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	Autore	Sobel Sharon
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A Woman's Elizabethan BodiceA Man's Elizabethan Doublet with a Padded Peascod Belly; The Man's Elizabethan Jerkin; Chapter 5. The Men Return to Softness...; Draping an Early-Seventeenth-Century (Cavalier); Slashed Doublet with a Waist Seam; Draping an Early-Seventeenth-Century (Cavalier); Doublet without a Waist Seam; The Birth of the Coat and Vest; Draping a Late-Seventeenth-Century Coat; Chapter 6. . . . While the Women Remain Tightly Corseted; Draping the Basque Bodice; Draping the Mid-Seventeenth-Century Bodice; Skirts; Draping the Late-Seventeenth-Century (Restoration) Mantua

Chapter 7. Introduction of Tailoring to the Man's CostumeDraping an Early-Eighteenth-Century Coat; Draping a Mid-Eighteenth-Century Coat; Draping an Eighteenth-Century Vest (Waistcoat); Chapter 8. Variety of Silhouette in Eighteenth-Century Women's Costumes; Draping the Robe a l'Anglaise; Draping the Robe a la Francaise or Watteau-Backed Gown; Draping the Sack (Sacque) Gown; Chapter 9. Neoclassical Elegance; Draping a Chemise Gown; Draping an Open Robe or Over Gown; Draping a Double-Breasted Spencer Jacket; Chapter 10. Revolutionary Menswear; Draping a Late-Eighteenth-Century Coat

Draping an Early-Nineteenth-Century CoatDraping an Early-Nineteenth-Century Waistcoat; Single-Breasted Waistcoat with Collar Cut-in-One with Body; Double-Breasted Waistcoat with Shawl Collar; Chapter 11. Romantic Womenswear; Draping an 1820s Gown; Draping an 1830s Bodice; Draping an 1840s Bodice; Draping a Mid-Nineteenth-Century Bodice; Chapter 12. The Victorian Gentleman; Draping the Mid-Nineteenth-Century Frock Coat; Draping the Mid-Nineteenth-Century Morning Coat; Draping the Mid-Nineteenth-Century Tail Coat; Draping the Sack Coat and the Norfolk Jacket; Chapter 13. The Victorian Lady

Draping an 1860s Jacket Bodice

Sommario/riassunto	One way of creating a theatrical costume is called flat patterning. This is when a costume designer uses a pattern made to the wearer's measurements to cut out and sew together a costume. In many cases flat patterning is the more appropriate method for creating a period costume - skirts, pants, and sleeves, for example. However, working in two-dimensions often does not translate correctly onto a three-dimensional dress form or person. Often a designer will need to tweak style lines on a garment once they see it worn, or a costume will need a quick adjustment right before going on stage. In