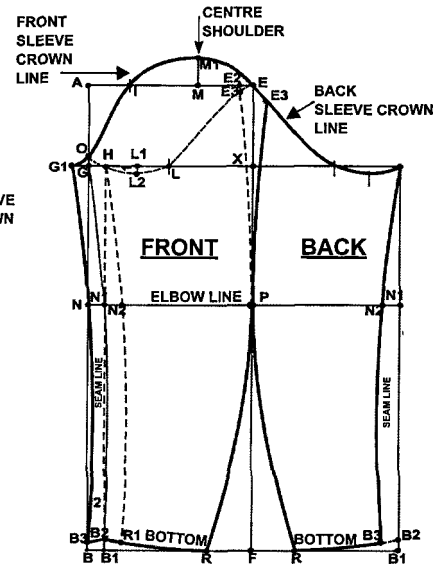
BACK
- G-O 2 cm (0.79") (This measurement is reduced if the pattern includes shoulder pads).
- D-N 1/3 DG + 0.5 cm (0.20").
- N-P 1.5 cm (0.59"). Draw D-P.
- P-P1 Shoulder length + 0.5 cm (0.20").
- Join P-D with a shaped, curved line.
- Mark point Q at half of H-I.
- Draw the armscye P1-L1-Q, smoothly.

FRONT
- A-U 1/3 DG of the back + 0.5 (0.20").
- Draw the curved line U-U1 with the measurement of A-U and centred around A.
- I-H1 like H-H1-0.5 cm (0.20").
- I-S1 7 cm (2.76").
- J1-V 3.5 cm (1.38") (This measurement is reduced if the pattern includes shoulder pads).
- Join U-V-Z, with a measurement equal to P-P1.
- Draw the armscye Z-J-Q with a curved line.
- Draw the 2 cm (0.79") extension of the overlap for the fastening, B3-U2 and shape the lapel and the bottom hem as illustrated or as desired.
- Draw the side excess and the waist darts as required.

BASIC SLEEVE FOR CHILDREN'S JACKET







MEASUREMENTS

Arm circumference and arm length as in the chart or as measured.

Draw a rectangle ABEF with:
- A-E like JACKET BODICE SECTOR +1/2 SECTOR+1.5.
- A-B sleeve length measurement.
- A-G in the same measurement as L1-P1-1 minus 1 cm (0.39") from the back jacket bodice.
- Draw G-X parallel to A-E.
- A-N half of A-B-1 minus 1 cm (0.39"). Write ELBOW LINE.
- A-M 2/3 of A-E. CENTRE SHOULDER.
- M-M1 1/3 A-G.
- A-I 1/4 A-E.
- G-H 1.5 cm (0.59").
- Draw H-B1 parallel to A-B. (This line is the seam line and, often is to be shifted to the front).
- X-L Half of G-X.
- Smoothly draw the sleeve crown front E-M1-I-O-G1.
- Smoothly draw the sleeve crown back E-L-L2-H-O.
- B-B1 1.5 cm (0.59") -B1-B2 1 cm (0.39") - B2-B3 1.5 cm (0.59").
- B3-R 1/2 sleeve cuff width.

UNDERSLEEVE

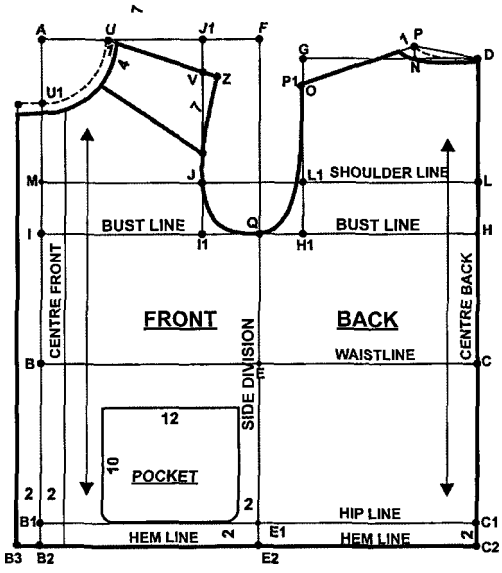
- E-E2 1 cm (0.39"). (Or another measurement, as required).
- B2-R1 like B2-B3.
- Join R-E3 and R1-H with a curved line.

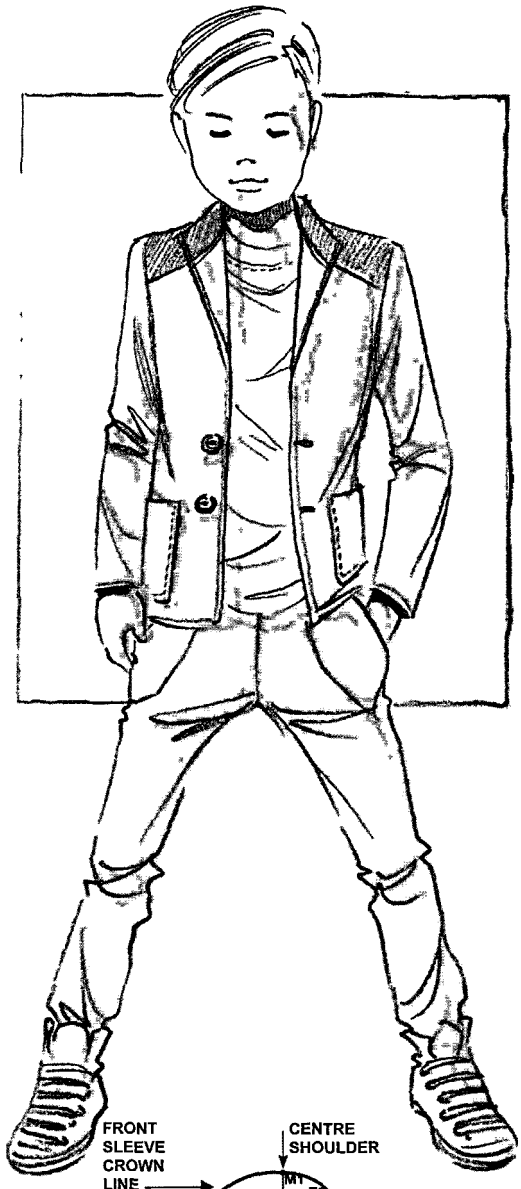
OPEN SLEEVE

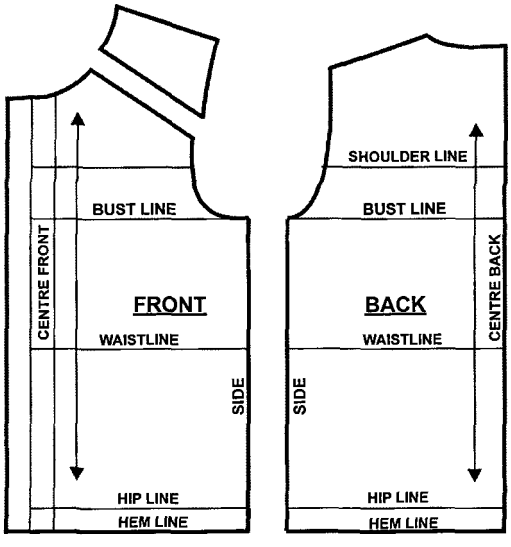
- Copy the undersleeve E3-P-R-R1-H-L2-L-E3 and place it on the fold line E-F of the front part.

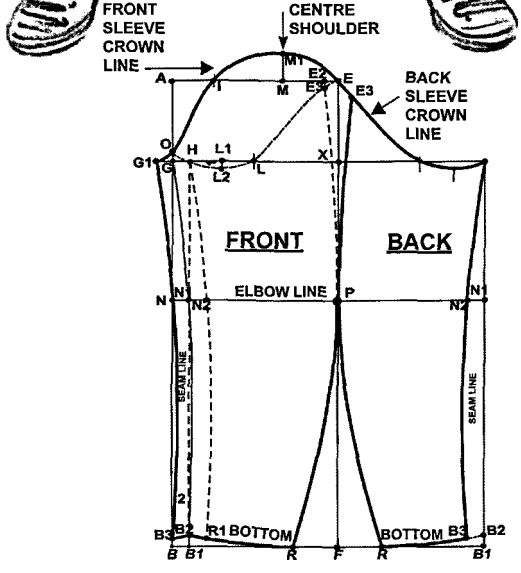
Check the total measurement of the sleeve crown, which should be greater than the measurement of the armscye, in a variable amount, according to the type of fabric used.

JACKET WITH YOKE

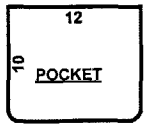


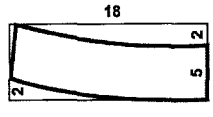




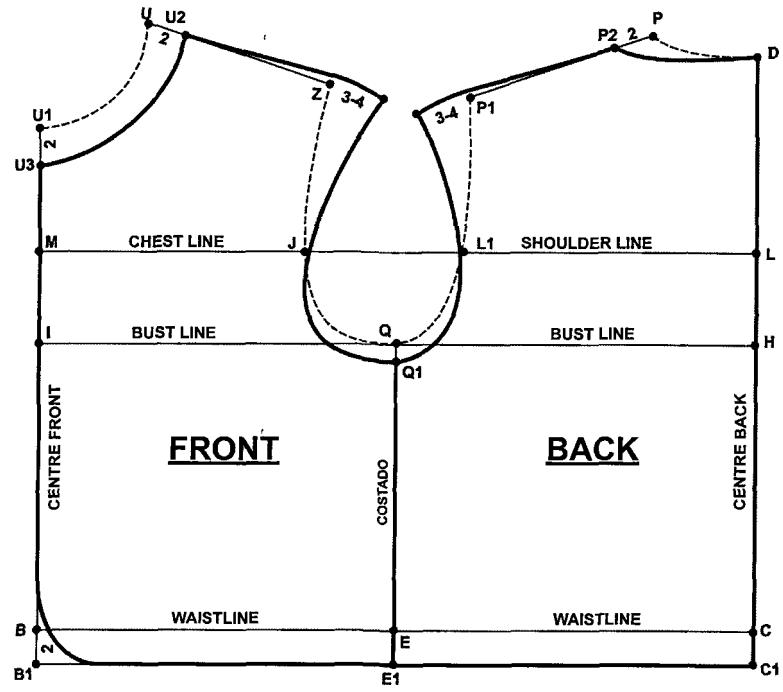


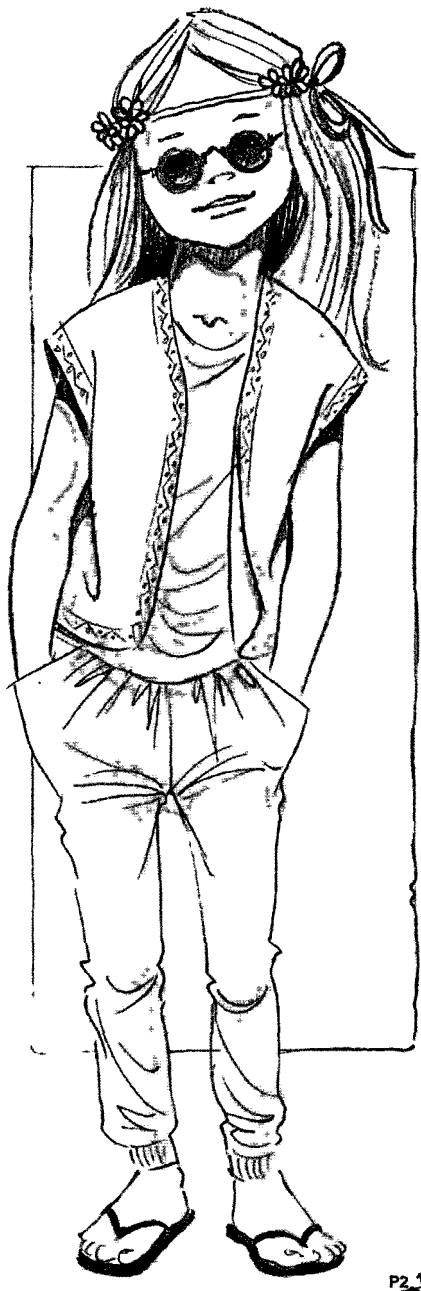
- Draw the base jacket with suitable measurements and ease.
- Eliminate the waist darts.
- Draw the 2 cm (0.79") extension for the fastening.
- Drop the neckline down, for the collar.
- Draw the shoulder yoke as desired.
- Draw the pocket in the size desired.
- Draw the collar.





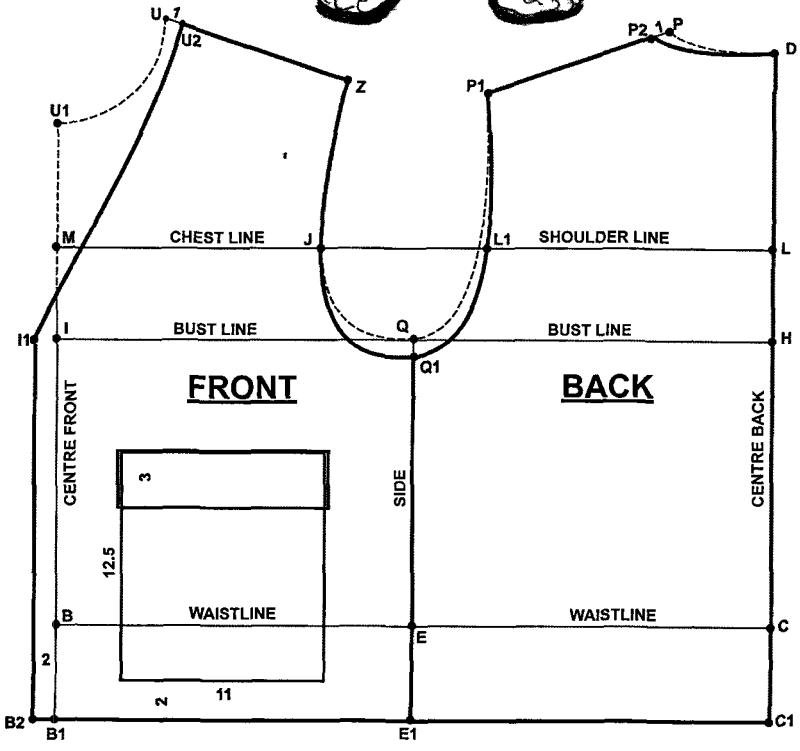
WAISTCOAT WITH DROPPED SHOULDERS



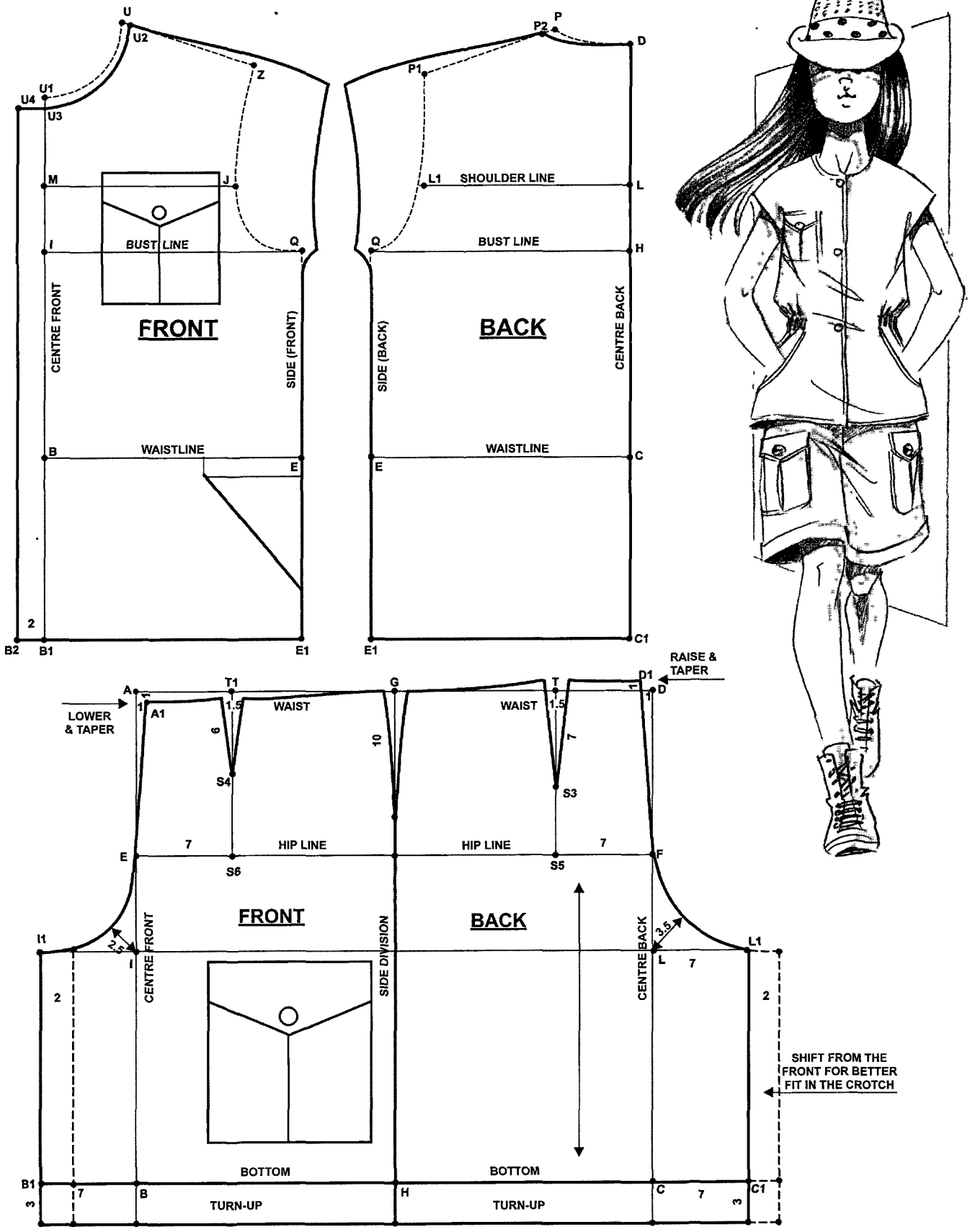


SPORTY WAISTCOAT





BASIC CULOTTES AND TUNIC BLOCK

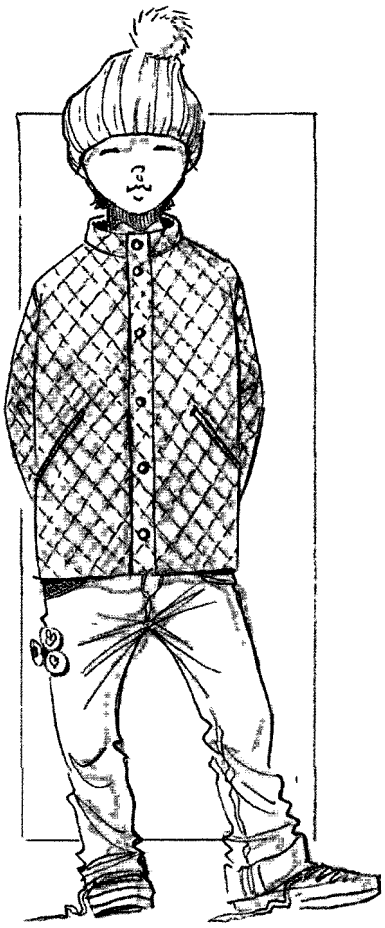


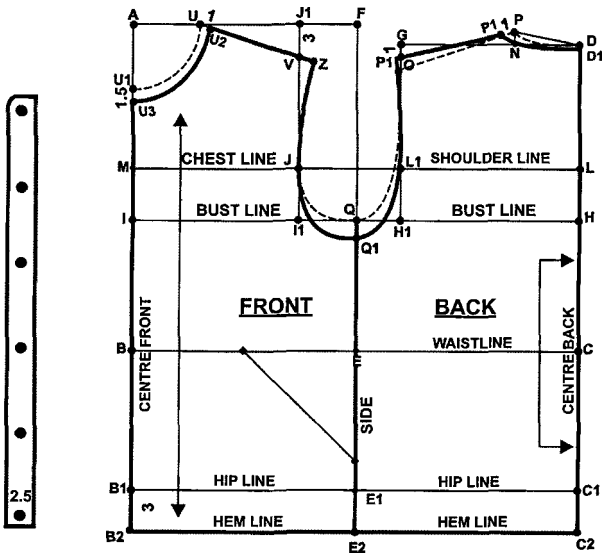
- Draw the base of the straight skirt with suitable measurements and ease.
- E-I 1/10 Hip cir. (6.8 cm / 2.68"). F-L like E-I.
- I-I1 Like E-I. L-L1 Like I-I1.
- Join E-I1 and F-L1.
- Raise the centre back line by 1 cm (0.39") and taper by 1 cm (0.39") at the waist line.
- Lower the centre front line by 1 cm (0.39") and drop by 1 cm (0.39") at the waist line.
- Join A1-E and D1-F.

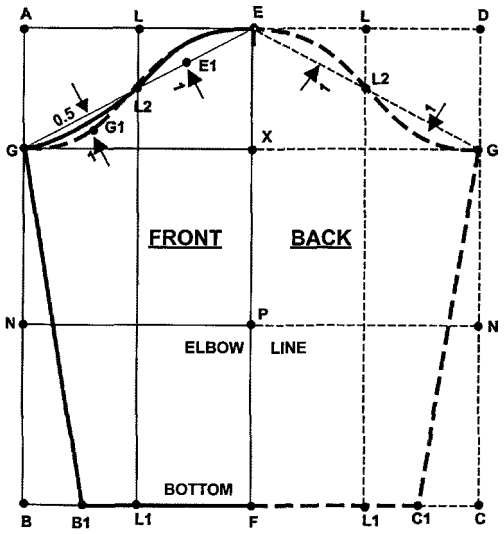
For a better fit in the back crotch, bring one part of the front to the back, according to the shape of the customer's body and the pattern.

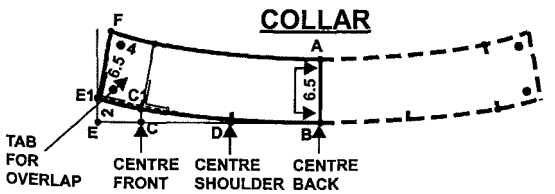
BASIC PADDED WIND JACKET BLOCK

Padded wind-proof jackets should have suitable ease, according to the type of fabric and the thickness of the padding which is to be used, in addition to that required to allow a heavy sweater or dungarees to be worn under it.
To create this base block, the ease listed in the chart found in previous chapters was used: 20 cm (7.87") for bust and hip circumference, 2 cm (0.79") for front and back waist length, 3 cm (1.18") for the sector, etc.
In any case, it is always advisable to check all the measurements, including that of the armscye of the sleeve with respect to the sleeve crown measurements and carry out a mock-up of the garment before going on to the next steps.









BODICE

- Draw the base jacket block with the ease of the puffy jacket according to the desired padding, as in the chart.
- G-O 1 cm (0.39").
- J1-V 3 cm (1.18").
- U1-U3 1.5 cm (0.59").
- U-U2 1 cm (0.39"). P-P1 like U-U2.
- D-D1 0.5 cm (0.20").
- Q-Q1 2-2.5 cm (0.79-0.98").
- B1-B2 2-4 cm (0.79-1.57") according to the desired length.

If you'd like, you can insert the front placket as illustrated.

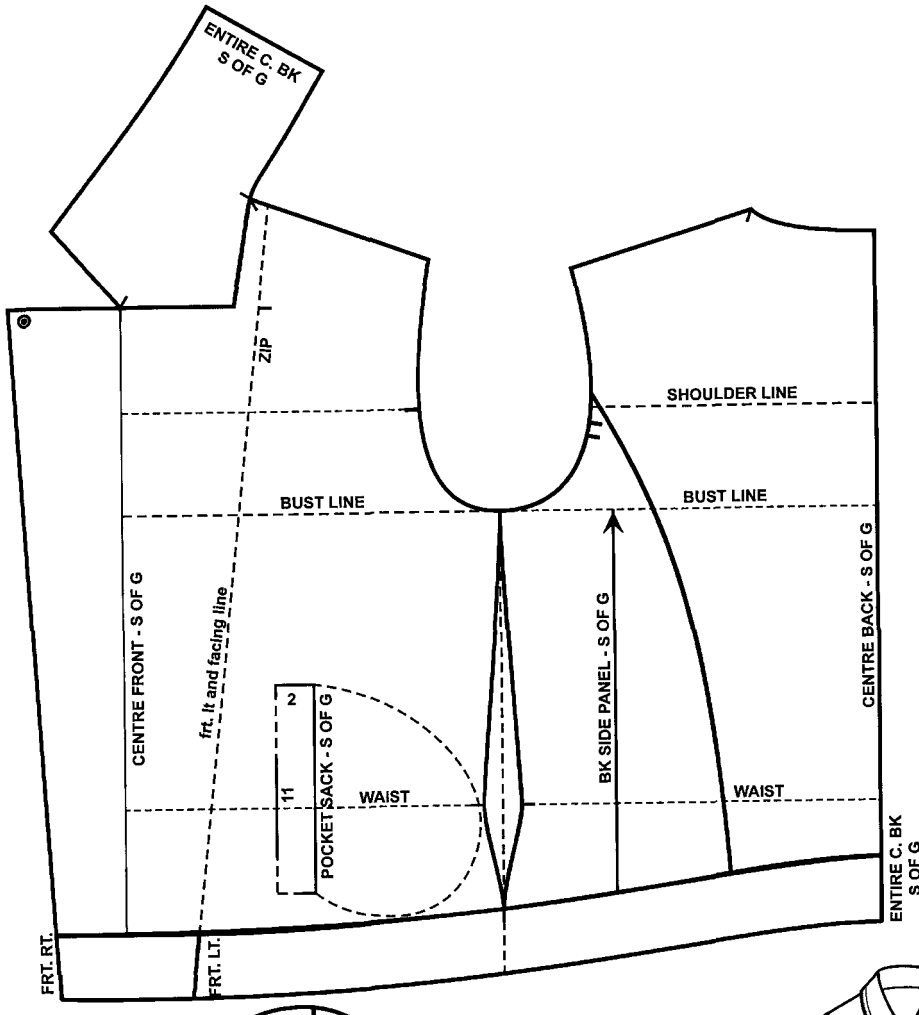
SLEEVE

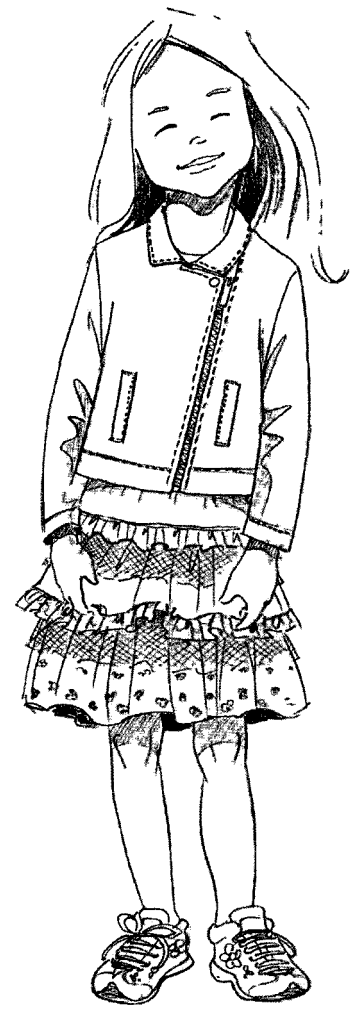
- Draw a rectangle ABEF with:
- A-B sleeve length + 2 cm (0.79") of ease.
- A-E like sector measurement+1/2 sector + ease.
- A-G like L1-P1 of the bodice + 0.5 cm (0.20").
- Draw G-X.
- Join G-E with a diagonal line.
- A-N half of A-B + 2 cm (0.79"). Join N-P.
- A-L half of A-E. Draw L-L1.
- L2 half of G-E.
- E1 half of E-L2.
- Draw E-L2-G as illustrated (front).
- Draw E-G2-G as illustrated (back).
- B1-C1 Sleeve width.

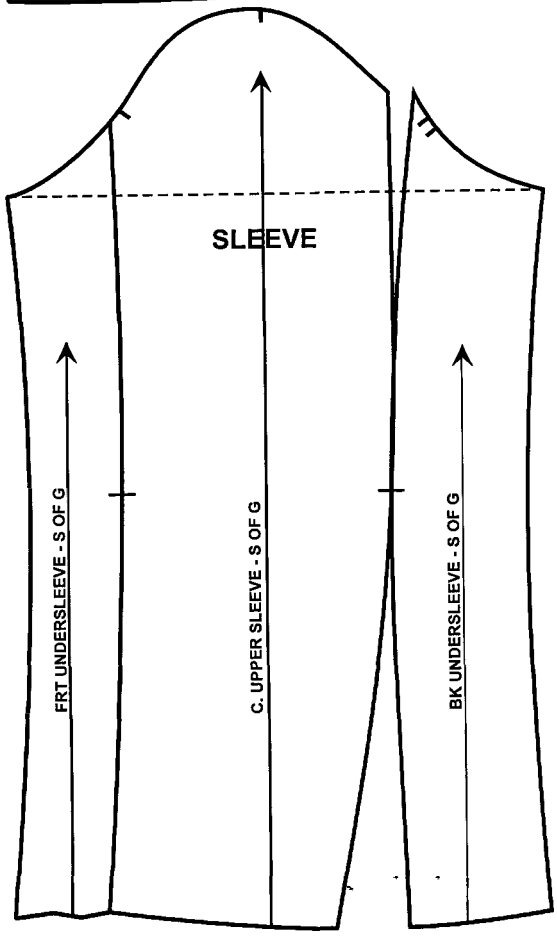
COLLAR

- Draw a right angle A-B-C with:
- A-B collar height desired.
- B-C total front & back neckline measurement.
- B-D from the centre back to the centre shoulder.
- E-C overlap amount (6-7 cm / 2.36-2.76").
- E-E1 2 cm (0.79"). Draw B-D-C1-E1 with a curved line.
- E1-F like A-B. Draw A-F.

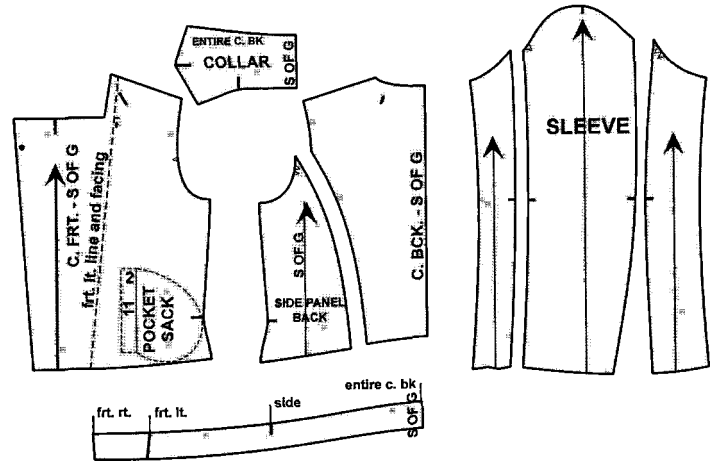
JACKET WITH SIDE FASTENING





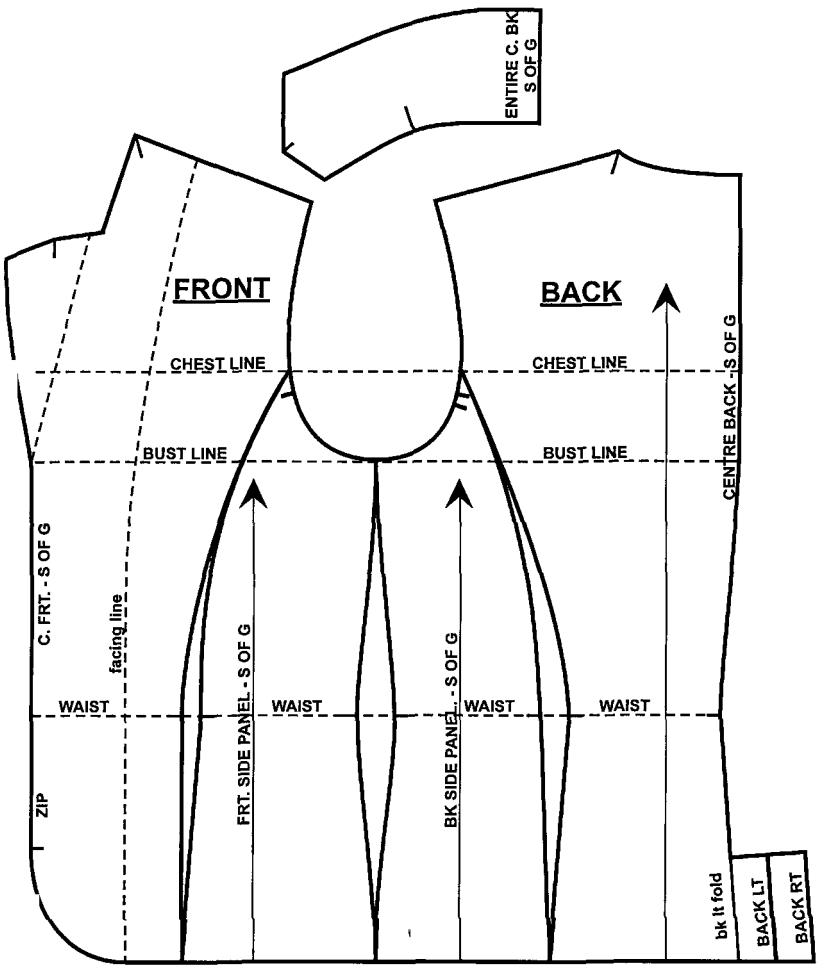




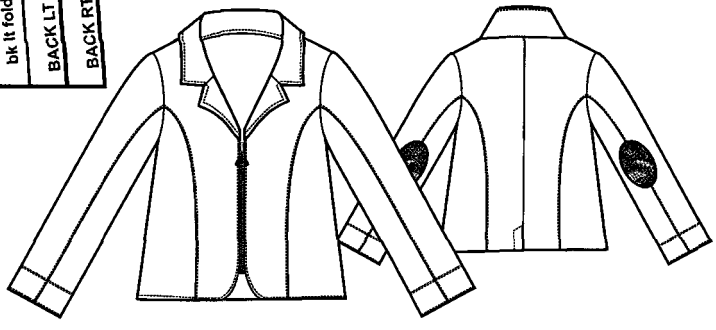


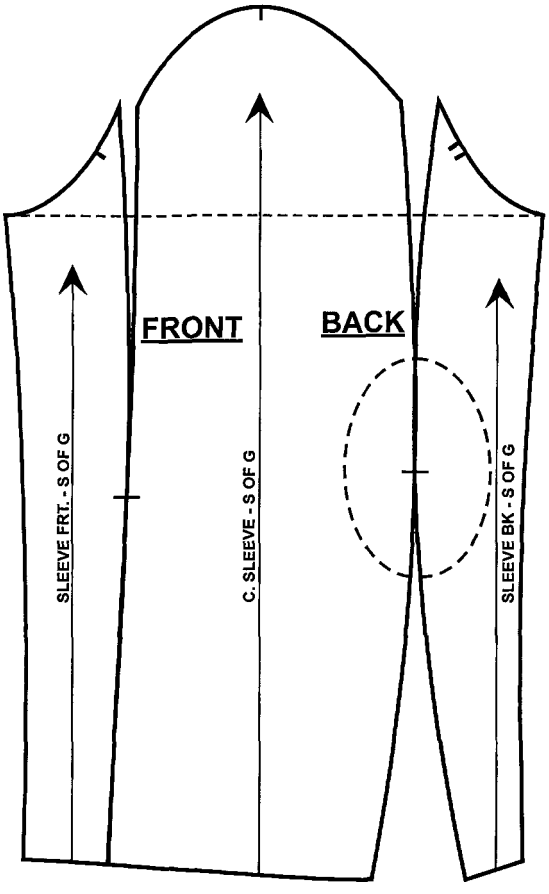
- Create the base jacket block and the sleeve according to the customer's measurements or that of the size, with proper ease.
- Carry out the changes as illustrated.
- Mark all notches and wording.
- Take up all pieces of the pattern.

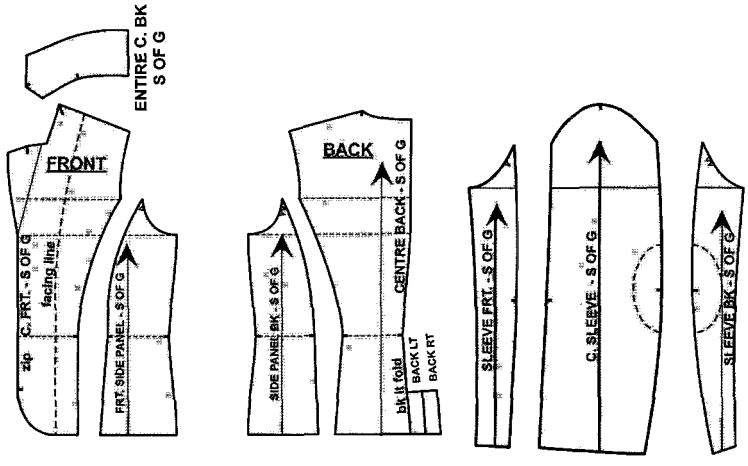
JACKET WITH CENTRE FASTENING





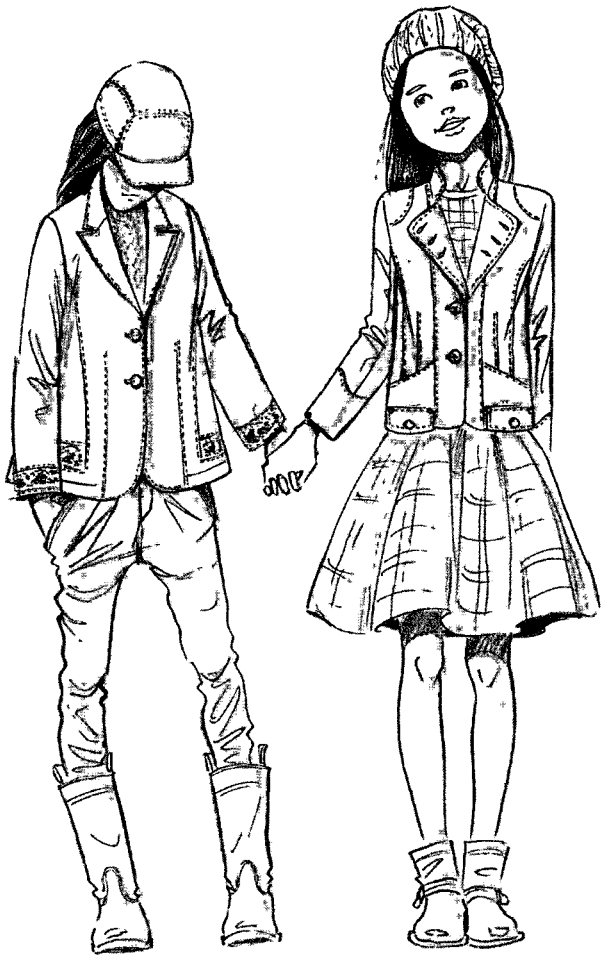


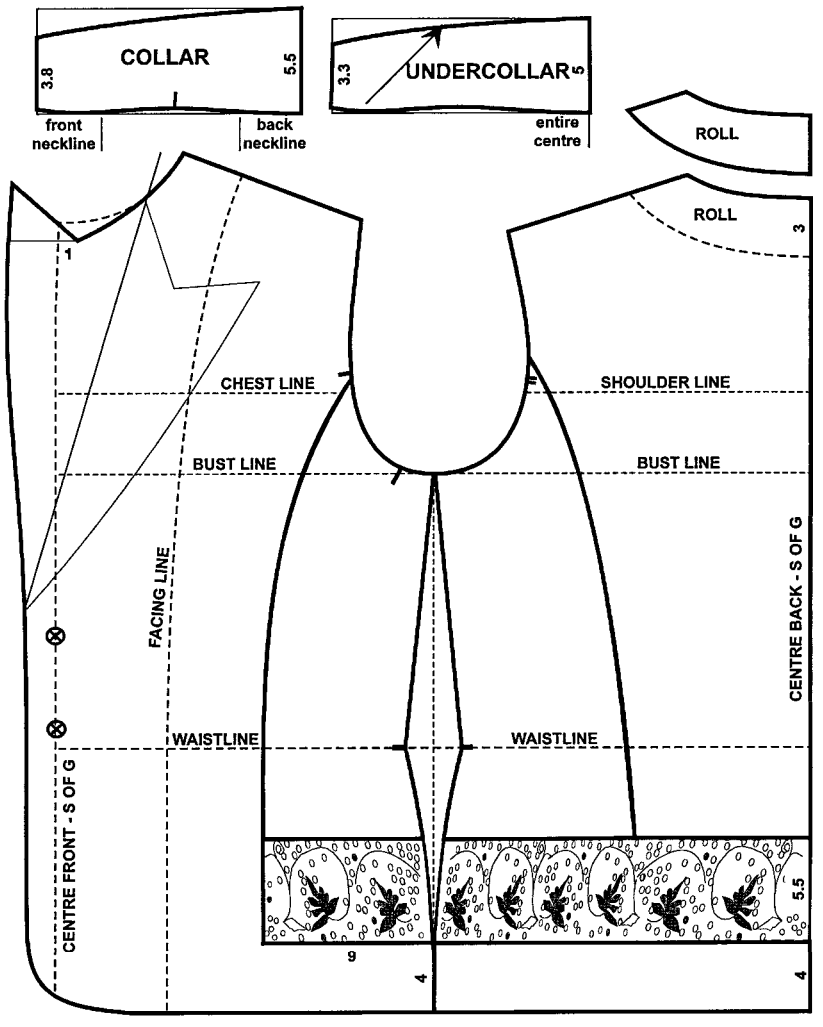


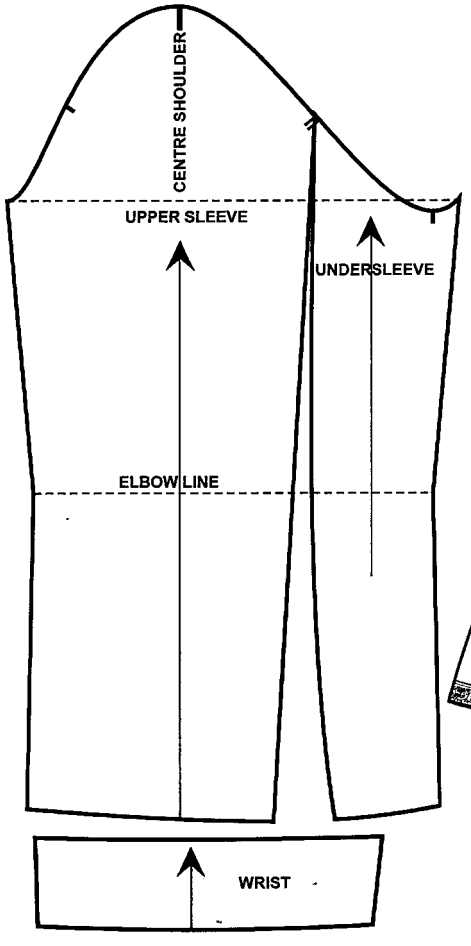


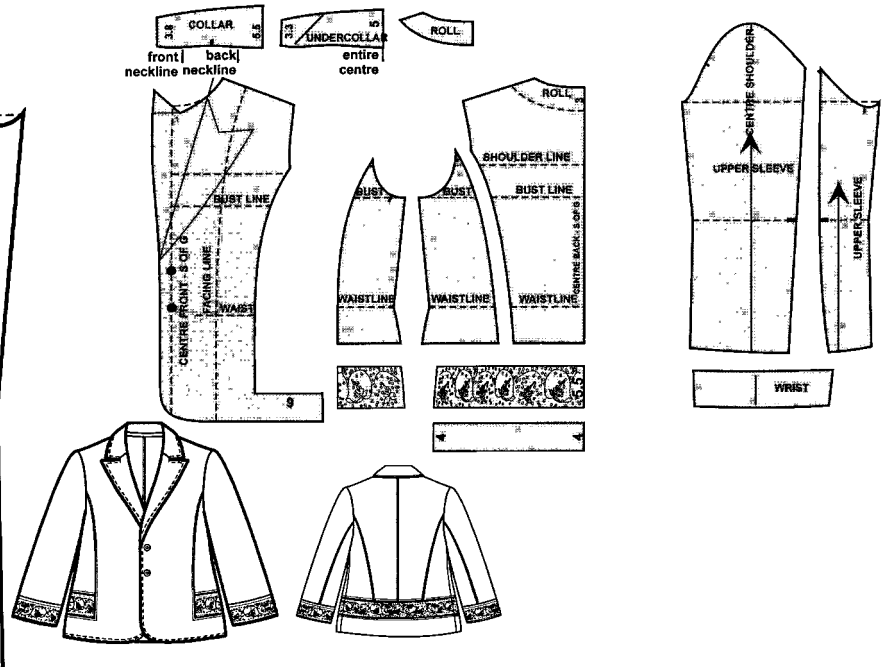
- Create the base jacket block and the sleeve according to the customer's measurements or the size, with proper ease.
- Carry out the changes as illustrated.
- Mark all notches and wording.
- Take up all pieces of the pattern.

JACKET WITH ROOMY YOKE AND LAPEL 1



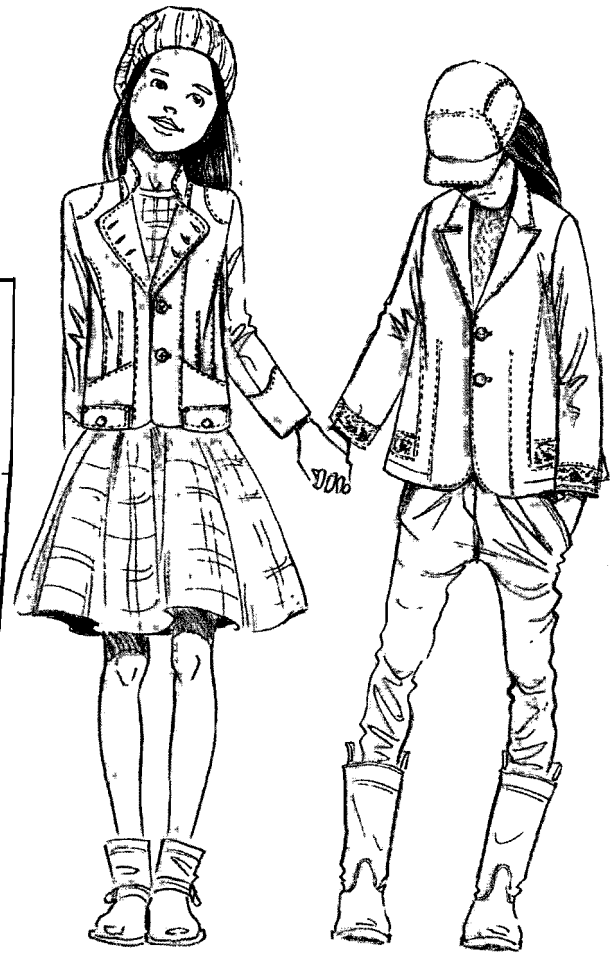


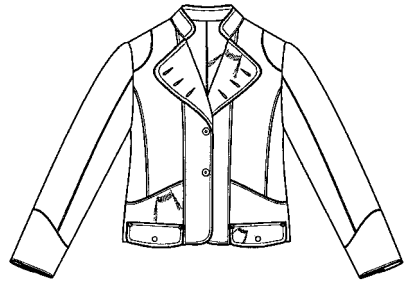


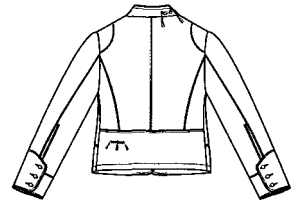


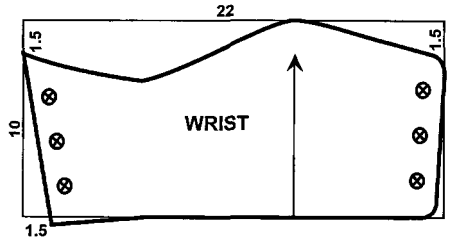
- Create the base jacket block and the sleeve according to the customer's measurements or the size, with proper ease.
- Carry out the changes as illustrated.
- Mark all notches and wording.
- Take up all pieces of the pattern.

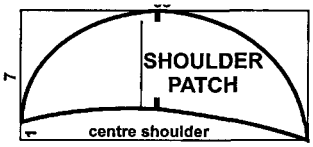
JACKET WITH ROOMY YOKE AND LAPEL 2

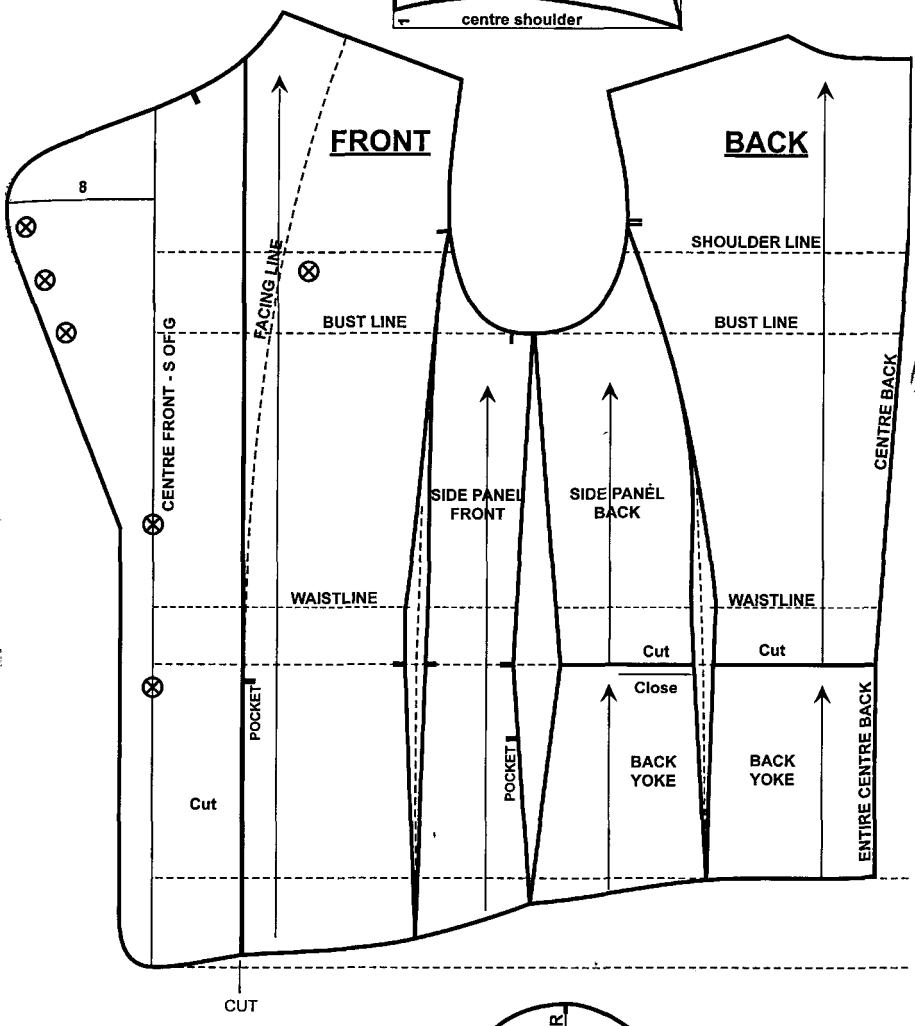


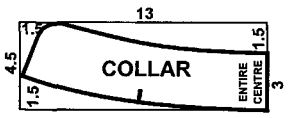


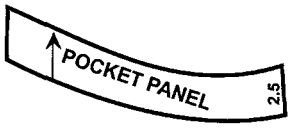


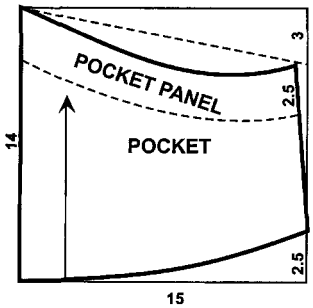


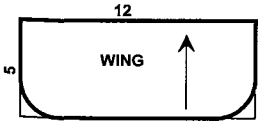


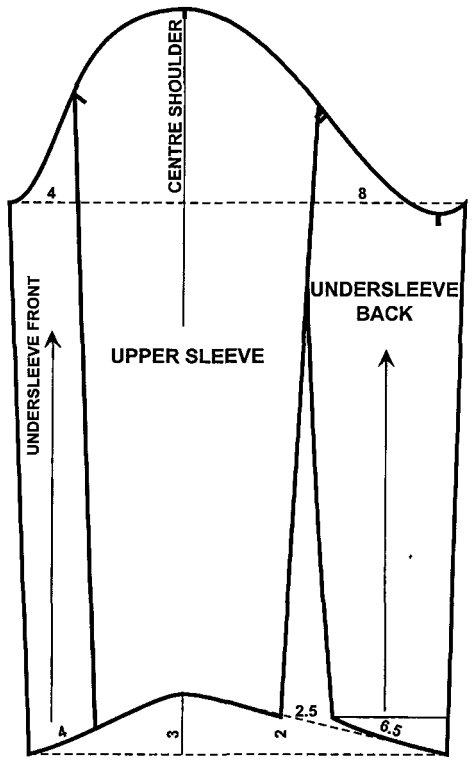






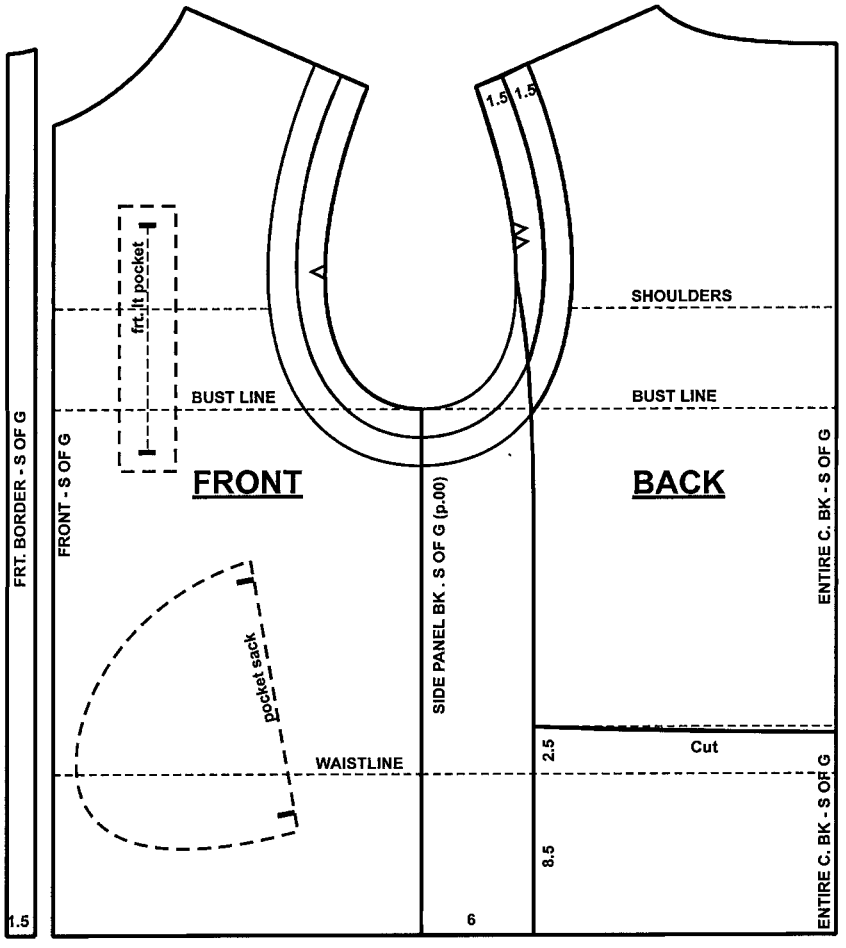


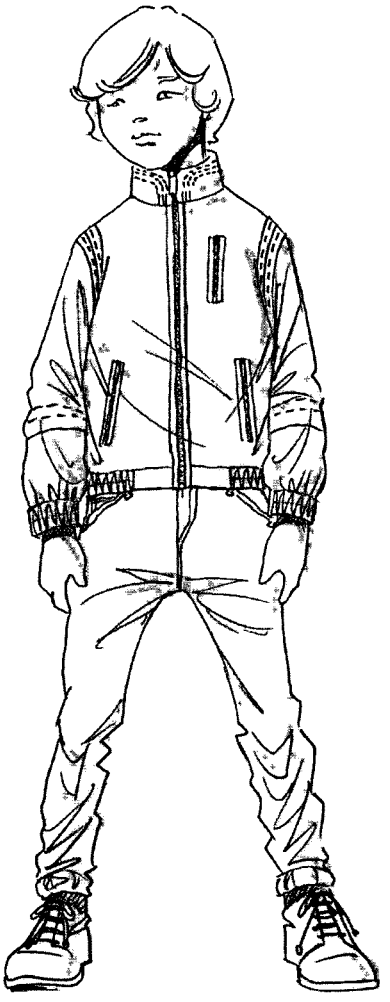


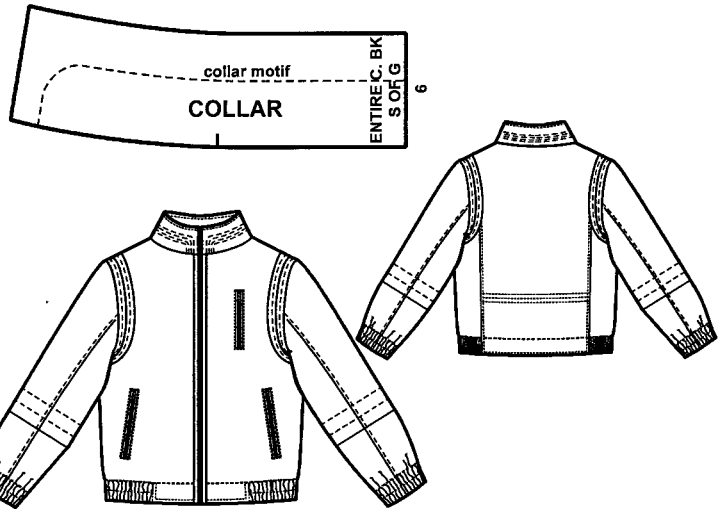


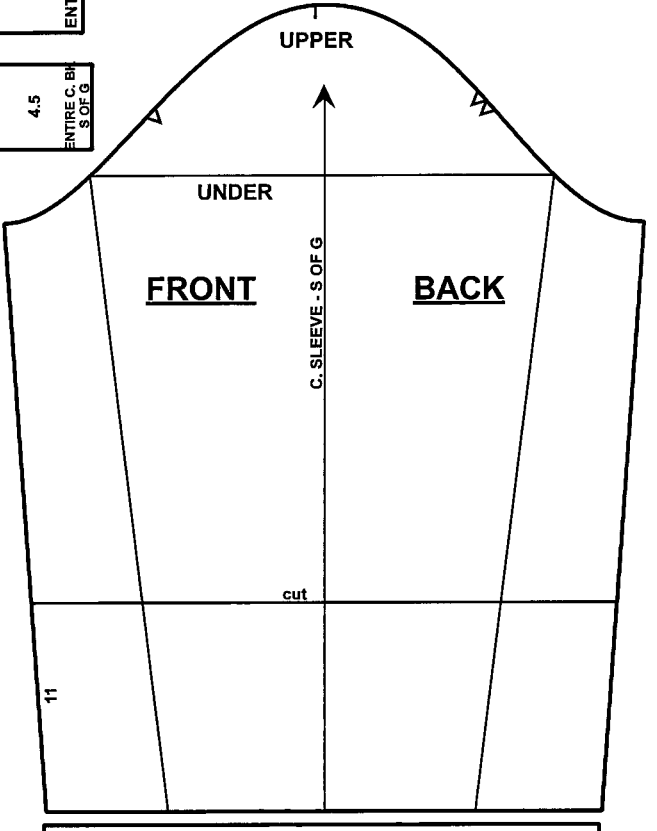
- Create the base jacket block and of the sleeve according to the customer's measurements or the size, with suitable ease.
- Carry out the changes as illustrated.
- Mark all notches and wording.
- Take up all pieces of the pattern.

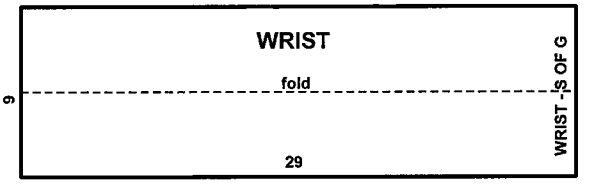
JACKET WITH STAND-UP COLLAR





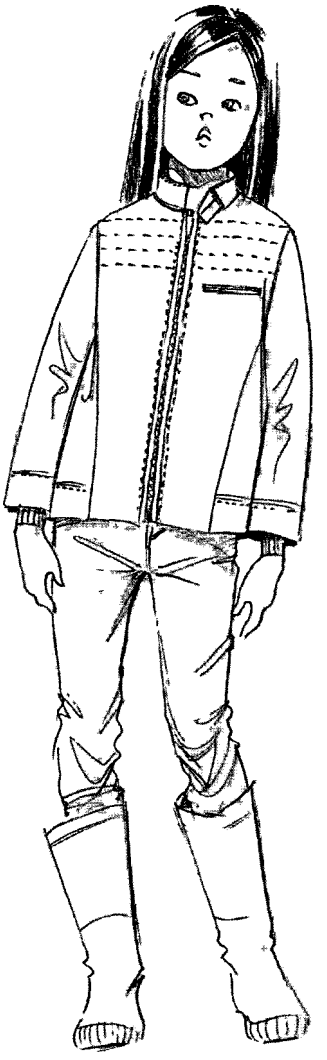


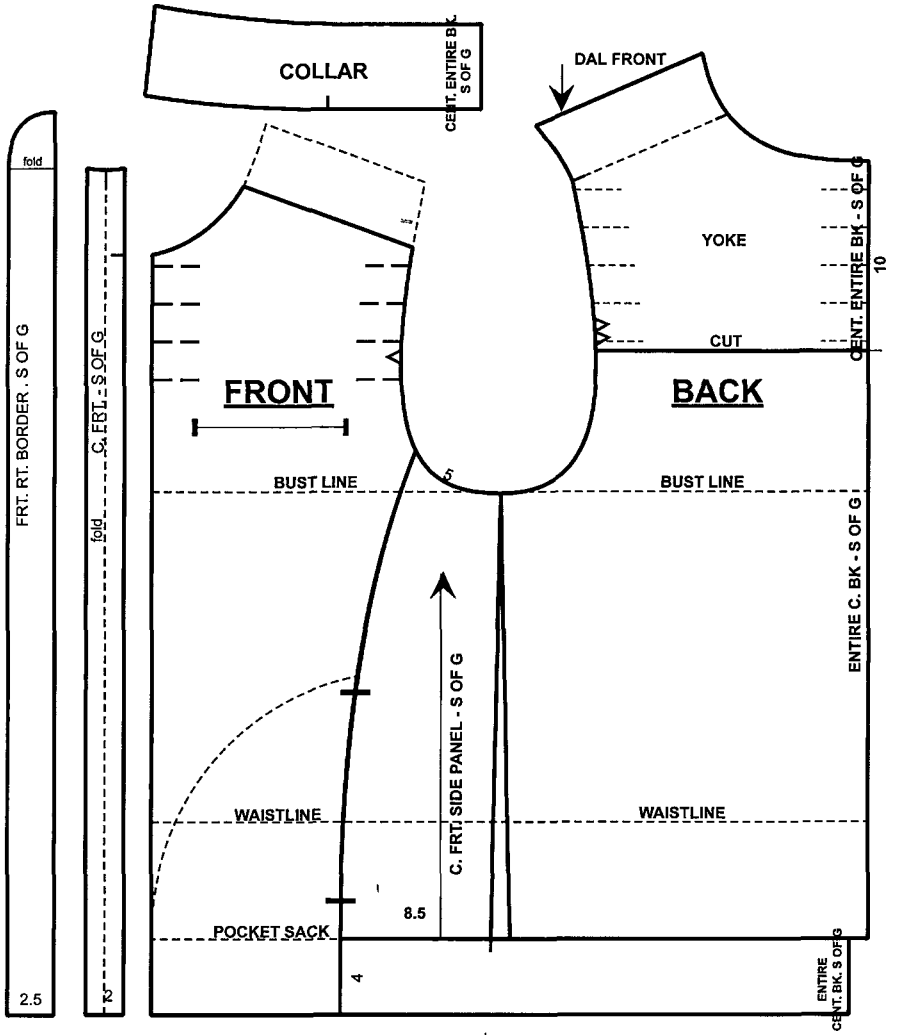


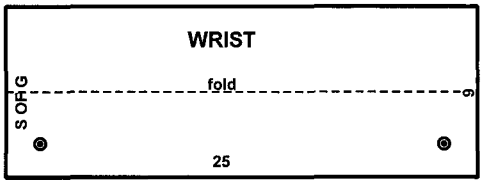


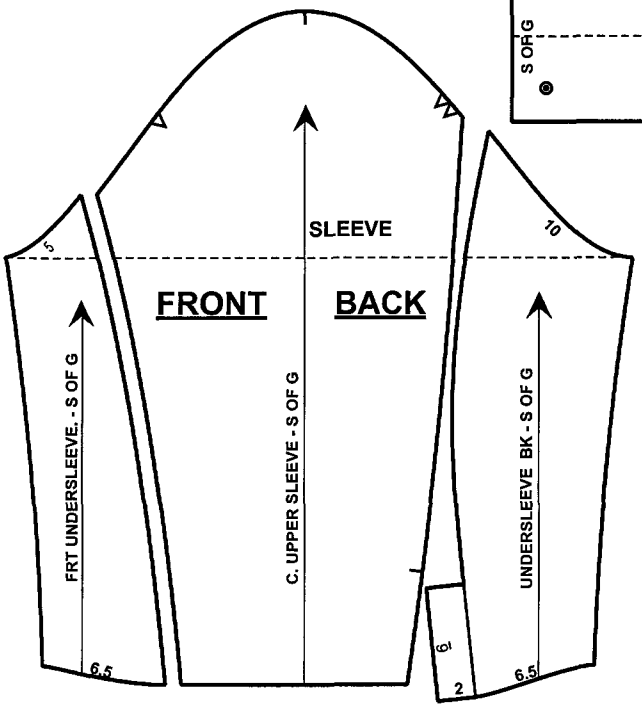
- Create the base jacket block and the sleeve according to the customer's measurements or the size, with proper ease.
- Carry out the changes as illustrated.
- Mark all notches and wording.
- Take up all pieces of the pattern.

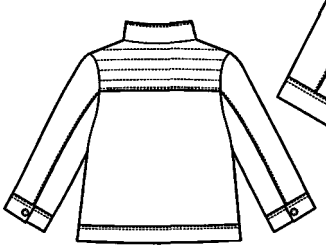
LOOSE-FITTING JACKET







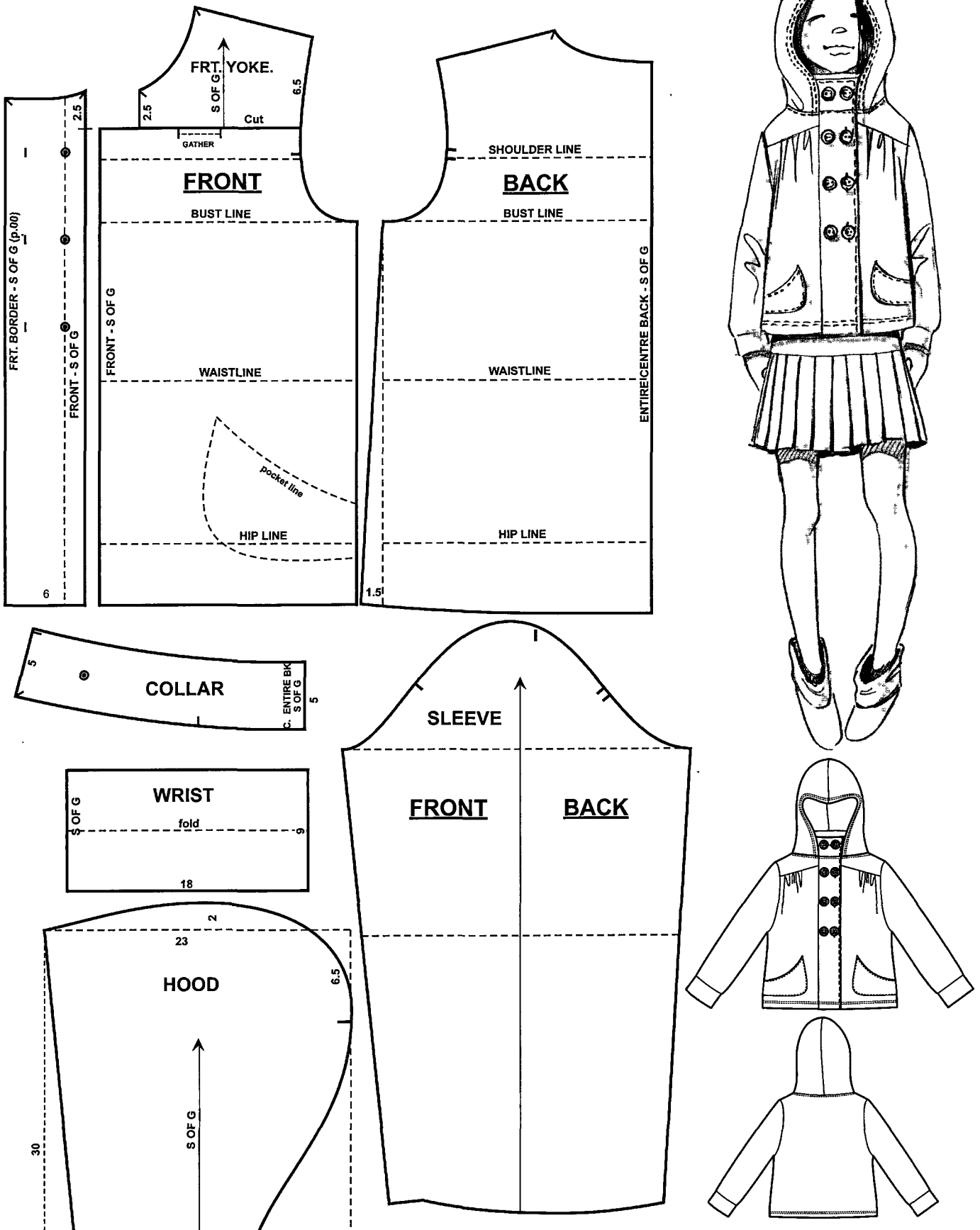






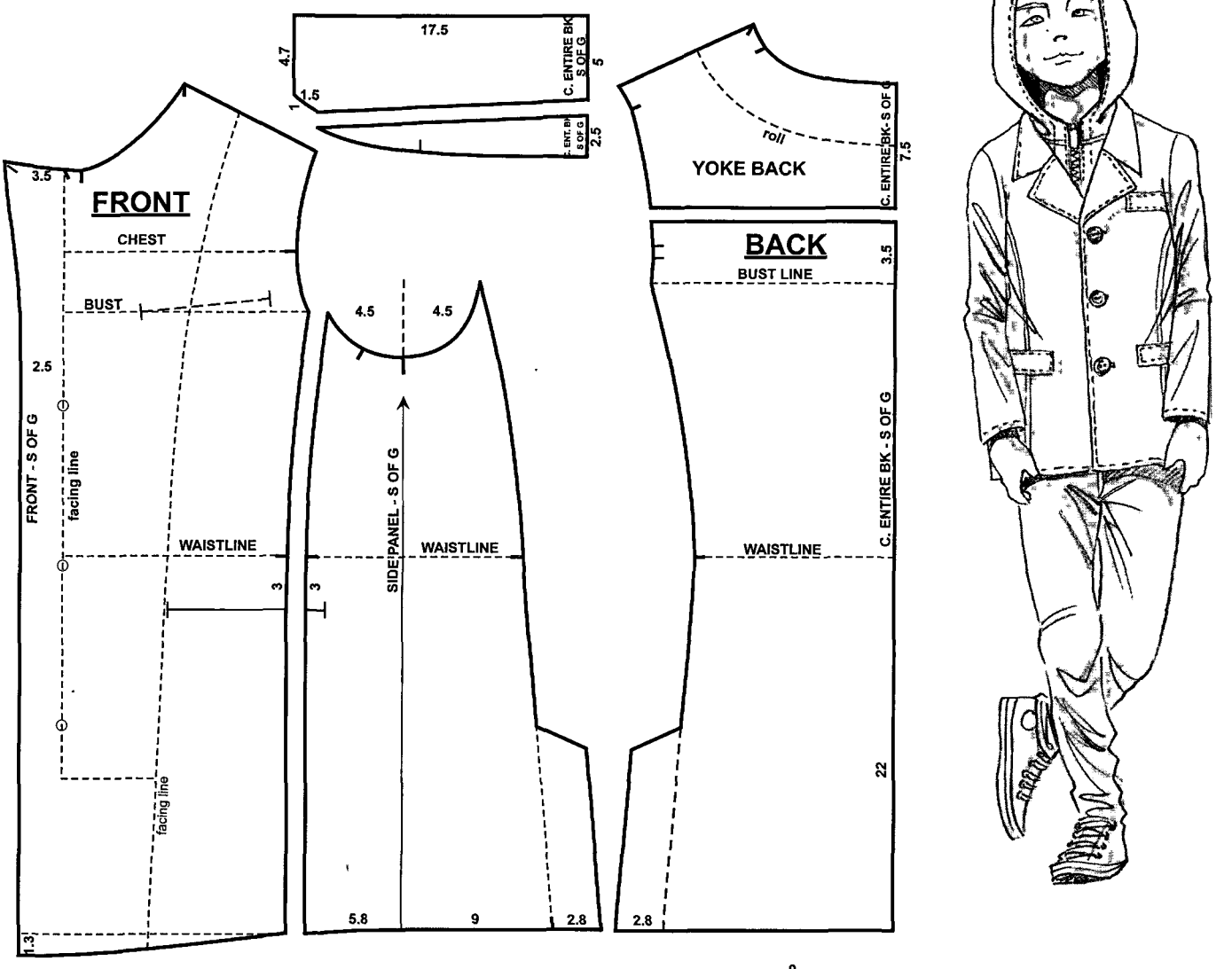
- Create the base jacket block and of the sleeve according to the customer's measurements or the size, with proper ease.
- Carry out the changes as illustrated.
- Mark all notches and wording.
- Take up all pieces of the pattern.

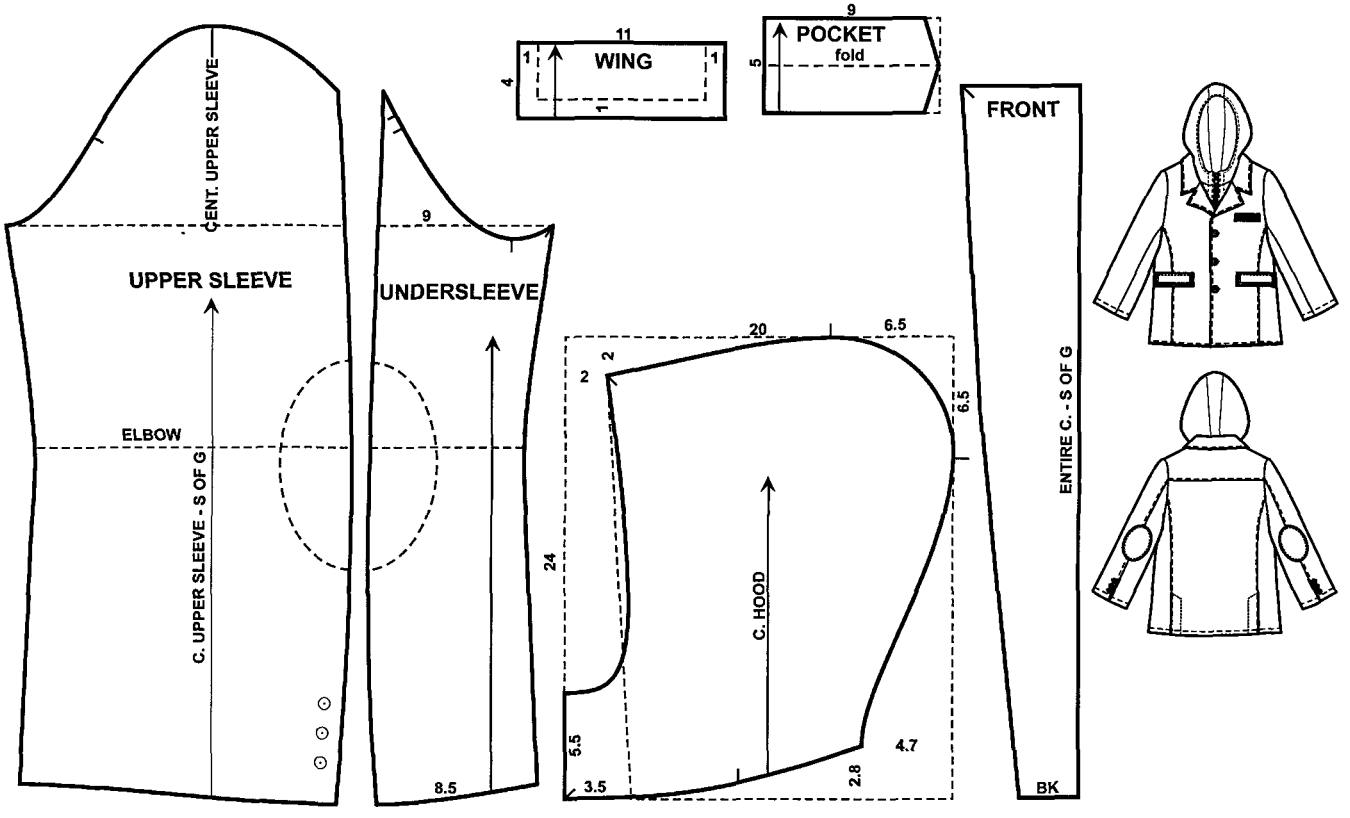
JACKET WITH YOKE AND HOOD



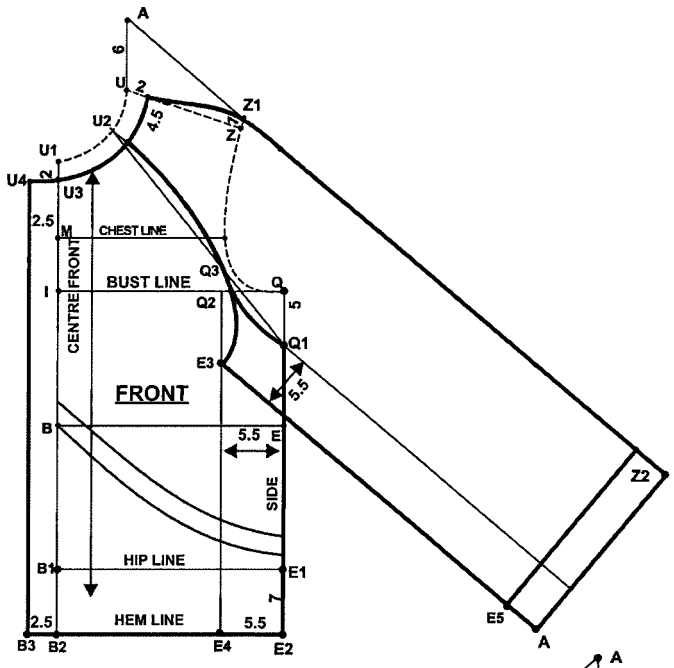
- Create the base jacket block and of the sleeve according to the customer's measurements or the size, with proper ease.
- Carry out the changes as illustrated.
- Mark all notches and wording.
- Take up all pieces of the pattern.

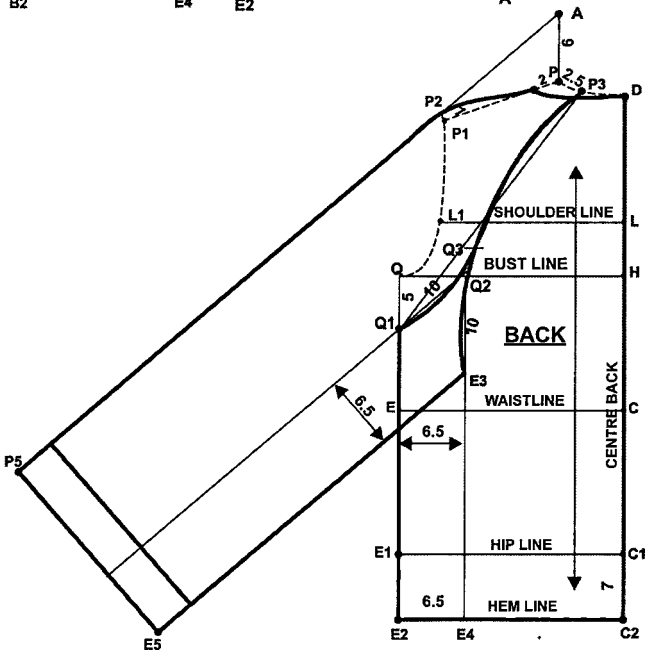
HOODED JACKET



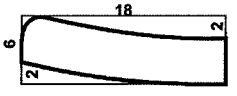


HEAVY JACKET WITH RAGLAN SLEEVES









COLLAR

Draw the base jacket block with suitable ease and separate the front from the back.

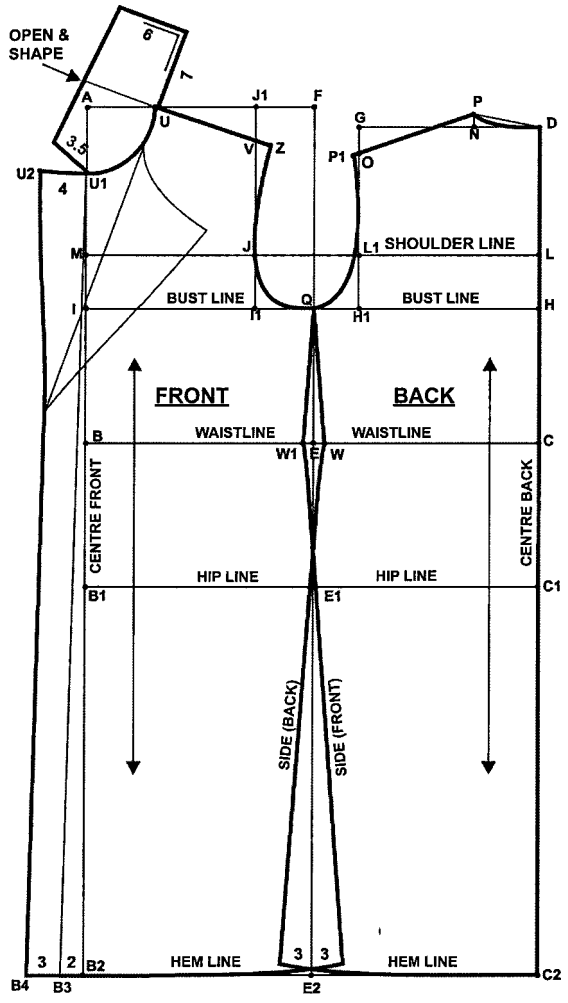
FRONT

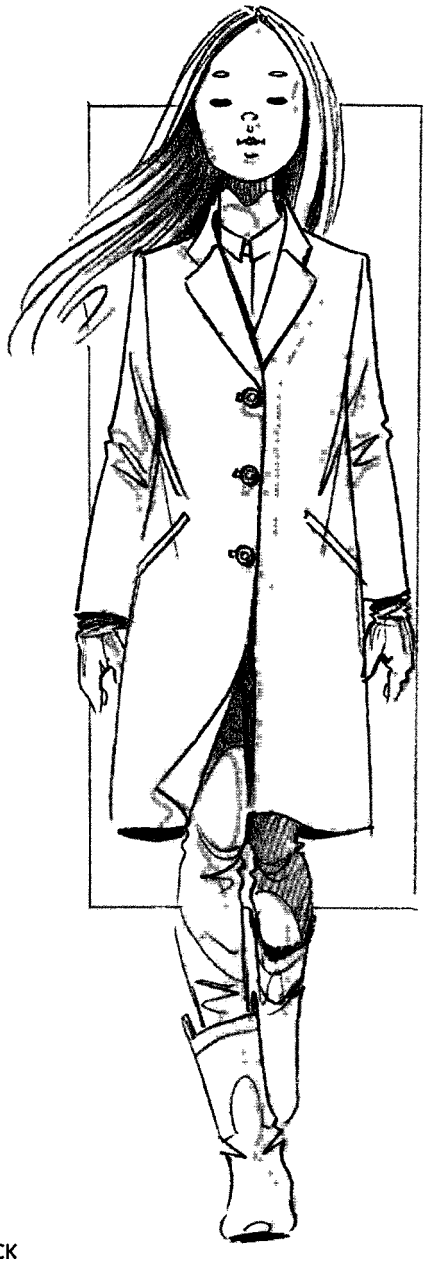
- Draw a 6 cm (2.36") perpendicular line U-A, or in the desired measurement, according to the angle which you'd like to give to the sleeve.
- Draw straight line A-Z1-Z2 staying 1 cm (0.39") away from Z, with Z1-Z2 equal to the sleeve length.
- Q-Q1 4-6 cm (1.57/2.36") according to the amount you want to drop down.
- E2-E4 5.5 cm (2.17"). Draw E4-Q2.
- U-U2 3-5 cm (1.18-1.97"). Draw guide line U2-Q1.
- From Q1 to U2, 9 cm (3.54") for the peak of the curve, Q3.
- Draw curved line Q1-Q3-U2.
- Q3-E3 like Q3-Q1. Draw E3-Q3-U2.
- Draw E3-E5, parallel to Z1-Z2.
- Adjust the bottom of the sleeve according to the pattern.
- Smoothly draw the inner and outer lines of the sleeve of the bodice.
- Carefully take up the sleeve and the bodice.

BACK

- Draw a 6 cm (2.36") perpendicular line P-A, or in the length desired according to the angle of the front.
- Draw straight line A-P2-P5, staying 1 cm (0.39") from P1, with P2-P5 equal to Z1-Z2 of the front.
- Q-Q1 4-6 cm (1.57/2.36") like front.
- E2-E4 6.5 cm (2.56"). Draw E4-Q2.
- P-P3 2.5 cm (0.98") or as desired. Draw guide line P3-Q1.
- From Q1 to P3, 10 cm (3.94") for the apex of the curve. Q3.
- Draw curved line Q1-Q3-P3.
- Q3-E3 like Q3-Q1. Draw E3-Q3-P3.
- Draw E3-E5 parallel to P2-P5, in a measurement equal to that of the front.
- Smoothly draw the inner and outer lines of the sleeve and of the bodice.
- Carefully take up the sleeve and the bodice.

BASIC MID-LENGTH OVERCOAT BLOCK





MEASUREMENTS

- Apply the measurements of the chart or those taken directly from the child.
- Add the EASE listed in the appropriate chart, shown on the previous pages.

Draw a right angle ABC, with:

- A-B Front waist length + overcoat ease.
- B-C Bust semi-circumference + 1/2 ease.
- C-D Back waist length + ease.
- C-C1 Side height (14 cm / 5.51"). Draw C1-B1.
- B-E Half of B-C. A-F like B-E.
- Draw E-F. Write SIDE.
- D-C2 Overcoat back length.
- Join D-C2. Write CENTRE BACK.
- Join F-E. Write CENTRAL SIDE LINE.
- C2-B2 like C-B.
- E2 Half of C2-B2.
- Join A-B2. Write CENTRE FRONT.
- D-H half of C-D.
- H-I like B-C. Write CHEST LINE.
- D-G 1/2 Shoulder width + ease 2 cm (0.79").
- H-H1 like D-G. Draw H1-G.
- H1-I1 1/5 of H-I plus 1 cm (0.39").
- Draw I1-J-J1 parallel to H1-L1-G .
- H-L 1/3 of D-H.
- Draw L-M.

BACK

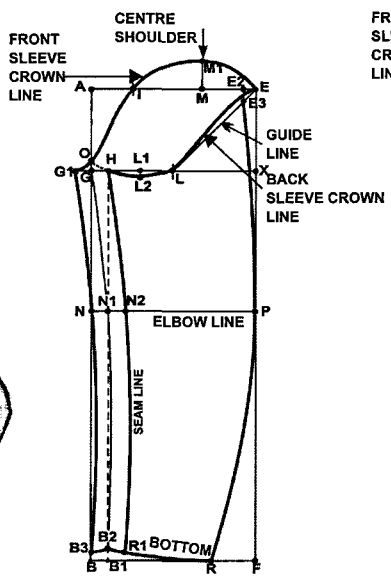
- G-O 2 cm (0.79") (This measurement decreases if there are shoulder pads).
- D-N 1/3 DG + 1 cm (0.39").
- N-P 1.5 cm (0.59").
- Draw D-P.
- P-P1 Shoulder length + 1 (0.39").
- Join P-D with a shaped, curved line.
- Mark point Q at half of H-I.
- Draw the armscye P1-L1-Q, smoothly.

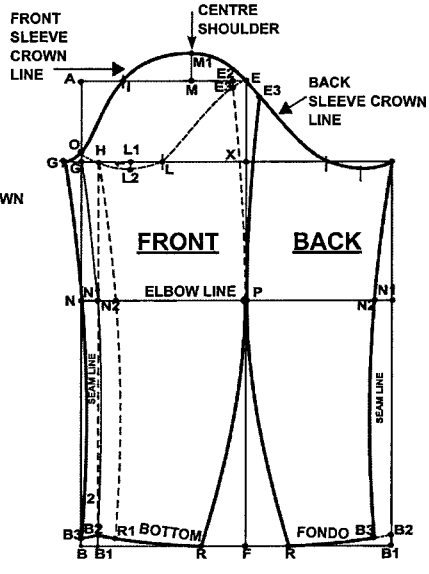
FRONT

- A-U 1/3 D-G of the back + 1 cm (0.39").
- Draw the curved line U-U1 with the measurement of A-U, centred on A.
- I-I1 Like H-H1 minus 0.5 cm / 0.20" (15.5 cm / 6.10" control measurement).
- J1-V 3.5 cm (1.38") (This measurement decreases if there are shoulder pads).
- Join U-V-Z, with a measurement equal to P-P1.
- Draw the armscye Z-J-Q with a curved line.
- Draw the 3 cm (1.18") flared line B2-B3 and the 2 cm (0.79") overlap extension for the fastening, B4-U2 and shape the lapel and the bottom as illustrated or as desired.
- Draw the side excess and the waist darts as required.

BASIC OVERCOAT SLEEVE BLOCK







MEASUREMENTS

According to those taken from the child, or as in the chart according to age.

EASE as in the chart.

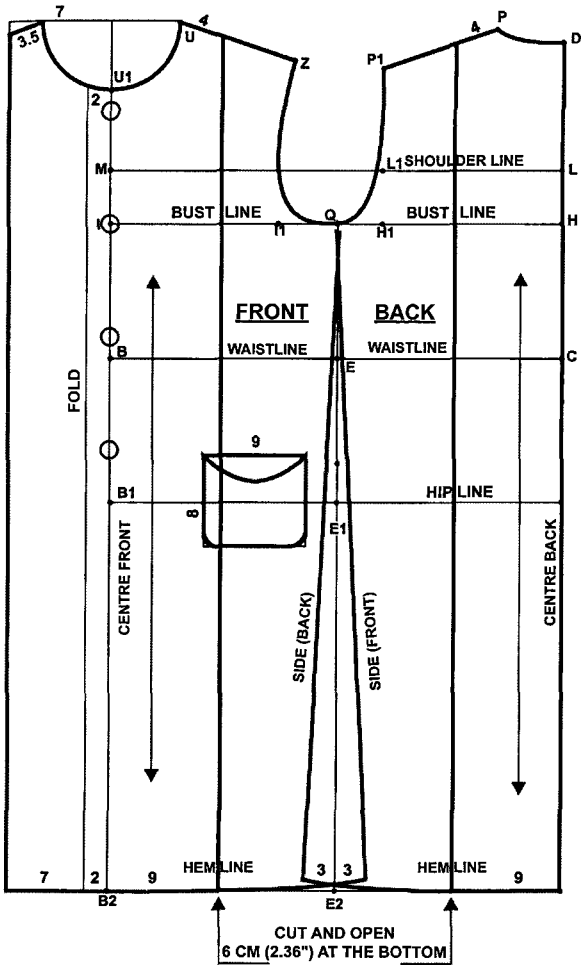
Draw a rectangle ABEF, with:

- A-E like OVERCOAT BODICE SECTOR + 1/2 SECTOR+1.5 cm (0.59").
- A-B sleeve length measurement + 1 cm (0.39").
- A-G like the measurement of L1-P1 of the bodice of the back overcoat, minus 1 cm (0.39") and plus the shoulder pad thickness, if any.
- Draw G-X parallel to A-E.
- A-N half of A-B minus 1 cm (0.39"). Write ELBOW LINE.
- A-M 2/3 of A-E. CENTRE SHOULDER.
- M-M1 1/3A-G.
- A-I 1/4 A-E.
- G-H 1.5 cm (0.59").
- Draw H-B1 parallel to A-B. (This line is the seam line and often is to be shifted to the front).
- X-L half of G-X.
- Draw guide line E-L.
- L-L1 half of H-L. L1-L2 0.5 cm (0.20").
- G-O 1 cm (0.39").
- G-G1 like G-H 1.5 cm (0.59").
- Smoothly draw the sleeve crown front E-M1-I-O-G1.
- Smoothly draw the sleeve crown back E-L-L2-H-O.
- B-B1 cm 1.5. -B1-B2 1 cm (0.39"). - B2-B3 1.5 cm (0.59").
- B3-R 1/2 Bottom sleeve width.
- Undersleeve.
- E-E2 1 cm (0.39"). (or another measurement, as required).
- B2-R1 Like B2-B3.
- Join with a curved line R-E3 and R1-H.

OPEN SLEEVE

- Copy the undersleeve E3-P-R-R1-H-L2-L-E3 and place it on the fold line E-F of the front part.
- Check the measurement of the total sleeve crown of the sleeve, which should be greater than the measurement of the armscye, in a variable amount, according to the type of fabric.

A-LINE COAT

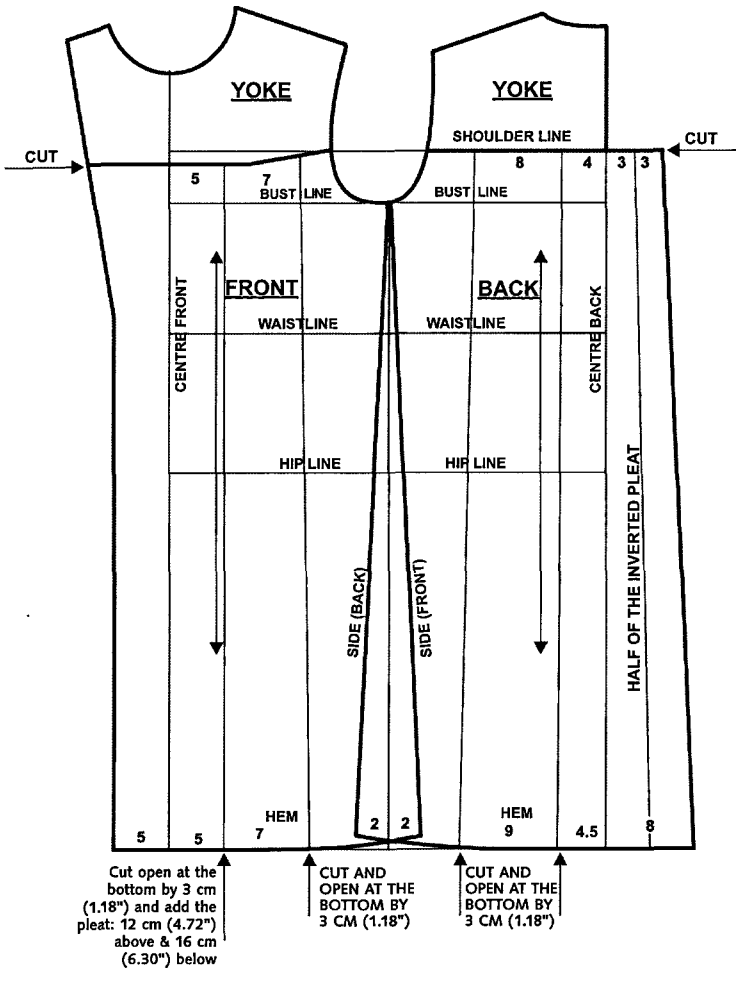




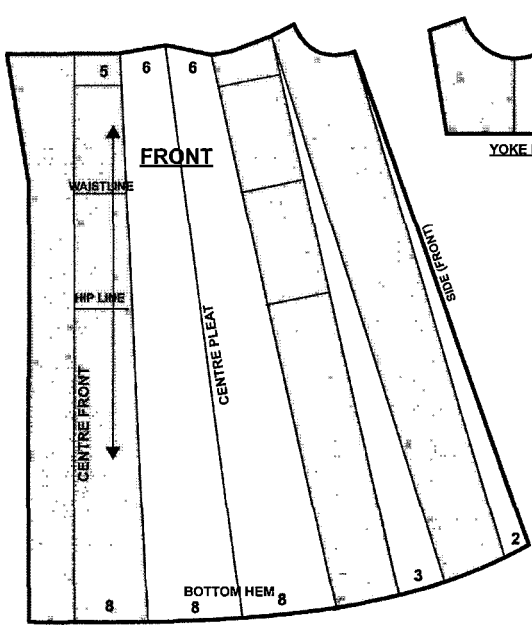
- Draw the base of the coat with measurements according to the age and with suitable ease.
- Create the flared line on the bottom of the side line.
- Create the extension of the centre front for the fastening (single or double breasted) and for the facing.
- Draw a vertical line on the centre front and one on the centre back for a final widening of the bottom hemline.

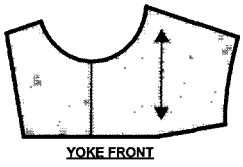
OVERCOAT WITH INVERTED PLEAT

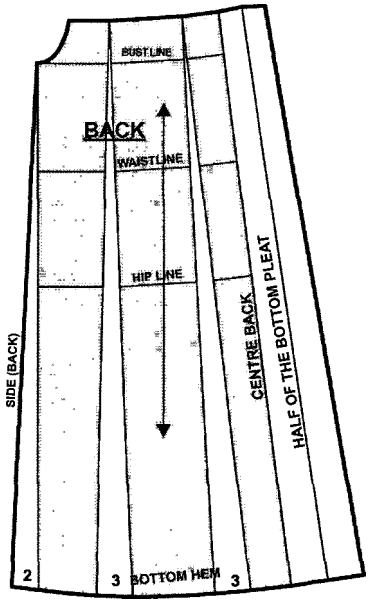


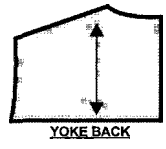


- Draw the base of the coat with measurements according to the age and with suitable ease.
- Create the extension for the overlap.
- Create the line for the yoke.
- Draw the flared line desired at the bottom on the side.
- Draw a vertical line on the front to add the inverted pleat, as shown in the figure.
- Create the extension of the centre back for the inverted pleat on the back.
- Draw one last vertical line on the front, if you want to further widen the coat at the bottom.
- Open and join smoothly.

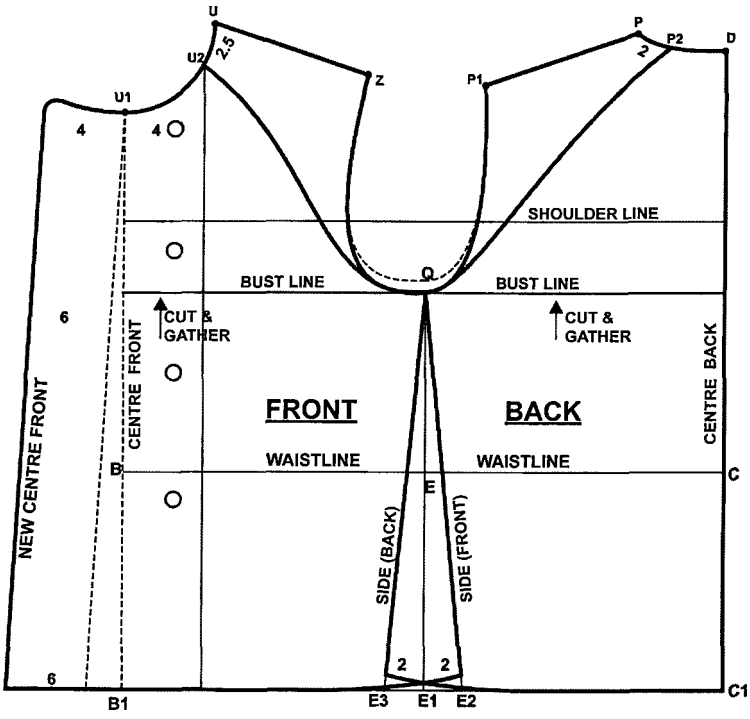


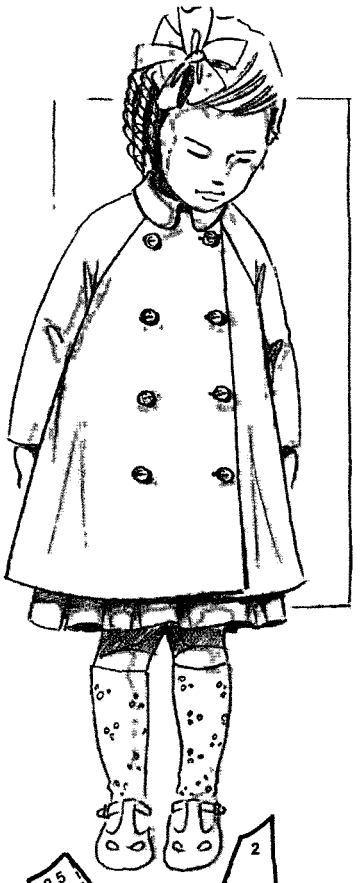






DOUBLE-BREASTED RAGLAN OVERCOAT





BASIC MID-LENGTH RAGLAN OVERCOAT BLOCK

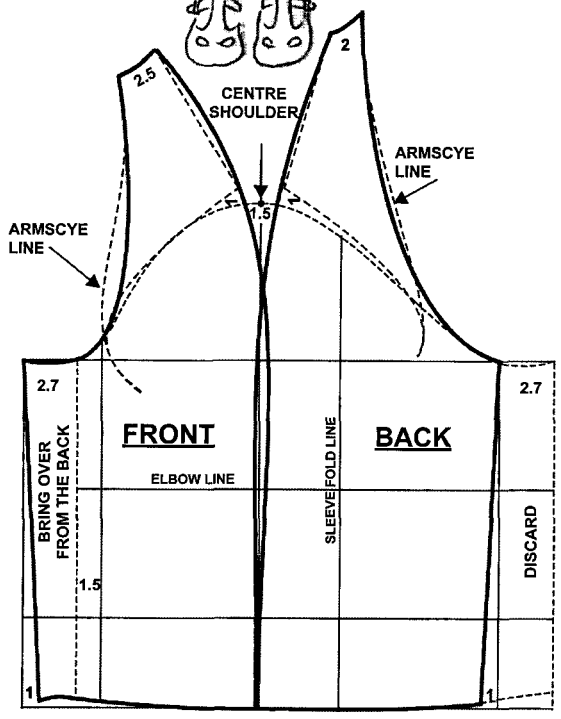
- Draw the base of the bodice with measurements suitable to the child's age and with ease for a coat.
- Create the desired length.
- Create the extension of the centre front by 4-5 cm (1.57-2.36"), plus 2 cm (0.79") for flaring at the bottom, for the overlap of the double-breasted fastening.
- Create the flare on the side at the bottom, to give the garment the desired width.
- Draw the inserts of the shoulder, on the front and back, as illustrated or with another outline.

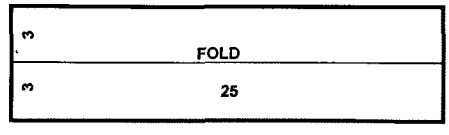
SLEEVE

- Draw the base of the sleeve with measurements suitable to the base of the coat and with the desired length.
- Copy over the forms drawn on the base of the coat, staying 1.5 cm (0.59") away from the centre sleeve and 1 cm (0.39") upwards.
- Smoothly shape the outlines of the sleeve.
- Draw the cuff with the desired height and in a length equal to the bottom sleeve.

COLLAR

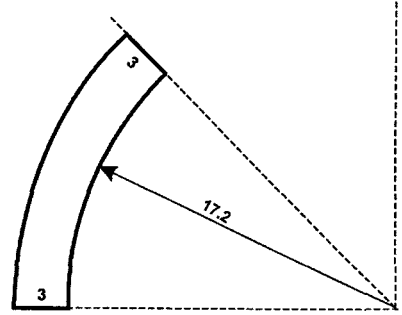
- Draw a right angle O-A-B.
- Pivoting on its vertex, draw the arc of the collar base C-D with a radius of 17.2 cm (6.77").
- Starting from the same vertex, draw the other arc of the edge of the collar, shifting out by 3 cm (1.18") or by another measurement.





CUFF

COLLAR

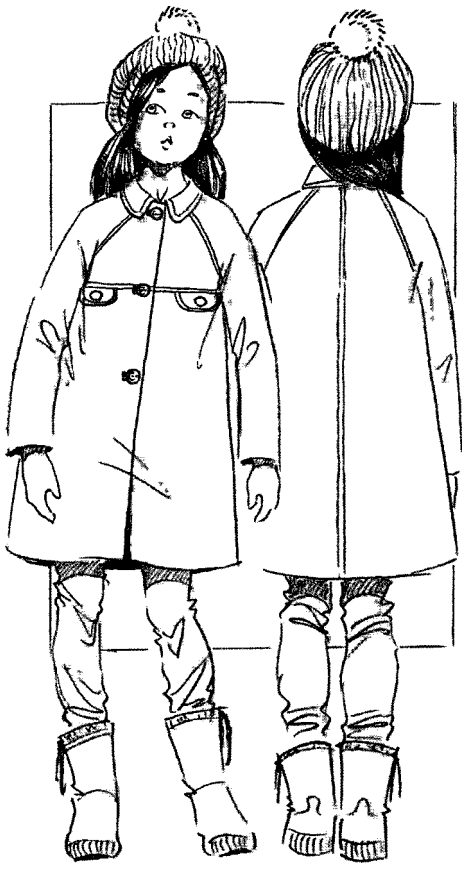


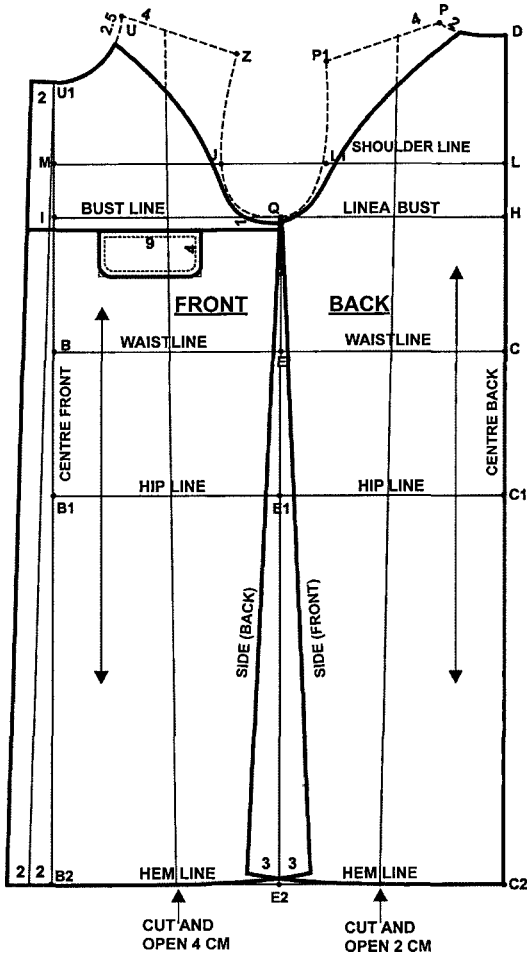
NB:

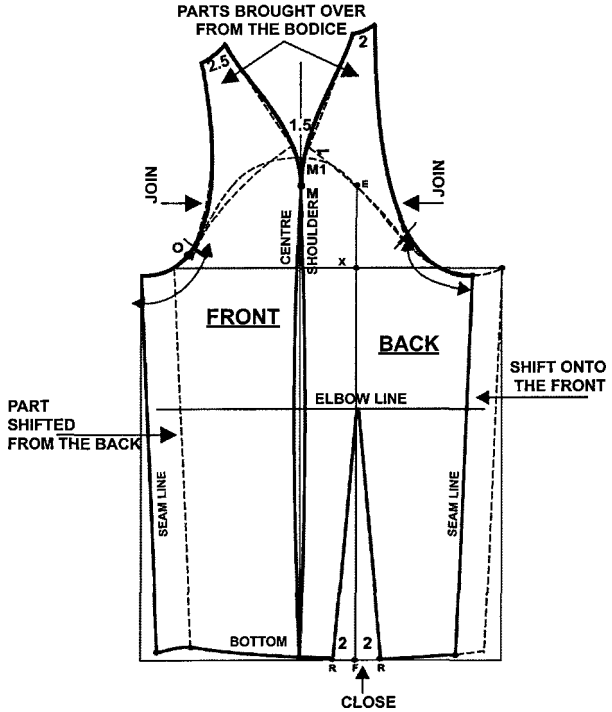
The measurement of the radius used to draw the base of the collar is found by multiplying 1/2 of the coat neckline of the coat by 4, divided by 3.14.

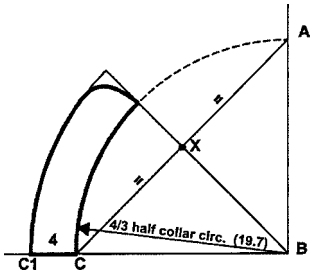
BASIC RAGLAN SLEEVE BLOCK

CONSTRUCTED FROM THE INSET SLEEVE







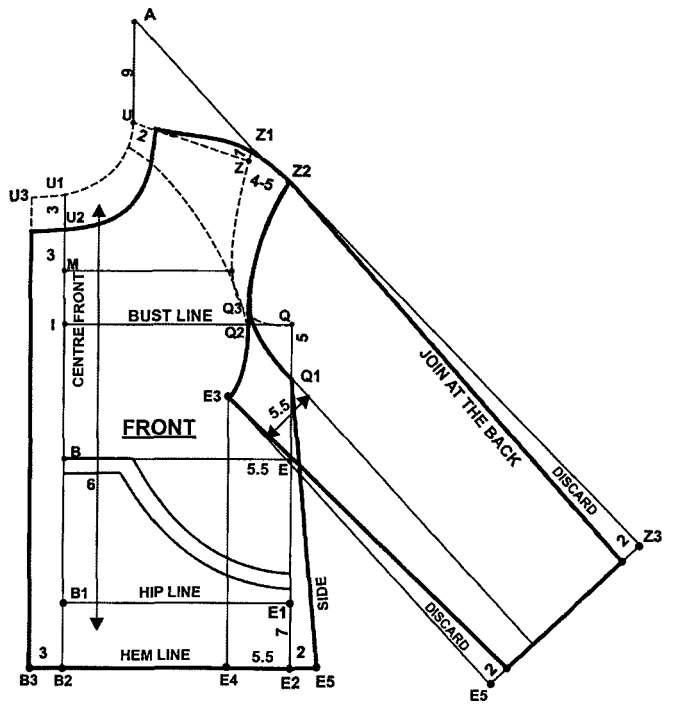


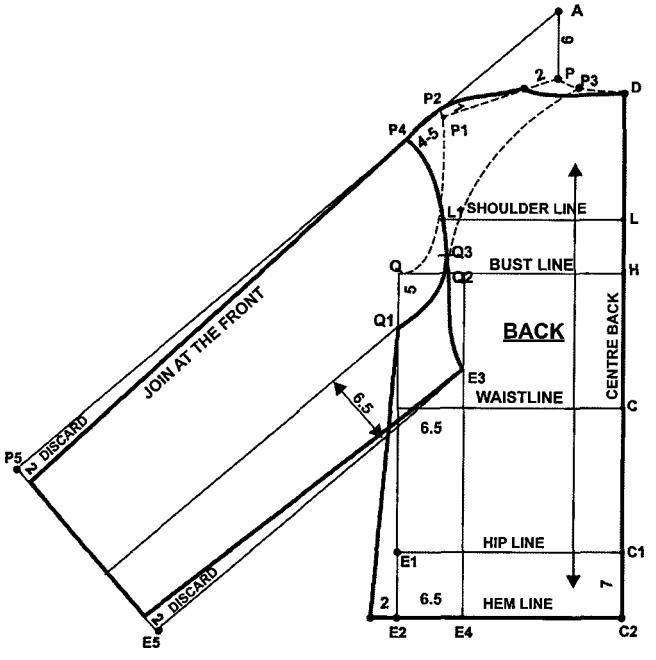
MEASUREMENTS

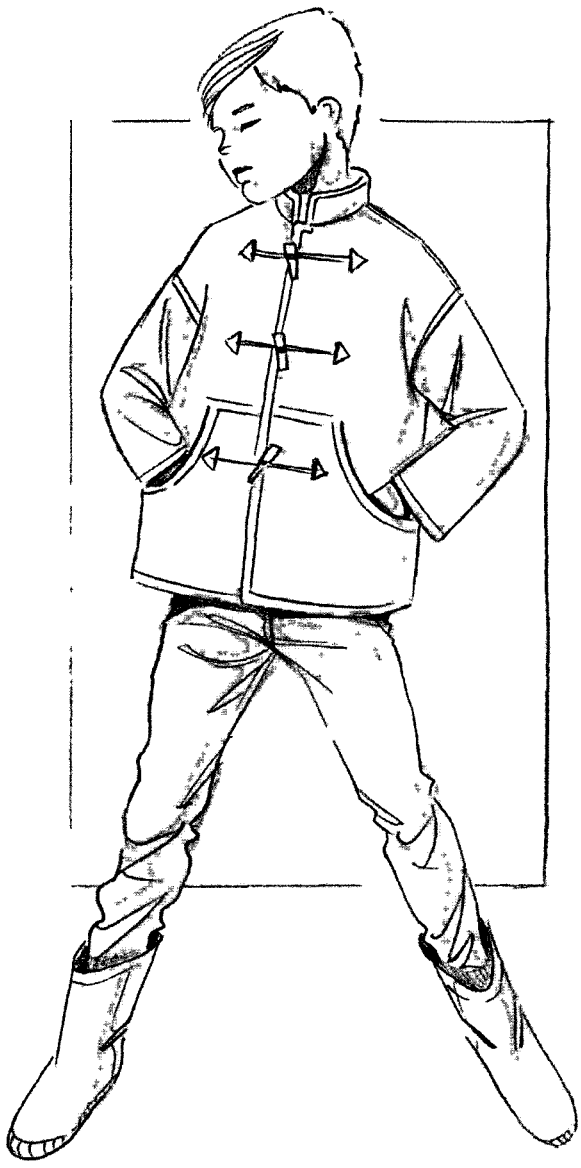
Height: 110 - 115cm (43.31-45.28")- Chest circumference: 68 cm / 26.77") + ease (14-16 cm) - Waist circumference + ease.

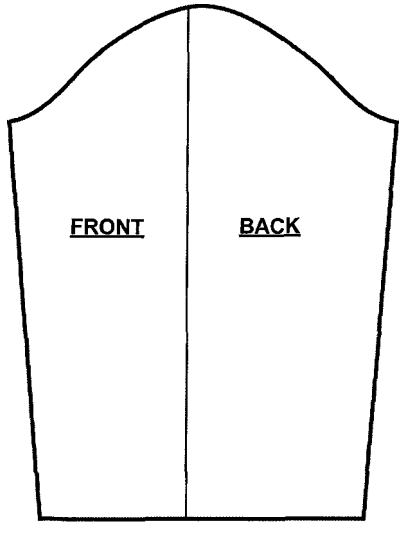
- Draw the base with suitable measurements and ease.
- Lower the armscye by 1-2 cm (0.39-0.79") for the ease.
- Draw the line of the raglan from the armscye to the collar, with the outline desired.
- Draw the base of the inset sleeve with ease corresponding to the bodice and with the desired length.
- Shift 2.5-3 cm (0.98-1.18") to the front from the back, as illustrated, to make the seam line up on the side line of the bodice.
- Take up the two parts of the raglan drawn on the bodice and position them on the sleeve, keeping them 1.5 cm (0.59") from the centre sleeve and raised 1 cm (0.39"), to partially eliminate the softness that an inset sleeve has.
- Join the lines smoothly, as illustrated and check that the length of the sleeve armscye is equal to that of the bodice.
- Create the desired width for the bottom of the sleeve.

HEAVY JACKET WITH DROPPED SLEEVES

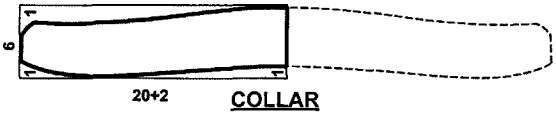








JOINED SLEEVE



COLLAR

- Draw the base of the raglan coat with suitable measurements and ease.

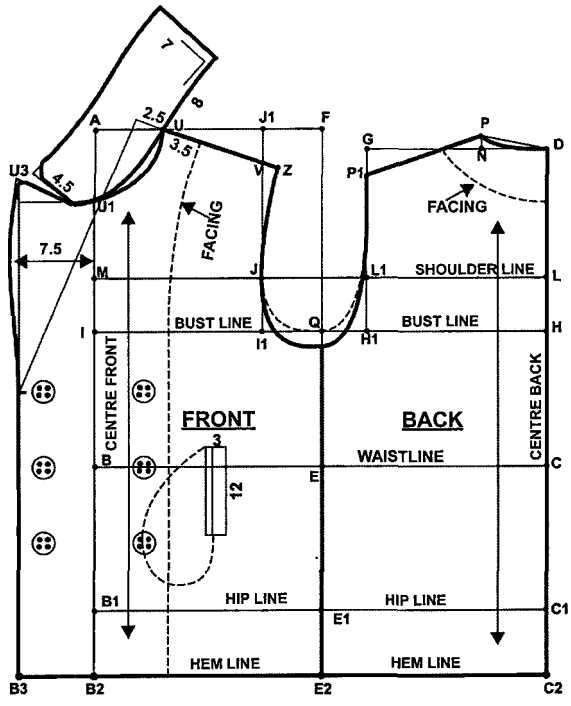
FRONT

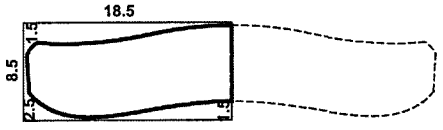
- Lower the second shoulder point Z1-Z2 by 4-5 cm (1.57-1.97") or according to the pattern.
- Draw the line of the sleeve crown of the sleeve front Z2-Q3-E3.
- Draw the bottom sleeve in the desired width and join it to the sleeve crown.

BACK

- Lower the second shoulder point P2-P4 like the front.
- Draw the line of the back sleeve crown P4-Q3-E3.
- Draw the bottom sleeve and join it to the sleeve crown.
- Take up the sleeves of the front and back and join them.

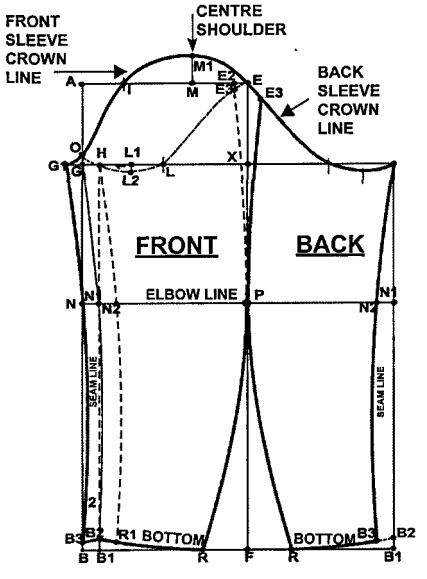
PEA COAT





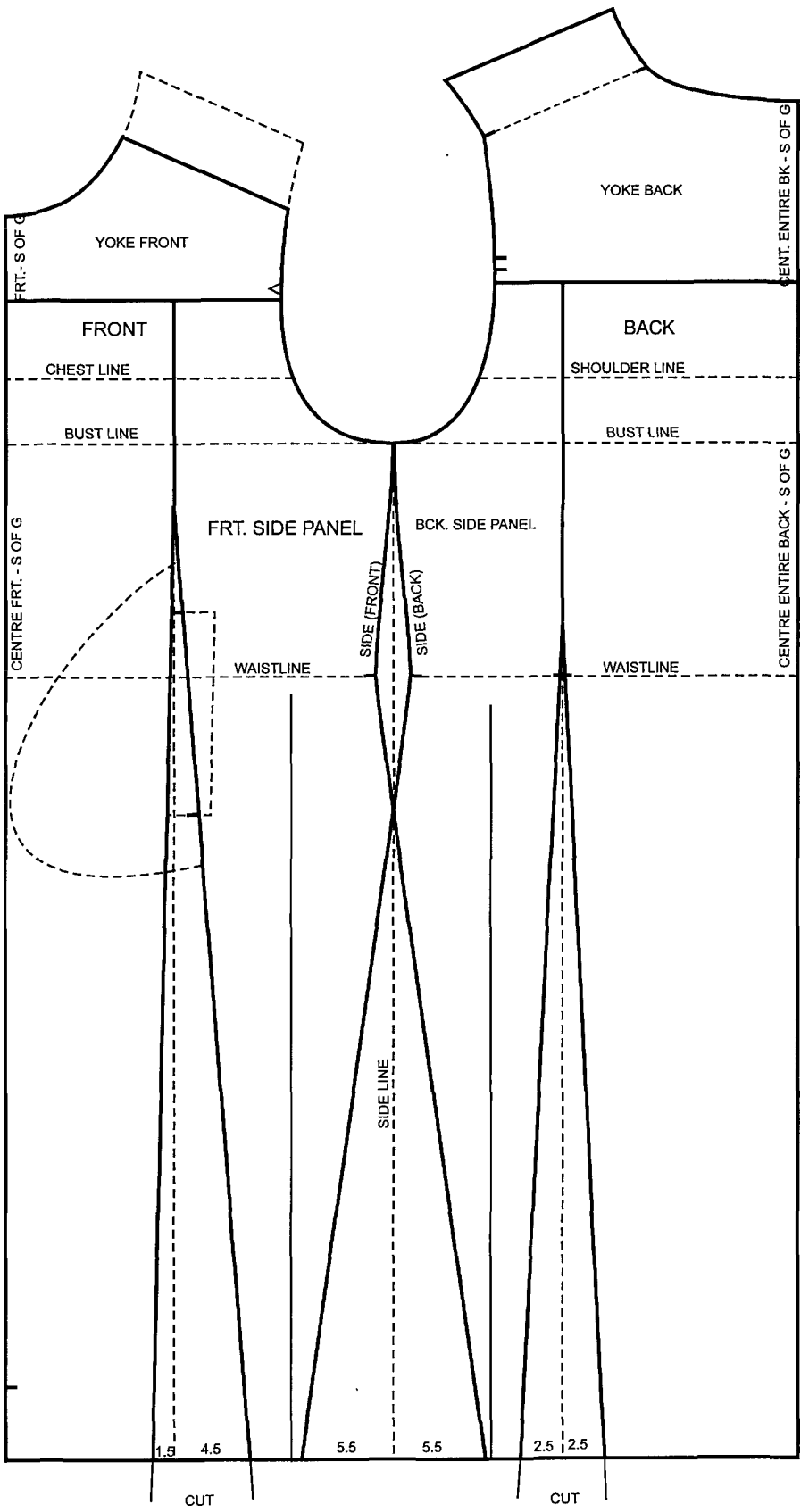


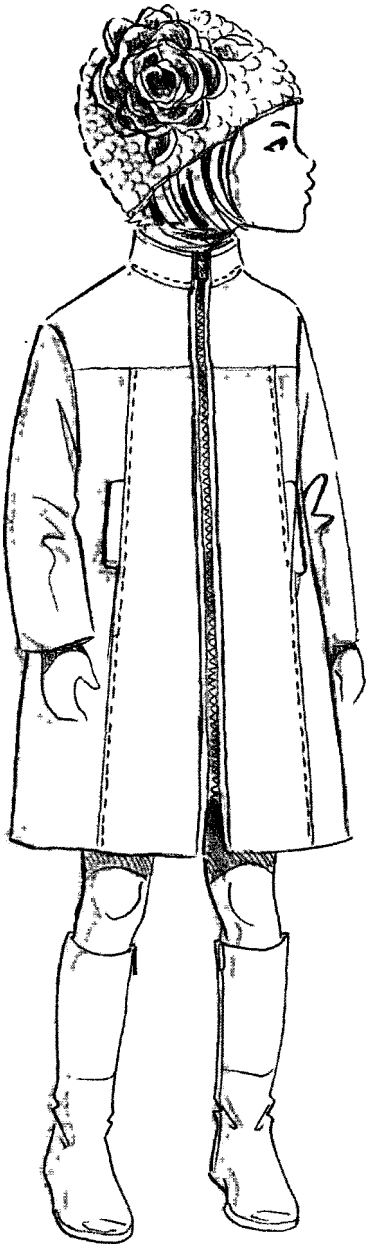


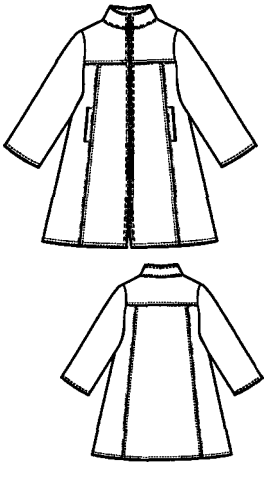


- Draw the base of the coat with suitable measurements and with the necessary ease.
- Create the length desired with B2-C2.
- Create the 6-7 cm (2.36-2.76") extension of the centre front for the fastening, B2-B3.
- Draw the lapel line B3-U3 as illustrated.
- Draw guide line of the lapel and the collar.
- Lower the armscye by 1.5-2 cm (0.59-0.79").
- Draw the pocket.
- Draw the facing of the front and back.

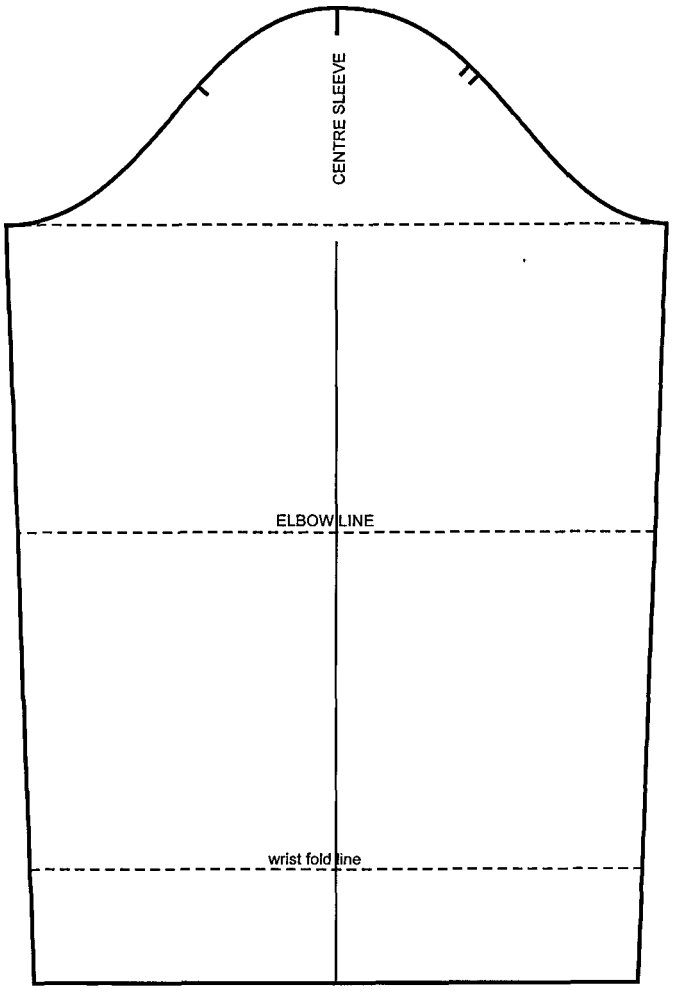
OVERCOAT WITH FRONT AND BACK YOKE

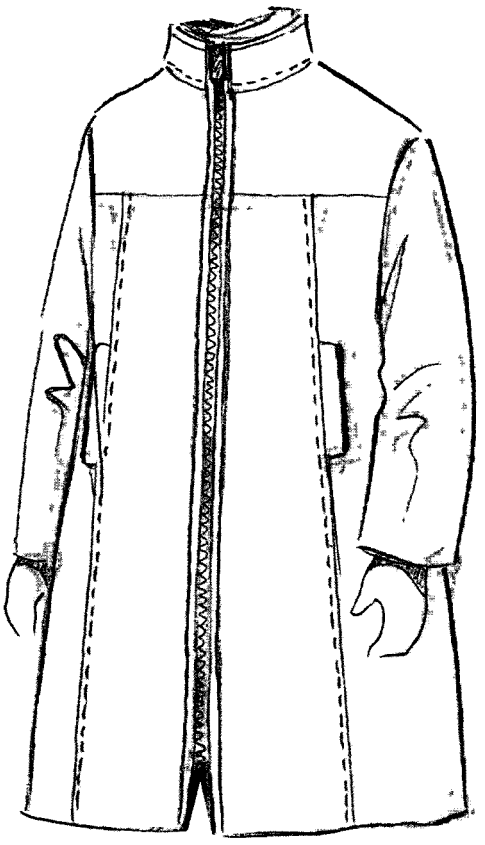


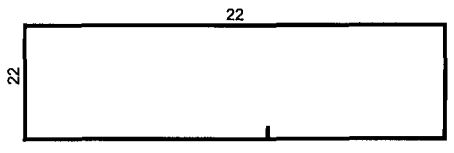




OVERCOAT WITH FRONT AND BACK YOKE 2

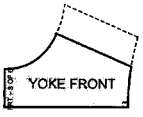


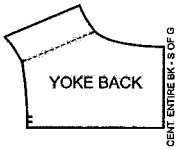


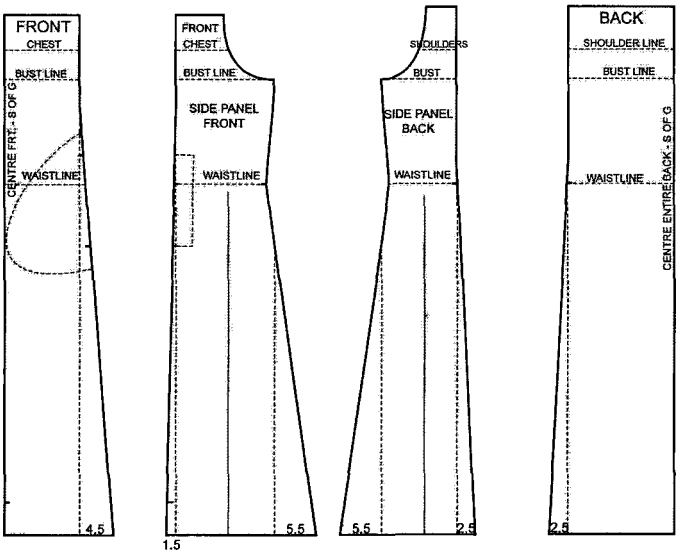


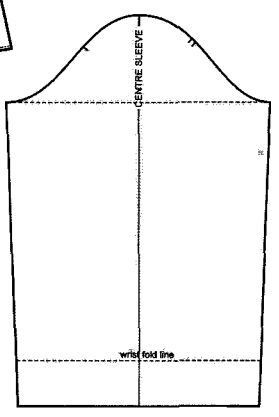


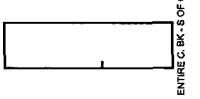






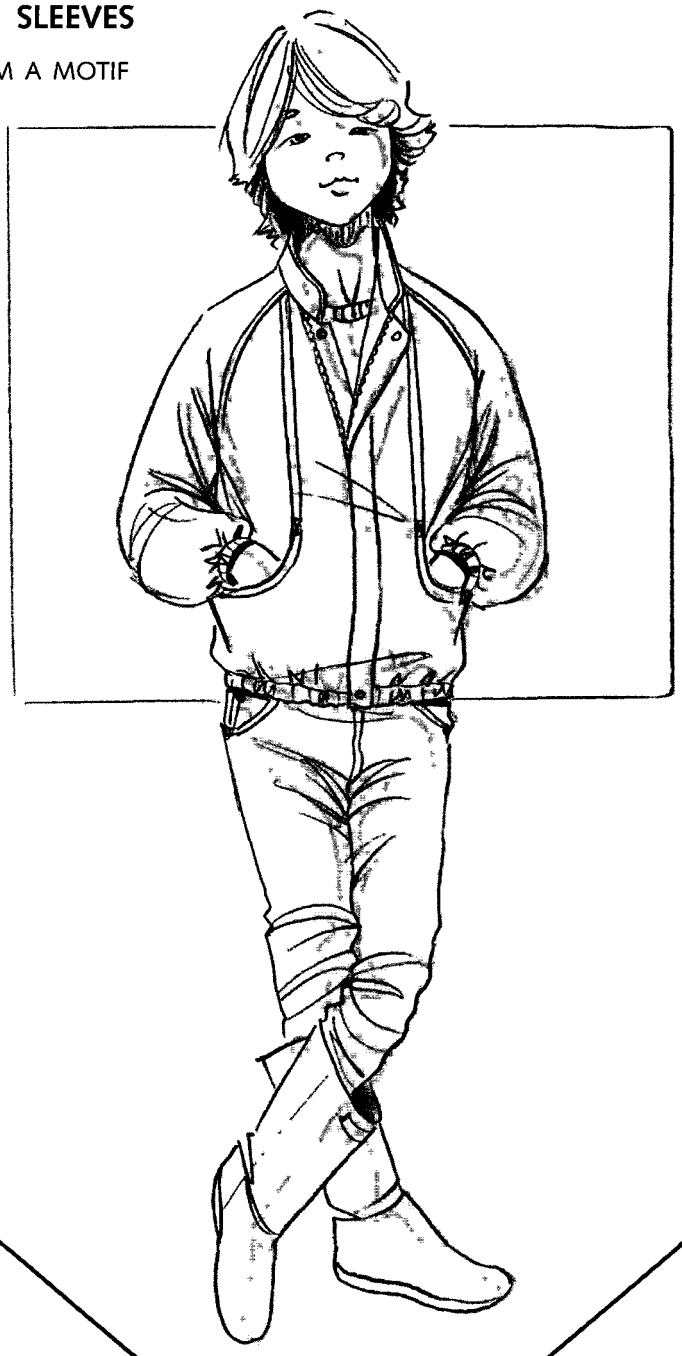


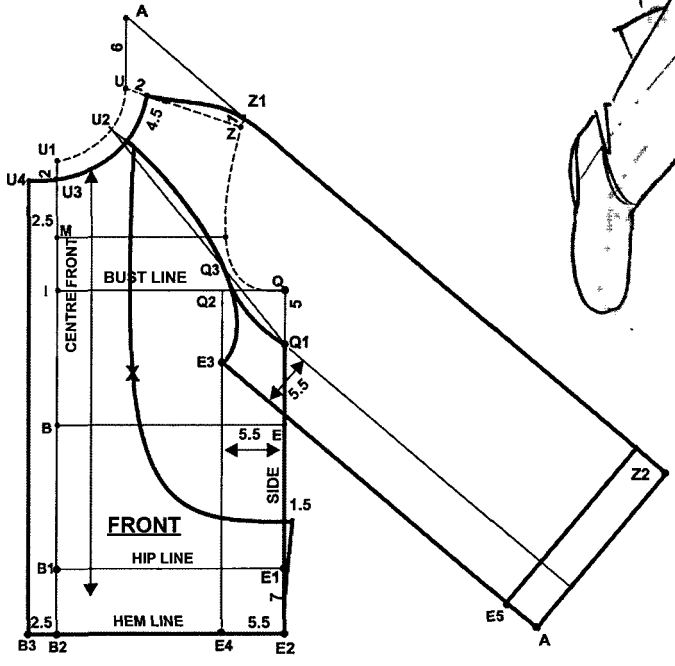


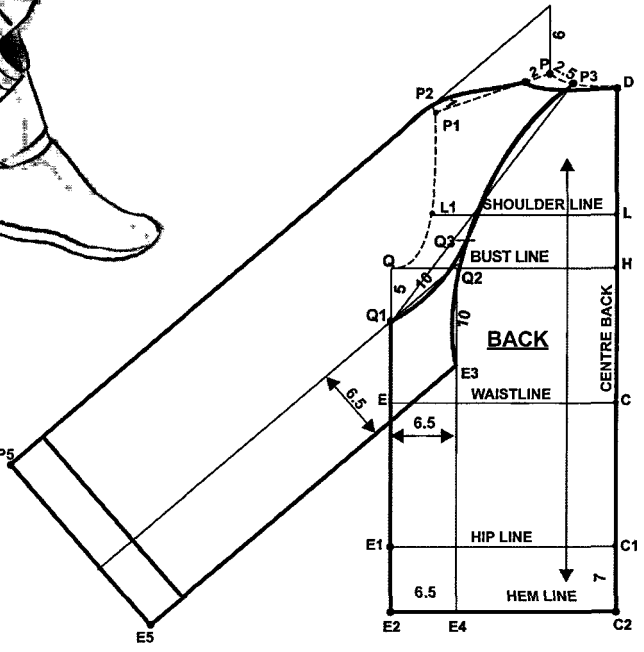


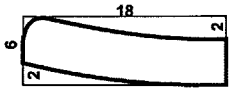
JACKET WITH RAGLAN SLEEVES

WITH POCKETS WHICH FORM A MOTIF





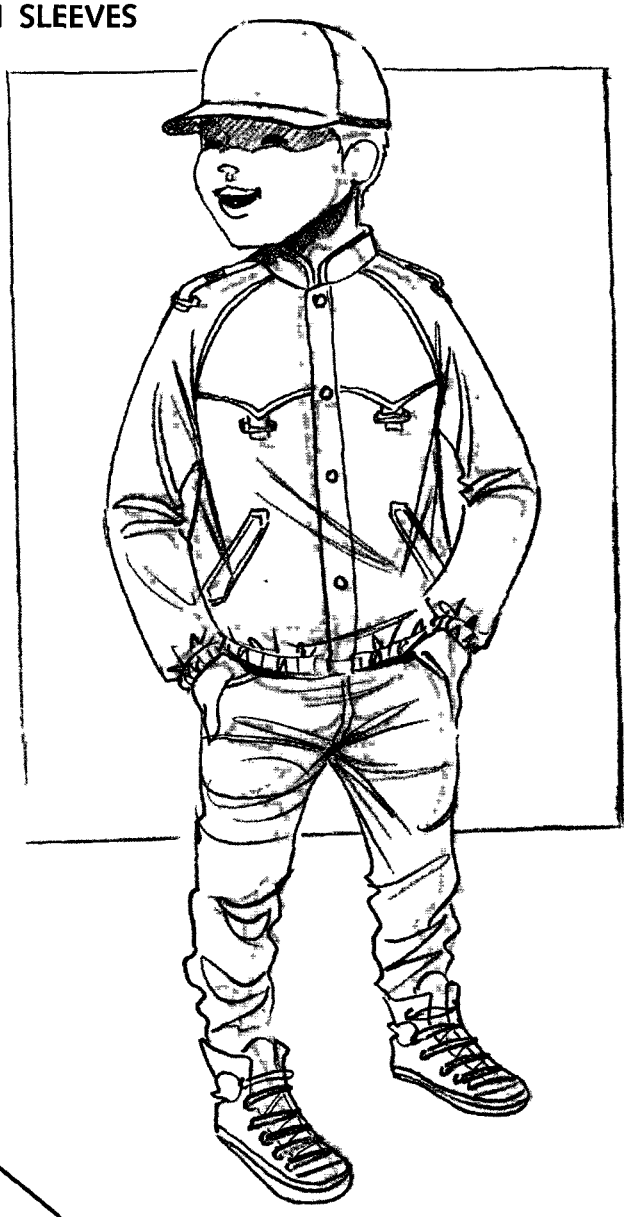


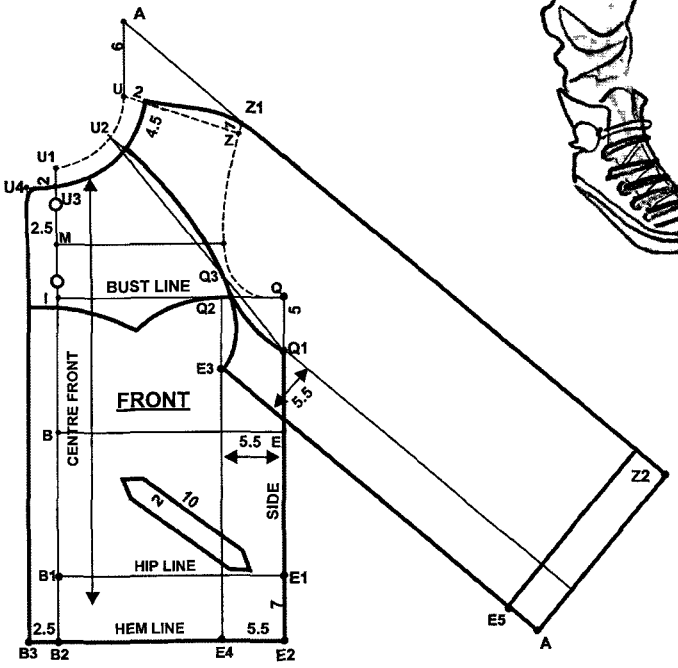


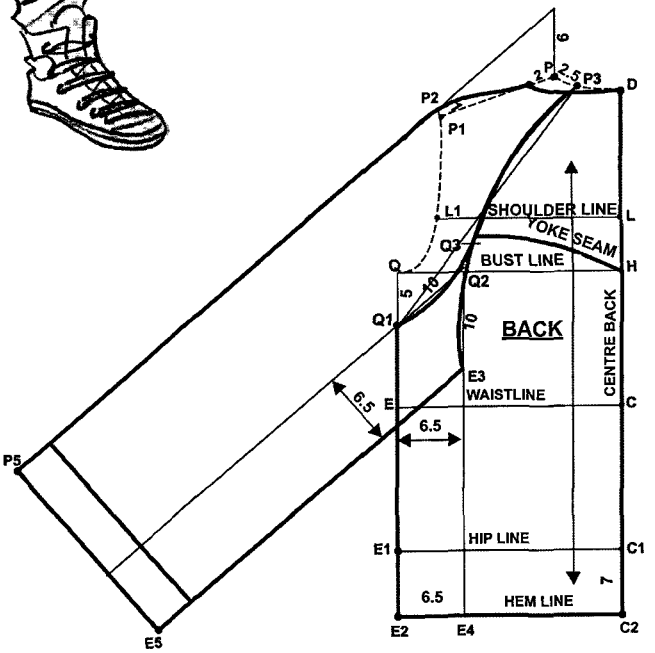
COLLAR

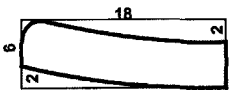
JACKET WITH RAGLAN SLEEVES

WITH POINTED YOKE



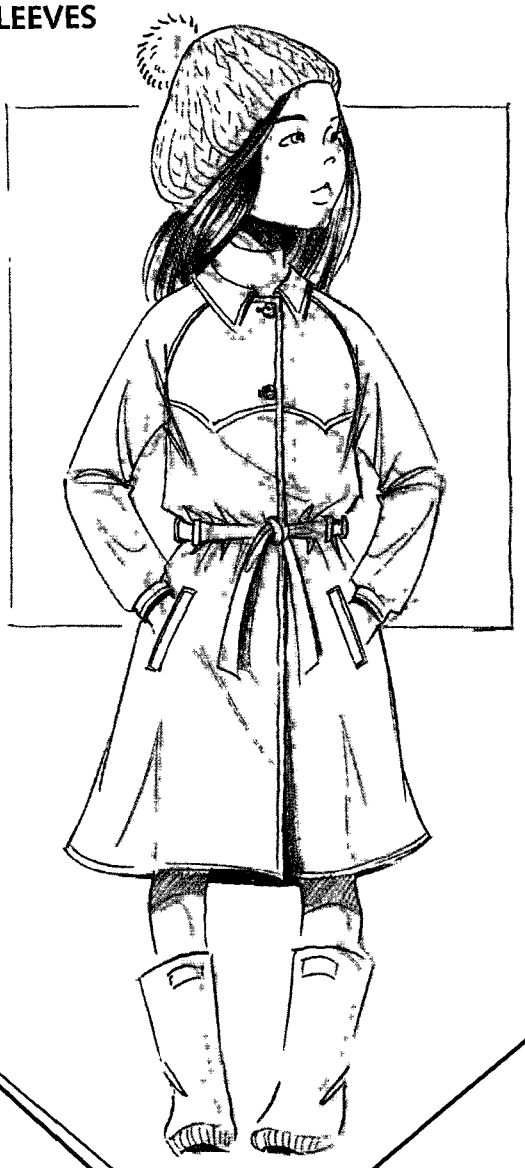


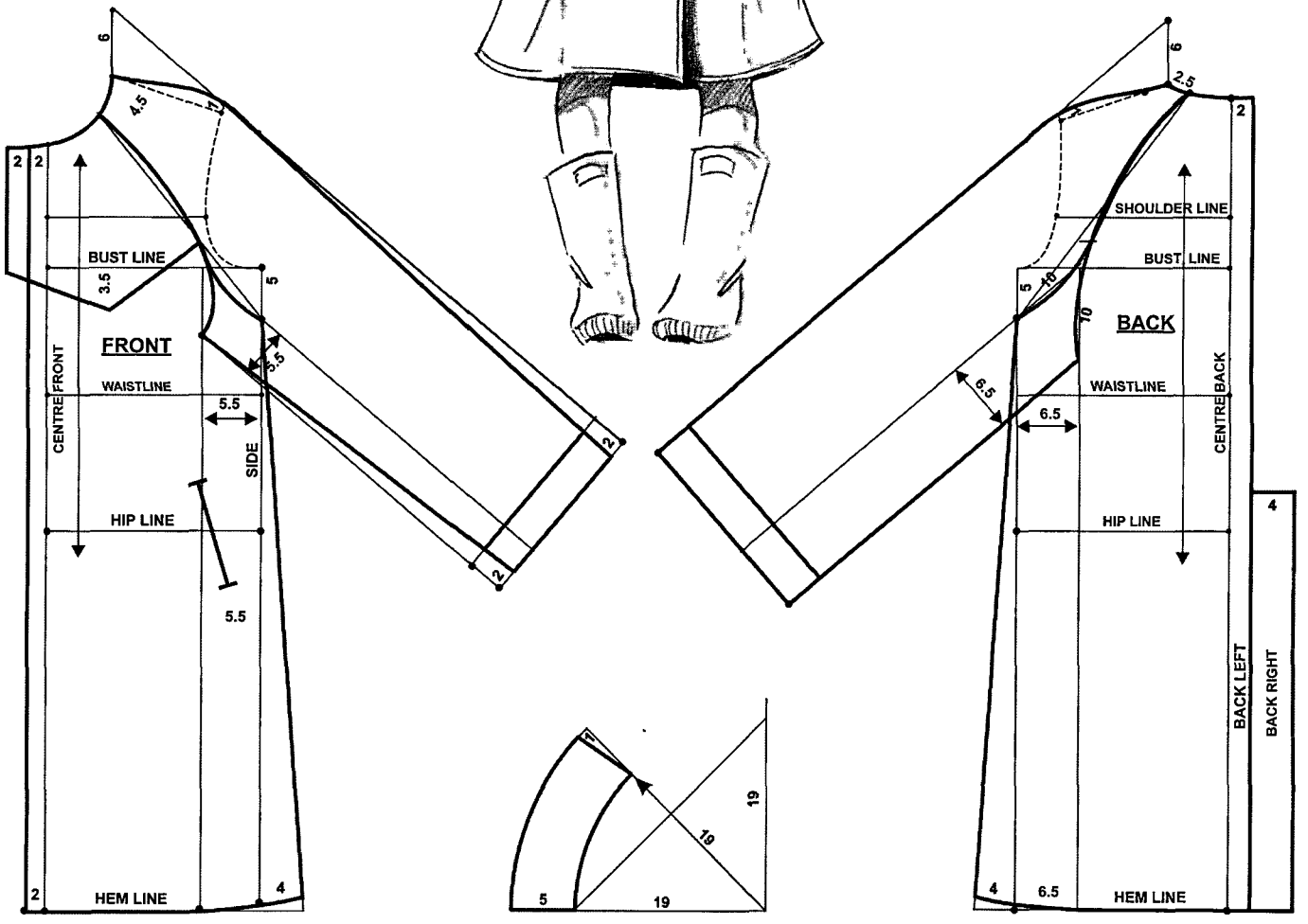




COLLAR

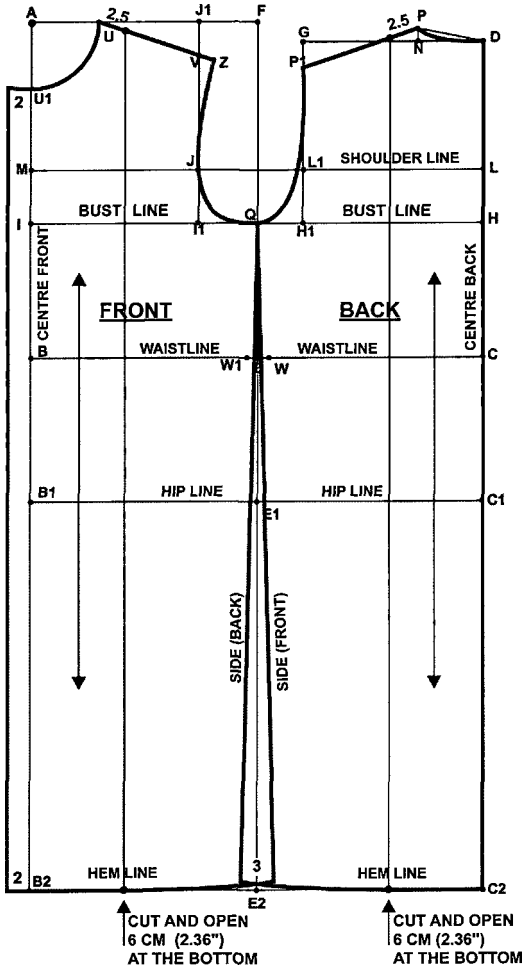
RAINCOAT WITH RAGLAN SLEEVES

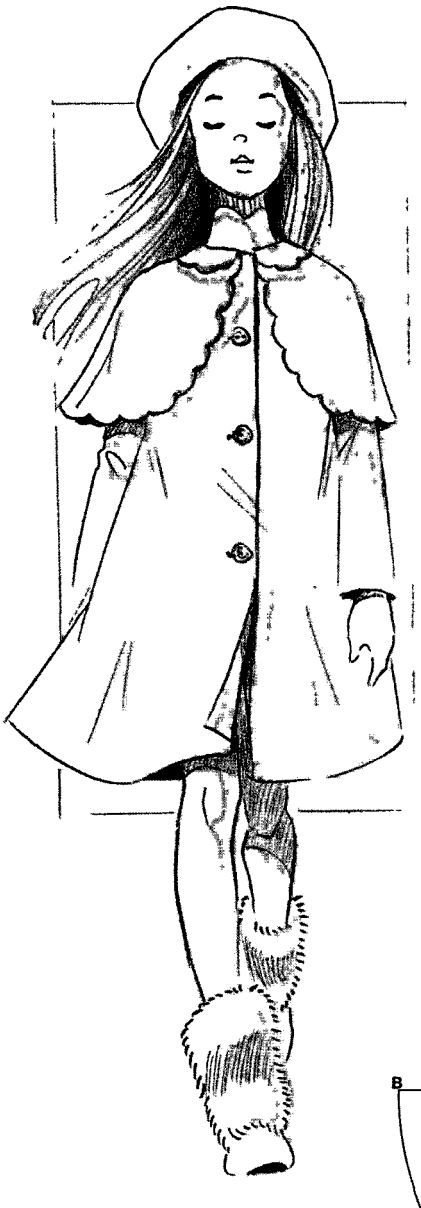


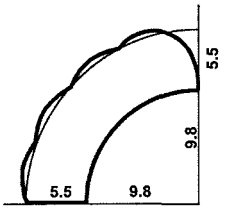


- Draw the basic raglan coat base with the ease for a raincoat.
- Create the extension of the centre front for the fastening.
- Create a 4 cm (1.57") flare at the bottom on the front and back sides.
- Draw the yoke front with the overlap.
- Create the extension of the back for the vent.
- Draw the collar.

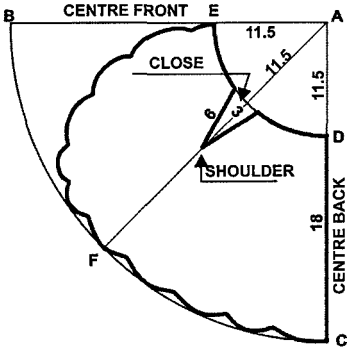
OVERCOAT WITH A SMALL CAPELET ON THE SHOULDERS



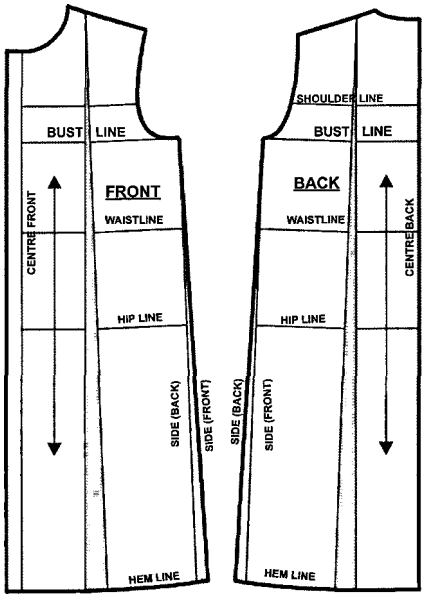




COLLAR



CAPELET



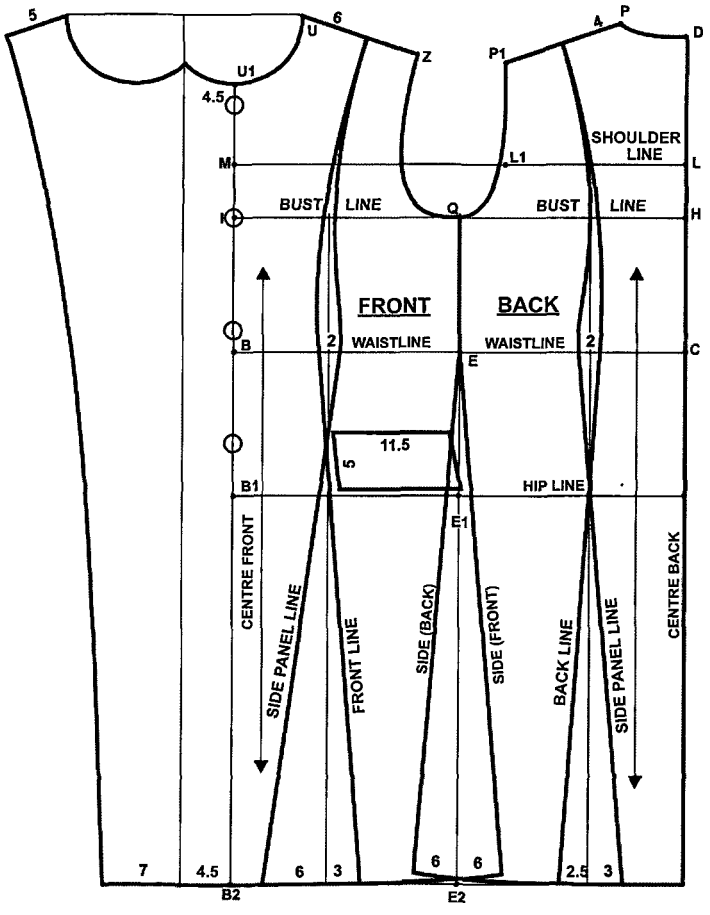
BASIC MID-LENGTH OVERCOAT BLOCK

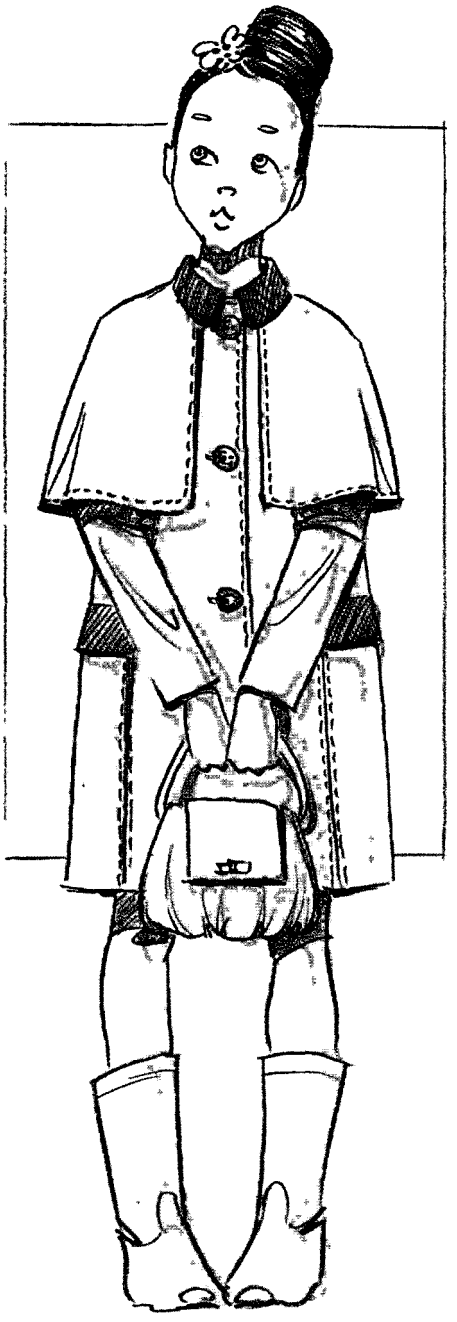
- Draw the base of the coat, with suitable measurements and ease.
- Create the extension for the overlap of the fastening.
- Draw the flared line on the side in the width desired (1.5 cm / 0.59") per part).
- Draw two vertical lines, from the shoulder to the bottom to create greater width.

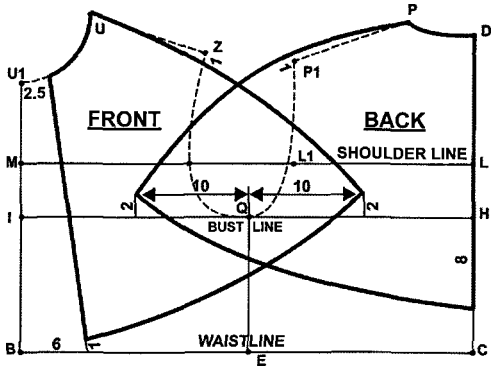
BASE CAPELET

- Draw an angle A-B-C.
- A-D 2/3 half of the base collar circumference + 1.5 cm (0.59").
- A-E like A-D. Draw the curved line D-E.
- D-C Capelet length.
- Draw the dart on the shoulder.
- Draw the bottom hem line with the outline desired.

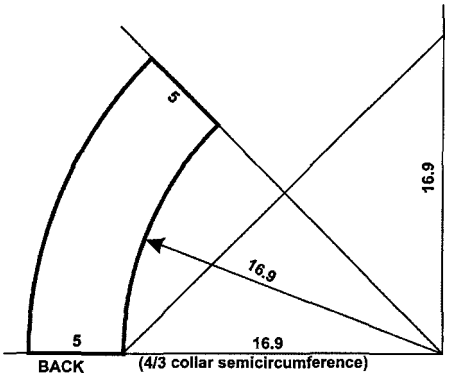
MAC-STYLE OVERCOAT

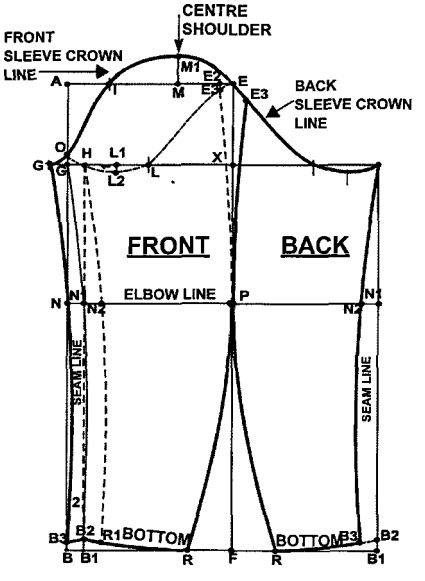






CAPELET

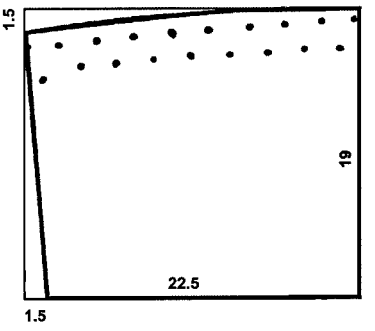




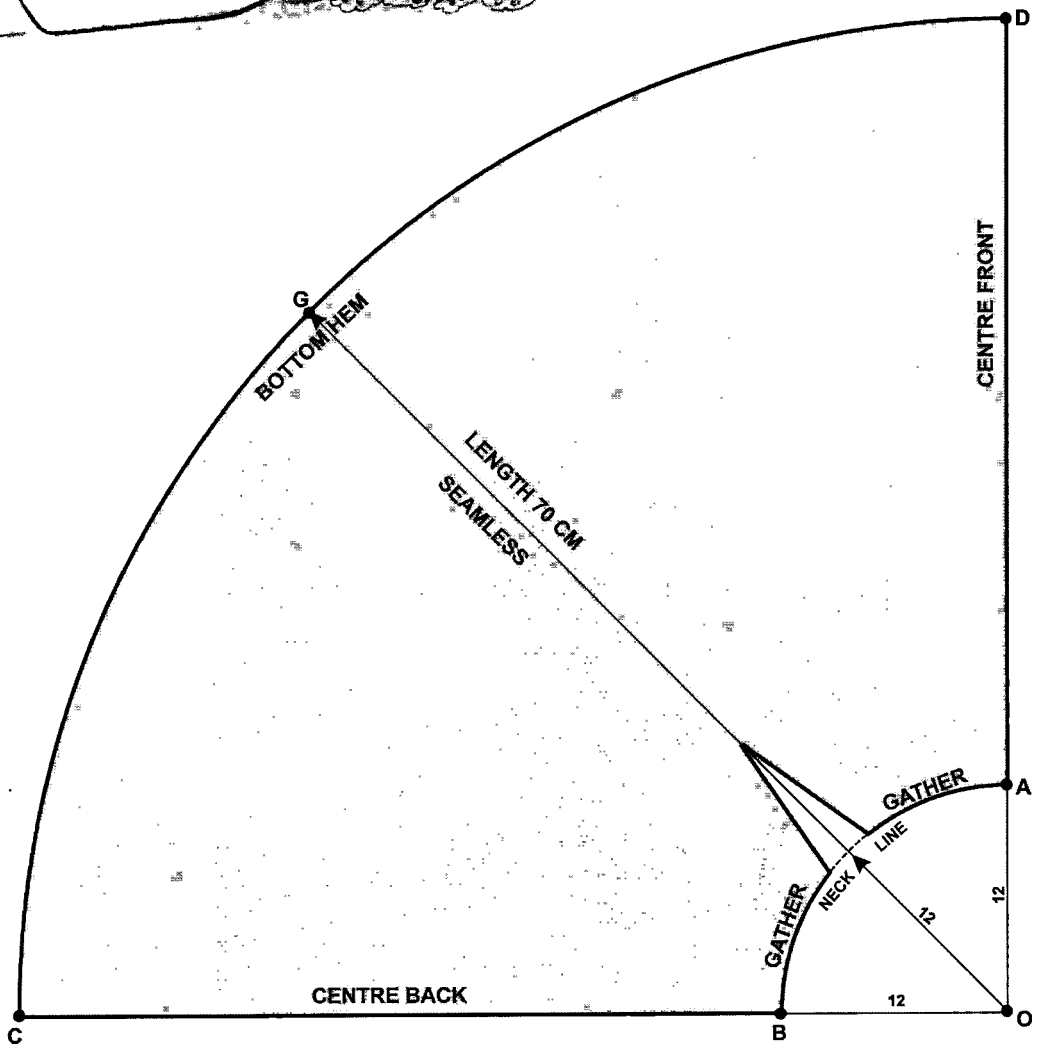
HALF-CIRCLE CAPE

WITH A HOOD

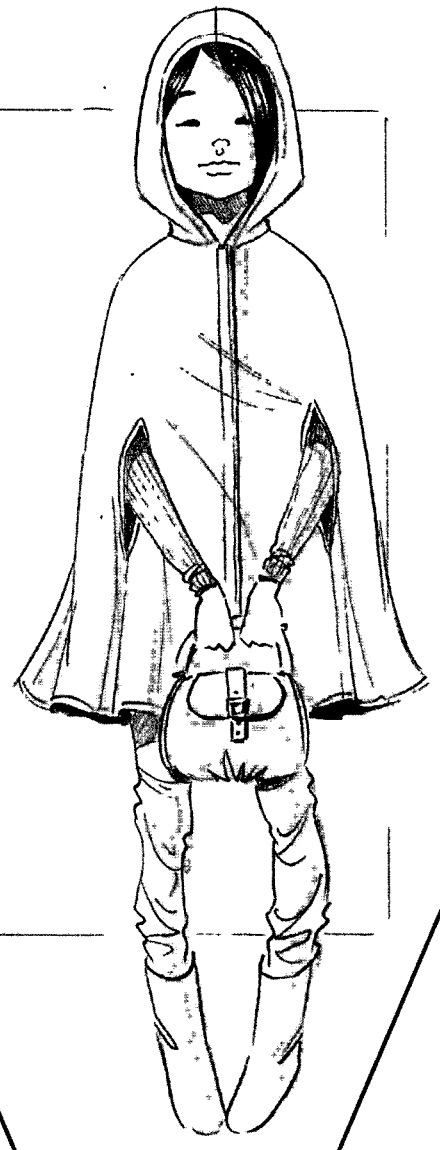




HOOD



BASIC HOODED CAPE BLOCK



- Construct the base of the coat in the measurements desired and with suitable ease , then separate the front from the back.
- Draw the 2 cm (0.79") extension of the centre front for the fastening.
- Extend the line on the side by 10-12 cm (3.34-4.72") at the bottom and 4-6 cm (1.57-2.36") on the chest line.
- Join from the shoulder line to the hem line rounding the outline on the shoulder, as illustrated.
- If you would like a roomier cape, draw a perpendicular line from the shoulder line to the halfway point of the hemline, cut and open at the bottom as desired.
- Join smoothly.
- Repeat the same steps for the back, except for the extension for the fastening.

HOOD

Take up the bodice of the back of the coat base:

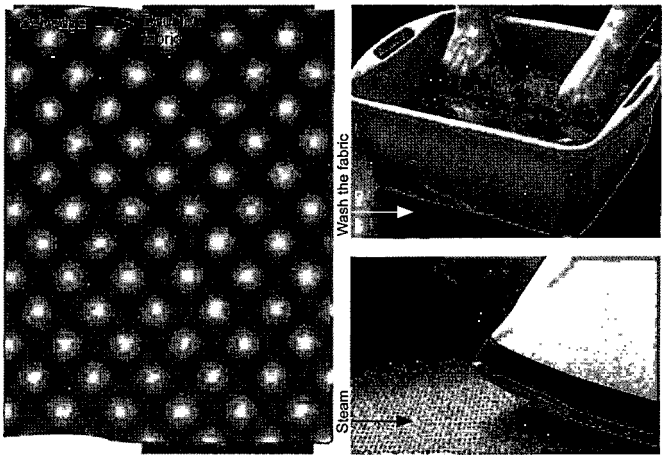
- Place the first back shoulder point on that of the front lining it up exactly straight.
- Construct the hood as illustrated or as desired.

Overcoat illustrations



PREPARING THE FABRIC

In hand-made garment making, the first step to creating clothing is washing the fabric, the trimmings and any other items which can be washed before applying them to the garment. By doing so, they won't shrink and you'll eliminate the chemical substances used, as starch and dyes. It's best to wash cotton fabric more than once because it continues to shrink. It's best to wash dyed fabrics separately until the colours stabilise. Fabric which requires dry cleaning should be passed over with a steam press and left to dry over a smooth, hard surface. Knit fabric, especially those made of light cotton, after the shrinking treatment, tend to wrinkle and get wavy. If this happens, before laying out the pattern paper on top, you'll need to remove the folds, pressing them with a dry iron.

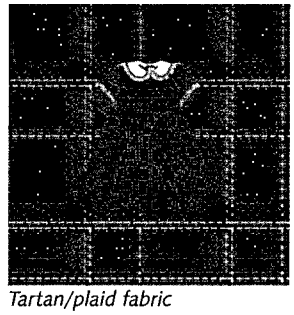


Wash the fabric and let it dry or steam it; place the fabric on the table; check the S of G by taking a thread from the warp or the weft and pulling it slowly, then position the pattern by following the empty space left by the thread; cut along the outlines drawn with the chalk.

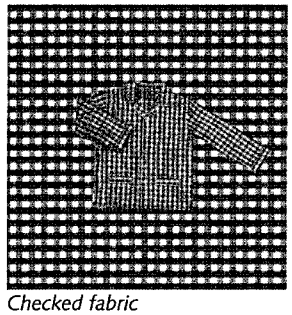
LAYING OUT THE PAPER PATTERN ON THE FABRIC

When you cut the fabric, it's essential that you lay out the paper pattern in the precisely correct way, which is done manually in artisan clothing making.

The paper pattern can be placed either on folded fabric (so with two layers of fabric) or on one single layer. Generally the paper pattern indicates if you should cut the fabric doubled or in a single layer. If you should cut the fabric when its doubled, which is seen more frequently, you'll need to fold it, making sure the selvages meet up (that is the finished edge of the fabric). The paper pattern usually indicates the straight of the grain, which is a line parallel to the selvage. If, on the other hand, you happen to have a piece of fabric without a selvage, you'll need to understand the direction of the fabric's warp, pulling the thickest, most durable thread of the fabric, remembering that the fabric (as long as it isn't elasticated) is almost always less stretchy in the direction of the straight of grain. Follow the instructions of the pattern which will always indicate the straight of grain with arrows. Check that the patterns pieces are placed so that they are all of the arrows on the fabric, remembering that for velvet and other tufted fabric, the "hair" of the fabric should turned facing downwards. In addition, lay out the centre back or the centre front on the fold line of the doubled fabric, if necessary. Laying out the pattern on the straight of the grain allows us to create clothing which falls well and which fits properly. Just a few particular patterns are cut on the bias or crosswise on the fabric.



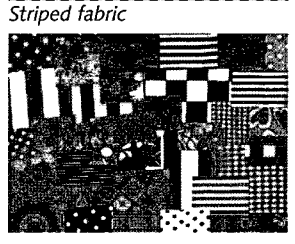
Tartan/plaid fabric

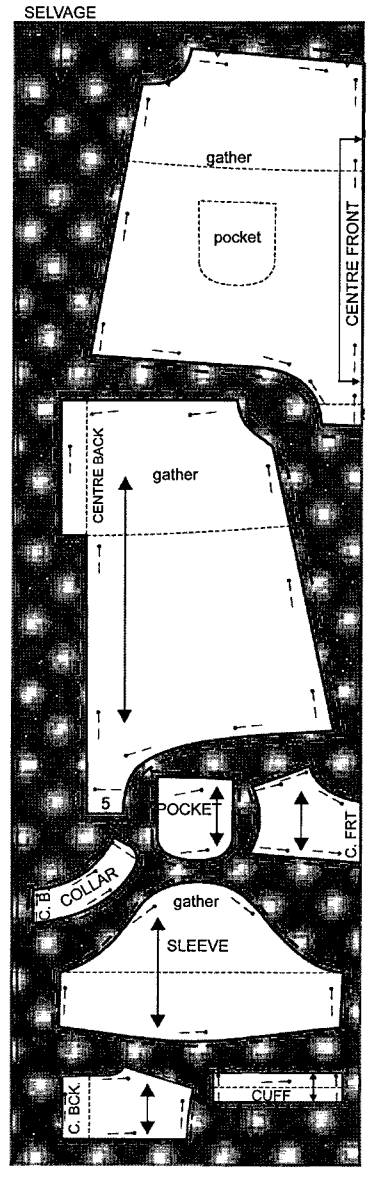


Checked fabric



Striped fabric





Placement on checked, tartan or striped fabrics is a bit more difficult as you'll need to make the decorations line up. For this reason, we advise choosing simple patterns with just a few pieces. Before laying out the pieces of the pattern, look over the fabric well to understand if there is a dominant pattern in the design or print. The easiest system to carry out the cut for this types of fabric is that of laying it out in a single layer, cut the piece, turn it and use it as a sample so as to be sure that the notches and the design line up with the other piece it is going to be joined to.

After having placed all the pattern pieces a suitable distance from each other and after having checked that each piece has been placed correctly, affix them on the fabric with pins (or with weights). Mark the outlines with chalk made for this purpose, leaving a 0.5-1 cm (0.20-0.39") margin for the seams (if not already incorporated in the pattern already).

Cut along these lines with sharp cutting shears ben affilate or a cutter on a suitable table. The important thing is that the cut is clean and precise. At this point, the cut pieces should be assembled, bastingthem along the lines drawn before, or pinned, or joined with the water soluble glue stick.

LAYING OUT THE MODEL ON THE FABRIC

ARTISAN LAYOUT

Laying out the various pieces of paper pattern on the fabric is a step which requires close attention when following the rules. Generally, paper patterns are used for hand-made garments, and thus without seam margins or additions for hems. For this reason, when laying them out, you'll need to leave extra room for hems and seams.

It is also important to carefully check all the markings, each reference, the notches, the straight of grain, and the pieces which are placed on the fold of the fabric. If you use a piece of tufted fabric or with just one single side, you need to choose the direction which you prefer and place the model, following the rules for laying out patterns on that type of fabric. In this case, in order to be sure that all the pieces face the right direction, it's helpful to draw a red arrow on all pieces of the pattern. For proper placement, it's helpful to know that cotton and linen are folded on the bolt with the right side on the exterior, while wool fabric has the right side on the inside. Remember that the face of the fabric may have a shinier or more matt appearance, it could have a more marked weft, and the selvages are finished better on the front. Once you know these details, it's easier to lay the pattern out and mark the pieces. The fabric should be placed on a large table which, if possible, is free on each of the four sides to make it easier to carry out the lay-out and cutting.

1. It's advisable to immediately lay out the pattern pieces which are to be placed on the folded edge of the fabric as they must be doubled, that is, seamless in the centre.
2. Place the other pieces of the pattern, paying close attention that the arrows of the S of G of the pattern are parallel to the fabric's straight grain, that is, parallel to the selvage.
3. After having positioned all pieces of the pattern on the fabric, affix them with pins fairly close along the seam margins parallel to the cut line.

INDUSTRIAL LAYOUT

In industrial lay out and cutting, you'll need to create an industrial pattern. A pattern can be defined as industrial when, once placed on the fabric, it can be cut by following the outlines without any further interventions (markings, margins, etc.), when the garment can be made without intermediary steps (basting, tests, corrections, personal adjustments), and when it is ready to be issued to the market.

The symbols used should be codified, recognisable and unmistakable by those who work in the subsequent steps of the production process, even more so given the state of the global market and the dynamics concerning globalisation and outsourcing of production phases. Producing an industrial pattern is not, in any way, the same as drawing a pattern for hand-sewn garments for personal production, as they must be preprepared for use by others. Industrial patterns must be entirely free from errors. An error on the pattern, no matter how small, can end up being a difficult to solve problem during the sewing process. Industrial models are precise and can be used, if necessary, for sartorial production. However, an artisan pattern is entirely unsuitable for commercial production.

1. Characteristics of reference

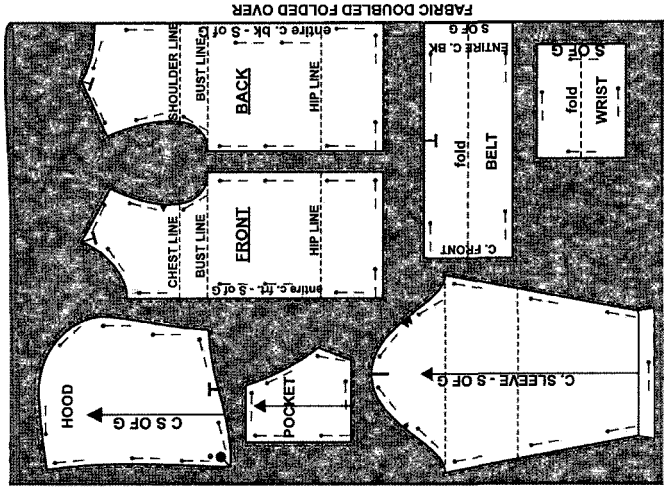
- The presence of seams, hems and overlaps - All pieces of the pattern must be developed on their perimeter, adding seam allowances. The pattern must exactly reflect the same outline which would be made on the fabric drawn with chalk for cutting after the addition of the seams in artisan production. The size of the seams varies according to the sewing machines used, the shape of the pieces, the type of garment and the material which is to be used. An industrial pattern has all edges inclusive of the seam margins, the bottom hem, notches and inner holes for the darts.

2. Seam allowances

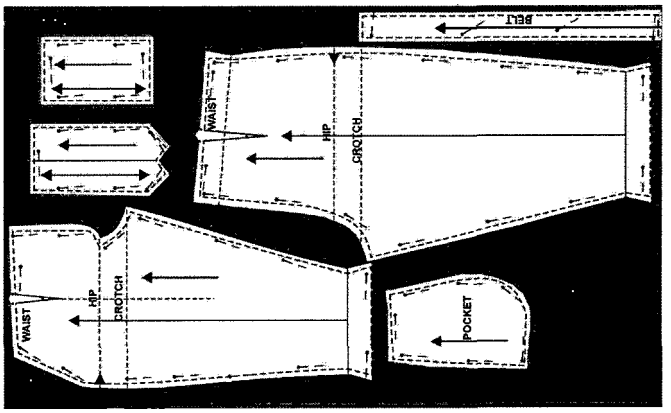
- Each company has its standards, but a general rules for the size of the main seam allowances is: 0.5 - 0.7 cm (0.28") for seams, 3-5 cm (1.18-1.97") for hems.

3. Wording on each piece and codes

- On industrial patterns, each piece needs to indicate the straight of grain, the quantity and the material of the pieces to cut, the size and the item. Usually on pieces made by hand, the type of material is written in a contrasting colour to make the pieces for laying out immediately identifiable (e.g.: black for fabric, green for the lining, blue for adhesives, etc.).



Pattern without seamlines on the fabric, with direction



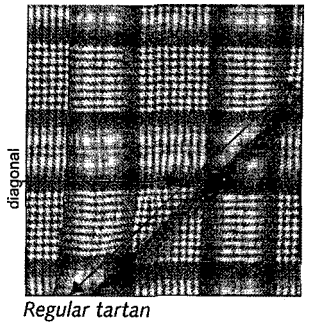
Pattern with seam lines on the fabric, with direction

LAYING OUT THE MODEL ON CHECK, TARTAN AND STRIPED FABRIC

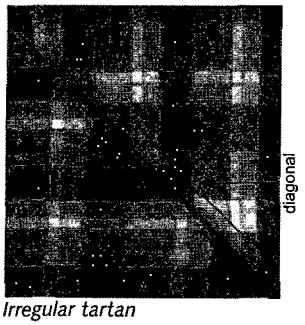
For this type of pattern, it's always convenient to choose simple models. Those which are more elaborate often change the pattern on the fabric, reducing it. In addition, it is impossible to always avoid making darts which are unsuited and unsightly on these fabrics. Thus, remember to avoid horizontal and diagonal darts.
When you buy this type of fabric, you'll need to leave plenty of room (30-40 cm / 11.81-15.75"), as you'll need to make the designs match up.
There are two types of checks: regular and irregular. The former have the same arrangement of colours and lines in all directions and the "fill" zone - that is, the part in which the motifs are complete - encloses a perfect square and is thus easier to arrange. The latter, on the other hand, are arranged differently in one direction or in the other, or in both directions, and it is thus more difficult to make them match up. It is thus better to lay them out on a single layer instead of folded over fabric. The same is true for symmetrical and asymmetrical stripes.

HOW TO RECOGNISE REGULAR AND IRREGULAR TARTANS

To recognise if a tartan is regular or irregular, you'll need to fold over a corner which crosses the centre of the "fill" zone (that is, the square or rectangle in which the complete design and all colours are contained in). If the design and the colour bands meet in both directions, the tartan has regular squares; if, however, they meet only in one direction or not at all, then it is an irregular tartan. To ensure that the finished garment made from tartan fabric is balanced in the pattern and the colours, you'll need to make sure they are correctly arranged. To get this result, you'll need to:

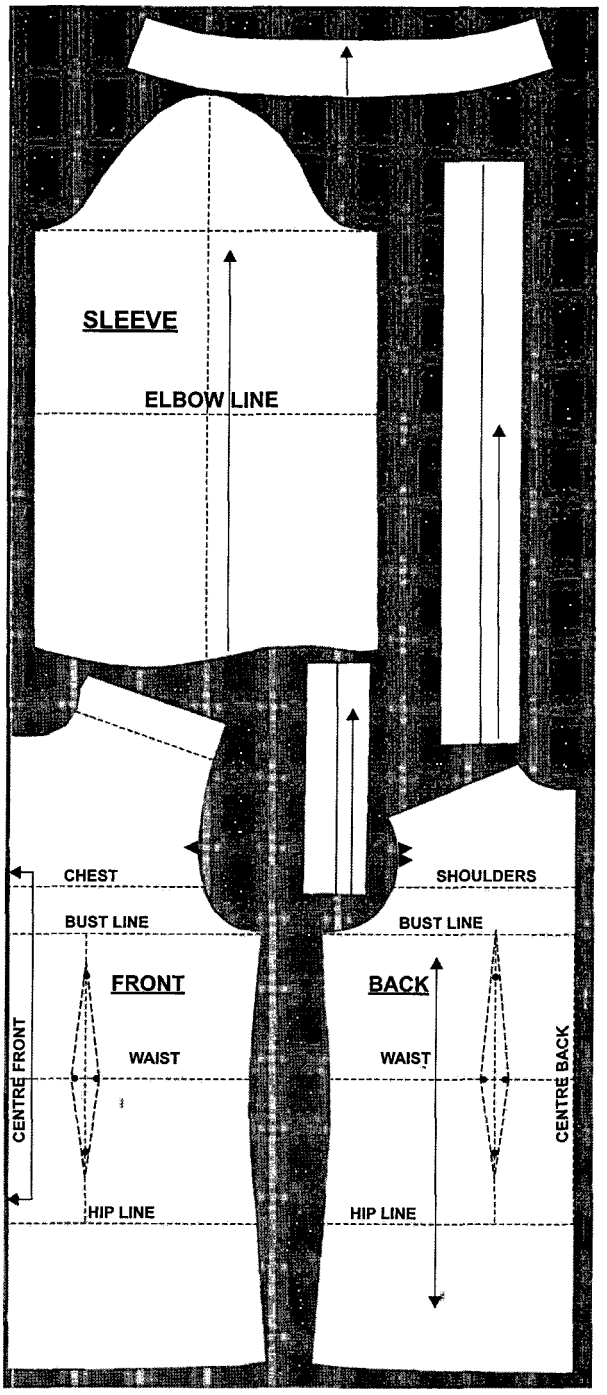


Regular tartan

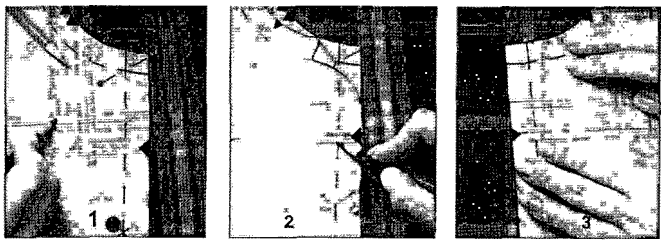


Irregular tartan

1. - Place the horizontal bands of the dominant colour on the allowances or close to them, like the edge of the seam or of the sleeves. Avoid placing dominant horizontal strips on the fullest part of the bust or of the hips, or at the waist, as it will create an unflattering enlarged appearance.
2. - Place the vertical strips of the dominant colour at the centre of the sleeves, collars and yokes.
3. - If you are making a two piece outfit, make the vertical bands on the jacket line up with those of the skirt, placing the predominant vertical band at the centre front and back of each piece. Try to make the design meet up at every seam, arranging the horizontal bands in the vertical seams, like those of the centre front and back and those on the sides.
4. - Attach the sleeves, aligning the notches of the armscye.
5. - If possible, make the vertical strips line up on the pockets, the turn-ups/cuffs and other details with the position in which they're placed.
6. - Make the seam lines line up with the cut lines, properly affixing the fabric with pins and adhesive tape.



Lay out of the pattern for regular tartan

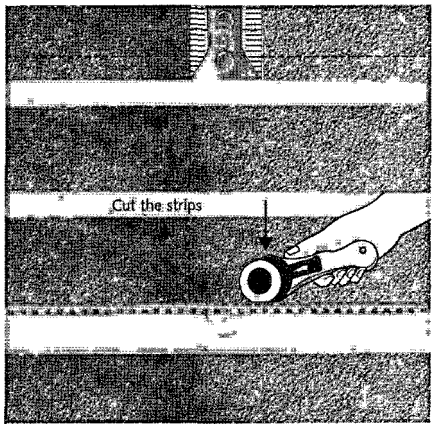


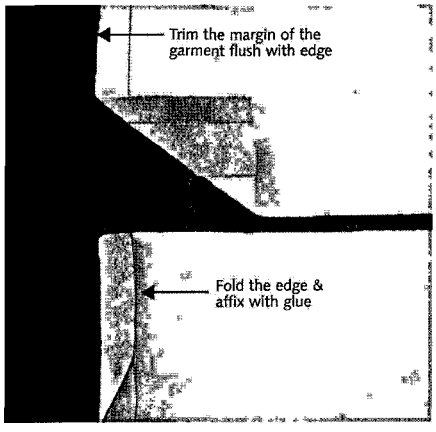
1. After having placed the front or the back on the fabric, draw the design of the tartan on the pattern, in the area where there is the notch for a lateral seam, and mark the colours;
2. Place over the other part of the pattern, front or back, making the notches meet up and draw the lines of the tartan on the back of the second piece;
3. Place the second piece of the pattern on the fabric so that the design drawn meets up with the design on the fabric. Affix well with pins. Do the same for the other pieces of the garment.

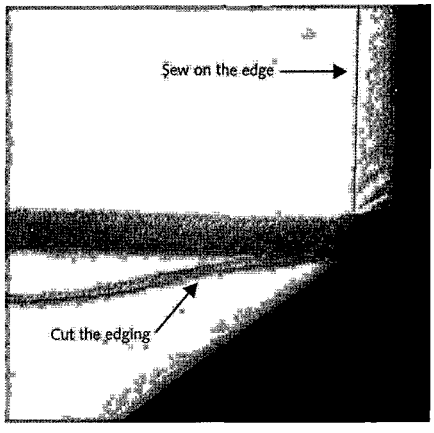
DECORATIVE FINISHES

Decorative finishes are used instead of edges and facings to give children's clothing an added touch of personality and unique style.
A classic jacket can be finished, either on the hems or on the edges, with a strip of leather, suede, a contrasting piece of fabric or with a embroidered or fringe border.
Before applying these finishes, you'll need to cover the inner edges of the fabric with a piece of heat-seal tape, to ensure it doesn't unravel.
Edging with suede keeping the fabric straight.
Because they don't fray or unravel, leather, suede and faux leather, are quite suitable to be used for the edges of different types of fabric, especially for those which are thick or double-faced, as they allow you to avoid facings but still have a clean effect.

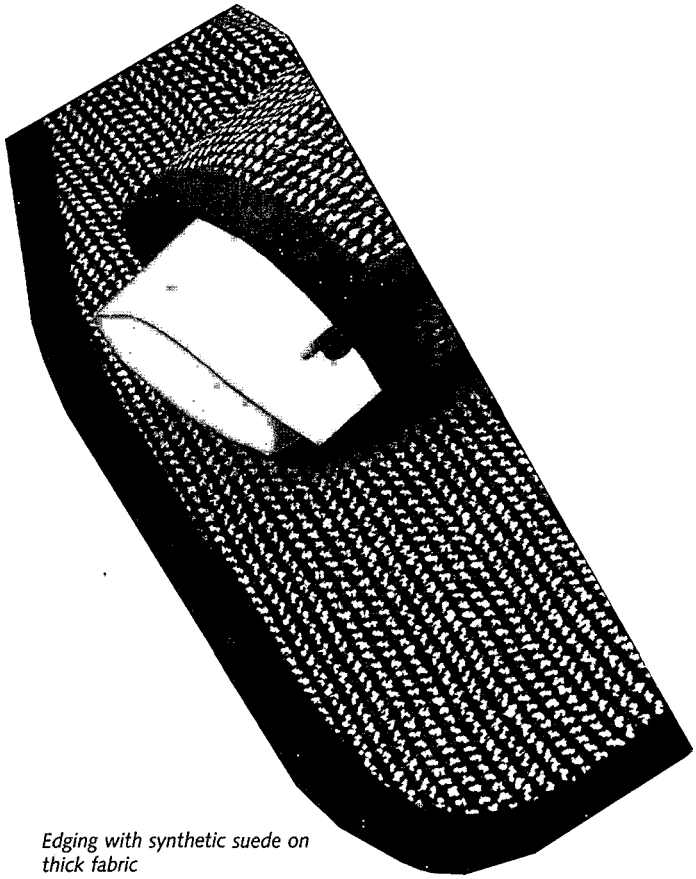
EXECUTION
1. Prepare the strips of faux suede (or of suede) in a width that is three times the width of the finished edge, plus 5 mm for the seam.
2. Affix the edging with pins on the garment, "right" side to "right" side, with a width in the seam allowance and sew along the seam line.
3. Cut the edge of the garment to be flush with the edge of the strip.
4. Fold the edging over the allowance onto the back of the garment and affix it with the solid clue to make sure it doesn't move from its position when sewing.
5. Create the seam, staying in the groove of the previous seam, keeping the garment right side up.
Flip the garment over and trim the excess edging down to the seam.







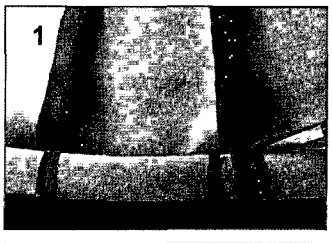
EDGING IN CONTRASTING FABRIC
This type of edging can be used on garments in all types of fabric, even if it is advisable to make them in heavy fabric in order to avoid unsightly puffiness and bulges.
The procedure for applying edging in fabric is similar to that of synthetic suede. The difference lies in the fact that the stripes should be cut on the bias and applied by hand with an invisible stitch. These edges can be in different fabrics, as well as in different colours, and even with a different type of weave.
If the garment's fabric, for example, is in relatively consistent wool, it's a good idea to make the edging with wool crêpe or wool flannel, or with a light gabardine.
Edging with a contrasting band is usually applied to the front of a jacket.
To prepare the front for the edging, you'll need to baste the facing to the jacket wrong side to wrong side and, after having done so, the edging will cover the cut edge of both the garment and its facing.
If you want, you can add a cord in the seams, or cover the seams with trimming.

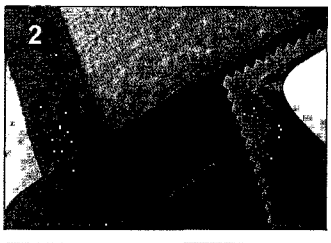


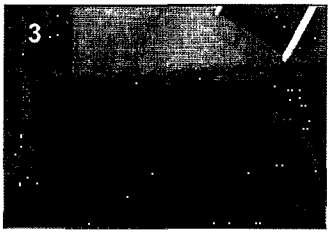
Edging with synthetic suede on thick fabric

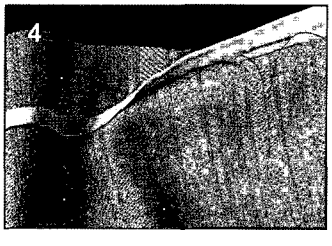
SEWING THE HEM

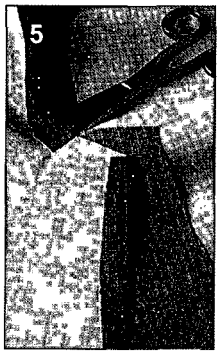
The length a jacket hem is approximately 5 cm (1.97"), while that of the sleeves is about 4 cm (1.57"), regardless of the size of the garment, and it is to be established before the fabric is cut, when the paper pattern is affixed, or, in industrial production, it is directly drawn on the pattern along with the seam allowances.
In hand-sewn garments, the hem can be sewn with a catch stitch - that is, with a series of small horizontal stitches following a zig-zag shape, before the lining is applied and after having attached the collar. In industrial garments, the hem is created on a special sewing machine with an invisible stitch. The hem of the sleeve, if its length is established in the test sample, for convenience's sake is done before the sleeves are attached to the bodice. Otherwise you'll need to apply the sleeves and check the length and subsequently sew the hem. The length of the sleeves should drop down approximately 1.5 cm (0.59") below the wrist. Hems on the the sleeves and the jacket should be interfaced with strips of heat-seal tape to make them more robust and to ensure they don't hang down in the points of greatest use. The interfacing should extend for 1 cm (0.39") beyond the hem line and be as long as each fraction of hem between one seam and the next. The edge of the hem, if the fabric tends to fray, should be finished with a zig-zag seam or with whipstitch or scalloping, unless it is supported by heat-seal interfacing. If so, you don't need any other finishing. Before sewing the hem, iron it and, if it's quite rounded, push down around the width, with running stitch along the allowance.
1) Iron the hem along the fold line; align the edges of the vertical seams of the cut hem along the fold.
2) Iron with the vapour setting to flatten the gathering, stopping the iron from going beyond the upper margin. If needed, sew running stitches 5 mm (0.20") from the cut hem.
3) For lined jackets sewn by hand, sew the hem with a catch stitch, taking up the hem with one or two threads and then the garment with a thread just above the raw hem, working from left to right and leaving the stitches loose.
4) For unlined jackets, the visible raw edge should be finished with a ribbon. Then baste the hem up to the finished hem, turn it over and with an invisible catch stitch between the hem and the garment.



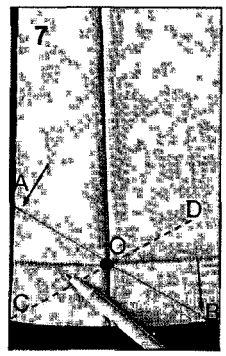


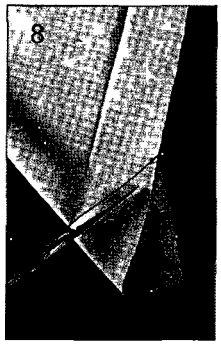


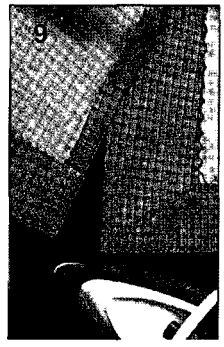


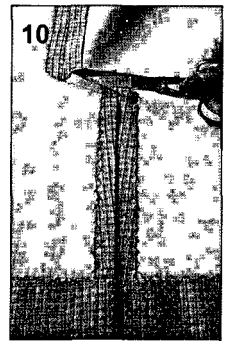












HEMMING A SLIT
5) After having interfaced, reinforced and placed the slit in its final position, cut the seam so that the part underneath remains flat.
6) Mark the fold on the hem and on the facing of the slit, ironing with the point of the iron, and create a diagonal cut on the edges of the facing and the hem at the point in which the borders meet.
7) After having opened the corner of the two hems, draw seam line A-B between the two cuts, passing through cross point O. Fold the fabric along the dotted line C-D, "right" side to "right" side, making the two cuts you just made meet up.
8) Machine sew along the line drawn and trim the excess fabric at a distance of approximately 5 mm (0.20"). Iron the seam open to flatten it and fold over the part on the right side.
9) Fold the hem from the side towards the outside and sew from the fold of the hem until the upper margin. Trip the margins, bringing them to about 5 mm (0.20"), open them and flatten them with the iron. Turn the hem to the right side, sew it with catch stitch and iron.
10) Baste the slit in its final position, create a diagonal seam on the slit, joining the layers of fabric from the inside, and trim any excess fabric allowances.
Sew the edges of the slit and the hem with catch stitch.

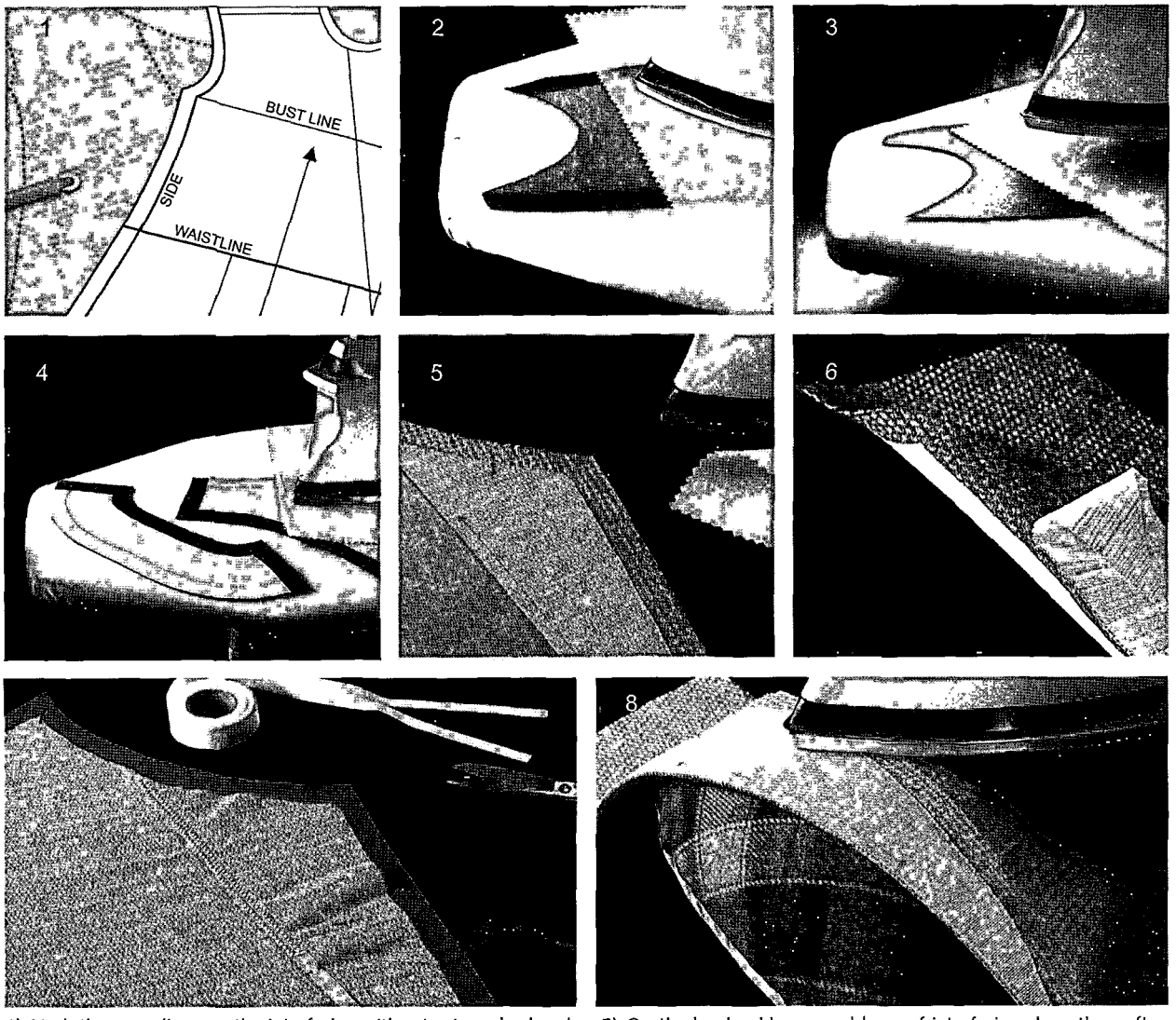


Jacket edging in contrasting fabric

CANVASSING WITH FUSIBLE INTERFACING

In tailoring, heat seal interfacing is used in almost all parts of the garment to help it maintain a better shape. Fusible interfacing has replaced most of the tedious, time-consuming work of hand-canvassing of long ago which made up the base of outerwear, especially for menswear.
Thus, in order to get good results, it's important to choose the interfacing suitable for the fabric which is to be used. The best results are obtained with good quality fabric. Those which react well to the fusion of heat-seal interfacings are in natural fibre fabrics like cotton, wool, linen and silk. Good results can also be obtained with synthetic fibre fabrics or blends, such as rayon and polyester. However, because they are too sensitive to heat, other synthetics or fabric made with metallic fibres are not recommended. Fabric with rough surfaces like tweed hold the heat seal better than those with smooth surfaces like gabardine or synthetics.

There are four types of fusible interfacing:
1) Knit interfacing, which provides support and body to the fabric without stiffening it. This interfacing is generally used for the sleeves, facings, hems and stand-up collars.
2) Canvas interfacing, used mostly on the front of jackets and in under-collars when extra support is needed.
3) Weft-insertion knit interfacing, used as a softer alternative to the hemp interfacing, which can still add stability to jackets and to the rounded lines of turn-ups and under-collars.
4) Non-woven fusible interfacing, used to support and stiffen some details, such as the flaps of small pockets.
Before being fused with the interfacing, fabric should be washed or steamed to pre-shrink it and avoid creasing before applying the fusible interfacing.



1) Mark the seam lines on the interfacing with a tracing wheel and transfer all the markings from the paper pattern.
2) Place the cut interfacing on the piece of the pattern in fabric on the wrong side and affix it with a dry iron. The iron shouldn't be moved across the surface so as to avoid the risk of moving the interfacing or the fabric.
3) Turn the piece over to the right side and iron it with steam, using a piece of cloth to protect the fabric, and let dry.
4) Apply the light or knit or jersey interfacing to the facing.
5) On the lapel, add a second layer of interfacing along the weft, , from the fold line to the seam line, placing the straight of grain of the interfacing on the fold line.
6) Cut the interfacing along the fold of the lapel before applying it to the front of the jacket to create the hinge effect.
7) On the fold of the lapel, apply a narrow spikelet (0.5-1 cm /0.20-0.39"), sewing with a zig-zag along both sides.
8) Iron the interfaced and folded lapel on the pressing ham up to 5 cm (1.97") from the bottom and leave it there to cool.

JACKET CONSTRUCTION

STEPS (IN ORDER)

1) Shape the undercollar. 2) Apply the fusible interfacing and shape the front of the jacket. 3) Apply the pockets. 4) Created outlined eyelets. 5) Apply heavy hemp (if part of the garment) and shape and assemble the front of the jacket. 6) Attach the back reinforcing. 7) Shape the shoulder seams, baste the side lines to try the garment on. 8) Create the collar with lapels. 9) Sew the side seams. 10) Sew and attach sleeves. 11) Insert shoulder padding. 12) Sew hems and slits. 13) Insert complete or partial lining. 14) Machine sew button holes (if part of the garment). 15) Apply buttons or other fastening.

NECKLINE WITH LAPEL (OR REVERS)

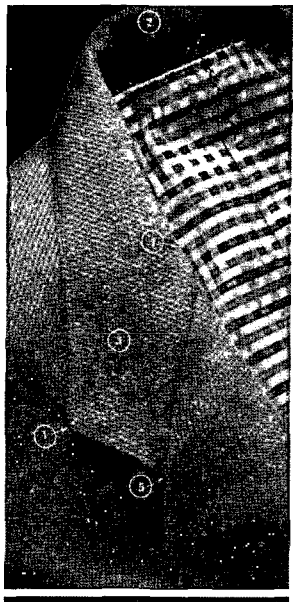
The neckline with a lapel (or revers) is the classic "turn over" of the collar of a jacket. You can easily recognise it because it creates a notch which resembles a small step, placed between the true collar and the "roll" of the front. The lapel is an important element because it varies according to the jacket pattern and also determines its shape.

The collar with a lapel is made up of various parts. The undercollar, which is the first part to be made on the jacket, is always interfaced to add body and shape. If interfaced, it better supports the weight of the upper collar, which is sewn to the facing, a part of which, once the collar is finished, becomes the outside of the lapel.

The neckline of a jacket is shaped with:

1) The fold line, which is what separates the two parts of the undercollar. 2) The stand. 3) The collar. 4) The points, turned towards the garment. 5) The notch, (not to be confused with the notches used as indications for alignment on the paper pattern), that is, the point in which the collar and the lapels of the front meet. The stand is shaped so as to stay flush with the collar and to keep it behind it at the height desired. The collar is shaped so as to curve slightly with the points.

COLLAR CONSTRUCTION





1) Create a supporting seam on the jacket 1 cm (0.39") from the edge of the neckline and carve out the edge until the seam.

2) Sew the undercollar to the neckline until the marks on the lapel.

3) Flatten the seam with the iron and trim the edges.

4) Sew the facing 1 cm (0.39") from the neckline and create cuts on the edge up to the seam and sew the collar to the neckline and to the facing.

5) Flatten the seams with the iron and trim the edges.

6) Pin the piece of facing/collar along the seam lines to the piece of undercollar/jacket.

7) Trim the edges of the collar and undercollar seam until the seam line on the upper part.

8) Create the seam, starting from the bottom, of the edge of the jacket, up to approximately 2 cm (0.79") from the lapel and affix with two diagonal stitches on the point of the lapel.

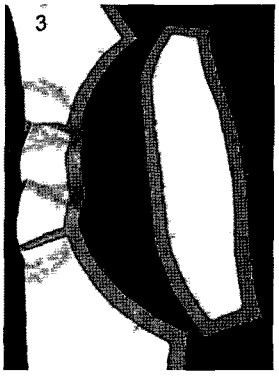
9) Create a seam from the point of the lapel to the to the point of the collar making the notches on the sides of the collar meet up.

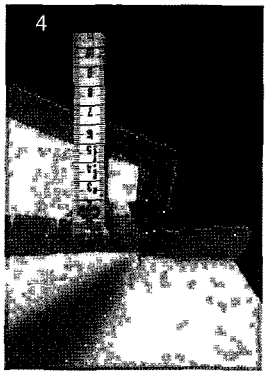
10) Open and iron the seam on the points of the lapels and the collar. Create a diagonal cut on the corners, close to the seam, and trim the seam margins.

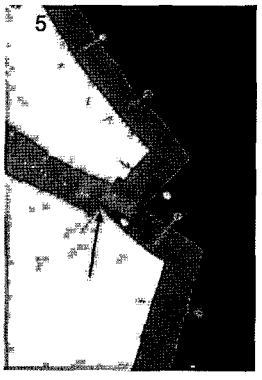
Create a transversal cut on the ends of the opening line of the lapel and shorten the seam allowance of the front to 1 cm (0.39") and shorten that of the facing to 5 mm (0.20"). Join the seams of the undercollar and of the upper part with thick thread.



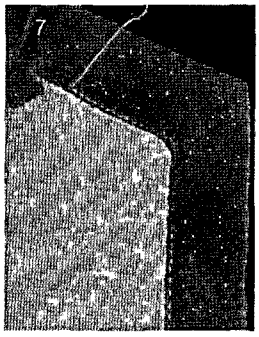


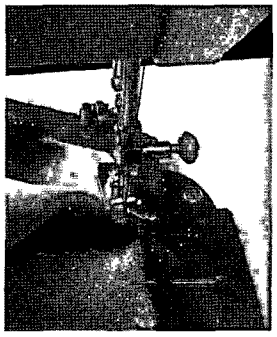


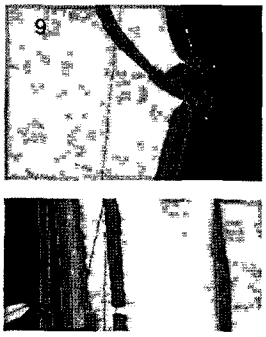


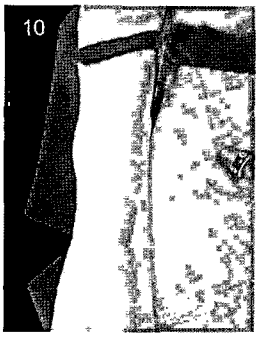




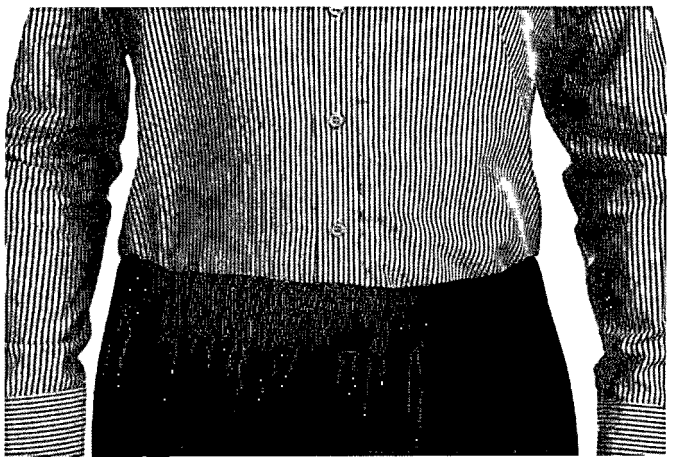








SEWING ELASTIC WAISTBANDS ON TROUSERS AND SKIRTS



Skirts for girls and trousers for both boys and girls, especially those made of sweatshirt fleece, corduroy, in twisted cotton, are the basic garments to which you can easily an elastic waistband, making them easy to put on.
The waistband should be cut in a length equal to twice the height of the elastic, which can be from 2 to 4 cm (0.79-1.57") or more, based on the height of the child and the patter, plus 1 cm (0.39") for the seam allowances and in a length equal to the circumference of the sides plus 4 cm (1.57").
The elastic to be inserted should, if possible, be a honeycombed elastic as it doesn't roll up. The length should be in a measurement 6/8 cm less than the waist circumference for lightweight fabric and 4-5 cm less for heavy fabric, which are harder for the elastic to pull back into place.

STEPS

1. Place the waistband paper pattern on the fabric on the straight of the grain lengthwise if a woven fabric, crosswise if knit. Cut the belt leaving the seam allowances on both the width and length. The height of the belt is equal to two times the height of the elastic plus 3 cm (1.18").
2. Join the ends of the belt, "right" side to "right" side and open the seam with an iron.
3. Fold the belt in half along the length, "wrong" side to "wrong" side.
4. Position the belt on the skirt or on the trousers, with the seam on the centre back, "right" side to "right" side, and affix it in four points equidistant from the seam, after having pulled the gathering threads of the trousers or the skirt, making the markings on the two parts meet up.
6. Sew the waistband to the trousers or skirt with an allowance of 1-1.5 cm (0.39-0.59") and flatten the seam towards the belt with the iron.
5. Fold the belt in two and iron it. With pins or with tacking from the "right" side of the fabric, affix the edge of the waistband and sew it to the other edge. Leave an opening of 5 cm (1.97") to insert the elastic.
7. Insert the prepared elastic, with a ribbon pass, overlap the two ends and affix them with a safety pin. Test the trousers out and adjust the elastic.
8. Sew the elastic, close the opening, iron the seam eases towards the garment, topstitch the seam allowances from the "right" side, through the garment. Topstitch and sew the belt in the centre, pulling the elastic as you sew.

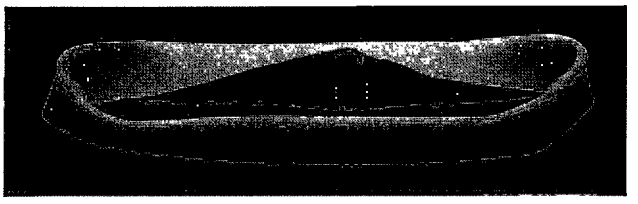


Fig. 1 - Join the ends and fold the band down the length

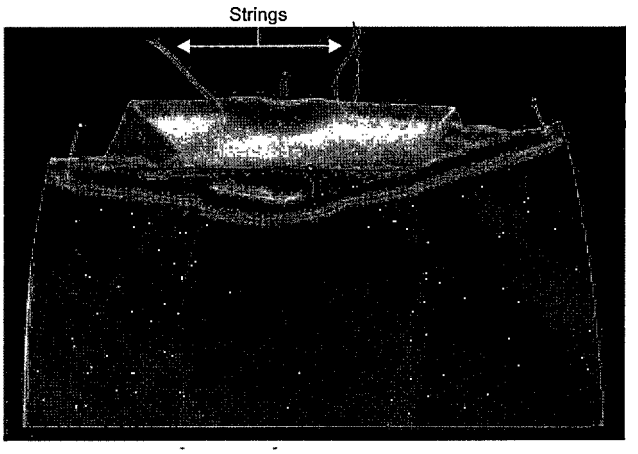


Fig. 2 - Sew two strings for gathering around the waist

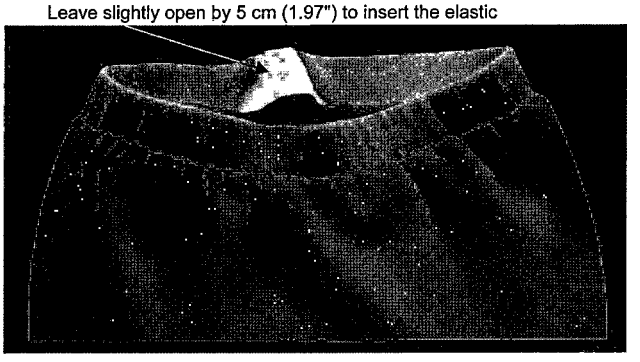
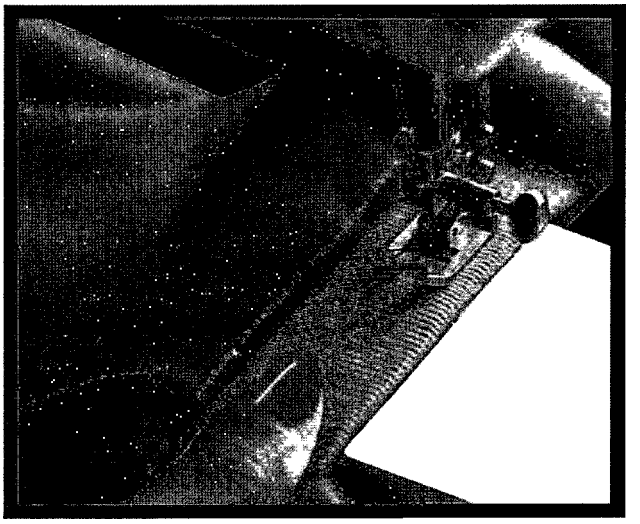


Fig. 3 - Place the best on the garment "right" side to "right" side and sew after having removed the gathering threads, making the markings of the two parts match up



Sew the belt in the centre, pulling the elastic as you sew

FORMAL WEAR AND CARNIVAL COSTUMES

CLOTHING FOR CHILDREN UP TO 12 YEARS



Ceremony dress with panel skirt 216
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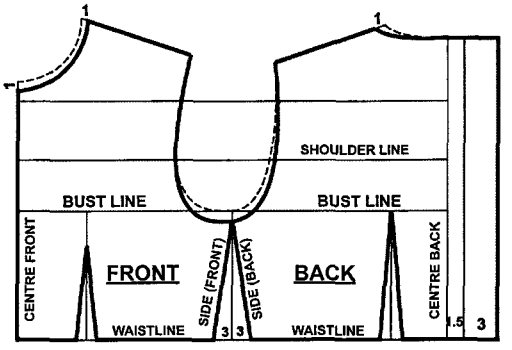
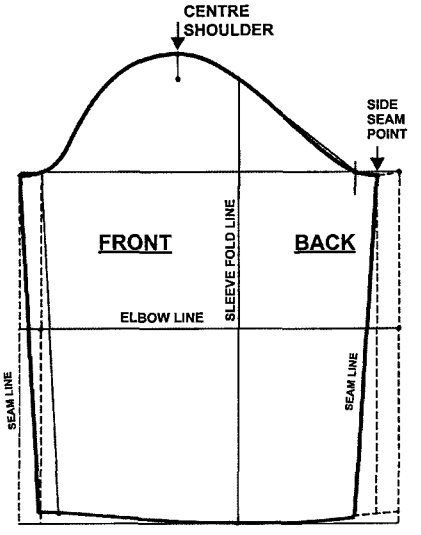
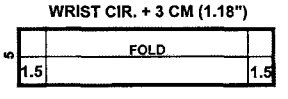
CEREMONY DRESS WITH PANEL SKIRT





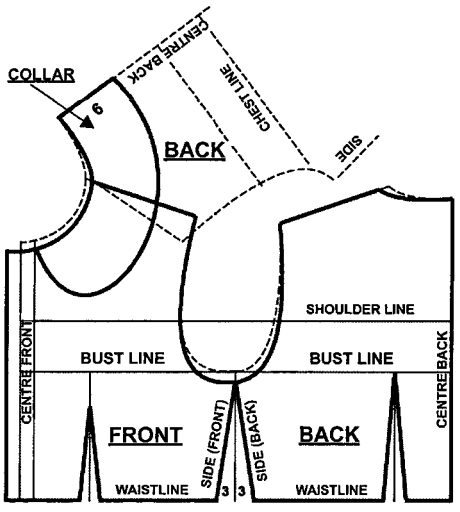


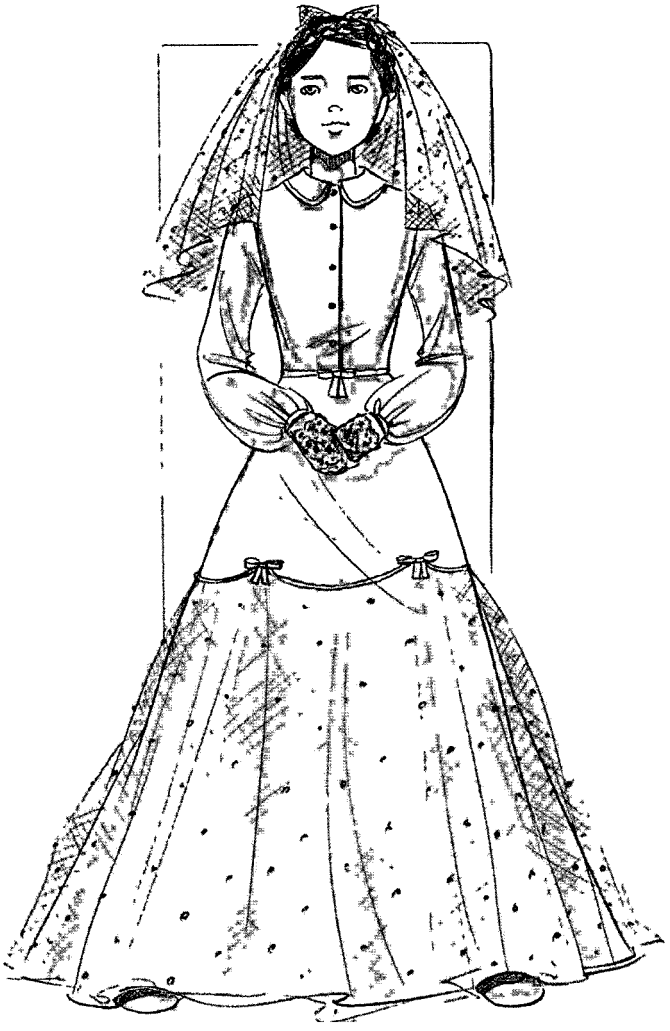
SLEEVE WITH SEAM EQUAL TO THE SIDE

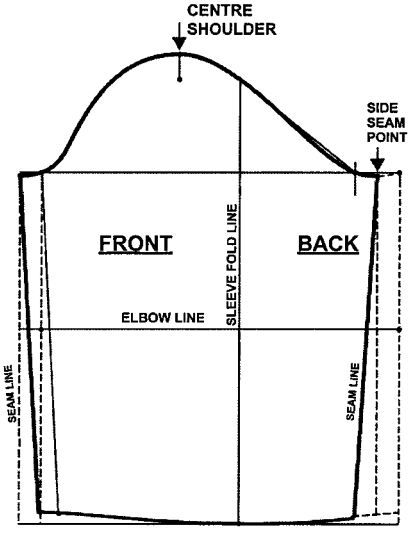


CUFF

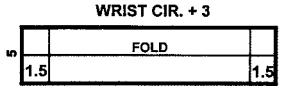
CEREMONY DRESS





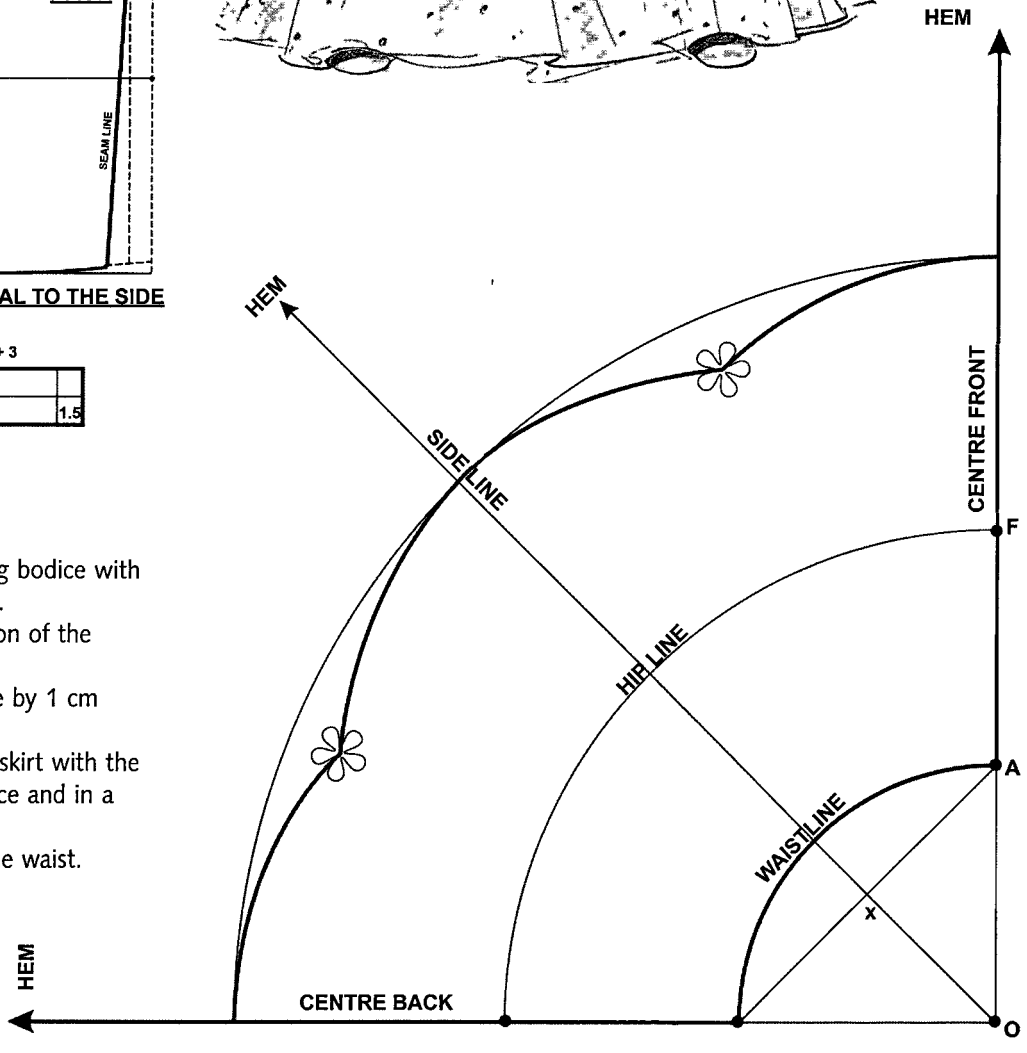


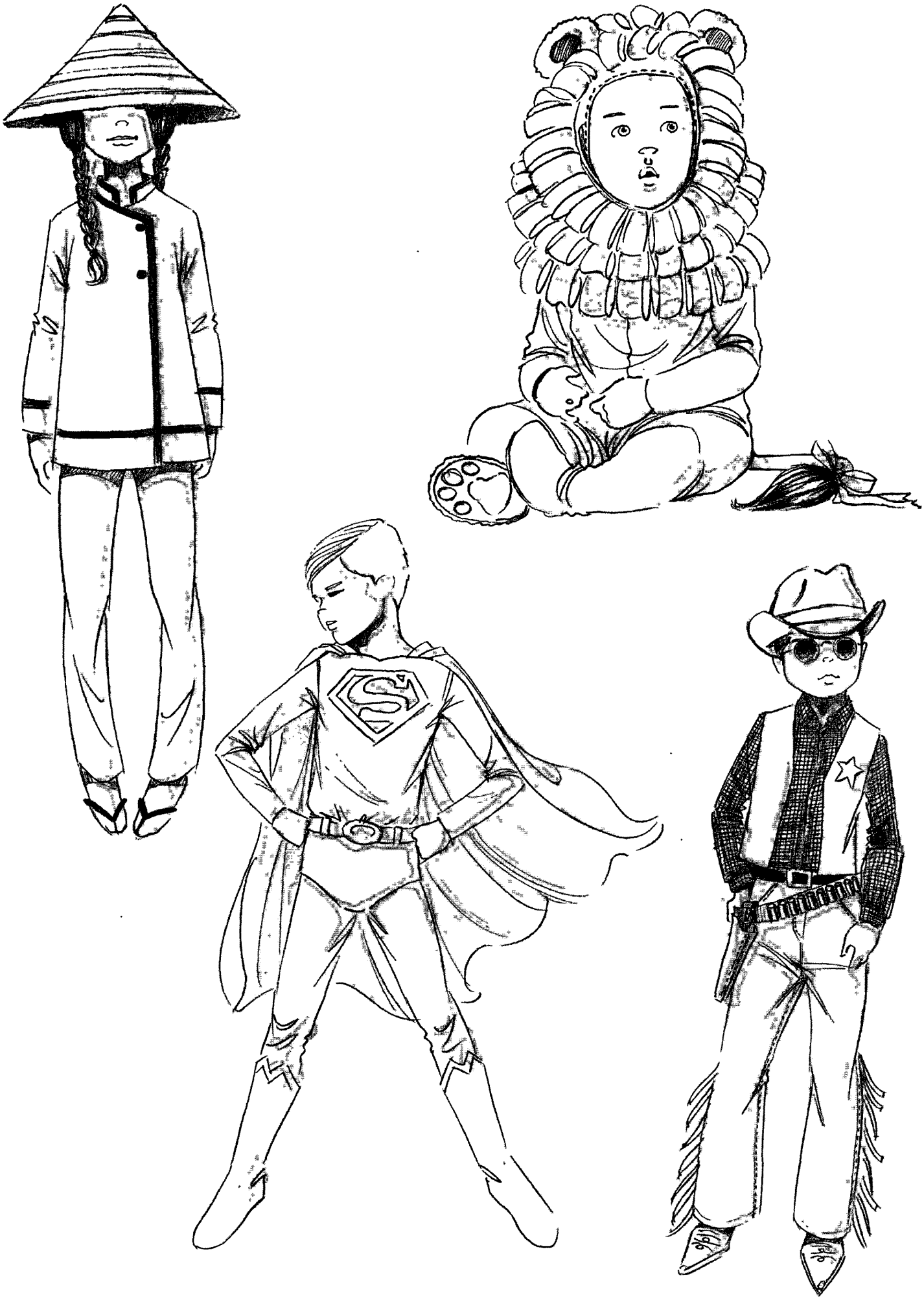
SLEEVE WITH SEAM EQUAL TO THE SIDE



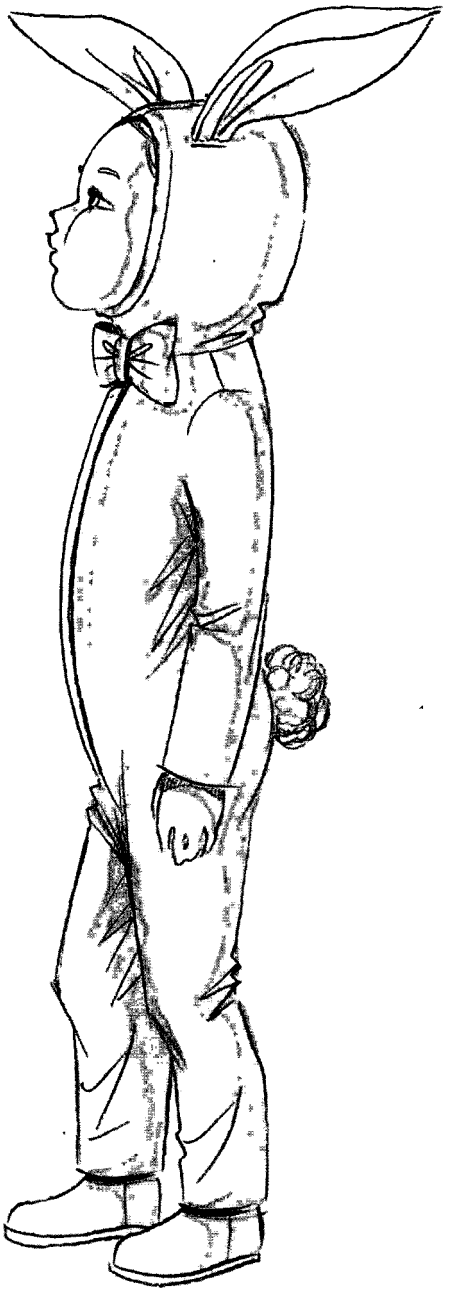
CUFF

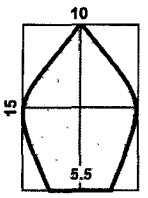
- Draw the base of the form-fitting bodice with suitable ease and measurements.
- Create the 2 cm (0.79") extension of the centre front for the fastening.
- Shift the front and back neckline by 1 cm (0.39") for the collar.
- Draw the base of the half circle skirt with the same measurements of the bodice and in a suitable length.
- Join the skirt to the bodice at the waist.



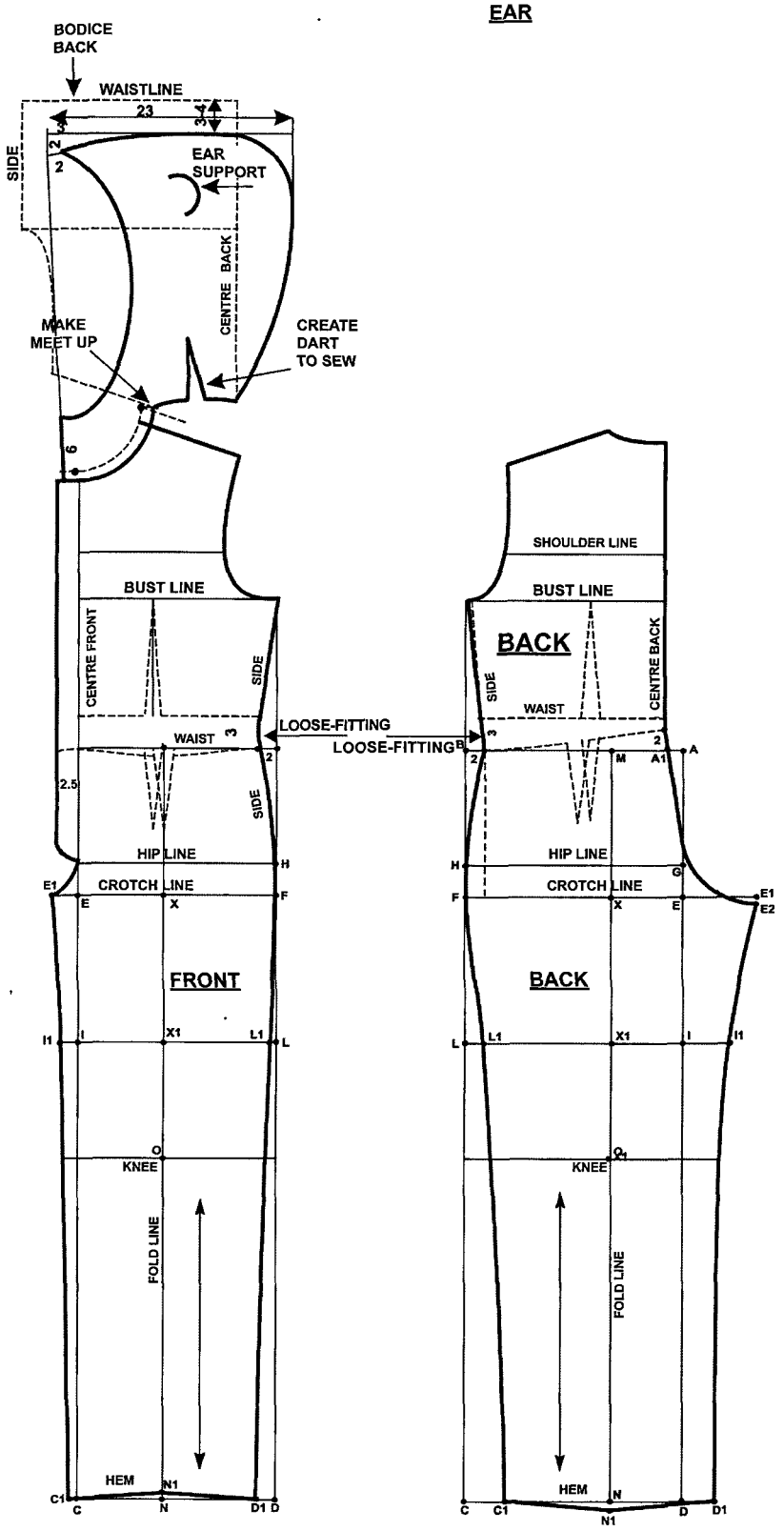


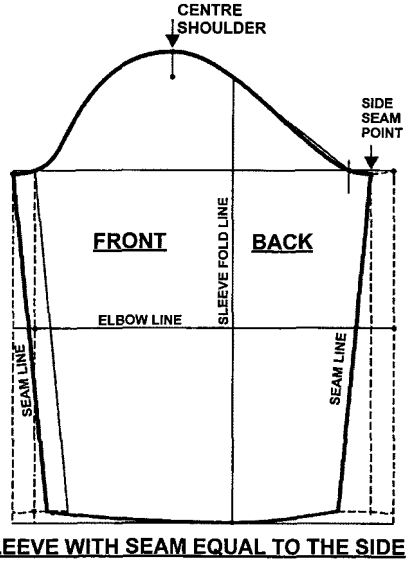
BUNNY COSTUME





EAR

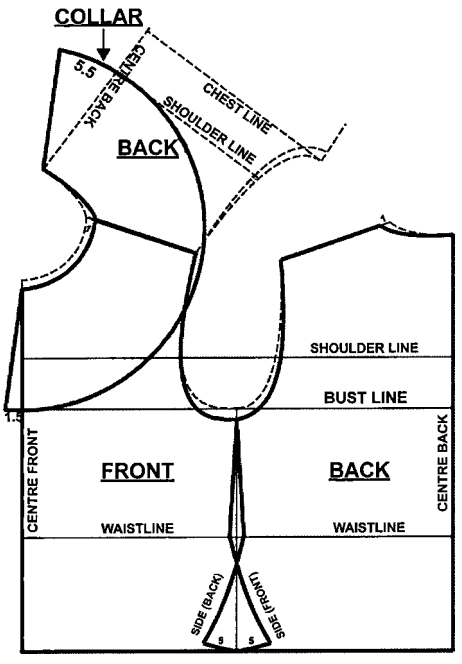


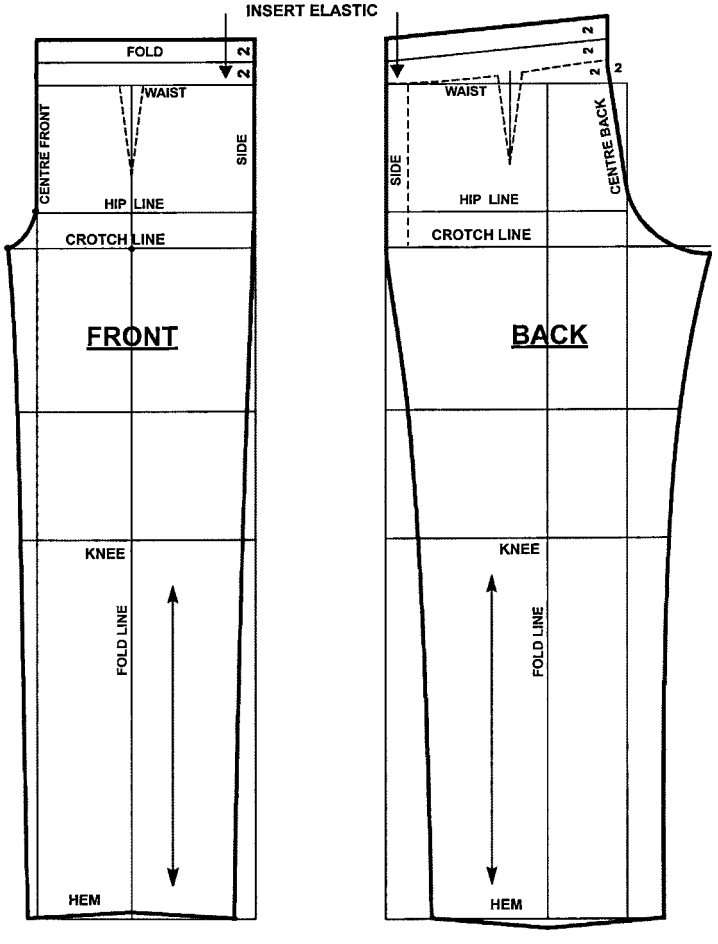


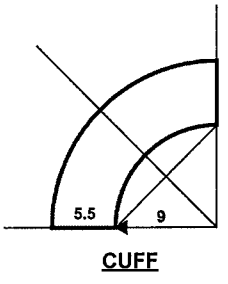
SLEEVE WITH SEAM EQUAL TO THE SIDE

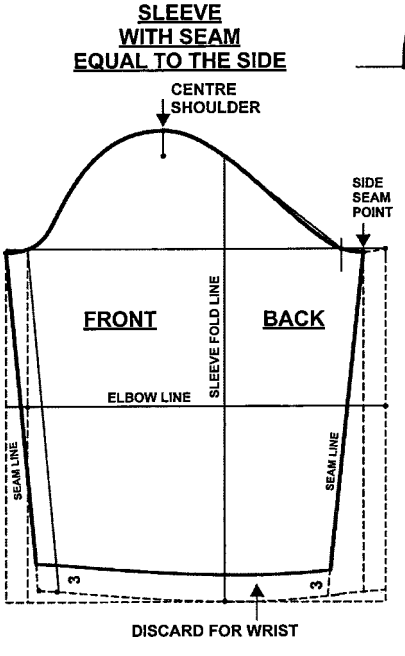
HARLEQUIN COSTUME





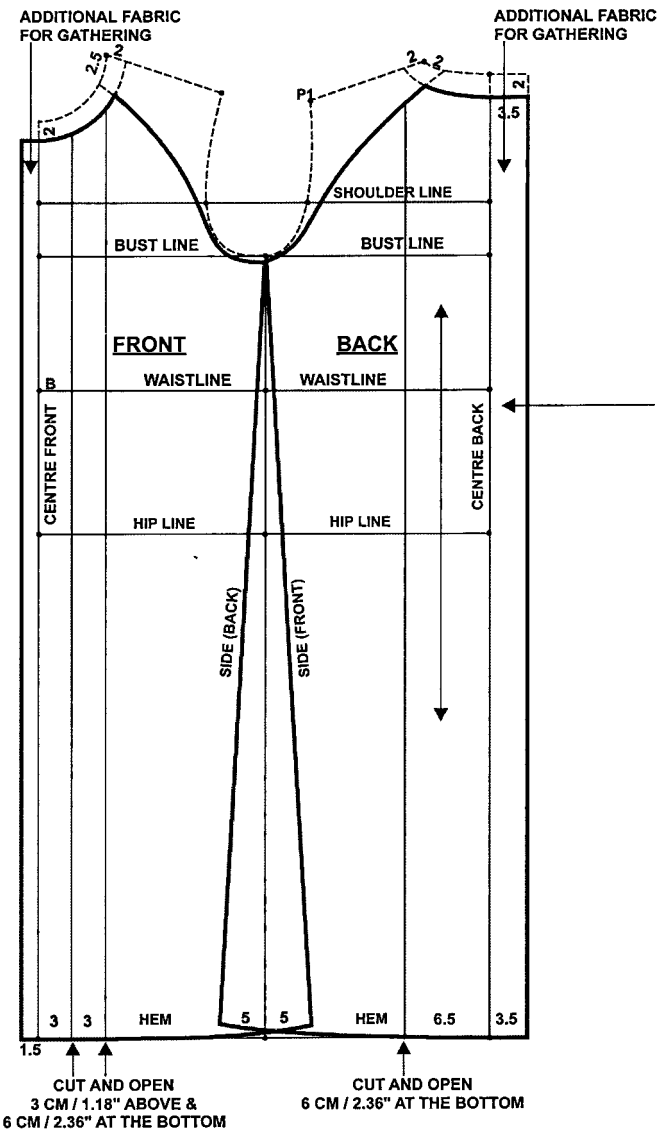


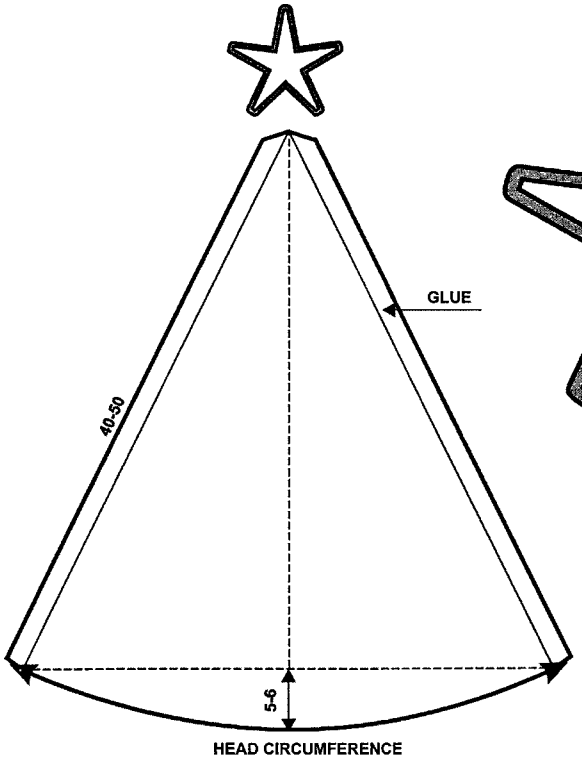




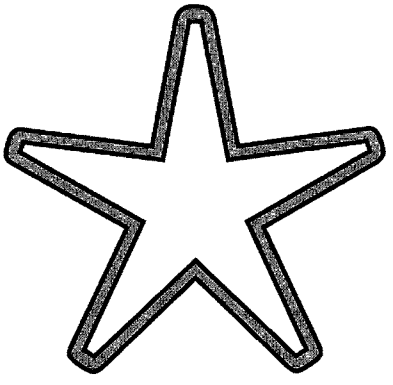
FAIRY COSTUME

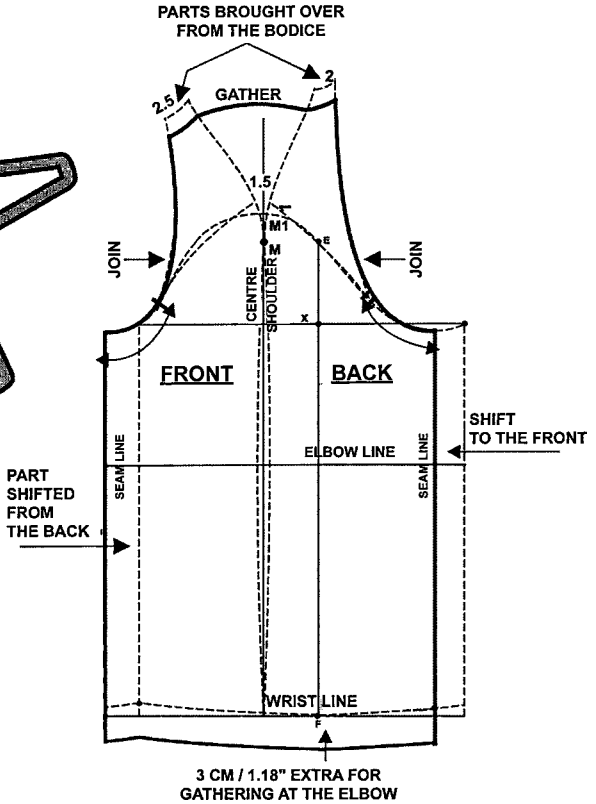




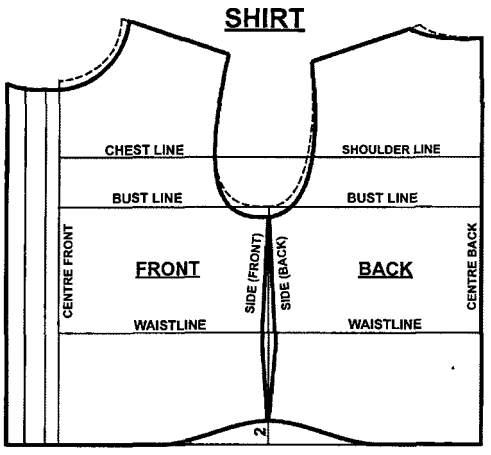


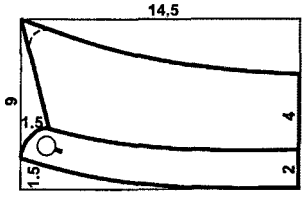
FAIRY HAT



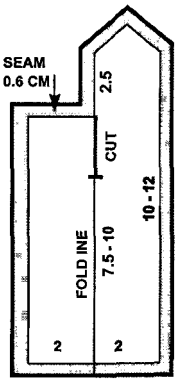


COWBOY COSTUME

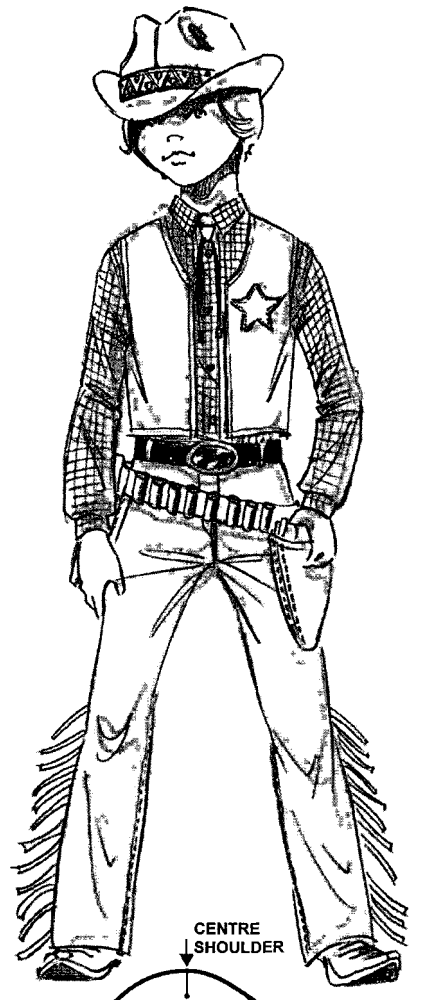


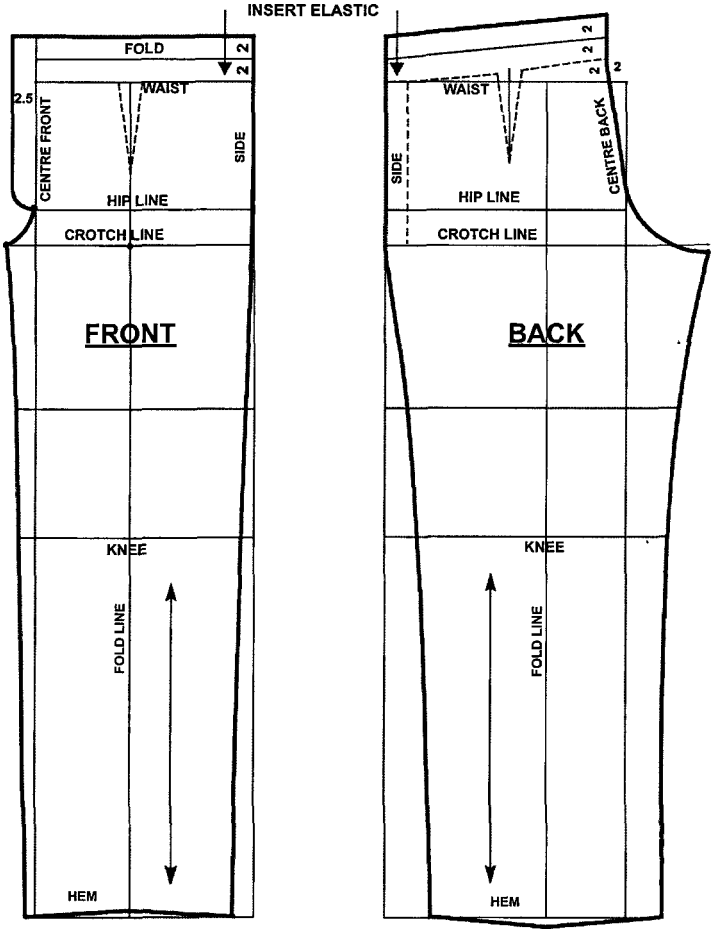


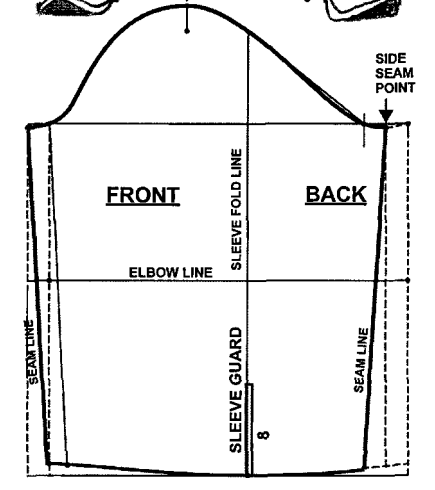
COLLAR



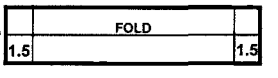
ENLARGED SLEEVE GUARD

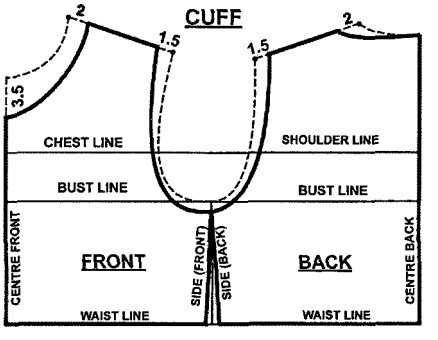






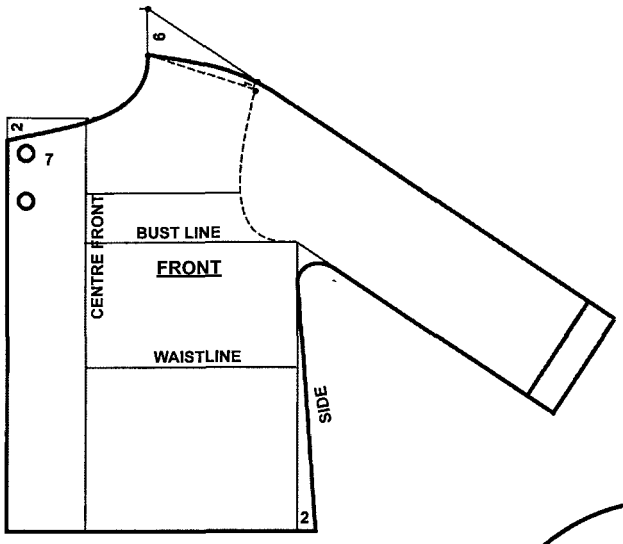
SLEEVE WITH SEAM EQUAL TO THE SIDE

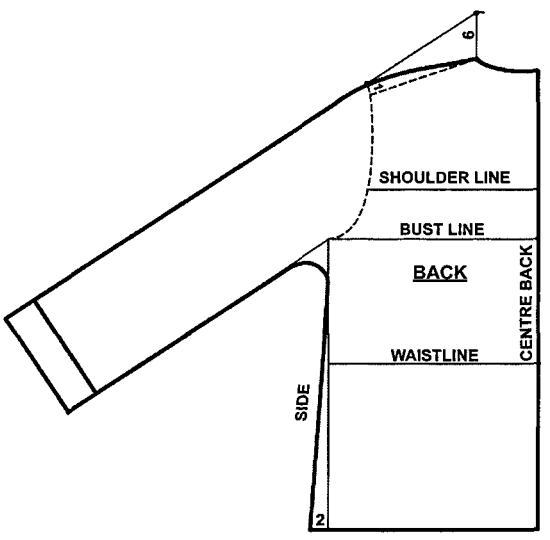


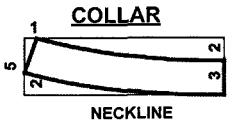


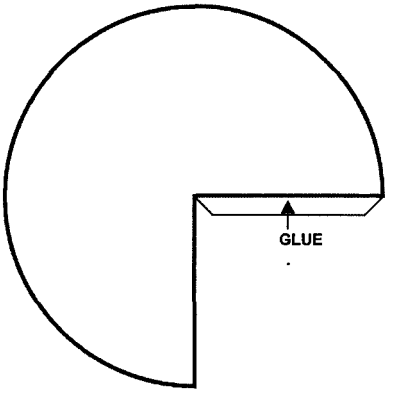
GILET

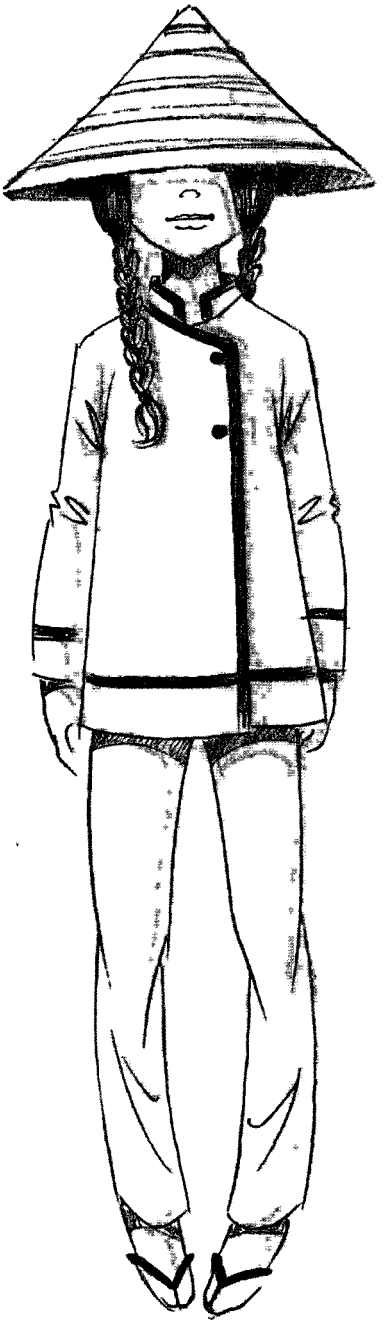
CHINESE GIRL COSTUME

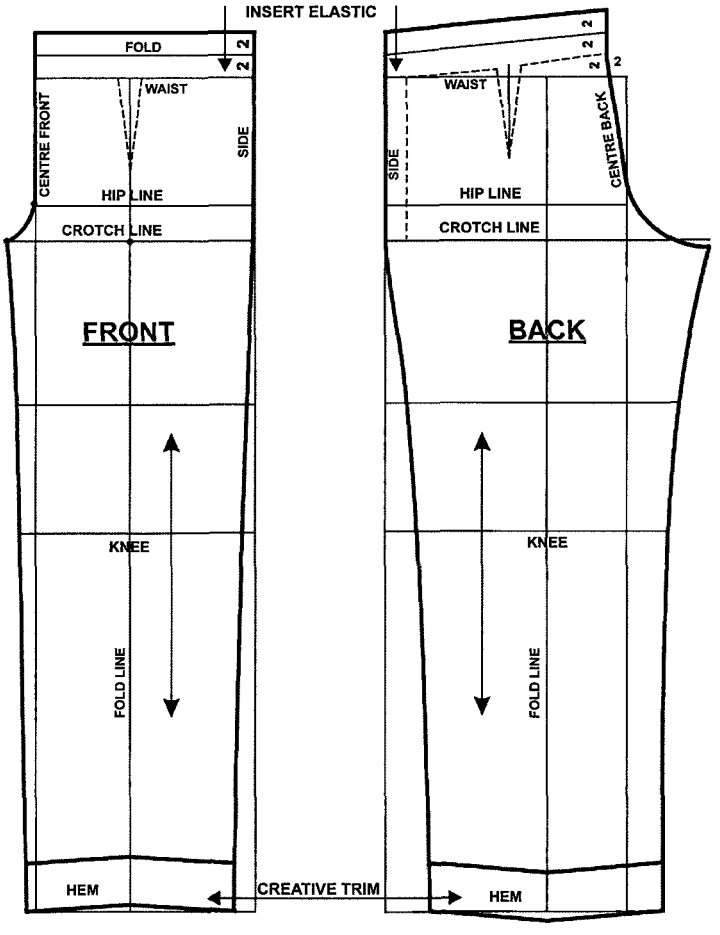






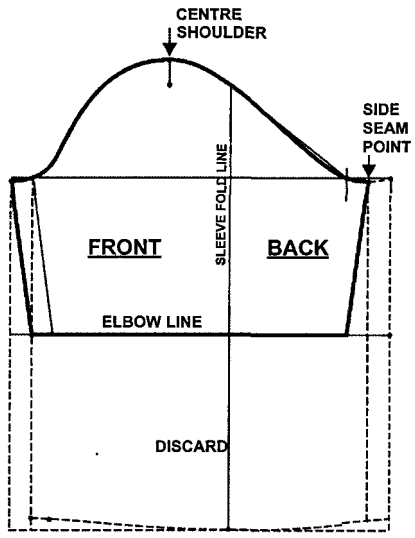




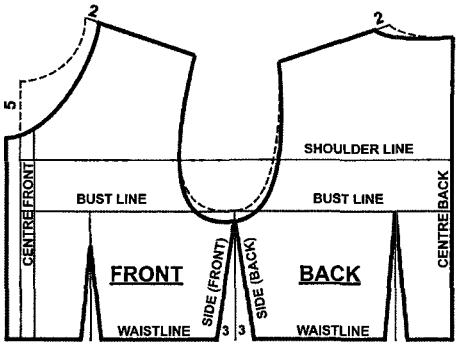


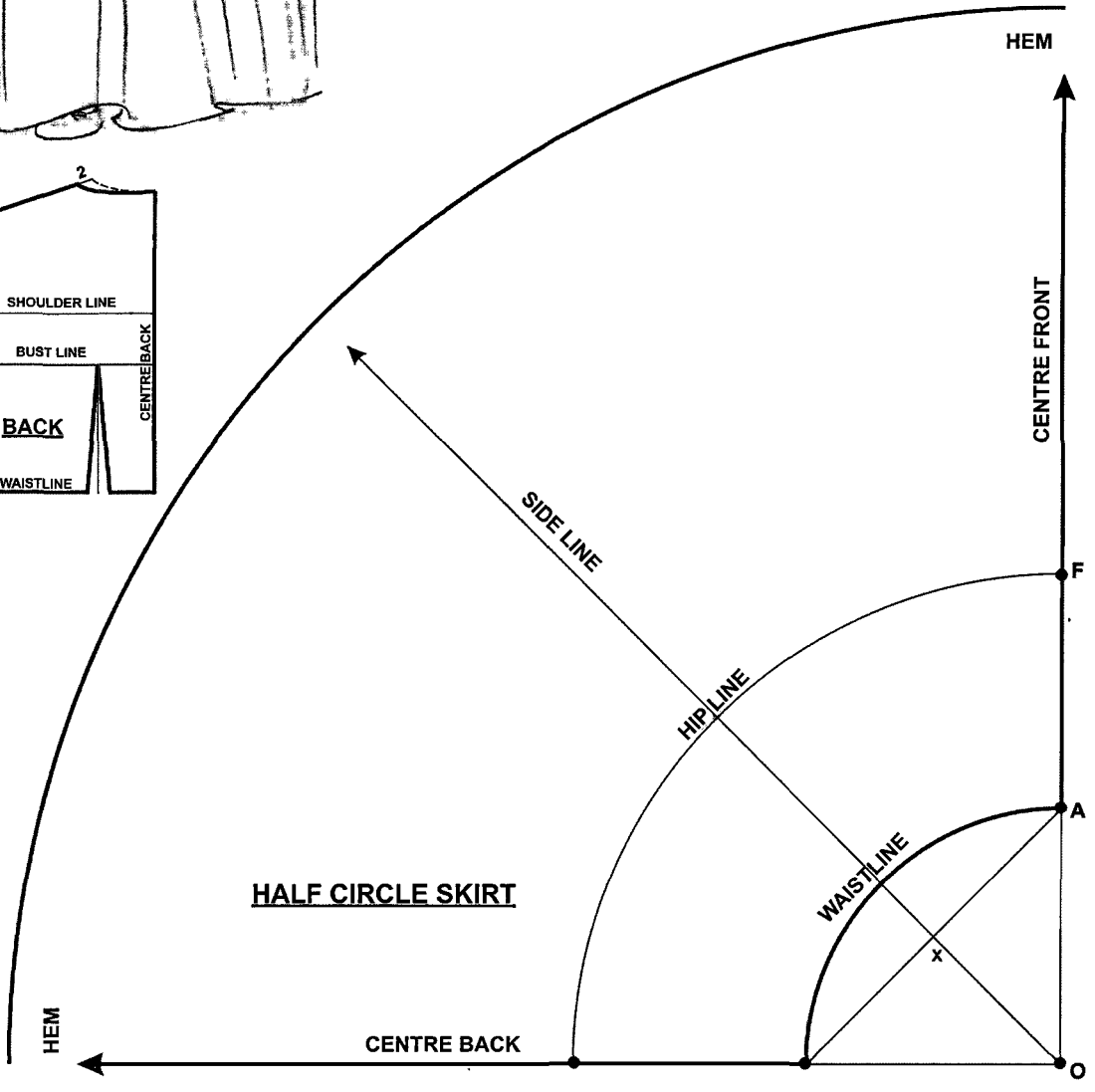
LITTLE DAME COSTUME

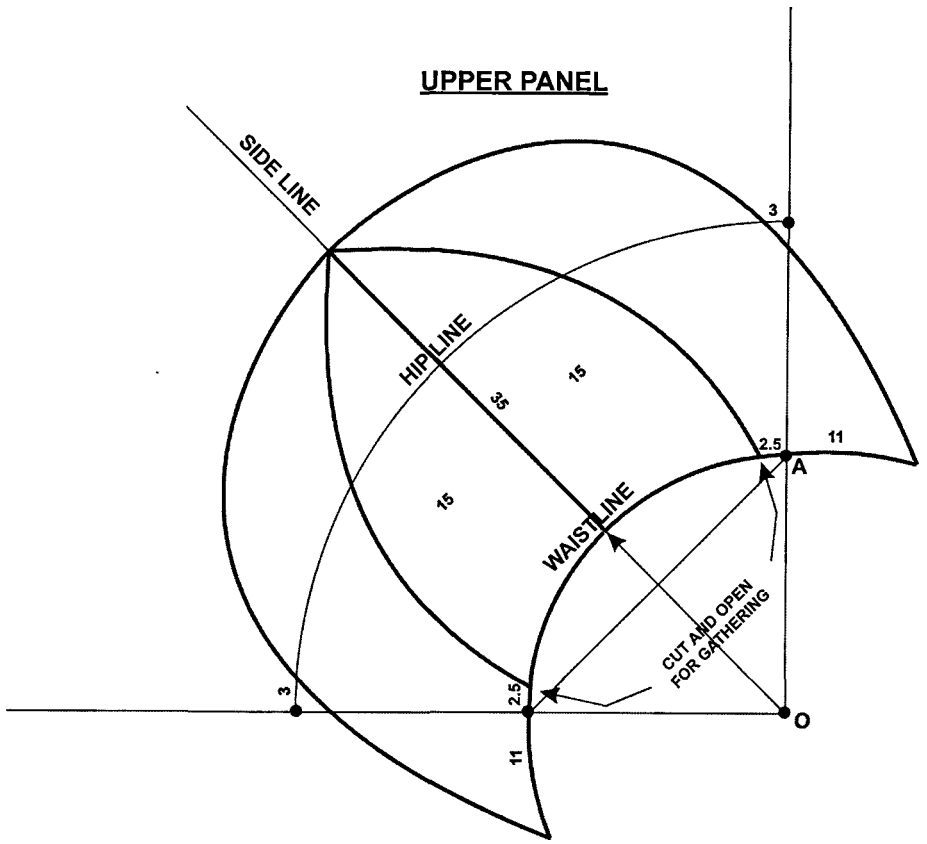


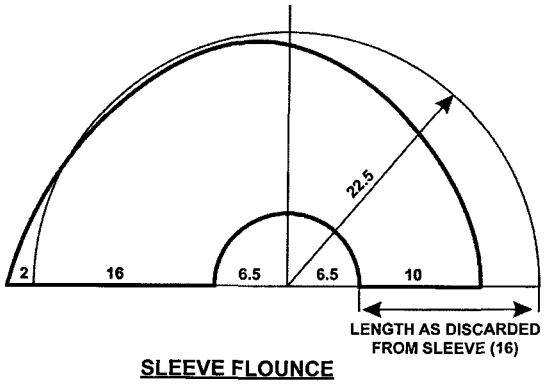


SLEEVE WITH SEAM EQUAL TO THE SIDE

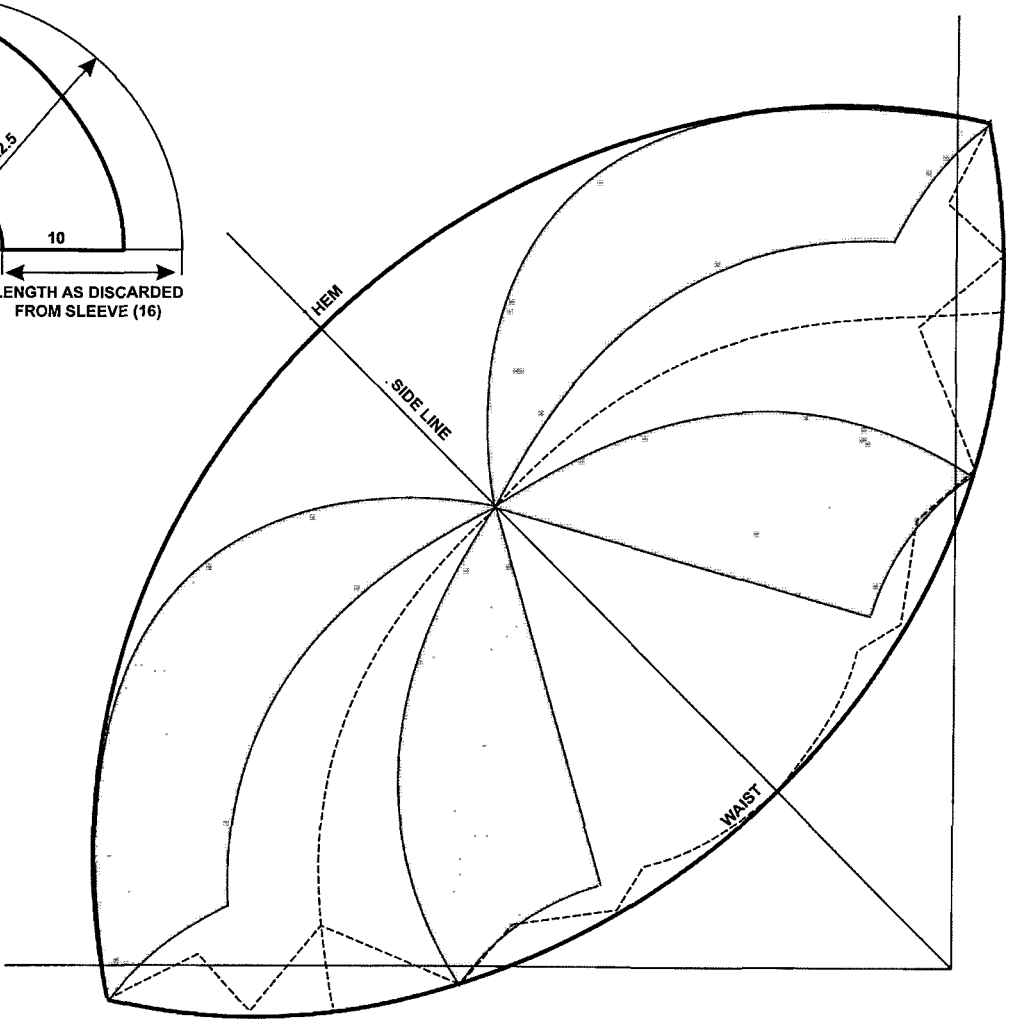




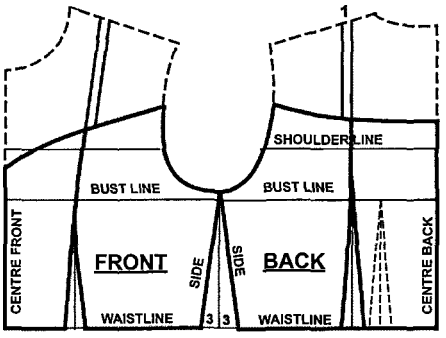




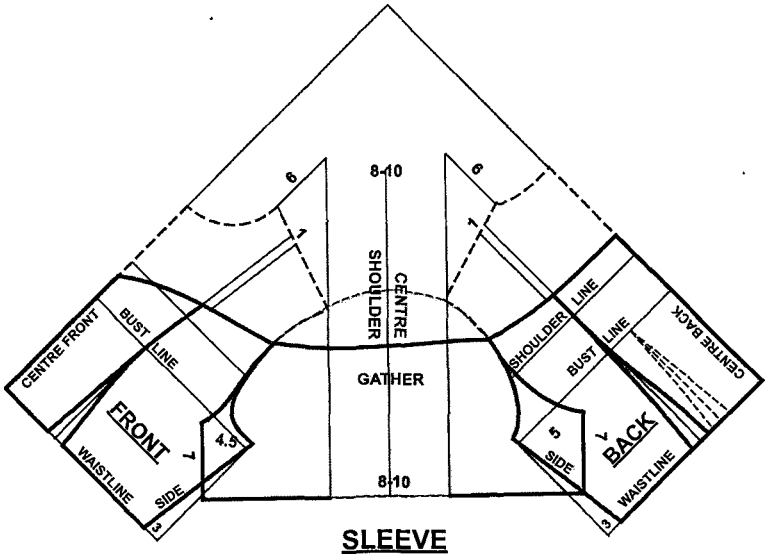
SLEEVE FLOUNCE



BALLERINA COSTUME



BODICE

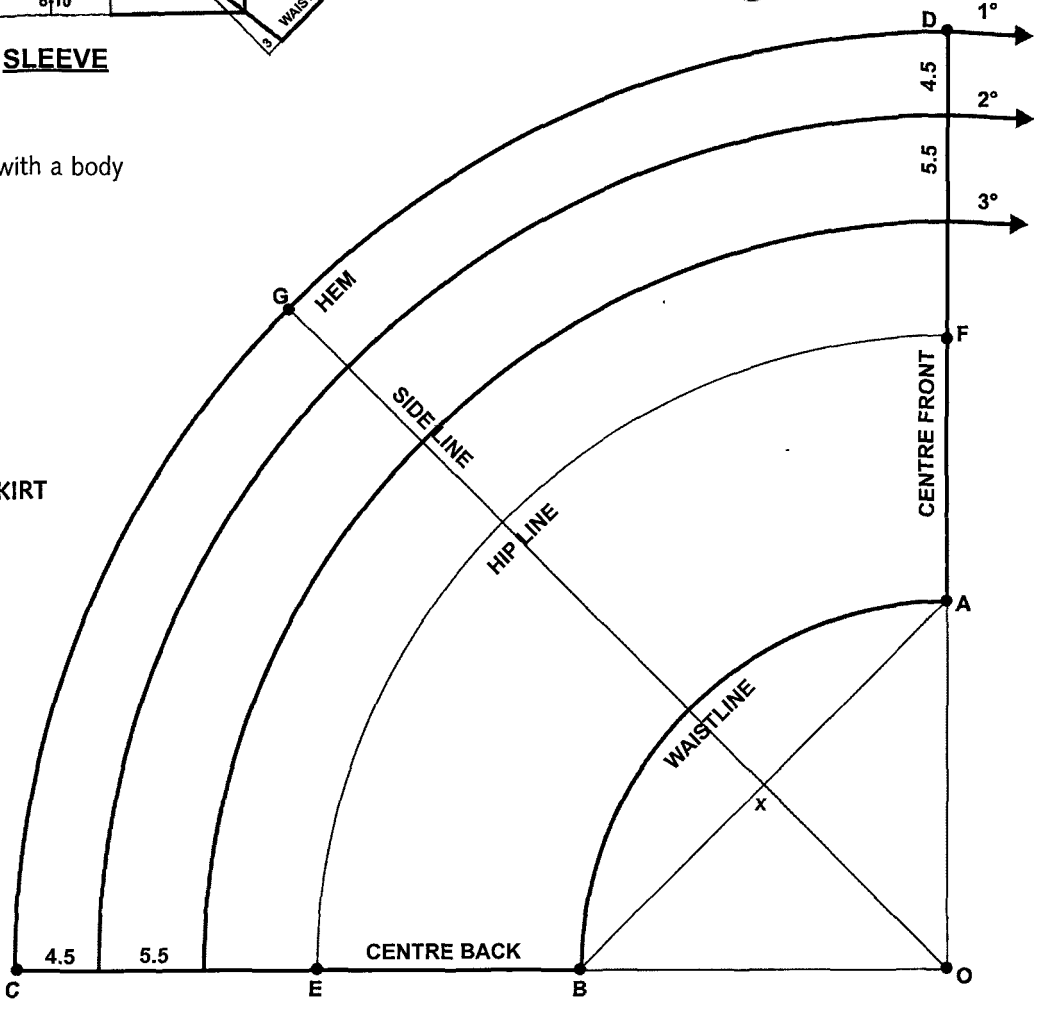


SLEEVE

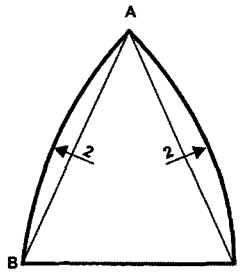


This pattern can also be made with a body in jersey or woven fabric.

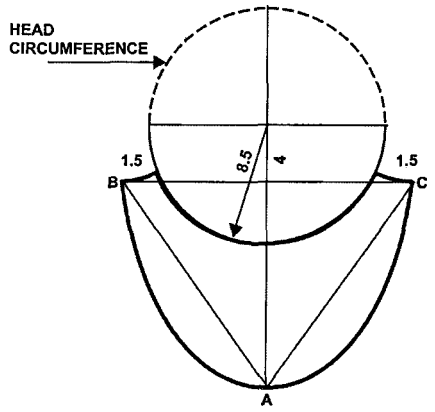
HALF CIRCLE SKIRT



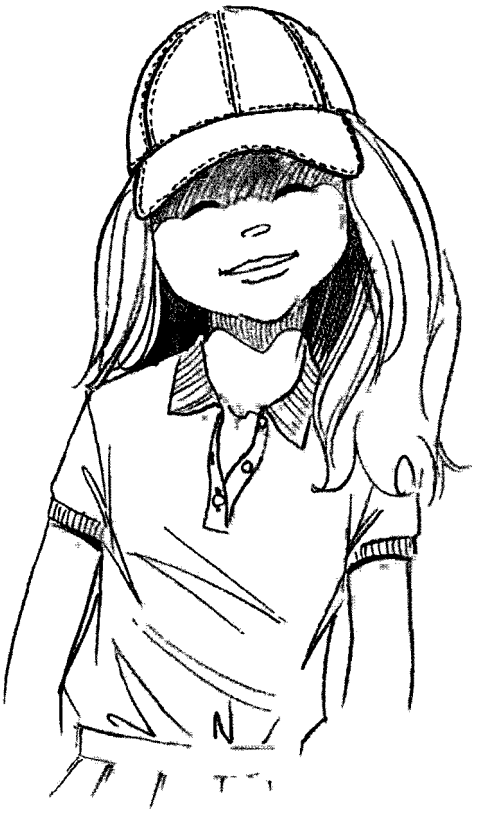
CAP



PANEL



VISOR

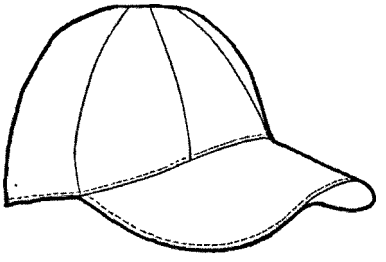


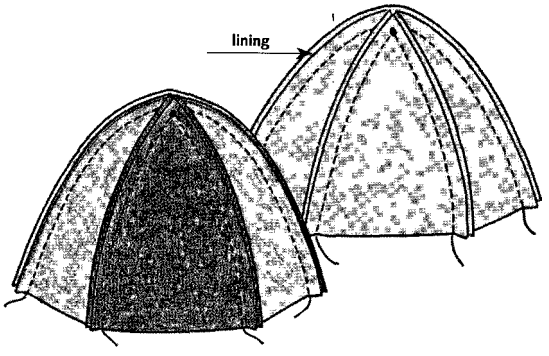
TRIANGULAR PANEL

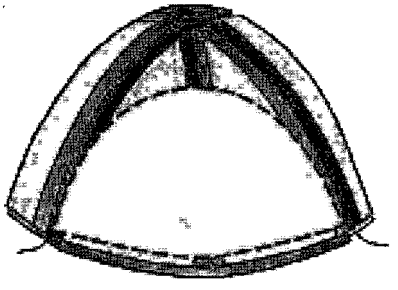
- Draw an isosceles triangle with:
- A-B of the temple to temple measurement passing over the head and
- B-C equal to 1/6 or 1/8 or 1/10 of the circumference of the head, according to the triangular panels desired.
- Shape sides A-B and A-C as illustrated.

VISOR

- Draw a circle equal to the circumference of the head.
- At 4-5 cm (1.57-1.97") from the centre of the circle draw triangle A-B-C with the desired height (8-12 cm / 3.15-4.72") and in a width which extends 1.5 cm (0.59") from the circle for the seam.
- Shape the outer sides with a curve.

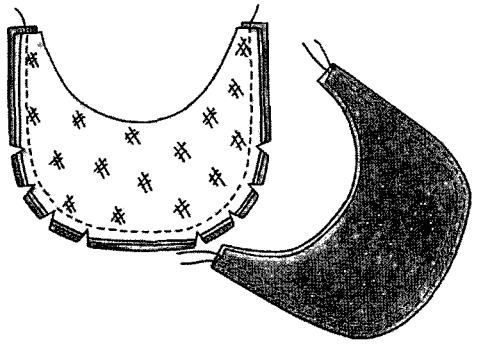


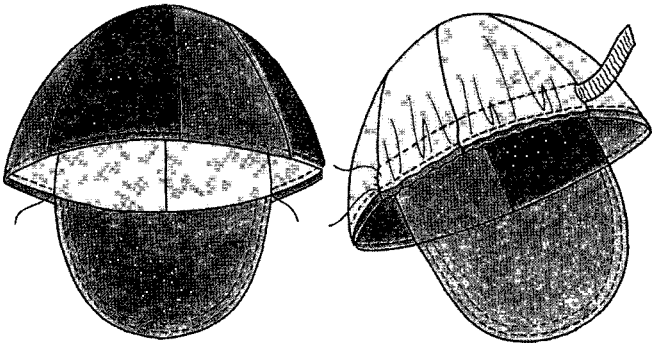




Join the panels of the hat and the lining.

Insert the margin of the visor between the lining and the cap with the centre in line with the seam of one panel, baste and then sew.

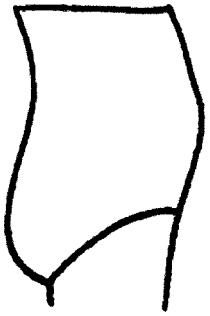


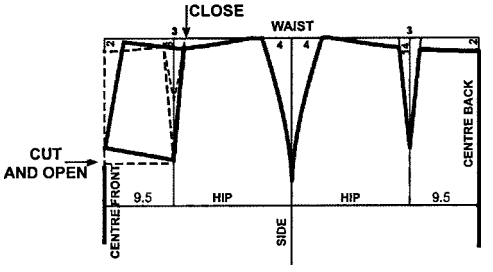


Apply the interfacing and the supports on the back of both pieces which make up the visor, with seams or with or a with fusible material.

Sew all around the lining and the visor.
Create a 1 cm (0.39") second seam on two back panels, insert an elastic strip and affix it.

CORRECTING DEFECTS FOR STRAIGHT SKIRTS

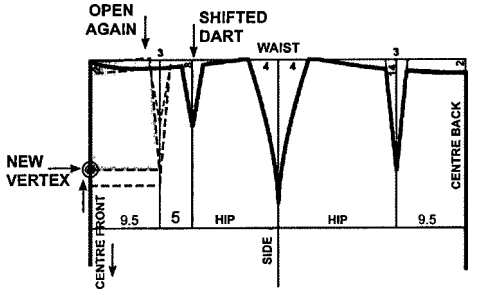


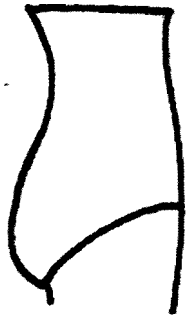


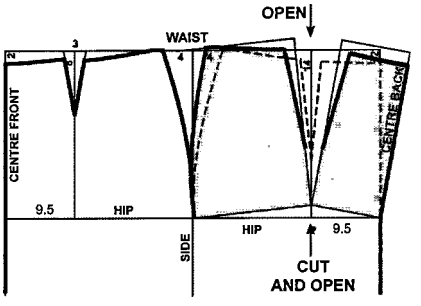
PROTRUDING ABDOMEN

For prominent abdomens, it's necessary to elongate the waist of the front in the amount necessary to make the skirt sits straight on the body.

- Close the front waist dart, cutting in the part of the centre front which protrudes the most.
- Pivoting on the same point, clean up the centre front to make it sit perfectly plumb.
- Shift the dart waist by a few cm.



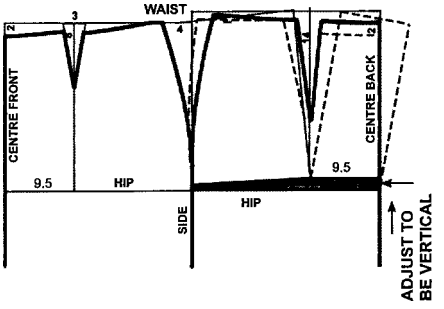




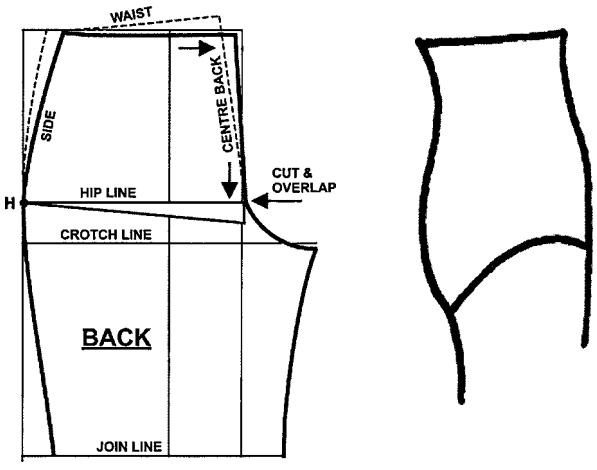
PROTRUDING BUTTOCKS

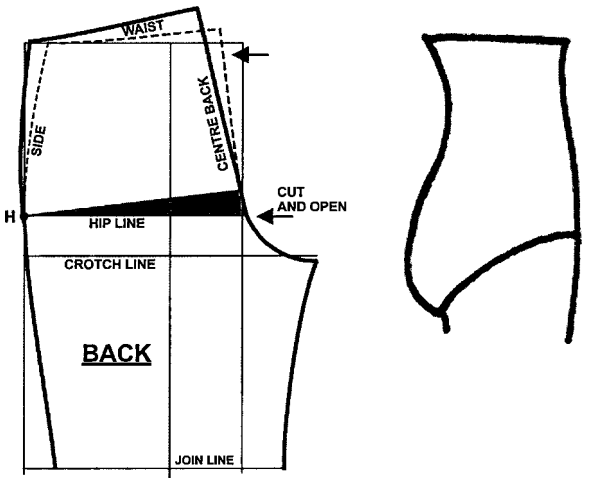
For customers with this body shape, you'll need to elongate the back part in the amount necessary, equal to the amount that protrudes.

- Cut along the line of the dart back and along the hip line and open both towards the back and towards the side, in the amount necessary.
- Re-adjust the straight of grain on the centre back, the curve of the side and the dart, smoothly.



ADAPTING THE BASIC TROUSER BLOCK



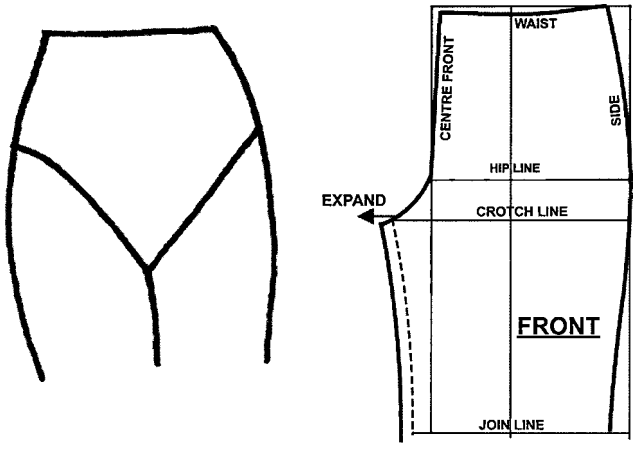


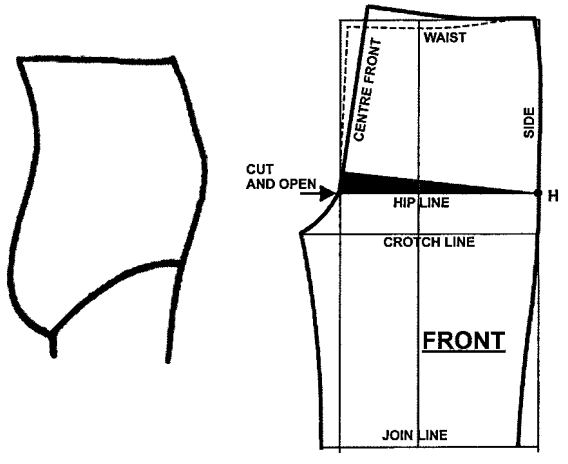
FLAT BUTTOCKS

- Cut the paper pattern along the HIP LINE starting from the centre back and rotate the upper part in the amount necessary, pivoting on vertex H and making the panel overlap onto the one just below.
- Carry out a final check of the measurements and join all the lines smoothly.

PROTRUDING BUTTOCKS

- Cut the paper pattern along the HIP LINE starting from the centre back and rotate the upper part towards the top, opening in the amount desired, pivoting on vertex H.
- Elongate the crotch point by 1-1.5 cm (0.39-0.59"); check and join the lines smoothly.





FULL THIGHS (FRONT)

- Add 1-1.5 cm (0.39-0.59") to the inside front leg and join the lines.

PROTRUDING ABDOMEN

- Cut the pattern along the HIP LINE starting from the centre front and rotate the upper part towards the top, opening in the amount desired, pivoting on vertex H.
- Check and join the lines smoothly.

How to remove stains from children's clothing

Children get dirty eating, playing, running and falling, painting, sitting on the ground, on the sand and on the grass, and it's normal they spoil their outfits, aprons and shoes both at home and at school.
Knowing how to get rid of stains should be a necessary skill that any parent or anyone working in the children's clothing industry should have. Luckily, most stains, even the toughest ones, can be removed with the right methods, provided you know them and know how to use them correctly. First, we must remember that it is always better to treat a fresh stain



as it gets increasingly difficult to remove the stain once it has been fully absorbed by the fabric. Too much of the required treatment, on the other hand, can damage the fabric. As a result, it's best to use commercial stain removers, even if they are more effective on white fabric. Often the stain removal process requires a preliminary step before washing in the washing machine.

THE MAIN STAIN REMOVING SUBSTANCES
There are three main substances used to remove stains from fabrics. According to the type of treatment required and the type of fabric they can be used on, they can be divided into absorbents, solvents and emulsifiers.
- Absorbent substances are talc, magnesium, flower and starch. Their porous structure makes them able to absorb fats, removing the oily stain from the fibres.
- Solvent substances are water, alcohol, acetone, ether, turpentine, petrol and trichloroethylene. These substances act by dissolving the stain, which is carried away by rubbing or dabbing. If the stain is the result of a combination of multiple elements, you'll need to use the combined actions of two or more solvents.
- Emulsifying substances are ammonia, soaps or synthetic detergents mixed with water, which diminish the stain's ability to cling to the fibre, thereby detaching the staining substances and suspending them in water (an emulsion). It is important to remember that emulsifiers, especially if used in elevated concentrations, can accelerate the deterioration of the fibres and fade its colours.

CHEMICAL STAIN REMOVERS
The substances which act chemically on stains are quite powerful in their ability to clean, yet they can also be damaging to fibres and colours. They can make substances which, by their nature are not soluble in nature, soluble. Among the various stain removing chemical reagents, the main ones are acids, oxidisers and reducing substances.
- The acid group includes tartaric, citric, hydrochloric and acetic acid, which directly dissolve the stain.
- Oxidisers are the substances able of releasing atomic oxygen, quite chemically reactive. Among the most common are sodium hypochlorite, hydrogen peroxide and sodium perborate.
- Reducing substances are those which can withdraw oxygen or set the hydrogen. The most common are those made with sulphur (sulphur dioxide and sodium hydrosulphate).

SOAPS AND SYNTHETIC DETERGENTS
Soap is the product of a reaction between a fatty acid and a water-based solution of potassium hydroxide or sodium hydroxide (caustic soda). The base chemicals can be joined by dyes, perfumes, disinfectants, etc. A good quality soap should have an emulsifying capacity. Even the foam is important, because it indicates that the soap is able to free absorbing substances, which help emulsify the dirt. The best fabric soap, which contains high-quality ingredients, is white in colour and is also called Marseille soap; lower quality soaps are usually yellow or green in colour.

HISTORICAL NATURAL STAIN REMOVERS
Acetone, a harmful solvent, dissolves stains and paint.
Hydrogen peroxide is the best kind of bleach and should be used, unless otherwise indicated, in the volume 12 version (3.6%). It should be replaced often as it becomes less effective over time.
Alcohol dissolves chlorophyll and animal-based or vegetable-based stains.
Ammonia and petrol dissolve fatty substances.
Sodium tetraborate (borax) removes dark stains from chocolate or coffee; in addition it helps fade older stains.
Talcum powder is an absorptive product: place it in contact with the stain on the front and back of the fabric with two paper towels and after an hour brush it off.
Bleach, a powerful way to remove colours, should always be diluted.
Glycerin dissolves mineral oils/greases and coffee stains.
Soapstone has the same properties as talcum powder and the same uses.
Lemon juice is an acid, and can be use pure or diluted.
Trichlorethylene, a toxic chlorinated solvent (to be used with caution), dissolves fats, oils, paraffin, tar, resin and paint.

DIFFERENT STAINS AND HOW TO REMOVE THEM

Vinegar: wash in cold water, adding just a few drops of ammonia.

Beer: for cotton, wet with water on the right side, and with glycerine on the back. Then wash with a neutral detergent. For silk, use a solution of water and a small amount of denatured alcohol; rinse with water.

Butter or fat: rub with a white cloth soaked in petrol and rinse with plenty of water.

Coffee: rinse the stain with glycerine and wash as usual.

Wax: let the wax consolidate entirely, put the garment between two sheets of absorptive paper, iron with a hot iron. Wash with normal detergent and hot water if the fabric allows.

Grass: rub with alcohol and rinse with warm water.

Mud: let dry and brush. The dirt which remains can be removed with cold water and ammonia (a tablespoon per litre). Synthetic fibres should be washed only in water and detergent. If the stains are old and dry, brush them and rub with a piece of cloth soaked in warm vinegar.

Foundation (make-up): being a fat-based stain, use a solvent then, if the fabric is resistant enough, wash after having rubbed the remaining stain with dry soap.

Fruit: on white fabric, use a dilution of hydrogen peroxide in normal water plus a few drops of ammonia; on dyed fabric, rub with a white cloth soaked in lemon juice.

Car grease: first, scrape off as much as possible, then use a solvent. Wash with hot water and soap. If the stain is extremely dense, before using the solvent, cover it with butter and leave it to rest for a night.

Ice cream: this is a mixed type of stain. If it's fresh, all you'll need is pure water. If it's dried, you'll need lukewarm water and detergent. When the fabric allows, rinse with water and bleach. For wool, use petrol or trichlorethylene.

Ink stain: ink from biro pens and from markers can be removed from cotton, linen and wool with a cotton ball soaked in 90% alcohol; the same remedy can be used on leather and faux leather as well. For synthetic fabric, they're removed with trichlorethylene. Change the cotton ball often to avoid making the stain bigger. While still wet, fountain ink can be removed with quite good results from cotton fabric using warm water and bleach. For fabric where that won't work, use pure lemon juice.

Indian ink is almost impossible to remove. When you use it, be sure to wear an old shirt or plastic apron to protect your clothing.

Milk: wash with warm water and soap, then rinse. If the stain doesn't entirely disappear, wait for it to dry and use a solvent.

Liquor: pad with cotton soaked in 90% alcohol, then wash with water and detergent. If you don't have alcohol on hand and the stains are already dry, wet them with the same liquor which made them, then rinse with pure cold water.

Mayonnaise and sauces: wash with water and ammonia when the fabric allows. For delicate fabric, use trichlorethylene or a solvent.

Jam or marmalade: a sugar-based stain. To get rid of it, use warm water and soap and rinse.

Mould: this type of stain is especially difficult to remove. If the fabric allows, try dabbing with water and bleach. When the stains are persistent, place the garment in water, detergent and sodium perborate, bring to a boil and simmer for ten minutes.

Oil: sprinkle with plenty of talc or soapstone, leave to absorb and then brush; repeat a few times as necessary. If a garment has an oil stain and you don't have talc on hand, you can use salt or flour, which have similar absorbing properties.

Resin: this type of stain is removed from white fabric by first dabbing with 90% alcohol, then washing with water and detergent. If that doesn't fully remove the stain, dab with diluted bleach. If the fabric is dyed, soap up the stain from the back of the fabric and apply a mixture of 1/4 turpentine and ¾ alcohol. After a quarter of an hour, wash in water. When the stain is on wool fabric, pat with turpentine oil and degrease with petrol.

Lipstick: degrease with petrol and dab with bleach diluted in plenty of water. Rinse thoroughly.

Rust: use lemon juice warmed in a stainless steel spoon. Use while the lemon juice is still hot.

Blood: for linen and cotton, wash with extremely cold water (warm or hot water just sets the stain), lather and rinse. For delicate fabric, spread a paste of starch and water over it, then brush once dry. Repeat if necessary.

Sweat: soak stains with ammonia diluted in lukewarm water (1 part ammonia, 10 parts water).

Tea: white or colourful cotton fabrics can be immediately rinsed in cold water. The most stubborn stains can be removed by rubbing with a bit of alcohol and diluted ammonia. On synthetic fabrics, use pure lemon juice then rinse. When cold water isn't enough to remove tea from wool and silk, add a few spoonfuls of hydrogen peroxide.

Egg: like with blood stains, don't use hot water. Remove the colour from the stain with diluted hydrogen peroxide (two tablespoon per litre of water). On dyed fabric and wool or silk, use lukewarm water and ammonia (one or two spoonfuls per litre).

Urine: apply soap, lather with warm water and wash with diluted ammonia.

Paint/varnish: use turpentine oil, cover with talc, let absorb and brush. Degrease with petrol. Old stains should first be softened with olive oil. Nitrocellulose paints/lacquers can be removed with acetone.

Red wine: on white linen or cotton, dab with white wine or absorb the stains with fine salt. Wash and, if necessary, rinse with water and bleach. You'll need to act quickly as old red wine stains are almost impossible to remove.

Sugar: this stain gets stiff when it dries and dried stains will become white if scratched. Try to dissolve the stain with warm water.

OTHER PROMOPRESS TITLES

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Antonio Donnanno
Illustrations by Elisabetta Kuky Drudi

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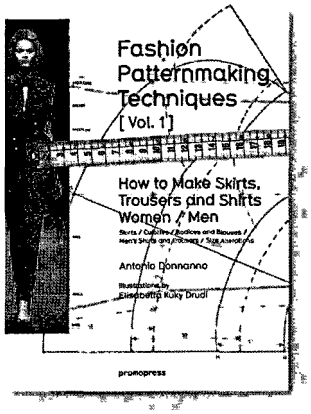

This volume offers a wealth of in-depth knowledge relating to pattern design, beginning with a detailed study of people's measurements and builds, textile technology and tailoring terminology. It also explores making patterns for men and examines making alterations for different sizes.

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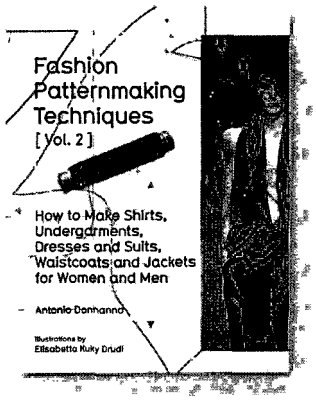

This title gathers readers through the various procedures to transform bodices, create volumes or draping, and fitted patterns using different fabric types, styles and size grading. It offers a comprehensive technical analysis of the structures of tops, pants and dresses.

FASHION PATTERNMAKING TECHNIQUES [Vol. 3]
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Antonio Donnanno
Illustrations by Elisabetta Kuky Drudi

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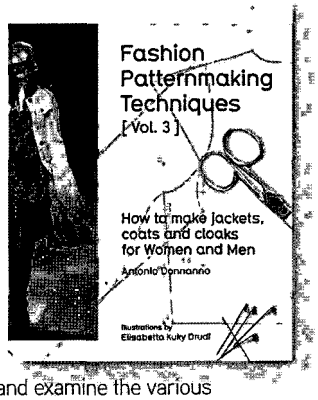

We guide readers through and examine the various procedures for transforming bodices through dart manipulation and study techniques for creating volumes, draping, and fitted patterns. Moreover, we introduce: techniques for creating patterns for knit fabrics; basic dress blocks; sleeve styles for shirts and dresses; basic blocks for men's vests and jackets; size grading for tops and dresses and the fundamentals of pattern.

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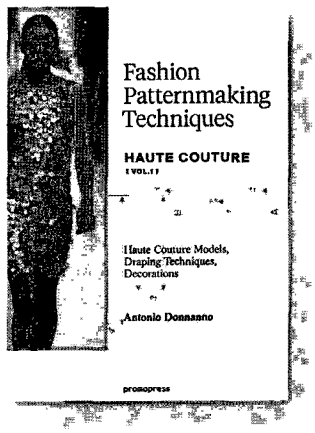

High fashion is the driving force behind the entire fashion and garment industry; it is the search for and study of the solutions involved, be they fabrics or styles and patterns. This book describes in detail and in an easy to understand way the methods and techniques used in this process.

COUTURE UNFOLDED
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Brunella Giannangeli

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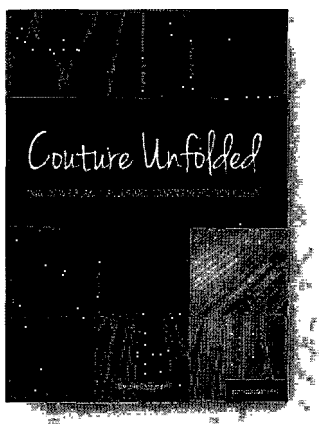


This book is a sourcebook that explores the multiple possibilities of fabric manipulation. The pictures of the folds show different types of fabric suitable for each technique.

FABRICS IN FASHION DESIGN
The Way Successful Fashion Designers Use Fabrics

Stefanella Sposito

ISBN: 978-84-16851-28-7



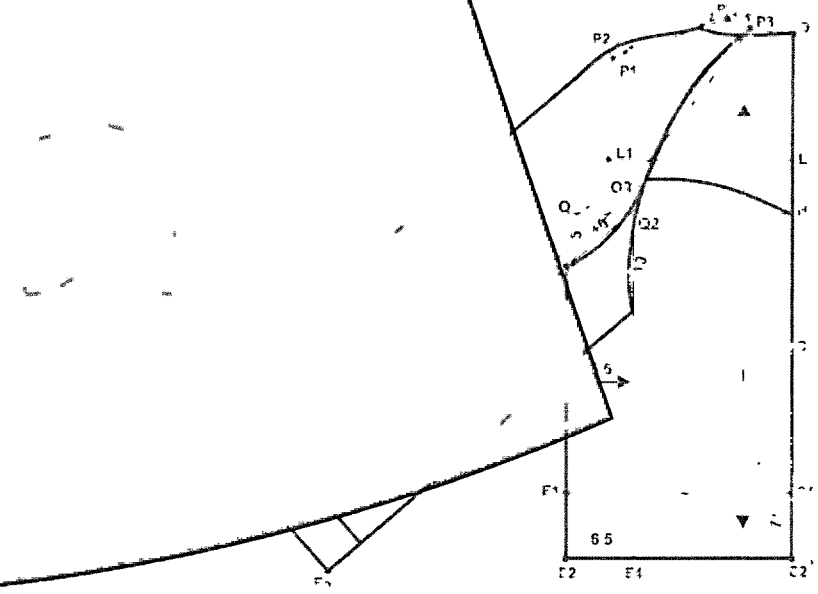
This title gathers all the major types of fabric in circulation today, featuring more than 1,600 stunning photographs that show how the most successful fashion designers work with fabrics.

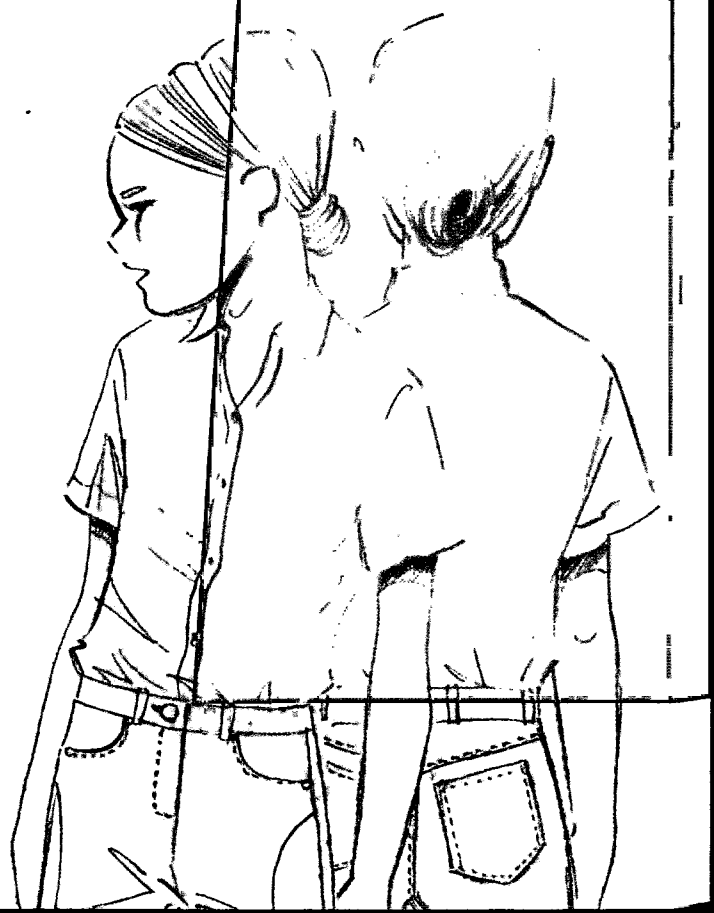
Antonio Donnanno

Fashion Patternmaking Techniques for Children's Clothing
Dresses, Shirts, Bodysuits, Trousers, Shorts, Jackets and Coats

After 15 years of reprints and new editions in Italy and abroad, Antonio Donnanno has decided to return to children's clothing patterns, expanding on previous work and including numerous new garments to dress kids for any occasion. Once again, this text is the result of attentive studies and ongoing updates to measurements and the changing needs that this industry is known for. The author wanted to create a method similar to that for adults, simple yet precise and clear. All categories of garments which are currently made and sold were the object of close study: from gowns to rompers, skirts to trousers and jumpsuits, casual clothes to carnival costumes.
In the words of the author: "Each age range comes with models which combine comfort, beauty and style. I hope this text will help simplify the work of those in this industry or of those who just wish to make garments for their family members."

If you have purchased this book, you can download the PDF of the newborn table and the base bodice and sleeve block for children at **www.promopresseditions.com.**





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