

HOW TO CHOOSE YOUR SIZE

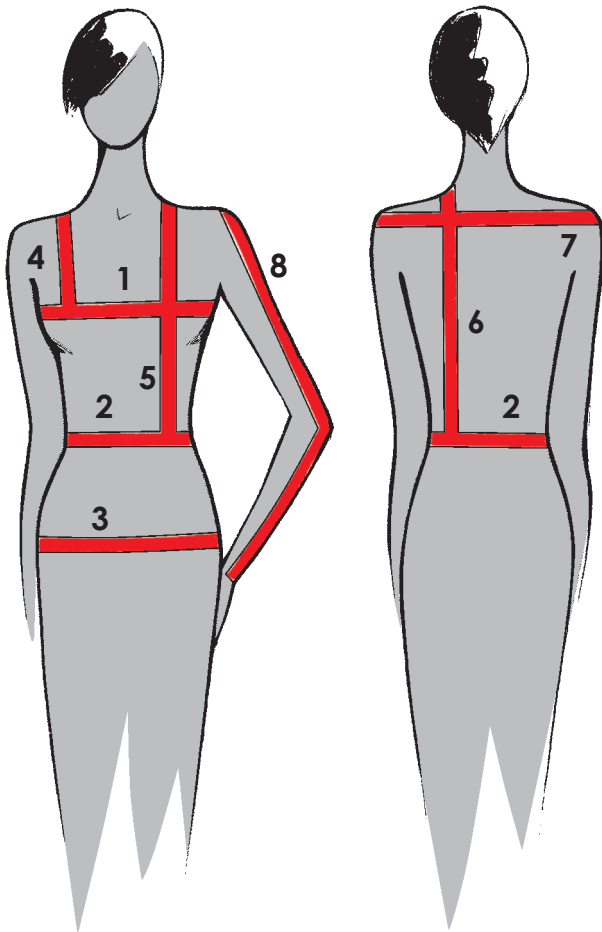
- To establish your size you are advised to compare carefully your personal measurements with those given in the table (shown on the body as net without additions for allowance), giving particular consideration to the chest measurements for cloaks, jackets, dresses and blouses, the hip measurements for skirts and trousers.
- The measurements in the table are in centimetres and do not include allowances, which are otherwise given in the paper patterns in order to obtain correct wearability.
- Caution: before cutting the fabric, check the pattern for the desired length of the gowns, skirts, trousers and sleeves.
- The yardage indicated in the descriptions refers to the base pattern, size 46. The necessary yardage may vary for the other sizes.

MARFY BODY MEASUREMENT CHART (cm)

Size	40	42	44	46	48	50	52	54	56	58
1 BUST	84	88	92	96	102	106	110	114	118	122
2 WAIST	64	68	72	76	82	86	92	96	100	104
3 HIPS	88	92	96	100	106	110	114	118	122	126
4 BUST HEIGHT	26	27	28	29	30	31	32	32,5	33	33,5
5 FRONT WAIST	42	43	44	45	46	47	48	49	50	51
6 BACK WAIST	41	42	43	44	45	45,5	46	46,5	47	47,5
7 SHOULDERS	36,5	37	38	39	40	41	42	43	44	45
8 SLEEVE	57	59	60	61	62	63	63,5	64	64,5	65

MARFY BODY MEASUREMENT CHART (inches)

Size	40	42	44	46	48	50	52	54	56	58
1 BUST	33	34 1/2	36	38	39 1/2	41	42 1/2	44	46	47
2 WAIST	23 5/8	27	28 1/2	30 1/2	32 1/2	34	36	38	39 1/2	41
3 HIPS	33	34 5/8	38	39 1/2	41	42 1/2	44	45 1/2	47	49
4 BUST HEIGHT	10 1/4	10 5/8	11	11 3/8	11 7/8	12 1/4	12 5/8	12 3/4	13	13 1/4
5 FRONT WAIST	16 1/2	17	17 3/8	17 3/4	18 1/8	18 1/2	18 7/8	19 1/4	19 3/4	20
6 BACK WAIST	16 1/8	16 1/2	17	17 3/8	17 1/2	17 3/4	17 7/8	18 1/8	18 3/8	18 1/2
7 SHOULDERS	14 3/8	14 1/5	15	15 3/8	15 3/4	16 1/8	16 1/2	17	17 3/8	17 3/4
8 SLEEVE	22 1/2	23 1/4	23 5/8	24	24 3/8	24 3/4	25	25 1/4	25 3/8	25 3/4



1. BUST CIRCUMFERENCE

Use a tailor's measuring tape to measure around the bust and back at the height of the fullest part of the bust and the widest part of the back.

2. WAIST CIRCUMFERENCE

Measure around the waist at the slimmest part.

3. HIP CIRCUMFERENCE

Measure around the hips at the widest part.

4. BUST HEIGHT

Measure from the neck at the height of the shoulder to the fullest part of the bust.

5. WAIST HEIGHT

Measure from the neck at the height of the shoulder to the waist, passing over the fullest part of the bust.

6. BACK LENGTH

Measure from the back of the neck at the height of the shoulder to the waist.

7. SHOULDER WIDTH

Measure from shoulder to shoulder on the back.

8. ARM LENGTH

Bend the arm at 90° and measure from shoulder to wrist, passing over the elbow.

BEFORE YOU CUT THE FABRIC

- The **fabric measurements** indicated on the description of the patterns refer to size 46 and a fabric width of 1 metre 40. This means that they will vary in the other sizes and with different widths, so before you buy your fabric, make sure you check exactly how much yardage you will need for your clothing size and type of fabric.
- You also need to check whether there are any **personal alterations** to make on the pattern, for example to lengthen a skirt, trousers, dress or sleeves, as these will vary from person to person and affect the amount of material you will need. Bear in mind that the Marfy table measurements, and the relevant patterns, are based on a person of height 1 metre 65.
- If **size alterations** are only necessary on part of the pattern - for example tightening or loosening the waistline - make these alterations on the paper pattern following the instructions in the relevant section. If necessary, you can also scale up or down to change the size of the entire garment.
- If you make any personal alterations, you may find it helpful to make a **muslin** to check its wearability and try it on for size.

HOW TO CHANGE THE SIZE OF YOUR PATTERN

This is a simpler method than that used in the industry, and it is just for personal use. We eliminate all the minute alterations (millimetres) you generally need to measure out at the front/back halves, neckline and any tucks or folds etc. to alter a clothing size. Generally speaking, a size change involves the addition or subtraction of 4 cm, so when you are laying out your pattern halves you will need to add/remove 2 cm.

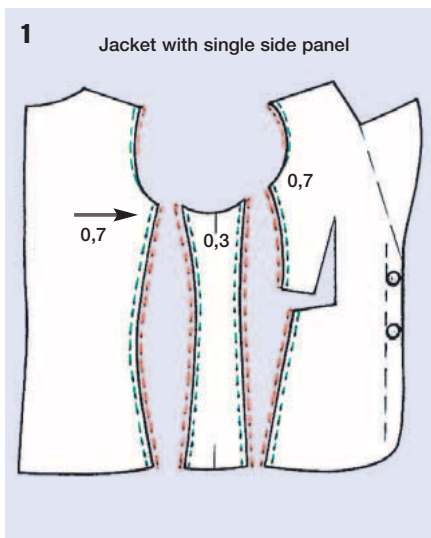


Figure 1
For coats and jackets with a single side panel, increase or decrease the measurements as follows: 0.7 cm on the front and back halves, and 0.3 cm on each side of the side panels.

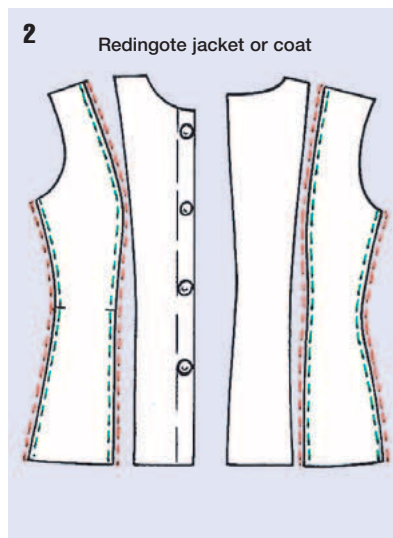


Figure 2
For redingote coats and jackets, increase or decrease by 0.7 cm at the side, and 0.3 cm at the bust and back of the side panels.



Figure 3 and 4
Dresses, blouses, jackets, coats: 1 cm at the side + 0.3 on the sleeve cap length. If necessary 0.5 cm on waist height.

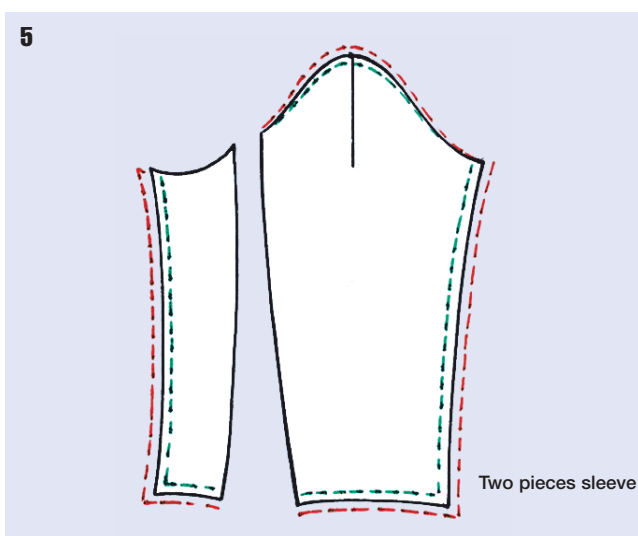
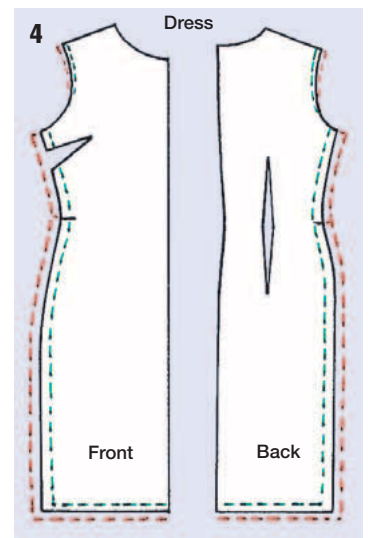


Figure 5
Sleeve: 0.5 each side + 0.3 on shoulder (top) + 0.5 cm at wrist for length.

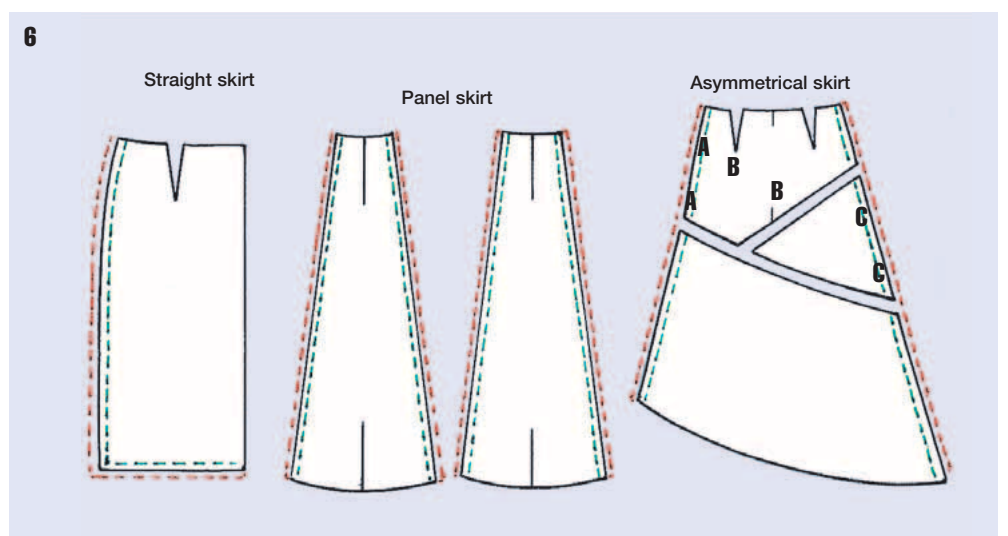
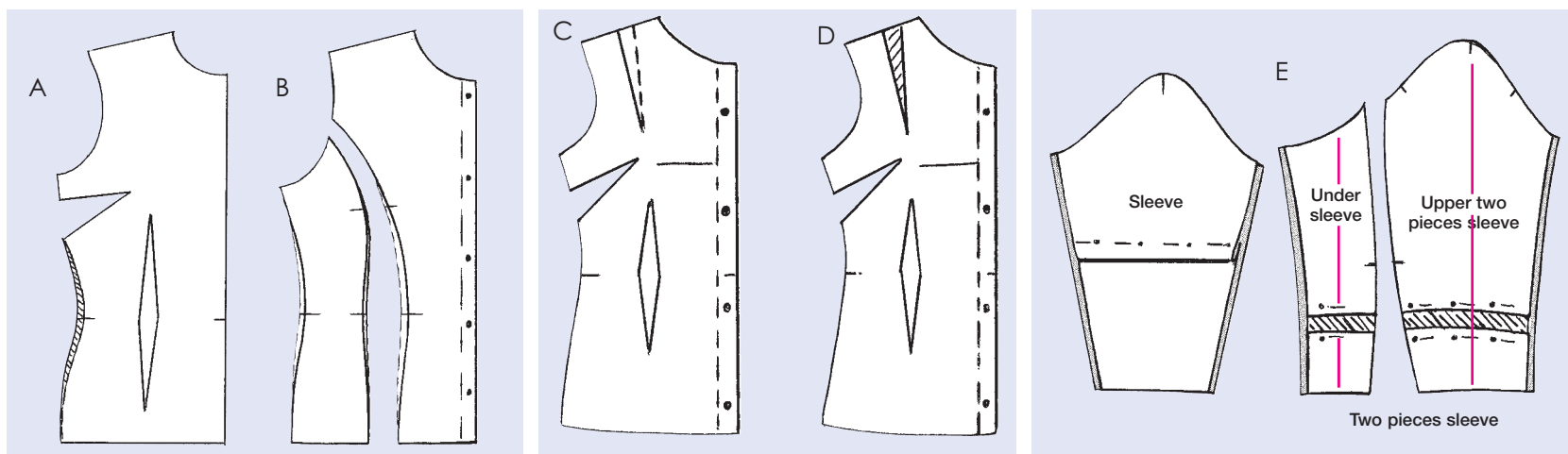


Figure 6
Skirt: 1 cm at side + 0.5 at bottom. Regular panel skirt: distribute the alteration measurement evenly among the panels to keep the same width and design (e.g., add/remove 0.5 cm to/from each panel on the pattern if the skirt has four panels). Asymmetrical skirts: join all the parts and increase/decrease by the same values as a normal skirt.

HOW TO PERSONALIZE THE PATTERNS

We are all different - some people are taller, some people are fuller at the bust, some people have a slimmer waist, and so on. This is why we often need to make small adjustments to a generic pattern to make it fit just right. The following suggestions should help you make such adjustments, telling you how to lengthen or shorten garments and increase or decrease certain measurements (hips, bust, shoulders etc.) on several types of garment. These instructions are easy to follow and if done properly won't compromise the line of the garment. Quite the contrary in fact, they will ensure that your garment is a perfect fit.



A - Widen/narrow the waistline:

alter the side as indicated in the Figure.

B - Widen/narrow the waistline on panel garments:

alter each panel except the centre front seam. If all panels are of identical size (like in certain types of skirts) widen/narrow each in an identical way.

C - Narrow the shoulders:

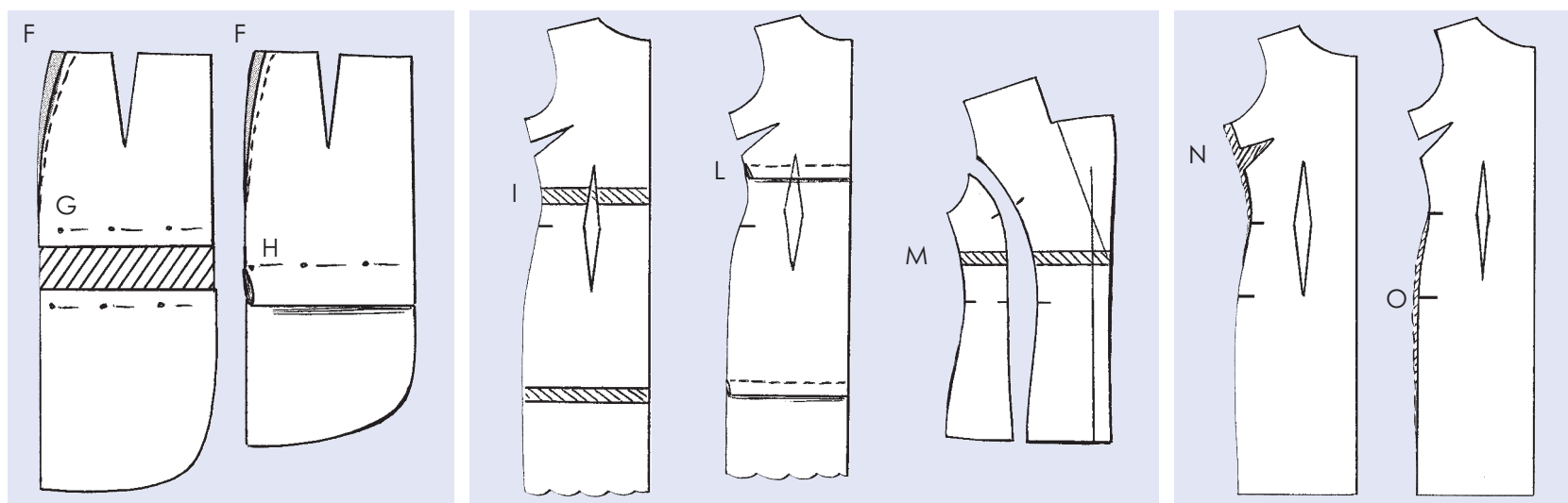
to perform this operation without altering the sleeve width, make a small fold (no more than 1 cm) that does not go beyond the bust.

D - Widen the shoulders:

to perform this operation without altering the sleeve width make a small opening (no more than 1 cm) that does not go beyond the bust.

E - Shorten/lengthen the sleeve:

to shorten, add a fold halfway up the sleeve (do not shorten from the bottom or you will lose the original shape), and, to lengthen, cut and separate the pattern in the same position. If you are altering a two pieces sleeve, make sure the straight grains are parallel and the notches are lined up when you position the pieces.



F - Widen/narrow the waistline on a skirt:

alter the side by adding or removing as much as you need. Trousers are the same, but you can also alter the centre back seam.

G - Lengthen a skirt with a motif at the bottom:

you would normally lengthen at the hem, but if this features a motif (e.g., scalloping) you will have to cut and separate the pattern by as much as you need just above it.

H - Shorten a skirt with a motif at the bottom:

fold the pattern just above the motif to reduce by the amount necessary.

I - Lengthen the waist height of a bodice:

cut the pattern at the point marked on the Figure (between the waist and bust). Separate the two pieces by the distance you need and insert a suitable strip of paper. Make sure the cut of the side and the darts are lined up evenly.

L - Shorten the waist height of a bodice:

fold the pattern at the point marked on the Figure (between the waist and bust).

M - Lengthen or shorten a panel bodice:

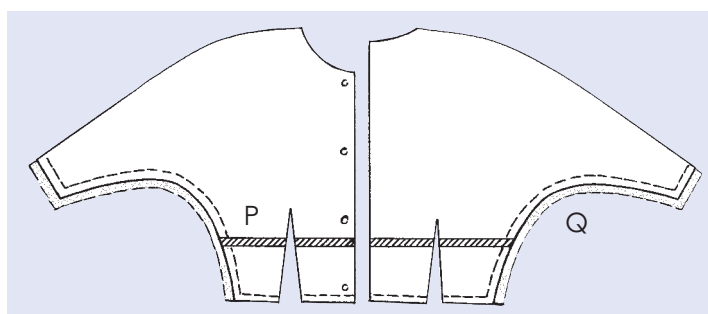
arrange the pieces so that the waistline notches are lined up correctly. Separate (to lengthen) or fold (to shorten) the panels as if they were on a straight horizontal line. The same goes for bodices and skirts.

N - Widen/narrow the bust:

alter the bodice side, from the waistline up to the armhole, adding or removing as much as you need. This will alter the armhole measurement so you will have to alter the sleeve width accordingly. Make sure the pieces will match when sewn together.

O - Widen/narrow the hips:

alter the side of the skirt, tapering from the waistline to the hem and adding or removing from the hip measurement as appropriate.

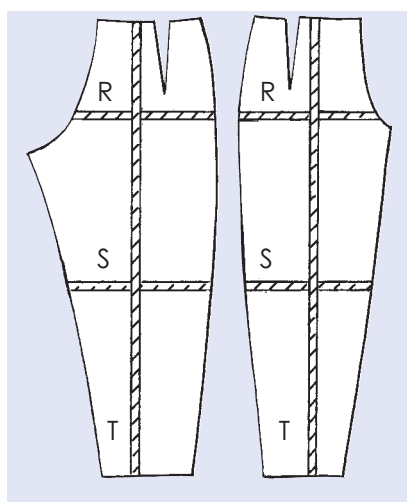


P - Lengthen/shorten a kimono bodice:

fold or separate the pattern to suit just, under the curve of the kimono.

Q - Widen/narrow a kimono:

alter the lower seam of the kimono, parallel to original cut, and at the wrists if necessary.



R - Lengthen/shorten the crotch:

fold or separate the pattern at hip height, above the crotch line and below the dart.

S - Lengthen/shorten trousers:

fold or separate the pattern above the knee to avoid altering the original line of the trousers (whether tapered or flared).

T - Widen/narrow trousers:

fold or separate the pattern vertically (following the grain line) between the centre front/back halves and the dart.

MARFY PATTERNS

Marfy patterns are **100% Made in Italy**, from their design, through to the creation of the prototype, the perfecting of the fabric test garment and the production of the final copies. With the exception of the free multi-size designs that come with the catalogue, all our single-size patterns are **cut by hand, piece by piece**, by skilled artisans to ensure absolute precision and guarantee that your pattern will be ready to pin to your fabric of choice. This leaves you free to concentrate on the pleasure of sewing and provides you with a considerable saving in terms of the time you would otherwise spend tracing and cutting out your pattern.

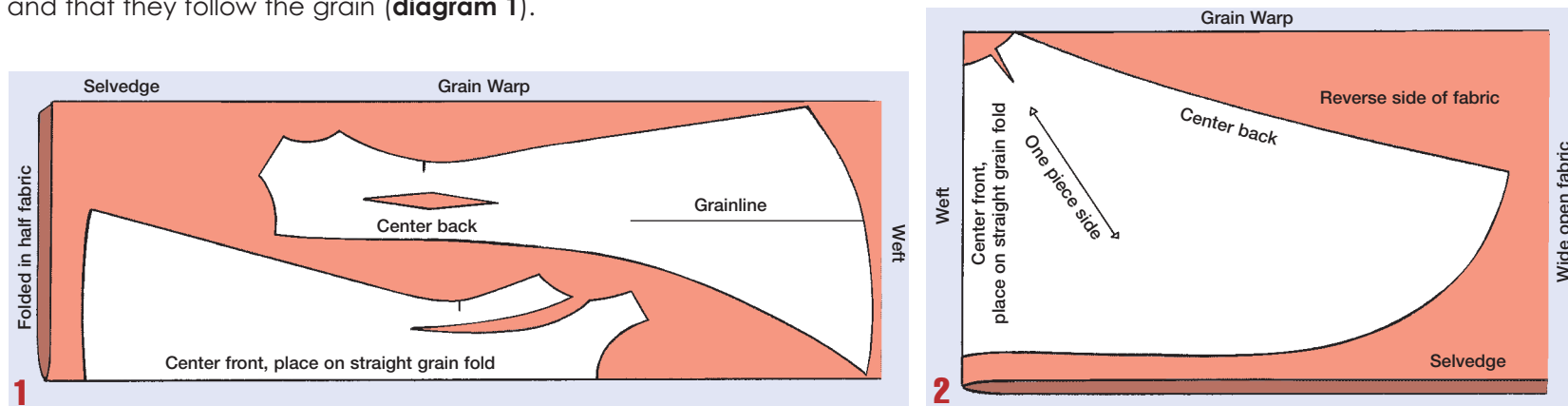
Each pattern is **designed to be a perfect fit** - all you have to do is choose the correct size from among our selection. All our patterns are stamped and marked with **all the indications you need** to make your garment. For example we include notches, how to position the fabric grain and where to put the darts and pleats, and each piece of the pattern, is numbered. With our handy numbering system it is easy to see which piece goes where - all you have to do is join up the letters on adjoining pieces (e.g. A to A, B to B). All instructions are marked on the patterns in **four languages**: Italian, English, French and Spanish.

The patterns are all made out of **tissue paper**, chosen as it is simply and precisely positioned onto fabric, readily pinned to the same and cut without difficulty. As it is semi-transparent, it also enables you to line up any stripes, checks or other patterns easily and accurately.

With delicate fabrics that could be damaged by pinning, use adhesive tape or weights. For light, slippery fabrics, like chiffon, that could move, tear or deform as they are sewn, tissue paper is ideal because you can leave it attached to the cut pieces while you sew so they retain their shape.

HOW TO LAY THEM ON FABRIC

To **lay the patterns** correctly, you need to determine how the fabric will be folded. Normally you will fold the fabric (usually 1.40 m wide) in half, making sure the selvedge lines up perfectly and the grain faces inwards. To stop the fabric sliding over itself, place pins every 10 cm along the selvedge. The pieces of the pattern should be pinned according to the indications marked on the individual pieces, for example if a bodice half has center back place on straight grain fold marked, position it at the fold so that when the fabric is opened it is in one piece. Always follow the **grainline** when you are positioning the pattern - it needs to be perfectly parallel with the selvedge. The pieces of the pattern can be positioned so that as little fabric as possible is wasted - with some fabrics you can even turn them around, as long as they are on the right face of the fabric, which must be 'without nap', and that they follow the grain (**diagram 1**).



For skirts whose length exceeds the fabric height (e.g., **evening or wedding gowns with trains**) fold the fabric lengthways (i.e., on the weft rather than the usual warp) keeping it in one layer for its entire length and position the pattern using the weft as the grain (**diagram 2**). You need to leave an adequate **seam allowance** around each piece (from 1 to 2 cm, according to your personal preference) and an extra allowance for the hems (4 cm) - these can be marked with tailors' chalk or marker (with vanishing ink) if you like. With the same tools (or using a loose running stitch) **mark out** the lines, darts, pleats and notches, after you cut but before you remove the pattern from the fabric. Before you cut the fabric, however, lay out and pin ALL the pieces and check that they are all correctly positioned.

FABRICS THAT REQUIRE SPECIAL ATTENTION

Due to their particular characteristics, some fabrics need to be sewn and ironed in a particular fashion. It is helpful to understand these characteristics, and knowing how to deal with them will help you to choose the right fabric for a particular pattern. You will also be better placed to calculate the amount of fabric you need, which may, with these fabrics, be different from the fabric requirement stated. In the description accompanying each of our Marfy patterns, we give an **indicative fabric requirement, which refers to size 46 and single-thickness 'with nap' layout** (except where otherwise indicated), on 1.40-m wide fabric.

If you think that the pattern can be placed on the fabric you have chosen using a best-fit 'without nap' layout, you will need to work out the yardage before you purchase the fabric to avoid wastage.

If you choose to work with a **fabric with special characteristics**, like, for example, tartan, striped, one-direction printed or large patterned fabrics, you may need extra fabric to match up the designs on the separate pieces.

In any case, the best way to get an accurate layout is to do a **test layout**, placing the cut out pattern pieces directly onto the chosen fabric, after you have them to suit (see pages 194-195). This will enable you to be as sure as possible of your requirement, bearing in mind the various cloth widths on the market.

NAPPED FABRICS

When working with napped fabrics, you need to be especially careful when laying out the pattern pieces. Examples of these fabrics include 'furry' pile fabrics like velvet, loden, etc., those with patterns that cannot be turned upside-down, or fabrics that reflect light in a certain way, such as satin. When working with these materials, all pattern pieces need to be placed facing the same direction on the fabric nap, and you will NOT be able to use a fabric-saving 'without nap' layout.

If the pile is particularly long, like, for example, in loden, the needs to be orientated downwards for aesthetic reasons, and to minimize crumpling when worn. When ironing this type of fabric, be very careful, and allow the steam to penetrate the fabric without pressing down too hard and squashing the pile.

VELVET

Velvet's pile may face a particular direction or stand almost upright. The direction of the pile will affect the colour of the fabric and how it reflects the light. If you orient the pile upwards, the colour will be intense and it will strongly reflect the light, making it perfect for evening wear, but creases will be more evident. If the pile faces downwards, the colour will be less intense and it will reflect the light less, but crumpling will not be as visible, making it more suitable for sports or casual wear.

It is advisable to keep ironing to a minimum when you are making clothes out of velvet, and always iron on the reverse side of the fabric, using a low temperature setting and no steam. Iron in the direction of the nap, and don't press down too hard, otherwise you will crush the pile, and the seams will mark the good side of the fabric.

If you have one, use a velvet board; this will prevent velvet being marked while it is pressed. If you don't have a velvet board, make one yourself from a spare piece of high-pile fabric, and use this to iron your velvet. The idea is that the pile of your home-made velvet board will help separate the pile of your velvet, so when you are ironing your velvet pile side up, place your home-made velvet board over your fabric with the pile side down. Vice versa, when you are ironing on the reverse of your velvet, place it on the ironing board over your 'velvet board', which should be pile side up.

LACE

Lace is a unique fabric in that it has no grain, as it is embroidered on a net or tulle base. This means that a pattern layout can be positioned on lace without the usual constraints of a patterned or woven fabric. However, you must take special care to arrange the pieces so that the lace design will look good when made up, if possible lining up the designs along the seams so that they are continuous.

Necklines, sleeve ends and skirt hems can all be placed along the scalloped edges of certain types of lace. When you are using the scallops on non-linear motifs, such as geometric necklines or rounded panels, you will need cut them from the border of the lace (or purchase border lace of the same design) and sew them on by hand along the design.

When making a lace garment, for a really haute couture effect, make the large, and most visible cuts along the irregular edge of the lace, finishing the garment by hand so that the two sides interlock. Darts can be left exposed on the outward side, or they can be taken in from the reverse, hiding the stitching by sewing small pieces of lace over the top by hand.

For more information about lace, see page 202.

JERSEY AND STRETCH FABRICS

Jersey is a marvellously ductile material, and its stretchiness makes it suitable for making many types of garment. However, this same elasticity makes it particularly delicate, and so it needs to be handled with care.

Remember that jersey stretches more widthways than lengthways, and so pattern pieces should always be placed lengthways on the fabric before cutting out.

Always use a rotary cutter rather than scissors to cut around pattern pieces on jersey, being sure to hold the fabric still, otherwise it will tend to stretch and move around, making it difficult to cut accurately.

When sewing the pieces together it is vital to use a needle specially designed for stretch fabric – these needles have a very narrow point to allow them to go through the fine weave. If you use a normal needle, you risk dropping stitches.

Before sewing the pieces of your garment together, you should test the stitch setting on a spare piece of jersey, adjusting the stitch until it is tight and regular.

While you are sewing your garment, make sure you exert minimal pressure on the foot pedal, and take care not to pull or stretch the fabric with your hand.

To prevent sagging or stretching at curved seams, these should be sewn using an overlock stitch, or strengthened using elastic or bias tape.

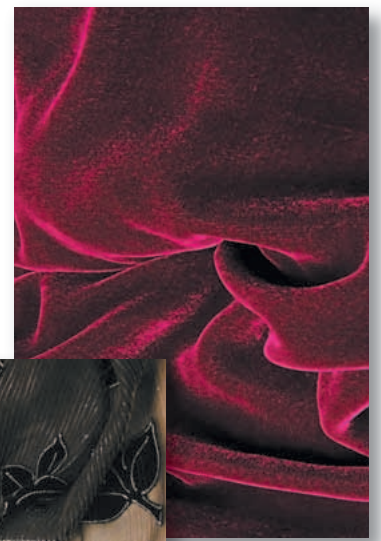
LAMINATED-METALLIC FABRICS

As with jersey, it is advisable to use a fine needle for stitching laminated metallic fabrics. It is likely that you will need to change the needle frequently due to metal-on-metal wear.

REVERSIBLE FABRICS

Double-sided fabrics have two 'good' sides, and are ideal for garments with turn-up details. They are also a great way of avoiding having to make a separate lining, while still maintaining a beautiful original inside.

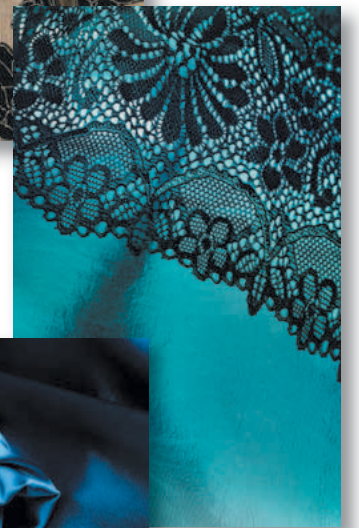
In lightweight reversible fabrics the double-side effect is created by the weave itself, and these can therefore be sewn as normal, ideally using a French seam. With heavyweight fabrics, made up of two layers of wool back to back, however, you should open the fabric out and turn the edges inward before stitching, so that the seams will appear 'straight' and neat on both sides.



Velvet



Unidirectional devoré velvet



Lace



Satin



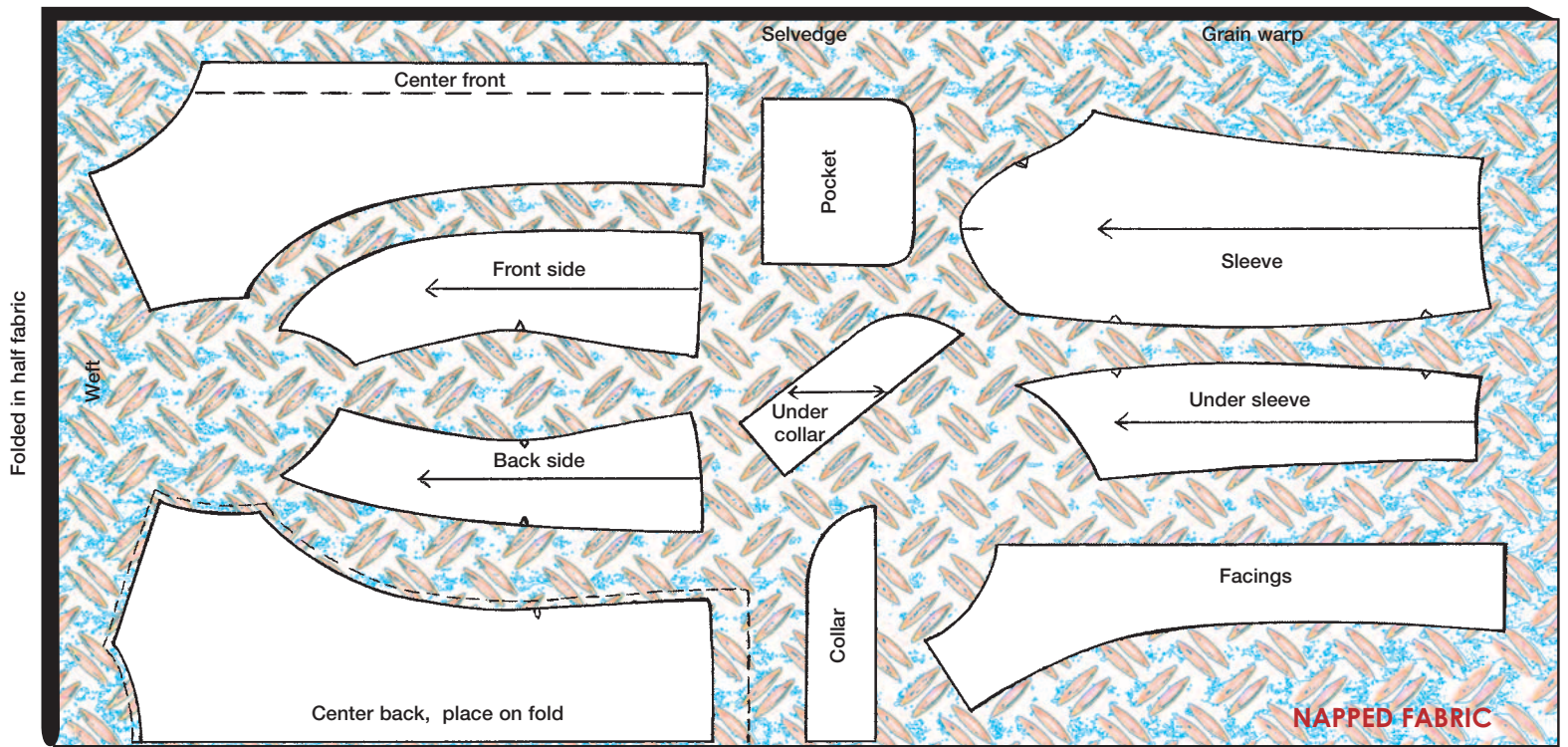
Tartan



Laminated unidirectional damask

PATTERN LAYOUT ON NAPPED FABRICS

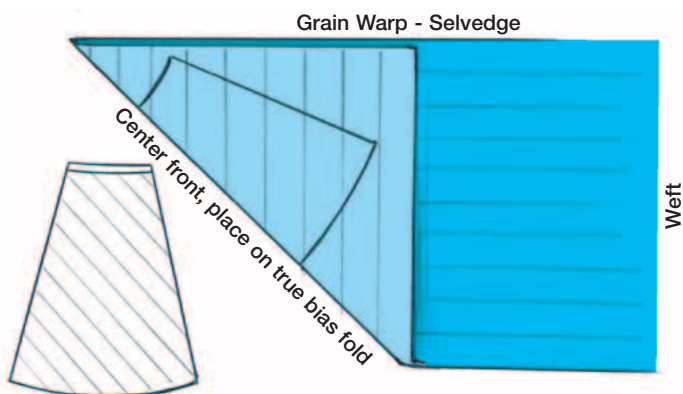
When making a garment with a napped fabric (see page 196), all pieces of the pattern need to be layed so that they follow the grain, pattern or nap, NOT turning them around (**diagram 1**).



1

BIAS CUTTING

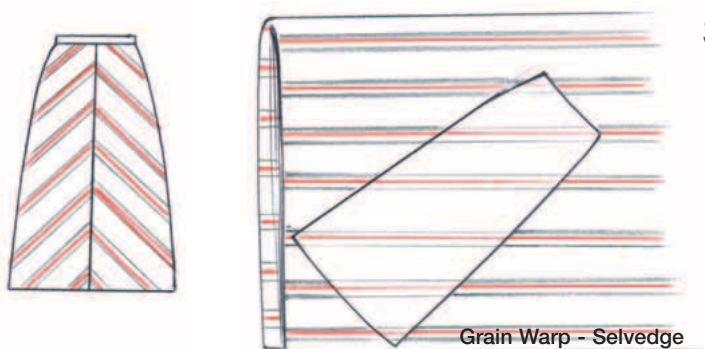
To lay out a pattern piece on the bias, fold the fabric diagonally so that the weft meets the weave on one side. Position the pattern along the diagonal as indicated on the pattern – up to the edge for a whole piece or leaving a seam allowance if necessary (**diagram 2**).



2

Some striped fabrics can be cut on the bias, and when the stripes are perfectly aligned at the seams, this will create a type of herringbone effect (**diagram 3**).

Note: as there is a certain degree of 'give' in bias-cut fabrics, particularly those like chiffon and satin, if you are making a godet skirt, to get a straight hem you should hang the fabric overnight (at least) to give the bias time to settle. Once you have hung your fabric, you can lay the pattern pieces back out on the fabric and re-draw the hem.

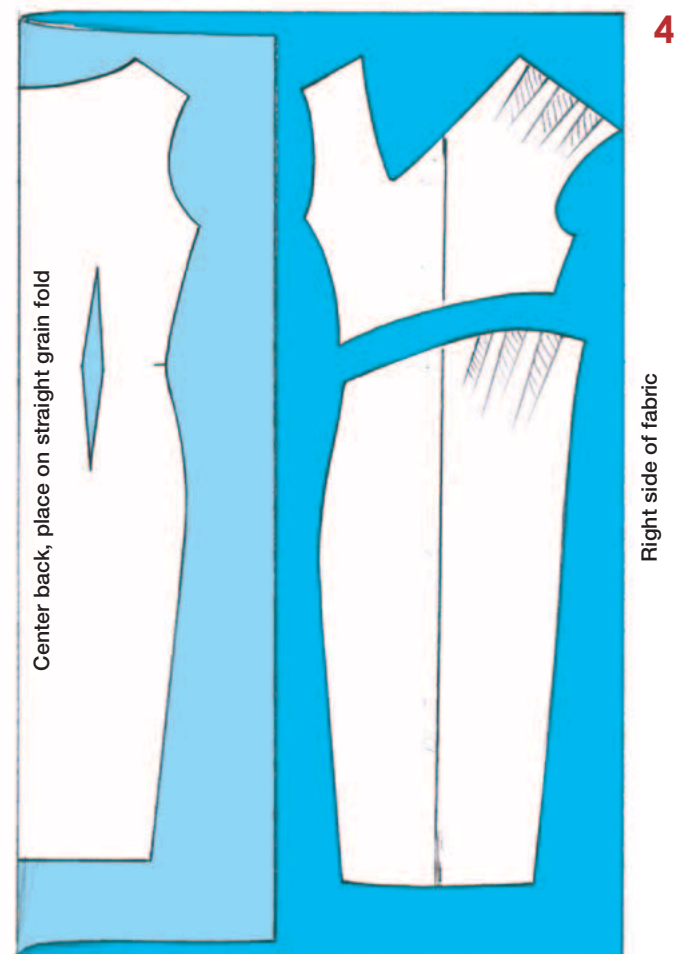


3

ASYMMETRICAL PATTERNS

When a pattern is for an asymmetrical design, the pieces need to be cut out one by one (not in pairs of mirror images) and positioned along the grain so that they are faithful to the design of the pattern.

To cut out an asymmetrical back piece, you only need to fold the fabric partially along the grain so that you have enough to make the largest piece plus the seam allowance (**diagram 4**).

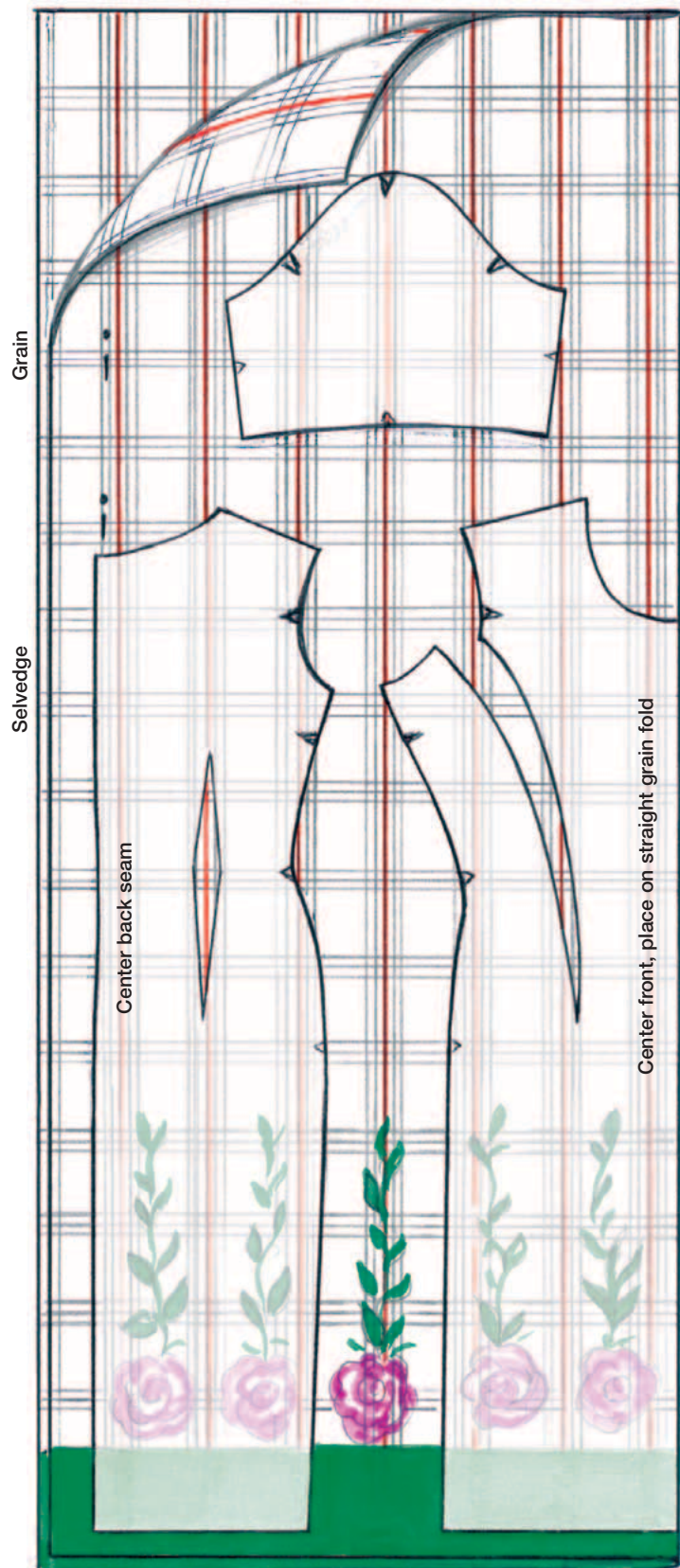


4

TARTANS & STRIPES

Tartan and striped fabrics should be handled like napped fabrics: make sure that the patterns on the individual pieces of the garment will line up correctly when sewn together. Decide which line will go down the centre of the garment, and if the hem of the garment is curved (as in a flared skirt), ensure that the pattern is placed with the less dominant colours at the bottom edge so that it does not stand out too much. To make sure that the pieces of a pattern are positioned correctly on tartan, for example, (e.g., that sleeve and armhole or back and front will line up correctly at the side) and that seams will not disturb the pattern, position the notches on the same lines and make sure that the seam - i.e., the edge of the Marfy pattern - (not the seam allowance) will fall at the same point in the pattern.

You can lay out pattern pieces on tartan fabric in one of two ways: folded over or single layer.



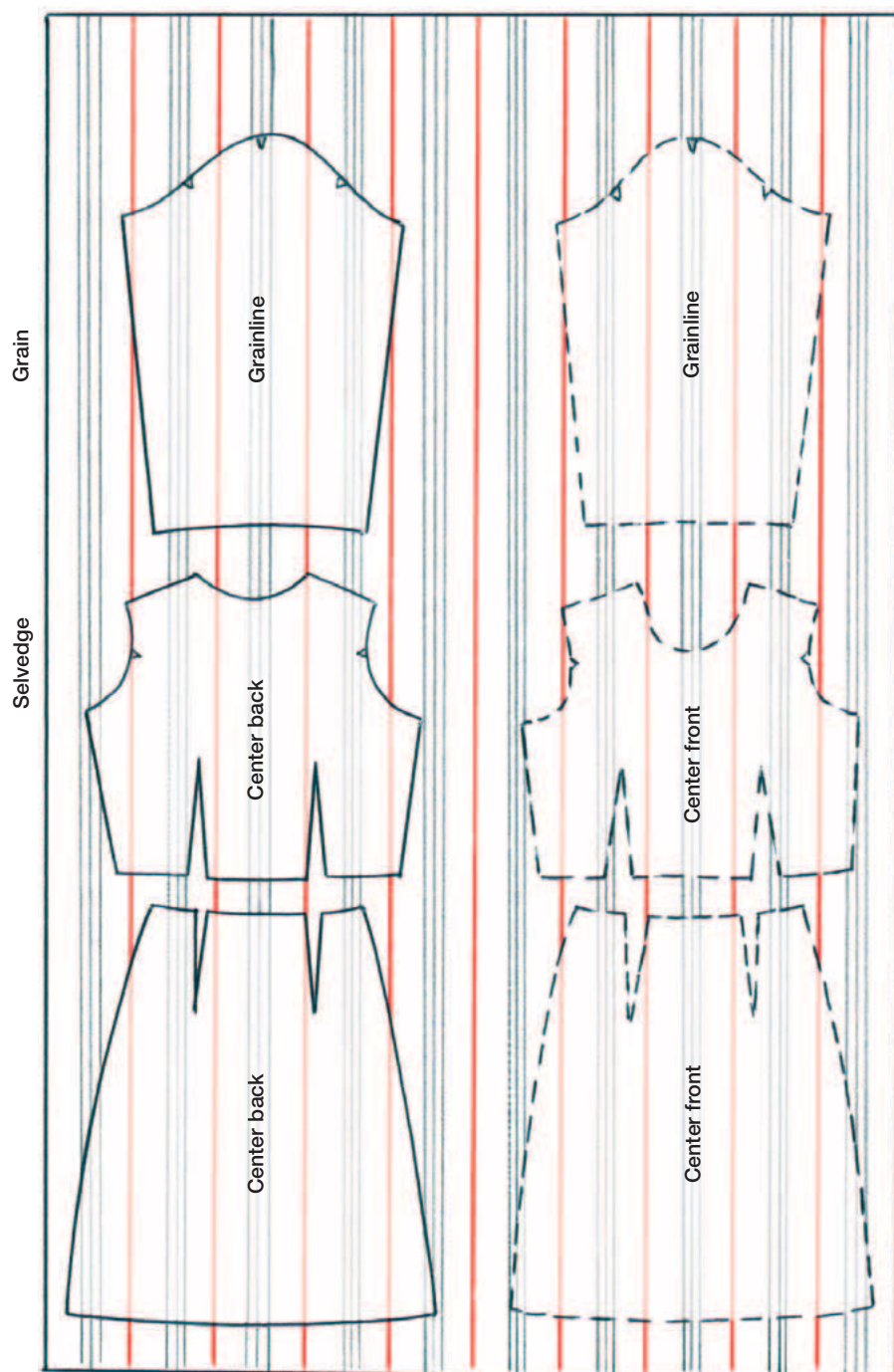
Layout on folded in half fabric

5

Laying out pattern pieces on folded tartan or striped fabric

Fold the fabric over, making sure that the stripes or checks match up perfectly on both sides, pinning the two layers of the fabric together using the pattern as a guide. This will prevent mismatched seams.

All pieces of the pattern must be laid out in the same direction, making sure that the lines on each piece are aligned, and that the notches match up, as described above (**diagram 5**)



Layout on wide open striped or tartan fabric

6

Laying out pattern pieces on single-layer tartan or striped fabric

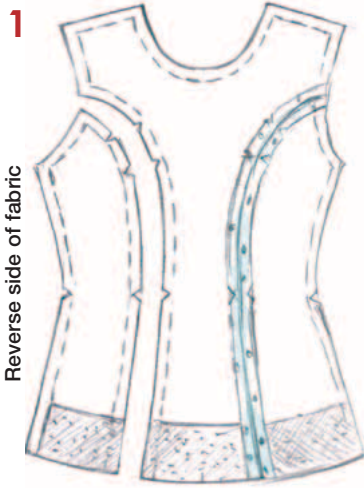
You can cut pattern pieces more precisely on single-layer than on folded-over fabric, but you will need to take your time and bear in mind a few points. It is easier to see all the lines on tartan when you are working with one layer of fabric, and therefore seams can be matched with less bother. Once you have marked out one pattern piece corresponding to, for example, half a sleeve, turn over and mark out the other half, making sure that the tartan or stripes will match up at the seams. Alternatively, duplicate the pattern piece using tissue paper, so that you can lay out both halves at the same time. (**diagram 6**)

ASSEMBLING THE PIECES - A FEW TIPS

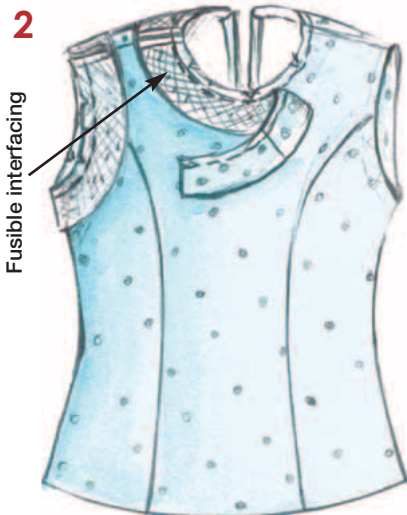
When you are putting the pieces of your garment together, it is advisable to do so in the correct order. Here we give you a few examples of the best way to assemble basic garments, which can also be used for similar patterns.

Bodices

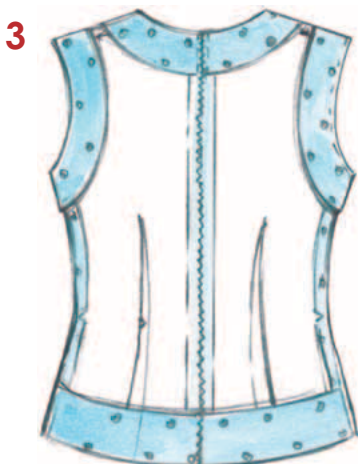
1 - Sew the darts/pleats or panels of the bodice together, iron with the seams open – don't press down too hard, otherwise they will leave a mark on the top face of the fabric. Follow this procedure on both the front and the back of the bodice. To keep curved seams taught, you might like to cut little nicks in the seam allowance.



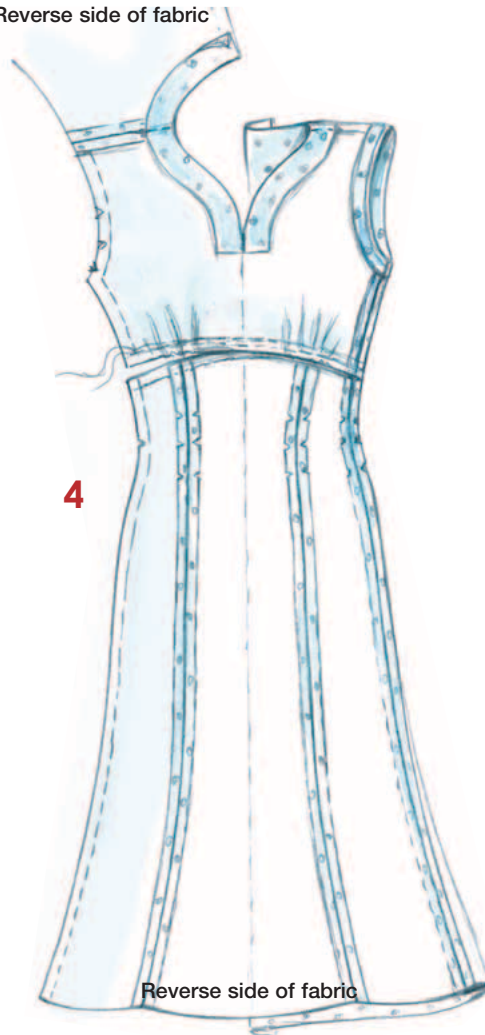
2 - Sew the shoulders of the bodice, joining the front and back, then sew the sides together. Sew the shoulders and sides of the facings.



3 - Sew the facings on at the neckline and armholes, sewing first along the circumference of each and then turning over the edge and backstitching in place to finish. Leave the other edge free, or fix in place with a stitch at the shoulders and at the side seams. Sew the zip into the back seam (if required). Apply hemming tape to the raw edge, fold over towards the inside, iron, and sew in place using a slip stitch or hemming stitch.



Reverse side of fabric



Dresses

4 - Sew the panels of the skirt together. Gather/pleat the bodice front where indicated, and sew onto the skirt. Follow the same procedure at the back. Sew the shoulders and apply edging tape to the inside edge of the neckline (particularly when the neckline is sculpted or the fabric requires extra support) and the armhole (if necessary), as illustrated for the bodice in figure 3. Sew the sides together and finish the inside of the armhole.

Dress Pattern 3069



Zip-up tops

5 - Follow the initial steps of bodice assembly. To provide extra support for the fabric and zip, it is best to apply fusible tape or interfacing to the zip facing.

In gathered or bias cuts, the stitching can be reinforced using a double row of tacking, or bias tape can be applied to give extra support.

After you have inserted any padding required, fold the seam allowance inwards and sew the lining in place. Make sure the good side of both fabrics face inwards as you sew the lining, then turn 'outside out'.

Dress Pattern 3151



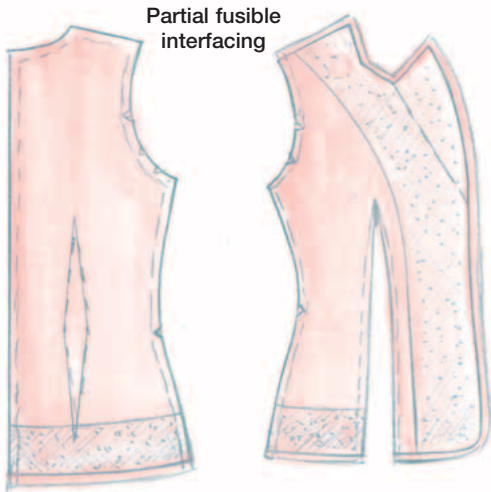
For other examples with more detailed assembly instructions, please see models 3069 and 3151 on our website: www.marfy.it.

Jackets – interfacings and linings

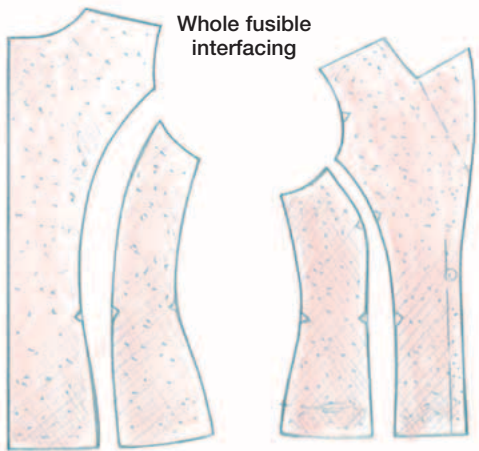
Like all outerwear garments, jackets require extra support. This is usually supplied by tapes, facings and/or linings, of which there are many types and modes of application, as shown below.

Before bonding your fusible tape to your garment, test it out on a spare piece of the same fabric.

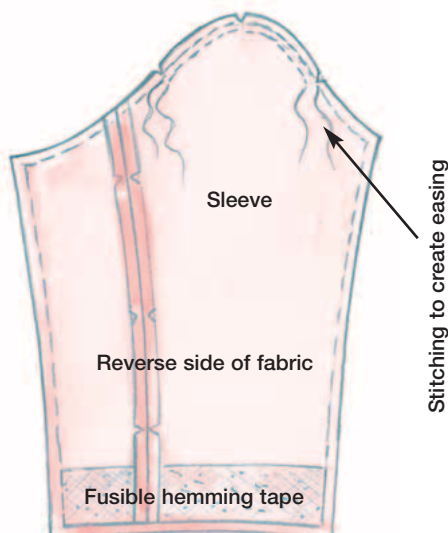
1 - Fusible interfacing and hemming tapes to support hems and lapel facings.



2 - Lightweight woven fusible interlining, which is applied to the whole garment including the seam allowance, before the pieces are sewn together. Sleeves do not require fusible lining. This type of lining is ideal for very soft fabrics that require a little extra support, as in short, French-style jackets.



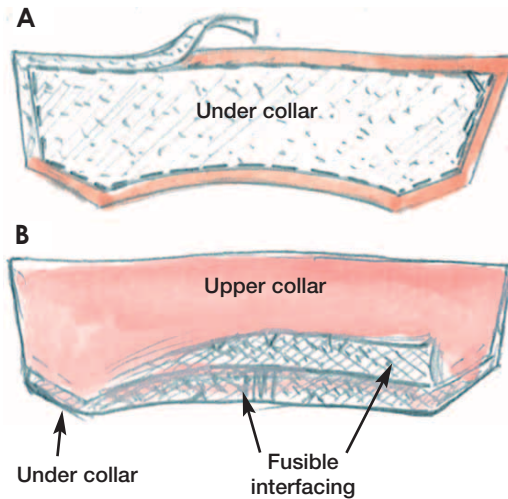
3 - Sleeves: use a double row of stitching to create easing on sleeve top and use fusible tape at sleeve hem.



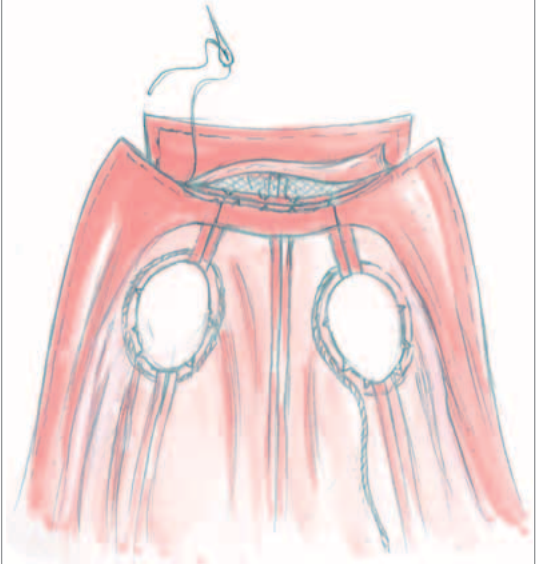
4 - Collar.

A: Apply interlining to collar and trim off the edges, rounding off the corners to avoid bulky seams.

B: for medium-weight fabric garments, fusible interlining can be applied to both collar and undercollar.



5 - After sewing the collar facing to the garment, sew on the undercollar, snip the seam allowance and make the notches. Open out the seam and iron flat. Finish off the collar with a slip stitch. Use seam tape in of garments made from particularly stretchy fabrics to prevent them sagging or giving.



6 - Where the lining joins the jacket shell at the hem and at the ends of the sleeves, make a 2–3 cm fold in the lining to enable it to move freely against the jacket fabric. You may also like to make a similar fold at the centre back seam.

After you have assembled and sewn the fabric sleeve to the jacket, to make it easier to apply the lining, turn the jacket, turn inside out, tack the padding in place, pin the lining, sew the top of the lining to the jacket shell, and join at the armseye using a slip stitch.

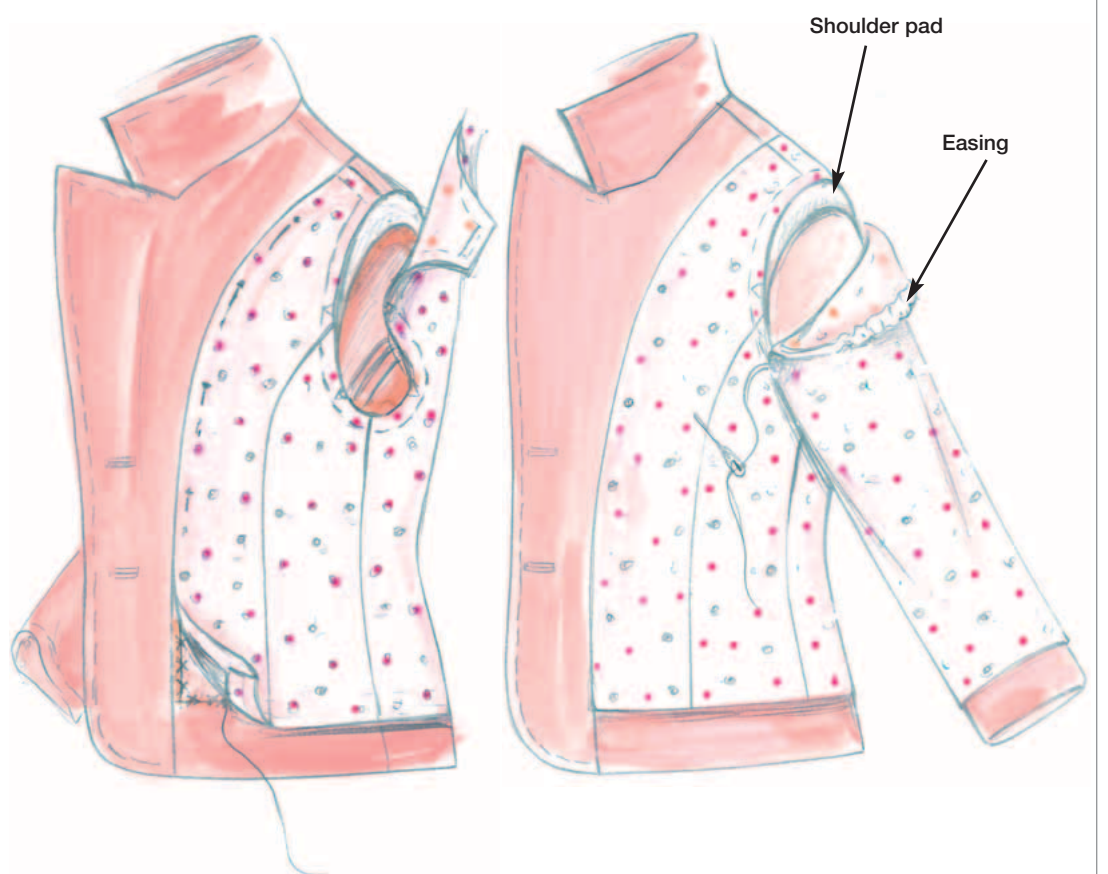


PHOTO GALLERY

Marfy Couture Patterns Made in Italy

Dress
9925



Dress
9539



Blouse
9704



Top and
skirt
9705

Dress
1128



Top and
skirt
9073



Dress
9959



Dress
9750



Jacket
1129



Top and
skirt
1130



Jacket
9645

Skirt
9646



Coat
9624

Dress
9703



Jacket
9625

Dress
9696



Jacket
1066

Dress
1067

Marfy

A photo gallery that shows how Marfy patterns can be used to make high-fashion garments that are 100% made-to-measure, allowing you to free your imagination and creative flair by choosing fabrics and colours that reflect your own personal taste.

Why not have a go yourself? With our patterns you can make your own unique couture garments, without the cost of the catwalk.



Dress
9921



Jacket
9835

Dress
9836



Jacket
9821

Skirt
9822



Jacket
9717

Trousers
9718

THE FABRICS

Batiste - A soft, transparent light-weight fabric in linen or cotton.

Boiled wool - A fabric similar to flannel created by shrinking knitted or woven wool to make a fabric of dense, compact hand, like felt. Its cut edges do not fray, so it is ideal for raw-edged garments like scarves, coats and jackets.

Bouclé - A woollen yarn made with lengths of loops, ranging from small circles to large curls. It has a soft and spongy feel, and the interplay between the strands lends itself to the creation of stunning designs and colour mixes. It is ideal for women's suits, dresses and coats, depending on the weight.

Brocade - A heavy shuttle-woven fabric like damask featuring relief patterns and often embellished with golden or silver thread.

Cady - A soft, brushed, medium-weight silk, cotton or silk-blend woven fabric.

Calico - A plain-woven textile made from semi-processed cotton. Ideal for garment linings.

Charmeuse - A soft, fluid, light-weight fabric with a satin finish that makes it ideal for draping.

Chiffon - A lightweight, transparent fabric made from puckered crepe yarn. Its lightness and sheerness make it ideal for layering.

Cloque - A puckered or quilted cloth with a raised woven pattern. Made with chemical substances that pucker the cloth.

Cotton cloth - This term is used to indicate a wide range of cotton fabrics of various weights, distinguished by their function and production method. Often dyed or printed.

Crepe - A silk, wool, or polyester fabric made from twisted fibres, which give it a grainy, crisp appearance. Comes in different types and weights, like, for example crepe satin - which is opaque on one side and smooth on the other, crêpe de Chine, Georgette - which is lighter and gauzier, and marocain. Ideal for draping.

Damask - A reversible figured fabric of silk, cotton, or synthetic fibres, with a woven pattern contrasting rough and smooth.

Denim - Medium- or heavy-weight rugged cotton twill with characteristic diagonal ribbing. Used to make the quintessential jeans



and casual jean jackets, shorts, etc. Also comes in stretch versions and different finishes like stone washing.

Duchesse satin - A heavy-weight silk or mixed-fibre fabric that is elegant, shiny, and lustrous. It is particularly suitable for conferring the figure regal elegance to great effect.

Faille - A slightly-ribbed woven fabric of silk or cotton.

Fustian - Twilled cloth made of cotton or wool with a velvety appearance and short, dense, evenly sheared nap. Particularly hard-wearing, it is ideal for sports jackets and trousers.

Gabardine - Worsted wool, cotton or mixed-fibre fabric with prominent diagonal rib on the face and smooth back. Hard-wearing and flexible, it is synonymous with trench-coats, but it is also used to make jackets, skirts, trousers and suits.

Gazar - A very stiff silk weave with sheer, slightly transparent pattern. Its crisp hand gives it the ability to hold its shape. Ideal for sculpted garments like corsets.

Glen plaid - Also known as Prince of Wales check, this is a medium-weight double-sided fabric with a woven twill design of small and large checks. It is traditionally used for suits and blazers.

Grisaille - Contrasting black and white threads lend this fabric a subtle grey appearance. Ideal for men and women's suits.

Jersey - Not a fabric with warp and weft, but a sheared wool knit of various weights and thread counts. Its soft hand and natural elasticity make it ideal for draped garments such as dresses and women's tops, as well as trousers, trouser suits and skirts, etc.

Lace - Made from an ancient craft and known for its elegance, it is made by winding, twisting or braiding silk or cotton threads to make a floral or other pattern on tulle. There are various types, but the most renowned are: **Chantilly** - light, very soft and suitable for draping; **Alençon**, or point d'Alençon, set apart by its thin cord embroidery around floral design borders; **Rebrodé**, richer than Alençon, it is embellished with wider ribbons, sequins or flower motifs. **Macrame**, not strictly a lace, is made from woven knotted thread creating an openwork pattern.

Linen - A plain-woven fabric textile made from the fibres of the flax plant. Used since antiquity, it comes in various weights and weaves. It is a very strong, slightly sheer and cool fabric suitable for summer-weight clothes such as blouses, trousers, suits and jackets. It creases easily, but it is much loved for its understated casual elegance.

Loden - A medium or heavy-weight woven cloth with a single-direction pile. Ideal for coats and warm jackets.

Matelassé - A silk or cotton textile that is doubled over and stitched with patterns to appear quilted or padded.

Mikado - A heavy silk woven fabric with a stiff hand. Japanese in origin, the slight ribs on the face and back make it ideal for garments with turnover motifs.

Moiré - A silk fabric with a wavy (watered) iridescent appearance.

Muslin - A fine, light-weight loosely-woven cotton, silk or wool fabric.

Organza - A thin, plain-weave, sheer fabric made from silk or mixed fibres. It has a stiff hand and sheer, semi-lustrous, elegant appearance. It can also be waffled and generally comes in three weights, used for different purposes: triple-weave, which is very stiff and regal; medium-weight, the most ductile; and light-weight, a sheer, transparent veil.

Ottoman - A medium-weight brushed fabric with a pronounced ribbed or corded effect. Made of silk, cotton or wool, the fine-ribbed versions are known as faille or grosgrain. Suitable for simple suits, coats and jackets.

Plumetis - Muslin or voile woven with raised dots or figures on a plain background.

Poplin - Compact, smooth fabric with cross-wise ribs. Ideal for shirts, suits, skirts and trousers.

Shantung - Of Chinese origin, a semi-lustrous fabric made from raw silk. It is characterized by a slightly irregular weave.

Shetland wool - Produced from Shetland Island sheep wool, this fabric is coarse or medium-weight, often in a mixture of colours. Ideal for coats, capes and heavy jackets.

Silk - The most noble of fabrics, this was first made in China 5000 years ago. It has exceptional beauty and lustre, it is easy to work with, and can be made into a variety of fabrics, including crape and silk satin, which are per-

fect for making formal suits, shirts and blouses.

Silk Radzimir - A smooth fabric similar to taffeta but heavier and with a softer hand.

St. Gallen embroidery - Made in the city and region of St. Gallen, Switzerland, it is a loose-weave cotton textile embroidered to look like lace.

Sueded fabric - Synthetic microfibre fabrics manufactured with a brushed or napped finish to resemble suede leather.

Summer-weight wool - A fine medium- or heavy-weight wool with a typical grainy appearance. Crease-resistant, it is ideal for tailored summer/spring suits.

Taffeta - A crisp, smooth plain-woven fabric like paper, its back and face are almost identical in texture, making it ideal for stitched motifs. It can also be embellished with relief patterns and shot with metallic thread to make it stiffer and more lustrous.

Tartan - Originally from Scotland and the pride of the clan, this is a woollen fabric of distinctive checked pattern - each one of which indicates a different clan. Originally used to make kilts, the material is also ideal for skirts, trousers, suits and jackets.

Tulle - A light-weight, very fine netting with hexagonal weave. It has a fairly stiff hand and can be embroidered and used as an alternative to lace.

Tweed - A rough, unfinished, medium-weight, double-sided woollen fabric traditionally used for coats and jackets.

Velvet - Its threads are cut to create a short dense pile. Originally in pure silk, it is now also made from cotton. Comes in smooth, Devore, embroidered, watered or crushed. It is also ribbed to make corduroy, ideal for sports garments.

Vicuña wool - A fine, brushed woollen fabric from the Andean animal of the same name (similar to the llama). The Incas called it "the fabric of the Gods." Its soft hand and light, warm texture make it ideal for elegant suits, scarves and capes.

Viscose - A man-made fibre with a silky or coarse weave.

Voile - A soft, light, sheer fabric like chiffon, but with a smoother surface.

Waffle - A woven fabric with raised honey-comb motif and crumpled texture created via compression.

Wool satin gabardine - A soft sheared wool with diagonal weave. Ideal for lighter-weight jackets and trousers.



Dress S 886 made of duchesse satin and chantilly lace

