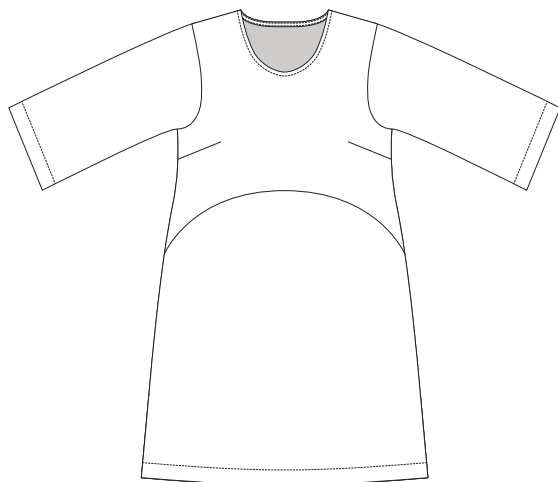
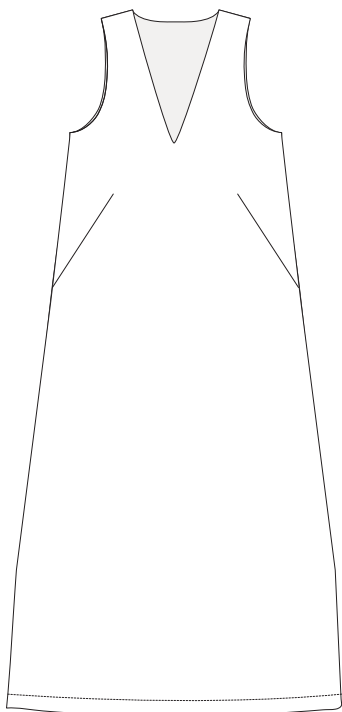
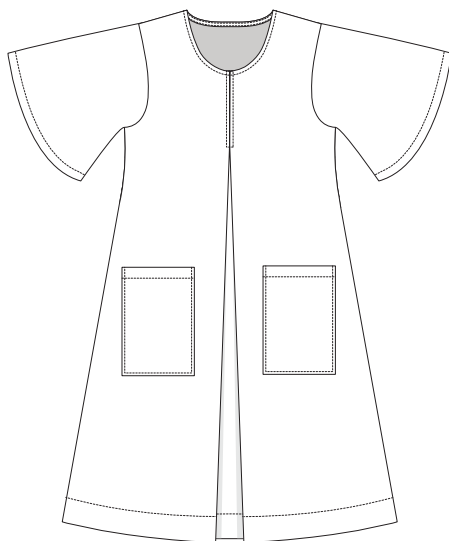
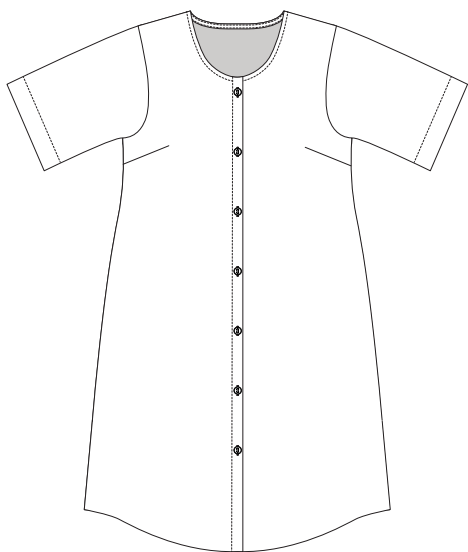


CARTWRIGHT HACK KIT / #019



HACK KIT

IN THE
FOLDS

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ABOUT CURATED BY IN THE FOLDS

Make garments you will wear, love and cherish. Functional and beautiful pieces. Thoughtful and considered patterns. This is what **Curated by ITF** is all about.

Projects that help you learn more skills, instead of just making more clothes.

With our monthly subscription, we've selected patterns and pieces that contribute to your wardrobe, rather than overwhelm it. Projects are carefully selected each month to teach you new skills in a digestible way.

Sewing a handmade wardrobe you are proud of is about learning the skills and building on them over time. With these resources, you will build a resource and pattern library that you can refer to on your handmade journey, empowering you to sew a wardrobe that you love, one piece and one skill at a time. We are excited for you to join us.

THE PATTERNS

In the Folds patterns and resources are designed to inspire and encourage modern makers to create garments that are beautiful both inside and out. Through selected techniques and construction details, **In the Folds** aims to encourage thought-provoking and memorable making experiences - helping you enjoy each step of the process.

Techniques may differ slightly from the home sewing methods you are used to, but in some cases industrial finishes will give you the cleanest and most professional finish.

SLOW SEWING

In the Folds patterns are designed to include thoughtful details and interesting techniques so that you can enjoy the process of making the garment as much as the end result.

If we slow down and take in every stitch, we can better our skills, appreciate the amazing things we can do with our hands, understand the process more fully and create garments that will be worn, loved and cared for long into the future.

We'd love to see your work in progress. Find us on Instagram **@inthefolds** and tag your photos with **#CuratedByITF** and **#CartwrightHackKit**.

Happy drafting!

USING BASE PATTERNS TO CREATE YOUR OWN DESIGNS

WHAT IS A BASE PATTERN?

A base pattern is a pattern that you know already works for you. Ideally it has minimal design details so that you can use it straight away for your pattern hacks with minimal changes. The **Cartwright dress and top** pattern was designed for this purpose. It can be made and worn as it is, or it can be used as a springboard for all your dress design ideas.

Before using a pattern as a base, it is best to check that the original pattern fits you well. It is much easier to fit a basic pattern compared to a pattern with a lot of details. We suggest using [Curated by ITF - Issue 22](#) to assist you with the fitting process.

BENEFITS OF USING A BASE PATTERN

The benefit of using a base pattern is that you can take a pattern that you know fits you well and create a new design. This means you don't need to dive back into assessing the fit all over again, as you have already done that work with the original pattern. It also means you can trust that the fundamental parts of the pattern are accurate - for example, the dart position, sleeve cap shape, etc.

We still recommend using toiles to aid your design process. Although the fit from your base pattern should remain intact, toiles will help you make design decisions during the hacking process. For example, you can make a toile to check the amount of volume you plan to add to a pattern, or to experiment with different panel lines.

WORKING IN THIRD OR HALF SCALE

It is common for patternmakers to work on patterns in small scale to experiment with a design idea or to come up with a solution to a problem. This way of working uses less time and paper than working in full scale. You can even sew up a small scale sample if you would like to see how it works in fabric!

We have included a small scale pattern (p 103) that you can print and use to experiment.

BE PATIENT

Learning to draft your own patterns, like any new skill, takes time, and you will build on your patternmaking skills gradually. Be patient and enjoy the process. That's what it's all about!

CARTWRIGHT DRESS HACK KIT

The design exercises included in the **Cartwright Hack Kit** have been created so that you can just use one tutorial on your dress (or top) or combine multiple tutorials together. The exercises can be used on the **Cartwright dress** pattern or another dress pattern / block with a similar shape. The techniques range in skill level, so there is something for everyone - whether you're completely new to pattern making or have dabbled in patternmaking in the past. Use the skill rating on each technique to select which ones you would like to try. If you are new to pattern making, we suggest starting with the easier ones and then slowly working your way up.

Use the introduction pages of this document (p 4 - 36) to learn about concepts, techniques and tools for pattern making. Use the rest of the **Cartwright Hack Kit** to work on creating your dress.

Before starting on a technique or exercise, read through the instructions to get a clear idea of the process and what you are aiming to achieve. This will make it much easier when you get started!

There is a checklist on p 8 that gives you a guide for pattern making order of operations.

PREPARE FOR PATTERN MAKING

GETTING STARTED

Before drafting a pattern, we suggest that you make the pattern in its original form and make any fit alterations required. Once you are happy with the fit, trace a copy of the pattern with your adjustments (p 13) and get designing!

The measurement charts below are from the original **Cartwright Dress** pattern and will assist you as you begin to draft the pattern and make certain decisions along the way.

IMPORTANT NOTE

We will refer to the 'stitch line' and 'cut line' in this document.

STITCH LINE indicates where the fabric will be stitched. Having the stitch line marked on the pattern assists you when making alterations to a pattern.

CUT LINE indicates where the fabric will be cut. As **In the Folds** patterns include seam allowance, this is the outer edge of the pattern.

SIZING + GARMENT MEASUREMENTS

SIZES A - J

BODY MEASUREMENTS

	A	B	C	D	E	F	G	H	I	J
HIGH BUST	71cm 28"	76cm 29 ⁷ / ₈ "	81cm 31 ⁷ / ₈ "	86cm 33 ⁷ / ₈ "	91cm 35 ⁷ / ₈ "	96cm 37 ³ / ₄ "	103.5cm 40 ³ / ₄ "	111cm 43 ³ / ₄ "	118.5cm 46 ⁵ / ₈ "	126cm 49 ⁵ / ₈ "
BUST	76cm 29 ⁷ / ₈ "	81cm 31 ⁷ / ₈ "	86cm 33 ⁷ / ₈ "	91cm 35 ⁷ / ₈ "	96cm 37 ³ / ₄ "	101cm 39 ³ / ₄ "	108.5cm 42 ³ / ₄ "	116cm 45 ⁵ / ₈ "	123.5cm 48 ⁵ / ₈ "	131cm 51 ⁵ / ₈ "
WAIST	61cm 24"	66cm 26"	71cm 28"	76cm 29 ⁷ / ₈ "	81cm 31 ⁷ / ₈ "	86cm 33 ⁷ / ₈ "	93.5cm 36 ³ / ₄ "	101cm 39 ³ / ₄ "	108.5cm 42 ³ / ₄ "	116cm 45 ⁵ / ₈ "
HIP	84cm 33"	89cm 35"	94cm 37"	99cm 39"	104cm 41"	109cm 42 ⁷ / ₈ "	116.5cm 45 ³ / ₄ "	124cm 48 ⁷ / ₈ "	131.5cm 51 ³ / ₄ "	139cm 54 ³ / ₄ "

FINISHED GARMENT MEASUREMENTS

	A	B	C	D	E	F	G	H	I	J
BUST	86cm 33 ⁷ / ₈ "	91cm 35 ⁷ / ₈ "	96cm 37 ⁷ / ₈ "	101cm 39 ⁷ / ₈ "	106cm 41 ³ / ₄ "	111cm 43 ³ / ₄ "	118.5cm 46 ³ / ₄ "	126cm 49 ⁵ / ₈ "	133.5cm 52 ⁵ / ₈ "	141cm 55 ¹ / ₂ "
WAIST	89cm 34"	94cm 37"	99cm 39"	104cm 41"	109cm 42 ⁷ / ₈ "	114cm 44 ⁷ / ₈ "	121.5cm 47 ⁷ / ₈ "	129cm 50 ³ / ₄ "	136.5cm 55 ³ / ₄ "	144cm 56 ⁵ / ₈ "
HIP	102cm 40 ¹ / ₈ "	107cm 42 ¹ / ₈ "	112cm 44 ¹ / ₈ "	117cm 46"	122cm 48"	127cm 50"	134.5cm 53"	142cm 56"	149.5cm 58 ⁷ / ₈ "	157cm 61 ⁷ / ₈ "
LENGTH VIEW A ¹	95cm 37 ⁷ / ₈ "	96cm 37 ³ / ₄ "	97cm 38 ¹ / ₈ "	98cm 38 ¹ / ₂ "	99cm 39"	100cm 39 ³ / ₈ "	101.5cm 40"	103cm 40 ¹ / ₂ "	104.5cm 41 ¹ / ₈ "	106cm 41 ³ / ₄ "
SLEEVE LENGTH VIEW A ²	44.5cm 17 ¹ / ₂ "	45cm 17 ³ / ₄ "	45.5cm 18"	46cm 18 ¹ / ₈ "	46.5cm 18 ³ / ₈ "	47cm 18 ¹ / ₂ "	47.8cm 18 ⁷ / ₈ "	48.6cm 19 ¹ / ₈ "	49.4cm 19 ¹ / ₂ "	50.2cm 19 ³ / ₄ "
LENGTH VIEW B ¹	55.6cm 21 ⁷ / ₈ "	56.4cm 22 ¹ / ₄ "	57.2cm 22 ¹ / ₂ "	58cm 22 ⁷ / ₈ "	58.8cm 23 ¹ / ₈ "	59.6cm 23 ¹ / ₂ "	60.7cm 23 ⁷ / ₈ "	61.8cm 24 ³ / ₈ "	62.9cm 24 ³ / ₄ "	64cm 25 ¹ / ₈ "
SLEEVE LENGTH VIEW B ²	22.1cm 8 ⁵ / ₈ "	22.4cm 8 ³ / ₄ "	22.7cm 8 ⁷ / ₈ "	23cm 9"	23.3cm 9 ¹ / ₈ "	23.6cm 9 ¹ / ₄ "	24cm 9 ¹ / ₂ "	24.4cm 9 ⁵ / ₈ "	24.8cm 9 ³ / ₄ "	25.2cm 10"

¹ Centre back neck to hem

² Shoulder point to sleeve hem

SIZES G - P

BODY MEASUREMENTS

	G	H	I	J	K	L	M	N	O	P
HIGH BUST	103.5cm 40¾"	111cm 43¾"	118.5cm 46½"	126cm 49½"	133.5cm 52½"	141cm 55½"	148.5cm 58½"	156cm 61½"	163.5cm 64¾"	171cm 67¼"
BUST	113.5cm 44¾"	121cm 47½"	128.5cm 50½"	136cm 53½"	143.5cm 56½"	151cm 59½"	158.5cm 62¾"	166cm 65¾"	173.5cm 68¼"	181cm 71¼"
WAIST	93.5cm 36¾"	101cm 39¾"	108.5cm 42¾"	116cm 45¾"	123.5cm 48¾"	131cm 51½"	138.5cm 54½"	146cm 57½"	153.5cm 60½"	161cm 63¾"
HIP	116.5cm 45¾"	124cm 48¾"	131.5cm 51¾"	139cm 54¾"	146.5cm 57¾"	154cm 60¾"	161.5cm 63½"	169cm 66½"	176.5cm 69½"	184cm 72½"

FINISHED GARMENT MEASUREMENTS

	G	H	I	J	K	L	M	N	O	P
BUST	118.5cm 46½"	126cm 49½"	133.5cm 52½"	141cm 55½"	148.5cm 58½"	156cm 61½"	163.5cm 64¾"	171cm 67¼"	178.5cm 70¼"	186cm 73¼"
WAIST	121.5cm 47¾"	129cm 50¾"	136.5cm 53¾"	144cm 56¾"	151.5cm 59¾"	159cm 62¾"	166.5cm 65½"	174cm 68½"	181.5cm 71½"	189cm 74½"
HIP	130cm 51¼"	137.5cm 54½"	145cm 57"	152.5cm 60"	160cm 63"	167.5cm 66"	175cm 69"	182.5cm 72"	190cm 74¾"	197.5cm 77¾"
LENGTH VIEW A¹	101cm 39¾"	102cm 40¼"	103cm 40½"	104cm 41"	105cm 41¼"	106cm 41¾"	107cm 42"	108cm 42½"	109cm 43"	110cm 43¼"
SLEEVE LENGTH VIEW A²	45.8cm 18"	46.3cm 18¼"	46.8cm 18½"	47.3cm 18¾"	47.8cm 18¾"	48.3cm 19"	48.8cm 19¼"	49.2cm 19¾"	49.7cm 19½"	50.2cm 19¾"
LENGTH VIEW B¹	56cm 22"	57cm 22½"	58cm 22¾"	59.5cm 23½"	60.5cm 23¾"	61.5cm 24¼"	62.5cm 24¾"	63.5cm 25"	64.5cm 25¾"	65.5cm 25¾"
SLEEVE LENGTH VIEW B²	20cm 7¾"	20.5cm 8"	21cm 8¼"	21.5cm 8½"	22cm 8¾"	22.5cm 8¾"	23cm 9"	23.5cm 9¼"	24cm 9½"	24.5cm 9¾"

¹ Centre back neck to hem

² Shoulder point to sleeve hem

PATTERN MAKING CHECKLIST

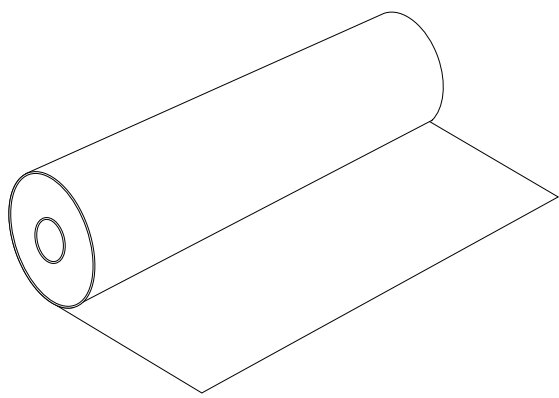
- ☐ Make sure you are happy with the fit of the pattern in its original form. We suggest making a toile using the [Fit Kit from Issue 22 of Curated by ITF](#).
- ☐ Trace a copy of the fitted pattern (p 13) so that you can always refer to the original.
- ☐ Prepare your workspace and get your tools ready (p 10).
- ☐ Use the 'Design ideas' section (p 96) to get some ideas of what you would like to design. There are some example designs spread out through the document with the techniques. You can also look at garments online for inspiration. Use the template on p 102 to sketch your ideas.
- ☐ Read the instructions for the technique/exercise you will work on from beginning to end so you get an overview of what you are aiming to achieve.
- ☐ Use the introduction pages in the **Cartwright Hack Kit** (p 4 - 36) and glossary (p 125) to investigate any techniques or terms that are new to you. Don't forget to have fun and enjoy the process of learning something new! That's what this is all about!
- ☐ Use the small scale pattern (p 103) to give new techniques a go quickly and easily before applying to your full size pattern.
- ☐ If you have made large scale changes, make a toile / muslin (p 36) to check that you are happy with the design and fit of the garment before cutting your final fabric.
- ☐ Do a fitting in front of a mirror. You can use the Fitting Checklist from the **Cartwright dress** pattern ([Issue 22 of Curated by ITF](#)) to guide you.
- ☐ Make any required adjustments to the pattern using your toile / muslin as a guide.
- ☐ Repeat toiling / fitting process if required.
- ☐ Check and true the pattern (p 24).
- ☐ Time to get sewing! Use the tips on p 106 to help determine the best order of construction for your design. Some key sewing techniques are also included in the Skills Library (p 105).
- ☐ Share what you have made with us! Find us on Instagram **@inthefolds** and tag your new make or working in progress with **#CuratedbyITF** and **#CartwrightHackKit**.

TOOLS + TECHNIQUES

As you learn to make adjustments or draft sewing patterns, there are a number of techniques you will come back to over and over. Use these pages to familiarise yourself with the tools and techniques we use when drafting our patterns and then refer back to these pages when you are making alterations to a pattern now or in the future.

PATTERN MAKING TOOLS

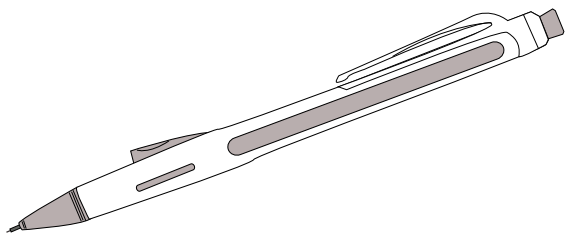
If you are planning on making adjustments to a pattern, or would like to start drafting your own patterns, there are a few things you are going to need. There are probably a million different gizmos and gadgets that you could buy to help you with your patterns, but at **In the Folds**, we like to keep things simple and we encourage you to do the same. Below are the tools we use over and over again.



PATTERN PAPER

When making adjustments to a pattern or hacking a pattern, you are going to need pattern paper. Many fabric shops stock pattern paper. There are many different options available, but when choosing we'd recommend:

- The paper be somewhat transparent. This is handy for tracing patterns and transferring lines from one pattern to another. This means the paper will be fairly lightweight and easy to fold (for things like folding darts) and won't take up much space if you are storing your patterns in envelopes.
- Think about the width of the paper. You may need to trace some large pattern pieces. It will make it easier if your paper is at least 50cm(20in) wide - although wider will be even better.
- Consider purchasing 'dot and cross' pattern paper. It has small dots and crosses printed on it so it makes drawing parallel and perpendicular lines a piece of cake. It is transparent enough that you can easily trace off patterns when you are making changes. Dot and cross is our go-to.



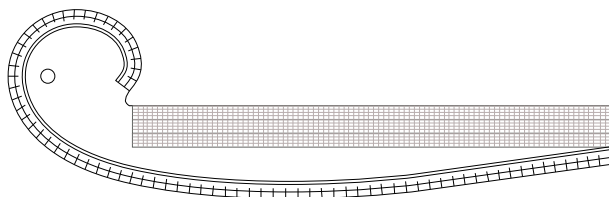
PACER PENCIL

Okay, a good old lead pencil will do just fine, but a pacer gives you the kind of accuracy you need when making patterns. Think about it, if you use a thick lead pencil it may add 2 millimetres to your patterns. This may not seem like much, but if you continue to trace your patterns in this way, over and over, eventually that 2 millimetres will lead to a lot! And an added bonus; a pacer normally comes with an eraser on the end.



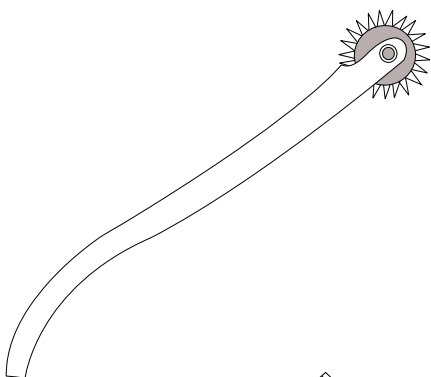
GRADING RULER

Another pattern cutting necessity is a ruler. Any ruler will do, but if you would like to make your life easier, invest in a grading ruler. A grading ruler is long (so you can draw nice long lines in one go), transparent (great for adding seam allowance) and flexible (perfect for measuring and marking curves).



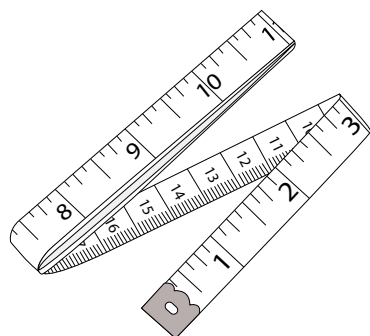
FRENCH CURVE

A French curve is a handy tool for drawing necklines, armholes, side seams, waist lines and sleeve caps (and any curve a pattern has for that matter). If you find it tricky to draw smooth curves, this might just be the tool you need in your patternmaking toolbox! Another option for curves is a Patternmaster.



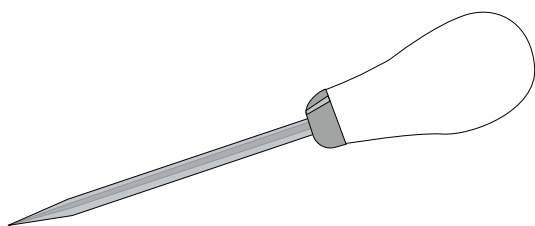
TRACING WHEEL

Tracing wheels are used for tracing patterns (if your paper isn't transparent) or if you are tracing onto card. It is also used for transferring lines, markings, dart shaping and notches to a pattern.



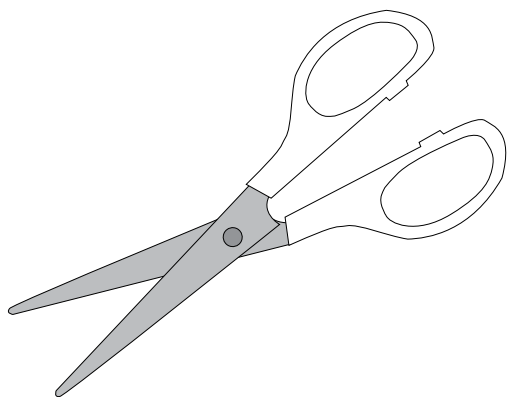
TAPE MEASURE

A dressmaking tape measure is needed for taking body measurements. It is also handy for measuring long or curved seams.



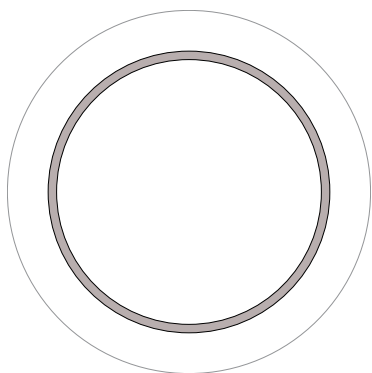
STILETTO / AWL

A stiletto (also known as an 'awl') has a nice sharp point that is great for making drill holes. It is also used for keeping the pattern in the right place when using the pivot technique to eliminate a dart or to add volume. It is also used when walking a seam to check and true a pattern.



SCISSORS

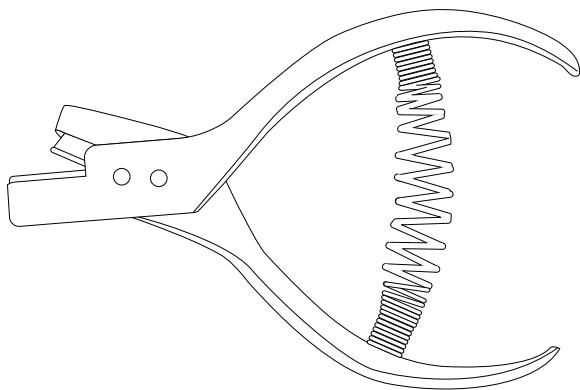
Get some scissors specifically for cutting paper and keep them separate from your fabric cutting scissors.



MASKING TAPE

Masking tape is another essential for us at **In the Folds**. You will need it when making alterations to a pattern (like lengthening or shortening) as well as 'growing on' small changes. We prefer masking tape to regular sticky tape as you can draw lines over it and it comes off more easily if required.

If you prefer clear tape, magic tape is a great option as it is easy to remove.



PATTERN NOTCHER

A pattern notcher is used to cut notches on a pattern. It makes 6mm ($\frac{1}{4}$ in) deep cuts in to the edge of patterns, which show you where to cut notches in fabric.

Pattern notchers are not essential to pattern drafting, but do make notching your patterns quick, easy and accurate.

PATTERN MAKING TECHNIQUES

TRACING PATTERNS

WHY TRACE A PATTERN?

Tracing a pattern refers to transferring a pattern to a separate piece of pattern paper or card rather than cutting the original pattern. The main reason to do this is so that you will always have the original pattern to refer back to. Other reasons why it may be a good idea to trace a pattern:

- You can transfer the pattern onto a paper / card that you prefer working with. For example, if you don't like how delicate tissue paper is, you can transfer the pattern onto something sturdier.
- It allows you to use the original pattern in more than one size.
- It means that you can trace just the size/s you need if you have printed all the sizes in the pattern. This can save confusion when there are intersecting lines and markings.

WHAT PAPER TO USE

There are countless pattern paper options and it will depend on your preferences and what you have access to. Consider:

- Dot and cross paper (this is our preference here at **In the Folds**)
- Swedish tracing paper
- Plain pattern paper
- Tracing paper
- Some people use mid-weight interfacing (the type that doesn't have glue on it)
- Wide roll of brown kraft paper

HOW TO TRACE A PATTERN WITH TRANSPARENT PATTERN PAPER

1 Lay the pattern out on a large flat surface.

2 Place the pattern paper on top of the pattern piece. Hold paper in place with pattern weights (if you don't have pattern weights, canned food works well).

3 Take a pacer pencil and a ruler and trace around the outline of each pattern piece. Go slowly and trace carefully. Be sure to transfer the grainline and all pattern markings, such as notches, darts and drill holes.

In the Folds patterns include both cutting and stitching lines so that it is easier to make adjustments to the patterns, but it is up to you if you want to trace the stitching line as well as the cutting line.

4 Add the name of the pattern, the size/s you traced, the pattern piece name and cutting instructions.

5 You are ready to cut out your pattern.

HOW TO TRACE A PATTERN WITH NON-TRANSPARENT PATTERN PAPER

- 1** You will want to use a self-healing cutting mat or a flat surface you don't mind marking up underneath your pattern.
- 2** Place the blank pattern paper on the flat surface.
- 3** Lay the pattern on top of the paper, making sure the piece you are going to trace is not hanging over the edge of the paper or table.
- 4** Roll the tracing wheel around the pattern on the size you want to use, making sure to transfer the grainline and all pattern markings.
- 5** Remove the pattern piece and carefully trace around your markings with a pencil. It's a good idea to use a ruler on straight sections. If you have one, a French curve is helpful for curved lines.
- 6** Add the name of the pattern, the size/s you traced, the pattern piece name and cutting instructions.
- 7** You are ready to cut out your pattern.

TRACING A PATTERN ONTO CARD

When working with a pattern block, it is a great idea to transfer the pattern onto card. This way the pattern can act as a "master" pattern that you can refer to over and over. There are two ways you can do this:

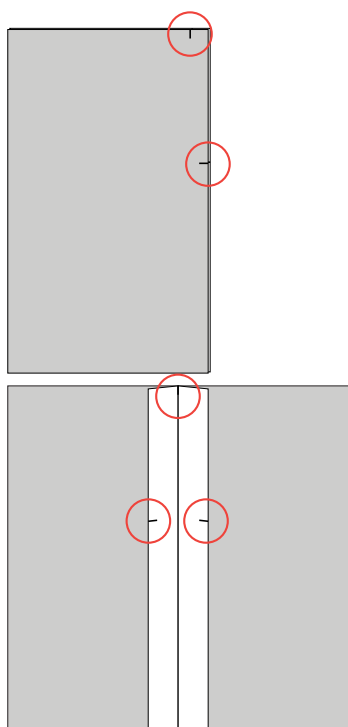
- Use weights and a tracing wheel (more info above)
- Glue the paper pattern onto the card and then cut out

BENEFITS OF HAVING YOUR BLOCK ON CARD

- Quick and easy to trace a copy - you can just trace around the outside edge
- Card is stronger than paper so it will last longer
- Makes it clear which pattern is your completed / final pattern

Tip

Depending on what you plan to use your block for, you may choose to remove the seam allowance before transferring the block onto card. Traditionally, pattern blocks do not include seam allowance so that you can quickly and easily trace a copy and make changes to the design without worrying about seam allowances getting in the way. Think about what you plan to use your block for and then decide if having seam allowance on your block will be helpful to your workflow.



WHAT IS A NOTCH?

A notch is a small line on a pattern (or sometimes a triangle) that indicates where you should make a small cut in the fabric to help guide you when you are sewing.

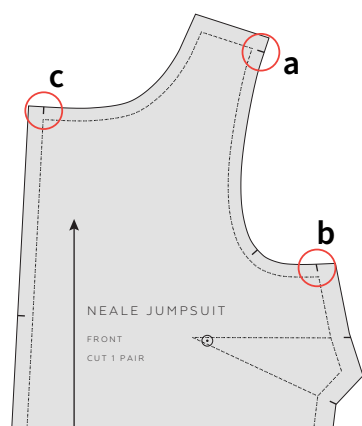
Notches are used to indicate seam allowance, dart arms, the location of design details, such as pleats, tucks, gathers, hems and pockets. They can also be used to indicate key points on the pattern, such as the centre front and centre back.

Notches are also used to indicate balance points. Balance points are points on a pattern that help you sew the right pieces together, as well as help you when you are sewing long or curved seams. It is a good idea to understand notch positioning as sometimes, when making alterations to patterns, you may displace a notch and need to put it back. When altering patterns significantly you may also want to add additional notches to help you when you are sewing the garment.

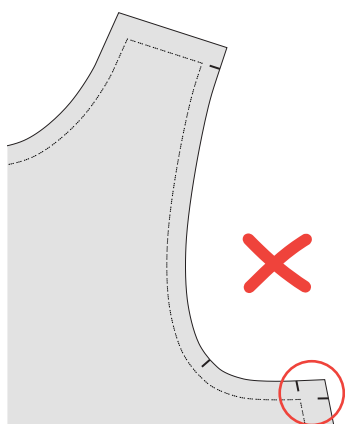
WHERE TO PLACE NOTCHES

SEAM ALLOWANCE NOTCHES

Start by using notches to indicate seam allowance. This can be really helpful if you are using various seam allowances and struggle to remember what seam allowance is applicable where.

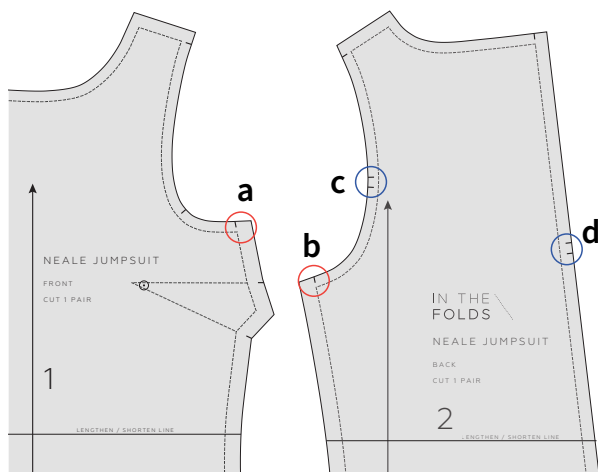


You will see in the example that we have used a notch to mark the seam allowance on the shoulder seam **(a)**, side seam **(b)** and centre front seam **(c)**. You don't need to mark the seam allowance at both ends of the seam. Once you start sewing the seam you will be using the lines on your sewing machine foot plate as a guide. Notches are used in the same way when indicating hem allowance.



Things to consider when marking seam allowance / hem allowance notches:

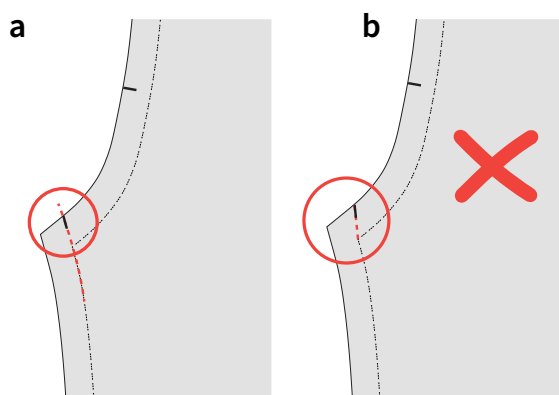
- Consider the order of construction when positioning your notches. For example, normally you would sew the side seam of a garment from the top down, so it makes sense to put the notch at the top of the seam and not the bottom.
- When marking seam allowance notches, you want to avoid notching two sides of the same corner. This can weaken the pattern and the fabric.



- Put notches in the same place on corresponding pattern pieces, so that when you join the pieces, the notches will match. For example, when putting a notch on the side seam of the front pattern piece **(a)**, put it in the same position on the back **(b)**.

DOUBLE NOTCHES

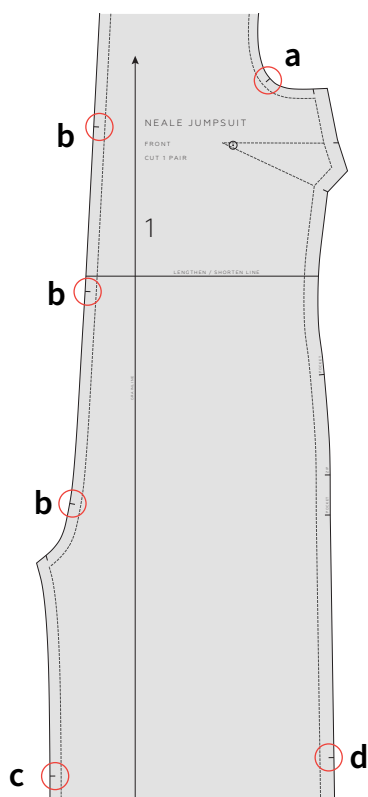
A double notch generally indicates the back of a pattern piece. For example, a double notch is used on a sleeve cap to indicate where the sleeve cap meets the back armhole. In the image, you can see that a double notch is used to indicate the centre back seam **(d)** and the back armhole **(c)**.



HOW TO MARK SEAM ALLOWANCE NOTCHES

a Extend the STITCH LINE to the CUT LINE, following the shape of the seam. Mark the notch with a **6mm (1/4in)** long line at the point where the line hits the CUT LINE.

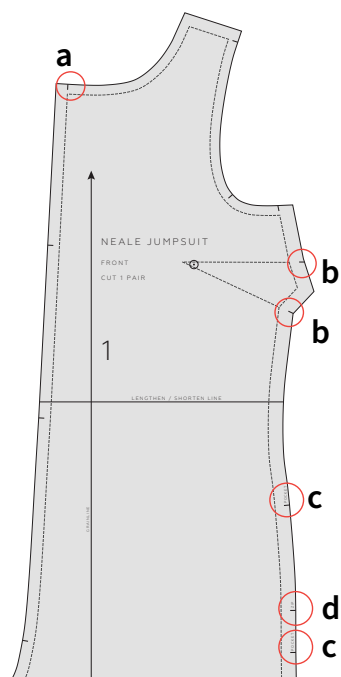
a As you can see in the illustration, if the line doesn't follow the STITCH LINE, the notch wouldn't be in the correct position.



BALANCE NOTCHES

Balance notches are notches that indicate which seams match together and which way pieces go. Balance notches also assist when easing pieces together, or sewing very long seams.

In the example, you can see that a notch has been used on the armhole to indicate where it will match with the FRONT FACING **(a)** - single notches are used on the front armhole and double notches are used to indicate the back armhole. Notches are used down the centre front seam **(b)**, inner leg seam **(c)** and side seam **(d)** to ensure that you do not stretch these seams and to indicate which pieces are joined. Balance point notches can be placed where you like, but consider what will be most useful when sewing.



NOTCHES FOR POINTS OF INTEREST

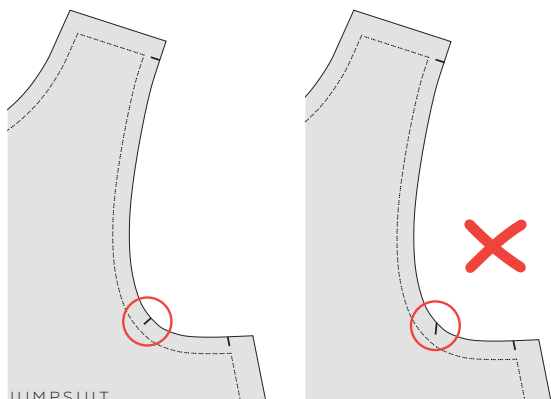
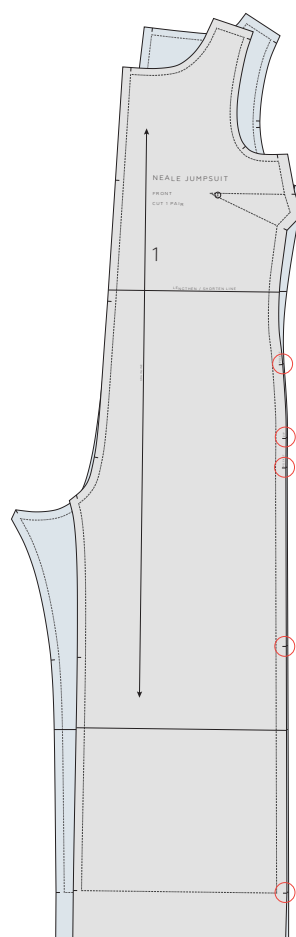
Use notches to indicate points of interest such as:

- Centre front / centre back of pattern (**a**)
- Dart arms (**b**)
- Pocket position (**c**)
- Zip length (**d**)

TRANSFERRING NOTCHES BETWEEN PIECES

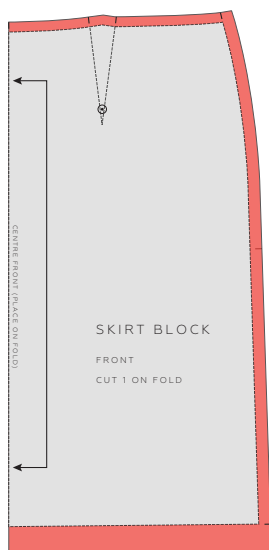
To mark notches on your own pattern, or an altered pattern, mark them on one pattern piece first. Transfer to corresponding seam by matching seams together as if they have been sewn (see p 24). Transfer the notches onto the other pattern piece with a tracing wheel, or notching through both layers with a pattern notcher.

In the example you can see that the FRONT and BACK pattern pieces are aligned at the hem, but not at the top of the side seam. This is because of the dart. When the dart is sewn, these seams will be the same length and will match at both the top and the bottom. By lining up the bottom part of the seam, the notches can be transferred from the FRONT [1] to the BACK [2].



NOTCHES ON CURVES

Notches are really helpful when sewing curves. When marking notches on a curve, make sure you square out from the STITCH LINE to mark your notch on the CUT LINE.



WHAT IS SEAM ALLOWANCE?

Seam allowance is the space between the STITCH LINE and the raw edge of the fabric (marked in red on the illustration). The seam allowance varies throughout patterns, depending on the seam. For example, on a skirt block, larger seam allowances are required for centre back and side seams. Smaller seam allowances are required for curved seams such as the waist line.

When hacking or altering a pattern you will at times need to remove seam allowance and then add it back on. If you are adding seam lines or details you will also need to add seam allowance.

HOW MUCH SEAM ALLOWANCE TO ADD

The seam allowance required will have a lot to do with the fabric you are using, and how you will be finishing the seams. For example, if you are making a silk chiffon top, it is best to use a narrow seam allowance, so you are not left with bulky seams that show through the fabric on the right side. A silk chiffon top is a delicate piece of clothing, that is not worn everyday and is normally hand washed, so it can afford to have smaller seam allowances. If you are making a pair of pants or a coat, you need seams that are stronger (particularly in places where tension is put on the seams - such as the crotch of pants) and therefore need a seam allowance that is wider than that you would use for a chiffon top.

You can select the amount of seam allowance according to your preference, or you can follow what we use here at In the Folds. If hacking a pattern, it is best to use the seam allowance already used in the pattern to keep things consistent. A chart of standard seam allowances can be found on p 19 that you may like to use as a reference.



TOOLS REQUIRED

The easiest way to add seam allowance is with a long transparent grading ruler. Not to worry if you don't have one though, you can just use an ordinary ruler and mark the seam allowance width at intervals along the seam and then connect all the points.

The reason that a grading ruler like this is handy is because it has the most common seam allowance increments already marked on it. All you need to do is position the corresponding line on the ruler with the STITCH LINE on the pattern and you can add seam allowance with minimal fuss. More about how to do this can be found on p 20.

STANDARD SEAM ALLOWANCE CHART

SEAM	SEAM ALLOWANCE	REASON
SIDE SEAM / SHOULDER SEAM / CROTCH SEAM	1.2cm - 1.5cm (½in - ⅝in)	This gives added strength to a seam that requires stability. You can always increase the seam allowance if you think you will be wanting to let out (loosen) the garment in the future - although this will depend on how much shaping there is in the seams. Curves are more difficult to sew with a larger seam allowance. Most In the Folds patterns use a 1.2cm (½in) seam allowance for side seams. The Neale jumpsuit uses a larger seam allowance of 1.5cm (⅝in) due to the invisible zip.
PANEL LINES / POCKET BAGS	1cm - 1.2cm (⅜in - ½in)	Panel lines are often just a design feature, so may not need the extra width given to the side seam (but in some cases may need it). If the seam lines are curved, you are better off with a narrower seam allowance. In the Folds patterns generally use a 1.2cm (½in) seam allowance for panel lines. Due to the curved nature of pocket bags, pocket bags use the same seam allowance as panel lines in In the Folds patterns.
ARMSCYE / ARMHOLE / SLEEVE CAP	1cm - 1.2cm (⅜in - ½in)	The seam allowance depends on the design of your sleeve or armhole. It can be difficult to sew in a sleeve and get a nice fit if there is too much seam allowance, due to the curve of the armhole. The seam allowance on the sleeve cap must be the same as the armhole seam allowance, as these seams will be sewn together. For sleeveless styles, In the Folds uses a 1cm (⅜in) seam allowance on the armhole. For styles with sleeves we use 1.2cm (½in).
WAIST EDGE	1cm - 1.2cm (¼in - ½in)	Waist edge seam allowance will depend on how you are finishing the seam - whether with a straight waistband, shaped waistband or waist facing. In the Folds patterns use a 1.2cm (½in) on this seam to make it easy to sew, whilst still providing the stability required in this area.
NECKLINE	6mm - 1cm (¼in - ⅜in)	The required seam allowance for a neckline will depend on the style of your garment - whether it is shaped, how it is finished, or whether or not it has a collar. You will often need quite a narrow seam allowance in this area. It can be difficult to get a nice shape around the curve of the neckline if there is too much bulk. In the Folds patterns use a 1cm (⅜in) allowance on necklines, although in industry, neckline seam allowance is usually 6mm (¼in).
CENTRE BACK	1.2cm - 2cm (½in - ¾in)	The centre back is often where a closure is located, such as a zip or buttons. For this reason, it can make things easier if you have a bit of extra seam allowance in this area to play with. In the Folds patterns generally use a 2cm (¾in) seam allowance in the centre back if there is a zip / closure.
HEM	1cm - 15cm (⅜in - 6in)	There is a huge range when it comes to hem allowance. It depends on the shape of the garment, the fabric you are using and the desired outcome. If you are making a sheer silk top you will want the smallest hem possible, while a heavy wool dress will require a larger hem allowance to add stability and weight to the hemline (in this case you may also consider adding a hem facing). With very large hems or for certain shaped garments, it is sometimes best to make a hem facing, rather than adding hem allowance to the pattern.

HOW TO ADD SEAM ALLOWANCE

1 Decide on how much seam allowance you will be adding (using the table on p 19 if needed). Find the corresponding line along the width of your grading ruler.

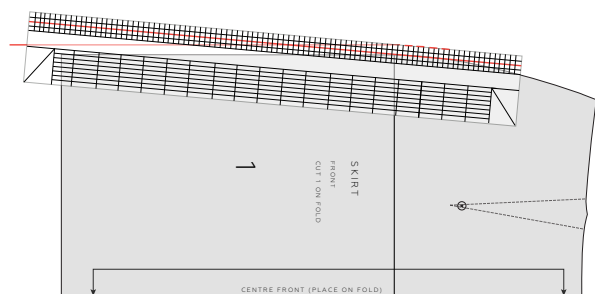
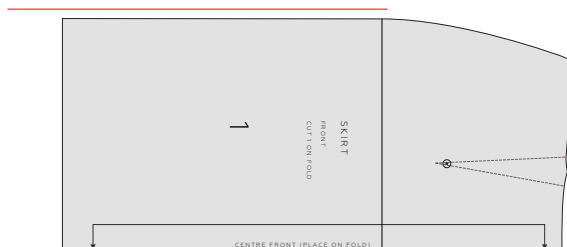
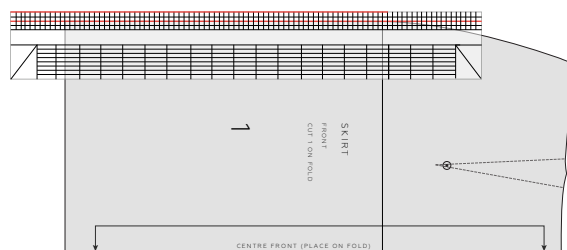
For the example, we will be using a basic skirt pattern to demonstrate how to add seam allowance.

START WITH STRAIGHT SEAMS

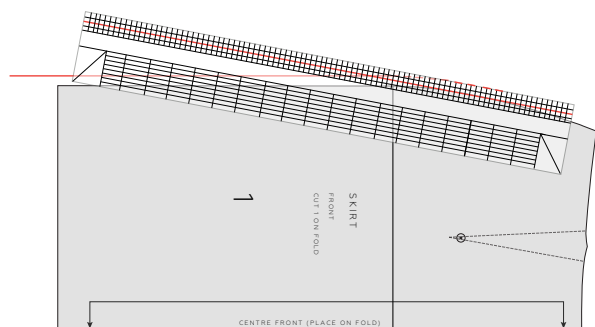
2 Lay the line on your ruler that corresponds to your desired seam allowance along the side seam of your pattern. It is much easier to work horizontally than vertically, so we suggest rotating your pattern piece.

With a sharp pencil, or pacer, draw in your seam allowance. Be careful to keep your ruler in place.

Extend the line past the original line by a couple of centimetres. This will help when you adding seam allowance / hem allowance to the other seams.



a



b

MARK BROKEN LINES FOR CURVES

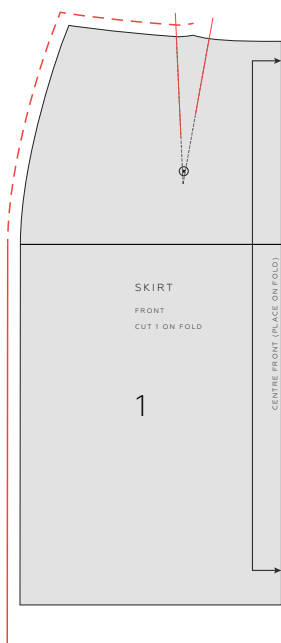
3 a If the seam you are adding seam allowance to is curved (which it is in the case of the hip shape here) you can mark the seam allowance with a broken line. Line up your seam with the ruler and draw a broken line.

b When your ruler no longer lines up with the edge of the pattern, pivot your ruler to your next point where it does align (every 1 – 1.2cm / $\frac{3}{8}$ in - $\frac{1}{2}$ in or so). Continue marking the seam allowance with a broken line.

For tight curves (such as a bodice neckline) mark your seam allowance guidelines closer together to ensure a smooth and accurate curve.

Continue pivoting the ruler until you have gone along or around the whole curve.

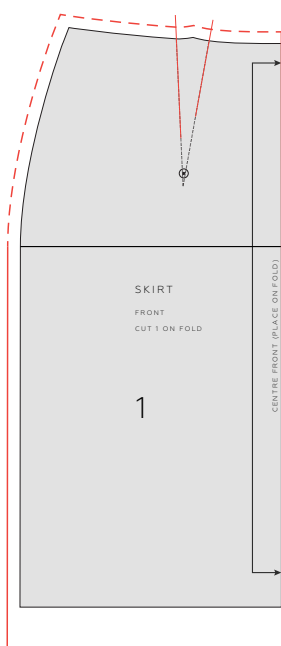
At In the Folds, we find this the easiest way to mark seam allowance on curves. Alternatively you can use a French curve that has seam allowance markings.



ADDING SEAM ALLOWANCE TO DARTS

4 When you have finished with one seam, rotate the pattern so that the next seam is now horizontal. When adding seam allowance to darts, extend both dart arms, by a few centimetres.

Use your ruler to follow the angle of the dart on both sides of the centre of the dart. Continue pivoting along the seam until seam allowance has been added.



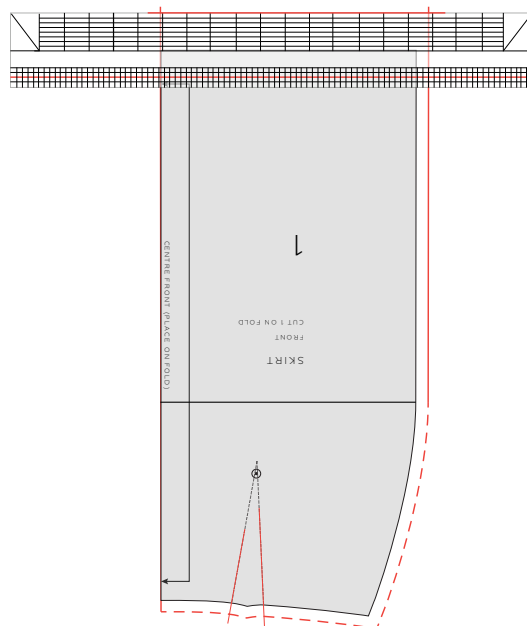
WHEN A SEAM DOES NOT REQUIRE SEAM ALLOWANCE

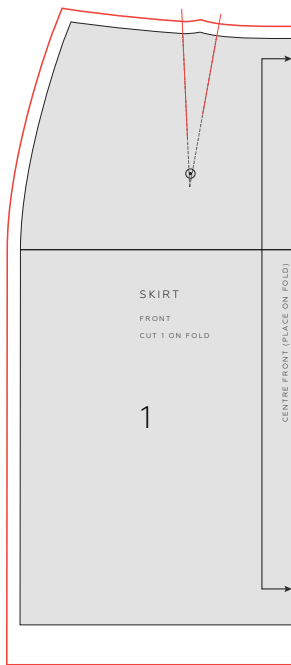
5 The centre front of this pattern does not need seam allowance, as it will be cut on the fold. When you have a seam like this, extend the line so that it intersects with the seam allowance markings on each end of the seam.

ADDING HEM ALLOWANCE

6 Add hem allowance in the same way. If the hem allowance required is wider than the width of your ruler, rotate the ruler and use it vertically. Mark points at each end and rule a line to create the hem line. If the hem is curved, use the method on p 20 to mark the seam allowance.

If the section of the pattern you are adding hem allowance to is not straight, you may need to change the angle of the hem allowance at the side seams. Look to p 23 for more info.





JOIN BROKEN LINES

7 When you have worked your way around the pattern piece, you will need to finalise the broken lines.

Draw in your curves by joining the broken lines to form smooth curves. You can do this by carefully pivoting your ruler or by using a French curve. A good way to check if your curve is smooth is, with the pattern flat on a table, crouch down and look at the curve at eye level. You will quickly see if there are any sharp points!

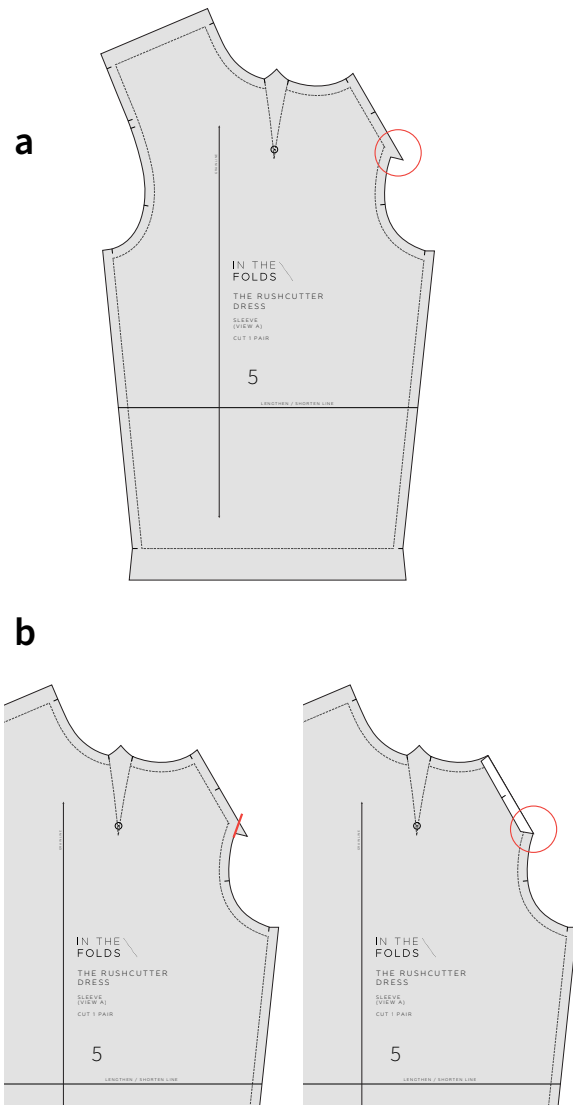
SEAM ALLOWANCE AT CORNERS + INTERSECTION POINTS

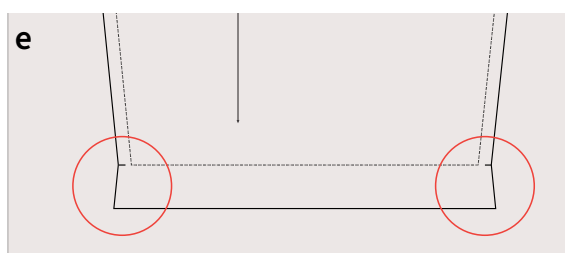
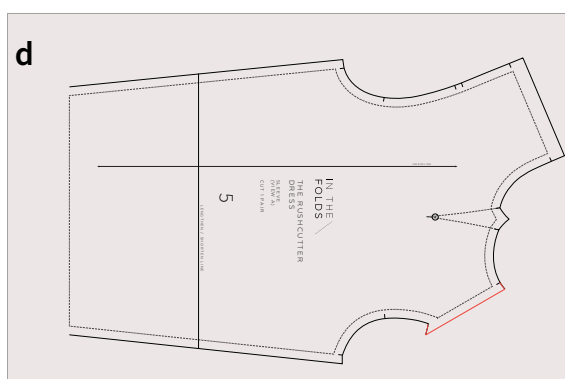
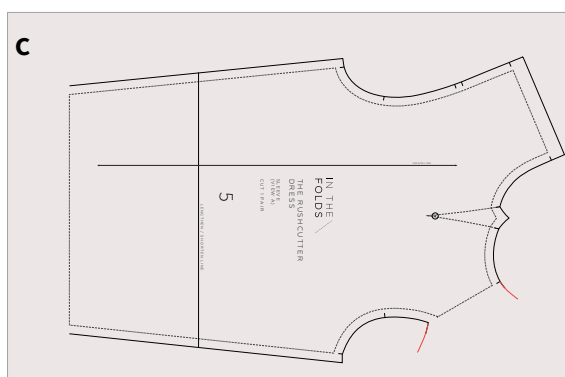
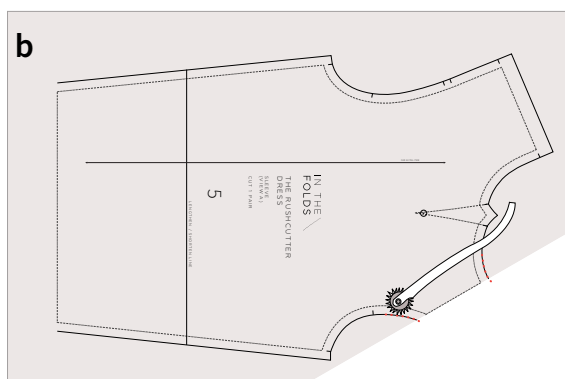
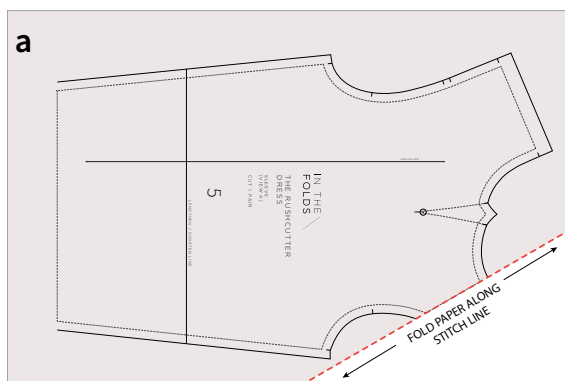
Sometimes you can just extend the lines from one seam to another and they will come to a corner that will sit correctly (like in the skirt example above). With other shapes - especially on points - you will need to adjust the angle or line of the seam allowance so that when the seam is sewn, the seam allowance sits flush with the edge.

a As an example, we will use the raglan sleeve from the Rushcutter dress. You will notice that at the seam where the sleeve joins the CENTRE FRONT PANEL [1] the seam allowance comes to a strange point.

The reason for this is, after this seam is stitched and then pressed open, it will be able to sit flush with the edge of the sleeve. This will help you get a lovely clean finish when you attach the sleeve to the armhole of the dress.

b If you were to just extend the seam lines, when the seam allowance was pressed it would not line up with the cut edge when the seam was stitched and pressed open.





HOW TO MARK SEAM ALLOWANCE AT INTERSECTION POINTS

a In the example we have added seam allowance to all the seams as usual. When we get to the seam that joins the sleeve to the CENTRE FRONT PANEL [1], we need to fold along the STITCH LINE. By folding along the STITCH LINE like this, we will be able to determine what will happen when the seam is stitched and pressed open. Remember to consider which way the seam allowance will be pressed when finalising corners on seam allowance.

b Take a tracing wheel and trace over the lines that indicate the seam allowance on either side of the seam for approximately 2-3cm (1in).

c Unfold the seam allowance and you will see that you have transferred the shaping of the seam lines. Join the dots that have been created by the tracing wheel.

d Complete the seam with a straight line at the correct width.

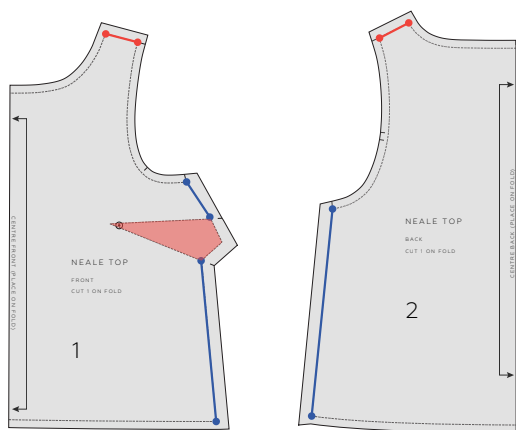
HEM ALLOWANCE WHEN GARMENT IS NOT STRAIGHT

e You will need to use this same technique when adding hem allowance to a garment that is not straight in the bottom section.

In the skirt example (p 21) the pattern piece is straight from the hip down, so the hem allowance can be straight. In the case of the Rushcutter sleeve, the sleeve is slightly tapered, which means the sleeve hem allowance will need to reflect this shape. This will allow the hem to sit flat when it's sewn and will not create bunching.

CHECKING + TRUING PATTERNS

If you have altered or created a pattern, it is really important that you check that your patterns fit together correctly before cutting your fabric. It may seem a bit tedious checking each seam, but taking a few minutes to check your patterns at this stage can save you cutting out incorrect patterns and wasting precious time and fabric.



CHECK SEAM LENGTHS

METHOD 1 - MEASURE SEAMS

To check that your patterns fit together correctly, you need to check that each seam is the same length as the seam it will be sewn to. For example, in the case of the **Neale top** (pictured), you need to check that the side seams and shoulder seams are the same length. To do this, you can simply take a ruler or tape measure and measure each seam on the STITCH LINE. Remember that the dart will be sewn, so this needs to be disregarded when measuring.

If you find that your seams are not the same length, look to p 28.

METHOD 2 - WALK SEAMS

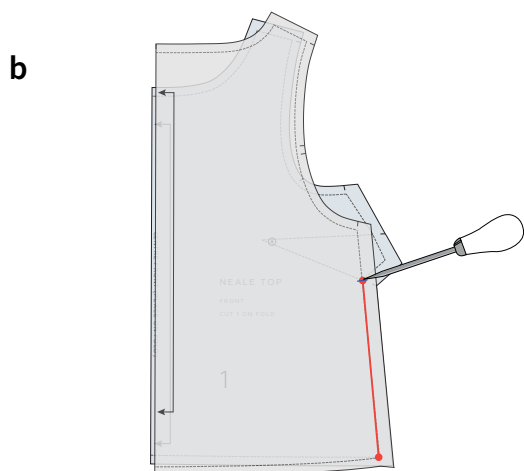
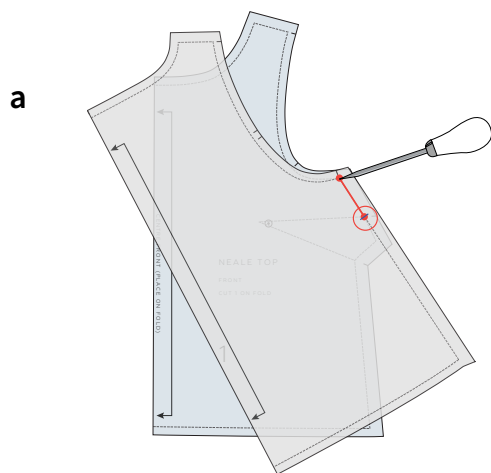
The other way you can do this (which is the method we prefer here at **In the Folds**) is to match up the seams as if you were sewing them and check that they are the same length. You need to line up the patterns with STITCH LINE on STITCH LINE.

CHECKING STRAIGHT SEAMS

a Line up the top of the seam, STITCH LINE on STITCH LINE, using a stiletto to hold the top of the seam in place. When you get to a detail, such as a dart, mark the position with a pencil or tracing wheel.

b Move the BACK pattern piece so that the point marked lines up with the bottom dart arm (as if the dart has been sewn). Hold in place with stiletto and check the remainder of the seam.

If you find that your seams are not the same length, look to p 28.

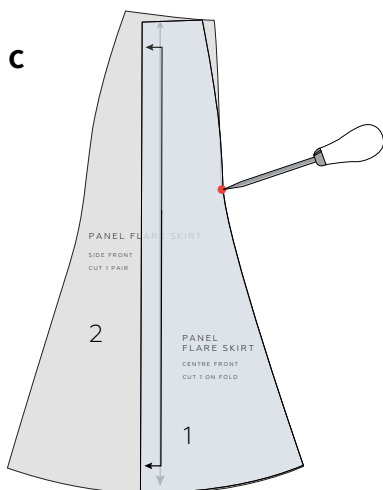
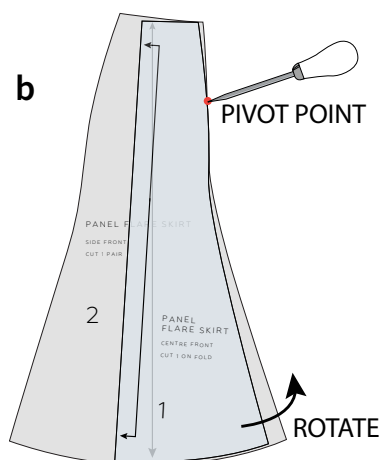
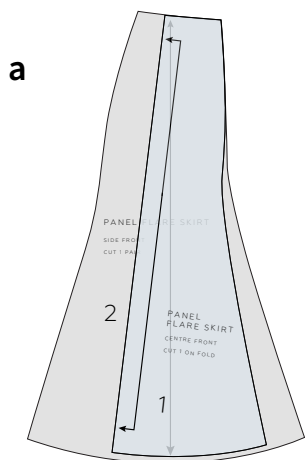


CHECKING CURVED SEAMS

When it comes to curved seams, the process of checking patterns is slightly different to when you check a straight seam.

With curves, you cannot simply lie one seam on top of the other as the curves won't be the same between pattern pieces.

For the example we are using a panel flare skirt. The pattern does not have seam allowance added yet. If your pattern has seam allowance, remember to place STITCH LINE on STITCH LINE as we are checking that our STITCH LINES work together, not the cut edges.



a Match the seams together at the top of the seam, as if you were sewing them (one on top of the other). You may need to flip one upside-down to line them up correctly.

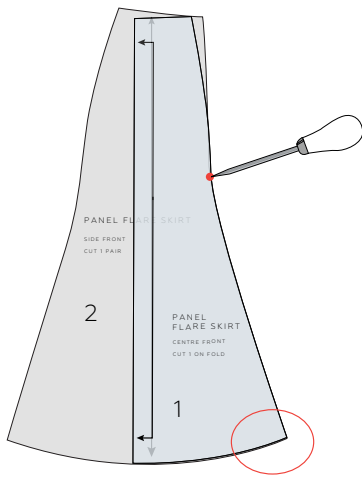
b You will need to pivot the pattern so that you can continue matching the seams. Take a stiletto/awl (or a sharp pencil or pin) and insert it at the point where the seams diverge. This will allow you to keep this point together, but also allow you the movement you need to match the remainder of the seam. When it is in place, you should be able to rotate the top pattern piece, without moving the pattern underneath. Rotate the piece until the seams match together again.

c Move the point of the stiletto to the next pivot point (where the seam lines diverge again), and rotate the pattern until the seams align again. Continue until the whole seam has been checked.

Beginner tip

If you also need to mark notches on a curved seam, mark them at the same time as you check the seam length. Use a tracing wheel to mark a notch through both pattern pieces, and then clip them with your pattern notcher or scissors.

d

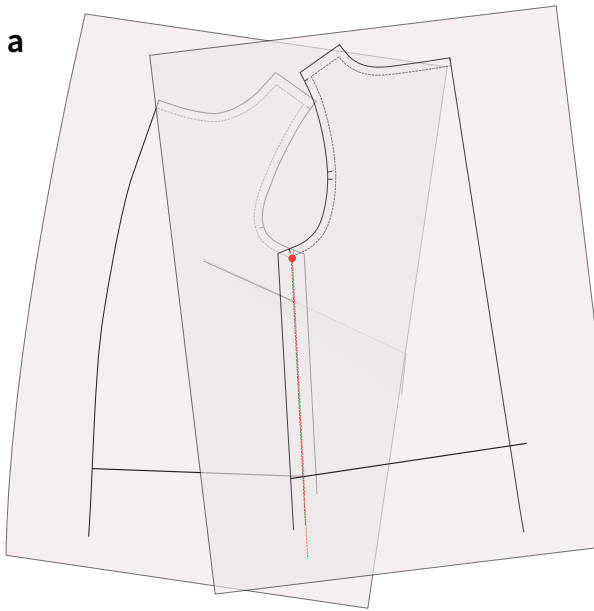


d Check that the seams are the same length. If one of your seams is longer by a small amount (up to 1cm / $\frac{3}{8}$ in), simply trim off the excess. If the discrepancy is bigger, you will need to remove half the excess from the length of one piece, and add the other half to the other piece, so that they are the same length (see p 28).

TRUING SEAMS

As well as checking that your seams are the same length, when checking patterns, you also need to 'true' each seam. What this means is that you need to check that the lines meet smoothly and there are no sharp points or dips in the lines (unless that is the intention of the design). This is also referred to as 'checking flow through'.

a

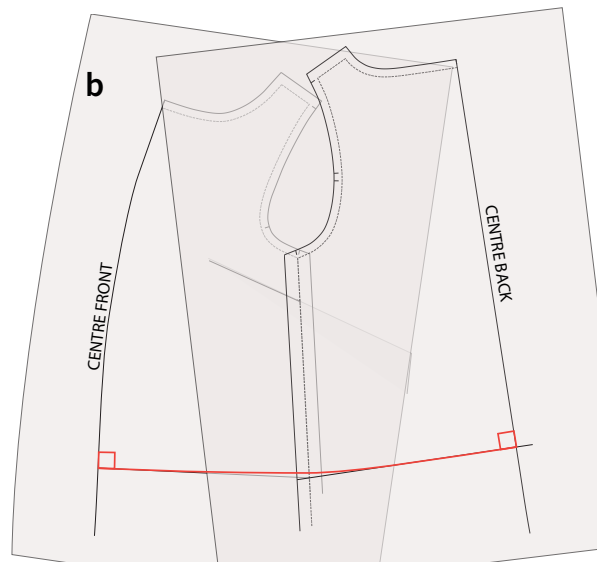


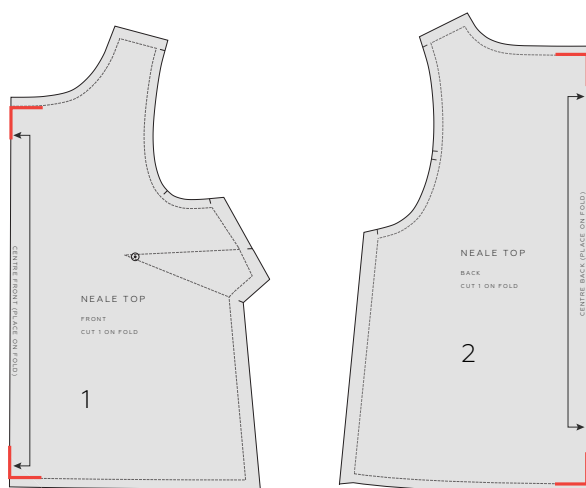
a For the example we will be using a generic top pattern with a dart. Fold the dart on the FRONT as if it has been sewn (more on this on p 29). Line up the side seam on the front and back pattern pieces - STITCH LINE on STITCH LINE, as if they have been sewn.

You will notice that the new hem lines come to a point at the side seam. We need to smooth this out (or 'true' the hem) so that we have a nice smooth curve for the hemline.

Hold pieces in place with pins or pattern weights.

b Take a ruler and draw a nice soft curve from the CENTRE FRONT to the CENTRE BACK. Be sure to meet the CENTRE FRONT and CENTRE BACK line with a perpendicular (90 degree) angle. At points where seams meet (or when a pattern is cut on the fold), you want to make sure there is a nice flow through from one side to the other, making sure that there are no dips or points created.

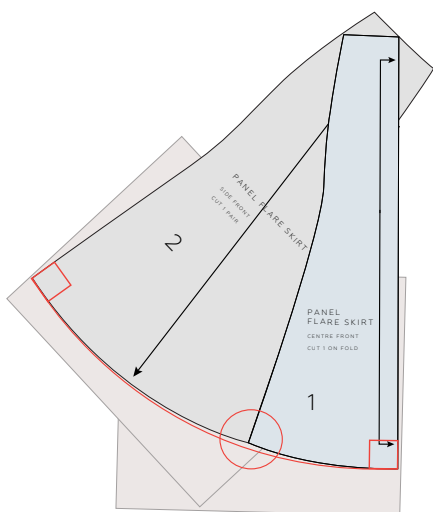




CHECK PATTERNS ARE SQUARED OUT

When a pattern is symmetrical, always check that both sides of the CENTRE FRONT and CENTRE BACK lines meet the intersecting seams at 90 degree angles. This is called 'squaring out' and will prevent any strange lumps, bumps or points in your pattern piece. You can use the corner of your ruler or a set square to check this.

a

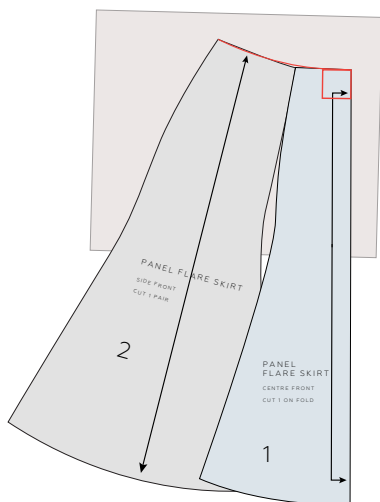


TRUE CURVED SEAMS

a Place the pieces as if they have been sewn together and pressed open to check the hemline. As you can see in the example, there is a small dip where the two pattern pieces meet. Redraw the hemline as a smooth curve, and adjust the pattern pieces to match.

As you can see in the example, you may need to attach some scrap paper to the pattern pieces to fill in any gaps. If you have overlapping paper like this, you will need to use a tracing wheel to transfer the new line onto the paper underneath.

b



If you only need to add a small amount of paper, consider using masking tape as a quick and easy way to 'grow on' paper to fill a small gap.

At this point, you should also check that the angle between the centre front and hemline is perpendicular. This means that when you cut the piece on the fold, you will get a nice smooth line. Check the side seam too - this should also be perpendicular.

b In the same way that you checked the hemline, you can check any other curves on the pattern. In the case of the example, we also need to check the waistline.

IF SEAMS ARE NOT THE SAME LENGTH

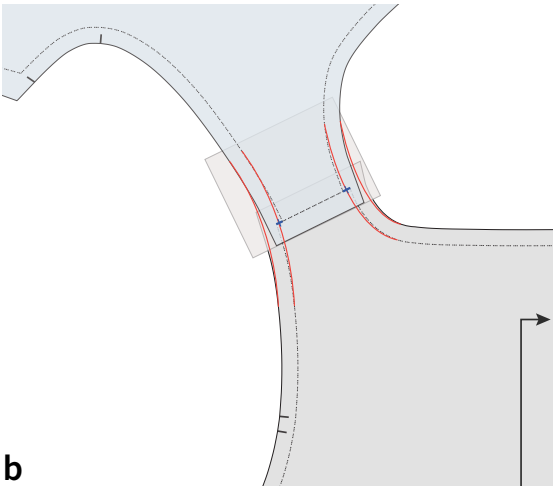
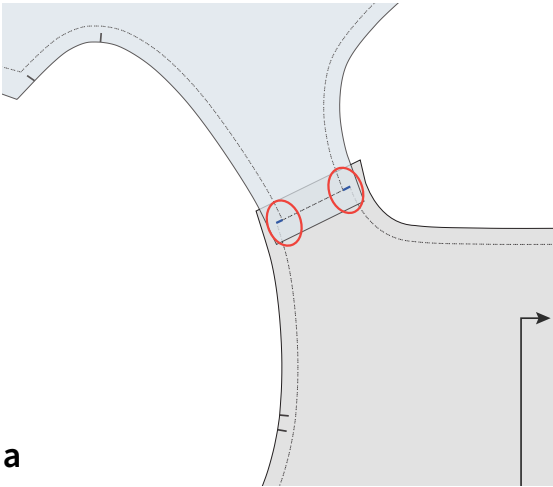
If your seams happen to be different lengths, you will need to do a small alteration to correct this. If the difference is larger than a few millimetres (up to 1cm / $\frac{3}{8}$ in), we suggest going back to the pattern and checking that you haven't made an error, before following the directions below.

You will need to add a little to one side of the seam and remove a little from the other so that they become the same length.

a You may be able to do this by eye, or alternatively you can measure the difference in length between the seams by lining the two pieces up as if they were sewn. See how much excess there is at the end of the seam.

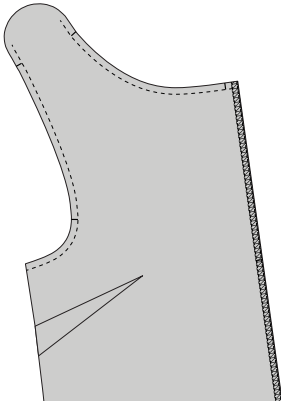
Take note of this measurement. You will want to distribute the difference on each side of the seam.

b Add to the seam on one side (the shorter side) and remove from the other, creating a line of best fit between the two seams. Draw in a smooth new seam line. Use a tracing wheel to transfer the new line from one pattern piece to the other. Tape on small pieces of paper or masking tape if you need to fill a gap to create the new shaping.

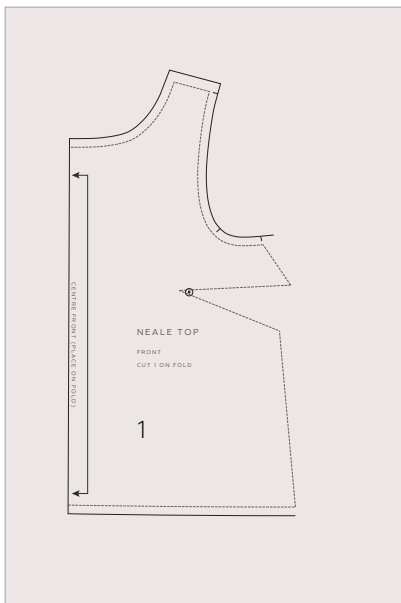


NOT ALL SEAMS NEED TO BE THE SAME LENGTH

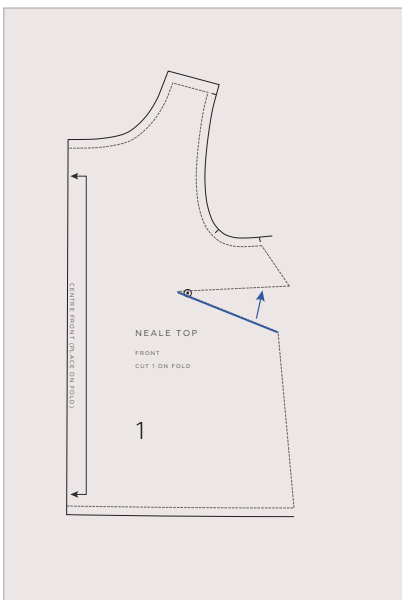
Keep in mind that not all pieces that are sewn together will be the same length - some need to be eased. For example, sleeve caps that need to be eased into armholes, pant leg back that needs to be eased into pant leg front, pant tops that need to be eased into waistbands, etc.



a



b



WHAT IS A DART?

Pattern drafting is the act of making something two dimensional (the fabric) fit around something three dimensional (the body). Darts are a way of doing this and are most commonly used to create shape around areas of the body that are curved: the bust, shoulders, elbows and waist, but can be used pretty much anywhere - whether purely for fit or as a design detail.

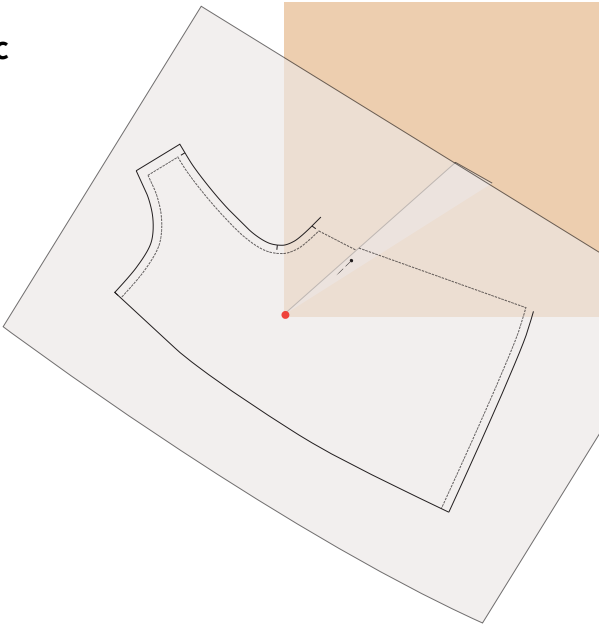
WHAT IS DART SHAPING AND WHY DO WE NEED TO THINK ABOUT IT?

You may have put a dart in a garment before and noticed that the dart has changed the shape of the seam that it lies on and is no longer the smooth line it once was. To prevent this from happening, we need to add dart shaping. This will ensure that once your dart is sewn, the seam it's on will remain a nice smooth line.

HOW TO ADD DART SHAPING

a Take the pattern piece that requires dart shaping. In the example we have added seam allowance to all seams except for the side seam. We cannot add seam allowance to the side seam until we have trued the dart and added dart shaping. Be sure to leave excess paper on the seam with the dart, as we will need this for the dart shaping.

b You will need to fold the dart, so you can predict what will happen to the shape of the seam when you sew the dart from the fabric. Think about which direction the fullness of your dart will be pressed once it is sewn. This will decide which dart arm you need to fold. Generally vertical darts are pressed towards the CENTRE FRONT (in the case of front darts) and the CENTRE BACK (in the case of back darts). For horizontal darts (like the one pictured), the bulk of the dart is pressed down.

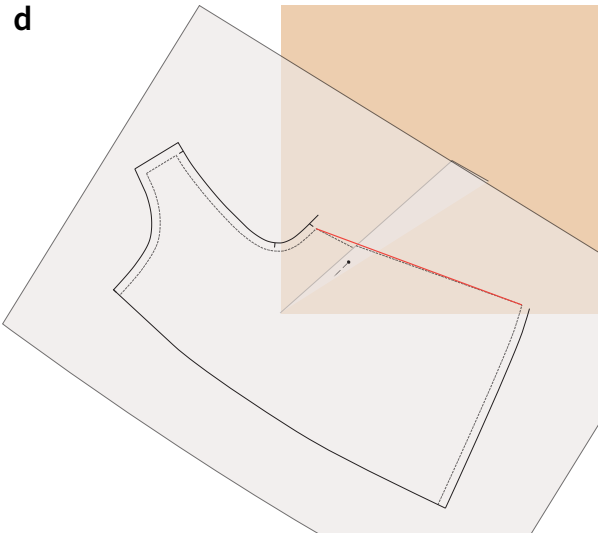
c**Tip**

You will be using a tracing wheel in the following steps. It is a good idea to slide a cutting mat under the pattern so that you don't damage your table.

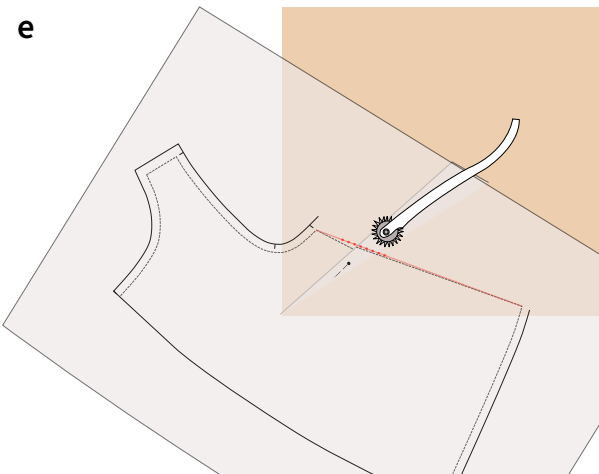
c Folding a dart on a flat surface is not possible, as we are making the two dimensional pattern three dimensional. Place the tip of the dart on the corner of a table (or a large books also works) and fold the lower dart arm so that it meets the upper dart arm.

As you can see in the example, the side seam line doesn't match up on either side of the folded dart. We will correct this before marking the dart shaping.

Hold folded dart in place with a pin or pattern weight.

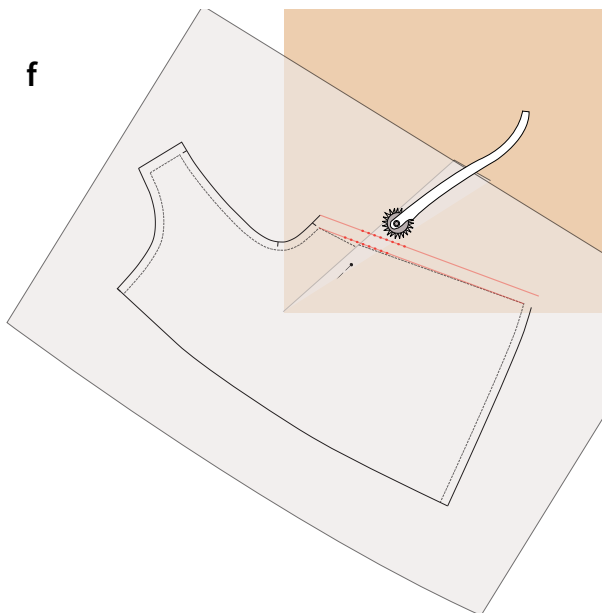
d

d Take a ruler and draw a straight line from the top of the side seam, down to the hemline. This is the new side seam **STITCH LINE**. If the seam had been a curve, you would draw in a smooth curve.

e

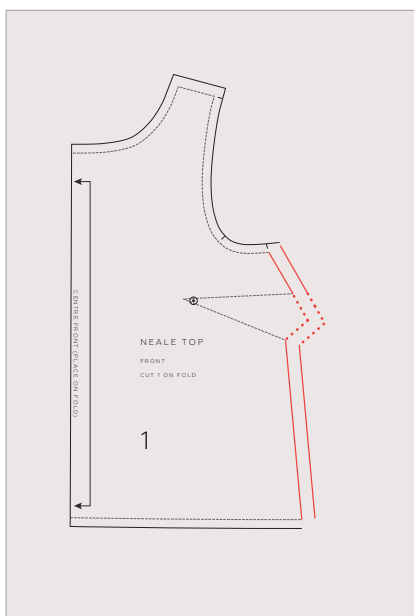
e Use a tracing wheel to transfer the new side seam **STITCH LINE** onto the folded section of the dart. This will give you the shaping you need for the dart. If you don't have a tracing wheel, poke small holes along the stitch line using a stiletto, pin or similar.

f



f Add seam allowance to the side seam. Use a tracing wheel to transfer the seam allowance line onto the folded section of the dart.

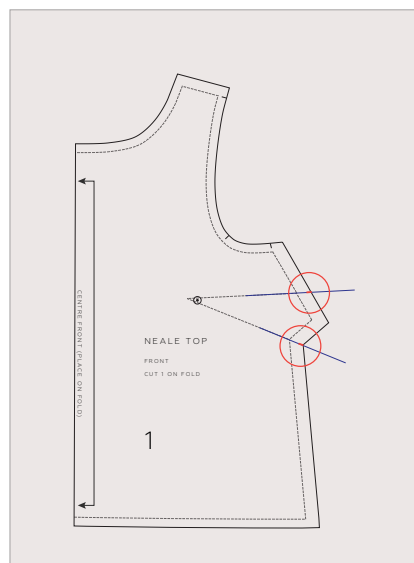
g



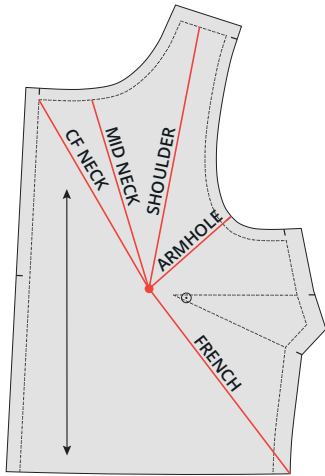
g Unfold dart. You will see the dots made by the tracing wheel.

Take a ruler and join the dots to form a nice smooth line.

h

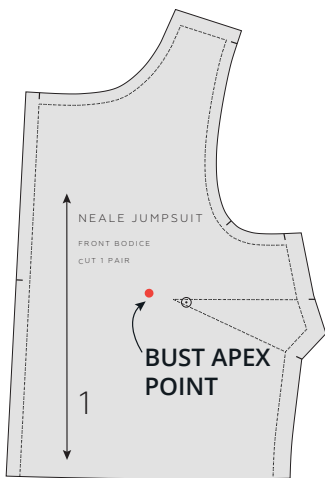


h Add notches at the side seam by extending the dart arms through the seam allowance. Mark notches.



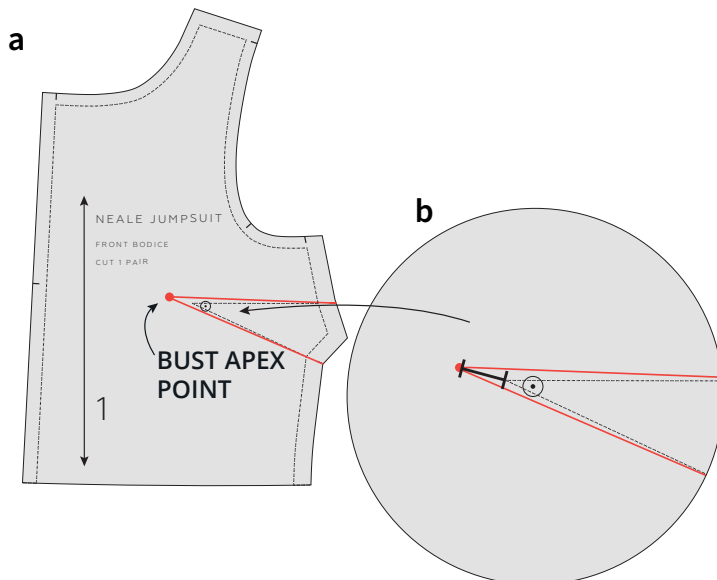
Bust darts can be moved around a pattern. You may choose to do this to change the look of a garment, due to your personal preference or to split a dart value. As long as the BUST APEX POINT remains in the correct position, the fit will remain the same - only the design will change due to the moving dart line.

In the illustration, you can see a number of places where you could move the side dart on the jumpsuit to. You can use this technique on any pattern. The dart position options may vary depending on the design. For example, if you have a waist seam, you can move the dart to the waist seam.



STEP 1

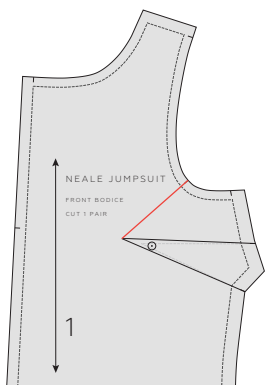
Mark the BUST APEX POINT onto the FRONT BODICE [1]. See p 34 to find the BUST APEX POINT according to the pattern. If you have already found your specific BUST APEX POINT, mark it on the pattern.



STEP 2

a Re-draw the dart, using the BUST APEX POINT as the new dart tip.

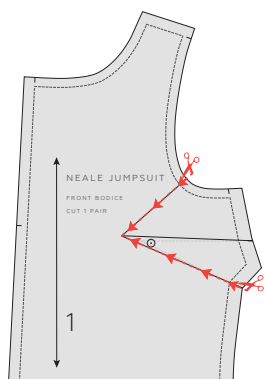
b Measure and record the distance between the original dart tip and the BUST APEX POINT. You will use this later on when you mark in the new dart.



STEP 3

Draw a line to indicate where you would like your new dart to be positioned. Use the diagram on p 32 as a guide.

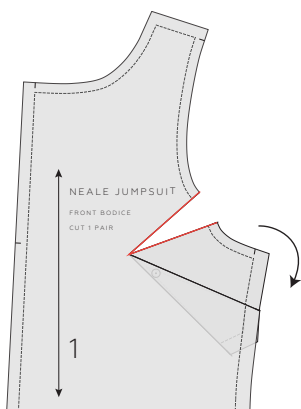
The line needs to meet the BUST APEX POINT.



STEP 4

Cut along the lower dart arm from the side seam towards the BUST APEX POINT. Do not cut all the way to the dart point - leave a small 1-2mm 'hinge' to keep the two pieces together.

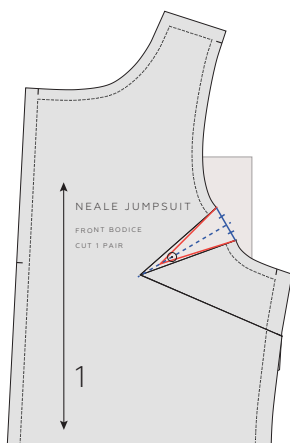
Cut along your new dart position line towards the BUST APEX POINT. Again, stop cutting 1-2mm from the point.



STEP 5

Close out the original dart by moving the upper dart arm down to meet the lower dart arm. You will see that by closing the side seam dart you have opened a new dart in the new position. If you only want to move part of the dart, you can do so. Use tape to close the original dart permanently.

As you can see in the example, the new dart is smaller than the original dart. This is because the seam that we moved the dart to (armhole) is closer to the BUST APEX POINT than the seam it was originally on (side seam). You can think of darts as rotating around a circle (the centre of the circle being the BUST APEX POINT). The further the seam is from the BUST APEX POINT, the larger the dart width at the seam will be.



STEP 6

Take a piece of paper and glue / tape underneath the dart opening. Draw a line from the top of one dart arm to the other on the CUT LINE. Mark the centre of this line. Draw a straight line from the centre point through to the BUST APEX POINT.

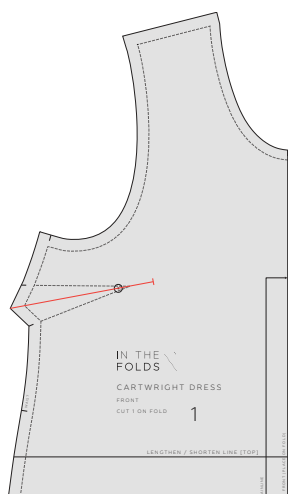
Mark the new dart point by looking at the distance recorded in STEP 2 (p 23). Mark this amount back from the BUST APEX POINT within your new dart.

Add dart shaping by looking to p 29. Mark drill hole 1.2cm (½in) back from the new dart tip.

ROTATING DARTS TO ADD VOLUME

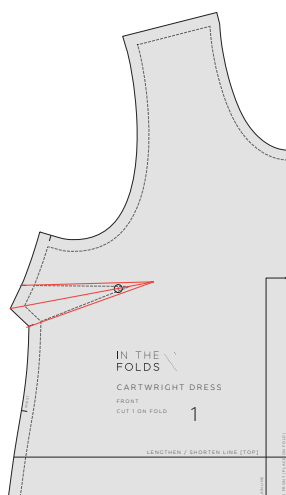
Darts can be closed and the fullness redistributed to create volume in a pattern. The volume allows for the garment to still fit the body (a dart cannot just be removed without being redistributing without impacting the fit of a garment). You may choose to do this because you would prefer the garment not to have darts, or would like to alter the shape of the garment.

With this technique you can only add a certain amount of volume (the equivalent of the dart). If you would like to add more volume, you will need to use the slash and spread technique to add the additional volume (p 58).



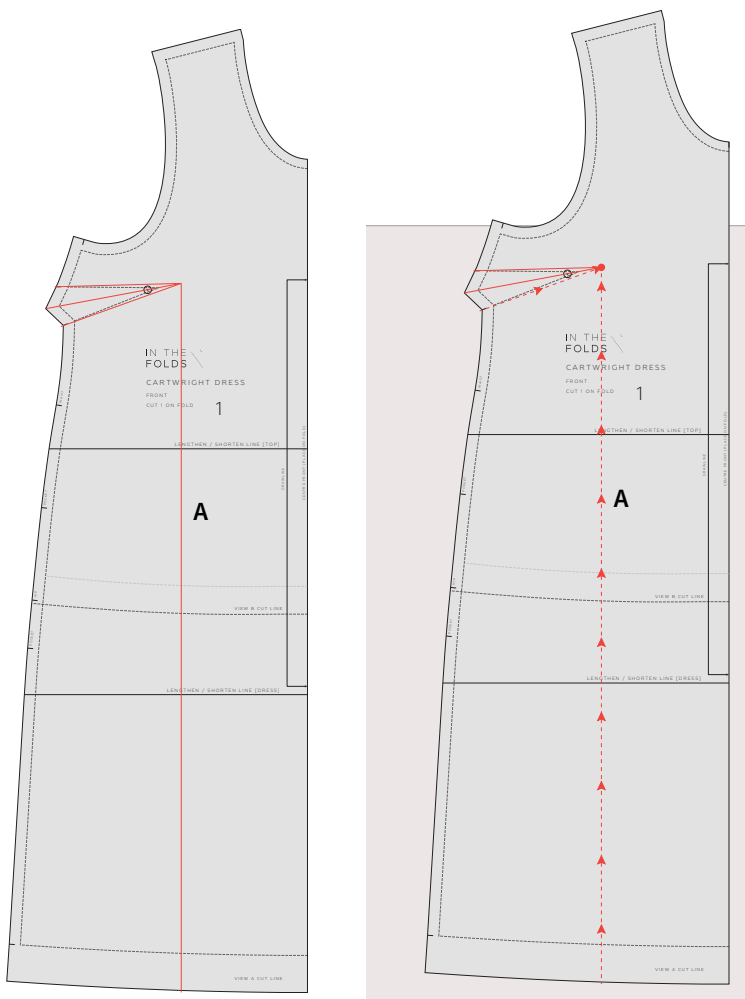
STEP 1

Draw a line through the centre of the bust dart, extending 2.5cm (1in) past the tip of the dart. This is the BUST APEX POINT. If you have already found your specific BUST APEX POINT, mark it on the pattern.



STEP 2

Re-draw the dart, using the BUST APEX POINT as the new dart tip.



STEP 3

Draw a line down from the BUST APEX POINT to the hem, parallel to the CENTRE FRONT. We will call this line **A**.

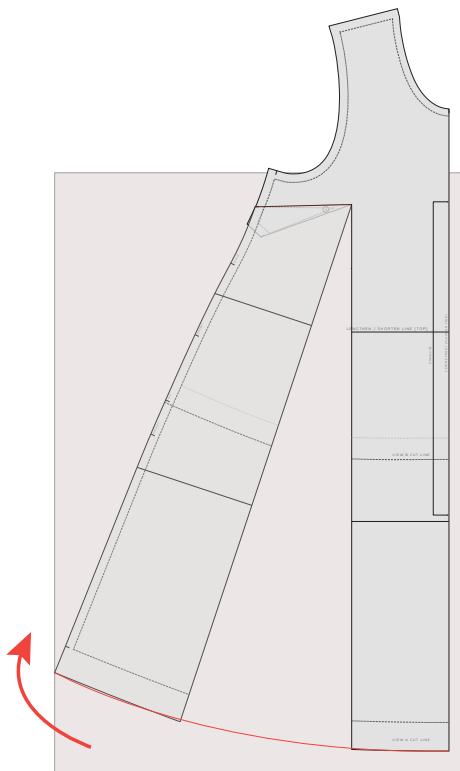
STEP 4

Slide a large piece of pattern paper under the pattern. Cut up line **A** from the hem, stopping 1-2mm from the BUST APEX POINT. Cut along the lower dart arm, stopping 1-2mm from the BUST APEX POINT.

STEP 5

Tape the CENTRE FRONT to the paper underneath. Carefully rotate the side of the pattern to "close out" the dart. To "close out" the dart, you want to slide the lower dart arm until it meets the upper dart arm. You will notice that as you close the dart, a large "dart" will open in the hemline. This opening is the additional fullness. Tape dart closed and attach the pattern to the paper. Smooth out the hemline over the alteration. Cut off the excess paper.

We recommend using the slash and spread technique to add volume to the back of the pattern, so that it remains balanced with the fullness in the front.



WHAT IS A TOILE?

A toile (also known as a 'muslin') is a draft version of a garment. A toile is normally made from a cheaper fabric, so that you can test the fit of a particular garment before cutting into your 'real' fabric.

It is best to choose a fabric for your toile that is similar to what you plan to make the actual garment in. If you are using a lovely sandwashed silk, then you will need something with a similar handle and drape as the silk, so you can get a good idea of what the final garment will look like.

TIPS FOR MAKING A TOILE

- There is no need for a zip or buttons (unless you'd like a practice run) if your design features these.
- You can leave off any extra design details such as pockets. It is a good idea to mark in where pockets will go though so that you can check the position (just mark with a fabric pen or pins).
- You do not need to finish seams.
- Remove the seam allowance from armholes and necklines, if you plan not to finish them for the toile. If you would prefer to leave the seam allowance on you can, but just keep this in mind when fitting the toile. Staystitch curves, such as neckline and armholes, so they don't stretch.
- Sew the toile with a longer stitch length than usual, so that when fitting the toile it is easy to release the seams if you need to. This also speeds up the toiling process and uses less thread.
- Do not sew the hem. It is good to have the hem allowance available if you would like to experiment with length options.
- It is still important to press the toile well as you sew. This will help you when assessing the fit of the toile.

HOW TO USE A TOILE FOR A FITTING

- Try it on, get in front of the mirror and take a look! Is it sitting how it should? How does it feel? Can you sit down comfortably? Use the Fitting Checklist from the Cartwright Fit Kit (from [Issue 22 of Curated by IFE](#)) to help assess the fit of the toile.
- If you do need to make some changes, take a pen (or fabric marker / chalk) and draw the changes directly onto the toile. Alternatively, you can tape masking tape to the toile and write / draw on that.
- If it feels too big, pin out some of the excess fabric from the seams.
- If an area is too tight, cut into the fabric and use pins to fill the gap with a separate piece of fabric.
- If you have made a lot of changes, you may need to make another toile to check the fit again. If the changes are minor (shortening or lengthening, slightly moving a dart, slightly changing the neckline etc.), you will probably be fine skipping making a second toile.

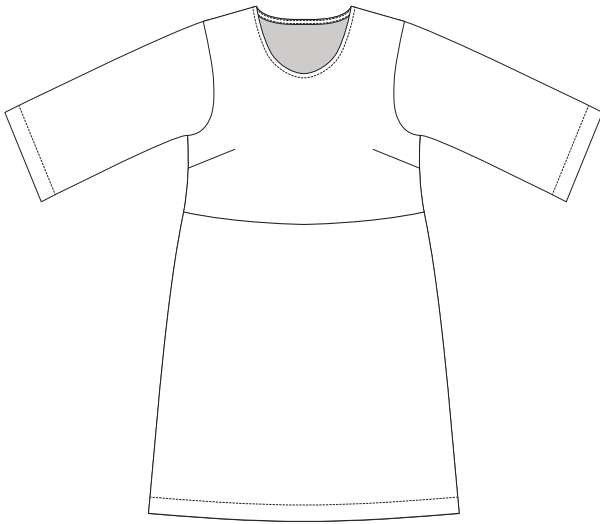
TRANSFER CHANGES TO A PATTERN

- Take your toile and methodically transfer the changes to the pattern. It can be overwhelming if you have a lot of changes to make. Working on one area at a time will help with this.
- Use the seam lines / design details as a reference when transferring changes.
- A tracing wheel can come in handy when transferring seam changes.

PATTERN MAKING EXERCISES

These exercises have been designed to be used on the **Cartwright dress** pattern, but could also be used with any dress pattern with a similar shape. You can also apply many of them to the **Cartwright top**. Try each exercise individually or combine a few.

ADDING A HORIZONTAL PANEL LINE



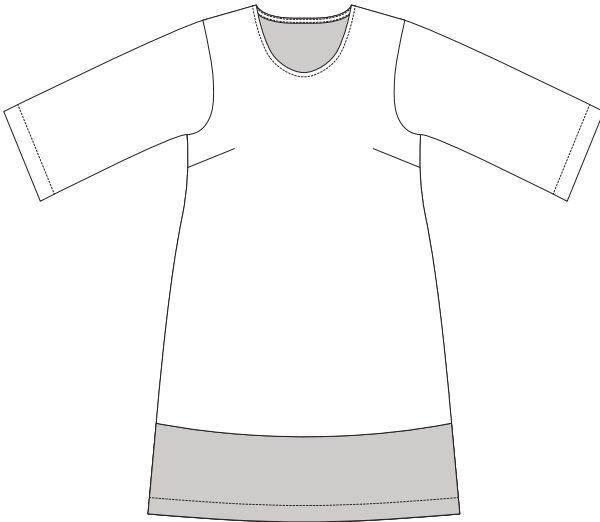
SKILL LEVEL



INTRO

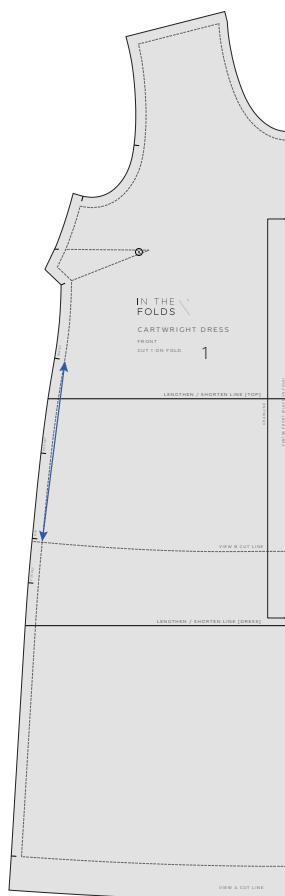
Purpose:

- To add a design detail
- To add a treatment to one part of a garment only - for example, adding pleats or gathers
- To combine different fabrics together into one garment
- You can use this same technique to make a cropped version of a pattern.

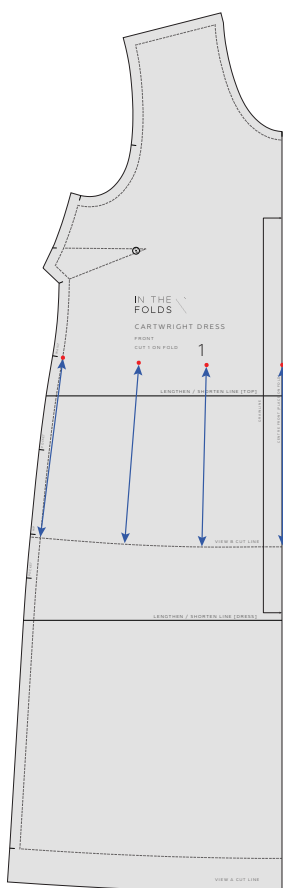


BEFORE YOU START

- If you have a **Cartwright Dress** or toile, try on your dress to get an idea of where you would like your panel. You could pin some stay tape on the dress to get a feel for how it will look.
- Use the **Cartwright Dress** template (p 102) to draw your design and get a sense of proportions.



STEP 1



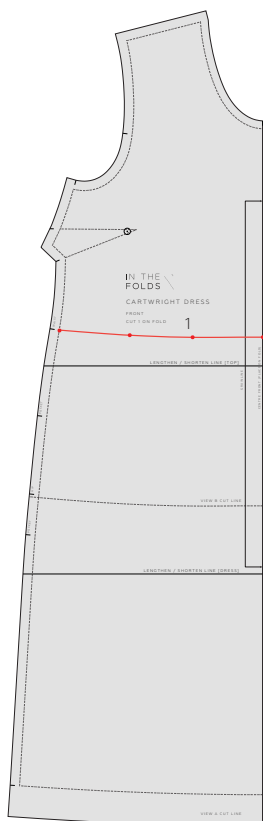
STEP 2

STEP 1

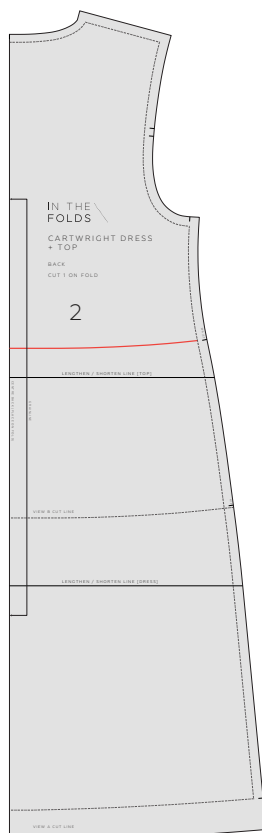
Decide where you would like the horizontal panel on the FRONT [1]. Mark the point on the side seam and measure the distance from the View B CUT LINE or hem.

STEP 2

Measure up from the View B CUT LINE or hem at several points across the pattern piece. Mark the new horizontal panel line with points at regular intervals.



STEP 3



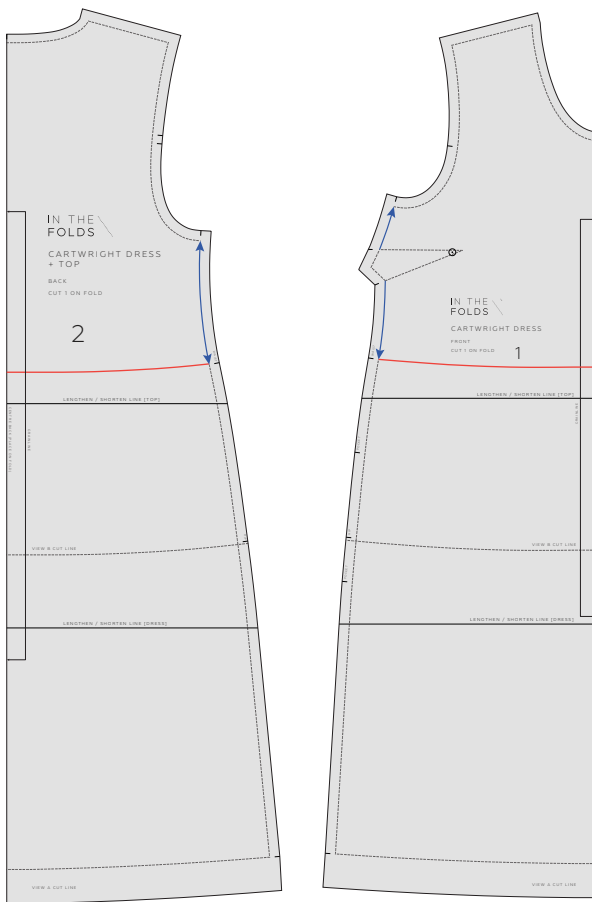
STEP 4

STEP 3

Join the points to create a smooth seam line.

STEP 4

Repeat STEPS 1-3 on the BACK [2] using the same measurement as STEP 1 to ensure the panels align at the side seams.



STEP 5

Measure the side seam STITCH LINE or walk the seams to check that the panel line is in the same position on the FRONT [1] and BACK [2].

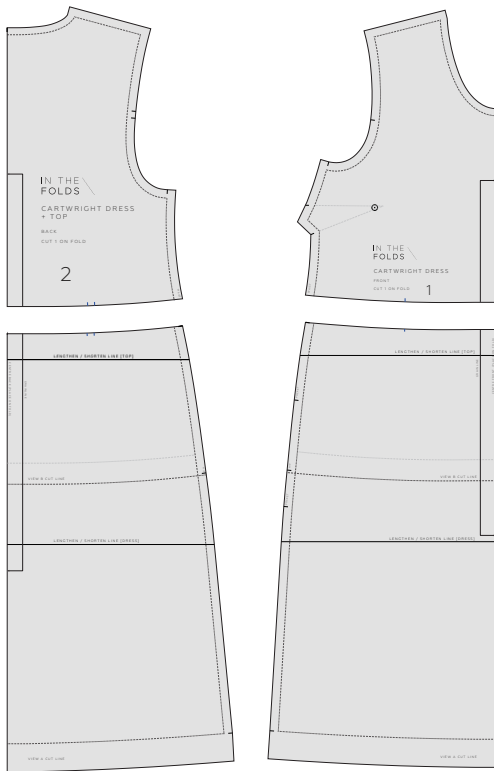


STEP 6

Line up the FRONT [1] and BACK [2] as if they have been sewn at the side seam (STITCH LINE on STITCH LINE) to check the curve.

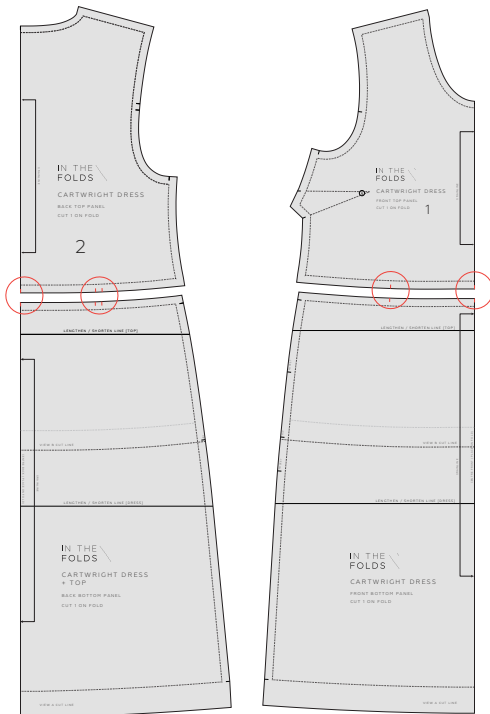
If the panel line comes to a point, smooth it out by drawing a curved line over the point. A French curve will help if you have one. Use a tracing wheel to transfer the new shaping onto the overlapped parts of the pattern.

Add notches to the panel lines - they will help when attaching the lower panel to the upper panels. Use a single notch on the front and a double notch on the back.



STEP 7

When you are happy with the horizontal design line, cut through the pieces to separate the top and bottom panels.



STEP 8

Add seam allowance (p 18) to the cut edges of the patterns (**1.2cm (½in)**). Move the notches to the cut edges. It's also helpful to add notches at CENTRE FRONT and CENTRE BACK.

Add new grainlines to both pieces parallel to CENTRE FRONT / CENTRE BACK.

Label the new pieces: **LOWER FRONT PANEL / CUT 1** **ON FOLD** and **LOWER BACK PANEL / CUT 1** **PAIR**.

ADDING A VERTICAL PANEL LINE



SKILL LEVEL



INTRO

Purpose:

- A design feature
- A way to combine different fabrics
- Separate the pattern into different pieces so treatments can be added to only certain sections - for example, pleats or gathers. This same technique can be used to create an angled panel line (see p 43 for an example).

Panel lines can be used to create symmetrical or asymmetrical designs. If your design is asymmetrical, trace a full front / back before making the alteration. You also need to label the pattern piece to be cut **RIGHT SIDE UP**.

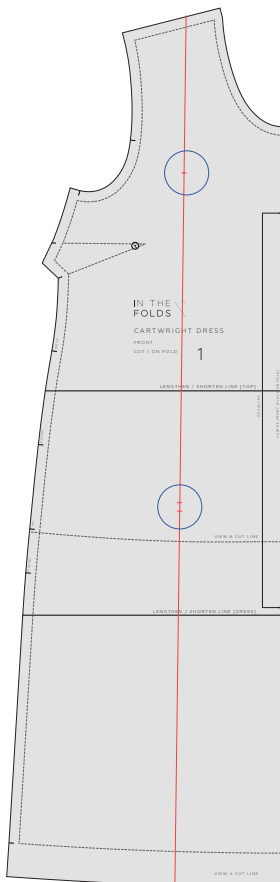
BEFORE YOU START

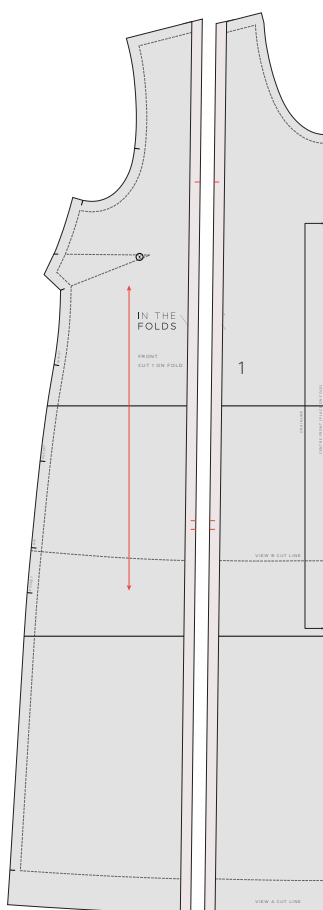
- If you have a **Cartwright Dress** or toile, try on your dress to get an idea of where you would like your panel. You could pin some stay tape on the dress to get a feel for how it will look.
- Use the **Cartwright Dress** template (p 102) to draw your design and get a sense of proportions.

STEP 1

Decide where you would like the vertical panel on the **FRONT [1]**. Draw in the panel line using a ruler.

Mark balance notches on the panel line. These will help you join the panels correctly when you sew them. We suggest using a mix of single and double notches so that you can easily see which is the top of the piece and which is the bottom.





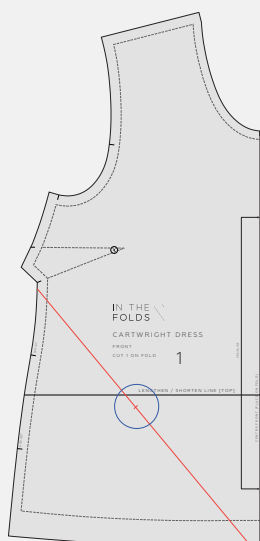
STEP 2

Cut along the panel line. Add seam allowance to the panel line (p 18). Move the notches out to the new pattern edge.

Add new cutting instructions to the pieces. For example, **CENTRE FRONT PANEL - CUT 1 ON FOLD**, **SIDE FRONT PANEL - CUT 1 PAIR**. Transfer the grainline onto all panels.

NOTE

If you would like to convert the dart into a panel line (as illustrated on p 42), continue to the following tutorial.



Angled panel lines

Use the same method to add angled panel lines to a design. It's always a good idea to think about how this will look as a full front piece. You can make the design symmetrical or asymmetrical and can also combine straight panel lines with curved panel lines. Use the template on p 102 to experiment with different ideas. As always when working with panel lines, be sure to consider how it will be sewn together before finalising your pattern.

CONVERT A DART INTO A PANEL LINE

SKILL LEVEL



INTRO

Purpose:

- Darts create shaping through a pattern piece and allow the fabric to curve around the curved parts of the body such as the bust and waist.
- Darts can be converted into panel lines if you prefer the look of panels.
- Panel lines also work well if you have large darts - this will reduce the amount of bulk.

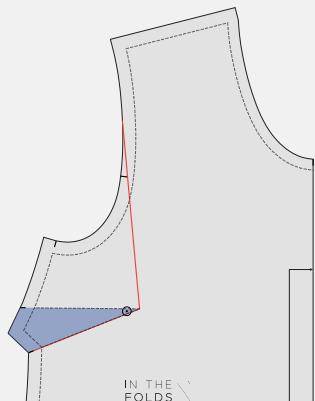
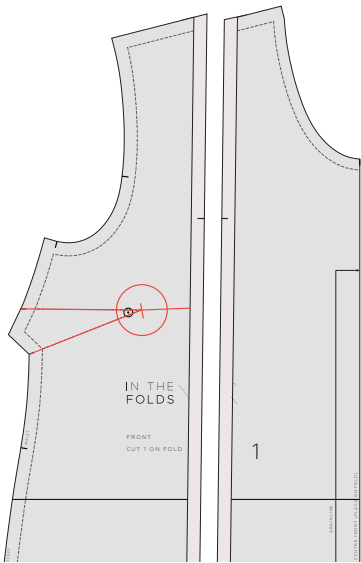
This tutorial follows on from the previous tutorial, but the same technique can be used in countless ways.

You can create a range of different panel lines by relocating the dart to a different part of the pattern and then creating the panel line.

STEP 1

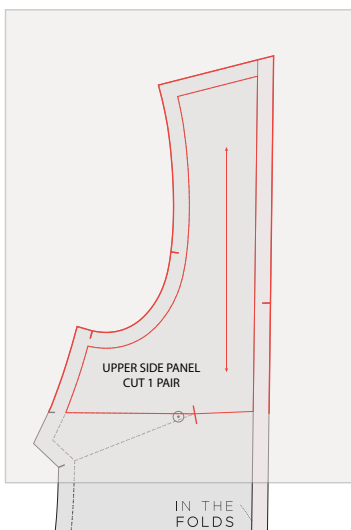
Trace along both dart arms and then create a horizontal panel line. Once the panel line is created, the area within the dart will be removed from the pattern.

Mark a balance notch at the end of the dart. This will help when sewing these pieces together.



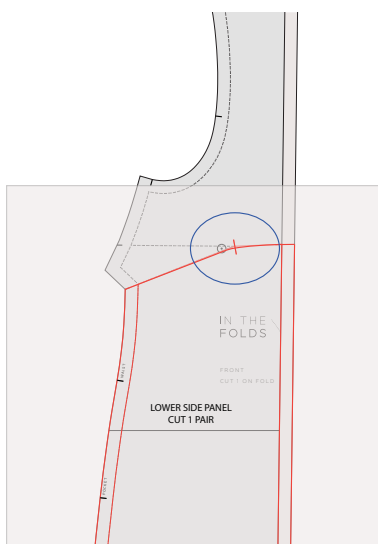
Beginner tip

When creating panels from darts, consider how the panels will be sewn together. For example, if we were to create a panel line as pictured, this would leave us with an angle that would be quite difficult for beginners to sew. Adding other panel lines can help make the sewing process easier. If you're not sure, give the pattern a go in small scale (p 103) and then cut in scrap fabric to see how it sews together.



STEP 2

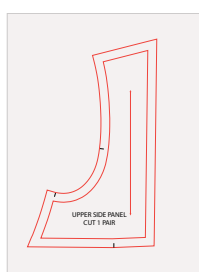
Trace the top panel onto a separate piece of pattern paper, including the STITCH LINE and the CUT LINE. Transfer the grainline and all notches. Make sure to transfer the balance notch at the tip of the dart.



STEP 3

Trace the lower panel onto a separate piece of pattern paper, tracing the STITCH LINE and the CUT LINE. Transfer the grainline and all notches. Where the dart meets the straight line, smooth it out with a soft curve (unless your design has an intentional sharp angle). A French curve will help with this.

Make sure to transfer the balance notch at the tip of the dart.



STEP 4

Walk the panel line seam STITCH LINES together to check that they are correct (p 24). Add seam allowance to the panel line seam. Cut out the new pattern pieces.

CURVED PANEL LINE WITH GATHERS

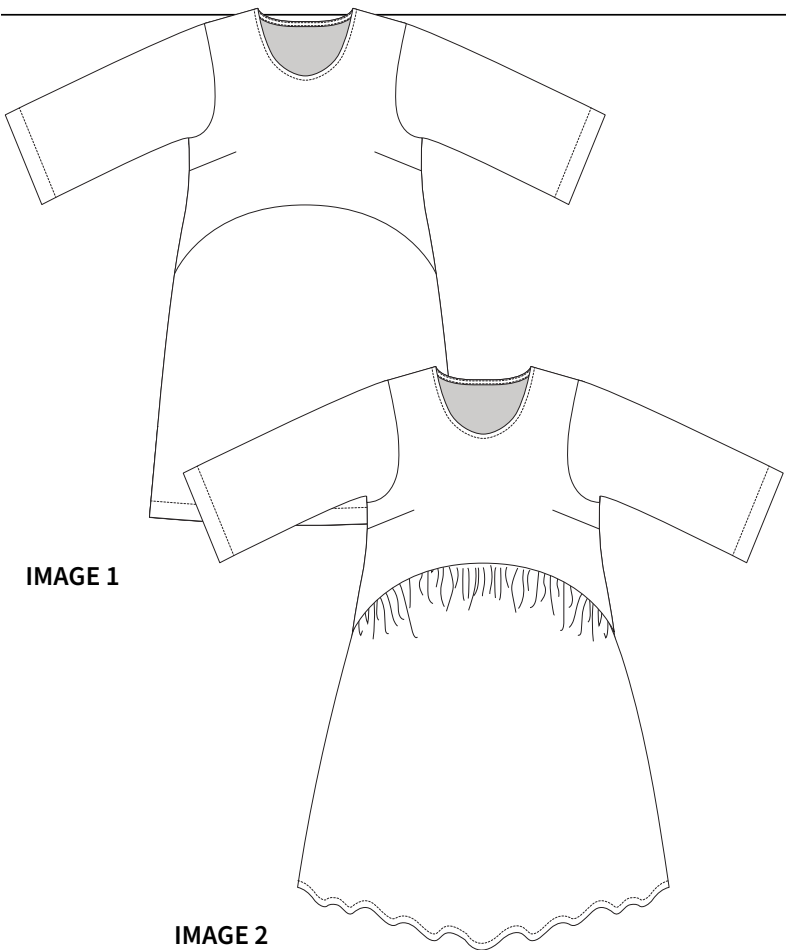


IMAGE 1

IMAGE 2

SKILL LEVEL



INTRO

Purpose:

- A curved panel line can be a design feature (**Image 1**)
- Can be used to add an additional element such as gathers or pleats in a particular part of the design (**Image 2**).
- This same technique can be used to draft a high-low hem.

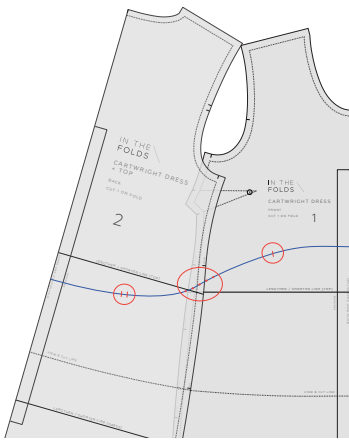
For the example, we will show you how to create a curved panel line and add gathers.

STEP 1

Line up your FRONT [1] and BACK [2] pieces at the side seam, STITCH LINE on STITCH LINE, in the area you would like your panel line to cut through. If the pattern pieces had straight side seams, you would be able to line up the whole seam, but as there is shaping, you will only be able to line up a small section at a time. Use pins or removable tape to secure.

Draw in your curved panel line. The shape is up to you. If you'd like to experiment with ideas, use the template on p 102. Drawing curves takes practice. Use a pencil, and go nice and slow and work at it until you're happy with the shape. When a piece is cut on the fold, make sure the panel line meets the CENTRE FRONT / BACK at a right angle. This will ensure a nice smooth shape.

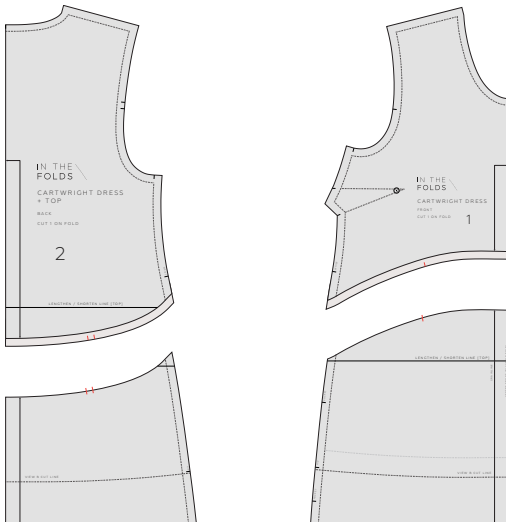




STEP 2

Mark balance notches on the FRONT [1] and BACK [2] on the panel line - a single notch on the front and a double notch on the back. It doesn't matter where you put it on the line, but we suggest somewhere towards the centre of the line on each pattern piece, as this will make it the most helpful when sewing.

Use a tracing wheel to transfer the panel line onto the sections of the pattern that overlap.



STEP 3

When you are happy with the design line, cut through the panel line to separate the top and bottom panels.

Remove any tape / pins keeping the side seam together. Add seam allowance to the bottom of the upper panels (p 18). Move the balance notches on the upper panels out to the new pattern edge.

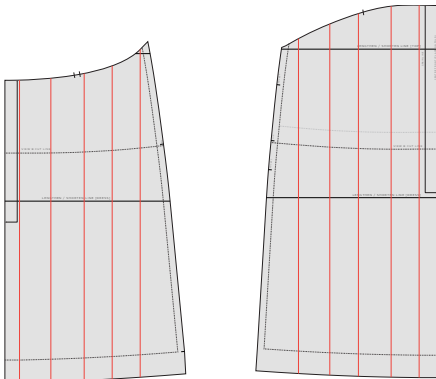
If you don't want to add gathers, stop here and add seam allowance to the lower panels.

STEP 4

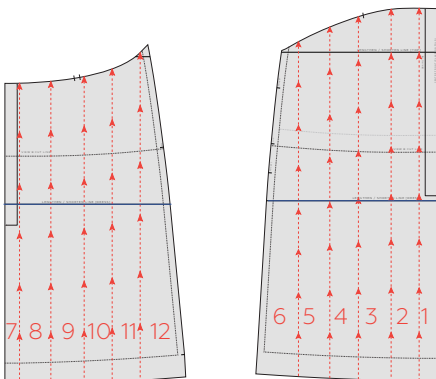
a To add gathers to the lower panel, draw slash lines onto the lower panel pieces parallel to CENTRE FRONT and CENTRE BACK. You can add as many or as you like. The more you add, the easier it will be to smooth the new seam lines.

b If you don't have the LENGTHEN / SHORTEN line marked on the pattern, draw a line through the pieces about midway up and perpendicular to CENTRE FRONT / BACK. This will help line up the pieces without skewing the shape of the pattern. Cut through the slash lines.

a

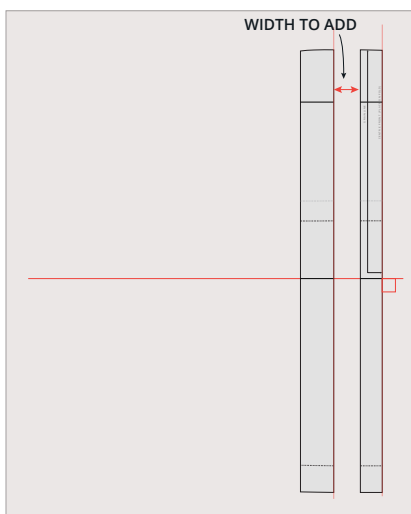


b



Tip

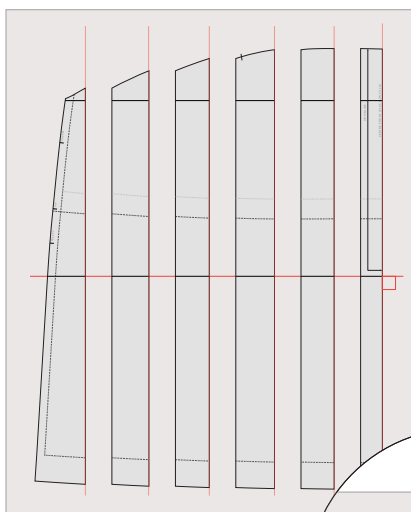
It can be helpful to number each section of the pattern so that when you cut through the lines you don't mix up the order of the pieces.



STEP 5

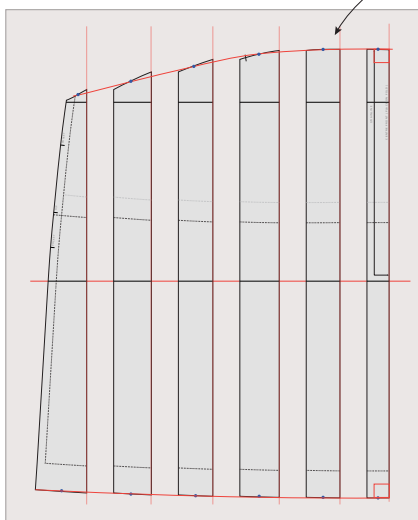
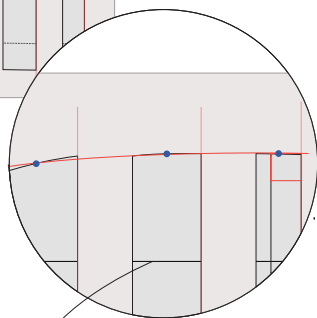
a Take a piece of paper and draw a horizontal line across it. The paper (and the line) needs to be wide enough to place your pattern onto with the added volume. At the right-hand side of the line, draw a long line perpendicular to the horizontal line. Glue the first piece of the lower front section down, lining up the horizontal line on the pattern piece with the horizontal line on the paper.

Think about how much volume you would like to add. Take this measurement and divide it by the number of cut lines. This is how much space we will add between each piece of the cut pattern.



Measure along the horizontal line from the left edge of the first piece and make a mark at the distance determined. Draw a perpendicular line through this mark and then glue the second piece in place with its right edge along the vertical line (be sure to match the horizontal lines too).

b Repeat for each of the cut pieces.



STEP 6

Carefully draw in new panel and hem lines. They need to be smooth curves that transition across the pieces gradually. We recommend finding the middle of each section to help when marking the lines. Be sure to check that the new lines meet the CENTRE FRONT at right angles.

Add seam allowance to the top edge of the piece (p 18). Place a notch at CENTRE FRONT (top of the pattern piece only) and add labelling and cutting instructions. Repeat STEPS 4-6 to create the back pattern piece.

BUTTON PLACKET

SKILL LEVEL

1

2

3

4

5

INTRO

Purpose:

- Add a button placket to the top section of the **Cartwright dress** (see p 38 to add a horizontal panel to your pattern first)
- Add buttons to the to the whole centre front or centre back. Keep in mind that if you add a button placket to the back, it will be difficult to get on and off without someone to help.
- You could also add a button placket to the **Cartwright top**.

In this example, we use the **Cartwright dress** with a horizontal panel line added.

BEFORE YOU START

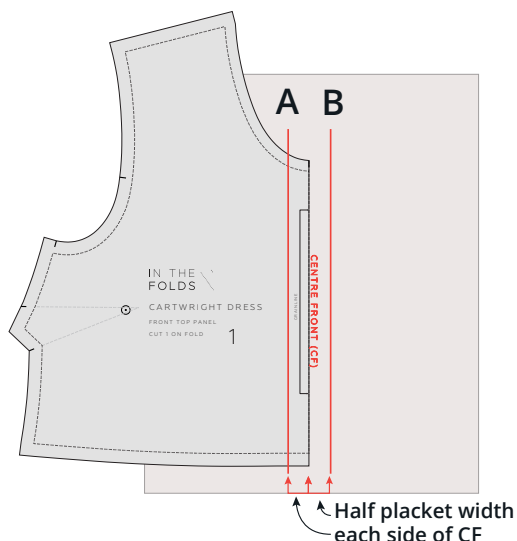
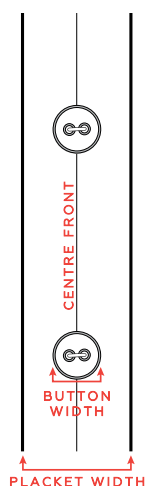
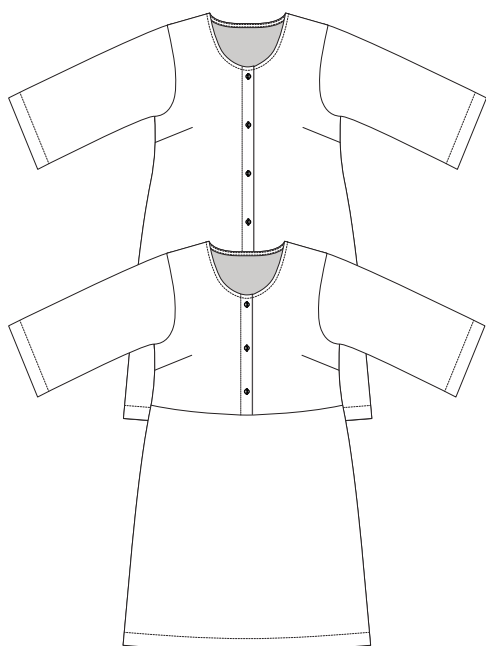
Decide how wide you would like the button placket to be. If you have buttons chosen already, the placket should be about double the width of the buttons. If you have not chosen buttons, keep this in mind when deciding on placket width. You could also use clothing in your wardrobe for reference.

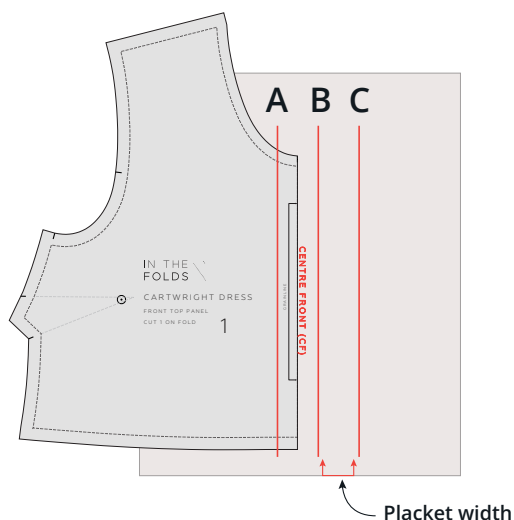
For the example, our placket will be **4cm (1½in)** for buttons that are **2cm (¾in)** wide.

STEP 1

Trace a copy of the FRONT [1]. Leave some paper at the CENTRE FRONT to draw on the placket. If you have already cut out your pattern, attach paper to the CENTRE FRONT to create the extension (pictured).

The CENTRE FRONT of the dress will be in the centre of the placket. Calculate half the finished placket width. In our example we need half of **4cm (1½in)**, which is **2cm (¾in)**. Draw parallel lines on either side of the CENTRE FRONT with the half measurement (i.e., the distance between the lines will be the full finished placket width). We will call the line on the left side of the CENTRE FRONT **A** and the one on the right side **B**.

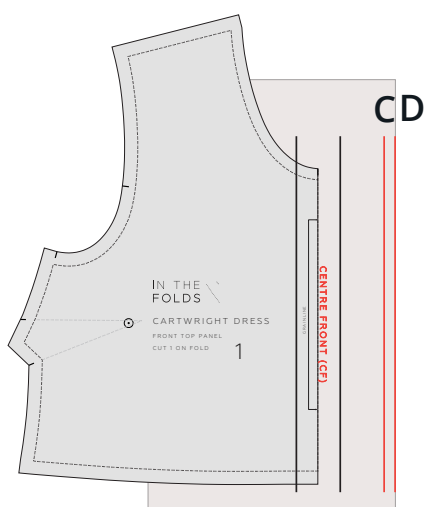




STEP 2

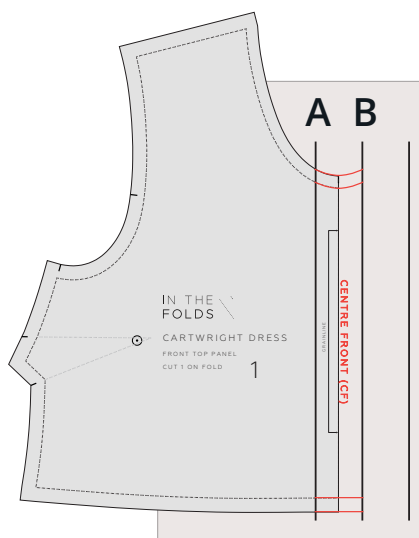
Draw a line to the right of and parallel to line **B** the width of the placket distance away (in this example it is **4cm (1½in)**). We'll call this line **C**.

Line **B** will become the folded edge of the finished placket when sewn. Line **A** will be where the stitching of the placket sits.



STEP 3

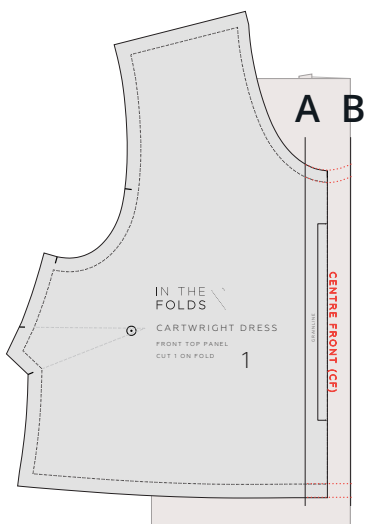
Add **1cm (¾in)** seam allowance (p 18) to the right of line **C**. We will call this new line **D**. Cut along line **D** to remove excess paper.



STEP 4

Extend the neckline and hem **STITCH LINES** and **CUT LINES** from line **A** to meet line **B**.

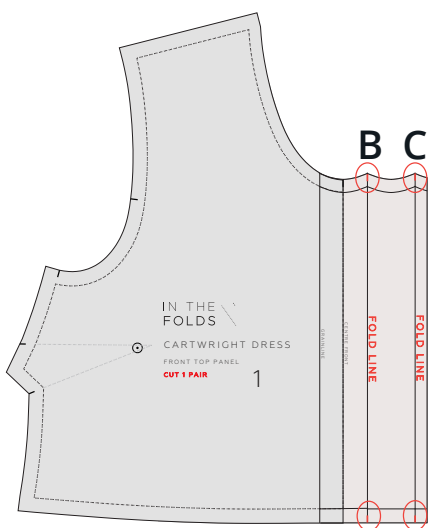
If your seam line is curved, such as on the neckline, you can choose to straighten it out or to mirror the shape at this point. To do so, fold the paper at **CENTRE FRONT** and draw over the **STITCH** and **CUT LINES** with a tracing wheel.



STEP 5

Fold the placket along lines **B** and **C** as you would if you were sewing it.

Trace the neckline and bottom of the placket (between lines **A** and **B**) with a tracing wheel. This will transfer the correct shaping to the paper underneath.

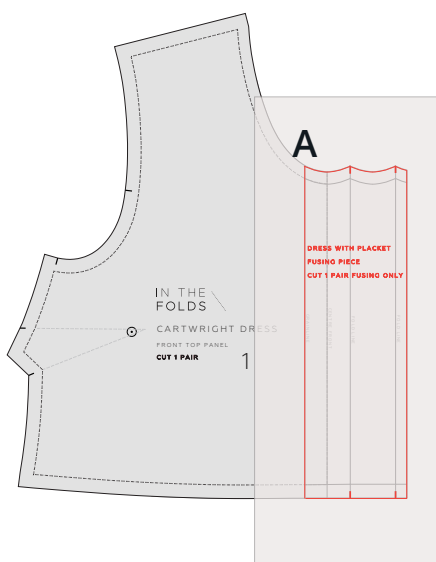


STEP 6

Unfold the placket and trace the markings made by the tracing wheel. Cut out the pattern piece, removing excess paper from all sides.

Add notches to the top and bottom of lines **B** and **C**. These will be FOLD LINES when assembling the garment. It is a good idea to label them as FOLD LINES so the markings are clear when you use the pattern in the future.

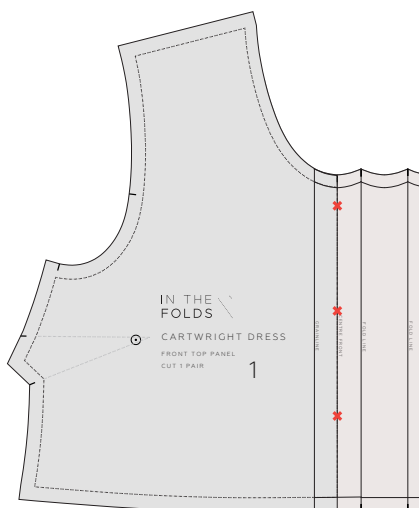
Change cutting instructions to **CUT 1 PAIR** rather than **CUT ON FOLD**.



STEP 7

It's important to use interfacing to stabilise the placket and stop the fabric from fraying or distorting when you sew buttonholes.

To create an interfacing piece for the pattern, trace the placket section to line **A** on a separate piece of paper. Transfer the notches and label the piece **FUSING PIECE / CUT 1 PAIR FUSING ONLY**.



STEP 8

Mark button positioning on the CENTRE FRONT line. You can lay your buttons on the line to get an idea of how many buttons you would like to use and the spacing you prefer. You will need to have one below the neckline approximately **1.5cm (5/8in)** down from the STITCH LINE, and then spaced out below that by **7-9cm (2¾in-3½in)**. It helps to have one at the bust to avoid gaping. You can instead choose to add a hidden snap in this area instead if it doesn't work visually with your button placement.

You could also wait to mark button positioning until you have sewn the placket and can lay buttons on your dress. The size and design of your buttons might prompt you to have more buttons closer together.

Buttonholes should be sewn vertically on the placket.

CREATING A GATHERED SKIRT / PANEL



SKILL LEVEL



INTRO

Purpose:

- Add gathers to a straight seam using rectangular pattern pieces.
- Add gathers to a horizontal panel line (see p 38 to add a horizontal panel to your pattern).
- Add gathers to the hem of the dress or to the sleeves.

In this example, we will add a gathered panel to **Cartwright Dress** with a button placket and horizontal panel.

To get a feel for proportions, try on your **Cartwright Dress** toile and hold some gathered fabric up at different heights to get an idea of what you'd like your dress to look like. You can also play with the width of the gathered panel at this stage.

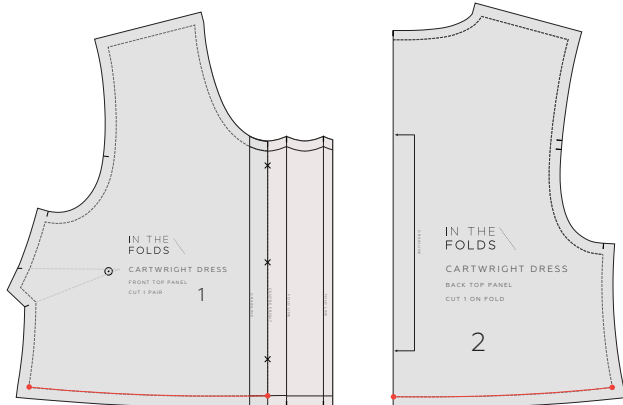
If you would like to create a tiered skirt, use this tutorial to create the uppermost panel and then add more gathered panels below (p 55).

HOW MUCH GATHERING TO ADD

When creating a gathered dress, you will attach a wider piece of fabric to a narrower piece of fabric. The wider piece of fabric is gathered to fit. This is what creates the volume in the garment.

To create a gathered panel, you need to decide how much volume you'd like to add. The amount will depend on the silhouette you are aiming to achieve, as well as the fabric you plan on using. Before it's gathered, your panel will be much wider than the seam where you will attach it. It can be helpful to think about the ratio of gathered panel width to seam length when planning your pattern. You might like to try a gathered panel which is 1.5 times the seam length, or even 2 or 3 times for extra volume! Different fabrics will behave in different ways. A structured fabric will show its volume a lot more than a drapey, lightweight fabric, so it's worth using the same or similar to your final fabric to experiment with. If you're not sure, take some fabric, measure it and then sew some gathering stitches along the top edge. Play with making the top edge half the original width or even smaller to get a feel for how your fabric behaves when gathered. For example, use 15cm width of fabric gathered to 10cm to test x1.5 or use 15cm width of fabric gathered to 7.5cm to test x2.

Keep in mind that the width of the panel will become the width of the hem. You can use a tape measure around your body to get a feel for the width on your body. Make sure you stand in the middle of the tape measure loop instead of pulling it forward or backwards. You can also measure garments in your wardrobe to understand your preferences.



STEP 1

Measure the STITCH LINE of the section you will attach the gathered panel to. Record measurements for the front and back of the dress.

In this example we are working with 1/2 the width, as our gathered panels will be cut on fold. If you wish to cut flat, multiply your measurement by 2.

Remember, if you are working with a button placket, you only need to measure to the CENTRE FRONT of the placket, as the rest will overlap.

WIDTH OF FRONT - _____

WIDTH OF BACK - _____

STEP 2

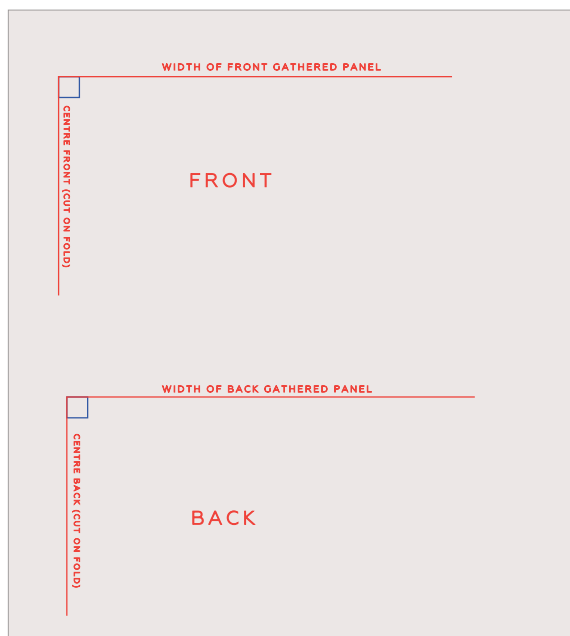
Multiply the front and back measurements from STEP 1 by the required gather amount (e.g., 1.5x). It doesn't have to be precise, so you can round up to the nearest centimetre or half inch. Record the measurements.

WIDTH OF FRONT GATHERED PANEL - _____

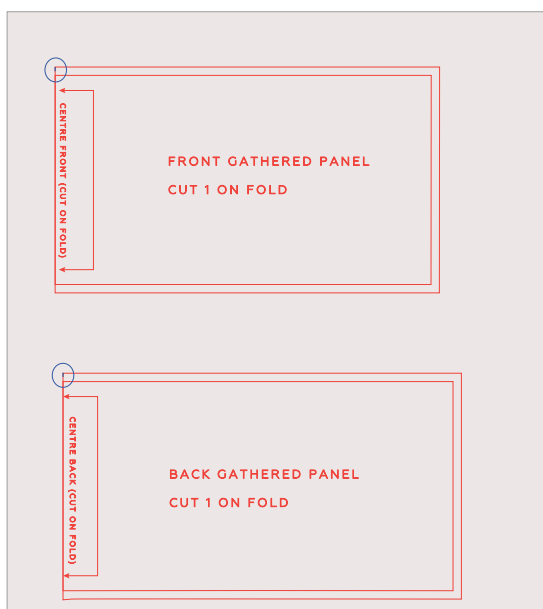
WIDTH OF BACK GATHERED PANEL - _____

If your width measurements are similar, you may choose to draft a single panel which can be used for both front and back.

To create different front and back panel patterns, you can either draft them separately (below) or together (see tip on p 55).



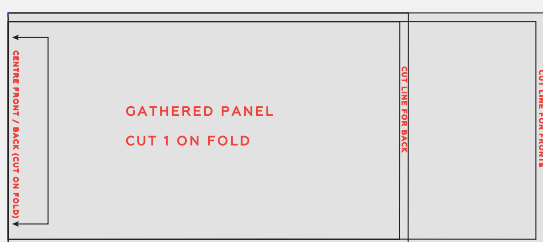
To draft them separately, take a piece of pattern paper which is wider and longer than your gathered panel will be. Draw a horizontal line near the top of the paper (leaving room for seam allowance) which is the WIDTH OF FRONT GATHERED PANEL. Draw a perpendicular line down one side of this line to represent CENTRE FRONT / CENTRE BACK.



STEP 3

Work out how long (tall) you would like your gathered panel to be. Mark this hem stitch line on your pattern pieces perpendicular to your CENTRE FRONT / CENTRE BACK and parallel to the top of your panel. Complete your rectangle by joining the hem line to the top of the panel (again making sure the lines are perpendicular - your goal is to draft a perfect rectangle).

Add seam allowance and hem allowance to the pieces (p 18). Add pattern cutting instructions, grainline and a notch at the CENTRE FRONT / CENTRE BACK.



Tip

You can draft the front and back gathered panel on one pattern piece if you'd like to save on paper. Just mark which line is the front and which is the back. You can fold the pattern piece along the CUT LINE when you are ready to cut the smaller piece.

CREATE A DRESS WITH TIERS

To create a dress with tiers, you will need to add more gathered panels below the first one. Each panel needs to get wider so that it can be gathered to fit the one above. For example, the first tier may be 1.5x the length of the panel line it attaches to, then the next 1.5x the panel above and the next 1.5x the panel above. All panels can be the same length (height) or you can experiment with making them different lengths.

TIER 1 (1.5x panel width)

TIER 2 (1.5x TIER 1 width)

TIER 3 (1.5x TIER 2 width)



MAKING A PATTERN SLEEVELESS

SKILL LEVEL

1

2

3

4

5

INTRO

To remove sleeves from a pattern, you need to cut fabric away from the shoulders and armholes.

When working on a pattern hack and deciding which pattern to start with it, it's useful to consider if you'd want a version of the pattern with sleeves later on, as it's much easier to make a pattern sleeveless than to add sleeves onto a pattern.

INTRO

If you have a **Cartwright Dress** or toile, try on your dress to get an idea of where you would like your new armhole to sit on your body.

If you're using a toile, you can draw onto the fabric. If necessary, check that it will cover your bra at the underarm and bra straps at the shoulder. Then cut away the fabric to test. You may also need to take in some volume at the underarm, depending on the fit of the original dress.

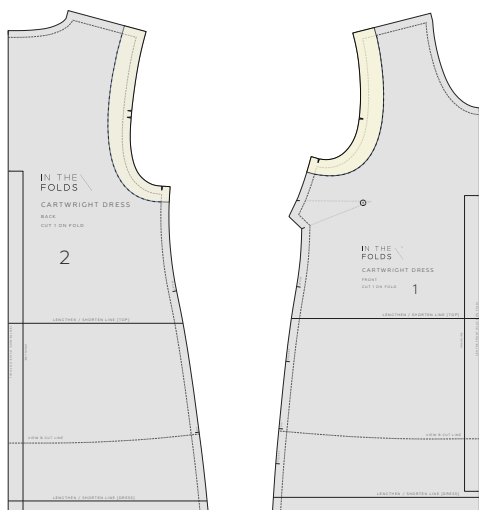
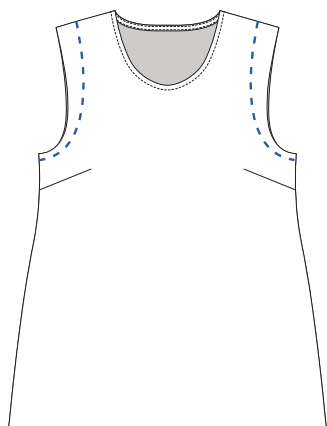
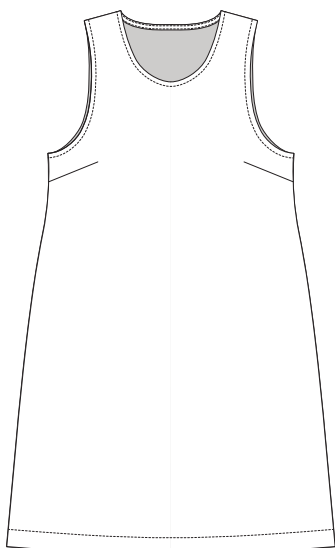
If you're using a finished dress, you could pin some stay tape on the dress to get a feel for how it will look. You could also use clothing in your wardrobe for reference.

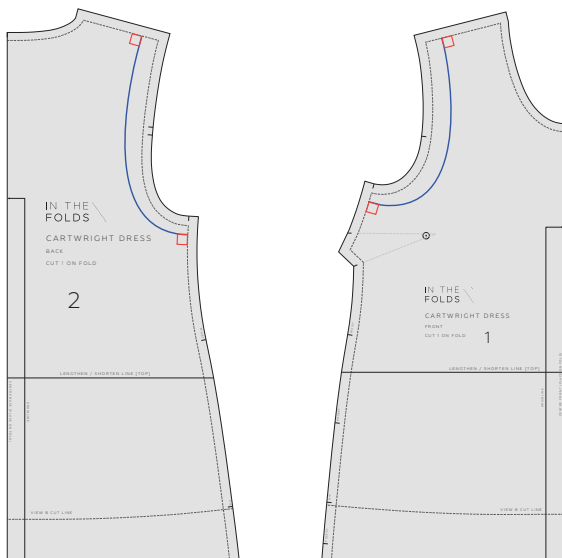
Tip

If you can, cut off the excess fabric on the toile in one piece. Lay the pieces onto the pattern, taking into account whether or not it has seam allowance included.

STEP 1

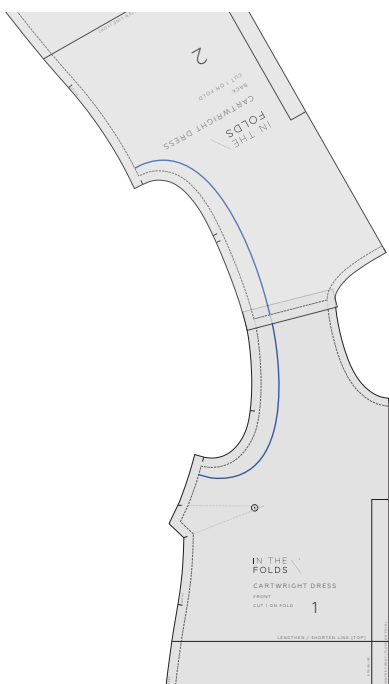
Trace a copy of the FRONT [1] and BACK [2]. Transfer the new armhole onto the pattern, sketching a rough line at this stage.





STEP 2

If the pattern allows, square off the new armhole line at the side seams and shoulder. This will ensure the pieces form a smooth curve as they sew together. If the pattern shape doesn't allow, continue to STEP 3 and smooth the lines at that stage.

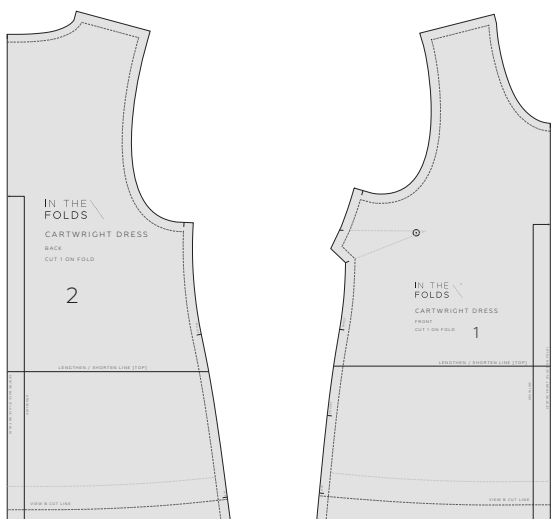


STEP 3

a Lay the pattern pieces together at the shoulder, STITCH LINE on STITCH LINE, as if they have been sewn.

Check and adjust the flow through of the line marked in STEP 1, ensuring that the lines meet smoothly and there are no sharp points or dips in the lines.

b Repeat at the side seam, to check the flow through of the line under the arm.



STEP 4

When finalising the pattern, it can be helpful to keep a draft copy to come back to.

Trace a copy of the pattern and add seam allowance to the new armholes. If you choose not to trace a copy, simply add seam allowance to the new armhole lines and cut off excess paper on the new CUT LINE. You can choose to bind the armholes or create a facing (p 81).

ADDING VOLUME (SLASH + SPREAD)



SKILL LEVEL

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INTRO

Purpose:

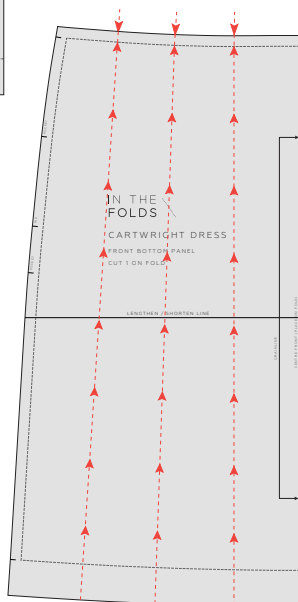
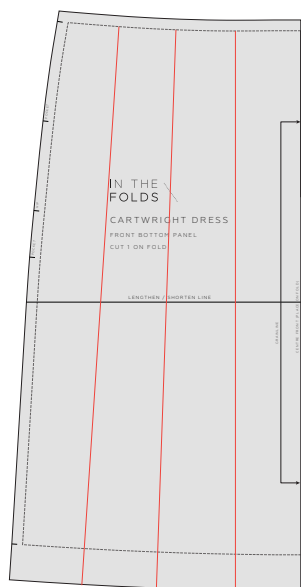
- If you'd like to add fullness to a panel, you can use this technique to add flare to the hem of the pattern whilst keeping the seam line or top of the pattern the same.
- Add volume through a whole piece (such as the whole FRONT), you just have to consider the amount of design ease you would like.

Use a tape measure around your body to decide how much volume you'd like to add at the point where the hem will fall.

STEP 1

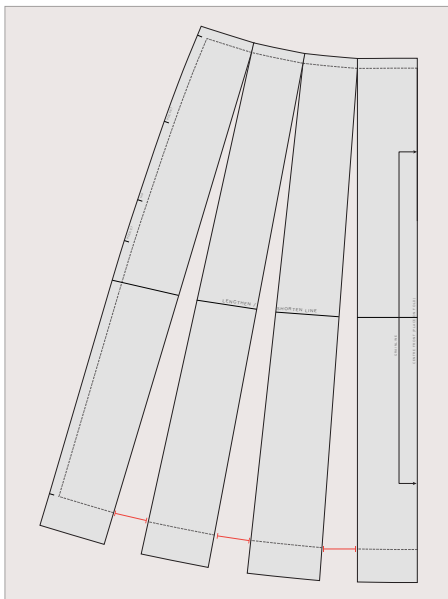
Draw some straight lines from the top STITCH LINE to the hem, parallel to CENTRE FRONT / BACK. These are called **slash lines**.

If your panel has a steep A-line side seam, you may want to draw some of the slash lines following the angle of the side seam



STEP 2

Cut along the slash lines from the hem, stopping **1-2mm (1/16in)** from the top STITCH LINE. Cut down into the seam allowance and stop **1-2mm (1/16in)** from the STITCH LINE to create a small hinge of paper.



STEP 3

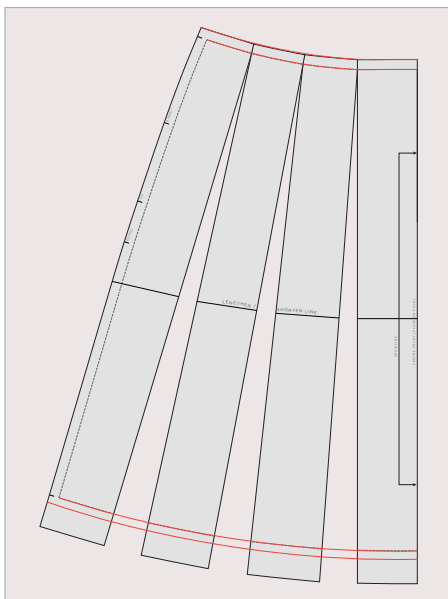
Slide a large piece of pattern paper under your pattern.

Using the hinges, open up the pattern at the hem. Divide the total amount you want to add between each section.

Tape / glue pattern in place.

Tip

Add the same amount of fullness to both the front and back so that the garment remains balanced.



STEP 4

Re-draw the hemline and top STITCH LINES and CUT LINES with smooth curves over the alteration.

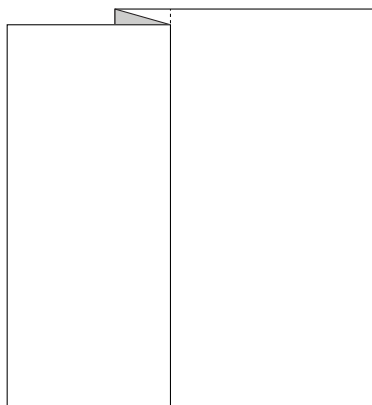
When the hem becomes more curved, it can no longer be folded (unless you do a narrow rolled hem). Instead, add **1cm (3/8in)** seam allowance and create a hem facing (p 85).

Cut away any excess paper.

PLEATS

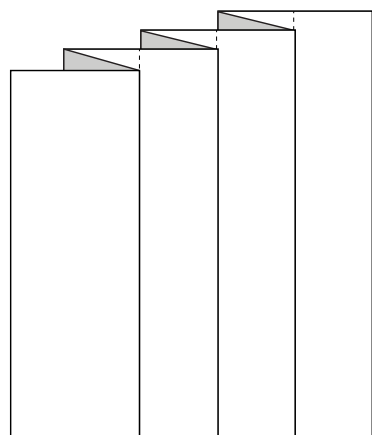
INTRO

There are a range of different pleat types that can be added to a garment. The pleat type to choose will depend on the application, design and fabric you are using. To understand pleats and your preferences, we suggest looking at ready to wear clothing you might have in your wardrobe or in stores. This is a fantastic way to see how garments are constructed and what a range of different pleat types look like in different fabrics.



PLEAT OR TUCK

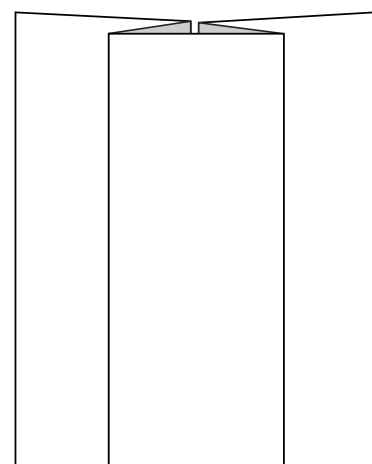
A single pleat will often be referred to as a pleat or a tuck. These terms can be interchangeable in some instances, although a tuck would not be sewn down (only held in place across the top / bottom edge), while a pleat may be stitched down part of the way. Single pleats are common in trousers or skirts and are often used instead of darts. They can be placed in either direction, which can impact the shape of the silhouette and how the garment hangs.



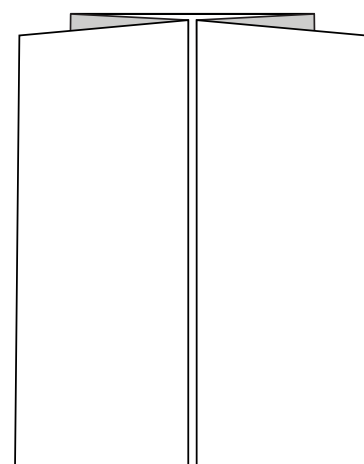
KNIFE PLEATS

Knife pleats face one direction and are grouped. They can just be stitched across the top and inserted into a waistband (for example), or can be stitched down part of the way to alter the silhouette.

If drafting a skirt with knife pleats that go all the way around, you would use a rectangular pattern piece with pleat intervals marked rather than altering the skirt block to add knife pleats.



BOX PLEAT

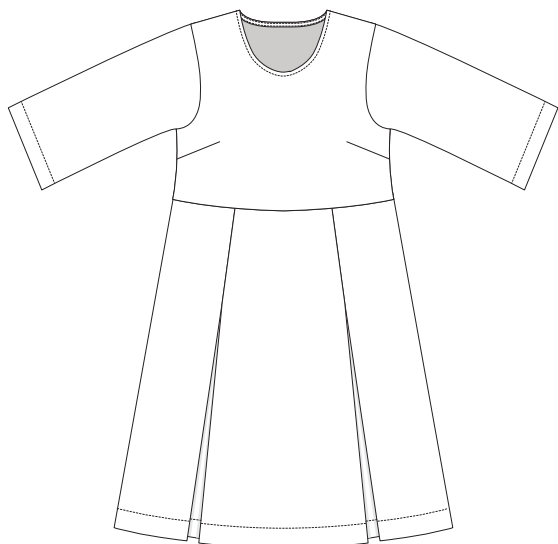


INVERTED BOX PLEAT

BOX PLEATS

Box pleats and inverted box pleats are drafted in the same way. They are essentially the same - an inverted box pleat is a box pleat turned right side down. Each type creates a different aesthetic.

ADD BOX PLEATS



SKILL LEVEL



BEFORE YOU START

Take the pattern you plan to add a box pleat (or inverted box pleat) to. We used the **Cartwright dress** with a horizontal panel added (p 38).

Consider where you would like to add a pleats. Make sure it is not too close to the side seam, otherwise there will not be room for the volume of the pleat when it is folded in place. For the example, we will create one pleat, but you can add multiple if you like.

If you'd like to add a box pleat to the CENTRE FRONT or CENTRE BACK of the pattern, go to p 65.

STEP 1

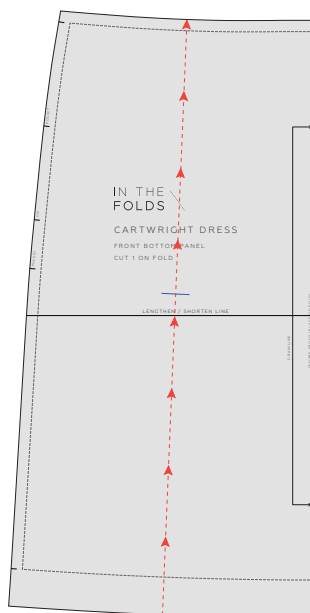
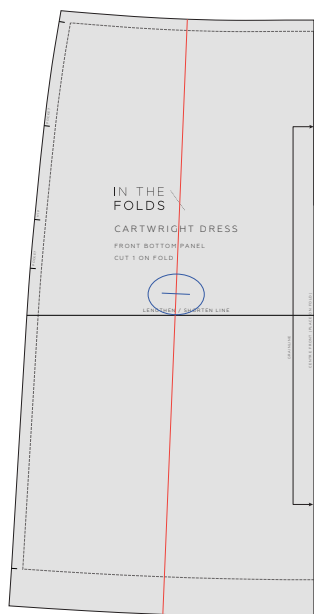
Trace a copy of the pattern.

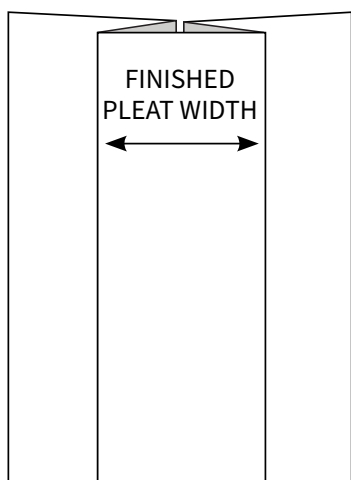
Draw a slash line through the pattern from top to bottom where you plan to place your pleat. If the panel is straight, it can be parallel to the CENTRE FRONT / BACK. If the panel has shaping, the angle of the line should be approximately halfway between the CENTRE FRONT / BACK and the side seam. Mark a short perpendicular line though the pleat line - this will help you realign things after making the alteration.

STEP 2

Cut through the slash line.

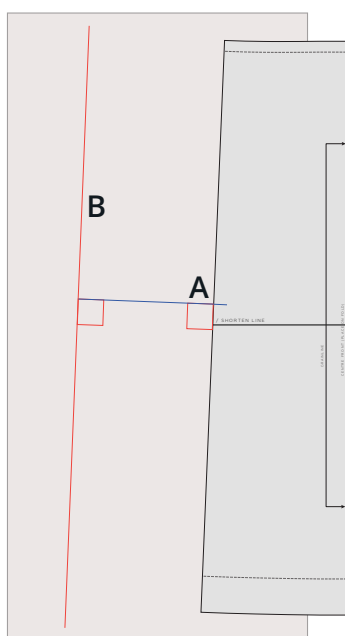
If adding multiple pleats, it is a good idea to label the pieces before you cut them so you don't get them mixed up.





DETERMINING FINISHED PLEAT WIDTH

Think about the size of your pleat. This is totally up to you. If you are struggling to work out the width you would like your pleat to be, have a play around with some fabric (or even a piece of paper), folding different sized pleats to get an idea of how it will look and how much fabric it will use. Make sure you check that there is room for a pleat of this width in relation to the CENTRE FRONT / BACK and side seams. When adding multiple pleats, keep the width of your fabric in mind, as pleated panels consume more fabric than straighter styles.

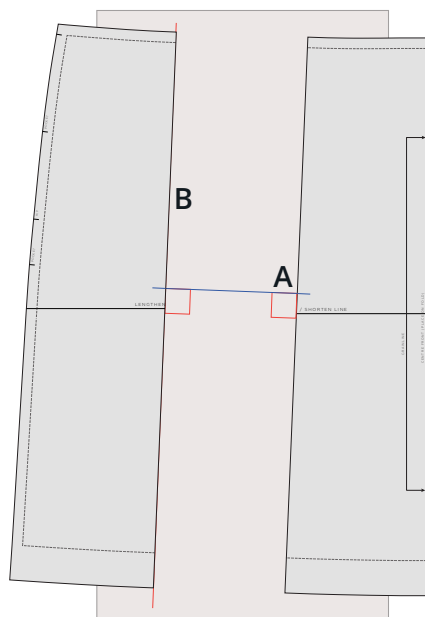


STEP 3

Attach some pattern paper behind the slash line on the CENTRE FRONT section the dress. The amount of paper to add will depend on your pleat width.

Extend the perpendicular line onto the paper, ensuring the line is perpendicular to the cut edge of the pattern. We will call this line **A**. Line **A** needs to be double the width of your finished pleat width.

Draw a line perpendicular to line **A**, parallel to the cut pattern edge. We will call this line **B**.



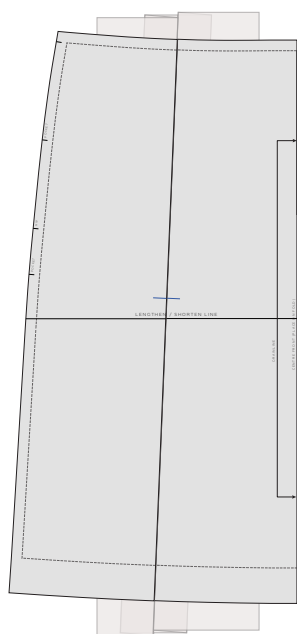
STEP 4

Slide the remaining piece of the pattern onto the paper. Line up the edge of the cut pattern with line **B** and the perpendicular line on the pattern with line **A**. Tape or glue in position.



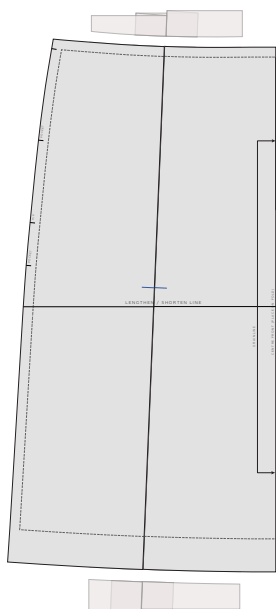
STEP 5

Mark a vertical line through the centre of the gap. This will be the CENTRE OF PLEAT. The cut edges of the pattern will become FOLD LINES.



STEP 6

Fold the pattern along each FOLD LINE, and then bring the folded edges to meet the CENTRE OF PLEAT line. Press down to form creases.

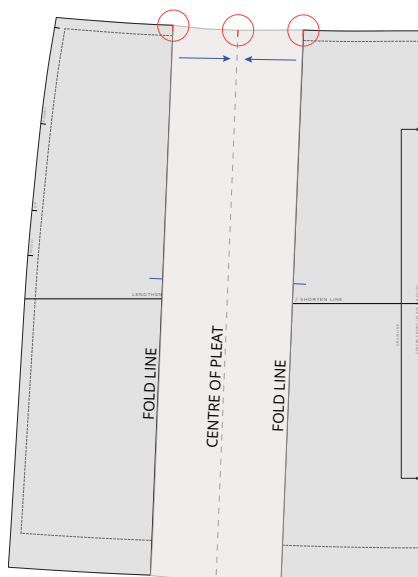


STEP 7

When you fold a pleat on a curved edge (such as the waistline or hem), you need to adjust the top and bottom edges of the pleat so that when it is folded it will sit flush with the curved edges.

With the pleat folded, carefully cut away excess paper at the waistline and hem. You can pin through the layers if you are worried about things moving around.

If your pattern doesn't have seam allowance, we suggest using a tracing wheel to transfer the hem and waist shaping and then adding seam allowance before cutting away excess paper.

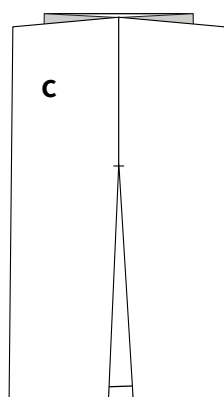
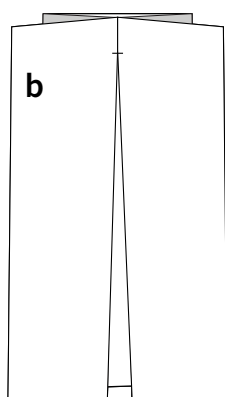
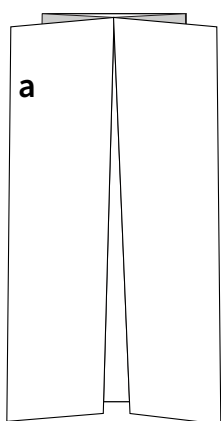


STEP 8

Add notches to the FOLD LINES and CENTRE OF PLEAT at the top edge of the pleat.

You also need arrows to indicate which direction the pleat needs to be folded (this is especially important when you have multiple pleats close together). Draw an arrow from each FOLD LINE towards the CENTRE OF PLEAT.

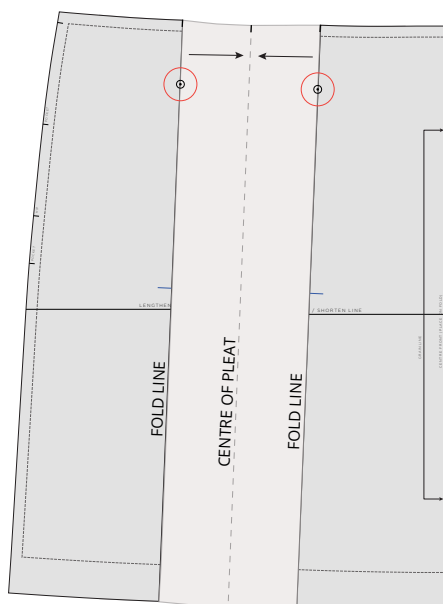
For an inverted pleat, the folds meet at the CENTRE OF PLEAT on the right side of the garment. For a box pleat, the folds come together at the CENTRE OF PLEAT on the wrong side of the garment.



STITCHING THE PLEAT

Determine whether you would like to stitch the pleats in place or not. This will depend on your fabric choice and the style of garment. You could leave the pleats free (**a**), stitch down a small way to give the pleat a little more structure (**b**), or stitch down further to really give some structure to your pleat (**c**).

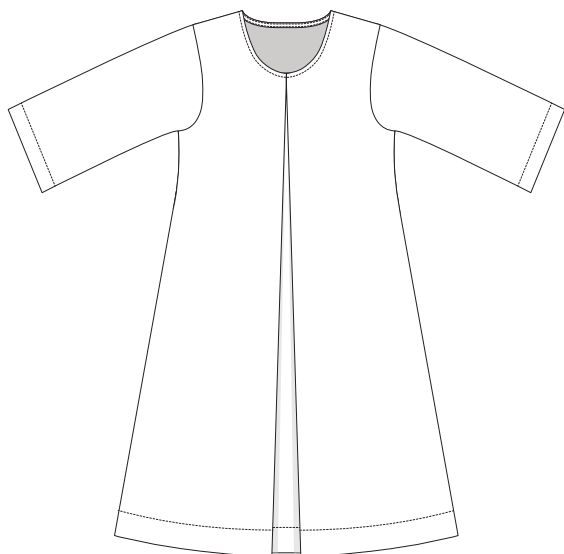
If you won't stitch down your pleat, your pattern is complete. If you would like to stitch down, move to STEP 9.



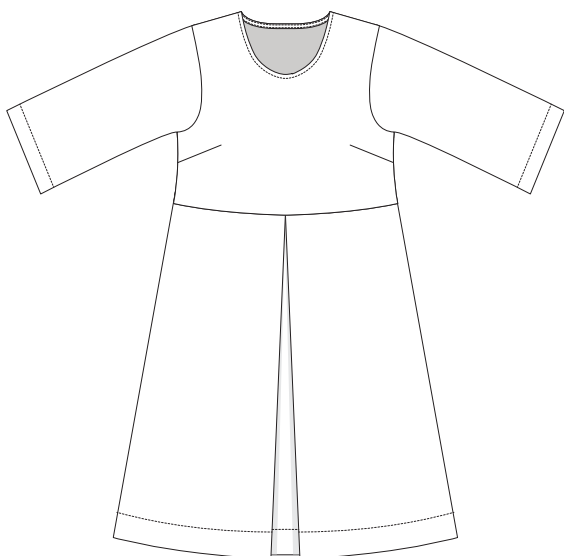
STEP 9

Measuring down from the STITCH LINE on the FOLD LINES of the pleat, mark drill holes the distance down you would like to stitch your pleat. In industry, these markings would normally be offset from the fold line by 5mm ($\frac{1}{4}$ in) so that the holes would be hidden inside the pleat. In the home sewing world we don't mark drill holes with actual holes in the fabric (we use chalk or a tailor's tack) so we are fine to have these markings on the FOLD LINE.

ADD A BOX PLEAT TO CENTRE FRONT



OPTION 1



OPTION 2

SKILL LEVEL



INTRO

Purpose:

In the previous tutorial we showed you how to add box pleats. In this tutorial we will use the same technique but show you how to add a box pleat to a piece that gets cut on the fold.

Adding a pleat to the centre front:

- Adds volume to the garment
- Can be used as a design detail / feature

TO START

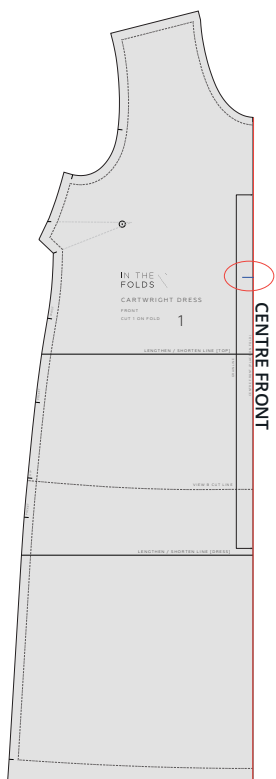
Take the pattern you plan to add a box pleat (or inverted box pleat) to. In this example we will show you how to add a box pleat to the CENTRE FRONT neckline (**Option 1**). You can use the same method to add a pleat to the CENTRE FRONT of a horizontal panel (**Option 2**) or to CENTRE BACK.

(Option 1) - use the original **Cartwright dress** pattern.

(Option 2) First, follow the tutorial for adding a horizontal panel (p 38).

For help determining the pleat width, see p 62.

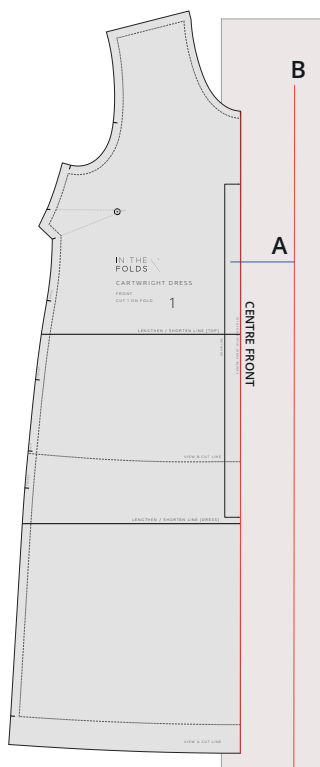
Use a tape measure around your body to decide how much volume you'd like to add at the point where the hem will fall.



STEP 1

We will place the pleat line at CENTRE FRONT.

Mark a short perpendicular line through the CENTRE FRONT - this will help you realign things after making the alteration.



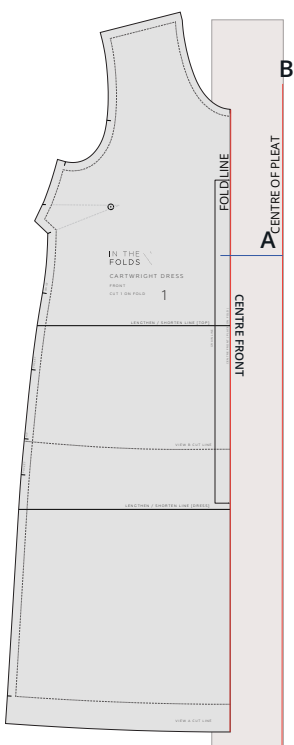
STEP 2

Attach some pattern paper, extending the CENTRE FRONT section of the dress. The amount of paper to add will depend on how wide you would like your pleat to be.

Extend the perpendicular line onto the paper, ensuring that it is perpendicular to CENTRE FRONT. We will call this line **A**. Line **A** needs to be the finished pleat width, as it will be doubled once it is cut on the fold.

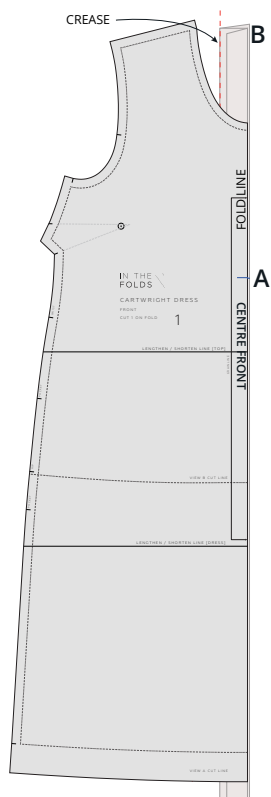
Draw a line perpendicular to line **A** (parallel to CENTRE FRONT). We will call this line **B**.

Cut away any excess paper past line **B**.



STEP 3

In this example, the pattern is cut on the fold, making line **C** the CENTRE OF PLEAT. The original CENTRE FRONT of the pattern will become the FOLD LINE.



STEP 4

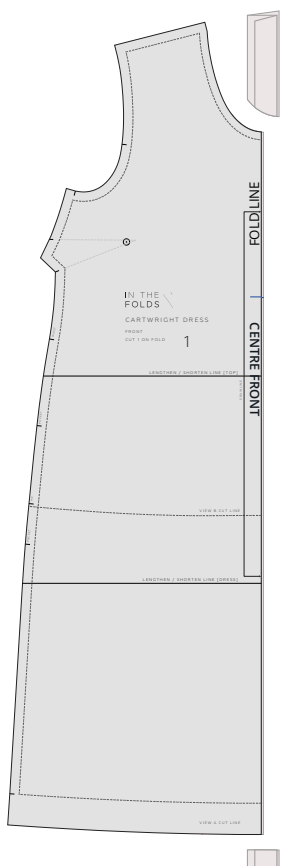
Fold along line the original CENTRE FRONT line and then move the folded edge to meet line **B** (CENTRE OF PLEAT). Use line **A** to help match them. Press down to form a crease.

STEP 5

When you fold a pleat on a shaped edge (such as the neckline or hem), you need to adjust the edge of the pleat so that when it is folded it will sit flush with the CUT LINE of the shaped edge.

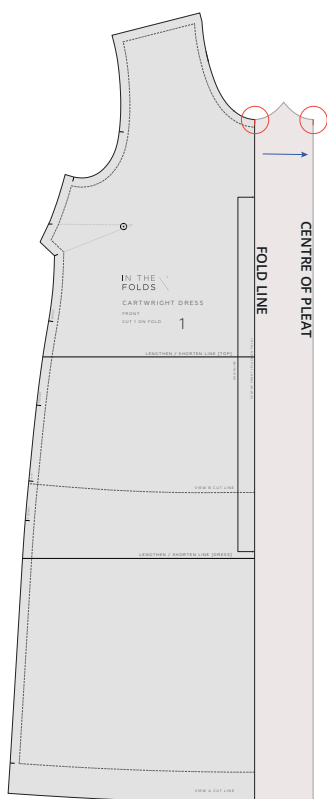
With the pleat folded, carefully cut away excess paper around the neckline and along the hem. You can pin through the layers if you are worried about things moving around.

If your pattern doesn't have seam allowance, we suggest using a tracing wheel to transfer the shaping onto the pleat and then adding seam allowance before cutting away excess paper.



Beginner tip

You will notice that the edge of the pleat at the neckline is a more exaggerated shape than the edge of the pleat on the horizontal seam. This is because the neckline has a sharper curve.



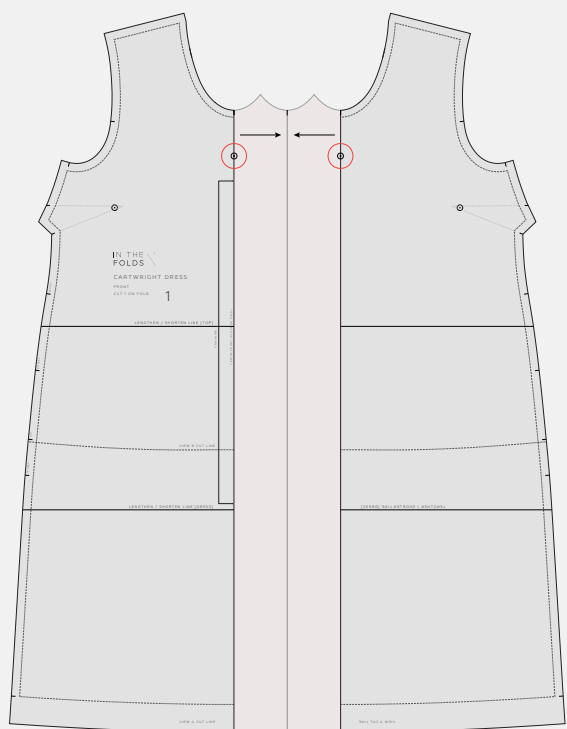
STEP 6

Add notches to the FOLD LINE and **the** CENTRE OF PLEAT at the top edge of the pleat.

You also need arrows to indicate which direction the pleat needs to be folded. Draw an arrow from the FOLD LINE towards the CENTRE OF PLEAT.

For an inverted pleat, the fold needs to come towards you and meet at the CENTRE OF PLEAT on the right side of the garment. For a box pleat, the folds come together at the CENTRE OF PLEAT on the wrong side of the garment.

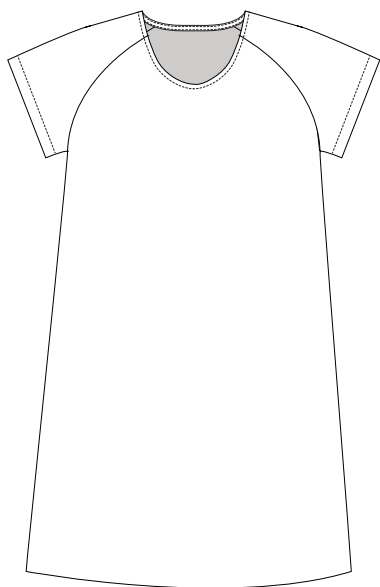
If you'd like to stitch the pleat down, see p 64 (STEP 9).



Pattern info

After cutting the pattern on the fold, it will look like this. As you can see, the two sides of the pleat meet in the CENTRE FRONT to create the box pleat.

RAGLAN SLEEVE



SKILL LEVEL



INTRO

A raglan sleeve design involves cutting off panels from the front and back pattern and integrating them onto the top of the sleeve, extending the sleeve from the armhole into the neckline.

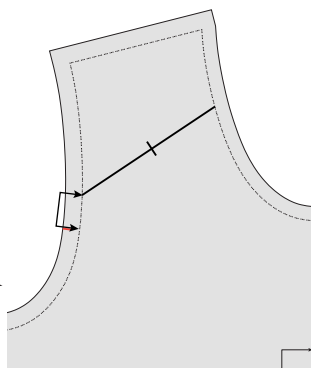
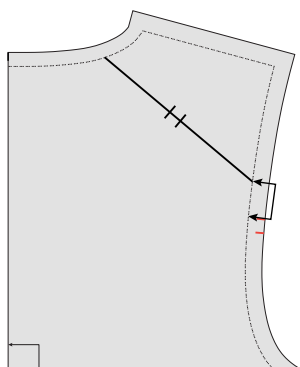
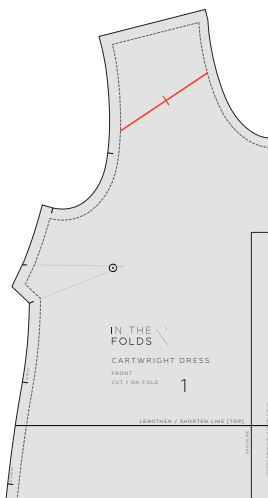
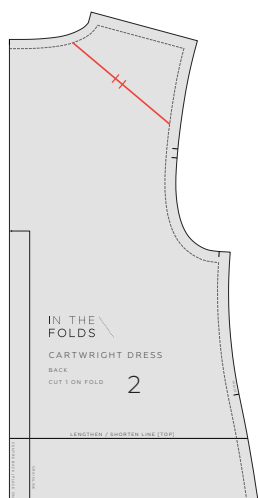
This creates a diagonal seam across the front and back, and instead of a shoulder seam, you will be left with a shoulder 'dart'.

STEP 1

Draw the raglan seam lines onto the FRONT [1] and BACK [2] pattern, STITCH LINE to STITCH LINE, wherever you'd like the raglan sleeve. The lines can be straight or slightly curved.

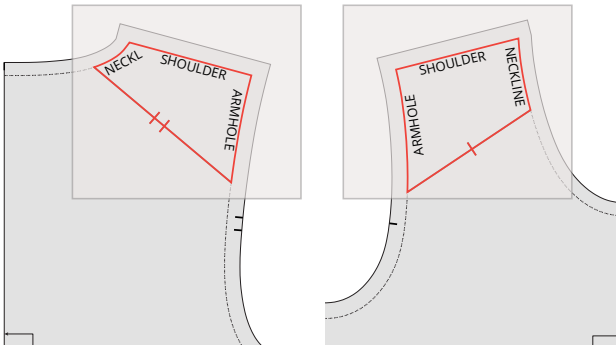
We've drawn ours from approximately 1/3 of the way down the neckline from the shoulder seam (when looking at half the pattern) into the armhole **2.5cm (1in)** above the notches.

Add a single notch to the front raglan line and a double notch to the back line.



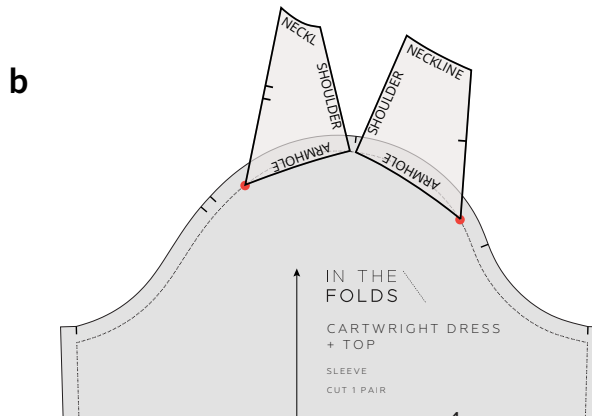
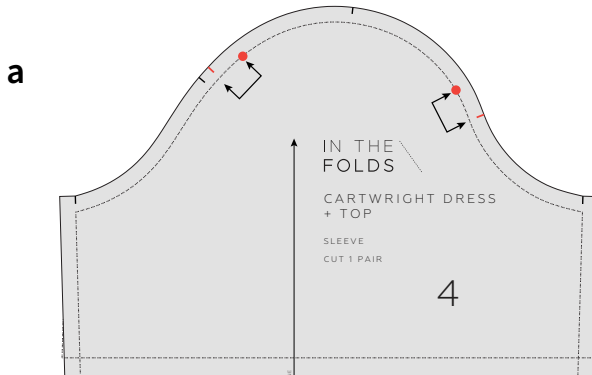
STEP 2

Measure the distance on the STITCH LINE between the raglan seam and the front and back notches. We'll use these measurements as reference points to line up the sleeve.



STEP 3

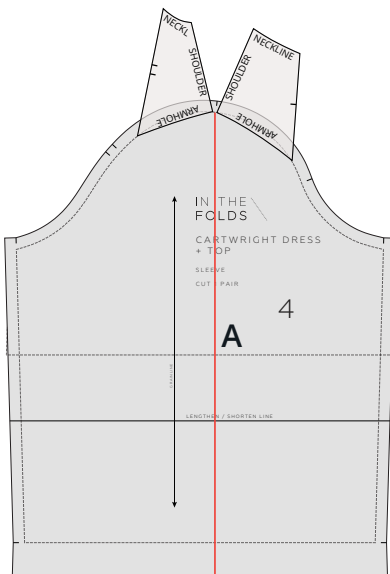
Trace the front and back shoulder panels on the STITCH LINE and label the neckline, shoulder seam, armhole and raglan notch.



STEP 4

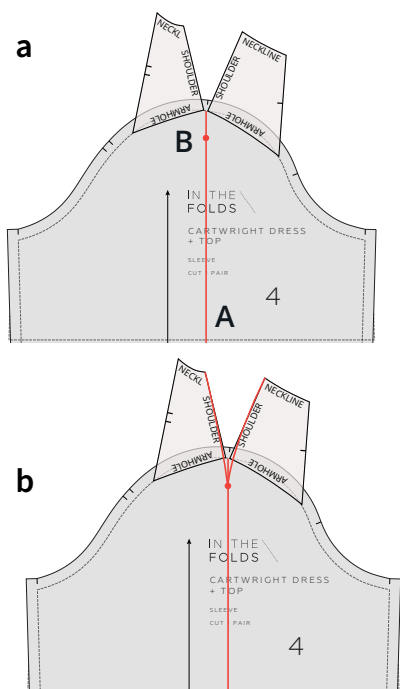
a Using the measurements from STEP 2, mark points on the STITCH LINE at the same distances on the front and back of the sleeve, either above or below the notches, depending on where your raglan seam lines hit.

b Place the shoulder panels onto the sleeve, lining up the sections labelled "armhole" with the STITCH LINE of the sleeve and matching the raglan seam corners with the reference points from STEP 3. They should meet roughly at the shoulder seam notch but don't worry if they don't meet exactly. Tape in place.



STEP 5

Draw a line parallel to the grainline starting on the STITCH LINE between the two shoulder panels and extending to the hem. We will call this line **A**.



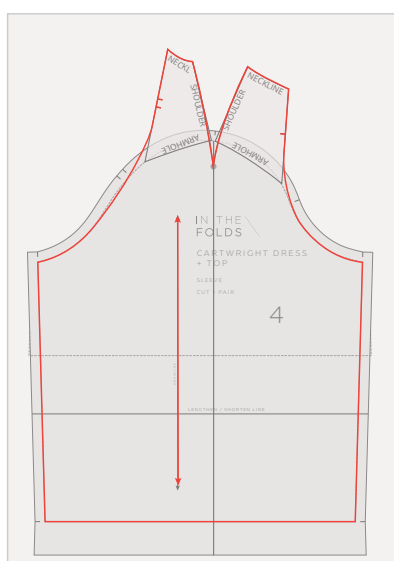
STEP 6

a Mark a point **3cm (1¼in)** down from the sleeve cap STITCH LINE on line **A**. Let's call this point **B**.

b Redraw the shoulder lines from the neckline/shoulder corners so that they meet at **B**. They will become slightly curved where they meet the sleeve. It's ok to take a little bit off the edge of the shoulder panels.

Lowering this seam allows the shoulder 'dart' to wrap around the shoulder gradually, rather than meeting at a sharp angle on the edge of the shoulder.

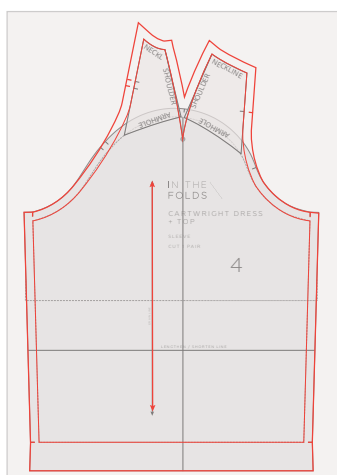
Measure the distance on front and back to ensure they match. You can alter the length at the neckline if needed.



STEP 7

Take a piece of pattern paper big enough to cover the sleeve, with some room around the sides for seam allowance. Trace a copy of the pattern, smoothing out the area between the original sleeve and the additional pieces using curved lines. For a more angular design line, you can trace the shape as it is, but keep in mind that an angled design line is more difficult to sew than a smooth curve.

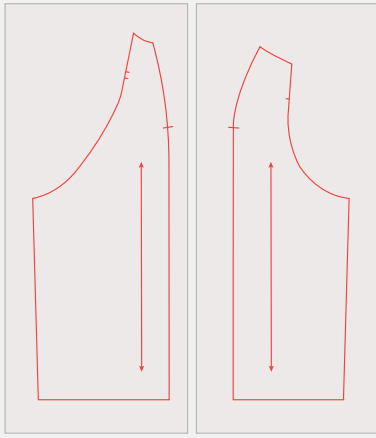
Transfer the raglan seam notches and the grainline.



STEP 8

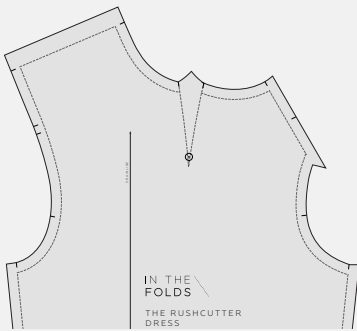
Add seam allowance (p 18) to the raglan sleeve. We suggest **1.2cm (½in)** seam allowance everywhere with **1cm (¾in)** on the neckline. Add hem allowance. Move the notches out to the CUT LINE.

Cut out sleeve pattern.



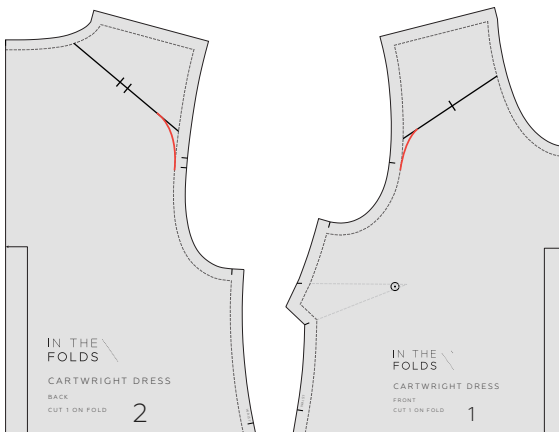
Design tip

If you want a two-piece sleeve, you can separate the sleeve by cutting down line **A** or by tracing the two sides separately. Add a notch at point **B** and be sure to mark a grainline on both pieces before adding seam allowance.



Tip

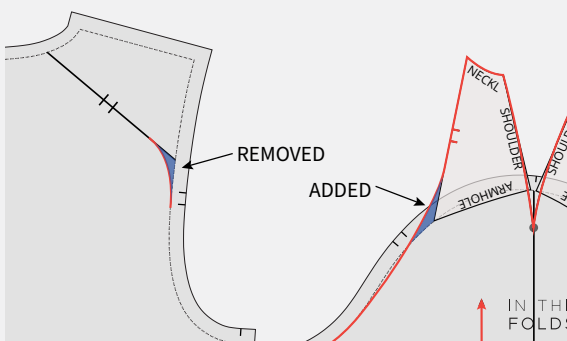
If the opening in the neckline of the raglan sleeve is small (less than about **4-5cm (1½-2in)**), you may choose to create a dart instead of a cut-out. For example, in our **Rushcutter dress** pattern we used a dart.



STEP 9

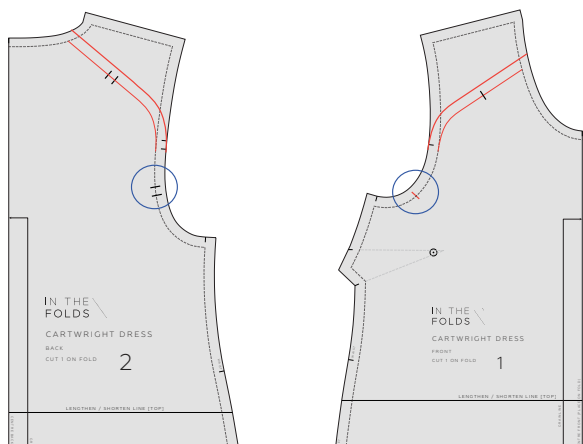
On the FRONT [1] and BACK [2], transition the raglan seam line into a smooth curve as it reaches the armhole STITCH LINE.

As suggested in STEP 7, you can leave the angle if you prefer for your particular design but it is trickier to sew.



Info

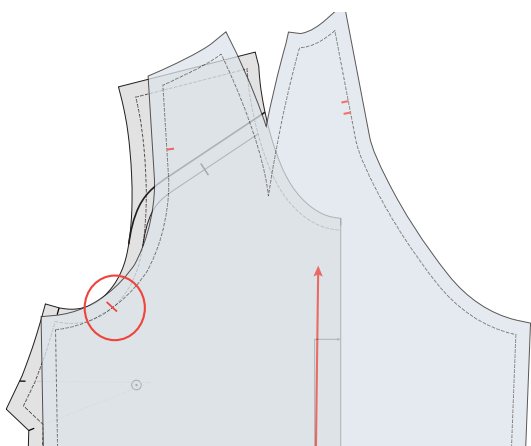
You may be wondering what the impact is of changing the line on our FRONT and BACK. As you can see, changing the line **removes** some fabric (the blue section in the left illustration), but this is balanced out by the small amount we **added** to our sleeve to create a smooth curve.



STEP 10

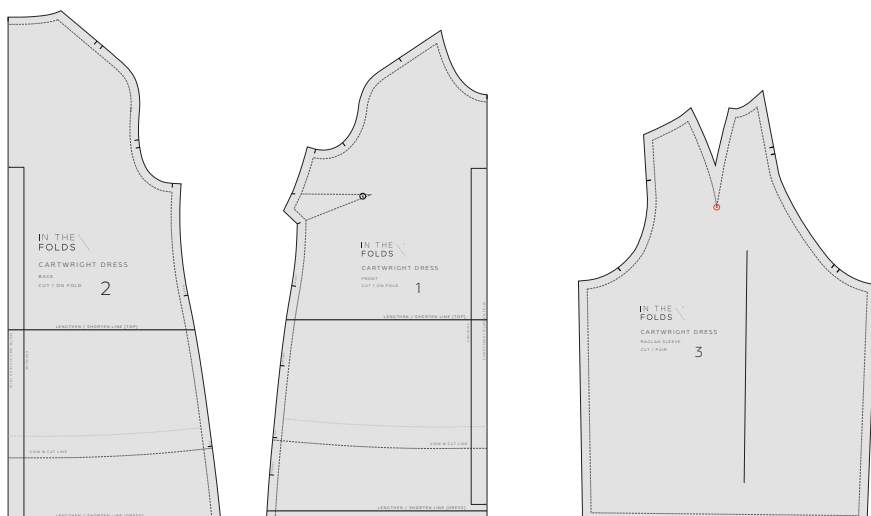
Add seam allowance (p 18) to the FRONT [1] and BACK [2] along the raglan seam line. It needs to be the same amount as you added to the raglan sleeve.

Mark another set of notches on the front and back armhole - a single notch on the front and a double notch on the back. These will help when sewing the sleeve to the body pieces.



STEP 11

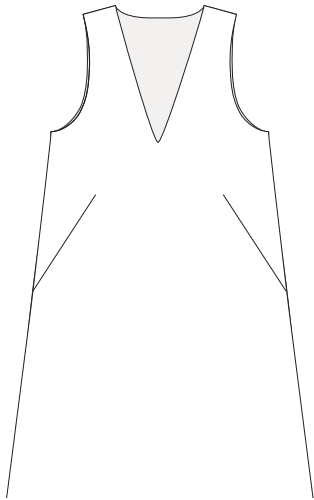
Walk the sleeve into the armhole (p 24) to transfer the notches marked in STEP 10 to the front and back sleeve edges. Continue walking the sleeve to the neckline to check that the seam lengths are the same.



STEP 12

Cut through the new CUT LINE on all pieces. Move notches to the new CUT LINES to finalise the pattern. Mark a drill hole to the bottom of the "dart" on the sleeve on the STITCH LINE. This will allow you to sew the dart accurately.

CREATE A V-NECK



SKILL LEVEL



INTRO

Use this tutorial to draft a v-neck on the front or back of your garment. You can also use this same technique to draft other neckline shapes.

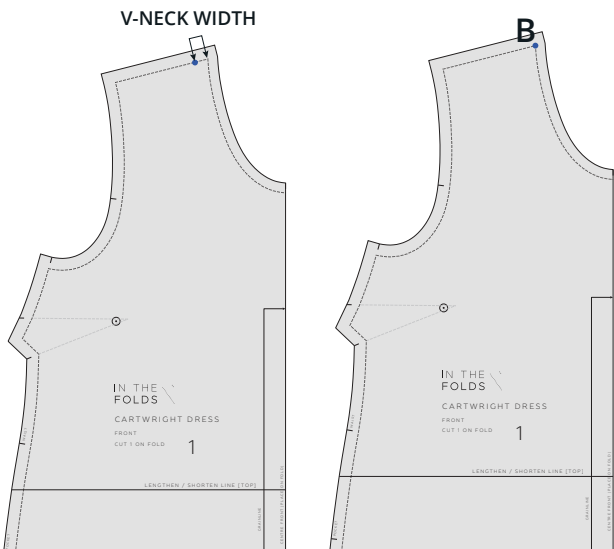
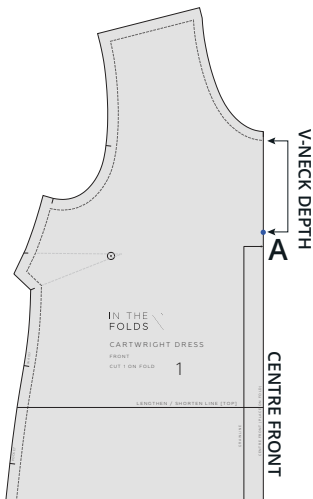
A v-neck can be finished with bias binding or a facing.

STEP 1

Take the FRONT [1] pattern piece.

Measure down from the STITCH LINE of the neckline on the CENTRE FRONT line and mark the finished depth of your v-neck. Hold the pattern up to your body to check the depth. You can also reference other patterns or garments in your wardrobe if you have a v-neck you love. We will call this point **A**.

In our example, we have marked point **A** at **10cm (4in)** down from the neckline STITCH LINE.

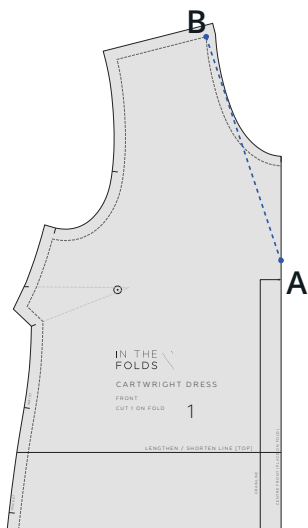


STEP 2

Measure outwards from the point where the shoulder STITCH LINE intersects with the neckline STITCH LINE and mark the finished width of your v-neck. Again, you can hold the pattern up to your body to check.

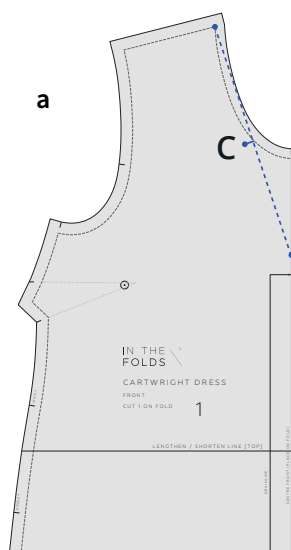
We will call this point **B**.

In our example, the Cartwright dress already has a wide neckline, so we're keeping the opening at the shoulder/neckline point.



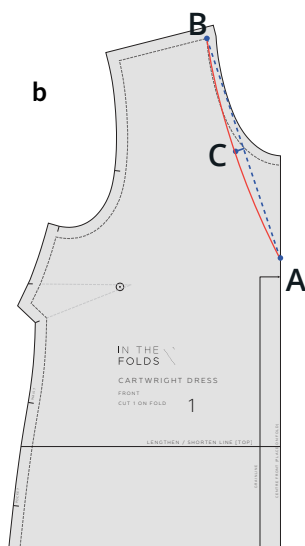
STEP 3

With a ruler, draw a faint broken line from point **A** to point **B**. We will use this as a guideline when drawing our v-neck.

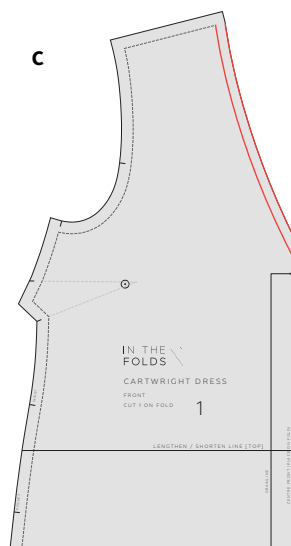


STEP 4

a Find the halfway point of the line marked in STEP 3 and mark a point. From this point, draw a **1cm (3/8in)** line towards the armhole, perpendicular to the dashed line. We will call this point **C**.



b Draw a curved line from point **A** to point **B** which intersects point **C**. The line should be a gentle curve. A French curve will help you get a nice smooth line.



c Add **1cm (3/8in)** seam allowance to the new neckline. Cut away excess paper.

If you haven't altered the width of the neckline, you've finished the hack! Skip to STEP 8.

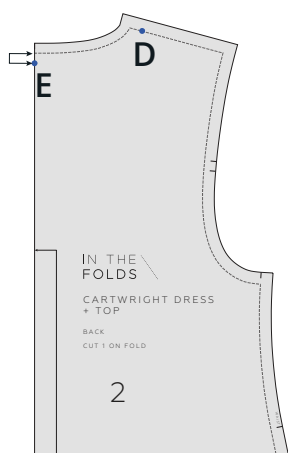
If you have altered the width of the neckline, you'll also need to adapt the back to match. Continue to STEP 5.



STEP 5

Take the BACK [2] pattern piece.

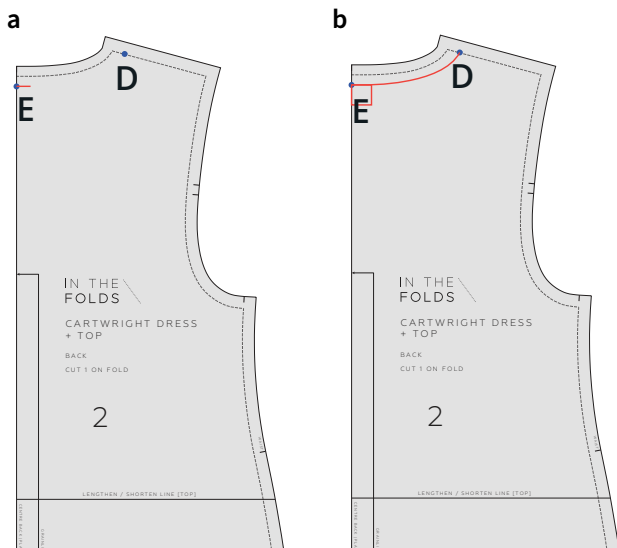
Using the same distance as in STEP 2, measure outwards from the point where the shoulder STITCH LINE intersects with the neckline STITCH LINE and mark the finished width of your v-neck. Let's call this point **D**.



STEP 6

Measure down from the neckline on the CENTRE BACK line and mark the finished depth of the back neckline. You can use point **D** to influence this usually it only needs lowering by **0.5cm - 2cm (1/4in - 3/4in)**, to allow you to connect the neckline with point **D**.

We will call this point **E**.

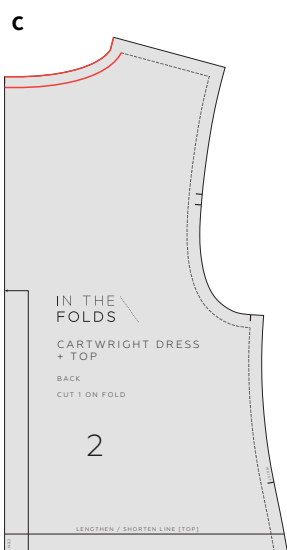


STEP 7

a Square off the CENTRE BACK for **1cm (3/8in)**.

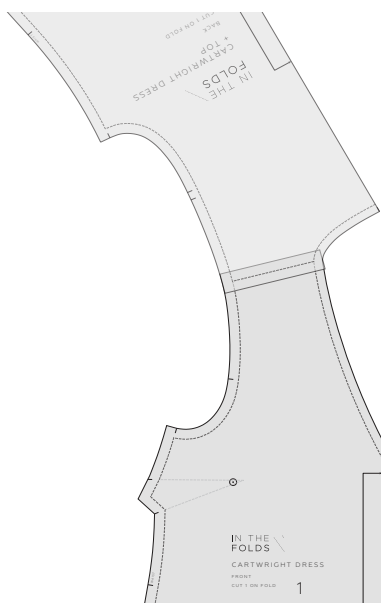
b Draw a new neckline, joining point **D** and point **E**. A French curve will help you get a nice smooth curve.

c Add **1cm (3/8in)** seam allowance to the neckline. Cut away excess paper.



STEP 8

Place the FRONT [1] and BACK [2] pattern pieces together, STITCH LINE on STITCH LINE, at the shoulder seam and check that the neckline flows nicely. Adjust the neckline if necessary.



ADD LENGTH

INTRO

When adding length to a dress pattern, you first need to consider where to add the length and how it will impact the shape of the dress. When working with an A-line dress pattern (such as the **Cartwright dress**), if you were to add length straight to the bottom of the dress, the hem circumference would increase. This will become more dramatic as you add more length. If you would prefer to keep the original hem circumference, you need to add length within the pattern piece rather than at the hem. In this tutorial we will show you both options.

SKILL LEVEL



ADDING LENGTH TO THE HEM

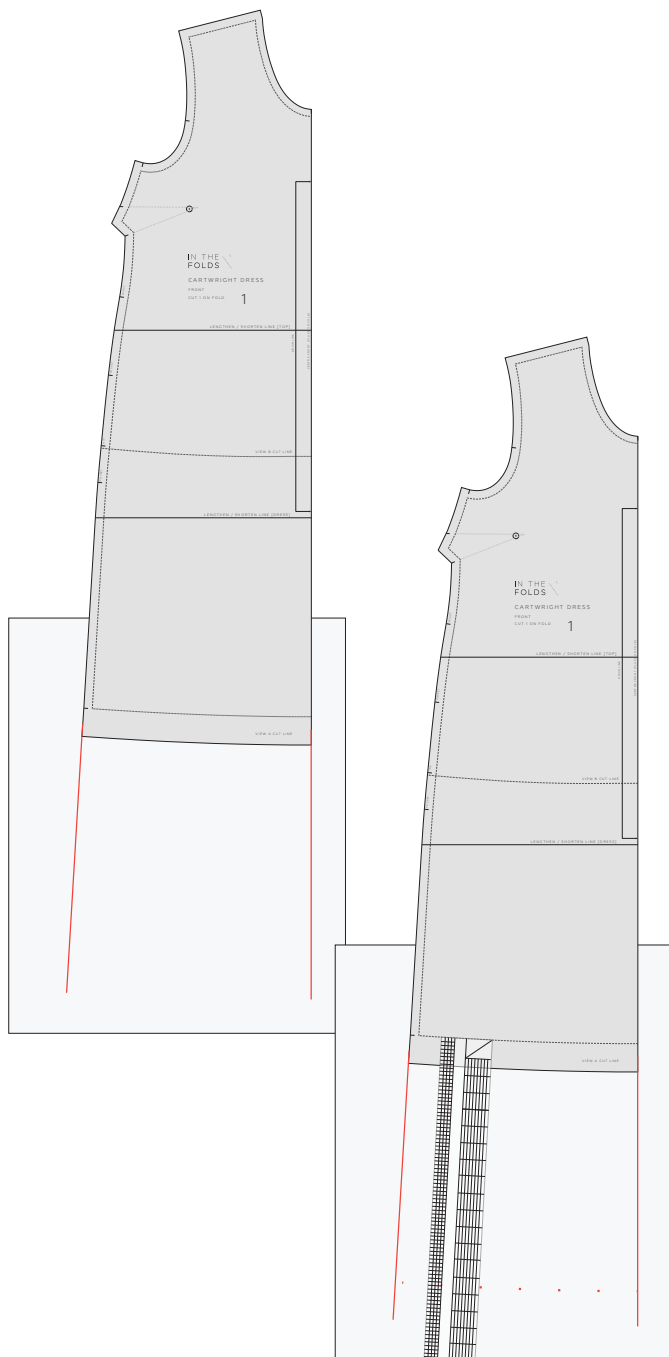
STEP 1

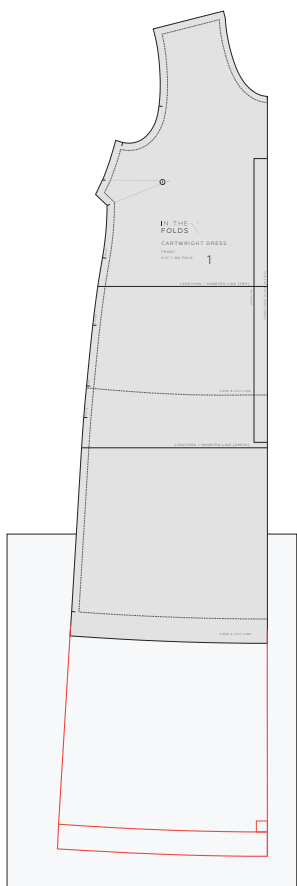
Attach a piece of paper to the bottom of the FRONT [1] pattern piece. Make sure to give yourself enough space for the length you would like to add, and for how much the pattern will grow in width.

Extend the CENTRE FRONT line onto the paper.
Extend the side seam CUT LINE onto the paper.

STEP 2

Take a ruler and measure down from the hem STITCH LINE by the amount you would like to add to the length. Mark the new length with points along the new hem line.

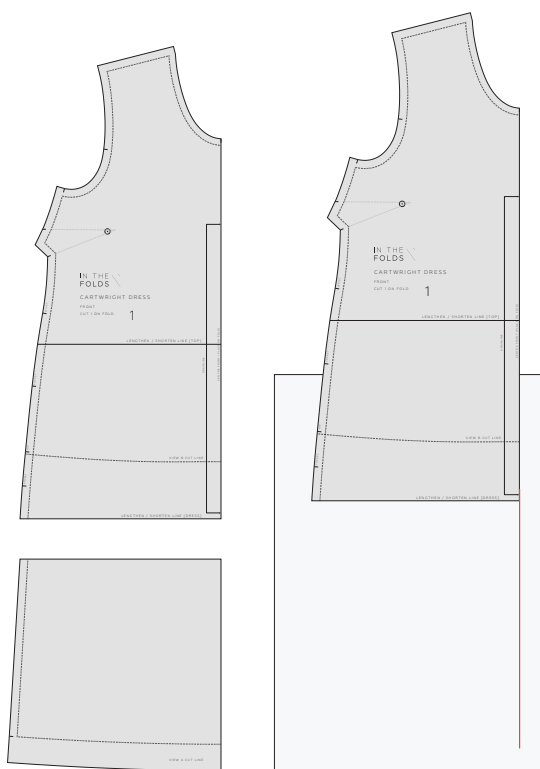




STEP 3

Join the dotted line with a smooth curve. Ensure the new hem line meets the CENTRE FRONT at a right angle. Add hem allowance (p 21).

Before cutting out the pattern piece, repeat the process for the BACK [2]. Check and true the pieces at the side seam (p 24) to make sure you have a smooth curve running from CENTRE FRONT to CENTRE BACK. Cut off the excess paper.



STEP 1

STEP 2

ADDING LENGTH WITHIN THE PIECE

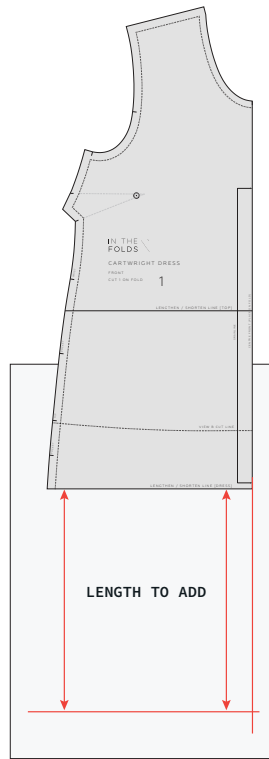
STEP 1

Cut along the lower LENGTHEN / SHORTEN line.

STEP 2

Take the upper part of the pattern piece and tape or glue it to a piece of pattern paper with enough paper extending past the pattern to add the required length. Leave some paper on either side too.

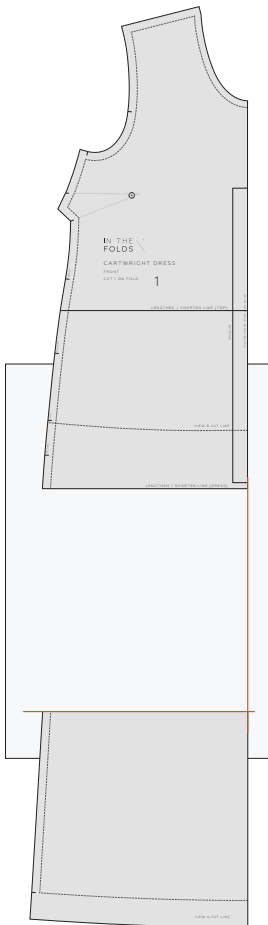
Extend the CENTRE FRONT onto the attached paper.



STEP 3

STEP 3

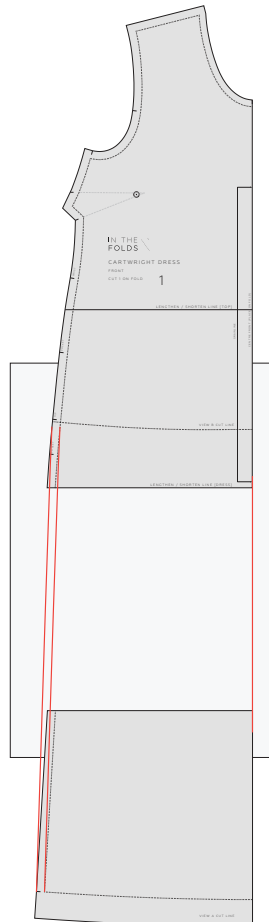
Mark a line on the paper parallel to the cut edge of the pattern piece, measuring down from the LENGTHEN / SHORTEN LINE a distance equal to the length you would like to add.



STEP 4

STEP 4

Move the lower part of the pattern piece to the line marked. Use the CENTRE FRONT to ensure that you line the piece up correctly. Glue or tape in place.



STEP 5

STEP 5

Re-draw the side seam CUT LINE with a smooth line over the adjustment.

Cut off any excess paper that is outside of the new lines.

Check that all seams are the correct length by 'walking' the pattern pieces as if you were sewing them together. Look to p 24 for more info.

To redraw the hem fold to mirror the new seam line, look to p 23.

Check that the IN-SEAM POCKETS [3] still fit the new FRONT [1]. Alter the side seam edge on the pocket if required.

Repeat with the BACK [2], making sure to add the exact same amount of length.

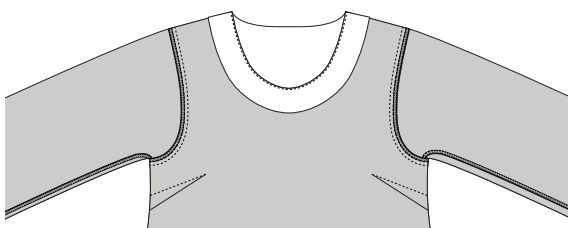


IMAGE 1

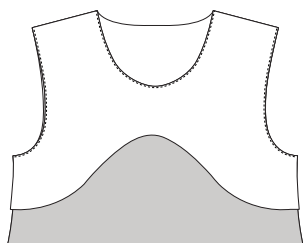


IMAGE 2

SKILL LEVEL



INTRO

You may prefer to finish the neckline of your Cartwright dress with a facing instead of bias binding (**Image 1**). If you choose to make a sleeveless version of the dress (p 56), you may choose to make an all-in-one facing that will finish both the armholes and the neckline (**Image 2**). This tutorial will show you how to draft both options.

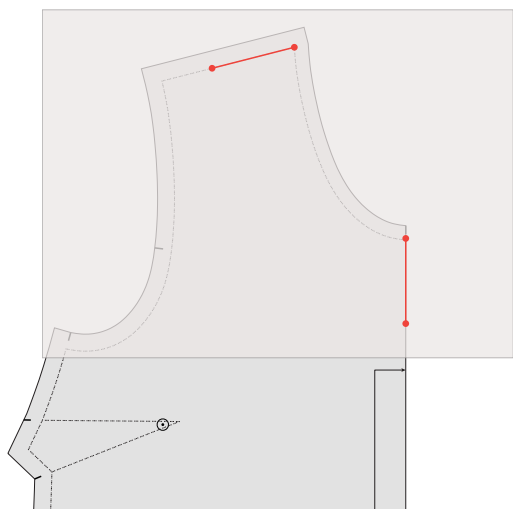
NECK FACING

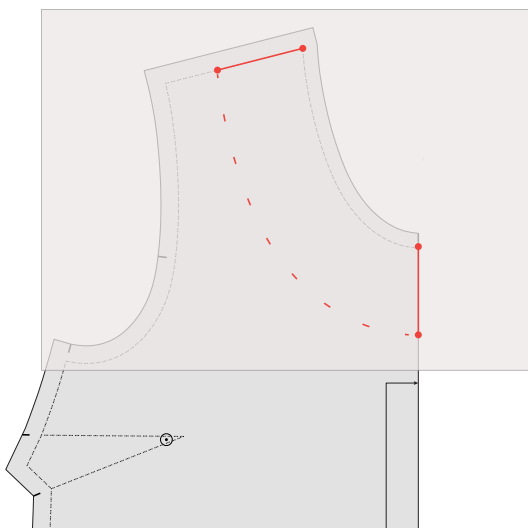
STEP 1

Place a piece of pattern paper on the FRONT [1]. It needs to be big enough to draft the neck facing. Hold in place with pattern weights or pins.

Consider how wide you would like the facing. You can work this out by holding a measuring tape up to your toile or body or by referring to another garment in your wardrobe. For the example we have made our facing a finished width of **6cm (2 $\frac{3}{8}$ in)**.

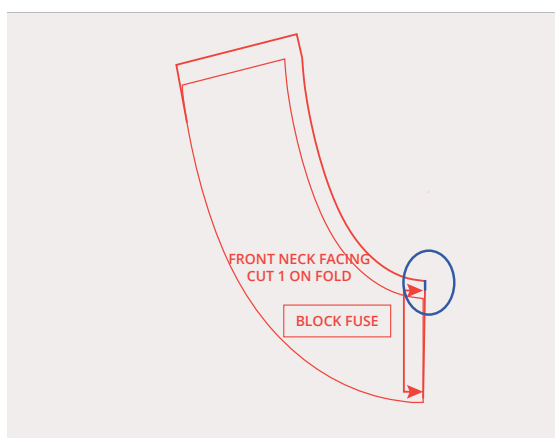
Measuring along the shoulder STITCH LINE from the neckline edge, mark the finished length of the facing with a straight line. Do the same on the CENTRE FRONT.





STEP 2

Measuring from the neckline STITCH LINE, mark the facing width in regular intervals between the two lines marked in STEP 1.



STEP 3

Join the broken line with a smooth curve. Add seam allowance to the shoulder seam and neckline (p 18). Seam allowance does not need to be added to the outer edge of the facing unless you plan to use a seam finish that requires seam allowance - for example, turning under the facing edge. If overlocking or binding, seam allowance is not required.

Add grainline, cutting instructions (e.g. **FRONT NECK FACING - CUT 1 ON FOLD - BLOCK FUSE**) and a notch on the neckline at CENTRE FRONT. Cut out the pattern piece.

Repeat this process for the BACK [2] to create the back neck facing. Once the back neck facing has been drafted, check that the front and back facings meet smoothly at the shoulder seam and adjust if required.

Sewing note

When sewing a facing, you can attach it to the seam allowances by hand, stitch through the ditch of the seams, or even stitch around the edge to add a topstitching detail to the garment.

ALL-IN-ONE FACING

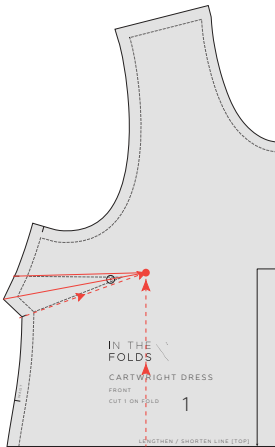
An all-in-one facing is used on sleeveless garments when you want to use one facing to finish the edges of the neckline and the armholes.

STEP 1

Trace a copy of the top section of the FRONT [1]. It's up to you how much you trace, you just need enough length for your facing. We traced down to the upper LENGTHEN / SHORTEN line so that we had plenty of space to work with.

The first thing you need to do is remove the dart from the front facing. This will minimise bulk in the facing.

Mark the BUST APEX POINT and a slash line to the bottom of the piece.



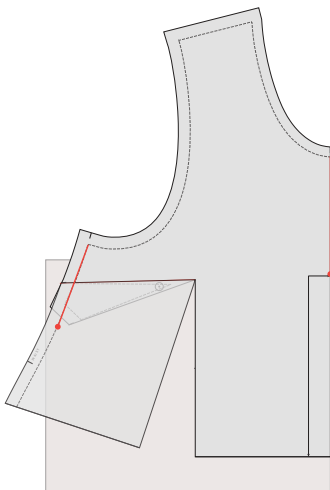
STEP 2

Slide paper underneath and "close out" the dart (p 35). Straighten out the side seam STITCH LINE over the closed dart.

Consider the length you would like your facing to be. You may like to check some garments in your wardrobe to get an idea of your preference.

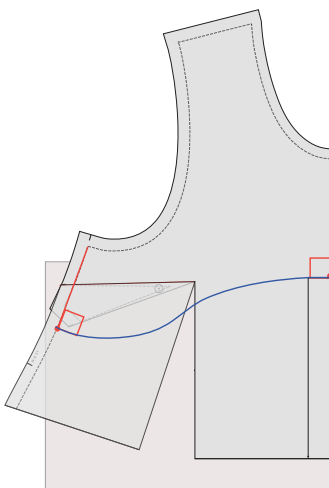
For the example, we will be making the facing **12cm (4¾in)** at CENTRE FRONT and **9cm (3½in)** at the side seam.

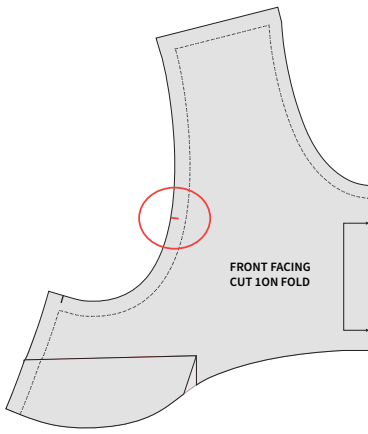
Take a ruler and measure down the CENTRE FRONT STITCH LINE to mark the facing length. On the side seam STITCH LINE, measure down from the armhole and mark the facing length.



STEP 3

Draw in your facing shape, joining the lines at the CENTRE FRONT and side seam with a nice smooth curve. The shape of the facing is up to you, but the smoother the better as this will help you get a nice finish. The line must meet the CENTRE FRONT and side seam at a right angle.

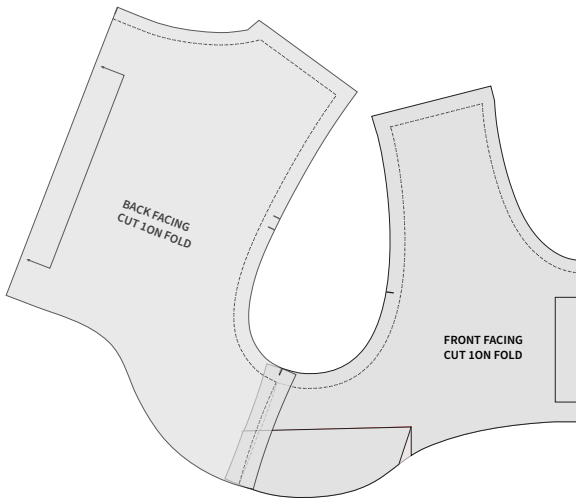




STEP 4

Cut off excess paper. Add a grainline and cutting instructions. You may choose to add instructions to block fuse the facing if this is your preference.

Add a single notch on the armhole and transfer to the FRONT pattern piece.



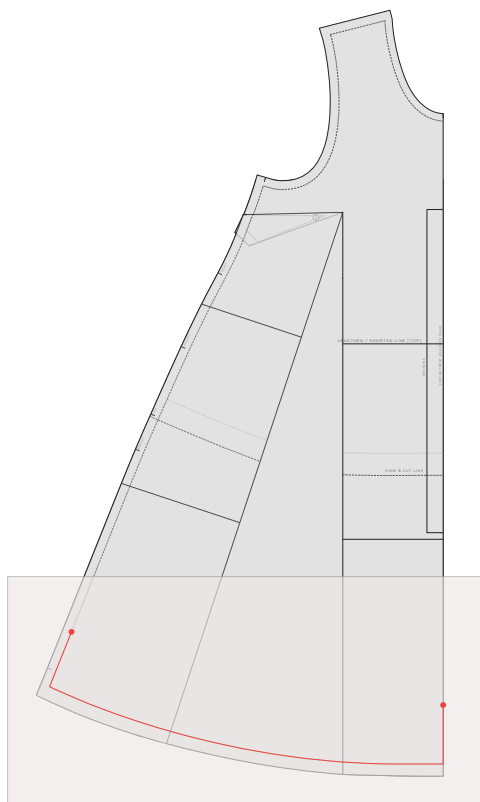
STEP 5

Repeat this process to create the BACK [2] facing, although there is no dart to remove. The CENTRE BACK facing length can be different than the CENTRE FRONT facing length, but the side seam length must be the same.

Check the flow through at the side seam to ensure a nice smooth line. Add a double notch to the back armhole and transfer to the BACK [2] pattern piece.

DRAFT A HEM FACING

A hem facing is an ideal way to finish a curved or shaped hemline. In a curved hem, the cut edge circumference is larger than the circumference where it needs to be stitched, which will cause puckering if you try to turn up the hem. Hem facings also add weight to the hem of garment, which can help the garment sit nicely.



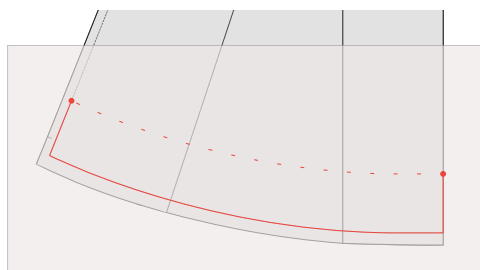
STEP 1

Place a piece of pattern paper on the FRONT [1]. It needs to be big enough to draft the hem facing. Hold in place with pattern weights or pins.

Consider how wide you would like the facing. You can work this out by holding a measuring tape up to your toile or body, or by referring to another garment in your wardrobe. For the example, we have made our facing a finished width of **8cm (3in)**.

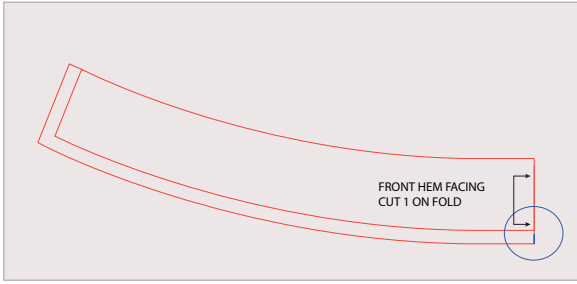
Trace the hem STITCH LINE. When tracing a curve it can be easier to first trace it as a broken line and then to join the broken line with a ruler or French curve.

Measuring up the side seam STITCH LINE from the hem, mark the finished length of the facing with a straight line. Do the same on the CENTRE FRONT.



STEP 2

Measuring from the hem STITCH LINE, mark the facing width in regular intervals between the two lines marked in STEP 1.



STEP 3

Join the broken line with a smooth curve. Add seam allowance to the side seam and hem edge (p 18). Seam allowance does not need to be added to the inner edge of the facing, unless you plan to use a seam finish that requires seam allowance - for example turning under the facing edge. If overlocking or binding, seam allowance is not required.

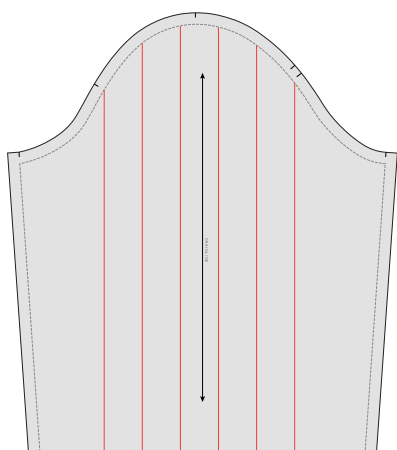
Add grainline, cutting instructions (e.g. **FRONT HEM FACING - CUT 1 ON FOLD**) and a notch on the hem at CENTRE FRONT. Transfer the notch to the FRONT [1].

Repeat this process for the BACK [2] to create the back hem facing. Once the back facing has been drafted, check that the front and back facings meet smoothly at the side seam, and adjust if required.

ADD FULLNESS TO SLEEVE CUFF

INTRO

You may use this method to make a gathered sleeve from a standard straight sleeve. We will use the 'slash and spread' technique to add the required width to the cuff.

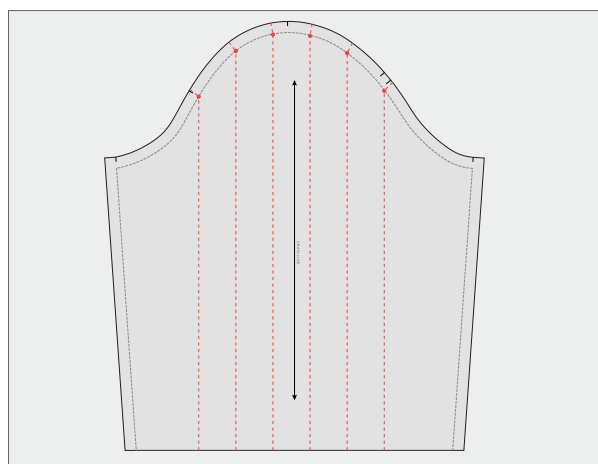


STEP 1

Take the SLEEVE piece and trace a copy if you would like to keep the original. The STITCH LINE (the grey line on the pattern) will come in handy for this tutorial, so be sure to trace that.

Remove the hem allowance from the piece (the hem line of the sleeve will be impacted by the change).

Mark slash lines on the pattern between the notches, from sleeve cap to hem, evenly spaced and parallel to the grainline. It is up to you how many you mark, but be generous with the number as this will help the change to the pattern be nice and gradual so that your lines remain as smooth as possible.

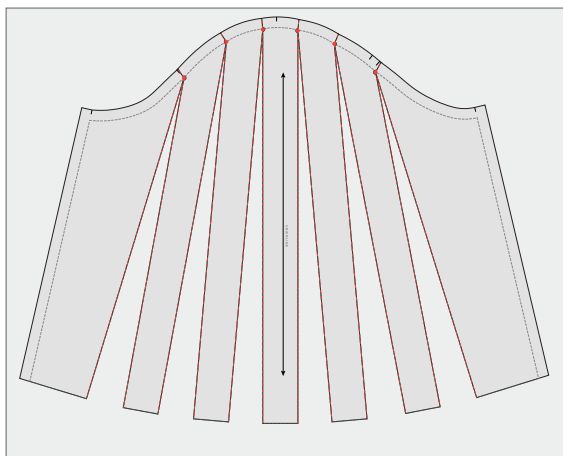


STEP 2

It is a good idea to put the pattern on top of a larger piece of pattern paper at this stage, as after you cut the pattern it becomes very delicate and difficult to move.

Take your scissors and cut along the first slash line from the hem of the sleeve towards the sleeve cap. Go nice and slow as you approach the sleeve cap STITCH LINE, as you need to leave a small 'hinge' of **1-2mm (1/16in)** of paper intact to help with the alteration. Cut into the sleeve cap seam allowance towards the end of each slash line to create a small hinge at each point along the sleeve cap STITCH LINE.

Repeat for each line marked, being careful to keep the pattern intact (although it's not a disaster if you accidentally cut through the hinge - just use a small piece of tape to put the sections back together).



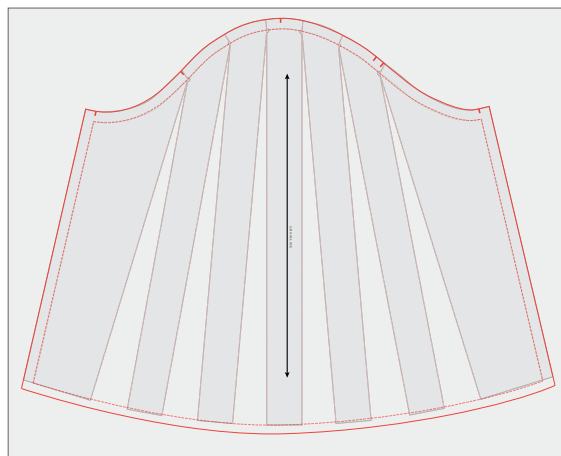
STEP 3

With your grainline in the centre (and keeping this section of the pattern straight), gradually start spreading each section of the cut pattern, opening each section by a consistent amount.

Think about how much volume you would like to add to the pattern piece overall. You may want to do this by eye (just spread until it looks as though enough volume has been added), or by an exact amount.

If you have found an exact amount that you would like to add to the pattern, divide this figure by the number of cuts you have made to determine how wide to open each slash. For example, in the sleeve pictured, we added **21cm (8¼in)** to the hemline. We divided this by the number of slash lines (6) and therefore opened up each slash line by **3.5cm (1⅜in)**.

Tape / glue pattern to the paper underneath.



STEP 4

You can either smooth out the lines on the original pattern that you have glued / taped, or re-trace on a fresh piece of pattern paper. Sometimes it is helpful to use the original so you can keep track of the changes you made to the pattern, but this is up to you.

When tracing the new pattern piece, make sure all lines are nice and smooth. Use a French curve, or a straight ruler (that is our preference for drawing curves) to work your way around the pattern. Draw a smooth curve following the hem sections of the original sleeve. For the new sleeve cap, draw a line of best fit through the original STITCH LINE before adding seam allowance.

Transfer the notches. You won't know exactly where they should be at this point, just mark them so you know which is the front and back of the sleeve.

Check notch placement by walking your sleeve piece into the front and back armhole of your pattern. See p 24.

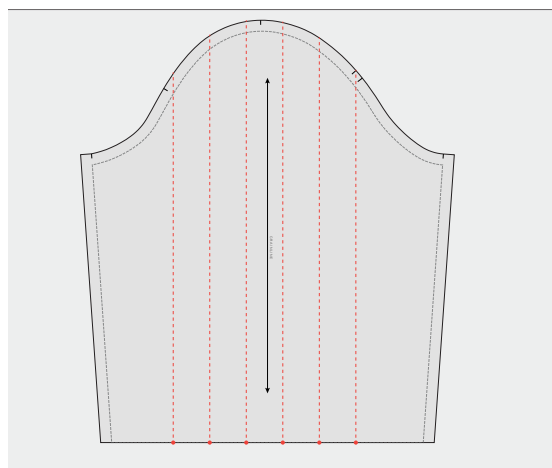
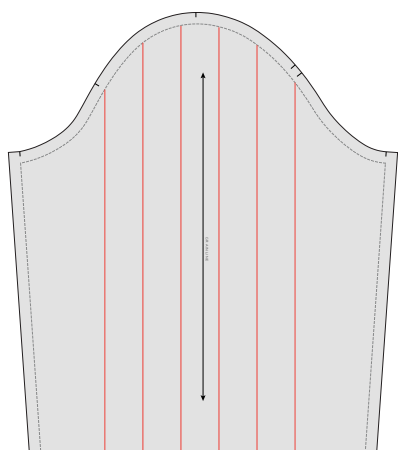
We can't add hem allowance back on as before, as we now have a curved sleeve hem. Add seam allowance (**1cm / ⅜in**) to the hem and then create a hem facing piece (see p 85).

Transfer grainline and pattern cutting instructions to the new pattern piece.

ADD FULLNESS TO SLEEVE CAP

INTRO

Use this method to make a puffed sleeve from a standard straight sleeve. We will use the 'slash and spread' technique to cut open the sleeve cap of the pattern and add the required width.



STEP 1

Take the SLEEVE piece and trace a copy if you would like to keep the original. The STITCH LINE (the grey line on the pattern) will come in handy for this tutorial, so be sure to trace that.

Remove the hem allowance from the piece (as the hem line of the sleeve will be impacted by the change).

Mark slash lines on the pattern between the notches, from sleeve cap to hem, evenly spaced and parallel to the grainline. It is up to you how many you mark, but be generous with the number as this will help the change to the pattern be nice and gradual so that your lines remain as smooth as possible.

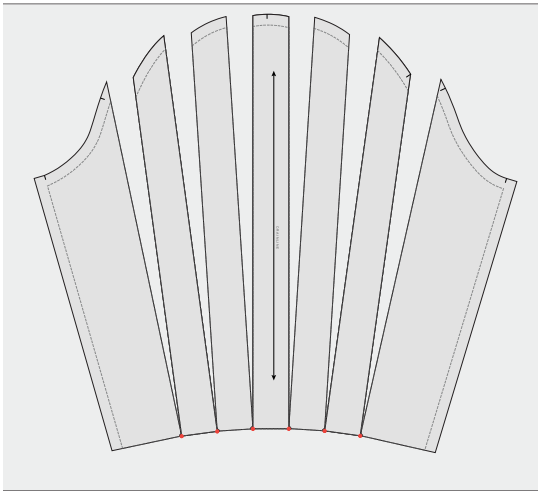
It's important that you only add extra fabric (which will become gathers when you sew the sleeve) to the middle section of the sleeve cap, not the whole sleeve, which is why the slash lines need to be marked between the front and back notches only.

STEP 2

Put the sleeve piece on a large piece of pattern paper, as after you cut the pattern it becomes very delicate and difficult to move.

Take your scissors and cut along the first slash line from the sleeve cap down towards the hem. Go nice and slow as you approach the hem line, as you need to leave a small 'hinge' of **1-2mm (1/16in)** of paper intact at the hem.

Repeat for each line marked, being careful to keep the pattern intact (although it's not a disaster if you accidentally cut through the hinge - just use a small piece of tape to put the sections back together).



STEP 3

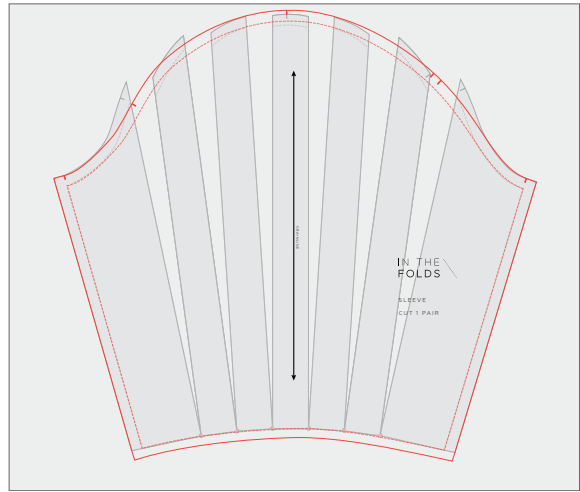
With your grainline in the centre (and keeping this section of the pattern straight), gradually start spreading each section, opening each cut line by a consistent amount.

Think about how much volume you would like to add to the pattern piece overall. You may want to do this by eye (just spread until it looks as though enough volume has been added), or by an exact amount by measuring each opening.

You may want to have a play with a scrap of the fabric you are planning to use to see how it gathers. For example, if using something very lightweight like a silk chiffon, you will need to add quite a lot of width to the sleeve cap to create a gathered sleeve cap. For a heavier weight fabric, you will require less fabric to achieve a gathered sleeve. To check this, measure out a strip of fabric before and after gathering to work out the ratio of fabric to gathers.

If you have found an exact amount that you would like to add to the pattern, divide this figure by the number of cuts you have made to determine how wide to open each slash. For example, in the sleeve pictured, we added **18cm (7¼in)** to the sleeve cap. We divided this by the number of slash lines (6) and therefore opened up each slash line by **3cm (1¼in)**.

Tape / glue pattern to the paper underneath.



STEP 4

You can either smooth out the lines on the original pattern that you have glued / taped, or re-trace on a fresh piece of pattern paper. Sometimes it is helpful to use the original so you can keep track of the changes you made to the pattern, but this is up to you.

When tracing the new pattern piece, make sure all lines are nice and smooth. Use a French curve, or a straight ruler (that is our preference for drawing curves) to work your way around the pattern. Draw a smooth curve following the hem sections of the original sleeve. For the new sleeve cap, draw a line of best fit through the original STITCH LINE before adding seam allowance.

Transfer the notches. You won't know exactly where they should be at this point, just mark them so you know which is the front and back of the sleeve.

Check notch placement by walking your sleeve piece into the front and back armseye of your pattern. See p 24.

We can't add hem allowance back on as before as we now have a curved sleeve hem. Add seam allowance (**1cm / ¾in**) to the hem and create a hem facing piece (see p 85).

Transfer grainline and cutting instructions to the new pattern piece.

SWAP SLEEVES BETWEEN STYLES

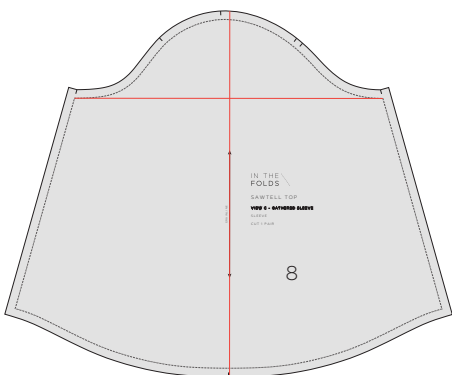
You may like the idea of using the sleeves from another pattern with your **Cartwright dress or top** or Cartwright hack. You cannot just take one sleeve and attach it to an armhole from another pattern - the sleeve caps are very likely to differ between the styles, so you can't simply swap the pattern pieces. In this tutorial, we will show you how to take one of the **Sawtell top** sleeves and transfer the design to a sleeve from another pattern - in this case, the **Peppermint wrap top**.



SLEEVE 1



SLEEVE 1



SLEEVE 2

STEP 1

Trace the SLEEVE piece from the pattern you will use for the rest of the garment. Use pencil, as you will erase some of these lines later.

For the example, we are making the pattern for the **Peppermint wrap top** with the gathered sleeve from the **Sawtell top**, so we will trace the Peppermint wrap sleeve piece onto a large piece of paper (the amount of paper required will depend on the type of sleeve you are creating. For a gathered sleeve, you will require room on either side).

We will refer to this sleeve as **SLEEVE 1** to prevent confusion.

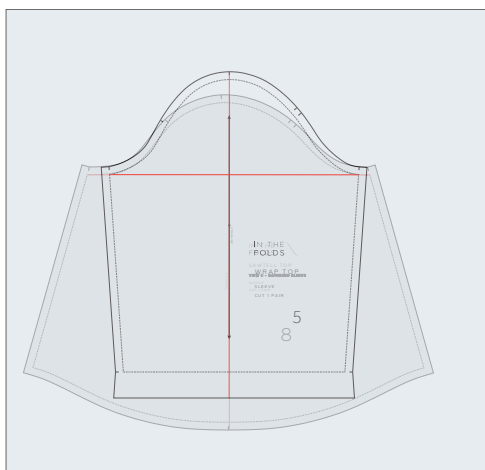
STEP 2

Extend the grainline through the piece from top to bottom. Mark in the BICEP LINE, joining the top of the underseam STITCH LINE on each side with a straight line, perpendicular to the grainline.

STEP 3

Take the sleeve that you are transferring the design lines from, extend the grainline and mark the BICEP LINE as you did in STEP 2.

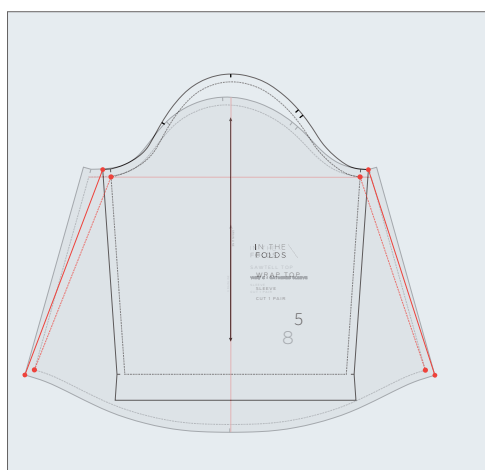
We will refer to this as **SLEEVE 2**.



STEP 4

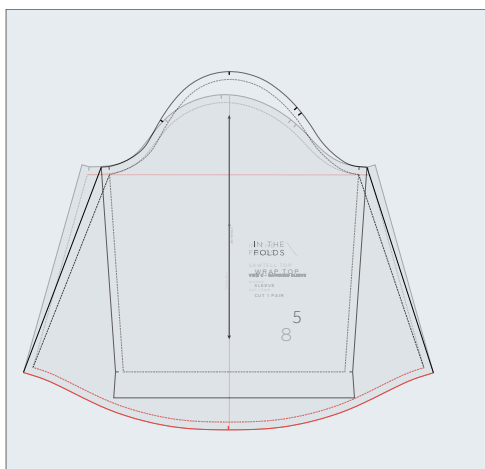
If your paper is transparent, place **SLEEVE 1** on top of **SLEEVE 2**, lining up grainlines and bicep lines. Hold in place with a pattern weight.

If your paper isn't transparent, put **SLEEVE 2** on top of **SLEEVE 1** and use a tracing wheel to transfer the lines as described below.



STEP 5

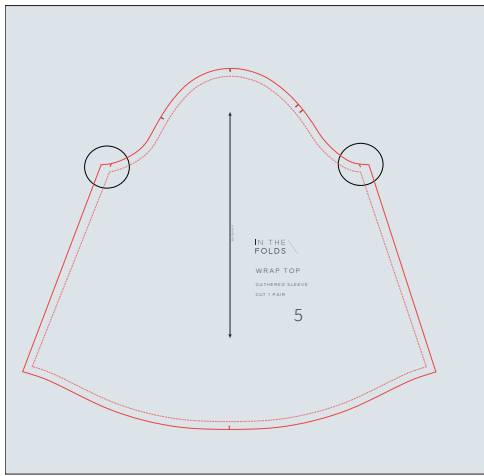
Create the new underseams by joining the top of the seam on **SLEEVE 1** to the hem of **SLEEVE 2** with a straight line. Do this for the STITCH LINES and the CUT LINES.



STEP 6

Trace the hem from **SLEEVE 2** onto **SLEEVE 1**. Be sure to transfer any notches.

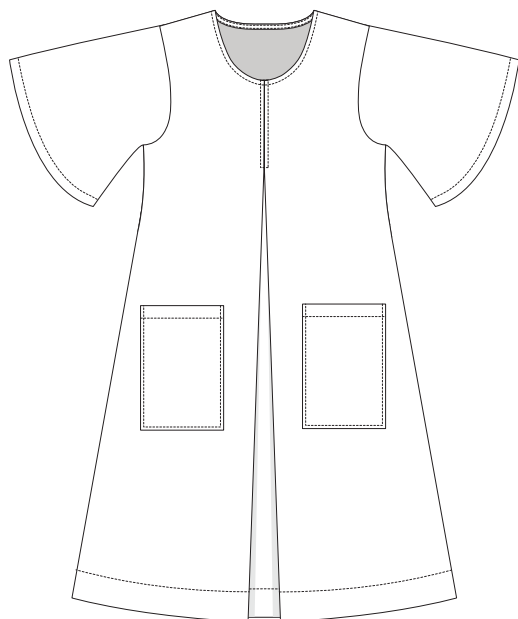
Remove pattern paper once all lines have been transferred. Erase any lines you no longer need. If you traced using a tracing wheel, use a pencil and ruler/French curve to draw in the lines you need.



STEP 7

Finalise pattern by checking that all notches are correct. In the example you can see we needed to rotate the underseam notches to match the new sleeve lines. Update sleeve name.

PATCH POCKETS

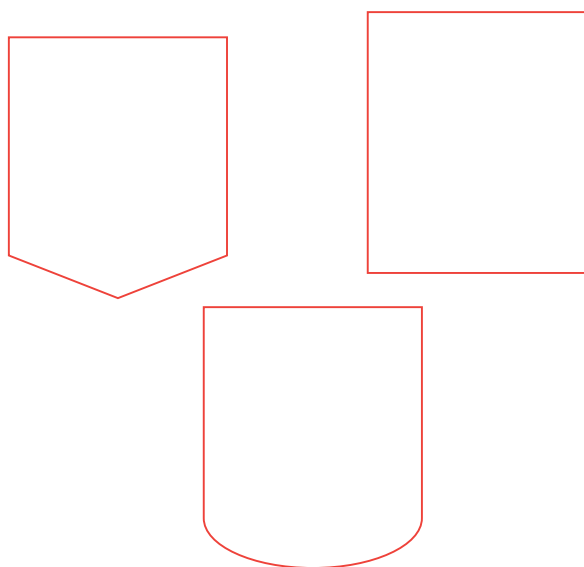


SKILL LEVEL



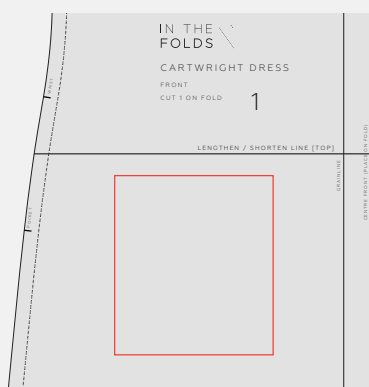
INTRO

Patch pockets can be both functional and decorative. You can use a toile as a reference for the shape and scale, or refer to garments in your wardrobe. It's a good idea to think about what you'd like to put in your pocket/s before settling on a size.



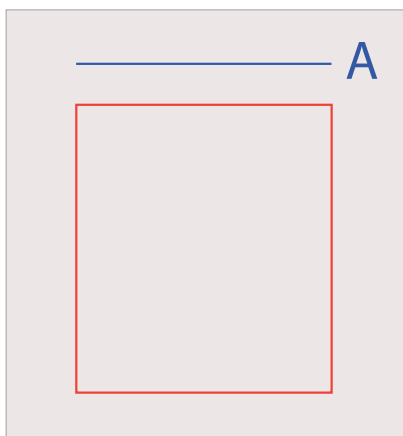
STEP 1

Draw the shape of the patch pocket on a piece of pattern paper, leaving enough space around the piece for seam allowance. It can be any shape you like - we have drawn some options for your reference. This should be the finished size of the pocket. Keep in mind that if the edges are straight, they are easier to fold back when sewing.



Tip

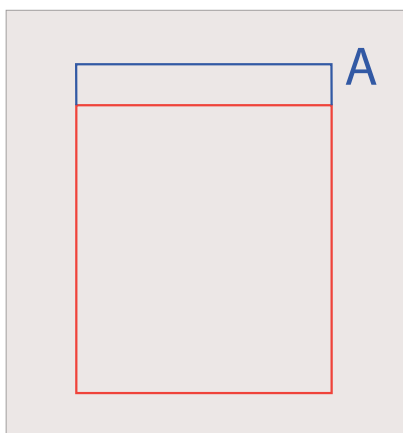
It can help to draw the shape onto the pattern so you check that the scale and position work well.



STEP 2

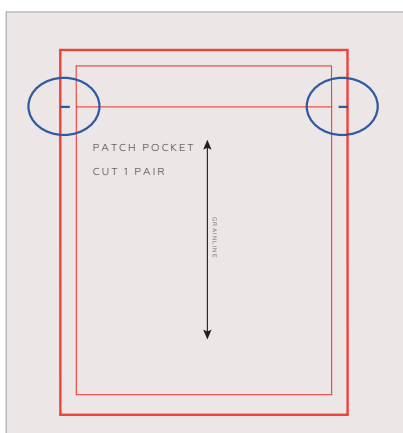
Draw a line parallel to the top edge of the pocket pattern - this will be used to finish the top edge of the pattern with a fold back. We will call this line **A**.

You can decide on the depth. The amount added will be the distance of the topstitching from the top edge of the pocket.



STEP 3

Extend the edges of the pattern piece up to meet line **A**. If the pattern is straight, this will be a straight line. If the pattern is drawn at an angle, this should be the mirror image so the pattern sits flat once folded (p 23).



STEP 4

Add **1cm (3/8in)** seam allowance to the pattern (p 18).

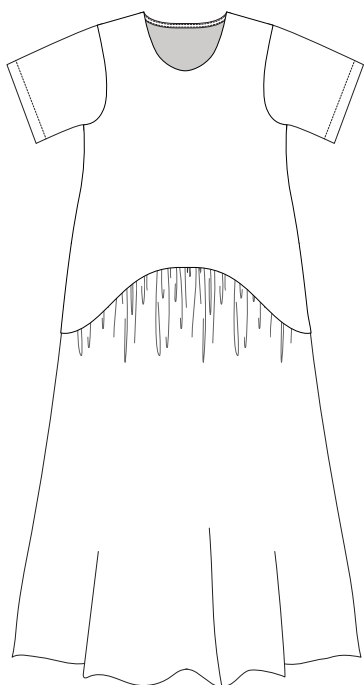
Add a grainline. You can find the grainline by folding the pocket in half vertically.

Mark notches to indicate fold line.

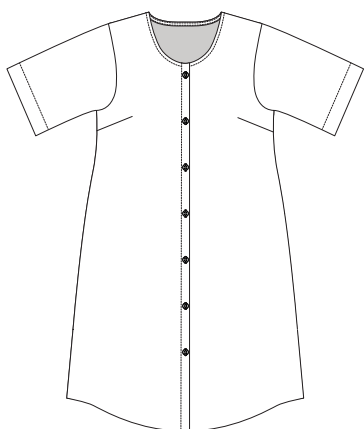
DESIGN IDEAS

When it comes to drafting patterns, the options are endless! We have put some designs together to get you feeling inspired. There are also some other designs throughout the booklet alongside the patternmaking techniques. Use these as a base or as a springboard to get started. Combine different elements from different designs, or consider changing the proportions of the design elements, the shape of the sleeves or adding pleats or gathers.

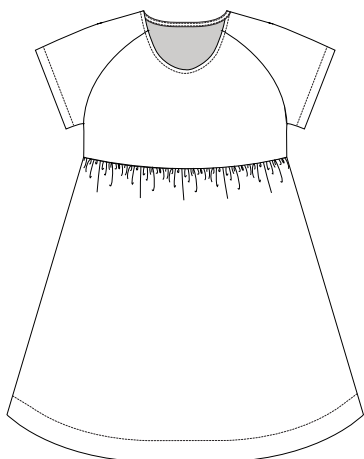
A template has been included (p 102) for you to sketch your designs.



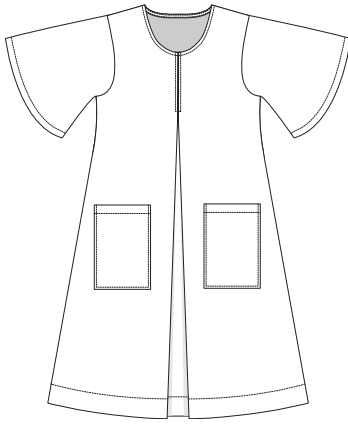
- Rotate dart to add volume (p 32)
- Curved panel line with gathers (p 46)
- Lengthen pattern (p 78)
- Cartwright short sleeve



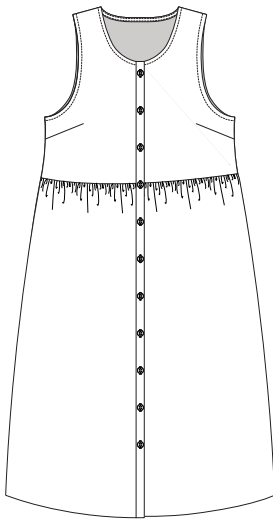
- Shaped hem (p 46)
- Centre front button placket (p 49)
- Cartwright long sleeve (shortened)



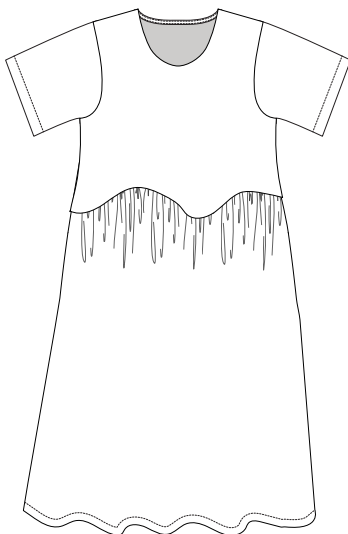
- Cartwright short sleeve
- Rotate dart to add volume (p 32)
- Raglan sleeve (p 69)
- Horizontal panel line (p 38)
- Gathered skirt (p 53)



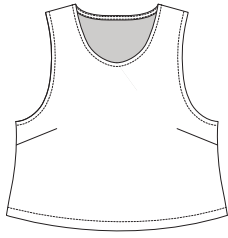
- Rotate dart to add volume (p 32)
- Cartwright long sleeve (shortened)
- Add volume (p 58)
- Add fullness to sleeve cuff (p 87)
- Centre front pleat (p 65)
- Patch pockets (p 94)



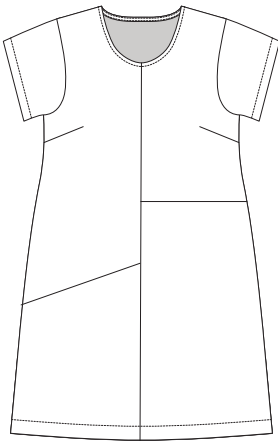
- Sleeveless bodice (p 56)
- Horizontal panel line (p 38)
- Gathered skirt (p 53)
- Centre front button placket (p 49)



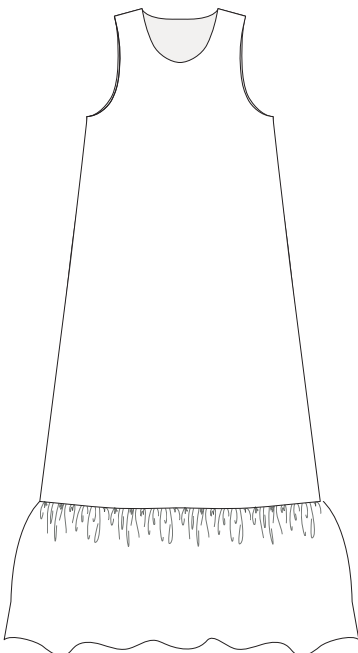
- Cartwright short sleeve
- Rotate dart to add volume (p 32)
- Curved panel line with gathers (p 46)



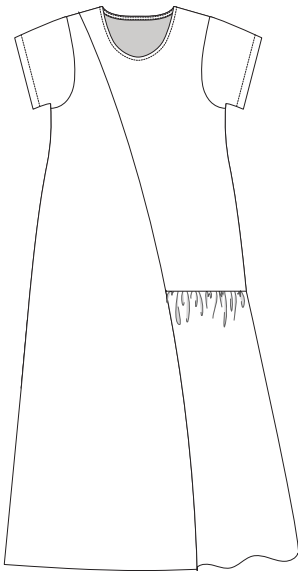
- Cropped Cartwright t-shirt (p 38)
- Sleeveless (p 56)



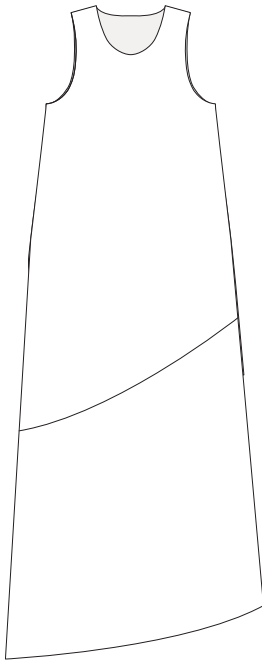
- Cartwright short sleeve
- Vertical panel lines (p 42)
- Horizontal panel lines (p 38)



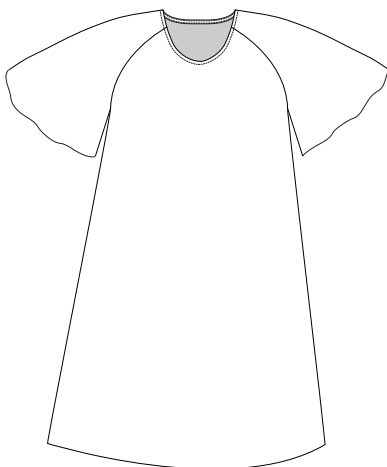
- Rotate dart to add volume (p 34)
- Add volume (p 58)
- Lengthen pattern (p 78)
- Sleeveless (p 56)
- Horizontal panel line (p 38)
- Gathered panel (p 53)
- All-in-one facing (p 81)



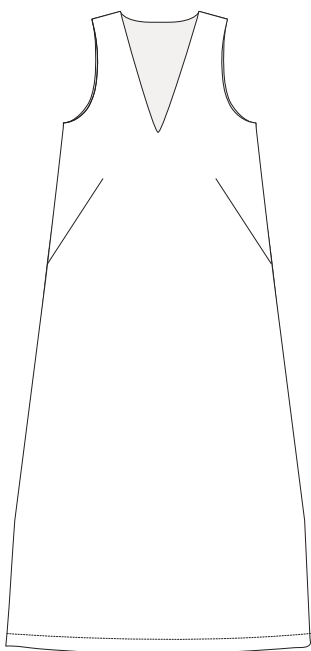
- Cartwright short sleeve
- Horizontal panel lines (p 38)
- Curved panel lines (p 46)
- Add gathers (p 53)



- Rotate dart to add volume (p 34)
- Lengthen pattern (p 78)
- Curved panel line (p 46)
- All-in-one facing (p 81)



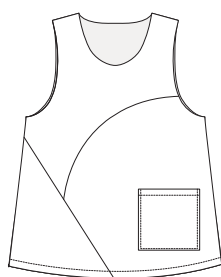
- Rotate dart to add volume (p 34)
- Add volume (p 58)
- Raglan sleeve (p 69)
- Add fullness to sleeve cuff (p 87)



- Rotate dart to French dart position (p 32)
- Lengthen pattern (p 78)
- Sleeveless (p 56)
- All-in-one facing (p 81)



- Rotate dart to add volume (p 34)
- Shorten sleeves
- Vertical panel lines (p 42)
- Horizontal panel lines (p 38)
- Add gathers to sleeves and body of dress (p 53)

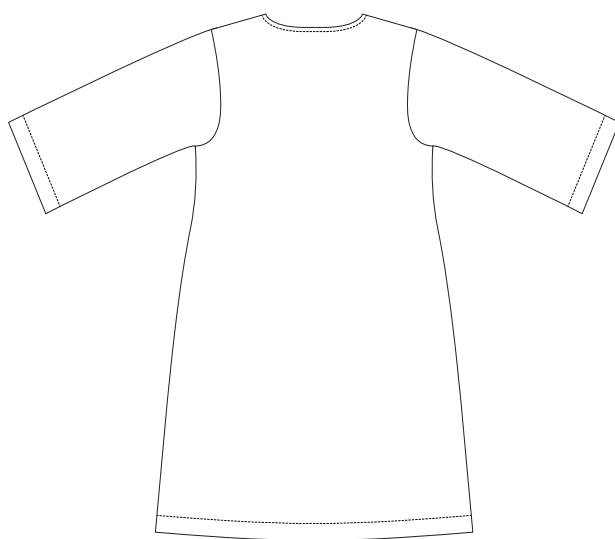
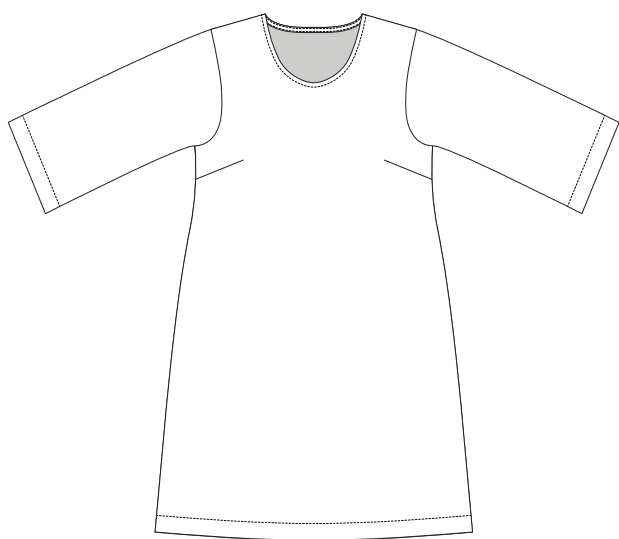
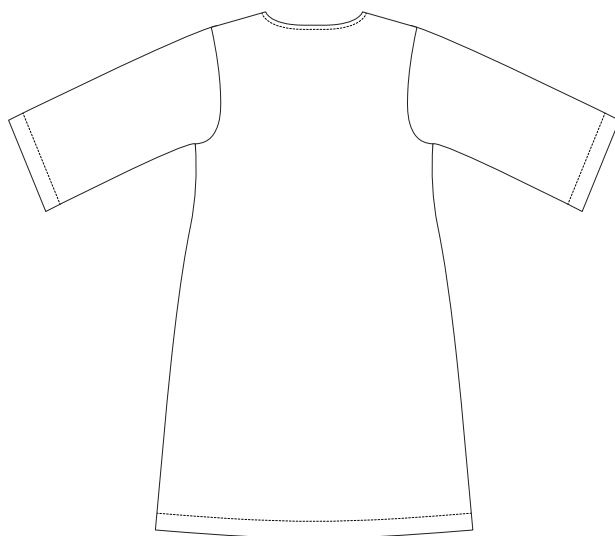
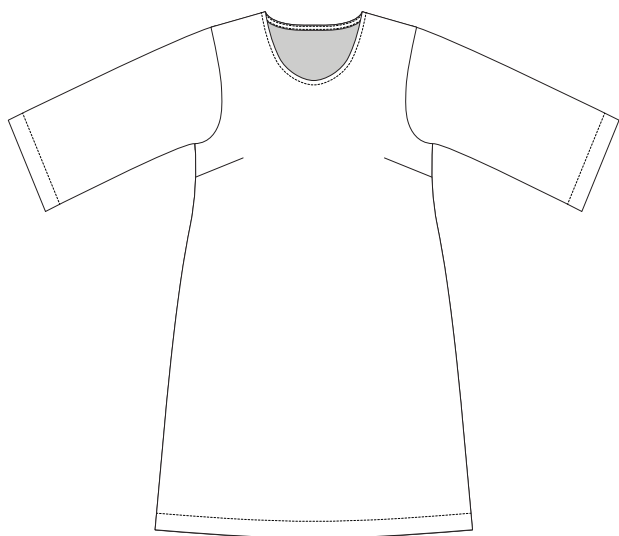


- Sleeveless (p 56)
- Curved panel line (p 46)
- Patch pocket (p 94)
- All-in-one facing (p 81)

DRESS DESIGN TEMPLATE

HOW TO USE THIS TEMPLATE

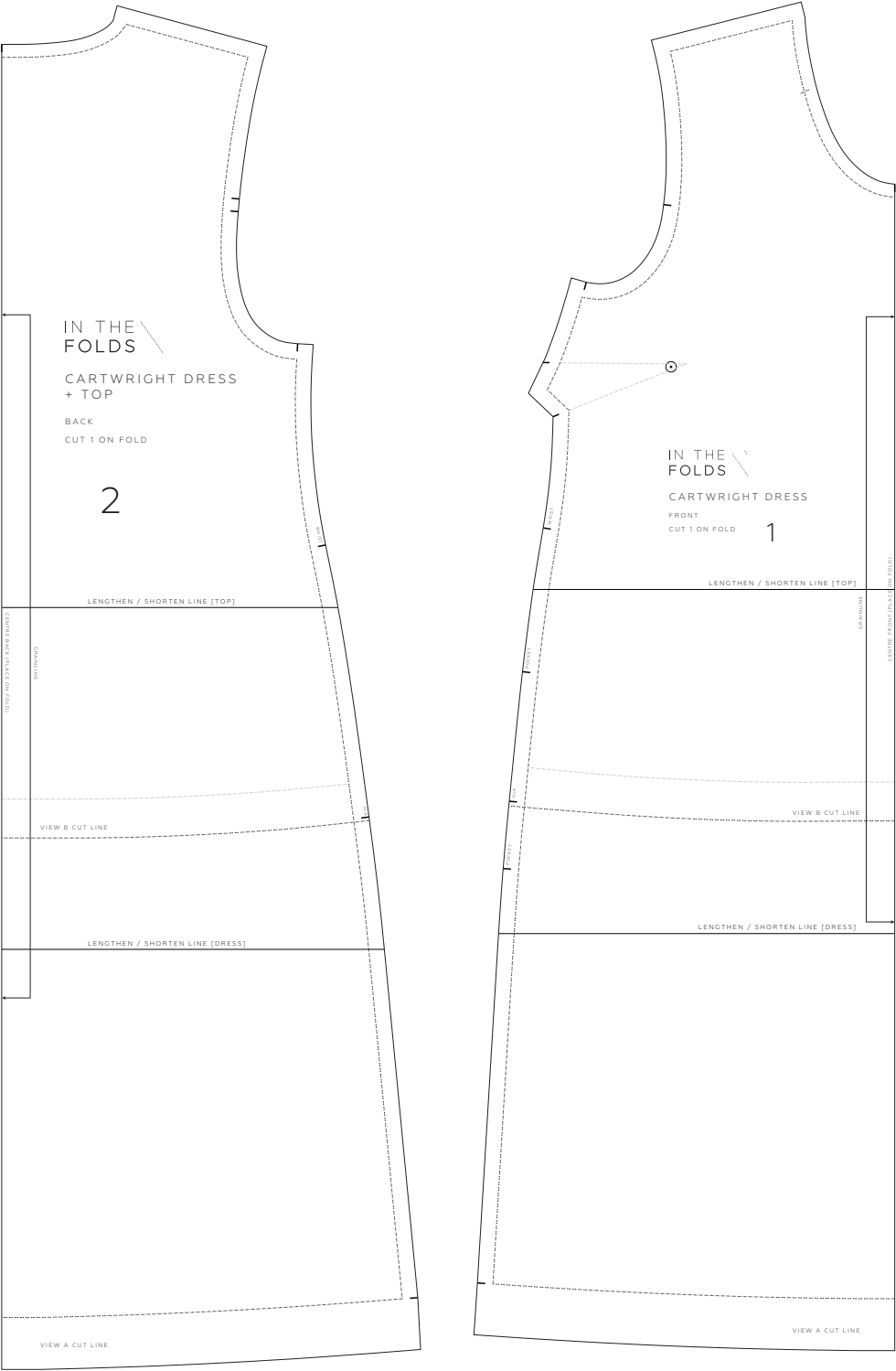
Print the page and draw your design ideas onto the templates. Alternately, you could bring the images into a digital drawing app.

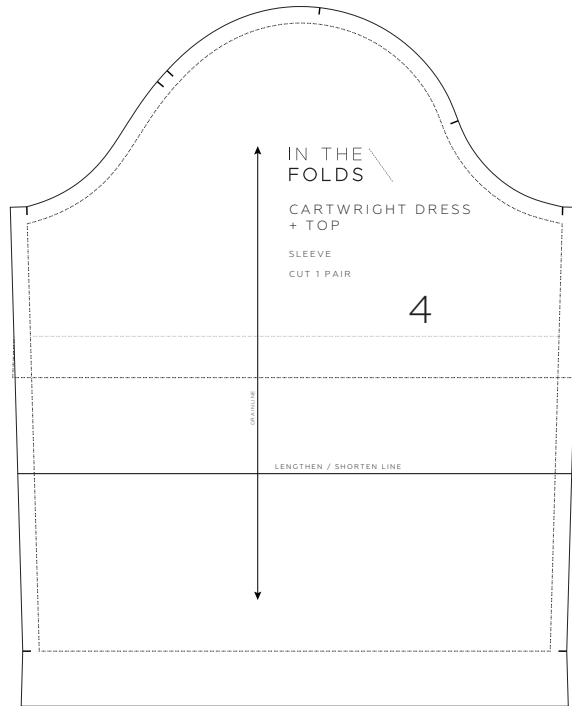


SMALL SCALE PATTERN

HOW TO USE

Have a play with design ideas / patternmaking techniques in small scale. This will give you a chance to practice the technique and experiment without taking up too much time or paper. The sleeve is on the next page.





SKILLS LIBRARY

INTRO

Use the following pages to find information about how to sew garments with some of techniques mentioned in the **Cartwright Hack Kit**. You can also apply these pages to a myriad of different projects on your sewing journey.

SEWING YOUR DESIGNS	106
SEWING DRESSES	107
ESTIMATING FABRIC REQUIREMENTS	108
SEWING PLEATS	110
GATHERED PANEL	114
RAGLAN SLEEVE	117
HEM OPTIONS	120
TURNED UP HEM	121
ENCLOSED HEM	122
HEM FACING	123
BINDING A HEM	124

SEWING YOUR DESIGNS

Creating your own designs and hacking your patterns often means that the sewing instructions will differ from the original pattern. Here at **In the Folds**, we are always aiming to push your skill set and help you learn new tips. We've provided a list to get you started with sewing your designs, along with a **Skills Library** of sewing techniques that you can incorporate into the process.

ORDER OF CONSTRUCTION

Similar patterns often follow a similar order of construction, but this can be changed to suit the design or your personal preference. Choosing construction methods is a skill to build on, so don't worry if you don't always get it perfect straight away. Over time, you'll build confidence to try out new ways of working and feel fine sewing without instructions. We have provided the basic steps for sewing a dress on p 107. Here are some suggestions to get you started:

- ☐ Use the instructions for the original **Cartwright Dress** ([Issue 22 of Curated by ITF](#)) pattern as a guide. Read through the whole process and add notes when your pattern starts to differ from the original.
- ☐ If you are new to sewing, we suggest sewing the original **Cartwright Dress** before sewing a hacked version. This will help you familiarise yourself with common techniques used in dress making.
- ☐ If you've sewn a similar garment in the past, use the instructions from that garment to help guide your order of construction.
- ☐ Start by sewing design details such as darts, slash pockets, pleats and panel lines.
- ☐ Try to sew in the round when possible. This means that, for example, if you are attaching a gathered panel, assemble the top and bottom pieces separately first, including sewing the side seams. JNext, join the top and bottom together, matching side seams and notches. See p 114 for more information.
- ☐ If you're not sure of the best order of construction, make a toile and give it a go! This will give you a chance to experiment with the order and check that it works. We recommend taking notes (or snapping photos) as you go so that you have the process ready when you sew the real thing.
- ☐ Be sure to consider seam finishes before you get started. For example, if you're pressing your seams open, you may need to finish the edges before you sew the seams. If you're sewing the seams into something else (e.g., another panel), you'll need to finish them before the next piece is attached.

SEWING DRESSES

1. Staystitch the neckline. If the garment is sleeveless, staystitch the armholes. If the garment has a facing, staystitch the neckline and armholes of the facing.
2. Sew darts or panel lines.
3. Sew pockets.
4. Attach the front and back together at the shoulders.
5. Attach the front and back together at the side seams.
6. If your sleeve needs to be eased in, sew two rows of basting stitches along the sleeve cap.
7. Sew underseam of sleeve. Insert sleeves into armholes and stitch.
8. If attaching gathered panels, sew the panels in the round - see p 114 for more information.
9. Finish neckline with desired treatment - bias binding or facing.
10. Finish hems - sleeves and body.

Give it a good press and you are ready to wear your new dress!

Find us on Instagram **@inthefolds**
and tag your new make with
#CartwrightHackKit

ESTIMATING FABRIC REQUIREMENTS

If you are used to using patterns, you will also be used to fabric requirements and cutting plans being included in the pattern instructions. When it comes to pattern hacking, you will no longer have this information unless the hack is quite similar to the original pattern.

Before purchasing fabric or selecting fabric from your stash, you will need to work out how much fabric is required. We are using the **Neale jumpsuit** ([Issue 1 of Curated by ITF](#)) pattern in this example.

HOW TO WORK OUT HOW MUCH FABRIC YOU NEED

METHOD 1

Take the pattern pieces and loosely measure them. Measure the pieces as if they were all rectangles. This means measuring the longest point and the widest point. As you can see in the example, we have given a little extra in both width and length, just to be safe. Remember to keep things straight and the right way up, as this is how the pieces will be cut on the fabric. Take note of the dimensions of each piece.

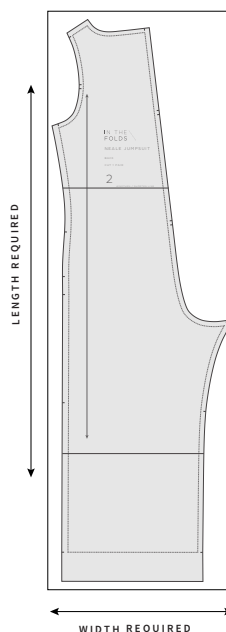
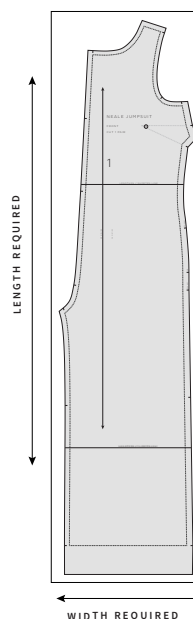
Consider the width of the fabric you are buying. Common fabric widths are **115cm (45in)** and **150cm (60in)**, although there is a lot of variation, so be sure to check.

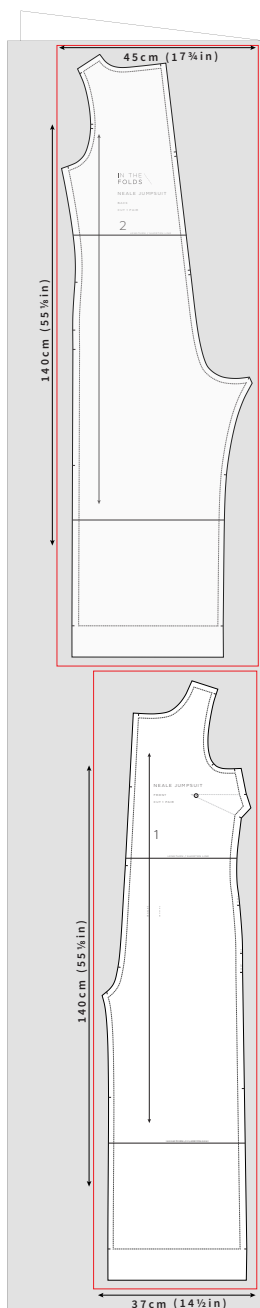
For the example, our FRONT [1] piece measures 37cm (14½in) wide and 140cm (55½in) long. Our BACK [2] measures 45cm (17¾in) wide and 140cm (55½in) long. We will need to cut a pair of each.

For a fabric width of 115cm (45in) we will need to cut the pieces one on top of the other (lengthways), as we won't be able to cut more than 2 pieces for the width (2 fronts = 74cm (29½in) and 2 backs = 90cm (35½in)).

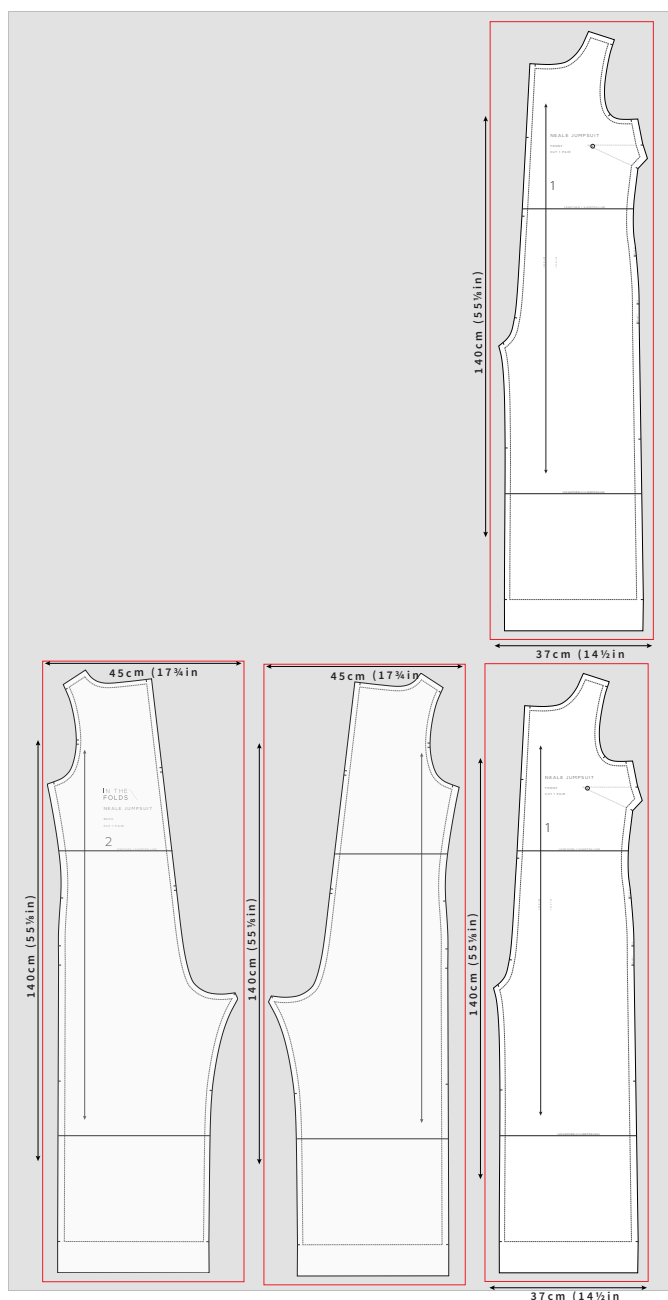
For a fabric width of 150cm (60in), we will have more room to play - see illustration p 109. We could cut a pair of backs and a front on the width, leaving one front to cut. This does mean you will need a similar length of fabric, but you will have more fabric to spare from the 150cm (60in) width, which you could use for another project. Remember, this example does not include any additional pieces such as facings and pockets. See cutting plan examples on the following page.

Fabric may shrink a little during pre-washing, so consider getting a little bit more fabric to account for this.





115cm / 45in fabric

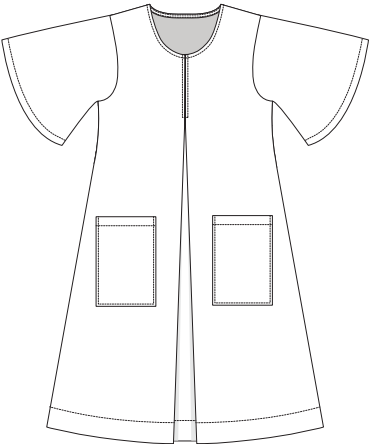


150cm / 60in fabric

METHOD 2

Take some masking tape and tape a line on the floor / table the width of the fabric you are considering using. Lay out the pieces, fitting them within the width. You can make it a rectangle if it's easier to see the width. Once all your pattern pieces are assembled in a cutting layout, take a tape measure and measure the length of your mock cutting plan to determine the length of fabric needed. Take a photo of the layout so you can copy it when you have your fabric.

SEWING PLEATS



TECHNIQUE DETAILS

Pleats can be stitched from the wrong side so you see the pleat but there is no stitching visible, or they can be top stitched - we will show you both options.

CONSIDERATIONS

Think about whether you would like to stitch the pleats in place or not. This will depend on your fabric choice and the style of your skirt (or garment). You could consider leaving the pleats free, stitching down a small way to give the pleat a little more structure, or stitching down further to really give some structure to your pleat.

ILLUSTRATION KEY



Fabric
Right Side



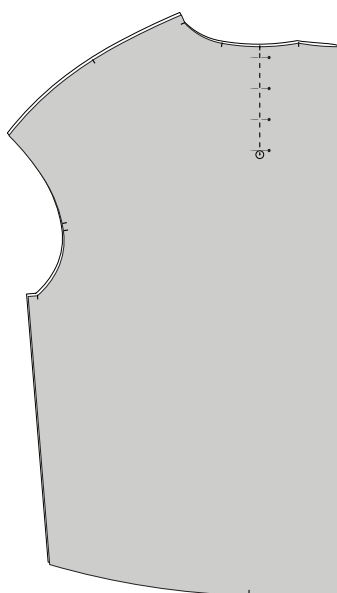
Fabric
Wrong Side

TO NOTE

Please note, illustrations are provided for guidance only and may not come from the specific pattern you are working on. These resources have been created to show you a technique that you will be able to refer to in the future. For this reason, there may be design elements on illustrations that are not relevant to your project.

General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.

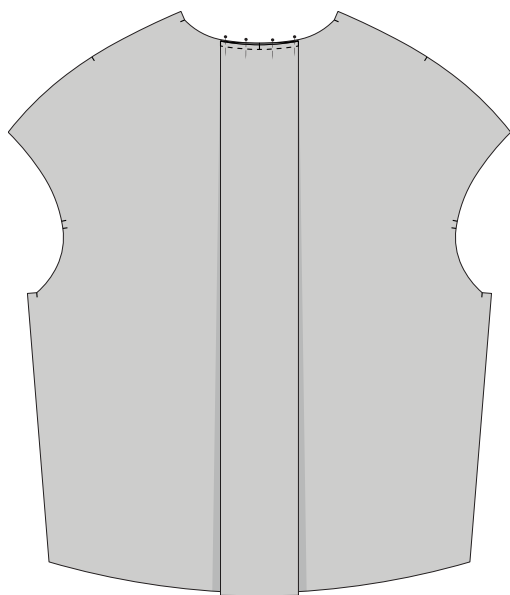
BOX PLEAT



STEP 1

Take the piece and fold down the centre of the pleat with right sides together. Take a ruler and chalk and draw a line down from the notches to the drill hole.

Pin down the line before stitching from top to bottom. As you approach the drill hole, reduce the stitch length so that the stitches are nice and tight at the end, preventing the pleat from coming undone.



STEP 2

Press the pleat flat by bringing the centre notch of the pleat to meet the stitch line. Press well from both the right and wrong side. Pin the pleat to the top edge and staystitch **6mm (1/4in)** from the raw edge to keep pleat in place.

Tip

To secure pleat stitching, reduce stitch length as you approach the drill hole and backstitch for a few stitches.

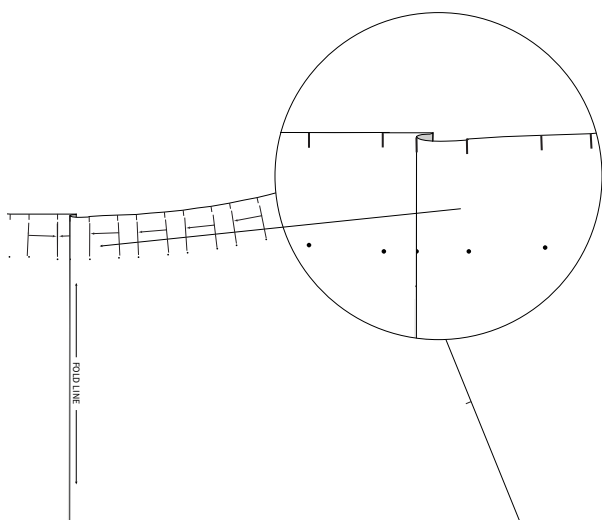
KNIFE PLEATS

INTRO

Knife pleats are marked with notches and drill holes to indicate the location of the fold. In our example, we are creating groups of knife pleats on either side of CENTRE FRONT on a top.

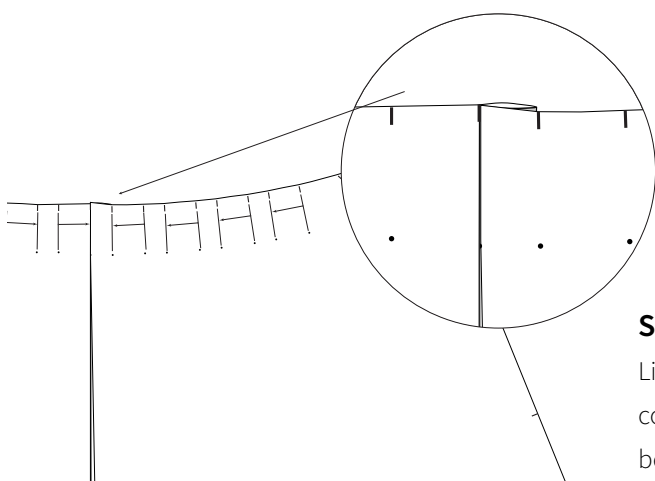
STEP 1

Starting on one side of CENTRE FRONT, find the first notch and its related drill hole. Carefully make a fold to join the notch with the drill hole.



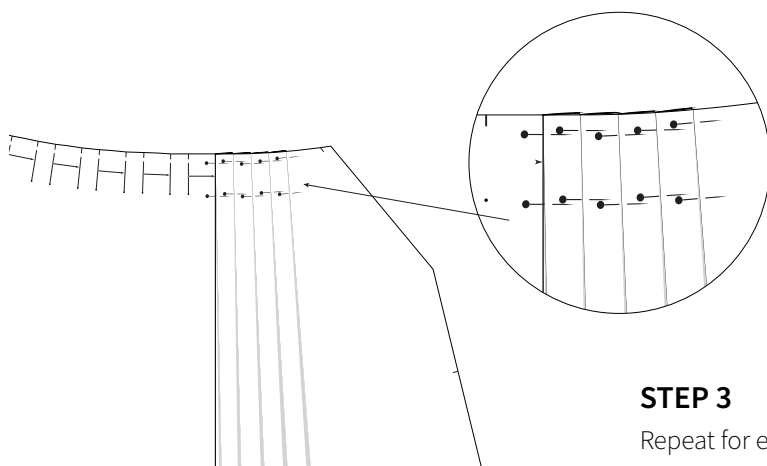
STEP 2

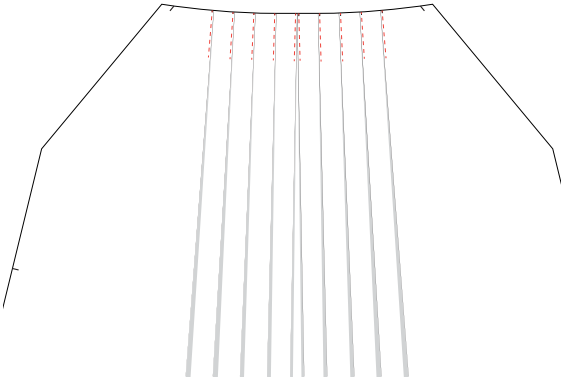
Line up the edge of the fold with the corresponding notch and press and pin in place between the top edge and the drill hole.



STEP 3

Repeat for each pleat.



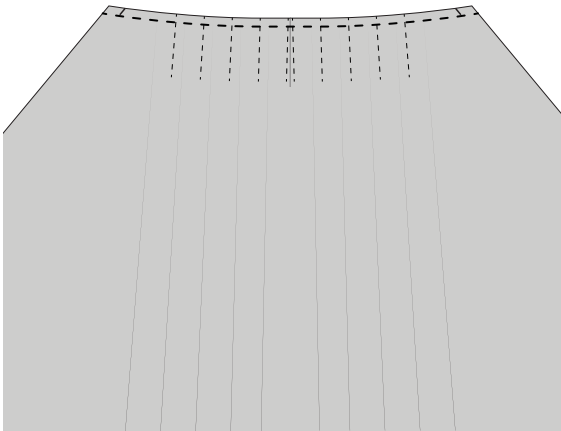


STEP 4

Carefully topstitch each pleat in place from the top edge to the drill hole nice and close to each fold.

Repeat for the pleats on the other side.

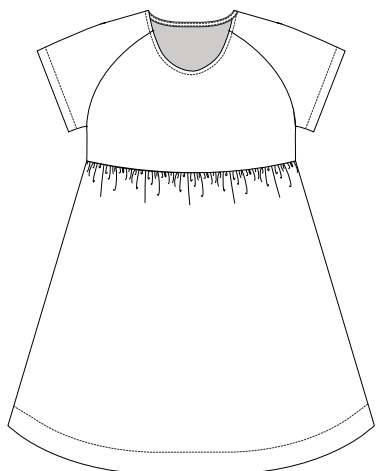
Give all the pleats a good press.



STEP 5

Flip to the wrong side (this will ensure all pleats remain in the correct direction) and staystitch **6mm (1/4in)** from the top edge of the garment. This will keep the pleats in place until you sew the garment seam.

GATHERED PANEL



TECHNIQUE DETAILS

Gathering stitches cause a larger piece of fabric to fit a smaller piece of fabric by bunching up the fabric in even wrinkles called gathers. Gathers are used to create volume and can be added to a range of applications such as dresses, skirts and sleeves.

You can gather a straight piece of fabric or a shaped piece of fabric.

CONSIDERATIONS

To create a gathered panel, decide how much volume you'd like to add. You might like to add x1.5 of the measurement of the piece you will attach the gathered piece too. Or, if you'd like lots of volume, you could add x2 or x3 the amount. The amount will depend on the silhouette you are aiming to achieve and the fabric you plan on using. Different fabrics will behave in different ways.

ILLUSTRATION KEY



Fabric
Right Side

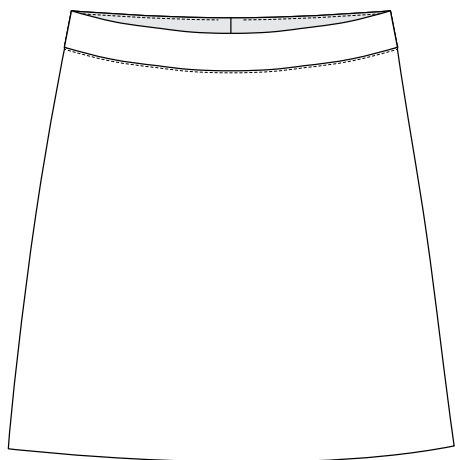


Fabric
Wrong Side

TO NOTE

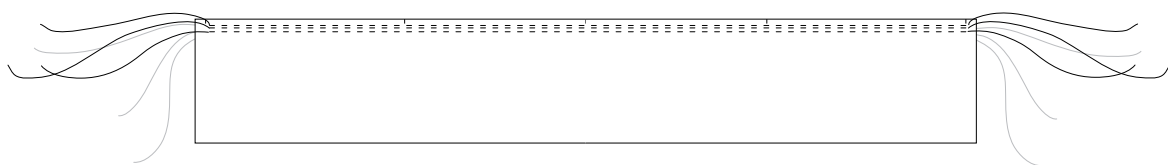
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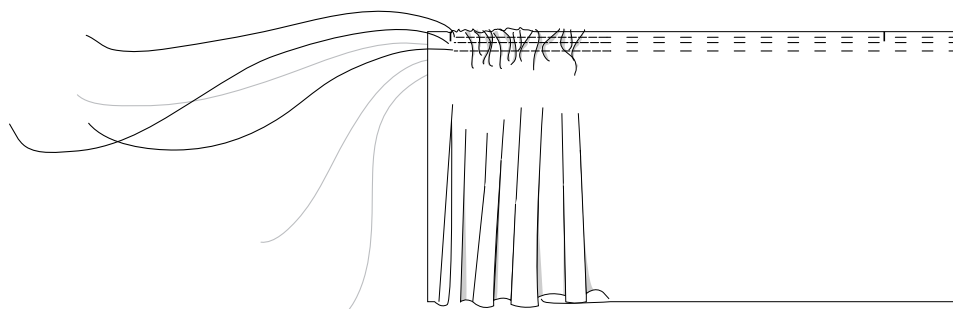
STEP 1

Assemble the garment that you are attaching the gathers to. For example, if attaching gathers to the bottom of a skirt, sew the skirt as you normally would without hemming.



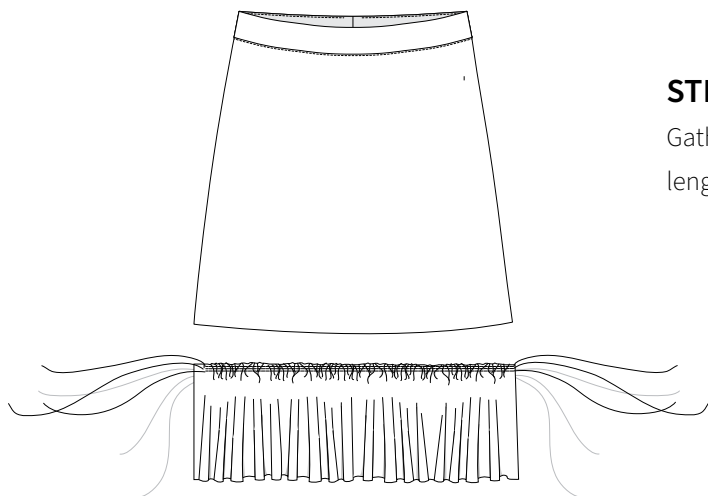
STEP 2

Take the gathered panel pieces and gather the top edges. Do this by turning your stitch length on your machine to it's longest setting and stitching 2-3 lines of stitching close to the top edge of the pieces (within the seam allowance). Don't backstitch. Use a contrasting thread if you plan to remove the gathering stitches once the panel is joined to the top. This will make it much easier to remove the stitches.



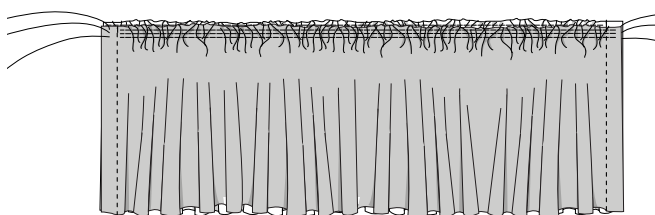
STEP 3

Hold the top threads only and gently pull on them until your fabric starts to gather.



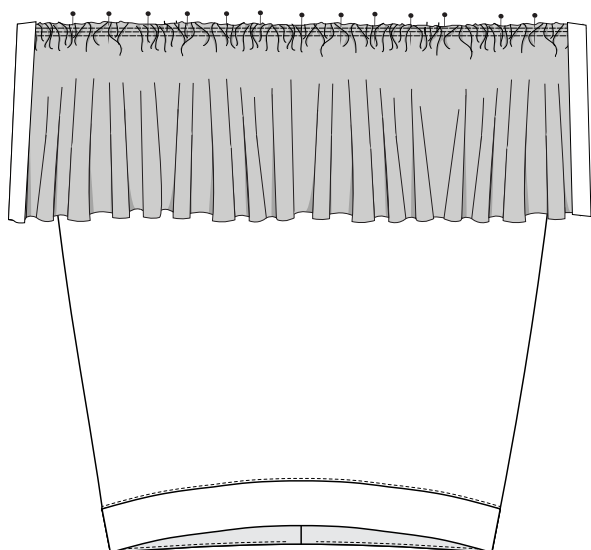
STEP 4

Gather each piece until it is approximately the same length as the front or back of the top panel.



STEP 5

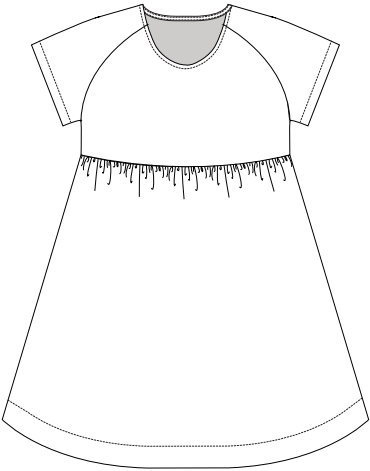
Finish the side edges of your gathered panels. With right sides together, join the FRONT GATHERED PANEL to the BACK GATHERED PANEL at the side seams. Stitch with the required seam allowance. Press seam allowances open.



STEP 6

With right sides together, pin the gathered section to the upper section. Use the side seams to help you distribute the gathers evenly around the top panel. Stitch with the required seam allowance. Remove the gathering stitches (if you like) before finishing the raw edges. Press the seam allowance up towards the top panel.

RAGLAN SLEEVE



DETAILS

A raglan sleeve is a sleeve that continues to the neckline of a garment.

CONSIDERATIONS

There are several ways raglan sleeves create shaping at the shoulder. Raglan sleeves may have a dart at the neckline, or may have a seam all the way down the sleeve to the hem. In the case of knit garments, raglan sleeves do not need a dart because of the inherent flexibility of the fabric.

ILLUSTRATION KEY



Fabric
Right Side

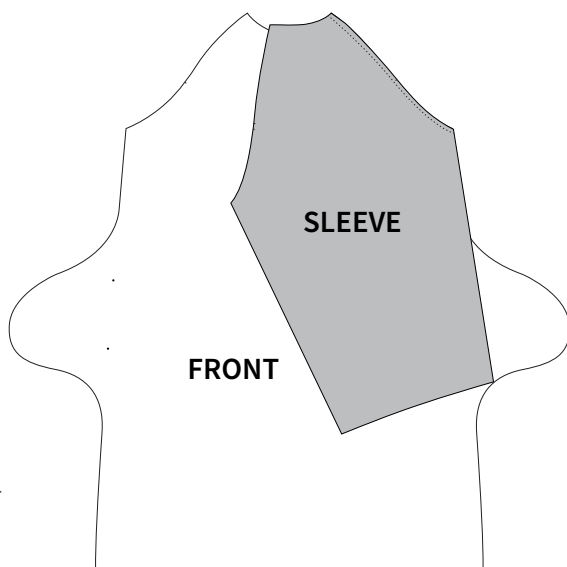


Fabric
Wrong Side

TO NOTE

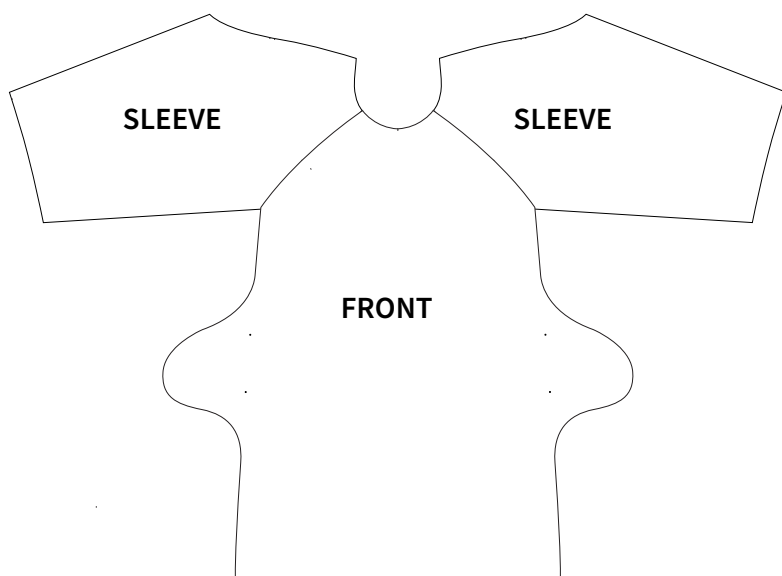
Please note, illustrations are provided for guidance only and may not come from the specific pattern you are working on. These resources have been created to show you a technique that you will be able to refer to in the future. For this reason, there may be design elements on illustrations that are not relevant to your project.

General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.



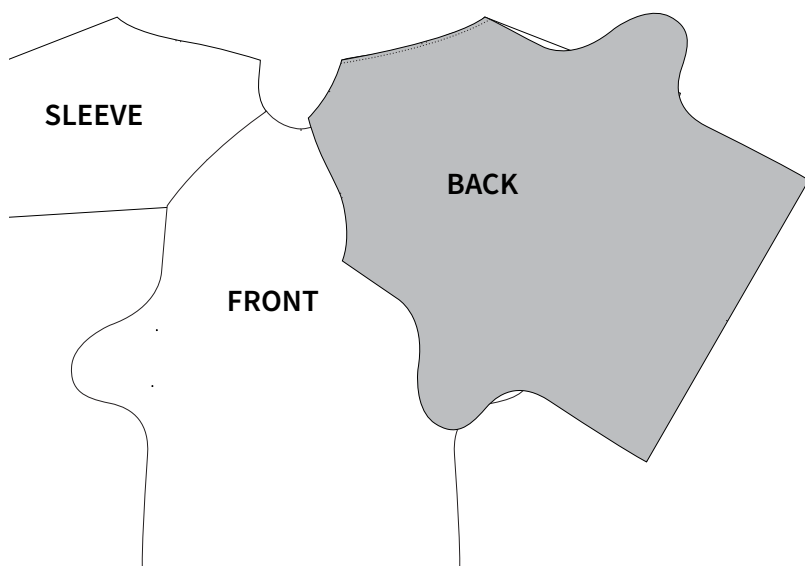
STEP 1

With right sides together, pin the front of the sleeve (marked by a single notch) to the front of the dress, using the notch as a guide. Stitch the seam with the specified seam allowance. Finish seam.



STEP 2

Repeat for the second sleeve. Press seam allowances down towards the body of the garment.

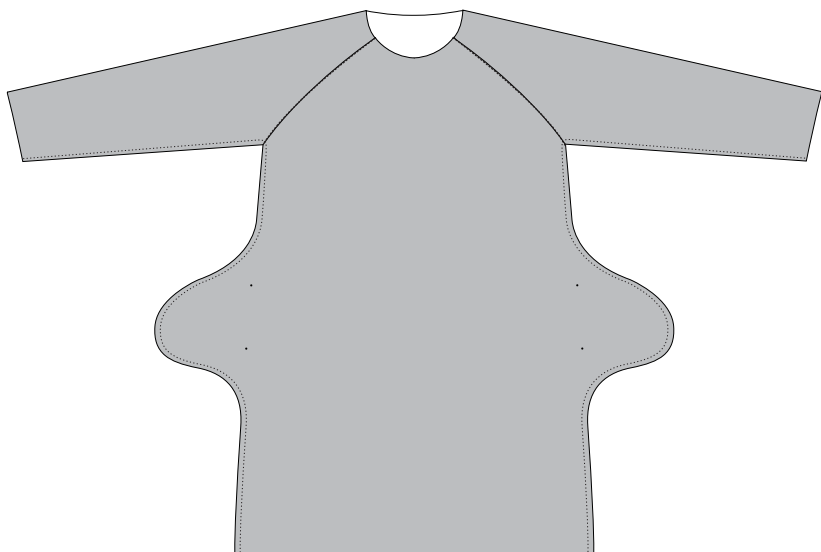


STEP 3

With right sides together, pin the back of the sleeve (marked by a double notch) to the back of the dress, using the notch as a guide. Stitch in place.

Repeat for the other side.

Press seam allowances down towards the body of the dress.



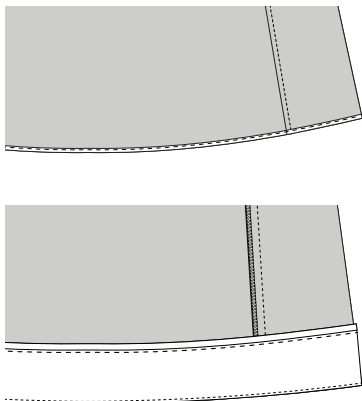
STEP 4

With right sides together, pin the front of the dress to the back along the underseams of the sleeve and down the side seams. Stitch, pivoting at point where the sleeves and body join.

Repeat for the other side.

Press seam allowances towards the back of the dress.

HEM OPTIONS



TECHNIQUE DETAILS

There are a number of different ways to finish the hem of a garment. Use the following pages to determine which hem option is suitable for your project.

CONSIDERATIONS

Consider fabric type, end use and design when selecting the right hem treatment for your project.

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

TO NOTE

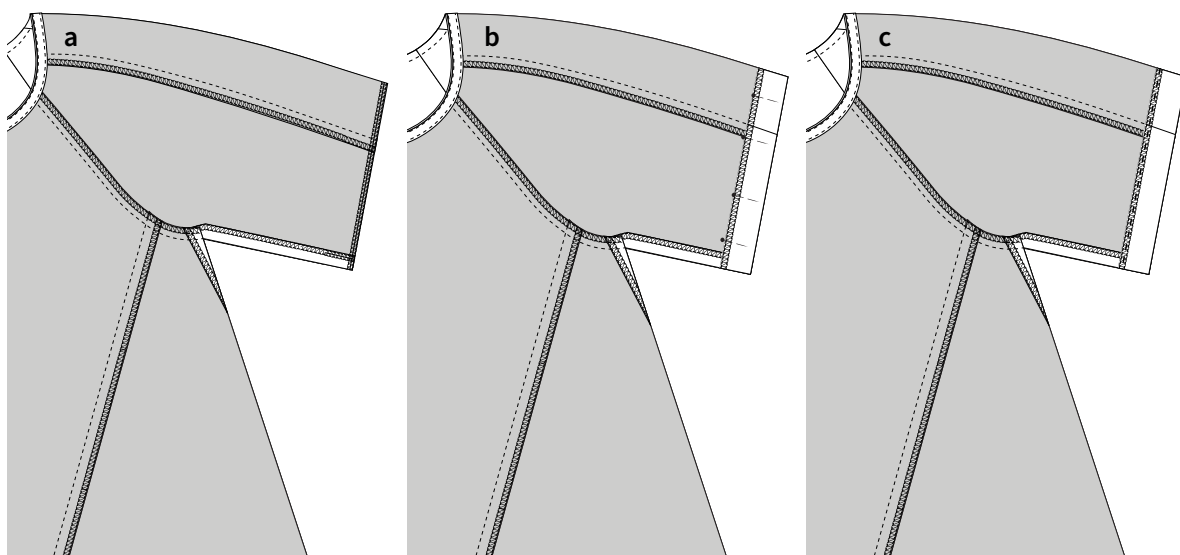
Please note, illustrations are provided for guidance only and may not come from the specific pattern you are working on. These resources have been created to show you a technique that you will be able to refer to in the future. For this reason, there may be design elements on illustrations that are not relevant to your project.

General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.

TURNED UP HEM

One of the simplest ways to finish a hem is to finish the raw edge with an overlocker / serger and then turn it up and stitch. You will often see this finish in ready-to-wear garments.

What's this finish for? This finish is suitable for most woven fabrics. For dressier or more high-end items, we suggest enclosing the raw edge inside the hem (p 103), rather than overlocking. If you would like a larger hem, if your hem is curved or if the garment is tapered / flared, consider using a hem facing (p 104).



To sew a **turned up hem**:

a Finish the raw edge of the hem with an overlocker / serger or zig-zag stitch.

b Turn back the hem according to the pattern or your preference. If the hemline is curved or the part of the garment you are hemming is tapered or flared, you won't be able to turn it up more than **1.2cm (½in)** or so without causing puckering.

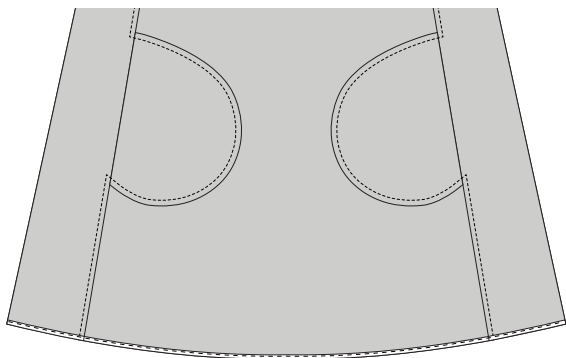
Use a measuring tape, ruler or hem guide to check that the hem allowance is correct, checking every **5cm (2in)** or so the whole way around the hem. Press and pin in place.

c Stitch in place close to the finished edge. If your fabric has a stripe that runs parallel to the hemline, consider stitching from the right side and using a stripe as a guide. This will ensure the stitching appears straight from the right side.

ENCLOSED HEM

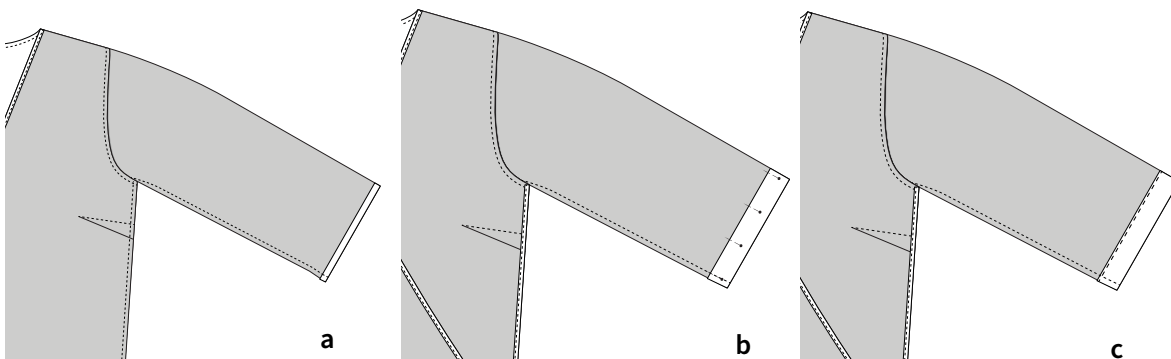
An enclosed hem is a simple way to finish a hem, whilst also giving a cleaner finish than the turned up method.

What's this finish for? This finish is suitable for lightweight to midweight fabrics (it will create too much bulk for heavyweight fabrics). It is also suitable for sheer fabrics.



To sew a **narrow enclosed hem**:

Turn up the hem by **6mm (1/4in)** and stitch. You can simply do this with your finger rather than pressing and pinning. Turn up the hem by another **6mm (1/4in)** and press. Pin hem in place and stitch along the original stitch line to complete the hem.



To sew a **wide enclosed hem**:

a Turn up the hem by **1cm (3/8in)** and press.

b Turn up the hem by another **3cm (1 1/4in)**¹ and press. Pin hem in place, checking it is even at regular intervals.

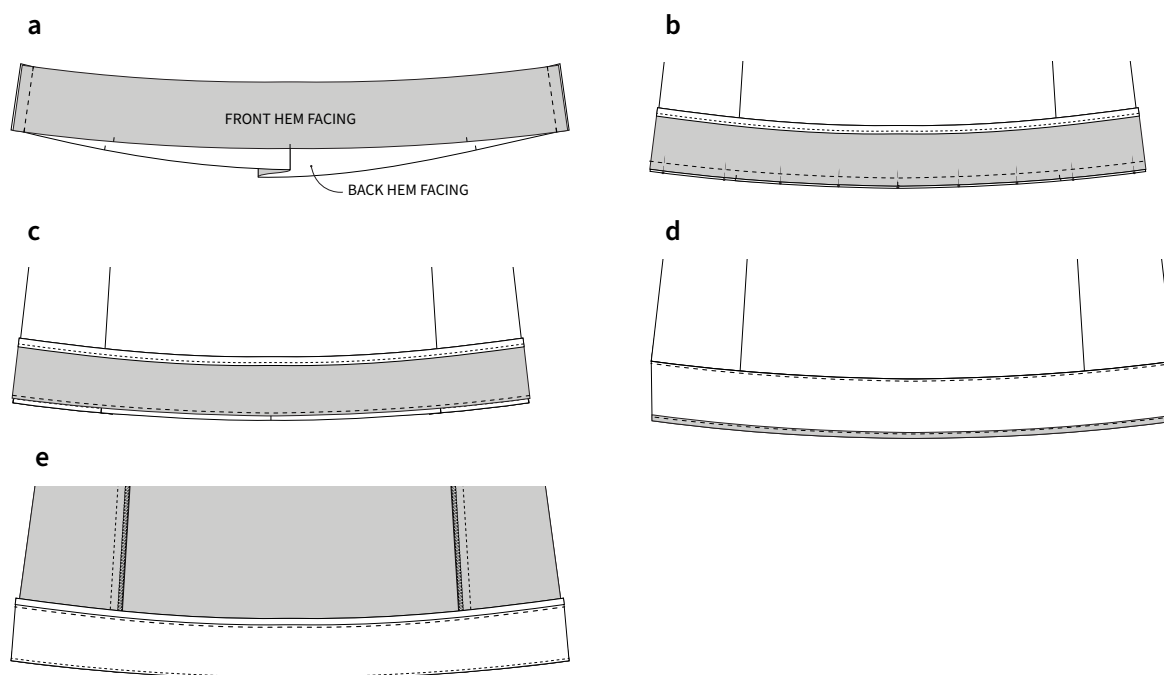
c Stitch in place close to the folded edge.

¹ You can make this measurement bigger or smaller depending on your preference.

HEM FACING

Hem facings work well for midweight to heavyweight fabrics. They give a clean finish, whilst also adding extra weight to parts of a garment that often need it such as skirt and pant hems.

What's this finish for? Hem facings work particularly well on skirts and dresses. They can be used on straight hems, but are also commonly used on curved hemlines.



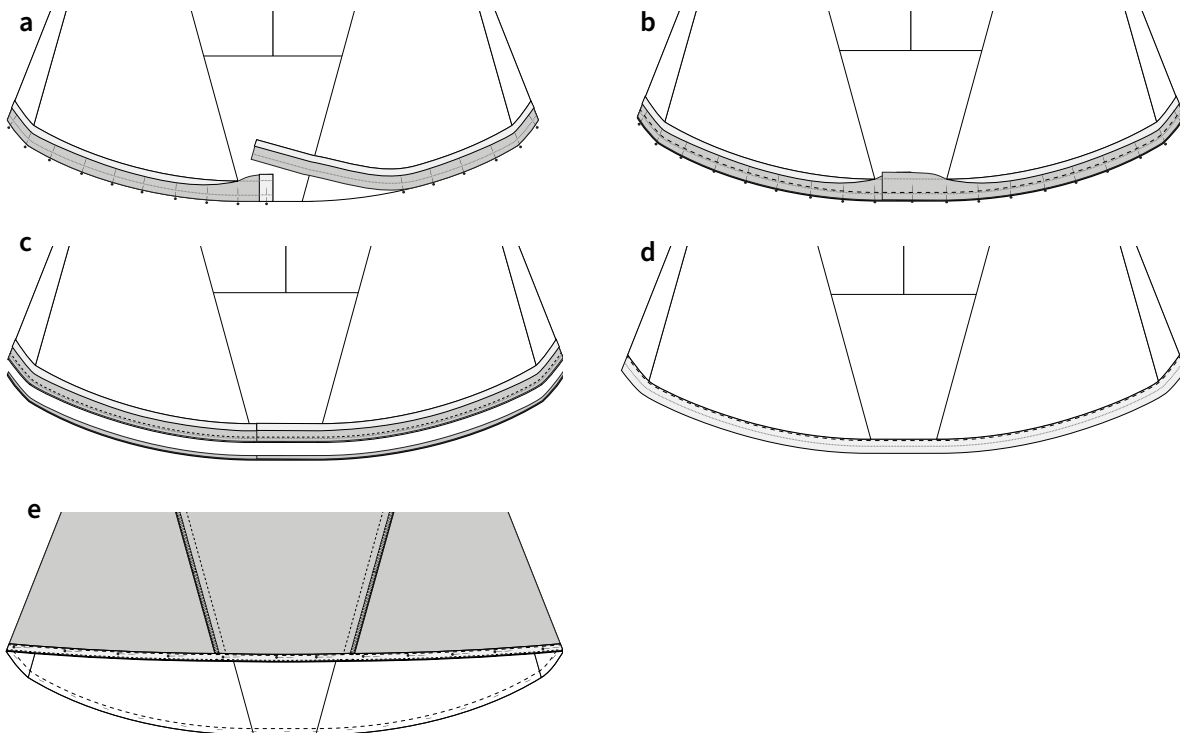
To attach a *hem facing*:

- a** Take the FRONT HEM FACING and BACK HEM FACING and, with right sides together, pin together at the side seams. Stitch seams with a **1.2cm (½in)** seam allowance (or the same seam allowance as used on the side seams of the garment you are working on). These seams will be enclosed in the hem so do not need to be finished (unless fabric is prone to fraying). Press both seams open. Finish the top edge of the facing (the edge that will not be stitched to the hem of the garment). Consider using a contrast binding for an interesting feature.
- b** Pin the HEM FACING to the garment with right sides together. Start at the centre front notch and work your way around the facing. Match each seam line with the appropriate notch. Stitch in place with a **1cm (⅜in)** seam allowance.
- c** Trim back the seam allowance of your HEM FACING to minimise bulk in the hem.
- d** Flip the HEM FACING down to show the right side and lay the seam flat. With the seam allowances pushed towards the HEM FACING, understitch the seam allowances to the facing.
- e** Turn the HEM FACING to the inside of the garment. Roll the seam line slightly to the inside and press. Stitch the hem in place (by hand or machine) close to the top edge of the facing.

BINDING A HEM

Finishing a hem with bias binding gives a beautiful, clean finish. Also known as a bias faced hem.

What's this finish for? This finish is suitable for lightweight to midweight fabrics. It is also a good option for hems that can be seen from the outside of a garment (for example high-low hems, or curved hems).



To *bind a hem*:

a Take a length of single-fold bias binding at least **5cm (2in)** longer than the circumference of your hem. Fold one short end under by about **2cm (¾in)** and begin pinning the binding to the hemline at the **CENTRE BACK**, with right sides together.

b Continue pinning the binding until the end overlaps the beginning. Trim off any excess length. Stitch with a **1cm (¾in)** seam allowance.

c Trim down the seam allowance by 6mm (¼in).

d Flip the binding to the right side, and with your fingers, press the seam allowance towards the binding. Understitch the seam allowance to the binding.

e Turn the garment inside out. Flip the bias binding to the inside of the garment. Fold the raw edge of the binding under. Press and pin in place. Sew hem by stitching binding in place close to the folded edge.

PATTERN MAKING GLOSSARY

ARMSCYE

The armhole opening on a pattern or garment where the sleeve will join / attach.

CENTRE FRONT

The middle of the front of a pattern or garment. It is a good idea to mark the centre front on a pattern piece and can be abbreviated to 'CF.' It is also useful to mark the CF with a notch on the cutting line at the top and bottom of the pattern piece.

CENTRE BACK

The middle of the back of a pattern or garment. It is a good idea to mark the centre back on a pattern piece and can be abbreviated to 'CB.' It is also useful to mark the CB with a notch on the cutting line at the top and bottom of the pattern piece.

CUT LINE

The line on the pattern that indicates where the fabric will be cut. As In the Folds patterns include seam allowance, this is the outer edge of the pattern.

DART

A wedge of fabric that is sewn in certain areas of a garment to create shaping around contours of the body. Darts are usually found at the bust and waist in fitted styles. Darts can also be added as a design feature.

DRILL HOLE

Drill holes are small holes marked on a pattern. They are used to indicate a dart point or other design feature, such as the location of patch pockets, belt loops or pivot point - any feature that is located in an area where you are unable to notch a seam. They are marked on fabric with chalk or a tailor's tack. On In the Folds patterns, drill holes are marked **1.2cm (½in)** back from the tip of a dart.

EASE

Ease refers to the difference between the body measurements and the finished garment measurements. In fitted styles, a little ease is always included so that you can move around while wearing the garment. Design ease refers to the ease added to create the shape of the garment. Finished garment measurements include both wearing and design ease.

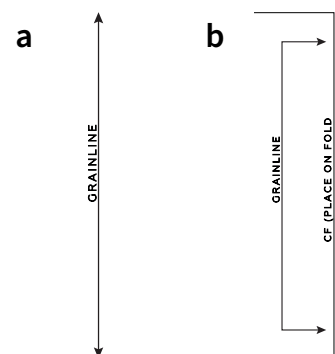
FACING

A layer of fabric attached to the inside of a garment to finish raw edges with a clean finish. This gives you an invisible finish from the outside of the garment. Usually found on curved edges such as necklines, armholes and hems. Facings can be used as a design feature on straight hems.

GRAINLINE

A line marked on a pattern that indicates the lengthways direction of a fabric, parallel to the selvages. The grainline on a pattern assists with placing the pattern correctly on the fabric when cutting. The grain of the fabric impacts how the garment will sit on and fit the body and it is important to make sure the pattern pieces is always on grain. Grainlines are marked in two different ways on In the Folds patterns, depending on the application:

- a** Arrows used at either end of the grainline to differentiate it from other lines on the pattern.
- b** For pattern pieces placed on fold, grainline is marked as a 3 sided box and placed up against the fold.



HEM

The bottom edge of a garment that is turned up and stitched, or finished with an alternate hem treatment.

INTERFACING

A (normally) fusible fabric that is used to stiffen or strengthen fabric in certain parts of a garment. It is often used in collars, cuffs and waistbands.

LINE OF BEST FIT

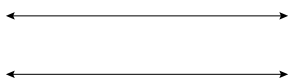
Refers to drawing a straight or curved line through multiple points to create a smooth or straight line. Technique is used regularly when trueing patterns.

NOTCH

A notch is a small cut in the fabric that helps guide you while you are sewing. It can be used to indicate seam allowance, dart arms, the location of design details or indicate key points on the pattern (such as the centre front or centre back). Notches are also used to indicate balance points. Balance points are points on a pattern that help you sew the right pieces together, as well as help you when you are sewing long or curved seams. Double notches normally refers to the back of a pattern piece and a single notch refers to the front.

PARALLEL

Lines that run alongside each other with the same distance between them the whole way.



PATTERN CUTTING

INSTRUCTIONS

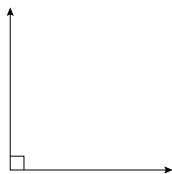
Pattern cutting instructions are your way of keeping track of, and identifying, pattern pieces. On each pattern piece, you should include:

- the name of the pattern
- name of pattern piece
- pattern size
- cutting instructions
- number of pieces
- date

The clearer your markings are, the easier your pattern will be to use and re-use.

PERPENDICULAR LINES

Lines that meet at a 90 degree (or right) angle.

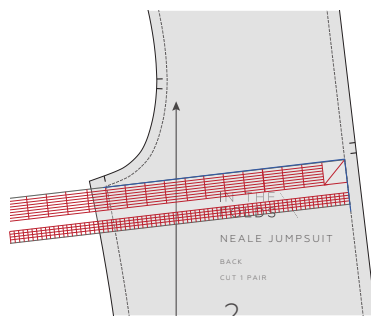


SEAM ALLOWANCE

The space between the stitch line and the raw edge of the fabric. The seam allowance often varies throughout patterns, depending on the seam. For example, larger seam allowances are required for centre back and side seams. Smaller seam allowances are required for curved seams such as the neckline.

SQUARE OFF

Use a set square (or short side of a grading ruler) to ensure that intersecting lines meet at a 90 degree angle. This allows for smooth flow through between pattern pieces and prevents humps or dips being created when pieces are joined together.



STITCH LINE

The line on the pattern that indicates where the fabric will be stitched. Having the stitch line marked on the pattern assists you when making alterations to a pattern.

TRUING

Truing is the process of checking that pattern pieces fit together and that lines are smooth and blend nicely over seams. This can also be referred to as 'checking flow through.' More info on the process of truing patterns can be found on p 24.

REFLECTION

OVERVIEW

Date made _____

Garment made _____

SKILLS LEARNED

WHAT PARTS OF THIS PROJECT ARE YOU MOST PROUD OF?

NOTES FOR NEXT TIME

**IS THERE ANYTHING YOU
WOULD DO DIFFERENTLY
NEXT TIME?**

WHAT DID YOU ENJOY ABOUT THE PROCESS?

WHAT SKILLS WOULD YOU LIKE TO WORK ON IN THE FUTURE?

WE'D LOVE TO SEE
WHAT YOU'VE MADE.

*Find us on Instagram @inthefolds
and tag your make with #CartwrightHackKit and
#CuratedByITF*

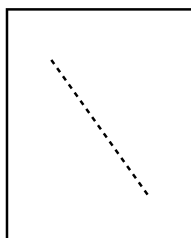
LOVE YOUR GARMENT?

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IN THE
FOLDS

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