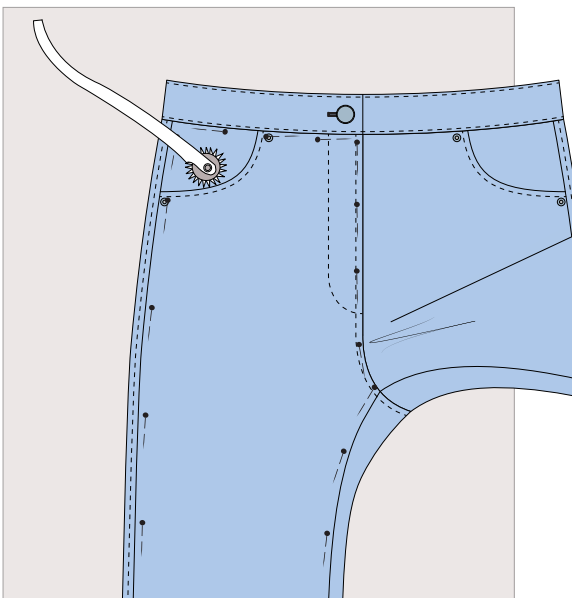
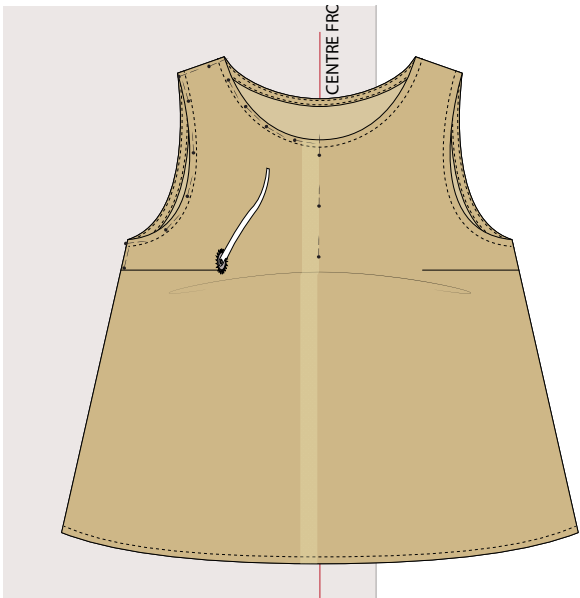
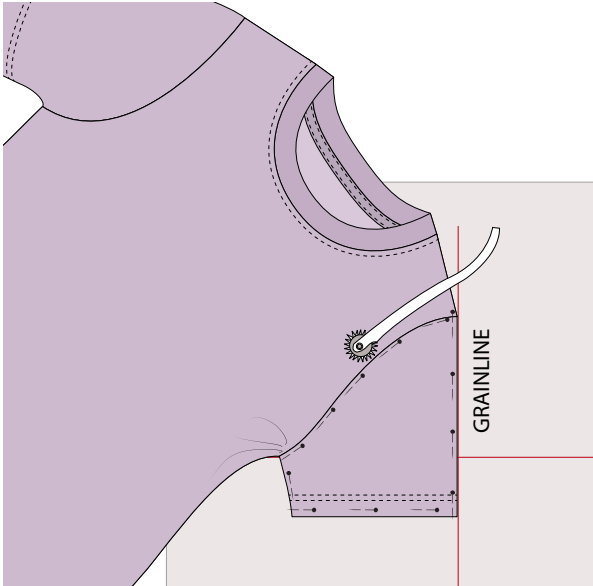
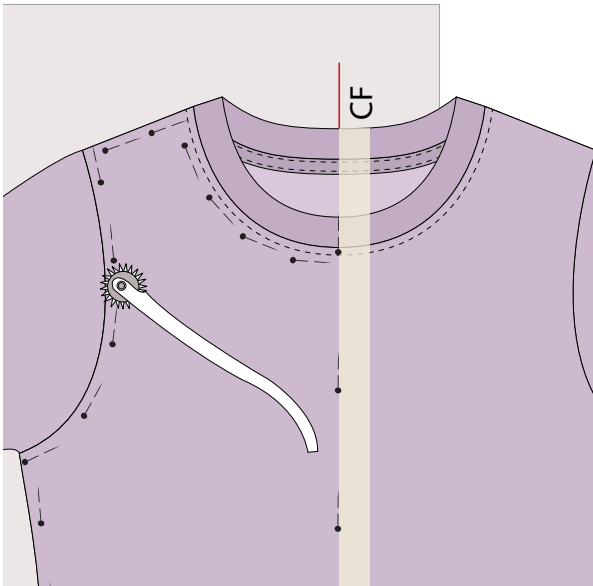


COPY YOUR
CLOTHES

CURATED ISSUE 34



SKILLS 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 **#CopyYourClothesSkillsKit**

Happy sewing!

INTRO TO COPYING YOUR CLOTHES

WHAT DOES IT MEAN TO COPY YOUR CLOTHES?

We've all had one of those garments that we just wear over and over and then it starts falling apart and even if we use our best attempts to mend it, it's just too late. Or a garment that we'd love to make in a different fabric or colour. In this month's issue of Curated, we will show you how to take that beloved garment (hopefully before it's torn to shreds) and make a pattern from it.

With our method for copying a garment, you don't need to take it apart.

WHY COPY YOUR CLOTHES?

What's great about copying your clothes is that you know how the garment fits from the original item. When starting with a pattern, you can get a rough idea of how it's going to fit by checking the garment measurements, but it still leaves a lot up to guesswork (which is why we ALWAYS encourage you to make a toile). By using an existing garment as a base pattern, you will have a good idea of how the garment will fit your body. Once you have a pattern, you can then adjust it to fit your body better or alter the design to suit your style or preferences (more on that in the upcoming issue of Curated).

The other great thing about drafting a pattern from an existing garment is that you have a garment to refer to to check seam finishes and details etc.

It is a great opportunity to learn pattern making skills without having to start from scratch.

HOW TO USE THIS DOCUMENT

TRACE A RANGE OF GARMENTS TO BUILD YOUR SKILLS

The best way to learn how to draft patterns from existing wardrobe is by doing it. It's a very hands-on process and one that you will get more confident in and comfortable doing through practice. We suggest following the order of exercises we have set out and choose similar garments to our examples. By following the process, you will learn the basic skills in the first tutorial (Copy a T-shirt (p 14)) and then build on those skills in the following tutorials. Even if you don't plan to sew the garments from the patterns you create, we suggest following the tutorials so that you gain the skills. In some cases you won't need to trace a whole garment / draft a whole pattern (for example, garment with darts (p 41)), as the exercise teaches you how to deal with a particular design feature. After working through each tutorial methodically, you will have the skills and confidence to create patterns from most garments in your wardrobe. We strongly suggest trying some different types of garments after completing the exercises in this booklet to consolidate your learnings.

HOW THIS DOCUMENT WORKS

We have created a range of exercises to teach you how to trace a pattern from an existing garment. Alongside these tutorials, we have included a number of pattern making tutorials so that you can feel confident in knowing how to turn your traced garment into an accurate and functional sewing pattern.

Additionally, some design elements will be more accurate when drafted from scratch instead of tracing, for example pockets and straight waistbands, so we have included some pattern making tutorials to show you how to do that. Over time you will learn which elements should be traced and which you may be better off drafting from scratch or taking from another pattern in your stash.

SEWING TRACED PATTERNS

Creating your own patterns from existing garments means that you won't have sewing instructions to assemble the garments. Here at **In the Folds**, we are always aiming to push your skill set and help you learn. We've included some pointers to get you started with sewing your designs. We also recommend using past projects from Curated as references when sewing similar elements / similar designs.

SKILLS LIBRARY

When designing our resources, it is our goal that over time you can build up a **Skills Library** to store on your computer or in your sewing space and access whenever you need. This provides a holistic approach to skill-building. With each Curated by ITF project, we will provide you with new resources that you can add to your **Skills Library**.

BE PATIENT

Copying your clothes is a great opportunity to learn patternmaking skills and build on these skills gradually over time. Like any new skill or hobby, getting good at it will take time. Since this method of tracing does not destroy the original garment, you can always have another go at tracing the pattern! Be patient and enjoy the process. That's what it's all about!

TOOLS

TOOLS FOR COPYING YOUR CLOTHES

When it comes to sewing and drafting patterns, there is a multitude of tools that you can incorporate into your sewing practice. We prefer to keep things simple and make do with the basics as much as possible, but there are a few tools that are required to make the process of drafting a pattern from a piece of clothing accurate. You will also require regular tools from your sewing toolbox such as paper scissors and pins, which are not included here.



NEEDLE POINT TRACING WHEEL

This is the most important piece of equipment when copying your clothes. There are various types of tracing wheels available and it is important you get one with needle points. Ones with smoother or flatter points won't have the desired effect and are used for different processes in sewing. You need a tracing wheel that is sharp enough to transfer markings through the garment. Needle point tracing wheels won't damage your clothes. If you don't have a tracing wheel already, it is a good piece of equipment to have in your toolbox as it can be used when pattern making. When pattern making, 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 measuring design elements on the garment and is also handy for measuring long or curved seams.



PACER PENCIL

A pacer pencil 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.

Alternative: Lead pencil (keep it sharp!).



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 and checking and truing seams (p 62). 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 / wide garments. 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.

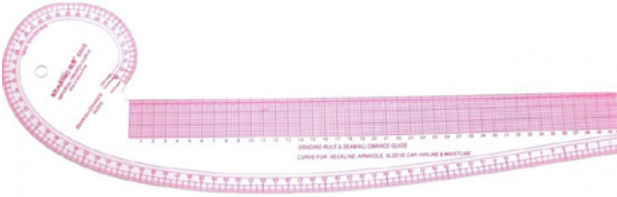
Dot and cross is our go-to.

Alternative: Butcher's paper, all purpose paper roll.



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).

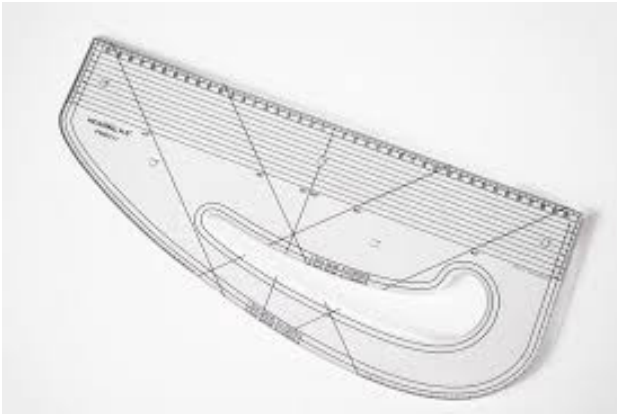


FRENCH CURVE

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.

If you only have the space or budget for one pattern making ruler, a Patternmaster is a good option as it also has a straight side that can be used instead of a regular grading ruler.



PATTERNMASTER



STILETTO / AWL

A stiletto (also known as an 'awl') has a nice sharp point that is great for making drill holes. It is 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.

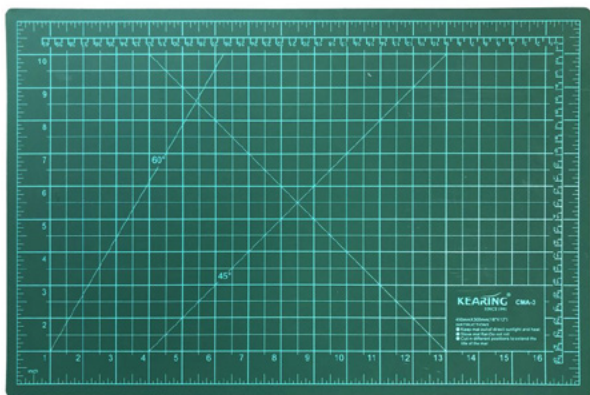
Alternative: Sharp pencil or pin.



MASKING TAPE

Masking tape is used to mark the CENTRE FRONT and CENTRE BACK on the garment and 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.



LARGE SELF-HEALING MAT

Small holes will be made by the tracing wheel as you trace the seam lines of the pattern. Use cutting mats to protect your table if you are worried about marking your work bench or table top.



PATTERN WEIGHTS

Actual pattern weights, small weight plates or tins of food work well.

PREPARING TO COPY YOUR CLOTHES

SELECTING A GARMENT TO COPY

RESPECTING DESIGNERS

Be considerate when choosing which clothing to copy. Due to considerations related to intellectual property, any pattern created using this method may only be used for home use and cannot be converted into a pattern for sale or be produced on scale for financial gain.

CONDITION

You can copy a garment in any condition. For this process, we won't be unpicking our clothing to create a pattern. The better the condition, the easier the garment will be to copy. When clothes begin deteriorating, they often stretch and warp out of shape, so this may make it difficult to trace an accurate pattern. If it's something you love though, it's well worth giving it a go, even if it is in poor condition. As you have pattern alteration skills, you will likely be able to tweak any issues that come about due to stretched or warped fabric. If your garment is in poor condition, choose something in better condition first to get you used to the process and work your way up to the garment.

COMPLEXITY

Garments can be made from woven or knit fabrics. Choose a garment that does not have design details such as darts, panel lines, tucks or gathers for your first copy. We recommend starting with a T-shirt (p 14) and then working your way up to more complex patterns. Following the garment types and exercises we have selected for this resource will be the simplest way to learn the techniques required for copying your clothes. Garments that do not lay flat will be more difficult to trace, so we encourage you to leave those until you have completed a few patterns using this process.

SIZE

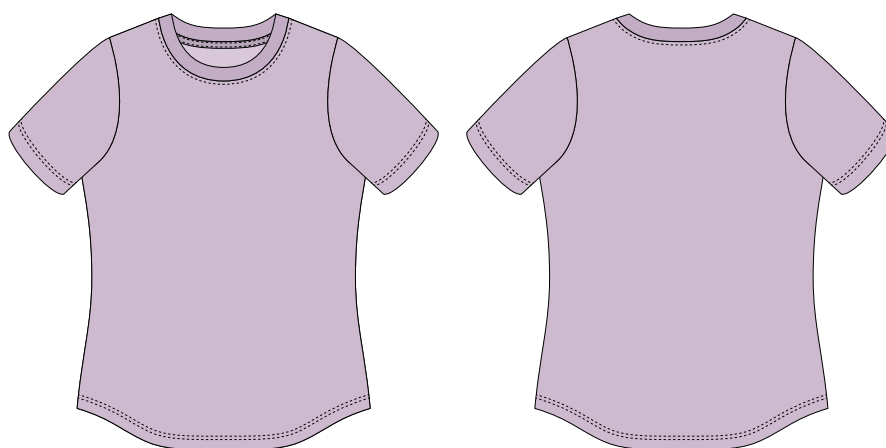
It is best to choose a garment that fits you. It doesn't have to fit you perfectly (this is often the case when it comes to ready to wear) but it needs to be a solid base to work from. Once you have taken a pattern from the garment, you will be able to make a toile and make fit alterations as you would any other pattern. If you have experience in grading, you can grade a pattern up or down, but this is a specialised skill.

Choose a garment that has the basic shape you want (or the exact shape that you want). In next month's project we will show how to make the pattern your own through alterations such as adding and removing darts, creating panel lines and adding pattern details etc., but the base pattern should be close to what you want.

PREPARING YOUR GARMENT

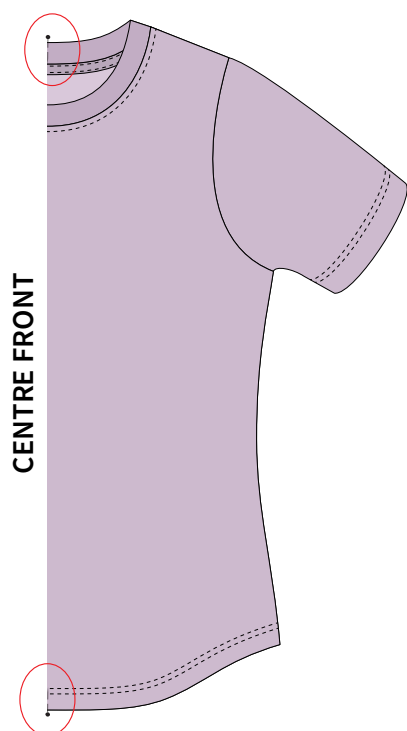
1. **Launder the garment.** It is important that the garment is in good shape so that the trace is as accurate as possible.
2. **Iron the garment.** Use steam to ensure any areas that have stretched are as flat as possible.
3. **Get to know the garment.** Look over the garment and ask yourself some questions about how it's made:
 - a Is the garment symmetrical?
 - b How is it constructed? (i.e., what seam finishes are used?)
 - c How are openings finished? For example, how is the hemline finished, how are the necklines / armholes finished?
 - d Does the garment have any special details?

COPY A T-SHIRT



We will start by showing you how to trace a T-shirt as it is simple, does not have closures or additional design details and is symmetrical. A knit tank top will also work but won't give you an opportunity to practice tracing sleeves. The T-shirt can have long or short sleeves. You could also trace a simple woven top with this tutorial if it does not have a dart. Prepare the garment by looking to p 13.

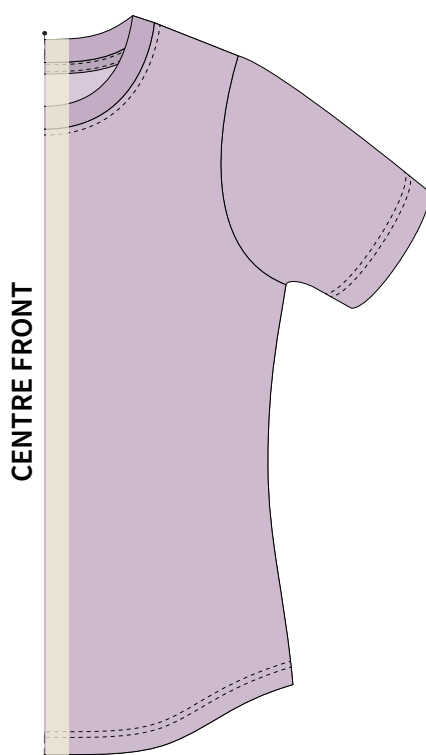
MARK CENTRE FRONT



STEP 1

Find the CENTRE FRONT by folding the T-shirt in half with front facing out. Align the shoulder seams and the side seams. Lay the piece flat and smooth out any wrinkles.

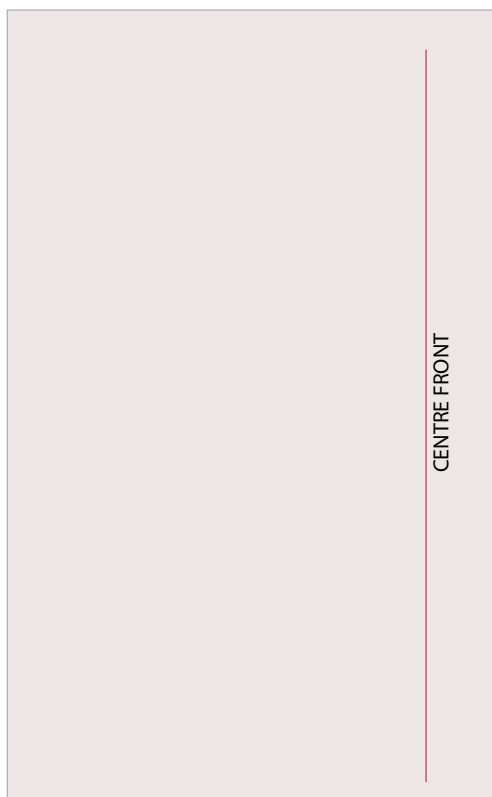
The fold is the CENTRE FRONT. Place a vertical pin in the CENTRE FRONT at the neckline and the hem. If the back neckline extends above the front neckline, which is common for T-shirts, place the pin through the back neckline.



STEP 2

Take a length of masking tape and place it along the fold from the top of the garment to the bottom, with one edge right up against the fold. Use multiple pieces if required (it doesn't have to be one length).

Leave the pins in place so it is clear which side of the tape is the CENTRE FRONT.

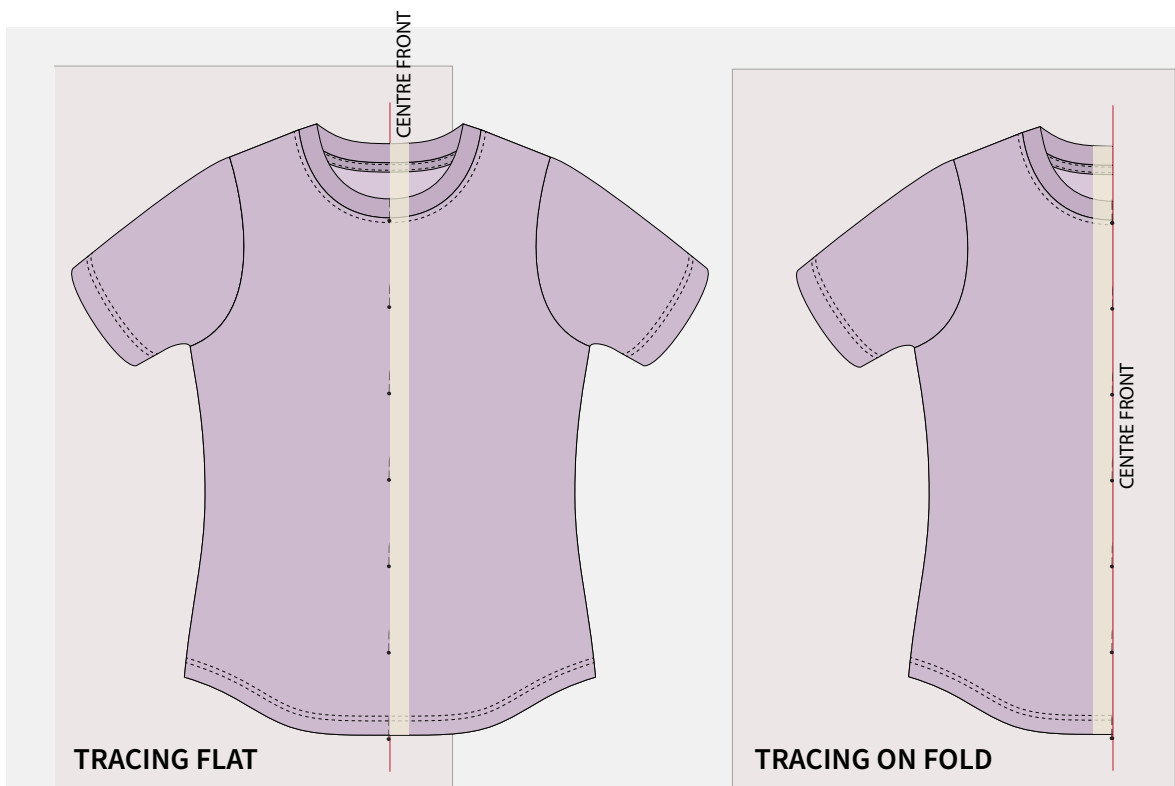


STEP 3

Take a piece of pattern paper big enough to trace the pattern piece. Make sure you have enough space for adding seam allowance.

If your garment is symmetrical, rule a line down one side and label it CENTRE FRONT. The line needs to be longer than the garment.

If your garment is asymmetrical, place the CENTRE FRONT towards the centre of the paper so that there is enough space on each side to trace both sides.



TRACING FLAT VS ON THE FOLD

You can unfold the garment or leave the garment folded when tracing. We suggest trying both options to see your preference. We prefer to unfold the garment (trace flat) to reduce bulk, which can make the garment easier to trace and the lines more accurate.



STEP 4

Line up the edge of the tape (the side with the pin) on the garment with the CENTRE FRONT line on the paper.

Pin CENTRE FRONT of the garment to the paper.



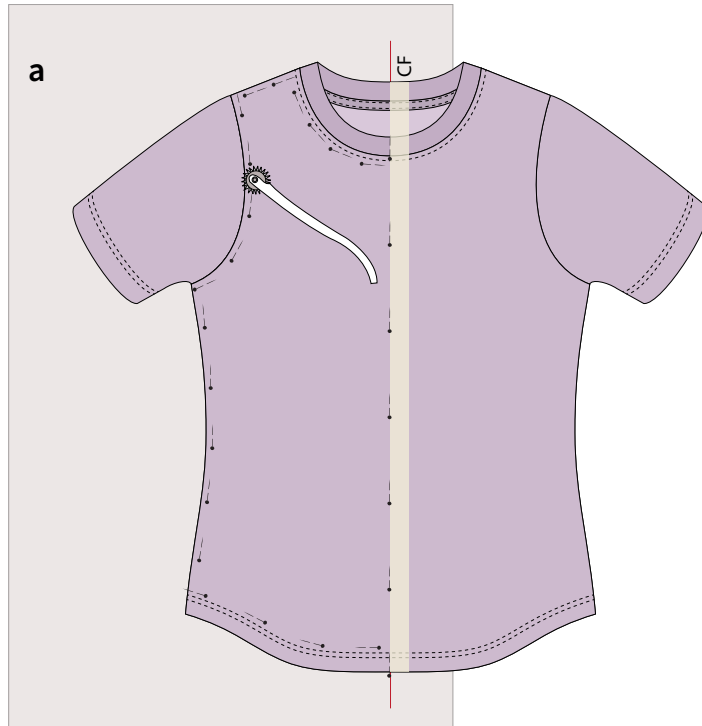
STEP 5

Use pattern weights to hold the garment in place and gently smooth out the front. Be careful not to stretch the garment. Keep the garment as flat as possible. The seam lines need to be sitting flat on the paper, so make sure they haven't rolled to the back or are not sitting straight.

Pin around the piece, attaching it to the paper underneath.

TRACING METHODS

Although you will need to use a tracing wheel for some seams, you can use a combination of techniques to trace out the pattern, depending on the seam. We suggest experimenting with the techniques outlined here and getting a feel for your preferences. There is no right or wrong option, the aim is to just get the seam lines traced onto the pattern paper as accurately as possible.

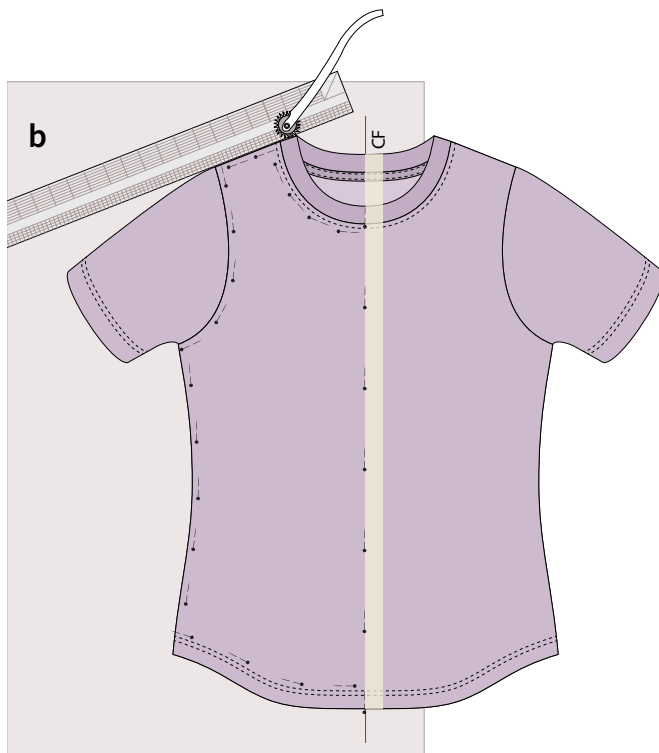


TRACING WHEEL

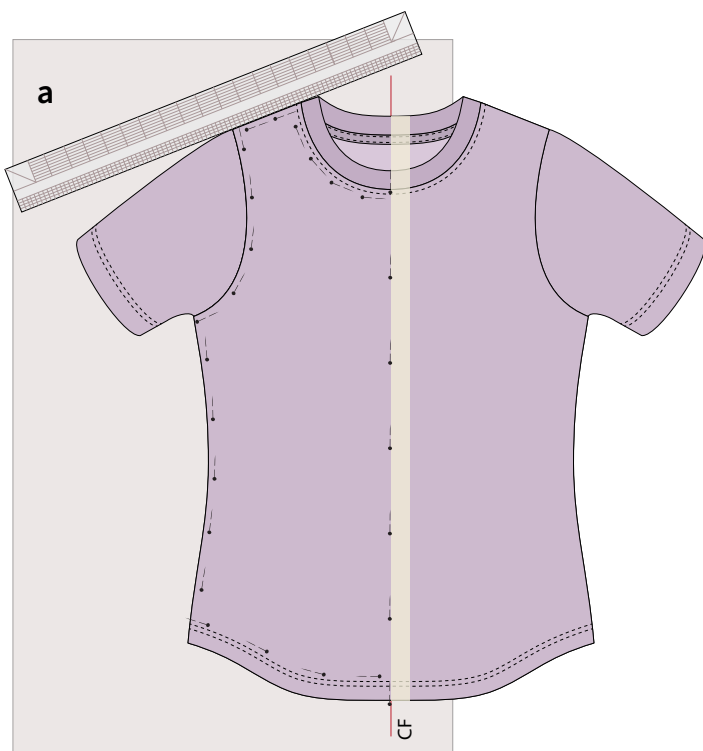
a With a tracing wheel, carefully trace along the seam lines. Methodically work your way around the garment so that you don't miss a seam.

When using the tracing wheel you need to apply enough pressure for the wheel to leave markings on the paper underneath the garment. Roll the tracing wheel back and forth in the same spot a couple of times before moving along the seam. A video of the motion can be found here: <https://youtu.be/Gf3HGUcuSRQ>

If you make a mistake, go over the seam again, pressing harder with the tracing wheel. This means when you lift the garment it will be clear which markings are the correct markings to follow.



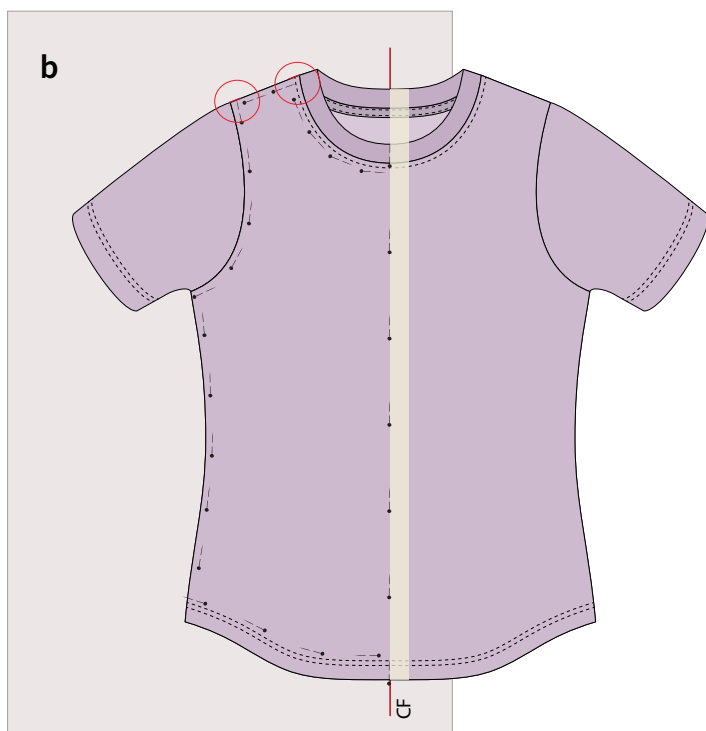
b You can use a ruler for straight seams and trace along them with the tracing wheel or just use the tracing wheel and straighten out the line later when you are tracing the markings.



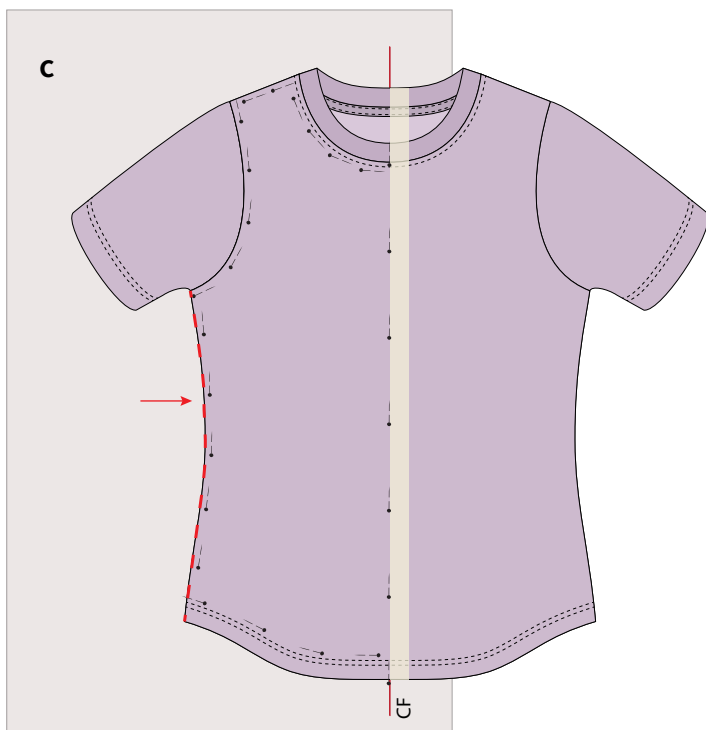
PENCIL

a For seams that are on the the outer edge of the garment (e.g., shoulder seams and side seams in the case of a T-shirt) you can choose whether you would like to trace the seam shape with the tracing wheel or a pencil.

For straight seams, you can use a ruler to help you get a straight line.

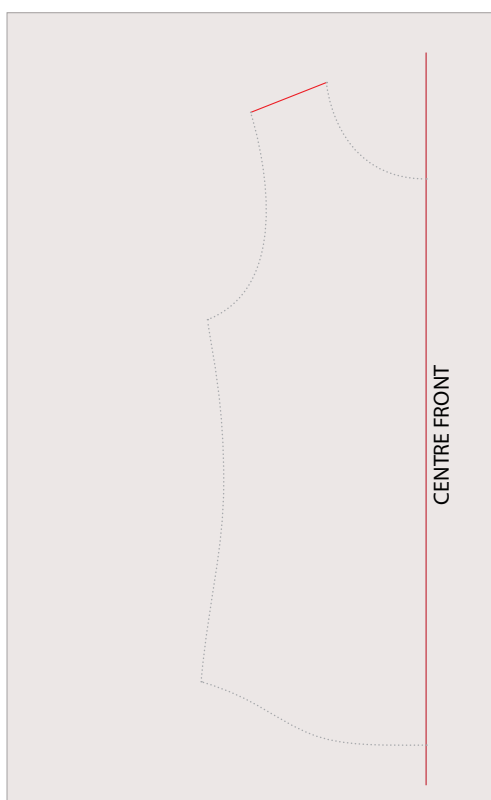


b Alternatively, mark each end of the straight line with a pencil and then join the points when you remove the garment.



c To mark a curved line with a pencil, use a broken line to transfer the shape onto the paper.

CREATE PATTERN PIECE

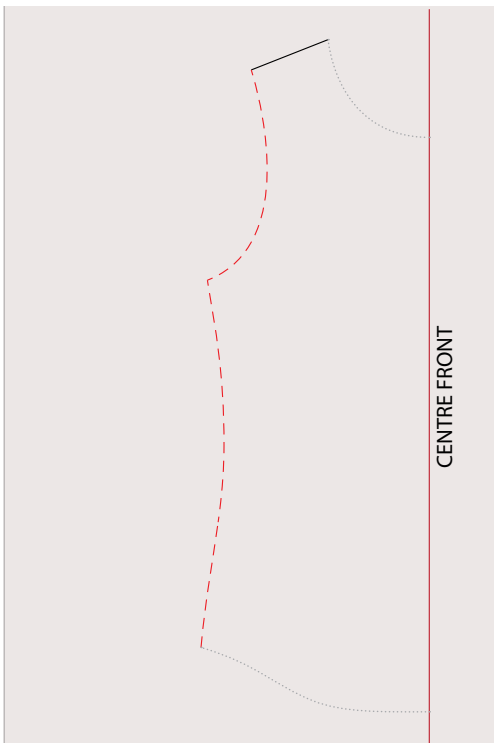


STEP 6

Remove the pins and remove the garment from the paper. Use a pencil to trace over the markings made by the tracing wheel. Use the information below to help you mark each seam line. The way to mark the line will depend on whether it is curved or straight.

STRAIGHT LINES

Using a ruler and pencil, draw lines through the markings made by the tracing wheel.



CURVED LINES

For curved lines, use a ruler to trace over the markings with a broken line. Pivot the ruler to follow the curve.

To see a video of this technique see here: <https://youtu.be/P2SX5HmJygY>

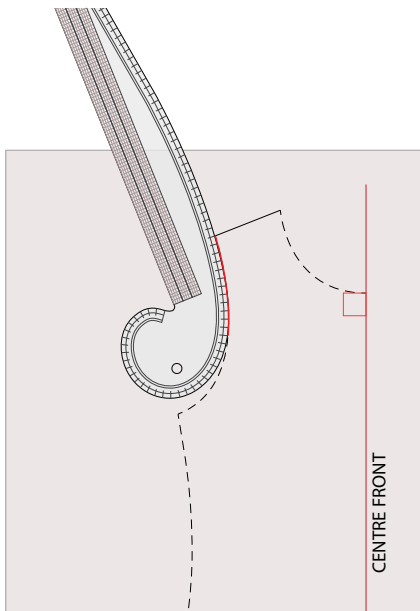
Continue working your way around the pattern piece.

Alternatively, use a French curve as below.

HOW TO USE A FRENCH CURVE

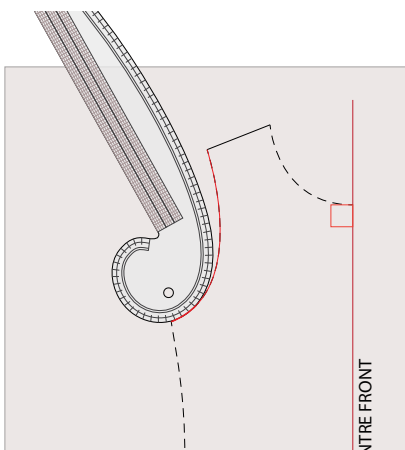
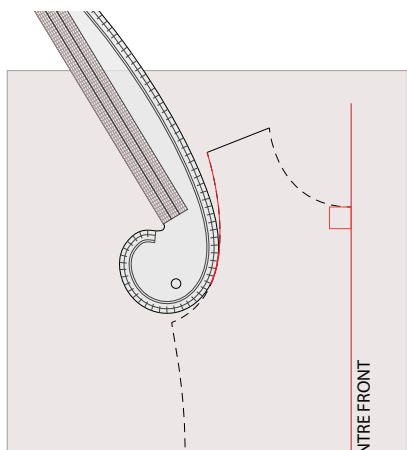
It's not necessary to use a French curve if you don't have one or prefer not to. When we guide you to mark a curved line, we suggest using a broken line. Broken lines are sufficient and can remain as they are on a finalised pattern. When you add seam allowance (again with broken lines) you will smooth out the lines into continuous curves when you cut through them with scissors.

If you would like to draw in the curves, you can do so with a ruler (pivoting as you move around the curve) or you can use a French curve using the information here. To see a video of this technique see here: <https://youtu.be/p1VrqpnpmMw>

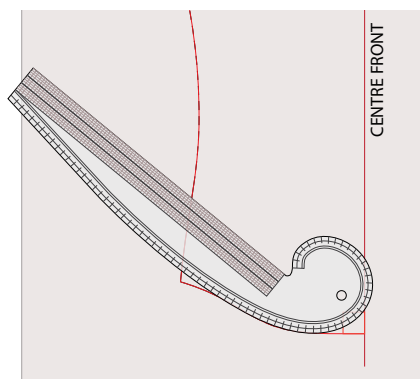


Place the French curve on the pattern, rotating it until you find a part of French curve that matches the curve on the pattern.

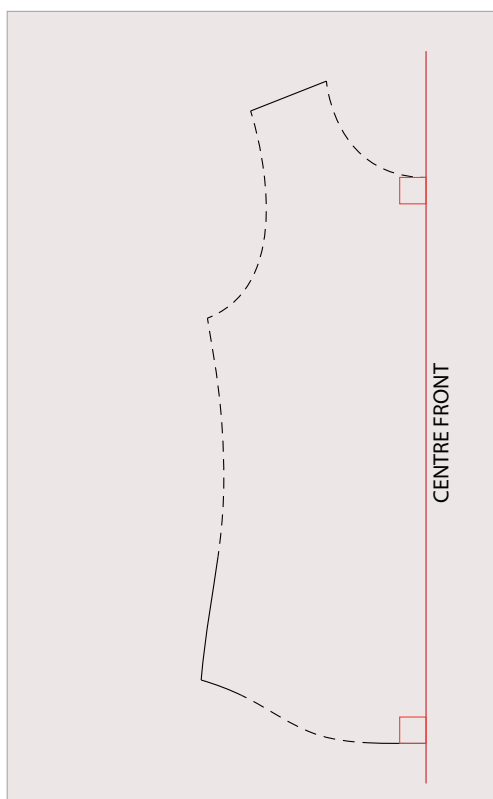
Hold in place and trace the shape of the French curve onto the curve of the pattern.



Continue rotating the French curve to match each section of the curve until the curve is complete.



Repeat the process for each curve.



STEP 7

SQUARE OFF AT NECK + HEM

When drawing the neckline and hemline, make sure the lines meet the CENTRE FRONT at a right angle. This ensures smooth curves when the piece is cut.

When you reach a seam line that will join to another pattern piece (e.g., the side seam) think about the flow through of the seam.

Flow through refers to how the line flows between pattern pieces. In most cases (unless it's a design feature), you will want a line that doesn't dip or create a point. It's good to keep in mind as you're creating your pattern, but don't stress about it too much as you will check and true the pattern later in the process (p 62).

TRACE THE BACK



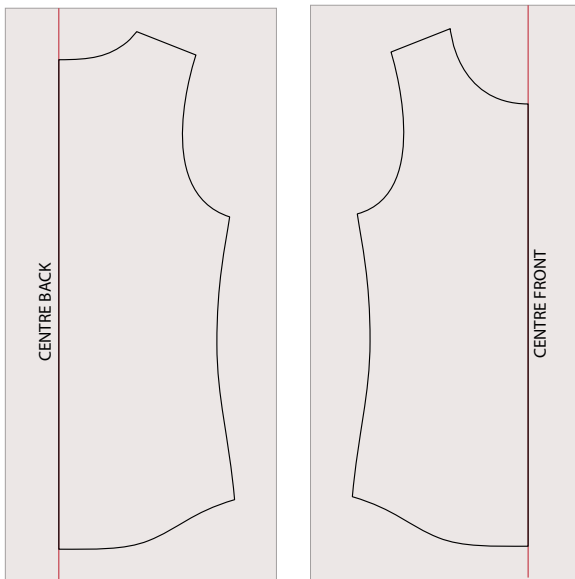
STEP 8

Trace the BACK piece in the same way you drafted the front piece (STEPS 1-7.)

Tip

It's a good idea to have the CENTRE BACK line on the opposite side of the paper to the CENTRE FRONT so that you are tracing the opposite side of the piece. This will make it easier to check and true the pattern.

CHECK + TRUE PATTERN

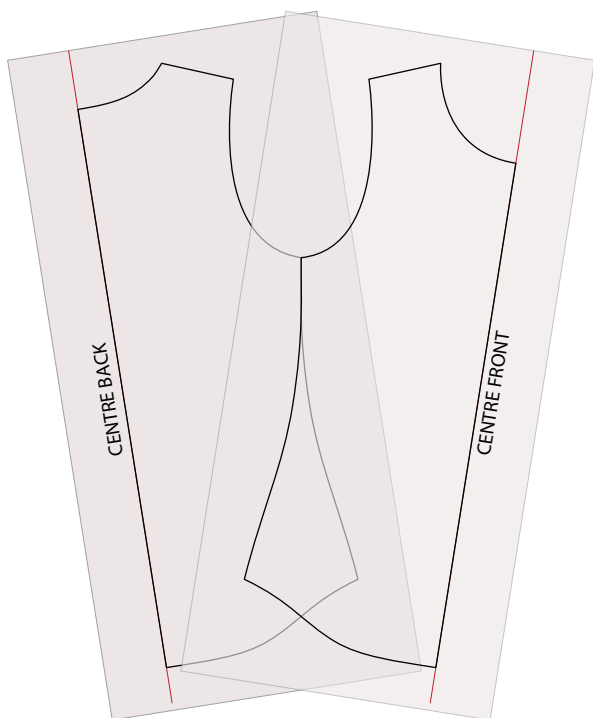


Checking and truing is when you check all the seam lines fit together correctly (i.e., seams that join together are the same length) and the seam lines flow smoothly between pieces at intersection points, for example at the armhole and hem. More details about this technique can be found on p 62.

STEP 9

It is a good idea to check and true the pattern pieces as you go. Now that we have FRONT and BACK pattern pieces, we can check the flow through of the pieces at the side seam and shoulder.

Loosely cut around the FRONT and BACK pattern pieces, leaving enough paper around the lines to add seam allowance and make any changes required.



STEP 10

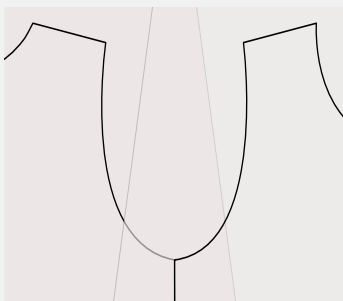
Place the side seams together, one on top of the other, lining up the top of the side seam / base of the armhole. If your paper is transparent, you should be able to see how the line flows from FRONT to BACK. You want a smooth curve that doesn't dip or come to a point. More on this below.

If you're finding it hard to see, you can trace the line onto the pattern piece on top to see it more clearly.

If your paper is not transparent, you can hold the pieces up to a window or light box.

ASSESSING FLOW THROUGH

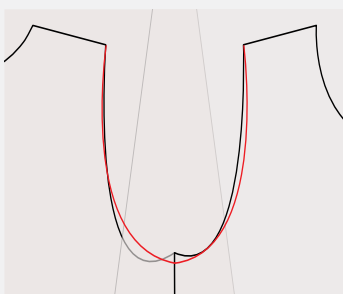
a



SMOOTH FLOW THROUGH

The curve is smooth and even at the front and back of the armhole.

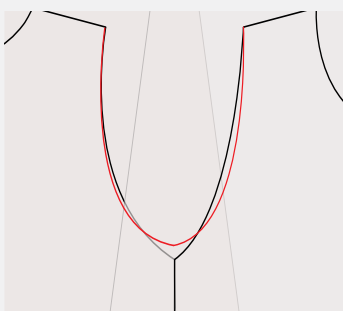
b



ARMHOLE COMES TO A POINT

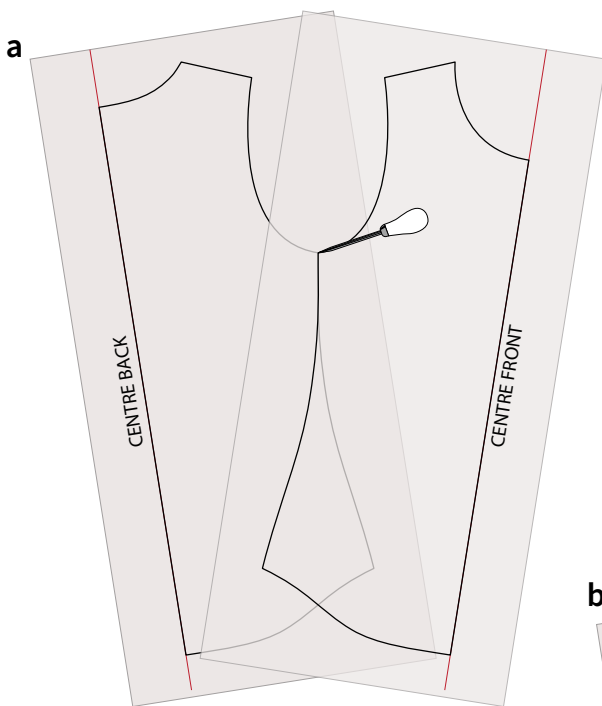
You can see a point has formed at the top of the armhole. You need to smooth this out to look like the example above **(a)**.

c



ARMHOLE DIPS

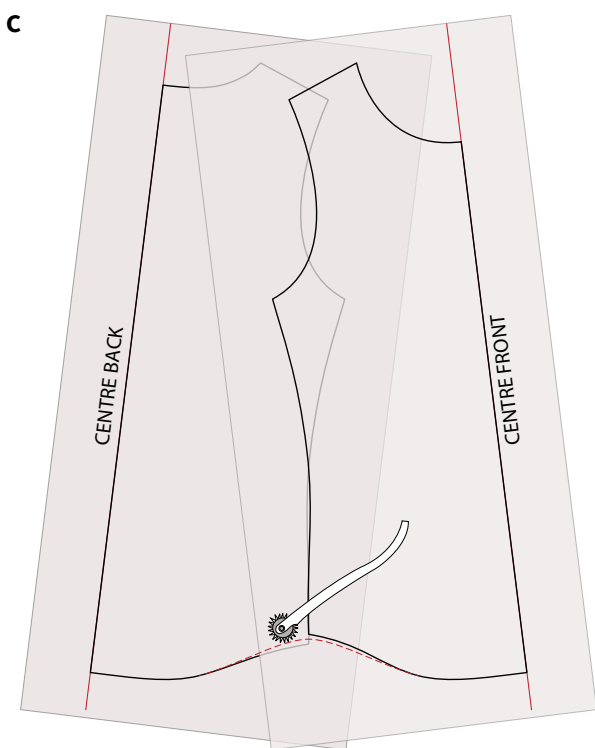
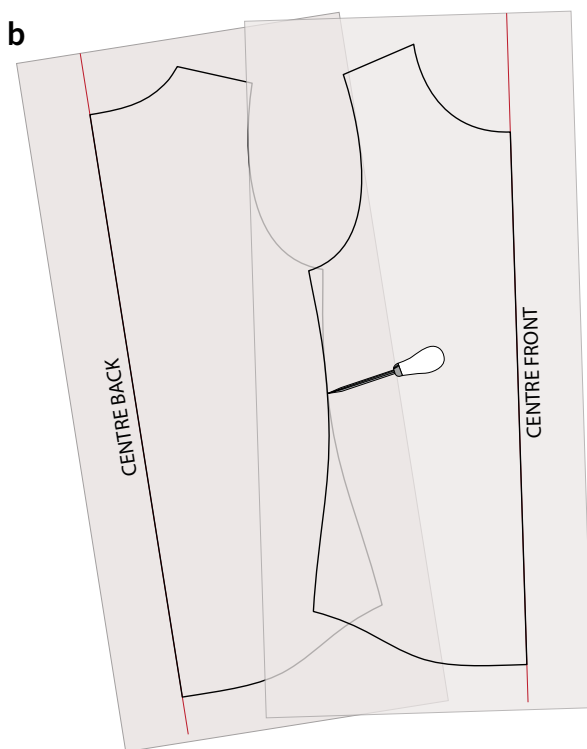
Although this may be a design feature, in most cases the armhole shouldn't dip. You need to smooth this out to look like the example above **(a)**.



STEP 11

a Walk your side seams to check that they are the same length. Use a stiletto to hold the seam in place at the armhole.

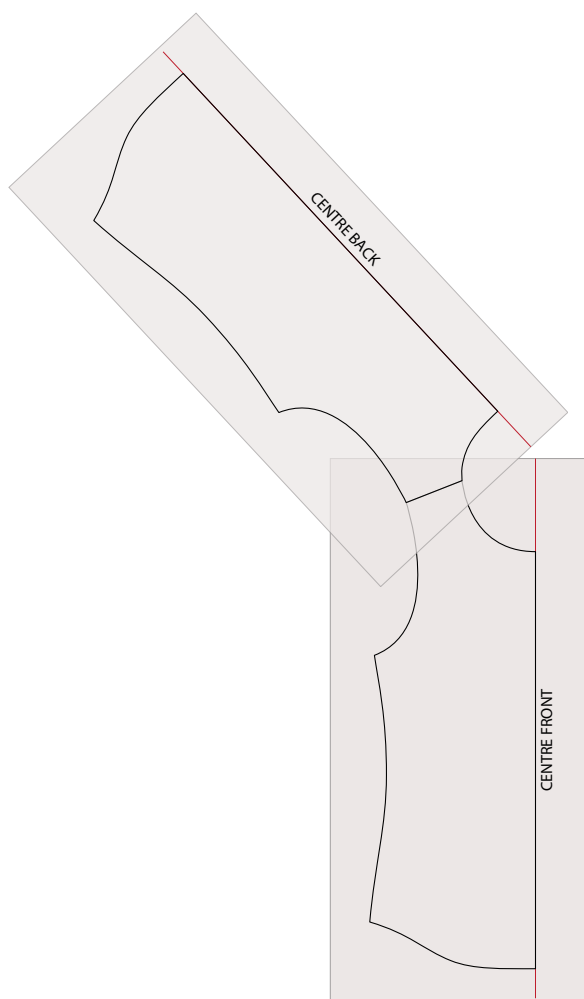
b Continue working your way down the seam, pivoting the pattern piece on top as you go so that the seam lines match up.



c Continue until you reach the hem line.

If the seams are different lengths, draw a line of best fit (add a little to one and remove a little from the other) and draw in a new line to create a smooth hem line.

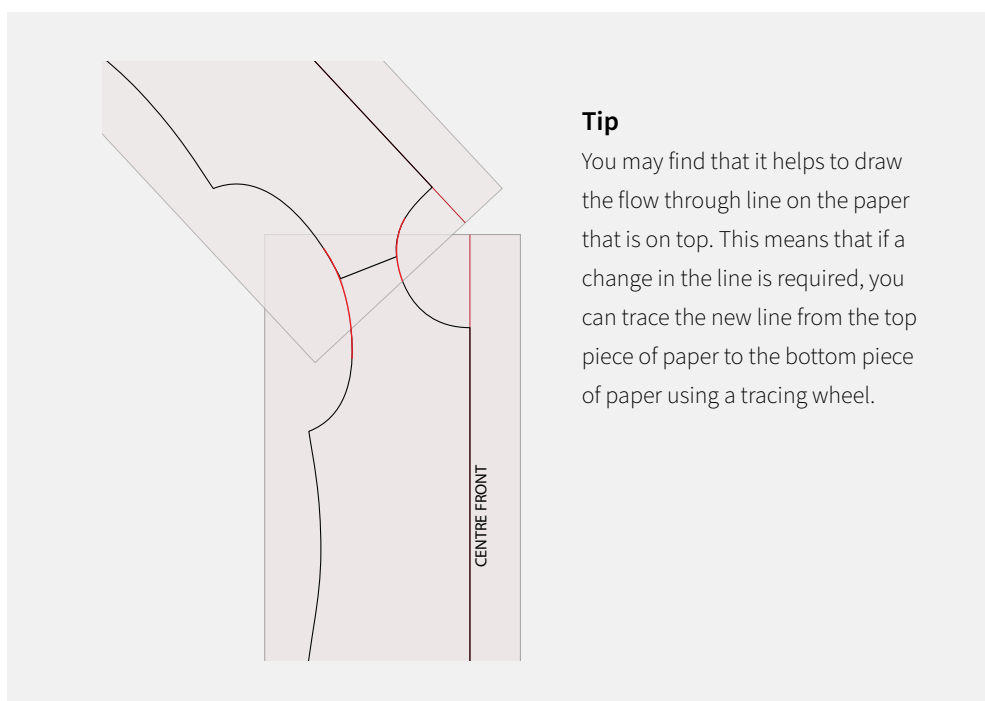
Use tracing wheel to transfer the new line onto the overlapped pattern.



STEP 12

Check shoulder seams in the same way, overlapping them seam line on seam line.

Check that the length is the same and that the neckline and armhole flow through the shoulder smoothly.



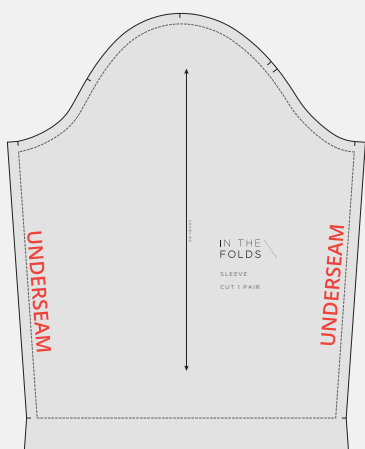
Tip

You may find that it helps to draw the flow through line on the paper that is on top. This means that if a change in the line is required, you can trace the new line from the top piece of paper to the bottom piece of paper using a tracing wheel.

ANATOMY OF A SLEEVE

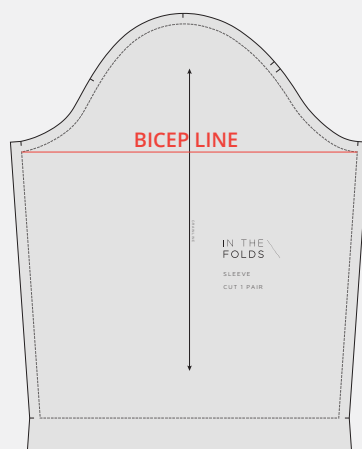
Before tracing a sleeve, it is a good idea to familiarise yourself with terms used when describing sleeves in pattern making.

In most cases, sleeves are not symmetrical. The underseams are the same length, but the curve on the front and back sleeve cap are different. The back of the sleeve cap is flatter and the front sleeve cap is more curved. There may be a dart at the elbow on the underseam of the back of the sleeve.



UNDERSEAM

The seam that runs along the underside of the sleeve from armpit to wrist. This is stitched to create the "tube" that your arm goes into.



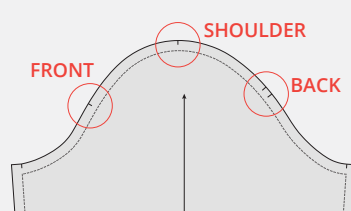
BICEP LINE

To mark the BICEP LINE, draw a straight line across your sleeve pattern from the top of the underseam on one side to the top of the underseam on the other, perpendicular to the grainline.



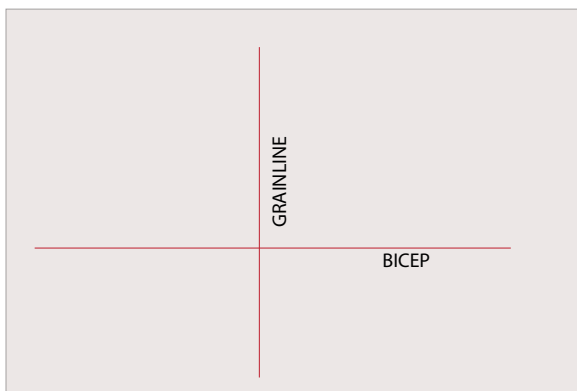
SLEEVE CAP

The sleeve cap is the curved top that is attached to the armhole of a garment. It is shaped to allow for a natural, comfortable fit around the shoulder and arm. The sleeve cap is typically higher at the top (near the shoulder) and tapers down towards the underarm.



NOTCHES

Notches are used to help you attach the sleeve correctly to the garment. A single notch is used to indicate the front of the sleeve, a double notch to indicate the back and a single notch between the two indicates the shoulder seam.

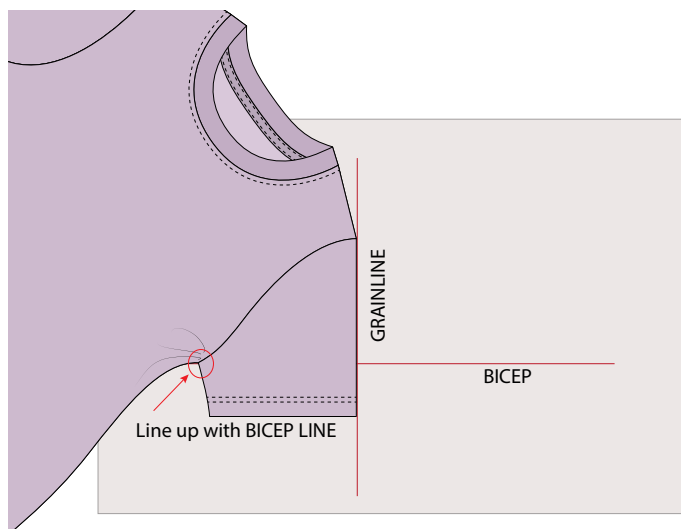


STEP 13

On a piece of pattern paper, use a ruler to draw a vertical line. This will be the grainline.

Draw a second line perpendicular to the first around the middle. If you are tracing a long sleeve, mark the perpendicular line towards the top of the line. This is the bicep line.

Extend the bicep line by enough that you will be able to see it when the sleeve is pinned in place.

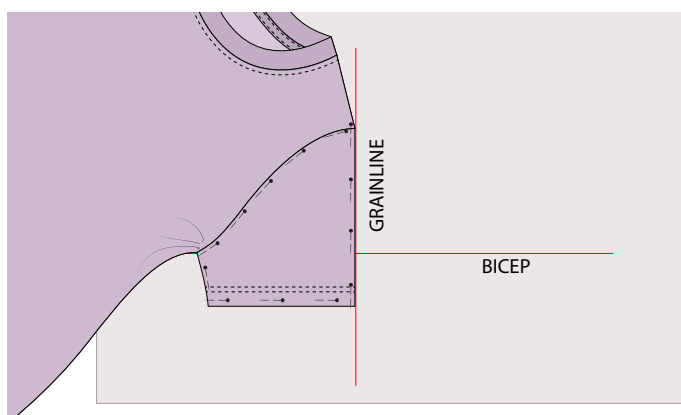


STEP 14

Sleeves cannot be placed on the table flat as they are joined at the underseam. For this reason the sleeve will need to be traced in two parts.

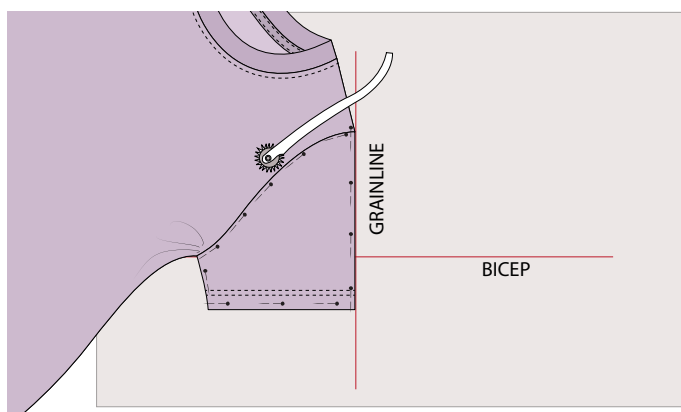
With the sleeve pressed flat, so that the underseam is sitting straight on one side, lay it on the paper with the fold touching the grainline.

The top of the underseam needs to line up with the bicep line marked on the paper.



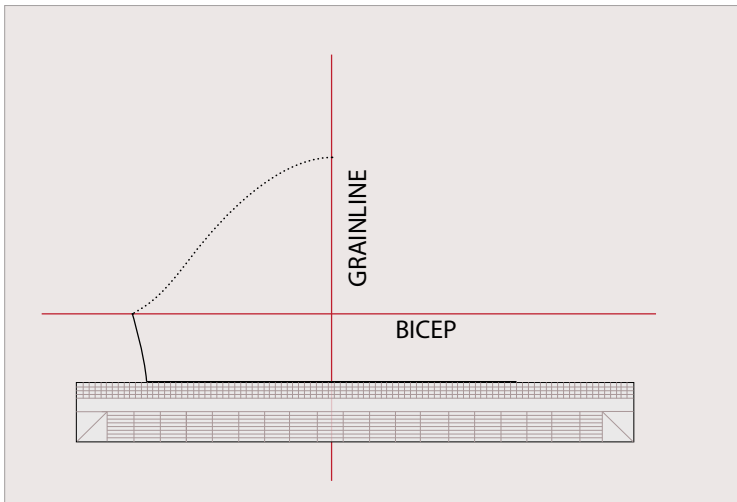
STEP 15

Pin in place. Don't worry if the T-shirt front is not sitting flat. Only the sleeve needs to be flat.



STEP 16

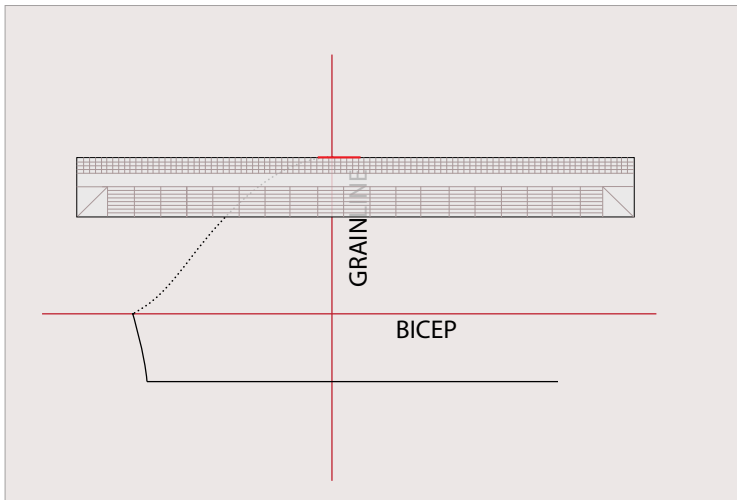
Use tracing wheel to trace seams onto paper.



STEP 17

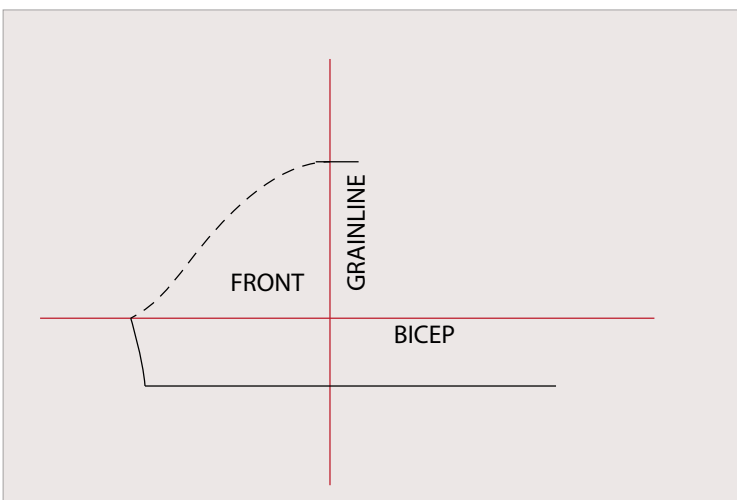
Remove sleeve and draw in the lines. Hem line and underseam should be straight lines.

Extend the hemline past the grainline - as this will be the same on both sides of the sleeve.



STEP 18

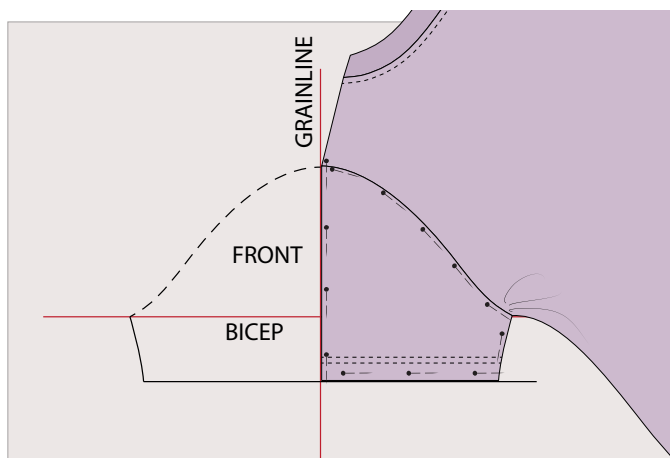
Use a ruler to draw a straight line at the top of the sleeve cap.



STEP 19

Trace the curve to create the sleeve cap.

Label the section of the sleeve as '**FRONT**' so you don't get mixed up when you trace the other side.

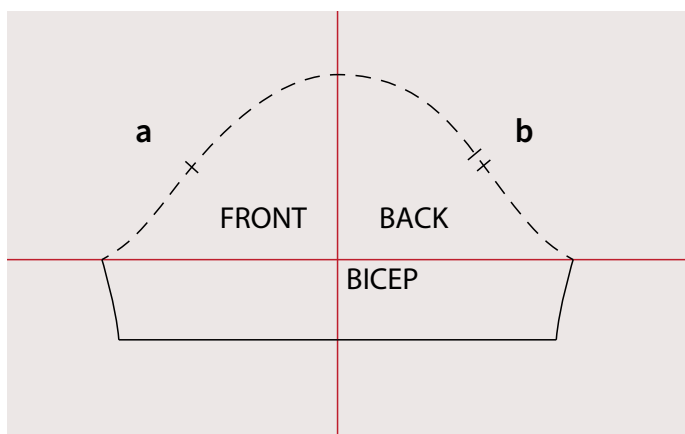


STEP 20

Flip the sleeve and pin the back of the sleeve to the paper, lining up the fold with the grainline and hem line.

Repeat process (STEPS 15-19) to trace the back sleeve.

Remove pins and sleeve.



STEP 21

a Mark a single notch on the front sleeve cap about two-thirds down the sleeve cap from the grainline. The notch should be perpendicular to the curve.

b Mark a double notch on the back sleeve cap about two-thirds down the sleeve cap from the grainline. The two notches should be 1cm ($\frac{3}{8}$ in) apart and parallel to each other.

CHECK SLEEVE FITS ARMHOLE



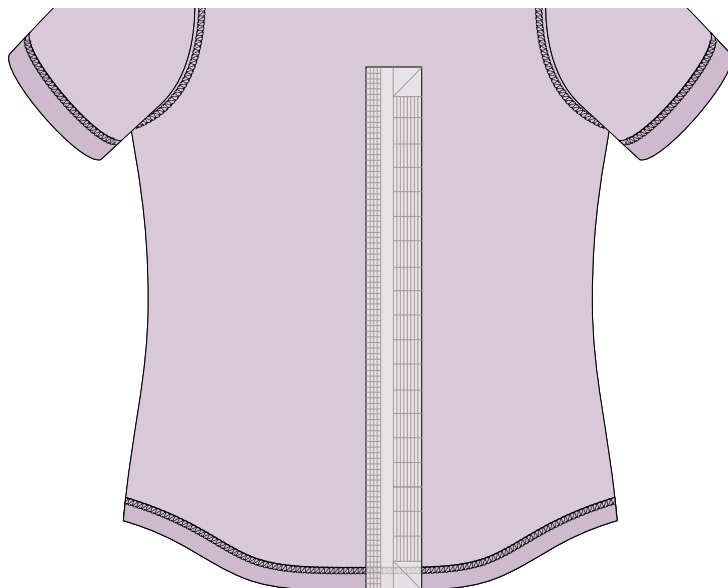
STEP 22

Check that the sleeve fits the armhole using the tutorial on p 67. Transfer the sleeve notches to the armhole on the FRONT and BACK pattern pieces. Mark shoulder notch on SLEEVE pattern by walking sleeve into armhole.

ADD SEAM + HEM ALLOWANCES

It is up to you whether or not you want the same seam finish and hem finish as the garment you are copying. Some finishes will make the most sense for the style of garment (e.g., overlocked finish for T-shirts), while in other cases you will have more room to experiment.

In some cases the seam allowance and hem allowance will be dictated by the area of the pattern they're in or the shape of the seam. For example, for curved seams you often require narrower seam allowances than straight seams. See p 73 for more details on adding seam allowance and a table of standard amounts.

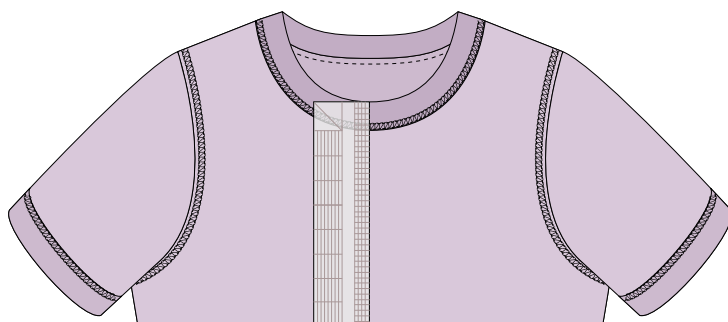


STEP 23

Turn the garment you are copying inside out. Measure the hem allowance and take note of this. This is how much hem allowance we will add to the pattern.

Do the same on the sleeve hems.

You can also check the seam allowance. In most cases, knit garments will be sewn with a **6mm (1/4in)** seam allowance.



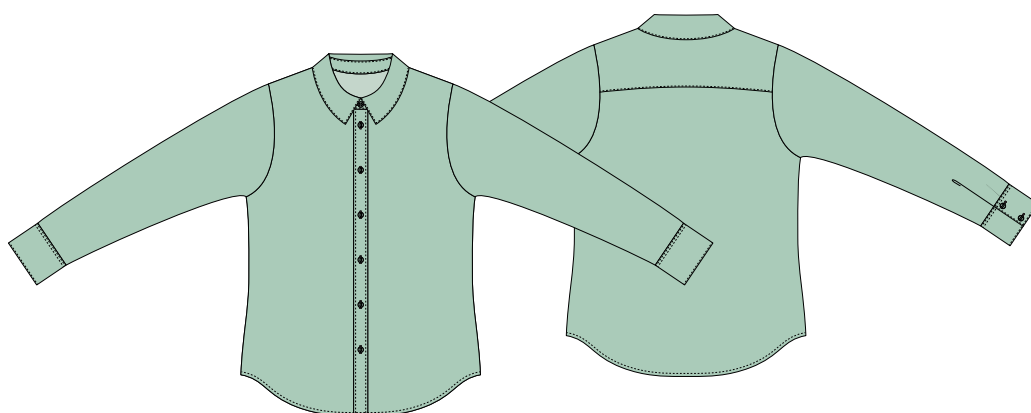
STEP 24

Measure the neckline binding width. Draft this piece rather than tracing it (p 103).

COMPLETE THE PATTERN

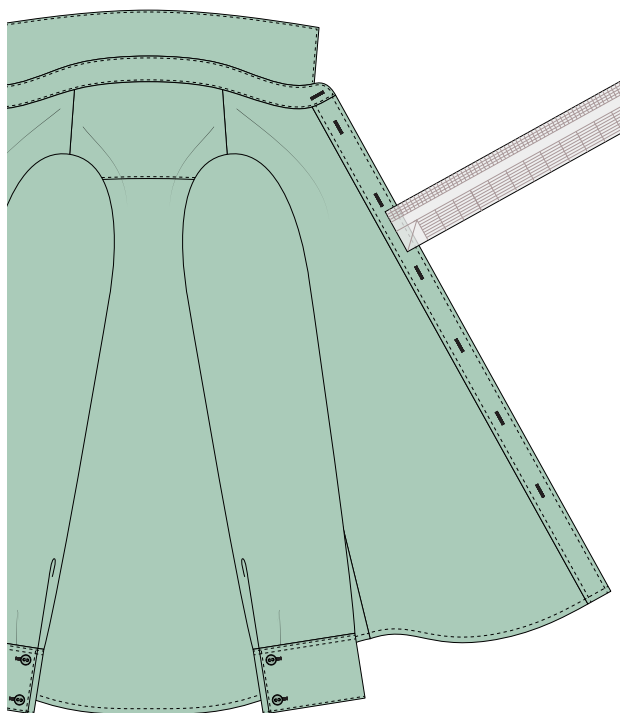
- Check and true the pieces if you haven't already (p 62)
- Add seam allowance (p 73)
- Add pattern markings to each piece (p 85)
- Move notches to the cut line

COPY A SHIRT



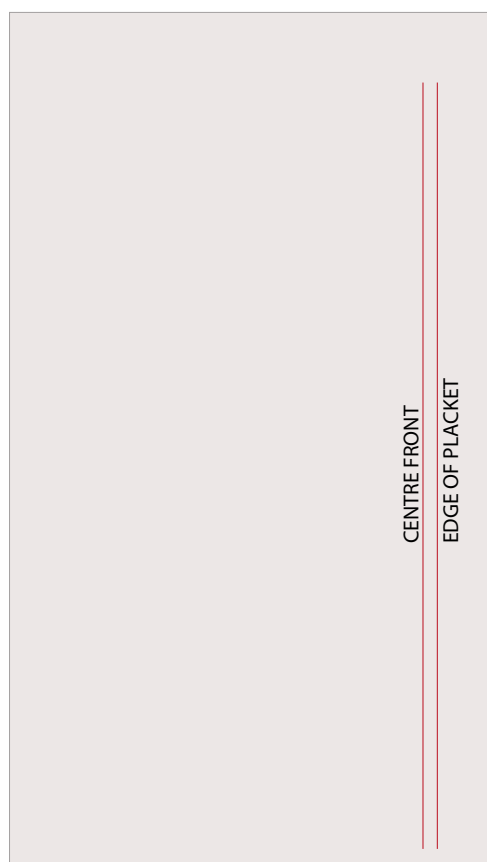
Now you have learned the basics by copying a T-shirt, it is time to learn how to translate pattern details that you would typically find on a button-up shirt and extend your garment tracing skills. Prepare the garment by looking to p 13.

MARK CENTRE FRONT



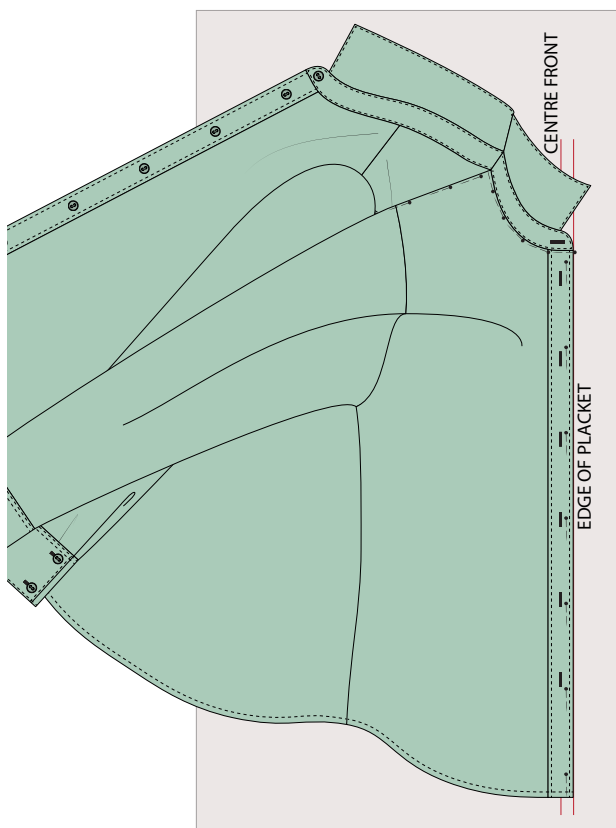
STEP 1

Unbutton the shirt. Measure the distance between the placket edge and the buttonholes. The buttonholes indicate the CENTRE FRONT. Take note of the distance.



STEP 2

Mark CENTRE FRONT on pattern paper. To the right of the line, mark a second line to indicate the edge of the placket (using the width found in STEP 1).



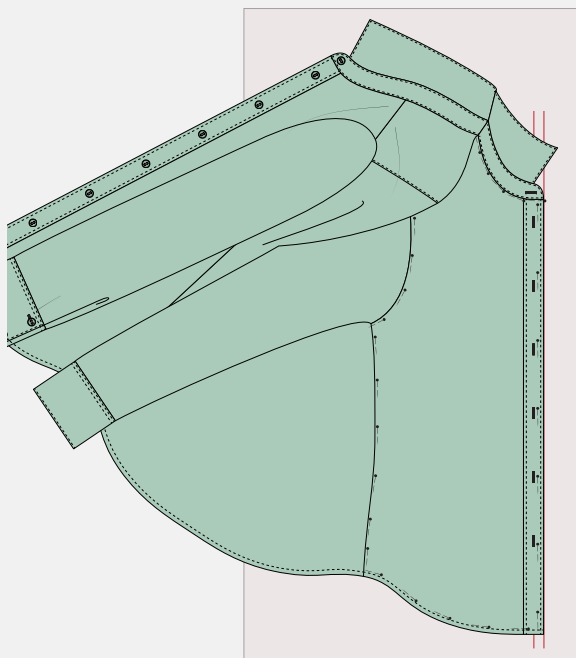
STEP 3

Pin the edge of the placket to the '**EDGE OF PLACKET**' line on the paper. Depending on the shape of the shirt, you may not be able to get the whole shirt front to sit flat and may need to trace the piece in two parts.

Get one section flat and pin in place. In this case it's the neckline and shoulder. More on this below.

GETTING THE GARMENT TO SIT FLAT

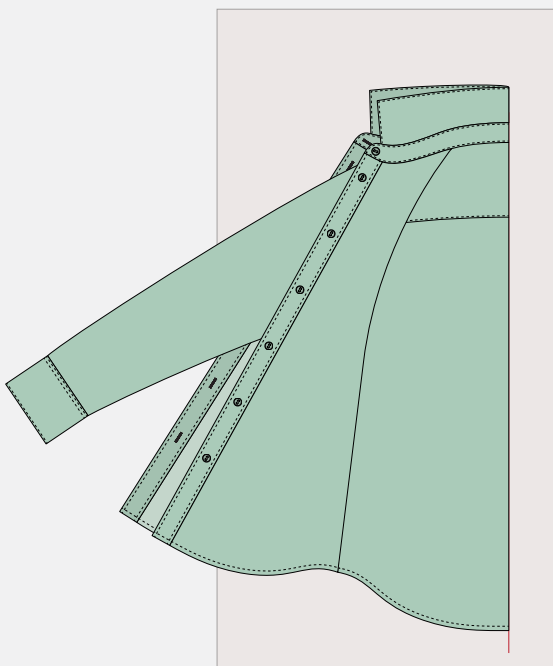
There are a few methods you can try to get the garment to sit flat. The method to use may depend on your preference or the particular garment you are tracing. In the example above we show you how to trace one seam at a time. Below we will show you some other options you may like to experiment with.



BUNCH FABRIC ON TOP

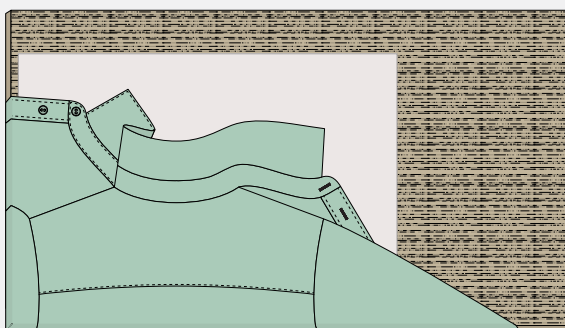
Bunch the parts of the garment so that the main piece sits flat.

When you trace the seam lines, you may need to reach in under the bunched fabric to trace the pattern.



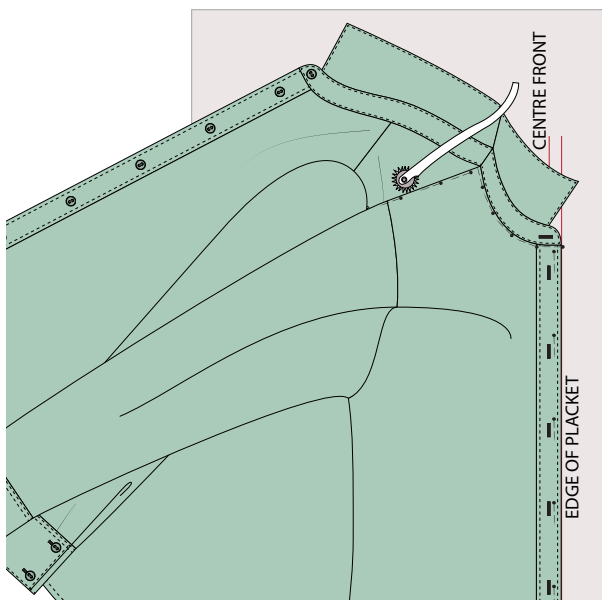
FOLD GARMENT IN HALF

Put one side of the garment inside the other. Keep in mind that this adds additional layers of fabric and can become too bulky to trace if the garment is made from thick fabric.



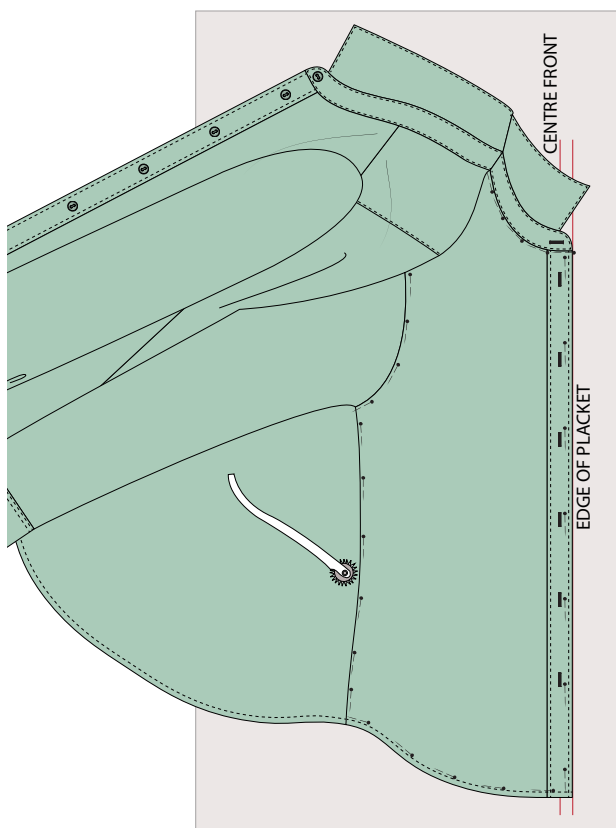
USE CORNER OF TABLE

Hang the garment over a corner to allow you to get to the part of the pattern you need to trace. In the example we are able to get the BACK YOKE to sit flat by hanging the sleeve of the shirt over the corner of the table.



STEP 4

Use tracing wheel to trace the neckline and shoulder.

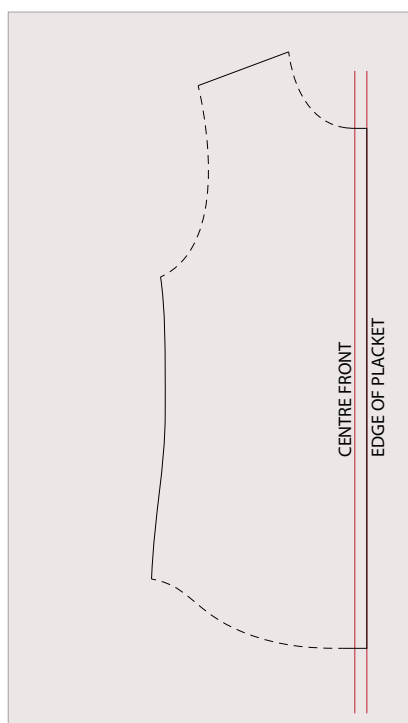


STEP 5

Remove pins and get the other section flat and pin in place. In this case we have to bunch up the yoke section to get the front to sit flat.

Trace the seam lines.

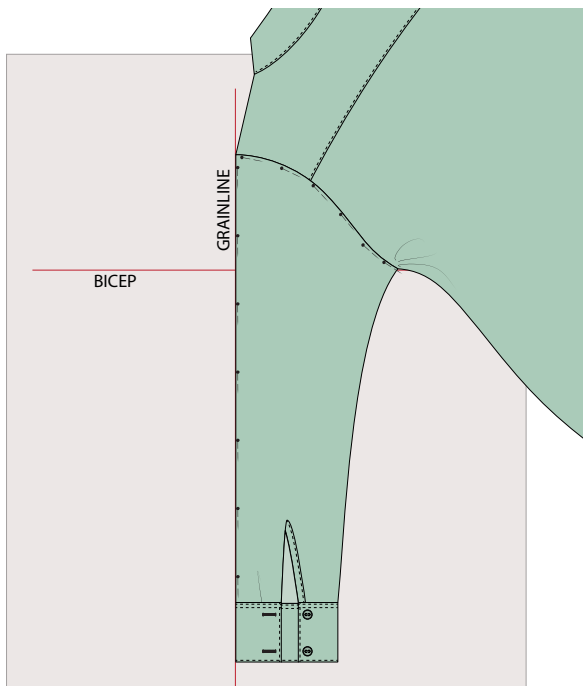
CREATE PATTERN PIECE



STEP 6

Remove the pattern and trace the markings made by the tracing wheel .

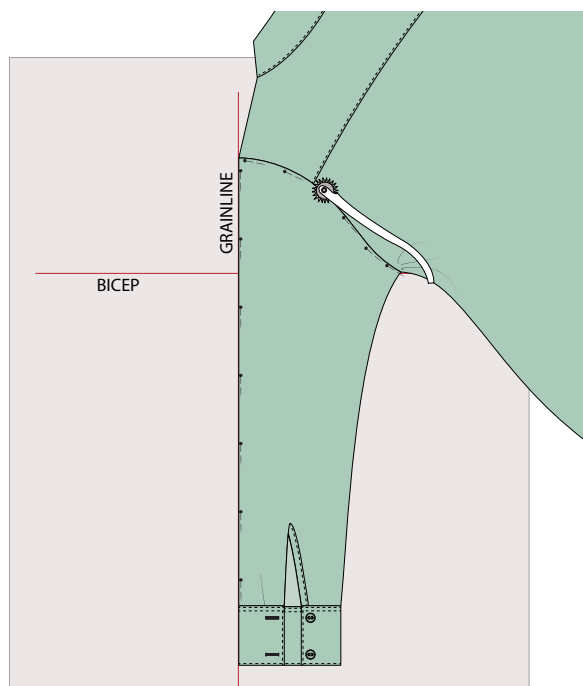
TRACE THE SLEEVE



STEP 7

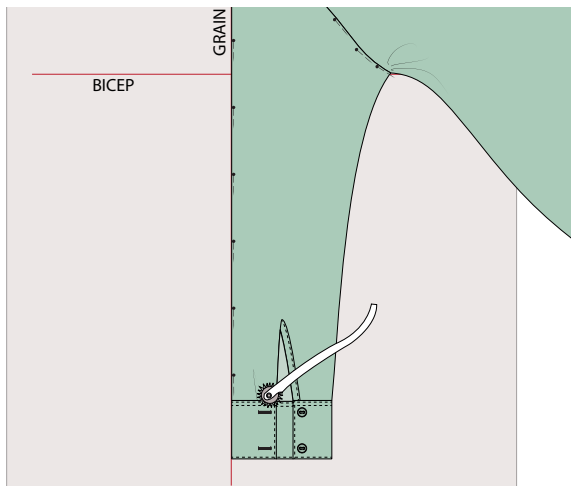
Prepare pattern paper for tracing the sleeve (p 28).

Pin sleeve in place and trace the seam lines following the tutorial on p 28 (STEPS 14 -16).



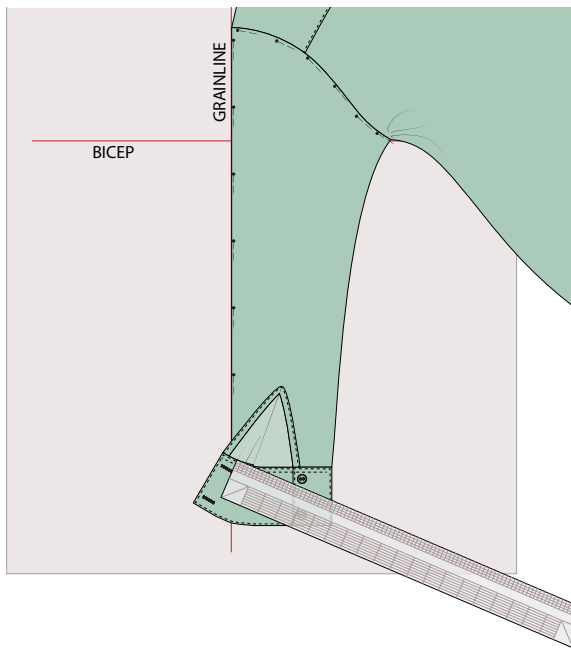
STEP 8

When tracing the back of the sleeve, mark a notch at the yoke seam (if your shirt has a yoke seam),



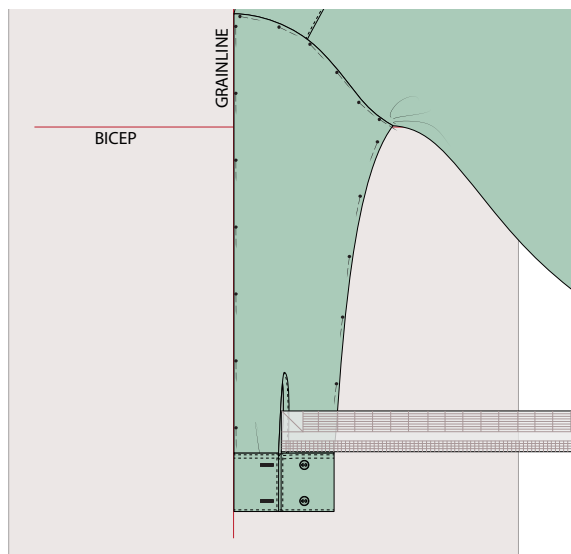
STEP 9

At the cuff, mark the tuck position with the tracing wheel.



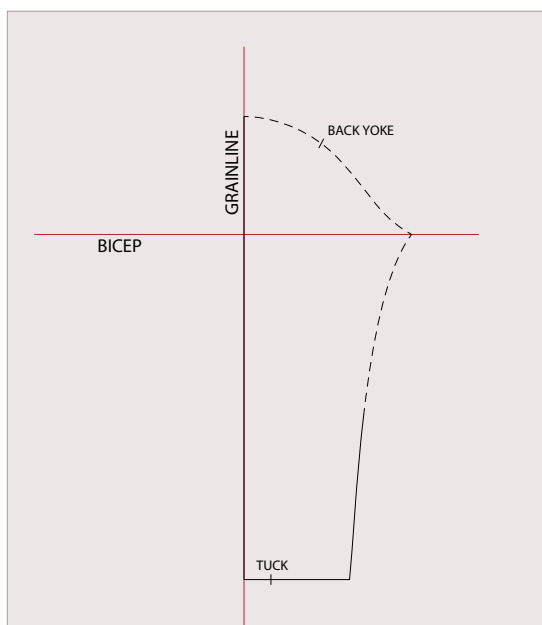
STEP 10

Use a ruler or tape measure to measure the width of the tuck on the inside of the cuff. Take note of the measurement and double it.



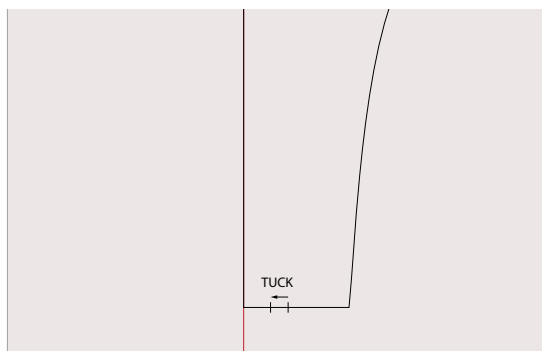
STEP 11

Measure the cuff on both sides of the opening. Record the numbers. These two numbers plus double the tuck width is the total width of this section of the sleeve hem.



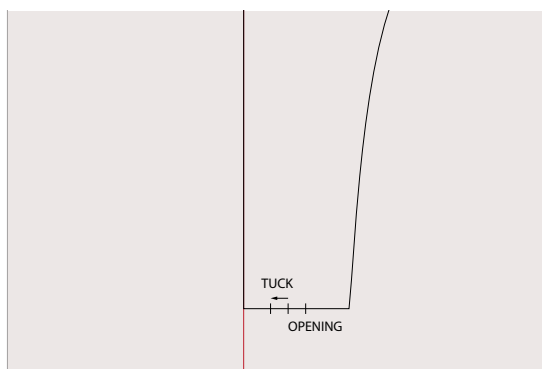
STEP 12

Remove the sleeve and mark in the lines. Extend the hem line width to match the result found in STEP 11.



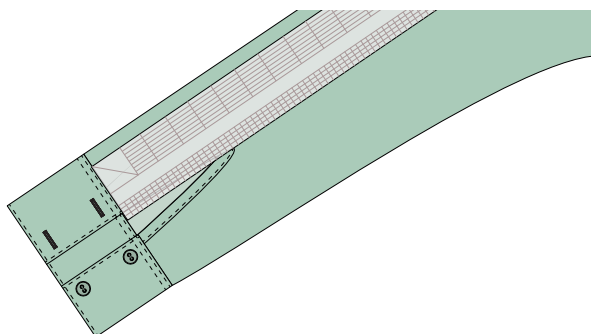
STEP 13

Use the measurements found in STEP 10 to mark the tuck. Use an arrow to indicate which direction the tuck will fold. Look at the shirt to work out which way the arrow needs to go. The arrow points in the direction the fabric will be folded.



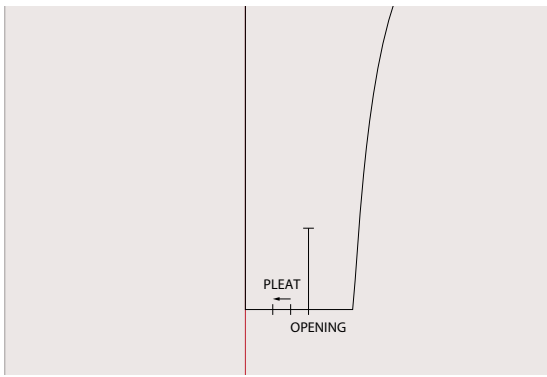
STEP 14

Use the recorded measurements to mark in the sleeve opening position.



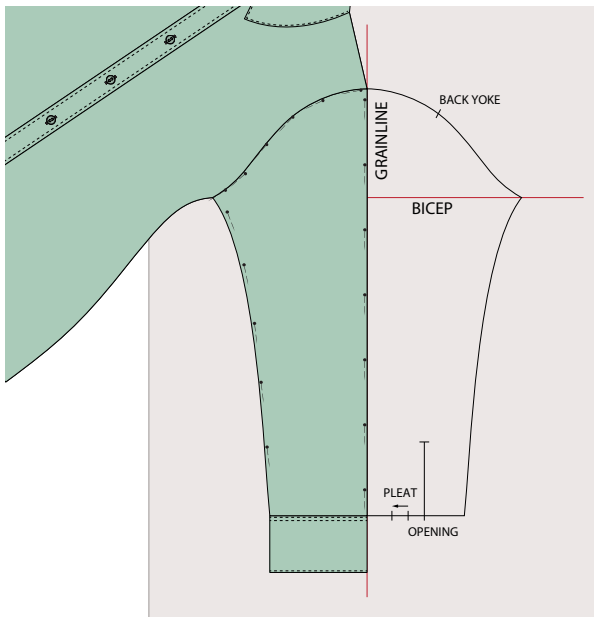
STEP 15

Measure the length of the opening on the sleeve and take note of the result.



STEP 16

Mark opening on the pattern perpendicular to the edge. If your shirt has a traditional placket, we suggest tracing the placket piece from a shirt pattern in your stash such as the **Marden shirt**.



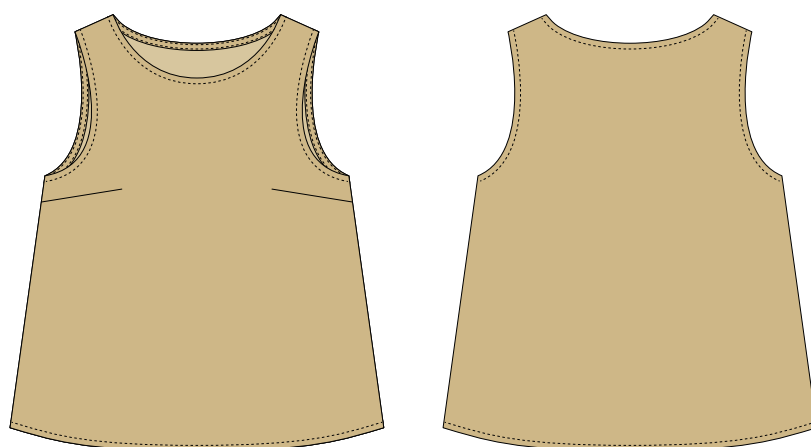
STEP 17

Complete sleeve by tracing the other side.

COMPLETE THE PATTERN

- Trace all other pieces (BACK, YOKE, COLLAR, COLLAR STAND)
- Draft button placket (p 88)
- Draft sleeve cuff (p 101)
- Check and true pieces (p 62)
- Add seam allowance (p 73)
- Move notches to the cut line
- Add pattern markings to each piece (p 85)

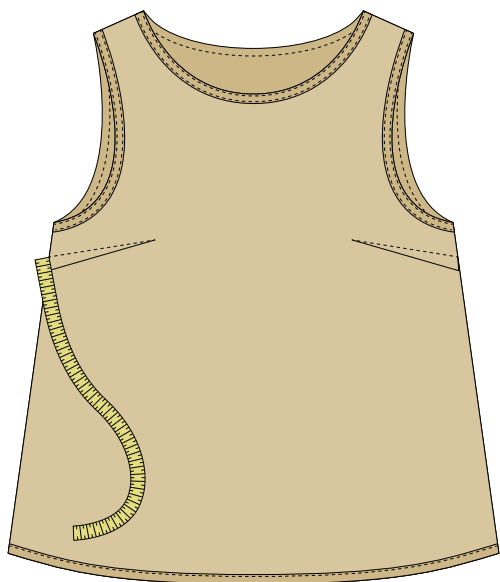
GARMENT WITH DARTS



Use this tutorial if your garment includes a dart. The same method can be used
for all garment types.

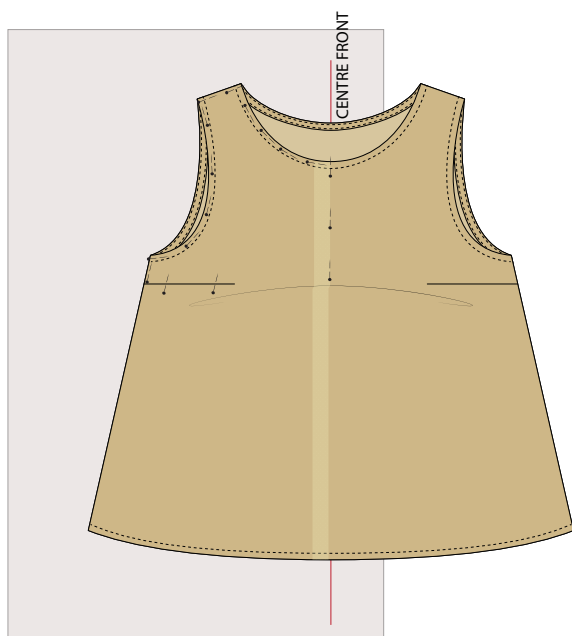
Prepare the garment by looking to p 13.

DETERMINE DART WIDTH



STEP 1

With garment inside out, measure the width of the dart. Hold your ruler / tape measure so it is perpendicular to the fold of the dart at the seam to get an accurate measurement.

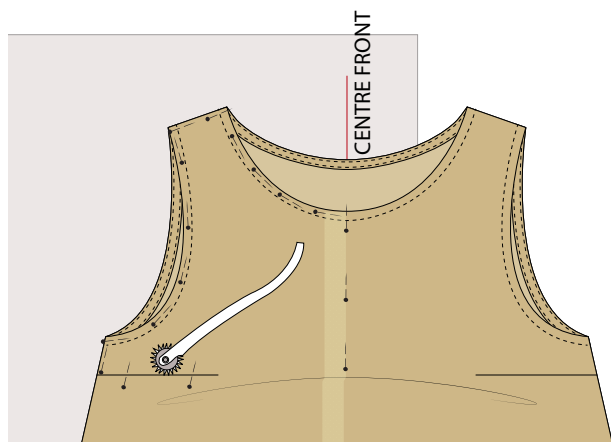


STEP 2

Mark CENTRE FRONT with masking tape (p 15).

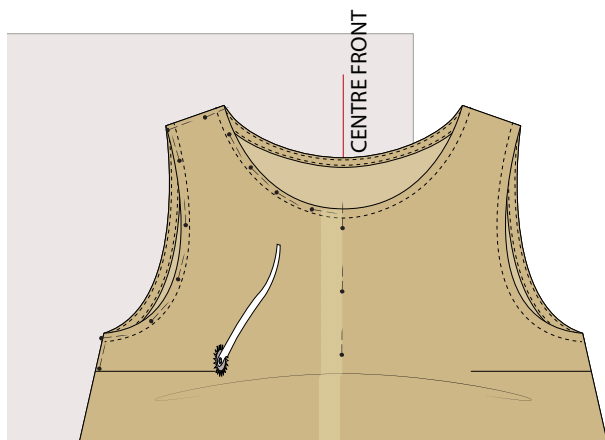
Pin CENTRE FRONT to paper.

Pin neckline, shoulder and armhole. Pin dart in place.
Do not pin below dart.



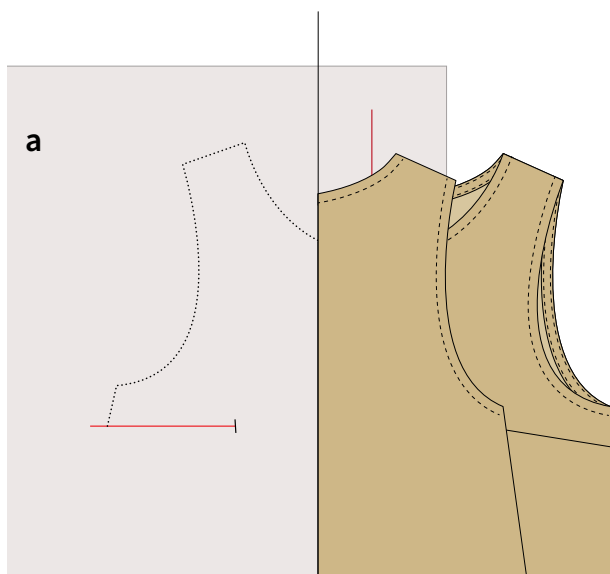
STEP 3

Trace pinned seam lines with tracing wheel. Trace along dart.



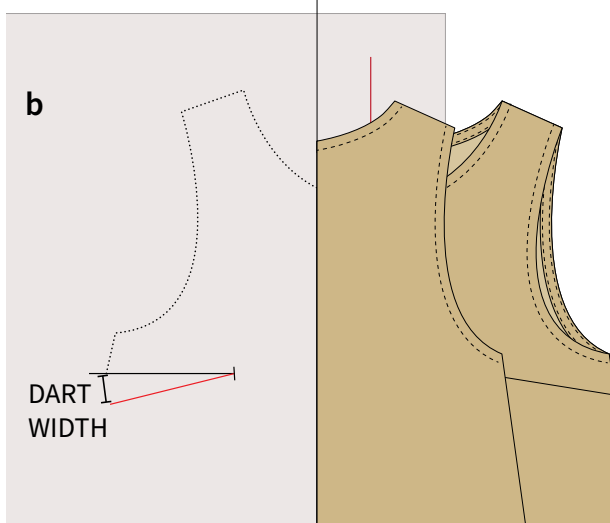
STEP 4

Mark the end of the dart with a perpendicular line with the tracing wheel.

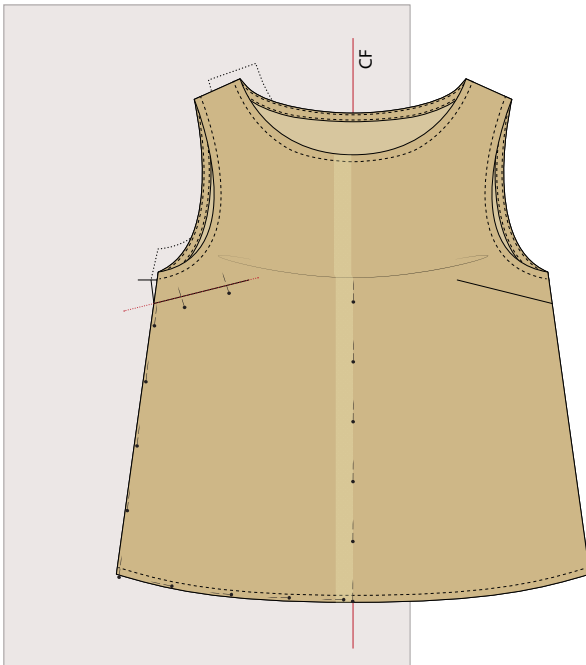


STEP 5

a Remove all pins except for the ones holding the CENTRE FRONT. Draw in the dart using a ruler to trace over the markings. Use a perpendicular line to indicate the end of the dart.



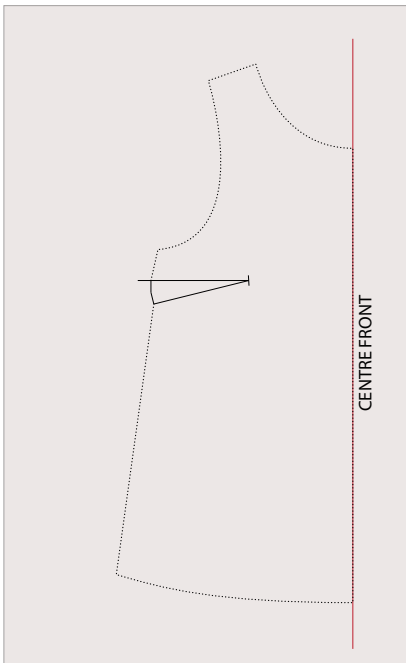
b Refer to STEP 1 (p 42) to find the dart width and mark that below the upper dart arm. Draw the lower dart arm from that point to meet the end of the dart.



STEP 6

Line up the dart on the garment with the lower dart arm marked on the paper. Pin in place.

Pin the remainder of the garment in place. Use a tracing wheel to trace the remainder of the side seam and hem line.



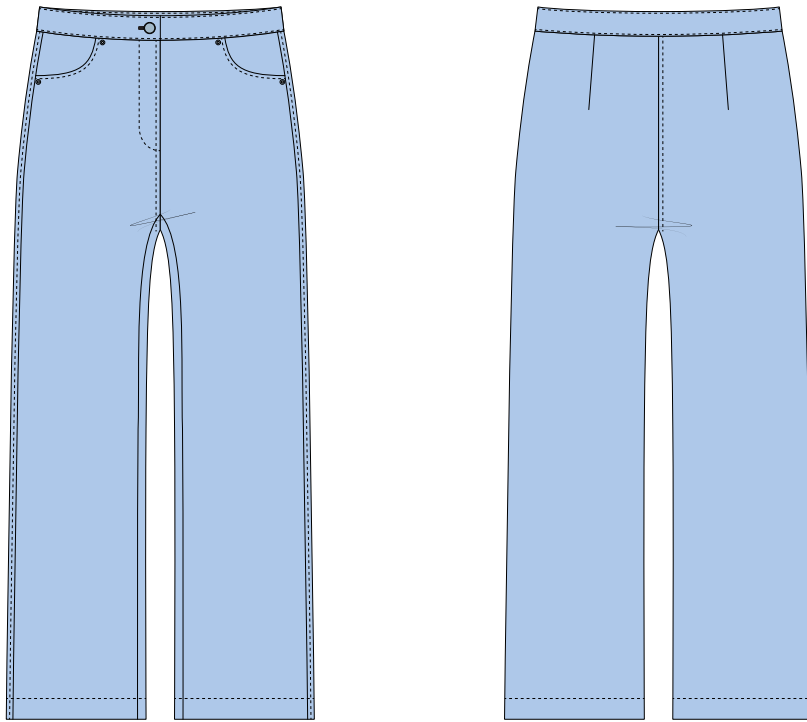
STEP 7

Remove garment and trace markings. Create dart shaping using the tutorial on p 82.

COMPLETE THE PATTERN

- Trace all other pieces
- Add seam allowance (p 73)
- Move notches to the cut line
- Add pattern markings to each piece (p 85)

COPY A PAIR OF PANTS



Tracing pants will give you a chance to see what happens when you cannot trace a piece all in one go due to the construction of the garment. Prepare the garment by looking to p 13.

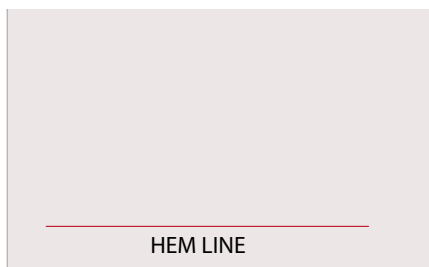
FINDING GRAINLINE

STEP 1

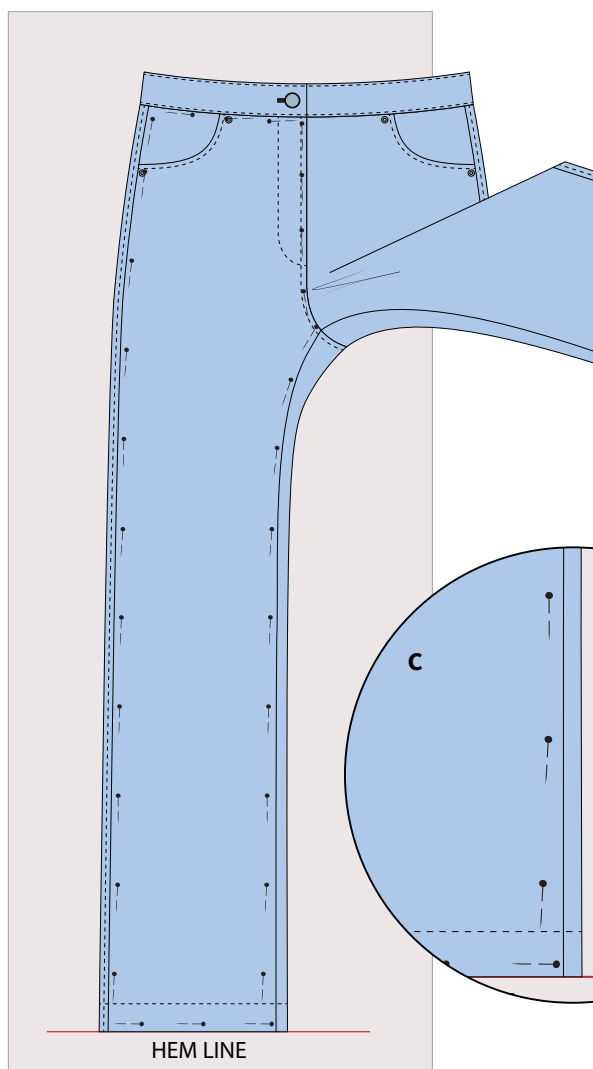
Pants don't normally have a straight CENTRE FRONT or CENTRE BACK seam, so the grainline on a pair of pants may not be obvious. To find the grainline, examine the weave of the fabric. The warp threads (lengthwise threads) are usually parallel to the straight grain. Alternatively, if the hem on the pants is straight, the grainline is normally perpendicular to the hem. Once you identify the grainline, use masking tape to mark it.

TRACE FRONT PANTS

a



b

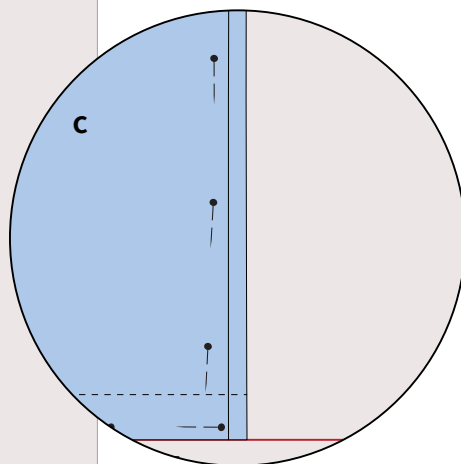


STEP 2

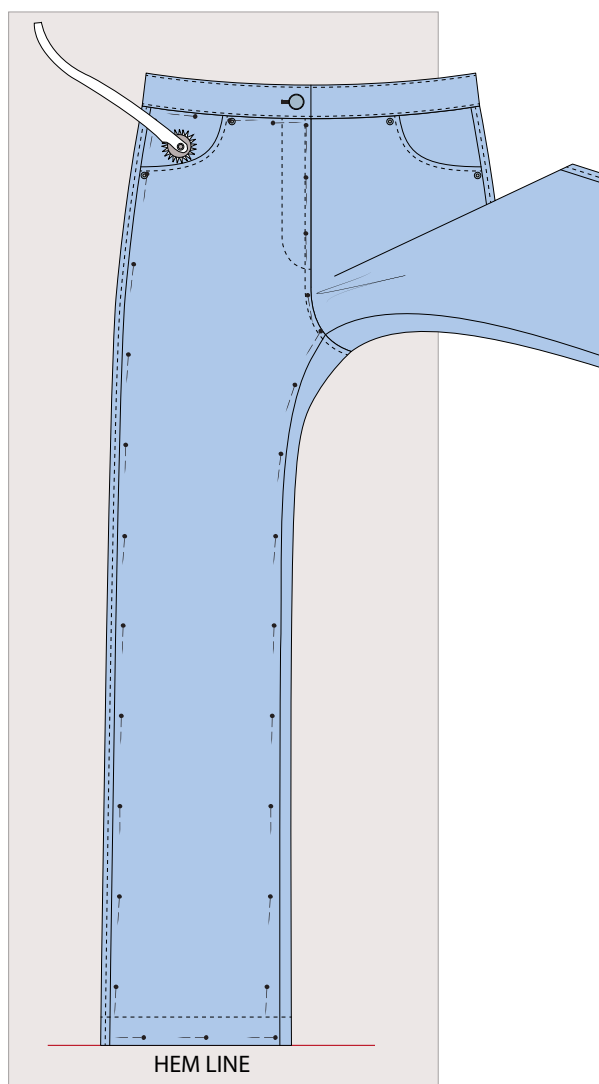
a Take a large piece of pattern paper long enough to pin the pants to (whole piece not pictured in this illustration). Draw a horizontal line at the bottom of the paper and mark as HEM LINE.

b Line up the FRONT pant with the HEM LINE marking. Smooth out any wrinkles. Pin FRONT pant in place around each seam

c



c When pinning the FRONT, it is likely that the BACK piece will extend past the seams towards the front. Be mindful of this and pin along the FRONT seams, rather than on the fabric extending from the BACK.



STEP 3

Use a tracing wheel to trace around the seams. Trace around any details such as pockets.

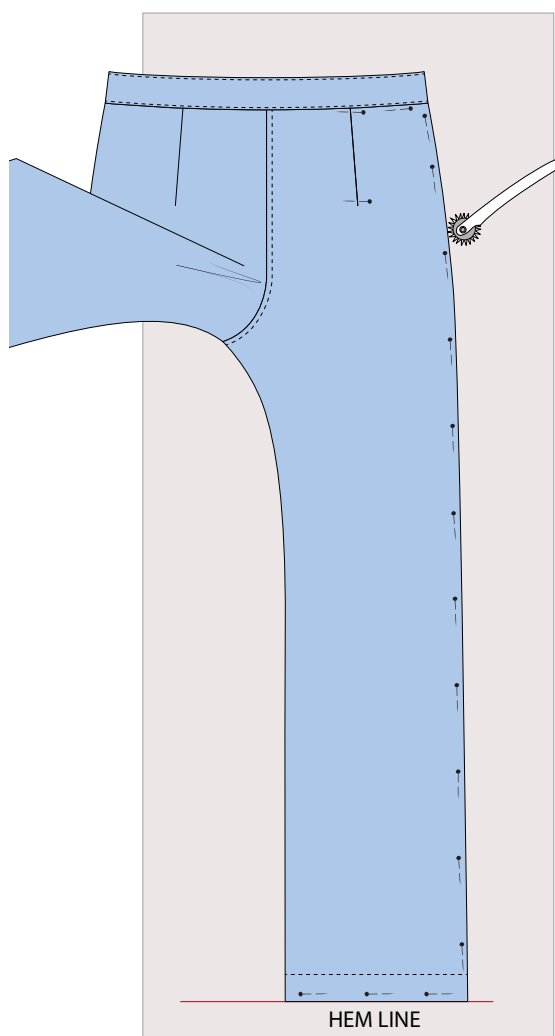
Remove pins and garment. Trace markings made by the tracing wheel.

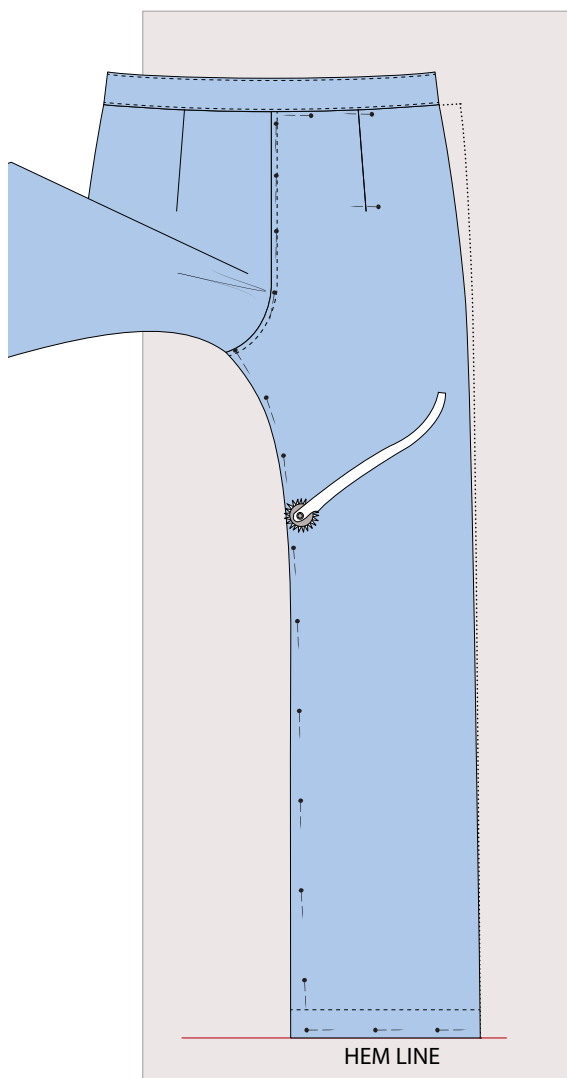
STEP 4

To create the BACK piece, mark the HEM LINE on another sheet of pattern paper.

Pin BACK pant in place at the HEM LINE and smooth out fabric. Pin side seam in place. Pin waist line in place. If there is a dart, you need to trace the BACK pant in two parts (look to p 41 to learn how to create the dart). In this example, we will stop pinning at the dart.

Do not move to STEP 5 until you've finished creating the dart (p 41).





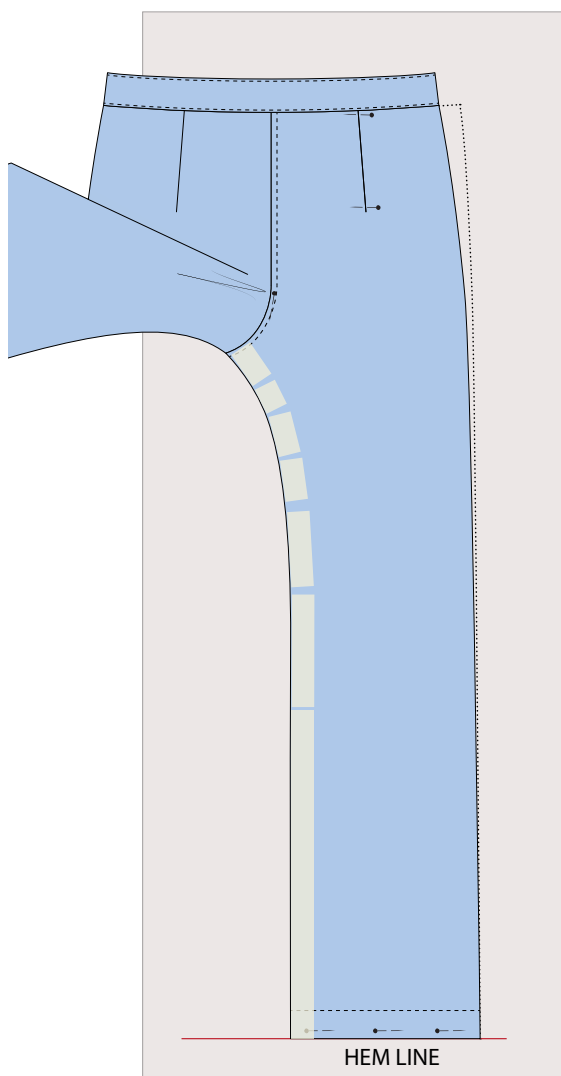
STEP 5

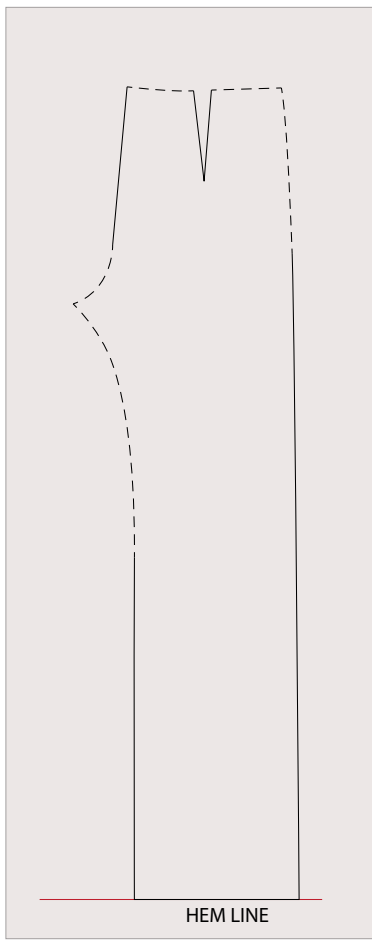
Once the dart is marked, unpin the side seam, smooth the centre back of the garment, and pin in place before tracing with tracing wheel.

STEP 6

The BACK pant might be too wide to trace in one go. We mentioned this in STEP 2 when the BACK pant was extending to the FRONT. In the example, you can see that the inner leg seam is not visible and has wrapped around to the front side of the leg when laying flat. This is because the BACK of pants is normally wider than the FRONT.

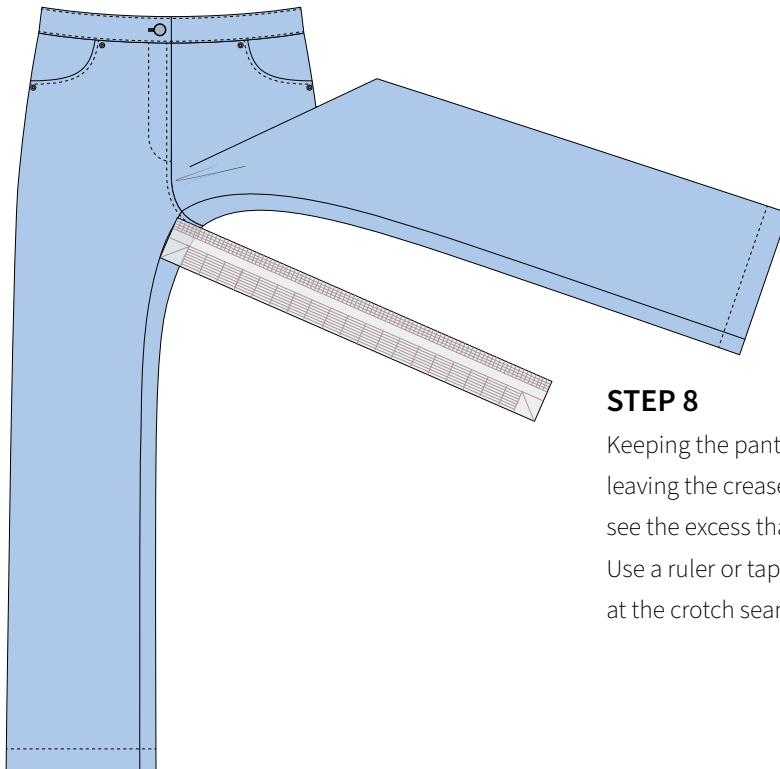
Place masking tape along the fold at the inner leg.





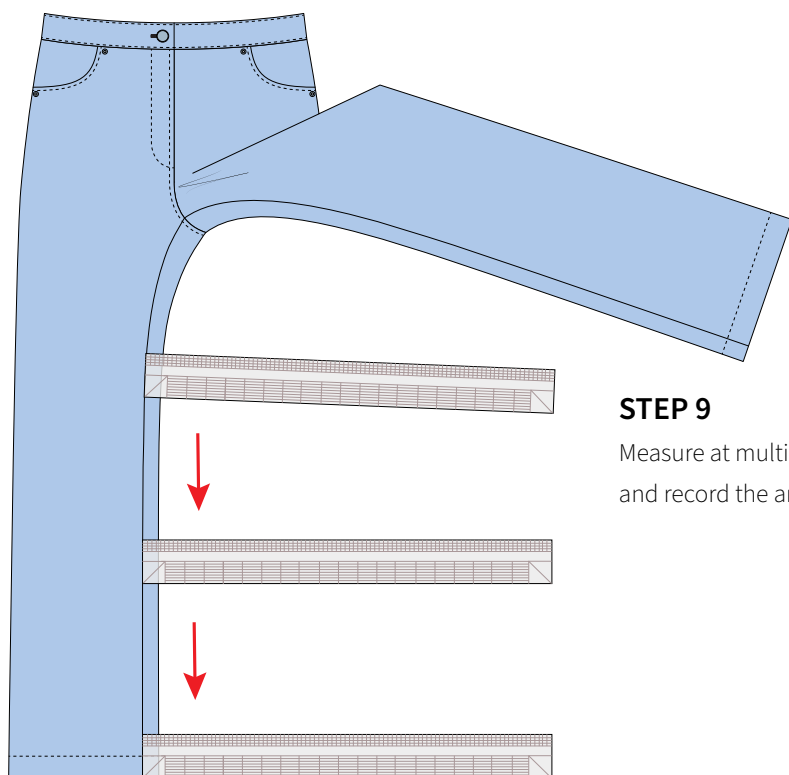
STEP 7

Remove the pins and the pants and trace the markings made by the tracing wheel.



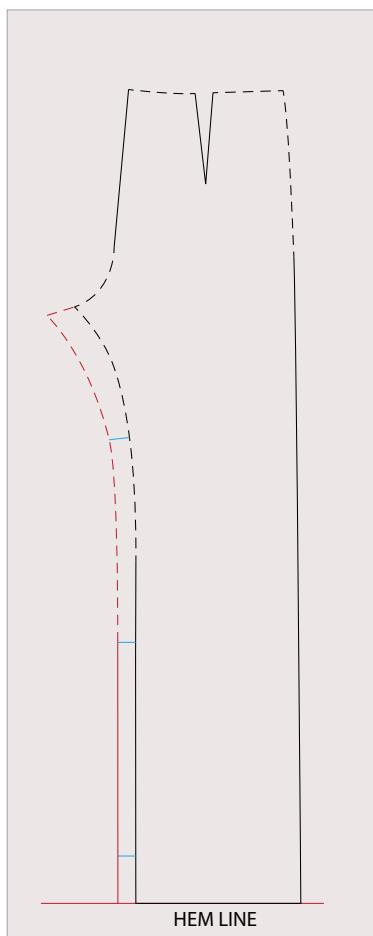
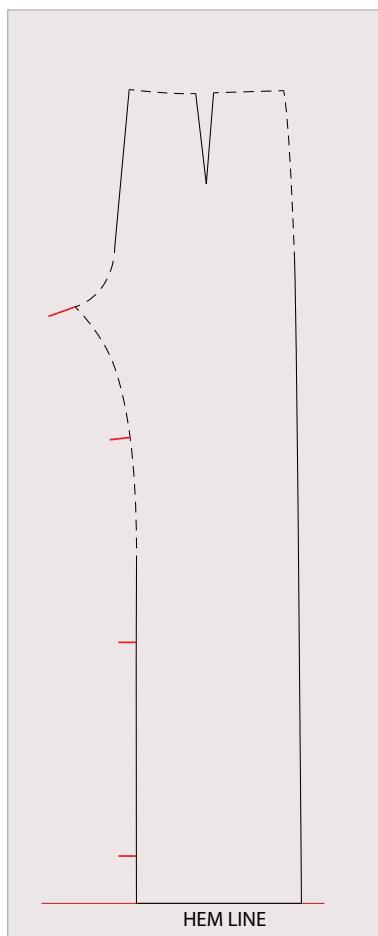
STEP 8

Keeping the pants flat, flip the pants to the FRONT, leaving the crease where the masking tape is. You can see the excess that needs to be added to the BACK. Use a ruler or tape measure to measure the amount at the crotch seam. Take note of the amount.



STEP 9

Measure at multiple points down the leg of the pants and record the amounts.



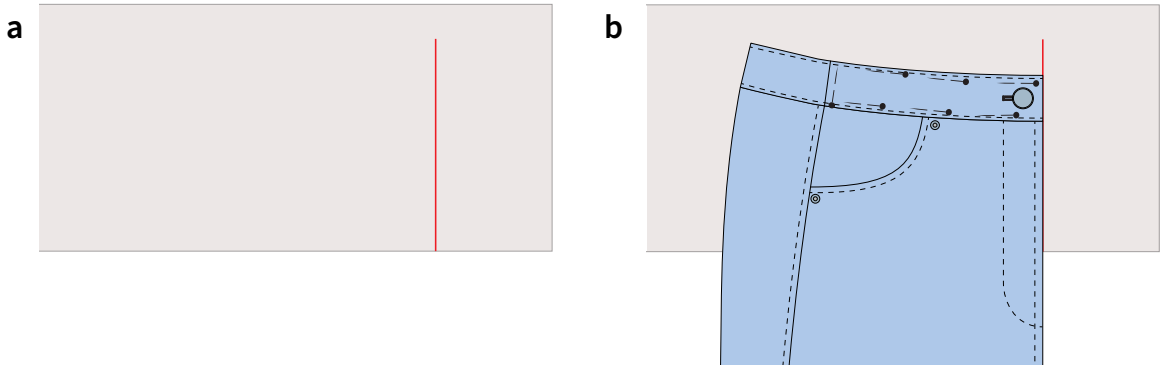
STEP 10

a Go back to the BACK pattern. Add markings down the inner leg seam with the amounts you need to add.

b Draw the new inner leg seam by joining the ends of the markings with a smooth curve.

TRACE WAISTBAND

For shaped waistbands, we recommend tracing from the garment. For straight waistbands, drafting the piece using measurements will give a more accurate pattern piece (p 96). To work out whether a waistband is straight or shaped, lay the piece flat to see if there is shaping. If the waistband does not have side seams it is likely a straight waistband. If you're not sure what type of waistband it is, look at the weave of the fabric. You should be able to see if it remains straight around the waistband (straight waistband) or if the weave runs diagonally at all (shaped waistband). To trace a shaped waistband, follow STEP 11.



STEP 11

a Draw a vertical line on a piece of pattern paper large enough to trace the waistband pieces.

b Line up the edge of the FRONT WAISTBAND with the line marked. Pin waistband. Trace with tracing wheel. Remove pins and garment and trace markings.

c Repeat for the BACK WAISTBAND. As the BACK WAISTBAND is likely symmetrical and cut on the fold, we recommend finding the CENTRE BACK and only tracing half the piece. This will ensure the piece is as accurate as possible.

COMPLETE THE PATTERN

- Trace all other pieces (BACK WAISTBAND)
- Draft patch pocket (p 99) and slash pockets (p 92) if applicable
- Draft a straight waistband if applicable (p 96)
- Check and true the pieces (p 62). Walk waistband into waist of pants to check it is correct. Mark notches on the waistband at any points of interest (such as darts and pocket positions).
- Add seam allowance (p 73)
- Move notches to the cut line
- Add pattern markings to each piece (p 85)
- If your garment has a fly front, we suggest borrowing pattern pieces from another pants pattern instead of tracing.

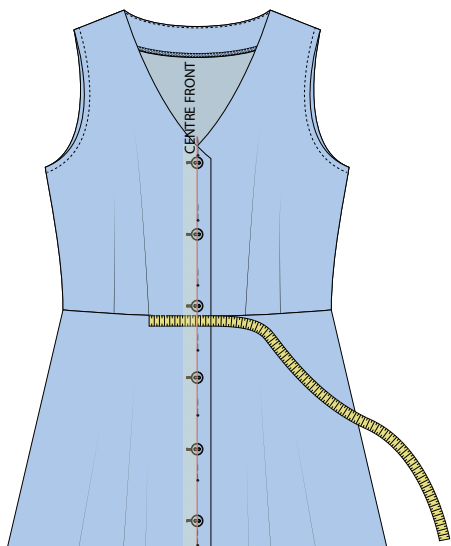
GARMENT WITH TUCKS



Use this tutorial if your garment includes tucks. This same method would work for pleats. Tucks are small pleats that are usually narrow and run parallel to each other. They are created by folding the fabric to the desired width and then stitching along the fold to secure it in place. Tucks can be used for both functional and decorative purposes in garments.

Prepare the garment by looking to p 13.

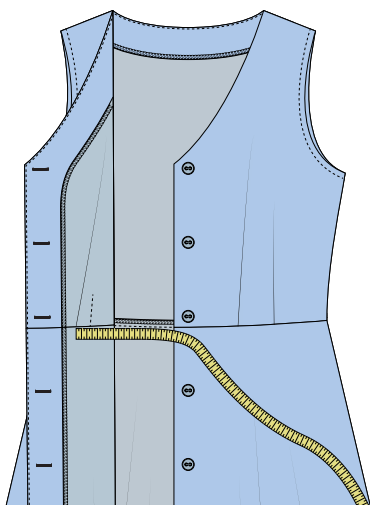
DETERMINE DART WIDTH



STEP 1

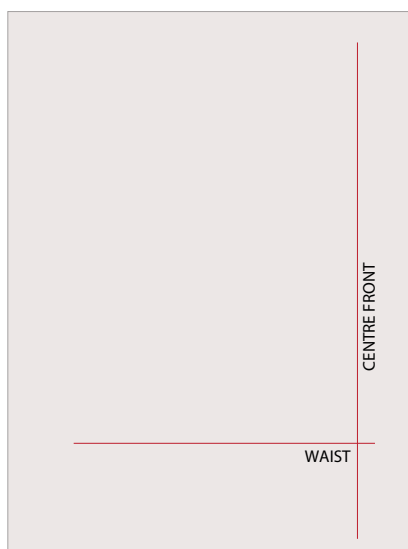
a Find CENTRE FRONT (p 33). Use pins or masking tape to mark it. Masking tape will work better if your garment doesn't have a centre front opening like our example. Pins are fine if you have buttonholes as a reference.

b Use a tape measure to find the distance between CENTRE FRONT and the first tuck. Take note of the measurement.



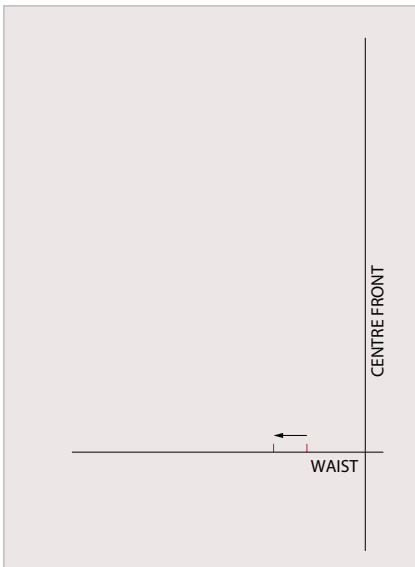
STEP 2

Turn the garment inside out. Measure the width of the tuck inside the garment. Remember, to create a tuck the fabric is folded, so measure from the stitching to the fold and then double it to find the full width of the tuck. For example, if the tuck measures **2cm (3/4in)** from stitching to fold, the amount of width required to create the tuck is **4cm (1 1/2in)**.



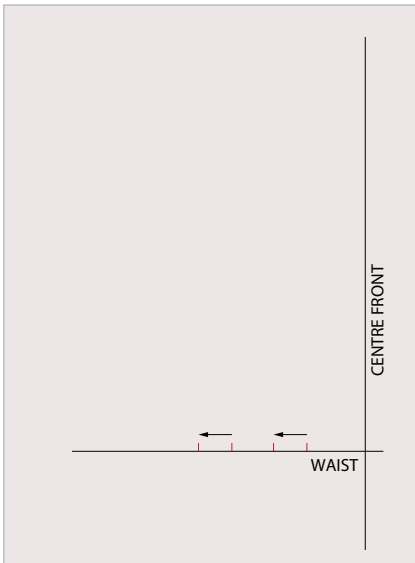
STEP 3

On a piece of pattern paper, draw a line down one side of the paper and label it as CENTRE FRONT. Draw a second line perpendicular to the first towards the bottom of the paper and label it WAIST.



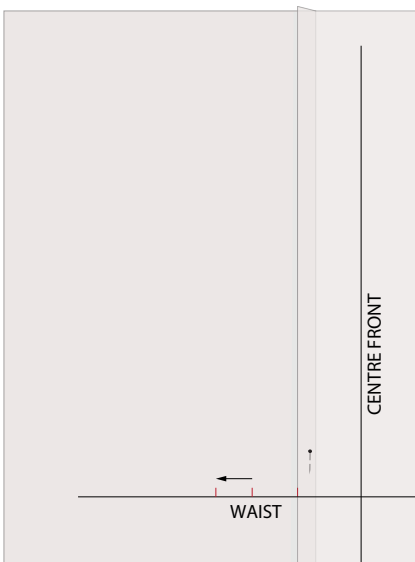
STEP 4

Using the measurements found in STEPS 1 and 2, mark the tuck position on the WAIST using vertical lines. Use an arrow to indicate the direction the tuck will be folded.



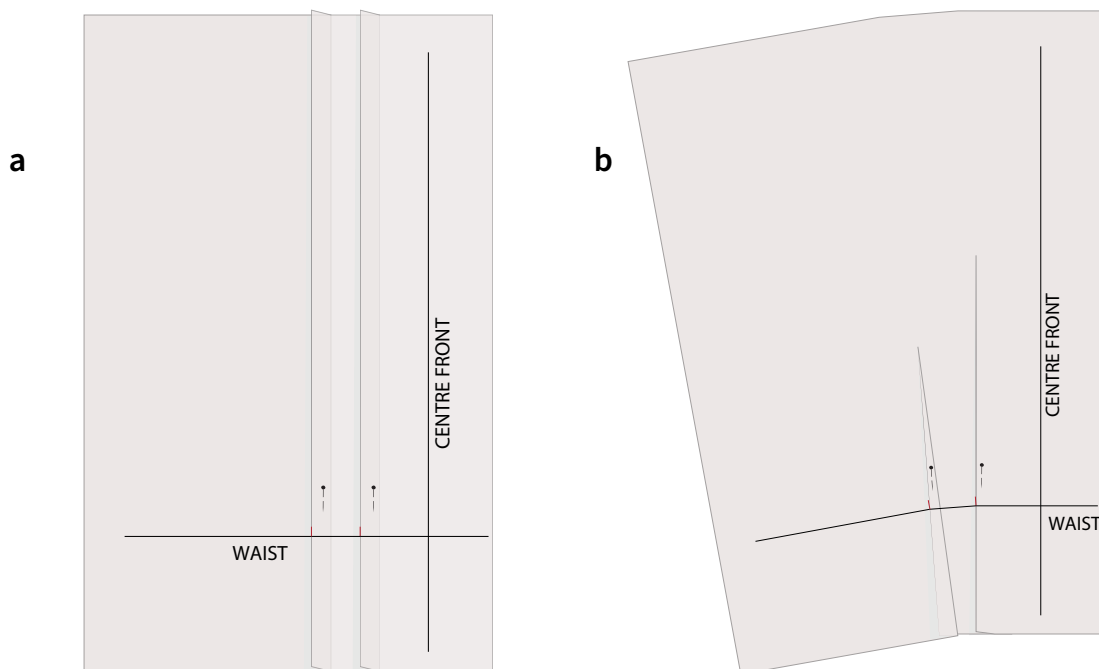
STEP 5

Refer back to the garment to work out the width between the tucks. Mark on the pattern. Measure the other tucks and mark on the pattern.



STEP 6

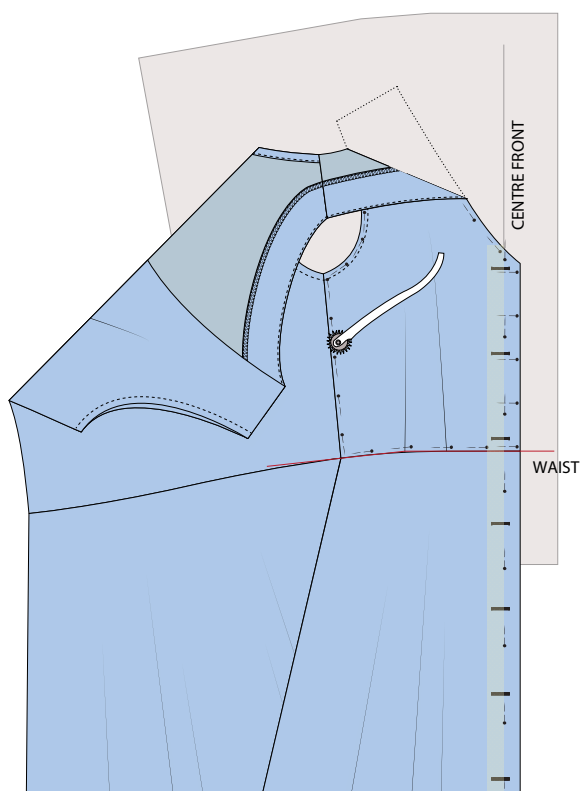
Fold the first tuck as you would if it was cut from fabric in the direction indicated by the arrow. Use your fingers to create a crisp crease and pin in place through the layers of paper.



STEP 7

Look at the garment to determine what kind of tucks they are. If they are tucks that run through the whole garment, press the tucks flat all the way through the piece of paper **(a)**.

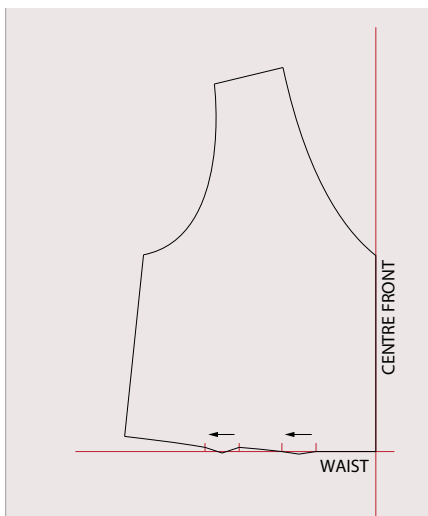
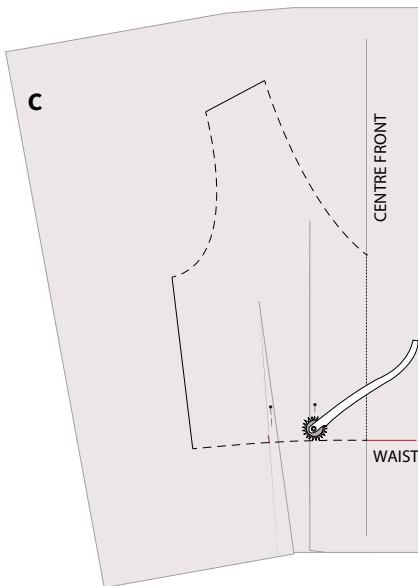
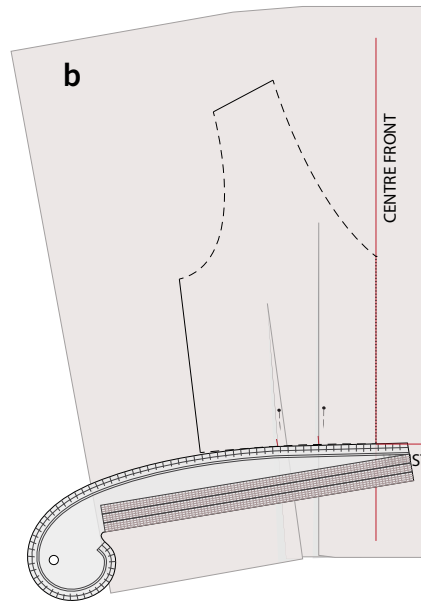
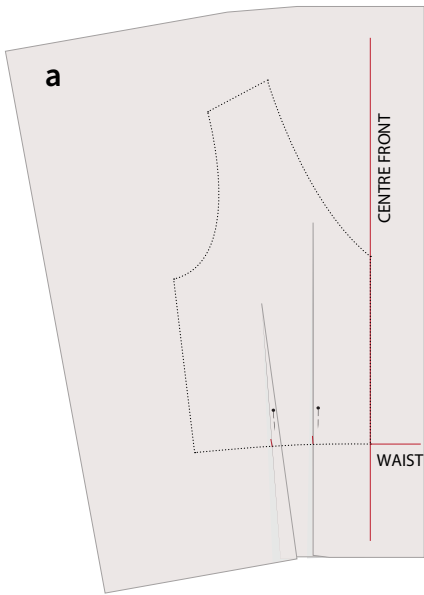
If the tucks are only in a particular area, such as the waist area, press the tucks so they are where you need them but not through the whole piece **(b)**.



STEP 8

With the paper still folded and pinned, place the garment on top, lining up the CENTRE FRONT of the garment with the CENTRE FRONT on the paper and the waist seam of the garment with the waist marking on the paper.

Pin in place. Use a tracing wheel to trace the seam lines.



STEP 9

a Remove seam pins and garment. Leave pins holding tucks in place.

b Use markings from tracing wheel to trace seam lines.

c Use tracing wheel to transfer waist shaping to the folded paper. When you remove the pins, you will have the correct seam shaping.

STEP 10

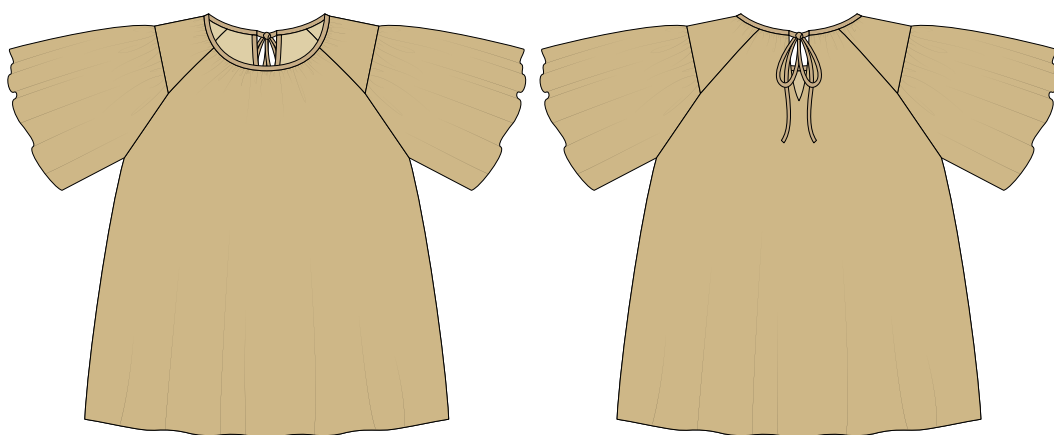
Remove the pins from the tucks. Trace markings made by the tracing wheel on the tucks.

Finalise pattern.

COMPLETE THE PATTERN

- Trace all other pieces
- Add seam allowance (p 73)
- Move notches to the cut line
- Add pattern markings to each piece (p 85)

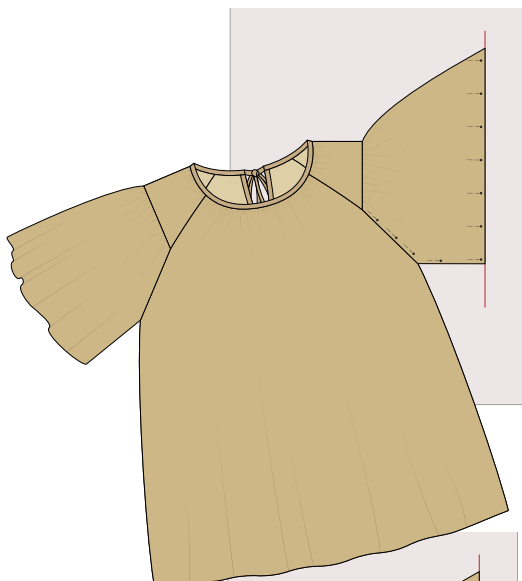
GARMENT WITH GATHERS



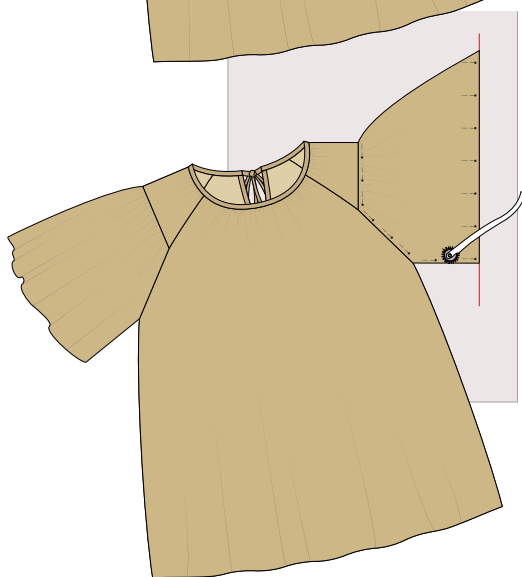
Gathers are a way to add fullness to a garment or a particular part of a garment.

Gathers are created by stitching a row of basting stitches along a fabric edge and then pulling the threads to gather the fabric into a smaller space. Gathers can be used to add fullness to skirts, sleeves, or other parts of a garment, creating a soft, flowing effect. They are often used to fit a larger piece of fabric, such as a sleeve, into a smaller piece, such as an armhole. Gathers can be evenly distributed or concentrated in specific areas, depending on the desired effect. Prepare the garment by looking to p 13.

a



b



STEP 1

a When working with gathered pieces, start by pinning the sections of the garment that are not gathered to the paper, getting them as flat as possible. In this case, it's the sleeve underseam, hem and where the sleeve joins to the body. The sleeve is all in one piece (no shoulder seam) so leave enough pattern paper at the top to draft the back of the sleeve (not pictured).

Due to the straight nature of the sleeve hem, you might find it helpful to start by ruling a straight line for the hem and aligning the hem with that.

b Pin the gathered section, getting it to sit as flat as possible. In the example, this is the sleeve seam that joins to the shoulder panel.

Use tracing wheel to trace piece.

Remove the pins and the garment from the pattern paper.

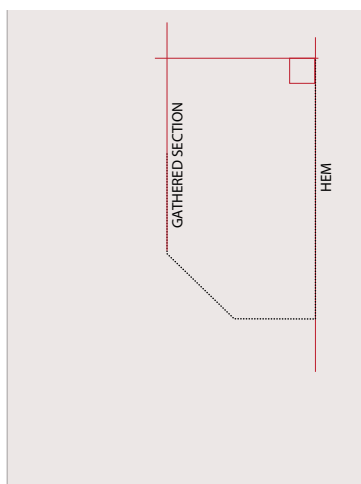
STEP 2

a Use a ruler to draw a perpendicular line from the hem over to the gathered section. Extend the gathered section with a straight line until it intersects the new line.

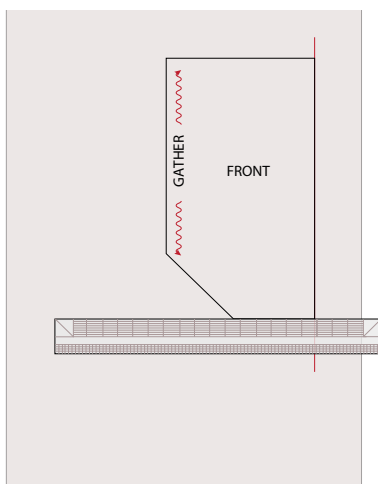
b Use a ruler to trace over the tracing wheel markings for the other seams with straight lines.

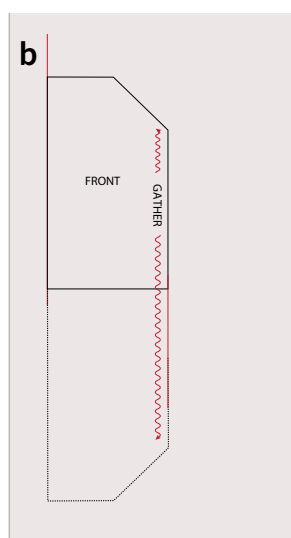
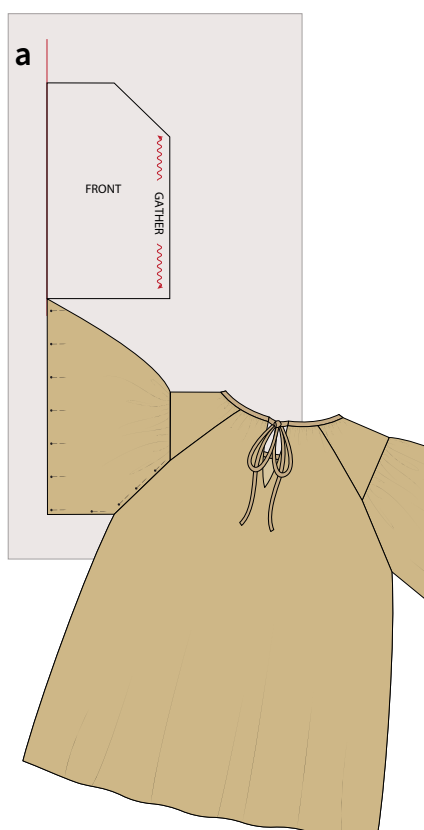
To indicate gathers, write the word 'GATHER' and a squiggly line with arrows along the seam. Write 'FRONT' on the sleeve so it's clear which is the front and the back. There may be no difference in a pattern like this, but it is good to get into the habit of marking the front and back of a sleeve.

a



b





STEP 3

a To complete the sleeve, flip the shirt to the back and repeat process, lining up the hem of the sleeve with the pattern piece (STEP 1).

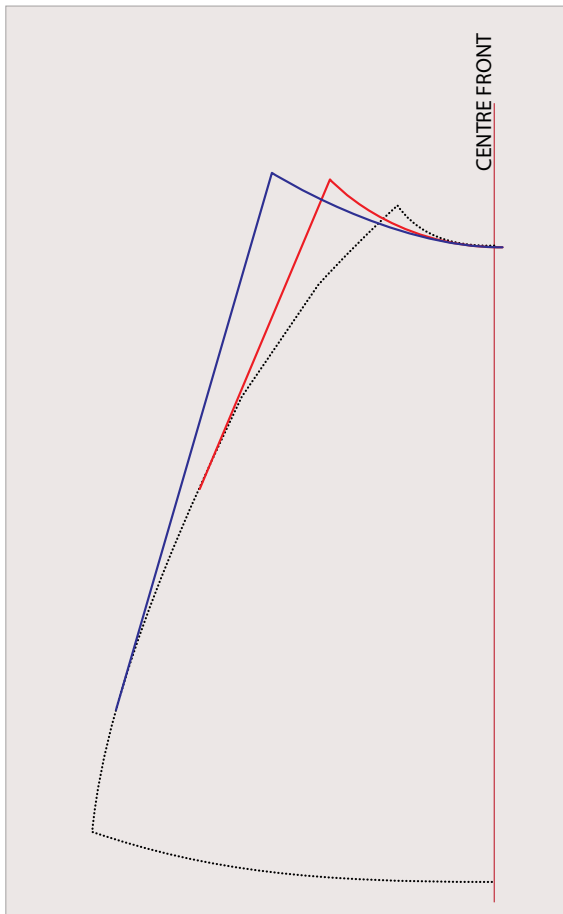
b Remove the pins and the garment and use a ruler to mark in the lines, connecting them to the front of the sleeve. Extend the gather marking onto the back of the sleeve.

c Check and true the pattern by checking that the underseams are the same length.



STEP 4

Repeat the process for the body pieces. In the example, the garment has gathers around the neckline. Pin the CENTRE FRONT in place and trace all seams.



STEP 5

Remove the pins and the garment and trace over the tracing wheel markings.

For the neckline, consider how much extra fabric you will need to create the gathers. The amount will depend on the design of the garment and the fabric it will be made from. For a thicker fabric, you may not need much extra width at the neckline (red line). For a lighter-weight fabric, you may need more width to create the desired amount of gathers (blue line). Join the new neckline to the side seam with a smooth line.

The amount of gathers can be adjusted if required after you have made a toile to check the pattern.

Finalise the pattern piece by adding pattern markings, including a line to indicate the neckline is gathered.

COMPLETE THE PATTERN

- Trace all other pieces
- Add seam allowance (p 73)
- Move notches to the cut line
- Add pattern markings to each piece (p 85)

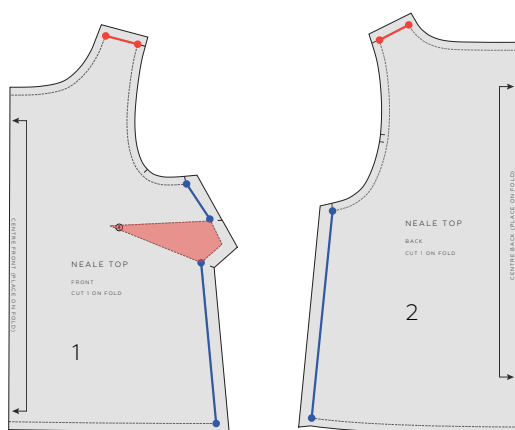
FINALISING THE PATTERN

Once you have traced the garment, you will need to finalise the pattern and check that it is correct. As you learn to draft patterns from existing garments, as well as drafting or hacking patterns in general, there are a number of techniques you will come back to over and over.

Use these pages to familiarise yourself with the techniques we use when drafting our patterns and then refer back to these pages when you are working through the exercises.

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 66.

METHOD 2 - WALK SEAMS

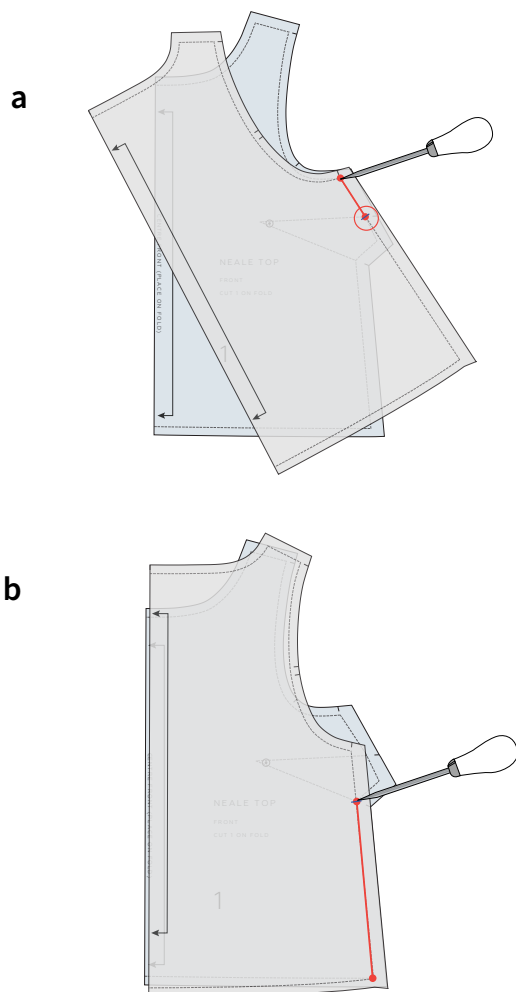
The other way you can do this (which is the method we prefer here at **In the Folds**) is to match up the seams as if you were sewing them and check that they are the same length. You need to line up the patterns with STITCH LINE on STITCH LINE.

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 66.

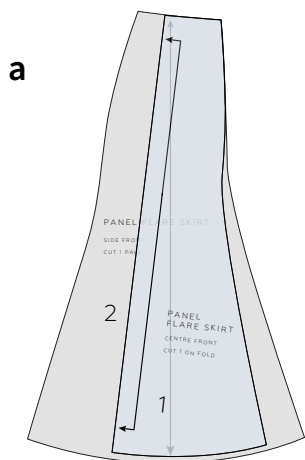


CHECKING CURVED SEAMS

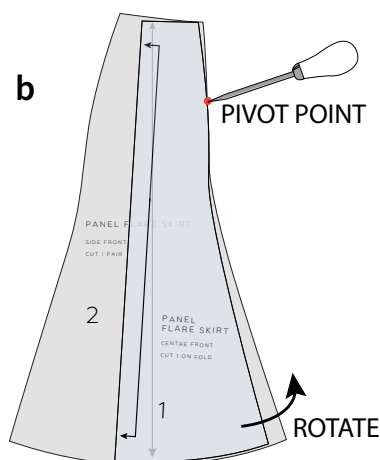
When it comes to curved seams, the process of checking patterns is slightly different to when you check a straight seam.

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.

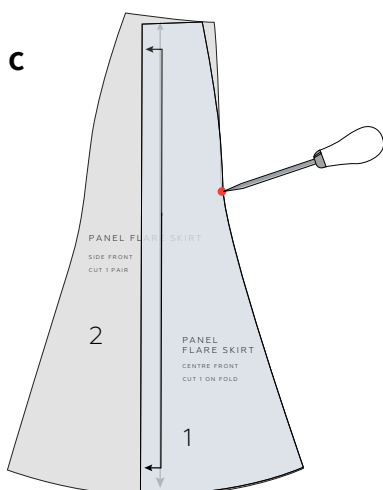


a Match the seams together at the top of the seam, as if you were sewing them (one on top of the other). You may need to flip one upside-down to line them up correctly.



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.

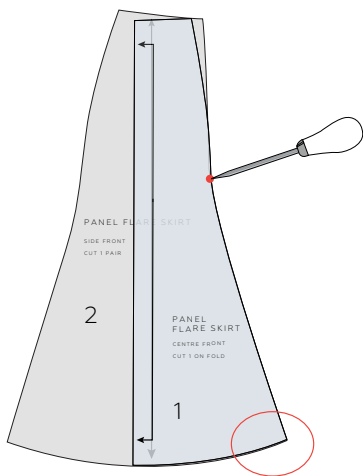
c Move the point of the stiletto to the next pivot point (where the seam lines diverge again), and rotate the pattern until the seams align again. Continue until the whole seam has been checked.



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

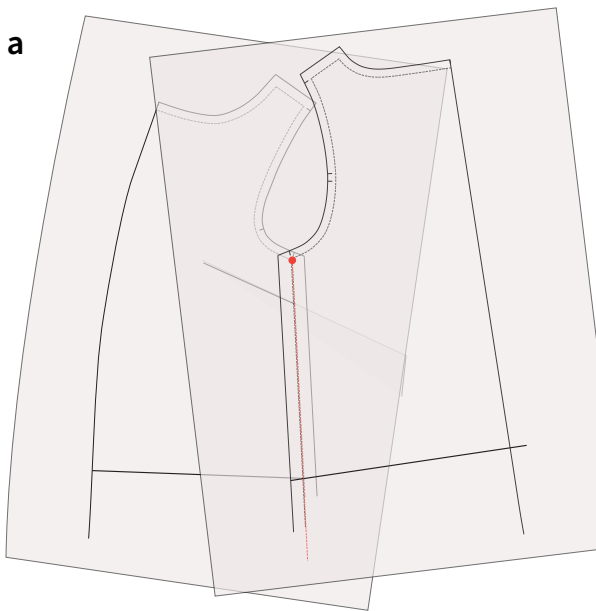


d Check that the seams are the same length. If one of your seams is longer by a small amount (up to 1cm / $\frac{3}{8}$ in), simply trim off the excess. If the discrepancy is bigger, you will need to remove half the excess from the length of one piece, and add the other half to the other piece, so that they are the same length (see p 66).

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

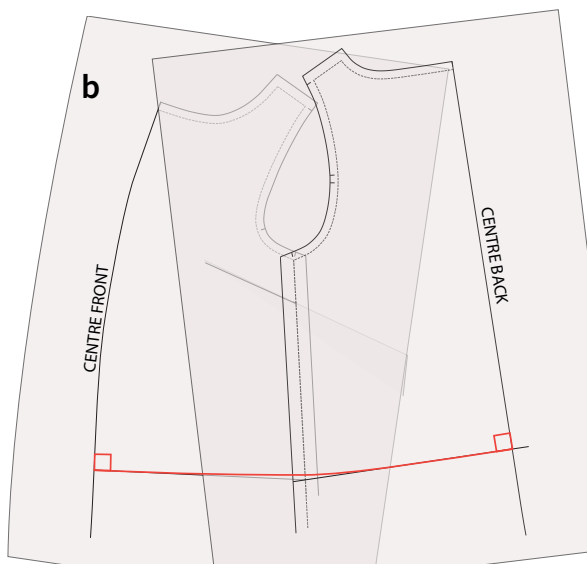


a For the example we will be using a generic top pattern with a dart. Fold the dart on the FRONT as if it has been sewn. Line up the side seam on the front and back pattern pieces - STITCH LINE on STITCH LINE, as if they have been sewn.

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.

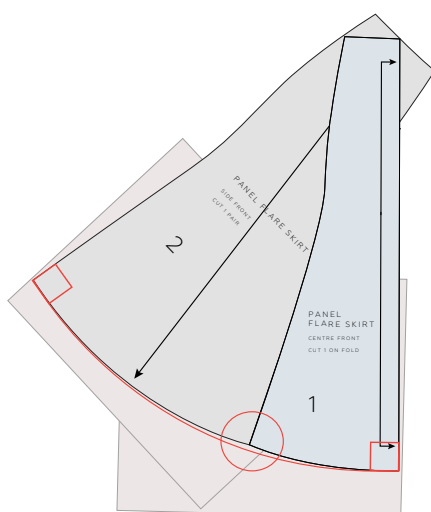




CHECK PATTERNS ARE SQUARED OUT

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

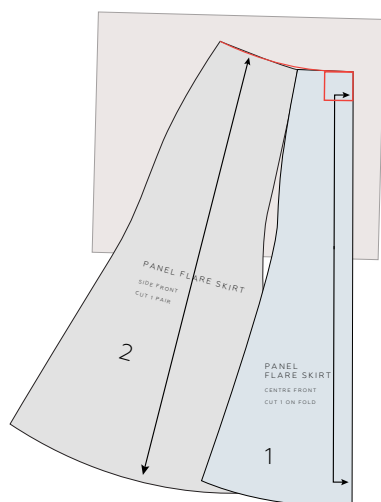


TRUE CURVED SEAMS

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

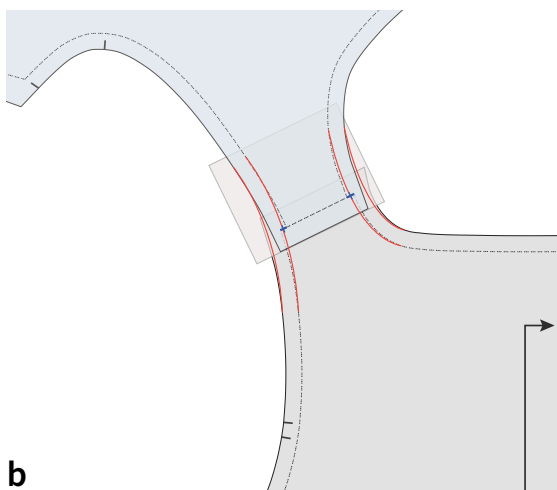
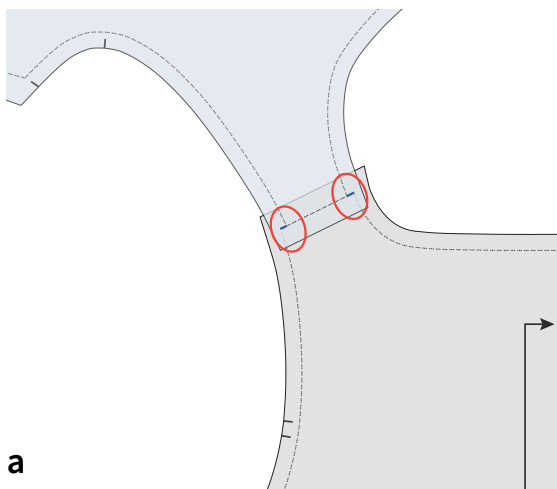
If your seams happen to be different lengths, you will need to do a small alteration to correct this. If the difference is larger than a few millimetres (up to 1cm / $\frac{3}{8}$ in), we suggest going back to the pattern and checking that you haven't made an error, before following the directions below.

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.

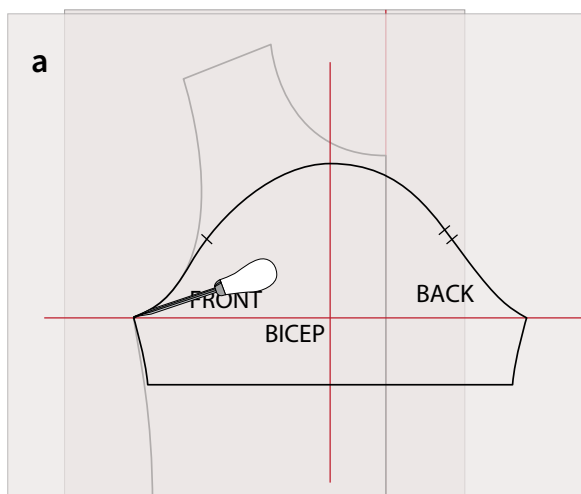
b Add to the seam on one side (the shorter side) and remove from the other, creating a line of best fit between the two seams. Draw in a smooth new seam line. Use a tracing wheel to transfer the new line from one pattern piece to the other. Tape on small pieces of paper or masking tape if you need to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

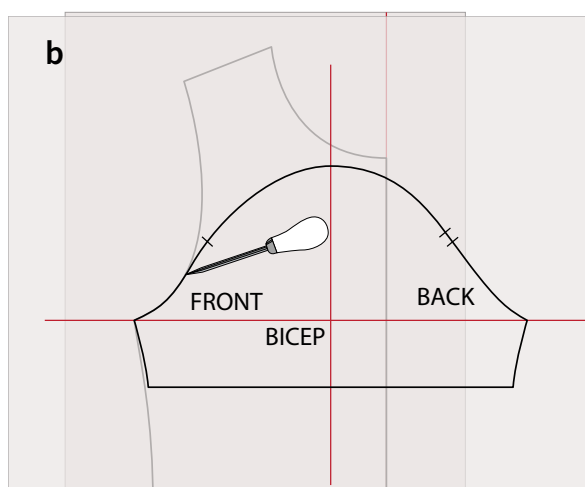
CHECK SLEEVE FITS ARMHOLE



STEP 1

a Place the FRONT of the SLEEVE on the FRONT pattern piece, matching up the top of the underseam on the SLEEVE with the top of the side seam on the FRONT. If your pattern has seam allowance added, make sure you are lining up the STITCH LINES. Use a stiletto or pin to hold the layers together at this point.

If you are using opaque pattern paper, use a tape measure to measure the curve of the armscye and compare to the length of the sleeve cap.

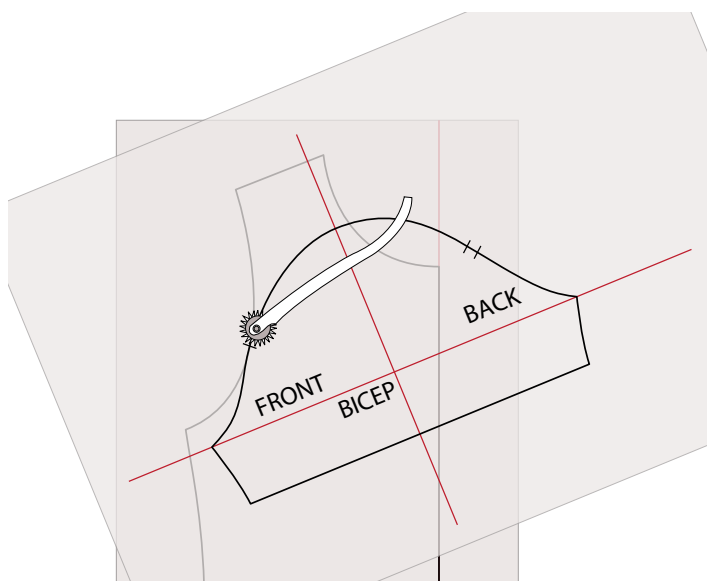


b Rotate the SLEEVE piece so that the STITCH LINES remain aligned. Leaving the stiletto in position will allow you to keep the intersection points on top of each other while still being able to rotate the SLEEVE piece.

Move the stiletto to the point where the two STITCH LINES diverge / change direction.



c Rotate the SLEEVE so that the STITCH LINES line up again. Continue pivoting the SLEEVE in this manner, moving the stiletto as needed, until you reach the front notch on the SLEEVE.



STEP 2

Use a tracing wheel to transfer the notch position from the SLEEVE onto the FRONT.

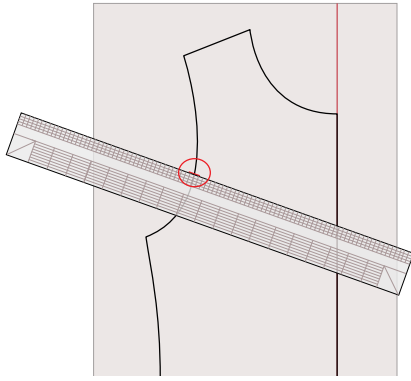


STEP 3

a Continue pivoting until you reach the shoulder seam.

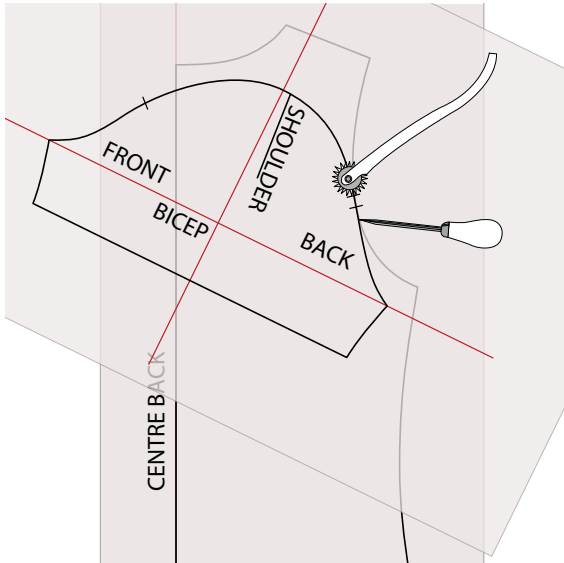


b Trace the shoulder line from the FRONT onto the SLEEVE with a pencil and ruler.



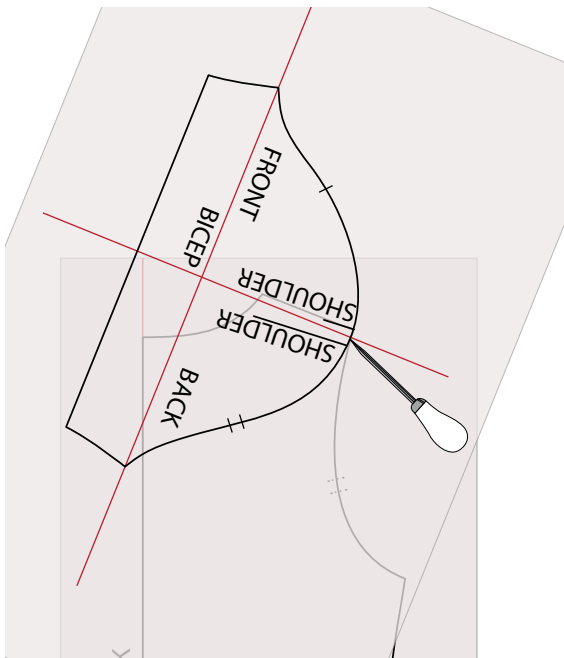
STEP 4

Remove the sleeve and use a ruler to mark in the notch on the armhole.



STEP 5

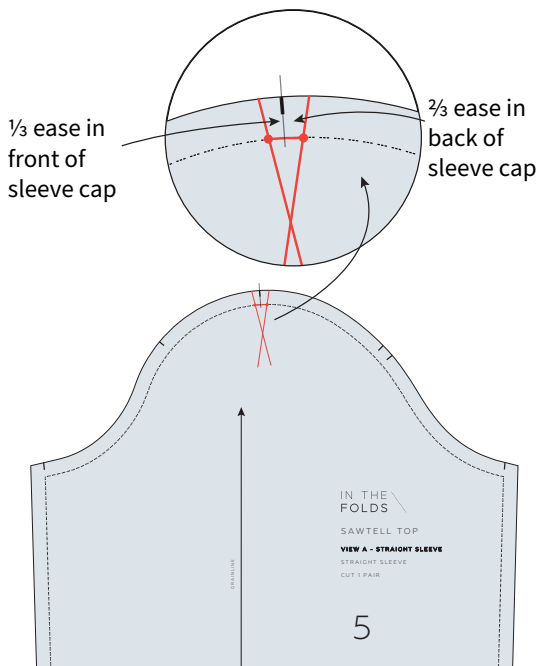
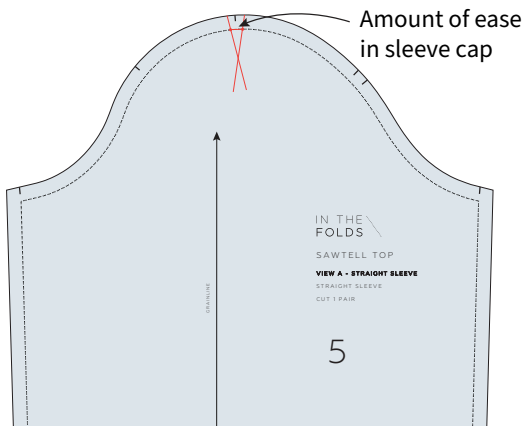
Repeat process for the BACK (STEPS 1-2).



STEP 6

In our example, the back shoulder seam ends up beyond the front shoulder seam, which indicates that we do not have enough ease in the sleeve cap (i.e., the STITCH LINE of our sleeve cap is shorter than the STITCH LINE of our armscye). To add ease, see p 71.

The amount of required ease in a sleeve cap varies from 0 to about 2.5cm (1in) and depends on the style of garment and the fabric being used. On a T-shirt sleeve made from knit fabric, no sleeve cap ease is required. For a woven shirt you would normally have about 1.2cm (½in) and for a coat in a thick fabric you may have up to 5cm (2in). See STEP 7 for what to do when there is ease in the sleeve cap.



STEP 7

On the SLEEVE, measure the distance between the two shoulder lines marks on the sleeve cap STITCH LINE.

If you do not have the correct amount of ease in the sleeve cap, look to p 71 to adjust.

STEP 8

Check that the notch is in the correct position. If your sleeve cap has no ease (i.e., in the case of a knit T-shirt) the notch needs to be on the actual shoulder point - found by walking the sleeve into the armhole.

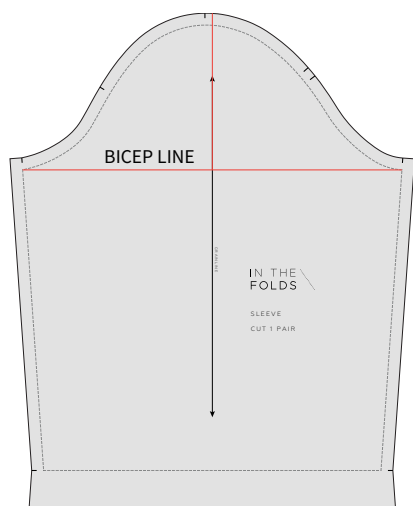
Where there is ease, one third of the sleeve cap ease should be placed in the front sleeve cap and two-thirds in the back.

This means you need to take the measurement found in STEP 7 and divide by 3. Position the notch this distance back from the front shoulder line on the sleeve cap STITCH LINE. Extend the notch to the edge of the pattern so you can mark it with your pattern notcher.

For our example, our sleeve cap ease is 1.2cm ($\frac{1}{2}$ in). We divide this by 3 to get a result of 4mm. This means the shoulder notch needs to be positioned 4mm back from the line that indicates the front shoulder line on the STITCH LINE.

Remove shoulder line markings once the notch is placed.

CHANGE THE AMOUNT OF EASE IN A SLEEVE CAP



INTRO

After walking the sleeve into the armhole (see p 67) you may realise that you need to add or remove some ease from the sleeve cap for the sleeve to fit into the armhole.

STEP 1

Mark in the BICEP LINE by marking a line from the top of the STITCH LINE of the underseam on one side over to the other, perpendicular to the grainline. This is your BICEP LINE.

Extend the grainline until it reaches the top of the sleeve.

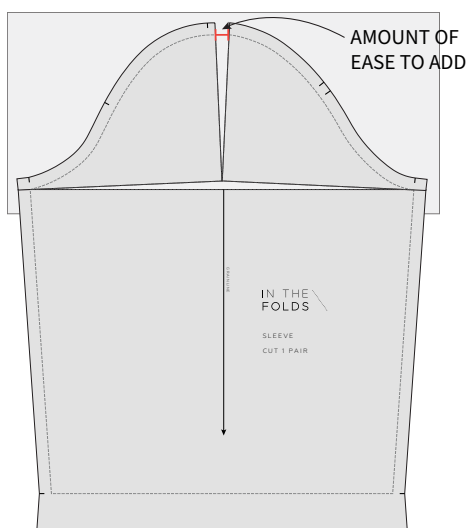
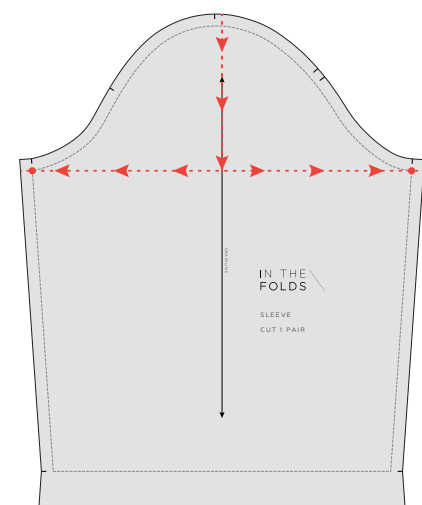
STEP 2

Cut down the grainline from the sleeve cap. Stop when you get to the BICEP LINE. Cut along the BICEP LINE on each side. Stop when you get to the STITCH LINE on each side of the sleeve.

Cut into the seam allowance on each end of the BICEP LINE but stop 1-2mm from the STITCH LINES to create 'hinges.'

To remove ease, move to STEP 5 (p 72).

To add ease, continue to STEP 3.

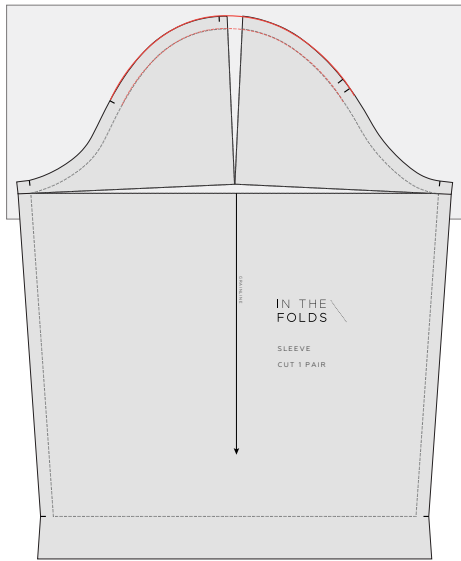


ADD EASE

STEP 3

Slide a piece of pattern paper under the cap section of the sleeve. Use the cuts made to open the cap section by the amount of ease you want to add, checking width by measuring from STITCH LINE to STITCH LINE. Make sure to open by an even amount on each side. You can check this by extending the grainline up onto the paper if required.

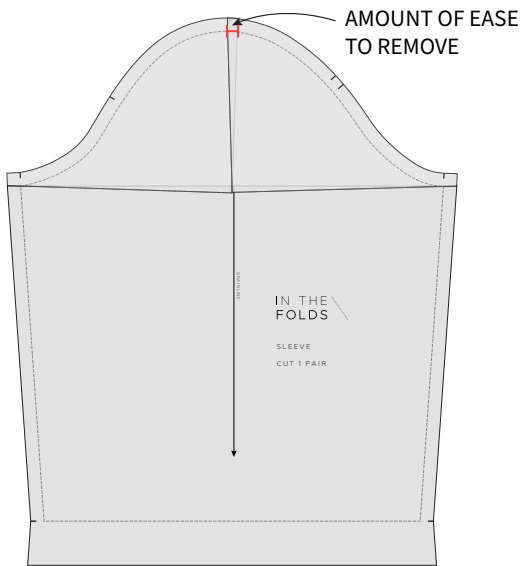
When you have added the required amount, tape or glue in place.



STEP 4

Draw smooth curves over the adjustment to create the new sleeve cap STITCH and CUT LINES.

Re-position shoulder notch using the tutorial on p 67.

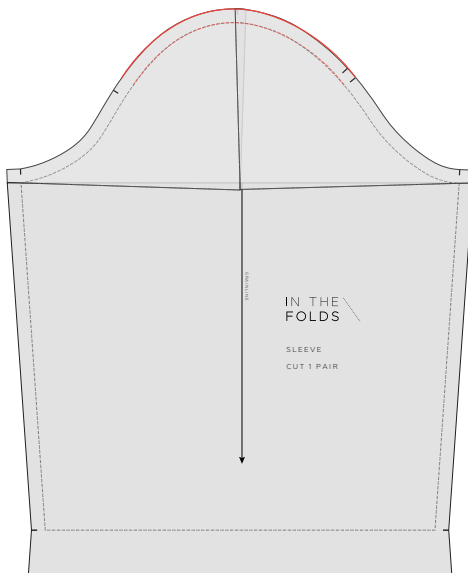


REMOVE EASE

STEP 5

Use the cuts made to close the cap by the amount of ease you want to remove, checking width by measuring from STITCH LINE to STITCH LINE. Make sure to close by an even amount on each side.

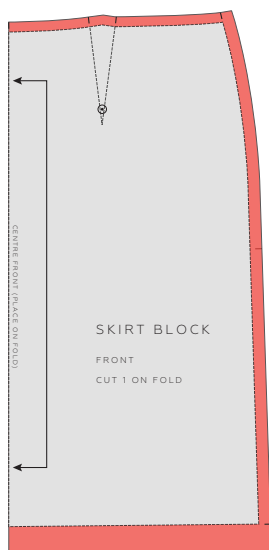
When you have removed the required amount, tape or glue in place.



STEP 6

If required, draw a smooth curve over the adjustment to create the new CUT and STITCH LINES.

Re-position shoulder notch using the information on p 70.



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 74 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 75.

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).
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).
COLLAR	6mm - 1cm (¼in - ⅜in)	A narrower seam allowance (i.e., 6mm (¼in)) makes it easier to sew around the collar edge and get a clean and neat finish.
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 74 if needed). Find the corresponding line along the width of your grading ruler.

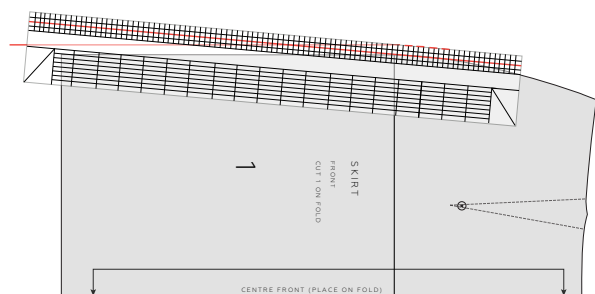
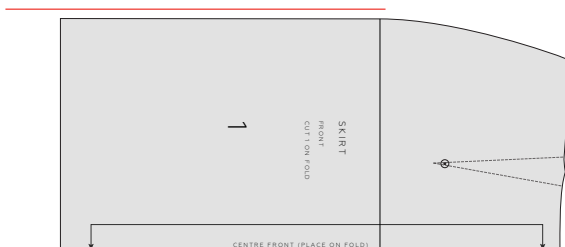
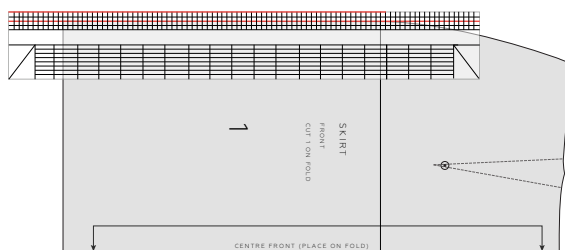
For the example, we will be using a basic skirt pattern to demonstrate how to add seam allowance.

START WITH STRAIGHT SEAMS

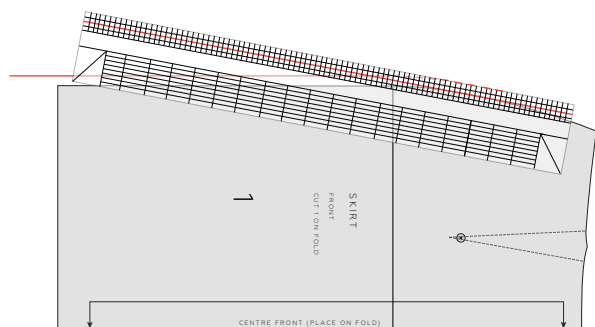
2 Lay the line on your ruler that corresponds to your desired seam allowance along the side seam of your pattern. It is much easier to work horizontally than vertically, so we suggest rotating your pattern piece.

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

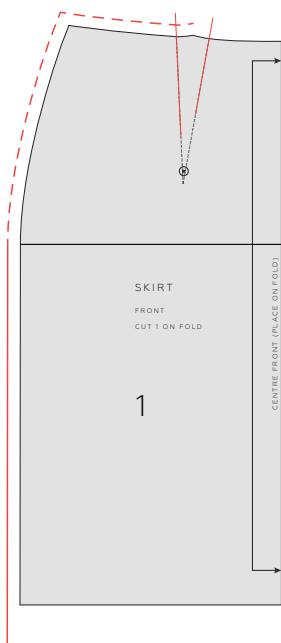
3 a If the seam you are adding seam allowance to is curved (which it is in the case of the hip shape here) you can mark the seam allowance with a broken line. Line up your seam with the ruler and draw a broken line.

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.

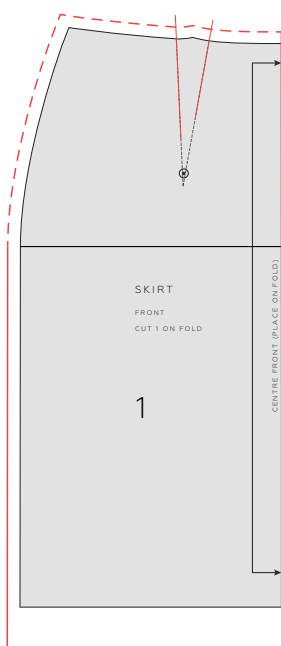
At In the Folds, we find this the easiest way to mark seam allowance on curves. Alternatively you can use a French curve that has seam allowance markings.



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.



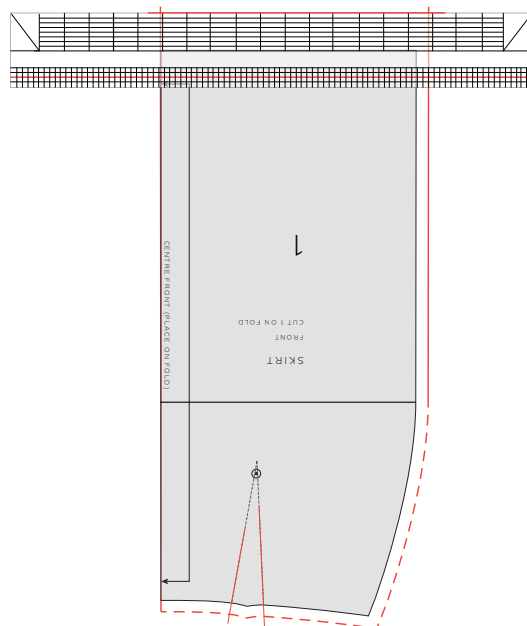
WHEN A SEAM DOES NOT REQUIRE SEAM ALLOWANCE

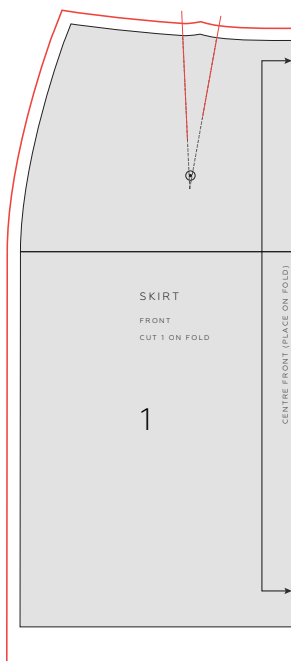
5 The centre front of this pattern does not need seam allowance, as it will be cut on the fold. When you have a seam like this, extend the line so that it intersects with the seam allowance markings on each end of the seam.

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 75 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 74 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!

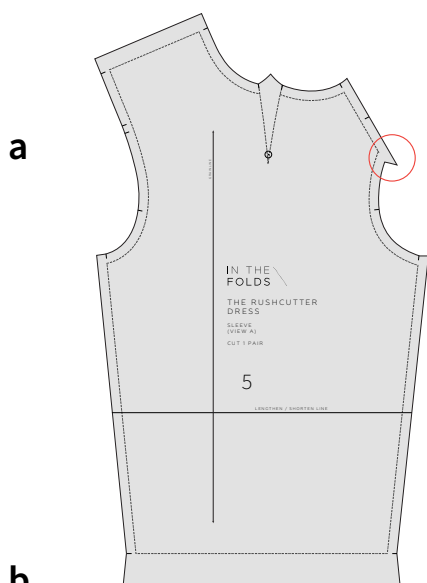
SEAM ALLOWANCE AT CORNERS + INTERSECTION POINTS

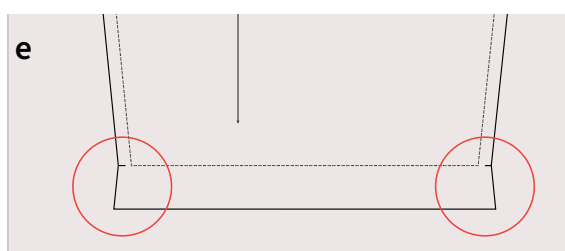
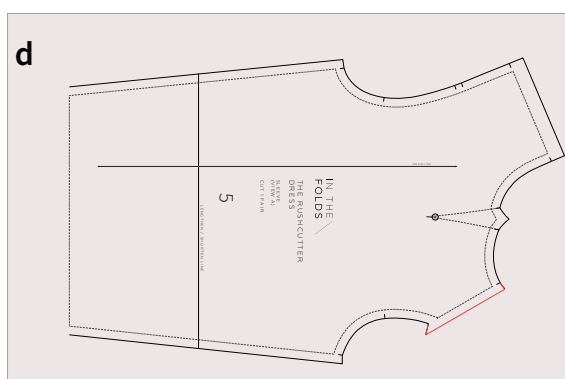
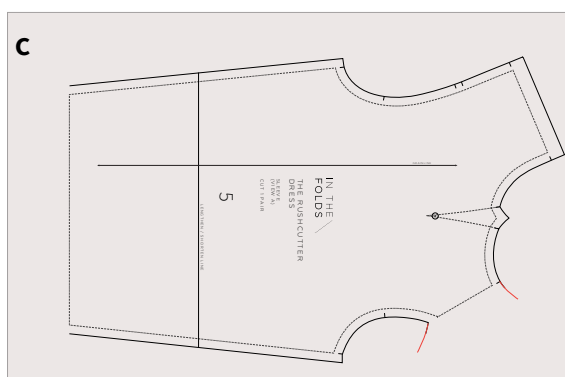
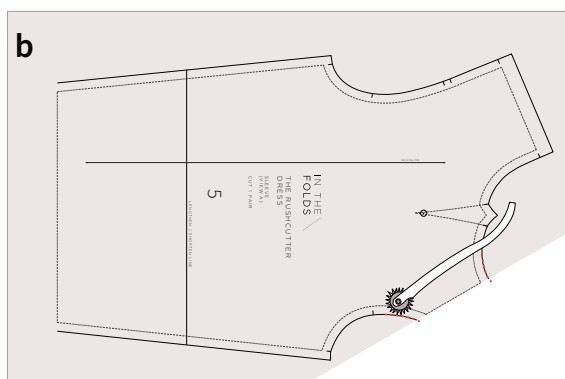
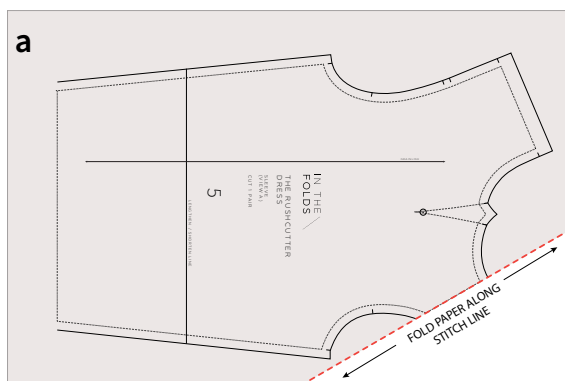
Sometimes you can just extend the lines from one seam to another and they will come to a corner that will sit correctly (like in the skirt example above). With other shapes - especially on points - you will need to adjust the angle or line of the seam allowance so that when the seam is sewn, the seam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

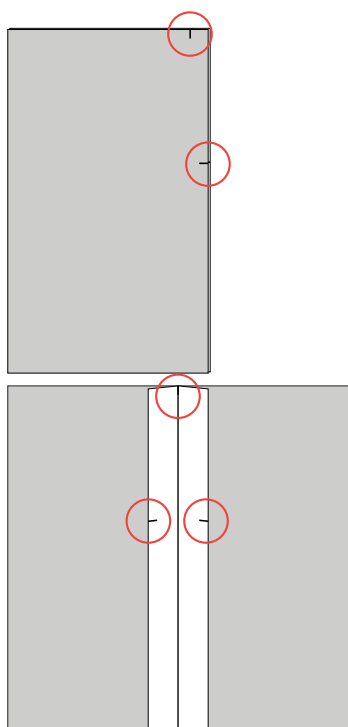
c Unfold the seam allowance and you will see that you have transferred the shaping of the seam lines. Join the dots that have been created by the tracing wheel.

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 76) 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.



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.

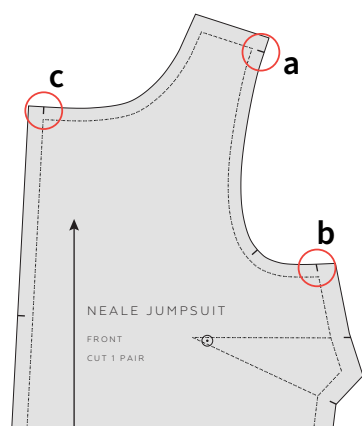
Notches are used to indicate seam allowance, dart arms, the location of design details, such as pleats, tucks, gathers, hems and pockets. They can also be used to indicate key points on the pattern, such as the centre front and centre back.

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.

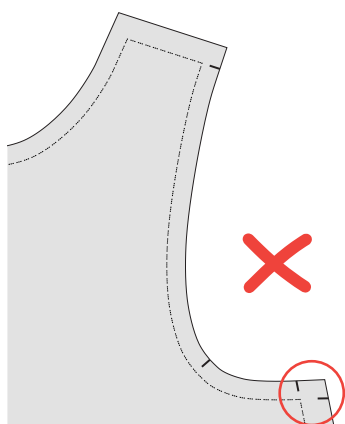
WHERE TO PLACE NOTCHES

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.

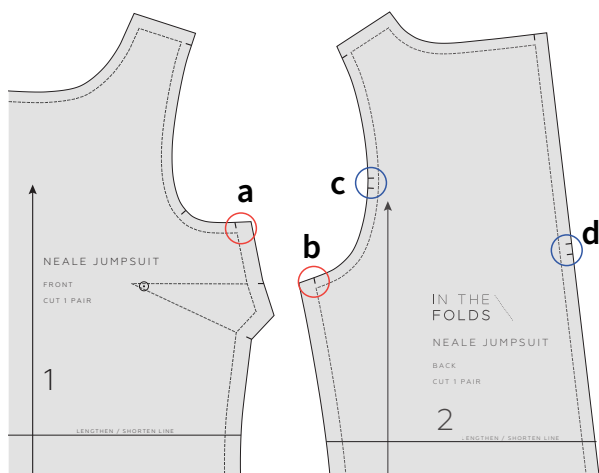


You will see in the example that we have used a notch to mark the seam allowance on the shoulder seam **(a)**, side seam **(b)** and centre front seam **(c)**. You don't need to mark the seam allowance at both ends of the seam. Once you start sewing the seam you will be using the lines on your sewing 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:

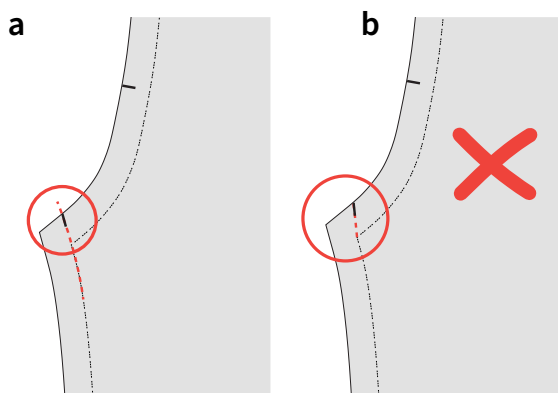
- Consider the order of construction when positioning your notches. For example, normally you would sew the side seam of a garment from the top down, so it makes sense to put the notch at the top of the seam and not the bottom.
- When marking seam allowance notches, you want to avoid notching two sides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

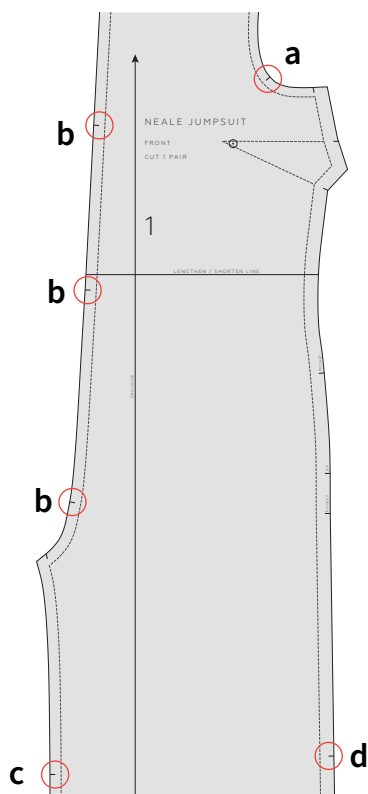
A double notch generally indicates the back of a pattern piece. For example, a double notch is used on a sleeve cap to indicate where the sleeve cap meets the back armhole. In the image, you can see that a double notch is used to indicate the centre back seam **(d)** and the back armhole **(c)**.



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.

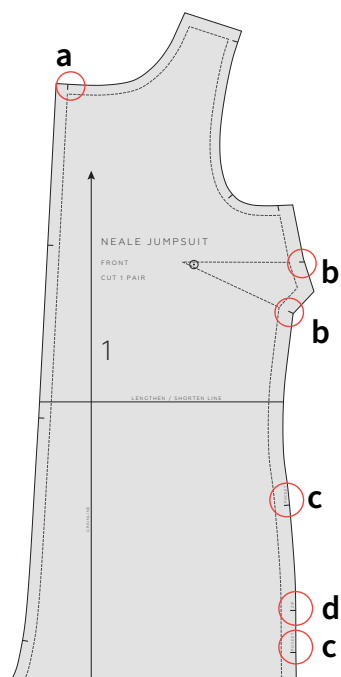
a As you can see in the illustration, if the line doesn't follow the STITCH LINE, the notch wouldn't be in the correct position.



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

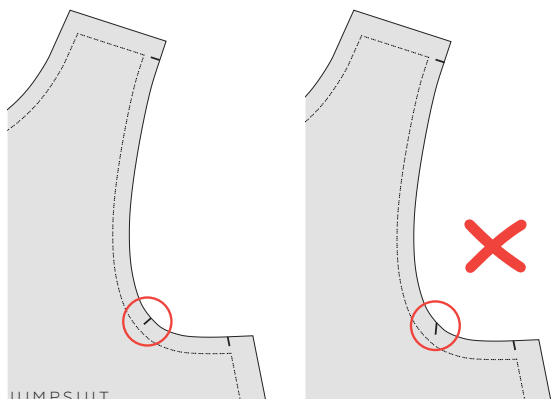
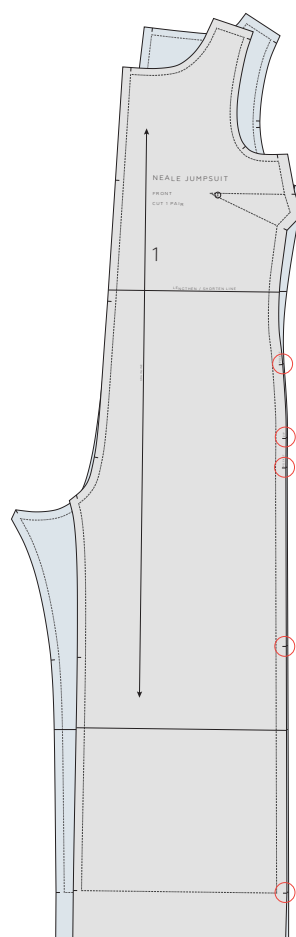
Use notches to indicate points of interest such as:

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

TRANSFERRING NOTCHES BETWEEN PIECES

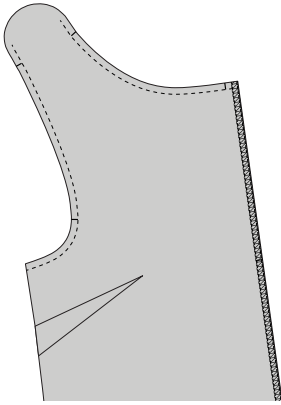
To mark notches on your own pattern, or an altered pattern, mark them on one pattern piece first. Transfer to corresponding seam by matching seams together as if they have been sewn (see p 62). Transfer the notches onto the other pattern piece with a tracing wheel, or notching through both layers with 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].

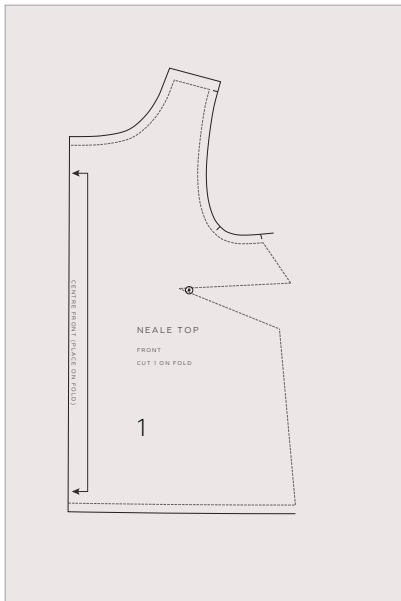


NOTCHES ON CURVES

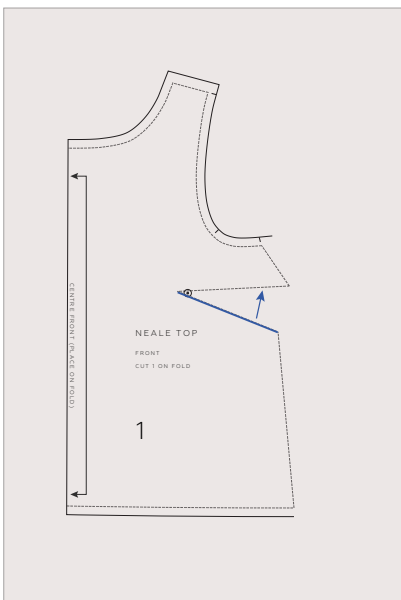
Notches are really helpful when sewing curves. When marking notches on a curve, make sure you square out from the STITCH LINE to mark your notch on the CUT LINE.



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?

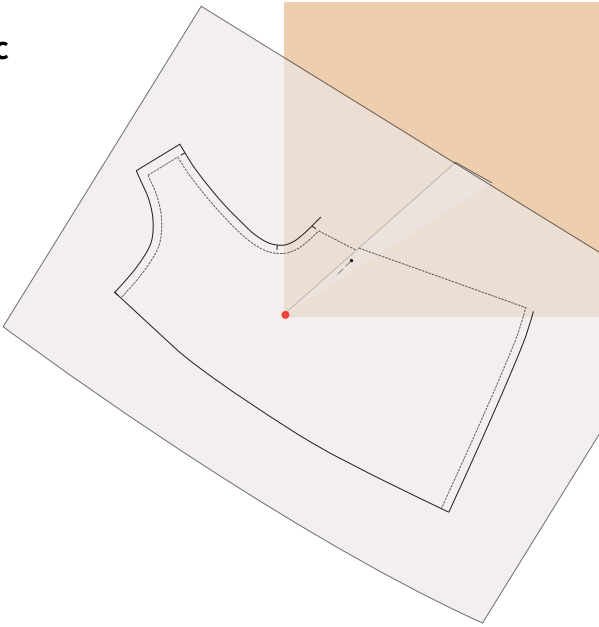
You may have put a dart in a garment before and noticed that the dart has changed the shape of the seam that it lies on and is no longer the smooth line it once was. To prevent this from happening, we need to add dart shaping. This will ensure that once your dart is sewn, the seam it's on will remain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

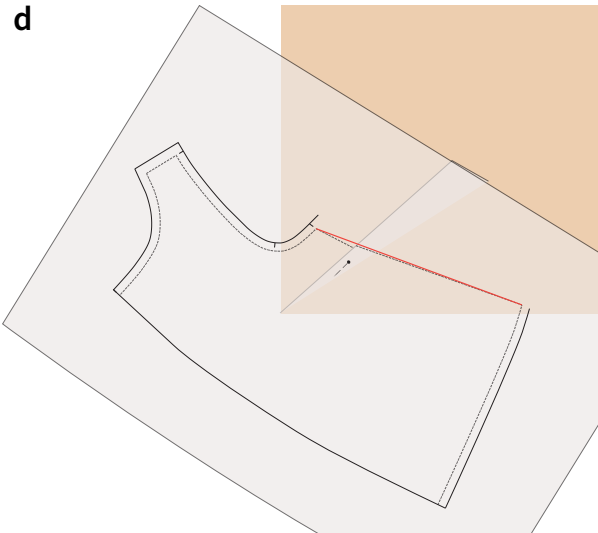
You will be using a tracing wheel in the following steps. It is a good idea to slide a cutting mat under the pattern so that you don't damage your table.

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.

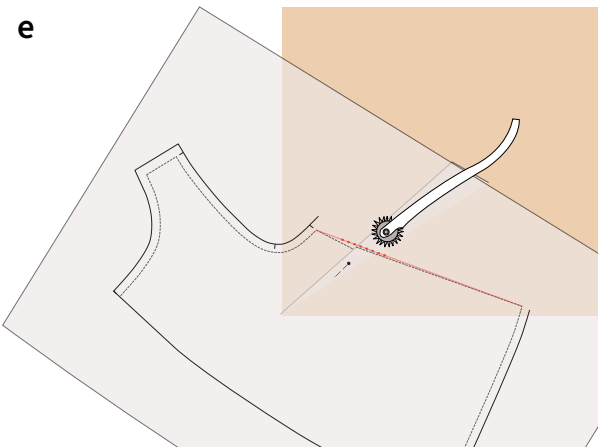
Hold folded dart in place with a pin or pattern weight.

d



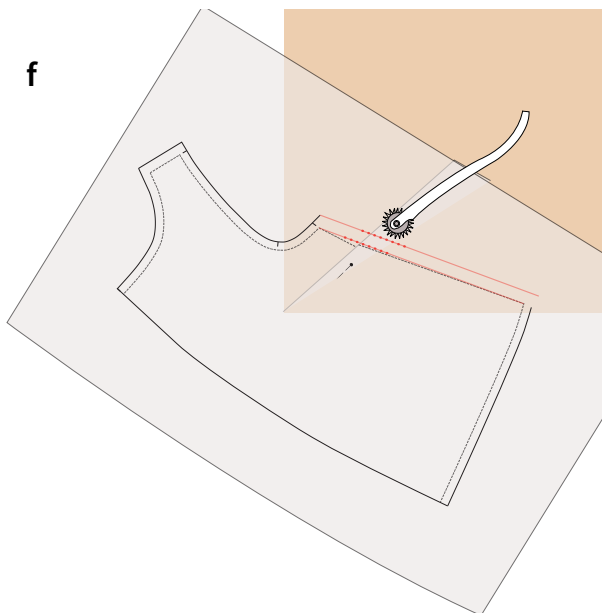
d Take a ruler and draw a straight line from the top of the side seam, down to the hemline. This is the new side seam **STITCH LINE**. If the seam had been a curve, you would draw in a smooth curve.

e



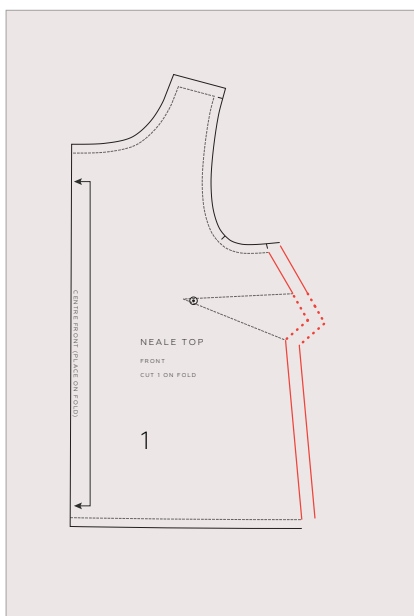
e Use a tracing wheel to transfer the new side seam **STITCH LINE** onto the folded section of the dart. This will give you the shaping you need for the dart. If you don't have a tracing wheel, poke small holes along the stitch line using a stiletto, pin or similar.

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.

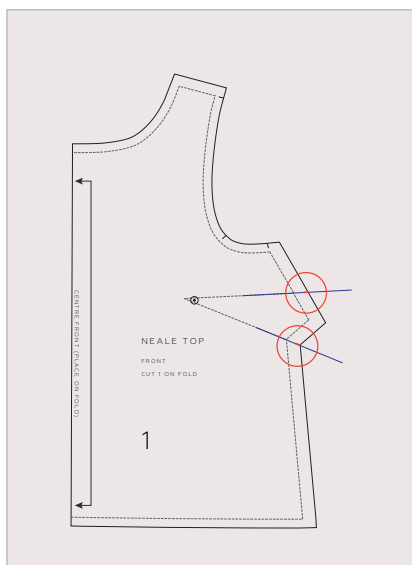
g



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



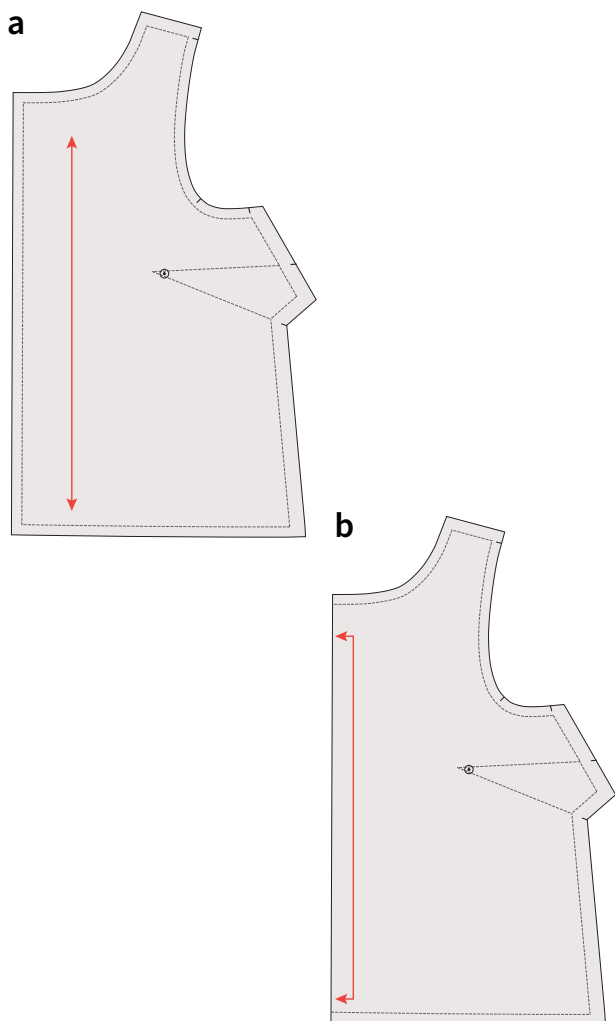
h Add notches at the side seam by extending the dart arms through the seam allowance. Mark notches.

WHAT ARE PATTERN MARKINGS

Pattern markings includes any details or information that are added to a pattern piece to give information about the pattern piece and how to cut it accurately. This includes the grainline and cutting instructions.

WHEN TO ADD PATTERN MARKINGS

You can add pattern markings when the pattern piece is finalised (i.e., has seam allowance added and notches marked) or as soon as the basic shape has been created. We suggest always adding at least the minimal amount of information to a pattern piece at the beginning of the process so that you never lose track of what you are working on. For example, it is important to always mark the grainline on a pattern at the beginning of the process. You may be able to skip this step and do it at the end if your garment has a CENTRE FRONT or CENTRE BACK line as this will become the grainline. We recommend always labeling the piece you are working on, for example "FRONT" and can add more details as you go. Pattern markings can be altered or added to throughout the process.

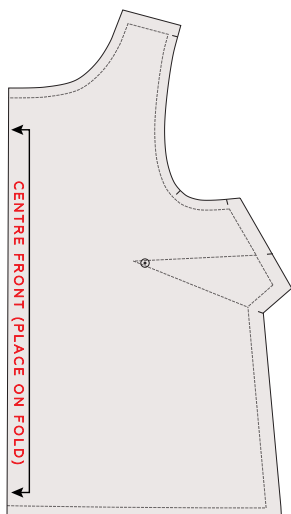


GRAINLINE

A line marked on a pattern that indicates the lengthwise 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, depending on the application:

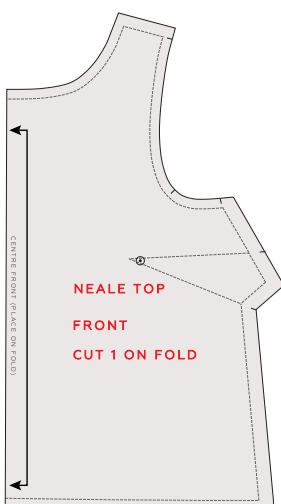
a Arrows are used at either end of the grainline to differentiate it from other lines on the pattern.

b For pattern pieces placed on fold, grainline is marked as a 3 sided box and placed up against the fold.



CENTRE FRONT / CENTRE BACK

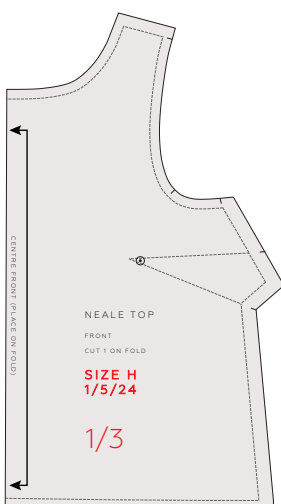
The CENTRE FRONT is the middle of the front of a pattern or garment. The CENTRE BACK is the middle of the back. It is a good idea to mark the CENTRE FRONT and CENTRE BACK on a pattern piece and can be abbreviated to 'CF' or 'CB.' If the CENTRE FRONT or CENTRE BACK is placed on the fold to create a full piece when cutting, it is helpful to also write '**PLACE ON FOLD.**'



PATTERN LABEL

To label the pattern, you need to add the following information:

- Pattern name
- Piece name (i.e., FRONT, BACK, SLEEVE, COLLAR etc.)
- Cutting instructions (e.g., Cut 1 pair / cut 1 on fold)
- If the pattern piece is cut from something different to "main" (the main fabric the garment will be cut from (i.e., lining, contrast etc) make sure to note that.
- If the piece requires fusing, write '**BLOCK FUSE.**'



ADDITIONAL INFORMATION

There is some extra information you can add that is often useful to include:

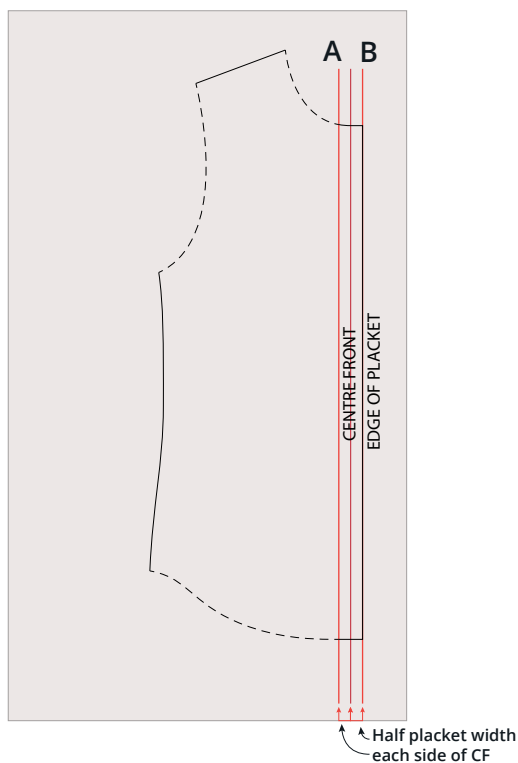
- Size pattern is drafted for
- Date. This is useful if there are multiple copies of a pattern or you have made adjustments or alterations.
- Piece number out of how many total pieces there are. e.g., Piece 1 of 3, so if you revisit the pattern in the future you know how many pieces are in the pattern.

DRAFTING ADDITIONAL PIECES

Some pieces will be easier and more accurate to draft from scratch rather than tracing from a garment. We have included these tutorials so you can draft the required pieces.

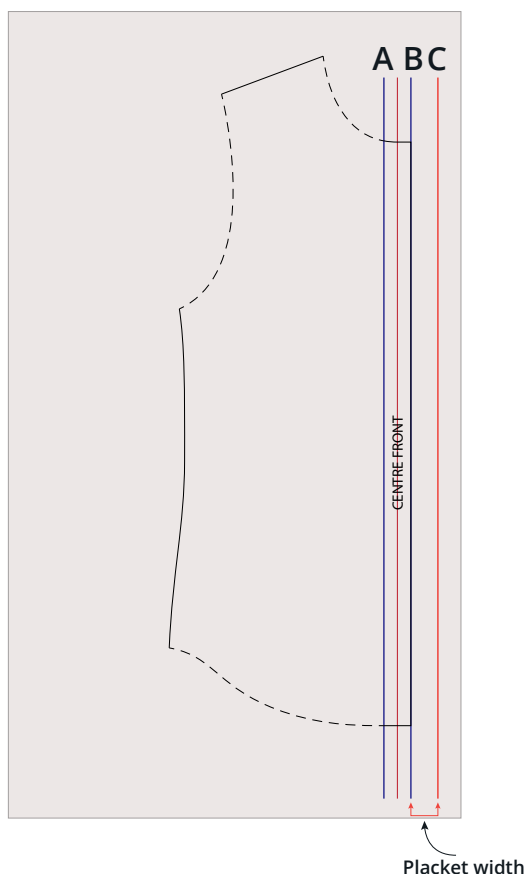
You may choose to take elements from patterns in your stash if you like a particular design detail or constructions details, for example, fly front, pockets etc.

BUTTON PLACKET



STEP 1

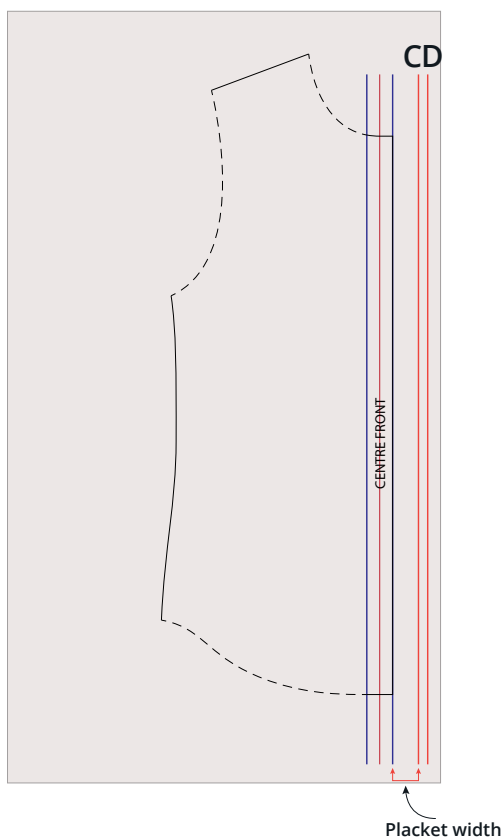
Take the FRONT pattern piece. The CENTRE FRONT of the shirt will become the centre of the placket. Calculate the placket width. This is double the CENTRE FRONT to EDGE OF PLACKET width. We will call the EDGE OF PLACKET line **B**. Draw a parallel line on the opposite side of the CENTRE FRONT line to line **B** the same width as CENTRE FRONT to line **B**. We will call this line **A**.



STEP 2

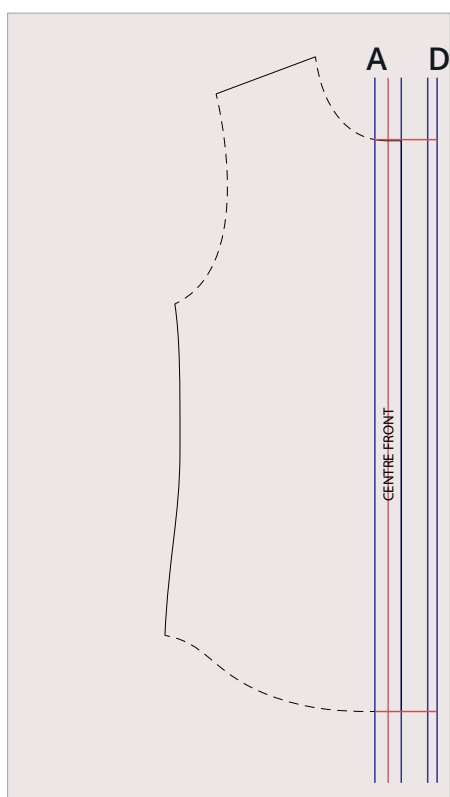
Draw a line to the right of and parallel to line **B** the width of the placket distance away. We'll call this line **C**.

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



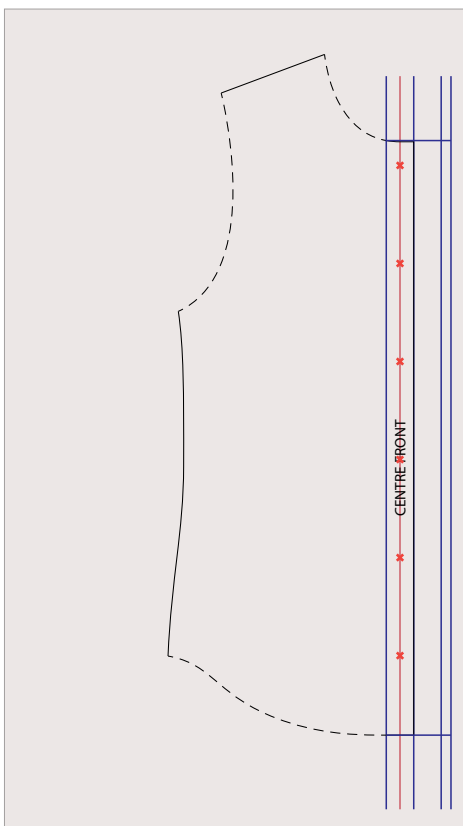
STEP 3

Add **1cm (3/8in)** seam allowance (p 73) to the right of line **C**. We will call this new line **D**. Cut along line **D**.



STEP 4

Extend the neckline and hem lines across from line **A** to line **D** with lines perpendicular to CENTRE FRONT.



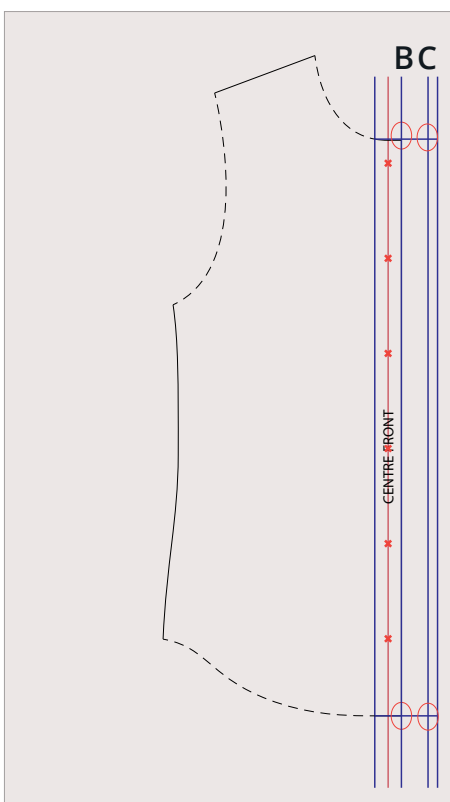
STEP 5

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 or refer to the garment you traced.

You will need to have one button below the neckline approximately **1.5cm (5/8in)** down from the STITCH LINE, and then spaced out below that by **7-9cm (2 3/4in-3 1/2in)**. It helps to have one at the bust to avoid gaping, or you can add a hidden snap in this area if it doesn't work visually with your button placement.

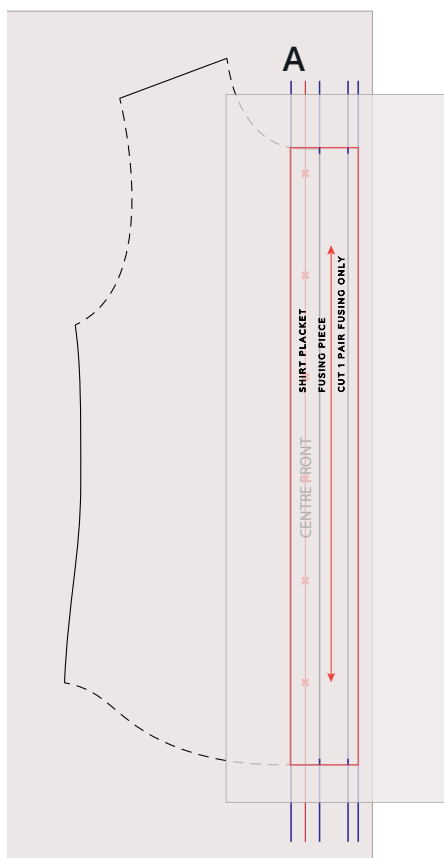
You could also wait to mark button positioning until you have sewn the placket and can lay buttons on your size. The size and design of your buttons might prompt you to have more buttons closer together.

Buttonholes should be sewn vertically on the placket.



STEP 6

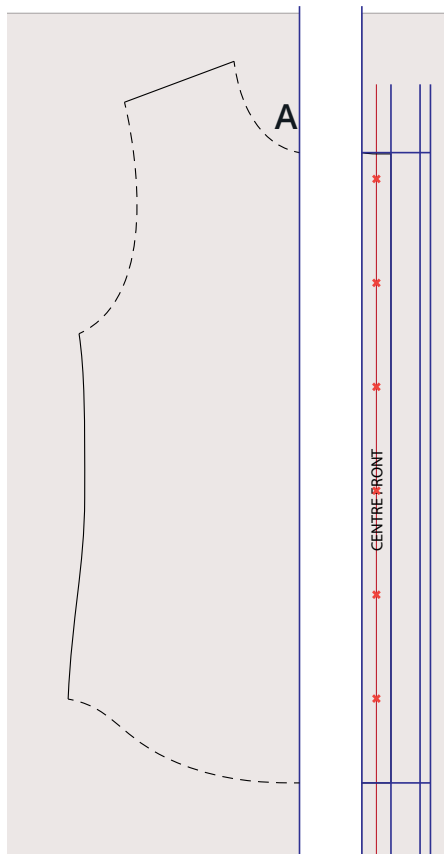
When you add seam allowance (not pictured) add notches to the top and bottom of lines **B** and **C**. These will be FOLD LINES when assembling the garment. It is a good idea to label them as FOLD LINES so the markings are clear when you use the pattern in the future.



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

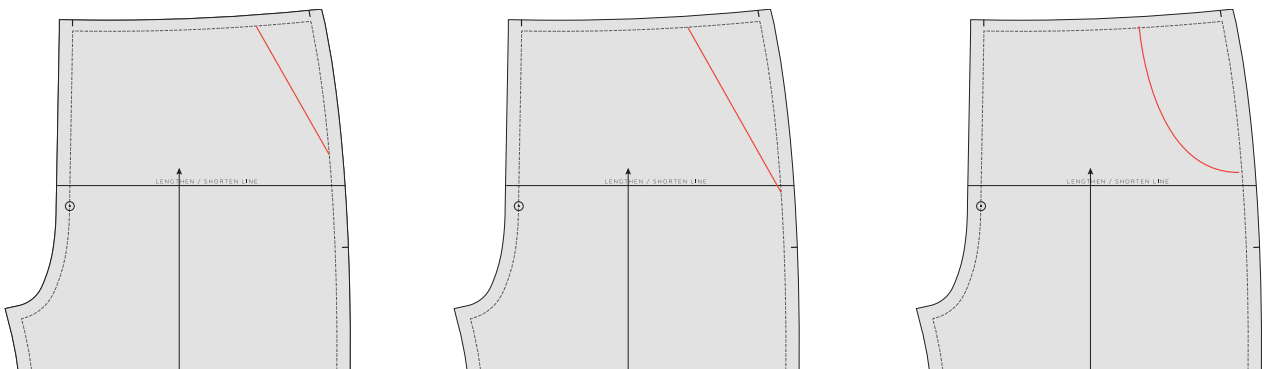
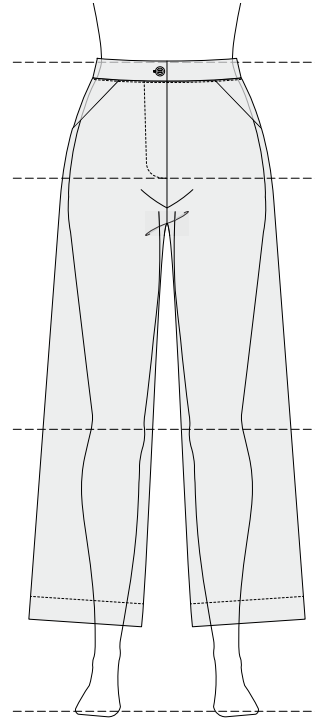
If you would prefer to have the placket as a separate piece, cut along line **A** and add seam allowance on both sides of the cut.

SLASH POCKET

BEFORE YOU START

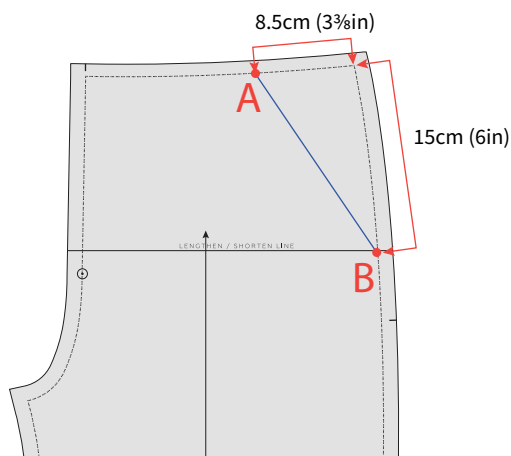
There are a range of different shaped pockets you can add to a garment. In this tutorial, we will show you how to add a slash pocket. You can use this same method on most pattern styles that have a waist seam (for example skirts and other pant patterns). You can also have a play with different shaped openings. The most important thing to check is that your hand can fit in the opening. The easiest way to do this is place your hand on the pattern piece (with the opening marked) and check there is enough width.

Below are some examples of some different shaped pocket openings. You can get inspiration from garments in your wardrobe, images online or even just try drawing different shapes onto the pattern to get a feel for what you like.



Please note: for this tutorial, we have included measurements so that it's easy to follow. When it comes to pocket drafting, there aren't exact rules and you can adapt the measurements to your design. Choose to use our measurements or just use them as a guide. It's up to you. Just remember, it's important that the pocket opening is wide enough for your hand and the pocket bag is big enough for your hand to sit in comfortably.

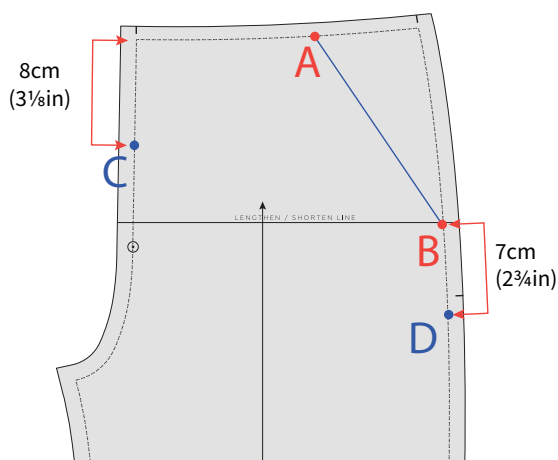
Note that these illustrations include seam allowance.



STEP 1

Draw the pocket opening onto the pattern.

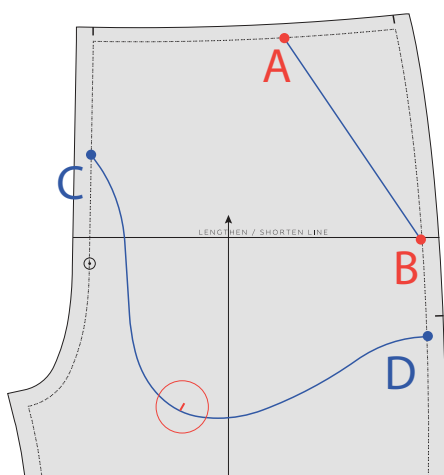
On the waist STITCH LINE, mark a point **8.5cm (3 3/8 in)** from the side seam STITCH LINE. We will call this point **A**. Measuring from the top of the side seam STITCH LINE, mark a point **15cm (6 in)** down. We will call this point **B**. Although we said there are no rules to these, it's important that the depth of the pocket opening (point **B**) sits above the hip line on the pattern. This will ensure that the pocket opening stays closed when walking and moving around.



STEP 2

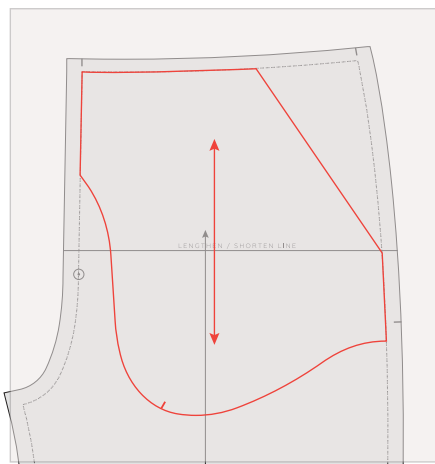
Measuring from the top of the CENTRE FRONT STITCH LINE, mark a point **8cm (3 1/8 in)** down. We will call this point **C**.

Measuring along the STITCH LINE down from point **B**, mark a point **7cm (2 3/4 in)** from point **B**. We will call this point **D**.



STEP 3

Draw a line through from **C** to point **D** in the shape of the pocket. You can use the illustration or a pocket pattern you already have as a guide. Mark a notch on the curved section. This will help when you sew the POCKET BAG to the POCKET FACING.



STEP 4

Take a piece of pattern paper and trace the pocket shape around the STITCH LINE. Give yourself enough space around it to add seam allowance. Transfer the grainline and notch.



STEP 5

Add seam allowance to the pattern piece (p 73) - for the waist edge and side seam, you need to add the same amount as what is on the original pattern. For the pocket opening and curved edge, add **1cm (3/8in)**.

This piece is the POCKET FACING. Add labelling and cutting instructions: **CUT 1 PAIR**.

You may choose to cut the POCKET FACING out of a lighter material to avoid bulk as this will be hidden on the inside of the pocket.

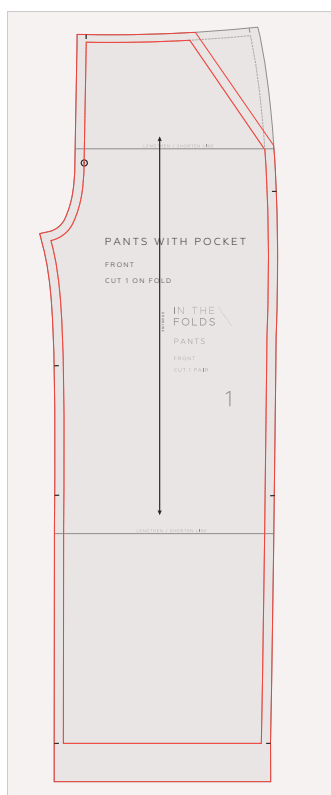


STEP 6

Take a piece of pattern paper and trace the pocket shape STITCH LINE again - this time not tracing the slanted line, but going all the way to the side seam and waist. Give yourself enough space around it to add seam allowance. Transfer the grainline and notch.

Add seam allowance to the pattern piece (p 73) - for the waist edge and side seam you need to add the same amount as what is on the original pattern. For the curved edge, add **1cm (3/8in)**.

This piece is the POCKET BAG. Add labelling and cutting instructions: **CUT 1 PAIR**.

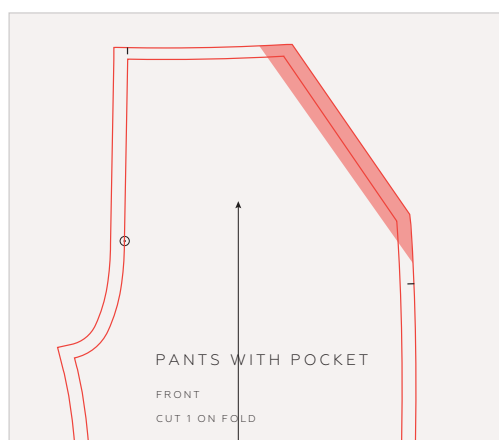


STEP 7

Take a large piece of pattern paper and trace the pants shape **STITCH LINE**, tracing the slanted pocket shape. Give yourself enough space around it to add seam allowance. Transfer the grainline.

Add seam allowance to the pattern piece (p 73). For the pocket opening, add **1cm (3/8in)**.

Add labelling and cutting instructions: **CUT 1 PAIR**.



STEP 8

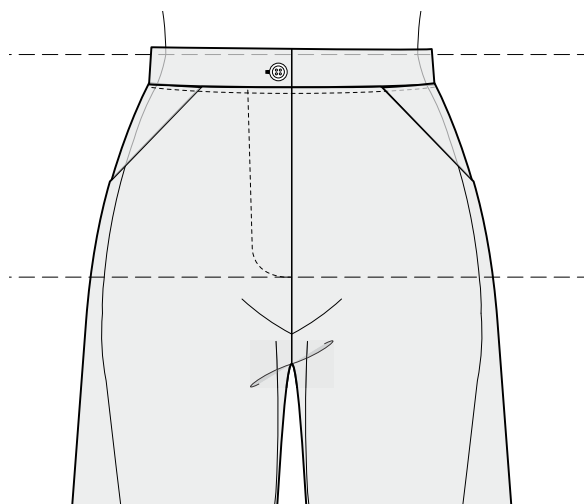
To prevent the pocket opening from stretching (as it's cut on the bias), trace a strip fusing pattern piece. This piece only needs to be about **2.5cm (1in)** wide and will be cut from fusing only. Alternatively use a roll of fusing tape.

STRAIGHT WAISTBAND

INTRO

When you might choose to draft a straight waistband:

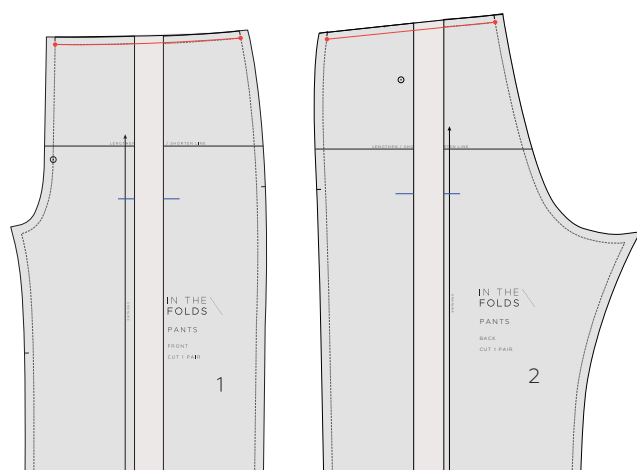
- When a pattern includes a shaped waistband, but you know for your body shape you achieve a better or more comfortable fit with a straight waistband
- When adding an elastic waistband.



STEP 1

Measure the waist STITCH LINE of the FRONT [1] and BACK [2]. Record this on the pattern pieces so you have the numbers to refer to as you work through the exercise. For the example, we are making a straight waistband for the culottes we drafted (p 72). In this case we measure over the dart as this pant style won't have darts. If your pattern will include the back dart, disregard the dart width when measuring the back waist length.

Add the numbers together to find the waistband length. This will be half our total waistband length as the piece will be cut on the fold.



STEP 2

On a piece of pattern paper, draw a horizontal line that is the length found in STEP 1. Mark it as a broken line, as this will become a fold line on the finished pattern.

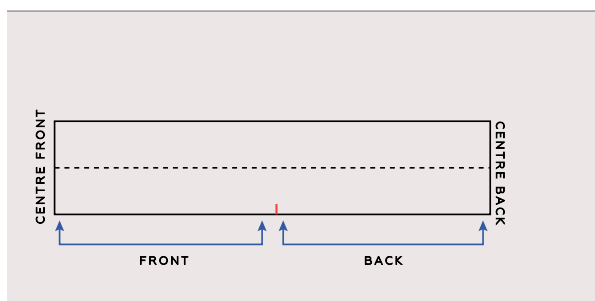




STEP 3

Consider the height you would like the waistband to be. You could make it the same height as the original curved waistband or alter it to your preference. It can be helpful to refer to garments in your wardrobe to get an idea. If adding elastic, consider the width of the elastic you plan to use and account for some wiggle room as you don't want the waistband to wrap too tightly around the elastic. For example, for **5cm (2in)** wide elastic, we will need the waistband to be **10cm (4in)** plus **0.8cm (1/4in)** wiggle room.

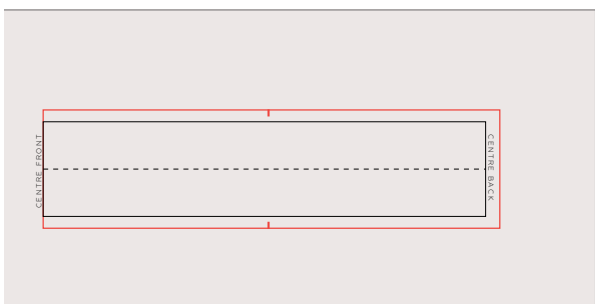
Mark the waistband height above and below the line marked in STEP 2. Join the top and bottom lines to form a rectangle. Make sure all corners are right angles.



STEP 4

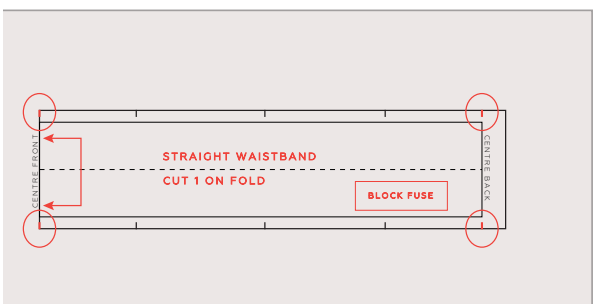
Label the left side as CENTRE FRONT and the right side as CENTRE BACK. When sewing the waistband to the pants, it is helpful to have notches that indicate where the side seams are.

Going back to your original measurements (from your pattern), starting at the CENTRE FRONT, mark in the side seam position.



STEP 5

Add seam allowance to the top and bottom edges (p 73). This needs to be the same amount as the pants waist seam. Add **1.2cm (1/2in)** seam allowance to the CENTRE BACK. The CENTRE FRONT does not need seam allowance as the piece will be cut on the fold. Move the notches out to the CUT LINE.

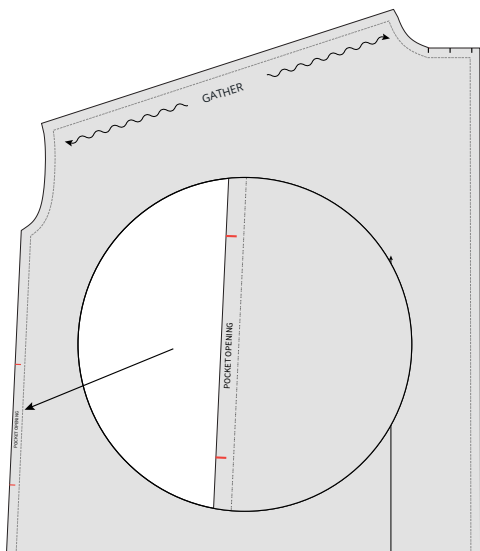


STEP 6

Add notches to the CENTRE FRONT and CENTRE BACK. Add pattern markings and labelling: **STRAIGHT WAISTBAND / CUT 1 ON FOLD / BLOCK FUSE**.

Please note: if making a straight waistband for an elastic waist, do not block fuse the waistband piece.

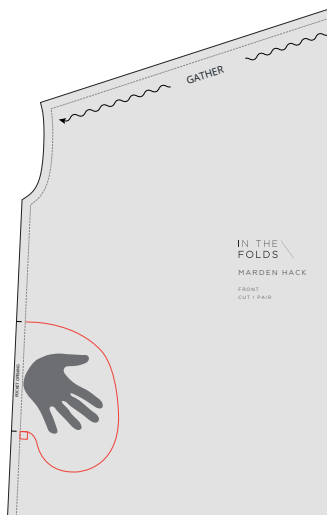
IN-SEAM POCKETS



STEP 1

Mark the pocket opening on the side seam of the FRONT.

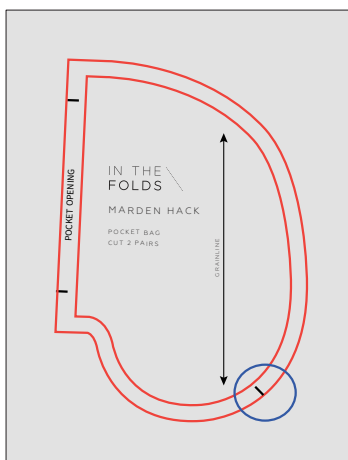
You can use the garment as a reference or hold the pattern up to your body. The width of the pocket opening should be around **15cm (6in)**.



STEP 2

Draw the shape of the pocket on the pattern, it can be any shape or size you like, or you can copy the shape from another pattern. Use your hand or belongings to test the size.

Notice that the bottom of the opening we have drawn the pocket bag at a right angle to the side seam for **1-2cm (3/8in-3/4in)** so it will sit away from the side seam. This will help when sewing the pocket bag.

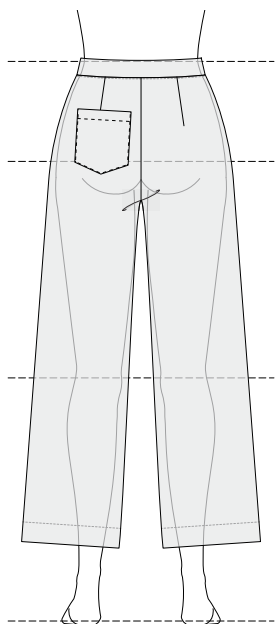


STEP 3

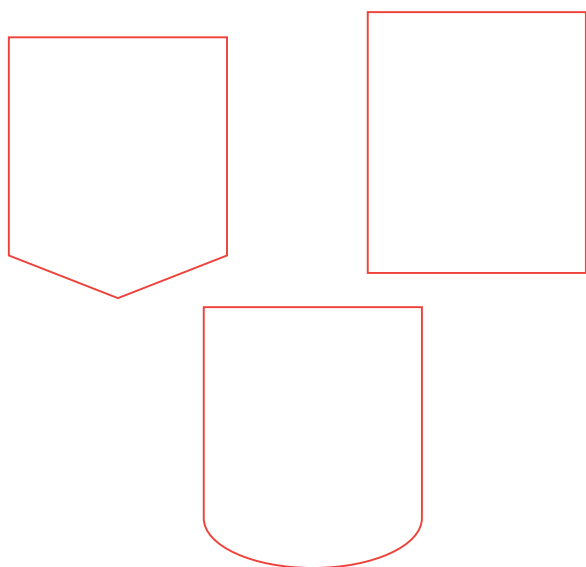
Trace the pocket and add seam allowance - **1.2cm (1/2in)** to the side seam and **1cm (3/8in)** to the pocket edge. If you plan to sew the pockets with French seams, add **1.2cm (1/2in)** seam allowance to the pocket edge. Move the upper notch **1.5cm (5/8in)** down and the lower notch **1.5cm (5/8in)** up. Do the same for the pocket notches on the garment. Mark the grainline on the pocket, following the grainline from the main pattern. Add a notch on the curved part of the pocket.

Label the pattern. You should cut 1 pair for each pocket. So if you want a pocket on each side seam, CUT 2 PAIRS.

PATCH POCKETS

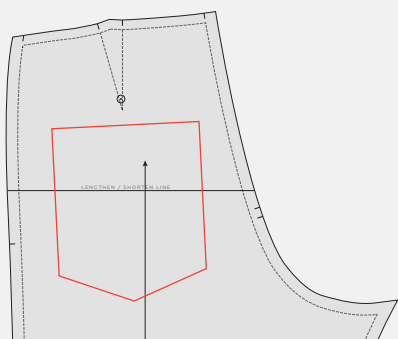


Patch pockets can be both functional and decorative. You can use the toile as a reference for the shape and scale, or refer to garments in your wardrobe. It's a good idea to think about what you'd like to put in your pocket/s before settling on a size.



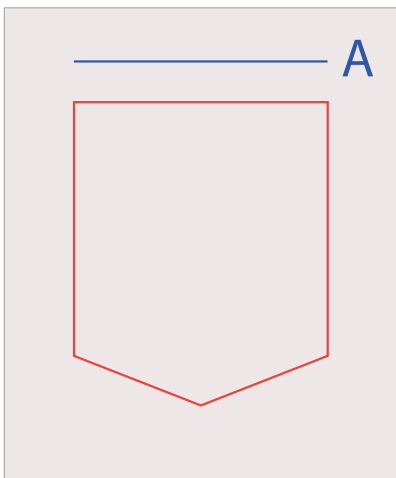
STEP 1

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're easier to fold back when sewing.



Tip

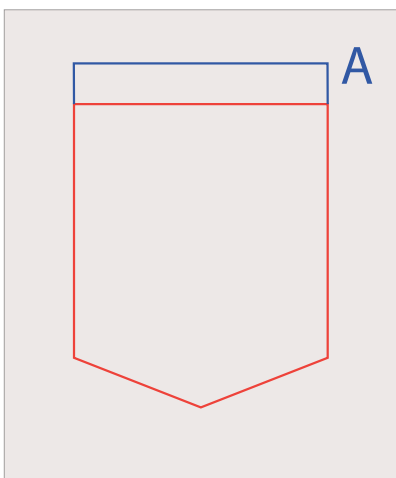
It can help to draw the shape onto the pattern so you check that the scale and position work well.



STEP 2

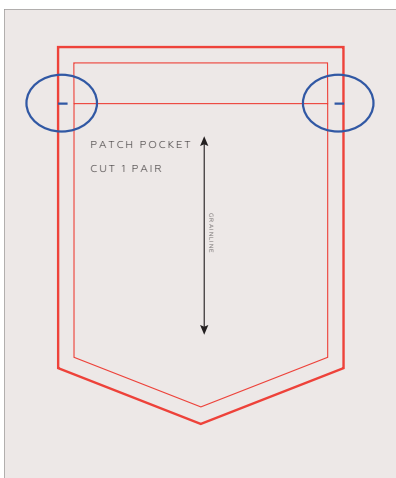
Draw a line (**A**) parallel to the top edge of the pocket pattern. This will be used to finish the top edge of the pattern with a fold back. You can decide the depth of the fold.

The amount added will be the distance of the topstitching from the top edge.



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 74).



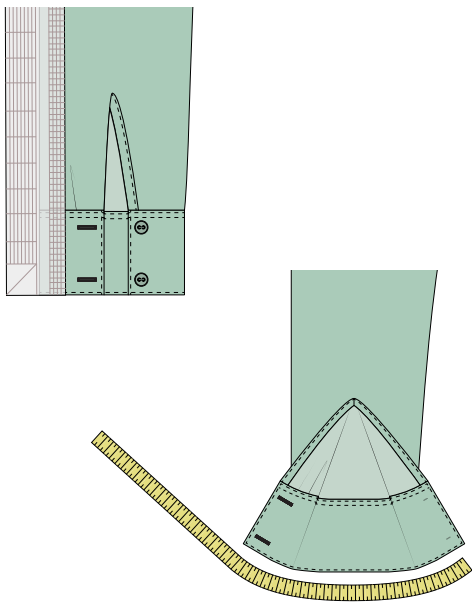
STEP 4

Add **1cm (3/8in)** seam allowance (p 73).

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

Mark notches to indicate fold line.

SLEEVE CUFF

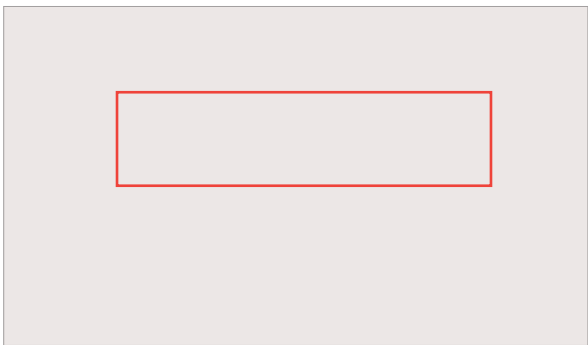


STEP 1

Measure the height of the cuff and record the number.

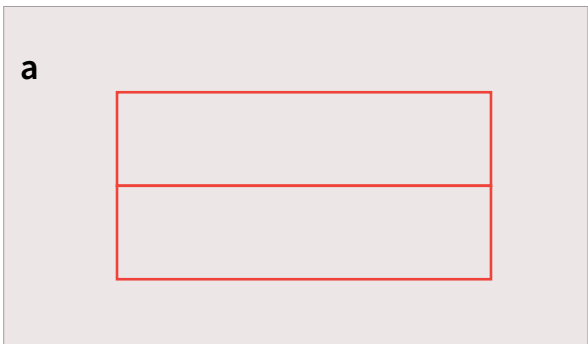
STEP 2

Measure the circumference of the cuff using a tape measure and record the number.



STEP 3

On a piece of pattern paper, draw a rectangle the length and width found above, making sure the corners are square.



STEP 4

a If the shape of the cuff is a rectangle, extend the short sides by the cuff height to create the underside of the cuff. The middle line will become the fold line in the construction process. Add seam allowance and pattern markings.

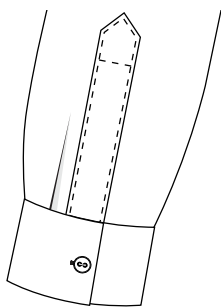


b If the cuff has a rounded shape, you will need to cut two cuff pieces and attach them together along the curved edge, rather than having a fold. Add seam allowance and pattern markings.

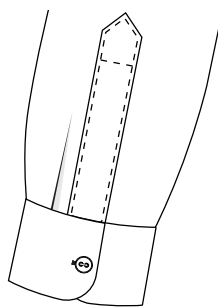
For more info on different cuff shapes look to p 102.

CUFF SHAPES

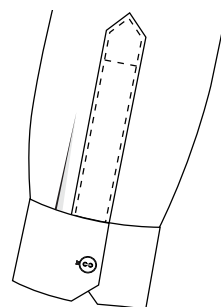
These are the most common cuff shapes. Once cuff shape is chosen, design can be adapted for preference (see below).



SQUARE

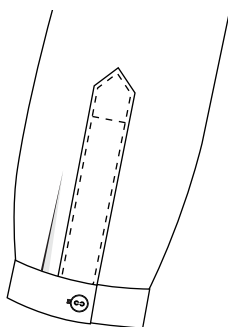


ROUNDED

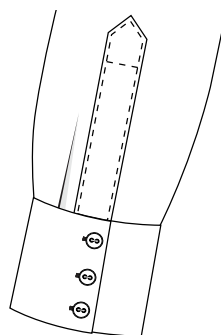


ANGLED

CUFF WIDTH



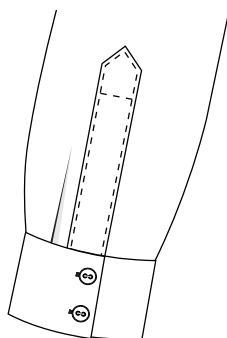
NARROW



WIDE

CLOSURE

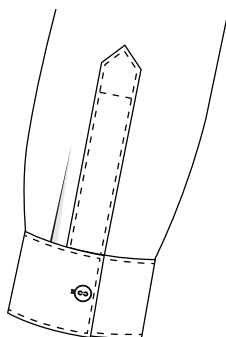
One or more buttons are the most common closure on cuffs. Cufflinks are another cuff closure option.



2 BUTTONS

DETAILS

Depending on the design, you may choose to add topstitching to the cuff.



WITH TOP STITCHING

NECK RIBBING

Measure your pattern

Record the following measurements of your pattern. Remember to measure the STITCH LINE, not the CUT EDGE.

A	1/2 front neckline (shoulder to CENTRE FRONT)	
B	1/2 back neckline (shoulder to CENTRE BACK)	

Adjust for ribbing stretch

Multiply each neckline measurement by the ribbing ratio. The ribbing must be shorter than the neckline so that it stretches when attached - it will sit nice and flat when it's finished.

A good place to start for a regular crew neck T-shirt with a self fabric neckband is to make the neckband pattern around 80% of the neckline measurement. Self fabric won't stretch as much and won't lie as flat as a separate ribbing fabric.

For a regular crew neck T-shirt with rib neckband, a good place to start is to make the neckband pattern around 70-75% of the neckline measurement.

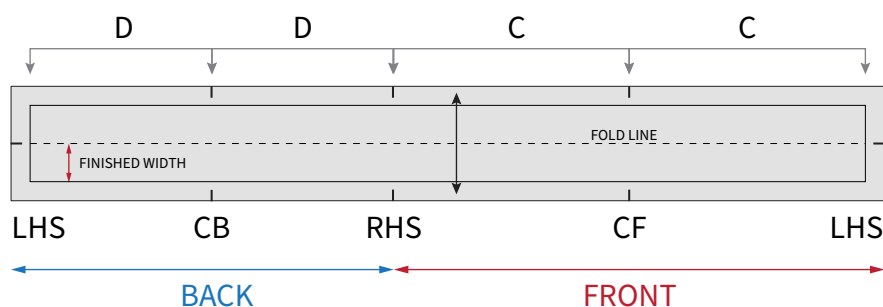
C	1/2 front neckline x ratio	
D	1/2 back neckline x ratio	
E	Finished neckband length (C + D)	
F	Finished neckband width (taken from garment)	

Draft piece

Take the finished neckband length (**E**) and multiply it by 2 as the piece will be cut in full, rather than on the fold. Take the finished width (**F**) and multiply by 2 to account for the fold. Draw a rectangle using these dimensions.

Add seam allowance all around the pattern.

Position notches using the measurements in the table above. The seam will be on the left-hand shoulder.



TIPS FOR MAKING NECK RIBBING

If you're creating your own neck ribbing pattern or you need to adapt a pattern to suit your fabric, you can choose the ratio that works best for you. Here are some tips to get you started:

- Always toile the new neck ribbing pattern in the right fabric before sewing the final garment.
- You'll notice when using a self fabric (the same jersey as the body of the T-shirt) as a neck band that it has less stretch than a separate ribbing fabric. Ribbing fabric has raised vertical lines.
- The more stretch the ribbing has, the shorter the neckband should be.
- It is often a balancing act between getting the neckband to sit flat to the body and not stretching too much that it causes the neckline to gather. Sew a test and tweak the ratio by a few % if necessary until you're happy with the fit.
- Stretchier ribbing may go below 70%, but if it is stretched out too much, it may create gathers around the neckline.
- The narrower the neckband, the more likely it is to lie flat. We recommend using **2cm (3/4in)** width for self fabric and **2.5cm (1in)** for ribbing fabric. These are finished widths, so don't forget to double them and add seam allowance when making your pattern.

MAKING A TOILE

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 and move like.

TIPS FOR MAKING A TOILE

- There is no need for a zip or buttons (unless you'd like a practice run).
- 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 their position (mark with a fabric pen or pins).
- You do not need to finish seams.
- 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.

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 for reference when transferring changes.
- A tracing wheel can come in handy when transferring seam changes.

SEWING YOUR DESIGNS

Drafting a pattern from an existing garment means that you won't have written sewing instructions to follow. We've provided a list to get you started with sewing your designs for a range of garments. 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.

ORDER OF CONSTRUCTION - DRESSES AND TOPS

- ☐ 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.
- ☐ If you've sewn a similar garment in the past, use the instructions from that garment to help guide your order of construction.
- ☐ Staystitch curved seams such as necklines and armholes for sleeveless garments. If the garment has a facing, staystitch the neckline and armholes of the facing.
- ☐ Sew 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. Next, join the top and bottom together, matching side seams and notches.
- ☐ Sew hem.
- ☐ 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.
- ☐ Finish by binding neckline and armholes if sleeveless. If using an all-in-one facing, attach the facing to the neckline before attaching to the armholes using the "burrito" method.

ORDER OF CONSTRUCTION - SKIRTS

- ☐ Be sure to consider seam finishes before you get started. For example, if you're pressing your seams open, then you will likely need to finish the edges before you sew the seams. If you're sewing the seams into something else (e.g., a waistband or another panel), you'll need to finish them before the next piece is attached.
- ☐ 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 staystitching any areas that are prone to stretching. In the case of sewing a skirt, this would mean staystitching the waist edge.
- ☐ Sew design details such as darts, pockets and panel lines.
- ☐ In most cases, you will assemble the front and back separately and then join them at the side seams.
- ☐ Try to sew in the round when possible. This means that, for example, if you were sewing a skirt with a gathered panel, you would assemble the top of the skirt first, including sewing the side seams. You would then join the side seams of the gathered panel before attaching the gathered panel to the upper section.
- ☐ 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 it works. We recommend taking notes (or snapping photos as you go) so that you have it ready when you sew the real thing.
- ☐ Insert zip
- ☐ Attach waistband or waist facing
- ☐ Sew hem

ORDER OF CONSTRUCTION - SHIRTS

- ☐ 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.
- ☐ If you've sewn a similar garment in the past, use the instructions from that garment to help guide your order of construction.
- ☐ 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.
- ☐ Sew design details such as darts, patch pockets, pleats, yokes and panel lines.
- ☐ Attach FRONT and BACK together at shoulder seams and side seams.
- ☐ Assemble sleeve (sew placket etc..)
- ☐ Try to sew in the round when possible. This means, for example, sewing the shirt side seams and the sleeve underseam before inserting the sleeve into the armhole.
- ☐ Sew collar
- ☐ Finish hems
- ☐ Sew buttons and buttonholes
- ☐ 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.

ORDER OF CONSTRUCTION - PANTS

- ☐ Be sure to consider seam finishes before you get started. For example, if you're pressing your seams open, then you will likely need to finish the edges before you sew the seams. If you're sewing the seams into something else (e.g., a waistband or another panel) then you'll need to finish them before the next piece is attached.
- ☐ 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. Wait to sew back patch pockets onto the garment until you have tried the pants on and can assess the placement.
- ☐ If sewing a fly front, sew the fly.
- ☐ With right sides together, pin FRONT and BACK pieces together at the side seams. Stitch with required seam allowance. Finish side seam allowances using your chosen method. Press seam allowance towards the BACK.
- ☐ With right sides together, pin inner leg seams together. Stitch with required seam allowance. Press seam allowances open and finish.
- ☐ Turn one pant leg inside out and insert the other pant leg into it so that they have right sides together. Pin the crotch seam from the front waist (or fly) around to the back waist. Use the notches and seam lines to guide you. Stitch with required seam allowance before pressing the seam allowance open.
- ☐ Assemble waistband and attach.
- ☐ Hem
- ☐ 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 it works. We recommend taking notes (or snapping photos as you go) so that you have it ready when you sew the real thing.

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

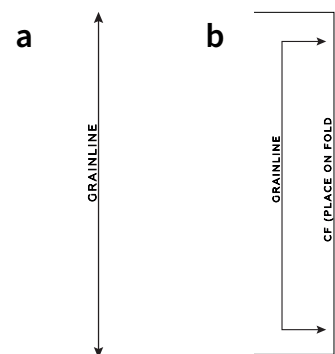
A layer of fabric attached to the inside of a garment to finish raw edges with a clean finish. This gives you an invisible finish from the outside of the garment. Usually found on curved edges such as necklines, armholes and hems. Facings can be used as a design feature on straight hems.

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

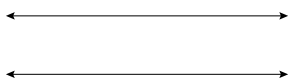
Refers to drawing a straight or curved line through multiple points to create a smooth or straight line. Technique is used regularly when trueing patterns.

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

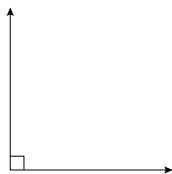
Pattern cutting instructions are your way of keeping track of, and identifying, pattern pieces. On each pattern piece, you should include:

- 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.

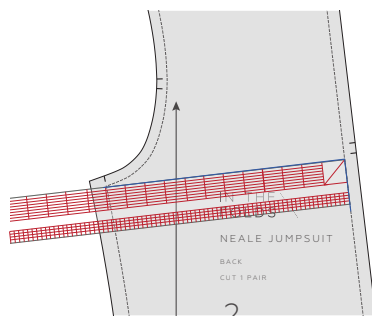


SEAM ALLOWANCE

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 62.

[illegible]

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

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

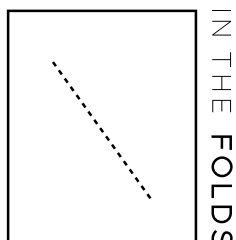
READY TO LEARN MORE?

There are plenty more patterns and resources available at
www.inthefolds.com

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