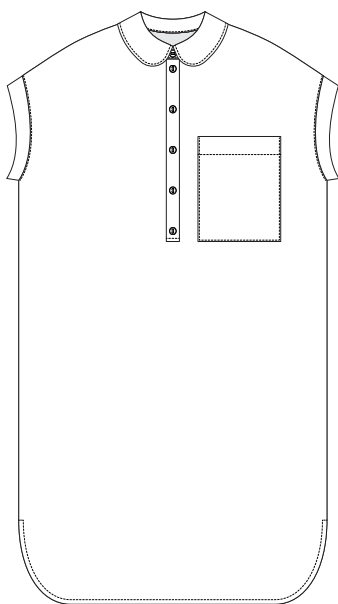


MARDEN SHIRT

HACK KIT / ISSUE 27



HACK KIT
CONSTRUCTION NOTES

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 **#MardenHackKit**.

Happy hacking!

SEWING YOUR DESIGNS

Creating your own designs and hacking your patterns often means that the sewing instructions will differ from the original pattern. Here at **In the Folds**, we are always aiming to push your skill set and help you learn. We've provided a list to get you started with sewing your designs, along with a **Skills Library** of sewing techniques that you can incorporate into the process. More resources will be shared in our Mighty Networks group during the month, so make sure you join us there for more tips and tricks. We recommend using this document alongside the [Marden shirt instructions](#) and the [Sewing Shirts Skills Kit](#).

ORDER OF CONSTRUCTION

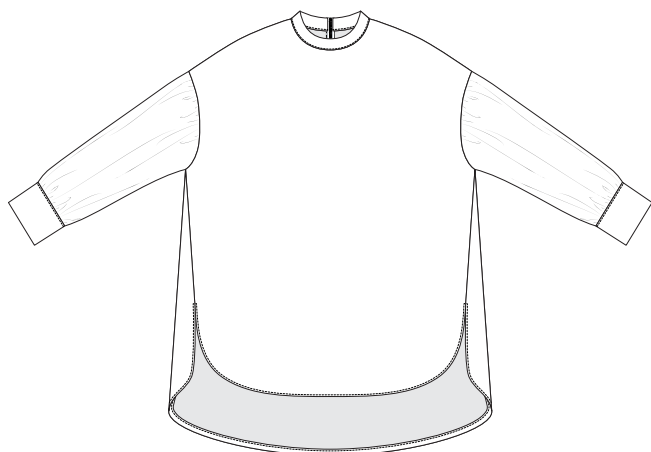
Similar patterns often follow a similar order of construction, but this can be changed to suit the design or your personal preference. Choosing construction methods is a skill to build on, so don't worry if you don't always get it perfect straight away. Over time, you'll build confidence to try out new ways of working and feel fine sewing without instructions. We have provided the basic steps for sewing shirts on p 5. Here are some suggestions to get you started:

- ☐ Use the instructions for the original **Marden Shirt** pattern ([Issue 26 of Curated by ITF](#)) as a guide. Read through the whole process and add notes when your pattern starts to differ from the original.
- ☐ If you are new to sewing, we suggest sewing the original **Marden Shirt** before sewing a hacked version. This will help you familiarise yourself with common techniques used in shirt making.
- ☐ If you've sewn a similar garment in the past, use the instructions from that garment to help guide your order of construction.
- ☐ Start by sewing design details such as darts, patch pockets, pleats, yokes and panel lines.
- ☐ Try to sew in the round when possible. This means that, for example, sewing the shirt side seams and the sleeve underseam before inserting the sleeve into the armhole.
- ☐ If you're not sure of the best order of construction, make a toile and give it a go! This will give you a chance to experiment with the order and check that it works. We recommend taking notes (or snapping photos) as you go so that you have the process ready when you sew the real thing.
- ☐ Be sure to consider seam finishes before you get started. For example, if you're pressing your seams open, you may need to finish the edges before you sew the seams. If you're sewing the seams into something else (e.g., another panel), you'll need to finish them before the next piece is attached.

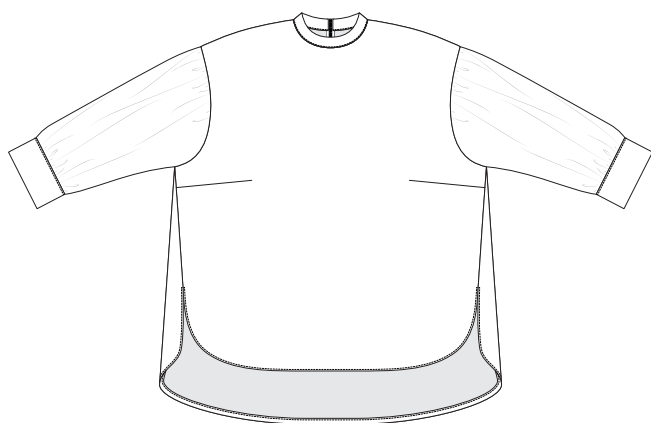
SEWING SHIRTS

1. Staystitch the neckline. If the garment is sleeveless, staystitch the armholes. If the garment has a facing, staystitch the neckline and armholes of the facing.
2. Sew darts and panel lines.
3. Sew placket.
4. Sew pockets.
5. Attach the front and back together at the shoulders.
6. Attach the front and back together at the side seams.
7. Assemble sleeve (i.e. sew placket etc).
8. If your sleeve needs to be eased in, sew two rows of basting stitches along the sleeve cap.
9. Sew underseam of sleeve.
10. Insert sleeves into armholes and stitch.
11. Sew collar or finish neckline.
12. Finish hems - sleeves and body.
13. Sew buttons and button holes.

HACK 1



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

GARMENT DESCRIPTION

Boxy shirt with a gathered sleeve and cuff. Side seam angled forward for an interesting design detail and shaped high-low hemline. Bias cut collar and zip closure in the back.

FABRIC

Choose a lightweight fabric such as silk, viscose or lightweight cotton for soft gathers through the sleeve. For a more structured look, choose linen or a midweight cotton. You may choose to reduce the amount of gathers if using a heavier fabric. It's worth experimenting with gathers on a scrap piece of fabric before finalising the pattern.

SEAM FINISHES

Shirt can be sewn with regular seams (overlocked / zig-zag stitched to finish) or French seams.

NOTIONS

- Coordinating thread
- 1m (1.1yd) lightweight fusible interfacing
- 2 x $\frac{3}{8}$ in- $\frac{1}{2}$ in (1cm - 1.2cm) wide flat buttons
- Single fold bias binding for the hem (if applicable)
- Standard dress zip or metal zip if you would like to make the zip a feature. Zip length will depend on how large you would like to make the opening for your head. We suggest a zip length of at least 15cm (6in). Consider weight of zip in relation to your fabric choice. It can be helpful to use strips of fusing on the opening to support the zip on lighter weight fabrics.

TECHNIQUES

- Gathered sleeve (p 31)
- Sleeve placket and cuff (**Marden shirt**)
- Bias bound hem (p 38)

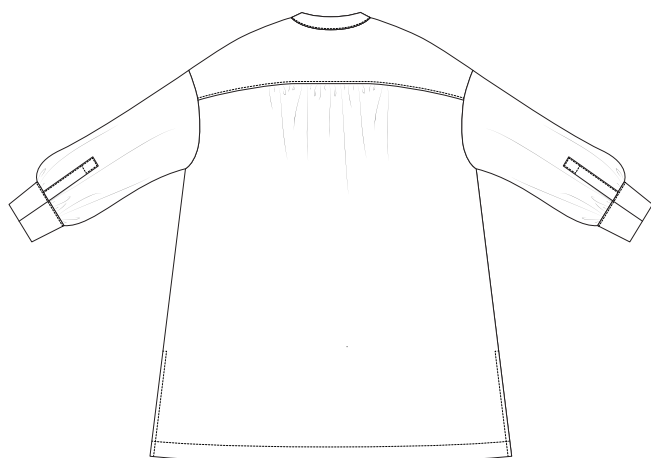
HACK 2



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

GARMENT DESCRIPTION

Boxy shirt with a partial placket and flat round collar. Shortened front hem line and side split. Sleeve cuff with gathers.

FABRIC

Midweight fabric that will hold the shape of the shirt. Consider linen, midweight cotton or even lightweight denim. You may choose to reduce the amount of gathers if using a heavier fabric. It's worth experimenting with gathers on a scrap piece of fabric before finalising the pattern.

SEAM FINISHES

Shirt can be sewn with regular seams (overlocked / zig-zag stitched to finish) or French seams.

NOTIONS

- Coordinating thread
- 1m (1.1yd) lightweight fusible interfacing
- 2 x $\frac{3}{8}$ in- $\frac{1}{2}$ in (1cm - 1.2cm) wide flat buttons + buttons for the placket

TECHNIQUES

- Yoke (p 18)
- Sleeve placket and cuff (**Marden shirt**)
- Gathered sleeve (p 31)
- Concealed partial placket (p 20)
- Collar (sew as you would a collar stand - **Marden shirt**)
- Enclosed hem (p 37)

HACK 3



FRONT (BOTH PATTERNS)

GARMENT DESCRIPTION

Shirt dress with grown-on placket, collar band, and in-seam pockets. Front and back yoke seams with gathers for added volume. Sleeve cuff with gathers.

FABRIC

Choose a lightweight fabric such as silk, viscose, or lightweight cotton or linen for soft gathers.

SEAM FINISHES

Dress can be sewn with regular seams (overlocked / zig-zag stitched to finish) or French seams. French seams may get bulky with the gathers - test it out on some scrap fabric first.



BACK (BOTH PATTERNS)

NOTIONS

- Coordinating thread
- 1m (1.1yd) lightweight fusible interfacing
- 2 x 3/8in-1/2in(1cm - 1.2cm) wide flat buttons + buttons for the placket

TECHNIQUES

- Yoke (p 18)
- Gathers into yoke (p 25)
- Sleeve placket and cuff (**Marden shirt**)
- Gathered sleeve (p 31)
- In-seam pocket (p 27)
- Collar (sew as you would a collar stand - **Marden shirt**)
- Enclosed hem (p 37)

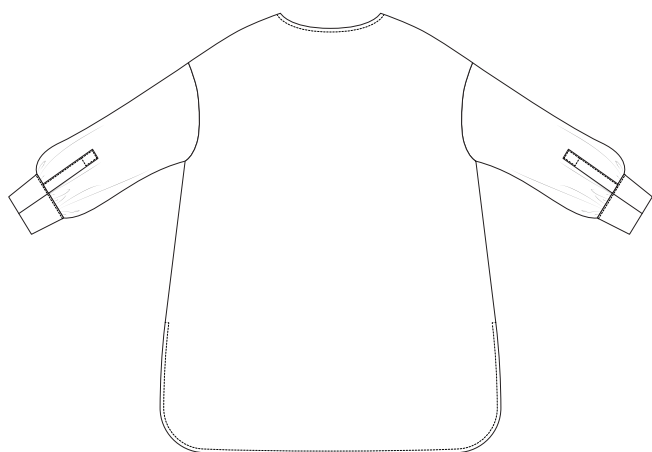
HACK 4



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

GARMENT DESCRIPTION

Shirt with grown-on concealed button placket and bias bound neckline. Shaped high-low hem. Sleeve with cuff and gathers.

FABRIC

Light to mid-weight woven fabrics such as: linen, linen blends, cotton shirting or chambray.

SEAM FINISHES

Shirt can be sewn with regular seams (overlocked / zig-zag stitched to finish) or French seams.

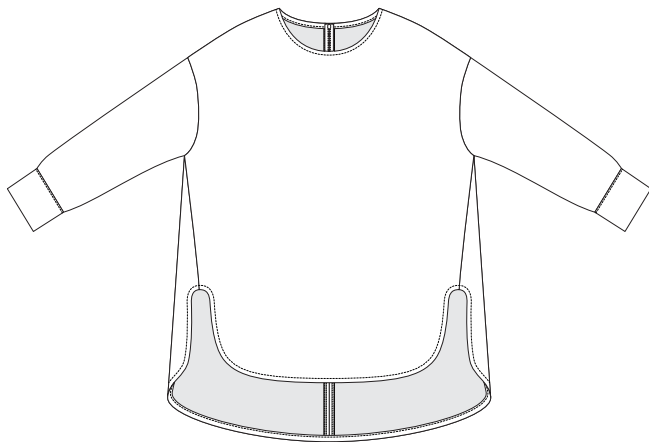
NOTIONS

- Coordinating thread
- 1m (1.1yd) lightweight fusible interfacing
- 2 x $\frac{3}{8}$ in- $\frac{1}{2}$ in(1cm - 1.2cm) wide flat buttons + buttons for the placket
- Single fold bias binding for the hem (if applicable)

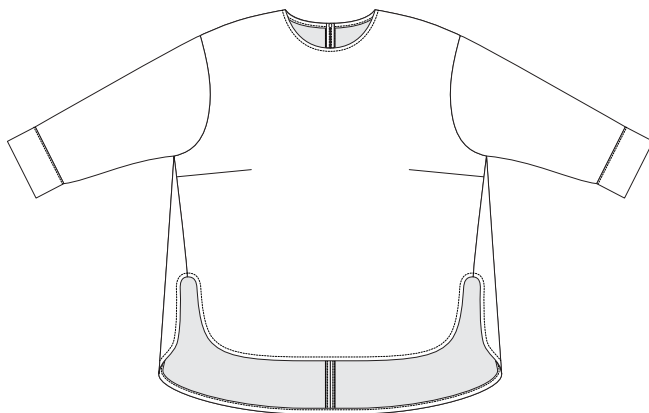
TECHNIQUES

- Concealed button placket (**Marden shirt**)
- Gathered sleeve (p 31)
- Sleeve placket and cuff (**Marden shirt**)
- Bias bound neckline and hem (p 38)

HACK 5



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

GARMENT DESCRIPTION

Boxy top with angled side seams. High-low curved hemline. Centre back zip closure and bias bound neckline. Sleeve with cuff.

FABRIC

Light to mid-weight woven fabrics such as: linen, linen blends, cotton shirting or chambray. For a more structured silhouette, consider cotton poplin.

SEAM FINISHES

Shirt can be sewn with regular seams (overlocked / zig-zag stitched to finish) or French seams.

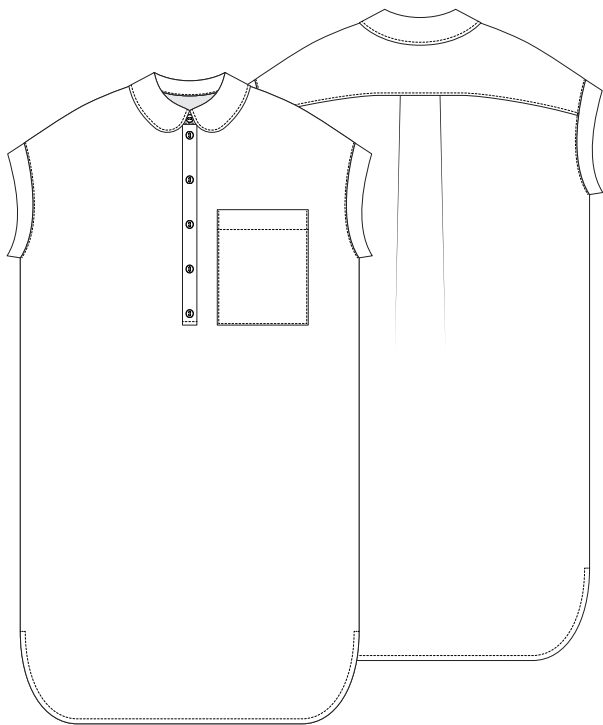
NOTIONS

- Coordinating thread
- 1m (1.1yd) lightweight fusible interfacing
- 2 x $\frac{3}{8}$ in- $\frac{1}{2}$ in (1cm - 1.2cm) wide flat buttons + buttons for the placket
- Single fold bias binding for the hem (if applicable)

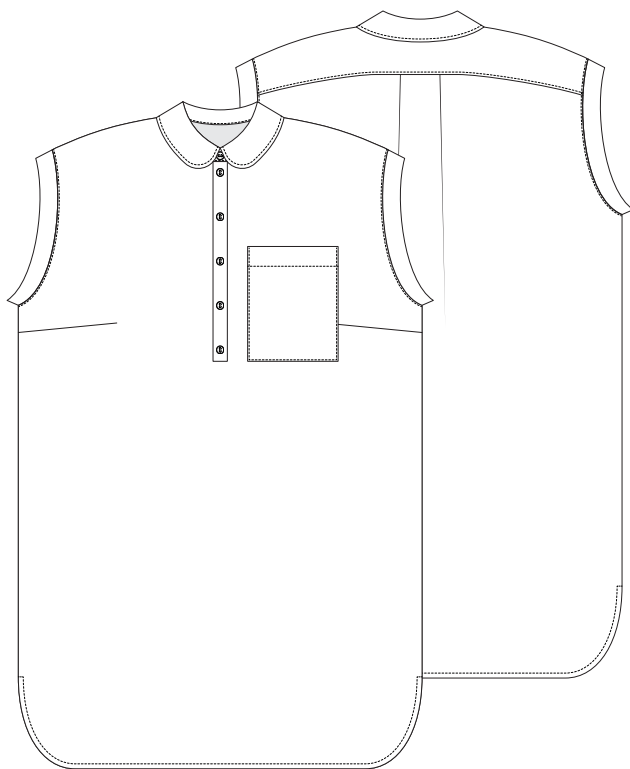
TECHNIQUES

- Sleeve placket and cuff (**Marden shirt**)
- Bias bound neckline and hem (p 38)

HACK 6



A - J PATTERN



G - P PATTERN

GARMENT DESCRIPTION

Shirt dress with capped sleeves, partial placket and back yoke with pleat. Round collar with collar stand and patch pocket. Shaped hemline with side splits.

FABRIC

Light to mid-weight woven fabrics such as: linen, linen blends, cotton shirting or chambray. For a more structured silhouette consider cotton poplin.

SEAM FINISHES

Shirt can be sewn with regular seams (overlocked / zig-zag stitched to finish) or French seams.

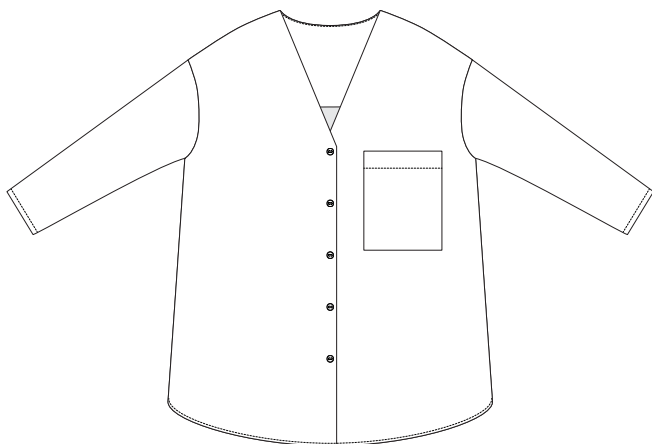
NOTIONS

- Coordinating thread
- 5-7 x $\frac{3}{8}$ in- $\frac{1}{2}$ in(1cm - 1.2cm) wide flat buttons
- 1m (1.1yd) lightweight fusible interfacing

TECHNIQUES

- Capped sleeve (**Marden shirt**)
- Collar and stand (**Marden shirt**)
- Patch pocket (**Sewing Shirts Skills Kit**)
- Box pleat and yoke (p 16)
- Enclosed hem (p 37) or bias bound hem (p 38)
- Concealed partial placket (p 20) - use the same technique, there will just be one less section to fold

HACK 7



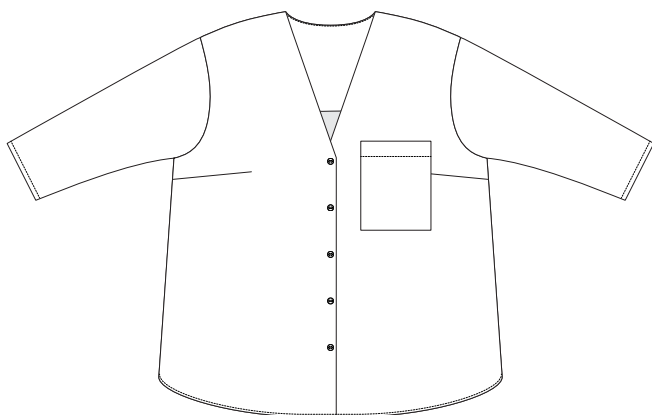
FRONT (A - J PATTERN)

GARMENT DESCRIPTION

Shirt with v-neck and grown-on button placket.
Straight sleeve, back yoke and front neck facing.

FABRIC

Light to mid-weight woven fabrics such as: linen, linen blends, cotton shirting or chambray. For a more structured silhouette, consider cotton poplin.



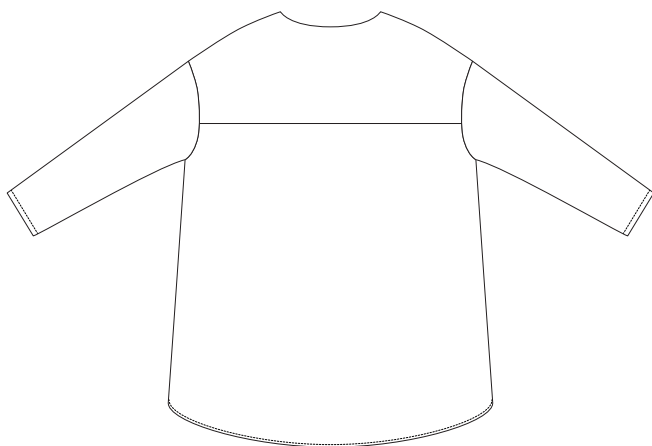
FRONT (G - P PATTERN)

SEAM FINISHES

Shirt can be sewn with regular seams (overlocked / zig-zag stitched to finish) or French seams.

NOTIONS

- Coordinating thread
- 5-7 x $\frac{3}{8}$ in- $\frac{1}{2}$ in(1cm - 1.2cm) wide flat buttons

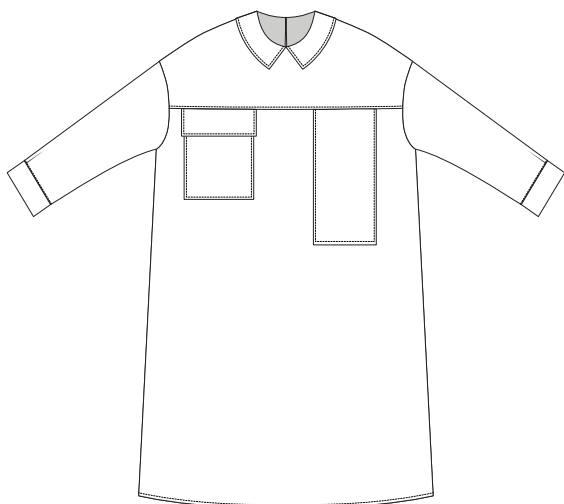


BACK (BOTH PATTERNS)

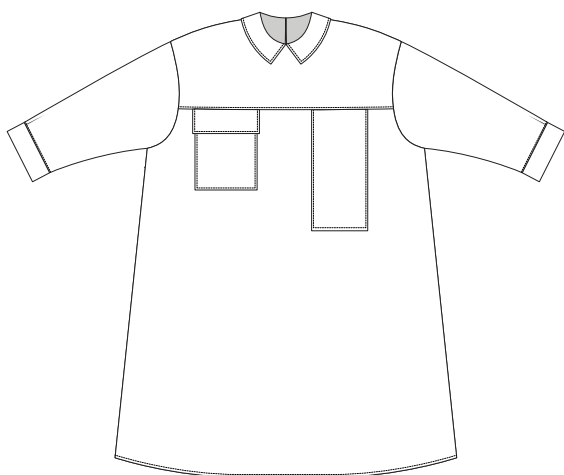
TECHNIQUES

- Yoke (p 18)
- Patch pocket and flap (**Sewing shirts Skills Kit**)

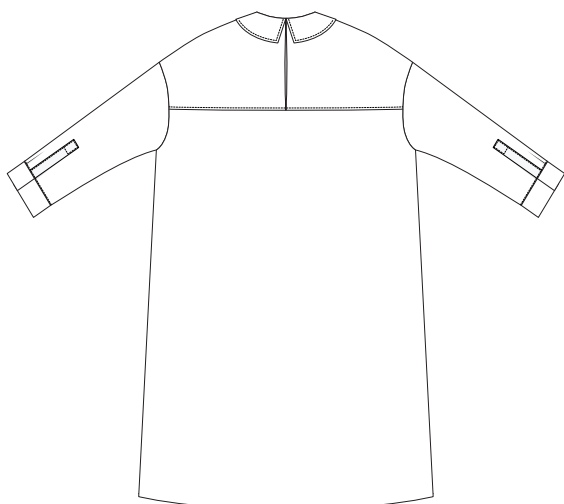
HACK 8



FRONT (A - J PATTERN)



FRONT (G - P PATTERN)



BACK (BOTH PATTERNS)

GARMENT DESCRIPTION

Shirt dress with Peter Pan collar, panel line and patch pockets. Dress has centre back opening and sleeve with rounded cuff.

FABRIC

Light to mid-weight woven fabrics such as: linen, linen blends, cotton shirting or chambray. For a more structured silhouette, consider cotton poplin.

SEAM FINISHES

Dress can be sewn with regular seam (overlocked / zig-zag stitched to finish) or French seams. Finish neckline with bias binding after collar has been attached.

NOTIONS

- Coordinating thread
- 0.2m (0.3yd) lightweight fusible interfacing
- 3 x $\frac{3}{8}$ in- $\frac{1}{2}$ in (1cm - 1.2cm) wide flat buttons
- Single fold bias binding to finish neckline

TECHNIQUES

- Sleeve placket and cuff (**Marden shirt**)
- Patch pocket and flap (**Sewing shirts Skills Kit**)
- Peter Pan collar (sew as a regular collar and finish neckline edge with bias binding).
- Button and loop closure at centre back opening.

ESTIMATING FABRIC REQUIREMENTS

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

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

HOW TO WORK OUT HOW MUCH FABRIC YOU NEED

METHOD 1

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

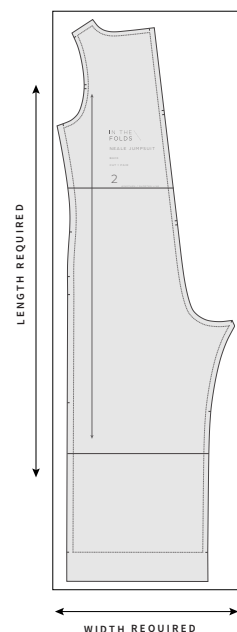
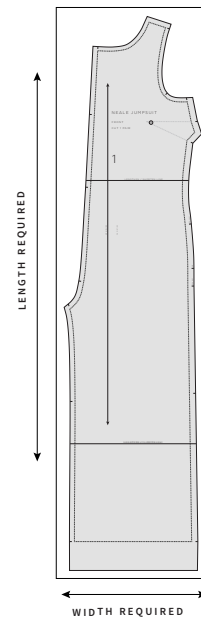
Consider the width of the fabric you are buying. Common fabric widths are **115cm (45in)** and **150cm (60in)**, although there is a lot of variation, so be sure to check.

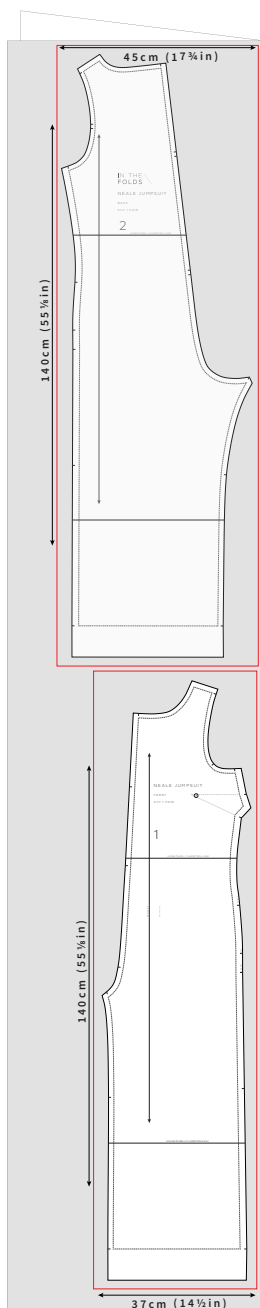
For the example, our FRONT [1] piece measures 37cm (14½in) wide and 140cm (55½in) long. Our BACK [2] measures 45cm (17¾in) wide and 140cm (55½in) long. We will need to cut a pair of each.

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

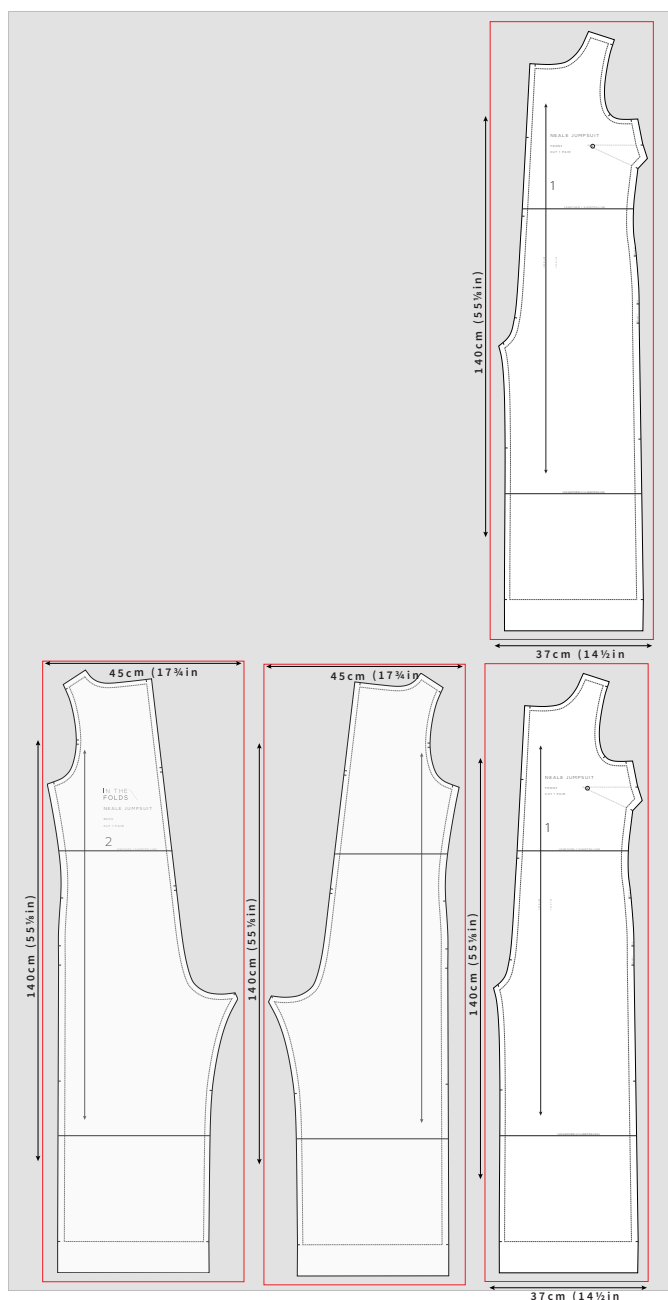
For a fabric width of 150cm (60in), we will have more room to play - see illustration p 15. We could cut a pair of backs and a front on the width, leaving one front to cut. This does mean you will need a similar length of fabric, but you will have more fabric to spare from the 150cm (60in) width, which you could use for another project. Remember, this example does not include any additional pieces such as facings and pockets. See cutting plan examples on the following page.

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





115cm / 45in fabric

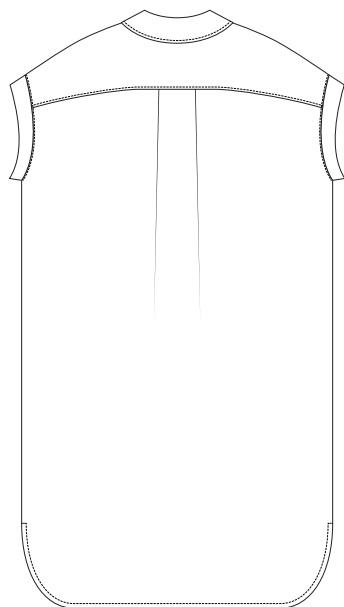


150cm / 60in fabric

METHOD 2

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

SEWING BOX PLEAT + YOKE



TECHNIQUE DETAILS

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

CONSIDERATIONS

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

TO NOTE

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

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

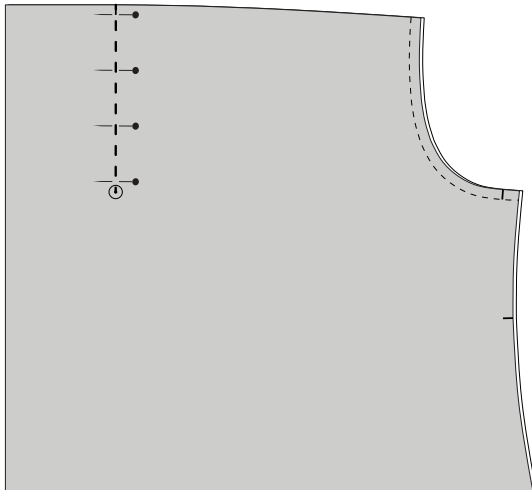
ILLUSTRATION KEY



Fabric
Right Side



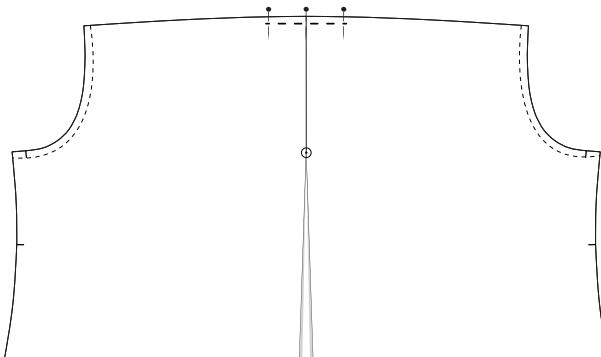
Fabric
Wrong Side



STEP 1

To create the centre back pleat, take the BACK and fold in half down the centre back with right sides together. Press. Take a ruler and chalk and draw a line from the notches down to the drill hole. Pin in place.

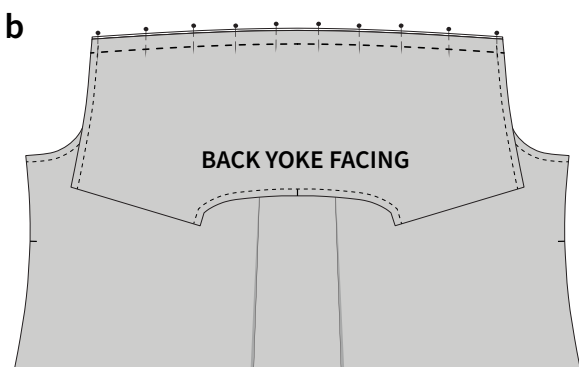
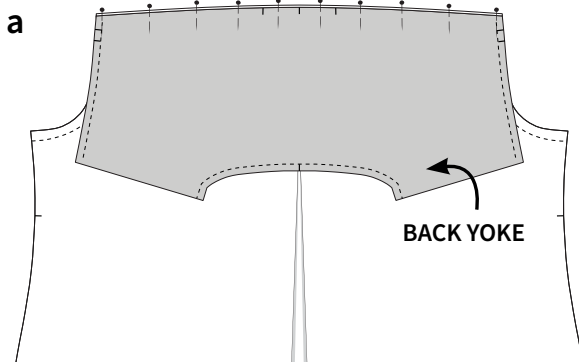
Stitch from top to bottom on the line marked. As you approach the drill hole, reduce the stitch length so that the stitches are nice and tight at the end, preventing the pleat from coming undone.



STEP 2

Press the pleat flat by bringing the centre notch of the pleat to meet the stitch line. Press well from both the right and wrong side using a pressing cloth.

Pin the pleat in place along the top edge. Staystitch **6mm (1/4in)** from the raw edge.



STEP 3

a Take the BACK YOKE piece that you would like to be visible on the outside of the dress. Pin BACK YOKE to the BACK with right sides together. Use the notches to guide you.

b Flip the BACK so that the wrong side is facing up and the BACK YOKE is still folded down.

With right side down, pin the other BACK YOKE piece to the BACK. Remove the first row of pins from the back side. We will now refer to this as the BACK YOKE FACING to prevent confusion between the pieces. The BACK will now be sandwiched between the BACK YOKE and the BACK YOKE FACING.

Stitch through all the layers with a **1.2cm (½in)** seam allowance.

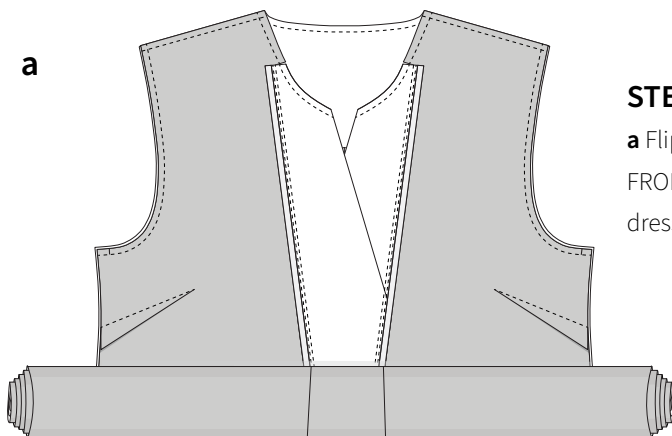
Grade seam allowance to minimise bulk in the seam.



STEP 4

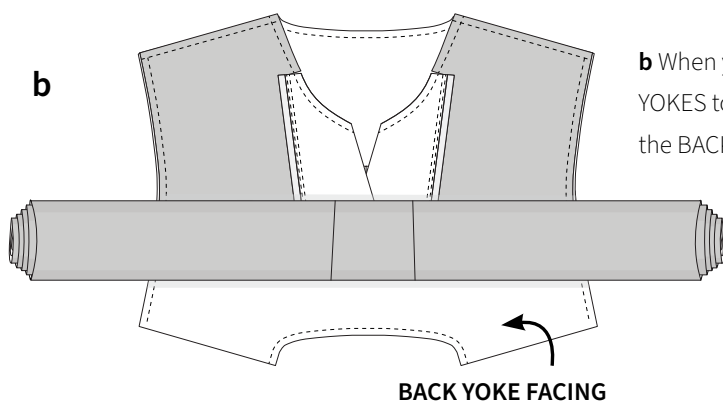
With the wrong side of the BACK still facing up, flip back the BACK YOKE FACING so that you can access the BACK YOKE.

With right sides together, pin the BACK YOKE to the FRONT at the shoulders. Stitch with a **6mm (¼in)** seam allowance. This is just a preliminary row of stitching the final seam will be stitched at **1.2cm (½in)**.



STEP 5

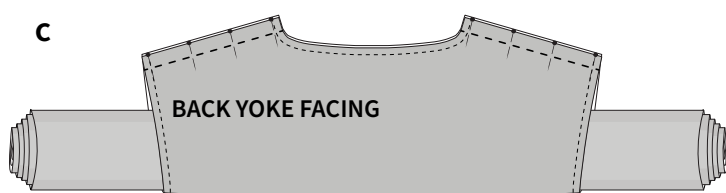
a Flip the dress over so that the wrong side of the FRONT is now facing up. Roll up both layers of the dress from the bottom towards the shoulders.



b When you reach the seam that connects the BACK YOKES to the BACK, lift the rolled fabric and flip back the BACK YOKE FACING.

Beginner tip

The technique of rolling up fabric like this to complete a seam for a yoke or facing is referred to as 'the burrito method.'



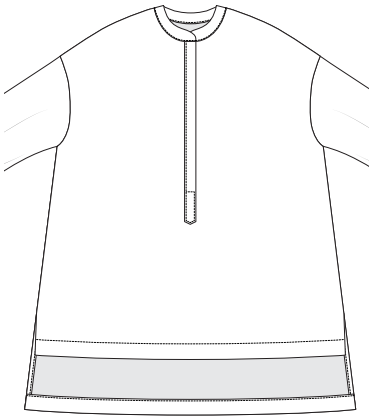
c Wrap the BACK YOKE FACING around the rolled fabric so that it reaches the shoulders of the FRONT with right sides together. Pin shoulder edges together.

Stitch with a **1.2cm (½in)** seam allowance.

Grade shoulder seam allowances.

Turn the dress out through the neckline. Press the shoulder seam and back yoke seams well.

PARTIAL BUTTON PLACKET (CONCEALED)



TECHNIQUE DETAILS

A partial placket only opens a portion of the garment, rather than the entire centre front. This tutorial will show you the process of sewing a partial placket with concealed buttons / buttonholes (they are hidden between the layers of the placket). Use the same process for a standard partial placket (where buttonholes are visible) - you will just have one less section to fold.

CONSIDERATIONS

We recommend block fusing the placket piece. It is also a good idea to practice this technique on some scrap fabric, as it involves cutting into the fabric so is difficult to unpick.

In the tutorial provided, the neckline has been finished with bias binding before attaching the placket. This is not required if making a garment with a collar.

TO NOTE

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

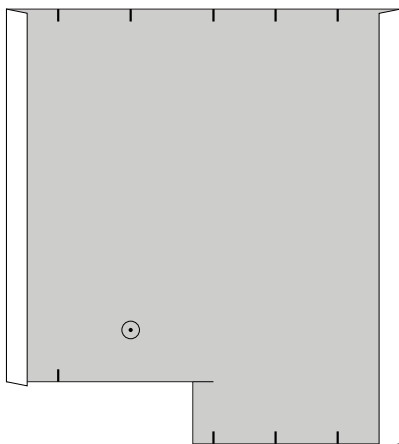
ILLUSTRATION KEY



Fabric
Right Side

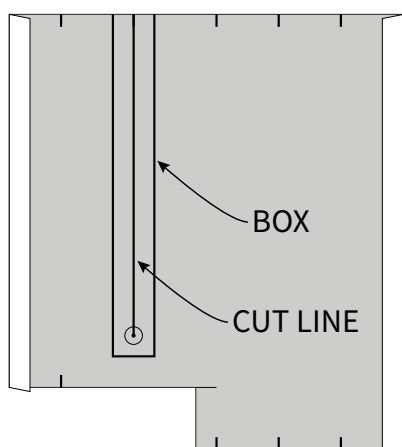


Fabric
Wrong Side



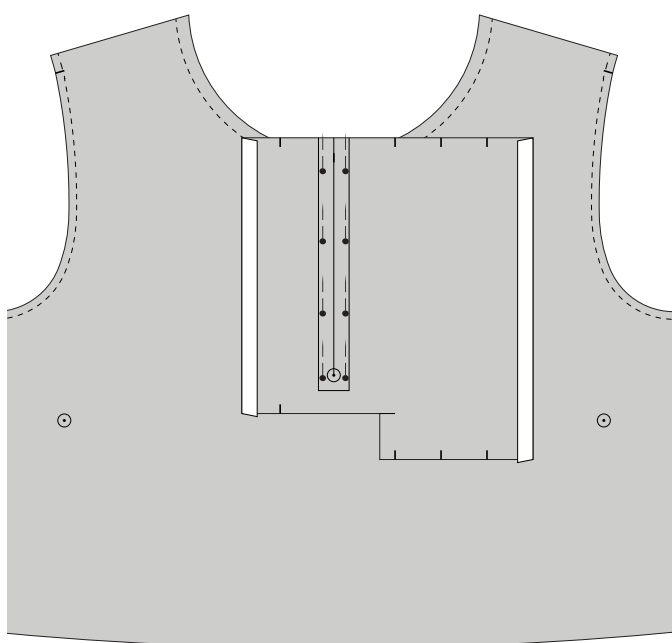
STEP 1

Take the PLACKET piece and, with right side down, fold in each outside edge by **1cm ($\frac{3}{8}$ in)** and press (use the notches to guide you).



STEP 2

With tailor's chalk, mark a straight line between the drill hole and the aligning notch. This will be the cut line. Then mark a box around the cut line **1cm ($\frac{3}{8}$ in)** from the line.

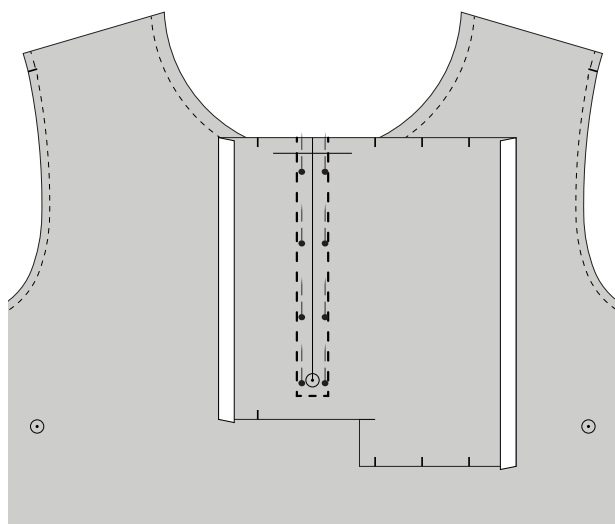


STEP 3

Take your FRONT and fold the neckline in half. Use a pin to mark CENTRE FRONT.

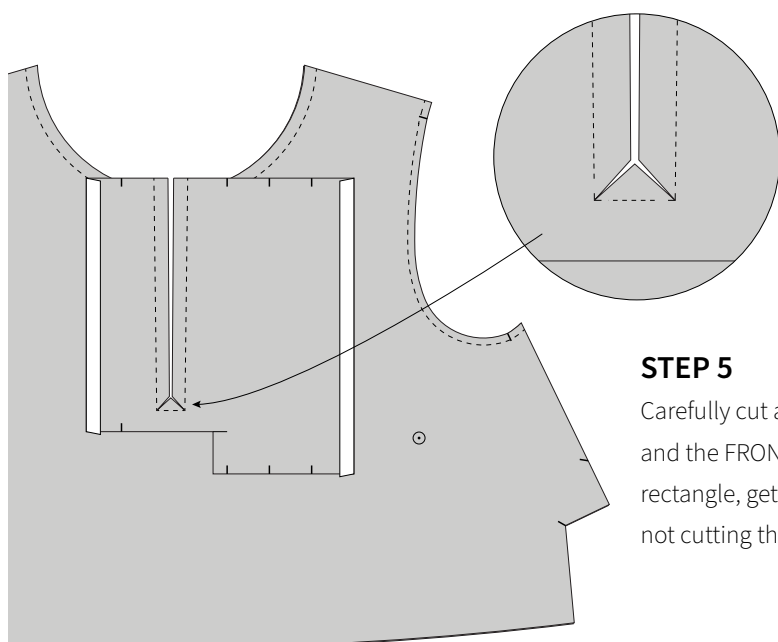
Take the PLACKET piece and place it right side down on the wrong side of the FRONT. Align the cut line marked on the placket with the pin on the bodice and the drill hole underneath.

Pin PLACKET in place along the lines of the “box” marked.



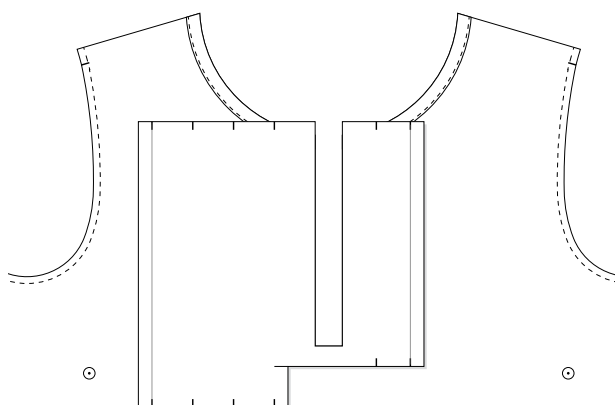
STEP 4

Stitch a box around the cut line (following the guideline marked), walking in the stitches at each corner if required.



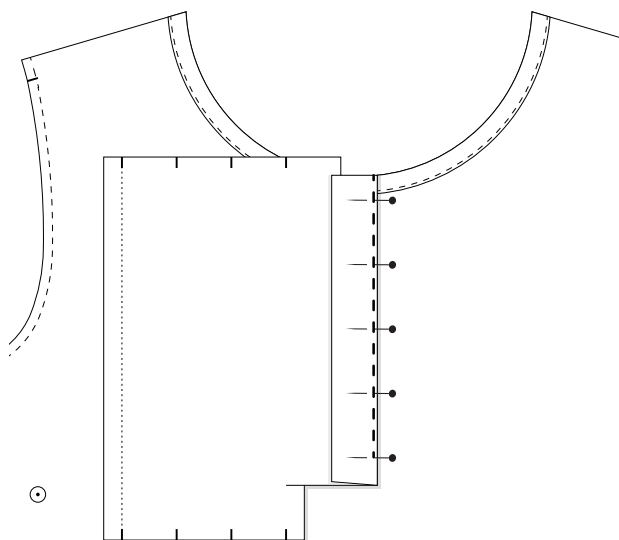
STEP 5

Carefully cut along the cut line through the PLACKET and the FRONT. Then cut in to each corner of the rectangle, getting nice and close to the stitch line but not cutting through it.



STEP 6

Flip the PLACKET to the right side of the FRONT and give it a good press along the seams and corners.

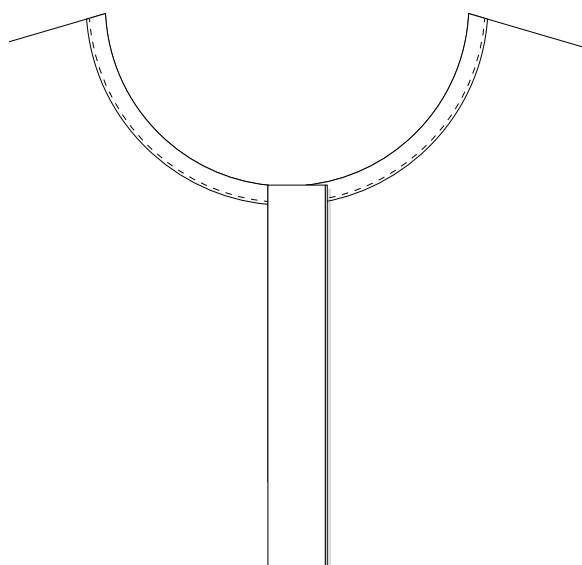


STEP 7

Using the notches, create the underside of the placket (the side that will have the buttons on it). The seam allowance should be folded under and the placket laying flat across the opening cut in the shirt.

Pin in place from the top, down to the point where the opening ends.

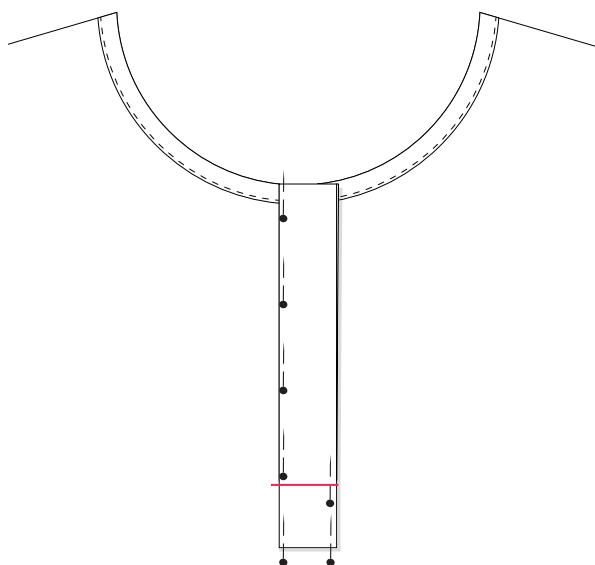
Stitch down from the top to the last pin close to the folded edge.



STEP 8

Carefully fold the PLACKET so that each section of the placket is neatly stacked on top of the section underneath (the two sections of the PLACKET TOP SIDE should be sitting on top of the PLACKET UNDERSIDE). Refer to the **Marden shirt** instructions for guidance

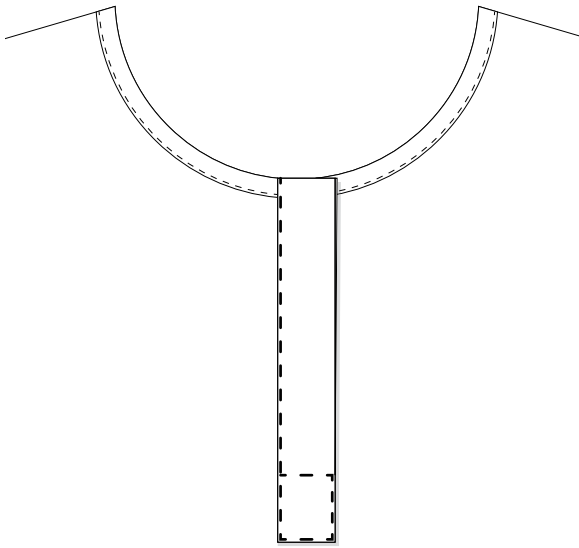
Give it a good press.



STEP 9

Fold bottom edge in desired shape (rectangle or house shape). Give the PLACKET a good press and pin in place. Pin through both sections of the top placket and ensure the fold covers the stitch line underneath.

Mark a horizontal line across the PLACKET **5cm (2in)** up from the bottom of the PLACKET.



STEP 10

Carefully stitch the PLACKET in place through the layers.

GATHERED PANEL INTO YOKE



TECHNIQUE DETAILS

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

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

CONSIDERATIONS

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

ILLUSTRATION KEY



Fabric
Right Side



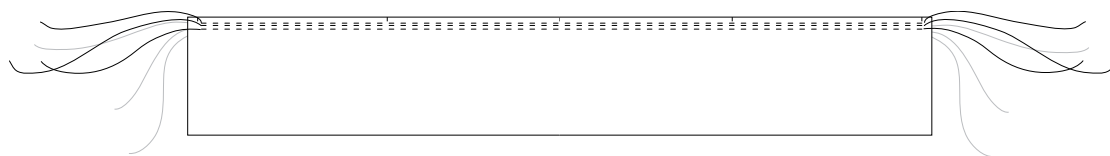
Fabric
Wrong Side

TO NOTE

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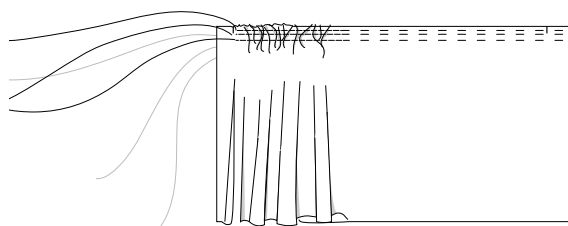
General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.

To sew a yoke seam with a gathered panel, gather the fabric first, then sew it into the seam.



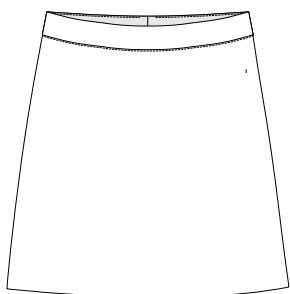
STEP 1

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



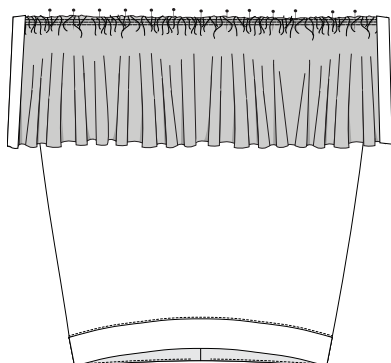
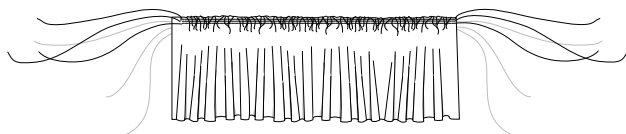
STEP 2

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



STEP 3

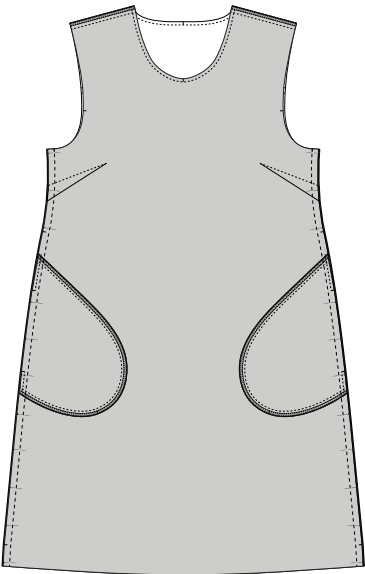
Gather each piece until it is the same length as the seam it will be attached to.



STEP 4

With right sides together, pin the gathered section to the seam. Stitch with the required seam allowance. Remove the gathering stitches (if you like) before finishing the raw edges. Press the seam allowance up towards the top panel.

IN-SEAM POCKET



TECHNIQUE DETAILS

In-seam pockets are almost invisible from the outside of the garment. There are many ways to sew in-seam pockets. In our method, the pocket pieces are attached to the front of the garment before the front and the back of the garment are joined. This encourages the pocket to remain at the front of the garment and prevents it from flipping backwards when you are wearing your garment.

CONSIDERATIONS

The pocket bag piece that will sit closest to the front of the garment can be cut in a different fabric if you would like to reduce bulk or if you are using a print that could show through. The back pocket piece will be visible when pocket is open, so it is best to cut in the same fabric as the rest of the garment.

TO NOTE

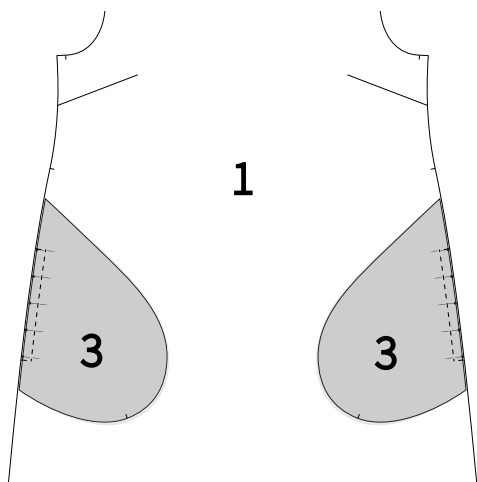
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General In the Folds seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.

ILLUSTRATION KEY

 **Fabric**
Right Side

 **Fabric**
Wrong Side



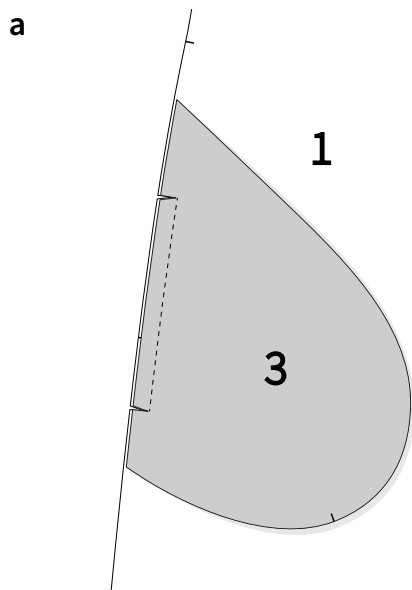
STEP 1

With right sides together, pin one set of IN-SEAM POCKETS [3] to the side seam edges on the FRONT [1]. Use the notches to guide placement. Pin between the pocket notches only.

With a **1.2cm (½in)** seam allowance, stitch from one notch to the other. This needs to be accurate. 'Walk in' the last few stitches if you like.

Beginner tip

'Walking in' stitches is to use the hand wheel on your sewing machine to create stitches. You can go more slowly and precisely than you can with the foot pedal.



STEP 2

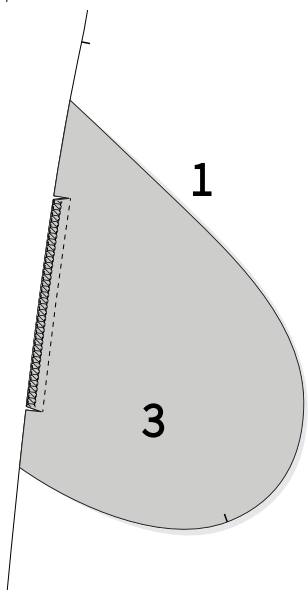
Carefully snip into the seam allowance of both the IN-SEAM POCKET [3] and FRONT [1] at the notches. Get nice and close, but do not cut through the stitches.

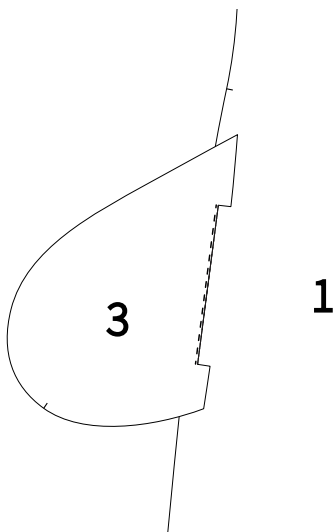
STEP 3

Using your chosen method, finish the section of seam allowance between the notches only.

Tip

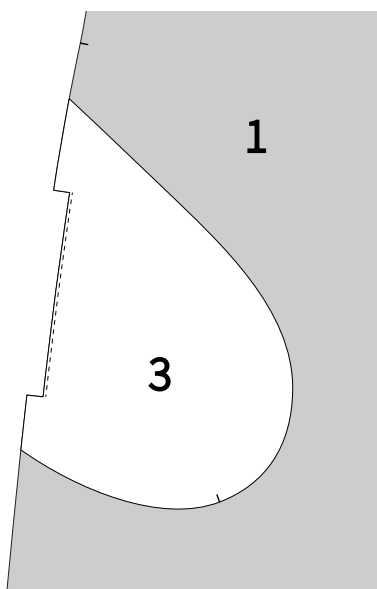
This seam will not be exposed when the garment is finished. If you are worried about too much bulk in this area, you may consider trimming the seam with pinking shears rather than finishing the seam.





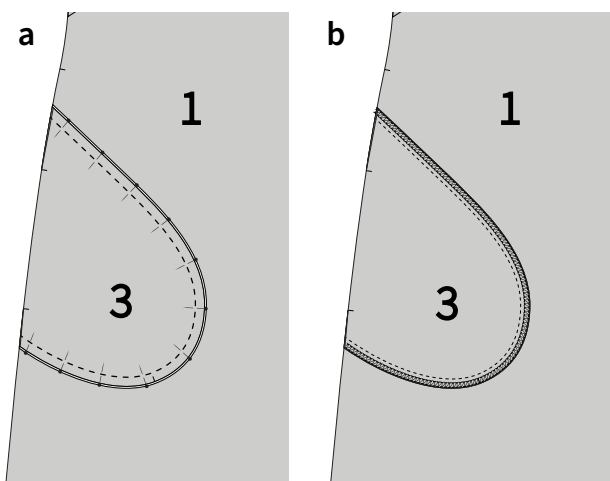
STEP 4

Flip the IN-SEAM POCKET [3] to the right side. Using your finger, press the seam allowance towards the INSEAM POCKET [3] and understitch the seam allowance to the pocket between the notches. Only understitch the attached section of the pocket. This needs to be accurate. You can walk in the last few stitches if you like.



STEP 5

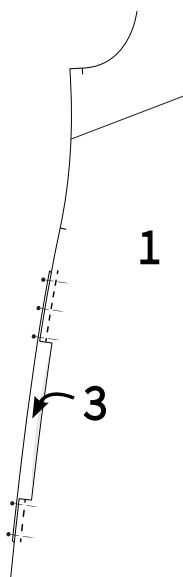
Flip the IN-SEAM POCKET [3] to the wrong side of the FRONT [1] and press well. Use the cuts in the seam allowances to help you get the IN-SEAM POCKET [3] to sit flat on the wrong side of the FRONT [1].



STEP 6

a Pin the other IN-SEAM POCKET [3] to the one already attached to the FRONT [1] with right sides together, using the notches to guide you. Stitch around the curved pocket edge with a **1cm (3/8in)** seam allowance.

b Finish seam allowance.

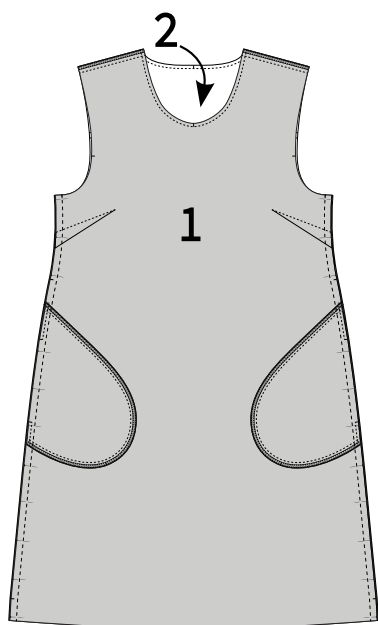


STEP 7

Flip the FRONT [1] piece to the right side and press the pocket well.

Pin the pocket to the side seam edge above and below the pocket opening. Staystitch in place through all layers, **6mm (¼in)** from the edge.

SEW SIDE SEAMS



STEP 8

With right sides together, pin the FRONT [1] and BACK [2] side seams together.

Stitch with a **1.2cm (½in)** seam allowance, being careful not to stitch through the pocket opening.

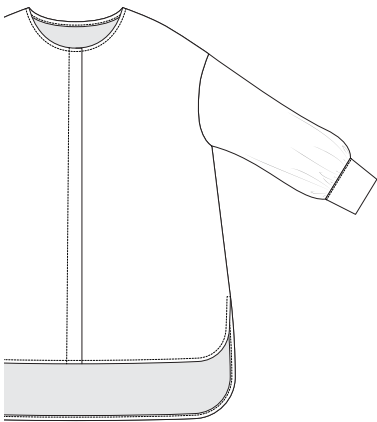
Finish the seams with your chosen method.

Press the seam allowance towards the BACK [2].

Tip

If you are worried about stitching through the pocket openings, consider using a zip foot when stitching past the pocket opening.

GATHERED SLEEVE



TECHNIQUE DETAILS

Gathering may be in the hem of the sleeve, in the sleeve cap or both. You can finish the wrist edge with a traditional sleeve placket and cuff (see the **Marden shirt** pattern), a rectangular sleeve cuff (without an opening / placket) or a bias sleeve cuff.

These instructions include a rectangular cuff without an opening. For a traditional sleeve cuff and placket, refer to the **Marden shirt** pattern instructions.

CONSIDERATIONS

The **Marden shirt** sleeve does not have any ease in the sleeve cap, so does not need to be eased in. This is because it has a dropped shoulder. These instructions include details of how to prepare a sleeve that has ease just in case you are working with a pattern that has ease in the sleeve cap. If using the **Marden shirt** sleeve, skip the steps related to easing in the sleeve.

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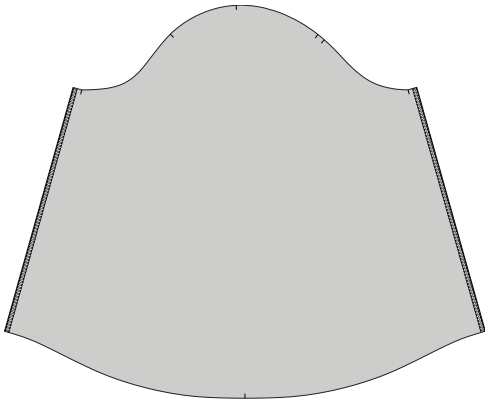
ILLUSTRATION KEY



Fabric
Right Side

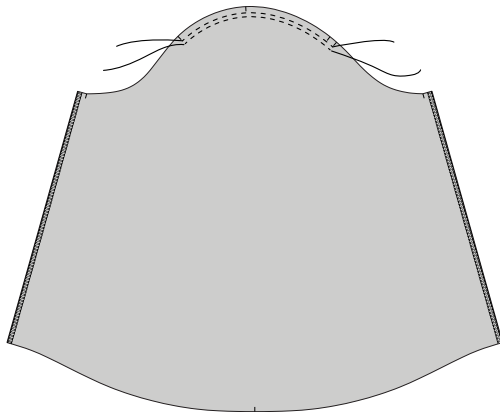


Fabric
Wrong Side



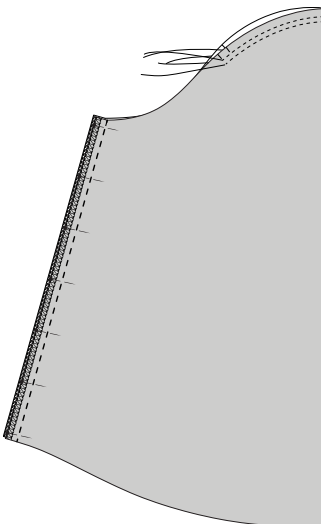
STEP 1

Finish each side of the sleeve with your chosen method.



STEP 2

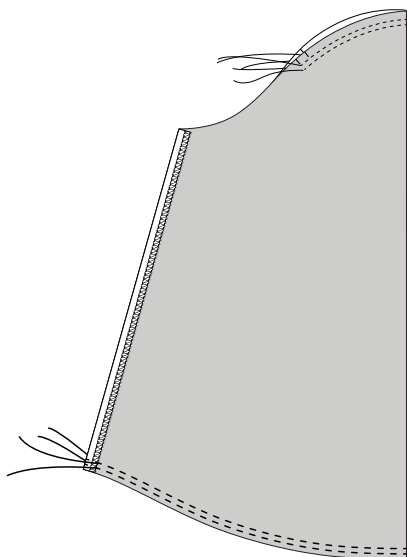
If your sleeve cap has ease in it, you will need to add basting stitches to the sleeve cap. With your machine on its longest stitch length, make two lines of stitching along the sleeve cap between the front and back armhole notches. The first row should be **5mm (1/4in)** from the edge and the next **5mm (1/4in)** from the first row of stitching. The stitches will be hidden inside the seam allowance when the sleeve is attached to the bodice. Leave the threads long at each end and don't backstitch to start or finish.



STEP 3

Bring the sides of the GATHERED SLEEVE together, with right sides together. Pin and stitch with a **1.2cm (1/2in)** seam allowance. Remember to turn your stitch length down from the previous step.

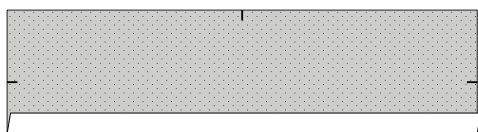
Press seam allowance open.



STEP 4

With the sleeve inside out, make two lines of gathering stitches along the hem of the piece. Make the first **5mm (¼in)** from the edge and the other **5mm (¼in)** from the first line of stitching. This will ensure the lines of stitching remain hidden inside the **1.2cm (½in)** seam allowance. Start and end your lines of stitching at the underarm seam.

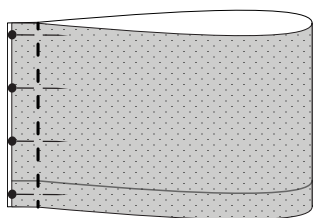
Stitch in the same way you made the basting stitches on the sleeve head: set your machine on its longest stitch length, leave the thread tails long at each end and don't backstitch to start or finish. Get as close as you can to the under seam without sewing through it (lift the seam allowance out of the way).



STEP 5

Take the CUFF pieces. With the pieces right side down, fold back the long seam allowance that does not have a notch by **1.2cm (½in)** and press well.

Unfold the CUFF. The crease will help you later.



STEP 6

With right sides together, bring the short ends of the CUFF together to form a loop, matching notches. Pin.

Stitch with a **1.2cm (½in)** seam allowance. Press seam allowance open.

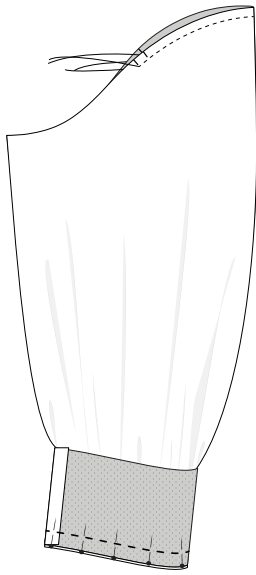


STEP 7

Turn sleeve right side out.

Use the gathering stitches at the bottom of the sleeve to carefully gather the hem.

We will check that we have gathered the hem to the correct length in STEP 8.



STEP 8

With the cuff inside out, pin it to the bottom of the sleeve. Start by lining up the seams and notches. Use the gathering stitches to adjust the gathers on the sleeve hem until it is the same length as the cuff. Carefully distribute the gathers evenly. Pin in place.

Stitch with a **1.2cm (½in)** seam allowance.

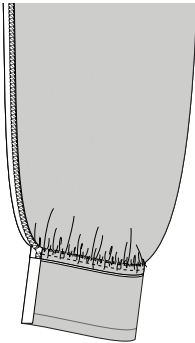
Turn down the cuff and check that the gathers are evenly distributed along the seam.

Tip

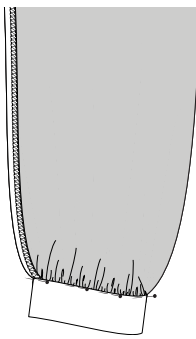
You can sew the cuff from the inside of the sleeve if you find this easier. Leave the sleeve right side out and push the cuff out of the way so you can access the bottom edge of the sleeve and lower your needle. This will allow you to check the gathers as you sew.

If you like, you can do a basting row of stitches first to check that the gathers are evenly distributed.

a



b



STEP 9

a Turn sleeve inside out. Press seam allowance towards cuff. Grade seam allowance.

b Turn the folded edge of the cuff so it just overlaps the line of stitching. Work your way around the cuff, pressing and pinning in place. Make sure the underseams are lined up.

STEP 10

Turn the sleeve to the right side. Pin through the ditch around the cuff - the first row of pins will help with this step.

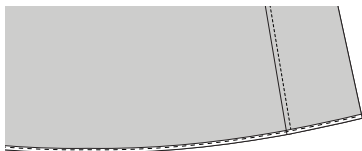
Remove the pins from the inside.

Stitch in the ditch.

Press cuff well.



HEM OPTIONS



TECHNIQUE DETAILS

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

CONSIDERATIONS

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

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

TO NOTE

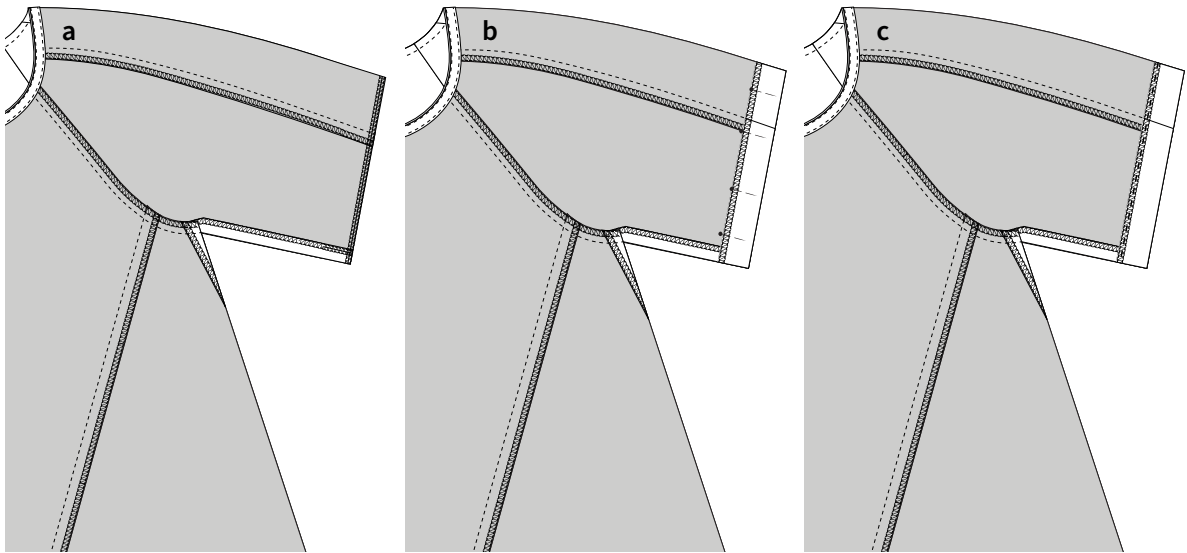
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TURNED UP HEM

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

WHAT'S THIS FINISH FOR? This finish is suitable for most woven fabrics. For dressier or more high-end items, we suggest enclosing the raw edge inside the hem (p 37), rather than overlocking. If you would like a larger hem, if your hem is curved or if the garment is tapered / flared, consider finishing the hem with bias binding (p 38).



To sew a *turned up hem*:

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

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

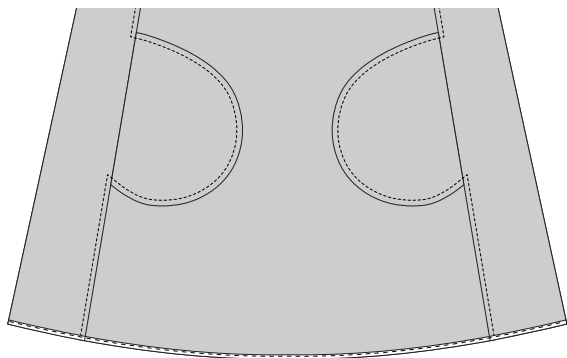
Use a measuring tape, ruler or hem guide to check that the hem allowance is correct, checking every **5cm (2in)** or so the whole way around the hem. Press and pin in place.

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

ENCLOSED HEM

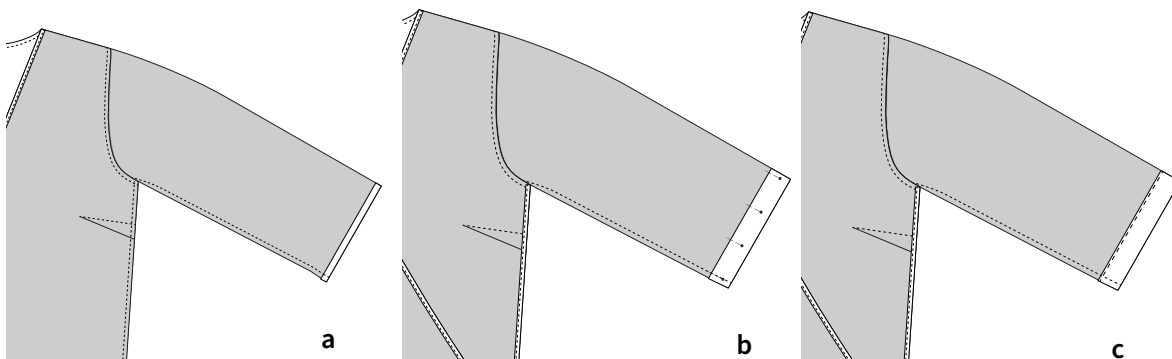
An enclosed hem is a simple way to finish a hem whilst also giving a cleaner finish than the turned up method.

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



To sew a **narrow enclosed hem**:

Turn up the hem by **6mm (¼in)** and stitch. You can simply do this with your finger rather than pressing and pinning. Turn up the hem by another **6mm (¼in)** and press. Pin hem in place and stitch along the original stitch line to complete the hem.



To sew a **wide enclosed hem**:

a Turn up the hem by **1cm (⅜in)** and press.

b Turn up the hem by another **3cm (1¼in)**¹ and press. Pin hem in place, checking it is even at regular intervals.

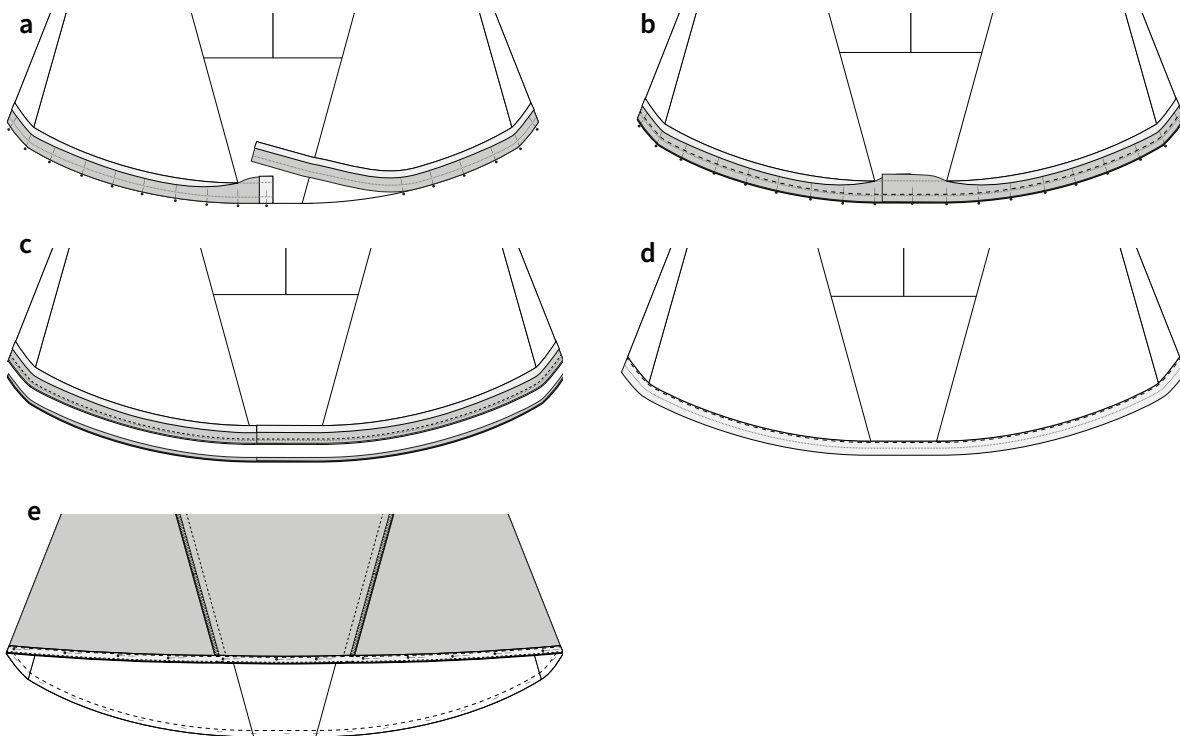
c Stitch in place close to the folded edge.

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

BINDING A HEM

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

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



To *bind a hem*:

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

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

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

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

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

GLOSSARY

BASTE

Sew temporary stitches to hold pieces in place before sewing permanently. Basting can be done by hand or machine (on a long stitch length). Consider using a contrasting thread when basting to make stitches easier to remove later.

CLIP

Snip into the seam allowance (perpendicular to the raw edge) getting close to but not through the stitch line to help open up curved seams or corners.

DRILL HOLE

Drill holes are points marked on a pattern, often used to indicate a dart point or other design features, such as the location of patch pockets, belt loops or pivot points (any feature that is located in an area where you are unable to notch a seam).

FINISH

Neaten the raw edges of your project using an overlocker, zig-zag stitch or binding.

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.

GRADE

Minimise bulk by trimming down raw edges in varying widths. Trim down the seam allowance that will sit closest to the body close to the stitch line. Trim the next layer, leaving a slightly wider seam allowance than the first, and so on until all layers are trimmed back.

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 (like the centre front or centre back). Notches are also used to indicate balance points (points on your pattern that help you sew the right pieces together, as well as help you when you are sewing long or curved seams).

PRESS

Use an iron to press seams flat, using steam if appropriate for your fabric.

RIGHT SIDE / WRONG SIDE

The right side of the fabric is the side you would like to see on the outside of the finished garment, while the wrong side is the side that will be hidden inside the garment.

TRIM

Cut back a seam allowance to make a seam easier to manage or less bulky.

SEAM ALLOWANCE

The space between the stitch line and the raw edge of the fabric. The seam allowance varies throughout this pattern, depending on the seam. For example, larger seam allowances are required for centre back and side seams, while smaller seam allowances are required for curved seams so that you can achieve a clean finish. More information on seam allowances on **In the Folds** patterns can be found on p 3.

STAYSTITCH

Staystitching is a line of stitching inside the permanent stitch line (so it remains hidden inside the seam allowances) that is used to reinforce curved and bias cut seams so that they do not stretch or distort during the sewing process.

UNDERSTITCH

Stitch the seam allowance to a facing or binding, close to the seam edge. This helps the facing (or binding) roll to the inside of the garment, preventing it from being seen on the outside of a garment.

REFLECTION

OVERVIEW

Date made _____

Garment made _____

SKILLS LEARNED

WHAT DID YOU ENJOY ABOUT THE PROCESS?

WHAT PARTS OF THIS PROJECT ARE YOU MOST PROUD OF?

IS THERE ANYTHING YOU WOULD DO DIFFERENTLY NEXT TIME?

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

NOTES FOR NEXT TIME

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

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

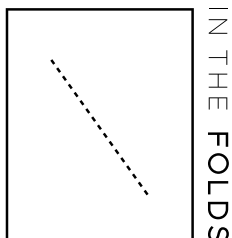
LOVE YOUR GARMENT?

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

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