

FREEHAND DRAFTING IN TAILORING



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FREEHAND CUTTING IN TAILORING

First Edition

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FOREWORD

This book is designed to serve as a thorough reference resource for students studying fashion design and textiles/technology in senior high schools, technical and vocational educational institutions, colleges of education, and universities. It covers information from trustworthy, reliable sources. Materials that have been republished are duly cited with appropriate references. Significant efforts have been undertaken to ensure the publication of reliable information; however, the authors and the publishers disclaim any responsibility for the accuracy of the included materials.

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PREFACE

This book was intended to serve as a comprehensive resource for apprentices and emerging professionals in tailoring and garment construction. It adopts a systematic approach to training, starting with essential tools, materials, and measurements, and moving towards more complex skills like pattern drafting, cutting, fitting, and finishing techniques. Emphasis is placed on practical competencies, ensuring readers grasp not only the underlying theoretical principles of tailoring but also its practical application.

A primary motivation for this work is to close the gap between traditional apprenticeship models and structured educational frameworks. In numerous communities, tailoring expertise is gained through direct observation and practical engagement rather than through a standardized curriculum. Although this approach has successfully cultivated skilled artisans, there is an increasing demand for documented frameworks that merge theoretical insights with practical know-how.

This book aims to fulfill this requirement by offering clear explanations, illustrations, and procedural guidelines. It is my aspiration that this text will become an indispensable tool for learners, apprentices, educators, and all individuals interested in the craft of tailoring. Whether one is acquiring sewing skills for personal projects or aiming to pursue a professional career in tailoring, the knowledge and competencies presented in this book will facilitate mastery and instill confidence in the art of garment construction.

Chapter one of this book aims to introduce the reader to the tools/equipment used in tailoring. Chapter two is about the human figures. Chapter three is about shirts and drafting shirt cutting, while chapter four is about trousers. Chapter five deals with the cutting of the waistcoat and jacket patterns. Chapter six is about tailoring terminologies.

ABOUT THE AUTHORS



Dr. Johnson Kofi Kassah is a senior lecturer in the Department of Fashion Design and Textiles, Ho Technical University, Volta Region, Ghana. His area of specialisation is fashion and textiles design. Dr. Kassah is from Dzodze, a town in the Ketu North Municipality of Ghana's Volta Region. He completed his basic education at Dzodze Central R. C. Junior Secondary School in the year 1997. He then proceeded to Dzodze-Penyi Secondary School and completed in the year 2000. After his secondary education, Dr. Kassah went to Takoradi Polytechnic to read HND Textiles and completed in the year 2005. After his National Service, Dr. Kassah went back to Takoradi Polytechnic to do a top-up and graduated in the year 2009. He then proceeded to the University of Education, Winneba, Kumasi campus, to pursue a Master of Technology Education in Fashion Design and Textiles Technology, which he completed in 2013. In 2016, Dr. Kassah was admitted to Kenyatta University, Nairobi, Kenya, to pursue a PhD in Art and Fashion Design Education. He completed his PhD programme successfully in the year 2019. Dr. Kassah taught vocational skills at St. Francis College of Education, Hohoe, Ghana, for seven (7) years. He also taught Textiles and General Knowledge in Arts in Zion College of West Africa, Anloga, and Adidome Senior High School, all in the Volta Region of Ghana. Dr. Kassah has published over twenty (20) scholarly works in credible journals.



Celestine Elikem Dzitse (PhD) is a senior lecturer in the Department of Fashion Design and Technology, Takoradi Technical University, Western Region, Ghana. Celestine completed Sogakope Senior Secondary School in the year 1990 and proceeded to Takoradi Polytechnic, now Takoradi Technical University, where she pursued Intermediate Fashion in 1993, Advanced Fashion in 1996, Higher National Diploma in Fashion in 2008, and Bachelor of Technology Degree in Fashion and Textiles in 2011. In the year 2014, Dr. Dzitse completed her Master of Technology Education in Fashion Design and Textiles. In 2019, Celestine was admitted to pursue a PhD. Fashion Design and Marketing at Kenyatta University, in Nairobi, Kenya, and completed in 2024. Dr. Dzitse has been working with Takoradi Technical University since 2001 to date and has published about ten (10) peer-reviewed journals.



Valeria Makafui Dzidzornu is a lecturer in the Department of Fashion Design and Textile, Ho Technical University, Volta Region, Ghana. She has specialisation in the areas of Textile Design and Technology. Valeria Makafui Dzidzornu is a Ghanaian and hails from Asadame in the Keta Municipality of the Volta Region of Ghana. She had her primary education from Amazing Love Schools, Denu, and completed in the year 1998; through Mawuli School in 1999, where she completed her Secondary School education in 2001. Miss Dzidzornu proceeded to train as a Teacher at Akatsi College of Education in 2005. After practicing for four years, she proceeded to Kwame Nkrumah University of Science and Technology to read Industrial Art – Textiles in 2009 and completed in 2013. She had her National Service and posting after successful completion at the Sovie Technical and Vocational Institute in Sovie. To further formalize her love for education, Miss Dzidzornu gained admission in the year 2015 to study Textile Ecology in the Department of Textile, Merchandising, and Fashion Design at Seoul National University, Seoul, South Korea, and

completed her studies in 2018. Miss Dzidzornu is currently pursuing her PhD education at the Kwame Nkrumah University of Science and Technology, Kumasi in Textiles Design and Technology, which started in the 2023/2024 academic year. Miss Dzidzornu tested fabrics at the Fashion Textiles Center in South Korea using the Kawabata System for two (2) years and taught Textiles at Sovie Vocational/ Technical Institute, Sovie in Ghana for two years. In Asadame A.M.E Zion Schools, Asadame in the Volta Region of Ghana, Miss Dzidzornu taught Vocational Skills at the Junior Secondary School level. Miss Dzidzornu published three (3) scholarly works in credible journals.



Shine Adzo Asimah is a lecturer in the Department of Fashion Design and Textile, Ho Technical University, Volta Region, Ghana. Her area of specialisation is Art Education (Textiles Design & Millinery, & Accessories). She is from Ho in the Ho Municipality of the Volta Region of Ghana. She had her Basic School Education at St. Cecilia R. C. School, Ho, in the Volta Region from 1993 to 2001. She then proceeded to OLA Secondary School, Ho, and completed in the year 2004. After her secondary education, she went to Takoradi Polytechnic to pursue an HND in Commercial Arts, Textiles option (2005-2008). After her National Service, Miss Asimah went to the University of Education, Winneba, for a top-up Bachelor of Arts in Art Education, Textiles option, and graduated in the year 2012.

She then proceeded to Kwame Nkrumah University of Science and Technology, Kumasi, to pursue a Master of Philosophy in Art Education with a research focus on Textiles, and completed in the year 2018. In 2022, she was again admitted to Kwame Nkrumah University of Science and Technology in Kumasi to pursue a PhD in Art Education (Textiles Technology), which she is still pursuing. Miss Asimah taught textiles design, history of fashion, millinery and accessories, beauty culture, history of art, and interior decoration in the Fashion and Graphic Design Department of Koforidua Technical University in the Eastern Region of Ghana for seven years. She has published two scholarly works in credible journals.

CHAPTER 1

TAILORING TOOLS/ EQUIPMENT AND MATERIALS

Tailoring tools and equipment are implements that help measure, cut, mark, and stitch garments and accessories. They are held in the hand and do not form part of the finished garments and accessories. The tailoring materials are consumables that help to support the construction of the garment and accessories, or add beauty to the garments. They usually form part of the finished garments and accessories.

TAILORING TOOLS/ EQUIPMENT

Measuring Tools

Measuring Tape

It is used to take body measurements, draft patterns, and measure fabrics. Figure 1 shows examples of measuring tape in tailoring.

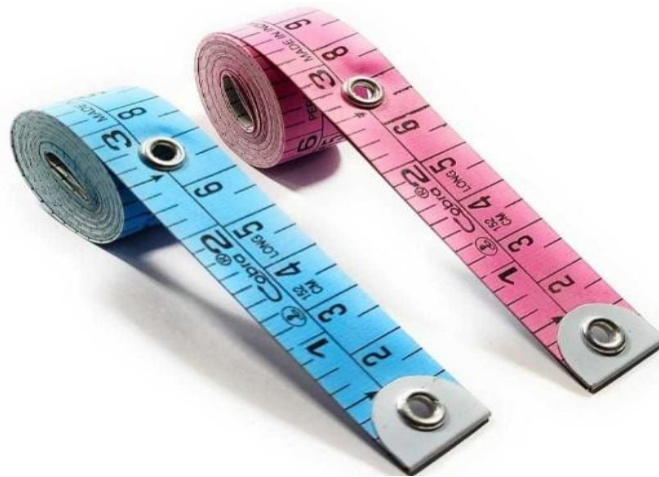


Figure 1: Measuring tape

Rulers

There are different types of rulers. Rulers are used for measuring small distances for tucks, hems, and facings. They are also used for taking measurements in drafting. Figure 2 indicates different types of rulers used in tailoring.



Figure 2: Rulers

Hem gauge

It is used for marking the width of the hem, pleat, and seam allowance accurately. Figure 3 shows the hem gauge.



Figure 3: Hem gauge

L-scale

It is used to find and align the grains of the fabric. They are also used for drawing perpendicular lines in pattern drafting. Figure 4 illustrates the L-scale.

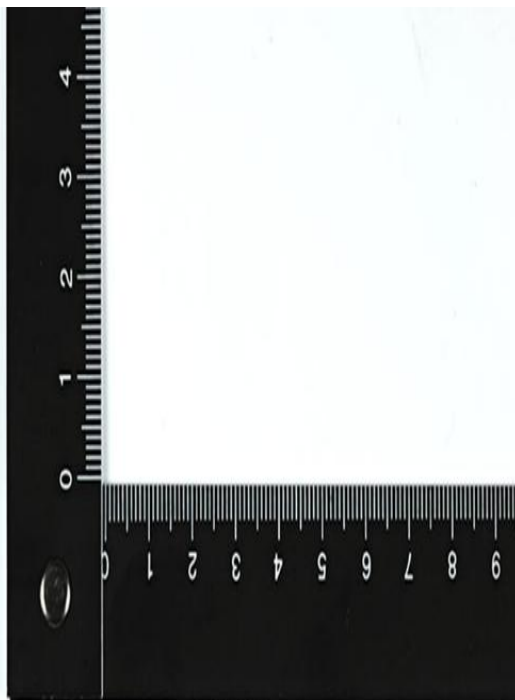


Figure 4: L-scale

Marking Tools

Tailors chalk

It is used to mark, transfer seam lines, and other pattern details to the fabric. Figure 5 indicates examples of tailor's chalk.



Figure 5: Tailor's chalk

Dressmaker's carbon

It is used to transfer pattern markings onto the fashion fabric. Figure 6 shows examples of dressmakers' carbon.



Figure 6: Dressmaker's carbon

Pens

They are used for writing, marking, and drafting patterns. Figure 7 shows the pens used in tailoring.



Figure 7: Pens

Pencils

They are used for writing, marking, and drafting patterns. Figure 8 shows the pencils used in tailoring.



Figure 8: Pencils

Tracing wheel

It is used to transfer pattern markings to fabric. It is also used to trace lines from a draped muslin or from a ready-made garment. Figure 9 indicates the examples of tracing wheels.



Figure 9: Tracing wheels

Hip curve

It is a tool used in patternmaking to create long, slight curves for hips, thighs, elbows, and lapels. It is also used to make side seam adjustments. An example of a hip curve is shown in Figure 10.

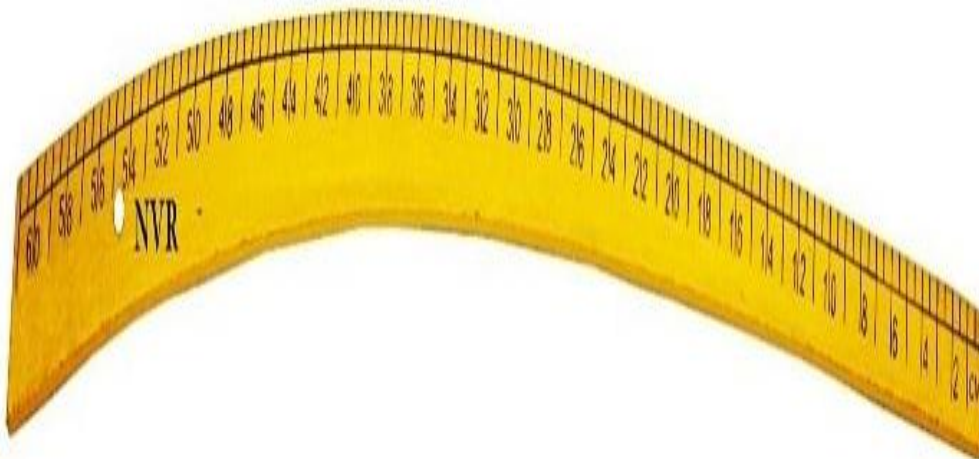


Figure 10: Hip curve

French curve It is used to connect points in a smooth curve for common fitting and for pattern alterations or adjustments to necklines, armholes, darts, and other curved lines. Figure 11 shows an example of a French curve

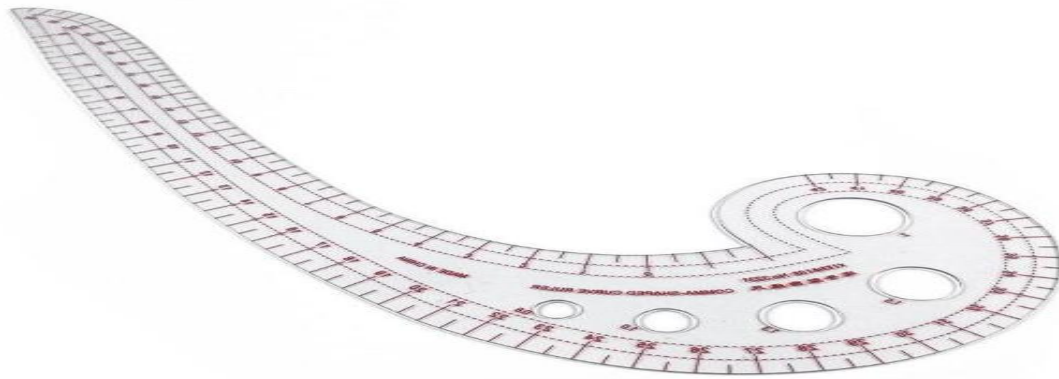


Figure 11: French curve

Cutting Tools/Equipment

Scissors

This is the main tool used for cutting fabric. Figure 12 shows an example of scissors.



Figure 12: Scissors

Pinking shears

Shears are hand-operated cutting instruments with saw-toothed blades that leave a zigzag pattern on fabric to prevent the fabric from fraying. A pair of pinking shears can be used to finish hem edges and seams. Some pinking shears are bent-handled, which makes it easy to cut fabric lying flat on a cutting surface. Figure 13 indicates the pinking shears.



Figure 13: Pinking shears

Seam ripper or Sniper

It is used to unpick or remove stitches or seam stitches. Figure 14 indicates a seam ripper or sniper.



Figure 14: Seam ripper

Thread cutter

It is used for cutting extra threads on garments and ripping seams. Figure 15 is an example of a thread cutter.



Figure 15: Thread cutter

Electric shear

These scissors are used mostly in the industry. They can cut thin and heavy fabric. They are appropriate for cutting silk, nylon, soft, and hard-to-cut fabrics. Figure 16 indicates an example of electric shear.



Figure 16: Electric shear

Notcher

It is used to create notches in the materials. Figure 17 shows the notcher.



Figure 17: Notcher

Cutting table

It is a large, flat table used to spread the fabric and patterns while marking, pinning, and cutting. Figure 18 shows an example of a cutting table.



Figure 18: Cutting table

Rotary cutter

It is an electric cutting tool with a sharp circular blade used to cut fabric in clean, quick, and precise cuts. A rotary cutter is best at making straight and wide or gradual curves. It also makes cutting through multiple layers of fabric easier. Figure 19 is an example of a rotary cutter.



Figure 19: Rotary cutter

Round knife

It is used for cutting a gentle curved line on both single-ply and multi-layer. Figure 20 indicates a round knife being used to cut fabric.



Figure 20: Round knife

Straight knife

It is a cutting machine basically used for cutting fabrics with perfect edges in the garment industry. Figure 21 shows the straight knife.



Figure 21: Straight knife

Band Knife

Band knives are used when a higher standard of cutting accuracy is required than can be obtained with a straight knife. Pieces to be cut are first cut on a block, and then cut exactly on a band knife. Figure 22 is an example of a band knife.



Figure 22: Band knife

Die cutting machine

This machine is useful where small motifs with a particular shape and pattern, and accuracy in cutting, are needed. Figure 23 is the die-cutting machine.



Figure 23: Die cutting machine

Computerised Cutting Machine

Computerised cutting machines are used where a high volume of garments is manufactured. This machine cuts fabric layers as per the command given in the computer system. An automatic cutting machine is also known as a CNC machine. In the automatic cutting room, fabrics are spread on the table by an auto spreader, and the lay is positioned on the cutting table prior to automatic cutting. Figure 24 shows an example of a computerised cutting machine.



Figure 24: Computerised cutting machine

Rib Cutting Machine

This machine is used for cutting rib. Ribs are a narrow fabric tape used in t-shirts' neck finishing or piping operations. Figure 25 is an example of a rib cutting machine.



Figure 25: Rib cutting machine

Stitching Tools/Equipment

Lockstitch Sewing Machine

This machine is also commonly referred to as a domestic sewing machine. It is usually used at home or school. It can be operated by hand or foot and may also be converted to an electric power machine to perform a variety of stitch types. They are normally used for sewing lightweight fabrics. Figure 26 is an example of a lockstitch sewing machine.



Figure 26: Lockstitch sewing machine

Hi-speed Lockstitch Sewing Machine

This machine is also known as a straight-stitching machine or industrial machine. They are a heavy-duty version of a standard basic sewing machine. They are used for mass production. An example of hi-speed lockstitch sewing machine is Figure 27.



Figure 27: Hi-speed lockstitch sewing machine

Over Edging Machine

It is used for finishing the raw edges of pattern construction. Figure 28 shows the over edging machine.



Figure 28: Over edging machine

Double Needle Machine

It is used for the construction of different garments, especially for the inseam, out-seam and side seam. Figure 29 is an example of a double needle machine.



Figure 29: Double needle machine

Bartacking Machine

It is used to reinforce the opening and closing of pockets. Examples of bartacking machines are shown in Figure 30.





Figure 30: Bartacking machine

Embroidery Machine

It is used for making decorative stitches. Figure 31 is an example of an embroidery machine.



Figure 31: Embroidery machine

Overlock Machine

It is used for finishing edges and sometimes for seaming. Figure 32 is an example of an overlock machine.



Figure 32: Overlock machine

Buttonhole Machine

It is used for making buttonholes on garments. The buttonhole machine is indicated in Figure 33.



Figure 33: Buttonhole machine

Button Attachment Machine

It is used to attach buttons to garments. Figure 34 shows the button attachment machine.



Figure 34: Button attachment machine

Needle threader

It is used for threading machines and hand needles. Figure 35 is the needle threader.

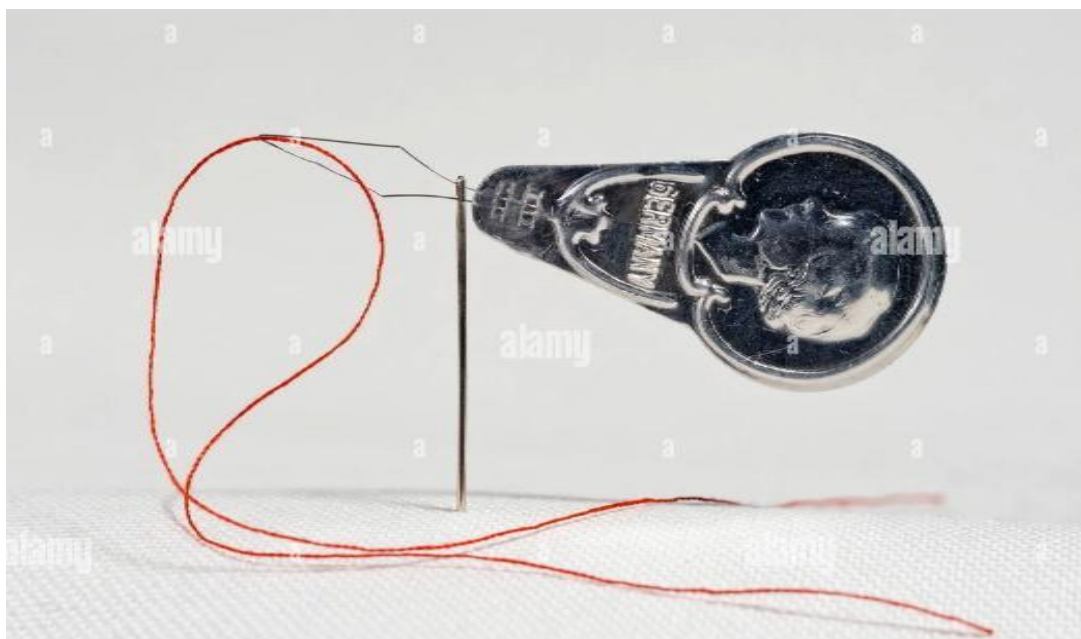


Figure 35: Needle threader

Needle

Needles are in different sizes. The smaller the number, the larger the needle. Sharps and short needles have small eyes; crewel or embroidery needles have large eyes. Larger needles are used when sewing heavier fabrics and smaller ones for lightweight fabrics. Sharp machine needles are used for sewing woven fabrics and ball points ones are used for sewing knitted fabrics. Hand sewing needles are used for basting, fixing buttons on and mending torn clothes. Figure 36 indicates the varieties of needles.



Figure 36: Needles

Thimble

It is used to protect your finger from being pricked by needles when sewing. The thimble is shown in Figure 37.



Figure 37: Thimble

Bodkin

It is used for pulling elastic bands, threading, pulling, and inserting materials through narrow spaces. Figure 37 indicates examples of bodkins.



Figure 38: Bodkin

Stiletto

It is used for punching holes in material. It is also used to form eyelets in belts. Figure 39 indicates a stiletto.





Figure 39: Stiletto

Pins

They are used for basting and fixing pattern pieces on the fabric. They are also used to hold the fashion fabric patterns together during sewing. Examples of pins are shown in Figure 40.



Figure 40: Pins

Pincushion

It is used for holding the pins. Figure 41 shows the pincushion.

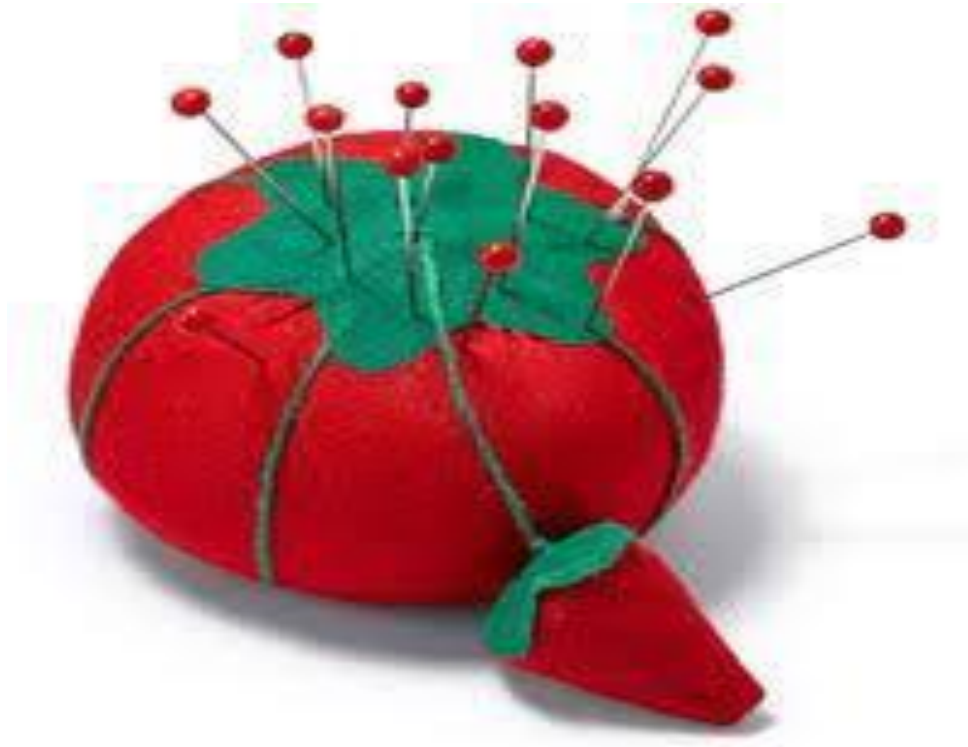


Figure 41: Pincushion

Glue stick

It is used for holding interfacings and appliques in place temporarily before sewing them permanently. Figure 42 indicates a glue stick.



Figure 42: Glue stick

Wax

It is used to prevent the thread from knotting and tangling during sewing. An example of wax is shown in Figure 43



Figure 43: Wax

Pressing Tools

Pressing tables

It is used for pressing. Figure 43 indicates a pressing table.



Figure 44: Pressing table

Sleeve board

It is used for pressing sleeves and hard-to-reach small details. Figure 45 is an example of a sleeve board.



Figure 45: Sleeve board

Iron

It is used for pressing fabrics before cutting, during construction and after the garment is completed. Figure 46 shows the iron.



Figure 46: Iron

TAILORING MATERIALS

Fashion Fabrics

Fashion Fabrics are the key materials used in garment construction. There are varieties of fabrics which include cotton, wool, silk, nylon, etc., and in Figure 47 are examples of fashion fabrics.





Figure 47: Fashion fabrics

Lining fabrics

Lining fabrics are materials stitched on the inside of a garment to provide smooth, improved comfort, warmth, or opacity, helping the garment keep its shape. Figure 48 shows the samples of lining fabrics.



Figure 48: Lining fabrics

Threads

Threads are sewing materials used for stitching, hemming, and decorating (embroidery, topstitching, appliqué). In Figure 49 are the various threads.



Figure 49: Threads

Interfacing

These are materials or special fabrics fused to the wrong side of the fashion fabrics to give strength or body to key components of a garment, such as the collar, cuff, waistband, etc. Figure 49 indicates an example of an interfacing material.



Figure 50: Interfacing material

Zippers

They are tailoring materials that are used to close and open garments like shirts, trousers, and jackets. In Figure 51 are examples of zippers.



Figure 51: Zippers

Buttons

They are materials used to fasten or close openings and also add beauty to the garments. Figure 52 shows the sample of buttons.



Figure 52: Buttons

Elastics

Elastics are essential tailoring materials used to enhance comfort, stretch, and shape retention in garments. They are used to create gathered waistbands, necklines, cuffs, leg openings, etc. The elastics are shown in Figure 53.



Figure 53: Elastics

Hook and eye

Hooks and eyes are small metal fasteners used in tailoring to secure garment edges under tension, such as at waistbands, necklines, and above zippers. They comprise a hook (secured on the underlap) and an eye (on the overlap), forming a strong, low-bulk, and often invisible closure, commonly available in black, white, and silver. In Figure 54 are the samples of the hook and eye.



Figure 54: Hook and eye

Velcro (hook and loop fastener)

Velcro (hook and loop fastener) is a type of fastening material used in garment construction as an alternative to zippers and buttons. They are used to open and close items quickly and easily. The Velcro is indicated in Figure 55.



Figure 55: Velcro

Fabric Glue

Fabric glues are materials used to provide a fast, no-sew to secure hemlines, offering a flexible and washable bond. The fabric glue is indicated in Figure 56.



Figure 56: Fabric glue

CHAPTER 2

HUMAN FIGURE

In garment construction, a figure means a body shape or the outline of an individual. Body shape varies from one individual to another. Understanding the body type is vital to dressing for success. Determining what garment fits you best involves an understanding of your body type. At the same time, style analysis aids you in identifying your own style and learning how to incorporate it into your wardrobe.

TYPES OF HUMAN BODY SHAPE

In garment production, we have vertical figure shapes and horizontal figure shapes. A vertical figure shape refers to the proportion (size) of the torso compared to the legs. They include short legs and a long torso, a balanced body, and long legs and a short torso. The torso is the central part of the human body from the neck to the hip. A horizontal figure shape refers to the size of chest circumference, waist circumference, and hip circumference in relation to each other. The horizontal figure shapes include a triangle, an inverted triangle, a rectangle, an oval, and a trapezoid.

Vertical Body Shape

Long torso, short legs

This is the type of body shape where the torso is longer than the legs. Figure 57 shows a long torso and short legs.



Figure 57: Long torso, short legs

Short torso, long legs

This is when the legs are longer than the torso. In Figure 58 is the short torso, long legs.



Figure 58: Short torso, long legs

Average (balanced) torso and legs

This occurs when the torso and legs are of equal size. Figure 59 indicates the average torso and legs.

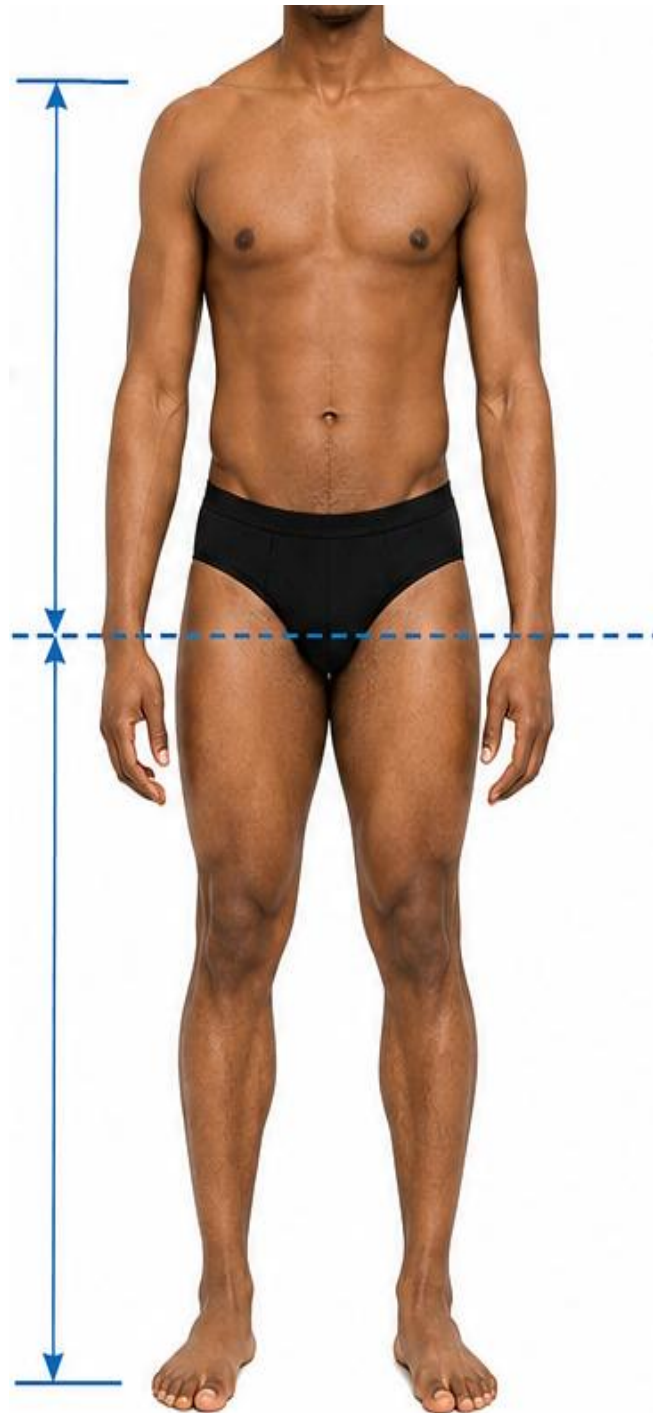


Figure 59: Average (balanced) torso and legs

Horizontal Body Shape

Triangle Body Shape

This is the type of body shape in which the waist and hip of men are larger or wider than the shoulders of their bodies, especially as they get older. This creates a natural triangular shape with the base at the waist and the tip at the face. This body shape is also known as a 'pear shape' in ladies' body shapes. Figure 60 is an example of a triangle body shape.

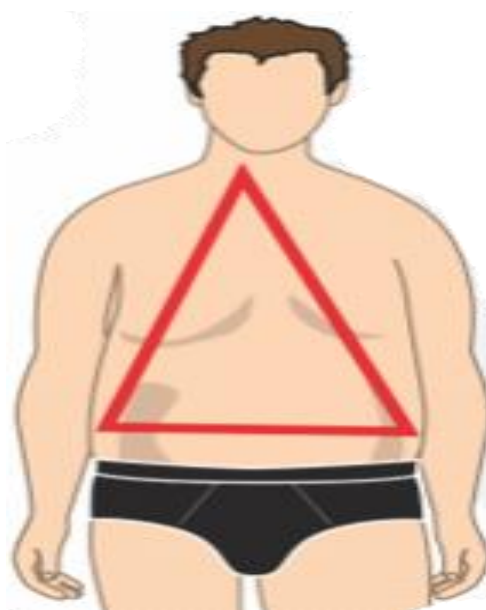


Figure 60: Triangle body shape

Inverted Triangle Body Shape

This is the type of body shape in which the shoulders are broader than the waist and the hips, creating a "V" shape at the shoulders of the body. The shape of this body type is a big triangle with the base at the shoulders and the point at the belly button. Figure 61 indicates the inverted triangle body shape.

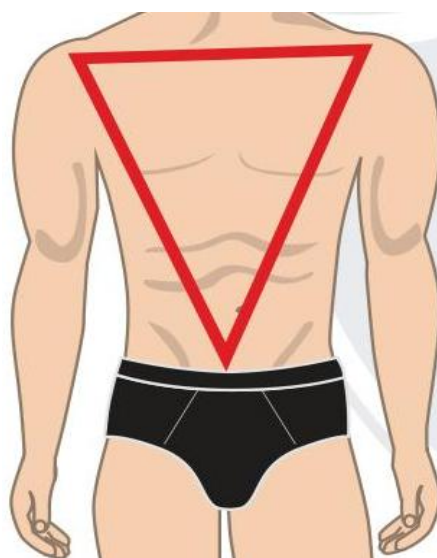


Figure 61: Inverted triangle body shape

Rectangular Body Shape

In this men's body type, the shoulders, waist, and hips have the same width. Men with a rectangular body shape usually have a tall and thin frame. This body type has a more proportionate balance between the shoulders, waist, and hips of the body. The rectangular body shape is shown in Figure 62.

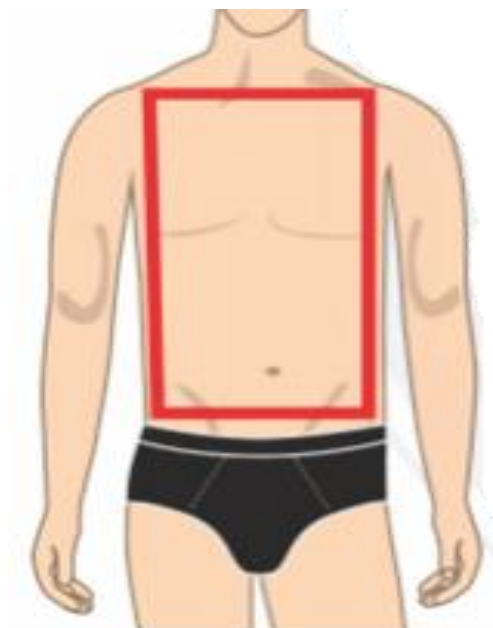


Figure 62: Rectangular body shape

Oval Body Shape

This body type is also called stocky, rotund, fleshy, etc. It is the type of body shape in which the center of the torso is wider than the shoulders, waist, and hips. Figure 63 indicates the oval body shape.

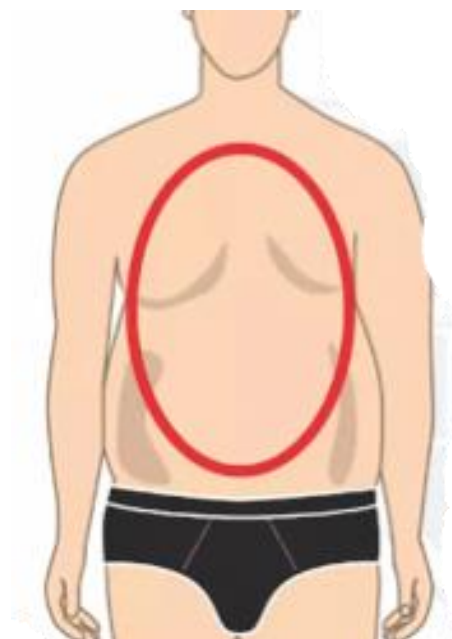


Figure 63: Oval body shape

Trapezoid Body Shape

This body shape has broader shoulders, a large chest that matches down to a narrower waist and hips. It is the most proportionate body shape for men. It is also known as the male-specific body shape or athletic male shape. Figure 64 shows the trapezoid body shape.

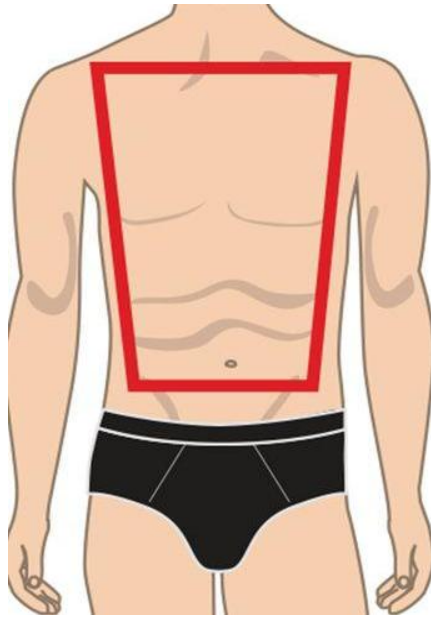


Figure 64: Trapezoid body shape

Clothing for Men with Triangular Body Shape

Tailored Patterned Blazers

Wear checked blazers and fitted waistcoats with solid trousers. The mix of prints and solid colors will create the illusion of shape and take the focus away from the larger waist.

Vertical Stripes

This pattern creates a streamlined effect that elongates and slims down the upper body. Horizontal stripes are preferred only if they are visible from the chest upward.

Jackets with Structured Shoulders

Slouchy shoulders on jackets (bomber jackets, for instance) will exaggerate your already sloping shoulder line. Structured shoulders (on a topcoat, for instance) square off your frame.

Single-breasted Suits

Double-breasted jackets add bulk to the waist. Single-breasted jackets allow for a more relaxed and slimming fit. Get your jackets tailored for a structured fit on the top but with extra room around the waist.

Brighter Color Panels

Patterns and detailing across the chest and shoulders help to broaden the narrow upper torso. Wear jumpers and crew neck ties with color panels across the chest, but a slimming darker color like gray, navy, or black around the midsection.

Clothing to Avoid for Men with Triangular Body Shape

Fitted Polo Shirts & Roll Necks

Both these styles tend to make the neck and shoulders appear slender while accentuating any roundness in the waist.

Brighter Colors & Busy Prints

Bold and bright patterns will draw attention to your triangular-shaped torso. Work them into your outfit as accents in the form of pocket squares, glasses, socks, and trainers. Bold belts will only draw attention to the width of your waist.

Skinny Fits & Extreme Tapers

Narrowing trousers draw the eye of an observer to the center of your body. Swap them for wide and straight leg fits that add proportion to your silhouette.

Clothing for Men with Inverted Triangular Body Shape

Close-fitting clothes

Wear close-fitting clothes that reduce visual clutter and emphasize the clean, sharp lines of your torso. Add bulk to your trim midriff and lower body while balancing the proportions of your well-developed upper body.

Horizontal Stripes

Especially from the chest down, to broaden your comparatively narrow waist.

Slim-fit Shirts

You can wear shirts to show off your incredibly fit body, but remember to size up. You want to hint subtly at your fitness, not scream it by wearing figure-hugging costumes.

Slim Cotton Polo Shirt

Slim Cotton Polo Shirt with a spandex mix will allow stretch across a broad set of shoulders and chest while creating a tailored look around the waist.

Regular V-neck T-shirts

The collar shape has a narrowing influence on your chest and draws the eye down and away from the broadest part of your torso. Stay away from plunging V-neck t-shirts.

Straight-leg Trousers & Jeans

Skinny jeans will accentuate your chicken legs. Slim-fit pants will do just fine. Wearing patterned pants, camo shorts, or checked trousers distracts from your comparatively broad upper body.

Trousers with a Larger Seat Drop

Athletes have the common problem of finding pants that are roomy around the groin area. Look for a larger drop measurement between the waistband and the crotch seam.

Jackets

Slim-fit jackets that follow the natural line of your silhouette, with a bigger difference between the width of the torso and the width of the waist.

Clothing to Avoid for Inverted Triangular Body Shape

Structured Tailoring

Suit jackets and blazers with shoulder padding and wide, especially peak lapels, will emphasize your heavy upper body. Unstructured silhouettes work better in streamlining your frame.

Prints, Patterns & Scoop Necklines

Any kind of detailing, especially around the shoulders, will focus attention on your wide frame and throw your body out of proportion.

Clothing for Men with a Rectangular Body Shape

Use clothing to widen the shoulders and add the effect of a subtle taper from your top down. You will need to create an illusion of structure. Creating a nipped-in silhouette across the middle of the body is both key and easy to achieve.

Horizontal Stripes

Especially across your upper torso (short and long-sleeved Breton tees), as they'll add width to your slight frame.

Structured Tailoring

Once you've found structured blazers and suit jackets that add size to your shoulders, have your tailor take them in slightly at the back to emphasize your waist.

Layered Looks

A button-down shirt and fine-gauge crew neck jumper is a no-fail pairing that'll add instant bulk to your frame.

Scarves

A neatly tied or draped scarf is an easy way to add a point of difference to your look, as well as flesh out your upper torso.

Prints, Color Pops & Detailing

Pops of brighter colors up top or details like epaulets will expand the dimensions of your otherwise slim frame.

Clothing to Avoid for Men with a Rectangular Body Shape

Double-breasted Jackets

Unsurprisingly, a tailoring cut in the shape of a rectangle does little to nothing for the rectangle-shaped body. Try a single-breasted style with plenty of structure in the shoulders instead. For tailoring, make sure you opt for single-breasted styles. When off-duty, create shape by contrasting layers, such as a shirt or a cardigan over a crisp white T-shirt or vest to create an extended V-shaped panel on the upper section of your body

Clothing for Men with Oval Body Shape

Keep it simple and dark with a round body. Dark, solid colors are always good.

Trousers

The trouser waist should always be comfortably loose, never belted so tight that it pinches and wrinkles.

Suspenders

Suspenders (“braces” in the UK) are a bulky man’s best friend. Wear them whenever you get the opportunity. They hold the trouser front out slightly, letting it fall in a smooth front all the way past the crotch. Whether belted or worn with suspenders, the trousers should always be worn at the natural waist, where they can drape smoothly over the bottom of your stomach instead of squeezing it all upward. You don’t want the belly sagging down in front of the belt or trouser waist.

Pleats

Pleats will help the pants widen slightly when you sit, adding a bit of comfort for men with large thighs and bottoms.

Shirts

A good fit is crucial in avoiding either pinching and wrinkles or billows that add even more bulk. Find a brand that works for you or else have your shirts tailored. A wider collar spread works well for broad men, especially when the neck and face are broad as well.

Jackets

Dark, single-breasted, and only slightly tapered are the keys to a good jacket for big men. A sharp taper at the waist is going to be hard to button and will stretch over the stomach. Just a hint of an inward bend right around the buttons is all that’s needed. The jacket gives the torso a frame, essentially putting it between two narrow lines, making it a worthwhile addition to almost any outfit.

Neckties

Bow ties can be a good way to avoid a tie that drapes over the bulge of the stomach. If you’re not a fan of bow ties, then something decently wide and, more importantly, long enough to reach the belt will work.

Clothing to Avoid for Men with an Oval Body Shape

Tight Fits in the Torso

Trying to squeeze into clothing that’s too tight is the worst choice of all - it does nothing but emphasize the body’s bulk, and it makes you look desperate besides.

Patterns & Visual Clutter

As is anything that draws attention to the midsection. Work on outfits that guide the eye smoothly up the whole length of the body and focus attention on your face.

Clothing for Men with Trapezoid Body Shape

Showcase your athletic body shape in slim and fitted clothes. Take advantage of sports-inspired modern looks.

Trousers

Avoid baggy clothes. Find a brand with a close fit or have your trousers tailored. Stylistically, most colors and patterns should work just fine with your build. Cuffs and pleats are up to personal taste.

Shirts

Vertical stripes will make you appear a little taller. Checks and plaids add horizontal bulk, so pick which one you need based on your height.

Jackets

A blazer or suit jacket tapers your waist, making your stomach seem slimmer and your shoulders seem broader. Wear it buttoned with a single button at the waist for maximum effect.

Neckties

Stick to a normal length (the tip should be right around your belt buckle) and a normal width (about 3 to 3 1/2"). Short, skinny, fat, or otherwise oddly-sized ties throw off the balance of your torso.

Clothing to Avoid for Men with a Trapezoid Body Shape

A perfectly paired ensemble is easily ruined by wearing clothes that don't fit your body correctly. Any well-dressed man will tell you that the secret to comfortable and flattering style comes down to fit. An average build just needs clean lines and a good personal style to look sharp. The biggest nos are anything loose and saggy, and any outfits that are completely bland and generic-looking (unless you want to vanish easily in groups).

CHAPTER 3

SHIRT

A shirt is a garment for the upper part of the human body, characterised by a collar, sleeves, a patch or wet or bound pocket, and a front opening typically with plackets and buttons. A tailored shirt is a shirt cut and produced to fit the client's body. Shirts are an important part of every man's wardrobe because they offer both comfort and style for any party or occasion. A stylish shirt can help you feel confident and attractive on formal and informal occasions.

TYPES OF SHIRTS

Shirts come in different types for various events. The types of shirts we have are dress shirts, casual shirts, epaulette shirts, granddad shirts, golf and polo shirts, sweatshirts, tunic shirts, tuxedo shirts, T-shirts, undershirts, etc.

Dress shirts

A dress shirt is a formal garment typically worn for business, official events, or classy social gatherings. They are lightweight, long-sleeve button-down shirts with a collar, typically worn under suits and jackets, often paired with a necktie. These shirts are more expensive than all the men's shirts. Figure 65 shows examples of dress shirts



Figure 65: Dress shirts

Casual Shirts

These shirts come in long or short sleeves. They are much looser-fitting than dress shirts. They provide a comfortable, trendy option for business casual attire. Many companies and businesses, both in military and blue-collar jobs (skilled jobs), prefer to choose casual shirts as uniforms. Because the choices of materials and patterns of casual shirts are much wider than dress shirts, and can be worn with jeans. This kind of business casual style is a new trend for corporate apparel. Figure 66 indicates casual shirts.



Figure 66: Casual shirts

Epaulette Shirts

These are long or short sleeves button-down shirts with epaulettes (fabric straps) sewn on both shoulders that can be buttoned. They normally have two chest pockets with button-down flaps and a pen division. They are made from durable fabrics and are commonly used as service uniforms. In Figure 67 are epaulette shirts.



Figure 67: Epaulette shirts

Team Jersey

These shirts are long-sleeve and short-sleeve shirts with or without a collar. They have a crew neck or a slight V-neck. They usually have the name and logo of the sports team along with the number of a specific player. Team jerseys have become a popular casual shirt, especially at sporting events. Figure 68 indicates team jerseys.



Figure 68: Team jerseys

Granddad Shirts

These shirts are long-sleeved, collarless, or collar-stand shirts made as casual workwear shirts for labourers, but are now a multipurpose piece of menswear. They have a placket with a row of buttons, usually extending to the middle of the chest. They are made from cotton or linen. They are comfortable to wear and are selected as a casual alternative to traditional button-down button-up shirts. Figure 69 are the examples of granddad shirts.



Figure 69: Granddad shirts

Golf Shirts and Polo Shirts

These shirts have a soft knitted collar and a short front placket with two or three buttons. Most of the golf or polo shirts are short sleeves, though long sleeves also exist. The shoulders and arms are loose to enable flexibility during golf and polo swings. The back hem of these shirts is slightly longer to help keep the shirts tucked in when the wearer is playing. The distinction between a golf shirt and a polo shirt is the fabric. In many instances, polo shirts are made from 100% cotton or a cotton-blend, while golf shirts are normally made from fabric blends or high-tech synthetics due to their performance requirements. Also, a golf shirt normally has a double-stitched collar that is meant to lay flat, while a polo shirt has a softer, welted collar and cuffs; the collar can normally be worn turned up if needed, to keep the sun off the wearer's neck. In addition to cotton blends, polo shirts are often seen as a fashion item, offered in silk, merino wool, or piqué knit cotton for that traditional 'seeded' look. Examples of golf or polo shirts are shown in Figure 70.



Figure 70: Golf or polo shirts

Sweatshirts

These are long-sleeve collarless shirts made from a thick, soft, and absorbent fabric such as cotton fleece or terry cloth. They were designed for athletes, but they are now used for warmth and comfort. Figure 71 shows sweatshirts.



Figure 71: Sweatshirts

Tunic Shirts

Tunic shirts are long or short-sleeved, loose-fitting shirts with a hemline falling between the waist and the knee. They have necklines such as scoop necks or V-necks. They are either collar button-down shirts or collarless button-up shirts. They are made from a variety of fabrics. Figure 72 shows the tunic shirts.



Figure 72: Tunic shirts

Tuxedo Shirts

These shirts are formal specialty shirts worn underneath a tuxedo (a suit with its jacket & tie). They are not shirts that are used often. They are worn during a wedding party or to an opera and are always covered by a tuxedo jacket. They are long-sleeved button-down shirts, usually white in colour. They are pleated down the front and have a collar that is usually closed tightly with a bow tie. Figure 73 shows an example of a tuxedo shirt.



Figure 73: Tuxedo shirt

T-Shirts

These are casual clothing usually with short sleeves, a round neck, and no collar, designed to cover the top part of the body. Figure 74 indicates t-shirts.



Figure 74: T-shirts

Undershirts

They are collarless shirts worn to protect outer garments from sweat. Undershirts are close-fitting shirts. They come in several styles, including sleeveless (A-shirt or tank top) and short-sleeved (T-shirt style), normally with a crew or V-neck. Figure 75 shows examples of undershirts.



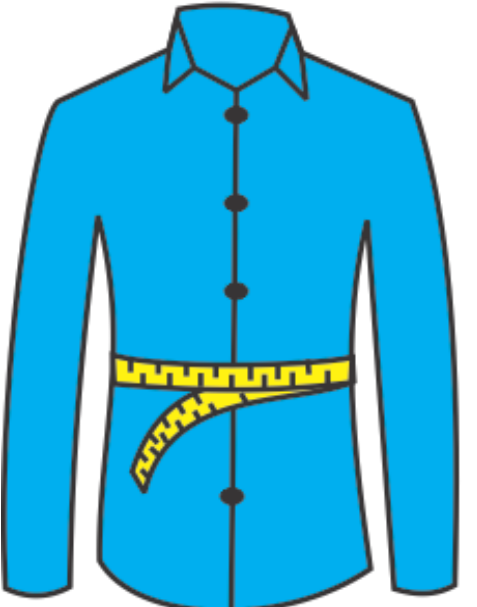
Figure 75: Under shirts

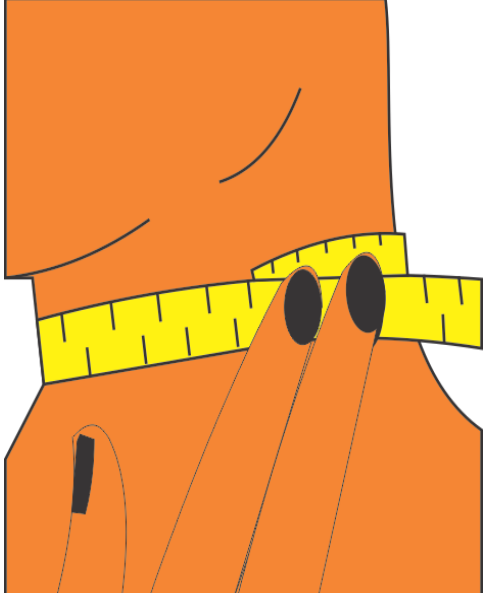
HOW TO TAKE SHIRT MEASUREMENTS

Horizontal Measurements Taking

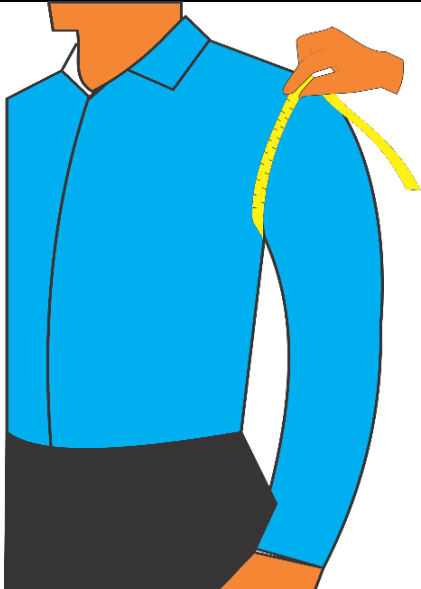
These are circumference or side-to-side measurements that control how wide or fitted the shirt will be. Examples are chest circumference, waist circumference, hip circumference measurements, and neck circumference. Others are shoulder-to-shoulder measurements, across chest, across back, scye (armhole), bicep circumference, elbow circumference, and wrist circumference. Table 1 illustrates how to take horizontal measurements.

Table 1: How to take horizontal measurements

Measurement	Description	How to take the measurement
Chest Circumference	Circle the tape measure around the chest underneath the armpits. Make sure the tape measurement is at the widest point of the chest. Raise the tape slightly along the back so that it sits over the shoulder blades.	
Waist Circumference	Wrap the tape measure around the fullest part of the chest, close to the armpit. Ensure the tape does not drop at the back. The measurement has to be taken tightly around the waist with the tape in a horizontal manner.	

Hip Circumference	The hip and wrist of humans are located in the same position. Let the client take out all the items in his front and back pockets of the trousers. Take the hip measurement Around the broadest portion of the lower torso. Do not tighten the tape measure. Make sure you can move the tape easily.	
Across chest	Measure the armpit to armpit of the client.	
Neck Circumference	This measurement determines the collar size. The neck measurement is taken around the base of the neck where the collar sits. Insert one finger between the tape and the neck to allow ease for comfort.	

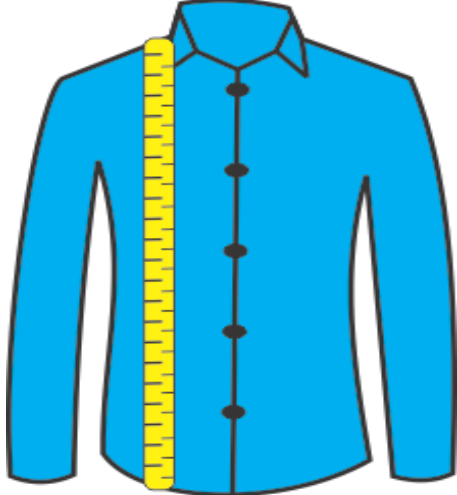
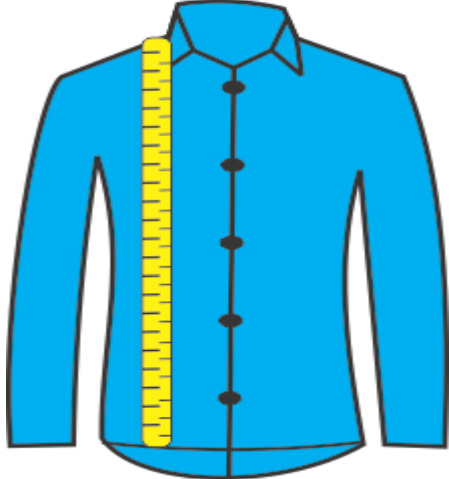
Bicep Circumference	Measure around your upper arm at the widest point. This is normally taken about 6" to 7" from the tip of the shoulder seam. This is the sleeve width of the largest part of your arm.	
Elbow Circumference	Make sure the arm is relaxed and straight. Wrap a tape measure around the elbow and ensure the tape is not tight.	
Wrist Circumference	Measure the actual wrist size around your wrist bone.	

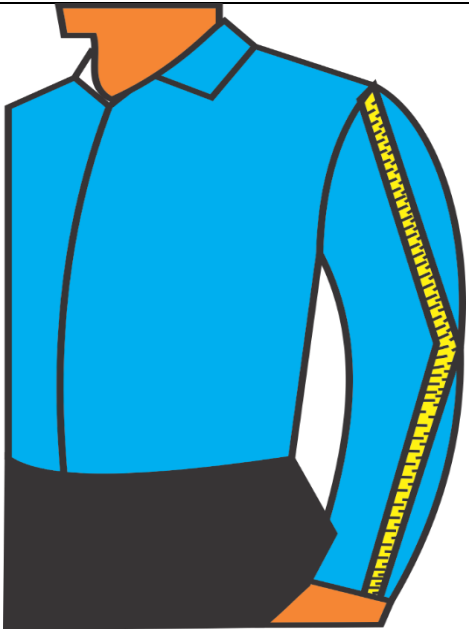
Scye (Armhole)	Place the tape measure under the armpit and around the top of the arm of the client. To ensure a comfortable fit, take the armhole measurement with one finger inside the tape measure.	
Shoulder to shoulder	Measure from one edge to the shoulder to the other. Ensure the take measure passes through the top of the nape of the back.	
Across back	Measurement has to be taken across the back between armholes, about 3" below the base of the neck.	

Vertical Measurements

Vertical measurements are measurements taken from top to bottom along the body, usually perpendicular to the ground. They control how long or short a garment will be. Examples are shirt length, nape to back, shoulder to hip, and sleeve length. Table 2 indicates how to take shirt vertical measurements.

Table 2: How to take shirt vertical measurements

Measurement	Description	How to take the measurement
Shirt Length	Measure from the highest point of the shoulder of the client to where the client wants the shirt to end.	
Shoulder to Hip	Measure from the highest point of the shoulder to the hip position of the client. The hip and wrist of humans are located in the same position. The hip is the broadest portion of the lower torso.	
Back length/ nape to back /to back	Measure from the back nape (base of the neck) at the center back to the position of the fashion waist of the client.	

Sleeve length	Let the client bend the arm a little. Measure from the tip of the shoulder to the elbow point, then to the wrist of the client.	
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SHIRT DRAFTING

Fitted Shirt Drafting

A fitted shirt is a shirt designed to closely follow the natural shape of the body, creating a neat, sharp, and structured appearance. Figure 76 is an example of a fitted shirt.



Figure 76: Fitted shirt

Measurements Needed for Drafting a Fitted Men's Shirt

Measurements needed for drafting a shirt can be vertical or horizontal. The vertical measurements are the measurements taken up and down or lengthwise the body. while the horizontal ones are taken around, across, or widthwise of the body. It is advisable to take horizontal measurements starting with the chest first when taking shirt measurements.

Vertical measurements

Shirt length

Back length/nape to back/to back

Shoulder to hip

Shoulder to elbow

Sleeve length

Horizontal measurements

Neck

Shoulder to shoulder

Across back

Across chest

Armhole circumference

Chest circumference

Waist circumference

Hip circumference

Bicep circumference

Elbow circumference

Wrist circumference

Fabric Folding Calculation

- ❖ Divide the widest horizontal measurement by four and add three and a half inches (Two inches for placket & button stand, half inch for sewing allowance & the remaining one inch for ease).
- ❖ Fold the wrong side of the fabric on grain. Measure the length of the shirt and add two inches as hem allowance.
- ❖ Measure the measurement you have obtained after dividing your widest horizontal measurement by four, plus the three and a half inches allowance across the width of the fabric.
- ❖ Cut the fabric on the broken lines as shown in Figure 77

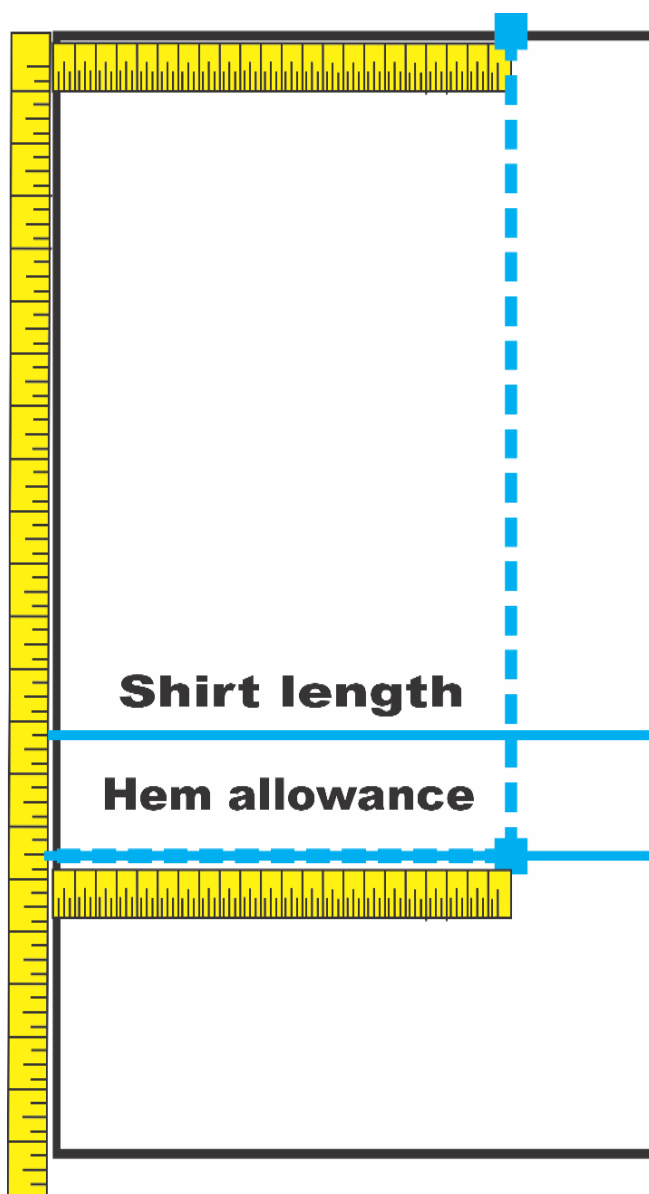


Figure 77: Fabric folding calculation

Placket Folding

- ❖ Fold the two inches placket and button extension allowance on the top of the fabric.
- ❖ Iron the folded placket after folding.
- ❖ Figure 78 shows the folding of the two-inch shirt placket.



Figure 78: Placket folding

Fitted Shirt Drafting Frame

- ❖ A to B = Shirt length plus two inches hem allowance.
- ❖ A to 1 = 0.5".
- ❖ B to 7 = A to 1.
- ❖ 1 to 2 (Shoulder slope line) = 2" standard measurement for a normal shoulder. However, if the shoulder of the client is high, increase the shoulder slope to 2.5" or more for a higher shoulder.
- ❖ 1 to 3 (armhole depth line) = Chest divided by four or half shoulder-to-shoulder measurement.
- ❖ 1 to 4 (waist line) = Back length measurement.
- ❖ 1 to 5 (Hip line) = Shoulder to hip measurement.
- ❖ 1 to 6 = Shirt length.
- ❖ 6 to 7 (hem allowance) = 2".
- ❖ Figure 79 shows the fitted shirt drafting frame procedures.

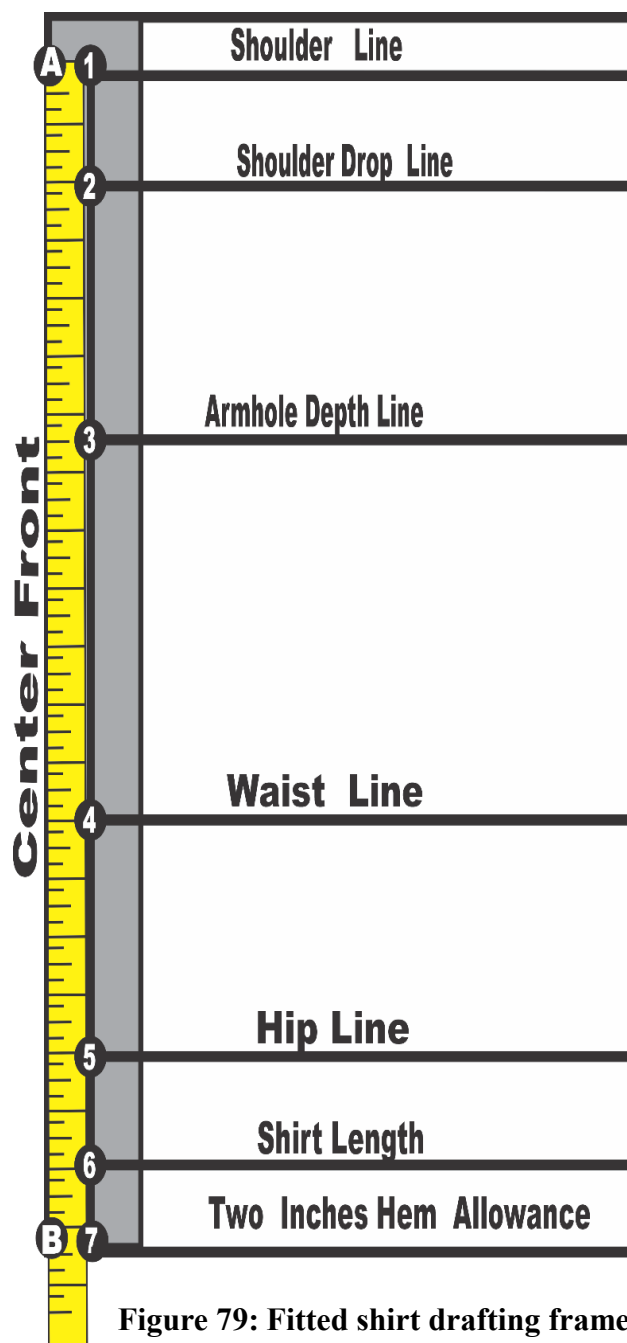


Figure 79: Fitted shirt drafting frame

- ❖ 1 to 8 (neck width) = neck circumference measurement divided by five.
- ❖ 1 to 9 (neck depth) = 2.5" standard measurement.
- ❖ Use an appropriate curve to draw the neckline from 8 to 9.
- ❖ 3 to 10 = half shoulder-to-shoulder measurement plus half an inch (0.5") sewing allowance.
- ❖ 2 to 11 = 3 to 10.
- ❖ Draw a broken line from 10 to 11.
- ❖ Also, draw the shoulder slope line from 8 to 11.
- ❖ 12 = midpoint of 10 to 11.
- ❖ 3 to 13 = 10 to 12.
- ❖ 13 to 14 = Half across chest measurement.
- ❖ Draw a line from 13 to 14.
- ❖ 3 to 15 = Chest circumference measurement divided by four, plus one and a half inches allowance (half inch for sewing allowance & one inch for ease allowance).
- ❖ Use an appropriate curve to draw the armhole curve from 11 to 15 through point 14.
- ❖ 4 to 15 = Waist circumference measurement divided by four plus one and a half inches allowance.
- ❖ 7 to 17 = Hip circumference measurement divided by four plus one and a half inches allowance.
- ❖ Figure 80 indicates the fitted shirt front drafting procedure.

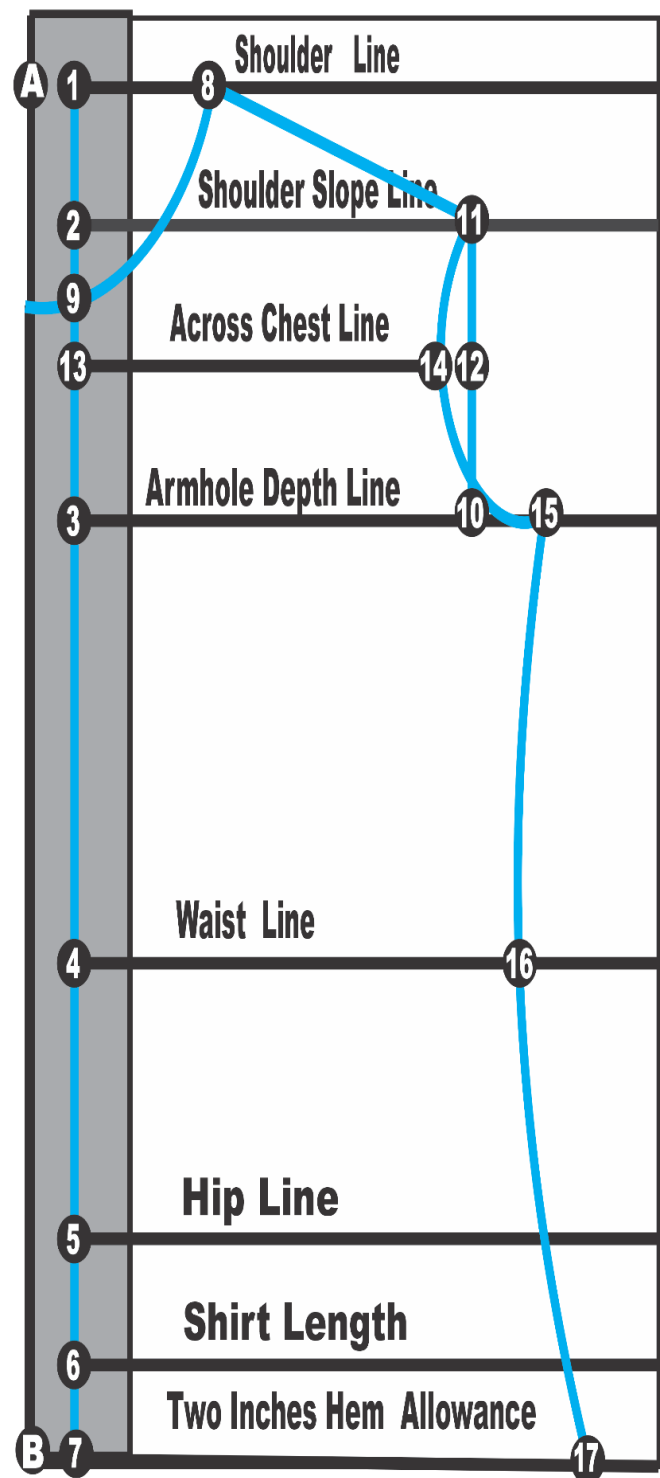


Figure 80: Fitted shirt drafting procedure

How to Cut the Front Pattern after Drafting

- ❖ Cut the front pattern along the broken lines as shown in Figure 81.

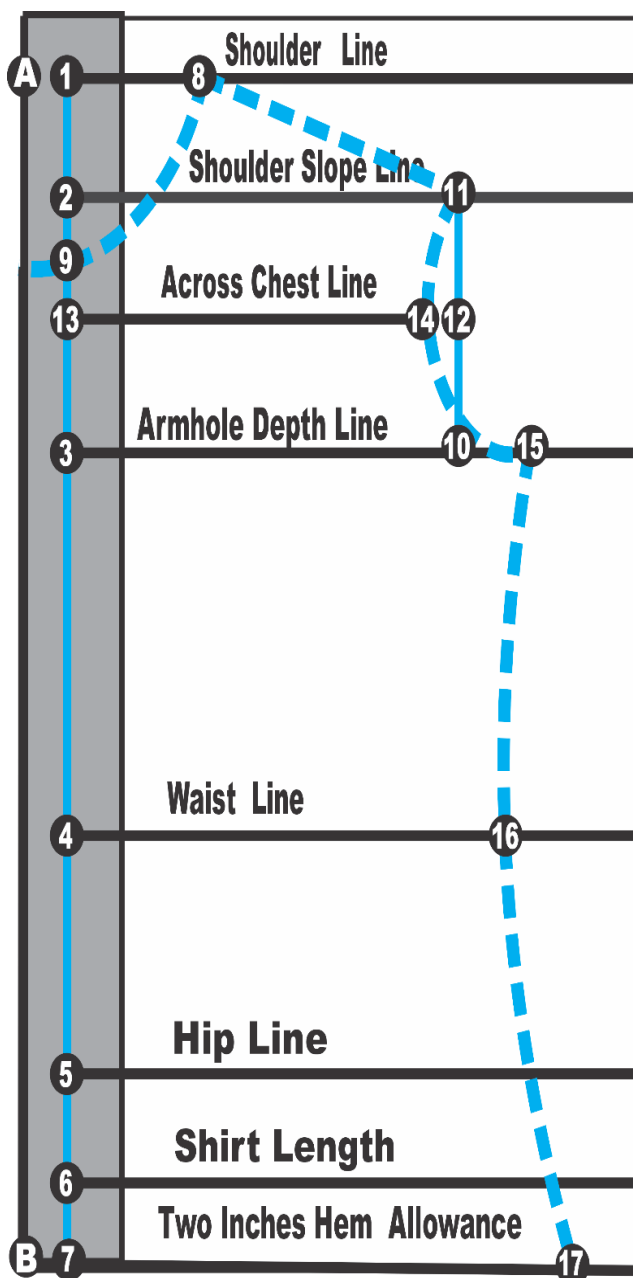


Figure 81: How to cut the shirt front pattern after drafting

- ❖ Open the cut front pattern and turn the right side.
- ❖ Cut from A to B.
- ❖ Fold ABCD to the wrong side of the left pattern.
- ❖ Fold ABEF also to the wrong side of the right pattern.
- ❖ Figure 82 indicates how to cut the shirt front pattern after drafting.

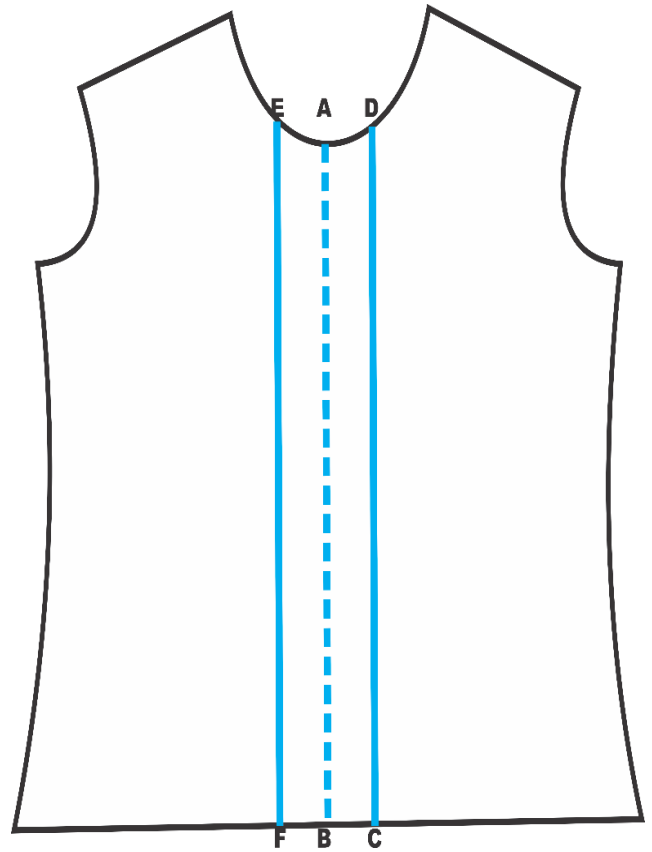


Figure 82: How to cut the shirt front pattern after drafting

Fitted Shirt Back Drafting Procedure

- ❖ Place your fabric on fold.
- ❖ Cut the length of the back pattern of the shirt four inches longer than the front (two inches for the front overlap, one and a half inches for the hem, and a half inch for sewing allowance).
- ❖ Place the front pattern you have cut on the fabric and arrange it as shown in Figure 83.
- ❖ 8 to 18=4".
- ❖ 11 to 19=8 to 18.
- ❖ 18 to 19= 8 to 11 of the front patterns.
- ❖ 19 to 20=half inch (0.5").
- ❖ Draw a straight line from 18 to 20.
- ❖ Draw the back armhole curve from 20 to 15.
- ❖ 18 to 21= Front neck width measurement.
- ❖ 21 to 22=1.5" standard measurement.
- ❖ Draw the neck curve from 18 to 22 using the appropriate curve.

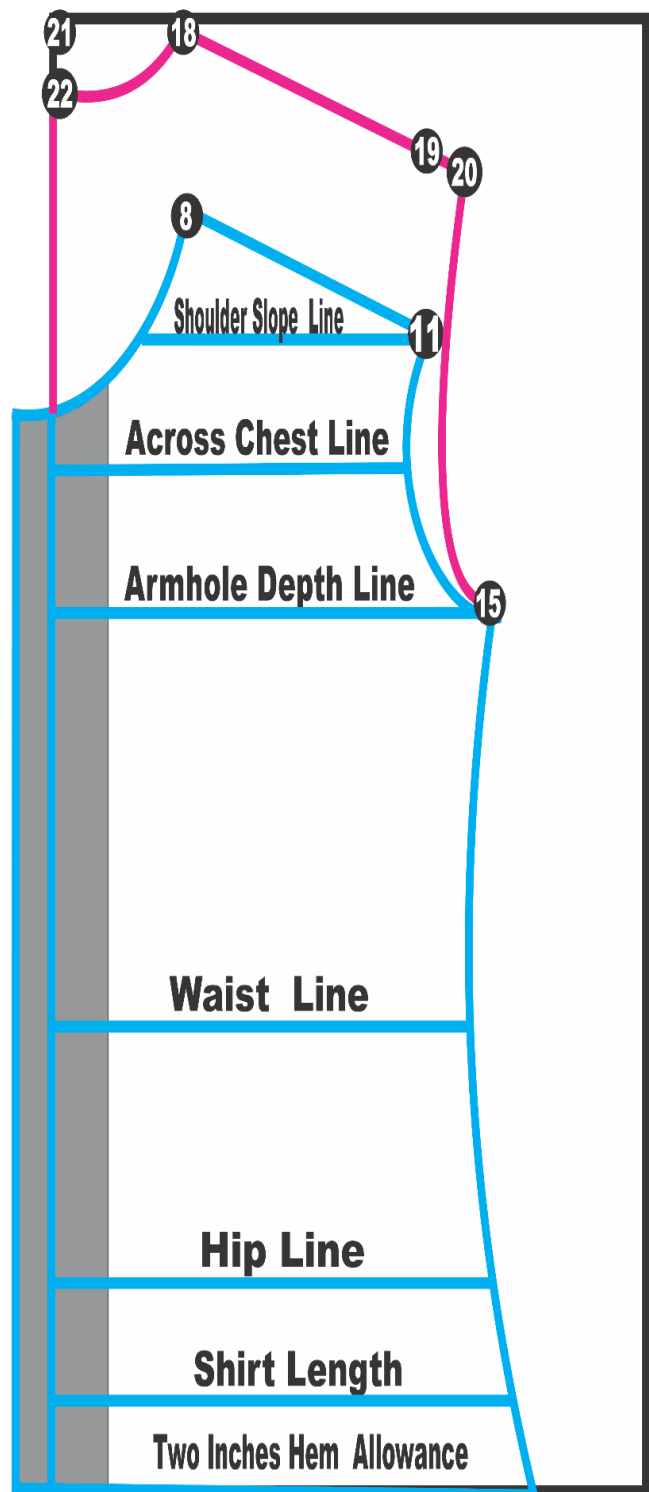


Figure 83: Fitted shirt back drafting procedure

How to Cut the Back of the Shirt after Drafting

- ❖ Cut the back pattern along the broken lines.

❖ Figure 84 shows how to cut the back of the fitted shirt after drafting.

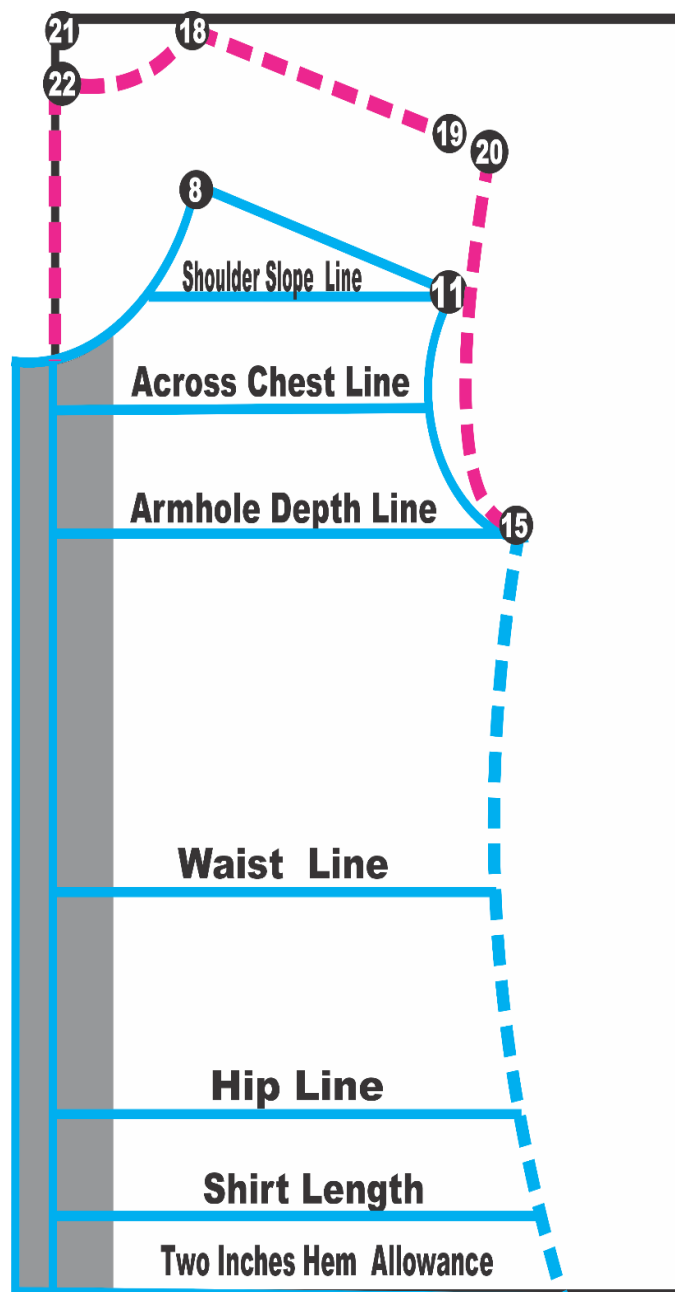


Figure 84: How to cut the back of the shirt after drafting

Final Back Pattern after Cutting

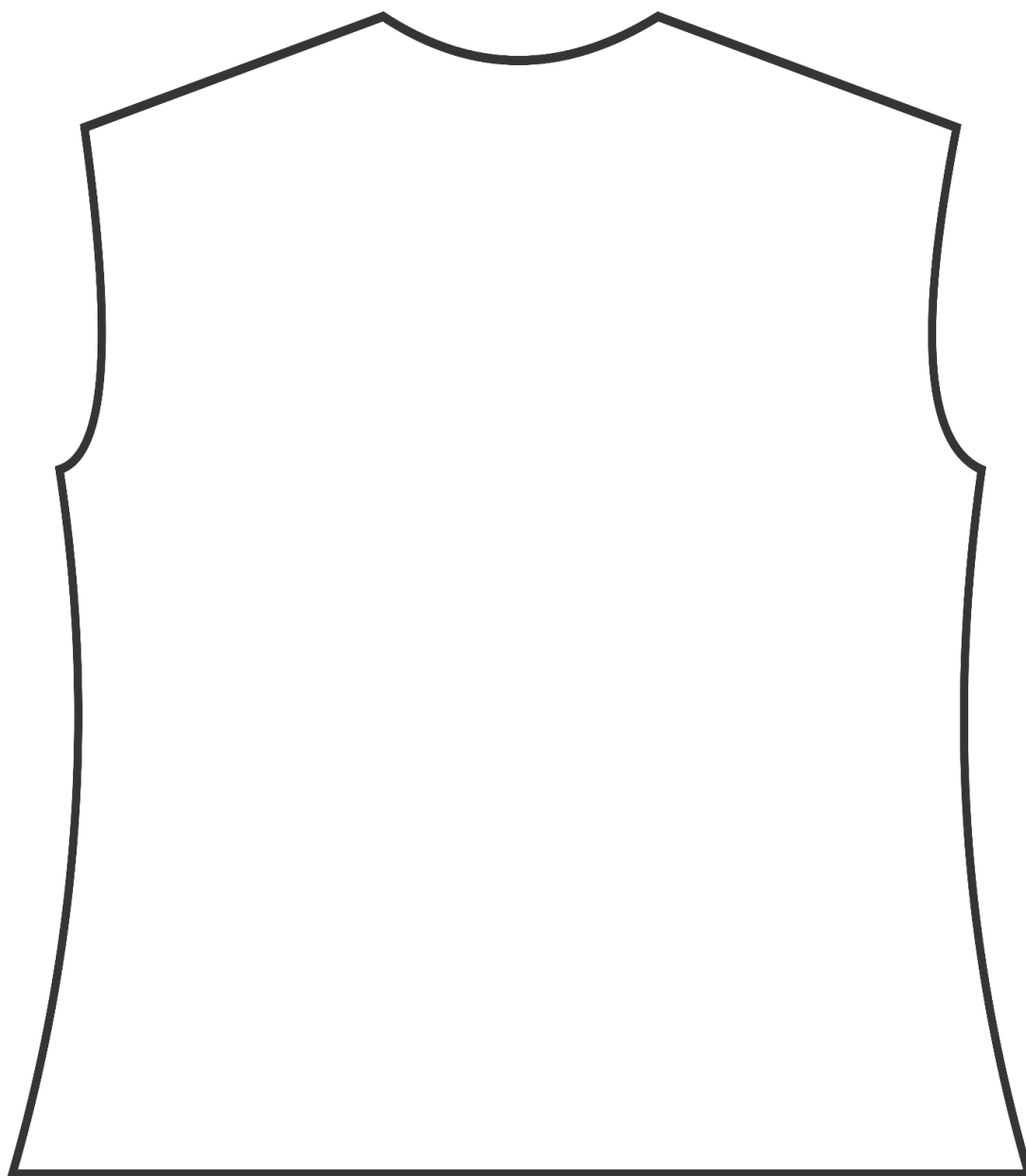


Figure 85: Final Back Pattern after Cutting

Loose Shirt Cutting



Figure 86: Loose shirt

Measurements Needed for Drafting a Loose Men's Shirt

Measurements needed for drafting a shirt can be vertical or horizontal. The vertical measurements are the measurements taken up and down or lengthwise on the body, while the horizontal ones are taken around, across, or widthwise of the body.

Vertical measurements

Shirt length

Back length/nape to back/to back

Shoulder to hip

Shoulder to elbow

Sleeve length

Horizontal measurements

Neck

Shoulder to shoulder

Across back

Across chest

Armhole circumference

Chest circumference

Hip circumference

Bicep circumference

Elbow circumference

Wrist circumference

Loose Shirt Drafting Frame

- ❖ A to B = Shirt length plus two inches (2") hem allowance.
- ❖ A to 1 = 0.5".
- ❖ B to 5 = A to 1.
- ❖ 1 to 2 (Shoulder slope line) = 2" standard measurement for a normal shoulder. However, if the shoulder of the client is high, increase the shoulder slope to 2.5" or more for a higher shoulder.
- ❖ 1 to 3 (armhole depth line) = Chest divided by four or half the shoulder-to-shoulder measurement.
- ❖ 1 to 4 = Shirt length.
- ❖ 4 to 5 (hem allowance) = 2".
- ❖ Figure 87 shows the drafting frame of a loose shirt.

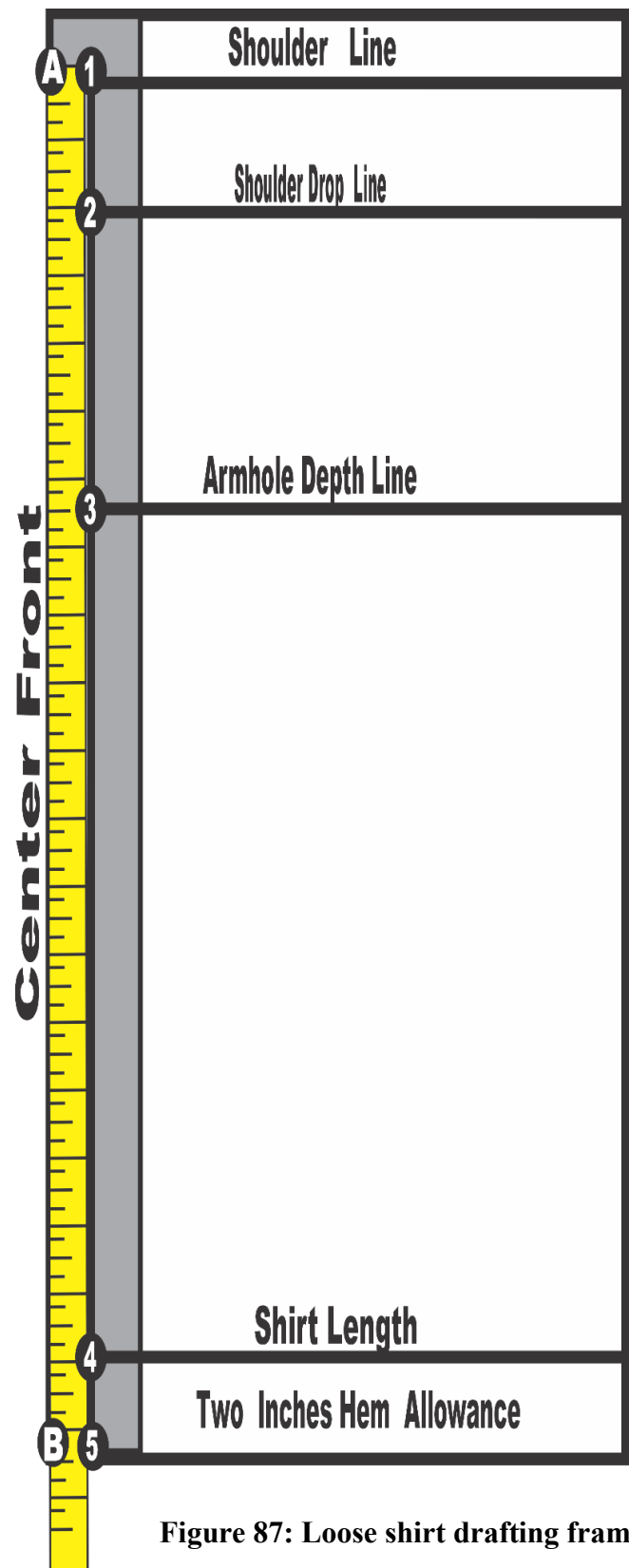


Figure 87: Loose shirt drafting frame

Loose Shirt Drafting Procedure

- ❖ 1 to 6 (neck width) = neck circumference measurement divided by five.
- ❖ 1 to 7 (neck depth) = 2.5" standard measurement.
- ❖ Use appropriate curve to draw the neckline from 6 to 7.
- ❖ 3 to 8 = Half shoulder to shoulder measurement plus half inch (0.5") sewing allowance.
- ❖ 2 to 9 = 3 to 8.
- ❖ Draw a line from 8 to 9.
- ❖ Also, draw the shoulder slope line from 6 to 9.
- ❖ 10 = midpoint of 8 to 9.
- ❖ 3 to 11 = 8 to 10.
- ❖ 11 to 12 = Half across chest measurement.
- ❖ Draw a line from 11 to 12 and label it as across chest line.
- ❖ 3 to 13 = Chest circumference measurement divided by four, plus one and a half inches allowance (half inch for sewing allowance & one inch for ease).
- ❖ Use an appropriate curve to draw the armhole curve from 9 to 13 through point 12.
- ❖ 5 to 14 = Hip circumference measurement divided by four, plus one and a half inches allowance.
- ❖ Figure 88 indicates loose shirt front pattern drafting procedures.

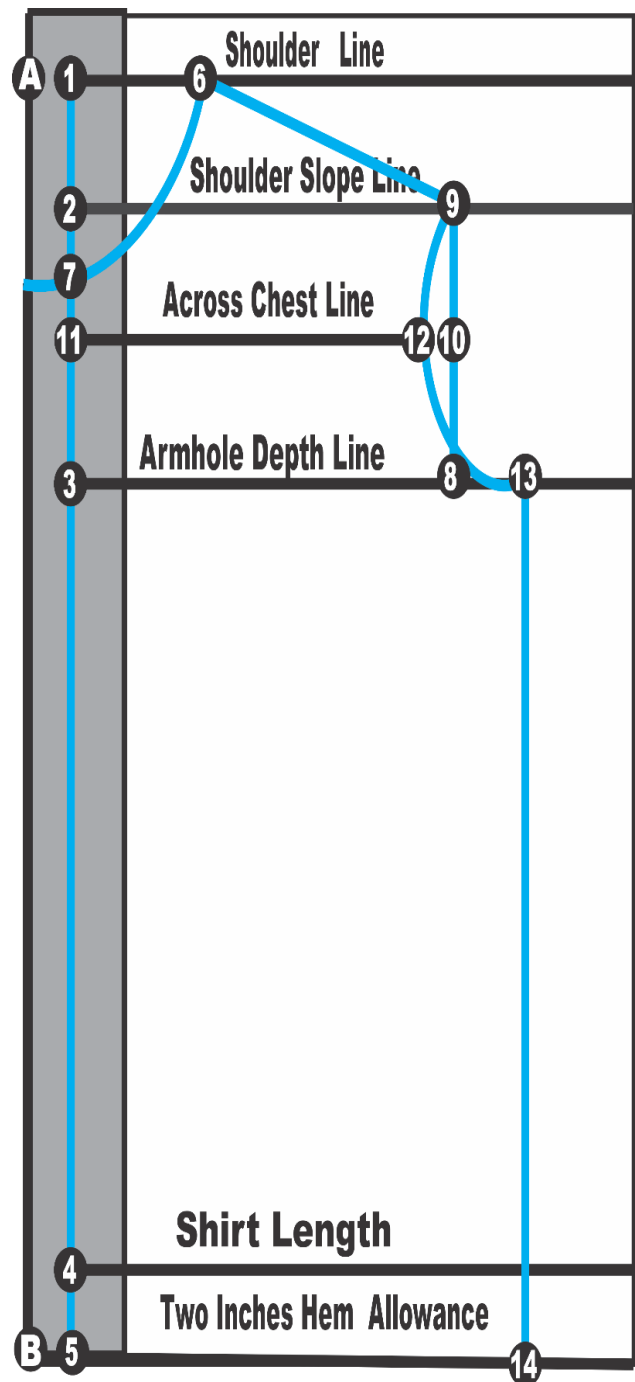


Figure 88: Loose shirt drafting procedure

How to Cut the Loose Shirt Front after Drafting

- ❖ Cut the pattern on the broken line.
- ❖ Figure 89 indicates how to cut the loose shirt front after drafting.

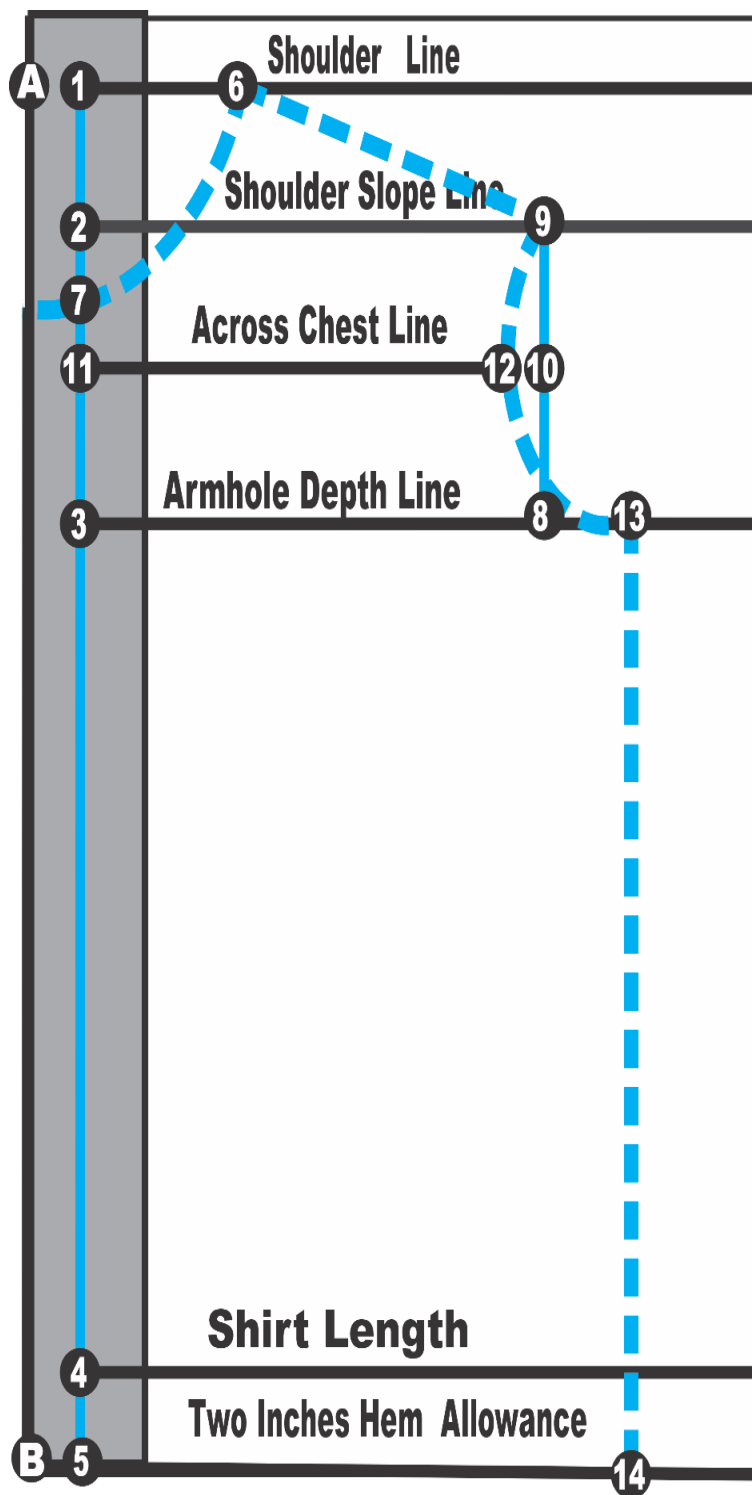


Figure 89: How to cut the loose shirt front after drafting

Final Loose Shirt Front after Cutting

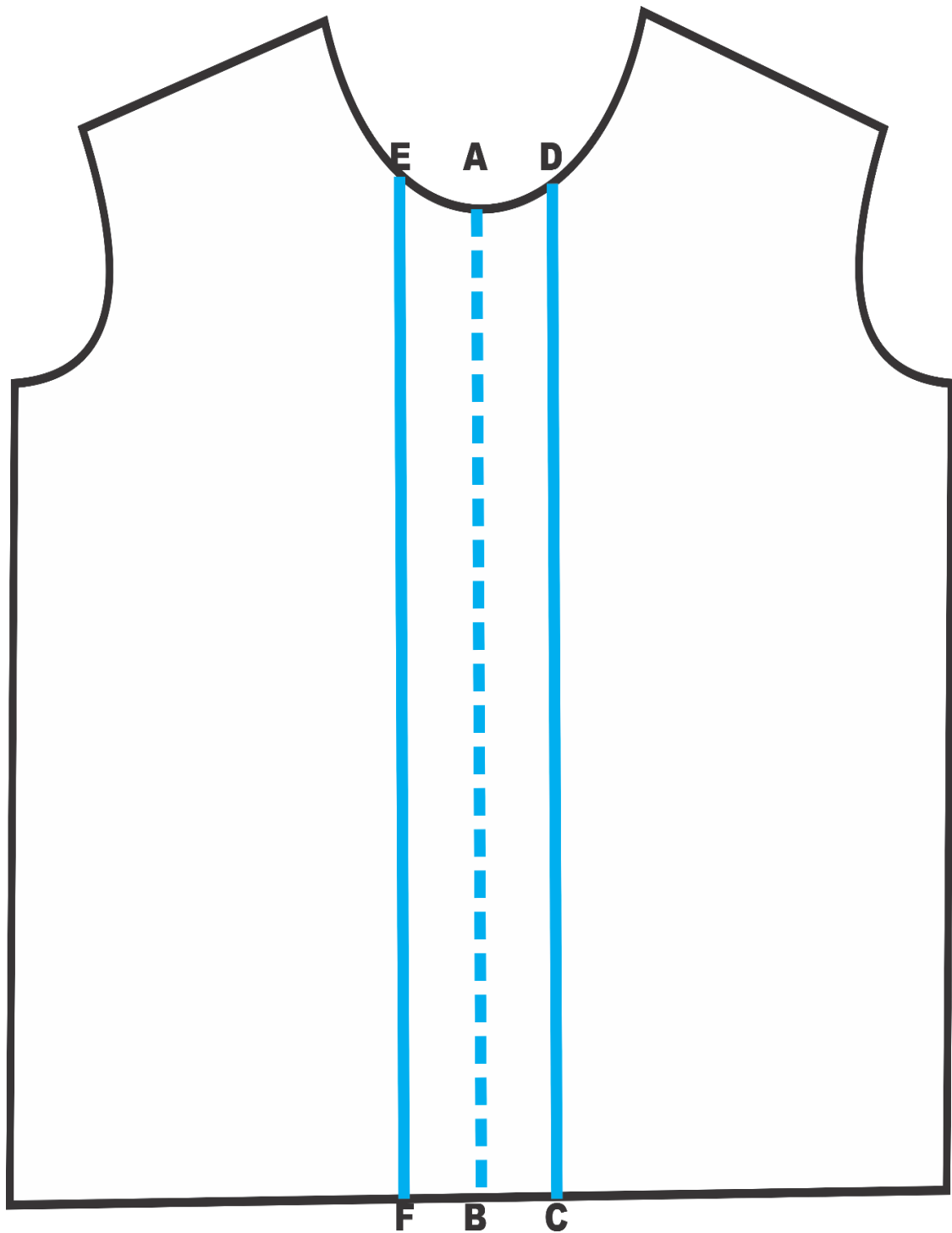


Figure 90: Final loose shirt front after cutting

Loose Shirt Back Drafting Procedure

- ❖ Place your fabric on fold.
- ❖ Cut the length of the back pattern of the shirt four inches longer than the front (two inches for the front overlap, one and a half inches for hem, and a half inch for sewing allowance).
- ❖ Place the front pattern you have cut on the fabric and arrange it as shown in the in Figure 91.
- ❖ $6 \text{ to } 15 = 4''$
- ❖ $9 \text{ to } 16 = 6 \text{ to } 15$.
- ❖ $15 \text{ to } 16 = 6 \text{ to } 9$ of the front patterns.
- ❖ $16 \text{ to } 17 = \text{half inch } (0.5'')$.
- ❖ Draw a straight line from 15 to 17.
- ❖ Draw the back armhole curve from 17 to 13.
- ❖ $15 \text{ to } 18 = \text{Front neck width measurement}$.
- ❖ $18 \text{ to } 19 = 1.5''$ standard measurement.
- ❖ Draw the neck curve from 15 to 19 using the appropriate curve.

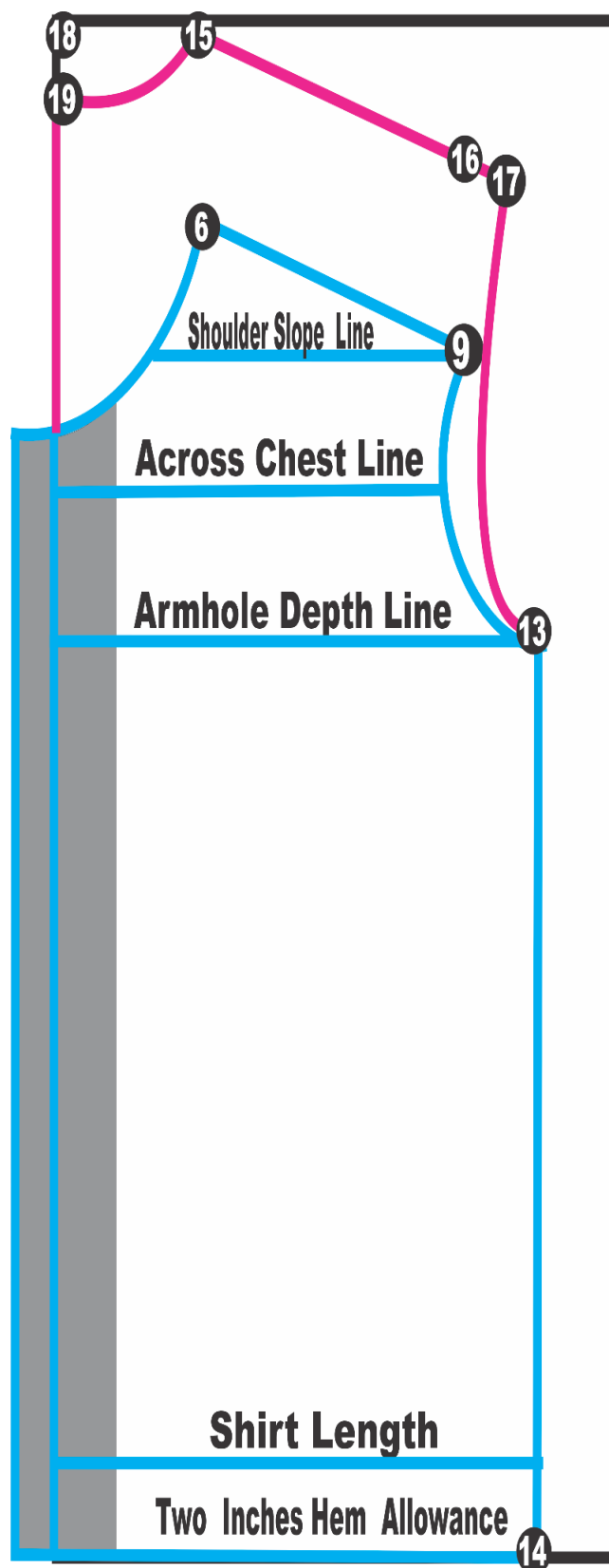


Figure 91: Loose shirt back drafting procedure

How to Cut the Loose Shirt Back after Drafting

- ❖ Cut the back patterns through the broken lines as shown in Figure 91

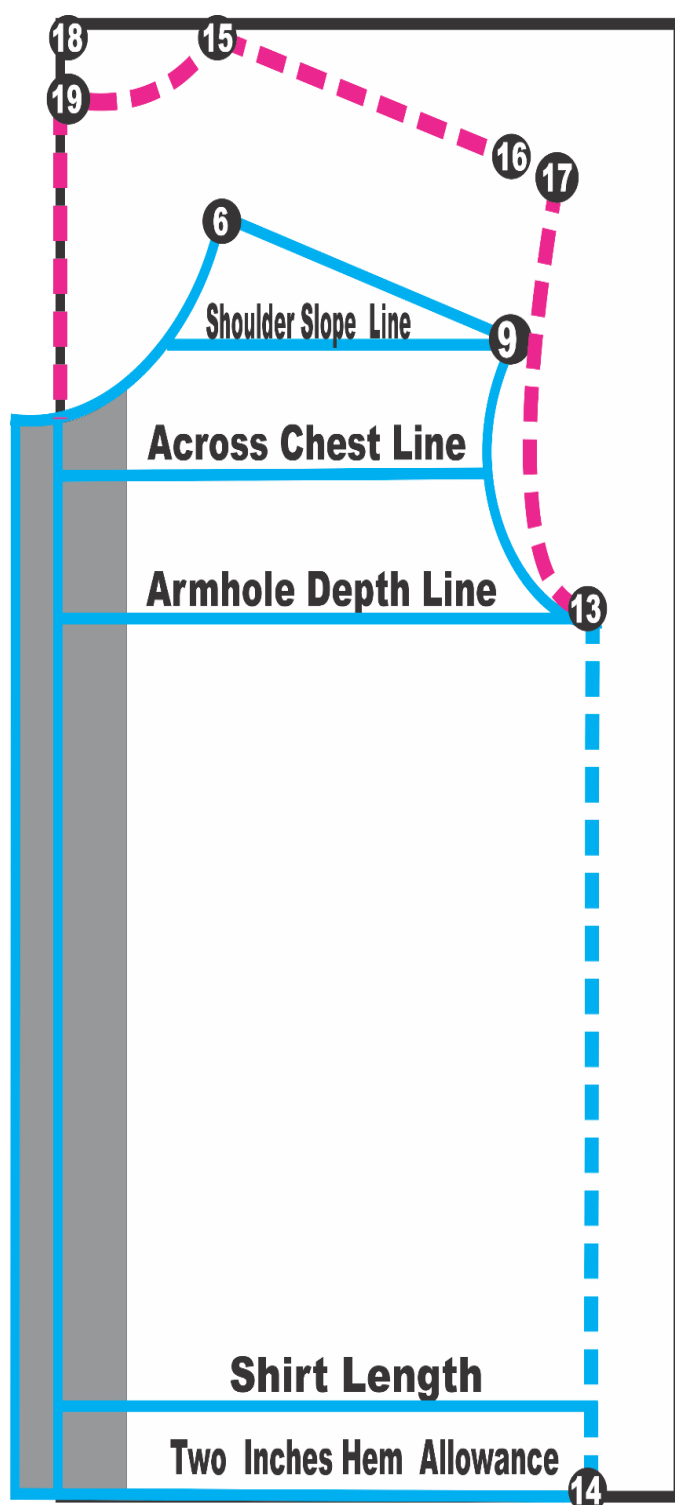


Figure 92: How to cut the loose shirt back after drafting

Final Loose Shirt Back after Cutting

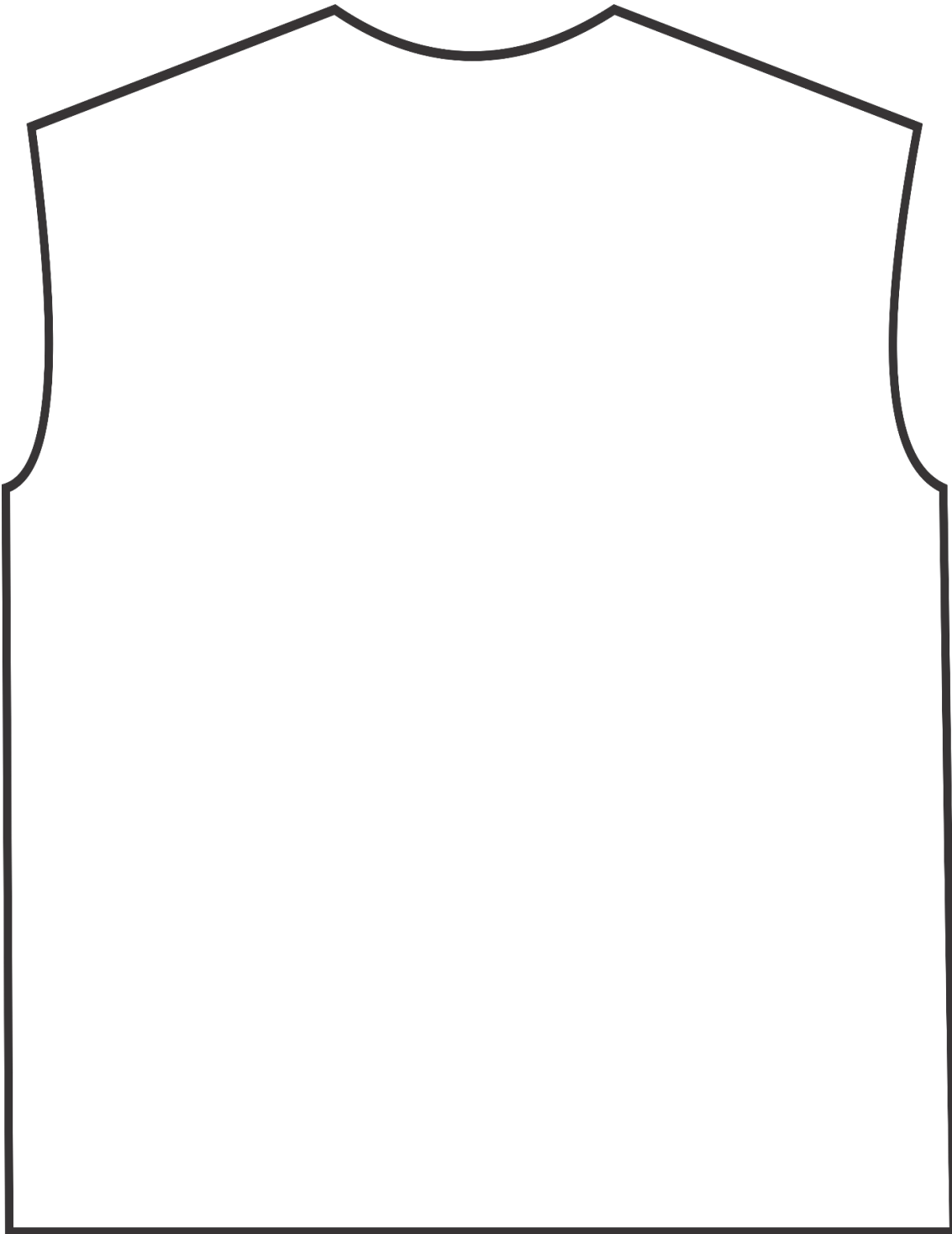


Figure 93: Final loose shirt back after cutting

SLEEVE CUTTING

Sleeve Drafting Procedure

- ❖ Place your fabric on fold.
- ❖ Draw a horizontal line as a starting line.
- ❖ Draw a vertical line that can accommodate the length of the sleeve.
- ❖ 1 to 2 (sleeve cap line) = 4" or 5".
- ❖ 1 to 3 (elbow line) = shoulder to elbow measurement.
- ❖ 1 to 4 = sleeve length measurement minus desired cuff height measurement plus half-inch sewing allowance.
- ❖ 2 to 5 = The armhole measurement of the front bodice of the shirt plus one inch.
- ❖ Draw a straight line from 1 to 5.
- ❖ 6 = midpoint of 1 to 5.
- ❖ 7 = half inch from 6.
- ❖ Draw the sleeve curves as shown in the Figure 95
- ❖ 3 to 8 = Half elbow circumference measurement plus half inch sewing allowance.
- ❖ 4 to 9 = Half the wrist circumference measurement plus, one and a half inches (one inch for placket opening & half inch for sewing allowance).
- ❖ 10 (placket opening) = Midpoint of 4 to 9.
- ❖ 10-11 (placket opening height) = 4"

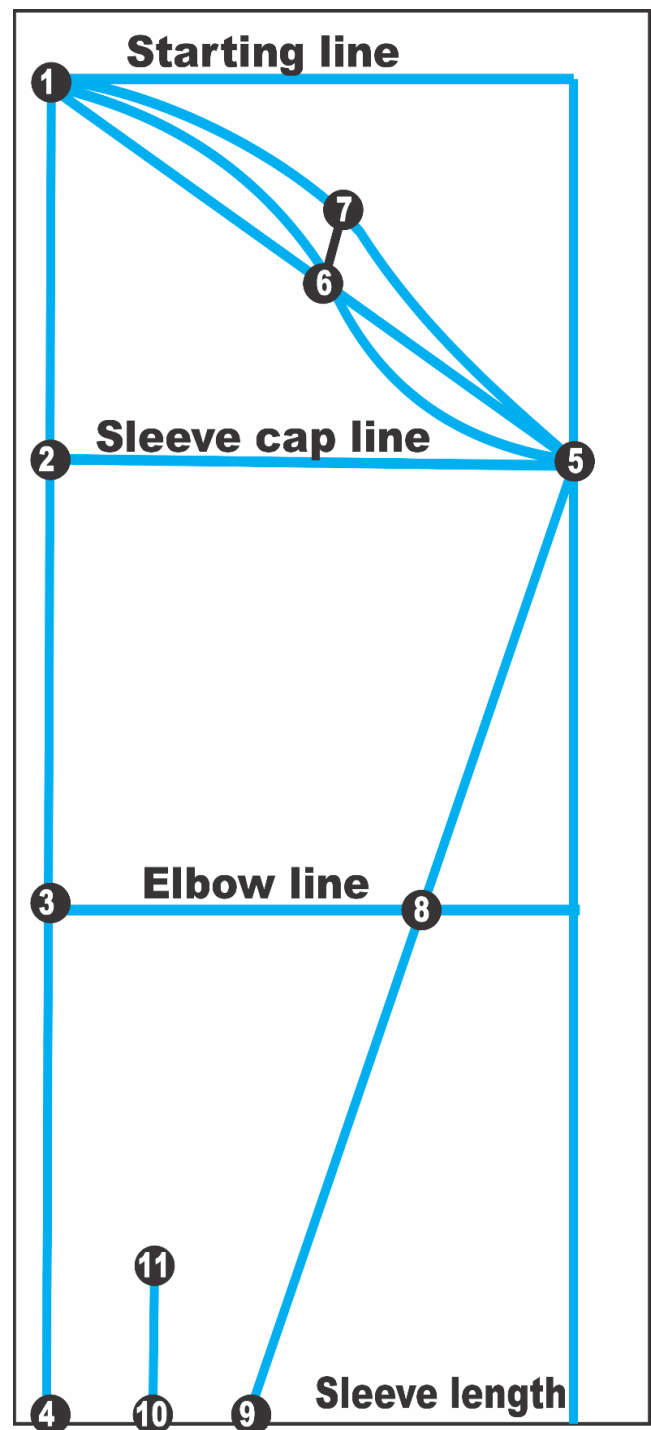


Figure 94: Sleeve Drafting Procedure

How to Cut the Sleeve after Drafting

Instruction

- ❖ Cut along the broken lines from 1 to 5, through 7, then from 5 to 9.
- ❖ After that, cut from 1 to 6, then to 5.
- ❖ Finally, cut from 10 to 11.

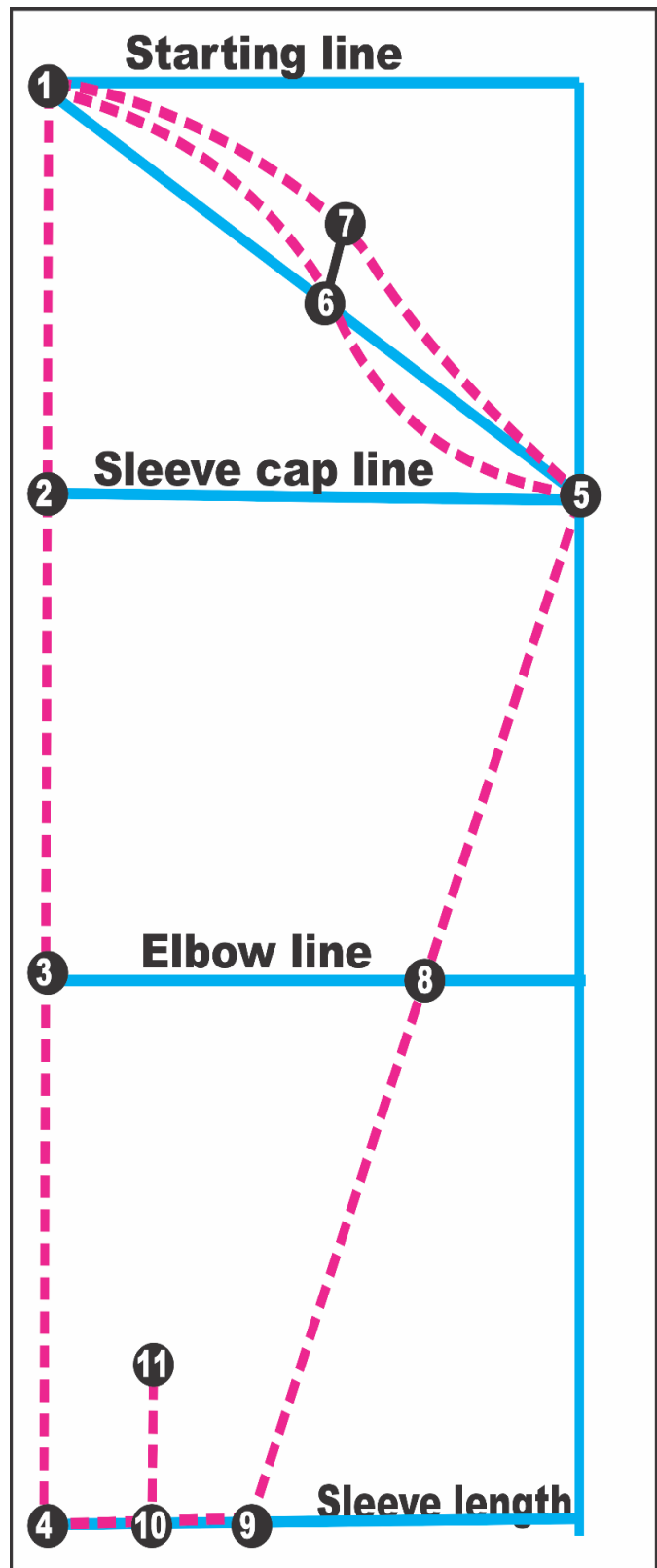


Figure 95: Sleeve Drafting Procedure

Final sleeve after Cutting

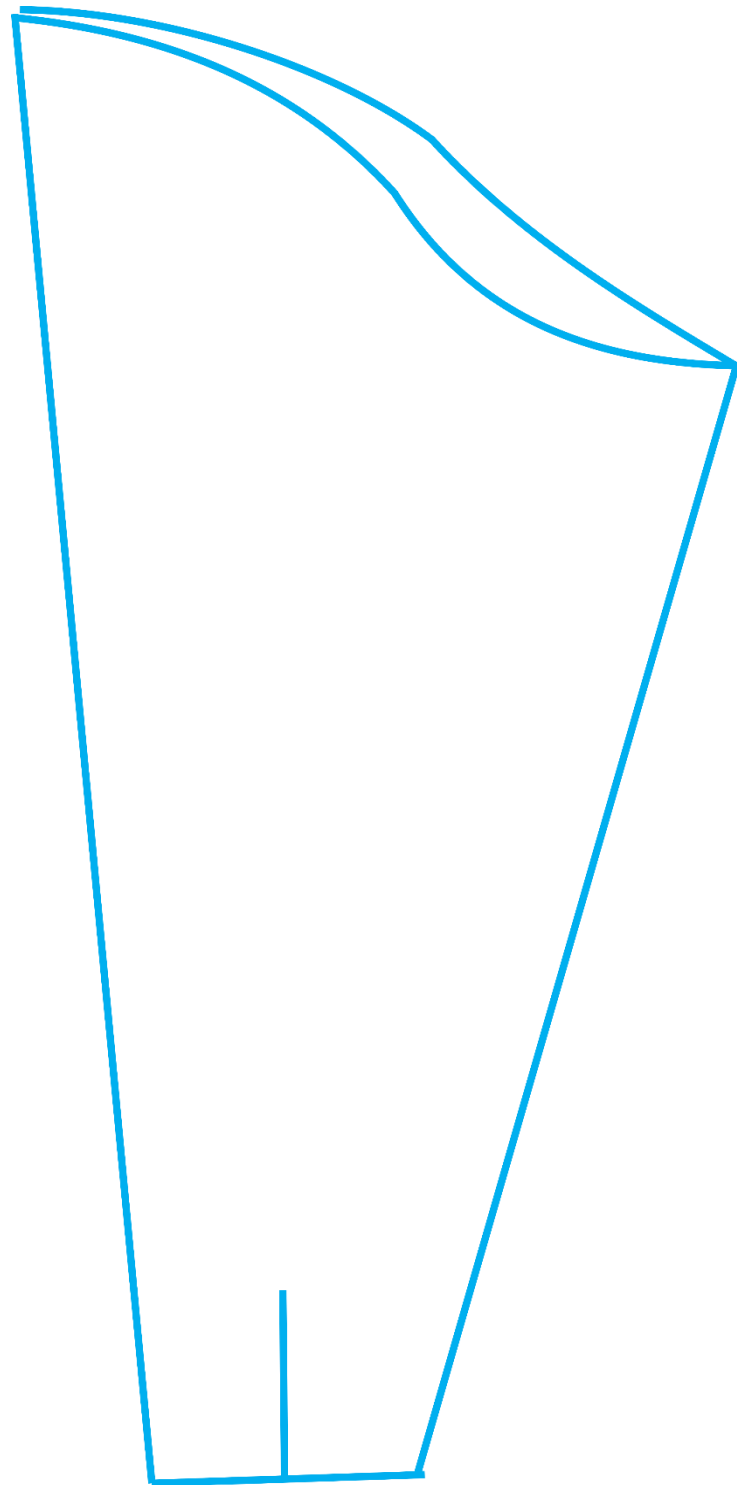


Figure 96: Final sleeve after cutting

CUFF DRAFTING

- ❖ Place Vilene on fold.
- ❖ 1 to 2=3".
- ❖ 1 to 3=Half wrist circumference measurement.
- ❖ 3 to 4= 1 to 2.
- ❖ 4 to 5=2".
- ❖ 4 to 6= 4 to 5.
- ❖ Use scissors to cut from 5 to 6.
- ❖ Figure 97 shows the cuff drafting procedure.

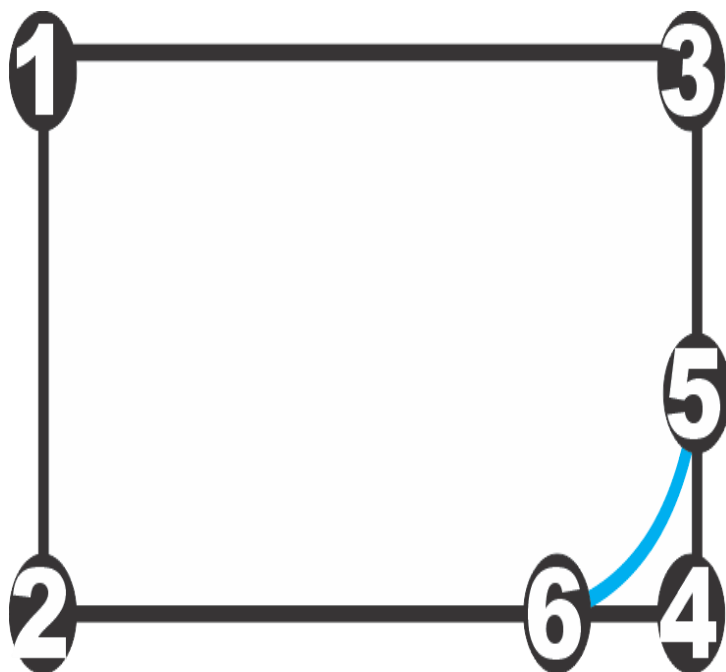


Figure 97: Cuff drafting

One-piece Collar Drafting

Instructions

-

76

How to Cut the One-Piece Collar after Drafting

Instructions

- ❖ Cut on the broken lines from point 3 to 5 to 9 to 11, then to 12.
- ❖ Figure 99 indicates how to cut the one-piece collar after drafting.

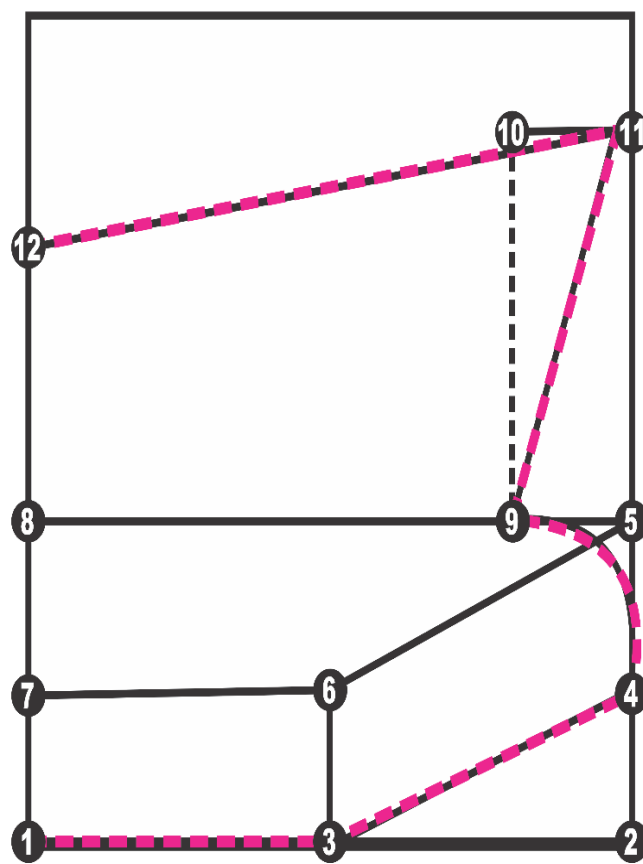


Figure 99: How to cut a one-piece collar after drafting

Two-Piece Collar Drafting

This is the type of shirt collar in which both the collar stand and the collar fall are drafted together from a single piece of fabric, but the collar stand and the collar fall are cut separately and later sewn together.

Instructions

- ❖ Measure the neck circumference after joining both the front and the back bodice.
- ❖ Place Vilem on fold.
- ❖ 1 to 2= half neck circumference measurement obtained.
- ❖ 3=midpoint of 1 to 2.
- ❖ 2 to 4=1".
- ❖ Connect points 3 to 4 with a straight line.
- ❖ Measure from point 1 to 4, passing through point 3. Then compare this measurement with half the neck circumference measurement you are using. If both measurements are the same, then your draft is accurate; if not, adjustments are needed.
- ❖ 4 to 5=1".
- ❖ 3 to 6=1".
- ❖ 1 to 7=1".
- ❖ Connect points 5 to 7 through 6.
- ❖ Curve the edge of point 5.
- ❖ 7 to 8=1".
- ❖ Draw a straight line from 5 to 8.
- ❖ 5 to 9=1".
- ❖ 9 to 10 = 3"
- ❖ Draw a broken line from 9 to 10
- ❖ 10 to 11=1".
- ❖ Connect points 9 to 11.
- ❖ 8 to 12=2".
- ❖ Connect points 11 to 12.
- ❖ Figure 100 shows the drafting procedure of a two-piece collar.

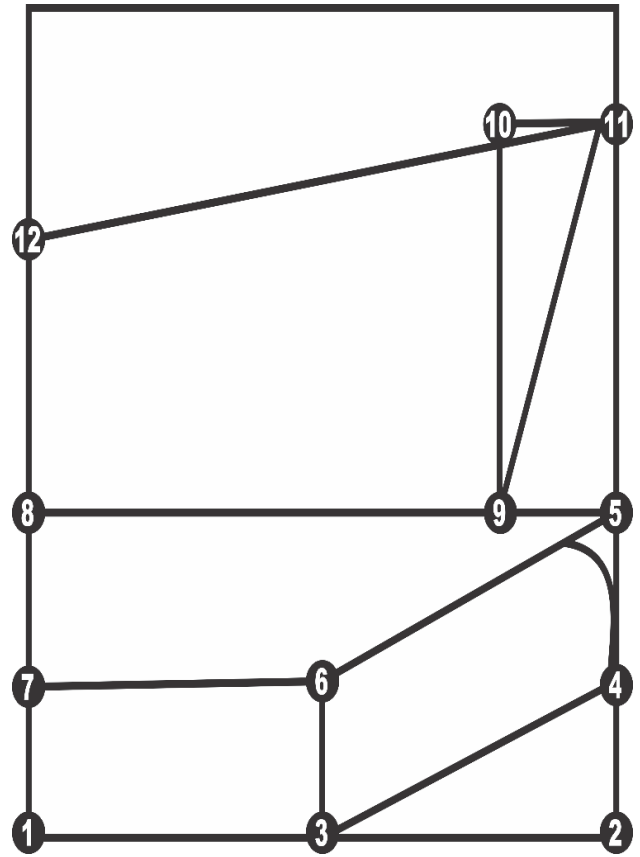


Figure 100: Two-piece collar drafting

How to Cut the Two-Piece Collar after Drafting

Instructions

- ❖ Cut along the broken lines from point 3 to 4, to 5 to 6, then to 7.
- ❖ Again, cut from 5 to point 9, to 11, then to 12.
- ❖ Figure 101 shows how to cut the two-piece collar after drafting.

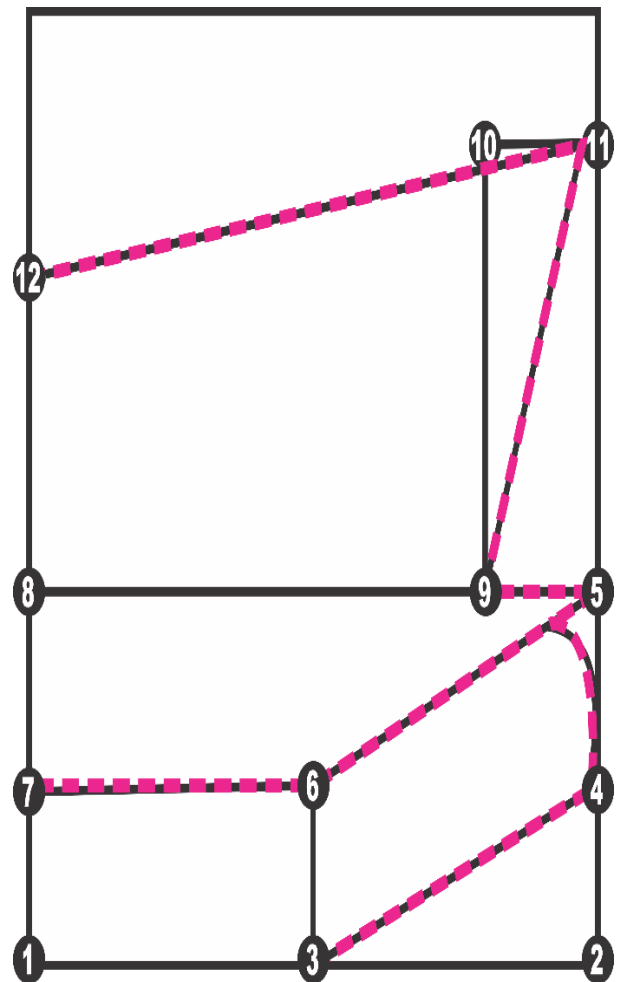


Figure 101: How to cut a two-piece collar after drafting

DRAFTING OF PATCH POCKET OF A SHIRT

Arrow Down Patch Pocket Drafting Process

Instructions

- ❖ A to B=8".
- ❖ A to C=6".
- ❖ C to D= A to B.
- ❖ B to D =A to C.
- ❖ A to 1=0.5".
- ❖ B to 2=A to 1.
- ❖ 1 to 2 =A to B.
- ❖ 1 to 3 (hem) =2".
- ❖ 1 to 4(pocket length) =5.5".
- ❖ 1 to 5 (pocket width) =5".
- ❖ 5 to 6=1 to 2.
- ❖ 5 to 7=1 to 3.
- ❖ 5 to 8= 1 to 4.
- ❖ 9 =midpoint of 4 to 8.
- ❖ 4 to 10=0.5".
- ❖ 8 to 11=4 to 10.
- ❖ Cut the pocket from A to B, then D and C.
- ❖ Fold the two-inch hem at the top and the half-inch allowances at left, right, and bottom upwards.
- ❖ Iron the pocket after folding.
- ❖ Figure 102 indicates the arrow-down patch pocket drafting process.

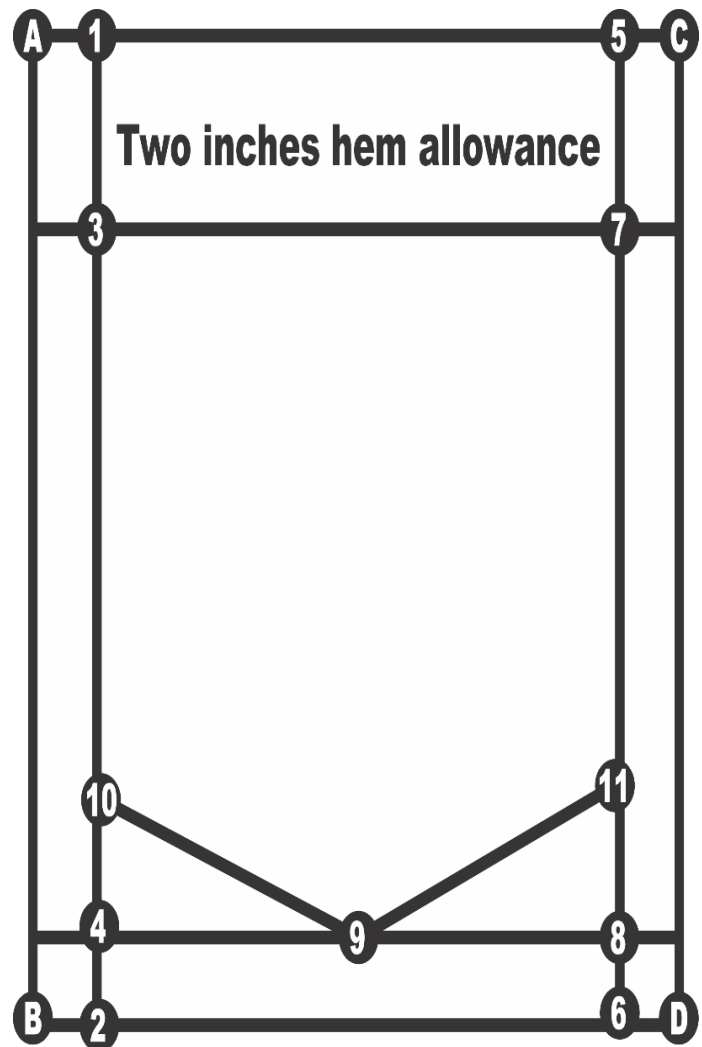


Figure 102: Arrow-down patch pocket drafting process

Instructions

-
- Diagram illustrating a pattern piece for a skirt, showing a rectangular shape with a curved hem allowance. The pattern is labeled with points A, B, C, D at the corners and numbers 1 through 11 along the edges. A horizontal line is labeled "Two inches hem allowance".

Figure 103: Round-down patch pocket drafting process

CHAPTER 4

TROUSER FIGURE OBSERVATION

To draft a trouser pattern, observe the following features of the client:

- ❖ Waistline
- ❖ Buttocks
- ❖ Thighs
- ❖ Knee
- ❖ Feet

Waistline

We have a fashion waist and a natural waist. In Figure 104, line A is the fashion waist and line B is the natural waist. Trousers where the length or outseam measurement is taken from the fashion waist must go with brassieres, while the trouser length measurement taken from the natural waist goes with a belt.

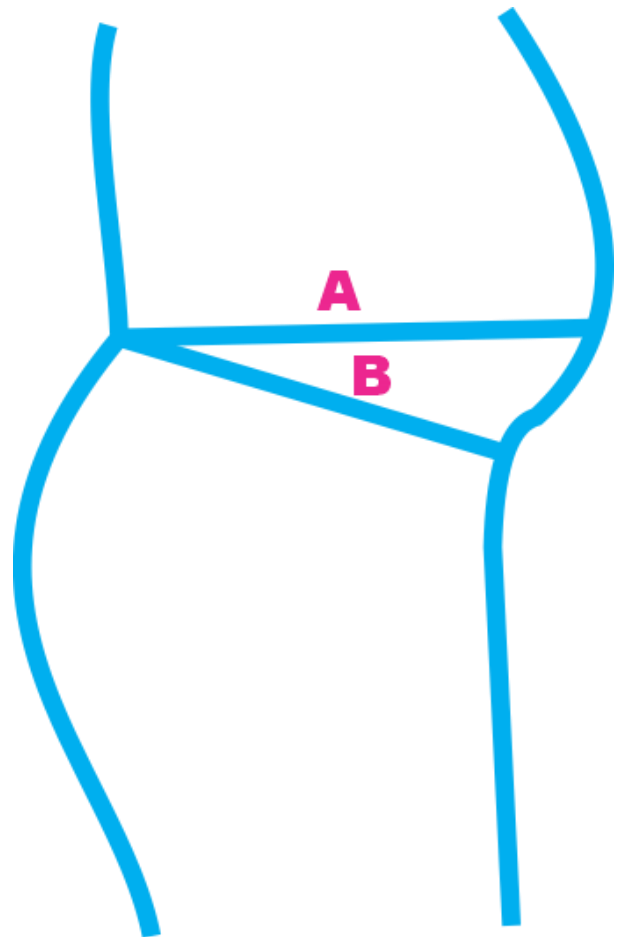


Figure 104: Waistline

Buttocks

The buttocks are a very important thing to consider when drafting a trouser pattern. The buttock type helps ensure an accurate fit, as it aids in determining how to adjust the back pattern to accommodate the client's body shape. Knowing the buttock type helps to prevent trouser fit issues, such as tightness, excess fabric, and pulling.

Types of Buttocks

In trouser pattern drafting, the back pattern of the client with high and round buttocks is adjusted upward by two inches, one and a half inches for medium buttocks, and one inch for flat and dropped buttocks. The types of buttocks we have are high buttocks, dropped buttocks, round buttocks, medium buttocks, and flat buttocks. Table 3 shows the types of buttocks.

Table 3: Types of buttocks

Buttock type	Sample
High	

Dropped



Round



Medium



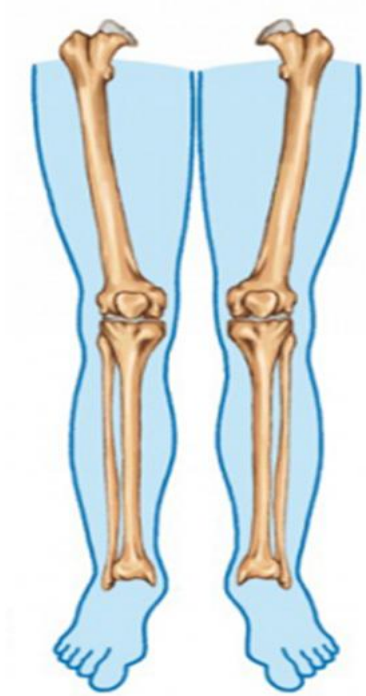
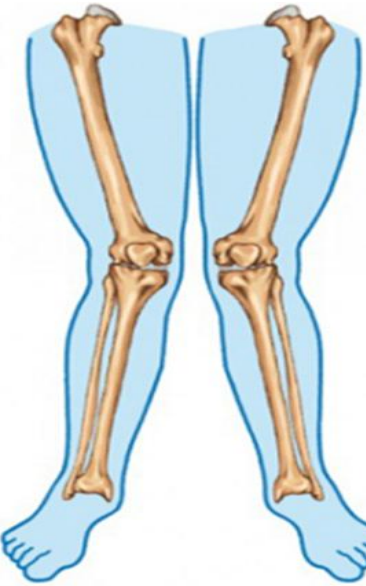
Flat



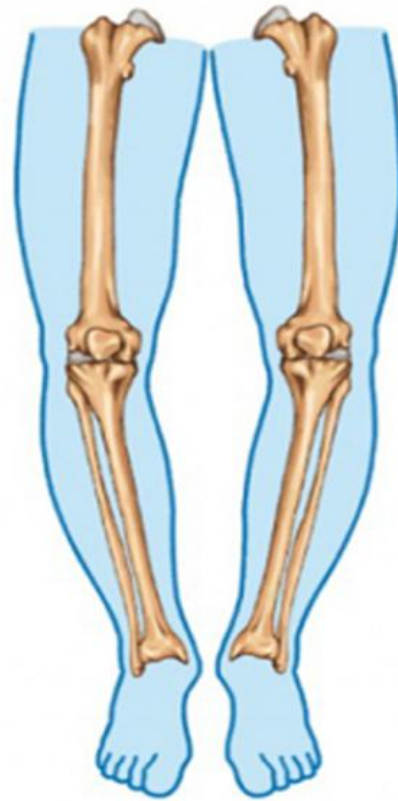
Knee Shape

We have different types of knees. It is crucial to consider knee shape when drafting trousers because the knee such a knock or bow in the knee can cause fabric to pull in certain areas. Table 4 shows the types of knees.

Table 4: Types of knees

Knee type	Sample
Normal knee	 A diagram showing two human legs from the front, with the bones highlighted in orange. The knees are in a normal, straight alignment, with the femur, tibia, and patella bones clearly visible. The legs are standing on a light blue surface representing the feet.
Knock knee	 A diagram showing two human legs from the front, with the bones highlighted in orange. The knees are bent outwards, creating a significant gap between the feet. This illustrates the 'knock knee' condition where the knees are further apart than the feet when standing.

Bow-legged Knee



Backward bent Knee



Thigh

Some figures develop large thighs, even larger than the buttocks. The thigh must be considered when drafting trousers so that the trousers can fit and drape well to prevent tightness or excessive gathering. Figure 105 shows an abnormal thigh.



Figure 105: Abnormal thigh

Feet

The feet must be considered because we have toe-in and toe-out feet. Table 5 shows the types of feet.

Table 5: Types of feet

Feet	Description	Sample
Toe-in	Toe-in feet, commonly referred to as intoeing, is a condition in which an individual's feet point inward instead of straight ahead when the person is standing or walking.	

Toe-out	Toe-out also called as out-toeing is a condition in which person feet point outward instead of straight ahead when the he or she is standing or walking.	
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TROUSER MEASUREMENTS

Vertical Measurements

- ❖ Trouser length or side seam or out seam
- ❖ Inseam or leg seam
- ❖ Crotch depth

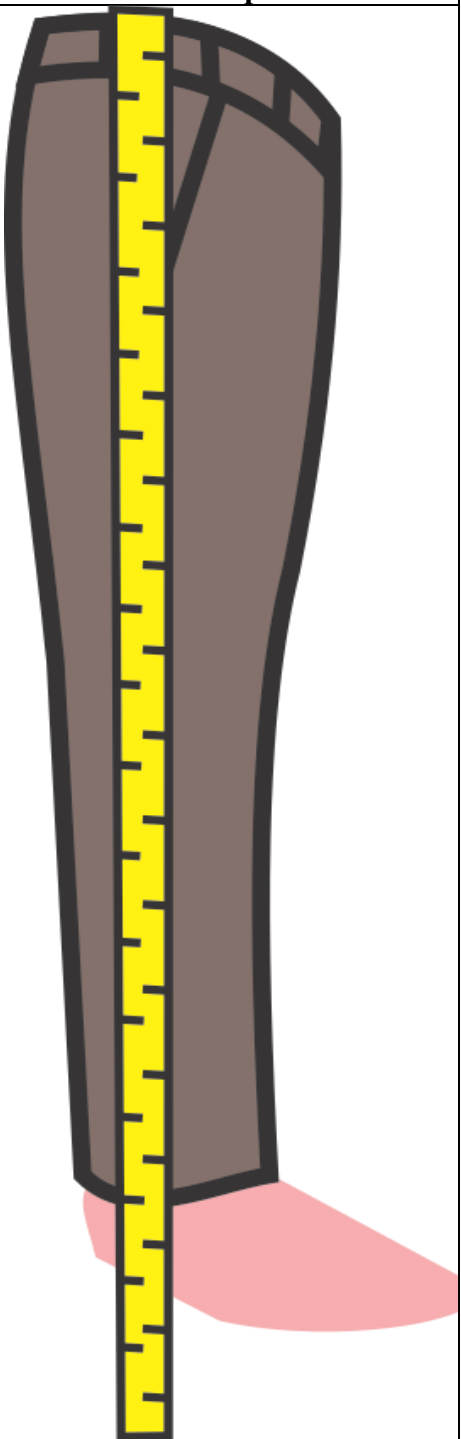
Horizontal Measurement

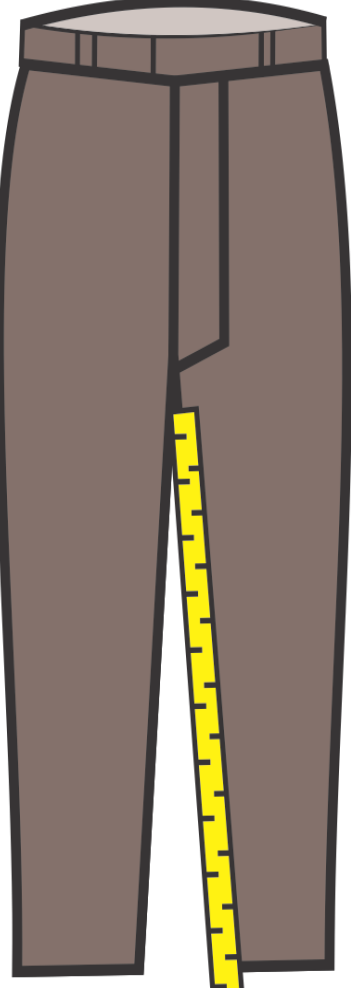
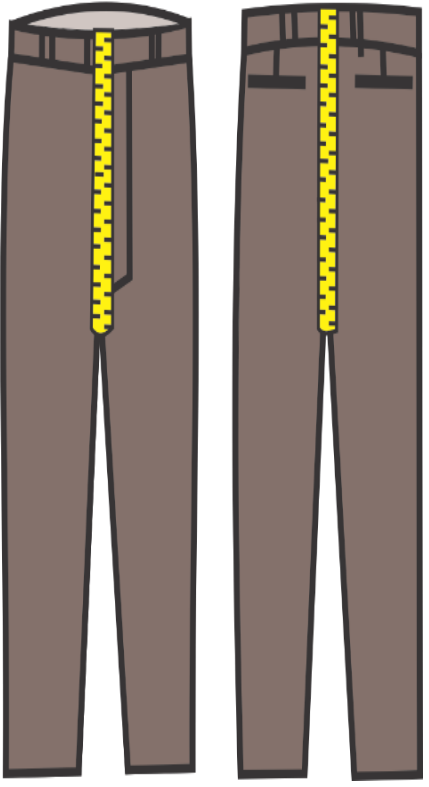
- ❖ Waist circumference
- ❖ Hip or seat circumference
- ❖ Thigh circumference
- ❖ Knee circumference
- ❖ Bottom or ankle circumference

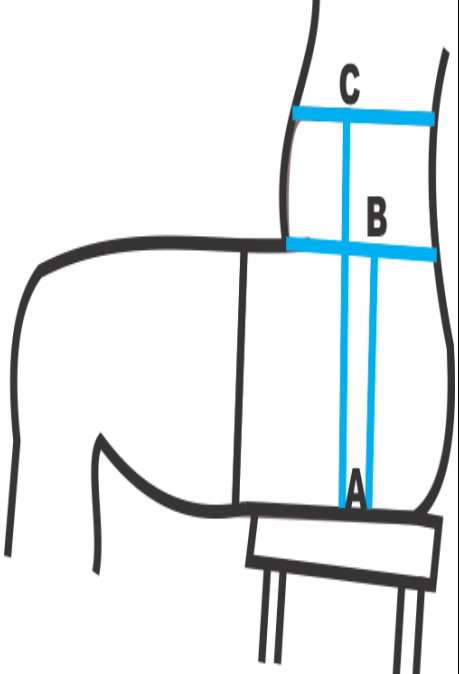
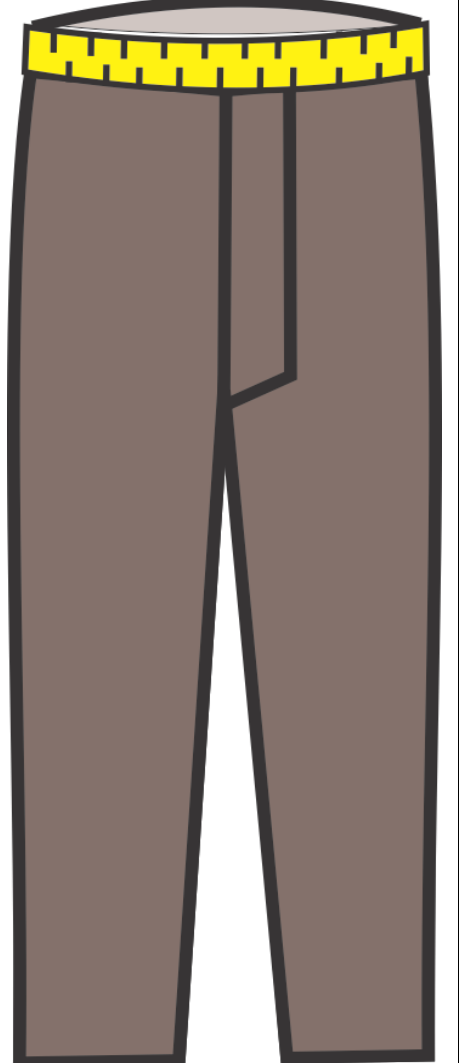
How to Take Trouser Measurements

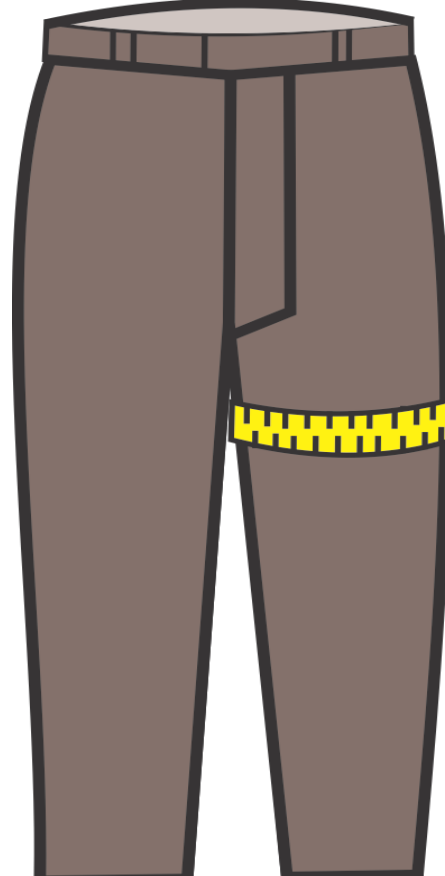
After the figure observation, the next activity is taking the trouser measurements. Table 6 indicates how to take the various trouser measurements.

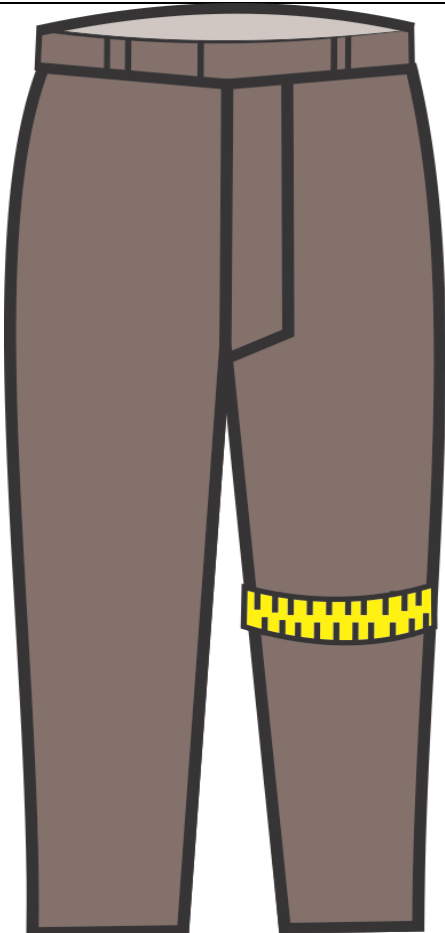
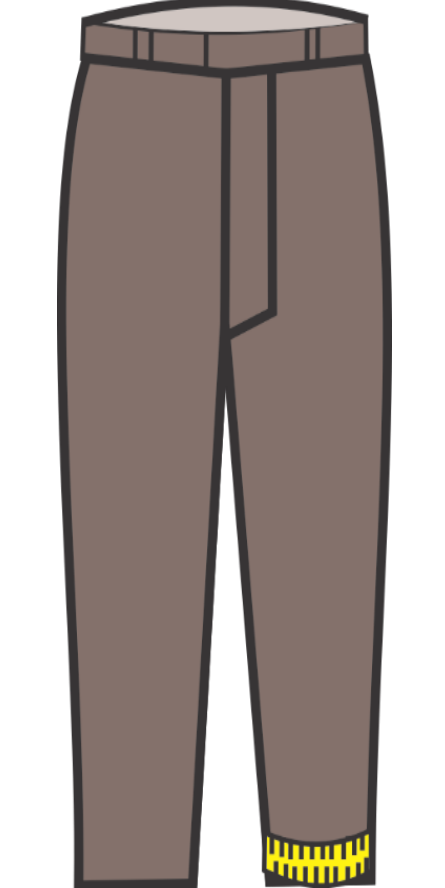
Table 6: How to take trouser measurements

Measurement	Description	Example
Trouser length or Out seam or Side seam	Let the client stand erect. Measure from the top of the trousers' waistband to the desired length of the client through the out seam of the trousers the client is wearing.	

Inseam or Leg seam	Let the client stand upright with feet slightly apart. Give the tip of the tape measure to the client to place it at the crotch point. Run the tape straight down the inside of the leg and stop at the full trouser length of the client	
Crotch depth measurement taking- Method 1	Let the client stand erect with feet slightly apart. Place the tape measure at the midpoint of the front waistline (center front). Pass the tape measure through the legs and bring the tape up to the back waistline (center back). Make sure the tape measure is firm but not tight.	

Crotch depth Method 2	Let the client sit. Trousers with a belt should be measured from the seat to the natural waist (i.e., A to B), while trousers to be worn with a brassier should be measured from the seat to the fashion waist of the client (i.e., A to C).	
Waist circumference	Let the client stand upright and relax. Wrap the tape measure evenly around the client's natural waist if the trousers will go with a belt. However, if the trousers will go with the brassieres, wrap the tape measure around the client's fashion waist. Ensure the tape measure does not slant, and it should be firm but not tight.	

Hip or seat	Let the client stand upright and relax. Wrap the tape measure around the hip of the client at the fullest point.	
Thigh circumference	Measure around the widest part of the thigh. Measure only one side of the thigh, but if the client's second thigh is larger or smaller than the first, measure the second thigh too.	

Knee circumference	Measure around the knee. Measure only one side of the knee, but if the second knee of the client is larger or smaller than the first one measured, then you have to measure the second one too.	
Bottom or ankle circumference	Measure around the bottom. Measure only one side of the bottom, but if the second bottom of the client is larger or smaller than the first one measured, then measure the second one too.	

TROUSER DRAFTING

Front Trousler Drafting Frame

Instructions

- ❖ Place your fabric on fold.
- ❖ Draw your waistline.
- ❖ Place your tape measure one inch above the waistline. The one inch left above the waistline is for the waistband.
- ❖ 1 to 2= Trouser length measurement.
- ❖ 2 to 3(hem & sewing allowance) =2.5" (two inches for hem & half inch for sewing allowance).
- ❖ 2 to 4 (crotch depth or body rise line) =leg seam or inseam measurement.
- ❖ 4 to 5 (Hip or seat line) =1/3 of 1 to 4.
- ❖ 6 =midpoint of 2 to 4.
- ❖ 7 (knee line) = 2" from 6.
- ❖ Figure 106 shows the trouser procedure of the trouser drafting frame.

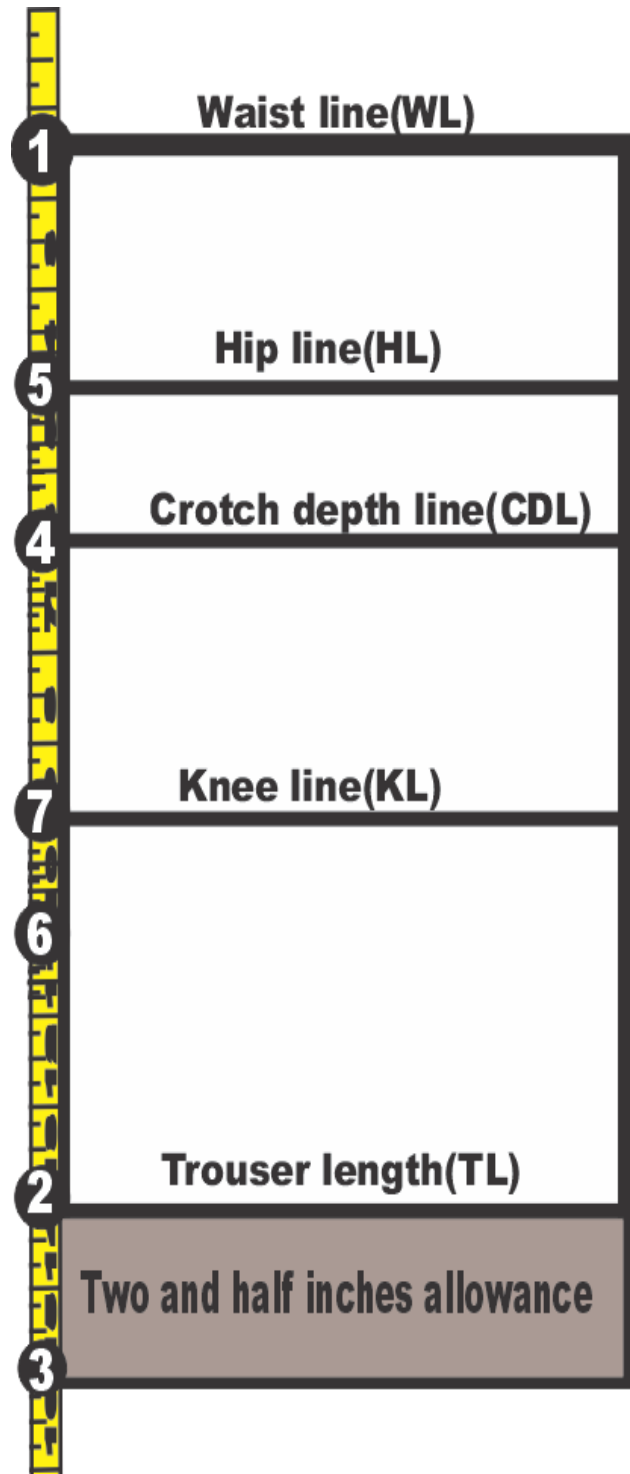


Figure 106: Trousler drafting frame

Drafting of the Front Trouser Procedure

Instructions

- ❖ 4 to 8= Hip or seat circumference divided by four.
- ❖ 1 to 9=4 to 8.
- ❖ 8 to 10= 4 to 8 measurements divided by four.
- ❖ Draw the crotch curve from 9 to 10.
- ❖ 11=midpoint of 4 to 10.
- ❖ 1 to 12=4 to 11.
- ❖ 2 to 13=4 to 11.
- ❖ Draw a straight line from 12 to 13.
- ❖ 13 to 14= bottom circumference measurement divided by four.
- ❖ 13 to 15=13 to 14.
- ❖ Draw a line from 10 to 14 using a long hip curve.
- ❖ Connect point 4 to 15 using a long hip curve.
- ❖ 9 to 16= waist circumference measurement divided by four, plus one and a half inches if the pair of trousers is to have one pleat (one inch for the pleat and half an inch for sewing allowance), or two and a half inches if the pair of trousers is to have two pleats (half an inch for sewing allowance and two inches for the double pleat).
- ❖ 9 to 17 (front slope) = half inch (1/2").
- ❖ Use a hip curve to connect 16 to 17.
- ❖ Figure 107 indicates the drafting of the front trouser procedure

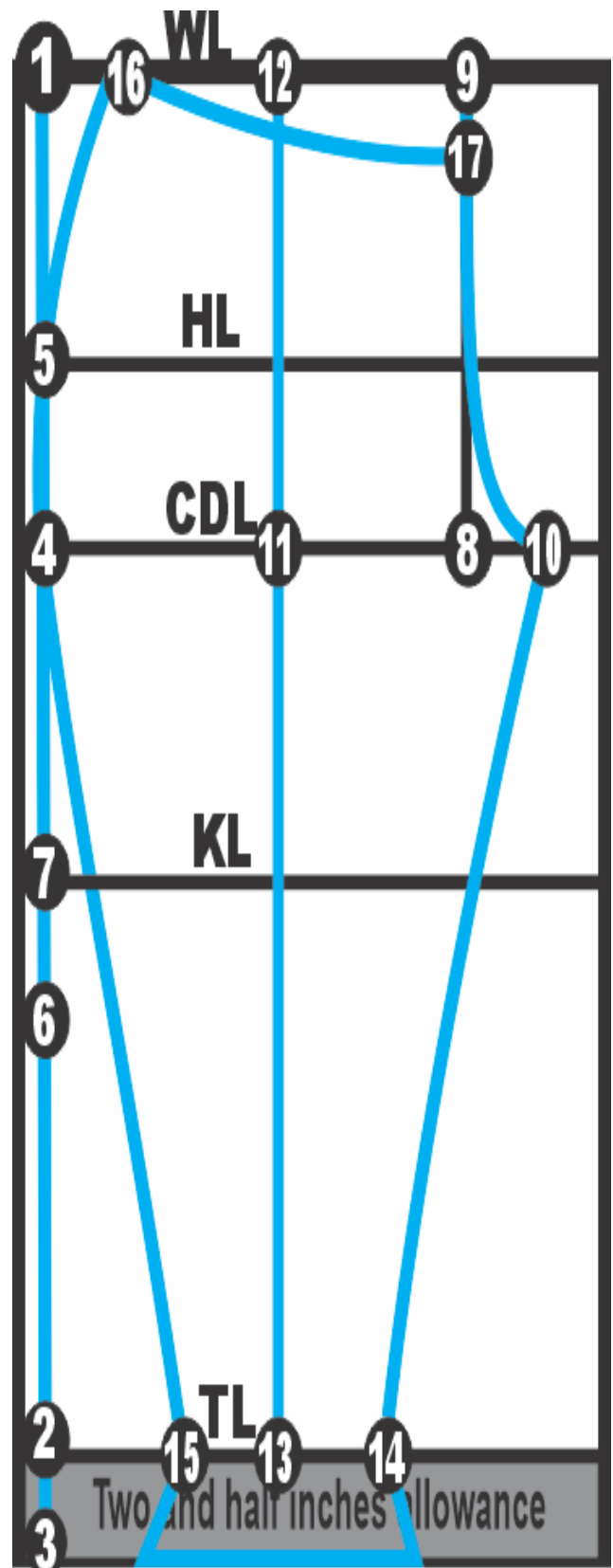


Figure 107: Drafting of the front trouser procedure

How to Cut the Front Trousers after Drafting

- ❖ Cut on the broken lines as shown in Figure 108.

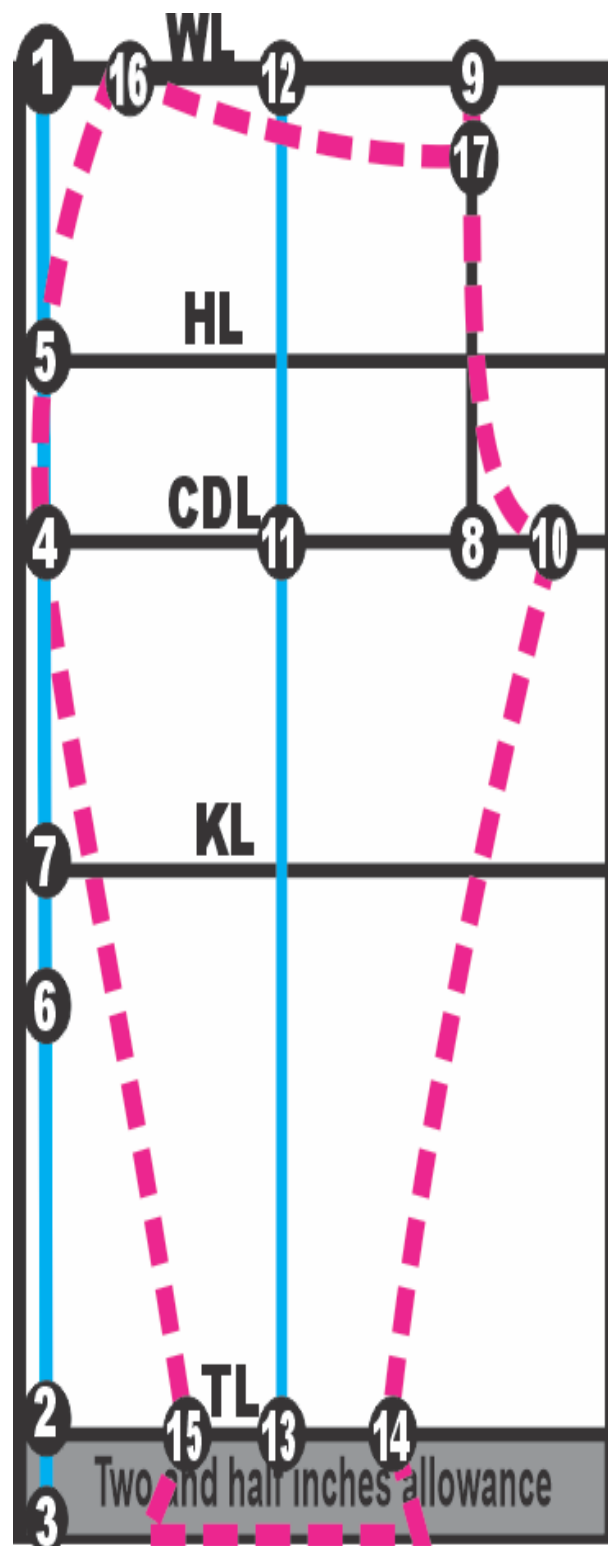


Figure 108: How to cut the front trousers after drafting

Final Front Trouser after Cutting

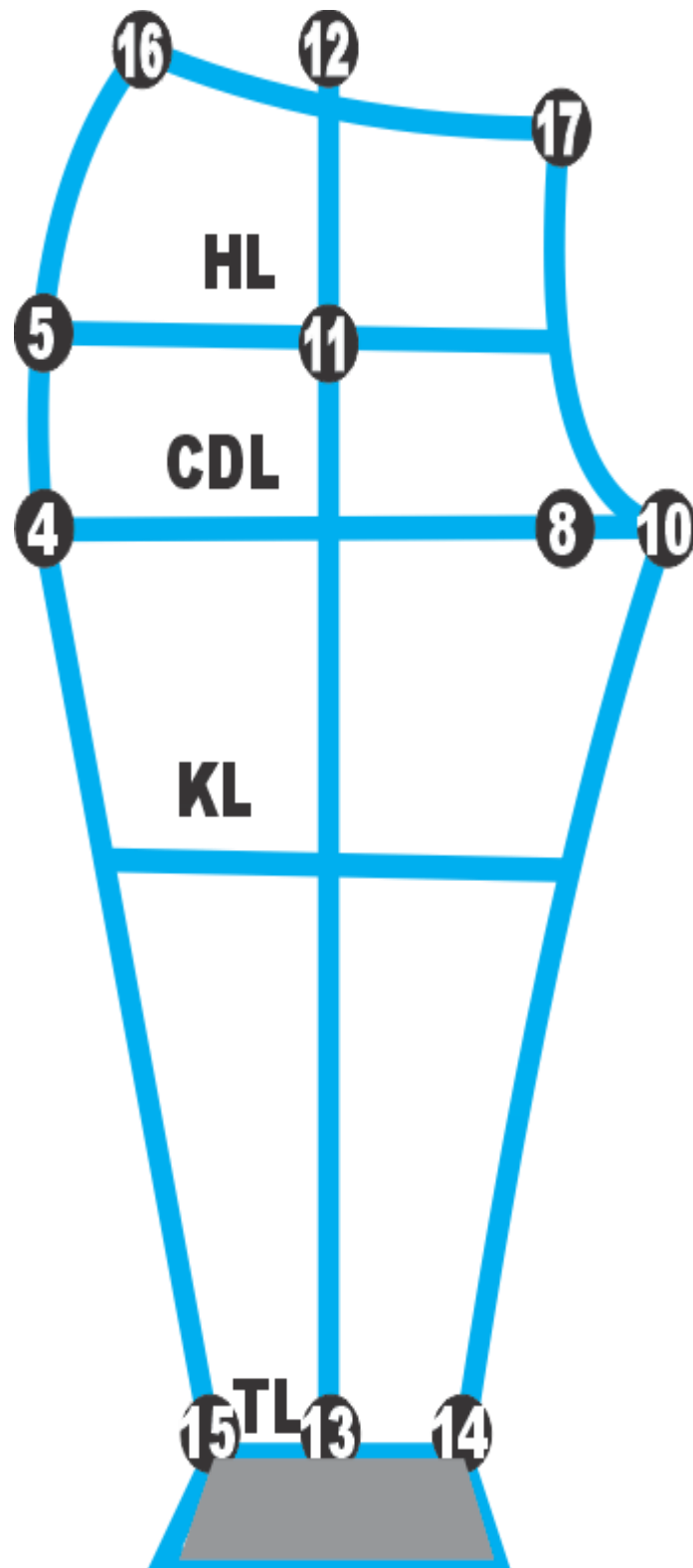


Figure 109: Final front trousers after cutting

Side Pocket Drafting Procedure

Instructions

- ❖ 16 to 18=2".
- ❖ 16 to 19=7".
- ❖ Draw a straight line from 18 to 19.
- ❖ Figure 110 shows the drafting procedure of a side pocket.

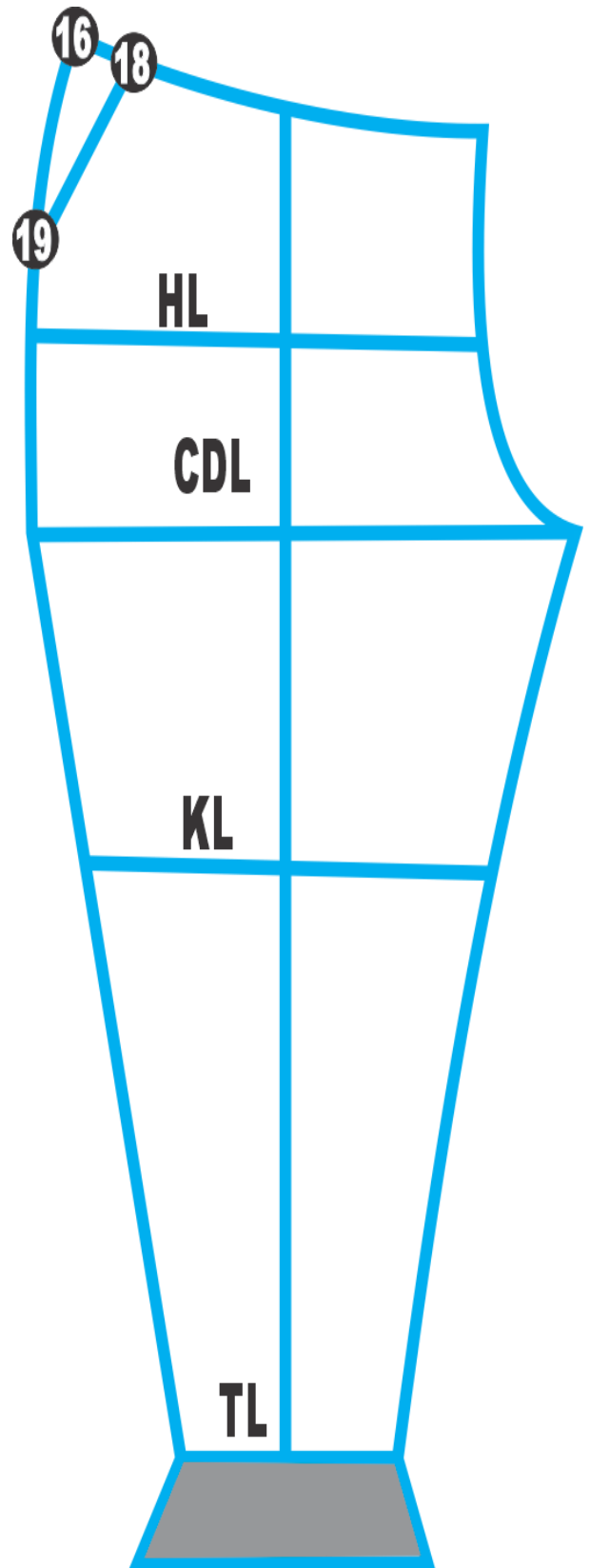
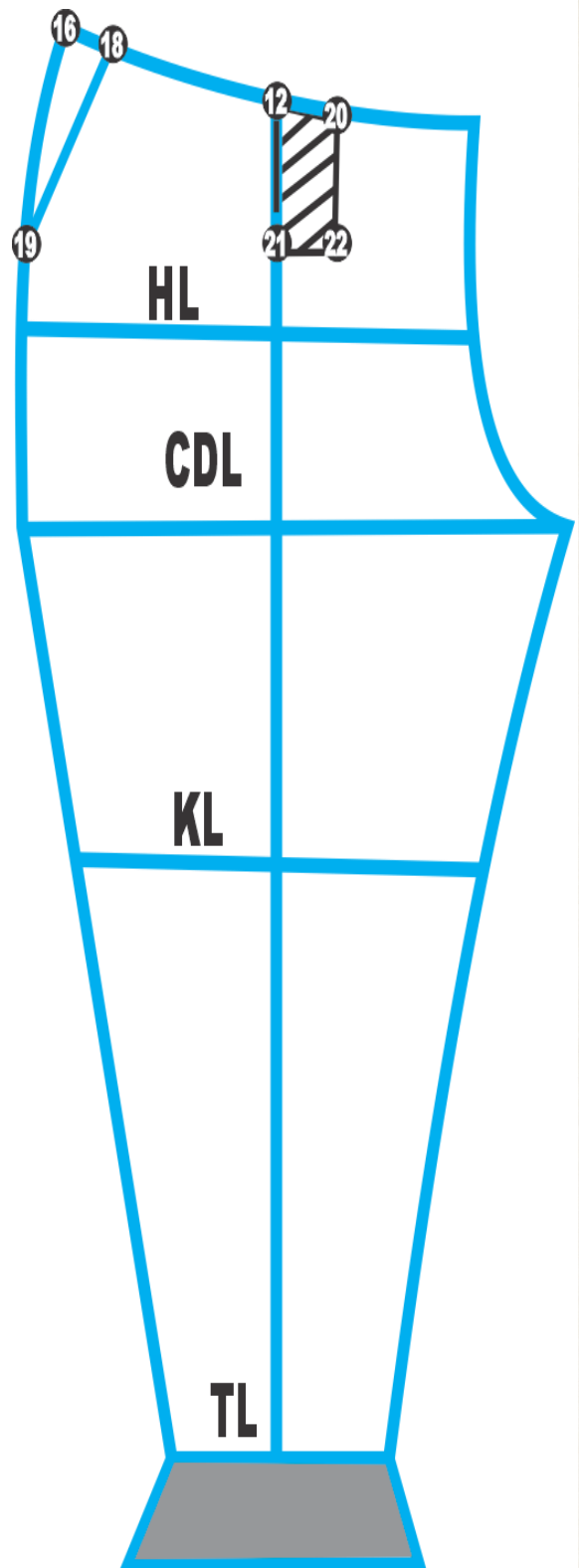


Figure 110: Side pocket drafting procedure

TROUSER PLEAT DRAFTING

Single Pleat Drafting Instructions

- ❖ 12 to 20=1"
- ❖ 12 to 21=1.5"
- ❖ 21 to 22=12 to 20.
- ❖ Figure 111 shows the single pleat drafting procedure.



**Figure 111: Single pleat drafting
procedure**

Double Pleat Drafting

Instructions

- ❖ 12 to 20 (pleat stitching) = 1".
- ❖ 12 to 21 (first pleat length) = 2.5".
- ❖ 21 to 22 = 12 to 20.
- ❖ 20 to 22 = 12 to 21.
- ❖ 12 to 23 (distance from first to second pleat) = 1.5".
- ❖ 23 to 24 (second pleat stitching) = 1".
- ❖ 24 to 25 (second pleat length) = 1.5".
- ❖ 23 to 26 = 24 to 25.
- ❖ Figure 112 indicates the drafting of the double pleat of a pair of trousers.

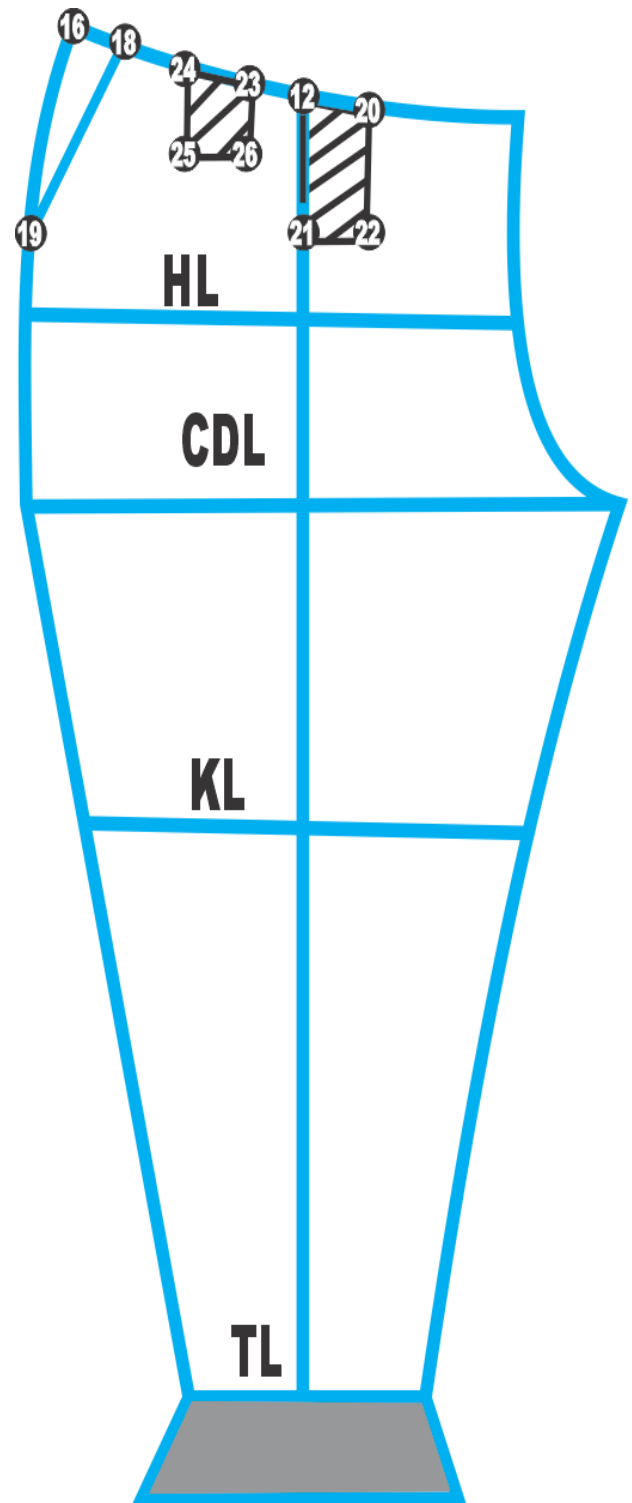


Figure 112: Drafting of the double pleat of a pair of trousers

SIDE POCKET BAG DRAFTING

Instructions

- ❖ Place your fabric on fold.
- ❖ Measure 6.5" across the width and 13" through the length of the fabric.
- ❖ 1 to 2 = 3.5".
- ❖ 1 to 3 = 3".
- ❖ Draw a curve or straight line from 2 to 3.
- ❖ Figure 113 shows the side pocket bag drafting procedure.

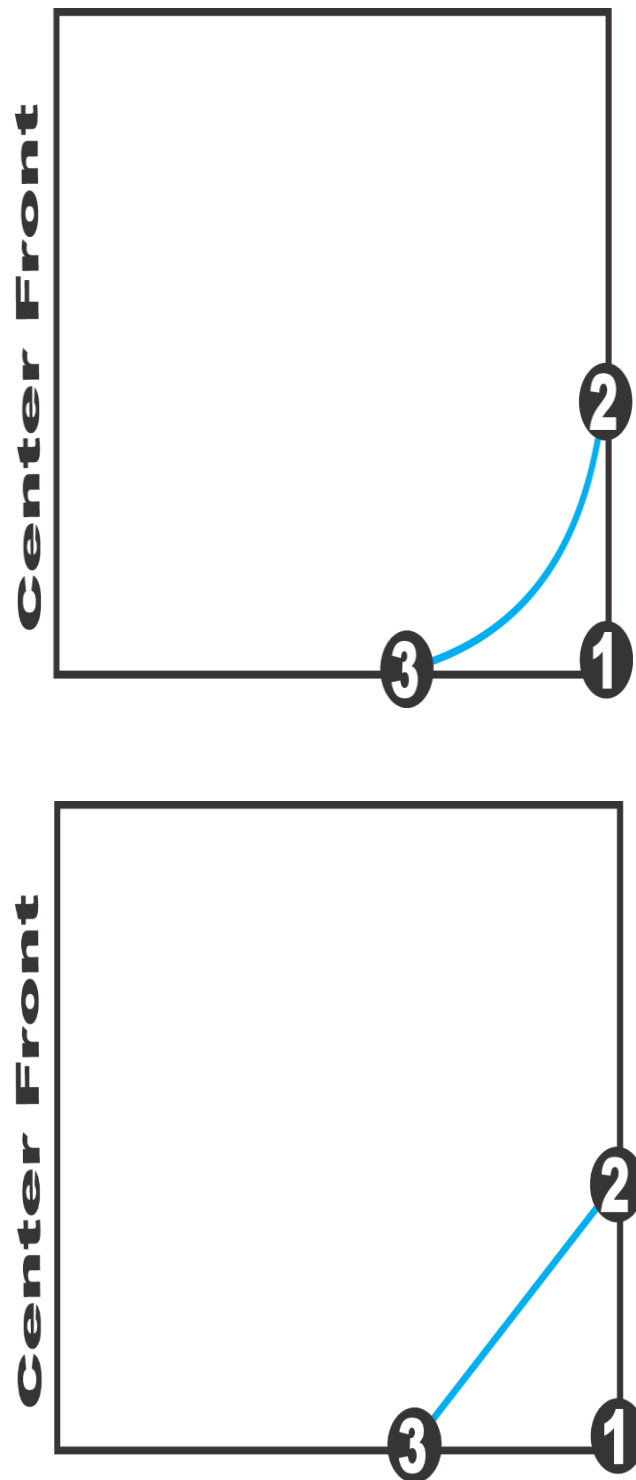


Figure 113: Side pocket bag drafting procedure

Back of Trouser Drafting

Instructions

- ❖ Fold your fabric.
- ❖ Place the drafted front pattern on the folded fabric as shown in Figure 114.
- ❖ Extend the horizontal drafting lines.
- ❖ 9 to A = 2" (if the person has high buttons, 9 to A should be two inches; one & half inches for medium buttons & one inch for flat buttons).
- ❖ 16 to B = 2." (one inch for sewing allowance and one inch for dart allowance).
- ❖ Draw a straight line from A to B.
- ❖ 4 to C = 1". (as sewing allowance).
- ❖ 15 to D = 4 to C.
- ❖ 14 to E = 4 to C.
- ❖ 10 to F = 8 to 10 of the front patterns.
- ❖ F to G = 0.5".
- ❖ B to H = Waist circumference measurement divided by four plus one and a half inches (half inch for sewing allowance & one inch dart allowance).
- ❖ H to A (in laying) = 2".
- ❖ Draw a crotch curve from H to G.
- ❖ Draw another curve from A to G.

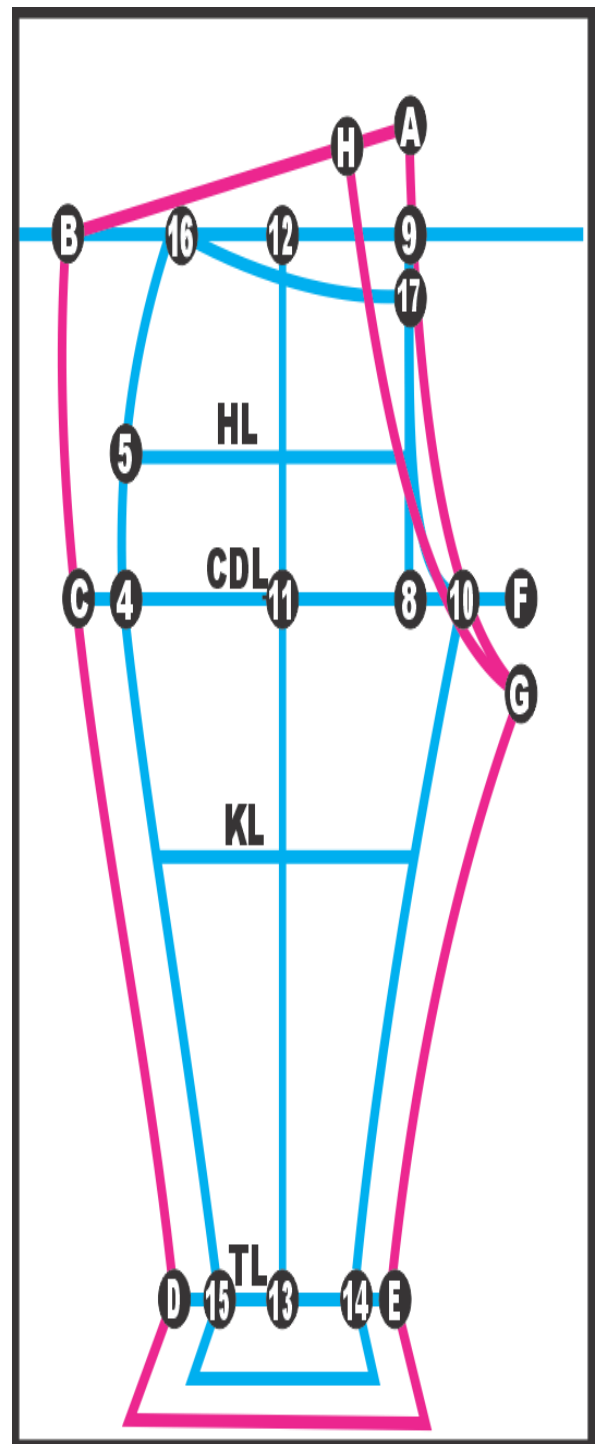


Figure 114: Back of the trousers drafting procedure

How to Cut the Back of the Trousers after Drafting

Instructions

- ❖ Cut the back through the broken yellow lines.
- ❖ Figure 115 indicates how to cut the back of the trousers after drafting.

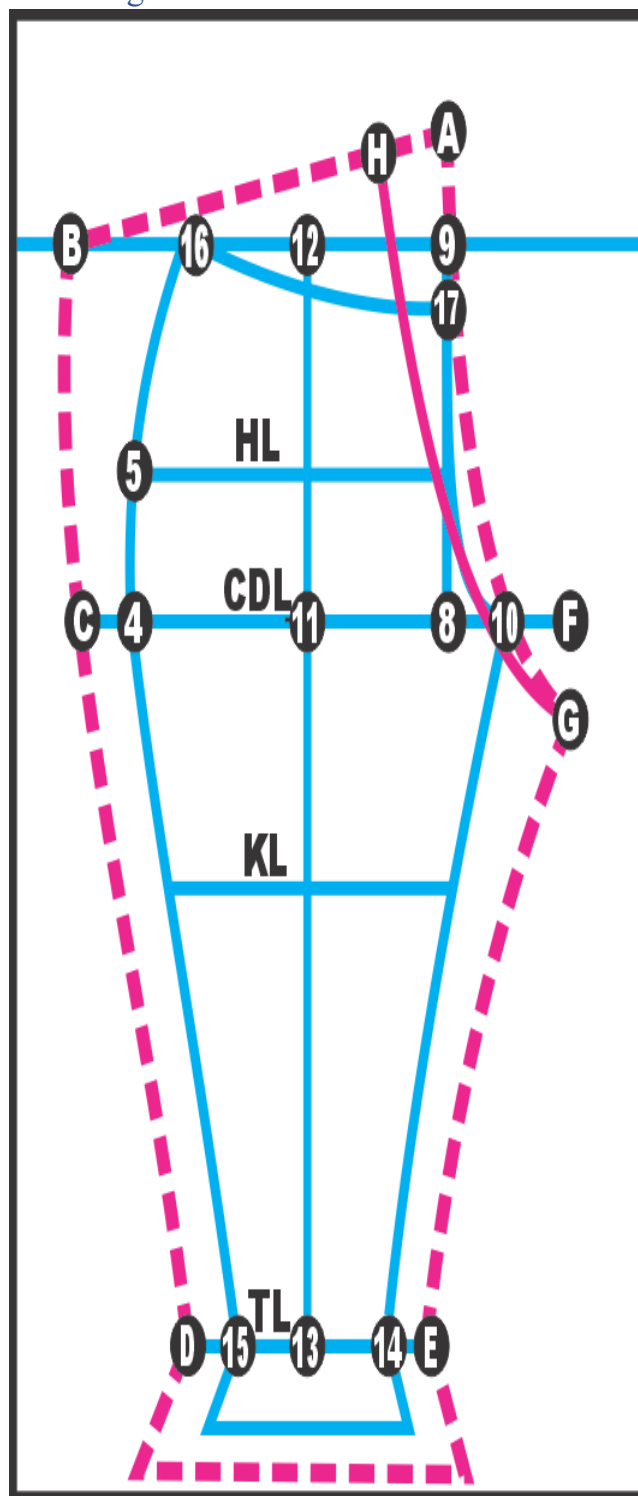


Figure 115: How to cut the back of the trousers after drafting

Final Back Trouser after Cutting

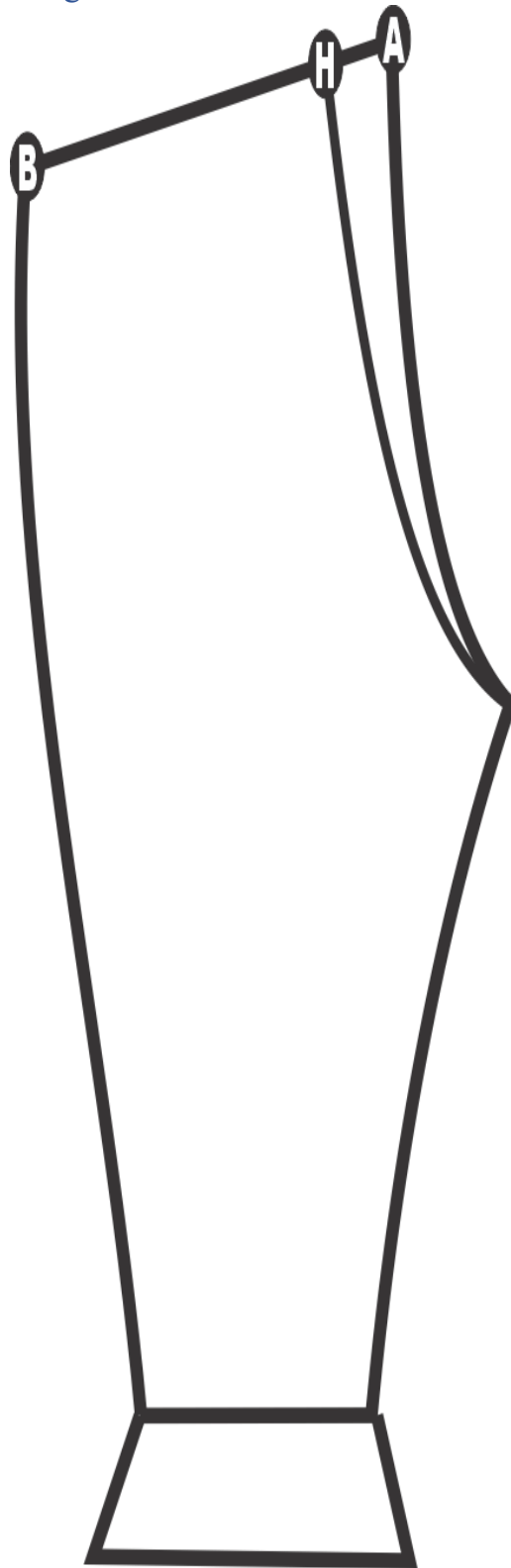
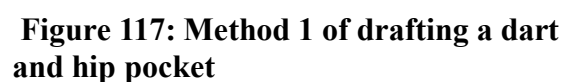


Figure 116: Final back trouser after cutting

To make a hip pocket, ask whether the client is left- or right-handed. If the client is left-handed, the hip pocket must be put on the left side of the back of the trousers. However, if the client is right-handed, the pocket should be on the right side. In situations where the client has one hand, ensure the pocket is placed on the side of the client's hand. In case you do not know the client (thus mass production), the trousers should have double hip pockets.

- ❖ I=Midpoint of B to H.
- ❖ I to J=3.5”.
- ❖ Draw a straight line from I to touch the waistline and label it as J.
- ❖ J to K=2.5”.
- ❖ J to L = J to K.
- ❖ Draw a line from L to K. Ensure the line is parallel to the waistline.
- ❖ I to M=0.5”.
- ❖ I to N= I to M
- ❖ Figure 117 shows one of the methods for drafting a dart and hip pocket.



Method 2

- ❖ B to I=3.5".
- ❖ I to J=2.5".
- ❖ J to K (pocket mouth opening) =5".
- ❖ Draw a line from J to K. Ensure the line is parallel to the waistline.
- ❖ L=Midpoint of J to K.
- ❖ Draw a straight line from L to touch the waistline and label it as M.
- ❖ M to N=0.5".
- ❖ M to O = M to N.
- ❖ Figure 118 shows the second method of drafting a dart and hip pocket.



Figure 118: Method 2 of drafting a dart and hip pocket

- ❖ Measure the final waist circumference after you sew the darts and the pleats.
- ❖ Place your fabric on fold.
- ❖ Measure the width of the waistband, two and a half inches vertically on the fabric.
- ❖ Measure half the final waist circumference horizontally on the fabric and add four inches for the overlap and sewing allowance.
- ❖ Place Vilene on fold and measure the width one and a half inches vertically.
- ❖ Measure half the final waist circumference horizontally on the Vilene and add four inches for the overlap and sewing allowance.
- ❖ Fuse the Vilene on the waistband fabric as shown in Figure 119.

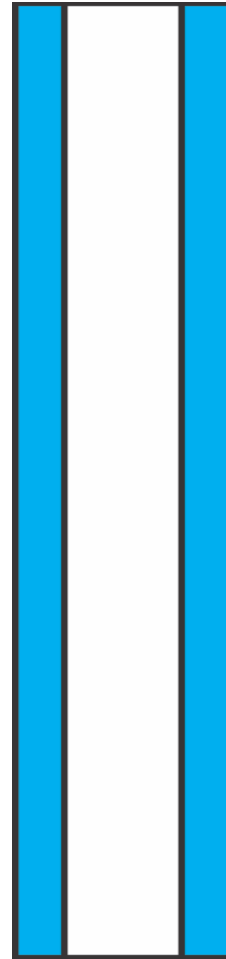


Figure 119: Vilene fused in waistband fabric

CHAPTER 5

WAISTCOAT (VEST)

A waistcoat, also known as a vest in American English, is a close-fitting, sleeveless garment, with or without a collar, worn over a shirt and typically under a coat or jacket as part of formal or semi-formal attire. It is produced in single- or double-breasted styles. A single-breasted waistcoat has only one row of buttons down the front. The double-breasted waistcoat has two parallel rows of buttons, with one side of the front overlapping the other.

A single-breasted waistcoat usually has a V-neckline because the front does not overlap, so the V-neckline opens the chest neatly. The single-breasted style is worn with shirts and ties and is usually used for formal and semi-formal wear. The double-breasted waistcoat is designed with a U-neckline or high-cut front because the front overlaps, so the U-shaped neckline gives a fuller and more covered appearance. Figure 120 is an example of a single-breasted waistcoat, while Figure 121 indicates a double-breasted waistcoat.



Figure 120: Single-breasted waistcoat



Figure 121: Double-breasted waistcoat

WAISTCOAT MEASUREMENTS

Measurements Needed for Drafting a Fitted Waistcoat

Vertical measurements

Back length/nape to back/ to waist.

Coat length.

Front Opening

Horizontal measurements

Neck.

Shoulder to shoulder.

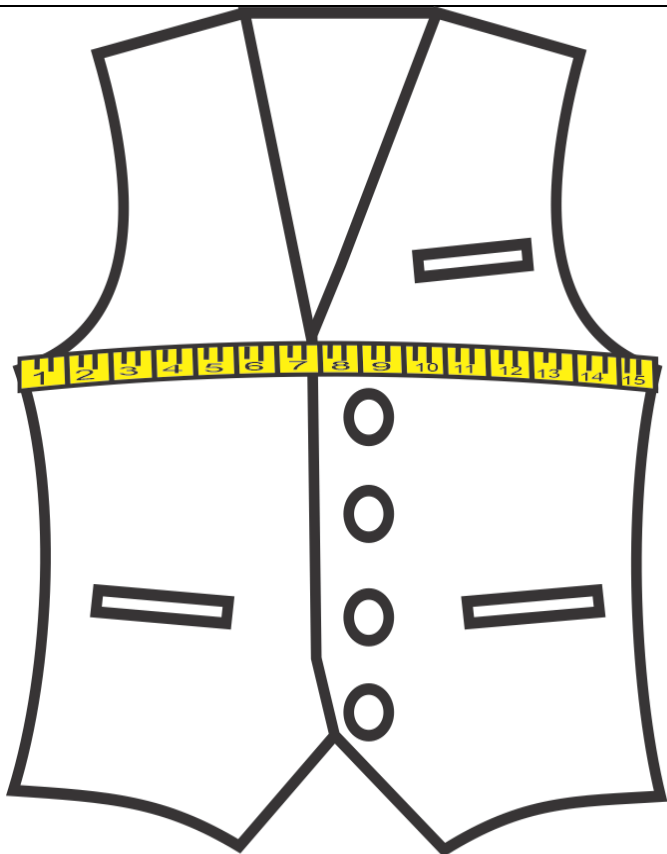
Chest circumference.

Waist circumference.

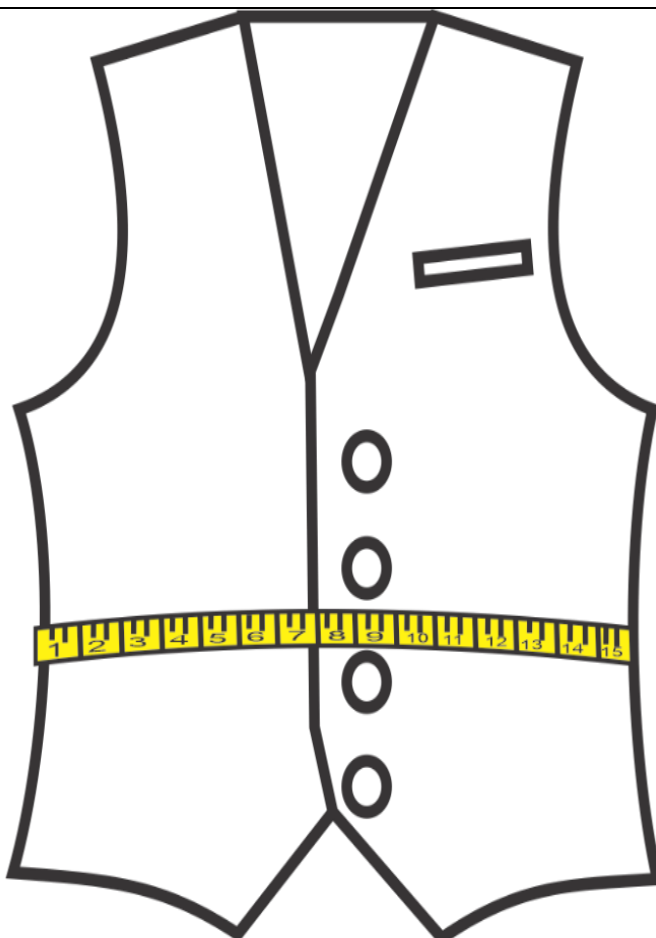
How to Take Fitted Waistcoat Measurement

After identifying the measurement needed for drafting the waistcoat, the next activity is taking the waistcoat measurements. Table 7 shows how to take the various waistcoat measurements.

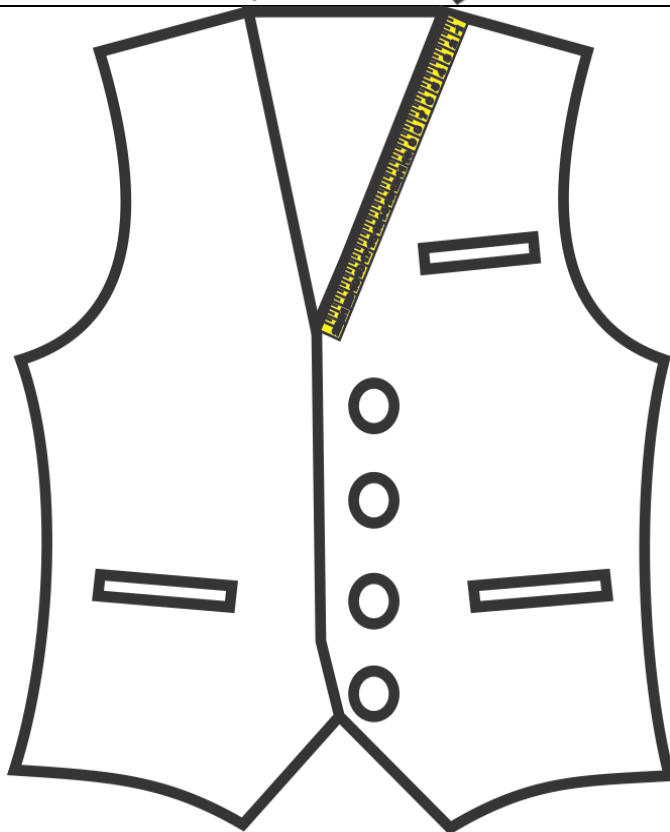
Table 7: How to take a fitted waistcoat measurement

Chest circumference measurement	
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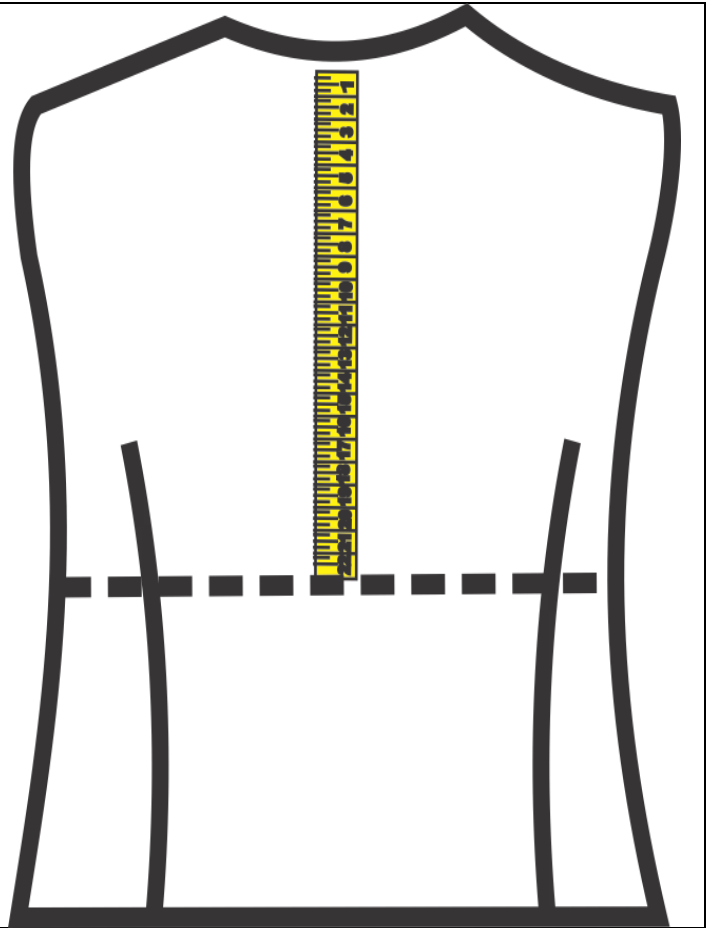
Fashion waist circumference measurement



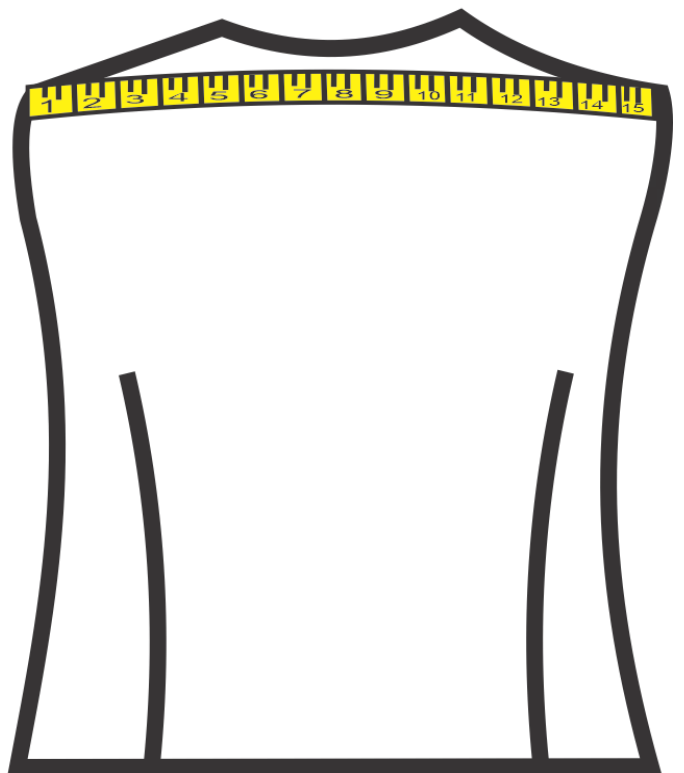
Front opening measurement



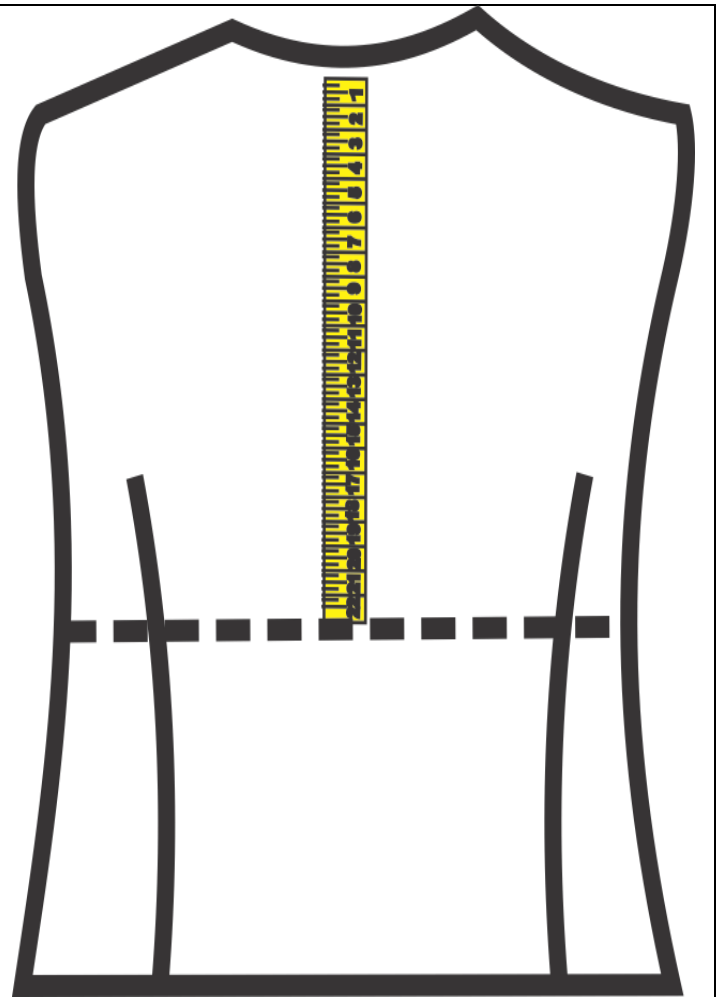
Waistcoat length measurement



Shoulder-to-shoulder measurement



Back length measurement



Single-Breasted Waistcoat Front Drafting Frame

Instructions

- ❖ Place the wrong side of the fashion fabric on fold.
- ❖ Draw a horizontal line at the top of the fabric to serve as your shoulder line.
- ❖ A to 1 (button allowance) = 1.5".
- ❖ 1 to 2 (shoulder slope line) = 2" standard measurement for a normal shoulder. However, if the shoulder of the client is high, increase the shoulder slope to 2.5" or more for a higher shoulder.
- ❖ 1 to 3 (armhole depth line) = Chest circumference measurement divided by four or half the shoulder-to-shoulder measurement.
- ❖ 1 to 4 (waistline) = Back length or to back measurement.
- ❖ 1 to 5 = Waistcoat length.
- ❖ 5 to 6 (hem allowance) = 2"
- ❖ Figure 122 shows the single-breasted waistcoat drafting frame.

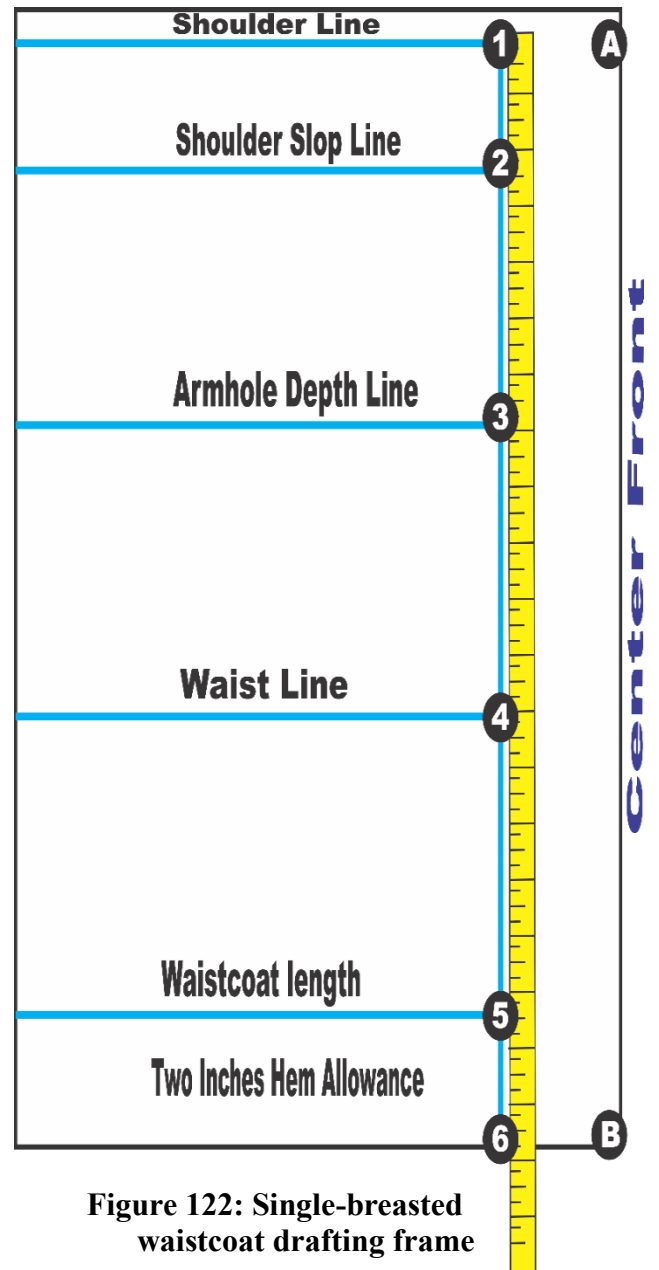


Figure 122: Single-breasted waistcoat drafting frame

Single-Breasted Waistcoat Front Drafting Procedure

Instructions

- ❖ 1 to 7 (neck width) = neck circumference measurement divided by five.
- ❖ 3 to 8 = half shoulder-to-shoulder measurement.
- ❖ 2 to 9 = 3 to 8.
- ❖ Draw a shoulder slope line from 7 to 9.
- ❖ Also, draw a line from 8 to 9.
- ❖ 7 to 10 = 3". The three inches is not a standard measurement. You can increase or decrease the measurement depending on how deep you want your armhole.
- ❖ 11 = Midpoint of 8 to 9.
- ❖ 11 to 12 = 2".
- ❖ 3 to 13 = Chest circumference measurement divided by four.
- ❖ 13 to 14 = 1.5" or 2" depending on how deep you want the armhole.
- ❖ 4 to 15 = Waist circumference measurement divided by four.
- ❖ 5 to 16 = Hip circumference measurement divided by four.
- ❖ Draw a line from 14 to 16 using a long hip curve.
- ❖ 16 to 17 = 2". Two inches is not a standard measurement.
- ❖ 5 to 18 = 2.5". Two and a half inches is not a standard measurement.
- ❖ 5 to 19 = 3". Again, this is not a standard measurement.
- ❖ 1 to 20 (front opening) = 11". Eleven inches is not a standard measurement. It can be more, depending on how deep you want the front opening.
- ❖ 21 to 22 (button extension measurement) = 1".
- ❖ 19 to 23 = 21 to 22.
- ❖ 18 to 24 = 2".
- ❖ 16 to 25 = half inch (1/2).
- ❖ 14 to 16 = 16 to 25.
- ❖ Draw your armhole curve from 10 to 26 through point 12.
- ❖ Draw a line from 7 to 22 to create the V-neck.
- ❖ Finally, draw a line from 22 to 23, then to 24 to 25.
- ❖ Figure 123 indicates the single-breasted waistcoat drafting procedure.

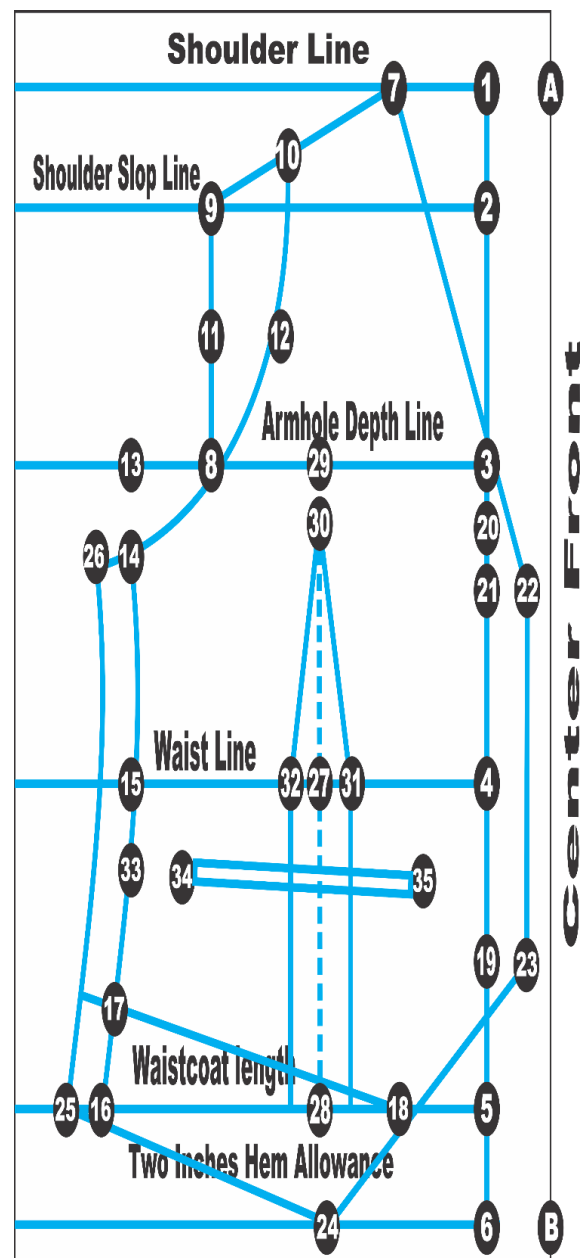


Figure 123: Single-breasted waistcoat drafting procedure.

How to Cut the Front Waistcoat after Drafting

Instructions

- ❖ Cut the pattern on the pink broken lines.
- ❖ Figure 124 shows how to cut the front waistcoat after drafting.

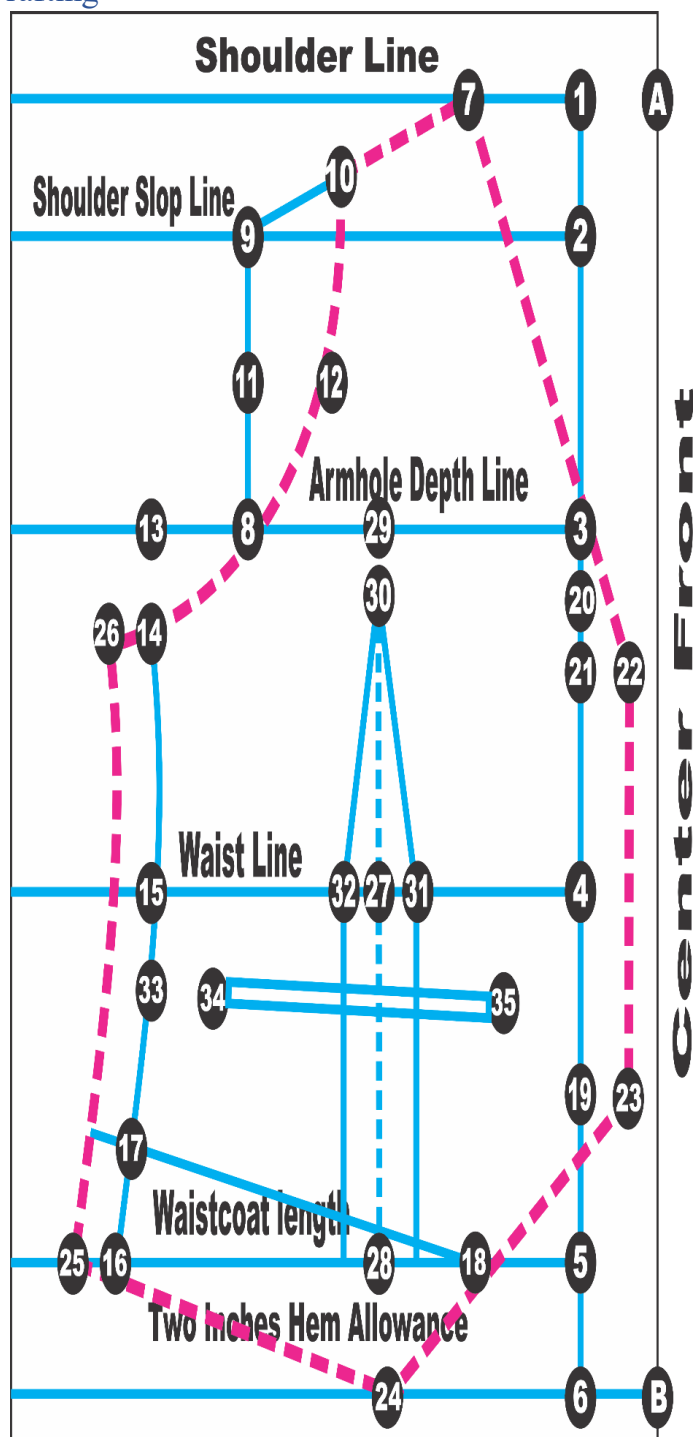


Figure 124: How to cut the front waistcoat after drafting

Final Waistcoat Front Pattern after Cutting

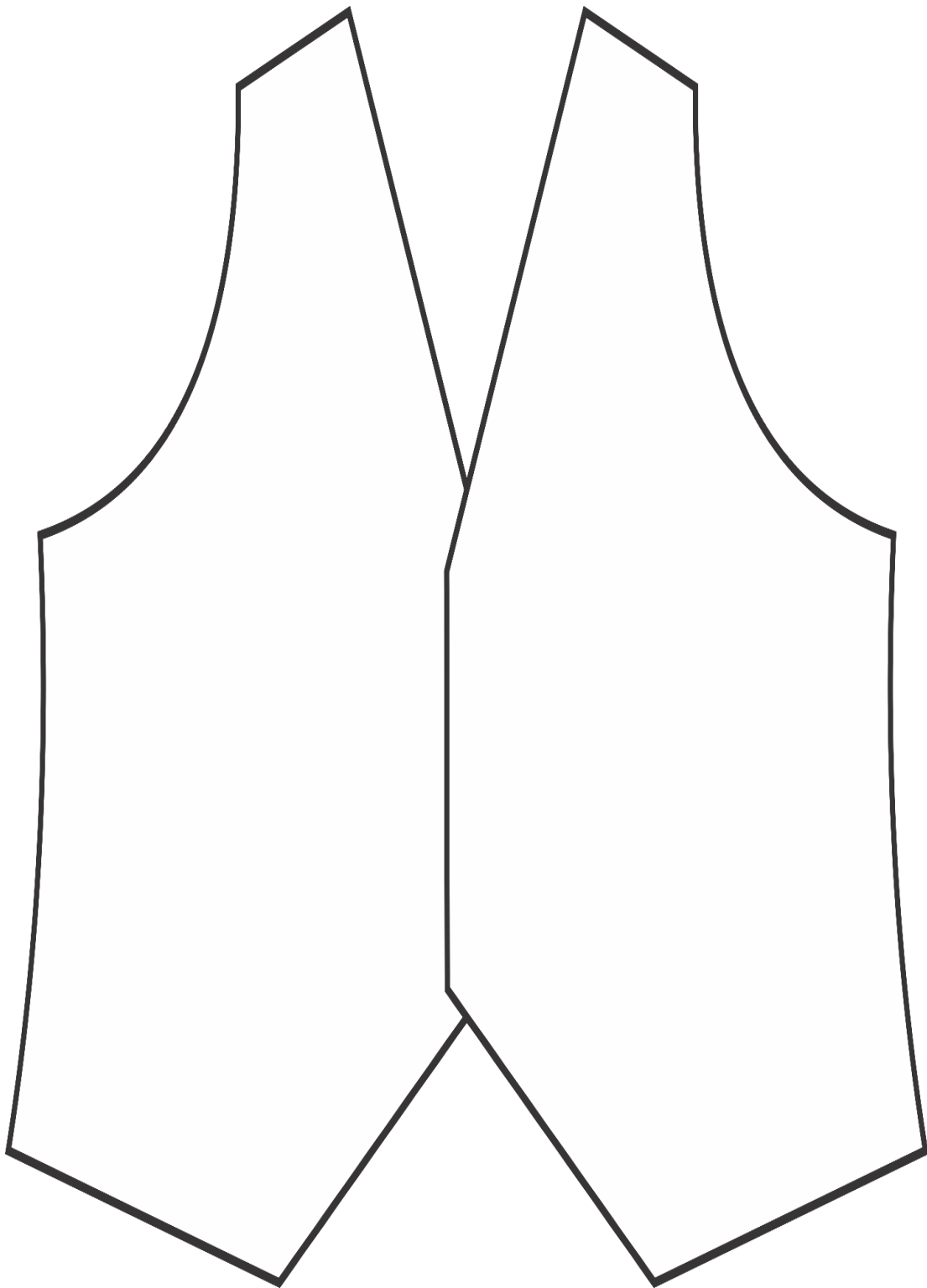


Figure 125: Final waistcoat front pattern after cutting

Double-Breasted Waistcoat Front Drafting Frame

Instructions

- ❖ Place the wrong side of the fashion fabric on fold.
- ❖ At the top edge of the fabric, draw a horizontal line to serve as the shoulder line.
- ❖ A to 1 (overlap allowance) = 1.5".
- ❖ B to 6 = A to 1.
- ❖ 1 to 2 (shoulder slope line) = 2" standard measurement for a normal shoulder. For clients with higher shoulders, increase the shoulder slope to 2.5" or more.
- ❖ 1 to 3 (armhole depth line) = Chest circumference measurement divided by four or half the shoulder-to-shoulder measurement.
- ❖ 1 to 4 (waistline) = Back length or to back measurement.
- ❖ 1 to 5 = Waistcoat length.
- ❖ 5 to 6 (hem allowance) = 2".
- ❖ Figure 126 shows the double-breasted waistcoat front drafting frame.

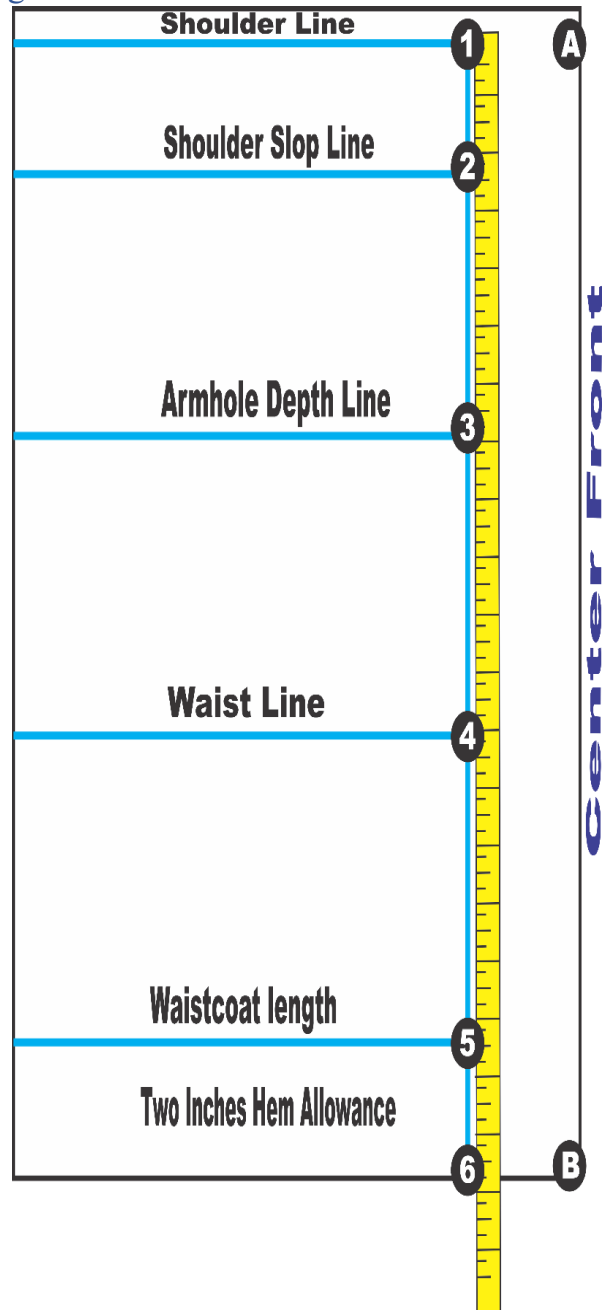
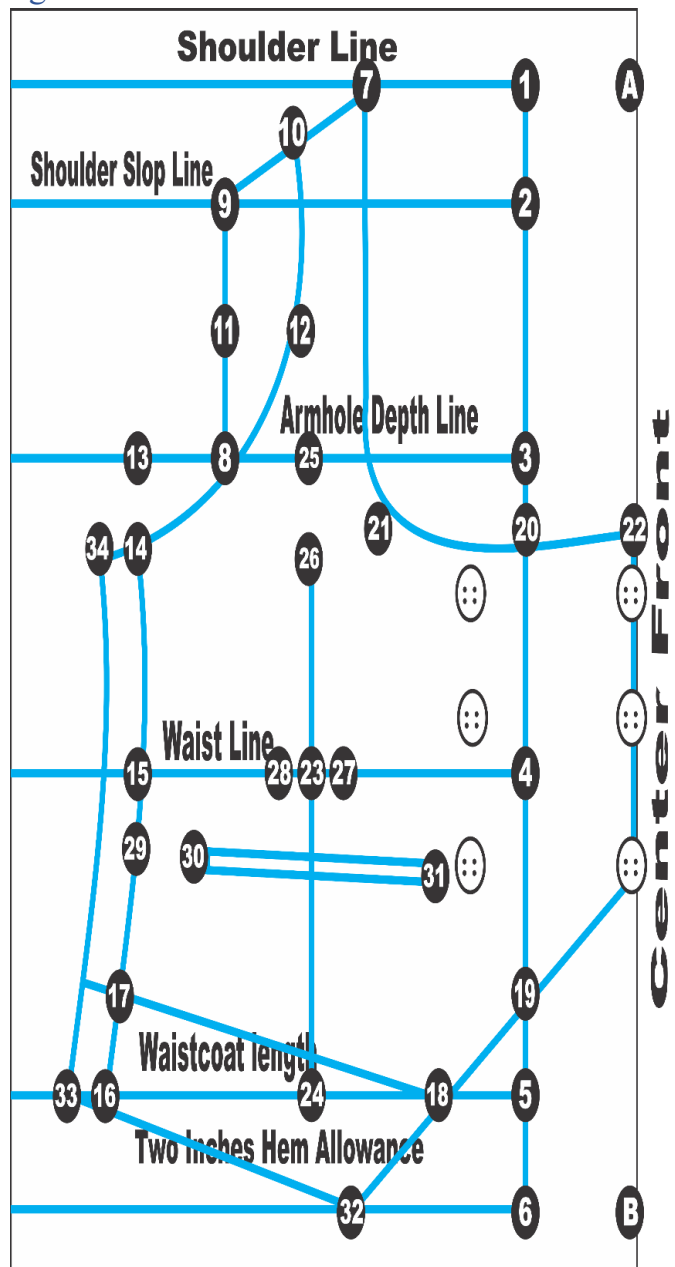


Figure 126: Double-breasted waistcoat front drafting frame

Double-Breasted Waistcoat Front Drafting Procedure

Instructions

- ❖ 1 to 7 (neck width) = Shoulder-to-shoulder measurement divided by four.
- ❖ 3 to 8 = Half shoulder-to-shoulder measurement.
- ❖ 2 to 9 = 3 to 8.
- ❖ Draw a shoulder slope line from 7 to 9.
- ❖ Also, draw a line from 8 to 9.
- ❖ 7 to 10 = 3". The three inches is not a standard measurement. You can increase or decrease the measurement depending on how deep you want your armhole.
- ❖ 11 = Midpoint of 8 to 9.
- ❖ 11 to 12 = 2".
- ❖ 3 to 13 = Chest circumference measurement divided by four.
- ❖ 13 to 14 = 1.5" or 2" depending on how deep you want the armhole.
- ❖ 4 to 15 = Waist circumference measurement divided by four.
- ❖ 5 to 16 = Hip circumference measurement divided by four.
- ❖ Draw a line from 14 to 16 using a long hip curve.
- ❖ 16 to 17 = 2". Two inches is not a standard measurement. You can decrease it or increase it.
- ❖ 5 to 18 = 2.5". Two and a half inches is not a standard measurement.
- ❖ 5 to 19 = 3". Again, this is not a standard measurement.
- ❖ 1 to 20 (front opening) = 11". Eleven inches is not a standard measurement. It can be more, depending on how deep you want the front opening.

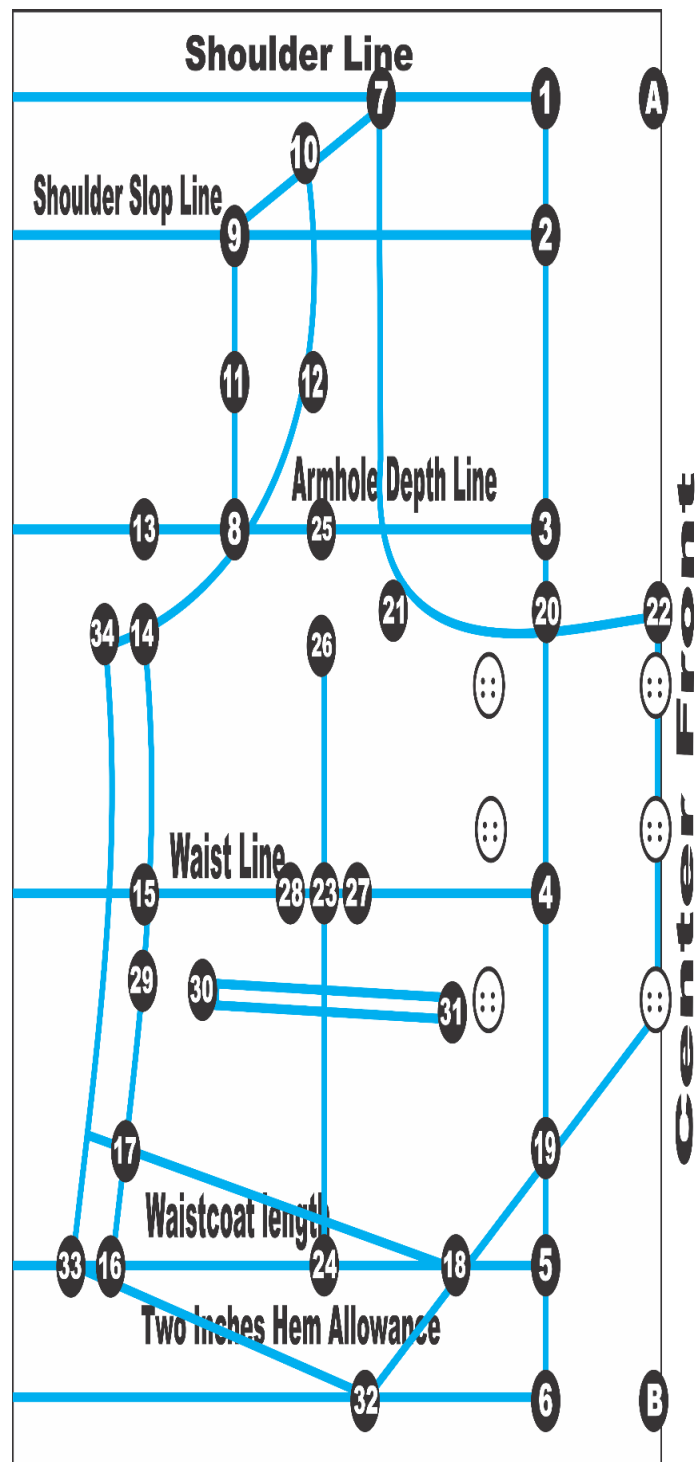


Waistcoat Front Drafting Procedure (continued)

- ❖ 20 to 21= 1 to 7.
- ❖ Draw a line from 21.
- ❖ 20 to 22 (overlap allowance) = 1.5".
- ❖ Draw a line from 21 to 22.
- ❖ Create the U shape at the top of point 21.
- ❖ 23 =Midpoint of 4 to 15.
- ❖ 24= 4 to 23.
- ❖ 25= 4 to 23.
- ❖ 25 to 26= 2".
- ❖ Draw a line from 24 to 26.
- ❖ 23 to 27=Half (1/2").
- ❖ 23 to 28=23 to 27.
- ❖ 16 to 29= 8".
- ❖ 29 to 30= 2.5".
- ❖ 30 to 31(pocket mouth opening) =5".
- ❖ 18 to 32=2".
- ❖ Draw a line from 16 to 32.
- ❖ 16 to 33(sewing allowance) =Half inch (1/2").
- ❖ 14 to 34=16 to 33.

Draw your armhole curve from 10 to 34 through point 12.

- ❖ 22 to first button=1".
- ❖ Find the midpoint of the top button and the bottom one to get the third button.
- ❖ Distance between the right buttons and the left ones=3.5".
- ❖ Figure 127 indicates the drafting procedure of the double-breasted waistcoat front patterns.



**Figure 127: Double-Breasted Waistcoat
Front Drafting Procedure**

How to Cut the U-Shaped Waistcoat after Drafting

Instructions

- ❖ Cut the pattern on the broken lines as shown in Figure 128.

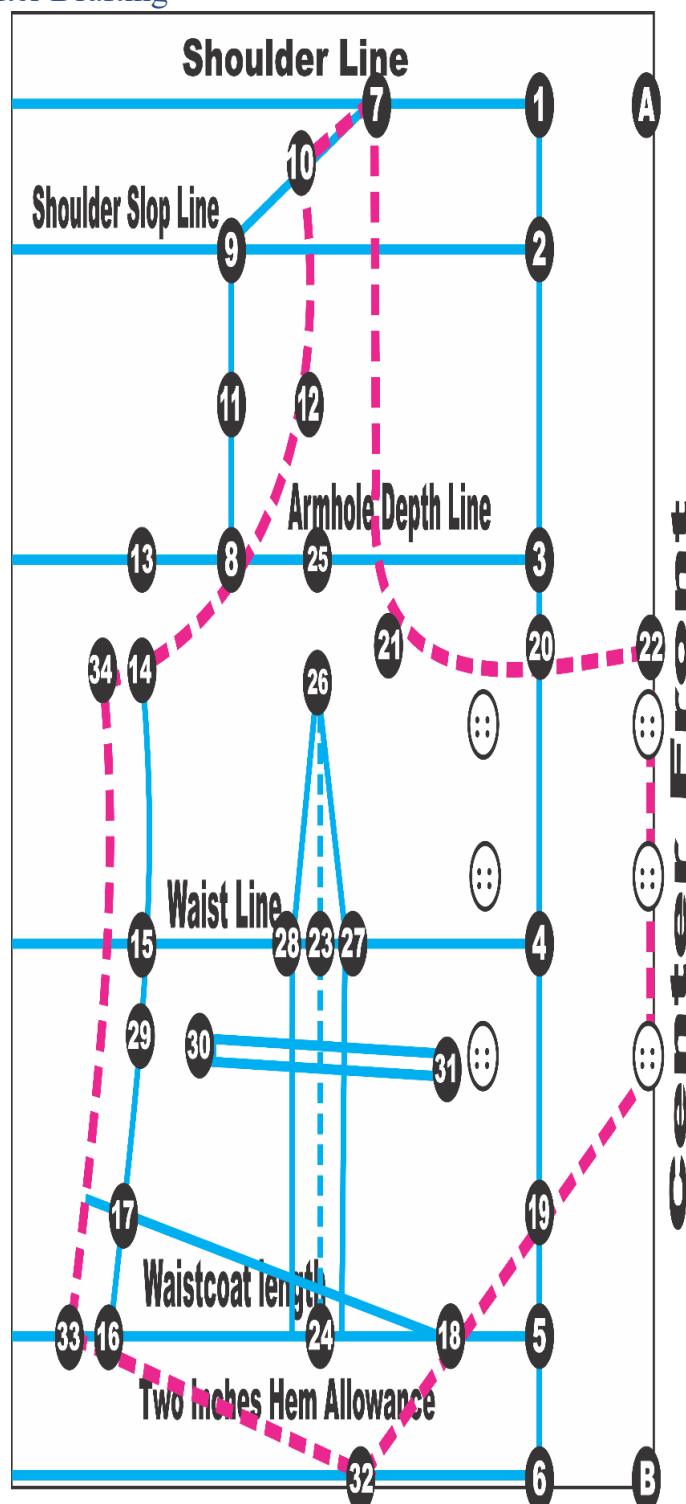


Figure 128: How to cut the U-shaped waistcoat after drafting

Final Double-Breasted Pattern after Cutting

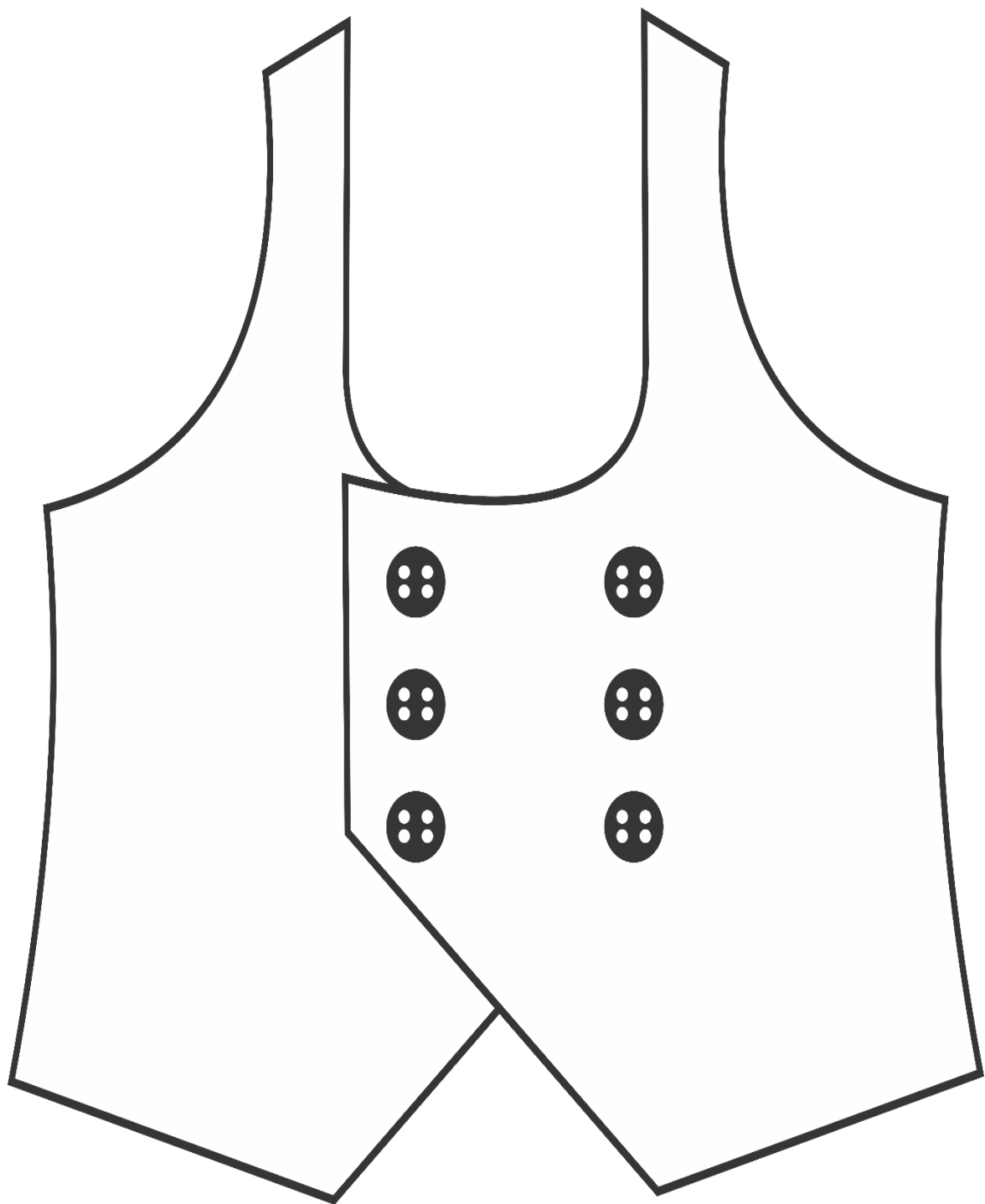


Figure 129: Final double-breasted pattern after cutting

Waistcoat Back Drafting Frame

Instructions

- ❖ Leave a one-inch margin above the fabric and draw a horizontal line to serve as your shoulder line.
- ❖ A to B= Coat length.
- ❖ B to C= Two inches (2") hem allowance.
- ❖ A to D (shoulder slope line) = one inch (1"). From the shoulder line to the shoulder slope line is one inch here because the one inch left above the shoulder line will be added to the shoulder slope during drafting.
- ❖ A to E (armhole depth line) = Chest circumference measurement divided by four or half the shoulder-to-shoulder measurement.
- ❖ A to F (waist line) = Back length measurement.
- ❖ Figure 130 shows the waistcoat back drafting frame.

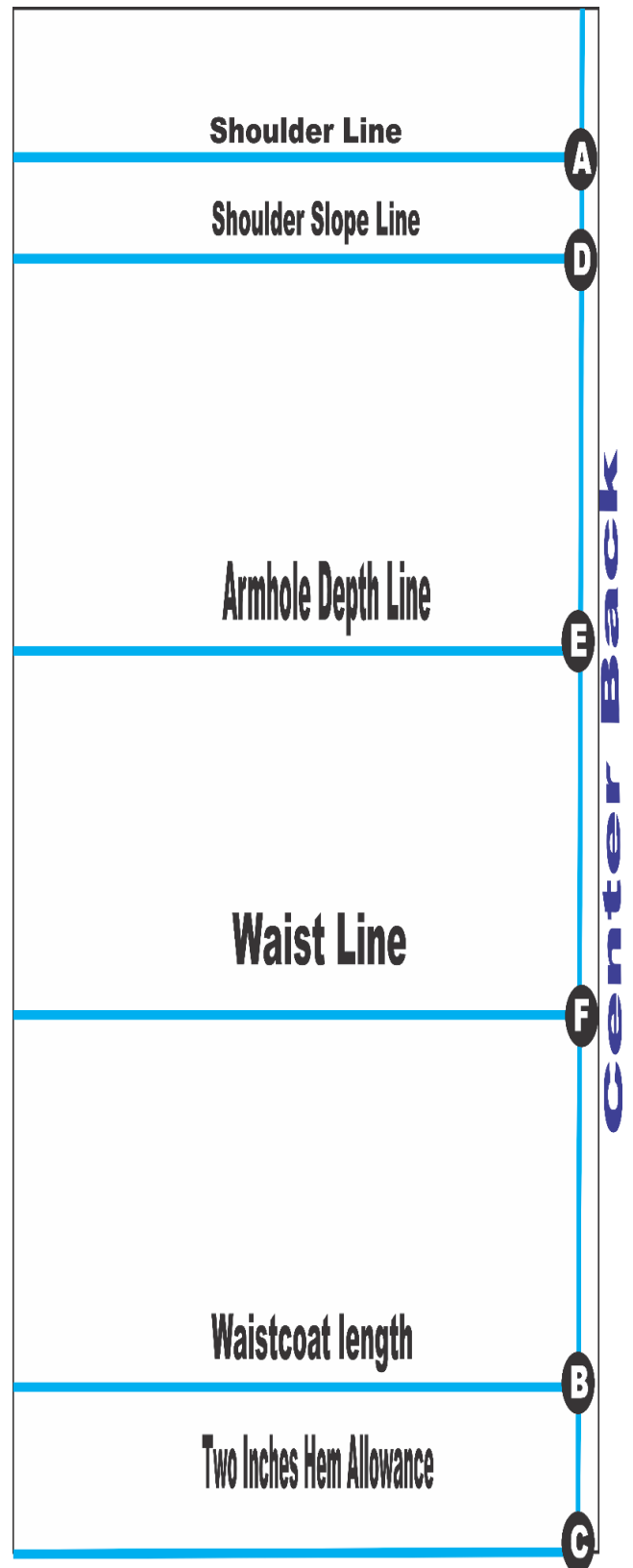


Figure 130: Waistcoat back drafting frame

Waistcoat Back Drafting Procedure

Instructions

- ❖ A to 1 = 1".
- ❖ D to 2 = 1".
- ❖ E to 3 = 1.5".
- ❖ D to 3 = 2".
- ❖ F to 4 = 2".
- ❖ B to 5 = F to 4.
- ❖ 1 to 36 (neck width) = neck circumference measurement divided by four.
- ❖ 36 to 37 = 1".
- ❖ 2 to 38 = half shoulder-to-shoulder measurement.
- ❖ 37 to 39 = three inches (3").
- ❖ 3 to 40 = 2 to 38.
- ❖ 4 to 45 = Waist circumference measurement divided by four plus one-inch dart allowance.
- ❖ 5 to 46 = Hip circumference measurement divided by four plus one-inch dart allowance.
- ❖ 47 = Mid-point of 5 to 46.
- ❖ 4 to 48 = 5 to 47.
- ❖ 46 to 52 = half (1/2) sewing allowance.
- ❖ 44 to 53 = 46 to 52.
- ❖ Figure 131 shows the waistcoat back drafting procedure.

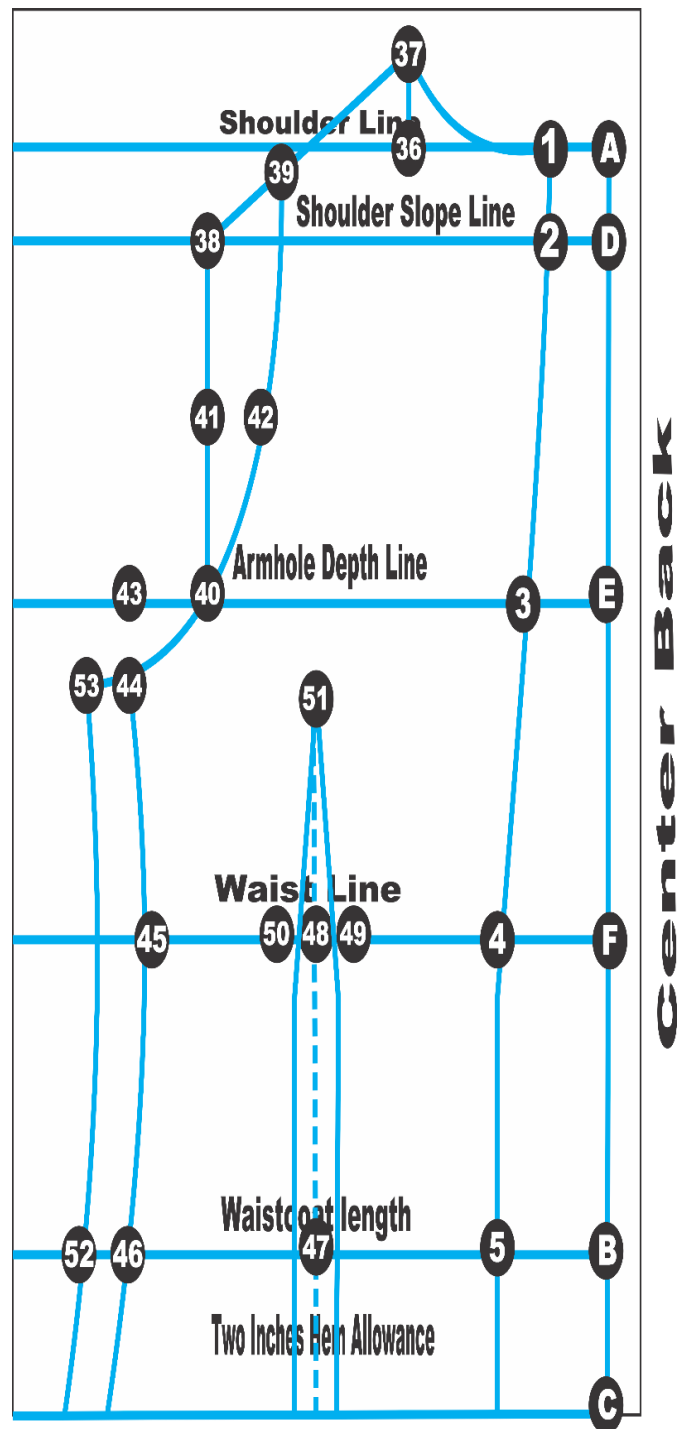


Figure 131: waistcoat back drafting procedure.

How to Cut the Back Waistcoat after Drafting

Instructions

- ❖ Cut the back pattern on the broken lines as shown in Figure 132.

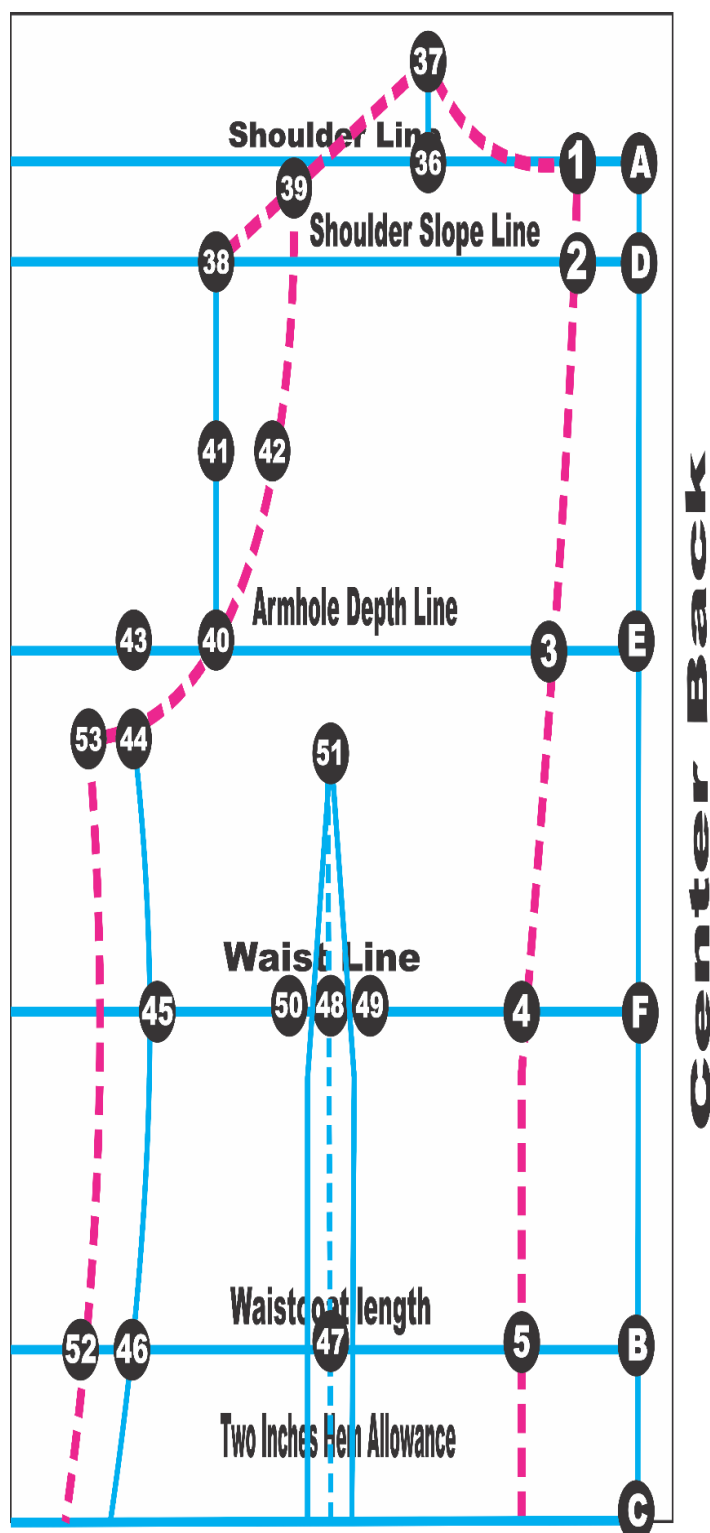


Figure 132: How to cut the back waistcoat after drafting

Final Back Waistcoat after Cutting

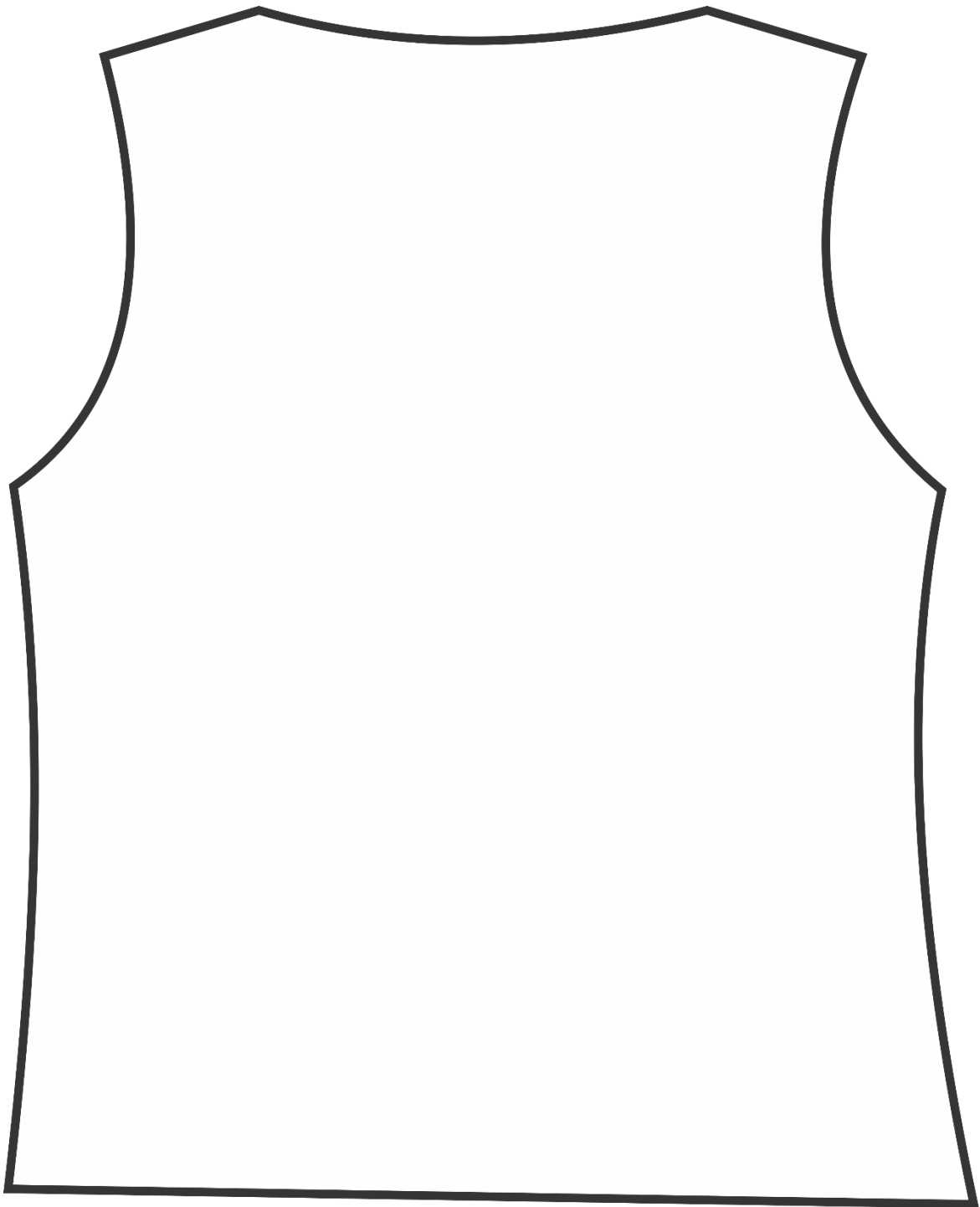


Figure 133: Final back waistcoat after cutting

CHAPTER 6

JACK CUTTING

A jacket is a type of outer garment that covers the upper body, usually from the shoulders down to the waist or hips. It is commonly worn over other outfits and is crafted using precise construction methods to ensure it fits well, maintains its shape, and lasts for a long time.

MEASUREMENTS NEEDED FOR JACKET DRAFTING

The first step in jacket production is to find out what the client desires. After obtaining a clear idea of what the client wants, the next step is to take the client's measurements. To take jacket measurements, you need to start with horizontal or circumference measurements, followed by vertical measurements. Below are the measurements needed for jacket drafting.

Horizontal measurements

Chest circumference

Waist circumference

Seat or hip circumference

Across chest

Elbow circumference

Wrist circumference

Shoulder to shoulder

Across back

Vertical measurements

Armhole depth or scye

Back length/nape to back/to waist/nape to natural waist

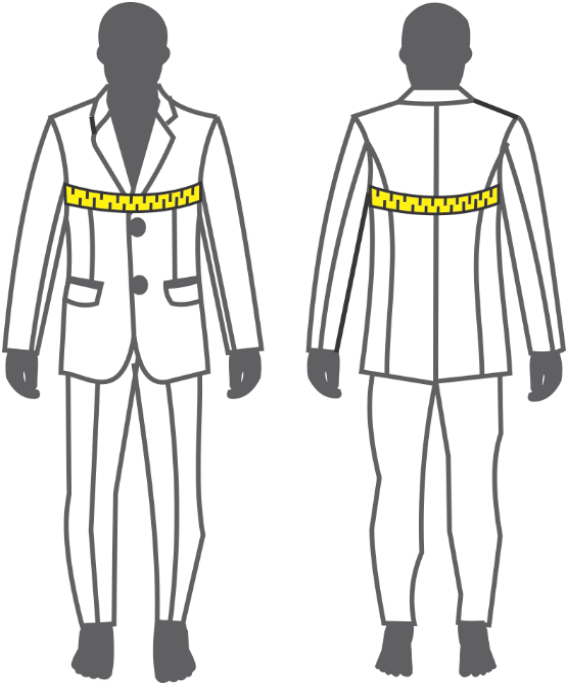
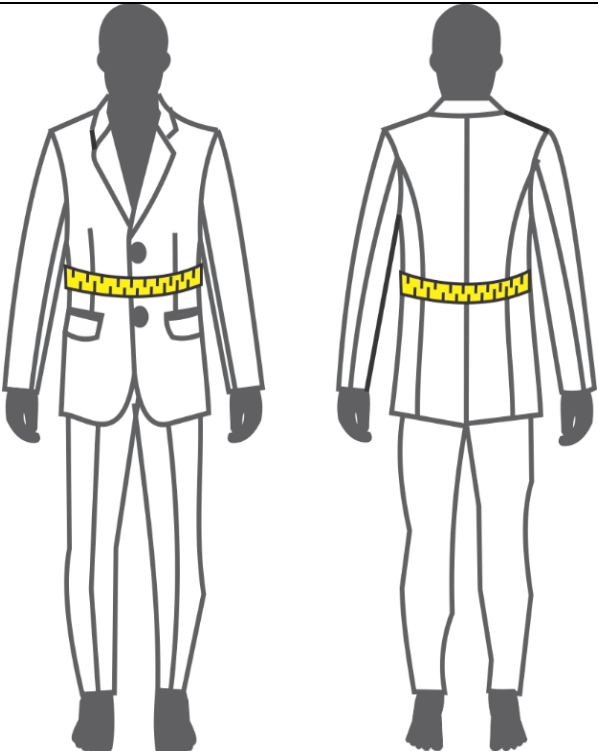
Jacket length

Sleeve length

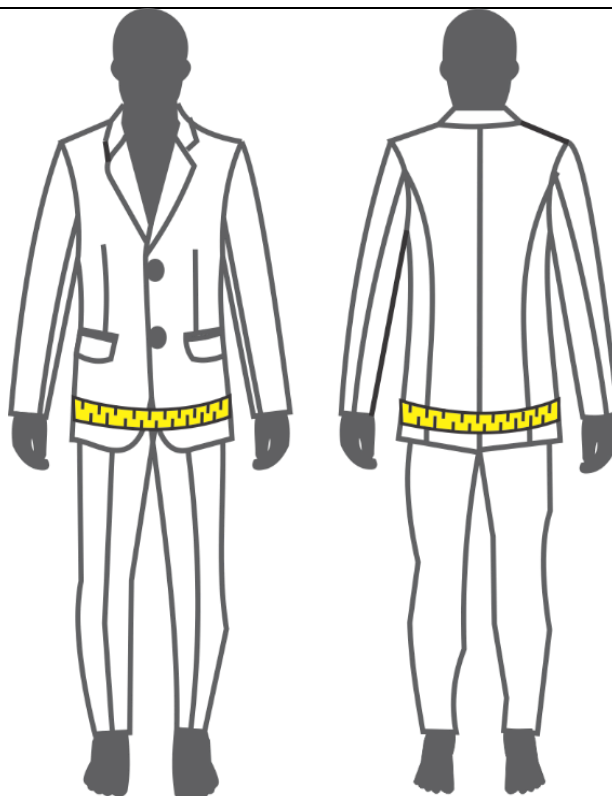
HOW TO TAKE JACKET MEASUREMENTS

Table 8 shows how to take horizontal and vertical measurements of a jacket.

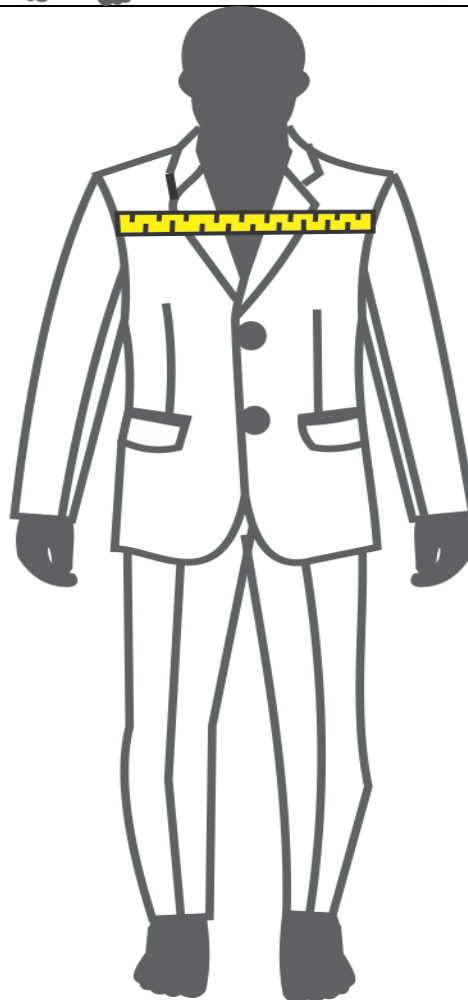
Table 8: How to take jacket measurements

Measurement	Sample
Chest circumference	
Fashion Waist Circumference	

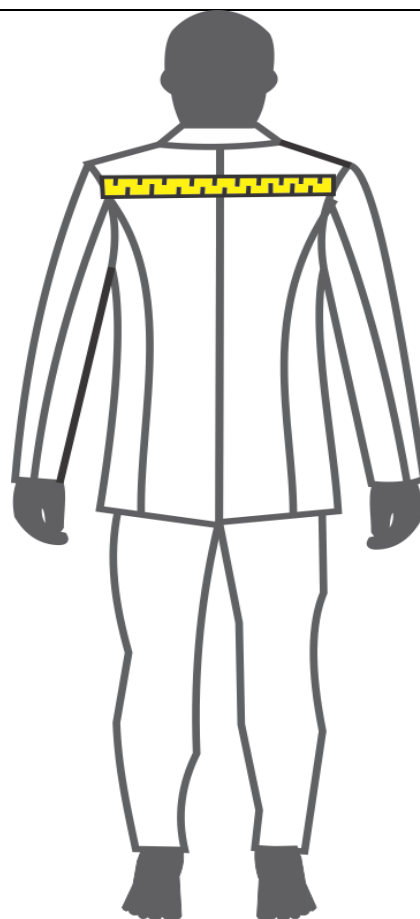
Hip or Seat Circumference



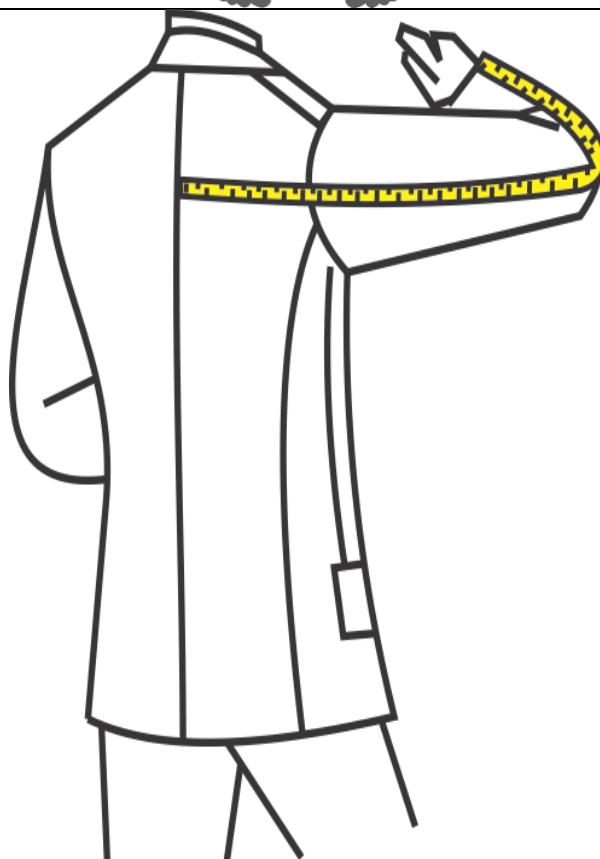
Across Chest



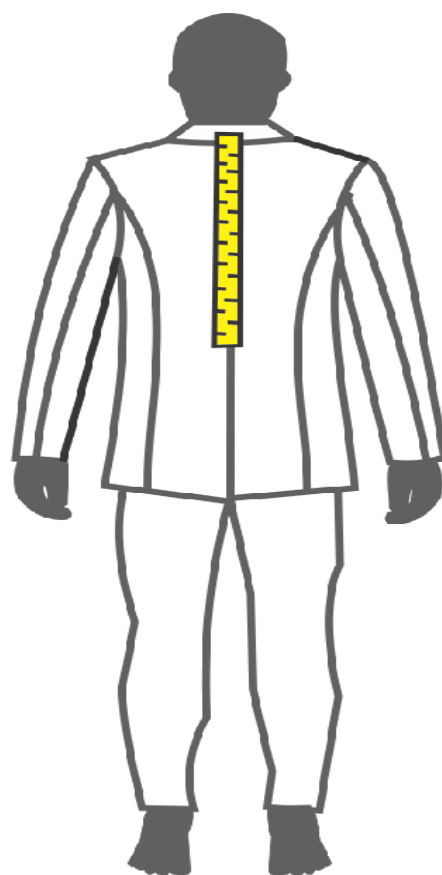
Across Back



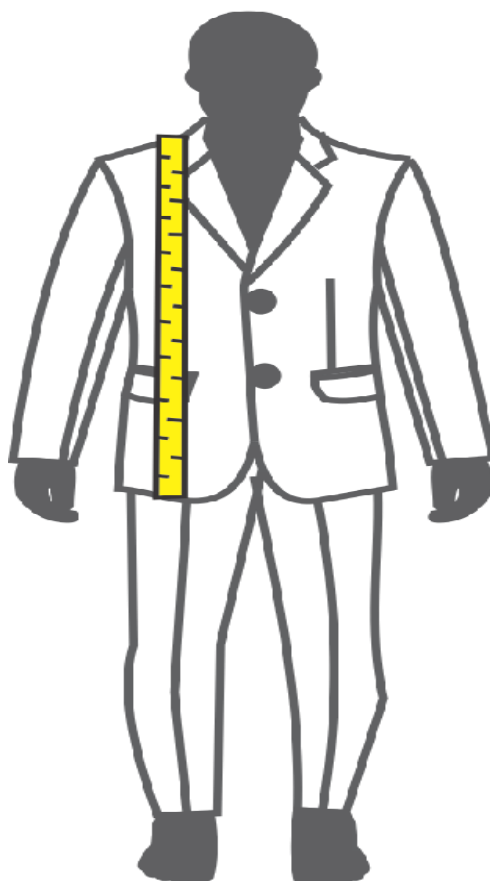
**Half across back to elbow to cuff
or wrist**



To waist or back length



Jacket full length



JACKET CUTTING

Jacket Front Drafting Frame Instructions

- ❖ Place the wrong side of the fashion fabric on fold.
- ❖ At the top edge of the fabric, draw a horizontal line to serve as the shoulder line.
- ❖ 1 to 2 (shoulder slope line) = Two inches (2") standard measurement.
- ❖ 1 to 3 (armhole depth line) = Chest circumference divided by four.
- ❖ 1 to 4 (waist line) = Back length measurement.
- ❖ 1 to 5 = Jacket length.
- ❖ 5 to 6 = Hem allowance.
- ❖ Figure 134 indicates the jacket drafting frame.

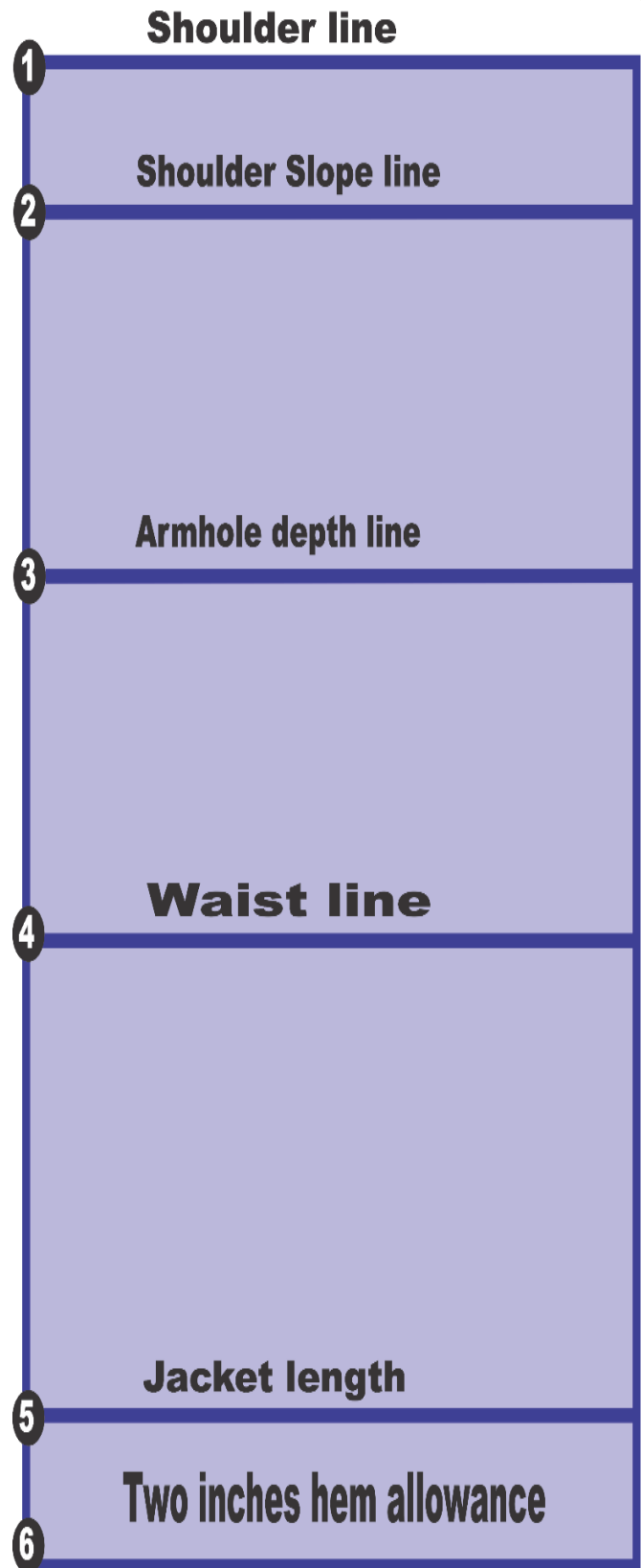


Figure 134: Jacket drafting frame

Jacket Front Drafting Procedure Instructions

- ❖ 1 to 7 (neck width) = neck measurement divided by five.
- ❖ 1 to 8 (neck depth) = 3" standard measurement.
- ❖ 2 to 9 = half shoulder-to-shoulder measurement plus half an inch for sewing allowance.
- ❖ 3 to 10 = 1 to 9.
- ❖ Draw the shoulder slope from 7 to 9.
- ❖ Draw a line from 9 to 10.
- ❖ 11 = midpoint of 9 to 10.
- ❖ 11 to 12 = 1.5".
- ❖ 3 to 13 (across chest) = 10 to 11.
- ❖ 4 to 15 = waist circumference divided by four plus one and a half inches (one inch for dart and half inch for sewing allowance).
- ❖ 5 to 16 = Hip circumference measurement divided by four plus a half-inch sewing allowance.
- ❖ 8 to 17 = 1".
- ❖ 17 to 18 = 1.5".
- ❖ Draw a straight line from 2 to 17.
- ❖ Draw a neck curve from 7 to 18.
- ❖ Draw a straight line from 18 to 4 to create the lapel.
- ❖ 5 to 19 = 3".
- ❖ 5 to 20 = 2.5".
- ❖ 21 = midpoint of 2 to 14.
- ❖ 21 to 22 = 2".
- ❖ 22 to 28 = 8".
- ❖ Square a line from 23 to 24.
- ❖ Draw a straight line from 14 to 16.
- ❖ 14 to 25 = Chest circumference measurement divided by eight minus one inch.
- ❖ 16 to 26 = 14 to 25.
- ❖ 26 to 27 = 7.5".
- ❖ 27 to 28 = 1".
- ❖ 26 to 29 = 2".
- ❖ 29 to 30 = 7.5".
- ❖ 30 to 31 = 27 to 28.
- ❖ 25 to 32 = 1".
- ❖ Draw the armhole curve of the jacket from 9 to 32 through point 12.
- ❖ 10 to 33 = 2".
- ❖ 33 to 34 = 3".
- ❖ 34 to 35 = 1".
- ❖ 33 to 36 = 1.5".
- ❖ Draw the chest pocket as shown in Figure 135.

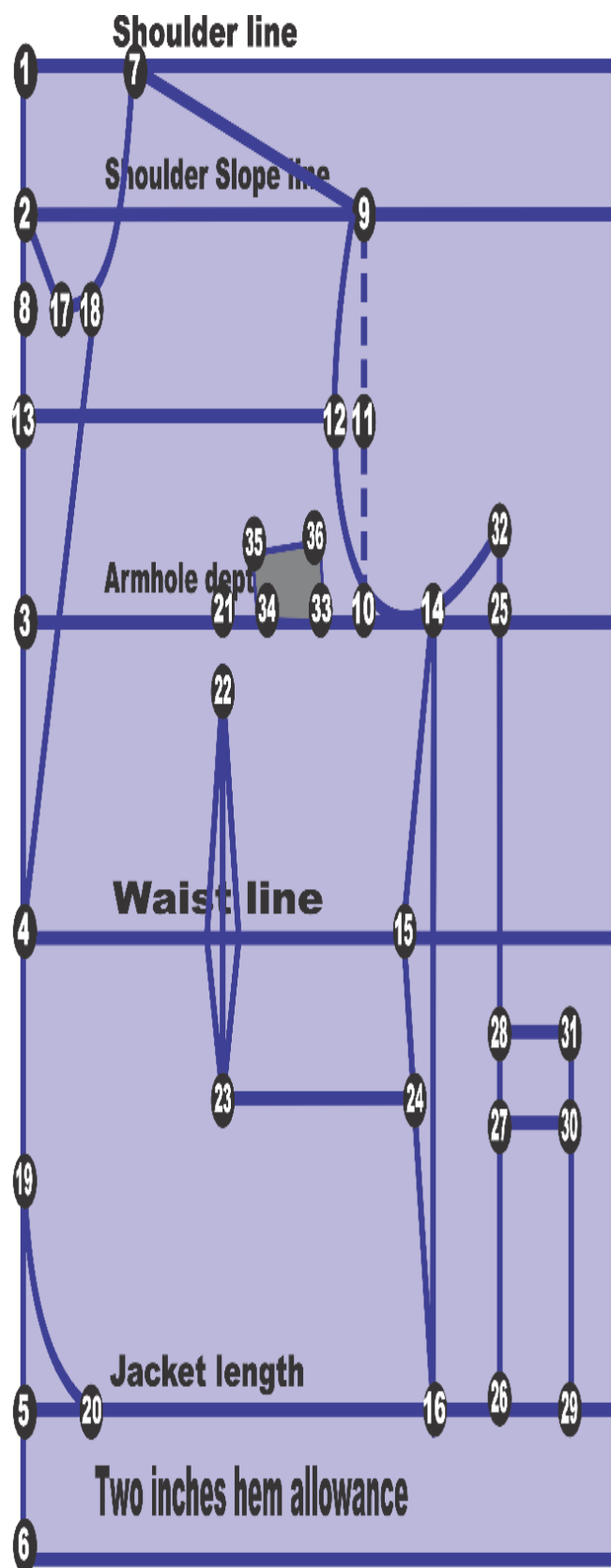


Figure 135: Jacket front drafting procedure

How to Cut the Front Jacket after Drafting

- ❖ Cut the back jacket pattern on the broken pink lines as shown in Figure 136.

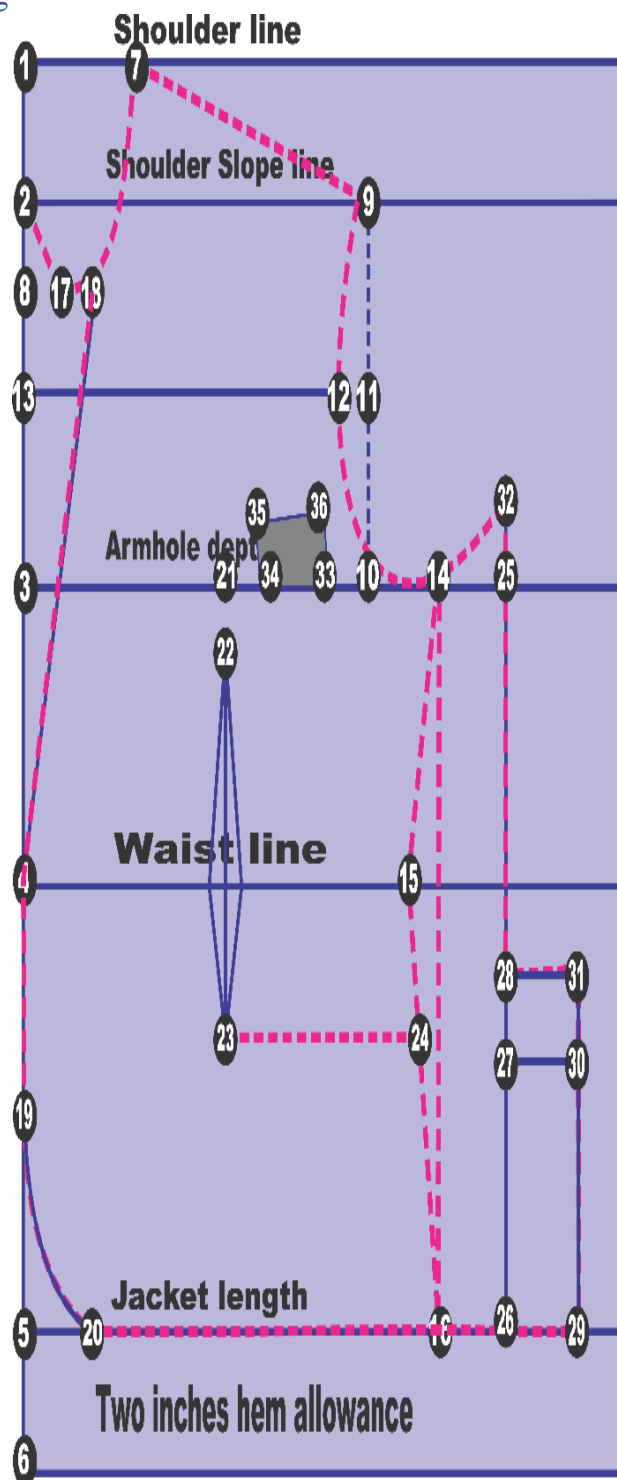


Figure 136: How to cut the front jacket after drafting

Back Jacket Drafting Frame

Instructions

- ❖ Leave a one-inch margin above the fabric and draw a horizontal line to serve as your shoulder line.
- ❖ A to B= Jacket length.
- ❖ B to C = Two inches (2") hem allowance.
- ❖ A to D (shoulder slope line) = one inch (1"). From the shoulder line to the shoulder slope line is one inch here because the one inch left above the shoulder line will be added to the shoulder slope during drafting.
- ❖ A to E (armhole depth line) = Chest circumference measurement divided by four or half the shoulder-to-shoulder measurement.
- ❖ A to F (waist line) = Back length measurement.
- ❖ E to G=1.5".
- ❖ Figure 137 shows the back jacket drafting frame.

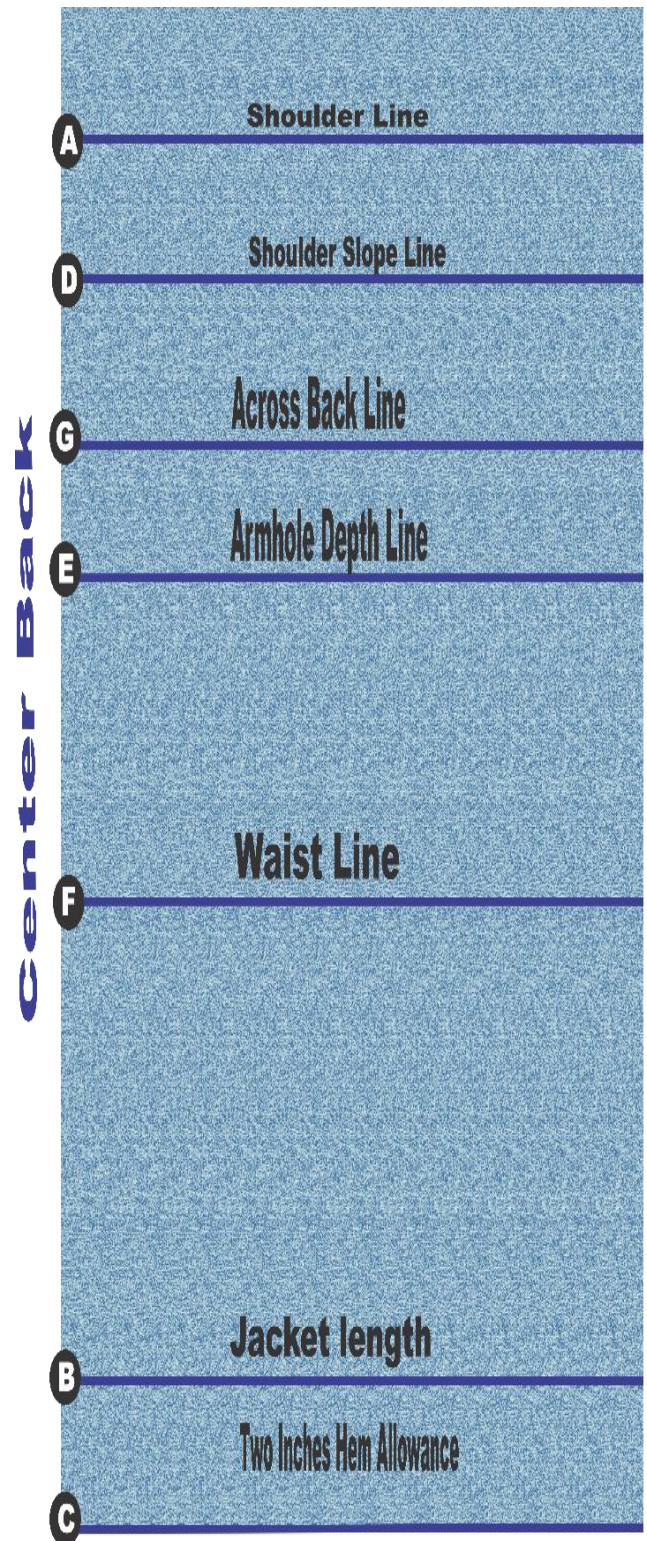


Figure 137: Back jacket drafting frame

Jacket Back Drafting Procedure

Instructions

- ❖ A to 1=1".
- ❖ D to 2=A to 1.
- ❖ E to 5=1.5".
- ❖ G to 3 =1.5".
- ❖ E to 4= G to 3.
- ❖ F to 5=2".
- ❖ B to 6=F to 5.
- ❖ 1 to 37 (neck width) =Neck measurement divided by five.
- ❖ 37 to 38=1".
- ❖ Draw the neck curve from 1 to 38.
- ❖ 2 to 39=half shoulder measurement plus half-inch sewing allowance.
- ❖ Draw the shoulder slope from 38 to 39.
- ❖ 3 to 40= half across back measurement minus one inch.
- ❖ 40 to 41= 0.5".
- ❖ 5 to 42=waist measurement divided by six plus a half-inch sewing allowance.
- ❖ 6 to 43= 5 to 42 plus a half-inch sewing allowance.
- ❖ 43 to 44=7.5".
- ❖ 44 to 45=1".
- ❖ 43 to 46=2".
- ❖ 46 to 47=43 to 44.
- ❖ 47 to 48=44 to 45.
- ❖ Figure 138 shows a jacket back drafting procedure.

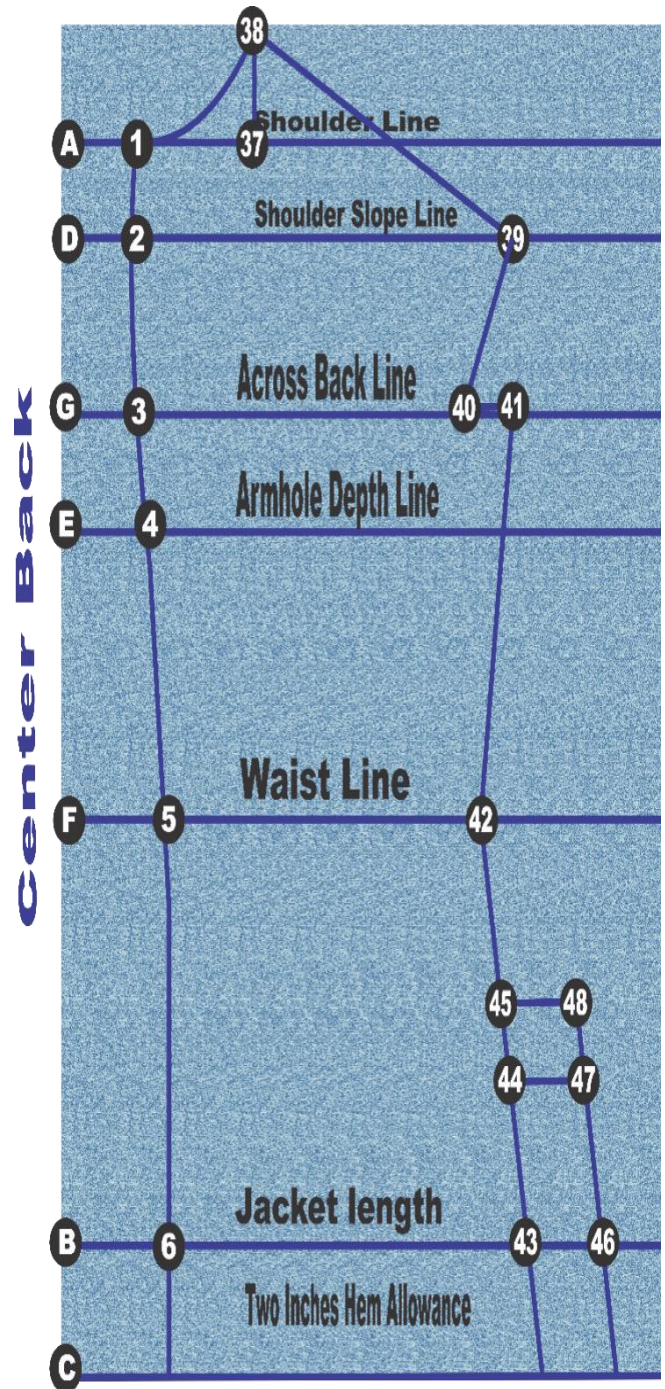


Figure 138: Jacket back drafting procedure

How to Cut the Back Jacket after Drafting

Instructions

- ❖ Cut along the broken pink lines as shown in Figure 139.

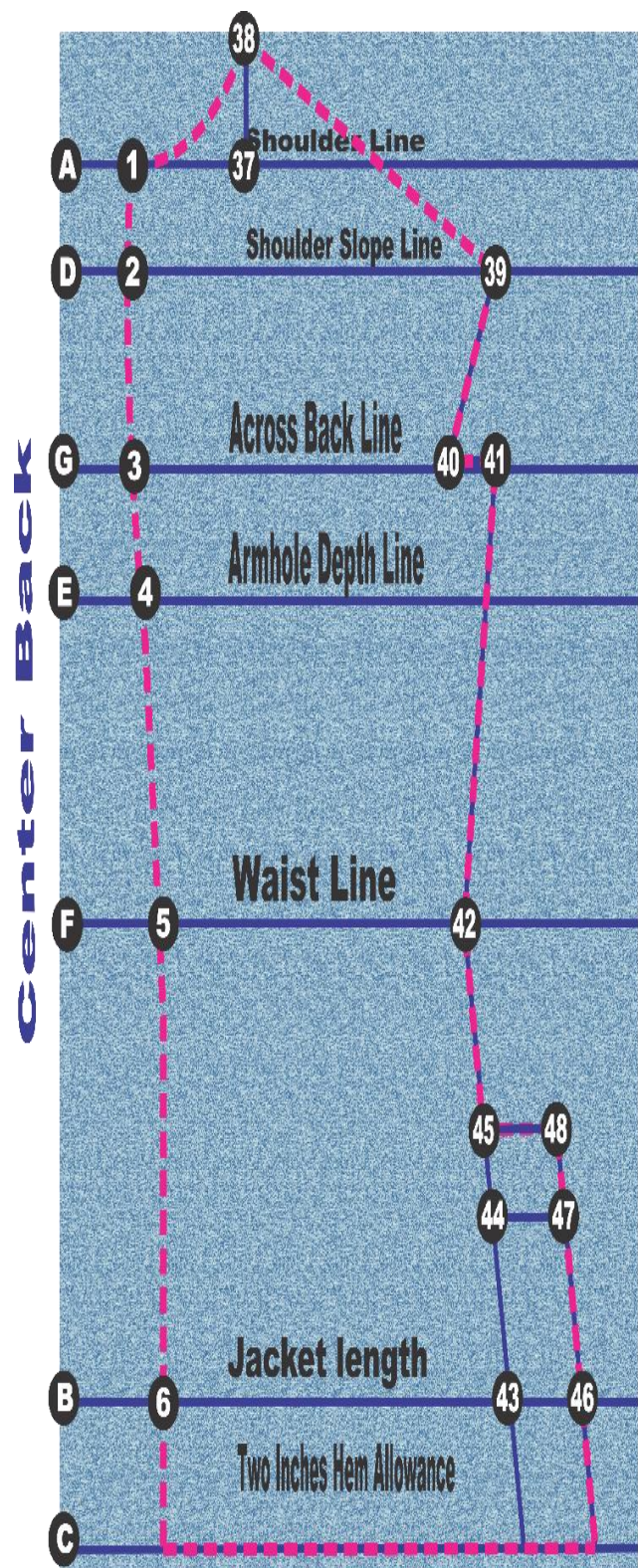


Figure 139: How to cut the back jacket after drafting

JACKET SLEEVE CUTTING

Jacket Sleeve Drafting Frame

Instructions

- ❖ Place the fashion fabric on fold.
- ❖ A to B= Sleeve length.
- ❖ B to C (hem allowance) =Two inches (2").
- ❖ A to 1(allowance)= Two inches (2").
- ❖ B to 2 =A to 1.
- ❖ 1 to 2 = A to B.
- ❖ 1 to 3 (shoulder drop line) =Two inches (2") standard measurement.
- ❖ 1 to 4 = Chest circumference measurement divided by six (6).
- ❖ 4 to 5 (sleeve cap line) = One (1").
- ❖ 1 to 6 (elbow line) = Shoulder to elbow measurement.
- ❖ Figure 140 shows the drafting frame of the jacket sleeve.

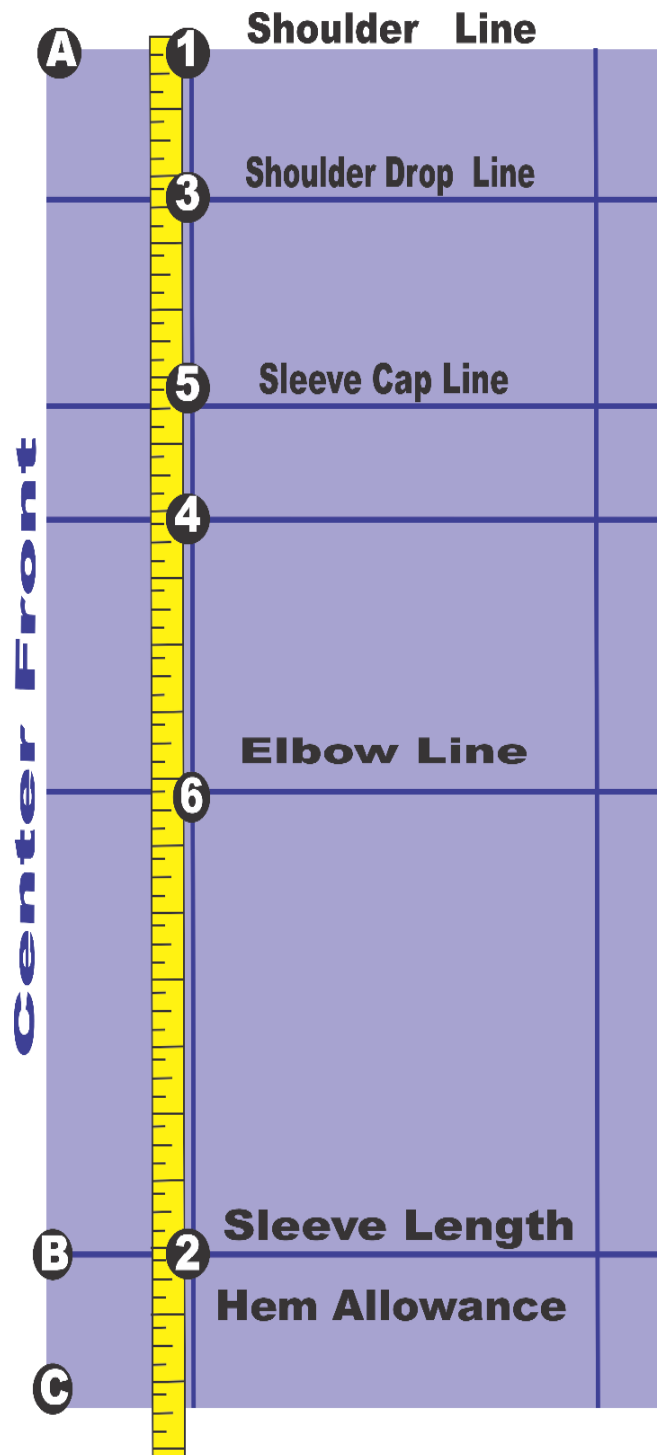


Figure 140: Jacket sleeve drafting frame

Two-Piece Jacket Sleeve Drafting Procedure

Instructions

- ❖ 1 to 7= Half bicep measurement.
- ❖ 2 to 8= 1 to 7.
- ❖ 6 to 9= 1 to 7.
- ❖ 6 to 10= Half inch (0.5").
- ❖ 9 to 11=6 to 10.
- ❖ 11 to 12(hem)= Two inches (2").
- ❖ 10 to 13 =11 to 12.
- ❖ Draw a line from 11 to 10, then extend it to touch the center front line.
- ❖ Draw another line from 12 to 13 and extend it to touch the center front line.
- ❖ Point 14= Midpoint of 1 to 7.
- ❖ 3 to 15 =1 to 14.
- ❖ 5 to 16= Half inch (0.5").
- ❖ 16 to 17=One and a half inches (1.5").
- ❖ 16 to 18= 16 to 17.
- ❖ 3 to 19 = 16 to 17.
- ❖ 3 to 20= 3 to 19.
- ❖ 6 to 21=16 to 17.
- ❖ 6 to 22=6 to 21.
- ❖ Draw a curved line from 19 to 21, but extend the line from 21 to touch the hem line.
- ❖ 6 to 23 =Half the wrist circumference measurement plus half an inch (0.5"). sewing allowance
- ❖ 8 to 24 =Half inch (0.5").
- ❖ 20 to 25=8 to 24.
- ❖ Draw a curved line from 22 to 25.
- ❖ Connect points 4 to 25 with a curved line.
- ❖ 23 to 26 (sleeve vent) = Four inches (4").
- ❖ 26 to 27=One and a half inches (0.5").
- ❖ Draw a line from 26 to 27.
- ❖ 23 to 28=26 to 27.
- ❖ Use an appropriate curve tool to draw a curved line from 14 to 8, then from 8 to 15. Continue drawing from 15 to 4, then from 4 to 14.
- ❖ Draw a slanted line from 12 to 28 so that you do not run out of fabric when doing the hemming.
- ❖ Figure 141 indicates the jacket sleeve drafting procedure.

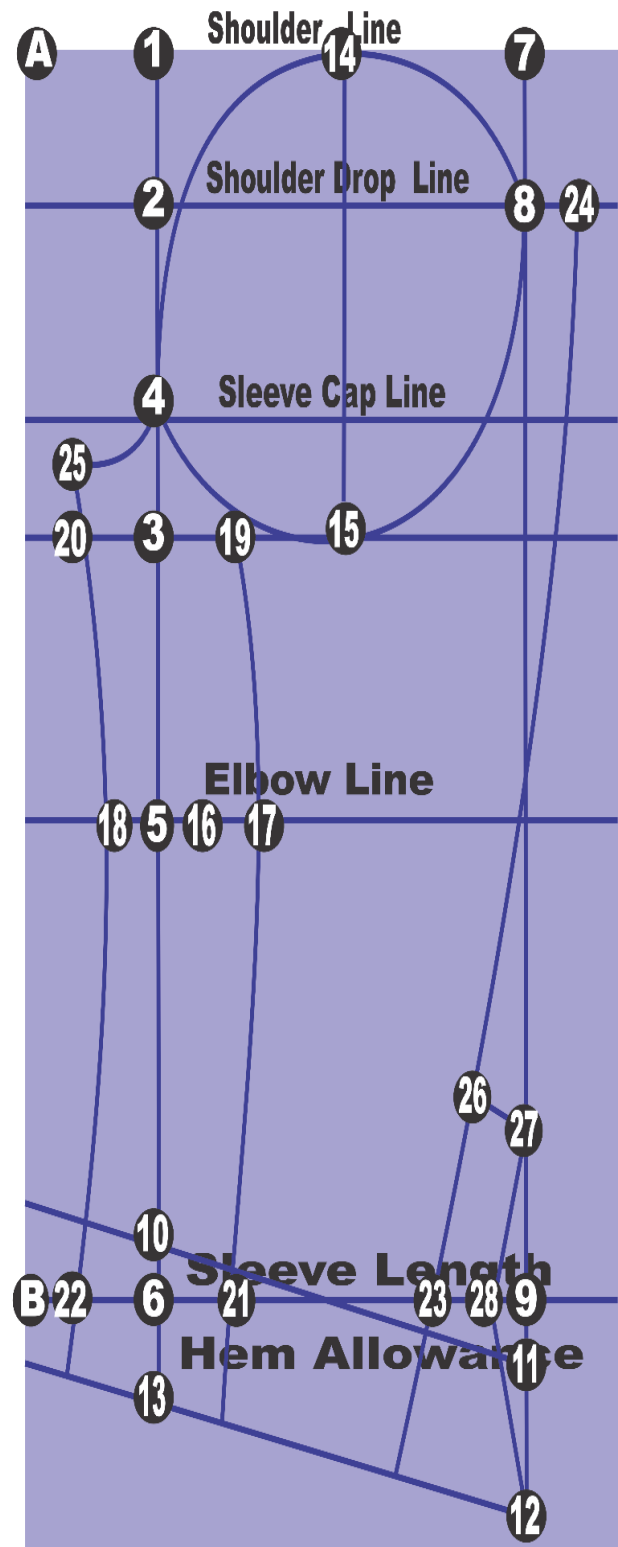


Figure 141: Jacket sleeve drafting procedure

How to Cut the Large Part of the Jacket Sleeve after Drafting

Instructions

- ❖ Cut on the broken pink lines as shown in Figure 142.

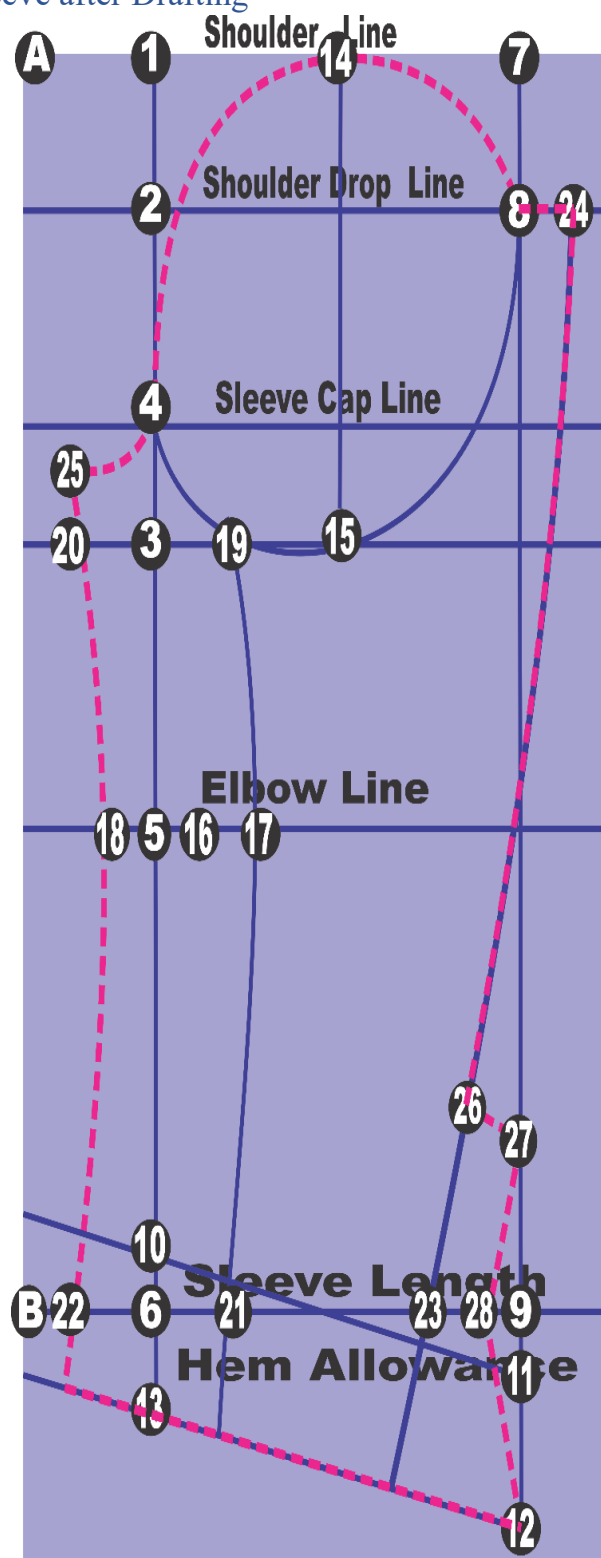


Figure 142: How to cut the large part of the jacket sleeve after drafting

Final Large Part of the Jacket Sleeve after Cutting

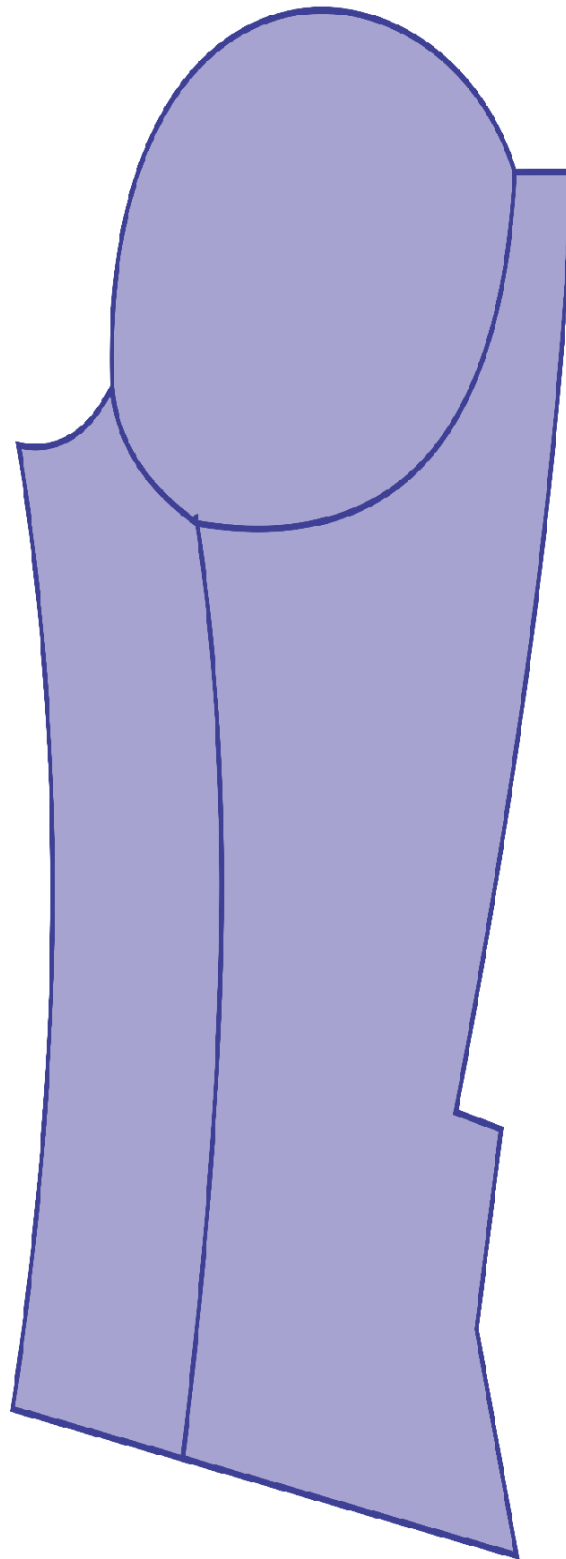


Figure 143: Final large part of the jacket sleeve after cutting

How to Cut the Small Part of the Jacket Sleeve after Drafting

Instructions

- ❖ Place your fabric on fold.
- ❖ Place the large part of the cut sleeve on the fabric as shown in Figure 144.
- ❖ Cut the small part of the jacket sleeve along the broken pink lines.

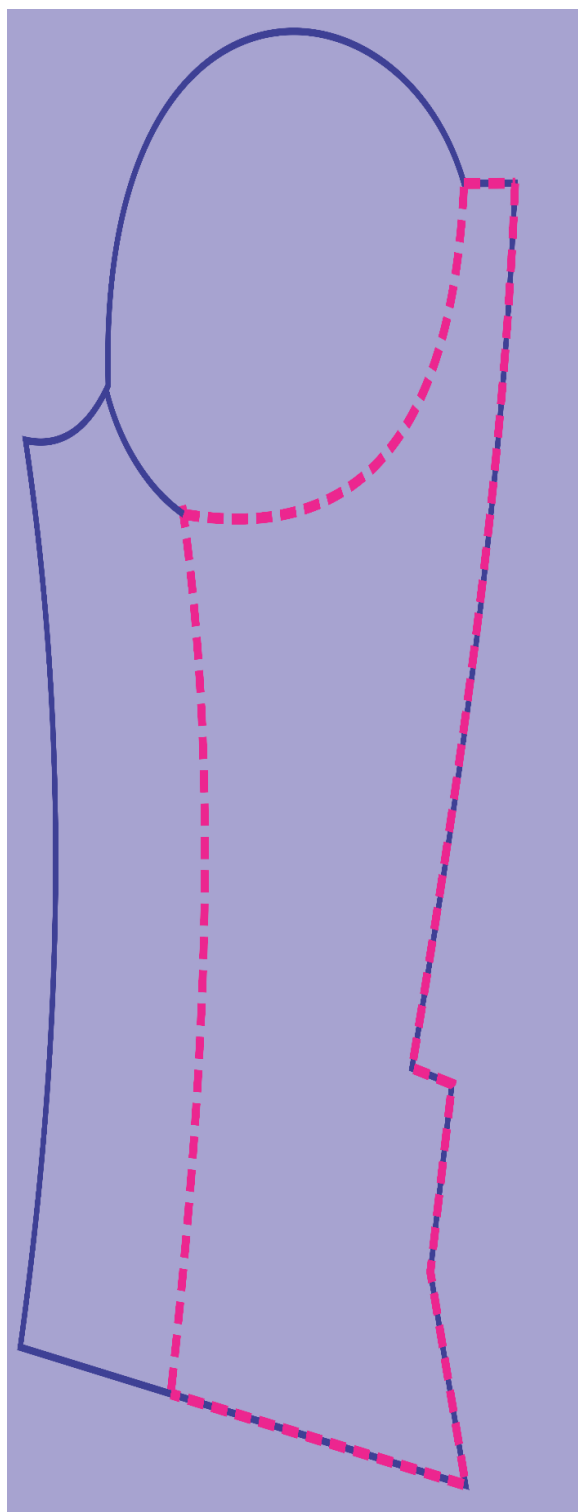


Figure 144: How to cut the small part of the jacket sleeve after drafting

Final Small Part of the Jacket Sleeve after Cutting

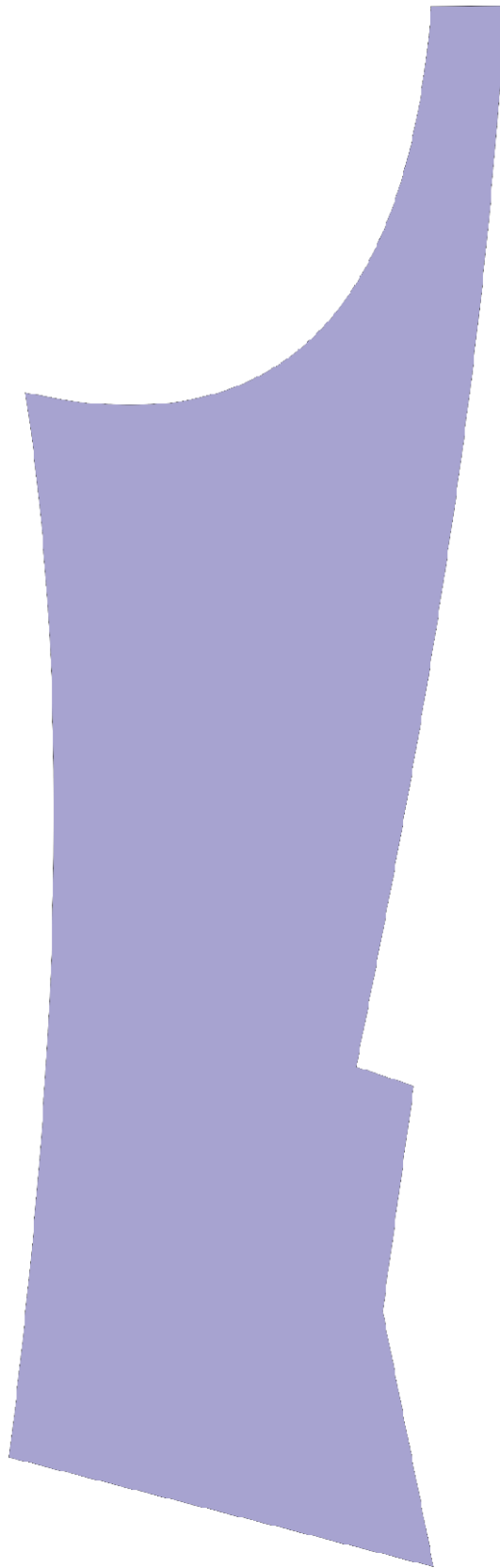


Figure 145: Final small part of the jacket sleeve after cutting

CHAPTER 7

TERMINOLOGIES IN TAILORING

Appliqué: The process of stitching a piece of fabric to another piece of fabric, and sewing close to the edges of the shape. Typically cut into a fun shape and then fused in place and sewn around the edges of the shape. Used frequently on quilt blocks.

Back Stitch: The process of stitching backwards over the loose threads at the beginning and end of a project to secure the threads so they don't come loose and the fabric pieces don't come apart.

Bar Tack: A short reinforcement of threads used on parts of a garment or project that are especially stressed, such as belt loops or buttonholes. Also known as a tack.

Baste: The technique of hand stitching or machine stitching with a long stitch length to temporarily hold two pieces of fabric together before they are stitched together permanently. A backstitch or a knot is not used in case the threads need to be pulled out and removed.

Bias: A woven fabric does not have a stretch across the grain line from left to right, and up and down. There is no stretch in the grain. However, diagonally across the grain is the bias, where the fabric will give a bit, which is why making garments "on the bias" or "cross-grain" gives a woven a nice drape.

Bias Tape: Pre-made strips of fabric in various sizes that are cut diagonally across the grain to give the fabric some movement so it will turn curves nicely.

Binding: In sewing, binding can refer to finishing a seam to hide it (using bias tape, for example). In quilting, it is the use of a thin strip of fabric (similar to bias tape, but not necessarily cut on the bias) to hide the raw edges of the quilt to give a nice finish.

Blind Hem (also known as Invisible Hem): The technique of sewing a blind hem stitch, which consists of several straight stitches followed by a zig-zag stitch, across the hem of a garment so that the thread on the right side of the fabric is nearly invisible to the naked eye. Can be done by hand or machine with a Blind Hem foot.

Casing: A small "tunnel" of fabric through which a drawstring or length of elastic can be threaded. For example, on the waistband of a skirt, you can fold the fabric down ½" (to hide the raw edge), then down again 1", and stitch near the fold to create a channel for the elastic to stay along the waistline.

Clipping Corners: The process of snipping the triangular piece of seam allowance off of the corner of a seam to prevent bulk in the corner when turned right side out.

Clipping Curves: The process of removing small triangular pieces of fabric to allow a seam to lay flat along a curve when turned right side out. Alternatively, small slits can also be made along a curve so it is allowed to spread apart when turned right side out to keep everything laying flat. This is also known as notching.

Crosswise Grain: The threads of woven fabric that run perpendicular to the selvage.

Darning: A technique used by "scribbling" the needle over a torn section of fabric or a hole to repair. This requires a darning foot so the feed dogs will not direct the fabric.

Darts: A wedge-shaped fold in the fabric used to shape garments to the body.

Ease: Distributing the fabric on a curve evenly to join to another curve (usually going in the opposite direction) to get a good fit. Commonly used in sleeves.

Edge Stitch: The process of stitching on the exterior side of a project near a fold or seamed edge to keep them in place. Also known as Top Stitching if done slightly away from an edge.

Embroidery: A hand-sewing technique used to decorate fabric with needlework designs. Can also be done on a sewing or embroidery machine.

Eyelet: Small rings made of metal or plastic that are inserted into the fabric with a special pair of pliers to reinforce a hole. For example, on the back of wedding dresses that lace up, the laces go through the eyelets. Also refers to a type of fabric with holes as the design, and each hole is created and reinforced by embroidery.

Facing: The fabric used to finish the raw edges of a garment, such as the necklines, armholes, and waistbands. This is used to make the finished edge look nice and lay flat.

Feed Dogs: The feed dogs move the fabric under the presser foot of the sewing machine and control the length of the stitch.

Finger Press: The heat and force of your fingertips can easily put a crease in the fabric without using an iron.

Free-Motion Quilting: The use of a darning, hopping, or free motion foot, with the feed dogs lowered, so you can move the fabric freely under the needle and effectively “draw” on the fabric with the thread in whatever shape comes to mind.

Gather: A gather is created by running a thread along the length of the fabric, and then shortening the fabric along the thread by scrunching it together to make a ruffled effect.

Godet: A triangular piece of fabric inserted into a skirt to widen the bottom to add movement and fullness. Is also used in sleeves and bell-bottomed pants.

Grading: A process of trimming the seam allowance to reduce bulk in the seams.

Grain: The direction of the threads running through a woven fabric.

Gusset: In a garment, a gusset is a triangular piece of fabric inserted into a seam to add roominess. In bags, a gusset is used to pinch in the corners to create a bottom from the sides.

Hand: A term used to describe the feel and texture of a fabric. “This fabric has a nice hand to it.”

Hem: The act of finishing the bottom of a garment so no raw edges are seen.

Interfacing: The term for a variety of materials that are used on the wrong side (either fused or sewn in) of a fabric to give it more stability, loft, or whatever the desired effect may be.

Interlining: A lining used on the back of a fabric, but sewn together with the fabric so the two fabrics act as one during construction.

Lining: An inner layer of fabric that provides a “slippery” layer underneath a garment to allow it to move freely around the body when worn. Linings are also used to cover seam allowances.

Muslin: An inexpensive, normally undyed fabric used to create pattern pieces, or to test out a garment before using the more expensive fashion fabric.

Nap: Some fabrics, like velvet or velour, have a pile, and the fibers don’t quite lay vertically, but in a particular direction. This is known as the nap. You can feel the nap if you run your hand back and forth across the fabric. The nap should run downwards in the project.

Neaten Edges: The technique of finishing a raw edge in whatever manner you prefer, using pinking shears, a zig-zag stitch, an overlock stitch, or serging the edge. When a pattern asks you to neaten an edge, you choose the manner in which the edge is finished.

Notions: Small accessories used to aid in sewing: scissors, needles, thread, seam ripper, zippers, etc.

Patchwork: The art of sewing small pieces of fabric together to make a larger fabric or design. It is then usually quilted.

Pattern: A set of sewing instructions with sized templates used to assemble a sewn item.

Piping: A trim of fabric-wrapped cording inserted into a seam to embellish a garment or project. The cord is wrapped in bias tape so it will curve easily around all seams.

Placket: An opening in the upper part of trousers, skirts, or sleeves. These allow the garments to open up to make room for the garment to be slipped on easily.

Pleat: A fold formed by folding over the fabric and stitching it to itself to secure the fold in place. Used in garments to fit narrower parts, or in drapes for texture.

Pocket: A rectangle (or other shape) of fabric inserted into a garment accessible from the finished outside edge of the garment to hold small items.

Pressing: Using an iron to press wrinkles from a fabric or to press a crease in place.

Pre-Wash: After a fabric is purchased, it can be pre-washed. This is an important step if it is going to be made into a garment or project that will be machine-washed and dried. This way, the fabric will be pre-shrunk before constructing the garment. Typically, pre-washing of the fabric is done in the same manner that the garments are going to be washed when completed.

Quilting: A method of sewing (or tying) two layers of cloth together with an inner layer of batting between them.

Right Side: The “front” side of the fabric; usually the printed side of the fabric.

Ruche: A pleated or gathered strip of fabric used to embellish a garment or project.

Scrim: A term used in batting where a thin layer of polyester is added to the cotton to be needle-punched into. This gives stability to your batting so it won't break apart within your quilt. Scrim can also add polyester to your batting, so it will no longer be 100% cotton.

Seam: The line where two pieces of fabric are joined together by sewing them with thread.

Seam Allowance: The small space of fabric between the raw edge and where the seam is sewn. Common seam allowances range from 1/4 inch to 5/8 inch. Woven fabric can fray, so the seam needs to be sewn away from the raw edge for security.

Seam Ripper: A tool used for picking or ripping out sewing stitches.

Selvage: The edge of a woven fabric produced during the manufacturing process. This edge keeps the fabric from unraveling.

Serging: A method of looping threads over the raw edge of the fabric to finish the edge to prevent fraying.

Shirring: Several gathered seams in a row next to each other. This can easily be achieved by using elastic thread.

Smocking: A technique in which pleats are gathered and folded in a variety of formations to create texture.

Stay Stitch: Pre-sewing along the edge of a curve to help prevent the fabric from stretching along the “bias” when assembling a garment. Often used on the curves of sleeves for stability during garment construction.

Stitch-in-the-Ditch: A quilting term used to describe the method of stitching along existing seams in a patchwork piece or quilt top to quilt it together with the batting and backing.

Tension: The amount of “pinching” done to your thread as it flows through your sewing machine. Thicker fabrics need a higher tension (a harder pinch so the thread doesn’t flow out too quickly), and thinner fabrics need less tension (a lesser pinch to let the thread out easily to prevent puckering).

Top Stitch: The process of stitching on the exterior side of a project to finish seams or folds to keep them in place. Usually paired with a longer stitch length, which looks more professional and can make it easier to go in a straight line, also known as Edge Stitching, if it is done near a fold of fabric.

Trim: A pre-made ruffle, fringe, or other decorative embellishment that can be sewn into a garment or sewing project to add visual interest.

Under Stitch: Sewing a line of stitching along the seam allowance to the facing or lining to help keep it flat and prevent it from popping up and creating bulk under a seam.

WOF: Width of fabric. You will find this abbreviation in many quilting patterns.

Wrong Side: The “back” side of the fabric; usually the opposite side of a distinctly printed fabric.

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