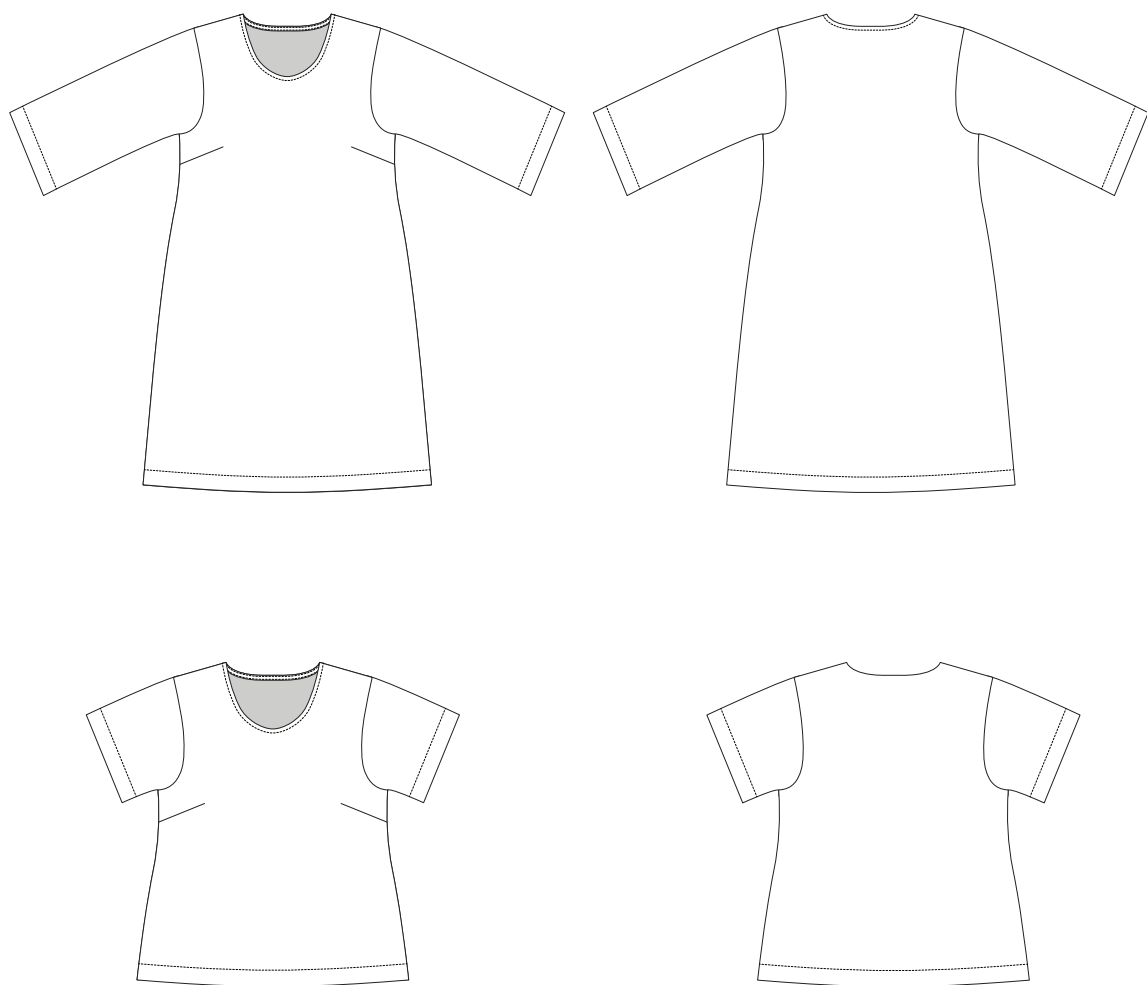


CARTWRIGHT DRESS
+ TOP / #019



FIT 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 **#CartwrightDressandTop**.

Happy sewing!

SIZING

There a number of techniques you can use to determine the size/s you need to use to get started. Use the following pages to determine which size/s you need to print and what preliminary adjustments you can make to the pattern before getting started.

SIZES A-J

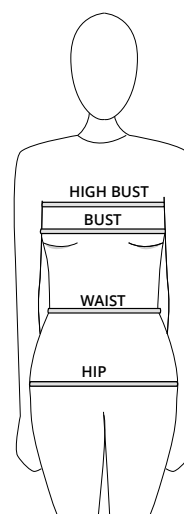
NOTES ON FITTING

The **Cartwright top and dress** is designed to be loose and boxy in shape. Subtle shaping is created at the bust through shaping at the top of the side seam and bust darts.

This pattern is drafted for a B cup bust and a height of 170cm (5'7").

The following pages will guide you through the process of taking your measurements and making the initial adjustments to the pattern (if any are required). Work through the MAKING ALTERATIONS TO THE PATTERN section (p 7) to decide which adjustments you may need to make.

We suggest that you make a toile/muslin - a test version of a garment made from a similar, but often cheaper, fabric that assists with the fitting process. By making a toile, you can check the fit and make any adjustments before cutting into your 'real' fabric.



BODY MEASUREMENTS

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

FINISHED GARMENT MEASUREMENTS

	A	B	C	D	E	F	G	H	I	J
BUST	86cm 33 ³ / ₈ "	91cm 35 ⁵ / ₈ "	96cm 37 ⁷ / ₈ "	101cm 39 ⁷ / ₈ "	106cm 41 ³ / ₄ "	111cm 43 ³ / ₄ "	118.5cm 46 ³ / ₄ "	126cm 49 ⁵ / ₈ "	133.5cm 52 ⁵ / ₈ "	141cm 55 ¹ / ₂ "
WAIST	89cm 34"	94cm 37"	99cm 39"	104cm 41"	109cm 42 ⁷ / ₈ "	114cm 44 ⁷ / ₈ "	121.5cm 47 ⁷ / ₈ "	129cm 50 ³ / ₄ "	136.5cm 55 ³ / ₄ "	144cm 56 ⁵ / ₈ "
HIP	102cm 40 ¹ / ₈ "	107cm 42 ¹ / ₈ "	112cm 44 ¹ / ₈ "	117cm 46"	122cm 48"	127cm 50"	134.5cm 53"	142cm 56"	149.5cm 58 ⁷ / ₈ "	157cm 61 ¹ / ₈ "
LENGTH VIEW A¹	95cm 37 ⁷ / ₈ "	96cm 37 ³ / ₄ "	97cm 38 ¹ / ₈ "	98cm 38 ¹ / ₂ "	99cm 39"	100cm 39 ³ / ₈ "	101.5cm 40"	103cm 40 ¹ / ₂ "	104.5cm 41 ¹ / ₈ "	106cm 41 ³ / ₄ "
SLEEVE LENGTH VIEW A²	44.5cm 17 ¹ / ₂ "	45cm 17 ³ / ₄ "	45.5cm 18"	46cm 18 ¹ / ₈ "	46.5cm 18 ³ / ₈ "	47cm 18 ¹ / ₂ "	47.8cm 18 ⁷ / ₈ "	48.6cm 19 ¹ / ₈ "	49.4cm 19 ¹ / ₂ "	50.2cm 19 ³ / ₄ "
LENGTH VIEW B¹	55.6cm 21 ⁷ / ₈ "	56.4cm 22 ¹ / ₄ "	57.2cm 22 ¹ / ₂ "	58cm 22 ⁷ / ₈ "	58.8cm 23 ¹ / ₈ "	59.6cm 23 ¹ / ₂ "	60.7cm 23 ⁷ / ₈ "	61.8cm 24 ³ / ₈ "	62.9cm 24 ³ / ₄ "	64cm 25 ¹ / ₈ "
SLEEVE LENGTH VIEW B²	22.1cm 8 ⁵ / ₈ "	22.4cm 8 ³ / ₄ "	22.7cm 8 ⁷ / ₈ "	23cm 9"	23.3cm 9 ¹ / ₈ "	23.6cm 9 ¹ / ₄ "	24cm 9 ¹ / ₂ "	24.4cm 9 ⁵ / ₈ "	24.8cm 9 ³ / ₄ "	25.2cm 10"

¹ Centre back neck to hem

² Shoulder point to sleeve hem

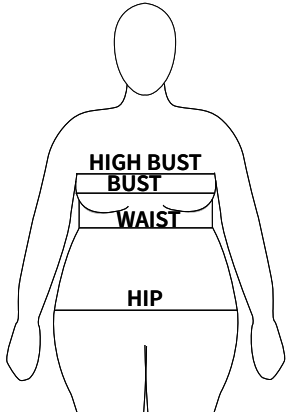
SIZES G - P

NOTES ON FITTING

The **Cartwright top and dress** is designed to be loose and boxy in shape. Subtle shaping is created at the bust through shaping at the top of the side seam and bust darts.

This pattern is drafted for a D cup bust and a height of 170cm (5'7").

The following pages will guide you through the process of taking your measurements and making the initial adjustments to the pattern (if any are required). Work through the MAKING ALTERATIONS TO THE PATTERN section (p 7) to decide which adjustments you may need to make.



We suggest that you make a toile/muslin - a test version of a garment made from a similar, but often cheaper, fabric that assists with the fitting process. By making a toile, you can check the fit and make any adjustments before cutting into your 'real' fabric.

BODY MEASUREMENTS

	G	H	I	J	K	L	M	N	O	P
HIGH BUST	103.5cm 40¾"	111cm 43¾"	118.5cm 46⅞"	126cm 49⅞"	133.5cm 52½"	141cm 55½"	148.5cm 58½"	156cm 61½"	163.5cm 64⅜"	171cm 67¼"
BUST	113.5cm 44¾"	121cm 47⅞"	128.5cm 50½"	136cm 53½"	143.5cm 56½"	151cm 59½"	158.5cm 62⅜"	166cm 65⅜"	173.5cm 68¼"	181cm 71¼"
WAIST	93.5cm 36¾"	101cm 39¾"	108.5cm 42¾"	116cm 45¾"	123.5cm 48⅞"	131cm 51½"	138.5cm 54½"	146cm 57½"	153.5cm 60½"	161cm 63⅜"
HIP	116.5cm 45⅞"	124cm 48¾"	131.5cm 51¾"	139cm 54¾"	146.5cm 57¾"	154cm 60⅞"	161.5cm 63½"	169cm 66½"	176.5cm 69½"	184cm 72½"

FINISHED GARMENT MEASUREMENTS

	G	H	I	J	K	L	M	N	O	P
BUST	118.5cm 46⅞"	126cm 49⅞"	133.5cm 52½"	141cm 55½"	148.5cm 58½"	156cm 61½"	163.5cm 64⅜"	171cm 67¼"	178.5cm 70¼"	186cm 73¼"
WAIST	121.5cm 47¾"	129cm 50¾"	136.5cm 53¾"	144cm 56¾"	151.5cm 59⅞"	159cm 62⅞"	166.5cm 65½"	174cm 68½"	181.5cm 71½"	189cm 74½"
HIP	130cm 51¼"	137.5cm 54⅞"	145cm 57"	152.5cm 60"	160cm 63"	167.5cm 66"	175cm 69"	182.5cm 72"	190cm 74¾"	197.5cm 77¾"
LENGTH VIEW A¹	101cm 39¾"	102cm 40¼"	103cm 40½"	104cm 41"	105cm 41¼"	106cm 41¾"	107cm 42"	108cm 42½"	109cm 43"	110cm 43¼"
SLEEVE LENGTH VIEW A²	45.8cm 18"	46.3cm 18¼"	46.8cm 18½"	47.3cm 18⅞"	47.8cm 18¾"	48.3cm 19"	48.8cm 19¼"	49.2cm 19⅝"	49.7cm 19½"	50.2cm 19¾"
LENGTH VIEW B¹	56cm 22"	57cm 22½"	58cm 22¾"	59.5cm 23½"	60.5cm 23¾"	61.5cm 24¼"	62.5cm 24⅝"	63.5cm 25"	64.5cm 25⅜"	65.5cm 25¾"
SLEEVE LENGTH VIEW B²	20cm 7⅞"	20.5cm 8"	21cm 8¼"	21.5cm 8½"	22cm 8¾"	22.5cm 8⅞"	23cm 9"	23.5cm 9¼"	24cm 9½"	24.5cm 9⅞"

¹ Centre back neck to hem

² Shoulder point to sleeve hem

MAKING ALTERATIONS TO THE PATTERN

IMPORTANT NOTE

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

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

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

GETTING STARTED

The following pages will guide you through the order of operations for making alterations to the pattern and then we will show you some patternmaking techniques that will assist you.

You can make some alterations before making a toile using your measurements, while others are made when you have done a fitting of a toile and have the toile to refer to.

Some makers will have a good idea of the alterations that are usual for them to make to a pattern before getting started. We encourage you to make these standard alterations to the pattern before you make a toile so that you can achieve a good fit at the fitting stage.

To get started we will be taking some measurements. It is best to put on some tight jersey clothes. Leggings and a fitted t-shirt work well or just in underwear. It is also a good idea to wear the underwear you plan to wear with the finished garment.

	MEASUREMENT	SIZE
HIGH BUST		
BUST		
WAIST		
HIP		

Beginner tip

It is likely that your measurements are not all in the same size. Do not worry if this is the case. We will show you how to handle this over the following pages.

STEP 1

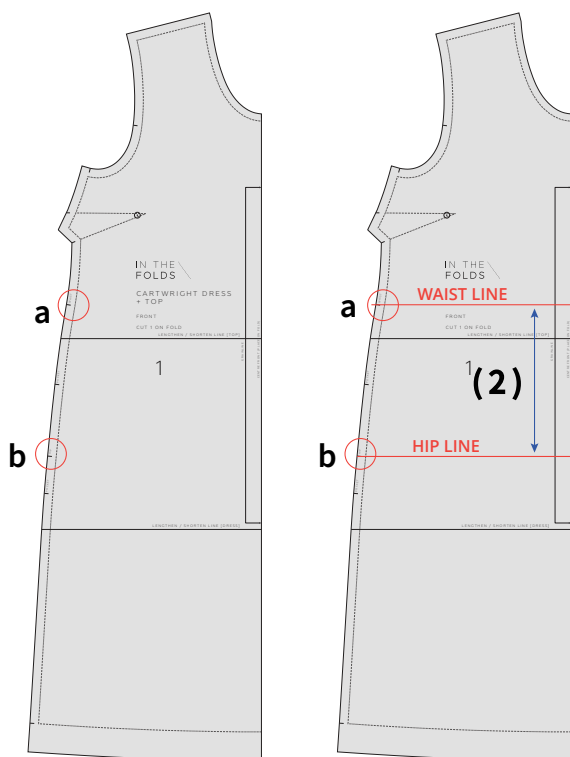
Take your measurements using a tape measure, Refer to the diagram on p 5 as to where exactly you should measure - making sure to measure at the fullest part of your hips. We suggest doing this in front of a full length mirror. Complete the chart on the left with the relevant measurements. In the left column put your measurements, in the right column put the corresponding size by referring to the measurement charts on pp 5-6).

If your measurements are between sizes, look to the finished garment measurements to decide if you should select the smaller or larger size. This allows you to see the amount of ease in the pattern. The **Cartwright top and dress** has more ease in the waist and hips than it does in the bust. See p 12 for more information about using finished garment measurements to select your size.

STEP 2

Print the pattern in the size/s you need¹ in relation to your HIGH BUST, WAIST and HIP measurements only. We will disregard your bust measurement for now. We will look at that in STEP 9.

¹ Look to p 7 of the instruction booklet for info on using layers to only print the size/s you need.



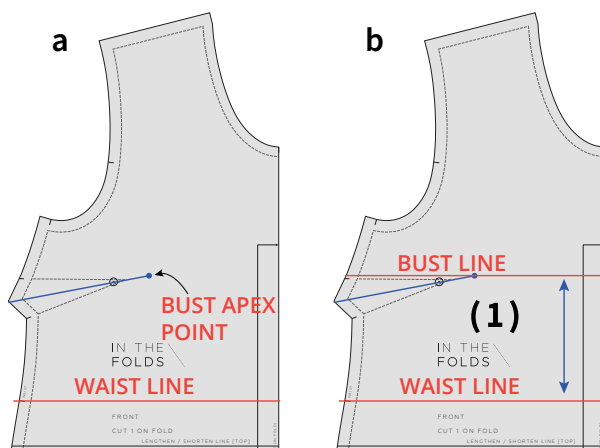
STEP 3

Mark the WAIST LINE and HIP LINE on the FRONT [1] and BACK [2] pattern pieces. To do this:

a Mark a horizontal line (perpendicular to the CENTRE FRONT / CENTRE BACK) from the WAIST notch. This is the horizontal WAIST LINE.

b Mark a second horizontal line from the HIP notch. This is the HIP LINE.

c On the FRONT [1], measure the length between the WAIST LINE and the HIP LINE and record in the table on p 9 (2).



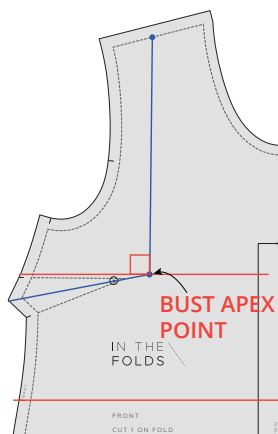
STEP 4

MARK BUST LINE AND BUST APEX POINT ON THE PATTERN

a Draw a line through the centre of the dart and extend it past the dart point by 2.5cm (1in). This is the BUST APEX POINT. The BUST APEX POINT is the nipple.

b Draw a horizontal line, perpendicular to the grainline, through the BUST APEX POINT. This is the BUST LINE.

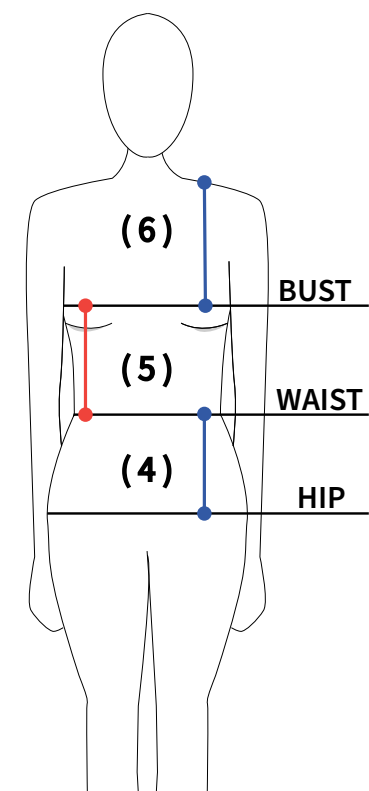
c Measure the length between the BUST LINE and WAIST LINE and record in the table on p 9 (1).



STEP 5

Draw a line up from the BUST APEX POINT to the shoulder STITCH LINE - perpendicular to the BUST LINE. Measure the distance between the SHOULDER and the BUST APEX POINT. Add the result to the table below (3).

	PATTERN MEASUREMENTS	YOUR MEASUREMENTS	DIFFERENCE
BUST TO WAIST	(1)	(4)	
WAIST TO HIP	(2)	(5)	
SHOULDER TO BUST	(3)	(6)	



STEP 6

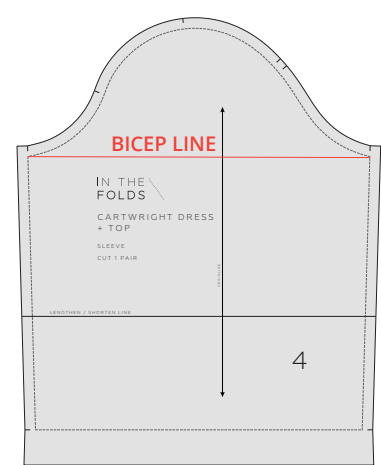
Take some thin elastic and wrap a piece around your BUST horizontally. Hold it in place by tying a knot or pinning in place. Make it tight enough that it will stay put, but not so tight that it flattens your bust or stretches the elastic in any way. It is good to do this in front of the mirror so that you can check that the elastic remains parallel to the floor the whole way around. Repeat for your WAIST and HIP.

Take a tape measure and measure the vertical distance between your BUST LINE and your WAIST LINE. Record in the table above **(4)**. Take the vertical measurement between your WAIST LINE and HIP LINE and record in the table **(5)**. Measure down from your SHOULDER to your BUST APEX POINT **(6)**.

Compare your measurements with the pattern measurements to assess whether or not you need to add or remove length in any of these places. Record any differences in the third column. Look to p 42 for guidance on shortening or lengthening the pattern.

STEP 7

Look back at your measurements in the table in STEP 1 (p 7). If your measurements put you in more than one size bracket, you will need to grade between sizes. Look to p 40.



STEP 8

Mark the BICEP LINE on the SLEEVE [4] by drawing a horizontal line (perpendicular to the grainline) from STITCH LINE to STITCH LINE at the top of the underseam. Measure the fullest part of your bicep and compare the two (p 86) to assess whether an alteration is needed.

HIGH BUST	BUST
(1)	(2)
DIFFERENCE	CUP SIZE
(3)	(4)

Variations

For some people, you will get a more accurate bust cup measurement by only measuring the front of your body (from side seam to side seam). The reason for this is that you may need to make an adjustment to the back of the pattern and your back measurements are impacting the results when measuring your bust. Consider taking both measurements, your HIGH BUST and FULL BUST and then repeating by only measuring the front of your body to see if the results are consistent.

STEP 9

It is time to find your bust cup size and work out if you need to make a bust adjustment.

Transfer your **high bust measurement** (1) and **bust measurement** (2) from the table in STEP 1 (p 7) to the table on the left.

Work out the difference between your **high bust measurement** and **bust measurement** (3). If the difference between your **high bust measurement** and your **full bust measurement** is 2.5cm (1") your bust is an A cup, 5cm (2") it's a B cup, 7.5cm (3") is a C cup, 10cm (4in) is a D cup and so on. Record your bust cup size in the chart (4).

Look to the table below to assess whether or not you need to make a bust adjustment. It is always a good idea to also check the finished garment measurements before choosing to make a pattern adjustment (p 12).

	A-J RANGE	G-P RANGE	INSTRUCTIONS
NO BUST ADJUSTMENT	B cup	D cup	N/A
SMALL BUST ADJUSTMENT	A cup or smaller	C cup or smaller	p 47
FULL BUST ADJUSTMENT	C cup or larger	E cup or larger	p 47

CHECK PATTERN

STEP 10

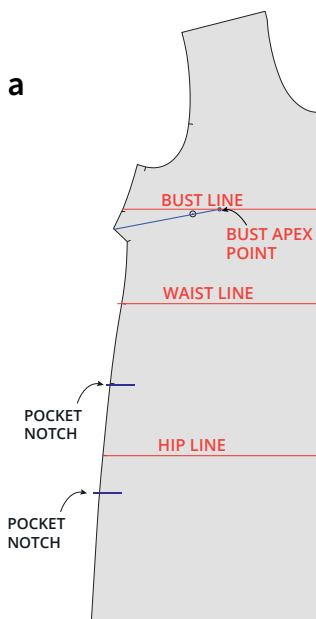
It's almost time to make your toile! There is one more thing that you need to do before cutting your toile. If you have made any adjustments to your pattern using the techniques referred to above, you will need to check that all your seams are still the same length and none of your notches have become displaced. To do this 'walk' one seam along the other, as if the two seams have been sewn together (p 27). Move any notches that are no longer aligned.

Tip

It is a good idea to take note of the alterations you have made to a pattern as you do them. This way the next time you make the pattern, you know exactly what changes you made. You can write this directly on one of the pattern pieces or print a pattern specification sheet (you can find a printable template on p 98) which you can stick to the front of the pattern when it is hanging or stored. An example of pattern alteration notes is: **Cut in size C. 2.5cm (1in) SBA. Waist shortened by 3cm (1¼in). [DATE]**

MAKE A TOILE

a



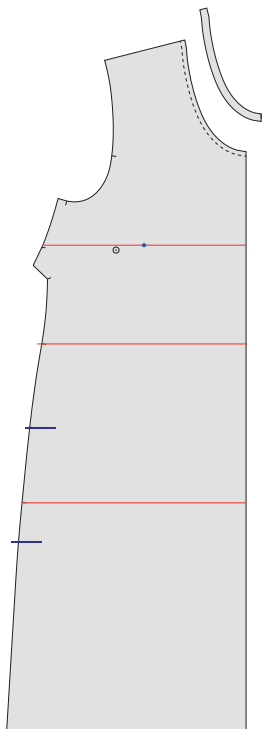
STEP 11

At this point you can make a toile to check the fit of the pattern so far. The alterations made to the pattern in the previous steps should give you a great starting point. The toile will help you check that you're on the right track and hone in on some details. To make a toile:

a Cut the FRONT [1], BACK [2] and SLEEVE [4] pieces. You will not need the pockets unless you would like to practice sewing them.

- Mark BUST LINE, WAIST LINE and HIP LINE on the fabric (see p 8, STEPS 3-4).
- Mark in the BUST APEX POINT by drawing a line from the centre of the dart, through the dart point and beyond the tip of the dart by 2.5cm (1in). See p 8, STEP 5.
- Extend the pocket notches onto the toile with a marker so that you can check you are happy with the pocket positioning.

b



b Tips for sewing the toile:

- You do not need to finish seams.
- Remove the seam allowance (1cm / $\frac{3}{8}$ in) from the neckline. Staystitch front and back neckline before joining the FRONT [1] and BACK [2]. If you would prefer to leave the seam allowance on, you can, but just keep this in mind when fitting the toile.
- 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 will also speed up the toiling process.
- Do not sew the hem of the top / dress or the sleeve hems. It is good to have the hem allowances 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.

ASSESS THE FIT

Now it's time to assess the fit. Yay!

Get yourself set-up in front of a full length mirror with a notebook, pen, pins, seam ripper / snips and marker. If you have a friend who can help you - get them too! Work through the Fitting Checklist (p 14) and take note of any issues.

USING FINISHED GARMENT MEASUREMENTS TO DETERMINE EASE IN A PATTERN

WHAT IS EASE?

Ease is the difference between the finished garment measurements and your actual body measurements. For woven garments, there will always be a difference between body and garment measurements. This is what allows us to move in woven clothes - to feel comfortable to sit, stand and move our arms and legs.

For fitted knit garments, there may be no difference between the body measurements and the garment measurements, or even negative ease (i.e. garment measurements smaller than body measurements). This is offset by the stretch in the fabric.

There are two types of ease when it comes to garment sewing. There is **wearing ease** which is the amount of ease needed to wear a garment comfortably. Even in very fitted garments, you need enough ease in the garment to move, sit down, lift your arms etc. This amount is different depending on the garment type.

The other type of ease to consider is **design ease**. This is the ease that is used in the design to make the style or look of the garment, but isn't necessarily required for the garment to fit correctly. For example, the **Cartwright top and dress** has more ease than is required at waist and hips to give it its loose fitting shape.

HOW TO WORK OUT HOW MUCH EASE IS IN A PATTERN

With **In the Folds** patterns, we always include two measurement charts in our instruction booklets. One gives you the body measurements (this is the same across all **In the Folds** patterns), while the other is the finished measurement chart (which changes between patterns).

The finished measurement chart is the measurements of the finished garment, in specific locations, and can provide information about the amount of ease that has been included in the pattern.

On the following page, you can see the measurement charts included in the **Cartwright top and dress** pattern. To find the amount of ease in the pattern, you need to subtract the **body measurements** from the **finished garment measurements**.

For example, to find out how much ease is in the waist for a size F (highlighted), we subtract 86cm (33 $\frac{7}{8}$ ") from 114cm (44 $\frac{7}{8}$ "), giving us a difference of 28cm (11"). We now know that the pattern has been designed to have 28cm (11") ease at the waist.

We can do the same for the bust and hips if we need to.

BODY MEASUREMENTS

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

FINISHED GARMENT MEASUREMENTS

	A	B	C	D	E	F	G	H	I	J
BUST	86cm 33 ⁷ / ₈ "	91cm 35 ⁷ / ₈ "	96cm 37 ⁷ / ₈ "	101cm 39 ⁷ / ₈ "	106cm 41 ³ / ₄ "	111cm 43 ³ / ₄ "	118.5cm 46 ³ / ₄ "	126cm 49 ⁵ / ₈ "	133.5cm 52 ⁵ / ₈ "	141cm 55 ¹ / ₂ "
WAIST	89cm 34"	94cm 37"	99cm 39"	104cm 41"	109cm 42 ⁷ / ₈ "	114cm 44 ⁷ / ₈ "	121.5cm 47 ⁷ / ₈ "	129cm 50 ³ / ₄ "	136.5cm 55 ³ / ₄ "	144cm 56 ⁵ / ₈ "
HIP	102cm 40 ⁷ / ₈ "	107cm 42 ¹ / ₈ "	112cm 44 ¹ / ₈ "	117cm 46"	122cm 48"	127cm 50"	134.5cm 53"	142cm 56"	149.5cm 58 ⁵ / ₈ "	157cm 61 ⁷ / ₈ "

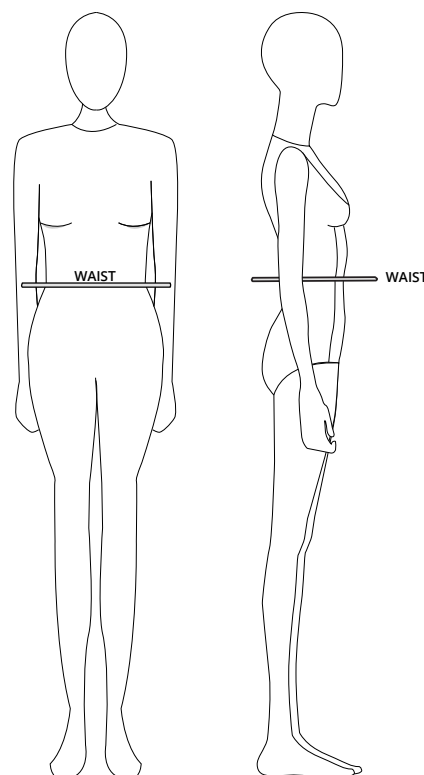
CHOOSING BETWEEN SIZES

If your measurements sit between sizes or range between multiple size brackets, you may be unsure which size to choose. There are a couple of ways you can work out the size to select.

1 Look at the finished garment measurements for the size you are thinking and take a tape measure and wrap it around your body at this length, forming a circle. Move the tape to the correct point on your body (for example, your waist or hips - depending on the measurement you are checking). Make sure you are standing in the middle of the tape and not pulling it forward or back. See how comfortable the tape feels at this length. You can sit, stand and bend over to ensure you can move comfortably in all directions.

2 Refer to a similar style garment in your wardrobe. Measure the garment at a specific point (such as the waist or hips) and compare these measurements to the finished garment measurements to select a size.

3 Select the size closest to your measurements and then make a toile. This will give you the most accurate idea of how the garment fits and you can always let the side seams in or out to see how it would feel if it was smaller or larger. Keep in mind that it is often easier to make a garment smaller rather than larger.



FITTING CHECKLIST

- Check that your side seams appear straight and are perpendicular to the floor. If your side seam is pulling towards the front or the back, this normally means that you need more width in the area where it's pulling.
- Check that the shoulder seam is in the correct position. If it's not, draw your new shoulder line directly onto the toile so that you can transfer it on to the pattern later. See p 78 for forward shoulder adjustment.
- Check that the shoulder width feels comfortable. To adjust this, see p 68.
- Lift your arms and check that the armhole sits in a comfortable position under your arm.
- Check that your BUST APEX POINT aligns with the BUST APEX POINT marked on the pattern. If it doesn't, look to p 58 for how to move the BUST APEX POINT on the pattern.
- Check that the neckline is sitting flat and not gaping . If not sitting flat, look to p 81.
- Check pocket position by holding your hands between the markings to see if the position is comfortable for you. To move the pocket position on the pattern, move the notches up or down and then transfer the side seam shaping onto the IN-SEAM POCKET [3].
- Hold your arms out in front of you to check you have enough width across the back. If it feels tight, you may need to do a broad back adjustment (p 72).
- Check the hem length (dress / top and sleeves). Have a play with the lengths until you get a length that feels comfortable for you. Use the SHORTEN / LENGTHEN lines on the pattern to alter the length if required (p 42). For the dress, you can add or remove length above the pocket (waist area) or below the pocket, depending on the proportions of your body.
- Move around. Check that you can move comfortably in the dress / top. If a seam feels tight, let out the seam with your seam ripper and re-pin with a smaller seam allowance to see if this helps.

NOTES

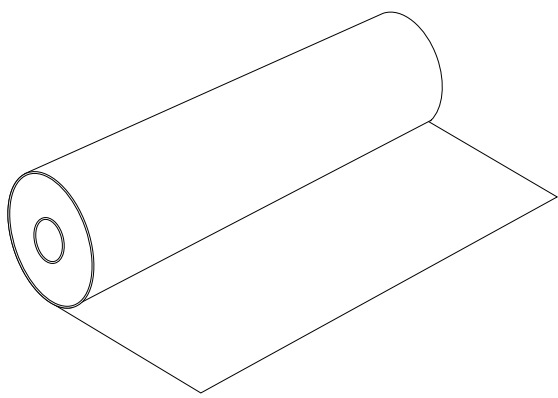
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TOOLS + TECHNIQUES

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

PATTERN MAKING TOOLS

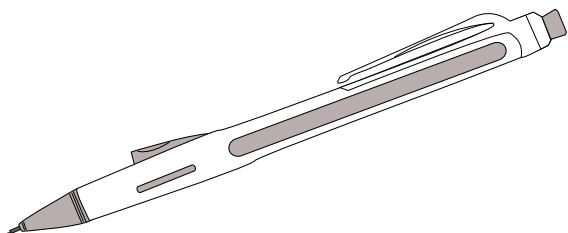
If you are planning on making adjustments to a pattern, or would like to start drafting your own patterns, there are a few things you are going to need. There are probably a million different gizmos and gadgets that you could buy to help you with your patterns, but at **In the Folds**, we like to keep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



PATTERN PAPER

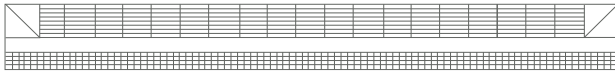
When making adjustments to a pattern or hacking a pattern, you are going to need pattern paper. Many fabric shops stock pattern paper. There are many different options available, but when choosing we'd recommend:

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



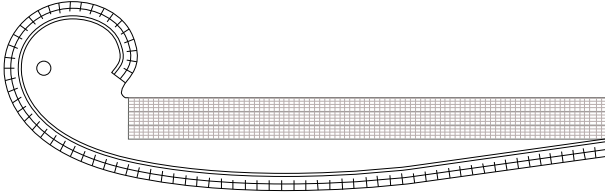
PACER PENCIL

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



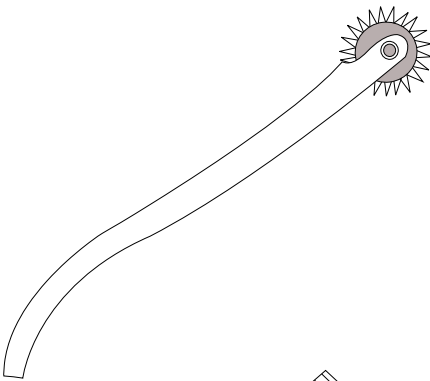
GRADING RULER

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



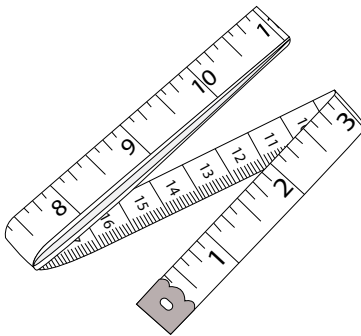
FRENCH CURVE

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



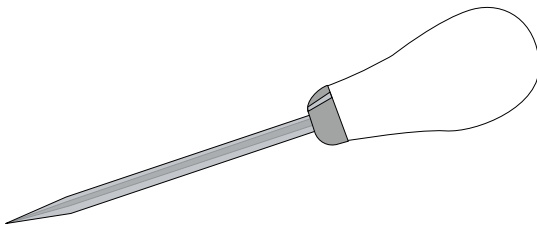
TRACING WHEEL

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



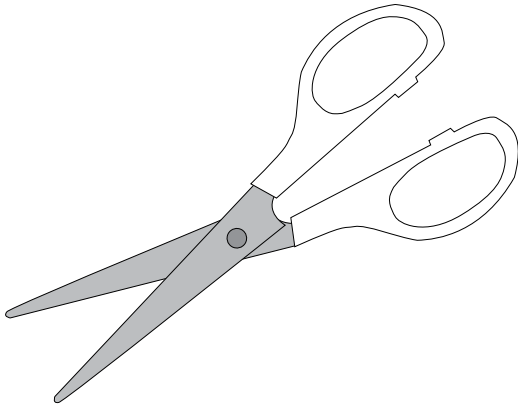
TAPE MEASURE

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



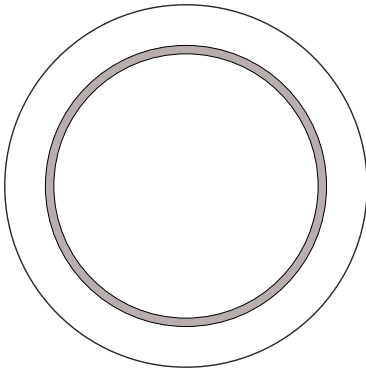
STILETTO / AWL

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



SCISSORS

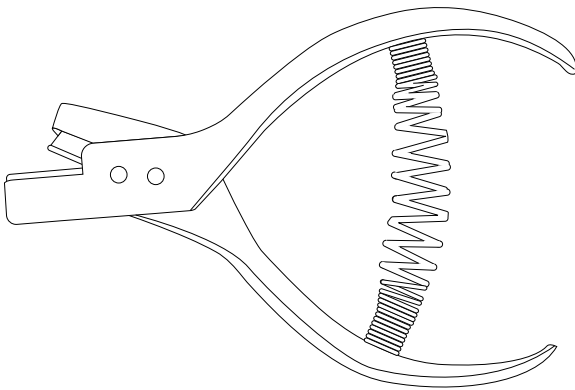
Get some scissors specifically for cutting paper and keep them separate from your fabric cutting scissors.



MASKING TAPE

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

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



PATTERN NOTCHER

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

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

PATTERN MAKING TECHNIQUES

TRACING PATTERNS

WHY TRACE A PATTERN?

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

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

WHAT PAPER TO USE

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

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

HOW TO TRACE A PATTERN WITH TRANSPARENT PATTERN PAPER

1 Lay the pattern out on a large flat surface.

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

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

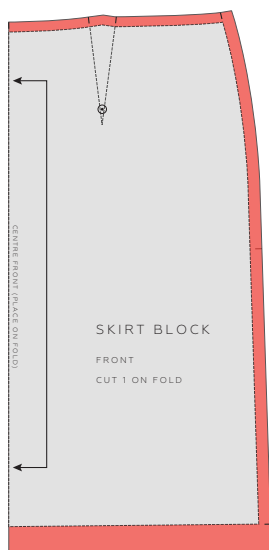
In the Folds patterns include both cutting and stitching lines so that it is easier to make adjustments to the patterns, but it is up to you if you want to trace the stitching line as well as the cutting line.

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

5 You are ready to cut out your pattern.

HOW TO TRACE A PATTERN WITH NON-TRANSPARENT PATTERN PAPER

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



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 22 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 23.

STANDARD SEAM ALLOWANCE CHART

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

HOW TO ADD SEAM ALLOWANCE

1 Decide on how much seam allowance you will be adding (using the table on p 22 if needed). Find the corresponding line along the width of your grading ruler.

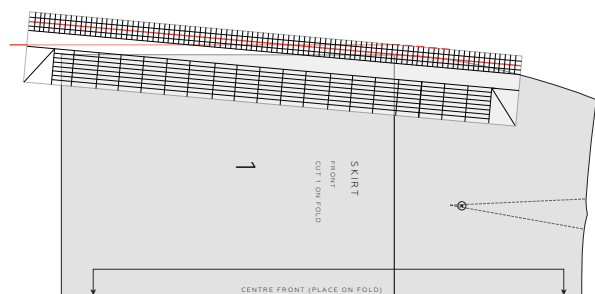
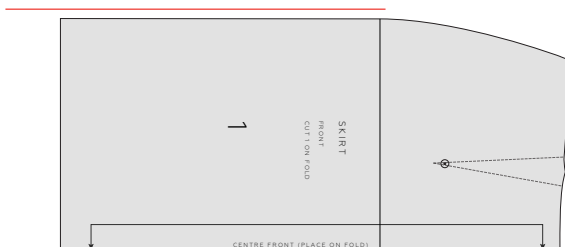
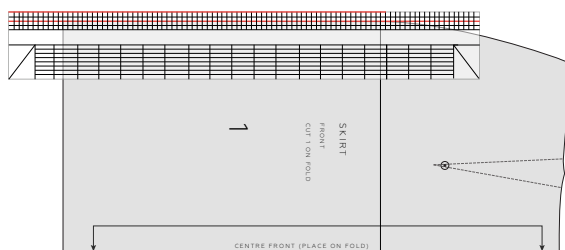
For the example, we will be using a basic skirt pattern to demonstrate how to add seam allowance.

START WITH STRAIGHT SEAMS

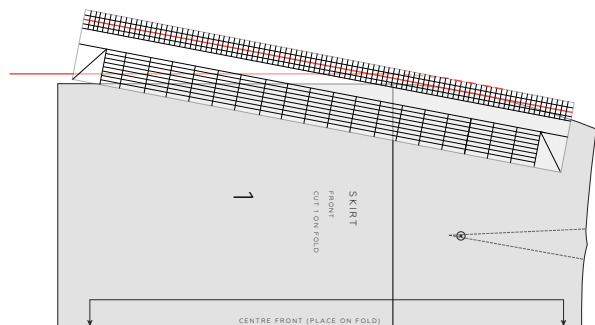
2 Lay the line on your ruler that corresponds to your desired seam allowance along the side seam of your pattern. It is much easier to work horizontally than vertically, so we suggest rotating your pattern piece.

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

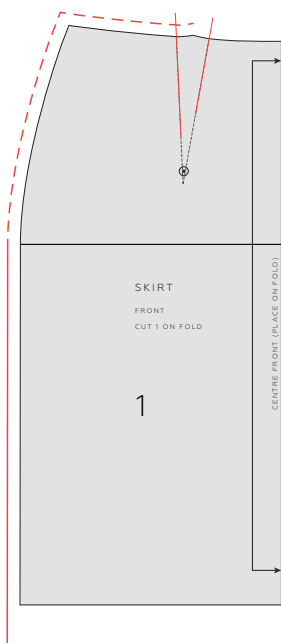
3 a If the seam you are adding seam allowance to is curved (which it is in the case of the hip shape here) you can mark the seam allowance with a broken line. Line up your seam with the ruler and draw a broken line.

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.

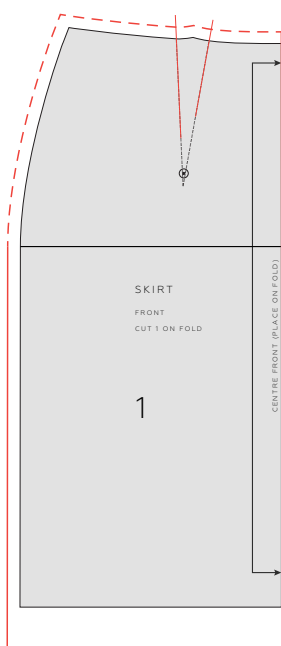
At In the Folds, we find this the easiest way to mark seam allowance on curves. Alternatively you can use a French curve that has seam allowance markings.



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.



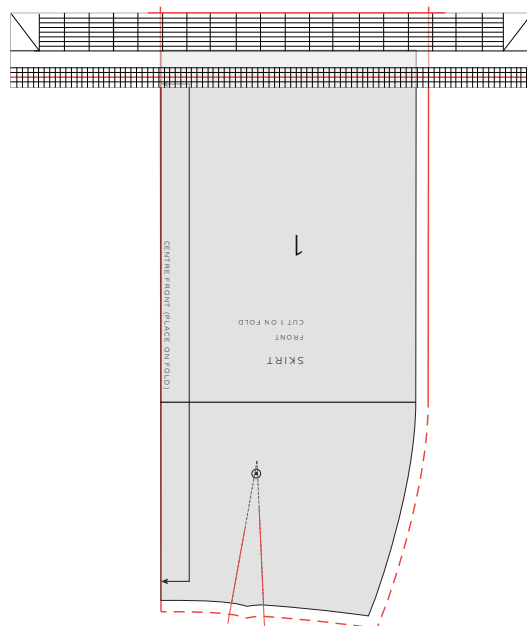
WHEN A SEAM DOES NOT REQUIRE SEAM ALLOWANCE

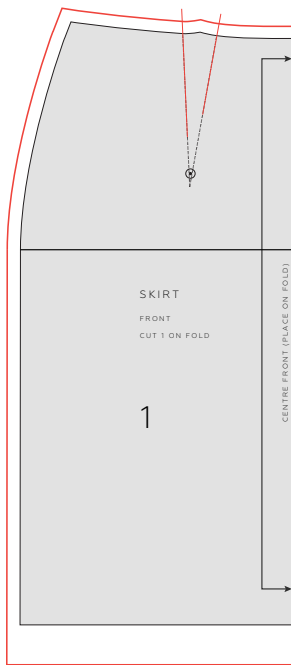
5 The centre front of this pattern does not need seam allowance, as it will be cut on the fold. When you have a seam like this, extend the line so that it intersects with the seam allowance markings on each end of the seam.

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 23 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 26 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!

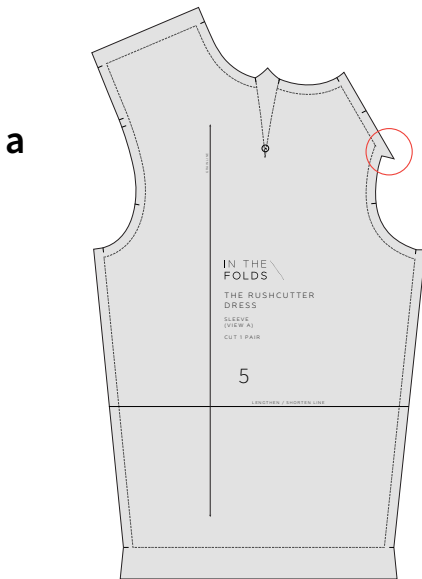
SEAM ALLOWANCE AT CORNERS + INTERSECTION POINTS

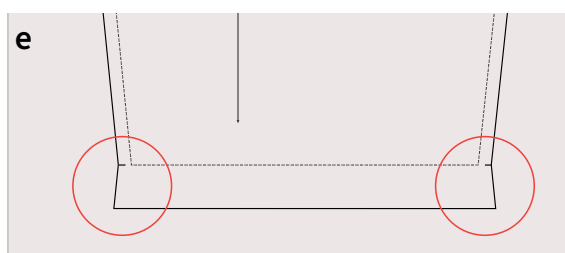
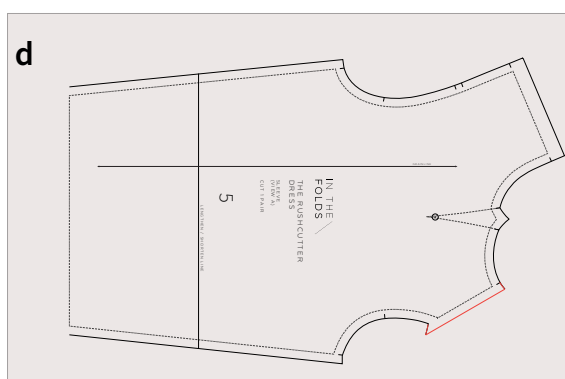
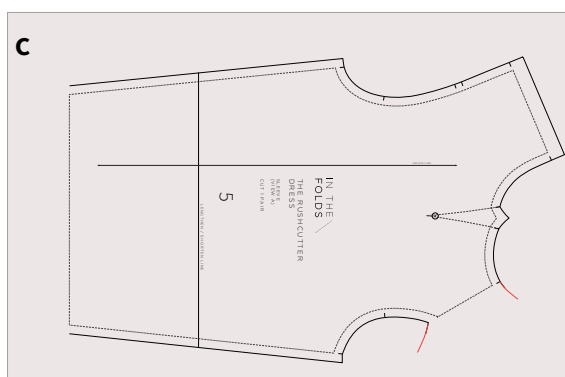
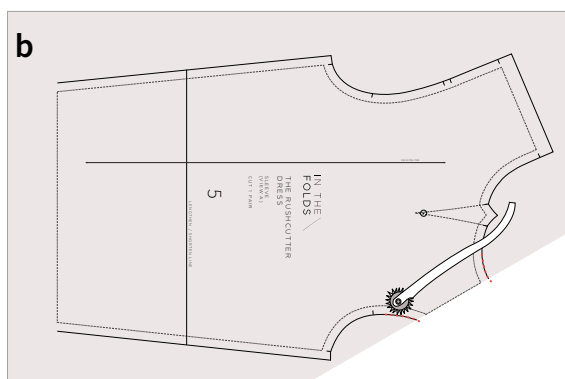
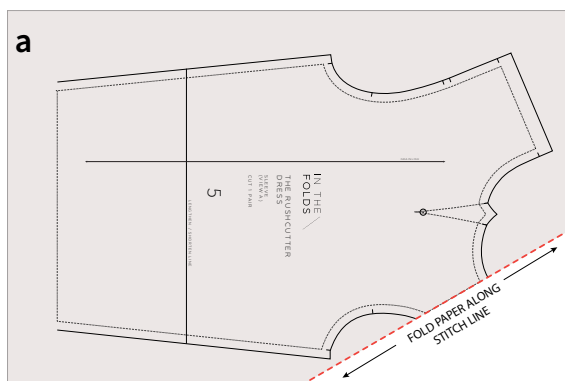
Sometimes you can just extend the lines from one seam to another and they will come to a corner that will sit correctly (like in the skirt example above). With other shapes - especially on points - you will need to adjust the angle or line of the seam allowance so that when the seam is sewn, the seam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

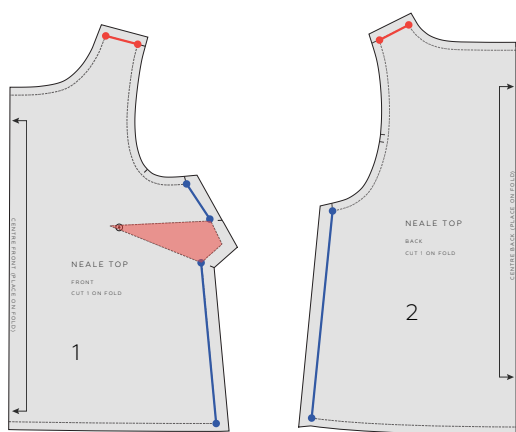
HEM ALLOWANCE WHEN GARMENT IS NOT STRAIGHT

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 23) 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.

CHECK + TRUE 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 31.

METHOD 2 - WALK SEAMS

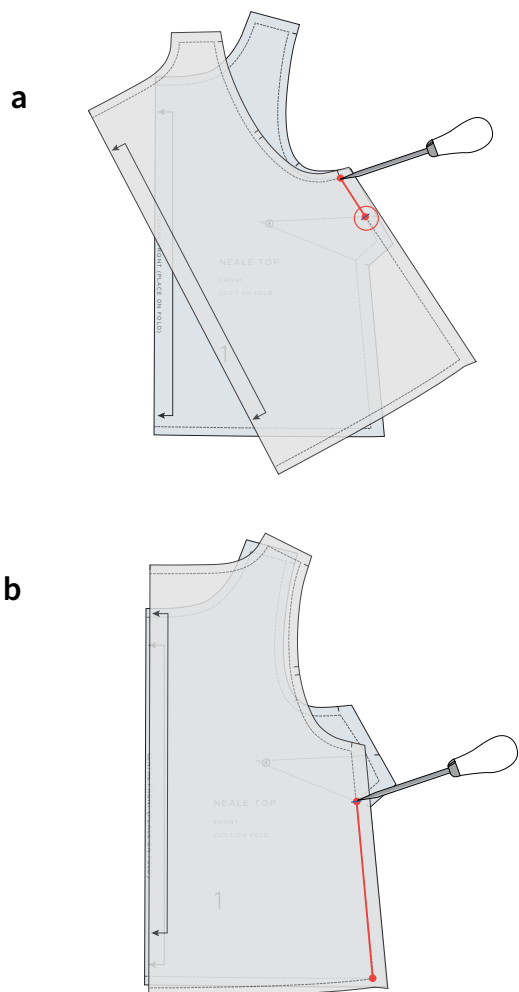
The other way you can do this (which is the method we prefer here at **In the Folds**) is to match up the seams as if you were sewing them and check that they are the same length. You need to line up the patterns with **STITCH LINE** on **STITCH LINE**.

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 31.

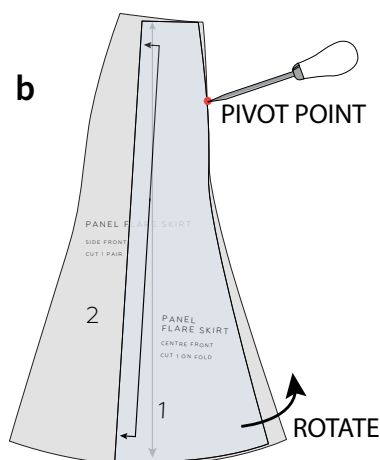
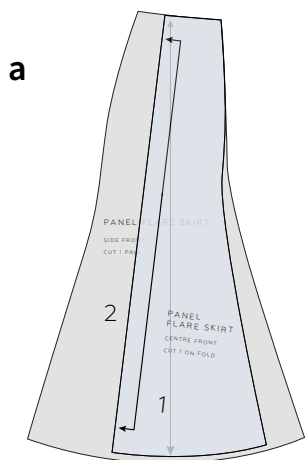


CHECKING CURVED SEAMS

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.

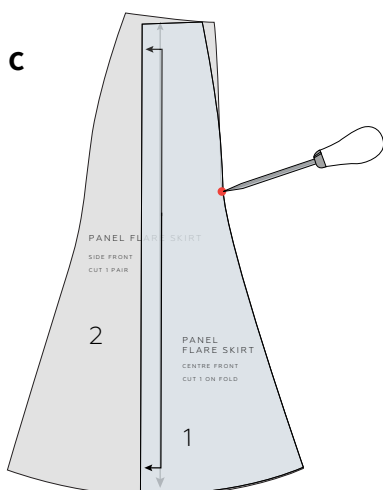
For the example we are using a panel flare skirt. The pattern does not have seam allowance added yet. If your pattern has seam allowance, remember to place STITCH LINE on STITCH LINE as we are checking that our STITCH LINES work together, not the cut edges.



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.

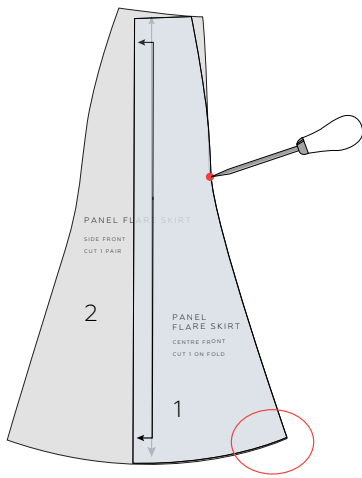
c Move the point of the stiletto to the next pivot point (where the seam lines diverge again), and rotate the pattern until the seams align again. Continue until the whole seam has been checked.



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

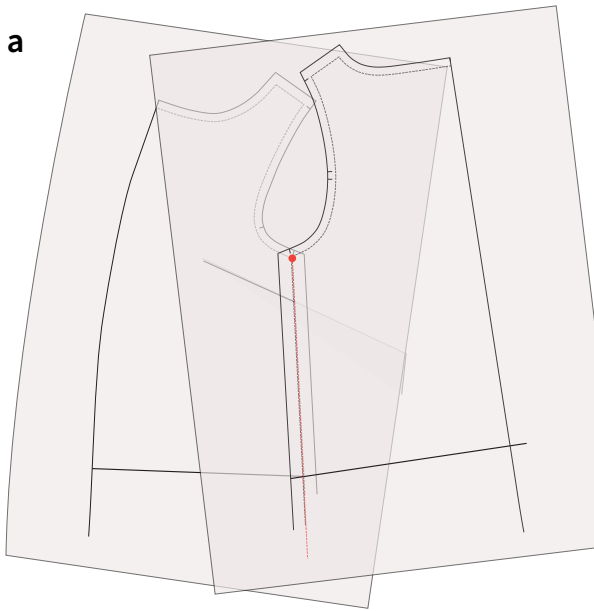


d Check that the seams are the same length. If one of your seams is longer by a small amount (up to 1cm / $\frac{3}{8}$ in), simply trim off the excess. If the discrepancy is bigger, you will need to remove half the excess from the length of one piece, and add the other half to the other piece, so that they are the same length (see p 31).

TRUING SEAMS

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

a

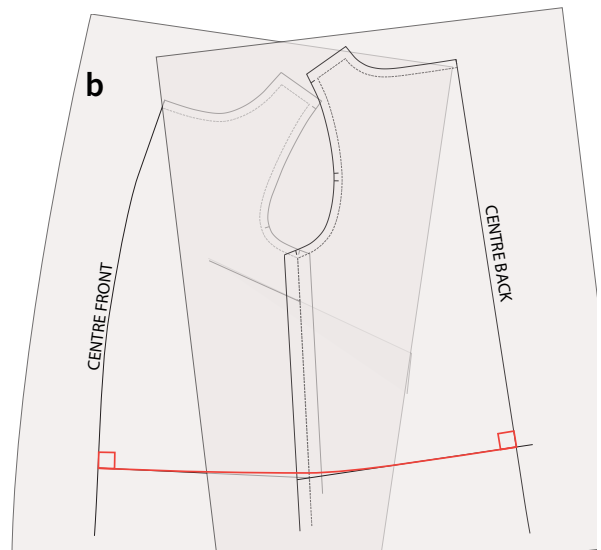


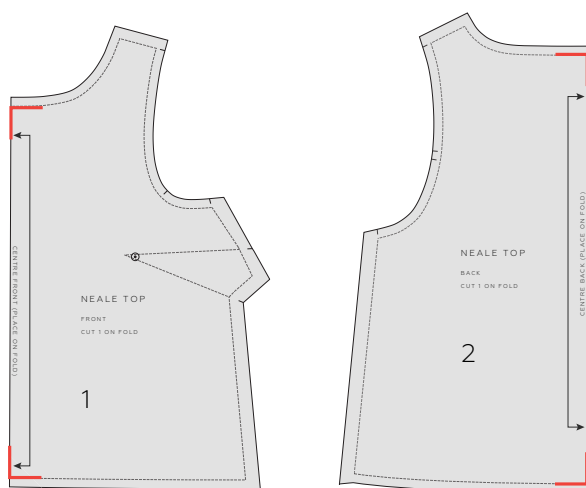
a For the example we will be using a generic top pattern with a dart. Fold the dart on the FRONT as if it has been sewn (more on this on p 32). Line up the side seam on the front and back pattern pieces - STITCH LINE on STITCH LINE, as if they have been sewn.

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.

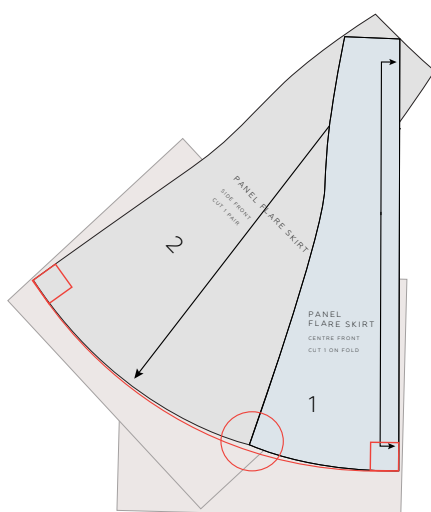




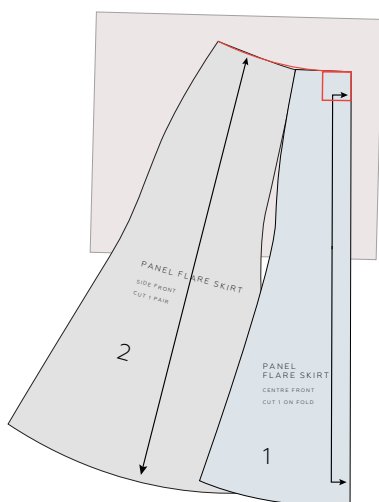
CHECK PATTERNS ARE SQUARED OUT

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



b



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.

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

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

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

IF SEAMS ARE NOT THE SAME LENGTH

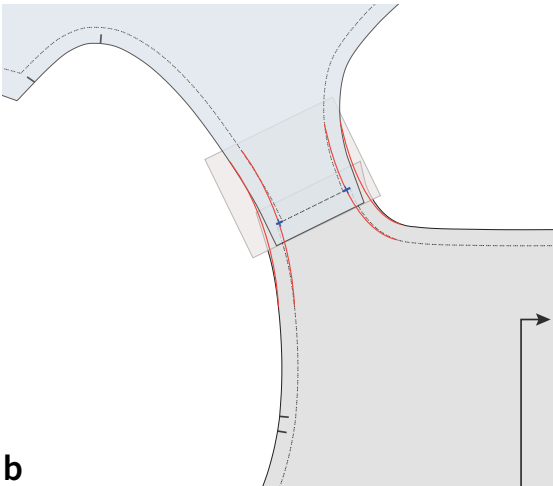
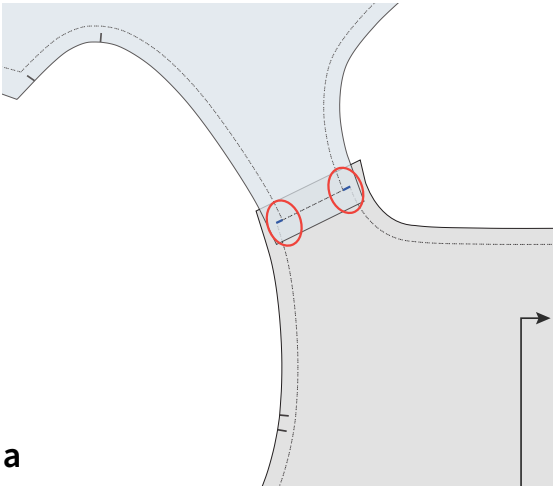
If your seams happen to be different lengths, you will need to do a small alteration to correct this. If the difference is larger than a few millimetres (up to 1cm / $\frac{3}{8}$ in), we suggest going back to the pattern and checking that you haven't made an error, before following the directions below.

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

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

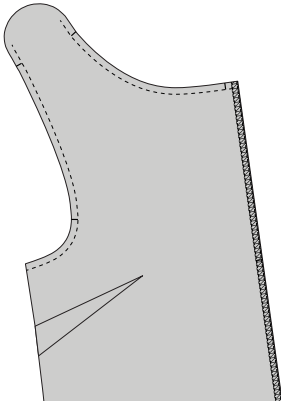
Take note of this measurement. You will want to distribute the difference on each side of the seam.

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

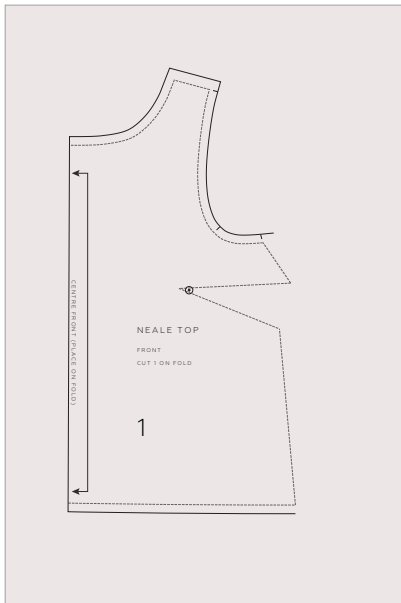


NOT ALL SEAMS NEED TO BE THE SAME LENGTH

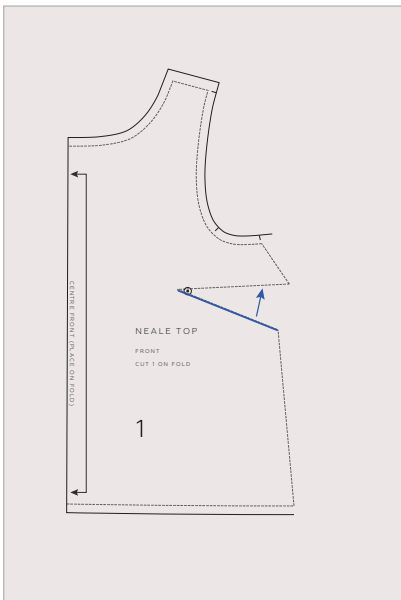
Keep in mind that not all pieces that are sewn together will be the same length - some need to be eased. For example, sleeve caps that need to be eased into armholes, pant leg back that needs to be eased into pant leg front, pant tops that need to be eased into waistbands, etc.



a



b



WHAT IS A DART?

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

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

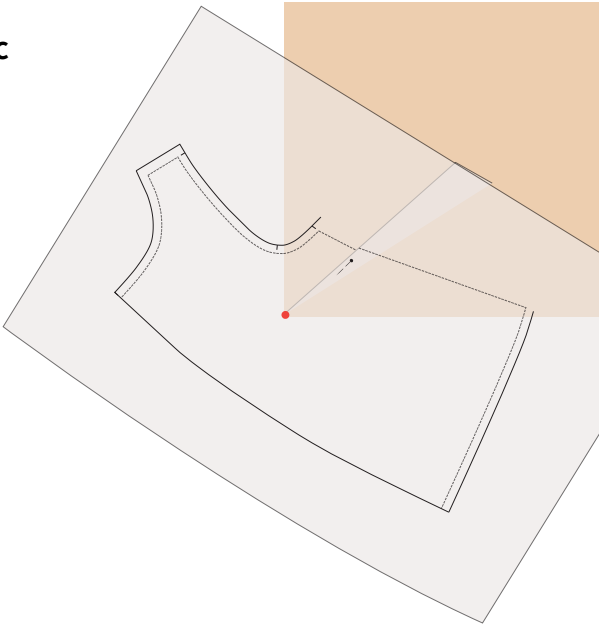
You may have put a dart in a garment before and noticed that the dart has changed the shape of the seam that it lies on and is no longer the smooth line it once was. To prevent this from happening, we need to add dart shaping. This will ensure that once your dart is sewn, the seam it's on will remain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

HOW TO ADD DART SHAPING

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

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

c



Tip

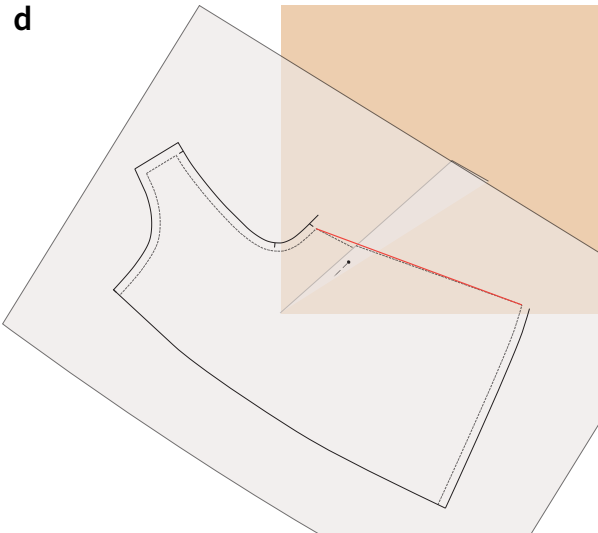
You will be using a tracing wheel in the following steps. It is a good idea to slide a cutting mat under the pattern so that you don't damage your table.

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

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

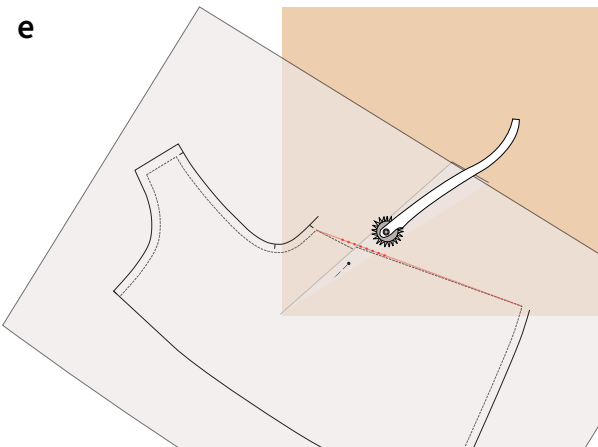
Hold folded dart in place with a pin or pattern weight.

d

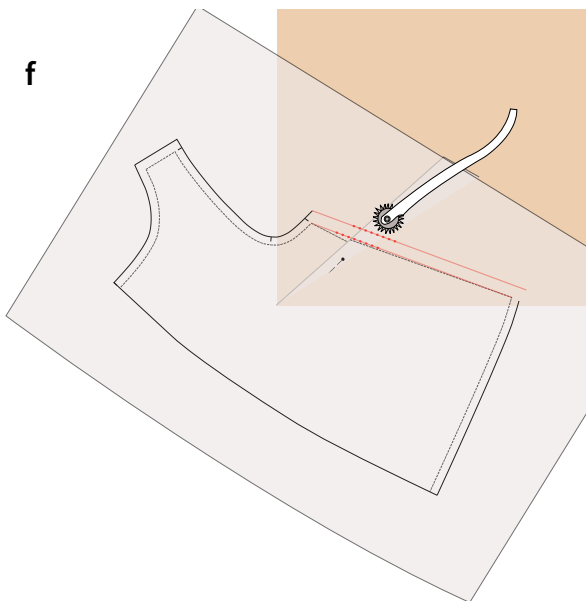


d Take a ruler and draw a straight line from the top of the side seam, down to the hemline. This is the new side seam **STITCH LINE**. If the seam had been a curve, you would draw in a smooth curve.

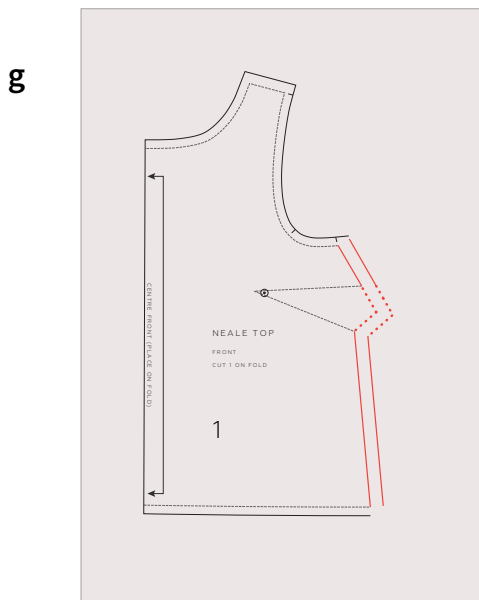
e



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

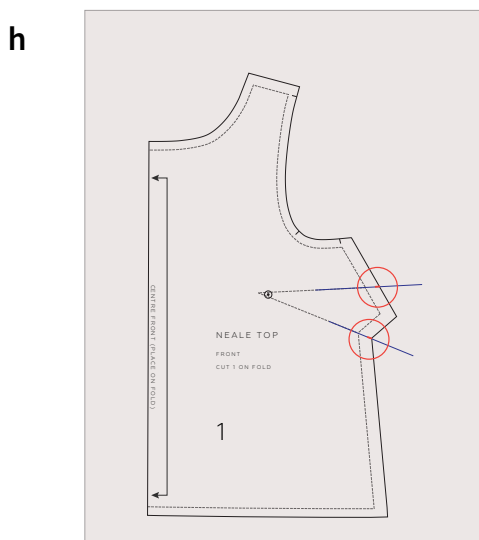


f Add seam allowance to the side seam. Use a tracing wheel to transfer the seam allowance line onto the folded section of the dart.



g 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.

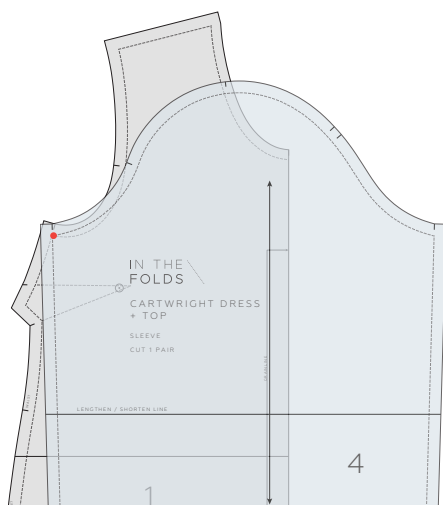


h Add notches at the side seam by extending the dart arms through the seam allowance. Mark notches.

WALK SLEEVE INTO ARMHOLE

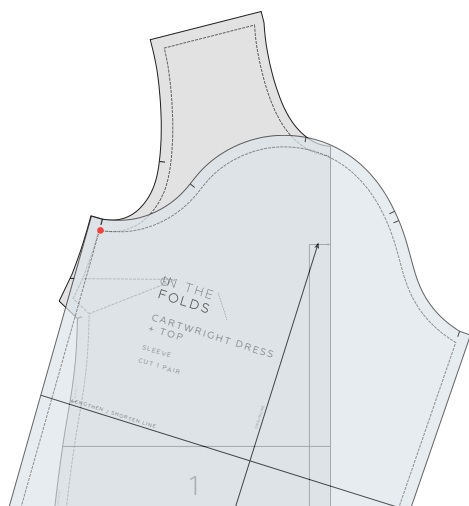
INTRO

When making alterations to sleeves, it's always a good idea to check that the sleeve still fits in the armhole of the pattern. It is also a good time to check your notches are placed correctly. This is also the technique used to check the amount of ease in a sleeve cap.



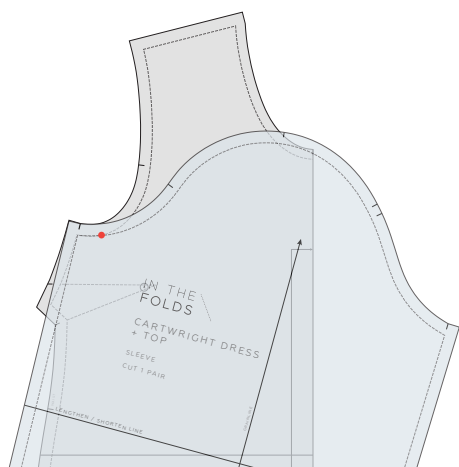
STEP 1

Take the FRONT [1] and SLEEVE [4] (you will need to flip the sleeve right side down). We will be pivoting the STITCH LINE on the sleeve, to check that it fits the front armhole. Place the SLEEVE [4] onto the FRONT [1], and line up the STITCH LINE at the intersection of the sleeve cap and underseam on the SLEEVE [4], with the intersection of the armhole and side seam on the FRONT [1]. Use a stiletto or pin to hold the layers together at this point.



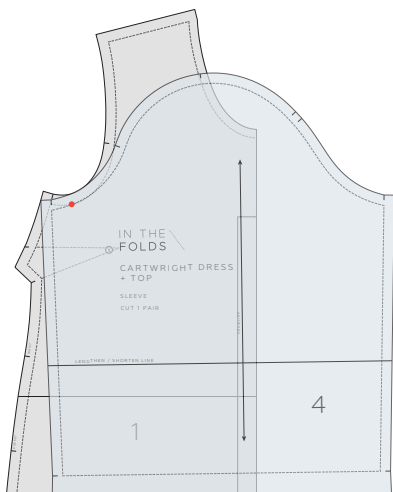
STEP 2

Rotate the SLEEVE [4] piece so that the STITCH LINE on the sleeve cap lines up with the STITCH LINE on the FRONT [1] armhole. 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 [4] piece.



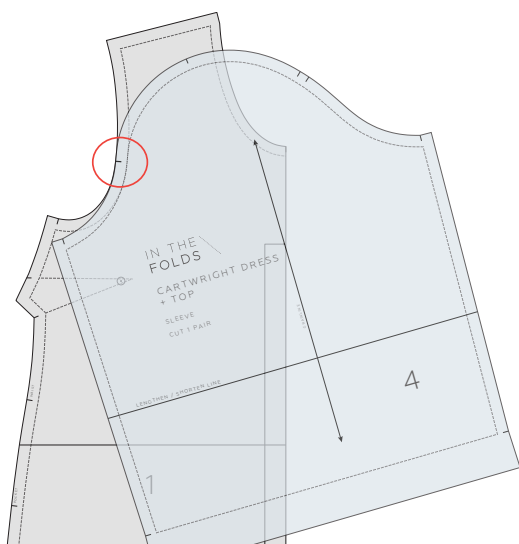
STEP 3

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



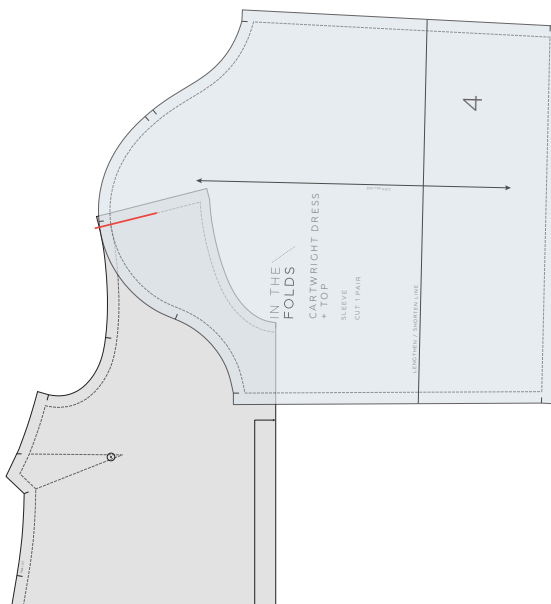
STEP 4

Rotate the SLEEVE [4] so that the STITCH LINES line up again.



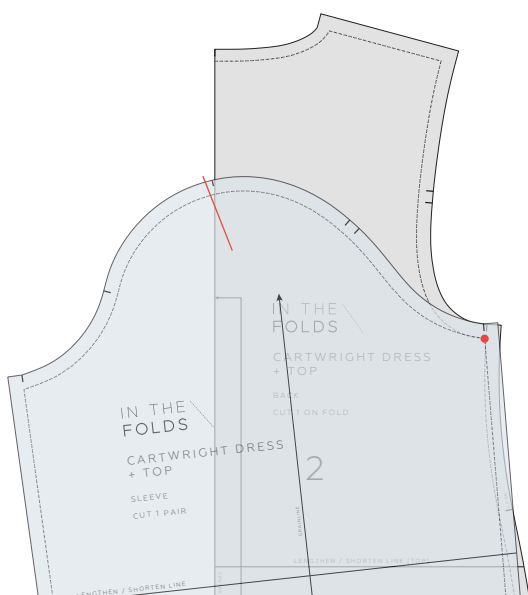
STEP 5

Continue pivoting the SLEEVE on the STITCH LINE in this manner until you reach the front notch on the SLEEVE. Check that it's positioned correctly. If you have altered the pattern and the notches don't line up, use a tracing wheel to transfer the notch position from the SLEEVE onto the FRONT [1].



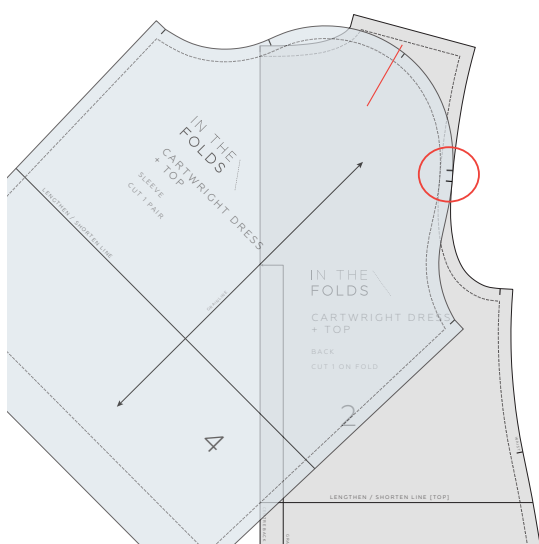
STEP 6

Continue pivoting the SLEEVE on the STITCH LINE until you reach the FRONT [1] shoulder STITCH LINE. Mark the shoulder STITCH LINE on the SLEEVE with a pencil and ruler.



STEP 7

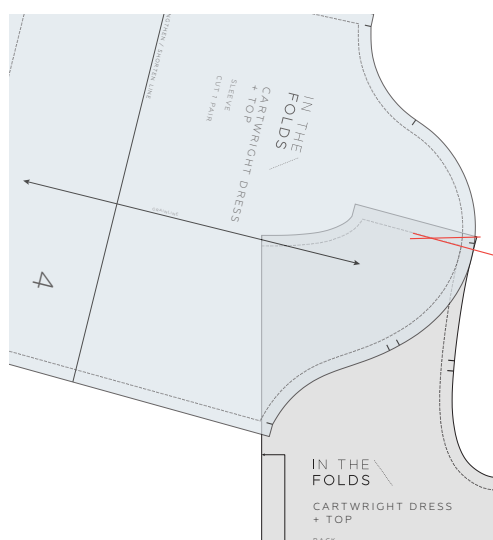
Take SLEEVE [4] and place it on the BACK [2], lining up the STITCH LINE as you did on the FRONT [1].



STEP 8

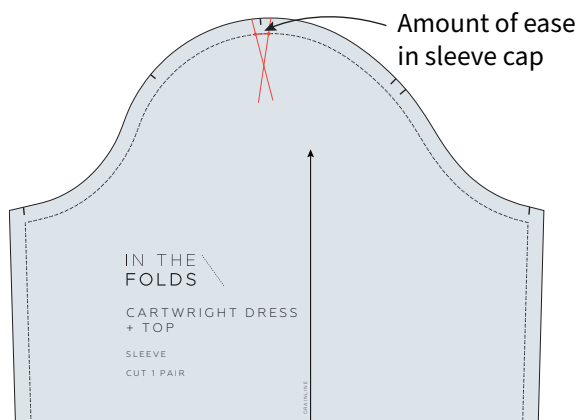
Pivot the SLEEVE [4] as you did on the front armhole until you reach the back notches. Check that the double notch is in the correct position in relation to the notches on the BACK [2].

If you have altered the pattern and the notches don't line up, use a tracing wheel to transfer the notch position from the SLEEVE [4] onto the BACK [2].



STEP 9

Continue pivoting until you reach the shoulder STITCH LINE. Mark the location of the back shoulder STITCH LINE on the SLEEVE [4] as you did for the FRONT [1].



STEP 10

On the SLEEVE [4], measure the distance between the two shoulder lines on the STITCH LINE. You need approximately 6mm - 1.2cm ($\frac{1}{4}$ in - $\frac{1}{2}$ in) ease in a set-in sleeve cap, depending on the fabric you are using and the design. For the **Cartwright dress and top**, there is 1.2cm ($\frac{1}{2}$ in) ease in the sleeve cap.

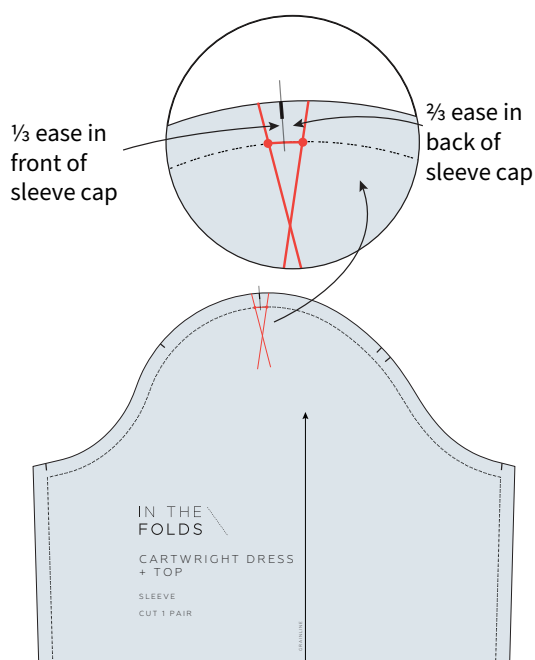
If you do not have the correct amount of ease in the sleeve cap, look to p 94 to adjust.

STEP 11

Check that the notch is in the correct position (or position it if you lost it while making alterations). One third of the sleeve cap ease should be placed in the front sleeve cap and two-thirds towards the back. This means you need to take the measurement found in STEP 10 and divide by 3. Position the notch this distance back from the front shoulder line on the 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 ($\frac{1}{8}$ in). This means the shoulder notch needs to be positioned 4mm ($\frac{1}{8}$ in) back from the line that indicates the front shoulder line on the STITCH LINE.

Remove shoulder line markings once the notch is placed.



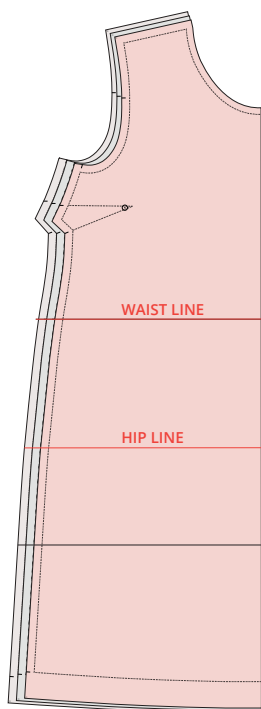
PATTERN ALTERATIONS

There are a range of pattern alterations that you can use to achieve a better fit. Use the following section to make the alterations you require. These alterations can help you make adjustments to the **Cartwright top and dress** or other patterns with similar design features.

WHEN TO GRADE BETWEEN SIZES

For many of us, our measurements will range across several pattern sizes, which means we will need to grade between sizes. For example, if our waist measurement is in a smaller size bracket to our hip measurement, we will need to grade up from the waist to the hip on a pattern.

Please note: if your high bust and bust measurements are in different size brackets, it is likely that you will need to do a Bust Adjustment (p 47) rather than grade between sizes.



GETTING STARTED

Start by printing the pattern in the sizes that you need. For more information on printing the pattern in only the size/s that you need, look to the pattern instruction booklet (p 7).

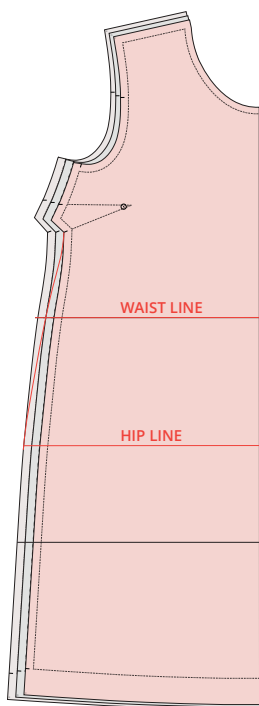
Print the pattern with the 2 (or more sizes) you require.

Once printed, you can draw straight on the pattern or take a large piece of pattern paper and lay it over the pieces to trace the pattern (p 19).

For the example, we will show you how to grade between 3 sizes. Start by marking your WAIST LINE and HIP LINE on the FRONT [1] and BACK [2] pattern pieces. The WAIST and HIP positions are marked on the pattern. Draw a straight line through the notches, perpendicular to the CENTRE FRONT / CENTRE BACK. Be sure to check this in relation to your actual body measurements by holding the pattern piece up to your body or by measuring down from the shoulder seam. The HIP LINE should correspond to the widest point of your hip. To do this accurately, follow the steps on p 8.

Tip

If these lines are not in the correct position in relation to your body, lengthen / shorten the pattern to move them to the correct position for your body before grading between sizes (p 42).

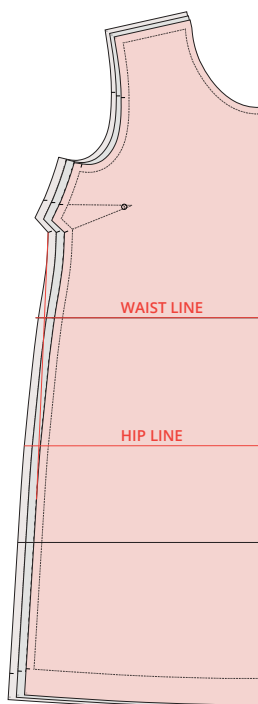


GRADING UP

For this example we will be grading between a size C at the bust, a size D waist and a size E hip.

On the side seam, draw a nice smooth curve from the bottom of the dart (on the CUT LINE of size C) down to the WAIST LINE (on the CUT LINE of size D). Continue the curve to the HIP LINE (on the CUT LINE of size E). When drawing curves, think about the way the curve will be sewn and the impact this will have on the shape of the seam. It may take a couple of tries to get a line you are happy with. That's okay! Just take it slow and make sure you are using pencil so you can start again if you need to.

You may need to start the transition between sizes a little further away from the initial point if it is difficult to achieve a nice smooth line.



GRADING DOWN

For this example we will be grading between a size E bust, a size D waist and a size C hip.

When grading down in size, your side seam will become straighter, rather than the curvier lines required in the example above.

On the side seam, draw a line from the bottom of the dart (on the CUT LINE of size E) down to the WAIST LINE (on the CUT LINE of size D) and continue down to HIP LINE (on the CUT LINE of size C).

You may need to start the transition between sizes a little further away from the initial point if it is difficult to achieve a nice smooth line.

FINALISE THE ALTERED PATTERN

Once your line is drawn, if you have a dart, you will need to fold the dart and check how your changes impact the shape of the seam. You will also need to adjust the dart shaping to reflect the new seam shape (p 32).

Move notches over to the new CUT LINE. Trace the new side seam shape onto the IN-SEAM POCKET [3].

Repeat for the BACK [2] pattern piece. Use the new line you have drawn on the FRONT [1] side seam as a guide when working on the BACK [2] side seam, as these two seams will be sewn together. Be sure to walk your seams (p 27) before finalising the pattern.

WHEN TO ADD / REMOVE LENGTH TO A PATTERN

After assessing the difference between your measurements and the measurements on the pattern (p 9), you may decide that you need to add length to the pattern or remove length from the pattern.

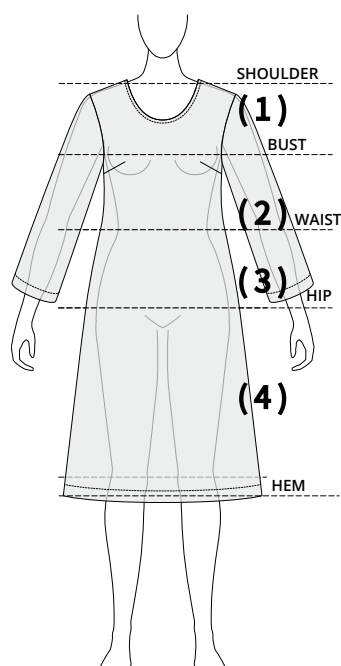
Alternatively, you may make a toile and notice that there is not enough length / too much length in a particular area and choose to alter the pattern. This applies to the body of the top / dress and the sleeve.

WHERE TO ADD / REMOVE LENGTH

When working with a dress pattern, you may need (or choose) to add or remove length, and the location will depend on the proportions of your body. You may need to add / remove length:

- (1) Between the SHOULDER and the BUST LINE
- (2) Between the BUST LINE and the WAIST LINE
- (3) Between the WAIST LINE and the HIP LINE
- (3) Between the HIP LINE and the HEM LINE

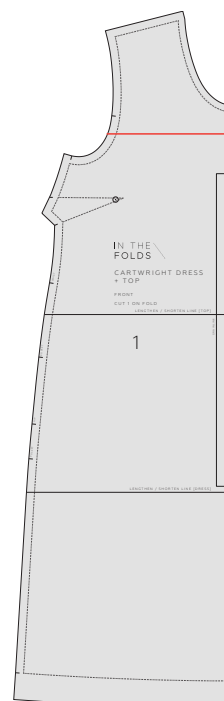
For boxy designs, it may not be crucial to remove the length from the exact position, but when there is seam shaping or design features in particular positions, it's a good idea to add / remove length in the correct location.



LENGTHEN AND SHORTEN LINES

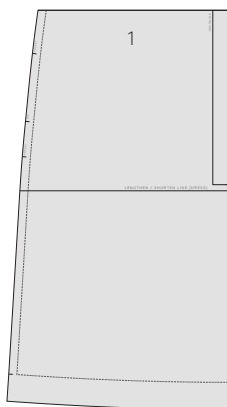
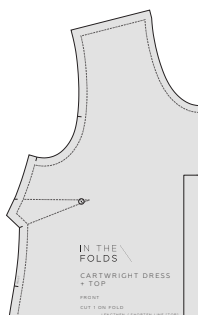
There are LENGTHEN / SHORTEN lines on In the Folds patterns, but to save confusion, there are only two of these lines marked on the **Cartright dress**. There is one between the BUST LINE and the HIP LINE and another between the HIP LINE and the hem. One is marked for the top and the other for the dress, although you can use either or both lines when altering the dress, depending on where the alteration needs to be made.

If you need to add / remove length in a place that does not have a LENGTHEN / SHORTEN line marked on the pattern, you can simply mark one in. Make sure that it runs perpendicular to the CENTRE FRONT / CENTRE BACK. It is also a good idea to avoid running through notches or other significant markings such as pocket placements.



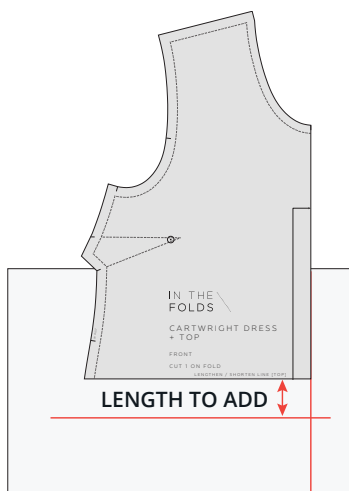
GETTING STARTED

The example illustrates the process of adding length to the waist section of the **Cartwright dress**. The process is the same if you are adding length to another section of the pattern. If lengthening the section between shoulder and bust, you will need to add the same amount to the sleeve cap. If altering the sleeve cap, make sure to check that the sleeve still fits the armhole after making the alteration (p 35).



STEP 1

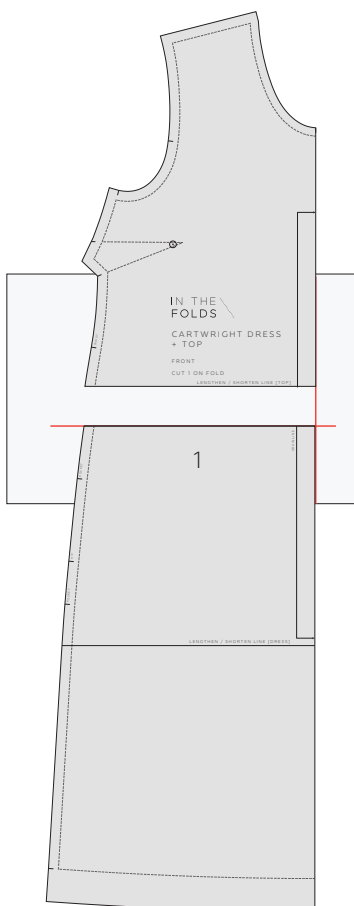
Cut through the LENGTHEN / SHORTEN line on both the FRONT [1] and BACK [2] pieces at the position where you need to alter the length. If you are adding length to multiple places, start with one and once the alteration is done, do the others (this will help avoid pieces getting lost or mixed up).



STEP 2

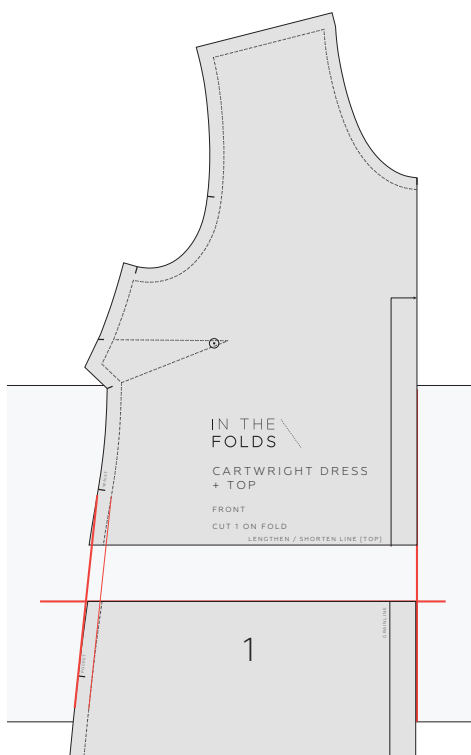
Take the bodice section of the FRONT [1] and BACK [2] pattern piece, and tape or glue a piece of paper to the cut line. Make sure there is enough paper extending past the pattern to add your length extension. Leave some paper either side too.

Extend the CENTRE FRONT / CENTRE BACK of the bodice onto the attached paper. Measure down from the cut line the amount you would like to add to the length and mark a horizontal line. In the example, we are adding 5cm (2in) length, which means that the line is marked 5cm (2in) below and parallel to the cut line.



STEP 3

Attach the lower section of the FRONT [1] and BACK [2] pattern pieces to the attached paper. Line up the cut edge of the pattern with the guideline marked in STEP 2. Use the CENTRE FRONT / CENTRE BACK to ensure that you line the pieces up correctly. Glue or tape in place.



STEP 4

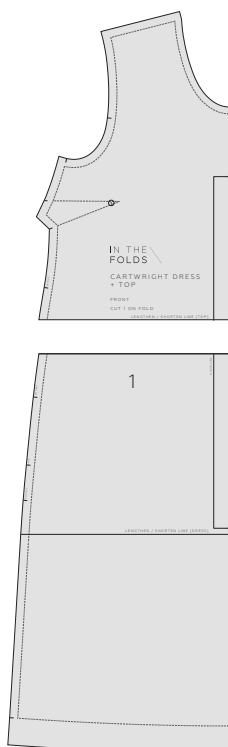
Re-draw the side seam lines with smooth lines over the adjustment. Do this for both the STITCH LINE and the CUT LINE.

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

Check all seams are the correct length by 'walking' the pattern pieces, as if you were sewing them together (p 27).

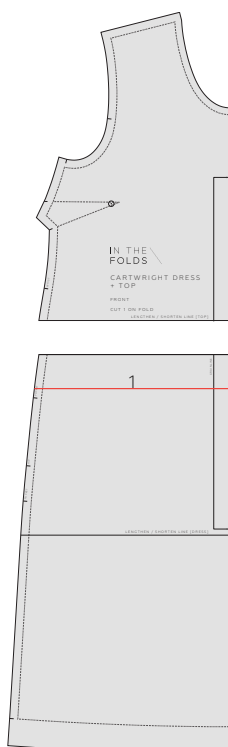
GETTING STARTED

The example illustrates the process of removing length from the waist section of the **Cartwright dress**. The process is the same if you are removing length from another section of the pattern. If shortening the section between shoulder and bust, you will need to remove the same amount to the sleeve cap. If altering the sleeve cap, make sure to check that the sleeve still fits the armhole after making the alteration (p 35).



STEP 1

Cut through the LENGTHEN / SHORTEN line on both the FRONT [1] and BACK [2] pieces at the position where you need to alter the length. If you are removing length from multiple places, start with one and once the alteration is done, do the others (this will help avoid pieces getting lost or mixed up).



STEP 2

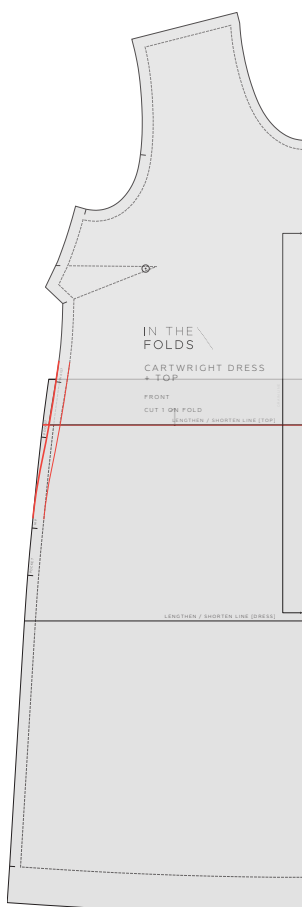
Measuring down from the CUT LINE, mark a horizontal line on each pattern piece, the distance of the amount of length you would like to remove. In the example, we are removing 5cm (2in), which means that the line is marked 5cm (2in) below and parallel to the cut line.



STEP 3

Move the upper part of each pattern piece down to the line marked in the previous step. Use the CENTRE FRONT / CENTRE BACK to ensure that you line the pieces up correctly.

Glue or tape in place.



STEP 4

Re-draw the side seam lines with smooth lines over the adjustment. Do this for both the STITCH LINE and the CUT LINE. Cut along new CUT LINE to remove excess paper.

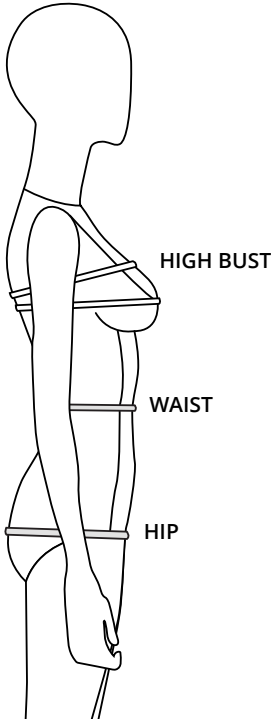
Check all seams are the correct length by 'walking' the pattern pieces, as if you were sewing them together (p 27).

BUST ADJUSTMENTS

WHEN TO DO A BUST ADJUSTMENT

In the Folds patterns are drafted for a B cup bust for the A-J range and a D cup for the G-P range. This means that if your bust cup size is smaller than the cup size the pattern has been drafted for, you may need to do a Small Bust Adjustment (SBA). If your bust cup size is larger than the cup size the pattern has been drafted for, you may need to do a Full Bust Adjustment (FBA). This also depends on the pattern and how you like a garment to fit. If a pattern has a lot of ease, you may choose not to make a bust adjustment. If a pattern is designed to be fitted in the bust, it is more likely that you will need to make a bust adjustment. Look to p 12 to explore the way different amounts of ease feel on your body and relate to your fit preferences.

You should be able to work out if you need to do a bust adjustment by looking at your measurements (more on this below). If you have made a toile and everything fits nicely but there is excess fabric or the dress feels too roomy at the bust, you may need to make this adjustment. Keep in mind that there are cases when your measurements may indicate that you need to do a bust adjustment, but you actually need to alter another part of the pattern (for example you have a broad back rather than a small bust).



WORK OUT YOUR CUP SIZE

Your cup size in sewing patterns will often not correspond to the bra size you wear, as sewing cup sizes are different than ready to wear cup sizes. Check your measurements before deciding if you need to make any adjustments to the pattern. You may have done this already on p 7.

Take your HIGH BUST and BUST measurements from p 7 (STEP 1) and record them in the table (1) and (2). Work out the DIFFERENCE (3) between your HIGH BUST (1) and BUST (2) measurements and add it to the table. If the DIFFERENCE (3) is 2.5cm (1") your bust is an A cup, 5cm (2") it's a B cup, 7.5cm (3") it's a C cup, 10cm (4in) it's a D cup and so on. Record your CUP SIZE (4) in the table. Use the table below to work out if you need to make a bust adjustment to the pattern.

HIGH BUST	(1)
BUST	(2)
DIFFERENCE	(3)
CUP SIZE	(4)
AMOUNT TO ADD / REMOVE OVERALL	(5)
AMOUNT TO ADD / REMOVE FROM EACH SIDE	(6)

ADJUSTMENT REQUIRED	A-J RANGE	G-P RANGE	INSTRUCTIONS
N/A	B cup	D cup	N/A
SBA	A cup or smaller	C cup or smaller	p 47
FBA	C cup or larger	E cup or larger	p 47

Note

The above table will be completed (items 5 and 6) in the following pages.

HOW MUCH TO REMOVE

Now you need to work out how much to remove from the pattern to fit your bust cup size.

For the A-J range, if you have an A cup bust cup size, you will need to remove 1 cup size (i.e. 2.5cm / 1in). If you have no difference between your high bust and your full bust measurement or would like to remove the darts and bust shaping all together, you will need to remove 2 cup sizes (i.e. 5cm / 2in). You can remove the dart all together by removing the full difference between the high bust and bust measurement of the pattern.

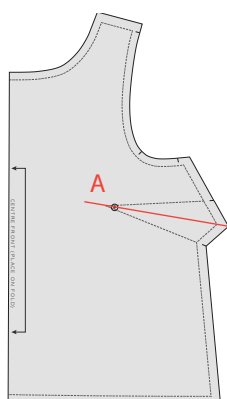
Record the AMOUNT TO REMOVE OVERALL (5) in the table on p 47. This is the total amount you need to remove from the pattern. The FRONT [1] piece is cut as a pair so you will need to remove half of this amount (5) from each side of the pattern. Divide (5) by 2 and record the result (AMOUNT TO REMOVE FROM EACH SIDE (6)) in the table on the previous page. This is the amount you will be removing from the FRONT [1] pattern piece.

AN EXAMPLE

In the tutorial, we will use the example of changing the pattern from a B cup to an A cup. This means we will be removing 2.5cm (1in) - or 1 cup size. As discussed above, we will be removing half of this - 1.2cm (½in) - from the FRONT [1] pattern piece so that when the piece is cut on the fold, the full amount will be removed. We have made the alteration on the top pattern to save space, but the same alteration can be made on the dress.

GET STARTED

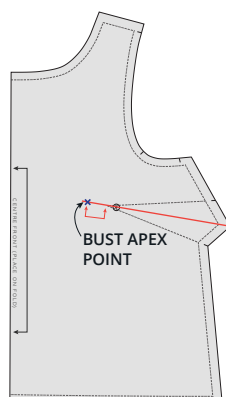
Trace a copy of the FRONT [1] pattern piece. We suggest that you trace a copy of the pattern, so if you make a mistake you always have the original to go back to. Be sure to include all pattern markings, including grainline, notches and drill hole. It is important that you trace the STITCH LINE (the grey line on the pattern).



STEP 1

Take a ruler and draw a line through the centre of the dart. Extend the line beyond the tip of the dart.

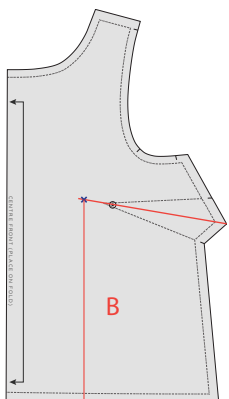
This line will be referred to as line **A**.



STEP 2

Mark the apex point on the line. The BUST APEX POINT is the peak of your bust. On **In the Folds** patterns this is normally 2.5cm (1in) beyond the tip of the dart point.

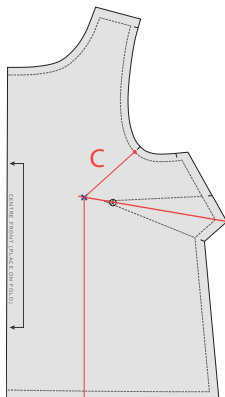
If you have already found your actual BUST APEX POINT in relation to the pattern, mark this point (actual BUST APEX POINT) rather than the point indicated.



STEP 3

Draw a line straight down from the BUST APEX POINT, parallel to the grainline, to the hem.

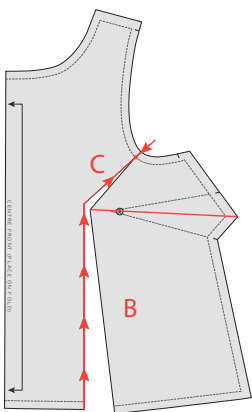
This line will be referred to as line **B**.



STEP 4

Draw a line from the BUST APEX POINT to the notch on the armhole.

This line will be referred to as line **C**.

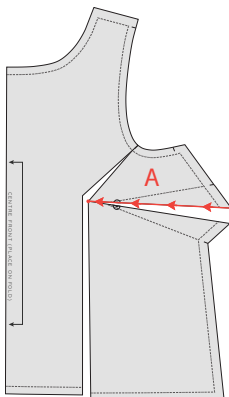


STEP 5

From the hem line, cut up line **B**. When you get to the BUST APEX POINT, turn and cut along line **C**.

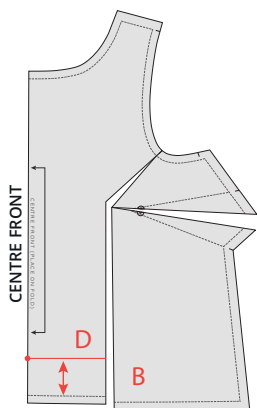
Slow down as you approach the STITCH LINE. Stop cutting about 1mm from the STITCH LINE.

Cut in from the seam allowance on the armhole towards the point you stopped cutting on line **C**. Don't cut through to the point - leave a small 1-2mm 'hinge' of paper that keeps the two parts of the pattern piece intact.



STEP 6

Cut along line **A** from the side seam. Leave a small paper hinge at the BUST APEX POINT.

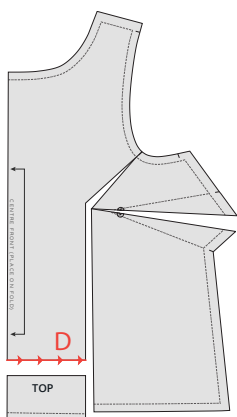


STEP 7

The alteration so far is preparing the pattern to remove width from the bust line. You will also need to remove some length from the bust. This is because we need less fabric across the bust horizontally and vertically.

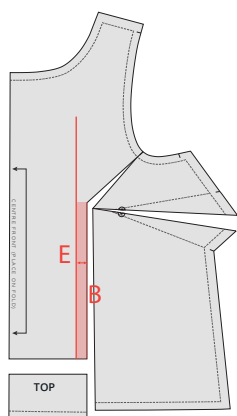
Mark a line 5cm (2in) from the bottom (perpendicular to the grainline) from line **B** to the CENTRE FRONT.

We will refer to this as line **D**.



STEP 8

Cut along line **D**. Mark the top of the piece that you remove so that you don't get confused when you put the pieces back together.



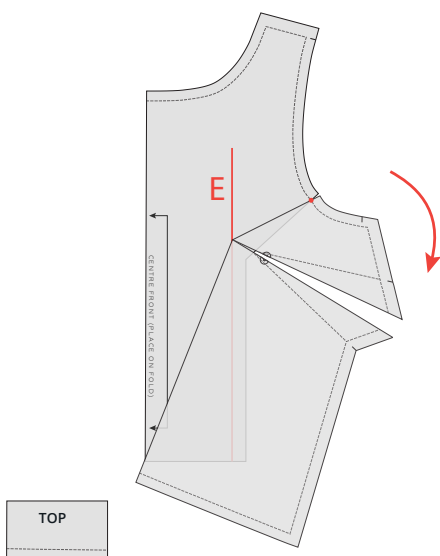
STEP 9

Refer to your measurements in the table on p 47.

Mark a line the distance recorded in the table (**6**) (e.g. 1.2cm / 1/2in) away from line **B** towards the CENTRE FRONT running parallel to the grainline. We will refer to this as line **E**.

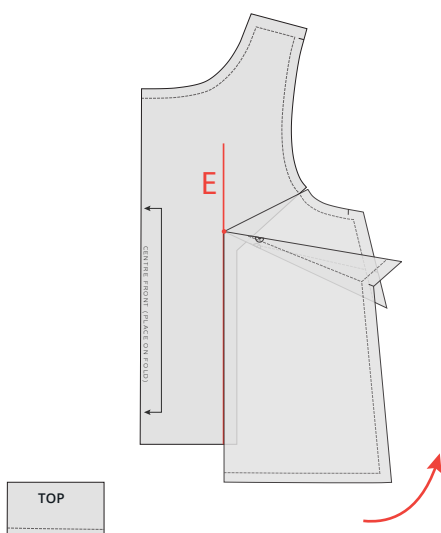
Tip

If your fabric hinges become detached, use tape to connect pieces back together and then carefully re-cut.



STEP 10

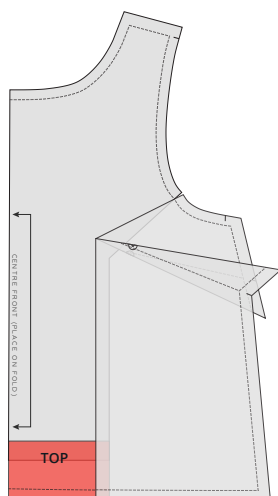
Carefully swing the part of the pattern with the bottom of the armhole and top of the dart on it so that the BUST APEX POINT meets line **E**.



STEP 11

Holding the top section of the pattern in place, rotate the lower section (the bottom half of the dart and the lower side seam) until line **B** lines up with line **E**.

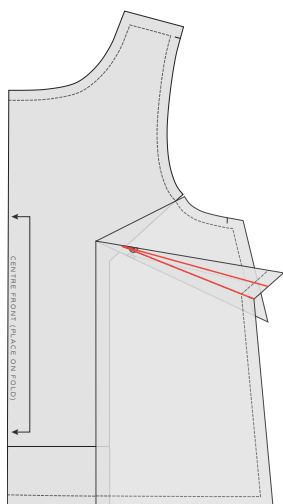
Tape in place.



STEP 12

Take the section that was cut from the CENTRE FRONT IN STEP 8 and line it up with the bodice. Align the CENTRE FRONT LINE and the hem line. Be sure to keep the grainline straight.

Tape in place.



STEP 13

Mark the new dart by joining the dart notches to the point of the original dart.

You will need to check that this dart point position is correct for your body (p 58).

Fold the dart (as if it has been sewn) to true the side seam and create the dart shaping (p 32).

FULL BUST ADJUSTMENT

HOW MUCH TO ADD

You need to work out how much you need to add to the pattern to fit your bust cup size. Refer to the measurements in the table on p 47. For the A-J size range, if you have a C cup bust cup size, you will need to add 1 cup size (i.e. 2.5cm / 1in), for a D cup bust cup size, you will need to add 2 cup sizes (i.e. 5cm / 2in) and so on. For the G-P size range, a FBA may be required for E cup bust size and larger.

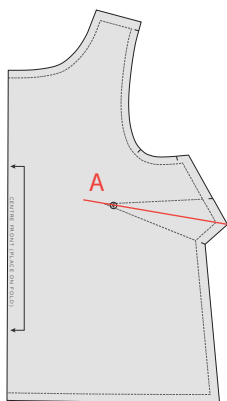
Record the AMOUNT TO ADD OVERALL **(5)** in the table on p 47. This is the total amount you need to add to the pattern. The FRONT [1] piece is cut as a pair so you will need to add half of **(5)** to each side of the pattern. Divide **(5)** by 2 and record it in the table as the AMOUNT TO ADD TO EACH SIDE **(6)**. This is the amount you will be adding to the pattern.

AN EXAMPLE

In the tutorial, we will use the example of changing the pattern from a B cup to a D cup. This means we will be adding 5cm (2in), or 2 cup sizes in total, and therefore half of this - 2.5cm (1in) - to the FRONT [1] pattern piece. When the piece is cut on the fold, the full amount required will be added. We have made the alteration on the top pattern to save space, but the same alteration can be made on the dress.

GET STARTED

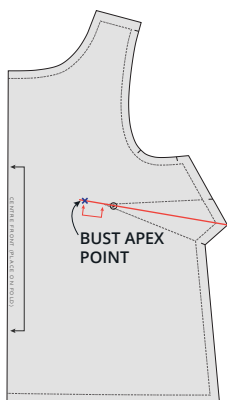
Trace a copy of the FRONT [1] pattern piece. We suggest that you trace a copy of the pattern so if you make a mistake you always have the original to go back to. Be sure to include all pattern markings. This includes: grainline, notches and drill hole. It is important that you trace the STITCH LINE (the grey line on the pattern).



STEP 1

Take a ruler and draw a line through the centre of the dart. Extend the line beyond the tip of the dart.

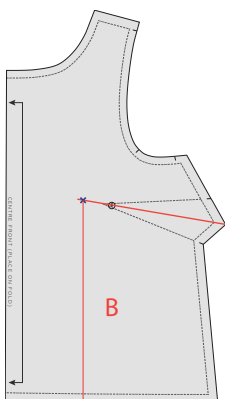
This line will be referred to as line **A**.



STEP 2

Mark the apex point on the line. The BUST APEX POINT is the peak of your bust. On **In the Folds** patterns this is normally 2.5cm (1in) beyond the tip of the dart point.

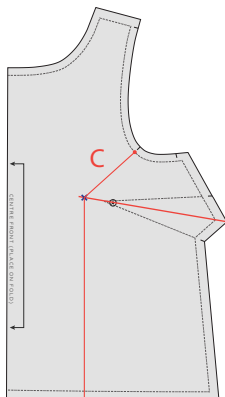
If you have already found your actual BUST APEX POINT in relation to the pattern, mark this point rather than the point indicated.



STEP 3

Draw a line straight down from the BUST APEX POINT, parallel to the grainline, to the hem.

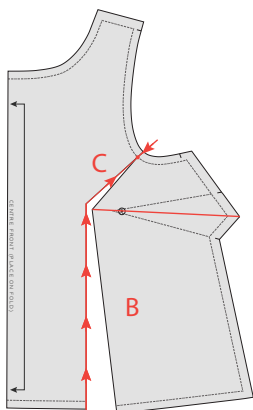
This line will be referred to as line **B**.



STEP 4

Draw a line from the BUST APEX POINT to the notch on the armhole.

This line will be referred to as line **C**.

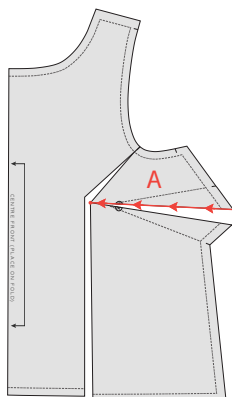


STEP 5

From the hem line, cut up line **B**. When you get to the BUST APEX POINT, turn and cut along line **C**.

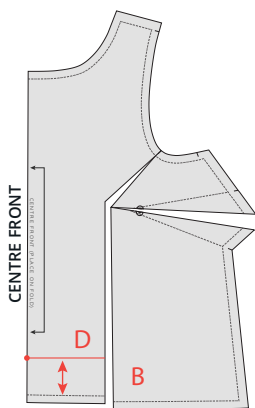
Slow down as you approach the STITCH LINE. Stop cutting about 1mm from the STITCH LINE.

Cut in from the seam allowance on the armhole towards the point you stopped cutting on line **C**. Don't cut through to the point - leave a small 1-2mm 'hinge' of paper that keeps the two parts of the pattern piece intact.



STEP 6

Cut along line **A** from the side seam. Leave a small paper hinge at the BUST APEX POINT.

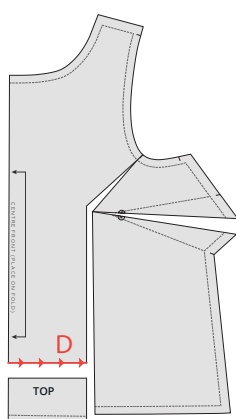


STEP 7

The alteration so far is preparing the pattern to add width to the bust line. You will also need to add some length to the bust. This is because we need more fabric across the bust horizontally and vertically.

Mark a line 5cm (2in) from the bottom (perpendicular to the grainline) from line **B** to the CENTRE FRONT.

We will refer to this as line **D**.



STEP 8

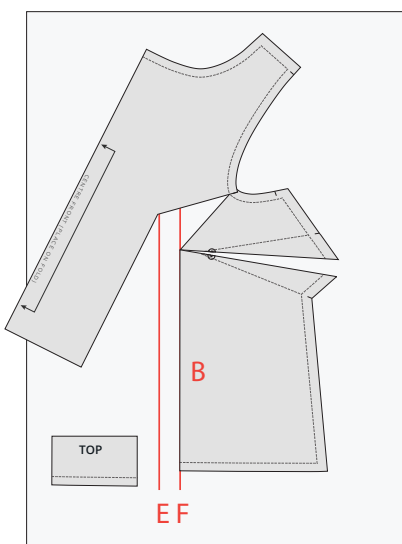
Cut along line **D**. Mark the top of the piece that you remove so that you don't get confused when you put the pieces back together.



STEP 9

Take a piece of pattern paper that is larger than the bodice section of the jumpsuit. Draw a vertical line in roughly the centre of the paper. We will refer to this as line **E**.

Draw a second line, parallel to the first, the distance you need to add (AMOUNT TO ADD TO EACH SIDE **(6)**) away from the first line.

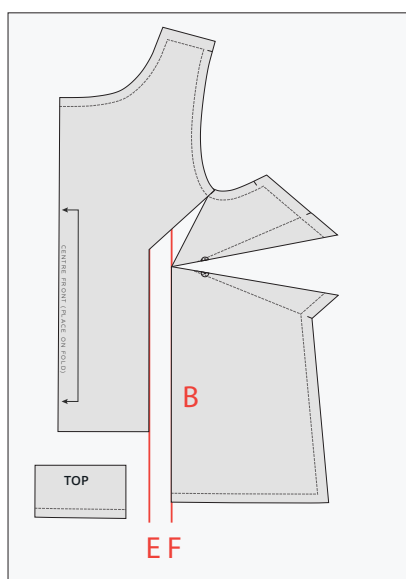


STEP 10

Now that you have cut through the lines on the pattern, you will be able to manoeuvre the pattern so that you can add the extra width you need at the bust.

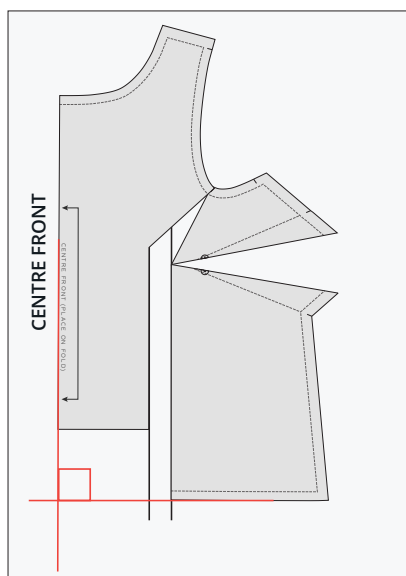
Carefully place the pattern onto the guidelines you drew in the previous step. To start, align line **B** on the pattern (the side of line **B** that is on the dart side) with line **F**.

Tape or glue in place (this section of the pattern only).



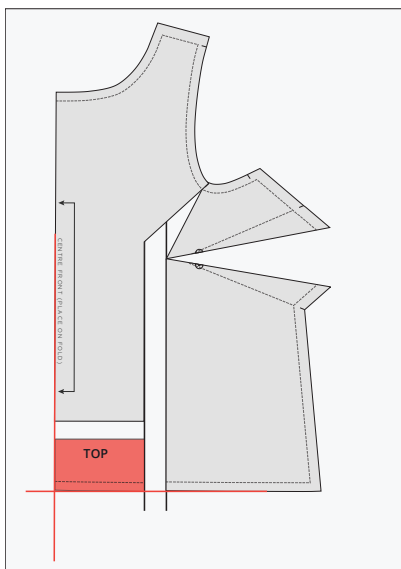
STEP 11

Carefully move the other side of the pattern piece until the other side of line **B** (closest to CENTRE FRONT) lines up with line **E**. When everything is lined up, tape this section of the pattern in place.



STEP 12

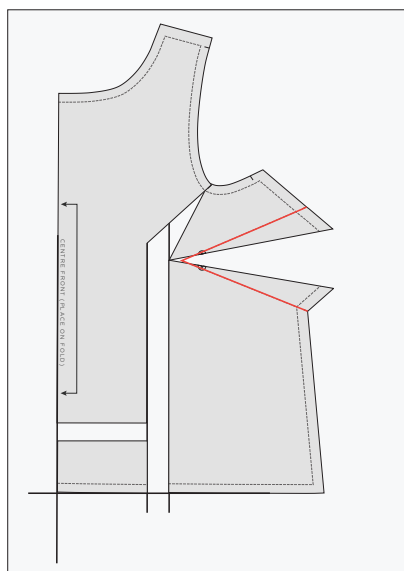
Take a ruler and extend the CENTRE FRONT line (along the CUT LINE) onto the paper underneath. Do the same for the hem line. The two lines will intersect at 90 degrees.



STEP 13

Take the section of the pattern you cut off in STEP 8 and line up the corner with the lines marked in STEP 12.

Tape or glue in place.



STEP 14

Draw in your dart arms by joining the dart notches to the original dart point and extending the lines until they intersect.

Check that this is the correct dart point positioning for your body (p 58).

Fold the dart (as if it has been sewn) to true the side seam and create the dart shaping (p 32).

INTRO

Darts should point towards your BUST APEX POINT. The dart should create nice shaping for your bust, but not extend to your BUST APEX POINT, or beyond it.

FIND YOUR BUST APEX POINT

Wear the underwear / bra you plan to wear with the garment so that you get an accurate idea of the fit. If you normally don't wear a bra, then do your fitting without.

Check that the BUST APEX POINT marked on your toile (see p 8, STEP 5 for guidance on positioning this point, if you haven't already) matches with your actual BUST APEX POINT (**Image 1**).

ASSESS YOUR TOILE

If your actual BUST APEX POINT doesn't line up with the BUST APEX POINT on the pattern, mark your BUST APEX POINT onto your toile with a marker or crossed pins. Use the images on the right to help you determine what adjustment you need to do:

- If your dart sits at the correct angle, but the tip of the dart is sitting on your BUST APEX POINT, goes past your BUST APEX POINT, or is sitting too close (less than 2.5cm / 1in) to your BUST APEX POINT, you will need to shorten the dart (**Image 2**). Look to p 59.
- If the BUST APEX POINT on your toile is higher or lower than your BUST APEX POINT (but aligns vertically), you will need to move the dart up or down (**Image 3**). Look to p 61.
- If the BUST APEX POINT on your toile does not line up with your BUST APEX POINT vertically or horizontally, you will need to move the dart on both the horizontal and vertical axis (**Image 4**). Look to p 64.

Image key

- * PATTERN BUST APEX POINT
- * ACTUAL BUST APEX POINT

IMAGE 1

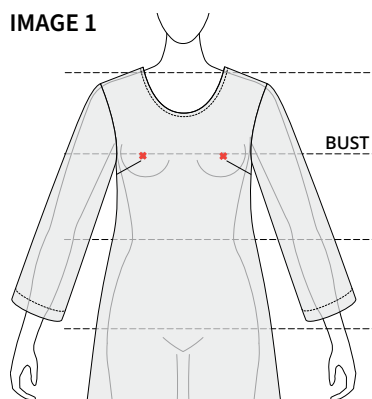


IMAGE 2

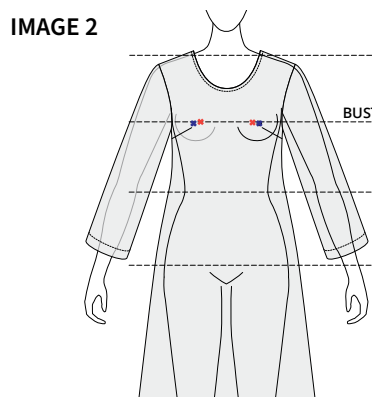


IMAGE 3

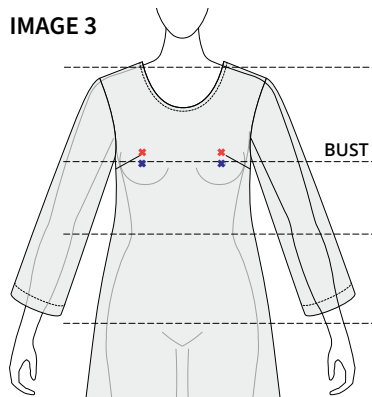
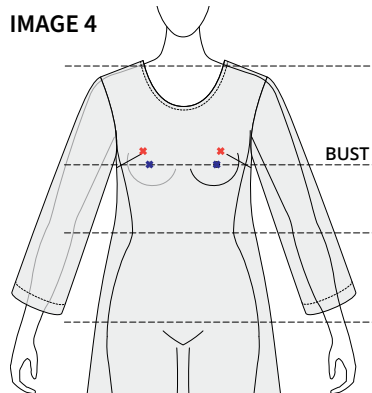
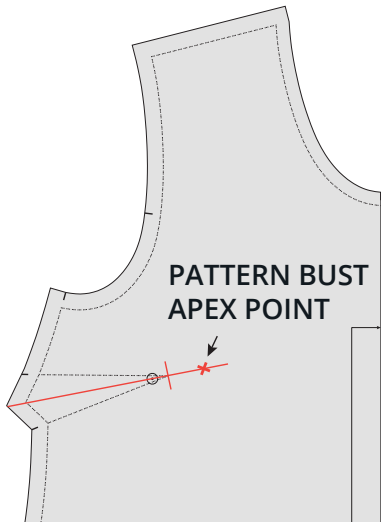


IMAGE 4

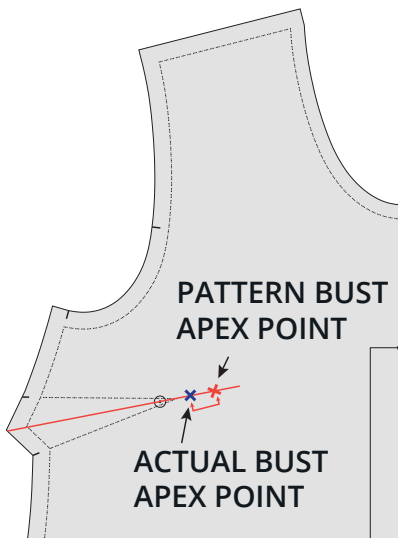




STEP 1

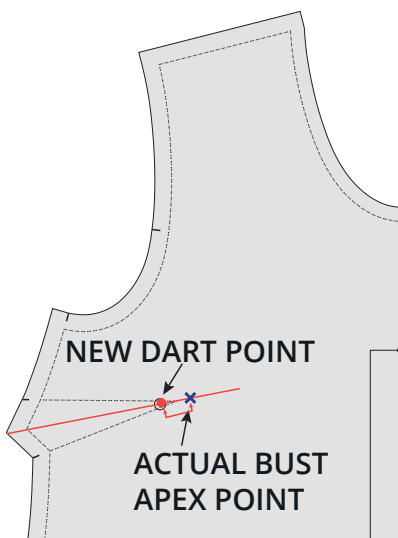
Draw a line through the centre of the dart, from the side seam through to the dart point. Extend the line a few centimetres past the dart point.

Mark the PATTERN BUST APEX POINT on the line (the BUST APEX POINT is the peak of your bust). On In the Folds patterns this is normally 2.5cm (1in) beyond the tip of the dart point.



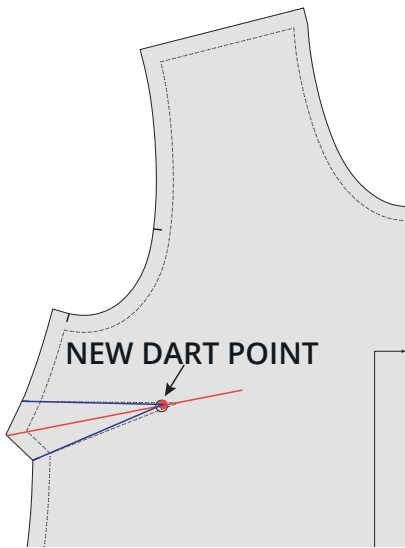
STEP 2

Mark your ACTUAL BUST APEX POINT on the pattern. It should lie on the line marked in STEP 1. This is because we will be shortening the dart, but not changing the angle of the dart. If your ACTUAL BUST APEX POINT is not on this line, return to p 58 - you may need to follow an alternate tutorial.



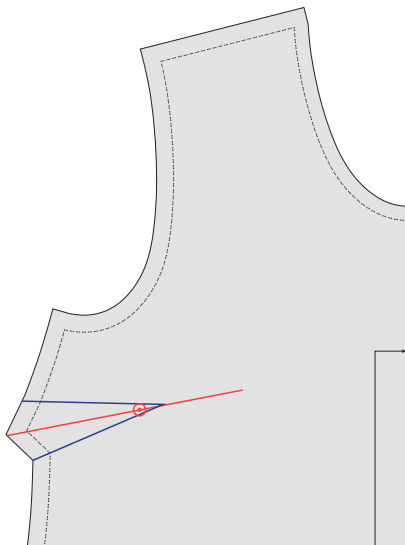
STEP 3

The tip of the new dart will be 2.5cm (1in) back from the BUST APEX POINT. This is because darts should sit back from the BUST APEX POINT and not on top of your BUST APEX POINT. Mark your new dart point on the line by marking a point 2.5cm (1in) away from (towards the side seam) the ACTUAL BUST APEX POINT.



STEP 4

Draw the new dart - joining the original dart arms (at the side seam) to the new dart point.



STEP 5

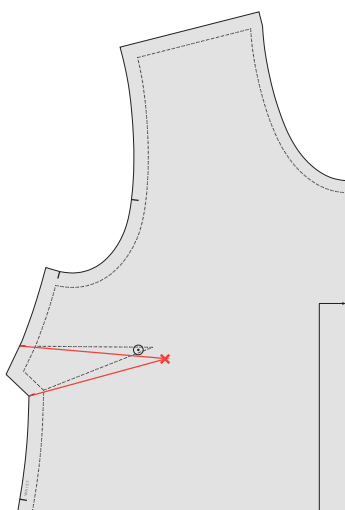
Mark a new drill hole - **1.2cm (½in)** from the new dart point.

MOVE DART POINT (VERTICAL MOVE ONLY)

INTRO

In some cases, you can simply move the dart point and re-draw the dart arms by joining the new dart point to the original dart notches. You can choose this option if your dart point only needs to move by up to 1cm ($\frac{3}{8}$ in) in any direction. You then need to re-shape the dart at the side seam as the new angle of the dart will impact the side seam (p 32).

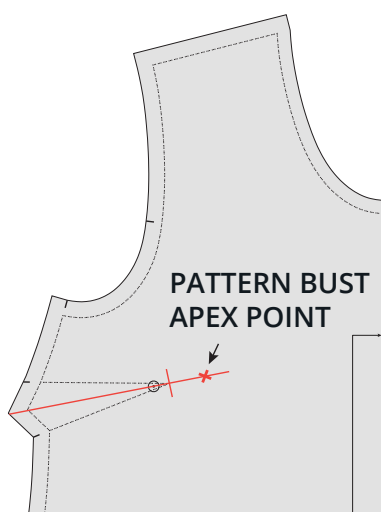
For any more than 1cm ($\frac{3}{8}$ in) it is suggested that you move the whole dart (which allows you to move the dart point, without changing the angle of the original dart).



STEP 1

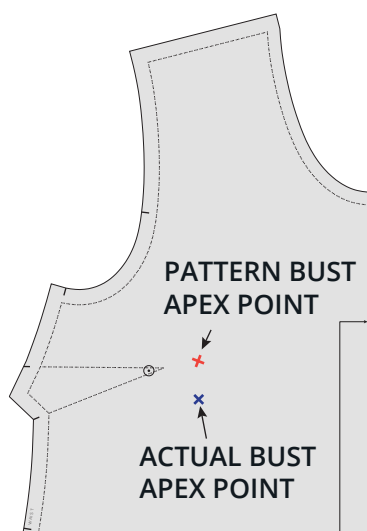
Draw a line through the centre of the dart, from the side seam through to the dart point. Extend the line a few centimetres past the dart point.

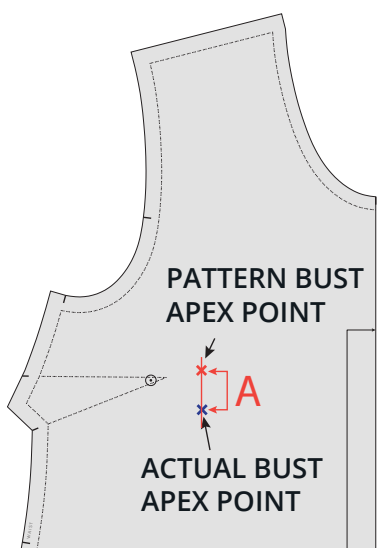
Mark the **PATTERN BUST APEX POINT** on the line (the **BUST APEX POINT** is the peak of your bust). On In the Folds patterns this is normally 2.5cm (1in) beyond the tip of the dart point.



STEP 2

Mark your **ACTUAL BUST APEX POINT** on the pattern piece. You can find this by checking your toile / muslin and transferring the measurement to the pattern.

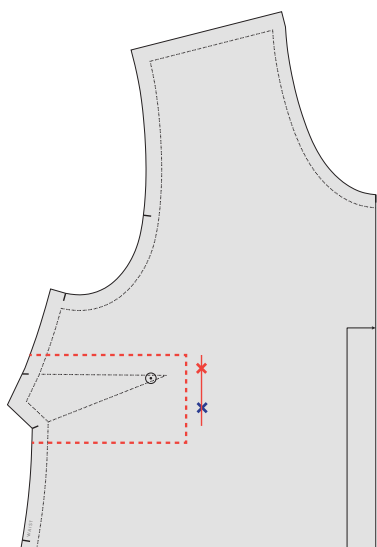




STEP 3

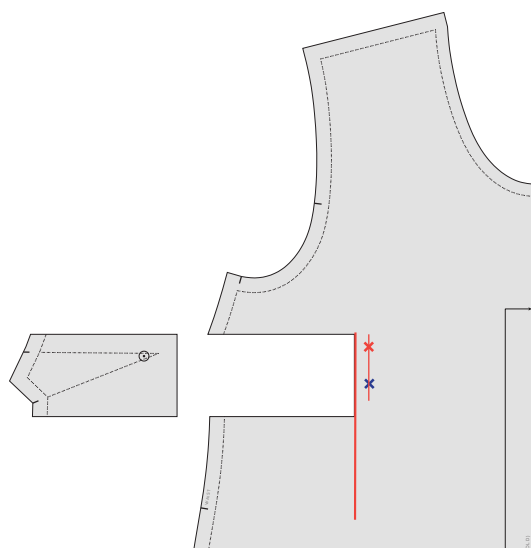
Draw a line between the ACTUAL BUST APEX POINT and the PATTERN BUST APEX POINT. If your new dart point isn't directly above or below your original dart point, move to p 65 (STEP 3). The process is slightly different if you need to move the dart point both vertically and horizontally.

Measure the length of the line and write down the measurement. We will refer to this measurement as **A**.



STEP 4

Draw a box around the dart. The top and bottom lines that make up the box need to be perpendicular to the grainline and the short side needs to be parallel to the grainline. The box should not cut through the dart and allow some space around the dart on all sides.

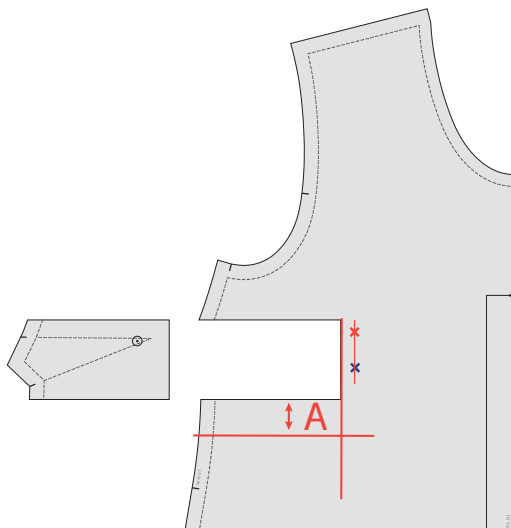


STEP 5

Cut out the box that surrounds the dart.

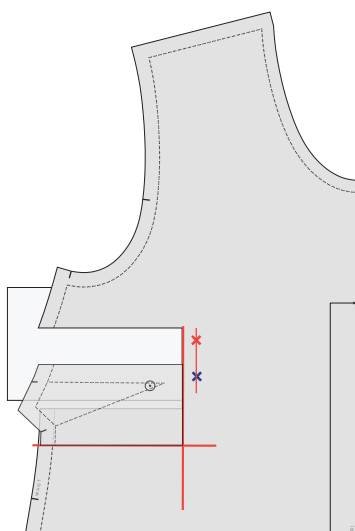
Draw a line that extends vertically down from the short side of the box - parallel to the grainline.

If you are moving the dart up, extend the line up.



STEP 6

Measuring from the bottom edge of the box, mark a point **A** distance from the bottom of the box. Draw a line that is parallel to the bottom edge of the box through point **A**. The line needs to intersect with the line marked in STEP 5.



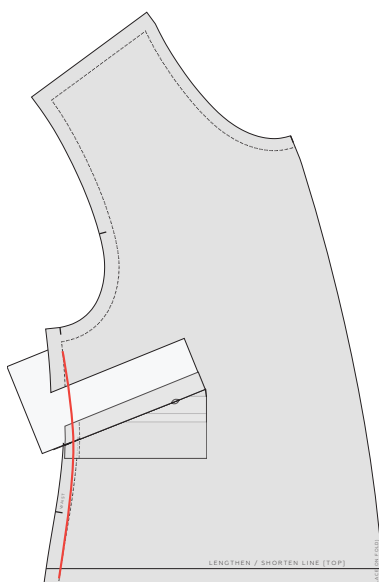
STEP 7

Take the piece of paper that has the dart on it and line up the corner of this rectangle with the corner of the box created in STEP 5 and STEP 6.

Tape / glue in place.

As you can see, we have raised or lowered the dart position, without the changing the angle of the original dart.

Take some scrap paper and fill in the gap in the pattern - using tape / glue to secure in place.

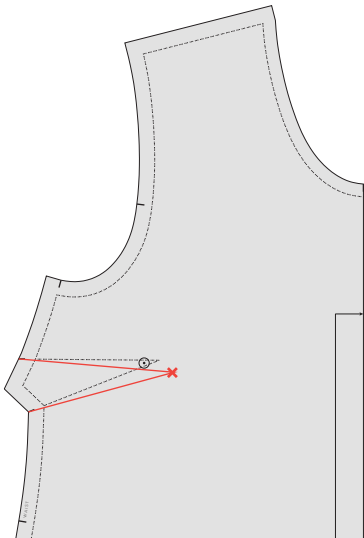


STEP 9

To finalise the new side seam shaping, and dart shaping, close the dart by folding along the bottom dart arm and aligning the fold with the top dart arm as if the dart has been sewn (p 32).

Redraw the side seam with a nice smooth curve (a French curve will be handy here, if you have one) - joining the original side seam lines together with a line of best fit. True the dart (p 32) and add seam allowance back on (p 21).

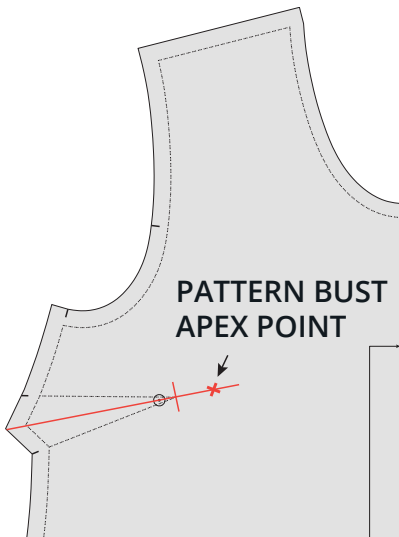
MOVE DART POINT (HORIZONTALLY + VERTICALLY)



INTRO

In some cases, you can simply move the dart point and re-draw the dart arms by joining the new dart point to the original dart notches. You can choose this option if your dart point only needs to move by up to 1cm (3⁄8in) in any direction. You then need to re-shape the dart at the side seam as the new angle of the dart will impact the side seam (p 32).

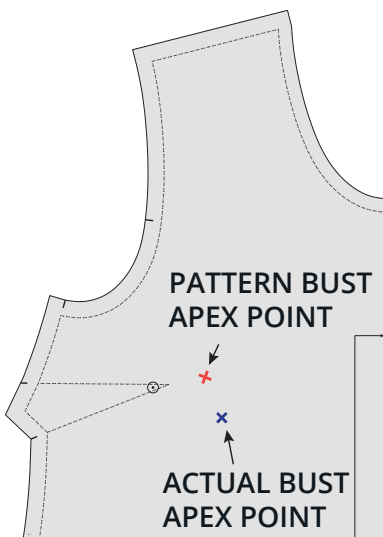
For any more than 1cm (3⁄8in) it is suggested that you move the whole dart (which allows you to move the dart point, without changing the angle of the original dart).



STEP 1

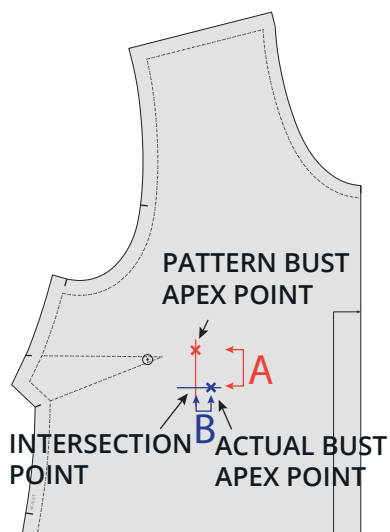
Draw a line through the centre of the dart, from the side seam through to the dart point. Extend the line a few centimetres past the dart point.

Mark the **PATTERN BUST APEX POINT** on the line (the **BUST APEX POINT** is the peak of your bust). On In the Folds patterns this is normally 2.5cm (1in) beyond the tip of the dart point.



STEP 2

Mark your **ACTUAL BUST APEX POINT** on the pattern piece. You can find this by checking your toile / muslin and transferring the measurement to the pattern.

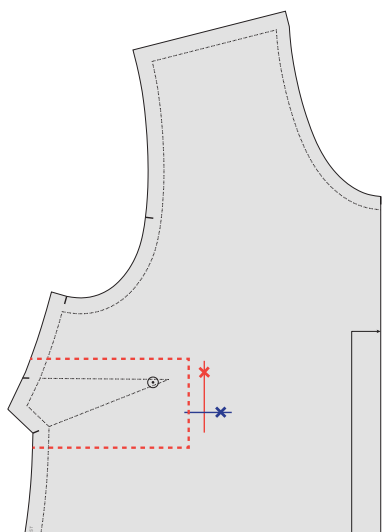


STEP 3

Draw a vertical line straight down from the **PATTERN BUST APEX POINT** - parallel to the grainline. If your dart will be moving up then this line needs to be drawn up). Draw a horizontal line through the **ACTUAL BUST APEX POINT** (perpendicular to the grainline), intersecting with the vertical line.

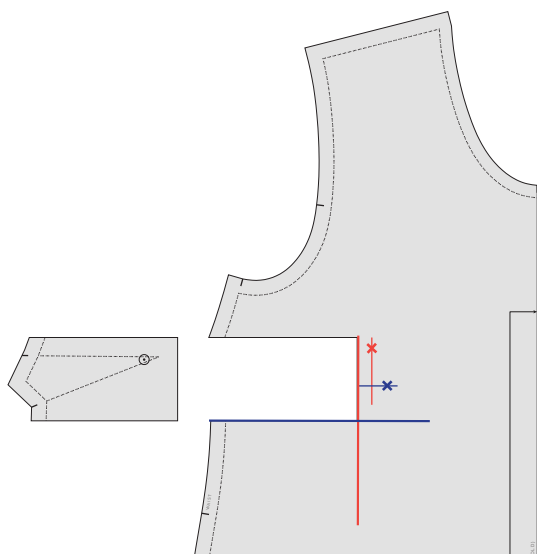
Measure the length of the vertical line. Measure from the **PATTERN BUST APEX POINT** to the **INTERSECTION POINT** of the two lines. Record the measurement. We will refer to this measurement as **A**.

Measure the length of the horizontal line. Measure from the **ACTUAL BUST APEX POINT** to the **INTERSECTION POINT** of the two lines. Record the measurement. We will refer to this measurement as **B**.



STEP 4

Draw a box around the dart. The top and bottom lines that make up the box need to be perpendicular to the grainline and the short side needs to be parallel to the grainline. The box should not cut through the dart and allow some space around the dart on all sides.

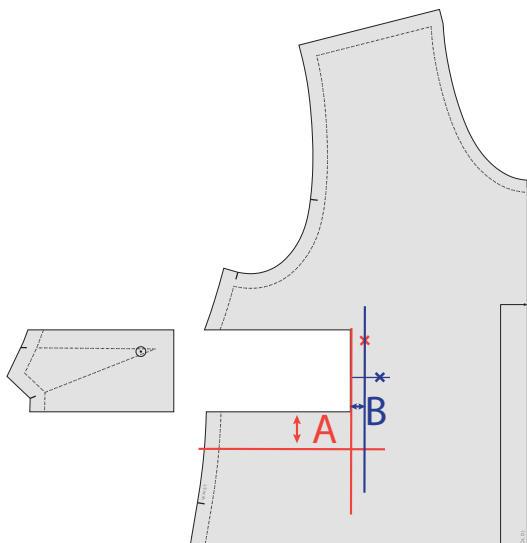


STEP 5

Cut out the box that surrounds the dart.

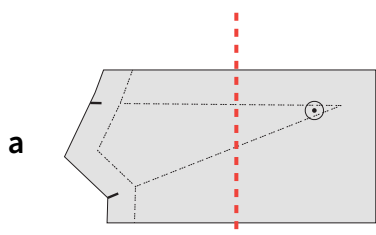
Draw a line that extends vertically down from the short side of the box - parallel to the grainline. If you are moving the dart up, extend the line up.

Draw a second line extending the bottom line of the box, perpendicular to the grainline. This will be at the top of the box if you are moving the dart up



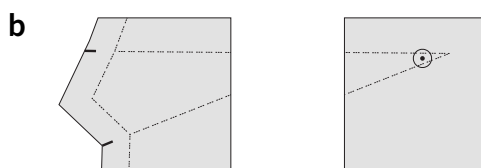
STEP 6

Measuring from the bottom edge of the box, mark a point **A** distance from the bottom of the box (refer back to STEP 3 for your measurements). Draw a line that is parallel to the bottom edge of the box through point **A**. Repeat on the vertical axis, using the **B** measurement.

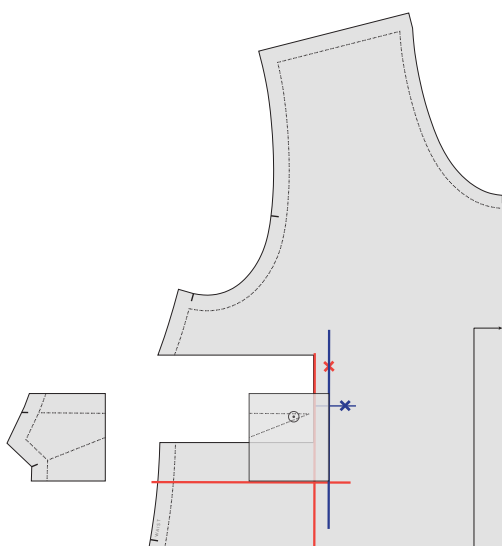


STEP 7

a Mark a vertical line through the dart. It doesn't really matter where you position this line, as long as it's within the dart.



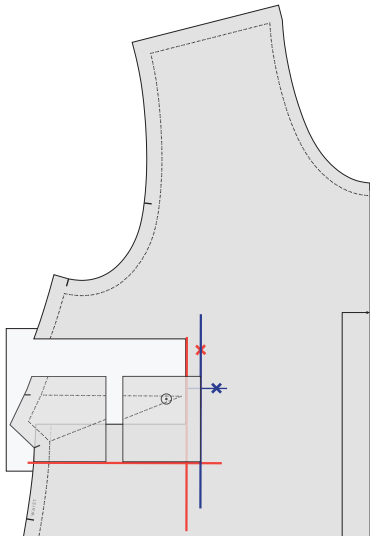
b Cut along the line, separating the dart into two pieces.



STEP 8

Take the piece of paper that has the tip of the dart on it and line up the corner of this rectangle with the corner of the box that was drawn in STEP 6.

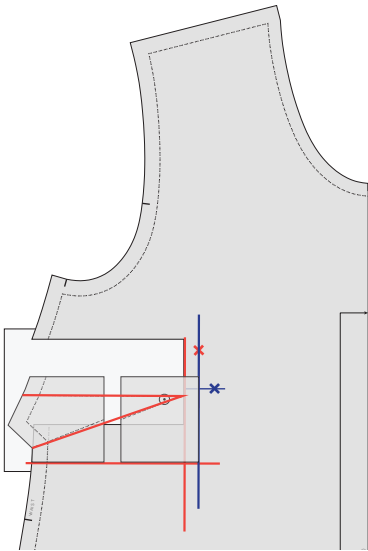
Tape / glue in place.



STEP 9

Take some scrap paper and fill in the gap in the pattern - using tape / glue to secure in place.

Move the remaining part of the dart to line up with the same guideline. Align the bottom edge of this piece of paper with the guideline on the pattern. Line up the STITCH LINE at the side seam with the original side seam STITCH LINE on the pattern. As you can see, this will create a gap in the centre of the dart. This is why the dart had to be cut in half - if we didn't cut it, the end of the dart would no longer meet the side seam and we would have a distorted side seam.



STEP 10

Re-draw the dart, joining the dart arms to the dart point.

Re-draw the side seam and true the dart by referring to p 63 (STEP 9).

NARROW/BROAD SHOULDER ADJUSTMENT

INTRO

It is always a good idea to check that the shoulder seam is the correct width for your preferences and comfort.

For the **Cartwright top and dress**, the end of the shoulder seam should finish on the tip of your shoulder (**Image 1**). The 'tip of the shoulder' refers to the end of your shoulder bone, where your shoulder transitions from your shoulder to your arm.

WHEN TO MAKE THIS ADJUSTMENT

If you have made a toile and notice that the shoulder seam does not reach the position that it should on your shoulder (**Image 2**), you may need to do a **broad shoulder adjustment**. If you notice pulling on your shoulder seam, this is also a good indicator that you may need to make this adjustment.

If you have made a toile and notice that the end of the shoulder seam is sitting beyond where you would like it to (**Image 3**), you may choose to do a **narrow shoulder adjustment**. If you have loose fabric at the shoulder seam, this is also a good indicator that you may need to make this adjustment.

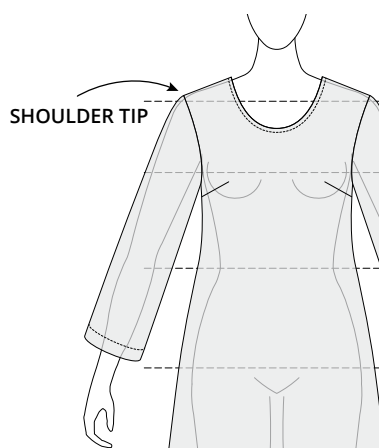


IMAGE 1

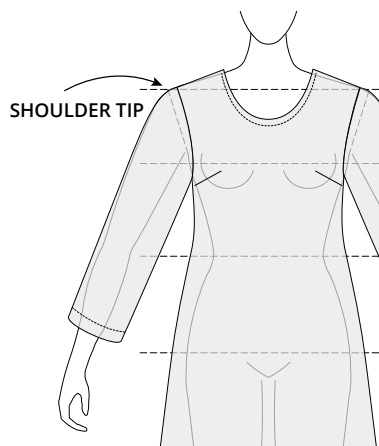


IMAGE 2

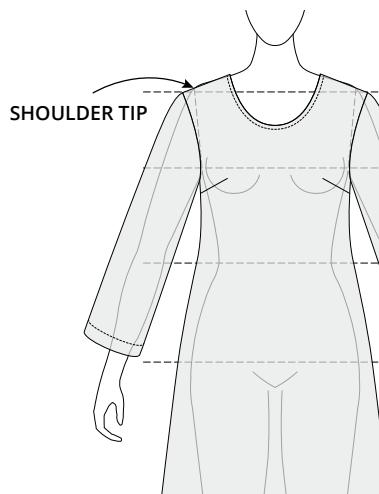
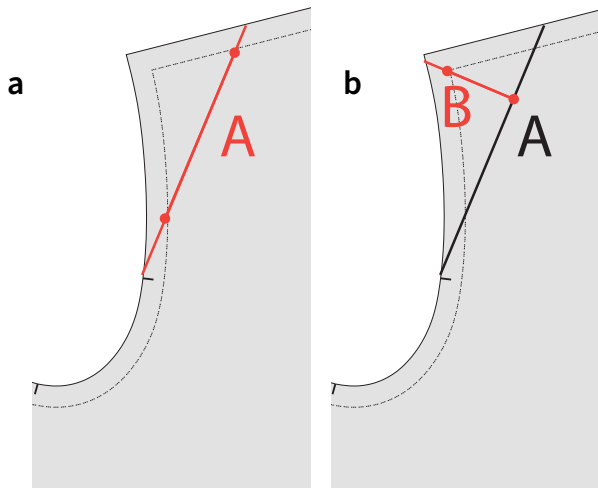


IMAGE 3

SHOULDER WIDTH ADJUSTMENTS

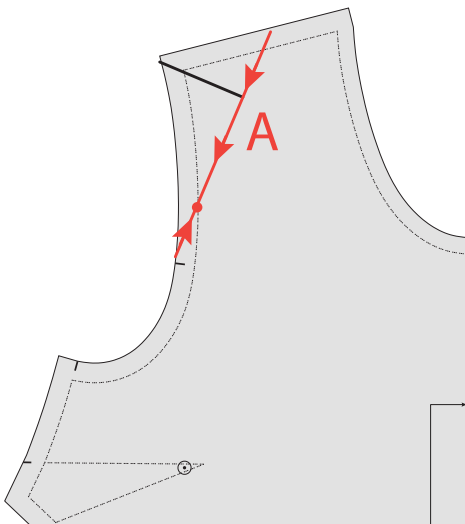
Follow STEPS 1 -3 for both broad and narrow shoulder adjustments.



STEP 1

a Take the FRONT [1] piece. Mark a point halfway along the shoulder line (on the STITCH LINE). Mark another point, approximately one third of the way down the armscye. Join these two points with a straight line running through the pattern piece. We will call this line **A**.

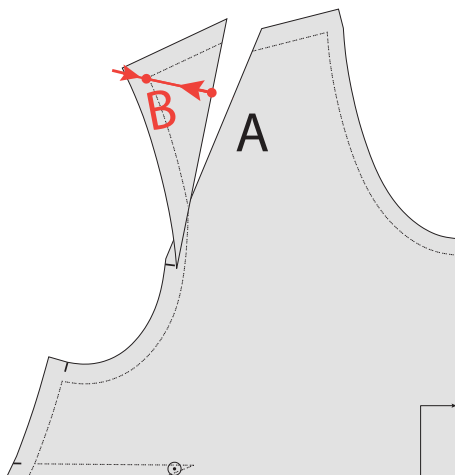
b Join the corner of the shoulder and armscye lines to line **A** with another line perpendicular to line **A**. We will call this line **B**.



STEP 2

a Cut along **A**, starting at the shoulder. Slow down as you approach the STITCH LINE on the armscye. Stop cutting 1-2mm from the STITCH LINE.

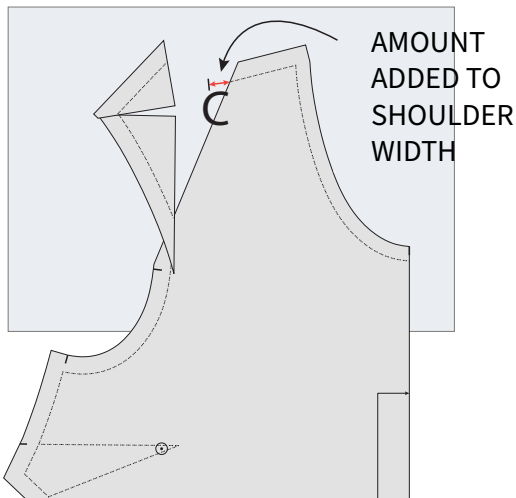
b Cut in from the other side of line **A** through the seam allowance on the armscye. Again, stop 1-2mm from the STITCH LINE. This will create a small 'hinge' that will allow the sections of the pattern to move without become detached.



STEP 3

Carefully swing open the cut at line **A**, so that you can access line **B**. Cut along **B** from line **A**. Slow down as you approach the STITCH LINE at the corner. Stop cutting 1-2mm from the STITCH LINE. Cut in from the other side of the line, through the seam allowance on the corner, again stopping 1-2mm from the STITCH LINE.

For Broad Shoulder Adjustment, continue to STEP 4 (p 70). For Narrow Shoulder Adjustment move to STEP 1 (p 71).

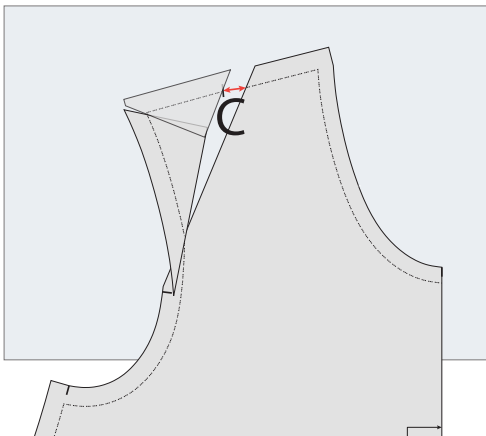


STEP 4

Take a piece of scrap paper and slide it behind the shoulder section of the FRONT [1].

Carefully swing open the pattern using the hinge at the armscye to help you.

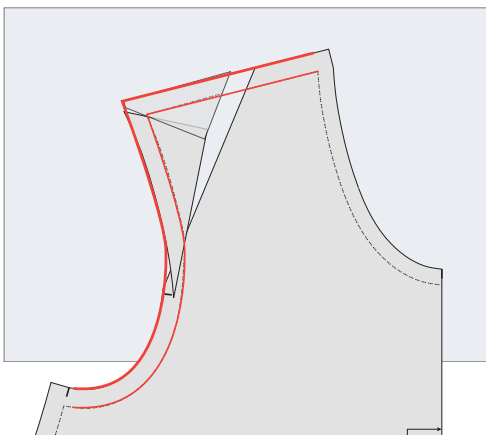
Measuring from the main section of the pattern piece, mark the amount of width you would like to add to the shoulder length. Remember to mark this on the STITCH LINE and not the CUT LINE. We will call this point **C**.



STEP 5

Use the hinges to swing the top corner section of the shoulder back towards the shoulder. Line up the STITCH LINE with point **C**. You will notice that this requires the cut sections at the corner of the shoulder to overlap.

Once the remainder of the shoulder seam is lined up with point **C** and all sections are sitting nice and flat, tape or glue in place onto the paper underneath.



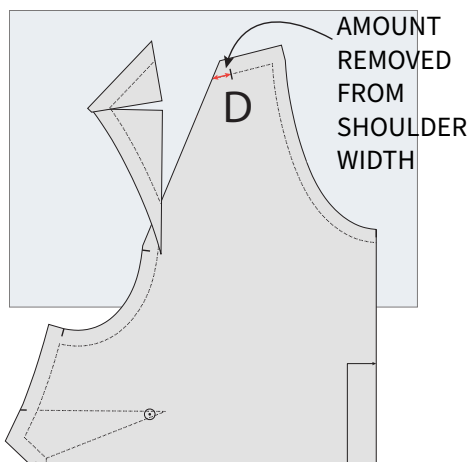
STEP 6

Re-draw the seam lines - both the shoulder and the armscye - using a ruler (and a French curve if you have one).

Cut along the new CUT LINES, removing the excess paper.

Repeat the process on the BACK [2] piece.

NARROW SHOULDER ADJUSTMENT



GETTING STARTED

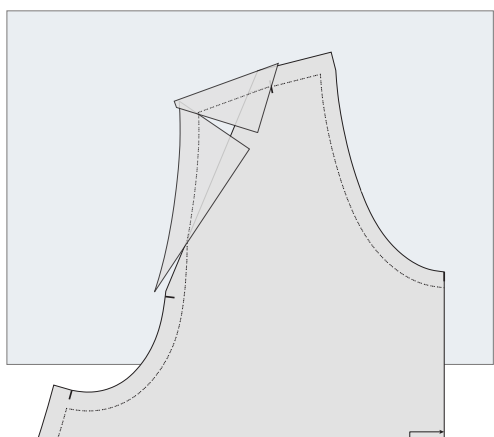
Prepare your pattern piece for the alteration by following STEPS 1 - 3 on p 69.

STEP 1

Take a piece of scrap paper and slide it behind the shoulder section of the FRONT [1].

Carefully swing open the pattern at the hinge at the armscye.

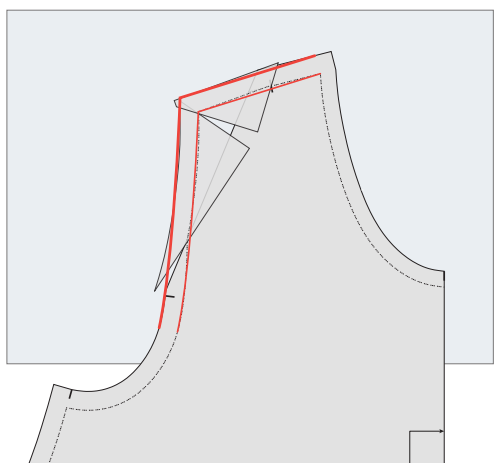
Measuring from the main section of the pattern piece, mark the amount of width you would like to remove from the shoulder length. Remember to mark this on the STITCH LINE and not the CUT LINE. We will call this point **D**.



STEP 2

Use the hinges to swing the corner section of the shoulder back towards the neckline. Line up the STITCH LINE with point **D**. You will notice that this requires the cut sections at the corner of the shoulder to open up.

Once the remainder of the shoulder seam is lined up with point **D** and all sections are sitting nice and flat, tape or glue in place onto the paper underneath.



STEP 3

Re-draw the seam lines - both the shoulder and the armscye - using a ruler (and a French curve if you have one).

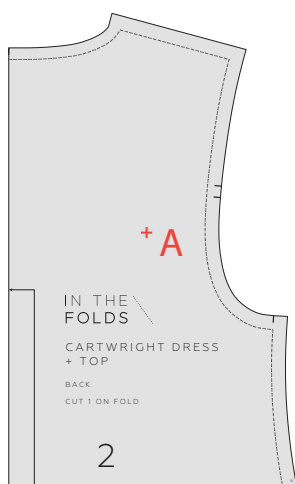
Cut along the new CUT LINES, removing the excess paper.

Repeat the process on the BACK [2] piece.

WHEN TO MAKE THIS ADJUSTMENT

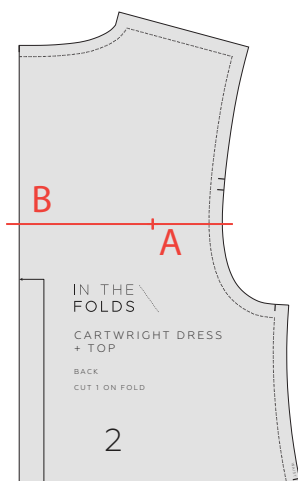
When fitting your toile / muslin, you should check you are happy with the fit of the back. Put your arms out in front of you (parallel to the floor) and check that the range of movement in the back is comfortable and fabric is not digging in. Be sure to sew the sleeves into your toile so you can check there is enough room across the back.

If you feel like the garment is pulling, digging in or restricting your movement across your back, you may need to do a broad back adjustment.



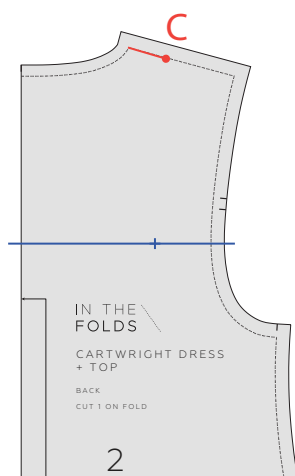
STEP 1

Find your shoulder blade or where the garment is pulling the most by referring to your toile. Mark this point on the pattern. We will call this point **A**.



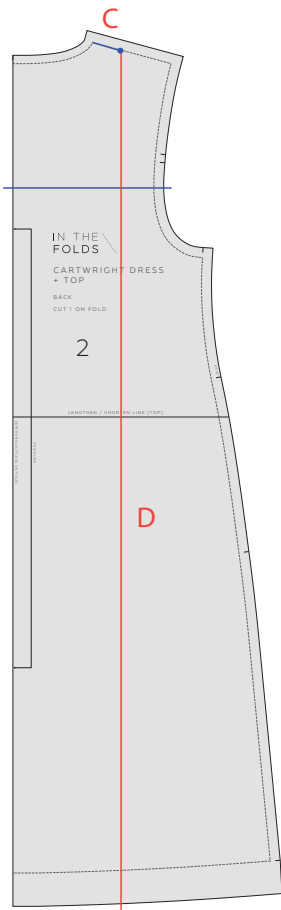
STEP 2

Draw a line perpendicular to the CENTRE BACK line running through point **A** from the middle edge of the piece through the armhole. We will call this line **B**.

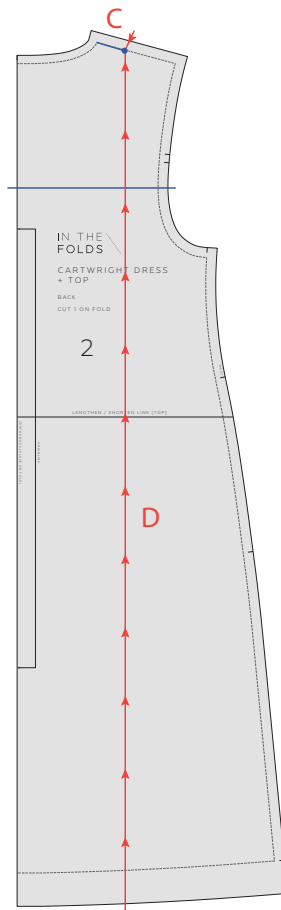


STEP 3

Measure the length of the shoulder STITCH LINE, divide the result by 3. Mark this distance from the neck point on the STITCH LINE. We will call this point **C**.



STEP 4



STEP 5

STEP 4

Draw a line from **C** down to the hemline, parallel to the CENTRE BACK line. We will call this line **D**.

STEP 5

Cut up line **D**, starting at the hemline. Stop 1-2mm from point **C**.

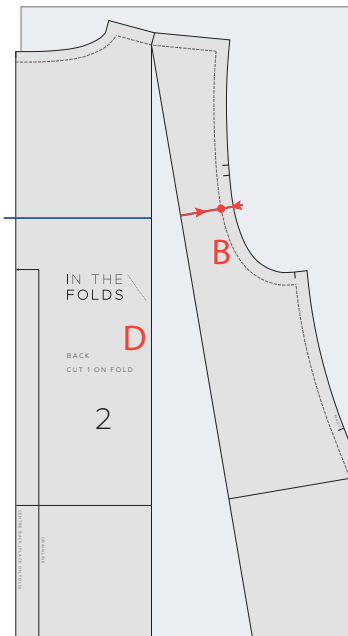
Cut in from the outer edge of the shoulder seam allowance. Stop 1-2mm from point **C**, creating a hinge.

STEP 6

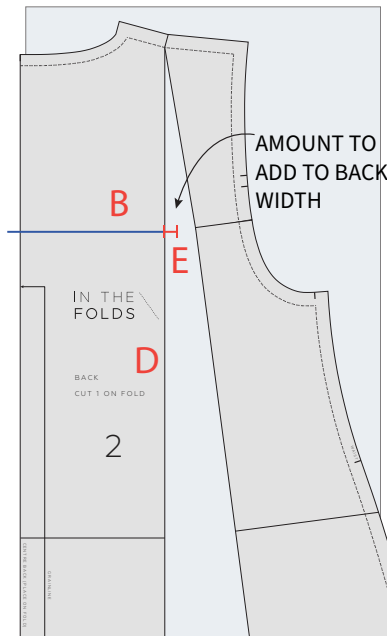
Slide paper underneath the pattern.

Using line **D** to access line **B**, cut along line **B** towards the armscye STITCH LINE. Stop cutting 1-2mm from the STITCH LINE.

Cut in from the outer edge of the armscye seam allowance. Stop 1-2mm from the STITCH LINE to create a hinge.



STEP 6



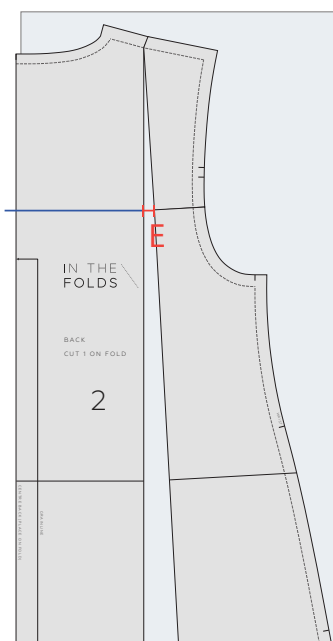
STEP 7

STEP 7

Keep the CENTRE BACK line straight and swing open line **D**.

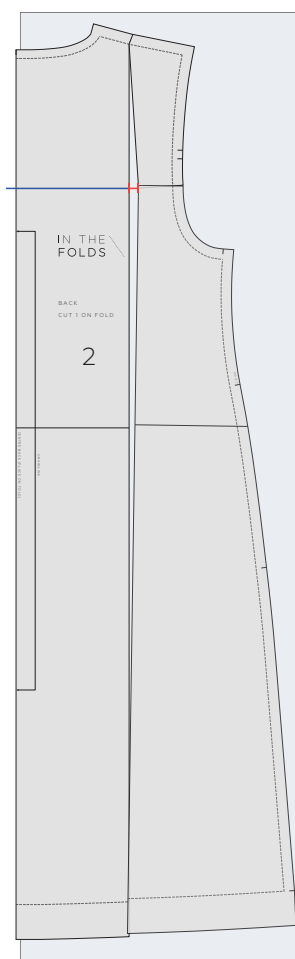
Tape CENTRE BACK section to paper underneath to keep it in place.

Mark the amount you need to add to the back width by extending line **B** by the amount required. We will call this point **E**.

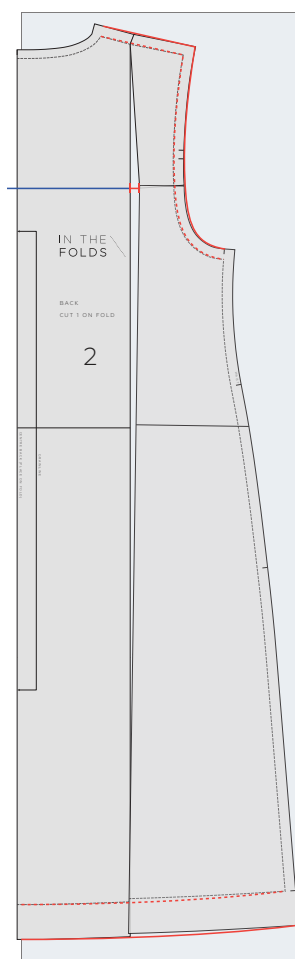


STEP 8

Slide the armhole section of the pattern over until the cut edge meets point **E**. Tape the shoulder section.



STEP 9



STEP 10

STEP 9

Swing the bottom section around so that the hem line is touching on each side of line **D**. The hem will be slightly shorter on the outer edge.

STEP 10

Take a ruler and mark in the new shoulder CUT LINE with a straight line. Re-draw the armhole with a smooth curve.

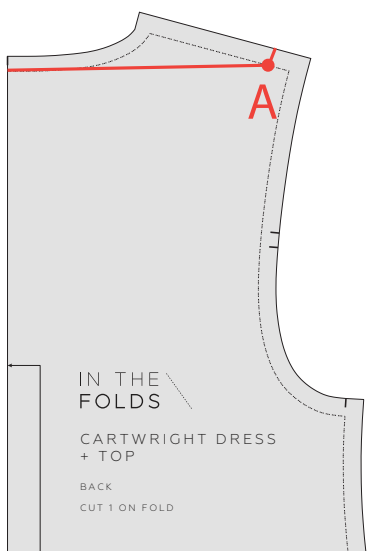
Re-draw the hem line with a smooth curve over the alteration.

Cut out the pattern piece to remove excess paper.

UPPER ROUND BACK ADJUSTMENT

WHEN TO MAKE THIS ADJUSTMENT

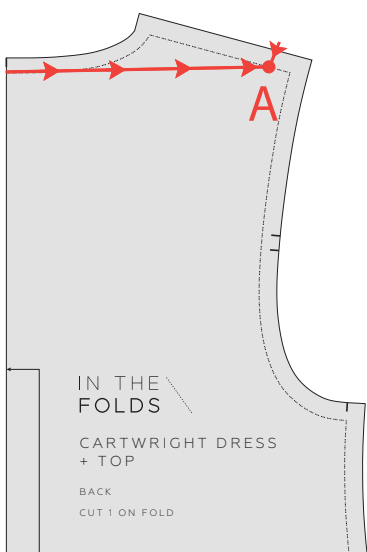
If you have a round upper back, you may need to make this adjustment. Signs that you may need to make this adjustment are gaping at the back neck, the back neck of the garment not reaching as high as it should or pulling at the front neck (this is caused by more fabric being required at the back and therefore pulling the front neck backwards).



STEP 1

Draw a line from the STITCH LINE at the CENTRE BACK neck across to the shoulder STITCH LINE, perpendicular to the CENTRE BACK. We will call this line **A**.

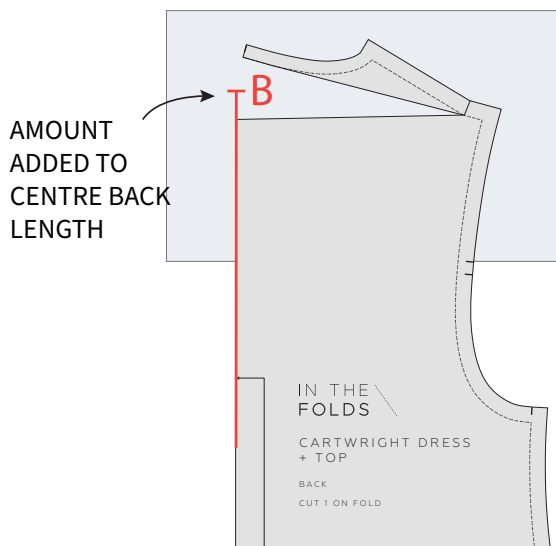
Draw a line from the STITCH LINE at the shoulder to the CUT LINE perpendicular to the shoulder STITCH LINE.



STEP 2

Cut along line **A**, starting at the CENTRE BACK. Stop 1-2mm before you reach the STITCH LINE at the shoulder.

Cut in from the shoulder seam allowance (along the line drawn in STEP 1), stopping 1-2mm before you reach the STITCH LINE to create a hinge.

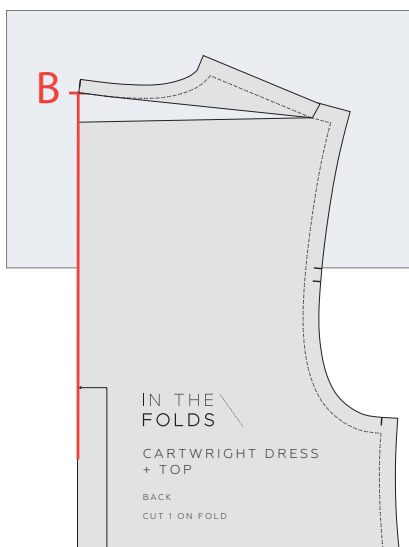


STEP 3

Take a piece of paper and slide it under the BACK [2].

Tape the BACK [2] to the paper along the CENTRE BACK, moving the neckline out of the way.

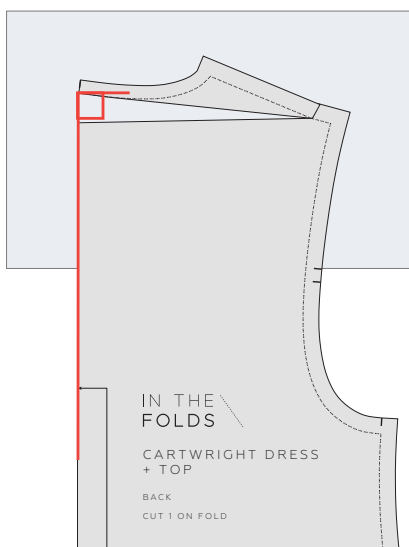
Extend the CENTRE BACK line beyond cut line **A** by the amount of length you would like to add to the CENTRE BACK. Mark length required on the CENTRE BACK line. We will call this point **B**. The amount you need to add can be found by referring to your toile.



STEP 4

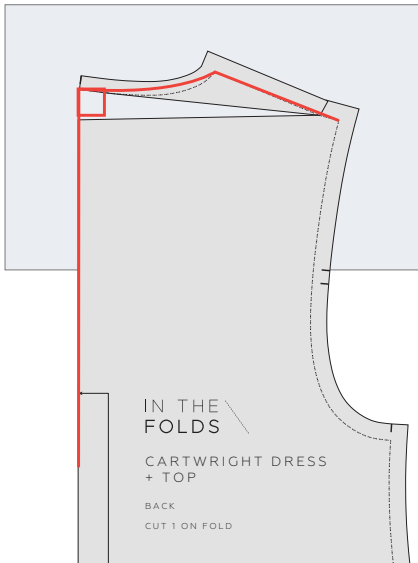
Carefully bring the neckline section of the BACK [2] down, so that the cut line meets point **B**.

Secure in place.



STEP 5

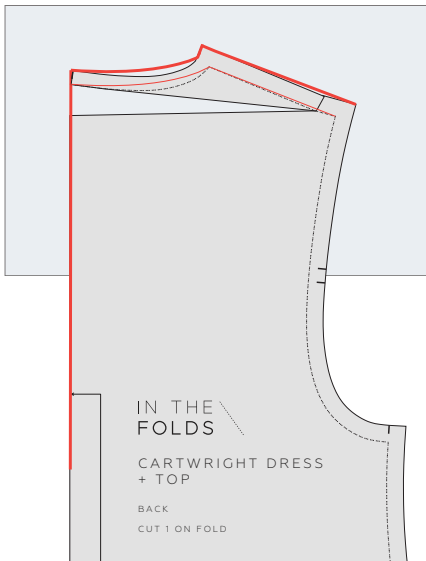
Square off the neckline at CENTRE BACK, drawing a short line at the neck that is perpendicular to the CENTRE BACK. This ensures that when we cut the full BACK [2], the back neckline is nice and smooth where the alteration was made.



STEP 6

Re-draw the neck STITCH LINE. Draw from the perpendicular line marked in STEP 5 around to the shoulder / neckline intersection point using a French curve.

Redraw the shoulder STITCH LINE using a ruler.



STEP 7

Redraw the seam allowance on the neckline and shoulder seam in relation to the new STITCH LINES (p 21). Cut off excess paper, following the new CUT LINES.

WHEN TO MAKE THIS ADJUSTMENT

In front of a mirror, turn to the side and check that your shoulder seam is pointing towards the centre of your shoulder (**Image 1**). Also check that the seam is sitting in the right place at the neck.

If your shoulders sit forward, you may notice that the shoulder seam points towards the back of your shoulder rather than the centre (**Image 2**).

MARK THE TOILE

Place pins in the armscye seam at the centre of your shoulder and at your neck (**Image 3**).

Measure the distance between the pins and the shoulder seam line to check how far you will need to move the seam at each edge.

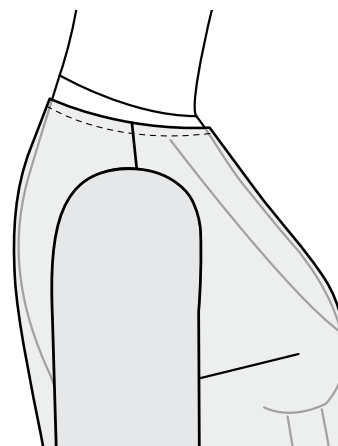


IMAGE 1

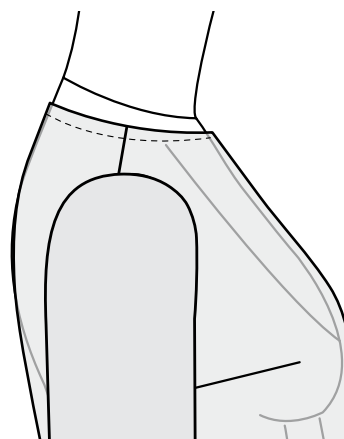


IMAGE 2

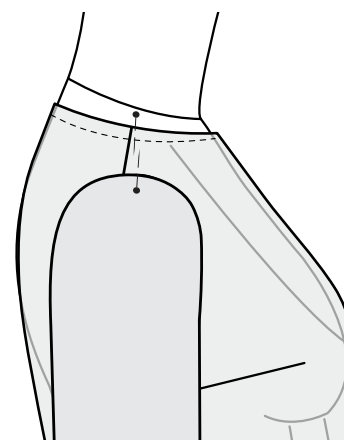
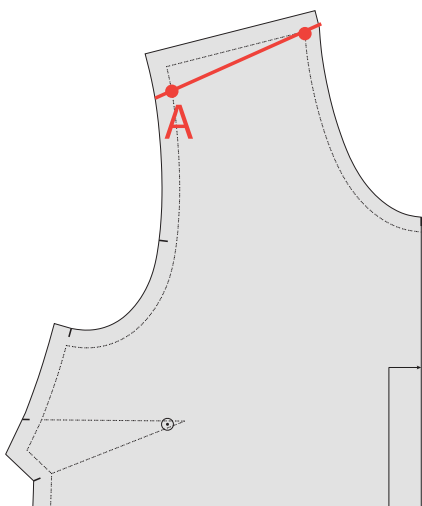
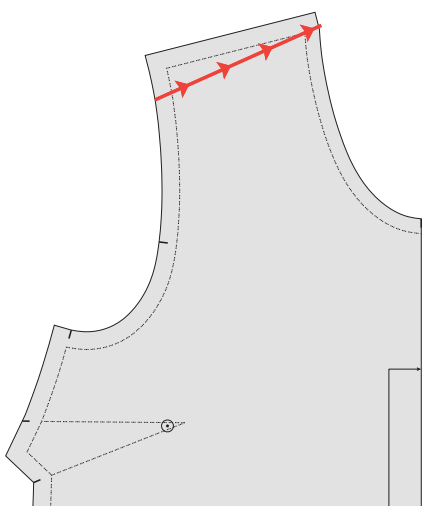


IMAGE 3



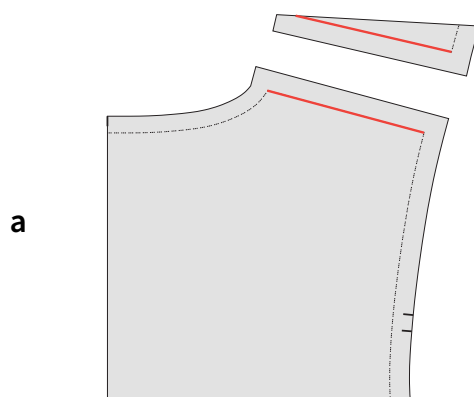
STEP 1

Referring to your toile, mark the point on the FRONT [1] armscye STITCH LINE where the centre of your shoulder is. We will call this point **A**. Draw a straight line from **A** to the STITCH LINE at the shoulder / neckline intersection point. If you are needing to move the shoulder seam on the neckline side too, you will need to mark this point now and draw your new shoulder seam through this point.

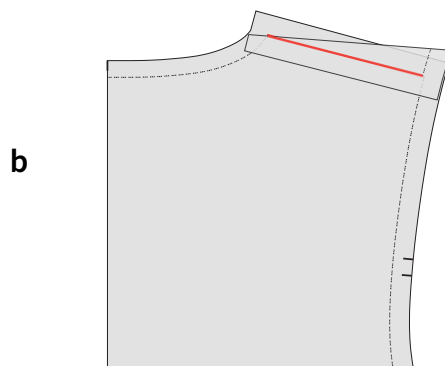


STEP 2

Cut along the new shoulder line and separate the pieces.



a



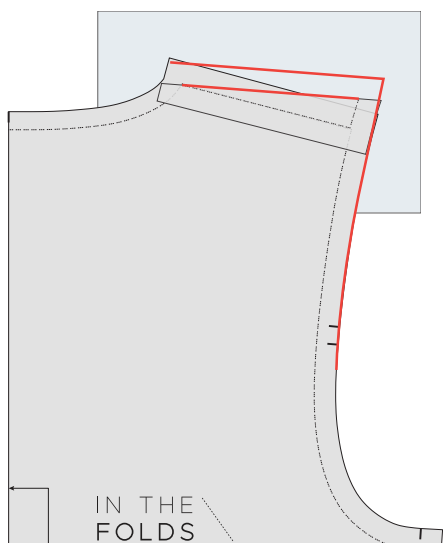
b

STEP 3

a Rotate the piece cut from the FRONT [1] shoulder and place it alongside the BACK [2].

b Place the STITCH LINE of the FRONT [1] shoulder onto the STITCH LINE of the BACK [2], overlapping the pieces.

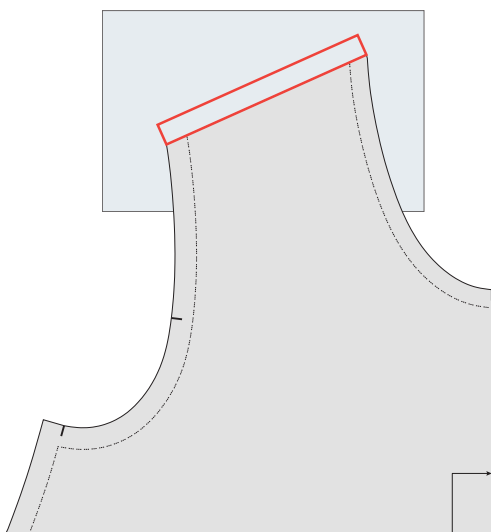
Tape in place.



STEP 4

Attach pattern paper to the back of the BACK [2] and FRONT [1] on the shoulder sections. Add seam allowance to the new shoulder STITCH LINES (p 21). Smooth back armhole with a French curve.

Cut off excess paper by cutting along new CUT LINES.



WHEN TO MAKE THIS ADJUSTMENT

You may need to make this adjustment if you notice your toile gaping, or sitting away from your back neck.

Before considering making this adjustment, ensure you have pressed your toile well and staystitched the neckline.

ASSESS YOUR TOILE

Stand in front of a full length mirror and turn to the side so that you can see your back neck. The back neckline of the dress should sit close around your back neck (**Image 1**).

You may need to make a Gaping Back Neck adjustment if you notice your toile gaping, or sitting away from your back neck (**Image 2**). If you have someone that can help you, ask them to pin out two darts on the back neck - pinching out the excess (**Image 3**). If you don't have someone that can help, take off the toile and pin two small darts on the back neck. It's best to start with a little bit and then increase in increments until you get the right amount. Try on the toile again and check if it now fits more snugly in this area. Repeat until you have worked out how much you need to remove from the back neckline to get a snug fit. Continue to p 82 to make the adjustment on your pattern.

If your toile feels tight around the back neck, you may need a Tight Back Neck adjustment. Cut into the back neck and pin in some scrap fabric behind the opening, opening the back neck by the amount you think you might need (**Image 4**). Again, it's best to start with a little bit and then increase in increments until you get the right amount. Move to p 84 to adjust your pattern.

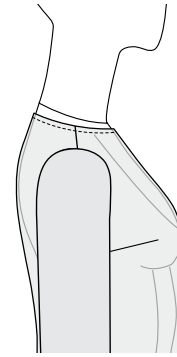


IMAGE 1

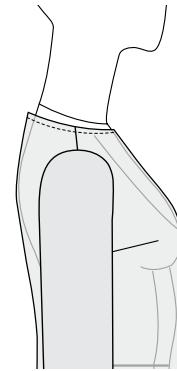


IMAGE 2

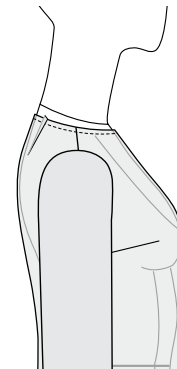


IMAGE 3

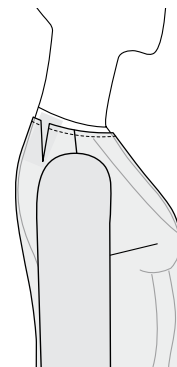
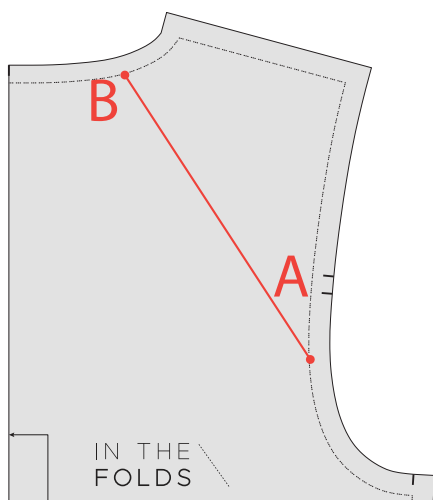
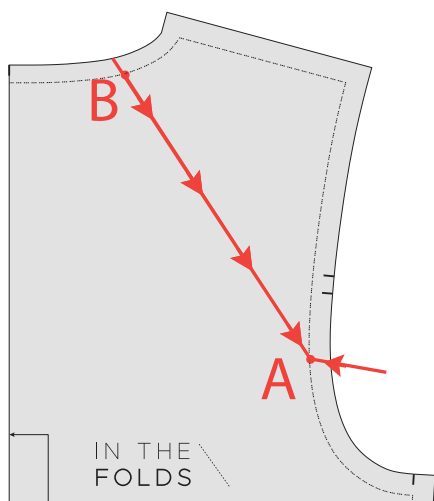


IMAGE 4



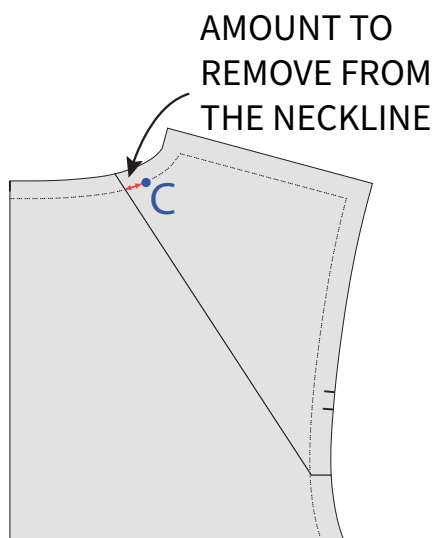
STEP 1

Mark a point on the armhole STITCH LINE about two-thirds down the armhole as point **A**. Mark a point about halfway along the neckline STITCH LINE. We will call this point **B**. Join points **A** and **B** with a straight line.



STEP 2

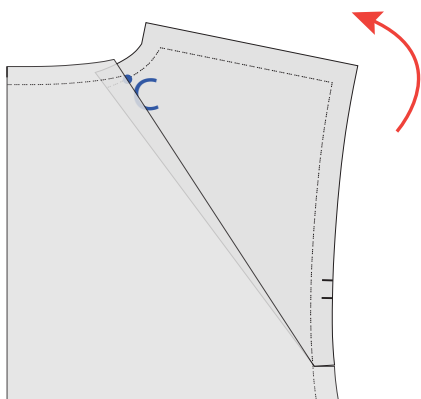
Cut through the line marked between points **A** and **B**, starting from point **B**. Stop when you are 1-2mm from point **A**. Cut into the seam allowance on the armhole towards, but not through, point **A**, creating a small 'hinge' of paper that will keep the two sections of the pattern together. This will allow you to manoeuvre the pattern and make the alteration.



STEP 3

Look at your toile to determine the amount you would like to remove from the neckline. Remember that we are working with half the BACK, so you need to divide what you need to remove in total by 2 (e.g., if you need to remove 1.2cm (½in) total, you would remove 6mm (¼in)).

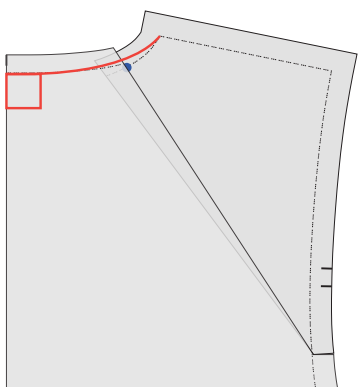
On the right side of line **AB**, mark the amount you would like to remove on the neckline STITCH LINE (point **C**).



STEP 4

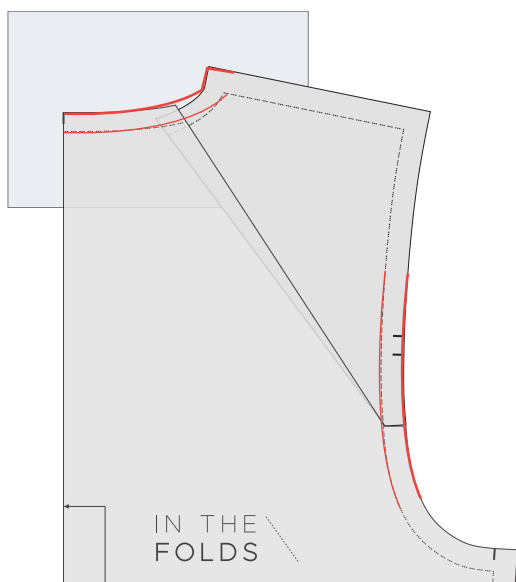
Carefully rotate the shoulder section of the pattern, under the remainder of the pattern piece, using the hinge at the armhole. Line up point **C** with the cut edge (line **AB**).

Tape / glue in place.



STEP 5

Re-draw the neckline STITCH LINE, joining the original CENTRE BACK neck STITCH LINE point to the original neck shoulder point. Use a French curve and make sure to meet the CENTRE BACK line at a right angle.



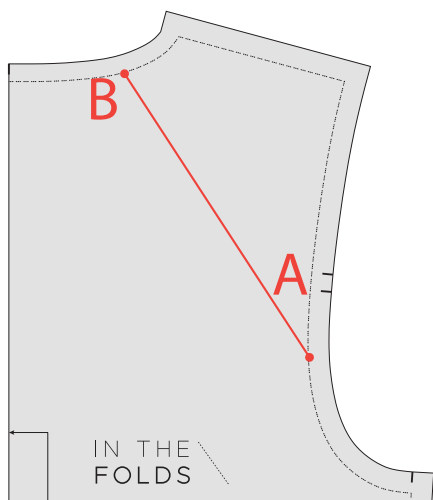
STEP 6

Attach a piece of pattern paper behind the piece to fill in any gaps you may have. Mark in the seam allowance (p 21) in relation to the new neck STITCH LINE. Cut off excess paper along the CUT LINES.

Smooth out the armhole if there is a bump at the point where you made the alteration.

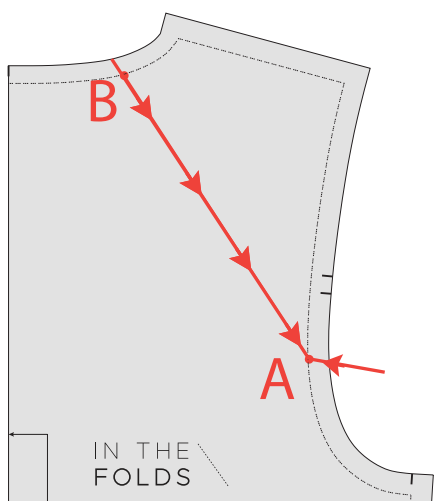
Tip

Masking tape works well for filling small gaps. Tape one piece facing up and the other facing down, then mark the adjustment on the tape before cutting out.



STEP 1

Mark a point on the armhole STITCH LINE about two-thirds down the armhole as point **A**. Mark a point about halfway along the neckline STITCH LINE. We will call this point **B**. Join points **A** and **B** with a straight line.



STEP 2

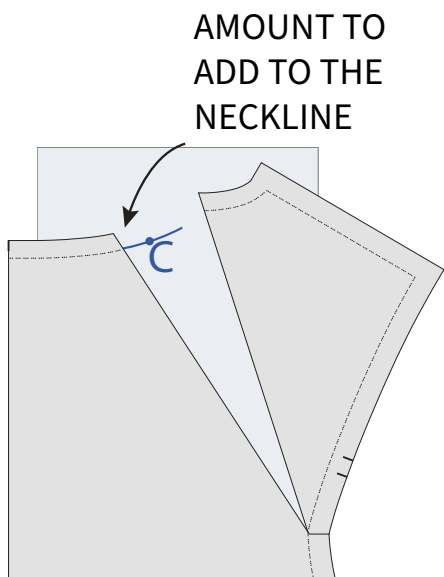
Cut through the line marked between points **A** and **B**, starting from point **B**. Stop when you are 1-2mm from point **A**. Cut into the seam allowance on the armhole towards, but not through, point **A**, creating a small 'hinge' of paper that will keep the two sections of the pattern together. This will allow you to manoeuvre the pattern and make the alteration.

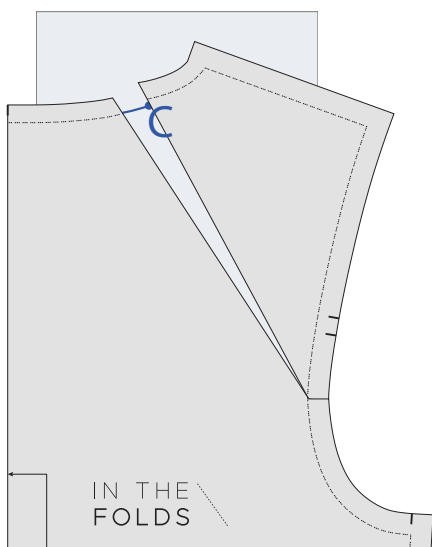
STEP 3

Carefully open the pattern at the line **AB** and tape / glue a piece of paper to the main section of the pattern (not the detached shoulder section).

Look at your toile to determine how much to add to the neckline. Remember you are working on half the BACK so you need to divide the total amount to add by 2 (e.g., if you need to add 1.2cm (½in) to the neckline, you would add 6mm (¼in)).

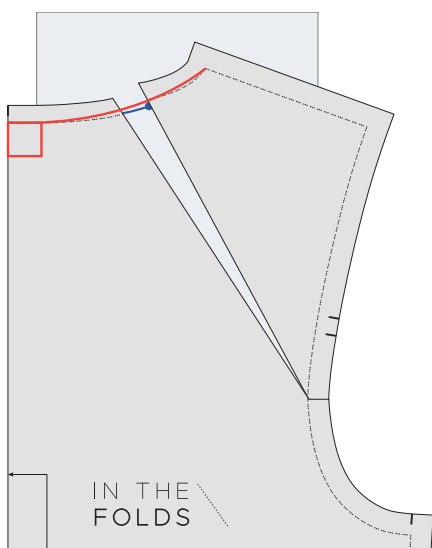
Extend the STITCH LINE at the neck with a straight line onto the paper (following the angle of the neckline). Measuring from line **AB** along the STITCH LINE, mark the amount you would like to add to the neckline (point **C**).





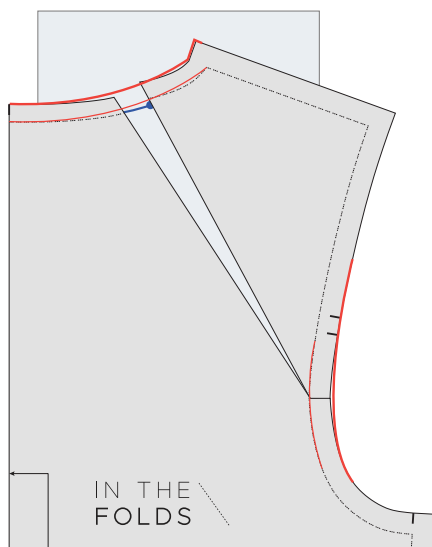
STEP 4

Carefully rotate the shoulder section of the pattern over onto the paper towards point **C**. When the cut line **AB** meets point **C**, tape or glue in place.



STEP 5

Re-draw the neckline **STITCH LINE**, joining the original **CENTRE BACK** neck line point to the original neck shoulder point. Use a French curve and make sure to meet the **CENTRE BACK** line at a right angle.



STEP 6

Mark in the seam allowance (p 21) in relation to the new neck **STITCH LINE**. Cut off excess paper along the **CUT LINES**.

Smooth out the armscye if there is a bump at the point where you made the alteration.

WHEN TO MAKE THIS ADJUSTMENT

You will need to make a full bicep adjustment to a sleeve pattern the bicep section of your sleeve is too tight or is bunching around your bicep. You can work this out by making a toile / muslin to check, or by measuring the bicep on your sleeve pattern piece and comparing it to your bicep measurement as described below.

TAKING MEASUREMENTS

To work out the BICEP WIDTH on your pattern, 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 (**Image 1**), perpendicular to the grainline. Mark this line between the grey STITCH LINES, so that you don't include the seam allowance in your measurement. Measure the length of the line and record the measurement in the table below **(1)**.

Wrap a tape measure around your bicep - usually the widest part of your arm. Flex the muscle if you know there is a large difference between your bicep flexed and at rest. Record the measurement in the table below **(2)**.

Compare the two measurements by subtracting **your bicep (2)** measurement from the **pattern bicep (1)** measurement to determine the **difference (3)** and record it in the table.

You will also want to include some ease (the difference between your body measurement and the pattern). The amount of ease will depend on the pattern, the intended fit and the fabric it is designed to be made from. The sleeve on the **Cartwright dress and top** is intended to be relaxed in fit. There is approximately 10cm (4in) ease in the bicep.

Consider how much ease you would like to have in the bicep area of your sleeve. For example, if there is a 2cm (¾in) **difference (3)** between your bicep measurement and the bicep measurement on the sleeve and you want 5cm (2in) ease in the bicep of your pattern, you will need to add 3cm (1¼in) to the bicep width on the pattern. Record the desired amount of **ease** in the table **(4)**.

Add **your bicep** measurement **(2)** to the amount of **ease** you require **(4)**. Deduct the **pattern bicep** measurement **(1)** from the result. This is **amount of width to add (5)** to the bicep on the pattern.

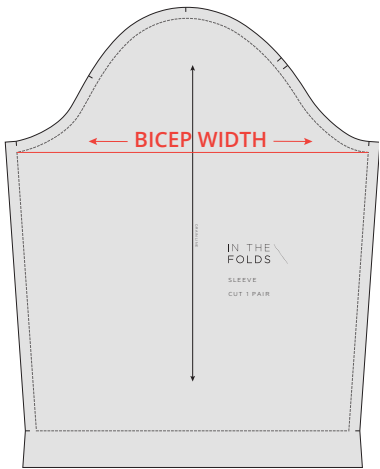
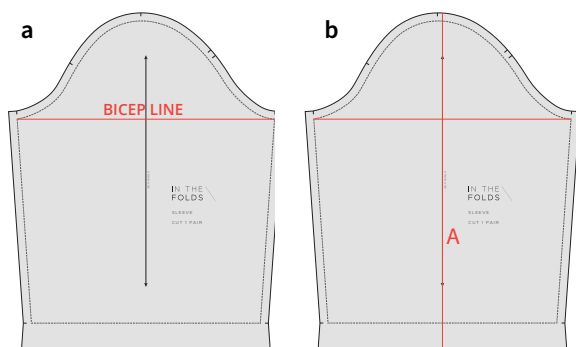


IMAGE 1

PATTERN BICEP	(1)
YOUR BICEP	(2)
DIFFERENCE	(3)
EASE	(4)
AMOUNT TO ADD	(5)

ADDING BICEP WIDTH

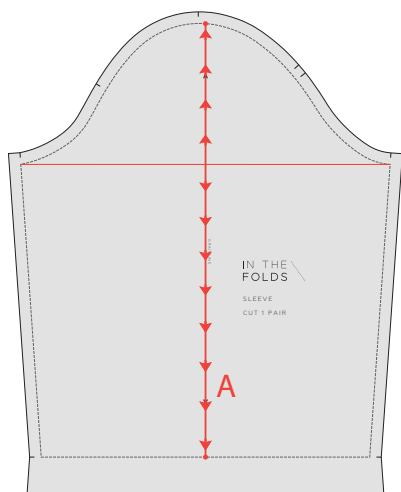
Take the SLEEVE [4] piece from the pattern. If you need to add more than 3cm (1¼in) to the bicep width, you will need to take a copy of your pattern, as you will need the original sleeve pattern later on. Alternatively, you can print another copy of the sleeve from the PDF.



STEP 1

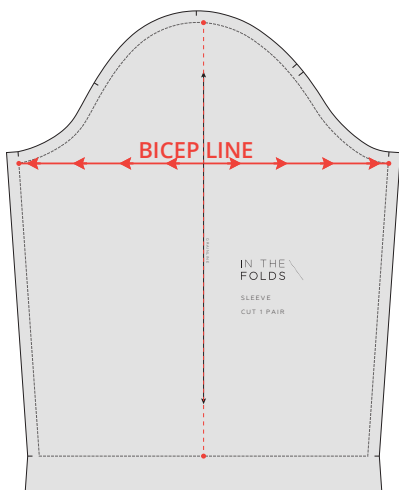
a If you haven't already, mark in your BICEP LINE on the pattern piece. To do this, draw a straight line across your sleeve pattern from the top of the underseam on one side to the top of the underseam on the other perpendicular to the grainline.

b Mark the centre of the BICEP LINE and draw a vertical line through this point to each end of the pattern piece perpendicular to the BICEP LINE and parallel to the grainline. We will call this line **A**.



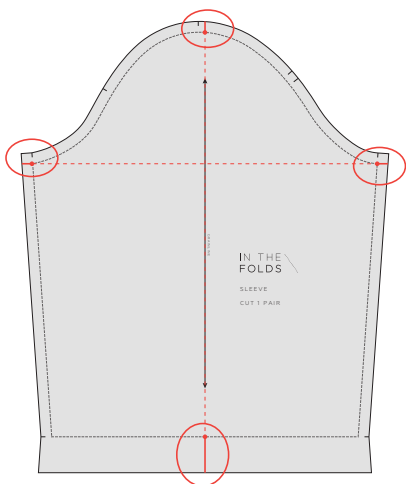
STEP 2

Cut along line **A** from STITCH LINE to STITCH LINE. You won't be able to just cut through from top to bottom as you need to leave some small 'hinges' of paper intact at the STITCH LINES to make the adjustment. To cut this line without cutting in from the bottom or top, you may choose to fold the pattern in half to access the line, or use a ruler and rotary cutter. Cut from the sleeve cap STITCH LINE to the hem fold line. As you approach each end of the line, go nice and slow and stop 1-2mm from the end.



STEP 3

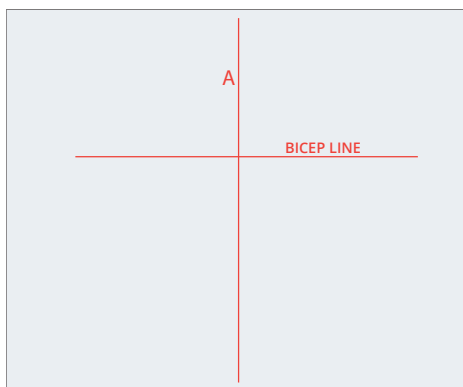
Cut across the BICEP LINE in the same way you cut along line **A**, stopping 1-2mm from the STITCH LINE on each side.



STEP 4

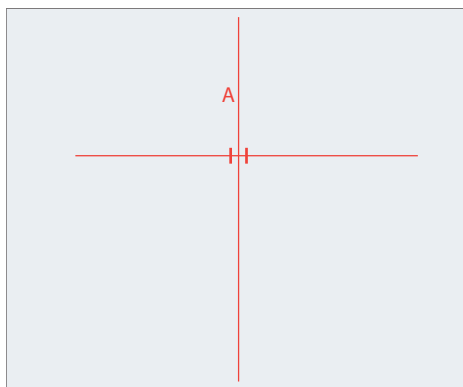
Cut into the seam allowances on each end of line **A** and the BICEP LINE, towards the STITCH LINES and hem fold line where you stopped cutting. Leave a small 1-2mm 'hinge' of paper at each STITCH LINE. This hinge allows you to adjust patterns whilst still keeping the outer edge of the pattern piece intact.

Carefully put your sleeve piece to one side for a moment. It will be quite delicate due to the cuts made.



STEP 5

Take a piece of pattern paper and draw a vertical and a horizontal line (that intersect and are perpendicular). The lines need to be longer / wider than the sleeve pattern piece. The horizontal line indicates the BICEP LINE. We will call the vertical line **A**.



STEP 6

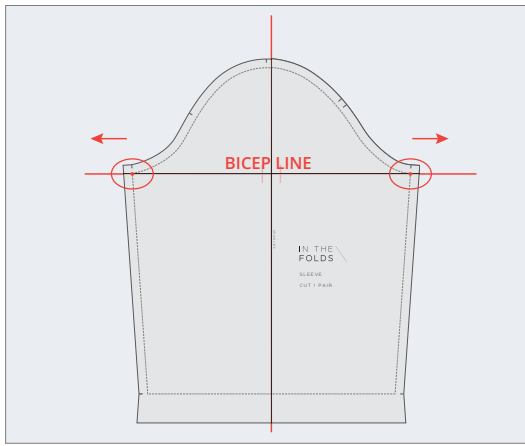
Take the **amount to add (5)** (look to the table on p 40) and divide by 2. Mark points this distance away on each side of line **A** on the BICEP LINE.

For example, we will be adding 2.5cm (1in) to the bicep. That means we need to add 1.2cm (½in) on each side of line **A**.



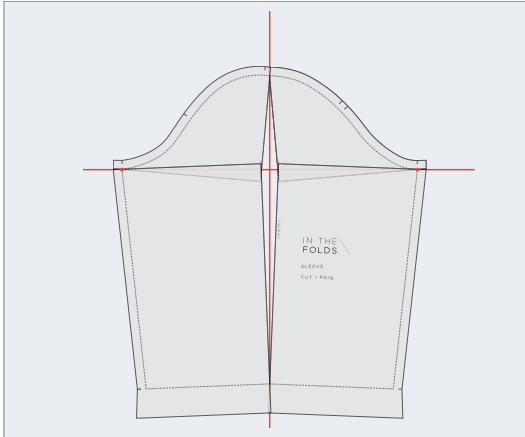
STEP 7

Carefully place your sleeve pattern piece on top of the piece of paper. Line up the BICEP LINE and line **A**.



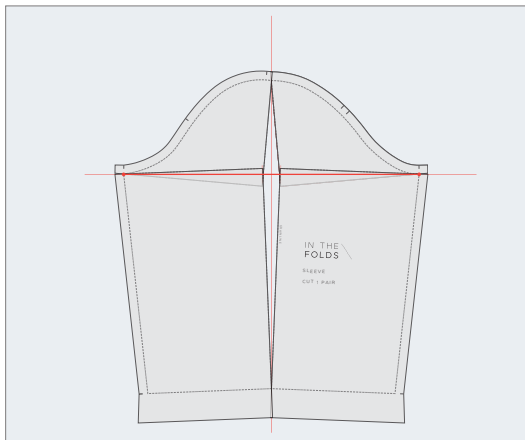
STEP 8

Carefully move each side of the pattern out, being sure to keep everything aligned on line **A** and the BICEP LINE. It can help to put a weight (or just your finger) in the centre of the hem fold line to ensure the pattern remains aligned to line **A**.



STEP 9

As you move the sides of the pattern piece out, you will notice that the top of the sleeve cap starts moving down and the cut sections of your pattern piece begin to overlap as a space opens up in the centre. Continue moving the sides of your pattern piece out on the BICEP LINE until the edges of the opening meet the points marked in STEP 6.

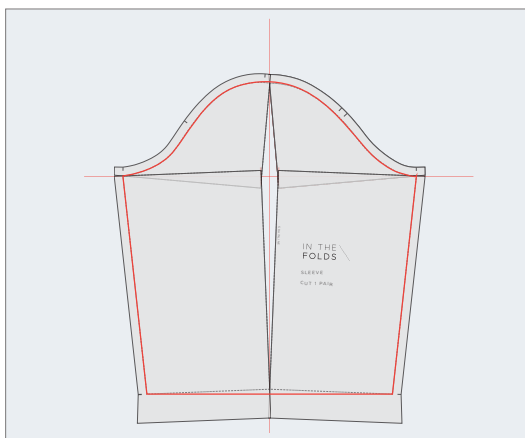


STEP 10

Check that the BICEP LINE is now the desired length. Adjust if necessary.

Tape or glue in place.

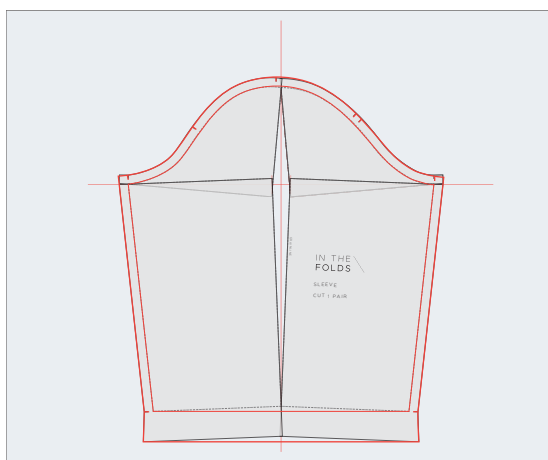
If you are adding more than 3cm (1¼in) to the bicep width, move to p 90.



STEP 11

Smooth out your STITCH LINES and hem fold line at the points where the adjustment was made by re-drawing the lines. You can use a ruler and a French curve if you have one.

Ensure your sleeve cap is a nice smooth curve, with no bumps or dips. Mark the hem fold line with a straight line.



STEP 12

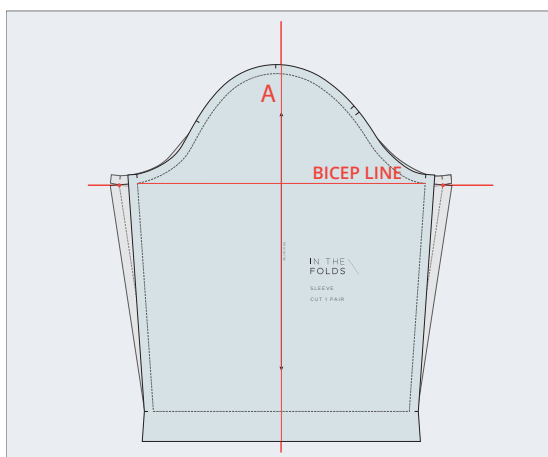
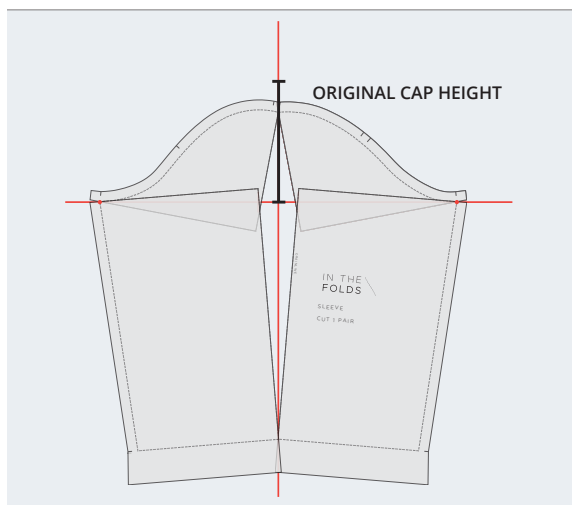
Re-draw your seam allowance lines and re-mark notches if necessary.

IF ADDING MORE THAN 3cm (1¼in) TO BICEP WIDTH

INTRO

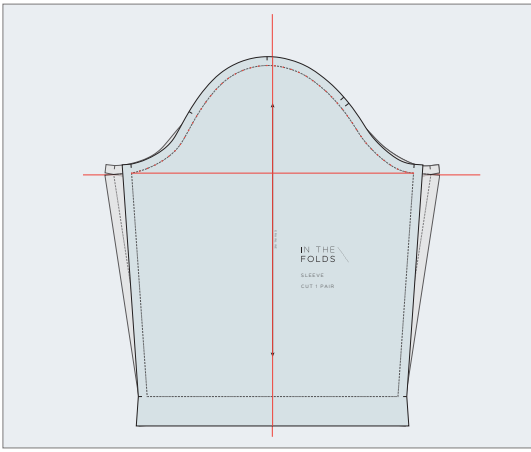
As more width is added to the BICEP LINE in the centre of the pattern, the shape of the sleeve cap becomes more skewed. In the illustration, you can also see that the height of the sleeve cap keeps reducing as you add more width to the BICEP LINE.

In the example, we have marked the original sleeve cap height in comparison to the altered sleeve cap. There is a 3.5cm (1½in) difference between the two, which is quite a lot when it comes to sleeve caps. We suggest that in most cases you won't be in a position to lose this much of the sleeve cap height as it means losing quite a lot of fabric. In the following steps we will show you how to add this height back on to your pattern whilst still keeping the additional width that you require at the BICEP LINE.



STEP 13

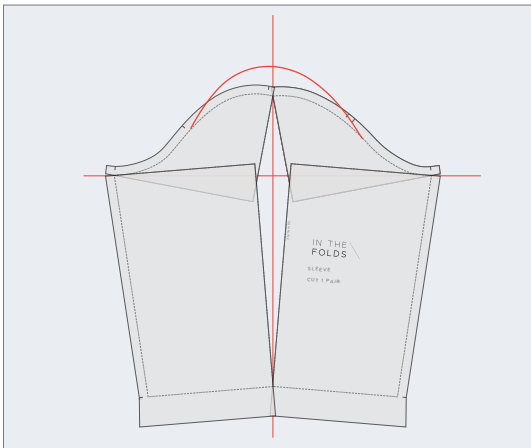
Take the original sleeve pattern and place it on top of your altered sleeve, lining up line **A** and the BICEP LINE. Use pattern weights to hold in place.



STEP 14

Take a tracing wheel and trace the sleeve cap **STITCH LINE** from the original pattern onto the altered pattern.

If you don't have a tracing wheel, you can trace the **CUT LINE** of the original sleeve pattern with a pencil - just remember that you have traced the **CUT LINE** rather than the **STITCH LINE**, in the following steps.



STEP 15

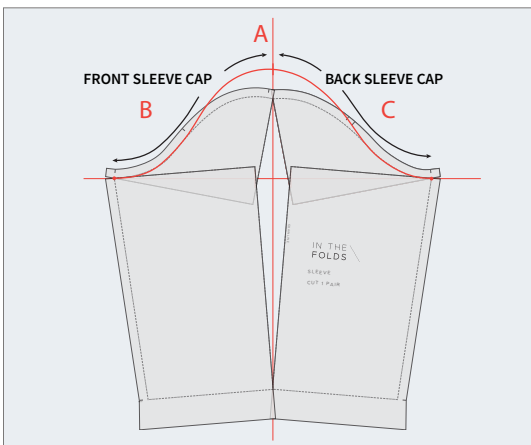
Remove the original sleeve piece and trace over your tracing wheel markings with a pencil and French curve.

STEP 16

Take a tape measure and hold it on its side to measure the length of your new sleeve cap in two parts. Measure the front sleeve cap (the curve on the left side of line **A** marked with a single notch) and take note of the measurement. We will call this measurement **B**. Measure the back of the sleeve cap (the part of the sleeve cap that is on the right side of the line **A** in this example, marked with a double notch) and take note of the measurement. We will call this measurement **C**.

You will notice that this alteration has increased the length of the sleeve cap. We now need to adjust the front and back armhole of the pattern so that the new sleeve fits into the armhole of the pattern.

Set the sleeve aside for a moment.





STEP 17

Take the FRONT and BACK pattern pieces and use a tape measure on its side to measure the front and back armscye along the STITCH LINES. Take note of these two measurements.

The front sleeve cap measurement should be equal to the front armscye measurement plus 6mm ($\frac{1}{4}$ in) ease (and the same for the back armscye). The difference between the two measurements is called 'ease' and allows for a nice shape in the sleeve over the shoulder when the sleeve is set into the armhole. In this case, the sleeve cap has 1.2cm ($\frac{1}{2}$ in) total ease, meaning it's slightly longer than the armhole.

STEP 18

Work out how much length you need to add to each armhole. Take each sleeve cap measurement from your altered sleeve **(B)** and **(C)** and deduct the 6mm ($\frac{1}{4}$ in) ease to determine how long you need each armscye to be **(D)** and **(E)**. For example, the front of our altered sleeve cap measures 27.8cm **(B)**. When we deduct half the total ease from this (i.e. 6mm / $\frac{1}{2}$ in), we get 27.2cm **(D)**. In the following steps we will alter the front armhole so that it is 27.2cm **(D)** in length (3cm longer than the original front armscye length). Repeat process to find the new back armhole length.

FRONT

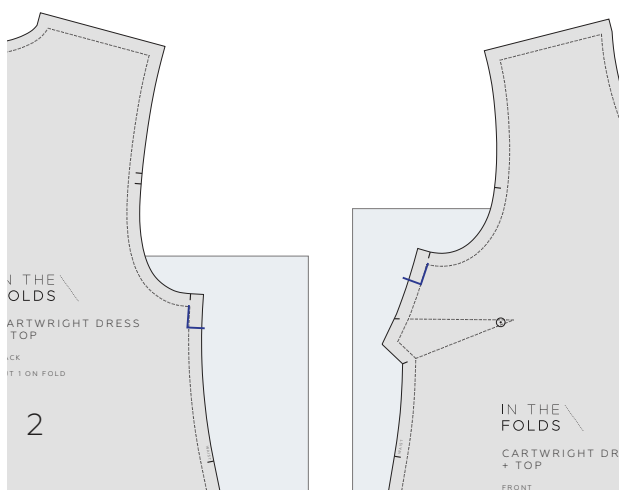
$$\underline{\hspace{2cm}} - 6\text{mm } (\frac{1}{4}\text{in}) = \underline{\hspace{2cm}}$$

(B) **(D)**

BACK

$$\underline{\hspace{2cm}} - 6\text{mm } (\frac{1}{4}\text{in}) = \underline{\hspace{2cm}}$$

(C) **(E)**

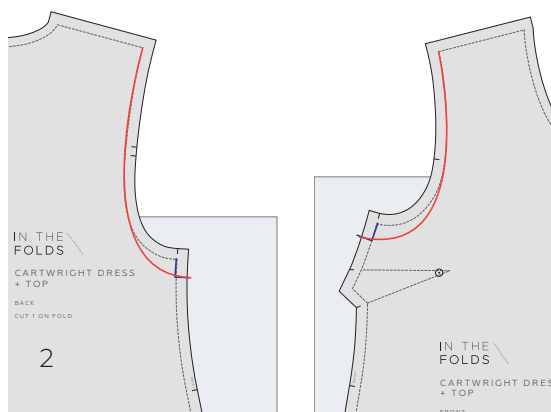


STEP 19

Attach some pattern paper to the back of the pattern pieces at the armscye / side seam so that you can extend the length of the armhole. Start by taking the **amount you added** to the bicep **(5)** p 86) and divide by 2. Mark a point this far down the side seam, measuring down from the armhole on the STITCH LINE.

For example, we added 4cm ($1\frac{1}{2}$ in). Half of this is 2cm ($\frac{3}{4}$ in), so the point we marked is 2cm ($\frac{3}{4}$ in) down the side seam on the STITCH LINE. Next, mark a point this same length out from the point on the side seam - perpendicular to the side seam.

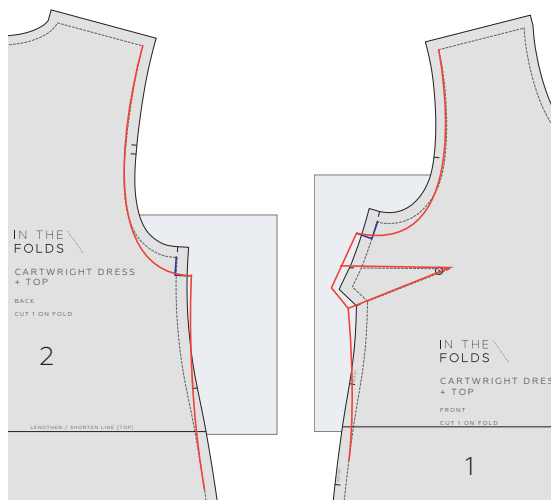
This will create a rough guide for you to re-draw the armscye.



STEP 20

Re-draw the armhole lines by starting the new armhole at the outer point marked, going through the point marked on the side seam and then gradually easing back towards the original armhole STITCH LINE. This is a great opportunity to use a French curve, if you've got one.

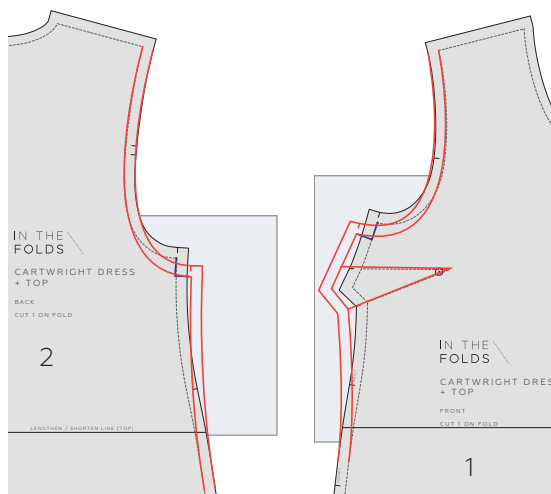
Take your tape measure and check that the lengths of the armhole STITCH LINES are correct - adjust if necessary. It is more important that the lines are the correct length, rather than being exactly in line with the points marked in STEP 19 - these are just guidelines to get you started.



STEP 21

Connect the new armhole STITCH LINES to the original side seam STITCH LINES by smoothing each line gradually back into the original STITCH LINE. To do this on the front side seam you will first need to fold out the dart (p 32) then draw in the line and transfer dart shaping with a tracing wheel.

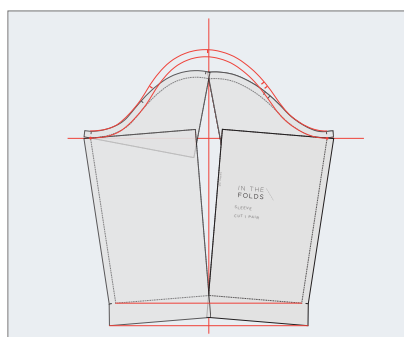
Check and true your new seams - see p 27.



STEP 22

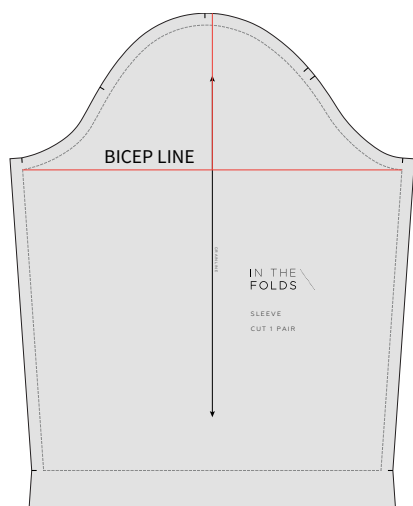
Add seam allowance onto your new lines (p 21).

Transfer any of the notches that have been lost in the process to the new CUT LINE.



STEP 23

Return to your sleeve and add seam allowance to the sleeve cap (1.2cm (½in)) and hem (p 21). Walk your sleeve into the armhole to reposition your notches correctly (p 35).



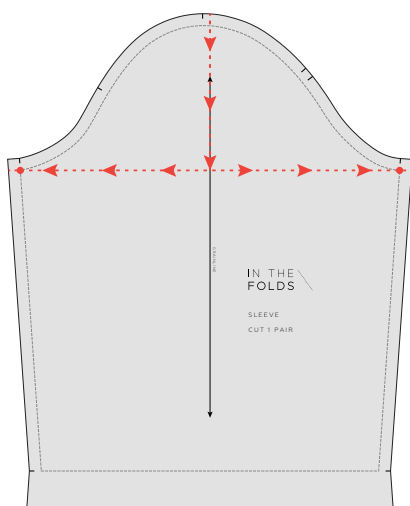
INTRO

After walking the sleeve into the armhole (p 35) 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.

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



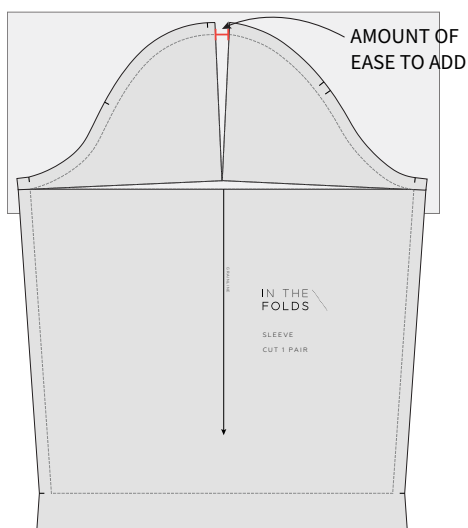
STEP 2

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 95).

To add ease, continue to STEP 3.

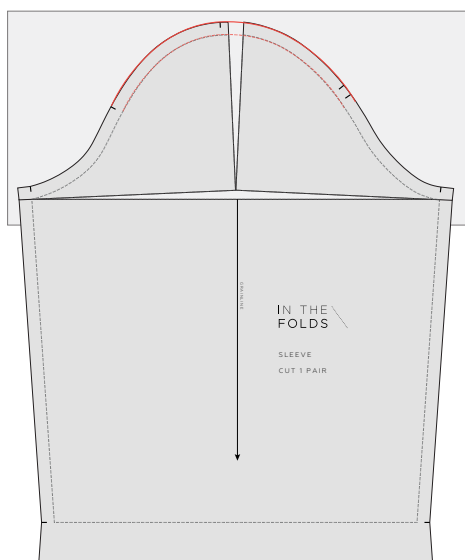


ADD EASE

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.

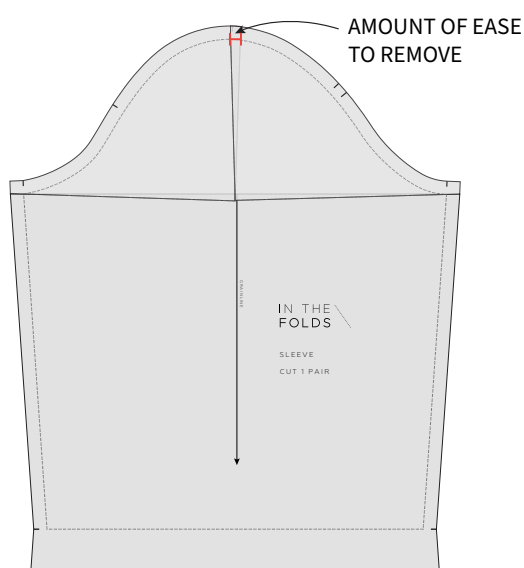
When you have added the required amount, tape or glue in place.



STEP 4

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

Re-position shoulder notch using the tutorial on p 35.

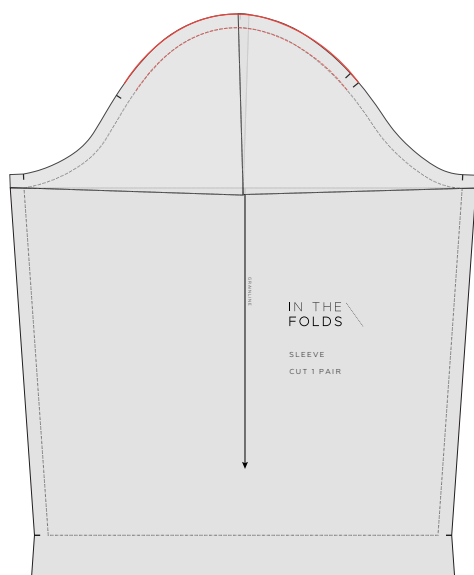


REMOVE EASE

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. You can check this by extending the grainline up onto the paper if required.

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 tutorial on p 35.

PATTERN MAKING GLOSSARY

ARMSCYE

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

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 CUT LINE at the top and bottom of the pattern piece.

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 CUT 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 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 design features.

DRILL HOLE

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 body measurements and 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 style of the garment. Finished garment measurements include both wearing and design ease.

FACING

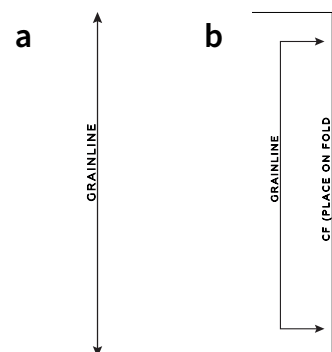
A layer of fabric attached to the inside of a garment to finish raw edges with a clean finish. This gives you an invisible finish from the outside of the garment. Usually found on curved edges such as necklines, armholes and hems. Facings can be used as design features on straight hems.

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 on **In the Folds** patterns, 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.



HEM

The bottom edges of a garment that are 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

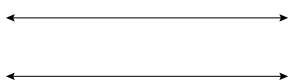
Refers to drawing a straight or curved line through multiple points to create a smooth or straight line. Technique is used regularly when trueing patterns.

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, which 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 refer 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

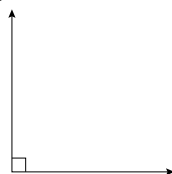
Pattern cutting instructions are your way of keeping track of, and identifying, pattern pieces. On each pattern piece, you should include:

- name of pattern
- name and number of pattern piece (e.g. piece 1 of 5)
- pattern size/s
- cutting instructions
- 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 angle.



SEAM ALLOWANCE

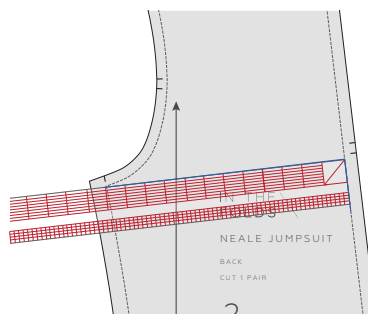
The space between the stitch line and the raw edge of the fabric.

The seam allowance often varies throughout patterns, depending on the seam. For example, larger seam allowances are included for CENTRE BACK and side seams, which allows you to make size adjustments easily without having to cut out a whole new piece.

Larger seam allowances also make for stronger 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 27.

PATTERN SPECIFICATION SHEET

PATTERN INFO

PATTERN NAME

COMPANY

VIEW

DATE

MEASUREMENTS

HIGH BUST

FULL BUST

WAIST

HIP

PATTERN ALTERATIONS

Tick alterations that apply to your pattern and add notes about each adjustment in the DETAILS column.

ALTERATION	PAGE	DETAILS
☐ Grade between sizes	40	
☐ Alter length	42	
☐ Raise / lower pocket		
☐ Bust adjustment	47	
☐ Move bust apex point / dart	58	
☐ Narrow / broad shoulder adjustment	68	
☐ Broad back adjustment	72	
☐ Upper round back adjustment	75	
☐ Forward shoulder adjustment	78	
☐ Gaping / tight back neck	81	
☐ Full bicep adjustment	86	

[illegible]

WOOHOO! YOU HAVE FINISHED YOUR DRESS OR TOP!

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

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

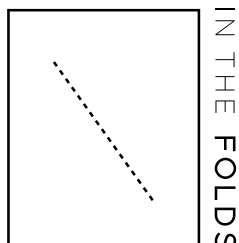
LOVE YOUR GARMENT?

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

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